



老來自覺筆頭迂寫畫如同寫詩
書黃鶴一聲山館靜道人正是年暮
歲次庚午清和臨仲明畫一曉窓坐而
弄墨
馬山人石年七筆



FINE CHINESE
PAINTINGS
中國書畫

Hong Kong, 1 - 2 December 2023
香港 2023 年 12 月 1-2 日

CHRISTIE'S 佳士得



AUCTION CODE AND NUMBER 拍賣名稱及編號

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Fine Chinese Modern and Contemporary Ink Paintings
1 December
中國近現代及當代書畫
12月1日



Scan QR to access Christie's WeChat mini program.

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Fine Chinese Classical Paintings and Calligraphy
2 December
中國古代書畫
12月2日



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查閱全球拍賣資訊。



Cultured Legacy:
Chinese Paintings and Calligraphy from the Chang Shiu Sig and Tung Shui Wah Collection,
22 November - 6 December 2023
儒風遺澤：張紹斌佟文珈伉儷珍藏中國書畫
11月22至12月6日



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

FRIDAY 1 DECEMBER 2023 · 2023年12月1日 (星期五)

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY 中國古代書畫

SATURDAY 2 DECEMBER 2023 · 2023年12月2日 (星期六)

AUCTIONS · 拍賣

Friday 1 December · 12月1日 (星期五)

10.30am (Lots 1001-1100) · 上午10.30 (拍賣品編號1001-1100)

2.30pm (Lots 1101-1219) · 下午2.30 (拍賣品編號1101-1219)

Saturday 2 December · 12月2日 (星期六)

10.30am (Lots 801-927) · 上午10.30 (拍賣品編號801-927)

Location: Hall 3D & 3E, 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 & 3E

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香港，香港會議展覽中心

Fine Chinese Modern and Contemporary Ink Paintings

中國近現代及當代書畫

Saturday - Thursday, 25-30 November · 11月25至30日 (星期六至四)

10.30am - 6.30pm

Fine Chinese Classical Paintings and Calligraphy

中國古代書畫

Saturday - Friday, 25 November - 1 December · 11月25日至12月1日 (星期六至五)

10.30am - 6.30pm

ONLINE SALE · 網上拍賣

Cultured Legacy: Chinese Paintings and Calligraphy from the Chang Shiu Sig

and Tung Shui Wah Collection · 儒風遺澤：張紹斌佟文珈伉儷珍藏中國書畫

22 November - 6 December · 11月22至12月6日

AUCTIONEERS · 拍賣官

Chen Liang-Lin · Carmen Shek Cerne · Sara Mao · Emmanuelle Chan · Nicola Chan

Please note that descriptions of Lots in this catalogue do not include references to conditions. Condition reports are available on request - please refer to the Important Notices at the back of the catalogue for further information.

敬請注意本拍賣目錄中沒有包括拍品狀況說明，若有需要，請向佳士得公司索取，本公司可以提供此報告。另外，敬請留意閱讀拍賣目錄背頁之《重要通告及目錄編列方法之說明》。

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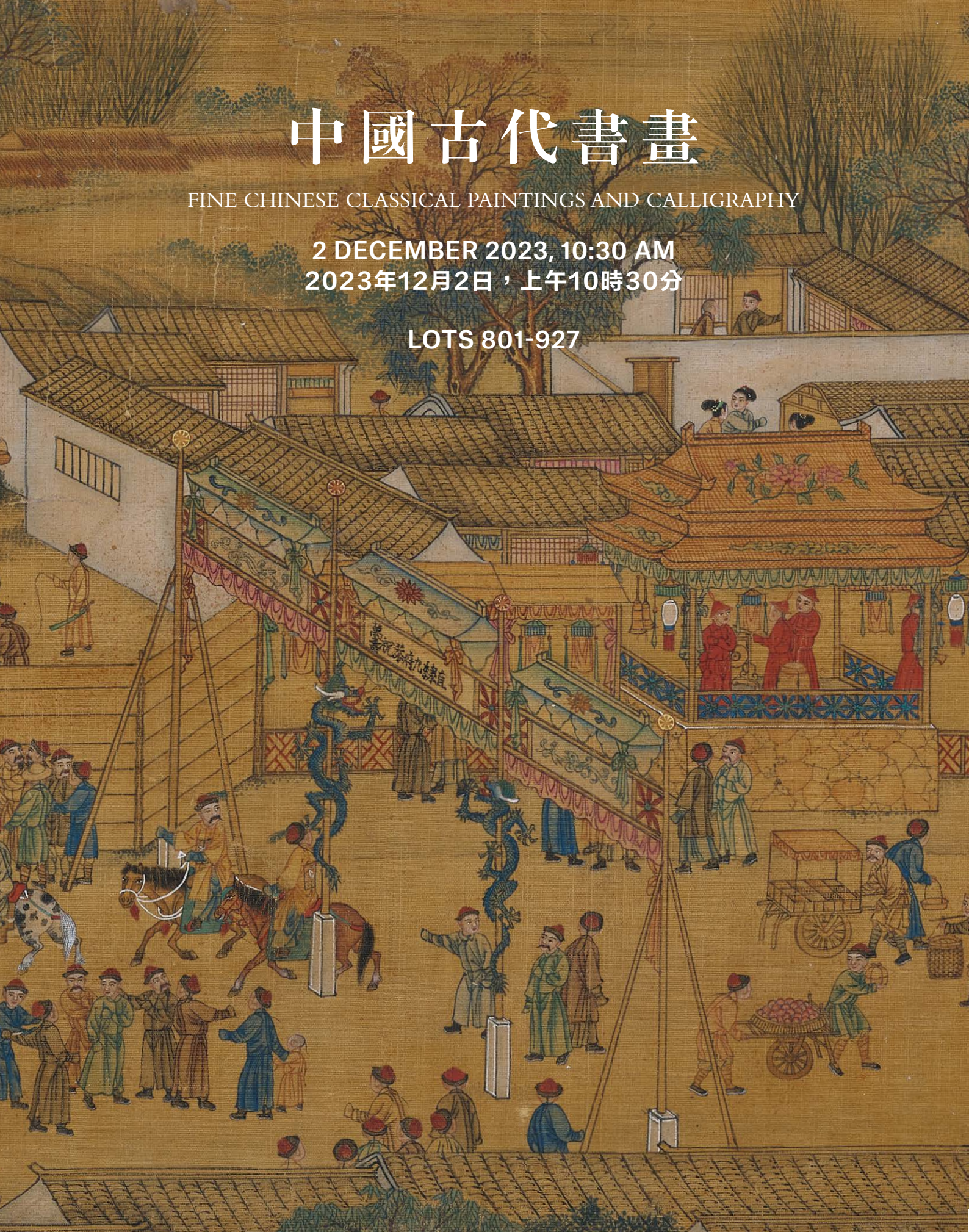


中國古代書畫

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

2 DECEMBER 2023, 10:30 AM
2023年12月2日，上午10時30分

LOTS 801-927





801

801

ANONYMOUS (14TH-15TH CENTURY)

Pavilion in the Mountains

Hanging scroll, golden ink/ink and colour on silk

21 x 20 cm. (8 ¼ x 7 ⅞ in.)

Without signature or seal

HK\$200,000 – 400,000

US\$26,000-52,000

元/明 無款 金碧江山 描金設色絹本 立軸

802

ANONYMOUS (14TH-15TH CENTURY)

Quail

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

18 x 27.8 cm. (7 ⅛ x 11 in.)

Without signature or seal

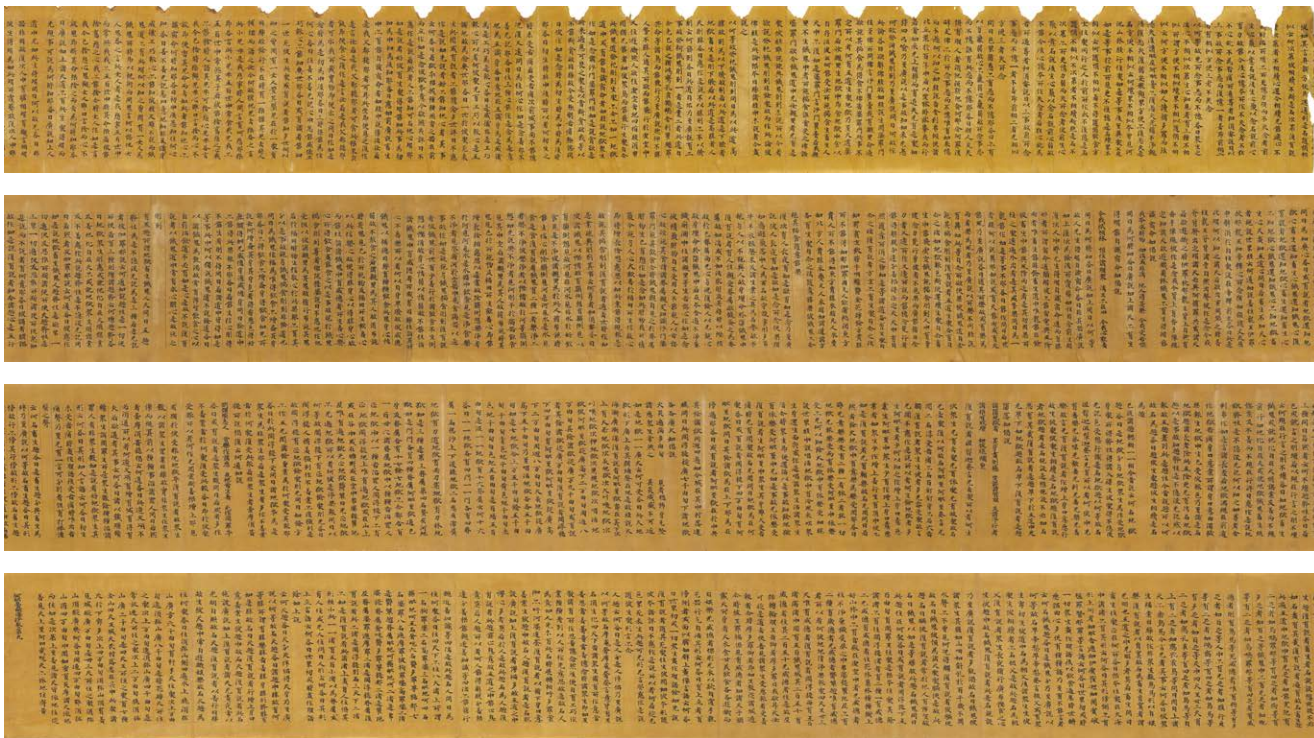
HK\$100,000-200,000

US\$13,000-26,000

元/明 無款 春安圖 設色絹本 扇面鏡框



802



803

803
ANONYMOUS (8TH-10TH CENTURY)
Abhidharma Mahāvibhāṣā Śāstra

Handscroll, ink on paper
 26.5 x 844 cm. (10 3/8 x 332 1/4 in.)
 Without signature or seal

HK\$800,000-1,200,000 **US\$110,000-150,000**

唐 無款 阿毗曇毗婆沙卷 水墨紙本 手卷

註：《阿毗曇毗婆沙卷》，今知見僅有卷五十一、卷五十二、卷六十，俱為龍朔二年（662）抄寫（見朱關田《初果集·朱關田論書文集》，第171頁）。本拍品為絲欄，卷首殘破，卷尾無抄寫人姓名和時間，每紙22行，行17字，尾題阿毗曇毗婆沙卷第九。



804

804

WITH SIGNATURE OF ZHAO MENGFU
(16TH-17TH CENTURY)

Hunting

Hanging scroll, ink and colour on silk

60.8 x 48.8 cm. (23 7/8 x 19 1/4 in.)

Signed, with one seal of the artist

HK\$80,000-120,000

US\$11,000-15,000

明 趙孟頫(款) 狩獵圖 設色絹本 立軸

款識：子昂。

鈐印：趙氏子昂

PROPERTY FROM A JAPANESE PRIVATE
COLLECTION 日本私人收藏 (LOT 805)

805

ANONYMOUS (13TH - 14TH CENTURY)

Lady Wenji Returning Home

Scroll, mounted and framed, golden ink/ink and
colour on silk

27 x 50.5 cm. (10 3/8 x 19 7/8 in.)

Three collector's seals: one seal of Li Ti (circa
1250-1327), Xie Songzhou (17th-18th Century)
and Sun Ran (1711-1773)

PROVENANCE:

Lot 405, 26 October, 2003, Fine Classical Chinese
Paintings and Calligraphy, Christie's Hong Kong.

HK\$350,000-500,000

US\$45,000-64,000

宋/元 無款 文姬歸漢圖 設色描金絹本 鏡框



805

藏印：

李侗（約1250–1327）：河東李侗
士弘

謝淞洲（17–18世紀）：淞洲藏畫

孫髯（1711–1773）：頤庵老人藏
畫印

來源：香港佳士得，中國古代書畫，
2003年10月26日，編號405。

註：李侗，字士弘，號昫嶠，一號員
嶠真逸，元太原人。官至集賢侍
讀學士。好學博洽，以好書名天
下，稍暇則取晉右軍王羲之書縱
筆擬爲之。顏所居山房曰擬晉。
其遊戲筆墨，皆超悟不群。

謝淞洲，江蘇長洲人，字滄涓，
號林村。布衣。工書畫。精於覽
古。世宗召至京師，命其鑑別內
府所藏書畫，留京一載而歸。

孫髯，字髯翁，號頤庵，自號蛟
台老人，清代民間著名學者，博
學多識，祖籍三原，因其父在雲
南任武官，隨父寓居昆明。

806

ANONYMOUS (ATTRIBUTED TO
WANG YUAN, 14TH CENTURY)

Egrets and Lotus Pond

Hanging scroll, ink and colour on
silk

154.5 x 95.5 cm. (60 7/8 x 37 3/8 in.)

Without signature or seal

LITERATURE:

The Fine Art Journal - 20, Shanghai
People's Fine Art Publishing,
Shanghai, November 1982, pl.33.

HK\$400,000–600,000

US\$52,000–77,000

元／明 無款（王淵【傳】）
蓮塘白鷺圖 設色絹本 立軸

出版：《美術叢刊》第20期，上海人
民美術出版社，上海，1982年
11月，圖版33。



806



807

807

ANONYMOUS (12TH-13TH CENTURY)

Peonies

Hanging scroll, ink and colour on silk

53.4 x 70.6 cm. (21 x 27 ¾ in.)

Without signature or seal

HK\$260,000-360,000

US\$34,000-46,000

元 無款 牡丹 設色絹本 立軸

808

CHEN XIAOSHAN (15TH-16TH CENTURY)

Birds and Phoenix

Hanging scroll, ink and colour on silk

92.6 x 159.2 cm. (36 ½ x 62 ⅝ in.)

Signed, with one seal of the artist

EXHIBITED:

Tokyo, Suntory Museum of Art, *Symbols of Immortality: The Phoenix and the Lion*, 8 June – 24 July 2011.

Tokyo, Suntory Museum of Art, *Jakuchu and Buson*, 18 March – 10 May 2015.

LITERATURE:

Symbols of Immortality: The Phoenix and the Lion, Suntory Museum of Art, Tokyo, 2011, pl. 50.

Jakuchu and Buson, Suntory Museum of Art, Tokyo, 2015, pl. 110.

HK\$500,000-700,000

US\$65,000-90,000



808

明 陳小山 百鳥朝鳳 設色絹本 立軸

款識：武林陳小山寫。

鈐印：小山寫

展覽：東京，三得利美術館，“不滅のシンボル鳳凰と獅子”，2011年6月8日至7月24日。
東京，三得利美術館，“若冲と蕪村”，2015年3月18日至5月10日。

出版：《不滅のシンボル鳳凰と獅子》，三得利美術館，東京，2011年，圖版50。
《若冲と蕪村》，三得利美術館，東京，2015年，圖版110。

809

MONK PUDU (1199-1280)

Misty Mountains

Hanging scroll, ink on silk

124 x 57.5 cm. (48 7/8 x 22 3/4 in.)

Inscribed and signed, with one seal of the artist

One illegible seal

EXHIBITED:

Tokyo, Tokyo National Museum, *Painting of the Kano School*, 9 October – 25 November 1979.

Nara, The Museum Yamato Bunkakan, *The Paintings in Yuan Dynasty*, 9 October – 8 November, 1998.

LITERATURE:

Painting of the Kano School, Tokyo National Museum, Tokyo, 1981, p.92, pl. 10.

Kokka, no. 1199, Kokkasha, the Asahi Shimbun Press, Tokyo, 1995, p.24, pl. 4.

The Paintings in Yuan Dynasty, The Museum Yamato Bunkakan, Nara, 9 October, 1998, pl.69.

HK\$1,000,000-1,500,000 US\$130,000-190,000

宋/元 釋普度 歸樵圖 水墨絹本 立軸

題識：只謂一蒼翠，不知猶數重。
晚來雲暎處，更見兩三峯。
徑山虛舟普度贊。

鈐印：伯尾
一印不辨

展覽：東京，東京國立博物館，“狩野派の絵画”，1979年10月9日至11月25日。
奈良，大和文華館，“元時代の繪畫”，1998年10月9日至11月8日。

出版：《狩野派の絵画》，東京國立博物館，東京，1981年，第92頁，圖版10。
《國華》第1199號，東京國華社，朝日新聞社，東京，1995年，第24頁，圖版4。
《元時代の繪畫》大和文華館，奈良，1998年10月9日，圖版69。

註：普度，號虛舟，江都(今江蘇揚州)史氏子。年十二，出家本郡天寧寺，繼至武林，從東堂院龍溪祖信受業，執侍五年。後游方參鐵牛印於靈隱，遍歷江東西、湖南北，參薦福無礙通禪師得法。淳祐初，住持金陵半山報寧寺，遷潤州金山龍游寺、潭州鹿苑褒忠寺、撫州疏山白雲寺、平江府承天能仁寺。景定間，住臨安府中天竺天寧萬壽永祚寺，遷靈隱景德寺。至元十四年，奉詔住徑山興聖萬壽寺。志圖恢復，因病無成。著有《虛舟普度禪師語錄》一卷，收入《續藏經》。



810

NIZAN (1301-1374)

Rock and Bamboo

Hanging scroll, ink on paper

57 x 30.5 cm. (22 ½ x 12 in.)

Inscribed with a poem and signed

Dedicated to Zhongzhang

Colophons by:

Wang Dashan (14th-15th Century), Gu Lu (14th – 15th Century), Wang Feng (1319-1388) and

Tao Cheng (14th – 15th Century), with a total of five seals

Two collector's seals, including one of Wang Jiqian (1906-2003)

Titleslip by Pan Zhenfu, mentioning that the scroll was remounted on *gengzi* year of the Guangxu period (1900), signed with one seal

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

US\$390,000-640,000

元	倪瓚	竹石圖	水墨紙本	立軸
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題識：沈君好古嗜尤澹，奇石幽篁心所欣。
為寫雲林窗下景，月明春露濕衣巾。
仲章過余齋中，寫竹石口詩以贈，瓚。

詩堂：

王達善（14-15世紀）：蟠虬舞鳳寒雲冷，挾以明蟾光炯炯。
世人只解說洋州，雲林筆力能扛鼎。耐軒居士題。
鈐印：王達善氏

顧祿（14-15世紀）：怪石雨餘苔鮮滋，月明鸞尾影參差。
春風忽過前庭樹，會見清陰覆墨池。顧祿。
鈐印：董中

王逢（1319-1388）：嫋嫋風枝墨未乾，美人湘水逐笙鸞。
恍然一枕遊仙夢，清影縱橫山月寒。王逢。
鈐印：原吉、王逢之印

陶振（14-15世紀）：黃陵廟前雨過，邯鄲谷口風生。
愛殺山人清致，從橫淡寫秋聲。鰲叟。
鈐印：陶振

藏印：王季遷（1906-2003）：王季遷氏審定真跡
其他：榮存半印

潘元永（20世紀）題簽：倪高士竹石。光緒庚子（1900）重裝，潘貞甫鑒藏，識者寶之。
鈐印：貞父

題詩著錄：倪瓚《清閨閣全集》，見《影印文淵閣四庫全書》第1220冊，上海古籍出版社，1989年，第272頁。

註：王達善，江南無錫人，明洪武間任大同府訓導，有聲譽，累官翰林學士，有《天游小稿》、《梅花百詠》。

顧祿，初名減祿，字謹中，松江華亭人，明洪武初以太學生除太常典簿，遷蜀府教授，能詩善書。

王逢，字原吉，號最閑園丁、梧溪子等，江陰人，不仕，築梧溪精舍於青龍江畔（青浦縣），有《梧溪集》七卷。

陶振，松江府華亭縣人，字子昌，少受學於楊維禎，治《詩》、《書》、《春秋》，明洪武二十三年（1390）舉明經，授訓導，遷安化教諭，有《雲間清嘯集》等。

潘貞甫，即潘元永，生平不詳，晚清嶺南收藏家。

蟠虬舞鳳寒雲冷
 映以明蟾光
 烟世人只解說
 洋州雲林筆力能扛鼎

耐軒居士題

怪石雨餘苔鮮
 滋月明鸞尾影
 參差蒼鼠迹
 過庭對會見清陰
 覆墨池

顏祿

娟娟風枝
 毫小孔
 美人油
 水逐星
 管枕
 枕抱
 仙夢清
 影
 橫山
 月

黃陵廟前雨過
 邨野谷口風生
 愛殺山人清致
 從橫淡寫秋聲

藝豐

沈君好古嗜尤
 澹奇石幽篁心
 所欣為寫雲林
 窻下景月明春
 露濕衣巾
 仲兼過余齋中
 寫竹石詩以贈
 瓊



倪高士竹石

光緒庚子重裝潘貞甫鑒藏識者寶之





811

811

WITH SIGNATURE OF XIA GUI (15TH-16 TH CENTURY)

Visiting Friend

Fan leaf mounted as hanging scroll, ink and colour on silk

Diameter: 25.6 cm. (10 1/8 in.)

Signed

HK\$80,000-120,000

US\$11,000-15,000

明 夏圭(款) 攜琴訪友 設色絹本 團扇立軸

款識：丙子夏圭畫。

812

XU WEI (ATTRIBUTED TO, 1521-1593)

Flowers in Vase

Hanging scroll, ink on paper

87.5 x 32 cm. (34 1/2 x 12 3/8 in.)

Signed, with two seals of the artist

HK\$80,000-120,000

US\$11,000-15,000

明 徐渭(傳) 瓶花 水墨紙本 立軸

款識：天池。

鈐印：徐渭、天池



812

813

XIA CHANG (1388-1470)

Bamboo and Rock

Hanging scroll, ink on silk

174 x 100.3 cm. (68 ½ x 39 ½ in.)

Entitled and signed, with two seals of the artist

LITERATURE:

Masterpieces of Fine Art, Vol. 14, Shinbishaoin, Tokyo, 1912.

NOTE:

With copy of labels from Nagasaki Prefectural Art Museum and an exhibition organiser.

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

US\$260,000-380,000

明 夏昶 晴稍拂翠 水墨絹本 立軸

題識：晴稍拂翠。仲昭。

鈐印：仲昭、夏氏仲昭印

出版：《美術聚英》第14冊，審美書院，日本東京，1912年。

註：附長崎縣立美術博物館、協贊會書畫展觀標籤副本。



813



814

814

ZHU YUEJI (15TH-16TH CENTURY)

Conversation under Pine Tree

Hanging scroll, ink on silk
142.2 x 82 cm. (56 x 32 1/4 in.)

Signed, with one seal of the artist
Two collector's seals

HK\$200,000-400,000 **US\$26,000-51,000**

明 朱約佶 松下論道 水墨絹本 立軸

款識：雲僊。

鈐印：朱約佶印

藏印：竹垞、一印漫漶

簽條：明代浙派名家朱約佶松下論道圖。

註：朱約佶（明），字雲泉，號雲仙、弄丸山人，安徽鳳陽人，明宗室靖江王朱守謙後裔，好修煉，工詩善畫，傳世有《屈原像》，畫風近張路。

815

QIU YING (ATTRIBUTED TO, CIRCA 1495-1552)

The Latter Ode on the Red Cliff

Handscroll, ink and colour on silk
30 x 507 cm. (11 3/4 x 199 5/8 in.)

Signed, with one seal of the artist

Colophons by Wen Zhengming (1470-1559), Wang Guxiang (1501-1568) and Li Guojie (1881-1939), all signed, with a total of five seals of the artists

PROVENANCE:

Lot 133, 31 May 1990, Fine Chinese Paintings and Calligraphy, Christies New York.

HK\$120,000-200,000 **US\$16,000-26,000**

明 仇英(傳) 赤壁圖 設色絹本 手卷

款識：仇英實父製。

鈐印：十洲

1. 題跋：赤壁賦不錄。嘉靖壬寅九月既望徵明書。
鈐印：徵仲父印、悟言室印

2. 題跋：文不錄。西室王穀祥。
鈐印：祿之

3. 題跋：文不錄。合肥李國杰。

鈐印：省心閣、商辦輪船招商局董事會長代行董事會職權之章

來源：紐約佳士得，中國書畫，1990年5月31日，編號133。

註：李國杰（1881—1939），字偉侯，號元直，安徽合肥人，生於天津，李鴻章長孫，李經述長子。晚清官員、民國時期實業家。

816

WITH SIGNATURE OF YAO SHOU (17TH CENTURY)

Landscape and Calligraphy

Handscroll, ink on paper
30.3 x 133 cm. (11 7/8 x 52 3/8 in.)

Signed, with five seals of the artist

Four collector's seals

Frontispiece by Zhong Shan, dedicated to Liyuan, and signed with three seals

HK\$80,000-150,000 **US\$11,000-19,000**

明 姚綬(款) 山水書畫卷 水墨紙本 手卷

款識：戊戌五月，姚綬寫。

鈐印：大雲真逸、紫霞碧月翁（鼎形印）

書法釋文：高屋掛蘿蓋，山色相因依。

何人盪舟來，如尋釣魚磯。

釣能不設餌，此適悉者稀。

玄真弗可作，太息將焉歸。

款識：雲東心史姚公綬畫並題。

鈐印：古秀州、姚公綬印、進士柱史

藏印：目山旭印（鼎形印）、當湖陸鶴田氏鑒賞、用韜家藏、士年之印

引首：丹丘遺墨。鍾善為理元先生書。

鈐印：松子、印押一枚、雲峰。



中華民國十九年十二月二十五日
 耶穌誕節贈
 上海匯豐銀行經理勞先生惠存
 合肥李國杰

吳中丹青家唯仇實首最善
 兼此卷淡赤辟國益對
 里失點也坐大志想千里間以已
 志參之所以無致學步之態
 實首之妙出以若徒費其精工
 幾失實首矣卷後更附文內檢
 之書為之且是稱合群
 百室王毅祥

溪去歷賦
 是歲十月之望步。雪堂將歸於臨
 泉二客從余過黃泥之坂霜露既降
 木葉盡脫人影在地仰見明月領而
 集之行歌相答已而嘆曰有客無酒
 有酒無肴月白風清如此良夜何客
 曰今者薄暮舉網得魚巨口細鱗狀
 如松江之鱸願安所得酒乎歸而謀
 于不特之需於是携酒與魚浸進於
 赤岸之下江流有聲斷岸千尺山高
 月小水落石出曾日月之幾何而江
 山不可復識矣子乃攝衣而上履履
 履披蒙茸踞虎豹登虬龍攀榭鶴之
 危巢俯馮夷之幽宮蓋二客不能從
 馬劃然長嘯草木震動山鳴谷應風
 起水湧子亦消然而悲賈然而恐漂
 乎其不可留也反而登舟放乎中流
 聽其所止而休焉時夜將半四顧奔
 家適有孤鶴橫江東來翅如車輪音
 聲過林泉之下揖予而言曰赤壁之
 遊樂乎聞其姓名飽而不答嗚呼噫
 嘻或知之矣曷昔之夜飛鳴而過我
 者非子也耶道士顧笑予亦驚寤聞
 戶視之不見其處
 嘉靖壬寅九月既望徵明書

815



高屋掛蒼蒼
 相國依何人
 邊舟未
 少尋釣魚碑
 能不誤解此通
 出若掃言此弗
 可作太息始焉
 并題
 重東 心東 姚公經畫

丹血遺墨
 惟善為
 即之先生書

816



817

WANG MENGREN (15TH-16TH CENTURY)

Autumn Landscape

Hanging scroll, ink on paper

95 x 32 cm. (37 3/8 x 12 5/8 in.)

Inscribed and signed, with three seals of the artist

Four collector's seals: one each of Wang Keyu (1587-?), Li Shufang (1733-1784) and Jiang Yunquan

HK\$80,000-150,000

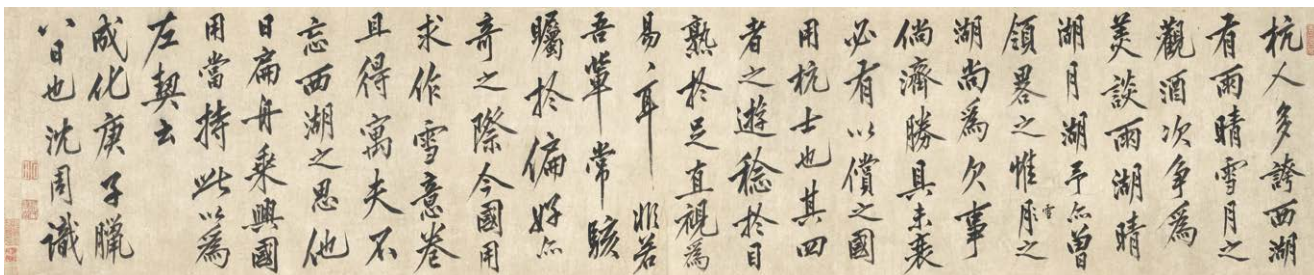
US\$11,000-19,000

明 王孟仁 秋林平湖 水墨紙本 立軸

題識：千章林木擁招提，林外平湖正渺瀰。
曾是秋來胥口見，一痕山色淡脩眉。
王孟仁仿趙大年秋林平湖圖並題。

鈐印：元甫、秋水閣、孟陽

藏印：汪何玉（1587-？）：汪何玉印
李淑芳（1733-1784）：李氏藝圃所藏、藝圃鑒賞圖書
蔣雲泉：虞山蔣雲泉珍藏



818

818

SHEN ZHOU (WITH SIGNATURE OF, 17TH CENTURY)

Landscape in Snow

Handscroll, ink and colour on paper

31.5 x 856.5 cm. (12 3/8 x 337 1/4 in.)

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

Dated eighth day, twelfth month, *genzhi* year of the Chinghua period

Seven collector's seals, including one of Jianqian (1525-circa 1609), three of Wang Wenbai (1659-1725) and three of Bi Yuan (1730-1797)

Titleslip by Shen Yan, with one seal

PROVENANCE:

Lot 842, 30 November 2015, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

HK\$300,000-500,000

US\$39,000-64,000

明 沈周 (款) 西湖雪意圖卷 設色紙本 手卷

題識：杭人多誇西湖有雨、晴、雪、月之觀，酒次爭為美談。雨湖、晴湖、月湖予亦曾領略之，惟雪之湖尚為欠事。倘濟勝具未衰，必有以償之。國用，杭士也，其四者之遊，稔於目，熟於足，直視為易易耳。非若吾輩常駭囑於偏好亦奇之際。今國用求作《雪意卷》，且得寓。夫不忘西湖之思，他日扁舟乘興，國用當持此以為左契云。成化庚子臘八日也，沈周識。

鈐印：白石翁、沈（三次）、啓南、煮石亭、石田、沈氏啓南

藏印：

蔣乾（1525-約1609）：虹橋居士。

汪文柏（1659-1725）：文柏私印、季青鑑定、柯廷所藏

畢沅（1730-1797）：畢沅鑒藏、秋帆、經訓堂珍藏印

簽條：明沈石田雪景山水，折下先生屬題。睿藏。

鈐印一方。

來源：香港佳士得，中國古代書畫，2015年11月30日，編號842。

註：國用，當係許國用（許初之父），號遺齋，室名“來禽樹”，以藏倪瓚墨跡《江南春》詞，為時人稱誦，都穆《鐵網珊瑚》卷五稱為杭人，與沈周、文徵明往來頗多。

819

TANG YIN (1470-1523)

Appreciating the Moon under Wutong Tree

Hanging scroll, ink and colour on paper

130 x 60.2 cm. (51 1/8 x 23 3/4 in.)

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

One collector's seal of Wang Jiqian (1906-2003)

LITERATURE:

Chinese Masterpiece Paintings, Vol. 4, You Zheng Book Store, Shanghai.

Zhou Daozhen, Zhang Yuezun ed., *Full Collection of Tang Bohu*, Supplementary Vol. IV,

Fine Art Academy Publishing, Hangzhou, 2002, p.437.

Collection of Chinese Painting, Vol 1, Maruson Publishing, Kyoto, January 2019

HK\$8,000,000-12,000,000

US\$1,100,000-1,500,000

明 唐寅 桐陰玩月圖 設色紙本 立軸

題識：涼露梧桐月滿坡，廣寒仙史興如何。
自將竹板敲魚鼓，醉唱青天萬象歌。唐寅。

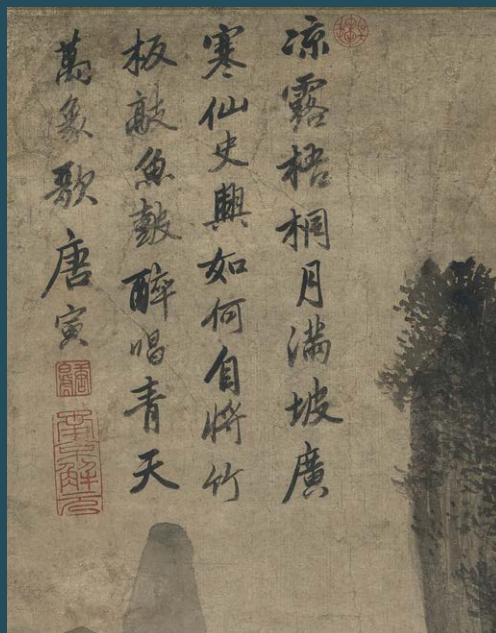
鈐印：吳趨、唐伯虎、南京解元

王季遷（1906-2003）藏印：王季遷氏審定真跡

著錄：周道振、張月尊輯校：《唐伯虎全集》補輯卷第四，中國美術學院出版社，杭州，2002年，第437頁。

出版：《中國名畫》第四集，上海有正書局。

《支那南畫集成》第1期，丸孫商店出版部，京都，2019年1月。







820

820

DAIFU (16TH CENTURY)

Birds and Flowers by the Pond

Hanging scroll, ink and colour on silk

176 x 102 cm. (69 ¼ x 40 ½ in.)

Signed, with one seal of the artist

HK\$80,000-180,000

US\$11,000-23,000

明

戴福

閩苑春池圖

設色絹本

立軸

款識：直仁智殿文思院副使戴福寫。

鈐印：金門畫士

註：明代宮廷畫師衆多，世宗嘉靖以前畫家多父子襲職。畫史所見頗負時名如戴進、吳偉、林良、呂紀等人，曾官任待詔、錦衣衛指揮等職，作品傳世較多，雖偶有爲人割去名款以充宋畫，仍有全貌之作，幸爲畫史錄入留名。其他如計盛、紀鎮、胡聰以及本畫作者之戴福，傳世署名作品較少，以致爲畫史遺失編入。

此幀《閩苑春池圖》尺幅較大，構圖爲內苑景緻，用筆敷色細膩，傳世數百年猶幸名款職印俱在，不受割裂之害，爲現今所見唯一戴福作品，尤顯珍貴。

The Pupil Who Surpassed His Masters: Mastery and Meaning in Chen Chun's *Narcissus and Calligraphy*

青出於藍：陳淳《水仙花賦並圖》的筆墨與意義

Most students of Wen Zhengming (1470–1559) were confined to the shadow of the Ming Master in creating their poems, calligraphy and painting. Inheriting Wen's techniques was an ultimate pursuit to them who adopted only the methodology but failed to extract and transcend the essence.

Chen Chun was an exception. In 1530, following his father's order, the 20-year-old Chen began to study classism, literature, writing, calligraphy and painting under Wen. He also became a calligraphy student of Zhu Yunming, one of the Four Talents of Wu. Moreover, due to the strong relationship between his grandfather Chen Qiong (1440–1506) with the Wu School masters Shen Zhou (1427–1509), Wu Kuan (1435–1504) and Wang Ao (1450–1524), Chen Chun unsurprisingly fostered a guided path with immediate access to the greatest art since an early age.

Wen Zhengming said, 'I only teach Daofu (Chen Chun) literary studies for the civil examination. He crafted his own way in painting and calligraphy - not my disciple.' Looking at Chen's works today, regardless of the subject matter, brushwork and style, they all differ from Wen's. Chen's *xieyi huaniao* (free style depicting flowers and birds) genre seems to resemble Wen's teacher, Shen Zhou; his calligraphy is more influenced by Zhu Yunming.

The chivalrous nature and dynamic talent of Chen were vividly revealed by this magnificent *Narcissus and Calligraphy*. Delineated in light ink of soft yet powerful double lines, the daffodils were executed by profuse brushworks; their movement concisely portrayed, as if they were tenderly dancing in the wind, echoing the subtle aesthetics from the Song dynasty. Wen commented Chen's paintings as 'original and witty', which had coincided the notion of *qiyun shengdong* (spirit resonance) coined by Xie He in the Six Principles of Chinese paintings.

The poem on narcissus inscribed by Chen in cursive script conveyed a sense of depth and harmony, while retaining a precise balance from the playful asymmetry. Chen's unrestrained mentality and refined technique were fully unleashed on this masterpiece which was executed in the later years of his career; it also perfectly assembled the distinguished calligraphic eminences of Wen and Zhu.

Narcissus and Calligraphy has a distinguished provenance. It was appraised and inscribed by Dong Qichang (1555–1636) and Qian Qianyi (1582–1664) in late Ming dynasty; collected and sealed by Yang Jin (1644–1728) in early Qing dynasty; acquired by Liang Jingshi (1809–1859) in late Qing dynasty. In modern days, Mr. Huang Junshi further appraised and inscribed the work with significant details of Chen Chun's biography and artistic achievements, as well as the content of the painting and calligraphy.

Born with tremendous talents to a family of scholar-officials and having nurtured under the Wu masters, Chen's profound artistry not only outshined his predecessors, but also earned a high merit under his art name Bai Yang in the history of Chinese painting.

文門弟子前後數十人，大多囿於師授詩文書畫，以期獲得文徵明的真傳為依歸，但是往往學得其法，卻不得其門而出。

陳淳（1484–1544）在文門弟子屬於特例，他約二十歲（1503）時奉父命從文徵明（1470–1559）學習經學、古文、詞章、書法、繪畫等，又曾隨祝允明（1461–1527）學書，云：“枝山先生，余少時常侍筆研，有師道焉”。除此以外，陳淳又因祖父陳璠（1440–1506）與沈周（1427–1509）、吳寬（1435–1504）、王鏊（1450–1524）等吳門前輩名家熟稔，少年時又得以親近和觀摩，受到指點是意料中事了。

文徵明說“吾道復舉業師耳，渠書畫自有門徑，非吾徒耳。”以今所見陳淳作品，無論題材、用筆及風格，都與文徵明存異，寫意花鳥似乎更接近太老師沈周，而書法卻受個性鮮明的祝允明影響更大。

陳淳性格疏朗豪邁，才氣奔放俊逸，從手卷《水仙花》中水仙淡墨雙鉤，線條纖而不弱，富有筆法變化來看，寥寥數筆已現水仙搖曳生姿、風中卓越不群的飄逸姿態，深得宋人羚羊掛角，無跡可求詩意。文徵明說：“道復作畫，不好模楷，而綽有逸趣”。此即畫家求不可得的六法第一的“氣韻生動”。

後卷行草《水仙花賦》，筆法沈著圓融，行字進退避讓有法，側欹成趣，完整體現陳淳雋逸而法度深厚的才性和功力，頗有兼融文、祝兩家書體個性於一的面貌，為陳淳晚年不可多得的書法作品。

陳淳《水仙花賦並圖》卷，明末曾為董其昌（1555–1636）、錢謙益（1582–1664）兩大名師鑒賞及題跋，其後則有清初楊晉（1644–1728）鈐藏，清末為梁敬事（1809–1859）所有，流傳有緒。當代有黃君寔先生鑒定並長題於後，對陳淳繪畫史地位、生平、書畫卷內容考訂詳盡，尤為可貴。

陳淳生長士宦之家，天姿卓慧，少隨吳門名家學習，種種因緣匯集一身，才能在寫意花鳥青出於藍，於繪畫史上成就一帶宗師“白陽”之名。

CHEN CHUN (1483-1544)

Narcissus and Calligraphy

Handscroll, ink on paper
25 x 480 cm. (9 7/8 x 189 in.)

With one seal of the artist

Followed by a poem, inscribed, signed and dated on a spring day,
jiachen year of the *Jiajing* period (1544)

Colophons by:

Dong Qichang (1555-1636), signed, with two seals

Qian Qianyi (1582-1664), signed, with two seals

Huang Junshi (b.1934), dated 2021, signed with four seals

Five collector's seals: one of Qian Qianyi, two each of Yang Jin
(1644-1728) and Liang Jingshi (1809-1859)

LITERATURE:

Xu Youzhen, "Poetry on Narcissus", in *Ming Literature Series of the Four Repositories: Martial Arts Collection*, Shanghai Rare Books Publishing, Shanghai, December 1991, pp.19-20.

Zhu Liangzhi, "Discussion on the Fantasy of Chen Chun's Paintings", *Rong Bao Zhai: Popular Art Monthly*, Issue 8, Rong Bao Zhai, Beijing, August 2013, p.45.

Zhu Liangzhi, *Sixteen Views on Chinese Literati Paintings*, Beijing University Press, Beijing, September 2013, p.280.

Zhu Aidi, *Chronology of Chen Chun*, Shanghai Paintings and Calligraphy Publishing, Shanghai, December 2018, p.337.

HK\$8,000,000-12,000,000

US\$1,100,000-1,500,000

明 陳淳 水仙花賦並圖 水墨紙本 手卷 一五四四年作

畫鈐印：陳氏道復

書法釋文：《水儷花賦》百花之中，此花獨儷，孕形秋水，發采霜天，極纖穠而不妖，合素華而自妍。骨則清而容腴，外若脆而中堅。匪凡工之雕刻，伊玄造之自然。迴獨出乎風塵之表，儷幽貞以忘言。爾其族生瓊洲，分植樹琪，華宮琳館，靡所不舍。先春而開，後春而謝。粧不假於粉黛，香何藉乎蘭麝。時從變乎炎涼，景無殊於晝夜。若乃芳敷南澤，翠發中坻，儷於王母宴於瑤池。秀挺芳田，英翹蕙畹，又如上元游於閩苑。至於微雲細魚，乍伏乍起，仿佛巫靈，夢彼楚子，輕陰薄陽，半露半藏，恍惚宓妃，見彼陳王。或倚修竹，露華朝濕，意似湘娥，掩袂以泣。或傍寒梅，月影宵浮，復如漢女，弄珠而遊。或侶幽蘭碧霞之壇，有若文淵之遇彩鸞。或依蕉綠層臺之曲，有若簫史之偕弄玉。皎皎乎其若雙成，粲粲乎其若飛瓊，綽約乎其若神人之處姑射，淡泊乎其若素娥之居廣庭。或踈或密，或伸或屈，叢者如隱，擢者如出，千姿萬態，狀莫能悉。然此特舉其形似之末，而未究其理趣之實也。是故冰玉其質，水月其神。挾梅兄與簪弟，接蘭桂之芳鄰，宜紉佩於君子，亦結襜於幽人。臭不效於蕕，香不染於薰。操靡摧於霜雪，氣超軼於埃氛。懷清芬而弗炫兮，乃獨全其天真。非夫至德之世，上器之人，孰為比擬而與之倫哉。詞曰：非兮直兮，貞以白兮，發采揚馨，含芳澤兮，仙人之姿，君子之德兮。

題識：嘉靖甲辰（1544）春日書並作小圖，道復記。

鈐印：陳氏道復、筆研精良入生一樂

董其昌（1555-1636）：白陽山人為盛時逸品，寄興筆墨，瀟灑不群。茲所作水儷圖，翩翩有凌波之致，並賦一篇，書法高古，俱非塵寰中物色也。雅人自然愛之秘之。其昌識。

鈐印：董玄宰、太史氏

錢謙益（1582-1664）：虞山錢謙益鑒賞於碧梧紅豆村莊。

鈐印：錢謙益印、牧齋

黃君寔（1934-）：水墨花鳥畫，宋人肇其端，然多以鈎勒渲染成之。南宋末釋牧谿水墨大寫意，評畫者謂為惡俗，非藏家所賞。明初畫院林良以墨點染，文人亦嫌其不雅。至沈周水墨畫書法既佳，加以題詩，得文人推崇，遂成風氣。陳道復天姿超妙，以草書入畫，筆意縱逸瀟灑，水墨淋漓。稍後徐渭更超逸放縱，世稱青藤白陽。文人寫意花鳥乃成大宗，其後之石濤、八大，下逮揚州八怪，近代海派吳昌碩、白石，皆其流變也。陳淳，字道復，號白陽山人，蘇州人，祖瑀官南京左副都御史，與同鄉王鏊、吳寬、沈周等交好，父鑰善經營，產營甚富，為文徵明摯友。故淳早歲即從文習科學之學，兼及詩文書畫，惟道復性放縱，不理家業，中年後家道漸落，晚年遂售書畫為生，不履城市，居郊外草堂。其書畫為人喜愛，片楮尺練，人爭購之。求請者日趨，姚江帆檝相望，可見其盛。道復性放逸，與其師文徵明之拘謹不同。其書畫取徑亦異，其書學楊凝式、米芾，受祝允明影響，以草書入畫，縱橫肆意，為當時所無，聲價在文徵明之上。

此卷畫水仙花數叢，以雙鈎畫花葉，用筆道勁，亦如其書法。後錄徐有貞所作《水仙賦》，有貞為祝允明外祖，亦善草書。道復卒於嘉靖甲辰（1544）十月，此作於是年春，為其晚佳作，字勢凝鍊，不作縱橫飛揚，為其人書俱老之徵。後有董玄宰一跋，謂其寄興筆墨，瀟灑不群。又卷當為錢謙益所藏，鈐有碧梧紅豆村莊一藏印。旁有梁敬事二印，梁為清中葉福建藏家梁章鉅之子。下方楊晉二印，楊為清初大畫家王翬之高弟，可見流傳有緒云。公元二千廿一年，歲次辛丑六月初二，山濤老人黃君寔題，時年八十有七。

鈐印：松雲堂、黃、山濤、黃君寔氏

藏印：錢謙益（1582-1664）：碧梧紅豆村莊

楊晉（1644-1728）：楊晉之印、子鶴

梁敬事（1809-1859）：梁敬事印、子恭

著錄：明徐有貞《水仙花賦》，見《四庫明人文集叢刊：武功集》，上海古籍出版社，上海，1991年12月，第19-20頁。

朱良志《論明代陳白陽繪畫的“幻”》，《榮寶齋》，2013年第8期（總第105期），2013年8月，第45頁。

朱良志著《南畫十六觀》，2013年9月，北京大學出版社，第280頁。

朱愛娉編著《陳淳年譜》，上海書畫出版社，2018年12月，第337頁。



水儂花賦
 有年之申此花獨
 儂形秋水散未
 霜天極穢穢之不
 妖合素以華一而日
 始骨則清之官使
 秋風之體中望正
 比之離刻信言
 遠之自然迴響也
 水儂差之有情出
 生而不忘言爾之
 生猶如和相擬
 瑛華下之細細
 底之心舍先善而
 不似於於儂之何
 藉字茶蒼時徒
 復字空深系竹
 祥空空以水有芳
 蘇之澤單及中
 汲儂形之母宴于
 理地秀採芳田
 美地之遊蹤又如此
 元也形同元王於
 冰雲細雨在伏江
 初佛玉雲夢情醉
 子標陸秀陽半
 宿分於恍如念

如見維陳王其信
 備有宿之筆和
 溫香以冰嫩掩冰
 以治雲傷寒梅
 月影宿浮波出
 洋外弄珠之遊交
 偶幽蘭裝家之
 陰之文詞之選
 秋香式依蓮派
 層臺之曲有象
 蕭文之儲美玉
 戲之乎其若花
 猶得約手其以
 神人之處如賦
 佳法其真在素
 婚之居廣遠式
 深或於我仲式
 居集若出隱裡
 看山世之安身能
 狀其能進其如
 其真到以之東
 而東冥之理取之
 實如星如冰玉其
 噴水自互神換
 極先與樂弟梅
 榮桂之芳柳江河

俾能於之信補
 此人真不幼於籍
 身不樂於道操
 庶推於霜雲會
 起於于珠乳怪
 清氣之而始其
 乃於金之真
 非夫至道之止
 泥之人報善以
 之信其詞曰
 非之直子貞心
 昔來揚督舍
 乃得子儂人之
 汝言之德了
 在清中衣素白
 首你小園之記
 白陽山人乃感時色
 品書與弟墨滿院
 不著其可也如信
 固細一有法信之致
 其能一篇書法萬
 方俱能蒼翠中物
 老也雅人自能中
 之物之書法
 廬山錢謙益贊賞於碧
 梅紅正村莊

水學花之至字人聲其端
 起多以鈞勒演成之南宋末
 釋牧翁水學大字老好者謂
 石惠俗非藏家可貴明初嘉院
 林良以墨點染文人亦堪其不雅
 至沈周水學墨之法既加以詩
 得文人雅崇遂成風會陳道復天
 漢起妙以筆筆入畫筆意縱逸滿
 溢水學滿清稍後後清更極逸
 放世世林善蔭白陽文人寫去花
 字乃成大宗其後之石漢公天下通揚
 州一陸近代海派名碩白石清其
 法善也
 陳淳字道復號白陽山人蘇州人
 祖福官南京左副都御史與同鄉
 王穉登吳寬沈周等交好又備著經
 管產業甚富為文微而禁嚴故淳
 早歲即使文而科舉之學其及詩
 文之學惟道復性放縱不理家業中
 年因家道漸窮晚年遊歷甚多
 為生不履城市居邸外草堂其
 字多為人喜愛片楮尺練人多購之
 其成道復性放縱與其師文徵明之
 拘謹不同其草草取之與其書
 字極拙或米芾受祝允明影響而草
 書入亞縱橫肆意為其所學聲
 價至文徵明之上
 此老而水仙衣裝素以雙鈞墨花葉
 團首道勁亦其書法後錄後有自
 所作水仙賦有真為祝允明外祖亦甚
 草書道復年於嘉靖甲辰十月其
 作亦是年妻為其晚年佳作字勢
 滋徐不作縱橫而揚為其人其俱老至
 徵信有草字筆一改謂其密其草
 筆滿瀟又老老為錢謙益所感
 銘有碧梧紅豆村莊一藏印亦有
 梁敬史二印梁為清中葉福建藏家
 梁章鉅之子其方楊晉二印楊為清初
 大書家王聲之真筆可見流傳者絕不
 公元二十二年歲次辛丑六月初二
 山清老人黃雲題可字分書



822

822

CHEN CHUN (1483-1544)

Peonies

Fan leaf, mounted and framed, ink and colour on paper
18 x 52.4 cm. (7 x 20 5/8 in.)
Signed, with one seal of the artist

HK\$80,000-120,000

US\$11,000-15,000

明 陳淳 芍藥 設色紙本 扇面鏡框

款識：道復。

鈐印：白陽山人

823

WEN ZHENGMING (1470-1559)

Calligraphy in Running Script

Fan leaf, mounted and framed, ink on gold paper
17.5 x 51 cm. (6 7/8 x 20 1/8 in.)
Signed, with two seals of the artist

PROVENANCE:

Lot 189, 28 April 1996, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

Lot 1004, 25 November 2014, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

LITERATURE:

Fan Leaf by Wen Zhengming, Fine Art Weekly Press, 1912, n.p.

HK\$260,000-360,000

US\$34,000-46,000

明 文徵明 行書 水墨金箋 扇面鏡框

釋文：銀漢無聲夜正中，十分秋色小樓東。
空瞻朗月思玄度，誰有高懷似庾公。
把酒金波浮桂樹，捲簾清露滴梧桐。
碧雲何處人如玉，惆悵東闌一笛風。

款識：徵明。

鈐印：文徵明印、徵仲

來源：香港佳士得，中國古代書畫，1996年4月28日，編號189。

香港佳士得，中國古代書畫，2014年11月25日，編號1004。

出版：《文徵明扇面雙絕神品》，美周出版社，1912年，無頁碼。

824

XING TONG (1551-1612)

Running Script Calligraphy

Fan leaf, mounted and framed, ink on gold paper
17.5 x 51 cm. (6 7/8 x 20 1/8 in.)
Inscribed and signed, with one seal of the artist

PROVENANCE:

Lot 15, 3 November 1997, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

Lot 1004, 25 November 2014, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

HK\$200,000-300,000

US\$26,000-38,000

明 邢侗 行書 水墨金箋 扇面鏡框

釋文：羲之頓首，昨得書問，所疾尚綴綴。既不能眠食，深憂慮，懸吾情，至不能不委。嫂故不差，豹奴晚不歸家，隨彼弟向州也。前書云，至三月間到之，何能盡情憂，足下所惠，極為慰也。不謂也。羲之。

款識：邢侗臨。

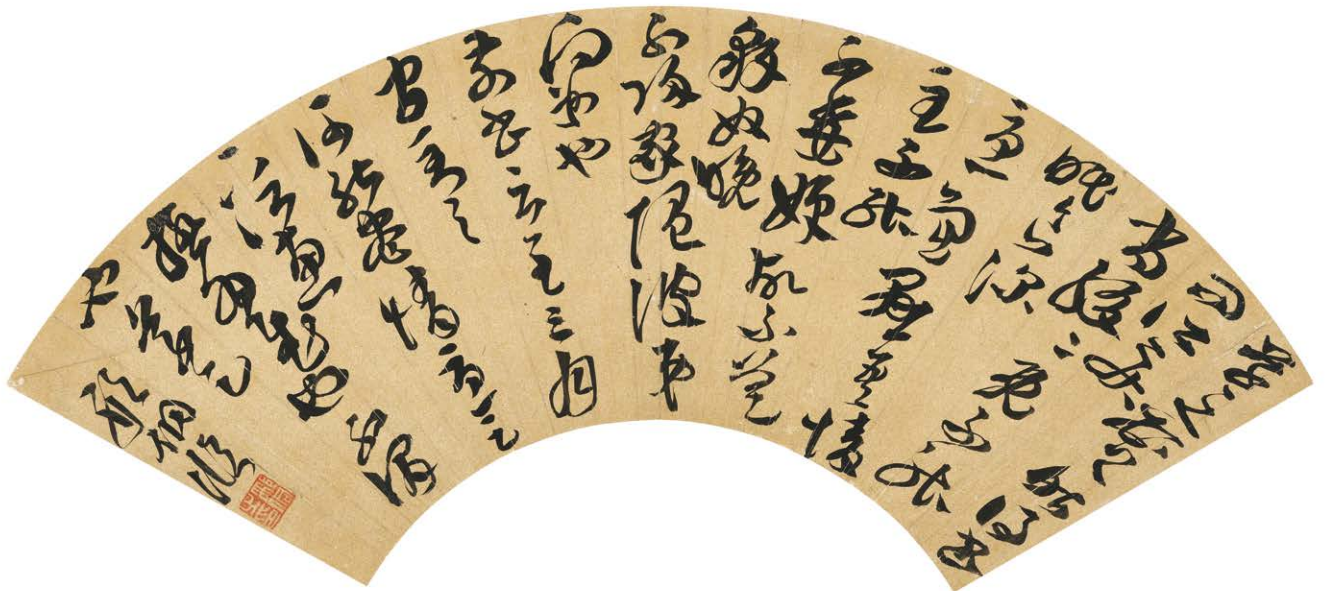
鈐印：邢侗之印

來源：香港佳士得，中國古代書畫，1997年11月3日編號15。

香港佳士得，中國古代書畫，2014年11月25日，編號1004。



823



824



Dedication & Self-Improvement – The Liu Jing Xiu Tang Collection of Chinese Paintings

敬業修身：敬修堂藏中國書畫

It was a sensation when Christie's Hong Kong proudly presented the Liu Jing Xiu Tang Collection of Chinese Paintings in May 2013. This autumn, we are very honoured to present the second installment of this collection, comprising 21 Classical and Modern works that belonged to the illustrious industrialist – textile giant of modern China, Mr Liu Kuo Chun (1887-1978).

Born in Shengci town, Jingjiang city of Jiangsu province, Liu Kuo Chun studied briefly at private school at the age of 10. In 1901, he went to Changzhou to make a living and subsequently started a business in textile trading with a dye workshop. In 1916, he established Dalun Machine Weaving Factory with his partners and in 1918, he opened Guangyi Weaving Factory in sole proprietorship. In 1930, he set up Dacheng Textile Printing and Dyeing Co., Ltd. In 1938 he established Anda Textile Co. Ltd. in Shanghai and in 1948, he set up South Cotton Mill Ltd. in Hong Kong. He returned to China in 1950 and served as Chairman and General Manager of Dacheng Company, and Vice Chairman and Deputy General Manager of Anda Company. Later he served as a Deputy to the National People's Congress, Vice Governor of Jiangsu Province, Vice Chairman of the Jiangsu Provincial Committee of the Chinese People's Political Consultative Conference and Member of the Standing Committee of Jiangsu Provincial People's Congress, to name but a few.

With a gift of discerning opportunities, a passion for advanced technology and management reform and a strength of horses for courses, Liu Kuo Chun eventually became the leader in the textile industry of the time. In 1941 he began acquiring paintings and calligraphy in Shanghai. He also attended exhibitions, where he met and made friends with collectors and connoisseurs such as Qian Jingtang (1907-1983), Wu Hufan (1894-1968), Xie Zhiliu (1910-1997) and Wang Nanping (1924-1985). Through their appreciation sessions from time to time, Mr Liu enhanced his knowledge on paintings and calligraphy. Later he acquired many works from private collections in Nanjing, Beijing, Chongqing, Hong Kong and Changzhou etc. that enriched the quality and quantity of the Liu Jing Xiu Tang Collection.

Named after Mr Liu's motto 'Dedication and Self-Improvement', the Liu Jing Xiu Tang is one of the buildings in his former residence in Shengci town, Jingjiang city. Mr Liu not only had outstanding business achievements but also a strong sense of social responsibility. A philanthropist, he sponsored various charitable projects related to education, temple restoration, etc. Part of his paintings, calligraphy and furniture collection had been donated to various cultural institutions, including Nanjing Museum, Changzhou Museum, Changshu Museum and Jingjiang Archives, for sharing his love of art with the society.

2013年5月，佳士得香港隆重呈獻敬修堂藏中國書畫，轟動一時。今年秋季，我們非常榮幸再次獻上敬修堂藏中國書畫，展現21幅屬於中國現代傑出實業家、紡織巨人劉國鈞先生（1887-1978）珍藏之古代和近現代精品。

劉國鈞生於江蘇靖江生祠鎮，10歲入讀私塾，1901年往常州謀生，繼而從商，經營布匹、綢緞並兼辦染坊，生意興隆。1916年棄商從工，合資創辦大綸機器織布廠，1918年獨資開辦廣益織布廠，1930年成立大成紡織印染股份有限公司，1938年在上海創辦安達紡織公司，1948年在香港設立東南紗廠，1950年回內地出任大成公司董事長兼總經理及安達公司副董事長兼副總經理。此後曾任全國人大代表、江蘇省副省長、江蘇省政協副主席、江蘇省人大常委等。

劉氏憑着洞悉先機的天賦、對先進技術、管理改革的熱衷及知人善任，最終成為當時紡織工業之翹楚。1941年，他開始在上海購藏書畫、參觀展覽，結識了錢鏡塘（1907-1983）、吳湖帆（1894-1968）、謝稚柳（1910-1997）及王南屏（1924-1985）等書畫藏家和鑑定家，不時交流和欣賞書畫。及後他亦囊括來自南京、北京、重慶、香港、常州等地的私人藏品，令敬修堂藏中國書畫之質與量不斷提高。

敬修堂乃劉國鈞位於靖江生祠鎮故居建築群之一，以他的座右銘「敬業修身」而命名。劉氏不僅擁有卓越的商業成就，更具有強烈的社會責任感。他一生熱心公益，出資贊助常州、靖江等地的公益項目：興辦教育、修建生祠鎮岳廟等；並且慷慨地把部分書畫和傢俱收藏捐贈予南京市博物院、常州博物館、常熟博物館、靖江檔案館等文化機構，回饋社會。



Mr. Liu Kuo Chun
劉國鈞先生



虞山我儕懷歎佳
路非道比未無好托
風日虛春朝訪藉
嘉交與理舟訪崖
先斬喜蒼翠近器
眼荒霏消上有古松
杉落遊幢標其不見
行人性未祿僧難我
坐意公馳豈伺雙是
趨何真謝康樂至湖
陂且遊 右半見山而此
遠秀目已週後騎登高
足青山不嫌人而取隨我
款窺古仙煙窳真林
麓七槍交雲霞靈
飈散清鏡崇臺轉磴
道妙緣把旁竹同行
堂音高咏應虛存道
徑東山風能去歌管俗
中低驚連章誤圓時
一軸聊以志愜賞派傳
左何下或恐闕邦人有酒
悔無遂 右半山後作一首
遍山二三客然對層峯
轉柁清川口忽然可沉
常時急歸路茲為逆
我心行、望不報去遠
思滋深、思何、寫丹
青、公難任不如就明
月、彈我、公、中、琴

沈周 題
右百應閣遊畫北
返梓

虞山紀遊

錢仁夫題

826

826

WITH SIGNATURE OF SHEN ZHOU (18TH CENTURY)

Travelling in Yushan

Handscroll, ink and colour/ink on paper

30 x 155 cm. (11 ¾ x 61 in.)

Signed, with one seal of the artist

Eighteen collector's seals, including three of Miao Rizao (1682-1761) and one of Sun Bangduan (1903-1972)

Frontispiece by Qian Renfu, with one seal

Eight colophons with a total of eighteen seals

Colophons by Wu Kuan, Shen Zhou, Ding Yong, Wang Ding, Zhang Fu, Chen Meng, Jiang Fu and Qian Renfu, with a total of eighteen seals

Titleslip on the cloth wrap, with one seal

HK\$400,000-600,000

US\$52,000-77,000

清 沈周(款) 虞山紀遊圖 設色紙本 手卷

款識：沈周。

鈐印：啓南

引首：虞山紀遊，錢仁夫奉題。

鈐印：士弘

吳寬、沈周、丁備、王鼎、張鈇、陳蒙、蔣紱、錢仁夫題跋，共鈐印十八方。

藏印：繆日藻（1682-1761）：吳門繆氏珍賞（兩次）、曰藻孫邦瑞（1903-1972）：孫邦瑞珍藏印

其他：蘭陵文字收藏（四次）、敬樂齋（七次）、文字（兩次）、澄江漱盧淳賞

包布簽條：沈石田虞山紀遊圖卷，樸園珍藏。

鈐印：樸園



827

WEN ZHENGMING (1470-1559)

Scholar on Horseback in Snow

Hanging scroll, ink and colour on paper

135 x 31 cm. (53 1/8 x 12 1/4 in.)

Inscribed and signed, with two seals of the artist

Three collector's seals: one of Xi Eming (1880-1919) and two of Deng Shi (1877-1951)

Titleslips by Chu Deyi (1871-1942), with a total of two seals

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

US\$110,000-150,000

明 文徵明 溪南雪霽 設色紙本 立軸

題識：雪壓谿南三百峰，溪流照見玉龍從。
等閒十里谿山勝，總落幽人跨蹇中。徵明。

鈐印：徵明、徵仲父印

藏印：奚萼銘（1880-1919）：奚鄂廬收藏印
鄧實（1877-1951）：風雨樓、秋枚寶愛

褚德彝（1871-1942）題簽：文衡山溪南雪霽。
文彝軒秘玩。松窗題。

鈐印：語冰

褚德彝錦套題簽：文衡山溪南雪霽。文彝軒藏。松窗題。

鈐印：里堂

註：奚萼銘，名光旭，字萼銘、鄂銘、埜鶴，清末民初上海顏料鉅商，收藏家，齋號鄂廬（萼廬），室名文彝軒、小冬花庵。奚氏與海上諸家如蒲華、吳昌碩、張祖翼、褚德彝、趙叔孺等相友善，尤與褚德彝最為深交，故所購藏書畫均有褚氏題字。

鄧實，字秋枚，號野殘，廣東順德人。創立神州國光社，印行碑帖畫冊及各種古籍。風雨樓主人，書畫收藏頗豐。



827





828

828

WANG HUI (1632-1717)

Landscape Inspired by Ju Ran

Handscroll, ink and colour on silk

22 x 221.5 cm. (8 5/8 x 87 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated first day, *guihai* year (1683)

Colophons by Yun Shouping (1633-1690)

and Wang Zhuan (1623-1709), with a total of five seals

Three collector's seals, including one of

Jin Xi (16th-17th Century) and one of Wu

Gu (15th-16th Century)

Titleslip with one seal and incised

inscriptions on the cover of the wooden

box

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

US\$260,000-380,000

清 王翬 擬巨然山水 設色絹本 手卷
一六八三年作

題識：癸亥（1683年）元日試松圓墨，寫僧巨然意。石谷子王翬。

鈐印：王翬之印、石谷

題跋：

惲壽平（1633-1690）：

松路上曾巒，雲邊寒翠密。

隱几聞流泉，聲從卷中出。

夜雨剪吳紉，盡染煙嵐色。

寸管橫千峯，都非造化力。

觀烏目山人樵巨然松塢幽居，氣韻渾厚，

戲題二絕。惲壽平。

鈐印：正叔、壽平

王撰（1623-1709）：

烏目山人畫學淵深，功參造化，其遍訪宋元諸大家無不逼肖，而於巨然尤得三昧。冥心搜討慘澹經營，直能扶其神髓，已為巨公重開生面，猶如禪家妙悟透徹、頭頭是道，非一知半解者所能望其塵影也。可勝歎服。癸未（1703年）冬日隨菴八十一叟王撰題。

鈐印：太原異撰、隨菴、蕭雲閣

藏印：金璽（16-17世紀）：金鑑前名金璽

吳顧（15-16世紀）：瑞卿亦曰睡卿

其他：周鐸

簽條：石谷真跡小卷。白石珍藏。

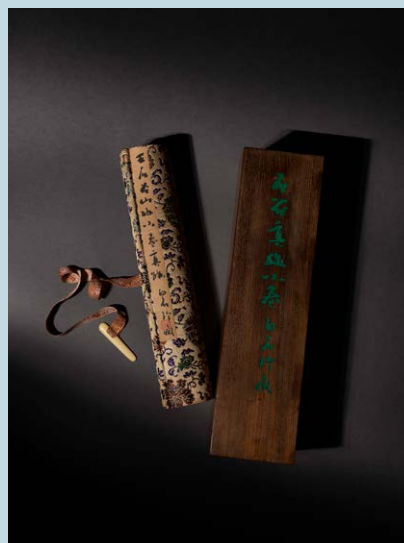
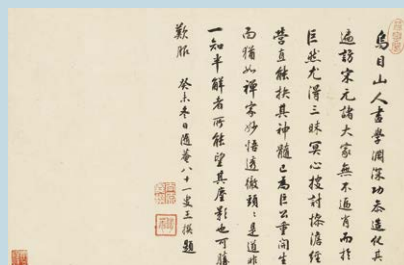
鈐印：王白石

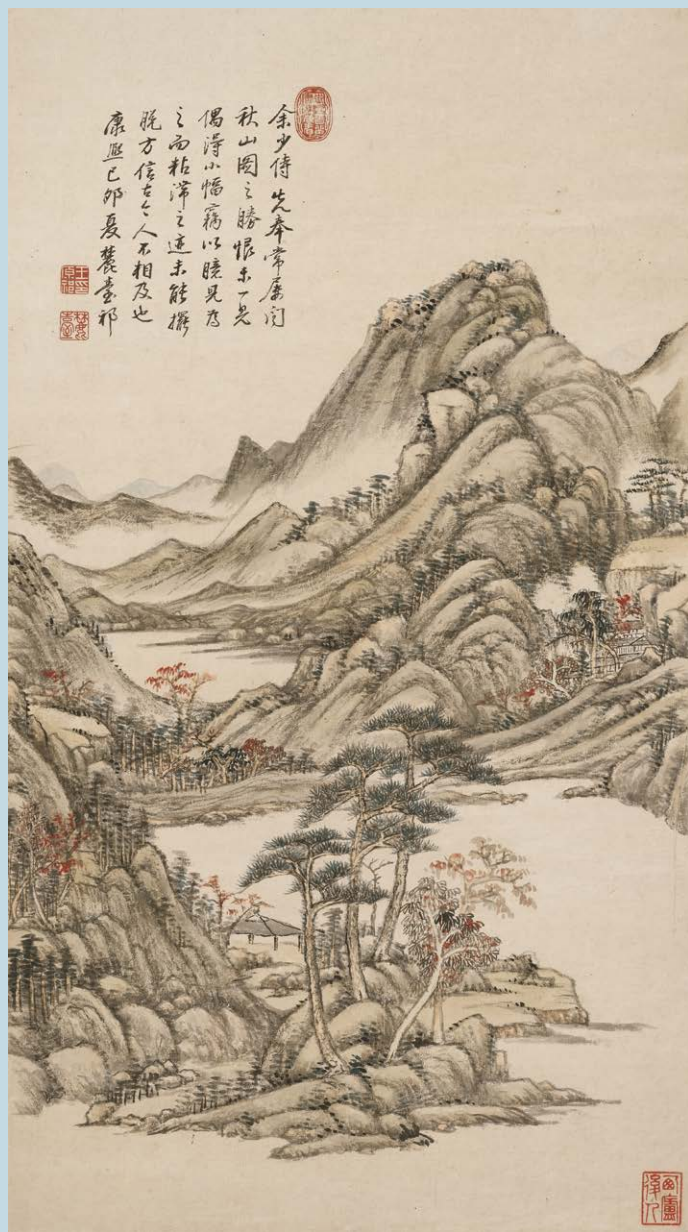
木盒蓋上刻文：王石谷真跡小卷。

白石珍藏。

註：金璽，康熙年間人，曾與卞永譽、李輝祖、于成龍等人同任過刑部侍郎，金璽受卞永譽的影響，也多有書畫收藏。

吳顧，字瑞卿，常熟人，與沈周雅善。所作山水，皆規仿宋元諸家筆墨。





829

829

WANG YUANQI (1642-1715)

Retreat in Autumn Mountain

Hanging scroll, ink and colour on paper

70 x 38.5 cm. (27 ½ x 15 ¼ in.)

Inscribed and signed, with four seals of the artist

Dated summer, *jimao* year of the Kangxi period (1699)

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

US\$130,000-190,000

清

王原祁

秋山圖

設色紙本

立軸

一六九九年作

題識：余少侍先奉常屢聞秋山圖之勝，恨未一見，偶得小幅，竊以臆見爲之，而粘滯之跡未能擺脫，方信古今人不相及也。
康熙己卯（1699年）夏麓臺祁。

鈐印：王原祁印、麓臺、御書畫圖留與人看、西廬後人



830

830

WITH SIGNATURE OF WANG CHEN (18TH-19TH CENTURY)

River Landscape

Handscroll, ink on paper

25.5 x 95 cm. (10 x 37 ¾ in.)

Inscribed and signed, with one seal

Dated third month, *guichou* year and dedicated to Mao Zhai

Colophon and frontispiece with signature of Wang Wenzhi, with a total of six seals

HK\$50,000-80,000

US\$6,500-10,000

清	王宸(款)	瀟湘圖	水墨紙本	手卷
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題識：昔香光翁得巨師雲起圖而畫法進，余得董思翁臨本而畫亦進。
此遇佳紙筆墨，欣慶合二家之法為之，較他作差勝。
癸丑三月為懋齋十兄先生鑒。蓬心王宸時年七十有四。

鈐印：王宸書畫

題跋：（文不錄）乾隆癸丑初夏漢水舟中。夢樓王文治記。

鈐印：王文治印、曾經滄海、柿葉山房

引首：瀟湘半幅。夢樓居士題。

鈐印：王文治印、曾經滄海、柿葉山房



831

HUA YAN (1682-1756)

Scholar and a Bat

Hanging scroll, ink and colour on paper

122 x 44 cm. (48 x 17 5/8 in.)

Inscribed and signed, with two seals of the artist

Two collector's seals, including one of Ye Menglong (1755-1832)

HK\$400,000-600,000

US\$52,000-77,000

清 華岳 引福歸堂圖 設色紙本 立軸

題識：楊柳青青蒲草香，藍袍烏帽竹君堂。
欣髯大笑來洪福，爾子爾孫壽且康。華岳。

鈐印：華岳、秋岳

藏印：葉夢龍（1755-1832）：南海葉氏雲谷家藏
其他：受賀樂齋書畫

The Flamboyant King: Emperor Qianlong's Artistry and Poetic Aspiration in the *Replanted Wutong Studio*

風流天子：《補桐書屋圖》所見乾隆皇帝的才情逸興

Characterized as a debonair ruler, Emperor Qianlong is famous for his untrammelled spirit and affectionate vigour. In his spare time from the myriad of state affairs, he delightfully practiced the four arts: music, chess, calligraphy and painting. He ordered the compilation of *Treasures of the Stone Canal Pavilion (Shiqu Baoji)* for the paintings and calligraphy, *The Xiqing Compilation of Antiquities* for ancient ritual bronzes and *The Emperor's Rare Books* for original manuscripts of great classical literature. Such cultural triumph symbolises the successful civilian governance and prosperous military achievements during the Qianlong period. The *Replanted Wutong Studio* not only captures a moment of historical grandeur, but also conveys the emperor's sentiment on the changing and passing of things.

In 1724, the crown prince Hongli (Emperor Qianlong's birth name) studied at the Southern Pavilion on the Yingtai Island of the South Lake, with two wutong trees in the courtyard. In 1744, one of them died over the winter. The emperor ordered to replant a new one and composed *Imperial Poem dedicated to the Replanted Wutong Studio* to express his sadness. The last two lines read 'Silently stands the wutong tree, life in a flash; I have as though traveled twenty years back, pondering the right words for a poem.' The emperor was in search of the lost time.

In 1745, using the wood of the withered wutong tree, the Emperor Qianlong ordered to make four qins, namely *Holy Sounds from the Yingtai Island*, *Blue Autumn Sky above the Xiang River*, *Bird's Cry on the Frosty Meadow* and *Love Drifts on the Sea of Clouds*, each inscribed with his poem and precious kept in the studio. In 1747, he dedicated two more poems to the wutong tree. In the poem of 1749 there is a line that says 'Every time I write a new line to connect an old one' where its underneath has a note: 'I used to hang the *Replanted Wutong Studio* painting on the wall. Through the years, whenever the verses came into my mind, I repeatedly inscribed them on it.' (See *Qingding rixia jiuwen kao*, vol. 22, p. 293). This proves to be conclusive with the inscriptions on this painting.

From 1745 to 1786, Emperor Qianlong had inscribed 24 poems on which the upper part of the *Replanted Wutong Studio* was punctiliously filled up. One can imagine when the impressive *Replanted Wutong Studio* was hung in the room, the emperor was reconnected to the past and then expressed his sentiments through poems, ink and brush over the course of 41 years.

At the bottom right corner of this painting two poems were further inscribed by senior officials and imperial scholars Wang Youdu (1692-1758) and Dong Bangda (1699-1769). The interaction between the royal and civil hands on this masterpiece delivers a sense of unified virtuosity, and the emperor's benevolent vision of sharing elegance and nobility with the people.

從乾隆御題詩的數量以及《石渠寶笈》著錄的書畫御題，都再再顯示他是一位風流倜儻、感情豐沛的“翩翩佳皇帝”。乾隆帝萬幾之暇，雅愛詩詞歌賦和琴棋書畫等古物，除了仿效《宣和書畫譜》將清宮舊藏編集成《石渠寶笈》，還將青銅器彙集為《西清寶鑒》；宮藏古籍編成《天祿琳琅》，可謂乾隆一朝文治武功達至鼎盛之標幟。此外，我們從《補桐書屋圖》還認識到，乾隆對身邊事物的轉變與消逝，充滿了關愛和留戀之情。

雍正二年（1724），還是太子的弘曆曾在南海瀛臺南屋讀書，院裡植有兩株梧桐。乾隆九年（1744），其中一株梧桐冬不耐寒，因循病枯，乾隆命為補植一株，並有《御製補桐書屋作》詩記事，末尾兩句“倚桐無語立斯須，仿佛廿年前覓句”，尤見乾隆內心緬懷青蔥歲月的情感。

乾隆因愛惜枯桐，十年（1745）製成四床琴：“瀛臺仙籟”、“湘江秋碧”、“皋禽霜唳”、“雲海移情”，分別有詩記之，懸藏於書屋之中。十二年（1747），乾隆皇帝又有《新春補桐書屋詩》及《御製補桐書屋率題》。乾隆十四年（1749）《御製補桐書屋作》詩，“每教舊句聯新句”下有雙行小字夾注云：“曾為《補桐書屋圖》掛之壁間，數年來於此得句，即復書之。”（見《欽定日下舊聞考》卷22，第293頁）乾隆此言不虛，直至五十一年（1786），他都一再有詩題在《補桐書屋圖》上。

自乾隆十年（1745）開始，至五十一年（1786），前後御題律絕詩廿四首。今開展《補桐書屋圖》，畫圖的上半部份大大小小盡是乾隆皇帝御題詩。可以想見當時《補桐書屋圖》張掛室內，乾隆睹畫思昔之時揮毫落筆，四十一年間積累成今日所見之情景。

畫圖右下又有汪由敦（1692-1758）、董邦達（1699-1769）二人奉和詩兩首，由上及下觀之，頗有天子風雅與人同的況味了。



An imperial inkcake inscribed Replanted Wutong Studio dated Jiaqing period
嘉慶年間御製銘圖圖墨之第十四補桐書屋



An imperial qin made in the Replanted Wutong Studio in 1745
乾隆十年（1745）秋補桐書屋御製“湘江秋碧”琴

832

EMPEROR QIANLONG (1711-1799,
REIGNED 1736-1796)

Replanted Wutong Studio

Scroll, mounted and framed, ink on paper
145 x 69 cm. (57 1/8 x 27 1/8 in.)

Inscribed and signed, with nine seals of
the artist

Dated summer, fifteenth day, fourth
month, *jiazi* year (1744)

Nineteen colophons dated 1745 to 1781,
with a total of thirty-one seals of the artist
One illegible colophon, with two seals of
the artist

Colophons by Wang Youdun (1692-1758)
and Dong Bangda (1699-1769), with a
total of four seals

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

US\$390,000-640,000

清 乾隆皇帝 補桐書屋 水墨紙本
鏡框 一七四四年作

題識：瀛臺雙桐向所有，因循枯一成獨樹。
秋夜春朝失侶陰，認巢好鳥徘徊去。
老幹吟風似作悲，團葉無心奉承露。
樹猶如此人何堪，爰命郭橐為補足。
佳蔭依然罨綠窗，相得乍喜矧相妒。
未必人心似樹然，世間雲雨紛紛故。
倚桐無語立斯須，彷彿廿年前覓句。
西苑瀛臺予幼年讀書處，庭前雙梧
蔚翠，中間為風雨所摧，遂枯其一。
近命奉宸補植之。每一盤桓其下，
綠蔭依然，令人不作宮闕觀，起林泉想，
宛如廿年前佳趣也，因顏為補桐書屋，
幾暇復作此圖，非僅供清翫亦以志今昔之故，
不能無感於中云。乾隆甲子（1744年）夏四月望日御筆。

鈐印：乾、隆、自強不息、含豪邁然、
擒藻為春、意在筆先、
長春書屋御製、乾隆御玩、內府圖書

題跋：雲釀疑蒸雨，花遲似駐春。
莫嫌時寂寞，已覺景鮮新。
蝶翅紅芳底，鷗眠綠水濱。
舞雩曾點意，憶昔一閒身。

佳節含韶富，閒愁觸緒多。
也知春可樂，常奈悶中過。
逐景聊復爾，看花似若何。
維摩無說說，身不著曼陀。
乙丑（1745年）春日瀛臺即事二首。
御筆。

鈐印：得佳趣、幾暇怡情

題跋：溫暾曉日一窗紅，窗下工夫想像中。
昔日今時猶歷歷，補桐書屋自雙桐。

枯枝早是中琴材，新幹扶疏翠影堆。
淨几明窗重得句，肯教虛度此頻來。

石門松影郁蕭森，書室三楹碧嶺岑。
階下淙淙鳴曲注，朱弦不奏亦琴心。
丁卯（1747年）九秋作。

鈐印：比德、朗潤

題跋：春歸將彌月，風日和煦。
朝來峭寒逼，靜憩驗所緣。
御柳帶冰纈，溫花斂香妍。
槃倒試燈杯，人憐踏月天。

乍撫流陰速，幽興翻灑然。
冬杪望三白，踟躕念每懸。
慮彼舉趾者，難壘龜紋堅。
左近或被雪，稍得愁懷蠲。
繫余德誠薄，心竊重祈年。
何暇逐風景，攬結崇椒巔。
燕九傳日下，踐茲忽憶前。
峒峴雲外樓，蜿蜒鏡中山。
拈毫賡舊韻，如對畫圖間。
長春我曾歷，墨胎坐童顏。
松栝森翠中，靜室殊清便。
得句髭每撚，逐勝座屢遷。
想彼塗閣下，今朝車馬喧。
節物從民俗，頗助歲華繁。
豈不思還淳，權衡有所難。
徘徊屏百營，丁丁漏聲傳。
且澆佛鉢花，妙相參優填。
鄒陽一吹律，青韶歸大千。
冥坐擬自問，熟識其迴旋。
丁卯（1747年）燕九日疊舊作韻。

鈐印：會心不遠、德充符

題跋：嘉宴錫遠人，翠平駐西苑。
光風柳外搖，春色壺中宛。
徙倚憩書屋，俯仰叩雲巘。
池陽冰漸脆，牆陰雪初軟。
嫩莎忽已萌，生稊未能館。
孤琴何必撫，雙鶴原堪款。
幾餘此靜討，逸興復不淺。
大哉造化功，妙矣韶華轉。
丁卯（1748年）新春作。御筆。

鈐印：乾隆宸翰、幾暇臨池、雲霞思、
樂意寓靜觀

題跋：書屋蕭閑研席清，嫩陽堪愛一窗明。
靜中底覺華年近，時聽街衢爆竹聲。
松門石磴步徘徊，五色雲中望壘台。
最愛庭柯餘雪在，錯疑昨夜綻寒梅。
每教舊句聯新句，可識今年即去年。
憂樂向來何處著，惟餘省歲念無遷。
乾隆己巳（1749年）臘日。御筆。

鈐印：乾、隆

題跋：初歲喜載陽，仙壺得春早。
玉梯步嶙峋，石門尋窈窕。
芸齋小留憩，琴音和春鳥。
風竹動琅玕，雪梅綴珠藻。
契獨忘言，佩文因味道。
辛未（1751年）初春補桐書屋五韻。

鈐印：清吟寄遐思

題跋：三千插架有芸編，佔畢明窗憶向年。
舊學商量無寸進，補桐書屋自依然。
壬申（1752年）暮春雨後瀛臺雜詠。
御筆。

鈐印：激觀

題跋：假山疊磴窈而深，四壁琴書翰墨林。
俯仰個中猶故我，補來桐樹已成陰。
甲戌（1754年）夏間題。御筆。

鈐印：叢雲

題跋：詰曲玲瓏石逕深，每來端是稱予心。
新枝萋萋待三月，舊樹風華在四琴。
題壁詩成今續昔，開函書展昔猶今。
窓前正作紛紜勢，卻為農祥喜不禁。
丙子（1756年）新正。御筆。

鈐印：會心不遠

題跋：老柯枯已久，補桐枝復糾。
流陰隙隙馳，試問可補否。
癸未（1763年）春正憩息書屋，口
號一絕。御筆。

鈐印：乾隆宸翰

題跋：新柯如舊柯，交枝伯仲伍。
書屋每竭末，輒憶其初補。
披芸恰義經，先咎一契矩。
如云藉取資，吾懷仲山甫。
甲申（1764年）新正下泮臨題什。
御筆。

鈐印：郎潤

題跋：庭前新補桐，已是高齊屋。
舊時桐斲琴，亦在屋中蓄。
新舊何異同，苑枯底榮辱。
几上置南華，第二篇堪讀。
戊子（1768年）新正偶憩來什。
御筆。

鈐印：會心不遠、德充符

題跋：舊柯補作老柯看，新補桐才高出欄。
閱世閱人恒若此，陸機賦語感無端。
口號一首。己丑（1769年）暮春御
筆。

鈐印：含輝

題跋：新柯舊樹已枝齊，突兀庭前葉未萎。
欲問草衣雙立者，可同齧缺與王倪。
庚寅（1770年）新春，御題。

鈐印：古香、太璞

題跋：補桐柯已蔚重重，兒戲寧須剪葉封。
四十年前樂群地，馬牛語憶默無踪。
辛卯（1771年）新正，御題。

鈐印：乾隆宸翰

題跋：嶽巖入石門，假山百年古。
松柏有恆春，梧桐則藉補。
舊材斲為琴，篋衍室中貯。
孰真抑孰幻，非能亦非所。
擬欲喚伯牙，斯意為我譜。
乙未（1775年）春上泮。御題。

鈐印：比德、朗潤

題跋：舊柯惜成孤，新柯因以補。
拱把欲其生，養之功費許。
弗思戒已甚，竭憶孟子語。
枝幹已森森，團陰幕庭宇。
所植樹將老，奚辭老為伍。
辛丑（1781年）新正。御筆。

鈐印：古稀天子

題跋：書屋補桐昔所名，迭為賓主幾番更。
樹猶如（此仲文語，細咀味之覺有
情。□午新正。御題。）

鈐印：比德、郎潤

題跋：左上角御題漫漶

鈐印：比德、郎潤

汪由敦（1692-1758）題跋：
五柞宮前珠樹齊，嶧山嘉植更萋萋。
成材已叶歌風奏，新幹仍邀點筆題。
藹藹綠雲清露重，亭亭青玉午陰低。
朝陽看取孫枝秀，好勸邊鸞寫鳳栖。
臣汪由敦敬題。
鈐印：臣由敦、敬書

董邦達（1699-1769）題跋：

霍桐產禁林，掩映承華日。
苑枯忽異態，上厓天心惜。
育物參化工，特命補其一。
亭亭兩扶疎，亞枝仍作匹。
幾暇託豪素，老幹供點筆。
樹木猶樹人，至計何詳密。
杞梓異榱樹，總成棟幹質。
嚙嚙叶鳳鳴，卷阿詩應律。
臣董邦達敬題。
鈐印：臣、邦達

予疏狂而花意以解其苦... 樂善之門... 乙未年... 佛手

疏雲雙相向... 有心奉承露... 補足佳蔭... 人心似樹... 須驕歸... 西苑滿... 間為風雨... 每一盤桓... 林泉想... 屋幾暇... 故不能無... 佛手

初歲在... 小窗... 鏡... 佛手

本堂... 佛手... 丁卯... 佛手



五排宮前... 羊... 午... 初... 佛手

... 佛手



833

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GAO QIPEI (ATTRIBUTED TO, 1660-1734)

Geese and Weeds

Hanging scroll, ink and colour on paper

182.5 x 54 cm. (71 7/8 x 21 1/4 in.)

Inscribed and signed, with three seals of the artist

HK\$60,000-80,000

US\$7,700-10,000

清 高其佩(傳) 蘆雁 設色紙本 立軸

題識：沙灘喚回千里泛，洞庭驚起一聲秋。
時值暑夏偶寫。其佩。

鈐印：其佩、指頭畫意、卧石齋



834

834

GAO QIPEI (ATTRIBUTED TO, 1660-1734)

Ducks in Lotus Pond

Hanging scroll, ink and colour on paper

182.5 x 54 cm. (71 7/8 x 21 1/4 in.)

Inscribed and signed, with three seals of the artist

Dated autumn, seventh month, *bingchen* year (1676)

HK\$150,000-200,000

US\$20,000-26,000

清 高其佩(傳) 荷塘雙鴨 設色紙本 立軸 一六七六年作

題識：素娥縵縵下王陽，翠袖雲客集月光。
自是君王憐玉色，他時不敢負紅粧。
樂遊苑內碧池寬，帶露重臺粉未乾。
直取心道無曲幹，故堪玉案奉宸歡。
時在丙辰（1676年）秋七月再題於長松草閣中。且道人佩。

鈐印：其佩、指頭畫意、卧石齋



835

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LI SHAN (1686-AFTER 1757)

Ink Orchid

Hanging scroll, ink on paper

82.5 x 39.3 cm. (32 ½ x 15 ½ in.)

Inscribed and signed, with one seal of the artist

Dated tenth month, fourteenth year of the Qianlong period (1749)

HK\$80,000-120,000

US\$11,000-15,000

清

李鱣

墨蘭

水墨紙本

立軸

一七四九年作

題識：□比桃花可問津，湘煙楚兩接芳隣。
幽香獨抱無人識，流水高山自在春。
乾隆十四年（1749）十月寫。懊道人李鱣。

鈐印：鱣印



836

836

LIU YONG (1719-1805)

Running Script Calligraphic Couplet

A pair of hanging scrolls, ink on paper
Each scroll measures 128.5 x 28 cm. (50 5/8 x 11 in.)
Signed, with three seals of the artist
One collector's seal of Gao Yong (1850-1921)

HK\$50,000-70,000

US\$6,500-9,000

清 劉墉 行書 水墨紙本 立軸兩幅

釋文：青李來禽書累至，荔支盧橘賦新成。

款識：石菴。

鈐印：劉墉印信、石齋、御賜仙舫

高邕（1850-1921）藏印：高邕



837

837

YU JI (1738-1823)

Shouiao

Scroll, mounted and framed, ink and colour on paper
155.5 x 67.5 cm. (61 1/4 x 26 5/8 in.)
Inscribed and signed, with one seal of the artist
Dated third day, sixth month, *wuyu* year (1798) and dedicated to Hesheng for his birthday

HK\$30,000-50,000

US\$3,900-6,400

清 余集 壽老 設色紙本 鏡框 一七九八年作

題識：秋室為鶴生先生大壽作此。戊午（1798年）六月三日也。

鈐印：余集之印

838

REN YI (1840-1896)

Su Wu and Rams

Scroll, mounted and framed, ink and
colour on paper

137.2 x 65.5 cm. (54 x 25 ¾ in.)

Inscribed and signed, with one seal of the
artist

Dated tenth month, *dinghai* year (1887) and
dedicated to Hanchen

Eight collector's seals

HK\$300,000-500,000

US\$39,000-64,000

清 任頤 蘇武牧羊 設色紙本 鏡框
一八八七年作

題識：翰臣仁兄先生大雅囑是，即請教
正。光緒丁亥（1887年）孟冬之吉
山陰任伯年寫於海上寓齋。

鈐印：頤印

藏印：張霞洲誼、如金如錫如圭如璧、右
啓堂印、軍曲侯印、是吟圖章、培
慶、張延澤書、口井曇





839

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WITH SIGNATURE OF QIAN WEICHEN (18TH-19TH CENTURY)

Conversation by the River

Scroll, mounted and framed, ink and colour on paper

182.5 x 64.5 cm. (71 7/8 x 25 3/8 in.)

Signed, with one seal of the artist

HK\$100,000-150,000

US\$13,000-19,000

清 錢維城(款) 江亭秋晚 設色紙本 鏡框

款識：臣錢維城恭畫。

鈐印：臣錢維城



840

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WITH SIGNATURE OF HUANG YUE / QIAN WEICHENG (18TH-19TH CENTURY)

Landscapes

A set of two folding fans, ink and colour on paper

Each folding fan measures 16 x 47.5 cm. (6 1/4 x 18 3/4 in.)

Each folding fan signed, with a total of four seals of the artist

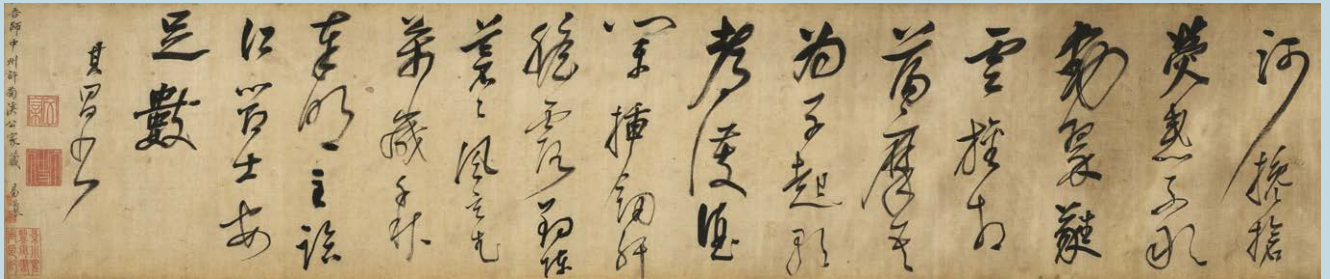
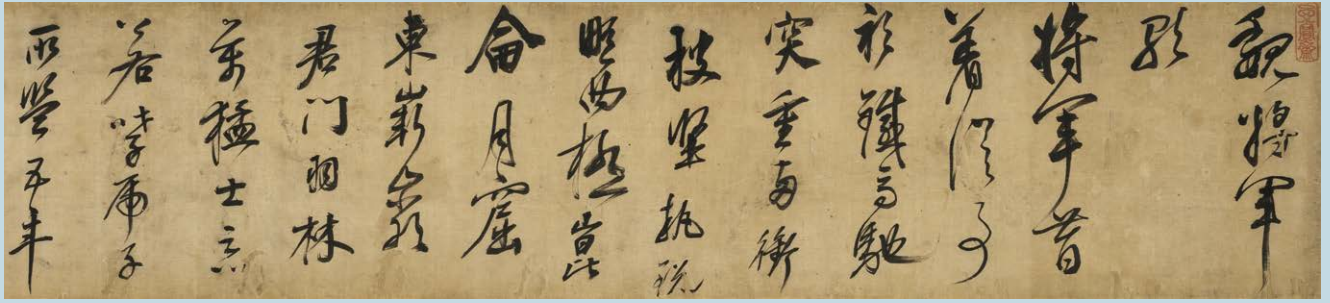
Standard script calligraphy of sixteen imperial poems on the reverse of each folding fan by Wang Jie/Liu Lun, with a total of four seals

HK\$50,000-70,000

US\$6,500-9,000

清 黃鉞/錢維城(款) 山水 設色紙本 成扇兩把

- 1 款識：臣黃鉞恭畫。
鈐印：臣、鉞
背面王杰楷書御製詩十六首並鈐印兩方。
- 2 款識：臣錢維城恭畫。
鈐印：臣、城
背面劉綸楷書御製詩十六首並鈐印兩方。



841

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DONG QICHANG (1555-1636)

Ode to General Wei in Running Script

Handscroll, ink on satin

26 x 359.4 cm. (10 ¼ x 141 ½ in.)

Entitled and signed, with three seals of the artist

Colophons by Yinong, Jing Qian (19th century), signed with one seal;

and Zhang Daqian (1899-1983), with a total of five seals

Title slip inscribed by Wu Yong (1865-1936), signed and dated

summer of *jiwei* year (1919), with one seal

PROVENANCE:

Lot 369, 31 October 2004, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong.

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

US\$110,000-150,000

明 董其昌 行書魏將軍歌 水墨綾本 手卷

題識：魏將軍歌（內文不錄）。其昌書。

鈐印：玄賞齋、玄宰、太史氏

三則題跋包括：易農。

鈐印：易農

景遷（19世紀）：景遷。

鈐印：景小差鑒定書畫印記

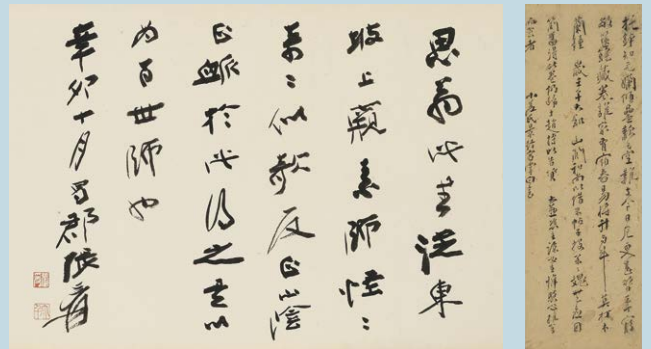
張大千（1899-1983）：

思翁此書，從東坡上窺素師，怪怪奇奇，似欲反

正，山陰正脈於此得之，是以為百世師也。辛卯

（1951年）十月，蜀郡張爰。

鈐印：張爰、大千



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吳永（1865-1936）題簽：董文敏書魏將軍歌。己未（1919年）立夏日觀復道人識於都門。槃庵。

鈐印一方

來源：香港佳士得，中國古代書畫，2004年10月31日，編號369。

註：景遷，字小差，號澹僧，武進人。善畫山水、梅、蘭，工篆隸。

吳永，字漁川，一字槃庵，別號觀復道人，浙江吳興人。為曾國藩孫女婿。

842**WEN ZHENGMING** (1470-1559)*Farewell at Huqiu*

Handscroll, ink and colour on silk

28.5 x 128 cm. (11 ¼ x 50 ⅝ in.)

Inscribed and signed, with two seals of the artist

Dated sixth day, *wushen* year (1548)

Colophon in running script, signed with two seals of the artist

Colophons by Xue Yingqi (1500-1574), Wen Jia (1501-1583), Yu Xian (16th century), Wang Shou (1492-1550), Peng Nian (1505-1566), Qian Gu (1508-1579), Wen Peng (1498-1573), Lu Shidao (1511-1574) and Lu Andao (16th century), signed with a total of fourteen seals of the artists

Frontispiece by Zhang Zhao (17th century), signed with three seals

Two titleslips, one by Cai Zhenghua

PROVENANCE:

Lot 365, 25 April 2004, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong.

HK\$2,000,000-3,000,000*US\$260,000-380,000*

明 文徵明 送行圖 設色絹本 手卷 一五四八年作

題識：戊申（1548年）□月六日徵明製。

鈐印：徵明、停雲

題跋：嘉靖戊申（1548年）八月，錢別補菴使君於虎丘，賦贈二詩。

送君攜手上高丘，落日清樽小逗留。

離思滿前官柳渡，壯懷千里木蘭舟。

平生書劍風雲會，去住江山爛漫游。

去去王程飛鳥外，可應回首憶長洲。

望望梁溪百里間，星槎西去若為攀。

遙持江漢南來節，歸筴鴛鴦舊日班。

賸有別情懸素月，未容高興戀青山。

東南民力於今竭，應有封章徹九關。文徵明。

鈐印：文徵明印、停雲館

卷末時人題詩，包括：薛應旂（1500-1574）、文嘉（1501-1583）、俞憲（16世紀）、王守（1492-1550）、彭年（1505-1566）、錢穀（1508-1579）、文彭（1498-1573）、陸師道（1511-1574）、陸安道（16世紀）；鈐印共十四方

章詔（17世紀）題引首：暢敘幽情。癸丑冬日書於湖南淨定山。

鈐印：章詔之印、字廷綸、蓮花閣

簽條：文衡山贈華補菴送行圖。畫雲閣珍藏。

文衡山贈華補菴送行圖。垂裕堂珍藏。吳興蔡正華題。

來源：香港佳士得，中國古代書畫，2004年4月25日，編號365。

註：此卷文徵明《送行圖》為補菴所畫，補菴即華雲（1488-1560），字從龍，號補菴，有室名為《劍光閣》。文徵明曾畫兩卷《真賞鑒閣》，一存上博，一存遼博。兩卷均為華夏所繪。華夏，字中甫，號東沙，室名為《真賞齋》。華雲、華夏二人為兄弟輩。近十數年出版之書籍如：上海博物館《中國書畫家印鑒款識》，蘇庚春《明清以來書畫家錢鑒》，林申清《中國藏書家印鑒》，石頭出版社《中國美術家備忘錄》楊仁愷《書畫鑒定學》，《中國藏書樓》等，均將此二人混淆為同一人，於此正誤。

引首書者章詔，字廷綸，晚號遁園居士，明代書畫家，善八分書，工墨竹，《國朝畫徵錄》謂曾為洪承疇幕中士。

暢叙幽情

蘇東坡詩句
文衡山書



嘉靖戊午六月微創
捕魚使君於此成碑二記
遂老携手上萬岳陽日浩
瀾小進而離是流行官如流
壯懷百里不關舟子生靈利
王程飛鳥可通回生志
長洲
陸師道
蘇東坡詩句
文衡山書

文衡山書
蘇東坡詩句
文衡山書

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蘇東坡詩句
文衡山書

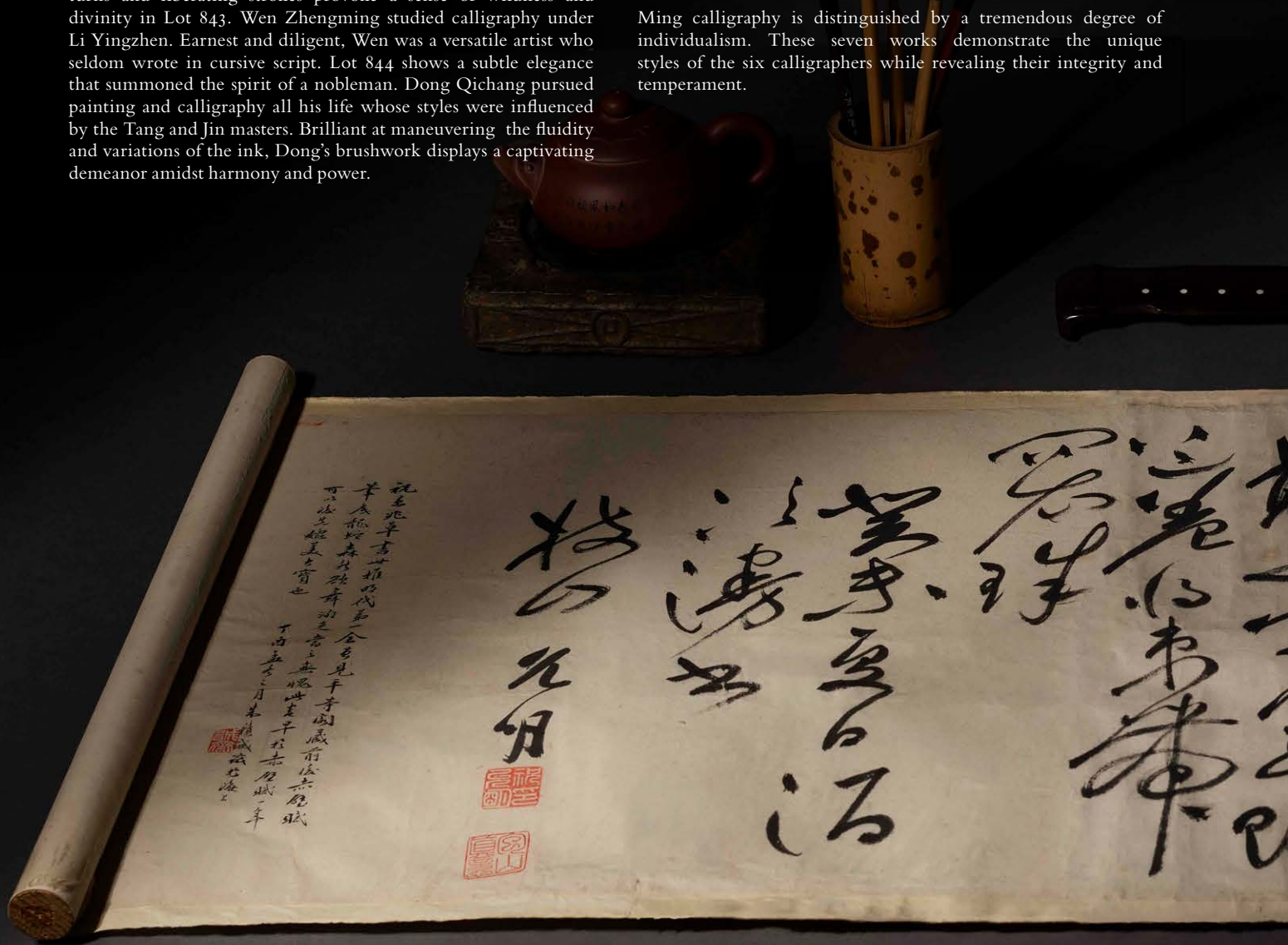
Archaicism and Individuality - An Overview of Six Ming Calligraphers

Like poetry writing, Ming calligraphers celebrate classicism and archaic revival through studying model calligraphy of ancient masters without being copy slaves (as advocated by Li Yingzhen) while retaining one's character. Such practice reverberates the core value of Ming philosophy to discover one's inner thought.

Highlighted in this season are eight magnificent Ming calligraphic works, including three handscrolls - *Cursive Script Calligraphy* by Zhu Yunming (Lot 843), *Poems in Cursive Script* by Wen Zhengming (Lot 844) and *Poems in Running-Cursive Script* by Dong Qichang (Lot 846). A magnanimous man of free spirit, Zhu Yunming's grandfather Xu Youzhen and father-in-law Li Yingzhen were renowned calligraphers. Zhu's talents and prestigious upbringing enabled him to triumph in cursive script calligraphy. Executed in bold and courageous manner, the drastic turns and liberating strokes provoke a sense of wildness and divinity in Lot 843. Wen Zhengming studied calligraphy under Li Yingzhen. Earnest and diligent, Wen was a versatile artist who seldom wrote in cursive script. Lot 844 shows a subtle elegance that summoned the spirit of a nobleman. Dong Qichang pursued painting and calligraphy all his life whose styles were influenced by the Tang and Jin masters. Brilliant at maneuvering the fluidity and variations of the ink, Dong's brushwork displays a captivating demeanor amidst harmony and power.

Four more works are Dong Qichang's album of *Poems in Running Script* (Lot 845), Chen Yuan's *Correspondence* (Lot 847), Zhang Ruitu's *Calligraphy in Cursive Script* (Lot 848), and Ni Yuanlu's *Five-Character Poem in Cursive Script* (Lot 849). Written on precious Xuande paper, Dong's meticulous transitioning of brushwork can be observed in Lot 845, which was once in the collection of Gong Xinzhao. A Confucian scholar of the Wu school, Chen Wan mastered an austere style neatly order and Lot 847 was written to Wu Kuan, a senior Ming official and imperial teacher. Zhang Ruitu was an accomplished calligrapher and painter whose calligraphy mostly appeared in running-cursive script. His iconic curvilinear and twisting brushwork vary substantially from the ancient masters. Crowned as one of the Three Giant Calligraphers in late Ming dynasty, Ni Yuanlu was known for his eccentric and whimsical style against banality, which reflected his character.

Ming calligraphy is distinguished by a tremendous degree of individualism. These seven works demonstrate the unique styles of the six calligraphers while revealing their integrity and temperament.



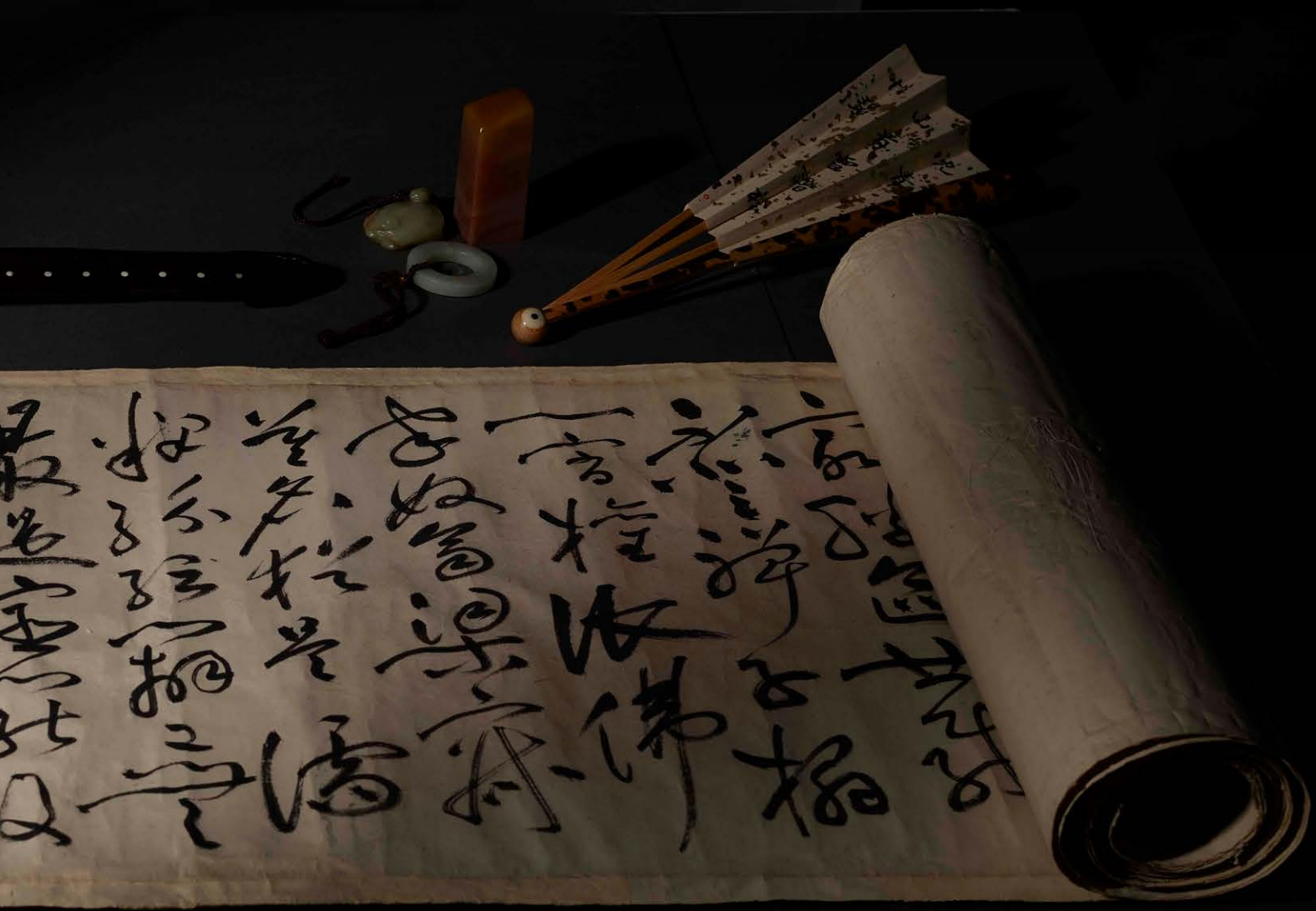
學古有己：明人六家書法述略

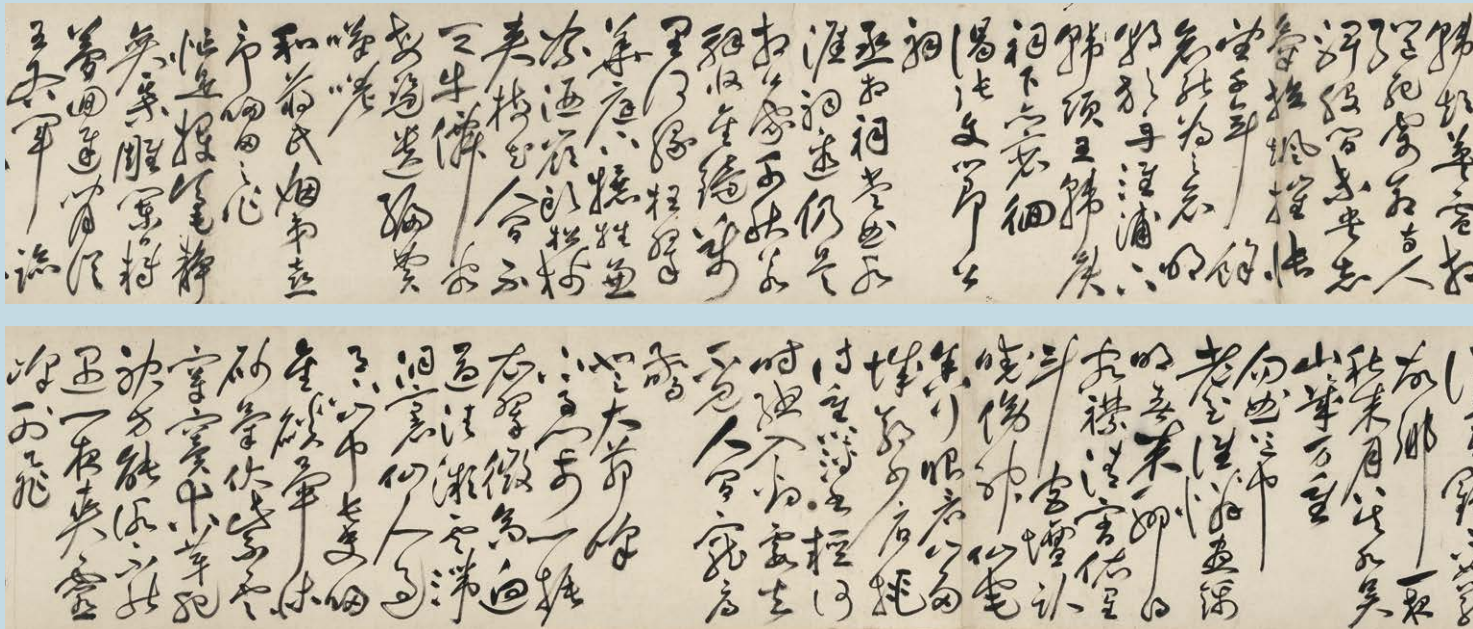
明人多尚帖學，書法一似詩歌，在尊古復古的時候，還力倡不作“奴書”（李應楨），即是要在學習古人的同時保持自性——尚性靈，與明人向內探究的思想有同工之妙。

是次拍品當中，彙集明人七件書法作品。祝允明《草書長卷》（編號843），文徵明《草書詩卷》（編號844），董其昌《行草詩稿》（編號846）等三件俱為手卷。允明性豪邁，外祖徐有禎、岳父李應楨俱為明代書法大家，天賦與家學是他成為明人草書第一的重要條件，此卷書法猶駿馬奔行，點劃奇妙無方，是難得神品。文徵明學書李應楨，性敦實，力學不倦，草書少見，此卷書體含蓄典雅，如見君子。董其昌以書畫為畢生追求，書法由唐入晉，圓勁之中含秀逸，尤善控制墨的濃潤枯淡，變化多端。

另外四件是董其昌《自書詩冊》廿二開（編號845），陳完《簡吳匏庵書》（編號847），張瑞圖《草書》（編號848），倪元璐《五律草書》（編號849）。董其昌此冊以宣德玉版箋書寫，可據之觀察董書運筆變化，乃合肥龔心釗舊藏。陳完（1412-?）為吳門儒士，有望於時，書體工整不苟，此函即寫奉吳寬。張瑞圖書畫皆能，書法多作行草，以圓為方，以折代轉，與古人用筆迥異。倪元璐為明末書壇三株樹之一，以扁方奇拗破姿媚俗態，書與人同。

明人書法個性極強，以上六位書家七件法書，書體人人各異，而多與秉性相近，為不可多得之佳作。





843

843

ZHU YUNMING (1460-1526)

Cursive Script Calligraphy

Handscroll, ink on paper

38.5 x 850 cm. (15 ¼ x 334 ⅝ in.)

Inscribed with nine poems and signed, with two seals of the artist

Dated summer, *guiwei* year (1523)

Colophons by Zhu Jicheng (1890-1982), dated winter of *dingyou* year (1957), signed with one seal; and Yu Shou
Three collector's seals

LITERATURE:

Sun Bao ed., *Collection of Hua Xing Tang (Poems by Zhu Yunming), Poems and Essays by Classical Painters and Calligraphers*, Xiling Seal Art Society, Hangzhou, April 2012, pp. 115, 104-105, 165-166, 139-140, 129-130, 149, 138, 153, 155.

HK\$6,800,000-8,800,000

US\$880,000-1,100,000

明 祝允明 草書長卷 水墨紙本
手卷 一五二三年作

釋文：

《將歸行》
老龍渡頭秋欲歸，炎州霜輕葉不飛。
江東游客未授衣，擁衾支枕歌《式微》。
自余之來日三北，山圍蜃船天澹墨。
高堂夢轉眼冥冥，燕吳萬里無消息。
南溟有龍不可屠，北山有虎不可誅。
鴛鴦相對懷慈烏，又況嶺南多鷓鴣。

《歌風臺》
掉臂長安市，遙從日邊來。
因過芒碭下，步上歌風臺。
沛公善任使，猛士忘其骸。
帝業袖手成，慷慨襟抱開。
大風飛雲亦壯哉，韓彭英盧相繼死。
寄命寺人髀股間，未央志氣拉颯摧。
悵望千年餘，哀能爲之哀？
明朝放舟淮浦下，（韓）項王韓侯祠下亦徘徊。

《謁張文節公祠》
丞相祠堂曲水涯，祠邊仍是相公家。
千秋若解收金鏡，萬里何緣枉翠華。
庭下犧牲兼架酒，嶺頭松樹夾梅花。
人間不乏牛仙客，每攬遺編費歎嗟。

《和蔣氏姻弟喜予歸田之作》
忙是揮毫靜奕棋，雕闌日轉夢回遲。
閒從王右軍臨帖，戲學張京兆畫眉。
傍水近寂三益逕，停雲徐詠四愁詩。
新來最滿平生意，樓上看山獨坐時。

《閒居秋日》

逃暑應能暫閉關，未消多把古賢攀。
並拋杯酌方爲懶，少事篇章恐礙閒。
風墮一庭鄰寺葉，雲開半面隔城山。
浮生只說酒居易，隱比求名事更艱。

《失白鷗》

何處青冥命一沖，短翎應近井廬中。
來時想見銀塘靜，去後休嗟蕙帳空。
自歎無魚難久館，誰言有鶴不如籠。
故鄉一夜秋來月，吳水吳山幾萬重。

《句曲道中》

老至誰憐畫錦明，春來聊得客襟清。
宵依星斗宮壇臥，曉傍神仙宅舍行。
眼看山多城郭少，肩挑詩重簿書輕。
何時總入煙霞去，不見人間寵辱驚。

《登大茆峰》

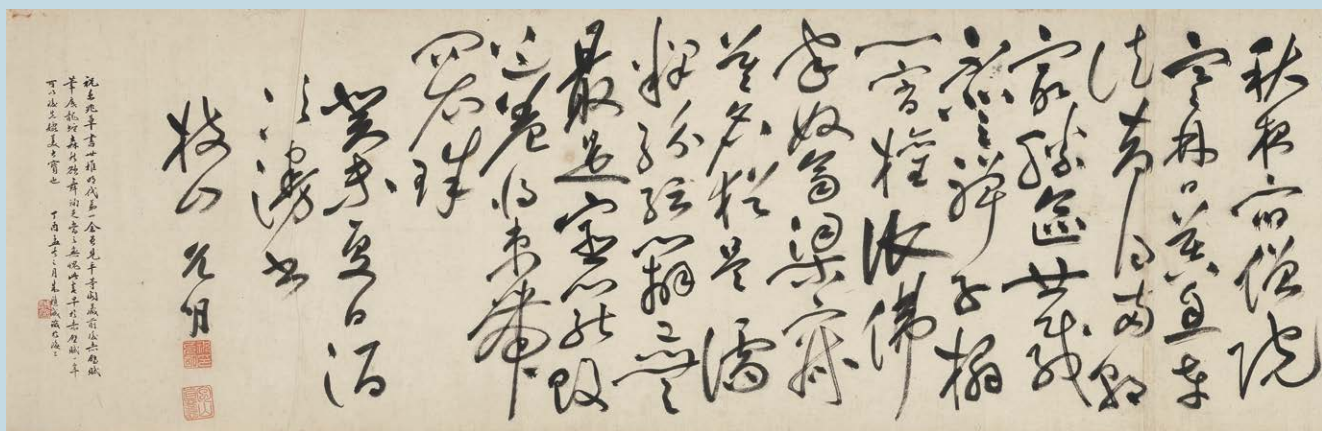
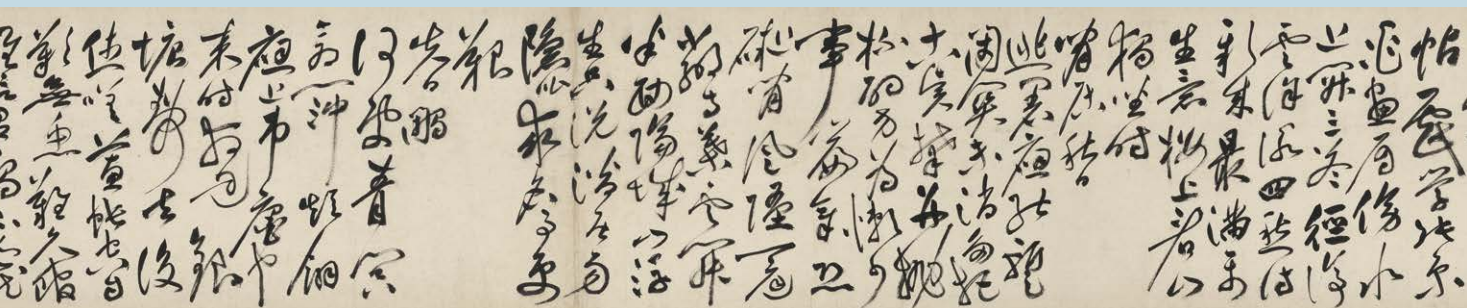
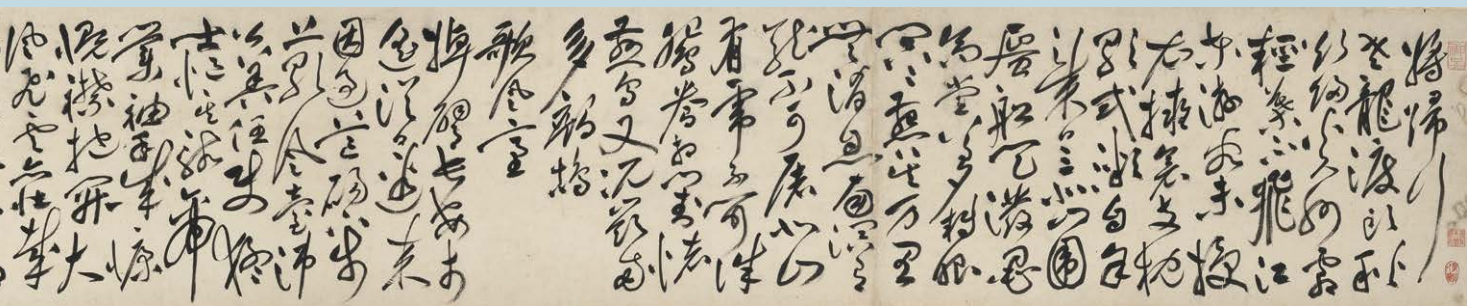
下馬門前一振衣，翠微高迥逼清漪。
雲滯洞裡仙人過，月下山中長史歸。
金燄畢床砂氣伏，紫雲穿竇術芽肥。
神方能詠不能遇，一夜爽靈峰外飛。

《秋夜宿僧院》

寒林日暮息車徒，卻得南朝最勝區。
廿載不登禪子榻，一宵權作佛家奴。
齊梁寂寞名猶是，儒釋紛紜辨已無。
最是宦心能敗道，羞將束帶問衣珠。

題識：癸未（1523）夏日酒次漫書，枝山允明。

鈐印：祝允明印、包山真意



843

題跋：

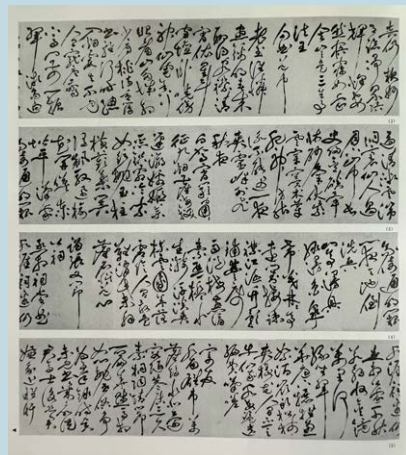
朱積誠（1890—1982）：祝京兆草書世推明代第一，余曾見平等閣藏前後赤壁賦，筆底龍蛇，森然欲舞，洵足當之無愧，此卷早於赤壁賦一年，可以後先媲美，大寶也。丁酉（1957）孟冬之月，朱積誠識於海上。

鈐印：誠齋

余壽（?-）：京兆楷法精謹，狂草尤臻神妙，有明一代推為第一。故片紙隻字，世為至寶。而況積卷盈軸乎！此書筆端龍蛇，實係晚年之筆，考京兆生於天順四年庚辰，卒於嘉靖五年丙戌，年六十七歲。是書作於癸未，其時年已六十有四矣。乙丑春日青厓老人余壽識於白萍館。

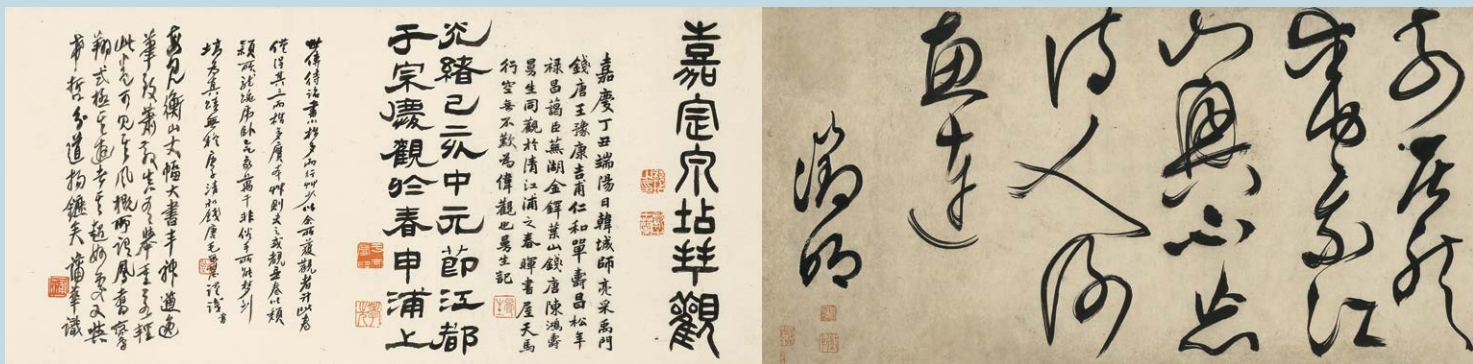
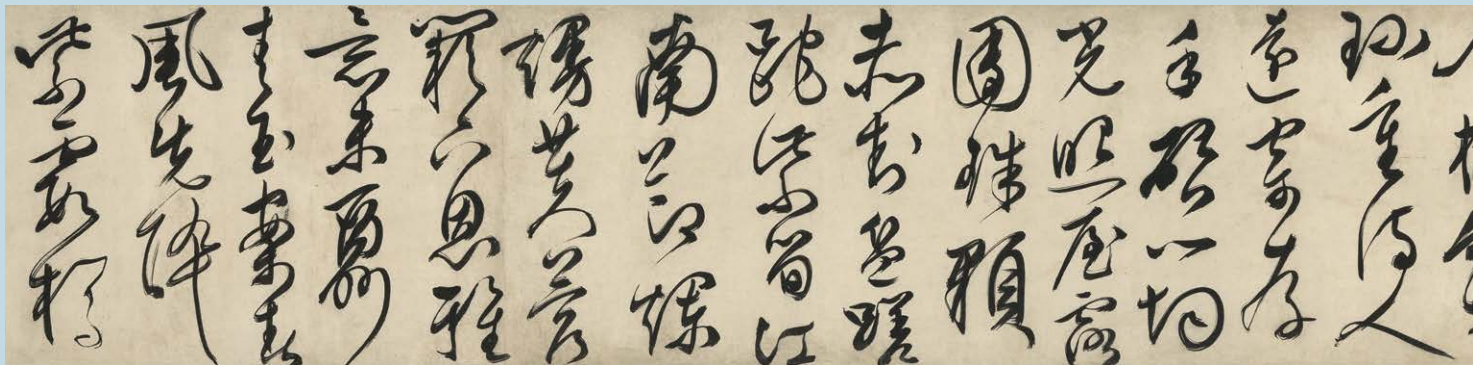
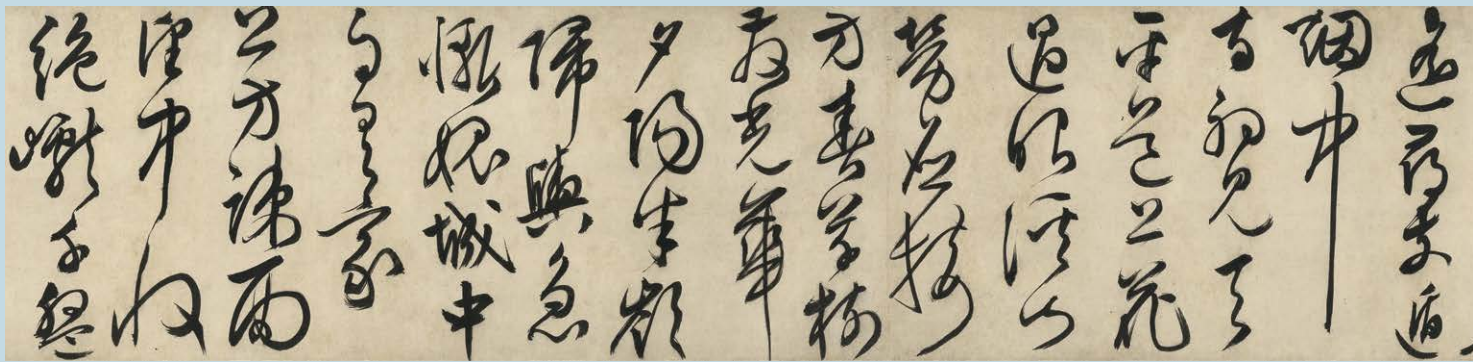
藏印：神品、曾在朱積誠處、頰屋主人藏

著錄：祝允明著、孫寶點校《懷星堂集》，《中國古代書畫家詩文集叢書》，西泠印社出版社，杭州，2012年4月，依次為第115頁、104—105頁、165—166頁、139—140頁、129—130頁、149頁、138頁、153頁、155頁。



Cursive script by Zhu Yunming in the Shanghai Museum collection for reference.

祝允明草書風格，可參考上海博物館藏祝允明草書手卷。



844

844

WEN ZHENGMING (1470-1559)

Poems in Cursive Script

Handscroll, ink on paper

36.5 x 718 cm. (14 3/8 x 282 3/4 in.)

Signed, with two seals of the artist

Colophons by Qian Dian (1744-1806), signed with two seals; Chen Hongshou (1768-1822), Yu Zongqing, Mao Chengji and Pu Hua (1832-1911), signed with a total of seven seals

Four collector's seals, including one of Wu Rongguang (1773-1843) and one of Ye Mengcao (19th Century)

Titleslip by Ye Menglong (1775-1832)

Frontispiece by Mao Chengji (19th-20th Century)

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

US\$520,000-770,000

明 文徵明 草書詩卷 水墨紙本 手卷

釋文：麥隴風微燕子斜，雨晴雲日麗江沙。
遙尋支遁煙中寺，初見天平道上花。
過眼溪山勞應接，方春草樹發光華。
夕陽半嶺歸興急，慚愧城中自有家。
上方踈雨望中收，絕巘千盤取次遊。
落日平臨飛鳥上，太液遙帶碧天流。
春來芳草埋吳樹，煙際青山見越州。
正好淹留卻歸去，自緣高處不禁愁。

《謝蔡九遠送櫻桃》

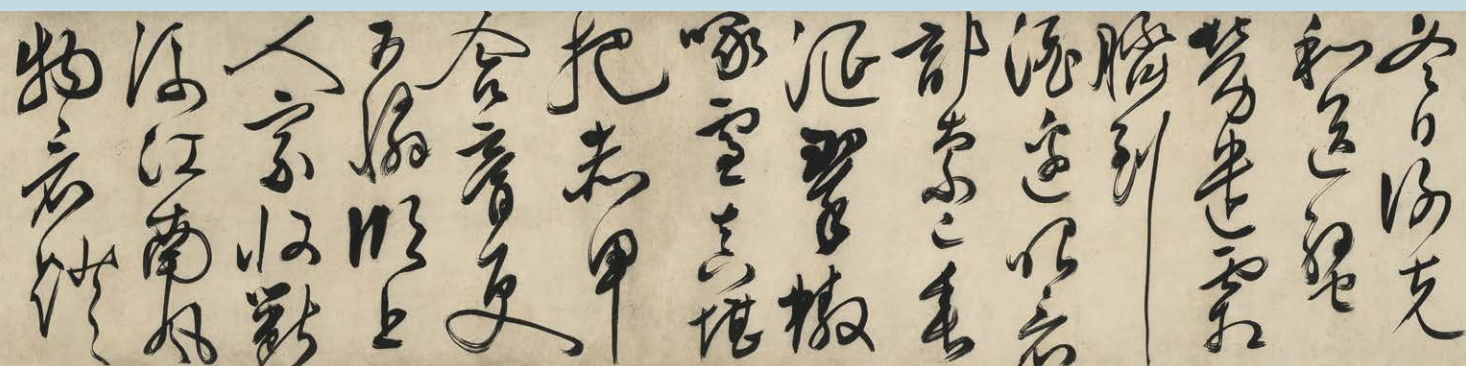
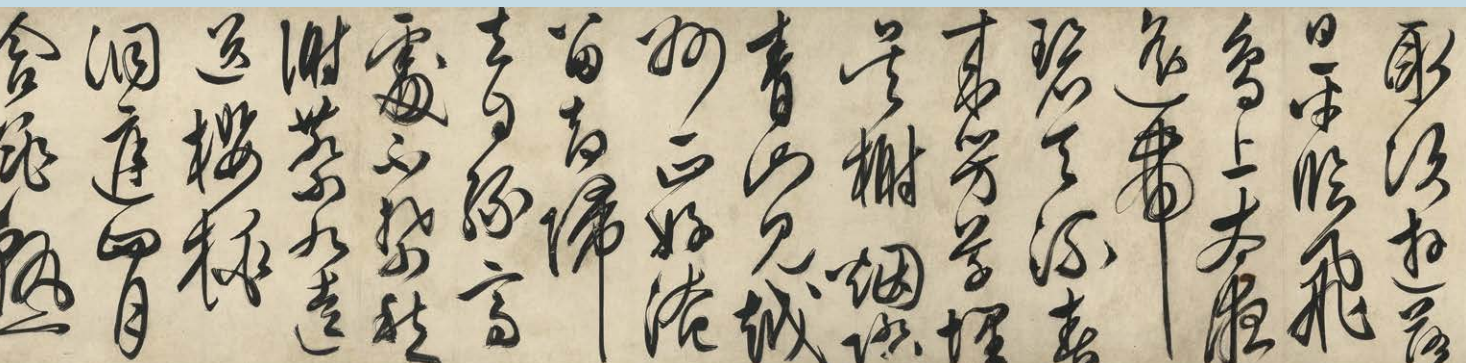
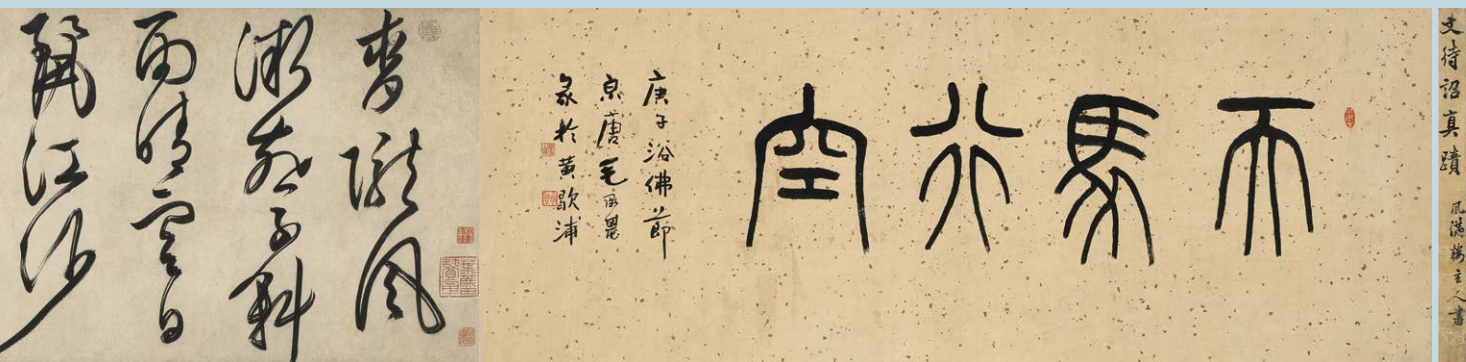
洞庭四月含桃熟，珍重詩人遠寄存。
手啓心均光照屋，露團珠顆赤封盤。
蹉陀紫筍江南節，爛漫芙蓉闕下恩。
雅意未酬青玉案，春風先醉紫霞樽。

《冬日謝克和送蟹》

勞遣霜臍到酒邊，眼看郭索已垂涎。
翠螯啄雪真堪把，赤甲含膏更可憐。
湖上人家收（竹字頭下斷字）後，江南風物看燈前。
居然動我江山興，不忘詩人謝惠連。

款識：徵明。

鈐印：停雲、文徵明印、徵仲



844

題跋：

錢坫（1744-1806）：嘉定錢坫拜觀。

鈐印：錢坫之印、獻之十蘭

陳鴻壽（1768-1822）：嘉慶丁丑（1817）端陽日，韓城師亮采禹門、錢唐王豫康吉甫、仁和單壽昌松年、祿昌藹臣、蕪湖金鐸葉山、錢唐陳鴻壽曼生同觀於清江浦之春暉書屋，天馬行空，無不嘆為偉觀也。曼生記。

鈐印：曼生

于宗慶：光緒己亥（1899）中元節，江都于宗慶觀於春申浦上。

鈐印：于宗慶印、孝先

毛承基：世傳待詔書小楷多而行草少，以余所獲觀者，計此卷僅得其三，而楷多贗本，草則未之或視，是卷以顏頴所書，龍跳虎卧，氣象萬千，非俗手所能夢到，竊為真蹟無疑。庚子（1900）清和，錢唐毛承基謹識。

鈐印：承基

蒲華（1832-1911）：每見衡山丈幅大書，非神逸，筆致蕭散，真有舉重若輕，此卷可見其風概。所謂鳳翥鸞翔，式極其遊者，其超妙處又與希哲分道揚鑣矣。蒲華識。

鈐印：蒲

毛承基題引首：天馬行空。庚子浴佛節，泉唐毛承基篆於黃歇浦。

鈐印：甲辰生、秦亭山樵、承基

藏印：吳榮光（1773-1843）：伯榮審定

葉夢草（19世紀）：葉蔗田珍賞章

其他：林彰珍藏、夢梅仙館收藏、一印存半枚

葉夢龍（1775-1832）題簽：文待詔真跡，風滿樓主人書。

次韻海榮少師臺山贈行四
首
壬戌秋奉
韶求遺書於陪京出青門尋

公祖憺名有贈行少師臺山
榮之為首倡依款和之
東躬耻幸步清塵字落雲
光亦之臣面 韶偶然同筆

學趨班固評著陸人紛綸
津庭宏偉盛決為天門相
翼新形是枯桐蒙賞海海
志恐異壘始新

素不端合自系塵留帶絲
才說史正歌賦湘景楚帝子
但冷籬菊比皇人鐘山猿郭
尋學晚澤國尊能若與新

為陶陸沈成庶宰 征車生
耳等芳新
沈淪不報學風蒼春出秋吻
似雁丘陶道晚來羞表我

論才少且不如人石渠書擬
僅同矣金屋恩須問故新
入洛規宏先達薦初亦仍
迥會稽新

馳車在素返游塵摯鼎
會情侍從已分浮字新
釣家那得慧筆刷文人玉杯
驟露書多逸石室陽林倒

更新六代江山饒吏陰柳文
恐不列前新
葉與錫茂才以詩贈行後以
新海

謝庭玉樹迴埃塵能
向涼風問取玉跡媿
冥鴻宜詔鬼行形

御見詞人富考風擅
青箱素文態令輕白
數新詞說相門多有

未弓裘不畫火傳新
癸亥元日與林茂之偕焦氏
易林賂以福橋五顆茂之有
作依款和

詩識含情碩果深瓊裾落
扣甘臨主字文字秀傳古
於頌風流又是今傳許矣
來成坐陰有且惶且慙

清華澹玉

道光丁酉春
吳湖帆書

後未題

亭天木二

雲華人見

雲影一掃

臨戶俯

仰江山留

游處後此

以形起

步香言

無酒有酒

言者細魚

才多岸氣

名在江清

斷山存條

僻

天路晴首

橫口雨之

披於取

平不謀

諸如羽士

立言能起

予夢久矣

須史動怪

慎然而少

爾然而即

何翅風后

過塔新

海山未

望空中外

顧 孫松
後怪言四百

右明董文敏行書卷用筆卷

放使轉如意當是晚年之筆

董書傳世最多可與元之趙松

雪相埒但思翁處閱人用事

之際猶介不阿翰墨尤自矜

重不苟與人足知思翁之克享

盛名固不徒以書見重也

乙酉大暑馬衡揮汗記

向來友人携示書畫甚夥間有董文敏手札冊

頁卷軸皆真蹟也以此所見以此為最信墨係不

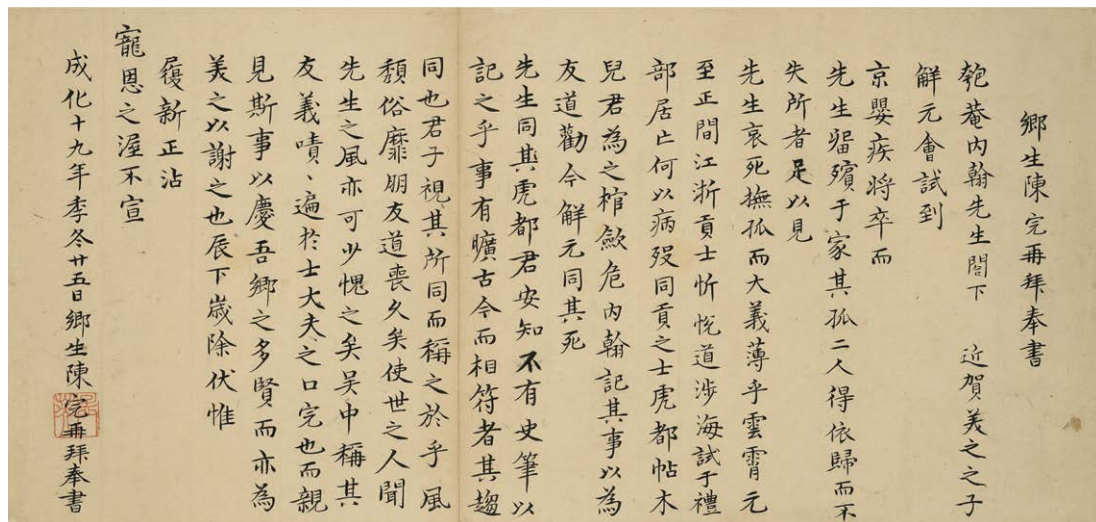
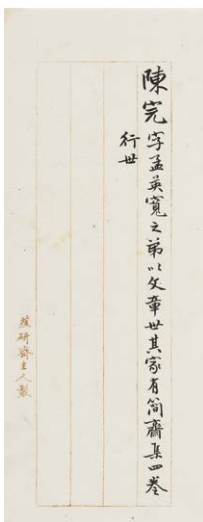
淺而或春三月蘇香館往自長樂黃徐少

董文敏書功之深堪與元之相書翁

相埒所謂日者萬字也歷觀誠鴻堂拳

古詩書卷母歲于晉唐宋元諸家無不畢

有此卷淳米書尤入神似可愛可寶
丙戌大暑馬衡先生跋



847

846

DONG QICHANG (1555-1636)

Poems in Running-Cursive Script

Handscroll, ink on satin

26.5 x 290 cm. (10 ½ x 114 ⅛ in.)

Inscribed and signed, with three seals of the artist

One collector's seal of Wang Shiyuan (1877-1951)

Frontispiece by Zhang Tingji (1768-1848), signed, with two seals of the artist

Dated spring, *dingyou* year of the Daoguang period (1837)

Colophons by Ma Heng (1881-1955), Huang Baowu (1880-1968) and Wu Hufan (1894-1968), signed, with a total of four seals

HK\$400,000-600,000

US\$52,000-77,000

明 董其昌 行草詩篇 水墨綾本 手卷

釋文：後赤壁。寥天木下雪堂。人見影霜。一輪臨戶。俯仰江山曾游處。復此行歌夜步。有客無酒。有酒無肴。網魚來薄暮。水落江清。斷岸鱗鱗孤露。疇昔橫口所之。披龍履虎。不謀諸婦。羽士玄言。能起予夢久矣。須臾動悟。悄然而悲。肅然而恐。何翅風流過。踞鶴歸來。赤壁望中如顧。

題識：概括後賦字為百字令。其昌。

鈐印：董其昌印、宗伯學士、玄賞齋

張廷濟（1768-1848）、馬衡（1881-1955）、黃葆戉（1880-1968）、吳湖帆（1894-1968）題跋，共鈐印四方

張廷濟（1768-1848）題引首：清華餐玉。道光丁酉（1837年）春莫。廷濟時年七十。

汪士元（1877-1951）藏印：向叔審定真跡

847

CHEN YUAN (15TH CENTURY)

Correspondence

Scroll, mounted for framing, ink on paper

22 x 46 cm. (8 ⅝ x 18 ⅛ in.)

Inscribed and signed, with one seal of the artist

Dated winter, twenty-fifth day, twelfth month, nineteenth year of the Chenghua period (1483)

HK\$80,000-120,000

US\$11,000-15,000

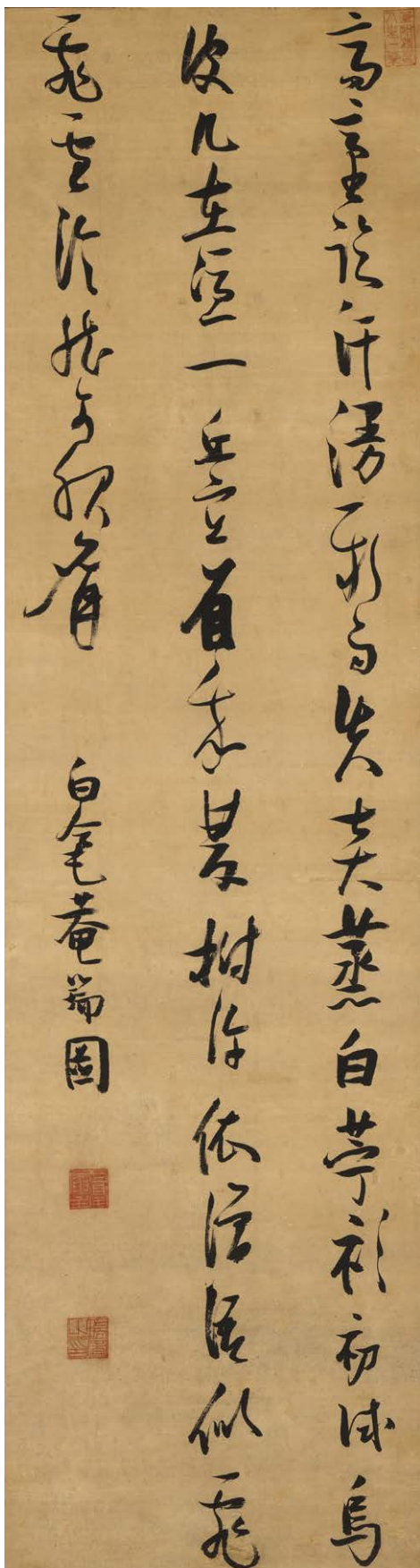
明 陳完 簡吳匏庵書 水墨紙本 鏡片 一四八三年作

題識：成化十九年（1483）季冬廿五日鄉生陳完再拜奉書。

鈐印：孟英

註：陳完（1412-?），陳寬弟，字孟英，號簡齋、未庵，以儒業名重於鄉閭，有《簡齋集》。據《匏庵家藏集》卷第四十五《壽陳未庵序》，陳完生於永樂壬辰（1412），成化乙未（1475）年六十四歲，而致吳寬此函時年七十二歲。函中主要述及賀甫之子賀恩解元赴京會考，染病卒於京，期間受吳寬照應之事。

作品裱背題“甲、十七”，鈐印兩方。



848

ZHANG RUITU (1570-1641)

Calligraphy in Cursive Script

Hanging scroll, ink on silk

171 x 45.5 cm. (67 3/8 x 17 7/8 in.)

Signed, with three seals of the artist

EXHIBITED:

Tokyo, Kenshin Shodokai, *Zhang Ruitu Exhibition*, January 2016.

LITERATURE:

Kenshin Shodokai ed., *Zhang Ruitu*, Kindai Shodou Kenkyusho Co. Ltd., Tokyo, 13 January 2016, pp.120-121, pl. 24.

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

US\$110,000-150,000

明 張瑞圖 草書 水墨絹本 立軸

釋文：高臺臨汗漫，新雨失炎蒸。
白苧衫初試，烏皮幾在憑。
一丘宜眉我，雙樹許依僧。
語似霏霏雪，泠然可服膺。

款識：白毫庵瑞圖。

鈐印：白毫庵主、張瑞圖印、筆研精良人生一樂

展覽：東京，謙慎書道會，“張瑞圖展”，2016年1月。

出版：謙慎書道會編，《張瑞圖》，近代書道研究所株式會社，東京，2016年1月13日，第120-121頁，圖版24。

849

NI YUANLU (1593-1644)

Five-Character Poem in Cursive Script

Hanging scroll, ink on satin

172 x 40.5 cm. (67 ¾ x 16 in.)

Inscribed and signed, with two seals of the artist

Dated spring, *wuchen* year (1628)

Dedicated to Jianjun

One collector's seal

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

US\$110,000-150,000

明 倪元璐 五律草書 水墨綾本 立軸 一六二八年作

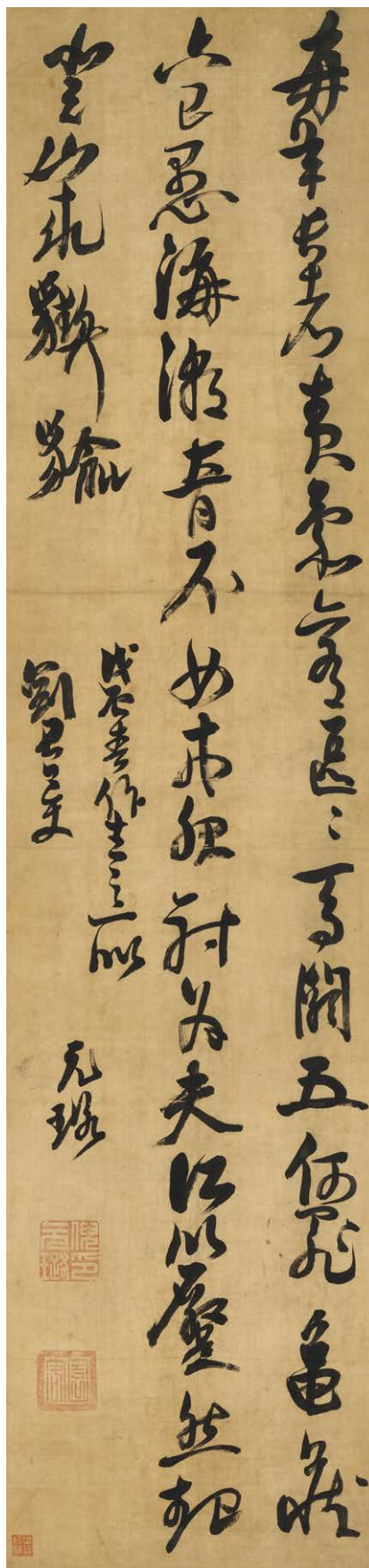
釋文：每承長者責，蒙亦有區區。
馬鬪五何罪，龜藏六已愚。
海潮音不女，戎服射爲夫。
所以壑然起，登山求獮豸。

題識：戊辰（1628年）春作十首之一，似劍君道丈。元璐。

鈐印：倪元璐印、園客

藏印：芝葵珍賞

註：此五律詩摘自《戊辰春十篇》，崇禎元年作，載《倪文貞公詩集》上卷。參考另見《戊辰春十篇詩》行書紙本冊，現藏首都博物館。內記自作五言律八首，“每承長者責”爲其一，七言律一首。皆爲針對其時朝政有感而發的直言。



849



850

850

NI YUANLU (1593-1644)

Pine and Rock

Handscroll, ink on satin

22.8 x 271.5 cm. (9 x 106 7/8 in.)

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

Dated summer, *renshen* year (1632)

Six collectors' seals, four on the mounting, including one of Zhang Boju (1898-1982)

Colophon by Zhang Xun (1887-1945) at the end of the endpiece, with one seal.

Titleslip on the handscroll

PROVENANCE:

Luo Jialun (1897-1969) collection.

Lot 912, 28 November 2016, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

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

US\$200,000-320,000

明 倪元璐 松石鳴泉 水墨綾本 手卷 一六三二年作

題識：貴其高幹，而有華紋。非吾石丈，誰與同群？石介已極，木澹無過。世間籐蘚，將若之何。忽聞水聲，出自石間。天下端凝，無如斷山。惟淡故遠，非簡不奇。文章之道，想亦如斯。應龍欲飛，商羊起舞。繼然而雲，滂然而雨。巨靈所擊，五丁為開。九仙最高，是平遠台。靜質嚴幹，奇形正體。得道心安，其壽莫紀。大而堯堯，小而學學。此之為物，神禹追琢。嚴體洞胸，物居歌詠。其旁竿竿，竹箭之美。壬申（1632年）初夏元璐寫。

鈐印：倪元璐印（五次）、鴻寶（五次）、元、璐

藏印：清卿珍祕、千岳競秀萬壑爭流

裱邊藏印：

張伯駒（1898-1982）：伯駒

其他：白門陣松齡朝齋鑒賞之印、荷汀珍藏、馬菌邨曾觀

張恂（1887-1945）題跋：鴻寶先生於崇禎甲申殉國，此卷寫於壬申，時年四十。

孟嘉獲於重慶附記卷末。

鈐印：溇陽張恂

簽條：倪鴻寶先生九段錦卷。綾本精品。

來源：羅家倫（1897-1969）珍藏。

香港佳士得，中國古代書畫，2016年11月28日，編號912。



851

鴻寶先生於崇禎甲申國此卷寫於壬申
 時年四十孟嘉獲於金陵附記卷末



851

NI YUANLU (1593-1644)

Fine Rocks in Verdant Forest

Hanging scroll, ink on gold-flecked paper

141 x 57.5 cm. (55 ½ x 22 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated spring, fifth year, *renshen* of Chongzhen Period, (1632)

Six collector's seals, including one of Tao Shu (1779-1839), two of Xu Weiren (1788-1855) and two of Wu Dacheng (1835-1902)

EXHIBITED:

Los Angeles, Los Angeles County Museum of Art, *Alternative Dreams: 17th Century Chinese Paintings from the Tsao Family Collection*, 7 August – 4 December 2016.

LITERATURE:

Yiyuan Duoying, No. 50, People Fine Arts Publishing, Shanghai, 1995, p.41, pl.35.

Famous Chinese Paintings in Overseas Collection Vol. 6 (Ming II), Hunan Fine Art Publishing, Changsha, December 1998, p.213, pl.157.

Hiroimitsu Ogawa and Masaaki Itakura ed., *Comprehensive Illustrated Catalog of Chinese Paintings: Third Series Vol. 1 American and Canadian Collections I*, University of Tokyo Press, Tokyo, 2016, pp. I-236 and I-373, pl. A53-063.

Stephen Little ed., *17th Century Chinese Paintings from the Tsao Family Collection*, Los Angeles County Museum of Art, Los Angeles, 2016, pp.254-255, No.21.

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

US\$110,000-150,000

明 倪元璐 蒼松秀石圖 水墨灑金箋 立軸
一六三二年作

題識：崇禎五年壬申（1632年）歲暮春，舟次淮泗，蓬窗閒寂，啜茗兀坐，靜觀景物。傍岸有蒼松秀石，奇趣天成，得造化之靈氣，挹幽人雅懷也。拈筆為之圖。元璐。

鈐印：倪元璐印

藏印：胤祥（1686-1730）：怡親王寶

陶澍（1779-1839）：印心石屋

徐渭仁（1788-1855）：徐渭仁印、徐氏紫珊家藏金石書畫

吳大澂（1835-1902）：吳大澂印、恪齋

展覽：洛杉磯，洛杉磯郡立藝術館，“另類夢想：曹氏家族藏十七世紀中國書畫”，2016年8月7日-12月4日。

出版：《藝苑掇英》，第五十期海外藏書畫專輯，上海人民美術出版社，上海，1995年，第41頁，圖版35。
《海外藏中國歷代名畫》第6卷明（下），湖南美術出版社，長沙，1998年，第213頁，圖版157。

小川裕充、板倉聖哲編，《中國繪畫總圖錄三編第一卷：美加篇I》，東京大學出版社，東京，2013年，東京大學出版社，2016年，第1-236、I-373頁，圖版A53-063。

利特爾編，《曹氏家族藏十七世紀中國書畫》，洛杉磯郡立藝術館，洛杉磯，2016年，第254-255頁，編號21。



852

852

NI YUANLU (1593-1644)

Landscape after Ni Zan

Handscroll, ink on silk

30.4 x 155.2 cm. (12 x 61 1/8 in.)

Inscribed and signed, with two seals of the artist

Dated summer solstice, *gengchen* year (1640)

Three collectors' seals

Inside box inscription mentioning that the property is from the collection of Takahashi Korekiyo (1854-1936).

NOTE:

Takahashi Korekiyo (1854-1936), was a politician who served as a member of the House of Peers, as prime minister of Japan from 1921 to 1922, and as the head of the Bank of Japan and Ministry of Finance.

HK\$400,000-700,000

US\$2,000-90,000

明 倪元璐 仿倪瓚山水 水墨絹本 手卷 一六四〇年作

題識：庚辰（1640年）長至撫雲林筆，元璐畫。

鈐印：倪元璐印、鴻寶

藏印：君和珍秘、詞畫軒印、連樵鑑賞

木盒內題：高橋是清翁遺愛。瀧聿氏。

鈐印一方

註：高橋是清（1854-1936），日本銀行總裁，曾任內閣大藏大臣，財務大臣，第20屆（1921-1922）日本首相。





853

853

LIU SHIRU (16TH CENTURY)

Plum Blossom

Scroll, mounted and framed, ink on silk
141.5 x 71 cm. (55 3/4 x 28 in.)

LITERATURE:

Tatsuo Hoshino ed., *Exhibition of Masterpieces from the Tang, Song, Yuan & Ming Dynasties*, Asahi Shimbun, Tokyo, December 1928.
Harada Kinjiro ed., *The Pageant of Chinese Painting*, The Otsuka-Kogeiisha, Tokyo, October 1936, p.629.
Zheng Zhenduo ed., *Collection of Chinese Classical Paintings Abroad VI, Ming (Vol. II)*, Shanghai Publishing Co., Shanghai, 1948, pl.12.
A Collection of Famous Chinese Paintings: Tang, Sung, Yuan & Ming Dynasties, Ch'eng Wen Publishing Company, Taipei, 1976, pl.169.

PROVENANCE:

Previously in the Collection of Tatsukuro Inoue (1868-1943).

HK\$600,000-800,000

US\$77,000-100,000

明 劉世儒 梅之圖 水墨絹本 鏡框



854

題識：遙見疎枝過短牆，凭闌搔首口襄陽。
東風昨夜侵羅幙，分得隣家一味香。雪湖。

鈐印五枚漫漶不清。

出版：星野辰男編，《唐宋元明名畫展號》，朝日新聞社，東京，1928年12月。

原田謹次郎編，《支那名畫寶鑒》，大塚巧藝社，東京，1936年10月，第629頁。

鄭振鐸編，《域外所藏中國古畫集之六·明畫（下輯）》，上海出版公司，1948年，圖版12。

《唐宋元明名畫大觀》，成文出版社有限公司，台北，1976年，圖版169。

來源：井上辰九郎（1868-1943）舊藏。

註：劉世儒，字繼相，號雪湖，浙江山陰人，生卒年不詳，畫梅宗法王冕，主要活動於明正德、嘉靖年間，明王思任曾為其《雪湖梅譜》撰序。

854

WEN CONGJIAN (1574-1648)

Ganoderma

Hanging scroll, ink on paper
72 x 31.5 cm. (28 $\frac{3}{8}$ x 12 $\frac{3}{8}$ in.)

Entitled and signed

Three collector's seals of Yamamoto Tejiro (1870-1937): two on the titleslip and one at the bottom following the inscription under the titleslip

LITERATURE:

Chokaido shoga mokuroku, Vol. 5, Bunkyo, Tokyo, 1932, p.24.

HK\$500,000-700,000

US\$65,000-90,000

明 文從簡 嵩齡圖 水墨紙本 立軸

題識：嵩齡圖。文從簡戲墨。

鈐印：從簡之印

簽條：文從簡松芝圖。

山本悌二郎（1870-1937）藏印：山本氏、二峯

簽下題識：山本二峰先生舊藏。

山本悌二郎藏印：二峯平生心心賞

著錄：《澄懷堂書畫目錄》卷5，文求堂，東京，1932年，第24頁。

855

SHEN ZHOU (1427-1509)

Flowers and Bird

Hanging scroll, ink on paper
85.4 x 33 cm. (33 $\frac{3}{8}$ x 13 in.)

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

Five collector's seals

HK\$600,000-800,000

US\$77,000-100,000

明 沈周 棲禽圖 水墨紙本 立軸

題識：銀燭迴廊夜已深，轆轤金井寂無音。
珍禽亦自憐春色，帶月棲花何處尋。沈周。

鈐印：啓南、石田

藏印：雲間呂氏珍藏、禮闕郵齋鑑藏書畫記、敬吾心室、三兔草堂、繡菱閣



855



856

856

SHEN SHUO (16TH-17TH CENTURY)

Autumn Scenery

Hanging scroll, ink and colour on paper

347.2 x 104.2 cm. (136 ³/₄ x 41 in.)

Inscribed and signed, with one seal of the artist

PROVENANCE

In the collection of a Chinese collector in North America.
Lot 21, 16 September 2014, Fine Chinese Paintings, Christie's New York.

NOTE

Shen Shuo, a Ming dynasty painter, was born in Changzhou (Suzhou) and later immigrated to Nanjing. He intently studied painting for three years without leaving his house. He specialized in copying and imitating the landscapes and figure paintings of the Song and Yuan masters Zhao Mengfu and Liu Yong, as well as Ming and Qing masters Qiu Ying and Tang Yin. Using the *baimiao* style to render feathers and wings was one of his exceptional talents.

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

US\$130,000-190,000

明 沈碩 秋山臥游圖 設色紙本 立軸

題識：秋山臥游圖。己酉夏五月寫於有竹莊中。長洲沈碩。

鈐印：沈碩

來源：北美華人收藏。

紐約佳士得，中國書畫，2014年9月16日，編號21。

註：沈碩（明），字宜謙，號龍江，長洲（今江蘇蘇州）人，流寓金陵（今南京）。學畫三年不下樓，工於臨摹，山水、人物，遠效趙、劉，近仿仇、唐。

857

LAN YING (1585-AFTER 1664)

Autumn Landscape

Hanging scroll, ink and colour on silk

191.3 x 98 cm. (75 ¹/₄ x 38 ³/₈ in.)

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

EXHIBITED:

Osaka, Space of Wolu Art, *Chinese Paintings Exhibition*, June 2022.

LITERATURE:

Treasures from the Space of Wolu Art, Chinese Paintings 3, Space of Wolu Art, Osaka, June 2022.

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

US\$240,000-360,000

明 藍瑛 雲壑高秋 設色絹本 立軸

題識：雲壑高秋。法荆浩畫於西溪之焉文山莊，石塢頭陀藍瑛。

鈐印：藍瑛之印、田叔

展覽：大阪，蝸廬美術館，“中國書畫秀作展”，2022年6月。

出版：《蝸廬寶笈——中國歷代書畫3》，蝸廬美術館，大阪，2022年6月。



858

WANG DUO (1592-1652)

Five-Character Poem in Running Script

Hanging scroll, ink on flower-patterned satin
226 x 52 cm. (89 x 20 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated second day, ninth month, *gengyin* year (1650)

One collector's seal of Dai Zhi (1839-1881)

Titleslip by Gejo Keikoku (1842-1920), dated 1913, signed with two seals

Inscriptions inside wooden box by Gejo Keikoku, dated 1913; and Ito Miyoji (1857-1934), dated 1929; signed, with a total of three seals

EXHIBITED:

The Cherished Collection by Shiga Naoharu (1853-1929) and Property of a Chinese Family, Tokyo Art Club, 4 November 1929.

LITERATURE:

The Cherished Collection by Shiga Naoharu (1853-1929) and Property of a Chinese Family catalogue, Tokyo Art Club, 1929, pl. 106.

NOTE:

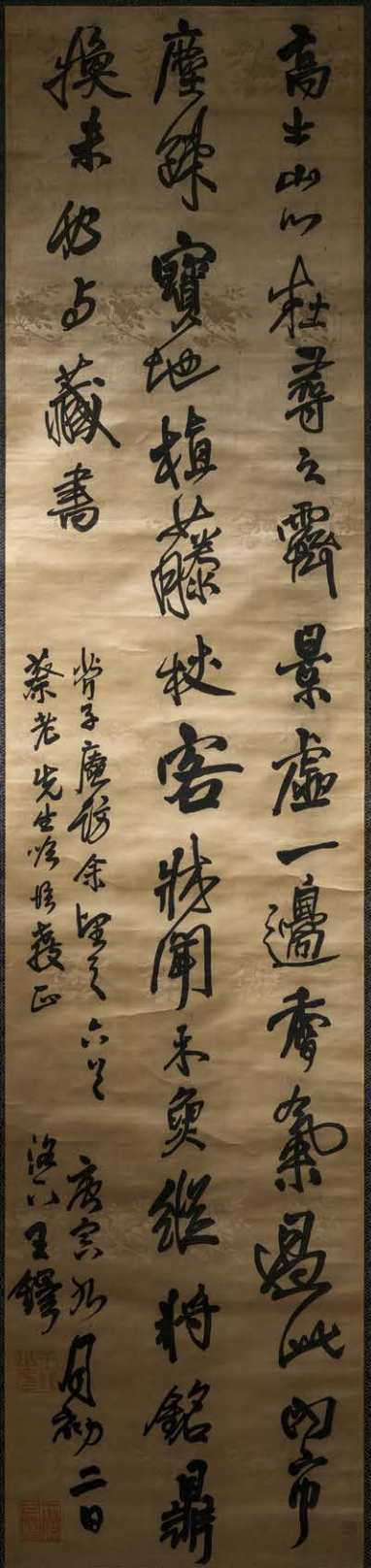
Gejo Keikoku was born in Yamagata Prefecture. He specialized in the traditional Kano style portraits of people, animals, flowers and birds that are full of vitality.

Count Itō Miyoji was a Japanese statesman of the Meiji era. He was a protégé of the leading oligarch Itō Hirobumi. As cabinet secretary during 1892-1898, he was a powerbroker between the oligarchy and the political powers in the Diet.

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

US\$520,000-770,000

清 王鐸 五律行書 水墨花綾本 立軸 一六五〇年作



釋文：高士山門在，尋之霽景虛。
 一邊香氣過，此內市塵跡。
 寶地植藤杖，客牀聞木魚。
 繼將銘鼎換，未必與藏書。
 芥子庵訪余望之六首，蔡老先生吟壇教正。
 庚寅（1650年）九月初二日洛下王鐸。

鈐印：王鐸之印、文淵太傅

載治（1839-1881）藏印：秘晉齋印

簽條：王覺斯行書真蹟。癸丑（1913年）夏，桂谷觀。

鈐印：芝瀾、一印漫漶

下條桂谷（1842-1920）題木盒：王鐸高士山門在五律長條。
 雙鳳軒藏。

內題：下條桂谷：王鐸字覺斯，河南孟津人，明天啓壬戌進士，入翰林國朝至大學士，謚文安。書宗魏晉，名重當代，與董文敏並稱。有擬山圖帖行世，兼善山水尺牘小傳。大正癸丑（1913年）夏。桂谷識。

鈐印一方

伊東巳代治（1857-1934）：王鐸書，我家既有數幀之收藏，只以故人志賀直溫氏所愛翫者，特於美術俱樂部購求，焉氏生前交游相親，贈予以五彩梅錦松雙幹各一盃，追想既往，低回不忍去，乃拾故人之遺愛齊歸矣！于時昭和己巳（1929年）晚秋於翠雨莊南窗下。晨亭誌。

鈐印兩方

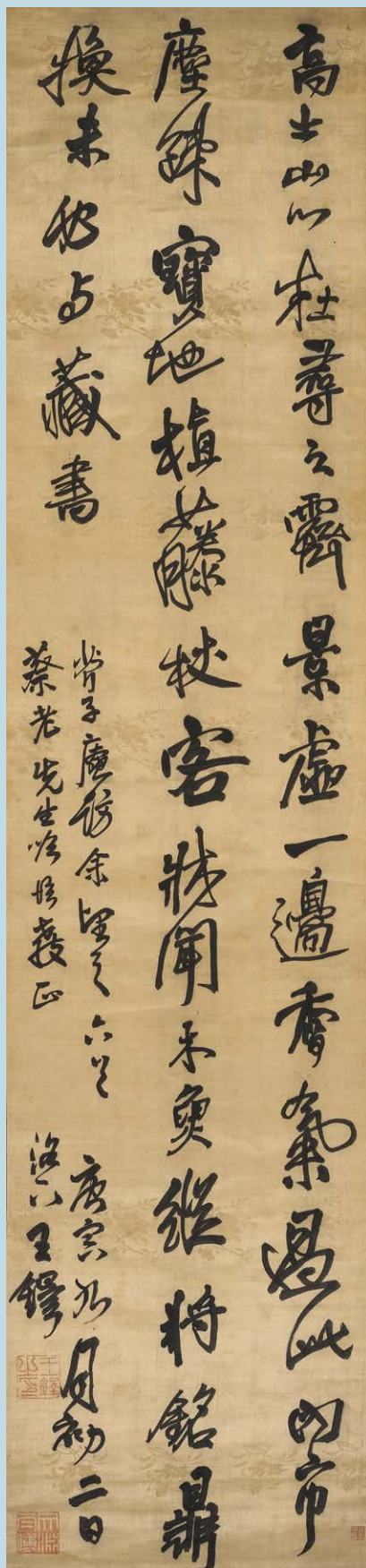
展覽：《志賀直溫氏並某華族藏品》，東京美術俱樂部，1929年11月4日。

出版：《志賀直溫氏並某華族藏品》目錄，東京美術俱樂部，1929年，圖版106。

註：郡王銜恭勤貝勒載治，室名秘晉齋，喜收藏，亦能書畫。原為乾隆帝第十一子成親王永理之曾孫，後過繼給道光帝長子奕緯為嗣，襲貝勒，後加郡王銜。

下條桂谷，生於山形縣，本名正雄，號雲庵。狩野派畫家，擅長人物、動物、花卉和鳥類，描繪充滿活力。

伊東巳代治伯爵，明治、大正及昭和時期的政治家和法學家。作為伊藤博文首相的得力助手，伊東與井上毅、金子堅太郎一同制定明治憲法，並稱為「伊藤的三羽鳥」。曾出任伊藤內閣的農商務大臣，並且長期擔任樞密院顧問官，參與重大外交決策。



追拂繁可憐舊命此同輕
 摹成八法擅誰長柳葉蘭亭
 費付量鏡影搖之驚鳳舞墨
 花開覺信峰狂有時呵凍香
 生韻鎮夜挑燈月轉廊斑管
 難傳紅粉恨空餘珠淚落滿湘
 歌聲宛轉玉釵紅多少淒涼
 涼曲未終寒蟲吟小砌
 哀孤雁叫長空梅花香冷
 三弄雷楊柳絲殘五夜風莫
 向琵琶問消息前頭鸚鵡在
 雕籠片片桃花逐浪輕命石
 早山誤平生赤城仙種原歸
 幻洞口溪舟幾度行縱使草
 賢終是紙便教同夢祇為笙
 東風垂露分滴明怕聽黃鶯
 仍舊盟願學王郎筆有神
 神替花恨少謝夫人五湖究
 竟傳非誤靈石英雄見蚤真
 水上青萍難再合夢中條
 筆訴石鄰巫山今夜之何處
 酒清頭邊淚滿巾

龍眠倪灝著



相思空口訴君聽松樹寒窗
 照脂冷鏡架淒涼鐵線傳生
 得阿歡香琴手平生活畫
 坐吟亭東風倦倚玉闌
 干為夢初醒花正殘對鏡
 愁之顏面改著裙羞夢覺
 圍空淚盈兩眼雙眉鎖恨
 入空帏孤影寒枝上青梅
 還未結看春早已倍心酸
 欲待高木附絲蘿急得離
 愁逐水波待去高情還小
 夢自君積恨已成魔偶提珠
 筆偏忘字縱按紅手不忍歌
 獨是小鬟難解事漏深猶
 問夜如何百篇絕句宛轉
 工艷冶須乞寫不窮態度
 迥超人世外妖嬈遠道古今
 中波搖菡萏風飄翠水
 映芙蓉滴露紅寄語狂
 峰休見妬花開時若好相
 逢

龍眠謝起鳳書



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NI HAO (17TH CENTURY) / XIE QIFENG (17TH CENTURY) / FARUOZHEN (1613-1696)

Poems in Running and Clerical Scripts

Handscroll, ink on satin

23.8 x 415.5 cm. (9 3/8 x 163 3/8 in.)

Three sections of poems, two signed and one inscribed and signed, with a total of seven seals of the artists

Last section dated autumn, *guiyou* sixth year of the Chongzheng period (1633)

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

US\$110,000-150,000

明/清 倪灝/謝起鳳/法若真 詠紅嬌詩 水墨綾本 手卷
一六三三年作

1. 釋文：紅嬌，露桃名，平康女也，明慧絕世，每涉獵書史，過目不忘，嗜風雅，摹鍾王筆法，頗類其繞梁之歌，貼地之舞，乃餘事耳。汝寧王君載之過長平，剪燭西窗，深談往事，詠其著作十餘首，清新婉麗，直使蘇小扶輪，薛濤卻步。且言余曾贈扇頭，皆愛携之去。每焚香一室，為之摹仿。欲出其稿寄余刪訂，通琴心焉。王君北行，不果來。未幾，女為房老所逼，委身豪家，誠恨事也。嗟嗟！章臺堤上柳絲，不挽舊時人，洞口溪邊花片，漫通新漲水，把杯長嘆，刻燭成詩。正是金風脫木天，把杯為我話嬋娟。字知摹揣珍團扇，詩借推敲待錦箋。桃葉渡頭人已去，浣花溪上句空傳。陰成公子休相戀，恨不相逢未嫁年。天風吟送玉簫聲，哀似秋蟬巧似鶯。慧種黃荃描不出，錦心蘇蕙復難成。依稀春曉花初笑，彷彿秋山雨乍晴。怕說才高返柳絮，可憐薄命此同輕。

摹成八法擅誰長，柳葉蘭亭費付量。
 鏡影搖如驚鳳舞，墨花開覺信峰狂。
 有時呵凍香生穎，鎮夜挑燈月轉廊。
 斑管難傳紅粉恨，空餘珠淚落滿湘。
 歌聲宛轉玉釵紅，多少淒涼曲未終。
 寂寂寒蟲吟小砌，哀哀孤雁叫長空。
 梅花香冷三春雪，楊柳絲殘五夜風。
 莫向琵琶問消息，前頭鸚鵡在雕籠。
 片片桃花逐浪輕，命名早已誤平生。
 赤城仙種原歸幻，洞口溪舟幾度行。
 縱使草賢終是紙，便教同夢祇為笙。
 東風垂露分滴明，怕聽黃鶯訴舊盟。
 願學王郎筆有神，簞花恨少衛夫人。
 五湖究竟傳非誤，靈石英雄見蚤真。
 水上青萍難再合，夢中綵筆許為鄰。
 巫山今夜知何處，酒漬頭邊淚滿巾。

款識：龍眠倪灝著。
鈐印：吏居、倪灝之印、黃谷

2. 《附紅嬌句》

釋文：使至書開問壯遊，知君洛浦覓風流。
 既酬痴想情應密，得遂相思意自投。
 錦帳更深殘半炬，繡衾春重倦雙眸。
 何如嵩嶺張家女，月下花前總不愁。
 相思無盡水潺潺，淚逐波流碧浪灣。
 粉壁忍觀新白雪，粧臺羞問舊朱顏。
 魂迷縱嶺吟笙地，夢繞嵩門待月山。
 但願雲鬢能化石，免教羅袖血痕斑。
 與君燈下共芳樽，反怨君面百種恩。
 聚首多情貪白晝，離群無恨不黃昏。
 芙蓉露冷難成夢，蟋蟀聲哀易斷魂。
 寒氣侵人思就枕，香羅舊被倩誰溫。
 別來習懶竟成真，總有弓鞋卷着新。

紅橋露桃名平康也。明
 慧絕世每涉獵書史。過日
 不忘嗜風雅。摹鍾王筆法
 頗類其統。梁之秋。貼地之
 舞。乃係耳。汝字玉君。載之
 過長平。剪燭由。寔深。誦注
 事。詠共著。作十餘首。清新
 姚麗。直使。獲小技。輪薛濟
 却少。且言。余曾贈扇。頭皆
 愛。攜之。去每焚香。一室。為之
 琴。彷彿。欲出其。稿。寄余。刑訂。道
 琴心。烏玉君。此行。不果。來未
 幾。出為。房老。所逼。委身。豪
 家。誠恨。事也。嗟。七。幸。臺堤
 上。柳絲。不挽。舊時。人。潤口
 注。邊。花片。湯。通。新。漲。水。把
 杯。長。嘆。刻。燭。成。詩。事

附紅橋句

使至書湖。問壯遊。知君洛浦。言
 風涼。既酬。庭想。情應。密得。遊
 相思。意自。投錦。帳。更深。殘。半
 炬。猶。餘。春。香。倦。雙。昨。何。如
 嵩。嶺。張。家。上。月。下。夜。前。從
 不。愁。相。思。空。盡。水。濕。淚
 逐。波。沉。碧。浪。灣。粉。壁。忍。歡
 新。白。雷。粧。臺。羞。問。舊。朱。顏
 魂。迷。縹。緲。宿。以。望。地。夢。繞。嵩
 門。待。月。山。但。願。雪。鬢。能。化
 石。免。教。羅。袖。血。痕。斑。典
 君。燈。下。共。芳。樽。及。怨。君。眉。百
 種。恩。裝。首。多。情。會。白。晝。羅
 羣。喜。恨。不。黃。昏。共。夢。露。冷
 難。成。夢。憶。蟬。聲。衰。易。動
 魂。寒。氣。侵。人。思。枕。枕。香。羅
 舊。被。情。誰。溫。別。來。習。懶
 老。成。真。後。有。子。鞋。倦。著。新
 澹。掃。蛾。眉。誰。似。我。亂。盤。髻
 髻。不。如。人。女。娘。縱。死。原。非。病
 卓。氏。雖。奔。室。為。妾。詩。句。寄
 春。腸。欲。斷。一。番。經。眼。一。傷。神
 自。憐。飄。泊。似。浮。萍。看。去。誰。人
 眼。倍。青。離。恨。有。心。魔。毒。病

枯枝風動曰西斜，葉少從漆幾點鴉。
 香箋點鴉，莫道塞門春信晚，江南猶有未開花。
 信晚江南猶有未開花，青裙縞袂影珊珊。 梳點檀心玉作顏。
 檀心玉作顏，可憐金盞到人間。 不是湘妃是洛神。
 宮殿冷，偶携金盞到人間。 不是湘妃是洛神。
 間不是湘妃是洛神，凌波何處起輕塵。 月明夢覺香初透，仿解解人（水仙）。
 凌波何處起輕塵，月明夢覺香初透，仿解解人（水仙）。
 逢解解人（水仙），初聞凜凜風侵廬，漸見紛紛雪滿階。
 階得合冰漸流處，急略遮幽色遠尤佳。 雁程平闊三千里，馬足塵消十二街。
 略遮幽色遠尤佳，雁程平闊三千里，馬足塵消十二街。
 兀潤三千里，馬足塵消十二街，輸與閒人占閒處。 高連村塢下塘坳，家向園亭壓屋茆。
 十二街輸與閒人占閒處，高連村塢下塘坳，家向園亭壓屋茆。
 夏一壺宿火讀書齋，連村塢下塘坳，家向園亭壓屋茆。
 連村塢下塘坳，家向園亭壓屋茆，檨破萼靜中霹靂。 柳
 檨破萼靜中霹靂，柳垂梢。
 垂梢
 上卷後小序 歲癸酉秋月 書於丹霄樓
 法若真 黃石

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澹掃蛾眉誰似我，亂盤寶髻不如人。
 貞娘縱死原非病，卓氏雖奔豈為貧。
 詩句寄來腸欲斷，一番經眼一傷神。
 自憐飄泊似浮萍，看去誰人眼倍青。
 離恨有心魔毒病，相思無口訴君聽。
 妝櫥寂寞臙脂冷，繡架淒涼絨線停。
 安得阿歡重擊手，平生話盡坐吟亭。
 東風倦倚玉闌干，鳥夢初醒花正殘。
 對鏡愁知顏面改，着裙羞覺帶圍寬。
 淚盈兩眼雙眉鎖，恨入空幃孤影寒。
 枝上青梅還未結，看來早已倍心酸。
 欲將喬木附絲蘿，惹得離愁逐水波。
 待妾高情還似夢，因君積恨已成魔。
 偶提綵筆偏忘字，縱按紅牙不忍歌。
 獨是小鬟難解事，漏深猶問夜如何。
 百篇絕句最精工，艷冶須知寫不窮。
 態度迴超人世外，妖嬈遠邁古今中。
 波搖齒盞風翻碧，水映芙蓉滴露紅。
 寄語狂蜂休見妬，花開時節好相逢。

款識：龍眠謝起鳳書。
 鈐印：謝起鳳印、又超

3. 釋文：枯枝風動曰西斜，葉少從漆幾點鴉。莫道塞門春信晚，江南猶有未開花。青裙縞袂影珊珊，梳點檀心玉作顏。可憐水晶宮殿冷，偶携金盞到人間。不是湘妃是洛神，凌波何處起輕塵。月明夢覺香初透，仿解解人（水仙）。初聞凜凜風侵廬，漸見紛紛雪滿階。階得合冰漸流處，急略遮幽色遠尤佳。雁程平闊三千里，馬足塵消十二街。輸與閒人占閒處，一壺宿火讀書齋。高連村塢下塘坳，家向園亭壓屋茆。夢裡瑤花檨破處，靜中霹靂竹垂梢。
- 題識：崇禎六年（1633）歲癸酉秋月書於丹霄樓，黃石灑若真書。
 鈐印：法若真、黃石

註：倪顯，字龍眠，安徽桐城人，監生，清康熙二十五年（1686）任高平縣丞。

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XU YOU (CIRCA 1620-1663)

Poems in Running Script Calligraphy

Album of thirteen leaves, ink on paper

Each leaf measures 23.4 x 11.2 cm. (9 ¼ x 4 ⅜ in.)

Inscribed with eleven poems, signed, with three seals of the artist

Titleslip on album cover by Anan Chikuda (1864-1928), signed with one seal

Colophons on satin cloth by Tani Tetsuomi (1822-1905), dated autumn of *gengchen* year (1880), signed with three seals; and by Anan Chikuda, signed with two seals

Colophon on wooden box by Anan Chikuda, signed with two seals, dated mid autumn of *jiwei* year (1919)

EXHIBITED:

Osaka, Osaka City Museum of Fine Arts, *Ming and Qing Calligraphy – Nihonshogeiin 20th Anniversary Exhibition*, 17 – 31 July 1966.

Niigata, BSN Niigata Museum of Fine Arts, *Exhibition on Chinese Ming and Qing Calligraphy*, 4 January – 25 February 1969.

LITERATURE:

Koshiro Ohbuchi, *Great Works Collection – Xu You and Liang Yan*, 1960, pp.1-13.

Ming and Qing Calligraphy – Nihonshogeiin 20th Anniversary Exhibition, Nihonshogeiin, Osaka, 1966, p.50.

Catalogue on Chinese Great Works in Japan – Exhibition to Commemorate the 50th Anniversary, Nihonshogeiin, Osaka, 1966, pp.214-215.

Exhibition on Chinese Ming and Qing Calligraphy, BSN Niigata Museum of Fine Arts, Niigata, 1969, p.16.

Uyama Seika ed., *Chinese Calligraphy*, No. 9 Ming, Zen'nihon shodō-in, 1972, pp.90-91.

Bokubi No.239, Bokubisha, Kyoto, 1974, pp.20-32.

HK\$2,200,000-3,200,000

US\$290,000-410,000

明 許友 詩書冊 水墨紙本 冊頁十三開

詩文不錄，題識：

《心公買地欲種茶畬其來韻》、《持上人過訪小堂》、《喜持老移錫安蔬》、《訪持和尚不遇》、《題畫與高雲客並詢心持》、《招心公看花》、《過心持道兄泡庵並贈》、《臘殘獨坐百感改情走筆示心公》、《心持開土避亂寓道山深秋同涂子是陳昌奮過訪》、《庵前刪竹答心持》、《丁酉冬春三日喜同社見枉草堂用黃朗伯坐安蔬韻》。

丙丁之間貧病相接，茗碗茶竈寢食與共，嗟乎！世事人情日惡一日，若不借此筆墨詩文為飯口出脫之地，而方才愈口矣。偶彙往來詩稿，共為一帖，後之人見我才情於茶苦之中，不失朋友摯誼，同笑。弟許友有介志。

鈐印：有介書畫、許友書畫、有介

題簽：許友詩書冊真蹟，竹垞題籤。

鈐印：竹垞

綾布題跋：許友書帖十三頁，舊為一紙，後人割為十三頁者，筆墨詩文共極簡率瀟灑之致，可喜。庚辰（1880）之秋，如意山人觀了識。

鈐印：如意山樵、谷鐵臣、太湖口

許友書天真爛漫，絕無煙火之氣，余常喜此老之書，今觀此冊有不忍釋手，想數日欣賞，遂識數語云。竹垞衡。

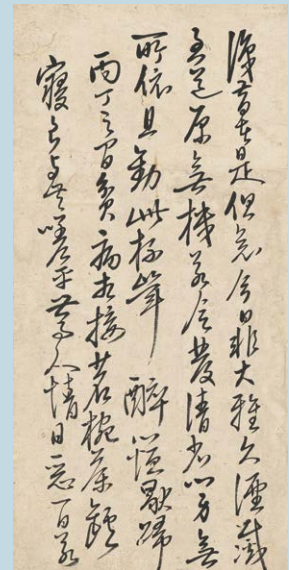
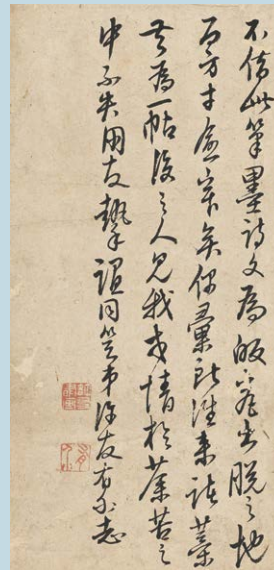
鈐印：衡印、竹垞

盒內題跋：己未（1919）仲秋月觀了並題籤於望吳山館。竹垞衡。

鈐印：衡印、竹垞

展覽：大阪，大阪市立美術館，”明清的書—日本書芸院創立二十週年紀念展”，1966年7月17日—7月31日。

新潟，BSN新潟美術館，”中國明清書道展”，1969年1月4日—2月25日。



860

出版：大淵甲子郎，《名跡集成—許友梁巘合璧》，1960年，第1-13頁。

《明清的書—日本書芸院創立二十週年紀念展》，日本書芸院，大阪，1966年，第50頁。

《創立五十週年記念日本中國的名跡展圖冊》，日本書芸院，大阪，1996年，第214-215頁。

《中國明清書道展》，BSN新潟美術館，新潟，1969年，第16頁。

宇山樓霞編，《中國之書道》9明，全日本書道院，1972年，第90-91頁。

《墨美》第239號，墨美社，京都，1974年，第20-32頁。

註：竹垞，即日人阿南竹垞（1864-1928），日本南畫家。

如意山人，即谷鐵臣（1822-1905），號太湖，彥根藩士，精醫學、擅詩文，有名於時。

村上三島，日本愛媛縣上浦町人，創立書法團體“長興會”，為日本書法展覽顧問、日本書藝院理事長、日本書法教育會副會長等，村上書法作品，被譽為“開闢了日本書法的新境界。”



心空大地移移原属是来秋
不以僧趺迹居枯老火中
惟古佛四面是梅花潭去一
清泰之云差更云来月眼在约程
秋原

持上人过访小堂
生空膝下有人影
佛后皆弟子僧须别室门日以
吾无挂五者云云

喜持寺移移安疏
性真当默住杖屨此中亦同产
花成团子为山满楼已矣堪
夏夜拉衣上槐木与能相过秋
尔半榴连

访持初为不遇
秋一桐叶下殊一
入翠微高访吾师何地
人言乞乞未留蹄

秋暮与高云
生空之地相还
自多情殊山
竹疎中世年林夕清
板桥不许一入

松心看花
生空之地相还
自多情殊山
竹疎中世年林夕清
板桥不许一入

过七持寺之记
生空之地相还
自多情殊山
竹疎中世年林夕清
板桥不许一入

以持寺在
子足是
与空谋行
之白海
月同床
持寺中

庵前删竹
恒石峻增之古柯
前之茂藤共挂何因
为麦友速宵霜月多

丁酉年春
春气半偏
青竹长山
望管田墨
庵中自居

佩珠歌
示以
生悲何何
况空得竟时

许友重帖
百字
许友重帖
喜此卷
月明赏

木之就規矩，在梓匠輪輿。人之能為人，由腹有詩書。詩書勤乃有，不勤腹空虛。欲知學之力，賢愚同一初。由其不能學，所入遂異閭。兩家各生子，提孩巧相如。少長聚嬉戲，不殊同隊魚。年至十二三，頭角稍相疎。二十漸乖張，清溝映污渠。三十骨骼成，乃一龍一豬。飛黃騰踏去，不能顧蟾蜍。一為馬前卒，鞭背生蟲蛆。一為公與相，潭潭府中居。問之何因爾，學與不學歟。金壁雖重寶，費用難貯儲。學問藏之身，身在則有餘。君子與小人，不繫父母且。不見公與相，起身自犁鋤。不見三公後，寒饑出無驢。文章豈不貴，經訓乃畚畚。潢潦無根源，朝滿夕已除。人不通古今，馬牛而襟裾。行身陷不義，況望多名譽。時秋積雨霽，新涼入郊墟。鑿火稍可親，簡編可卷舒。豈不旦夕念，為爾箴居諸。恩義有相奪，作詩勸躊躇。

韓昌黎《符城南讀書》古詩一章，辛未（1691）長至日辰雪霽墨稼軒，試熊封新製古今第一品墨，誠冬餘樂事也，書以記之。谷口老農鄭篋。

861

ZHENG FU (1622-1693)

Poems in Seal Script

Hanging scroll, ink on paper

277 x 127 cm. (109 x 50 in.)

Inscribed and signed, with three seals of the artist
Dated winter solstice, *xinwei* year (1691)

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

清 鄭篋 韓愈《符讀書城南》隸書中堂
水墨紙本 立軸 一六九一年作

釋文：木之就規矩，在梓匠輪輿。人之能為人，由腹有詩書。詩書勤乃有，不勤腹空虛。欲知學之力，賢愚同一初。由其不能學，所入遂異閭。兩家各生子，提孩巧相如。少長聚嬉戲，不殊同隊魚。年至十二三，頭角稍相疎。二十漸乖張，清溝映污渠。三十骨骼成，乃一龍一豬。飛黃騰踏去，不能顧蟾蜍。一為馬前卒，鞭背生蟲蛆。一為公與相，潭潭府中居。問之何因爾，學與不學歟。金壁雖重寶，費用難貯儲。學問藏之身，身在則有餘。君子與小人，不繫父母且。不見公與相，起身自犁鋤。不見三公後，寒饑出無驢。文章豈不貴，經訓乃畚畚。潢潦無根源，朝滿夕已除。人不通古今，馬牛而襟裾。行身陷不義，況望多名譽。時秋積雨霽，新涼入郊墟。鑿火稍可親，簡編可卷舒。豈不旦夕念，為爾箴居諸。恩義有相奪，作詩勸躊躇。

題識：韓昌黎《符城南讀書》古詩一章，辛未（1691）長至日辰雪霽墨稼軒，試熊封新製古今第一品墨，誠冬餘樂事也，書以記之。谷口老農鄭篋。

鈐印：鄭篋之印、谷口農、立義行事

註：熊封（清），即靳治荆，字熊封，號雁堂，別號黃山長，襄平人，隸漢軍鑲黃旗，曾任歙縣令、寧波同知等。任歙令期間（1682-1689）曾製墨，民初壽石工仍有蓄藏（見周紹良《清代名墨談叢》）。又，故宮藏清鄭篋《七絕》立軸、《鎮江文物》載鄭篋《隸書》立軸，均有鄭篋自題“試熊封新製第一品墨”等，尤見鄭氏晚歲好用“靳氏製墨”。靳氏與鄭篋、王士禛、宋學、黃宗羲諸人友好，黃氏《南雷文定》有《通議大夫兵部職方司郎中太恒靳公傳》、《靳熊封詩序》。

862

WEN BOREN (1502-1575)

Resting in the Verdant Mountain

Hanging scroll, ink and colour on paper

113 x 31.5 cm. (44 ½ x 12 ¾ in.)

Signed, with two seals of the artist

Inscribed with a poem by Emperor Qianlong (r.1736–1796) at the top of the painting, dated late spring, *wuxu* year (1778), signed, with a total of five seals of the Emperor

LITERATURE:

Shi Guangming et al. ed. *Poems by Emperor Qianlong – Appreciating Paintings*, National Library of China Publishing House, Beijing, July 1993, p.27.

HK\$800,000–1,200,000

US\$110,000–150,000

明 文伯仁 翠巖羽客圖 設色紙本 立軸

款識：五峰文伯仁作

鈐印：五峰山人、中口之人

乾隆（1711–1799）御題：茅菴構築翠巖隈，樾蔭梳風自不埃。
羽客庚辰守以靜，青童採得紫芝來。
戊戌（1778）暮春御題。

鈐印：會心不遠、德充符

藏印：乾隆御覽之寶、乾隆鑑賞、石渠寶笈、三希堂精鑑璽、宣子孫

著錄：石光明等編選，《乾隆御製文物鑒賞詩—詠繪畫》，書目文獻出版社，北京，1993年7月，第27頁。



862

Aesthetics In Common: The Emperors' Artworks and Imperial Collection of Paintings and Calligraphy

Since ancient China, preserving and recording historical books and documents had been a faithful operation in the imperial household, performed by officials in the Bright Hall and the Gold Depository of the Qin dynasty, the Stone Canal Pavilion of the Han period, and the Grand Literature Chamber in Tang dynasty etc. A devoted painter and calligrapher, Emperor Huizong of the Song period established the Imperial Painting Academy to gather the best artists of the time, and ordered to compile the monumental *Xuanhe Catalogues of Paintings and Calligraphy*, which became the model of archiving the vast imperial collections. This was followed by the Emperor Qianlong, who command to compile *Treasures of the Stone Canal Pavilion* in 1744 and made available a colossal amount of other literatures like *The Xiqing Compilation of Antiquities*, *The Emperor's Rare Books*, and *Treasures of the Stone Canal Pavilion II*.

Through the important *Magpies and Spring Flowers* attributed to Emperor Huizong (Lot 863), and the three masterpieces by Emperor Qianlong – *Paintings after Ni Zan* (Lot 864), *Calligraphy in Running Script* (Lot 865) and *Replanted Wutong Studio* (Lot 832), we can learn about the sensational virtuosity of the two emperors.

Masterworks from the imperial collections include Wen Boren's *Resting in the Verdant Mountain* (Lot 862), with Emperor Qianlong's inscription and five of his seals, which suggest it could possibly be a shortlisted work to be featured in *Treasures of the Stone Canal Pavilion*. Qian Weicheng's *Blooming Flowers* (Lot 866) was created for the emperor's pleasure. While Jiang Tingxi's six leaves of *An Imperial Manual of Birds – Roosters* (Lot 867) should probably be part of the albums as recorded in *Treasures of the Stone Canal Pavilion*, Zou Yigui's *Sailing after the Rain* (Lot 868) was catalogued in *Treasures of the Stone Canal Pavilion II*. Lastly, *Section of the Imperial Birthday Celebration* (Lot 869) depicted part of the grand observance of the 60th birthday of Emperor Kangxi.

君臣同好：御筆與宮廷珍藏書畫

自古歷朝都注重歷史文獻與圖籍的庋藏，秦朝明室和金匱，漢代石渠閣、唐朝弘文館、集賢院等多具校理圖籍功能。至宋徽宗雅善丹青，令建畫院，召試天下畫工，又敕令以內府收藏編成《宣和書譜》、《宣和畫譜》，由是皇家典藏法書名跡，俱有目錄檢閱，且為後世依循典範。清乾隆詩文風流，雅愛書畫，重視文物典籍，於九年（1744）敕令編纂《石渠寶笈》，及後又有《西清古鑒》、《天祿琳琅》及《石渠寶笈續編》等皇家典藏目錄的編纂，使後世有所依據。

是次拍品即有(傳)宋徽宗《梅雀迎春》絹本花鳥（編號863），清乾隆《御臨倪瓚書畫六幀》冊頁八開（編號864），以及乾隆《御筆行書》水墨金箋（編號865）。此外，還有乾隆御筆《補桐書屋》（編號832），通過四幅作品，大致可以了解兩位皇帝的書畫造詣。

宮廷收藏拍品，如文伯仁《翠巖羽客圖》（編號862）有乾隆御題，鈐五寶璽印，是《石渠寶笈》預選之作；錢維城《繁花錦簇》（編號866），以“臣”署款，是上呈御覽所作；蔣廷錫《鳥譜》陸禽（編號867），原為《石渠寶笈》著錄散十二冊三百六十幅之六開；鄒一桂《江行雨霽圖》（編號868）乃《石渠寶笈續編》著錄之卷；無款《萬壽盛典圖》剪段（編號869），是康熙六十大壽繪畫稿。

以上所述，俱是御筆與內府珍藏之作。四方匯聚佳士得秋拍，誠屬不易，大雅君子，識之珍之。



863

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EMPEROR HUIZONG

(ATTRIBUTED TO, 1082-1135, REIGNED 1100-1125)

Magpies and Spring Flowers

Album leaf, mounted and framed, ink and colour on silk
28 x 25.2 cm. (11 x 9 7/8 in.)

Signed, with one seals of the artist

Inscription on the mounting by Wu Rongguang (1773-1843), with one seal

Five collector's seals, including three of Xiang Zijing (1525-1590) and one of Wu Yuanhui (17th Century)

LITERATURE:

Art World Monthly, No. 26, Art World Monthly Press, Beijing, February 1932, cover.

HK\$200,000-300,000

US\$26,000-38,000

宋 徽宗(傳) 梅雀迎春 設色絹本 冊頁鏡框

款識：宣和殿製。天下一人。

鈐印：雙龍

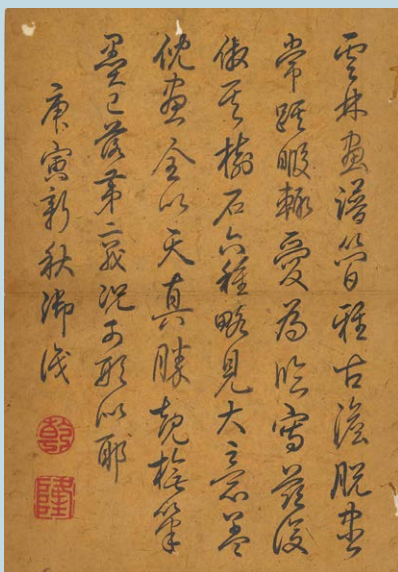
吳榮光(1773-1843)題裱邊：宋徽宗梅竹雙禽。

鈐印：吳榮光印

藏印：項子京(1525-1590)：項元汴印、墨林秘玩、子京所藏
伍元蕙(17世紀)：南海伍氏南雪齋秘笈印
其他：南梁老人篋藏

出版：《藝林月刊》第26期，1932年2月，藝林月刊發行所，北京，封面。





864

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EMPEROR QIANLONG (1711-1799, REIGNED 1736-1796)

Paintings after Ni Zan

Album of eight double-leaves, ink on paper

Each double-leaf measures 17 x 12.1 cm. (6 ¾ x 4 ¾ in.)

Six double-leaves of paintings, inscribed, signed and dated

autumn, *gengyin* year (1770) on the last double-leaf, with a total of eight seals of the artist

Frontispiece on the first double-leaf, with two seals of the artist

Three seals of the artist on title pages

PROVENANCE:

Yu Zhaofan (1862-1920) collection.

Lot 3116, 8 October 2014, Heirlooms of Chinese Art from the Hosokawa Clan, Sotheby's Hong Kong.

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-448 and IV-637, pl. JP36-053. *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, cat. 24.

HK\$5,000,000-6,000,000

US\$650,000-770,000

清 乾隆皇帝 御臨倪瓚畫譜六幘 水墨紙本 冊頁八對開 一七七〇年作

鈐印：筆端造化、寫心、研露、垂露、潑墨、用筆在心

末頁題識：雲林畫譜簡雅古澹，脫盡常蹊，暇輒愛為臨寫。茲後仿其樹石六種，略見大意。蓋倪畫全以天真勝，規撫筆墨，已落第二義，況可形似耶？

庚寅（1770）新秋御識。鈐印：乾、隆

引首：木石賞。

鈐印：乾隆宸翰、得象外意

扉頁鈐印：五福五代堂古稀天子寶、八徵耄念之寶、太上皇帝之寶

來源：喻兆蕃（1862-1920）收藏。

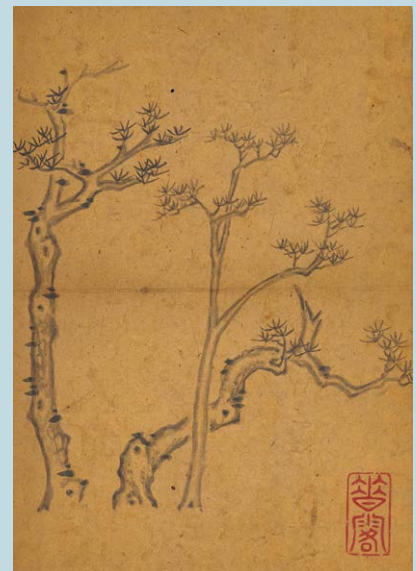
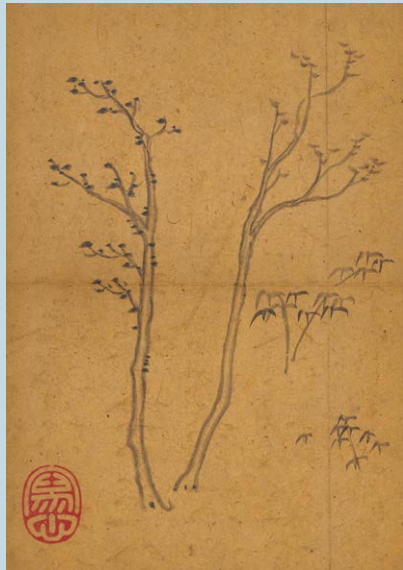
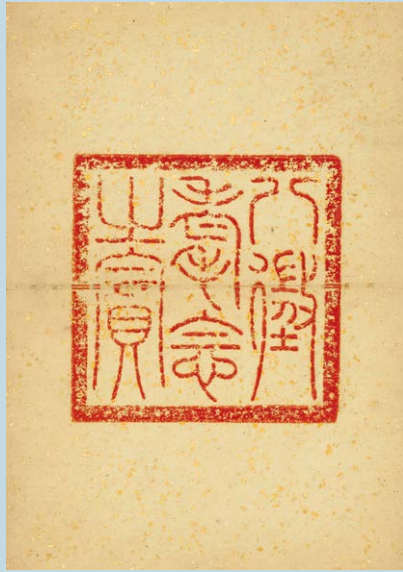
香港蘇富比，逸韻相承：細川家族藏中國藝珍，2014年10月8日，編號3116。

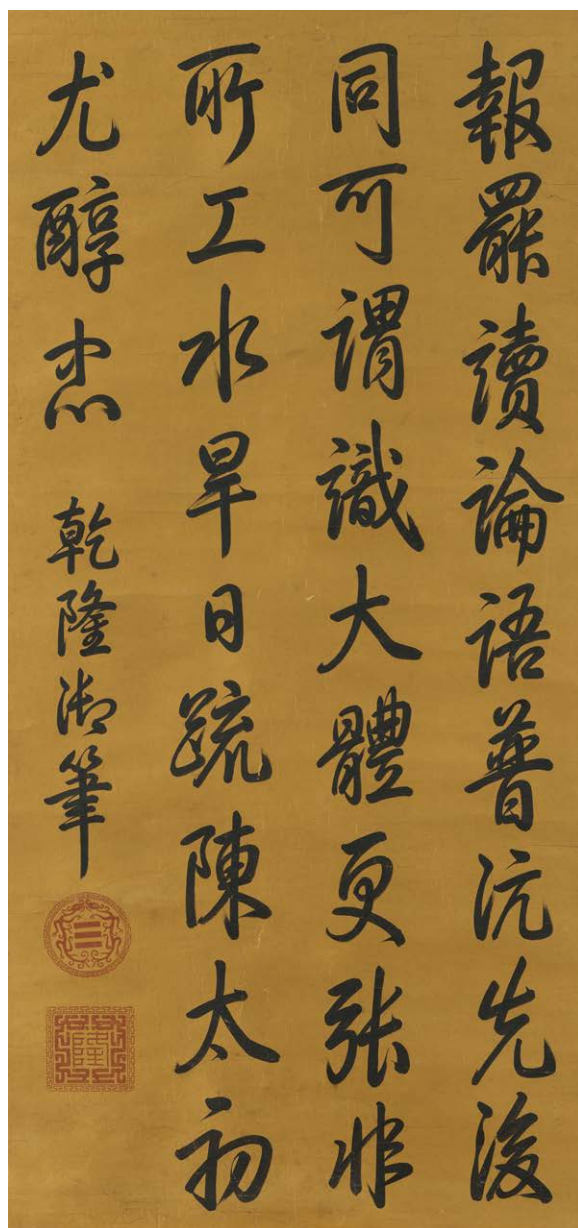
展覽：熊本市，熊本縣立博物館，“高雅的文人世界—細川護貞藏展（I）：明清書畫及文房具”，1992年10月9日至11月8日。

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-448及IV-637頁，圖版JP36-053。

《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，圖錄24。







865

865

EMPEROR QIANLONG (1711-1799)

Calligraphy in Running Script

Scroll, mounted and framed, ink on golden paper

119.4 x 57.2 cm. (47 x 22 ½ in.)

Signed, with two seals of the artist

LITERATURE:

Emperor Qianlong, *Poetry Collection II* Ch. 78, in *The Complete Books of the Four Repositories – Collections Vol. 6*, World Book Company, Taipei, 1985, p.538.

釋文：報罷讀論語，普沆先後同。
可謂識大體，更張非所工。
水旱日疏陳，太初尤醇忠。

款識：乾隆御筆。

鈐印：乾、隆

著錄：清乾隆《御製詩二集》卷78，見《四庫全書薈要》集部第6冊，別集類，世界書局，台北，1985年，第538頁。

HK\$300,000-500,000

US\$39,000-64,000

清 乾隆皇帝 御筆行書 水墨金箋 鏡框



866

866

QIAN WEICHENG (1720-1772)

Blooming Flowers

Hanging scroll, ink and colour on paper

126 x 61 cm. (49 5/8 x 24 in.)

Signed, with two seals of the artist

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

US\$110,000-130,000

清

錢維城

繁花錦簇

設色紙本

立軸

款識：臣錢維城恭畫。

鈐印：臣錢維城、染翰

Fusing Chinese and Western Styles: Jiang Tingxi's Painting Techniques in *Imperial Manual of Birds - Roosters*

兼用中西：蔣廷錫《鳥譜》陸禽的繪畫技法

During Kangxi Emperor's reign in early Qing, missionaries such as Giuseppe Castiglione (1688-1766) and Ignatius Silchelbart (1708-1780) arrived in China, bringing with them new insights in science, art, and mathematics that greatly differed from traditional Chinese values. Western paintings emphasize form and realism, yet have little character or resonance with the spirit, making the style incompatible with Chinese traditional theories and techniques and hence, seldomly used in the Qing court.

Nevertheless, a few painters adopted some of the Western painting techniques and incorporated them into Chinese painting, with Jiang Tingxi (1669-1732) being one of the best.

A native of Changshu, Jiangsu Province, Jiang came from one of the eight gentry families. He attained *jinshi* in 1703 and became one of the most important Hanlin Academy painters during Kangxi's reign. Jiang acquired *mogu* (boneless) painting technique from his close friend Ma Yuanyu (1699-1722), a disciple of Yun Shouping's (1633-1690), and later was influenced by the Western painting style while working in the Qing court.

Documented in *Shiqu Baoji Volume II, Imperial Manual of Birds - Roosters* portray different chicken species across China. The slopes, stones, flowers, and insects are rendered in the Chinese method using elegant and light colours, while the crowns, beaks, feathers, and claws of the roosters are depicted vividly using fine brushwork, bright colours and chiaroscuro techniques.

During the fifteenth year of Qianlong's reign (1750), the Emperor commissioned court painters Yu Sheng and Zhang Weibang to copy Jiang Tingxi's *Imperial Manual of Birds* into twelve albums. Jiang was born in the Year of the Rooster, and his courtesy name, *Youjun*, is also related to the bird. No wonder these six leaves were exquisitely painted, fusing successfully the essence of both Chinese and Western styles.

清初康熙年間，傳教士郎世寧（1688-1766）、艾啓蒙（1708-1780）等人東來朝覲，帶來科學、繪畫、數學等新式見解，與傳統中式存異。以繪畫為例，西畫近於寫實存真，而鮮有“格調”與“氣韻”，與傳統理論和技法不能切實應合。職是之故，西畫法於清宮之中聊備一格。然而，當時亦有畫家參採西畫技法融入國畫，蔣廷錫（1669-1732）即是其中佼佼者。

蔣廷錫，字酉君，江蘇常熟人，為當地八大士族之一，清康熙三十八年（1699）舉人，四十二年（1703）進士，為康熙朝重要翰林畫家之一。蔣氏早歲與惲壽平（1633-1690）弟子馬元馭（1699-1722）要好，得沒骨花卉技法，入宮後接觸“海西法”，頗受影響，其“牡丹扇面”曾題字“戊戌六月，戲學海西烘染法，請學老年長兄教”，是其取學西法例證之一。

是場拍品所見《鳥譜》陸禽六幀，收入《石渠寶笈》卷二，可以視為康熙朝融會中西繪畫技法散落民間的重要代表作品。畫中坡石、花卉、草蟲，俱為中式渲染技法，用色淡雅；而主體的泰和雞、菜雞、雌絲毛雞、烏骨雞、越雞、丹雄雞等，則是採用“海西法”，冠、喙、羽、爪，用筆精細，顏色鮮明，光影明暗使得羽毛層層疊疊，厚實而不僵固。

清乾隆十五年（1750）勅令余省、張為邦據蔣廷錫《鳥譜》摹繪成十二冊。此《鳥譜》陸禽六幀內容為南北各省雞種，而蔣氏雞年出生，又字酉君，可見於物種生肖富有特殊情感，別具用心採取中西技法繪成，確實珍貴非凡。

867

JIANG TINGXI (1669-1732)

An Imperial Manual of Birds - Roosters

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

Each album leaf measures 40.5 x 41 cm. (16 x 16 1/8 in.)

With a total of twelve seals of the artist

Titleslip on the right of each album leaf

PROVENANCE:

Charles Blair (1856-1943) collection.

Lot 2528, 8 October 2021, Fine Classical Chinese Paintings,

Sotheby's Hong Kong.

LITERATURE:

Combined Catalogues of the Qing Imperial Collection Volume 2:

Catalogue of the Paintings and Calligraphy in the Imperial Collection,

Shanghai Bookstore, Shanghai, October 1988, p.861.

鈐印：臣廷錫（六次）、朝朝染翰（六次）

每頁簽條：烏骨雞、菜雞、越雞、雌絲毛雞、丹紅雞、泰和雞

來源：查爾斯·布萊爾（1856-1943）收藏。

香港蘇富比，中國古代書畫，2021年10月12日，編號2528。

著錄：《秘殿珠林石渠寶笈合編2—石渠寶笈》，上海書店，1988年10月，第861頁。

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

US\$520,000-770,000

清 蔣廷錫 《鳥譜》陸禽 設色絹本 冊頁鏡框六幅



烏骨雞



赤紅雞



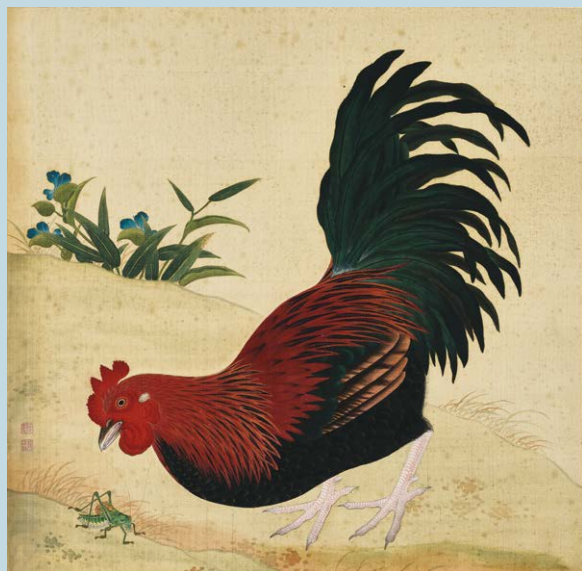
菜雞



越雞



雌綠毛雞



丹雞



868

868

ZOU YIGUI (1686-1772)

Sailing after the Rain

Handscroll, ink and colour on silk

32 x 358 cm. (12 5/8 x 140 7/8 in.)

Signed, with three seals of the artist

Eleven collector's seals: eight of Emperor Qianlong (1711-1799), one of Emperor Jiaqing (1760-1820), one of Emperor Xuantong (1906-1967) and one other on the endpiece

LITERATURE:

Combined Catalogues of the Qing Imperial Collection Volume 5: Catalogue of the Paintings and Calligraphy in the Imperial Collection Part III (Shiqu Baoji Xubian), Vol. 3, Shanghai Bookstore, Shanghai, October 1988, p.1791.

First Inventory Book of Paintings and Calligraphy in the Palace 3, Qing Court Households Committee, 1925, p.108.

Four Catalogues on Lost Books, Paintings and Calligraphy of the Palace Museum, List of Paintings and Calligraphy Granted to Pu Jie, Beijing National Palace Museum, Beijing, September 1934, p.18.

Yang Renkai, *Chronology of Lost National Treasures*, Liaohai Publishing House, Shenyang, July 1999, p.380.

Zhu Zhuyu ed., *Dictionary of Names of Chinese Painters*, People's Fine Art Publishing, Beijing, 2003, p.1545.

J. C. Ferguson and Rong Gen ed., *Record of Documented Paintings*, Beijing Library Publishing, Beijing, June 2007, p.744.

Yang Renkai, *Record of Reviewed Chinese Classical Paintings and Calligraphy*, Liaoning People's Publishing House, Shenyang, June 2019, p.401.

HK\$6,000,000-8,000,000

US\$770,000-1,000,000

清 鄒一桂 江行雨霽圖 設色絹本 手卷

款識：臣鄒一桂恭畫。

鈐印：臣、一桂畫、中有畫意

藏印：

乾隆皇帝（1711-1799）：乾隆御覽之寶、石渠寶笈、重華宮鑑藏寶、石渠定鑑、寶笈重編、乾隆鑑賞、三希堂精鑑璽、宜子孫

嘉慶皇帝（1760-1820）：嘉慶御覽之寶

宣統皇帝（1906-1967）：宣統御覽之寶

拖尾藏印：段克文印

著錄：《秘殿珠林石渠寶笈合編5—石渠寶笈續編（3）》，上海書店，1988年10月，第1791頁。

清室善後會編，《故宮各殿第一次書畫點查冊》3，1925年，第108頁。

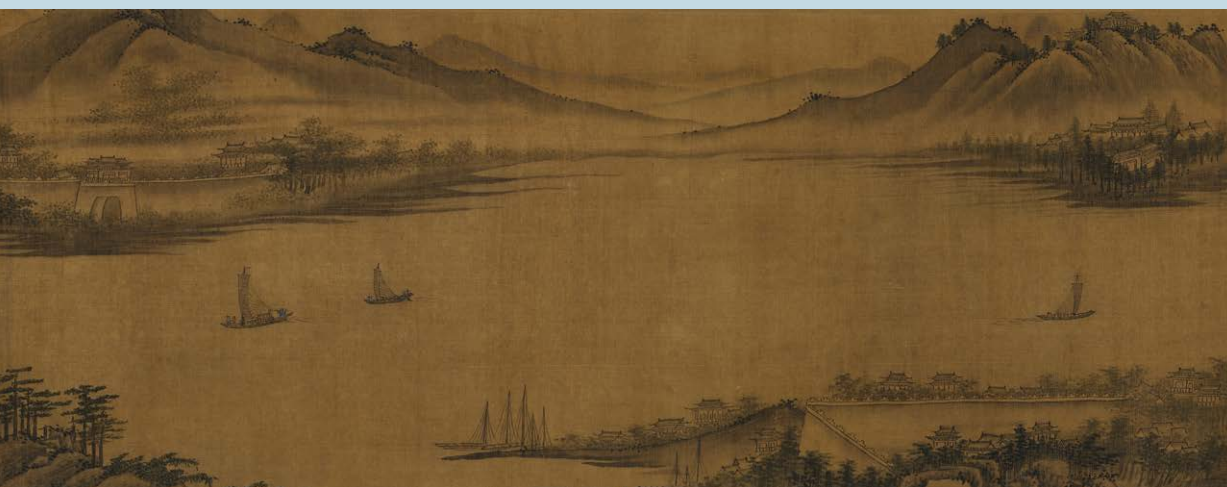
《故宮已佚書籍書畫目錄四種》（《賞溥傑書畫目》），國立北平故宮博物院，北京，1934年9月，第18頁。

楊仁愷，《國寶沉浮錄》增訂本，遼海出版社，瀋陽，1999年7月，第380頁。

朱鑄禹編，《中國歷代畫家人名詞典》，人民美術出版社，北京，2003年，第1545頁。

福開森、容庚編，《歷代著錄畫目》，北京圖書館出版社，2007年6月，第744頁。

楊仁愷，《中國古代書畫過眼錄》，遼寧人民出版社，2019年6月，第401頁。



869

雨霽重現： 鄒一桂《江行雨霽圖》考略

鄒一桂（1686-1772），字原裊，號小山，清雍正五年丁未（1727）殿試傳臚二甲第一名，雍正十年（1732）充廣西鄉試副考官，外放至乾隆十年（1742）始回京師，官至禮部侍郎，內閣學士。

鄒一桂科舉與書畫並佳，是乾隆朝三位最負盛名的翰林畫家之一。乾隆七年返京，作《百花圖卷並賦百花詩》上呈，來年春獲乾隆御題詩，恩寵日隆。乾隆二十三年（1758）刊行《小山畫譜》，所倡花鳥畫八法四知，為第一種花鳥專書。

鄒一桂是惲壽平姪女婿，後又以花鳥畫聞名於時，往往為人忽略山水畫作。翻閱書籍，鄒一桂乾隆三年（1738）曾作《楚黔十二景冊》，八年（1743）有《山水觀我》冊，乾隆十五年（1750）作《秋山蕭寺圖》等。山水以外，鄒一桂每歲除夕還畫數幅《鍾馗》的民俗習俗，可見他是諸般畫題皆能，而以花鳥著名。

此次所見鄒一桂山水長卷《江行雨霽圖》，見載於溥儀《賞溥傑書畫目》永字二十四號，知是上世紀初由溥儀以賞賜溥傑名義送出故宮。溥儀帶出宮的書畫，於天津寓居期間曾有出售，至瀋陽小白樓事件後又大量流出市肆乃至賣出海外，為識者購存。楊仁愷先生在《國寶浮沉錄》第九章〈《佚目》書畫總目簡注〉也曾著錄鄒一桂《江行雨霽圖》，至2019年出版的《中國古代書畫過眼錄》（第401頁），標註仍然是未見。

《江行雨霽圖》長卷以一江兩岸式構圖，雨後遠岸山壑氤氳，樓閣清潤，江中輕帆往來，風景秀逸。此卷收入《石渠寶笈重編》，鈐乾隆璽印八枚，至嘉慶、宣統時加鈐兩枚璽印。卷首包絹仍是宮廷舊裱，絹紋無縫相接，尤見用心。卷末鈐有“段克文印”，段氏為前東北九省統一接收委員會糾察隊長，此卷曾經其收藏，倒是為楊仁愷先生無緣得見作了一個很好的註解。

869

ANONYMOUS (19TH CENTURY)

Section of the Imperial Birthday Celebration

Handscroll, ink and colour on silk

30 x 569 cm. (11 ¾ x 224 in.)

Edge of seals at the extremities

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

US\$110,000-130,000

清 無款 《萬壽盛典圖》剪段 設色絹本 手卷

兩端現印章邊沿

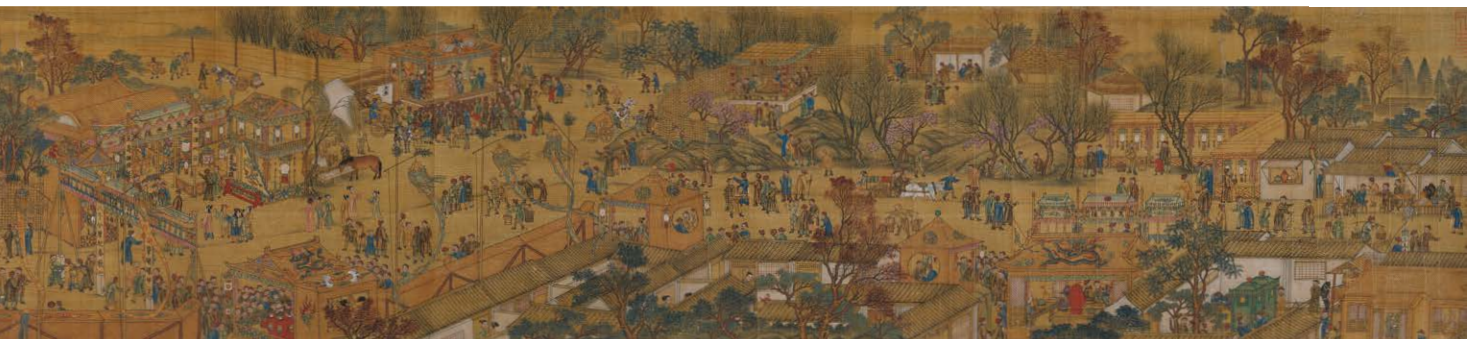


老萊娛親： 嘉慶帝御旨繪製《萬壽盛典圖》初稿

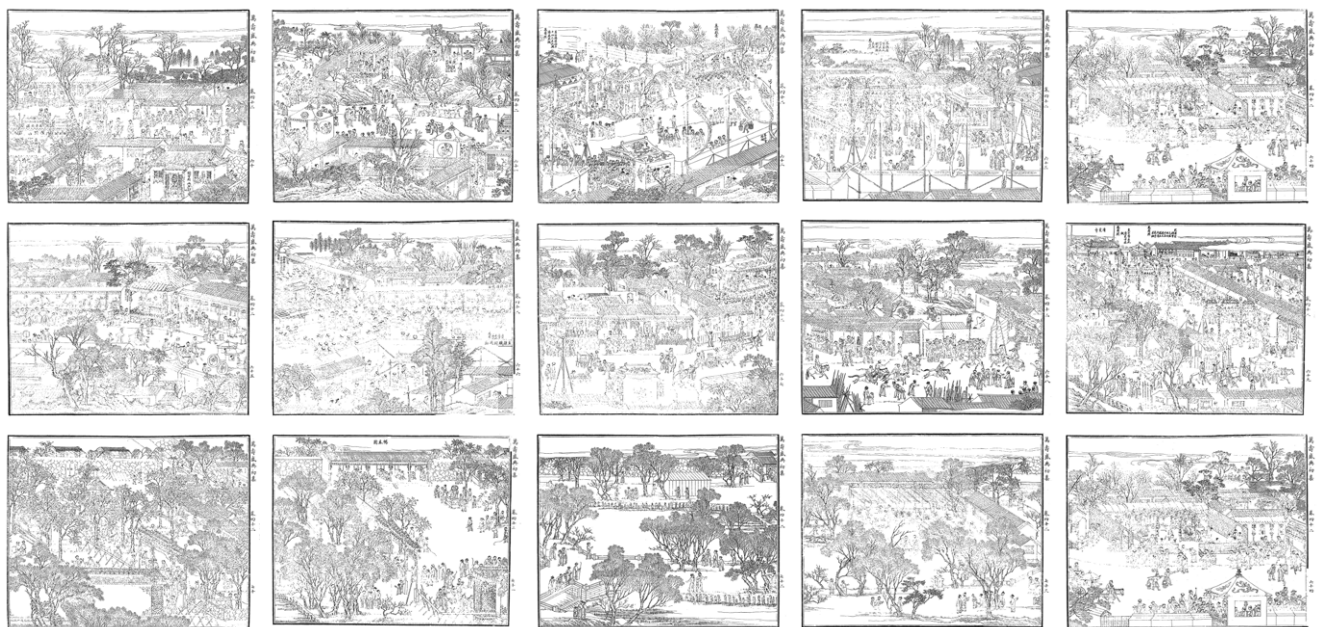
清康熙52年（1713），康熙六十壽辰，京師內外張燈燕樂，夾道雜陳百戲，與民同樂。4月1日，宋駿業上奏“恭請繪圖以昭盛事”，6月，宋氏卒，由王原祁率冷枚等人繼掌其事。54年（1715）王原祁卒，由堂弟王奕清主持完成。畫卷從輦駕出神武門，至暢春園止，由畫稿上呈至領絹繪製成圖，前後三易主事，歷經數年完工。絹本完成後，康熙56年（1717）又據以刊成木刻本《萬壽盛典初集》，至乾隆時編輯《四庫全書》又曾刊行新本。

嘉慶2年（1797）乾清宮大火，疑此畫卷在火災中焚毀。嘉慶帝為求將功補過，慰解太上皇乾隆憂愁，於同年11月28日上諭，將《萬壽圖》書二本、《八旬萬壽盛典》書二本隨玉鸞紙樣二件發往蘇州，交織造舒靈按照書上繪畫圖樣選派好手工筆畫匠，按圖繪製著色手卷。嘉慶4年（1799），蘇州送到聖祖《萬壽盛典圖》、高宗《八旬萬壽盛典圖》手卷各二卷等。

本畫卷是嘉慶2年（1797）蘇州畫人繪製之部分畫稿，畫面內容應對《文淵閣四庫全書》史部第411冊《萬壽聖典初集》卷42第60-74頁，舉凡房屋臺榭、樹木山石、京城官民、衣冠鞍馬、戲壹棚等，形態神韻皆與著錄類同，亦是《萬壽盛典圖》的末段。查香港佳士得於2021年春季編號898拍品，為卷42第45-59頁，即此卷之前幅，兩段畫作於此先後亮相，實屬難得。



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Ref. The First Imperial Birthday Celebration, Volume 42, pages 60-74.

參考：《萬壽聖典初集》卷42，第60-74頁。



870

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ANONYMOUS (18TH CENTURY)

Amorous Passion

Album of nine leaves, ink and colour on silk

Each leaf measures 22.8 x 27 cm.

(9 x 10 7/8 in.)

Without signature or seal

HK\$150,000-200,000

US\$20,000-26,000

清 無款 高唐觀 設色絹本
冊頁九開

871

VARIOUS ARTISTS (17TH CENTURY)

Flowers and Birds / Calligraphy

Album of ten loose leaves, ink /

ink and colour on silk

Each leaf measures 21.2 x 16.8 cm.

(8 3/8 x 6 5/8 in.)

One leaf of painting and five leaves of calligraphy signed, with a total of twenty-five seals of the artists

HK\$60,000-80,000

US\$7,700-10,000

明末 諸家 繁花佳禽 設色/水墨絹本
散冊頁十開

款識：王體畫。

顧昉（三次）、穆庵、王璽

鈐印共二十五方。

872

ANONYMOUS (18TH-19TH CENTURY)

Farming and Weaving

Album of nineteen leaves, ink and colour on silk

Each leaf measures 22.8 x 23 cm. (9 x 9 in.)

Paintings bear no signature or seal

Three leaves of calligraphy, one leaf dated 1905, with three seals

HK\$80,000-120,000

US\$11,000-15,000

清 無款 耕織圖 設色絹本
冊頁十九開

畫無款無印章。

三頁題識：

紅女勤劬日載陽，鳴鳩拂羽恰條桑。

只因三臥蠶將老，剪燭頻看夜未央。

右錄聖製題織圖三眠詩。

爾風曾著授衣篇，蠶事初興穀雨天。

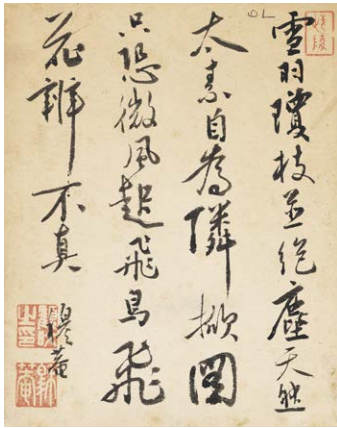
更考公桑傳禮制，先宜浴種向晴川。

錄御製題織圖浴蠶詩。

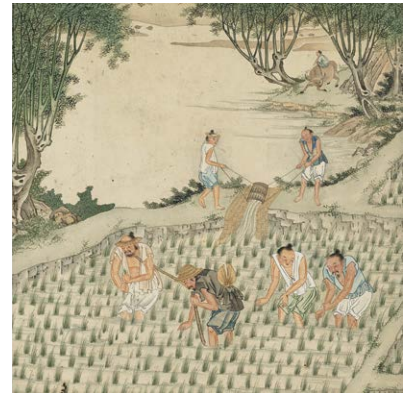
三年耕必有一年之蓄，九年耕必有三年之蓄。

明治乙巳之冬。不可得齋癡叟續書。

鈐印三方



871



872



873

873

ANONYMOUS (18TH - 19TH CENTURY)

Birds and Flowers

Hanging scroll, ink and colour on silk

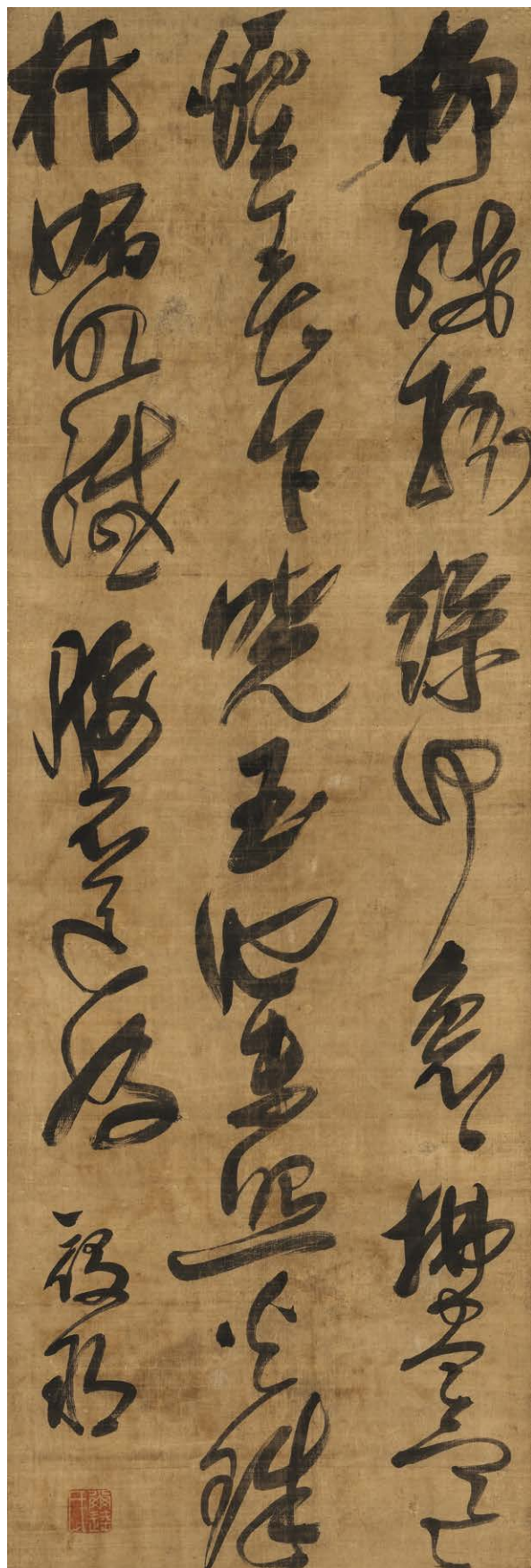
190 x 49.5 cm. (74 ¾ x 19 ½ in.)

Without signature or seal

HK\$40,000-60,000

US\$5,200-7,700

清 無款 鳥嘯花濃 設色絹本 立軸



874

874

WU DIANBANG (16TH-17TH CENTURY)*Calligraphy in Cursive Script*

Hanging scroll, ink on silk

155 x 53.8 cm. (61 x 21 1/8 in.)

Signed, with one seal of the artist

Box inscription by Murata Kokoku (1831-1912, Japanese painter), signed, with three seals.

HK\$100,000-200,000**US\$13,000-26,000**

明 吳殿邦 草書 水墨絹本 立軸

釋文：柳殘搖絲聞嫋嫋，拂盡寒煙春下曉。
玉池來照火珠托，妒照纖腰不道好。

款識：殿邦。

鈐印：爾達氏

日本畫家村田香谷（1831-1912）題識於木盒內，鈐印三方。

註：吳殿邦，明代人，又名吳爾達，號海日，海陽（今潮安縣）人。明萬曆四十年（1612年）壬子解元，四十一年癸丑進士。天啓元年（1621年）遼陽失守，御史房可莊接連上疏，請求起用李三才，吳殿邦力辯李三才不可用，見識出眾。五年十二月吳殿邦奏參樊王受賄贓銀十萬兩，追回贓銀，遷升為尚寶卿。六年六月御史李燦然論列徐紹吉事件，吳殿邦因失職獲罪，罷官歸家。著有《浮雲吟》30首。他還著《古歡堂集》、《匏谷詩集》，每刻成後，旋即自毀其版，不傳於世。

875

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

Hanging scroll, ink and colour on silk

179.6 x 47.2 cm. (70 3/4 x 18 5/8 in.)

Inscribed and signed, with two seals of the artist

Dated summer, *jihai* year (1659)

Inside box inscription by Matsubayashi Keigetsu (1876-1963) with two seals

NOTE:

Matsubayashi Keigetsu (1876-1963) was a prominent Nanga-style painter during Meiji, Taisho and early Showa periods. He received many accolades during his time, including his appointment as an imperial court painter in 1944 and recipient of the Japanese Cultural order award in 1958.

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

明 藍瑛 秋景山水 設色絹本 立軸 一六五九年作

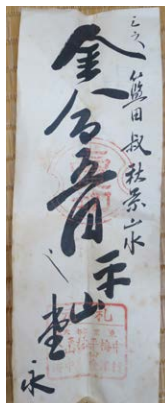
題識：己亥（1659）初夏，畫於東臯玉煙堂。
石頭陀藍瑛。

鈐印：藍瑛之印、田叔

松林桂月（1876-1963）木盒內題：香外屋珍藏。

鈐印：篤字子敬、聊自娛洞

註：松林桂月，本名伊藤篤，字子敬，號香外、玉江漁人，日本明治、大正至昭和初期的南畫畫家。1944年，受命為皇室畫家，1958年獲得日本文化勳章，1961年為日本南畫院院長，有日本最後的文人畫家之譽。

Receipt inside the box
木盒內收據

875



876

YUN XIANG (1586-1655)

Winter Landscape

Hanging scroll, ink on paper

135 x 53 cm. (53 1/8 x 20 7/8 in.)

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

Dated second month, *renwu* year (1642)

Dedicated to Guohua

One collector's seal and two illegible seals

LITERATURE:

Guo Weiqu ed. *Chronology of Artists from Song to Qing*

Dynasties, People's Fine Art Publication House, 1982, p.232.

Yamamoto Tejiro ed., *Catalogue of the Chokaido Collection*, vol. 5, Bunkiyūdō Shoten, Tokyo, 1932, pp.50-52.

HK\$600,000-800,000

US\$77,000-100,000

明 惲向 冷雪寒雲 水墨紙本 立軸 一六四二年作

題識：山詩奉寄國華盟兄求正。

冷雪寒雲一望窮，江南冀北氣全通。

三年一試曾何益，良友天涯聚此中。

其奈棘人艱口口，口間佳況苦目風。

前廷瘦鶴形如許，近日清詩幾度工。

交深爾汝氣初同，南北烽煙迥自通。

種藥品花名士譜，讀書彈瑟古人功。

春來雁影何零落，懶絕魚書亦杳逢。

不是此心堅秉燭，可堪愁寂送歸鴻。

壬午（1642年）二月家仲升北遊將謁國華，因寄此畫

兼此詩，可想見我近口，並博懷人一和無辭也。盟弟

惲向。

鈐印：惲本初、道生

藏印：吳惟英國花書畫記

兩印漫漶

著錄：郭味蕓編，《宋元明清書畫家年表》，人民美術出版社，1982年，第232頁。

出版：山本悌二郎編，《澄懷堂書畫目錄》卷五，文求堂，東京，1932年，第50-52頁。

註：上款人國華為吳惟英（1605-1643），字國華，襲泰順侯爵，有《墨響齋集》。北直隸順天府（今北京市）人，明朝勳臣，吳瑾五世孫，恭順侯吳汝胤之子、吳惟業之弟，明朝第八代（末代）恭順侯。吳惟英繼兄吳惟業之後承襲恭順侯爵位，掌管後軍都督府府府事、京營總督。崇禎末年，李自成攻入北京，吳惟英與全家自盡殉國。

877

YUN SHOUPING (1633-1690)

Lingzhi

Hanging scroll, ink and colour on silk

78.5 x 31 cm. (30 7/8 x 12 1/4 in.)

Inscribed and signed, with three seals of the artist

Further inscription with one seal of the artist

One collector's seal of Gu Wenbin (1811-1889)

LITERATURE:

Chinese Cultural Treasures, 45th Anniversary Exhibition of the Min Chiu Society, Hong Kong Museum of Art, Hong Kong, November 2005, p.268, pl. 171.

PROVENANCE:

Lot 2566, 9 July 2020, Fine Classical Chinese Paintings, Sotheby's Hong Kong.

HK\$200,000-300,000

US\$26,000-38,000

清 惲壽平 靈芝祝壽圖 設色絹本 立軸

876



877

題識：春風驅萬木，浩然神襟開。
清雪照山閣，古香含珠胎。
芝草凝衆芳，誰能掩蒿萊。
瓊樹綴高柯，嵯峨倚蒼苔。
鉤錦故家珍，珪組等風埃。
半壁覆雲衣，五色亂相吹。
拂拭光憑陵，旖旎復徘徊。
嵐影墜旨酒，微風動金杯。
散髮弄海雲，況見金銀臺。
滄洲在君指，紅泉泛庭隈。
吹簫招洪崖，宛宛赤螭來。
元氣紛盤迴，華鬢方嬰孩。
古詩一篇，奉贈雲客王先生並請教正。
南田草衣惲壽平拜草

鈐印：壽平、惲正叔、白雲外史

再題：煥煥五芝，南山之秀。
圖貢先生，聊以爲壽。

鈐印：壽平

顧文彬（1811-1889）藏印：過雲樓收藏金石圖書

出版：香港藝術館編，《千祥雲集—敏求精舍四十五周年紀念展中國吉祥圖案文物》，2005年11月，第268頁，圖版171。

來源：香港蘇富比，中國古代書畫，2020年7月9日，編號2566。

878

ZHAIDAKUN (?-1804)

Landscape after Guan Tong

Hanging scroll, ink and colour on silk
185 x 93 cm. (72 7/8 x 3 5/8 in.)
Inscribed and signed, with one seal of the artist
One illegible seal
Inscriptions by Japanese collector on the box, dated 1871, with three seals

PROVENANCE:

Lot 2533, 6 October 2019, Fine Classical Chinese Paintings, Sotheby's Hong Kong.



878

HK\$150,000-200,000

US\$20,000-26,000

清 翟大坤 棧道圖 設色絹本 立軸

題識：昔關全作《棧道圖》及《運糧圖》，韻士詩人，膾炙不置，謂風雲草木，疊嶂層巒，恍然左右，令人神遇其際，世代所寶重者。雲屏翟大坤。

鈐印：翟大坤印

一印漫漶

木盒：明人雲屏翟大坤淡彩寫棧道之圖絹本豎軸。此幅係高岱秋帆妙藏，甲子晚冬得之，所信善寫山田影愛玩。翟大坤筆墨秀潤，天趣燦發，可爲珍寶也。明治辛未（1871）仲秋，係木村賢君清玩，間山曲信讀。

鈐印三方

來源：香港蘇富比，中國古代書畫，2019年10月6日，編號2533。

此密三友詩今日此密下自問何所為欣然得三友者乃誰琴罷棋畢酒罷報吟
 詩三友逆相引循流無已時一彈清一吹一詠暢四肢狂想中有向以孫叔儀之望
 獨多拙乃古人多笑鄭嗜酒有淵明嗜琴有嵇期嗜詩有伯倫三人皆多師或互儗
 石儲或穿帶一密衣無暇漫揚詠樂道知所仰三師之曰逐高風步追三友
 想其親無日不相隨左柳白玉尾右拂黃金徽興酣不覺任走筆恣狂詞後
 秋持此詞為我謝祝知惟本以為是望以家為此
 明末山春日書于寶觀草堂 吳文



王孫清泠： 八大山人的書畫世界

八大山人一生迭宕多變，十九歲遭逢國破家亡，隱匿奉新山中，後祝髮為僧，中歲在臨川觸景生情發病顛狂，病愈還俗後娶妻，以書畫名重於世。

八大山人能詩，善書，工篆刻，他的書法取學多方，初學歐陽詢，後改學董其昌，復又上溯黃庭堅、米芾，乃至鍾繇、王羲之，60歲左右逐漸融會貫通，70歲左右書法成熟，是我們常見熟悉的“八大體”書法。

八大繪畫作品，最早知見是《傳綰寫生冊》十五開(1660)，以瓜果、花卉、石松成冊。至於今日常見八大的標準符號——荷石白眼魚鳥，大都是中晚年出山與還俗後的不適應，充斥著與世迥殊的孤清心境。然而，這種與時反馳的清簡畫風，卻受到了許多人的雅愛。

此次八大山人作品三幅，分別為《荷花／書法》、《葡萄圖》以及《書北窗三友詩》，均屬同一來源，有非常好的出版和著錄。第一幅《荷花書法》以墨葉遮蓋左上角，自左下方斜出兩枝荷莖，一枝荷葉掩去，一枝蕊香微露，畫圖虛實濃淡相對，為八大一慣簡筆構圖。

第二幅《葡萄圖》，構圖以左面中下方為重墨，枝莖糾結盤屈，墨葉濃濕乾淡交相輝映，結實累累。上方略垂兩三枝莖屈結，葉實疏朗，與下方有繁簡左右襯對呼應之妙，真是神來之筆。

第三幅書寫唐白居易《書北窗三友詩》(1703)，詩意與八大心境契合，寫來行氣疏朗，筆筆中鋒，凝練厚重，雖屬紙本，卻是八大山人晚年不可多得的佳作。

從趙宋到朱明，遭逢巨變遺落在塵世的王孫貴族如明珠蒙塵，心境的劇變與同時遺民存在巨大的差異。八大山人書畫世界表面的簡約、孤獨、清泠，內裡是一顆相隔數百年仍然擦不透亮的隱晦心靈。

879

ANONYMOUS (16TH CENTURY)

The Musician

Hanging scroll, ink and colour on silk

81 x 28.2 cm. (31 7/8 x 11 1/8 in.)

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-305, IV-619, pl. JP19-002.

HK\$200,000-300,000

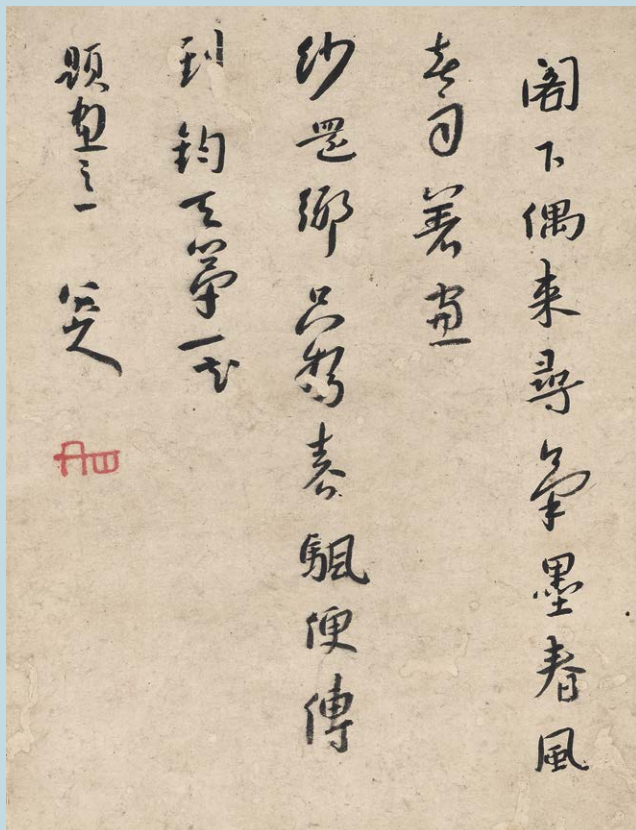
US\$26,000-38,000

明 無款 樂人 設色絹本 立軸

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》，東京大學出版社，東京，1983年，第IV-305、IV-619頁，圖版JP19-002。



879



880

BADA SHANREN (1626-1705)

Lotus and Calligraphy

Two scrolls mounted as a hanging scroll, ink on paper

Each scroll measures 28 x 20.8 cm. (11 x 8 ¼ in.)

Each scroll signed with one seal of the artist

LITERATURE:

Kei Suzuki ed., *Comprehensive Illustrated Catalog of Chinese Paintings Vol. 4 Japanese Collections: Temples and Individuals*, University of Tokyo Press, 1983, p. IV-527, IV-653, pl. JP 71-004.

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

US\$260,000-380,000

清 八大山人 荷花/書法 水墨紙本 立軸

荷花題識：八大山人。

鈐印：可得神仙

書法釋文：閣下偶來尋氣墨，春風春日著畫紗。
還鄉只為春驪便，傳到鈞天第一花。
題畫之一。八大山人。

鈐印：八大山人

出版：鈴木敬編，《中國繪畫綜合圖錄卷四：日本篇II寺院·個人》，東京大學出版社，1983年，第IV-527、IV-653頁，圖版JP 71-004。

881

BADA SHANREN (1626-1705)

Grapevine

Hanging scroll, ink on paper

156 x 63 cm. (61 ¾ x 24 ¾ in.)

Signed, with one seal of the artist

One collector's seal

LITERATURE:

Yonezawa Yoshiho and Tsuruta Takeyoshi ed., *Ink Paintings and Fine Arts, Vol. 11: Bada Shanren · Eight Eccentrics of Yangzhou*, Kodansha Ltd., Tokyo, 1978, p.101, pl. 66.

Kei Suzuki ed., *Comprehensive Illustrated Catalog of Chinese Paintings Vol. 4 Japanese Collections: Temples and Individuals*, University of Tokyo Press, Tokyo, 1983, pp. IV-527, IV-653, pl. JP 71-001.

Wang Fangyu and Richard M. Barhart, *Master of the Lotus Garden: The Life and Art of Bada Shanren (1626-1705)*, Yale University Press, New Haven and London, 1990, pp.12, 123-124, fig.4, cat. 19.

Master Chinese Painters – Bada Shanren, Hebei Education Publishing House, Shijiazhuang, 2003, p.229.

HK\$6,000,000-8,000,000

US\$770,000-1,000,000

清 八大山人 葡萄圖 水墨紙本 立軸

款識：八大山人畫。

鈐印：八大山人

藏印：胡虛枕家珍藏

出版：米澤嘉圃、鶴田武良編著，《水墨美術大系普及版第十一卷：八大山人·揚州八怪》，株式會社講談社，東京，1978年，第101頁，圖版66。

鈴木敬編，《中國繪畫綜合圖錄卷四：日本篇II寺院·個人》，東京大學出版社，1983年，東京，第IV-527、IV-653頁，圖版JP 71-001。

王方宇、班宗華，《荷園主人：八大山人的生命與藝術》，耶魯大學出版社，紐黑文及倫敦，1990年，第12、123-124頁，圖版4，圖錄19。

《中國名畫家全集—八大山人》，河北教育出版社，石家莊，2003年，第229頁。



880



882

BADA SHANREN (1626-1705)

Calligraphy

Hanging scroll, ink on paper

150 x 42.5 cm. (59 x 16 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated spring, *guiwei* year (1703)

PROVENANCE:

Lot 66, 31 May 1989, Fine Chinese Paintings, Sotheby's, New York.

Lot 978, 26 May 2014, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

LITERATURE:

Gao Yong, *Taishan Canshilou canghua*, Vol.5, 1929, pl.3.

Wang Zidou ed., *Paintings and Calligraphy by Bada Shanren*, Vol. 1, People's Fine Arts Publishing House, Beijing, 1981, p.63.

Wang Fangyu, Richard M. Barnhart, *Master of the Lotus Garden: The Life and Art of Bada Shanren*, Yale University Press, New Haven and London, 1990, p.276, fig. 160.

HK\$12,000,000-18,000,000

US\$1,600,000-2,300,000

清 八大山人 書北窓三友詩 水墨紙本 立軸 一七〇三年作

釋文：北窓三友詩。

今日北窓下，自問何所爲。欣然得三友，三友者爲誰。
琴罷輒舉酒，酒罷輒吟詩。三友遞相引，循環無已時。
一彈清一心，一詠暢四肢。猶恐中有間，以醉彌縫之。
豈獨吾拙好，古人多若斯。嗜酒有淵明，嗜琴有啓期。
嗜詩有伯倫，三人皆吾師。或乏儋石儲，或穿帶索衣。
弦歌復觴詠，樂道知所歸。三師去已遠，高風不可追。
三友游甚熟，無日不相隨。左擲白玉卮，右拂黃金徽。
興酣不迭紙，走筆操狂詞。誰能持此詞，爲我謝親知。
縱未以爲是，豈以我爲非。

題識：癸未（1703年）小春日書於寤歌草堂，八大山人。

鈐印：八大山人、何園、眞賞

來源：紐約蘇富比，中國書畫，1989年5月31日，編號66。

香港佳士得，中國古代書畫，2014年5月26日，編號978。

出版：高邕，《泰山殘石樓藏書》，第5卷，1929年，圖版3。

汪子豆編，《八大山人書畫集：第一集》，人民美術出版社，北京，1981年，第63頁。

王方宇、班宗華，《荷園主人：八大山人生平與藝術》，耶魯大學出版社，紐黑文及倫敦，1990年，第276頁，圖版160。

北窓三友詩今日北窓下自問何所為
賦然得三友者乃誰琴罷振舉功
露振吟詩三友逸相引俯際無已時
一彈清一以一詠暢四肢狂恐中
有間以孫強繼之豈朽多拙好
古人多笑斯嗜功有淵明嗜世
有陸期嗜詩有伯倫三人皆多
師或互儔石儲或穿帶一索衣
絃歌漫揚詠樂道知所仰
三師去已遠高風步追三友
想甚孰無日不相隨左擲
白玉尾右拂黃金徽興酣不
覺任走筆探狂詞後終持此
詞乃武謝祝知從本以為
是豈以家為此

望東山春日書于寢齋草卷

笑

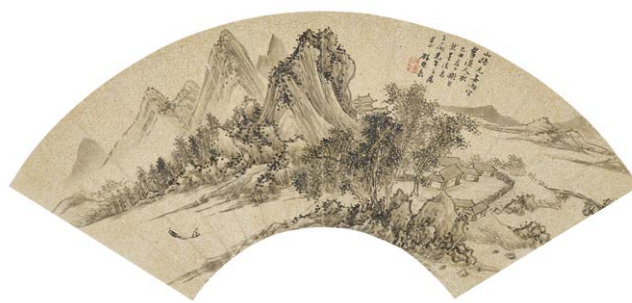




883



884



885

883

WITH SIGNATURE OF DONG BANGDA
(18TH-19TH CENTURY)

Landscape and Calligraphy

Folding fan, ink and colour on paper
23 x 63 cm. (9 x 24 ¾ in.)

Signed, with two seals of the artist
Calligraphy by Peng Yuanrui on the
reverse, signed and with two seals

HK\$60,000-80,000

US\$7,700-10,000

清 董邦達(款) 山水 設色紙本
成扇

款識：臣董邦達恭繪

鈐印：臣、達

彭元瑞敬背面書法並鈐印兩方。

鈐印：臣、元瑞

884

LU DONG (?-1850)

Landscape after Zhao Mengfu

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

18.4 x 52 cm. (7 ¼ x 20 ½ in.)

Inscribed and signed, with two seals of the
artist

Dated autumn, *gengwu* year (1810)

Dedicated to Xingxi

HK\$30,000-50,000

US\$3,900-6,400

清 盧棟 仿趙孟頫山水 設色紙本
扇面立軸 一八一〇年作

題識：仿趙鷗波。鷗波用筆沖淡簡遠，意
在筆外，所以香光稱為元人冠冕
也。庚午（1810年）秋日，寫奉杏
春先生正。葵生弟盧棟。

鈐印：葵、生

註：盧棟，字葵生，江蘇揚州人。祖映
之，父慎之，世以漆玩著名。工仿宋
宣和漆沙硯，形質類澄泥而絕輕，入
水不沉。尤擅畫山水、花卉，少與張
繆（老疆）均以畫受業於張賜（桂
巖），張筆肆恣而盧醇謹，如其為
人。作《山口待渡圖》，現藏南京博
物院。

885

ZHANG PEIDUN (1772-1846)

Mountains after Rain

Fan leaf, mounted and framed, ink on
gold-flecked paper

17.5 x 50 cm. (6 ⅞ x 19 ⅝ in.)

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

Dated summer, *jichou* year (1829)

Dedicated to Zijian

HK\$30,000-50,000

US\$3,900-6,400

清 張培敦 雨後嵐山 水墨洒金箋
扇面鏡框 一八二九年作

題識：山路元無雨，空翠濕人衣。己丑
（1829年）夏日擬巨然墨法為子簡
先生之屬並正。研樵敦。

鈐印：研樵

註：張培敦，吳縣（今江蘇蘇州）人。精
鑒藏，工書，善畫山水，間作寫生，
師法文徵明，筆法秀韻。

Shitao's Blossoms: Stories of the Shadow Garden and the Yellow Peonies

石濤花開：影園與黃牡丹狀元的故事

During the Ming Dynasty, hosting poetry and painting salons was a prevailing fashion amongst the Jiangnan literati. Located at the outskirts of Yangzhou, the distinguished Shadow Garden was the most prestigious venue for literati gathering. Of all the enchanting stories it had bred, those related to the Yellow Peonies Poetry Society were believed to be the most enduring.

The Shadow Garden was created by Zheng Yuanxun (1603–1644), a native of She county in Anhui province. Born to a prominent salt industry family, he passed the imperial examination in 1624 and in 1643, he achieved the title of *jìnshi* (advanced scholar). In 1632 he presented the architectural blueprint of his garden construction to Dong Qichang, whom proposed to name it Shadow Garden, as it was surrounded by the shadows of willow, water and mountain. Directed by a renowned garden designer Ji Cheng, the construction commenced in the summer of 1634 and completed eight months later.

In 1640, Zheng invited his literati friends to appreciate the blossoming yellow peonies and chant poems in the Shadow Garden. A pair of delicate gold cups incised with 'the best-appreciated yellow peony' in the interiors were prepared to reward the poet laureate. Through the intellectual Mao Pijiang, Zheng invited the reputable Qian Qianyi to judge the contest. Eventually Li Suiqiu (1602–1646) won the championship with his ten poems *In Praise of the Yellow Peonies in the Shadow Garden*. It was a sensational event in Jiangnan.

Since the Qing Dynasty, this event had made a far-reaching impact, especially in the Canton area where Li was a native. Similar literati events were held in private gardens and until 1919, gatherings inspired by the Yellow Peonies Poetry Society still occurred.

Shitao's *Yellow Peonies* was commissioned by the Holding Jar Master, with Li's ten poems and the forementioned story inscribed in the upper portion of the painting. It was recorded in *Paintings and Calligraphy Records of Ten Hundreds Studio* and *Paintings and Calligraphy of Guoyunlou* written by Qing scholars Jin Yuan and Gu Wenbin respectively. According to *The Diary of Chouyi* by Wu Hufan, on 20 September 1938 he viewed two paintings including *Yellow Peonies* at the residence of Xu Bangda, and Xu regarded both as exceptional works. Besides, collector Zhang Congyu visited Xu Bangda on 4 October 1938 and *Yellow Peonies* was one of Xu's recent acquisitions that displayed for him. He asked Xu, 'The painting was commissioned by the Holding Jar Master. Isn't he Jiangcun (Gao Shiqi) then?' It was not a groundless assumption which requires further investigation. After 1967, *Yellow Peonies* was once in the collection of Shanghai Museum and published by the Shanghai Museum.

The repercussions of *Yellow Peonies* continued: inspired by Shitao's masterpiece and the related poems composed in the Shadow Garden, Wang Shishen created his version of *Yellow Peonies* in 1728. In the universe where poetry and painting connect, chanting verses is just the prologue to graceful stories of noble peers!

明代江南富饒，益以印刷業普及，文人吟詩作畫之雅集蔚為時尚。揚州以園林之勝，與蘇、杭鼎足而三，而影園又屬明清初最負盛名之一，其中黃牡丹詩會又屬影園流傳最盛之故實。

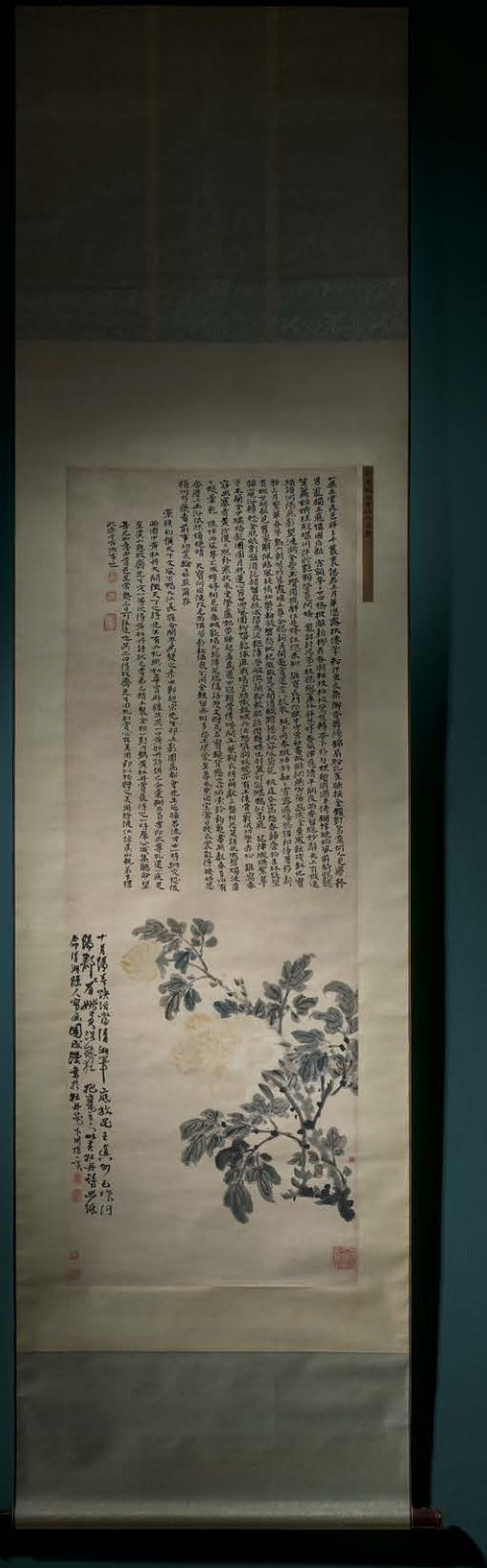
鄭元勳（1603–1644），字超宗，明天啓甲子（1624）舉人，崇禎癸未（1643）中進士，安徽歙縣人，居揚州，為鹽業望族。鄭氏天啓年間於揚州城外西南購地，擬築園為奉母讀書之所。崇禎五年（1632）鄭氏呈圖園請董其昌品鑒，因園在“柳影、水影、山影”之間，董為其題“影園”二字。崇禎七年（1634）夏，影園由當時園林名家計成監工營建，歷時八個月，於次年完成。

崇禎十三年（1640），影園黃牡丹盛開，鄭元勳邀約社友，雅集同好數十人賞花吟詠，並精緻一對黃金杯內刻“黃牡丹賞最”為優獎，成詩百餘首。鄭氏“糊名易書”，請冒辟疆致函邀約江左三大家之一的錢謙益定評優次，最終黎遂球（1602–1646）以《詠影園黃牡丹詩》十首奪魁為“黃牡丹狀元”，傳為江南盛事。

入清以後，影園黃牡丹詩會影響深遠，尤以廣東一帶為盛，皆緣黎遂球為廣東番禺之故，如乾隆十二年（1747）廣東中山小欖麥子開以賦昌華苑為名請會，光緒十八年（1892）廣東邱誥桐邱園牡丹會等均有雅集詩會，延至一九一九年，北京城南游藝園並蒂蓮開，仍有效法黃牡丹詩的舉措。

石濤《黃牡丹》之作，即係受抱甕主人之命寫就，又抄錄黎遂球原詩十首，並述事由。此畫清金琬《十百齋書畫錄》，顧文彬《過雲樓書畫記》均有著錄。1938年9月20日，吳湖帆《丑移日記》記錄在徐邦達處觀本畫和新羅《海棠無兔》，認為皆是精品。1938年10月4日，張蔥玉過訪徐邦達，徐氏出示近得書畫，石濤《黃牡丹圖》即在其中，張氏有“圖為抱甕主人作，豈即江村耶？”之問，當非無的之矢，有待考究。1967年後，畫作曾經上海博物館收藏並出版。

石濤受託繪成《黃牡丹》，還在清代產生了影響。清雍正六年（1728）冬十月二十四日，汪士慎在七峰草堂仿效石濤繪成《黃牡丹圖》，又屬影園黃牡丹詩後餘波外的餘波了。詩畫相通，雅人韻事，又非止於詩詠！



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SHITAO (1642-1707)

Yellow Peonies

Hanging scroll, ink and colour on paper

149.5 x 52.5 cm. (58 7/8 x 20 3/4 in.)

Inscribed and further inscribed, with a total of six seals of the artist
Three collector's seals: one of Xu Maoxun (20th Century) and two of Xu Bangda (1911-2012)

Titleslip on the mounting

Titleslip by Wu Hufan (1894-1968), with one seal

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HK\$13,000,000-18,000,000

US\$1,700,000-2,300,000

清 石濤 黃牡丹 設色紙本 立軸

題識：十月陽和快活當，清湘筆底放花王。
眞州已作河陽郡，不有姚黃浩態狂。
抱甕主人以黃牡丹詩出紙，命清湘陳人寫畫，圖成漫畫於牡丹花下，用博一笑。

又題《黃牡丹詩十律》：一采巫雲夜色祥，三千叢裡認君王。
月華湛露扶僊掌，粉汗更衣染御香。
舞傍錦屏紛孔雀，睡搖金鎖對鴛鴦。
何人見夢矜男寵，獨立應憐國后粧。
宮額亭亭廿四橋，披離新柳弄春潮。
柘枝拍板鶯喉轉，杏子衫勻蝶翅消。
酒半倚欄浮琥珀，風前騎鶴聽笙簫。
姮娥柱殿堪同伴，貯艷頻勞覓阿嬌。
寵詔封泥第一枝，賜袍簾外拜恩時。
春風律應清平調，夜雨香留絕妙辭。
天上有機遙織譜，河陽無影望漣漪。
金罍玉瓊須攜醉，任是蜂狂總未知。
誰買長門作賦才，守宮砂盡故徘徊。
燕啣落蕊成金屋，鳳蝕殘釵化寶胎。
三月繁華春夢熟，六朝芳艸暮霞堆。
上尊合賜詞臣閣，邀賞還宜八駿來。
梔子同春綴結斜，融融霄露濕啼鴉。
潘郎傍署移新省，姚女明粧見舊家。
解佩臨風疑橘柚，鬱輪凝碧怨枇杷。

微瑕莫笑閒情賦，錯認秋容詠菊花。
掖庭昏鴛怨春歸，疊拍匡牀悵望稀。
窺浴轉愁金照眼，割須須託緒留衣。
梳成墮馬泥拖障，夢破微蘭粉較肥。
誰借麴媒生羽翼，可能鴻鶴似高飛。
花陣縱橫紫翠重，木蘭金甲繡盤龍。
團圓月照蓮心苦，廿四風圍柳帶鬆。
涿鹿戰場雲結幟，穀城兵法怒填胸。
妖嬈亦有王侯骨，一戰成功學赤松。
誰寫春容出塞看，黃沙漠漠照衿裳。
扶來東學盧妃步，睡起羞爲道士冠。
鎖骨傳燈開五葉，鞦韆持繭獻三盤。
相思莫謂朱成碧，燭淚盈盈蠟暈乾。
憔悴西風夢不成，娉婷相見在春城。
歡場九錫傳花瑞，隱語雙文贈烏名。
寶鏡背懸交吐焰，索鈴初護盡無聲。
春多怕有香塵上，出浴依然媚晚晴。
天寶何因便改元，尙憐芳影秘溫泉。
不同金縷留丞相，多恐玉環蒙至尊。
朱紫因宜當日賤，衣裳能得幾時恩。
揚州芍藥看前事，功業綸扉並兩存。
崇禎初禩，天下文風丕暢，大江長淮合閩
越吳楚之彥士鄭超宗先生邗上影園爲都
會，先生延接名流才士，一時納交恐後。
西園中黃牡丹大開，徵天下之詩。先生有
二札與如皋冒辟疆生，其一曰：黃牡丹詩
俱已全彙，糊名易書。即求尊札，遣一疾
足至虞山，懇牧齋先生定一等等。得黃牡
丹詩狀元者，弟已精工製金杯一對，內鐫
《黃牡丹賞最》待之。一時羣公咸集聽
命，望吾兄加意，由貴邑至常熟，三日可
往返也。其二曰：得牧齋先生回札，知賞
心在美周，即以杯贈之。美周將渡江訪虞
山執弟子禮，此亦千古快事也。

鈐印：前有龍眠濟、清湘石濤、清湘老人、膏盲子濟、贊之十世孫阿長、大滌堂

藏印：徐懋勳（20世紀）：徐懋勳鑑藏印
徐邦達（1911-2012）：邦達審定、心遠草堂

裱邊條條：石濤蘇尙黃牡丹長題。

吳湖帆（1894-1968）題簽：清湘老人黃牡丹圖眞迹神品。
心遠草堂珍藏。吳湖帆題籤。

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清湘老人黃牡丹圖真迹神品

心遠堂堂珍藏
吳湖帆題識

石暹齋尚黃牡丹真蹟

一草玉堂鹿色祥三千叢裏楚君三月華港路扶傳掌粉汗更衣染御香舞錦扇給孔雀懸搖金鎖對窮苦何人見歸於
 男寵獨主鹿儀國后粧宮額亭曰橋推新柳弄春潮和枝拍板驚轉香子秒句蝶翅酒酒半倚欄瑤瑤琥珀風前騎鶴聽
 笙簫短嫩程堤同伴野艷翔管有阿嬌靈韻封泥第枝鸚鵡塵外拜恩時春風律應清平調夜雨香留絕妙辭天上有機造
 織請河陽無影望連湖金殿玉璫須獨醉任是醉狂總未知誰買長門作賦才守宮砂畫改徘徊燕吻滿蕊成金屋風餘球欽化寶
 胎三月繁華春夢熟六朝芳竹暮霞堆上尊合賜詞臣閣選當還安八駿來梔子同春蠟結斜融七霄露滿啼鴉滿即傳署移新
 省姚女明粧見舊家解佩臨風疑捕袖帶輪環怨杞杞微微笑笑開情賦絕秋容吼菊花掖庭香滿怨春歸查拍色醉後望
 稀頭海轉金照眼盟須託藉留衣梳或隨泥泥花帶障障微微開粉粉較肥誰借翹螺生羽翼可能鴻鶴似高飛花陣縱橫紫翠
 香本蘭金中繡繡龍團月思連心苦回風團柳帶絲涼涼底戰場雲結戰鼓城兵法怒填胸女媧亦有玉儀骨斷成功學赤松誰寫春
 容幽塞有黃沙漫漫照於寒秋來更學虛妃步睡起羞為道士冠鎖骨傳燈開五葉鞠衣持兩獻三盞相思莫訝米成碧瑠瑠盈
 香塵止出浴依然嬌晚晴天寶何回便改元尚憐芳影紅蓮泉不同金鑲留聖相多愁玉環蒙至尊朱紫同室當日賦衣裳能得幾時思
 揚州芍藥看前事功業餘扉並爾存

崇禎初撰天下文風石暹大江長淮合關粵並楚之彖士鄭超宗先生印上影圖為都會先生延接名流才三時約交恐後
 西園中黃牡丹大開徵天下之詩先生有二札與如鼻胃醉醒生其一曰黃牡丹詩得已公譽稱名易著即求尊札道一疾足
 至堂山慈敬齋先生定一書次得黃牡丹詩狀者弟之精製金極對內鵲黃牡丹真蹟最待二時聲公咸集聽命望
 吾兄喜曰昔也至常熟三日可往也其日得授齋先生內札知實心在美周即以任贈之美周將沉江訪虛山親弟至禮
 此亦千古快事也



十月得年映淡當清湘筆一底妝花日真可已作何
 陽都下州莫漢德花把窺窺人吐香牡丹詩出紙
 命清湘陳人會圖改畫意於牡丹卷下用印一



887

887

WITH SIGNATURE OF SHEN ZHOU / QIU YING / LU ZHI
(18TH CENTURY)

Boating/Scholar Resting / Mandarin Ducks

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

16.5 x 49.5 cm. (6 ½ x 19 ½ in.)/18 x 49 cm. (7 ¼ x 19 ¼ in.)/
17.8 x 51.5 cm. (7 x 20 ¼ in.)

Boating/Mandarin Ducks inscribed and signed and *Scholar Resting*
signed, with a total of four seals

Two collector's seal on *Boating*

HK\$120,000-150,000

US\$16,000-19,000

清 沈周/仇英/陸治(款) 泛舟/歇息/鴛鴦 水墨/設色金箋
扇面鏡片三幀

- 1 題識：秋水牽沙落，寒藤抱樹踈。沈周。
鈐印：啓南
藏印：椒翁所藏、崑氏寶藏
- 2 款識：仇英實父製。
鈐印：實父
- 3 題識：柳絲斜掛小池邊，鴛鴦雙戲水、綠波間。杏花初綻醉。
舵顏雕欄內、寶鴨篆煙殘。堪愛語聯翩，畫梁新燕子、
逼朱簾。三三兩兩妬名園，春風滿、長日艷陽天。右詞
小重山一闕，陽城陸治。
鈐印：叔、平

Clear and Radiant: Wang Hui's path to the Sage of Landscape Painting

山水清暉：王翬山水畫聖之路

A pioneer of the Northern and Southern Schools of Painting theories, Dong Qichang (1555-1636) advocated Southern School's learning from the Four Yuan Masters, of which his endeavors were inherited by Wang Shimin (1592-1680) and Wang Jian (1609-1677). In 1651, Wang Jian described a folding fan painted by Wang Hui that he viewed in Changshu as 'one of a kind in 300 years'. He introduced Wang Hui to Wang Shimin and Wu Weiye (Meicun) in October. Thanks to their support, Wang Hui embarked on a successful career towards the 'Sage of Painting'.

Born to a family of professional painters for five generations, the budding artist studied the Song and Yuan great works in Wang Shimin's collection shortly after their acquaintance. The master recommended him to collectors and complimented him as 'an unprecedented artist in 500 years'. In the coming decades, Wang studied about 40 artists of the preceding periods, and imitated hundreds of masterpieces, including 20/27/18/29 works by Dong Yuan/Ju Ran/Huang Gongwang/Wang Meng. Influenced by Dong's theories, supported by Wang Jian and Wang Shimin and through rigorous archaic studies, Wang Hui defied the tawdry norms of his time and invented a unique style that assembled the aesthetics of preceding periods.

Invited by Wang Yuanqi in 1690, Wang Hui went to Beijing with his pupil Yang Jin. Nominated by Wang Shan and Song Junye in 1691, Wang Hui was appointed the lead imperial artist of the epic *Kangxi Emperor's Southern Inspection Tour*, which was completed in 1695. The Crown Prince bestowed Wang four imperial characters - 'Landscapes Clear and Radiant' in 1696. Upon returning to Changshu in 1698, he displayed the four imperial characters in his studio and changed his artist's name to Master Clear and Radiant. Through learning from the classical canons, Wang became a key figure of orthodox painting in early Qing.

Landscape after Wang Meng (Lot 888) was conceived by Wang Hui during his third visit to Beijing, employing the 'ox-hair' technique. It was collected by the Japanese samurai and connoisseur Asano Nagayoshi in 1840 during the Tenpo period. In the last century, it was acquired by the owner of Xian Qu Xuan, who dedicatedly graced it for decades.

Studio Amidst Willow Forest (Lot 889) was executed in Wang's studio Clear and Radiant Pavilion upon returning to hometown. With willows and pines scattered along mountains and shores, it highlights the essence of a pleasant and meditative landscape.

Landscapes after Old Master (Lot 890) is an album of eight leaves, collected by Shanxi magnate Qu Benqiao of late Qing, and was modelled on the seasonal landscapes by old masters Li Tang (Xigu), Huang Gongwang, Wang Meng and Xu Daoning. Every ethereal scene attests to Wang Hui's perfect embodiment of the classical spirit.

Landscapes after Ju Ran (Lot 828) from the Liu Jing Xiu Tang collection is a brilliantly rendered snowy landscape with old pines and secluded pavilions. With two poems inscribed by Yun Shouping at the end and colophons by Wang Zhuan, this gem was executed by Wang Hui's in his prime years.

Wang Hui's decades of diligent learning, diverse styles and innovative vision can be summarised in his own words in *Postscript to Landscapes Clear and Radiant* - 'I bring together brushworks from the Song dynasty, contours from the Song dynasty, and vitality from the Tang's dynasty, to consummate the ultimate ideals'. These reveal Wang's artistic purpose and being a faithful follower of Dong's painting theories.

董其昌 (1555-1636) 是南北宗畫論的倡議人，努力推動南宗畫向元四家學習，而王時敏 (1592-1680)、王鑑 (1609-1677) 則是繼承宣揚此一理論。1651年秋，王鑑在常熟見王翬所畫成扇，稱譽“三百年所僅見”，王翬乃執弟子禮相見。同年十月，王鑒函約王時敏、吳偉業介紹予王翬相識，為吳梅村譽為“畫聖”。自此，王翬在二王的幫助下，開啓了他的畫聖之路。

王翬祖上五代以繪畫為業，無論家學和天賦都是極佳，因此初識之時，王時敏便盡出所藏宋元名跡巨構，任其臨摹學習，打開了王翬宋元繪畫的世界。王時敏還為王翬延譽四方，引薦予大江南北藏家，及後又有“五百年來從未之見，惟吾石谷一人而已”的崇高評語。數十年間，王翬經由不同途徑，臨摹唐、宋、元、明畫家約有四十人，名跡數以百計，其中臨摹董源作品20件，巨然作品27件，黃公望作品18件，王蒙作品最多有29件。王翬臨古摹古，一是受董其昌的理論影響，二是由於二王的提攜，三是通過摹古打破當時畫壇畫派淺學陋習，四是學古成己——唐宋元明畫的“集大成者”。

1690年冬，王翬受王原祁之邀攜弟子楊晉赴京，1691年王揆、宋駿業之薦，出任《南巡圖》領銜畫師。1695年《南巡圖》完成，1696年獲太子召見並賜“山水清暉”四大字，至1698年6月乃“束裝歸虞”，前後留京8年，9月抵達常熟，乃將“山水清暉”懸榜草堂，用清暉主人為號。至此，王翬通過摹古學習，成為清初繪畫正統派的關鍵人物，也是他個人聲譽的巔峰。

是次所見《仿黃鶴山樵山水》(編號888)，乃王翬第三次入京前所仿王蒙山水，牛毛皴法在畫圖發揮的純熟淋漓，山水林木蒼翠蔥鬱。日本天保(1830-1844)年間已流傳日本。1840年，由日本蔣潭鯨侶淺野長祚收藏，歷時十餘年遍邀同好另冊題跋，以木盒包裹，尤見珍護。上世紀由閑趣軒主人購存，細心珍藏數十年。

第二件《深柳讀書堂》手卷(編號889)，乃王翬回鄉後畫於“清暉閣”中，柳、松遍布山水水岸之間，屋閣或讀書或閑坐，頗得閑逸靜心之旨。

第三件《仿古山水》八冊開(編號890)，為清末山西鉅富渠本翹收藏，分別仿臨李晞古、黃公望、王蒙、許道寧等古代春夏秋冬山水，雲煙山居，漁舟望雪，可見王翬深厚的摹古功力。

第四件《擬巨然山水》手卷(編號828)，為敬修堂收藏系列之一。畫卷寫雪景寒松，山深樓閣，卷末惲壽平題詩二首，以及王撰題跋，乃王翬中壯年精品之作。

清初王翬處於“右雲間深譏浙派，祖婁東者輒詆吳門”之時，臨摹古畫向古人學習，是一條畫學必經之路。王翬數十年潛心苦志，轉益多師，學古求變，《清暉畫跋》自言：“以元人筆墨，運宋人丘壑，而澤以唐人氣韻，乃為大成”，可視為王翬一生畫學之宗旨，實踐了董其昌提倡的南宗畫理論。

888

WANG HUI (1632-1717)

Landscape after Wang Meng

Hanging scroll, ink on paper

133.5 x 41.5 cm. (52 ½ x 16 ¾ in.)

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

Dated fourth month, *gengwu* year (1690)

Dedicated to Yiting

One collector's seal

Accompanied with an album of colophons by twenty two Japanese scholars and collectors.

EXHIBITED:

Hong Kong, Hong Kong Museum of Art, *The Grandeur of Chinese Art Treasures : Min Chiu Society Golden Jubilee Exhibition*, 25 September 2010 – 2 January 2011.

LITERATURE:

The Grandeur of Chinese Art Treasures : Min Chiu Society Golden Jubilee Exhibition Catalogue, Leisure and Cultural Services Department, Hong Kong, September 2010, p.149, pl.24.

HK\$3,500,000-4,500,000

US\$450,000-580,000

清 王翬 仿黃鶴山樵山水 水墨紙本 立軸 一六九〇年作

題識：老來自覺筆頭迂，寫畫如同寫隸書。

黃鶴一聲山館靜，道人正是午參餘。

歲次庚午（1690）清和臨叔明筆，曉窗坐雨，奉懷嶧亭道長先生寄贈以當晤對。

烏目山中人石谷子王翬。

鈐印：王翬之印、烏目山人

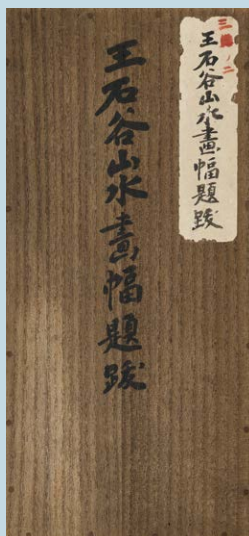
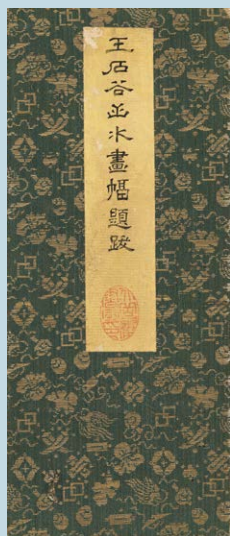
藏印：騫丘珍賞

展覽：香港，香港藝術館，“博古存珍－敏求精舍金禧紀念展”，2010年9月25日－2011年1月2日。

出版：《博古存珍－敏求精舍金禧紀念展》，康樂及文化事務署，香港，2010年9月，第149頁，圖版24。

註：附日本天保年間收藏家蔣潭鰲侶淺野長祚、培齋林暎、大雲峰、榊原月堂（照成）、櫻整珪、靜宜溫、桃華夔、藍光、秋園花農、黃雪口、乙骨完、霞舟鷗客、完、齒莖洲漁與、貝岱、阿波巖復等廿二位文人書畫家題跋王石谷山水畫一冊。

又，知見王翬五十五歲（1686）曾作《仿王蒙山館午參圖》題此詩，六十一歲（1692）《松壑隱居圖》亦題此詩。本書題詩知見為第三幅，應係王翬五十五歲至六十一歲間經常繪製題材。





老來自與筆頭迂
寫畫亦同寫韻
香黃獨一
山館靜道人
正是午春
餘

畫於法
師字
畫於法
師字

馬山中人
寫於五筆





889

889

WANG HUI (1632-1717)

Studio Amidst Willow Forest

Handscroll, ink and colour on paper

32.5 x 176.5 cm. (12 ¾ x 69 ½ in.)

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

Dated early autumn, *gengchen* year (1700)

HK\$2,500,000-3,000,000

US\$330,000-380,000

清 王翬 深柳讀書堂 設色紙本 手卷 一七〇〇年作

題識：深柳讀書堂。庚辰（1700年）初秋畫於清暉閣。耕煙外史王翬。

鈐印：石谷子、王翬之印、上下千年、澗懷館印、富春高寄





889





890

890

WANG HUI (1632-1717)

Landscapes after Old Masters

Album of eight leaves, ink and colour on paper

Each leaf measures 36.2 x 26 cm. (14 ¼ x 10 ¼ in.)

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

One leaf dated spring, *wuyin* year of the Kangxi period (1698)

Twenty-three collector's seals including two of Qu Benqiao (1862-1919) and thirteen of Yue Li (1688-1771)

Title slip by Qu Benqiao, signed with one seal

HK\$6,500,000-8,000,000

US\$840,000-1,000,000

清 王翬 仿古山水 設色紙本 冊頁八開 一六九八年作

題識：

1. 竹溪高逸。做李晞古。
2. 閉戶著書多歲月，種松皆老作龍鱗。做大癡道人畫。
3. 山川出雲。做方壺外史。
4. 南浦歸帆。做趙承旨。
5. 觀王駙馬真跡，筆法嚴重，全是摹倣唐人。設色古淡，不以穠麗為工。山麓小樹、水面菱葉、點綴疎密，一一入妙，真墨苑之奇珍也。又見白石翁撫本，絕不露本家筆。皴法精簡，用色極清潤可愛閑窓追憶寫此。王翬。
6. 黃鶴山樵秋山蕭寺圖。王翬。
7. 霜林激澗。做黃雀山樵。
8. 漁莊雪意。做許道寧。康熙戊寅（1698年）春日，耕煙散人王翬。

鈐印：王翬（兩次）、石谷子（四次）、王翬之印（兩次）、上下千年、王翬印、石谷、王翬之印（三次）、滄江白髮（兩次）

藏印：

岳禮（1688-1771）：崑江岳氏珍藏書畫印（兩次）、海棠書屋、蕉園圖書、蕉園印信（兩次）、海棠書屋賞藏（三次）、海棠書屋珍藏、蕉園岳禮圖書、岳禮之印、蕉園珍藏書畫圖記

渠本翹（1862-1919）：曾在山右渠楚南處、渠楚南鑑藏印

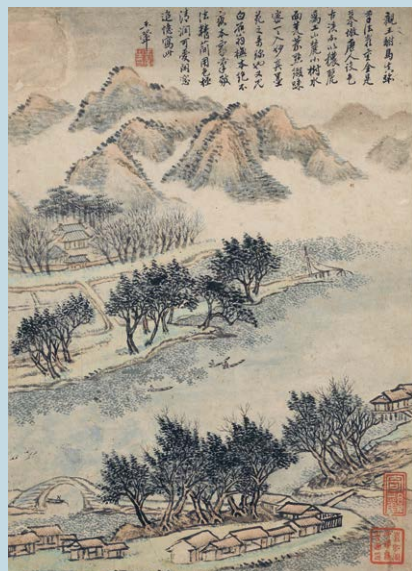
其他：靜寄、蕉園圖書、真賞、寄觀（兩次）、鐵行心賞、韜光樓、一印漫漶、激懷館印

題簽：烏目山人仿古八幀。渠楚南藏。

鈐印：楚南

註：岳禮，滿洲正白旗人，一作鑲白旗人，那木都魯氏，字會嘉，號蕉園。康熙五十年（1711）舉人。累官陝西漢興兵備道。與宗室曉亭等結詩社，頗著聲聞。又工畫，因久宦秦、蜀，故其畫多似川北溪山峰巒之態，筆致雅秀，氣運幽雋。有《蘭雪堂集》台北故宮博物院藏《王翬秋林圖》，左下角亦有一方鑒藏印為「蕉園鑒賞珍藏」。可見岳禮對王翬畫作比較情有獨鍾，亦為同時代人。

渠本翹，原名本橋，字楚南。祁縣城內人。清光緒進士，著名山西早期實業家。山西省祁縣人。曾留學日本，後出任山西大學堂監督。





891

YANG JIN (1644-1728)

Landscape in the Style of Yuan Artists

Hanging scroll, ink and colour on paper

104.5 x 39.5 cm. (41 1/8 x 15 1/2 in.)

Inscribed and signed, with five seals of the artist

Dated twelfth month, *yiwei* year (1715)

One collector's seal

LITERATURE:

Richard M. Barhart 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, Appendix p.279, fig.9.

Tian Hong, *Wang Nanping's Collection of Ancient Chinese Paintings*, Vol.3, Tianjin People's Fine Art Publishing, Tianjin, July 2015, p.578, pl.173.

HK\$450,000-600,000

US\$58,000-77,000

清 楊晉 傲元人小景 設色紙本 立軸 一七一五年作

題識：雨卷雲開山倍明，林端草閣不勝清。

四簷虛敞通靈氣，牘有煙霞物外情。

乙未（1715年）騰月雪窗呵凍，傲元人小景。西亭楊晉。

鈐印：楊晉之印、子鶴、胸中丘壑、心賞、鶴道人時年七十有二

藏印：何聖錫

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，附錄第279頁，9。

田洪，《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578頁，圖版173。



892

892

HUANG ZONGYAN (1616-1686)

Strolling in the Quiet Mountain

Hanging scroll, ink and colour on paper

103.5 x 40.8 cm. (40 3/4 x 16 1/8 in.)

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

Dated sixth month, *dingchou* year (1637)

HK\$60,000-80,000

US\$7,700-10,000

明/清 黃宗炎 策杖入幽山 設色紙本 立軸 一六三七年作

題識：幽人不歸去，日暮踏黃葉。丁丑（1637年）六月黃宗炎並題。

鈐印：黃、宗炎、立谿、鷓鴣先生

註：黃宗炎，字晦木，一字立溪，學者稱鷓鴣先生，浙江餘姚人。明清之際學者。

黃宗炎與兄宗羲、弟宗會，俱從學於劉宗周。崇禎中，以明經貢太學。後會試不第，與弟宗會相約閉門盡讀天下之書，然後出而問世。清軍南下，投身抗清鬥爭，事敗專心著述。畫技做法小李將軍、趙千里。長於繆篆書法，善制硯台。著有《學圃辨惑》。



893

PROPERTY OF A JAPANESE PRIVATE COLLECTOR
日本私人收藏 (LOT 893)

893

XU FANG (1622-1694)

Travelling to the Mountains

Hanging scroll, ink on silk

127 x 48.6 cm. (50 x 19 1/8 in.)

Inscribed and signed, with five seals of the artist

Dated summer, *guimao* year (1663)

Dedicated to Shangying

Box inscription by Zhou Zhenyue (19th-20th Century), signed and dated 1918, with four seals.

HK\$100,000-200,000

US\$13,000-26,000

清 徐枋 溪山訪幽 水墨絹本 立軸 一六六三年作

題識：癸卯（1663年）新夏傲郭河陽，似上應詞宗政之。俟齋徐枋。

鈐印：青松白玉、徐枋之印、徐伯子俟齋畫記、笠山笠水間、居易堂印

周鎮岳木盒題識，戊午（1918）仲秋，鈐印共四方。



894



895

894

SONG JUE (1576-1632)

Boating along the River

Hanging scroll, ink and colour on paper
159.2 x 42.8 cm. (62 5/8 x 16 7/8 in.)

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

One collector's seal of Kong Jilian (1727-1791)

Titleslip by Zhang Boying (1871-1949), signed and dated *wuchen* year (1928)

HK\$120,000-200,000

US\$16,000-26,000

明 宋珏 柳溪放濯圖 設色紙本 立軸

題識：十里芳塘景最幽，藕花香裏蕩扁舟。
此間不識人間暑，羽扇綸巾樂自由。
戲擬方從義法，莆田宋珏。

鈐印：宋穀之印

孔繼涑 (1726-1791) 藏印：孔氏谷園藏古

張伯英 (1871-1949) 題簽：

宋珏柳溪放濯圖。戊辰 (1928) 年銅山張伯英曾觀。

895

CHENG SUI (1605-1691)

Awaiting the Arrival of Autumn

Hanging scroll, ink on paper
133.6 x 35.4 cm. (52 5/8 x 13 7/8 in.)

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

PROVENANCE

Collection of Professor Zheng Dekun (1907-2001).

Lot 62, 7 November 2007, The Mu-Fei Collection of Chinese Paintings, Sotheby's London.

LITERATURE

Cheng TeK'un, "Twenty Ming I-min Painters in the Mu-fei Collection", *Journal of Chinese Studies*, Number 11a, Chinese University of Hong Kong, Hong Kong, December 1976, pl.15.

HK\$300,000-500,000

US\$39,000-64,000

清 程邃 溪山幽勝 水墨紙本 立軸

題識：石流寒映目，溪樹密垂陰。
赤日不到地，故人俄上心。
好句忽衝口，清風時汎襟。
久虛洞庭約，理棹待秋涼。垢道人程邃。

鈐印：程邃、穆倩

來源：鄭德坤（1907–2001）收藏。
倫敦蘇富比，木犀藏中國書畫，2007年11月
7日，編號62。

出版：鄭德坤，《木犀齋藏明遺民二十家》見《中
國文化研究所學報》第11a期，香港中文大
學，香港，1976年12月，圖版15。

896

HUA YAN (ATTRIBUTED TO, 1682-1762)

Horse and Rider

Hanging scroll, ink and colour on paper
120.8 x 55.6 cm. (47 ½ x 21 ¾ in.)

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

Dated summer, *bingyin* year (1746)

Three collector's seals and one illegible seal

PROVENANCE

Collection of Professor Zheng Dekun (1907–
2001).

Lot 100, 7 November 2007, The Mu-Fei
Collection of Chinese Paintings, Sotheby's
London.

HK\$200,000–300,000 US\$26,000–38,000

清 華岳(傳) 放馬圖 設色紙本 立軸
一七四六年作

題識：野磧敷柔莽，霜棹敵勁颺。
環河運碧瀾，捨策飲纖離。
丙寅（1746年）夏新羅山人寫於解駝館並
題。

鈐印：華岳、秋岳

藏印：石壺齋寶、劉開審定真跡、葉芑田審定
一印漫漶

來源：鄭德坤（1907–2001）收藏。
倫敦蘇富比，木犀藏中國書畫，2007年11月
7日，編號100。





程雲來飲人而後居其化而
南巡待時而後說花言錦夫無不工
尤以水墨牡丹擅長誰不稱作是
道其甚稀身以其宗人中亦元事
重且購求亦僅得三四幅以是乃其
進御之作贈邑蒲蒲河以水華映
映繁花容華活色生香奏極
長至又餘亦局之妙極見其
代徐黃不能專美也
程雲來珍家之於京秋
石瑛人題

丙午夏宗頤題

不染泥

程雲來蓮蝶圖

897

897

CHENG LIN (18TH CENTURY)

Lotus and Butterflies

Handscroll, ink and colour on paper

29.2 x 425 cm. (11 1/2 x 167 1/4 in.)

Signed, with two seals of the artist

Two collector's seals

Colophon by Zhao Fan (1851-1927), signed with three seals

Frontispiece by Rao Zongyi (1917-2018), dated summer, *bingwu*

year (1966), signed with one seal

PROVENANCE

Collection of Professor Zheng Dekun (1907-2001).

Lot 19, 7 November 2007, The Mu-Fei Collection of Chinese Paintings, Sotheby's London.

HK\$200,000-300,000

US\$26,000-38,000

清 程琳 荷叢蛺蝶 設色紙本 手卷

題識：程琳謹畫。

鈐印：臣琳、謹畫

藏印：百禪寓目、怡園鑑賞圖書

趙藩（1851-1927）題跋，鈐印三方

饒宗頤（1917-2018）題引首：汚泥不染。程雲來蓮蝶圖。
丙午（1966）夏宗頤題。

鈐印：選堂

來源：鄭德坤（1907-2001）收藏。

倫敦蘇富比，木犀藏中國書畫，2007年11月7日，編號19。

註：程琳（清），字雲來，乾隆時安徽歙縣人，居浙江嘉興。善花卉，尤工水墨牡丹。

趙藩，號蠖仙，晚號石碑老人。白族，雲南省劍川縣人，近代著名學者、詩人和書法家。清光緒元年（1875）舉人，曾任四川臬台，官至川南道按察使。



898

898

WU LI (ATTRIBUTED TO, 1632-1718)

Mountain Landscape

Hanging scroll, ink and colour on paper

68.5 x 32.5 cm. (27 x 12 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated spring, third month, *bingxu* year of the Kangxi period (1706)

Four collector's seals

PROVENANCE

Collection of Professor Zheng Dekun (1907-2001).

Lot 77, 7 November 2007, The Mu-Fei Collection of Chinese Paintings, Sotheby's London.

HK\$200,000-300,000

US\$26,000-38,000

清 吳歷(傳) 南澗勝遊圖 設色紙本 立軸 一七零六年作

題識：南澗勝遊圖，康熙丙戌（1706）春三月擬唐解元筆意。墨井道人吳歷。

鈐印：吳歷、墨井道人

藏印：潤生鑑藏、海寧陳氏賜書樓所藏書畫記、盒心齋藏、小萬柳堂

來源：鄭德坤（1907-2001）收藏。

倫敦蘇富比，木扉藏中國書畫，2007年11月7日，編號77。



899

899

WANG CHEN (1720-1797)

Landscape after Dong Qichang

Hanging scroll, ink and colour on paper

100 x 35 cm. (39 ½ x 13 ¾ in.)

Inscribed and signed, with five seals of the artist

Dated summer, *jiayu* year (1754)

One collector's seal

Titleslip by Zhang Shiyuan (1898-1959), signed with one seal

HK\$80,000-120,000

US\$11,000-15,000

清 王宸 擬董其昌筆意 水墨紙本 立軸 一七五四年作

題識：玄宰先生骨已仙，風流雅興至今傳。忽然弄筆窗軒下，古木蒼烟在眼前。甲戌（1754年）夏日仿香光意並繫一詩。蓬樵王宸。

鈐印：王宸印、蓬心、柳東、蓬樵、在官衲子

藏印：定慧山居

張石園（1898-1959）題簽：王宸山水古木蒼煙圖。石園居士。

鈐印：張石園



900

ZHA SHIBIAO (1615-1698)

Landscape and Scholars

Album of ten leaves, ink on paper

Each leaf measures 18.2 x 14.4 cm. (7 1/8 x 5 5/8 in.)

One leaf inscribed, signed, and dated autumn, *jiawu* year (1654) with a total of ten seals of the artist

PROVENANCE:

Lot 503, 21 March 2013, Chinese Classical Paintings, Sotheby's New York.
Lot 967, 29 May 2017, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong.

LITERATURE:

Lost Treasures, Shanghai Culture Publication House, 2001, p.194.

Comprehensive Illustrated Catalog of Chinese Paintings: Vol. 1, University of Tokyo Press, Tokyo, 1982, p. I-335.

HK\$120,000-150,000

US\$16,000-19,000

清 查士標 山水高士圖 水墨紙本 冊頁十開 一六五四年作

題識：甲午（1654）立秋，士標。

鈐印：梅壑散人（二次）、查士標、二瞻（三次）、士標（三次）、標

來源：紐約蘇富比，中國古代繪畫，2013年3月21日，編號503。

香港佳士得，中國古代書畫，2017年5月29日，編號967。

著錄：《流失海外的國寶》，文字卷，上海文化出版社，2001年，第194頁。

出版：《中國繪畫總合圖錄》第一卷，東京大學出版社，1982年，1-335。



901

ZHENG MIN (1632-1683)

Winter Landscape after Guo Xi

Hanging scroll, ink on silk

108.6 x 45.2 cm. (42 3/4 x 17 3/4 in.)

Inscribed and signed, with two seals of the artist

Inscribed on the mounting by Li Yanshan (1898-1961) and Xiao Ping (born 1942), with a total of three seals

Two collector's seals

HK\$1,200,000-1,500,000

US\$160,000-190,000

清 鄭旼 冬山寒林 水墨絹本 立軸

題識：冬山慘淡如睡。作郭河陽筆，此即河陽語也。鄭旼。

鈐印：慕倩雲煙過眼、壑性多閒

李研山（1898-1961）題裱邊：鄭慕倩水墨山水立軸。癸巳（1953）十月，李研山題。

鈐印：李、研山

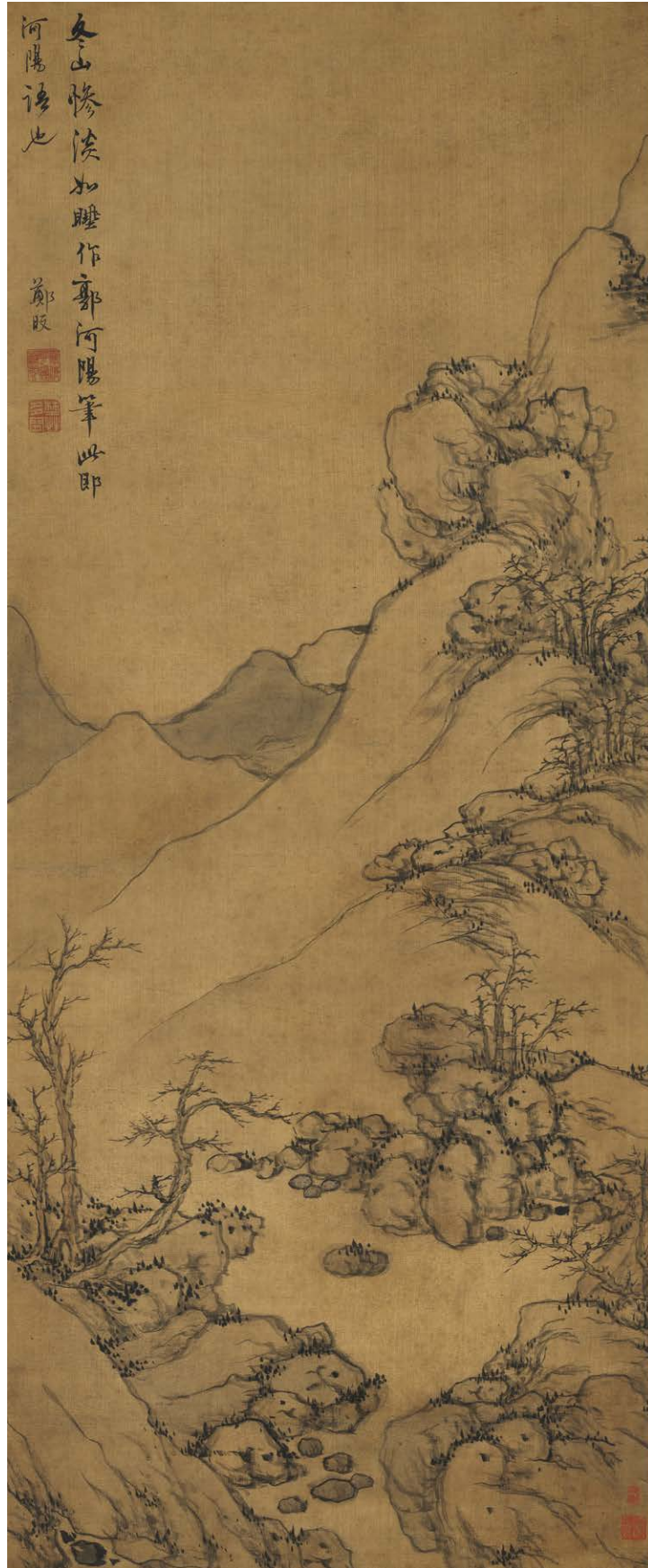
蕭平（1942年生）題裱邊：鄭旼用意郭熙作冬山寒林，簡淡中寫繁茂，足見其妙，真筆無疑也。鄭旼字慕倩，安徽歙縣人，擅山水，追隨漸江師，為新安派一大家也。己亥（2019年）之秋，蕭平觀識。

鈐印：蕭平之印

藏印：德成珍藏、岡州區氏雙蓮館所藏



900



冬山慘淡如睡作郭河陽筆此即
河陽語也

鄭昉

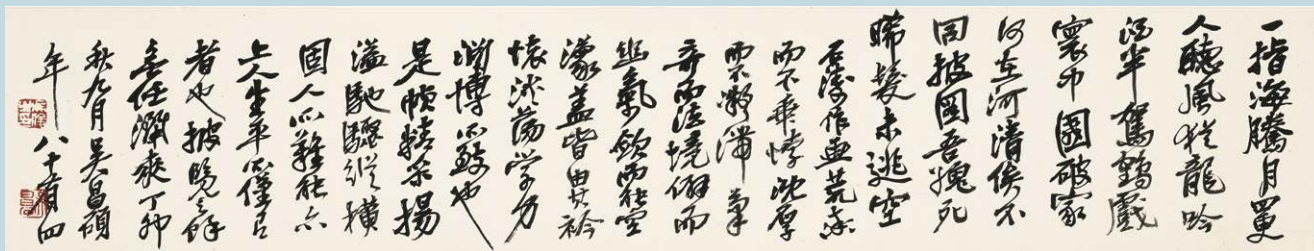
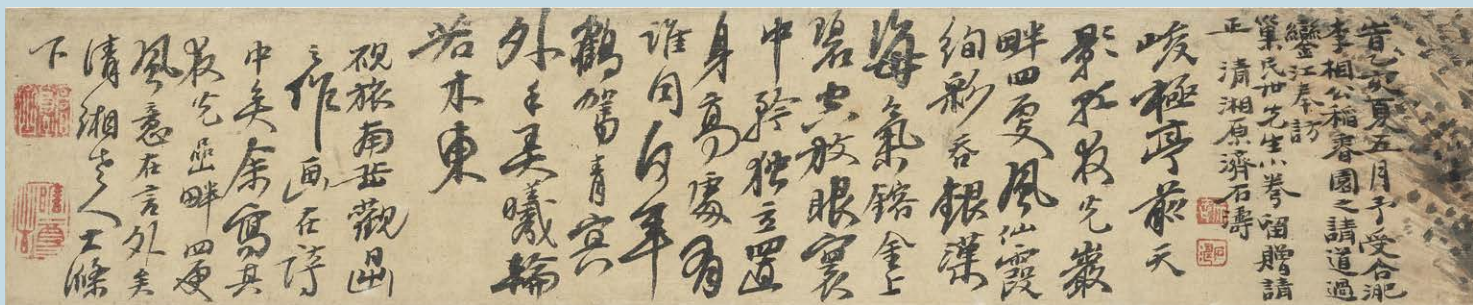


鄭慕倩水墨山水立軸

癸巳十月李承仙題

鄭昉用志郭熙作冬山寒林簡淡中富繁茂是見
其妙真筆無疑也鄭昉字慕倩安徽歙縣人擅山水
遠隨漸江師為新安派一大家也三亥秋為予觀





902

902

SHITAO (1642-1707)

Landscape

Handscroll, ink and colour on paper

9.8 x 192 cm. (3 7/8 x 75 1/2 in.)

Two inscriptions by the artist, signed, with a total of five seals of the artist

Dated summer, fifth month, *yihai* year (1695)

Dedicated to Chaomin

Colophon by Wu Changshuo (1822-1927), signed with two seals

Dated autumn, ninth month, *dingmao* year (1927)

Frontispiece by Wu Changshuo, signed with one seal

Dated autumn, *dingmao* year (1927)

Accompanied with a handscroll with three colophons, one each by Tsuyoshi Inukai (1855-1932), dated 1927; Matsumuro Itasu (Kensai 1852-1931), dated 1927, and Naitō Torajirō (1866-1934), dated 1929.

LITERATURE:

Selection of Renowned Chinese Painting, Volume 3, Bunkado, Kyoto, Japan, 1929, pl.31.

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

US\$390,000-640,000

清 石濤 山水小卷 設色紙本 手卷 一六九五年作



902

題識：時乙亥（1695年）夏五月，予受合肥李相公稻香園之請，道過蠻江，奉訪巢民世兄先生，小卷留贈請正。清湘原濟石濤。

鈐印：原濟、石濤、法本法無法

又題：峻極亭前天影紅，夜光巖畔四處風。仙霞絢彩吞銀漢，海氣鎔金上碧空。
放眼寰中矜獨立，置身高處有誰同。何年鶴駕青冥外，手弄曦輪若木東。
視旅南岳觀日出之作，畫在詩中矣。余寫其夜光巖畔四更風，意在言外矣。
清湘老人大滌下。

鈐印：盲盲子濟、瞎尊者

吳昌碩題跋：一指海騰月，四更人聽風。猶龍吟酒半，駕鶴戲寰中。
國破家何在，河清俟不同。披圖吾愧死，晞髮未逃空。
石濤作畫荒率而不乖悖，沉厚而不凝滯，筆奇而法，境僻而幽，
氣斂而能空濛，蓋皆由其襟懷淡蕩，學力淵博所致也。
是幀精采揚溢，馳驟縱橫，固人所難能，亦上人生平所僅有者也。
披覽之餘，無任潤爽。丁卯（1927年）秋九月吳昌碩年八十有四。

鈐印：吳俊之印、吳昌石

吳昌碩（1844–1927）題引首：浴日騰風。丁卯（1927年）深秋吳昌碩書耑，年八十又四。

鈐印：老缶

附題跋小卷：三則題跋，分別為木堂老人1927年題、謙齋1927年題、內藤虎1929年題。

鈐印共九方。

出版：《考槃社支那名畫選第三集》，文華堂書店，京都，1929年，圖版31。

註：木堂老人，即犬養毅（1855–1932），日本第29任首相。

謙齋，即松室致（1852–1931），日本第17及21任司法大臣。



903

903

ANONYMOUS (15TH-16TH CENTURY)

Reclining on a River Boat

Hanging scroll, ink and colour on silk

106.8 x 63.4 cm. (42 x 25 in.)

Six collector's seals

Inscription on box cover by Noro Kaiseki (1747-1828) as Daigoryu

Inside box inscription by Wang Zhimei (1853-1889),

HK\$60,000-100,000

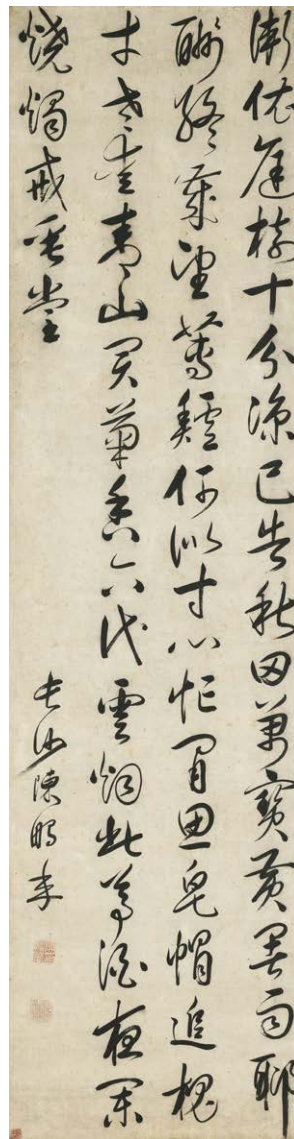
US\$7,700-13,000

明 無款 溪舟閒臥 設色絹本 立軸

藏印：柯氏敬仲、子義之章、柳氏道傳、仲穆、馬琬私印、虞集

木盒野呂介石（1747-1828）題識：趙伯駒青綠幽遠圖。
猶亭秘玩第五隆鑑定。

木盒內王治梅（1853-1889）光緒九年（1883）題識。



904

904

CHEN PENGNIAN (1663-1723)

Calligraphy in Running Script

Hanging scroll, ink on paper

182 x 47.4 cm. (71 3/4 x 18 3/4 in.)

Signed, with three seals of the artist

One collector's seal

HK\$50,000-70,000

US\$6,500-9,000

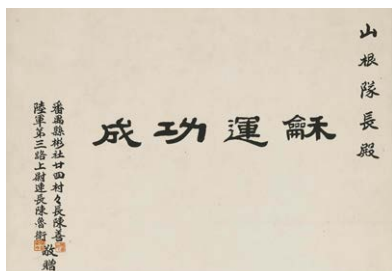
清 陳鵬年 行書 水墨紙本 立軸

釋文：漸依庭樹十分涼，已告秋田萬寶黃。暑雨聊酬終歲望，芭鱸何似寸心忙。閒思皂帽追槐市，老愛青山買菊香。六代雲煙此尊酒，夜闌燒燭戒垂堂。

款識：長沙陳鵬年。

鈐印：陳鵬年印、滄州、密齋

藏印：趙式周記



905

905

JULIAN (1828-1904)

Flowers for the New Year

Hanging scroll, ink and colour on silk

85.2 x 39 cm. (33 1/2 x 15 3/8 in.)

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

Dated spring, *jichou* year (1889) and dedicated to Xinquan and shoujie

Frontispiece by Chen Luwei

HK\$30,000-50,000

US\$3,900-6,400

清 居廉 歲朝圖 設色絹本 立軸 一八八九年作

題識：歲朝圖。己丑（1889年）新春為心泉仁兄、守戒大人鑒正。隔山樵子居廉。

鈐印：古泉、口士、可以

陳魯衛題詩堂並鈐印兩方。



906

906

ZHANG NAIQI (18TH-19TH CENTURY)

Birds on Branches

Hanging scroll, ink on paper

285.6 x 116.2 cm. (112 1/2 x 45 3/4 in.)

Inscribed and signed, with two seals of the artist

Date summer, *jiawu* year (1834)

HK\$60,000-80,000

US\$7,700-10,000

清 張迺耆 八百遐齡 水墨紙本 立軸

題識：甲午夏日，壽民張迺耆。

鈐印：張迺耆印、壽民



907

907

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

Temple in the Forest

Hanging scroll, ink and colour on silk

127.8 x 45.6 cm. (50 3/8 x 18 in.)

Inscribed and signed, with one seal of the artist

HK\$50,000-70,000

US\$6,500-9,000

清 藍瑛(款) 幽林古塔 設色絹本 立軸

題識：趙承旨畫法於南山竹舍。藍瑛。

鈐印：田叔



908

908

ZHU RENFENG (18TH - 19TH CENTURY)

Reading by the Stream

Hanging scroll, ink on paper

77 x 35.5 cm. (30 3/8 x 14 in.)

Signed, with two seals of the artist

Two collector's seals of Dai Xi (1801-1860)

HK\$20,000-40,000

US\$2,600-5,100

清 朱人鳳 飛瀑閱讀 水墨紙本 立軸

款識：朱人鳳。

鈐印：閒泉詩畫、人鳳之印

藏印：戴熙（1801-1860）：戴熙、賣畫買山

註：朱人鳳（清），原名壬，字謂卿，號閒泉，錢塘（今杭州）廩生。西湖征君彭子。主吳中平江講席。山水法黃公望，兼善花卉翎毛。阮元督學兩浙時，以畫試士首錄之。有《祖硯堂集》。



909

909

BIAN SHOUMIN (1684-1752)

Geese and Weed

Hanging scroll, ink and colour on paper
135 x 68 cm. (53 1/8 x 26 3/4 in.)

Inscribed with a poem and signed, with two seals of the artist
Two collector's seals

HK\$180,000-250,000

US\$24,000-32,000

明 邊壽民 蒲花蘆雁 設色紙本 立軸

題識：□□南北苦奔波，多少□光客裏過。
老去翻然思退步，塞鴻常寫息機多。壽民。

鈐印：頤公、壽民

藏印：蔭蓀寶愛、樊押



910

910

BIAN SHOU MIN (1684-1752)

Ink Lotus

Scroll, mounted and framed, ink on paper
24 x 32.5 cm. (9 ½ x 12 ¾ in.)

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

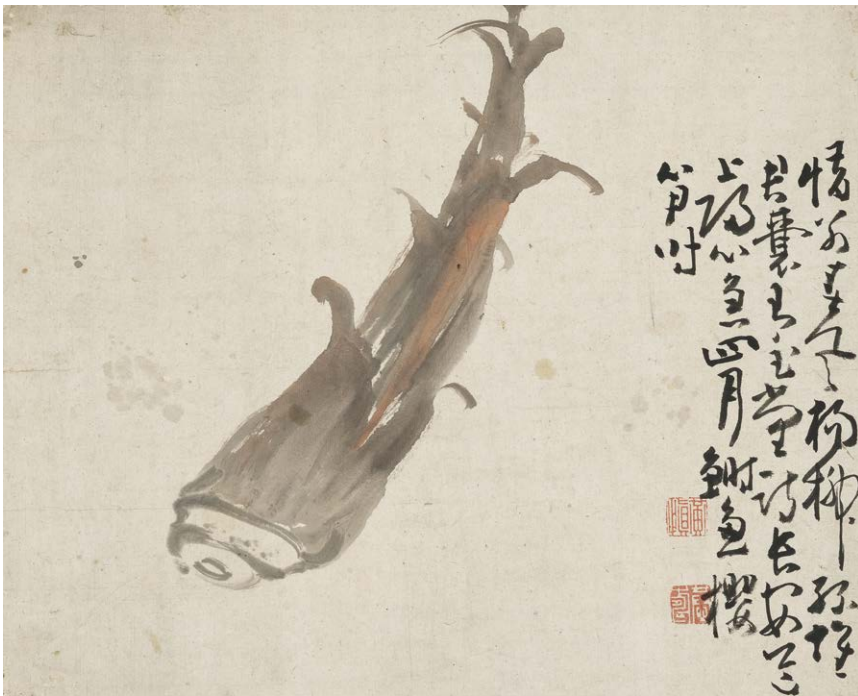
HK\$40,000-60,000

US\$5,200-7,700

清 邊壽民 墨荷 水墨紙本 鏡框

題識：不貌花容只寫香，氤氳墨氣暈滄浪。
何須更著胭脂色，惹得人言似六郎。
邊壽民。

鈐印：壽民、墨儼



911

PROPERTY OF A JAPANESE PRIVATE
COLLECTOR 日本私人收藏 (LOT 911)

911

HUANG SHEN (1687-1772)

Bamboo Shoots

Screen panel, ink and colour on paper
18.8 x 35.8 cm. (7 ¾ x 14 ¼ in.)

Inscribed with a poem, with two seals of
the artist

A Japanese ink painting on the reverse
with a seal: Nin'ami.

HK\$28,000-38,000

US\$3,600-4,900

清 黃慎 春筍 設色紙本 插屏

題識：惜別春江楊柳絲，懷君囊有玉堂詩。
長安道上歸心急，四月鱒魚櫻筍時。

鈐印：黃慎、恭壽

背面日本水墨畫，鈐印：仁阿弥



912

912

LIANG JI (18TH CENTURY)

Flowers for Dragon Boat Festival

Hanging scroll, ink on silk

97.6 x 44.2 cm. (38 3/8 x 17 3/8 in.)

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

Dated summer, *wushen* year (1788)

HK\$30,000-50,000

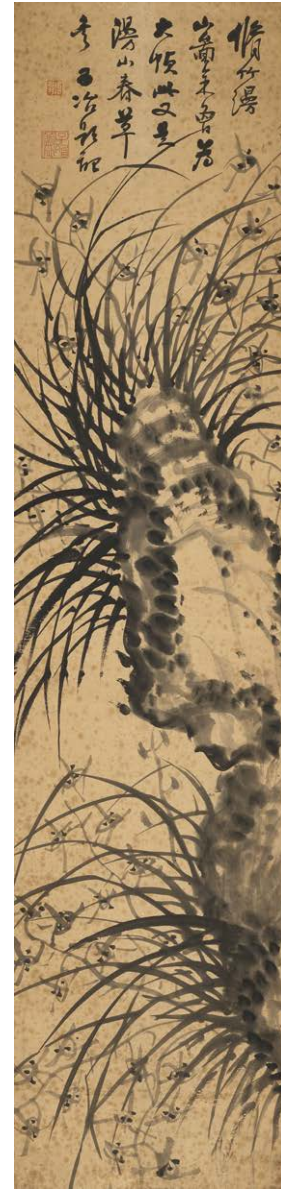
US\$3,900-6,400

清 梁基 端陽祥瑞 水墨絹本 立軸 一七八八年作

題識：溽暑開團扇，菖蒲白酒香。葵榴爭艷甚，佳節近端陽。
戊申（1788）夏法白陽山翁筆意於曉霞書屋。竹菴梁基寫。

鈐印：梁基、景誠、弄筆花間

註：梁基（清），字景誠，號竹庵。沈銓弟子，工花鳥。梁基活躍於（1774—1781）年間。曾東渡日本。



913

913

QU ZIYE (1780-1849)

Orchid

Hanging scroll, ink on paper

133.4 x 31 cm. (52 1/2 x 12 1/4 in.)

Inscribed and signed, with two seals of the artist

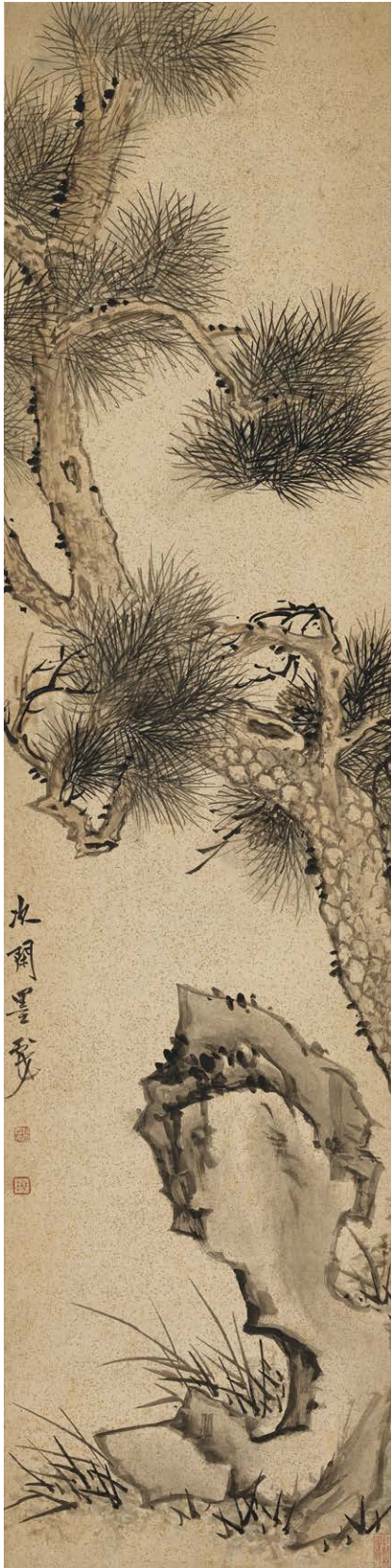
HK\$35,000-50,000

US\$4,500-6,400

清 瞿子冶 幽蘭 水墨紙本 立軸

題識：脩竹漫山圖，余曾為大幀，此又是漫山春草矣。子冶題記。

鈐印：冶翁、子冶蘭草



914



915

914

ZHAO ZHICHEN (1781-1860)

Pine and Rock

Hanging scroll, ink and colour on gold-flecked paper

134 x 33 cm. (52 ¾ x 13 in.)

Signed, with two seals of the artist

One collector's seal of Xu Zhihuai (20th Century)

HK\$30,000-50,000

US\$3,900-6,400

清 趙之琛 松石圖 設色洒金箋 立軸

款識：次閑墨戲。

鈐印：趙之琛印、穆生

許植槐（20世紀）藏印：許植槐過眼

註：趙之琛，字次閑，號獻父、穆生、寶月山人，浙江杭州人。
“西泠八家”之一。

915

REN YI (1840-1896)

Flowers and Birds

Hanging scroll, ink and colour on paper

128 x 65 cm. (50 ¾ x 25 ⅝ in.)

Inscribed and signed, with one seal of the artist

Dated autumn, ninth month, *renchen* year of the Guangxu period (1892)

HK\$100,000-200,000

US\$13,000-26,000

清 任頤 花鳥 設色紙本 立軸 一八九二年作

題識：光緒壬辰（1892年）秋九月，山陰任頤伯年甫寫。

鈐印：頤印

916

XU YU (1650-1719)

Bamboo

Hanging scroll, ink on satin

186 x 48.6 cm. (73 ¼ x 19 ⅝ in.)

Inscribed and signed, with two seals of the artist

Dated seventh month, *guiyou* year (1693) and dedicated to Binwen

HK\$100,000-200,000

US\$13,000-26,000

清 許遇 墨竹 水墨綾本 立軸 一六九三年作

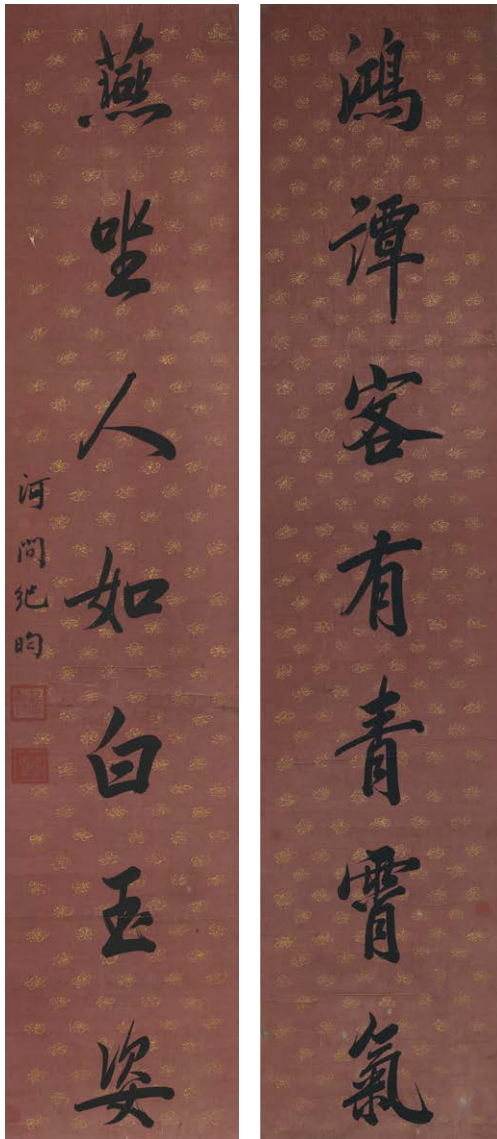
題識：癸酉（1693）七夕后一日，畫呈斌翁太翁先生正墨。許遇。

鈐印：許遇、不棄

註：許遇，字不棄，一字真意，號花農，又號月溪，福建侯官人，許多之孫，許友之子。據《乾隆長洲縣志》，許遇應生於順治七年（1650），康熙五十八年（1719）卒於官。知河南陳留縣事，調長洲，有惠政。少時受詩於王士禛，七絕尤擅長。亦工畫松竹梅石，文名畫名皆稱譽一時。



916



917

917

JI XIAOLAN (1724-1805)

Couplet Calligraphy in Running Script

A pair of hanging scrolls, ink on golden lotus-patterned silk

Each scroll measures 125 x 26.5 cm x 2. (49 ¼ x 10 ¾ in.)

Signed, with two seals of the artist

Two collector's seals

HK\$50,000-70,000

US\$6,500-9,000

清 紀曉嵐 行書對聯 水墨描金梅花絹本 立軸兩幅

釋文：鴻譚客有青霄氣，燕坐人如白玉姿。

款識：河間紀昀。

鈐印：紀昀私印、曉嵐

藏印：朗谿嚴曾球書畫珍藏印（兩次）



918

918

ZUO ZONGTANG (1812-1885)

Seven-Character Couplet in Running Script

A pair of scrolls, mounted and framed, ink on gold-flecked coloured paper

Each scroll measures 160 x 32.5 cm. (63 x 12 ¾ in.)

Signed, with two seals of the artist

HK\$80,000-120,000

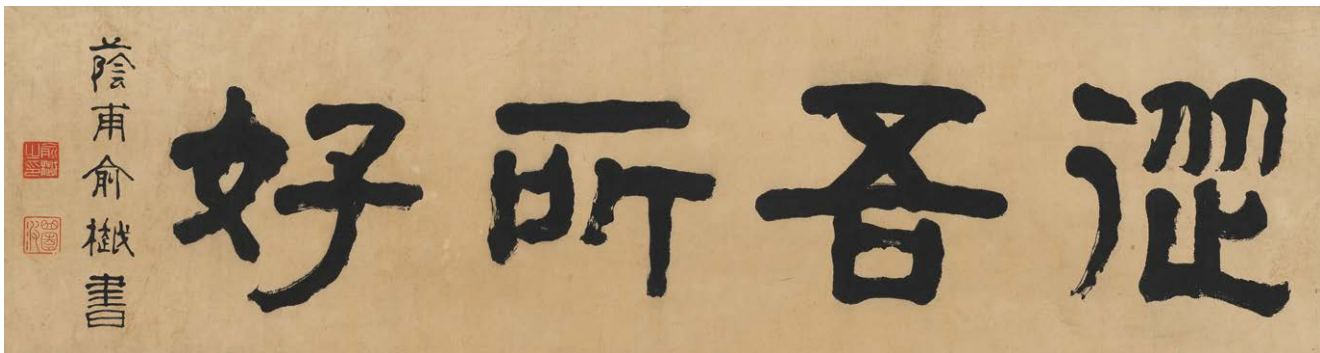
US\$11,000-15,000

清 左宗棠 行書七言聯 水墨灑金色箋 鏡框兩幅

釋文：仕宦愈知林下貴，水墨自與詩爭妍。

款識：左宗棠。

鈐印：大學士章、青宮太保恪靖侯



919



920

919

YU YUE (1821-1907)

Calligraphy in Clerical Script

Scroll, mounted and framed, ink on paper

30.6 x 112 cm. (12 x 44 1/8 in.)

Signed, with two seals of the artist

HK\$40,000-60,000

US\$5,200-7,700

清 俞樾 隸書 水墨紙本 鏡框

釋文：從吾所好。

款識：蔭圃俞樾書。

鈐印：俞樾之印、曲園波

920

HE SHAOJI (1799-1873)

Running Script Calligraphy

Horizontal scroll, ink on paper

24.4 x 77 cm. (9 5/8 x 30 3/8 in.)

Signed, with two seals of the artist

Titleslip by Wu Weijia, signed with one seal

HK\$30,000-50,000

US\$3,900-6,400

清 何紹基 行書 水墨紙本 橫批

釋文：西路芙蓉。

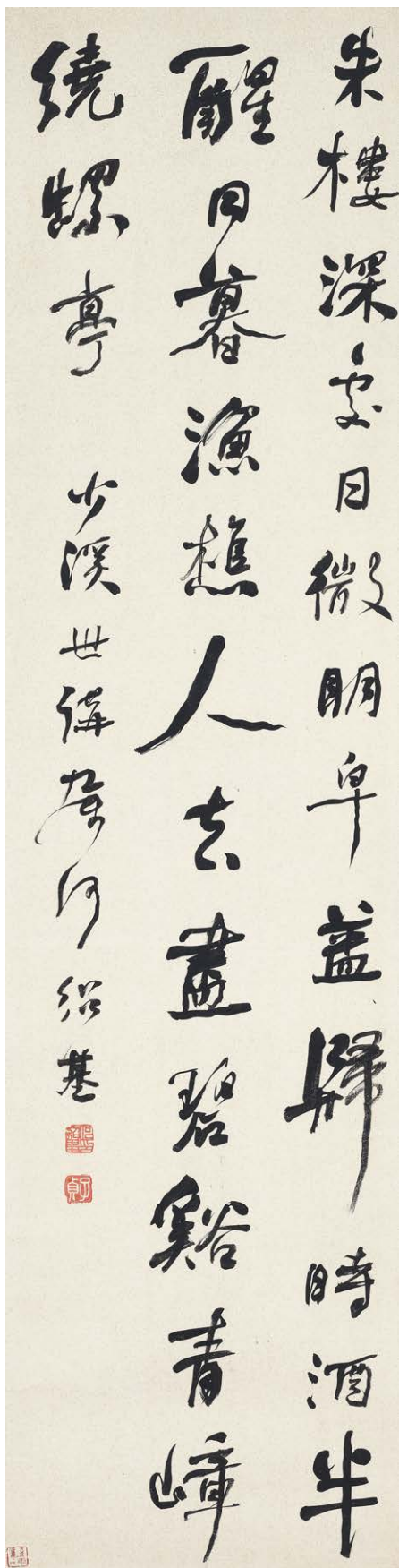
款識：何紹基。

鈐印：何紹基印、子貞

吳偉佳題簽條：何紹基子貞行書橫額。

甲寅（1974年）得自凝趣軒興業堂。吳偉佳。

鈐印：偉佳



921

921

HE SHAOJI (1799-1873)

Seven-Character Poem in Running Script

Hanging scroll, ink on gold-flecked paper

138.5 x 35 cm. (54 ½ x 13 ¾ in.)

Inscribed and signed, with two seals of the artist

Dedicated to Shaoxi

One collector's seal of Wu Ming (1902-?)

PROVENANCE:

Mo Boji (1878-1958) Family Collection.

Lot 1288, 6 April 2015, Chinese Paintings and Calligraphy,

Sotheby's Hong Kong.

HK\$150,000-250,000

US\$20,000-32,000

清 何紹基 行書東坡詩 立軸 水墨洒金箋

釋文：朱樓深處日微明，白蓋歸時酒半醒。
日暮漁樵人去盡，碧溪青嶂繞螺亭。
少溪世講屬。何紹基。

鈐印：何紹基印、子貞

吳鳴（1902-？）藏印：喜雨樓主人

來源：東莞莫伯驥（1878-1958）五十萬卷樓收藏。

香港蘇富比，中國書畫，2015年4月6號，編號1288。

註：“喜雨樓”即澳門著名收藏家吳鳴之室號，吳鳴另有“挹翠閣”齋名，以收藏黃賓虹作品聞名。

922

DENG SHIRU (1743-1805)

Calligraphic Couplet in Seal Script

A pair of hanging scrolls, ink on paper

Each scroll measures 175.2 x 37 cm. (69 x 14 ⅝ in.)

Inscribed and signed, with two seals of the artist

Dated, *yichou* year of Jiaqing period (1805)

Dedicated to Zhongfu

Three collector's seals

NOTE:

The wood-carved version of this calligraphic couplet are now in the Administration of Cultural Relics of An Qing City, Huai Ning Province and featured in *Deng Shiru ShuFa Zhuanke Quanji* published by the Hebei Education Publishing, in July 2014, p.159.

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

US\$110,000-150,000

清 鄧石如 篆書對聯 水墨紙本 立軸兩幅 一八〇五年作

釋文：事比於則文周於用，居保其望出嗣其休。

題識：仲甫集句屬書，時嘉慶乙丑（1805年）天中節。
完白山人鄧石如。

鈐印：石如、鄧氏完白

藏印：楊安珍賞、楊安清玩、懷遠樓

註：此對聯之木核楹聯，現藏安慶市懷寧縣文管所，見河北教育出版社2014年7月出版之《鄧石如書法篆刻全集》，第159頁。

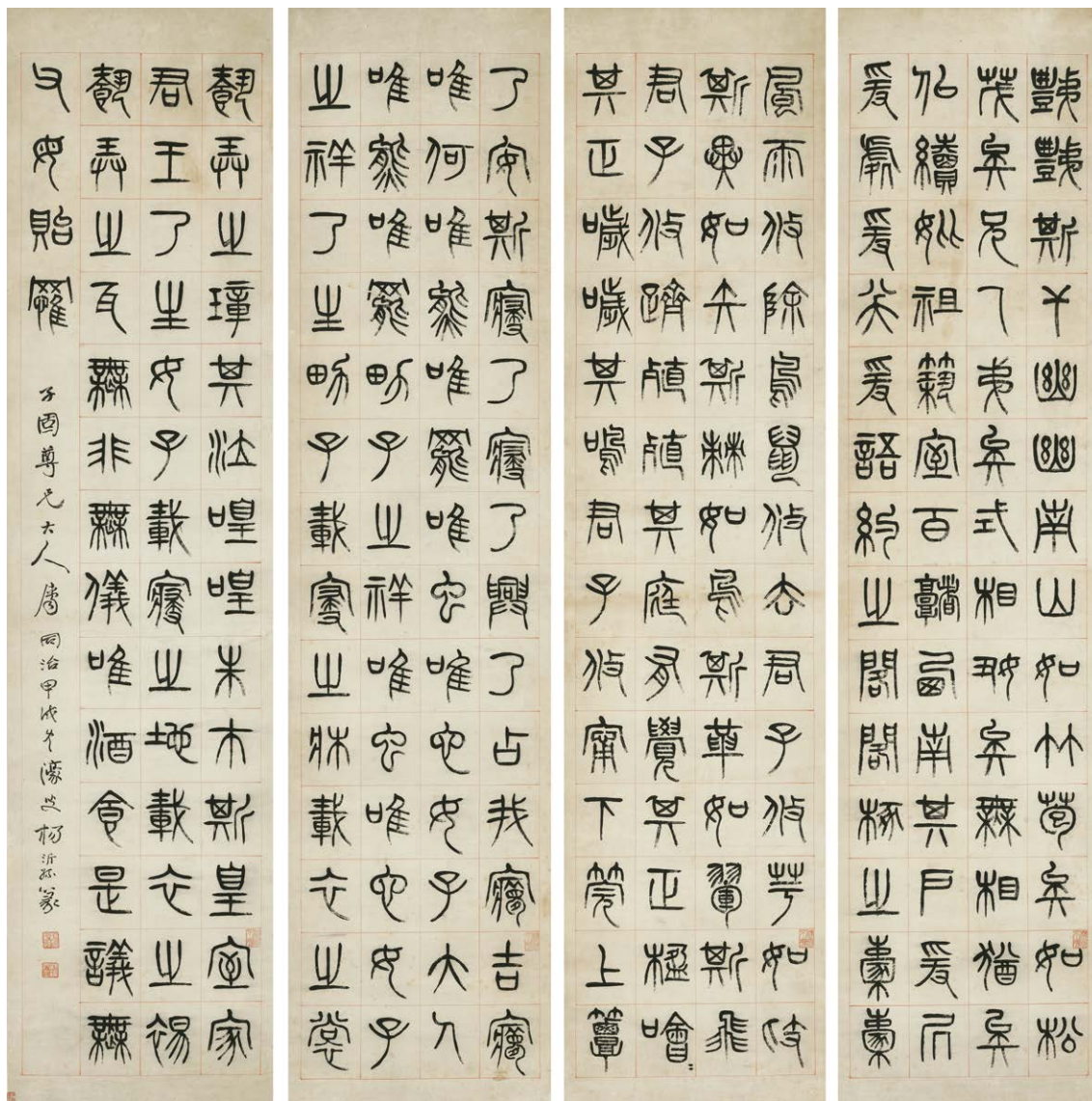
仲甫集句屬書時嘉慶乙丑天中節

事不終財文周終用

居保真望心嗣真休

完白山人鄧石如





923

923

YANG YISUN (1813-1881)

Verses in Seal Script Calligraphy

A set of four hanging scrolls, ink on paper

Each scroll measures 137 x 33 cm. (54 x 13 in.)

Inscribed and signed, with six seals of the artist

Dedicated to Zigu

Dated winter, *jiaxu* year of the Tongzhi period (1874)

One collector's seal

LITERATURE:

Toan Kobayashi, *Selected Seal and Clerical Script Calligraphy 6: Yang Yisun•Yang Xian•Wu Dacheng*, Nigensha, Tokyo, pp.4-42.

HK\$400,000-600,000

US\$52,000-77,000

清 楊沂孫 篆書《小雅·斯干》 水墨紙本 立軸四屏 一八七四年作

釋文：黶黶斯干，幽幽南山，如竹苞矣，如松茂矣。兄及弟矣，式相好矣，無相猶矣。似續妣祖，築室百堵，西南其戶。爰居爰處，爰笑爰語。約之閣閣，椽之橐橐。風雨攸除，鳥鼠攸去，君子攸芋。如鼓斯翼，如矢斯棘，如鳥斯革，如翬斯飛，君子攸躋。殖殖其庭，有覺其楹。噲噲其正，嘒嘒其冥，君子攸寧。下莞上簟，乃安斯寢。乃寢乃興，乃占我夢。吉夢維何？維熊維羆，維虺維蛇。大人占之：維熊維羆，男子之祥；維虺維蛇，女子之祥。乃生男子，載寢之床，載衣之裳，載弄之璋，其泣啍啍。朱芾斯皇，室家君王。乃生女子，載寢之地，載衣之裼，載弄之瓦。無非無儀，唯酒食是議，無父母詒羅。

題識：子固尊兄大人屬。同治甲戌（1874年）冬濠叟楊沂孫篆。

鈐印：楊沂孫印、觀濠居士、歷劫不靡（四次）

藏印：半耕廬主人

出版：小林斗盦，《篆隸名品選6：楊沂孫·楊峴·吳大澂》，二玄社，東京，2000年2月，第4-42頁。

924

ZHAO ZHIQIAN (1829-1884)

Calligraphic Couplet in Clerical Script

A pair of hanging scrolls, ink on paper

Each scroll measures 136.2 x 32.8 cm.

(53 7/8 x 12 7/8 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Mianzhai

Two collector's seals, including one of Zhao

Juhuang (1833-1960)

LITERATURE:

Calligraphy by Zhao Zhiqian, Vol. 4, Xiling

Seal Art Society, 1918. n.p.

HK\$400,000-600,000

US\$52,000-77,000

清 趙之謙 隸書對聯 水墨紙本
立軸兩幅

釋文：石潭白魚自出沒，草屋老樹相因依。

題識：勉齋公祖大人正書。治趙之謙。

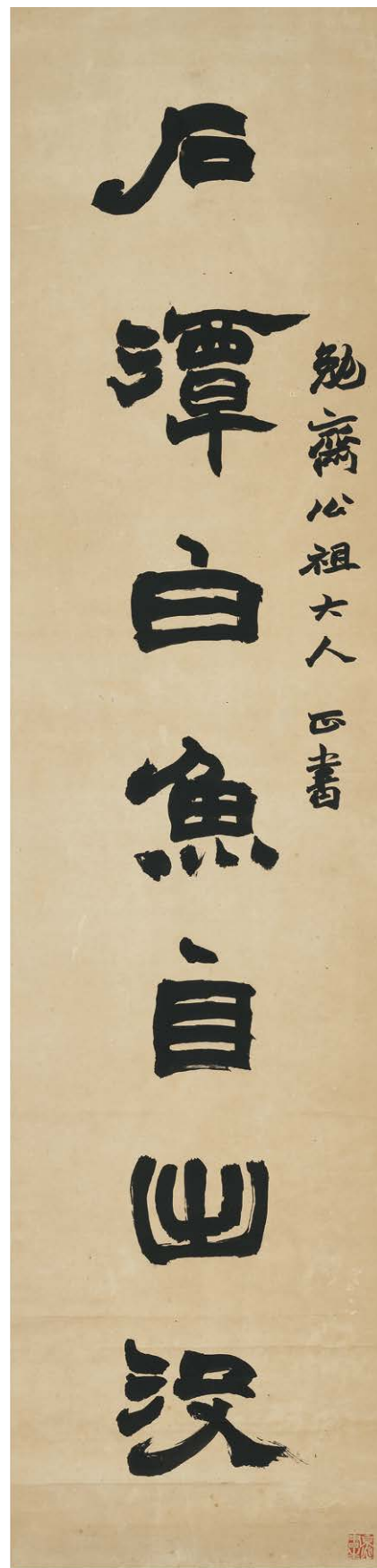
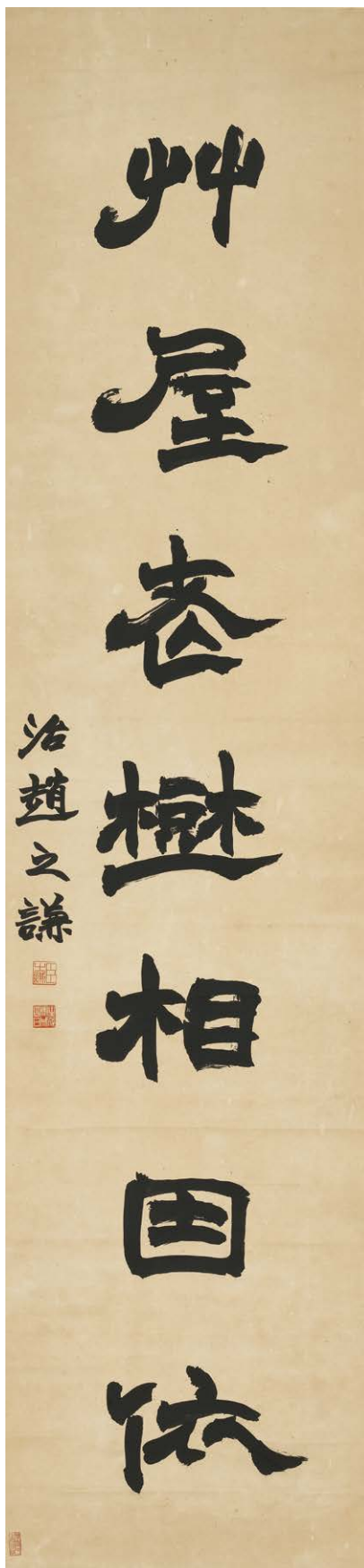
鈐印：臣之謙、生後康成四日

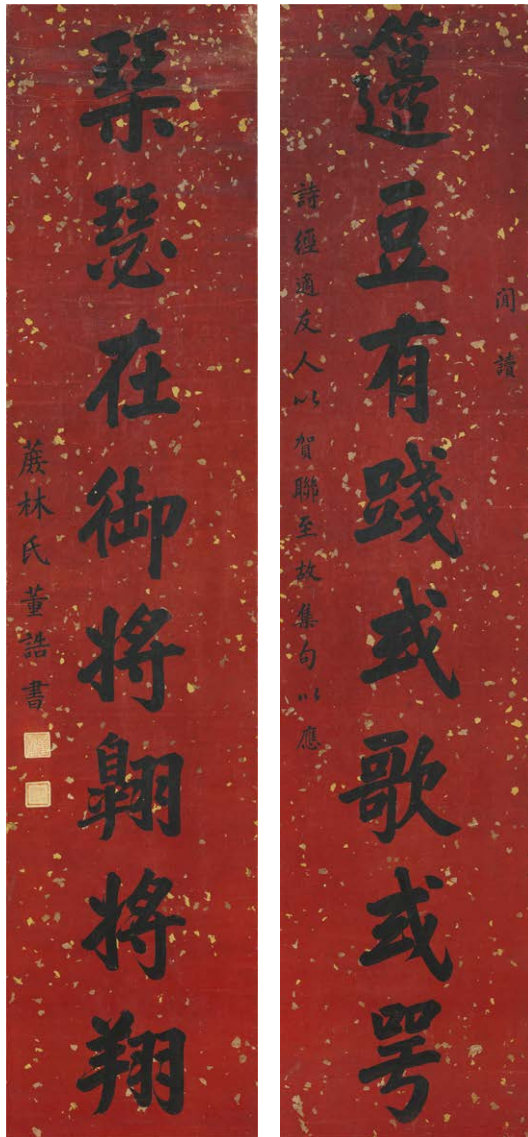
藏印：

趙燦黃（1883-1960）：藥農平生真賞

其他：京兆書生

出版：《悲盦勝墨》第四卷，西泠印社，
1918年，無頁碼。





925

FROM A PRIVATE SOUTHEAST ASIAN COLLECTION
東南亞私人收藏 (LOT 925)

925

DONG GAO (1740-1818)

Eight-Character Couplet in Running Script

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

Each scroll measures 166.5 x 37 cm. (65 ½ x 14 ½ in.)

Inscribed and signed, with two seals of the artist

HK\$40,000-60,000

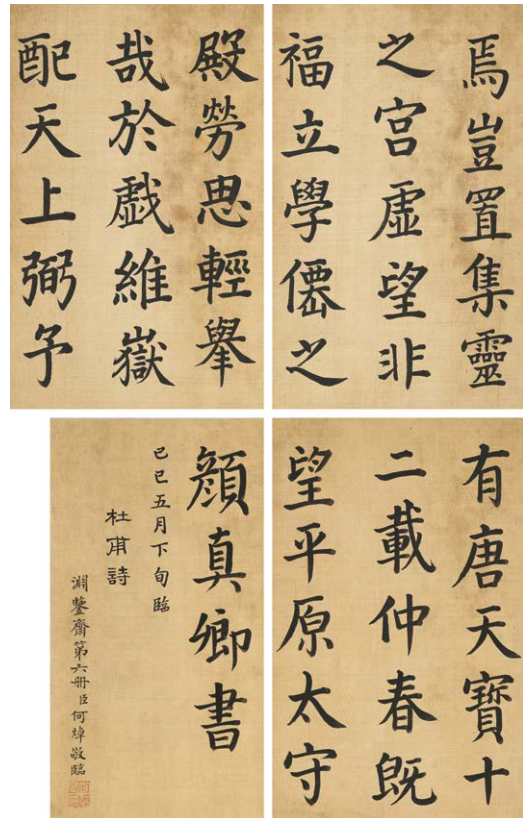
US\$5,200-7,700

清 董誥 行書八言詩聯 水墨灑金色箋 立軸兩幅

釋文：籩豆有踐或歌或号，琴瑟在御將翱將翔。

題識：閒讀詩經，適友人以賀聯至，故集句以應。蔗林氏董誥書。

鈐印：董誥、蔗林



926

926

HE ZHUO (1661-1722)

Calligraphy

Album of twenty-two leaves, ink on silk

Each leaf measures 26.6 x 17.8 cm. (10 ½ x 7 in.)

Inscribed and signed, with one seal of the artist

Dated fifth month, *jisi* year (1689)

One collector's seal of Wang Hongxu (1645-1723)

HK\$60,000-80,000

US\$7,700-10,000

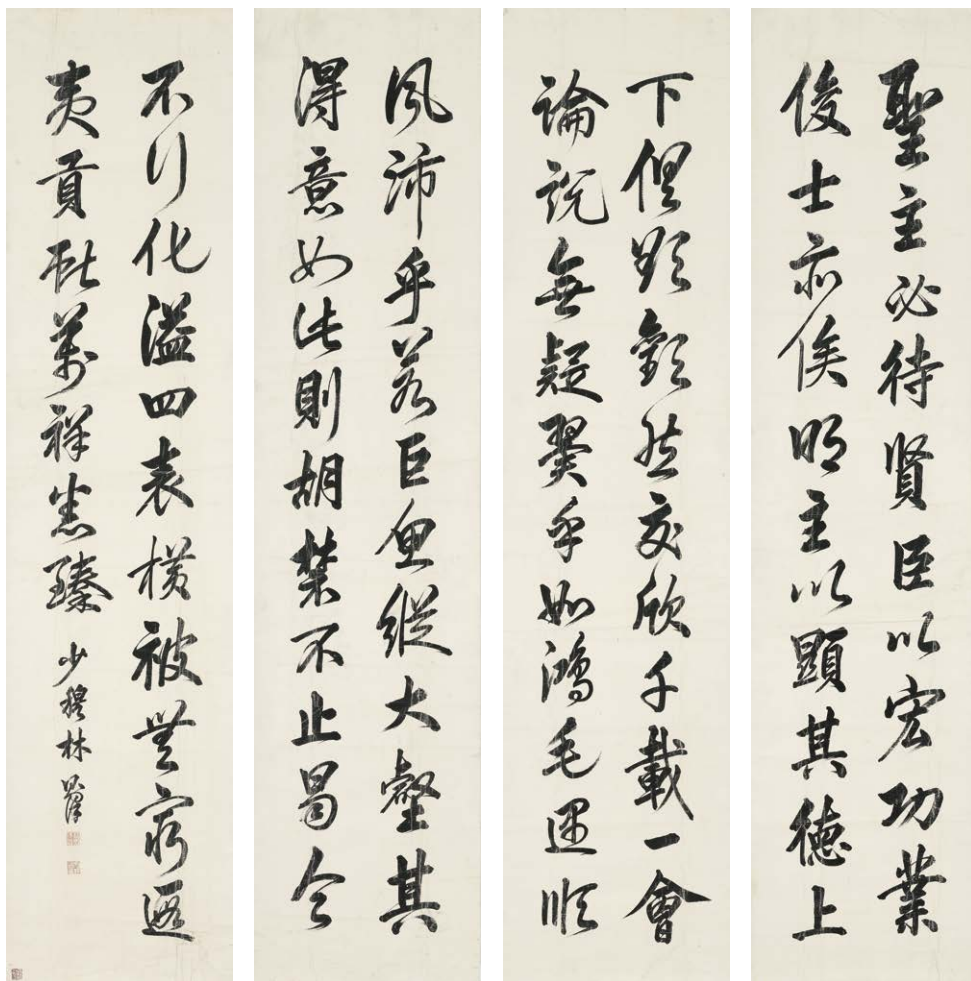
清 何焯 書法 水墨絹本 冊頁二十二開 一六八九年作

釋文：焉豈置集靈之宮，虛望非福；立存仙之殿，勞思輕舉哉！於戲！維岳配天，上弼予志。予欲布大康兆人，岳翼予欲。定禮樂諧神人，岳聽予思。其維岳降神，生此多士，無俾申甫，專美於嵩。語酌古訓，心通神境，善而不答，誠而不應，未之有也，岳其念哉。十有二載，孟冬之月，步自京邑，幸於洛師。停鑾廟下，清眺仙掌，雲拂石床，霓裳可接，風過松嶺，仙駕如聞。久勤報德之願，未暇封崇之禮。遲回刻石，梗概銘山，萬姓瞻予，言可復也。銘曰：嶷嶷太華柱天直上，青崖白谷仰自見靈掌。雄封峻削，齒莖森爽。是曰靈岳衆山之長，白帝西下，黃河北來，陰陽孕育，精氣徘徊。偶聖呈瑞。逢昏降災。玉池神挹石室仙開，海絕瀛州，天遙元圃，偉哉此鎮崢嶸中土，鬼神乍游，風雲忽聚。高標赫日。半壁風雨。自古王者。巡方必至，龍駕帝服，封天禪地，南面會神，西後在位。待予治國安人，然後徐思其事。有唐天寶十二載仲春既望，平原太守顏真卿書。

題識：己巳（1689）五月下旬臨。杜甫詩。湖鑿齋第六冊。臣何焯敬臨。

鈐印：何焯之印

王鴻緒（1695-1723）藏印：雲間王鴻緒鑒定印



927

927

LIN ZEXU (1785-1850)

Calligraphy in Running Script

A set of four scrolls, mounted and framed, ink on waxed paper

Each scroll measures 179.4 x 32.2 cm. (70 7/8 x 12 5/8 in.)

Signed, with two seals of the artist

One collector's seal

HK\$200,000-300,000

US\$26,000-38,000

清

林則徐

行書

水墨蠟箋

鏡框四幅

釋文：聖主必待賢臣而宏功業，俊士亦俟明主以顯其德。上下俱歡，歡然交欣，千載一會，論說無疑。翼乎如鴻毛遇順風，沛乎若巨魚縱大壑。其得意如此，則胡禁不止，曷令不行？化溢四表，橫被無窮，遐夷貢獻，萬祥必臻。

款識：少穆林則徐。

鈐印：林則徐印、詞臣開府

藏印：足立朗藏

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- 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電郵至 infoasia@christies.com。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

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 and may also be made on the Christie's WeChat Mini Program. 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. To learn more, please visit <https://www.christies.com/auctions/christies-live-on-mobile>. You should register at least 24 hours in advance of the sale in order to bid online with Christie's LIVE™. 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 or on the Christie's WeChat Mini Program. We must receive your completed Written Bid 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 a **reserve** with the symbol **•** next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol **◊♦**.

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 26% of the **hammer price** up to and including HK\$7,500,000, 21% on that part of the **hammer price** over HK\$7,500,000 and up to and including HK\$50,000,000, and 15% 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: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

expensive or impractical, or which was likely to have damaged the **lot**.

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

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

(i) 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;

(ii) 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

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

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

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

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

(iii) books not identified by title;

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

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

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

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

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

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer 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 E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f), (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 MyChristies. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.

(ii) Wire transfer

You must make payments to:

HSBC

Head Office

1 Queen's Road, Central, Hong Kong

Bank code: 004

Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited

SWIFT: HSBCHKHHHKH

(iii) Credit Card

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$1,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

We accept cash subject to a maximum of HKD 80,000 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 postsalesia@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 G(d)(i) and (ii). In such circumstances paragraph G(d)(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: postsalesia@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 or a third party warehouse 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 we or they may charge you transport costs and administrative fees for doing so.

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

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

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

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

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

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

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

This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations prior to purchasing any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. 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. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. **Lots** made of or including elephant ivory material are marked with the symbol \times and are offered with the benefit of being registered as "exempt" in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol \equiv or \equiv and further information can be found in paragraph G5(h) below.

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, export 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**.

(h) Handbags

A **lot** marked with the symbol \equiv includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. It will not be possible to obtain a CITES export permit to ship these bags to addresses outside Hong Kong SAR post-sale.

A **lot** with the symbol \equiv is subject to CITES export/import restrictions and will require export/import permits to ship the bag outside Hong Kong SAR post sale. Buyers are responsible for obtaining and paying for the necessary permits. Please contact the department for further information.

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, **other 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 notice at www.christies.com. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer : individual auctioneer and/or Christie's.

authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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 Δ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

- (a) **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”。
- (b) 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 I 段另有約定。

3. 狀況

- (a) 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。
- (b) 在本目錄條目或**狀況**報告中提及**狀況**不同於對**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**

- (a) 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。
- (b) 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價決定。**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**佣金**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打印時的兌換率設定，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

- (a) 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。
- (b) 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鑑定報告，報告的費用由您支付。
- (c) 我們不會為每件拍賣的寶石索取鑑定報告。若我們有從國際認可的寶石鑑定實驗室取得鑑定報告，我們會在目錄中提及。從美國寶石鑑定實驗室發出的鑑定報告會描述對寶石的改良或處理。歐洲寶石鑑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。寶石鑑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。
- (d) 對於珠寶銷售來說，**估價**是以寶石鑑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

- (a) 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件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或論匙出售。
- (b) 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。
- (c) 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(g) 段。

B. 登記競投

1. 新競投人

- (a) 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：
 - (i) 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：公用事業帳單或銀行月結單。
 - (ii) 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，被授權競投者附有相片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和最終受益人的文件證明。
 - (iii) 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。
- (b) 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。如果您過去兩年內沒有從我們的拍賣會成功投得**拍賣品**，或者您每次提交出價金額高於過往，

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

- (a) **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。
- (b) **作為隱名委託人的代理人**：如果您以代理人身份為隱名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和其他應付款項的個人責任。並且，您保證：
 - (i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
 - (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
 - (iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
 - (iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢、恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和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，並可以在佳士得微信小程序中做出申請。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。如需了解更多信息，請登入 <https://www.christies.com/auctions/christies-live-on-mobile>。如需網絡競投，您必須在拍賣開始前至少 24 小時辦理申請。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>。

(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 或佳士得微信小程序選擇拍賣並查看**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，我們會為您以低價估價的 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格相等的書面競投，而在拍賣時此等競投價乃該拍賣品之最高出價，則該拍賣品售給最先達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價估價，除非拍賣品已由第三方保證而相關不可撤銷的書面競投價高於低價估價。在此情況下，底價將被設為不可撤銷的書面競投的價格。該等由第三方保證的拍賣品在目錄中注以符號◆以資識別。

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的酌情權，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託競投)。

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，拍賣官通常會以低價估價的 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

競投通常從低於低價估計開始，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，僅供您參考。

7. 貨幣兌換

拍賣會的顯示板，Christie's Live™ 和佳士得網站可能會以拍賣會當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約

束。對於在提供該服務出現的任何錯誤 (人為或其它)，遺漏或故障，佳士得並不負責。

8. 成功競投

除非拍賣官決定使用以上 C3 段中的酌情權，拍賣官下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知您競投是否成功。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

成功競投人除支付落槌價外，亦同意支付本公司以該拍賣品落槌價計算的買方酬金。酬金費率按每件拍賣品落槌價首港幣 7,500,000 元之 26%；加逾港幣 7,500,000 元以上至港幣 50,000,000 元部分之 21%；加逾港幣 50,000,000 元以上之 15% 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落槌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，均可能須支付基於落槌價，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；及
- 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 F(1a) 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」) 以大階字體註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註明) 作出任何保證。
- 真品保證不適用於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「有保留標題」列表及拍賣品的目錄描述。

真品保證適用於被拍賣會通告修訂後的標題。

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，標題符合被普遍接受的學者或專家的意見，或標題指出意見衝突的地方。

如果拍賣品只有通過科學鑑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受，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。

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。

要申索真品保證下的權利，您必須：

- 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；
- 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
- 自書交回與拍賣時狀況相同的拍賣品給佳士得拍賣場。

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。

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：

- 此額外保證不適用於：
 - 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；
 - 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；
 - 沒有標題的書籍；
 - 沒有標明估價的已出售拍賣品；
 - 目錄中表明售出後不可退貨的書籍；
 - 狀況報告中或拍賣時公告的瑕疵。

要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的拍賣品給當時進行拍賣的佳士得拍賣行。

(k) 東南亞現代及當代藝術以及中國書畫。

真品保證並不適用於此類別拍賣品。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫拍賣品之交易。已付之購買款項則根據佳士得真品保證的條款退還予原本買方，但買方必須在拍賣日後 12 個月內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據。買方需按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該拍賣品為贗品；及須按照以上 E2(h)(iii) 規定交回拍賣品給我們。E2(b)，(c)，(d)，(e)，(f)，(g) 和 (i) 適用於此類別之申索。

(l) 中國、日本及韓國工藝品 (中國、日本及韓國書畫、版畫、素描及珠寶除外)。

以上 E2(b) - (e) 在此類別拍賣品將作修改如下。當創作者或藝術家未有列明時，我們不僅為標題作出真品保證，並會對本目錄描述第二行以大階字體註明的有關日期或時期的資料提供真品保證 (「副標題」)。以上 E2(b) - (e) 所有提及標題之處應被理解為標題及副標題。

F. 付款

1. 付款方式

(a) 拍賣後，您必須立即支付以下購買款項：

- 落槌價；和

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

所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。

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

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

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

(ii) 電匯至：

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

(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，您必須直接接受總數不超過港幣 1,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段；

(iv) 現金

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

(v) 銀行匯票

抬頭請註明「佳士得香港有限公司」（須受有關條件約束）；

(vi) 支票

抬頭請註明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

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

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

2. 所有權轉移

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

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；
- (b) 自拍賣日起 31 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) 代不履行政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賣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銷，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個日曆日之前提取您購買的**拍賣品**，除非另有書面約定：

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

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其

是需要專業包裝的大件物品或高價品。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

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

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

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

(b) 您應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口**拍賣品**，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。

(c) 含有受保護動植物料的**拍賣品**

由瀕危物種及其他受保護野生動植物製造或組成（不論分比率）的**拍賣品**在**拍賣詳情**中注有 - 號。

這些物料包括但不限於象牙、玳瑁殼、鯨骨、某些珊瑚品種、玫瑰木、鱈魚皮、短吻鰐皮及駝鳥皮。由於您或需要獲得相關牌照，若您有意將含有野生動物物料的任何**拍賣品**從出售地進口至其他國家，您須於競投該**拍賣品**之前瞭解有關海關法例和規定。在某些情況下，**拍賣品**必須附有獨立的物種的科學證明和 / 或年期證明，方能運送，而您需要自行安排上述證明並負責支付有關的費用。部分國家對象牙交易設有限制，例如美國全面禁止進口象牙，而部分國家則嚴格規管進口、出口及售賣象牙。由象牙材料製成或包含象牙材料的**拍賣品**均標有 ∞ 符號，並根據英國《象牙法》登記為“豁免”物品。含有瀕危或受保護物種物料的手袋注有 - 號或 = 號，進一步資料請參見以下第 G5(h) 段。

如果您無法出口或進口該**拍賣品**或**拍賣品**因任何原因被政府部門查收，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) 美國關於非洲象牙的進口禁令

美國禁止非洲象牙進口美國。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，海象象牙和犀牛角象牙），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。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 / 或進出口源自伊朗的“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：地氈、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（波斯）的**拍賣品**下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關**拍賣品**，違反有關適用條例。

- (f) **黃金**
含量低於 18k 的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。
- (g) **鐘錶**
本目錄內有些鐘錶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 **ψ** 符號顯示。這些鐘錶只用來展示**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。
- (h) **手袋**
注有 **ψ** 號的手袋受瀕危野生動植物種國際貿易公約的出口 / 進口限制所管制。這些手袋只可運往香港特別行政區境內地址或從香港的拍賣場領取。獲取瀕危野生動植物種國際貿易公約出口許可可以將這些手袋在售後運送到香港特別行政區境內是不可能的。
注有 **ψ** 號的手袋受瀕危野生動植物種國際貿易公約的出口 / 進口限制所管制，需要出口 / 進口許可可以將這些手袋在售後運送到香港特別行政區境外。買家有責任獲取必須的許可並為此付款。請與部門聯繫以獲得進一步資料。

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) 除非我們有所欺詐或作出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、**其他賠償**或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

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

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或在 Christie's Live™ 競投。除非另有書面約

定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、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件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

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

8. 棄權

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

9. 法律及管轄權

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

10. www.christies.com 的報告

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

K. 詞匯表

拍賣官：個人拍賣官和 / 或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

- (a) **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；
(b) **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；
(c) **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 E2 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**落槌價**，買方支付給我們的費用。

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

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

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

估價：目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；

高端估價指該範圍的最高價。**中間估價**為兩者的中間點。

落槌價：**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：供拍賣的一件物品（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**不會以低於此保底价出售。

拍賣場通告：張貼於拍賣場內的**拍賣品**旁或 www.christies.com 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

副標題：如 E2 段所列出的意思。

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 in the Conditions of Sale for further information.

◊ **Christie's** has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the **Conditions of Sale** for further information.

△ **Christie's** has a financial interest in the **lot**. See Important Notices in the **Conditions of Sale** for further information.

△ ◊ **Christie's** has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the **Conditions of Sale** for further information.

⊠ 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**.

• **Lot** offered without **reserve**.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See paragraph G5 of the **Conditions of Sale** for further information.

≡ Handbag **lot** incorporates material from endangered species. The lot can only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. See paragraph G5 of the **Conditions of Sale** for further information.

= Handbag **lot** incorporates material from endangered species. International shipping restrictions apply and export / import permits are required in order to ship the bag outside Hong Kong SAR post sale. See paragraph G5 of the **Conditions of Sale** for further information.

∞ **Lot** incorporates elephant ivory material. See paragraph G5 of the **Conditions of Sale** for further information.

Ψ The endangered species strap is shown for display purposes only and is not for sale. Upon sale, this watch may be supplied to the buyer with a non CITES strap (not shown). For further information please refer paragraph G5 of the **Conditions of Sale**.

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。

○ **佳士得就此拍賣品持有直接的經濟利益**。請參閱業務規定中的重要通知以獲得進一步資料。

◊ **佳士得已經提供最低出售價保證並對此拍賣品持有直接經濟利益**。**佳士得的全部或部分利益通過第三方融資**。如果具備保證**拍賣品**被售出，該等第三方通常會獲得經濟利益。請參閱業務規定中的重要通知以獲得進一步資料。

△ **佳士得就此拍賣品持有經濟利益**。請參閱業務規定中的重要通知以獲得進一步資料。

△ ◊ **佳士得對此拍賣品持有經濟利益**，該利益全部或部分通過第三方融資。如果具備保證**拍賣品**被售出，該等第三方通常會獲得經濟利益。請參閱業務規定中的重要通知以獲得進一步資料。

⊠ 對該**拍賣品**有直接或間接經濟利益的一方有可能對該**拍賣品**作出競投，其可能知道該**拍賣品**的底價或其他重要資訊。

• 此**拍賣品**不設底價。

~ 此**拍賣品**含有瀕危物種，或會導致出口限制。請參閱業務規定中的第 G5 段以獲得進一步資料。

≡ 此手袋**拍賣品**含有瀕危物種。**拍賣品**只可運送到香港特別行政區境內的地址或經親身從我們的香港拍賣場提取。請參閱業務規定中的第 G5 段以獲得進一步資料。

= 此手袋**拍賣品**含有瀕危物種，受國際運輸限制約束。**拍賣品**在後需要獲得出口 / 入口許可以將其運送到香港特別行政區境外。請參閱業務規定中的第 G5 段以獲得進一步資料。

∞ 此**拍賣品**含有象牙材料。請參閱業務規定中的第 G5 段以獲得進一步資料。

Ψ 瀕危物種錶帶只用作展示用途並不作銷售。出售後，此手錶或會配以不受瀕危野生動物種國際貿易公約所管制的錶帶（未有展示）以提供予買家。請參閱業務規定中的第 G5 段以獲得進一步資料。

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 in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a lot in which Christie's has an ownership or financial interest. Such property is identified in the catalogue with the symbol △ next to its lot number.

◊ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the lot. 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.

△ ◊ Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid

Where Christie's has a financial interest in a lot and the lot fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with

a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the lot. Such lot is identified in the catalogue with the symbol △ ◊.

Where the third party is the successful bidder on the lot, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any lot in which Christie's has a financial interest. If you are advised by or bidding through an agent on a lot in which Christie's has a financial interest that is subject to a contractual written bid, 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

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-lot announcement.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has 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.

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

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

CHINESE CLASSICAL PAINTINGS & CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Qualified Headings

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

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

重要通知及目錄編列方法之說明

重要通告

佳士得在受委託拍賣品中的權益

▲ 佳士得對該拍賣品持有所有權或經濟利益

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

◦ 保證最低出售價

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

◊ 第三方保證 / 不可撤銷的競投

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

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

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

▲◆ 佳士得的權益及第三方保證

佳士得對此拍賣品持有經濟利益。如果拍賣品未能出售，佳士得將承擔遭受損失的風險。為此，佳士得或選擇與在拍賣之前簽訂合同同意就此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。此拍賣品在拍賣詳情中注有 ▲◆ 符號。

如果第三方成功競投，第三方將不會獲得任何作為承擔風險而交換所獲的酬金。如果第三方不是成功競投人，佳士得或者會給予補償予第三方。此外，我們要求第三方向其客戶披露其在

佳士得所持有經濟利益的拍賣品中的經濟利益。如果您通過代理人競投一件佳士得擁有經濟利益的拍賣品而該拍賣品已有合同訂明的書面競投出價，您應要求您的代理人確認其是否對拍賣品持有經濟利益。

▣ 利益方的競投

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

目錄出版後通知

如果佳士得達成某種安排或獲悉需要附注目錄符號的競投，我們將通過更新 christies.com 相關信息（在時間允許的情況下）或通過拍賣會舉行前或拍賣某拍賣品前的公告通知您。

其他安排

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

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

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中國古代書畫及中國近現代畫及當代水墨

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張紹栳
文珈女士

儒風遺澤：張紹栳文珈伉儷珍藏中國書畫

張紹栳醫生（1919-2012）為香港著名皮膚專科醫生。他雅好傳統文化，以作詩填詞、秉筆臨池為餘事，並與詩人學者書畫家結交往還，包括嶺南大家趙少昂、學術泰斗饒宗頤等。張夫人佟瑞華女士（1928-2020），為溥儒在香港的四位女高足之一，獲恩師賜名文珈。張夫人祖輩為駐守兩廣的八旗子弟，因此與溥儒關係尤為親密。

“儒風遺澤：張紹栳文珈伉儷珍藏中國書畫”共分為三個部分。第一部分為香港和廣東名家贈予張醫生的書畫作品，約 40 件拍品。第二部分為張氏夫婦收藏的明清及近代名家作品，當中包括吳湖帆的山水精品和吳昌碩的書法對聯。最後部分為 40 件溥儒拍品，當中絕大部分為溥儒寫贈張氏夫婦的書畫作品和多年來函授文珈的畫稿多件。三個部分加起來共 100 件拍品，歡迎海內同好一起共襄盛舉。



CULTURED LEGACY: CHINESE PAINTINGS AND CALLIGRAPHY FROM THE CHANG SHIU SIG AND TUNG SHUI WAH COLLECTION

Dr. Chang Shiu Sig (1919–2012) was a renowned dermatologist in Hong Kong. He devoted his spare time to poetry writing and indulging in the art of calligraphy and painting. He also befriended literati, poets, and artists, including Lingnan masters such as Zhao Shao'ang and the leading academic Rao Zongyi. Dr. Chang's wife, Ms. Tung Shui Wah (1928–2020), was one of Pu Ru's four female disciples in Hong Kong. She was given the name Wenjia by her teacher. As a descendant of the Eight Banners stationed in Guangdong and Guangxi, she had a particularly close relationship with Pu Ru.

"Cultured Legacy: Chinese Paintings and Calligraphy from the

Chang Shiu Sig and Tung Shui Wah Collection" consists of three parts. The first part includes 40 paintings and calligraphy works presented to Dr. Chang by famous Hong Kong and Guangdong artists. The second part of the collection contains works from the Ming and Qing dynasties and 20th-century famous artists collected by the couple, including pieces by Wu Hufan and Wu Changshuo. The third part primarily comprises of works by Pu Ru gifted to Dr. Chang and Wenjia and numerous drafts for Wenjia to study. This collection of one hundred paintings and calligraphic works reflect the owners' taste and life history, and should not be missed..



22 November 2023 10AM – 6 December 2023 2PM

2023年11月22日上午10點至12月6號下午2點
www.christies.com/chinesepaintingsonline

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香港會議展覽中心

25 - 30 November 2023
2023年11月25至30日

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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 to registrationasia@christies.com.

A Bidder's Detail

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Account Name Account No.

Address

Phone No. Would you like to activate your online account? Yes No

Please verify email address for post-sale communication

B Sale Registration

- | | |
|---|---|
| <input type="checkbox"/> 22122 The Dr A. Botenga Cellar: Six Decades of Collecting Part I | <input type="checkbox"/> 21392 21 st Century Art Day Sale * |
| <input type="checkbox"/> 22123 Finest and Rarest Wines | <input type="checkbox"/> 22016 The Tianminlou Collection * |
| <input type="checkbox"/> 21885 Handbags and Accessories | <input type="checkbox"/> 21657 Important Chinese Ceramics and Works of Art * |
| <input type="checkbox"/> 22129 Important Watches * | |
| <input type="checkbox"/> 23129 The Philippe & Elisabeth Dufour Foundation Charity Auction * | <input type="checkbox"/> 22020 Fine Chinese Modern And Contemporary Ink Paintings * |
| <input type="checkbox"/> 23076 The OAK Collection Part I | <input type="checkbox"/> 22021 Fine Chinese Classical Paintings & Calligraphy * |
| <input type="checkbox"/> 22176 Magnificent Jewels & The Pink Supreme * | |
| <input type="checkbox"/> 22849 Post-Millennium Evening Sale, a Collab with Jay Chou * | |
| <input type="checkbox"/> 21391 20 th and 21 st Century Art Evening Sale * | |
| <input type="checkbox"/> 21393 20 th Century Art Day Sale * | |

*If you intend to bid on: (i) any lot in the 20th and 21st 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.

I wish to apply for a HVL paddle.

Please indicate the bidding level you require:

- | | | |
|--|---|--|
| <input type="checkbox"/> HK \$ 0 - 500,000 | <input type="checkbox"/> HK \$ 500,001 - 2,000,000 | <input type="checkbox"/> HK \$ 2,000,001 - 4,000,000 |
| <input type="checkbox"/> HK \$ 4,000,001 - 8,000,000 | <input type="checkbox"/> HK \$ 8,000,001 - 20,000,000 | <input type="checkbox"/> HK \$ 20,000,000+ |

C Authorisation

I/We understand that if the Authorised Agent named below is a successful bidder on a lot, I/we will be liable to pay Christie's the purchase price of the lot, including the Buyer's Premium and applicable taxes and other charges, pursuant to the Conditions of Sale set forth in Christie's sale catalogues. I/We understand that Christie's will not accept payment from the Authorised Agent on my/our behalf.

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This authorises the below person to Bid for: All Sales Only Sale No.

Authorised Agent's Name

Authorised Agent's Photo ID

Authorised Agent's Address

Authorised Agent's Phone No. Authorised Agent's Email

D Declarations

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I agree to the above and agree to abide by the Conditions of Sale.

Name Signature Date

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客戶名稱 客戶編號

客戶地址

電話號碼 您是否希望啟動您的網上賬戶？ 是 否

請確認電郵地址以作售後服務用途

B 拍賣項目登記

- | | |
|--|--|
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| <input type="checkbox"/> 22123 珍罕名釀 | <input type="checkbox"/> 21657 重要中國瓷器及工藝精品 * |
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| <input type="checkbox"/> 21391 二十及二十一世紀藝術 晚間拍賣 * | |
| <input type="checkbox"/> 21393 二十世紀藝術 日間拍賣 * | |
| <input type="checkbox"/> 21392 二十一世紀藝術 日間拍賣 * | |

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- | | | |
|---|--|---|
| <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+ |

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ASSOCIATE VICE PRESIDENTS

Emmanuelle Chan, Nga Lam Chan, Jerry Chang,
Kelly Chang, Lesley Chen, Amy Cheng,
Henry Cheng, Joanne Cheng, Terry Choi,
Yanie Choi, Simon Chow, Dai Dai,
Helen Fung, Gigi Ho, Phylbie Ho,
Ronny Hsu, Yiwen Huang, Chie Kawasaki,
Masahiko Kuze, Rosita Kwong, Anita Lam,
Summer Lam, Annie Lee, Kevyn Leung,
Caroline Liang, Faye Liu, Louis Lin, Vicky Liu,
Fai Lo, Yu-Shan Lu, Cissy Ngan,
Benson Or, Stephanie Pang, Felix Pei,
Thomas Portolano, Zhongwei Qin, Joe So,
Yorkie Tam, Sherese Tong, Mandy Wang,
Aaron Wong, Harmond Wong, Frank Yang

08/09/2023

HONG KONG AUCTION CALENDAR

THE DR A. BOTENGA CELLAR: SIX DECADES OF COLLECTING PART I

Sale number: 22122
FRIDAY 24 NOVEMBER
10.00 AM

FINEST AND RAREST WINES

Sale number: 22123
SATURDAY 25 NOVEMBER
10.00 AM

HANDBAGS AND ACCESSORIES

Sale number: 21885
SATURDAY 25 NOVEMBER
3.00 PM
Viewing: 25 November

IMPORTANT WATCHES

Sale number: 22129
SUNDAY 26 NOVEMBER
1.00 PM
Viewing: 25-26 November

THE PHILIPPE & ELISABETH DUFOR FOUNDATION CHARITY AUCTION

Sale number: 23129
SUNDAY 26 NOVEMBER
6.00 PM
Viewing: 25-26 November

THE OAK COLLECTION PART I

Sale number: 23076
SUNDAY 26 NOVEMBER
6.30 PM
Viewing: 25-26 November

MAGNIFICENT JEWELS & THE PINK SUPREME

Sale number: 22176
MONDAY 27 NOVEMBER
3.00 PM
Viewing: 25-27 November

POST-MILLENNIUM EVENING SALE, A COLLAB WITH JAY CHOU

Sale number: 22849
TUESDAY 28 NOVEMBER
Viewing: 25-28 November

20TH / 21ST CENTURY ART EVENING SALE

Sale number: 21391
TUESDAY 28 NOVEMBER
Viewing: 25-28 November

20TH CENTURY ART DAY SALE

Sale number: 21393
WEDNESDAY 29 NOVEMBER
Viewing: 25-28 November

21ST CENTURY ART DAY SALE

Sale number: 21392
WEDNESDAY 29 NOVEMBER
Viewing: 25-28 November

THE TIANMINLOU COLLECTION

Sale number: 22016
THURSDAY 30 NOVEMBER
10.30 AM
Viewing: 25-29 November

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 21657
THURSDAY 30 NOVEMBER
11.15 AM & 2:00PM
Viewing: 25-29 November

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 22020
FRIDAY 1 DECEMBER
10.30AM & 2:30PM
Viewing: 25-30 November

FINE CHINESE CLASSICAL PAINTINGS & CALLIGRAPHY

Sale number: 22021
SATURDAY 2 DECEMBER
10.30 AM
Viewing: 25 November - 1 December

03/11/2023



CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG

香港 中環 遮打道18號 歷山大廈22樓