

FINE CHINESE CLASSICAL
PAINTINGS AND CALLIGRAPHY
中國古代書畫

Hong Kong, 25 November 2019 | 香港 2019 年 11 月 25 日



陶宏景
山中何事
祇愛林泉
佳處
未忍
諷歌
極居者飲

瑯琊
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CHRISTIE'S 佳士得



FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY 中國古代書畫

MONDAY 25 NOVEMBER 2019 • 2019年11月25日 (星期一)

AUCTION CODE AND NUMBER

拍賣名稱及編號

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Monday 25 November · 11月25日 (星期一)
2.30pm (Lots 901-1044) · 下午2.30 (拍賣品編號901-1044)
Location: Grand Hall, Hong Kong Convention and Exhibition Centre,
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Friday – Saturday, 22 – 23 November · 11月22至23日 (星期五至六)
10.00am – 7.00pm
Sunday, 24 November · 11月24日 (星期日)
10.00am – 6.00pm
Monday, 25 November · 11月25日 (星期一)
10.00am – 2.30pm

HIGHLIGHTS PREVIEW · 精選拍品預展

GUANGZHOU, The Ritz-Carlton Guangzhou

廣州，廣州富力麗思卡爾頓酒店

Tuesday – Wednesday, 29 – 30 October · 10月29至30日 (星期二至三)
10.00am – 6.00pm

BEIJING, Christie's Beijing Art Space

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Saturday – Sunday, 2 – 3 November · 11月2至3日 (星期六至日)
10.00am – 6.00pm

SHANGHAI, Christie's Shanghai Art Space

上海，佳士得上海藝術空間

Wednesday – Saturday, 6 – 9 November · 11月6至9日 (星期三至六)
10.00am – 6.00pm

TAIPEI, Taipei Marriott Hotel

台北，台北萬豪酒店

Saturday – Sunday, 9 – 10 November · 11月9至10日 (星期六至日)
11.00am – 6.00pm

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子曰仰之無邪
曰此邪





901

901

WEN YUANSHAN (1554-1589)

Mountains in the Mist

Fan leaf, mounted for framing, ink and colour on gold paper
16 x 49 cm. (6 ¼ x 19 ¼ in.)

Inscribed and signed, with two seals of the artist

Dated *guiyou* year (1573) and dedicated to Yisuo

Colophons by Zong Li, Sheng Shi (16th Century) and Song Xu (1525-1606), with a total of four seals

One collector's seal of Tan Guancheng (20th Century)

HK\$50,000-70,000

US\$6,500-9,000

明 文元善 丹霞萬壑 設色金箋 扇面鏡片 一五七三年作

題識：余於繪事未得師法，每見佳景即作圖之□□，彷彿不啻微蠶。

癸酉（1573年）商月為頤所兄作此，其工拙，無暇可計，漫志一語題之。惠元。

鈐印：元、善

題跋：摠禮：繪事須入逸亦庶，無畫工齷齪態，今元善得之矣。摠禮。

鈐印：用和

盛時（16世紀）：丹霞蔚萬壑，風景殊赤城。

何時携玉軫，來□□松聲。

□□頤所兄題便面，盛時。

鈐印：筠林

宋旭（1525-1606）：青山重疊白雲深，夾道長松結翠陰。

任爾滿城車馬驟，何如杖履日幽尋。

元善作小景皆北苑遺法，幽邃可愛，非時俗之筆也。

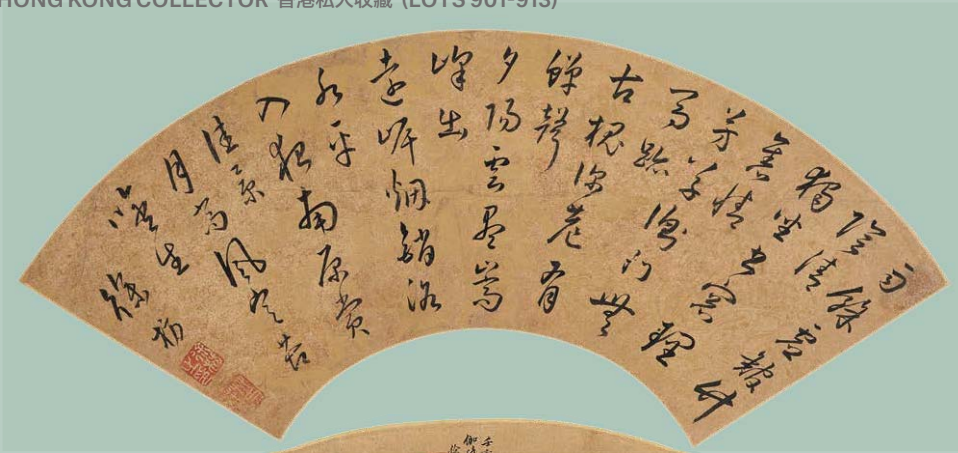
喜而賦詩其上。石門宋旭。

鈐印：初易、石門

譚觀成（20世紀）藏印：譚觀成印

註：文元善（1554-1589）字子長，號虎丘，長州人。文嘉子。書畫逼真其父，性孝，築歸來室以娛親。坦率好施。作山水木石，殊多逸致。

一節錄自《中國美術家人名辭典》，上海人民美術出版社，第35頁。



902



903

902
XU FANG (1622-1694)
Landscape/Cursive Script Calligraphy
 A pair of fan leaves, mounted for framing,
 ink on gold paper
 Landscape measures 16 x 45 cm. (6 ¼ x 17 ¾ in.)
 Calligraphy measures 16.3 x 50.1 cm.
 (6 ½ x 19 ¾ in.)
 Landscape inscribed, signed and dated
 summer, *renyin* year (1662); Calligraphy
 signed, with a total of two seals of the artist
 and one illegible seal (2)
HK\$60,000-80,000 **US\$7,700-10,000**

題識：壬寅（1662年）夏日，伽陵社長徐枋。
 鈐印：徐枋之印
 款識：徐枋。
 鈐印：徐枋之印
 一印漫漶

清 徐枋 山水/草書 水墨金箋
 扇面鏡片兩幅 一六六二年作

903
WANG ZHUAN (1623-1709)
Four Poems in Small Standard Script
 Fan leaf, mounted for framing, ink on gold
 paper
 19 x 55.5 cm. (7 ½ x 21 7/8 in.)
 Inscribed and signed, with two seals of the artist
HK\$30,000-50,000 **US\$3,900-6,400**

清 王撰 小楷一《對玉還帶過清江引》
 水墨金箋 扇面鏡片

題識：右錄文肅公《對玉還帶過清江引》四
 闋，王撰。
 鈐印：隨菴書畫、字異公



904



905

904

SONG XU (1525-AFTER 1605)

Mountain Retreat

Fan leaf, mounted for framing, ink and colour on gold paper
17.5 x 52 cm. (6 7/8 x 20 1/2 in.)

Entitled, inscribed and signed, with one seal of the artist

Dated summer, *gengzi* year of the Wanli period (1600)

One collector's seal

HK\$60,000-80,000

US\$7,700-10,000

明 宋旭 山靜日長 設色金箋 扇面鏡片 一六〇〇年作

題識：山靜日長。

萬曆庚子（1600年）夏日寫於四賢精舍，
時年七十有二，石門山人宋旭。

鈐印：宋旭之印

藏印：瓢廬珍藏

905

HE ZHUO (1661-1722)

Calligraphy in Running Script

Fan leaf, mounted for framing, ink on gold-flecked paper
16 x 50.5 cm. (6 1/4 x 19 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated second month, *jisi* year (1689) and dedicated to Weiweng for
his birthday

One collector's seal

HK\$20,000-40,000

US\$2,600-5,100

清 何焯 行書 水墨灑金箋 扇面鏡片 一六八九年作

題識：己巳（1689年）二月，小詩恭祝焯翁先生壽，通家子何焯。

鈐印：何焯之印、潤千

藏印：仲英珍藏



906



907

906
ZHOU TIANQIU (1514-1595)
Ink Orchid
 Fan leaf, mounted for framing, ink on gold-flecked paper
 17 x 46.5 cm. (6 ¾ x 18 ¼ in.)
 Signed, with two seals of the artist
 One collector's seal of Xu Fu (1836-1907)
HK\$50,000-70,000 US\$6,500-9,000

明 周天球 墨蘭 水墨灑金箋
 扇面鏡片

款識：六止生球作。

鈐印：公、瑕

徐馮（1836-1907）藏印：頌閣心賞物

907
WANG ZHIDENG (1535-1612),
WEN ZHENMENG (1574-1636) AND
OTHERS
Five Poems
 Fan leaf, mounted for framing, ink on gold paper
 15 x 44 cm. (5 ⅞ x 17 ⅜ in.)
 Inscribed and signed by Wang Zhideng (1535-1612), Wen Zhenmeng (1574-1636), Hu Shimin (16th-17th Century) and signed by Zhang Fengyi (1527-1613) and Du Dashou (16th-17th Century), with a total of eight seals
 Two collector's seals, one on the mounting
 One illegible seal
HK\$30,000-50,000 US\$3,900-6,400

明 王禪登、文震孟及諸家
 七言詩五首 水墨金箋 扇面鏡片

王禪登（1535-1612）
 題識：梁溪立夏日，王禪登。
 鈐印：禪、登

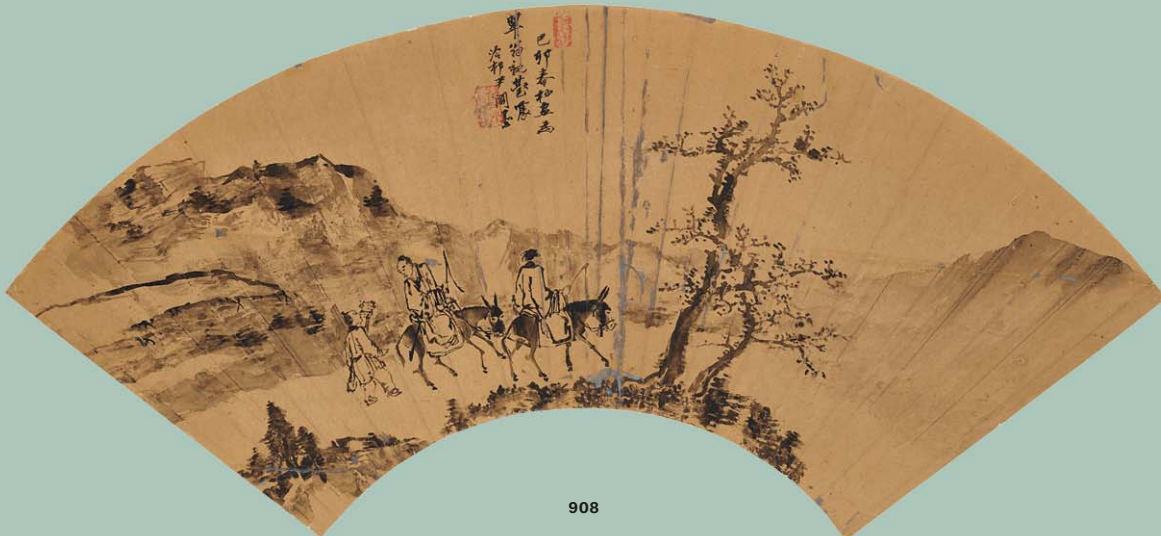
文震孟（1574-1636）
 題識：山居偶成，文震孟。
 鈐印：震、孟

張鳳翼（1527-1613）
 款識：張鳳翼。
 鈐印：伯起

杜大綬（16-17世紀）
 題識：杜大綬。
 鈐印：子紆、大綬之印

胡師閔（16-17世紀）
 題識：右春雨一首，胡師閔。
 鈐印：□□師閔（漫漶）

藏印：張口篔、子琴過目（裱邊）
 一印漫漶



908



909

908

YIN GUAN (17TH-18TH CENTURY)

Donkey Riding

Fan leaf, mounted for framing, ink on gold paper
16.2 x 47.2 cm. (6 3/8 x 18 5/8 in.)

Inscribed and signed, with two illegible seals

Dated spring, *jimao* year

HK\$30,000-50,000

US\$3,900-6,400

清 尹關 策蹇圖 水墨畫金箋 扇面鏡片

題識：己卯春杪畫，為翠翁親臺處。冷邨尹關墨。

兩印漫漶

註：尹關（清），字自公，安徽鳳陽人。擅長人物畫及山水畫，其策蹇圖人物生動，意致清遠。

909

WU ZHIZHANG (1661-1738)

Birds and Flowers

Fan leaf, mounted for framing, ink and colour on gold paper
18 x 51 cm. (7 1/8 x 20 1/8 in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *renchen* year (1712)

Dedicated to Qian Weng

HK\$30,000-50,000

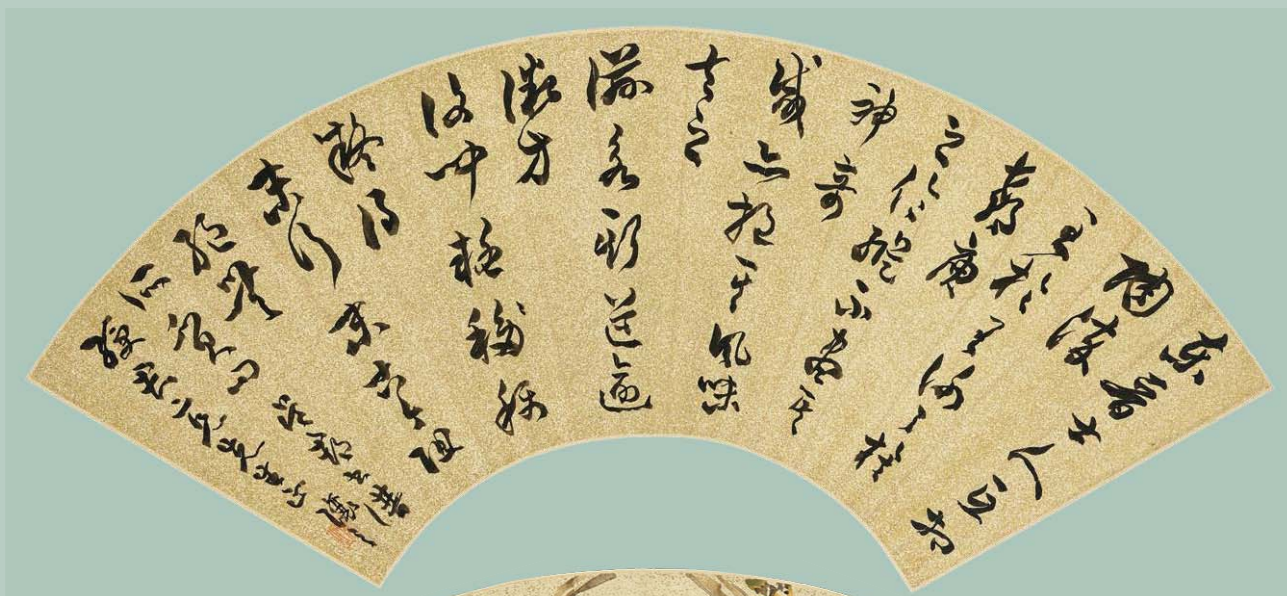
US\$3,900-6,400

清 吳之章 鳥囀花濃 設色金箋 扇面鏡片 一七一二年作

題識：壬辰（1712年）秋日寫祝謙翁詞宗壽。玄菟吳之章。

鈐印：裁之、吳之章印

註：吳之章，字松若，號槎叟，江西人。出身於書香門第，通詩詞古文，擅長書法及繪畫。



910

910

WU XIZAI (1799-1870)

Cursive Script Calligraphy/Narcissus and Plum Blossom

A pair of fan leaves, mounted for framing, ink/ink and colour on gold-flecked paper

Calligraphy measures 17.5 x 53 cm. (6 7/8 x 20 7/8 in.)

Painting measures 19.7 x 56 cm. (7 3/4 x 22 in.)

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

Dedicated to Shoujun and Yaoting respectively

(2)

HK\$40,000-60,000

US\$5,200-7,700

釋文：東晉士人，互相陶淬。

至於王、謝之族，郗庾之倫，

縱不盡其神奇，咸亦挹其風味。

去之滋永，斯道愈微。

方復聞疑稱疑，疑得末行末；

古今阻絕，無所質問。

題識：吳郡書譜，綏君二兄先生正。讓之。

鈐印：攘之

題識：耀廷老伯大人正，讓之姪吳熙載。

鈐印：吳攘之

清 吳熙載 草書／雙清圖 水墨／設色灑金箋

扇面鏡片兩幅



911

911

ZHANG WENTAO (1764-1814)/LIANG TONGSHU (1723-1815)

Chrysanthemum and Rock/Running Script Calligraphy

A pair of fan leaves, mounted for framing, ink and colour/ink on paper

Painting measures 16.6 x 48.3 cm. (6 ½ x 19 in.)

Calligraphy measures 17.3 x 53.5 cm. (6 ¾ x 21 ⅛ in.)

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

Dedicated to Zhicun and Youhan respectively

(2)

HK\$30,000-50,000

US\$3,900-6,400

清 張問陶／梁同書 菊石圖／行書 設色／水墨紙本
扇面鏡片兩幅

題識：人於澹處秋偏瘦，花到殘時葉漸黃。

穉存仁兄正，船山。

鈐印：老船

釋文：後山云蘇公之門有客四人：黃魯直、秦少遊、晁無咎則長公之客也，張文潛則少公之客也。」魯直詩云：「晁子智囊可以括四海，張子筆端可以回萬牛。」文潛詩云：「長公波濤萬頃陂，少公嶮秀千尋麓。黃郎蕭蕭日下鶴，陳子峭峭霜中竹。秦文倩麗舒桃李，晁論崢嶸走珠玉。」可以見一時文獻之盛。

題識：又韓吾甥，山舟七十七歲書。

鈐印：山舟

註：張問陶（1764-1814），字仲冶，又字樂祖，號船山、四川遂寧人。鵬翮曾孫，乾隆五十五年（1790）進士，才情橫軼，世但稱其詩而不知書畫俱勝；書法放野近米芾。

一 節錄自《中國美術家人名辭典》，上海人民美術出版社，第846頁。



912

912

NI YUANLU (1593-1644)

Serene Mountain and Stream

Fan leaf, mounted and framing, ink on gold paper
15.5 x 50.5 cm. (6 1/8 x 19 7/8 in.)

Signed, with one seal of the artist

HK\$120,000-200,000

US\$16,000-26,000

明 倪元璐 溪山靜幽 水墨金箋 扇面鏡片

款識：元璐。

鈐印：倪元璐章

913

LI ZHAOHENG (1592-1664)/ LI QIZHI (1622-1692)

Landscapes and Pine

A set of three scrolls mounted as a handscroll, ink on paper
One *Landscape* measures 26.2 x 137.1 cm. (10 3/8 x 54 in.)

Pine measures 26.2 x 343 cm. (10 3/8 x 135 in.)

The other *Landscape* measures 26.2 x 91.5 cm. (10 3/8 x 36 in.)

Inscribed and signed, with a total of eight seals of the artists

Dated *xinchou*, *jiachen* and *renshen* year (1661, 1664 and 1692) respectively

All dedicated to Zipu

Colophons by Xiang Kui (1623-1702), Dong Le (1635-1699), Shen Zi (17th Century), Zhu Bei, Lu Ye, Zhang Biao, Gu Renlong (1610-1696), Cao Kenglun, Lu Zuofan (17th Century), Lu Guangxu (17th Century), Xu Dong (1792-1865), Lu Rou (1630-1699), Lu Yun (1662-?), Ye Xie (1627-1703), Yang Zhu (17th Century), Lu Jing and Li Yanshi (17th Century), with a total of forty-nine seals

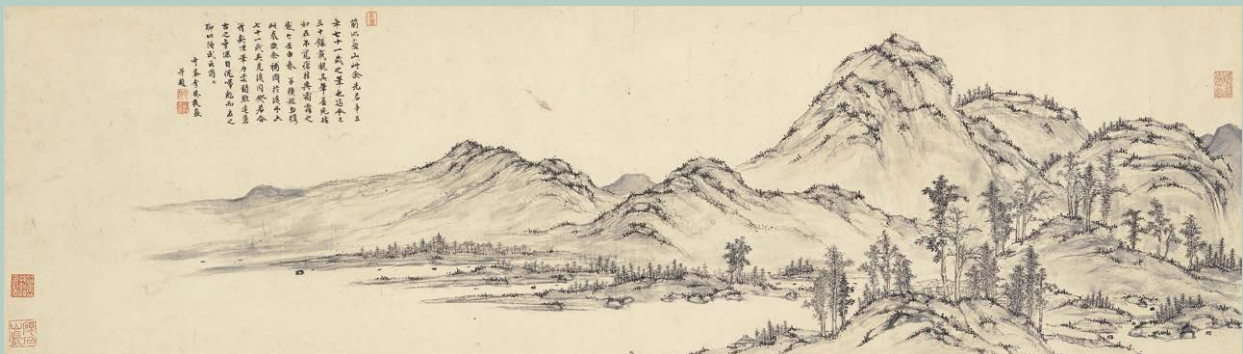
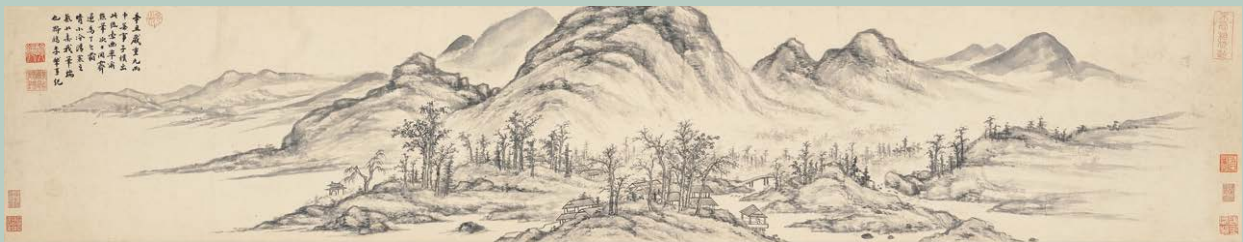
Sixteen collector's seals, including two of Chen Kuilin (1855-1928) and eleven of Tang Hanti (1816-1882)

Frontispiece by Shen Wei (1862-1945), with three seals

HK\$300,000-500,000

US\$39,000-64,000

明/清 李肇亨／李琪枝 山水松景合卷 水墨紙本 手卷
一六六一／一六六四／一六九二年作



李醉鷗奇峰父子山水項東井松景合卷 庚辰夏月 靜聽廬

913

李肇亨（1592-1664）《山水》

題識：辛丑歲（1661年）重九，雨中無事，子樸出此紙索畫，率爾點筆。次日開霽隱爲了之，霜晴小冷，清寒之氣似集我筆端也。醉鷗李肇亨紀。

鈐印：醉鷗、攜李李肇亨書畫記、秀州

李肇亨《松景》

題識：老懷何處寫，筆墨寓情深。遊戲成忙事，經營入靜心。好山多峯嶺，小塢自蕭森。吾郡無巖壑，時於畫裏尋。此辛丑歲（1661年）爲子樸侄孫所畫，甲辰（1664年）夏五，攜示復索我題，又爲書此以誌歲月。醉鷗。

鈐印：李肇亨印、醉鷗

項奎（1623-1702）、東樂（1635-1699）、沈彞（十七世紀）、朱璧、陸埜、張彪、顧人龍（1610-1696）、曹鏗倫、陸祚蕃（17世紀）、陸光旭（17世紀）、徐棟（1792-1865）題跋，共鈐印三十四方。

李琪枝（1622-1692）

題識：前所畫山，此余先君辛丑年（1661）七十一歲之筆也，迄今已三十餘載，觀其筆墨，宛然如在，不覺愴然，興霜露之感。今壬申（1692年）春子樸姪忽攜此卷，欲餘補圖於後，予亦七十一歲矣，先後同撥若合符契，但筆力柔弱，難追蒼古之氣，深自愧嘆，勉而應之，聊以繩武雲爾。水。奇峯李琪枝畫並題。

鈐印：琪枝、雲連氏、小李

陸棻（1630-1699）、陸筠（1662-?）、葉燮（1627-1703）、楊燦（17世紀）、陸競、李延是（17世紀）題跋，共鈐印十五方。

沈衛（1862-1945）題引首：先民矩矱。吾鄉文獻盛，江東書畫傳家，項、李同三百年來沾溉遍，至今高木有清風。庚辰（1940年）上巳後八日獲觀少巖鄉先生所藏李醉鷗父子及項東井諸老書畫卷因題。秀水沈衛，年七十九。

鈐印：碧漪坊居人、繡水沈衛、甲午翰林

藏印：陳夔麟（1855-1928）：少石審定、寶迂閣書畫記

唐翰題（1816-1882）：唐翰題審定記（二次）、質肅公孫翰題印長壽（三次）、唐翰題審定、鶴安平生真賞（四次）、硯石山長

其他：頂上嬰兒、不受相促迫、讀書草堂

簽條：李醉鷗奇峰父子山水、項東井松景合卷。庚辰夏月，靜聽廬。

鈐印：忍齋

註：沈彞（清）嘉善人。順治六年（1649）己丑科劉子壯榜進士，廷試第三甲第十二名。官徽寧道。

東樂即沈不負（1635-1699），字集九，號東樂，順治間諸生。

陸祚蕃，字武園，浙江平湖人，康熙十二年（1673）進士，翰林院庶起士、雲南道御史等，有《粵西偶記》等。

陸光旭，字始旦，號鶴田，平湖人，順治九年（1652）進士。

楊燦，字仲昭，雲南祥雲縣人，康熙九年（1670）進士。

李延是，清代醫家，字期叔，17世紀中人，河北趙郡人，著有《脈決匯辨》。



914

VARIOUS OWNERS

914

TANG YIN (1470-1523)

Spring Excursion

Fan leaf, mounted and framed, ink and colour on gold paper
18.5 x 51 cm. (7 ¼ x 20 in.)

Signed, with one illegible seal

Two collector's seals, including one of Pan Zhengwei (1791-1850)

PROVENANCE:

Lot 782, 27 May 2013, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

HK\$600,000-800,000

US\$77,000-100,000

明 唐寅 春遊行樂圖 設色金箋 扇面鏡框

款識：（吳郡）唐寅。

一印漫漶

藏印：潘正煒（1791-1850）：季彤審定

其他：靈臺鑒定真蹟

來源：香港佳士得，中國古代書畫拍賣，2013年5月23日，編號782。

915

WANG FU (1362-1416)

Riverscape After Rain

Hanging scroll, ink on paper

78 x 30 cm. (30 ¾ x 11 ¼ in.)

Inscribed, signed and dated mid-spring, second year of the Yongle period (1404), with two seals of the artists

Colophons by Hua Ying and Zhan Zhonghe (1488-1505), with a total of two seals

One collector's seal

Inscriptions on the mounting by Yan Shiqing (1873-1929) and Xiang Dizong (1889-1969), with a total of six seals

Titleslip by Xiang Dizong

LITERATURE:

Xiang Dizong, *Selected Famous Paintings of the Past Dynasties*, Gu Huan Society, Tianjin, August 1942.

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

US\$130,000-190,000

明 王緜 溪雨初晴圖 水墨紙本 立軸 一四〇四年作

題識：永樂二年（1404）仲春日九龍山人王緜。

鈐印：王芾之印、孟端

題跋：華滌：溪雨初晴漲碧流，白蘋紅蓼不勝秋。

清時好應徵書起，肯為綸竿老釣舟。華滌。

鈐印：雲汀

詹仲和（1488-1505）：雨過磯頭綠水香，水深更放釣絲長。

分明一段江村意，楓葉蘆花共夕陽。

詹仲和。

鈐印：詹仲和

藏印：樂琴書以消夏

裱邊題跋：

顏世清（1873-1929）：

1. 山人畫獨辟幽異，蒼渾樸茂，一時間兩。余向藏山人山水長卷及大冊皆著名劇跡。今又得此（卷）幅，可謂物聚於所好。先是乙卯歲得是幅于友人處，頗愜予懷。不意四歷寒暑，竟歸寒木堂。余於書畫，每有奇遇，或厄我者，造物乃冥冥扶助之，推之人事，比比皆然，不僅書畫一端，自呼信天主人，誰曰不宜。戊午（1918年）夏六月，瓢叟記。

鈐印：寒木堂

2. 山人跋自畫冊子有云，古來畫家無慮林。立能作畫者，其人未必能知畫，能知畫又能作畫者，其人必傳。否則雖能畫，亦等諸俗工耳。諒哉斯言！今之能畫者自不乏人，能知畫者百不得一。山人既能畫又能知畫，此畫所以超凡入聖也。在張垣權署，悶坐無事，偶展此幅，因憶山人語，附記以告世之能畫知畫者。己未（1919年）春夜懸腕書。瓢叟。

鈐印：自矜龍、顏世清印

向迪琮（1889-1969）：

史稱山人博學工詩歌、能書畫，山水竹石妙絕一時。性恬淡、不慕榮利。生於元至正二十二年，卒於明永樂十四年。此幅蓋山人四十三歲時所作。森秀蒼逸，與黃鶴山樵、盛子昭諸人。筆法極近，且相伯仲也。幅中題者華漾，其行述雖無可考第，玩其詩意似與山人至契。蓋惜其終老林泉，不求仕進耳。山人永樂間曾以薦供事文淵閣，或在作此畫後耶。又題者詹仲和，明鄞人，名僊又名禾仲，和其字也。學書師王右軍、趙子昂，皆逼真。年七十餘名動公卿，而狷潔自好，終不屑巧一官。茲與山人畫幅並垂至今，真可謂不朽矣。予既得寒木堂此幅，歎其題識荒率，爰補記之。壬午（1942年）春正月柳溪老人沽上玄晏室。

鈐印：向迪宗仲堅父、玄晏室主小璽、
向中堅考訂書畫鈐記

向迪琮題簽：九龍山人清谿漁隱圖立軸。

戊寅（1938年）秋九月十又□□玄晏室
珍藏。

出版：向迪琮，《歷代名賢畫粹》，古歡社，天津，
民國31年（1942）8月。

九龍山人清谿漁隱圖立軸
此畫稿九月十又
玄晏室珍藏





916

916

WITH SIGNATURE OF QIAN XUAN
(13TH-14TH CENTURY)

Mice, Fruits and Lotus Pods

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

34.5 x 36.2 cm. (13 5/8 x 14 1/4 in.)

Signed, with one seal of the artist

One collector's seal and three illegible 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\$80,000-100,000

US\$11,000-13,000

元／明 錢選（款） 鼠啖蓮莢
設色絹本 冊頁鏡框

款識：吳興錢選畫。

鈐印：舜舉

藏印：李鴻鈞

三印漫漶

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。



917

917

ZHAO YONG

(ATTRIBUTED TO, 1289-AFTER 1363)

Tiger

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

21.5 x 21.5 cm. (8 1/2 x 8 1/2 in.)

Signed, with a partial seal of the artist

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\$100,000-200,000

US\$13,000-26,000

元 趙雍（傳） 老虎 設色絹本
冊頁鏡框

款識：仲穆。

鈐印：仲穆（半印）

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。

918

WITH SIGNATURE OF SU HANCHEN
(13TH-14TH CENTURY)

The Knickknack Peddler

Album leaf, mounted and framed, ink and colour on silk
38.8 x 28.6 cm. (15 ¼ x 11 ¼ in.)
Signed, with one collector's seal

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\$80,000-100,000

US\$11,000-13,000

元／明 蘇漢臣（款） 貨郎圖 設色絹本 冊頁鏡框

款識：蘇漢臣。

藏印：王氏宗莊

註：此幅乃一宋元名賢繪冊之其中一開；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。



918

919

ANONYMOUS (16TH CENTURY)

Bamboo and Bird

Scroll, mounted and framed, ink and colour on silk
22.2 x 21.8 cm. (8 ¾ x 8 ⅝ in.)
With one damaged seal

HK\$50,000-70,000

US\$6,500-9,000

明 無款 竹間鳥語 設色絹本 鏡框

一印殘缺



919



920

920

ANONYMOUS (14TH-17TH CENTURY)

Prunus and Sparrows

Hanging scroll, ink and colour on silk

27.5 x 27.9 cm. (10 7/8 x 11 in.)

With two illegible seals

HK\$30,000-50,000

US\$3,900-6,400

元/明 無款 梅竹雙雀 設色絹本 立軸

兩印漫漶

921

ANONYMOUS (12TH-14TH CENTURY)

Lotus and Egret

22.7 x 16.5 cm. (8 7/8 x 6 1/2 in.)

Hanging scroll, ink on paper

One collector's seal of Miao Yuezao (1682-1761)

HK\$30,000-50,000

US\$3,900-6,400

南宋/元 無款 荷塘白鷺 水墨紙本 立軸

繆曰藻 (1682-1761) 藏印：曰藻珍玩

註：繆曰藻 (1682-1761)，字文字，號南有居士，蘇州人。富藏書畫，室名繆晉齋，藏印有“曰藻珍玩”、“吳門繆氏珍賞”、“蘭陵繆氏收藏印記”等。



921

922

ANONYMOUS (14TH CENTURY)

Plum Blossom

Hanging scroll, ink on paper

112.5 x 33.5 cm. (44 1/4 x 13 1/4 in.)

With two seals of Zeng Mian (14th Century)

HK\$60,000-80,000

US\$7,700-10,000

元/明 無款 墨梅 水墨紙本 立軸

曾勉鈐印：植居、偃月齋

註：曾勉 (元)，號植居，又號偃月齋，植溪人。善畫水仙、山礬、墨梅。

— 錄自《中國美術家人名辭典》，上海人民美術出版社，第 1079 頁。

923

ANONYMOUS (15TH-17TH CENTURY)

Bamboo and Crane

Hanging scroll, ink and colour on silk

95.5 x 30 cm. (37 3/8 x 11 3/4 in.)

Without signature or seal

HK\$30,000-50,000

US\$3,900-6,400

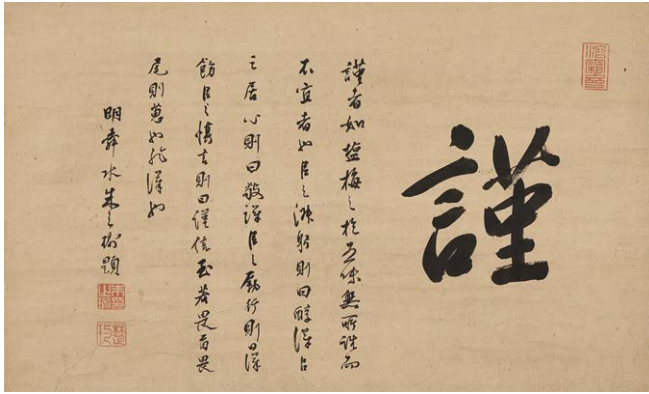
明 無款 平安雙壽 設色絹本 立軸



922



923



924

924

ZHU ZHIYU (1600-1682)

Running Script Calligraphy

Hanging scroll, ink on paper

34.5 x 56.7 cm. (13 5/8 x 22 3/8 in.)

Signed, with three seals of the artist

Inscription on the inside cover of the wooden box, dated 1700

HK\$30,000-50,000

US\$3,900-6,400

明 朱之瑜 行書 水墨紙本 立軸

款識：明舜水朱之瑜題。

鈐印：朱之瑜印、楚璵、溶霜齋

木盒蓋內題識：源義西元祿十三年（1700）辰七月奉項戴候。



925

925

ANONYMOUS (15TH-16TH CENTURY)

Plum Blossom

Hanging scroll, ink on paper

116.5 x 59 cm. (45 7/8 x 23 1/4 in.)

One pictorial seal

Colophon by Lan Zhai, with one illegible seal

HK\$120,000-200,000

US\$16,000-26,000

明 無款 梅花圖 水墨紙本 立軸

肖形印一方

懶齋題跋：寫出梅花春一窠，尋口幾度蝶相過。

乾坤枝上無口月，口口口口恨可多。

懶齋老拙題。

一印漫漶

畫背題識：妙心寺懶齋禪師贊，古法眼元信筆梅花圖。

926

LU JI

(ATTRIBUTED TO, CIRCA 1475-1503)

Birds and Flowers

Hanging scroll, ink and colour on silk
185 x 99 cm. (72 ¾ x 39 in.)

One collector's seal of Wang Jiqian
(C.C. Wang, 1907-2003)

PROVENANCE:

Lot 1017, 25 November 2014, Fine
Chinese Classical Paintings and
Calligraphy, Christie's Hong Kong.

NOTE:

Active during the early Ming dynasty,
Lu served as a revered artist at the
Imperial court and was best known for
his elegant bird-and-flower paintings
amongst other genres. His works were
highly influential for many Japanese and
Korean painters.

This intricately composed and
luxuriously detailed painting has the
air of grandeur often seen in Lu Ji's
oeuvre, though there is no inscription
to confirm authorship.

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

US\$100,000-130,000

明 呂紀 (傳) 梅柳聚禽圖
設色絹本 立軸

王己千 (1907-2003) 藏印：王季遷海
外見名跡

題簽：明呂紀梅柳聚禽圖真跡神品。
無言鑒定並署，乙未 (1995) 年
三月二十日。

來源：香港佳士得，中國古代書畫拍賣，
2014年11月25日，編號1017。


註：呂紀，字廷振，號樂愚。鄞 (今浙
江寧波) 人。以畫被召入宮，值仁
智殿，授錦衣衛指揮使。擅花鳥、
人物、山水，以花鳥著稱於世。對
日本，朝鮮等國家的花鳥畫家有深
遠的影響。

此無款巨幅花鳥，構圖慎密，細節
精準，富麗堂皇的裝飾造型及意境
的表達，皆顯明朝呂紀之風範。

明呂紀梅柳聚禽圖真跡神品
無言鑒定並署乙未三月二十日



926



Anthology of Ink *Chinese Painting and Calligraphy from the Dr. S.Y.Yip Collection*

Collecting is a labour of love. A serious collector is not only good at acquiring quality works but also well-educated about each and every piece of his/her collection.

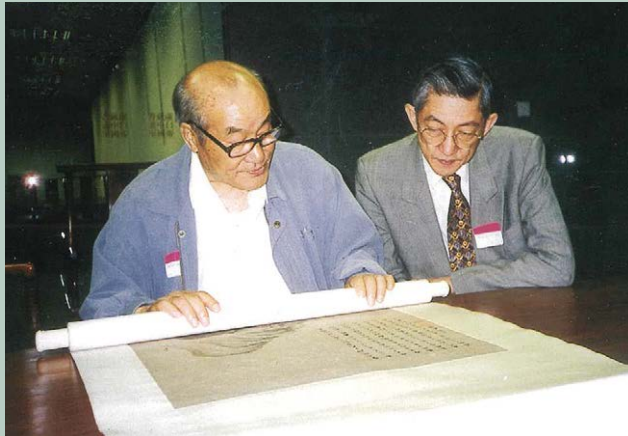
Dr. S.Y.Yip started collecting in 1969 under the guidance of his fifth uncle Mr. H. G.Yip and Mr. C. T. Chiu. He was then introduced to the Min Chiu Society and later acquired a long handscroll *Rivers Xiao and Xiang* by Wang Chen (Lot 937) from the renowned Taiwanese collector Mr. Chiang Chao-Shen. This work shows the exquisite dry ink techniques of the artist. Through his acquaintance with Mr. Low Chuck Tiew (1911-1993), owner of the Xubaizhai, Dr. Yip purchased *Landscape* by Dong Qichang (Lot 930). And on one of their trips Dr. Yip acquired a *Landscape* album by Cheng Tinglu (Lot 947) at a hotel friendship store in Lanzhou. As time went by Dr. Yip's knowledge in appreciation, authentication and collecting was greatly enhanced.

Amongst his friends, collectors and connoisseurs, Dr. Yip has the fondest memories of the late Mr. Liu Jiu'an (1915-1999), a member of the State Committee on Authentication at the Palace Museum of Beijing. He has precious kept all his correspondences with Mr. Liu, whom he treated as his mentor and bosom friend. Thanks to this relationship Dr. Yip further acquired *Children at Play* by Wang Su (Lot 943), *Drinking Cards with Illustrations of Daoist Immortals* by Ren Xiong (Lot 940), *Landscape* by Dai Dayou (Lot 936), *Landscape* by Cheng Fang (Lot 934), *Calligraphy of Manuscripts by Jin and Tang Masters* by Dong Qichang (Lot 929), *Calligraphy in Running Script* by Bi Yuan (Lot 944). The *Drinking Cards with Illustrations of Daoist Immortals* is particularly rare and important in terms of its place in the history of Chinese woodblock prints. This is one of the two gems of Dr. Yip's collection; the other gem is *Children at Play* by Wang Su because of its superb quality.

Another very special work from the collection is *The Apricot Groves* by the Qing master Gao Fenghan (Lot 927). Dated 1743, Gao executed this work with his left hand, as his right hand was paralyzed since 1738. It was dedicated to his doctor Zhao Chengfu, expressing gratitude for his treatment. Being a medical practitioner, Dr. Yip always has this painting in his mind.

While Dr. Yip has later switched his collecting towards Ming furniture, his passion and quest for knowledge in Chinese paintings and calligraphy keep going on, making him a very serious and highly respected collector.

Christie's Hong Kong is very honoured to be entrusted by Dr. S.Y.Yip to present a total of 38 Chinese paintings and calligraphy in our Autumn 2019 sales. 26 classical works will be featured in this sale, and 12 modern paintings will be auctioned in our Fine Chinese Modern Paintings sale to be held on 26 November 2019 (Lots 1218-1231).



Mr. Liu Jiu'an (left) and Dr. S. Y. Yip
劉九庵先生（左）與葉承耀醫生



Dr. S. Y. Yip with Mr. C. T. Low (right) at the Xubaizhai
Gallery, Hong Kong Museum of Art.
葉承耀醫生與劉作籌先生（右）攝於虛白齋畫廊，香港
藝術館。

聚墨留香 攻玉山房藏中國書畫

收藏是一種對於文物珍惜愛護的行為表現。藏以家名，非特收藏專精，還必須有學有識，尤以在藏品中體現自家識見為難。以故收藏者衆，而藏家者稀。

攻玉山房主人葉承耀醫生收藏之始，受其五叔葉海谷和招曙東二先生啓蒙，後來加入敏求精舍，聆受前輩師友指點，還從台北蔣穀孫手上購得王宸《瀟湘圖》長卷（拍品編號 937），為王宸枯墨之最。數年之間，學識涵養和藏品都有所增進。葉醫生早歲在香港結識虛白齋劉作籌先生，獲益良多，受其指點購入董其昌《山水金箋》（拍品編號 930），又在蘭州旅途中自友誼商店購得程庭鶯《山水冊》十四開（拍品編號 947）。

葉醫生與諸多藏家和鑒定家交往中，記憶猶新的是與故宮博物院書畫鑒定專家劉九庵先生（1915–1999）的往還，至今仍然保存數十通劉先生書札。透過劉先生的專業鑒定與指導意見，介紹葉醫生購藏了王素《嬰戲圖冊》（拍品編號 943）、任熊白描《列仙酒牌》（拍品編號 940）、戴大有綾本《山水》（拍品編號 936）、程澆綾本《山水》（拍品編號 934）、董其昌《臨晉唐名家帖雜冊》十二開（拍品編號 929）、畢沅《水墨花箋行書》五幅（拍品編號 944）等作品。其中任熊《白描列仙酒牌》原稿，在繪畫史和中國版畫史上具有重要意義和代表性，深明中國版本的葉醫生將其列入攻玉山房雙璧珍品之一，尤見愛惜之情；另一種為王素《嬰戲圖冊》，是其傳世珍品。值得一提的是清高鳳翰《杏林圖》（拍品編號 927），此卷由高氏病愈以左手書予趙誠夫醫生，銘謝救命之情。同為醫者，葉醫生尤其珍愛《杏林圖》的意義與價值。

葉醫生後來轉向明式家具的收藏，書畫收藏名聲為其家具精品所掩，但是他對於書畫的喜好和研究至今不減。葉醫生深愛中國傳統文化，對於中國書畫與家具都有自己深切的體會與識見，藏家之譽，實至名歸。佳士得承蒙葉承耀醫生信任，委託珍藏中國古代、近現代書畫共 38 件作品（近現代 12 件作品見中國近現代畫圖錄編號 1218–1231），倍感榮幸。期盼透過此次攻玉山房的藏品，可以讓更多喜愛中國書畫藝術的來賓欣賞、認識葉醫生的收藏。



927

927

GAO FENGHAN (1683-1749)*The Apricot Groves*

Handscroll, ink and colour on paper

Painting measures 28 x 44.5 cm. (11 x 17 ½ in.)

Colophon measures 28 x 19.5 cm. (11 x 7 ¾ in.)

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

Dedicated to Chengzhi

Colophon and frontispiece by the artist, with a total of seven seals

Dated autumn, seventeenth day, seventh month, *guihai*, eighth year of the Qianlong period (1743)

Five collector's seals of Xu Xiaopu (1887-1959)

LITERATURE:*The Elegant Brush, Chinese Paintings under the Qianlong Emperor*, Museum of Art, Hong Kong, 1986, pl.28.*Anthology of Ink-Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection*, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2004, pp.58-59, pl. 18.**HK\$500,000-800,000****US\$65,000-100,000**

清 高鳳翰 杏林圖 設色紙本 手卷 一七四三年作

題識：杏林圖。

為誠之兄贈，弟翰左手並題。

鈐印：西、園

題跋：醫友趙二兄誠夫先生，頻承數訪我病，晚景所依，朝夕時急。誠夫兄略不見所怠，意因病而得好友，與病魔且不翅有深感矣！病間賦詩畫冊以贈。

先生古仁者，醫國抱術深，小試活人手，聊摠濟物心，懸壺不向市，種杏自成林，宰相山中業，虛遊笑向禽。

其二支離老病榻，藥裏日奔忙。

延歲棄榆齒，多君圭七方，禮文渾不計，寒暑竟全忘。

慚愧平生意，窮交敢自荒。

乾隆八年（1743）歲在癸亥穉七月望日，病新起，詩成三日。

適我誠夫來相省視，又製冊怡成，輒出藏墨滌研對案，呈教此詩無論工拙，字更不較。

妍媸留之他日吾兩家子孫見之，自當想我兩人此日交情耳！

南阜老弟高鳳翰頓首左手具稿。

鈐印：遜、高鳳翰印、左臂

引首：杏林橘井有遺香。南阜老弟高鳳翰左手。

鈐印：苦書生、高子名翰之印、苟能通其言嘗謂不學可、別調

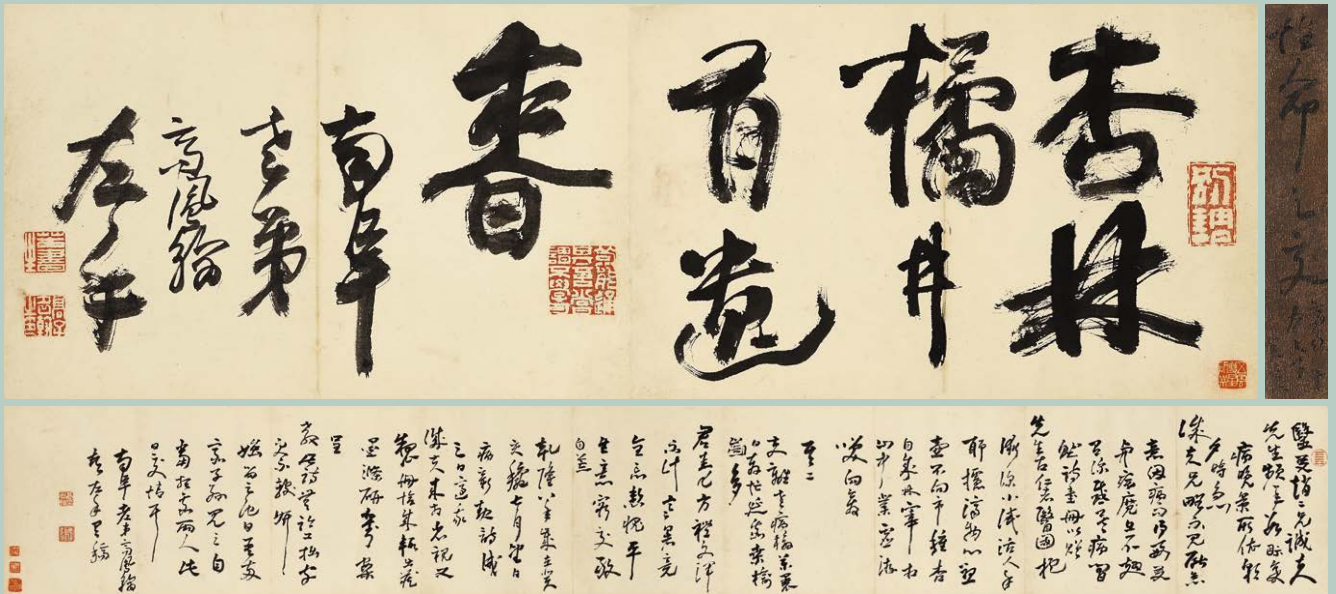
簾條：性命之交。南阜高左手。

藏印：徐小圃（1887-1959）：五雲雙星研齋（二次）、小圃所藏（二次）、徐放印

出版：《乾隆時代繪畫展圖錄》，香港藝術館，香港，1986年，編號 28。

《聚墨留香－攻玉山房藏中國古代書畫》，香港大學美術博物館，香港，2004年，第58-59頁，圖版18。

註：徐小圃（1887-1959），名放，上海寶山人。幼承庭訓，盡得其父杏圃公之傳。歷任上海國醫公會監察委員，新中國醫學院附屬醫院兒科主任，中國醫學院董事長，神州醫學總會副會長等職。中年後在兒科領域中形成了自己獨特的治療體系。



927



928

928

LUO PIN (1733-1799)

Gourds

Hanging scroll, ink on paper
29 x 38 cm. (11 3/8 x 15 in.)

Entitled and inscribed by Jin Nong (1687-1764) that the painting was created by Luo Pin, signed with one seal of Jin Nong. Dedicated to Wu Dou wishing his daughter's wedding.

Two collector's seals of Chen Nian (1877-1970)

LITERATURE:

Anthology of Ink-Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2004, p.86, pl. 28.

HK\$200,000-400,000

US\$26,000-51,000

清 羅聘 葫蘆圖 水墨紙本 立軸

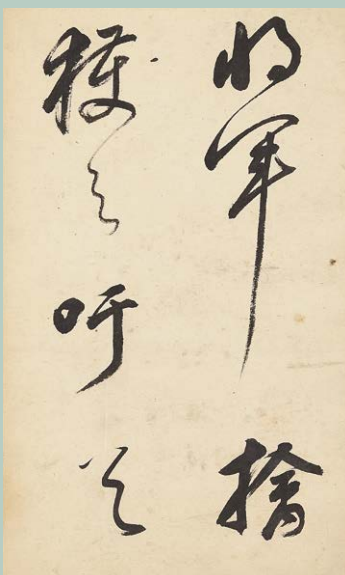
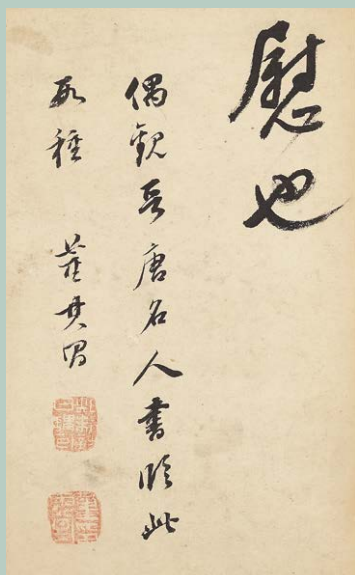
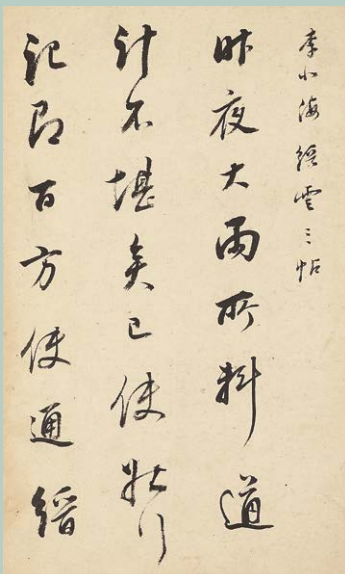
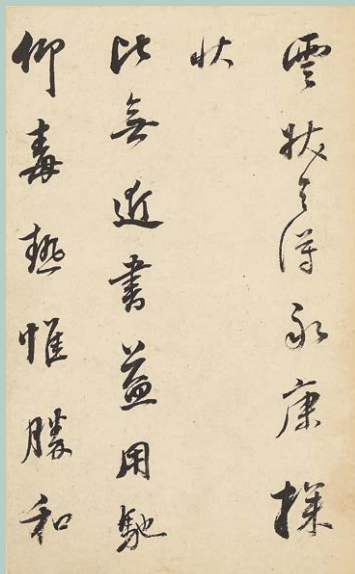
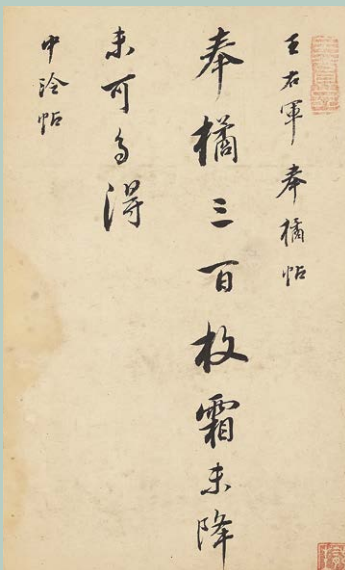
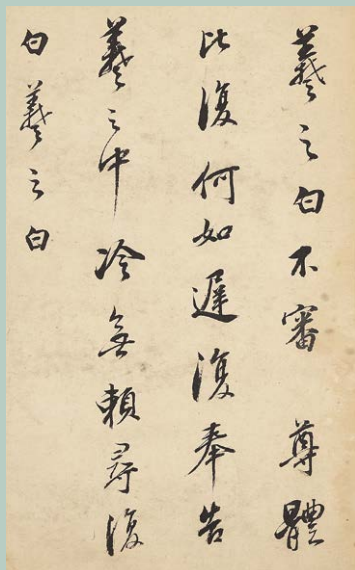
金農 (1687-1764) 題識：

一壺千金。此君家遠祖易林中語也。兩峰為五斗先生依樣畫之，予書此語以為五斗千金發兆（出閣）。昔邪居士。

鈐印：金吉金印

陳年 (1877-1970) 藏印：陳年、半丁審定

出版：《聚墨留香—攻玉山房藏中國古代書畫》，香港大學美術博物館，香港，2004年，第86頁，圖版28。



929

DONG QICHANG (1555-1636)

Calligraphy of Manuscripts by Jin and Tang Masters

Album of twelve leaves, ink on paper

Each leaf measures 26 x 16 cm. (10 ¼ x 6 ¼ in.)

Inscribed and signed, with three seals of the artist

One collector's seal

LITERATURE:

Anthology of Ink-Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2004, pp.176-179, pl. 51.

HK\$100,000-200,000

US\$13,000-26,000

明 董其昌 臨晉唐名家帖 水墨紙本 冊頁十二開

釋文：王右軍奉橘帖。奉橘三百枚，霜未降，未可多得。中冷帖。羲之曰，不審，專體比復何如，遲復奉告，羲之中冷無賴，尋復白，羲之白。平安帖。此粗平安，脩載來十餘日，諸人近集。存想明日當復悉來，無由同，增慨。黃耆帖。吾自不解療疾，庚新婦不得黃耆力，夫何疑，大慰之。得書帖。昨得期書知君可耳。晚雪帖。今奉梨三百，晚雪殊不能佳。李北海縉雲三帖。昨夜大雨，所料道計不堪矣，已使鑿行，記即百方，使通縉雲，城去得永康探秋，比無近書，益用馳仰壽熱，惟勝和兒郎無恙也，豈粗少理，張子有家事，望檢校與遞，可不示也，謹因馳白不具。吏部三弟改少傅，惘惘不已，五月廿九日邕諮。顏魯公帖。近聞劉中使至濤州，吳希光已降，足慰海隅之心耳，又聞磁州為盧子期所圍，舍利將軍擒獲之，吁足慰也。

題識：偶觀晉唐名人書臨此數種。董其昌。

鈐印：玄賞齋、知制誥日講官、董其昌印

藏印：龍生

出版：《聚墨留香－攻玉山房藏中國古代書畫》，香港大學美術博物館，香港，2004年，第176-179頁，圖版51。

930

DONG QICHANG (1555-1636)

Landscape

Hanging scroll, ink on gold paper

98 x 42.5 cm. (38 ¾ x 16 ¾ in.)

Inscribed with a poem and signed, with one seal of the artist

LITERATURE:

Selected Treasures of Chinese Art: Min Chiu Society Thirtieth Anniversary Exhibition catalogue, Woods Publishing Company, Hong Kong, 1990, pl. 27.

Anthology of Ink-Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2004, p.23, pl. 2.

HK\$1,200,000-2,200,000 US\$160,000-280,000

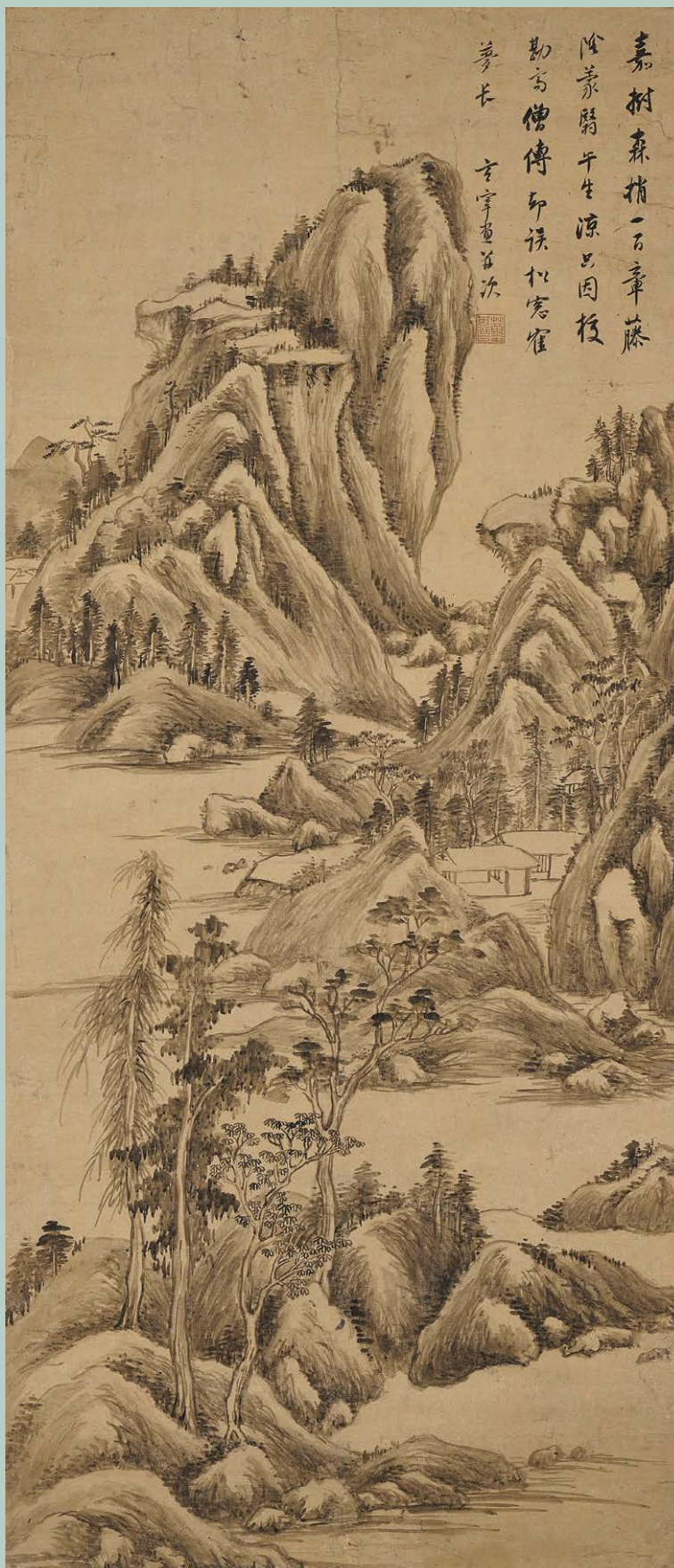
明 董其昌 山水 水墨金箋 立軸

題識：嘉樹森梢一百章，藤陰蒙翳午生涼。
只因校勘高僧傳，卻誤松窓雀夢長。
女宰畫並次。

鈐印：董其昌

出版：《歷代文物萃珍：敏求精舍三十週年紀念展》圖錄，香港兩木出版社，香港，1990年，圖版27。

《聚墨留香－攻玉山房藏中國古代書畫》，香港大學美術博物館，香港，2004年，第23頁，圖版2。





931

931

HE WUZOU (1581-1651)

Poem in Running-Cursive Script

Hanging scroll, ink on silk
163.5 x 46.3 cm. (64 3/8 x 18 1/4 in.)

Inscribed and signed, with four seals of the artist
Dedicated to Zhuojin
Titleslip inscribed by Lin Delu

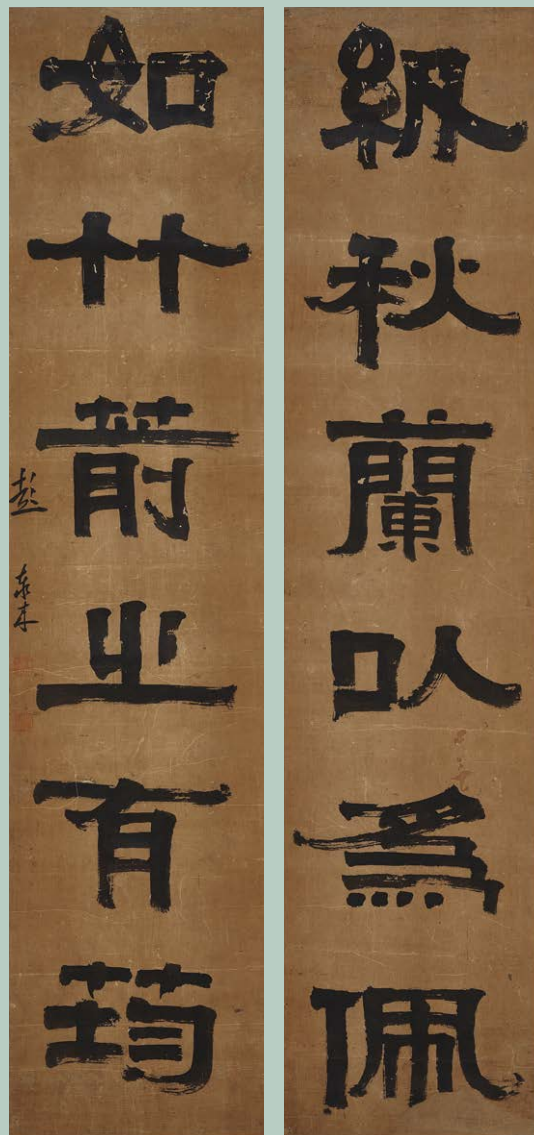
LITERATURE:

Anthology of Ink-Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2004, p.187, pl. 55.

HK\$40,000-60,000

US\$5,200-7,700

明/清 何吾騶 行草書 水墨絹本 立軸



932

釋文：天上多情似女牛，一年一度鎖新愁。
今年苦與同寒食，烏鵲橋邊倍報秋。

題識：七夕似著錦詞丈。何吾騶。

鈐印：大學士章、象岡（二次）、□文章□

簽條：何象岡草書七夕詩真蹟絹本。新會林氏德廬珍藏。

出版：《聚墨留香－攻玉山房藏中國古代書畫》，香港大學美術博物館，香港，2004年，第187頁，圖版55。

932

PENG TAILAI (1790-1867)

Couplet in Clerical Script

A pair of hanging scrolls, ink on paper
Each scroll measures 122 x 28 cm. (48 x 11 in.)
Signed, with two seals of the artist

(2)

LITERATURE:

Anthology of Ink-Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection,
University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2004,
p.235, pl. 74.

HK\$30,000-50,000

US\$3,900-6,400

清 彭泰來 隸書對聯 水墨紙本 立軸兩幅

釋文：紉秋蘭以爲佩，如竹箭之有筠。

款識：彭泰來

鈐印：子大老彭、天問閣

出版：《聚墨留香－攻玉山房藏中國古代書畫》，香港大學美術博物館，香港，2004年，
第235頁，圖版74。

933

WANG DUO (1592-1652)

Calligraphy in Cursive Script

Hanging scroll, ink on paper
124 x 29 cm. (48 ¾ x 11 ½ in.)
Signed, with one seal of the artist

Three collector's seals: two of Ou Hanbo (20th Century) and one of Zhang Xiangning (1909-1972)

LITERATURE:

Anthology of Ink-Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection,
University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2004,
p.193, pl. 57.

HK\$300,000-500,000

US\$39,000-64,000

明／清 王鐸 草書 水墨紙本 立軸

釋文：頓州衛瓘，惶恐闕音。
教望想懷，在外累年，始得還，甚踴躍。

款識：王鐸。孟冬。

鈐印：王鐸之印

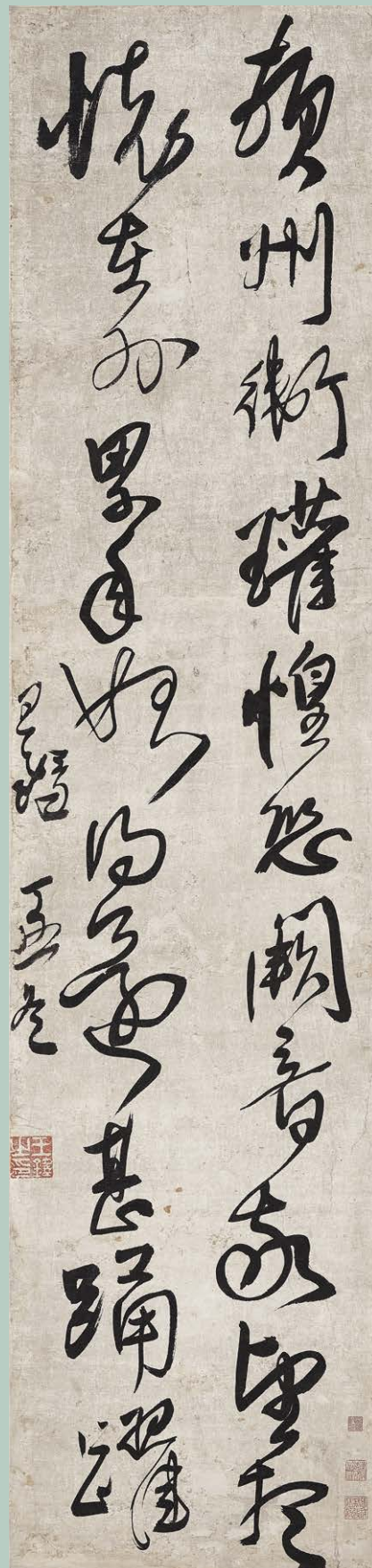
藏印：區漢波（20世紀）：區漢波藏、漢波銘心之品
張祥凝（1909-1972）：張祥凝收藏記

簽條：清王鐸王覺斯草書。

鈐印：正心誠意齋藏、漢功珍藏

出版：《聚墨留香－攻玉山房藏中國古代書畫》，香港大學美術博物館，香港，2004年，
第193頁，圖版57。

註：區漢波（20世紀），廣東南海佛山人。曾為廣州西如茶樓正櫃、蓮香樓股東兼任
司理。香港著名收藏家，室名「正心誠意齋」，收藏明清書畫甚多。



933



934

934
CHENG FANG (17TH CENTURY)

Landscape

Hanging scroll, ink on satin

154 x 53 cm. (60 5/8 x 20 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *renxu* year (1682)

Dedicated to Songweng's parents

LITERATURE:

Anthology of Ink-Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2004, p.46, pl. 13.

HK\$100,000-200,000

US\$13,000-26,000

清 程滂 山水 水墨綾本 立軸 一六八二年作



935

題識：壬戌（1682年）秋用范中立筆意恭祝松翁老父母年臺大年，治弟程滂。

鈐印：韻湛澄潭、程滂私印

出版：《聚墨留香－攻玉山房藏中國古代書畫》，香港大學美術博物館，香港，2004年，第46頁，圖版13。

註：程滂（清），字箕山，號岸舫，順天宛平（今北京市人）。歷代畫史彙傳作廣信人（今江西上饒），順治六年（1649）進士，官江西廣信知府。山水灑落渾厚，松石有別致。

935

ZHANG MU (1607-AFTER 1687)

Eagle

Scroll, mounted and framed, ink and colour on paper

110.5 x 42 cm. (43 ½ x 16 ½ in.)

Inscribed and signed, with two seals of the artist

Six collector's seals, including four of Ou Hanbo (20th Century)

Dated summer, *gengshen* year (1680)

LITERATURE:

Anthology of Ink-Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2004, p.28, pl. 5.

NOTE:

The collector's seals belong to three 20th century collectors and were stamped after the painting was being remounted.

HK\$80,000-100,000

US\$11,000-13,000

清 張穆 鷹圖 設色紙本 鏡框 一六八〇年作

題識：庚申（1680年）長夏寫，羅浮七十四叟張穆。

鈐印：張穆私印、穆之

藏印：區漢波（20世紀）：區漢波收藏記、漢波三十年精心所聚、漢波銘心之品、正心誠意齋印

其他：二次世界大戰後王文蘭搜藏、東莞鄧懋勳藏圖書印

出版：《聚墨留香－攻玉山房藏中國古代書畫》，香港大學美術博物館，香港，2004年，第28頁，圖版5。

註：六方藏印屬於二十世紀藏家，於畫作重新裝裱後鈐蓋。

936

DAI DAYOU (1639-AFTER 1712)

Landscape

Hanging scroll, ink and colour on satin

234.5 x 47.5 cm. (92 ¾ x 18 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated summer, *renzi* year (1672)

Dedicated to Fu Weng

LITERATURE:

Anthology of Ink-Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2004, p.44, pl. 12.

HK\$200,000-400,000

US\$26,000-51,000

清 戴大有 山水 設色綾本 立軸 一六七二年作

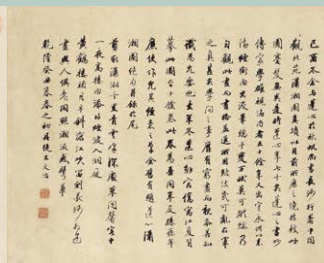
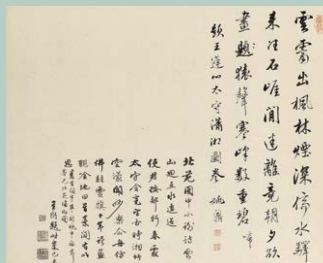
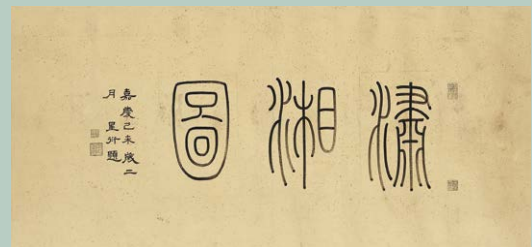
題識：壬子（1672年）長夏寫為富翁老先生，戴有。

鈐印：戴大有印、仍菴

出版：《聚墨留香－攻玉山房藏中國古代書畫》，香港大學美術博物館，香港，2004年，第44頁，圖版12。



936



937

937
WANG CHEN (1720-1797)
Rivers Xiao and Xiang

Handscroll, ink and colour on paper
51.5 x 355 cm. (20 ¼ x 139 ¾ in.)

Inscribed and signed, with three seals of the artist
Dated spring, second month, *guichou* year (1793)

Colophons by Wang Wenzhi (1730-1802), Yao Nai (1731-1815) and Sun Xingyan (1753-1818), with a total of eight seals
Frontispiece by Sun Xingyan, dated *jiwei* year of the Jiaqing period (1799), with four seals
Two collector's seals, including one of Jiang Gusun (1902-1973)

LITERATURE:

Anthology of Ink-Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2004, pp.83-85, pl. 27 and cover (detail).

HK\$220,000-350,000

US\$29,000-45,000

清 王宸 瀟湘圖 設色紙本 手卷 一七九三年作

題識：癸丑（1793）春二月背摹董北苑瀟湘圖真蹟第十二卷。
蓬心王宸，時年七十有四。

鈐印：王宸之印、子冰、柳東

題跋：

王文治（1730-1852）：己酉（1789）冬余與蓬心於秋帆尚書長沙行署中，同觀北苑瀟湘圖真蹟，以目前所歷之境持較此圖，毫髮無異。是時蓬心年七十矣。蓬心之畫，妙傳家學，雄視海內者五十餘年。又出守永州以來，湘煙衡雨，出沒筆端，千變萬狀，莫可縱跡，乃自觀此畫而畫格益進。所用皴法，幾可亂右軍之真甚矣。學問之事，靡有窮盡，而親參善知識，為尤要也。

去年冬蓬心解官僑寓江夏，背摹此圖至十餘卷，此卷為吾同年友孫葆年廉使作，允其經意之筆，余舊有題蓬心瀟湘圖絕句，并錄於尾。剪取瀟湘十里青，雲峰深處草間馨。客中一夜高樓雨，添得煙波入洞庭。黃鶴樓頭月半斜，滄江吹笛到長沙。相逢畫與人俱老，同照湘流感鬢華。乾隆癸丑（1793）暮春之初丹徒王文治。

鈐印：王文治印、曾經滄海

姚鼐（1731-1815）：雲霧出楓林，煙深停水驛。來往石崖間，迷離竟朝夕。欲畫（題）啼猿聲，寒峰數重碧。題王蓬心太守瀟湘圖卷。姚鼐。

鈐印：姬傳、姚鼐、夢穀

孫星衍（1753-1818）：北苑圖中小謝詩，雲山迴互水逶迤。使君按部行春處，太守含毫望古時。湘竹空濛聞妙樂，仙舟仿佛駐靈旗。十年讀書聯嶽地，回首秦關有所思。曩在關中舉秋帆中丞節署，見北苑瀟湘圖。星衍題時歲己未（1799）。

鈐印：孫星衍印、丁未對策上第、繡衣執法大夫印

孫星衍題引首：瀟湘圖。
嘉慶己未歲（1799年）二月。
星衍題。

鈐印：孫氏伯淵、東方廉使、玉堂粉署之章、五色雲見

藏印：蔣穀孫（1902-1973）：蔣穀孫
其他：顯堂真鑑

簽條：王蓬心太守摹董北苑瀟湘圖真蹟。己卯秋日，眾異珍賞。

出版：《聚墨留香－攻玉山房藏中國古代書畫》，香港大學美術博物館，香港，2004年，第83-85頁，圖版27及封面（局部）。



938

938

ZHAO ZHIQIAN (1829-1884)

Calligraphy in Seal Script

Fan leaf, mounted and framed, ink on gold paper

22 x 65 cm. (8 5/8 x 25 5/8 in.)

Inscribed, signed and dedicated to Xiaoxian, with one seal of the artist
One collector's seal

LITERATURE:

Anthology of Ink-Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2004, p.243, pl. 78.

HK\$200,000-400,000

US\$26,000-51,000

清 趙之謙 篆書 水墨金箋 扇面鏡框

釋文：漢地廣大，無不容盛。萬方來朝，臣妾使令。

題識：史游《急就篇》為嘯仙尊兄屬篆。搗叔趙之謙。

鈐印：之謙印信

藏印：吳偉佳所藏記

出版：《聚墨留香－攻玉山房藏中國古代書畫》，香港大學美術博物館，香港，2004年，第243頁，圖版78。



939

939

WU DACHENG (1835-1902)

Landscape

Round fan leaf mounted as a hanging scroll, ink on silk

26 cm. (10 1/4 in.) in diameter

Inscribed with a poem and signed, with one seal of the artist
Dedicated to Qiuya

LITERATURE:

Anthology of Ink-Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2004, p.147, pl. 43.

HK\$30,000-50,000

US\$3,900-6,400

題識：兩岸晚風黃鳥樹，一陂春水白鷗天。
仿石谷子意，秋涯二兄世大人正。吳大澂。

鈐印：清卿

出版：《聚墨留香－攻玉山房藏中國古代書畫》，香港大學美術博物館，香港，2004年，第147頁，圖版43。

清 吳大澂 山水 水墨絹本 團扇面立軸

The Multiple Significance of Ren Xiong's *Drinking Cards with Illustrations of Daoist Immortals*



REN XIONG (1823–1857) scholar name Weichang, sobriquet Xiangpu, was a native of Xiaoshan, Zhejiang province. He was a prolific artist who revolutionised traditional Chinese painting within his abbreviated career. As the founding leader of the Shanghai School of Chinese Painting, Ren championed a new mode of painting, which humbled the elitism of Chinese literati painters and celebrated the subject's character and emotions, as exemplified in his *Self-Portrait* (c. 1856) (Fig. 1) – now held at the Palace Museum in Beijing, China.

However, when Ren began studying portraiture, the local village master became outraged by the young boy's temerity in painting court people with a bald forehead and a raised foot, which was an extremely informal pose. In 1846, Ren shed the constraints of his dull hometown and travelled to neighbouring cities that had a more thriving cultural scene. Restless and eager to join the elevated artistic circles, Ren became acquainted with scholar-patron Zhou Xian (1820–1875) in 1848. Zhou was impressed by Ren's talent in chanting and composing poetry and subsequently invited the young artist to stay at his studio, known as the Fanhu Thatched Cottage. For the next three years, Ren made numerous copies of Tang and Song paintings and studied the works of late-Ming master Chen Hongshou (1598–1652), who was a major stylistic influence on Ren's figure paintings. By 1850, Ren encountered his second major patron Yao Xie (1805–1864), a famous Qing Dynasty poet and calligrapher who also welcomed Ren into his residence in Ningbo, Dameishanguan (Great Plum Mountain Hall). For about two months, the two began collaborating on one of Ren's most important works: the 120-leaf *Album after the Poems by Yao Xie*. According to Ren the collaboration was a perfect harmony.

In the years leading up to his death in 1857, Ren had become a very popular painter. In collaboration with contemporary woodblock carvers like Cai Zhou (n. d.), he worked on four series of woodcut printed books, including *Drinking Cards with Illustrations of Daoist Immortals*, *Portraits and Biographies of Illustrious Forebears from Yuyue*, *Portraits and Biographies of Ancient Masters*, and *Portraits and Biographies of Swordsmen*. Ren's inspiration behind the creation of *Drinking Cards with Illustrations of Daoist Immortals* stemmed from Chen

Hongshou, who in the early seventeenth-century created his own set of woodblock-printed drinking cards – *Water Margin Leaves*. These cards were a mixed media work which combined the gambling rules of Chinese playing cards and drinking games with ancient history and folklore. They were multi-purpose playing cards that served to amuse guests with wit and humour at festive gatherings.

Ren's *Drinking Cards with Illustrations of Daoist Immortals* is the last surviving masterpiece of the artist's original drinking cards series. Bespoke cards for the *tangbing* (flat bread usually eaten in a feast following a birth) banquet celebrating the *manyue* (occasion of being one month old) of his son, Ren Yu (1854–1901), the artist created forty sets of drinking cards based on his forty-eight striking illustrations of immortals with a brief poetic inscription and an instruction to drink wine. Among the scenes is Xu Feiqiong – a female Daoist immortal who brought Xu Hun, a Tang Dynasty poet, up to see the immortals enjoying a night of drinking and banqueting through his dreams (See Top Right image of the next page). Ren took inspiration from this story, which can be found in *Extensive Records of the Taiping Era*, and wrote the following inscription: "The wind blows over the sound of voices. Those who have the same surname, each drink two cups." What an amusing way to make guests drink more wine! The liveliness of Ren's drinking cards derives from the entertaining relationship between text and image; his artistic mastery over creating fine, yet dramatic brushstrokes; and the depiction of bold and zesty characters.

Ren's early death makes his works extremely rare and precious. After several reproductions, the original woodblocks of this lot was later found in Japan. This original album was first collected by Mr. Liu Jiu'an (1915–1999), who was a great connoisseur and member of the State Committee on Authentication in China. Eventually the album was acquired by Dr. S. Y. Yip under the mentorship and advice of Mr. Liu. In essence, *Drinking Cards with Illustrations of Daoist Immortals* represents not only a rich blend of Chinese culture, painting and poetry, but also a beautiful story about friendship and connoisseurship between Mr. Liu and Dr. Yip.

任熊《列仙酒牌》的多重文化意義

任熊（1823—1857），字渭長，又字湘浦，號不捨，浙江蕭山人。少年從村塾師學畫行像，竊變其法，以筆塗改行像奇貌怪行抗衡時制。可見其秉性雄強，不願泥古受縛。

1846年，任熊特立獨行的藝術個性，促使他離家遠寓杭州謀生，借居陸次山家中，交結江南諸多書畫同道。1848年結識周閑（1820—1875），借寓在周氏范湖草堂，三年間得睹古人名作，終日臨摹，滋養丹青。1850年，任熊得遇著名文人姚燮（1805—1864），藝術生命產生巨大轉折。姚燮善詩文，富收藏，任熊在寧波大梅山館寓居三年與姚燮詩畫唱和，今存見《大梅山館詩意圖冊》120幅最為世人熟知。

1853年，任熊結束遊寓生涯，娶妻回鄉生活。他在多年的臨摹創作中，精擅花鳥、山水、人物，揮毫得心應手，繪畫風格逐漸形成了自己的面貌，名聲在外，求畫者衆。期間繪製了《列仙酒牌》、《三十三劍客圖》、《于越先賢像傳贊》、《高士傳》等四種，與版刻家蔡照初合作進行雕版印刷。任熊人物師摹明陳洪綬，線條遒勁挺拔。無獨有偶，陳洪綬也有白描《水滸葉子》、《博古葉子》版刻傳世。因此，



Fig. 1 Ren Xiong, Self-Portrait, c. 1856, Collection of the Palace Museum, Beijing.
任熊《自畫像》，1856年作，北京故宮博物館藏。

任熊從事四種版刻的最初動機，也是從陳洪綬處取經而來。

酒令葉子是古人行酒令時的一種紙牌，印刷糊棧在硬紙片上，屬於輔助飲酒文化而產生的遊戲，綜合了書法、繪畫、雕版、印刷、酒令、歷史、傳說故事等多種文化演變而來，豐富並提升了品酒文化的內涵，也拓展、延伸了繪畫和雕版印刷業的文化覆蓋層面，是一種跨界合作的文化產物。任熊族叔任淇在《列仙酒牌序》說：“歲在甲寅孟春吉日……兒生彌月為湯餅會，宴賓布席，爰出列仙葉子，以修觴政。”《列仙酒牌》於咸豐四年（1854）二月刊成，由新安黃蒨拓印40部，於任熊之子任預滿月酒宴，招客釀飲。任熊畫刊、得子，可謂雙美。

《列仙酒牌》自先秦廣成子始，至北宋林逋止，共畫四十八位神仙，其中男性神仙有四十位，女性神仙有嫦娥、弄玉、毛玉姜、謝自然、女丸、許飛瓊、盧眉娘、羅郁共八位。如老子：“玄之道德五千言，不予藥，不與仙，不言白日昇青天。壽者飲。”（見右下圖）意思是老子著《道德經》五千言，所謂“玄之又玄，衆妙之門”，但不以藥道治病，不講神仙之事。《道德經》由壽者老子所寫，長壽即為仙，所以長壽之人要飲酒。又如許飛瓊：“天風吹下步虛聲。座有同姓，各飲二盃。”（見右上圖）此句詩及故事見於《詩話總龜》及《太平廣記》，記唐代詩人許渾夢遊仙山遇許飛瓊飲酒作詩。故事中許渾、許飛瓊都是許姓，所以酒牌說“座有同姓，各飲二盃。”由此可見，酒牌主角、文字及飲酒設計等，結合了古代神仙故事特性和趣味，衍生出新的酒牌文化。

任熊為海上畫派代表性人物，與其弟任薰、子任預、侄任頤並稱海上四任。任熊早逝，作品存世不多，刊刻四種，僅《列仙酒牌》存見於世，尤顯珍罕。《列仙酒牌》畫成刊版，版印數次漸漫漶，翻刻版片後來流傳日本，而手稿遺跡傳承至香港。據攻玉山房主人葉承耀博士所言，此冊《列仙酒牌》原為其師劉九庵先生舊藏，一見心賞，由劉先生交付保存至今。《列仙酒牌》既融會了古代各種文化，也承載著劉、葉之師生情誼。





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REN XIONG (1823-1857)

Drinking Cards with Illustrations of Daoist Immortals

Album of forty-seven leaves and one loose leaf

Each leaf measures 25 x 12 cm. (9 7/8 x 4 3/4 in.)

Each leaf inscribed and entitled a total of forty-eight names of the immortals

Entitled and signed on the first leaf, with one seal of the artist

Colophons by Yao Xie (1805-1864), Cao Xun (19th Century), Ren Qi (19th Century) and Lan

Shufu (19th Century)

Four collector's seals of Wang Zuyin

LITERATURE:

Anthology of Ink-Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection,
University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2004,
pp.129-135, pl. 39.

Drinking Cards illustrating Daoist Immortals by Ren Xiong from The Dr S Y Yip Collection (1&2),
University Museum and Art Gallery, The University of Hong Kong, Hong Kong, September 2006.

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

US\$160,000-280,000

清 任熊 列仙酒牌 水墨紙本 冊頁四十八開

首頁題識：列仙酒牌。任熊涓長作。

鈐印：筆芸山捨

目錄：廣成子、嫦娥、老子、關令尹、王子晉、弄玉、任光、黃初平、琴高、桂父、黃安、毛玉姜、黃石公、張良、孫登、謝自然、東方朔、劉政、清平吉、鍾離權、衛叔卿、劉剛、蔡經、壺公、梅福、張道陵、女丸、徐福、陵陽子明、蘇仙公、鄧伯元、陳世安、陶安公、郭璞、葛洪、陶宏景、王烈、薛昭、許長瓊、張杲、葉法善、藍采禾、許宸、韓湘、盧眉娘、羅郁、陳搏、林逋

姚燮（1805-1864）、曹岫（19世紀）、任琪（19世紀）、藍叔甫（19世紀）題跋於冊末
王祖蔭藏印四方

出版：《聚墨留香－攻玉山房藏中國古代書畫》，香港大學美術博物館，香港，2004年，第129-135頁，圖版39。

《列仙酒牌－南陽葉氏攻玉山房藏任熊原作》（兩冊），香港大學美術博物館，香港，2006年。

941

GAN TIANCHONG (18TH-19TH CENTURY)

Landscape

Hanging scroll, ink on paper

120 x 57 cm. (47 1/4 x 22 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated spring, *renchen* year (1772)

Two collector's seals, including one of Deng Cangwu (1900-1990)

LITERATURE:

Anthology of Ink-Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection,
University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2004, p.90, pl. 30.

HK\$60,000-80,000

US\$7,700-10,000

清 甘天寵 山水 水墨紙本 立軸 一七七二年作

題識：壬辰（1772年）小春作，呈鏞邦學長先生一啖。儕鶴甘天寵。

鈐印：群玉山樵、白石仙

鄧蒼梧（1900-1990）藏印：蒼梧審定

其他：黃氏維能珍藏

出版：《聚墨留香－攻玉山房藏中國古代書畫》，香港大學美術博物館，香港，2004年，第90頁，圖版30。

註：甘天寵，字正盤，號儕鶴，廣東新會人。乾隆三十五年（1770年）歲貢生。善書畫，瘦秀孤高，如其為人。有月嶺山房集。



941

942

ZHU ANGZHI (1764-AFTER 1841)

Landscape

Hanging scroll, ink on paper

178 x 94.5 cm. (70 x 37 1/4 in.)

Inscribed and signed, with one seal of the artist

LITERATURE:

Anthology of Ink-Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2004, p.97, pl. 32.

HK\$80,000-100,000

US\$11,000-13,000

清 朱昂之 山水 水墨紙本 立軸



942

題識：香光筆意，從唐人王洽潑墨中來，
不僅米襄陽、高彥敬法也。津里昂之。

鈐印：朱昂之

出版：《聚墨留香－攻玉山房藏中國古代書畫》，香港大學美術博物館，香港，2004年，第97頁，圖版32。

註：朱昂之，字青立、津里，江蘇武進人，僑居吳中，屬吳門畫派的職業畫家。山水得力於惲壽平、王翬，筆意勁峭，自成一格。



943

943

WANG SU (1794-1877)

Children at Play

Album of twenty leaves, ink and colour on paper

Each leaf measures 21 x 15.5 cm. (8 ¼ x 6 ½ in.)

Each leaf inscribed, with a total of twenty-one seals of the artist

One leaf signed and dedicated to Yinchang

EXHIBITED:

Hong Kong, Hong Kong Museum of Art, *Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition*, 25 October 1985 - 15 January 1986.

LITERATURE:

Anthology of Chinese Art: Min Chiu Society Silver Jubilee, exhibition catalogue, Hong Kong Museum of Art, Hong Kong, 1985, pp. 262-269, no. 90.

Transcending Turmoil: Painting at the Close of China's Empire, 1796-1911, Phoenix Art Museum, Phoenix, 1992, no. 38.

Anthology of Ink-Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection, University Museum and Art Gallery, The University of Hong Kong, 2004, pp. 105-111, pl. 35.

HK\$100,000-200,000

US\$13,000-26,000

清 王素 嬰戲圖 設色紙本 冊頁二十開

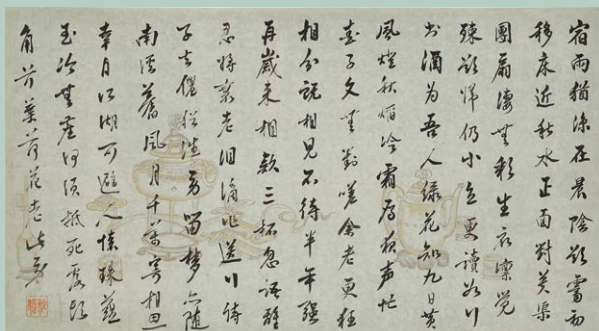
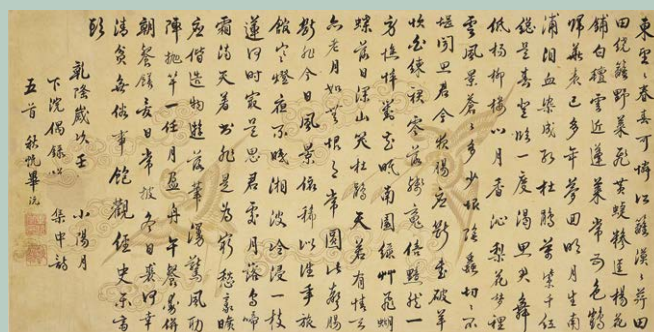
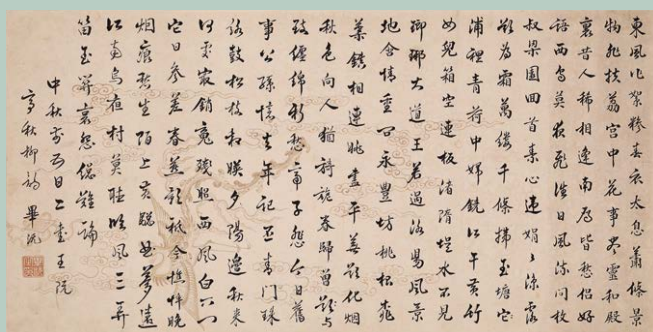
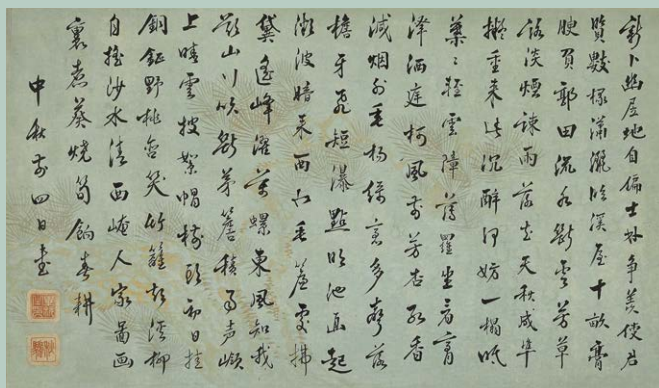
題識：

1. 春風走馬上林歸。
2. 葡萄方熟羣兒爭。
3. 不為拋石戲，團作打錢遊。
4. 錦街賽燈。
5. 鞦韆庭院日遲遲。
6. 試拽青龍地上行。
7. 小園鬪草來。
8. 大來欲作李將軍，試削竹弓習野射。
9. 瓜園鬪鳥。
10. 稚子跨多力，風竿臂能舞。他時一長成，應得健如虎。
11. 不似邨兒太蠢蠢，亦知雅玩可怡情。
12. 吟長先生清正。王素寫於竹里舊館。
13. 庭院深深蹴鞠忙。
14. 華屋鬧春未肯閒。
15. 風攜清籟入雲霄。
16. 秋園為樂自多方，叫跳只須瞞阿爺。
17. 九枝鑿下聽彈詞，六曲屏中偷演劇。
18. 放鴿閒時便賭棋。
19. 一家富貴自平安。
20. 兒童亦愛西天佛，破卻工夫雪作成。

鈐印：王素（三次）、中郎、小梅（九次）、素（三次）、小梅之印、王、中子、王郎、王素之鉞

展覽：香港，香港藝術館，“中國文物集珍：敏求精舍銀禧紀念展覽”，1985年10月25日-1986年1月15日。

出版：《中國文物集珍：敏求精舍銀禧紀念展覽》圖錄，香港藝術館，香港，1985年，第262-269頁，編號90。
 《超越動盪：中國帝國關閉時的繪畫，1796-1911》，美國鳳凰城美術博物館，鳳凰城，1992年，編號38。
 《聚墨留香－攻玉山房藏中國古代書畫》，香港大學美術博物館，香港，2004年，第105-111頁，圖版35。



944

BI YUAN (1730-1797)

Calligraphy in Running Script

Album of five leaves, ink on patterned coloured paper

Various sizes, each measures approx. 32 x 63 cm. (12 1/2 x 24 3/4 in.)

Four leaves inscribed and signed, with a total of eight seals of the artist

LITERATURE:

Anthology of Ink-Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2004, pp. 219-221, pl. 67.

HK\$80,000-120,000

US\$11,000-15,000

清 畢沅 行書 水墨花色箋 冊頁五開

題識：中秋前四日書。

中秋前五日二書王阮亭秋柳詩，畢沅。

秋帆畢沅，書格言四則。

乾隆歲次壬口小陽月下浣，偶錄口集中詩五首。

秋帆畢沅。

鈐印：秋飄（四次）、畢沅之印（四次）

出版：《聚墨留香－攻玉山房藏中國古代書畫》，香港大學美術博物館，香港，2004年，第219-221頁，圖版67。



945

945
LIANG YUWEI (1844-1917)

Couplet in Clerical Script

A pair of hanging scrolls, ink on paper
Each scroll measures 249 x 44.5 cm.
(98 x 17 ½ in.)

Inscribed, signed and dedicated to Yeting,
with three seals of the artist
Dated second month, *jihai* year of the
Guangxu period (1899)

(2)

LITERATURE:

Anthology of Ink-Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2004, p. 257, pl. 84.

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

清 梁于渭 隸書對聯 水墨紙本
立軸兩幅 一八九九年作



946

釋文：弱水無波海上珠塵歸乃畝，
景星如月中琪樹縹非煙。

題識：光緒己亥（1899）二月，書為業庭仁
兄雅屬，瀛洲外史梁于渭。

鈐印：梁于渭印、航叔、御賜琴書暇景

出版：《聚墨留香－攻玉山房藏中國古代書
畫》，香港大學美術博物館，香港，
2004年，第257頁，圖版84。

946

MONK TIANRAN (1608-1685)

Poem in Running Script

Hanging scroll, ink on silk
195 x 38.5 cm. (76 ¾ x 15 ½ in.)

Inscribed and signed, with two seals of the
artist

Dated mid-spring, *dingwei* year (1667)

Dedicated to Madame Cui for her birthday

LITERATURE:

Anthology of Ink-Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2004, p. 201, pl. 59.

HK\$80,000-120,000

US\$11,000-15,000

清 天然和尚 行草書詩 水墨絹本
立軸 一六六七年作

釋文：佛子難忘衆母恩，瞿夷曾證涅槃門。
離家報盡劬勞德，長壽因緣豈易論。

款識：丁未仲春（1667年）為崔夫人壽。
丹霞老人。

鈐印：釋函罽印、天然道人

藏印：露路趙氏

出版：《聚墨留香－攻玉山房藏中國古代
書畫》，香港大學美術博物館，香港，
2004年，第201頁，圖版59。

註：天然和尚，法號函罽，又號丹霞上人，
俗姓曾，名起莘，廣東番禺人。原是明
朝崇禎年間的舉人，也是嶺南有名的詩
人。赴京考進士不中，染病途中，許願
如果痊癒，定當出家學道。果痊癒，遂
出家為僧。後在番禺創建海雲寺。他的
雙親，妻子，家人等都先後出家。

947

CHENG TINGLU (1796-1858)

Landscape

Album of fourteen leaves, ink/ink and colour on paper

Each leaf measures 15.3 x 24.2 cm. (6 1/8 x 9 1/2 in.)

Each leaf inscribed and last leaf signed and dated tenth day, eleventh month, *guichou* year (1853), with a total of sixteen seals of the artist

Colophons by Cheng Tinglu, Li Fang and Pu Ru (1896-1963)

LITERATURE:

Transcending Turmoil: Painting at the Close of China's Empire, 1796-1911, Phoenix Art Museum, Phoenix, 1992, no. 23. (First and seventh leaf)
Anthology of Ink-Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2004, pp. 120-123, pl. 37.

HK\$80,000-100,000

US\$11,000-13,000



947

清 程庭鷺 山水冊 水墨/設色紙本 冊頁十四開

一八五三年作

末頁題識：江貫道溪山雪霽。比年所遇名蹟，有時時往復胸臆間者，輒略存其意，凡得一十四幀，當為篋中粉本云。

癸丑（1853年）仲冬十日程庭鷺記。

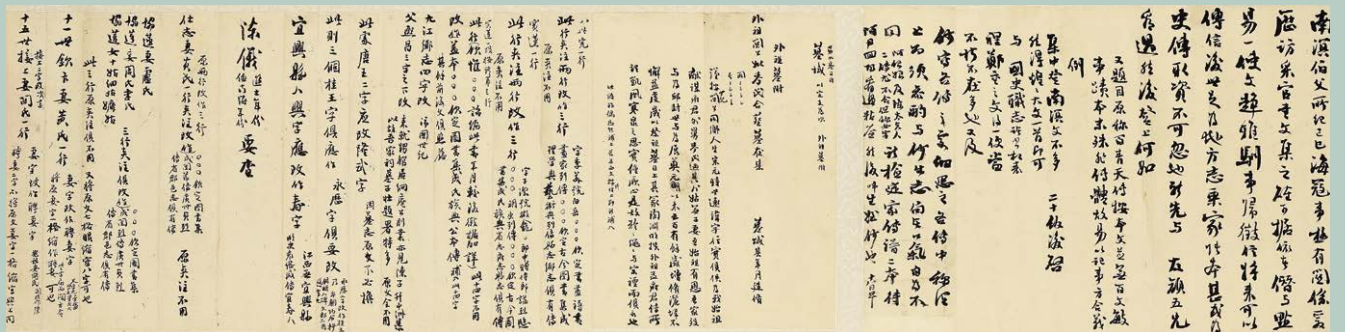
鈐印：序伯（十四次）、庭鷺、程長孺

藏印：義州李放、李放嗣守、李放審定、繪境軒、繪境軒畫記、狷崖審定真跡、猛庵審定、父子嶠榮書畫學

程庭鷺、李放、溥儒（1896-1963）題跋

出版：《超越動盪：中國帝國關閉時的繪畫，1796-1911》，美國鳳凰城美術博物館，鳳凰城，1992年，編號23。（第1、7頁）
《聚墨留香 - 攻玉山房藏中國古代書畫》，香港大學美術博物館，香港，2004年，第120-123頁，圖版37。

註：溥儒題跋時宣統乙丑（1925）三月，是難得一見的溥儒早年手跡。



948

948

ZHU CIQI (1807-1881)

Letters in Running Script

Fifteen letters mounted as a handscroll, ink on paper

Various sizes, overall length 25 x 354 cm. (9 7/8 x 139 3/8 in.)

With one seal of the artist

LITERATURE:

Anthology of Ink-Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2004, pp. 238-239, pl. 76.

HK\$50,000-70,000

US\$6,500-9,000

清 朱次琦 行書信札 水墨紙本 手卷

信札十五通

鈐印：朱次琦

出版：《聚墨留香 - 攻玉山房藏中國古代書畫》，香港大學美術博物館，香港，2004年，第238-239頁，圖版76。

註：朱次琦，字稚圭，號子襄，廣東南海人。1847年中進士，1853年辭官，南歸後在九江鄉禮山草堂講學，從學者甚眾，世稱九江先生，康有為亦為其門生。朱次琦書法多力豐筋，然不肯為人作字，世所流傳多屬尺牘稿本日記等。生平著述甚豐，然而他在去世前，焚毀了自己的全部書稿，令人遺憾。簡朝亮集其詩文，編為《朱九江先生集》10卷。



949

949
SU RENSHAN (1814-1850)

Sketches of Figures

Hanging scroll, ink on paper
97.2 x 57.2 cm. (38 ¼ x 22 ½ in.)
Signed, with one seal of the artist

HK\$60,000-80,000

US\$7,700-10,000

清 蘇仁山 白描人物 水墨紙本 立軸

款識：高陽天潢仁山畫。

鈐印：仁山



950

950
LIANG TONGSHU (1723-1815)

Couplet in Running Script

A pair of scrolls, mounted and framed, ink on flower-patterned paper
Each scroll measures 96 x 25.5 cm. (37 ¾ x 10 in.)
Signed, with two seals of the artist (2)

LITERATURE:

Anthology of Ink-Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2004, p. 215, pl. 65.

HK\$60,000-80,000

US\$7,700-10,000

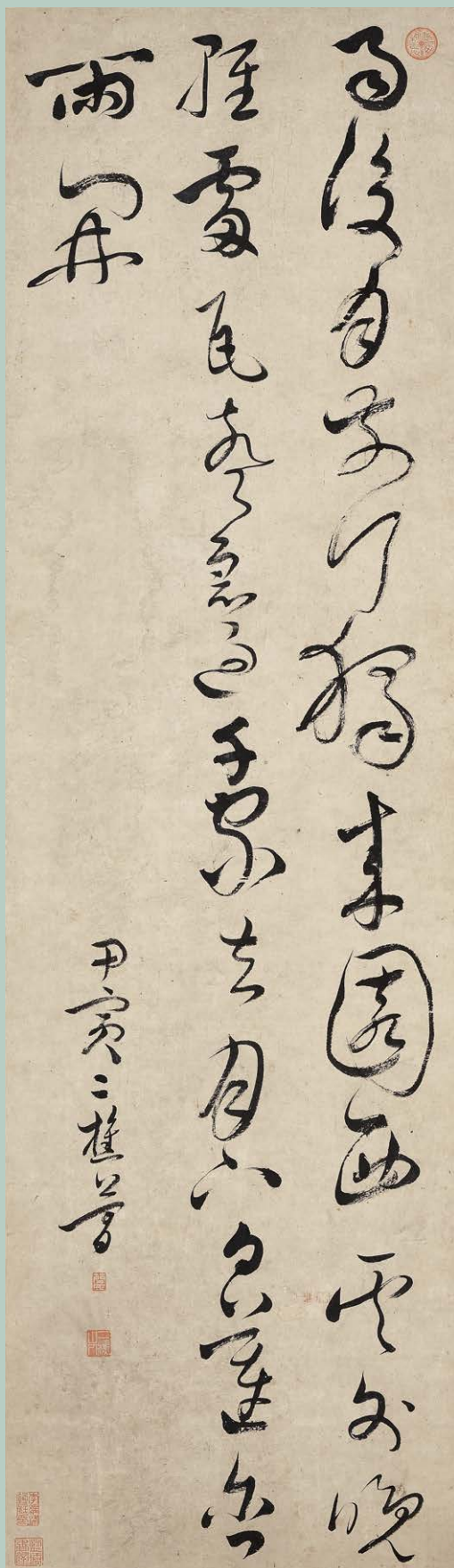
清 梁同書 行書對聯 水墨花箋 鏡框兩幅

釋文：三千餘歲上下古，八十一家文字奇。

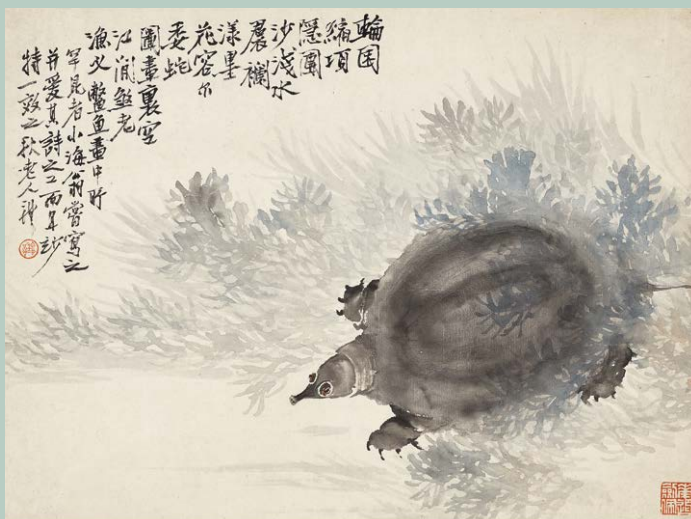
款識：山舟梁同書。

鈐印：梁同書印、山舟

出版：《聚墨留香－攻玉山房藏中國古代書畫》，香港大學美術博物館，香港，2004年，第215頁，圖版65。



951



952

951

LI JIAN (1747-1799)

Poem in Cursive Script

Hanging scroll, ink on paper

134.5 x 39 cm. (53 x 15 5/8 in.)

Inscribed and signed, with three seals of the artist

Two collector's seals of Li Weiluo (b.1929)

Colophon and titleslip by Li Weiluo

LITERATURE:

Anthology of Chinese Art: Min Chiu Society Silver Jubilee, exhibition catalogue, Hong Kong Museum of Art, Hong Kong, 1985, pp. 254-255, no. 86.

Anthology of Ink-Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2004, p.225, pl. 69.

HK\$40,000-60,000

US\$5,200-7,700

清 黎簡 草書詩 水墨紙本

立軸 一七九四年作

釋文：

雨後月前行獨來，園西雲外晚輕雷。
瓦聲急過千家去，月下白蓮含雨開。

款識：甲寅（1794年）二樵簡。

鈐印：長毋相忘、簡民、二樵山人

李維洛（1929年生）藏印：

李維洛鑒藏印、藍塘書屋

李維洛題裱邊：

甲寅即一七九四年，黎氏四十八歲。

藍塘書屋主人重裝後記。

鈐印：李氏、維洛

籤條：清黎簡草書雨後詩真蹟迹。

一九六九年夏重裝。

作於一七九四年，時四十八歲。

鈐印：李、維洛

出版：《中國文物集珍：敏求精舍銀禧紀念展覽》圖錄，香港藝術館，香港，1985年，第254-255頁，編號86。

《聚墨留香－攻玉山房藏中國古代書畫》，香港大學美術博物館，香港，2004年，第225頁，圖版69。

952

WANG LI (1813-1879)

Turtle

Hanging scroll, ink and colour on paper

29.2 x 39.5 cm. (11 1/2 x 15 1/2 in.)

Inscribed and signed, with one seal of the artist

One collector's seal

LITERATURE:

Anthology of Ink-Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, 2004, p. 125, pl. 38.

HK\$20,000-40,000

US\$2,600-5,100

清 王禮 鰲魚圖 設色紙本 立軸

題識：輪困縮項隱團沙，淺水裙襴漾墨花。容爾委蛇圖畫裏，空江閒煞老漁父。鰲魚畫中所罕見者，小海翁嘗寫之，并愛其詩之工而且妙，特一效之。秋老人禮。

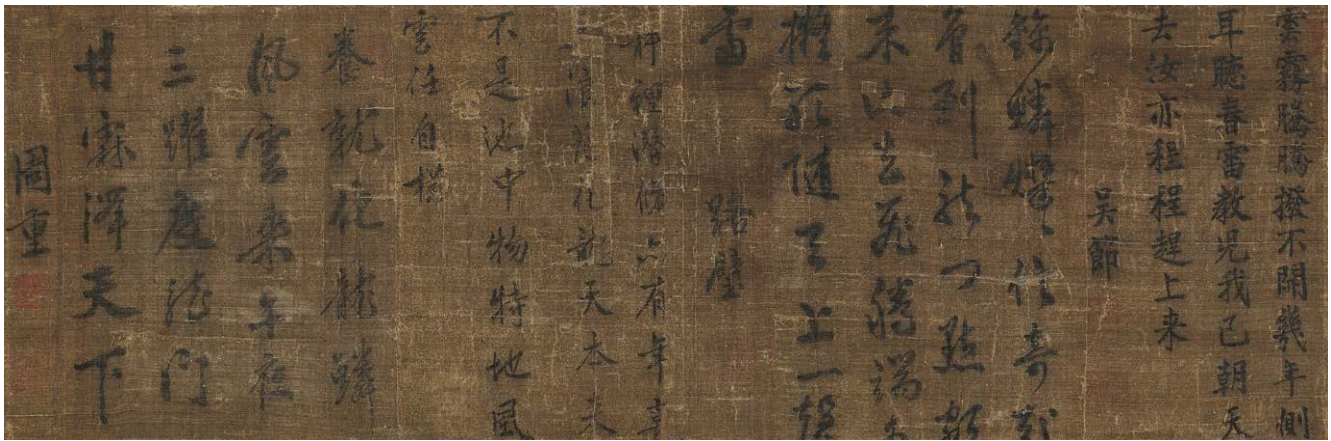
鈐印：秋言

藏印：花迎劍佩

出版：《聚墨留香－攻玉山房藏中國古代書畫》，香港大學美術博物館，香港，2004年，第125頁，圖版38。



953



954

VARIOUS OWNERS

953
ZHANG HUA (12TH-13TH CENTURY)
Nirvana Sutra

Handscroll, ink on paper
30.5 x 223 cm. (12 x 87 3/4 in.)
Inscribed and signed, with three collector's seals of Li Shengduo (1859-1934)
Colophon by Li Shengduo, with one seal

HK\$200,000-400,000

US\$26,000-51,000

宋 張華 大般涅槃經 水墨紙本 手卷

題識：大般涅槃經卷第十。
秦始九年歲在癸巳五月十五日佛弟子
張華寫記。

李盛鐸 (1859-1934) 題跋：

余所集晉唐經卷凡數十卷，均由燉煌搜求而得。此卷年款泰始，乃晉初武帝年號，在余所有西晉卷中，以此為領袖。願後我者珍重寶之。丁巳年夏午木齋謹誌。

鈐印：木齋

李盛鐸藏印：木齋、木齋審定、德化李氏凡
將閣珍藏

註：木齋即李盛鐸 (1859-1934)，江西德化人，光緒十五年 (1889) 進士，晚清民初著名藏書家，木犀軒藏書有名於時。

954
WU JIE, LU BI AND ZHOU ZHONG
(15TH CENTURY)

Four Poems

Handscroll, ink on silk

27.5 x 84.3 cm. (10 7/8 x 33 1/4 in.)
Signed, with five illegible seals

HK\$80,000-120,000

US\$11,000-15,000

明 吳節/路璧/周重 詩歌四首 水墨絹本 立軸

款識：吳節。路璧。周重。

五印難辨

註：吳節，明中期人，字與僉，號竹坡，安成人。宣德 5 年 (1430) 進士。官終太常寺卿，兼侍讀學士。節為文章，援筆立就，多至數千言，滔滔不絕，尤工於詩。著有《吳竹坡文集》五卷，詩集二十八卷，並行於世。

955

MONK YUEJIAN

(ATTRIBUTED TO, 1231-?)

Calligraphy

Hanging scroll, ink on paper

28.5 x 39.5 cm. (11 ¼ x 15 ½ in.)

Inscribed, signed and dated summer, *gengxu*, third year of the Zhida period (1310), with four seals

HK\$150,000-300,000

US\$20,000-38,000

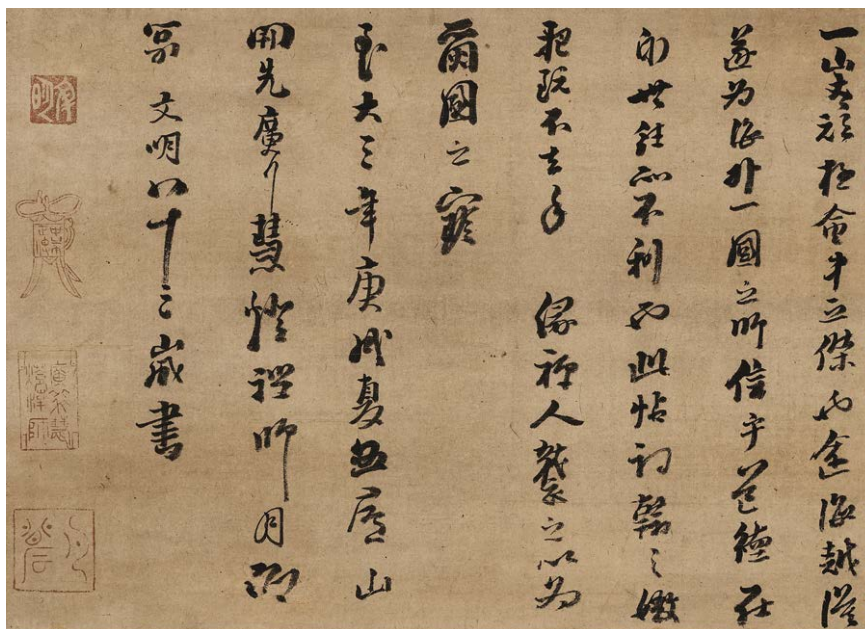
元 月礪（傳） 書法 水墨紙本 立軸 一三一〇年作

釋文：一山者頑極會中之傑也。逾海越漠，遂為海外一國之師。信乎道德能利無往所不利也。此帖詞翰之嫩，雅玩不去乎？緣禪人襲之以為兩國之寶。

題識：至大三年庚戌（1310）夏，五廬山開光廣行慧燈禪師月礪翁文明八十三歲書。

鈐印四方

註：釋月礪，理宗紹定四年（1231）生。受經於黃龍寺，1256年隸籍慶元府天童寺。1260-1280年間入住饒州薦福寺，1299年底或即謝世。為南嶽下二十一世，西巖了慧禪師法嗣。著有《月礪禪師語錄》二卷，收入《續藏經》。



955

956

ANONYMOUS (13TH-14TH CENTURY)

Calligraphy

Hanging scroll, ink on paper

25.5 x 33 cm. (10 x 13 in.)

With one illegible seal

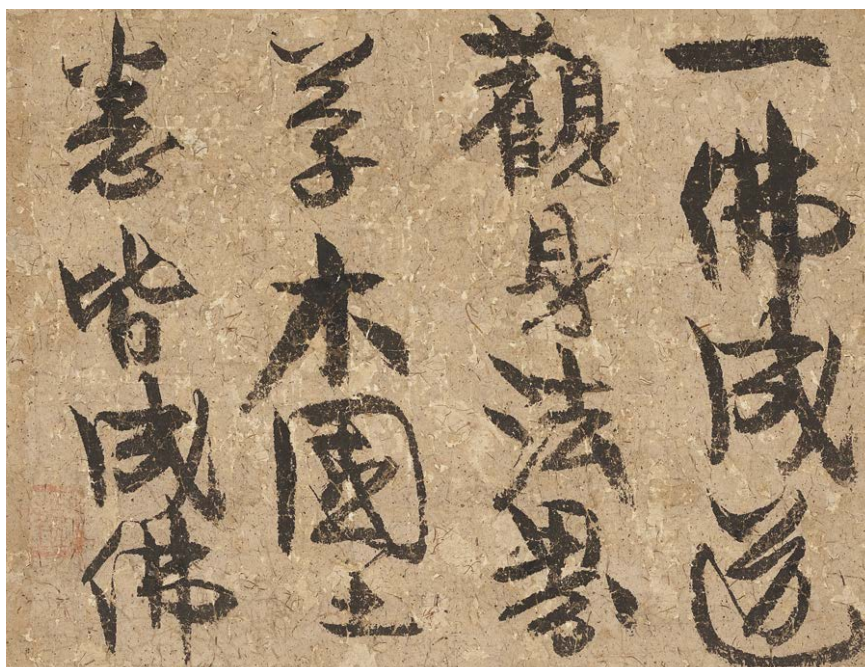
HK\$60,000-80,000

US\$7,700-10,000

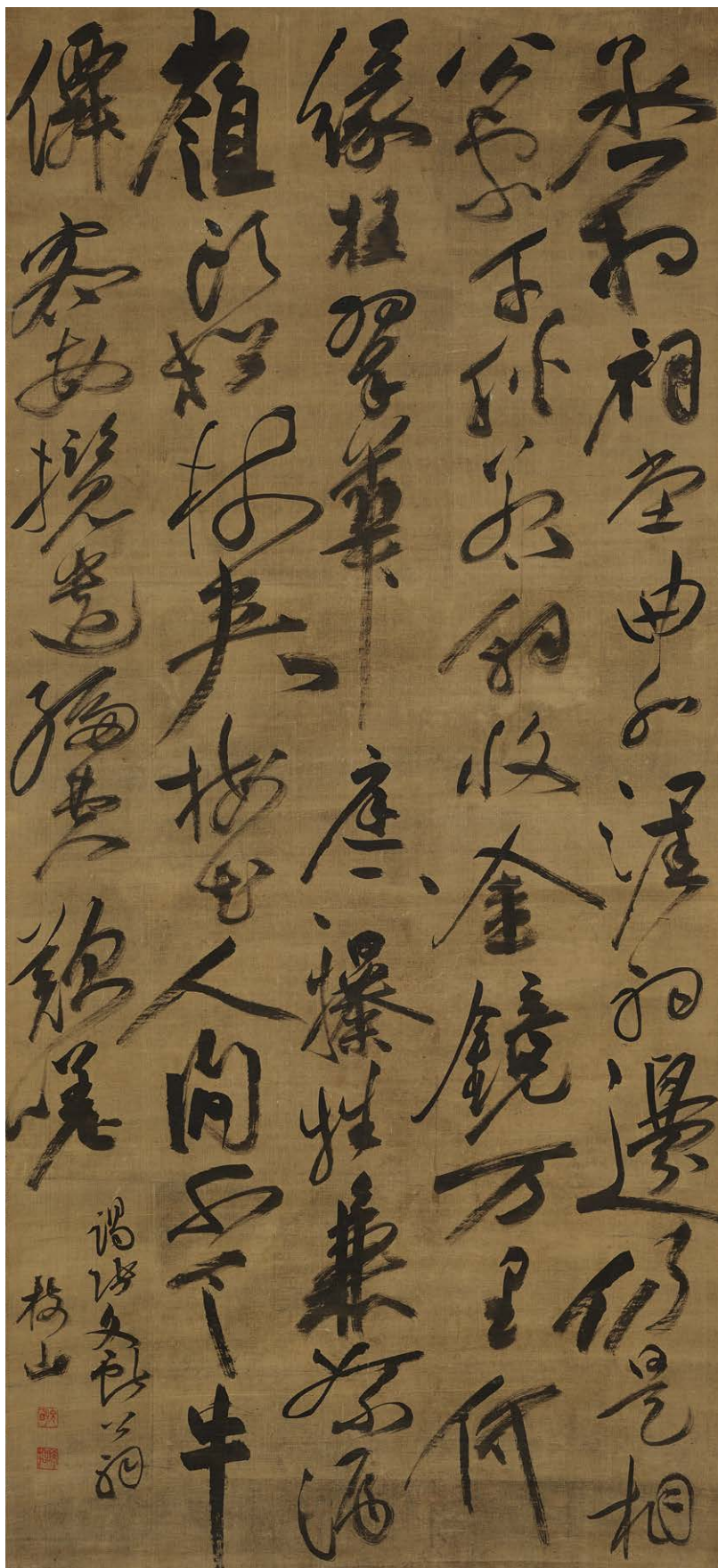
元 無款 書法 水墨紙本 立軸

釋文：一佛成道，觀身法界。草木國土，悉皆成佛。

一印漫漶



956



957

ZHU YUNMING (1460-1526)

Seven-Character Poem in Cursive Script

Hanging scroll, ink on silk

142 x 65 cm. (55 7/8 x 25 3/4 in.)

Inscribed and signed, with two seals of the artist

HK\$400,000-600,000

US\$52,000-77,000

明 祝允明 草書《謁張文獻公祠》

水墨絹本 立軸

釋文：丞相祠堂曲水涯，祠邊仍是相公家。

千秋若解收金鏡，萬里何緣枉翠華。

庭下犧牲兼祭酒，嶺頭松樹夾梅花。

人間不乏牛仙客，每攬遺編費歎嗟。

題識：謁張文獻公祠，枝山。

鈐印：允明、晞哲

958

WEN ZHENGMING (1470-1559)

Running-Cursive Script Calligraphy

30.5 x 30.5 cm. (12 x 12 in.)

Hanging scroll, ink on paper

Inscribed and signed, with two seals of the artist

HK\$200,000-300,000

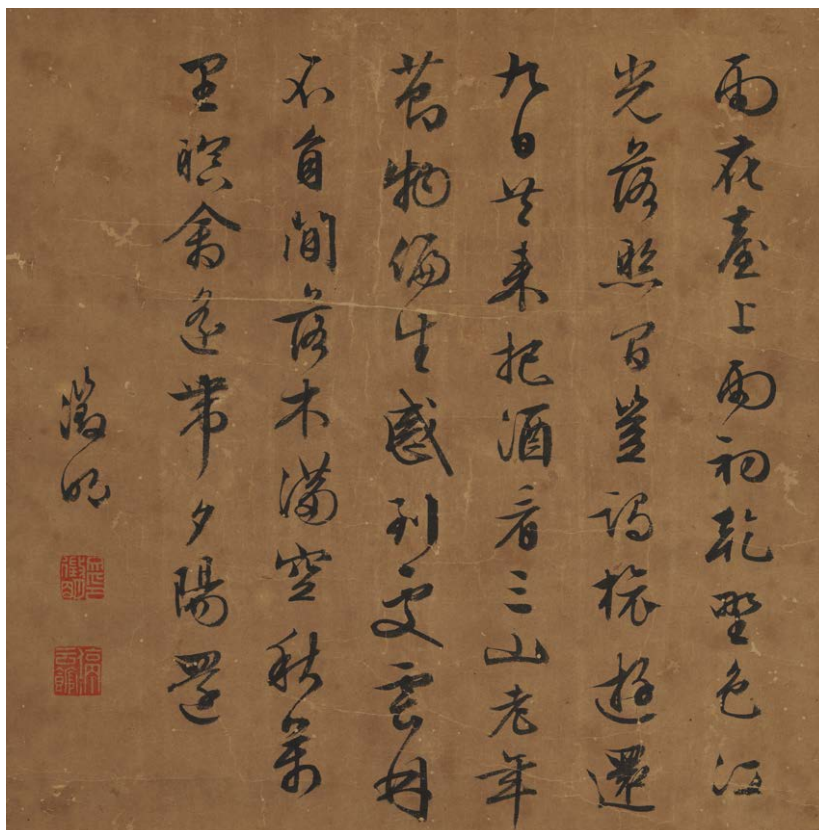
US\$26,000-38,000

明 文徵明 行草《九日與彥明登雨花臺》
水墨紙本 立軸

釋文：雨花臺上雨初乾，野色江光落照間。
豈謂旅遊還九日，共來把酒看三山。
老年節物偏生感，到處雲林不負閒。
落木滿空秋萬里，暝禽遙帶夕陽還。
徵明。

鈴印：文徵明印、停雲館

註：此詩見於周道振輯校，《文徵明集》增訂本，上海古籍出版社，2014年，第333頁。又，《文徵明年譜》記載嘉靖六年丁亥（1527）九月：“九日，與許陞及其子谷同游嘉善寺及雨花台，徵明均有詩。”並引錄《九日與彥明登雨花臺》詩文字。見周道振，張月尊纂，百家出版社，1998年，第407-408頁。



958

959

ZHANG YU (ATTRIBUTED TO 1277-1348)

Calligraphy in Running Script

Scroll, mounted and framed, ink on paper

24.6 x 26.6 cm. (9 5/8 x 10 1/2 in.)

Signed and dated, with one seal of the artist

Five collector's seals: two of Wang Shizhen

(1526-1590), two of Wanyan Jingxian (19th-20th

century) and one of Liu Zuochou (1911-1993) at

the back of the mounting

HK\$80,000-100,000

US\$11,000-13,000

元 張雨（傳） 行書 水墨紙本 鏡框

釋文：雨稽首。

悟初賢兄侍史：翠香亭新檜，

想已成行，早晚令供事人護持。

西巖石橋下水，歲久沙壅，

可疏導，以俟明年來，於此結亭滄茗。

且東人士亦或當來遊憩於此，雲水吟是，

彼中唱和，所得高人勝流及園壑溪島之勝，

俱在其中，輒寄吾子一冊，聊當臥游也。

南來信便，得息時寄。

款識：張雨稽首。八月廿四日。

鈴印：張天雨印

藏印：王世貞（1526-1590）：貞、元（半印）

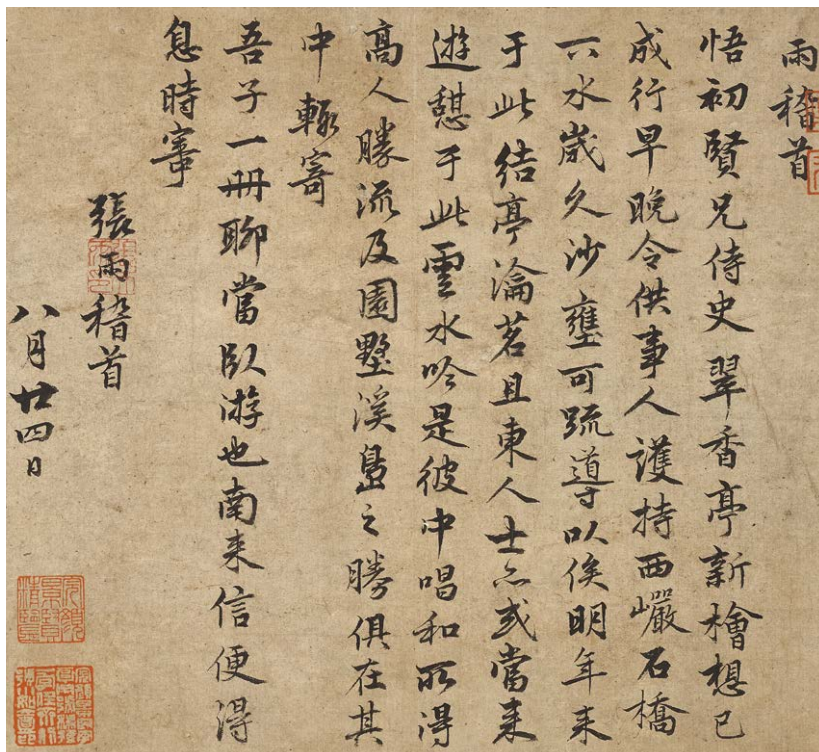
完顏景賢（19-20世紀）：

完顏景賢精覽、完顏景賢字享父號樸孫一

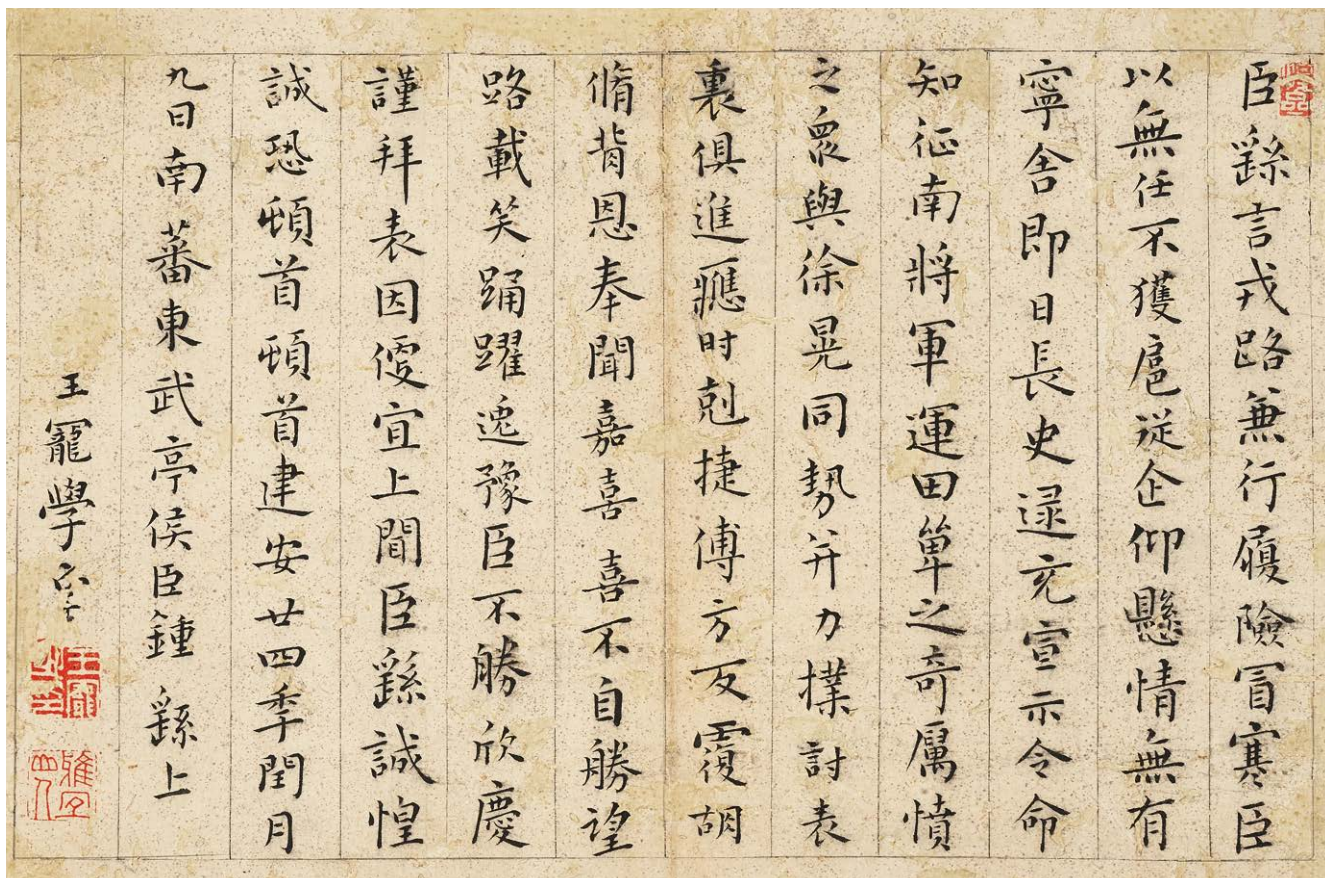
字任齋別號小如庵印

劉作壽（1911-1993）：虛白齋劉氏藏

（於裱底）



959



960

960

WANG CHONG (1494-1533)

Standard Script Calligraphy

Scroll mounted and framed, ink on paper

20 x 30 cm. (7 7/8 x 11 3/4 in.)

Signed, with three seals of the artist

HK\$80,000-100,000

US\$11,000-13,000

明 王寵 楷書 水墨紙本 鏡框

釋文：臣繇言：戎路兼行，履險冒寒，臣以無任，不獲扈從，企仰懸情，無有寧舍。

即日長史遠充宣示令，命知征南將軍運田單之奇，厲憤之衆，與徐晃同勢，並力撲討。

表裡俱進，應時剋捷，傳方反覆，胡修背恩，奉聞嘉喜，喜不自勝。

望路載笑，踴躍逸豫。臣不勝欣慶，謹拜表因便宜上聞。臣繇誠惶誠恐，頓首頓首。

建安廿四年閏月九日，南蕃東武亭侯臣鍾繇上。

款識：王寵學□。

鈐印：王寵之印、雅宜山人、□齋

WEN ZHENGMING (1470-1559)

Seven-Character Poem in Running Script

Hanging scroll, ink on paper

154 x 36 cm. (60 5/8 x 14 1/8 in.)

Signed, with two seals of the artist

Dated first day, *jiwei* year (1559)

Five collector's seals: two of Emperor Qianlong (1711-1799), one of Yun Li (1697-1738), one of Yi Kuang (1838-1917) and one of Wang Boqun (1885-1944)

LITERATURE:

Wen Zhengming, Zhou Daozhen (ed.), *Collection of Poems and Essays by Wen Zhengming* (Revised Edition Part I), Shanghai Rare Books Publishing House, Shanghai, December 2014, Book 12, p. 364.

HK\$600,000-800,000

US\$77,000-100,000

明 文徵明 行書《己未元旦》 水墨紙本 立軸
一五五九年作

釋文：勞生九十漫隨緣，老病支離幸自全。
百歲幾人登耄耄，一身五世見曾玄。
祇將去日占來日，誰謂增年是減年。
次第梅花春滿目，可容愁到酒樽前。

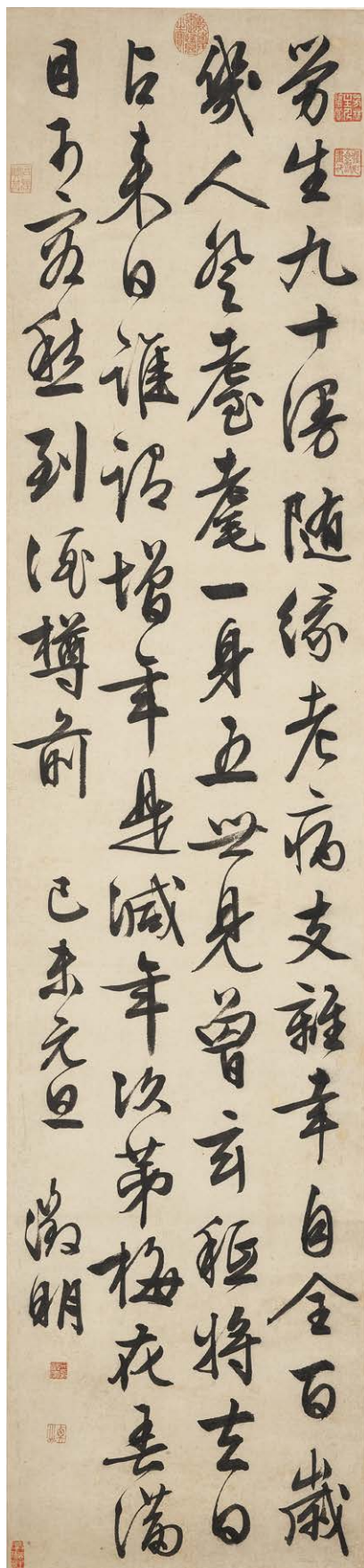
題識：己未（1559年）元旦，徵明。

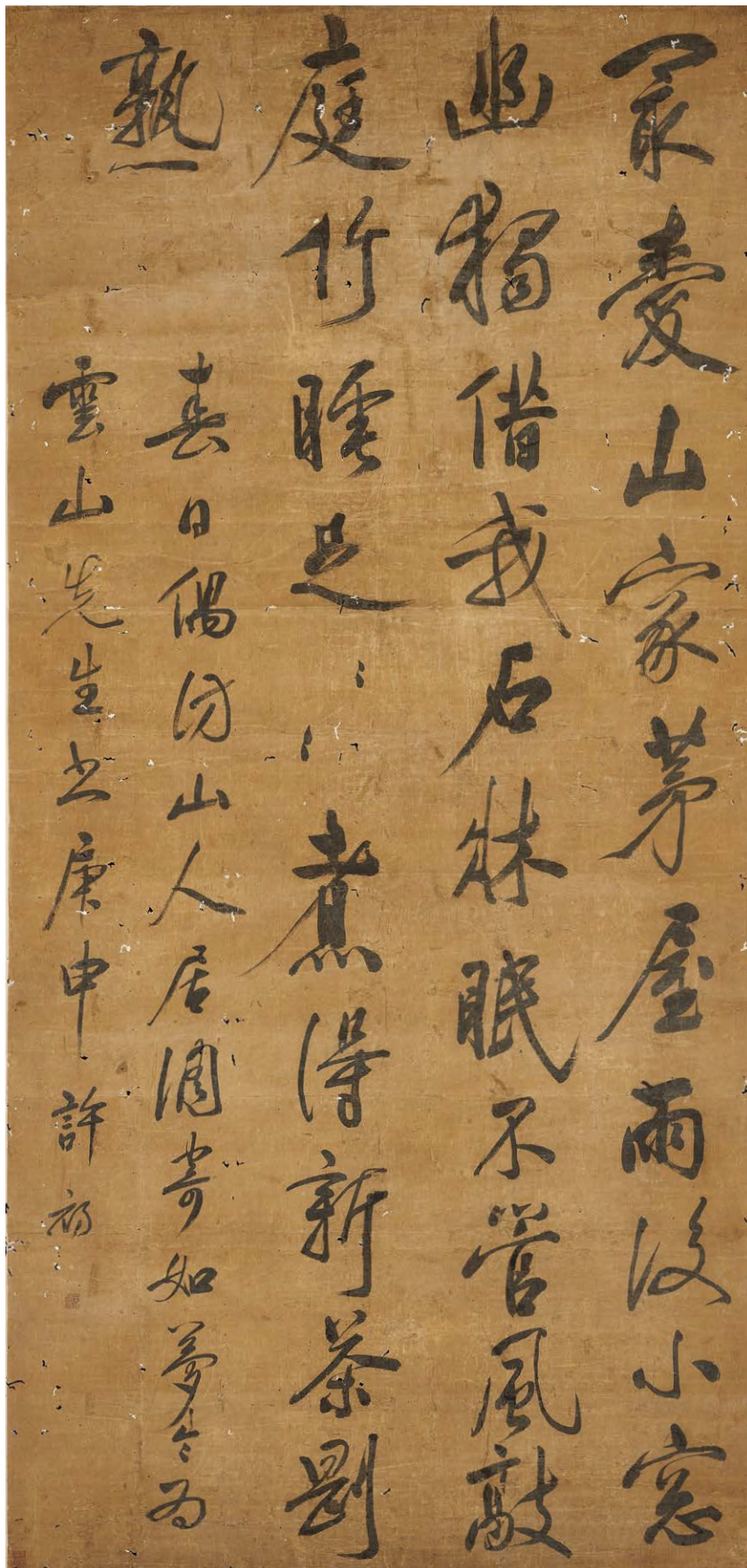
鈐印：文徵明印、衡山

藏印：乾隆皇帝（1711-1799）：乾隆御覽之寶、石渠寶笈
允禮（1697-1738）：芳林主人鑒賞
奕劻（1838-1917）：澹如齋書畫印
王伯群（1885-1944）：興義王氏珍藏

著錄：（明）文徵明著、周道振輯校，《文徵明集》增訂本（上），上海古籍出版社，上海，2014年12月，卷12，第364頁。

註：允禮 1697-1738: 康熙帝玄燁第十七子。
奕劻（1838-1917）乾隆帝弘曆曾孫，澹如齋主人。
王伯群（1885-1944），貴州興義人，1920年任廣州軍政府交通部長，1924年在上海創辦大夏大學，1928年後任南京政府交通部長兼招商局督辦，中央執委。





962

XU CHU (16TH CENTURY)

Song Verses in Running Script

Hanging scroll, ink on silk

168.5 x 82 cm. (66 3/8 x 32 1/4 in.)

Inscribed and signed, with one seal of the artist

Dated *gengshen* year (1560) and dedicated to

Yun Shan

One collector's seal

HK\$150,000-200,000

US\$20,000-26,000

明 許初 行書《如夢令》詞

水墨絹本 立軸 一五六〇年作

釋文：最愛山家茅屋，雨後小窗幽獨。

借我石牀眠，不管風敲庭竹，睡足，
睡足。煮得新茶剛熟。

題識：春日偶訪山人居，調寄《如夢令》，
為雲山先生書，庚申（1560）許初。

鈐印：元復

藏印：天水九友山房



963



964

963

WANG CHONG (1494-1533)

Running-Cursive Script Calligraphy

Fan leaf, mounted and framed, ink on gold paper
19 x 50.2 cm. (7 ½ x 19 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated mid-winter, seventh day, *bingxu* year (1526)

HK\$20,000-40,000

US\$2,600-5,100

明 王寵 行草書 水墨金箋 扇面鏡框 一五二六年作

釋文：卧病擁塞真老城，卻如野鹿糜長纓。
荷花菱葉已秋色，白鷺青山非世情。
竹裡僧廚蒼耳飯，江東客思紫萸羹。
葛巾不蔽蕭蕭髮，高卧長松灑酒生。

題識：丙戌（1526年）仲冬七日，雅宜子王寵書。

鈐印：王履吉印

964

MO SHILONG (? - 1587)

Cursive Script Calligraphy

Fan leaf mounted as a hanging scroll, ink on gold paper
18 x 53 cm. (7 ⅛ x 20 ⅞ in.)

Signed and dedicated to Zhong Shing, with two seals of the artist

HK\$120,000-200,000

US\$16,000-26,000

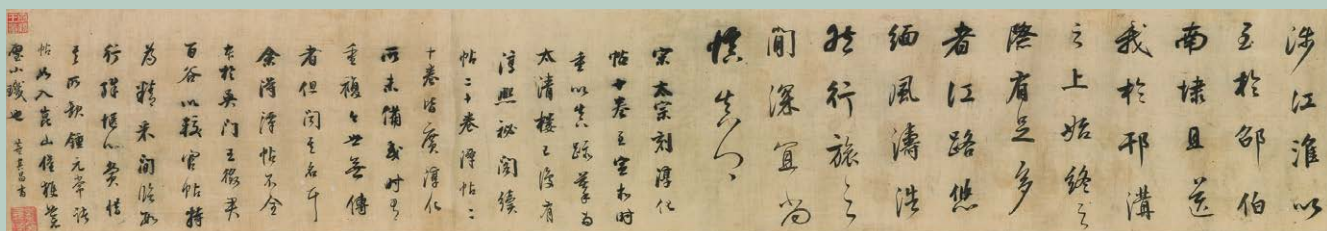
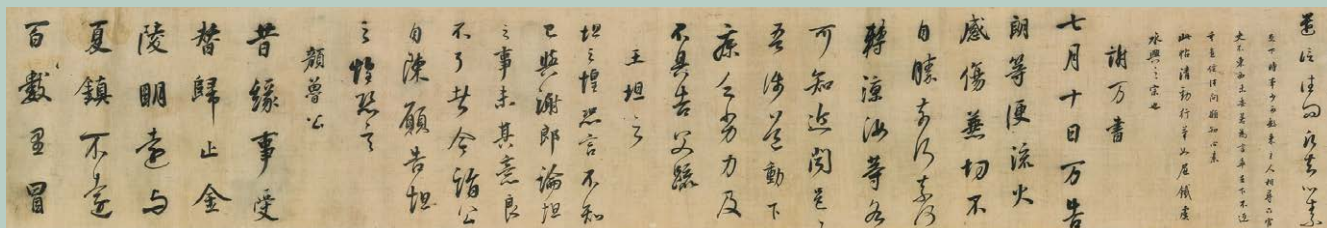
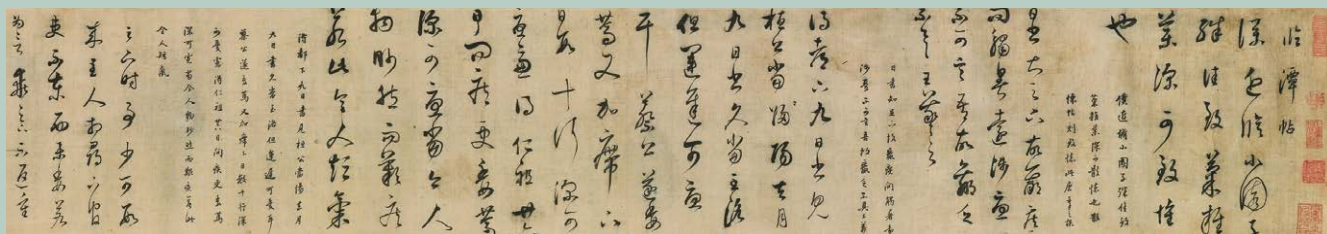
明 莫是龍 草書 水墨金箋 扇面立軸

釋文：良夜一何寂，堂虛燭影深。疏鐘雲外寺，清闕水邊林。
世事衝杯見，秋懷抱膝吟。樵蘇元不爨，日可費招尋。

題識：雲卿為仲升兄書。

鈐印：莫雲卿印、廷韓

簽條：莫雲卿草書五律金扇橫幅。欽堂學人簽。
鈐印兩方



965

965

DONG QICHANG (1555-1636)

Running Script Calligraphy

Handscroll, ink on satin

22.5 x 388 cm. (8 7/8 x 152 3/4 in.)

Inscribed and signed, with two seals of the artist

Four collector's seals, including three of Yi Xin (1833-1898)

One illegible seal

PROVENANCE:

Lot 822, 27 May 2013, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

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

US\$160,000-260,000

明 董其昌 行書《臨潭帖》 水墨綾本 手卷

題識：宋太宗刻《淳化帖》十卷，至宣和時重以真跡摹為大清樓，已後有《淳熙祕閣續帖》二十卷，《潭帖》二十卷，皆廣淳化所未備或時有重複，今世無傳者，但聞其名耳。余得《潭帖》不全本於吳門王徵君百谷，以較官帖，特為精采，間臨數行，殊愜心賞，惜其所缺鍾元常諸帖，如入崑山，僅獲荒壁小璣也。董其昌書。

鈐印：董其昌印、玄賞齋

藏印：奕訢（1833-1898）：恭親王章、神品、正誼書屋珍藏圖書
其他：此外何求

一印漫漶

來源：香港佳士得，中國古代書畫拍賣，2013年5月23日，編號822。

966

DING YUNPENG (1547-AFTER 1628)

Portrait of Guan Yu

Hanging scroll, ink and colour on paper

133 x 47.5 cm. (52 3/8 x 18 3/4 in.)

Dated spring, *bingwu* year (1606) and signed, with two and a half seals of the artist

Inscription on the mounting and titleslip by Wu Hufan (1894-1968), with a total of two seals

Two collector's seals, including one of Qian Jingtang (1907-1983)

NOTE:

Wu Hufan's inscription and titleslip for this painting was documented in Wang Shuzhong, Chen Hansu eds., *Chronicles of Wu Hufan*, Eastern Publishing Centre, Shanghai, July 2017, p. 433.

HK\$1,200,000-1,600,000

US\$160,000-200,000

明 丁雲鵬 關羽像 設色紙本 立軸 一六〇六年作

款識：丙午（1606年）春月之吉，善男子丁雲鵬敬寫。

鈐印：丁雲鵬印、南羽、雲羽（半印）

藏印：錢鏡塘（1907-1983）：海昌錢鏡塘藏
其他：長風溟廬

吳湖帆（1894-1968）裱邊題跋：蜀漢壽亭侯關壯繆公象。
明丁南羽六十歲，萬曆卅四年畫，
己丑（1949年）春日鑒定真跡。
吳湖帆敬題。

鈐印：湖帆長壽

吳湖帆題簽：明丁南羽畫關壯繆公象真跡。
己丑（1949年）春日，吳湖帆鑒題。

鈐印：吳湖帆

註：吳湖帆題跋及題簽見王叔重、陳含素編著，
《吳湖帆年譜》，東方出版中心，上海，
2017年7月，第433頁。

蜀漢壽亭侯關壯繆公象
 明丁南羽六十歲萬曆卅四年畫
 己丑春日吳湖帆鑒題





967

A native of Zhejiang and a banker and property developer in Shanghai during the 1930s and early 1940s, Mr. Chen Rentao (Chen Jen Dao, 1906-1968) was a veteran collector of Chinese art, paintings and coins. He came to Hong Kong in 1946, named his collection King Kwei Studio after his cherished antique coin, 'King Kwei Zhi Wan', and published *Essays on Chinese Antiquities* in 1952. Part of his collection was exhibited in the first Hong Kong Festival of the Arts in 1955. Since 2010 Christie's Hong Kong has been entrusted to offer various works from this collection in our sales, many of which achieved outstanding sale results.

陳仁濤先生（1906-1968）原籍浙江，1930-40年代上海銀行及物業家。1946年從上海來港，好收藏中國古玩書畫，尤喜古錢幣，因收藏有「金匱直萬」，故名齋曰「金匱室」。1952年著《金匱論古初集》。陳先生收藏極豐，1955年在香港首屆藝術節，曾借展金匱室一批古董及書畫，可知於早期藝術收藏圈中已具聲望。自2010年開始佳士得承蒙委託，呈獻多件藏品，廣受買家、藏家支持。

967
SHEN ZHOU (1427-1509)
Landscape Dedicated to Zhu Xingfu

Handscroll, ink and colour on paper
 Painting measures 35 x 1,263 cm. (13 ¾ x 497 ¼ in.)
 Inscription measures 35 x 131 cm. (13 ¾ x 51 ⅝ in.)
 Inscribed, signed, and dated third month, *bingwu* year of the Chinghua period (1486), with five seals of the artist
 Dedicated to Zhu Xingfu (1444-1513)
 Frontispiece by Li Yingzhen (1431-1493), signed with one seal
 Colophons by Shao Bao (1460-1527) and Chen Rentao (1906-1968), with a total of five seals
 Nine collector's seals: three of An Guo (1481-1534), one of Lu Shusheng (1509-1605) and five of Chen Rentao
 Three unidentified seals

PROVENANCE:
 Property of Mr. Chen Rentao – Chinese Paintings from the King Kwei Collection.

LITERATURE:
 Zhang Peiheng ed. Chen Zhengong, *Chronology of Shen Zhou*, Fudan University Press, Shanghai, 1993, p. 196.
 Xu Bangda, *Chronology of Paintings and Calligraphy Passed Down Through Historic Collections*, People's Fine Art Publishing House, Beijing, 1994, p. 64.
 Ruan Rongchun, *Research Compendium on the Ming and Qing Masters of Chinese Painting*, Jilin Fine Art Publishing, Changshun, 1996, pp. 233-234.
 Lu Xinyuan, *Works Personally Examined from the Rangli Guan*, Book 16, in *Complete Compendium of Chinese Painting and Calligraphy*, Shanghai: Painting and Calligraphy Publishing, Shanghai, 1998, p. 93.
 Tian Hong, Tian Lin eds., *Illustrated Chronological Catalogue of the Paintings by Shen Zhou*, Vol. 1, Tianjin People's Fine Art Publishing, Tianjin, 2012, p. 162.

HK\$6,000,000-8,000,000 **US\$770,000-1,000,000**

明 沈周 為朱性甫畫設色山水長卷 設色紙本 手卷 一四八六年作



沈石田為朱性甫畫設色山水長卷



題識：朱君性甫得衢楮之縝賦者四翻，剖為八翻，通粘為卷，延四丈有畸。乙巳春，持謂余曰：“此紙於繪事家頗稱水墨，知子胸中丘壑，天下巴蜀也。能不使余（卧遊）此卷中耶！”余憚其長，以謝不能。性甫不答，但磨墨引紙自若。余笑為作雜樹坡石，盈尺而（止），性甫遂內諸袖，復揚言曰：“事（則）有難於先，必易於後也。”由是數數來見，見便致几榻間，從口從與曰：“西山朝來，覺有爽氣！”又曰：“子敬《洛神賦》僅遺十三行，亦自可愛。使見全文，得不竦人乎！”其言雅而曠，其意勤而宛，能令人愛。余雖有憚色，而終無拒心也。且畫且輟，歷一年所而成。實成化丙午（1786年）三月晦也，性甫求識，遂識如此。沈周。

鈐印：沈氏啓南、沈周、啓南、沈啓南、白石翁

題跋：邵寶（1460-1527）：跋尾數語，具見石老洒落溫藉，有古人風致。若其畫筆之高，則固不待論也。李公篆在卷首，可謂二妙！華君其無易視之哉！正德庚午（1510年）秋八月上丁，二泉道人邵寶觀於嘉樹齋。

鈐印：二泉、如斯亭、觀泉道人

陳仁濤（1906-1968）：石田畫雖多粗筆，而如此卷之縱逸絕塵，實生平所罕見。圖為朱存理作，成化二十二年丙午三月，石田年六十，存理年四十三。李應楨為書引首，雖未記年月，然李氏卒於弘治六年，癸丑書此，必當在丙午至癸丑七年間也。邵二泉為華氏題於正德五年庚午，其時石田已於先一年去世。朱性甫年六十七，尚健在，而畫卷已轉入華氏。華氏蓄之不久，即為安國所得，卷中有桂坡鈐縫印可知也。諸君子皆當時名宿，五百年後風流餘韻，尚可想象得之。戊戌（1958年）十一月陳仁濤謹識。

鈐印：金匱室主、陳氏仁濤

李應楨（1431-1513）題引首：真賞。李應楨。
鈐印：李姓楨伯父印

藏印：安國（1481-1534）：桂坡安（三次）
陸樹聲（1509-1605）：陸樹聲鑒賞章
陳仁濤（1906-1968）：金匱寶藏陳氏仁濤（二次）、金匱室、金匱寶藏、仁濤奇緣

三印不辨

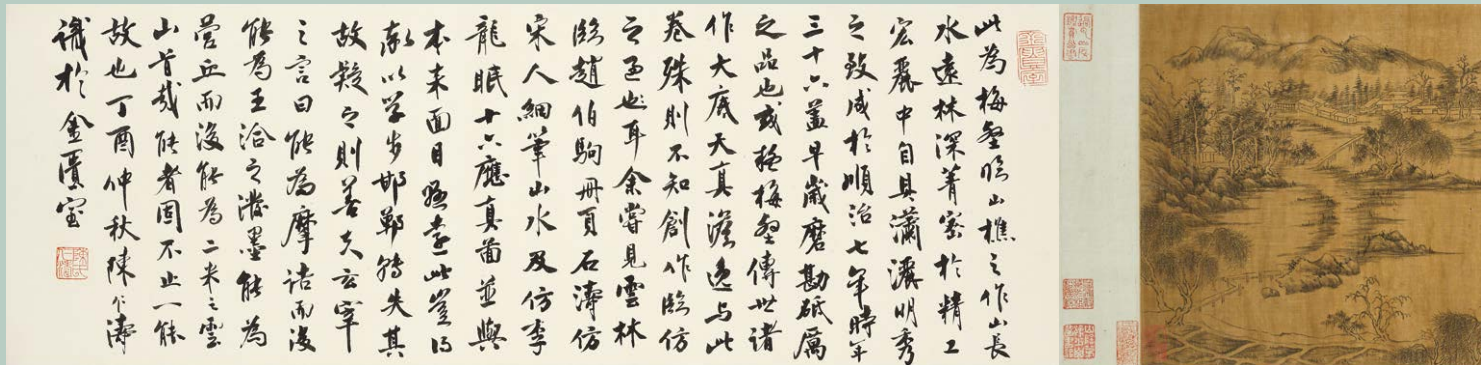
來源：金匱室陳仁濤先生珍藏

著錄：章培恒主編、陳正宏著《沈周年譜》，復旦大學出版社，上海，1993年12月，第196頁。
徐邦達《改訂歷代流傳書畫作品編年表》，人民美術出版社，北京，1994年，第64頁。
阮榮春《明清中國畫大師研究叢書 沈周》，吉林美術出版社，長春，1996年5月，第233-234頁。
陸心源《穰梨館過眼錄》卷十六，見《中國書畫全書》第13冊，上海書畫出版社，上海，1998年，第93頁上。
田洪、田琳編著《沈周繪畫作品編年圖錄》上，天津人民美術出版社，天津，2012年1月，第162頁。

註：據藏印及邵寶（1460-1527）題跋，此卷先藏於朱性甫家，後又為華氏、安國（1481-1534）、陸樹聲（1509-1605）所得。邵寶，字國賢，號泉齋，別號二泉，無錫人，成化二十年（1484）進士，曾任湖廣布政使、貴州巡撫、戶部侍郎等。李應楨（1431-1493），原名姓，字應楨，以字行，長洲人。景泰癸酉（1453）舉人，弘治初任太僕少卿，善詩文書法，文徵明書法受其啓蒙，又以女妻祝允明、文徵明。



968



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盛念菴先生山水卷
庚午仲冬李國松署檢

968

SHENG MAOYE (17TH CENTURY)

Landscape

Handscroll, ink and colour on silk

20 x 178 cm. (7 7/8 x 70 1/8 in.)

Inscribed and signed, with one seal of the artist

Dated seventh month, *renshen* year of the Chongzhen period (1632)

Titleslip by Li Guosong (1878-1949), with one seal

Frontispiece by Wu Liaocun (fl. early 20th century)

Nine collector's seals, including four of Liu Chaoxu (late 19th-early 20th century), one of Yuan Siliang (1879-1939) and two of Ma Jizuo (1902-2009)

PROVENANCE:

Property of Mr. Chen Rentao - Chinese paintings from the King Kwei Collection.

HK\$300,000-500,000

US\$39,000-64,000

明 盛茂燁 山水 設色絹本 手卷 一六三二年作

題識：崇禎壬申（1632年）七月既望寫。盛茂燁。

鈐印：茂燁私印

吳了邨（19-20世紀）題引首：明盛念菴先生山水卷子。甲子年嘉平月呵凍於海上題襟館。吳了村。

鈐印：吳生了了子之章

藏印：劉朝敘（19-20世紀）：頌彝居、合肥劉氏頌彝居藏畫、頌彝居鑑藏書畫之章、劉朝敘字蘅莊合肥人

袁思亮（1879-1939）：剛伐邑齋

馬積祚（1902-2009）：馬積祚印、積祚審定

其他：瞻明子、賜書樓鑒賞

李國能（1878-1949）題簽：盛念菴先生山水卷，庚午（1930年）仲冬，李國松署檢。

鈐印：肥遯翁

來源：金匱室陳仁濤先生珍藏

註：盛茂燁（活躍於1620-1640），字念庵，號研菴，又號興華，生卒年不詳，明長洲人，善畫山水，約萬曆、崇禎間人。吳了村（19-20世紀），號道生，又號了齋，安徽合肥人，寓居滬上，篆隸真草，兼擅篆刻。1910年成立之海上題襟館畫會會員，1925年11月，吳昌碩、王一亭曾為吳了村所示臨石鼓全冊題跋。（見《書屋》第10期，第69頁）劉朝敘（清末民初時人），字蘅莊，合肥人，劉銘傳之孫。民初，唐晏與朱祖謀等人在海上結麗澤文社，劉朝敘等人入社稱弟子。

李國松（1878-1949），字健父，號木公，一號盤齋，安徽合肥人。光緒二十三年（1897）舉人。印有《肥遯廬藏名人山水畫軸》。



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ZHA SHIBIAO (1615-1698)

Landscape in Style of the Old Master

Handscroll, ink on silk

25.8 x 132 cm. (10 1/8 x 52 in.)

Inscribed, signed, and dated spring, *gengyin* year of the Shunzhi period (1650), with one seal of the artist

Colophon by Chen Rentao (1906-1968), dated *dingyou* year (1957), with two seals

Seven collector's seals, including one of Mao Yu (18th century), one of Pan Feisheng (1858-1934) and two of Chen Rentao

PROVENANCE:

Property of Mr. Chen Rentao – Chinese Paintings from the King Kwei collection.

HK\$180,000-280,000

US\$24,000-36,000

清 查士標 臨王叔明山水 水墨絹本 手卷 一六五〇年作

題識：庚寅（1650年）春仲客邗上，臨王叔明橫卷真本，雖具優孟衣冠，終乏骨秀，深用為愧。查士標。

鈐印：梅壑

陳仁濤（1906-1968）題跋：

此為梅壑臨山樵之作，山長水遠，林深菁密，於精工宏麗中自具瀟灑明秀之致。成於順治七年，時年三十六，蓋早歲磨礪砥厲之品也。或疑梅壑傳世諸作，大底（抵）天真澹逸，與此卷殊，則不知創作臨仿之過耳。余嘗見雲林臨趙伯駒冊頁，石濤仿宋人細筆山水及仿李龍眠十六應真圖，並與本來面目懸遠，此豈得率以學步邯鄲，轉失其故，疑之則善，夫玄宰之言曰：“能為摩詰，而後能為王洽之潑墨；能為營丘，而後能為二米之雲山”旨哉！能者，固不止一能故也。丁酉（1957年）仲秋陳仁濤識於金匱室。

鈐印：金匱室、陳氏仁濤

藏印：茅豫（18世紀）：山陰茅豫少山圖書記

潘飛聲（1858-1934）：潘飛聲藏於梧桐庭院

陳仁濤（1906-1968）：室藏陳氏仁濤、仁濤鑑定

其他：蕭伯愷鑑藏書畫印、泰和蕭敏元伯愷氏珍藏書畫圖章、過雲山房鑑賞圖書

來源：金匱室陳仁濤先生珍藏

註：茅豫（18世紀），字少山，浙江山陰人。乾隆丁未1787年進士，嘉慶四年二月由兵部員外郎入直，官至河東道，改戶部郎中。藏印見於徐渭一五九二年春《草書論書法卷》。

潘飛聲（1858-1934），字蘭史，號劍士、羅浮道士等，祖籍福建，落籍番禺，南社成員，能詩詞，善書能畫。



970

VARIOUS OWNERS

970

SHEN ZHOU (1427-1509)

Boating across the River

Hanging scroll, ink and colour on paper

79 x 21 cm. (31 1/8 x 8 1/4 in.)

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

Ten collector's seals, including five of Bian Wenyu (1645-1712), two of An Qi (1683-?)

LITERATURE:

An Qi, *Review of Chinese Paintings and Calligraphy*, Book 4, in *A Complete Collection of Catalogues and Writings on the Chinese Scripts*, Vol. 10, Shanghai Fine Arts Publishing House, Shanghai, 1994, p. 416.

Lu Shihua, *Wu Yue Suo Jian Shu Hua Lu*, in *A Complete Collection of Catalogues and Writings on the Chinese Scripts*, Vol. 8, Shanghai Fine Arts Publishing House, Shanghai, 1994, p.1067.

HK\$200,000-400,000

US\$26,000-51,000

明 沈周 江程泛舟圖 設色紙本 立軸

題識：江程何悠悠，泛泛江上舟。
載彼圖與書，言往海上游。
東海有君子，孝友天德優。
(美官)好爵不(能縛)久縻，重有岢嵒憂。
歸來從二兄，春酒照白頭。
怡怡家庭間，和氣聞遠州。
之子固欣從，芝蘭味相投。
匪特自假益，尙應童(蒙)求。
春風動花柳，(弦)誦溪堂幽。
可睇不可即，含情渺長洲。
長洲沈周。

鈐印：啓南、有竹居

藏印：卞文譽(1645-1712)：仙客、令之清玩、令之仙客、式古堂
書畫印、卞令之鑒定

安岐(1683-?)：儀周鑑賞、翰墨林御題圖書府

其他：隴西默稼氏珍藏印、芙蓉珍藏、潤之所藏

著錄：(清)安岐《墨緣彙觀》卷四，《中國書畫全書》第十冊，上海書畫出版社，上海，1994年，第416頁。

(清)陸時化《吳越所見書畫錄》，《中國書畫全書》第八冊，上海書畫出版社，上海，1994年，第1067頁。

註：安岐(1683-?)，字儀周，號麓村、松泉老人，天津人。安氏祖上為高麗人，居天津沽水草堂，好法書名畫，精鑒賞，富收藏。樞李項氏、河南卞氏、真定梁氏等舊藏，多為其用心蒐購。《墨緣彙觀·名畫續錄》云：“紙本小掛幅，淡色山水，上題一詩並款。”

陸時化(1714-1779)，字潤之，號聽松，江蘇太倉人，庠生，入國子監為太學生，好讀書校書，善鑒別，藏書畫。陸氏在《吳越所見書畫錄》記《江程泛舟圖》云：“紙本，設色，高二尺五寸一分，闊六寸七分零。吳人以石田細筆為貴，故推此幅為絕品。”



971

971

TANG YIN (1470-1523)

Sailing on Lake Dongting in Autumn

Hanging scroll, ink and colour on silk

25.2 x 43.5 cm. (10 x 17 1/8 in.)

Inscribed with two poems and with three seals of the artist
Colophons by Emperor Qianlong (1711-1799), with three seals

Inscription at the back of the hanging scroll by Suma Yakichiro (1892-1970)

NOTE:

Suma Yakichiro (1892 - 1970) was a prominent Japanese diplomat in China from 1927 to 1937. He was also an art collector and a close friend of Qi Baishi.

HK\$400,000-600,000

US\$52,000-77,000

明 唐寅 洞庭秋帆 設色絹本 立軸

題識：楚天秋淨萬山青，月色猶憐滿洞庭。
一夜鄉心生白髮，斷猿踈雁落空亭。

鈐印：唐寅、唐子畏

又題：浩漾滄波何處船，歸帆片片夕陽前。
花深極浦迴塘轉，隔斷西邨綠樹煙。

鈐印：吳趨

乾隆皇帝 (1711-1799) 題跋：疑是朝辭白帝船，
晚風吹到葦洲前。
猿聲兩岸帶不得，
帶得帆頭一片煙。

鈐印：中心止水靜

又題：銀盤萬古掛天青，
湘挾瀟流入洞庭。
閱盡臨波拈詠客，
寒光上下鎮亭亭。

鈐印：比德、朗潤

須磨彌吉郎 (1892-1970) 題識於軸背

簽條：乾隆帝御題，唐寅先生山水秋之圖。須磨藏。

註：須磨彌吉郎 (1892-1970)，號昇龍山人，室號梅花草堂，
日本昭和時期著名外交官，1927 至 1937 年間出任日本
駐華大使。須磨氏亦是藝術收藏家，在華期間常有接觸
中國畫家的機會，與齊白石友好。





VARIOUS OWNERS

972

XU WEI (1521-1593)

Orchid, Bamboo and Narcissus

Hanging scroll, ink on paper

79.6 x 32.6 cm. (31 $\frac{3}{8}$ x 12 $\frac{7}{8}$ in.)

Inscribed and signed, with three seals of the artist

PROVENANCE:

Acquired from Frank Caro Gallery, New York in 1966.

Arthur M. Sackler Collection, thence by descent.

LITERATURE:

Kei Suzuki ed., *Comprehensive Illustrated Catalog of Chinese Paintings: Vol. 1 American and Canadian Collections*, University of Tokyo Press, Tokyo, 1982, pp. I-163 and I-447, pl. A18-016.

HK\$400,000-600,000

US\$52,000-77,000

明 徐渭 蘭竹水仙 水墨紙本 立軸

題識：上林春又老，在野抱幽貞。
泣露丹心重，凌波玉步輕。
孤山初雪霽，三徑午風清。
志操渾相似，何妨共結盟。
青藤道人渭。

鈐印：天池山人、青藤道士、湘管齋

來源：1966年紐約 Frank Caro 畫廊
Arthur M. Sackler 藏品，並由家族傳承。

出版：鈴木敬編，《中國繪畫總合圖錄第一卷：美國及加拿大篇》，東京大學出版會，東京，1982年，第1-163、I-447頁，圖版A18-016。

973

GONG XIAN (1618-1689)

Retreat in Misty Mountains

Hanging scroll, ink on paper
138.5 x 53 cm. (54 ½ x 20 ⅞ in.)

Signed, with one seal of the artist

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

US\$110,000-150,000

清 龔賢 雲山隱居 水墨紙本 立軸

款識：半畝龔賢。

鈐印：半千



973



974

HONG REN (1610-1664)

Pine Tree and Rock

Scroll, mounted and framed, ink and colour on paper
106.6 x 43 cm. (42 x 16 7/8 in.)

Inscribed with a poem and signed, with one seal of the artist

Dedicated to Heweng

One collector's seal

HK\$400,000-600,000

US\$52,000-77,000

清 弘仁 松石圖 設色紙本 鏡框

題識：淅淅雨色潤遙峰，墨瀋翻來未易工。
幻出雙松當石戶，雲光霞影鶴猿同。
學人弘仁敬寫，似和翁居士。

鈐印：漸江僧

藏印：胡積堂印

975

WU WEIYE (1609-1671)

Autumn Evening in a Raft

Hanging scroll, ink and colour on paper

94.8 x 48 cm. (37 3/8 x 18 7/8 in.)

Inscribed and signed, with one seal of the artist

Dated *xinwei* year of the Chongzhen Period (1631)

Titleslip by Luo Jialun (1897-1969)

LITERATURE:

Collection of Paintings and Calligraphy by Famous Artists of the Jin, Tang, Five Dynasties, Song, Yuan, Ming and Qing, Commercial Press, Beijing, 1943, pl. 266.

Guo Weiqu ed., *Chronicles of Song, Yuan, Ming and Qing*

Calligraphers and Painters, People's Fine Art Publishing House, Beijing, March 1982, p. 217.

HK\$150,000-300,000

US\$20,000-38,000

明 吳偉業 秋江晚渡 設色紙本 立軸

一六三一年作

題識：崇禎辛未（1631年）倣吳仲圭意。吳偉業。

鈐印：吳偉業印

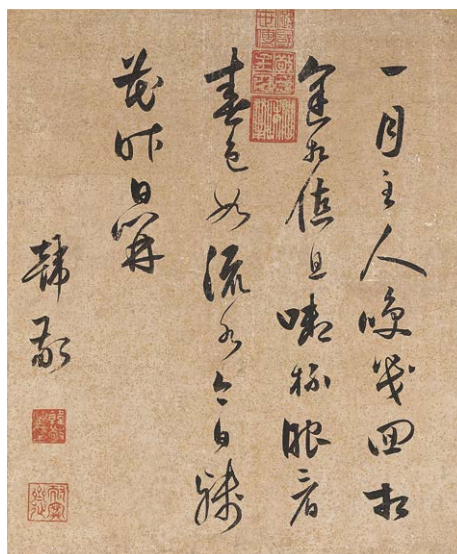
羅家倫（1897-1969）題簽條：吳梅村秋林晚興立軸。志希珍藏。

出版：《晉唐五代宋元明清名家書畫集》，商務印書館，北京，1943年，圖版266。

著錄：郭偉渠編，《宋元明清書畫家年表》，人民美術出版社，北京，1982年3月版，第217頁。



975



976

976

LAN YING (1584-AFTER 1664)/**HAN JING** (1580-?)

Landscape/Calligraphy

Two album leaves mounted as a hanging scroll, ink and colour on gold paper/ink on gold-flecked paper

Painting measures 32.5 x 26.5 cm. (12 ¾ x 10 ½ in.)

Calligraphy measures 31 x 25.5 cm. (12 ¼ x 10 in.)

Painting inscribed, signed and dated *guiyou* year (1633), with two seals of the artist

Calligraphy signed, with two seals of the artist

Six collector's seals of Zhu Changfang (17th Century)

HK\$80,000-120,000

US\$11,000-15,000

題識：癸酉（1633年）朱明畫趙仲穆法於西湖延秋艦中。藍瑛。

鈐印：藍瑛之印、田叔

釋文：一月主人咲幾回，相逢相值且銜杯。
眼看春色如流水，今日殘花昨日開。

款識：韓敬。

鈐印：韓敬之印、耐寒齋

朱常滂（17世紀）藏印：潞國世傳（二次）、敬一主人（二次）、中和甫（二次）

註：韓敬（1580-？），字簡與，一字求仲，號止修浙江歸安（今浙江省湖州市）人，明代狀元。

明 藍瑛／韓敬 山水／書法 設色金箋／水墨灑金箋
冊頁兩幅立軸 一六三三年作



977

GAO JIAN (1634-1708)

Boating along the Pine Valley

Hanging scroll, ink and colour on silk

129.5 x 64 cm. (51 x 25 ¼ in.)

Inscribed and signed, with two seals of the artist

Dedicated to Laiweng

One illegible seal

HK\$200,000-300,000

US\$26,000-38,000

清 高簡 松風晚舟 設色絹本 立軸

題識：山人心性僻，日日好尋山。
李白乘州處，嚴陵釣渚間。
溪壑饒古意，松梅多好顏。
浮踪天地外，日暮未應還。
仿唐子畏筆法，德園高簡。
來離老年翁正之。

鈐印：高簡之印、澹游

一印漫漶



978

978

YUAN JIANG (1662-1735)

Palace

Hanging scroll, ink and colour on silk

154 x 48.8 cm. (60 $\frac{3}{8}$ x 19 $\frac{1}{4}$ in.)

Inscribed and signed, with two seals of the artist

Dated summer, *renchen* year (1712)

HK\$80,000-100,000

US\$11,000-13,000

清 袁江 宮殿 設色絹本 立軸 一七一二年作

題識：壬辰徂暑（1712年），邗上袁江畫。

鈐印：袁江之印、文濤



979

979

YUN SHOUPING (1633-1690)

Peonies

Hanging scroll, ink and colour on silk

99 x 43.8 cm. (39 x 17 $\frac{1}{4}$ in.)

Inscribed and signed, with three seals of the artist

Two collector's seals of Gong Ben'ang (1821-1874)

HK\$300,000-500,000

US\$39,000-64,000

清 惲壽平 牡丹圖 設色絹本 立軸

題識：瑤圃瓊葩浥露輕，香風吹滿紫雲英。

鶉歌宛轉霓裳舞，閒與仙人醉碧城。

茗華館壽平。

鈐印：寄岳雲、正叔、壽平之印

宮本昂（1821-1874）藏印：宮、宮本昂字子行亦曰紫珩又字千里



980

YUAN JIANG (1662-1735)

Landscape

Hanging scroll, ink and colour on silk

184 x 101 cm. (72 $\frac{3}{8}$ x 39 $\frac{3}{4}$ in.)

Inscribed and signed, with two seals of the artist

Dated spring, *bingwu* year of the Yongzheng period (1726)

HK\$200,000-400,000

US\$26,000-51,000

清 袁江 界畫山水 設色絹本 立軸
一七二六年作

題識：雍正丙午年（1726）仲春之吉。
邗上袁江畫。

鈐印：袁江之印、文濤

980



981

981

ANONYMOUS (15TH-16 TH CENTURY)

Landscapes, Figures and Animals

Album of six leaves, ink and colour on silk

Various sizes, each measures approx. 24 x 24 cm. (9 ½ x 9 ½ in.)

Without signature or seal

HK\$200,000-300,000

US\$26,000-38,000

明 無款 明人仿宋雜冊 設色絹本 冊頁六開



982



983

982

ANONYMOUS (PREVIOUSLY ATTRIBUTED TO LU JI, 15TH-16TH CENTURY)

Pheasants in Snow

Hanging scroll, ink and colour on silk

165.3 x 77.1 cm. (65 1/8 x 30 3/8 in.)

With one collector's seal

PROVENANCE:

Formerly in the collection of Charles Peregrine Teesdale (1824 – 1887).

NOTE:

Charles Peregrine Teesdale (1824 – 1887) was a British military personnel who served in Hong Kong from 1847-1857. He acquired this painting during his tenure and brought it home on his return to England after 1857.

HK\$400,000-600,000

US\$52,000-77,000



明 無款 (前傳呂紀) 雙翬圖 設色絹本 立軸

藏印：□□鑑賞

來源：查爾斯·游隼·滌峽 (1824-1887) 舊藏

註：查爾斯·游隼·滌峽 (1824-1887)，英國軍人，1850年代於香港任職總督侍從官。期間購入此畫，並於1857年後帶回英國。

983

ANONYMOUS (PREVIOUSLY ATTRIBUTED TO SHENG MAOYE, 17TH CENTURY)

Dreaming in a Raft

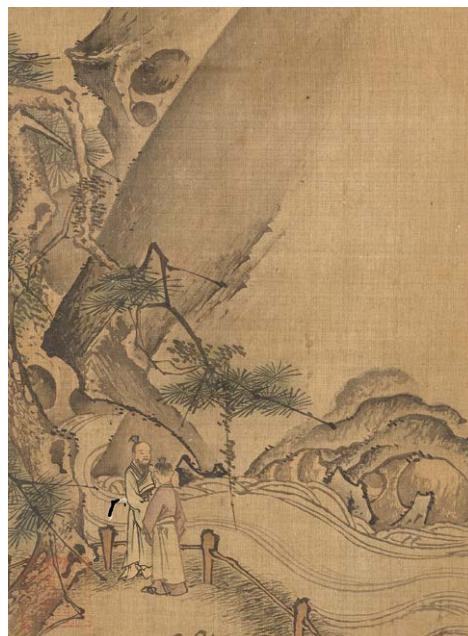
Hanging scroll, ink and colour on silk

155.5 x 54 cm. (61 1/4 x 21 1/4 in.)

One collector's seal of Song Luo (1634-1713)

HK\$200,000-400,000

US\$26,000-51,000



明/清 無款 (前傳盛茂燁) 舟子閑夢圖 設色絹本 立軸

宋犖 (1634-1713) 藏印：牧仲

註：宋犖，字牧仲，號漫堂，又號緜津山人，晚號西陂老人，一作西陂放鴨翁，河南商丘人。博學嗜古，工詩詞古文，精鑑賞，富收藏。

一節錄自《中國美術家人名辭典》，上海人民美術出版社，第329頁。

984

ANONYMOUS (15TH-17TH CENTURY)

Figures in Landscapes

A set of three album leaves, mounted and framed, ink and colour on silk

One leaf measures 22 x 19 cm. (8 3/8 x 9 1/2 in.); another measures 26.5 x 19.5 cm.

(10 3/8 x 7 5/8 in.); the last one measures 25 x 21.2 cm. (9 7/8 x 8 3/8 in.)

With a total of three collector's seals and one illegible seal

(3)

HK\$180,000-240,000

US\$24,000-31,000



明 無款 人物山水 設色絹本 冊頁鏡框三幅

藏印：太恒山人、羅天池鑒定藏之修梅仙館 (二次)

一印漫漶

註：羅天池 (1805-1866)，字六湖，廣東新會人，道光六年 (1826) 進士，歷刑部主事等，後居廣州，能書畫，富鑒藏。

石齋逸詩



可以不存矣而猶存之謂之逸詩凡五言律九十二首七言律五首
五言絕句一首共三百一十一章

過

鐵騎變漢陽渡河弓馬強雄藩不破虜猛士倦思
鄉已碎江湖夢坐寒日月光佐回憶鳳泗攬筆自

悲涼

綏誠無逃處經營慘廢未文臣不惜死戎略別激

士橫命皆邊帥媮生總袖胎誰能送雲夜更拉藥

師臺

冷箭不相識妖星白日寒不周山已倒駭虛勢難

安下辛輕囚虜遺黎怨宰官無因持破瑟二與

人彈

自爾不能遊非關世不虞寒風疎斂老氣誤

真付豈出鯨魚沒天傾成斗孤投身湯火裹蘊世與

誰蘊

原閔饒餘地禁期未喪家所爭為落節不管別抽

芽潮刷銀蟾淚春高鐵樹花親用雕已盡老戎賈

何涯

從此能餘幾直須億萬身安期三夜話子晉九筵

寶金雞書荒落雞魚畜古人依然消一割展轉與

誰隣

人事昏翬東天心冷萬中松杉非遣雲蘭石不關

風龐葛家相去伊涓志不同平生無所恨一睨呂梁

翁

右後、死毒州十章崇禎壬午六月二十九日領成

出辰陽作重、生、後也此正平云恐大禍之有再暮

年嬰劇不壹再三造物毒類殊覺無味聊增

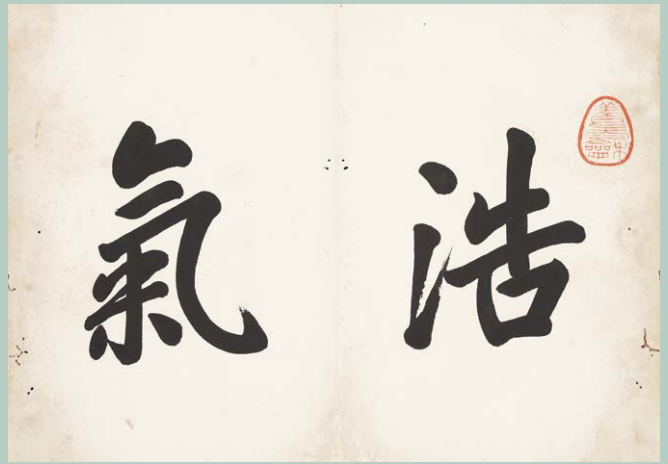
之詠身并錄似

維章兄覽察

右錄五言律詩八十二首內篇次與傳對揚卷中

稍別其題目重書並須正記道周再頓首





傷雲電人望絕金石鬼削香英片惠連後遂無日
 月光
 樂鼓未歸趙魯連不入秦兩書傳白辟集字動青
 蘋浮正吾何憊微名世所親岩茫茫標標者不易寫
 帝麟
 自我甘重前為誰賦鼓刀全生憐七獲結侶夫同
 祀此事不經見於心良獨勞長年飲日則垂老更
 依歸
 已報英雄歎仍多親戚憐徑當文謝法可在散房
 前夫子寧欺我其文高有天春秋二百載研淡紀新
 新編
 求仁何所怨夫道未忘慈故主日初地餘生為自
 投斷嗟千尺網一華大江舟狂揮看各獨馳驅卷
 衆光
 天步馮誰仗狂瀾夫一壺麟心衝駟鐵鳳掌離
 孤干羽葉無力祈常凍自枯直道河上老頓擔鄒

老驥真無力英心斷嗟壺河枯雙鬢滄海邊
 扶良士棲高閣而公仰釣屠麟心蓬席兜揮澤立
 斯頌
 借安皆無敵多對半左襟不七老馬願微病小
 紀優龍血氣天地蛙願漲古今孝陵松柏東鍾鼓為
 誰吟
 世道古難料唯固尚可揮過河宗澤慨守險為侯
 義胡馬輕濫不得軍重鐵衣聊將墨翟意一破古
 八圖
 終并談石齋不肯放堅乾運命扶三天時解培一
 毛文雖頻眩最辟驕自珍膏又作千秋話漢人散
 小船
 名過千鐵騎一章
 自悼
 昔年為柳下今日只藏陽此道原無可於生亦不

985

985

HUANG DAOZHOU (1585-1646)

Collection of Poems

Album of eighteen leaves, ink on paper

Each leaf measures 27 x 38.5 cm. (10 5/8 x 15 1/4 in.)

Signed and dedicated to Weizhang

Colophons by nineteen artists, including Chen Baochen (1848-1935), Bao Xi (1868-1942), Liang Dingfeng (1859-1919), Zhu Yifan (1861-1937), Yan Fu (1854-1921), Nei Tenghu (1866-1934), Lin Shu (1852-1924), Li Ruiqing (1867-1920), Zheng Xiaoxu (1860-1938), Chen Sanli (1853-1937), Wang Zhen (1867-1938), with a total thirty-three seals

Frontispiece by Emperor Xuantong (1906-1967)

Two collector's seals, including one of Emperor Xuantong

LITERATURE:

Collection of Poems by Huang Daozhou, Shanghai Youzheng Bookstore, Shanghai, 1920.

Lin Fusheng ed., *Classical Works of Chinese Calligraphy: Clerical Script*, Guangxi Fine Art Publishing House, Nanning, 2008.

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

US\$160,000-260,000

題識：維章兄覽察，右錄五言律詩八十二首，內篇次與傳對揚卷中稍別，其題目重沓並須正定，道周再頓首。

十九位諸家題跋，包括陳寶琛（1848-1935）、寶熙（1868-1942）、梁鼎芬（1859-1919）、朱益藩（1861-1937）、嚴復（1854-1921）、內藤虎（1866-1934）、林紓（1852-1924）、李瑞清（1867-1920）、鄭孝胥（1860-1938）、陳三立（1853-1937）、王震（1867-1938）。

宣統皇帝（1906-1967）題引首：浩氣英光。

鈐印：養太蘇、宣統御筆、沖齡宸翰

藏印：宣統皇帝（1906-1967）：宣統御賞之寶
其他：沈堪寓目

出版：《黃石齋先生逸詩》，上海有正書局，上海，1920年。

著錄：林釜生主編：《中國書法經典作品章法解讀：楷書卷》，廣西美術出版社，南寧，2008年。

明 黃道周 石齋逸詩 水墨紙本 冊頁十八開

人生憂患極視死如歸所以首陽士長歌嘯
採薇舉邑市朝變觸目山河非走秀痛毀震泰
難傷周微人力有時盡天道故難違此辦事已矣
攀髯痛哭寫詩付親故涕下不能揮但覺浩然
氣掃星生光輝道：三百載海水復聲飛舉世
臣節斯人甯免識元黃火銀蘇榮辱謹極讀
書期無愧此語聊可依
戊午二月 趙世駿題

丁巳冬月
致金先生出示其鄉人所藏石齋
黃公手錄逸詩一再益皆順治而
成年兵敗避源被執時所作也歷
二百年紙墨如新凜然猶有生氣
敬題五律三章以誌欽仰
後學寶熙拜觀 盛手謹書

讀史千行淚看王莽去八行
末殉國者必受恩深
為君天竺家人習世心飛
源一派後亦與音歐刀
丁巳十二月二日家驊
研沈仁心心緒
黃石齋先生手書卷

此亦人臣也身居恩禮未嘗獨優於他人
而從家就義死不悔如此覽者可以興矣
黃石齋題

丁巳冬月伊克坦朱益滿黃沐敬觀

世誰任怪公作習殊未忌意
些神閒視千古知不可為而為
之屬特不平猶報豈吾儕思
死欲何為手捧
李章愧吾
敬題
黃石齋先生詩冊
戊午二月鄭孝胥

黃石齋先生詩冊
此冊乃先生手書之第一
冊也其詩多為五言古詩
其詩多為五言古詩
其詩多為五言古詩

此冊乃先生手書之第一冊也其詩多為五言古詩其詩多為五言古詩其詩多為五言古詩

986

Comprising 82 regulated verses in five character lines and encompassing a wealth of themes and subjects, *Collection of Poems* was written by Huang Daozhou for Weizhang, scholar name of Huang Wenhuan (1568-1667), a native of Yongfu in Fujian. Huang Daozhou and Huang Weizhang were both Presented Scholars from Fujian, both served as officials in the same palace bureau and later were both incarcerated in the same prison. After his capture at Wuyuan in 1645 and during his imprisonment in Nanjing, Huang devoted himself entirely to poetry, writing verses that communicated his inner emotions to Weizhang.

According to Chen Baochen's colophon dated 1915, *Collection of Poems* remained in Huang Weizhang's family collection until it was acquired by Lin Jiushen. In 1917, Chen Baochen entreated Pu Yi (1906-1967), Emperor Xuantong, to inscribe a highly valuable four-character frontispiece, reading: "An heroic example of noble spirit". From 1915 to 1928, proactive but courteous requests from Chen and Lin persuaded numerous former imperial ministers and scholars to add colophons to the album, many of them were originally from Fujian: e.g. advocate of evolutionary theory Yan Fu (1853-1921), translator of Alexandre Dumas' *La Dame aux Camélias* Lin Shu (1852-1924), poet and calligrapher Zeng Xiaoxu (1860-1938).

One of the most unexpected inscribers was Japanese scholar and student of Chen Baochen, Naitō Koji, whose studies in China afforded him the opportunity to inscribe this album alongside so many Chinese cultural luminaries.

Huang Daozhou achieved fame for his learning and rectitude. While his body was imprisoned, his mind found peace in the antique clerical script calligraphy of Zhong Yao (151-230), which he used to execute *Collection of Poems*. The undulating twists and turns reveal his character. In 1920, Lin published this work under the title *The Exceptional Verses of Huang Shizhai*. Nowadays, the printed edition is already a rarity, let alone this original *Collection of Poems*!

《石齋逸詩》一冊，十八開，黃道周自書五言律詩八十二首：《過言》八首、《自悼》八首、《造怨》八首、《發自婺源復進水漿示賴敬孺蔡時培二中書》四首、《至新安示趙淵卿毛玄水賴敬孺蔡時培》四首、《人日新安虜帳觀梅花》四首、《燈夕不堪復，遂絕粒。是夜雷雨，明日甲子抵，晚雷電大作，繞營不休凡三晝夜，虜遂發，予入南都》八首、《至南都示諸友》四首、《又答諸訪者》四首、《廿五日既聽質子滯禁城向籓監中，諸友分羈兩縣，遂不可面，為覓襍被不得，悵然寄懷》六首、《齋堂》八首、《後死吟》八首、《後後死毒草》十首。

《石齋逸詩》乃黃道周於1645年底在婺源兵敗被俘後手書詩作，錄似“維章兄覽察”。考維章應為黃文煥（1568-1667），字維章，福建永福人。黃道周與黃文煥以閩人先後中進士，同鄉同殿為臣，後又同獄為囚，情誼非同尋常。

陳寶琛乙卯（1915）跋《石齋逸詩》云：“冊藏吾鄉將二百年，無有知者。今秋研忱表叔携來京師，始見於世。”據此推論，《石齋逸詩》一直由黃維章後人保存，後由林研忱獲得。1917年由陳寶琛呈請宣統帝溥儀御筆題辭“浩氣英光”四字引首，殊足珍貴。1915-1928年間在陳寶琛與林研忱積極敦請之下，帝王將相士卿大夫皆有題辭，題跋者大多為清末民初閣籍官臣名士，如嚴復以《天演論》名播華旦，林紓《茶花女》人手一冊，鄭孝胥詩書雙響，俱非泛泛之輩；尤以日人內藤虎時以訪學為名受教於陳寶琛太傅，因緣際會得以置身華夏群英之中，誰復可料！

黃道周以學問氣節揚名於時，身處牢獄之中，靜心安居如昔以鍾太傅楷體手抄《石齋逸詩》一冊，銀勾鋒角之間猶然想見其氣節人品。1920年林氏曾以《黃石齋先生逸詩》之名，付上海有正書局出版，百年以後，出版物已然罕見，更無論此冊《石齋逸詩》矣！



986

986

LU ZHI (1496-1576)

Pavilion on a Cliff

Folding fan, ink and colour on gold paper

16 x 46 cm. (m. 6 ¼ x 22 in.)

Inscribed and signed, with two seals of the artist

One collector's seal of Emperor Qianlong (1711-1799)

HK\$300,000-600,000

US\$39,000-77,000

明 陸治 翠壁亭閣 設色金箋 成扇

題識：翠壁臨江萬丈緣，蓮宮鐵索鎖崖頭。
憑欄直欲精魂動，飛落三山絕壑邊。
右詠觀音閣。陸治。

鈐印：陸、治

乾隆皇帝（1711-1799）藏印：乾隆御覽之寶



987

VARIOUS OWNERS

987

DONG QICHANG (1555-1636)

Late Autumn

Fan leaf mounted as a hanging scroll, ink on gold-flecked paper

17.5 x 53 cm. (6 7/8 x 20 7/8 in.)

Inscribed and signed, with one seal of the artist

Inscription on the inside cover of the wooden box by Nagao Uzan (1864-1942), with one seal

HK\$200,000-400,000

US\$26,000-51,000

明 董其昌 寒山蒼翠 水墨灑金箋 扇面立軸

題識：寒山轉蒼翠。玄宰寫。

鈐印：董其昌

長尾甲（1864-1942）辛酉（1921年）題木盒內蓋，並鈐印一方。



988

988

SHI TAN / LIN YAN (16TH-17TH CENTURY)

Calligraphy/Luohans Crossing The Ocean

A set of two fan leaves, mounted and framed, ink on gold paper

Calligraphy measures 16.7 x 52.5 cm. (6 5/8 x 20 5/8 in.)

Painting measures 16.5 x 50.5 cm. (6 1/2 x 19 7/8 in.)

Calligraphy signed and Painting inscribed and signed, with one seal illegible and one seal of the artist

Three collector's seals and one illegible seal

(2)

HK\$40,000-80,000

US\$5,200-10,000

明 石潭/林艷 草書/羅漢渡海 水墨金箋 扇面鏡框兩幅

釋文：異關生殊賞，庭除事事文。松之奇以老，柳亦澹而文。
拜石君爲丈，攤書我有群。儼然絕塵想，綠屋覆秋雲。
偶書似無欲詞壇正。

款識：石潭頓首。

鈐印：一字石潭

題識：□渡海圖。

□重陽前二日爲□□兄世丈。

佛弟子林艷拜寫。

一印漫漶

藏印：東潘、容膝齋、東潘

一印漫漶



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WEN JIA (1501-1583)

Landscape / Calligraphy in Running Script

A pair of fan leaves, mounted and framed, ink on gold paper

Painting measures 17 x 48.5 cm. (6 $\frac{3}{4}$ x 19 $\frac{1}{8}$ in.)

Calligraphy measures 17 x 50.2 cm. (6 $\frac{3}{4}$ x 19 $\frac{3}{4}$ in.)

Inscribed and signed, with a total of four seals of the artist

Painting dated autumn, seventh month, *jiyou* year (1549)

Dedicated to Shiweng

Two collector's seals of Deng Cangwu (1900-1990) (2)

HK\$40,000-80,000

US\$5,200-10,000

題識：己酉（1549年）秋七月文嘉。

鈐印：文、嘉

鄧蒼梧（1900-1990）藏印：鄧蒼梧藏、傳硯樓主鑑賞

釋文：鳩杖攜來出紫宸，海南爭頌八千椿。

筆花吐作天花瑞，藝苑嘯回閨苑春。

山色萬年龍拱秀，湖光十里鶴朝真。

清暉已證丹臺果，塵俗何人敢效嚮。

題識：右題祝詩，文嘉為石翁王太親台八秩榮壽，兼應以辯老之命。

鈐印：文嘉、承休

明 文嘉 幽谷靜林／行書 水墨金箋 扇面鏡框兩幅
一五四九年作



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ZHANG HONG (1577-AFTER 1668)

Boat-ride at Sunset

Fan leaf, mounted and framed, ink and colour on gold-flecked paper
16.5 x 53 cm. (6 ½ x 20 ⅞ in.)

Inscribed and signed, with one seal of the artist

Dated tenth month, winter, *gengchen* year (1640)

Inscription on the mounting with one collector's seal

HK\$60,000-80,000

US\$7,700-10,000

明 張宏 落日歸航 設色灑金箋 扇面鏡框 一六四〇年作

題識：落日下午平川，歸人爭渡喧。

庚辰（1640年）冬十月，吳門張宏。

鈐印：鶴澗

裱邊題跋：張宏，字君度，前明吳縣人，善山水，所畫吳郡《歲弼圖》極佳；號曰鶴澗。

裱邊藏印：畢氏家藏

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CHEN JIAYAN (1538-?)

Plum Blossom and Birds

Fan leaf, mounted and framed, ink on gold paper
18.4 x 53 cm. (7 ¼ x 20 ⅞ in.)

Inscribed and signed, with two seals of the artist

Dated fifth month, *dinghai* year (1587)

Four collectors's seals, including one of Deng Cangwu (1900-1990)

HK\$20,000-40,000

US\$2,600-5,100

清 陳嘉言 花間鳥語 水墨金箋 扇面鏡框 一五八七年作

題識：丁亥（1587年）五月雨窓戲墨。陳嘉言。

鈐印：嘉言、孔彰

藏印：鄧蒼梧（1900-1990）：鄧蒼梧藏

其他：少穆寶鑑、詠餘書齋

一印漫漶



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This collection comprises six works by various Qing masters. Ten works from this collection will be featured in Exquisite Eye: Christie's Online Sale of Fine Chinese Paintings & Calligraphy (Lots 1696-1705) starting from 18 to 25 November 2019.

On the eighteenth day of the ninth month of 1834, a few days after the triennial imperial examination, inspector general of Zhejiang Fu'ne Yang'a (Fu Haifan, 1789-1845) hosted two of the examiners in the Lingyin Temple (also known as the Yunlin Chan Temple) in Hangzhou. The first was Xu Baoshan (1790-1838), a Compiler for the Hanlin Academy, the second was Wu Chun (1770-1845), Gentleman in Attendance at the Tax Commission. Guests at the banquet also included Zhejiang Provincial Education Commissioner Chen Yongguang (1768-1835). After the banquet, the party climbed the path to the Tao Guang temple, resting there awhile. They invited Fei Danxu to create a painted record of this cultured outing in a handscroll.

Three days after this journey the Governor of Min and Zhe (modern day Fujian and Zhejiang provinces) Cheng Zuluo (1776-1848) arrived in Hangzhou to inspect the local garrison. He travelled alone to the Lingyin temple. Here he heard of the trip to Tao Guang temple by Fu Haifan and his guests, only a few days earlier. Cheng asked Fei Danxu to add him in to the composition of the *Tour of Tao Guang Temple*. Thus, this handscroll depicts Fu Haifan, Xu Baoshan, Wu Chun, Chen Yongguang, and Cheng Zuluo.

Tour of Tao Guang Temple includes Lin Zexu's first calligraphic rendition of Fu Haifan's poem. Lin's colophon was subsequently recorded in *Transcribed Poems from the Left Cloud Mountain Retreat*, in which Lin has corrected a number of characters (see *Complete Works of Lin Zexu*, vol. 6, p. 86). This scroll features colophons by forty-nine authors. The majority of them were Presented Scholars in the Imperial Academy during the nineteenth century. Among them Sun Jianai (1827-1909), Weng Tonghe (1830-1904), and Xu Fu (1836-1908) achieved first place in the imperial examinations. Yang Yizeng (1787-1856), Peng Yulin (1816-1890) and Yu Yue (1821-1907) were all highly regarded scholars in China and internationally. This work is a wonderful combination of painterly, lyrical and calligraphic excellence, combining Fei Danxu's exquisite work with an intact record of contributions from a great many significant scholars and historical figures of 19th-20th Century.

此收藏呈獻六件清代名家作品；另有十件小品於2019年11月18至25日之丹青薈萃-佳士得中國書畫網上拍賣（拍品編號1696-1705）釋出。

清道光十四年甲午（1834）九月十八日，浙江鄉試完成後數日，時任浙江巡撫的富呢揚阿（1789-1845，字海颿）在靈隱寺（又名雲林禪寺）宴請兩位主試官：翰林院編修徐寶善（1790-1838，字廉峰）和戶部侍郎吳椿（1770-1845，字蔭華），宴會由浙江學政陳用光（1768-1835，字碩士）、都統伊裕堂、尙衣英惇甫陪同。宴後眾人沿道登上韜光寺少憩，約請費曉樓作橫卷記繪此一時風雅之遊。

此遊三日後，時任閩浙總督的程祖洛（1776-1848，字問源）以閱兵至杭州，獨遊雲林禪寺，耳聞數日前富氏等人之遊，乃請費丹旭將他補入《韜光蠟屐圖》中，故此卷計有富海颿、徐寶善、吳椿、陳用光、程祖洛等人。

《韜光蠟屐圖》有林則徐題跋富海颿此卷詩翰，是為初稿。後林氏以《題海富颿督部富呢揚阿韜光蠟屐圖》詩題錄入《雲左山房詩鈔》，又復修訂數字（見《林則徐全集》第六冊，第86頁）。此卷題跋四十九人，大多是嘉慶、道光、咸豐、同治、光緒間進士翰林，其中孫家鼐（1827-1909）、翁同龢（1830-1904）、徐郁（1836-1908）狀元及第；楊以增（1787-1856）、彭玉璠（1816-1890）、俞樾（1821-1907）等皆是名聞中外之士。開卷古墨盈香，費氏畫紙拓猶新，期間帝王數易，而五朝名士父子、師生詩篇一縷存而不絕，翰墨風流，名香千古。



遊光寺記
光緒三年秋九月廿七日
海峴中丞大人命寫
西吳費丹旭

一經入畫不知山
遊光寺記
光緒三年秋九月廿七日
海峴中丞大人命寫
西吳費丹旭

海峴中丞大人命題
北平楊振麟

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FEI DANXU (1802-1850)

Tour of Tao Guang Temple

Handscroll, ink and colour on paper

331.5 x 45.5 cm. (130 1/2 x 17 7/8 in.)

Entitled, inscribed and signed, with one seal of the artist

Dated autumn, *jiawu* year (1834)

Colophons by forty-nine artists, including Xu Baoshan (1790-1838), Chen Yongguang (1768-1835), Ling Zexu (1785-1850), Yang Yizeng (1787-1856), Peng Yulin (1816-1890), Yu Yue (1821-1907), Sun Jianai (1827-1909), Weng Tonghe (1830-1904), Xu Fu (1836-1908), with a total of one hundred and thirteen seals

Frontispiece by Yang Zhenlin, with two seals

HK\$300,000-500,000

US\$39,000-64,000

清 費丹旭 韜光蠟屐圖 設色紙本 手卷 一八三四年作

題識：韜光蠟屐圖。

甲午（1834年）秋日，海峴中丞大人命寫，西吳費丹旭。

鈐印：曉樓書畫

四十九位諸家題跋，包括徐寶善（1790-1838）、陳用光（1768-1835）、林則徐（1785-1850）、楊以增（1787-1856）、彭玉馨（1816-1890）、俞樾（1821-1907）、孫家鼐（1827-1909）、翁同龢（1830-1904）、徐郁（1836-1908）等。

楊振麟題引首：韜光蠟屐圖，海峴中丞大人命題，北平楊振麟。

鈐印：振麟印信、楊氏桂山

註：徐寶善（1790-1838），字廉峰，安徽歙縣人，嘉慶二十五年（1820）庚辰榜進士。道光十四年（1834）任浙江鄉試副主考，受邀與富呢揚阿（1789-1845，字海帆）遊韜光寺，畫中五人之一。

陳用光（1768-1835），字碩士，江西新城縣人，嘉慶六年（1801）進士。道光十四年（1834）任浙江學政，受邀與富呢揚阿（1789-1845，字海帆）遊韜光寺，為畫中五人之一。

林則徐（1785-1850），字元撫、少穆等，福建侯官人，嘉慶十六年（1811）進士，曾任湖廣總督、陝甘總督，受命為欽差大臣前往廣東禁煙，名振中外。道光二十二年（1842），林則徐被貶伊犁，途經蘭州與時任陝甘總督的富呢揚阿相見，並為富氏此手卷題詩。

楊以增（1787-1856），字益之，山東聊城人，道光十二年（1832）進士，為晚清四大藏書樓海源閣之主人。

彭玉馨（1816-1890），字雪岑，生員出身，湖南衡陽人，佐曾國藩創建湘軍水師，官水師提督，兵部尚書。能詩書，善畫梅。

俞樾（1821-1907），字蔭甫，號曲園，浙江德清人，道光三十年（1850）進士，任翰林院編修，河南學政等，晚年講學詁經精舍，有《春在堂全書》二百五十卷傳世。

孫家鼐（1827-1909），字燮臣，安徽壽州人，咸豐九年（1859）狀元，任翰林院編修、湖北學政、禮部尚書、武英殿大學士等，與翁同龢曾任光緒帝師。

翁同龢（1830-1904），字叔平，江蘇常熟人，咸豐六年（1856）狀元，官至戶部尚書、工部尚書等，曾任同治帝、光緒帝師，善書法。

徐郁（1836-1908），字壽蘅，上海人，同治元年（1862）狀元，官至兵部尚書、禮部尚書等。

造華嚴論方山通玄李長者大論師
人天一切世主天龍夜叉乾闥婆阿修羅迦樓羅緊那羅摩
睺羅伽人非人等一切護法善神皆承
佛力為作證明弟子憚格華識凡夫器根甚薄由無明習
惑相重障緣交迫違大智境趣煩惱海一生波無
出纏日乃今浮聞
毘盧遮那如來名號浮聞
大方廣佛華嚴經於此無上甚深微妙聖典受持讀誦深
心信解號惶愧恐慚蒙自艾涕汗齊湧於是剝心煇融畢
誠啟願
大行普賢菩薩摩訶薩及
普賢大願王發廣大心依願十願以
普賢菩薩威神力故大慈愍故加護我身今此願於現
在生中即得成就永無退失十願者
一願早證阿耨多羅三藐三菩提心生如來家乘如來
乘安住一切種智境界遠離一切諸世間法持佛自在
心無疑惑以不思議力成所求願
二願懺悔一切罪障無始來今由癡愛故起我我所見他
執業愛見顛倒障覆本明於念願造無量業瞋心恨
心賊害心嗔心凌奪心惱慢心諂誑心忘刻心損他利己心
奢淫修靡微恣流蕩心心相續晝夜熾盛無時間歇
不畏三塗無慙愧行邪見自惑黃倫害義十惡五逆毀
佛謗法破壞梵行求遂貪欲無所不為雖具人形已
同惡趣如是罪障不可說不可說世界微塵數等
今對
諸佛菩薩前至心衣懇敬露懺悔從今以往誓不再作依
諸佛菩薩威神之力悉使懺除以淨誓光破波震闇
三願在在安在淨常親近善知識遠離一切惡知識於
善知識所供養承事求解脫法無空過者
四願於一切法及善知識教凡有所聞精勤修習離放

過去世不修諸行不供養一切諸佛不莊嚴一切佛刹
惟徧三業毒害眾生故於今世現薄方相震陋眇小
相種種惡種不為人所輕賤易取詬笑羞於眾
會形氣懦弱動生怨畏鳥獸等今以此願求如來
無畏三昧之變易色身具足莊嚴眾生見者皆生愛
樂欽仰讚嘆如我願求入佛種智
十願如善財童子一生證佛果以故成就此五濁惡世
無量眾生信心故增長一切菩薩善根故多眾生作
榜樣故令眾生知煩惱苦海即如來大慈慈海故令
眾生知初發心即與三世無量諸佛一時成佛故無前後
際故無三世初量長短遠近延促故無三僧祇等說
故發此願已念不離恒自觀察承斷怠惰嬉游放
廢種染習持守正法不惜身命現前無量受見
貪欲漸次剝除增長善法滿菩提願以此悲泣涕
願至心懇改
大行普賢菩薩摩訶薩仰冀
聖慈哀憐攝受
如我此願皆因演揚
華嚴大經及方山長者所造論出生如是願力凡我眷屬
以及一切黨友一切眾生皆願淨此

大方廣佛華嚴經開已生決定信皆發阿耨多羅三
藐三菩提心皆成就一切誓願
辛丑歲夏四月月初十弟子憚格立願

大行普賢菩薩摩訶薩
諸佛菩薩前至心衣懇敬露懺悔從今以往誓不再作依
諸佛菩薩威神之力悉使懺除以淨誓光破波震闇
三願在在安在淨常親近善知識遠離一切惡知識於
善知識所供養承事求解脫法無空過者
四願於一切法及善知識教凡有所聞精勤修習離放

過去世不修諸行不供養一切諸佛不莊嚴一切佛刹
惟徧三業毒害眾生故於今世現薄方相震陋眇小
相種種惡種不為人所輕賤易取詬笑羞於眾
會形氣懦弱動生怨畏鳥獸等今以此願求如來
無畏三昧之變易色身具足莊嚴眾生見者皆生愛
樂欽仰讚嘆如我願求入佛種智
十願如善財童子一生證佛果以故成就此五濁惡世
無量眾生信心故增長一切菩薩善根故多眾生作
榜樣故令眾生知煩惱苦海即如來大慈慈海故令
眾生知初發心即與三世無量諸佛一時成佛故無前後
際故無三世初量長短遠近延促故無三僧祇等說
故發此願已念不離恒自觀察承斷怠惰嬉游放
廢種染習持守正法不惜身命現前無量受見
貪欲漸次剝除增長善法滿菩提願以此悲泣涕
願至心懇改
大行普賢菩薩摩訶薩仰冀
聖慈哀憐攝受
如我此願皆因演揚
華嚴大經及方山長者所造論出生如是願力凡我眷屬
以及一切黨友一切眾生皆願淨此

大方廣佛華嚴經開已生決定信皆發阿耨多羅三
藐三菩提心皆成就一切誓願
辛丑歲夏四月月初十弟子憚格立願

993

993
YUN SHOUPING (1633-1690)
Calligraphy in Running-Standard Script
Album of eleven leaves, ink on paper
Each leaf measures 24.6 x 17.8 cm. (9 3/4 x 7 in.)
Inscribed, signed and dated summer, tenth day, fourth month, xinchou year (1661)
Titleslip by Wang Gong (18th-19th Century)
Colophons by Wang Gong, Qian Weiqiao (1739-1806), Liu Qilin (1862-1938), Pei Jingfu (1854-1924) and Xu Cangshi
Five collectors's seals, including three of Pei Jingfu (1854-1924)
LITERATURE:
Yang Chenbin, Study Series of Ming Qing Masters of Painting: Yun Shouping, Jilin Fine Art Publishing, Changchun, May 1996, p.113.
Pei Jingfu, Paintings and Calligraphy Records of Zhuang Tao Ge, Xueyuan Press, Beijing, 2006, pp.491-493.
HK\$200,000-300,000 US\$26,000-38,000

題識：辛丑（1661年）歲夏四月初十，弟子憚格立願。
汪恭（18-19世紀）、錢維喬（1739-1806）、劉啓琳（1862-1938）、裴景福（1854-1924）、徐名世題跋並鈐印四方。
汪恭題簽條：南田先生發願文。繼述堂珍藏上上品。
嘉慶丁丑（1817年）四月重裝。
鈐印：汪恭之印
封面簽條：南田先生發願文。
無上妙品。稻香珍藏，古香書簽。
鈐印：張、古、香
絹袋簽條：憚南田先生楷行書《發願文》。愛畫軒珍藏。
藏印：裴景福（1854-1924）：裴景福壯陶閣藏、伯謙寶此過於明珠駿馬、霍山裴景福伯謙印
其他：草聖後人、古香、稻香書畫珍藏
著錄：楊玉彬著，《明清中國畫大師研究叢書：憚壽平》，吉林美術出版社，長春，1996年5月，第113頁。
裴景福編撰，《壯陶閣書畫錄》下冊，北京學苑出版社，北京，2006年，第491-493頁。

南田先生發願文

藏五妙品
箱香珍藏
吉與書齋

南田先生發願文

雖此堂祇藏上神品
嘉慶丁丑四月重裝

發願文

乘教佛教優婆塞演揚

華嚴聖典現生求願弟子憚格謹至心五體投地稽首和

南皈依

華嚴教主清淨法身毘盧遮那佛世尊皈依

圓滿報身靈舍那佛世尊皈依

千百億化身釋迦牟尼佛世尊皈依

過去古毘盧遮那佛世尊皈依

華嚴世界中一切世界諸佛世尊皈依

信任行向地等妙三覺各當位中一切諸佛世尊皈依

華嚴會上十方三世一切諸佛世尊皈依

大方廣佛華嚴經皈依

大智文殊師利菩薩摩訶薩皈依

大行無垢普賢菩薩摩訶薩皈依

大悲觀世音菩薩摩訶薩皈依

一生補處慈氏弥勒菩薩摩訶薩皈依

六位中當位說法一切菩薩摩訶薩皈依

華嚴會上一切所繫任灌頂位諸大菩薩及餘十方種世界普

來集會一切刹海極微塵數諸菩薩摩訶薩皈依

入法界中五十三尊諸聖者菩薩摩訶薩善財童子生菩薩皈依

華嚴會上諸大聲聞比丘眾皈依

逸心離倦情心離欣歇心離斷續心離散漫心戒於
向時未能於一法而有成就而無盡色體惟情密前
不整束任懈怠海無策進法今以此願敷精進風輪
運動一切諸好樂根瑤蕩一切諸疲歇障精氣充滿
具足勇猛久益昇進獲三昧力

五願於現在生中消大宿慧移力記持凡佛所說密
多羅及世間一切典籍精義文善知識說諸妙諦耳所
曾聞目所徑觸誦習所及悉皆成熟無有
義理皆悉辯了暢達要觀廣為他人演說具
大辯才三昧若有眾生以無量三昧無量論議談笑

排擊或設為異說乃相詰難無能燒亂無有屈折以
辯才方便力故諸開我說者悉能開悟生無善提之心
六願與大弟施乳我舍宅田園財物玩好資生之具悉以
分施諸來乞者無有愛吝無有簡擇無有分別若
求阿耨多羅三藐三菩提故頭目腦髓所不敢惜何
况財物所施者盡行施無盡行施有盡此願無盡受
我施者皆生淨信種諸善根

七願後婆塞身持守淨戒不著貪欲住煩惱火熱苦
海中與同行眷屬無不超輪學菩薩道行菩薩行
修十波羅蜜門於此娑婆海不生散苦想不生出離想

八願現前眷屬皆得圓滿自念由於往昔不敬三寶
破和合僧與諸眾生更相惱害至為怨讎最淫殺傷
具行惡法不相尊重不相護惜故於現生眷屬種
缺陷害困苦惱無諸和樂猶怖不收何所究終今與
諸眷屬翹爰改命懺悔已乘此願力令諸眷屬無
天折相無侵累相無平反相無悖亂相無鬪諍相無
凍餒相無憂患纏迫相種圓滿財財豐饒親愛
恭敬承順敬誨備行眾善隨入正趣復生俊異之
子為國大臣護持三寶廣作佛事

九願於此分取身現大人相得大無畏行持正法戒於

右南田先生發願文華法道途深得
指中令神髓其指法深淵蓋其風慧
照個中人不能道也後學錢維屏識

此冊詞翰雙絕裝潢精緻入余秘篋三十餘年偶示
愛文先生意殊珍愛因以贈之寶墨在世刻畫有吉
祥雲護之不可生物我相也 建唐景福識
寶墨成儀後在寶齋題而後傳於世茲將此冊之式先生所書時大人弟子
而此書在民間者其書其印其紙其文自是堂中一紙公案之書其書於
丁丑也 愛文先生福錄在後 辛酉月餘於徐名敬識

三年客滬上落一窺雖推得見靈印藝文伯道是
一樓事之時出所藏書畫者跡見未及岐之懷矣此
冊南田先生以簪花之手寫辦香之誠妙事涉文
妙書非有夙慧人不能夢見也如以尊仲兜羅神
手照見一室金光燦爛文憑脫以贈大有羅衣珠
之樂發愛根不斷又瑩塵劫矣 辛酉辰重陽 夢記

註：此冊為裴景福篋藏三十餘年，著錄於《壯陶閣書畫錄》中。然裴氏辛酉年（1921）前以此冊贈予夔文先生，故甲子年（1924）裴氏《壯陶閣書畫錄》贈清稿本中，不及錄入辛酉年（1921）劉啓琳、夔文及徐名世三人題跋文字。又，《壯陶閣書畫錄》與《發願文》末尾裴景福題跋款字略有不同，其餘皆吻合。





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HUA YAN (1682-1756)

Bird of Prey

Hanging scroll, ink and colour on silk

174 x 90 cm. (68 ½ x 35 ½ in.)

Inscribed and signed, with two seals of the artist

Date summer, fifth month, fourth year of the Yongzheng period (1726)

HK\$600,000-800,000

US\$77,000-100,000

清 華岳 海東青擊雁 設色絹本 立軸 一七二六年作

題識：雍正四年（1726）夏五月新羅山人岳寫於講聲書舍。

鈐印：華岳、秋岳



995

995

GU LUO (1762-1837) / LU SHAOJING (18TH-19TH CENTURY)

Flowers and Fruit/Calligraphy in Standard Script

Folding fan, ink and colour/ink on gold-flecked paper

17.5 x 52 cm. (6 ¾ x 20 ½ in.)

Entitled, inscribed and signed, with a total of four seals of the artist

HK\$20,000-30,000

US\$2,600-3,800

清 顧洛/陸紹景 風影媚清和/楷書 設色/水墨灑金箋 成扇

題識：風影媚清和。

西樸顧洛時年七十有三。

鈐印：洛、西樸

背面陸紹景書法題識：乙未歲春仲朔，陸紹景。

鈐印：紹景、研北



仇實父江山無盡圖
光緒二十六年庚子補圖重裝於迎春花館

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WITH SIGNATURE OF QIU YING (18TH CENTURY)

Mountains and Rivers

Handscroll, ink and colour on silk

38.8 x 263.5 cm. (15 ¼ x 103 ¾ in.)

Inscribed and signed, with one seal of the artist

Seven collector's seals, including five of Xiang Yuanbian (1525-1590)

HK\$200,000-300,000

US\$26,000-38,000

清 仇英（款） 溪山無盡圖 設色絹本 手卷

款識：實父仇英製。

鈐印：仇英之印

簽條：仇實父江山無盡圖。光緒二十六年庚子補圖重裝於迎春花館。

鈐印：無垢居士

藏印：項元汴（1525-1590）：天籟閣、項氏子京、神遊心賞、
項墨林印、子孫世昌

其他：曾藏吳下補園中、平生真賞

997

HUA YAN (1682-1756)

Scholar, Lady, Tiger and Ox

A set of four hanging scrolls, ink and colour on paper

Each scroll measures 51.5 x 30 cm.

(20 ¼ x 11 ¾ in.)

Inscribed, with four seals of the artist and one illegible seal

HK\$300,000-500,000

US\$39,000-64,000

清 華品 人物走獸四屏 設色紙本 立軸

題識：1. 香馥馥，樽前有箇人如玉。
人如玉，翠翹金鳳，內家粧束。
嬌羞愛把眉兒蹙，逢人只唱相思曲，
相思曲，一聲聲（是），怨愁紅綠。
鈐印：太素道人

2. 泠泠然。

鈐印：滄海客

3. 柳坡春氣暖，香草正蒙芽。

鈐印：玉山上行

4. 老山腳下秋有聲，
虎一嘯兮谷一鳴。

鈐印：秋岳

一印漫漶



997



Photo: Frédéric REGLAIN / DIVERGENCE

I.M. Pei was one of the century's most influential and respected architects. Internationally renowned for his iconic glass pyramid at the entrance to the Louvre Museum in Paris, he designed over 100 buildings around the world, ranging from large-scale corporate headquarters to smaller, more intimately scaled dwellings. Emerging from the Modernist tradition, Pei's work evinced an intelligent combination of the cutting-edge and the conservative. He rigorously crafted buildings remembered for their crisp forms, luminous interiors and elegant materials designed to engage and please the public. He became one of the few architects whose inventiveness and erudition appealed equally to real estate developers, corporate chairmen and museum boards. In addition to his project for the Louvre, Pei is well known for the National Gallery of Art's East Building in Washington, D.C. (1978), the Bank of China Building in Hong Kong (1989), the Miho Museum in Shigaraki, Shiga, Japan (1997), and one of his last cultural projects, the Museum of Islamic Art in Doha, Qatar (2008).

Integral to an understanding of I.M. Pei and his stature on the stage of international architecture is a fascinating art collection that Pei and his wife Eileen had quietly assembled during their 72-year marriage. It is a unique collection that speaks not only to the sophisticated breadth of their interests in both Eastern and Western artistic traditions, but also to the deep friendships they forged with artists in their milieu. Artists such as Barnett Newman, Jean Dubuffet, Zao Wou-Ki, Henry Moore and Isamu Noguchi, many of whom epitomized the major movements of post-war and contemporary art history, and whose bold and assertive works are represented in the collection, were personal friends with whom the Peis maintained longstanding and warm relationships. As such, The Collection of Eileen and I.M. Pei is an intensely personal collaboration reflective of the couple's shared vision and brilliant insight, their artistic circle and an aesthetic sensibility that celebrated a culture of creativity.

There are a total of nineteen Chinese paintings and calligraphy from this collection: in addition to these two classical works, two modern paintings (Lots 1274-1275) will be sold at our Fine Chinese Modern Paintings sale on 25 November 2019; and fifteen works will be featured in Exquisite Eye: Christie's Online Sale of Chinese Paintings & Calligraphy (Lots 1668-1682) from 18 to 25 November 2019.

貝聿銘乃二十世紀最備受愛戴的知名建築師之一。巴黎盧浮宮的玻璃金字塔入口便是令其享譽海內外的經典之作，他在全球各地設計逾100棟建築，既有恢弘大氣的企業總部，亦有細膩精緻的住宅樓宇。貝氏從現代主義傳統出發，將尖端技術和嚴謹態度巧妙結合，

嚴格設計出外形一鳴驚人的建築物，優良的採光和雅緻的物料都令公眾身臨其境而深深著迷。極少有建築師能將創意與學識完美結合，令房地產開發商、企業集團主席和博物館委員會都嘆為觀止，貝聿銘便是其中之一。除了盧浮宮的知名項目外，貝氏其他聞名於世的建築成就還包括1978年於華盛頓特區設計的國家美術館東翼、1989年的香港中銀大樓、1997年日本滋賀縣甲賀市的美秀美術館，以及2008年卡塔爾多哈的伊斯蘭藝術博物館，這亦是其最後一批文化項目之一。

若要理解貝聿銘及其在國際建築舞台上的重要地位，則必須了解貝氏與妻子盧淑華（愛玲）在72年攜手共度的時光中，低調蒐集的璀璨藝術珍藏。貝氏夫婦的藏品不但反映二人對東西方藝術傳統的深厚興趣，更見證夫婦倆與圈中傑出藝術家所結下的真摯友誼。多位在戰後及當代藝術史上成就卓著的知名藝術家如巴內特·紐曼、尚·杜布菲、趙無極、亨利·摩爾、野口勇等，均為貝氏夫婦一生摯友，他們果敢自信的不羈傑作也是貝氏珍藏中的矚目亮點。因此，貝聿銘及盧淑華夫婦珍藏見證二人親密無間的合作，體現出夫婦兩人的共同願景和獨到慧眼，從中亦可一瞥其藝術圈子及敏銳審美視角，可見其對創意文化的無限讚頌。

貝聿銘及盧淑華夫婦珍藏之十九幅中國書畫：除此兩幅古代作品，兩幅近現代畫將於2019年11月25日舉行之中國近現代畫拍賣釋出（拍品編號1274-1275）；另有十五幅作品於2019年11月18至25日之丹菁薈萃—佳士得中國書畫網上拍賣（拍品編號1668-1682）釋出。



998

WITH SIGNATURE OF BADA SHANREN (1626-1705)

Bird on Branch

Hanging scroll, ink on paper

59 x 38.5 cm. (23 ¼ x 15 ¼ in.)

Inscribed and signed, with three seals of the artist

Four collector's seals, including one of Ye Menglong (1775-1832)

and one of He Kunyu (1828-1896)

HK\$150,000-200,000

US\$20,000-26,000

清 八大山人(款) 老樹小鳥 水墨紙本 立軸

題識：老樹猶存骨，會多不便名。八大山人。

鈐印：八大山人、八大山人、何園

藏印：葉夢龍（1775-1832）：葉氏風滿樓所藏書畫

何昆玉（1828-1896）：何昆玉印

其他：雲谷曾藏識者寶之、聖清徐州張祖陶字另治氏章。

999

ZHENG XIE (ZHENG BANQIAO, 1693-1765)

Orchid

Hanging scroll, ink on paper

178 x 44.5 cm. (70 x 17 ½ in.)

Inscribed and signed, with three seals of the artist

HK\$700,000-900,000

US\$90,000-120,000

清 鄭燮 墨蘭 水墨紙本 立軸

題識：東坡畫蘭長帶荆棘，見君子能容小人也。

吾謂棘也不當盡以小人目之，如國之爪牙，王之虎臣，自不可廢。

蘭在身山，已無囂塵之擾，

而鼠將食之，鹿將齧之，

豕將蝮之，熊、虎、豺、麋、兔、狐之屬將嚙之，

又樵人將拔之割之。

若得棘刺爲之護撼，其害斯遠矣。

秦築長城，秦之棘籬也。

漢有韓、彭、英，漢之棘衛也；

三人既誅，漢高過沛，遂有安得猛士守四方之慨。

然則蒺藜、鐵菱角、鹿角、棘刺之設，安可少哉？板橋並題。

鈐印：鄭燮之印、二十年前舊板橋、俗吏



999

Farewells are Easy, Meeting Again is Hard

Bada Shanren's *Preface to the Orchid Pavilion* resurfaces after its first public debut in Zhang Daqian's 1955 publication *Masterpieces of Chinese Painting from Ta Feng Tang*

For more than sixty years, the location of *Landscapes and Calligraphy*, an album of eighteen leaves created by seventeenth-century master Bada Shanren (1626–1705) in 1699, was an art world mystery that baffled international collectors, scholars and critics. The album's first six leaves are a freehand copy of Wang Xizhi's (303–361) *Preface to the Orchid Pavilion*, while the subsequent twelve leaves constitute six pairs of landscapes and original verses. Christie's Hong Kong was very honoured to be entrusted last year for the sale of the latter in Autumn 2018. This season, we are very delighted to present the former to the public.

The work first came to light in Zhang Daqian's (1899–1983) four-volume publication *Masterpieces of Chinese Painting from Ta Feng Tang*, which was published in 1955 in Tokyo, Japan. As a connoisseur, collector and practitioner of Chinese painting and calligraphy, Zhang took a selection of scrolls and albums with him when he left China in 1949 to escape the tense political situation. In 1954, Zhang began to compile a selection of classical Chinese paintings and calligraphy scrolls to garner the attention of international collectors and hopefully transact some of the works to support his artistic endeavors.

Over the years, preeminent scholar of Bada Shanren Wang Fangyu (1913–1997) always maintained that the location of the work and the identity of its owner was unknown. In his essay, titled 'The Calligraphy of Bada Shanren,' Wang wrote about the *Preface to the Orchid Pavilion*:

There are eighteen versions of *Preface to the Orchid Pavilion* written between 1693 to 1700. Among them, twelve are original works... Generally speaking,

it is probably based on *A New Account of Tales of the World*. Yet each version is unique, one states that it "stops at 100 words", whereas the Dingwu edition has 325 words. Furthermore, he stated that the "Stele Room version has larger characters". Which "Stele Room version" is he referring to? No one has seen any of the rubbings that he copied from before. Perhaps, he just copied from *A New Account of Tales of the World*.

.....Seen 19 works of *Preface to the Orchid Pavilion* signed Bada Shanren

.....No.12, 8th month, *simao* year (1699). Former collection of Zhang Daqian. Current location unknown. Recorded in *Masterpieces of Chinese Painting from Ta Feng Tang*, Vol. 3, pp. 29–30, *Landscapes and Calligraphy*, six leaves (authentic).

[Excerpt from *Bada Shanren's Calligraphy Collection (II)*, *Han Mo*, April 1998, pp. 64–67.]

From Wang's essay, two notions become clear. Firstly, the authenticity and existence of *Preface to the Orchid Pavilion* is confirmed. Secondly, this lot helps to explain the dating and provenance of the other versions, which makes it important to academic scholarship. Zhang Daqian was revered by many people as a valuable collector across China at the time. In particular, his collection won the admiration of many scholars and critics including, Zhang Heng, Wang Jiqian and Wang Fangyu. In *Notes on the Authentication of Painting and Calligraphy from the Muyan Studio*, Zhang Heng wrote the following:

Six leaves of nineteen lines of running script calligraphy, each measuring... high and ... wide. Today, it is combined with six double leaves of poems and painting and recorded as an album altogether. Zhang Daqian's Collection.

When Zhang Heng wrote this in the late-1950s, *Preface to the Orchid Pavilion* may have been sold at Zhang Daqian's exhibition in Tokyo in 1955 to Matsubayashi Keigetsu (1876–1963), who kept the work in his private collection for over sixty years. Matsubayashi was a prominent Nanga-style painter during Meiji, Taisho and early Showa periods, who received many accolades during his time, including his appointment as an imperial court painter in 1944 and receiver of the Japanese Cultural order award in 1958.



別時容易

大風堂舊藏八大山人書《臨河集序》



1954年，張大千精選一百一十五件中國古代書畫編纂為《大風堂名蹟》四冊，1955年在日本東京印行出版，其中第三集“八大山人專輯”收錄十五件作品，《蘭亭詩畫冊》為第十四件。

《蘭亭詩畫冊》原件為冊頁十八開，後為日本南畫院院長松林桂月（Matsubayashi Keigetsu 1876-1963）所得。松林桂月，本名伊藤篤，字子敬，號香外、玉江漁人，日本明治、大正至昭和初期的南畫畫家。1944年，受命為皇室畫家，1958年獲得日本文化勳章，1961年為日本南畫院院長，有日本最後的文人畫家之譽。

松林桂月將《蘭亭詩畫冊》詩畫部份拆裱立軸形式，與前六開的《臨河集序》分開掛設，數十年秘不示人，令此十八開的去向一直成謎，以致八大山人研究專家王方宇也無緣親睹。2018年香港佳士得秋拍呈現了《蘭亭詩畫冊》書畫部份的十二開，獲藏家的熱切關注。今季獲得了《蘭亭詩畫冊》前六開《臨河集序》的拍賣委託，倍感榮幸。

畢生研究八大山人的著名學者王方宇教授曾撰有《八大山人的書法》一文，當中〈八大山人寫的《臨河敘》〉說：

自癸酉（1693）至庚辰（1700）這八年中所寫的《臨河敘》我手上的材料有十八件，其中有真跡十二件……大致的說，他寫的《臨河敘》大概是從《世說新語》抄錄而稍加改變。他熟讀《世說新語》大約在癸酉（1693）甲戌（1694）之間。他癸酉（1693）所寫的《臨河敘》中的文詞和他後來寫的不一樣，並且和《世說新語》中的文詞，也不完全一樣。他在他寫的兩件《臨河敘》後面的題跋，確實使人迷惑。題跋中說他所寫的《臨河敘》「止得百字」這只是約數。但是定武本《蘭亭序》他說，有三百二十五字，可見他臨的一本，不是《定武蘭亭序》。他又說「碑

室一本較山人所臨字大」，「碑室一本」是甚麼本子？他所臨的《臨河敘》從來也沒人見過。也許他只是從《世說新語》書中抄錄，並沒有這樣的拓本。

……知見八大山人款《臨河敘》十九件：

……十二、己卯（1699）八月既望。張大千舊藏，現在何處不詳。印入《大風堂名跡》第三集，29-30的《蘭亭詩畫冊》六頁。（真）。

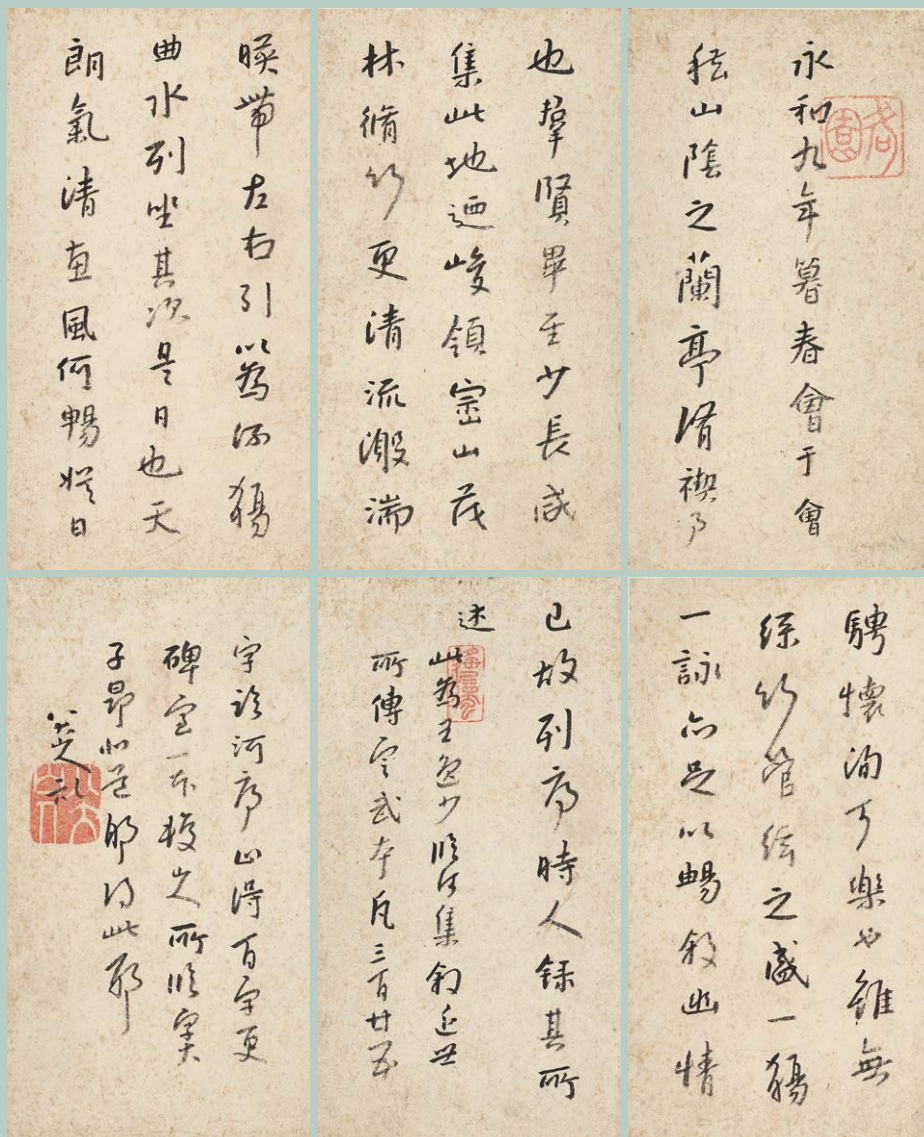
（引見《名家翰墨》八大山人／法書集（二），1998年4月，第64-67頁。）

長引王方宇先生的文章，首先從專家學者的研究證明八大山人這件《臨河序》的真實性；其次有助說明和了解八大山人臨摹《臨河序》的版本來源和時間，也印證了此《臨河集序》在學術文獻方面的重要性。

張大千對其鑒藏眼光充滿自信，他與當時京、津、滬、粵諸多藏家一樣，都是從真金白銀的買賣中獲得寶貴經驗。事實證明大千的收藏獲得了張珩、王季遷、王方宇、方聞等後來者的欽服。張珩在《木雁齋書畫筆記》中記錄比八大山人書《臨河集序》云：

紙本六頁，每高公分寬公分。今與詩畫六頁冊合裝，行書共十九行，因錄詩畫冊，故並存之。張大千藏物。

張先生在1950年代後期著錄這件“張大千藏物”的時候，可能它早已隨着張大千1955年在東京的書畫展覽售出，易主入藏於松林桂月府中。行文至此，不禁慨然喟嘆，物物皆有因緣定數，大千夫子果真「別時容易」耶？



1000

1000

BADA SHANREN (1626-1705)

Preface to the Orchid Pavilion

A set of six album leaves, mounted as three frames, ink on paper

Each leaf measures 24 x 13 cm. (9 ½ x 5 ¼ in.)

Inscribed and signed, with three seals of the artist (3)

PROVENANCE:

Da Feng Tang (The Great Wind Hall)

Collection of Zhang Daqian (1899-1983)

Collection of Matsubayashi Keigetsu (1876-1963)

LITERATURE:

Zhang Daqian, *Masterpieces of Chinese*

Painting from Da Feng Tang (The Great Wind Hall) Collection, Vol. 3, Benrido, Kyoto,

December 1955, pl. 29-30.

Akai Kiyomi ed., *Calligraphy and Painting of Bada Shanren*, Tokyodo Shuppan, Tokyo, September 1975, pp. 9-19.

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

US\$160,000-230,000

清 八大山人 書《臨河集序》

水墨紙本 冊頁鏡框三幅 一六九九年作

釋文：永和九年暮春，會於會稽山陰之蘭亭修禊事也，群賢畢至，少長咸集。此地迺峻嶺密山，茂林修竹，更清流激湍，映帶左右，引以為流觴曲水，列坐其次。是日也，天朗氣清，惠風何暢，娛日騁懷，洵可樂也。雖無絲竹管弦之盛，一觴一詠，亦足為暢敘幽情。已故列序，時人錄其所述。

題識：此為王逸少《臨河集序》，近世所傳《定武本》凡三百廿五字，《臨河序》止得百字，更碑室一本較山人所臨字大。子昂似道那得此耶！八大山人記。

鈐印：何園、遙屬、八大山人

來源：張大千（1899-1983）大風堂藏

松林桂月（1876-1963）藏

出版：張大千著，《大風堂名蹟》第3集，便利堂，京都，昭和三十年（1955）12月，圖版29-30。

赤井清美編，《八大山人書畫集》，東京堂出版，東京，昭和五十年（1975）9月，第9-19頁。

VARIOUS OWNERS

1001

BADA SHANREN (1626-1705)

Pomegranate and Birds

Hanging scroll, ink on silk

97.5 x 37.5 cm. (38 3/8 x 14 3/4 in.)

Inscribed and signed, with four seals of the artist

One illegible seal

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

US\$65,000-130,000

清 八大山人 石榴雙鳥 水墨絹本 立軸

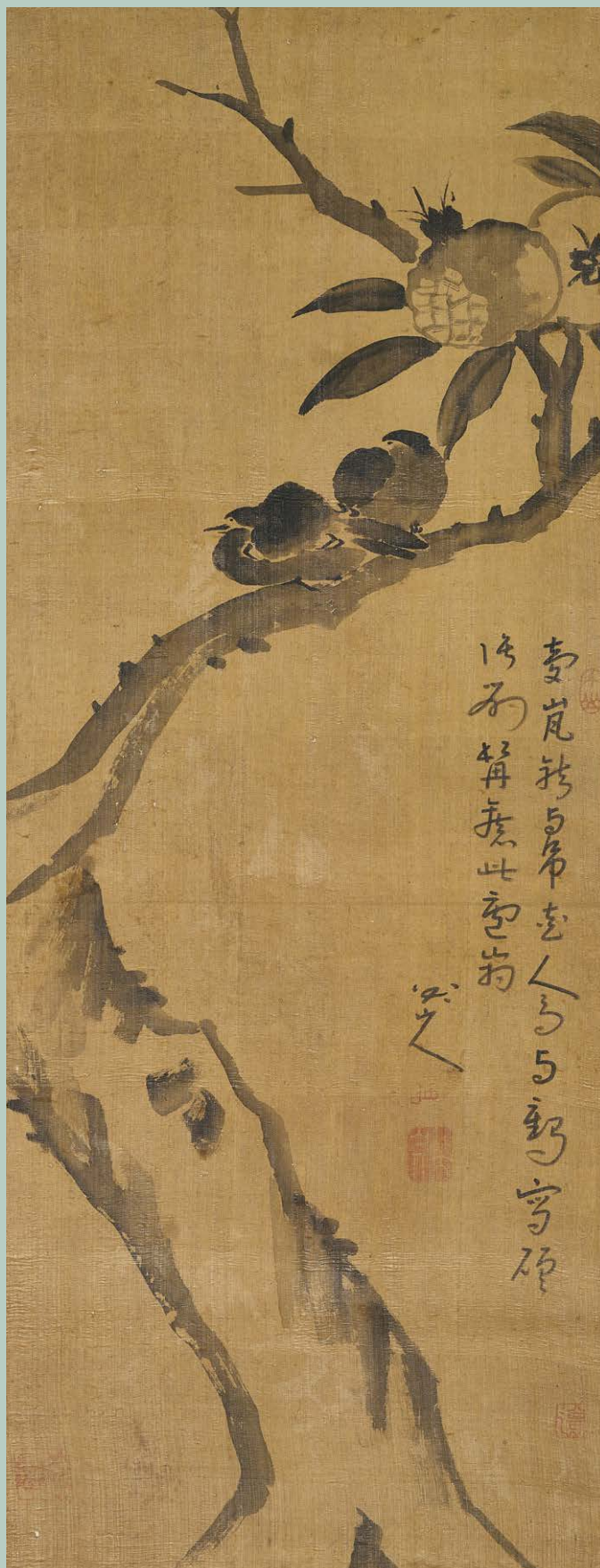
題識：夢嵐龍與虎，青人馬與鶴。

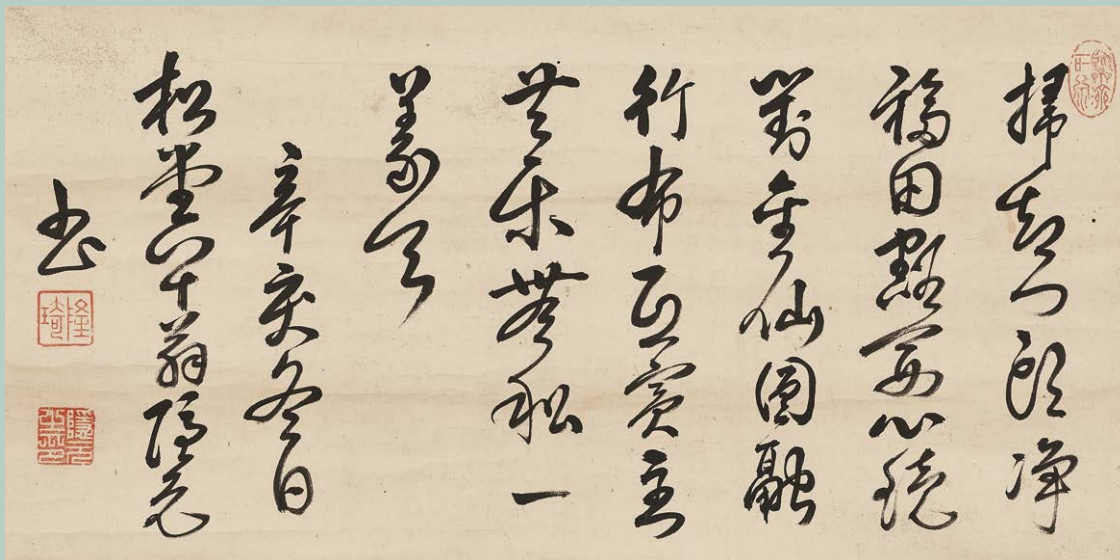
寫贈沃州髯，舊此廬山約。

八大山人。

鈐印：八大山人（二次）、个山、八還

一印漫漶





1002

1002
MONK YINYUAN LONGQI (1592-1673)

Running Script Calligraphy

Hanging scroll, ink on paper
29.5 x 59.5 cm. (11 3/8 x 23 1/2 in.)

Inscribed and signed, with three seals of the artist

Dated winter, *xin Hai* year (1671)

HK\$60,000-80,000

US\$7,700-10,000

清 隱元隆琦 行書 水墨紙本 立軸
一六七一年作

釋文：掃却一頭淨福田，豁開心鏡對金仙。
圓融行布互賓主，共樂無私一義天。

題識：辛亥（1671年）冬日松堂八十翁隱元書。

鈐印：隆琦、隱元之印、臨濟正宗

註：隱元隆琦（1592-1673），俗姓林，名隆琦，字曾，號子房，福建省福清縣人。1620年於黃檗山萬福寺剃度出家，其後出任該寺住持；1654年應邀赴日，1659年於京建黃檗山萬福寺，開創日本黃檗宗。隱元知識廣博，詩文書法均佳。他引入之中國建築、雕塑、書法印刻、雕版印刷等在日本稱為“黃檗文化”。黃檗諸僧書法出色，隱元、木庵、即非三人被稱為“黃檗三筆”。

1003
MONK JIFEI RUYI (1616-1671)

Guanyin

Hanging scroll, ink on paper
95 x 40 cm. (37 3/8 x 15 3/4 in.)

Signed, with two seals of the artist

Inscription by Mu'an (1611-1684), with three seals and dated *jiachen* year (1664)

HK\$80,000-100,000

US\$11,000-13,000

清 即非如一 觀音 水墨紙本 立軸

款識：沙門即非敬寫。

鈐印：如一之印、即非

木庵（1611-1684）題識：
獨坐蒲團得自如，圓通親證是良圖。
返觀世界夢中事，指誰菩提弓月孤。
甲辰年（1664）蕤賓月，黃檗木庵敬題。

鈐印：釋氏戒瑫、清心潔己、方外學士

註：即非如一（1616-1671），俗姓林，福建省福清縣人，十八歲出家，為隱元重要弟子之一。應邀東渡後即非協助隱元開創日本黃檗宗，並建廣壽山福聚寺，後世稱他及其法系為廣壽派。即非善詩精書，世稱“黃檗三筆”中，以他的天份最高、功力最深。

木庵（1611-1684）：俗姓吳，字木庵，號性瑫，福建泉州晉江人。隱元弟子，明末清初福建東渡，扶助其師開創日本黃檗宗，並繼承隱元的法席，成為日本黃檗宗的第二代祖師。

木庵與其師隱元及師兄即非三人的書法被譽為“黃檗三筆”。

1004
MONK GAOCHUAN XINGDUN (1633-1695)

Guanyin

Hanging scroll, ink on paper
88 x 34.5 cm. (37 3/8 x 13 5/8 in.)

Inscribed and signed, with three seals of the artist
Dated last ten days of fourth month, *yisi* year (1665)

HK\$70,000-90,000

US\$9,000-12,000

清 高泉性激 觀音 水墨紙本 立軸
一六六五年作

題識：

片念不生，湛如明鏡，證圓通門，現四八應。即身為君，說無有盡，能以眼聽，無欠無剩。乙巳（1665年）梅月下浣臨濟正宗，高泉敬畫並題。

鈐印：性激之印、高泉、雲鳥間

註：高泉性激（1633-1695），清初僧。俗姓林，字高泉，號雲外，又稱曇華道人，福建福州府福清人。十三歲出家，登福建黃檗山，師事慧門如沛禪師，並嗣其法。救謚大圓廣慧國師、佛智常照國師。後世尊為黃檗山中興之祖。

臨信白宗為漸教畫併
 乙巳梅月六院
 眼能覺欠至刺
 身為不說言者在此以
 圓通門現四以應即
 片念不生法如明鏡於



1004

獨坐蒲團得自如圓
 通觀證是良因返
 觀世界夢中事
 指證菩提片月孤
 甲辰年
 龍賓月
 古年集本唐和學



沙門中非致寫

1003



1005

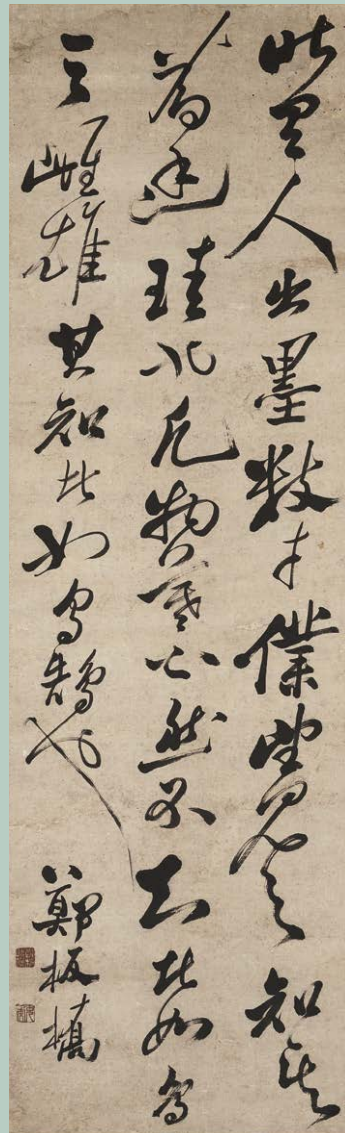
1005
ZHENG XIE (1693-1765)
Ink Bamboo

Hanging scroll, ink on paper
 120 x 45 cm. (47 ¼ x 17 ¾ in.)
 Inscribed with a poem and signed, with two seals of the artist
 Dated autumn, *bingchen* year (1752)

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

清 鄭燮 墨竹 水墨紙本 立軸 一七五二年作

題識：一兩三枝竹竿，四五六片竹葉。
 自然淡淡疎疎，何必重重疊疊。
 乾隆壬申（1752年）秋日板橋居士鄭燮。
 鈐印：鄭燮之印、板橋



1006

1006
ZHENG XIE (1693-1765)
Running-Cursive Script Calligraphy

Hanging scroll, ink on paper
 135 x 41 cm. (53 ⅞ x 16 ⅞ in.)
 Signed, with two seals of the artist

HK\$300,000-400,000 **US\$39,000-51,000**

清 鄭燮 行草書法 水墨紙本 立軸

釋文：昨有人出墨數寸，僕望見之，知其為庭珪也。
 凡物莫不然，不知者如鳥之雌雄，其知者如鳥鶴也。
 款識：鄭板橋。
 鈐印：鄭板橋、克柔

1007

LAN YING (1584-AFTER 1664)

Seeking Inspiration in Snowy Mountain

Hanging scroll, ink and colour on silk

198 x 49.5 cm. (78 x 19 ½ in.)

Inscribed and signed, with three seals of the artist

Dated eighth month, autumn, *guisi* year (1653)

PROVENANCE:

Lot 10, 29 November 1917, Auction from the Collection of Mr. Shioda in Takamatsu city, Osaka Art Club.

LITERATURE:

Catalogue for Auction from the Collection of Mr. Shioda in Takamatsu city, Osaka Art Club, Osaka, 29 November 1917, pl. 10

Teisuke Toda and Hiromitsu Ogawa ed., *Comprehensive Illustrated Catalogue of Chinese Paintings: Second Series*, Vol. 3 Japanese Collections, University of Tokyo Press, Tokyo, 20 August 1999, pp.III-122, III-123 and III-343, pl. JP12-354.

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

US\$130,000-260,000

清 藍瑛 雪山覓詩圖 設色絹本 立軸 一六五三年作

題識：余與嘉禾太守李隆老爲方外交，癸巳（1653年）桂月偶遊雲間，忽遣舟見招至署，敬爲魯翁霍老祖臺榮轉，罔伯屬余擬古諸家畫十二吳綉奉賀，瑛雖老，素叨魯翁祖臺教愛，敢不勉力從事？上傳言彙並應隆老之虔意也。治山民藍瑛頓首。

鈐印：藍瑛、田叔

來源：大阪美術俱樂部，高松市塩田氏藏品拍賣，大正6年（1917）11月29日，編號10。

出版：高松市塩田氏藏品拍賣圖錄，大阪美術俱樂部，大阪，1917年11月29日，圖版10。

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8月20日，第III-122、III-123、III-343頁，圖版JP12-354。



1007



1008



1009

VARIOUS OWNERS

1008

WANG ZHIDENG (1535-1612)

Running Script Calligraphy

Fan leaf, mounted and framed, ink on gold paper

17.5 x 51.5 cm. (6 7/8 x 20 1/4 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Lu Kunshan

Two collector's seals, one of Deng Cangwu (1900-1990) and one of Wu Ming (1902-?)

HK\$40,000-60,000

US\$5,200-7,700

明 王禪登 行書 水墨金箋 扇面鏡框

釋文：桑岐麥種頌聲多，留犢其如欲去何。
手鐸不言能保障，陽城自信拙催科。
歸裝舊載吳門石，別後新添水波。
蔽日浮雲暫時事，此行久得久嗟。

題識：送陸崑山一首。王禪登。

鈐印：禪登

藏印：鄧蒼梧（1900-1990）：鄧蒼梧藏。
吳鳴（1902-?）：挹翠閣

1009

ZHOU TIANQIU (1514-1595)

Cursive Script Calligraphy

Fan leaf, mounted and framed, ink on gold paper

16.5 x 48 cm. (6 1/2 x 18 7/8 in.)

Signed, with five collector's seals: four of Li Qinbo (19th c.) and one of Li Hongyi (1897-1972)

Two illegible seals

HK\$50,000-80,000

US\$6,500-10,000

明 周天球 行草 水墨金箋 扇面鏡框

釋文：鑰鑰關關百二重，風雷長是肅軍容。
朝擒左蠡偏師出，夕賦長楊翰客從。
赤羽不飛丹桂嶺，青萍閒倚白雲峰。
十年天子無東顧，龍顏于今已定封。

款識：周天球書。

藏印：李勤伯（19世紀）：長白李氏收藏書畫、勤伯珍賞、
李氏家藏、子孫保之
李鴻儀（1897-1972）：李鴻儀鑒賞章

兩印漫漶

1010

CHEN XIANZHANG (1428-1500)

Calligraphy in Running Script

Hanging scroll, ink on paper

116.6 x 43 cm. (45 7/8 x 16 7/8 in.)

Signed, with two seals of the artist

Two collector's seals and one illegible seal

HK\$80,000-120,000

US\$11,000-15,000

明 陳獻章 行書 水墨紙本 立軸

釋文：天山雪後海風寒，橫笛吹殘行路難。
磧裡征人三十萬，一時回首月中看。

款識：白沙陳獻章。

鈐印：石齋、陳獻章印

藏印：椿庭、姚長齡印

一印漫漶不清

1011

DONG QICHANG (1555-1636)

Running Script Calligraphy

Hanging scroll, ink on paper

109.2 x 25 cm. (43 x 9 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated summer, *wuyu* year (1618)

Two collector's seals

Inscription on the mounting by Meng Gan (18th Century), with three seals

HK\$80,000-120,000

US\$11,000-15,000

明 董其昌 行書《張伯雨松下樂詞》
水墨紙本 立軸 一六一八年作

釋文：歸來重整舊生涯，瀟灑柴桑處士家。
草庵兒不用高和大，
會清標不事奢華。
紙糊窗，白木榻。
掛一幅單條畫，供一枝得意花，
自燒香，童子煎茶。

題識：張伯雨松下樂詞。

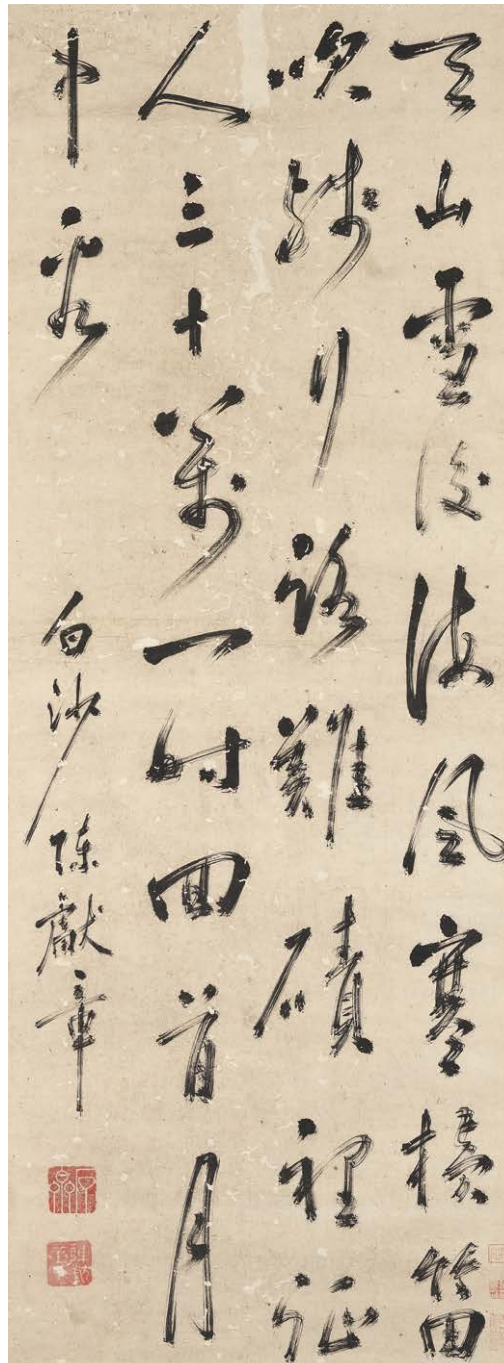
戊午（1618年）新夏其昌書。

鈐印：太史氏、董氏玄宰

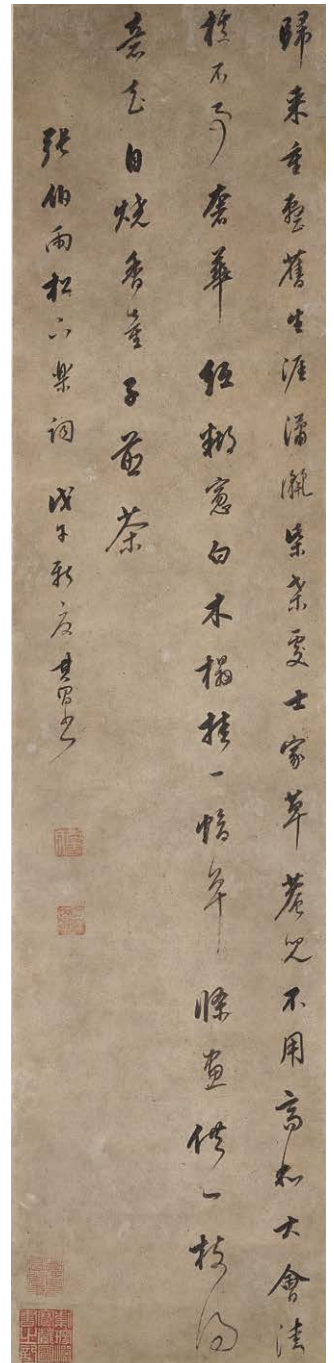
孟淦（18世紀）：藏印：孟淦鑒賞之章、紫瓊巖寶藏圖書之記

孟淦裱邊題識並鈐印三方。

註：孟淦（清），字慶海，號敏華，又號厚德，浙江紹興人。工山水、花鳥。畫蘆雁學邊壽民，有其神采。



1010



1011



1012

1012

WANG WEN (1497-1576)

Calligraphy and Landscape

Two fan leaves mounted as a hanging scroll, ink on gold-flecked paper

Calligraphy measures 46.5 x 15.5 cm. (18 ¼ x 6 ⅞ in.)

Painting measures 49.5 x 18 cm. (19 ½ x 7 ⅙ in.)

Calligraphy signed, with two seals of the artist and one illegible seal

Painting inscribed, signed, dated summer of *renyin* year (1542) and with one seal of the artist

Inscription on the cover of the wooden box by Egami Keizan (1862-1924) in 1912 and Yoshitsugu Haizan (1846-1915) in 1913, with a total of three seals

HK\$200,000-400,000

US\$26,000-51,000

明 王問 書法/山水 水墨灑金箋 扇面兩幅立軸
一五四二年作

釋文：芙蓉池上飲春風，落雁飛鶩秋水同。
髣髴繁紅如在眼，還將花葉諦真空。

題識：仲山王問書。

鈐印：子裕、湖山主人、一印漫漶

題識：仿仲圭。壬寅（1542年）夏日仲山王問。

鈐印：子裕

木盒題識：江上瓊山（1862-1924）：王仲山書畫扇幅雙璧。

壬子（1912）長夏瓊山人署題。

吉嗣拜山（1846-1915）：大正二年（1913）苦樂園遊中拜山閱。

共鈐印三方

立齋木盒蓋內題識：

王問，字子裕，無錫人，學者稱爲仲山先生。正德己卯舉於鄉，壬辰舉禮部，不樂仕謁，六年登戊戌進士，第授戶部主事，退居湖上。迄三年足跡不一，至城府部使者後，先屢疏薦之不起，海內士夫過必造請求一識先生，先生則署門曰疾，謹謝客。晚年構亭湖濱寶界，山環桓竹木花卉，焚香手周易擁膝。先生興至則爲詩文書畫，此幅立齋翁遺愛之一也。

鈐印：璠山、立齋、立一居書畫鑑賞印

1013

DONG QICHANG (1555-1636)

Living in the Mountains

Hanging scroll, ink on silk

100.4 x 41 cm. (39 ½ x 16 ⅞ in.)

Inscribed and signed and further inscribed and signed, with a total of four seals of the artist

Three collector's seals, including one of Wu Ronggung (1773-1843)

One illegible Seal

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

US\$110,000-130,000

明 董其昌 仿倪黃山居圖 水墨絹本 立軸

題識：山居圖，仿倪黃合作。董玄宰。

又題：無數歸鴻落照邊，淺沙歷亂走寒泉。
正如十月江南岸，閒倚江村泊釣船。
玄宰。

鈐印：董其昌印、畫禪、太史氏、董其昌

藏印：吳榮光（1773-1843）：吳氏荷屋平生真賞

其他：水墨寫江天、讀書耕織人家

一印漫漶



1013



1014

1014

WU HONG (17TH CENTURY)

Landscape in Style of the Yuan Masters

Hanging scroll, ink on silk

74 x 46.7 cm. (29 1/8 x 18 3/8 in.)

Inscribed and signed, with two seals of the artist

HK\$200,000-400,000

US\$26,000-51,000

清 吳宏 元人山水 水墨絹本 立軸

題識：摹元人畫法。竹史吳宏。

鈐印：吳宏、遠度



1015

1015

ANONYMOUS (17TH CENTURY)

Flowers, Birds and Butterflies

A set of three hanging scrolls, ink and colour on silk
 Each scroll measures 169.5 x 44 cm. (66 ¾ x 17 ¼ in.)
 Without signature or seal

(3)

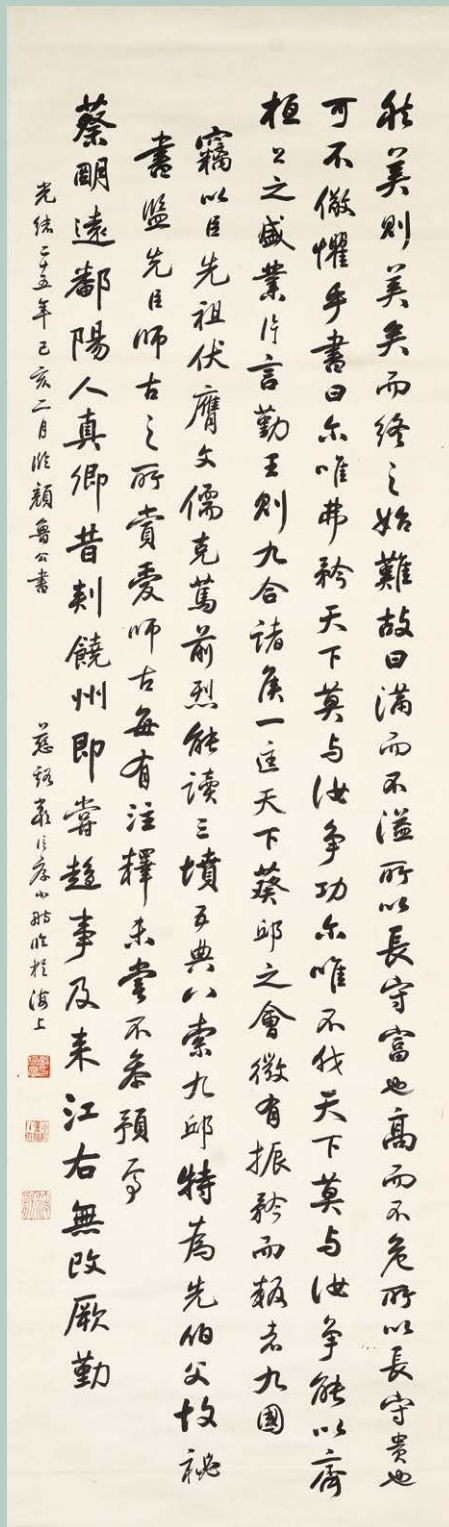
HK\$60,000-120,000

US\$7,700-15,000

明 無款 四季花鳥圖 設色絹本 立軸三幅



1016



1017

1016

LUO XUAN (18TH CENTURY)

Ink Landscape

Hanging scroll, ink on paper
127.5 x 31.5 cm. (50 ¼ x 12 ¾ in.)

Inscribed and signed, with two seals of the artist
One collector's seal

HK\$40,000-60,000

US\$5,200-7,700

清 羅煊 山水 水墨紙本 立軸

題識：仿倪元鎮筆意。
松根齋者羅梅僊時年八十有一。

鈐印：阿煊、老梅

藏印：蘭露草堂真賞

簽條：羅梅僊水墨山水。梅僊為飯牛後人。
畫史稱其筆墨疏古，足紹宗風，此尤為其用意之作也。

絹包簽條：羅梅僊水墨山水。陸夢熊敬贈。

註：羅煊（清），字梅仙，號鋤璞道人，中國畫家人名大辭典作洵誤。江西人，僑居金陵（今南京）。牧齋孫。畫山水傳家法，年八十餘猶操筆作畫。雍正8年（1730）作山水圖。

1017

YAN XINHOU (1838-1907)

Running Script Calligraphy

Hanging scroll, ink on satin
140 x 41 cm. (55 ½ x 16 ¼ in.)

Inscribed and signed, with three seals of the artist
Dated second month, yihai year (1899)

HK\$30,000-50,000

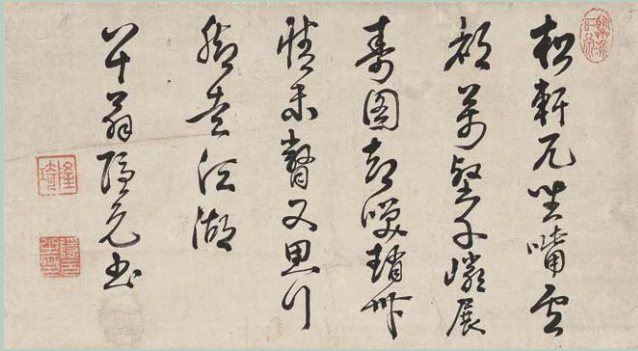
US\$3,900-6,400

清 嚴信厚 臨《顏魯公書》
水墨綾本 立軸 一八九九年作

題識：光緒二十五年己亥（1899）二月臨顏魯公書。
慈谿嚴信厚小舫臨於海上。

鈐印：嚴信厚印、小長蘆館主人、筱舫

註：嚴信厚（1828—1906），字小舫，浙江慈溪人，寧波商幫之開路先鋒。其父嚴恒，工詩詞，善蘆雁畫。耳濡目染下，嚴信厚亦詩書畫俱佳。



1018

1018
MONK YINYUAN LONGQI (1592-1673)/MONK DULI XINGYI
 (1596-1672)

Running-Cursive Script Calligraphy

One scroll and one fan leaf mounted as a hanging scroll, ink on paper/gold paper
 25.7 x 47.5 cm. (10 1/8 x 18 3/4 in.) and 15.5 x 50.5 cm. (6 1/8 x 19 7/8 in.) respectively

Signed, with three seals of Yinyuan Longqi
 Inscribed and signed, with three illegible seals

HK\$30,000-60,000

US\$3,900-7,700

清 隱元隆琦／獨立性易 行草書法 水墨紙本
 斗方扇面立軸

釋文：松軒兀坐嘴雲都，萬壑千巖展壽圖。
 卻喚瑣弄情未替，又思行腳走江湖。

款識：八十翁隱元書。

鈐印：隆琦、隱元之印、臨濟正宗

題識：壬子立春日作。猷老菴獨立詩草。

三印漫漶

木盒蓋內題識：隱元書雄偉爽快，獨立書則溫藉脫俗之趣見於筆墨外。俱是高僧之心畫，一覽欣賞遂誌一言。時壬午之秋日。□高間人。

鈐印兩方



1019

1019
JIANG PU (1708-1761)

Chrysanthemums and Rock

Hanging scroll, ink and colour on paper
 68.2 x 36 cm. (26 7/8 x 14 1/8 in.)

Inscribed with two imperial poems and signed, with two seals of the artist
 One collector's seal of Emperor Qianlong (1711-1799)

HK\$150,000-300,000

US\$20,000-38,000

清 蔣溥 菊石圖 設色紙本 立軸

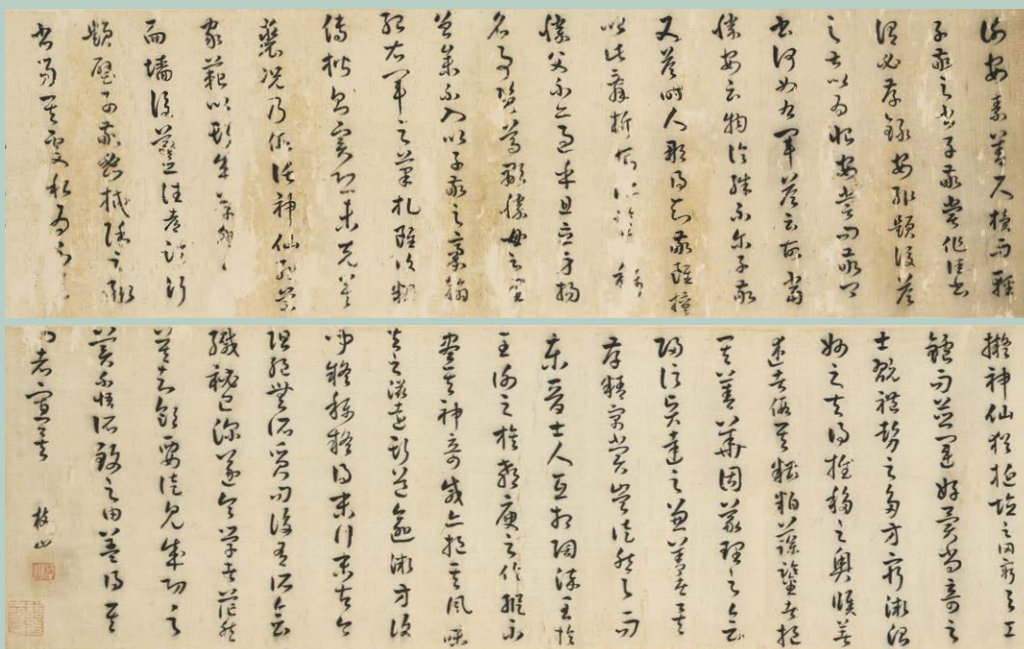
題識：閒階破萼閨輕涼，隔歲重看正色黃。
 秋卉中宜作盟主，春園畔不逐花王。
 名標隱逸真孤調，態洗鉛華祇靜芳。
 底用飲泉方益算，千秋已見壽柴桑。
 晚節秋容迥出群，離宮靜對意彌欣。
 寒蟲借助酬清韻，爽籟依稀送逸芬。
 風度獨臻無色色，品題何事漫云云。
 卻饒前歲重陽景，把筆拈花傲朔雲。
 御製菊花詩二首。蔣溥恭畫。

鈐印：臣蔣溥、染翰

乾隆皇帝（1711-1799）藏印：乾隆御覽之寶



1020



1021

1020

ZHANG XU (18TH-19TH CENTURY)

Flowers of the Four Seasons

Handscroll, ink and colour on silk

51.5 x 680.5 cm. (20 ¼ x 268 in.)

Inscribed and signed, with three seals of the artist

Dated spring, *xinhai* year

One collector's seal

HK\$50,000-100,000

US\$6,500-13,000

題識：辛亥初春於開門養和軒，樵南田草衣畫法。
居巢子和張煦。

鈐印：張煦印、子和、巢湖漁父

藏印：既見君子我心則夷

清 張煦 四季花草 設色絹本 手卷

1021

ZHU YUNMING (ATTRIBUTED TO, 1460-1526)

Running Script Calligraphy

Handscroll, ink on silk

27 x 335.5 cm. (10 7/8 x 132 in.)

Signed, with two seals of the artist

Colophons by Guo Shangxian (1785-1832) and Weng Fanggang

(1733-1818), with one seal of Guo Shangxian

Frontispiece by Guo Shangxian, with two seals

Two collector's seals of Yong Xing (1752-1823)

NOTE

This work had been lent to Furitsu Osaka Hakubutsujo in early 1900s.

HK\$80,000-120,000

US\$11,000-15,000

明 祝允明（傳） 行草書法 水墨絹本 手卷

款識：枝山。

鈐印：枝山、墨韻堂

題跋：郭尚先（1785-1832）：此卷筆意純熟、氣機流動、無懈可擊。真先生得意之筆，不可多得也。

莆田郭尚先識。

鈐印：郭尚先印

翁方綱（1733-1818）：北平翁方綱觀於讀書綠陰頌明間語之齋。

郭尚先題引首：過眼雲煙。郭尚先。

鈐印：郭尚先印、天淵閣校理知制誥兼修國史

永理（1752-1823）藏印：詒晉齋印（二次）

註：此作品曾於 1900 年代初借展府立大阪博物館。

永理（1752-1823），乾隆帝第十一子，字鏡泉，號少厂、詒晉齋主人。乾隆間封成親王，性好翰墨，自幼善書。著有《詒晉齋法帖》。

郭尚先（1785-1832），字元開，號蘭石，福建莆田人。嘉慶十四年（1809）進士，歷任鄉試考官、國史館纂修等。工書法，日本人爭相以重金求購其墨寶。亦善繪山水蘭石；其篆刻古樸渾厚，法度精嚴。郭氏一生博學多才，著有《芳堅館印存》、《增默庵文集》、《增默庵詩集》等。

翁方綱（1733-1818），字正三，一字忠敘，號覃溪，晚號蘇齋，順天大興（今北京大興區）人。乾隆十七年（1752）進士，授編修。歷督廣東、江西、山東三省學政，官至內閣學士。精通金石、譜錄、書畫、詞章之學，其書法與劉墉、梁同書、王文治齊名。著有《粵東金石略》、《蘇米齋蘭亭考》、《復初齋詩文集》等。

1022

ZHANG WO (ATTRIBUTED TO, 14TH-15TH CENTURY)

Immortals' Gathering

Hanging scroll, ink on silk

159 x 50.7 cm. (62 3/8 x 20 in.)

Inscribed and signed, with one seal of the artist

Dated ninth month, *renyin* year of the Zhizheng period (1362)

Four illegible seals

HK\$100,000-200,000

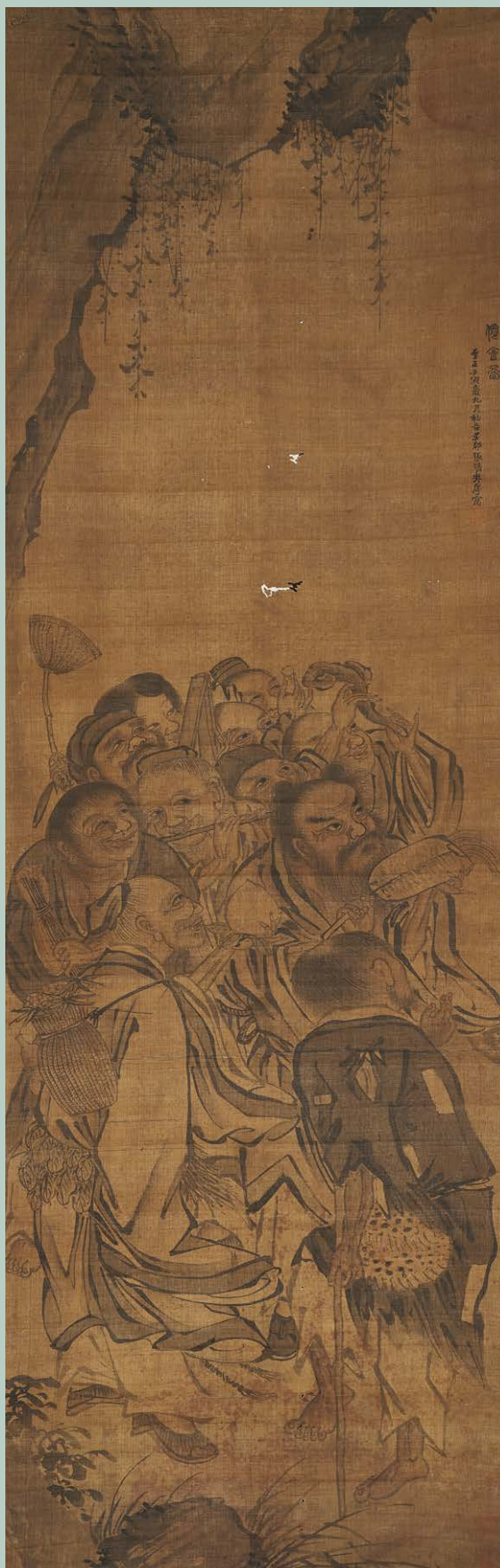
US\$13,000-26,000

明 張渥（傳） 仙會圖 水墨絹本 立軸 一三六二年作

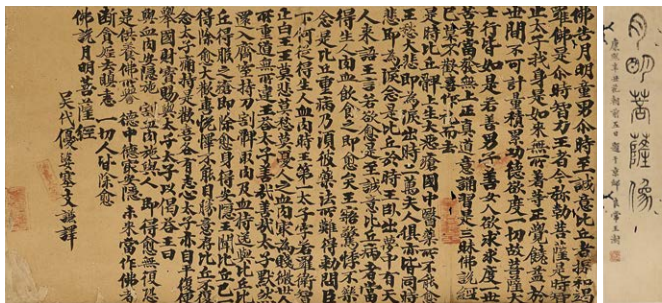
題識：至正壬寅歲（1362）九月初吉，吳郡張渥叔厚寫。

鈐印：渥

四印漫漶



1022



1023

VARIOUS OWNERS

1023

ANONYMOUS (16TH-17TH CENTURY)

Bodhisattva

Hanging scroll, ink and colour on paper
129 x 58.8 cm. (50 3/4 x 23 1/8 in.)

With four collectors' seals

Frontispiece by Anonymous and Wang Shu (1668-1743),
dated spring month, *xinchou* year of the Kangxi period
(1721), with one seal

HK\$100,000-150,000

US\$13,000-19,000

明 無款 月明菩薩像 設色紙本 立軸

藏印：廣運之寶、賞口畫印、口虹閣書畫記、
金口郭氏

詩堂：（文不錄）佛說月明菩薩經。吳代優婆塞支謙譯。

月明菩薩像。

康熙辛丑（1721年）花朝前五日題於京邸。

良常王澐。

題簽：五代陸晁畫月明菩薩像，莆田周鯤題。

鈐印：虛舟

1024

DING YUNPENG (1547-1628)

Three Lives

Hanging scroll, ink on paper

175 x 66 cm. (68 7/8 x 26 in.)

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

Dated spring, *bingchen* year (1616)

Five collector's seals, including two of Wang Shiyuan

(1877-?)

HK\$600,000-800,000

US\$77,000-100,000

明 丁雲鵬 三生圖 水墨紙本 立軸

一六一六年作

題識：三生圖，丙辰（1616）小春之朔，丁雲鵬寫。

鈐印：雲鵬之印、丁南羽

藏印：汪士元（1877-?）：清淨、清淨瑜迦館

其他：木庵平生珍賞、吉雲居、

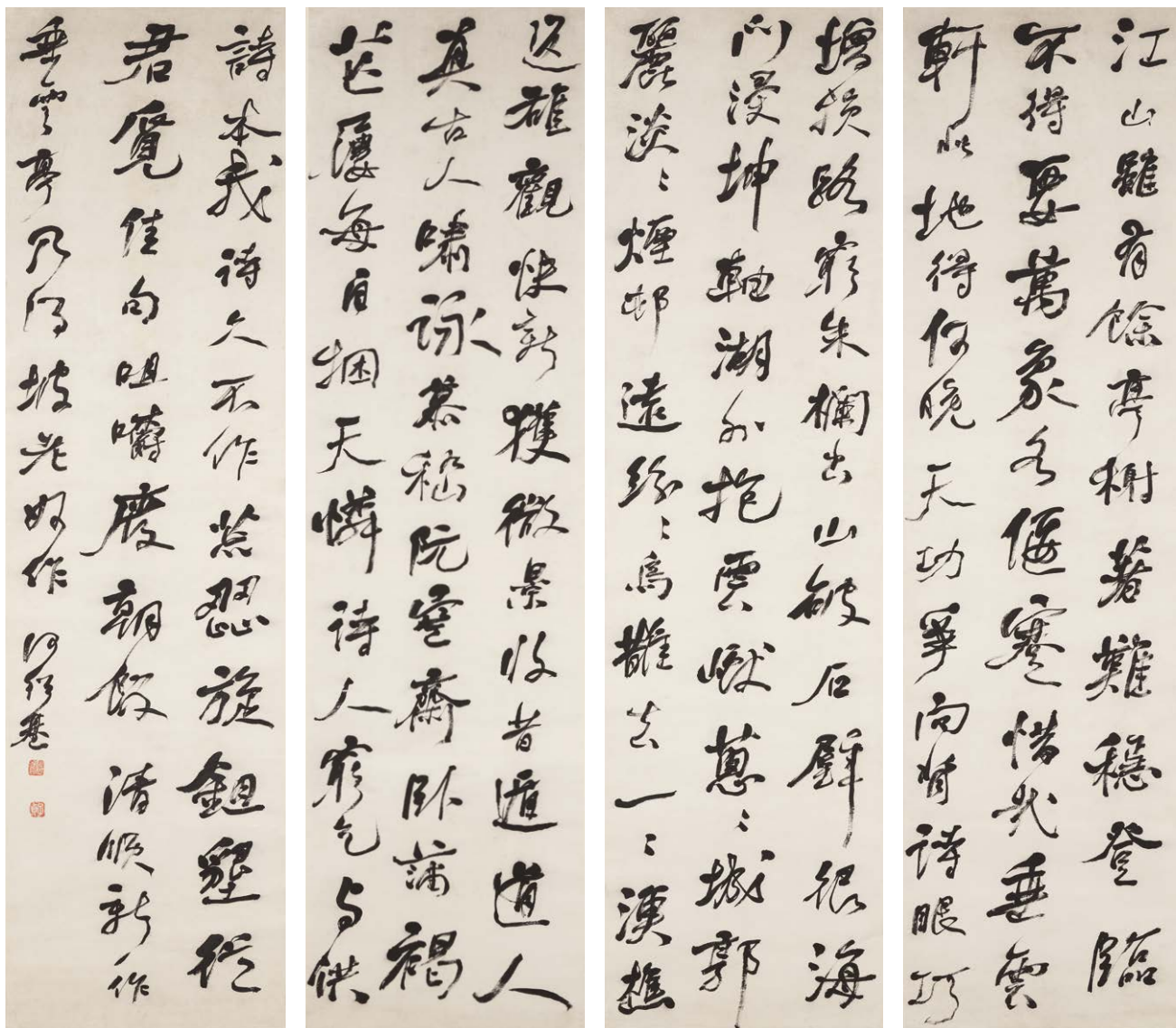
个九常印

註：清淨、清淨瑜迦館二印見於北京故宮博物院藏明徐渭《四時花卉圖卷》。查此二印又見於《中國書畫家印鑒款識》汪士元（第485-486頁）。汪士元（1877-?），字向叔，室名麓雲樓、玉帶硯齋、清淨瑜迦館等，江蘇盱眙人，1904年進士，曾任直隸調查局總辦、直隸財政廳長、財政部次長、鹽務署署長等職，精鑒賞收藏，有《麓雲樓書畫記略》。

五代陸晁畫月明菩薩像

莆田周鯤題





1025

1025

HE SHAOJI (1799-1873)

Calligraphy in Running Script

A set of four hanging scrolls, ink on paper

Each scroll measures 170.5 x 46.5cm. (67 1/4 x 18 1/4 in.)

Inscribed and signed, with two seals of the artist

(4)

HK\$200,000-300,000

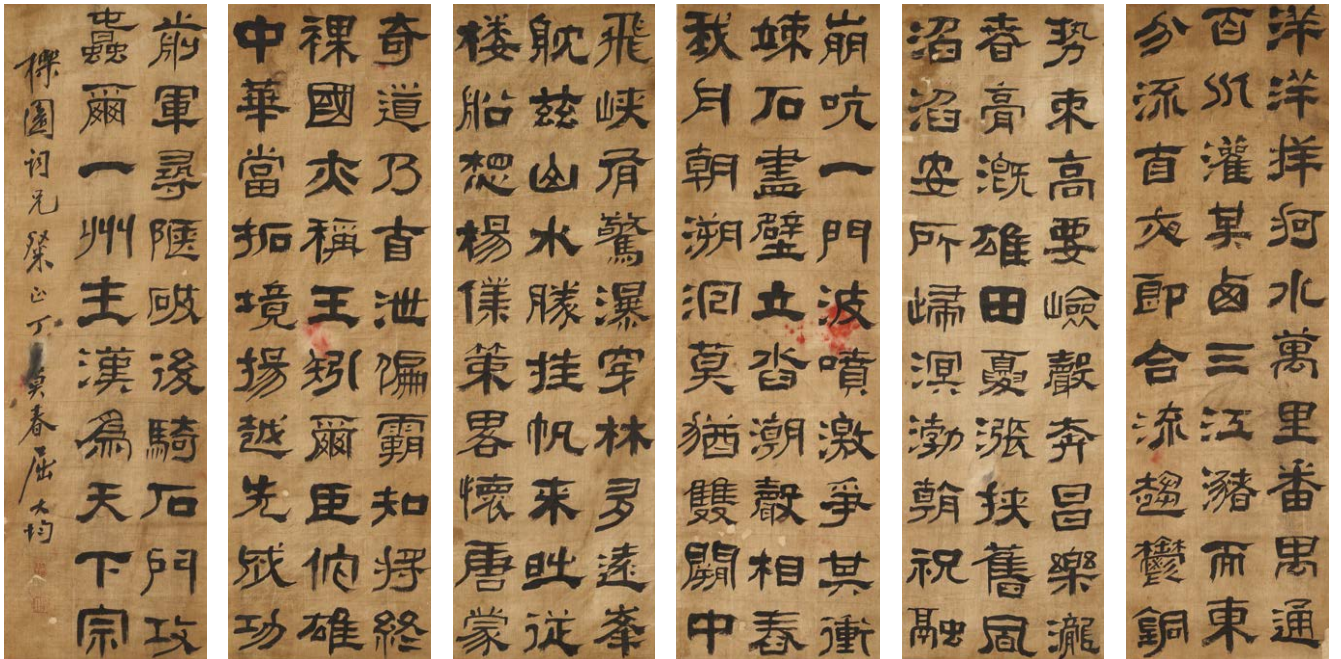
US\$26,000-38,000

釋文：江山雖有餘，亭樹著難穩。登臨不得要，萬象各偃蹇。惜哉垂雲軒，此地得何晚。天功爭向背，詩眼巧增損。路窮朱欄出，山破石壁很。海門浸坤軸，湖外抱雲巘。葱蔥城郭麗，淡淡煙村遠。紛紛鳥鵲去，一一漁樵返。雄觀快新獲，微景收昔遁。道人真古人，嘯詠慕嵇阮。空齋臥蒲褐，芒屨每自捆。天憐詩人窮，乞與供詩本。我詩久不作，荒澀旋鉏墾。從君覓佳句，咀嚼廢朝飯。

題識：清順新作垂雲亭，乃得坡老妙作。何紹基。

鈐印：何紹基印、子貞

清 何紹基 行書蘇軾《僧清順新作垂雲亭》詩 水墨紙本
立軸四幅



1026

1026

QU DAJUN (1630-1696)

Calligraphy in Clerical Script

A set of six hanging scrolls, ink on satin

Each scroll measures 96.5 x 30 cm. (38 x 11 3/4 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Li Yuan (Zhou Lianggong 1612-1672)

LITERATURE:

Wang Sun ed., *Poems Collection of the Three Lingnan Masters*, Book 10, 1692, Daoyuan Tang p.7.

Qu Dajun, Chen Yongzheng ed., *Chronicles of Poems and Verses by Qu Dajun*, Vol. 2, Book 6, Shanghai Rare Books Publishing House, August 2017, pp.624-625.

HK\$120,000-200,000

US\$16,000-26,000

清 屈大均 楷書《進帆石門懷古作》 水墨綾本 立軸六幅

釋文：洋洋泮河水，萬里番禺通。百川灌其西，三江瀦而東。分流自夜郎，合流趨鬱銅。勢東高要嶮，聲奔昌樂瀧。春膏漑雄田，夏漲挾舊風。滔滔安所歸，溟渤朝祝融。崩吭一門波，噴激爭其衝。竦石盡壁立，沓潮聲相春。我舟朝溯洄，暮猶雙闕中。飛峽有驚瀑，穿林多遠峰。耽茲山水勝，掛帆來時從。樓船想楊僕，策略懷唐蒙。奇道乃自泄，偏霸知將終。裸國亦稱王，矧爾臣佗雄。中華當拓境，楊越先成功。前軍尋恆破，後騎石門攻。蠡爾一冊主，漢為天下宗。

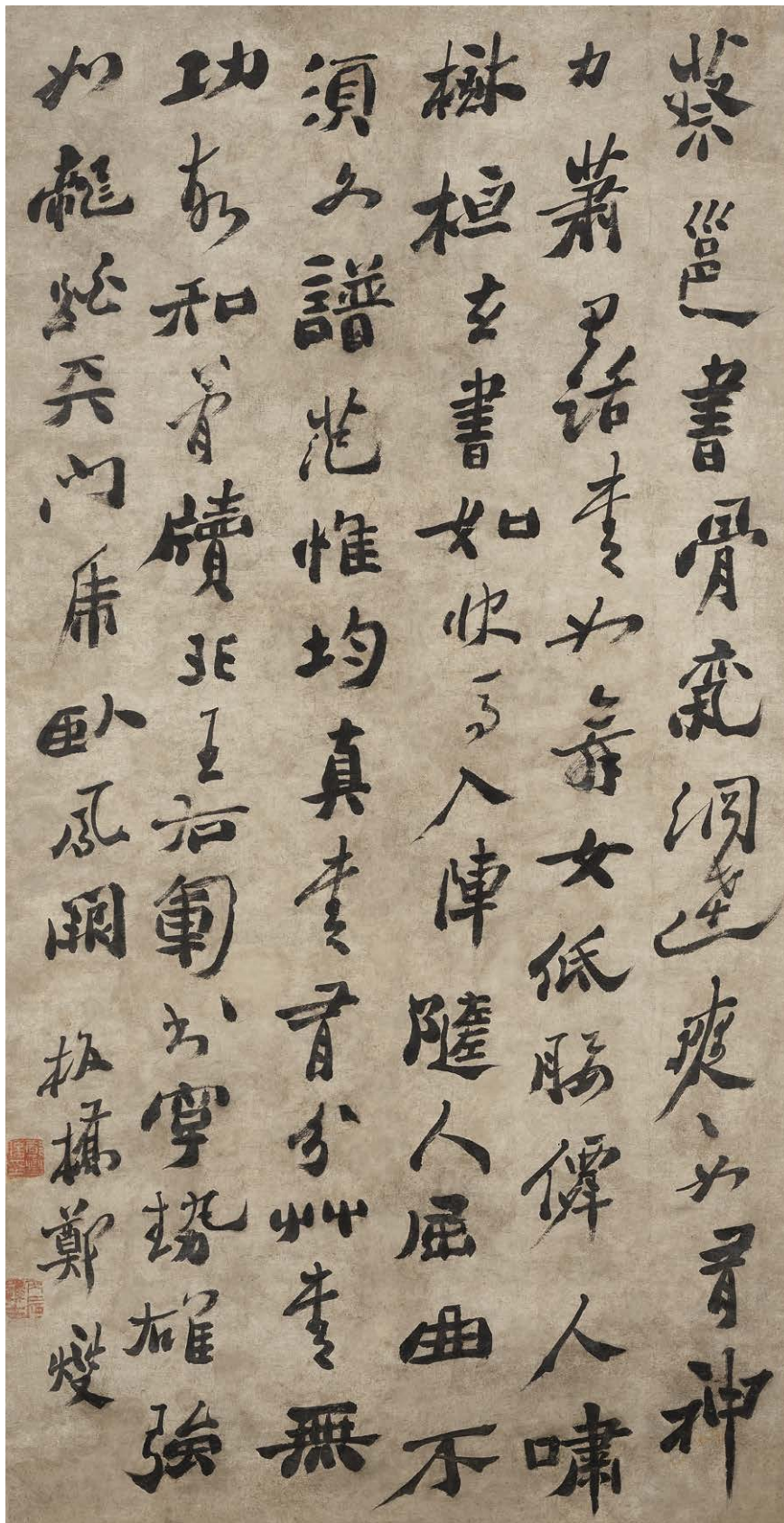
題識：櫟園詞兄榮正，丁巳暮春，屈大均。

鈐印：大均、翁山

著錄：番禺王隼輯《嶺南三大家詩選》卷十，清康熙三十一年（1692）道援堂五古二，第七頁。

屈大均著、陳永正等校箋，《屈大均詩詞編年校箋》第2冊卷6，上海古籍出版社，2017年8月，第624-625頁。

註：櫟園先生，即周亮工（1612-1672），字元亮，號櫟園，崇禎十三年（1640）進士，曾任浙江道監察御史，後降清，任福建按察使、戶部右侍郎等。



1027

ZHENG XIE (1693-1766)

Calligraphy

Hanging scroll, ink on paper

157 x 81.7cm. (61 ¾ x 32 ½ in.)

Signed, with two seals of the artist

HK\$300,000-500,000

US\$39,000-64,000

清 鄭燮 書法 水墨紙本 立軸

釋文：蔡邕書骨氣洞達，爽爽如有神力。
蕭思話書如舞女低腰，仙人嘯樹。
桓玄書如快馬入陣，隨人屈曲，
不須文譜。范惟均真書有分，
草書無功，故知簡牘非（易）。
王右軍書，寧勢雄強，
如龍跳天門，虎卧鳳闕。

款識：板橋鄭燮。

鈐印：鄭燮信印、丙辰進士



1028

1028

HUA YAN (1682-1756)

Mandarin Ducks

Hanging scroll, ink and colour on silk

95 x 110 cm. (37 3/8 x 43 1/4 in.)

Inscribed and signed, with four seals of the artist

HK\$400,000-600,000

US\$52,000-77,000

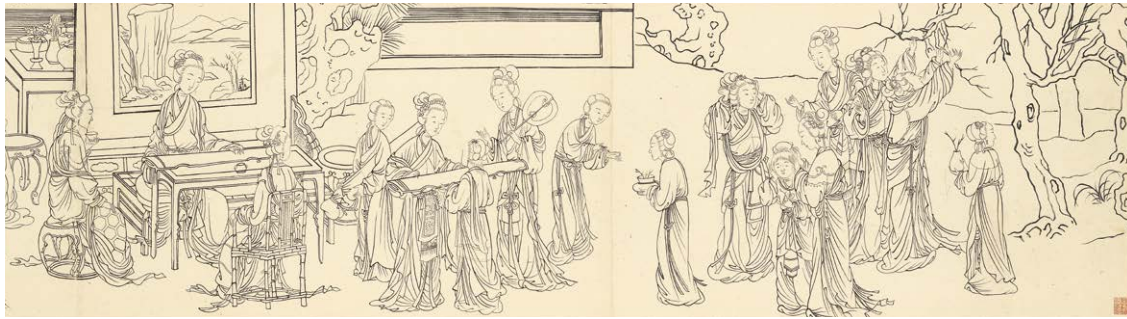
清 華岳 桃柳鴛鴦 設色絹本 立軸

題識：偃素循墨林，巽寂澗洞覽。
幽叩渺無垠，趣理神可感。
剖靜汲動機，披輝暨掬闈。
洪桃其屈盤，炫擘乎鬱斂。
布護靡閒疎，麗芬欲揉斂。
羽泛悅清淵，貌象媚激澗。
純碧繫游情，爰嬉亦爰攬。
晴垌盪流溫，靈照薄西崦。
真會崇優明，脩榮德翳奄。
新羅山人寫並題。

鈐印：華岳、秋岳、眉州、雲阿媛翠之閣

簽條：新羅山人神品。

辛酉仲夏滬江客舍，田二江珍藏。



1029



1030

1029

FEI DANXU (1801-1850)

A Hundred Beauties

Handscroll, ink on paper
31 x 769.3 cm. (12 ¼ x 302 ⅞ in.)

With two seals of the artist

Colophons by Li Zuhan (1891-?), Zheng Wuchang (1894-1952), Li Qiujun (1899-1973) and Zhang Shu, with a total of five seals
One collector's seal of Li Qiujun (1899-1973)

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

清 費丹旭 白描畫稿百美圖
水墨紙本 手卷

鈐印：費曉樓、曉樓摹本

李祖韓（1891-?）、鄭午昌（1894-1952）、
李秋君（1899-1973）、張漱題跋，共鈐印
五方。

李秋君（1899-1973）藏印：歐湘館書畫
收藏印

1030

WITH SIGNATURE OF JIN TINGBIAO

(?-1767)

A Hundred Boys

Fan leaf, mounted and framed, ink and
colour on paper

20 x 56.5 cm. (7 ⅞ x 22 ¼ in.)

Signed, with one seal of the artist

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

清 金廷標（款） 百子圖 設色紙本
扇面鏡框

款識：臣金廷標恭畫。

鈐印：恭畫



1031



1032

PROPERTY OF AN ASIAN COLLECTOR 亞洲收藏

1031

WITH SIGNATURE OF QIU YING (17TH CENTURY)

Lady Wenji's Return to the Han

Handscroll, ink and colour on silk

41.5 x 306 cm. (16 3/8 x 120 1/2 in.)

Signed, and with one seal

Four collector's seals, including one of Pan Zhengwei (1791-1850) and one of Dai Xi (1801-1860)

HK\$100,000-200,000

US\$13,000-26,000

明 仇英（款） 文姬歸漢圖卷 設色絹本 手卷

款識：仇英實父製。

鈐印：十州

題跋：胡笳十八拍（文不錄），丙午春日鱸鄉徐文光書。

鈐印：□香書屋、文光之印、天緯別字□庭、樂得癡

藏印：潘正煒（1791-1850）：潘季彤鑑賞章

戴熙（1801-1860）：賜研齋

其他：嶺南張氏枕霞仙館藏

VARIOUS OWNERS

1032

WITH SIGNATURE OF GU JIANLONG (19TH CENTURY)

Birthday Celebration

Handscroll, ink and colour on silk

37 x 480.5 cm. (14 1/2 x 189 1/8 in.)

Signed, with three seals of the artist

Three collector's seals

Colophons by Gao Shiqi (1644-1703), Zhu Yizun (1629-1709) and other, with a total of ten seals

HK\$80,000-120,000

US\$11,000-15,000

清 顧見龍（款） 群仙獻壽 設色絹本 手卷

款識：內庭畫史顧見龍。

鈐印：顧見龍印、雲臣、京門畫史

藏印：畢沅之印、秋颿、金陵陶氏珍藏

高士奇（1644-1703）、朱彝尊（1629-1709）、林卓等題跋，共鈐印十方。



1033



1034

1033

ZHANG FU (1546-AFTER 1631)

Snow-capped Trees

Hanging scroll, ink and colour on paper

125 x 45.2 cm. (49 ¼ x 17 ¾ in.)

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

Dated spring, *gengwu* year (1630)

NOTE:

The signature and two artist's seals are consistent with those found in pp. 975-976 of *Chinese Artist Seals and Signatures* edited by the Shanghai Museum (No. 12, 15 and 23 refers). The painting should have been remounted and a crease on one of the seals was restored.

HK\$100,000-200,000

US\$13,000-26,000

明 張復 夫樹積雪 設色紙本 立軸
一六三〇年作

題識：夫樹積雪。

庚午（1630年）春仲寫於十竹山房。
中條山人張復時年八十有五。

鈐印：張復之印、中條山人

註：此幅落款鈐印，與上海博物館編《中國書畫家印鑑款識》下冊，第975-976頁，張復12、15號印章、23號款識一致，年份亦是1630年。此畫應是後來重裱，稍為修補了“張復之印”破裂之紋，現今細看還有一絲痕跡。



1035

1034

YANG JIN (1644-1728)

Riverscape

Scroll, mounted and framed, ink and colour on silk

194.5 x 40 cm. (76 ¾ x 15 ¾ in.)

Inscribed with a poem and signed, with three seals of the artist and one illegible seal

Dated eighth month, *xinyou* year (1681)

One illegible seal

HK\$40,000-80,000 US\$5,200-10,000

清 楊晉 清溪百轉 設色絹本 鏡框
一六八一年作

題識：清溪百轉荻花汀，煙浦微茫似洞庭。
澗路雲收千樹出，夕陽牛背晚山青。
辛酉（1681年）八月虞山楊晉。

鈐印：楊晉私印、子鶴、虞山堃老

一印漫漶

1035

SHEN ZHENLIN (19TH CENTURY)

Romance of the West Chamber

A set of four scrolls, mounted and framed, ink and colour on silk

Each scroll measures 87.3 x 19.9 cm.

(34 ¾ x 7 ⅞ in.)

One scroll signed, with one seal of the artist (2)

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

清 沈振麟 西廂記四屏 設色絹本
鏡框兩幅

款識：吳縣沈振麟謹繪。

鈐印：臣沈振麟



1036

1036

LAN YING (1584-AFTER 1664)

Landscape after Wang Wei

Hanging scroll, ink and colour on silk

165 x 46.5 cm. (65 x 18 ¼ in.)

Inscribed and signed, with two seals of the artist

Titleslip with a seal sticker of Mitsui Takaharu (1900-1983).

NOTE:

Mitsui Takaharu (1900-1983) was a descendant of the Mitsui family and a well-known collector of stamps.

HK\$400,000-800,000

US\$52,000-100,000

明 藍瑛 法王右丞山水 設色絹本 立軸

題識：法王右丞於萬景口。蜨叟藍瑛。

鈐印：藍瑛之印、田叔

簽條：藍瑛山水圖。

鈐印：三井高陽

註：三井高陽（1900-1983），三井家族第十代後人，著名郵票收藏家。

1037

TANG RONGDI (19TH CENTURY)

Small Standard Script Calligraphy

Fan leaf mounted as a hanging scroll, ink on gold paper

16.5 x 49.5 cm. (6 ½ x 19 ½ in.)

Inscribed and signed, with two illegible seals

Dedicated to Zhonghe

HK\$15,000-30,000

US\$2,000-3,800

清 唐榮第 小楷書法 水墨金箋 扇面立軸

題識：時戊戌夏六月上浣，錄小倉山房詩於都門之客次。
仲和仁丈大人雅屬。柳徵唐榮第。

兩印漫漶

註：唐榮第，字柳徵，雲南會澤人。清貢生，任廣西灌陽縣令，工書法，出入晉唐之間。



1037



1038

1038

LIGU (19TH CENTURY)

Various Subjects

Album of twelve leaves, ink/ink and colour on paper

Each leaf measures 23.2 x 29.2 cm. (9 1/8 x 11 1/2 in.)

With a total of twenty-four seals of the artist

HK\$30,000-50,000

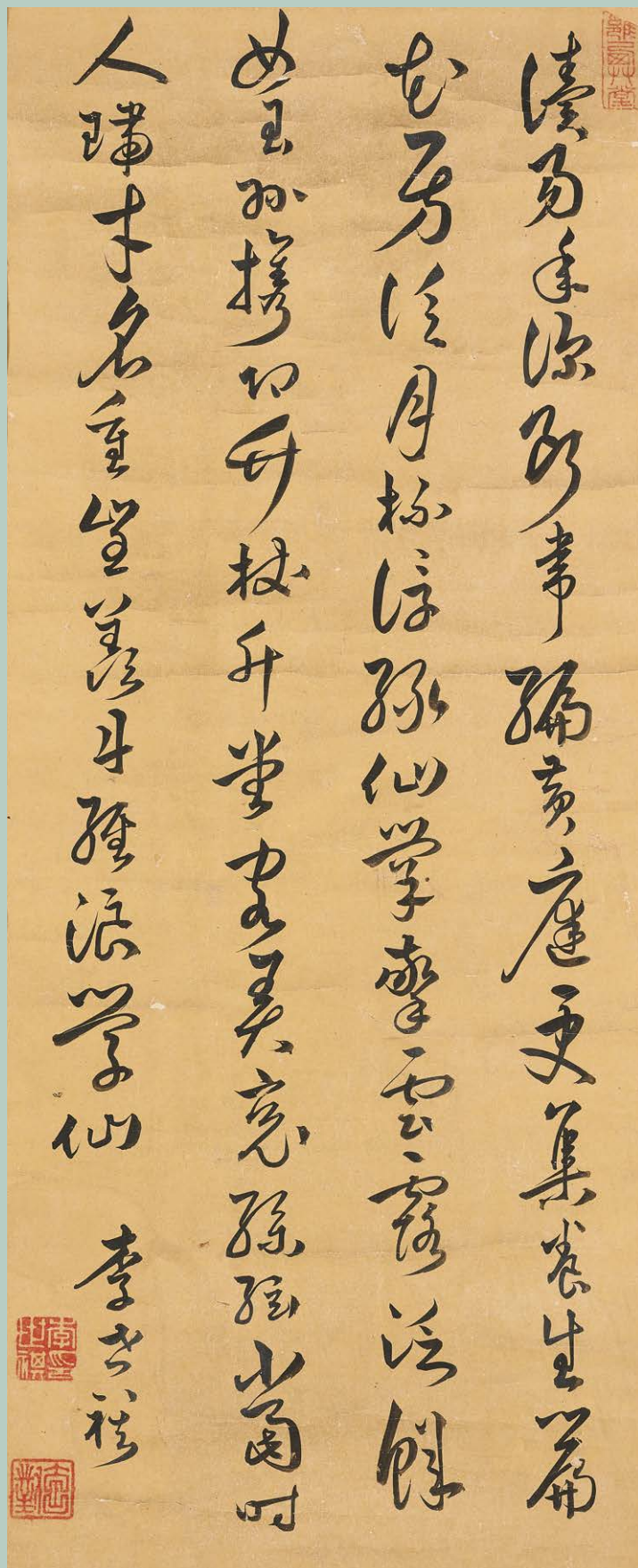
US\$3,900-6,400

鈐印：李（十二次）、詒（十二次）

註：李詒，字仰亭，昆明布衣。楊畹亭弟子，見古名畫輒臨摹，幾逼真，後遂以老畫師名。嘉慶二十三年（一八一八）繪諸夷人圖，神采酷肖，稱善本。

—錄自《中國美術家人名辭典》，上海人民美術出版社，第388頁。

清 李詒 小品雜冊 水墨/設色紙本 冊頁十二開



1039

LI SHIQI (19TH-20TH CENTURY)

Running-Cursive Script Calligraphy

Hanging scroll, ink on gold paper
74 x 30 cm. (29 1/8 x 11 3/4 in.)

Signed, with three seals of the artist

HK\$40,000-80,000

US\$5,200-10,000

清 李世祺 行草書法 水墨金箋 立軸

款識：李世祺。

鈐印：李世祺印、玄對、離西草堂

木盒題識：李玄對金箋草書七律妙品。

辛巳一月下澣日六一山人屬題箋。

鈐印兩方

VARIOUS OWNERS

1040

EMPEROR XUANTONG (1906-1967, REIGNED 1909-1911)

Five-Character Poem in Running Script

Fan leaf, mounted and framed, ink on gold-flecked paper
20 x 55 cm. (7 7/8 x 21 5/8 in.)

Dated summer, *yihai* year (1935) and with two seals of the artist

HK\$60,000-100,000

US\$7,700-13,000

清 宣統皇帝 行書五言律 水墨灑金箋 扇面鏡框
一九三五年作

題識：乙亥（1935年）夏月偶筆。

鈐印：康德宸翰、道法自然

1041

WANG WENZHI (1730-1802)

Running Script Calligraphy

A set of two fan leaves, mounted and framed, ink on paper
16.3 x 50 cm. (6 3/8 x 19 5/8 in.) and
16 x 48 cm. (6 1/4 x 18 7/8 in.) respectively

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

HK\$40,000-60,000

US\$5,200-7,700

清 王文治 行書 水墨紙本 扇面鏡框兩幅
一七八七年作

題識：丁未（1787年）孟夏之月，言自潤州聿來江夏，蓋為梅軒三弟而有此行。三弟詢及途中近詩，錄此以政。文治。

鈐印：書禪、王氏禹卿、夢樓

題識：夢樓為紺珠二女書。

鈐印：王氏禹卿、文、治

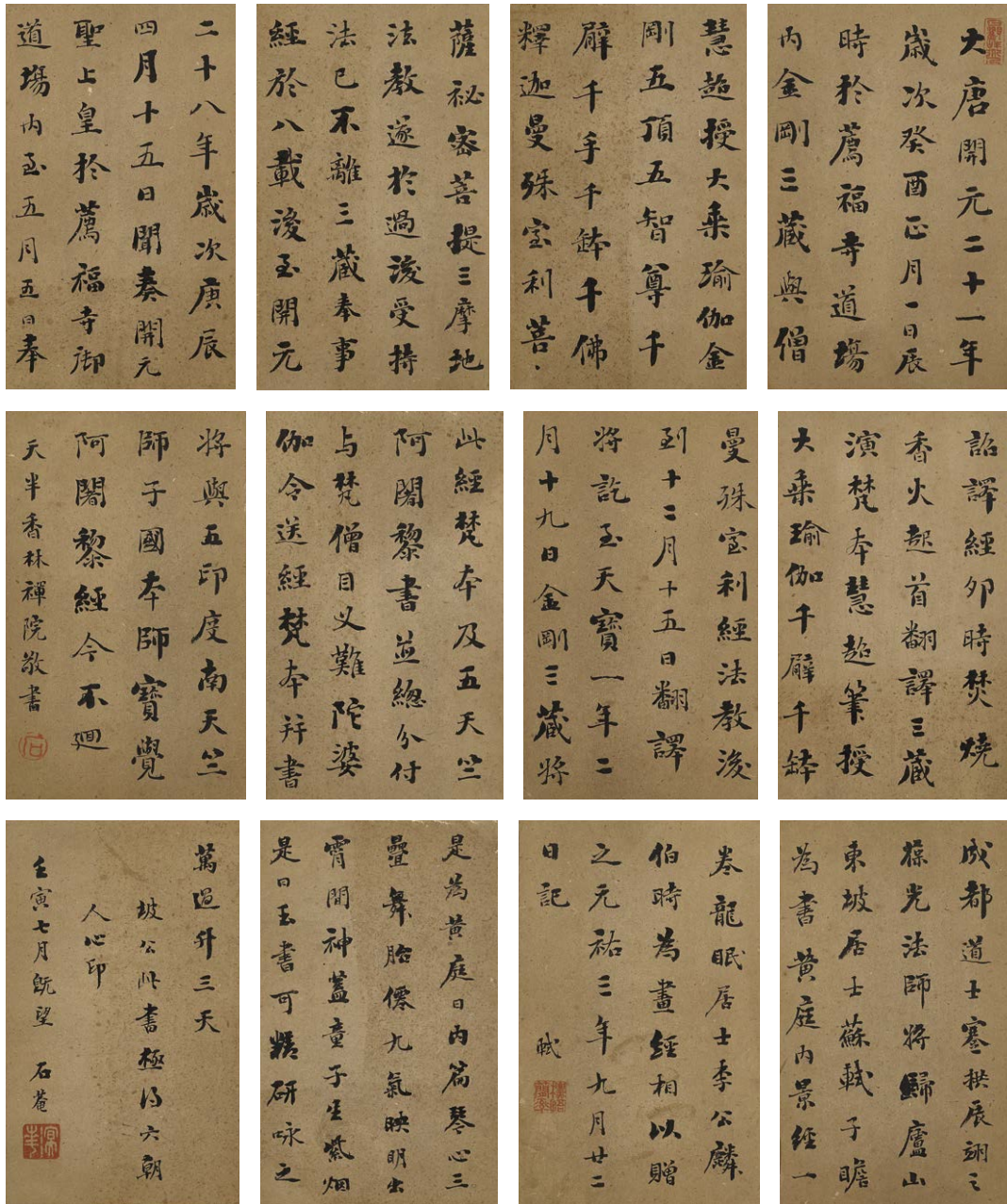
上石盤
 少金盤
 嶺露下
 色炎下
 月生完
 烟
 石壁河空
 洞中
 有
 風
 列
 仙梯
 不向山中
 已後
 乙未
 歲
 五
 月
 禮
 華

1040

黃梅
 千古梅
 江清
 節
 過船
 開把
 含禪
 淨雪
 輕安
 西廊
 畢
 下
 州
 梅軒
 三
 錄
 此
 心
 文
 治

流
 菊
 幽人
 別有
 出東
 糴一
 青李
 櫻桃
 子皆
 封多
 吾
 田
 子
 知

1041



1042

1042

LIU YONG (1719-1805)

Calligraphy

Album of twelve leaves, ink on paper
19 x 11.7 cm. (7 ½ x 4 ⅝ in.)

Inscribed and signed, with four seals of the artist

Dated seventh month, *renyin* year (1782)

One collector's seal of Zhu Changyan (1917-2014)

HK\$50,000-100,000

US\$6,500-13,000

清 劉墉 書法 水墨紙本 冊頁十二開 一七八二年作

題識：是為黃庭日內篇，琴心三疊舞胎仙。

九氣映明出霄間，神蓋童子生紫煙。

是日玉書可精研，詠之萬過升三天。

坡公此書極得六朝人心印。壬寅（1782年）七月既望，石庵。

鈐印：日觀峰道人、石、標悟簡率、溟華

朱昌言（1917-2014）藏印：九如園

題簽：劉文清公真跡。壬戌仲秋之日九如園主人題。

鈐印：二林□□、大雅主人

註：九如園主人，即朱昌言（1917-2014），出生於寧波鎮海，香港著名實業家、收藏家，雅好青銅、陶瓷、書畫、文房、家俱等。

深光武帝祠
 自古興亡歸應勿生微實
 事多信流能分為二城堪紀
 功石人曹理則耶
 東坡祠堂
 宋遼疆場大無他夏國約
 事態有此地雍容公可爾
 於坊西顧向如何
 中山松醜
 衛津宵濟築松翁垂夏相
 和用志新取醉老鑿成應
 日不知前取些行人
 文王廟
 吾山同志聖言深納味求全
 望聖心宵尔尔年畫易象
 德然一室鳴焉
 扁鹊廟
 天下為秦詔可治未雨病
 為良醫但使生民原不病
 區、小技亦實為
 聖聖
 對物有生皆有死子日朝南
 夕向矣諒仙與世短長直
 不百步亦已可
 簡相知初
 驗秦弱趙勢難伴國有人言
 不可端太息懷王將稚子秦
 國一入此生休
 趙何正極
 一拂半管不為風石稿碌室
 注本通放生王不無尋室
 恭昇年、古壽中
 題塚
 份：治漢系系時探進寶的
 照得之不見廢人此心賦美
 為駭塚即成飛
 甘露寺四口
 恨石
 恨石不知在何許知半影
 石滿山頭偶益對懸臨江遠
 吳代駭信割控球

鐵鏡
 三端長誰取高陽魏人一概
 中膏肯飯飽飯伴臣甚病
 報終天運渺茫
 舍利塔
 街公偏佛亦莫為恩慈分
 的計本無一念觀撥於自病
 條之則深檢之經
 笑休羅漢像
 佛亦清能說實休亦不
 有相筆神亦應其氣病
 元光住以諸殘燼証之
 白 壬戌仲春之月書舊作

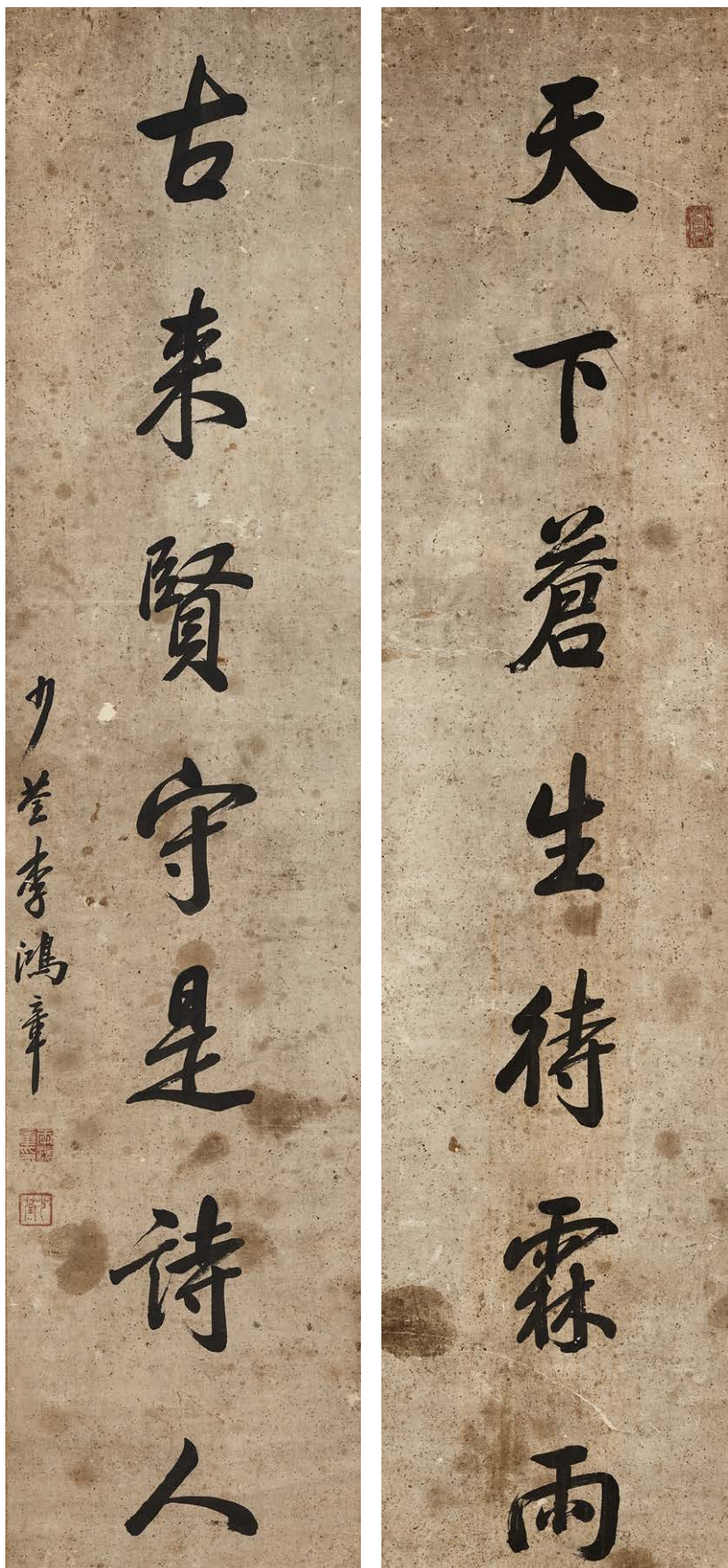
始榮微時與蕭何善及為相如有陰至
 何且死而推賢唯榮、代何為相國舉事
 無兵更遣何之約未擇郡而長大帥
 於文辭禮厚收者即各除為丞相史官
 探微務靜石經存去三日夜飲強御夫夫
 以下更及賓客見榮不事：榮者皆欲有言
 至者榮無飲以時酒度之飲有言復飲酒
 而後去終莫得聞說以為常相舍強固近
 榮舍曰飲歌呼徒史是之無如何乃請參
 強固問史群歌呼徒史者相問各指之乃及
 取酒強坐飲大歌呼相和榮見人之有
 細過將臣慶蓋之府中執事來于堂為中
 大夫忠帝性相國不治事乃謂室曰女歸狀
 私廷密則乃父曰高帝斬妻非臣帝官於
 春秋居為相國曰無無所請事何以是天下
 然無言吾古也當說珠璣時自是共
 諫奏：極而皆之曰百無八傳天下事功乃所
 當言也至新時帝雖笑曰與官胡始身乃者
 我使珠璣之樂也冠謝曰陛下自聖聖也歡
 與高皇帝上服乃安枚聖先帝帝曰陛下
 言之是也且高皇帝再着行定天下法今說
 明再陛下再掛樂等守職道而自失不可不
 手忠帝曰善君休矣
 蕭何為法諸若畫一曹參代
 之守而勿失載其法靜民
 以寧壹
 太史公曰曹相國參攻城野戰之功所以能
 多若此者以其雖險峻後保及信已誠而
 列能成切唯爾參其若名榮為深相明
 清靜極言合道然百結難泰之融強亦
 與依無為故天下保稱其美矣
 試問妙龕天祿永昌硯書 石菴

1043

1043
LIU YONG (1719-1805)
Running Script Calligraphy
 Handscroll, ink on paper
 34 x 300 cm. (13 3/8 x 118 1/8 in.)
 Inscribed and signed, with four seals of the artist
 Dated spring month, *renxu* year (1802)

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

清 劉墉 行書 水墨紙本 手卷
 題識：壬戌（1802）仲春之月書舊作。
 試問妙龕天祿永昌硯書。石菴。
 鈐印：御賜獨坐看泉、東武、石菴、劉墉之印



1044

LI HONGZHANG (1823-1901)

Running Script Calligraphic Couplet

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

129 x 29.5 cm. (50 3/4 x 11 5/8 in.)

Signed, with three seals of the artist (2)

HK\$40,000-60,000

US\$5,200-7,700

清 李鴻章 行書對聯 水墨灑金箋
立軸兩幅

釋文：天下蒼生待霖雨，古來賢守是詩人。

款識：少荃李鴻章。

鈐印：李鴻章印、少荃、青宮太傅

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Bada Shanren (with signature of)	八大山人 (款)	998	Lan Ying	藍瑛	976, 1007, 1036
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22-25 NOVEMBER 2019
Hong Kong Convention and Exhibition Centre

預展與
香港佳士得 2019 年秋季拍賣預展
同時進行
11月22-25日：香港會議展覽中心展廳



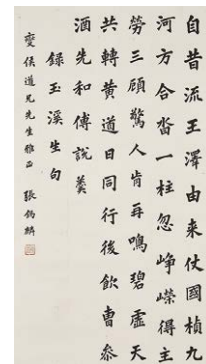
1690
YANG RUI (1857-1898), QIN SHOUZHANG (1849-1925), DAI ZHAOCHUN (1848-?) AND OTHERS
Calligraphy
Various sizes
HK\$20,000-30,000
楊銳、秦綬章、戴兆春及諸家 書法 扇面鏡框十幅



1699
HUA BAI (19TH CENTURY)
Calligraphy
Each leaf measures 19.5 x 8 cm. (7 7/8 x 3 1/8 in.)
HK\$30,000-50,000
華白 書法冊頁 冊頁二十三開



1682
WITH SIGNATURES OF JINNONG (1687-1763) / DING YUNPENG (1547-1628) / CHEN HONGSHOU (1598-1652)
Calligraphy / Figures
Various sizes
HK\$8,000-10,000
金農(款)、丁雲鵬(款)、陳洪綬(款) 書法/人物 立軸三挖



1661
ZHANG XILIN (19TH-20TH CENTURY)
Calligraphy
73.5 x 40.7 cm. (28 7/8 x 16 in.)
HK\$6,000-8,000
張錫麟 書法 立軸



1639
SU RENSHAN (1813-1851)
Monk
29 x 21.5 cm. (11 3/8 x 8 1/2 in.)
HK\$8,000-10,000
蘇仁山 羅摩書法圖 鏡框



1684
ZHANG RUOCHENG (1722-1770)
Scenery of Yuanming Yuan
17 x 53 cm. (6 3/4 x 20 7/8 in.)
HK\$30,000-50,000
張若澄 澹泊寧靜 扇面鏡框



1680
WITH SIGNATURE OF WUZHEN (1280-1354)
Ancient Pine and Spring
87 x 86 cm. (34 1/4 x 33 3/8 in.)
HK\$10,000-20,000
吳鎮(款) 古松泉石 立軸



1692
ALBUM OF 19TH CENTURY RUBBING
Epitaph of Pang Dewei (Engraved in 687)
 Each leaf measures 18.6 x 8.1 cm. (7 3/8 x 3 1/4 in.)
 HK\$30,000-50,000
 清拓本 精拓唐龐德威墓誌銘 冊頁十八開



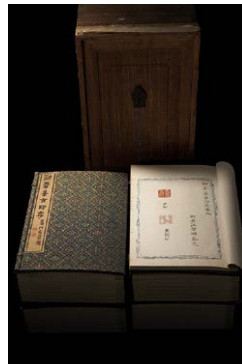
1683
WITH SIGNATURE OF HUANG JUCAI
(19TH CENTURY)
Dog and Flower
 25 x 21 cm. (9 7/8 x 8 1/4 in.)
 HK\$40,000-60,000
 黃居采(款) 花石小狗 鏡框



1693
A SET OF 17TH-18TH CENTURY RUBBING
Wan Xiang Tang Su Tie
 Each page measures 26.5 x 13 cm. (10 3/8 x 5 1/8 in.)
 HK\$30,000-50,000
 清拓本 晚香堂蘇帖 冊頁十二冊



1694
A SET OF 17TH CENTURY RUBBING
Xi Hong Tang Fa Tie
 Each leaf measures 28.5 x 14 cm. (11 1/4 x 5 1/2 in.)
 HK\$30,000-50,000
 明拓本 戲鴻堂法帖 冊頁十二冊



1695
A SET OF 18TH CENTURY SEAL BOOKS
Seal Books from the Collection of Ren Studio
 Each page measures 28.7 x 19 cm. (11 1/4 x 7 1/2 in.)
 HK\$80,000-150,000
 十八世紀 訥庵集古印譜 硃砂紙本三十二冊



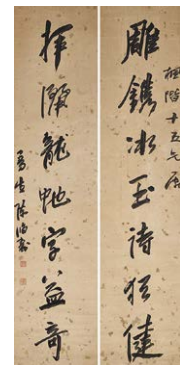
1703
ZOU YIGUI (1686-1772)
Peony
 53.5 x 41 cm. (21 1/2 x 16 1/8 in.)
 HK\$30,000-50,000
 鄒一桂 芍藥 鏡框



1700
TIAN XIANG (19TH CENTURY)
Flowers
 Each leaf measures 25 x 33.5 cm. (9 7/8 x 13 1/4 in.)
 HK\$20,000-30,000
 田祥 花卉 冊頁六開



1696
ZHANG TINGJI (1768-1848)
Calligraphy
 124 x 61.5 cm. (48 7/8 x 24 1/4 in.)
 HK\$30,000-50,000
 張廷濟 書法一壽 立軸



1697
CHEN HONGSHOU (1768-1822)
Calligraphic Couplet in Running Script
 Each scroll measures 127.5 x 30 cm. (50 1/4 x 11 3/4 in.)
 HK\$40,000-60,000
 陳鴻壽 行書對聯 立軸兩幅



•1698

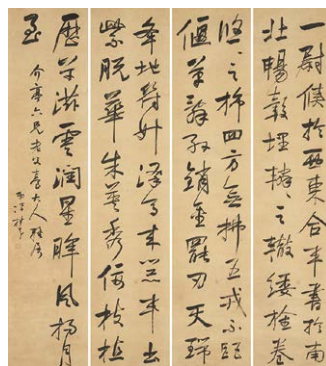
SUN YUEBAN (1639-1708)

Seven-character Calligraphic Couplet in Running Script

Each scroll measures 117 x 26.5 cm. (46 1/8 x 10 3/8 in.)

HK\$40,000-60,000

孫岳頌 行書七言聯 立軸兩幅



•1708

FENG GUIFEN (1809-1874)

Calligraphy in Running Script

Each scroll measures 134 x 29.5 cm. (52 3/4 x 11 5/8 in.)

HK\$60,000-80,000

馮桂芬 行書書法 立軸四幅



•1709

YANG XIAN (1819-1896)

Five-character Calligraphic Couplet in Clerical Script

Each scroll measures 131.5 x 31.3 cm. (51 3/4 x 12 3/8 in.)

HK\$30,000-50,000

楊峴 隸書五言聯 立軸兩幅



•1710

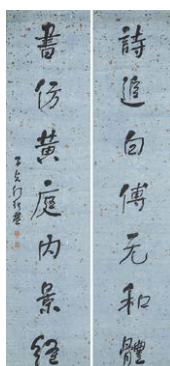
LU RUNXIANG (1841-1915)

Eight-character Calligraphic Couplet in Standard Running Script

Each scroll measures 163 x 35 cm. (64 1/8 x 13 3/4 in.)

HK\$25,000-35,000

陸潤庠 行楷八言聯 立軸兩幅



1689

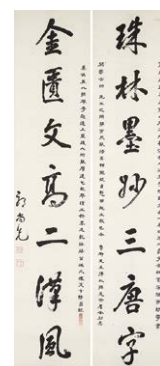
HE SHAOJI (1799-1873)

Seven-character Calligraphic Couplet in Running Script

Each scroll measures 172 x 40 cm. (67 3/4 x 15 3/4 in.)

HK\$30,000-50,000

何紹基 行書七言聯 立軸兩幅



•1706

GUO SHANGXIAN (1785-1832)

Seven-character Calligraphic Couplet in Running Script

Each scroll measures 136 x 28.8 cm. (53 1/2 x 11 3/8 in.)

HK\$20,000-30,000

郭尚先 行書七言聯 鏡框兩幅



1704

WANG CHEN (1720-1797)

Landscape

36 x 169 cm. (14 1/8 x 66 1/2 in.)

HK\$60,000-80,000

王宸 語溪讀碑圖 手卷



1701

WITH SIGNATURE OF GU DINGZHI
(19TH-20TH CENTURY)

Ink Bamboo

38.5 x 103 (15 1/8 x 40 1/2 in.)

HK\$30,000-50,000

顧定之(款) 墨竹 手卷



1702

HUA SHIFANG (1854-1905)

Landscape after Ancient Masters

Each scroll measures 25.5 x 18 cm. (10 x 7 1/8 in.)

HK\$20,000-30,000

華世芳 仿古山水 立軸四幅



1705
QIN BINGWEN (1803-1873)
Landscape after Ancient Masters
 Each scroll measures 128.5 x 32 cm. (50 7/8 x 12 5/8 in.)
 HK\$20,000-30,000
 秦炳文 仿古山水 立軸兩幅



1679
VARIOUS ARTISTS
Calligraphy
 Various sizes
 HK\$10,000-20,000
 諸家 書法 手卷 (兩段)



1687
WITH SIGNATURE OF SHEN ZHOU (19TH CENTURY)
Landscape
 114 x 39.5 cm. (44 7/8 x 15 1/2 in.)
 HK\$40,000-60,000
 沈周 (款) 虛齋圖 立軸



1685
DU HENG (19TH CENTURY)
Ladies in a Garden
 134 x 35 cm. (52 3/4 x 13 3/4 in.)
 HK\$60,000-80,000
 杜蘅 仕女圖 立軸



1686
ZHAO ZIYONG (1786-1847)
Ink Bamboo
 132.5 x 63.5 cm. (52 1/8 x 25 in.)
 HK\$30,000-50,000
 招子庸 墨竹 立軸



1681
WITH SIGNATURE OF LI LIUFANG (18TH-19TH CENTURY)
Scholar in Pavilion
 133 x 39 cm. (52 3/8 x 15 3/8 in.)
 HK\$10,000-20,000
 李流芳 (款) 亭下高士 立軸



1640
SU LIUPENG (CIRCA 1796-1862)
Riding a Donkey
 161 x 39.5 cm. (63 3/8 x 15 1/2 in.)
 HK\$20,000-30,000
 蘇六朋 山水騎驢尋勝圖 立軸



1688
TANG YIFEN (1778-1853)
Plum Blossom Studio
 106 x 38 cm. (41 3/4 x 15 in.)
 HK\$18,000-28,000
 湯貽芬 梅花書屋圖 立軸

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

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

2 TAXES

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

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

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

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- at Christie's option, we may require you to provide the written opinions of two 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\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$1,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

We accept cash subject to a maximum of 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, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs 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) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in

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

(d) **US import ban on African elephant ivory**

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

(e) **Lots of Iranian origin**

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

(f) **Gold**

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

(g) **Watches**

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

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

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further

exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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 E2 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**，我們可能撤銷您與買方之間的買賣合約。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。
- 作為隱名委託人的代理人**：如果您以代理人身份為隱名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：
 - 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 1,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP) 的方式支付，本公司每次拍賣接受總數不超過港幣 1,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：
 (iv) 現金
 本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
 (v) 銀行匯票
 抬頭請注明“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品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766；或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸拍賣品。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口/進口

拍賣售出的任何拍賣品都可能受拍賣品售出國家的出口法律及其他國家的進口法律限制。許多國家就拍賣品入境要求出口聲明及/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) 您應負責支付與拍賣品出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口拍賣品，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。

(c) 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。

(d) 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。

(e) 源自伊朗的拍賣品

一些國家禁止或限制購買和/或進口源自伊朗的“傳統工藝作品”（身份不明確的藝術家作品及/或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒）。美國禁止進口以上物品亦禁止美國民眾（不論所在處）購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗（波期）的拍賣品下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關拍賣品，違反有關適用條例。

(f) 黃金

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

(g) 鐘錶

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些拍賣品在本目錄內的拍賣品編號旁以 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、描畫、尺寸、質量、狀況、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、狀況報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就拍賣品購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的購買款項。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

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

2. 錄像

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

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作一切圖片、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文件，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；
- 以寶石為例，如**拍賣品**在標題被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**成交價**，買方支付給我們的費用。

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

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

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

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

成交價：**拍賣官**接受的**拍賣品**最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

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

購買款項：如第 F1(a) 段的意思。

來源：**拍賣品**的所有權歷史。

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

底價：**拍賣品**不會以低於此保密底價出售。

拍賣場通告：張貼於拍賣場內的**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.

✂ Bidding by parties with an interest.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.

ψ **Lot** incorporates material from endangered species that is not for sale and is shown for display purposes only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為“業務規定：買方須知”一章的最後一頁。

◊ 佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△ 全部或部分由佳士得或其他**佳士得集團**公司持有。請參閱重要通知及目錄編列方法之說明。

◆ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

✂ 利益方的競投。

• 不設**底價**的**拍賣品**，不論其在本目錄中的售前**估價**，該**拍賣品**將售賣給出價最高的競投人。

~ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定·買方須知第 H2(b) 段。

ψ **拍賣品**含有瀕危物種的材料，只會作展示用途，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. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

◊: Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◊ next to the lot number.

◆: Third Party Guarantees/ Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

✂: Bidding by parties with an interest

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

Post-catalogue notifications

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

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

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.

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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

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有保留的標題

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* 「傳」、「認為是...之作品」

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* 「...之創作室」及「...之工作室」

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* 「...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。

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ATTRIBUTED TO KIM HONGDO (B. 1745)

Hunting Scene

Sealed Saneung

Eight-panel screen; ink and light color on silk
38 ¼ x 138 ½ in. (97.2 x 352.2 cm.)

US\$ 100,000-200,000

JAPANESE AND KOREAN ART

New York, 17 March 2020

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A MASSIVE PAIR OF CHINESE PORCELAIN
DOUBLE-GOURD VASES AND COVERS

Kangxi Period (1662-1722)

43 ¾ in. (111 cm.) high

清康熙 青花釉裏紅花卉紋葫蘆形大蓋瓶一對

PRICE UPON REQUEST 價格待詢



AUCTION WEEK SHORT COURSE 秋拍期間課程

Chinese Art in Hong Kong: A Brief History of Collecting and the Art Market | Paintings

中國藝術在香港：收藏及市場簡史 | 書畫

Providing an overview on the history of collecting Chinese art in Hong Kong from the late 19th century to the present, this dynamic two-day course includes lectures, a handling session, and exhibition visits which highlight major collectors, dealers, museums and auctions that enabled Hong Kong to become an international hub for Chinese art. Part III focuses on Chinese paintings, and coincides with the Christie's Hong Kong 2019 Autumn Auctions.

本充滿互動性的課程系列縱觀自19世紀晚期至今香港地區的中國藝術品收藏史，透過講座、鑑賞及參觀活動，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。第三部分聚焦中國書畫，將於佳士得2019年秋季拍賣期間於香港會議展覽中心舉行。



Dr Malcolm McNeill
Specialist, Chinese Paintings,
Christie's London
莫友柯博士
佳士得倫敦中國書畫部專家

Part I: Works of Art | November 2018

第一部分：工藝精品 | 2018年11月

Part II: Ceramics | May 2019

第二部分：瓷器 | 2019年5月

Part III: Paintings | 23-24 November 2019

第三部分：書畫 | 2019年11月23至24日

English and Mandarin, with simultaneous interpretation

英語及普通話，輔以即時傳譯

Location 地點

Hong Kong Convention and Exhibition
Centre and various locations
香港會議展覽中心及各參觀地點

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HK\$10,000 to HK\$20,000	by HK\$1,000s
HK\$20,000 to HK\$30,000	by HK\$2,000s
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HK\$100,000 to HK\$200,000	by HK\$10,000s
HK\$200,000 to HK\$300,000	by HK\$20,000s
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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)

二〇一九年 十一月二十五日
星期一 下午二時三十分

香港灣仔博覽道 1 號
香港會議展覽中心大會堂

編號名稱：**烈仙**
拍賣編號：**17209**
拍賣品編號：**901-1044**

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；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價拍賣品預先登記人士之高價拍賣品競投。請將已填妥之高價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價拍賣預先登記，本人將不獲准競投高價拍賣品。

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（如國民身份證或護照），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：請與信用卡聯絡，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

- 17625 Fine & Rare Wines and Spirits Featuring an Exceptional Private Collection and a Collection of Century Old Madeira
- 17474 Handbags & Accessories
- 17478 Hong Kong Magnificent Jewels *
- 17481 The Masterpiece Auction *
Important Watches including an Important Private Asian Collection Part 1

- 17208 Chinese Contemporary Ink
- 17209 Fine Chinese Classical Paintings and Calligraphy
- 17210 Fine Chinese Modern Paintings *

- 15618 20th Century & Contemporary Art (Evening Sale) *
- 18773 HI-LITE *
- 15619 20th Century & Contemporary Art (Morning Session)
- 15620 20th Century & Contemporary Art (Afternoon Session)

- 17742 The Chang Wei-Hwa Collection of Archaic Jades, Part I - Neolithic Period
- 19171 On The Studio Desk *
- 17741 An Important Collection Of Chinese Ceramics From A Private Collector
- 19172 A Dream Realised: Kangxi's Ultimate *Falangcai* bowl *
- 16696 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.

If you intend to bid on the "Five Nudes" by Sanyu, please tick the box below.

I wish to apply for a HVL paddle designated for the "Five Nudes".

Please indicate the bidding level you require:

- HK \$ 0 - 500,000 HK \$ 500,001 - 2,000,000 HK \$ 2,000,001 - 4,000,000
- HK \$ 4,000,001 - 8,000,000 HK \$ 8,000,001 - 20,000,000 HK \$ 20,000,000 +

D Declarations

- I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the personal information section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- I understand that if I have not completed the high value lot pre-registration before the auction Christie's may refuse my bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

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

Name Signature Date

Christie's Hong Kong Limited

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

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

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

A 投標者資料

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

客戶名稱 客戶編號

客戶地址

..... 郵區編號

電話號碼

請確認電郵地址以作售後服務用途

請提供運費報價。

運送地址（ 同上述地址相同）：

B 身份證明文件及財務證明

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

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

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

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

C 拍賣項目登記

- | | |
|---|---|
| <input type="checkbox"/> 17625 佳士得珍罕名釀及烈酒：呈獻顯赫私人珍藏及馬德拉酒百年極尚窖藏 | <input type="checkbox"/> 17208 中國當代水墨 |
| <input type="checkbox"/> 17474 典雅傳承：手袋及配飾 | <input type="checkbox"/> 17209 中國古代書畫 |
| <input type="checkbox"/> 17478 瑰麗珠寶及翡翠首飾* | <input type="checkbox"/> 17210 中國近現代畫* |
| <input type="checkbox"/> 17481 名匠巨鑄*
精緻名錶及亞洲重要私人收藏（第一部份） | <input type="checkbox"/> 17742 雲中玉筵 — 重要亞洲私人古玉珍藏：新石器時代篇 |
| <input type="checkbox"/> 15618 二十世紀及當代藝術（晚間拍賣）* | <input type="checkbox"/> 19171 斗室案上* |
| <input type="checkbox"/> 18773 HI-LITE* | <input type="checkbox"/> 17741 私人珍藏重要中國瓷器 |
| <input type="checkbox"/> 15619 二十世紀及當代藝術（上午拍賣） | <input type="checkbox"/> 19172 圓夢 — 康熙琺瑯彩千葉蓮盤* |
| <input type="checkbox"/> 15620 二十世紀及當代藝術（下午拍賣） | <input type="checkbox"/> 16696 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，即高額拍品，請於以下方格劃上「✓」號。

本人有意登記高額拍品競投牌。

如閣下有意競投常玉《五裸女》，請於以下方格劃上「✓」號。

本人有意登記有關《五裸女》的高額拍品競投牌。

請提供閣下之競投總額：

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

D 聲明

- 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方支付款通告，並同意遵守所有規定。
 - 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。
 - 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。
 - 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。
- 如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

姓名 簽署 日期

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

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

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

CHRISTIE'S ASIA PACIFIC

Francis Belin, President

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

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Qiong Er Jiang, Handel Lee, Anthony Lin,
Pan Gong Kai, Dee Poon, Mimi Tang,
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Grace Zhuang

ASSOCIATE VICE PRESIDENTS

Lee Bingle, 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, Phylbie 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, Sheresse Tong, CC Wang,
Mandy Wang, Aaron Wong, Michael Xie,
Maxwell Yao, Harriet Yu, Mia Zhang,
Michelle Zhang, Terry Zhou

01/09/2019

HONG KONG AUCTION CALENDAR

FINE & RARE WINES AND SPIRITS FEATURING AN EXCEPTIONAL PRIVATE COLLECTION AND A COLLECTION OF CENTURY OLD MADEIRA

Sale number: 17625
**SATURDAY 23 NOVEMBER
10.30 AM**

THE MASTERPIECE AUCTION

Sale number: 17481
**SATURDAY 23 NOVEMBER
5.30 PM**
Viewing: 22-23 November

20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 15618
**SATURDAY 23 NOVEMBER
5.30 PM**
Viewing: 22-23 November

HI-LITE

Sale number: 18773
**SATURDAY 23 NOVEMBER
5.30 PM**
Viewing: 22-23 November

20TH CENTURY & CONTEMPORARY ART (MORNING SESSION)

Sale number: 15619
**SUNDAY 24 NOVEMBER
10.00 AM**
Viewing: 22-23 November

20TH CENTURY & CONTEMPORARY ART (AFTERNOON SESSION)

Sale number: 15620
**SUNDAY 24 NOVEMBER
1.30 PM**
Viewing: 22-23 November

CHINESE CONTEMPORARY INK

Sale number: 17208
**MONDAY 25 NOVEMBER
11.00 AM**
Viewing: 22-24 November

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 17209
**MONDAY 25 NOVEMBER
2.30 PM**
Viewing: 22-25 November

HANDBAGS & ACCESSORIES

Sale number: 17474
**MONDAY 25 NOVEMBER
3.00 PM**
Viewing: 22-25 November

FINE CHINESE MODERN PAINTINGS

Sale number: 17210
**TUESDAY 26 NOVEMBER
2.00 PM**
Viewing: 22-25 November

HONG KONG MAGNIFICENT JEWELS

Sale number: 17478
**TUESDAY 26 NOVEMBER
1.00 PM**
Viewing: 22-26 November

THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES, PART I - NEOLITHIC PERIOD

Sale number: 17742
**WEDNESDAY 27 NOVEMBER
10.30 AM**
Viewing: 22-26 November

IMPORTANT WATCHES INCLUDING AN IMPORTANT PRIVATE ASIAN COLLECTION PART 1

Sale number: 17481
**WEDNESDAY 27 NOVEMBER
11.00 AM**
Viewing: 22-26 November

ON THE STUDIO DESK

Sale number: 19171
**WEDNESDAY 27 NOVEMBER
11.30 AM**
Viewing: 22-26 November

AN IMPORTANT COLLECTION OF CHINESE CERAMICS FROM A PRIVATE COLLECTOR

Sale number: 17741
**WEDNESDAY 27 NOVEMBER
2.30 PM**
Viewing: 22-26 November

A DREAM REALISED: KANGXI'S ULTIMATE FALANGCAI BOWL

Sale number: 19172
**WEDNESDAY 27 NOVEMBER
2.50 PM**
Viewing: 22-26 November

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 16696
**WEDNESDAY 27 NOVEMBER
2.50 PM**
Viewing: 22-26 November

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

Catalogue photo credits: Mak Kin Pon



CHRISTIE'S 佳士得

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