

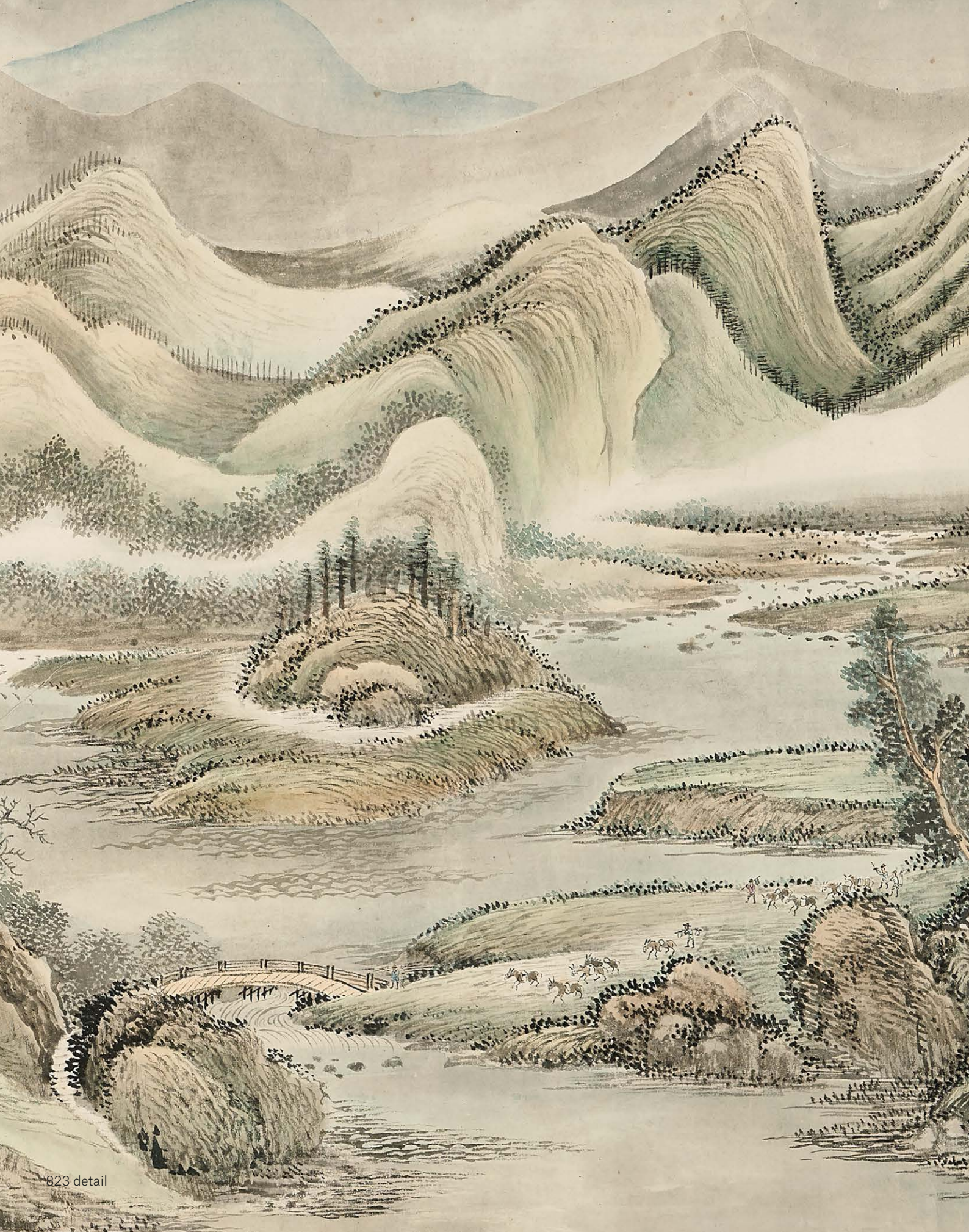


FINE CHINESE CLASSICAL
PAINTINGS AND CALLIGRAPHY

中國古代書畫

Hong Kong, 8 July 2020 | 香港 2020 年 7 月 8 日

CHRISTIE'S 佳士得



FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY 中國古代書畫

WEDNESDAY 8 JULY 2020 • 2020年7月8日 (星期三)

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拍賣名稱及編號

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10.30am – 6.00pm
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10.30am – 5.00pm

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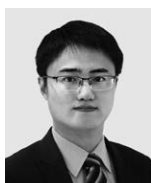
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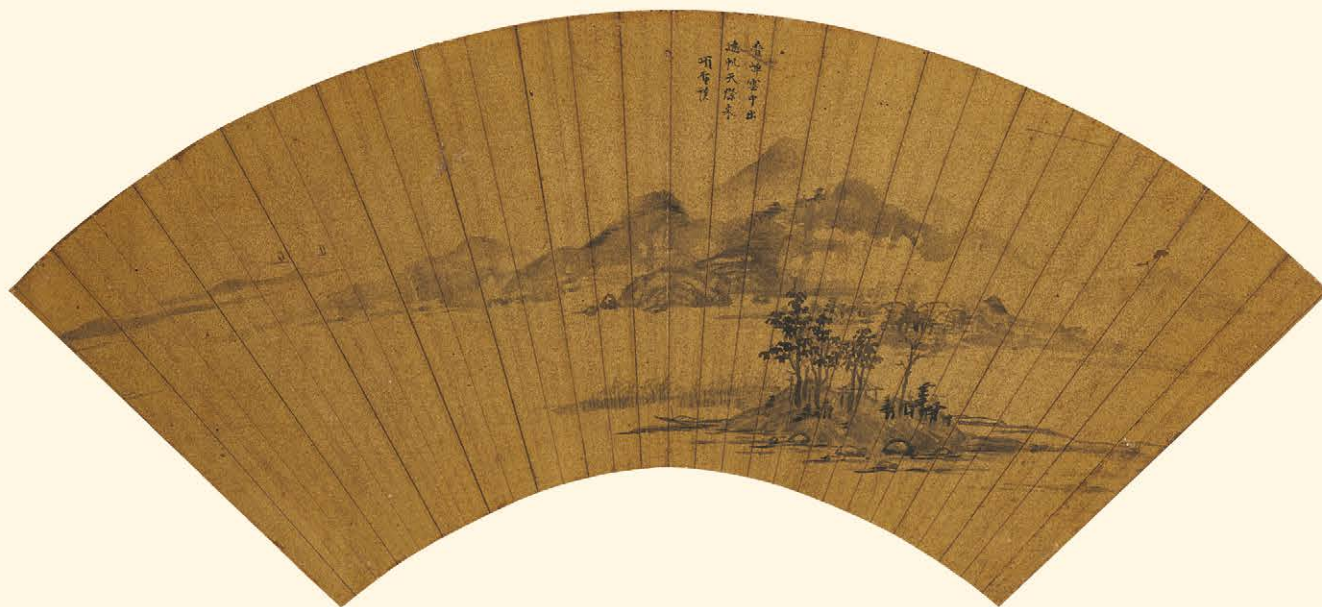
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801

801

XIANG SHENGMO (1597-1658)

Mountains and Lake

Fan leaf, mounted and framed, ink on gold paper

16.5 x 48 cm. (6 ½ x 18 ¾ in.)

Inscribed and signed by the artist

Colophon on the mounting by Zong Yuanhan (19th–20th Century), with one seal

HK\$60,000–80,000

US\$7,800–10,000

明 項聖謨 雲山遠帆 水墨金箋 扇面鏡框

題識：疊嶂雲中出，遠帆天際來。項聖謨。

宗原瀚（19–20世紀）裱邊題跋：思翁傾倒孔彰，謂能與宋元人血戰，余見其精能之品花鳥為多。

鈐印：宗原瀚印

註：宗原瀚，清光緒時曾任寧波知府，於月湖邊上建辨志精舍。



802



803

802
ZHU ZHIFAN (1546-1624)
Poem in Running Script

Fan leaf, mounted and framed, ink on gold paper
18 x 57.2 cm. (7 1/8 x 22 1/2 in.)
Inscribed and signed, with two seals of the artist
Two collector's seals of Zhu Changfang (1607-1646)

HK\$20,000-30,000 **US\$2,600-3,900**

明 朱之蕃 行書七言詩 水墨金箋 扇面鏡框

釋文：斜日翻鴉烟吹晚，好山翔鳳古松深。
言尋野寺舒遐眺，信步歸來月滿襟。

題識：游安福寺，朱之蕃。

鈐印：朱之蕃印、乙未狀元

朱常滂（1607-1646）藏印：潞國世傳、敬一道人和甫之寶

註：朱常滂，神宗侄，萬曆四十二年（1614）襲潞王爵位，封地在今河南汲縣。字號仲和、潞佛子、敬一道人。工書善畫，尤嗜古琴，編撰有琴譜《古音正宗》、《古今宗藩懿行考》等。

803
WANG ZHIDENG (1535-1612)
Poem in Running Script

Fan leaf, mounted and framed, ink on gold paper
16.5 x 51.1 cm. (6 1/2 x 20 1/8 in.)
Inscribed and signed, with two seals of the artist
Dedicated to Wangyun
One collector's seal

HK\$20,000-30,000 **US\$2,600-3,900**

明 王禪登 行書七言詩 水墨金箋 扇面鏡框

釋文：功成疏傅拂衣行，猶記蓬蒿處士名。
葵葉可烹當食肉，松風堪聽代吹笙。
乍聞幕府兵戈息，況值司空水土平。
君在漢廷君不薄，何須結驥藉王生。

題識：曾大司空見訪，似望雲先生。王禪登。

鈐印：禪、登

藏印：公度審定名蹟



804



805

804

NI YUANLU (1593-1644)

Poems in Running-Cursive Script

Fan leaf, mounted and framed, ink on gold paper
17.5 x 54 cm. (6 7/8 x 2 1/4 in.)

Inscribed and signed, with one seal of the artist
Dedicated to Zhuyun

HK\$80,000-120,000

US\$11,000-16,000

明 倪元璐 行草七言詩 水墨金箋 扇面鏡框

釋文：風格居然百世師，不呼它丈卻呼誰？
世人到處拋袍笏，難道南宮拜是癡。
一班新貴出仇池，暢可清霜欲下時。
傳與明時當諫草，臣心原奉石為師。

題識：題馮禎卿給諫畫石二絕，似霧雲先生正。元璐。

鈐印：倪元璐印

805

ZHOU BINGZHONG (16TH-17TH CENTURY)

Mandarin Ducks under Willow

Fan leaf, mounted and framed, ink and colour on gold paper
17.8 x 54.5 cm. (7 x 21 1/2 in.)

Inscribed and signed, with two seals of the artist
Dated first day, fifth month, *gengyin* year of the Wanli period (1590)
Dedicated to Henglu
One collector's seal

HK\$50,000-70,000

US\$6,500-9,100

明 周秉忠 柳蔭鴛鴦 設色金箋 扇面鏡框 一五九〇年作

題識：嫩綠池塘藏花鳥，淡黃楊柳帶□□。

萬曆庚寅（1590年）五月一日周時臣為衡麓先生寫。

鈐印：秉、忠

藏印：樂齋藏印

註：周秉忠，字時臣，蘇州人，精繪事，筆墨蒼秀，追蹤往哲。嘗至景德鎮造瓷，以摹古名世，又善制園林，匠心獨具。萬曆二十一年（1593）於蘇州古城西北的閶門外，為當時已罷官的太僕寺少卿徐泰時設計建造私家園林，名東園，後稱留園。



806

806
LI RIHUA (1565-1635)
Temples in the Snow

Fan leaf, mounted and framed, ink and colour on paper
15 x 46 cm. (5 7/8 x 18 1/8 in.)
Entitled and signed, with one seal of the artist
Further inscribed by Li Zhaocheng (1592-1664), signed with one seal

HK\$60,000-80,000 **US\$7,800-10,000**

明 李日華 雪深山寺 設色紙本 扇面鏡框

題識：雪深山寺圖。李日華。

鈐印：日華

李肇亨（1592-1664）題識：偶披遺蹟一愴然，慘淡經營憶昔年。
山寺雪深迷曉騎，輞川墨妙軼前賢。
此圖乃先子三句左右所寫，與晚歲蒼鬱
之筆似不相類，而酷摹右丞，
欲與衡老奪席，未易到也。
人多不能辨，書此志感。肇亨。

鈐印：肇亨



807

807
WEN ZHENHENG (1586-1645)
Conversation beside a Running Stream

Fan leaf, mounted and framed, ink and colour on gold paper
16.5 x 50.5 cm. (6 1/2 x 19 7/8 in.)
Signed, with one seal of the artist

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

明 文震亨 泉聲語聲 設色金箋 扇面鏡框

款識：文震亨。

鈐印：啓美

註：文震亨，字啓美，長洲縣（今中國江蘇省蘇州市）人，文徵明曾孫，文彭孫，文震孟之弟，文元發仲子。文震亨家富藏書，長於詩文會畫，善園林設計，著有《長物誌》十二卷，為傳世之作。



808

808

CHENG SUI (1605-1691)

Trees and Rock

Fan leaf, mounted and framed, ink on gold paper

16 x 51 cm. (6 ¼ x 20 ⅞ in.)

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

Dedicated to Ruoshui

One collector's seal

HK\$120,000-200,000

US\$16,000-26,000

清 程邃 交枝樹圖 水墨金箋 扇面鏡框

題識：交枝樹圖。

為若水世盟兄製并正。黃海程邃。

鈐印：程邃

金文藏印一方

註：程邃，明末清初畫家。字穆倩，號垢區、垢道人、青溪朽民、野全道者、江東布衣，祖籍安徽省歙縣，生於江蘇省華亭縣，年輕時遊學於黃道周、楊廷麟，學習經學、考證學，鑽研詩、書、畫、篆刻等四藝。晚年移居揚州。



809

809
PAN SIMU (1756-1843)
Ladies in Bamboo Groove

Fan leaf, mounted and framed, ink and colour on paper
 17.7 x 53 cm. (7 x 20 7/8 in.)
 Inscribed and signed, with two seals of the artist
 Dedicated to Yaotian

HK\$30,000-50,000

US\$3,900-6,500

清 潘思牧 竹林浣女 設色紙本 扇面鏡框

題識：竹喧歸浣女，蓮動下漁舟。
 寫王右丞詩意，奉博葯田十二兄先生一粲。
 樵侶弟潘思牧。
 鈐印：思牧、樵侶氏



810

810
CAI JIA (1686-1756)
Reading in the Mountains

Fan leaf, mounted and framed, ink and colour on paper
 18 x 53 cm. (7 1/8 x 20 7/8 in.)
 Inscribed and signed, with one seal of the artist
 Dated autumn, *dingwei* year (1727)
 Dedicated to Songyou

HK\$30,000-50,000

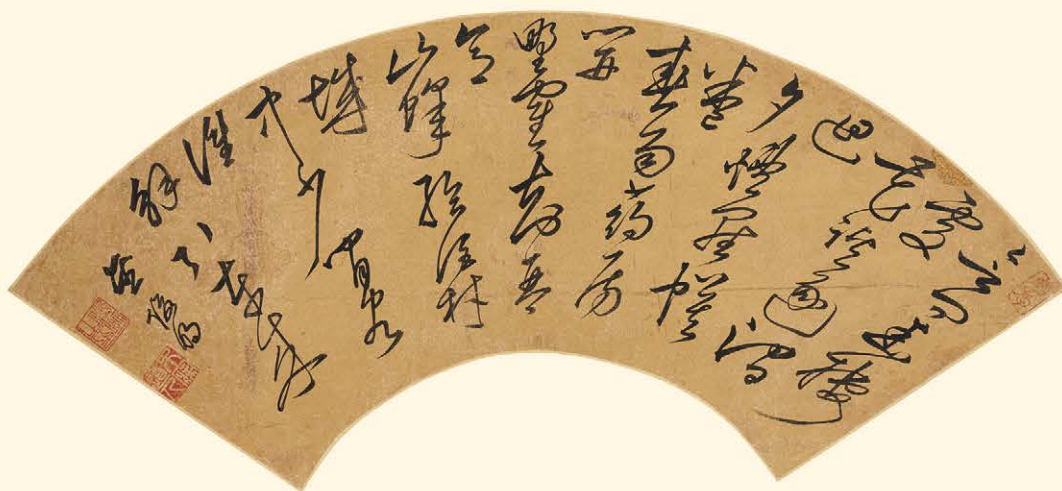
US\$3,900-6,500

清 蔡嘉 幽亭書聲 設色紙本 扇面鏡框 一七二七年作

題識：西崗夾屋樹冥冥，細水流花草漫庭。
 剛有書聲出溪去，教人尋看子聖亭。
 丁未（1727年）秋日寫為松友長兄正。
 松原蔡嘉。
 鈐印：蔡嘉



811



812

811

CHEN JIAYAN (1599-AFTER 1678)

Egrets in a Spring Land

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

18.5 x 56 cm. (7 ¼ x 22 in.)

Inscribed and signed, with one seal of the artist

Dated seventh day, sixth month, *dinghai* year (1647)

One collector's seal

HK\$60,000-80,000

US\$7,800-10,000

清 陳嘉言 春園鷺戲 設色金箋 扇面鏡框 一六四七年作

題識：丁亥（1647年）六月七寫，陳嘉言。

鈐印：嘉言私印

藏印：楚園藏扇

812

JIN JUNMING (1602-1675)

Poem in Cursive Script

Fan leaf, mounted and framed, ink on gold paper

17 x 50.5 cm. (6 ¾ x 19 ⅞ in.)

Signed, with three seals of the artist

HK\$60,000-100,000

US\$7,800-13,000

清 金俊明 草書五言詩 水墨金箋 扇面鏡框

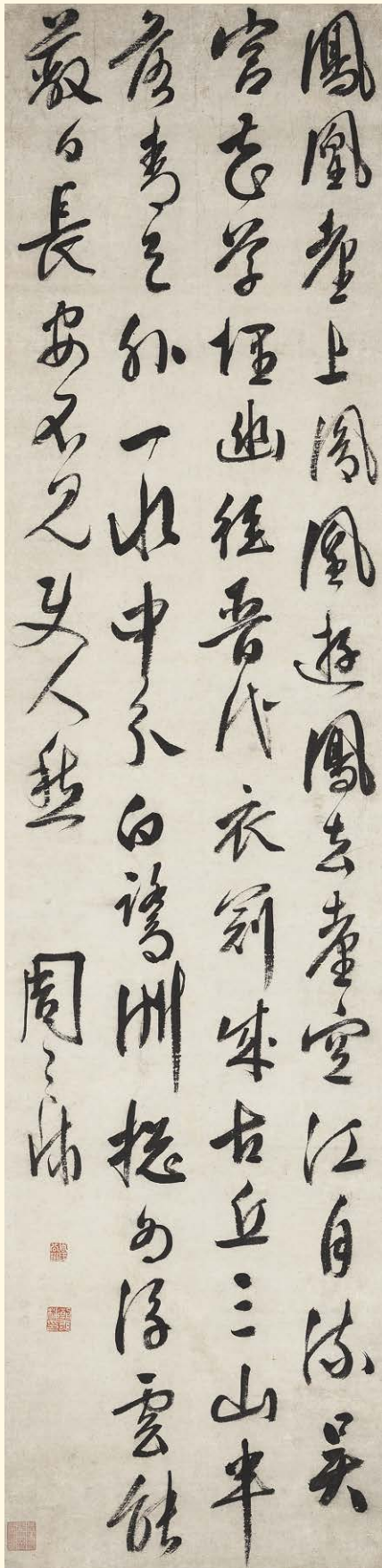
釋文：欲問幽棲處，花蹊逐澗迴。夕煙羅幕卷，春雨葯房開。

野鶴知琴意，山蜂給酒材。城中少閒客，誰解引車來。

款識：金俊明。

鈐印：俊明之印、不寐道人、明孝

註：金俊明，字孝章，號耿庵，明末清初時吳人，明亡隱於市，為節義之士。史載他曾寫陶潛詩及畫梅寄王士禎兄弟，士禎甚寶之。



813

ZHOU TIANQIU (1514-1595)

Running-Cursive Script Calligraphy

Hanging scroll, ink on paper

135 x 33 cm. (53 1/8 x 13 in.)

Signed, with two seals of the artist

One collector's seal of Dai Zhi (18th-19th Century)

HK\$80,000-120,000

US\$11,000-16,000

明 周天球 行書李白《登金陵鳳凰臺》 水墨紙本 立軸

釋文：鳳凰臺上鳳凰遊，鳳去臺空江自流。
 吳宮花草埋幽徑，晉代衣冠成古丘。
 三山半落青天外，一水中分白鷺洲。
 總為浮雲能蔽日，長安不見使人愁。

款識：周天球。

鈐印：周氏公瑕、朝爽樓印

戴植（18-19世紀）藏印：古潤戴植培之氏一字芝農鑑藏書畫記

註：戴植，字培之、芝農，又號芝道人、翰墨軒主人等，江蘇丹徒人，清道光間人。工書善畫，好藏書畫法帖金石古籍等，其舊藏如文徵明《石湖清勝圖卷》等，現藏於上海博物館。



814

814

WANG JIAN (1520-1589)

Qin Player

Hanging scroll, ink on paper
56 x 40.5 cm. (22 x 16 in.)

Inscribed and signed, with three seals of the artist
Dated autumn, *xinyou* year of the Jiajing period (1561)

HK\$100,000-150,000

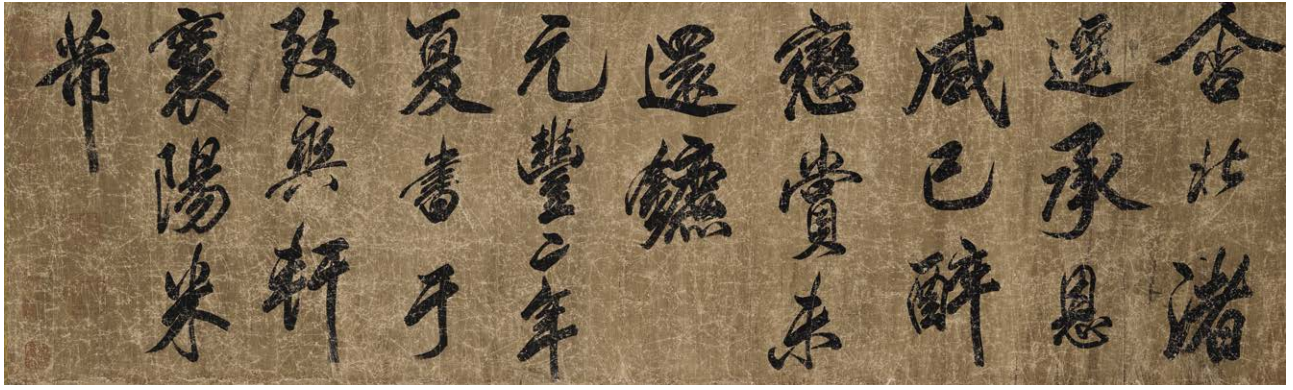
US\$13,000-19,000

明 王鑑 擊磬圖 水墨紙本 立軸 一五六一年作

題識：錫之西南為梁溪，梁溪西南為五里湖，蓋范蠡載西施出遊之處。湖之西山延袤三十餘里，北至鼇頭，南歷軍將，而漆塘、寶界兩山居其中。山之外為具區，即禹貢，揚州之震澤。震澤周五百餘里，有七十二峰峙，其上為錫之奇觀。余別業在寶界山中，兼兩湖之勝，每暇則携筇登山巔，觀扶椒洞庭，隱見雲表與漁艘數百出沒波濤中，頃刻萬狀。倦則歸憩，松窗焚香擊磬，待月觀書，怡然自足，若不知有人間世者。昔淵明北窗高卧，便自謂羲皇上人！噫！非有得者，烏能知此味耶？因系之以詩：芸室初除薜荔長，藏書恰似李公房。垂簾鎖日看秋水，爐內常餘栢子香。嘉靖辛酉（1561年）秋日，繼山王鑑寫於萬松深處。

鈐印：樂天、王鑑之印、我心松石青霞裏

註：王鑑（1520-1589），字汝明，號繼山，明無錫人，王問（1497-1576）子，與父同隱於寶界山中。明嘉靖四十五年（1565）進士，曾任山東定武知縣、吏部郎中，以太僕寺卿致仕。此畫北宋李公麟曾有繪本（見《南畫大成》第五冊，第978頁）；王鑑中進士前四年，隱居讀書寶界山中時臨摹此幅，並增益詩文而成。



816



817

816

MI FU (ATTRIBUTED TO, 1051-1107)
Five-Character Poems in Running Script
 Handscroll, ink on paper
 50.8 x 496.5 cm. (20 x 195 ½ in.)
 Inscribed and signed, with one seal of the artist and thirteen illegible seals

PROVENANCE:
 Collection of Robert Hatfield Ellsworth.
 Lot 828, 16 March 2016, Fine Chinese Paintings, Christie's New York.

HK\$200,000-300,000
 US\$26,000-39,000

宋 米芾（傳）行書五律兩首
 水墨紙本 手卷

題識：元豐二年（1079）夏書於致爽軒，襄陽米芾。

鈐印：楚國米芾

十三印漫漶

來源：安思遠珍藏。
 紐約佳士得，中國書畫拍賣，2016年3月16日，編號828。

817

ZHU YUNMING
 (ATTRIBUTED TO, 1461-1527)
Calligraphy in Cursive Script
 Handscroll, ink on paper
 47.2 x 870.5 cm. (18 ¾ x 342 ¾ in.)
 Signed, with two seals of the artist
 One collector's seal of Robert H. Ellsworth (1929-2014)

Frontispiece by Zhang Hong (18th-19th Century), with two seals

PROVENANCE:
 Collection of Robert Hatfield Ellsworth.
 Lot 830, 16 March 2016, Fine Chinese Paintings, Christie's New York.

EXHIBITED:
 New Haven, Yale University Art Gallery, *Traces of the Brush: Studies in Chinese Calligraphy*, 6 April -27 June 1977.
 Berkeley, University Art Museum, *Traces of the Brush: Studies in Chinese Calligraphy*, 20 September -27 November 1977.

LITERATURE:
 Wang Ruxie, *Paintings and Calligraphy Catalogue of Tao Feng Lou Collection: Book 7*, in *The Fifth Annual of Jiangsu Provincial Library of Sinology*, 1932, p.11.

Fu Shen C. Y. et al., *Traces of the Brush: Studies in Chinese Calligraphy Exhibition catalogue*, Yale University Press, New Haven and London, 1980, pp.234, 269, no. 45.

HK\$200,000-300,000
 US\$26,000-39,000

明 祝允明（傳）草書 水墨紙本 手卷

款識：枝山允明漫書。

鈐印：允明、枝山

張鉉（18-19世紀）題引首並鈐印兩方

安思遠（1929-2014）藏印：安思遠藏

來源：安思遠珍藏。
 紐約佳士得，中國書畫拍賣，2016年3月16日，編號830。

展覽：紐黑文，耶魯大學藝術館，“中國書法研究”，1977年4月6日-6月27日。
 柏克萊，加州大學藝術館，“中國書法研究”，1977年9月20日-11月27日。

出版：汪汝燮，《陶風樓藏書畫目·庚七》，《江蘇省立國學圖書館第五年刊》，1932年，第11頁。
 傅申等，《中國書法研究》，耶魯大學出版社，紐黑文及倫敦，1980年，第234、269頁，編號45。

With Beauty and Illustrious Provenance: Crabapple by Qian Xuan

A native of Wuxing (present-day Huzhou in Zhejiang province), Qian Xuan (ca. 1235–after 1301) became a metropolitan graduate during the Jingding reign of the Southern Song (1260–1264). He learned the art of landscape painting following Zhao Lingrang and Zhao Boju; he copied the style of Li Gonglin when portraying figures; and he attempted Zhao Chang's technique when depicting birds and flowers. Qian was considered one of the Eight Masters of Wuxing and his extant paintings include the elegant *Peonies*, *Wandering on the Autumn River*, *Tao Yuanming Drinking*, to name a few.

Originating in Central Asia, crabapple has been a widely grown fruit for centuries. It was also a popular topic for Song poems, and paintings with this theme can be found in *The Xuanhe Catalogue of Paintings*. *Crabapple* puts Qian Xuan's exquisite brushstrokes on full display. He painted a sprig of the half-ripen fruit with his characteristic approach: simple composition, delicate brush lines and soft colors. The great Yuan master Zhao Mengfu (1254–1322) has observed that “When Qian Xuan paints flowers in colour, his virtuosity lies in their vivid verisimilitude.” In *Traveling around West Lake*, the Ming scholar Tian Rucheng praised Qian Xuan as “one of the great names in the Jiangnan area since the Yuan dynasty for his *gongbi* painting of birds and flowers.” As a testament to his exceptional rendition of birds and flowers, Qian Xuan's name, alongside his paintings, can be found repeatedly in Yuan and Ming poems, including *Qian Xuan's Hibiscus* by Yu Ji (Yuan dynasty) and *A Poem for Qian Xuan's Camellia* by Liu Ji (Ming dynasty).

Crabapple was once in the private collection of the Date family in Sendai city, Japan. Date Masamune (1567–1636), founder of the Sendai domain, was not only a brilliant warlord but also a passionate art collector of different cultures, including Chinese paintings. In 1961 the Date family donated more than 13,000 artworks to the Sendai City Museum. Owned by the renowned Japanese industrialist Kyohei Magoshi (1844–1933) in the early 20th century, *Crabapple* was exhibited in 1928 at the Tokyo Museum of Art together with more than 600 Chinese painting masterpieces.

美與顯赫來源的結合： 錢選之《林檎圖》

錢選（約 1235–1301 後），字舜舉，號玉潭、雪川翁等，吳興（今浙江湖州）人，南宋理宗景定年間（1260–1264）鄉貢進士。山水師趙令穰、趙伯駒，花木、翎毛師趙昌，人物師李公麟，為“吳興八俊”之一，傳世有《牡丹圖》、《淵明扶醉圖》、《秋江待渡圖》等。

《林檎圖》描繪折枝半熟林檎。林檎，薔薇科蘋果屬，果能食用，宋人詩詞頗有吟詠，《宣和畫譜》也有取之入畫。錢選此畫構圖簡潔，筆觸細膩，設色清新雅緻。元大家趙孟頫（1254–1322）評“舜舉作著色花，妙處正在生意浮動耳！”明田汝成《西湖遊覽志餘》記錢選“入元以工畫花鳥名江南”，取元虞集《錢舜舉折枝芙蓉》、明劉基《題錢舜舉折枝山茶》諸詩印證，可見錢選花鳥繪畫聞名於時，為元明人所公認。

《林檎圖》曾屬日本仙台伊達家族珍藏。仙台藩創立人伊達政宗（1567–1636）不僅在政治及軍事領域上成就斐然，更熱愛收藏不同文化之藝術品，包括中國書畫。1961 年伊達家族捐贈逾 13,000 件藝術藏品予仙台市博物館。二十世紀初《林檎圖》歸日本著名實業家馬越恭平（1844–1933）珍藏，並於 1928 年參展於東京美術館舉行之“唐宋元明名畫展覽會”。

818

QIAN XUAN (CIRCA 1235-AFTER 1301)

Crabapple

Hanging scroll, ink and colour on paper

76 x 29.5 cm. (29 7/8 x 11 1/2 in.)

Inscribed and signed, with three seals of the artist

PROVENANCE:

Date family collection.

Lot 19, 16 May 1916, Auction from the Date Family Collection in Sendai city, Tokyo Art Club.

Kyohei Magoshi collection.

EXHIBITED:Tokyo, Tokyo Museum of Art, *Exhibition of the Painting Masterpieces from the Tang, Sung, Yuan & Ming Dynasties*, 24 November – 20 December 1928.**LITERATURE:***Catalogue for Auction from the Date Family Collection in Sendai city*, Tokyo Art Club, Tokyo, 1916, Lot 19.*Masterpieces of Chinese Paintings from the Tang, Sung, Yuan & Ming Dynasties*, Ōtsuka Kōgeisha, Tokyo, 1929, p. 146.*Nihonga Taisei*, Vol. 50 (Chinese Paintings II), Eastern Shoin, Tokyo, 1933, p. 25, pl. 104.Harada Kinjiro ed., *The Pageant of Chinese Painting*, Ōtsuka Kōgeisha, Tokyo, 1936, p. 275.*A Collection of Famous Chinese Paintings: Tang, Sung, Yuan & Ming Dynasties (Supplementary Collection)* Book I, Ch'eng Wen Publishing Company, Taipei, June 1976, pp. 156–157, pl. 96.Zhou Jiyin, Wang Fengzhu ed., *A Dictionary of Chinese Paintings: Volume on Liao to Yuan*, Phoenix Education Publishing Ltd., Nanjing, May 2002, p. 50.Chinese Classical Painting and Calligraphy Research Centre of Zhejiang University ed., *Full Collection of Yuan Paintings*, Vol. 4, Book I, Zhejiang University Press, Hangzhou, December 2013, pl. 54.The Palace Museum ed., *Paintings at the Palace Museum – Fruits and Vegetables*, The Palace Museum Press, Beijing, 2018, p. 56.**HK\$5,000,000–6,000,000****US\$650,000–780,000****元 錢選 林檎圖 設色紙本 立軸**題識：盤簇花紅實，南熏更可人，謂云能敵暑，色映綠醪斟。
吳興錢舜舉畫並題。

鈐印：舜舉、錢選之印、翰墨遊戲

來源：伊達家族珍藏。

東京美術俱樂部，仙台伊達家御藏品拍賣，1916 年 5 月 16 日，
編號 19。

馬越恭平珍藏。

展覽：東京，東京美術館，“唐宋元明名畫展覽會”，1928 年 11 月 24 日–
12 月 20 日。出版：《仙台伊達家御藏品拍賣圖錄》，東京美術俱樂部，東京，1916 年，
編號 19。

《唐宋元明名畫大觀》，大塚巧藝社，東京，1929 年，第 146 頁。

《日本畫大成》第五十卷（支那畫【二】），東方書院，東京，
1933 年，第 25 頁，圖版 104。原田謹次郎編，《支那名畫寶鑒》，大塚巧藝社，東京，1936 年，
第 275 頁。《唐宋元明名畫大觀》（續足本）上冊，成文出版社有限公司，台北，
1976 年 6 月，第 156–157 頁，圖版 96。浙江大學中國古代書畫研究中心編，《元畫全集》第四卷第一冊，
浙江大學出版社，杭州，2013 年 12 月，圖版 54。故宮博物院編《故宮畫譜·蔬果》，故宮出版社，北京，2018 年，
第 56 頁。著錄：周積寅、王鳳珠編著，《中國歷代畫目大典：遼至元代卷》，江
蘇教育出版社，南京，2002 年 5 月，第 50 頁。

盤簇花紅實南薰更
可人謂云能敵暑色
映綠醪斟

吳興錢定孫畫并題





819

VARIOUS OWNERS

819
ANONYMOUS (14TH-15TH CENTURY)

Fish

Hanging scroll, ink and colour on silk
 74.5 x 35.5 cm. (29 3/8 x 14 in.)
 Without signature or seal

HK\$60,000-80,000

US\$7,800-10,000

元/明 無款 游魚圖 設色絹本 立軸



820

820
ANONYMOUS (15TH-16TH CENTURY)

Birds and Geese

Hanging scroll, ink and colour on silk
 135 x 72.5 cm. (53 1/8 x 28 1/2 in.)
 Signed, with one seal of the artist
 Two collector's seals

HK\$80,000-100,000

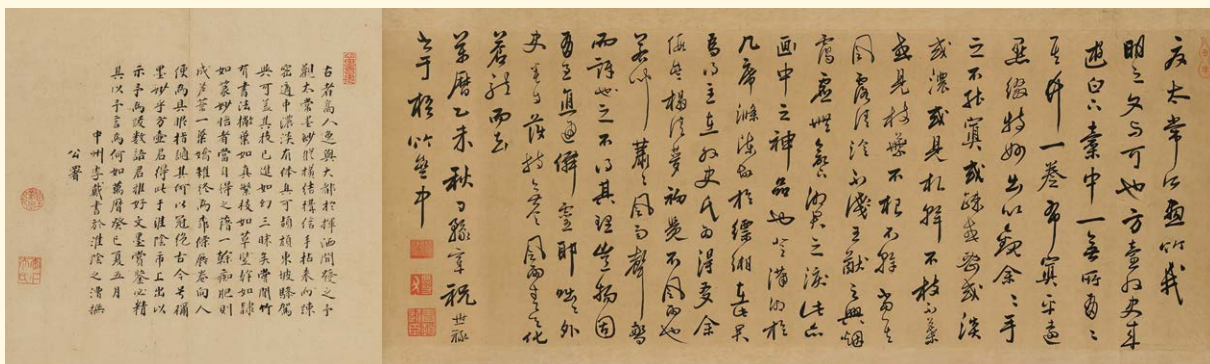
US\$11,000-13,000

明 佚名 春溪鳴禽 設色絹本 立軸

款識：雉川。

鈐印：雉川家印

藏印：貞節堂印、瑞文圖書



821

821

XIA CHANG (1388-1470)

Riverscape after Rain

Handscroll, ink on paper

34 x 258 cm. (13 3/8 x 101 5/8 in.)

Entitled and signed, with two seals of the artist

One collector's seal

Colophons by Li Dai (1531-1607), Zhu

Shilu (1539-1610) and Shen Zongqian

(1736-1820), with a total of nine seals

HK\$600,000-800,000

US\$78,000-100,000

明 夏昶 湘江雨霽圖 水墨紙本 手卷

題識：湘江雨霽圖，東吳夏昶仲昭筆。

鈐印：夏氏仲昭印、游戲翰墨

題跋：

祝世祿（1539-1610）：

夏太常所畫竹，我明之文與可也。方壺外史來遊白下，橐中一無所有，有其竹一卷，布

實平遠，點綴特妙，出以觀余。余手之不能實，或疎或密，或淡或濃，或見松幹，不枝不葉，或見枝葉，不根不幹。當其風露清冷，不淺王猷之興，煙靄虛無，命下湘君之淚，此亦畫中之神品也。登漢湘於几席，滌陳故於繚湘。在此君為得主，在外史氏為得友。余假齋榻，清夢初覺，不風雨也。若聞蕭蕭風雨聲，驚而訝（也）之，不得其理，豈物固有至，直通僊靈耶。咄咄，外史悉日護持，無令風雨青天化蒼龍而去。萬曆乙未（1595年）秋日豫章祝世祿書於梧竹齋中。

鈐印：玉華、祝世祿、無功父、青瑣近臣

李戴（約 1531-1607）：

古者高人逸興，大都於揮酒間發之。予觀太常墨妙，縱橫結構，信手拈來，而疎密適中，濃淡有體，真可韻頡東坡，駭輿與可。蓋其技已進如幻三昧矣！嘗聞竹有書法，撇葉如真，繁枝如草，豎幹如隸如篆，妙悟者當自得之。藉一幹痴肥，則成蘆葦，一葉嬌稚，終為柳條展卷向人，便為具眼指謫，其何以冠絕古今，號稱墨妙乎，方壺君得此于淮陰市上，出以示予，為跋數語。君雅好文墨，

賞鑒必精，其以予言為何如！萬曆癸巳（1593年）夏五月，中州李戴書於淮陰之漕撫公署。

鈐印：心田會中人、對泉主人、李仁夫氏

沈宗騫（1736-1820）：（文不錄。）

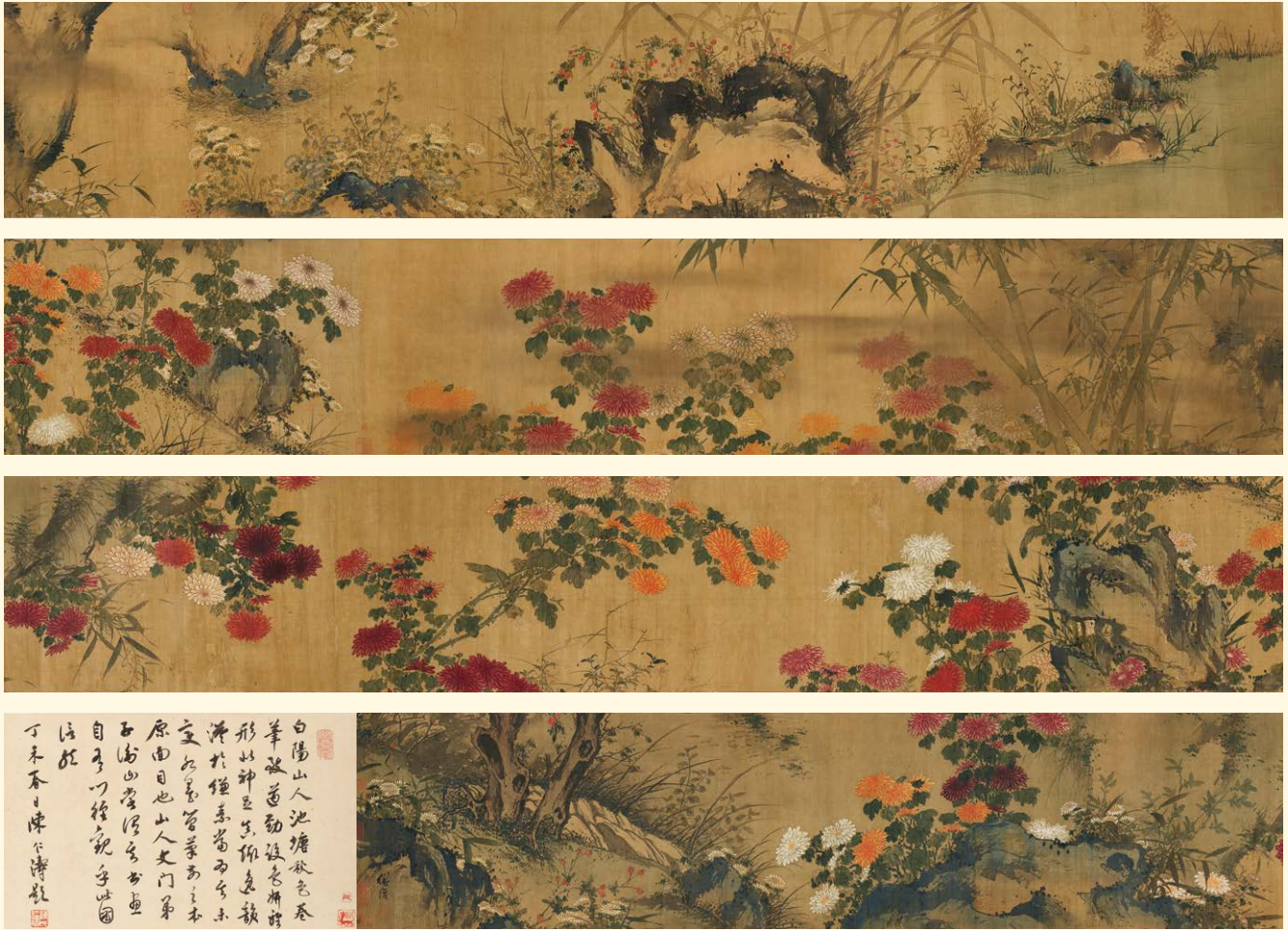
鈐印：沈宗騫印、芥舟居士

藏印：眞定王氏

註：祝世祿，字延之，號無功，明江西德興（一稱鄱陽）人，萬曆十七年（1589）進士，歷南科給事、尚書司卿等，後隨耿定向遊，工詩，精草書，有《環碧齋詩集》等傳世。

李戴，字仁夫，明河南延津人，隆慶二年（1568）進士，曾任興化縣令，遷戶科給事中、陝西右參政、南京戶部尚書、吏部尚書等。1601年資助陸西星刊行《楞嚴經述旨》並為撰序，曾刊《明儒經翼》、《李文定公貽安堂集》等。

沈宗騫，初名瓘，字熙遠，號芥舟，清浙江烏程人。書法宗二王，擅章草，山水人物皆能，著有《芥舟學畫編》。



822

822

CHEN CHUN (1483-1544)

Autumn Pond

Handscroll, ink and colour on silk

30 x 655 cm. (11 ¾ x 257 ⅞ in.)

Signed, with one seal of the artist

Thirteen collector's seals, including one of Zhang Qiaodong (?-1812), one of Zhang Xianghe (1785-1862), seven of Shao Cheng (18th -19th Century) and one of Ye Yuan (18th-19th Century)

Titleslip by Shao Cheng

Colophon by Chen Rentao (1906-1968), signed with two seals

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

US\$110,000-130,000

明 陳淳 池塘秋色 設色絹本 手卷

款識：道復

鈐印：白陽山人

陳仁濤 (1906-1968) 題跋：

白陽山人池塘秋色卷，筆致遒勁，設色妍雅，形似神足，香趣逸韻，溢於縑素，當為其未變水墨簡筆前之本原面目也。山人文門弟子，衡山堂謂其書畫自有門徑。觀乎此圖，信然！丁未（1967年）春日陳仁濤題。

鈐印：金匱室、陳氏仁濤

藏印：張喬棟 (?-1812)：竹香齋主人書畫印

張祥河 (1785-1862)：詩舲珍藏

紹誠 (18-19 世紀)：長白馬氏葛民鑒藏書畫之章 (二次)、葛民審定、葛民眼福、雲龍獸形印、雲龍舊衲、葛民拜觀

葉沅 (18-19 世紀)：葉氏芷林珍賞

其他：無涯觀齋主人 (二次)、誠、云章獸形印

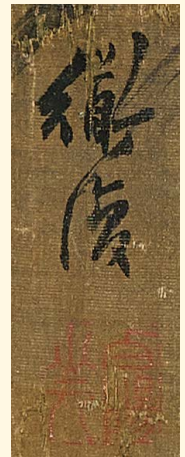
紹誠題籤：白陽山人筆蹟，詩舲珍藏。雲龍舊衲曾藏於夫容谿館。

註：張喬棟，字蘭汀，又稱竹香齋主人，清江蘇崑山人，三世愛弈，著有《竹香齋象戲譜》。

張祥河，字元卿、詩舲，江蘇婁縣（上海松江）人，張照（1691-1745）從孫，清（1820）進士，歷工部尚書等，工詩詞，善畫山水，有《小重山房詩詞全集》。

紹誠，清滿洲鑲黃旗人，姓馬佳氏，字葛民，號雲龍，又號雲龍舊衲，室名芙蓉溪館、十研齋。曾任安徽布政使，富收藏，能書畫。

葉沅，字芷林，榆林（今陝西）人，清嘉慶拔貢，道光中以功選浙江會稽知縣。



A Legacy of Wang Hui's *Endless Streams and Mountains*

王翬《江山無盡圖》的傳承

Wang Hui (1632–1717) painted *Endless Streams and Mountains* five times during his lifetime. Two have been located: one is preserved in the Tokyo National Museum and the other in the Shanghai Museum. While the existence and whereabouts of the collaboration with Yun Shouping and the version recorded in Fang Junyi's *Ouxiangju by the East Lake* remain unknown, Christie's Hong Kong are very privileged to unveil *Endless Streams and Mountains* in the King Kwei Collection.

The colophons, collectors' seals and titleslip provide an account of the birth of this handscroll as well as its journey among collectors. According to Lu Yi (1654–1726), Jiang Chenxi commissioned a painting by Wang Hui. It took Wang a year to execute *Endless Streams and Mountains*, mounted it three years later and finally completed it at the age of 71 with further applications of “dots and washes”. A native of Taichang, Jiangsu province, Lu Yi became a metropolitan graduate in 1688. He served the Qing court at the same time as Jiang Chenxi and became a close friend of Wang Hui. The titleslip of this handscroll was inscribed by Lu Shihua (1714–1779), grandson of Lu Yi. He authored *Paintings and Calligraphy Examined in Wuyue* and recorded this painting in the sixth volume. One of the collector's seals belongs to him while three others belong to his son, Lu Yuanwu (17th Century). The son was skilled at painting, calligraphy and literary compositions; and his books include *Writings from Huaiyan Studio*.

Years later *Endless Streams and Mountains* entered the collection of Zhang Dayong (1770–1838). Zhang was a native of Changshu, Jiangsu province. He passed the provincial examination in 1794 and held several government posts during the Jiaqing reign. He greatly treasured this work, as it is recorded in the tenth volume of his *Paintings and Calligraphy of Ziyiyue Zhai*, and sixteen of his collectors' seals can be found on the handscroll. After Zhang's passing, this work appears to have entered the collection of Weng Tongjue (1814–1877), a fellow native of Changshu. He was the second elder brother of Weng Tonghe (1830–1904) and held several official roles including Viceroy of Hu Guang area. The sight of this painting evoked in Weng Tonghe memories of his deceased brother, and he recorded his thoughts in an additional colophon. Following his colophon are two seals of his nephew, Weng Shouqi (19th–20th Century). A noted calligrapher, landscape painter and connoisseur, he became a provincial graduate in 1891 and held various posts in Guangxi province. Weng Kuisun (1856–?), the eldest grandson of Weng Tongjue, inherited this painting. He was also academically accomplished and passed the provincial examination in 1882. His writing has survived in the book *Poetry of Boyuan*.

Created by Wang Hui more than three hundred years ago, *Endless Streams and Mountains* was first collected by the Jiang Chenxi family, natives of Changshu; then kept in the hands of the Lu Yi family in Taicang; later it journeyed back to Changshu and entered the private collections of the Zhang Dayong family and the Weng Tongjue family. During the turbulent years of the interregnum in the early 20th century, the renowned Shanghai collector and connoisseur Chen Rentao (1906–1968) acquired this painting and later brought it with him to Hong Kong and it has been kept in his family ever since.

王翬（1632–1717）一生作《江山無盡圖》五卷，今傳世所知有東京博物館和上海博物館藏卷兩種，王翬與惲南田合作卷、方濬頤著錄東湖藕香居卷存佚未知，及首次露面之金匱室藏卷。

細味本卷之題跋、題簽、藏印，可考索畫作緣起及遞藏。據陸毅（1654–1726）題跋，《江山無盡圖》乃蔣陳錫請王翬繪製；王氏經年創作，三年後裝裱，七十一歲復加點染完成。陸毅，字士迪，號匪我，江蘇太倉人，1688年進士，與王翬友好。畫卷及包首上有其孫陸時化（1714–1779）之藏印和題簽；陸時化，字潤之，號聽松，著有《吳越所見書畫錄》，此畫見於卷六。畫上亦見其子陸願吾（17世紀）之藏印；陸願吾，字愚卿，號魯亭，精詩文書畫，著有《懷煙閣留草》等。

其後《江山無盡圖》由張大鏞（1770–1838）珍藏；張大鏞，字鹿樵，江蘇昭文（今常熟）人，1794年舉人，官內閣中書等。張氏收錄此畫於《自怡悅齋書畫錄》卷十，畫上有其藏印十六方。張氏歿後此卷轉由翁同爵（1814–1877）珍藏；翁同爵，字玉甫，翁同龢（1830–1904）二兄，官至湖廣總督。翁同龢睹畫思兄，追跋數語。跋後見其侄翁綬琪（19–20世紀）藏印兩方；翁綬琪，字楚珍，號印若，1891年舉人，歷任廣西諸縣府官，能書善畫，精鑒賞。翁同爵故後此卷由其長孫翁奎孫（1856–？）傳承；翁奎孫，字鼎臣，號柏園，1882年以監生特賜舉人，有《柏園吟稿》存世。

《江山無盡圖》歷經常熟蔣陳錫家族收藏，後轉入太倉陸毅家族，再重回常熟由張大鏞家族、翁同爵家族遞藏。晚清民初遂入海上陳仁濤（1906–1968）金匱室珍藏，輾轉携至香港，珍存至今。三百多年傳承有緒，尤屬可貴。



823

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WANG HUI (1632-1717)

Endless Streams and Mountains

Handscroll, ink and colour on paper
53.2 x 1220.5 cm. (21 x 480 ½ in.)

With three seals of the artist

Inscribed by Yang Jin (1644-1728), signed with three seals

Colophons by Lu Yi (1654-1726) and Weng Tonghe (1830-1904),
with a total of five seals

Twenty-six collector's seals, including one of Lu Shihua (1714-1779),
three of Lu Yuanwu (18th Century), sixteen of Zhang Dayong
(1770-1838), one of Weng Tongjue (1814-1877), two of Weng
Kuisun (1856-?) and two of Weng Shouqi (19th-20th Century)
Titleslip by Lu Shihua, with three seals

LITERATURE:

Lu Shihua, *Paintings and Calligraphy Examined in Wuyue*, Vol. 6, in
Complete Compendium of Chinese Painting and Calligraphy, Vol. 8, Shanghai
Painting and Calligraphy Publishing, October 1994, pp. 1146-1147.

Zhang Dayong, *Paintings and Calligraphy of Ziyiyue Zhai*, Vol. 10, in
Complete Compendium of Chinese Painting and Calligraphy, Vol. 11, Shanghai
Painting and Calligraphy Publishing, October 1994, pp. 517-518.

Chen Lusheng, *A Study on Ming and Qing Masters: Wang Shigu*, Jilin
Fine Art Publishing, May 1996, pp. 163, 192 and 193.

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

US\$390,000-650,000

清 王翬 江山無盡圖 設色紙本 手卷

王翬鈐印：耕煙外史時年七十有一、耕煙老人、耕煙散人

楊晉（1644-1728）題識：自昔以繪事擅長者代不乏人，而能兼有諸家之勝，且一一神明其矩矱，則不易數觀也。我師耕煙先生以高世逸群之姿，探微究奧者六十餘年，一紙流傳，海內珍奔。茲卷用筆，于渾厚中仍饒孤峭，蒼莽中轉見娟妍，纖細而氣益闊，縝密而境愈廓。盤礴匠意，凌轢輩流。合荆關董巨為一而出之變化，洵藝苑之大觀也。展玩之下，謹書數語，以志瞻仰慶幸之意。門人楊晉敬識。

鈐印：西亭、楊晉、子鶴



題跋：

陸毅（1654-1726）：自有畫道以來，至石谷而集大成矣。畫理至宋元發露已極，然一家止一家面目，如聖清聖和，各造其極。石谷能千變萬化，臨一家不雜他家一筆，未嘗有一家為之束手而不能逼肖者，及作長卷則錯綜衆美，奔赴筆端，煙鍾獨妙。余見雨亭蔣公請繪是卷，館之精舍，慘淡經營，經年而竣。本擬進上，名曰《江山無盡圖》，後以事不果進。越三載，始得名手裝池，石谷適來，復加點染，年已七十有一。豈獨石谷得意一時，輦下名公巨卿負賞鑑之目者，無不擊節不已，以一見為幸。如是卷筆墨，計石谷生平，亦豈可多得者耶！余之得屢見而識之，不得謂之非幸也。平原陸毅。

鈐印：道本孝敬、陸毅字士迪號匪莪、直指繡衣御史

翁同龢（1830-1904）：同治癸酉（1873年）先兄獲此卷，南北輒以自隨。今年秋，余乞假旋里，復見此於猶子吉卿所，追溯前事，潸然出涕。己丑（1889年）八月晦，同龢題記。

鈐印：臣翁同龢、二支室

藏印：陸時化（1714-1779）：潤之寶藏

陸願吾（清雍乾間人）：婁東陸愚卿願吾氏祕篋圖書、懷煙閣陸氏珍藏書畫印、願吾祕玩

張大鏞（1770-1838）：鹿樵鑑定（三次）、虞山張鹿樵收藏印、張大鏞印（四次）、鹿樵（八次）

翁同爵（1814-1877）：常熟翁玉甫珍藏

翁奎孫（1856-?）：虞山翁氏鼎臣收藏金石書畫經籍之印、鼎臣珍藏

翁綬琪（19-20世紀）：印若眼福、翁綬琪

其他：郎嬛福地

題簽：王耕煙江山無盡圖，真蹟至寶無上。

鈐印：陸潤之藏、□周齋□、飲食壽康

著錄：陸時化，《吳越所見書畫錄》卷六，見《中國書畫全書》第八冊，上海書畫出版社，上海，1994年10月，第1146-1147頁。
張大鏞，《自怡悅齋書畫錄》卷十，見《中國書畫全書》第十一冊，上海書畫出版社，上海，1994年10月，第517-518頁。
陳履生，《明清中國畫大師研究叢書：王石谷》，吉林美術出版社，長春，1996年5月，第163、192、193頁。



824

824

DONG BANGDA (1699-1769)

Landscapes of Hunan and Guangxi

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

Each leaf measures 10 x 18.5 cm. (3 7/8 x 7 1/4 in.)

Six leaves inscribed and six leaves inscribed and signed, with a total of nine seals of the artist

Three illegible seals

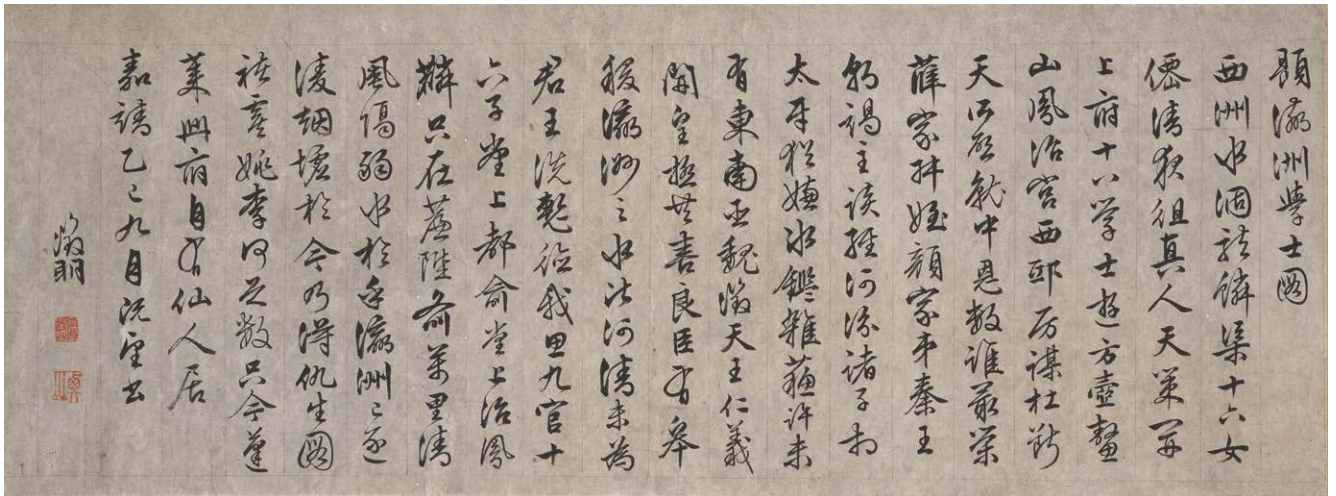
HK\$300,000-500,000

US\$39,000-65,000

清 董邦達 搜奇覽勝 水墨/設色紙本 冊頁十二開

- 題識：1. 蜈蚣嶺。湘南名山也，綿亘三百里與廣西接壤。
 2. 長灘。廣西平樂界，此灘長十餘里，舟師臨之，俱有戒心。
 3. 猩猩墟。在陽朔縣，此處山景奇絕，甲於天下。邦達。
 4. 死央江。即梧州府，大江也。風景絕佳，頗有秦淮之勝。
 5. 桂林頭院大榕樹，其蔭十畝。
 6. 獠山。廣西平樂府。
 7. 馬山。此山在陽朔縣，石壁千丈，隱隱有馬數十匹如圖者，乃石裂紋也。旅人過此，往往停棹半日，董邦達。
 8. 大龍灘。平樂、昭平之間，舟行甚險，雖一小艇，非十餘人不能上也。若四五月大水，則更難問津矣。邦達。
 9. 小吉灘。昭平縣界最險處。
 10. 丹竹墟。在潯州平南縣境。邦達。
 11. 冷水灘。湖南永州名勝也。董邦達。
 12. 門雞山。在桂林府城南十五里，追想十年前奉命至湘南、粵西，所歷奇險之境，宛然心目之間。偶寫十二冊以誌勝遊，並示子孫。董邦達。

鈐印：東山（三次）、印若（兩次）、董邦達（兩次）、葵（兩次）三印漫漶



825

VARIOUS OWNERS

825

WEN ZHENGMING (1470-1559)

Running Script Calligraphy

Scroll, mounted and framed, ink on paper

29.5 x 79.2 cm. (11 5/8 x 31 1/8 in.)

Inscribed and signed, with two seals of the artist

Dated ninth month, *yisi* year of the Jiajing period (1545)

HK\$300,000-500,000

US\$39,000-65,000

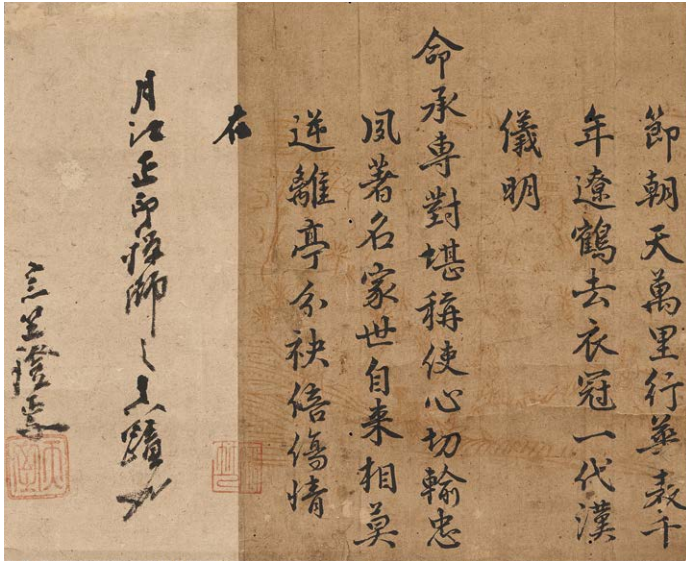
明 文徵明 行書《題瀛洲學士圖》 水墨紙本 鏡框 一五四五年作

釋文：《題瀛洲學士圖》。

西洲水澗龍鱗渠，十六女仙清夜徂。
真人天策開上府，十八學士游方壺。
鰲山鳳沼宮西邸，房謀杜斷天所啓。
就中恩數誰最榮，薛家叔姪顏家弟。
秦王朝謁主談經，河汾諸子相太平。
猶嫌冰鑿雜蘇許，未有東南臣魏徵。
天王仁義開皇極，共喜良臣有皋稷。
瀛洲之水比河清，未爲君王洗慚德。
我思九官十六子，堂上都兪堂下治。
鳳麟只在廉陛前，萬里清風隔弱水。
於呼！瀛洲已逐凌煙墟，於今乃得仇生圖。
褚虞姚李何足數，只今蓬萊冊府自有仙人居。

題識：嘉靖乙巳（1545年）九月既望書，徵明。

鈐印：文徵明印、衡山



826

826

ANONYMOUS (PREVIOUSLY ATTRIBUTED TO MONK YUEJIANG ZHENGYIN, 1268-1351)

Calligraphy

Hanging scroll, ink on coloured paper
23 x 28.3 cm. (9 x 11 1/8 in.)

Colophon by Monk Yizhu Zhengyan, signed with two seals

HK\$50,000-70,000

US\$6,500-9,100

元/明 無款（前傳月江正印）書法 水墨色箋 立軸

釋文：節朝天，萬里行，華表千年遼鶴去，衣冠一代漢儀明。
命承專對堪稱使，心切輸忠夙著名。
家世自來相莫逆，離亭分袂倍傷情。

意竺證焉題跋：右月江正印禪師之真蹟也。意竺證焉。

鈐印：天室、口竹己

註：月江正印禪師（1268-1351），元代臨濟宗僧人，俗姓劉，字月江，晚年自號松月翁，福建連江人，寧波阿育王山廣利禪寺五十八代方丈，為元代禪宗巨擘，很多日本僧人渡海追隨學習。宋元時節，凡東瀛渡海求法僧人得禪師印可，往往以法書禪畫傳授印許，以證法乳。此幅法書當係日本求法僧帶回之物。

此箋紙為宋元單色箋，參考台北故宮出版宋代信札紙樣。

827

ZHOU TIANQIU (1514-1595)

Seven-Character Poem in Running Script

Hanging scroll, ink on paper
126 x 31.8 cm. (49 3/8 x 12 1/2 in.)

Signed, with two seals of the artist

HK\$100,000-200,000

US\$13,000-26,000

明 周天球 行書七言詩 水墨紙本 立軸

釋文：山氣蕭森落日寒，朗公何去鎖蒲團。
門前不盡深秋色，雲際峰青木葉丹。

款識：周天球。

鈐印：周氏公瑕、止園居士

828

ZHANG RUITU (1570-1641)

Five-Character Poem in Running Script

Hanging scroll, ink on gold-flecked paper
130.5 x 28.5 cm. (51 3/8 x 11 1/4 in.)

Signed, with three seals of the artist

One collector's seal

Inscriptions on the inside-cover of the wooden box by Anan Chikuda (1864-1928) and Egami Keizan (1862-1924), with a total of three seals

HK\$300,000-500,000

US\$39,000-65,000

明 張瑞圖 行書王十朋《率飲亭》五言詩
水墨灑金箋 立軸

釋文：有酒或無客，有客或無酒。
何時此亭中，客酒兩常有。

款識：白毫庵瑞圖。

鈐印：瑞圖之印、無畫氏二水果亭書畫禪、興酣落筆搖五嶽

藏印：曾藏會稽徐氏煙雲過眼室

木盒蓋內題識：

阿南竹垞（1864-1928）：丁未（1907年）小春觀于東金風亭，竹垞衡並題簽。

鈐印：衡臨、竹垞

江上瓊山（1862-1924）：壬子（1912年）歲次嘉平月仲院於崎易之家山，瓊山生逸賞觀。

鈐印：景逸之印

註：阿南竹垞（1864-1928），號臨泉、醉竹山人，日本南畫家。江上瓊山（1862-1924），字希古，日本著名南畫家。與吳昌碩、羅振玉、陸恢交往甚契。

山氣蕭蕭森落口空阴公何去鍊
 蒲團門前不盡深秋色空際
 峰青木景耳 周子陆

有海夫云老有老夫 芒任何特生乎
 在區西帶 白毫菴圖



829

829

DONG QICHANG (1555-1636)

Five-Character Poems in Running Script

Two fan leaves mounted as two hanging scrolls, ink on gold paper

One leaf measures 16 x 49 cm. (6 ¼ x 19 ¼ in.)

One leaf measures 15 x 45 cm. (5 ⅞ x 17 ¾ in.)

Each fan leaf signed, with one seal of the artist

One collector's seal of Qingtao Shanfang on the mounting of each scroll

Inscribed on the inside-cover of the wooden box: Collection of Langyue Qingtao Shanfang

NOTE:

Qingtao Shanfang (Blue Peach Studio) was a publisher in Nagoya, Japan during the Showa period (1926-1988). (2)

HK\$120,000-200,000

US\$16,000-26,000

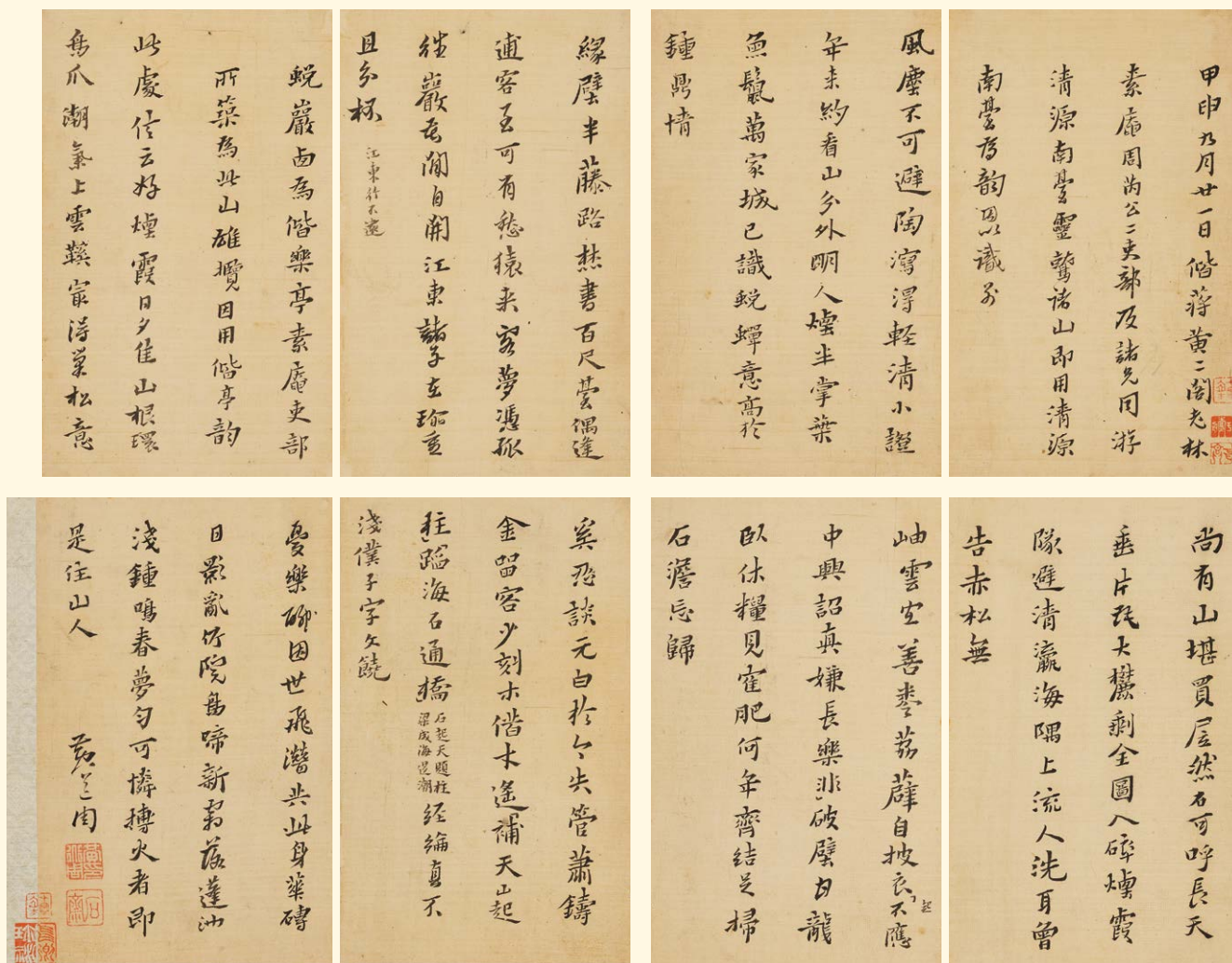
1. 釋文：江楓日搖落，轉愛寒潭靜。水色淡如空，山光復相暎。人閑流更慢，魚戲波難定。楚客往來多，偏知白鷗性。
款識：董其昌。
鈐印：董其昌
藏印：青桃山房書畫記
2. 釋文：吁駭看山眼，迢遙岱色分。應為天下雨，不斷封中雲。漢檢千秋闕，秦松萬壑聞。何當馳匹練，高揖碧霞君。
款識：董其昌。
鈐印：董其昌（漫漶）
藏印：湛越際氏青桃山房收藏印記

木盒蓋內題：浪越青桃山房藏

註：青桃山房是日本昭和時期位於名古屋的出版社，浪越，即今時之名古屋。



明 董其昌 行書五言律 水墨金箋 扇面立軸兩幅



830

830

HUANG DAOZHOU (1585-1646)

Study of Poems

Album of thirty leaves, ink on satin

Each leaf measures 23.5 x 14.5 cm. (9 ¼ x 5 ¾ in.)

Signed, with two seals of the artist

Dated twenty-first day, ninth month, *jiashen* year (1644)

Ten collector's seals, including five of Yu Teng (1832-1890)

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

US\$65,000-130,000

明 黃道周 《黃道周公詩稿》 水墨綾本 冊頁三十開
一六四四年作

釋文：甲申（1644年）九月廿一日，偕蔣黃二閣老、林素庵、周丙公二吏部及諸兄，同游清源南臺靈鷲諸山，即用清源南臺為韻，因以識別。（餘篇不錄）

款識：黃道周

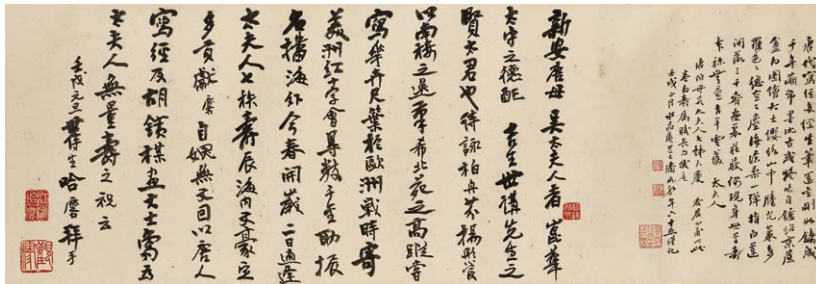
鈐印：黃道周印、石齋

藏印：于騰（1832-1890）：于騰、飛卿、于騰私印、于騰之印、飛卿珍祕

其他：十寒居士（四次）、盦齋所藏

註：于騰（1832-1890），清沂州府郟城縣寨子村人，同治二年（1863）進士，善詩、工書，精筆札，能賞鑒，曾刻《昭明文選》等書。清吳永（1865-1936）《庚子西狩叢談》記曰：“于騰字飛卿，山東蘭山人，光緒初官四川知縣，余幼在蜀中知其人為能吏。家甚富，所收法書名畫多精品。後効龍歸里，極圖書園林之樂。”米芾《研山銘》、董其昌《臨淳化閣帖》等曾為于騰舊藏。

此冊詩稿為黃道周 1644 年作，間中略有文字修訂。詩稿文字著錄見於清初增修本《黃石齋先生大滌函書》第五卷。詩稿存見石齋先生親筆多次小字刪改痕跡，從版本上看，詩稿具有重要價值。



831



832

831
ANONYMOUS (7TH-10TH CENTURY) / HU ZHANG (1848-1899)
Sutra/Guanyin

Handscroll, ink on paper/ink and colour on silk
 22.5 x 38 cm. (8 7/8 x 15 in.)/22.5 x 68cm. (8 3/4 x 26 3/4 in.)

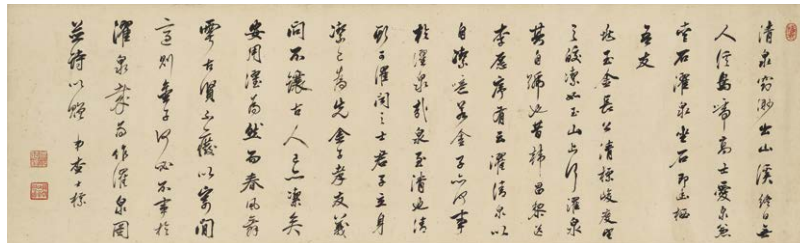
One collector's seal on the *Sutra*
Guanyin painted by Hu Zhang, inscribed and signed with one seal, dated second month, *jiawu* year of the Guangxu period (1894)
 Colophons by Shen Han (1879-1967), Pan Feisheng (1858-1934) and Ha Lin (1856-1936), with a total of eight seals
 Frontispiece by Ren Jin (1881-1936), signed, with three seals and dedicated to Madam Wu for her 70th birthday

LITERATURE:
Biography of Wu Xingfen, Xihu Youmei Publishing House, Hangzhou, February 1924.

HK\$200,000-300,000 **US\$26,000-39,000**

唐/清 無款/胡璋 心經/觀音 水墨紙本/設色絹本手卷

《心經》文不錄。
 潘飛聲 (1858-1934) 藏印：潘飛聲讀
 胡璋題識：光緒甲午 (1894 年) 二月，蔗齋居士胡璋寫。
 鈐印：鐵梅
 沈翰 (1879-1967) 題識並鈐印兩方。
 潘飛聲 (1858-1934)、哈慶 (1856-1936) 題跋，共鈐印六方。
 任董 (1881-1936) 題引首：勝娛禪悅。吉生唐君有賢母曰吳太夫人，四德具備，三絕斯擅。壬戌 (1922 年) 春孟直太夫人七十壽，哈君少甫以畫佛寫經之卷，用介眉梨，並為北堂供養，而屬山陰任董 (1881-1936) 署端焉。
 鈐印：大任、董叔、旣安
 出版：《杏芬老人古稀錄》，西湖有美書畫社，杭州，1924 年 2 月。



833

832
MONK YINYUAN LONGQI (1592-1673) AND OBAKU MONKS

Calligraphy

Handscroll, ink on paper
28.5 x 874 cm. (11 ¼ x 344 in.)

Signed by Yinyuan Longqi and dated summer, *dingwei* year (1667)
Further inscribed and signed by twelve OBAKU monks, with a total of thirty-eight seals

NOTE:

OBAKU (Huangbo in Chinese), is one of the sects of Zen Buddhism in Kyoto, Japan founded by Chinese monk Yinyuan Longqi (1592-1673) in 1654.

HK\$300,000-500,000

US\$39,000-65,000

清 隱元隆琦／黃檗宗僧 書法 水墨紙本 手卷
一六六七年作

題識：丁未（1667年）夏日，黃檗隱元書。

黃檗宗禪師書法包括：木庵性瑫（1611-1684）、慧林性機（1609-1681）、獨湛性瑩（1628-1706）、大眉性善（1616-1673）、南源性派（1631-1692）、獨吼性獅（1624-1688）、高泉性激（1633-1695）、柏岩道節、悅山道宗（1629-1709）、曇瑞性佞（1636-1705）、槩林曉堂（1634-1666）、臨濟三十三世黃檗即非（即非如一，1616-1671）。

鈐印：臨濟正宗（四次）、隆琦、隱元之印、方外學士、釋戒瑫印、木齋氏、臨濟三十三世、慧林、性機之印、森侍軒、湛池、性瑩之章、黃檗正宗、大眉光、性善之印、正濃眼、性派之印、南源、臨濟正傳、性師、獨吼、一字高泉、性激之印、柏岩節印、正眼東光、悅山、道宗之印、格外逍遙、性佞之印、曇瑞氏、下下潭上上峰、釋道收、曉堂、如一之印、即非

註：隱元隆琦，俗名李曾炳，福建福清縣萬安鄉人，29歲於福清黃檗山萬福寺剃度。1654年，隱元受邀率弟子良靜、獨痴、大眉、良演、獨吼等二十人東渡日本弘法，1660年於日本開創萬福寺，著《黃檗清規》，弘揚臨濟宗法，為日本黃檗宗始祖、煎茶道始祖，對日本禪宗發展影響很大。

833
ZHA SHIBIAO (1615-1698)

Enjoying the River and Streams

Handscroll, ink on paper
Painting measures 30.7 x 168 cm. (12 ¼ x 66 ½ in.)
Calligraphy measures 30.7 x 101 cm. (12 ¼ x 39 ¾ in.)

Inscribed and signed, with five seals of the artist
Dated seventh month, *gengshen* year (1680) and dedicated to Jin Zhaoyue (17th Century)

One collector's seal of Shao Peizi (1884-1968)

Ten colophons, seven of which by the artist's contemporaries

HK\$500,000-700,000

US\$65,000-91,000

清 查士標 濯泉圖 水墨紙本 手卷 一六八〇年作

題識：庚申（1680年）七月。

鈐印：後乙卯人、朝朝染翰

邵裴子（1884-1968）藏印：駐景軒鑑賞金石書畫章

書法：清泉窈渺出山溪，終日無人溪鳥啼。

高士愛泉兼愛石，濯泉坐石即幽栖。

吾友兆玉金長公清標峻度，望之皎潔如玉，山上行濯泉，其自號也。昔韓昌黎送李愿序有云：“濯清泉以自潔。”若金子亦何事於濯泉哉！泉至清也，清斯可濯。聞之士君子立身，潔已為先。金子孝友，義問不讓古人，已亦潔矣！安用濯為？然而春風舞雩，古人不廢，以寄閒適，則金子何必不事於濯泉哉！為作濯泉圖，並詩以贈。弟查士標。

鈐印：癩老、查士標印、梅壑氏一字曰二瞻

清初名家十人題跋：魯超、蔡鏞、呂莊頤、季椒森、華長發、嚴泓曾、鄒兆升、鄒士隨、汪琪、紫真山人

註：金兆玉，明末清初人，號濯泉，徽州休寧人，與查士標同鄉，檢閱休寧縣朱玉宅同巷仍然保存兩進五開間金兆玉宅，現為休寧縣級保護單位。

邵裴子，原名長光，字裴子，杭人，善書，精鑒賞，與張宗祥、馬一浮等為西泠印社中期社員，韓登安譽之為“湖上三老”。



834

VARIOUS OWNERS

834

TONG QUAN (18TH CENTURY)

Birds and Flowers

Scroll, mounted and framed, ink and colour on silk
121.5 x 52 cm. (47 7/8 x 20 1/2 in.)

Inscribed and signed, with two seals of the artist
Dated winter, *yiyou* year and dedicated to Master Jia

PROVENANCE:

Lot 1159, 28 November 2005, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong

HK\$80,000-100,000

US\$11,000-13,000

清 童銓 花間鳥語 設色絹本 鏡框

題識：乙酉孟冬，爲嘉老社長兄笑正。弟童銓。

鈐印：童銓、枚吉

來源：香港佳士得，中國古代書畫拍賣，2005年11月28日，編號1159。

註：童銓，字枚吉，清江蘇華亭（今上海松江）人，童壘仲子，居江蘇吳江。《婁縣志》載其善畫人物，作花卉，亦蒼秀雅致。

835

JIAO BINGZHEN (1606-CIRCA 1687)

Landscapes

Album of twelve leaves, ink and colour on silk

Each leaf measures 31 x 37.5 cm. (12 1/4 x 14 3/4 in.)

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

Three collectors' seals on the mounting, including one of Duan Fang (1861-1911)

PROVENANCE:

Lot 1044, 30 May 2005, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong.

HK\$150,000-300,000

US\$20,000-39,000

清 焦秉貞 山水 設色絹本 冊頁十二開

末頁款識：臣焦秉貞恭繪。

鈐印：臣、秉貞

一印漫漶

裱邊藏印：端方（1861-1911）：陶齋珍賞

其他：侃堂、叔平

來源：香港佳士得，中國古代書畫拍賣，2005年5月30日，編號1044。

836

FAN QI (1616-CIRCA 1694)

Landscapes

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

Each leaf measures 32 x 30.8 cm. (12 5/8 x 12 1/8 in.)

Last leaf signed, with a total of twelve seals of the artist

One collector's seal of Dong Gao (1740-1818)

PROVENANCE:

Lot 967, 30 May 2005, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong

HK\$300,000-400,000

US\$39,000-52,000

明 樊圻 山水 設色絹本 冊頁鏡框十二幅

末頁款識：鍾陵樊圻畫。

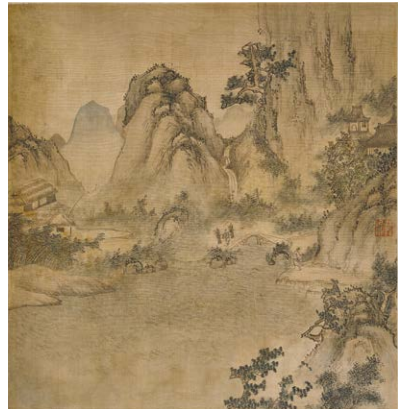
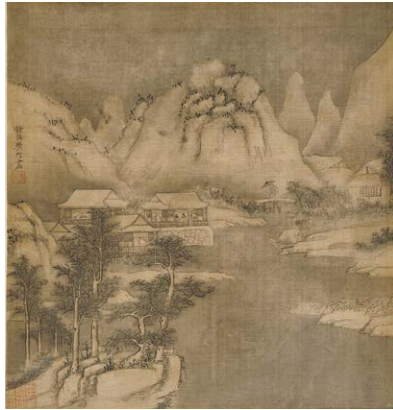
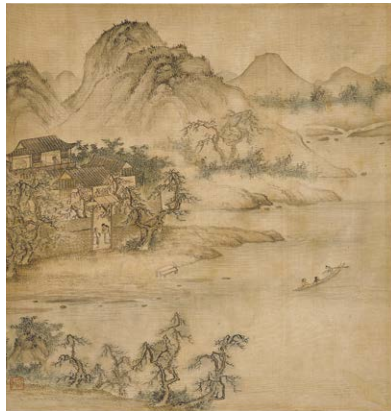
鈐印：樊圻（七次）、會公（五次）

董誥（1740-1818）藏印：臣董誥珍藏印

來源：香港佳士得，中國古代書畫拍賣，2005年5月30日，編號967。



835



836

Lofty Five Sacred Mountains, Dignified Appearance of a Man with Noble Character

軒軒五岳圖，堂堂大人相

As an influential calligrapher, painter, theorist, and connoisseur in Chinese art history, Dong Qichang (1555–1636) drew a parallel from the history of Chan Buddhism and theorized the development of Chinese painting consisting of the Northern School and the Southern School. This formulation has exerted a great influence on the painting styles as well as the study of painting history for later generations.

Since he began learning to paint, Dong Qichang diligently emulated works of the old masters. He followed the characteristics of the Four Masters of the Yuan dynasty (Huang Gongwang, Wu Zhen, Ni Zan, and Wang Meng), and the Mi family (Mi Fu and his son Mi Youren) of the Song dynasty. He also explored the styles of Dong Yuan and Juran of the Five Dynasties, and looked even as far back as the so-called progenitor of the Southern School (of Sudden Enlightenment, in Chan Buddhist terms)—Wang Wei of the Tang dynasty and his divine virtuosity. Dong Qichang sought to obtain the technique and brushwork of the old masters, ultimately resulting in his own landscapes of southern scenery painted in plain, untrammelled, and refreshing styles. As such, his oeuvre presents a new synthesis of old literati landscape.

Five Sacred Mountains was painted in the mid-autumn of 1616, when Dong Qichang was sixty-two years old. It is one of his largest surviving works and its accompanying poem is recorded in the *Collected Works of the Minister of Rites*, an anthology of his literary compositions. Three years later (1619), Dong re-evaluated this painting and according to his own inscription, “added some touches and ink washes after another viewing.” It is a testament to the significance he placed on this work. This large composition consists of three sections of mountain range and three bodies of water. In the upper tier of the painted surface—or the mid-distance in the pictorial space—stand five monumental, towering peaks. To the right of this section, in the far-distance of the pictorial space, a tall waterfall cascades from the cloudy peaks, serving as the source of the flowing river in front of the few cottages at the base of the five peaks. In the foreground, Dong demonstrates his technical skills by painting small hills, trees, rock formations and water surfaces. Overall he used outline and textural strokes, mixed with dry and wet brush strokes, as well as saturated and diluted ink tones to create this huge work. The reserved areas used to delineate water and the misty atmosphere lead to an effect of sharp tonal contrasts and fluidity—a signature characteristic of Dong Qichang’s highly distinctive landscape.

In the past, *Five Sacred Mountains* has been included in the collections of Tu Zhuo (1781–1828), Tang Yifen (1778–1853), and Chen Baojin (19th Century). In the early 20th century, it belonged to the scholar Luo Zhenyu (1866–1940), who brought it to Japan and sold it to the renowned collector Saito Etsuzo (1872–?). Its accompanying wooden box bears the inscriptions and collector’s seal of the prominent Japanese cultural figures Naito Torajiro (1866–1934) and Uzan Nagao (1864–1942), which added to its renown. In 1928 *Five Sacred Mountains* was exhibited at the Tokyo Museum of Art together with more than 600 Chinese painting masterpieces. With its current re-emergence, once again it dazzles us with its pictorial and conceptual brilliance.

董其昌(1555–1636)是中國書畫史上重要的書法家、畫家、理論家、鑒藏家。他從繪畫史與實踐中藉着禪宗的發展史，建立中國繪畫南北宗基礎理論，對後世的繪畫風格及繪畫史研究，產生巨大的影響。

董氏自習畫始，勤於臨摹古人畫作，循元四家入宋米氏堂奧，更探溯五代董、巨，乃至妙悟南宗之祖王維“迴絕天機，參乎造化”之境，孜孜以求古人筆法與墨法，最終形成自家平淡天真，清秀柔潤的江南山水畫風，為文人山水畫開創新境界。

《五岳圖》畫於1616年，是董其昌傳世作品中稀有的巨構之一；畫上題詩收入《容臺集》，時思翁六十二歲。時隔三秋，於1619年“重觀再為點染”，足見董氏對此畫之重視。巨幅構圖以三段山峰和三段流水交錯形成，上方巍巍五座山峰，右邊遠山引一瀑飛泉，使山下屋前流水有源，下方又繪山丘林木湖水礁石，尤見功力。畫面純以墨色勾皴點染，筆墨乾、濕、濃、淡次第運用，水光留白與山氣氛氳，形成墨色光影錯雜，氣息通透，實是董其昌文人山水之典範。

《五岳圖》遞經屠倬(1781–1828)、湯貽芬(1778–1853)、陳寶晉(19世紀)諸家珍藏，晚清民初又入羅振玉(1866–1940)之手，後攜往東瀛售予日本近代著名收藏家齋藤悅藏(1872–?)，又得內藤湖南(1866–1934)、長尾雨山(1864–1942)品鑒，增添傳奇況味。1928年《五岳圖》參展於東京美術館舉行之“唐宋元明名畫展覽會”，此次重現，畫圖風采猶然奪人心魄。

DONG QICHANG (1555-1636)*Five Sacred Mountains*

Hanging scroll, ink on paper

221 x 99 cm. (87 x 39 in.)

Inscribed and signed, with two seals of the artist

Dated mid-autumn, *bingzhen* year (1616)Further inscribed, signed and dated *jiwei* year (1619)

Seven collector's seals, including one of Tu Zhuo (1781-1828),

one of Tang Yifen (1778-1853), one of Chen Baojin (19th Century)

Accompanied by a silk segment with a titleslip inscribed, signed and dated by Luo Zhenyu (1866-1940), with two seals and three additional seals on the segment.

Inscription on the wooden box by Naito Torajiro (1866-1934) and on the inside-cover of the wooden box by Uzan Nagao (1864-1942), with a total of four seals, two of which are illegible.

PROVENANCE:

Luo Zhenyu collection.

Saito Etsuzo collection.

Lot 84, 30 October 1994, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

EXHIBITED:Tokyo, Tokyo Museum of Art, *Exhibition of the Painting Masterpieces from the Tang, Sung, Yuan & Ming Dynasties*, 24 November – 20 December 1928.**LITERATURE:**Saito Etsuzo, *Toan-zo Shogafu (Paintings and Calligraphy in the Saito Etsuzo Collection)*, Hakubundo, Osaka, 1928, pl.30.To-so-gen-min Meiga Taikan (*Exhibition of the Painting Masterpieces from the Tang, Sung, Yuan and Ming Dynasties*), Tokyo National Museum, Tokyo, 1929, p.356.Zheng Zhenduo ed., *Collection of Chinese Classical Paintings Abroad*, Ming (Vol. III), Shanghai Publishing Co., Shanghai, 1947, p.147.*A Collection of Famous Chinese Paintings: Tang, Sung, Yuan & Ming Dynasties (Supplementary Collection)* Book II, Ch'eng Wen Publishing Company, Taipei, June 1976, pp.430-431, pl.242.Zheng Wei, *Chronicles of Dong Qichang*, Shanghai Calligraphy and Painting Publishing, Shanghai, June 1989, p.108.Fan Bo, *Study Series on Ming and Qing Masters: Dong Qichang*, Jilin Publishing, Changchun, December 1996, pp.262, 357.**For the inscriptions:**Dong Qichang, proofread by Shao Haiqing, *Essays and Poems of Chinese Classical Calligraphers and Painters Series: Collected Works of the Minister of Rites*, Vol. 2, Xiling Seal Engraver's Society Publishing House, Hangzhou, April 2012, p.57.Yan Wenru, Yun Jun ed., *Full Collection of Dong Qichang: Collected Works of the Minister of Rites*, Vol. 2, Shanghai Calligraphy and Painting Publishing, Shanghai, December 2013, p.415.**HK\$20,000,000-25,000,000** **US\$2,600,000-3,200,000****明 董其昌 五岳圖 水墨紙本 立軸 一六一六年作**

題識：陰磨磨一石，側理伸尋丈。

軒軒五岳圖，堂堂大人相。

丙辰（1616年）仲秋畫。玄宰。

鈐印：董其昌印、太史氏

又題：己未（1619年）重觀，再為點染。玄宰。

藏印：屠倬（1781-1828）：屠倬之印

湯貽汾（1778-1853）：十二古琴書屋

陳寶晉（19世紀）：陳守吾經眼記

其他：巨鈐審定、竹平安館主人珍賞、草石審定、小清涼山房珍藏

附絹面窄條，上有：

羅振玉（1866-1940）題簽：董文敏公仿北苑大幀。雪堂退翁三十年中所見董畫第一。戊午（1918年）三月待裝並記。

鈐印：羅振玉印、羅叔言

及三方鈐印：羅振玉：後四原堂、上虞永豐鄉人羅振玉字叔言亦字商遺
其他：唐宋元明名畫展覽會內藤湖南（1866-1934）題木盒：明董思翁墨筆山水大幀。
羅氏雪堂舊藏。內藤虎題。
兩印漫漶

長尾雨山（1864-1942）題木盒蓋內：

思翁於畫師法北苑，出入巨然、關仝，旁及唐宋諸家，無不涉獵。其用筆雄厚豪宕，沉著痛快，識貫千古，眼曠一世。當時諸公莫與京焉。自元四家出，畫法一變，繼起者不能踰其藩籬。至於思翁傑然跳出蹊徑，一掃套格，直追董巨，渾化融洽，古趣盎然，書法又一變矣！有明以來之畫，思翁以前與以後判如鴻溝，以其雄才達識，遂闢一法門也。此幀仿北苑得其神似，可見平生胎息之深。予所見思翁畫不少，而此為甲觀矣！大正己未（1919年）歲杪識於平安無悶室。長尾甲。

鈐印：長尾甲印、石隱審定

來源：羅振玉收藏。

齋藤悅藏收藏。

香港佳士得，中國古代書畫拍賣，1994年10月30日，編號84。

展覽：東京，東京美術館，“唐宋元明名畫展覽會”，1928年11月24日-12月20日。

出版：齋藤悅藏，《董龔藏書畫譜》，博文堂，大阪，1928年，圖版30。
《唐宋元明名畫大觀》，東京，1929年，第356頁。

鄭振鐸編，《域外所藏中國古畫集》明下輯，上海出版公司，上海，1947年，第147頁。

《唐宋元明名畫大觀》（續足本）下冊，成文出版社有限公司，台北，1976年6月，第430-431頁，圖版242。

著錄：鄭威，《董其昌年譜》，上海書畫出版社，上海，1989年6月，第108頁。

樊波，《明清中國畫大師研究叢書：董其昌》，吉林美術出版社，長春，1996年12月，第262、357頁。

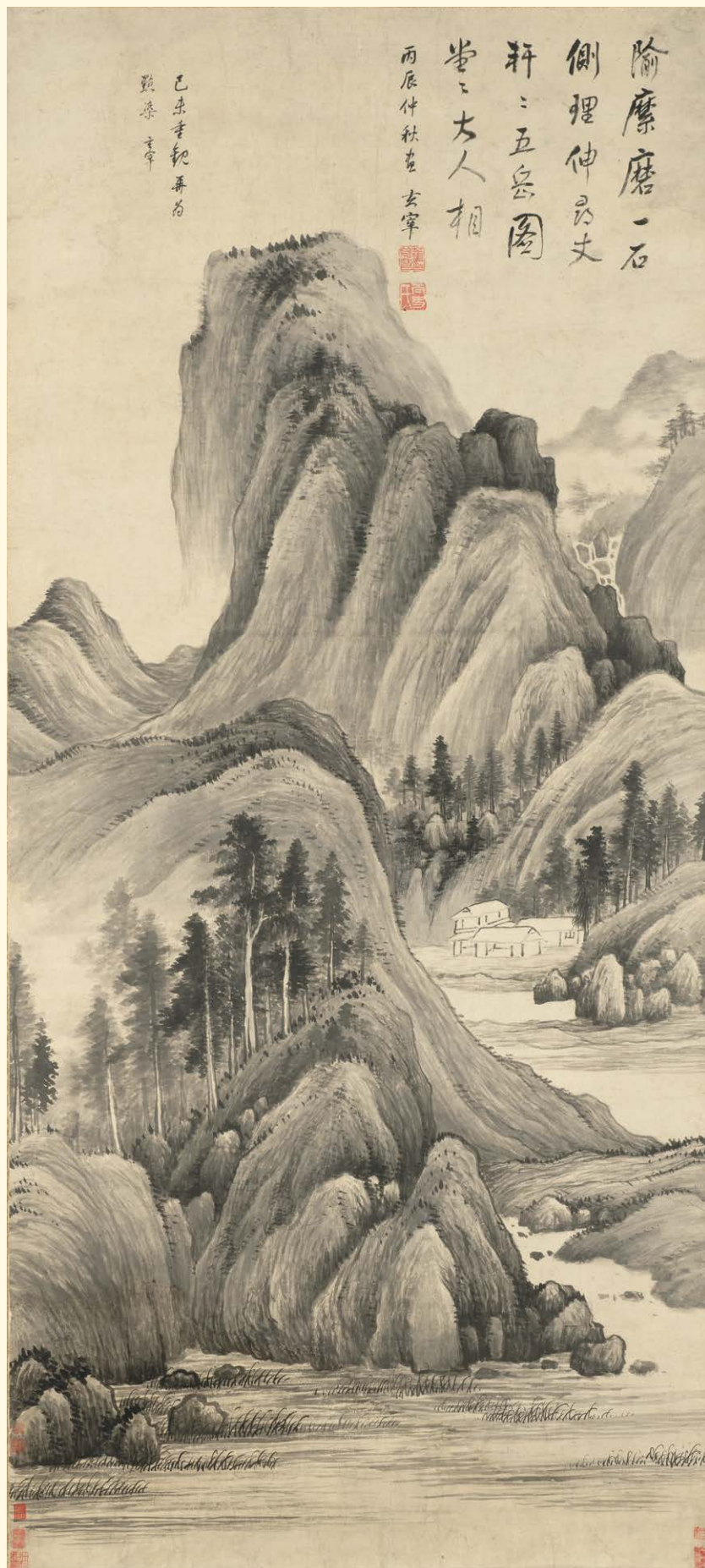
題畫著錄：董其昌撰、邵海青點校，《中國古代書畫家詩文集叢書·容臺集》詩集卷二，西泠印社出版社，2012年4月，第57頁。

嚴文儒、尹軍主編，《董其昌全集·容臺集》卷二，上海書畫出版社，2013年12月，第415頁。

註：屠倬，字孟昭，號琴郎，晚號潛園，錢塘（今杭州）人。嘉慶十三年（1808）進士，官至九江知府。工詩文，通書畫、金石、篆刻，著有《是程堂詩文集》。

湯貽汾，字岩儀，號雨生、若翁，琴隱道人，室名琴隱園、畫梅樓、十二古琴書屋等。武進（今常州）人，寓居金陵（今南京）。工詩文，書畫仿董其昌。

陳寶晉，字康甫，號守吾，江蘇海陵（今姜堰）人。清咸豐年間鑒藏家。



隋摩磨一石
側理伸昂丈
料三五岳圖
畫之大人相
丙辰仲秋畫 玄宰

已未年秋 蘇為
點染 畫



839

839

WITH SIGNATURE OF WANG FU (17TH-18TH CENTURY)

Journey to Shu

Hanging scroll, ink on paper

154.3 x 30 cm. (60 ¾ x 11 ¾ in.)

Inscribed and signed, with one seal

Dated spring, third month, *bingzi* year of the Hongwu period

Colophon by Wang Da, signed with one seal

One collector's seal

Inscription on the inside-cover of the wooden box by Yamada Koka (1852-?), signed with one seal

HK\$80,000-100,000

US\$11,000-13,000

明／清 王紱（款）蜀棧道圖 水墨紙本 立軸

題識：洪武丙子春三月既望，孟端為叔洪畫於習靜齋。

鈐印：孟端

王達題跋並鈐印一方。

藏印：湖海樓書畫印

木盒題識：九龍山人蜀棧道圖。

古香居士（山田古香 1852- ?）題木盒蓋內並鈐印一方。

840

WITH SIGNATURE OF QIU YING (18TH-19TH CENTURY)

Horse Herding in Spring

Hanging scroll, ink and colour on silk

77 x 30 cm. (30 $\frac{3}{8}$ x 11 $\frac{3}{4}$ in.)

Inscribed and signed, with one seal of the artist

One illegible seal

Colophon by Zhu Tiansheng, signed with two seals

HK\$400,000-800,000

US\$52,000-100,000

清 仇英（款）春郊牧馬 設色絹本 立軸

題識：仇英實父爲東林先口製。

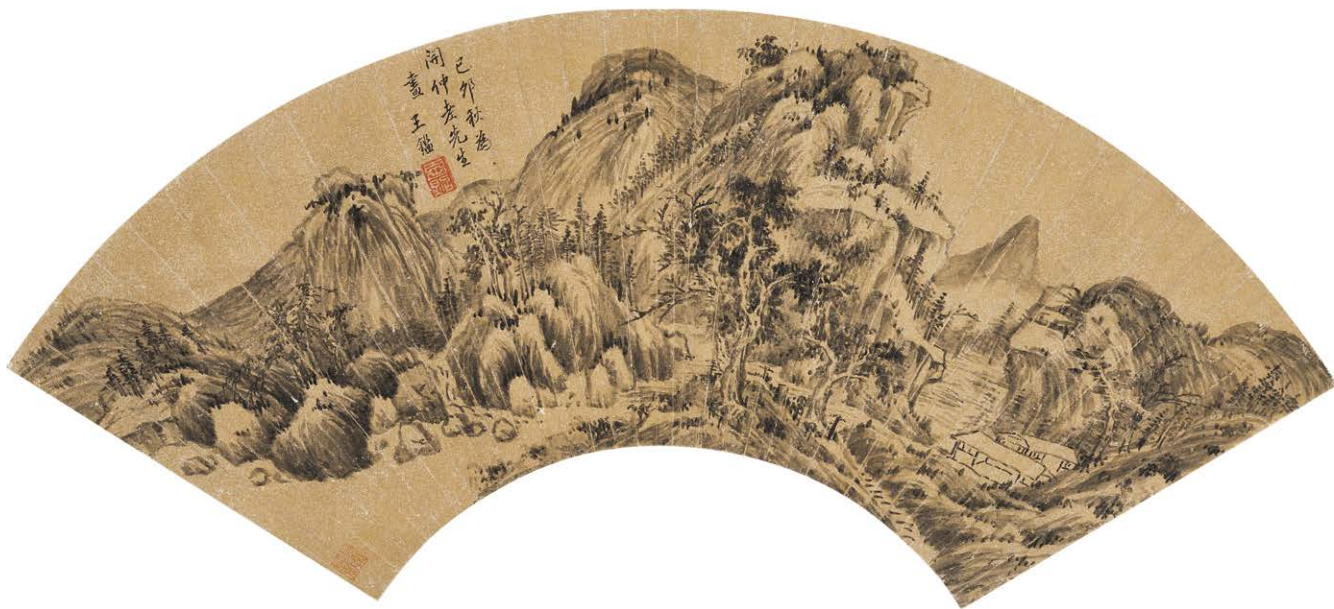
鈐印：仇英之印

一印漫漶

竹田生題跋並鈐印兩方。



840



841

841

WANG JIAN (1598-1677)

Mountain Retreat

Fan leaf, mounted and framed, ink on gold paper

17.5 x 52.5 cm. (6 7/8 x 20 3/8 in.)

Inscribed and signed, with one seal of the artist

Dated autumn, *jimao* year (1639)

Dedicated to Kaizhong

One collector's seal of Bao Huchen (19th-20th Century)

HK\$120,000-200,000

US\$16,000-26,000

清 王鑑 山居圖 水墨金箋 扇面鏡框 一六三九年作

題識：己卯（1639年）秋為開仲老先生畫，王鑑。

鈐印：玄照

包虎臣（19-20世紀）藏印：包虎臣藏

註：包虎臣，初名鋸，字子莊，諸生，清浙江歸安（今湖州）人。家舊藏宋元名跡，工篆隸，善山水，能治印，與徐三庚友善。

842

LAN YING (1584-AFTER 1664)

Playing Flute on a Scenic Stream

Hanging scroll, ink and colour on silk

198 x 49 cm. (78 x 19 ¼ in.)

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

Dated autumn, *guise* year (1653)

PROVENANCE:

Lot 9, 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. 9.

NOTE:

Playing Flute on a Scenic Stream was once in the collection of Mr. Shioda in Takamatsu city, Japan. Christie's Hong Kong sold *Seeking Inspiration in Snowy Mountain*, also by Lan Ying from the same collection on 25 November 2019 (Lot 1007). Both paintings were recorded in the *Catalogue for Auction from the Collection of Mr. Shioda in Takamatsu City, Osaka Art Club, Osaka, 29 November 1917.*

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

US\$130,000-260,000

清 藍瑛 花溪漁篴 設色絹本 立軸 一六五三年作

題識：花溪漁篴。趙承旨畫，藍瑛摹於禾中郡齋。癸巳（1653年）秋日。

鈐印：藍瑛、田叔、萬菴阿主者

來源：大阪美術俱樂部，高松市塩田氏藏品拍賣，1917年11月29日，編號9。

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9。

註：本幅《花溪漁篴》與佳士得香港2019年秋拍中藍瑛之《雪山覓句圖》（編號1007）為同一藏家藏品，俱見錄於《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）。





843

843

LU DAOHUAI (17TH-18TH CENTURY)

Landscapes after Yuan Masters

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

Each leaf measures 23 x 18 cm. (9 x 7 in.)

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

Dated second month, *renwu* year (1702)

Colophon by Chongyi, with three seals

HK\$30,000-50,000

US\$3,900-6,500

清 陸道淮 擬古山水 設色/水墨紙本 冊頁六開
一七〇二年作

題識：1. 梅道人草亭詩意。六月小盡日。道淮。

2. 宿雨乍收，曉煙未泮。作米畫全用五墨法便得之。桐山陸道口（淮）。
3. 擬天游生筆。陸道淮。
4. 高嶺冒層嵐，疎林逗殘照。馬文璧畫法。道淮。
5. 雲氣外無出路，水影中有人家。陸道淮寫高克恭。
6. 此冊去春遊浙東隨筆擬古之作。壬午（1702年）二月呈文翁老夫子教正。門人陸道淮。

鈐印：上淳（五次）、淮印

崇一題跋並鈐印三方

PROPERTY OF A NORTH AMERICAN CHINESE COLLECTOR
北美華人收藏 (LOT 844)

844

VARIOUS ARTISTS (16TH-19TH CENTURY)

Painting and Calligraphy

A set of seven folding fans, ink/ink and colour on paper/gold paper

Each measures approx. 18 x 48 cm. (7 x 19 in.)

Artists include Tian Fu (16th-17th C.) and Wang Siren (1574-1646); Pan

Simu (1756-1843) and Guo Qi (18th-19th C.); Mian Yi (1764-1815);

Ren Qi (18th-19th C.), Wang Li (1813-1879) and Ni Yun (18th-19th

C.); Zhang Peidun (1772-1846) and Lu Shaojing (18th-19th C.); Gu

Yun (1835-1896) and Shen Bingcheng (1823-1895); Lu Hui (1851-

1920) and Jiang Shizhe (1847-1904)

Signed/Inscribed and signed, with a total of twenty-one seals of the artists

HK\$120,000-180,000

US\$16,000-23,000

清 諸家 書畫 設色/水墨/金箋/紙本 成扇七把

1. 田賦 山水 王思任 書法
鈐印：臣賦之印、公賦氏、王思任、字季重
2. 潘思牧 山水 郭琦 書法
鈐印：思牧、郭、琦、蘭池書畫
3. 綿億 書畫
鈐印：南韻齋
4. 任淇/王禮/倪耘 花卉
鈐印：淇、竹君、秋道人、倪芥孫
5. 張培敦 桃源行 陸紹景 書法
鈐印：研樵、研北、紹景
6. 顧灃 山水 沈秉成 書法
鈐印：若波、秉成、中復
7. 陸恢 山水 蔣師轍 書法
鈐印：廉夫、江東蔣七

各落款/題識落款，共鈐印二十一方。





845

DAI MINGYUE (CIRCA 1625-1670)

Bamboo

Scroll, mounted and framed, ink on silk

176 x 45 cm. (69 ¼ x 17 ¾ in.)

Signed, with two seals of the artist

HK\$120,000-200,000

US\$16,000-26,000

清 戴明說 墨竹 水墨絹本 鏡框

款識：明說。

鈐印：戴明說印、道默

846

ZHA SHIBIAO (1615-1698)

Wood, Bamboo and Rock

Hanging scroll, ink on paper

169 x 45.7 cm. (66 ½ x 18 in.)

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

Titleslip by Hu Tiemei (1848-1899), signed with one seal

Inscriptions on the wooden box by Tanimura Chokunyu (1814-1907) and Teranishi Ekido (1824-1916), with colophon by Tanimura Chokunyu stored in the box

HK\$200,000-400,000

US\$26,000-52,000

清 查士標 古木竹石 水墨紙本 立軸

題識：獨坐幽篁裏，彈琴復長嘯。

深林人不知，明月來相照。

士標。

鈐印：士標私印、查二瞻

胡璋（1848-1899）題簽：查二瞻枯木竹石之圖神品。胡鐵梅審定。

鈐印：胡鏡某

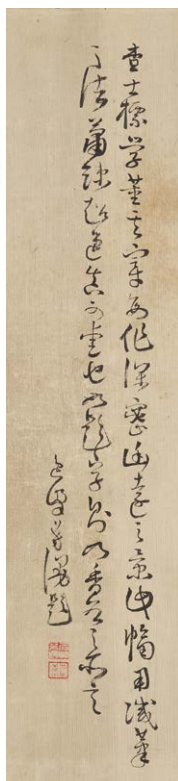
袂背題識：查士標學董玄宰每作深密幽遠之景。此幅用減筆之法，蕭疎超逸，真可愛也，此題字則如香口之所言。名峰芳漫題。

鈐印：名峰芳印、百軒

田能村直入（1814-1907）及寺西易堂（1824-1916）題木盒，內附田能村直入題跋。

註：田能村直入，明治時期著名的繪畫大師。畫家田能村竹田的養繼子。生於豐後直入郡竹田町（大分縣竹田市）。別號竹翁、田癡等。

寺西易堂，漢學家，名古屋人。曾任大阪博物館館長。





847

XI GANG (1746-1803)

Pine and Rock

Hanging scroll, ink on gold-flecked paper

180 x 46 cm. (70 $\frac{7}{8}$ x 18 $\frac{1}{8}$ in.)

Inscribed and signed, with one seal of the artist

Dated spring, *wuyu* year of the Jiaqing period (1798)

HK\$30,000-50,000

US\$3,900-6,500

清 奚岡 松石圖 水墨灑金箋 立軸 一七九八年作

題識：老榦自橫南嶠色，新枝合伴北堂花。

嘉慶戊午（1798年）小春齋生奚岡畫。

鈐印：奚岡之印

848

GAO FENGHAN (1683-1743)

Magnolia

Hanging scroll, ink and colour on paper

170 x 48.5 cm. (66 7/8 x 19 1/8 in.)

Inscribed and signed, with three seals of the artist

One illegible seal

Inscription on the inside-cover of the wooden box by Nomura Motosuke (1842-1927), signed with three seals

NOTE:

Nomura Motosuke (Nomura Soken), born in Yamaguchi Prefecture, was a politician and calligrapher during the Edo to early Showa period. He was an active calligrapher with the name Soken in his later years. Once the Secretary-General of the Japanese Calligraphy Association, Nomura Motosuke was one of the "Yamaguchi Three Master Calligraphers" together with Sugi Magoshichiro (1835-1920) and Cho Sanshu (1833-1895).

HK\$260,000-360,000

US\$34,000-47,000

清 高鳳翰 玉蘭 設色紙本 立軸

題識：不唱陳家玉樹歌，宮中璧月久銷磨。
一株偏傍吳王墓，銀海靈根寶氣多。
南阜老農左手畫並識。

鈐印：高鳳翰印、老阜、左軍步兵

一印漫漶

野村素軒題識於木盒蓋內，鈐印三方。

註：野村素介（野村素軒），長州藩（今山口縣）生，字絢夫，號右仲、素軒。江戶昭和初期政治家，書法家。晚年以素軒為號，活躍於書道，擅長行書。曾任日本書法協會秘書長，與同樣長州出生的書法家杉孫七郎、長三洲被稱為“長州三筆”。





849

849

GAO QIPEI (1660-1734)

Deer by Mountain Streams

Album leaf mounted as hanging scroll, ink and colour on paper

28 x 40 cm. (11 x 15 3/4 in.)

Signed, with one seal of the artist

Inscription by Zong Yuan, signed with two seals

HK\$40,000-60,000 US\$5,200-7,800

清 高其佩 泉澗梅鹿 設色紙本

冊頁立軸

款識：其佩。

鈐印：高其佩印

宗元題識：宜春苑裏曾相見，蕉鹿南華亦是仙。
豐草一川揮不盡，此生長飲白雲泉。
末句用杜荀鶴詩。宗元。

鈐印：小、山

PROPERTY FROM A PRIVATE AMERICAN COLLECTOR 美國私人收藏 (LOT 850)

850

DONG QICHANG (1555-1636)

Running Script Calligraphy

Album of twenty-six leaves, ink on satin

Each leaf measures 22.2 x 12 cm.

(8 3/4 x 4 3/4 in.)

Inscribed and signed, with three seals of the artist

One collector's seal of Qi Gong (1777-1844) on the mounting

PROVENANCE:

Collection of Chen Gongbo (1892-1946), thence by descent.

HK\$400,000-800,000

US\$52,000-100,000

明 董其昌 行書宋徽宗《宮詞》
水墨綾本 冊頁二十六開

釋文：宮詞。

嬌雲溶漾作春晴，繡轂清風出鳳城。
樓上紅粧爭笑語，隔簾遙聽賣花聲。
小雨輕飛濕燕泥，萬花零落柳垂堤。
紫清宮闕人稀到，廊上雙雙孔雀栖。
小桃初破未全香，清晝金壺漏已長。
臨罷黃庭無一事，日移花影上迴廊。
秦娥從小學宮韶，卻愛仙音逸韻飄。
應慕鳳臺仙史伴，夜闌時按白牙簫。
銷金花朵遍輕羅，剪作春衣賜下多。
闔博只貪腰似柳，夜深無奈峭寒何。

題識：倪雲林書學黃庭經殊不似，乃學宋徽廟之瘦筆，蓋徽廟深於書，尤得之黃庭為多也。因錄其宮詞，有臨罷黃庭無事日，歸花影上迴廊為證矣。高宗書九經臨孟刻石，臨安皆楷書，類鍾太傅、虞伯施，今杭州府學尚存十一。董其昌。

鈐印：玄賞齋、知制誥日講官、董其昌印

祁墳 (1777-1844) 裱邊藏印：文祈墨緣

題簽：董文敏公真跡，宋菴收藏。
董文敏公書宋徽宗宮詞，桂山收藏。
董文敏公墨蹟，桂山收藏。
董文敏公真蹟。

鈐印：桂山審定（二次）

來源：陳公博（1892-1946）珍藏，並由家族傳承至今。

註：祁墳，字竹軒，又字宋庵（一說寄庵），清山西高平人，嘉慶間進士，歷河南糧鹽道，廣西巡撫、兩廣總督等。

<p>年 意之於夢花</p>	<p>樓上紅粧多 笑語隔窗</p>	<p>春晴編教 清風出風塔</p>	<p>宮詞 嬌雲深漾也</p>
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<p>一 府字為存十 董其昌</p>	<p>額鍾太傅 伯施之杭州</p>	<p>經論善刻石 怡安皆楷</p>	<p>學府三為體 笑為宗書九</p>
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家姪法師道骨安后深
同龔嗣后清齋六時
別踰妙載及日遂良贊白

Wang Duo's remarkable calligraphy is based on his profound knowledge of traditional brush techniques through studying and copying model calligraphies. By the late Ming, hanging scrolls, especially gigantic ones measuring almost three meters high, had become the major format of calligraphy. Sharing the prestige with Dong Qichang as masters of calligraphy of the late Ming period, Wang's striking calligraphic style was widely emulated by his contemporaries like Fu Shan. The modern artist Wu Changshuo praised Wang's calligraphy the best of the Ming dynasty.

After Chu Suiliang's Jia Zhi Tie in Running Script exemplifies the power and rhythmic movements of Wang Duo's calligraphy. Executed in 1637 on a very large scroll of satin, Wang wielded his brush while standing and moved his wrist and arm unflinchingly, emphasizing the visual effect through connecting brushstrokes between characters and contrasting large and small characters. Wang's use of moist and heavy ink led to bleeding of ink in some characters, which made their outlines become vague. Yet it does not affect the visibility of the original traces of dots and strokes. In fact, it shows Wang's confidence and precision when he started composing the characters. No wonder in the 1990s the Japanese highly praised Wang Duo's calligraphy.

After Chu Suiliang's Jia Zhi Tie in Running Script was once in the collection of K'ung Hsiang-Hsi (1881-1967). A Yale graduate and successful businessman playing a pivotal role in the government, K'ung was the husband of Soong Ailing (1889-1973), eldest of the three famed Soong sisters and the brother-in-law of Sun Yat-sen and Chiang Kai-shek. With such an illustrious provenance, *After Chu Suiliang's Jia Zhi Tie in Running Script* is definitely not to be missed.

王鐸書法得益於明代刻帖風氣盛行，善於從臨摹前人法帖中會意，將前人片紙尺箋改變為大幅掛軸，扭轉了明末時期的書寫方式，與董其昌並譽為“南董北王”，聲名遐邇，後輩如傅山等人曾受其影響；吳昌碩評價王鐸“有明書法推第一”。

《行書臨褚遂良〈家侄帖〉》寫於1637年，王鐸於巨幅綾上運筆，鉤勒婉轉遒勁，轉折處如挽強弓，力道蘊而不發。通幅墨氣貫通，水墨氤氳處肉中骨存，點劃取奇守正，猶能想見其下筆沉著痛快淋漓之感。上世紀九十年代，日人推譽“後王勝先王”，良有以也。

《行書臨褚遂良〈家侄帖〉》曾屬孔祥熙(1881-1967)珍藏。孔氏為美國耶魯大學畢業生，以經商見長並於民國政府屢居要職，亦是“宋氏三姊妹”之長姊宋藹齡(1889-1973)的丈夫，孫中山、蔣介石的“連襟”。來源顯赫，萬勿錯過。

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WANG DUO (1592-1652)

After Chu Suiliang's *Jia Zhi Tie* in Running Script

Hanging scroll, ink on satin

277 x 52.5 cm. (109 x 20 5/8 in.)

Inscribed and signed, with two seals of the artist

Dated *dingchou* year (1637)

Dedicated to Fuyu

PROVENANCE:

Collection of K'ung Hsiang-Hsi.

Lot 1063, 1 June 2015, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

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

US\$520,000-780,000

明 王鐸 行書臨褚遂良《家姪帖》 水墨綾本 立軸
一六三七年作

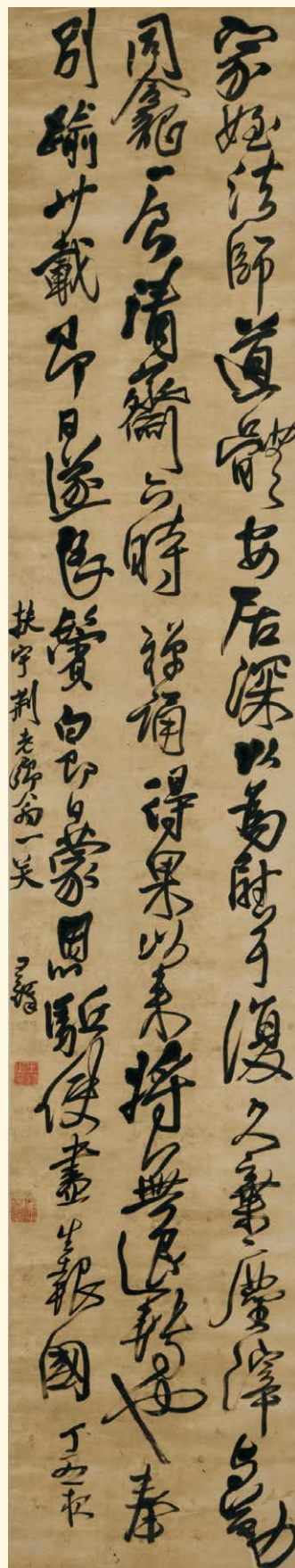
釋文：家姪法師道體安居，深以為慰耳。
復久棄塵滓，與（彌）勒同龕，一食清齋。
六時禪誦，得果以來，將無退轉也。
奉別踰卅載，即日遂良鬢白。
即日蒙恩驅使，盡生報國。

題識：丁丑（1637年）夜，扶宇荆老卿翁一笑，王鐸。

鈐印：王鐸之印、字覺斯

來源：孔祥熙珍藏。

香港佳士得，中國古代書畫，2015年6月1日，編號1063。



This group of six works was once in the collection of Dr. K S Lo (1910-1995). Born in Mei County, San Xiang Village, Dr. Lo graduated from the University of Hong Kong in 1934. On an occasion in Shanghai for business in 1936, he attended a talk entitled *Soya Bean: The Cow of China*, which inspired him to produce a nutritious family drink that was affordable to the general public. This gave birth to Vitasoy, which has become a household brand in Hong Kong and Asia.

Dr. Lo's passion for business and love for his people also extended to his passion for studying and collecting Chinese art. In the realms of Chinese classical paintings he focused in collecting works of the Ming and Qing period, like Chen Zun's *Crested Myna* (Lot 852), Zha Shibao's *Landscape after Yuan Masters* (Lot 855), and Shitao's *Pine and Rock* (Lot 856). These three paintings were recorded in the *Comprehensive Illustrated Catalogue of Chinese Paintings: Second Series* published by the University of Tokyo Press in 1998.



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此六件作品乃羅桂祥博士（1910-1995）舊藏。羅博士出生於梅縣三鄉鎮寨上村，1934年畢業於香港大學。1936年底羅氏到上海開會，偶然出席由美國派駐中國的商務參贊雅諾氏的“大豆—中國之牛”公開演講，遂萌生“實業救國”的理想，旨在為普羅大眾提供一種價廉而高蛋白質的豆奶營養飲品為國民強身健體，他認為由大豆製成的豆奶，可成為牛奶替代品，因此研製出維他奶，羅博士在1940年創立香港荳品有限公司，即維他奶國際集團有限公司的前身，自此，其後業務發展迅速擴張，成為香港以至亞洲地區最知名家傳戶曉的品牌之一。

羅博士不但擁有卓越的商業成就，亦熱愛研習和收藏中國藝術。古代書畫方面他主力收藏明清作品，如陳遵《鸚鵡圖》（拍品編號852）、查士標《樵元人山水圖》（拍品編號855）及石濤《松風泉石圖》（拍品編號856）。此三幅佳作均錄於東京大學出版會1998年出版的《中國繪畫總合圖錄續編第二卷》。

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CHEN ZUN (16TH-17TH CENTURY)

Crested Myna

Hanging scroll, ink and colour on silk

36.2 x 30 cm. (14 ¼ x 11 ¾ in.)

Signed, with two seals of the artist

One collector's seal of Li Weiluo (b.1929)

Titleslip by Li Weiluo, with two seals

PROVENANCE:

Dr. K S Lo Collection.

LITERATURE:

Teisuke Toda and Hiromitsu Ogawa ed., *Comprehensive Illustrated Catalogue of Chinese Paintings: Second Series Vol. 2 Asian and European Collections*, University of Tokyo Press, Tokyo, 15 November 1998, pp. II-162 and II-399, pl. S35-003.

HK\$20,000-30,000

US\$2,600-3,900

明 陳遵 鸚鵡圖 設色絹本 立軸

款識：吳郡陳遵戲寫。

鈐印：陳遵之印、寶墨齋

李維洛（1929年生）藏印：李維洛藏

李維洛題簽：明陳遵鸚鵡圖真跡。一九七一年重裝。

鈐印：李、維洛

來源：羅桂祥博士珍藏。

出版：戶田禎佑、小川裕充編，《中國繪畫總合圖錄續編第二卷：亞洲及歐洲篇》，東京大學出版會，東京，1998年11月15日，第II-162、II-399頁，圖版S35-003。

853

FANG HENGXIAN (CIRCA 1647-1678)

Flowers and Birds

Hanging scroll, ink on satin

76.8 x 39 cm. (30 1/8 x 15 1/4 in.)

Signed, with two seals of the artist

One collector's seal of Yang Longsheng (1916-2013)

Inscription on the mounting by Yu Jinhe (1887-after 1945), with one seal

Titleslip by Yu Jinhe, with one seal

PROVENANCE:

Lot 50, 4 June 1986, Fine Chinese Paintings and Calligraphy, Christie's New York.

Dr. K S Lo Collection.

HK\$40,000-60,000

US\$5,200-7,800

清 方亨咸 喚友啄榴圖 水墨綾本 立軸

款識：邵邨方亨咸寫。

鈐印：亨咸、方邵邨氏

楊隆生（1916-2013）藏印：楊隆生珍藏

余晉蘇（1887-1945 後）裱邊題識：

喚友啄榴圖。方亨咸，順治進士官御史，精小楷畫長山水，花鳥偶作深得古法一時名彥。晉蘇。

鈐印：余晉蘇印

余晉蘇題簽：清初方亨咸《喚友啄榴圖》，坂本閣下紀念。

余晉蘇持贈。

鈐印：余晉蘇印

來源：紐約佳士得，中國書畫，1986年6月4日，編號50。

羅桂祥博士珍藏。

註：余晉蘇（1887-1945 後），字幼耕、幼庚，浙江省紹興府紹興縣人，民國時期政治人物，汪精衛政權要人。



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854

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DENG SHIRU (1743-1805)

Calligraphy in Seal Script

A set of four hanging scrolls, ink on paper

Each scroll measures 121.4 x 31.7 cm. (47 ¾ x 12 ½ in.)

Inscribed and signed, with three seals of the artist

Dated spring, *xinchou* year of the Qianlong period (1781)

Three collector's seals, including two of Fan Chang (1861-1944)

PROVENANCE:

Dr. K S Lo Collection. (4)

HK\$300,000-500,000

US\$39,000-65,000

清 鄧石如 篆書《程子四箴》 水墨紙本 立軸四幅
一七八一年作

釋文：其視箴曰：心兮本虛，應物無跡；操之有要，視爲之則。蔽交於前，其中則遷；制之於外，以安其內。克己復禮，久而誠矣。其聽箴曰：人有秉彝，本乎天性；知誘物化，遂亡其正。

卓彼先覺，知止有定；閑邪存誠，非禮勿聽。其言箴曰：人心之動，因言以宣；發禁躁安，內斯靜專。矧是樞機，興戎出好；吉凶榮辱，惟其所召。傷易則誕，傷煩則支；已肆物忤，出悖來違。非法不道，欽哉訓辭！其動箴曰：哲人知幾，誠之於思；志士勵行，守之於爲。順理則裕，從欲惟危；造次克念，戰兢自持；習與性成，聖賢同歸。

題識：程子四箴，乾隆辛丑（1781年）春月。古皖後學鄧琰敬書。

鈐印：鄧琰之章、石如、笈游道人

藏印：范昶（1861-1944）：梅君藏章、范昶私印
其他：燕甫王氏珍藏

來源：羅桂祥博士珍藏。

註：范昶（1861-1944），字梅君，晚號笠原老人，四川郫縣諸生。博詩文，工書、畫，壯年遍遊南北，好交遊，與黃賓虹、張善子友善。後寓成都，以詩文、書、畫自娛。一節錄自《中國美術家人名辭典》，第640頁。

855

ZHA SHIBIAO (1615-1698)

Landscape after Yuan Masters

Hanging scroll, ink on satin

186 x 47 cm. (73 ¼ x 18 ½ in.)

Inscribed and signed, with two seals of the artist

Dated nineteenth day, summer, *jiaxu* year (1694)

PROVENANCE:

Dr. K S Lo Collection.

LITERATURE:

Teisuke Toda and Hiromitsu Ogawa ed., *Comprehensive Illustrated Catalogue of Chinese Paintings: Second Series Vol. 2 Asian and European Collections*, University of Tokyo Press, Tokyo, 15 November 1998, pp. II-162 and II-399, pl. S35-004.

HK\$400,000-600,000

US\$52,000-78,000

清 查士標 樞元人山水圖 水墨綾本 立軸 一六九四年作

題識：甲戌（1694年）夏初望後四日，樞元人筆意。
查士標寫並識。

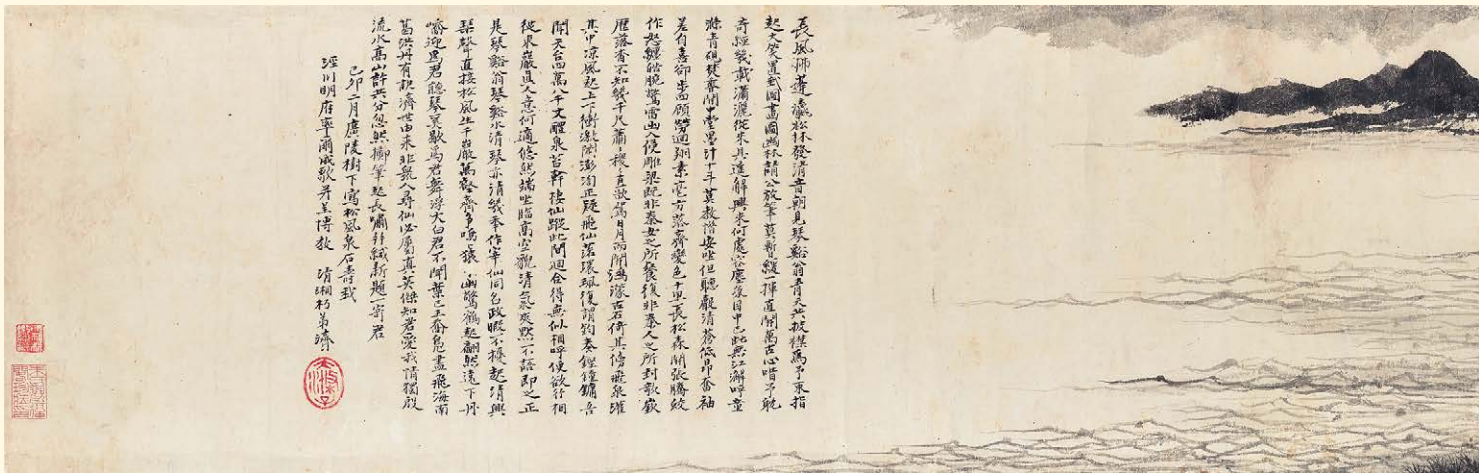
鈐印：查士標印、二瞻氏

來源：羅桂祥博士珍藏。

出版：戶田禎佑、小川裕充編，《中國繪畫總合圖錄續編第二卷：亞洲及歐洲篇》，東京大學出版會，東京，1998年11月15日，第II-162、II-399頁，圖版S35-004。



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SHITAO (1642-1707)

Pine and Rock

Handscroll, ink on paper

32.5 x 383 cm. (11 3/4 x 150 3/4 in.)

Inscribed and signed, with three seals of the artist

Dated second month, *jimao* year (1699)

Dedicated to Jingchuan Mingfu (officer Deng Youqing)

Five collector's seals, including two of Xu Shichang (1854-1939)

on the mounting

Colophon and titleslip by Xie Zhiliu (1910-1997), dated

autumn, *dingyou* year (1957), with a total of four seals

PROVENANCE:

Dr. K S Lo Collection.

LITERATURE:

Teisuke Toda and Hiromitsu Ogawa ed., *Comprehensive Illustrated Catalogue of Chinese Paintings: Second Series Vol. 2 Asian and European Collections*, University of Tokyo Press, Tokyo, 15 November 1998, pp. II-164, II-165 and II-399, pl. S35-018.

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

US\$390,000-650,000

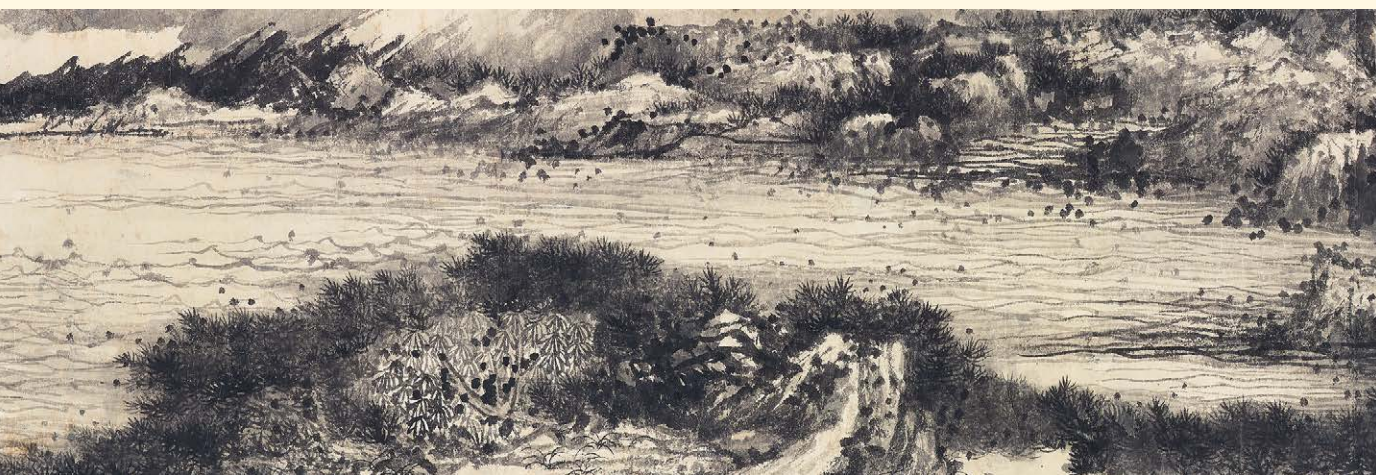
題識：長風拂蓬瀛，松林發清音。朝見琴谿翁，青天共披襟。
爲予東指起大笑，置我圖畫圖幽林，請公放筆莫暫緩，一揮直開萬古心。
嗚予孰奇經幾載，灑灑從來具遙解。興來何處容塵氛，目中已此無江澗。
呼童滌青硯，焚香開中堂，墨汁十斗莫教惜，安坐但聽聲清蒼。
低昂奮袖差自喜，卻步四顧勞迴翔。素毫方落齊變色，十里長松森開張。
騰蛟作怒纏皓腕，驚雷出入侵雕梁。既非秦女之所餐，復非秦人之所封。
欵嶽歷落杳，不知幾千尺，蕭蕭稷稷直欲駕日月而開鴻濛。
古石倚其傍，飛泉灌其中，涼風起上下。
衝激聞澎湃，正疑飛仙落環佩，復謂鈞奏鏗鐘鏞。
吾聞天台四萬八千丈，醴泉苔幹棲仙蹤。此間迴合得無似，相呼便欲行相從。
東巖真人意何適，悠然端坐臨高空。貌清氣爽默不語，即之正是琴谿翁。
琴谿水清琴亦清，幾年作宰仙同名，政暇不擾起清興。
琴聲直接松風生，千巖萬壑齊爭鳴。鳴猿猿出驚鶴起，翩然遂下丹嶠迎。
聽爲君，琴奚歌。爲君舞，浮大白。君不聞葉已王喬覺盡飛，海南葛洪丹有訣。
濟世由來非衆人，尋仙必屬眞英傑。知君愛我情獨殷，流水高山許共分。
忽然擲筆起長嘯，拜絨新題一寄君。
己卯（1699年）二月廣陵樹下寫松風泉石壽我涇川明府，率爾成歌，并呈博
教，清湘朽弟濟。

鈐印：大滌子、法本法無法、搜盡奇峰打草稿

藏印：朱景、朱氏觀復閣珍藏印、霜林鑑藏

徐世昌（1854-1939）裱邊藏印：弢齋世昌、水竹邨人

清 石濤 松風泉石圖 水墨紙本 手卷 一六九九年作



清湘老人松風泉石圖卷
丁酉秋謝稚柳題

謝稚柳（1910—1997）題跋：此清湘《松風泉石圖》。
舞退筆如丈八蛇矛，筆勢壯闊如挾風雨，
水墨尤為放蕩沉酣。
信如其詩：墨汁十斗莫教惜者，
想見其執筆臨箋，低昂奮袖之致。
此圖作於己卯，時清湘行將七十，
正當其諸事不堪之際，不圖蒼茫爛熳，
雖餘勇亦復不減盛年精力。
丁酉（1957年）秋月書於海上，謝稚柳。

鈐印：謝稚印、稚柳居士

謝稚柳題簽：清湘老人松風泉石圖卷。丁酉（1957年）秋日，謝稚柳題。

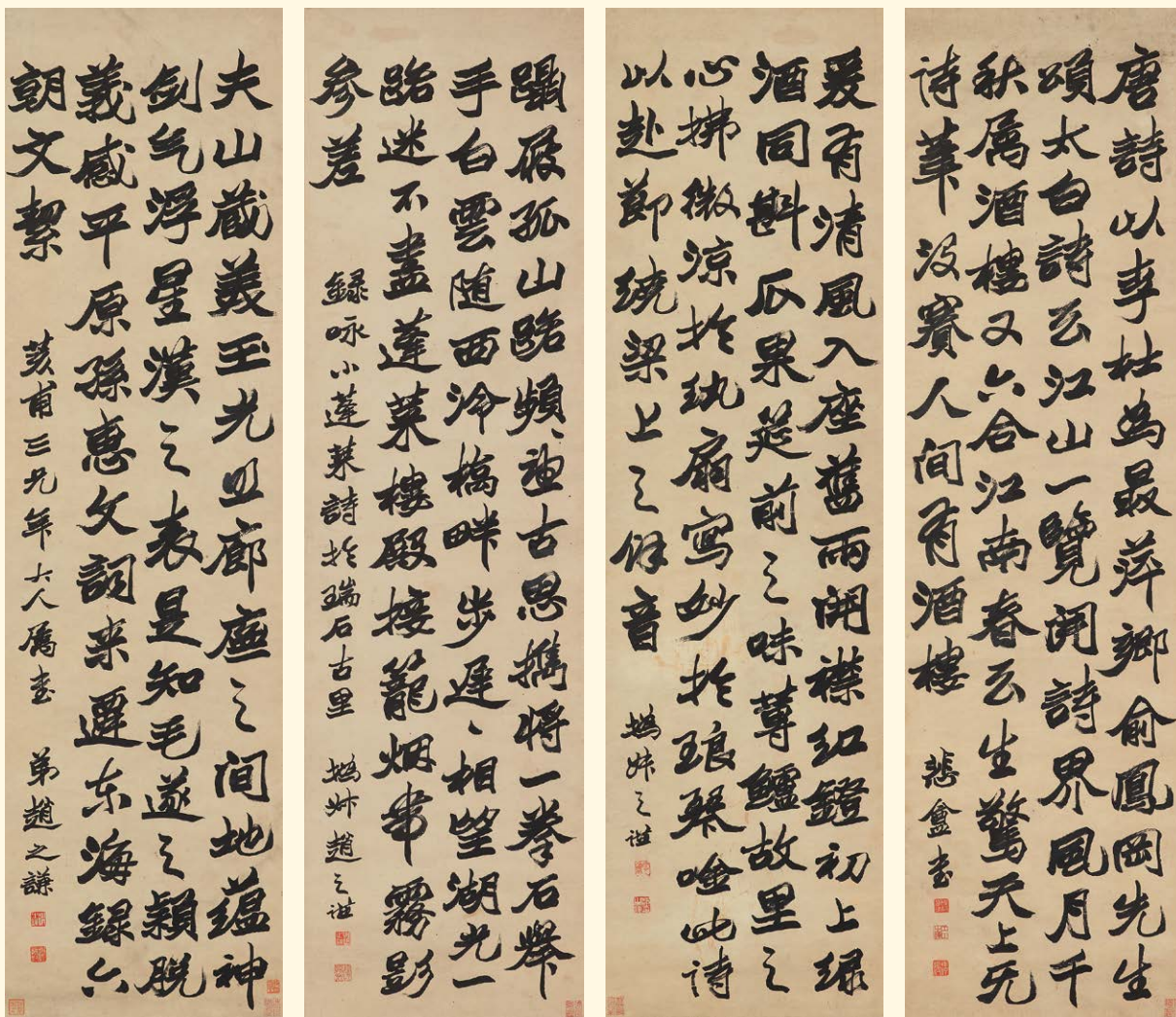
鈐印：謝稚印、稚柳

來源：羅桂祥博士珍藏。

出版：戶田禎佑、小川裕充編，《中國繪畫總合圖錄續編第二卷：亞洲及歐洲篇》，東京大學出版會，東京，1998年11月15日，第II-164、II-165、II-399頁，圖版S35-018。

註：此幅呈甘肅涇川明府，即鄧又清。鄧明府與石濤之交淵遠，早於1676春夏，畫家遊涇川，鄧又清邀遊水西幙山大觀亭，開始兩人數十年之交。

此清湘松風泉石圖舞退筆如丈八蛇矛筆勢壯闊如挾風雨水墨尤為放蕩沉酣信如其詩墨汁十斗莫教惜者想見其執筆臨箋低昂奮袖之致此畫作於己卯時清湘以將七十正當其諸事不堪之際不圖蒼茫爛熳雖餘勇亦復不減盛年精力
丁酉秋書於海上 謝稚柳



857

857

ZHAO ZHIQIAN (1829-1884)

Running Script Calligraphy

A set of four hanging scrolls, ink on paper

Each scroll measures 139.6 x 38 cm. (54 7/8 x 14 7/8 in.)

Two scrolls signed and two scrolls inscribed and signed, dedicated to Gaifu, with a total of nine seals of the artist

Six collector's seals: four of Qian Jingtang (1907-1983) and two of Fan Chang (1861-1944)

PROVENANCE:

Dr. K S Lo Collection.

(4)

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

US\$110,000-130,000

清 趙之謙 行書四屏 水墨紙本 立軸四幅

1. 款識：悲盒書。
鈐印：生後康成四日、臣之謙、趙撫叔
2. 款識：撫叔趙之謙。
鈐印：悲盒、趙之謙印
3. 題識：錄咏小蓬萊詩於瑞石古里。撫叔趙之謙。
鈐印：趙之謙、趙儒卿
4. 題識：芟甫三兄年大人屬書，弟趙之謙。
鈐印：趙之謙、趙撫叔

藏印：錢鏡塘（1907-1983）：海昌錢鏡塘藏（四次）
范昶（1861-1944）：梅君審定、梅君藏章

來源：羅桂祥博士珍藏。

註：上款芟甫，即胡澍（1825-1872），清代醫家，字芟甫，又字甘伯，號石生。績溪人，與趙之謙極友好。書法師鄧石如，遒勁中多有柔媚，飄逸中又有委婉，為趙之謙交往最久亦最早之金石友人。

范昶（1861-1944），字梅君，晚號笠原老人，四川郫縣諸生。博詩文，工書、畫，壯年遍遊南北，好交遊，與黃賓虹、張善子友善。後寓成都，以詩文、書、畫自娛。一節錄自《中國美術家人名辭典》，第640頁。

VARIOUS OWNERS

858

WANG HUI (1632-1717) AND OTHERS (17TH-18TH CENTURY)

Winter Flowers

Hanging scroll, ink and colour on silk

119.5 x 51.5 cm. (47 x 20 1/4 in.)

Inscribed and signed by Da Chongguang (1623-1692), Wang Kai (1645-1705), Wang Shi (1649-1737), Wang Hui (1632-1717), Yun Shouping (1633-1690) and Yang Jin (1644-1728), with a total of sixteen seals of the artists

Dated winter, *xinyou* year (1681)

Frontispiece by Sun Yong, with two seals

Titleslip by Pang Yuanji (1864-1949), with two seals

LITERATURE:

Famous Paintings in the Xu Zhai Collection, Book 9, in Complete Compendium of Chinese Painting and Calligraphy, Vol. 12, Shanghai Painting and Calligraphy Press, Shanghai, October 1994, p.508.

Yang Chenbin, *Study Series on Ming and Qing Masters: Yun Shouping*, Jilin Publishing, Changchun, May 1996, p.130.

Peng Yuanji, Li Baomin ed. *Famous Paintings in the Xu Zhai Collection*, Shanghai Rare Books Press, Shanghai, August 2016, p.546.

HK\$600,000-800,000

US\$78,000-100,000

清 王翬及諸家 歲寒圖 設色絹本 立軸

一六八一年作

題識：

筥重光（1623-1692）：辛酉（1681年）仲冬十日，石谷王子從金陵過我松子閣，信宿話舊，因及蘅圃老年翁為當代藝苑宗工，不禁神往。石谷索余寫墨梅奉贈，并屬同人補雜卉數種，共訂歲寒之雅意云。潤州弟筥重光。

鈐印：養廉、鵝池閣、筥、筥重光印、江上外史

王翬：寫管夫人飛白竹枝，石谷王翬。

鈐印：石谷、王翬之印

王槩（1645-1705）寫水仙、王著（1649-1737）補菊、惲壽平（1633-1690）畫松、楊晉（1644-1728）寫山茶，各題識落款，共鈐印九方。

孫詠題詩堂並鈐印兩方。

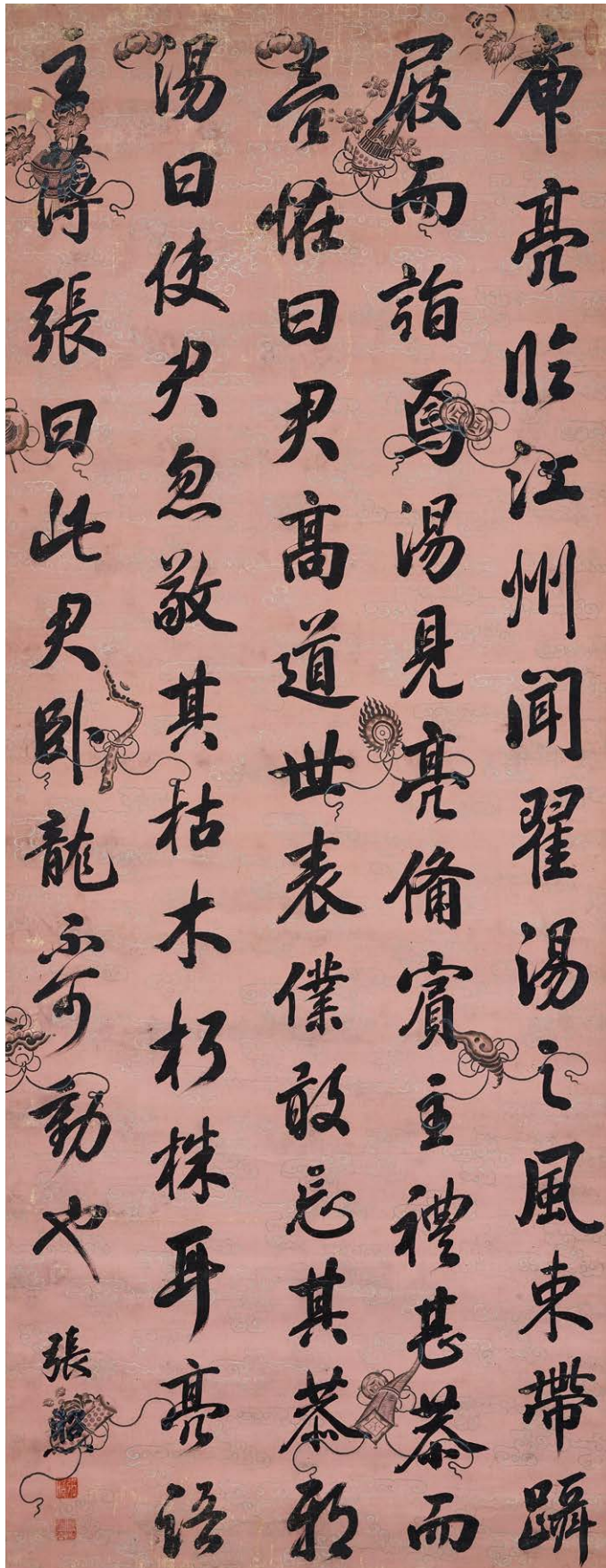
龐元濟（1864-1949）題簽條並鈐印兩方。

著錄：《虛齋名畫錄》卷九，見《中國書畫全書》第12冊，上海書畫出版社，上海，1994年10月，第508頁。

楊臣彬，《明清中國畫大師研究叢書：惲壽平》，吉林美術出版社，長春，1996年5月，第130頁。

龐元濟、李保民點校，《虛齋名畫錄》，上海古籍出版社，上海，2016年8月，第546頁。





859

ZHANG ZHAO (1691-1745)

Running Script Calligraphy

Hanging scroll, ink and colour on coloured and patterned silk

168.5 x 64.7 cm. (66 3/4 x 25 1/2 in.)

Signed, with two seals of the artist

One illegible seal

HK\$120,000-200,000

US\$16,000-26,000

清 張照 行書《庾亮帖》 水墨花紋色絹 立軸

釋文：庾亮臨江州，聞翟湯之風，東帶躡屐而詣焉。

湯見亮備賓主禮甚恭，而亮怪曰：

“君高道世表，僕敢忘其恭邪！”

湯曰：“使君忽敬其枯木朽株耳！”

亮語主簿張曰：“此君卧龍，不可動也。”

款識：張照。

鈐印：張照、瀛海僊琴

一印漫漶

860

WITH SIGNATURE OF HUA YAN (19TH CENTURY)

Eagle

Hanging scroll, ink and colour on paper

155 x 41.3 cm. (61 x 16 ¼ in.)

Inscribed and signed, with two seals of the artist

PROVENANCE:

Collection of Robert Hatfield Ellsworth.

Lot 264, 18 March 2015, Fine Chinese Paintings, Christie's New York.

HK\$100,000-200,000

US\$13,000-26,000

清 華岳（款）群英圖 設色紙本 立軸

題識：乙亥春，新羅山人寫於講聲書舍。

鈐印：秋岳、華岳

簽條：新羅山人翎毛立軸。北願樓珍藏。

鈐印：潘祖光印

來源：安思遠珍藏。

紐約佳士得，中國書畫拍賣，2015年3月18日，編號264。



860



861

861

SU RENSHAN (1813-1851)

Landscape in Ghost-skin Textural Strokes

Hanging scroll, ink on paper
50.5 x 36 cm. (19 7/8 x 14 1/8 in.)

Inscribed and signed, with two seals of the artist
Dated summer, fourth month, *jiachen* year (1844)
One collector's seal of Wong Lam Sang (1942-2016)

HK\$80,000-120,000

US\$11,000-16,000

清 蘇仁山 鬼皮皴山水 水墨紙本 立軸 一八四四年作

題識：畫家有鬼皮皴者，夫鬼之為物，人不得而見之。人不得見，孰得取其皮？以為山之皴哉！甚矣！立說者之荒唐也。仁山蘇子曰：夫鬼之為物，廼人之所以為鬼，雖不可得而見，而鬼之所以然，固可得而見也。

聖人載籍極博而易之為書，固判言乎鬼神而洞其蘊。

易曰：載鬼一車，先張之弧，後脫之弧。

蓋弧之為物，固主於皮者也。

惟力不同科，則盛治之世不以皮為主要，弧之張也脫也，未可謂無見於其皮也。既有以見之，則取其所見以為山焉。是皴未可謂立說者之為荒唐也。

且鬼之所當然，聖人已著之於《易》，而《易》之所以然者，更不待《易》而有以見之也。又何得謂之荒唐也。

潮州韓愈聞而辯之曰，或笈於梁從而燭之，不見也，或觸吾躬從而執之，無有也。

故今嶺南之言鬼者，或宗蘇或宗韓云。

甲辰（1844年）夏四月蘇長春書於汾水樓中。

鈐印：長春□□、到處皆吾友

黃林生（1942-2016）藏印：野人山房

註：黃林生（1942-2016），馬來西亞華僑，建築師，熱愛藝術、書法和音樂；1970-80年代捐贈部份收藏予澳洲維多利亞省博物館。

862

SU RENSHAN (1813-1851)

Five Immortals of Canton

Hanging scroll, ink on paper

119.5 x 34 cm. (47 x 13 3/8 in.)

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

Three collector's seals: two of Deng Cangwu (1900-1990) and one of Wong Lam Sang (1942-2016); two of which are on the mounting

HK\$150,000-300,000

US\$20,000-39,000

清 蘇仁山 五僊圖 水墨紙本 立軸

題識：五僊圖。

古南嶺粵中有仙五人，各持禾黍，衣古冠裳，騎羊而降，祝之曰：五穀熟而民人育，廼去。

既去，而騎來之羊俱化為石人，遂稱其粵中城為五羊城。

土人立觀於城中，塑五仙人像而奉祀之，列其石於前。

予入觀謁神，親手撫其石而摩娑之，若六枚，然不止五也。

仍分五次列之，置於各仙人之前。而仙人少者居中，老者位左右，一少而四老也。仁山畫。

鈐印：仁山長春

一印漫漶

鄧蒼梧（1900-1990）藏印：蒼梧戲藏

裱邊藏印：鄧蒼梧：蒼梧審定

黃林生（1942-2016）：野人山房

註：鄧蒼梧（1900-1990），澳門著名收藏家，傳硯樓主人。鄧氏原為絲綢商人，後兼營書畫金石文玩。

黃林生（1942-2016），馬來西亞華僑，建築師，熱愛藝術、書法和音樂；1970-80年代捐贈部份收藏予澳洲維多利亞省博物館。





863



864

863

ZHU ANGZHI (1764-AFTER 1841)

Autumn Landscape

Hanging scroll, ink and colour on silk

111.7 x 34.2 cm. (44 x 13 ½ in.)

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

Inscription on the inside-cover of the wooden box by Huo Zhuo, with two seals

HK\$30,000-50,000

US\$3,900-6,500

清 朱昂之 秋景山水 設色絹本 立軸

題識：飛鳥去不窮，連山復秋色。

上下華子岡，惆悵情何極。

昂之。

鈐印：昂之

蠖斲木盒蓋內題識：朱昂之青綠山水妙品，拜觀，近來之眼福。

錦江釣叟天辰時庚戌清和月也。

明治二十九年（1896）秋改裝。

蠖斲藏。

鈐印兩方

864

CHENG TINGLU (1796-1858)

Pine and Crane

Hanging scroll, ink and colour on paper

98 x 34 cm. (38 ¾ x 13 ¾ in.)

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

Dated fourth month, *dingsi* year (1857)

HK\$30,000-50,000

US\$3,900-6,500

清 程庭鷺 聽松問鶴圖 設色紙本 立軸 一八五七年作

題識：聽松問鶴圖。僊禽非近翫，長養凌霄姿。

不舞亦可愛，飲水能忘飢。何似香山叟，閒吟贈會詩。

摹張月川小幅，丁巳（1857年）四月程庭鷺。

鈐印：序伯

865

REN XUN (1835-1893)

Visiting Scholar in a Snowy Night

Hanging scroll, ink and colour on silk

165 x 63.5 cm. (65 x 25 in.)

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

Dated mid-summer, *guiyou* year of the Tongzhi period (1873)

HK\$30,000-50,000

US\$3,900-6,500

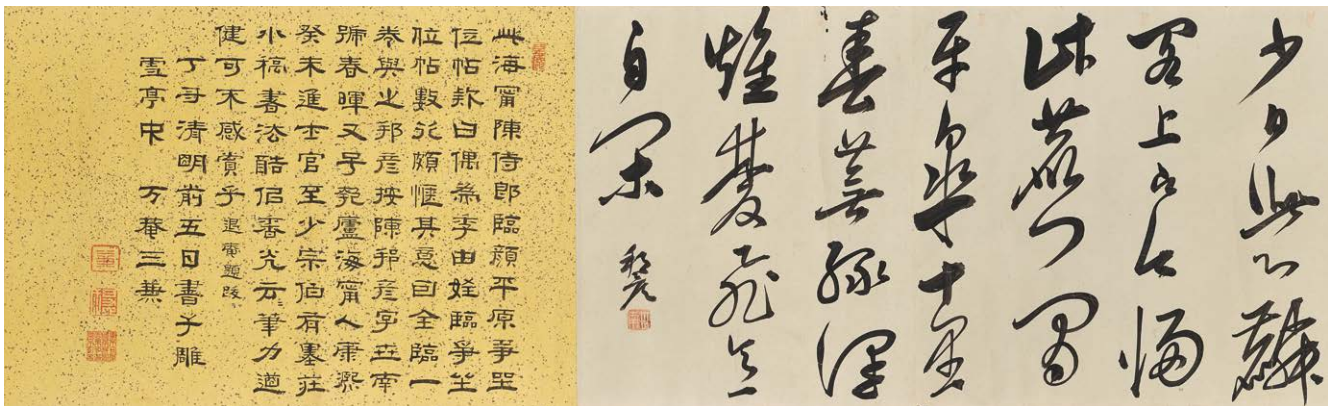
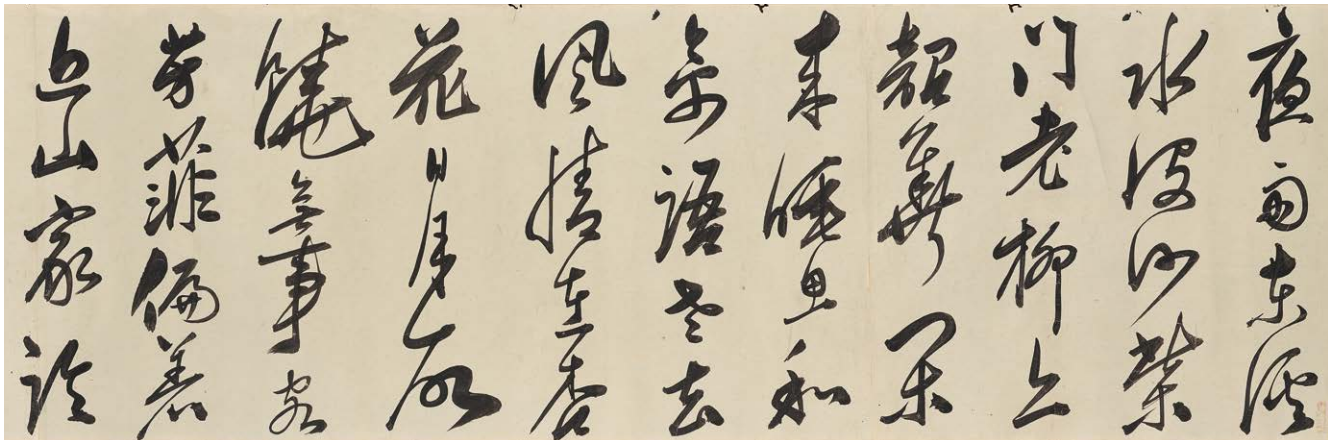
清 任薰 雪夜訪賢 設色絹本 立軸 一八七三年作

題識：雪夜訪賢。同治癸酉（1873年）夏仲，阜長任薰寫於蘓臺

客次。

鈐印：任薰





866

866
CHEN BANGYAN (1678-1752)

Poems in Cursive Script

Handscroll, ink on wax paper
26 x 314 cm. (10 ¼ x 123 ¾ in.)

Signed, with one seal of the artist

Colophon by Ichikawa Man'an (1838-1907), dated *dingchou* year (1877), signed with four seals

Titleslip by Ichikawa Man'an

NOTE:

Ichikawa Man'an and his father Ichikawa Bei'an (1779-1858) were known Japanese calligraphers of the 19th-20th Century.

HK\$80,000-120,000

US\$11,000-16,000

清 陳邦彥 草書律詩三首 水墨蠟箋 手卷

釋文：夜雨東溪水沒沙，柴門老柳亦韶華。
閑來睡思和禽語，老去風情在杏花。
花月所饒無事客，芳菲偏著近山家。
臨詩每赴南鄰約，步慣橋頭一路斜。
蒼山初月隱黃昏，老木栖鴉此一村。
萬象即看當雨雪，百憂誰識玉柴門。
天寒酒力不成醉，夜久燈花空自繁。

卻憶古人多屢困，千秋朽骨亦棄言。
野水西流直又彎，吾行信馬逐潺湲。
屯雲黑處應為雨，返照明還忽有山。
少日此心麟閣上，即今歸休鹿門間。
平皋十里春蕪綠，澤雉雙飛意自閑。

款識：邦彥

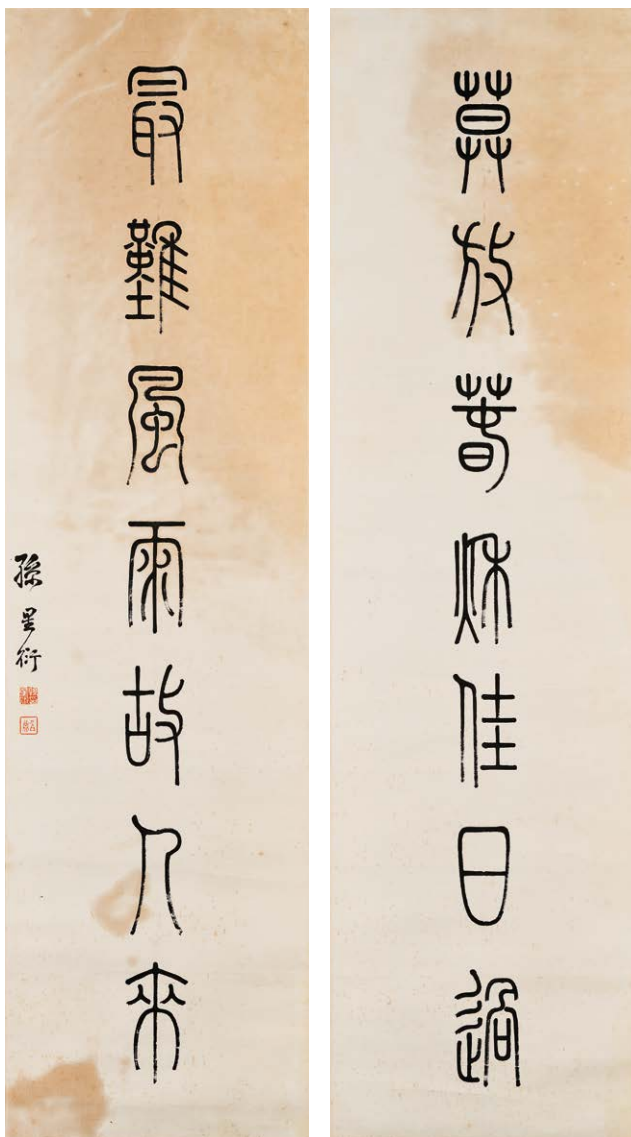
鈐印：世南

市河萬庵（1838-1907）題跋：此海寧陳侍郎臨顏平原爭坐位帖，款曰：“偶為季由姪臨爭坐位帖數行，頗愜其意，因全臨一卷與之，邦彥。”按：陳邦彥，字世南，號春暉，又號匏廬，海寧人。康熙癸未（1703年）進士，官至少宗伯，有《墨莊小稿》，書法酷似香光云云，筆力逾健，可不感賞乎。退庵題跋。丁丑（1877年）清明前五日書于雕雪亭中，萬菴三兼。

鈐印：早庵、兼、昇六氏、傲不可長欲不可縱志不可滿樂不可極

市河萬菴題簽：陳邦彥書夜雨東溪詩，萬菴題簽

註：日人市河萬庵，名三兼，號萬菴，通稱昇六，父市河米庵（1779-1858），二人皆為19-20世紀日本著名書法家。



867

867

SUN XINGYAN (1753-1818)

Calligraphy Couplet in Seal Script

A pair of hanging scrolls, ink on paper

Each scroll measures 176 x 47.5 cm. (69 ¼ x 18 ¾ in.)

Signed, with two seals of the artist

(2)

HK\$30,000-50,000

US\$3,900-6,500

清 孫星衍 篆書對聯 水墨紙本 立軸兩幅

釋文：莫放春秋佳日過，最難風雨故人來

款識：孫星衍

鈐印：孫星衍印、伯淵



868

868

ZHAI YUNSHENG (1776-1860)

Calligraphy Couplet in Clerical Script

A pair of hanging scrolls, ink on paper

Each scroll measures 178.5 x 30 cm. (70 ¼ x 11 ¾ in.)

Signed, with two seals of the artist

Three collector's seals, including two of Nishibayashi Shōichi (born 1932)

(2)

HK\$40,000-70,000

US\$5,200-9,100

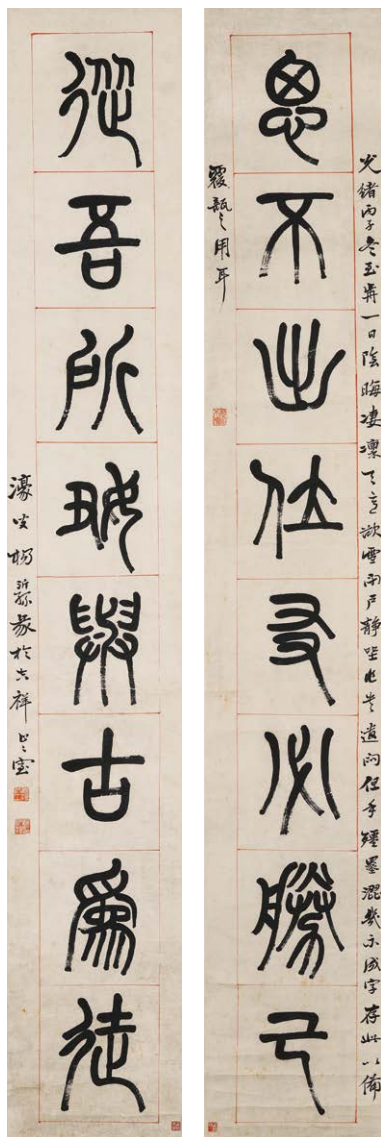
清 翟云升 隸書對聯 水墨紙本 立軸兩幅

釋文：卿雲扶質汁風應律，雜華生樹眼月照軒。

款識：文泉翟云升。

鈐印：文泉、翟云升之印

藏印：西林昭一（1932年生）：紀伊西林收藏（兩次）
其他：予性顯而耆古



869

869

YANG YISUN (1813-1881)

Calligraphy Couplet in Seal Script

A pair of hanging scrolls, ink on paper

Each scroll measures 145.5 x 23 cm. (57 1/4 x 9 in.)

Inscribed and signed, with three seals of the artist

Dated one day before winter solstice, *bingzi* year of the Guangxu period (1876)

Two collector's seals of Nishibayashi Shōichi (born 1932) (2)

HK\$50,000-70,000

US\$6,500-9,100

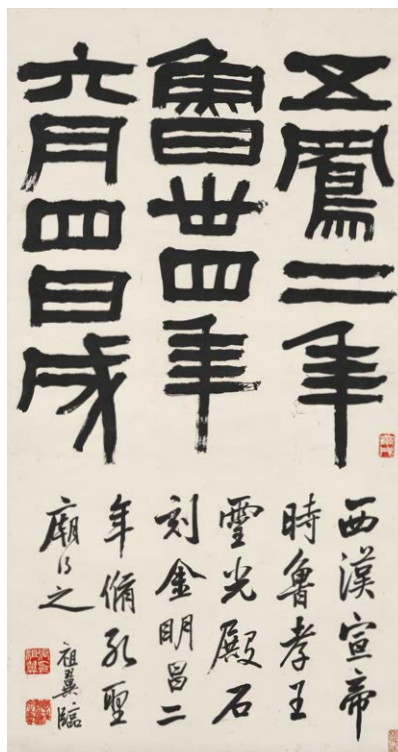
清 楊沂孫 篆書對聯 水墨紙本 立軸兩幅 一八七六年作

釋文：思不出位友必勝己，從吾所好與古為徒。

題識：光緒丙子（1876年）冬至前一日陰晦淒凜，天意欲雪，閉戶靜坐，作書遣悶，但手癭墨澀，幾不成字，存此以備覆瓿之用耳。濠叟楊沂孫篆於吉祥止室。

鈐印：歷劫不磷、觀濠居士、楊沂孫印

西林昭一（1932生）藏印：西林昭一、西林季藏



870

870

ZHANG ZUYI (1849-1917)

After Wufeng Steles

Hanging scroll, ink on paper

72 x 38.8 cm. (28 3/8 x 15 1/4 in.)

Inscribed and signed, with three seals of the artist

One collector's seal of Nishibayashi Shōichi (born 1932)

EXHIBITED:

Kyoto, Shibunkaku, *The 11th Convention on Calligraphy-Works by Japanese and Chinese Calligraphers*, 5-13 August, 1989.

LITERATURE:

The 11th Convention on Calligraphy-Works by Japanese and Chinese Calligraphers, exhibition pamphlet, Shibunkaku, Kyoto, August, 1989.
Nishibayashi Shōichi, *The Culture of Ink-III*, Nigensha, Tokyo, 1999, p.272.

HK\$60,000-80,000

US\$7,800-10,000

清 張祖翼 臨五鳳刻石 水墨紙本 立軸 一九一〇年作

釋文：五鳳二年魯卅四年六月四日成。

西漢宣帝時魯孝王靈光殿石刻，金明昌二年脩孔聖廟得之。

款識：祖翼臨

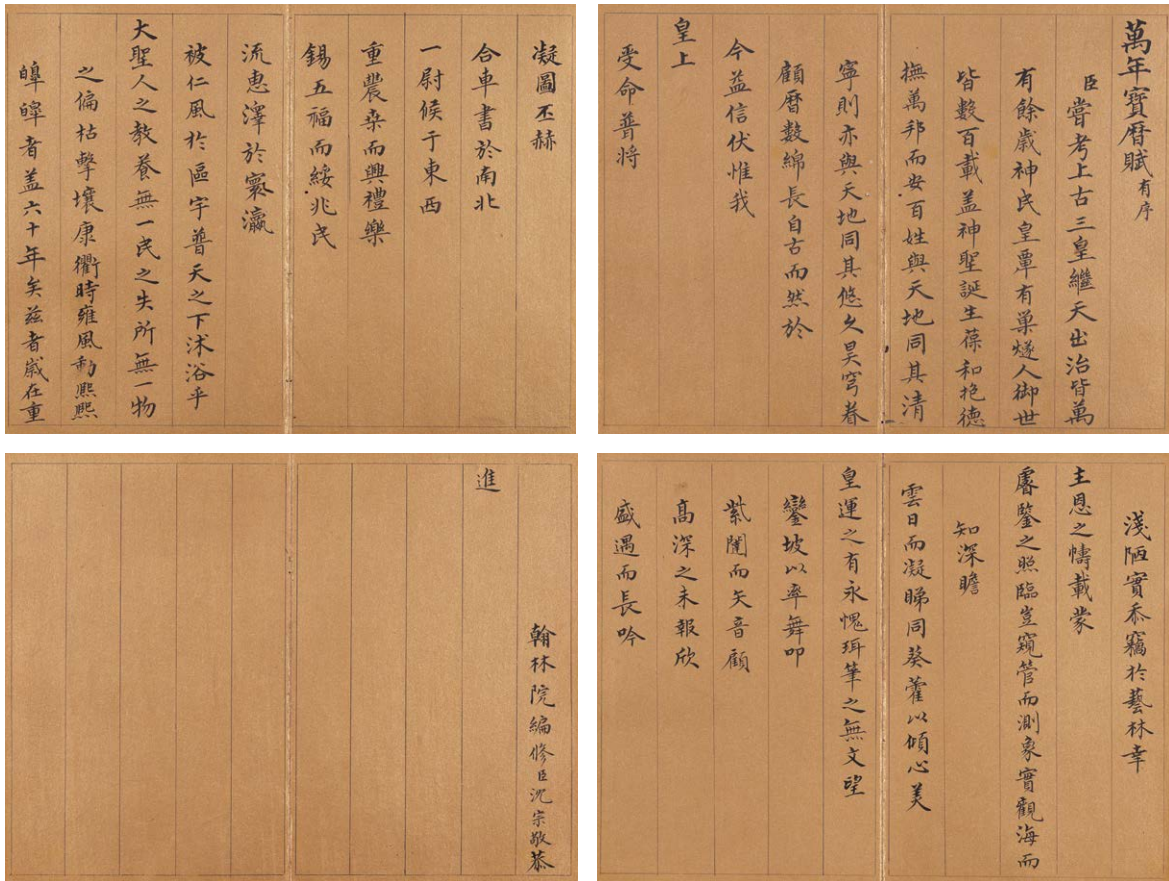
鈐印：庚戌、張祖翼印、遯先海外歸來之書

西林昭一（1932生）藏印：紀伊西林收藏

展覽：京都，思文閣會館，“第11回書論研究會大會—近代日名家臨書展”，1989年8月5日-13日。

出版：《第11回書論研究會大會—近代名家臨書展》場刊，思文閣，京都，1989年8月。

西林昭一《墨の文化史—下》，二玄社，東京，1999年，第272頁。



871

VARIOUS OWNERS

871

SHEN ZONGJING (1669-1735)

Calligraphy in Small Standard Script

Album of twelve leaves, ink on gold paper
Each leaf measures 19 x 25.5 cm. (7 1/2 x 10 in.)
Signed

HK\$150,000-300,000

US\$20,000-39,000

清 沈宗敬 小楷《萬年寶曆賦》
水墨金箋 冊頁十二開

釋文：

萬年寶曆賦，有序。

臣嘗考上古三皇繼天出治，皆萬有餘歲，神民皇覃，有巢氏燧人御世皆有數百載，蓋神聖誕生，葆和抱德，撫萬邦而安，百姓與天地同其清寧，則亦與天地同其悠久。昊穹眷顧，曆數綿長，自古而然，於今益信。惟我皇上受命普將，凝圖丕赫，合車書於南北，一尉候於東西；重農桑而興禮樂，錫五福而綏兆民。流惠澤於寰瀛，被仁風於區宇。普天之下，沐浴乎大聖人之教養，無一民之失所，無一物之偏枯。擊壤康衢，時雍風動，熙熙皞皞者蓋六十年矣。茲者歲在重光赤奮

若，逢寶曆初週之運，當九重開泰之辰，干支之配合維新，節序之推遷再肇，朱草常榮於玉陛，瑞雲爛漫於璇宮，九功敘以咸歌，七政齊而順軌，從此循環不息億萬年。瞻舜且之華，旋轉無窮，千百國慶，夏時之正，仰稱萬壽，指椿曆以齊天，歡洽群倫，傾葵心而向日，薄海沐仁壽之風，一人受無疆之慶，斯誠軼唐虞、超軒昊，保定孔固，亘古今所未有者也。於是如山如阜之歌，徧於中外；日升月恒之頌，上於闕庭。用昭天地之珍符，仰賀聖人之昌運。小臣遭逢盛際，忝廁清班，恩重戴山，才慚珥筆，冀鋪張於萬一，終莫罄其名言，謹拜手稽首而獻賦曰：“臣聞開鴻蒙而立極，乘景運而中天，飛五位以龍奮，騰九萬以鵬騫，觀象曜而建曆，膺圖籙以紀年。惟大聖之作，視歷萬禩而永綿，蓋以廣運如天，貞靜如地，秉至德以乘乾，恢神功而御世，眉壽與喬岳同貞，遐福與長川方至。考之往古，則如彼驗之當今又如此，洪惟聖皇德周無外，參二曜以齊光，同兩儀而稱大。文德與雲漢為昭，甘澤與春霖齊霑。窮八際以來庭，重九譯而泮會，莫不沐皇風而襲冠帶，煥天光而掃埃壙。民物登仁壽之域，血氣切尊親之戴。信一人之首出，實萬方之攸賴。是以膺昊穹之孚佑，保皇極於無疆。行健而至誠不息，體元而景祚

洪長。調玉燭於八表，開金鏡於中央。寶曆週環，已全六甲，星纏再始，又值重光，合河洛生成之數，當干支往復之祥。肇一元而紀歲，獻萬壽而稱觴。於斯時也，青陽應律而始和，丹禁春回而受寶。攬瑞英以乘時，察璿璣而正度，一六合以同春，撫五辰而昌祚。觀品物之敷榮，慶基圖之益固。於是天祥駢集，物瑞咸登，卿雲捧日而耀采，醴泉逸砌而澄清；朱草扶疏而四蔭，鳳皇翺集而和鳴。歲星煥爛於彤墀，金芝照曜於天庭。皇情悅豫，聖體康寧。布仁風而益壽，葆太和以駐齡；繼乾坤以不老，並松柏以長青。奚啻訪真人於姑射，問至理於廣成。是宜勒金石，昭功德，告岳瀆，薦圭璧。和大樂於鐘鼓，習嘉禮於玉帛；揚天聲於九霄，暢皇威於八極。上以答神庥，下以慰民懼。惟聖作之可觀，垂億載而無斁。顧微臣之淺陋，實忝竊於藝林，幸主恩之憐載，蒙睿鑒之照臨。豈窺管而測象，實觀海而知深。瞻雲日而凝睇，同葵藿以傾心，美皇運之有永，愧珥筆之無文。望鑾坡以率舞，叩紫闥而失音。顧高深之未報，欣盛遇而長吟。”

款識：翰林院編修臣沈宗敬恭進。

題簽：翰林院編修臣沈宗敬



872

872

WITH SIGNATURE OF QIU YING (18TH CENTURY)

Birthday Celebration

Scroll, mounted and framed, ink and colour on silk

74.5 x 34 cm. (29 ¼ x 13 ¼ in.)

Signed, with one seal of the artist

Four collector's seals

HK\$50,000-70,000

US\$6,500-9,100

清 仇英（款）祝壽圖 設色絹本 鏡框

題識：仇英實父製。

鈐印：仇氏實父

藏印四方

873

WITH SIGNATURE OF WU LI (18TH-19TH CENTURY)

Landscapes

Album of eight leaves, ink on silk

Each leaf measures 37.5 x 30.3 cm. (14 ¾ x 11 ⅞ in.)

Each leaf inscribed, with a total of sixteen seals of the artist and sixteen collector's seals of Prince Yiqin

HK\$250,000-350,000

US\$33,000-45,000

清 吳歷（款）幽壑園居 水墨絹本 冊頁八開

- 題識：1. 出步溪邊，邂逅園翁溪友，問桑麻、說杭稻，量晴較雨，探節數時，相與劇談一飽。
2. 隨意讀《周易》、《國風》、《左氏傳》、《離騷》、《太史公書》及《陶》、《杜》詩，《韓》、《蘇》文數篇。
3. 從容步山逕，撫松竹與麋犢，共偃息于長林豐草之間。
4. 唐子西云：“山靜似太古，日長如小年。”
余家深山之中，每春夏之交，蒼蘚盈階，落紅滿徑。
5. 既歸竹窗下，則山妻稚子作筍蕨、供麥飯，欣然一飽。
6. 旋汲山泉、拾松枝，煮茗啜之。
7. 門無剝啄，松影參差，禽聲上下，午睡初足。
8. 弄筆窗間，隨大小作數十字，展所藏法帖、墨蹟畫卷縱觀之，興到則吟小詩，再烹茗一杯。

鈐印：吳歷之印（八次）、墨井（八次）

藏印：怡親王寶（八次）、恭承天語畫似營丘（八次）

874

ANONYMOUS (18TH-19TH CENTURY)

Butterfly

Album of ten leaves, ink and colour on paper

Each leaf measures 27.5 x 30 cm. (10 ⅞ x 11 ¾ in.)

Without signature or seal

One collector's seal of Hu Wanyu (19th Century)

HK\$30,000-50,000

US\$3,900-6,500

清 無款 蛺蝶圖 設色紙本 冊頁十開

藏印：容膝山房

註：容膝山房主人胡萬育，字仁山，清貴州黔東南黎平縣城關人，道光二十六年（1846）貢生，號其室為容膝山房，同治五年有家刻本《容膝山房詩草》。

875

JU LIAN (1828-1904)

Cicadas and Peonies

Scroll, mounted and framed, ink and colour on silk

31.5 x 39 cm. (12 ⅜ x 15 ⅜ in.)

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

HK\$35,000-55,000

US\$4,600-7,100

清 居廉 花蟬圖 設色絹本 鏡框

題識：春紅暈頰薄酣霜，木末西風吹汝涼。莫為妍慵傷晚晚，有人著眼看斜陽。錄梅生仲兄句。隔山老人居廉作。

鈐印：居廉、古泉、戊子生



873



874



875



876

876

GUI FU (1736-1805)

Calligraphy in Clerical Script

Hanging scroll, ink on colour-patterned silk
118.5 x 51.5 cm. (46 5/8 x 20 1/4 in.)

Inscribed and signed, with two seals of the artist
Dedicated to Yazhai

HK\$40,000-60,000

US\$5,200-7,800

清 桂馥 隸書《嵩嶽太室石闕銘》水墨彩紋絹本 立軸

釋文：春生萬物，膚寸起雲。
潤施源流，鴻濛沛宣。
並天四海，莫不蒙恩。

題識：雅齋老伯大人誨正，桂馥。

鈐印：桂馥印信、未谷



877

877

YONG RONG (1743-1790)

Calligraphy Couplet

A pair of hanging scrolls, ink on cloud-dragon patterned silk
Each scroll measures 135 x 33 cm. (53 1/4 x 13 in.)

Signed, with two seals of the artist

HK\$80,000-100,000

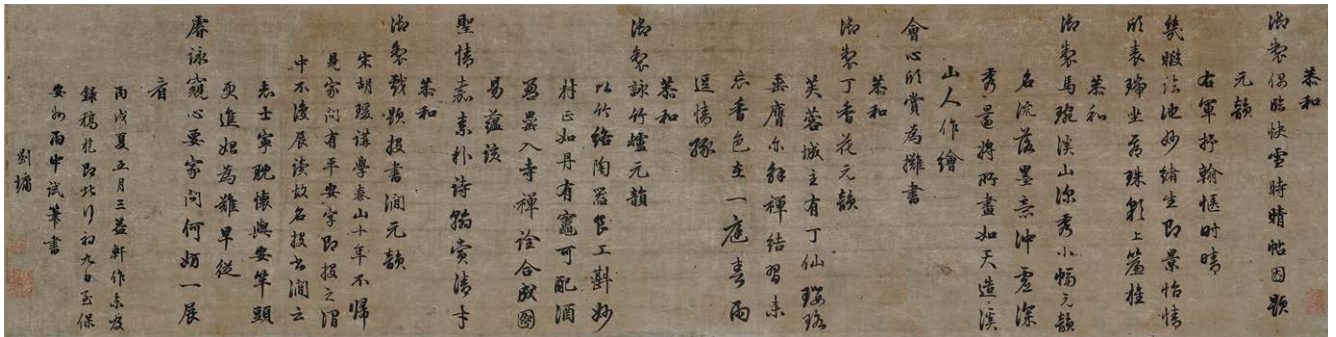
US\$11,000-13,000

清 永瑤 書法對聯 水墨雲龍紋絹本 立軸兩幅

釋文：仙露瓊華滋麗景，卿雲黻采啓嘉祥。

款識：皇六子。

鈐印：皇六子印、永瑤



878

878

LIU YONG (1719-1805)

Five Imperial Poems in Running Script

Scroll, mounted and framed, ink on paper

28.5 x 113.5 cm. (11 ¼ x 44 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated summer, ninth day, fifth month, *bingxu* year (1766)

One collector's seal of Ou Zhenxiong (1917-1994)

HK\$60,000-80,000

US\$7,800-10,000

清 劉壙 恭和御製詩五首 水墨紙本 鏡框 一七六六年作

題識：丙戌（1766年）夏五月三益軒作，未及錄稿旋即北行，初九日至保安州雨中試筆書。劉壙。

鈐印：石庵、劉壙私印

歐振雄（1917-1994）藏印：雄齋收藏書畫

註：歐振雄（1917-1994），香港著名書畫收藏家。

879

LIU YONG (1719-1805)

Calligraphy in Running Script

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

109 x 55 cm. (42 ¾ x 21 ¾ in.)

Signed, with three seals of the artist

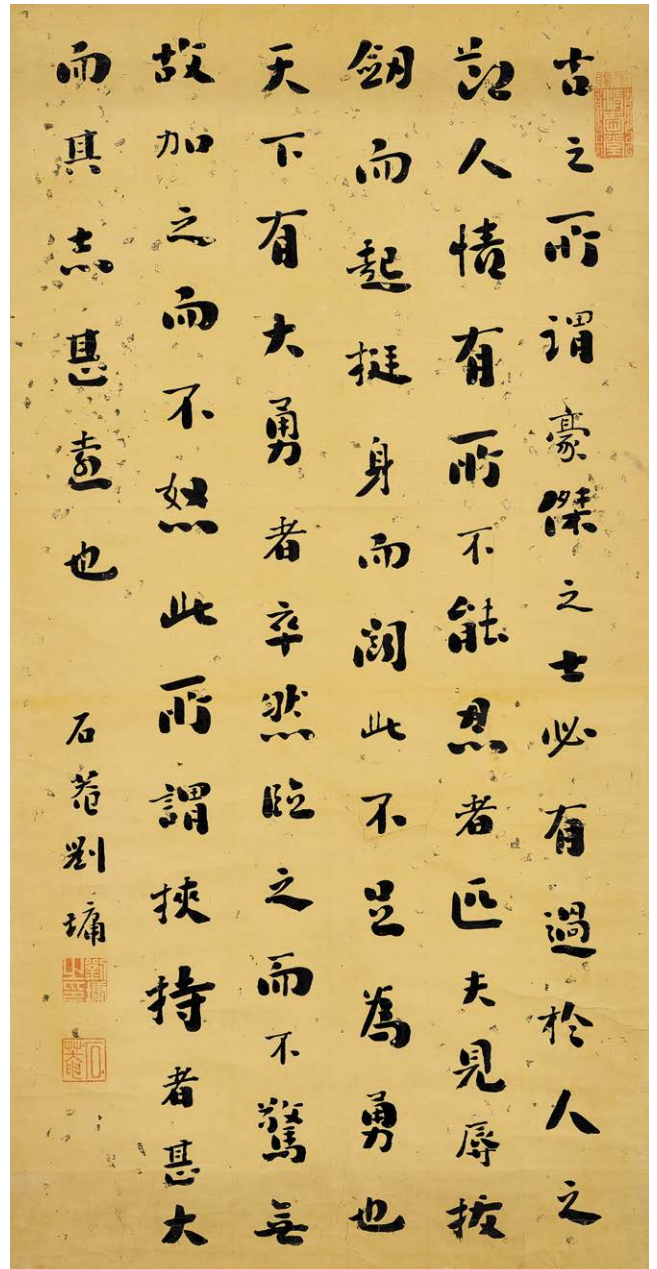
HK\$60,000-80,000

US\$7,800-10,000

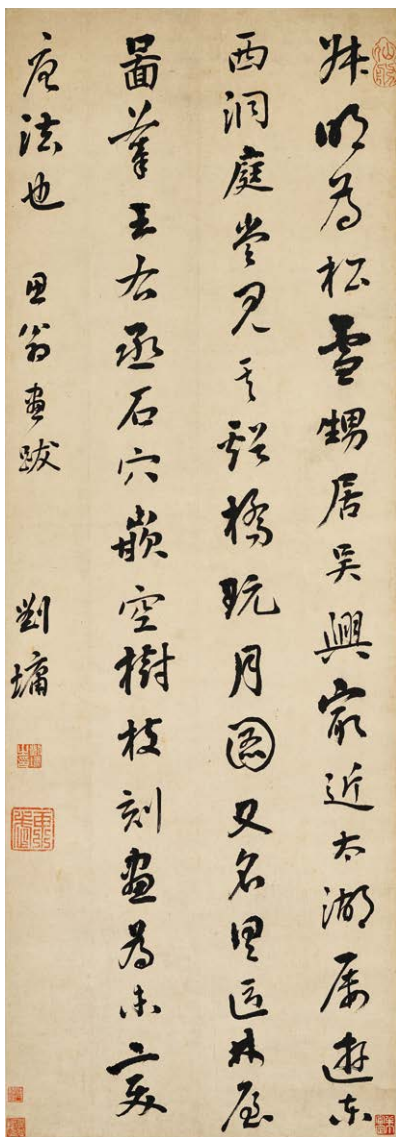
清 劉壙 行書《留侯論》 水墨灑金箋 鏡框

款識：石菴劉壙。

鈐印：御賜清愛堂、劉壙之印、石菴



879



880

880

LIU YONG (1719-1805)

Running Script Calligraphy

Scroll, mounted and framed, ink on paper
94 x 32.8 cm. (37 x 12 7/8 in.)

Inscribed and signed, with three seals of the artist

Three collector's seals, one each of Pan Zengshou (1810-1883), Xu Fu (1836-1908) and Chen Nian (1876-1970)

HK\$80,000-160,000

US\$11,000-21,000

清 劉壙 行書《思翁畫跋》
水墨紙本 鏡框

題識：思翁畫跋。劉壙。

鈐印：仙舫、劉壙之印、東武

藏印：

潘曾綬（1810-1883）：潘氏紱庭

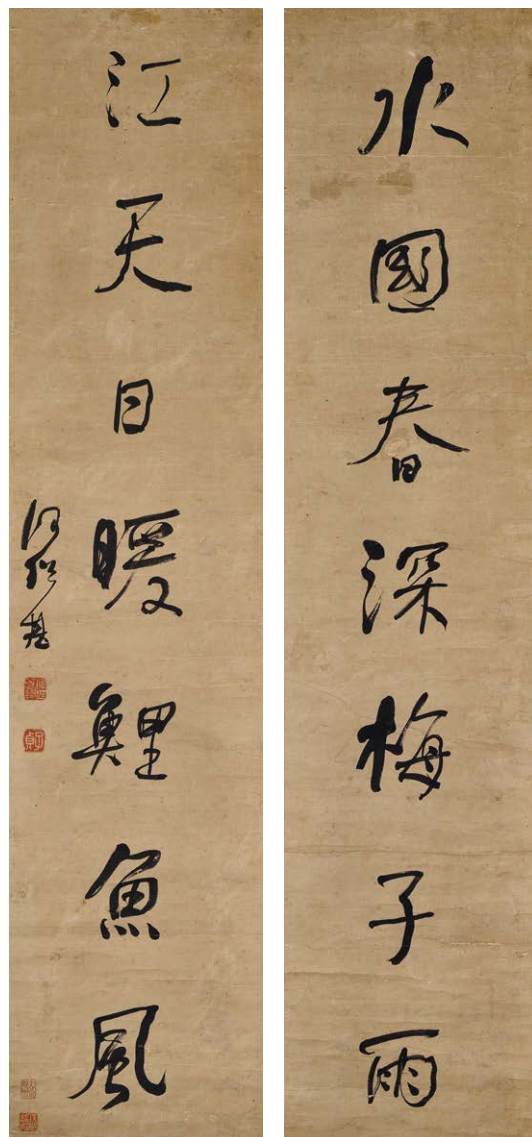
徐郟（1836-1908）：徐郟收藏書畫之印

陳年（1876-1970）：半丁審定

註：潘曾綬，初名曾鑿，字紱庭，吳縣人。道光庚子舉人，官內閣侍讀。贈三品卿銜。有《陔蘭書屋詩集》。

徐郟，字頌閣。嘉定人。同治元年（1862年）狀元，授翰林院修撰，官至禮部尚書、協辦大學士。

陳年，字靜山，號半丁，常用齋號有飲雪廬、敬洗堂、五畝之園等，北京畫院創始人之一，與陳師曾並稱“二陳”。



881

881

HE SHAOJI (1799-1873)

Running Script Calligraphic Couplet

A pair of hanging scrolls, ink on paper
Each scroll measures 130 x 29.2 cm.

(51 1/8 x 11 1/2 in.)

Signed, with two seals of the artist

Two collector's seals

(2)

HK\$40,000-60,000

US\$5,200-7,800

清 何紹基 行書對聯 水墨紙本
立軸兩幅

釋文：水國春深梅子雨，江天日暖鯉魚風。

款識：何紹基。

鈐印：何紹基印、子貞

藏印：十六水硯齋、五百石精舍藏

寫晉夫人飛白竹枝

石谷王澤



蒼枝歷亂生絳霜後
晚香開更晚相看好
王茂妹暮繡水王蒼補菊



南田暉壽平畫松



虞山楊晉寫
山茶一卉



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- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,600,000 元或閣下擬競投全部拍賣品低估值總額之 20% 或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

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

查詢

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

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's**

premium or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

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

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

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

(A) PHONE BIDS

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

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

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

(C) WRITTEN BIDS

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

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

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

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

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

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

2 TAXES

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else. If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

- 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**.
- 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**.
- 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.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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.
- 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**.
- 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.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognized experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

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

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

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

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

F PAYMENT

1 HOW TO PAY

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

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any duties, goods, sales, use, compensating or service tax.

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

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

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

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

(ii) Wire transfer

You must make payments to:

HSBC

Head Office

1 Queen's Road, Central, Hong Kong

Bank code: 004

Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited

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

(d) US import ban on African elephant ivory

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

(e) Lots of Iranian origin

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

(f) Gold

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

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

terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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狀況以“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日錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

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

7. 珠寶

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

8. 鐘錶

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

手錶及錶帶的拍賣及運送方面的重要信息，請見第H2(f)段。

B. 登記競投

1. 新競投人

- 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少48個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：
 - 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明文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。
 - 信托、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/或反恐怖主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

- 作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。
- 作為隱名委托人的代理人**：如果您以代理人身份為隱名委托人（最終的買方）進行競投，您同意承擔支付購買款項和所有其他應付款項的個人責任。並且，您保證：
 - 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於5年的期間裏保存證明盡職調查的文件和記錄。
 - 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 <https://www.christies.com/buying-services/buying-guide/register-and-bid/>，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's LIVE™ 使用條款的管限，詳情請見 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx> 網站。

(C) 書面競投

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

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

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

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

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

- 拍賣會場參與競投的競投人；
- 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；
- 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委托競投）。

5. 代表賣方競投

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

6. 競投價遞增幅度

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

7. 貨幣兌換

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

8. 成功競投

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

9. 競投地法律

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

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 2,500,000 元之 25%；加逾港幣 2,500,000 元至港幣 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：

- 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；
- 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：

- 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**。
- 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。
- 真品保證**不適用有保留標題或任何有保留的部分標題。有保留是指受限於**拍賣品目錄描述**內的解釋，或者標題中有

“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**中對“認為是…之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競拍前，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、預期存款或利息、成本、賠償金或其他賠償或支出承擔責任。

(j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的保證，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：

(a) 此額外**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後 12 個月內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據。買方需按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

(l) **中國、日本及韓國工藝品（中國、日本及韓國書畫、版畫、素描及珠寶除外）**。以上 E2(b)-(e) 在此類別**拍賣品**將作修改如下。當創作者或藝術家未有列明時，我們不僅為**標題**作出**真品保證**，並會對本**目錄描述**第二行以大階字體註明的有關日期或時期的資料提供**真品保證**（“**副標題**”）。以上 E2(b)-(e) 所有提及**標題**之處應被理解為**標題**及**副標題**。

F. 付款

1. 付款方式

- (a) 拍賣後，您必須立即支付以下**購買款項**：

(i) **成交價**；和

(ii) **買方酬金**；和

(iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。

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

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

(i) 佳士得通過“**MyChristie's**”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。

(ii) 電匯至：

香港上海匯豐銀行總行
香港中環皇后大道中 1 號
銀行編號：004
賬號：062-305438-001
賬名：Christie's Hong Kong Limited
收款銀行代號：HSBCHKHHHKH

(iii) 信用卡
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP) 的方式支付，本公司每次拍賣接受總數不超過港幣 1,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：

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

(v) 銀行匯票
抬頭請註明“佳士得香港有限公司”（須受有關條件約束）；

(vi) 支票

抬頭請註明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

- (d) 支付時請註明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。
- (e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766；或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

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

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (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他**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：
- 我們將自拍賣後第 31 日起向您收取倉儲費用。
 - 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
 - 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
 - 倉儲的條款適用，條款請見 www.christies.com/storage。
 - 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766；或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口 / 進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就**拍賣品**出境要求出口聲明及 / 或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

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

- (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。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。

- (b) 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**進口到美國，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

本目錄內有些鐘錶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**的可售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、**保證**或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何**保證**，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

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

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或者在 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（除有特別注釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

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

5. 轉讓您的權利及責任

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

6. 翻譯

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

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 www.christies.com 上找到本公司私隱政策。如您是加利福尼亞州居民，您可在 <https://www.christies.com/about-us/contact/ccpa> 看到我們的《加州消費者隱私法》(California Consumer Privacy Act) 聲明。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權利或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. www.christies.com 的報告

售出的**拍賣品**的所有資料，包括**目錄描述**及**價款**都可在 www.christies.com 上查閱。銷售總額為**成交價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

拍賣官：個人拍賣官和 / 或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

- 拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製造者的作品；
- 拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；
- 拍賣品**在**標題**被描述為某**來源**，則為該**來源**的作品；

d) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**成交價**，買方支付給我們的費用。

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

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

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

估價：目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**：指該範圍的最高價。**中間估價**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：張貼位於拍賣場內的**拍賣品**旁或 www.christies.com 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale • Buying at Christie's'

◦ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

⊠ 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.

EXPLANATION OF CATALOGUING PRACTICE

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

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship or of the lot being created in certain period, reign or dynasty of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any issue or disputes which arise under the Authenticity Warranty or the 'Qualified Headings'.

CHINESE CLASSICAL PAINTINGS & CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

QUALIFIED HEADINGS

- "Attributed to ...": In Christie's qualified opinion probably a work by the artist or maker in whole or in part.
- "With signature ...": In Christie's qualified opinion the signature appears to be by a hand other than that of the artist.

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with 'circa') when the impression was printed or published.

重要通知及目錄編列方法之說明

重要通告

佳士得在受委託拍賣品中的權益

▲: 部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 ▲ 符號以資識別。如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附註符號，但會於正文首頁聲明其權益。

◊: 保證最低出售價

佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 ◊ 號以資識別。

◆: 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄中注以符號 ◆ 以資識別。

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

我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品，我們建議您應當要求您的代理人確認他/她是否在拍賣品持有經濟利益。

✘ 利益方的競投

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

目錄出版後通知

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

其他安排

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

請登錄 <http://www.christies.com/financial-interest/> 瞭解更多關於最低出售價保證以及第三方融資安排的說明。

目錄編列方法之說明

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

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

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

中國古代書畫及中國近現代畫及當代水墨

有保留的標題

「傳」指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

「款」指以佳士得有保留之意見認為某簽名/某日期/題詞應不是某藝術家所為。

中國古籍及拓本之日期是指作品印刷或出版之時期 [或大概時期]。

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Image: Courtesy of Artist Ann Carrington



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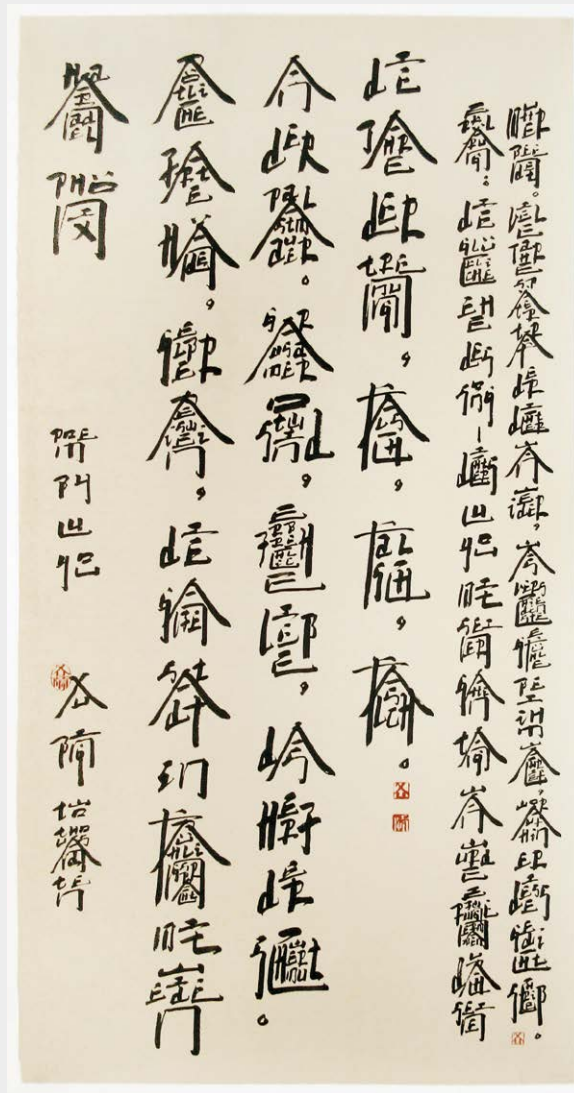
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XU BING (B. 1955)

Square Word Calligraphy in German, 2010 (Haarnadelphönix by Lu You)

Scroll, mounted for framing

Ink on paper

193 x 104 cm. (76 x 41 in.)

徐冰 (1955年生)

德文方塊書法—陸游《釵頭鳳》

鏡片

水墨紙本

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The Ulivi Estate, Porto Rafael, Sardinia

This secluded estate in front of the Archipelago de La Maddalena is situated on 7.4 acres with direct access to the beach. The property is divided into two magnificent estates: the main villa and a guest villa. Features include open plan living spaces, interior courtyard and spectacular sea views. Price upon request.

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Address

..... Post/Zip Code

Phone No.

Please verify email address for post-sale communication

Shipping Quote Required.

Shipping Address (Same as the above address):

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C Sale Registration

18893 Finest & Rarest Wines and Spirits

18264 Fine Chinese Classical Paintings and Calligraphy *

18894 Important Watches

18265 Fine Chinese Modern and Contemporary Ink Paintings *

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

18896 Hong Kong Magnificent Jewels *

18962 Buddhist Art Under the Empire

18897 Handbags & Accessories

18242 Important Chinese Ceramics and Works of Art *

16891 Modern and Contemporary Art Evening Sale *

19654 ONE: A Global Sale of the 20th Century Hong Kong *

16892 Modern and Contemporary Art Day Sale

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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

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鈦金屬系列及亞洲重要私人收藏（第三部份） | <input type="checkbox"/> 18265 中國近現代及當代書畫 * |
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HONG KONG AUCTION CALENDAR

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

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

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

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

BUDDHIST ART UNDER THE EMPIRE

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

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

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

HONG KONG MAGNIFICENT JEWELS

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

HANDBAGS & ACCESSORIES

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

MODERN AND CONTEMPORARY ART EVENING SALE

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

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

Sale number: 19654
FRIDAY 10 JULY
8.00 PM
Viewing: 4-10 July

MODERN AND CONTEMPORARY ART DAY SALE

Sale number: 16892
SATURDAY 11 JULY
11.00 AM
Viewing: 4-10 July

FINEST & RAREST WINES AND SPIRITS

Sale number: 18893
SUNDAY 12 JULY
10.30 AM

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

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



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