



FINE CHINESE PAINTINGS  
中國書畫

Hong Kong, 29-30 November 2021 | 香港 2021年11月29-30日

CHRISTIE'S 佳士得







## AUCTION CODE AND NUMBER

### 拍賣名稱及編號

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Exquisite Eye:  
Chinese Paintings Online,  
15 November - 1 December  
丹青薈萃 — 中國書畫網上拍賣  
11月15至12月1日



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# FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY 中國古代書畫

MONDAY 29 NOVEMBER 2021 · 2021年11月29日 (星期一)

# FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS 中國近現代及當代書畫

TUESDAY 30 NOVEMBER 2021 · 2021年11月30日 (星期二)

## AUCTIONS · 拍賣

Monday 29 November · 11月29日 (星期一)  
2.30pm (Lots 801-932) · 下午2.30 (拍賣品編號801-932)

Tuesday 30 November · 11月30日 (星期二)  
10.00am (Lots 1001-1100) · 上午10.00 (拍賣品編號1001-1100)  
2.00pm (Lots 1101-1272) · 下午2.00 (拍賣品編號1101-1272)

Location: Hall 3D, Hong Kong Convention and Exhibition Centre,  
No.1 Harbour Road, Wanchai, Hong Kong  
地點: 香港灣仔港灣道1號香港會議展覽中心展覽廳3D  
Tel 電話: +852 2760 1766 · Fax 傳真: +852 2760 1767

## VIEWING · 預展

### HONG KONG, Hong Kong Convention and Exhibition Centre

香港, 香港會議展覽中心  
Friday - Sunday, 26 - 28 November · 11月26至28日 (星期五至日)  
10.30am - 6.30pm  
Monday, 29 November · 11月29日 (星期一)  
10.30am - 12.30pm

## HIGHLIGHTS PREVIEW · 精選拍品預展

### TAIPEI, Taipei Marriott Hotel

台北, 台北萬豪酒店  
Saturday - Sunday, 23- 24 October · 10月23至24日 (星期六至日)  
11.00am - 6.00pm

### BEIJING, Christie's Beijing Art Space

北京, 佳士得北京藝術空間  
Sunday - Monday, 7 - 8 November · 11月7至8日 (星期日至一)  
10.00am - 6.00pm

### SHANGHAI, The Peninsula Hotel

上海, 上海半島酒店  
Thursday, 11 November · 11月11日 (星期四)  
10.00am - 6.00pm  
Friday, 12 November · 11月12日 (星期五)  
10.00am - 4.00pm

## ONLINE SALE · 網上拍賣

Exquisite Eye: Chinese Paintings Online · 丹青薈萃 — 中國書畫網上拍賣  
15 November - 1 December 2021 · 2021年11月15至12月1日

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Chen Liang-Lin  
Sara Mao  
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Lotfinder®

Internet: www.christies.com

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# 中國古代書畫

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY



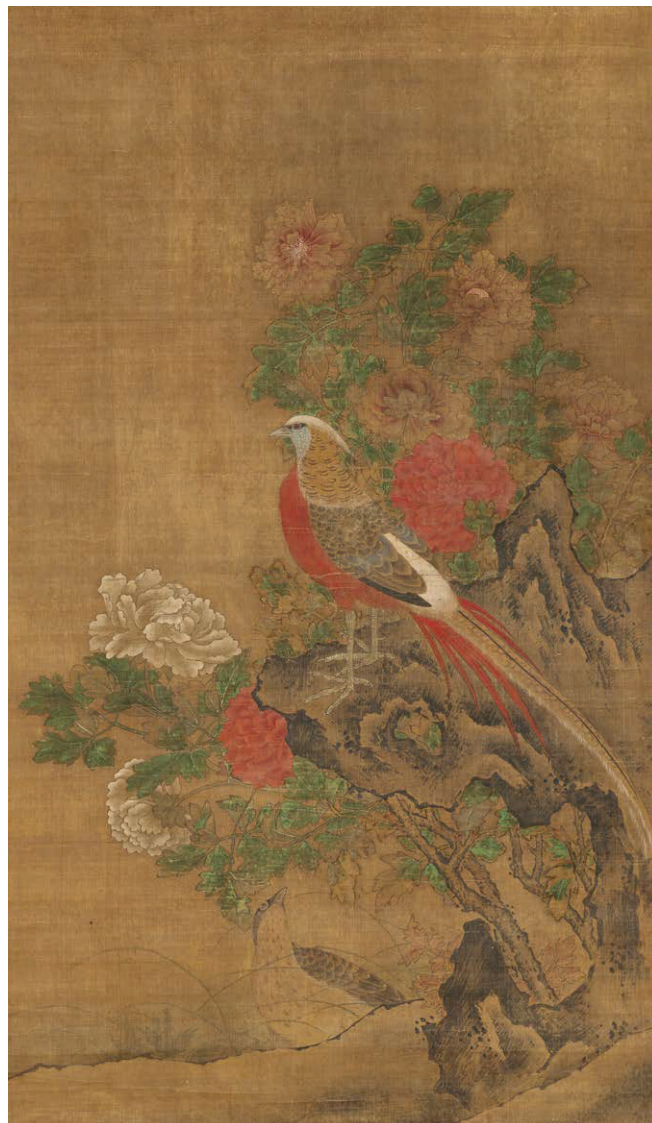




29 NOVEMBER 2021, 2:30 PM  
2021年11月29日，下午2時30分

LOTS 801-932





801

801

**ANONYMOUS** (15TH-16TH CENTURY)

*Pheasant, Birds and Flowers*

A set of two hanging scrolls, ink and colour on silk

Each scroll measures 130 x 76 cm. (51 ½ x 30 in.)

Without signature or seal

(2)

**HK\$80,000-120,000**

**US\$11,000-15,000**

明

無款

錦雉牡丹／池畔小景

設色絹本

立軸兩幅





802

VARIOUS OWNERS

802

**ANONYMOUS** (16TH CENTURY)

*Plum Blossoms and Bird*

Hanging scroll, ink and colour on silk

24 x 17.3 cm. (9 ½ x 6 ¾ in.)

Without signature or seal

**PROVENANCE:**

Lot 959, 28 November 2016, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

Previously in the collection of Mizuta Chiluhō (1883-1958).

**HK\$80,000-120,000**

*US\$11,000-15,000*

明 無款 梅花小禽 設色絹本 立軸

來源：香港佳士得，中國古代書畫拍賣，2016年11月28日，編號959。  
水田竹園（1883-1958）舊藏。



803

803

**ANONYMOUS** (15TH-16TH CENTURY)

*Water Moon Guanyin*

Hanging scroll, ink on silk

91.5 x 39 cm. (36 x 15 ¾ in.)

Without signature or seal

**NOTE:**

From a Japanese private collection. A work by Zhao Shao'ang (Lot 1047) from the same provenance will be offered in the Fine Chinese Modern and Contemporary Ink Paintings sale on 30 November 2021.

**HK\$80,000-120,000**

*US\$11,000-15,000*

明 無款 水月觀音 水墨絹本 立軸

註：日本私人收藏，同一藏家另有趙少昂作品（編號1047）於11月30日中國近現代及當代書畫拍賣。



804

804

**WU WEI** (1459-1508)

*Scholar Seeking for Prunus*

Hanging scroll, ink and colour on silk

151 x 96.5 cm. (59 ½ x 38 in.)

Signature scratched, with one illegible seal

**LITERATURE:**

Teisuke Toda and Hiromitsu Ogawa ed., *Comprehensive Illustrated Catalogue of Chinese Paintings, Second Series, Vol. 3 Japanese Collections*, University of Tokyo Press, 1999, p.III-192, pl. JP12-525.

**HK\$120,000-200,000**

**US\$16,000-26,000**

明

吳偉

林和靖探梅圖

設色絹本

立軸

款識：小僊（已挖）。

鈐印：一方漫漶

出版：戶田禎佑、小川裕充編《中國繪畫總合圖錄續編第三卷：日本篇》，東京大學出版社，1999年，第III-192頁，圖版JP12-525。





805



805

**WITH SIGNATURE OF QIU YING (16TH-17TH CENTURY)**

*Blue and Green Landscape*

Handscroll, ink and colour on silk

31 x 155 cm. (12 ¼ x 61 in.)

Signed, with one seal of the artist

Two collector's seals

**HK\$60,000-80,000**

*US\$7,800-10,000*

明末

仇英 (款)

晴山逸遊

設色絹本

手卷

款識：仇英實父製。

鈐印：仇英之印

藏印：都穆之印、□丘



806

**CHAI CHUN** (16TH-17TH CENTURY)

*Buddha*

Hanging scroll, ink and colour on silk  
178 x 95 cm. (70 x 37 3/8 in.)

Signed

Two colophons bearing names of monks  
who made donation to the temple

**LITERATURE:**

Ogawa Hiromitsu, Itakura Masaaki ed.,  
*Comprehensive Illustrated Catalog of Chinese  
Paintings Third Series, Vol. 5 Japanese  
Collections*, University of Tokyo Press, 2019,  
p. V-303, pl. JP132-019.

**HK\$100,000-200,000**

**US\$13,000-26,000**

明／清 柴椿 如來像 設色絹本  
立軸

題識：河東古汾陰柴椿寫。

題跋：釋子廣能施銀壹兩貳錢，釋子真正施  
銀伍錢，釋子真諦施銀，釋子泰蘭施  
銀叁錢，釋覺心施銀叁錢，釋廣玉、  
流鐸各施一分。龍泉寺化主鑄命，龍  
泉寺本家門徒如錫覺昇，如錫施銀壹  
兩，志養施銀壹兩。

出版：小川裕充、板倉聖哲編，《中國繪畫  
總合圖錄三編第五卷日本篇》，東京  
大學出版會，2019年，第V-303頁，  
圖版JP132-019。



806





VARIOUS OWNERS

807

**ANONYMOUS** (14TH-15TH CENTURY)

*Autumn Mountains*

Hanging scroll, ink on silk

82.3 x 42.3 cm. (32 <sup>3</sup>/<sub>8</sub> x 16 <sup>5</sup>/<sub>8</sub> in.)

Without signature or seal

**HK\$300,000-500,000** *US\$39,000-65,000*

元/明 無款 秋壑圖 水墨絹本 立軸

807

808

**ZHANG RUITU** (1570-1641)

*Running Script Calligraphy*

Hanging scroll, ink on satin

108.5 x 34 cm. (42 ¾ x 13 ⅝ in.)

Inscribed and signed, with three seals of the artist

Dated mid-autumn, *renshen* year (1632)

Two collector's seals, including one of Hong En (17th Century)

**PROVENANCE:**

Lot 402, 19 March 2015, Classical Chinese Paintings and Calligraphy,

Sotheby's New York.

Private Japanese Collection.

**HK\$700,000-900,000**

**US\$91,000-120,000**

明 張瑞圖 行書《真率齋銘》 水墨綾本 立軸  
一六三二年作

釋文：真率齋銘。

吾齋之中，不尚虛禮。

不迎客來，不送客去。

有酒則酌，無酒則止。

清茶一啜，好香一炷。

不談是非，不言官事。

閒論古今，靜玩山水。

冷淡家風，林泉興致。

道義之交，如斯而已。

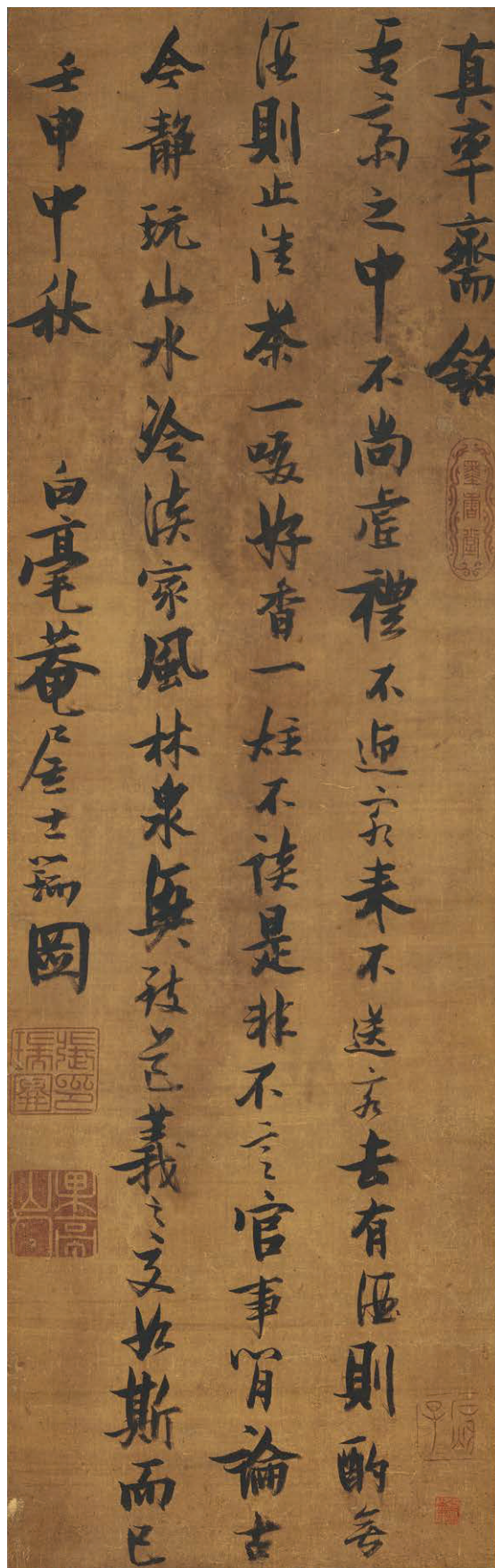
題識：壬申（1632年）中秋，白毫庵居士瑞圖。

鈐印：張瑞圖印、果亭山人、墨香堂

藏印：石秋子、少雪齋

來源：紐約蘇富比，中國古代書畫拍賣，2015年3月19日，編號402。  
日本私人收藏。

註：洪恩（17世紀），黃道周弟子，號石秋子，生平不詳。







809

809

**ANONYMOUS** (15TH CENTURY)

*Bird on the Branch*

Hanging scroll, ink and colour on silk

25 x 26.3 cm. (9 ¾ x 10 ¼ in.)

Without signature or seal

**PROVENANCE:**

Lot 836, 26 November 2012, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

**HK\$80,000-100,000**

**US\$11,000-13,000**

明 無款 枝頭鳴禽 設色絹本 立軸

來源：香港佳士得，中國古代書畫拍賣，2012年11月26日，編號836。



810

810

**ANONYMOUS** (15TH-16TH CENTURY)

*Birds on Blossoming Branches*

Scroll, mounted and framed, ink and colour on silk

99 x 58 cm. (39 x 22 ⅞ in.)

Without signature or seal

Entitled and attributed to Xu Xi (937-975) on the mounting

Four collector's seals: two of Xiang Yuanbian (1525-1590) and two of An Chi (1683-1745)

**PROVENANCE:**

Abel W. Bahr (1877-1959), Ridgefield, Connecticut.

William B. Gruber (1903-1965), and thence by descent.

Lot 803, 16 March 2016, Fine Chinese Paintings, Christie's New York.

**HK\$120,000-180,000**

**US\$16,000-23,000**

明 無款 紅梅春意圖 設色絹本 鏡框

裱邊題識：宋徐熙紅梅春意圖精品、宋徐熙紅梅春意圖真跡精品

藏印：項元汴（1525-1590）：天籟閣、神品

安岐（1683-1745）：安儀周家珍藏、朝鮮安麓村珍藏書畫印

來源：包爾祿（1877-1959）收藏。

美國發明家威廉·格魯伯（1903-1965）家族收藏。

紐約佳士得，中國書畫拍賣，2016年3月16日，編號803。



811

**ANONYMOUS** (16TH CENTURY)

*Quails and Bamboo*

Hanging scroll, ink and colour on silk

104.5 x 50 cm. (41 1/8 x 19 3/8 in.)

Without signature or seal

**PROVENANCE:**

Lot 1125, 25 November 2013, The Su Zhu

An Collection of Chinese Paintings and

Inkstones, Christie's Hong Kong.

**HK\$200,000-300,000**

**US\$26,000-39,000**

明 無款 翠竹鷓鴣 設色絹本  
立軸

來源：香港佳士得，蘇竹庵珍藏中國書畫及  
古硯拍賣，2013年11月25日，  
編號1125。







812

**812**  
**ZHOU ZHIMIAN** (CIRCA 1550-1610)

*Flowers and Birds*

Hanging scroll, ink and colour on silk  
109.2 x 43.5 cm. (43 x 17 1/8 in.)

Inscribed and signed, with one seal of the artist  
Dated spring, *renyin* year of the Wanli period (1602)  
Titleslip by Leshi Youju

**PROVENANCE:**

Lot 1057, 1 June 2015, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

**HK\$120,000-180,000**

*US\$16,000-23,000*

明 周之冕 花鳥 設色絹本 立軸 一六〇二年作

題識：萬曆壬寅（1602年）春暮寫於水雲精舍。汝南周之冕。

鈐印：周之冕印

樂是幽居題簽條

來源：香港佳士得，中國古代書畫拍賣，2015年6月1日，編號1057。



813

**813**  
**MA QUAN** (17TH-18TH CENTURY)

*Flowers and Rock*

Hanging scroll, ink and colour on silk  
99 x 45.7 cm. (39 x 18 in.)

Inscribed and signed, with two seals of the artist  
Dated second month, fifteenth day, *renxu* year (1742)

**PROVENANCE:**

Lot 802, 16 March 2016, Fine Chinese Paintings, Christie's New York.

**HK\$80,000-100,000**

*US\$11,000-13,000*

清 馬荃 花團錦簇 設色絹本 立軸 一七四二年作

題識：壬戌（1742年）花朝，做北宋徐崇嗣筆法於靜遠齋。  
江香馬荃。

鈐印：馬荃、江香

來源：紐約佳士得，中國書畫拍賣，2016年3月16日，編號802。



814

**SHEN QUAN** (1682-1762)

*Paradise Flycatchers and Camellias*

Hanging scroll, ink and colour on silk

126.3 x 47.3 cm. (49 ¾ x 18 ¾ in.)

Signed, with three seals of the artist

**PROVENANCE:**

Lot 871, 26 November 2012, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

**HK\$180,000-220,000**

*US\$24,000-28,000*

清 沈銓 山茶壽帶 設色絹本 立軸

款識：南蘋沈銓寫。

鈐印：沈銓之印、衡齋、放情丘壑

來源：香港佳士得，中國古代書畫拍賣，2012年11月26日，編號871。



814





815

815

**SUN YI** (17TH-18TH CENTURY)

*Birds and Blossoms*

A pair of hanging scrolls, ink and colour on silk

Each scroll measures 72.5 x 38 cm. (28 ½ x 15 in.)

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

Dated spring, *bingxu* year (1706)

(2)

**PROVENANCE:**

Lot 1138, 25 November 2013, The Su Zhu An Collection of Chinese Paintings and Inkstones, Christie's Hong Kong.

**HK\$40,000-60,000**

**US\$5,200-7,700**

清 孫億 菊年長綬 設色絹本 立軸兩幅 一七〇六年作

題識：1. 康熙丙戌（1706年）春日于峰孫億寫。

2. 康熙丙戌（1706年）花朝于峰孫億寫。

鈐印：于峰道者（兩次）、孫億之印（兩次）、惟年（兩次）

來源：香港佳士得，蘇竹庵珍藏中國書畫及古硯拍賣，2013年11月25日，編號1138。



816

**ZHANG ZONGCANG** (1686-1756)

*Mountain in the Rain*

Hanging scroll, ink on paper

63 x 27 cm. (24 ¾ x 10 ⅝ in.)

Inscribed and signed, with three seals of the artist

Dated twelfth month, *jisi* year of the Qianlong period (1749)

One collector's seal

**PROVENANCE:**

Lot 1141, 1 June 2015, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

**LITERATURE:**

*Portfolio of Chinese Paintings and Calligraphy (2)*,

Xilingyinshe Publishing, Hangzhou, May 2011, p.16.

**HK\$350,000-550,000**

**US\$46,000-71,000**

清 張宗蒼 蒼山雨潤 水墨紙本 立軸  
一七四九年作

題識：乾隆己巳（1749年）嘉平擬巨然意。張宗蒼。

鈐印：張宗蒼、墨岑、篁邨

藏印：頤公審定

來源：香港佳士得，中國古代書畫拍賣，2015年6月1日，編號1141。

出版：《中國書畫作品集（二）》，西泠印社出版社，杭州，2011年5月，第16頁。







817

817

**GULINSHI** (1865-1930)

*Studio in the Forest*

Handscroll, ink and colour on paper

26 x 189 cm. (10 ¼ x 74 ¾ in.)

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

Dated summer, *yimao* year (1915) and dedicated to Congshi

Three collector's seals

**LITERATURE:**

Bai Lian et al., *Wu Chuan Collection*, Suzhou Press, 1939, p.35.

**HK\$60,000-80,000**

**US\$7,800-10,000**

清 顧麟士 枕雷閣圖 設色紙本 手卷 一九一五年作

題識：枕雷閣圖。

中丞妙軸拾遺弦，璧合崇朝定有天。

海國鯨濤怒飛裂，小樓雙枕忽雷眠。

感君家刻贈瑤籤，憑報斯圖恨尙廉。

饒守吳興當失笑，一詩曾換兩團尖。

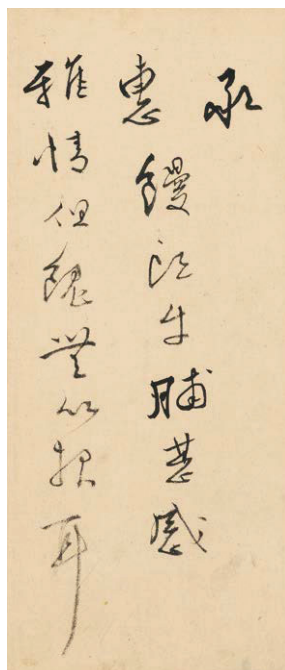
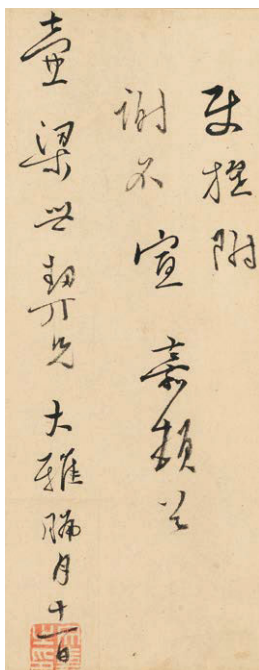
乙卯（1915年）立夏節，爲葱石先生屬寫乞兩正，

西津顧麟士。

鈐印：顧在逸

藏印：蛟川馬氏珍藏、漢廬珍藏、漢洗雙魚大吉羊

著錄：白蓮等著，《吳船集》，蘇州新報社，1939年，第35頁。



818

VARIOUS OWNERS

818

**WEN JIA** (1501-1583)

*Correspondence*

Two album leaves mounted as a hanging scroll, ink on paper

Each leaf measures 15.8 x 11 cm. (6 ¼ x 4 ¾ in.)

Inscribed and signed, with one seal of the artist

Dedicated to Huliang (Zhang Xianyi, 1534-1604)

**HK\$50,000-100,000**

**US\$6,500-13,000**

明 文嘉 信札 水墨紙本 雙冊頁立軸

釋文：承惠饅頭牛脯，甚感雅情，但愧無以報耳。使旋附，謝不宣。

題識：嘉頓首。

壺梁世契兒大雅，臘月十一日。

鈐印：文嘉之印

註：上款人壺梁，即張獻翼(1534-1604)，初名鵬翼，字幼于，後改名敕，人稱壺梁先生，明長洲人，國子監生，精於《易》，與兄鳳翼、燕翼並稱“三張”。



819

WEN ZHENGMING (1470-1559)

Five-Character Poem in Running Script

Scroll, mounted and framed, ink on paper

146 x 65 cm. (57 ½ x 25 ¾ in.)

Signed, with one seal of the artist

One collector's seal and one illegible seal

LITERATURE:

Wen Zhengming, *Wen Zhengming Vol. 6*, Shanghai Classics Publishing, Shanghai, October 1987, p. 122.

Group for the Authentication of Ancient Works of Chinese Painting and Calligraphy ed., *Illustrated Catalogue of Selected Works of Ancient Chinese Painting and Calligraphy*, Vol.

XII, Cultural Relics Publishing, Beijing, 1993, p. 131, pl.

Shanghai Antique Store 11-015.

HK\$400,000-600,000

US\$52,000-77,000

明 文徵明 行書五言律 水墨紙本 鏡框

釋文：湖光披素練，野色漲青烟。  
一雨樹如沐，千林花欲燃。  
僧歸白蓮社，人載木蘭船。  
行樂須春早。山頭有杜鵑。

款識：徵明。

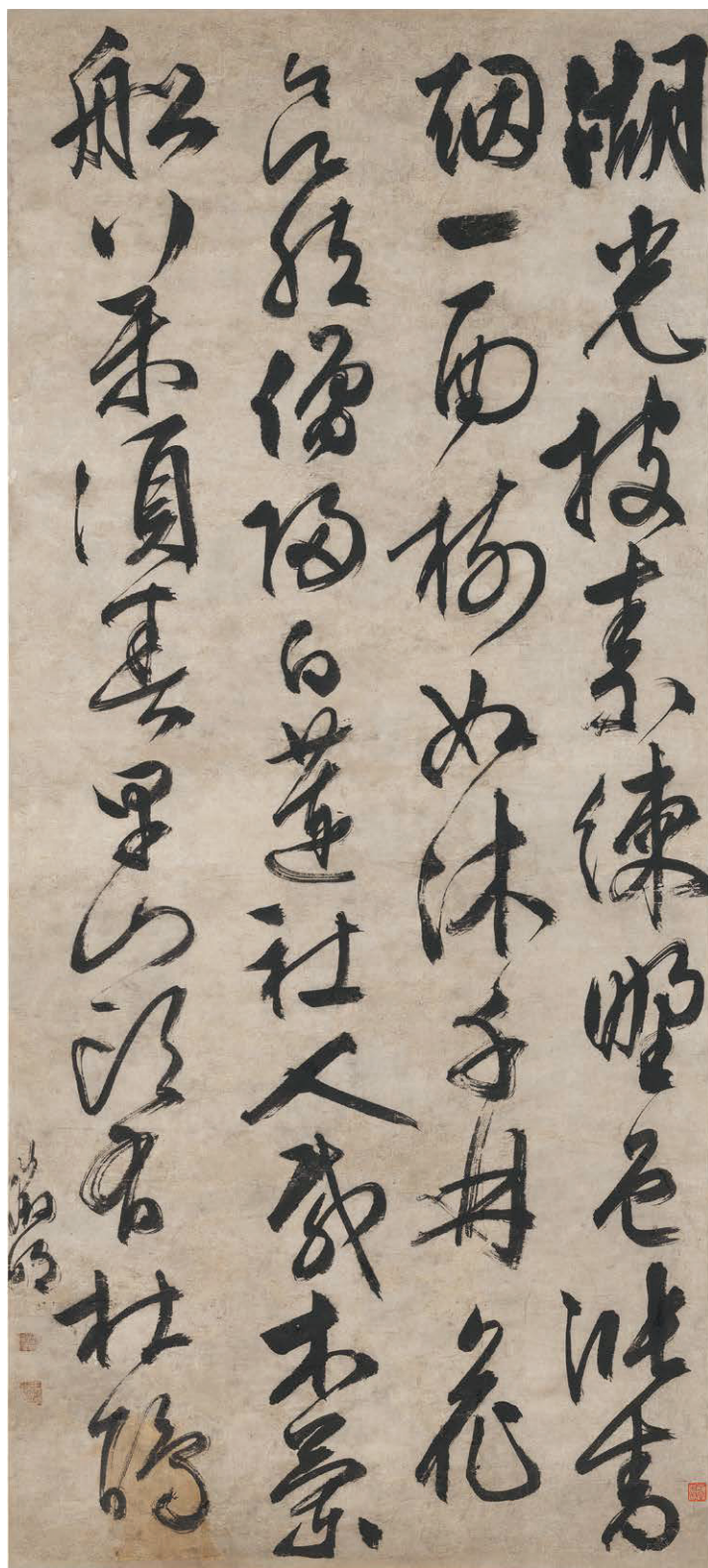
鈐印：文徵明印

一印漫漶

藏印：了齋審定

著錄／出版：文徵明，《文徵明集》卷六，上海古籍出版社，上海，1987年10月，第122頁。

中國古代書畫鑑定組編，《中國古代書畫圖目》（十二），文物出版社，北京，1993年，第131頁，圖版滬11-015。



819



# Revered and Exemplary — Property from the Ye Gongchuo Family Collection 玉父崇範：葉恭綽家族收藏

Born in Tianjin in 1916, Julia Yeh was the only child of the statesman, scholar, connoisseur and poet Ye Gongchuo (1881-1968). She attended the Qiming School for Girls in Shanghai where her schoolmates included Yang Jiang (1911-2016), the renowned essayist and translator. As a girl, Julia was known for her adventurous spirit – she practised archery, played golf, performed in plays and was a keen equestrian. She was extremely close to her father; much of his personal poetry was dedicated to her. In the late 1930s, she lived briefly in Kunming where she was neighbours with the architects and architecture historians Liang Sicheng (1901-1972) and Lin Huiyin (1904-1955). Together with her cousin Ye Gongchao (George Yeh, 1904-1981), she played a significant role in the safe passage of the archaic bronze vessel, the Mao Gong Ding, during the war.

Julia joined her father in Hong Kong in 1948 and in March 1950, Ye Gongchuo returned to Beijing. The father and daughter remained in touch through letters and friends until his passing in 1968. Like her father and cousin, Julia was deeply committed to the preservation of China's art and culture. In the four decades that followed she became a devoted custodian of the family collection of Chinese paintings, calligraphy and works of art, some of which are now housed in prestigious institutions in China and the US including the Palace Museum in Beijing, the Shanghai Museum, and the Asian Art Museum in San Francisco. Residing in North America, she returned to China in the 1990s to bequeath her father's manuscripts and letters to the public. The present collection of cherished paintings and calligraphy, featuring twenty classical and three modern works, have remained in the family to date. The modern works will be offered in the Fine Chinese Modern and Contemporary Ink Paintings auction (Lots 1074-1076) on 30 November, 2021.

葉崇範，1916年生於天津，近現代著名鑑藏家葉恭綽的獨生女兒。葉恭綽，大半生從政，不僅是中國近現代交通、教育事業的先驅；亦博古通今，兼工書畫，精於考古鑒賞，曾任北京畫院首任院長，為中國文化在二十世紀的傳承作出了難以磨滅的貢獻。葉崇範幼蒙親炙，性格開朗，箭術、馬術、高球、戲劇樣樣精通。她在上海時就讀啓明女校，表現活躍，前後期同學包括著名作家、翻譯家楊絳（1911-2016）。楊絳曾憶道：“葉小姐是啓明學生，是我的先後同學。姊姊們說，這位葉小姐……生性大膽淘氣。她在啓明，曾自己編造請假信，換上男裝，騎自行車在大馬路一帶玩上一圈，再回學校。”葉恭綽稱其榮兒、榮女，在詩文中常常提及，十分疼愛。1930年代末，葉崇範客居雲南昆明，其鄰居則是當時在西南聯大任教的梁思成和林徽因。1940年代初期動蕩的年代，葉崇範與堂兄葉公超（1904-1981）對於西周青銅重器毛公鼎的保全與守護，也有著重要的功勞。

1948年，葉崇範前往香港與父親同住，至1950年三月葉恭綽啓程北上參政。其後，父女二人雖天各一方，仍時常保持聯絡，或通信，或通過友人傳話，直至1968年葉恭綽逝世。暇庵先生曾言：“欲確切完成對於文物之使命，以應時勢之需要，而輔其他文化教育事業之所不及，竊以為……急務蓋有四焉：曰，設圖書館；曰，設博物院；曰，編印叢書；曰，纂修方志”。他所藏書畫古物，多悉數無償捐贈北京、上海、廣州等地的博物館；其侄葉公超的後人，也將其家藏書畫捐贈予美國三藩市亞洲藝術館。葉崇範出身書香世家，繼承了父輩對傳統藝術、文化綿延的使命與追求。1990年代初，她回到中國，將父親生前收藏的一批文物、手稿捐贈於眾。此次呈獻葉恭綽家族珍藏書畫，半個世紀以來一直由葉崇範精心保存，珍而重之。古代書畫二十件，另近現代三件（編號1074-1076）將於11月30日中國近現代及當代書畫拍賣中呈現。



Julia Yeh 葉崇範





820

820

**WITH SIGNATURE OF ZHAO MENGJIAN (15TH-16TH CENTURY)**

*Orchids*

Handscroll in two sections, ink on paper

32 x 91.5 cm. (12 5/8 x 36 in.)

32 x 93.5 cm. (12 5/8 x 36 3/4 in.)

Inscribed and signed, with two seals of the artist

Colophons by Yi Hui (1799-1838), Gu Taiqing (1799-1877),

Mian Yi (1764-1815) and Ye Gongchuo (1881-1968)

Thirty-four collector's seals, including six of Yong Xing (1752-1823),

five of Yi Hui and eight of Ye Gongchuo

Titleslip by Yong Xing, with one seal

**LITERATURE:**

Gu Taiqing and Yi Hui, Zhang Zhang ed., *Poems and Verses by Gu Taiqing and Yi Hui*, Shanghai Classics Publishing, Shanghai, December 1998, p.181.

Ye Gongchuo, *Catalogue of Xia'an Collection Vol. 2*, Shanghai Fine Art Publishing, Shanghai, April 2019, pp.178-182.

Ye Gongchuo, *Record of Xia'an on Art, Orchid by Zhao Mengjian of the Yuan Dynasty*, Shanghai Fine Art Publishing, Shanghai, April 2019, pp. 326-327.

**HK\$100,000-200,000**

**US\$13,000-26,000**

**明 趙孟堅（款） 蘭花卷 水墨紙本 手卷**

1. 題識：春濃露重，地煖草生，山深日長，人靜香透。此知蘭之趣者，子固云。

鈐印：子固寫生

題跋：

奕繪（1799-1838）：采蘭采蘭江之皋，蘭葉長垂蘭箭高。想象西冷最深處，陽阿晞髮誦《離騷》。道光十三年（1833），多羅貝勒奕繪題。二月廿三。

顧太清（1799-1877）：空山春日煖，清露滴幽叢。澗曲誰當采，天涯自好風。貝勒側室夫人太清氏同日謹題。

2. 題識：宣城吾宗叔居水陽，亦以此得名，可容小姪在雁行否？朔齋試寫，寓土略之。鈐印：子固寫生

題跋：奕繪：前幅花疏後幅密，東叢葉健西叢垂。大宋王孫書畫好，會心千古更題詩。二月廿三太素道人又題。

鈐印：奕繪

顧太清：好風吹露葉，花氣散芳馨。何處同心結，王孫空復情。太清同日又同題。

鈐印：西林春

綿億（1764-1815）：

趙子固畫梅竹水仙，俱入妙品，而墨蘭為最，殆兼楊湯勝處而有之。鏡軒。

鈐印：榮王之印

葉恭綽（1881-1968）：

共和乙丑（1925），余得此于京師……乙丑（1925年）七月，葉恭綽。

鈐印：遐庵

（前略）民國三十年舊重陽日，恭綽再志于香港履道齋。鈐印：石林、葉恭綽

藏印：諸家藏印共三十四方，包括葉恭綽藏印八方，奕繪（1799-1838）五方，永理（1752-1823）六方。

永理（1752-1823）題簽：趙蘭坡蘭二幅，詒晉齋藏。

鈐印：詒晉齋

著錄：顧太清、奕繪，張璋編校，《顧太清奕繪詩詞合集》，上海古籍出版社，上海，1998年12月，第181頁。

葉恭綽《遐庵清秘錄》卷二，上海書畫出版社，上海，2019年4月，第178-182頁。

葉恭綽《遐庵談藝錄·元趙孟堅畫蘭卷》，上海書畫出版社，上海，2019年4月，第326-327頁。

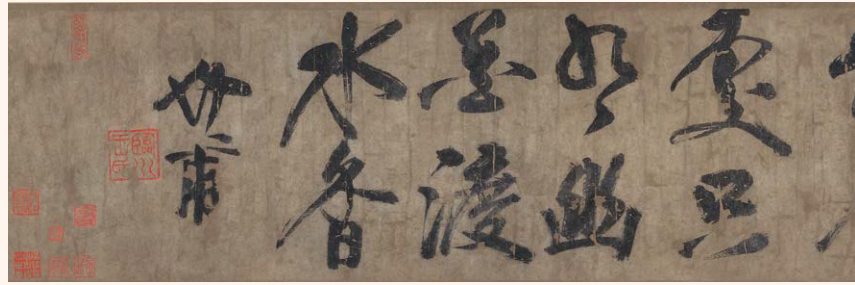




821

821  
**ANONYMOUS** (16TH-17TH CENTURY)  
*Archat Reading*

Scroll, mounted and framed, ink and colour on silk  
 111.5 x 50.5 cm. (43 3/8 x 19 7/8 in.)  
 Signed, with nine collector's seals, including four of Ye Gongchuo (1881-1968)  
 Three illegible seals  
 Frontispiece by Wu Yongwei (1873-1941), with four seals



**LITERATURE:**

Teisuke Toda and Hiromitsu Ogawa ed., *Comprehensive Illustrated Catalogue of Chinese Paintings: Second Series Vol. 1 American and Canadian Collections*, University of Tokyo Press, Tokyo, August 1998, p.I-230 and I-352, pl. A46-007.

Ye Gongchuo, *Catalogue of Xia'an Collection Vol. 2*, in *Chinese Painting Fundamental Series: Catalogue of Xia'an Collection and Record of Xia'an on Art*, Shanghai Painting and Calligraphy Publishing, Shanghai, April 2019, pp.140-141.

**HK\$80,000-120,000**

**US\$11,000-15,000**

明 佚名 貫休羅漢 設色絹本 鏡框

款識：西嶽僧貫休作。

題跋：第十半託迦尊者。  
 垂頭沒肩，俛目注視。  
 不知有經，而況字義。  
 佛子云何，飽食晝眠。  
 勤苦功用，諸佛亦然，宋眉山蘇軾贊。  
 明吳江周祖書。

藏印：葉恭綽（1881-1968）：葉恭綽譽虎印、遐庵鑑定、恭綽、弟一稀有  
 其他：緡熙殿寶、雙龍（肖形印）、眞賞、項墨林父秘笈之印、趙氏子昂

三印漫漶

吳用威（1873-1941）題詩堂並共鈐印四方。

著錄／出版：戶田禎佑、小川裕充編，《中國繪畫總合圖錄續編第一卷：美國、加拿大篇》，東京大學出版會，東京，1998年8月，第I-230及I-352頁，圖版pl. A46-007。  
 葉恭綽，《遐庵清秘錄》卷二，見《中國書畫基本叢書：遐庵清秘錄·遐庵談藝錄》，上海書畫出版社，上海，2019年4月，第140-141頁。





822



823

822

**HONGZHI** (1488-1505)

*Imperial Edict-Award to Wang Shu's Wife*

Handscroll, ink on brocade

30.5 x 291 cm. (12 x 114 5/8 in.)

Two imperial seals, one of it incomplete

Dated twenty-first day, fourth month,  
twelfth year of Hongzhi period (1499)

**HK\$150,000-200,000**

**US\$20,000-26,000**

明 弘治皇帝 敕封王恕繼室誥命  
水墨織錦 手卷 一四九九年作

題識：弘治十二年（1499）四月二十一日。

鈐印：制誥之寶、廣運之寶（半璽）

註：此卷為敕封王恕（1416-1508）妾文氏一品夫人之誥命。王恕，字宗貫，號介庵、石渠老人等，陝西三原人，明正統十三年（1448）進士，歷仕四朝，官至吏部尚書，聲譽時著，九十三歲卒，諡端毅，有《王端毅公文集》等。

823

**WITH SIGNATURE OF WANG ANSHI**

(17TH-18TH CENTURY)

*Calligraphy*

Handscroll, ink on paper

31.5 x 272 cm. (12 3/8 x 107 1/8 in.)

Signed, with one seal of the artist

Colophons by Zhao Mengfu, Wu Kuan,  
Wu Rongguang and others, with a total of  
eleven seals

Seventeen collector's seals, including seven  
of Ye Gongchuo (1881-1968)

**LITERATURE:**

Ye Gongchuo, *Catalogue of Xia'an Collection*  
*Vol. 1*, Shanghai Fine Art Publishing,  
Shanghai, April 2019, pp.39-42.

Ye Gongchuo, *Record of Xia'an on Art, Poems*  
*by Wang Anshi of the Song Dynasty*, Shanghai  
Fine Art Publishing, Shanghai, April 2019,  
p.320.

**HK\$80,000-100,000**

**US\$11,000-13,000**

明/清 王安石（款） 書法  
水墨紙本 手卷

款識：介甫。

鈐印：臨川王氏

趙子昂（1254-1322）、吳寬、吳榮光等題跋，共鈐印十一方。

藏印：

葉恭綽（1881-1968）：

恭綽長壽、弟一希有、玩物而不喪志、  
番禺葉氏遐庵珍藏書畫典籍之印記、葉公、  
綽、玄著齋

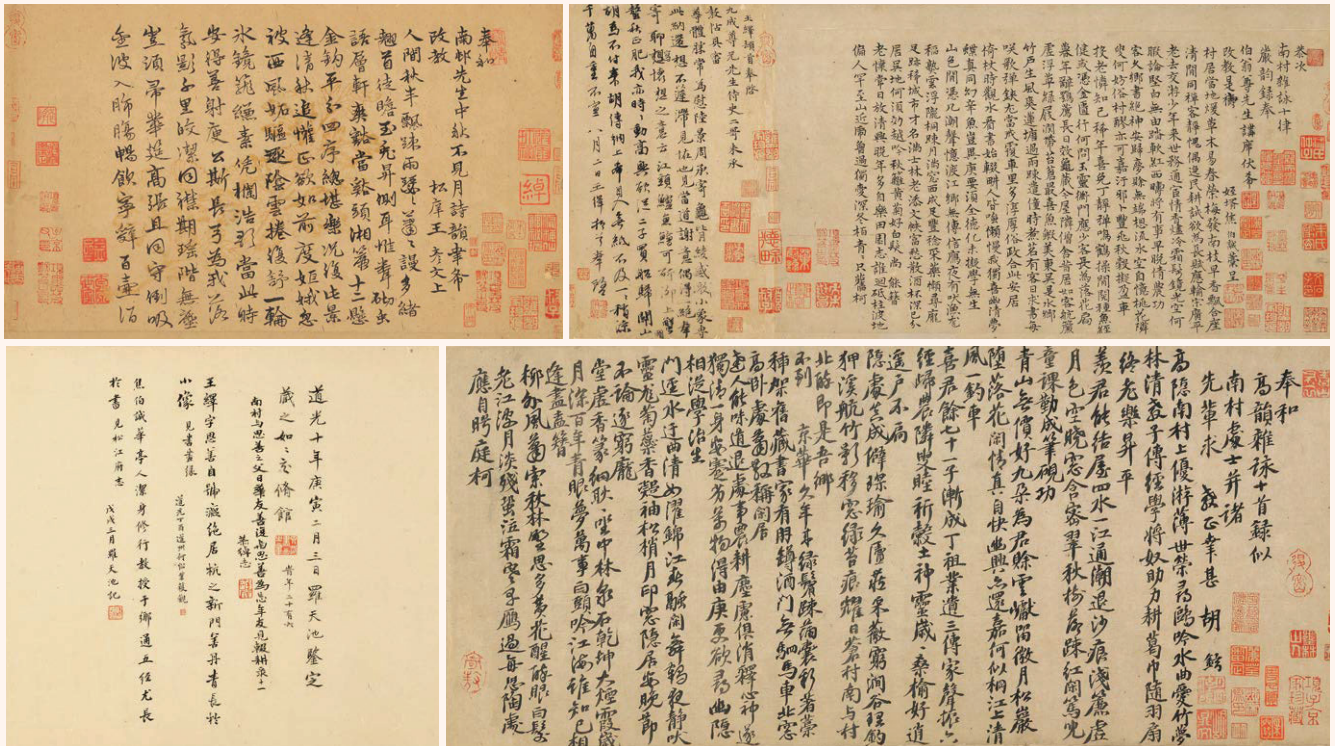
其他：叔衡（二次）、崇川陳氏書畫印、紫  
薇房、樹鏞私印、一印不辨、聽桐  
吟館珍藏書畫印、廣陵焦眉卿鑑賞之  
章、曉臺、丁立鈞印

緯絲簽條：宋王安石字卷，葉氏玄著齋藏。

著錄：葉恭綽《遐庵清秘錄》卷一，上海  
書畫出版社，上海，2019年4月，第  
39-42頁。

葉恭綽《遐庵談藝錄·宋王安石詩  
卷》，上海書畫出版社，上海，2019  
年4月，第320頁。





824

824  
VARIOUS ARTISTS (14TH-15TH CENTURY)  
Poems by Tao Zongyi

Handscroll in three sections, ink on paper  
28.5 x 64.5 cm. (11 1/4 x 25 3/8 in.), 28.2 x 55 cm. (11 1/8 x 21 3/8 in.),  
28 x 41.5 cm. (11 x 16 3/8 in.)

Artists include Jiao Bocheng (14th Century), Wang Yi (ca. 1333 - ?),  
Hu Xuan (14th Century) and Wang Yanwen (14th -15th Century)  
Inscribed and signed, with a total of five seals of the artists  
Colophons by He Shaoye (1799-1839), Luo Tianchi (1805-1866),  
Tao Shaoxue (1863-1908), Guo Renzhang (1863-1922), Shen  
Yimuo (1883-1971), Wu Hufan (1894-1968), Ye Gongchuo (1881-  
1968), with a total of twelve seals  
Seventy-one collector's seals, including twenty-two of Xiang  
Yuanbian (1525-1590), eight of Pan Shicheng (1804-1873) and  
Pan Yanling (19th Century), thirteen of Luo Tianchi, four of Wu  
Yuanhui (1834-1865) and nine of Ye Gongchuo  
Twelve illegible seals

LITERATURE:

Ye Gongchuo, *Catalogue of Xia'an Collection Vol. 1*, Shanghai Fine Art  
Publishing House, Shanghai, April 2019, pp.106-112.

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

明 明初諸家 和陶南村詩稿卷 水墨紙本 手卷

題識：

1. 焦伯誠（14世紀）：恭次《南村雜詠》十律韻，錄奉伯翁尊先生講席，伏希改教是禱。姪婿焦伯誠稿呈。（詩略）  
鈐印：□大勝、溫君□（印倒置）
2. 王繹（約1333-?）：王繹頓首奉啓九成尊兄先生侍史（中略），八月二日，王繹頓首奉告。

3. 胡鉉（14世紀）：奉和高韻雜詠十首錄似南村處士並諸先輩求教正，幸甚。胡鉉。（詩略）  
鈐印：青山布衣、胡鉉印、胡鼎文

4. 王彥文（14-15世紀）：奉和南村先生《中秋不見月》詩韻，幸希改教，松崖王彥文上。（詩略）

何紹業（1799-1839）、羅天池（1805-1866）、陶邵學（1863-1908）、郭人漳（1863-1922）、沈尹默（1883-1971）、吳湖帆（1894-1968）、葉恭綽（1881-1968）題跋，共鈐印十二方。

藏印：

- 項元汴（1525-1590）：
- 退密（三次）、退密（半印）、項元汴印（三次）、墨林秘玩、平生真賞、項墨林父秘笈之印（三次）、子孫世昌、合同（二次）、項叔子、子孫永保、項墨林鑑賞章、墨林山人、項子京家珍藏、子京父印、淨因菴
- 潘仕成（1804-1873）、潘延齡（19世紀）父子：
- 潘氏仲子、德畬心賞、臣潘延齡、健庵眼福、德畬、潘氏健庵、曾藏潘健庵處、潘延齡印

羅天池：羅天池鑒定藏之修梅仙館、六湖（半印）、六湖（三次）、羅六湖家珍藏（三次）、天池（二次）、羅天池書畫印、修梅仙館秘玩、羅天池

伍元蕙（1834-1865）：伍元蕙儷荃氏、南海伍氏南雪齋秘笈印、儷荃審定（二次）

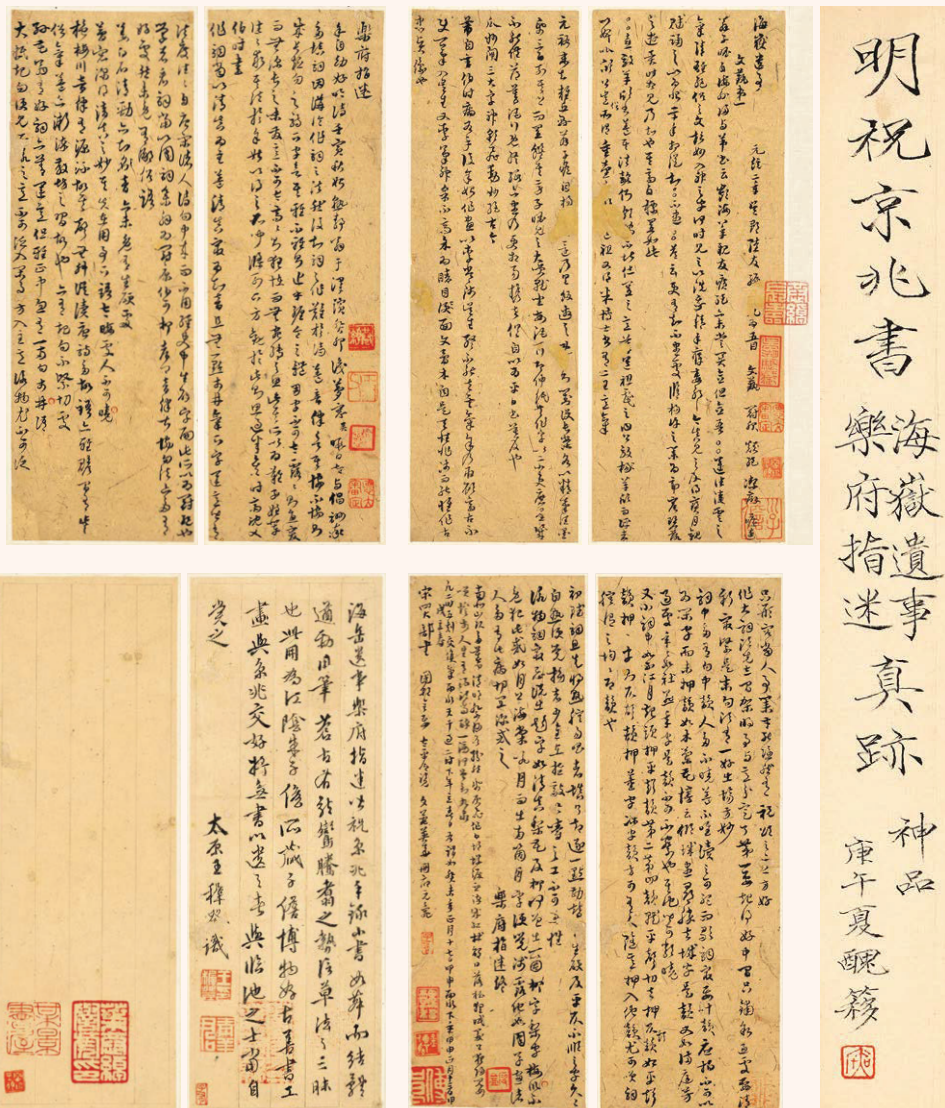
葉恭綽：葉恭綽（二次）、遐庵銘心之品、玉父心賞、葉恭綽、遐庵珍藏、綽、恭綽、遐庵鑒定

其他：蔡咸和印信、壺中人、朱氏象玄、文石子印、吳舜敏鑒定印、嚴菱、寄菴、蛾術齋印（三次）、照、復社、益齋、太原世家、家珍藏（半印）

十二方半枚印文不辨

著錄：葉恭綽，《遐庵清秘錄》卷一，上海書畫出版社，上海，2019年4月，第106-112頁。





825

825

**ZHU YUNMING** (1460-1526)

*Small Characters in Running Script*

Album of twenty-six loose leaves, ink on paper

Each leaf measures 23 x 7.5 cm. (9 x 3 in.)

Colophons by Wang Zhideng (1535-1612), Jide (1819-1871),

Wu Hufan (1894-1968) and Ye Gongchuo (1881-1968)

Thirty-four collector's seals, including two of Zhu Zidan (1480-

1528), one of Wu Yun (1811-1883), seven of Chen Jide (1819-

1871), six of Ye Gongchuo, five of Wu Hufan and four of Jin

Chuansheng (19th-20th Century)

Titleslip by Wu Hufan, signed with one seal and dated summer,

*gengwu* year (1930)

**HK\$500,000-700,000**

**US\$65,000-90,000**

明 祝允明 行書小抄 水墨紙本 散冊頁二十六開

釋文：《海嶽遺事》、《樂府指迷》（文不錄）。

王穉登（1535-1632）、陳驥德（1819-1871）、

吳湖帆（1894-1968）、葉恭綽（1881-1968）題跋

藏印：

朱子儋（1480-1528）：朱子儋印、子儋

吳雲（1811-1883）：抱罍子

陳驥德（1819-1871）：德大審定（兩次）、子有（三次）、容齋所

愛、曾鼎山房澗書名畫

葉恭綽（1881-1968）：恭綽長壽、恭綽、玉父、遐庵、玉父長年、

葉恭綽鑄虎印

吳湖帆（1894-1968）：吳湖帆藏、梅景書屋秘笈、醜籀、梅景書

屋、吳湖帆

金傳聲（19-20世紀）：金傳聲、傳聲、蘭坡經眼（兩次）

其他：滄海一粟

兩印不辨

吳湖帆題簽：明祝京兆書《海嶽遺事》、《樂府指迷》真跡神品。

庚午（1930年）夏醜籀。鈐印一方。



826

**HUANG DAOZHOU** (1585-1646)*Minutes of the Chongzhen Court*

Handscroll, ink on silk

26.4 x 287 cm. (10 3/8 x 112 15/16 in.)

Inscribed and signed, with four seals of the artist

Dated eighteenth day, sixth month, eleventh year of Chongzhen period (1638)

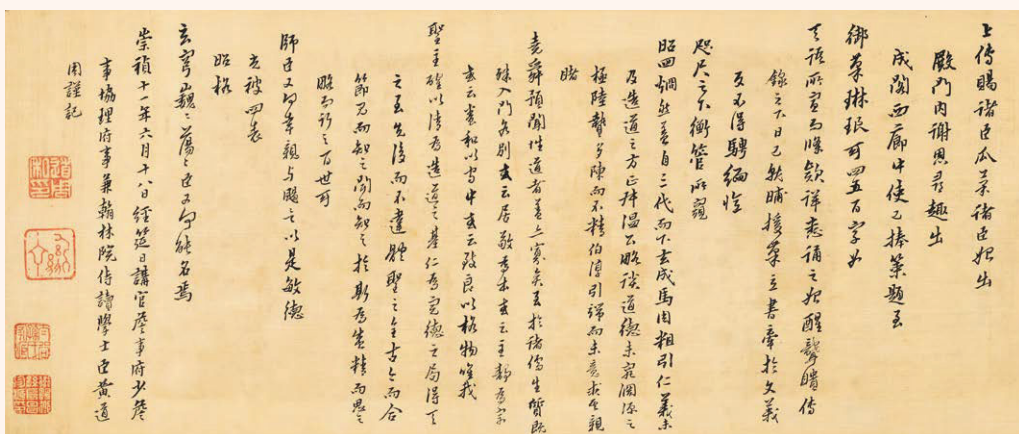
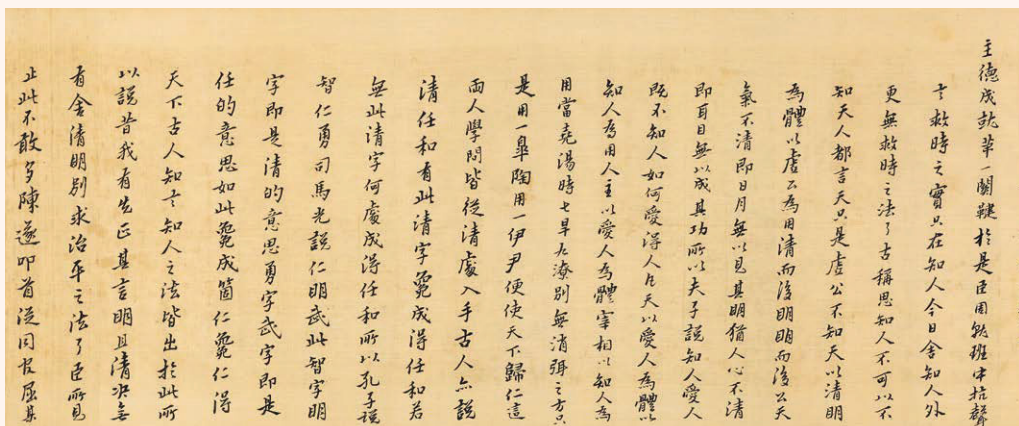
Four collector's seals, including three of Sun Fuchang (18th-19th Century) and one of Ye Gongchuo (1881-1968)

Colophons by Qin Ying (1743-1821), Chen He and Guang Zhao (18th-19th Century), Ye Gongchuo (1881-1968), with a total of seven seals

Titleslip by Chu Pengling (1749-1825), dated *jiazi* year (1804), signed with one seal**LITERATURE:***Collections of Essays by Huang Daozhou, Vol. 9, in Complete Books of the Four Repositories - Revised Edition, 1714 Version, Shanghai Classic Publishing, Shanghai, 1995-2003, pp.200-202.*Qing He, *Huang Daozhou*, Xiamen University Press, Xiamen, April 2014, pp.226-228.*Essays by Huang Daozhou Vol. 24, Summary of Ming works, Vol. 5, Bk. 46, Huangshan Book Store, Hefei, March 2016, pp.15-16.*Ye Gongchuo, *Catalogue of Xia'an Collection Vol. 1*, Shanghai Fine Art Publishing, Shanghai, April 2019, pp. 118-124.**HK\$3,000,000-4,000,000****US\$390,000-520,000****明 黃道周 召對分注 水墨絹本  
手卷 一六三八年作**

釋文：召對分注。崇禎十一年（1638）六月十八日中，上御中極殿，宣召群臣，自六卿至詹、翰、坊、局暨諸卿寺凡四十人，親自甄別。暨環衛、省、臺官班定，叩頭畢，以次入殿中，宣諭：上言災異頻仍，比年為甚。金星晝見，已逾五旬，山西又以四月大雪，凍死人畜，是何所致而然？今民貧已極，夷寇未平，留鑾數多，徵輸不給，勦賊則限期已過，寬假則法令不行，又人少擔當，事多推委，囂尤易起，直枉難分。其欺罔好利，分畛忘公者，比比而然。間有清操之臣，又傲物遂非，用之則恐誤事機，不用則又可憐了。要與諸臣商之，諸臣忠能體國，才足濟時，其悉心以對。

諸臣叩頭畢，就左班柱下立，各五人序對。先五尚書奏職名畢，始更端，奏事已，趣去。上傳奏職名，即奏事，凡三班，諸臣卿盡。臣為詹少，與屈可伸、黃錦及僉院徐鑛、太常朱



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國棟為第四班。臣念宣諭憂勤，諸談選將練兵，汰兵清餉，合勦為撫，先內後外者，種種碩畫，皆在章疏，爛不勝陳。唯以清操之臣，傲物遂非，恐不可用。為人才消長，主德成就第一關鍵。於是臣周就班中抗聲，言救時之實，只在知人。今日舍知人外，更無救時之法了。古稱思知人不可以不知天，人都言天只是虛公，不知天以清明為體，以虛公為用。清而後明，明而後公。天氣不清，即日月無以見其明，猶人心不清，即耳目無以其功。所以夫子說：“知人，愛人。”既不知人，如何愛得人？凡天以愛人為體，以知人為用；人主以愛人為體，宰相以知人為用。當堯、湯時，七早九潦，別無消弭之方，只是用一皋陶，用一伊尹，便使天下歸仁。這兩人學問皆從清處入手，古人亦說清任和，有此清字，彘成得任和。若無此清字，何處成得任和！所以孔子說：“智仁勇”，司馬光說：“仁明武”。此智字明字，即是清的意思；勇字武字，即是任的意思。如此彘成箇仁，彘仁得天下。古人知言知人之法，皆出於此。所以說：“昔我有先正，其言明且清。”決無有舍清明，別求治平之法了。臣所見止此，不敢

多陳，遂叩首。從同官屈某、黃某及僉院徐某、太常朱某各奏畢。正俯伏間，上召問臣云：“黃道周這章書，聞所未聞，却有可商量處。朕所云清者，乃學者造道之基，古所云清任和者，乃聖人完德之局，如何得一概說去。”殿中諸臣皆肅然悚聽，知聖學淵微，非小臣所及。道周造次，不知領受，却說清為天地生人之本，人受於天者既清，又以學問，雖尋常人可造於聖賢之域。人習染不清，又不肯學問，致雖經聖人造就，亦做一事業不成，譬如天地不能平，日月上無以爲光了！上見道周末甚頹略，却云：“不是了。清亦是美德，必智仁勇合，乃是聖賢學問！”道周於此，聽未分明。又云：“聖人與天合德，得於天者全，所以首出庶物，五德全備。臣子勉強學問，得於天者不全，或清修自好，亦可不玷名位，免於曠瘠。譬如皋陶九德咸備，亦有得其六德者以為諸侯，得其三德者以為大夫，如何皆得九德咸備？臣學問疎淺，非敢以一偏之學，皆可造於聖賢，實不敢以完德之局，求多於臣庶。”上天顏益和，謂道周曰：“誤認了！只是泛論人才，不為諸臣而發。”又云：“起



黃石齋召對分注 甲子十一月廿五日敬題 頤園鑒藏

召對分注

崇禎十一年六月十八日中

上御中極殿

宣召學臣自六卿至詹翰坊局暨諸

卿寺凡四十人

親自甄別暨環衛者甚官班皂叩類畢

以次入

殿中

宣諭

上言災異類仍比年為甚金星晝見之逾

五旬山西又

四月大雪凍死人畜是何所致而此

民貧已極矣寇未平蠲番數多徵

輸不給勦賊則限期已過寬假則法

令不行又人少擔當事多推委董

尤易起直枉難分其欺罔奸利分

忘公者比而然間有清操之臣不傲

物遂非用之則恐誤事機不用則又

可惜了與諸臣商之諸臣忠體體

國才必濟時其志心以對諸臣叩類畢欽

左班柱下立各五人序對先立尚書

奏職名畢始更端奏事已趣去

上傳奏職名即奏事凡三班諸臣御著

為序少與屈可伸黃錦及會院徐鑄

太常寺國棟為第四班臣合

宣諭甚懇諸選將練兵汰兵清餉合

勤為梅先內治外者種：願盡皆在

章疏爛不勝陳唯以清操之臣徵物

遂非恐不可用為人才請長

黃某及會院徐某太常朱某若奏畢

乞俯伏聞

上召問臣之黃道周造道事甚奇聞所未聞

者可商望履朕所云清者乃學者造

道之基者所云清任和者乃聖人宣德

之局如何得一聖說去殿中諸臣皆肅然

陳聽知

聖學淵源非小臣所及道周造道不知領受

非說清為天地生人之本人受於天者

既清又以學問難尋常人可造於聖賢

之域人習染不潔人不肯學問難尋

聖人造造上做人事業不成聖人天地

不清風雨不能和四時不能平日

月之無以成者

上見道周未甚領職即云不是清之是

美德必習仁勇合乃是聖賢學問造

困於此聽未分明云聖人學之合德

得於天者全所以首出庶物古德在備

臣子勉強學問得於天者不全或清

備自始上可不玷名位者亦曠廢聖

鼻陶大德成備上者得其六德者以

為諸保得其三德者以為大夫力為皆

得在德成備臣學問疎淺非敢以一偏

之學皆可推聖賢實不敢以完德之

局求於聖臣庶

上天顏善和謂道周曰換稿了只是論人

不吾諸臣而發云云起事道周於同指臣

首而興是清之四班奏職名數陳畢

即過西柱下序立

著錄：黃道周，《黃石齋先生文集·烈皇召對記》卷9，見《續修四庫全書》集部別集類，第1384冊影印康熙甲午（1714）年，上海古籍出版社，上海，1995-2003年，第200-202頁。青禾，《黃道周》，廈門大學出版社，廈門，2014年4月，第226-228頁。黃道周，《黃漳浦集·烈皇召對記》卷24，見《明別集叢刊》第5輯，第46冊，黃山書社，合肥，2016年3月，第15-16頁。葉恭綽，《退庵清秘錄》卷1，海書畫出版社，上海，2019年4月第118-124頁。

註：崇禎十一年（1638），策試群臣是當時重要的歷史事件。見諸《明史列傳》一百四十一《程國祥傳》、《國權》卷九六、《崇禎實錄》卷十一等記載。初彭齡，字紹祖，號頤園，山東萊陽人，清乾隆四十五年（1780）進士，官至工部尚書。此卷清乾隆間為初彭齡所得，秦瀛、光昭、陳鶴於嘉慶年間，俱有題跋。陳鶴跋中謂當時有“無錫秦小峴”題辭，今不復見。而葉恭綽題跋在諸家之前，知此卷或為葉氏重祿。初頤園後，書法又歸道光間太谷孫阜昌所有，至民初為葉恭綽得於吳門，度藏不啻珍寶。

題識：崇禎十一年（1638）六月十八日，經筵日講官詹事府少詹事協理府事兼翰林院侍讀學士臣黃道周謹記。

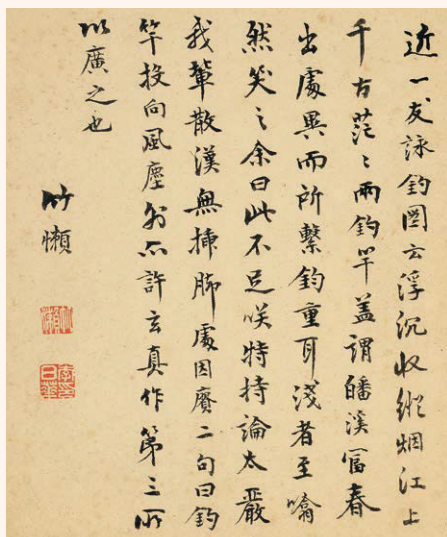
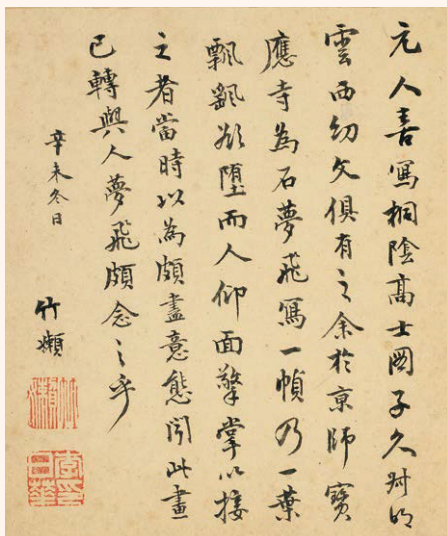
鈐印：焦桐山主、敬齋、道周私印、幼玄藏印；孫阜昌（18-19世紀）：太谷孫氏家藏、衛陽道孫阜昌珍藏印；葉恭綽（1881-1968）：葉恭綽其他：德成審定；秦瀛、陳鶴、光昭、葉恭綽題跋；鈐印：秦瀛、陳、鶴、光昭、範之葉、恭綽譽虎印、還盒

初彭齡（1749-1825）題簽：黃石齋召對分注，甲子（1804年）十一月廿五日敬題，頤園鑒藏。鈐印：彭齡

來。”道周始同諸臣叩首而興。是後，又四班各奏職名，數陳畢，即過西柱下序立。

上傳賜諸臣瓜菓，諸臣始出殿門內謝恩，尋趣出成閣西廊，中使已捧策題至，御筆琳瑯，可四五百字，如天語所宣，而條款詳悉，誦之始醒聾聵。傳錄之下，日已就晡，援筆立書，率於文義，反不得騁。緬憶咫尺之下，衡管所窺，昭回炯然。蓋自三代而下，玄成、馬周粗引文義，未及造道之方。正叔、溫公略談道德，未究淵源之極，陸贄多陳而不精，伯淳引端而未意竟。求其親睹堯舜，預聞性道者，蓋亦寡矣。至於諸儒生質既殊，入門各別，或云居敬為本，或云主靜為宗，或云養和以守中，或云致良以格物。唯我聖主，確以清為造道之基，仁為完德之局，得天之至，先後而不違，體聖之全，古今而合節。見而知之，聞而知之，於斯為盛，精而思之，略而行之，百世可師。臣又何幸，親與颺言。以是敏德，光被四表，昭格玄穹，巍巍蕩蕩，臣又何能名焉。





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LIRIHUA (1565-1635)

*Landscapes and Calligraphy*

Album of ten double leaves, ink/ink and colour on paper

Each leaf measures 23.5 x 19.6 cm. (9 1/4 x 7 3/4 in.)

*Landscapes*, with a total of twenty seals

*Calligraphy*, signed with a total of sixteen seals

One leaf dated winter, *xinwei* year (1631)

Colophons by Xiang Shengmo (1597-1658), Monk Yuanxin (1571-1647), Li Zhaozheng (1592-1664), Xia Xianlun (?-1879), Ye Changchi (1849-1917) and Ye Gongchuo (1881-1968), signed with a total of forty-five seals collector's seals

Frontispiece by Wu Dazheng (1835-1902), signed with one seal

**LITERATURE:**

Teisuke Toda and Hiromitsu Ogawa ed., *Comprehensive Illustrated Catalogue of Chinese Paintings: Second Series Vol. 1 American and Canadian Collections*, University of Tokyo Press, Tokyo, August 1998, p. I-230 and I-352, pl. A46-006.

HK\$200,000-300,000

US\$26,000-39,000

明 李日華 山水書法冊 水墨/設色紙本 冊頁十對開 一六三一年作

《擬古山水》鈐印：日華（十次）、竹懶（十次）

對頁書法，一頁題識：辛未（1631）冬日。竹懶。

鈐印十六方包括：竹懶、李日華印、九疑、君實、竹懶人間

項聖謨（1597-1658）、圓信（1571-1647）、李肇亨（1592-1664）、夏獻綸（?-1879）、葉昌熾（1849-1917）、葉恭綽（1881-1968）等題跋

鈐印/藏印四十五方包括：別號孔彰、松濤書閣、圓信、雪嶠、李肇亨、李會嘉氏、鞠常稟壽、陀羅尼室、筱濤過目、葉恭綽、遐齋、譽虎、祥伯審定

吳大澂（1835-1902）題引首：竹懶真蹟。大澂題。

鈐印：吳大澂印

出版：戶田禎佑、小川裕充編，《中國繪畫總圖錄續編第1卷：美國·加拿大篇》，東京大學出版會，東京，1998年8月，第I-230及I-352頁，圖版A46-006。



# Pure, Simple and Reclusive — Characteristics of Landscapes by Fu Shan and Fu Mei 清簡拙逸：傅山傅眉父子山水特色

Originated from the Yangqu county of Shangxi province, Fu Shan (1607-1685) and his son Fu Mei (1628-1684) lived as a recluse after the fall of the Ming dynasty. Proficient in Confucianism, Buddhism and Daoism, as well as poems, verses, paintings and calligraphy, martial arts and medicine, Fu Shan was known as a Renaissance man of his time. Being a Taoist priest, he was imprisoned in 1654 and later rescued by his friends Wei Yi'ao (1613-1692) and Dai Tingshi (1618-1691). He then travelled in the mountains and eventually inhabited in the Quwei temple in his late years. Fu Mei was good at poems and seal carving, and died a year before his father's passing.

Owned by Ye Gongchuo (1881-1968) and thence by descent, *Landscapes/Flowers* by Fu Shan and Fu Mei consists of an album of six leaves (the father and son each created three leaves) and a loose leaf executed by Fu Shan (Ye inscribed a colophon on it in 1941). Fu Shan employed simple brushwork and applied refreshing light colours in his paintings, which attested his tribute to the sentiments of the Song works, and simultaneously expressed his personal style. Under the tutorship of his father, Fu Mei's paintings appeared finer and more delicate: he adopted ox's hair textual strokes for his landscapes; and boneless method for his flowers. Minimalism and simplicity are key in their landscapes.

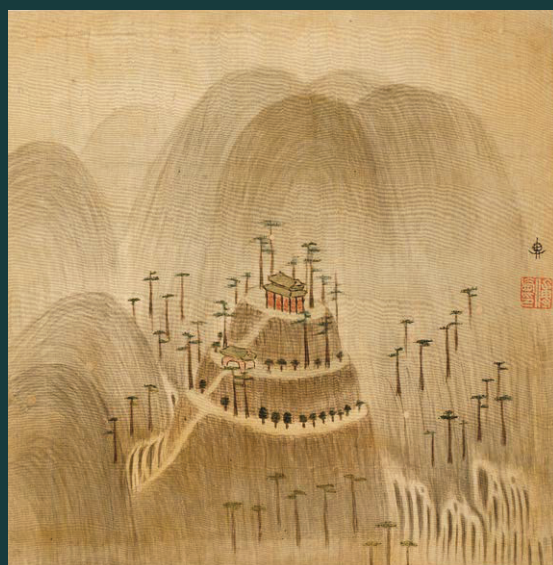
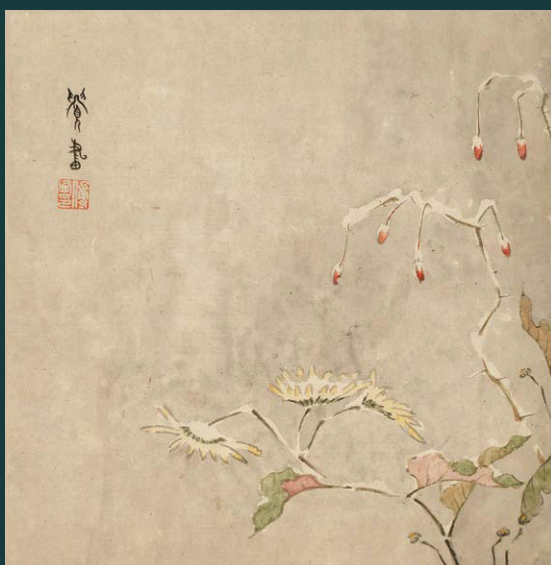
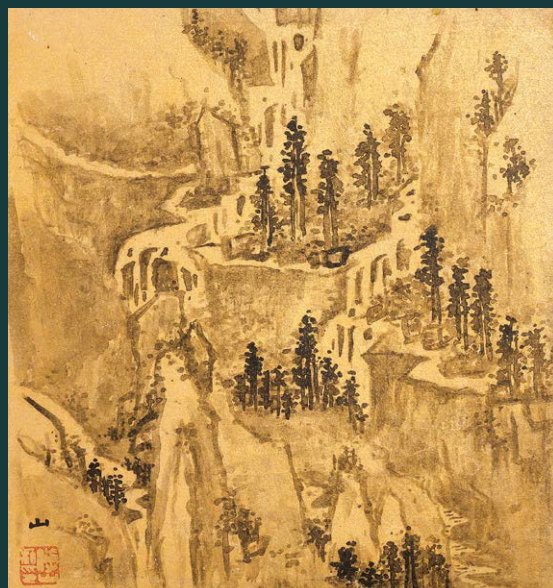
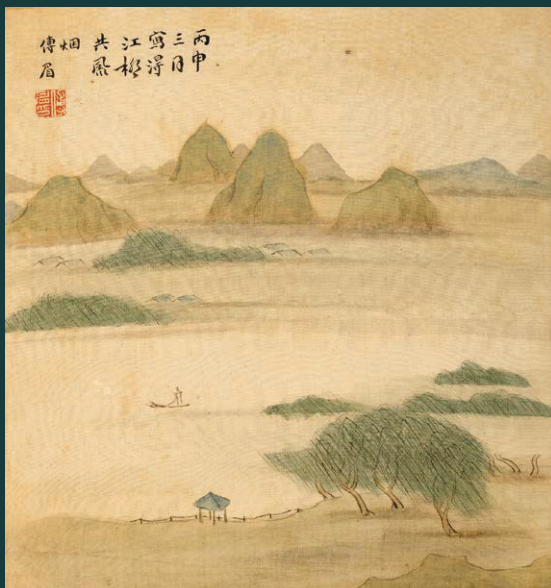
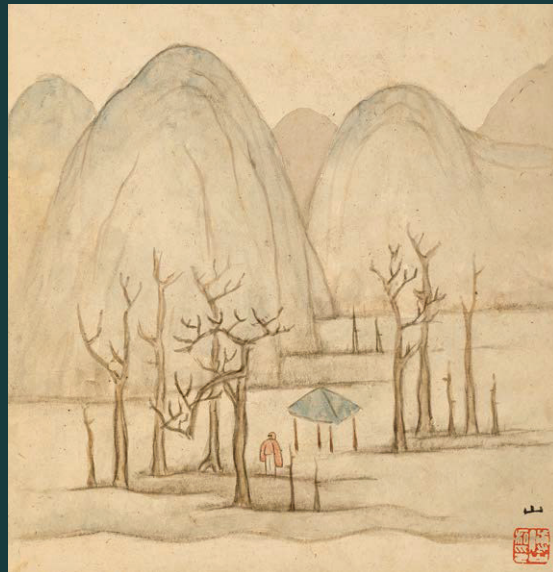
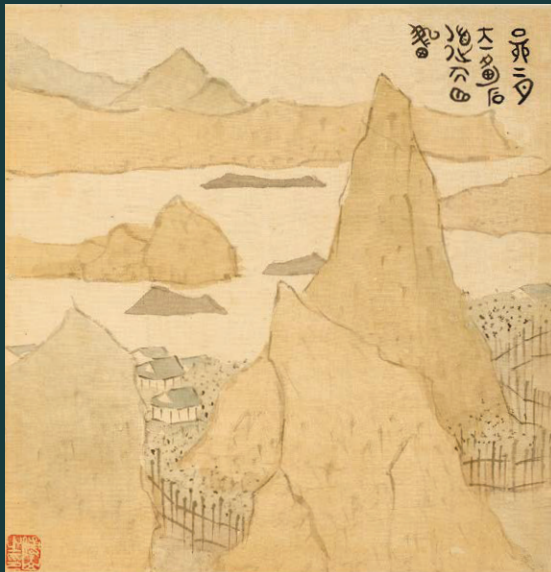
Based on the colophons, the lineage of the album can be traced back from Dai Tingshi, then followed by Shen Hanguang (1619-1677), Zeng Xi (1861-1930) and Ye Gongchuo. This is a very rare extant work by Fu Shan and Fu Mei, thoroughly researched and documented by Bai Qianshen (b. 1955). The loose leaf of landscape is even more delicate in compared with those found in the album, which indicates that it could possibly be an early work by Fu Shan. Since the 1940s, *Landscapes/Flowers* has been part of the family collection of Ye Gongchuo, treasured by Ye and his descendants who sojourned in Shanghai, Hong Kong and the United States.

傅山（1607-1685）、傅眉（1628-1684）父子，山西陽曲人，生於明而入清，江山易祚，隱居以遺民自居，俱為明末清初文化奇人。傅山學通儒釋道三家，又兼工詩詞文章，兼書畫印醫武術諸般皆有涉獵，博學為一時之冠。明末清初世亂，傅山於五峰山出家為道士，以避剃髮令。清順治十一年甲午（1654），傅山受牽連入獄，絕食幾死，為魏一鰲（1613-1692）、戴廷弼（1618-1691）諸友人營救，後雲遊名山，晚歲隱居峒圍寺，辭博學鴻詞不赴。子眉工詩，能篆刻，先傅山一歲卒。

葉恭綽（1881-1968）舊藏傅山、傅眉《醉翁先意》冊六開（父子各三開），並傅山散葉一開（葉恭綽1941年題跋）。傅山畫筆法清簡，點畫淡逸，既有傳統之筆，又生自家章法，筆餘略染薄色，頗有宋人“霜風淒緊，關河冷落”之意緒，正是筆外韻趣也；傅眉畫學自傅山，而用筆更幼細，山水多用牛毛皴法，繁中見簡；沒骨花卉雪中寒色，亦見清逸。父子二人山水，俱於疏簡之中得見況味。

六開冊葉歷經戴廷弼、申涵光（1619-1677）、譚震青（19-20世紀）、曾熙（1861-1930）、葉恭綽（1881-1968）諸家題跋收藏，傳承有序。又經白謙慎先生（1955-）選用研究出版多年，為市場所見傅山父子公認傳世罕有畫作，珍貴異常。散葉一開，較諸六開中傅山山水更細緻，當為早年之作。此七開傅山父子畫作，葉恭綽得自20世紀40年代，自上海轉赴香港、美國，隨篋行旅，又傳諸後人至今，得畫珍之藏之，愛之惜之，歷時近80年，傅畫以葉藏而名盛，葉藏亦與傅畫並傳！









828

828

**FU SHAN (1607-1685) AND FU MEI (1628-1684)**

*Landscapes / Flowers*

Album of six leaves and one loose leaf, ink and colour on paper / silk  
Each leaf measures 25.5 x 23.5 cm. (10 x 9 ¼ in.)

Five leaves signed and two leaves inscribed and signed, with a total of seven seals of the artists

Colophons by Dai Tingzhi (1618-1691), Zeng Xi (1861-1930) and Ye Gongchuo (1881-1968), with a total of eight seals

Frontispiece by Dai Tingzhi, with three seals

**LITERATURE:**

Teisuke Toda and Hiromitsu Ogawa ed., *Comprehensive Illustrated Catalogue of Chinese Paintings: Second Series Vol. 1 American and Canadian Collections*, University of Tokyo Press, Tokyo, August 1998, p.1-227 and 1-352, pl. A46-001.

Bai Qianshen, *Fu Shan's World: The Transformation of Chinese Calligraphy in the Seventeenth Century*, Harvard University Asia Center (Cambridge, 2003), Rock Publishing (Taiwan, 2003), Joint Publishing Company (Beijing, 2006), pls. 4.25, 4.26 (two leaves).

**HK\$3,500,000-5,500,000**

**US\$460,000-710,000**

明/清 傅山、傅眉 醉翁先意 設色/水墨金箋紙/絹本  
冊頁六開及散頁一開

1. 款識：第一開：山。  
鈐印：傅山私印
2. 款識：丁卯（1687年）二月，大一畫石道眉書。  
鈐印：傅山之印
3. 款識：山。  
鈐印：傅山私印
4. 款識：丙申（1656年）三月，寫得江柳共風烟，傅眉。  
鈐印：傅眉印
5. 款識：昇。  
鈐印：傅眉印

6. 款識：眉畫。  
鈐印：傅眉印
7. 款識：山畫。  
鈐印：傅山私印

戴廷枏（1618-1691）題跋：慧業文人，丘壑至性，即丹青小技，一花一鳥，一木一石，莫非幽興。此公它先生橋梓小畫，六葉先生少年篤好書畫，古今圖籍無不博覽，得其用筆之妙。興之所到，聊一爲之，純以己意，不類前人。蓋乘急戒緩，不入流而一往來者耶！壽毛不學乃翁，時用古法，猶小米之於老顛。雖有離合，正自家教。癸卯（1663）季夏晤覺盟太原窩中，縱談今古，留連絜日，屬余購之。因出素藏者以贈，是十年前得之西河道蓬者，知覺盟社翁先生之不以爲蘭，即以爲馬，畫者購者贈者，指之非指，漆園之叟得之。昭餘社弟戴廷枏書寄。

鈐印：戴廷枏印、楓中

申涵光（1620-1677）、曾熙（1861-1930）、葉恭綽（1881-1968）題跋。

鈐印：覺盟鑒定、申涵光、曾熙之印、農髯、葉恭綽印、恭綽

戴廷枏題引首：醉翁先意，戴廷枏題。

鈐印：戴廷枏印、楓中、少學琴書偶愛閑靜

出版：戶田禎佑、小川裕充編，《中國繪畫總合圖錄續編第一卷：美國、加拿大篇》，東京大學出版會，東京，1998年8月，第1-227及1-352頁，圖版pl. A46-001。

白謙慎，《傅山的世界—十七世紀中國書法的嬗變》，台灣石頭出版社（台北，2003年）；三聯書店（北京，2006年），圖版4.25, 4.26（兩頁）。

註：戴廷枏，字楓仲，號維吉，一號補巖，祁縣人，官聞喜訓導，博學好古，與傅山爲莫逆之交。明亡後建丹楓閣爲遺民秘密活動地點，與江南冒辟疆水繪園南北並峙，以聚藏書畫彝鼎之富飲譽當時。





829

829  
GU JIANLONG (1606-AFTER 1687)  
*Arhats and Tiger*

Folding fan, ink and colour on paper  
10.7 x 45 cm. (4 1/4 x 17 3/4 in.)

Signed, with one seal of the artist  
One collector's seal

款識：顧見龍敬寫。

鈐印：雲臣

藏印：齊璜賞鑒

註：顧見龍，字云臣，號金門畫史，江蘇太倉人，居蘇州，善畫人物、寫真及花卉。康熙時曾祇候內廷，名重京城。

HK\$40,000-60,000

US\$5,200-7,700

明 顧見龍 十八羅漢圖 設色紙本 成扇



830



830

WU WEI (1636-1699)

Rocks, Plants and Insects

Handscroll, ink on paper

22.5 x 427 cm. (8 7/8 x 168 1/8 in.)

Inscribed and signed, with four seals of the artist

Three collector's seals of Ye Gongchuo (1881-1968)

Titleslip by Ye Gongchuo, signed with one seal

EXHIBITED:

Hong Kong, Fung Pingshan Library, *Guangdong Cultural Relics Exhibition*, 23 - 26 April 1940.

LITERATURE:

*Catalogue of Guangdong Cultural Relics Exhibition*, Fung Pingshan Library, Hong Kong, 1940, No. 513.

HK\$100,000-150,000

US\$13,000-19,000

清 吳韋 甘竹灘景 水墨紙本 手卷

題識：橫灘見說風頭惡，□馬瞿唐□可憐。□似甘灘□□好，時魚三尺不論錢。魚衝逆□上灘水，灘公魚肥□笑頭。纔到灘頭齊下網，□□灘水下飛流。虎泉。

鈐印：□□私印、一印不辨、虎泉、山翁

葉恭綽（1881-1968）藏印：玉父心賞、恭綽、番禹葉氏遐庵珍藏書畫典籍之印記。

葉恭綽題簽條：吳山帶畫甘竹灘景草蟲，遐菴藏。鈐印：遐庵

展覽：香港，馮平山圖書館，“廣東文物展覽會”，1940年4月23 - 26日。

著錄：《廣東文物展覽會出品目錄》，中國文化協進會，香港，1940年，編號513。

註：吳韋，字山帶，號虎泉，本名文煒，以科舉屢試不中，乃去名之文，與火之光，清廣東南海人。擅詩能酒，書畫竹石寄興，饒宗頤教授《吳韋指畫花卉卷跋》一文論證吳韋指畫猶早於高其佩。

831

YE YANLAN (1823-1898)

Copy of Luo Ping's Ancient Etymologists

Hanging scroll, ink on paper

127.5 x 60 cm. (50 1/4 x 23 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated tenth month, *bingzi*/second year of the Guangxu period (1876)

HK\$80,000-120,000

US\$11,000-15,000

清 葉衍蘭 說文統系圖 水墨紙本 立軸 一八七六年作

題識：兩峰山人為桂末谷徵君所作說文統系之圖。原本藏曲阜孔氏。柳門仁兄大人得此圖於蔣芷梁諫家，為汪叔明重樵本，屬臨一過。光緒二年（1876）歲在丙子孟冬之月葉衍蘭摹並錄原題於上。

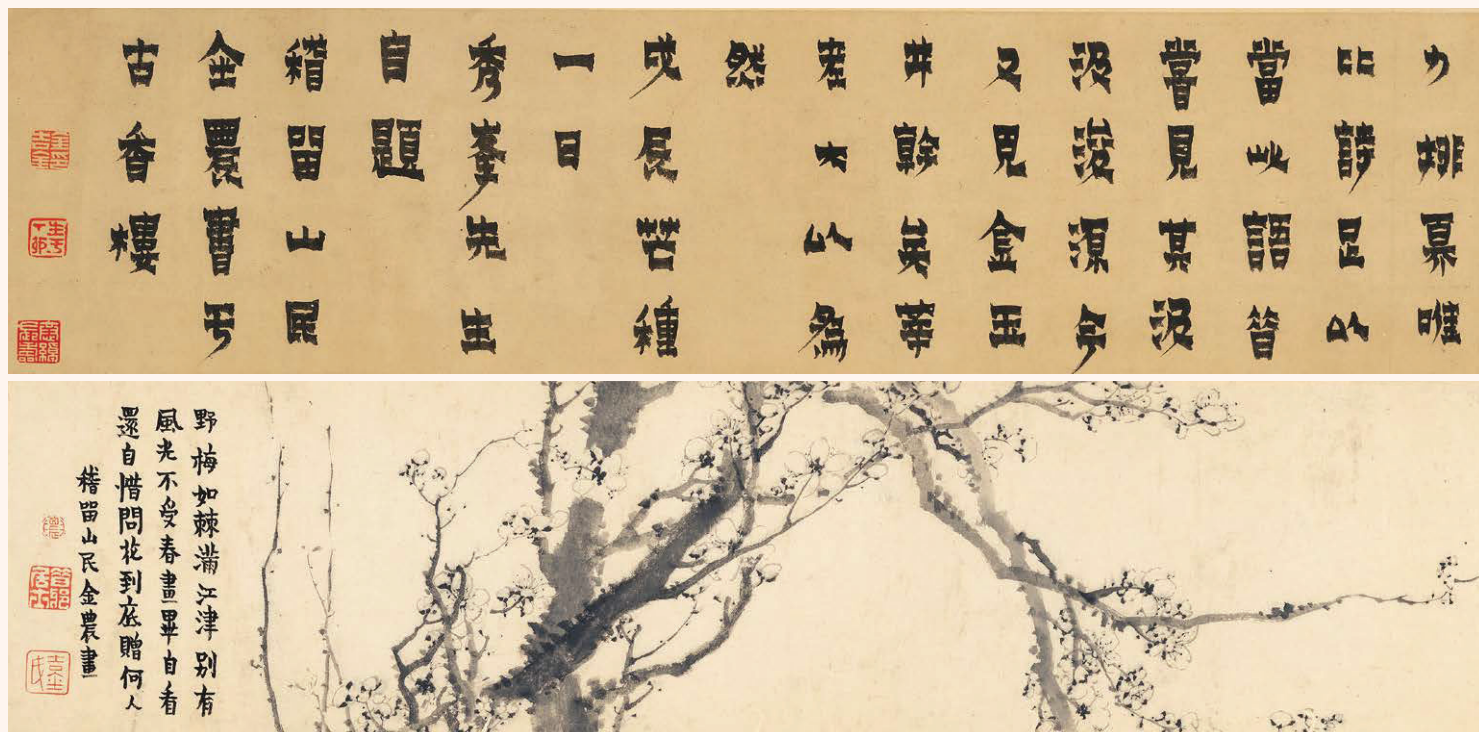
鈐印：葉衍蘭、蘭臺

註：葉衍蘭，字南雪，號蘭臺，廣東番禺人，葉恭綽祖父。1856年進士，官至軍機章京，善書法、好文學，有《清代學者象傳》。



831





832

832

**JIN NONG** (1687-1763)

*Calligraphy and Plum Blossoms*

Handscroll, ink on paper

*Calligraphy* measures 16 x 132 cm. (6 ¼ x 52 in.)

Inscribed and signed, with two seals of the artist

Dated *wuchen* year (1748) and dedicated to Xiufeng

*Plum Blossoms* measures 16 x 123 cm. (6 ¼ x 48 ¾ in.)

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

Four collector's seals: one of Liang Zhangju (1775-1849) and three of Ye Gongchuo (1881-1968)

**LITERATURE:**

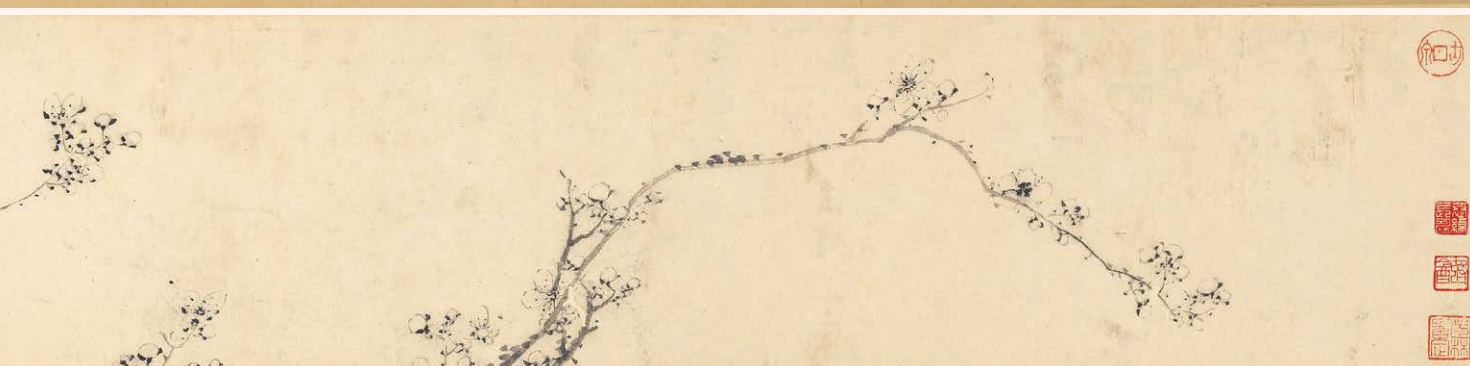
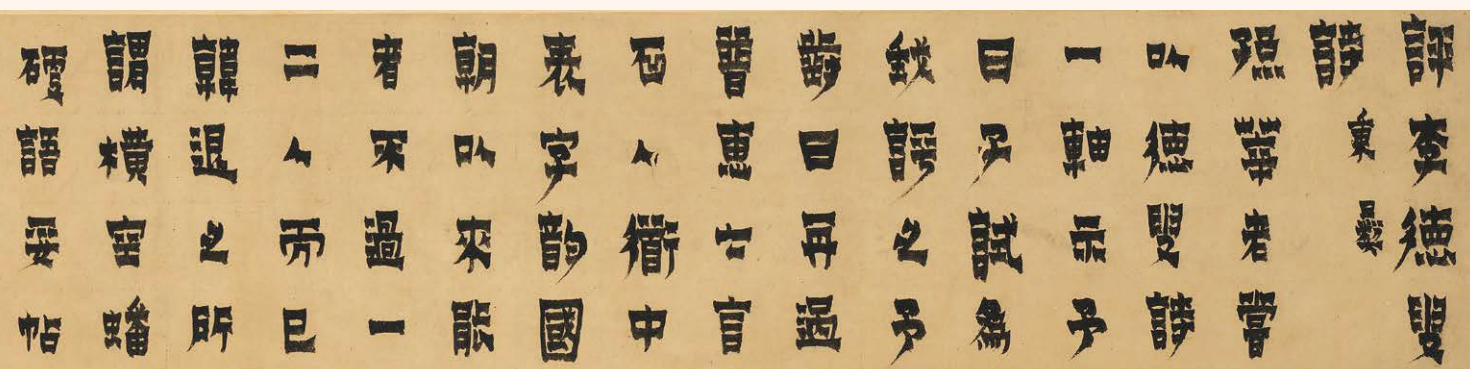
Teisuke Toda and Hiromitsu Ogawa ed., *Comprehensive Illustrated Catalogue of Chinese Paintings: Second Series Vol. 1 American and Canadian Collections*, University of Tokyo Press, Tokyo, August 1998, p.I-229 and I-352, pl. A46-005.

**HK\$500,000-700,000**

*US\$65,000-90,000*

清 金農 梅花書法合卷 水墨紙本 手卷 一七四八年作





《書法》釋文：評李德叟秉彝詩。孫莘老嘗以德叟詩一軸示予，曰：“子試為我評之。”予對曰：“《再過普惠》七言、《石人道中》表字韻，國朝以來，能者不過一二人而已。韓退之所謂“橫空蟠硬語，妥帖力排冪”，唯此詩足以當此語。昔嘗見其汲汲浚源，今又見金玉井幹矣。”莘老大以為然。  
 題識：戊辰（1748）芒種一日，秀峰先生自題，稽留山民金農書于古香樓。  
 鈐印：金吉金印、生于丁卯

《梅花》題識：野梅如棘滿江津，別有風光不受春。畫畢自看還自惜，問花到底贈何人。  
 稽留山民金農畫。  
 鈐印：古泉、農、昔耶居士、吉金氏

藏印：梁章鉅（1775-1849）：蒞林審定  
 葉恭綽（1881-1968）：恭綽長壽（兩次）、遐齋

簽條：金壽門採花卷，說公題。  
 鈐印一方

出版：戶田禎佑、小川裕充編，《中國繪畫總合圖錄續編第一卷：美國·加拿大篇》，東京大學出版會，東京，1998年8月，第1-229及1-352頁，圖版A46-005。





833

**833**  
**WITH SIGNATURE OF CHEN RONG**  
(15TH-16TH CENTURY)

*Dragons*

Handscroll, ink on paper  
23 x 282 cm. (9 x 111 in.)  
Entitled and signed, with sixteen collector's seals, including nine of Ye Gongzhuo (1881-1968)  
Colophon by Feng Zhiyi (1816-1867)

**LITERATURE:**  
Teisuke Toda and Hiromitsu Ogawa ed., *Comprehensive Illustrated Catalogue of Chinese Paintings: Second Series Vol. 1 American and Canadian Collections*, University of Tokyo Press, Tokyo, August 1998, p.1-229 and I-352, pl. A46-004.  
Ye Gongchuo, *Catalogue of Xian'an Collection Vol. 2*, Shanghai Fine Art Publishing House, Shanghai, April 2019, p.173.

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

**明 陳容 (款) 三易啟泰 水墨紙本手卷**

題識：三易啟泰。臣陳容恭進。

馮志沂 (1816-1867) 題跋：  
西爪東鱗勢躍然，所翁腕底有雲煙。  
神霄雷電司何事？容汝群嬉欲傲天。  
省吾世講屬題，馮志沂。

鈐印：魯川

藏印：  
項元汴 (1525-1590)：項子京家珍藏、子京、神品 (二次)  
梁清標 (1620-1691)：蕉林收藏  
葉恭綽 (1881-1968)：葉恭綽、番禺葉氏所藏、遐厓銘心之品、玉父心賞、恭綽 (四次)、第一希有

其他：楊曾、靈石楊氏省吾齋鑒藏書畫真跡  
著錄：戶田禎佑、小川裕充編，《中國繪畫總合圖錄續編第一卷：美國·加拿大篇》，東京大學出版會，東京，1998年8月，第1-229及I-352頁，圖版A46-004。  
葉恭綽，《遐庵清秘錄》卷2，上海書畫出版社，上海，2019年4月，第173頁。

註：馮志沂，字述仲，號魯川，代州 (山西代縣人)，道光十六年 (1836) 進士，長於詩賦，古文學梅曾亮，與張穆、曾國藩等唱和往還，有《漱六山房全集》等。

**834**  
**WITH SIGNATURE OF ZOU YIGUI**  
(19TH CENTURY)

*Arhats*

Album of twelve double leaves, ink on paper  
Each leaf measures 27.6 x 17 cm. (10 7/8 x 6 3/4 in.)  
Last leaf inscribed and signed, with two seals of the artist

Colophon by Liang Tongshu (1723-1815), signed with one seal  
Frontispiece by Gu Gao (1763-1832), signed with two seals

**LITERATURE:**  
Teisuke Toda and Hiromitsu Ogawa ed., *Comprehensive Illustrated Catalogue of Chinese Paintings: Second Series Vol. 1 American and Canadian Collections*, University of Tokyo Press, Tokyo, August 1998, p.1-229 and I-352, pl. A46-002.

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

**清 鄒一桂 (款) 羅漢 水墨紙本冊頁十二對開**

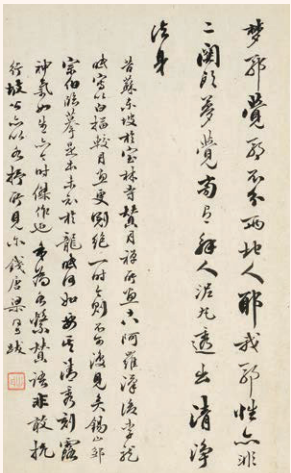
末頁題識：弟子鄒一桂敬寫。  
鈐印：鄒、一桂

對頁書法

梁同書 (1723-1815) 題跋，鈐印：山舟  
顧皋 (1763-1832) 題引首：是壽者相。  
顧皋題。

鈐印：顧皋之印、辛酉狀元

出版：戶田禎佑、小川裕充編，《中國繪畫總合圖錄續編第一卷：美國·加拿大篇》，東京大學出版會，東京，1998年8月，第1-229及I-352頁，圖版A46-002。



834





835

**CHEN BANGYAN** (1678-1752)

*Poems by Emperor Kangxi in Small Characters*

Album of ninety-six leaves, ink on paper

Each leaf measures 11 x 14 cm. (4 3/8 x 5 1/2 in.)

Inscribed and signed

Six collector's seals of Zhu Chengzhi (1851-1916)

Colophon and titleslip by Zhu Chengzhi, dated autumn, *guichou* year

(1913), signed with two seals

**HK\$300,000-500,000**

**US\$39,000-65,000**

清 陳邦彥 小楷康熙詩集 水墨紙本 冊頁九十六開

題識：御製詩第二集卷一，古今體詩四十一首。  
御製詩第二集卷二，古今體詩四十八首。  
御製詩第二集卷三，古今體詩五十九首。  
御製詩第二集卷四，古今體詩四十二首。  
御製詩第二集卷五，古今體詩二十八首。  
臣陳邦彥恭錄。

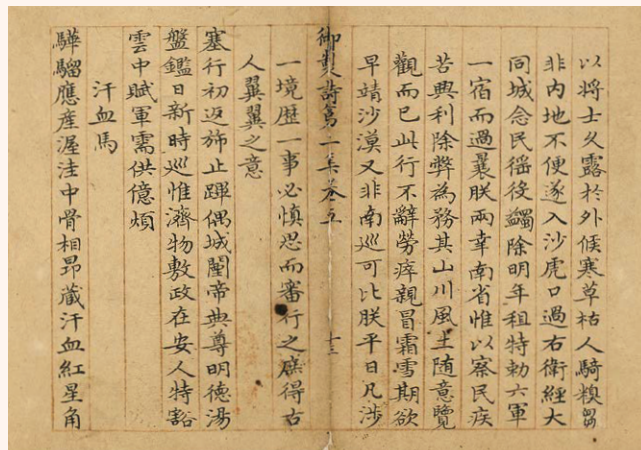
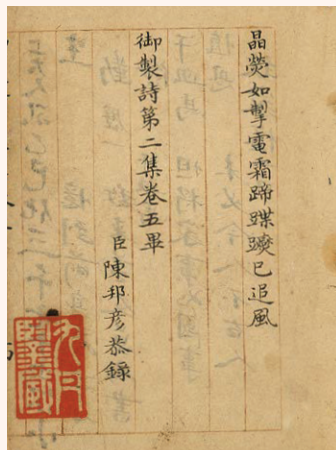
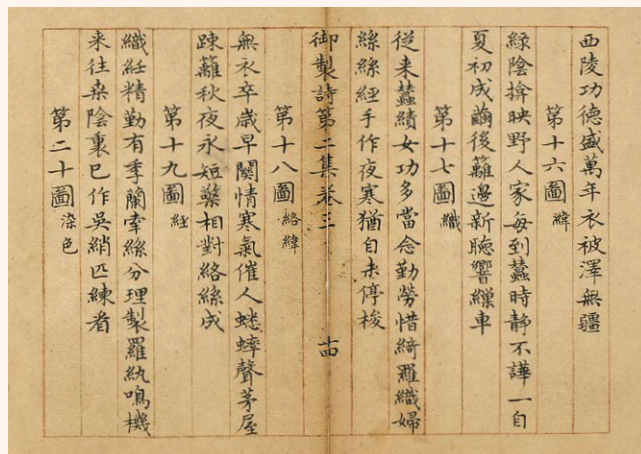
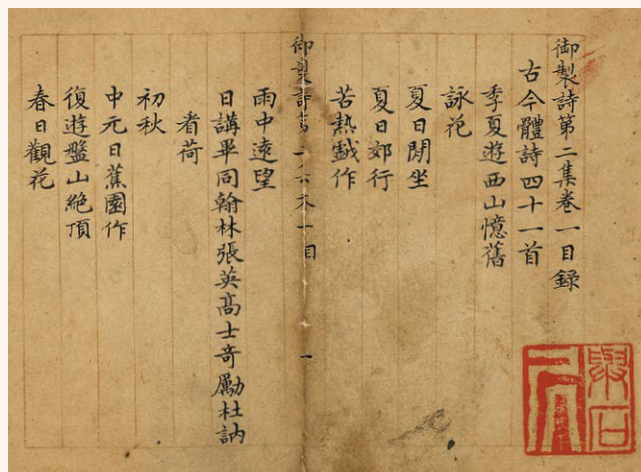
鈐印：淹頌

朱穉之（1851-1916）藏印：穉之、九丹、與石居、  
玖睎審定金石書畫之印、玖睎心賞、  
九丹鑒藏

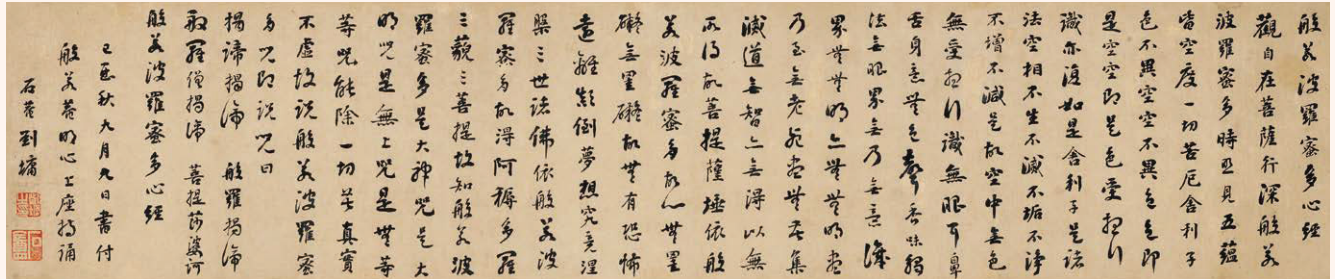
朱穉之題跋：癸丑（1913）秋八月玖睎記。

朱穉之冊面題簽：康熙詩二集五卷。  
海寧陳世南先生手書真蹟。  
与石居主人玖睎題。

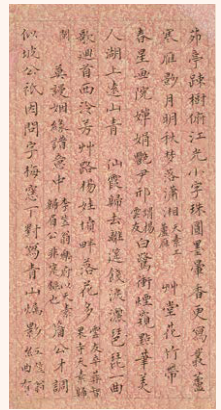
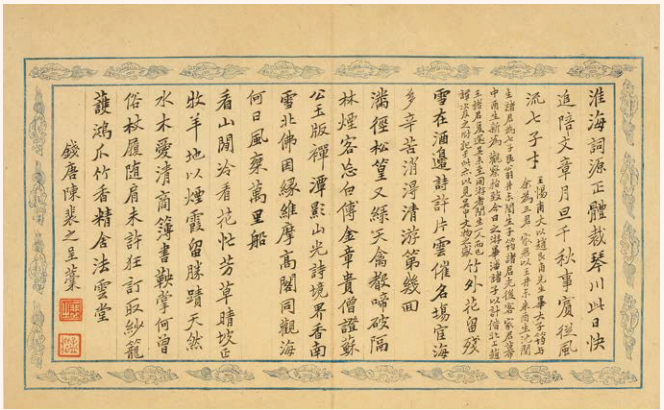
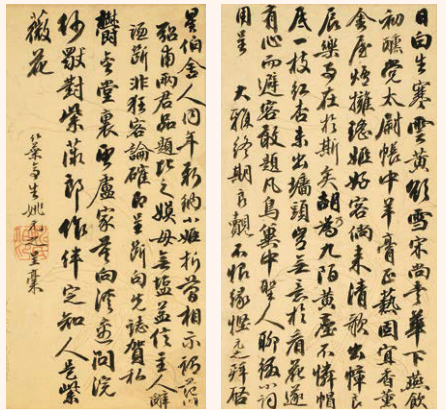
鈐印：九丹







836



837

836  
**LIU YONG** (1719-1805)  
*Sutra*

Handscroll, ink on paper  
 22.5 x 108 cm. (8 7/8 x 42 1/2 in.)  
 Inscribed and signed, with two seals of the artist  
 Dated autumn, ninth day, ninth month, *jiyou* year (1789)  
 Titleslip by Ye Gongchuo (1881-1968)

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

清 劉壙 般若波羅蜜多心經 水墨紙本 手卷  
 一七八九年作

題識：己酉（1789年）秋九月九日，書付般若菴明心上座持誦。  
 石菴劉壙。  
 鈐印：劉壙之印、石菴  
 葉恭綽（1881-1968）題簽條：劉石菴書心經，遐菴藏。

837  
**VARIOUS ARTISTS** (18TH-19TH CENTURY)  
*Letters*

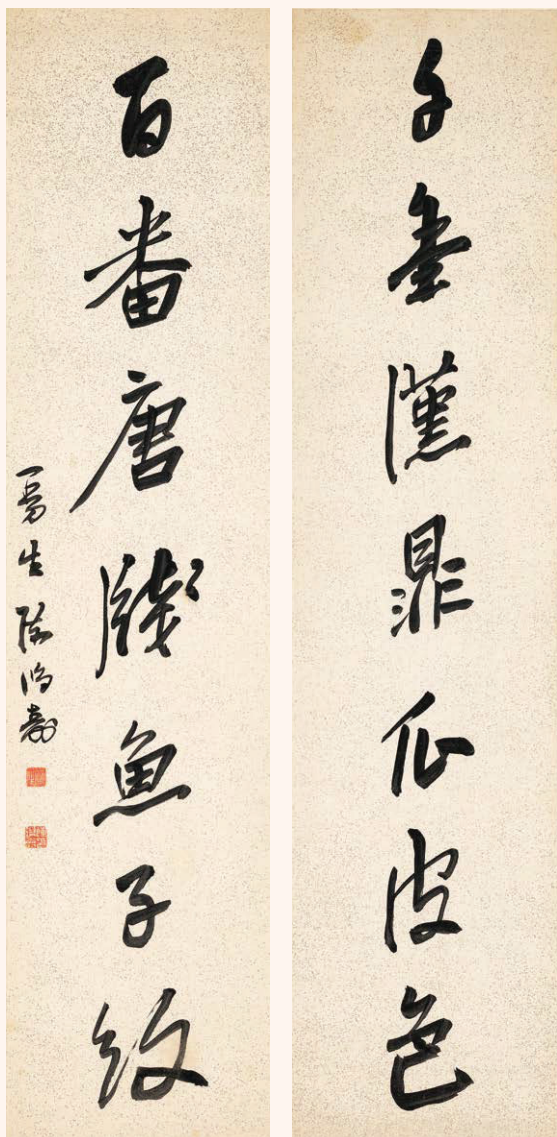
Album of forty-eight leaves, ink on paper / coloured paper  
 Album measures 33.5 x 24 cm. (13 1/2 x 9 1/2 in.)  
 Artists include Wu Ding (1755-1821), Wang Duan (1793-1839),  
 Zhang Wentao (1764-1814), Le Jun (1766-1814), Liu Dagan  
 (1753-1834), Yao Yuanzhi (1773-1852), Bao Guixing (1764-1826),  
 Chen Peizhi (1794-1826), Zhu Shou (1789-1840), Chen Wenshu  
 (1771-1843), and others.  
 With a total of thirty-two seals

**HK\$80,000-120,000** **US\$11,000-15,000**

清 諸家 信札 水墨紙本/色箋 冊頁四十八開

吳鼎（1755-1821）、汪端（1793-1839）、張問陶（1764-1814）、  
 樂鈞（1766-1814）、劉大觀（1753-1834）、姚元之（1773-1852）、  
 鮑桂星（1764-1826）、陳裴之（1794-1826）、朱綬（1789-1840）、  
 陳文述（1771-1843）等清諸家信札，共鈐印三十二方。





838

838

**CHEN HONGSHOU** (1768-1822)

*Running Script Calligraphic Couplet*

A pair of hanging scrolls, ink on gold-flecked paper  
Each scroll measures 125 x 49.3 cm. (49 ¼ x 19 ¾ in.)  
Signed, with two seals of the artist

(2)

**HK\$80,000-120,000**

**US\$11,000-15,000**

清 陳鴻壽 行書對聯 水墨灑金箋 立軸兩幅

釋文：千金漢鼎瓜皮色，百番唐棧魚子紋。

款識：曼生陳鴻壽。

鈐印：曼生、陳鴻壽印



839

839

**WANG RENKAN** (1849-1893)

*Calligraphic Couplet in Running Script*

A pair of hanging scrolls, ink on gold-flecked and coloured paper  
Each scroll measures 130.8 x 31 cm. (51 ½ x 12 ¼ in.)  
Inscribed, signed and dedicated to Bingfu

(2)

**HK\$20,000-30,000**

**US\$2,600-3,900**

清 王仁堪 行書對聯 水墨灑金色箋 立軸兩幅

釋文：絡岸柳絲懸細雨，點溪荷葉疊青錢。

題識：炳復六兄大人正，王仁堪。

註：王仁堪，字可莊、忍菴，號公定，閩縣（今福州）人。1877年第一名進士，狀元。授殿撰，官蘇州知府。善設色花卉，書宗歐、褚，名稱一時。





840

840

**KUNCAN** (1612-1692)

*Mist over the Autumn Hills after Huang Gongwang*

Scroll, mounted and framed, ink and colour on paper

153 x 42.8 cm. (60 ¼ x 16 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated *guimao* year (1663)

Three collector's seals, each of Dai Zhi (19th century), Gong Erduo (19th-20th century) and Wang Tongyu (1844-after 1941)

**PROVENANCE:**

Lot 371, 29 October 2001, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong.

**HK\$300,000-500,000**

**US\$39,000-65,000**

清 髡殘 仿黃公望秋山暮靄圖  
設色紙本 鏡框 一六六三年作

題識：癸卯（1663年）歲石禿寓於幽棲之芙蓉峰。青溪太史入山過訪，兼攜所得大癡《秋山暮靄》，與石禿共賞之。興至偶塗此幀，非可比全味，亦有意於鹹酸之外者也。石谿殘道者。

鈐印：殘者、石谿、好夢

藏印：

戴植（19世紀）：戴氏培之審定

宮爾鐸（19-20世紀）：宮氏農山鑒定

王同愈（1844-1941後）：栩緣所藏

來源：香港佳士得，中國古代書畫拍賣，2001年10月29日，編號371。



841

841

**LILIU FANG** (1575-1629)

*Mountains in a Distance*

Hanging scroll, ink on silk

107 x 39.5 cm. (42 ½ x 15 ½ in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *dingmao* year (1627)

**HK\$180,000-280,000**

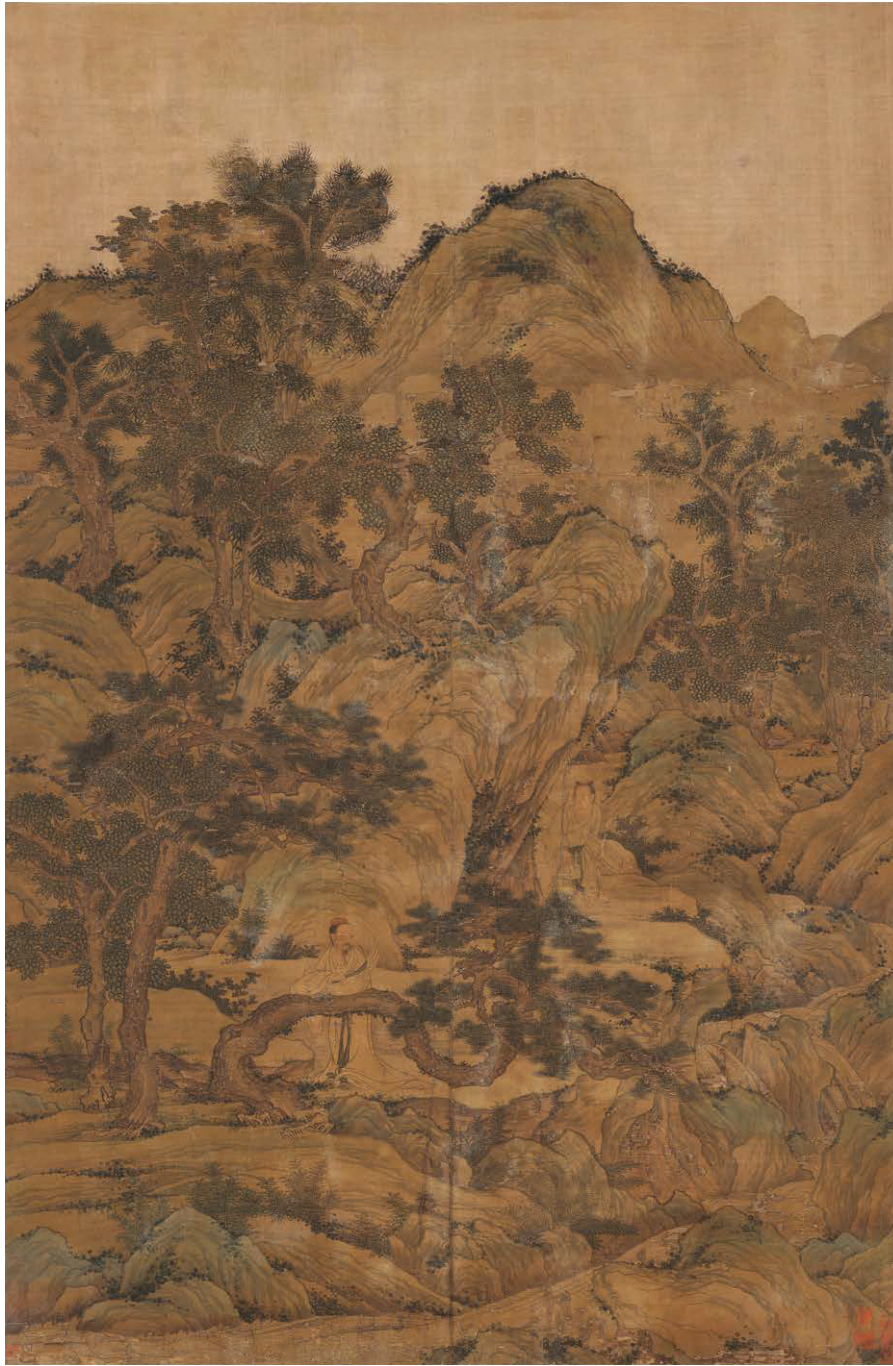
**US\$24,000-36,000**

明 李流芳 疎林平遠 水墨絹本  
立軸 一六二七年作

題識：丁卯（1627年）秋日閑居禮園，仿倪元鎮筆作疎林平遠。李流芳。

鈐印：李流芳印、長蘅





842

842

**SHENG MAO** (1310-1362)

*Scholar Leaning against a Pine Tree*

Scroll, mounted and framed, ink and colour  
on silk

181.5 x 119 cm. (71 ½ x 46 ¾ in.)

Signed, with one seal of the artist

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

One illegible seal

**PROVENANCE:**

Lot 410, 28 April 2002, Fine Classical Chinese  
Paintings and Calligraphy, Christie's Hong Kong.

**HK\$300,000-400,000 US\$39,000-52,000**

**元 盛懋 倚松高士圖 設色絹本 鏡框**

款識：武唐盛懋作。

鈐印：盛氏子昭

項元汴（1525-1590）藏印：

墨林秘玩、項子京家珍藏、項元汴印、  
項墨林鑑賞章、樵李項氏士家寶玩

其他：梅軒珍藏、眞州汴氏小松隱閣考藏書  
畫之印、友梅書畫

一印漫漶

來源：香港佳士得，中國古代書畫拍賣，  
2002年4月28日，編號410。

註：盛懋，字子昭。父洪，臨安（今杭州）  
人，住嘉興魏塘，與吳鎮爲比鄰。善畫  
山水、人物、花鳥。始學陳琳，略變其  
法。





843

**843**  
**QI ZHIJIA** (1594-1682)  
*Landscape after Old Master*

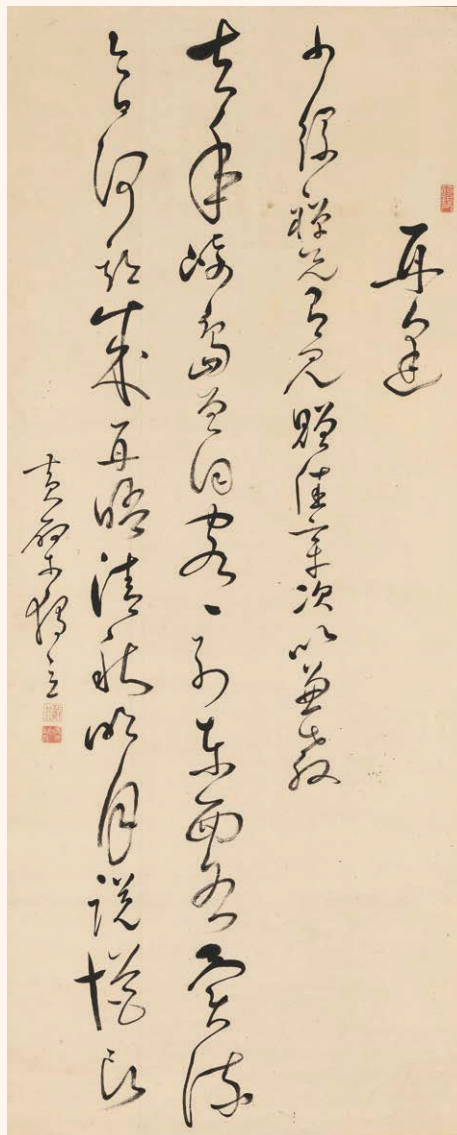
Hanging scroll, ink on satin  
120.6 x 44.5 cm. (47 ½ x 17 ½ in.)  
Inscribed and signed, with two seals of the artist  
Dated autumn, *jisi* year (1665)

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

清 祁豸佳 擬古山水 水墨綾本 立軸 一六六五年作

題識：乙巳（1665年）仲秋做董北苑意。祁豸佳。

鈐印：祁豸佳印、止祥



844

**844**  
**MONK DULI XINGYI** (DAI LI, 1596-1672)  
*Calligraphy in Running-Cursive Script*

Hanging scroll, ink on paper  
131 x 53.4 cm. (51 ½ x 21 in.)  
Signed, with three seals of the artist

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

清 獨立性易 行草書法 水墨紙本 立軸

釋文：再逢。

少深禪兄有見贈佳章，次以兼敘。  
去年崎島曾詞客，一別東西各異流。  
今日何故成再晤，清秋明月說從頭。

款識：黃檗獨立。

鈐印：戴笠、天外一閒人、荷鋸人



845

FA RUOZHEN (1613-1696)

Cursive Script Calligraphy

Hanging scroll, ink on satin

239.5 x 48.5 cm. (94 3/8 x 19 1/8 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Yuxuan

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

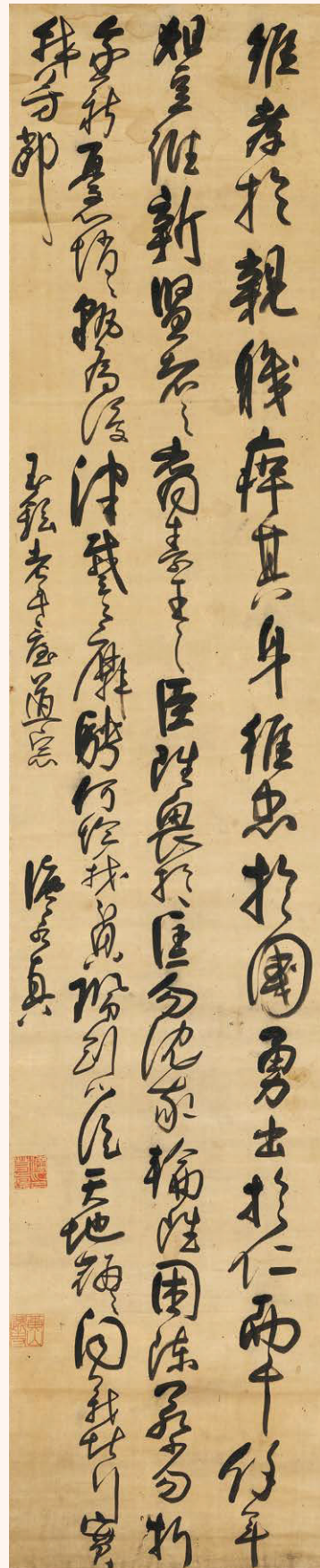
US\$260,000-390,000

清 法若真 草書 水墨綾本 立軸

釋文：維孝於親，職瘁其身。維忠於國，勇出於仁。  
而千餘年，俎豆維新。賢者之裔，素王之臣。  
雖畏於匡，勿沈我輪。雖困陳蔡，勿折我薪。  
憂心悄悄，孰為渡津。戚戚靡騁，何憐我貧。  
佩劍之徒，天地翩翩。聞義皆行，實我芳鄰。

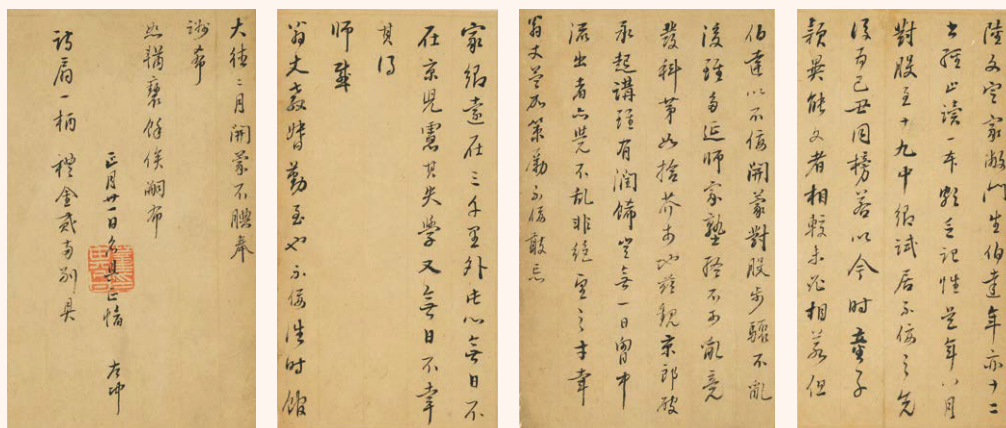
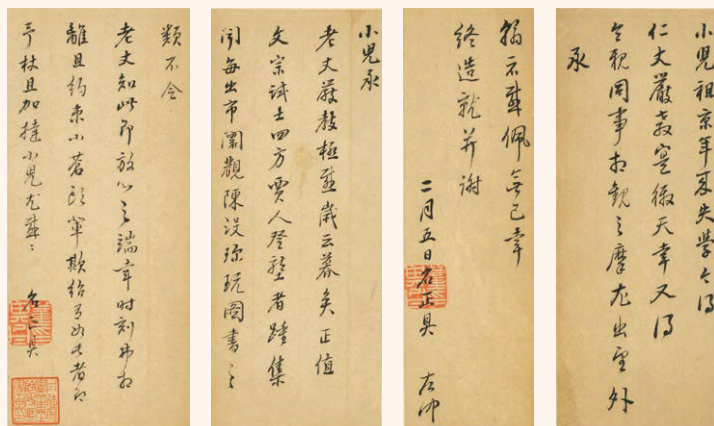
題識：玉鉉老年臺道宗。法若真。

鈐印：法若真印、黃山逸史



845





846

VARIOUS OWNERS

846

**DONG QICHANG** (1555-1636)

*Correspondences*

A set of four double leaves, ink on paper  
Various sizes, each leaf measures approx. 22 x 11 cm. (8 5/8 x 4 1/4 in.)  
Inscribed and signed, with three seals of the artist  
One collector's seal

**PROVENANCE:**

(Four leaves of) Lot 644, 19 September 2013, Fine Classical Chinese Paintings and Calligraphy, Sotheby's New York.

**HK\$120,000-200,000**

**US\$16,000-26,000**

明 董其昌 信札 水墨紙本 散冊頁四對開

題識：正月廿一日名具正幅，左沖。  
詩扇一柄禮金貳兩別具，左沖。  
二月五日名正具，左沖。

鈐印：董其昌印（三次）

藏印：丹徒何賓笙芝舫收藏書畫印

來源：紐約蘇富比，中國古代書畫拍賣，2013年9月19日，編號644（其中四對開）。

IMPORTANT JAPANESE PRIVATE COLLECTION SINCE

TWENTIETH CENTURY 二十世紀日本重要私人收藏 (LOT 847)

847

**LAN YING** (1584-AFTER 1664)

*Snowy Mountain*

Hanging scroll, ink and colour on silk  
144.8 x 60.3 cm. (57 x 23 3/4 in.)

Inscribed and signed, with two seals of the artist  
Dated *xinwei* year (1631) and dedicated to Taichu  
Inscription on the inside-cover of the wooden box by Naito Shingo (1841-1917), dated winter, eleventh month, *wushen* years (1908)

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

**US\$160,000-230,000**

明 藍瑛 寒山霽雪 設色絹本 立軸 一六三一年作

題識：新桐初引，時雨乍歇，放舟湖南之尊鄉。  
為太初先生辭長則，王右丞寒山霽雪圖法。  
藍瑛。辛未（1631年）。

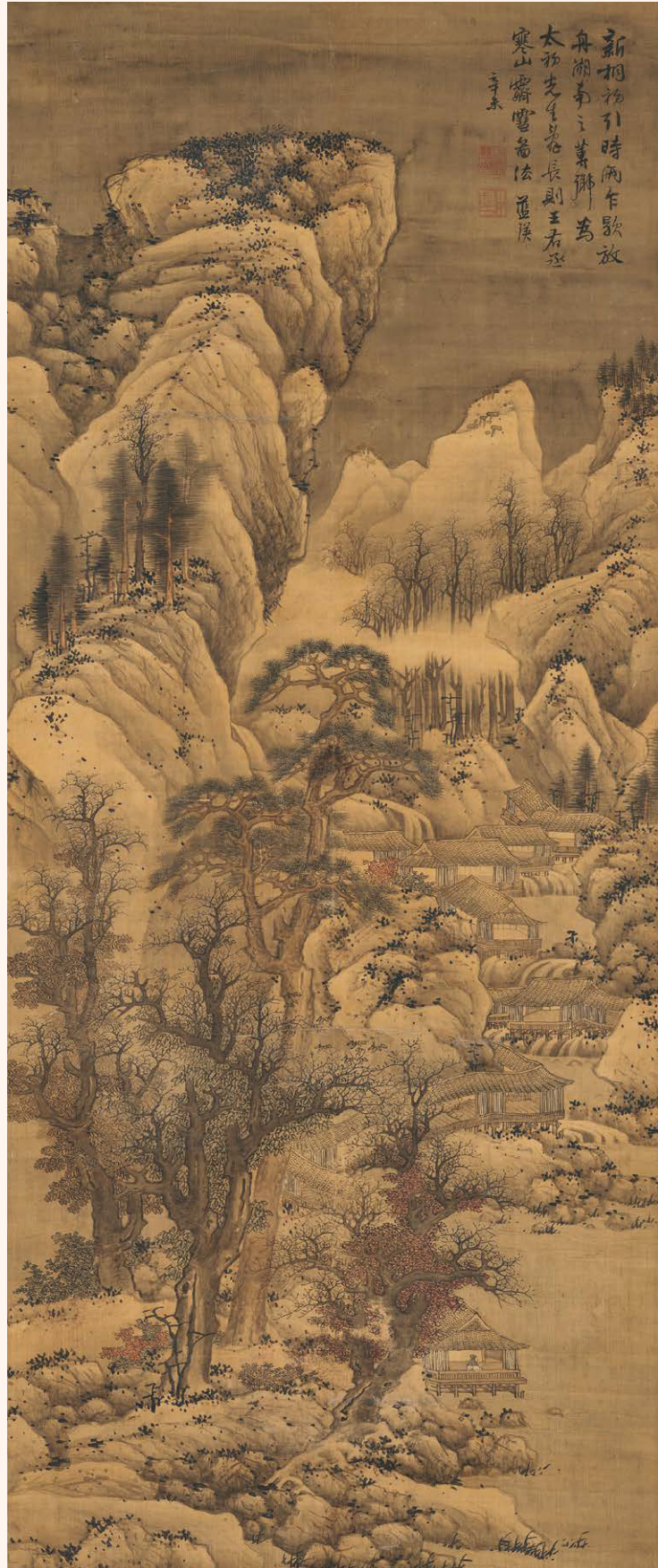
鈐印：藍瑛之印、田叔父

內藤新吾（1841-1917）木盒蓋內題識：

田叔之真蹟傳於本邦者固不為太多，而精緻秀潤如此幀者，未曾見其比也。洵之寶矣。戊申（1908年）之冬十一月。寒山逸史題。

鈐印：寒山





新相初引時兩作歌放  
舟湖第之葉柳為  
太初先生名長則王君  
寒山齋雪音法 畫  
三



848

**848**  
**ANONYMOUS** (14TH-15TH CENTURY)

*Butterflies and Flowers*

Hanging scroll, ink and colour on silk

64 x 42 cm. (25 ¼ x 16 ½ in.)

Without signature or seal

**HK\$60,000-80,000**

*US\$7,800-10,000*

明 無款 蝶戀花 設色絹本 立軸



849

**849**  
**ANONYMOUS**  
(PREVIOUSLY ATTRIBUTED TO LU JI, 15TH CENTURY)

*Ducks and Camellia*

Hanging scroll, ink and colour on silk

60.3 x 44.5 cm. (23 ¾ x 17 ½ in.)

Without signature or seal

**HK\$60,000-80,000**

*US\$7,800-10,000*

明 無款 (前傳呂紀) 山茶雙鴨 設色絹本 立軸



850

ZHENG XIE (1693-1765)

Seven-Character Poem Calligraphy

Hanging scroll, ink on paper

141 x 38 cm. (55 ½ x 15 in.)

Inscribed and signed, with two seals of the artist

HK\$120,000-200,000

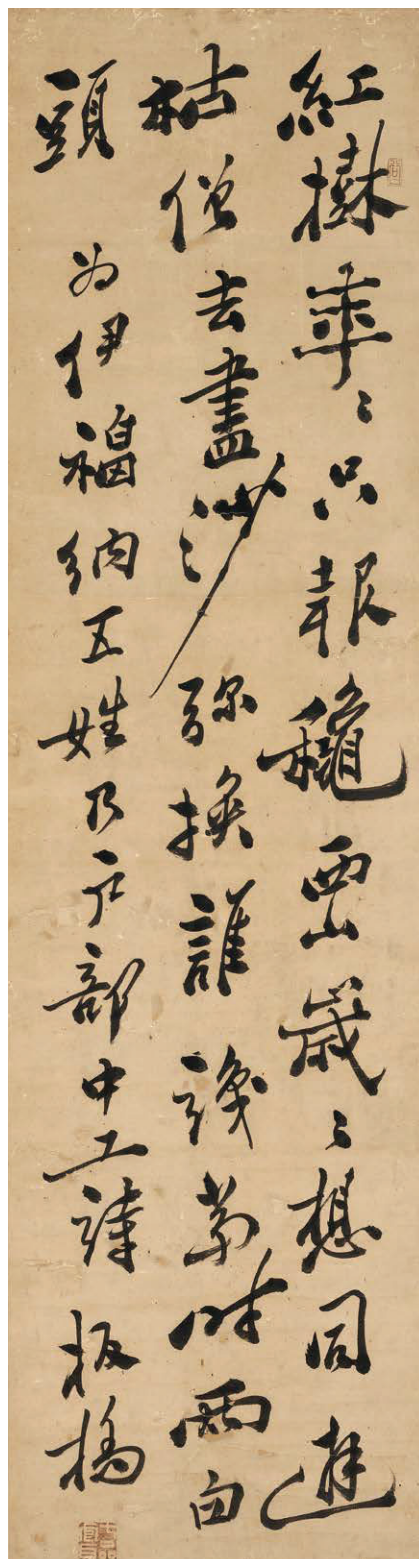
US\$16,000-26,000

清 鄭燮 書法七言詩 水墨紙本  
立軸

釋文：紅樹年年只報穉，西山歲歲想同遊。  
枯僧去盡沙彌換，誰識當時兩白頭。

題識：為伊福納五姓乃戶部中工詩。板橋。

鈐印：七品官耳、谷口



850

851

FU SHAN (1607-1685)

Five-Character Poem in Running Script

Hanging scroll, ink on silk

151.5 x 39.5 cm. (59 ¾ x 15 ½ in.)

Signed, with one seal of the artist

Two collector's seals, including one of Lin Xionguang (1897-1971)

HK\$260,000-360,000

US\$34,000-46,000

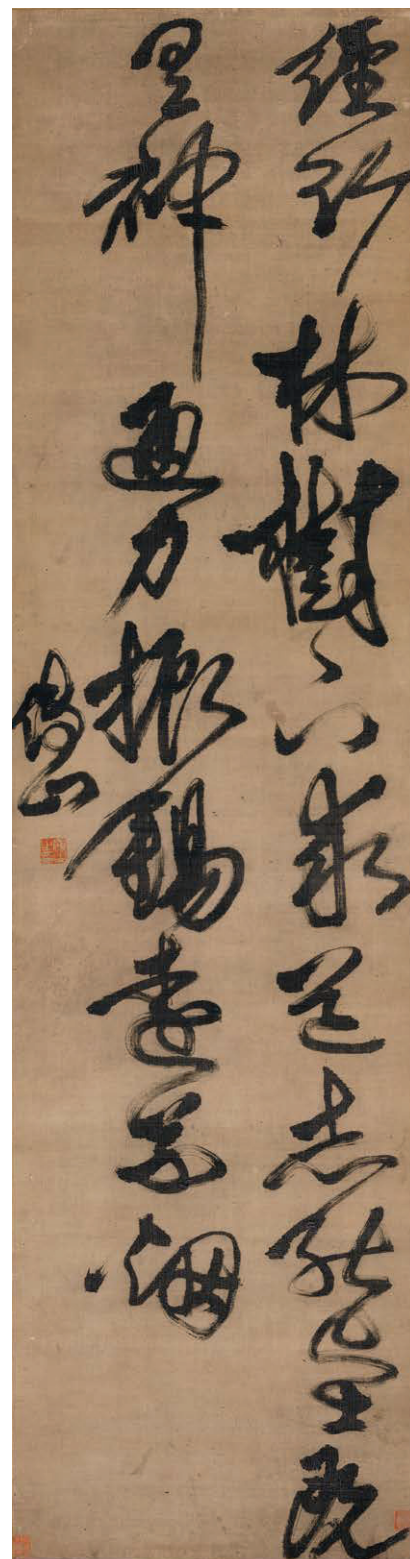
清 傅山 行書五言詩 水墨絹本  
立軸

釋文：經行林樹下，求道志能堅。  
既有神通力，振錫遠乘烟。

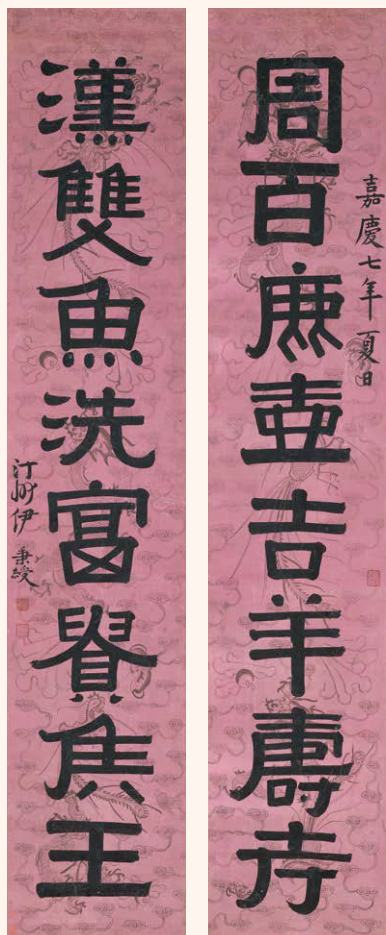
款識：傅山。

鈐印：傅山之印

藏印：林熊光（1897-1971）：朗齋所藏  
其他：馬氏珍藏



851



852

**852**  
**YIBINGSHOU** (1754-1815)

*Calligraphic Couplet in Clerical Script*

A pair of hanging scrolls, ink on dragon-and-phoenix patterned and coloured paper

Each scroll measures 238.8 x 45.8 cm. (94 x 18 in.)

Inscribed and signed, with three seals of the artist

Dated summer, seventh year of the Jiaqing period (1802)

Two collector's seals: one of Yuan Yuqan (20th Century) and one of Gu Gengmei (20th Century) (2)

**PROVENANCE:**

Lot 115, 24 March 1998, Fine Chinese Paintings and Calligraphy, Christie's New York.

**HK\$500,000-700,000**

**US\$65,000-90,000**

清 伊秉綬 隸書對聯 水墨龍鳳紋色箋 立軸兩幅 一八〇二年作

釋文：周百鹿壺吉羊壽考，漢雙魚洗富貴侯王。

題識：嘉慶七年（1802年）夏日，汀州伊秉綬。

鈐印：秉綬之印、墨卿、阿衡之苗

藏印：袁愚泉（20世紀）；黔中袁氏珍藏

顧耕湄（20世紀）；顧耕湄珍藏書畫印信

來源：紐約佳士得，中國書畫拍賣，1998年3月24日，編號115。



853

**853**  
**LAN YING** (1584-AFTER 1664)

*Flowers, Bamboo and Rock*

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

Each leaf measures 23.5 x 32.5 cm. (9 ¼ x 12 ¾ in.)

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

Two leaves dated *bingxu* year (1646)

Two collector's seals on the back of the album

Titleslip by Xianggu

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

**US\$130,000-190,000**

明 藍瑛 花卉蘭竹石冊 水墨/設色紙本 冊頁十二開 一六四六年作

1. 題識：茶花唯顛種赤如朝霞大若斗，但不寶珠也。而浙、閩種亦赤似珊瑚，多寶之奇。為寫寶珠種，博教鑒賞。蜨道人藍瑛，丙戌歲（1646）。鈐印：蜨叟
2. 題識：鉤勒鎖，唯北宋黃叔寶始其妙，南宋金元諸公繼美也。藍瑛。鈐印：藍瑛之印、田叔
3. 題識：鄭所南畫後不作地坡，因其時高品節，丙戌（1646）年來，又成滄桑不辰遇焉，遂畫其意。蜨道人藍瑛。鈐印：藍瑛
4. 題識：晚香，蜨叟藍瑛。鈐印：藍瑛





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5. 題識：藍瑛畫雙清圖於松風堂。  
鈐印：藍瑛之印
6. 題識：銷夏曹子深社兄松風堂，茂樹修篁，日色不到地深耳，  
侵骨窗有茉莉，畫謝主人，藍瑛。  
鈐印：田叔、蜨叟
7. 題識：余與董宗伯、易樸道人雜花蘭竹、礪石流泉一大卷，  
失於大江之徐林，憶其意擬之，藍瑛。  
鈐印：藍瑛之印。
8. 題識：谷深香韻遠，君子擷佩之。  
交投金石重，幽人入夢時。  
並題於松風堂，藍瑛。  
鈐印：藍瑛
9. 題識：桂花折枝，畫家馬欽山得其勁古之態。  
藍瑛崇之未似也。  
鈐印：藍瑛
10. 題識：啼螿露下泣，腸斷砌中花。幸得王孫伴，相思天一涯。  
蜨道人藍瑛並題。  
鈐印：藍瑛之印、田叔
11. 題識：建蘭古人未畫，從孫漢陽雪居先生始，遂效顰焉。  
鈐印：藍瑛之印
12. 題識：李息齋畫法，時于松風堂銷夏紀之。藍瑛。  
鈐印：蜨叟

冊頁背面藏印：葉丁雄氏、葉丁雄寶玩印

題簽：藍田叔花卉蘭竹石冊，香谷再題。

鈐印：田叔、香谷





# Serendipity Shall Bring the Paintings to You — The Wong Nan-ping Family Collection

This autumn, Christie's Hong Kong is proud to present selected paintings from the family collection of the last true traditional literati collector—The Master of the Jade Studio, Mr. Wong Nan-ping (1924–1985).

As a progeny of Qing literati originated from Changzhou, Wong Nan-ping reunited with his father Wong Youlin (1900–1988), a successful textile businessman in Shanghai in 1937. He studied Chinese literature at Fudan University and in 1942, he became a close friend and pupil of the famed collector Ye Gongchuo (1881–1968). Despite a 42-year age difference, Ye delighted in providing guidance to his young neighbour. This mentorship laid the foundation for Wong Nan-ping's enduring passion for collecting and connoisseurship.

Wong Nan-ping acquired his first paintings before he reached the age of 20. With the aid of his father Youlin, he purchased a group of Ming and Qing works from Ye Gongchuo and other important works, including Mi Youren's *Spectacular Views of the Xiao and Xiang*, now at the Beijing Palace Museum. In the late 1940s he relocated to Hong Kong and continued to acquire major works, sometimes even made trips to Taipei for masterpieces. Living in the U.S. and Hong Kong in the 1970s, he participated in auctions, received scholars and fellow collectors, and gave talks at private collectors' clubs and institutions like Min Qiu Society, Kau Chi Society and the Rotary Club. With the assistance of his American friends who were university professors, he sponsored many children of his friends who were then able to attend college in the States. A close friend of Chinese modern masters such as Zhang Daqian, Pu Ru and Xie Zhiliu (who was also a relative), he always granted requests from artists who wished to view and study works in his collection.

Wong Nan-ping's collection was built over a lifetime of devoted searching and studying, and recognized by all as one of the most distinguished collection of Chinese classical painting and calligraphy. In his manuscript—recently published in *Record of Jade Studio's Connoisseurship and Collecting*—Wong elaborates on his disciplined approach and insights learnt from his mentors Ye Gongchuo and top dealers in Shanghai like Sun Boyuan (1898–1984) of Jibao Zhai and Qian Jingtang (1907–1983) of Liuying Tang. They include: make friends with those in the field; look more and buy fewer; have your own conviction and do not blindly follow trends; be willing to make higher-than-market offers on the best works; and serendipity shall bring the paintings to you.





## 書畫有緣，自會遇合： 王南屏家族收藏



Wong Nan-ping and Zhang Daqian 王南屏與張大千

The Jade Studio Collection has been sought after by museums and scholars for over half of a century. Many works from the collection have been donated and are currently housed at top-notch museums. Notably, Wang Anshi's (1021–1086) only extant calligraphy and the Southern Song Longshu version of his complete works, were donated to the Shanghai Museum, a long-held wish fulfilled by his family posthumously. Exhibitions of selected works have been held at Santa Barbara Art Museum, Yale University Art Gallery, University of Michigan Museum of Art, Art gallery at the Chinese University of Hong Kong, and Spencer Museum of Art, among others. Seminal publications on the collection, especially *The Jade Studio: Masterpieces of the Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection*—authored by the preeminent scholars of the field including Richard M. Barnhart, James Cahill, Shen Fu and published by Yale University Art Gallery—can be found in any university or museum library, attesting to its significance.

“Without serendipity, even if you have it in hand, it will not stay.” To Wong Nan-ping, collecting's two components—acquiring and preserving—are two separate aspects. Money alone does not guarantee quality nor longevity of a collection. His artistic taste reflects an inner self possessing the same qualities as the artists he admires and works he treasures. Along his collecting journey Wong Nan-ping cultivates a life of benevolence, generosity, refinement and selflessness. Beloved by families, friends, academic and museum communities, he transcends the boundaries of collectors, connoisseurs, dealers, literati, artists and scholars, and stands in a class of his own.

今年秋季，佳士得香港十分榮幸為藏家呈獻一批來自中國最後一位傳統文人鑒藏家王南屏先生（1924–1985）及其家族所珍藏之珍罕鉅作。

王南屏出生於書香門第，原籍江蘇常州。1937年他隨家人至上海，與當地經營染織廠生意的父親王有林（1900–1988）重聚。他在復旦大學修讀中國文學；1942年結識了比鄰而居的大收藏家葉恭綽先生（1881–1968），開啓了他的收藏生涯。儘管兩人年齡相差四十二歲，葉恭綽對同樣愛好文史藝術的王南屏傳授心得如師徒一般，成為忘年之交，奠定了王南屏書畫收藏與鑑賞的深厚基礎。

在父親王有林的協助之下，王南屏的首批收藏，便是從葉恭綽手中購得一批明清書畫作品。葉恭綽還為其引薦，收藏重要書畫名作，其中包含了現藏於北京故宮博物院的米友仁《瀟湘奇觀圖卷》。1940年代末，王南屏移居香港，數十年來往返於港、台之間，拜訪當地收藏家，欣賞與購藏流傳在海外的名家精品。1970年代，王南屏旅居於美國及香港，參與在紐約及香港逐漸蓬勃發展的中國書畫拍賣。旅美期間，與當地學界人士交流甚廣，更多次將自己的收藏借予當地博物館舉辦展覽，並資助朋友的孩子赴美留學。此時，亦有眾多藝術收藏團體，如敏求精舍、求知雅集與扶輪社等，邀請王南屏先生舉辦書畫專題相關座談。此外，王南屏素來與眾多中國近現代藝術大師保持著密切的往來與交情，如張大千、溥儒及遠親謝稚柳等，常常向他們慷慨展示其收藏，與藝術家們一同鑒賞與研究作品，可見其在海外書畫收藏圈舉足輕重的地位。

王南屏以其廣博的中國書畫與文學知識，孜孜不倦地探尋和鑽研，建立起被公認為最卓越的中國古代書畫收藏。近期出版的《玉齋鑑藏記》中收錄了他的遺稿，內容詳述了他極為嚴謹的收藏原則與心得：與收藏界人士培養良好的關係，以重質不重量為原則，用獨到的眼光及不受市場潮流左右的主見評斷作品，並能以不計較購買價格是否高於市場價格的態度，集中精力收藏精品。如此不僅能獲得專業鑒賞經驗與資訊，亦能提高自己的鑒賞眼光，更能吸引到高價值的作品主動上門。這些原則與態度，皆得自他生命中的良師益友葉恭綽及上海書畫界巨擘孫伯淵（1898–1984，集寶齋）和錢鏡堂（1907–1983，六瑩堂）的指導。

半個世紀以來，玉齋王南屏家族的收藏廣受博物館及藝術學者的推崇。其許多藏品已捐贈給北京故宮博物院等國家級文化機構，特別是王安石（1021–1086）唯一存世的書法作品《楞嚴經旨要卷》，以及南宋版《龍舒王文公全集》，由家屬依其遺志捐予上海博物館。另有精品借予聖塔巴巴拉藝術博物館、耶魯大學美術館、密西根大學美術館、香港中文大學文物館和斯賓賽美術館等機構展出。此外，由耶魯大學美術館出版的《玉齋珍藏明清書畫精選》，匯集了班宗華、高居翰、傅申等中外藝術史重量級學者的研究，被各大學圖書館所購藏，足見其收藏在藝術史領域的重要性。

“書畫有緣，自會遇合，如無緣雖到手亦不成。”這是王南屏對藝術收藏所下的經驗總結與最佳寫照。對他而言，“收”與“藏”是兩回事，有些人有法收而無力藏，有些人有力藏卻無法收；而財富並不能保證收藏的品質與長久，因此當確定了收藏目的後，便要研究“收”與“藏”的方法。王南屏中國古代書畫收藏之成就確是達到了他那個時代的頂點，他的收藏品味和為人處事的態度也反映出他的內在特質，體現出一種樂善好施、慷慨、高雅以及無私的人生面貌。他超越了收藏家、鑒賞家、行家、文人、藝術家與學者的身分界線，獨樹一幟的人格特質，深受親朋好友、學術界及收藏圈的敬愛。

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**KE JIUSI** (ATTRIBUTED TO, 1290-1343)*Bamboo*

Hanging scroll, ink on silk

147.5 x 100.8 cm. (58 1/8 x 39 5/8 in.)

Inscribed and signed, with five seals of the artist

Eight collector's seals, including one of Zhang Ziyong (14th Century), two of Liang Qingbiao (1620-1691), two of Jiang Zuyi (1902-1973) and two of Wong Nan-ping (1924-1985)

Titleslip by Gao Xingzi (19th Century), with one seal

**EXHIBITED:**Santa Barbara, Santa Barbara Museum of Art, *Five Centuries of Chinese Painting From the Collection of N. P. Wong*, 25 February – 28 May 1978.**LITERATURE:**Wang Shih-chieh et al., *A Garland of Chinese Paintings*, Vol. II, Cafa Company Limited, 1967, Hong Kong, no. 31.Yu I ed., *Paintings of Bamboo by Ko Chiu-Sze, Yuan Dynasty, and His Collection*, China Painting Association, Taipei, January 1976, p.1.*Five Centuries of Chinese Painting From the Collection of N. P. Wong*, Santa Barbara Museum of Art, Santa Barbara, Back Cover. no.1Richard M. Barnhart et al., *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection*, Yale University Art Gallery, 1994, p.276, fig.1.Tian Hong, *Wang Nanping's Collection of Ancient Chinese Paintings*, Vol. 1, Tianjin People's Fine Art Publishing, Tianjin, July 2015, p.33, pl.6.Wong Po-zen, *Record of Jade Studio's Connoisseurship and Collecting: A Short Biography of Mr Wong Nan-ping*, Chung Hua Book Co., Hong Kong, 2019, pp.116-121.**HK\$500,000-700,000****US\$65,000-90,000**

元 柯九思 (傳) 墨竹圖 水墨絹本 立軸

題識：丹丘柯九思敬仲臨石室先生戲墨。

鈐印：柯氏敬仲、敬仲畫印、縉真齋、濟（陽）郡圖（書）印、縉真之齋圖書之府吾存其中遊戲  
今古松窗棗几萬鍾爲聊寓意於物適有涯之生

藏印：張子英（14世紀）：張子吳藏

梁清標（1620-1691）：蕉林、觀其大略

蔣祖詒（1902-1973）：蔣毅孫、顯堂真鑑

王南屏（1924-1985）：王南屏印、南屏珍藏

其他：開泰私印

高星紫（19世紀）題簽：元柯丹邱墨竹真蹟，無上逸品。小有山亭秘玩。毘陵高星紫吡題簽。

鈐印：高星紫印

展覽：聖巴巴拉，聖巴巴拉藝術博物館，“王南屏珍藏中國書畫”，1978年2月25日-5月28日。

出版：王世傑等編，《藝苑遺珍》第2輯，香港開發股份公司，香港，1967年，編號31。

余毅編，《元柯九思墨竹畫冊及其竹譜》，中華書畫出版社，台北，1976年元月，第1頁。

聖巴巴拉藝術博物館，《王南屏珍藏中國書畫》，聖巴巴拉，1978年，編號1，封底。

班宗華等，《玉齋珍藏明清書畫精選》，耶魯大學美術館，紐黑文，1994年，第276頁，圖1。

田洪編著，《王南屏藏中國古代繪畫》上卷，天津人民美術出版社，天津，2015年7月，第33頁，圖版6。

王樸仁，《玉齋鑒藏記-王南屏先生事略》，中華書局，香港，2019年，第119頁。

註：石室，即文同（1018-1079），字與可，人稱石室先生。

高星紫，字次薇，武進人，由舉人官甘泉訓導，博學多才，工隸書，兼善畫。

張子英（14世紀），名世華，齋號“閒止齋”，錢塘人，與張雨、倪瓚、柯九思均有往來，子張天爵，至正十四年（1354）任海寧州判官。張雨《貞居先生詩集》有《閒止齋詩有序》，詩並見元顧瑛（1310-1369）《草堂雅集》；劉基（1311-1375）《劉基集》也有《張子英閒止齋詩三首》等。

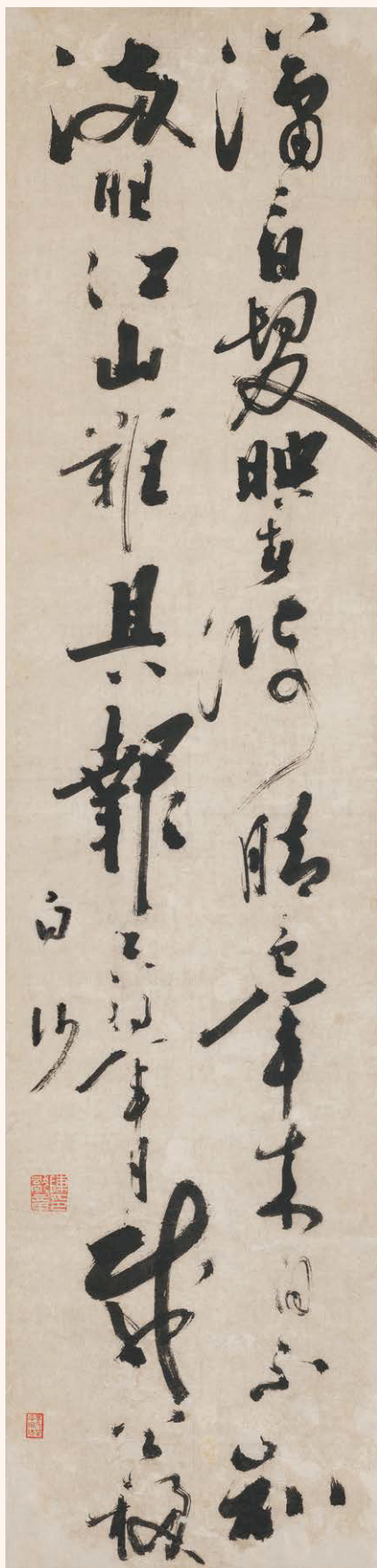
Digitally processed seals  
電腦處理後印章可辨





丹丘邛墨竹  
石室先生戲墨

元柯丹邛墨竹真蹟無上逸品  
小者山亭秘玩  
毘陵高星紫題



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**CHEN XIANZHANG** (1428-1500)

*Calligraphy in Wild-Cursive Script*

Scroll, mounted and framed, ink on paper

142 x 34 cm. (55 7/8 x 13 3/8 in.)

Signed, with one seal of the artist

One collector's seal

**PROVENANCE:**

Lot 603, 28 May 2010, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

**HK\$150,000-200,000**

*US\$20,000-26,000*

明 陳獻章 草書七言詩 水墨紙本 鏡框

釋文：瀟瀟白髮映春漪。腳色年來自不知。  
滿眼江山難具報，只將年月載公移。

款識：白沙。

鈐印：陳獻章印

藏印：高氏梅坪珍玩

來源：香港佳士得，中國古代書畫拍賣，2010年5月28日，編號603。

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**FA RUOZHEN** (1613-1696)

*Running Script Calligraphy*

Fan leaf, mounted for framing, ink on paper

16.5 x 51 cm. (6 ½ x 20 ¼ in.)

Inscribed and signed, with two seals of the artist

Dedicated to Quan

**LITERATURE:**

Richard M. Barnhart et al., *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection*, Yale University Art Gallery, New Haven, 1994, p.290, fig.30.

Wong Po-zen, *Record of Jade Studio's Connoisseurship and Collecting: A Short Biography of Mr Wong Nan-ping*, Chung Hua Book Co., Hong Kong, 2019, pp.132-133, 135.

**HK\$80,000-100,000**

**US\$11,000-13,000**

清 法若真 行草書法 水墨紙本 扇面鏡片

釋文：驚翻荷葉水濺洄，抗我雙蒂帶關開。  
竟掃白雲分布帳，全攜紫霓繞書堆。  
星星火烈三千尺，點點花飛九萬枚。  
自是老龍引子去，故教風雨半天來。

題識：大雨賞荷之作，權兒省試，老父黃山中。

鈐印：在山水間、遯齋

出版：班宗華等，《玉齋珍藏明清書畫精選》，耶魯大學美術館，紐黑文，1994年，第290頁，圖30。

王樸仁，《玉齋鑒藏記-王南屏先生事略》，中華書局，香港，2019年，第132-133、135頁。

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**DONG QICHANG** (1555-1636)*Landscape Recalling Ni Zan and Huang Gongwang*

Hanging scroll, ink on paper

133 x 50 cm. (52 3/8 x 19 5/8 in.)

Inscribed and signed, with two seals of the artist

Dated fifth month, summer, *bingyin* year (1626)

Four collector's seals, including one of Wang Shimin (1592-1680) and two of Pang Yuanji (1864-1949)

**EXHIBITED:**New Haven, Yale University Art Gallery, *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection*, New Haven, 9 April 1993-31 July 1994.Ann Arbor, University of Michigan Museum of Art, *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection*, 10 September-19 November 1994.Hong Kong, Chinese University of Hong Kong Art Gallery, *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection*, 16 December 1994-25 February 1995.Lawrence, Kansas, Spencer Museum of Art, *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection*, 9 April 9-18 June 1995.**LITERATURE:**Pang Bingli et al. ed., *Masterpieces of Xu Zhai: Collection of Pang Yuanji*, Vol. 2, Mo Yuan Tang, Shanghai, 1940, pl.8.Zheng Wei, *Chronology of Dong Qichang*, Shanghai Calligraphy and Painting Publishing, Shanghai, June 1989, p.172.Richard M. Barnhart et al., *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection*, Yale University Art Gallery, 1994, pp.113-114, pl.21.Tian Hong, *Wang Nanping's Collection of Ancient Chinese Paintings*, Tianjin People's Fine Art Publishing, Tianjin, July 2015, p.157, pl.53.*Collection of Xu Bangda (9): Important Notes on Classical Painting and Calligraphy (Yuan, Ming and Qing Paintings)*, Forbidden City Publishing, Beijing, July 2015, p.425.

題識：昔有劉高士，匡山曾結廬。  
 插籬培杞菊，充棟著圖書。  
 鶴影秋雲外，蛩吟夜雨餘。  
 茂深繩祖武，息景在林居。雲林瓚。  
 戊午（1618）秋，觀雲林畫並錄其詩。  
 至丙寅（1626）夏五，重檢書此圖。  
 詩則雲林，而畫乃黃子久筆意也。玄宰。

鈐印：宗伯學士、董氏玄宰

藏印：王時敏（1592-1680）：煙客眞賞  
 龐元濟（1864-1949）：虛齋鑑定、有餘閒室寶藏  
 其他：百鏡室主人

展覽：紐黑文，耶魯大學美術館，“玉齋珍藏明清書畫精選”，1993年4月9日-1994年7月31日。  
 安娜堡，密芝根大學美術館，“玉齋珍藏明清書畫精選”，1994年9月10日-11月19日。  
 香港，香港中文大學，“玉齋珍藏明清書畫精選”，1994年12月16日-1995年2月25日。  
 勞倫斯，堪薩斯大學史賓莎美術館，“玉齋珍藏明清書畫精選”，1995年4月9日-2月25日。

著錄／出版：龐冰履（秉禮）等編，《名筆集勝》第二冊，墨緣堂，上海，1940年，圖版8。  
 鄭威，《董其昌年譜》，上海書畫出版社，上海，1989年6月，第172頁。  
 班宗華等，《玉齋珍藏明清書畫精選》，耶魯大學美術館，紐黑文，1994年，第113-114頁，圖版21。  
 田洪編著，《王南屏藏中國古代繪畫》上卷，天津人民美術出版社，天津，2015年7月，第157頁，圖版53。  
 《徐邦達集（9）：古書畫過眼要錄·元明清繪畫》，紫禁城出版社，北京，2015年7月，第425頁。

**HK\$1,000,000-2,000,000****US\$130,000-260,000**

明 董其昌 倣倪黃山水圖 水墨紙本 立軸  
 一六二六年作





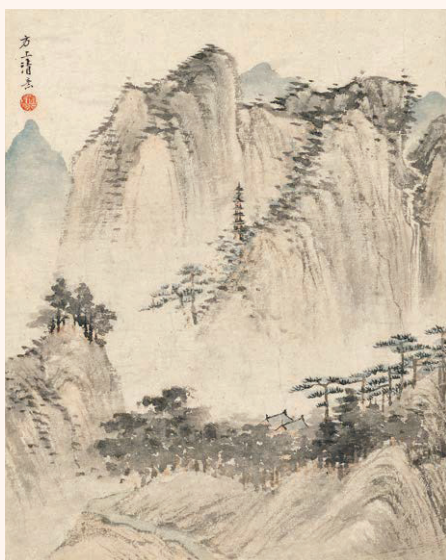
昔者製高士匡山曾結廬  
 把菊充棟著圖書觀影秋雲外  
 吟泉雨隱茂深繞祖武息著石  
 中林澗

戊午秋和雲林畫并銘  
 詩畫兩家莫不兼擅

此畫詩則雲林不盡乃其  
 子文敏也 畫



文敏倣子文法寫雲林詩意



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**ZHA SHIBIAO** (1615-1698)

*Landscapes in Ancient Style*

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

Each leaf measures 21.8 x 17.2 cm. (8 7/8 x 6 3/4 in.)

Each leaf inscribed, with a total of four seals of the artist

**PROVENANCE:**

Lot 562, 28 May 2010, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

**HK\$120,000-180,000**

**US\$16,000-23,000**

清 查士標 山水 水墨/設色紙本 冊頁四開

- 題識：1. 倪高士筆意。  
2. 趙承旨。  
3. 方上清意。  
4. 九龍山人畫意。

鈐印：士標、標（二次）、二瞻

木盒題識：查士標山水精品。于智龕。

鈐印一方

來源：香港佳士得，中國古代書畫拍賣，2010年5月28日，編號562。



# Mountain Living by the Riverbank — The Sentiment of Leisurely Reclusion of *The South Marsh* 水岸山居：《南皋圖》的隱逸意趣

Lu Zhi (1496–1576) studied under Wang Ao (1450–1524), Zhu Yunming (1460–1526), and Wen Zhengming (1470–1559), and became a versatile specialist in birds and flowers as well as landscape. As one of the leading artists of the Wu School post-Wen Zhengming, he lived in reclusion later in his life.

*The South Marsh* exemplifies his elegant and fluid brushwork, which vividly depicts a Jiangnan scene of villages by the water and surrounded by hills. He signed as “Lu Zhi supplements the painting,” which suggests that this work was meant to illustrate and accompany a calligraphic literary work already in existence. A work currently housed at the Taipei National Palace Museum—a collaboration between Wen Zhengming and Lu Zhi—which features calligraphy by Wen Zhengming and painting by Lu Zhi, also bears a similar signatory inscription. It is reasonable to assume that *The South Marsh* was painted to illustrate a now lost piece of calligraphy. The famed literati calligrapher and artist Chen Jiru (1558–1639) appended his commentary and observation of nature and human activities of living in the mountains, reinforcing the themes in *The South Marsh*.

In the early Qing period, this work was owned by the distinguished collector Gao Shiqi (1645–1703). The current title, *The South Marsh*, is derived from the first of his four inscriptions. Apparently, he travelled with this handscroll, and viewed and inscribed on it along his journeys—a sign of his fondness for this masterpiece.

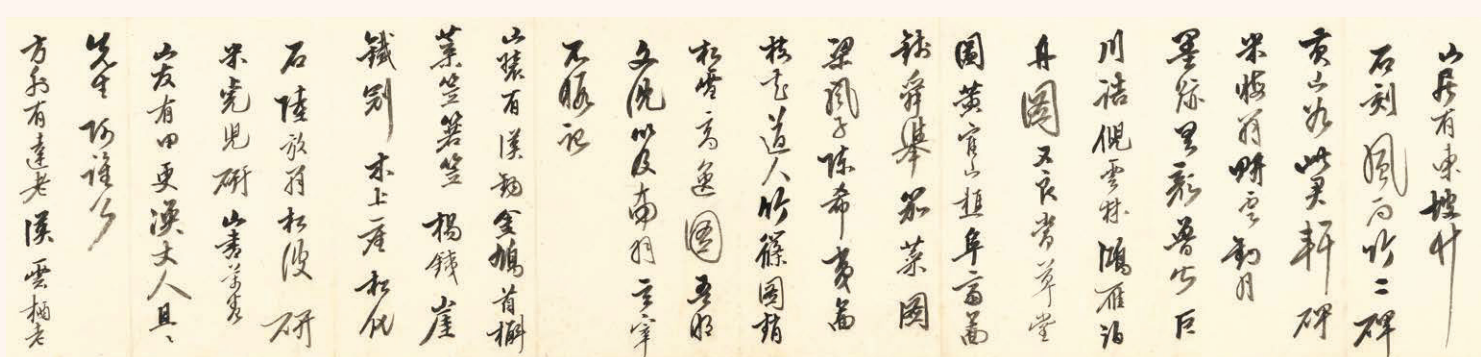
陸治（1496–1576），字叔平，號包山子，吳縣人，諸生，遊學於王鏊（1450–1524）、祝允明（1460–1526）、文徵明（1470–1559）門下，工山水、花鳥，晚年隱居支硎山，為文徵明後吳門畫派重要畫家，人稱包山先生。

此卷《南皋圖》行筆疏澹簡逸，山環水抱，水岸村居，一派江南山水景像，躍然紙上。陸治末題“補圖”，觀台北故宮今存《明文徵明陸治書畫合璧卷》有“乙未二月，門人陸治方始繪圖補意”十餘字，推測《南皋圖》原意當係為撰文章者補圖之作，後於流傳之中各自失散，遂使圖文兩分。畫卷後陳繼儒（1558–1639）行草書法內容，記山居日常所見所行所好所蓄，以物養情適性，與《南皋圖》漁舟隱逸意趣略同。

《南皋圖》清初為大藏家高士奇（1645–1703）所有，今擬訂畫卷名稱即據高氏題記第一則“觀舊藏包山《南皋圖》”數字確定。高氏於畫卷自題四則，自康熙戊寅（1698）七月、己卯（1699）二月、庚辰（1700）二月至壬午（1702）五月，凡五年四記，隨遊行篋，屢屢舟車開卷賞玩，足見珍視眷愛之情。高江村藏而能賞，賞而能記，記而能傳，於此又見古人適心雅興之情。







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**LUZHI** (1496-1576)

*The South Marsh*

Handscroll, ink and colour on paper

27.4 x 205.3 cm. (10 ¾ x 80 ¾ in.)

Signed, with one seal of the artist

Colophons by Gao Shiqi (1645-1703), with a total of seven seals

Four collector's seals, including two of Gao Shiqi

One incomplete and illegible seal

Calligraphy by Chen Jiru (1558-1639), inscribed, signed and dated twenty-third day, tenth month, *xinyou* year (1621), with two seals

**EXHIBITED:**

New Haven, Yale University Art Gallery, *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection*, 9 April 1993-31 July 1994.

Ann Arbor, University of Michigan Museum of Art, *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection*, 10 September-19 November 1994.

Hong Kong, Chinese University of Hong Kong Art Gallery, *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection*, 16 December 1994-25 February 1995.

Lawrence, Kansas, Spencer Museum of Art, *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection*, 9 April-18 June 1995.

**LITERATURE:**

Gao Shiqi, *Register of Painting and Calligraphy Collected by Gao Shiqi*, in *Complete Compendium of Chinese Painting and Calligraphy*, Vol. 7, Shanghai Painting and Calligraphy Publishing, October 1994, p. 1075.

Richard M. Barnhart et al., *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection*, Yale University Art Gallery, New Haven, 1994, pp.96-99, pl.14

Tian Hong, *Wang Nanping's Collection of Ancient Chinese Paintings*, Vol. 1, Tianjin People's Fine Art Publishing, Tianjin, July 2015, pp.94-95, pl.29.

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

**US\$650,000-900,000**

明 陸治 南皋圖 設色紙本 手卷

款識：陸治補圖。

鈐印：包山子。

高士奇（1645-1703）題跋：

- 1 余嘗愛趙松雪題畫寄高仁卿，詩云：“碧山清曉護晴嵐，綠樹經秋醉色酣。誰是丹青三昧手，為君滿意畫江南。”今日新秋晚涼，觀舊藏包山《南皋圖》，清迥絕俗，自足怡情。因書松雪詩遣興。康熙戊寅（1698年）七月十日，江村高士奇在柘上簡靜齋。
- 2 孤蓬雨後未除寒，風激長河鼓棹難。遙見兗東山數點，新浮黛色似迎鑾。康熙己卯（1699年）二月二十日舟行彭城道中作。觀包山此圖，因書空處，聊以記事。士奇。
- 3 余不作山陰道上遊垂四十年。庚辰（1700年）二月五日曉起觀平叔此圖，以其類山陰也，題詩記之：“爭流競秀山陰道，鄉緒頻牽四十年。丘壑難忘情未盡，他時應買渡江舡。”是日輕陰，玉蘭將放矣。竹窗年五十六。
- 4 溟濛春雨落江梅，三徑荒蕪滿地苔。兩度新年情緒別，手持細峽懶重開。孤棹彭城風雨夜，閒窗湖上曉寒時。年光又是燒燈後，惆悵南皋花滿枝。己卯（1699年）仲春迎鑾山左，兒軒隨舟中。庚申（1700年）二月五日兒軒侍几側。今日再觀，遂有疇昔之感。壬午（1702年）正月廿一日，雨窗階下古梅繁縟。大兒興赴武林，並記之。江邨士奇年五十八。

鈐印：高士奇、澹人、獨旦翁、樂此齋中圖書、江村、竹窗、少無宦情







清人自號...  
 自餘歲於...  
 利轉...  
 自清江...  
 漁翁...  
 握...  
 自...  
 好...  
 心...

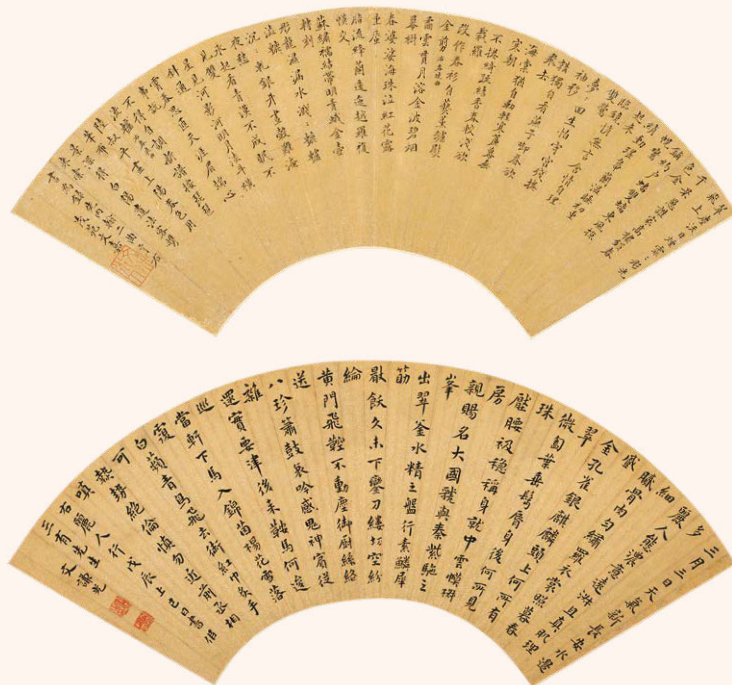
清人自號...  
 自餘歲於...  
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 自清江...  
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**WEN ZHENGMING (1470-1559) / WEN JIA (1501-1583) / WEN ZHENMENG (1574-1636) AND OTHERS**

*Calligraphy in Running/Clerical Script*

A set of seven fan leaves, mounted for framing, ink on gold-flecked paper

Each fan leaf measures approx. 17.3 x 52.5 cm. (6 7/8 x 20 5/8 in.)

Other artists include Wen Zhenheng (1585-1645), Wen Conglong (active late 16th-early 17th Century) and Wen Qianguang (16th-17th Century)

One fan leaf signed and six fan leaves inscribed and signed, with a total of twelve seals of the artists

**LITERATURE:**

Richard M. Barnhart et al., *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection*, Yale University Art Gallery, New Haven, 1994, pp.286-288, fig. 17, 20, 25. (for the Wen Zhengming, Wen Jia and Wen Zhenmeng)  
 Wong Po-zen, *Record of Jade Studio's Connoisseurship and Collecting: A Short Biography of Mr Wong Nan-ping*, Chung Hua Book Co., Hong Kong, 2019, p.204. (for the Wen Zhengming) (7)

**HK\$700,000-900,000**

**US\$91,000-120,000**

**明 文徵明／文嘉／文震孟及諸家 行楷書法 水墨灑金箋 扇面鏡片七幅**

1. 文徵明《行書》

釋文：江頭夏雨十尺強，晚波搖日空江涼。  
 遊魚灑灑樂深藪，不謂人間有漁筍。  
 筍得江魚不入官，自食自漁終歲歡。  
 輸租轉稅世途惡，漁家自得江湖樂。  
 漁翁老去頭如雪，短笠輕蓑舟一葉。  
 百頃魚蝦足歲租，十隻鸕鶿是家業。  
 橫笛朝衝柳外風，浩歌夜弄波心月。  
 不嫌湖上有風波，世上風波今更多。

款識：徵明。

鈐印：文徵明印、衡山

2. 文從龍《行書》

題識：右章京篇一首。三楚文從龍書。

鈐印：文從龍

3. 文震亨《行書》

題識：湖上觀渡、泛舟各一首似善之老姪。文震亨。

鈐印：震、亨

4. 文震亨《行書》

題識：小詩奉贈鐵翁太史老先生，一首再次見貽韻一首呈正。弟文震亨。

鈐印：文震亨印、啓美

姚虞琴（1867-1961）藏印：虞琴審定

姚虞琴題裱邊

5. 文震孟《行書》

題識：葯園新夏一首。文震孟。

鈐印：文震孟印、文起氏

6. 文嘉《小楷》

題識：陸叔平畫上陽春色，用筆佈景得白陽遺法。

客攜來索書，為錄先內翰二曲於右。茂苑文嘉。

鈐印：文水道人

7. 文謙光《楷書》

題識：右麗人行。戊辰（1628年）上巳日書似三有先生，文謙光。

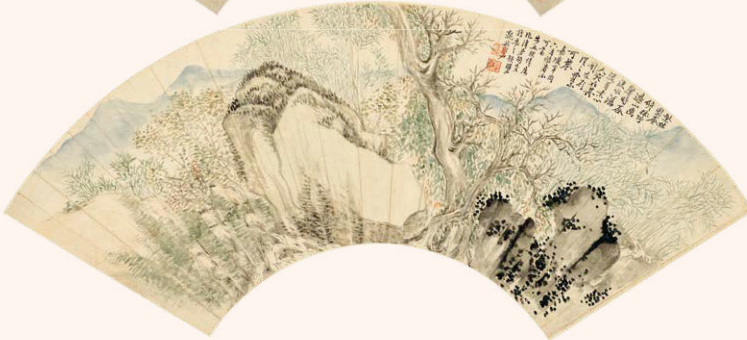
鈐印：謙光之印、文去盈

出版：班宗華等，《玉齋珍藏明清書畫精選》，耶魯大學美術館，紐約，1994年，第286-288頁，圖17、20、25。（文徵明、文嘉、文震孟）

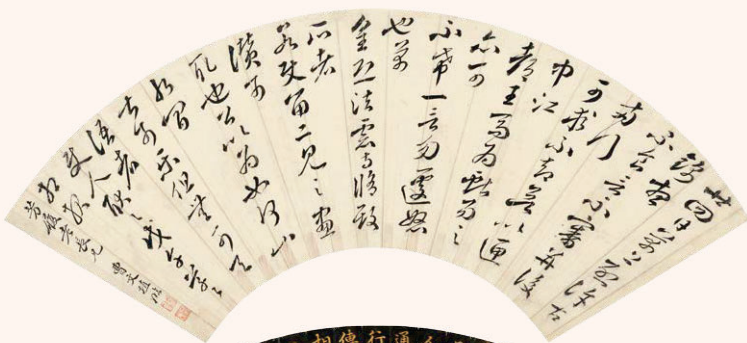
王樸仁，《玉齋鑒藏記-王南屏先生事略》，中華書局，香港，2019年，第204頁。（文徵明）

註：文從龍，字夢珠，號三楚。從昌弟。南直隸長洲（今江蘇蘇州）人。文伯仁孫，文從昌弟。崇禎十五年孝廉。善山水。

文謙光，字去盈，為縣學生。善臨池，行楷仿晉人，神骨俱肖。



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**XU YANG** (ACTIVE CA. 1751-1776) / **XIANG MUZHI** (17TH-18TH CENTURY) / **GUO MINPAN** (18TH-19TH CENTURY)

*Landscapes*

A set of three fan leaves, mounted for framing, ink and colour on paper

Each fan leaf measures approx. 17 x 50 cm. (6 ¾ x 19 ¾ in.)

Signed/inscribed and signed, with a total of five seals of the artists

The second fan leaf dated one day before mid-autumn, *dinghai* year (1767) and dedicated to Li Xue

The third one dated sixth month, *xinyou* year of the Jiaqing period (1801) and dedicated to nephew Qian

**LITERATURE (FOR LANDSCAPE BY XU YANG):**

Richard M. Barnhart et al., *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection*, Yale University Art Gallery, New Haven, 1994, p.292, fig.35.

Tian Hong, *Wang Nanping's Collection of Ancient Chinese Paintings*, Vol. 3, Tianjin People's Fine Art Publishing, Tianjin, July 2015, p.784, pl.240. (3)

**HK\$60,000-80,000**

**US\$7,800-10,000**

清 徐揚/項穆之/郭敏磐 山水圖 設色紙本  
扇面鏡片三幅 一七六七/一八〇一年作

1. 款識：臣徐揚恭畫。  
鈐印：臣、揚
2. 題識：小山叢桂圖。丁亥（1767年）中秋前一日，擬松雪筆意為黎翁學先生雅政。莘甫項穆之。  
鈐印：莘甫
3. 題識：繁林翳蒼，修竹遠山。幽響時苔，流水潺湲。有素心人，宛在其間。我欲從之，復不可攀。嘉慶辛酉（1801年）六月酷暑不可當，步五甥倩屬作清暑圖，炎敦為之頓解也。郭敏磐。  
鈐印：郭敏磐印、臣不敏

出版（徐揚《山水》）：

班宗華等，《玉齋珍藏明清書畫精選》，耶魯大學美術館，紐黑文，1994年，第292頁，圖35。

田洪編著，《王南屏藏中國古代繪畫》下卷，天津人民美術出版社，天津，2015年7月，第784，圖版240。

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**CAO WENZHI** (1735-1798)

*Cursive Script Calligraphy / Seven-Character Poem in Running Script*

A set of two fan leaves, mounted for framing, ink on paper/gold ink on black paper

16 x 49.5 cm. (6 ¼ x 19 ½ in.) / 15.2 x 47 cm. (6 x 18 ½ in.)

Each inscribed and signed, with a total of four seals of the artist  
*Cursive Script Calligraphy* dedicated to Fanglu (2)

**HK\$30,000-50,000**

**US\$3,900-6,500**

清 曹文植 草書/行書御製七律 水墨紙本/描金黑箋  
扇面鏡片兩幅

《草書》

題識：戊午（1798年）草草相報，芳履老長兄，曹文植臨。

鈐印：文植、大司農

《行書御製七律》

題識：題佩文韻注，御製題書七律。曹文植敬書。

鈐印：臣、植

註：曹文植（1735-1798年），字近薇，號竹虛，歙縣雄村人。清代重臣，官至戶部尚書，《四庫全書》總裁官之一。著有《石鼓硯齋文鈔》、《詩鈔》等。







癸酉王春日會稽破屋居士孫祖同觀

恭甫湖仁先遊游山子掃履此石於履玩走日歡  
元星時壬申夏六月朔觀于嵩山草堂遊超誌  
王南屏

王南屏  
畫  
石  
子  
孫  
祖  
同  
觀

東  
齋  
印

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**WANG HUI** (1632-1717)

*Aged Woods and Clear Streams*

Handscroll, ink and colour on paper

17 x 120 cm. (6 ¾ x 47 ¼ in.)

Inscribed and signed, with five seals of the artist

Dated summer, *wuzi* year (1708)

Colophons by Yang Shichong (1870-?), Wu Hufan (1894-1968), Peng Gongfu (1897-1963), Feng Chaoren (1882-1954) and Sun Zutong (1894-1937), with a total of five seals

Five collector's seals: one of Yang Shichong, two of Wu Hufan, one of Peng Gongfu and one of Feng Chaoren

**LITERATURE:**

Richard M. Barnhart et al., *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection*, Yale University Art Gallery, 1994, pp.278-279, fig.7.

Tian Hong, *Wang Nanping's Collection of Ancient Chinese Paintings*, Vol. 2, Tianjin People's Fine Art Publishing, Tianjin, July 2015, pp.430-431, pl.138.

Wang Shuchong and Chen Hansu, *Chronology of Wu Hufan*, Oriental Publishing Centre, Shanghai, p.119.

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

**US\$160,000-230,000**

清 王翬 古木清流圖 設色紙本 手卷 一七〇八年作

題識：古木萬餘株，清流貫其中。前臨大江口，豁達來長風。  
補右丞詩奉寄其慰先生。戊子（1708年）大暑日，海虞王翬。

鈐印：王翬之印、耕烟野老時年七十有七、海虞、石谷子、來青閣





畫不在形似，有筆妙而墨不妙者，亦有墨妙而筆不妙者。能得此中三昧，方是作家。此卷乃石谷子為余至戚山陽汪其慰先生所作，峰巒樹石，村寺松泉，大率以荒遠澹逸為（宗）本。筆墨兼妙，直從董巨伐毛洗髓，猶兼蒼石谷晚歲與汪老投契最深，故有殉知之合。不然何以精妙若是。余藏明煙筆墨數十頓，卷有其九，而特以是為首屈焉。宣統二年重裝，芟青手誌。

已巳年除夕展閱一過  
 芟青記于北平寓齋

余所見所收石谷真跡不下數十計，而精妙玲瓏如此卷亦不易見也。甲子年曾見西廬小卷，與此彷彿，惜為人賺去，至今耿耿。此卷得于晚江楊氏，壬申三月，恭甫兄賞識之，遂轉歸之。漫書數言于末。吳湖帆。



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題跋：楊士驄（1870-？）：畫不在形似，有筆妙而墨不妙者，亦有墨妙而筆不妙者。能得此中三昧，方是作家。此卷乃石谷子為余至戚山陽汪其慰先生所作，峰巒樹石，村寺松泉，大率以荒遠澹逸為（宗）本。筆墨兼妙，直從董巨伐毛洗髓得來。蓋石谷晚歲與汪老投契最深，故有殉知之合。不然何以精妙若是。余藏明煙筆墨數十頓，卷有其九，而特以是為首屈焉。宣統二年（1910）重裝。芟青手誌。己巳年（1929）除夕，展閱一過。芟青記于北平寓齋。

吳湖帆（1894-1968）：余所見所收石谷真跡不下數十計，而精妙玲瓏如此卷亦不易見也。甲子年（1924）曾見西廬小卷，與此彷彿，惜為人賺去，至今耿耿。此卷得于晚江楊氏，壬申（1932）三月，恭甫兄賞識之，遂轉歸之。漫書數言于末。吳湖帆。

鈐印：醜籀、宋梅鄭蘭之室

彭恭甫（1897-1963）：王石谷《古木清流圖》，彭恭父心賞名績。

鈐印：彭恭甫、隴西槐東廬藏

馮超然（1882-1954）：恭甫姻仁兄近游北平歸，獲此名跡。展玩竟日，歡喜無量。時壬申（1932）夏六月朔，觀於嵩山草堂。馮超然。

鈐印：嵩山居士

孫祖同（1894-1937）：癸酉（1933）立春日，會稽破夢居士孫祖同觀。

藏印：楊士驄：泗州楊氏所藏

吳湖帆：銘心絕品、梅景書屋

彭恭甫：恭父心賞

馮超然：超然心賞

簽條：王石谷古木清流卷。壽石齋藏，己巳年。

著錄/出版：班宗華等，《玉齋珍藏明清書畫精選》，耶魯大學美術館，紐黑文，1994年，第278-279頁，圖7。田洪編著，《王南屏藏中國古代繪畫》中卷，天津人民美術出版社，天津，2015年7月，第430-431頁，圖版138。

王叔重、陳含素，《吳湖帆年譜》，東方出版中心，上海，2017年7月，第119頁。

王石谷古木清流卷  
 壽石齋藏  
 己巳年

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**WANG JIAN** (1609-1677)

*Landscape after Huang Gongwang*

Hanging scroll, ink on paper

105.5 x 48 cm. (41 ½ x 18 ⅞ in.)

Inscribed and signed, with three seals of the artist

Dated early summer, *gengzi* year (1660) and dedicated to Youming

Five collector's seals, including two of Pang Yuanqi (1864-1949), one of Bi Long (18th Century) and one of Jin Chuansheng (1813-1866)

Titleslip by Xie Zhiliu (1910-1997)

**LITERATURE:**

Pang Yuanqi, *Record of Famous Paintings in Xuzhai II*, Vol. 3, in *Complete Compendium of Chinese Painting and Calligraphy*, Vol. 12, Shanghai Painting and Calligraphy Publishing, October 1994, pp. 661, 663.

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

**US\$200,000-320,000**

清 王鑑 倣黃公望山水 水墨紙本 立軸 一六六〇年作

題識：庚子（1660年）初夏，倣一峯道人筆，似又銘社詞兄正之。王鑑。

鈐印：王鑑之印、玄照、湘碧

藏印：龐元濟（1864-1949）：虛齋審定、龐萊臣珍藏印

畢瀧（18世紀）：畢澗飛秘笈印

金傳聲（1813-1866）：金傳聲

其他：畊梅鑑賞

謝稚柳（1910-1997）題簽：清王鑑倣黃子久山水真跡。稚柳題。

著錄：龐元濟，《虛齋名畫續錄》卷3，見《中國書畫全書》第12冊，上海書畫出版社，上海，1994年10月，第661、663頁。





庚子初夏做一峯  
 道人幸似  
 又銘社祠元正  
 王鑑

清王鑑仿黃子久山水真跡 葉少題



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**ZHA SHIBIAO** (1615-1698)

*Landscape*

Hanging scroll, ink on paper

132.7 x 52 cm. (52 ¼ x 20 ½ in.)

Inscribed and signed, with two seals of the artist

Dated spring, *bingyin* year (1686)

Dedicated to Junsou

**LITERATURE:**

Richard M. Barnhart et al., *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection*, Yale University Art Gallery, 1994, p.278, fig.5.

Tian Hong, *Wang Nanping's Collection of Ancient Chinese Paintings*, Vol. 2, Tianjin People's Fine Art Publishing, Tianjin, July 2015, p.400, pl.128.

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

**US\$110,000-130,000**

清 查士標 山水圖 水墨紙本 立軸 一六八六年作

題識：秋來亭館映滄浪，碧草深陰亂野篁。  
水曲橋灣苔徑繞，儼然人在綢川莊。  
丙寅（1686）春日，為筠藪道兄畫於三餘齋。  
查士標。

鈐印：查二瞻、癩老

出版：班宗華等，《玉齋珍藏明清書畫精選》，耶魯大學美術館，紐黑文，1994年，第278頁，圖5。

田洪編著，《王南屏藏中國古代繪畫》中卷，天津人民美術出版社，天津，2015年7月，第400頁，圖版128。





## The Dewy Distillation of Fragrance — The Finest Bloom by Yun Shouping

### 浥露凝香：憚壽平群芳第一枝

During the early Qing dynasty, the simultaneous flourishing careers of the “Four Wangs” [Wang Shimin (1592-1680), Wang Jian (1598-1677), Wang Hui (1632-1717), and Wang Yuanqi (1642-1715)], Wu Li (1632-1718), and Yun Shouping (1633-1690) created a scene of multiple leading artists without a clear front runner. Early in his career, Yun Shouping studied and painted landscapes. But in his discussion with his friend Wang Hui, he lamented that he was “shamefully the number two hand of landscape under heaven.” Consequently, Yun Shouping dedicated himself to refine his techniques in painting flowers and birds, a feat that distinguished him from the other five contemporaries. His “boneless” rendition of flowers traces its roots to Xu Chongsi of the Northern Song. According to Yun Shouping, in addition to formal verisimilitude, the key to his success is to whole-heartedly capture the essence of flowers as they exist in nature.

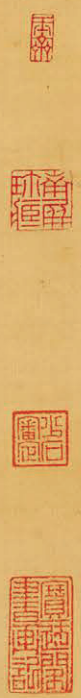
In late spring of 1688, Yun Shouping, at the age of fifty-six, emulated Xu Chongsi's style and created *The Fragrance of a Nation in Clearing Spring*. The five flowers blossom in various stages and colours, echoing each other from different branches. Our gaze is drawn to a large lavender bloom in the centre; its petals and stamens are so vivid, as if we can smell the emanating fragrance.

Yun Shouping's inscription of his own poem combined with Wang Hui's account of the “boneless” technique, is a testament to not only art history of the flowers painting genre but also to their friendship. Before 1776, the painting belonged to Lu Shihua's uncle, “Jie'an.” Lu Shihua recorded it in his publication and it was passed down to his son Lu Yuqing. It entered the collection of Chen Kuiling in the late Qing, who included it in his painting catalogue. In the 20th century it was obtained by notable collectors Zhang Congyu, Wu Puxin, and Wong Nan-ping. As a fellow native of Changzhou like Yun Shouping, Wong Nan-ping was especially fond of his works and treasured them for decades. The painting, with its silk in almost pristine condition, bears two seals of Wong Nan-ping, who rarely did so out of humility and respect for the original works. Whose home shall this dewy distillation of fragrance perfume comes next spring?

清初四王吳憚六家，一時瑜亮。憚壽平（1633-1690）早年曾習山水，與王翬（1632-1717）論畫“恥為天下第二手”，故別出蹊徑，自習花鳥別棲寒枝，獨異五家之外。南田沒骨花卉上承北宋徐崇嗣，自謂得花卉之形外，又於筆墨不到處究心神韻，以造化為師而融入己心，故能卓立群峰之外。

1688年暮春，五十六歲的憚壽平於平江（吳縣）館舍擬北宋徐崇嗣法，繪成絹本《國香春霽》一軸。花分五朵，或作盛放，或含苞初開，隨枝前後高低輝映，花色深粉淺粉，當屬名品趨粉。畫中最引人處為左方一枝魏紫，搖曳斜出，有獨冠群芳之姿，浥露凝香透發畫絹以外，嗅鼻可聞。

畫成，南田自題詩句右上，王石谷補題數行沒骨法源流在傍，既見畫史，亦見交情。清乾隆四十一年（1776）以前，畫為陸時化（1714-1779）伯父“芥庵”所得，後陸時化錄入《吳越所見書畫錄》卷六，再傳子陸愚卿。晚清，畫為陳夔麟（1855-1928）度藏，著錄於《寶迂閣書畫錄》卷二。又遞藏於張蔥玉（1914-1963）、吳普心（1897-1987）、王南屏（1924-1985）諸名家。王南屏先生因與憚壽平同籍常州，故特愛南田書畫，珍而寶之數十年，絹素如新。出於對原作的尊重，謙虛的王南屏一向不留鈐印在其收藏的作品上。此畫罕見地留下兩枚鈐印，足見其重要性。此番因緣釋出珍藏，明年春霽，浥露凝香誰家？









國香春霽

紅樓飄渺艷朝霞  
第一花莫放春風容易過  
枝齊護碧龍紗

以辰春暮平江宮館擬北宋徐崇  
嗣法 白雲漢 善平

北宋徐崇嗣創製改舊法，意宗得法，法之妙一  
葉黃全物物之善不用善筆全不形色也。陰陽  
向背與畫器題於法外，今日畫畫筆，極其以南字  
機法神明，其味得造化之真，其味也。

石齋王筆題



憚南田設色天香富貴花

王石齋題妙品  
送所吉數



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**YUN BING** (ACTIVE FIRST HALF OF 18TH CENTURY)

*Rock and Peonies*

Hanging scroll, ink and colour on silk

71.5 x 76.5 cm. (28 1/8 x 30 1/8 in.)

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

Dated early winter, *jiayu* year (1754)

One collector's seal

Frontispiece by Kang Youwei (1858-1927)

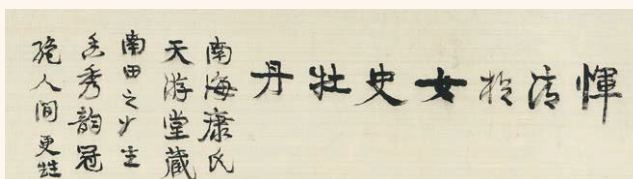
**PROVENANCE:**

Lot 177, 18 September 1996, Fine Chinese Classical Paintings,  
Calligraphy and Rubbings, Christie's New York.

**HK\$150,000-200,000**

**US\$20,000-26,000**

清 恽冰 國香春霽 設色絹本 立軸 一七五四年作



題識：國香春霽。甲戌（1754年）初冬仿南田公本。  
蘭陵女氏恽冰。

鈐印：恽冰、清於、寒閨女史

藏印：乾隆御覽之寶

康有為（1858-1927）題詩堂：恽清於女史牡丹。  
南海康氏天游堂藏南田之女，  
生香秀韵，冠絕人間。  
更牲。

來源：紐約佳士得，中國古近代名畫拍賣，1996年9月18日，編號177。



ZHAO ZHIQIAN (1829-1884)

*Text of the Stele Commemorating Feifeng in Clerical Script*

Hanging scroll, ink on paper

135.5 x 40 cm. (53 3/8 x 15 3/4 in.)

Inscribed and signed, with two seals of the artist

## EXHIBITED:

New Haven, Yale University Art Gallery, *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection*, New Haven, 9 April 1993-31 July 1994.Ann Arbor, University of Michigan Museum of Art, *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection*, 10 September-19 November 1994.Hong Kong, Chinese University of Hong Kong Art Gallery, *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection*, 16 December 1994-25 February 1995.Lawrence, Kansas, Spencer Museum of Art, *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection*, 9 April-18 June 1995.

## LITERATURE:

Richard M. Barnhart et al., *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection*, Yale University Art Gallery, New Haven, 1994, pp.273-274 pl.89.Wong Po-zen, *Record of Jade Studio's Connoisseurship and Collecting: A Short Biography of Mr Wong Nan-ping*, Chung Hua Book Co., Hong Kong, 2019, p.164.

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

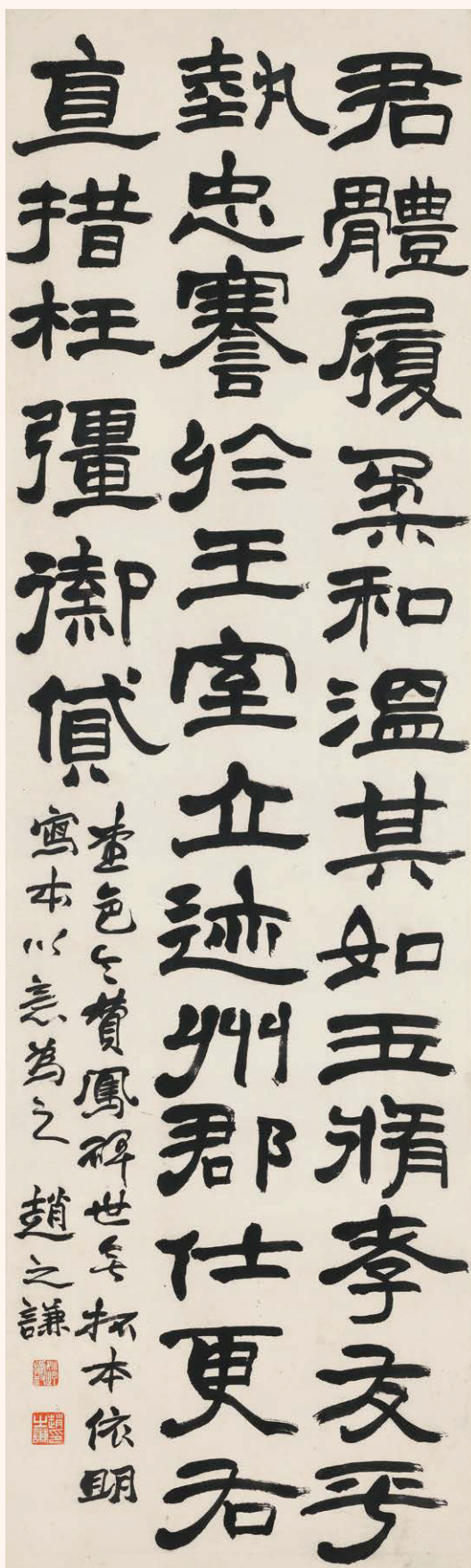
US\$110,000-130,000

清 趙之謙 倣漢隸書 水墨紙本 立軸

釋文：君體履柔和，溫其如玉。修孝友乎，執忠謇於王室。立跡州郡，仕更右直措枉，強御貸。

題識：堂邑令費鳳碑世無拓本，依明寫本以意為之。趙之謙。

鈐印：趙撫叔、趙之謙印

展覽：紐黑文，耶魯大學美術館，“玉齋珍藏明清書畫精選”，1993年4月9日-1994年7月31日。  
安娜堡，密芝根大學美術館，“玉齋珍藏明清書畫精選”，1994年9月10日-11月19日。  
香港，香港中文大學，“玉齋珍藏明清書畫精選”，1994年12月16日-1995年2月25日。  
勞倫斯，堪薩斯大學史賓莎美術館，“玉齋珍藏明清書畫精選”，1995年4月9日-2月25日。出版：班宗華等，《玉齋珍藏明清書畫精選》，耶魯大學美術館，紐黑文，1994年，第273-274頁，圖版89。  
王樸仁，《玉齋鑒藏記-王南屏先生事略》，中華書局，香港，2019年，第164頁。



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**MONK MINGZHONG** (ACTIVE 1733-1767)

*Album of Landscapes*

Album of twelve leaves, ink on paper

Each leaf measures 16 x 21 cm. (6 ¼ x 8 ¼ in.)

Inscribed and signed on the last leaf, with a total of twelve seals of the artist

Dated fourth month, *xinwei* year of the Qianlong period (1751)

Three collector's seals of Namdulu Guangxi (19th Century)

**PROVENANCE:**

Lot 580, 19 September 2013, Fine Chinese Classical Paintings and Calligraphy, Sotheby's New York.

**HK\$50,000-70,000**

**US\$6,500-9,000**

清 明中 宋元小景 水墨紙本 冊頁十二開  
一七五一年作

末頁題識：乾隆辛未（1751年）四月，雨窓無事，爰學宋元小景十二幅，焚虛並記。

鈐印：焚虛中圖書（三次）、焚虛（五次）、一號焚虛、兩湖三竺萬壑千巖、大恒（二次）

那木都魯·光緒（19世紀）藏印：光緒審定、裕如秘笈、光緒考藏

來源：紐約蘇富比，中國古代書畫拍賣，2013年9月19日，編號580。

註：那木都魯·光緒（19世紀），晚晴時期著名書畫、古籍收藏家。現藏台北國立故宮博物院圖書文獻處（清）王士祿撰《讀史蒙拾》亦見其藏印“裕如秘笈”。





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YAN DELIN (19TH CENTURY)

Seal Script Calligraphy

A set of six hanging scrolls, ink on paper  
Each scroll measures 128 x 28.2 cm. (50 3/4 x 11 1/8 in.)

Last scroll inscribed and signed, with two seals of the artist

Dated spring, second month, eighth year of the Tongzhi period (1869)

LITERATURE:

Wong Po-zen, *Record of Jade Studio's Connoisseurship and Collecting: A Short Biography of Mr Wong Nan-ping*, Chung Hua Book Co., Hong Kong, 2019, p.167 (last two scrolls only). (6)

HK\$120,000-200,000

US\$16,000-26,000

清 閻德林 篆書 水墨紙本  
立軸六幅 一八六九年作

釋文：岷山之精，上絡東井。  
始出壹勺，終致眇冥。  
作紀南夏，天清地靜。  
肩吾得壹，以處昆崙。  
開明是封，司帝之門。  
吐納靈氣，熊熊魂魂。  
先民有作，龜貝為貨。  
貴以文彩，賈以小大。  
簡則易資，犯而不過。  
蚌則含珠，獸胡不可。  
同如豚被，褐懷禍患。  
難無繇招，之自我我。  
茫茫帝臺，惟靈之貴。  
爰有石棋，五采煥蔚。  
觴禱百神，以蘇天氣。  
郇草赤實，厥狀如苜。  
婦人服之，練色易顏。  
夏姬是豔，厥媚三遷。  
賤無定貢，貴無常珍。  
物不自物，自物由人。  
萬事皆然，豈伊蛇鱗。  
有人爰處，園丘之上，  
赤泉駐年，神木養命。

稟此遐齡，悠（悠）無竟。  
雖雲壹氣，呼吸異道。  
觀則俱見，食則皆飽。  
物形自周，造化非巧。  
群籟舛吹，氣有萬殊。  
大人三丈，焦僂尺餘。  
混之一歸，此亦僑如。  
飛黃奇駿，乘之難老。  
揣角輕騰，忽若龍矯。  
實鑿有德，乃集厥早。  
怪獸五采，尾參于身。  
矯足千里，儼忽若神。  
是謂騶虞，詩歎其仁。

題識：同治八年（1869年）春二月，德林。  
鈐印：德林印、穹隆散仙

出版：王樸仁，《玉齋鑒藏記—王南屏先生事略》，中華書局，香港，2019年，第167頁。（末兩幅）

註：德林，姓閻氏，漢軍旗人。畫工山水竹石，書法秦、漢、魏、齊之篆隸、真、草，以其筆法運入畫境，深樸蒼茫。



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**MIN ZHEN** (1730-CIRCA 1788) /  
**TONG YU** (1721-1782)

*Woman Under a Tree on the Double Seventh /  
Residence*

Two hanging scrolls, ink on paper  
109.2 x 58 cm. (43 x 22 7/8 in.)/  
73.5 x 46 cm. (29 x 18 1/8 in.)

Each inscribed and signed, with a total of eight  
seals of the artists and one collector's seal  
Dated seventh day, seventh month of *xinchou*  
year (1781)/Dedicated to Qingping  
Frontispiece by Huang Baowu (1880-1968)  
on *Residence*, with four seals

**EXHIBITED:**

For *Woman Under a Tree on the Double  
Seventh* by Min Zhen:  
New Haven, Yale University Art Gallery,  
*The Jade Studio: Masterpieces of Ming and Qing  
Painting and Calligraphy from the Wong Nan-  
ping Collection*, 9 April 1993-31 July 1994.  
Ann Arbor, University of Michigan  
Museum of Art, *The Jade Studio: Masterpieces  
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from the Wong Nan-p'ing Collection*, 10  
September-19 November 1994.  
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Kong Art Gallery, *The Jade Studio: Masterpieces  
of Ming and Qing Painting and Calligraphy from  
the Wong Nan-p'ing Collection*, 16 December  
1994-25 February 1995.  
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*The Jade Studio: Masterpieces of Ming and Qing  
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ping Collection*, 9 April-18 June 1995.

**LITERATURE:**

For *Woman Under a Tree on the Double  
Seventh* by Min Zhen:  
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Masterpieces of Ming and Qing Painting  
and Calligraphy from the Wong Nan-p'ing  
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For *Residence* by Tong Yu:  
Tian Hong, *Wang Nanping's Collection of  
Ancient Chinese Paintings*, Vol. 3, Tianjin  
People's Fine Art Publishing, Tianjin, July  
2015, p.801, pl.254. (2)

**HK\$90,000-120,000**

**US\$12,000-15,000**

清 閔貞/童鈺 松石仕女圖/卜居圖  
水墨紙本 立軸兩幅 一七八一年作

《松石仕女圖》題識：辛丑（1781年）七夕，  
正齋閔貞畫。

鈐印：閔貞之印、正齋

藏印：讀畫樓

《卜居圖》

題識：溪山雖好奈人何，着箇空亭也覺多。  
寫到一竿兼一石，又分清夢與鷗波。  
遠峰淡淡樹疎疎，更請何人為結廬。  
未免被他魚鳥喚，年年長說水雲居。

將欲卜居未就，適清屏兄索畫，  
為附二絕，以博一咲。二樹童鈺。  
鈐印：臣鈺之印、梅景主人、梅影、石交、  
倚樹、梅癡

黃葆戉（1880-1968）題詩堂並鈐印四方。

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日-1994年7月31日。

安娜堡，密芝根大學美術館，“玉齋  
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日-11月19日。

香港，香港中文大學，“玉齋珍  
藏明清書畫精選”，1994年12月16  
日-1995年2月25日。

勞倫斯，堪薩斯大學史賓莎美術館，  
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田洪編著，《王南屏藏中國古代繪  
畫》下卷，天津人民美術出版社，天  
津，2015年7月，第732，圖版226。

童鈺《卜居圖》：

田洪編著，《王南屏藏中國古代繪  
畫》下卷，天津人民美術出版社，天  
津，2015年7月，第801，圖版254。



873

**ZHANG ZONGCANG** (1686-1756)

*Landscape after Ni Zan's Secluded Cottage in Sparse Woods*

Hanging scroll, ink on paper

132 x 44.8 cm. (52 x 17 5/8 in.)

Inscribed and signed, with four seals of the artist

Dated spring, *jiazi* year (1744)

Five collector's seals, including one of Gong Benang (1821-1874)

One illegible seal

**EXHIBITED:**

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Hong Kong, Chinese University of Hong Kong Art Gallery, *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection*, 16 December 1994-25 February 1995.

Lawrence, Kansas, Spencer Museum of Art, *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection*, 9 April-18 June 1995.

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Richard M. Barnhart et al., *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-p'ing Collection*, Yale University Art Gallery, New Haven, 1994, pp.221-223, pl.67.

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**HK\$240,000-300,000**

**US\$31,000-39,000**

清 張宗蒼 傲倪瓚山水圖 水墨紙本 立軸  
一七四四年作

題識：野鶴閒雲不繫身，十年懶踏帝京塵。  
偶參空色刪花譜，小破春寒憶酒人。  
興到溪山成獨往，忘機魚鳥自相親。  
蒼崖古木回元氣，散作先生杖底春。  
倪高士疎木幽居圖，自題一律，俱超逸出塵。  
甲子（1744年）春杪，手無一過併次其原韻，  
所謂古今人不相及，真不可以道里計也。  
篁邨張宗蒼。

鈐印：張次公、蔗翁、意在生澹、不敢恥微官

藏印：宮本昂（1821-1874）：宮子行玉父共欣賞  
其他：景岩珍藏、諸城鄧邨棟華書屋尹氏家藏、麗泉、眞賞  
一印漫漶

展覽：紐黑文，耶魯大學美術館，“玉齋珍藏明清書畫精選”，  
1993年4月9日-1994年7月31日。  
安娜堡，密芝根大學美術館，“玉齋珍藏明清書畫精選”，  
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香港，香港中文大學，“玉齋珍藏明清書畫精選”，1994年  
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勞倫斯，堪薩斯大學史賓莎美術館，“玉齋珍藏明清書畫精  
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874

VARIOUS OWNERS

874

**WANG YUANQI** (1642-1715)

*Landscapes*

Album of eight leaves, ink and colour on silk

Each leaf measures 27.6 x 18.2 cm. (10 7/8 x 7 1/8 in.)

Three seals of the artist

Eight collector's seals of Monk Da Shou (1791-1858)

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

*US\$110,000-150,000*

清

王原祁

巖壑清華

設色絹本

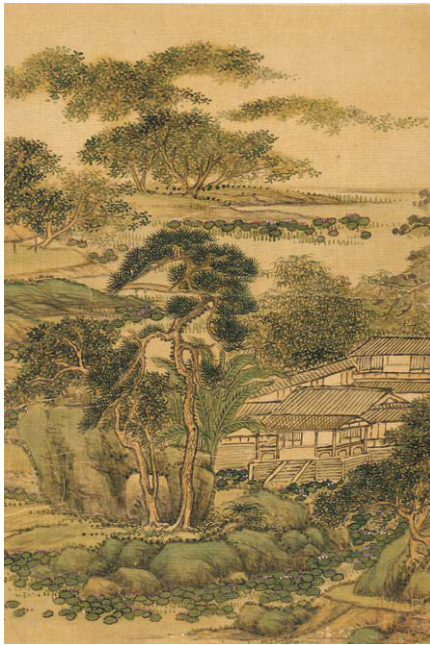
冊頁八開

鈐印：臣原祁（三次）

釋達受（1791-1858）藏印：二十八星宿井磚之室（八次）

註：釋達受，俗姓姚，字六舟，別號寒泉、小綠天庵僧等，浙江海寧人，擅書畫，工篆刻，與戴熙、何紹基往來密切，有《小綠天庵吟草》。









875

**LAN YING** (1585-AFTER 1664)

*Travelling in the Snow*

Hanging scroll, ink and colour on silk

200.6 x 96 cm. (79 x 31 1/8 in.)

Inscribed and signed, with two seals  
(damaged)

**HK\$150,000-250,000**

**US\$20,000-32,000**

明 藍瑛 雪山行旅 設色絹本  
立軸

題識：雪山行旅。  
法王右丞畫於城曲茆堂。  
西湖外史藍瑛。

兩印殘缺



The owner of this private collection had amassed a diverse collection of classical and modern Chinese paintings. These six classical paintings were acquired during the first half of the 20th century, then by descent within the family. There are eight modern works to be offered in the Fine Chinese Modern and Contemporary Ink Paintings auction (Lots 1146-1153) on 30 November 2021, and six works to be sold in the Exquisite Eye: Chinese Paintings Online from 15 November to 1 December 2021.

本收藏乃歐洲藏家及其家族經過近一個世紀蒐集而得。此六件古代書畫作品皆於二十世紀上半葉入藏，並由家族傳承。八件近現代作品將於中國近現代畫拍賣中呈現（11月30日，編號1146-1153），另有六件作品將於丹青薈萃：中國書畫網上拍賣中呈現（11月15日-12月1日）。



876

XU WEI (ATTRIBUTED TO, 1521-1593)

Flowers & Plants

Album of eight leaves, ink on paper

Each leaf measures 38.5 x 25.5 cm. (15 1/8 x 10 in.)

Each leaf inscribed, last leaf signed, with a total of

eight seals of the artist

Two collector's seals

HK\$200,000-400,000 US\$26,000-52,000

明 徐渭（傳） 花卉冊 水墨紙本 冊頁八開

1. 題識：老夫一掃秋園卉，六片尖尖雪色流。  
用盡形州沙萬斛，未便琢出此搔頭。  
鈐印：佛壽
2. 題識：子建相逢恐未真，寄言个是洛川神。  
東風枉與塗脂粉，睡老鴛鴦不嫁人。  
鈐印：文長
3. 題識：昨夜苦熱眠不得，起寫松篁竹兩竿。  
莫問人間涼與否，蒼蠅僵拌研池乾。  
鈐印：天池
4. 題識：二月二日涉筆新，水仙竹葉兩精神。  
正如月下騎鸞女，何處堪容吃肉人。  
鈐印：湘管齋
5. 題識：嘗怪爐煙黑，穿人人管濃。鼠鬚無處買，楮公寫真容。  
鈐印：青藤道士
6. 題識：經句不食似蠶眠，更有何心問歲年。  
忽報街頭糕五色，西風重九菊花天。  
鈐色：天池山人
7. 題識：秋風熟石榴，向日咲開口。  
深山少人行，顆顆明珠走。  
鈐印：渭
8. 題識：葉須犀甲厚，花放雀頭舟。  
歲暮饒如雪，朱顏不改觀，天池山人。  
鈐印：徐渭之印

藏印：今歸舟齋、愛公所藏



876



877

877

**LI LIUFANG** (1575-1629)

*Boating Alone*

Hanging scroll, ink on paper

134.5 x 30.5 cm. (53 x 12 in.)

Inscribed and signed, with two seals of the artist

Dated winter, *bingshen* year (1616)

Colophon by Li Hangzhi (?-1644, Li Liufang's son), with one seal

One collector's seal

**HK\$80,000-120,000**

**US\$11,000-15,000**

明 李流芳 隔岸孤舟 水墨紙本 立軸 一六一六年作

題識：丙辰（1616年）冬日，李流芳畫。

鈐印：李流芳印、長蘅氏

李杭之（？-1644）題跋：丁丑（1637年）臈月，男杭之得觀於鹿城之奇樹堂。

鈐印：李杭之印

藏印：李氏明齋珍玩

註：李杭之，字僧筏，李流芳子。

878

**DAI BENXIAO** (1621-1691)

*Autumn Landscape*

Hanging scroll, ink and colour on paper

118.5 x 59 cm. (46 5/8 x 23 1/4 in.)

Inscribed and signed, with three seals of the artist

Colophon by Dai Yixiao (1625-1706, Dai Benxiao's brother), signed with two seals

Dated sixteen day, seventh month, *jimao* year (1699)

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

**US\$200,000-320,000**

清 戴本孝 木落江空 設色紙本 立軸

題識：岸脇誰藏蟹舍幽，一竿詩思一峯秋。

硯田心境閒闌闌，木落江空自在流。

鷹阿山樵戴本孝。

鈐印：本、孝、師真山

戴移孝（1625-1706）題跋：伯氏晚年墨跡得之倪高士為最多。然絕不輕作，即一水一石，有非五日十日所可期限者，索之愈衆，故子舍之所存愈少。葆泉姪此幅吾屢欲擊得之而未忍，今乃舉以贈吾。紹緒世會翁知所以移其情者深也，為問江空木落時，能相與一把臂擊汰否？己卯（1699年）七月望日石印同學弟藥陽子戴移孝頓首識。

鈐印：戴移孝、无忝氏

註：戴移孝，字無忝，一字爰丁，自號碧落後人，戴本孝弟。



岸脇誰藏蟹舍幽一竿詩息一峯  
 蕭颯田心竟閒闐闐木落江空自  
 在流 雁阿山樵蘇本孝

伯氏晚年嚴詩得之倪高士為最多然於不  
 經摩即一秋石有非五十年可助限若雲之  
 愈繁松子食之而存愈少蘇吳煙掃榻手畫  
 此景得之而忘今乃舉以贈者  
 程德會翁知所以移其情者懼也為阿山樵  
 蘇時就相馬把臂蘇本孝已卯七月甲申  
 同學弟陳陽子戴子移移印





879

879  
**GAO JIAN** (1634-1701)

*Living in the Mountain*

Hanging scroll, ink and colour on paper  
114 x 56.7 cm. (44 7/8 x 22 3/8 in.)

Inscribed and signed, with two seals of the artist  
Dated autumn, *renshen* year (1692) and dedicated to Wen Jiunian

**HK\$150,000-200,000** *US\$20,000-26,000*

清 高簡 山居圖 設色紙本 立軸 一六九二年作

題識：壬申（1692年）新秋，爲文九年先生正之。高簡。

鈐印：澹游、高簡之印

880

**WENG LUO** (1790-1849)

*Flowers and Insects*

Album of eight leaves, ink and colour on silk

Each leaf measures 19.6 x 27.4 cm. (7 3/4 x 10 3/4 in.)

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

**HK\$60,000-80,000**

*US\$7,800-10,000*

清 翁雒 花卉蟲冊 設色絹本 冊頁八開

1. 款識：翁雒漫寫。  
鈐印：蓬庵
2. 題識：黃花寒後難逢蝶，紅葉晴來忽有蟬。小海寫唐人詩意。  
鈐印：翁雒之印
3. 題識：仿崔子西筆法，小海翁雒。  
鈐印：小海
4. 題識：徐熙之畫爲古今絕筆，或誤（爲）黃荃、趙昌，乃熙之後先，殆末知熙者。蓋荃之畫則神而不妙，昌之畫妙而不神，兼二者之長，其爲熙歟。仿徐熙意並畫其略。小海。  
鈐印：翁雒
5. 款識：小海  
鈐印：翁雒
6. 題識：盼玲瓏、踈籬曉色，銀河清淺尙情戀。休悵午情容易倦。穀人絮酒詞句。小蓬海外史。  
鈐印：小海
7. 題識：凍蝶棲霜金褪粉，寒蟻抱日便爲房。南田句。翁雒。  
鈐印：小海
8. 題識：河豚之小者，吳中呼爲斑魚，按戒菴滂筆，大者名青郎君，小者名班兒，實則一物也。翁雒。  
鈐印：小蓬海

註：翁雒，字穆仲，號小海，江蘇吳江人，工書，善花鳥草蟲，有造微入妙之譽。

881

**WU DACHENG** (1835-1902)

*Barren Woods in the Cold Mountain*

Hanging scroll, ink and colour on paper

68.5 x 26.5 cm. (26 7/8 x 10 3/8 in.)

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

Two collector's seals, including one of Zhao Zongjian (1828-1900)

**HK\$80,000-120,000**

*US\$11,000-15,000*

清 吳大澂 古木寒山 設色紙本 立軸

題識：古木寒山。戴文節仿李營邱，仍不脫耕煙蹊徑。而一種靜穆之氣，當於筆墨外求之。二田。

鈐印：窻齋

藏印：趙宗建（1828-1900）：舊山廬  
其他：鈞氏





880



881



882

VARIOUS OWNERS

882

**WITH SIGNATURE OF BADA SHANREN (18TH CENTURY)**

*Landscape in Style of the Old Master*

Hanging scroll, ink and colour on paper

35.5 x 33 cm. (14 x 13 cm.)

Inscribed and signed, with one seal of the artist

**PROVENANCE:**

From a Japanese private collection.

**HK\$100,000-200,000**

**US\$13,000-26,000**

清 八大山人（款） 仿古山水 設色紙本 立軸

題識：仿雲林筆意，八大山人。

鈐印：八大山人

來源：日本私人收藏。



883

883

**GAO FENGHAN (1683-1748)**

*Peonies*

Scroll, mounted and framed, ink on paper

119.5 x 40.3 cm. (47 x 15 7/8 in.)

Inscribed and signed, with three seals of the artist

Dated eighth month, *gengshen* year in the Qianlong period (1740)

Six collector's seals, including two of Chen Kuilin (1857-1948)

**PROVENANCE:**

Lot 405, 29 October 2001, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong.

**HK\$200,000-300,000**

**US\$26,000-39,000**

清 高鳳翰 牡丹 水墨紙本 鏡框 一七四〇年作

題識：文和尚賞畫，能有鄉解，特為作此，打破畦陌之筆。

是顛道人，是徐清藤，唯師名之一咲。

乾隆庚申（1740年）八月，南阜山人左手。

鈐印：墨居殉部左軍司馬、老阜、遊戲

藏印：陳夔麟（1857-1948）：少石審定、寶迂閣書畫記

其他：陳子昭鑒藏書畫印、蘊櫝而藏、風流自賞、留餘齋主

來源：香港佳士得，中國古代書畫拍賣，2001年10月29日，編號405。





884

884

**GAO XIANG** (1688-1753)

*Mountain Retreat*

Scroll, mounted and framed, ink on paper  
114.5 x 54 cm. (45 1/8 x 21 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated spring, third month, *jiyou* year (1729)

**PROVENANCE:**

Lot 403, 29 October 2001, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong.

**HK\$120,000-180,000**

**US\$16,000-23,000**

清 高翔 舟山隱居 水墨紙本 鏡框 一七二九年作

題識：己酉（1729年）春三月寫於五嶽岳草堂。山林外臣高翔。

鈐印：五嶽草堂、山林外臣

來源：香港佳士得，中國古代書畫拍賣，2001年10月29日，編號403。



885

885

**HUANG SHEN** (1687-1772)

*Egrets under a Willow Tree*

Scroll, mounted and framed, ink and colour on paper  
135.5 x 63.5 cm. (53 3/8 x 25 in.)

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

**PROVENANCE:**

Lot 399, 29 October 2001, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong.

**HK\$300,000-400,000**

**US\$39,000-52,000**

清 黃慎 柳鷺圖 設色紙本 鏡框

題識：青山淡抹走輕煙，楊柳高樓大道邊。

閒殺春江看振鷺，一拳撐破水中天。癡瓢。

鈐印：黃慎、癡瓢、生平愛雪到峨眉

來源：香港佳士得，中國古代書畫拍賣，2001年10月29日，編號399。



886

886

**YUN SHOUPING**  
(ATTRIBUTED TO, 1633-1690)

*Phoenix*

Scroll, mounted and framed, ink and colour on paper

141 x 82 cm. (55 ½ x 32 ¼ in.)

Signed, with two seals of the artist

One collector's seal

**PROVENANCE:**

Lot 242, 8 November, 2011, Fine Chinese Ceramics and Works of Art, Christie's London.

**HK\$150,000-200,000**

*US\$20,000-26,000*

清 惲壽平（傳） 丹鳳朝陽 設色紙本 鏡框

款識：臣惲壽平敬繪。

鈐印：南田草衣、□□

藏印：□陽縣印□□□□

來源：倫敦佳士得，中國古董藝術拍賣，2011年11月8日，編號242。

887

**YUAN JIANG** (1671-1746)

*Pavilions in a Landscape*

Hanging scroll, ink and colour on silk

122.5 x 58 cm. (48 ¼ x 22 ¾ in.)

One seal of the artist

Titleslip by Kurono Hakuho (19th-20th Century) placed in the accompanied wooden box.

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

*US\$78,000-130,000*

清 袁江 樓閣山水 設色絹本 立軸

鈐印：袁江之印

盒內附黑野白鵬（19-20世紀）題簽：  
清袁江筆樓閣山水。黑野白鵬氏藏。





# Refined and Well-Executed — A Brief Account of *Conversation in the Pavilion* 高古灑落：《溪亭客話》考略

A native of Sichuan, Xu Ben (ca. 1335–1403) moved and lived in Pingjiang, Changzhou. In 1374 he was nominated for an official posting and eventually became the vice administrative officer of Henan. Being one of the Four Talents of Wuzhong (now Suzhou), Wu was proficient in poems and calligraphy. And his paintings were influenced by Dong Yuan and Juran.

*Conversation in the Pavilion* depicts in the foreground two scholars seating face-to-face and enjoying their discussion, as well as the scenic view of the mountains in the background. The pavilion is flanked by trees and boulders, and a servant carrying a qin is approaching. This painting was dedicated to Bozi, possibly Zeng Bozi who was an acquaintance of the artist and Wang Xiyan, an official during the Hongwu period of the Ming dynasty, who inscribed a colophon near the top left corner of the scroll. There exists a colophon above the painting by Wen Zhengming (1470–1559). The poem inscribed can be found in p.406 of *Wen Zhengming Vol.2*, and two out of the three seals correspond with those appeared on *Records of Seals and Signatures of Chinese Calligraphers and Painters*.

Fifteen collector's seals are found on the painting: including five of Emperor Qianlong (1711–1799) and one of Dai Yanshao (19th Century). Dai was a descendant of Dai Cai (1514–1586) and originated from Cangzhou, Hebei. As such, *Conversation in the Pavilion* could possibly be bestowed to an official during or after the Qianlong period, then being inherited in the Hebei area, and then changed hands to Pang Yuanji (1864–1949) and Jiang Zuyi (1902–1973).

Illustrated on the first page of *The Fine Art Journal*, Vol. 48, on 21 April 1929 (fig.1), *Conversation in the Pavilion* had been copied twice by the modern master Zhang Daqian in 1947 and 1949. Coincidentally, both paintings appeared in this room: *Gathering in a Pavilion* dated 1947 (fig.2) was sold in Spring 2005 (Fine Chinese Modern Paintings, Lot 633 refers); and *Scholars at Leisure* dated 1949 (fig.3) is going to be offered this Autumn (Fine Chinese Modern Paintings, Lot 1177 refers).

徐賁(約1335–1403)，字幼文，號北郭生，祖籍蜀人，後遷常州、平江。洪武七年(1374)舉薦為官，官至河南左布政使，後以病卒。工詩，為吳中四傑之一；能書，擅小楷、草書。畫學董源、巨然，傳世有《溪山圖》、《秋林草亭圖》等。

此幅《溪亭客話》遠繪青山，近岸亭中二士對坐，揮扇清談，亭外一童子抱琴將至，亭外巨石老樹數株，綠陰水岸，涼風習習。徐賁題六字於右上方，文詞極簡。左方有王希顏題詩及跋語，觀其文意與徐賁、曾伯茲熟識。曾伯茲無考，王希顏明洪武初曾任池州知府，生平不詳。畫上詩堂，有文徵明《題畫》詩一首(見《文徵明集》卷二，第406頁)，文氏兩方鈐印見於《中國書畫家印鑑款識》，印鑑圖識第48、53號。

畫上其他鈐藏印頗多，可查知的有清乾隆(1711–1799)石渠寶笈等五璽；晚清有戴延紹(希夔，19世紀)鈐印。戴氏乃是明戴才(1514–1586)十世孫，河北滄州庠生，工詩能篆隸擅花卉。由此推論，在清末民初龐元濟(1864–1949)、蔣祖詒(1902–1973)遞藏以前，此畫曾在河北一帶傳承，有可能是清乾隆或以後因賞賜而流出宮外之物，殊不可知也。

此畫曾刊載於《藝林旬刊》第四十八期第四版(1929年4月21日，見圖一)，張大千分別於1947年、1949年兩次臨摹此作，心中之重視不言而喻！1947年臨摹之作《溪亭琴奏》(圖二)，見於佳士得香港中國近現代書畫2005年春拍第633號；此次佳士得近現代中國書畫拍賣編號1177之《溪亭高士圖》(圖三)，即為大千1949年臨摹。古今兩幅名作聚首一堂，誠時佳話也！



fig. 1 圖一



fig. 2 圖二



fig. 3 圖三







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XU BEN (ATTRIBUTED TO, 1335-1380)

*Conversation in the Pavilion*

Hanging scroll, ink on paper

49 x 23.2 cm. (19 ¼ x 9 ⅛ in.)

Inscribed and signed, with one seal of the artist

Dedicated to Bozi

Colophon by Wang Xiyan (14th century)

Frontispiece by Wen Zhengming (1470-1559), signed with two seals

Fifteen collector's seals, including five of Emperor Qianlong (1711-1799), four of Pang Yuanji (1864-1949) and one of Jiang Zuyi (1902-1973)

Titleslip by Pang Yuanji, with one seal

LITERATURE:

The Fine Art Journal, Vol. 48, *Chinese Painting Studies & Research Society, Beijing*, 21 April 1929, p.1.

HK\$6,000,000 – 8,000,000

US\$780,000-1,000,000

明	徐賁 (傳)	溪亭客話	水墨紙本	立軸
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題識：徐賁為伯茲畫。

鈐印：幼文

王希顏 (14世紀) 題跋：在家閑客似僧高，邀上溪亭第一遭。

抱得文琴休奏響，且聽欄外落秋濤。

徐幼文為曾伯茲作此圖，余喜其高古灑落，有筆還筆墨還墨之妙。

伯茲讀書之暇，好向此中討生趣也。王希顏。

文徵明 (1470-1559) 題詩堂：遠山漠漠翠眉低，疎樹離離帶淺溪。

滿目秋光無著處，夕陽剛立小橋西。徵明。

鈐印：徵明印、悟言室印

藏印：乾隆皇帝 (1711-1799)：乾隆御覽之寶、石渠寶笈、乾隆鑒賞、三希堂精鑑璽、宜子孫

龐元濟 (1864-1949)：元濟恭藏、虛齋審定、龐萊臣珍賞印、龐萊臣珍藏末元真跡

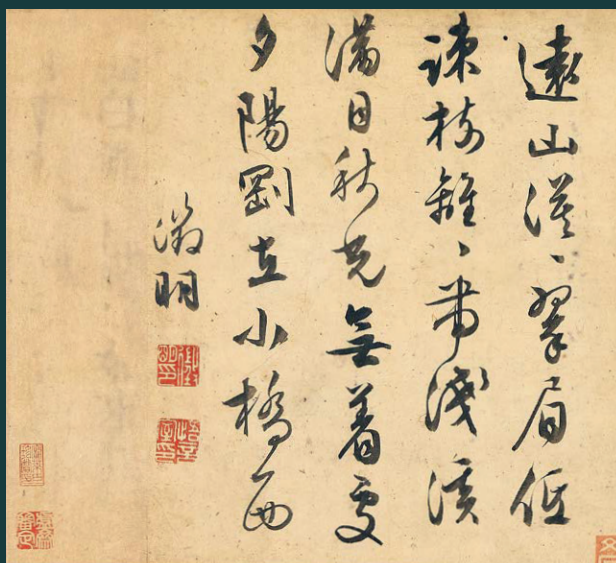
蔣祖詒 (1902-1973)：蔣祖詒

其他：戴希夔印、第十七洞天客、戴兆集印、□氏敬祖、文石

龐元濟題簽：徐幼文溪亭客話。

鈐印：虛齋鑒藏

出版：《藝林旬刊》第48期，中國畫學研究會，北平，1929年4月21日，第1版。







徐賁為  
伯翁畫



在宗閣客似得高遊  
上登亭茅一過抱得  
文琴休奏響昔此疎欄  
外蒼秋濤 徐幼文  
為曾伯翁作此圖余  
喜其高古洒落有筆  
運筆墨墨墨之妙伯  
翁詩書之暇好向此  
中討生趣也王希顏



徐幼文溪亭客話



# Unyielding Spirit — The Hosokawa Family Collection

The Hosokawa family is an important family both in politics and arts in the Higo Kumamoto Domain on Kyushu Island, residing in the Kumamoto Castle for 240 years (1632-1871). The family's initial collecting interests, as with most of the collections of *daimyo* (feudal lords) families of that period, encompassed a wide variety of art works such as Japanese tea ceremony utensils, Buddhist art, Japanese paintings and swords. As early as the beginning of 19th century, however, it is recorded that the 10th head of the family, Hosokawa Narishige (1755-1835) purchased a series of over 100 Chinese paintings. This is the earliest recorded account of the family's long history of collecting Chinese art.



Kumamoto Castle 熊本城

After the collapse of the Tokugawa shogunate, many great families started selling their heirloom treasures collected over the centuries in order to survive. According to Takahashi Soan (1861-1937), a successful businessman and Japanese tea ceremony practitioner, only four families were able to avoid this fate, Hosokawa being one of them. Through entrepreneurship and astute investments in property and modern industry, the family managed to prosper in the Meiji period and amassed a great fortune by the Taisho period. It was then that the 16th head of the family, Hosokawa Moritatsu (1883-1970), began to diversify the family collection to include other Asian works of art. His enthusiasm for art and culture was exemplified by his financial support for major archaeological research. He became known as a Han specialist and was welcomed by scholars and art dealers in Europe, where he acquired masterpieces of Chinese Art. He also helped to formulate the policy on art and cultural heritage in modern Japan.

Moritatsu's son, the 17th head of the family, Hosokawa Morisada (1912-2005), was a student of renowned Kyoto-school sinologist Kanō Naoki (1868-1947). In pre-modern Japan, the study of classical Chinese text was pre-requisite for the Japanese ruling class, but the Hosokawa family continued this tradition well after the Meiji Restoration. The Kyoto school follows the methodology of *Kaōjūxue* (evidential scholarship) established by Qianlong/Jiaqing scholars such as Dai Zhen (1724-1777) and Hui Dong (1697-1758) in emphasizing careful textual study and critical thinking. This training greatly influenced Morisada's political

career. As the executive secretary of the prime minister, he was very critical of the expansionist policy of the then government much to his own risk.

After 1945, Morisada retired from politics and returned home to take over as director of Eisei Bunko, the family museum set up by his father Moritatsu, and also assumed chairmanship of Nihon Kogeikai (Japanese Arts and Crafts Association). The seed cultivated by the Kyoto school in his youth started to grow during this time, and his love for Chinese culture and art led him to collect Chinese paintings, calligraphy and antiques. His training in *Kaōjūxue* also influenced his collecting, as he was critical of the opinions of authority on authenticity, preferring to study and research thoroughly himself before coming to a conclusion. In 1946, the painter Ueda Tangai, a friend of Kanō Naoki, introduced him to a painting dealership Kōsetsu-ken, where he made his first purchase, acquiring a landscape scroll by Shen Zhou and a calligraphy scroll by Zhu Yunming. Later, he became acquainted with Hirota Fukosai of Kochukyo, under whose tutelage he began collecting scholar's objects.

Morisada identifies himself as a literati scholar, and his collecting ethos is very much in keeping with the literati taste of *qingqu* (delight in purity). It emphasizes the purity of beauty through the five senses that is informed by academic study and life experiences, beauty that is not vulgar or morbid, with an inherent robustness. He compares the Chinese scholar's aesthetics to 'burgeoning young leaf buds in spring', in contrast to that of Japanese aesthetics which inclines to 'frail and perishing beauty of a withered field at sunset'. Morisada is a great example of a literati collector, in that his aesthetic appreciation corresponds to the integrity of his outlook on life. In politics, he took action in difficult political situations in the spirit of a Chinese literati. In collecting, he seeks out works of art and objects that reflect this same unyielding spirit.

The collection of Hosokawa Family has been exhibited multiple times in the Kumamoto Prefecture Museum and Eisei Bunko, and published in numerous catalogues, making these museums important locations for exhibiting Chinese art in Japan. Christie's is honoured to be entrusted with the sale of thirteen Chinese classical paintings and calligraphy, and nineteen lots of works of art. The paintings and calligraphy in the current sale such as *Mountain Retreat* by Shen Shichong, *Poems in Running Cursive Script* by Li Dongyang, and the works art such as the rare chicken-blood seals of Prince Ding, the *tianhuang* seal and the *lingbi* rock from the collection of Ma Yueguan were exhibited in the Kumamoto Prefecture Museum, and published in *The Eleventh Exhibition of Eisei Bunko – Fine and Decorative Art of Ming and Qing Dynasties*, further attesting to the effort of the Hosokawa Family in promoting Chinese art and culture in Japan.



Hosokawa Morisada 細川護貞



# 長堀永青 — 細川家族珍藏

細川家族是日本九州島肥後熊本藩重要政治、文化家族，主管熊本城達兩百四十年（1632–1871）。其家族珍藏形成之初與其他日本大名家族相似，品類繁雜，主要由茶道用具，佛教藝術，日本書畫及刀劍裝備為主。但是早在十九世紀初期，家傳賬目【古画御掛物之帳】便記載第十代家主細川齊茲（1755–1835）陸續購藏一百多件中國書畫，這是家族與中國藝術深厚淵源的最早記錄。

德川幕府垮臺之後，許多大名家族爲了生存開始變賣家中代代積蓄的文物。據實業家及茶道家高橋箒庵（1861–1937）的說法，只有四個家族倖免於難，細川家便是其中之一。通過實業精神及在地產跟現代工業上的穩健投資，家族事業於明治時代蓬勃發展，到了大正時代已經積累豐厚。這時，第十六代家主細川護立（1883–1970）開始擴充家族收藏，涉獵亞洲其它藝術文化。他鍾情文化藝術事業，重金資助考古工作，最著名的便是朝鮮半島上漢代樂浪郡遺址的挖掘，自此他以漢代專家名噪一時，遊訪歐洲之時受學者，考古學家及古董商的接待，也因此有機會購得重要中國藝術。他並協助訂定日本現代的文物管理法。

護立之子，第十七代家主細川護貞（1912–2005）早年曾隨日本著名京都支那學派漢學大師狩野直喜（1868–1947）學習漢學。日本現代化之前，統治階級都需要學習中國文史，細川家族對此非常重視，明治維新之後還持續這個傳統。京都支那學派遵奉乾嘉考據學，師從戴震（1724–1777）惠棟（1697–1758）等人，講求文本實證，辯詰不避本師的態度。護貞的政治生涯受到此學派的影響深遠，在擔任內閣總理大臣秘書時，不惜自身安危，對當時政府的擴張主義持批判態度。



Eisei Bunko 永青文庫 © Yoshihiro.Saito

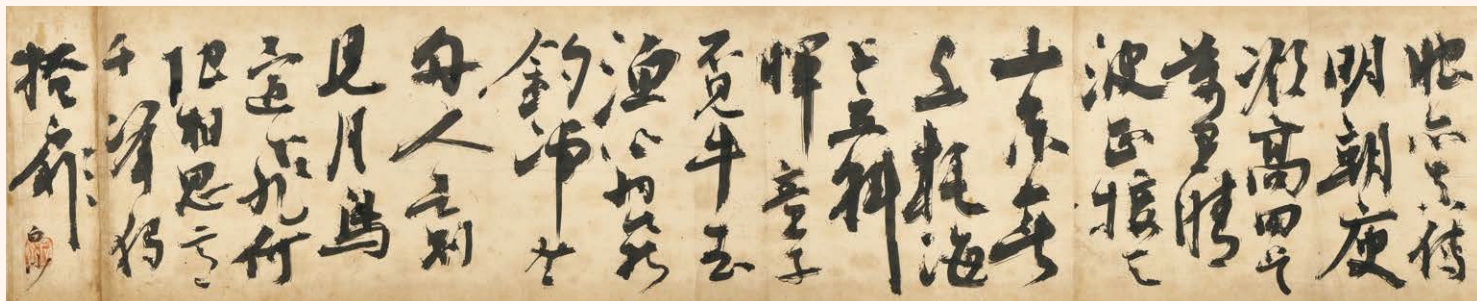
1945年後，護貞從政壇退休，接手父親建立的家族博物館永青文庫，也成爲日本工藝會會長。年青時受到京都支那學派薰陶雅好中國文化藝術的種子，此時逐漸散發成長，開始收藏中國書畫和古董文玩。因爲考據學派的影響，他不會一味盲從文物權威的鑑定，總要自己研究過才做出結論。1946年由狩野直喜先生的好友，畫家上田丹厓引介，認識書畫商香雪軒，第一次購藏中國書畫，獲得沈周的山水畫軸及祝允明的書法。之後結識壺中居的廣田不孤齋，開始收藏文房器物。

護貞自詡爲文人，他收藏的理念也以文人講究的‘清趣’爲中心，認爲五官所感受的美需要經過學術的薰陶及生活的歷練方能純粹，并且不落俗套或過於頹廢，而富有生命力。他比喻中國文人的美學是“春日新發的嫩芽”，而日本則耽溺於“荒野夕陽，稍縱即逝”之美。護貞可謂是文人收藏家的典範，對美學的理解與他的人生哲學相互呼應。在政壇上，他的行動顯現文人不屈不撓的精神，在收藏上，他擢選的藏品也充分體現這個精神。

細川家族的藏品曾多次於熊本縣立美術館、永青文庫展出，並且結集成冊，成爲日本重要展示中國文化藝術之地。2021年秋季拍賣，佳士得香港萬分榮幸受到委託，拍賣中國古代書畫十三件作品，以及古董十九件。本場之書畫，如明沈士充《招隱圖》、李東陽《爲郭總兵題長江萬里圖》等重要作品，及文房精品，如定親王雞血石自用印一套三件，康熙田黃印及馬曰瑄舊藏靈璧賞石均曾於熊本縣立美術館展出，並且出版於《第11回永青文庫展——明清美術工藝》一書，尤見細川家族在日本推廣中國文化藝術的努力和貢獻。



Portrait of Hosokawa Narishige, 19th Century, in the collection of Eisei Bunko 《細川齊茲像》，江戶時代（19世紀），永青文庫藏



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**CHEN XIANZHANG** (1428-1500)*Two Poems in Running Script*

Handscroll, ink on paper

28 x 273 cm. (11 x 107 ½ in.)

Signed, with one seal of the artist

**LITERATURE:**Rui Lin et al., *Guangzhou Fuzhi 3*, Cheng Wen Publishing Co.,

Taipei, October 1966, p.239.

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People's Publishing, Guangzhou, 2018, p.795.

Li Yeming ed., *Full Collection of Chen Xianzhang*, Shanghai Classics Publishing, March 2019, pp. 526, 659, 1549.**HK\$240,000-400,000****US\$31,000-52,000**

明 陳獻章 自書詩二首 水墨紙本 手卷

釋文：七言律詩一首，又寄謝仁夫、姜主事於淮南絕詩一首具錄於右，言雖不專，為行者而發，所謂愛在我而不在物，分在其中。

小住江門四十年，隔波相應荷相憐。自開四面客通刺，酒覆三杯月到船。身上紫袍知有相，畫中碧眼亦真傳。明朝庾嶺高回首，萬里晴波正接天。

山東無近耗，海上立斜暉。童子覓牛去，漁翁罷釣歸。登舟人欲別，見月鳥還飛。何限相思意，千峰獨掩扉。

款識：白沙。

鈐印：石齋

著錄：瑞麟等，《廣州府志》3，《中國方志叢書》，成文出版社，台北，1966年10月，第239頁。

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郭棻編、陳蘭之增輯，王元林點校：《嶺海名勝記增輯點校》，三秦出版社，西安，2016年12月，第833頁。

王光松，《白沙學派考論》，巴蜀書社，成都，2018年3月，第235頁。

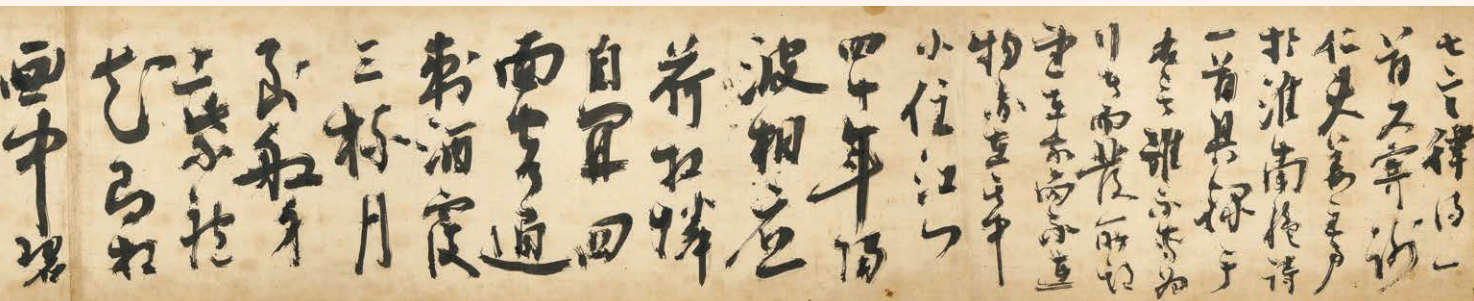
陳獻章，陳永正箋校，《陳獻章詩編年箋校下》，廣東人民出版社，廣州，2018年12月，第795頁。

黎業明編校，《陳獻章全集》，上海古籍出版社，上海，2019年3月，第526、659、1549頁。

註：第一首詩題《三贈文都》。周京，字文都，周鑄弟，新會麻園人，以孝聞，從白沙先生學，明成化十三年（1477）舉人。

第二首詩題《詩罷懷白洲先生》。白洲，即李士實（1443-1519），字若虛，號白洲，江西新建人，成化二年（1466）進士，弘治六年（1493）任廣東按察副使，官至右都御史，有《白洲詩集》。





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**A SET OF 17TH CENTURY RUBBING**

*Xi Hong Tang Fa Tie*

A set of sixteen albums, ink rubbing on paper

Each leaf measures 28 x 13.7 cm. (11 x 5 ½ in.)

Sixteen collector's seals of Takahashi Family (16)

HK\$50,000-100,000

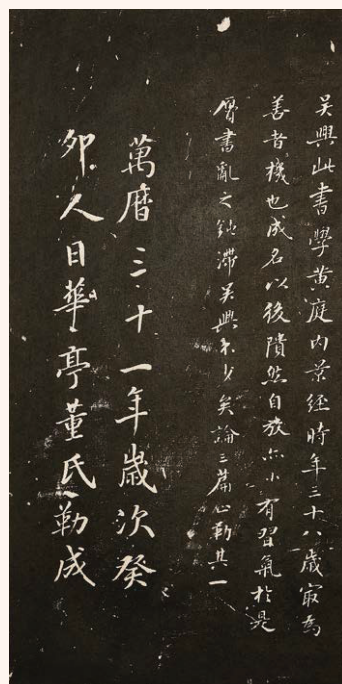
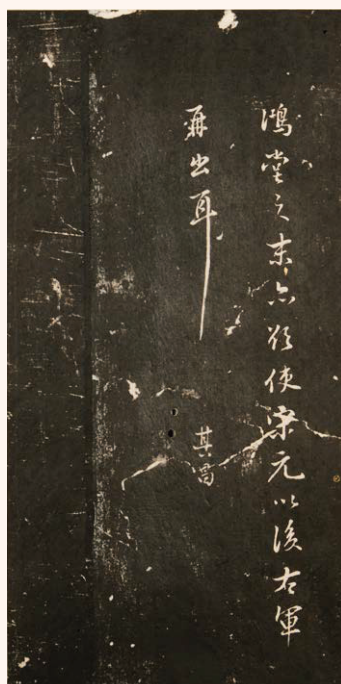
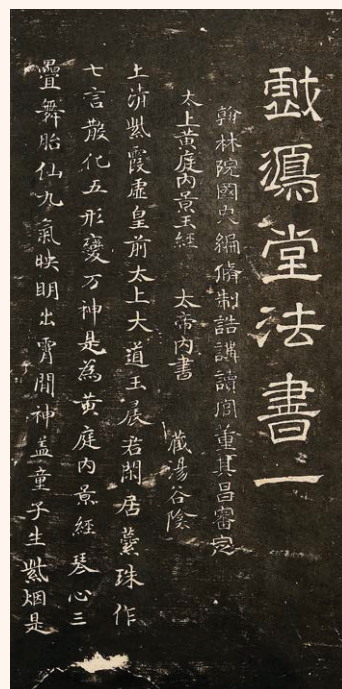
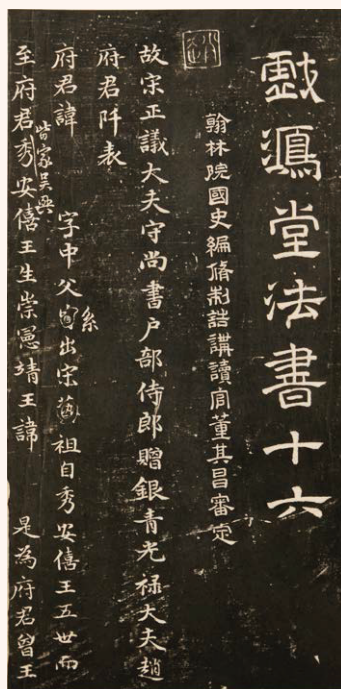
US\$6,500-13,000

明拓本 戲鴻堂法帖 墨拓紙本 冊頁十六冊

藏印：高橋家藏（十六次）

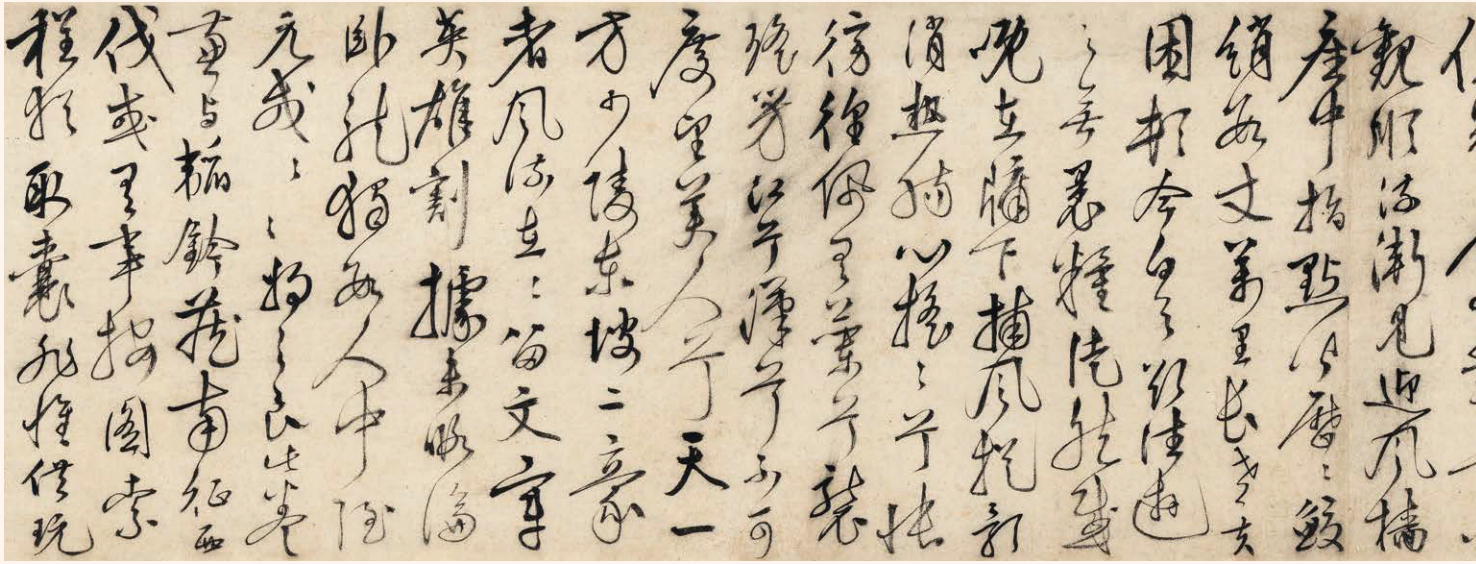
拓本含日本原木箱一座。

註：明萬曆三十一年（1603），董其昌（1555-1636）取南梁袁昂《古今書評》“飛鴻戲海”語義，輯晉、唐、宋、元諸家法書名迹，由吳楨鵠刻而成，初為木刻，後毀於火，重新上石摹刻，故傳世有木刻、石刻兩種。原木板單面刻，共264塊版面，成十六卷，帖中有鍾繇《荐季直年表》、王敬仁《東方朔傳》、王獻之《洛神賦》、顧愷之《女史箴》、王羲之《辭世帖》、《蘭亭序》、唐明皇《鶴鵠頌》、蘇東坡《寒食帖》等。其中尤以《鶴鵠頌》、《寒食帖》二帖最精，歷來評價頗高。董其昌去世後，《戲鴻堂法帖》刻石由同里施叔瀛收藏。至清光緒年間，刻石仍保存完整，李瀚章（1821-1899）自蘇州購至合肥，築“藕香村”置藏。1943年，遇日軍追擊，損失過半，現存安徽省博物館。



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**LIDONGYANG** (1447-1516)

*Inscriptions in Running-Cursive Script*

Handscroll, ink on paper

35 x 235 cm. (13 3/4 x 92 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated third month, *bingchen* year of Hongzhi period (1496)

Colophons by Pan Zhaoxing (18th Century) and Cheng Yi (1823-1890), with a total of six seals

Five collector's seals

**EXHIBITED:**

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

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

**LITERATURE:**

*Poems by Shen Zhou*, Vol. 3, 1644 version, in *Complete Books of the Four Repositories* Ji section Book 37, Qilu Book Society, Jinan, July 1997, p.75.

*The Eleventh Exhibition of Eisei Bunko - Fine and Decorative Art of Ming and Qing Dynasties*, Kumamoto Prefectural Museum of Art, Kumamoto, 1981, pl.108.

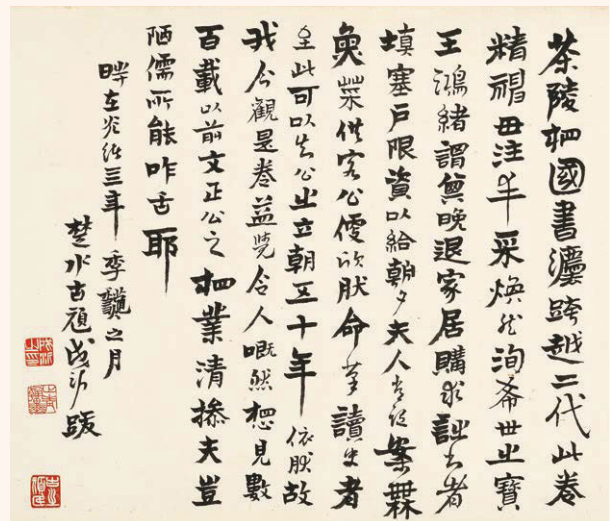
*The Elegant World of the Literati - Chinese Ming and Qing Paintings, Calligraphy and Scholar Objects from the Morisada Hosokawa Collection I*, Kumamoto Prefectural Museum of Art, Kumamoto, 6 October 1992, p.30, pl.51.

Teisuke Toda and Hiromitsu Ogawa ed., *Comprehensive Illustrated Catalogue of Chinese Paintings: Second Series Vol. 3 Japanese Collections*, University of Tokyo Press, Tokyo, August 1999, pp. III-208, III-209 and III-358, pl. JP36-063.

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

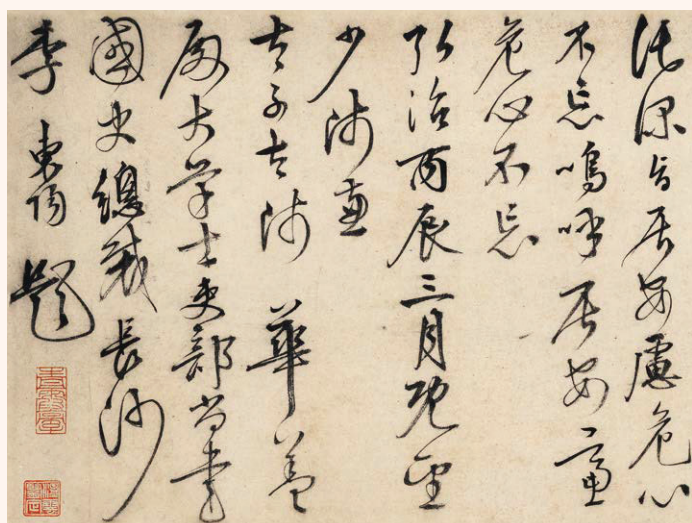
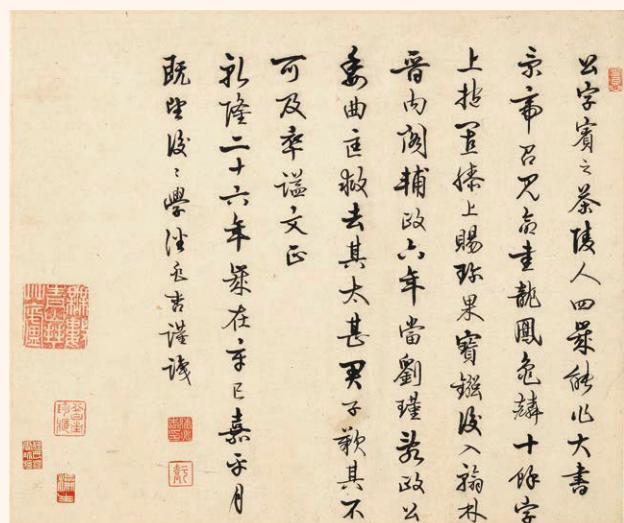
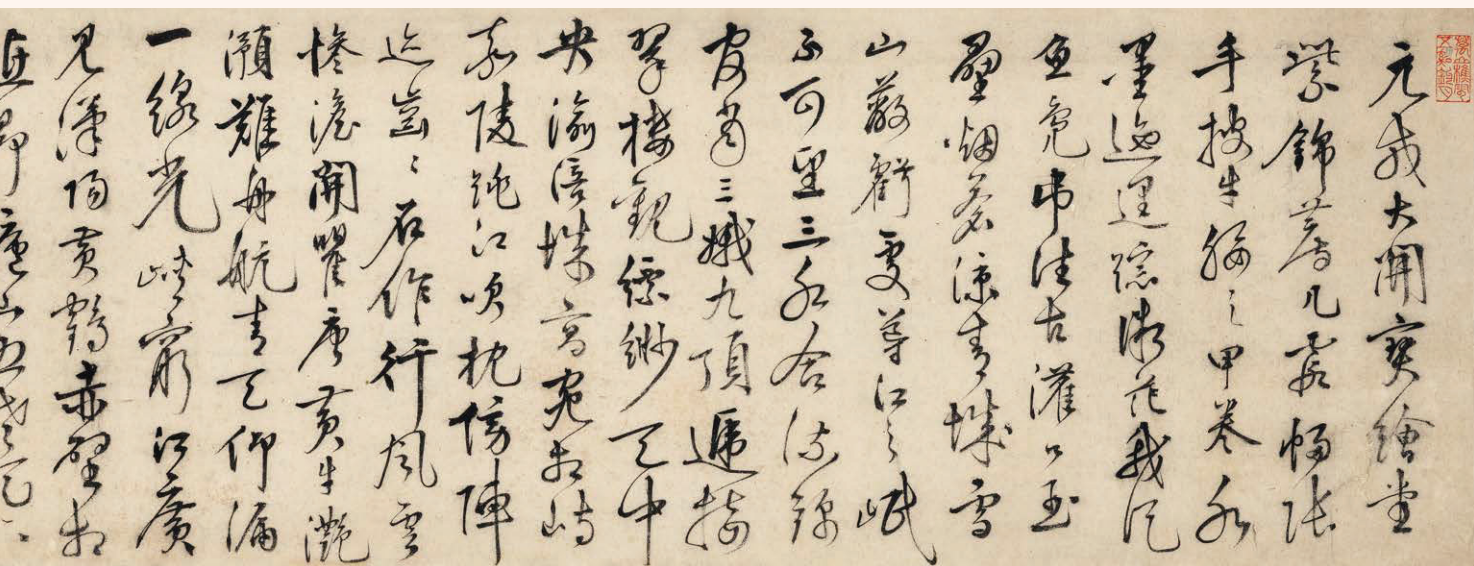
**US\$160,000-260,000**

明 李東陽 行草書《為郭總兵題長江萬里圖》 水墨紙本  
手卷 一四九六年作



釋文：元戎大開寶繪堂，紫錦薦几霞幅張。手披牛腰之甲卷，水墨迤邐蹤微茫。我從魚鳧吊往古，灌口玉壘煙蒼涼。青城雪山蔽虧處，導江之岷不可望，三水合流錦官當。三峽九頂遞接翠，樓觀縹緲天中央。渝涪城高宛相峙，嘉陵跳江吹枕旁。陣跡齒齒石作行。風雲慘澹開瞿唐，黃牛灘瀨難舟航。青天仰漏一線光，峽窮江廣見漢陽。黃鶴赤壁相低昂，廬山五老天下觀。順流漸見迎風檣。大姑小姑交嫵媚，何年爭嫁彭家郎。三山九華連建康，南都宮闕何煌煌。大明定鼎龍虎合，萬古鞏固皇圖昌。真州潤州列兩廂，金焦巖巖當喉吭。直吞天派納海口，有若萬邦來會王。座中指點皆歷歷，鯨鱗數丈萬里長。老夫困頓今白首，欲往游之無裹糧。徒然感慨在關下，捕影捉風消熱腸。心搖搖兮恨徬徨，佩有蘭兮襲瑤芳。江兮漢兮不可度，望美人兮天一方。少陵東坡二豪者，風流在在留文章。英雄割據未暇論，卧龍獨數人中彊。元戎元戎將之良，此卷兼與韜鈴藏。南征西伐或有事，按圖索程猶取囊。非惟供玩託深旨，居安慮危心不忘。嗚呼！居安慮危心不忘。





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題識：弘治丙辰（1496年）三月既望，少師兼太子太師華益殿大學士吏部尚書國史總裁長沙李東陽題。

鈐印：萬山樵雲五溪釣月、青霞帝子

潘兆杏（18世紀）、成沂（1823-1891）題跋

鈐印：潘兆杏印、雲喬、賞心、成沂之印、止青翰墨、古之頑民

藏印：溫雲鑒定、無數青山拜草廬、父白堂珍藏、魏氏溫雲珍藏、淪生、

題簽：李文正相國草書長卷真蹟，溫雲藏古頑題。

鈐印：古頑

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

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

著錄／出版：《石田先生詩鈔》卷三，明崇禎十七年瞿式耜刻本，見《四庫全書存目叢書》集部第37冊，齊魯書社，濟南，1997年7月，第75頁。

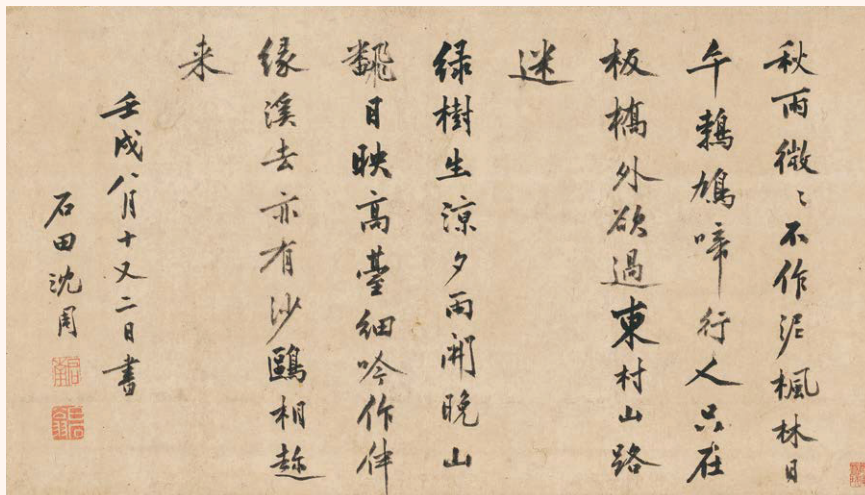
《第11回永青文庫展—明清美術工藝》，熊本縣立美術館，熊本市，1981年，圖版108。

《高雅的文人世界—細川護貞藏展（I）：明清書畫及文房具》，熊本縣立博物館，熊本市，1992年10月6日，第30頁，圖版51。

戶田禎佑、小川裕充編，《中國繪畫總合圖錄續編第三卷：日本篇》，東京大學出版會，東京，1999年8月，第III-208、III-209及III-358頁，圖版JP36-0063。

註：「魏氏溫雲珍藏」諸印，即魏綸先，字溫雲，曾任河南候補道，編有《河南蠶桑職務紀略》（光緒七年1881刻本）。成沂（1823-1890），字子青，清末書畫家，號古頑，江蘇興化人。書法師何紹基，工書能畫，有《小居竹軒詞集》。





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**SHEN ZHOU** (1427-1509)  
*Two Poems in Running Script*

Hanging scroll, ink on paper  
32 x 56.5 cm. (12 5/8 x 22 1/4 in.)  
Signed, with two seals of the artist  
Dated twelfth day, eighth month, *renxu* year (1502)  
One collector's seal of Lin Xionguang (1900-1974)

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

**LITERATURE:**  
*The Elegant World of the Literati - Chinese Ming and Qing Paintings, Calligraphy and Scholar Objects from the Morisada Hosokawa Collection I*, Kumamoto Prefectural Museum of Art, Kumamoto, 1992, p.29, pl.50.

**HK\$60,000-120,000 US\$7,800-15,000**

明 沈周 自書詩二首 水墨紙本  
立軸 一五〇二年作

釋文：秋雨微微不作泥，楓林日午鷓鴣啼。  
行人只在板橋外，欲過東村山路迷。  
綠樹生涼夕雨開，晚山翻日映高臺。  
細吟作伴緣溪去，亦有沙鷗相趁來。  
壬戌（1502年）八月十又二日書，  
石田沈周。

鈐印：啓南、白石翁

林熊光（1900-1974）藏印：朗庵秘玩

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

出版：《高雅的文人世界—細川護貞藏展（I）：明清書畫及文房具》，熊本縣立博物館，熊本市，1992年，第29頁，圖版50。

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**QIAN GONG** (16TH-17TH CENTURY)  
*Orchid*

Hanging scroll, ink on paper  
30.5 x 68.5 cm. (12 x 27 in.)  
Inscribed and signed, with two seals of the artist  
Dated summer, *bingwu* year (1606)  
Further inscribed with a poem by Cheng Chun, signed with two seals  
Six collector's seals, including three of Zhang Heng (1914-1963), one of Wang Jiquan (1907-2003) and one of Cheng Qi (20th Century)  
Inscription on the wooden box by Cheng Qi, dated winter, *bingshen* year (1956)

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

**LITERATURE:**  
Kei Suzuki ed., *Comprehensive Illustrated Catalog of Chinese Paintings: Vol. 4 Japanese Collections: Temples and Individuals*, University of Tokyo Press, Tokyo, 1983, pp. IV-420 and IV-636, pl. JP36-005.  
*The Elegant World of the Literati - Chinese Ming and Qing Paintings, Calligraphy and Scholar Objects from the Morisada Hosokawa Collection I*, Kumamoto Prefectural Museum of Art, Kumamoto, 1992, p.42, pl.6.

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

明 錢貢 幽蘭圖 水墨紙本 立軸

題識：丙午夏日寫，錢貢。  
鈐印：禹方、錢貢之印

程淳再題：佳人自空谷，綉帶明月光。  
不道蒼崖中，清風采采香。程淳。  
鈐印：程淳、君淳

藏印：  
程琦（1911-1988）：程琦  
王季遷（1906-2002）：王氏季遷曾觀  
張珩（1914-1963）：烏程張氏、蔥玉審定、  
韞輝齋書畫

其他：頑石鑑定  
程琦木盒題字：  
明錢澹洲幽蘭圖逸品，丙申（1956年）冬至伯  
奮程琦重裝並題。  
鈐印：程琦、程伯奮印

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

出版：鈴木敬編，《中國繪畫總圖錄第四卷：日本篇II寺院，個人》，東京大學出版會，東京，1983年，第IV-420及IV-636頁，圖版JP36-005。  
《高雅的文人世界—細川護貞藏展（I）：明清書畫及文房具》，熊本縣立博物館，熊本市，1992年，第42頁，圖版6。



# Expansive Grandeur— Shen Shichong's “First under Heaven” *Mountain Retreat* 壯闊宏妙——天下第一沈士充《招隱圖》卷

Shen Shichong, a native of Songjiang, was a student of Song Maojin (16th-17th Century) and Zhao Zuo (1573-1644) and was active in the Jiangnan region during the late Ming (1602-1641). He was skillful at painting landscapes and figures in the monochromatic outline style. Shen Shichong was a professional artist, a fact emphasized by the research of the scholar and calligrapher Qi Gong, who has argued that Shen Shichong had served as one of the ghost painters for some of Dong Qichang's important works. Few works from his oeuvre have survived, with some of the known ones preserved at Beijing Palace Museum, Taipei National Palace Museum and Shanghai Museum.

The present *Mountain Retreat* is a monumental handscroll measured at fifteen metres. Long preserved by the Hosokawa family, it has been one of the most significant work in the collection of the Eisei Bunko Museum. It gained wider recognition after the publication of Suzuki Kei's seminal *Comprehensive Illustrated Catalog of Chinese Paintings* in 1983, which gave it its current title. In compared with two other extant handscrolls by Shen Shichong currently at Shanghai Museum, *Mountain Retreat* is the lengthiest surviving work. It entered the collection of Chen Zongshi (1643-1719) in the early Qing. Since early 20th century, connoisseurs tend to call masterpieces “first under heaven.” *Mountain Retreat* truly deserves to be labeled “Shen Shichong's first under heaven.”

With the sail boats, layered hills, tall pines, wide river, mountain dwellings, reclusive hermits, and fearless travelers, Shen Shichong weaves together a myriad of vignettes, evoking different emotions. He displays a mastery of composition and brush techniques, and transports the expansive grandeur of Jiangnan landscape from four hundred years ago in front of our eyes.

沈士充，字子居，松江人，從學於宋懋晉（16-17世紀）、趙左（1573-1644），長於山水，亦擅白描人物，活躍於明末萬曆至崇禎年間江南畫壇。沈氏為職業畫家，啓功先生研究他曾為董其昌（1555-1636）重要繪畫代筆人之一，極為董氏所重，以故傳世作品極少，知見有北京故宮《寒塘漁艇圖》軸，台北故宮《郊園十二景冊》、《觀世音像》軸，上海博物館《松林草堂圖》卷、《萬壑千巖圖》卷等。

是次佳士得呈獻的沈士充《招隱圖》十五米巨幅山水長卷，久藏日本細川家族，為永青文庫重要收藏之一，直至1983年鈴木敬編輯出版《中國繪畫總合圖錄》，定名為《招隱圖》，漸為世人所知。沈士充傳世長卷山水不多，《招隱圖》（33x1527cm）遠比上博藏《長江萬里圖》（28.2x1011.6cm）、《松林草堂圖》（26.2x312.3cm）壯闊宏妙，是目前知見沈士充存世最長作品，清初為陳宗石（1643-1719）所藏，所見鑒藏印及題跋可證。民初以來，往往好以“天下第一”稱譽名作，若此《招隱圖》卷足為沈士充畫作第一。

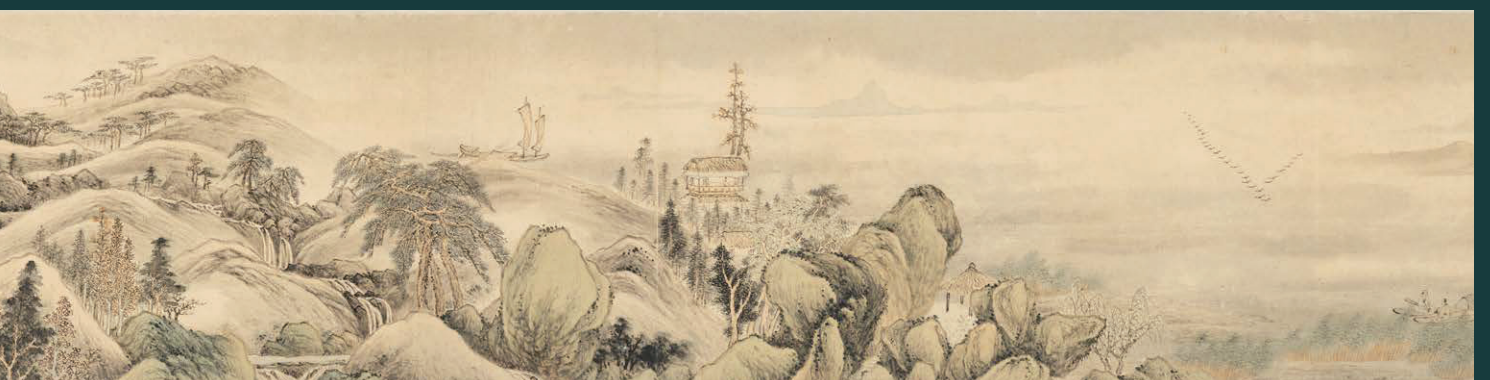
《招隱圖》長卷江帆遙望，重巒疊嶂，長松巨川，林壑鬱茂，山居館舍，將山水松林與行人、隱士，一一融入畫圖之中。用筆經營布置，皴染和潤，遠近有致，極盡山河之奇逸秀麗。一卷几案披覽，四百年前江南層山秀水俱入眼簾，展現了沈士充胸懷逸氣，規模山水的魄力。所謂親近古人，莫若如是也！















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**SHEN SHICHONG** (ACTIVE 1602-1641)

*Mountain Retreat*

Handscroll, ink and colour on paper

33 x 1527 cm. (13 x 494 <sup>7</sup>/<sub>8</sub> in.)

Inscribed and signed, with two seals of the artist

Dated spring, first month, *renshen* year of Chongzhen period (1632)

Colophon by Chen Yixi (1648-1709) dated *yihai* year of Kangxi period (1695)

Eight collector's seals, including three of Chen Zongshi (1644-1720)

**EXHIBITED:**

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

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

**LITERATURE:**

Harada Kinjiro ed., *The Pageant of Chinese Painting*, The Otsuka-Kogeisha, Tokyo, 1936, p.671.

*The Eleventh Exhibition of Eisei Bunko - Fine and Decorative Art of Ming and Qing Dynasties*, Kumamoto Prefectural Museum of Art, Kumamoto, 1981, pl.126.

Kei Suzuki ed., *Comprehensive Illustrated Catalog of Chinese Paintings: Vol. 4 Japanese Collections: Temples and Individuals*, University of Tokyo Press, Tokyo, 1983, pp. IV-422, IV-423 and IV-636, pl. JP36-018.

*The Elegant World of the Literati - Chinese Ming and Qing Paintings, Calligraphy and Scholar Objects from the Morisada Hosokawa Collection I*, Kumamoto Prefectural Museum of Art, Kumamoto, 6 October 1992, p.14, pl.7.

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

**US\$650,000-900,000**

明 沈士充 招隱圖卷 設色紙本 手卷 一六三二年作

題識：崇禎壬申（1632）春王正月，沈士充寫於城南紅蕉館。

鈐印：士充、子居

陳奕禧題跋：康熙乙亥（1695）十月十一日會稽杜如錫芝川、德州田肇麗念始、海寧陳奕禧香泉，同觀於宜興陳宗石子萬京師宣武門街西邸第。奕禧記。

藏印：陳宗石（1643-1719）：東林少保之孫復社黨人之子、家本荆溪贅居兔苑、東林清蔭、慶平私印、坦齋

其他：彊善堂主人陳宗石子萬氏、陳宗石印、子萬

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

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

出版：原田謹次郎編，《支那名畫寶鑒》，大塚巧藝社，東京，1936年，第671頁（局部）。

《第11回永青文庫展—明清美術工藝》，熊本縣立美術館，熊本市，1981年，圖版126。

鈴木敬編，《中國繪畫總合圖錄第四卷：日本篇II寺院，個人》，東京大學出版會，東京，1983年，第IV-422、IV-423及IV-636頁，圖版JP36-018。

《高雅的文人世界—細川護貞藏展（1）：明清書畫及文房具》，熊本縣立博物館，熊本市，1992年10月6日，第14頁，圖版7。





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註：田肇麗，生卒年不詳，字念始，號蒼崖，山東德州人，康熙時以蔭生官至戶部郎中，有《有懷堂詩集》、《南北史纂》。  
 杜如錫，即如昌，號雙篁，浙江會稽人，康熙二十八年（1689）任馬邑知縣，後累升至戶部福建司主事。  
 陳奕禧（1648-1709），字子文、六謙、香泉，海寧人，以貢生官至江西南安知府，工詩書，藏金石，著有《金石文錄》等。  
 陳宗石（1643-1719），字子萬，號寓園，清初詞人陳維崧四弟，十四歲時入贅為江左三大家侯方域婿，以才選為山西黎城丞，後為安平知縣，戶部主事等，有《強善堂臆說》等。



Detail 局部



895

895

**DING YUNPENG** (1547-1628)

*Eighteen Arhats*

Handscroll, ink on paper  
26.9 x 457.3 cm. (10 5/8 x 180 in.)

Signed, with one seal of the artist

Twenty-one collector's seals, including three of Xiang Yuanbian (1525-1590) and one of Bilong (18th Century)

Inscriptions on the wooden box by Naito Konan (1866-1943), Hata Kinseki (1856-1938) and others, with a total of eight seals

**EXHIBITED:**

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

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

**LITERATURE:**

*The Eleventh Exhibition of Eisei Bunko-Fine and Decorative Art of Ming and Qing Dynasties*, Kumamoto Prefectural Museum of Art, Kumamoto, 1981, pl. 124.

Kei Suzuki ed., *Comprehensive Illustrated Catalog of Chinese Paintings: Vol. 4 Japanese Collections: Temples and Individuals*, University of Tokyo Press, Tokyo, 1983, pp. IV-420, IV-421 and IV-636, pl. JP36-016.

*The Elegant World of the Literati - Chinese Ming and Qing Paintings, Calligraphy and Scholar Objects from the Morisada Hosokawa Collection I*, Kumamoto Prefectural Museum of Art, Kumamoto, 1992, p. 12, pl. 4.

**HK\$150,000-300,000**

**US\$20,000-39,000**

**明 丁雲鵬 十八羅漢圖卷 水墨紙本 手卷**

款識：佛弟子丁雲鵬敬寫。

鈐印：雲鵬

藏印：

項元汴（1525-1590）：項墨林父秘笈之印、子京、項氏子京

畢瀧（乾嘉年間）：太倉畢氏靜逸庵圖記

其他：非密密在（十六次）、大司馬印

內藤虎（1866-1973）、秦金石（1856-1938）等題木盒，共鈐印八方。

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

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

出版：《第11回永青文庫展—明清美術工藝》，熊本縣立美術館，熊本市，1981年，圖版124。

鈴木敬編，《中國繪畫總合圖錄第四卷：日本篇II寺院，個人》，東京大學出版會，東京，1983年，第IV-420、IV-421及IV-636頁，圖版JP36-016。

《高雅的文人世界—細川護貞藏展（1）：明清書畫及文房具》，熊本縣立博物館，熊本市，1992年，第12頁，圖版4。

896

**WANG XUEHAO** (1754-1831) / **ZHOULI** (18TH-19TH CENTURY) **AND OTHERS**

*Landscapes, Flowers and Figures*

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

Each leaf measures approx. 17.7 x 10.2 cm. (7 x 4 in.)

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

Dated *gengwu* and *renshen* year (1810, 1812) and dedicated to Zuyu



**EXHIBITED:**

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

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

**LITERATURE:**

*The Eleventh Exhibition of Eisei Bunko - Fine and Decorative Art of Ming and Qing Dynasties*, Kumamoto Prefectural Museum of Art, Kumamoto, 1981, pl.147.

Kei Suzuki ed., *Comprehensive Illustrated Catalog of Chinese Paintings: Vol. 4 Japanese Collections: Temples and Individuals*, University of Tokyo Press, Tokyo, 1983, pp. IV-432 and IV-636, pl. JP36-030.

*The Elegant World of the Literati - Chinese Ming and Qing Paintings, Calligraphy and Scholar Objects from the Morisada Hosokawa Collection I*, Kumamoto Prefectural Museum of Art, Kumamoto, 1992, p.62, pl.40.

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

清 王學浩、周笠及諸家 四聖扇面畫冊  
水墨／設色紙本 冊頁十二開  
一八一〇／一八一二年作

- 題識：1. 庚午（1810年）二月仿荆關法，竹嶼大兄先生正，椒畦王學浩。  
2. 庚午春日仿山樵關山蕭寺圖意，似竹嶼大兄正之，椒畦浩。  
3. 壬申（1812年）仲秋仿大癡，臨似竹嶼一兄正之，學浩。  
4. 庚午二月做南田法，雲巖生笠。  
5. 竹嶼大兄屬畫，周笠。  
6. 韻蘭生。  
7. 竹嶼一兄屬雲巖周笠。  
8. 竹嶼大兄正，夏葺。  
9. 此君不獨報平安，高節終回守歲寒。寄語伶倫休剪伐，長材留我釣餐竿，為竹嶼大兄，夏葺。  
10. 庚午三月為竹嶼先生正之，石厂。  
11. 竹嶼一兄教正，七十二鴛鴦亭長堦畫於洗紅軒  
12. 仿龍眠山人本，竹嶼一兄，昂之。

鈐印：茶畦、浩印、學（兩次）、浩（兩次）、甲戌人、雲岫、周笠（兩次）、笠、羽谷、藏瀟湘古景、羽谷、陳峻、昂之

木盒題字：清四賢畫冊，九華印室藏。

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

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

出版：《第11回永青文庫展—明清美術工藝》，熊本縣立美術館，熊本市，1981年，圖版147。



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鈴木敬編，《中國繪畫總合圖錄第四卷：日本篇II寺院・個人》，東京大學出版會，東京，1983年，第IV-432及IV-636頁，圖版JP36-030。

《高雅的文人世界—細川護貞藏展（I）：明清書畫及文房具》，熊本縣立博物館，熊本市，1992年，第62頁，圖版40。

**897**

**QIN YI (?-1795)**

*Visiting a Friend*

Hanging scroll, ink on paper

93.5 x 33.6 cm. (36 ¾ x 13 ¼ in.)

Inscribed and signed, with three seals of the artist  
Dated spring, *guisi* year (1773)

**EXHIBITED:**

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

**LITERATURE:**

Kei Suzuki ed., *Comprehensive Illustrated Catalog of Chinese Paintings: Vol. 4 Japanese Collections: Temples and Individuals*, University of Tokyo Press, Tokyo, 1983, pp. IV-421 and IV-636, pl. JP36-010.

*The Elegant World of the Literati - Chinese Ming and Qing Paintings, Calligraphy and Scholar Objects from the Morisada Hosokawa Collection I*, Kumamoto Prefectural Museum of Art, Kumamoto, 1992, p.24, pl.32.

**HK\$30,000-50,000** **US\$3,900-6,500**

清 秦儀 策杖訪友 水墨紙本  
立軸 一七七三年作

題識：茅齋無事碧山圍，日落疎林倦鳥歸。遙聽隔溪嵐翠裡，數聲清磬度餘暉。癸巳（1773）春且，梧園秦儀詩畫。

鈐印：臣儀之印、鳳岡、柳溪釣徒

藏印：玉亭審定真跡

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



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**出版:**

鈴木敬編，《中國繪畫總合圖錄第四卷：日本篇II寺院・個人》，東京大學出版會，東京，1983年，第IV-421及IV-636頁，圖版JP36-010。

《高雅的文人世界—細川護貞藏展（I）：明清書畫及文房具》，熊本縣立博物館，熊本市，1992年，第24頁，圖版32。

註：秦儀，字鳳岡，號梧園，江蘇無錫人，寓吳門。工詩，善山水，寫楊柳尤為擅場，人稱“秦楊柳”。



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**898**  
**DAI LI** (18TH CENTURY)  
*Flowers and Plant*

Album of ten leaves, ink on paper  
Each leaf measures 23 x 34.6 cm. (9 x 13 5/8 in.)  
Inscribed and signed, with twelve seals of the artist  
Dated eighth month, *dingsi* year of Qianglong period (1737)  
Four collector's seals

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

**LITERATURE:**  
Kei Suzuki ed., *Comprehensive Illustrated Catalog of Chinese Paintings: Vol. 4 Japanese Collections: Temples and Individuals*, University of Tokyo Press, Tokyo, 1983, pp. IV-430 and IV-636, pl. JP36-028.  
*The Elegant World of the Literati - Chinese Ming and Qing Paintings, Calligraphy and Scholar Objects from the Morisada Hosokawa Collection I*, Kumamoto Prefectural Museum of Art, Kumamoto, 1992, pl. 18.

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

清 戴禮 花卉蔬果冊 水墨紙本  
冊頁十開 一七三七年作

題識：乾隆丁巳（1737年）八月寫，無心道人禮。（其他題款從略）  
鈐印共十二方  
藏印：芳華園藏、板橋、容堂雅玩、雲煙過眼口  
展覽：熊本市，熊本縣立博物館，“高雅的

文人世界—細川護貞藏展（1）：明清書畫及文房具”，1992年10月9日至11月8日。

出版：鈴木敬編，《中國繪畫總合圖錄第四卷：日本篇II寺院，個人》，東京大學出版會，東京，1983年，第IV-430及IV-636頁，圖版JP36-028。  
《高雅的文人世界—細川護貞藏展（1）：明清書畫及文房具》，熊本縣立博物館，熊本市，1992年，圖版18。

**899**  
**LIU YONG** (1719-1805)  
*Calligraphy*

Album of eight leaves, ink on paper  
Each leaf measures 13.8 x 8.6 cm. (5 3/8 x 3 3/8 in.)  
Inscribed and signed, with ten seals of the artist  
Dated early autumn, seventh month, *bingchen* year (1796)  
Colophon by Nagao Ko (1864-1942), signed with two seals

**EXHIBITED:**  
Kumamoto, Kumamoto Prefectural Museum of Art, *The Elegant World of the Literati - Chinese Ming and Qing Paintings, Calligraphy and Scholar Objects from the Morisada Hosokawa Collection*, 9 October - 8 November 1992.  
Kumamoto, Kumamoto Prefectural Museum of Art, *The Eleventh Exhibition of Eisei Bunko - Fine and Decorative Art of Ming and Qing Dynasties*, 12 September-18 October 1981.

**LITERATURE:**  
*The Elegant World of the Literati - Chinese Ming and Qing Paintings, Calligraphy and Scholar Objects from the Morisada Hosokawa Collection I*, Kumamoto Prefectural Museum of Art, Kumamoto, 1992, p.73, pl.61.  
Teisuke Toda and Hiromitsu Ogawa ed.,

*Comprehensive Illustrated Catalogue of Chinese Paintings: Second Series Vol. 3 Japanese Collections*, University of Tokyo Press, Tokyo, August 1999, pp. III-219 and III-358, pl. JP36-080.  
*The Eleventh Exhibition of Eisei Bunko - Fine and Decorative Art of Ming and Qing Dynasties*, Kumamoto Prefectural Museum of Art, Kumamoto, 1981, pl.114.

**HK\$80,000-120,000 US\$11,000-15,000**

清 劉壙 書法 水墨紙本 冊頁十開  
一七九六年作

題識：丙辰（1796）初秋七月錄題畫詩四首於久安室，石菴。

鈐印：御賜天香深處、石盒（四次）、香嚴、劉壙（三次）、東武

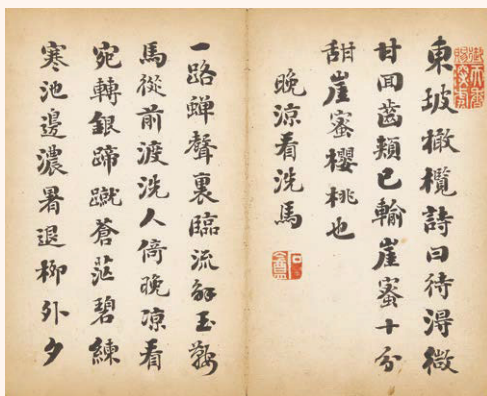
長尾甲（1864-1942）題簽：石菴墨妙，長尾甲題。

鈐印：石隱、長尾甲印

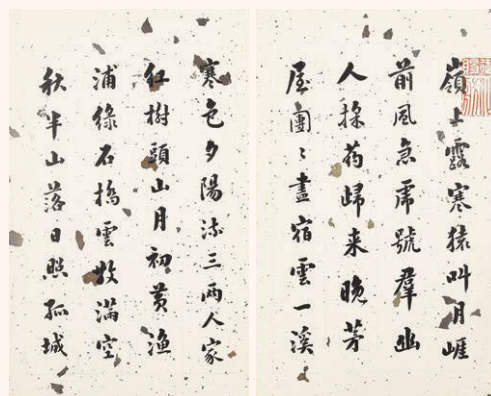
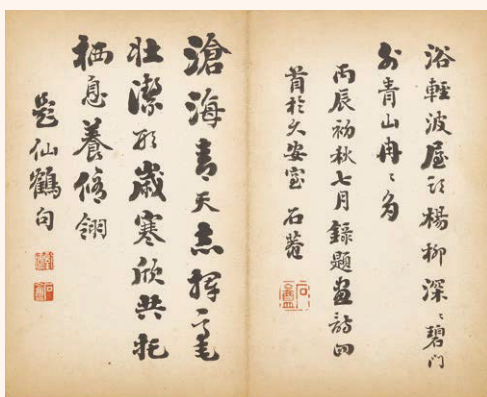
展覽：熊本市，熊本縣立博物館，“高雅的文人世界—細川護貞藏展（1）：明清書畫及文房具”，1992年10月9日 - 11月8日。  
熊本市，熊本縣立美術館，“第11回永青文庫展—明清美術工藝”，1981年9月12日至10月18日

出版：《高雅的文人世界—細川護貞藏展（1）：明清書畫及文房具》，熊本縣立博物館，熊本市，1992年，第73頁，圖版61。  
戶田禎佑、小川裕充編，《中國繪畫總合圖錄續編第三卷：日本篇》，東京大學出版會，東京，1999年8月，第III-219及III-358頁，圖版JP36-080。  
《第11回永青文庫展—明清美術工藝》，熊本縣立美術館，熊本市，1981年，圖版114

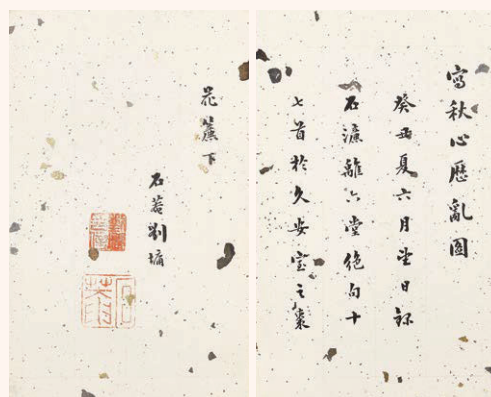




899



900



900

**LIU YONG** (1719-1805)

Calligraphy

Album of sixteen leaves, ink on gold and silver wax paper

25.1 x 15.5 cm. (9 7/8 x 6 1/8 in.)

Inscribed and signed, with three seals of the artist

Dated summer, sixth month, guichou year (1793)

Colophons by Wu Xionguang (1750-1833), Wang Xuehao (1754-1833)

Frontispiece by Wang Xuehao

Inscription by Sugimura Yuzo (1900-1978) on wooden box

**EXHIBITED:**

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

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

**LITERATURE:**

*The Eleventh Exhibition of Eisei Bunko - Fine and Decorative Art of Ming and Qing Dynasties*, Kumamoto Prefectural Museum of Art, Kumamoto, 1981, pl.113.

*The Elegant World of the Literati - Chinese Ming and Qing Paintings, Calligraphy and Scholar Objects from the Morisada Hosokawa Collection I*, Kumamoto Prefectural Museum of Art, Kumamoto, 1992, p.35, pl.58.

**HK\$100,000-200,000**

**US\$13,000-26,000**

清 劉塘 書法 水墨碎金銀臘箋本 冊頁十六開 一七九三年作

題識：癸丑（1793）夏六月望日，錄石濂離六堂絕句十七首於久安室之棗花簾下。石菴劉塘。

鈐印：御賜仙舫、劉塘印信、石菴

題跋：

吳熊光（1750-1833）：丙子（1816）上巳後一日，槐江老人題。

鈐印：槐江

王學浩（1754-1833）：庚寅（1830）斗指戌之月下浣椒畦學浩識於山南老屋之易畫軒。

鈐印：茶畦、王學浩印

杉村勇造木盒題跋：昭和三十七年（1962）八月初三暴風鳴樹葉之朝，忍丘學人。

鈐印：彬邨

王學浩題引首：鍾王風格，王學浩題。

鈐印：湖城所得金石圖書、王學浩印

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

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出版：《第11回永青文庫展—明清美術工藝》，熊本縣立美術館，熊本市，1981年，圖版113。

《高雅的文人世界—細川護真藏展（I）：明清書畫及文房具》，熊本縣立博物館，熊本市，1992年，第35頁，圖版58。

註：杉村勇造（1900-1978），號忍丘學人，中國美術史學者，曾任出光美術館館長。曾於中國留學，喜好深研金石學、書志學，著有《畫人齊白石》。



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901

**LENG MEI** (17TH-18TH CENTURY)

*Lady and Attendant*

Hanging scroll, ink and colour on paper

87.5 x 43.7 cm. (34 ½ x 17 ¼ in.)

Inscribed with a poem and signed, with three seals of the artist  
Two colophons inside wood box, dated *yiwei* year (1955) and *jihai* year (1959), signed with one seal

**EXHIBITED:**

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

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

**LITERATURE:**

*The Eleventh Exhibition of Eisei Bunko - Fine and Decorative Art of Ming and Qing Dynasties*, Kumamoto Prefectural Museum of Art, Kumamoto, 1981, pl.133.

Kei Suzuki ed., *Comprehensive Illustrated Catalog of Chinese Paintings: Vol. 4 Japanese Collections: Temples and Individuals*, University of Tokyo Press, Tokyo, 1983, pp. IV-421 and IV-636, pl. JP36-009.

*The Elegant World of the Literati - Chinese Ming and Qing Paintings, Calligraphy and Scholar Objects from the Morisada Hosokawa Collection I*, Kumamoto Prefectural Museum of Art, Kumamoto, 6 October 1992, p.21, pl.16.

**HK\$150,000-200,000**

**US\$20,000-26,000**

清 冷枚 必妃圖 設色紙本 立軸

題識：畫成擱筆復低徊，欲賦慚無子建才。  
想像必妃凌洛浦，應如神女下陽臺。  
金門畫史冷枚畫並題。

鈐印：染翰五雲中、冷枚吉臣氏、朝朝染翰

木盒內題字：乙未（1955）春鹿谷田修得觀因題匣。  
己亥（1959）春首觀於梅花香處，拜山。

鈐印：拜山

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

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出版：《第11回永青文庫展—明清美術工藝》，熊本縣立美術館，熊本市，1981年，圖版133。

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VARIOUS OWNERS

902

LI JIAN (1748-1799)

*Gentlemen Watching Sunrise*

Scroll, mounted and framed, ink and colour on silk

101 x 46 cm. (39 3/4 x 18 1/8 in.)

Inscribed and signed, with three seals of the artist

**PROVENANCE:**

Lot 64, 26 April 1998, Fine Modern and Contemporary Chinese Paintings, Christie's Hong Kong.

**HK\$80,000-120,000**

**US\$11,000-15,000**

清 黎簡 雅士觀日圖  
設色絹本 鏡框

題識：萬樹松杉碧欲鋪，朝暾蕪影蕩  
儂都。曉來吟步林泉外，繪出  
羅浮浴日圖。癸丑（1793）嘗  
記遊朱明洞有云：仙人已往山  
水在，茲興至慨深信疑。交立  
青師峰過沖虛觀，地深天高，  
石危人小，萬樹負勢，泉隱林  
中，蓋太古以來日色未展也。  
因走筆成此，山中古泉，若可  
汲引，松梢白雲，有時去留，  
猶彷彿遇之。二樵山人。

鈐印：黎簡私印、二樵山人、  
無乃太簡

來源：香港佳士得，中國近現代書畫拍  
賣，1998年4月26日，編號64。



902



903

903

LU HUI (1851-1920)

*Landscape after Dong Yuan*

Scroll, mounted and framed, ink and colour on paper

181 x 48 cm. (70 1/4 x 18 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated summer, *bingshen* year (1896)

Dedicated to Rongshu

One collector's seal

**PROVENANCE:**

Lot 37, 26 April 1998, Fine Modern and Contemporary Chinese Paintings, Christie's Hong Kong.

**HK\$50,000-70,000**

**US\$6,500-9,000**

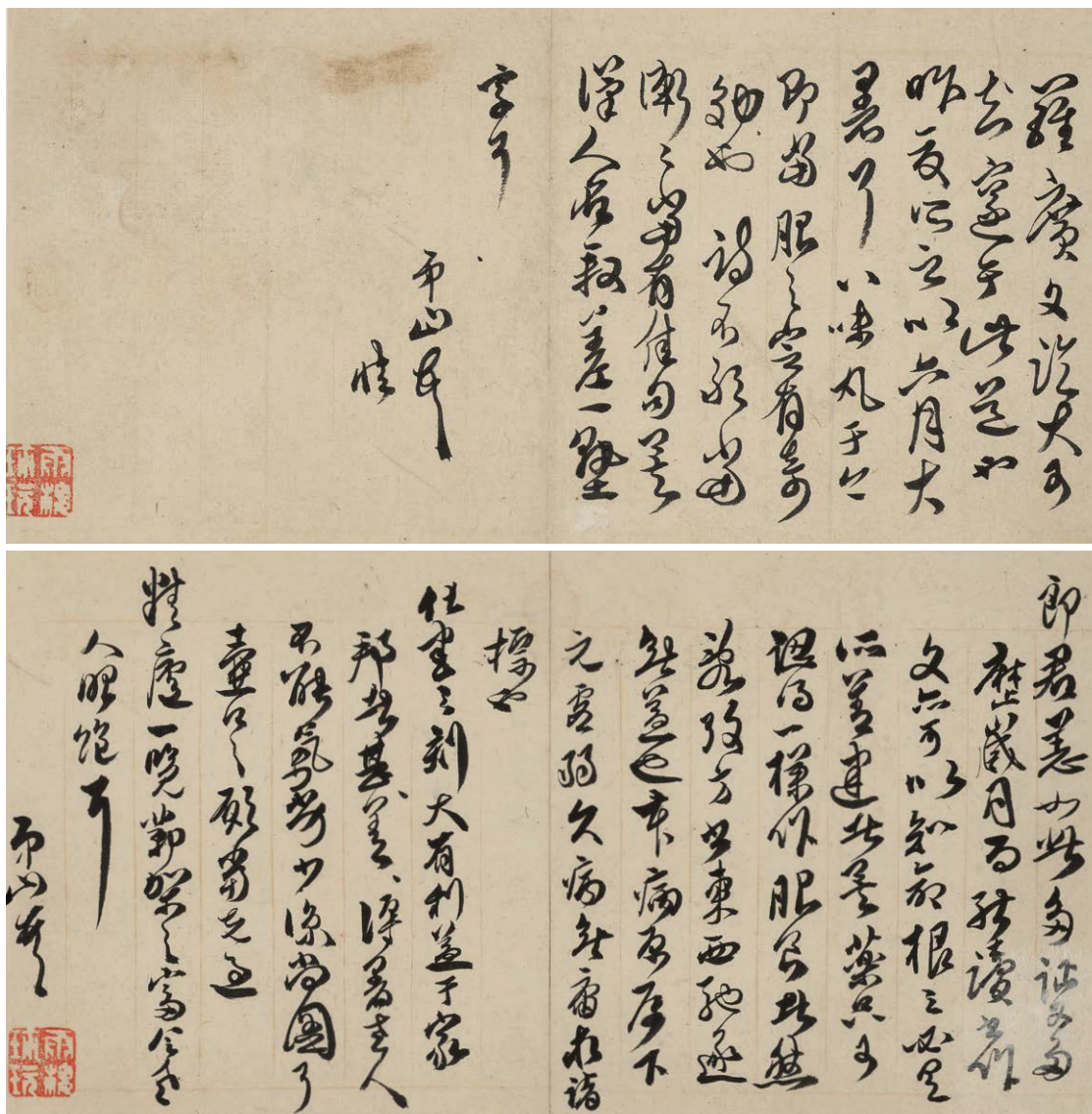
清 陸恢 仿董源山水 設色紙本 鏡框 一八九六年作

題識：雨過亂泉流，風聲滿樹頭。山齋如斗大，容得許多秋。  
丙申（1896年）夏日，仿北苑大意，以奉春曙先生太守大人  
金鈞正。廉夫恢。

鈐印：陸恢之印、廉夫

藏印：畸園手澤季侃永保

來源：香港佳士得，中國近現代代書畫拍賣，1998年4月26日，  
編號37。



904

904

FU SHAN (1607-1685)

Correspondences

Two leaves, mounted and framed, ink on paper

Each leaf measures 12.7 x 25 cm. (5 x 9 7/8 in.)

Signed, with two collector's seals

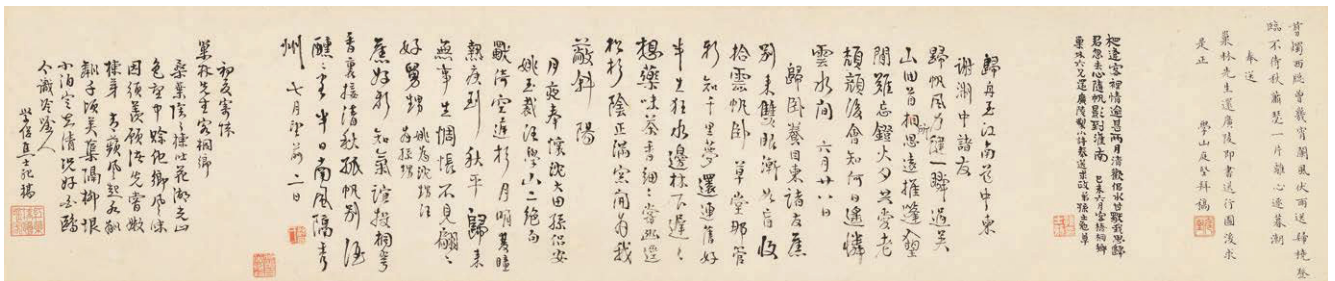
HK\$70,000-90,000

US\$9,100-12,000

清 傅山 書法信札 水墨紙本 鏡框

1. 釋文：羅廣文詒大可，知邃于此道也。昨夏公之以六月大暑耳。八味丸于今即當服之，定有奇效也。詩不敢當，漸漸當有佳句矣。漢人名敘，差一墊字耳！  
款識：弟山頓首。情。
2. 釋文：郎君恙如此多證又多歷歲月，而能讀書作文，亦可以知命根之必有所善建者矣。藥只可認得一樣作服食者，然亂改方書，東西馳逐，無尊一也。本病原屬下元虛弱，久病無庸求諸標也。  
仕建已刻，大有利益于家邦者，甚善甚善。溽暑，老人不能氣劣少涼，尚圖耳。壺公之願，當先過精廬一覽，鄰架之富，令老人眼飽耳。  
款識：弟山頓首。  
藏印：雨樓珍玩（兩次）





905

905

GUAN XINING (1712-1785)

Scene of West Lake

Handscroll, ink on paper  
21 x 81 cm. (8 1/4 x 31 3/8 in.)

Inscribed and signed, with one seal of the artist

Inscription on the mounting by Wang Shishen (1686-1762), dated fourth year of the Qianlong period (1739), Gao Xiang (1688-1753, with a landscape sketch) and their contemporaries, signed with a total of nineteen seals

Further inscribed by Huang Zijing (1886-1962), signed with one seal  
Dated new year, *jimao* year (1939) and dedicated to Mingshi (Lo Mingshi, 1899-1940)

**NOTE:**

Guan Xining, Jiangsu Yangzhou native, was closed to the Eight Eccentrics of Yangzhou, and had a special friendship with Wang Shishen. Guan dedicated this painting to Wang as a farewell souvenir. Wang inscribed on the painting in 1739, and Wang's contemporaries wrote various colophons in which Gao Xiang made a sketch as well. The work was later collected by Huang Yafu (Wong Ah Fook), a Singapore entrepreneur whose son Huang Zijing later gifted it to Luo Mingshi (Law Ming Shek) in 1939. It has been in the family collection since then.

HK\$100,000-150,000

US\$13,000-19,000

清 管希寧 西湖紀游 設色紙本 手卷

題識：送君江上去，千里赴幽期。吳國舊遊處，良朋初見時。湖光看更好，山色望仍迷。遙念登臨興，歸來不厭遲。幼孚侄管希寧小詩并圖。

鈐印：寧印

題跋：汪士慎（乾隆四年，1739）、高翔（連山水畫稿）、徐浴、焦士紀、周光文、樹德、庭堅、孫士勉、樓錡及其他  
鈐印十九方包括：汪慎、近人、雲林書屋、鳳篋

黃子靜題裱邊：己卯（1939年）新春持贈鳴石道兄存賞。黃子靜識。

鈐印：黃子靜

藏印：金德與（1750-1800）：桐華館書畫章

黃子靜（1886-1962）：子靜心賞、黃氏靜居藏

其他：曰泉樵叟、能若法藏、張

題簽：管希寧為汪近人畫西湖紀游圖。癸卯八月樊山題。

註：管希寧（清），字幼孚，號平原，又號就儒、信天翁、金牛山人。江蘇揚州人，與揚州八怪交往繁密，與汪士慎尤其友好。此畫是管希寧送別汪士慎所寫，汪題跋於1739年，其他友好也題跋於後，高翔並加添了山水小品。

此作品後由星加坡企業家黃亞福所收藏，其小畫舫齋書畫傳與子黃子靜繼承，1939年黃子靜送贈此管希寧山水卷予香港商人羅鳴石，由羅家族人承傳至今。



906



907

VARIOUS OWNERS

906

**CHEN HONGSHOU** (1598-1652)

*Poem in Running Script*

Fan leaf, mounted and framed, ink on gold paper

18.8 x 51.7 cm. (7 3/8 x 20 1/4 in.)

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

Two collector's seals: one of Pan Peishang  
(19th Century) and one of Kong Guangtao  
(1832-1890)

**PROVENANCE:**

Lot 403, 6 July 2003, Fine Classical Chinese  
Paintings and Calligraphy, Christie's Hong  
Kong.

**HK\$200,000-300,000**

**US\$26,000-39,000**

明 陳洪綬 行書詩 水墨泥金箋  
扇面鏡框

釋文：我坐南山五月歸，歸來風雨扣君扉。  
曹山新肥。  
半年不到西湖住，夢想西湖亦半年。  
今到湖頭住幾日，兩兩山氣已秋天。  
性情孤冷與梅倚，黃葛村西思築樓。  
數載經營成不得，聊圖疏影到床頭。

題識：洪綬請教開生長兄。

鈐印：洪綬章侯

藏印：潘佩裳（19世紀）：佩裳寶玩  
孔廣陶（1832-1890）：少唐墨緣

來源：香港佳士得，中國古代書畫拍賣，  
2003年7月6日，編號403。

907

**XING TONG** (1551-1612)

*Calligraphy in Running Script*

Fan leaf, mounted and framed, ink on gold paper

16.5 x 50.2 cm (6 1/2 x 19 3/4 in.)

Signed, with one seal of the artist

**PROVENANCE:**

Lot 330, 31 October 2004, Fine Classical  
Chinese Paintings and Calligraphy,  
Christie's Hong Kong (one of two leaves).

**HK\$80,000-120,000**

**US\$11,000-15,000**

明 邢侗 行書 水墨金箋  
扇面鏡框

釋文：米襄陽師褚河南，河南師謝莊、顧愷  
之，唐法未有不繇晉入門者。蔡忠惠  
乃用右軍為骨，虞永興為姿。宋代無  
雙手也，蘇黃則別作形模。

款識：邢侗寫。

鈐印：邢侗之印

來源：香港佳士得，中國古代書畫拍賣，  
2004年10月31日，編號330  
(兩幀之一)。





908



909

908

**LU SHIDAO** (1517-1574)

*Five-character Poems in Small Standard Script*

Fan leaf, mounted and framed, ink on gold paper  
16.7 x 52 cm. (6 5/8 x 20 1/2 in.)

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

One collector's seal of Deng Cangwu (1900-1990)

**HK\$70,000-90,000**

**US\$9,100-12,000**

明 陸師道 書法 水墨泥金紙本 扇面鏡框

釋文：碧落風煙外，瑤臺道路除。如何連帝苑，別自有仙家。  
此地回鸞駕，緣溪轉翠華。洞中開日月，窗裏發雲霞。  
庭養冲天窟，溪流上漢查。種田生白玉，泥竈化丹砂。  
谷靜泉逾響，山深日易斜。御羹和石髓，香飯進胡麻。  
大道今無外，長生詎有涯。還瞻九霄上，來往五雲車。

題識：王右丞應制詩，書呈芳翁老公祖師臺，陸師道。

鈐印：子傳、五芷玄潤

鄧蒼梧（1900-1990）藏印：鄧蒼梧藏

909

**ZHANG RUITU** (1570-1641)

*Poems in Cursive Script*

Fan leaf, mounted and framed, ink on gold paper  
17.3 x 54.5 cm. (21 1/2 x 6 3/4 in.)

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

**PROVENANCE:**

Lot 330, 31 October 2004, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong (one of two leaves).

**HK\$120,000-180,000**

**US\$16,000-23,000**

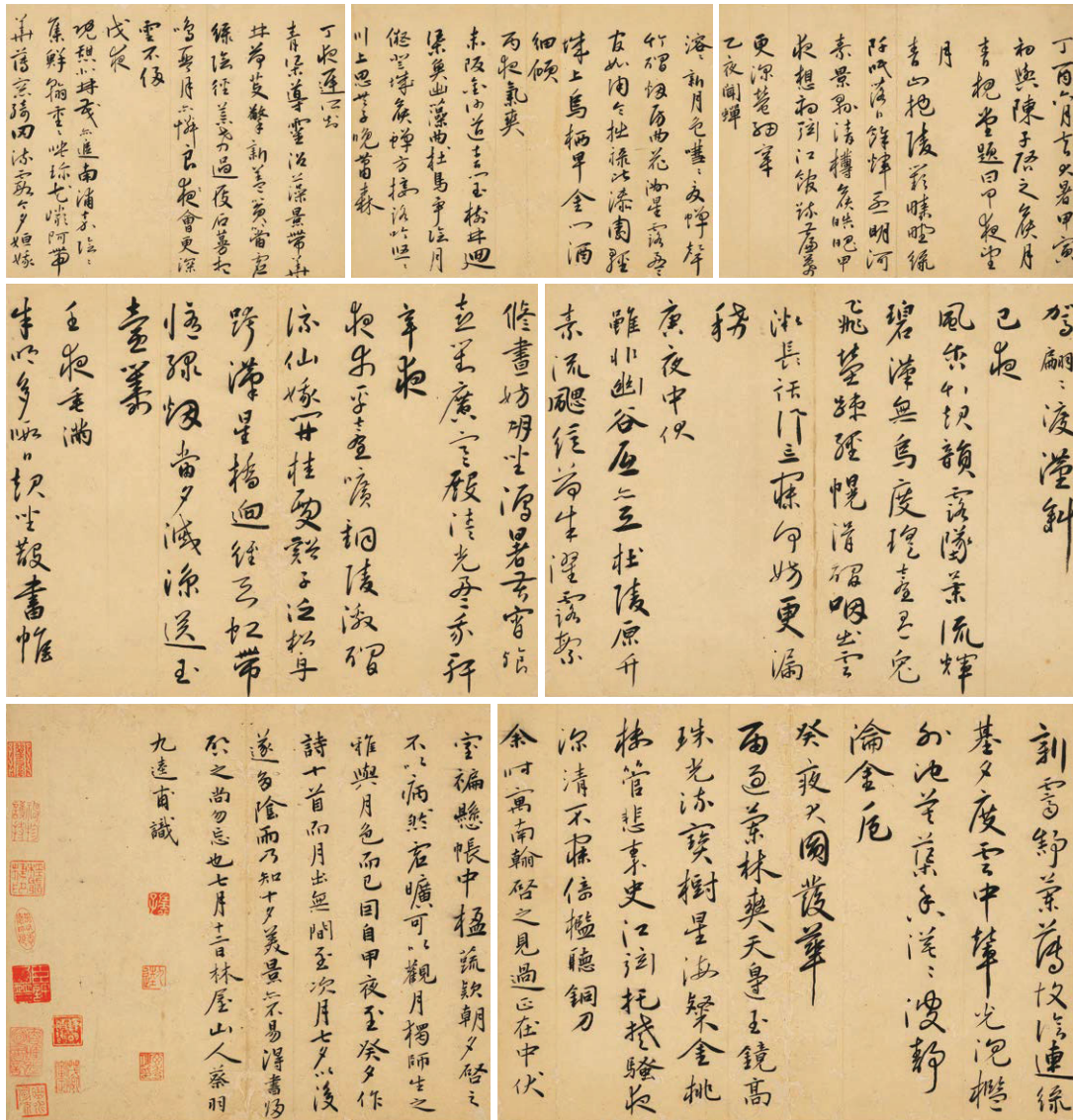
明 張瑞圖 草書詩 水墨金箋 扇面鏡框

釋文：我尋春蓮宇，獨往謝城闕。霜清東林鐘，水白虎溪月。  
天香生虛空，天樂鳴不歇。燕坐寂不動，大千入毫髮。  
湛然冥真心，曠劫斷出沒。

題識：為華林卿丈。瑞圖。

鈐印：瑞圖之印

來源：香港佳士得，中國古代書畫拍賣，2004年10月31日，編號330（兩幀之一）。



910

910

CAIYU (1470-1541)

Calligraphy

Album of seven leaves, ink on paper

Each leaf measures 26.1 x 32.4 cm. (10 ¼ x 12 ¾ in.)

Inscribed and signed, with three seals of the artist

Nine collector's seals, including one of Xu Naipu (1787-1866)

HK\$300,000-400,000

US\$39,000-52,000

明 蔡羽 書贈陳啟之詩十首 水墨紙本 冊頁七開

題識：余時寓南翰，啓之見過，正在中伏。室褊懸帳中楹，蔬歛朝夕。啓之不以病，然虛曠可以觀月，獨師生之雅與月色而已。因自甲夜至癸夕作詩十首，而月出無間，至次月七夕以後，遂多陰雨。乃知十月美景亦不易得，書歸啓之，尙勿忘也。七月十二日林屋山人蔡羽九遠甫識。

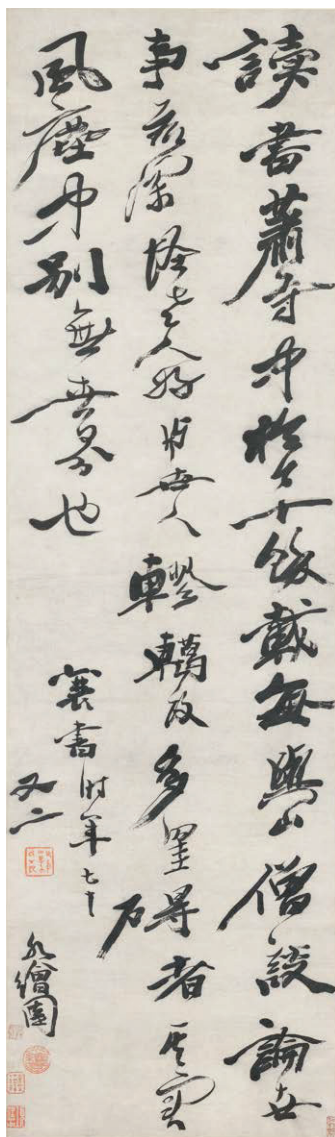
鈐印：左虛子、九遠、玄秀樓印

藏印：許乃善（1787-1866）：臣許乃善

其他：龔群、神物護持、桂髓棲印、王氏懋卿珍藏、繹明清翫、茂卿審定、春暉堂圖書記、曲水風流

註：蔡羽，字九遠，左虛子、林屋山人等，江蘇吳縣人，工書，晚歲以國子生授南京翰林孔目，與祝允明、文徵明有吳門十才子之譽，著有《林屋集》等。陳啓之為蔡羽弟子，生平不詳，蔡氏《林屋集》多有書詩贈之。





911

911

**MAO XIANG** (1611-1693)

Calligraphy in Running Script

Scroll, mounted and framed, ink on paper  
150 x 44.5 cm. (59 1/8 x 17 1/2 in.)

Signed, with two seals of the artist

Four collector's seals

**PROVENANCE:**

Lot 356, 29 April 2001, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong.

**HK\$100,000-150,000**

**US\$13,000-19,000**

明 冒襄 行書 水墨紙本 鏡框

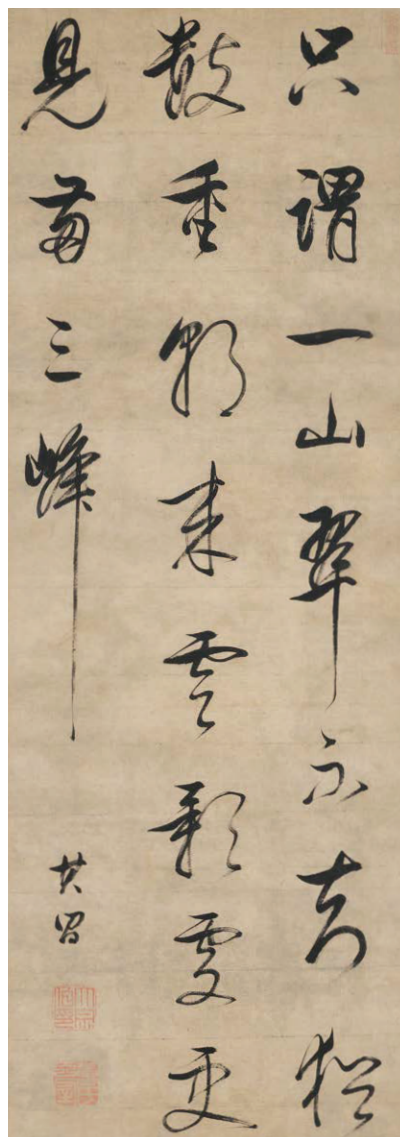
釋文：讀書蕭寺中，於今數十載。每與山僧談論世事，輒深怪老人，好與世人輻輳，故多罣礙者。其實風塵中，別無世界也。

題識：襄書時年七十又二。水繪園。

鈐印：有巢氏之民、水繪園

藏印：項莊甫、黃山五十四峰主人印、江陰壽、松林經眼

來源：香港佳士得，中國古代書畫拍賣，2001年4月29日，編號356。



912

912

**DONG QICHANG** (1555-1636)

Poem in Running-Cursive Script

Hanging scroll, ink on paper  
147.5 x 52 cm. (58 x 20 1/4 in.)

Signed, with three seals of the artist

**PROVENANCE:**

Lot 653, 27 November 2006, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

**HK\$300,000-400,000**

**US\$39,000-52,000**

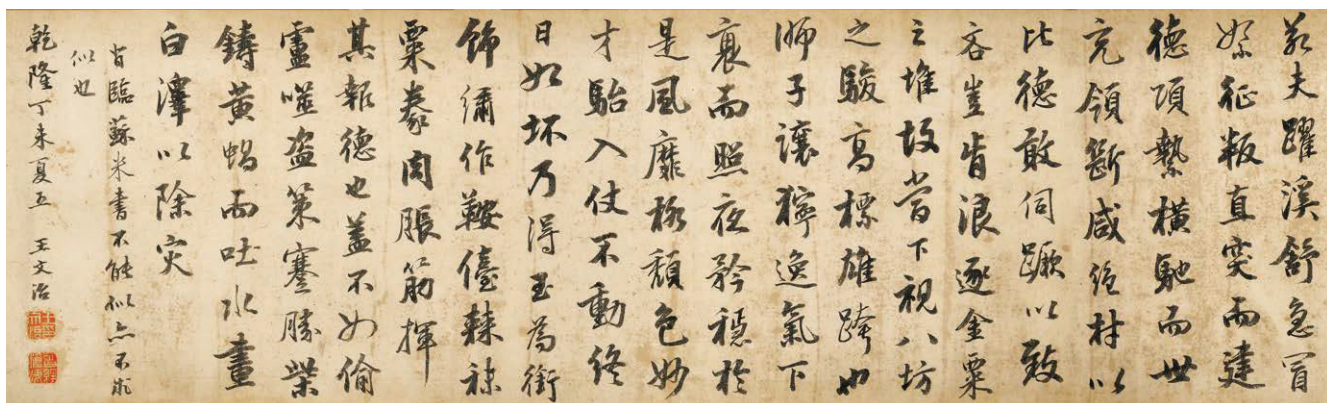
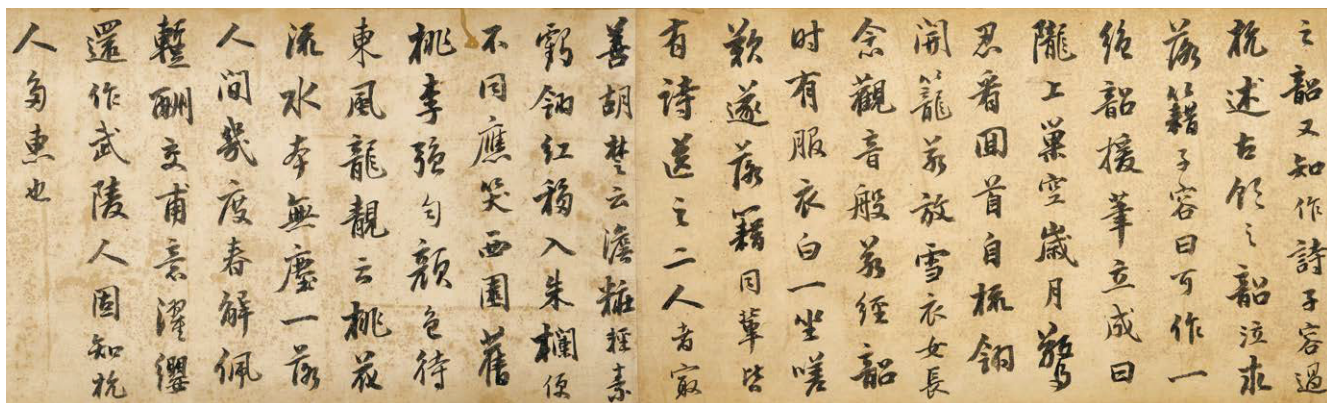
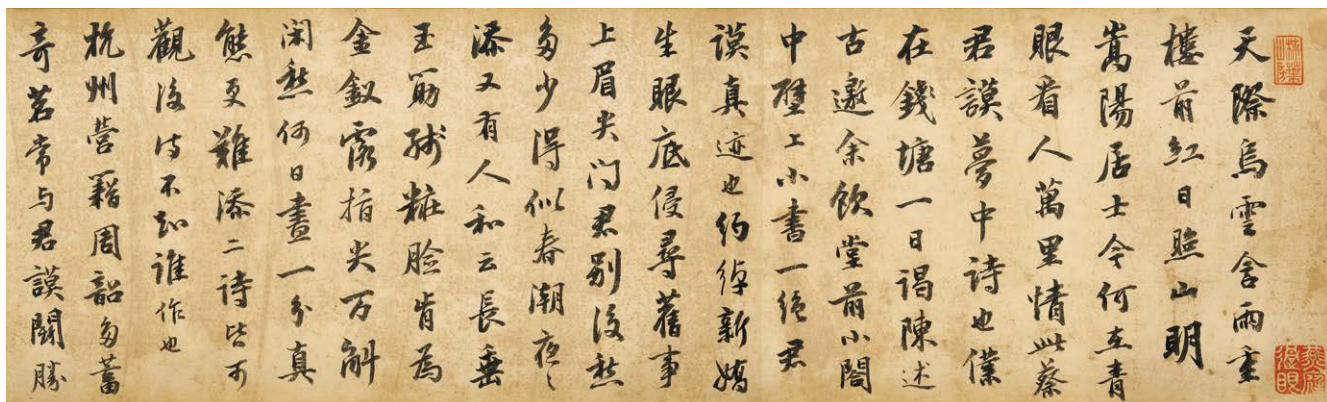
明 董其昌 行草五言詩 水墨紙本 立軸

釋文：只謂一山翠，不知猶數重。  
朝來雲影處，更見兩三峰。

款識：其昌。

鈐印：大宗伯印、董氏玄宰、玄賞齋

來源：香港佳士得，中國古代書畫拍賣，2006年11月27日，編號653。



913

913  
WANG WENZHI (1730-1802)

Calligraphy

Handscroll, ink on paper  
27 x 275 cm. (10 5/8 x 108 1/4 in.)

Inscribed and signed, with three seals of the artist  
Dated summer, fifth month, *dinwei* year of Qianglong period (1787)  
One collector's seal

NOTE:

From a Japanese private collection. A work by Zhang Daqian (Lot 1188) from the same provenance will be offered in the Fine Chinese Modern and Contemporary Ink Paintings on 30 November 2021.

HK\$60,000-80,000

US\$7,800-10,000

清 王文治 臨蘇米書法 水墨紙本 手卷 一七八七年作

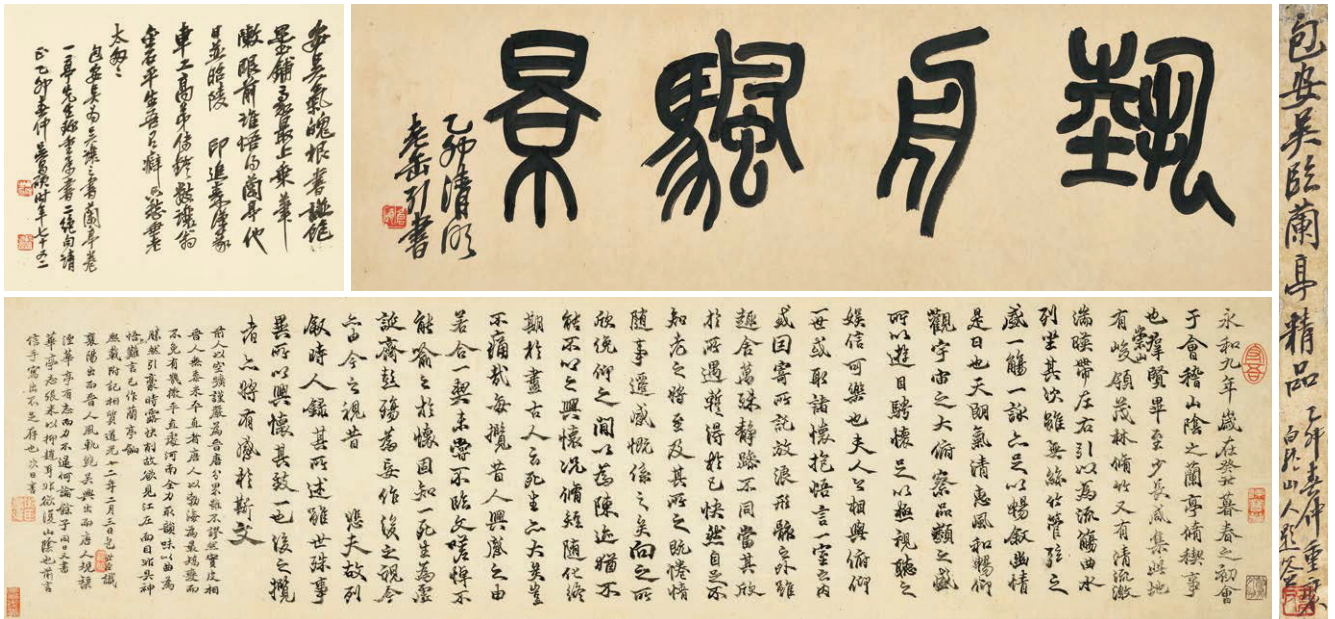
題識：背臨蘇米書不能似，亦不求似也。  
乾隆丁未（1787）夏五，王文治。

鈐印：柿葉山房、王文治印、曾經滄海

藏印：燕庭過眼

註：日本私人收藏，同一藏家另有張大千作品（編號 1188）於 11 月 30 日中國近現代及當代書畫拍賣。





914

914

**BAO SHICHEN (1775-1855)**

*Preface of the Orchid Pavilion*

Handscroll, ink on paper

26.5 x 102 cm. (10 3/8 x 40 1/8 in.)

Inscribed and signed, with two seals of the artist

Dated third day, second month, twelfth year of Daoguang period

(1830)

Frontispiece and colophon by Wu Changshuo (1844-1927), signed

with a total of three seals, dated *yimao* year (1915)

Five collector's seals including one of Wu Rangzhi (1799-1870)

Titleslip by Wang Zhen (1867-1938), signed with one seal, dated

*yimao* year (1915)

**NOTE:**

This collection also has eleven Modern works to be offered in Fine Chinese Modern and Contemporary Paintings sale on 30 November 2021.

**HK\$80,000-100,000**

**US\$11,000-13,000**

清 包世臣 臨《蘭亭序》 水墨紙本 手卷  
一八三〇年作

題識：《蘭亭序》文不錄。前人以空曠謹嚴為晉唐分界，雖不謬，然實皮相。晉人無黍米平直者，唐人以勃海為最矯變，而不免有幾微平直處。河南全力取韻味，以曲為勝，然引豪時露快削。故欲見江左面目，非具神悟，亦難言矣。作《蘭亭》餉熙載，附記相質。道光十二年（1830）二月三日，包世臣識。

襄陽出而晉人風軌絕，吳興出而唐人規槩溷。華亭有志而力不逮，何論餘子。同日又書。華亭志張、米以抑趙耳，非欲復山陰也。前言信手寫出，不足存也。次日書。

鈐印：世臣書後，春伯

吳昌碩（1844-1927）題跋：安吳氣魄根書譜，飽墨鋪豪最上乘。筆隴眼前誰悟得，蘭亭他日並昭陵。印追秦漢篆車工，高弟傳鐙數讓翁。金石平生吾以癖，只愁垂老太匆匆。包安吳為吳讓之書蘭亭卷，一亭先生珍重屬書二絕句，請正。乙卯（1915）春仲，吳昌碩時年七十又二。

鈐印：吳俊之印、吳昌石

藏印：諸家共藏印五方，其中吳讓之（1799-1870）一方。

吳昌碩題引首：藝舟飄景，乙卯（1915年）清明，老缶引書。

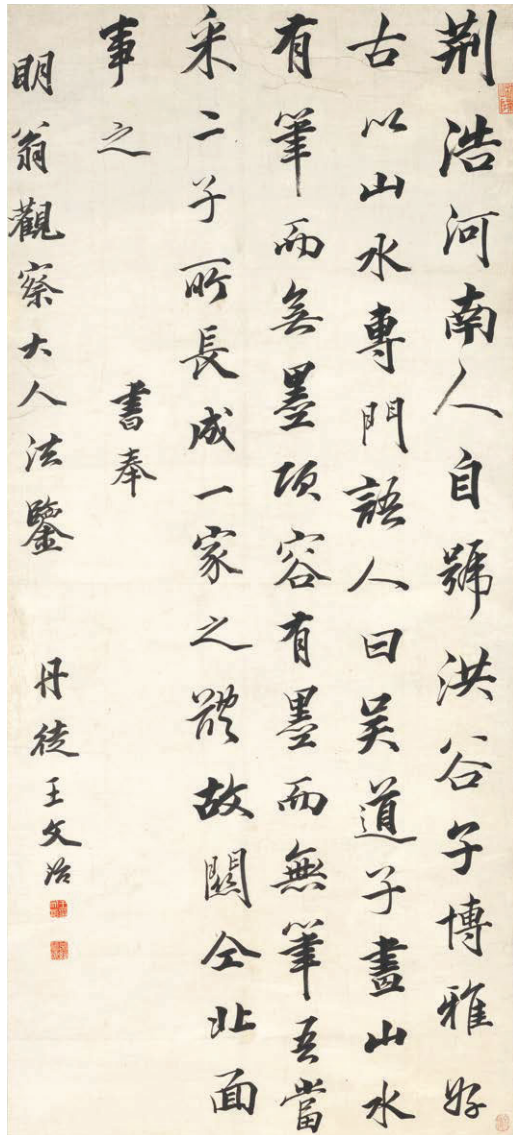
鈐印：倉碩

王震（1867-1938）題簽：包安吳臨蘭亭精品，乙卯（1915年）春仲重裝，白龍山人題簽。

鈐印：一亭父

註：此卷為包世臣書贈弟子吳讓之所作，故卷首鈐有吳讓之“劫灰外物”藏印。清咸豐3年（1853）後，吳讓之流寓海陵（泰州），今所見吳氏為海陵陳寶晉所治印在咸豐八年至九年間（1858-1859），可見二人往還頗多。此卷或即當時由陳寶晉所見賞，由陳氏收藏。民初為王一亭所得，重裝後倩請吳昌碩題引首、跋，並自題簽度藏。

此收藏另有十一件近現代作品於2021年11月30日之中國近現代與當代畫拍賣釋出。



915

915

**WANG WENZHI** (1730-1802)

*Calligraphy*

Hanging scroll, ink on paper  
 123.5 x 55.3 cm. (48 5/8 x 21 3/4 in.)

Inscribed and signed, with three seals of the artist

Dedicated to Mengweng

One collector's seal

**NOTE:**

Please refer to p.247 of Modern Section for details of Mr. Wang Lieh Hsien's background.

**HK\$50,000-70,000**

**US\$6,500-9,000**

清 王文治 書法 水墨紙本 立軸

釋文：荆浩，河南人，自號洪谷子。博雅好古，以山水專門，語人曰：吳道子畫山水，有筆而無墨。項容有墨而無筆。吾當采二子所長，成一家之體。故闢全北面事之。書奉明翁觀察大人法鑒。丹徒王文治。

鈐印：王文治印、曾經滄海、柿葉山房

藏印：文清

註：王烈顯先生背景資料請見第247頁近現代畫部份。



916

VARIOUS OWNERS

916

**WANG WENZHI** (1730-1802)

*Calligraphic Couplet*

A pair of hanging scrolls, ink on paper  
 Each scroll measures 165.5 x 30.5 cm.  
 (65 1/8 x 12 in.)

Inscribed and signed, with three seals of the artist (2)

**HK\$120,000-200,000**

**US\$16,000-26,000**

清 王文治 書法對聯 水墨紙本 立軸兩幅

釋文：嘗為詠春閒映竹，每因懷古坐當風。

題識：集修稷序。丹徒王文治。

鈐印：柿葉山房、文治私印、文章太守



917

ZENG GUOFAN (1811-1872)

Standard Script Calligraphy

Hanging scroll, ink on gold-flecked paper  
151 x 81.2 cm. (59 ½ x 32 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Ziqing

Three collectors' seals: two of Lin

Xionguang (1897-1971) and one of Lin

Baishou (1895-1986)

PROVENANCE:

Lot 960, 30 November 2015, Fine Chinese  
Classical Paintings and Calligraphy,  
Christie's Hong Kong.

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

US\$110,000-150,000

清 曾國藩 楷書 水墨灑金箋 立軸

釋文：清清，詩韻琴聲。銅雀露，玉壺冰，  
清風水面，皓月天心。芝蘭為契合，  
泉石是同盟。幽館竹床紙帳，宵窗黃  
卷青燈。老菊一枝霜後操，寒霖數點  
雪中真。

題識：紫卿司馬屬。曾國藩。

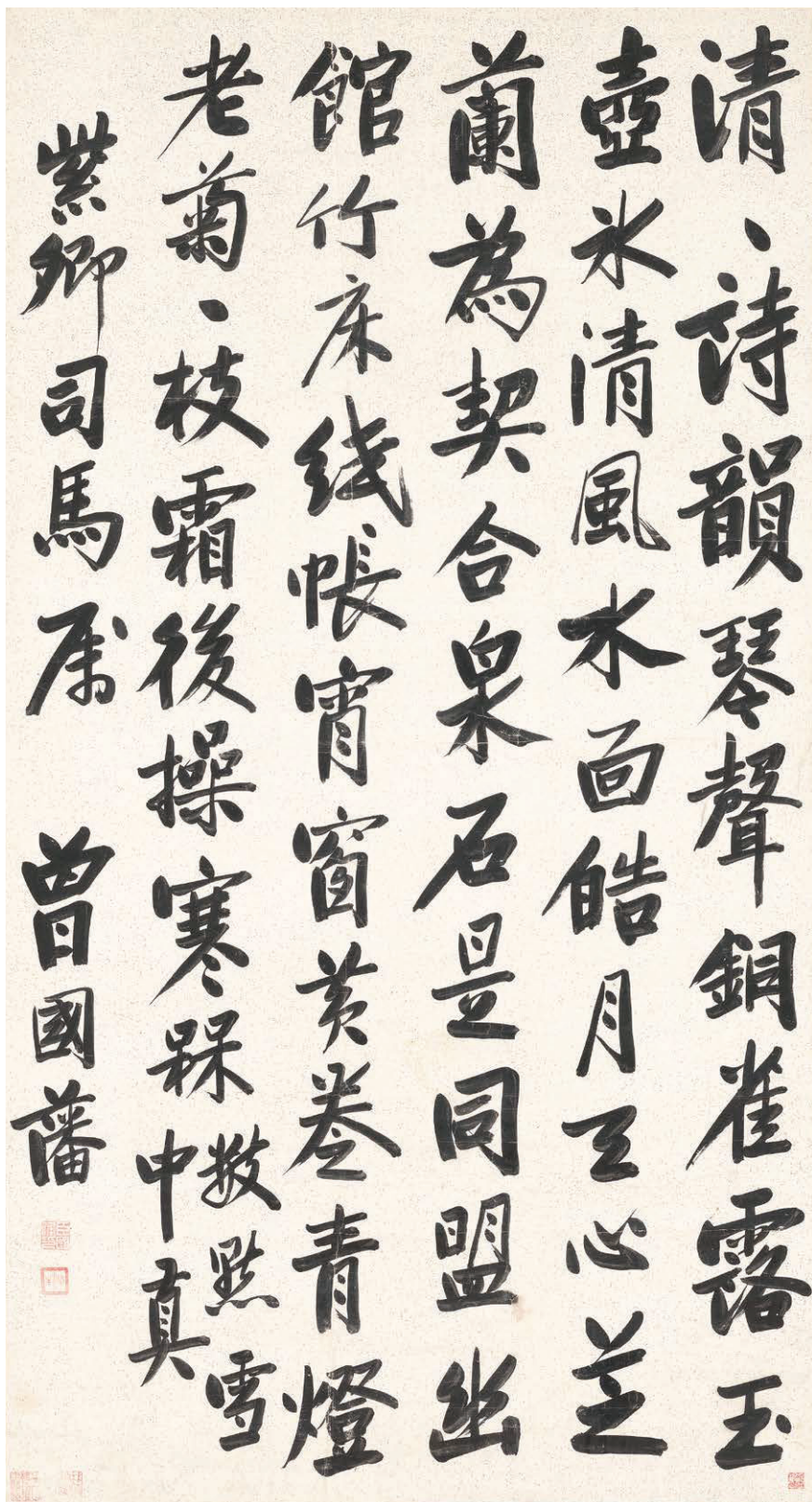
鈐印：臣國藩印、滌生

藏印：

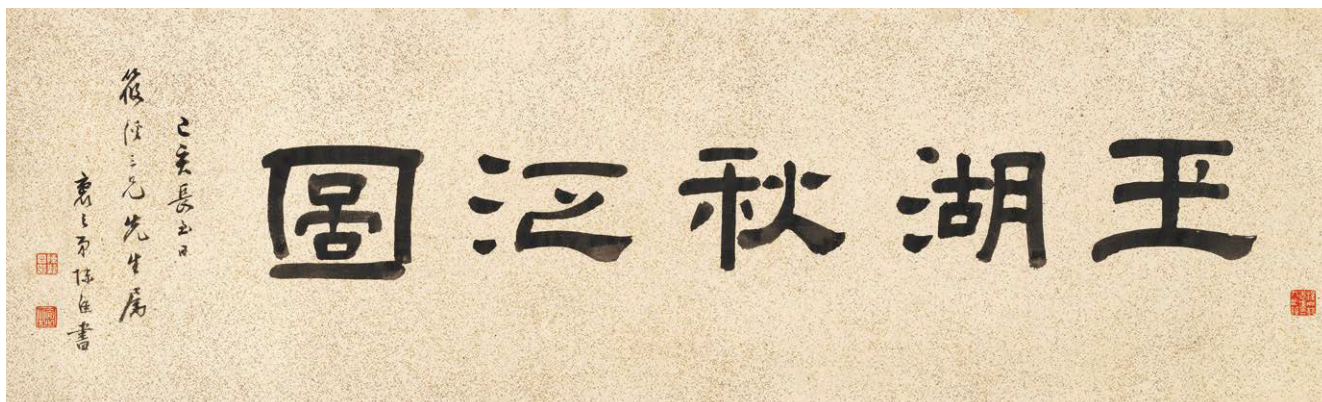
林熊光（1897-1971）：朗庵所藏、蘭千山  
館珍藏書畫印

林柏壽（1895-1986）：林柏壽印

來源：香港佳士得，中國古代書畫拍賣，  
2015年11月30日，編號960。



917



918

918

**FEI DANXU** (1801-1850)

*Autumn Boating on West Lake*

Handscroll, ink and colour on silk

33.5 x 105 cm. (13 ¼ x 41 ⅜ in.)

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

Dated summer, *jiachen* year (1844)

Dedicated to Xiaoxi

Frontispiece by Chen Jing (1792-1856), dated *jihai* year and dedicated to Xiaoxi, with three seals

Colophons by twenty contemporaries of Xiaoxi, with a total of fifty seals

Titleslip on the original cover by Dashou, with one seal

**PROVENANCE:**

Lot 1285, 8 October 2012, Fine Chinese Paintings, Sotheby's Hong Kong.

Lot 1043, 28 November 2016, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

**HK\$900,000-1,200,000**

*US\$120,000-150,000*

清 費丹旭 玉湖秋泛圖 設色絹本 手卷 一八四四年作

題識：玉湖秋泛圖。甲辰（1844年）長夏爲筱溪三兄大人屬。曉樓旭。

鈐印：子茗

題跋：張珍臬、陳綱、嚴徐卿、鮑正言、朱紫貴、吳鳴鏘、朱步沅、奚凝、壽恭、雷葆廉、楊韻、黃鈺、汪曰楨、僧達受、沈吉齋、陳長孺、童藩、余芳甫、陸修潔、黃晉芬等廿家題跋，共鈐印五十方。

陳抱之（1792-1856）題引首：玉湖秋泛圖。

己亥長至日，筱溪三兄先生屬，衰之弟陳經書。

鈐印：漢文範先生五十九世孫、陳經之印、衰之

六舟達受（1791-1858）簽條：玉湖秋泛圖。

乙卯秋筱溪先生口遲隱六舟達受。

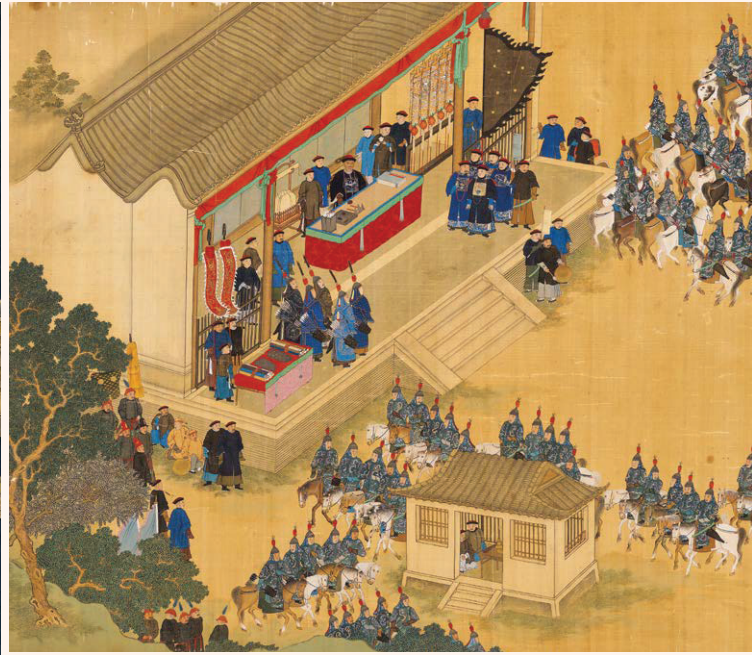
來源：蘇富比香港，中國書畫，2012年10月8日，編號1285。

佳士得香港，中國古代書畫，2016年11月28日，編號1043。









919

919

**ANONYMOUS (18TH-19TH CENTURY)**

*Imperial Largesse*

Handscroll in two sections, ink and colour and golden ink on silk  
Each section measures 99 x 333.8 cm. (39 x 131 $\frac{3}{8}$  in.)

A coral gold-flecked silk panel separated the two sections

Frontispiece of a coral gold-flecked silk flanked by dragons-amidst-  
clouds pattern

Outer scroll-wrap of a blue *kesi* panel decorated with peaches and  
sparrows amidst clouds and mountain

**PROVENANCE:**

Lot 463, 28 April 2002, Fine Classical Chinese Paintings and  
Calligraphy, Christie's Hong Kong.

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

**US\$260,000-390,000**

清 無款 恩錫酬庸圖 設色泥金絹本 手卷

畫分兩段，中間隔水配珊瑚地灑金絹。  
引首配珊瑚地設色描全雲龍紋邊灑金絹。  
包首配藍地織仙桃喜燕紋緯絲。

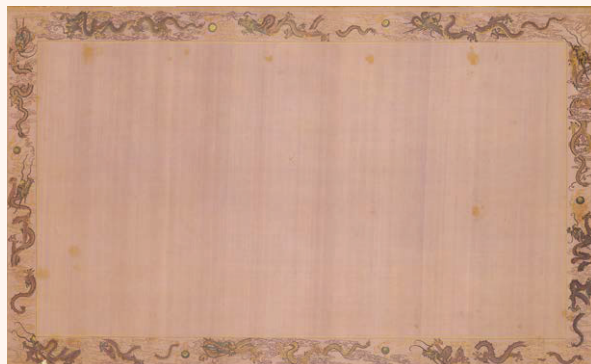
來源：香港佳士得，中國古代書畫拍賣，2002年4月28日，編號463。





919

Frontispiece  
引首







920

**920**  
**WANG FANG** (1799-1877)

*Landscape*

Handscroll, ink on paper  
28 x 432.5 cm. (11 x 170 ¼ in.)

Inscribed and signed, with three seals of the artist  
Dated autumn, *bingchen* year of Xianfeng period (1856)  
Two collector's seals

Colophons by Yu Shaosong (1883-1949) and others, with a total of four seals

Frontispiece by Yu Shaosong (1883-1949)  
Titleslip by Jing An

**HK\$60,000-100,000** **US\$7,800-13,000**

清 汪昉 山水 水墨紙本 手卷 一八五六年作

題識：咸豐丙辰（1856年）九月仿王廉州筆法，季復仁兄大人正之，叔明弟汪昉。

鈐印：老菽、汪昉私印、叔明

余紹宋（1883-1949）、吳志中、顧明題跋，共鈐印四方。

余紹宋題引首：隆壁。三十一年（1942）一月廿八日，沐塵遜叟，余紹宋。

鈐印：寒柯堂、龍游余氏紹字、越園別號寒柯

藏印：逸芬樓主、君寶心賞

題簽：菽民老人汪昉仿古筆意，靖庵識。

鈐印：古心堂

**921**  
**ANONYMOUS** (18TH CENTURY)

*The Parade*

Scroll, mounted and framed, ink and colour on silk  
54 x 70.5 cm. (21 ¼ x 28 ½ in.)

Without signature nor seal

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

清 無款 出巡圖 設色絹本 鏡框

**922**  
**WITH SIGNATURE OF ZONG YUANDING** (18TH CENTURY)

*Mountain Retreat*

Handscroll, ink and colour on silk  
35 x 187.5 cm. (13 ¾ x 73 ⅞ in.)

Inscribed and signed, with three seals of the artist

Dated autumn, *xinyou* year of the Qianlong period (1741)

Colophons by Huang Yi (1744-1801), Song Xiang (1748-1826) and Zhang Daqian (1899-1983), signed, with a total of six seals of the artist

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

清 宗元鼎（款） 谿隱圖 設色絹本 手卷

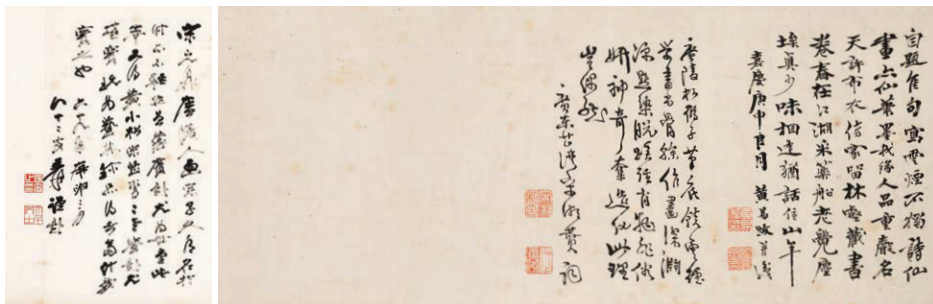
題識：橋隱迴谿樹隱樞，人間有此小林坳。西風日日翻書葉，斂得數峰如許青。乾隆辛酉（1741）新秋，作於清濱舟次，似奉晴江窻友兩正。廣陵宗元鼎畫並詩。

鈐印：循智齋受益書室、鼎、希逸氏





921



922

題跋：黃易（1744-1801）：自題佳句寫雲煙，不獨詩仙畫亦仙。筆墨我緣人品重，聲名天許布衣傳。家留林壑藏書卷，春在江湖采藥船。老覺塵埃真少味，相逢猶話住山年。嘉慶庚申（1800）良月，黃易跋並識。  
鈐印：黃易私印、秋景齋

宋湘（1757-1827）：廣陵松鶴子，筆底燄雲煙。學書尚骨餘，作畫深淵源。點染脫蹊徑，肖物非俗妍。神奇奪造化，此理豈偶然。廣東芷灣宋湘贊詞。  
鈐印：宋湘私印、芷灣

張大千（1899-1983）：宗元鼎，廣陵人，畫宗子久，有名於時，亦不輕作。曾蒙賓題，尤為世重。此卷又得黃小松、宋芷灣二老鑒題，尤堪寶玩，為藝林珍品，得者當什襲寶之也。六十九年（1980）庚申三月。八十二叟爰謹題。  
鈐印：張爰之印、大千居士

註：宗元鼎（1620-1698），字定九，號梅岑、香齋、小香居士等，清江蘇江都人。元鼎為宗名世孫，與孔尚任往還密切。康熙十八年（1679）貢太學，考授州同知，未仕。元鼎工詩，與從弟、侄諸人有廣陵五宗之譽，有《芙蓉集》、《新柳堂詩集》。



923

923  
**ANONYMOUS** (17TH-18TH CENTURY)

*Phoenix*

Scroll, mounted and framed, ink and colour on silk  
 174.2 x 93 cm. (68 5/8 x 36 5/8 in.)  
 Three collector's seals, including two of Yan Shengsun (1623-1702)

**PROVENANCE:**

Lot 434, 28 April 2002, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong.

**HK\$260,000-350,000** *US\$34,000-45,000*

清 無款 丹鳳圖 設色絹本 鏡框

藏印：嚴繩孫（1623-1702）：嚴繩孫印、藕蕩漁人  
 其他：葵原程醉陶珍藏之印

來源：香港佳士得，中國古代書畫拍賣，2002年4月28日，編號434。



924

924  
**EMPRESS CIXI** (1835-1908)

*Flower*

Scroll, mounted and framed, ink and colour on paper  
 101.5 x 50 cm. (40 x 19 5/8 in.)  
 One seal of the artist

**HK\$150,000-300,000** *US\$20,000-39,000*

清 慈禧太后 三清圖 設色紙本 鏡框

鈐印：慈禧皇太后御筆之寶



925

**ANONYMOUS** (16TH-17TH CENTURY)

*Fish and Reed*

Scroll, mounted and framed, ink and colour  
on paper

164 x 90.5 cm. (64  $\frac{5}{8}$  x 35  $\frac{3}{8}$  in.)

Four collector's seals

**HK\$300,000-500,000**

**US\$39,000-65,000**

明/清 無款 魚樂圖 設色紙本  
鏡框

藏印：鴻壽之印、雲叔、清江曾七、  
帶月荷鋤歸



925



926

926

**XU GU** (1823-1896)

*Plum Blossoms and Goldfish*

Scroll, mounted and framed, ink and colour on paper

32.5 x 37 cm. (12 ¾ x 14 ⅝ in.)

Signed, with two seals of the artist

One collector's seal of Lin Xiongguang (1900-1974)

**HK\$100,000-150,000**

*US\$13,000-19,000*

清 虛谷 梅花雙魚 設色紙本 鏡框

款識：虛谷寫生。

鈐印：虛谷、耿耿其心

林熊光（1900-1974）藏印：朗齋所得

927

**XU GU** (1823-1896)

*Squirrels and Loquats*

Scroll, mounted and framed, ink and colour on paper

120 x 56 cm. (47 ¼ x 22 in.)

Inscribed and signed, with one seal of the artist

Dated winter, *xinmao* year (1891)

One collector's seal

**HK\$300,000-500,000**

*US\$39,000-65,000*

清 虛谷 枇杷松鼠 設色紙本 鏡框 一八九一年作

題識：辛卯（1891年）冬月覺非齋虛谷。

鈐印：虛谷書畫

藏印：園丁珍賞







928



929

• 928  
**ZOU DIGUANG (1550-1626)**  
*Poems in Running Script*

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

**HK\$30,000-50,000** **US\$3,900-6,500**

明 鄒迪光 草書五言詩 水墨金箋 扇面鏡框

釋文：池館鬱氣差，庭空碧蘚滋。  
 芙蕖欲敗意，橘柚已丁時。  
 雲古山皆老，風驚木不支。  
 天工漸搖落，生意在銜卮。

題識：初秋入山園一首，似省吾兄。鄒迪光。

鈐印：鄒迪光（殘缺）、彥吉父

• 929  
**ZHUANG JIONGSHENG AND VARIOUS ARTISTS**  
 (17TH CENTURY)

*Two Horses and Landscapes*

Album of eight loose leaves, ink/ink and colour on paper  
 Various sizes, each leaf measures approx, 27 x 29 (10 1/2 x 11 3/8 in.)  
 Two Horses by Zhuang Jiongsheng  
 Landscapes by Tu Yuan, Xu Yongjia, Jiang Duo, Lv Xuan and others  
 Each leaf inscribed and signed, with a total eleven seals of the artists  
 Dedicated to Yunhan

**HK\$30,000-50,000** **US\$3,900-6,500**

清 莊回生／諸家 雙馬／山水 水墨／設色紙本 散冊頁八開

題識：

1. 法松雪道人意，似雲翁老親臺笑正。莊回生。
2. 甲辰中秋寫子久筆，似雲翁老親臺祭正。弟屠遠。
3. 癸卯冬日做石田翁筆，似雲翰詞社兄正。青蘿澗。
4. 癸卯仲冬，戲似雲翰道兄。竹西郭士璨。
5. 做郭河陽。
6. 庚戌秋日寫於豹管齋中。須用嘉。
7. 摹北苑筆意，似雲翁老表叔。蔣鐸。
8. 癸卯秋，寫似雲翰老社翁。弟呂宣。

鈐印十一方包括：莊回生印、譚庵、屠遠、青蘿、墨甫、嘉客、須用嘉印、蔣鐸、呂宣



• 930

**LU HUANCHENG** (1630-1705)

*Pavilions amongst Pines*

Hanging scroll, ink and colour on silk  
170.2 x 92 cm. (67 x 36 ¼ in.)

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

Dated early summer, *bingzi* year (1696)

**HK\$150,000-200,000**

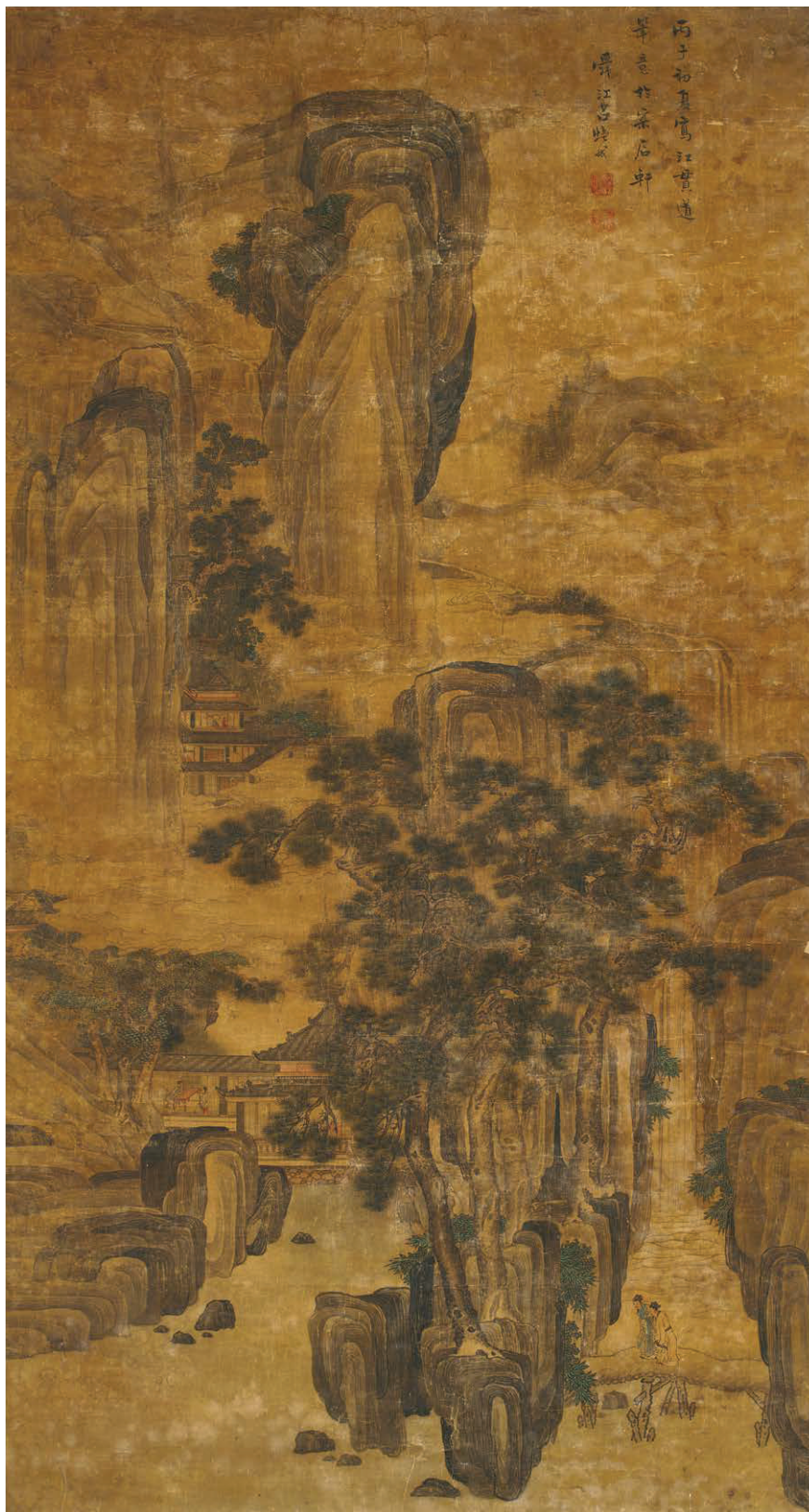
**US\$20,000-26,000**

清 呂煥成 松風儂館圖 設色絹本  
立軸 一六九六年作

題識：丙子（1696年）初夏寫江貫道筆意於  
窠石軒。  
舜江呂煥成。

鈐印：煥成印

一印漫漶



930





931

• 931  
**QIN ZUYONG** (1825-1884)  
*Temple and Houses near the Mountains*  
 Scroll, mounted and framed, ink and colour on paper  
 129 x 48.6 cm. (50 ¾ x 19 ½ in.)  
 Inscribed and signed, with three seals of the artist  
 Dated mid-autumn, *yihai* year (1875)  
 Dedicated to Chunquan

**HK\$20,000-40,000**

**US\$2,600-5,200**

清 秦祖永 秋色山水 設色紙本 鏡框 一八七五年作

題識：乙亥（1875年）中秋望後，做西廬老人筆意。  
 春泉尊兄先生清賞。秦祖永。  
 鈐印：秦祖永、楞煙外史、桐蔭館印



932

• 932  
**WITH SIGNATURE OF WU ZHEN AND YUN SHOUPING**  
*Landscape, Pine and Rock*

A set of two scrolls, mounted and framed, ink on paper  
 116 x 50 cm. (45 ¾ x 19 ¾ in.)  
 62.4 x 27.7 cm. (24 ½ x 10 ⅞ in.)  
 Each scroll inscribed and signed, with a total of four seals of the artists (2)

**HK\$30,000-50,000**

**US\$3,900-6,500**

吳鎮（款）／惲壽平（款） 山水／松石 水墨紙本 鏡框兩幅

1. 題識：常憶山中綠墅堂，白雲時護紫藤床。  
 朝來好鳥歌春曲，彷彿華溪過棹郎。  
 梅花道人寫於南溪草堂。  
 鈐印：梅花盦、嘉興吳鎮仲圭書畫記

2. 題識：松石齊年。擬王叔明法于苔華閣。南田客。  
 鈐印：壽平、南田小隱

再題：隔岸林泉照明，斷沙千尺水澄清。  
 松風謾謾涼如洗，一段匡廬九疊屏。丙申中秋後一日。



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Anonymous	佚名 821	Qian Gong	錢貢 893
Bada Shanren (With Signature Of)	八大山人 (款) 882	Qin Yi	秦儀 897
Bao Shichen	包世臣 914	Qin Zuyong	秦祖永 931
Cai Yu	蔡羽 910	Qiu Ying (With Signature Of)	仇英 (款) 805
Cai Yuqing	蔡玉卿 863	Rubbing	拓本 890
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Chen Hongshou	陳鴻壽 838	Sheng Mao	盛懋 842
Chen Hongshou	陳洪綬 906	Sun Yi	孫億 815
Chen Rong (With Signature Of)	陳容 (款) 833	Tong Yu	童鈺 872
Chen Xianzhang	陳獻章 855, 889	Various Artists	諸家 824, 837, 929
Dai Benxiao	戴本孝 878	Wang Anshi (With Signature Of)	王安石 (款) 823
Dai Li	戴禮 898	Wang Fang	汪昉 920
Ding Yunpeng	丁雲鵬 895	Wang Hui	王翬 864
Dong Qichang	董其昌 846, 857, 912	Wang Jian	王鑑 865
Empress Cixi	慈禧太后 924	Wang Renkan	王仁堪 839
Fa Ruozhen	法若真 845, 856	Wang Wenzhi	王文治 913, 915, 916
Fei Danxu	費丹旭 918	Wang Xuehao	王學浩 896
Fu Mei	傅眉 828	Wang Yuanqi	王原祁 874
Fu Shan	傅山 828, 851, 904	Wen Jia	文嘉 818, 860
Gao Fenghan	高鳳翰 883	Wen Zhengming	文徵明 819, 860
Gao Jian	高簡 879	Wen Zhenmeng	文震孟 860
Gao Xiang	高翔 884	Weng Luo	翁雒 880
Gu Jianlong	顧見龍 829	Wu Dacheng	吳大澂 881
Gu Linshi	顧麟士 817	Wu Wei	吳偉 804
Guan Xining	管希寧 905	Wu Wei	吳韋 830
Guo Minpan	郭敏磐 861	Wu Zhen (With Signature Of)	吳鎮 (款) 932
Hongzhi	弘治皇帝 822	Xiang Muzhi	項穆之 861
Huang Daozhou	黃道周 826	Xing Tong	邢侗 907
Huang Shen	黃慎 885	Xu Ben (Attributed To)	徐賁 (傳) 888
Jin Nong	金農 832	Xu Gu	虛谷 926, 927
Ke Jiushi (Attributed To)	柯九思 (傳) 854	Xu Wei (Attributed To)	徐渭 (傳) 876
Kuncan	髡殘 840	Xu Yang	徐揚 861
Lan Ying	藍瑛 847, 853, 875	Yan Delin	閻德林 871
Leng Mei	冷枚 901	Ye Yanlan	葉衍蘭 831
Li Dongyang	李東陽 891	Yi Bingshou	伊秉綬 852
Li Jian	黎簡 902	Yuan Jiang	袁江 887
Li Liufang	李流芳 841, 877	Yun Bing	袁冰 868
Li Rihua	李日華 827	Yun Shouping	惲壽平 867
Liu Yong	劉墉 836, 899, 900	Yun Shouping (Attributed To)	惲壽平 (傳) 886
Lu Huancheng	呂煥成 930	Yun Shouping (With Signature Of)	惲壽平 (款) 932
Lu Hui	陸恢 903	Zeng Guofan	曾國藩 917
Lu Shidao	陸師道 908	Zha Shibiao	查士標 858, 866
Lu Zhi	陸治 859	Zhang Ruitu	張瑞圖 808, 909
Ma Quan	馬荃 813	Zhang Zongcang	張宗蒼 816, 873
Mao Xiang	冒襄 911	Zhao Mengjian (With Signature Of)	趙孟堅 (款) 820
Min Zhen	閔貞 872	Zhao Zhiqian	趙之謙 869
Monk Duli Xingyi	獨立性易 844	Zheng Xie	鄭燮 850
Monk Mingzhong	明中 870	Zhou Li	周笠 896
		Zhou Zhimian	周之冕 812
		Zhu Yunming	祝允明 825
		Zhuang Jiongsheng	莊同生 929
		Zong Yuanding (With Signature Of)	宗元鼎 (款) 922
		Zou Diguang	鄒迪光 928
		Zou Yigui (With Signature Of)	鄒一桂 (款) 834





# HIGH VALUE LOT PRE-REGISTRATION

**IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20<sup>TH</sup> AND 21<sup>ST</sup> CENTURY ART EVENING SALE AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.**

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

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

## ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or visit [www.christies.com/highvaluelots](http://www.christies.com/highvaluelots).

## 高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得二十及二十一世紀藝術晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣 8,000,000 元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

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

- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，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](http://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** (▲ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

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

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

### 8 WATCHES & CLOCKS

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

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

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

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

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

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

### 2 RETURNING BIDDERS

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

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

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

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

### 5 BIDDING IN PERSON

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



## 6 BIDDING SERVICES

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

### (A) PHONE BIDS

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

### (B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on <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](http://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 **n** 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\$5,000,000, 20% on that part of the **hammer price** over HK\$5,000,000 and up to and including HK\$50,000,000, and 14.5% of that part of the **hammer price** above HK\$50,000,000.

### 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](http://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](mailto: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](mailto: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](http://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](mailto: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](mailto:postsaleasia@christies.com).

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other



government-imposed charges, you agree to refund that amount to Christie's.

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

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

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

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

#### (e) Lots of Iranian origin

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

#### (f) Gold

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

#### (g) Watches

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

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

### I OUR LIABILITY TO YOU

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

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

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

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

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

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

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

### J OTHER TERMS

#### 1 OUR ABILITY TO CANCEL

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

#### 2 RECORDINGS

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

#### 3 COPYRIGHT

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

#### 4 ENFORCING THIS AGREEMENT

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

#### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

#### 6 TRANSLATIONS

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

#### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](https://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](http://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](http://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](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type** : means having all capital letters.  
**warranty** : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# 業務規定 · 買方須知

## 業務規定

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

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

除非佳士得擁有**拍賣品**所有權（以▲標示），佳士得為賣方的代理人。

### A. 拍賣之前

#### 1. 拍賣品描述

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

#### 2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第E2段的**真品保證**以及第1段另有約定。

#### 3. 狀況

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

#### 4. 拍賣之前檢查**拍賣品**

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

#### 5. 估價

**估價**是基於**拍賣品**的**狀況**、稀有程度、質量、來源及類似物品的近期拍賣決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方**酬金或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近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份，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 [www.christies.com/livebidding](http://www.christies.com/livebidding)，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's LIVE™ 使用條款的管限，詳情請見 <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](http://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記述您訴求的書面通知。**拍賣官**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第 7 個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第 B(3)，E(2)(i)，F(4) 及 J(1) 段中所列的取消權，取消出售一件**拍賣品**的權利。

#### 4. 競投

**拍賣官**接受以下競投：

- 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場當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

#### 8. 成功競投

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

#### 9. 競投地法律

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

#### D. 買方酬金及稅款

##### 1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 5,000,000 元之 25%；加逾港幣 5,000,000 元以上至港幣 50,000,000 元部分之 20%；加逾港幣 50,000,000 元以上之 14.5% 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。在競投前，請閱畢“**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**合乎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**第二行以大階字體注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](http://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](mailto:postsaleasia@christies.com)。

## 2. 所有權轉移

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

## 3. 風險轉移

**拍賣品**的風險和責任自以下日期起將轉移給您（以較早者為準）：

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

## 4. 不付款之補救辦法

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

(i) **自到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；

(ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；

(iii) 代不履行責任的買方支付賣方應付的**拍賣淨價**金額。您承認佳士得有賣方之所有權利向您提出追討；

(iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；

(v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；

(vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；

(vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；

(viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和

(ix) 採取我們認為必要或適當的任何行動。

(b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。



- (c) 如果您在到期付款日之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及(ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

## 5. 扣押拍賣品

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

## G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的拍賣品（但請注意，在全數付清所有款項之前，您不可以提取拍賣品）。
- (b) 有關提取拍賣品之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com
- (c) 如果您未在拍賣完畢立即提取您購買的拍賣品，我們有權將拍賣品移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十日曆日或之前提取您購買的拍賣品，除非另有書面約定：
- 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](http://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。如果您被拒絕許可證，或申請許可證延誤，您仍須全數支付拍賣品的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。

- (b) 您應負責支付與拍賣品出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口拍賣品，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。

### (c) 含有受保護動植物物的拍賣品

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

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

### (d) 美國關於非洲象象牙的進口禁令

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

### (e) 源自伊朗的拍賣品

一些國家禁止或限制購買和 / 或進口源自伊朗的“傳統工藝作品”（身份不明確的藝術家作品及 / 或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒）。美國禁止進口以上物品亦禁止美國民眾（不論所在處）購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗（波期）的拍賣品下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關拍賣品，違反有關適用條例。

### (f) 黃金

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

### (g) 鐘錶

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

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

## I. 佳士得之法律責任

- (a) 除了真品保證，佳士得、佳士得代理人或僱員，對任何拍賣品作任何陳述，或資料的提供，均不作出任何保證。在法律容許的最大程度上，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些保證不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買拍賣品或與競投相關的任何其它事項）；和
- (ii) 本公司無就任何拍賣品的可商售品質、是否適合某特定用途、描述、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**有關之製作之一切圖片、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文件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

### 7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 [www.christies.com](http://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](http://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](http://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](http://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](http://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 made loans or advanced money to consignors or prospective purchasers 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.

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### 重要通告

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#### ◆: 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註以符號 ◆ 以資識別。

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KATSUSHIKA HOKUSAI (1760-1849)  
*Kanagawa oki nami ura (Under the well of the Great Wave off Kanagawa)*  
Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji)  
\$300,000-400,000

**JAPANESE AND KOREAN ART**

*New York, March 2022*

**VIEWING**

March 2022  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

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Eddie Martinez, *They Build You Up to Knock You Down*, 2009. © Eddie Martinez

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Paddle No.

**We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.**

Please complete and sign this form and send it to us by email [registrationasia@christies.com](mailto:registrationasia@christies.com).

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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

19866 Fine & Rare Wines and Spirits

19867 Fine & Rare Wines and Spirits

19871 Handbags & Accessories

19868 Important Watches \*

21185 Important Watches (Afternoon Session) \*

19870 Hong Kong Magnificent Jewels \*

16900 20<sup>th</sup> and 21<sup>st</sup> Century Art Evening Sale \*

16902 21<sup>st</sup> Century Art Day Sale \*

16901 20<sup>th</sup> Century Art Day Sale \*

20196 The Chang Wei-Hwa Collection of Archaic Jades Part - Spring and Autumn & Warring States Periods

20195 The Songde Tang Collection - Song Dynasty Ceramics

20163 Important Chinese Ceramics and Works of Art \*

20161 Fine Chinese Classical Paintings and Calligraphy \*

20162 Fine Chinese Modern and Contemporary Ink Paintings \*

\* If you intend to bid on: (i) any lot in the 20<sup>th</sup> and 21<sup>st</sup> Century Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above, i.e. a high value lot ("HVL"), please tick the box below.

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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

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## D Declarations

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請提供運費報價。

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如閣下為新客戶，請提供以下文件之副本。**個人**：政府發出附有相片之身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶**：公司註冊證書、公司地址證明、被授權競投者附有相片之身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司**：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。

如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽署的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

如需申請高額拍品競投號碼牌，閣下需繳付適用於高額拍品的保證金 — 一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低價總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍品按高額拍品登記程序進行登記。佳士得保留不時更改高額拍品登記程序及要求的權利而不作另行通知。

## C 拍賣項目登記

- |   |  |
|---|--|
| <input type="checkbox"/> 19866 佳士得珍罕名釀及烈酒   | <input type="checkbox"/> 16900 二十及二十一世紀藝術 晚間拍賣 *     |
| <input type="checkbox"/> 19867 佳士得珍罕名釀及烈酒   | <input type="checkbox"/> 16902 二十一世紀藝術 日間拍賣 *        |
| <input type="checkbox"/> 19871 典雅傳承：手袋及配飾   | <input type="checkbox"/> 16901 二十世紀藝術 日間拍賣 *         |
| <input type="checkbox"/> 19868 精緻名錶 *       |  |
| <input type="checkbox"/> 21185 精緻名錶（下午拍賣）*  | <input type="checkbox"/> 20196 雲中玉筵 重要亞洲私人古玉收藏：春秋戰國篇 |
| <input type="checkbox"/> 19870 瑰麗珠寶及翡翠首飾 *  | <input type="checkbox"/> 20195 頌德堂中國宋代瓷器 - 淡掃蛾眉      |
| <input type="checkbox"/> 20161 中國古代書畫 *     | <input type="checkbox"/> 20163 重要中國瓷器及工藝精品 *         |
| <input type="checkbox"/> 20162 中國近現代及當代書畫 * |  |

\* 如閣下有意競投 (i) 佳士得二十及二十一世紀藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低價為港幣 8,000,000 元或以上的拍賣品，即高額拍品，請於以下方格劃上「✓」號。

本人有意登記高額拍品競投牌。

請提供閣下之競投總額：

- |   |  |   |
|---|--|---|
| <input type="checkbox"/> 港幣 0 - 500,000           | <input type="checkbox"/> 港幣 500,001 - 2,000,000    | <input type="checkbox"/> 港幣 2,000,001 - 4,000,000 |
| <input type="checkbox"/> 港幣 4,000,001 - 8,000,000 | <input type="checkbox"/> 港幣 8,000,001 - 20,000,000 | <input type="checkbox"/> 港幣 20,000,000 +          |

## D 聲明

- 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方支付款通告，並同意遵守所有規定。
  - 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。
  - 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。
  - 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。
- 如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

姓名 ..... 簽署 ..... 日期 .....





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19/10/2021

# HONG KONG AUCTION CALENDAR

## FINE & RARE WINE AND SPIRITS

Sale number: 19866  
**THURSDAY 25 NOVEMBER**  
**11.00 AM**

## FINE & RARE WINE AND SPIRITS

Sale number: 19867  
**FRIDAY 26 NOVEMBER**  
**10.30 AM**

## HANDBAGS & ACCESSORIES

Sale number: 19871  
**FRIDAY 26 NOVEMBER**  
**2.00 PM**  
Viewing: 26 November

## IMPORTANT WATCHES

Sale number: 19868  
**SATURDAY 27 NOVEMBER**  
**11.00 AM**  
Viewing: 25-26 November

## IMPORTANT WATCHES (AFTERNOON SESSION)

Sale number: 21185  
**SATURDAY 27 NOVEMBER**  
**4.00 PM**  
Viewing: 25-26 November

## HONG KONG MAGNIFICENT JEWELS

Sale number: 19870  
**SATURDAY 28 NOVEMBER**  
**2.00 PM**  
Viewing: 25-28 November

## FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 20161  
**MONDAY 29 NOVEMBER**  
**2.30 PM**  
Viewing: 26-29 November

## FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 20162  
**TUESDAY 30 NOVEMBER**  
**10.00 AM & 2.00 PM**  
Viewing: 26-29 November

## 20<sup>TH</sup> AND 21<sup>ST</sup> CENTURY ART EVENING SALE

Sale number: 16900  
**WEDNESDAY 1 DECEMBER**  
**7.30 PM**  
Viewing: 26 November - 1 December

## 21<sup>ST</sup> CENTURY ART DAY SALE

Sale number: 16902  
**THURSDAY 2 DECEMBER**  
**10.30 AM**  
Viewing: 26 November - 1 December

## 20<sup>TH</sup> CENTURY ART DAY SALE

Sale number: 16901  
**THURSDAY 2 DECEMBER**  
**12.30 PM**  
Viewing: 26 November - 1 December

## THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES - SPRING AND AUTUMN & WARRING STATES PERIODS

Sale number: 20196  
**FRIDAY 3 DECEMBER**  
**10.30 AM**  
Viewing: 26 November - 2 December

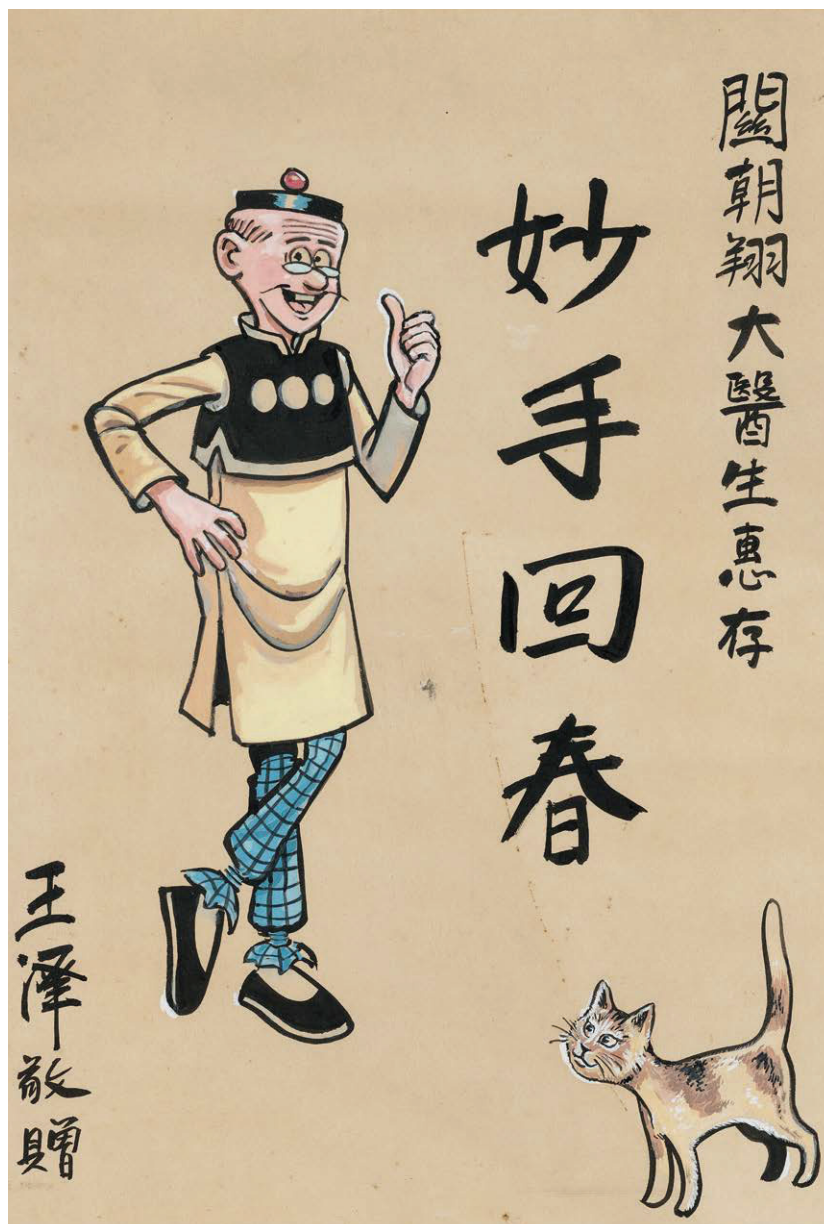
## THE SONGDE TANG COLLECTION - SONG DYNASTY CERAMICS

Sale number: 20195  
**FRIDAY 3 DECEMBER**  
**2.00 PM**  
Viewing: 26 November - 2 December

## IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 20163  
**FRIDAY 3 DECEMBER**  
**3.00 PM**  
Viewing: 26 November - 2 December

26/10/2021



WANG ZE (1923-2017)

*Rejuvenation*

Scroll, mounted and framed, ink and colour on paper

52.5 x 36 cm. (20 5/8 x 14 1/8 in.)

王澤《妙手回春》設色紙本 鏡框

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Hong Kong Convention and Exhibition Centre  
香港會議展覽中心

26-28.11.2021 Friday - Sunday (星期五至日)

10.30am - 6.30pm

29.11.2021 Monday, (星期一)

10.30am - 12.30pm

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