

FINE CHINESE CLASSICAL
PAINTINGS AND CALLIGRAPHY

INCLUDING PROPERTY FROM
THE CHOKAIDO MUSEUM COLLECTION

中國古代書畫
與澄懷堂美術館藏品

Hong Kong, 27 May 2019 | 香港 2019 年 5 月 27 日



CHRISTIE'S 佳士得



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

中國古代書畫 與澄懷堂美術館藏品

MONDAY 27 MAY 2019 · 2019年5月27日 (星期一)

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拍賣名稱及編號

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AUCTION · 拍賣

Monday 27 May · 5月27日 (星期一)

2.30pm (Lots 901-1004) · 下午2:30 (拍賣品編號901-1004)

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

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香港，香港會議展覽中心

Friday, 24 May · 5月24日 (星期五)

10.30am – 8.00pm

Saturday – Sunday, 25 – 26 May · 5月25至26日 (星期六至日)

10.30am – 6.30pm

Monday, 27 May · 5月27日 (星期一)

10.30am – 2.30pm

HIGHLIGHTS PREVIEW · 精選拍品預展

BEIJING, Christie's Beijing Art Space

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Friday – Saturday, 3 – 4 May · 5月3至4日 (星期五至六)

10.00am – 6.00pm

SHANGHAI, Christie's Shanghai Art Space

上海，佳士得上海藝術空間

Tuesday – Wednesday, 7 – 8 May · 5月7至8日 (星期二至三)

10.00am – 6.00pm

TAIPEI, Taipei Marriott Hotel

台北，台北萬豪酒店

Saturday – Sunday, 11 – 12 May · 5月11至12日 (星期六至日)

11.00am – 6.00pm

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901

901

SUN DI (17TH CENTURY) / CHEN HONGSHOU (1599-1652) /
MIAO YUAN (17TH CENTURY)

Three Poems in Running Script

Fan leaf, mounted and framed, ink on gold paper
16 x 52.5 cm. (6 ¼ x 20 ¾ in.)

Each artist signed with one seal, all dedicated to Gongzhi

HK\$20,000-40,000

US\$2,600-5,100

明 孫欵 / 陳洪綬 / 繆沉 行書詩歌三首 水墨金箋
扇面鏡框

釋文：平居在城市，無夢傍江湖。
世事有今日，生年猶故吾。
檢書逢越絕，引曲感吳趨。
隣叟邀相醉，歸來不用扶。
集詠書似公治老社翁正。孫欵。

鈐印：孫欵

釋文：薙髮入城市，拙哉稱隱淪。
親朋暨儒食，景物卻傷神。
老病趨官府，還山媿野人。
從來輕似葉，幸不厭清貧。
似公治老社盟兄正之。
弟綬。

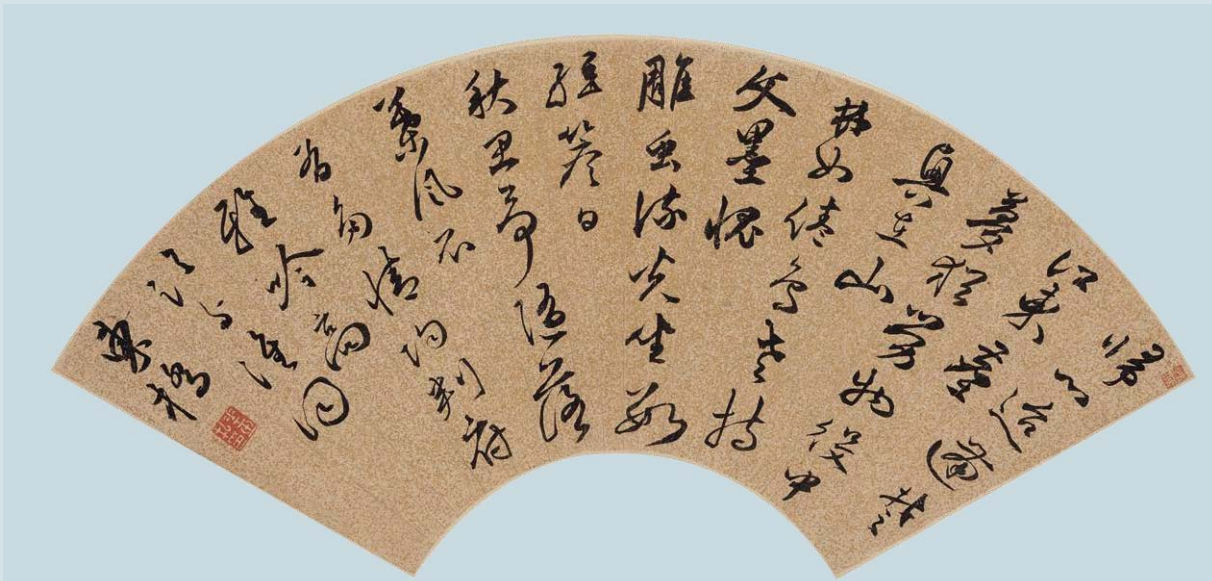
鈐印：章侯

釋文：東城孫漫士，高隱接吾蘆。
日中賢人酒，頻過長者車。
風期兼晉代，世事是秦餘。
靜念尊生理，凝舊亦晏如。
似公治老叔丈博榮。
天目繆沉。

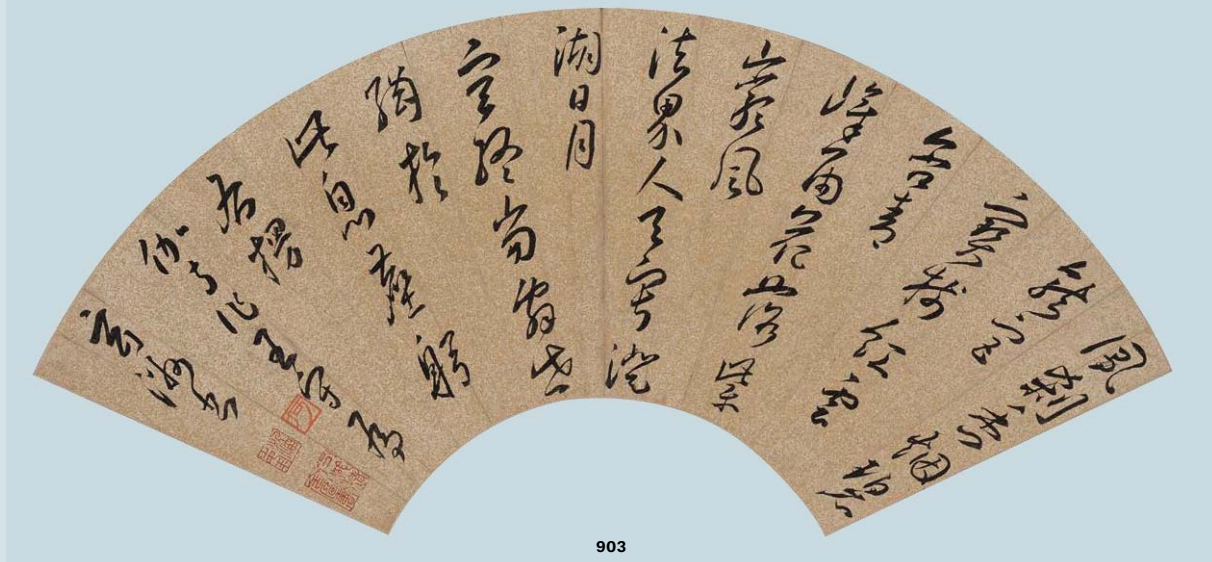
鈐印：□齋

註：孫欵（明）字子周，一字漫士，號竹癡，浙江杭州人。與陳洪綬同時，用筆遒勁，畫寫生花直逼黃筌、趙昌。尤精勾勒飛白竹石，兼工分隸、行草。

繆沉（明），崇禎年間人，撰《登陣紀略不分卷》。



902



903

902

GU LIN (1476-1545)

Seven-Character Poems in Running Script

Fan leaf, mounted and framed, ink on gold paper
19 x 52 cm. (7 ½ x 20 ½ in.)

Signed, with two seals of the artist

HK\$20,000-40,000

US\$2,600-5,100

明 顧璘 草書七言詩 水墨金箋 扇面鏡框

釋文：歸心迨遭楚江東，塵夢猶勞物役中。
興在山林如倦鳥，老持文墨愧雕虫。
流光坐數經簷日，秋思爭隨落葉風。
不為多情均判府，雅吟高論與誰同。

款識：東橋。

鈐印：華玉私印、水節之坊

註：顧璘（明），字華玉，號東橋，直隸應天府上元縣（在今江蘇省南京市）人。官至工部尚書，南京刑部尚書，有顧璘詩詞全集。

903

WANG SHOU (1492-1550)

Cursive Script Calligraphy

Fan leaf, mounted and framed, ink on gold paper
18.5 x 55.5 cm. (7 ¼ x 21 ⅞ in.)

Inscribed and signed, dedicated to Xuanzhou

Three collector's seals

HK\$20,000-40,000

US\$2,600-5,100

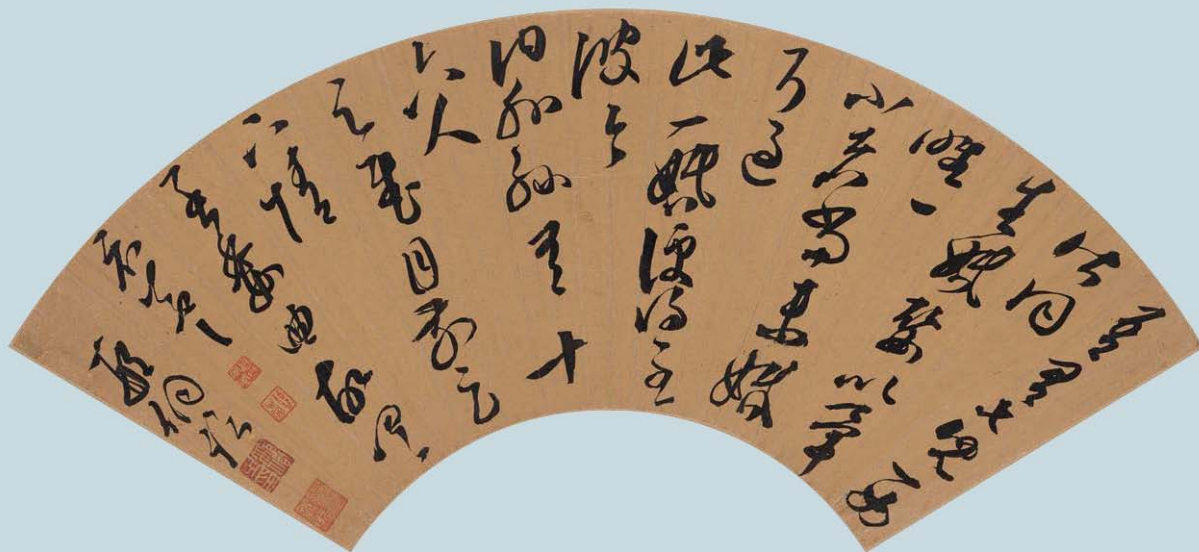
明 王守 草書 水墨金箋 扇面鏡框

釋文：風剝香烟碧龍宮，寶樹紅雲含青峰。
雨花落紫山巖風，法界人天寂澄湖。
日月寒終當辭世，網於此息口塵躬。

題識：右楞伽寺作，王守為玄洲書。

藏印：何、涵峰、石湖精舍圖書

註：王守（明），字履約，號涵峰，吳縣（今蘇州）人，王寵同母兄。



904



905

904

XING TONG (1551-1612)

Cursive Script Calligraphy

Fan leaf, mounted and framed, ink on gold paper

16 x 48.5 cm. (6 ¼ x 19 in.)

Inscribed and signed, with one seal of the artist

Three collector's seals: one of Wu Yuanwei (19th century) and two of Gao Yunqin (?-1927)

HK\$20,000-40,000 US\$2,600-5,100

明 邢侗 草書一臨義之十七帖
水墨金箋 扇面鏡框

釋文：吾有七兒一女，皆同生。
婚娶以畢，唯一小者尚未婚耳。
過此一婚，便得至彼，
今內外孫有十六人，足慰目前，
足下情至委曲，故具示。
義之。邢侗臨。

鈐印：邢侗之印

藏印：

伍元蕙（19世紀）：儼筌秘玩

高蘊琴（？-1927）：高氏家藏、蘊琴心賞

註：高蘊琴，廣東澄海人，著名掌故家高伯雨八叔。

905

CHEN JIRU (1558-1639)

Poems in Running-Cursive Script

Fan leaf, mounted and framed, ink on gold paper

16 x 46.5 cm. (6 ¼ x 18 ¼ in.)

Signed, with two seals of the artist

HK\$20,000-40,000 US\$2,600-5,100

明 陳繼儒 行草清平樂 水墨金箋
扇面鏡框

釋文：樓山東麓，松影臨窗竹，
繞宅池園花果熟，此是高人茆屋。
屋中夜夜書聲，閉門勤教兒孫。
客到茶香鳥語，月明夢亦長清。
右調清平樂。

款識：陳繼儒

鈐印：醇、儒



906



907

906
CHEN YUAN SU (CIRCA 1600-1632)
Poems in Small Standard Script
 Fan leaf, mounted and framed, ink on gold paper
 17 x 54.5 cm. (6 3/4 x 21 1/2 in.)
 Inscribed and signed, with two seals of the artist
 Two collector's seals
HK\$20,000-40,000 US\$2,600-5,100

明 陳元素 小楷蘭亭記 水墨金箋
 扇面鏡框
 題識：蘭亭記。穎川陳元口書。
 鈐印：元素、孝平氏
 藏印：老華、寶侯所藏

907
GE YI LONG (1567-1640)
Poems in Small Cursive Script
 Fan leaf, mounted and framed, ink on gold paper
 17 x 55 cm. (6 3/4 x 21 1/2 in.)
 Inscribed and signed, with two seals of the artist
 Dated spring, third month, *jisi* year (1629)
 Dedicated to Bojing
HK\$20,000-40,000 US\$2,600-5,100

明 葛一龍 小草七言詩 水墨金箋
 扇面鏡框 一六二九年作

釋文：林堂喧客醉無語，鼓聲吹響霎時舉。
 闐闐相得不相奪，只隔簷前一重雨。
 雨初殘絲復縷，縷成未成障秋冷。
 忽然有若揭而入，雨聲翻受鼓吟飲。
 聽則孰疎將孰親，所見惟雨無其鄰。
 水木從中合振激，一幕難分天與人。
 人不外天天作喜，有聲妙在無聲裏。
 此意應先約之耳，鼓吹來時耳應洗。
 題識：隔雨聽鼓吹，同侪仲章鍾伯敬譚友夏
 林茂之賦。
 己巳（1629年）春三月客北平之永塘
 巷將發治雲裝書。震澤葛一龍。

鈐印：震父、龍
 註：葛一龍（明），蘇州府吳縣洞庭山人，
 字震甫。以讀書好古致家道中落。後入
 資為郎，選授雲南布政司理問，尋謝歸。
 有詩名，人稱葛髯。



908



909

908

SHEN ZHOU (1427-1509)

Running Script Calligraphy

Fan leaf, mounted and framed, ink on gold paper
17.8 x 50.2 cm. (7 x 19 3/4 in.)

Inscribed and signed, with two seals of the artist

HK\$60,000-80,000

US\$7,700-10,000

明 沈周 書法 水墨金箋 扇面鏡框

釋文：梁園開爛漫，爭道異群芳。
間葉窺無色，連枝覺有香。
冶容煙柳染，天貌露荷妝。
嫋嫋春風裡，還疑翠黛翔。

題識：詠綠牡丹。沈周。

鈐印：啓南、白石翁

909

WANG WENZHI (1730-1802)

Calligraphy in Running-Cursive Script

Fan leaf, mounted and framed, ink on paper
17.8 x 52.5 cm. (7 x 20 5/8 in.)

Inscribed and signed, with three seals of the artist

Dedicated to Houcun

HK\$10,000-20,000

US\$1,300-2,600

清 王文治 行草書 水墨紙本 扇面鏡框

釋文：昨近有書至此，故不多也。
遲其書，不悉耳。羲之白。
君學書有意，今送此真書二帋。羲之白。
廿九日，獻之白：昨遂不奉別恨深。體中復何如？

題識：後村太翁老先生屬臨。夢樓王文治。

鈐印：文、治、王氏禹卿



910

VARIOUS OWNERS

910

ANONYMOUS (15TH-16TH CENTURY)

Golden Turtle

Album leaf, mounted and framed, ink and colour on silk
17.7 x 17.7 cm. (7 x 7 in.)

With one illegible seal

HK\$30,000-50,000

US\$3,900-6,400

明 無款 富貴長壽 設色絹本 冊頁鏡框

一印漫漶

911

ANONYMOUS (15TH CENTURY)

Flowers and Mynahs

Hanging scroll, ink and colour on silk

81.5 x 96.5 cm. (32 1/8 x 38 in.)

Without signature or seal

HK\$120,000-180,000

US\$16,000-23,000

明 無款 繁花八哥 設色絹本 立軸



911

912

QIU YING

(ATTRIBUTED TO,
CIRCA 1495-1552)

*Listening to the Fisherman's
Music*

Hanging scroll, ink and colour
on silk

103.5 x 56 cm. (40 ¾ x 22 in.)

Signed, with two seals of the artist

Five collector's seals

HK\$600,000-800,000

US\$77,000-100,000

明 仇英（傳） 滄浪漁歌圖
設色絹本 立軸

款識：仇英實父製。

鈐印：實父（二次）

藏印：伯吾所寶、臺龕藏書畫章、
抗古齋珍藏印、心柏珍秘、
孺齋主人秘藏





913

913

ANONYMOUS (13TH-15TH CENTURY)

Bamboo and Rock

Round fan leaf, mounted and framed, ink on silk

23 cm. (9 in.) in diameter

With two illegible partial seals

NOTE:

This round fan leaf is part of a Song and Yuan paintings album that was once entrusted to the Kyoto National Museum with a receipt of property issued on 6 October 2009.

HK\$200,000-400,000

US\$26,000-51,000

元／明 無款 竹石圖 水墨絹本 團扇面鏡框

兩半印漫漶

註：此幅乃一宋元名賢寶繪冊之其中一開；畫冊曾寄藏於京都國立博物館及有 2009 年 10 月 6 日京都國立博物館所發之出品預証書。



914

914

ANONYMOUS (13TH-15TH CENTURY)

Street Musicians

Album leaf, mounted and framed, ink and colour on silk

22 x 21 cm. (8 $\frac{5}{8}$ x 8 $\frac{1}{4}$ in.)

With one seal and two partial seals

NOTE:

This album leaf is part of a Song and Yuan paintings album that was once entrusted to the Kyoto National Museum with a receipt of property issued on 6 October 2009.

HK\$200,000-400,000

US\$26,000-51,000

元/明 無款 樂人圖 設色絹本 冊頁鏡框

鈐印：舜舉（半印）、帶（半印）、子孫保

註：此幅乃一宋元名賢寶繪冊之其中一開；畫冊曾寄藏於京都國立博物館及有 2009 年 10 月 6 日京都國立博物館所發之出品預証書。



915

915

ANONYMOUS (16TH-17TH CENTURY)

Lohans

A pair of scrolls, mounted and framed, ink on silk

Each scroll measures 63.2 x 32.5 cm. (24 ⁷/₈ x 12 ³/₄ in.)

With a total of two collector's seals of Zhu Shengzhai (1902-1970)

Inscriptions on the mounting by Shan Guolin (born 1942), with six seals

(2)

HK\$80,000-100,000

US\$11,000-13,000

明 無款 羅漢圖 水墨絹本 鏡框兩幅

朱省齋（1902-1970）藏印：省齋鑒賞（二次）

單國霖（1942年生）裱邊題跋：

- 1 憩寂羅漢圖。丁酉年仲夏單國霖題。
此圖羅漢鉤畫簡潔生動，衣紋線條流暢又勁拔，樹石筆法簡練粗放，線型剛柔相濟，應為繼承南宋馬夏畫風之元人創作，為著名收藏家朱省齋舊藏。
- 2 補納羅漢圖。丁酉年仲夏，單國霖題署。補納應為補納。
此圖人物形態生動，衣紋線描流暢堅勁，棕樹筆法簡練，素取資南宋馬夏畫法而變化之。畫格應可定為元人之作，圖為著名收藏家朱省齋先生舊藏。丁酉年夏，單國霖識。

鈐印：自得、單國霖印（四次）、雨亭

註：藏印省齋，即朱省齋（1902-1970），本名朱樸，江蘇無錫人，上海中國公學畢業後赴歐洲考察，回國後任商務印書館編輯。晚年移居香港。



916

916

ANONYMOUS (14TH CENTURY)

Bird on Fruit Branch

Hanging scroll, ink and colour on silk

25 x 26.5 cm. (9 7/8 x 10 3/8 in.)

Without signature or seal

HK\$150,000-300,000

US\$20,000-38,000

元／明 無款 果熟來禽 設色絹本 立軸

917

WITH SIGNATURE OF HUANG QUAN (16TH CENTURY)

Rabbit Gazing the Moon

Hanging scroll, ink and colour on silk

152 x 64 cm. (59 7/8 x 25 1/8 in.)

Signed

With two collector's seals and two illegible seals

Titleslip and wooden box inscribed by Shao from Yao Jiang

HK\$100,000-200,000

US\$13,000-26,000

明 黃荃（款） 玉兔望月圖 設色絹本 立軸

款識：黃荃製。

藏印：宮本昂（1821-1874）：宮氏農山思無邪齋圖書

其他：漁山口門下弟子，曾在并州田季子處

簽條：宋黃荃玉兔望月圖。姚江邵氏珍藏。

鈐印：姚江邵氏珍藏

木盒簽條：宋黃荃玉兔望月圖。姚江邵氏珍藏。



917



918

918

ANONYMOUS (15TH-16TH CENTURY)

Three Immortals

Hanging scroll, ink on silk

141 x 106.5 cm. (55 ½ x 42 in.)

With six illegible seals

Frontispiece and titleslip on the mounting, with two seals

HK\$80,000-100,000

US\$11,000-13,000

明 無款 三仙圖 水墨絹本 立軸

藏印六方漫漶

詩堂：宋人孫懷說三仙圖。春浮居士題。

鈐印：春浮居士

裱邊簽條：宋人孫懷說仙人。春浮居士藏。

鈐印：春浮居士

919

ANONYMOUS (15TH-16TH CENTURY)

Reading in Winter

Hanging scroll, ink on silk

153.2 x 88.6 cm. (60 ¾ x 34 ⅞ in.)

Without signature or seal

HK\$150,000-200,000

US\$20,000-26,000

明 無款 映雪讀書 水墨絹本 立軸



919



920

920

ANONYMOUS (16TH-17TH CENTURY)

Boating

Hanging scroll, ink and colour on silk

124.5 x 53 cm. (49 x 20 7/8 in.)

With three collector's seals, including one of Kong Jisu (1727-1791)

HK\$100,000-200,000

US\$13,000-26,000

藏印：孔繼涑（1727-1791）：繼涑鑒定真跡

其他：安治心賞，楞伽真賞

註：孔繼涑，字體實，號谷園，曲阜人，孔子六十九代孫。潛心書法，與梁同書齊名，時譽“南梁北孔”。

明 無款 泛舟 設色絹本 立軸

阿難言諦聽佛語善思念之我當為汝分別
辨說阿難白佛言唯恐其尊願樂欲聞佛告
阿難此趣佛寶難處此五過去久遠無數劫
時有佛名身白然燈如來應供正遍知明
行之善遊世間無上十制御丈夫天人師
佛世尊彼佛法中有一比丘名阿比摩施
明定智以多智故為佛教導不爾習四念
處法身壞命終墮黑闇地獄從地獄出生龍
身中五百身中恒作龍王五百身中恒作龍
王後畜生身中恒出家持戒力故得生天上
天上命終未生人間身讀誦三藏經故令
解脫由前放逸不顧四念處是故令身不
能覺活今時返歸寶尊處聞佛此語即從空
起合掌長跪白佛言世尊唯願天尊教我修
念今時佛告返歸寶尊處諦聽善思念
之汝於今日便問如來滅亂心賊甘露正法
三止諸難俗煩憊樂開一切諸放逸門看
為人天間八正道改好諦觀莫令心亂佛說
此語時衆中有五十摩訶羅比丘白向難
世尊今者欲說放逸法我等隨順發覺此事
唯願尊者為我白佛此是諸佛時告諸比丘
非但為汝也為未來諸最逸者我今於此
蘭伽園為汝等說難處此五法善念法佛告
返歸寶尊處汝受我語慎莫忘失汝從今日
猶沙門法沙門法者應當靜寂寂尼師檀結
跏趺坐齊整衣服正身端坐偏袒右肩以右手
著左手上閉目以舌拄腭定心令住不使分
散先當繫念著左脇大指上諦觀指半節作
念起想諦觀極便明了然後作念讓想見指
半節極令白淨如白光見此事已次觀一
節令因辟去見指一節極令明了如有白光
佛告返歸寶尊處如是名善念法返歸寶尊
處間佛說歡喜奉行
觀一節已次觀二節已次觀三節觀

內地大身內地大者骨為介鼓腸膈腹肝心
肺諸堅實場志是地大精養而成外地無常
所以知之譬如火也二日出時大地焦枯三
日出時江河池沼志皆枯竭四日出時大海
三分減二五日出時大海枯盡六日出時大
地突起七日出時大地燃盡外地猶介於不
支久况身內地當復堅牢介時行皆應自思
惟令我此身疑是我耶介是我耶骨是我耶
身諸五藏為是我耶如是諦觀身諸支節部
無有我自觀諸骨一一諦觀此骨者從何處
生父母和合赤白精時如乳乳時如沈時如
歌彈還時如安浮地時如是諸時何處有骨
當知此骨本無今有已還無此骨者同虛
空相外地無常內地之介作是思惟時諸觀已
身一切諸骨自然破散猶如破塵入定觀骨
但具骨實不見骨相出處見身如前死異復
當更觀身內諸火從外火有外火無常無
有變停我今身火何由久執作是觀時觀諸
骨上一切火熱慈滅不現後當更觀身內
諸水我此諸水因外水有外水無常無不
久內水之介微細而有何處有水及不淨聚
外風無常無不支久從因緣生遷移緣滅今
我身內所有諸風假偽合成強為機關何處
有風從妄想起是顛倒見作是思惟時不見
身內諸龍耳中所有諸風慈滅不現如是種
種諦自思惟何處有人及地水火風令觀此
地是取壞法觀此火大猶如幻化又觀此風
從斯圖想起觀此水火從虛妄想現作是觀時行
者見身猶如芭蕉中無堅實或自見心如
水上泡聞諸外聲猶如各聲作是觀時見
諸骨上一切大光見白光見諸龍風志
在一處觀身靜安不攝身相身心安隱恬
泊悅樂如此境界名第六四大觀竟
禪秘要法經卷第

921

ANONYMOUS (9TH-10TH CENTURY)

Sutra - The Chan Essentials

Handscroll, ink on paper

24 x 1552 cm. (9 1/2 x 611 in.)

One collector's seal

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

US\$160,000-230,000

唐 無款 禪法秘要經 水墨紙本 手卷

釋文：禪法秘要經第一（經文不錄）。

藏印：恆雨圖書

禪法秘要卷第

知是我聞一時佛住王舍城迦蘭陀林園其
大比丘衆千二百五十人俱復有五百大德
賢聞舍利弗大自謙遜辱訶迦葉摩訶迦
延等介時王舍城有一比丘名摩訶迦
摩難陀聽慧多智未至佛所為常作禮疏弗
七通介時世尊入保彈定慧無言時迦
摩難陀見佛入定即往舍利弗而頭面禮之
白言大德舍利弗摩難陀我廣說法要介時
舍利弗即便而說四轉命別表起一遍乃至
七通時迦摩難陀起聚未法如是乃至
禮五百賢聽之請說法要諸賢聞畢各各
遍為轉四真諦法時迦摩難陀心不悟復
還弗所為常作禮介時世尊從定起見迦
摩難陀頂禮佛之沒如滅而勸請世尊准
願為我轉正法輪介時世尊復為廣說四真
諦法一遍乃至七通時迦摩難陀頂禮未
辭五百天子聞常流說法眼淨即持天華
以供養佛白佛言世尊我等今者因迦摩
難陀比丘說佛法則見法如法成須臾恒時
迦摩難陀聞諸天語心際離愧悲咽無言
舉身投地如大山崩即於佛前白體弗說
佛纖毫介時阿難即從坐起整衣服備祖石
窟為佛作禮疏弗三逆頓跪合掌白佛言
尊此迦摩難陀比丘有何因緣生而多智
四毗陀益達世醫姓日月星辰一切伎藝無
不通達復有何罪出家以來任勞苦坐於佛
法味獨不得當如來世尊親為說法如生背
人無用無得佛法大將隨順轉法輪者數有
五百為其說法之無有益唯願天尊為我分
別說此比丘後昔因緣阿難聞時佛即微笑

佛苦阿難若以比丘五居優塞優塞成得
此觀者名得觀大觀當觀整念慎莫放逸若
備不放逸行疾於流水當得頂法華瓔瓔
已捨三塗惡道之憂捨身他世生兜率天值
過弥勒為說苦空無常等法豁然意解咸向
那合果佛告阿難汝今諦受觀大觀法慎勿
忘失為未來世一切眾生敷演廣說介時阿
難聞佛所說歡喜奉行得此觀者名第十四
地大觀竟六名分別四大相觀後見五陰
展相有智慧者自能自知結使多少四念處
中名身念處唯見身外未見身內身念處
界四分之中此是初得此觀者身心悅樂
少於爭訟

佛告阿難此想成已次當更觀身外火從自
緣有有緣則起緣非則滅如此眾水未無而
從去無而至恍惚憂滅終不暫停作是思
惟時外火即滅更不復現復當思惟外諸水
譬如河池流皆能變力變化而成或去何
橫見此水此諸水等未無而從去無而至
作是思惟時外水不現復當起念此風者與
塵空合諸龍鳴乳既因緣有如此想者不
在內之不在外不在中間顛倒心故當見此
華作是思惟時外風不起復當更整念思惟
身內脊骨見身內骨白如何雲一一節開卅六
物穢惡不淨皆於中現或見身皮猶如皮囊
破諸不淨無量瘡痂百千瘡疾恙在其中諸
膿血出滲滲不乾當在骨人頭上極可厭惡
或見身內五藏悉皆走入於大腸中大腸腫
膿爛潰難堪介時行首以定力故出定入定
見一切人及與己身同不淨聚見諸女人身
如虫狗蟻惡不淨自然當得不貪色想常告
阿難此想成時名第十五觀外四大名名漸
解學觀空佛告阿難汝持佛語慎勿忘介
時阿難聞佛所說歡喜奉行

佛告阿難此想成已復當更教整念諦觀身
時阿難聞佛所說歡喜奉行



922

ANONYMOUS

(PREVIOUSLY ATTRIBUTED TO ZHANG YUEHU,
13TH-14TH CENTURY)

Guanyin

Hanging scroll, ink on silk

102 x 44.5 cm. (40 1/8 x 17 1/2 in.)

One illegible seal, possibly belonged to Yuehu

Inscribed by Kano Tanbi (1840-1893) on the cover of
the wooden box attributing the painting by hand of
Yuehu

Signed, with one seal of Kano Tanbi on the inside cover

NOTE:

According to the *bijutsu kenkyu*: the journal of art
studies, no. 20, edited by Sokuro Wakimoto in
1933, the Kundaikan Sayu Choki (Tohoku Imperial
University Library) recorded in 1559, Yuehu (Zhang
Yuehu, 13th Century), was a Daoist monk in the 13th
century.

Guanyin paintings attributed to Yuehu are in the
collection of Okayama Prefectural Museum of Art and
Osaka City Museum of Fine Arts.

HK\$80,000-120,000

US\$11,000-16,000

元／明 無款（前傳張月湖） 水月觀音
水墨絹本 立軸

鈐印：月壺（漫漶）

狩野探美（1840-1893）題木盒：觀音。月湖筆。

內盒題：探美誌。

鈐印：狩野

註：據 1933 年脇本十九郎著，日本美術研究第 20 號，
永祿二年（1559）古寫本，《君台觀左右帳記》載，
張月湖（元），或作月壺，道釋人物。
岡山縣立美術館、大阪市立美術館皆有《白衣觀音
圖傳》為其所作。

澄懷觀道 臥以遊之



Observing the way with clear thoughts, One can roam while reclining at leisure



Yamamoto Teijiro (1870-1937)

The Chokaido Museum houses an historic collection of classical Chinese paintings and calligraphy, formed by industrialist and politician Yamamoto Teijiro (1870-1937) in the early twentieth century. First institutionalised as the Chokaido archive in 1963, the Chokaido Museum opened to the wider public in 1994. It is located in Yokkaichi township, in Japan's Mie prefecture,

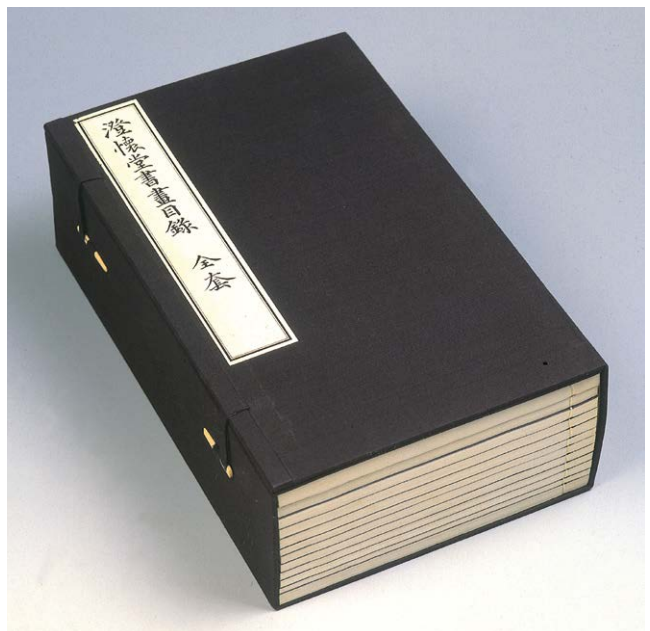
where it serves as a major centre for the appreciation, study and research of Chinese painting and calligraphy.

Yamamoto was born in 1870, into a distinguished family from Sado county (modern Sado City), in Niigata prefecture, Northern Japan. He was the second son of Yamamoto Katsura, a notable Confucian scholar of Chinese traditional medicine. After a period of study in Germany, Yamamoto Teijiro held successive appointments as a member of Japan's House of Representatives and as head of Taiwan Sugar Co. Ltd (a forerunner of today's Mitsui Sugar Co.). During his political career, he served as Agriculture and Forestry Minister in the cabinets of Tanaka Giichi (1864-1929) and Tsuyoshi Inukai (1855-1932). In his youth Yamamoto received a solid foundation in Sinology from his father, and in Confucian learning from Maruyama Meihoku (1818-1892). Following this early education, he began to develop an interest in the arts of painting and calligraphy. Yamamoto's collecting career began with works by Zen monks and Japanese scholars, before turning to Chinese painting and calligraphy. These later acquisitions became Yamamoto's lifelong passion, and a subject of continuous, in-depth research. An erudite and learned man, Yamamoto was an accomplished Sinologist, capable of composing original verses in classical Chinese. As a connoisseur of painting and calligraphy, he assembled an extensive collection of over 2,000 works. These pieces spanned a millennium of Chinese history, dating from the Tang dynasty to the late Qing.

In 1923 the great Kanto earthquake wrought widespread destruction on Tokyo and the surrounding area. Yet Yamamoto's Chokaido collection miraculously survived intact. To ensure that these works were known to future generations, Yamamoto compiled the 12 volume *Catalogue of Painting and Calligraphy from the Chokaido Collection*, which documents 1,176 separate works. Yamamoto also worked with Kinari Toraichi to compile the expansive 16 volume *Comprehensive Biographies of Eminent Painters and Calligraphers from the Song, Yuan, Ming and Qing Dynasties*.

Japan has a long and illustrious history of collecting Chinese painting and calligraphy. This history was defined by two main periods: the classical period, in the 12th-16th century, and the modern period, in the late 19th to early 20th century. Yamamoto's collection was formed during Japan's second peak of Chinese painting and calligraphy collection, in the modern period.

During Japan's classical collecting period of the 12th-16th centuries, Zen monasteries and the Ashikaga Shogunal clan amassed expansive holdings of Chinese paintings and calligraphy. These monastic and shogunal collectors held Song and Yuan dynasty works in the highest esteem. They placed



Catalogue of Painting and Calligraphy from the Chokaido Collection

particular value on Southern Song court painters Ma Yuan (1160–1225) and Xia Gui (fl.1195–1224), and their Ming dynasty stylistic inheritors in the Zhe school.

During the Edo period (17th–19th century) the influx of Chinese painting and calligraphy declined sharply, as restrictions were placed on the movement of people in and out of Japan. However, in the early Edo period many Chinese monks from the Obaku Zen sect resettled in Japan, providing a continued point of contact with Chinese art and culture.

Japan's modern phase of collecting spanned the late Meiji, Taisho, and early Showa periods (late 19th to early 20th century). In China, this was a time of great upheaval. This protracted period of turmoil led to widespread economic instability, forcing Qing imperial family members, princely households, and former imperial officials to sell their collections. Many of these works found their way out of China, and the majority of those pieces that left the country were preserved in Japan. In this modern peak of collecting, collectors sought to fill the substantial gaps in Japan's historic holdings. They sought to provide the Japanese people with an holistic appreciation of China's extensive artistic accomplishments.

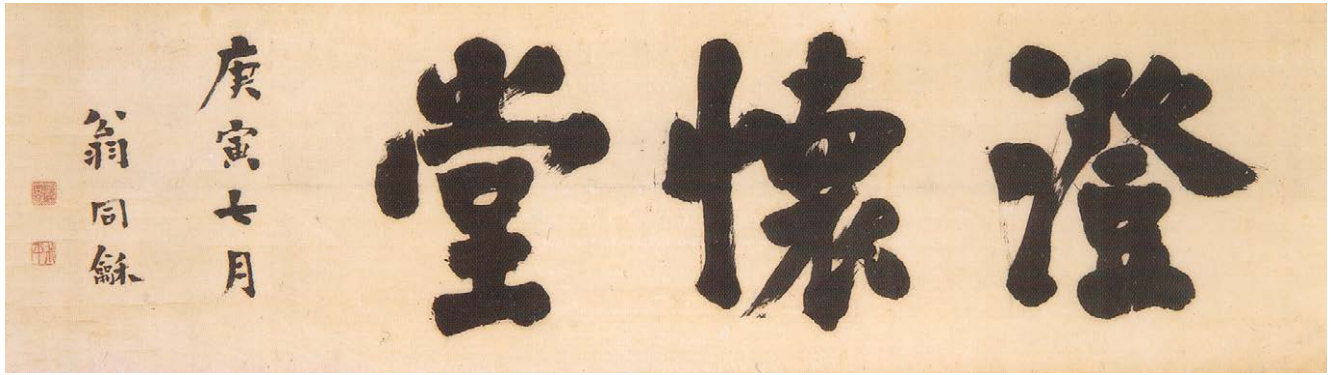
As the economic hub of the Kansai region, Osaka became the primary gateway for Chinese painting and calligraphy entering Japan in this period. Harada Shozaemon (1855–1938), the founder of the Hakubundo book dealership, began a business importing Chinese painting and calligraphy to Japan with the support of Inukai Tsuyoshi (1855–1942). Harada's business relied on consultations and appraisals provided by several significant cultural figures: Kyoto Imperial University Historian Naito Torajiro (1866–1934); Japanese Sinologist,

painter, calligrapher and seal carver Nagao Uzan (1864–1942); and Chinese epigraphy scholar resident in Japan Luo Zhenyu (1866–1940). Naito Torajiro advocated an ideal that 'East Asian Artefacts should be preserved in East Asia', inspiring many major businessmen, politicians and scholars of the period to begin forming collections of Chinese paintings and calligraphy. Yamamoto Tejiro, who was launching his political career in Tokyo at that time, was one such collector.

A title board for Yamamoto's Chokaido collection, *The Hall of Clear Thought*, written by Weng Tonghe (1830–1904) hung in the entrance hall of Yamamoto Tejiro's residence, in Tokyo's Meguro district. The name for this collection came from the biography of Zong Bing (375–443), as recorded in the *Song Shu* (the history of the Liu Song dynasty of the Southern Dynasties, compiled in 492–493). In this text Zong Bing is quoted as stating: "Only by observing the way with clear thoughts can one roam while reclining at leisure". This quote came from Zong's writings on the theory and appreciation of landscape painting. In Zong's view, clarifying and cleansing one's thoughts and emotions, free of all blemishes, allows one to roam among the mountains and streams of a painting. Zong saw this mental travel as equivalent to climbing these peaks in reality.



Chokaido Archive



The Hall of Clear Thought, written by Weng Tonghe

Yamamoto's ardent passion for Chinese painting and calligraphy is reflected in the comprehensive nature of his collection, encompassing the Song, Yuan, Ming and Qing dynasties. He was a meticulous collector, consulting numerous experts on every new acquisition. The list of eminent scholars and connoisseurs who informed his collecting is truly extensive, including: Naito Torajiro, Nagao Uzan, Luo Zhenyu, Omura Seigai (1868-1927), Namekawa Tanjo (1868-1936), Kuroki Kinto (1866-1923), and Kawai Minoru (1871-1945). Many of these notable scholars and connoisseurs inscribed colophons or title slips for the Chokaido collection. In addition to acquiring works which had come to Japan, Yamamoto sourced works directly on his travels in China. He visited collectors in Fujian, Hangzhou, Suzhou, Shanghai, Guangdong, Beijing and Shandong. A substantial number of the pieces in his collection were acquired on these visits. In the preface to the *Catalogue of Painting and Calligraphy from the Chokaido Collection*, Naito Torajiro indicates the scale and quality of Yamamoto's collection, stating: "Today there are many collectors in this country who feel the allure of Chinese painting and calligraphy, yet the Chokaido collection of Agriculture Minister Yamamoto Tejiro is foremost among them all." The input of so many eminent scholars, artists, and connoisseurs, and the active role Yamamoto played in the collecting circles of the Kansai region, deepened the quality and expanded the breadth of this exceptional collection.

After Yamamoto left office he faced some financial difficulties, leading him to sell off a portion of his collection. Fortunately,

in his final years he entrusted around sixty percent of the Chokaido collection to his former ministerial aide Inokuma Nobuyuki (1906-1991), later chairman of Mie Kotsu Transportation Co., Ltd. Inokuma originally housed the collection in his Tokyo residence, but fortuitously moved it in its entirety to his hometown of Yokkaichi in Mie prefecture before the outbreak of the Second World War. Once again the collection narrowly escaped destruction, as it had in the great Kantō earthquake of 1923. In 1963 Inokuma personally funded the establishment of the Chokaido archive, as a center for the appreciation, research and preservation of the collection. In 1986 he formally incorporated the Chokaido collection, again through his personal finances, and served as its first director general. The Chokaido Museum officially opened to the public in 1994, realising Yamamoto and Inokuma's vision of making this collection available for the enjoyment, appreciation and research of a wider audience.

As noted above, a portion of the Chokaido collection was sold in its early years. Today, many works with this esteemed provenance can be found in the collections of major museums across the globe, including: the Osaka City Museum, the Fujii Yurinkan, the Tokyo National Museum, the Boston Museum of Fine Arts, and the Cleveland Museum of Art. This international audience for the Chokaido collection underscores its importance, relevance and value to the field of Chinese painting and calligraphy today.

澄懷觀道 臥以遊之



山本悌二郎 (1870-1937)

1994年，於日本關西三重縣四日市開設的澄懷堂美術館，館內主要收藏品，是日本二十世紀初重要實業家、政治家山本悌二郎(號二峯，1870-1937)的私人收藏。

山本悌二郎，出生於明治三年(1870)日本北方新潟縣佐渡郡(今佐渡市)的地方望族，佐渡著名漢方醫儒家山本桂二子，曾留學德國，並先後擔任眾議院議員、臺灣製糖株式會社(現今三井製糖之前身之一)社長，政壇上，先後在田中義一內閣(1864-1929)和犬養毅(號木堂，1855-1932)內閣擔任農林大臣。山本悌二郎年少時期在家中接受漢學底子豐富的父親山本桂以及儒學者圓山溟北(1818-1892)的教育與指導，對書畫藝術逐漸產生興趣，初期收藏多為日本儒禪遺墨，其後興趣轉至中國書畫，並深入研究。山本悌二郎好博覽，通漢學，能作漢詩，精於鑒賞書畫，廣泛蒐集收藏了中國唐宋以來至晚清時期的書法與名畫，數量達兩千餘件。大正十二年(1923)關東大地震，破壞力延達東京廣大地區，僥倖澄懷堂之藏品逃過一劫，山本悌二郎遂將其藏品中1,176件精品收錄於《澄懷堂書畫目錄》(全12卷)之中，希望能為後世留下紀錄。此外，更與中國

美術史權威紀成虎一(號柯庭)合作著錄《宋元明清書畫名賢詳傳》(全16卷)。

山本悌二郎收集中國書畫的年代，為日本史上收藏中國藝術品的第二次高峰。中國書畫流往日本的歷史長久，從早期鎌倉、室町時代(12世紀-16世紀)以禪宗寺院和足利將軍家族為中心的收藏，至江戶時代(17世紀-19世紀)由黃檗僧所帶來的中國書畫，此類別藝術品稱為「古渡品」，以南宋院畫畫家如馬遠、夏圭以至明代浙派之山水畫為主，這類作品在中國的書畫收藏體系中非主流作品，但卻深深衝擊當時日本對中國藝術的認識，對日本書畫藝術和收藏體系產生了巨大的影響。而自明治末期、大正至昭和初期(19世紀-20世紀)這段期間，正值中國清末民初的動盪階段，此時的中國經歷了社會動盪，導致失去經濟支柱的清室內府、原滿清親王以及高官們紛紛將珍藏向市場拋售或轉移至海外，大多數稀世珍品此時流往日本求售。這一批相對於「古渡品」而被稱為「今渡品」的珍品為中國書畫收藏體系中的主流之品，不僅彌補了日本對於中國書畫收藏體系的巨大空缺，更讓日本人了解到更全面的中國書畫鑑賞。

關西地區的商業重鎮大阪成了中國書畫遠渡東洋的集散地，「博文堂」初代主原田庄左衛門(1855-1938)在犬養毅的支持之下開始經營中國書畫進口生意，並仰賴京都帝國大學歷史學家內藤湖南(1866-1934)和日本漢學家、書畫篆刻家長尾雨山(1864-1942)，以及中國旅日金石

925 局部



925 局部



澄懷堂文庫

學家羅振玉（1866–1940）的諮詢與鑑定；內藤湖南提倡「東洋文物保存於東洋」之理念亦吸引了當時許多政商名流、學者對中國書畫進行收藏，當時在東京發展的山本悌二郎即為其中之一。

位於山本悌二郎東京上目黑宅邸的玄關處懸掛著一幅出自翁同龢（1830–1904）之手的匾額「澄懷堂」，此堂號典出《宋書》卷九十三〈宗炳傳〉之「唯當澄懷觀道，卧以遊之」。把自己的情懷過濾清澄，一塵不染，雖卧而觀畫，仍能遊於山水之間。山本悌二郎對中國書畫極為熱愛，所網羅之宋、元、明、清歷代書畫名家作品十分全面，蒐集極為嚴謹，每回蒐到一幅作品便會請教書畫專家如關西的內藤湖南、長尾雨山、羅振玉及東京的大村西崖（1868–

1927）、滑川澹如（1868–1936）、黑木欽堂（1866–1923）、河井荃廬（1871–1945）等人，故經常會在許多作品上看到這些專家的題跋或題簽。除了在日本購買已流入境內的中國書畫珍品，山本悌二郎也曾親自前

來中國，先後造訪了福建、杭州、蘇州、上海、廣東、北京與山東的藏家，以此管道入手的藏品數量亦不在少數。內藤湖南曾在《澄懷堂書畫目錄》序言中說道：「海內收儲之家，以赤縣法書寶繪之富鳴者，近日茲多。其在日下，羣推前司農山本君澄懷堂為第一。」可知澄懷堂藏品的質量兼備。而透過內藤湖南、長尾雨山以及原田庄左衛門等人的互動關係，使得山本悌二郎與關西收藏界有了頻繁的交往，也進而提升了其蒐藏品的質量與廣度。

山本悌二郎下野後，逐漸陷入財務困難，迫使他售出部分藏品。可幸約六成的澄懷堂藏品於晚年交予其親信，亦為三重交通株式會社董事長猪熊信行（1906–1991）所繼承，珍藏於猪熊信行於東京的宅邸，所幸在第二次世界大戰爆發前猪熊信行已將所有藏品轉移至家鄉三重縣四日市，故得再次幸免於戰火之中。1963年，猪熊信行以私人財力設立澄懷堂文庫，作為欣賞、研究和保存的機構；1986年成立財團法人澄懷堂，猪熊信行將這批蒐藏與自己的財產捐出，並擔任首任理事長；1994年，澄懷堂美術館開館，延續了山本悌二郎與猪熊信行的遺志，將這批珍品向大眾公開展示，讓社會大眾能夠一同欣賞、研究。

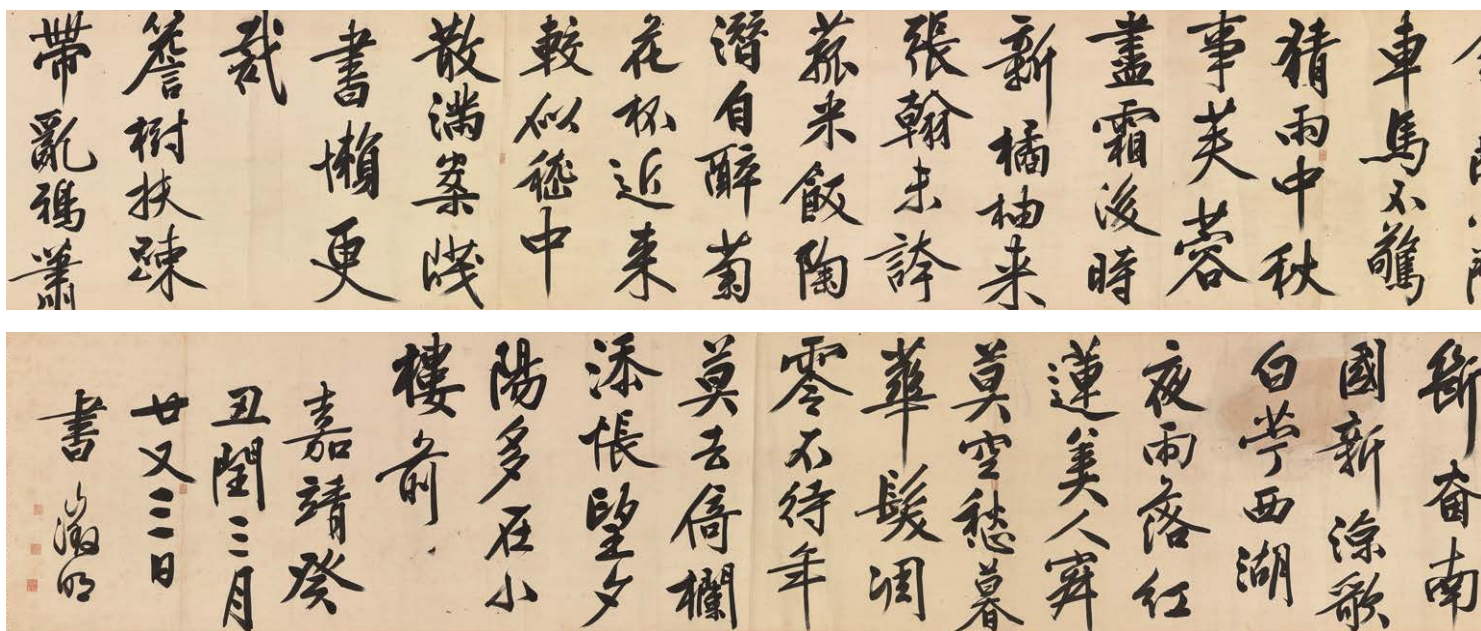
前文提及部分藏品於早年已經售出，現今不時在各大美術館看到一些作品，註明是澄懷堂舊藏的，現藏於東京國立博物館、大阪市立美術館、藤井有鄰館、波士頓美術館、克利夫蘭藝術博物館，得到國際注視，足證山本悌二郎澄懷堂藏中國書畫的重要性。



猪熊信行（1906–1991）

夏綠
堂陰
涼如
翠水





923

WEN ZHENGMING (1470-1559)

Poems in Large Running Script

Handscroll, ink on paper

46 x 900 cm. (18 1/8 x 354 3/8 in.)

Inscribed and signed, with eleven seals of the artist

Dated twenty-third day, third month, *guichou* year of the *Jiaping* period (1553)

PROVENANCE:

Property from the Chokaido Museum Collection.

EXHIBITED:

Yokkaichi, Mie, the Chokaido Museum

Autumn Exhibition, *Dong Qichang and the Follower*, exhibit no. 6, 8 September – 23 December 2002.

Spring Exhibition, *Romanticism in the late Ming Dynasty*, exhibit no. 5, 28 February – 6 June 2010.

Autumn Exhibition, *The Four Seasons*, exhibit no. 3, 6 September – 6 December 2015.

LITERATURE:

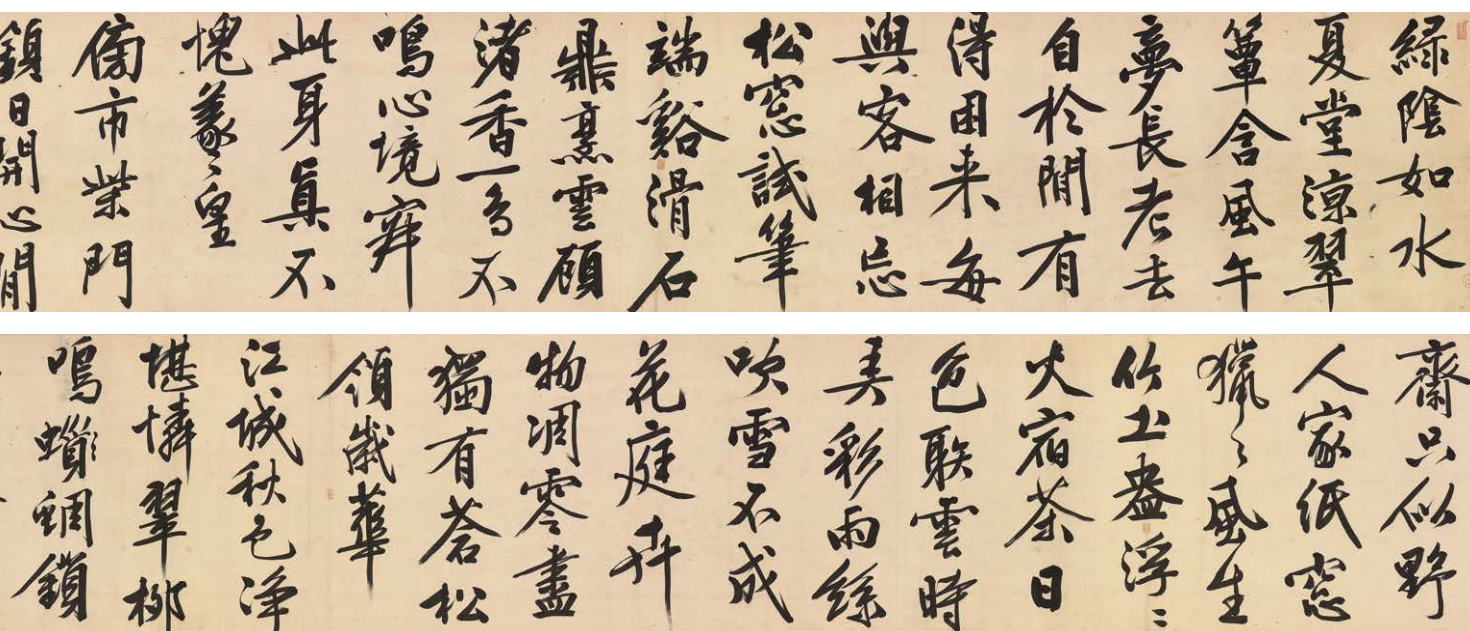
Shodo geijutsu, Vol. 8, Chuokoron-Sha, Japan, March 1972, pp.70-73.

Shodo geijutsu, Vol. 8, Art Book Co., Ltd., Taiwan, July 1976, pp.72-73.

HK\$5,000,000-7,000,000

US\$650,000-900,000

明 文徵明 行書七言詩卷 水墨紙本 手卷 一五五三年作



923

釋文：綠陰如水夏堂涼，翠簾含風午夢長。老去自於閒有得，困來每與客相忘。
 松窓試筆端谿滑，石鼎烹雲顧渚香。一鳥不鳴心境寂，此身真不愧羲皇。
 傍市柴門鎖日開，心閒車馬不驚猜。雨中秋事芙蓉盡，霜後時新橘柚來。
 張翰未誇菰米飯，陶潛自醉菊花杯。近來較似嵇中散，滿案牋書懶更裁。
 簷樹扶疎帶亂鳴，蕭齋只似野人家。紙窓獵獵風生竹，土盎浮浮火宿茶。
 日色射雲時弄彩，雨絲吹雪不成花。庭（中）卉物凋零盡，獨有蒼松領歲華。
 江城秋色淨堪憐，翠柳鳴蜩鎖斷煙。南國新涼歌白苧，西湖夜雨落紅蓮。
 美人寂寞空愁暮，華髮彫零不待年。莫去倚欄添悵望，夕陽多在小樓前。

題識：嘉靖癸丑（1553）閏三月廿又三日書。徵明。

鈐印：徵仲父印、文徵明印、衡山居士、停云（七次）、徵仲父

來源：澄懷堂美術館藏品。

展覽：三重縣四日市澄懷堂美術館

“澄懷堂美術館秋季展－董其昌とその門流”，展品第6號，2002年9月8日至12月23日。

“澄懷堂美術館春季展－明末の浪漫派”，展品第5號，2010年2月28日至6月6日。

“澄懷堂美術館秋季展－四季の書畫”，展品第3號，2015年9月6日至12月6日。

出版：《書道藝術 第八卷：祝允明、文徵明、董其昌》，中央公論社，日本，1972年3月，第70-73頁。

《書道藝術 第八卷：祝允明、文徵明、董其昌》，藝術圖書公司，臺灣，1976年7月，第72-73頁。

924

WEN ZHENGMING (1470-1559)

Chilled Mountain Streams

Hanging scroll, ink and colour on paper

62.9 x 36.3 cm. (24 ¾ x 14 ¼ in.)

Inscribed with a poem and signed, with two seals of the artist

Dated autumn, *jiachen* year (1544)

Six collector's seals, including one of Wang Luo (17th-18th Century) and two of Wang Wenbo (17th-18th Century)

PROVENANCE:

Property from the Chokaido Museum Collection.

LITERATURE:

Chokaido shoga mokuroku, Vol. 3, Bunkiyūdō, Tokyo, 1932, p.36.

Inokuma Nobuyuki, *Sō Gen Min Shin Chūgoku Bijutsu*, Tokyo, 1962, pl. 8.

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

US\$260,000-380,000

明 文徵明 空山寒澗圖 設色紙本 立軸 一五四四年作

題識：霜後平林含古色，雨餘寒澗雜風聲。
空山歲晚無車馬，一塢斜陽獨自吟。
甲辰（1544）秋日。
徵明。

鈐印：文徵明印、惟庚寅吾以降

藏印：王犖（17-18世紀）：王犖
汪文柏（17-18世紀）：季青鑑定、柯庭家傳神品

其他：六笙珍玩、桂舟心賞、賀氏藍田珍藏

來源：澄懷堂美術館藏品

出版：山本悌二郎《澄懷堂書畫目錄》卷3，文求堂，東京，1932年，第36頁。
豬熊信行《宋元明清 中國美術》，東京，1962年，圖版8。

註：藏印王犖（明／清），字耕南，號稼亭，又號梅嶠、茶磨山樵，吳（今江蘇蘇州）人，與王翬同時。
汪文柏，清康熙間代詩人、畫家、藏書家。字季青，號柯庭，安徽休寧人。康熙間官兵馬司指揮。





925

LAN YING (1585-AFTER 1664)

River Scene after Rain

Handscroll, ink on silk

22.8 x 350 cm. (9 x 137 $\frac{3}{4}$ in.)

Inscribed and signed, with one seal of the artist

Dated spring, *yiyou* year (1645)

Three collector's seals

Titleslip by Nagao Uzan (1864-1942)

Titleslip by Yamamoto Teijiro (1870-1937) on silk pouch

PROVENANCE:

Property from the Chokaido Museum Collection.

LITERATURE:

Chokaido shoga mokuroku, Vol. 4, Bunkiyūdō, Tokyo, 1932, p.103.

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

US\$110,000-130,000

明／清 藍瑛 西溪雨霽圖 水墨絹本 手卷 一六四五年作



藍瑛西溪雨霽圖
長尾甲題於括盒

925

題識：乙酉（1645）春至，小隱西溪棹塢，久雨初霽，甚覺神爽。
同老衲策杖閑步溪頭，見飛瀑爭流，野雲未散。
衲云：好一幅大畫！我兩人即畫中人矣！
余云：非人在畫中，還是畫在手裏？相對大咲。
歸法棹花和尚以記。蜨叟藍瑛。

鈐印：田叔父

藏印：藏修軒、樹穀、韻桐山房

長尾甲（1864–1942）題簽條：藍瑛西溪雨霽圖。長尾甲題於括盒。

鈐印：雨山

山本悌二郎（1870–1937）絹套題簽：藍瑛西溪雨霽圖卷

鈐印：二峰清賞

來源：澄懷堂美術館藏品

出版：山本悌二郎《澄懷堂書畫目錄》卷4，文求堂，東京，1932年，第103頁。

The Superlative Brush

Notes on Painting and Calligraphy by Bada Shanren from the Chokaido Collection

Bada Shanren's painting and calligraphy are highly esteemed in Japan and have long been assiduously sought out by Japanese collectors. Japan's affinity with this giant of Chinese painting is intimately connected with two factors. First, the eastward transmission of Chan Buddhism from China to Japan (where it came to be known as Zen in Japanese), a transmission which began a millennium ago. Second, the development of ink painting in Japan, which was informed by this religious transmission.

During the Southern Song dynasty (1126-1279), the Linji and Caodong schools of Chan Buddhism (Rinzai and Soo Zen in Japanese) came to Japan with the support and patronage of the Kamakura Shogunate (1192-1333). In the latter-half of the thirteenth century, paintings by the Chan Linji monk Muxi Fachang (fl. 13th century) were brought to Japan by the Japanese monk Enni Ben'en (1202-1280). Enni had travelled to China in 1235 to study with Chan abbot Wuzhun Shifan (1178-1249), who was also Muxi's master. Muxi's works became canonical models for the later development of Japanese painting, a whole genre of painting developed from the model provided by his painting, known as 'Muxi style'. Today, Muxi's works are Japanese National Treasures, and he is universally esteemed as a formative influence on Japanese painting.

During the subsequent Muromachi period (1336-1573), the upper echelons of Japan's elite, now the Ashikaga Shogunate, continued to patronise Zen Buddhism. Zen was at the centre of the Ashikaga's cultural project. Zen thought and culture permeated all areas of Japanese life, inspiring the emergence of aesthetic concepts centred on brevity, elegant simplicity, and tranquil sincerity. In the 17th century, the Chan teachings and ink paintings of the Huangbo school (Obaku in Japanese), arrived in Japan from South Eastern China. The Obaku monks and their artworks had substantial impact on Zen's religious doctrines and on Japanese ink painting, reinvigorating traditions which were by then already long-established.

In a parallel Chinese development to the historic accomplishments of Japanese Zen and Japanese ink painting, the works of Bada Shanren, a disciple of the 38th generation Caodong master Hongmin (1606-1672/3), have met with enduring acclaim. Originating in Qing dynasty Jiangxi, his works spread through commercial and social networks. Bada became highly esteemed in Anhui, Yangzhou, Nanjing and beyond, celebrated by such notable luminaries as Shi Tao (1642-1707), Cheng Jinge (fl. ca. mid 17th to early 18th c.), Huang Siyan (b. 1661), and Zheng Banqiao (1693-1765). That Bada impacted late Qing and early Republican artists such as Wu Changshuo (1844-1927) and Qi Baishi (1863-1957), and that his works then came to be avidly sought after by Japanese collectors, is an irrefutable fact. Though Bada never set foot outside of Jiangxi province, toward the end of his life he was widely celebrated as a painter and calligrapher. His works were highly prized by his contemporaries, and continued to be sought after by collectors in China and internationally through the late Qing and early Republican period.

Of the various collections of Bada Shanren's works in Japan, the Chokaido

collection is exemplary. This May, Christie's Hong Kong is privileged to offer eight pieces from the Chokaido collection, three of which are works by Bada Shanren. These three pieces are: *Poems in Running Script*, an album of 22 leaves in ink on paper, *Heron and Lotus*, a hanging scroll in ink on paper, and a rare example of Bada's landscape painting in ink and colour on satin. All three are widely published, variously included in Teijiro Yamamoto's *Index of Painting and Calligraphy in the Chokaido Collection* (1932), François Cheng's *Chu Tā: le Génie du Trait* (1986), and Wang Fangyu, Richard M. Barnhart, and Judith G. Smith's *Master of the Lotus Garden: The Art and Life of Bada Shanren* (1990). None of these works are dated. However, through stylistic analysis of Bada Shanren's signatures on each work, we can confidently determine they were all made when he was between 70 and 80 years of age (1695-1705).

In the calligraphy of *Poems in Running Script* Bada's brush tip is centred and concealed. Its power is contained and internalised within its vigorous turns, never spilling out beyond the prescribed movements of each stroke. In Wang Fangyu's estimation, this piece is among Bada's most accomplished works after seventy. *Poems in Running Script* was previously in the collections of Shen Wu of Wuxi (1823-1887), and Zong Yuanhan (d. 1897) of Shangyuan in Jiangsu. Their collector's seals record the winding route through which the album eventually arrived in Japan, via the elite collections of China's Jiangnan region.

Thin stems and broad leaves fill the upper right of *Heron and Lotus*. The heron stands upon a rock in the lower left, craning its neck upward as if its attention has been captured by something overhead. The composition is eloquently balanced between these two diagonally opposing corners, while the central space of the painting is a void of unmarked paper. Through Bada's masterful use of brush and ink, the stems of the lotus appear rounded, and the leaves look luscious. The terse application of dry ink to the rock accentuates the saturation of the heron's body. Bada's apparent simplicity belies the complexity of his work, which addresses something beyond the immediately visible forms within the painting.

The colours of Bada's *Landscape* are fresh and vibrant, and use of colour on satin is exceptionally rare among his extant oeuvre. The composition moves from a deep distance in the upper register, to a near foreground in the lower section. Misty valleys and peaks are executed in delicate washes. The snaking spine of visible topography winds from left to right, starting from a cove of trees by a river at the base of the composition. There is no visible rendering of flowing water, or of human activity. These are implied in the restraint of Bada's work. The brush work is sparse, subtle and abbreviated, allowing the hills and trees to emerge from textured dots and light colour-washes.

Bada Shanren's *Poems in Running Script*, *Heron and Lotus*, and *Landscape* encompass a diverse range of subjects and materials. While each of them deploys the brush to a different expressive end, they are all born of a creative process rooted in the profound introspection of Chan and Zen Buddhism.

皆我為大：澄懷堂藏八大山人書畫

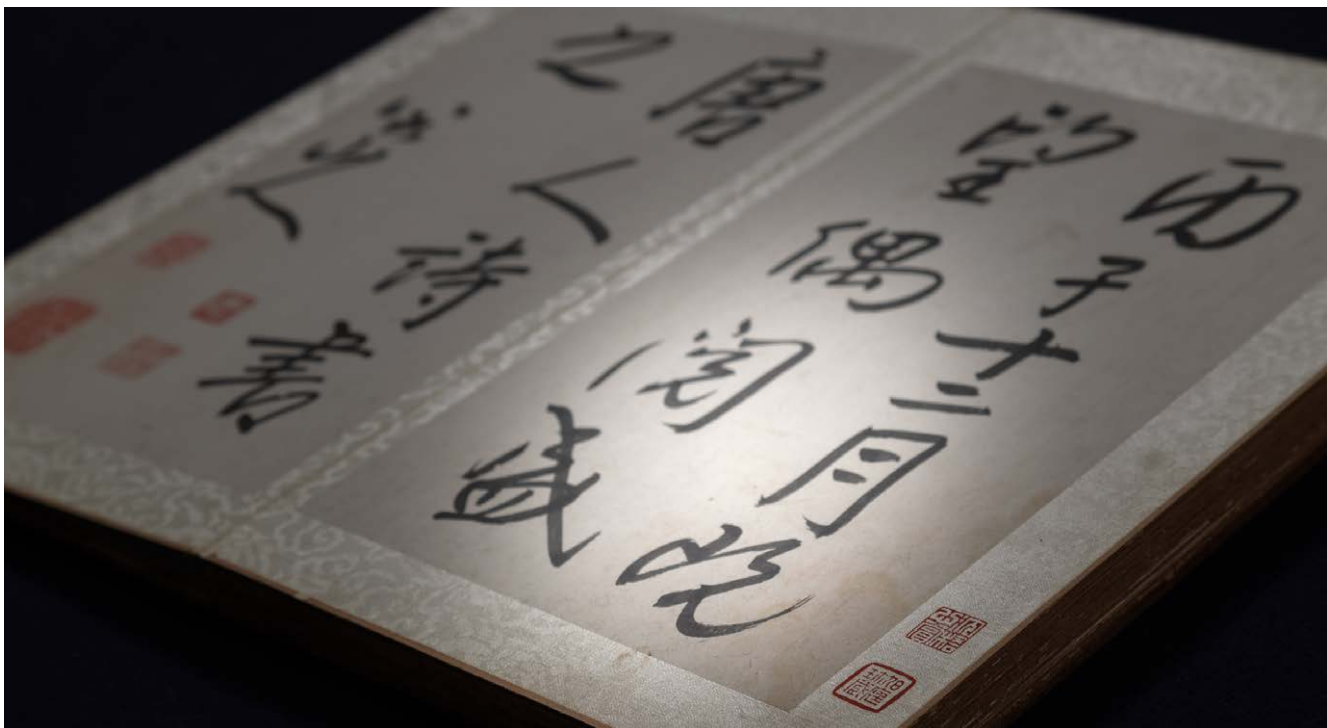
八大山人書畫作品受到日本人的喜愛，並且廣泛蒐求珍藏，究其因緣，實與一千年來禪宗東傳以及水墨畫的發展存在密切關係。

南宋時期，禪宗臨濟宗、曹洞宗先後東傳日本，獲得鎌倉幕府（1192-1333）的接受。宋末元初，禪宗臨濟宗僧人牧溪的水墨畫經由來華學佛的“聖一國師”傳入日本，成為日本畫家學習的對象，畫作被珍為國寶，稱為“牧溪樣”，而牧溪本人則被奉為“日本畫道的大恩人”。室町幕府時期（1336-1573），禪宗又獲得足利將軍的肯定，成立了以禪宗為中心的五山文化，禪宗思想及文化在日本全面普及，內化為日本人“簡約”、“素雅”、“篤靜”的審美觀念。到了明末清初，黃檗宗隱元隆琦（1592-1673）的禪宗思想與水墨畫東傳日本，對於日本沉寂多年的禪宗及水墨發展，也產生了重要影響。

基於禪宗與水墨在日本先行發展的歷史因素與文化條件，師承禪宗曹洞宗第三十八代弘敏禪師一脈的八大山人（1626-1705）及其作品，從清初江西經由徽商友人傳播至安徽、揚州、南京等地，受到石濤（1642-1707）、程京萼（清康熙時人）、黃思燕（1661-?）、鄭板橋（1693-1765）的延譽和重視。繼而在清末民初，又為吳昌碩（1844-1927）、齊白石（1864-1957）等人所服膺，東傳日本受到日人的喜愛珍藏，固是意料中事。八大山人雖然足不逾江西一省，而晚年的書畫名聲日隆，作品猶為時人珍寶。一直到了清末民初，八大的作品都是中外藝壇名家度藏的對象。

日本珍藏八大山人作品頗多，澄懷堂即其一例。佳士得香港是次從日本澄懷堂徵集了八件古代書畫作品，其中三件為八大山人作品，分別是《宋之問詩》書法紙本冊頁二十二開；《荷鷺圖》水墨紙本以及《山水圖》設色綾本，均由《澄懷堂書畫目錄》（1932）、《朱耷：天才的特質》（1986）、《荷塘主人：八大山人的生命與藝術》（1990）等書著錄出版。此三件作品不署干支，無從準確判斷寫畫時間，而從款字來看，皆是八大山人七十歲至八十歲時期（1695-1705）的作品。《宋之問詩》書法冊頁中鋒用筆，運轉遒勁，筆勢內斂，含而不露。王方宇先生認為是八大山人“七十以外的精心傑作”，信而有徵。其中《宋之問詩》書法冊頁先後由清人無錫沈梧（1823-1887）、江蘇上元宗源瀚（?-1897）遞藏，印證了八大山人作品在江南傳播與度藏到東渡日本的曲折歷程。《荷鷺圖》右上疏荷數枝，花葉掩蓋，左下一石一鷺，鷺並腳佇立，伸頸翹首上望，若有所見。全畫構圖左右上下呼應，中間留白越見空靈，用筆施墨，荷莖圓而葉潤，石疏簡而鷺淋漓，以簡馭繁，意趣象外。八大山人《山水圖》設色已然鮮見，而綾本更是珍罕。構圖由上而下，自遠及近，上方勾染山峰，作丘壑雲霧狀，領起下方蜿蜒山勢，自左及右，以致近處林木溪石，不作水而水在胸次之內，不寫人而人在意念之中。用筆多勾畫，間用斂點，以淡色染山形樹狀，清簡淡逸。

書法、荷鷺、山水，不同主題素材，筆法表達各有特色，卻都流露禪宗意境，讓人深思。



926

BADA SHANREN (1626-1705)*Landscape*

Hanging scroll, ink and colour on satin

158 x 45 cm. (62 ¼ x 17 ¾ in.)

Signed, with two seals of the artist

Titleslip by Yamamoto Teijiro (1870-1937), with three seals

Inscription on the cover and inside cover of the wooden box with two seals, dated *yimao* year**PROVENANCE:**

Property from the Chokaido Museum Collection.

EXHIBITED:

Yokkaichi, Mie, the Chokaido Museum

Autumn Exhibition, *Paintings in the early Qing Dynasty*, exhibit no. 25, 4 September – 25 December 1994.Autumn Exhibition, *Paintings in the late Ming early Qing Dynasties*, exhibit no. 46, 15 September – 23 December 1996.Spring Exhibition, *Landscape Paintings*, exhibit no. 20, 26 March – 20 July 2000.Autumn Exhibition, *Dong Qichang and the Follower*, exhibit no. 34, 8 September – 23 December 2002.Autumn Exhibition, *Selected Chinese Paintings IV*, exhibit no. 31, 10 September – 17 December 2006.Spring Exhibition, *Paintings in the mid-late Qing Dynasty*, 2 March – 8 June 2008.Spring Exhibition, *Through the eyes of Yamamoto Teijiro*, exhibit no. 30, 1 March – 7 June 2009.Autumn Exhibition, *Roaming while Reclining – Landscape Paintings*, exhibit no. 23, 8 September – 8 December 2013.Spring Exhibition, *Literati that enriched the mid Qing Dynasty*, exhibit no. 3, 5 March – 7 May 2017.**LITERATURE:**

Chokaido shoga mokuoku, Vol. 5, Bunkyo, Tokyo, 1932, p.67.

Yonezawa Yoshiho, Tsuruta Takeyoshi, *Fine Arts in Ink, Vol. 11: Bada Shanren/Eight Eccentrics of Yangzhou*, Kodansha, Tokyo, May 1975, pl. 64.

Scholar Paintings Vol. 6: Bada Shanren, Chuokoron-Sha, Tokyo, 25 April 1977, pl. 54.

François Cheng, *Chu Ta: le Génie du Trait*, Phébus, Paris, 1986, p.22.Wang Fangyu, Richard M. Barnhart, and Judith G. Smith, *Master of the Lotus Garden: The Life and Art Bada Shanren (1626-1705)*, Yale University Press, New Haven and London, 1990, pp.169-170.**HK\$4,000,000-6,000,000****US\$520,000-770,000**

清 八大山人 山水圖 設色綾本 立軸

款識：八大山人寫。

鈐印：八大山人、可得神仙

山本悌二郎（1870-1937）題簽條：八大山人設色山水真蹟。

鈐印：山本氏、二峯、二峰清賞

木盒題識：八大山人淡彩山水。

內題：八大山人畫以簡略勝，此全脫自家本色，

用筆圓渾設色清淡，隨意點綴融化無痕，頗得煙雲滅沒之趣。

蓋山人天分既高而又學力深邃，其胸懷有不可一世者，

宜其落墨秀絕人寰也。

乙卯春王正月，小蓮山人題，時年八十七。

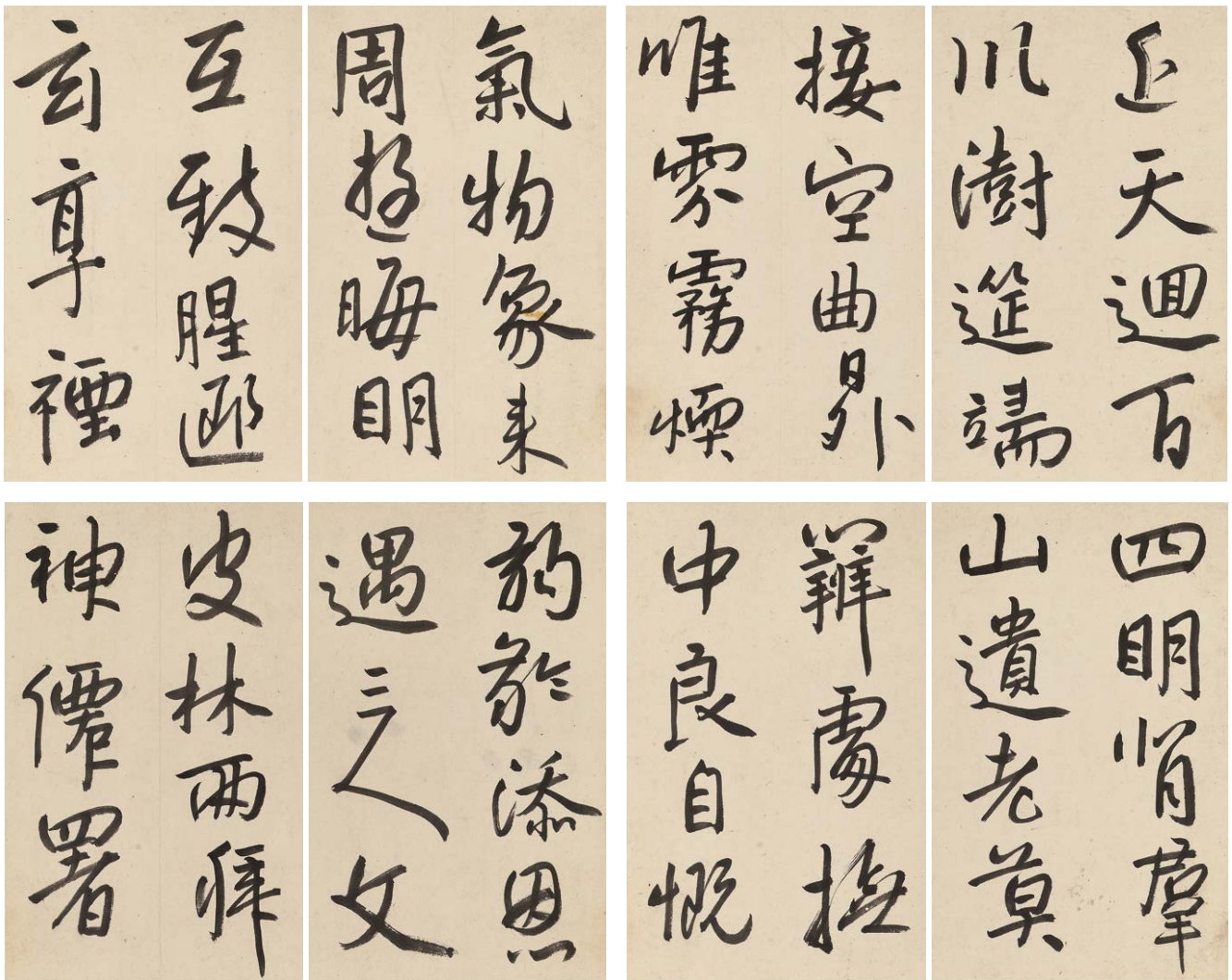
鈐印兩方

來源：澄懷堂美術館藏品

展覽：三重縣四日市澄懷堂美術館

“澄懷堂美術館秋季展 – 清朝初期の書畫 順治・康熙時代”，
展品第 25 號，1994 年 9 月 4 日至 12 月 25 日。“澄懷堂美術館秋季展 – 明末清初の書畫”，
展品第 46 號，
1996 年 9 月 15 日至 12 月 23 日。“澄懷堂美術館春季展 – 山水の書畫”，
展品第 20 號，2000 年
3 月 26 日至 7 月 20 日。“澄懷堂美術館秋季展 – 董其昌とその門流”，
展品第 34 號，
2002 年 9 月 8 日至 12 月 23 日。“澄懷堂美術館秋季展 – 中國書畫名品展 IV”，
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2006 年 9 月 10 日至 12 月 17 日。“澄懷堂美術館春季展 – 清朝中晩期の書畫”，
2008 年 3 月
2 日至 6 月 8 日。“澄懷堂美術館春季展 – 二峯 山本悌二郎の眼”，
展品第
30 號，2009 年 3 月 1 日至 6 月 7 日。“澄懷堂美術館秋季展 – 臥遊 – 山水に懐いを馳せる一”，
展品第 23 號，2013 年 9 月 8 日至 12 月 8 日。“澄懷堂美術館春季展 – 清朝中期を飾った文人墨客たち”，
展品第 3 號，2017 年 3 月 5 日至 5 月 7 日。出版：山本悌二郎，《澄懷堂書畫目錄》卷 5，文求堂，東京，1932 年，
第 67 頁。米澤嘉圃、鶴田武良，《水墨美術大系／第十一卷：八大山人・
揚州八怪》，株式會社講壇社，東京，1975 年 5 月，圖版 64。《文人畫粹編 第六卷：八大山人》，中央公論社，東京，
1977 年 4 月 25 日，圖版 54。程抱一，《朱耷：天才的特質》，Phébus 出版社，巴黎，1986
年，第 22 頁。王方宇、班宗華，《荷塘主人：八大山人的生命與藝術》，
耶魯大學出版社，紐黑文及倫敦，1990 年，第 169-170 頁。





927

927

BADA SHANREN (1626-1705)

Poems in Running Script

Album of twenty-two leaves, ink on paper

Each leaf measures 31.1 x 19.5 cm. (12 ¼ x 7 ⅝ in.)

Inscribed and signed, with three seals of the artist

Dated sixteenth day, twelfth month, *bingzi* year (1696)

Nine collector's seals: five of Zong Xiangwen (?-1897) and four of Shen Wu (1823-1887)

Titleslip by Shen Wu, with two seals

PROVENANCE:

Property from the Chokaido Museum Collection.

LITERATURE:

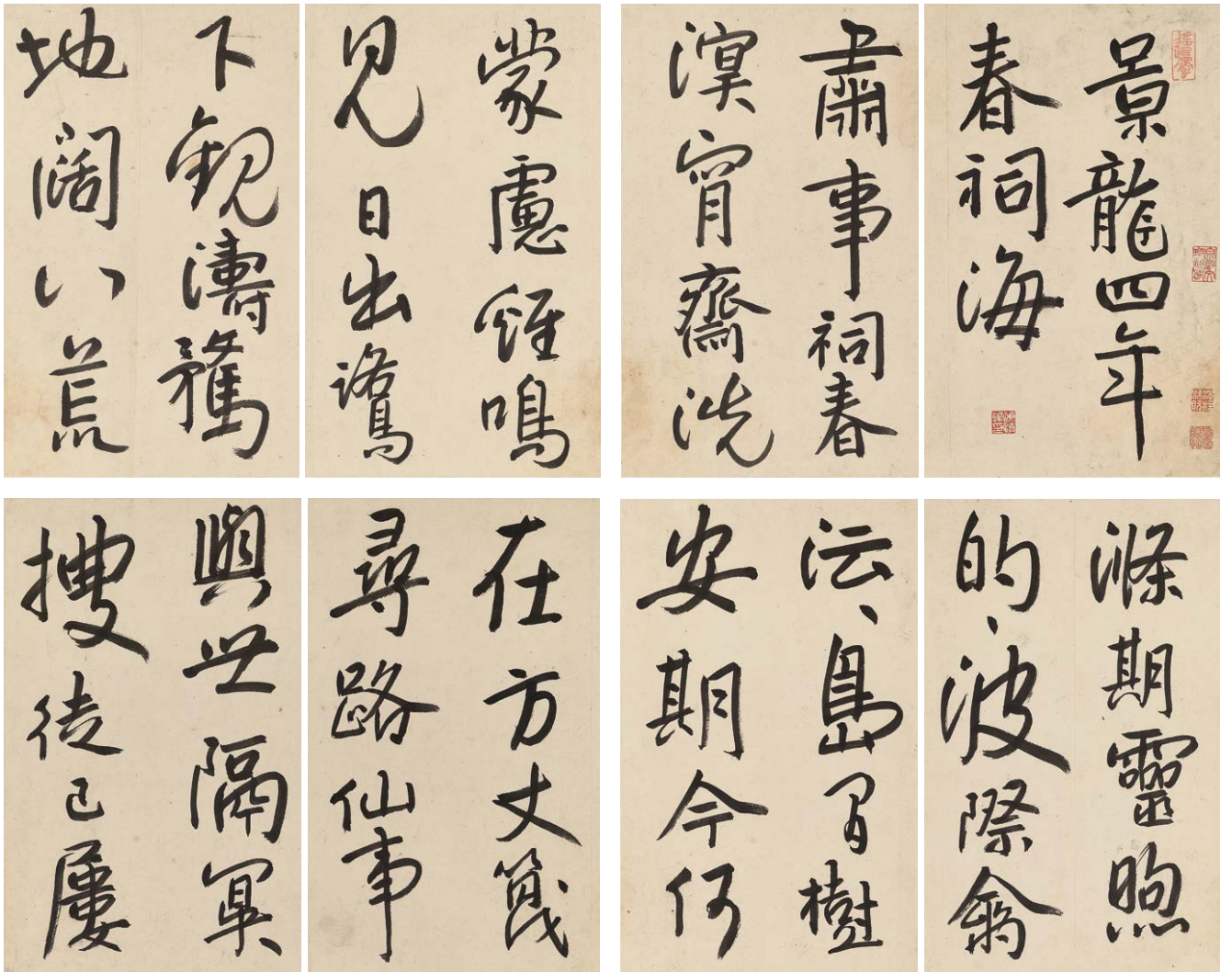
Chokaido shoga mokuroku, Vol. 5, Bunkiyūdō, Tokyo, 1932, p.71.

Wang Fangyu, Richard M. Barnhart, and Judith G. Smith, *Master of the Lotus Garden: The Life and Art Bada Shanren (1626-1705)*, Yale University Press, New Haven and London, 1990, pp.176-179.

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

US\$390,000-510,000

清 八大山人 宋之間詩 水墨紙本 冊頁二十二開 一六九六年作



927

釋文：景龍四年春祠海。

肅事祠春溟，宵齋洗蒙慮。雞鳴見日出，鷺下驚濤驚。地闊八荒近，天回百川澍。筵端接空曲，目外唯雰霧。暖氣物象來，周遊晦明互。致腥匪玄享，禋滌期靈煦。的的波際禽，沄沄島間樹。安期今何在，方丈蔑尋路。仙事與世隔，冥搜徒已屢。四明背羣山，遺老莫辨處。撫中良自慨，弱齡忝恩遇。三入文史林，兩拜神僊署。雖歎出關遠，始知臨海趣。賞來空自多，理勝孰能喻。留楫竟何待，徙倚忽云暮。

題識：丙子（1696）十二月既望偶閱盛唐人詩，書之。八大山人。

鈐印：八大山人、可得神仙、遙屬

藏印：

宗湘文（?-1897）：宗湘文珍藏印（兩次）、頤情館印、頤情館藏金石書畫印、錦峰鏞嶺之長

沈梧（1823-1887）：沈梧清航、旭庭眼福、沈梧心賞、旭庭珍藏

沈梧題簽：八大山人法書。

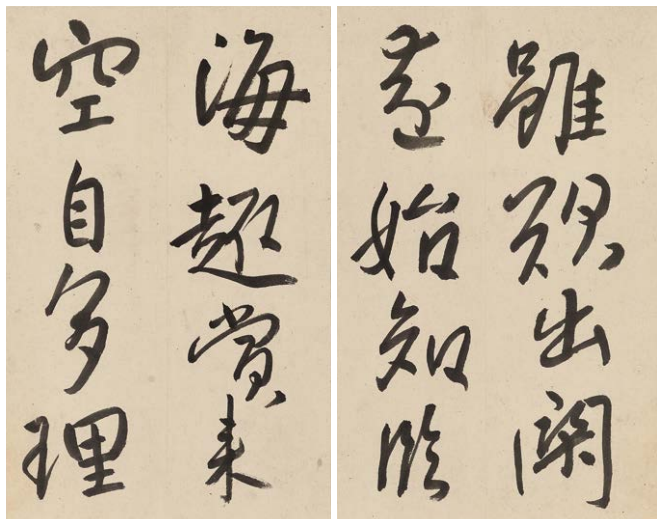
鈐印：旭庭、江南客

來源：澄懷堂美術館藏品。

出版：山本悌二郎，《澄懷堂書畫目錄》卷5，文求堂，東京，1932年，第71頁。

王方宇、班宗華，《荷塘主人：八大山人的生命與藝術》，耶魯大學出版社，紐黑文及倫敦，1990年，第176-179頁。

註：藏印宗湘文為宗源翰（?-1897）字湘文，江蘇上元人，遺著有集。沈梧（1823-1887），字旭庭，號古華山農，又號九龍山樵。清無錫人，工詩詞，善書法，精丹青。咸豐間游幕京師，收藏甚富，著有《蓉湖漁笛詞》。



928

BADA SHANREN (1626-1705)

Heron and Lotus

Hanging scroll, ink on paper
106 x 34.3 cm. (41 ¾ x 13 ½ in.)

Signed, with two seals of the artist

Titleslip by Yamamoto Teijiro (1870-1937), signed with two seals

Inscribed by Yamamoto Teijiro on the wooden box, signed, with one seal

PROVENANCE:

Property from the Chokaido Museum Collection.

EXHIBITED:

Yokkaichi, Mie, the Chokaido Museum

Spring Exhibition, *Selected Chinese Paintings VI*, 1 March – 7 June 2015.

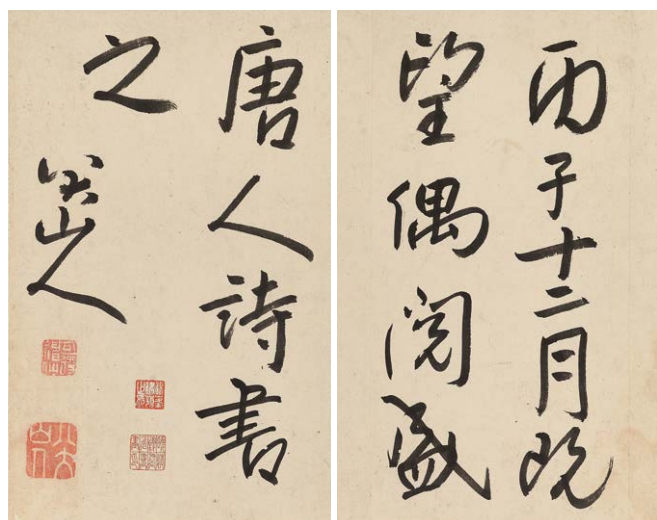
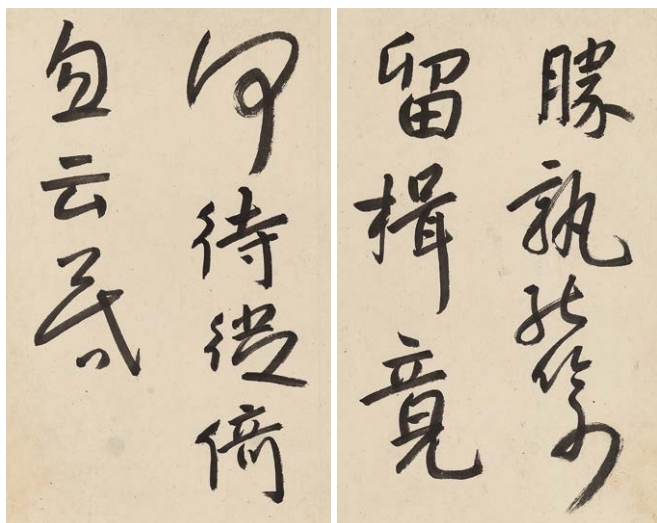
Autumn Exhibition, 3 – 26 November 2017.

LITERATURE:

Chokaido shoga mokuroku, Vol. 5, Bunkiyūdō, Tokyo, 1932, p.66.

Inokuma Nobuyuki, *Su Gen Min Shin Chugoku Bijutsu*, Tokyo, 1962, pl. 12.

HK\$2,500,000–3,500,000 **US\$330,000-450,000**



清 八大山人 荷鷺圖 水墨紙本 立軸

款識：八大山人寫

鈐印：八大山人、何園

山本悌二郎（1870-1937）題簽條：八大山人蓮鷺。悌簽。

鈐印：山本氏、二峯

山本悌二郎木盒題識：八大山人蓮鷺妙蹟。二峯題。

鈐印：澄懷堂

來源：澄懷堂美術館藏品。

展覽：三重縣四日市澄懷堂美術館

“澄懷堂美術館春季展－中國書畫名品展 VI”，
2015年3月1日至6月7日。

“澄懷堂美術館秋季展，2017年11月3日至26日。”

出版：山本悌二郎，《澄懷堂書畫目錄》卷5，文求堂，
東京，1932年，第66頁。

豬熊信行《宋元明清中國美術》，東京，1962年，
圖版12。



八山人蓮譜
收景



929

WANG DUO (1592-1652)*Calligraphy in Cursive Script*

Hanging scroll, ink on satin

238 x 52.4 cm. (93 ¾ x 20 ⅞ in.)

Inscribed and signed, with three seals

Dedicated to Mr and Mrs Taozhong

Dated *guiwei* year (1643)

One collector's seal on the reverse

Inscribed by Yamamoto Tejiro (1870-1937) on the wooden box, with one seal

PROVENANCE:

Property from the Chokaido Museum Collection.

EXHIBITED:

Yokkaichi, Mie, the Chokaido Museum

Autumn Exhibition, *Paintings in the late Ming early Qing Dynasties*, exhibit no. 11, 15 September – 23 December 1996.Spring Exhibition, *Letters and Manuscript*, 25 March – 20 July 2001.

Autumn Exhibition, Selected Chinese Paintings IV, exhibit no. 31, 10 September – 17 December 2006.

Autumn Exhibition, *Paintings in the Qianlong Period*, 9 September – 16 December 2007.Spring Exhibition, *Through the eyes of Yamamoto Tejiro*, exhibit no. 14, 1 March – 7 June 2009.Autumn Exhibition, *Auspicious and Fortune*, exhibit no. 9, 11 September – 11 December 2011.Spring Exhibition, *Literati that enriched the early Qing Dynasty*, exhibit no. 5, 6 March – 5 June 2016.**LITERATURE:***Chokaido shoga mokuroku*, Vol. 6, Bunkiyūdō, Tokyo, 1932, p.21.*Chugoku shoga tanbō*, Nigensha, Tokyo, 2011, p.116.**HK\$3,000,000-5,000,000****US\$390,000-640,000****明／清 王鐸 臨張芝冠軍帖 水墨綾本 立軸 一六四三年作**

釋文：冠軍暫暢釋，當不得極蹤，可恨。

吾病來不辨行動，潛不可耳。

講竟不竟，一昨遊悉誰同。

虎丘。悉。行樂欲數處。

題識：韜仲老詞宗父母，癸未（1643年），王鐸。

鈐印：舊雨亭、興酣落筆、墨華

裱褙藏印：柳外鑑賞

山本悌二郎（1870-1937）木盒題識：王鐸臨張芝聯綿草神品。二峯悌題。

鈐印：二峯生平心賞

來源：澄懷堂美術館藏品。

展覽：三重縣四日市澄懷堂美術館

“澄懷堂美術館秋季展－明末清初の書畫”，展品第11號，1996年9月15日至12月23日。

“澄懷堂美術館春季展－尺牘と稿本”，2001年3月25日至7月20日。

“澄懷堂美術館秋季展－中國書畫名品展IV”，展品第31號，2006年9月10日至12月17日。

“澄懷堂美術館秋季展－乾隆時代の書畫”，2007年9月9日至12月16日。

“澄懷堂美術館春季展－二峯 山本悌二郎の眼”，展品第14號，2009年3月1日至6月7日。

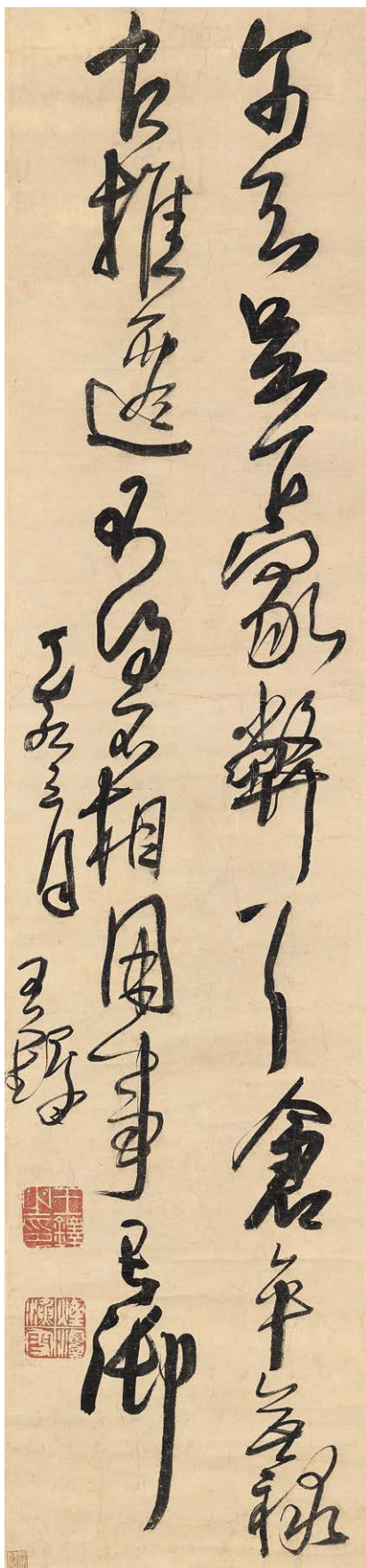
“澄懷堂美術館秋季展－慶賀と吉祥”，展品第9號，2011年9月11日至12月11日。

“澄懷堂美術館春季展－清朝初期を飾った文人墨客たち”，展品第5號，2016年3月6日至6月5日。

出版：山本悌二郎，《澄懷堂書畫目錄》卷6，文求堂，東京，1932年，第21頁。

關西中國書畫研究會，《中國書畫探訪》，二玄社，東京，2011年，第116頁。

行の事秘物様為る熱候可相平に補束
不病の事信ありて一海を至る心成候事
隆田御上事いふ事いふ事いふ事
松竹堂の書
松竹堂の書



930

WANG DUO (1592-1652)

Cursive Script Calligraphy

Hanging scroll, ink on paper

135.5 x 31 cm. (53 3/8 x 12 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated third month, *dinghai* year (1647)

One collector's seal of Luo Zhenyu (1866-1940)

Titleslip by the owner of *guxiang shuse*, with two seals

Inscription on the wooden box indicated that the work was once collected by Luo Zhenyu

Further inscribed inside the wooden box by Hashimoto Kansetsu (1883-1945), with one seal, dated second month, *jiazi* year (1924)

PROVENANCE:

Hashimoto Kansetsu (1883-1945)

Property from the Chokaido Museum Collection.

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

US\$110,000-130,000

明/清 王鐸 草書 水墨紙本 立軸 一六四七年作

釋文：所欲足下家弊耳，倉卒無祿，故推遷不得，不相用事已御。

題識：丁亥（1647）三月。王鐸。

鈐印：王鐸之印、煙潭漁叟

羅振玉（1866-1940）藏印：羅叔言

簽條：王覺斯墨寶。古香書舍主人珍藏。

鈐印：舌耕、滄江人

木盒題識：王鐸草書真跡。羅氏雪堂舊藏。

橋本關雪（1883-1945）盒內題識：白沙村莊主人鑒藏，歲此甲子（1924）二月。

鈐印：橋氏士道

來源：橋本關雪（1883-1945）

澄懷堂美術館藏品。



930





931

VARIOUS OWNERS

931

MONK WU'AN PUNING (1197-1276)

Orchid

Hanging scroll, ink on paper

83.5 x 25 cm. (32 7/8 x 9 7/8 in.)

Inscribed and with two seals of the artist

PROVENANCE:

Inoue family collection.

Lot 1, 27 April 1961, Exhibition and Auction sale of Japanese and Chinese Works of Art, Tokyo Art Club.

NOTE:

According to the Daikaku Zenji Goroku, Lanxi Daolong (Rankei Doryu, 1213-1278) invited Wu'an Puning (Gottan Funei, 1197-1276), to come to Japan in 1260. Wu'an served as the master of Kencho-ji Temple in Kamakura until his return to China in 1265. Wu'an's school is one of the twenty-four Zen divisions in Japan.

HK\$150,000-250,000

US\$20,000-32,000

南宋 兀庵普寧 墨蘭 水墨紙本 立軸

題識：既自充楚佩，也曾入孔琴。寄言采芳者，雲谷莫辭深。

鈐印：普寧、兀庵（鼎形章）

來源：日本井上家族藏。

東京美術俱樂部，日本及中國藝術品展覽及拍賣，昭和 36 年（1961）4 月 27 日，編號 1。

註：兀庵普寧（南宋），西蜀（成都）人，自幼出家，號兀庵，宋理宗時期庚申年（1260）受蘭溪道隆之邀，東渡日本，住持位於鎌倉的建長寺，至咸淳元年（1265）返宋。其門流稱兀庵派，為日本禪宗二十四派之一。

932

CHEN YUANSU (CIRCA 1600-1632)

Orchid

Hanging scroll, ink on paper

106.6 x 27.9 cm. (42 x 11 in.)

Inscribed and signed, with two seals of the artist

Dated sixteenth day, tenth month, first year of Taichang period (1620)

Further inscribed by Zhou Qiwen, signed with two seals

HK\$50,000-80,000

US\$6,500-10,000

明 陳元素 幽蘭 水墨紙本 立軸 一六二〇年作

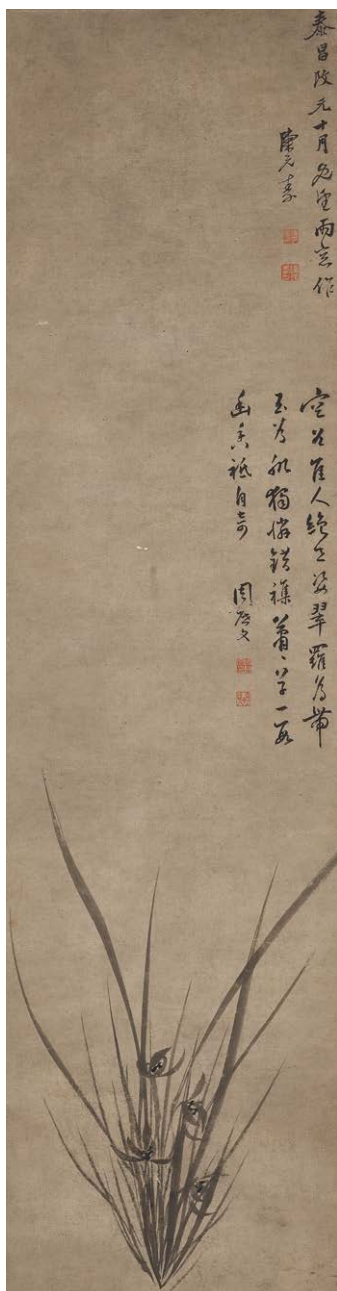
題識：泰昌改元（1620年）十月既望雨窗作。陳元素。

鈐印：陳元素、陳氏孝平

周啓文題識：空谷佳人絕世姿，翠羅爲帶玉爲肌。

獨憐錯禱蕭蕭草，一段幽香祇自奇。周啓文。

鈐印：周啓文印、字中巽



932

933

LIU RUOZAI (1595-1640)

Seven-Character Poem in Cursive Script

Hanging scroll, ink on paper

100 x 49 cm. (39 3/8 x 19 1/4 in.)

Signed, with one seal of the artist

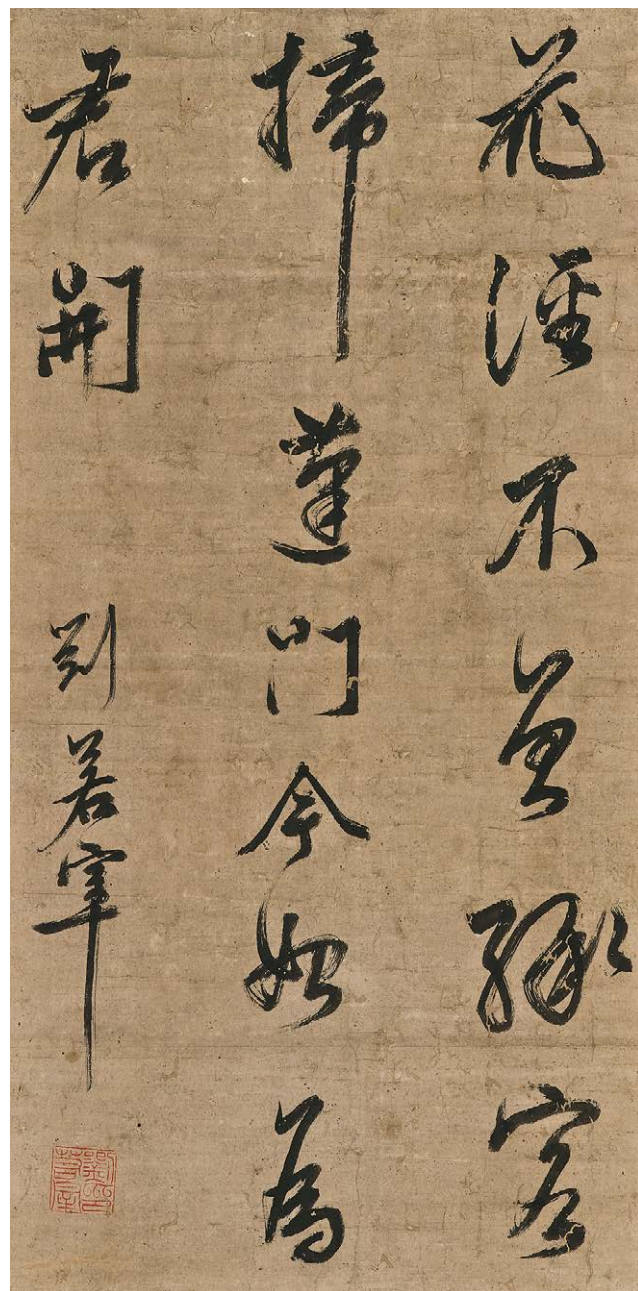
PROVENANCE:

Lot 1040, 25 November 2013, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

HK\$40,000-60,000

US\$5,200-7,700

明 劉若宰 草書七言詩 水墨紙本 立軸



933

釋文：花徑不曾緣客掃，蓬門今始為君開。

款識：劉若宰。

鈐印：劉若宰印

來源：香港佳士得，中國古代書畫拍賣，2013年11月25日，編號 1040。

註：劉若宰，字蔭平，號退齋。懷寧（今安徽安慶）人。明朝崇禎元年（1628年）狀元，後授諭德充日講官，升侍講學士，“數千言能立就，楷書、行、草無不精絕”。

才自空前仍歸 即傷熱失音至
 今委頓不能 親筆研也但聞
 兄富有數冊 之 意此時尚未言
 又謝官不相 應無從詢
 兄別蹤跡 乃辱
 手教之存 甚愧
 惠及佳葉 所費甚多 中
 亦不能安
 亦不忙仰 酬此意不 同朱經取
 東坡筆筆 然復作言 也亦少差
 躬謝
 而已幸甚
 甲子三月 廿二日

934



歲星正照 宮星照紫
 氣時來 員嶠東海上
 忘機踏雪 至志雪中高
 隱鹿門 回庭多玉樹
 青雲繞書 自臨池白
 郭道三 初春逢開玉
 筆派鶯 十日聽春風
 吉壽
 弘一居士書 初春 艾富芳

若山 逸揮筆者
 道得從師 真此陳
 安在 牛馬者 吉壽
 玉馬 逸揮筆者
 松月 松月 逸揮筆者
 吉壽
 弘一居士書 初春 艾富芳

935

934

DONG QICHANG (1555-1636)

Correspondence to Meigong

Hanging scroll, ink on paper

22 x 28 cm. (8 3/4 x 11 in.)

Signed and addressed to Meigong

HK\$120,000-150,000

US\$16,000-19,000

明 董其昌 信札 水墨紙本 立軸

題識：眉公老兄，弟其昌頓首。

註：此通答謝眉公，即陳繼儒（1558-1639）。董其昌與陳繼儒既是同鄉，亦是一起成長、志同道合的摯友。這兩位明代書畫家常結伴外遊、切磋畫藝及鑒賞書畫，此信札見證他倆之友誼。

935

VARIOUS ARTISTS (17TH-19TH CENTURY)

Painting and Calligraphy

Album of twenty-four leaves, ink / ink and colour on gold paper

Each leaf measures 30 x 37 cm. (11 3/4 x 14 3/8 in.)

Each leaf inscribed and signed, with a total of fifteen seals of the artist

Dedicated to Hongzhai

One collector's seal

Frontispiece by Wei Zhu (Qing Dynasty), with three seals

LITERATURE:

Teisuke Toda and Hiromitsu Ogawa ed., *Comprehensive Illustrated Catalogue of Chinese Paintings: Second Series, Vol. 3 Japanese Collections*, University of Tokyo Press, Tokyo, 1999, pp. III-156-158, III-348, pl. JP12-443.

HK\$200,000-400,000

US\$26,000-51,000

明／清 諸家 弘齋先生祝壽書畫冊 水墨／設色金箋
冊頁二十四開

明清諸家包括：鍾期（清）、艾憲芳（清）、王觀光（明）、
袁國梓（清）、陸鈇、沈世生、韓曠、徐雙金、
潘煥宙、袁蘇、俞源草

各題識落款，共鈐印十五方

作品皆為弘齋祝壽所作。

藏印：栗山_坂氏之章

衛鑄（19世紀）題引首並鈐印三方。

木盒內題：祝弘齋六秩卷也。余未詳弘齋為何人？

但帖中之書畫頗覺可佳賞也。

己巳之夏鐵齋百鍊觀畢而題。

鈐印：鐵齋居士

出版：戶田禎佑、小川裕充編，《中國繪畫總圖錄續編第三卷日本篇》，東京大學出版會，東京，1999年，第III-156-158、III-348頁，圖版JP12-443。

註：鍾期（清），字解伯，松江人，畫有煙雲動蕩水月空濛之趣。《中國美術家人名辭典》第1476頁。

王觀光（明），字公觀，川沙（今上海）人，為王府長史。工山水，詩文迴絕時蹊。心地純篤，葺有南園，日與諸名士相陶詠。

《中國美術家人名辭典》第148頁。

韓曠（清），字野株，松江人，工山水，康熙十七年（1678）嘗作山水圖。《中國美術家人名辭典》第1485頁。

936

ANONYMOUS (15TH-16TH CENTURY)

Birds and Flowers

Hanging scroll, ink and colour on silk

112.8 x 50.6 cm. (44 3/8 x 19 7/8 in.)

Without signature or seal

HK\$60,000-80,000

US\$7,700-10,000

明 無款 鳥嘯花濃 設色絹本 立軸



936



937

937

WU WEI (1459-1508)

Immortal and Deer

Hanging scroll, ink and colour on silk

147 x 85.5 cm. (57 7/8 x 33 3/4 in.)

Signed, with one illegible seal

HK\$300,000-500,000

US\$39,000-64,000

明 吳偉 東方朔 設色絹本 立軸

款識：小僊。

一印漫漶

938

DONG QICHANG (1555-1636)

Poems in Running Script

Album of nineteen leaves, ink on paper

Each leaf measures 21 x 8.3 cm. (8 1/4 x 3 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated summer, fifth month, *gengyin* year (1590)

Three collector's seals

HK\$150,000-300,000

US\$20,000-38,000

明 董其昌 行書《丹青引》、《琵琶行》
水墨紙本 冊頁十九開 一五九〇年作

題識：庚寅（1590年）夏五月泊琵琶亭下書。
雲間董其昌。

鈐印：其昌、玄宰

藏印：錢塘陳氏大宜樓珍藏書畫印、小芸眼福、
東竹珍賞

939

LAN YING (1584-AFTER 1664)

Mountains in Dusk

Hanging scroll, ink and colour on silk

135.6 x 51 cm. (53 3/8 x 20 1/8 in.)

Inscribed with a poem and signed, with two seals of the artist

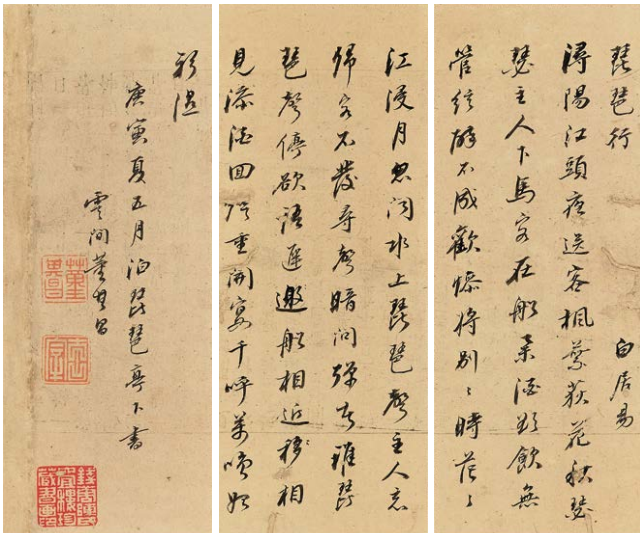
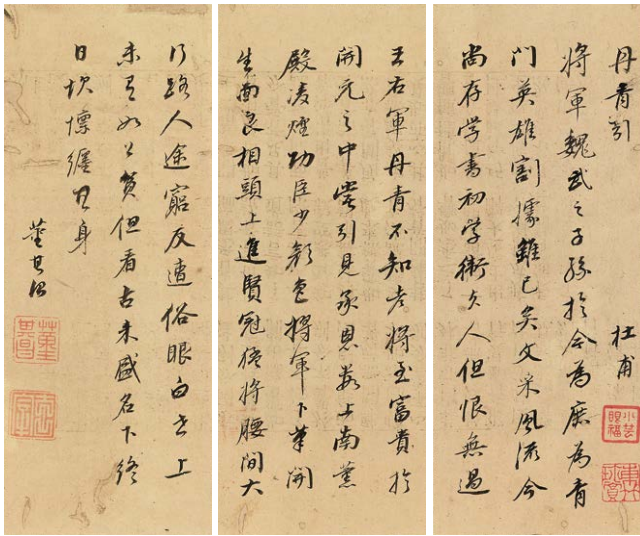
NOTE:

This painting was previously owned by a well-known Japanese calligrapher. With an exquisite taste in art, he also collected a group of modern Chinese paintings, 8 of which will be auctioned in our Fine Chinese Modern Paintings sale on 28 May 2019 (Lots 1296-1303).

HK\$200,000-400,000

US\$26,000-51,000

明/清 藍瑛 蒼山幔夕暉 設色絹本
立軸



938

題識：一舟如許大，高卧湖之湄。
讀罷秋水篇，蒼山幔夕暉。
范華原畫法並題。藍瑛。

鈐印：藍瑛之印、田叔父

註：此幅藍瑛山水，是一位日本著名書法家舊藏。藏家眼光精粹獨到，另有8件近代作品，將於5月28日中國近現代畫拍賣釋出（編號1296-1303）。



939



940

ZHAO ZUO (1573-1644)

Viewing the Distant Mountains

Handscroll, ink and colour on paper

26.4 x 280.2 cm. (10 ³/₈ x 110 ³/₈ in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *jiwei* year (1619)

Colophons by Wu Weiye (1609-1672), Kobayashi Takusai (1831-1916), Ema Tenkoh (1825-1901) and hermit Fengyang, with a total of eleven seals

Inscription on the inside cover of the wooden box by Kobayashi Takusai, with two seals

NOTE:

Kobayashi Takusai (1831-1916) was a scholar and calligrapher from Kyoto. He excelled at the connoisseurship of paintings and calligraphy.

Ema Tenkou (1825-1901) was a calligrapher, doctor and poet from Shinga. He was an esteemed connoisseur of paintings and calligraphy.

HK\$1,200,000-2,000,000

US\$160,000-260,000

明 趙左 溪山遠眺 設色紙本 手卷 一六一九年作

題識：己未（1619年）秋日寫。華亭趙左。

鈐印：趙左、文度

吳偉業（1609-1672）題跋：趙文度盛為董尚書所推，下筆矜重，不肯受人促迫。

此卷高踈澹遠，有名士風氣，非時流畦逕可及也。

梅村居士吳偉業題于逋雲廬。

鈐印：吳偉業印、駿公

小林卓齋（1831-1916）、江馬天江（1825-1901）、鳳揚處士題跋，共鈐印九方。

小林卓齋題木盒內蓋並鈐印兩方。

註：小林卓齋（1831-1916），名發，字公秀，號卓齋，卓翁等，日本京都文人書法家，擅詩、書和篆刻，精通書畫鑒定。

江馬天江（1825-1901），本名下阪聖欽，字承弼，號天江，日本進江（今滋賀縣）人，擅詩、書、畫及鑒定。



趙文度此山水筆氣
 有遠墨彩秀潤本傳
 所謂宗董源並得黃悅
 之佳者於此亦見其因
 此卷之佳得之佳也
 一語以表鑒賞之意云
 戊子六月 吳昌碩於
 此卷峰峦澗流
 錯映帶其布一置
 極饒密而江山各
 盡之趣拉展之似
 人想見其巧力深而
 醒釀厚也
 天江老漁作
 錫信覽此山水卷不
 覺身立於巖壑與流
 云水之間成予中之為
 予今為約為之識



941

941

XIE SHICHEN (1487-1567)

Travelling in Autumn Mountain

Hanging scroll, ink and colour on silk

128 x 54 cm. (50 3/8 x 21 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated mid-autumn, *gengyin* year of the Jiajing period (1530)

HK\$200,000-300,000

US\$26,000-38,000

明 謝時臣 秋山行旅 設色絹本 立軸

一五三〇年作

題識：嘉靖庚寅（1530年）秋仲，樗仙謝時臣。

鈐印：謝氏時臣、樗仙

942

LAN YING (1584-AFTER 1664)

Conversation by the Mountain Stream

Hanging scroll, ink and colour on silk

124.5 x 45 cm. (49 x 17 3/4 in.)

Inscribed and signed, with two seals of the artist

HK\$200,000-400,000

US\$26,000-51,000

明/清 藍瑛 溪山對話 設色絹本 立軸

題識：趙大年畫法於流香亭，東郭老農藍瑛。

鈐印：藍瑛之印、田叔

943

WEN ZHENGMING (1470-1559)

Poem in Running Script Calligraphy

Scroll, mounted and framed, ink on paper

158 x 63.2 cm. (62 1/4 x 24 7/8 in.)

Signed, with three seals of the artist

PROVENANCE:

Lot 329, 29 October 2001, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong.

HK\$400,000-600,000

US\$52,000-77,000

明 文徵明 行書種蘭詩 水墨紙本 鏡框

釋文：手培蘭蕙兩三栽，日暖風和次第開。
坐久不知香在室，推窗時有蝶飛來。
種蘭。

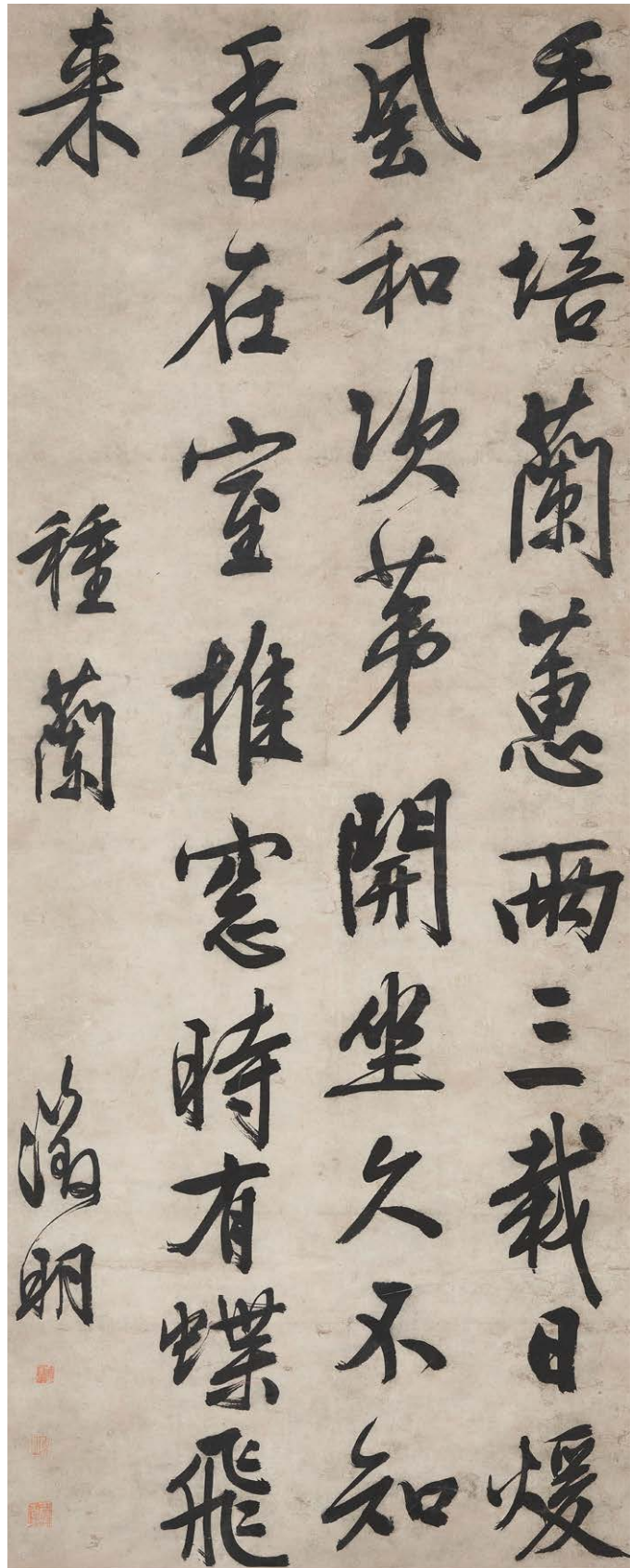
款識：徵明。

鈐印：文徵明印、衡山、玉蘭堂

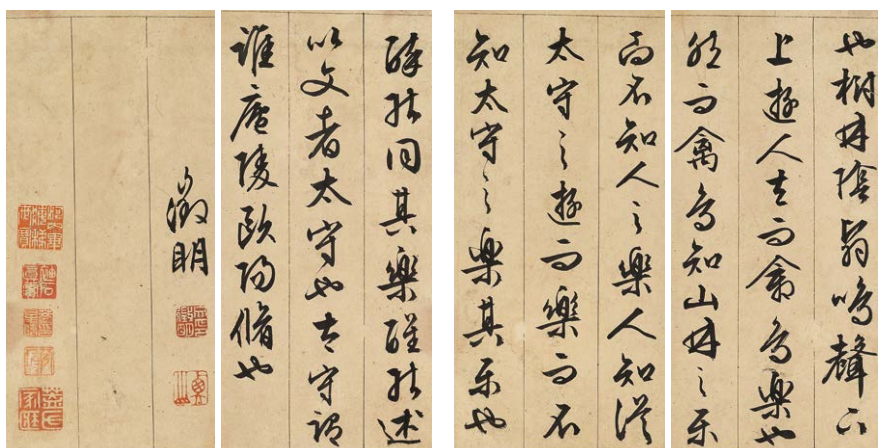
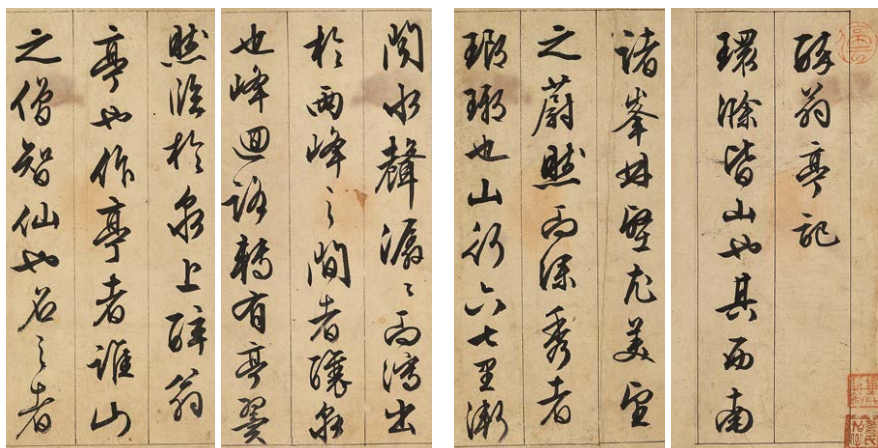
來源：香港佳士得，中國古代書畫拍賣，2001年10月29日，編號329。



942



943



944



945

944

WEN ZHENGMING (1470-1559)

Running Script Calligraphy

Album of eighteen leaves, ink on paper
Each leaf measures 24 x 11.3 cm. (9 ½ x 4 ¾ in.)
Signed, with three seals of the artist
Seven collector's seals

HK\$300,000-500,000

US\$39,000-64,000

明 文徵明 行書《醉翁亭記》 水墨紙本
冊頁十八開

款識：徵明。

鈐印：文徵明印、衡山、停雲

藏印：河內畢海梯世寶、袖石真賞、蓋星階印、平口、蓋氏家藏、畢氏家藏、蓋氏伯子

簽條：文太史墨寶行書。辛巳重裝，海梯簽記。林字號。

布套簽條：明文太史書醉翁亭墨寶真蹟。
前明文太史法書醉翁亭墨跡真寶。
畢氏家藏海梯自題。

註：畢海梯，河南懷慶府河內縣人，鄉富紳，清末光緒間人。見姜緯堂編《維新志士、愛國報人彭翼仲》第99頁。



PROPERTY FROM A SINGAPOREAN PRIVATE COLLECTION
新加坡私人收藏 (LOTS 945-946)

945

YONG XING (1752-1823)

Calligraphic Couplet in Running Script

A pair of hanging scrolls, ink on flower-patterned and coloured silk
Each scroll measures 200 x 42 cm. (78 ¾ x 16 ½ in.)
Signed, with two seals of the artist

One collector's seal and one illegible seal

(2)

HK\$60,000-80,000

US\$7,700-10,000

清 永瑄 行書對聯 水墨折花色絹 立軸兩幅

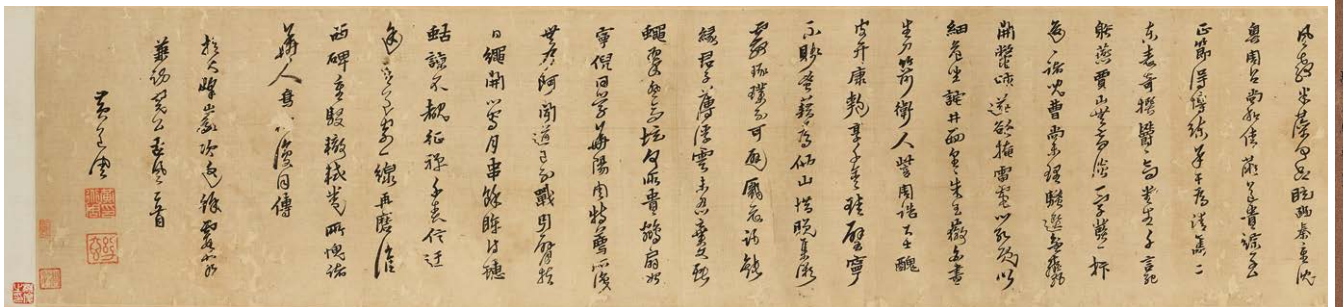
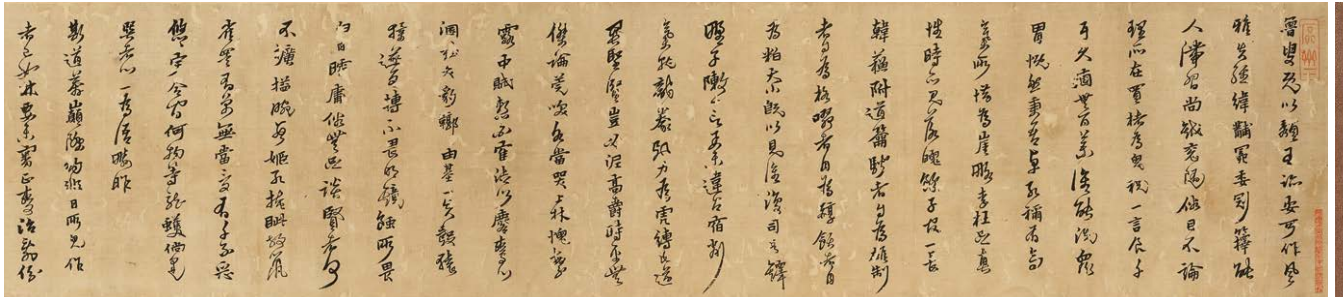
釋文：佳時燒筍洋州畫，長日臨流逸少書。

款識：成親王。

鈐印：成親王章、詒晉齋

藏印：香山莫漢珍藏

一印漫漶



946

PROPERTY FROM A SINGAPOREAN PRIVATE COLLECTION
新加坡私人收藏 (LOTS 945-946)

946

HUANG DAOZHOU (1585-1646)

Calligraphy in Running-Cursive Script

Handscroll, ink on silk

24.2 x 208 cm. (9 1/2 x 81 3/8 in.)

Inscribed and signed, with three seals of the artist

Three collector's seals: two of Jin Cheng (1878-1926) and one of

Zhou Zhaoxiang (1888-1954)

One collector's seal on mounting

Titleslip by Zhao Shijun (?-1927)

HK\$600,000-800,000

US\$77,000-100,000

明 黃道周 行草書 水墨絹本 手卷

釋文：

魯叟既以類，王跡安可作。風雅失經緯，黼冕委冠簪。
能人滯習尚，鉞袞隨俗目。不論理所在，買楮爲鬼祝。
一言食千耳，久痼無百藥。誰能洗衆胃，慨然秉吾卓。
孔禰有高氣，所惜爲崖略。李杜足真性，時亦見落魄。
餘子官一長，韓蘇附道籥。騁者自爲雄，制者自爲格。
啜者自爲醇，飫者自爲粕。大小既以見，誰復司其鐸。
野子儻一言，要未違古宿。削氣就龍象，弛力爲虎縛。
此道開聖賢，豈必泥高爵。時平無傑論，莞笑各當哭。
上材愧繁露，中賦慚白鶴。徒以麟驚心，混茲犬豹鞞。
由基一失穀。猿獠遂反搏，不畏明鏡蝕。所畏白日曜，
庸俗無足談。賢者何不擴，搯腕數姬孔。掩皆放鼠雀，
冒有萬無當。受有千不惡，悠悠宇合間，何物等龍虺。
倘逢異者心，一爲語疇昨。

斯道奔巖際，約非日所見。作者已如林。要未審正變，治亂係風教。
米藻何足眩，幽秦重沉奧。周召尙和倩，微道貴綜至。正節得博練，
羊干爲清雋。二東表奇撰，鬱鬱高堂生。千言記射燕，賈山無高談。
一字發一抃，遼遼諸兒曹。尙未理騷選，盆甕開讎咳。遂欲掩雷電，
心孔既以細。危坐詫井面，皇皇朱玉徽。每畫生刀箭，衛人嘗周誥。
下土醜皮弁，庸匏享千金。圭壁寧不賤，蚤藉爲他山。惜晚集微霰，
琢璞不可避。龐衣託純緣，君子薄浮雲。未忍棄文獻。蠅翠登高壇，
何所貴鸛扇。始寧倪同學，華陽周特薦。所識無乃阿，聞道已不戰。
引臂扶日繩。開心寫月串，餘眸付蟪蛄。諒不覩征禪，千春信迂途。
吾道寄一線，再磨淮西碑。重駁轍賦卷，所愧諸華人。鳥松復同傳。

題識：於大峰巖次返，徐霞客兼訪寬公古風二首。黃道周。

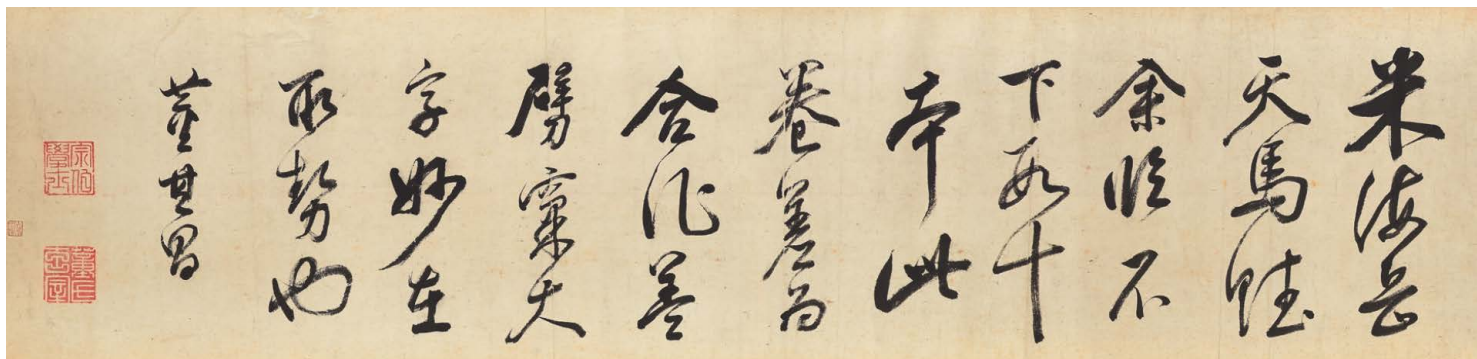
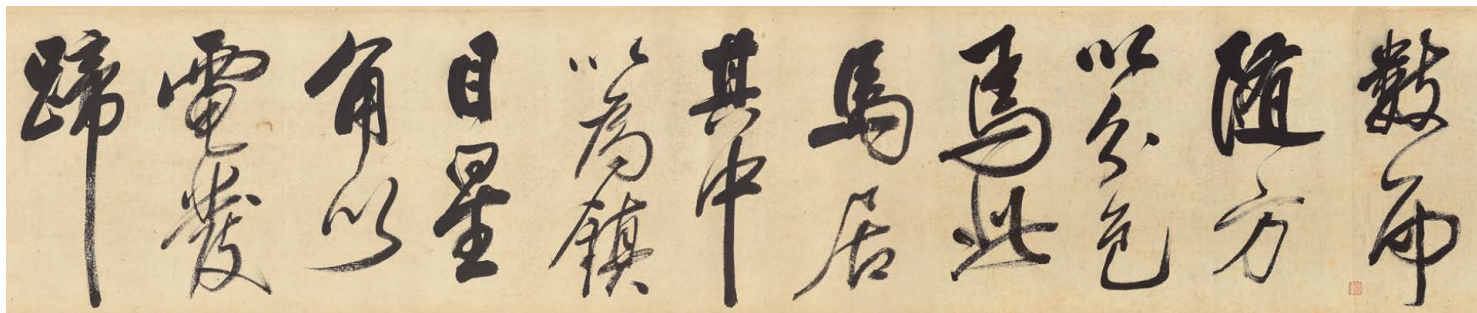
鈐印：黃道周印、幼玄、石齋

藏印：金城（1878-1926）：金鞏伯精鑑印、漢畫像室收藏唐宋元明
清真跡

肇祥（1880-1954）：周與氏作民

裱邊藏印：楸復之印

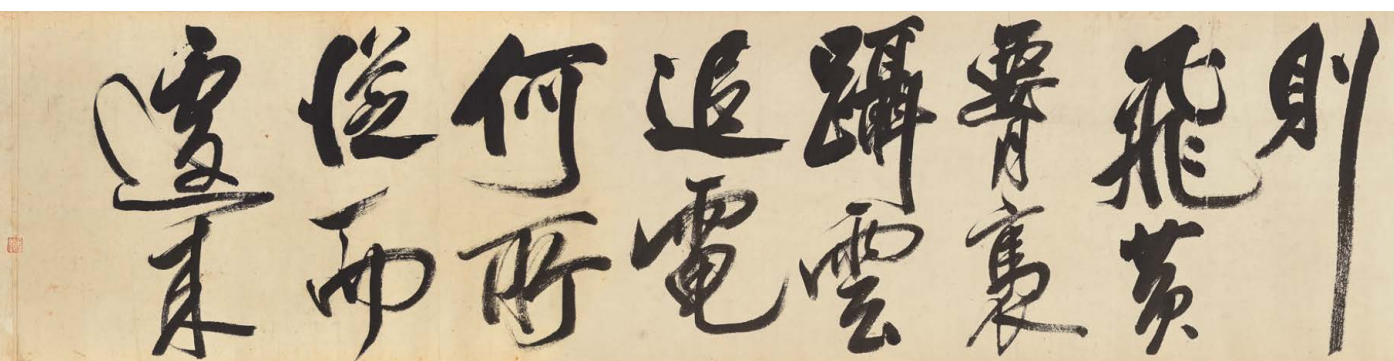
趙世駿（?-1927）題簽條：黃忠端公行書真蹟神品。趙世駿題籤。



947

Luo Jialun (1897-1969) wielded significant influence in politics and education in 20th-century China, as well as being an accomplished poet, author, and collector. He became active in politics during his studies at Fudan School in Shanghai. In 1917, while studying foreign literature at Beijing University, Luo Jialun advocated literary reforms as an editor of the student periodical *The Renaissance*. These efforts culminated in his role as a student leader in the May 4th Movement. He spent several years abroad and studied in the United States, London, Berlin, and Paris. After Luo returned to China he joined the Nationalist government and was appointed deputy head of instruction at the Central Party Institute in Nanjing in 1927. He served as president of the Tsinghua University between 1928 and 1930. In 1932, he was appointed president of National Central University in Nanjing, serving until 1941. During this time he led the University to safety in Chongqing in the midst of the Sino-Japanese war. Luo Jialun served as the Republic of China's ambassador to India from 1947-1949, before he returned to Taiwan and assumed additional education-related official duties.

羅家倫，字志希，中國二十世紀影響深遠的政治家和教育家，亦是著名的詩人、作家和收藏家。早年在上海復旦公學求學期間，已熱衷於政治。1917年，羅家倫在北京大學研讀外國文學，擔任學生刊物《新潮》的編輯，提倡文學改革，五四運動中一名學生領袖。畢業後到美國、倫敦、柏林和巴黎深造六年。1926年回國後，羅家倫先後擔任中央政治學校、清華大學及中央大學三個教育行政職務；抗戰初期，他領導南京中央大學，安全轉移至重慶，他於1941年辭任中大校長職務。1947-1949年間，擔任中華民國駐印度大使。1949年定居台灣，專注編纂國民黨黨史，及中國近代史研究。



明董玄宰書天馬賦 志希題簽

947

DONG QICHANG (1555-1636)

Running Script Calligraphy

Handscroll, ink on paper

40 x 261 3/4 cm. (15 3/4 x 102 3/4 in.)

Signed, with three seals of the artist

Colophon by Shen Quan (1624-1684), signed with two seals and dated second month, tenth year of the Kangxi period (1671)

Sixteen collector's seals of Luo Jialun (1897-1969)

Titleslip by Luo Jialun

HK\$600,000-800,000

US\$77,000-100,000

明 董其昌 行書《天馬賦》 水墨紙本 手卷

釋文：天馬賦。

方唐牧之至盛，有天骨之超俊，
勒四十萬之數，而隨方以分色焉。
此馬居其中以爲鎮，目星角以電發，蹄腕踏以風迅。
鬃龍顛而孤起，耳鳳聳以雙峻。
翠華建而出步，閭闔下而輕噴。
低鷲群而不嘶，橫秋風以獨韻。
若夫躍溪舒急，冒絮征叛。
直突而建德項繫，橫馳而世充領斷。
咸絕才以比德，敢伺蹶以致吝。
豈肯浪逐金粟之堆，當下視八坊之駿。
高標雄跨也獅子讓羶，逸氣下衰而照夜矜穩。
於是風格靡頹，色妙才駘，入伏不動，終日如壞。
乃盧噬盜，策蹇勝柴。
鑄黃蝸而吐水，畫白澤而除災。
但覺駝垂就節，鼠伏防猜。

妬心雖厲，馴號斯諧。
誓俯首以畢世，未伏櫪以興懷。
所謂英風頓盡，冗仗長排。
嗟乎！若不市駿骨、致龍媒。
如此馬者，一旦天子巡朔方，
升喬岳，掃四夷之塵，較岐陽之獵，則飛黃腰裏，
躡雲追電，何所從而遽來？

題識：米海岳天馬賦，余臨不下數十本。
此卷差爲合作，善劈窠大字，妙在取勢也。
董其昌。

鈐印：宗伯學士、董氏玄宰、玄賞齋

沈荃（1624-1684）題跋：米襄陽生平好寫天馬賦，亦有作劈窠體勢者，
文敏此卷妙在脫盡本家面目而縱橫奇詭，
超出畦徑。
昔人贊素師書有寒猿飲水撼枯藤，壯士拔
山伸勁鐵之句，余謂惟文敏亦足當之矣。
康熙十年（1671）二月朔日華亭沈荃題於
燕山之高綺齋。

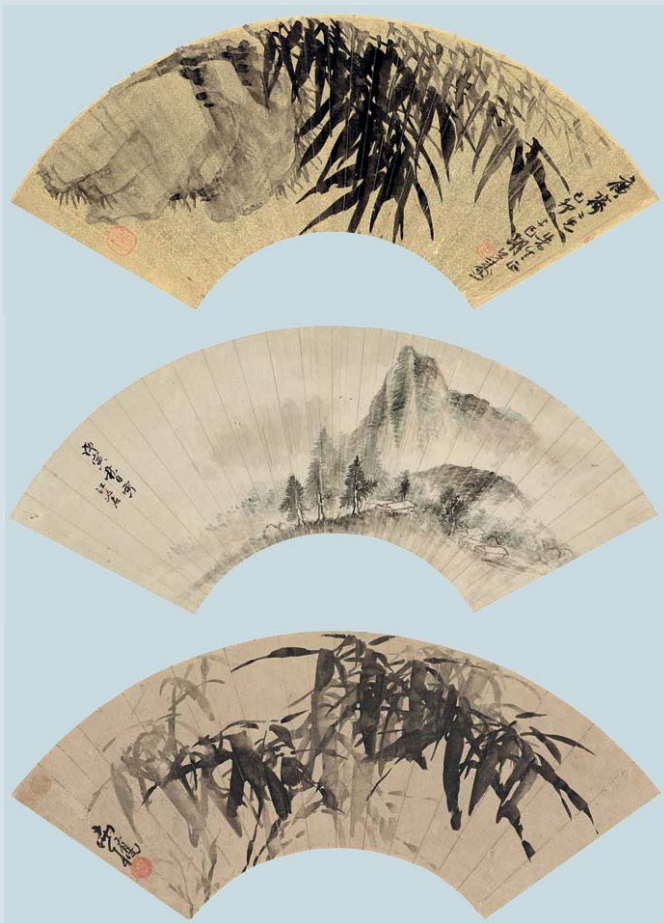
鈐印：沈荃之印、壬辰第三人

羅家倫（1897-1969）藏印：志希定鑑（十六次）

羅家倫題簽：明董玄宰書天馬賦。
志希題簽。

This collection was built by a private Japanese collector during the early 20th Century. 9 lots of Chinese classical paintings and calligraphy will be offered in this sale, plus another 6 lots (1344-1349) of modern works to be auctioned in our Fine Chinese Modern Paintings sale on 28 May 2019, and 13 lots (1689-1701, 21-27 May) in Exquisite Eye, Christie's online sale.

此收藏品源於二十世紀初一位日本私人藏家。此次推出包括古代書畫9件以及將於5月28日中國近現代畫拍賣釋出之6件（編號1344-1349），13件於丹青萃書畫網上拍賣（5月21-27日，編號1689-1701）。



948

948
VARIOUS ARTISTS (16TH-19TH CENTURY)

Painting and Calligraphy

A set of twelve fan leaves, mounted for framing, ink/ink and colour on paper/gold paper/silk

Each fan leaf measures approx. 52 x 18 cm. (20 ½ x 7 ¼ in.) / 25 cm. (9 ¾ in.) in diameter

Artists include Wen Jia (1501-1583), Fang Yuanhuai (16th-17th Century), Jiang Nianzu (18th Century), Jiang Biming (16th Century), Hu Gongshou (1823-1886), Nan Qiao, Wang Chong (1494-1533), Zhu Yunming (1460-1526), Xu Jiali (1854-?), Ren Yi (1840-1895), Wen Zhengming (1574-1636) and Anonymous (12)

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

US\$130,000-260,000

明/清 諸家 書畫扇面 水墨/設色/紙本/金箋/絹本
扇面十二幅

- 1 明 文嘉 行草書 水墨金箋
款識：文嘉書。
鈐印：文休承印、文水道人
- 2 明 方元煥 草書 水墨金箋
款識：兩江。
註：方元煥，字子文，號兩江，歙縣信行人，明嘉靖十六年舉人。草書挑達橫放，有狂旭顛素之態。
- 3 清 江念祖 行書 水墨金箋
題識：念祖為霽叔詞弟。
鈐印：念祖江印
註：江念祖，字遙止，安徽歙縣處士，家武林（今杭州）。善畫山水、摹古有自得之致。
- 4 明 江必名 山水 設色紙本
題識：戊寅秋日寫。
一印漫漶
註：江必名，明代畫家。安徽歙縣人。善畫山水，為董其昌弟子。



5 清 胡公壽 竹石圖 水墨金箋
題識：廣齊二兄先生正。
己卯（1879年）上巳胡公壽。
鈐印：公壽、橫雲

6 南橋 墨竹 水墨紙本
款識：南橋。
一印漫漶

7 明 王寵 行草書 水墨金箋
款識：王寵。
鈐印：辛夷館印（半印）、王履吉印（半印）
裱邊藏印：賓岑珍賞

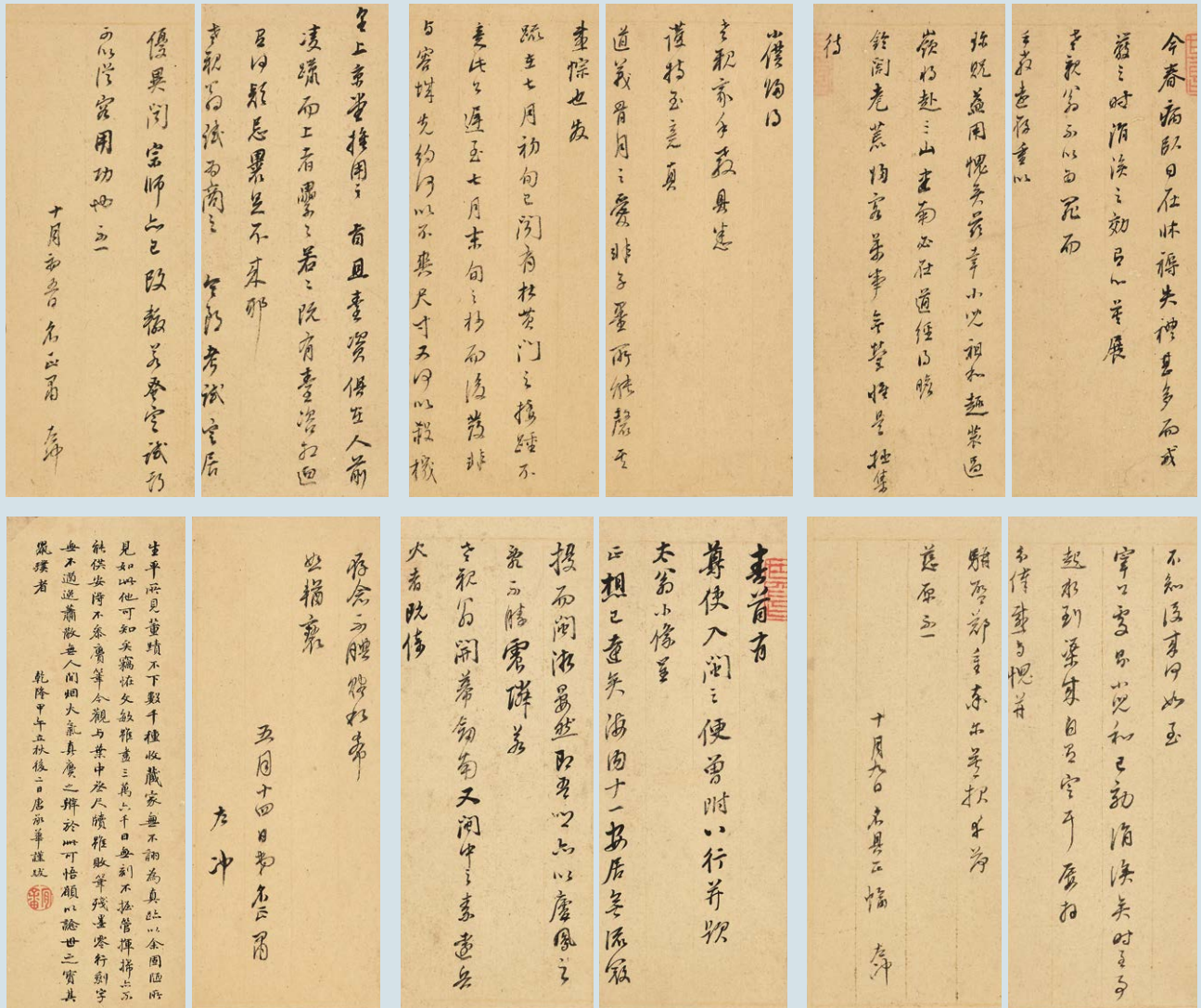
8 明 祝允明 草書 水墨金箋
款識：允明。
裱邊藏印：賓岑珍賞、平生真賞

9 清 徐家禮 山水之會 設色絹本
題識：山水之會，春夏之交，亭臺徙倚，風月再嘲，
琴一曲奏，棊半局敲，清閒福占，樂此天教。
甲午正月美若寫於秣陵客次。
鈐印：美若
註：美若，即徐家禮（1854-?），字美若，海寧人，諸生。見陳
玉堂《中國近現代人物名號大辭典（續編）》第260頁。

10 清 任頤 蘭花 設色絹本
題識：嘯耘吾丈教之。頤。
同治己巳（1869年）秋七月寫。
鈐印：任頤印

11 明 文徵明 行草書 水墨金箋
款識：徵明。

12 無款 草書 水墨金箋
一印漫漶



949

949
DONG QICHANG (1555-1636)

Correspondence

A set of four albums of 158 leaves in total, ink on paper
Each leaf measures approx. 24.2 x 9.2 cm. (9 ½ x 3 ⅝ in.)

With one seal and eleven half seals of the artist

Colophons by Feng Shuxun, Tang Chenhua, Ye Fengmao (18th Century) and Zhang Ruyuan (18th Century), with a total of ten seals
Six collector's seals, including two of Ye Fengmao (4)

HK\$300,000-400,000

US\$39,000-51,000

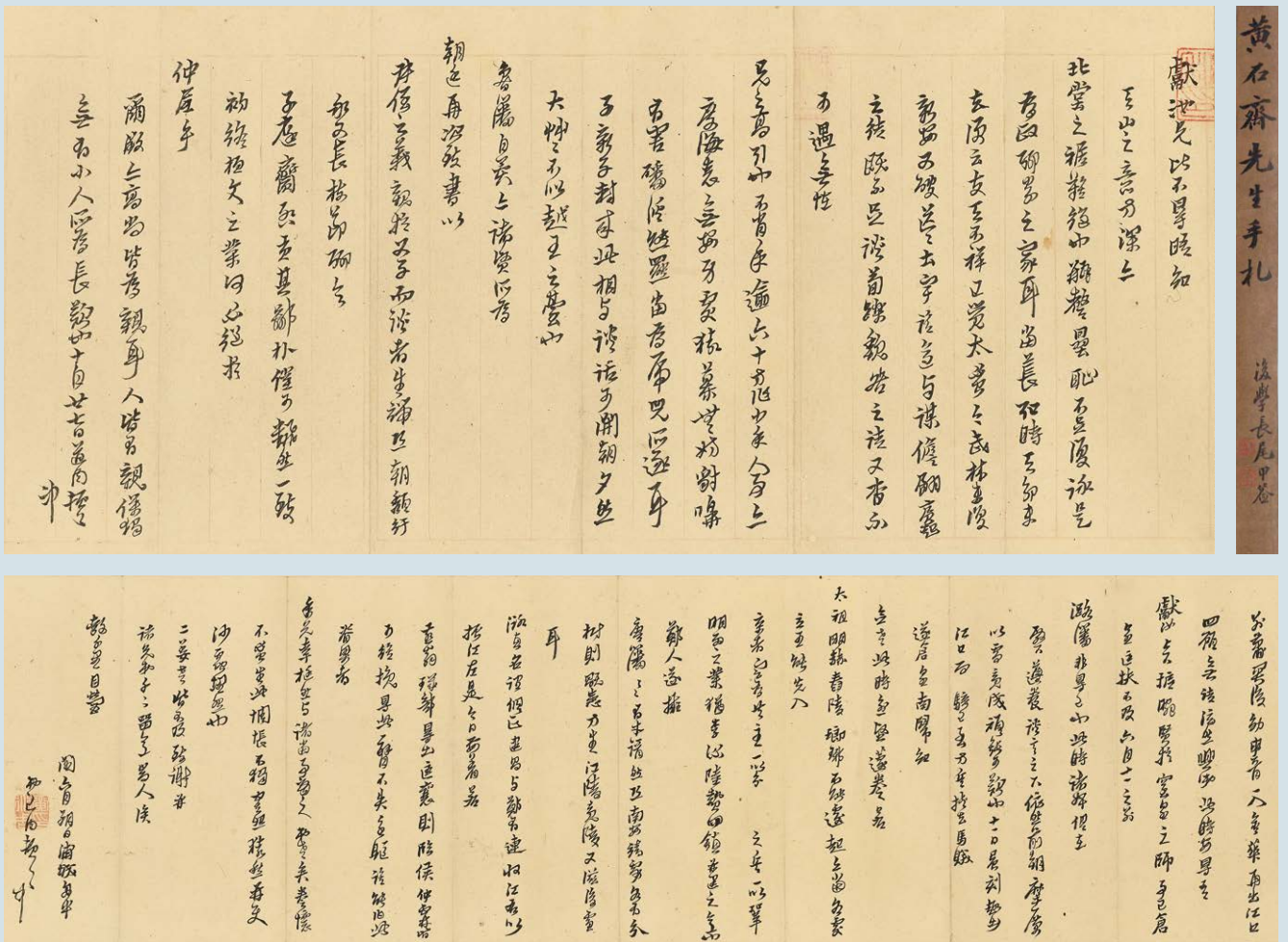
題識：五月十四日尚名正肅。左冲。
十月九日名其正幅。左冲。
八月五日弟名正肅。左冲。
十月初五日名正肅。左冲。

鈐印：其昌、其昌（半印，十一次）

馮樹勳、唐承華、葉鳳毛（18世紀）、張汝淵（18世紀）題跋，共鈐印十方。

藏印：葉鳳毛：葉鳳毛印、超宗氏
其他：葉大來堂珍藏（四次）

明 董其昌 尺牘 水墨紙本 冊頁四本共一百五十八開



950

950
HUANG DAOZHOU (1585-1646)

Correspondence to Xianyu

Four scrolls mounted as a handscroll, ink on paper
Various sizes, the longest scroll measures 25.3 x 138.2 cm. (10 x 54 3/8 in.)

Each scroll inscribed and signed, with a total of three seals of the artist, two of which are partial seals

Addressed to Xianyu
Titleslip by Uzan Nagao (1864-1942), with two seals

HK\$400,000-500,000 US\$52,000-64,000

明 黃道周 信札四通 水墨紙本 手卷

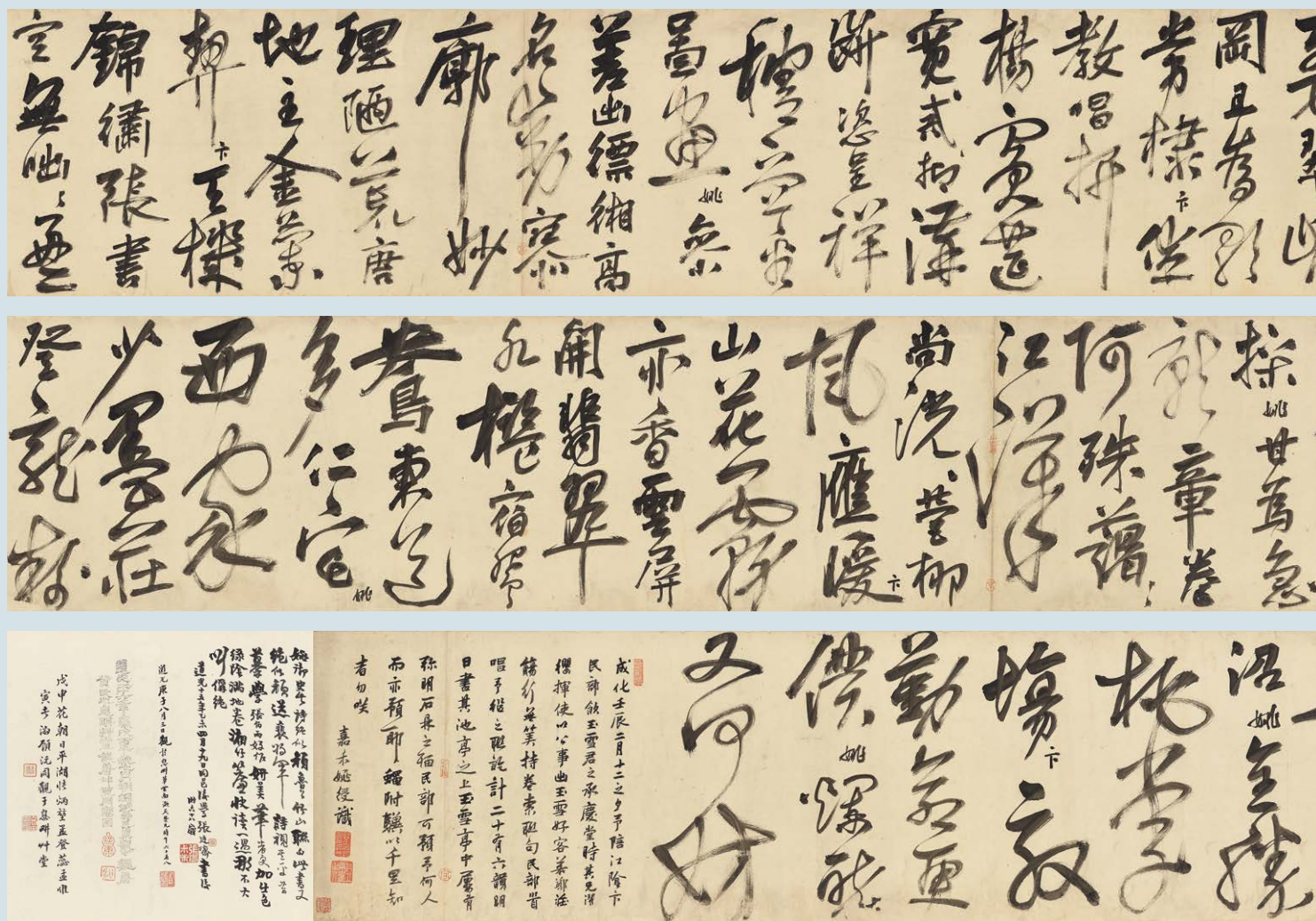
- 題識：1 閏六月朔日浦城舉舫道周頓首。冲。
 2 八月五日道周頓首。冲。
 3 九月十二日崇安黃道周頓首。冲。
 4 十月廿七日頓首。冲。

鈐印：黃道周印、私印（半印，二次）

長尾甲（1864-1942）題簽條：黃石齋先生手札，後學長尾甲簽。

鈐印：長尾甲印、石隱

信札寫與：臚汝先生



951

951
YAO SHOU (1423-1495)

Calligraphy in Running-Cursive Script

Handscroll, ink on paper

32.5 x 822 cm. (12 3/4 x 323 3/8 in.)

Inscribed and signed, with four seals of the artist

Dated twelfth day, second month, *renchen* year of the Chenghua period (1472)

Colophons by Zhang Tingji (1768-1848), Wu Rongguang (1773-1843), Wu Tingkang (1799-?) and Zhang Bingkun (19th Century), with a total of seven seals

Six collector's seals, including two of Jin Chuansheng (19th-20th Century), twelve seals on paper margins and one partial seal on paper margin

Titleslip by Nagao Uzan (1864-1942), with two seals

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

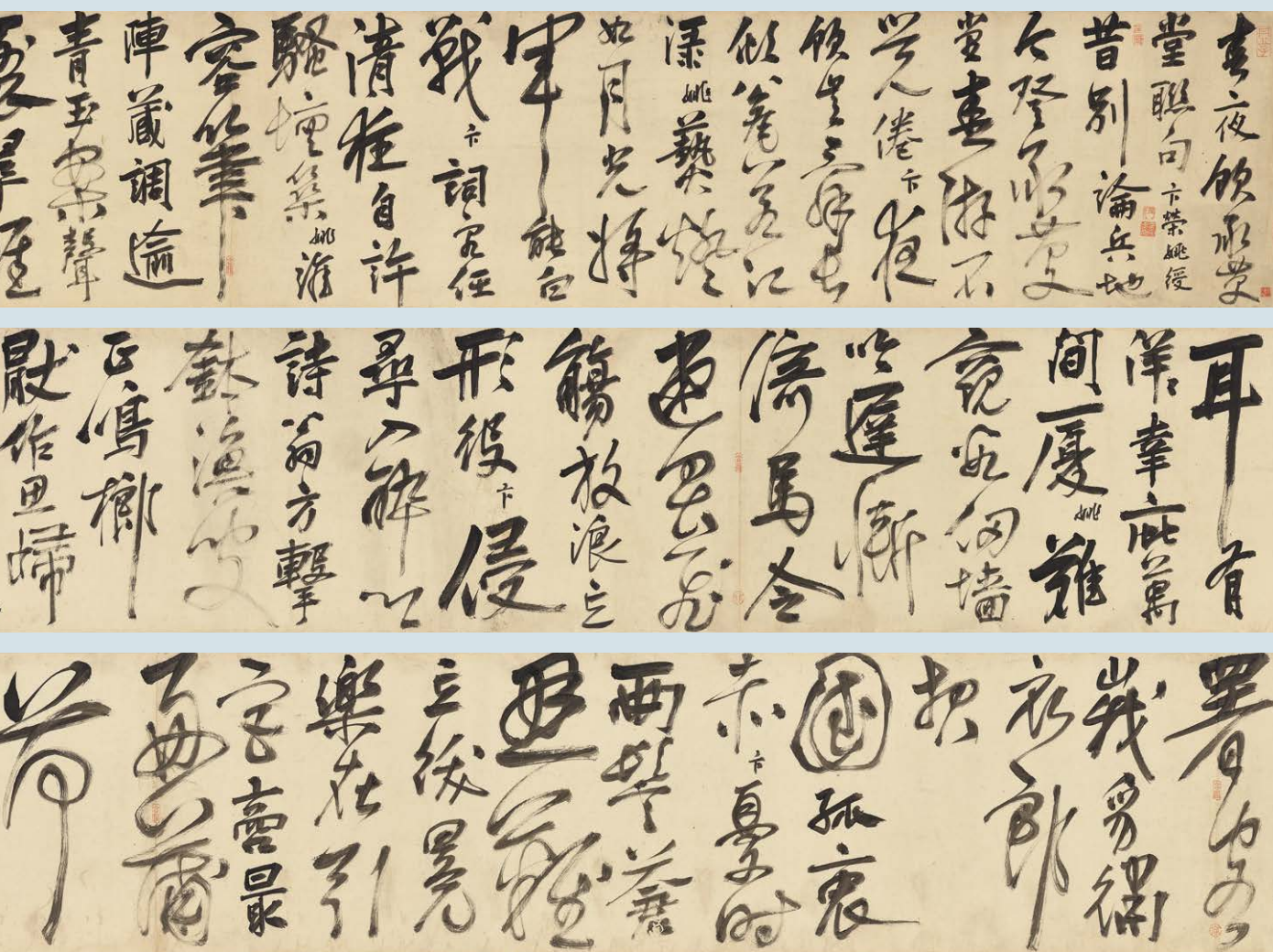
US\$130,000-260,000

釋文：春夜飲承慶堂聯句。卞榮姚綏。

昔別論兵地，今登承慶堂。春遊不覺倦，卞。
夜飲豈辭長，傾瓮若江淥。爇燈如月光，將軍能白戰。卞。
詞客任清狂，自許驪壇築。姚。
誰容筆陣藏，調逾青玉案。聲裂翠崖岡。且為歌常棣。卞。
休教唱折楊。寘蕤寬戒抑，溝斷恣呈祥。稍盍看圖畫。姚。
參差出縹緗，高名動寥廓。妙理陋荒唐，地主金蘭契。卞。
天機錦繡張。書空無咄咄，盈耳有洋洋。幸庇萬間廈。姚。
難窺數仞牆，吟遲漸倚馬，令速畏飛鷲，放浪忘形役。卞。
侵尋入醉鄉，詩翁方擊鉢，漁叟正鳴榔，厭作思歸操。姚。
甘為急就章，卷何殊藹藹，江漢尚泱泱，營柳風應暖。卞。
山花霧亦香，雲屏開翡翠，水檻宿鴛鴦，東道多仁宅。姚。
西家少墨莊。登龍粉署客，峨多繡衣郎，報國孤衷赤。卞。
憂時兩鬢蒼，思難立絃冕，樂在引宮商，最好蒲荷沼。姚。
全勝桃李場。卞。
殷勸命畫僕。姚。
爛醉又何妨？卞。

明 姚綏 行草書卷 水墨紙本 手卷 一四七二年作

姚雲東草書春夜飲承慶堂聯句長尾甲敬題



題識：成化壬辰（1472年）二月十二之夕，予陪江陰卞民部飲玉雪君之承慶堂，時其兄濯纓揮使以公事出，玉雪好客若鄭莊，觴行無筭，持卷索聯句。民部首唱，予繼之，聯詠計二十有六韻，明日書其池亭之上，玉雪亭中屢有彌明石鼎之聯民部可預，予何人而亦預耶？蠅附驥以千里，知者勿笑。嘉禾姚綬識。

鈐印：進士嘉興姚公綬氏、丹丘兩雀主人、晚風清、丹丘子
藏印：金傳聲（19-20世紀）：秀水金蘭坡搜羅金石書畫、金傳聲
其他：壬、辰、華伯、一印未辨

騎縫印：合同（半印）、合同（7次）、同（5次）

題跋：

張廷濟（1768-1848）：姚御史此詩絕似顏魯公竹山聯句；此書又絕似顏送襄將軍詩，視其平昔摹學張伯雨，好作妍美筆者，更加出色，綠陰滿地，卷湘竹簾，快讀一過，那不大叫稱絕。道光十五年乙未（1835）四月十九日同邑後學張廷濟書後，時年六十八歲。

鈐印：廷濟、張未未

吳榮光（1773-1843）：道光庚子（1840年）八月三日觀於息畊草堂，南海吳榮光時年六十有八。

鈐印：伯榮

吳廷康（1799-?）：道光二十六年（1846）歲次丙午秋七月朔，桐城吳廷康觀于魏唐黃氏之息畊草堂。錢塘邱登同寓目。

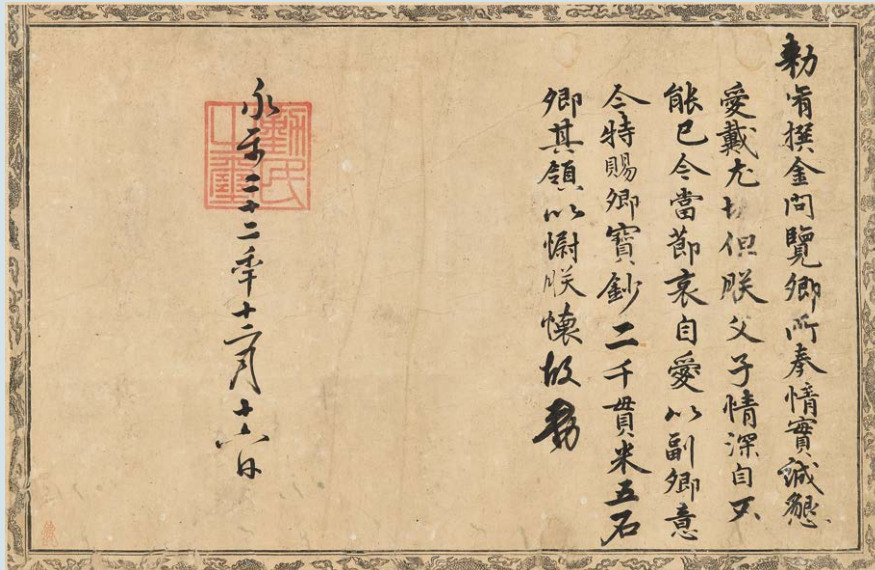
鈐印：廷康、晉星齋

張炳堃（19世紀）：戊申（1848年）花朝日，平湖張炳堃、孟登蕊、孟惟寅、長洲顧沅同觀於息畊草堂。

鈐印：鹿僊、春田曾觀

長尾甲（1864-1942）題簽條：姚雲東草書，春夜飲承慶堂聯句，長尾甲敬題。

鈐印：雨山



右永樂二十二年勅旨 九世祖諱問并賜鈔及米之詔
 九世祖字公素居吳鄉里皆以孝友稱自幼事父
 嚴如嚴師永樂初以善書進授司經局正字仁宗
 在東宮喜吾 祖書命侍左右成祖北征歸為
 漢趙二王所譖遂與黃淮楊溥等繫行在獄
 吾 祖雖拘囹圄尚與黃楊兩王持經討論
 相得甚歡獄吏託以為異凡在獄將十年迨
 仁宗即位乃得出焉並蒙恩授翰林備撰此勅
 當是授備撰後奏請節哀批荅勅也按成祖崩於
 年十一月仍永樂年稱 德瑛幼聞 祖言家藏此勅惟 曾祖
 蓋漢年仁宗若德瑛年
 時一見之乙酉丙戌間遭亂蕩析縹緲老軸零落
 特甚而是勅亦不知存否乾隆丙辰後 德瑛官京中
 同年新建曹君地山一日持以贈予并詢曰子知家
 有是勅否荅以知而未見地山欣而奉予跪而受之
 且勗予曰此非尋常投贈宜珍重藏之俾後世
 子孫世守勿替即不孤負奉贈之意又曰凡天地間
 希有之物有力皆可得之獨此 祖宗命貽雖萬
 金無從覓也矧茲煌煌天藻耶子其慎之予唯
 謹受教爰為什襲珍藏并誌緣起且感曹君
 之厚德於無窮已
 乾隆五年庚申四月九世孫 德瑛 謹述

952

952 ANONYMOUS (15TH-16TH CENTURY)

Imperial Decree

Handscroll, ink on paper

33.3 x 52.5 cm. (13 1/8 x 20 5/8 in.)

Inscribed and dated sixteenth day, twelfth month, twenty-second year of the Yongle period (1424), with one seal
 Colophon by Jin Deyin (1701-1762), with one seal

HK\$60,000-80,000

US\$7,700-10,000

題識：永樂二十二年（1424）十二月十六日。

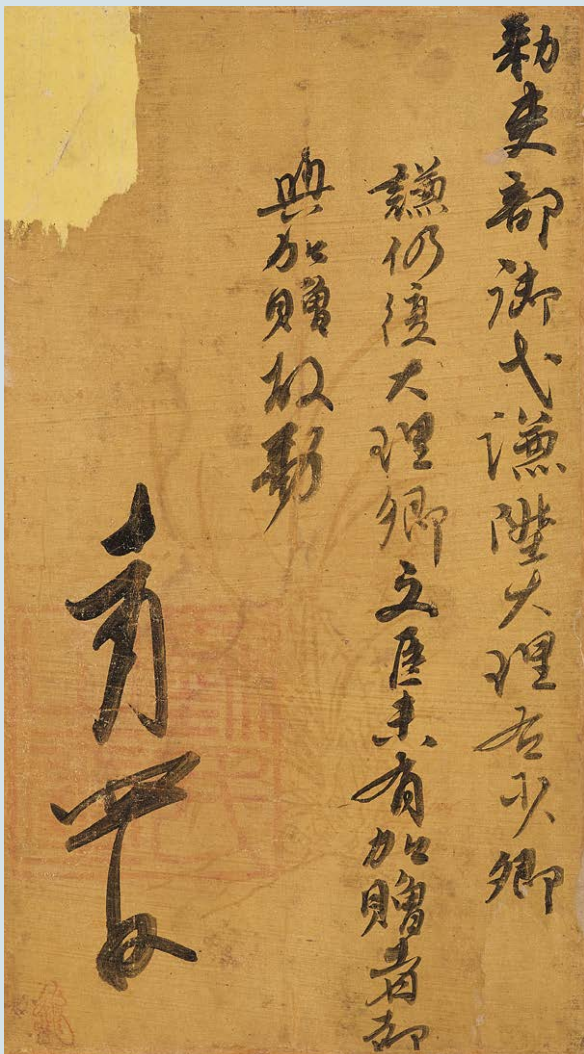
鈐印：勤民之璽

金德瑛（1701-1762）題跋並鈐印一方。

註：金問（1370-1448），字公疏，別號恥庵，吳縣（今江蘇蘇州）人。永樂二年（1404）被薦為司經局正字，正統年間（1436-1449）官至南禮部侍郎。文章雅健，善書，得魏晉筆法。

金德瑛（1701-1762），字汝白，號檜門。浙江仁和（今浙江杭州）人。乾隆元年（1736年）狀元，官至左都御史。工書法，好戲曲。

明 無款 勅書 一致金問 水墨紙本 手卷 一四二四年作



953

953
WITH SIGNATURE OF EMPEROR RENZONG
 (17TH-18TH CENTURY)

Imperial Decree

Handscroll, ink on coloured paper

27 x 15 cm. (10 5/8 x 5 7/8 in.)

Inscribed and signed, with one seal

Colophon by Shen Dacheng (1700-1775), with two seals

HK\$60,000-80,000

US\$7,700-10,000

清 明仁宗（款） 勅書 水墨色箋 手卷

題識：十一月署。

鈐印：勤民之璽

沈大成（1700 - 1775）題跋並鈐印兩方。

註：沈大成（1700 - 1775），字學子，號沃田，經學家。



954

954
REN XUN (1835-1893)

Bamboo

A set of four hanging scrolls, ink on paper

Each scroll measures 133.5 x 20 cm.

(52 1/2 x 7 7/8 in.)

One scroll signed, with a total of three seals of the artist

(4)

HK\$60,000-80,000

US\$7,700-10,000

清 任薰 墨竹 水墨紙本 立軸四幅

款識：阜長寫。

鈐印：任薰印信、阜長（二次）



955

955

REN YI (1840-1895)

Bamboo

Two hanging scrolls, ink on paper

Each scroll measures 105 x 22 cm. (41 3/8 x 8 5/8 in.)

Each scroll inscribed and signed, with a total of two seals of the artist

Dated winter, *renwu* year (1882)

One scroll dedicated to the master of Wood and Rock Residence (2)

HK\$50,000-70,000

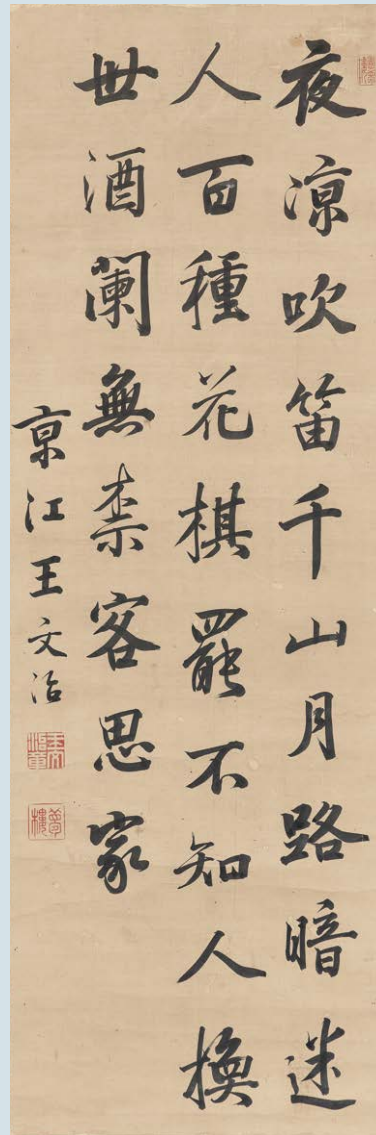
US\$6,500-9,000

清 任頤 墨竹 水墨紙本 立軸兩幅 一八八二年作

題識：1 晴翠。壬午（1882年）冬月，任伯年。

2 光緒壬午（1882年）冬月為木石居士寫，伯年任頤。

鈐印：頤印、任伯年



956

956

WANG WENZHI (1730-1802)

Running Script Calligraphy

Hanging scroll, ink on paper

106 x 35.5 cm. (41 3/4 x 14 in.)

Signed, with three seals of the artist

HK\$20,000-30,000

US\$2,600-3,800

清 王文治 行書七絕 水墨紙本 立軸

釋文：夜涼吹笛千山月，路暗迷人百種花。
棋罷不知人換世，酒闌無奈客思家。

款識：京江王文治。

鈐印：王文治章、夢樓、煮夢樓

VARIOUS OWNERS

957

SHEN ZHOU (1427-1509)

Willow Tree alongside the Lake

Hanging scroll, ink and colour on paper

114 x 39.5 cm. (44 7/8 x 15 1/2 in.)

Inscribed with a poem and signed, with two seals of the artist

Three collector's seals

LITERATURE:

Lu Shihua, *Wu Yue Suo Jian Shu Hua Lu*, in *Zhong Guo Shu Hua Quan Shu*, Vol. 8, Shanghai Publication House, 1994, p. 1059.

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

US\$240,000-360,000

明 沈周 柳湖圖 設色紙本 立軸

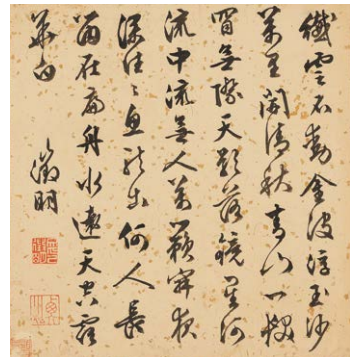
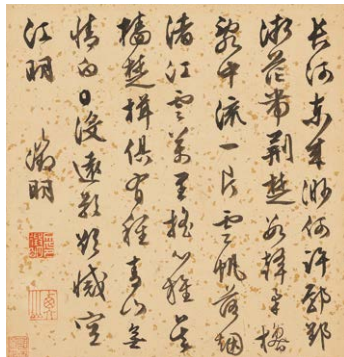
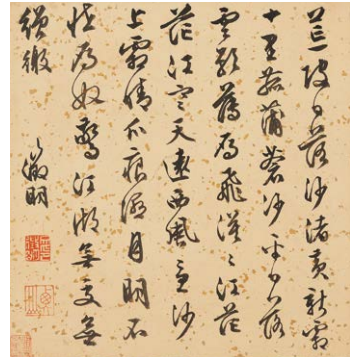
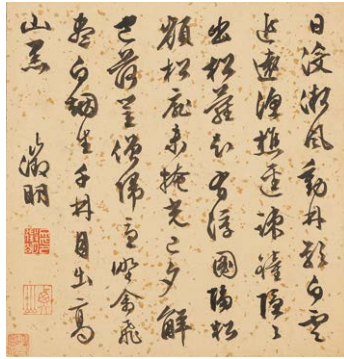
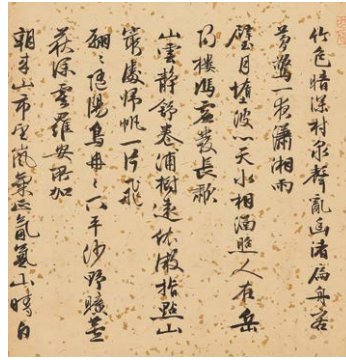
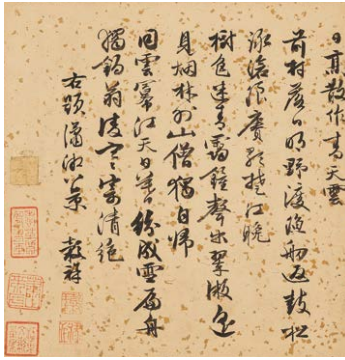
題識：發跡過長蕩，識此平生始。
春流方漫衍，曠蕩彌千里。
老樹封層雲，敷芽青擬擬。
正如一明鏡，黓蝕銅繡起。
西山欲臨照，掩卻螺髻異。
山亦拗怒去，南走太湖涘。
群勢湧疊浪，爭捷互排擠。
我恐先我去，揮手喝止止。
湖山四面好，轉側皆可喜。
此面正佳絕，扁舟載西子。
芳洲有隙地，肯賣脫紫綺。
移家非丹砂，所好在山水。
長洲沈周。

鈐印：啓南、石田

藏印：潤之所藏、真、賞

著錄：陸時化《吳越所見書畫錄》，見《中國書畫全書》第八冊，上海書畫出版社，1994年，第1059頁。





958

958

WEN ZHENGMING (1470-1559) / WANG GUXIANG (1501-1568)

Landscapes and Poems of the Xiao and Xiang Rivers

A set of twenty-two loose leaves, ink and colour on silk / ink on gold-flecked paper

Each leaf measures approx. 23 x 22.3 cm. (9 x 8 ¾ in.)

Eight leaves of Landscape by Wen Zhengming, with a total of fifteen seals of the artist

Eight collector's seals, two of them damaged

Eight leaves of Poem by Wen Zhengming, each leaf signed and with two seals and one collector's seal

Titleslip and colophon by Wang Guxiang, signed, with seven seals of the artist

Eight collector's seals

(22)

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

US\$210,000-330,000

明 文徵明 / 王穀祥 瀟湘八景畫意
設色絹本 / 水墨灑金紙本 散冊頁二十二幀

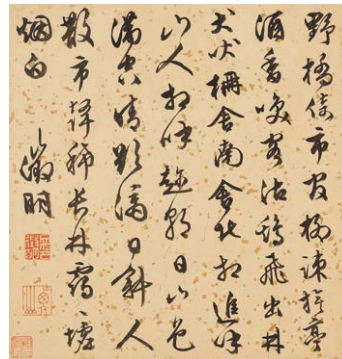
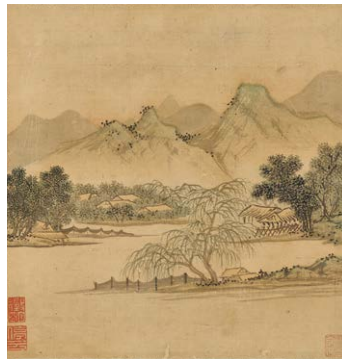
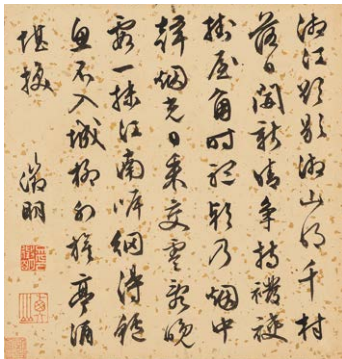
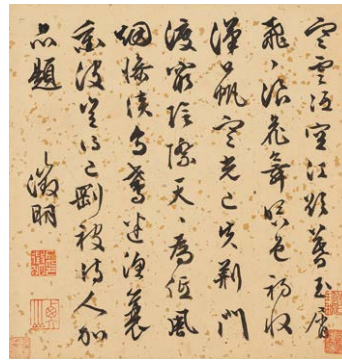
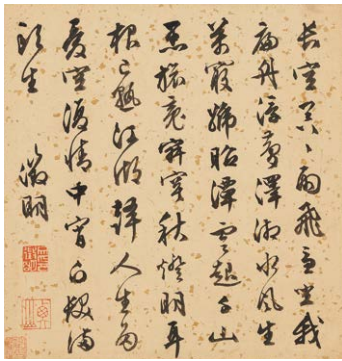
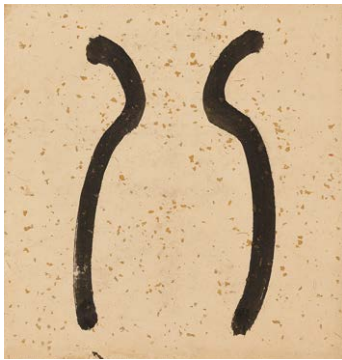
文徵明山水八幀

鈐印：徵明（六次）、停云（六次）、徵明（殘）、停云（殘）、徵仲父印

藏印：楨父審定（六次），兩方殘缺

文徵明書法八幀：

1. 湘江影歇湘山明，千村落日開新晴。
爭持襤褸掛屋角，時聽欵乃煙中聲。
煙光日乘交零亂，晚霞一抹江南岸。
網得鱸魚不入城，柳外旗亭酒堪換。徵明。
2. 野橋倚市官柳疎，旗亭酒香喚客沽。
雞飛出林犬吠欄，舍南舍北相追呼。
山人相呼趁朝日，山色滿空晴欲滴。
日斜人散市聲稀，長林靄靄墟煙白。徵明。
3. 長空冥冥雨飛急，坐我扁舟浮夢澤。
湘水風生萬竅號，昭潭雲起千山黑。
旅魂寂寞秋鐘明，耳根已熟江湖聲。
人生多憂空復情，中宵白髮滿頭生。徵明。



4. 織雲不動金波浮，玉沙萬里開清秋。
青山一髮宵無際，天影落鏡星河流。
中流無人萬籟寂，夜深往往魚龍出。
何人長笛在扁舟，水遠天空露華白。徵明。
5. 寒雲互空江欲昏，玉屑飛飛浪花舞。
暝色初收漢口帆，寒色已失荆門渡。
窮陰際天天為低，風煙慘淡鳥鳶迷。
漁蓑乘波豈得已，剛被詩人加品題。徵明。
6. 荒陂日落沙渚黃，新霜十里菰蒲蒼。
沙平日落雲影薄，雁飛漠漠江茫茫。
江寒天遠西風急，沙上霜晴爪痕濕。
月明不怪雁奴驚，江湖無處無繪繳。徵明。
7. 長河東來渺何許，鄴鄧湘茫帶荆楚。
數聲櫓檣亂中流，一片雲帆落煙渚。
江雲萬里搖心旌，吳檣楚楫俱有程。
青山無情白日沒，遠影欲滅空泛明。徵明。
8. 日沒湘風動林影，白雲近遠漁樵逕。
踈鐘隱隱出松蘿，知有浮圖隔松嶺。
松扉未掩光已夕，解包荷笠僧歸急。
野禽飛盡白煙生，千林月出高山黑。徵明。

每頁鈐印：文徵明印、衡山

每頁藏印：楨父審定

王穀祥題引首：瀟湘八景。穀祥。

題跋：竹色晴深村，泉聲亂幽渚。扁舟客夢驚，一夜瀟湘雨。
璧月墮波心，天水相涵照。人在岳陽樓，馮虛發長歎。
山雲靜舒卷，浦樹遠依微。指點山窮處，歸帆一片飛。
翩翩隨陽鳥，冉冉下平沙。野曠荳蔞深，雲羅安所加。
朝來山市望，嵐氣正氤氳。山晴白日高，散作青雲。
前村落日明，野渡漁艇返。鼓松泳滄浪，廣影楚江晚。
樹色迷青靄，鐘聲出翠微。遙見煙林外，山僧獨自歸。
回雲暮江天，日暮紛成雪。扁舟獨釣翁，凌寒寄清絕。
右題瀟湘八景。穀祥。

鈐印：穀祥（兩次）、祿之（兩次）、西室（兩次）、冢宰之屬

藏印：蕭山來氏、來未叔、壽芝賞鑒書畫、楨父審定、李氏珍秘、季雲鑑賞、墨緣堂來氏收藏書畫記、江東文獻之家

後赤壁賦
是歲十月之
望步自雪堂
將歸於臨皋
二客從予過
黃泥之坂霜
露既降木葉
盡脫人影在
地仰見明月
顧而樂之行
歌相答已而
歌曰有客無
酒有酒無肴
月白風清如
此良夜何宜
曰今者薄暮
舉網得魚巨
細鱗狀似松
江之鱧願安所
待酒才歸而
謀諸婦曰我
有斗酒歲之
久矣以待不
時之酒於是

携酒與魚復
游於赤壁之
下江流有聲
斷岸千尺山
高月小水落
石出曾日月之
幾何而江山不
可復識矣予乃
躡蹻攜衣而上
履巉峭披蒙
茸踞虎豹
登虬龍攀枿
鶻之危巢俯馮
巖之幽宮蓋二
宮不能逆馬劃
然長嘯草木
震動山鳴谷應
風起水涌予亦
悄然而悲肅然
而忘凜乎其不
可留也反而登
舟放乎中流
聽其所止而休
焉時夜將半
四顧窈窕適
有孤鶴橫江

東來翅如車
輪玄裳縞衣
屢然長鳴掠
予舟而西也須
臾寤寐予亦
就睡夢一道士
羽衣翩躚過
臨皋之下揖
予而言曰赤
壁之游樂乎
問其姓名僂
而不答嗚呼
嗟嘻我知之
矣疇昔之夜
飛鳴而過我
者非子也耶
道士顧笑予
亦驚悟開戶
視之不見其
處

安陸何典客
家一在廬陵
楊憲副寅秋
家即文貞少
師之孫也一在
予坐師黃宮
詹長公憲長
承玄家予所刻
鴻堂帖者唯
後赤壁賦無
傳本有且陵
書夏圭赤壁
卷亦在楊公
處見之意蘇
公必有真跡
吾輩不得過
也日以坡公
法書之趙子固
謂東坡為優
筆所誤米元
章又以為畫
字第其所挾
者文章節義
能重其書耳
書非所以重
坡公也 董其昌

959

959

DONG QICHANG (1555-1636)

Latter Ode to the Red Cliff in Running Script

Handscroll, ink on satin

24.8 x 54.5 cm. (9 ¾ x 21 ½ in.)

Inscribed and signed, with three seals of the artist

Titleslip by Nagao Uzan (1864-1942), signed with one seal

Inscription on the cover and inside cover of wooden box by Naito Torajiro (1866-1934), signed with two seals

NOTE:

The two artist seals in this lot are the same as in Dong Qichang's colophon to Mi Fu's *On Sichuan Silk*, currently in the collection of the National Palace Museum in Taipei.

HK\$600,000-800,000

US\$77,000-100,000

明 董其昌 行書《後赤壁賦》 水墨綾本 手卷

題識：坡公前赤壁賦世所傳墨跡，余見其三，一在安陸何典客家，一在廬陵楊憲副寅秋家，即文貞少師之孫也。一在予坐師黃宮詹長公憲長承玄家。予所刻鴻堂帖者，唯後赤壁賦無傳本，有思陵書夏圭赤壁卷亦在楊公處見之，意蘇公必有真跡，吾輩不得遇也。因以坡公法做書之。趙子固謂東坡為優筆所誤。米元章又以為畫字。第其所挾者，文章節義能重其書耳，書非所以重坡公也。董其昌。

鈐印：董其昌印、知制誥日講官、玄賞齋

長尾甲（1864-1942）題簽：明董文敏行書後赤壁賦。長尾甲署。

鈐印一方

內藤虎（1866-1334）題木盒：明董文敏公書後赤壁賦。內藤虎署。

鈐印：藤炳卿

木盒內題：董文敏書後赤壁賦仿東坡法而古拙過之，及其作跋乃放筆自恣，若散聖出定矣。甲子（1924）春日，虎記。

鈐印：藤虎長壽

註：現藏台北故宮博物院米芾《蜀素帖》，董其昌共題三跋，其中兩方鈐印與此卷相同。



on Ode to the Red Cliff
《後赤壁賦》



on Sichuan Silk
《蜀素帖》

960

SHEN ZHOU (ATTRIBUTED TO 1427-1509)

Strolling in Summer

Hanging scroll, ink and colour on silk

217 x 95 cm. (85 ½ x 37 ¾ in.)

Inscribed and signed, with one seal of the artist and one illegible seal

One collector's seal at the back of the scroll

Inscriptions by Gejo Keikoku (1842-1920) on the inside-cover of the wooden box, with a total of three seals

LITERATURE:

Jushu Jun Hosokawa, *Nanso meigaen* Volume 13, Shinbi Shoin, Tokyo, 25 March 1907.

HK\$600,000-800,000

US\$77,000-100,000

明 沈周（傳） 清園碧玉圖 設色絹本 立軸

題識：短策輕衫汗漫遊，清和時節水西頭。
日長深樹青圍合，雨過飛泉碧玉流。衫。
石田沈周。

鈐印：沈氏啓南、一印漫漶

畫背藏印：三井家聽冰閣所藏書畫之記

下條桂谷（1842-1920）題木盒內蓋，共鈐印三方。

出版：十洲細川潤著，《南宗名畫苑》第十三輯，審美書院，東京，明治40年（1907）3月25日。



The Hosokawa family were the domain lords of Kumamoto in Kyushu. In the 14th century, Hosokawa Kazuujii (1296-1342) and Hosokawa Yoriyuki (1329-1392) assisted Ashikaga Takauji (1305-1358) and Ashikaga Yoshimitsu (1358-1408) to establish the Muromachi shogunate period. In 1950, Hosokawa Moritatsu (1883-1970) of the 16th generation, catalogued his family's art collection and set up the Eisei-Bunko Museum. The Collection was later transferred to Hosokawa Morisada (1912-2005). After retiring from political life, Morisada focused on acquiring and studying Asian art including Chinese paintings and calligraphy, and thereby enriching the Hosokawa Collection.



961

細川家族是日本熊本縣貴族，早於14世紀，細川和氏為足利尊氏謀策，細川賴之則輔佐年幼的第三代足利義滿將軍南征北戰，建立統一日本的室町幕府。細川家經歷十幾代的輝煌，明治大正時期第16代細川護立，集合細川家族四百多年來十幾代人的古美術品收藏，於1950年創立永青文庫，傳至第17代細川護貞，政界退隱後接替管理文庫，專注鑽研搜藏中國書畫，豐富了細川家族的藝術品收藏。

961

XIANG SHENGMO (1597-1694)*Pine Tree*

Hanging scroll, ink on gold-flecked paper

87.8 x 40.8 cm. (34 3/8 x 16 1/8 in.)

Inscribed with a poem and signed, with two seals of the artist

EXHIBITED:

Kumamoto, Kumamoto Prefectural Museum of Art, *The Eleventh Exhibition of Eisei Bunko – Fine and Decorative Art of Ming and Qing Dynasties*, 12 September – 18 October 1981.

LITERATURE:

The Eleventh Exhibition of Eisei Bunko – Fine and Decorative Art of Ming and Qing Dynasties, Kumamoto Prefectural Museum of Art, Kumamoto, 1981, pl.127.

Kei Suzuki ed., *Comprehensive Illustrated Catalog of Chinese Paintings: Vol. 4 Japanese Collections: Temples and Individuals*, University of Tokyo Press, Tokyo, 1983, pp. IV-420 and IV-636, pl. JP36-001.

HK\$800,000-1,000,000**US\$110,000-130,000****清 項聖謨 松樹圖 水墨灑金箋 立軸**

題識：蒼然挺孤秀，風骨堅以樸。
不與眾木居，甘心老巖壑。
項聖謨。

鈐印：孔彰、天籟閣

展覽：熊本市，熊本縣立美術館，“第11回永青文庫展—明清美術工藝”，1981年9月12日至10月18日。

出版：《第11回永青文庫展—明清美術工藝》，熊本縣立美術館，熊本市，1981年，圖版127。
鈴木敬編，《中國繪畫總合圖錄第四卷：日本篇II寺院·個人》，東京大學出版會，東京，1983年，第IV-420及IV-636頁，圖版JP36-001。

962

LUO PIN (1733-1799)

Plum Blossoms

Hanging scroll, ink and colour on paper

149.2 x 42.2 cm. (58 ¾ x 16 ⅝ in.)

Inscribed with a poem and signed, with two seals of the artist

Dated third month, *dinghai* year of the Qianlong period (1767)

Further inscribed and signed by Qu Zhongrong (1769-1842), with one seal

Nine collector's seals, including three of Kong Guangtao (1832-1890), two of Tao Jianqiu (20th century) and one of Wu Shangcong

EXHIBITED:

Kumamoto, Kumamoto Prefectural Museum of Art, *The Elegant World of the Literati - Chinese Ming and Qing Paintings, Calligraphy and Scholar Objects from the Morisada Hosokawa Collection*, 9 October – 8 November 1992.

LITERATURE:

The Elegant World of the Literati - Chinese Ming and Qing Paintings, Calligraphy and Scholar Objects from the Morisada Hosokawa Collection I, Kumamoto Prefectural Museum of Art, Kumamoto, 6 October 1992, pp.27, 136 and 137, pl.31.

Teisuke Toda and Hiromitsu Ogawa ed., *Comprehensive Illustrated Catalogue of Chinese Paintings: Second Series Vol. 3 Japanese Collections*, University of Tokyo Press, Tokyo, 1999, pp. III-207 and III-358, pl. JP36-060.

HK\$600,000-800,000

US\$77,000-100,000

清 羅聘 梅圖 設色紙本 立軸 一七六七年作

題識：硯水生冰墨半乾，畫梅須畫晚來寒。
樹無醜態香沾袖，不愛花人莫與看。
乾隆丁亥三月（1767），兩峯子羅聘畫。

鈐印：羅聘私印、兩峯

瞿中溶（1769-1842）題跋：不拘荒谷與名園，淡泊依然手澤存。
奚必雪中人送炭，自然錦上我稱尊。
春色如何我總知，鐵心容與世相宜。
熱人體笑癰山冷，畢竟清寒獨冠時。
乾隆乙卯（1795）十有弍月在式硯齋觀
並題。
嘉定瞿中溶。

鈐印：中溶

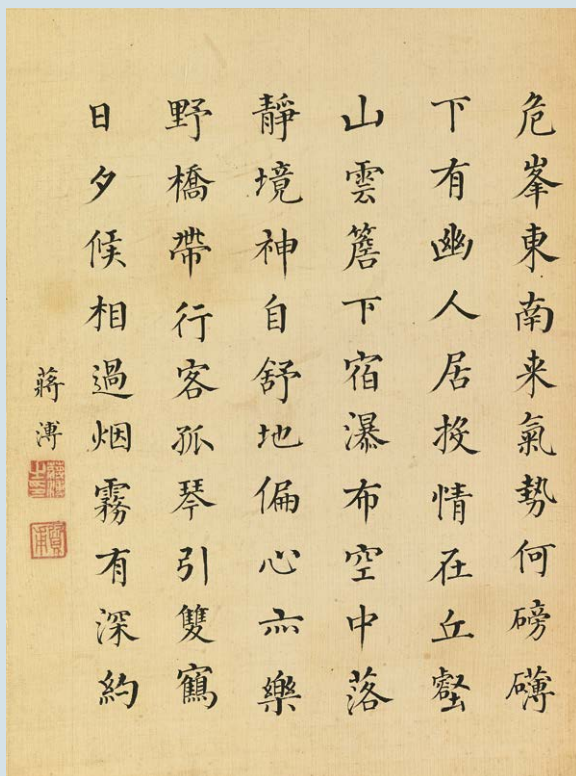
藏印：孔廣陶（1832-1890）：少唐審定、嶽雪樓印、孔
陶劍秋（20世紀）：劍秋眼福、靖節後裔
吳尚瓊：南海吳尚瓊珍藏書畫
其他：顏氏自怡齋藏書畫印、翫物養志、半刻心安即是仙

展覽：熊本市，熊本縣立博物館，“高雅的文人世界—細川護貞藏展（1）：明清書畫及文房具”，平成4年（1992）10月9日至11月8日。

出版：《高雅的文人世界—細川護貞藏展（1）：明清書畫及文房具》，熊本縣立博物館，熊本市，1992年10月6日，第57、136、137頁，圖版31。

戶田禎佑、小川裕充編，《中國繪畫總合圖錄續編第三卷日本篇》，東京大學出版會，東京，1999年，第III-207及III-358頁，圖版JP36-060。





963

963

TANG DAI (1673-AFTER 1752)*Landscape Album*

Album of twenty leaves, ink/ink and colour on silk

Each leaf measures 31.5 x 23.3 cm. (12 3/8 x 9 1/4 in.)

Ten leaves inscribed and signed, with a total of eighteen seals of the artist

Inscriptions on the adjacent ten leaves by Jiang Pu (1708-1761), Wang Zhi (16th-17th Century), Wang Shichen (1680-1729), Jiang Tingxi (1669-1732), Zhang Tingyu (1672-1755), Zeng Dunfu (???), Xu Baoguang (1671-1740), Chen Bangyan (1603-1647), Cha Xiang (active before 1711) and Wang Jun (1694-1751), with a total of nineteen seals.

EXHIBITED:

Kumamoto, Kumamoto Prefectural Museum of Art, *The Elegant World of the Literati - Chinese Ming and Qing Paintings, Calligraphy and Scholar Objects from the Morisada Hosokawa Collection*, 9 October – 8 November 1992.

LITERATURE:

Kei Suzuki ed., *Comprehensive Illustrated Catalog of Chinese Paintings: Vol. 4 Japanese Collections: Temples and Individuals*, University of Tokyo Press, Tokyo, 1983, pp. IV-434, IV-435 and IV-637, pl. JP36-042.
The Elegant World of the Literati - Chinese Ming and Qing Paintings, Calligraphy and Scholar Objects from the Morisada Hosokawa Collection I, Kumamoto Prefectural Museum of Art, Kumamoto, 6 October 1992, pp.21, 47, 131, pl.19.

HK\$500,000-700,000**US\$65,000-90,000****題識：**

- 1 摹李將軍，唐岱恭畫。
- 2 摹僧巨然法，唐岱恭畫。
- 3 臨趙大年，唐岱恭畫。
- 4 做米襄陽墨法，唐岱恭畫。
- 5 做關仝筆法，唐岱恭畫。
- 6 柯九思枯木泉石，唐岱恭畫。
- 7 摹黃子久設色，唐岱恭畫。
- 8 做雲林筆，唐岱恭畫。
- 9 做郭河陽，唐岱恭畫。
- 10 臨許道寧雪霽圖，唐岱恭畫。

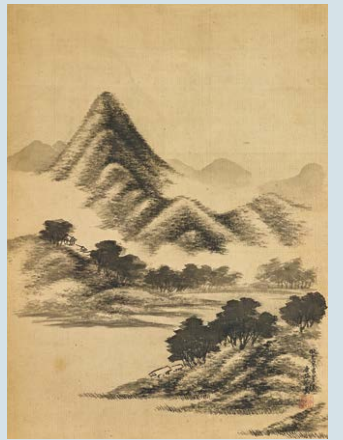
鈐印：唐（八次）、岱（八次）、臣唐岱（二次）

對頁題識：蔣溥（1708-1761）、王瓚（16-17世紀）、王世琛（1680-1729）、蔣廷錫（1669-1732）、張廷玉（1672-1755）、曾敦復（???）、徐葆光（1671-1740）、陳邦彥（1603-1647）、查祥（康熙五十一年（1712）進士）、王峻（1694-1751），共鈐印十九方。

展覽：熊本市，熊本縣立美術館，“高雅的文人世界—細川護貞藏展（I）：明清書畫及文房具”，平成4年（1992）10月9日至11月8日。

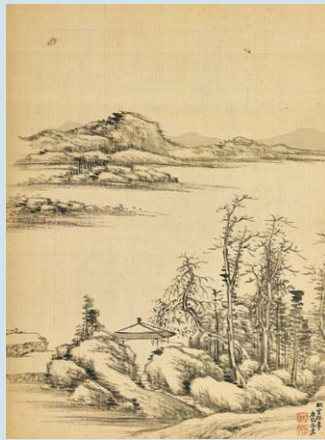
出版：鈴木敬編，《中國繪畫總合圖錄第四卷：日本篇II寺院·個人》，東京大學出版會，東京，1983年，第IV-434、IV-435、IV-637頁，圖版JP36-042。
 《高雅的文人世界—細川護貞藏展（I）：明清書畫及文房具》，熊本縣立美術館，熊本市，1992年10月6日，第21、47、131頁，圖版19。

清 唐岱 山水冊 水墨／設色絹本 冊頁二十開



海嶽庵前萬頃雲高深顯晦屬
誰分不因此老淋漓墨那得溪
山在練鰲烏絲白練是生涯但
向滄江問米家從說遠山多賦
娟可知矮樹是枇杷春入窠枝
未著花濕雲細雨卷平沙天公
似合襄陽戲我畫煙山不較差

蔣廷錫



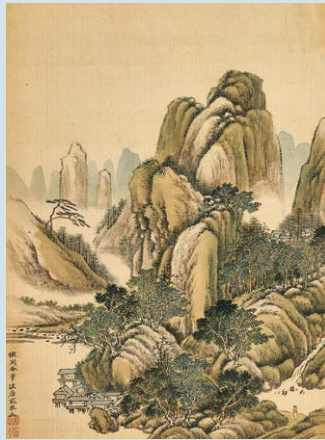
秋雲無影樹無聲港：長江鏡面平遙岫煙
銷明月上小亭危坐看潮生遠山近山青欲
滴大木小木葉已疎斜日疎篁無鳥雀一灣
溪水數角書木葉蕭蕭煙靄浪層：青嶂
削芙蓉詩人好句從何得只在波光樹影
中迂翁高卧九龍雲清閣風流海外聞香
後江山青似染拈來却勝李將軍

陳邦彥



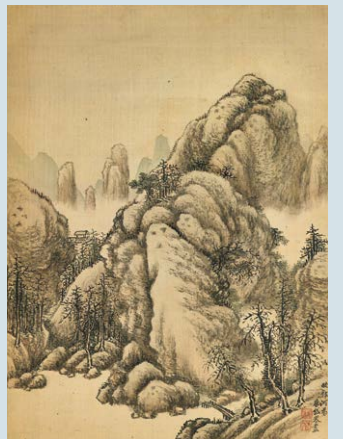
浮雲積翠山稜層煙波浩渺滄
江橫就中風景如武陵又疑方
壺與蓬瀛高人妙得丹青趣展
素揮毫若神助巖崖峭絕瀉飛
流嵐岫溟濛鎖雲霧楓榆夾岸
羊腸遠漁舟蕩漾忘昏曉人間
何處有此境願一登臨散懷抱

王頊



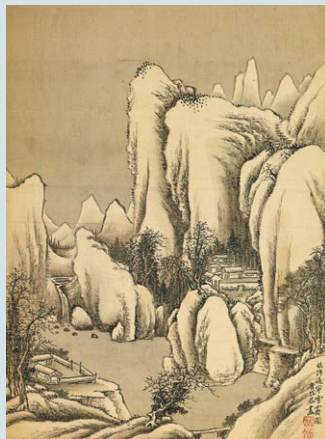
雲中疊嶂翠模糊深樹茅堂隱若無莫
向昔人論畫品開窓聊對謝公圖樓閣
嵯峨遠岫明此中風景似蓬瀛把翠未
遇知音客閑倚銀鞍信馬行紫霧春山
綠樹齊水流花岫野鶯啼何人跡立忘
歸去似在成都濯錦溪秀色雲林畫未
乾數峰天柱倚蒼冥幽人只隔輕烟霧
一尺圓中正面看

張廷玉



疊嶂重巒細跡分山雲歷亂鹿
成群何人管領佳山水世有
泉聲送弓雲：遠山初擁嵯
峨小構茅亭傍澗阿幾日西
風動寒廓疎林紅葉已無多

唐祥



大雪歸溪山長林畫冥窗棂掩
跨絕岸遠望行宮少買魚沽新
酒獨酌竟昏曉似此非他人高
士戴安道前因曉如削後岫花
若願溪寒峭暎晚雪波刺中路
將云乘興人過彼幽棲處應待
月華生却棹扁舟去

王崑



964

964

BADA SHANREN (1626-1705)

Landscape in Style of the Old Master

Hanging scroll, ink and colour on paper
35.5 x 33 cm. (14 x 13 cm.)

Inscribed and signed, with one seal of the artist

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

US\$160,000-230,000

清 八大山人 仿古山水 設色紙本 立軸

題識：仿雲林筆意，八大山人。

鈐印：八大山人

965

SHEN ZHENLIN (19TH CENTURY)

Lingzhi and Orchid on a Cliff

Hanging scroll, ink and colour on silk
74 x 21 cm. (29 1/8 x 8 1/4 in.)

Signed, with two seals of the artist

HK\$30,000-50,000

US\$3,900-6,400

清 沈振麟 芝蘭崖岸 設色絹本 立軸

題識：臣沈振麟恭畫。

鈐印：恭、畫

註：沈振麟（清）字鳳池，一作鳳墀，吳縣（今江蘇蘇州）人。工寫照，善寫生、山水、人物，各臻其妙。供奉內廷。慈禧太后賜御筆“傳神妙手”匾額。

VARIOUS OWNERS

966

WANG HUI (1632-1717)

Summer Mountain

Scroll, mounted and framed, ink and colour on paper

83.2 x 46.5 cm. (32 3/4 x 18 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *gengyin* year (1710)

Two collector's seals

HK\$700,000-900,000

US\$90,000-120,000

清 王翬 夏山圖 設色紙本 鏡框
一七一〇年作

題識：庚寅（1710年）九秋做北苑夏山圖。海虞王翬。

鈐印：王翬之印、石谷子

藏印：江陵鄧氏口口漫漶、了齋审定

簽條：清王石谷夏山圖神品。
千卷廬主人了庵氏藏。



965



966

翠屏如幙倚危樓
古寺葡萄能老袖
留滿院松花閒不
拘曉風殘雨一林
秋

雪齋 和 高生



似如清和主人
世法意極公
十月
黃生

為是云以在
蒼生
如與
少
子
皆

黃生

967

JIANG CHENYING (1628-1699)

Calligraphy in Running-Cursive Script

Hanging scroll, ink on silk

148 x 38.2 cm. (58 ¼ x 15 in.)

Signed, with three seals of the artist

HK\$80,000-120,000

US\$11,000-15,000

清 姜宸英 行草書《伏想清和貼》 水墨絹本 立軸

釋文：伏想清和，士人皆佳。適桓公十月末書，爲慰。
云所在荒甚，可憂。殷生數問北事勢，復云何？
想安西以至，能數面不？

款識：姜宸英。

鈐印：姜宸英印、西溟、老易齋

968

QI ZHIJIA (1594-AFTER 1682)

Running Script Calligraphy

Hanging scroll, ink on paper

172.5 x 42.5 cm. (67 ⅞ x 16 ¾ in.)

Signed, with three seals of the artist

HK\$70,000-90,000

US\$9,000-12,000

清 祁彥佳 行書 水墨紙本 立軸

釋文：翠屏如幃倚危樓，古寺蕭然老訥留。
滿院松花閒不掃，曉風殊雨一林秋。

款識：雪瓢祁彥佳。

鈐印：祁彥佳印、止祥氏、臣心如水

969

SUN YUEBAN (1639-1708)

Five-Character Poem in Running Script

Hanging scroll, ink on silk

159 x 51 cm. (62 ⅝ x 20 ⅞ in.)

Inscribed and signed, with two seals of the artist

One broken seal

LITERATURE:

460th Birthday Memorial, Dong Qichang and Others, Kenshin Shodokai,
Tokyo, 2015, p.58, pl. 38.

HK\$120,000-200,000

US\$16,000-26,000

清 孫岳頒 行書—岑參五言律詩 水墨絹本 立軸

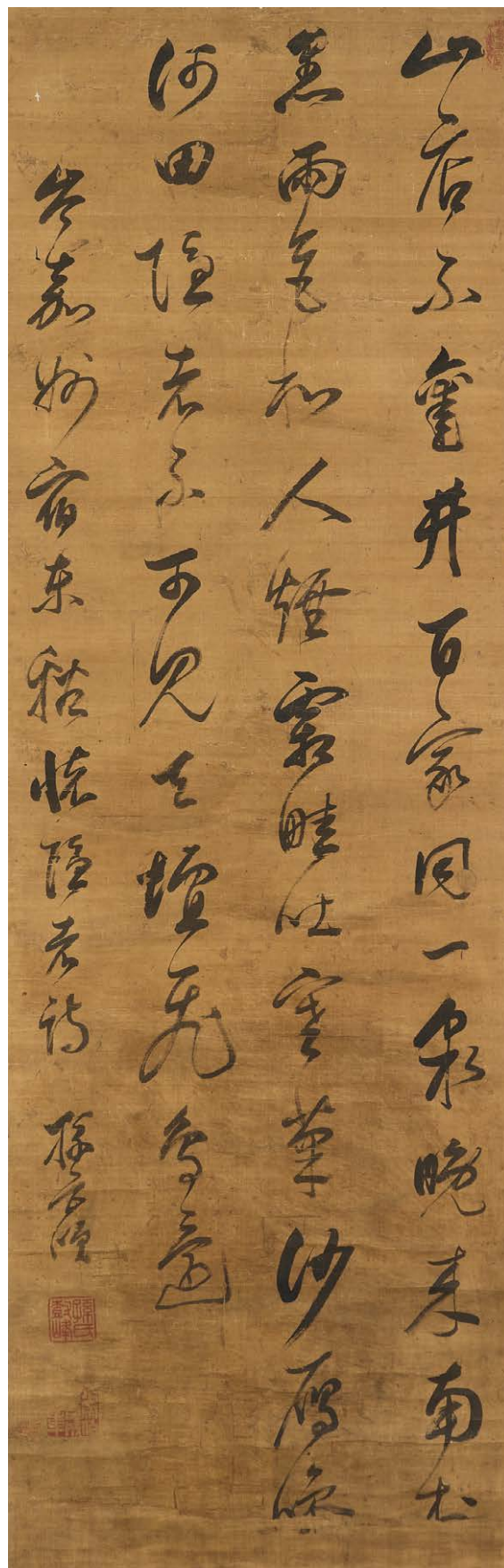
釋文：山店不鑿井，百家同一泉。晚來南村黑，雨色和人煙。
霜畦吐寒菜，沙雁噪河田。隱者不可見，天壇飛鳥還。

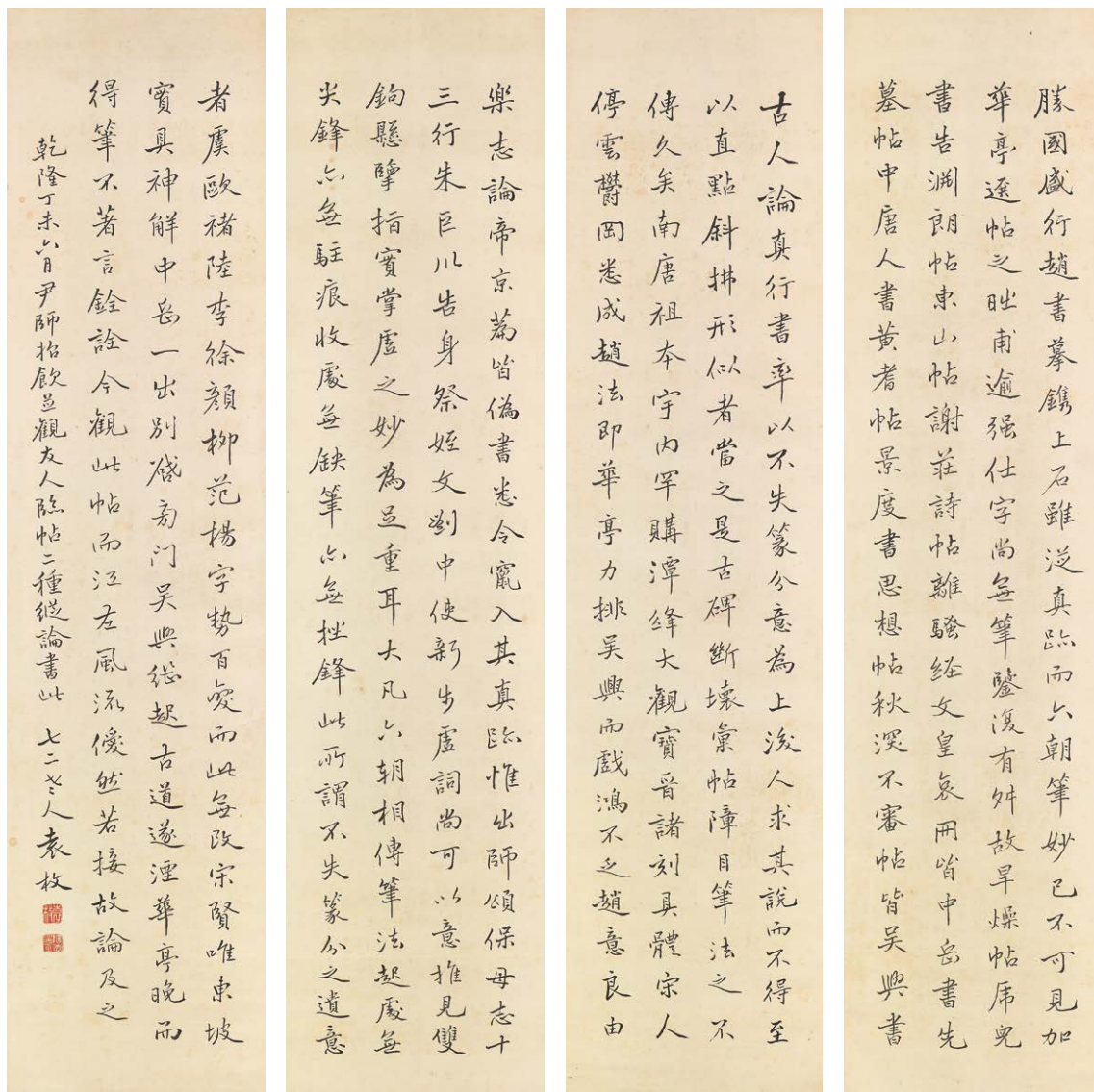
題識：岑嘉州宿東谿懷隱者詩，孫岳頒。

鈐印：孫氏樹峰、御題墨雲堂

一印殘缺

出版：《生誕460年記念—董其昌系譜》，謙慎書道會，東京，2015年，
第58頁，圖版38。





970

970

YUAN MEI (1716-1797)

Running-Standard Script Calligraphy

A set of four hanging scrolls, ink on paper

Each scroll measures 132 X 31.5 cm. (52 x 12 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated sixth month, *dingwei* year of the Qianlong period (1787)

(4)

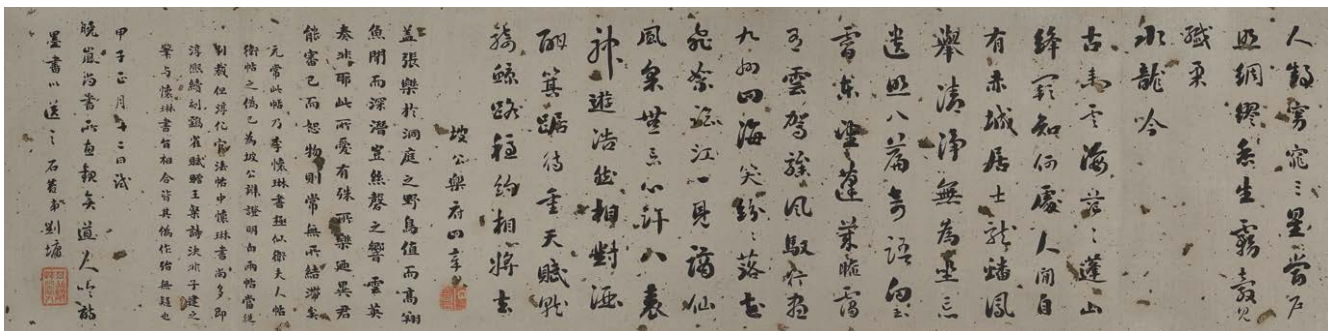
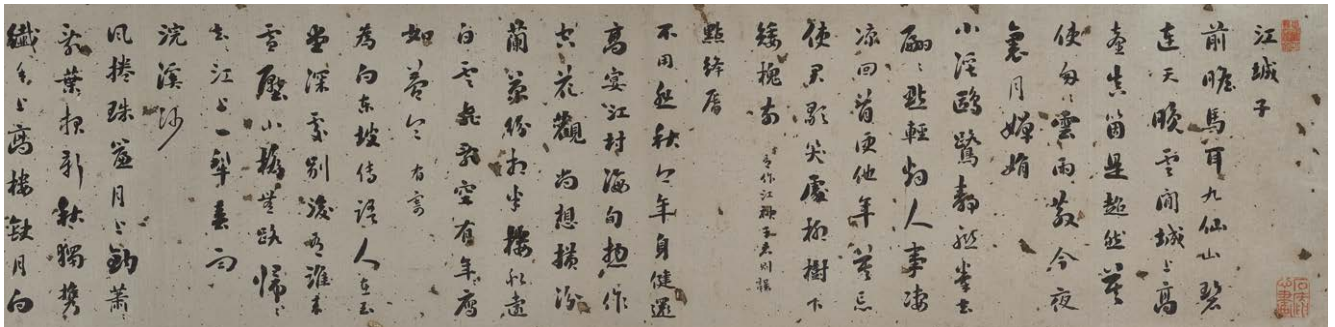
HK\$200,000-400,000

US\$26,000-51,000

清 袁枚 行楷書四屏 水墨紙本 立軸四幅 一七八七年作

題識：乾隆丁未（1787年）六月尹師招飲並觀友人臨帖二種縱論書此。
七二老人袁枚。

鈐印：袁枚、隨園居士



971

971

LIU YONG (1719-1805)

Poems in Running Script

Handscroll, ink on gold-flecked coloured paper

30 x 245 cm. (11 3/4 x 96 1/2 in.)

Inscribed and signed, with four seals of the artist

Dated twelfth day, first month, *jiazi* year (1804)

HK\$150,000-200,000

US\$20,000-26,000

清 劉墉 行書一坡公詞

水墨灑金色箋 手卷 一八〇四年作

釋文：江城子。

前瞻馬耳九仙山，碧連天，晚雲間。
城上高臺，眞箇是超然。
莫使匆匆雲雨散，今夜裏，月嬋娟。
小溪鷗鷺靜聯拳，去翩翩，點輕煙。
人事淒涼，回首便他年。
莫忘使君歌笑處，柳樹下，矮槐前。
有作江神子者則誤。

點絳脣。

不用悲秋，今年身健還高宴。
江村海甸，總作空花觀。
尙想橫汾，蘭菊紛相半。
樓船遠，白雲飛亂，空有年年雁。

如夢令 有寄。

爲向東坡傳語，人在玉堂深處。
別後有誰來，雪壓小橋無路。
歸去，歸去，江上一犁春雨。

浣溪沙。

風捲珠簾月上鉤，蕭蕭亂葉報新秋。
獨攜纖手上高樓，缺月向人舒窈窕。
三星當戶照綢繆，香生霧縠見纖柔。

水龍吟。

古來雲海茫茫，蓬山絳闕知何處。
人間自有，赤城居士，龍蟠鳳舉。
清淨無爲，坐忘遺照，八篇奇語。
向玉霄東望，蓬萊晻靄，
有雲駕、驂風馭。
行盡九州四海，笑紛紛、落花飛絮。
臨江一見，謫仙風采，無言心許。
八表神遊，浩然相對，酒酣箕踞。
待垂天賦就，騎鯨路穩，約相將去。
坡公樂府四章。

蓋張樂於洞庭之野鳥，值而高翔，
魚聞而深潛，豈絲磬之響，
雲英奏，非耶此所愛有殊，
所樂迥異，君能審己而怨物，
則常無所結滯矣。

元常此帖乃李懷琳書，極似衛夫人帖。
衛帖之僞，已爲坡公辨證明白，
兩帖當從別裁，
但淳化官法帖中懷琳書尚多，
即淳熙續刻鶴雀賦贈王粲詩，
決非子建之筆，與懷琳書旨相合，
皆其僞作，殆無疑也。

題識：甲子（1804）正月十二日試曉嵐尙書
所惠觀奕。道人吟詩，墨書以送之。
石菴弟劉墉。

鈐印：日觀峰道人、御賜獨坐看泉、
石庵心畫、石盦



972

972

YUN SHOUPING (1633-1690)

Spring Flowers

Hanging scroll, ink and colour on silk

69.8 x 39 cm. (27 ½ x 15 ¾ in.)

Entitled, inscribed and signed, with two seals of the artist

HK\$400,000-800,000

US\$52,000-100,000

清 惲壽平 錦堂春曉 設色絹本 立軸

題識：錦堂春曉。

臨宋人本，壽平。

鈐印：惲正叔、壽平

973

WANG YUANQI (1642-1715)

Snow-capped Mountains

Hanging scroll, ink on paper

106 x 49.5 cm. (41 ¾ x 19 ½ in.)

Inscribed and signed, with four seals of the artist

Dated early spring, *wuzi* year (1708) of the Kangxi period

Five collector's seals, including one of Yuan Kewen (1890-1931)

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

US\$390,000-640,000

清 王原祁 千峰雪霽 水墨紙本

立軸 一七〇八年作

題識：昔人論學古法云：

不似古人則不是古，

太似古人則不是我；

余謂於畫道亦然。

九峰雪霽係一峯老人晚年之筆。

蕭疎高簡，在筆墨畦逕外，樹無主林，

山少皴擦，余稍變其法，

師意而不泥跡，以應口翁老先生之命，

知我諳我，一任具眼鑒別耳。

康熙戊子（1708年）初春畫並題。

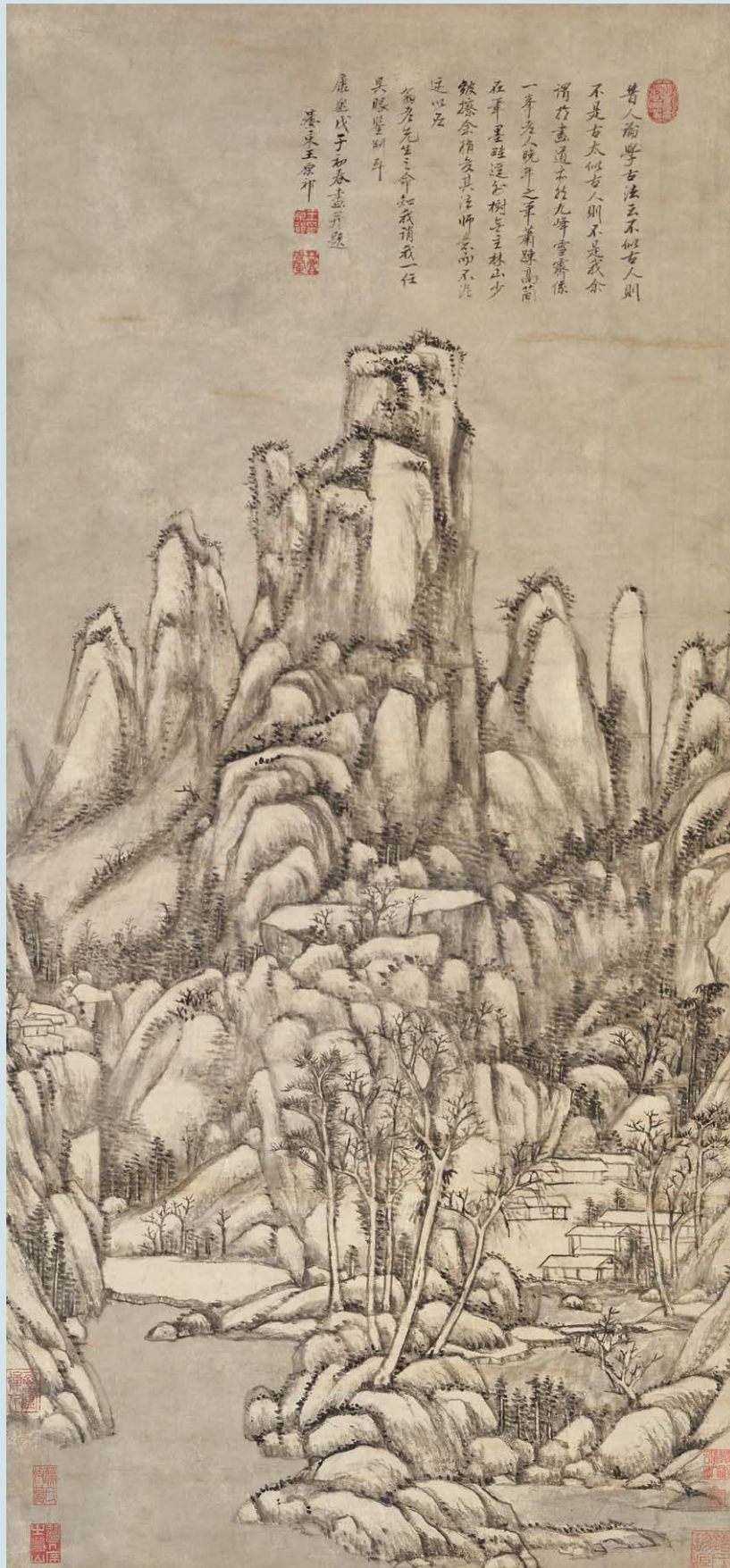
婁東王原祁。

鈐印：王原祁印、麓臺、御書畫圖留與人看、西廬後人

藏印：袁克文（1890-1931）：寒雲珍藏清人名蹟

其他：遇齋收藏、鍾氏珍藏、蔡氏收藏、

覽入人席之湖山



昔人論學古法云不似古人則
不是古太似古人則不是我余
謂於古道不似九峰雪霽係
一筆為人既年之筆蕭疎萬箇
在筆墨超逸公樹老主林山少
皴擦余惟交其注師意而不泥
迹以足
翁老先生之命知我浦我一任
吳殿堅別拜
康熙戊子初春畫并題
漢吳王原印

Seto Jutaro was one of the founding members of the youth group, Seinen Konwakai, which sought to help rebuild the economy in Japan after the war. He was the Executive Adviser of Ajinomoto Co., Inc. During the 1980s, Seto often travelled for trade to China where he became acquainted with artists, mainly painters, among whom Dong Shouping was one. Seto invited them to Japan for cultural exchange and often showed them his collection of Chinese paintings and calligraphy. The five classical works in this sale have their boxes inscribed by Dong Shouping during that time. A painting by Qi Baishi, from the same collection, will be sold in our Fine Chinese Modern Paintings sale on 28 May 2019 (Lot 1342).

瀬戶壽太郎年青時期為日本青年懇話會創會人之一，討論以發展戰後日本經濟重建的課題。曾任日本味之素株式會社常任顧問，為推動中日貿易，多次來往中國，1980年代，結識了多位中國書畫家，互有往來，並邀請來日展覽交流中日藝術，一起研究自己收藏的中國書畫。今季拍賣的藏品，就有當年董壽平在藏盒上為其題簽。收藏另有一幅齊白石作品（編號1342），於5月28日中國近現代畫拍場舉行。



974

974
GAO FENGHAN (1683-1749)
Plum blossom

Hanging scroll, ink and colour on paper
94.2 x 45 cm. (37 1/8 x 17 3/4 in.)
Inscribed with a poem and signed, with two seals of the artist
Dated nine month, *xinyou* year (1741)
Four collector's seals, including two of He Yuanyu (Qing Dynasty)

HK\$80,000-100,000
US\$11,000-13,000

清 高鳳翰 梅香傲骨 設色紙本
立軸 一七四一年作

題識：野梅落樵斧，摧折剩殘枝。
氣競峻嶒骨，猶標物外奇。
凍煙濯孤潔，恠石助支離。
為謝芳園樹，春風各自知。
辛酉（1741年）九月南阜山人左手寫並題。

鈐印：石農之印、左臂

藏印：何瑗玉（十九世紀）：
何氏蓬齋平生精力所聚、家有定武蘭亭黃子久富春大嶺圖式妙跡
其他：米彰洋書畫記、景魚室



975

975
WU DACHENG (1835-1902)
Couplet in Seal Script
A pair of hanging scrolls, ink on gold-flecked paper
Each scroll measures 160 x 29.2 cm. (63 x 11 1/2 in.)
Inscribed and signed, with two seals of the artist
Dedicated to Xingmen (2)

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

清 吳大澂 篆書對聯 水墨灑金箋
立軸兩幅

釋文：薛引山茵荷抽水蓋，
琴號珠柱書名玉杯。

題識：星門二兄大人雅屬。
清卿弟吳大澂。

鈐印：吳大澂印、戊辰翰林

976
WANG HUI (ATTRIBUTED TO, 1632-1717)
Fuchun Mountains in Haze
Handscroll, ink and colour on silk
39.2 x 494.8 cm. (15 3/8 x 194 3/4 in.)
Inscribed and signed, with four seals of the artist
Dated spring, *dinghai* year (1707)
Forntispiece by Pujie (1907-1994), with two seals
Colophon by Qigong (1912-2005), with three seals
Titleslip by Qigong, with two seals
Nine collector's seals, including one of Ye Menglong (1775-1832), one of Liang Zhangju (1775-1849) and two of Pu Jie (1907-1994)

HK\$400,000-600,000
US\$52,000-77,000

清 王翬（傳） 富春嵐靄圖
設色絹本 手卷



976

題識：余所見癡翁真本計有廿種，士氣作家神逸具備，其富春浮嵐尤屬藝林墨寶。此卷勾斫皴皴則師富春，渲染設色又用浮嵐攝取兩圖之意而合成之。所謂凡馬步驟，妄希天驥，未免鑽仰徒勞耳。丁亥（1707年）春仲烏目山人王翬識。

鈐印：王翬之印、石谷、海虞、來青閣

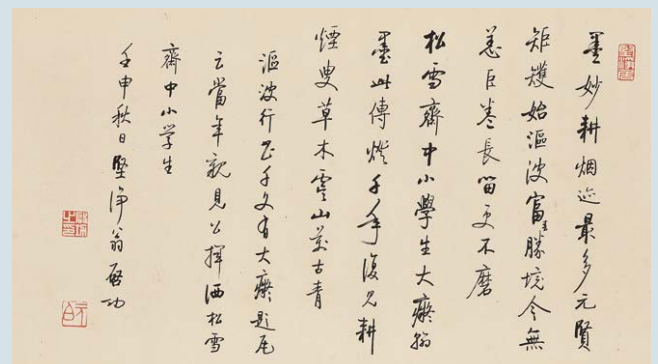
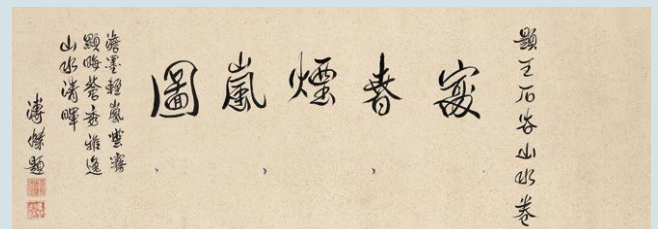
藏印：葉夢龍（1775-1832）：南海葉氏雲谷家藏
梁章鉅（1775-1849）：梁章鉅鑑藏印
溥傑（1907-1994）：愛心覺羅、溥傑
其他：大研樓珍藏、另藏印四方

溥傑題引首並鈐印兩方。

啓功（1912-2005）題跋並鈐印三方。

啓功題簽條：王耕煙富春嵐靄圖長卷。啓功署籤。

鈐印：啓功私印、元伯





977



978

977

HUANG YUE (1750-1841)

River alongside Mountains

Handscroll, ink on paper
25 x 249.8 cm. (9 7/8 x 98 3/8 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Lianfeng

Dated second month, *yiyou* year of the Daoguang period (1825)

Colophon by Zhou Songyao (1873-1953), signed with three seals

HK\$40,000-60,000

US\$5,200-7,700

清 黃鉞 溪山清遠 水墨紙本 手卷 一八二五年作

題識：盤松纏綠煙，密葉掩寒峭。有客講黃庭，真機發清妙。
道光乙酉（1825年）二月仿王叔明本，為廉峰太史屬。
左田退叟鉞時年七十有六。

鈐印：左田

周嵩堯（1873-1953）題跋並鈐印三方。

978

WITH SIGNATURE OF QIU YING (18TH CENTURY)

Spring Day

Handscroll, ink and colour on silk
29.6 x 474.4 cm. (11 5/8 x 186 3/4 in.)

Signed, with one seal of the artist

Four collector's seals

HK\$40,000-60,000

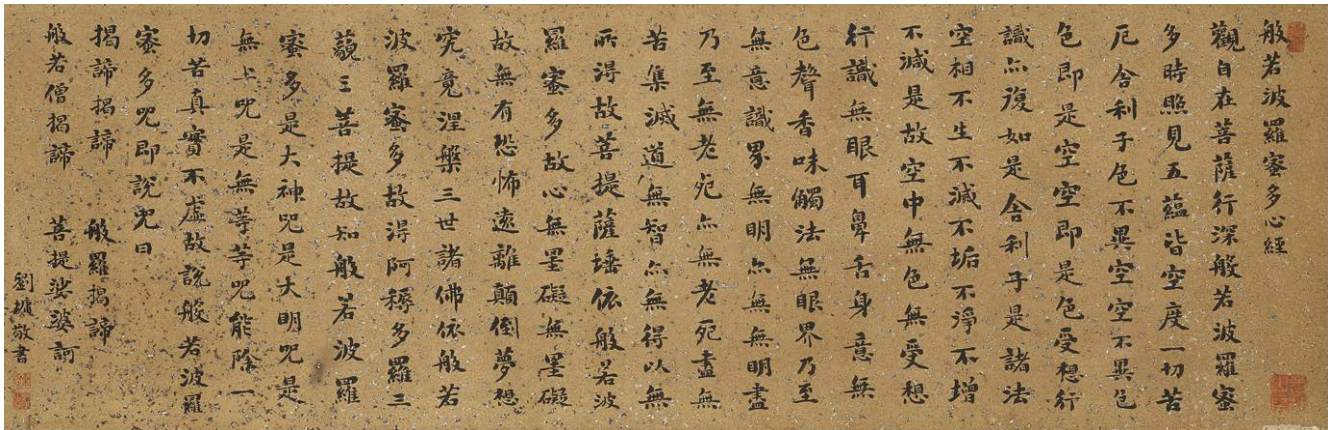
US\$5,200-7,700

清 仇英（款）春庭曉景 設色絹本 手卷

款識：仇英製。

鈐印：十洲

藏印：石隱齋、墨奴心賞、郭小石珍藏書畫之印、墨奴秘玩



979

VARIOUS OWNERS

979

LIU YONG (1719-1805)

Sutra

Scroll, mounted and framed, ink on gold-flecked paper

22.2 x 69.5 cm. (8 ¾ x 27 ¾ in.)

Signed, with four seals of the artist

HK\$30,000-50,000 US\$3,900-6,400

清 劉壙 心經 水墨灑金箋 鏡框

經文不錄

款識：劉壙敬書。

鈐印：東武、劉壙之印、杏花春雨、老桂山房

980

LIANG TONGSHU (1723-1815)

Running Script Calligraphy

Hanging scroll, ink on gold-flecked paper
124.5 x 40.5 cm. (49 x 16 in.)

Inscribed and signed, with three seals of the artist

Dated autumn, sixteenth day, seventh month, *jiaxu* year (1814)

One collector's seal

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

清 梁同書 行書 水墨灑金箋 立軸
一八一四年作

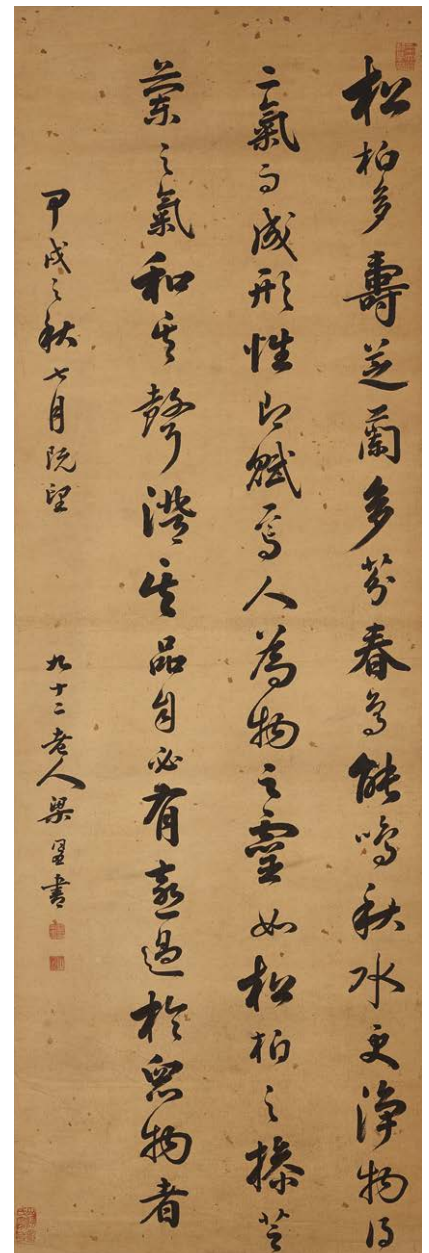
釋文：松柏多壽，芝蘭多芬。春鳥能鳴，秋水更淨。物得二氣而成形，即賦焉：人為物之靈，如松柏之操，芝蘭之氣，和其聲，澄其品，自必有喜過於眾物者。

題識：甲戌（1814年）之秋七月既望，九十二老人梁同書書。

鈐印：梁同書印、山舟、三十六宮都是春

藏印：山陰童氏家藏

簽條：梁山舟晚年書立軸神品。毅青屬北溟題。癸未。



980



981



982

981

GAO QIPEI (1660-1734)

Pavilion amidst Mountains and Streams

Hanging scroll, ink and colour on paper

346 x 133 cm. (136 ¼ x 52 ¾ in.)

Inscribed and signed, with two seals of the artists

Dated winter, eleventh month, *renwu* year (1702)

Seven collector's seals and two illegible seals

HK\$150,000-250,000

US\$20,000-32,000

清 高其佩 山巒疊翠 設色紙本 立軸 一七〇二年作

題識：壬午（1702年）冬十一月客江南道中。

鐵嶺高其佩指頭生活。

鈐印：高其佩印、指頭蘸墨

藏印七方

二印漫漶



983

982

BIAN SHOUMIN (1684-1752)

Fish

Hanging scroll, ink on paper
43.4 x 29 cm. (17 1/8 x 11 3/8 in.)

Inscribed with a poem and signed, with three seals of the artist
Dated two days before Chongyang, *jiyou* year of the Yongzheng period (1729)

HK\$15,000-30,000

US\$2,000-3,800

清 邊壽民 年年順遂 水墨紙本 立軸 一七二九年作

題識：頌祝聊將筆墨娛，諧聲會意豈模糊。
雙鯉穗貫君知否？便是年年順遂圖。
雍正己酉（1729年）重陽前二日，頤公並題。

鈐印：維祺、頤公、葦間

983

HUANG DING (1660-1730)

Secluded Village

Scroll, mounted and framed, ink and colour on paper
70 x 96 cm. (27 1/2 x 37 3/4 in.)

Inscribed and signed, with five seals of the artist
Dated first month, sixth year of the Yongzheng period (1728)
Two collector's seals

HK\$500,000-700,000

US\$65,000-90,000

清 黃鼎 簞村圖 設色紙本 鏡框 一七二八年作

題識：簞村圖。雍正六年（1728）正月，邂逅簞村學先生於保陽官舍，
晨夕盤桓，相友甚善，故寫其圖以贈之。
淨垢老人黃鼎時年六十有九。

鈐印：黃鼎、專古、心閒如雲、淨垢老人、看盡九州山水

藏印：包倉訓印、松溪珍賞



984

984

LISHAN (1686-1762)

Broad Beans and Insects

Hanging scroll, ink and colour on paper

105 x 57.5 cm. (41 3/8 x 22 5/8 in.)

Inscribed and signed, with two seals of the artist

Dated winter, *jiayin* year (1734) of the Yongzheng period

HK\$70,000-90,000

US\$9,000-12,000

清 李蟬 田間蟲語 設色紙本 立軸 一七三四年作

題識：寧教豆架歌歌叫，莫聽床頭蟋蟀聲。

雍正甲寅（1734年）冬日，復堂懊道人蟬寫。

鈐印：李蟬、復堂

985

GAO QIPEI (1660-1734)

Fish

Hanging scroll, ink and colour on paper

56 x 46 cm. (22 x 18 1/8 in.)

Signed, with one seal of the artist

Frontispiece by Emperor Qianlong (1711-1799), with three seals

Four collector's seals: three of Emperor Qianlong and one of Emperor Jiaqing (1760-1820)

LITERATURE:

Combined Catalogues of the Qing Imperial Collection Volume 2: Catalogue of the Paintings and Calligraphy in the Imperial Collection, Shanghai Bookstore, Shanghai, October 1988, p.1164.

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

US\$200,000-260,000

清 高其佩 游魚圖 設色紙本 立軸

款識：其佩。

鈐印：高其佩印

寶親王（乾隆皇帝，1711-1799）題詩堂：

琉璃幾頃孤煙橫，修鱗數尾不辨名。

晴光蕩漾耀金碧，泳游波面依浮蘋。

誰知瀟灑濠梁興，付與一指傳其生。

掛壁滄浪秋意渺，髣髴當年在藻情。

寶親王長春居士題。

鈐印：隨安室、寶清王寶、長春居士

藏印：乾隆皇帝：乾隆御覽之寶、石渠寶笈、御書房鑑藏寶

嘉慶皇帝（1760-1820）：嘉慶御覽之寶

著錄：《秘殿珠林石渠寶笈合編2》，上海書店，1988年，第1164頁。

琉璃幾頃孤煙橫
 修鱗數尾不辨名
 晴光蕩漾耀金碧
 潏遊波面依浮蘋
 誰知蒲瀨濠梁興
 付與一指傳吾生
 星壁滄浪秋意渺
 鬢髯尚年在藻池
 寶親王長春居士款





986

986
WITH SIGNATURE OF SHITAO
(18TH CENTURY)

Scholar and Attendant

Scroll, mounted and framed, ink on paper
18 x 14 cm. (7 1/8 x 5 1/2 in.)

Inscribed and signed, with one seal

One collector's seal of Zhang Daqian (1899-1983)

HK\$80,000-120,000

US\$11,000-15,000

清 石濤 (款) 策杖訪友 水墨紙本
鏡框

題識：騷人臘後素詩裁，策杖雲山過幾回，
借問看花何處好，寒煙石上一株梅。
石濤。

鈐印：學書

張大千 (1899-1983) 藏印：阿爰

987
SHANG RUI (1634-CIRCA 1724) /
YONG XING (1752-1823) /
WU ZI (1755-1821) /
MING JIAN (19TH CENTURY)

Landscape / Calligraphy

A set of four fan leaves, mounted and
framed, ink and colour on paper/ink on
gold-flecked paper

Each fan leaf measures approx. 18.5 x 53 cm.
(11 1/4 x 20 7/8 in.)

Each fan leaf inscribed and signed, with a
total of six seals of the artists

One fan leaf dated summer, *dingyou* year
(1717) and another fan leaf dated mid-
summer *gengwu* year (1810) (4)

HK\$85,000-120,000

US\$11,000-15,000

清 上睿 / 永理 / 吳肅 / 明檢
山水 / 書法 設色紙本 / 水墨金箋
鏡框四幅 一七一七 / 一八一〇年作

1. 題識：唐歐陽詢體泉銘，臣永理敬臨。
鈐印：臣、理
2. 題識：羼鹿依花卧，春雲滿洞門。
溪流有花片，疑是武陵源。
丁酉 (1717 年) 新夏摹六如居士
畫法為隆老先生壽，蒲室觀。
鈐印：目、存
3. 題識：鴻鶴山莊。
做洪谷子法，
焦山几谷畫於翠竹山房。
鈐印：明檢
4. 題識：樓船載雪月明裏，一色溪山夜為水。
巖前哀猿噤無聲，沙上眠鷗驚不起。
吉甫詞丈正之，
庚午 (1810 年) 仲夏吳肅寫。
鈐印：吳肅



987



988

VARIOUS ARTISTS (16TH-19TH CENTURY)

Calligraphy

A set of seven fan leaves, ink on gold paper/ink on paper
Each leaf measures 18.5 x 52.5 cm. (7 ¼ x 20 ¾ in.)

Artists include Zhou Tianqiu (1514-1595), Huang Zhengshe (1501-1576), Xu Zhongyi, Sun Weihuan, Sun Zhenyun, Yin Linji (19th Century) and Huang Zidan

Each leaf signed, with a total of ten seals of the artists (7)

HK\$30,000-60,000

US\$3,900-7,700



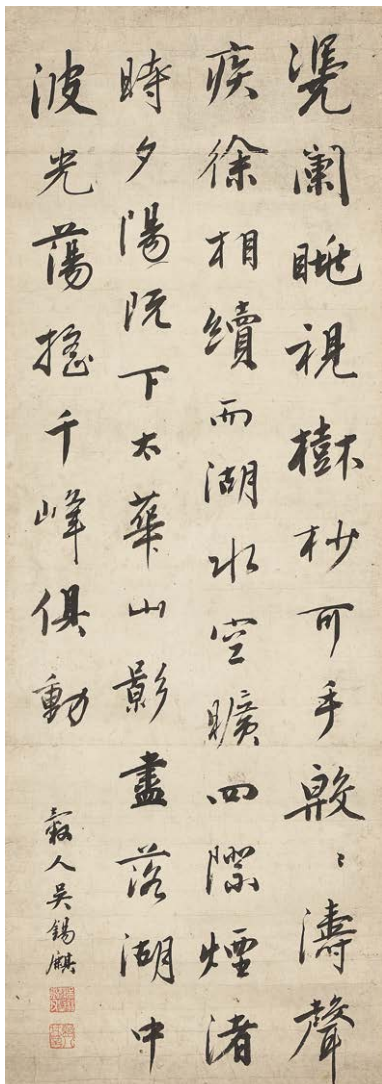
明/清 諸家 書法 水墨金箋 扇面七幅

書畫家包括：周天球（1514-1595）、黃正色（1501-1576）、許仲貽、孫為煥、孫貞運、尹琳基（19世紀）、黃子丹

鈐印十方

註：黃正色，明無錫（今屬江蘇）人，字士尚，號山南。嘉靖八年（1529）進士。尹琳基，清日照（今山東省日照市）人，字琅若。同治四年（1865年）進士，授翰林院編修。

988



989

989

WU XIQI (1746-1818)

Calligraphy in Running Script

Two hanging scrolls, ink on gold-flecked paper / ink on paper

One scroll measures 116.8 x 30.8 cm.

(46 x 12 1/2 in.)

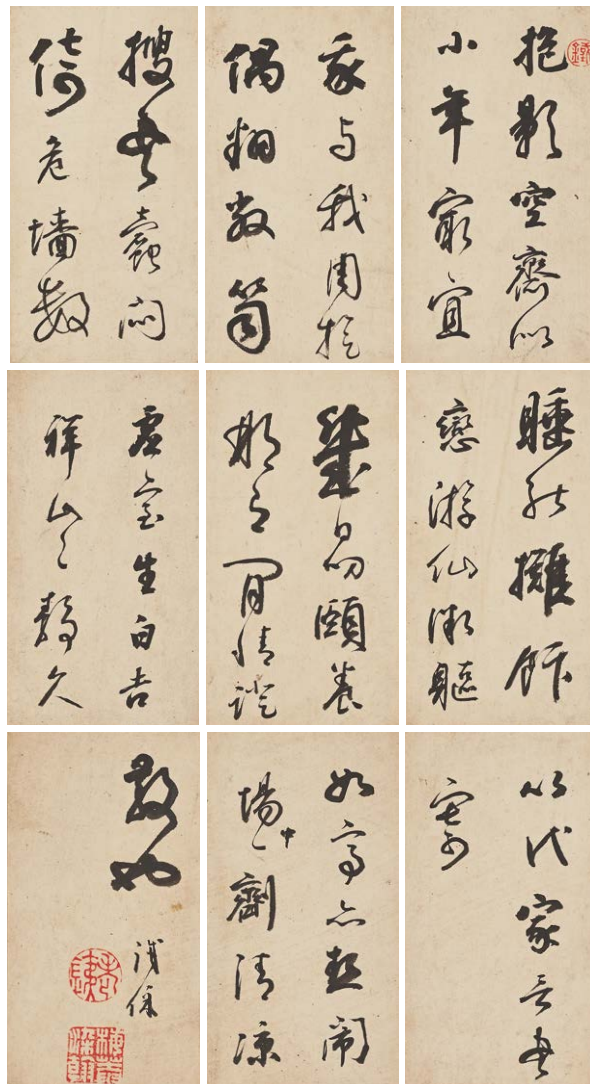
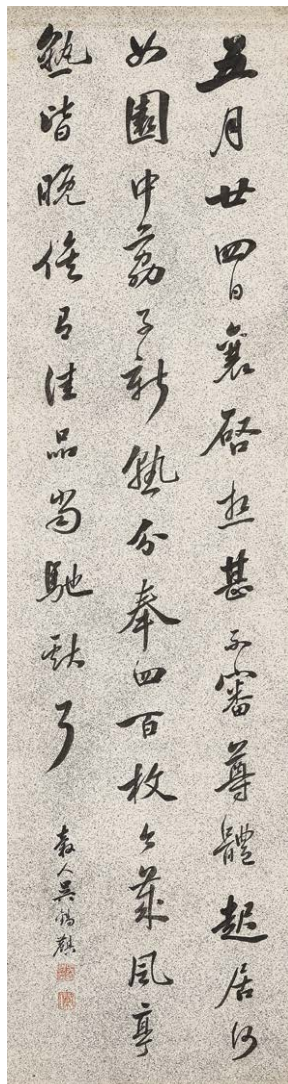
One scroll measures 82 x 28.2 cm.

(32 1/4 x 11 1/8 in.)

Each scroll signed, with a total of four seals of the artist (2)

HK\$20,000-40,000 US\$2,600-5,100

清 吳錫麒 行書
水墨灑金箋 / 水墨紙本 立軸兩幅



990

990

TIE BAO (1752-1824)

Running Script Calligraphy

Album of twenty leaves, ink on paper

Each leaf measures 25 x 13.5 cm.

(9 7/8 x 5 3/8 in.)

Signed, with three seals of the artist

HK\$30,000-50,000 US\$3,900-6,400

清 鐵保 行書冊 水墨紙本
冊頁二十開

款識：鐵保。

鈐印：老鎮、鐵、梅盒染瀚

- 釋文：五月廿四日，襄啓，熱甚。不審尊體起居如何？園中荔子新熟，分奉四百枚。今歲風亭熱皆晚，俟有佳品，當馳獻耳。

款識：穀人吳錫麒。

鈐印：吳錫麒印、穀人

- 釋文：憑欄眺視，樹杪可手，殷殷濤聲，疾徐相續，而湖水空曠。四際煙渚。時夕陽既下，太華山影盡落湖中，波光蕩搖，千峰俱動。

款識：穀人吳錫麒。

鈐印：吳錫麒聖徵父、穀人琴言



991

991

XI GANG (1746-1803)

Autumn Landscape

Hanging scroll, ink and colour on paper
103 x 31 cm. (40 ½ x 12 ¼ in.)

Inscribed and signed, with two seals of the artist

Dated fourth month, *gengxu* year of the Qianlong period (1790)

HK\$30,000-50,000

US\$3,900-6,400

清 奚岡 秋山水閣 設色紙本 立軸 一七九〇年作

題識：江上秋風雨過初，雲光峯色潑園廬。
脩然水閣危橋側，掩映青紅萬木疎。
乾隆庚戌（1790年）四月，蒙泉外史奚岡。

鈐印：奚岡私印、鏡生



992

992

WANG XUEHAO (1754-1832)

Bamboo and Plum Blossoms

Hanging scroll, ink and colour on paper
62.2 x 40.7 cm. (24 ½ x 15 ⅞ in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *renxu* year (1802)

One collector's seal

LITERATURE:

Nanga taisei, Guangling shu she, 2004, p.2732.

HK\$30,000-50,000

US\$3,900-6,400

清 王學浩 綠竹緋梅 設色紙本 立軸 一八〇二年作

題識：綠竹緋梅，天然掩映。壬戌（1802年）秋日椒畦戲寫。

鈐印：甲戌人、王生

藏印：筆研精良

出版：《南畫大成》，廣陵書社，2004年，第2732頁。



993



994

993

QIAN DU(1764-1845)

Visiting Friend with a Qin

Hanging scroll, ink and colour on paper

101.5 x 27.6 cm. (40 x 10 7/8 in.)

Inscribed and signed, with three seals of the artist

Dated sixteenth day, mid-autumn, *bingxu* year of the Daoguang period (1826)

HK\$50,000-70,000 US\$6,500-9,000

清 錢杜 攜琴訪友 設色紙本 立軸
一八二六年作

題識：道光丙戌（1826年）仲秋既望，
偶擬香光居士設色法筆意。
松壺逸史錢杜畫。

鈐印：松壺小隱、錢叔美、壺公

994

VARIOUS ARTISTS (19TH CENTURY)

Various Subjects

A set of six fan leaves mounted as two hanging scrolls, ink/ink and colour on gold-flecked paper

Each fan leaf measures approx. 18.5 x 53.5 cm. (7 1/4 x 21 1/8 in.)

Artists include Ren Xun (1835-1893), Fang Menglan, Zhu Cheng (1826-1900), Sha Fu (1831-1906), Zhang Xiong (1803-1886) and Ren Yi (1840-1895)

Each fan leaf inscribed and signed, with a total of six seals of the artists

Two collector's seals on two of the fan leaves

(2)

HK\$60,000-80,000 US\$7,700-10,000

清 諸家 雜錦 水墨／設色金箋
扇面立軸兩幅

任薰(1835-1893)·方夢蘭·朱儁(1826-1900)·沙馥(1831-1906)·張熊(1803-1886)·任頤(1840-1895)各題識落款，共鈐印六方。

藏印兩方。



995

995

ZHANG YIN(1761-1829)

Willow Trees

Hanging scroll, ink and colour on silk

78 x 47.5 cm. (30 3/4 x 18 3/4 in.)

Entitled, inscribed and signed, with three seals of the artist

Dated autumn, sixteenth day, seventh month of *gengzi* year (1780)

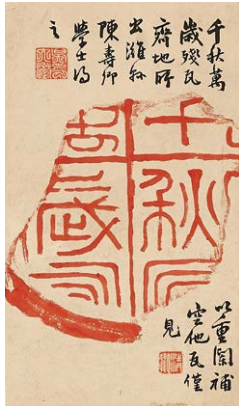
HK\$60,000-100,000 US\$7,700-13,000

清 張峯 新柳圖 設色絹本 立軸
一七八〇年作

題識：新柳圖。

庚子（1780）秋七月既望作。
丹徒張峯。

鈐印：張、峯、枏南精舍



996

996

WU DACHENG (1835-1902)

Tile Rubbing / Vase and Tripod

Two scrolls and one fan leaf mounted as a hanging scroll, ink and colour on paper

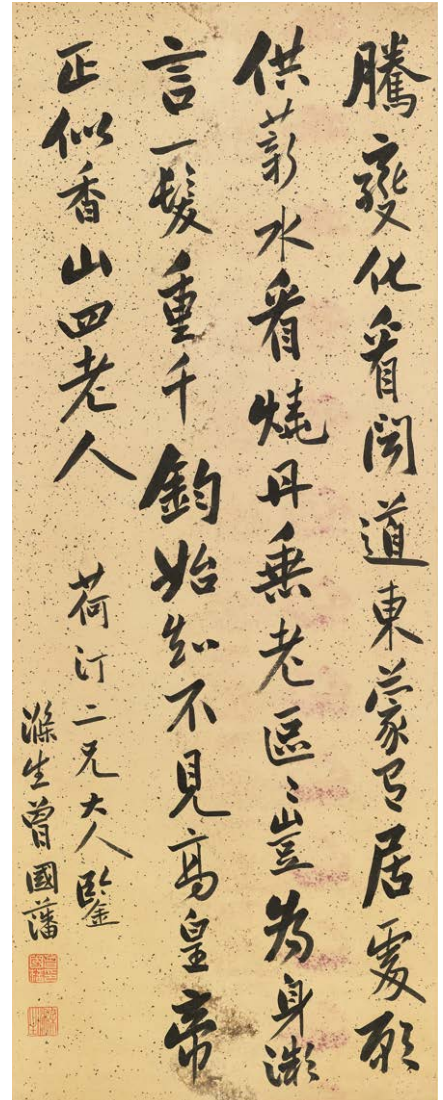
Each scroll measures 17 x 9.5 cm. (6 ¾ x 3 ¾ in.)

Fan leaf measures 17 x 46 cm. (6 ¾ x 18 ½ in.)

Inscribed, with a total of seven seals of the artist

HK\$50,000-100,000

US\$6,500-13,000



清 吳大澂 瓦當 / 鼎銘 拓本 / 設色紙本 立軸

題識：秦瓦。

千秋萬歲殘瓦，齊地所出，濰縣陳壽卿學士得之。

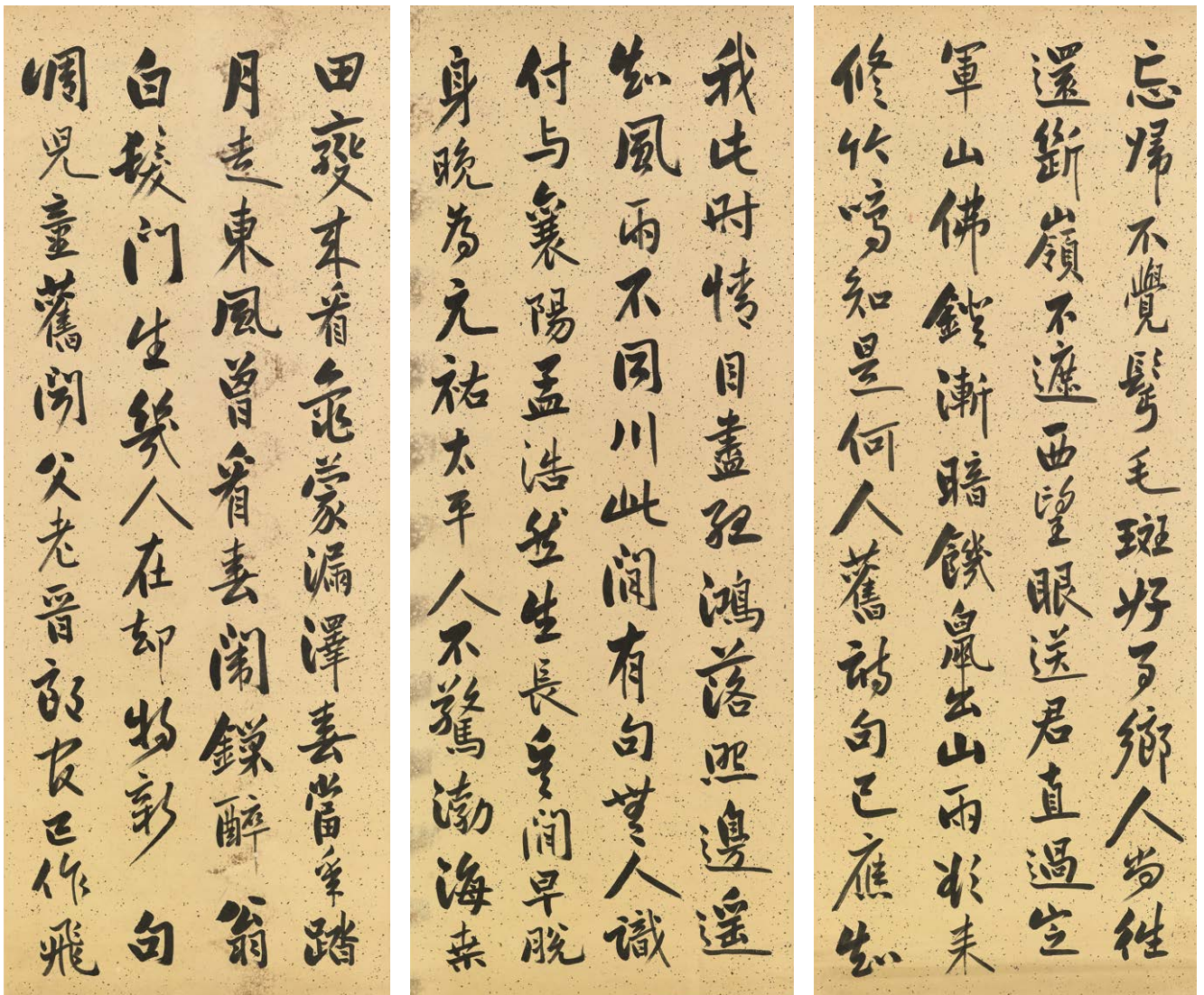
以重闌補空他瓦僅見。

康叔敦。

歸安吳氏兩壘軒所藏封敦，與此同文，徐籀莊案為康叔之器。

微子鼎（甲骨文不錄）。

鈐印：吳大澂印（兩次）、憲齋樂古（兩次）、清卿、清憲齋、恆軒畫記



997

997

ZENG GUOFAN (1811-1872)

Poems in Running Script Calligraphy

A set of four hanging scrolls, ink on gold-flecked paper

Each scroll measures 117 X 45.5 cm. (46 x 17 7/8 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Heting

(4)

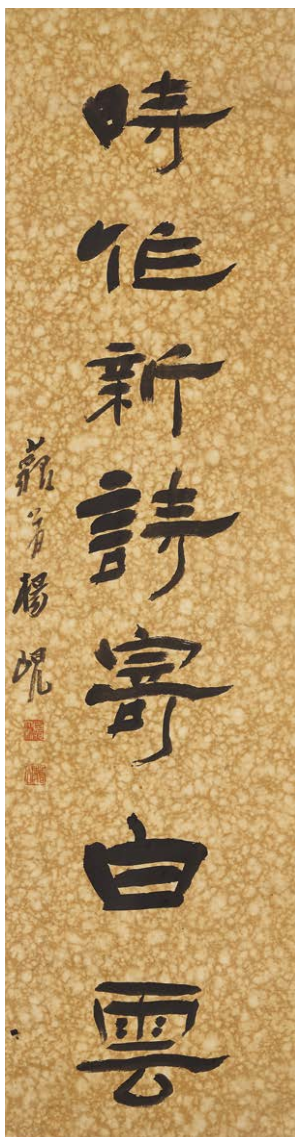
HK\$300,000-600,000

US\$39,000-77,000

清 曾國藩 行書東坡詩 水墨灑金箋 立軸四幅

題識：荷汀二兄大人鑒。滌生曾國藩。

鈐印：曾國藩印、滌生



998

998

YANG XIAN (1819-1896)

Calligraphic Couplet in Clerical Script

A pair of hanging scroll, ink on paper

Each scroll measures 120.7 x 31 cm. (47 ½ x 12 ¼ in.)

Inscribed and signed, with two seals of the artist

(2)

HK\$30,000-50,000

US\$3,900-6,400

清 楊峴 隸書七言詩聯 水墨紙本 立軸兩幅

釋文：且與先生說烏有，時作新詩寄白雲。

題識：屑清七兄大人屬，藐叟楊峴。

鈐印：臣顯大利、藐公

註：楊峴，字季仇，一字見山，號庸齋，又號藐叟。浙江歸安（今湖州）人。舉人出身。官至常州，松江等府知府。在晚清以精研隸書擅名，是吳昌碩的老師。



999

999

TONG HENG (18TH CENTURY)

Peonies and Rooster

Hanging scroll, ink and colour on silk

118 x 63.5 cm. (46 ½ x 25 in.)

Inscribed and signed, with three seals of the artist

Dated autumn, *dingsi* year (1797)

HK\$80,000-100,000

US\$11,000-13,000

清 童衡 富貴大吉 設色絹本 立軸 一七九七年作

題識：丁巳（1797年）麥秋擬林指揮筆意。僊潭童衡。

鈐印：童衡、聘三氏、天機自然

註：童衡（清），字聘三，號仙潭，浙江德清縣新市鎮人，沈銓入室弟子。善畫花卉、翎毛、走獸，筆墨工致，形態逼真，栩栩如生，深得乃師神形，日本人對其作品甚為珍重。乾隆五十九年（1794）嘗作松鶴圖。重要作品有《福祿來朝圖》軸，現藏浙江省德清縣博物館。



1000

1000

JU LIAN (1828-1904)

Chicken

Round fan leaf, mounted for framing, ink and colour on silk
27 x 25 cm. (10 5/8 x 9 7/8 in.)

Inscribed and signed, with one seal of the artist

Dated *dingchou* year (1877)

Dedicated to Lanfu

One collector's seal of Li Weiluo (1929-?)

EXHIBITED:

Hong Kong, Hong Kong Museum of Art, *Early Masters of the Lingnan School*, 1 April – 1 May 1983.

LITERATURE:

Hong Kong Museum of Art, *Early Masters of the Lingnan School*,
Urban Council, Tokyo, 1983, pp. 94, 167 and 183, pl. 62.

HK\$40,000-60,000

US\$5,200-7,700

題識：蘭甫仁弟鑒趣。

丁丑（1877年）居廉戲作。

鈐印：古泉

李維洛（1929-？）藏印：李維洛藏

封面題識：清居廉雞雛圖扇真跡，作於一八七七年時五十歲。

展覽：香港，香港藝術館，“嶺南派早期名家作品”，1983年4月1日至5月1日。

出版：香港藝術館，《嶺南派早期名家作品》，香港市政局，香港，1983年，第94、167及183頁，圖版62。

清 居廉 雛雞 設色絹本 團扇面鏡片 一八七七年作



1001



1002

1001

JU LIAN (1828-1904)

Pomegranate Flowers and Bird

Fan leaf, mounted for framing, ink and colour on paper
18 x 53 cm. (7 1/8 x 20 7/8 in.)

Inscribed and signed, with two seals of the artist
Dated autumn, *dingchou* year (1877), and dedicated to Changqian
One collector's seal of Li Weiluo (1929-?)

EXHIBITED:

Hong Kong, Hong Kong Museum of Art, *Early Masters of the Lingnan School*, 1 April – 1 May 1983.

LITERATURE:

Hong Kong Museum of Art, *Early Masters of the Lingnan School*,
Urban Council, Tokyo, 1983, pp. 93, 167 and 183, pl. 61.

HK\$40,000-60,000

US\$5,200-7,700

清 居廉 榴花小鳥 設色紙本 扇面鏡片 一八七七年作

題識：閨染趨花色，衫裙尚正紅，近嬌瓜子茜，賤煞石榴濃。
丁丑（1877年）秋日寫天池句，為常謙大師鑒正，居廉。

鈐印：古泉、可以

李維洛（1929-？）藏印：李維洛藏

封面題識：清居廉榴花小鳥圖扇面真跡，作於一八七七年時五十歲。

展覽：香港，香港藝術館，“嶺南派早期名家作品”，1983年4月1日至5月1日。

出版：香港藝術館，《嶺南派早期名家作品》，香港市政局，香港，1983年，第93，167及183頁，圖版61。

1002

JU LIAN (1828-1904)

Poppy and Butterflies

Fan leaf, mounted for framing, ink and colour on paper
18.3 x 53 cm. (7 1/4 x 20 7/8 in.)

Inscribed and signed, with one seal of the artist
Dated autumn, *dingchou* year (1877), and dedicated to Changqian
One collector's seal of Li Weiluo (1929-?)

EXHIBITED:

Hong Kong, Hong Kong Museum of Art, *Early Masters of the Lingnan School*, 1 April – 1 May 1983.

LITERATURE:

Hong Kong Museum of Art, *Early Masters of the Lingnan School*,
Urban Council, Tokyo, 1983, pp. 92, 167 and 183, pl. 60.

HK\$40,000-60,000

US\$5,200-7,700

清 居廉 罌粟粉蝶 設色紙本 扇面鏡片 一八七七年作

題識：作俑巴菇累米囊，何人石舊問瓊漿。
花前莫更談時事，看到芙蓉變斷腸。
丁丑（1877年）秋日為常謙大師鑒正，居廉。

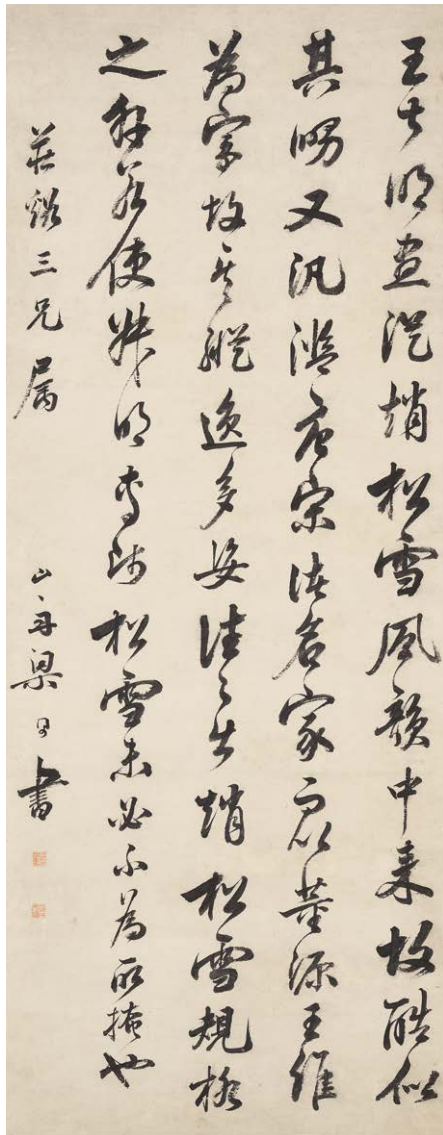
鈐印：古泉

李維洛（1929-？）藏印：李維洛珍藏印

封面題識：清居廉罌粟粉蝶圖扇面真跡，作於一八七七年時五十歲。

展覽：香港，香港藝術館，“嶺南派早期名家作品”，1983年4月1日至5月1日。

出版：香港藝術館，《嶺南派早期名家作品》，香港市政局，香港，1983年，第92，167及183頁，圖版60。



1003

VARIOUS OWNERS

1003

LIANG TONGSHU (1723-1815)

Calligraphy in Running-Cursive Script

Hanging scroll, ink on paper

128.6 x 50.6 cm. (50 3/4 x 19 7/8 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Zhuangxi

HK\$80,000-120,000

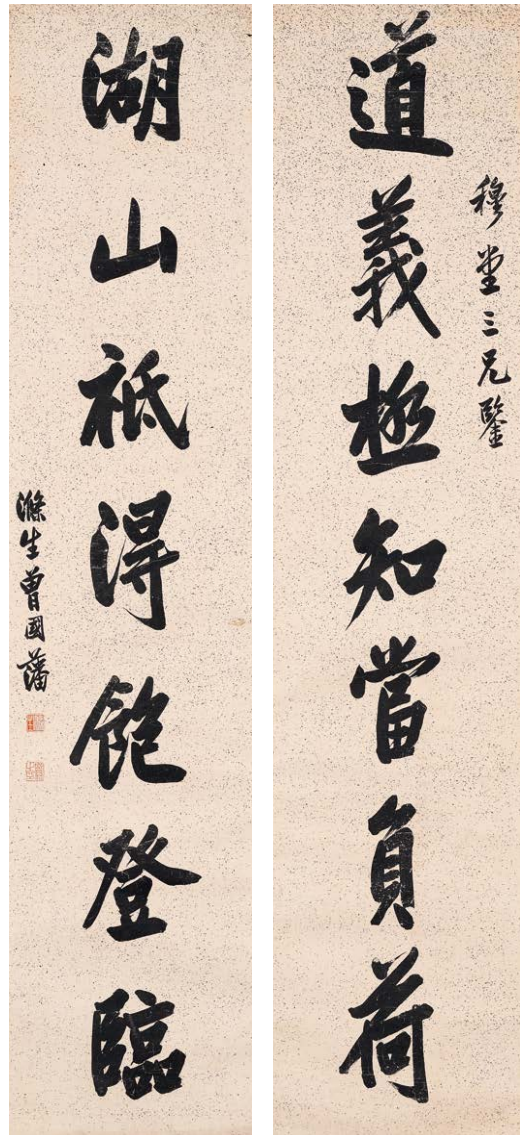
US\$11,000-15,000

清 梁同書 行書 水墨紙本 立軸

釋文：王叔明畫從趙松雪風韻中來，故酷似其舅。又汎濫唐宋諸名家，而以董源、王維為宗，故其縱逸多姿，往往出趙松雪規格之外。若使叔明專師松雪，未必不為松雪所掩也。

題識：莊谿三兄屬。山舟梁同書。

鈐印：梁同書印、梁氏元穎



1004

1004

ZENG GUOFAN (1811-1872)

Calligraphic Couplet in Running Script

A pair of hanging scrolls, ink on gold-flecked paper

Each scroll measures 164.2 x 36.2 cm. (64 3/4 x 14 1/4 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Mutang

(2)

HK\$120,000-200,000

US\$16,000-26,000

清 曾國藩 行書七言詩 水墨灑金箋 立軸兩幅

釋文：道義極知當負荷，湖山祇得飽登臨。

題識：穆堂三兄鑒，滌生曾國藩。

鈐印：滌生、國藩之印

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Qi Zhijia	祁豸佳	968	Yao Shou	姚綬	951
Qian Du	錢杜	993	Yong Xing	永理	945, 987
Qiu Ying (attributed to)	仇英(傳)	912	Yuan Mei	袁枚	970
Qiu Ying (with signature of)	仇英(款)	978	Yun Shouping	惲壽平	972
Ren Xun	任薰	954, 994	Zeng Guofan	曾國藩	997, 1004
Ren Yi	任頤	955, 994	Zhang Xiong	張熊	994
			Zhang Yin	張崑	995
			Zhao Zuo	趙左	940
			Zhu Cheng	朱僑	994

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5月24-27日：香港會議展覽中心展廳

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香港會議展覽中心
5月29日以後：
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1701 WITH SIGNATURE OF SHEN ZHOU (16TH-17TH CENTURY)

Landscape Album
31.5 x 59 cm. (12 3/8 x 23 1/4 in.) each
HK\$100,000-200,000
沈周（款） 山水冊 冊頁十二開



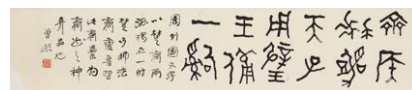
1699 WANG ZHIDENG (1532-1612)

Calligraphy in Running Script
18 x 49 cm. (7 1/8 x 19 1/4 in.)
HK\$20,000-30,000
王穉登 行書書法 扇面鏡框



1697 YANG SHOUJING (1839-1914)

Calligraphy
30.9 x 145 cm. (12 1/8 x 57 1/8 in.)
HK\$20,000-30,000
楊守敬 書法 鏡框



1693 ZENG XI (1861-1930)

Calligraphy in Seal Script
27.6 x 132.5 cm. (10 7/8 x 52 1/8 in.)
HK\$10,000-15,000
曾熙 篆書書法 鏡框



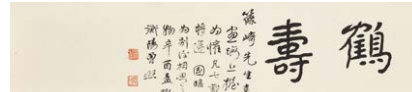
1700 QIAN ZAI (1708-1793)

Orchid
90 x 32.5 cm. (35 3/8 x 12 3/4 in.)
HK\$10,000-20,000
錢載 墨蘭圖 立軸



1692 ZENG XI (1861-1930)

Calligraphy in Stone-drum Script
28 x 132 cm. (11 x 52 in.)
HK\$10,000-15,000
曾熙 石鼓文書法 鏡框

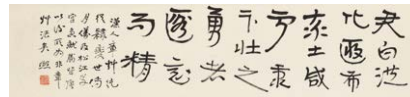


1696 ZENG XI (1861-1930)

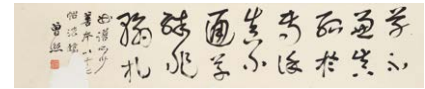
Calligraphy
27.7 x 108.5 cm. (10 7/8 x 42 3/4 in.)
HK\$10,000-20,000
曾熙 書法 鏡框



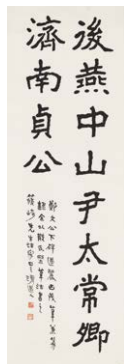
1698
GAO YONG (1850-1921)
Landscape
 123.5 x 41.5 cm. (48 5/8 x 16 1/2 in.) each
 HK\$12,000-18,000
 高崑 山水 鏡框兩幅



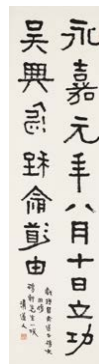
1695
ZENG XI (1861-1930)
Calligraphy
 28 x 124 cm. (11 x 48 7/8 in.)
 HK\$15,000-20,000
 曾熙 書法 鏡框



1694
ZENG XI (1861-1930)
Calligraphy in Cursive Script
 27.7 x 132.5 cm. (10 7/8 x 52 1/2 in.)
 HK\$20,000-30,000
 曾熙 草書書法 鏡框



1690
LIRUIQING (1867-1920)
Calligraphy in Clerical Script
 124.5 x 41 cm. (49 x 16 1/2 in.)
 HK\$20,000-30,000
 李瑞清 隸書書法 鏡框



1691
LIRUIQING (1867-1920)
Calligraphy
 155 x 42 cm. (61 x 16 1/2 in.)
 HK\$20,000-30,000
 李瑞清 書法 鏡框



1689
ZHENG XIAOXU (1860-1938)
Calligraphy and 20th Century Rubbing
 242.5 x 54 cm. (95 1/2 x 21 1/4 in.)
 HK\$30,000-50,000
 鄭孝胥 書法與 20 世紀拓本 鏡框



1679
FANG JI (18TH-19TH CENTURY)
Birds and Willow
 97.8 x 40.8 cm. (38 1/2 x 16 1/8 in.)
 HK\$20,000-30,000
 方濟 柳間燕語 立軸



1683
HU GONGSHOU (1823-1886)
Landscape
 149.6 x 55.6 cm. (58 7/8 x 21 7/8 in.)
 HK\$20,000-30,000
 胡公壽 雪夜訪友 立軸



1680
CHEN YIZHOU (19TH CENTURY)
Landscape
 146.8 x 43.2 cm. (57 3/4 x 17 in.)
 HK\$10,000-20,000
 陳逸舟 翠嶺閑居 立軸



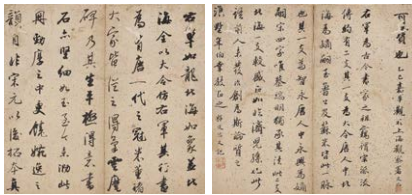
1682
JIANG JIAPU
 (LATE 18TH/EARLY 19TH CENTURY)
Landscape
 204 x 56 cm. (80 3/8 x 22 in.)
 HK\$30,000-50,000
 江稼圃 翠嶺橫雲 立軸



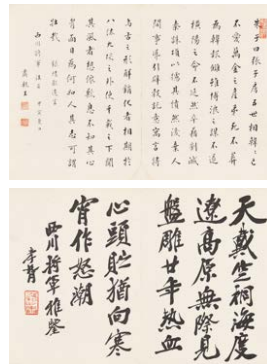
1681
WANG KESAN (19TH CENTURY)
Landscape
 105 x 49.8 cm. (41 3/8 x 19 5/8 in.)
 HK\$20,000-30,000
 王克三 幽谷靜林 立軸



1685
YANG XIAN (1819-1896)
Five-character Couplet in Clerical Script
 125 x 31 cm. (49 1/4 x 12 1/4 in.) each
 HK\$30,000-50,000
 楊峴 隸書五言聯 立軸兩幅



1704
WANG WENZHI (1730-1802)
Calligraphy in Running-Cursive Script
 30.6 x 33 cm. (12 x 13 in.) each
 HK\$30,000-50,000
 王文治 行書 鏡框兩幅



1688
SHAN QI (PRINCE SU OF THE FIRST RANK, 1866-1922), **SHANYU** (1868-1919), **ZHENG XIAOXU** (1860-1938) AND OTHERS
Tongren Dayou
 24.3 x 18.2 cm. (9 5/8 x 7 1/8 in.) each
 HK\$8,000-10,000
 肅親王善耆、善豫、鄭孝胥及諸家 同人大有 冊頁十五開



1703
ZHANG RUO'AI (1713-1746)
Lizard, Tree, and Rock
 19 x 51.5 cm. (7 1/2 x 20 1/4 in.)
 HK\$30,000-50,000
 張若靄 蜥蜴樹石 扇面鏡框



1702
WITH SIGNATURE OF YUN SHOUPING
 (18TH CENTURY)
Flowers Album
 29.2 X 23 cm. (11 1/2 x 9 in.) each
 HK\$80,000-120,000
 惲壽平(款) 擬古花卉冊 冊頁二十二開



1678
REN XUN (1835-1893)
Leaning on Books
 111 x 47 cm. (43 3/4 x 18 1/2 in.)
 HK\$18,000-28,000
 任薰 臥書仕女圖 立軸



1684
YI FUJIU (1698-1774)
Landscape
 29.5 x 33.6 cm. (11 5/8 x 13 1/4 in.)
 HK\$10,000-20,000
 伊孚九 水畔幽亭 立軸

HIGH VALUE LOT PRE-REGISTRATION

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

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

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

ENQUIRIES

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

高額拍賣品預先登記

如閣下擬競投高價拍賣品（即佳士得二十世紀及當代藝術晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣 8,000,000 元或以上之拍賣品），必須辦理高價拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

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

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

查詢

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

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other

purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

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

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current

address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes

before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

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

(A) PHONE BIDS

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

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

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

(C) WRITTEN BIDS

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including HK\$2,500,000, 20% on that part of the **hammer price** over HK\$2,500,000 and up to and including HK\$30,000,000, and 13.5% of that part of the **hammer price** above HK\$30,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

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

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

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

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

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

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

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

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

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

F PAYMENT

1 HOW TO PAY

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

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any duties, goods, sales, use, compensating or service tax.

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

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

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

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

(ii) Wire transfer

You must make payments to:

HSBC

Head Office

1 Queen's Road, Central, Hong Kong

Bank code: 004

Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited

SWIFT: HSBCHKHHHKH

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$3,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a

'cardholder not present' (CNP) payment, we accept payment up to HK\$3,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

(v) Banker's draft

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

(vi) Cheque

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

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

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

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

(i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

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

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

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

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

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

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

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

(i) we will charge you storage costs from that date.

(ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at www.christies.com/storage shall apply.

(v) nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

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

(e) Gold

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

(f) Watches

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

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

I OUR LIABILITY TO YOU

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

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

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

The **mid estimate** is the midpoint between the two.

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

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

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

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

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

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

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

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

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

UPPER CASE type : means having all capital letters.

warranty : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定 · 買方須知

業務規定

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

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

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

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

2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E 2 段的**真品保證**以及第 1 段另有約定。

3. 狀況

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

4. 拍賣之前檢查**拍賣品**

- 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。
- 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

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

6. 撤回

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

7. 珠寶

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

8. 鐘錶

- 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。
- 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。
- 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

B. 登記競投

1. 新競投人

- 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場或競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：
 - 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。
 - 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身分證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。
 - 信託、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：
+852 2760 1766。

2. 再次參與競投的客人

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

3. 如果您未能提供正確的文件

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

4. 代表他人競投

- 作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。
- 作為隱名委托人的代理人**：如果您以代理人身份為隱名委托人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：
 - 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不

少於 5 年的期間裏保存證明盡職調查的文件和記錄。

- (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
- (iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
- (iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

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

5. 親自出席競投

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

6. 競投服務

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

(A) 電話競投

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

(B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 www.christies.com/livebidding，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 www.christies.com 網站。

(C) 書面競投

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

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

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

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

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

4. 競投

拍賣官接受以下競投：

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

5. 代表賣方競投

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到**底價**以下。**拍賣官**不會特別指明此乃代表賣方的競投。**拍賣官**不會代表賣方作出相等或高於**底價**之出價。就不設**底價**的**拍賣品**，**拍賣官**通常會以**低端估價**的 50% 開始拍賣。如果在此價位沒有人競投，**拍賣官**可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，**拍賣官**可視該**拍賣品**為流拍**拍賣品**。

6. 競投價遞增幅度

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

7. 貨幣兌換

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

8. 成功競投

除非**拍賣官**決定使用以上 C3 段中的酌情權，**拍賣官**下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合

約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

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

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 2,500,000 元之 25%；加逾港幣 2,500,000 元以上至港幣 30,000,000 元部分之 20%；加逾港幣 30,000,000 元以上之 13.5% 計算。

2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**成交價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。

有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付基於**成交價**、**買方酬金**和 / 或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方保證其：

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

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

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的“**真品保證**”）。如果在拍賣日後的五年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。業務規定的詞匯表裏有對“**真品**”一詞做出解釋。**真品保證**條款如下：

- (a) 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- (b) 我們只會對本目錄描述第一行（“標題”）以大階字體注明的資料作出**真品保證**。除了標題中顯示的資料，我們不對任何標題以外的資料（包括標題以外的大階字體注明）作出任何保證。
- (c) **真品保證**不適用於有保留標題或有保留的部分標題。**有保留**是指受限於拍賣品目錄描述內的解釋，或者標題中有“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：標題中對“認為是…之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“**有保留標題**”列表及**拍賣品**的目錄描述。
- (d) **真品保證**適用於被拍賣會通告修訂後的標題。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，標題乎合被普遍接受的學者或專家的意見，或標題指出意見衝突的地方。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：
 (i) 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
 (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
 (iii) 自費交回與拍賣時狀況相同的**拍賣品**給佳士得拍賣場。
- (i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期待款或利息、成本、賠償金或其他賠償或支出承擔責任。
- (j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
 (a) 此額外**保證**不適用於：
 (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 (iii) 沒有標題的書籍；
 (iv) 沒有標明估價的已出售**拍賣品**；
- (v) 目錄中表明售出後不可退貨的書籍；
 (vi) 狀況報告中或拍賣時公告的瑕疵。
- (b) 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- (k) 東南亞現代及當代藝術以及中國書畫。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日起 12 個月內以書面通知本公司有關**拍賣品**為贗品並能按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

F. 付款

1. 付款方式

(a) 拍賣後，您必須立即支付以下**購買款項**：

- (i) 成交價；和
- (ii) 買方酬金；和
- (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。

(b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。

(c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：

- (i) 佳士得通過“MyChristie’s”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
- (ii) 電匯至：
香港上海匯豐銀行總行
香港中環皇后大道中 1 號
銀行編號：004
賬號：062-305438-001
賬名：Christie’s Hong Kong Limited
收款銀行代號：HSBCHKHHHKH
- (iii) 信用卡

在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 3,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”（CNP）的方式支付，本公司每次拍賣接受總數不超過港幣 3,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：

(iv) 現金
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；

(v) 銀行匯票
抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；

(vi) 支票
抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

(d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。

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

2. 所有權轉移

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

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

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

4. 不付款之補救辦法

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

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

- (ix) 採取我們認為必要或適當的任何行動。
- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他佳士得集團公司的款項。
- (c) 如果您在到期付款日之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押拍賣品

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

G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的拍賣品（但請注意，在全數付清所有款項之前，您不可以提取拍賣品）。
- (b) 有關提取拍賣品之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com
- (c) 如果您未在拍賣完畢立即提取您購買的拍賣品，我們有權將拍賣品移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十日曆日或之前提取您購買的拍賣品，除非另有書面約定：
- (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
- (ii) 我們有權將拍賣品移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
- (iii) 我們可以按我們認為商業上合理且恰當的方式出售拍賣品。
- (iv) 倉儲的條款適用，條款請見 www.christies.com/storage。
- (v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

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

2. 出口 / 進口

拍賣售出的任何拍賣品都可能受拍賣品售出國家的出口法律及其他國家的進口法律限制。許多國家就拍賣品出境要求出口聲明及 / 或就拍賣品入境要求進口聲明。進口國當

地法律可能會禁止進口某些拍賣品或禁止拍賣品在進口國出售。

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

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

(b) 含有受保護動植物物的拍賣品

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

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

(c) 美國關於非洲象象牙的進口禁令

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

(d) 源自伊朗的拍賣品

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

方，佳士得在源自伊朗（波期）的拍賣品下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關拍賣品，違反有關適用條例。

(e) 黃金

含量低於 18k 的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

(f) 鐘錶

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

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

I. 佳士得之法律責任

- (a) 除了真品保證，佳士得、佳士得代理人或僱員，對任何拍賣品作任何陳述，或資料的提供，均不作出任何保證。在法律容許的最大程度上，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些保證不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買拍賣品或與競投相關的任何其它事項）；和 (ii) 本公司無就任何拍賣品的可商售品質、是否適合某特定用途、描述、尺寸、質量、狀況、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、狀況報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就拍賣品購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的購買款項。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

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

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能

用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或在 Christie's LIVE™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作一切圖片、插圖與書面資料（除有特別註釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

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

5. 轉讓您的權利及責任

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

6. 翻譯

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

7. 個人信息

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

8. 棄權

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

9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. www.christies.com 的報告

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

K. 詞匯表

拍賣官：個人拍賣官和 / 或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

- 拍賣品在標題被描述為某位藝術家、作者或製作者的作品**，則為該藝術家、作者或製造者的作品；
- 拍賣品在標題被描述為是某時期或流派創作的作品**，則該時期或流派的作品；
- 拍賣品在標題被描述為某來源**，則為該來源的作品；

d) 以寶石為例，如**拍賣品**在標題被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**成交價**，買方支付給我們的費用。

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

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

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

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

成交價：**拍賣官**接受的**拍賣品**最高競投價。**標題**：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

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

購買款項：如第 F1(a) 段的意思。

來源：**拍賣品**的所有權歷史。

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

底價：**拍賣品**不會以低於此保密密底價出售。

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

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale - Buying at Christie's'

◦ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

- **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale - Buying at Christie's.

Ψ **Lot** incorporates material from endangered species that is not for sale and is shown for display purposes only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為“業務規定·買方須知”一章的最後一頁。

◦ 佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△ 全部或部分由佳士得或其他**佳士得集團**公司持有。請參閱重要通知及目錄編列方法之說明。

◆ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

• 不設**底價**的**拍賣品**，不論其在本目錄中的售前**估價**，該**拍賣品**將售賣給出價最高的競投人。

- **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定·買方須知第 H2(b) 段。

Ψ **拍賣品**含有瀕危物種的材料，只會作展示用途，並不作銷售。

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

▲: Property Owned in part or in full by Christie's

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

◊: Minimum Price Guarantees:

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

◊◆: Third Party Guarantees/ Irrevocable bids

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

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

Third party guarantors are required by us to disclose to anyone they are advising their financial interest

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are

advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

**Attributed to ...

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

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

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

**Circle of ...

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

**Follower of ...

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

**Manner of ...

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

**After ...

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

**Signed .../ "Dated ..."/ "Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

**With signature .../ "With date ..."/ "With inscription ..."

In Christie's qualified opinion the signature/date/ inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

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

重要通知及目錄編列方法之說明

重要通告

佳士得在受委託拍賣品中的權益

▲: 部分或全部歸佳士得擁有的拍賣品

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

◊: 保證最低出售價

佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 ◊ 號以資識別。

◊◆: 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與第三方分擔該風險。在這種情況下，第三方同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投。第三方因此承諾競投該拍賣品，如果沒有其它競投，等三方將以書面競投價格購買該拍賣品，除非有其它更高的競價。第三方因此承擔拍賣品未能出售的所有或部分風險。如果拍賣品未能出售，第三方可能承擔損失。該等拍賣品在目錄中注以符號 ◊◆ 以資識別。

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

我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品，

我們建議您應當要求您的代理人確認他 / 她是否在拍賣品持有經濟利益。

其他安排

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

利益方的競投

如果競投人在拍賣品持有經濟利益並欲競投該拍賣品，我們將以拍賣場通知的方式知會所有競投者。該經濟利益可包括遺產受益人保留權利參與競投，遺產委託拍賣的拍賣品或者風險共擔安排下的合作方保留權利參與競投拍賣品和 / 或通知我們其競投該拍賣品的意願。

請登錄 <http://www.christies.com/financial-interest/> 瞭解更多關於最低出售價保證以及第三方融資安排的說明。

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有關繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

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

買方應親自檢視各拍賣品的狀況，亦可向佳士得要求提供書面狀況報告。

有保留的標題

佳士得認是屬於該藝術家之作品

* 「傳」、「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

* 「...之創作室」及「...之工作室」

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

* 「...時期」

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

* 「跟隨...風格」

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

* 「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

* 「...複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

* 「簽名...」、「日期...」、「題寫...」

指以佳士得有保留之意見認為，某作品由某藝術家簽名 / 寫上日期 / 題詞。

* 「附有...簽名」、「附有...之日期」、「附有...之題詞」、「款」

指以佳士得有保留之意見認為某簽名 / 某日期 / 題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期 [或大概日期] 而不一定是作品印刷或出版之日。

* 於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及委託人於目錄內使用此詞語及其所描述之拍賣品及其作者身份之真確及可信性，並不承擔及接受任何風險、義務或責任，而真品保證條款，亦不適用於以此詞語所描述的拍賣品。

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LIU DAN (B. 1953)

Small Ying Stone

Scroll, mounted and framed, Ink on paper

142.7 x 367.1 cm. (56 1/8 x 144 1/2 in.)

Executed in 2014

HK\$3,500,000-4,500,000/ US\$450,000-580,000

CHINESE CONTEMPORARY INK

Hong Kong, 27 May 2019

VIEWING

24 - 26 May 2019

Hong Kong Convention and Exhibition Centre,
1 Harbour Road, Wan Chai, Hong Kong

CONTACT

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CHRISTIE'S



THE LARSON YONGZHENG VASE

A MAGNIFICENT AND EXCEEDINGLY RARE BLUE AND WHITE 'FRUIT AND FLOWER SPRAY' VASE
YONGZHENG SIX-CHARACTER SEAL MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1723-1735)

22 ½ in. (57 cm.) high

HK\$32,000,000-45,000,000/ US\$4,000,000-6,000,000

Provenance:

Frans August Larson (1870-1957), a Swedish missionary,
diplomat and businessman who resided in Northern China and Mongolia from 1893 to 1939,
and thence by descent within the family

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Hong Kong, 29 May 2019

VIEWING

24 - 28 May 2019

Hong Kong Convention and Exhibition Centre,
1 Harbour Road, Wan Chai, Hong Kong

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CHRISTIE'S



HONG KONG SHORT COURSE 香港短期課程

Chinese Art in Hong Kong: A Brief History of Collecting and the Art Market 中國藝術在香港：收藏及市場簡史

Providing an overview on the history of collecting Chinese art in Hong Kong from the late 19th century to the present, this dynamic course includes lectures and visits which highlight major collectors, dealers, museums and auctions that enabled Hong Kong to become an international hub for Chinese art.

本充滿互動性的系列課程縱觀自十九世紀晚期至今香港地區的中國藝術品收藏史，透過講座及參觀活動，讓您認識促使香港成為中國藝術品國際交易中心的重要藏家、藝術商、博物館和拍賣行。

Part II: Ceramics | 25-26 May 2019 第二部分：瓷器 | 2019年5月25至26日

Katie Lundie 龍愷曦

Specialist, Chinese Ceramics & Works of Art,
Christie's London
佳士得倫敦中國瓷器及藝術品部專家



Part III: Paintings | November 2019 第三部分：書畫 | 2019年11月

Dr Malcolm McNeill 莫友柯博士

Specialist, Chinese Paintings, Christie's London
佳士得倫敦中國書畫部專家



Language 語言

English and Mandarin,
with simultaneous
interpretation
英語及普通話，
輔以即時傳譯

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Location 地點

Hong Kong Convention
and Exhibition Centre
and various locations
香港會議展覽中心
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FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY INCLUDING PROPERTY FROM THE CHOKAIDO MUSEUM COLLECTION

**MONDAY 27 MAY 2019
AT 2.30 PM**

Convention Hall,
Hong Kong Convention and Exhibition Centre,
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**CODE NAME: CHOKAIDO
SALE NUMBER: 16698
LOT NUMBER: 901-1004**

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HK\$1,000 to HK\$2,000
HK\$2,000 to HK\$3,000
HK\$3,000 to HK\$5,000

by HK\$100s
by HK\$200s
by HK\$200, 500, 800
(ie: HK\$4,200, HK\$4,500, HK\$4,800)

HK\$5,000 to HK\$10,000
HK\$10,000 to HK\$20,000
HK\$20,000 to HK\$30,000
HK\$30,000 to HK\$50,000

by HK\$500s
by HK\$1,000s
by HK\$2,000s
by HK\$2,000, 5,000, 8,000
(ie: HK\$32,000, HK\$35,000, HK\$38,000)

HK\$50,000 to HK\$100,000
HK\$100,000 to HK\$200,000
HK\$200,000 to HK\$300,000
HK\$300,000 to HK\$500,000

by HK\$5,000s
by HK\$10,000s
by HK\$20,000s
by HK\$20,000, 50,000, 80,000
(ie: HK\$320,000, HK\$350,000, HK\$380,000)

HK\$500,000 to HK\$1,000,000
Above HK\$1,000,000

by HK\$50,000s
at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium in accordance with the Conditions of Sale - Buying at Christie's)**. The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including HK\$ 2,500,000, 20% on any amount over HK\$ 2,500,000 up to and including HK\$ 30,000,000 and 13.5% of the amount above HK\$ 30,000,000. For wine there is a flat rate of 25% of the **hammer price** of each **lot** sold.
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I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE • BUYING AT CHRISTIE'S

Signature _____ Date _____

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. **Individuals:** government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at + 852 2978 6870 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party.

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

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)

CHRISTIE'S 佳士得

二〇一九年 五月二十七日
星期一 下午二時三十分

香港灣仔港灣道 1 號
香港會議展覽中心會議廳

編號名稱：**澄懷堂**
拍賣編號：**16698**
拍賣品編號：**901-1004**

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

參與網絡競投可登入佳士得網站 www.christies.com

競投價遞增幅度

競投一般由低於**低價估價**開始，通常每次喊價之遞增幅度（競投價遞增幅度）最高為 10%，拍賣官會自行決定競投開始價位及遞增幅度。書面競投價若與下列之遞增幅度不一致，將被調低至下一個喊價金額：

競投價	每次喊價之遞增金額
1,000-2,000 港元	100 港元
2,000-3,000 港元	200 港元
3,000-5,000 港元	200, 500, 800 港元 (例 4,200, 4,500, 4,800 港元)
5,000-10,000 港元	500 港元
10,000-20,000 港元	1,000 港元
20,000-30,000 港元	2,000 港元
30,000-50,000 港元	2,000, 5,000, 8,000 港元 (例 32,000, 35,000, 38,000 港元)
50,000-100,000 港元	5,000 港元
100,000-200,000 港元	10,000 港元
200,000-300,000 港元	20,000 港元
300,000-500,000 港元	20,000, 50,000, 80,000 港元 (例 320,000, 350,000, 380,000 港元)
500,000-1,000,000 港元	50,000 港元
1,000,000 港元或以上	拍賣官自行決定

在拍賣時拍賣官可酌情更改每次增加之額度。

- 茲請求佳士得就本表格所列的**拍賣品**進行競投，直至本表格所列的最高出價。
- 本人知悉如競投成功，本人應付之購買款項為**成交價及買方酬金（以及所有基於成交價和買方酬金而產生的稅費，及符合業務規定，買方須知）**。買方酬金費率按每件**拍賣品**成交價首港幣 2,500,000 元之 25%，加逾港幣 2,500,000 元以上至 30,000,000 元部份之 20%；加逾港幣 30,000,000 元以上之 13.5% 計算。名酒之**買方酬金**是按每件**拍賣品**成交價之 25%。
- 本人確認已閱讀本目錄中所列適用於我通過此表格登記競投**拍賣品**之業務規定，並同意接受該業務規定的管限。
- 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。
- 本人理解如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。
- 如果您以書面競投一件“沒有底價”的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低價估價**的 50% 進行競投；或如果您的投標價低於**低價估價**的 50%，則以您的投標價進行競投。

本人亦明白，佳士得的書面競投服務為一項向客戶提供的免費服務，佳士得會合理謹慎進行，佳士得不會就任何在佳士得控制的範圍以外產生的損失或賠償負責。

拍賣結果查詢：+852 2760 1766.

拍賣官一般僅接受已於拍賣日前繳付保證金並已完成高額拍賣品預先登記人士之高額拍賣品競投。請將已填妥之高額拍賣品之登記表格電郵 bidsasia@christies.com 至投標部。本人知悉若本人未於拍賣前完成高額拍賣預先登記，本人將不獲准競投高額拍賣品。

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

書面競投表格

香港佳士得

書面競投必須在拍賣開始前至少 24 小時收到。

佳士得公司將以電郵確認收到閣下電郵之書面競投表格。如您在一個工作日內未能收到確認，請重新遞交書面競投表格或聯繫投標部。

電話：+852 2978 9910 電郵：bidsasia@christies.com

客戶編號（若適用）_____

客戶名稱（請用正楷填寫）_____

地址 _____

聯絡電話（手提電話）_____

請確認電郵地址以作售後服務用途：

請提供運費報價

運送地址（ 同上述地址相同）：

如閣下不希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。

我本人已細閱並理解本書面競投表格及業務規定，買方須知。

簽名 _____ 日期 _____

如閣下未曾於佳士得競投或託售**拍賣品**，請附上以下文件之副本。**個人**：政府發出附有相片的身分證明文件（如國民身分證或護照），及（如身分證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶**：公司註冊證書、公司地址證明、被授權競投者附有相片的身分證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構**，如**信託機構、離岸公司或合夥公司**：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售**拍賣品**人士競投，請附上閣下本人的身分證明文件，以及閣下所代表競投人士的身分證明文件，連同該人士簽署的授權書。

新客戶、過去十二個月內未有在佳士得投得**拍賣品**，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

請用正楷填寫清楚

拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)	拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)

BIDDER REGISTRATION FORM

Paddle No.

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

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

A Bidder's Detail

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

Account Name Account No.

Address

..... Post/Zip Code

Phone No.

Please verify email address for post-sale communication

Shipping Quote Required.

Shipping Address (Same as the above address):

.....

B Identity Documents and Financial References

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

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

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

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

C Sale Registration

- | | |
|--|---|
| <input type="checkbox"/> 17620 Finest & Rarest Wines and Spirits
Featuring Prestigious Collections & Exceptional Whisky | <input type="checkbox"/> 18203 Masterpieces of Ukiyo-e:
A Collection of Japanese Prints Formerly in a Japanese Private Museum |
| <input type="checkbox"/> 17621 Finest & Rarest Wines and Spirits
Featuring Prestigious Collections & Exceptional Whisky | <input type="checkbox"/> 16697 Chinese Contemporary Ink |
| <input type="checkbox"/> 17479 Important Watches | <input type="checkbox"/> 16698 Fine Chinese Classical Paintings and Calligraphy
Including Property From The Chokaido Museum Collection * |
| <input type="checkbox"/> 17476 Hong Kong Magnificent Jewels * | <input type="checkbox"/> 16699 Fine Chinese Modern Paintings * |
| <input type="checkbox"/> 17472 Handbags & Accessories | <input type="checkbox"/> 17740 Glories of Buddhist Art * |
| <input type="checkbox"/> 18164 ICONOCLAST * | <input type="checkbox"/> 18454 Four Masterpieces of Jun Ware * |
| <input type="checkbox"/> 15615 20th Century & Contemporary Art (Evening Sale) * | <input type="checkbox"/> 17739 The Baofang Pavilion Collection of Imperial Ceramics * |
| <input type="checkbox"/> 15616 20th Century & Contemporary Art (Morning Session) | <input type="checkbox"/> 18336 Leisurely Delights * |
| <input type="checkbox"/> 15617 20th Century & Contemporary Art (Afternoon Session) | <input type="checkbox"/> 16694 Important Chinese Ceramics and Works of Art * |

* If you intend to bid on: (i) any lot in the 20th Century & Contemporary Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above, i.e. a high value lot ("HVL"), please tick the box below.

I wish to apply for a HVL paddle.

Please indicate the bidding level you require:

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

D Declarations

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

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

Name Signature Date

Christie's Hong Kong Limited

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

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

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

A 投標者資料

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

客戶名稱 客戶編號

客戶地址

..... 郵區編號

電話號碼

請確認電郵地址以作售後服務用途

請提供運費報價。

運送地址（ 同上述地址相同）：

B 身份證明文件及財務證明

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

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

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

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

C 拍賣項目登記

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

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

本人有意登記高拍品競投牌。

請提供閣下之競投總額：

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

D 聲明

- 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方支付款通告，並同意遵守所有規定。
 - 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。
 - 本人知悉若本人未於拍賣前完成高拍預先登記，佳士得將有權不接受任何高拍品之競投。
 - 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。
- 如閣下為新客戶并希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

姓名 簽署 日期



CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

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

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

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Francis Belin, President

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VICE PRESIDENTS

Carmen Shek Cerne, Joyce Chan, Janet Chang,
Liang-Lin Chen, Blanca Cheng, Fung Chiang,
Betsy Chow, Jennie Chu, Isabel Coutier,
Dexter How, Julia Hu, Seiji Inami,
Marcello Kwan, Elaine Kwok, Stephenie Leung,
Ruben Lien, Gabrielle Mak, Sara Mao,
Lillian Ng, Jasmin Ngai, Gen Ogo,
Jessie Or, Terence Poon, Winsy Tsang,
Lihua Tung, Nicole Wright, Alan Yip,
Kim Yu, Dina Zhang, Grace Zhuang

ASSOCIATE VICE PRESIDENTS

Lee Bingle, Jeff Chan, Selina Chan,
Winifred Chan, Kelly Chang, Lesley Chen,
Amy Cheng, Joanne Cheng, Isaac Choi,
Terry Choi, Yanie Choi, Dai Dai,
Helen Fung, Georgina Hilton, Gigi Ho,
Phybie Ho, Yunah Jung, Masahiko Kuze,
Annie Lee, Joyce Lee, Kevyn Leung,
Nelly Li, Rachel Li, Caroline Liang,
Louis Lin, Georgina Liu, Vicky Liu,
Yu-Shan Lu, Tony Ng, Benson Or,
Felix Pei, Zhongwei Qin, Sherese Tong,
CC Wang, Mandy Wang, Aaron Wong,
Michael Xie, Maxwell Yao, Harriet Yu,
Michelle Zhang, Terry Zhou

09/04/19

HONG KONG AUCTION CALENDAR

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

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

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

Sale number: 17621
**SATURDAY 25 MAY
10.00 AM**

ICONOCLAST

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

20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

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

20TH CENTURY & CONTEMPORARY ART (MORNING SESSION)

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

20TH CENTURY & CONTEMPORARY ART (AFTERNOON SESSION)

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

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

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

CHINESE CONTEMPORARY INK

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

IMPORTANT WATCHES

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

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

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

FINE CHINESE MODERN PAINTINGS

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

HONG KONG MAGNIFICENT JEWELS

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

GLORIES OF BUDDHIST ART

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

FOUR MASTERPIECES OF JUN WARE

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

THE BAOFANG PAVILION COLLECTION OF IMPERIAL CERAMICS

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

LEISURELY DELIGHTS

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

HANDBAGS & ACCESSORIES

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

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

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

乙酉春王山隱西溪樵塢久雨初
霽甚覺神爽同老衲策杖
閑步溪頭見飛瀑爭流野
雲未散初云好一幅大寫我
兩人即畫中人矣余云非
人在畫中還是畫在平
裏相對大笑歸沽樽花和
尚以記

提是畫溪



CHRISTIE'S 佳士得

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