



CHRISTIE'S 佳士得

FINE CHINESE PAINTINGS
中國書畫

HONG KONG | 31 MAY - 1 JUNE 2024
香港 | 香港2024年5月31日至6月1日



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CHRISTIE'S 佳士得

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

FRIDAY 31 MAY 2024 星期五 2024年5月31日

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY 中國古代書畫

SATURDAY 1 JUNE 2024 星期六 2024年6月1日

AUCTION 拍賣

Friday, 31 May 2024 · 2024年5月31日 (星期五)
10.30am (Lots 1001-1090) · 上午10時30分 (拍賣品編號 1001-1090)
2.00pm (Lots 1091-1206) · 下午2時 (拍賣品編號 1091-1206)

Saturday, 1 June 2024 · 2024年6月1日 (星期六)
10.30am (Lots 801-894) · 上午10時30分 (拍賣品編號 801-894)

Location: HONG KONG, Hall 3F & 3G, Hong Kong Convention and
Exhibition Centre, No.1 Harbour Road, Wanchai
地點: 香港, 灣仔港灣道1號香港會議展覽中心展覽廳3F & 3G

Tel 電話: +852 2760 1766 Fax 傳真: +852 2760 1767

VIEWING 預展

HONG KONG, Hong Kong Convention and Exhibition Centre
香港, 香港會議展覽中心

Fine Chinese Modern and Contemporary Ink Paintings
中國近現代及當代書畫
Saturday - Thursday, 25 - 30 May · 5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 - 31 May · 5月25至31日 (星期六至五)
10.30am - 6.30pm

AUCTIONEERS 拍賣官

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

AUCTION CODE AND NUMBER 拍賣名稱及編號

In sending Written and Telephone bids or making enquiries, this sale should be referred to as **HUANGHE-22880** and **DAKAI-22881**.
在遞交書面和電話競投表格或查詢拍賣詳情時, 請註明拍賣名稱及編號為 **黃河-22880** 及 **達開-22881**。

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FINE CHINESE
CLASSICAL PAINTINGS
AND CALLIGRAPHY

中國古代書畫

1 JUNE 2024, 10:30AM
2024年6月1日，上午10時30分
LOTS 801-894



801

801

ANONYMOUS (17TH CENTURY)

Two Cranes

Hanging scroll, ink and colour on silk
133 × 82 cm. (52 3/8 × 32 1/4 in.)
Without signature or seal

LITERATURE:

Hirimitsu Ogawa and Masaaki Itakura ed., *Comprehensive Illustrated Catalog of Chinese Paintings: Third Series Vol.5 Japanese Collections*, University of Tokyo Press, Tokyo, March 2019, pp. V-304 and V-433, pl. JP132-025.

HK\$80,000-120,000

US\$11,000-15,000

明 無款 雙鶴 設色絹本 立軸

出版：小川裕充、板倉聖哲編，《中國繪畫總合圖錄三編第五卷：日本篇》，東京大學出版社，東京，2019年3月，第V-304、V-433頁，圖版JP132-025。



802

802

ANONYMOUS

(16TH-17TH CENTURY, PREVIOUSLY ATTR. TO SUN YI [18TH C.])

Apricot Blossoms and Bird

Hanging scroll, ink and colour on silk
54 × 39 cm. (21 1/4 × 15 3/8 in.)
Without signature or seal

LITERATURE:

Hirimitsu Ogawa and Masaaki Itakura ed., *Comprehensive Illustrated Catalog of Chinese Paintings: Third Series Vol.5 Japanese Collections*, University of Tokyo Press, Tokyo, March 2019, pp. V-305 and V-433, pl. JP132-038.

HK\$70,000-90,000

US\$9,000-12,000

明 無款(前傳孫億) 杏花小禽圖 設色絹本 立軸

出版：小川裕充、板倉聖哲編，《中國繪畫總合圖錄三編第五卷：日本篇》，東京大學出版社，東京，2019年3月，第V-305、V-433頁，圖版JP132-038。



803

803

ANONYMOUS (15TH-16TH CENTURY)

Fisherman

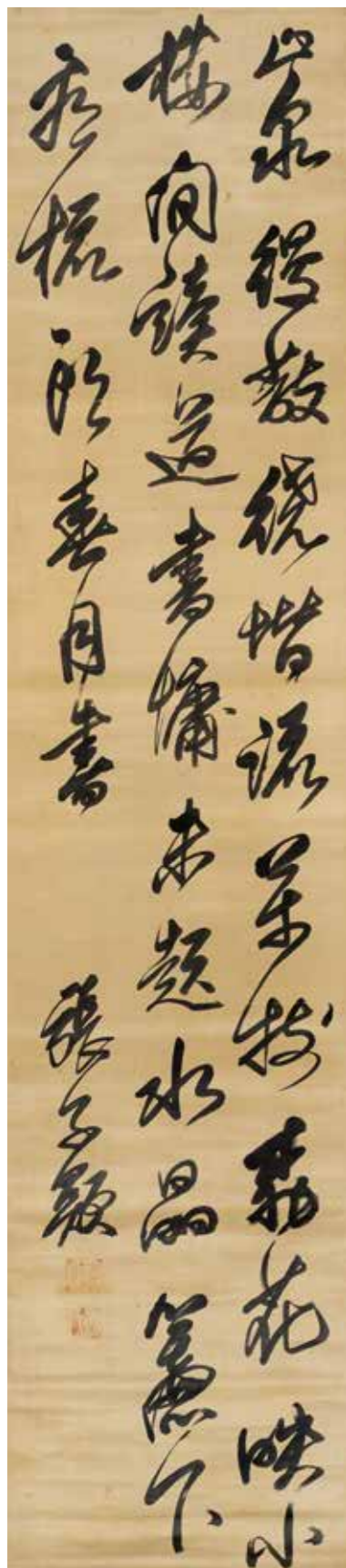
Hanging scroll, ink and colour on silk
151 × 96.5 cm. (59 1/2 × 38 in.)
One collector's seal and two illegible seals

HK\$80,000-150,000

US\$11,000-19,000

明 無款 獨釣圖 設色絹本 立軸

藏印：清穆神淨
兩方半印不辨



804

804

ZHANG ZIXIAN (17TH CENTURY)

Poem in Cursive Script

Hanging scroll, ink on satin
204.5 × 44.8 cm. (80 1/2 x 17 3/8 in.)

Inscribed and signed, with two seals of the artist

HK\$80,000-120,000

US\$11,000-15,000

明/清 張子顯 草書元稹詩 水墨綾本 立軸

釋文：山泉縵散繞塔流，萬樹桃花映小樓。閒讀道書慵未起，水晶簾下看梳頭。

題識：春月書，張子顯。

鈐印：本口、子顯氏

805

DA CHONGGUANG (1623-1692)

Running-Cursive Script Calligraphy

Fan leaf, mounted and framed, ink on gold paper
17 × 51.8 cm. (6 3/4 x 20 3/8 in.)

Inscribed and signed, with three seals of the artist
Dedicated to Xian Weng

HK\$60,000-80,000

US\$7,700-10,000

清 笪重光 行草書 水墨金箋 扇面鏡框

釋文：欲下山中榻，何須問主人。庭虛林葉落，苔厚屐痕新。
鳥語和清梵，秋陰洗綠塵。遲來江上月，乘興一垂綸。

題識：書為顯翁先生，笪重光。

鈐印：松子閣、笪重光印、在辛



805



806

806

MONK JIFEI RUYI (1616-1671)

Poem in Running Script

Hanging scroll, ink on paper
25 × 61.5 cm. (9 7/8 x 24 1/4 in.)

Inscribed and signed, with three seals of the artist
Dedicated to Xiufeng

HK\$60,000-80,000

US\$7,700-10,000

明/清 即非如一 行書詩句 水墨紙本 立軸

釋文：大塊皆為寓，隨方足可安。直將留別意，轉作未來看。
補處賢昆仲，相期翌利竿。乘閒能過我，山水富盤澗。

題識：留別秀峰大弟博粲，黃檗一即非草。

鈐印：臨濟三十三世、即非、如一之印

大唐梵相 屏繪風華

—唐代《大般涅槃經光明遍照高貴德王菩薩品之六》賞析

本卷寫經為唐代寫本，首尾完整無缺。全卷原紙未托裱，原裝護首天杆，卷首有經名、卷號，卷尾保存了唐代寫經完整燕尾。鈐蓋唐代“大福善寺藏經”墨色長方印。淡墨細描烏絲欄格，展卷護首有唐代典型佛教繪畫，蔚為珍罕。



山博藏《金光明經》屏畫



本卷屏畫



浙博藏《大般若經》屏畫

護首之唐代彩繪佛像屏畫，與山東省博物館藏唐《金光明經卷七》和浙江省博物館藏唐《大般若經卷》的繪畫風格一脈相承。唐代流傳至今的繪畫不論公私所藏甚少，上海博物館藏102萬件文物中只有5件唐代繪畫，除孫位《高逸圖卷》外，其餘4件乃唐代敦煌寫經所存留的佛經屏畫殘片。本卷的唐代屏畫出現意義非凡，不僅能讓人瞭解唐代佛教繪畫的藝術特點、顏料構成、佛教儀軌等，其長度與完整性皆為近幾十年拍場中之僅見。



從書體來看，此卷楷書已相當成熟。長橫入筆方向多變，中段虛和，收筆處有裝飾性按筆。有些點方峻銳利如刀刻，豎筆尤顯勁折概。豎鉤和彎鉤，出鉤時向上輕提，略具緩衝之意，並不直接擡出。明顯具有歐陽詢與顏真卿楷書的特點。氣度雍和端雅，極具盛唐氣象。許多地方採用行書化的連筆，如“之”的寫法，“空”、“入”的局部筆劃；至於“此”“亦”等字，及其中頗具標誌性的“S”型點畫，則似《蘭亭序》與智永《真草千字文》之流風遺韻。

以龍朔二年（662）P.2056《阿毗縣毗婆沙卷》、上元三年（676）P.3278《金剛經》這兩件公藏唐代寫經，及山博藏《金光明經》、浙博藏《大般若經》與本卷做《字例對照表》如下，發現它們在書體演進程度上的同一性與藝術風格的相似性，印證了本卷的時代座標和風格歸屬。

釋名	例字	非	如	生	法	者
《大般若經》		非	如	生	法	者
《阿毗縣毗婆沙卷》		非	如	生	法	者
《金光明經》		非	如	生	法	者
《金光明經卷七》		非	如	生	法	者
《大般若經卷七》		非	如	生	法	者

從書法史演進的角度看，本卷的書法與唐代楷書名家淵源頗深：既承襲了初唐歐陽詢、虞世南、褚遂良、薛稷的楷書風骨，又開啓了中晚唐顏真卿、柳公權楷書發展之門。

釋名	例字	所	為	不	此	夫	還
《大般若經》		所	為	不	此	夫	還
歐陽詢		所	為	不	此	夫	還
褚遂良		所	為	不	此	夫	還
薛稷		所	為	不	此	夫	還
顏真卿		所	為	不	此	夫	還

《宣和書譜》記載了經生取法當時名家薛稷的狀況：“時為經生，作字得楷法之妙……當時如薛稷之流亦復宗之，經生作字得妙處，宗法薛稷。”唐人重法，可見經生皆學褚薛之出衆者，那他們所書的經卷就是唐代一流大家風貌的書法珍品。對照表中可見本《大般涅槃經》高超的書法技巧與唐時名家風貌相沿襲。

字筆間的牽絲及細勁處見硬悍的精細實力，其跡著實留人眼目，可稱耐品與雅觀。



本卷現中晚唐的沉鬱與雄深。其中，一些字樣即便置諸顏真卿、柳公權、徐浩等名家中，剛方雄健處，直如一個脈絡。



本卷

顏真卿《多寶塔》

柳公權《金剛經》

本卷末有“大福善寺藏經”印，黑墨水戳，長條狀，印文為四周單行，風格與敦煌藏經洞中保存唐宋時代經卷中常見的藏印相類似，此印略大於唐代寫卷每行及單字。本卷為大福善寺唐代藏經唯一僅見之本。“大福善寺”，或考為唐代宜興竺山大福善寺，唐代詩人王翰，曾作《福善寺開元石幢》。



國圖藏唐代淨土寺藏經墨印；本卷唐代大福善寺藏經長條墨印

寫經發展至唐代已到了藝術的頂峰，此卷無疑是其中之代表作；完美展現了“唐人寫經”的藝術高度，婉轉流暢，圓勁古雅，飄動雋逸，令人如沐春風，如沾法雨。唐代書法實物，自明清時代已是難得一見的稀珍，也是目前世界各大博物館爭相收藏的中國藝術珍品。具有高度文物版本價值及書法藝術價值。





807

807
ANONYMOUS (8TH-9TH CENTURY)
Mahāyāna Mahāparinirvāṇa Sūtra No. 26
Handscroll, ink and colour/ink on paper
26 × 754 cm. (10 ¼ x 296 7/8 in.)
Without signature or seal

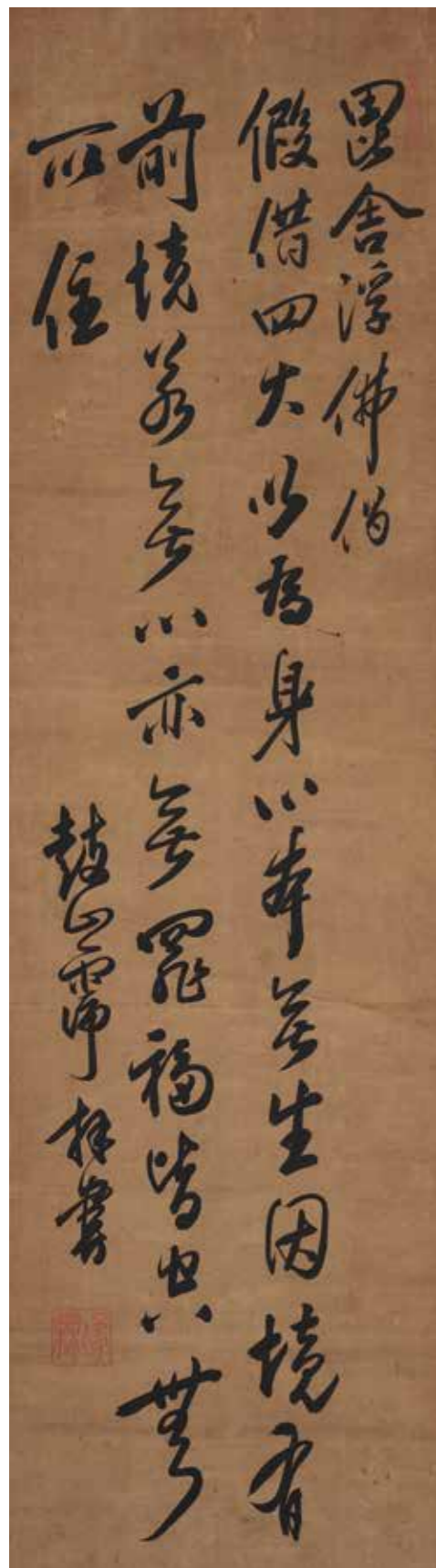
NOTE:
This scroll was authenticated by Fang Guangchang in 2020 as an original manuscript from the Tang Dynasty (8th-9th century). The frontispiece painting was also created during the Tang Dynasty as part of the original scroll.

HK\$2,200,000-4,200,000 US\$290,000-540,000

唐 無款 大般涅槃經卷第廿六 設色/水墨紙本 手卷

註：本卷2020年經方廣錫先生鑒定為8-9世紀唐代寫經真跡，扉畫為唐代原裝所繪。





808

MONK WEILIN DAOPEI (1615-1702)

Running Script Calligraphy

Hanging scroll, ink on paper

111 × 30.7 cm. (43 ¾ × 12 ¼ in.)

Signed, with two seals of the artist

HK\$50,000-70,000

US\$6,500-9,000

明/清 為霖道霈 行書 水墨紙本 立軸

釋文：毘舍浮佛僧。

假借四大以為身，心本無生因境有。

前境若無心亦無，罪福皆空無所住。

款識：鼓山霈拜書。

鈐印：月鋪金地、為霖

註：為霖道霈，明末清初曹洞宗僧，福建建安人，俗姓丁，十四歲祝髮，為永覺元賢法嗣，後居鼓山二十餘年，著述甚豐。

809

ANONYMOUS (14TH -15TH CENTURY)

Luohan

Scroll, mounted and framed, ink and colour on silk

180 × 86.4 cm. (70 ⅞ × 34 in.)

Inscribed

HK\$200,000-300,000

US\$26,000-38,000

明 無款 羅漢 設色絹本 鏡框

題識：刑部啓心郎周天成等造。



809



810

810

MONK JIFEI RUYI (1616-1671)

Bodhidharma

Hanging scroll, ink on paper
70.5 × 24.5 cm. (27 ¾ × 9 ⅝ in.)

Inscribed and signed, with three seals of the artist

HK\$80,000-120,000

US\$11,000-15,000

明/清 即非如一 一葦渡江 水墨紙本 立軸

題識：飄飄白浪中，赤腳徒虛空。有問西來意，扶桑在海東。
中秋前雪峰沙門即非畫題。

鈐印：三球堂、如一之印、即非道人



811

811

MONK DONGGAO XIN YUE (1639-1696)

Guanyin

Hanging scroll, ink on paper
67 × 28.5 cm. (26 ⅜ × 11 ¼ in.)

Inscribed and signed, with four seals of the artist

HK\$60,000-80,000

US\$7,700-10,000

清 東皋心越 觀音 水墨紙本 立軸

題識：普門示現，人不思議。以大悲心，成一切智。鷲峰心越拜寫。

鈐印：天瀾山疑浪雲空水是隣、幻廬、樵雲、戊子

註：東皋心越，俗姓蔣，浙江金華府浦江縣人，清康熙十五年（1676）東渡日本，能書畫，兼善古琴篆刻，為日本古琴中興之祖，篆刻之祖，對日本影響深遠。

812

JIN NONG (1687-1763)

Arhat in the Shade of Plantain Tree

Hanging scroll, ink and colour on paper
127.5 × 40.5 cm. (50 ¼ × 16 in.)

Inscribed and signed, with one seal of the artist

Dated seventh month, *xinsi* year of Qianlong period (1761)

PROVENANCE:

Property of Lin Xionggang (1897-1971).

Lot 1264, 26 May 2008, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong.

LITERATURE:

Appreciation of Famous Paintings – Works by Jin Nong, New World Publishing, Beijing, October 2014, cover page.

HK\$600,000-800,000

US\$77,000-100,000

清 金農 蕉下羅漢圖 設色紙本 立軸 一七六一年作

題識：乾隆辛巳（1761）七月，七十五叟金農圖畫。

鈐印：金農印信

來源：林熊光（1897-1971）藏品。

香港佳士得，中國古代書畫，2008年5月26日，編號1264。

出版：《歷代名畫作品欣賞－金農作品》，新世界出版社，北京，2014年10月，封面。



812



813

813
ANONYMOUS (13TH CENTURY)

Lifestyle of a Recluse
Round fan leaf, mounted and framed, ink and colour on silk
Diam. 25.6 cm. (10 1/8 in.)
Two collector's seals

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

宋/元 無款 隱士安居 設色絹本 團扇鏡框

藏印：適園清玩、映山珍藏



815

815
HUANG JUCAI (ATTRIBUTED TO, 933-AFTER 993)
Grapes and Pomegranates

Fan leaf, mounted and framed, ink and colour on silk
25 x 27 cm. (9 7/8 x 10 5/8 in.)
Signed, with a titleslip and collector's seal of Wu Rongguang (1773-1845) on the mounting
Nine collector's seals, including two of Xiang Yuanbian (1525-1590), one of Ji Xichou (1791-1862) and two of Wu Yuanhui (1824-1865)

LITERATURE:
Art World Monthly, No. 28, p.10, in *Art World Monthly Republished Version Vol.1*, Tianjin Rare Books Store, Changzhou, 1993.

HK\$200,000-300,000 **US\$71,000-83,000**

宋 黃居案(傳) 石榴葡萄 設色絹本 扇面鏡框

款識：黃居案。

裱邊簽條：黃居案石榴葡萄。

鈐印：吳榮光印

藏印：

項元汴（1525-1590）：項墨林秘笈之印、子京所藏

季錫嘯（1791-1862）：錫嘯審定

伍元蕙（1824-1865）：伍元蕙儷荃氏、南海伍氏南雪齋秘笈印

其他：宣和、雙龍（二次）、香山林氏見山齋收藏書畫之印

出版：《藝林月刊》第28期，第10頁，見《藝林月刊再版第一集》，天津古籍書店，天津，1993年。



黃居案石榴葡萄



趙千里瀛洲圖

814
ANONYMOUS (13TH CENTURY, PREVIOUSLY ATTR. TO ZHAO QIANLI [1127-1162])

Paradise
Fan leaf, mounted and framed, ink and colour on silk
22.6 x 18 cm. (8 7/8 x 7 1/8 in.)
With one seal
Titleslip on the mounting

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

南宋/元 無款(前傳趙千里) 瀛洲圖 設色絹本 扇面鏡框

鈐印：代進

裱邊簽條：趙千里瀛洲圖。



814



816

816
ANONYMOUS (14TH -15TH CENTURY)
Scholars' Gathering

Hanging scroll, ink and colour on silk
116.2 × 73.4 cm. (45 ¾ x 28 ⅞ in.)
Without signature or seal

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

明 無款 雅集圖 設色絹本 立軸

817
ANONYMOUS (17TH CENTURY)
Figures

Scroll, mounted and framed, ink and colour
on silk
111.5 × 58.5 cm. (43 ⅞ x 23 in.)
One illegible seal

HK\$200,000-300,000
US\$26,000-38,000

明 無款 出行圖 設色絹本 鏡框
一印漫漶



817



818

818

ZHOU XUN (1649-1729)

Walking in the Snow

Hanging scroll, ink and colour on silk
186 × 97 cm. (73 ¼ × 38 ¼ in.)

Entitled and signed, with two seals of the artist

HK\$50,000-70,000

US\$6,500-9,000

清 周璣 踏雪圖 設色絹本 立軸

題識：踏雪圖。嵩山周璣。

鈐印：周璣之印、字崑來

註：周璣（1649–1729），字崑來，原籍河南，居金陵，工山水人物、龍馬，擅詩精繪法。南京博物館藏《鐵驢圖》、《墨龍圖》。



819

819

WITH SIGNATURE OF MA ZHEN (16TH-17TH CENTURY)

Court Ladies

Hanging scroll, ink and colour on silk
72 × 114 cm. (28 ¾ × 44 ⅞ in.)

Inscribed and signed, with one seal of the artist

Four collector's seals, including two of Shao Songnian (1848-1923)

HK\$150,000-250,000

US\$20,000-32,500

清 馬臻（款） 仿陳居中貴妃簪花圖 設色絹本 立軸

題識：貴妃簪花圖。擬陳居中筆，扶風馬臻。

鈐印：馬臻之印

藏印：邵松年（1848–1923）：海虞邵氏珍藏金石書畫之印、長宜子孫
其他：長宜子孫、口賞



820

820

YAO SHOU (1422-1495)

Plantain and Rock

Hanging scroll, ink on paper

143 × 58 cm. (56 ¼ × 22 7/8 in.)

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

One collector's seal of Yan Delin (19th Century)

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

明 姚綬 雙清圖 水墨紙本 立軸

題識：蕉石雙清。雲東逸史姚公綬畫。

鈐印：公綬

又題：綠暗空階畫靄生，學書尤愛葉初成，夜來聽得蕭蕭雨，依約窗前幾點聲。懶仙次日題。

鈐印：瑤台雪鶴

閻德林（19世紀）藏印：硯香過眼

註：閻德林，字君直，號硯香，滿洲正黃旗人。嘉慶二十五年（1820）進士，官河南知府，鹽運使，工山水、竹石，善隸書，精鑒賞。

821

WEN ZHENGMING (1470-1559)

Boating in Autumn

Hanging scroll, ink and colour on silk

77 × 32 cm. (30 ¼ × 12 5/8 in.)

Entitled and signed, with two seals of the artist

Four collector's seals

Colophons on the mounting by Xie Zhiliu (1910-1997) and Su Gengchun (1924-2001), with a total of three seals

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

明 文徵明 秋江閑汎 設色絹本 立軸

題識：秋江閑汎。徵明。

鈐印：文徵明印、徵仲

藏印：李松筠（1838-1923）：吳興松筠珍藏

吳昌碩（1844-1927）：老缶

其他：溪山逸史審定、靜芝之章

裱邊題跋：

謝稚柳（1910-1997）：文徵明秋江閑汎圖真跡。

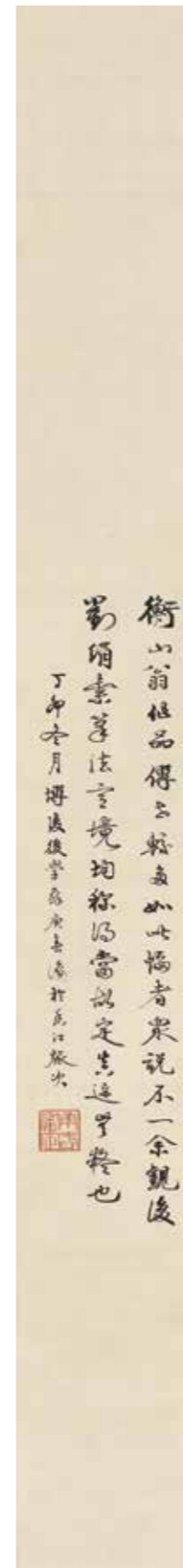
謝稚柳鑒題。

鈐印：九九翁、謝稚柳

蘇庚春（1924-2001）：衡山翁作品傳世較多。如此幅者眾說不一。余觀後，對絹素、筆法、意境均稱得當。故定真跡無疑也。丁卯（1987年）冬月，博陵後學蘇庚春識于香江旅次。

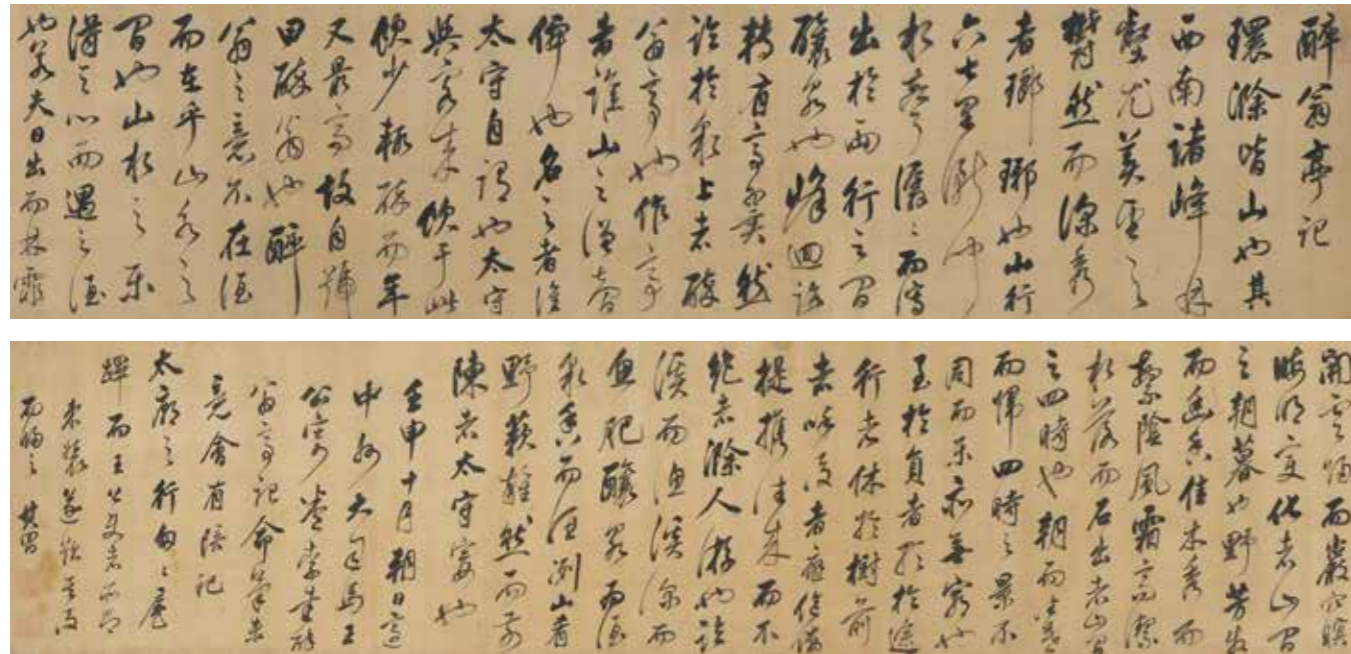
鈐印：庚春審定

註：李松筠（1838-1923），名愷，吳興（湖州）人。英商買辦，創辦均昌船廠、瑞綸絲廠等，20世紀初與周慶雲（1866-1934）、蔣汝藻（1877-1954）等人投資浙江鐵路公司，並曾在日本京都、長崎、橫濱等地開設商行。



821





822

822

DONG QICHANG (1555-1636)

Account of the Old Drunkard's Pavilion in Running Script

Handscroll, ink on silk

40 × 342.5 cm. (15 ¾ x 134 7/8 in.)

Inscribed and signed, with three seals of the artist

Dated tenth month, *renshen* year (1632)

HK\$500,000-700,000

US\$65,000-90,000

明	董其昌	行書《醉翁亭記》	水墨絹本	手卷	一六三二年作
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題識：壬申（1632年）十月朝日，適中州大司馬王公寄卷索書《醉翁亭記》，命筆未竟，會有陪祀太廟之行，匆匆。扈蹕，而王公使者亦即束裝，遂題其後而歸之。其昌。

鈐印：董玄宰、宗伯學士、玄賞齋



823

823

ANONYMOUS (ATTRIBUTED TO ZHANG JIZHI 1186-1263)

Du Fu's Poem in Standard Script

Scroll, mounted and framed, ink on paper

48 × 86 cm. (18 7/8 x 33 7/8 in.)

Without signature or seal

Titleslip at the back of the frame, with one seal

NOTE:

This work is possibly from the collection of Ken Domon (1909-1990). He was a celebrated Japanese photographer known for his work as a photojournalist and for capturing the beauty of Buddhist temples and statuary through his lens. He was renowned for his significant role in pioneering the realistic photography movement, which emerged as a powerful response to the profound social changes of the postwar period.

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

US\$110,000-150,000

宋	無款（傳張即之）	楷書杜甫詩句	水墨紙本	鏡框
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釋文：荷淨納涼時。公子調冰水，佳人雪藕絲。
片雲頭上黑，應是雨催詩。

框背簽條：張即之，荷淨。鈐印一方。

註：此作品或為土門拳(1909-1990)所藏。土門拳是一位享負盛名的日本攝影師，以攝影記者之身份創作，及對於佛寺、佛像鏡頭捕捉之美而聞名。作為「寫實主義攝影運動」先鋒，他因扮演其中重要角色而名聲遠播，此運動亦賦予戰後社會之變遷深遠迴響。





824

824
WEN ZHENGMING (1470-1559)
Ten Poems in Small Character
 Album of four leaves, ink on paper
 Each leaf measures 17.5 × 8.3 cm. (6 7/8 x 3 1/4 in.)
 Inscribed and signed, with two seals of the artist
 Dated twenty-eighth day, ninth month, *wuchen* year (1508)
 Three collector's seals, including one of Qian Zai (1708-1793) and one of Li Yizeng (1756-1807)

LITERATURE:
 Zhou Zhendao ed., *Poems by Wen Zhengming*, Vol.8, Shanghai Ancient Books Publishing House, Shanghai, October 1987, pp. 161-163.
 Lao Jixiong, *Complete Authentication and Documentation of Classical Chinese Calligraphy and Paintings*, Oriental Publishing Centre, Shanghai, January 2011, p.105.

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

明 文徵明 小楷落花詩十首 水墨烏絲欄紙本 冊頁四開 一五〇八年作



釋文：落花詩十首（文不錄）。
 題識：右舊作落花詩十首，鄙拙不足觀，而詩社中謬以為可誦，豈以石田原倡膾炙人口，故《蒹葭》亦得附玉而珍重也。戊辰（1508）九月廿又八日，長洲文徵明識。
 鈐印：停雲、徵明
 藏印：錢載（1708-1793）：臣載
 李懿曾（1756-1807）：漁衫過眼
 其他：北京電話局長
 著錄：明文徵明著、周道振輯校，《文徵明集》卷8，上海古籍出版社，上海，1987年10月，第161-163頁。
 勞繼雄，《中國古代書畫鑑定實錄》，東方出版中心，上海，2011年1月，第105頁。
 註：錢載，字坤一，嘉興秀水人，乾隆十七年（1752）進士，官至禮部侍郎；李懿曾，字拾珊，號漁衫，江蘇南通人，乾隆四十八年（1783）副貢，官至銅陵教諭。

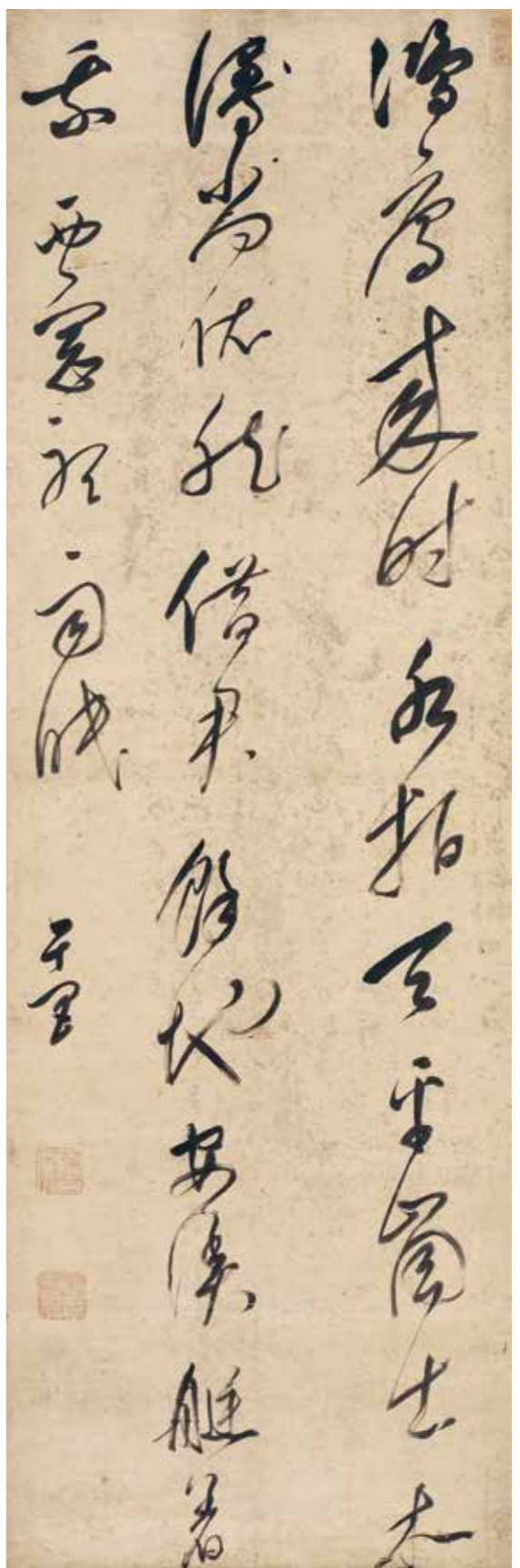
825
DONG QICHANG(1555-1636)
Calligraphy in Running-Cursive Script
 Hanging scroll, ink on satin
 153 × 49.5 cm. (60 1/4 x 19 1/2 in.)
 Signed, with three seals of the artist
 Inscription on the wooden box cover by Iwatani Ichiroku (1834-1905), with one seal

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

明 董其昌 行草 水墨綾本 立軸

釋文：鴻雁來時水拍天，平崗老木（漫）尚依然。
 借君餘地安漁艇，著我西窗聽雨眠。
 款識：其昌。
 鈐印：太史氏、董氏玄宰、玄賞齋
 巖谷一六（1834-1905）題盒蓋：庚子（1900年）夏觀於高松客舍。
 一六居士修題。
 鈐印：一六居士、古梅

註：巖谷一六（1834-1905）出仕明治政府時改名修，字誠卿。其號衆多，年少時稱隨鷗，後稱一六、迂堂、古梅、吸霞樓、吞澤山人等。書法師從楊守敬，被譽為十九世紀影響振興近現代日本書壇的“明治三筆”之一。



825



827
WEN ZHENGMING (1470-1559)
Seven-Character Poem in Cursive Script
 Scroll, mounted and framed, ink on paper
 130 × 32 cm. (51 ¼ x 12 ¾ in.)
 Signed, with two seals of the artist

PROVENANCE:
 Lot 1747, 28 November 2011, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong.

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

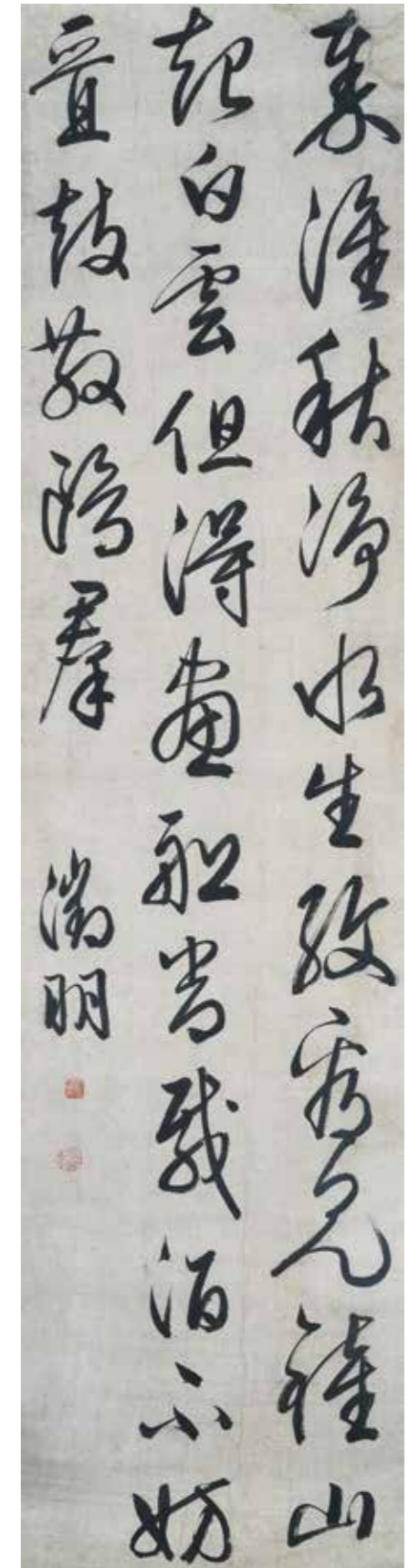
明 文徵明 草書七言詩 水墨紙本 鏡框

釋文：秦淮秋淨水生紋，看見鐘山起白雲。
 但得畫船常載酒，不妨疊鼓散鷗群。

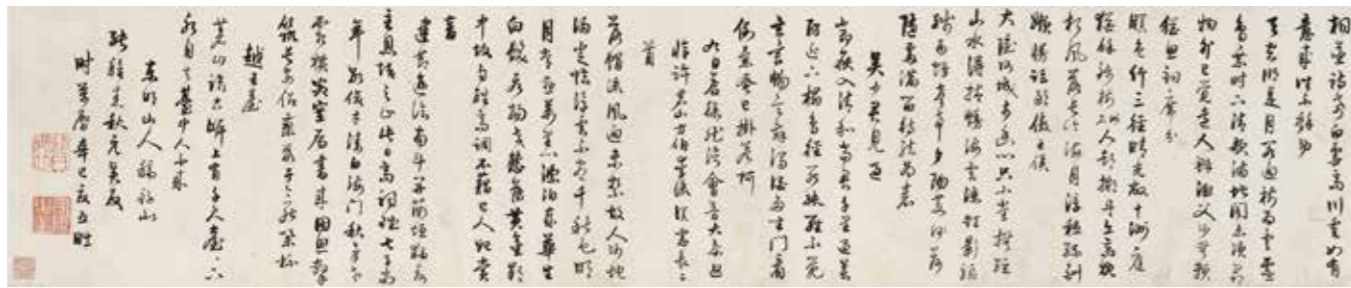
款識：徵明。

鈐印：文徵明印、停雲

來源：香港佳士得，中國古代書畫，2011年11月28日，編號1747。



827



826

826
FAN QIN (1506-1586)
Poems in Running Script
 Handscroll, ink on paper
 26 × 245 cm. (10 ¼ x 96 ½ in.)
 Inscribed and signed, with three seals of the artist
 Dated summer, *xinsi* year of the Wanli period (1581)
 Colophon by Ding Fuzhi (1879-1949), with three seals
 Frontispiece by Zhao Shigang (1874-1945), with two seals
 Three collector's seals, including one of Zhou Xiangyun (1878-1945)
 Titleslip by Ding Fuzhi, with one seal

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

明 范欽 行書詩翰 水墨紙本 手卷 一五八一年作

題識：東明山人稿致似張程悉秋元賢友。時萬曆辛巳（1581年）夏五
 咄。

鈐印：范氏安卿、司馬之章、延陵

丁輔之（1879-1949）題跋並鈐印三方。

趙時綱（1874-1945）題引首：明范東明司馬遺墨。乙亥（1935年）正
 月邑後學趙時綱敬題。

鈐印：趙時綱印、叔孺

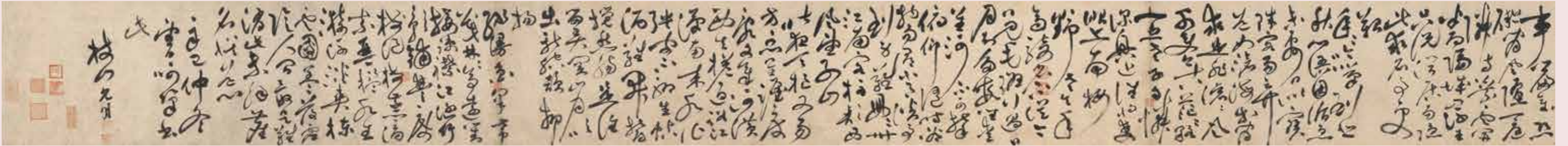
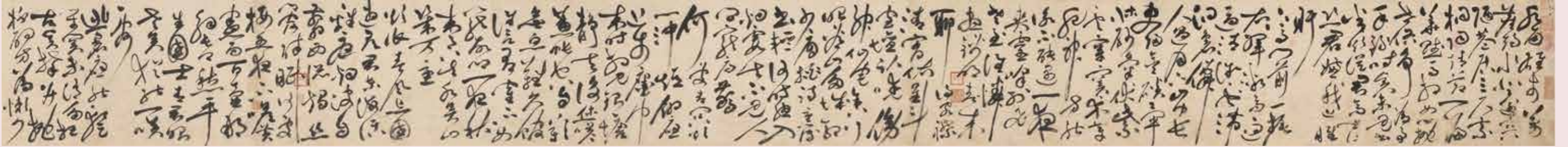
藏印：周湘雲（1878-1943）：曾經雪盒所藏
 其他：南通吳氏收藏書畫印、思孝齋鑒藏印

丁輔之題簽：明浙東天一閣范氏東明先生真跡。雪盒珍藏。鶴廬丁輔
 之謹題。

鈐印：輔之

註：周湘雲（1878-1943），名鴻孫，號雪盒，寧波人。民國時上海地產大王。富收藏，現藏北京故宮的宋米芾《向太后挽辭帖》及現藏上海博物館的懷素《苦筍帖》、米友仁《瀟湘圖》、西周器齊侯壺、唐虞世南《汝南公主墓誌銘》、明董其昌臨《淳化閣帖》10卷以及元黃公望《富春大嶺》殘卷、元王蒙的《春山讀書圖》、明文徵明的《湘君夫人圖》等，都曾為周氏所藏。





828

Hardships Lead to Precision: The Art of Zhu Yunming’s Cursive Script Calligraphy

窮而後工：祝允明的草書藝術

Born into a family of scholars and officials, Zhu Yunming started practising calligraphy and composing poems at the age of five and nine respectively. His pupilage with the calligrapher Li Yingzhen (1431-1493) led to his marriage with Li's daughter.

Although Zhu became a provincial graduate in 1492, his failure in subsequent examinations hit him so hard that he channeled his frustrations through poems and calligraphy. *Poems in Cursive Script* was executed in the winter of 1521 when Zhu was 61 years old. A handscroll of almost six metres long, it consists of ten seven-character poems composed by the artist. Written in fast and rhythmic brushstrokes, each vertical row has five to six characters whose ink gradations and shapes vary according to the angle, pressure and speed of holding and wielding the brush. At times the characters are accentuated with dots and elongated lines, sweeps, ticks or turns, which link the whole piece of calligraphy together and create a breath-taking visual-spatial composition. The Song scholar Ouyang Xiu once said: “hardships lead to precision”, and *Poems in Cursive Script* is a very good example.

This handscroll was once in the collection of Wang Li (1616-1692), a scholar-official of the late Ming and early Qing period. Three of his collector's seals appeared on this work can also be found on a handscroll of cursive script calligraphy by Feng Fang, now in the Tianyige Museum in Ningpo, Zhejiang province. The modern artist Xu Bangda (1911-2012) also inscribed a colophon at the end of the handscroll, stating that it was an authentic work shown by Shuyang.

祝允明生於書宦世家，內祖祝顥(1405–1483)官至山西布政司右參政；外祖徐有貞(1407–1472)官至兵部尚書、武功伯。門庭詩書，祝允明自幼以晉唐法帖為本，五歲能作尺字，九歲能詩，及長又隨書法家李應楨(1431–1493)受書，李又以長女妻之，尤見器重。

祝允明十七歲中秀才，明弘治五年(1492)中應天鄉舉人，此後屢試不第，他的思想產生極大轉變，胸次鬱結化形詩書意氣激越，跌宕起伏。是次春拍所見祝允明草書詩卷，是他晚歲冬日(1521)的作品，卷長近六米，寫錄十首晚年七言律詩作。卷中每行五至六字不等，運筆快速，線條使轉停按節奏感極強，墨氣濃濕枯淡分明。一行寫來連貫避讓有度，字體有時斜筆曳出，承上連下而又不失規矩，尤其用點神妙無方。臨案開卷，逐字遂行細讀，嘆為觀止。宋歐陽修有文人“窮而後工”之論，以此觀照祝允明草書，晚歲運筆更是點畫自如，豪邁奔騰，庶幾是矣！

此卷曾經明末清初常熟王澐(1616–1692)收藏，澐字楚先，號蘭陔，明崇禎十六年(1643)與父日俞同榜進士，任金華知府，入清歷刑部浙江司郎中等。此卷王澐鈐印四枚，共六次，其中“虞山王蘭陔收藏圖書記”、“丘壑夔龍衣冠巢許”、“蘭陔王澐之印”諸藏印，見於浙江天寧波天一閣博物院藏《明丰坊草書憎蒼蠅賦卷》。近代徐邦達先生卷末題絕句一首，並云“叔羊兄出示真跡”，尤見珍貴。



828

828

ZHU YUNMING (1460-1526)

Poems in Cursive Script

Handscroll, ink on paper
29 × 590 cm. (11 ½ x 53 7/8 in.)

Inscribed and signed, with three seals of the artist

Dated fifteenth day, eleventh month, *xinsi* year (1521)

Twenty-two collector's seals, including six of Wang Li (1616-1692)

Frontispiece by Zhang Zhouqia, with two seals
Colophons by Xu Bangda (1911-2012), with two seals

HK\$3,000,000-6,000,000

US\$390,000-770,000

明 祝允明 草書詩卷 水墨紙本 手卷 一五二一年作

釋文：

《贈俞隱居》
水南雉市萬塵趨，水北還容陋巷居。
三尺素桐陶靖節，百篇華賦馬相如。
心拋世俗爭為事，手錄時賢未見書。
欲繼姓名高士傳，恐君嫌我近睢盱。

《登大茆峰》
下馬門前一振衣，翠微高迴逼清微。
雲端洞裡仙人過，月下山中長史歸。

金焰暈床砂氣伏，紫雲穿竇術芽肥。
神方能詠不能遇，一夜爽靈峰外飛。

《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。

《白自鵬》
何處青冥會一沖，短翎應近市塵中。
來時相見銀塘靜，去後休嗟蕙帳空。
自笑無魚難久館，誰言有鶴不如龍。
歸心一夜秋半月，吳水吳山幾萬重。

《過鄭六不遇》
欲作春風上國遊，尋君東海話離憂。
煙波自剪西廳燭，絲管醉眠何處樓。
五夜不逢黃憲面，百壺那解長卿愁。
平生國士青君眼，老矣猶能一笑酬。

《閒居秋日》
避暑應能暫閉關，未消兩托古玄攀。
並拋杯酌方為懶，少事篇章恐礙閑。
風墜一庭鄰寺葉，雲開半面隔城山。
浮生只說潛為易，口比求名事更難。

《悲秋》其一
年年吟嘆到悲秋，心語因循竟未酬。
日似寶珠容易擲，道如滄海等閒求。
愛憎袞袞風千變，今古茫茫貉一丘。
老子自憐深興近，誰將雙眼上南樓。

《悲秋》其三
野老今年齊騎省，不從今日見毛斑。
行過日月知多暇，坐愛星河不可攀。

俯仰隨時看物易，尋常談事到身難。
登登兩屐江南閣，蒿目西風望子山。

昨夜天樞又易方，惡星躔度亂文章。
河漢西去槎過路，江漢南來水作殃。
客不聊生貼口口，酒難開鬱攪愁腸。
是誰笛弄關山月，吹出新腔韻抑揚。

《追和皮陸夏景沖澗偶然作》
綠漫衡皋帶茂林，林亭遙對接疏襟。
江涵竹影鋪豐席，雨過梅蒸溼素琴。
檻水生漪浮澗炎，棟雲圓蓋落虛陰。
人間最是難消此，未解塵名誤道心。

題識：辛巳（1521年）仲冬望日呵筆書此。
枝山允明。

鈐印：晞哲、祝允明印、枝山

藏印：
王澐（1616–1692）：虞山王蘭陔收藏圖書記（兩次）、字楚先（兩次）、丘壑夔龍衣冠巢許、蘭陔王澐之印

其他：一行作吏此事便廢、樗菴（四次，一方半印）、幼石（三次）、穆璟阿印（兩次）、茲賞未以、翰墨因緣、夙雨相思、昶林詩畫

張明哲引首：百遺自振。淮南張明哲。
鈐印：赤中、張明哲印

徐邦達（1911–2012）題跋：
枝翁諳狂草，比跡金華仙，老筆猶爛熳，有明孰與先。叔羊兄出示真跡，口占一絕，書之其後。邦達並識。
鈐印：徐邦達印、李菴



829

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WEN ZHENGMING (1470-1559)

Ink Pine

Hanging scroll, ink on paper
153.5 x 99 cm. (60 3/8 x 38 7/8 in.)

Inscribed with a poem and signed, with five seals of the artist
Dated twelfth day, ninth month, autumn, *guichou* year of the Jiajing period (1553)

HK\$600,000-800,000

US\$77,000-100,000

明 文徵明 墨松 水墨紙本 立軸 一五五三年作

題識：落落貞心舍白石，稜稜高管倚長松。
清眞合受南宮拜，偃蹇甯須太華封。
剝蘚蒼痕雲霧歷，覆簷涼影月籠鬆。
奇村終是明堂器，會見風雲起蟄龍。
嘉靖癸丑（1553年）秋九月十又二日，長洲文徵明畫並題。

鈐印：文徵明印、衡山、惟庚寅吾以降、停雲、悟言室印

Dewy and Refined: Shen Zhou's *Landscape in the Style of Zhao Mengfu*

秀潤清雅：沈周《仿趙吳興山水卷》賞析

Shen Zhou (1427-1509) was a pivotal scholar igniting the emergence and eventually dominance of Wu School in the Chinese paintings history. Through endless creation and practice, his landscapes were influenced by the Song masters Mi Fu, Xia Gui and the four Yuan masters, and eventually established his bold and solid style.

Landscape in the Style of Zhao Mengfu was painted in the spring of 1496 for a patron when Shen Zhou was seventy years old. A perfect example of his mature style landscape, it measures 164 cm., not very long but exemplifies mountains, trees, cottages and footbridges rendered in delicate and dewy brushwork. This is a refined landscape that differs from his more commonly found ones with crude and simple compositions.

Apart from the colophons inscribed by Wu Weiye (1609-1672), He Yuanying (17th C.) and Guo Huixian, collector's seals of Bi Yuan (1730-1797), Bi Long (18th C.) and Wang Jiqian (1906-2003) are found on the handscroll. In no doubt *Landscape in Style of Zhao Mengfu* is a gem for collectors and connoisseurs.

吳門畫派的崛起，乃至於後來取代浙派在繪畫史上的主導位置，主要出現了沈周這樣一位布衣文人，數十年如一日地醉心詩書畫的臨摹和創作，尤其是山水畫上溯元四家乃至米、夏，至晚年山水融合諸家，形成蒼勁沉厚的繪畫風格。

是次春拍沈周《仿趙吳興山水卷》作於弘治九年(1496)春二月，時年七十歲，正值山水成熟時期。畫卷是沈周應客人索畫之請，故畫心僅一米六有餘，在他的手卷裡不算太長，但筆鋒細膩秀潤，近山遠峰依次皴染，水岸屋樹勾勒筆筆用心，屬於難得一見的細沈精作，秀潤清雅，與常見的疏簡粗沈迥異。

畫卷後有明末吳偉業，清何元英、郭奎先等題跋，卷中並有畢沅、畢龍昆仲藏印，流傳有序。至上世紀王季遷增鈐“王季遷審定真跡”及其餘三枚重要鑑藏印，王氏為一代鑑藏巨擘，此舉無疑有一“鈐”定音之勢，識者重之寶之。





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SHEN ZHOU (1427-1509)

Landscape in the Style of Zhao Mengfu

Handscroll, ink and colour on paper
29 × 164 cm. (11 3/8 x 64 5/8 in.)

Inscribed and signed, with two seals of the artist

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

Colophons by Wu Weiye (1609-1672), He Yuanying (17th Century) and Guo Huixian, with a total of six seals

Nineteen collector's seals, including four of Bi Yuan (1730-1797), one of Bi Long (18th Century), one of Liang Zhangju (1775-1849), one of Pang Peichang (19th-20th Century) and seven of Wang Jiqian (1906-2003, two of which on the mounting)

EXHIBITED:

Beijing, Capital Museum, *Bao Wu Tang - Magnificent Collection of Classical Chinese Paintings and Calligraphy from Abroad*, 10-29 November 2009.

LITERATURE:

Capital Museum ed., *Bao Wu Tang - Magnificent Collection of Classical Chinese Paintings and Calligraphy from Abroad*, Beijing Yin Shan Press, Beijing, pp.58-61.

Tian Hong, *Ersi Shiji Haiwai Cangjia - Wang Jiqian Cang Zhongguo Lidai Minghua* Part I, Tianjin People's Fine Art Publishing, Tianjin, November 2013, pp.243-244, pl.140-141.

HK\$5,000,000-8,000,000

US\$650,000-1,000,000

明 沈周 仿趙吳興山水卷 設色紙本 手卷 一四九六年作

題識：弘治丙辰（1496年）春二月既望獨坐有竹莊，客有索余畫者，遙憶趙文敏公筆法，彷彿圖此寄興。長洲沈周識。

鈐印：啓南、石田

題跋：

吳偉業（1609-1672）：曉閣登臨意渺然，蘆花蕭瑟五湖天。雲深古洞藏書卷，木落空山奏管弦。魚市有租堪載酒，橘官無俸且高眠。莫愁一夜西窗雨，笠澤煙波好放船。消夏小園得觀石田真蹟，恍然置身五湖煙雨中也。吳偉業題於鹿樵精舍。

鈐印：吳偉業印、梅邨

何元英（17世紀）：畫家以北苑爲星海，惟趙吳興如張騫之探河源，稱爲獨到，至唐沈文仇諸公出，可奪元人之席矣。而秀潤蒼深，六法俱備，則啓南獨臻其妙。今此卷以沈紹趙，山川林屋，遠近顯隱，筆筆從北苑脫胎。畫家之有啓南，猶儒宗之得濂洛也。夙具雅鑒者，當不以余言爲河漢。己酉夏日題於來僊樓。駕水何元英。

鈐印：元英、蕤音、延翠閣



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郭奎先：石田畫祖述董巨而工力精深，出筆蒼勁，間爲大幅，天真爛漫，平澹多姿。每繹其幽情婉思如陟異境，非時流所能彷彿萬一也。此卷力思趙松雪家數，別一機軸各臻妙理，當與文徵仲、唐子畏並稱鼎足焉。蜀潺亭郭奎先識。

鈐印：郭奎先

藏印：畢沅（1730-1797）：畢沅審定（二次）、秋驪珍賞、畢沅寶藏

畢瀧（18世紀）：畢瀧鑑賞

梁章矩（1775-1849）：梁氏茵林

潘佩裳（19-20世紀）：佩裳寶藏

王季遷（1906-2003）：王季遷氏審定真跡、王氏季遷珍藏之印、季遷心賞、寶武堂印、王季遷海外見名跡

其他：香若鑑賞、香若心賞、碧莆館主、書薦珍藏、碧莆荷館

王季遷裱邊藏印：震澤王氏季遷收藏印、懷雲樓鑑賞書畫之記

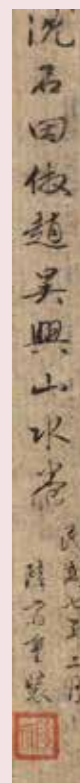
題簽：沈石田仿趙吳興山水卷，民國七年（1918）二月，隋齋重裝。

鈐印：隋齋

展覽：北京，首都博物館，“寶五堂-海外華人重要書畫珍藏展”，2009年11月10-29日。

出版：首都博物館編，《寶五堂-海外華人重要書畫珍藏展》，北京燕山出版社，北京，2009年11月，第58-61頁。

田洪，《二十世紀海外藏家-王季遷藏中國歷代名畫》上卷，天津人民美術出版社，天津，2013年11月，第243-244頁，圖版140-141。





831

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CHEN CHUN (1483-1544)

Blooming Flowers

Handscroll, ink on paper

29.4 × 493.2 cm. (11 5/8 × 194 1/8 in.)

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

Ten collectors' seals, including four of Shang Rui (1634-?)

Titleslip by Shang Rui, with two seals

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

US\$210,000-260,000

明 陳淳 繁花錦簇 水墨紙本 手卷

題識：畫長添午倦，洗研獨臨池。何物醒吟目，山花正及期。道復。

鈐印：陳道復印、尋微

藏印：上睿（1634-？）：蒲室子書畫記、永存秘玩、童心和尚、目存睿
其他：、洗心齋主、絕齋寶藏（四次）、博雅堂

上睿題籤條：明陳白陽墨花卷。目存珍玩。

鈐印：上睿印、目存



832

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MI WANZHONG (1570-1628)
Bamboo and Chrysanthemums

Hanging scroll, ink on paper
127.6 × 39.3 cm. (50 ¼ x 15 ½ in.)
Inscribed and signed, with two seals of the artist
Dated ninth month, *dingmao* year (1627)
Two collector's seals of Hong Xiao (1722-1778)
Titleslip by Luo Zhenyu (1866-1940), with two seals
Inscriptions on the wooden box by Naito Torajiro (1866-1934), with two seals

PROVENANCE:

Lot 968, 25 November 2013, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong.

HK\$300,000-500,000 *US\$39,000-64,000*

明 米萬鍾 菊石圖 水墨紙本 立軸 一六二七年作

題識：不向東皇乞早榮，自依竹石領淒清。
豈關故與炎趨左，真性從來不世情。
丁卯（1627年）菊月寫。米萬鍾。

鈐印：萬鍾、仲詔

弘曉（1722-1778）藏印：怡親王寶、明善堂覽書畫印記

羅振玉（1866-1940）題簽：米萬鍾竹菊立幀。上虞羅振玉題。
鈐印：羅振玉印、羅叔言

內藤湖南（1866-1934）題木盒：明米友石修竹菊花圖。羅叔言唐風樓舊藏。內藤虎署。
鈐印：臣虎、寶左齋主留

來源：香港佳士得，中國古代書畫，2013年11月25日，編號968。

833

LU JI (CIRCA 1475 - 1503)
Wild Ducks in Lotus Pond

Hanging scroll, ink on silk
159.5 × 86 cm. (62 ¾ x 33 ⅞ in.)
With one seal of the artist
Two collector's seals

HK\$300,000-500,000
US\$39,000-64,000

明 呂紀 荷塘鳧游 水墨絹本 立軸

鈐印：四明呂廷振印

藏印：必揚、悔庵



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834

834

SHEN ZHOU (ATTRIBUTED TO, 1427-1509)

Strolling in Summer

Hanging scroll, ink and colour on silk

217 × 95 cm. (85 ½ x 37 ¾ in.)

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

One collector's seal at the back of the scroll

Inscriptions by Gejo Keikoku (1842-1920) on the inside-cover of the

wooden box, with a total of three seals

LITERATURE:

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

HK\$300,000-600,000

US\$39,000-77,000

明 沈周(傳) 清園碧玉圖 設色絹本 立軸



835

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

鈐印：沈氏啓南、一印漫漶

畫背藏印：三井家聽冰閣所藏書畫之記

下條桂谷（1842-1920）題木盒內蓋，共鈐印三方。

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



836

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DONG QICHANG (1555-1636)

Peaks Hidden in Clouds

Hanging scroll, ink on paper

93 × 38.5 cm. (36 ⅝ x 15 ⅛ in.)

Inscribed and signed, with two seals of the artist

Colophon on the mounting by Xu Beihong

(1895-1953), with one seal

One collector's seal and one illegible seal

HK\$200,000-300,000

US\$71,000-83,000

明 董其昌 千嶺橫雲 水墨紙本 立軸

題識：橫雲嶺外千重樹，流水聲中一兩家。
玄宰。

鈐印：宗伯學士、董氏玄宰

徐悲鴻（1895-1953）題裱邊：
董其昌佳作有筆歌墨舞之樂。名凱先生見貽，
用誌不忘。1950七月，悲鴻因題。

鈐印：悲鴻

藏印：書畫舫珍藏印

一印漫漶

836

SHENG MAOYE (17TH CENTURY)

Landscape

Handscroll, ink and colour on silk

20 × 178 cm. (7 ⅞ x 70 ⅛ in.)

Inscribed and signed, with one seal of the artist

Dated seventh month, *renshen* year of the

Chongzhen period (1632)

Titleslip by Li Guosong (1878-1949), with

one seal

Frontispiece by Wu Liaocun (early 20th

century)

Nine collector's seals, including four of Liu

Chaoxu (late 19th-early 20th century), one

of Yuan Siliang (1879-1939) and two of Ma

Jizuo (1902-2009)

PROVENANCE:

Mr. Chen Rentao, King Kwei Collection.

Lot 968, 25 November 2019, Fine Classical

Chinese Paintings and Calligraphy,

Christie's Hong Kong.

HK\$300,000-500,000

US\$39,000-64,000

明 盛茂燁 山水 設色絹本 手卷

一六三二年作

題識：崇禎壬申（1632年）七月既望寫。
盛茂燁。

鈐印：茂燁私印

吳了邨（19-20世紀）

題引首：明盛念齋先生山水卷子。甲子年嘉

平月呵凍於海上題襟館。吳了村。

鈐印：吳生了了子之章



藏印：

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

袁思亮（1879-1939）：剛伐邑齋

馬積祚（1902-2009）：馬積祚印、積祚審定

其他：瞻明子、賜書樓鑒賞

李國松（1878-1949）

題簽：盛念菴先生山水卷，庚午（1930年）

仲冬，李國松署檢。

鈐印：肥遯翁

來源：金匱室陳仁壽先生珍藏。

香港佳士得，中國古代書畫，2019年

11月25日，編號968。

註：盛茂燁（活躍於1620-1640），字念庵，

號研菴，又號興華，生卒年不詳，明長

洲人，善畫水山，約萬曆、崇禎間人。

吳了村（19-20世紀），號道生，又號了

齋，安徽合肥人，寓居滬上，篆隸真

草，兼擅篆刻。1910年成立之海上題襟

館畫會會員，1925年11月，吳昌碩、王

一亭曾為吳了村所示臨石鼓全冊題跋。

（見《書屋》第10期，第69頁）

劉朝敘（清末民初時人），字蘅莊，合

肥人，劉銘傳之孫。民初，唐晏與朱祖

謀等人在海上結麗澤文社，劉朝敘等人

入社稱弟子。

李國松（1878-1949），字健父，號木

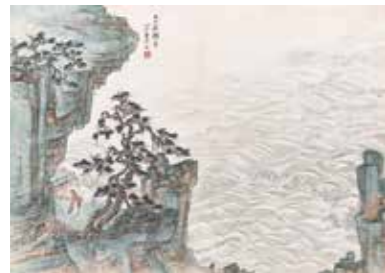
公，一號盤齋，安徽合肥人。光緒二十

三年（1897）舉人。印有《肥遯廬藏名

人山水畫軸》。



837



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ZHA SHIBIAO (1615-1698)

Landscape after Gao Kegong

Handscroll, ink on paper
27.6 x 89.4 cm. (10 7/8 x 35 1/4 in.)

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

PROVENANCE:

Lot 1777, 2 December 2008, Important Chinese Classical Paintings: Property of the Ping Y. Tai Foundation, Christie's Hong Kong.

HK\$300,000-500,000

US\$39,000-64,000

清 查士標 仿高房山雲山烟樹 水墨紙本 手卷

題識：一峰自有一峰奇，每到陰晴分外宜。試把丹青寫烟景，居然天地是吾師。仿高尚書法，士標。

鈐印：梅壑、查二瞻

來源：香港佳士得，戴萍英基金會珍藏；中國古代書畫，2008年12月2日，編號1777。

838

WU DING (1632-1695)

Landscapes in Style of Old Masters

Album of ten leaves, ink and colour on paper
Each leaf measures 21.5 x 30 cm. (8 1/2 x 11 3/4 in.)

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

One leaf dated autumn, ninth month, *bingyin* year (1686)

One leaf dedicated to Langyuan

HK\$300,000-500,000

US\$39,000-64,000

清 吳定 仿古山水 設色紙本 冊頁十開 一六八六年作

題識：1 江南春思圖。臨趙千里粉本於蚌硯齋中。吳定。
2 仿黃鶴山樵畫。息庵定。
3 臨趙文敏粉本。息庵定。

- 碧浪朝宗。關仝畫法，定。
- 法梅花道人筆。息庵定。
- 臨一峰老人山居圖。時丙寅（1686年）秋九月，息庵吳定。
- 北苑太守墨意。吳定。
- 郭河陽畫法。息庵定。
- 倪迂簡古畫法。吳定。
- 松窗瑞雪。仿李晞古筆，為朗園年道兄政。息庵吳定。

鈐印：子（四次）、靜（四次）、吳定（四次）、吳、定、子靜（二次）

註：吳定，字子靜，號息庵，清安徽休寧人。善山水，宗漸江僧。其所繪山水八法五十六幅，摹仿唐宋元明諸大家，於山水淺深，林木疏密，及人物、屋宇、舟車，悉為圖譜，別其用筆，先後次序，頗得古法，洵為藝苑指南。當不僅宗漸江一家。

839

ZHANG ZIJUN (15TH CENTURY)

Cottage by the South Lake

Hanging scroll, ink and colour on paper

154.5 x 52.5 cm. (60 7/8 x 20 5/8 in.)

Signed and dated first day, third month, *guichou* eighth year of the Xuande period (1433), with three seals of the artist

Colophons by Lei Li (16th Century), Wang Xishou (17th Century) and Emperor Qianlong (1711-1799, r. 1736-1796), with a total of eleven seals
Seven collector's seals, including one of Xiang Yuanbian (1525-1590) and one of Pan Zutong (1829-1902)

PROVENANCE:

Lot 225, 25 April 1999, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

LITERATURE:

Poem for Zhang Zijun's Cottage by the South Lake, in *Full Collection of Prose and Poetry of the Emperor Qianlong Vol. 8, Imperial Poems Vol. 4 Bk. 64*, National Palace Museum of Taipei, July 1976, np. (Poem by Qianlong)

HK\$700,000-900,000

US\$90,000-120,000

明 張子俊 南湖草堂圖 設色紙本 立軸 一四三三年作

題識：宣德八年（1433）龍集癸丑季春朔日，張子俊畫。

鈐印：曲江、張子俊印

題跋：

雷鯉（16世紀）：草堂只在南湖上，山色水光相與情。鷗鳥不來魚不起，落花風颺讀書聲。嘉靖戊子（1528年）六月雷鯉書。

鈐印：雷氏惟化、終非池中物

王錫綬（17世紀）：山色嵯峨樹老蒼，筆端描遶辨毫芒。從來名下無虛士，可與荆關作雁行。

崇禎戊辰（1628年）冬王錫綬寫。

鈐印：王錫綬印、司章父

乾隆皇帝（1711-1799）：峰容樹色雨蒼蒼，元氣因之合混芒。展卷高人神解別，豈徒數墨與尋行。

風翻峭壁連空碧，霜落澄潭徹底清。

策杖石橋且小立，愛聽陡峽瀑泉聲。

癸巳（1773年）季秋下澣御題。

鈐印：幾暇怡情、乾隆鑑賞、乾隆御覽之寶、靜逸、石渠寶笈、三希堂精鑑璽、宜子孫

藏印：項元汴（1525-1590）：墨林珍賞

潘祖同（1829-1902）：祖孫父子兄弟叔姪翰林之家

其他：西江望族、子孫保之、彭、胥玉山前書樓、半曲主人

來源：香港佳士得，中國古代書畫，1999年4月25日，編號225。

著錄：乾隆，《張子俊秋山書屋即用圖間題者韻》，見《御製詩》四集卷六十四，《清高宗御製詩文全集（八）》，台北故宮博物院，1976年7月。（御題詩）

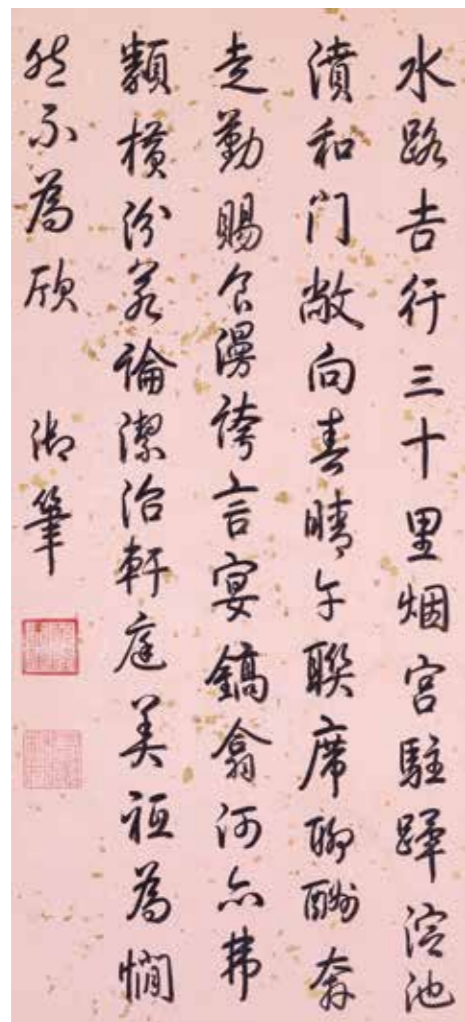
註：張子俊，號古淡，浙人，官禮部員外郎，山水宗荆關一派（徐沁《明畫錄》，《叢書集成初編》第18頁）。明宣德八年（1433）九月，張子俊任中書舍人，曾為楊士奇（1366-1444）臨摹李公麟《宣聖及諸弟子像》（尹吉男《知識生成的圖像史》，第154頁）。

雷鯉，字惟化，號半窗山人，明建安人，郡諸生，善詩書，山水有法。嘉靖三十四年（1555）曾居浮山並有紀遊詩。楊仁愷於北京曾見雷鯉《詩畫》，署嘉靖四十二年（1563），潑墨山水，行書自題（見《中國古代書畫鑒定筆記1》，第307頁）。

王錫綬（17世紀），字分符，號養虛，明江蘇常熟人。見趙祿祥：《中國美術家大辭典》上，第150頁。



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841

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EMPEROR QIANLONG

(1711-1799, REIGNED 1736-1796)

Seven-Character Poem in Running Script

Hanging scroll, ink on gold-flecked coloured paper

101 x 45 cm. (39 3/4 x 17 3/4 in.)

Signed, with two seals of the artist

One collector's seal

PROVENANCE:

Lot 506A, 29 April 2001, The Imperial Sale, Christie's Hong Kong.

LITERATURE:

Poem for Granting Food to Officials, in Full Collection of Prose and Poetry of the Emperor Qianlong Vol. 9, Imperial Poems Vol. 5 Bk. 37, National Palace Museum of Taipei, July 1976, np. (Poem by Qianlong)

HK\$500,000-700,000

US\$65,000-90,000

清 乾隆皇帝 行書御製詩 水墨灑金色箋 立軸

釋文：水路吉行三十里，煙宮駐蹕淀池濱。和門敞向春晴午，聯席聊酬奔走勤。賜食漫誇言宴鑄，翁河亦弗類橫汾。若論潔治軒庭美，祇為惘然不為欣。

款識：御筆。

鈐印：乾隆御筆、辰誼明道

藏印：墨華硯雨

來源：香港佳士得，宮庭藝術精品拍賣，2001年4月29日，編號506A。

著錄：乾隆，《淀池行宮賜隨營王大臣及直隸大小官員食得句書懷》，見《御製詩》五集卷三十七，《清高宗御製詩文全集（九）》，台北故宮博物院，台北，1976年7月。（御題詩）

841

LI SHAN (1686-1762)

Cypress by a Rock

Hanging scroll, ink on paper

160 x 48 cm. (63 x 18 7/8 in.)

Signed, with one seal of the artist

PROVENANCE:

Lot 290, 1 November 1999, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong.

HK\$60,000-80,000

US\$7,700-10,000

清 李蟬 芝石翠柏 水墨紙本 立軸

款識：復堂李蟬寫。

鈐印：臣蟬之印

來源：香港佳士得，中國古代書畫，1999年11月1日，編號290。

Compelling Expression: Tang Poems Calligraphic Couplet in Running-Cursive Script by Zhang Ruitu

氣勢撼人：張瑞圖《行草唐詩對屏》考析

An innovative calligrapher of the late Ming period, Zhang Ruitu (1570-1641) was in the same league of Xing Tong, Dong Qichang and Mi Wanzhong. To cope with the lofty architecture with high ceilings at that time, calligraphic techniques had to be changed for writing on scrolls of monumental size. Using his elbow and wrist to wield his brush, Zhang made a far-reaching impact on the calligraphy of late Ming and beyond.

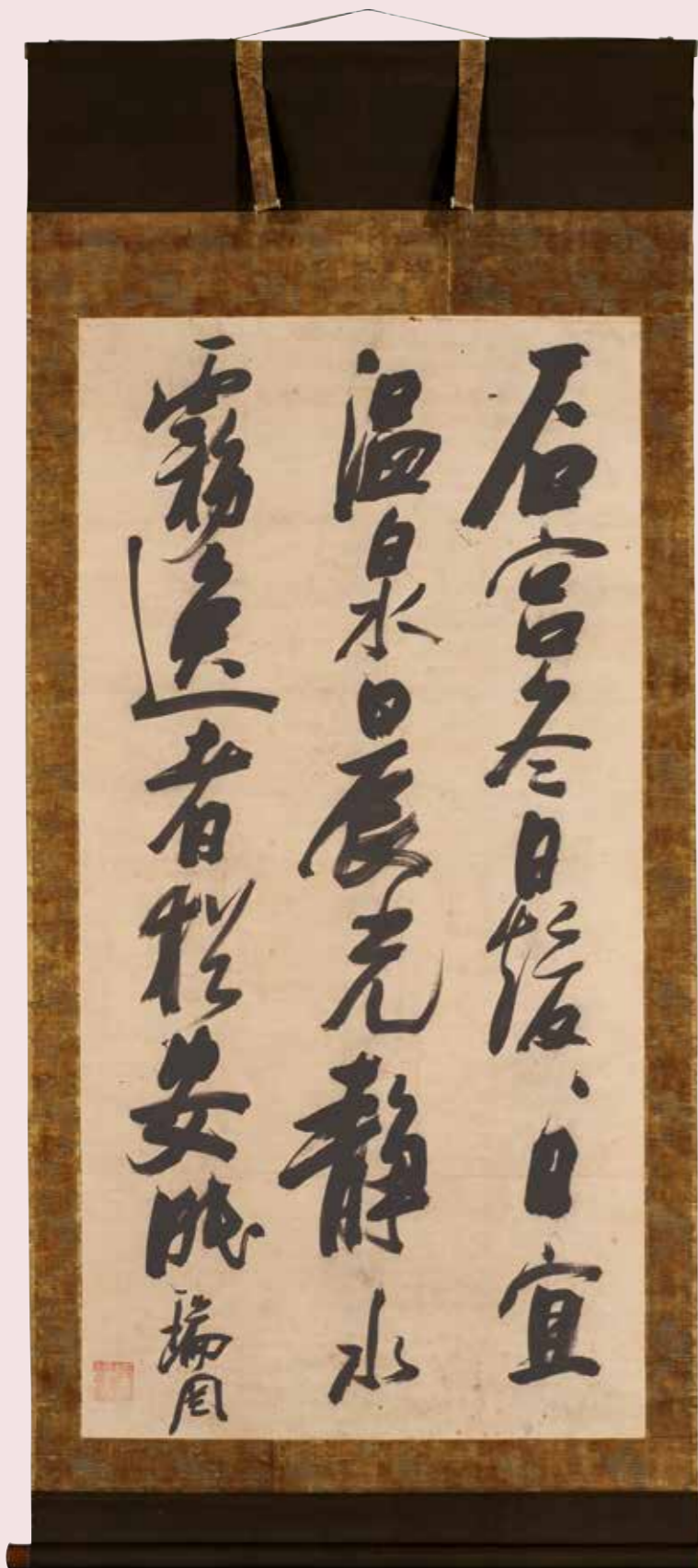
Zhang excelled in calligraphy of huge size, many of which are more than three metres high, like *Li Bai's Poems in Running Script* now in Shanghai Museum. Amongst the various formats, couplets are the rarest. The debut of *Tang Poems Calligraphic Couplet in Running-Cursive Script* comprises Du Fu's quatrain on the refreshing spring scenery after rain, and Yuan Jie's verse on a sleeping recluse enjoying the hot spring in a winter's day. Based on its style and signature, this couplet can be dated around 1618-1623 when Zhang Ruitu retreated to his hometown.

Tang Poems Calligraphic Couplet in Running-Cursive Script is a magnificent piece of calligraphy. Zhang held his brush vertically and moved vigorously his upper arm and wrist to form angular characters. The overall spatial composition presents a compelling visual effect. Compare with a set of four hanging scrolls of Running Script Calligraphy published in *Zhang Ruitu's Calligraphy: Hanging Scrolls and Albums*, both share the same seal of the artist and of similar size and style. There exists relatively few extant works of this period by the artist and *Tang Poems Calligraphic Couplet in Running-Cursive Script* is definitely a masterpiece.

張瑞圖是晚明書壇革新派的重要書法家，他與邢侗、董其昌、米萬鐘並稱“邢張米董”。晚明居住建築空間擴大，相應出現許多配合裝飾性的巨軸書法，影響了書寫技巧產生變化，如張瑞圖即以掌指之法變為以肘腕發力，書風沉厚拙重，一洗晚明柔媚之風。

張瑞圖擅寫巨軸，多有高至三米以上者，如上海博物館藏《行書李白宮中行樂詞軸》、日本東京國立博物館藏《浪跡莫愁難問詢》等。他善於駕馭對屏、四屏、十二屏等不同形式，當中對屏尤為少見。清初隨隱元禪師東渡日本的弟子木庵，素與張瑞圖子張潛夫友好，東渡時攜帶了張瑞圖的法書，如萬福寺所藏四大幅，即《行草王建宮詞等四屏》（收錄出版於《張瑞圖の書法・（条幅・冊篇）》），與春拍此套《行草唐詩對屏》用筆近似，尺寸相仿，風格相近，經比對所鈐「張瑞圖印」也屬相同。原裝日本舊裱的《行草唐詩對屏》，很有可能是木庵同時期攜至日本。

首次出現拍場的張瑞圖《行草唐詩對屏》，分別書寫杜甫《絕句六首》其六，以及元結《石宮四詠》其四。從對屏的風格、落款來看，應書於萬曆末年至天啓初年之間（約1618-1623），反映當時張氏回鄉隱居的心境。書體以中鋒鋪毫，筆力勁健，點畫結實，結字上變折為方，果斷有力，整體飛逸奔騰，呈現出氣勢壯闊之感，開啓了張瑞圖晚年趨於方圓並施的書寫特點，為他存世作品較少的時期提供了一件有力的代表作。



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ZHANG RUITU (1570-1641)

Tang Poems Calligraphic Couplet in
Running-Cursive Script

A pair of hanging scrolls, ink on paper
Each scroll measures 176 × 88.5 cm.
(69 ¼ × 34 7/8 in.)

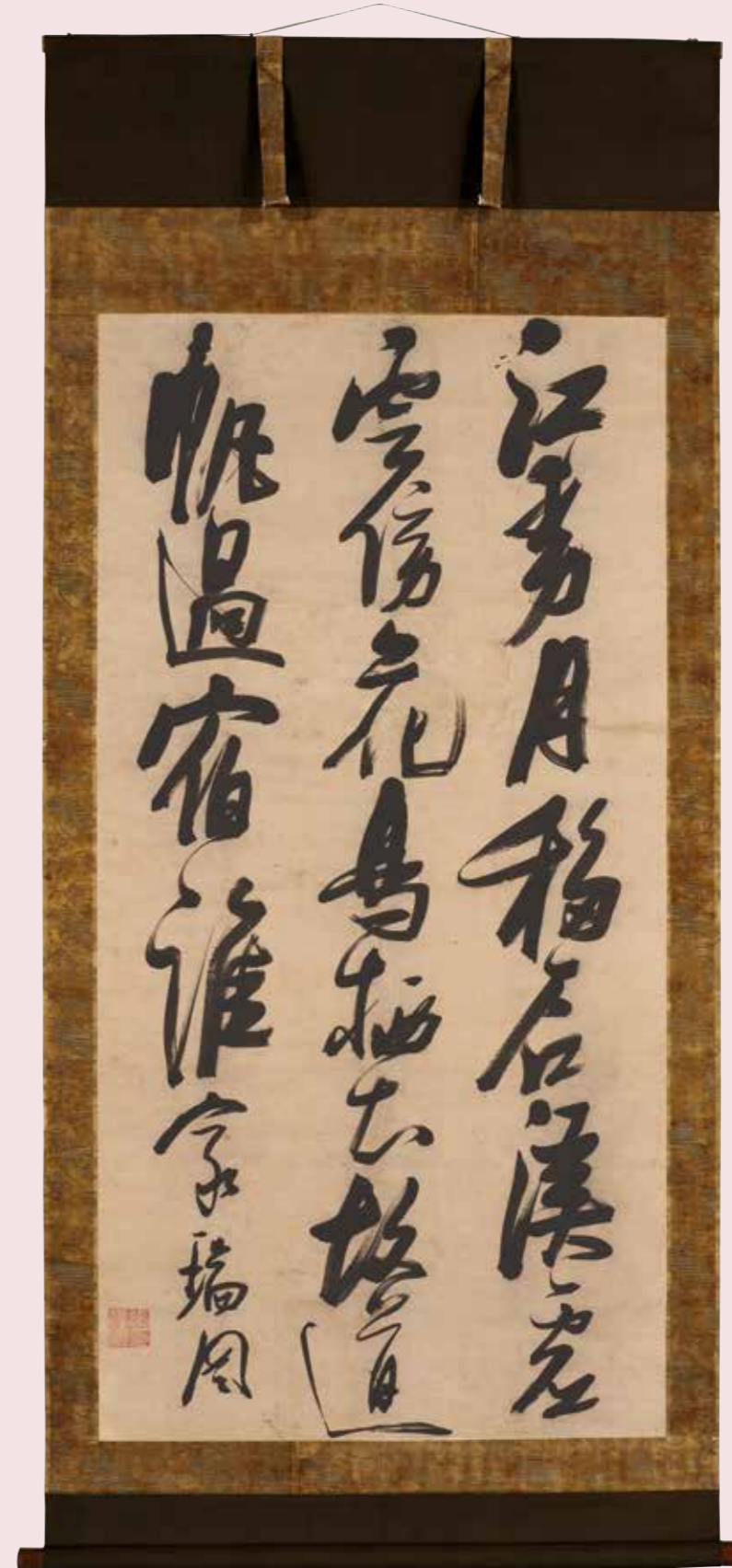
Each scroll signed, with a total of two seals
of the artist

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

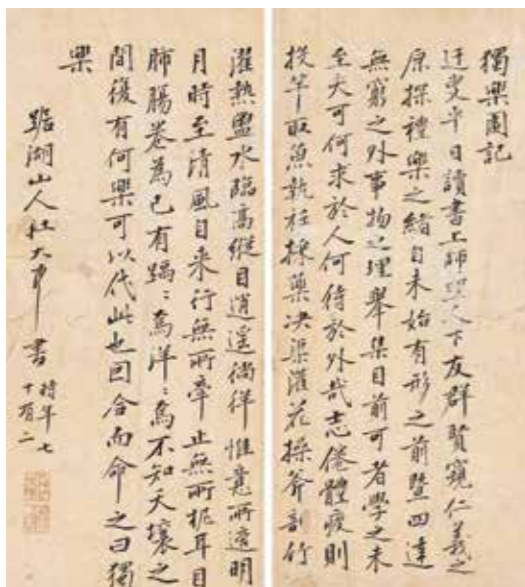
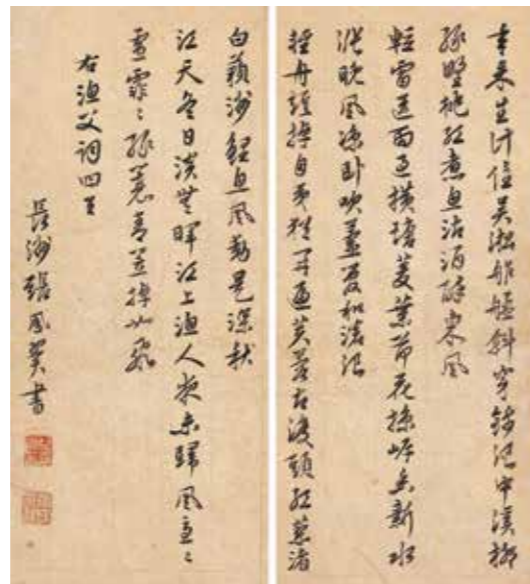
US\$160,000-260,000

明 張瑞圖 行草唐詩對屏 水墨紙本
立軸兩幅

- 1 釋文：江動月移石，溪虛雲傍花。
鳥棲知故道，帆過宿誰家。
款識：瑞圖。
鈐印：張瑞圖印
- 2 釋文：石宮冬日煖，煖日宜溫泉。
晨光靜水霧，逸者猶安眠。
款識：瑞圖。
鈐印：張瑞圖印



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843

843
LU SHIREN (16TH -17TH CENTURY), **ZHANG FENGYI** (1527-1613) **AND OTHERS**
Calligraphy
 A set of eight album leaves, mounted and framed, ink on gold paper
 Each leaf measures 21.5 × 10 cm. (8 ½ x 3 7/8 in.)
 One leaf signed and three leaves inscribed and signed, with total of seven seals of the artists
HK\$150,000-250,000 **US\$65,000-90,000**
明 陸士仁、張鳳翼及諸家 書法 水墨金箋 冊頁八開鏡框四挖
 陸士仁題識：萬曆辛丑（1601）春二月三日吳郡陸士仁書。
 鈐印：文近、士仁



844

844
DONG QICHANG (1555-1636)
Poem in Cursive Script
 Hanging scroll, ink on silk
 104 × 25.5 cm. (41 × 10 in.)
 Signed, with three seals of the artist
HK\$200,000-300,000 **US\$26,000-38,000**
明 董其昌 草書《秋浦歌》 水墨絹本 立軸
 釋文：秋浦千重嶺，水車嶺最奇。
 江清欲墮葉，樹有掛椅枝。
 款識：其昌。
 鈐印：玄賞齋、太史氏、董氏玄宰



845

845
CHENG SUI (1607-1692)
Plum Blossoms and Rock
 Hanging scroll, ink on paper
 69 × 44 cm. (27 1/8 x 17 3/8 in.)
 Inscribed and signed, with four seals of the artist
 One collector's seal of Wu Yun (1811-1883)
HK\$500,000-700,000 **US\$65,000-90,000**
明 程邃 梅石圖 水墨紙本 立軸
 題識：蘇老堤邊玉一林，六橋風月是知音。
 任他桃李爭觀賞，不為繁華易素心。垢道人選。
 鈐印：長樂無憂、程邃、穆倩、垢道人程邃穆倩氏
 吳雲（1811–1883）藏印：平齋鑒賞金石書畫印



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WEN ZHENGMING (1470-1559)

Running Script Calligraphy

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

16 × 44 cm. (6 ¼ × 17 ⅜ in.)

Signed, with two seals of the artist

LITERATURE:

Zhou Daozheng ed., *Works by Wen Zhengming* Vol. 7, Shanghai Classics Publishing, Shanghai, September 1987, p.130.

HK\$200,000-300,000

US\$26,000-38,000

明 文徵明 行書《贈宜興李宗淵》
水墨灑金箋 扇面鏡框

釋文：偶逢李白金陵市，爲出新詩數十篇。
祗覺所聞爲未逮，不圖相見便忘年。
君看古道誰能復，我與文人獨有緣。
早晚荆溪尋遠約，還憑收取小吳箋。

款識：徵明漫書。

鈐印：徵仲父印、玉蘭堂

著錄：文徵明著、周道振輯校：《文徵明集》
卷七，上海古籍出版社，1987年9月，
第130頁。

847

DONG QICHANG (1555-1636),
XIANG SHENGMO (1597-1658) AND OTHERS

Paintings and Calligraphy

A set of six fan leaves, mounted and framed,
ink/ink and colour on gold paper

Each leaf measures approx. 17 × 52.5 cm.

(6 ¾ × 20 ⅜ in.)

Two leaves signed and four leaves inscribed
and signed, with a total of ten seals of the
artists

Two collector's seals

LITERATURE:

Yan Wenru and Yun Jun ed., *Full Collection
of Dong Qichang*, Shanghai Calligraphy and
Painting Publishing, Shanghai, May 2014,
p.390. (Dong Qichang's calligraphy)

HK\$500,000-700,000

US\$65,000-90,000

明/清 董其昌、項聖謨及諸家 書畫扇面
水墨/設色金箋 鏡框六幅

- 1 款識：其昌。
鈐印：董其昌印
- 2 題識：爲闈生詞兄作，項聖謨。
鈐印：項聖謨詩畫
朱瑛題識：題似闈生翁兄，瑛。
鈐印：朱瑛
馮玄鑑款識：馮玄鑑爲闈生詞兄書。
鈐印：玄鑑
- 3 題識：西湖次韻答伯氏見，李流芳。
鈐印：李流芳印
藏印：王禮治印、陸士鑑賞
- 4 題識：丁卯冬寫似補之詞丈，高陽。
鈐印：高陽、秋岳
- 5 款識：周時臣。
鈐印：秉忠
- 6 題識：臨聖教序似元翁老親家正，弟高
士奇。
鈐印：高士奇印、澹人氏

著錄：董其昌著、嚴文儒、尹軍主編《董
其昌全集》，上海書畫出版社，上
海，2014年5月，第390頁。（董其昌
書法）



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Learning to Innovate: Ink Bleeding of Wang Duo’s Calligraphy

學古尚己：王鐸書法的漲墨法

Ink is crucial in Chinese calligraphy and while the Song calligraphers are good at writing in thick ink, light ink is preferred by the Southern calligraphers of the late Ming period including Dong Qichang. At that time there were devotees who strictly followed the ancient calligraphers, yet there also existed explorers, like Wang Duo (1592-1652), who were determined to innovate for expressing their soul.

Thanks to his profound knowledge through studying and copying model calligraphies of the ancient masters, Wang Duo’s running-cursive script calligraphy has been the most appreciated and sought-after style amongst all his works. Executed on a very large scroll of satin when he was fifty years old, Wang’s *Five-Character Poem in Cursive Script* is spectacular far and near: the twists and turns of the powerful and rhythmical brushstrokes formed well-proportioned characters on the shimmering satin. His use of moist and heavy ink led to bleeding of ink in some characters, which shows his confidence and precision in mastering the brush, ink, water and satin for creating such a signature piece. From the Song calligrapher Mi Fu to the Ming masters Zhu Yunming and Xu Wei, ink bleeding technique has long been employed and Wang Duo’s *Five-Character Poem in Cursive Script* is indeed a perfect marriage of brush and ink.

This gigantic masterpiece was once in the collection of Halin (1856-1934). A Hui native of Nanjing, Jiangsu province, Halin went to Shanghai and became a successful businessman. He also served as Co-Director of the Shanghai Islamic Board and travelled twice to Japan. A collector and connoisseur of Chinese paintings and calligraphy, he was the Vice-Chairman of the Shanghai Tijinguan Calligraphy and Painting Association, and later he received the baton from Wu Changshuo and became President of Xiling Seal Society. *Five-Character Poem in Cursive Script* was possibly carried by Halin to Japan where it then became part of a Japanese private collection.

宋人巧於製墨，也擅於以濃墨書寫，至晚明南方書家董其昌好用淡墨，並說：“字之巧處在用筆，成在用墨”，尤見對墨的重視。明代書法與思想相同，既有循古尊古學晉唐宋元人法書，也有獨闢蹊徑抒發心靈，在學古尊古中體現自我，敢於破陳創新，學古有己，是次秋拍王鐸法書即屬此類。

王鐸上朔魏晉，下逮唐宋，篆分真行草諸法兼備，尤以行草書名聞當時及後世。此軸法書乃王鐸書寫於板綾之上，時值他五十歲書風已趨成熟之時。遠觀綾上墨氣濃郁撲面，字體錯落有致，筆意線條粗細流轉，節奏張馳有度。近觀墨的漲暈創造性效果雅韻多姿，充分掌握了水、墨、綾的相互為用關係，筆墨在大尺幅板綾上縱橫馳騁而又不失法度。充分表現了自宋米芾、明祝允明、徐渭以來的漲墨墨法，融“筆巧墨成”於一體。

此軸巨構佳作曾經哈嚶(1856–1934)舊藏，哈氏乃江蘇南京回族人士，上海清真董事會協董，民初上海工商巨子，曾兩度前往日本，擅畫精鑒，兼富收藏，曾任海上題襟館書畫會副會長，後又繼吳昌碩任西泠社長。此軸自日本回流，頗有可能是哈嚶當年携去彼邦。

848

WANG DUO (1592-1652)

Five-Character Poem in Cursive Script

Hanging scroll, ink on satin
233 × 49 cm. (91 ¾ x 19 ¼ in.)

Inscribed and signed, with two seals of the artist

Dated *xinsi* year (1641) and dedicated to Ximei

Three collector’s seals, including one of Halin (1856-1934)

PROVENANCE:

Property of a Japanese private collector.

Lot 2787, 28 May 2012, Fine Classical Chinese Paintings and Calligraphy, Christie’s Hong Kong.

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

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

明 王鐸 草書五言詩 水墨綾本 立軸 一六四一年作

釋文：春氣未能齊，荒郊見廢畦。
渠光猶活活，草意自淒淒。
戍役愁烽火，村居厭鼓鼙。
漁陽從此後，莫使夜鵲啼。

題識：小土關入昌平作，西美段詞丈正之。
辛巳（1641年）書。王鐸。

鈐印：王鐸之印、宗伯學士

藏印：哈嚶（1856–1934）：哈嚶私印
其他：竹景硯齋所藏、兆溪珍賞圖書

來源：日本私人藏品。
香港佳士得，中國古代書畫，2012年5月28日，編號2787。

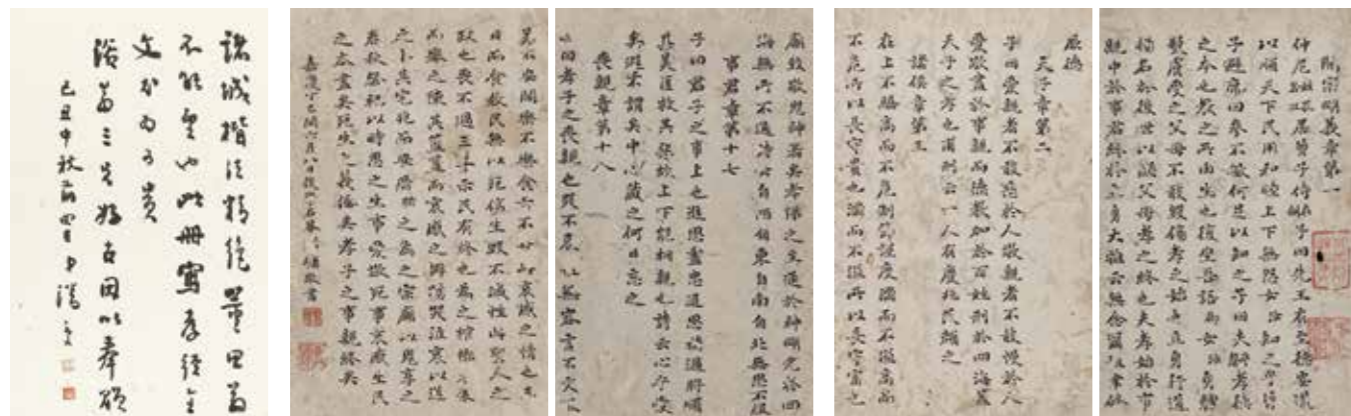
註：哈嚶（1856–1934），字少甫（亦作少夫），以字行，別署觀津。回族，江蘇南京人，擅繪事、精鑒賞，富收藏。



848



849



850

849

ZHA SHIBIAO (ATTRIBUTED TO, 1615-1698)

Boating

Handscroll, ink on paper

241 x 30 cm. (99 7/8 x 11 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated summer, fifth month, *gengyin* year (1650)

Six collector's seals, including one of Ye Yingyang (19th Century) and two of Pang Zhengwei (1791-1850)

HK\$80,000-120,000

US\$11,000-15,000

明/清 查士標(傳) 溪山渡舟 水墨紙本 手卷 一六五〇年作

題識：此種筆趣，元時有趙善長、陳秋水。明初有王孟端、徐幼文，皆黃鶴山樵一路。元末最盛，不下十餘家，即陸天游、郭天錫亦相近。蓋此種與郭河陽畫法似分道而馳，然此得人為多，大底高曠岩逸之士，都由此入。豈維庚寅（1650）夏五月之中旬作於環翠山房北軒，某壑道人查士標。

鈐印：梅壑、查二瞻

藏印：葉應暘（十九世紀）；葉南海葉氏蔗田珍賞
潘正煒（1791-1850）；季彤鑒定書畫之章、季彤心賞
其他：鶴舟所藏（兩次）、槐軒平生真賞

850

LIU YONG (1719-1805)

Standard Script Calligraphy

Album of sixteen leaves, ink on paper

Each leaf measures 24.5 x 15.5 cm. (9 5/8 x 6 1/8 in.)

Inscribed and signed, with four seals of the artist

Dated eighth day, sixth month, *dingsi* year of Jiaqing period (1797)

Colophon by Pan Shou (1911-1999)

HK\$80,000-120,000

US\$11,000-15,000

清 劉壙 楷書《孝經》 水墨紙本 冊頁十六開 一七九七年作

題識：嘉慶丁巳（1797）閏六月八日後學石菴劉壙敬書。

鈐印：日觀峰道人、雲明館、劉壙、青原

潘受（1911-1999）題跋：浴翁三兄好古，因以奉贈。己丑（1949）中秋前四日弟潘受。



851

851

WANG HUI (1632-1717)

Studying in Wintry Forest

Hanging scroll, ink on paper

89 x 34.5 cm. (35 x 13 5/8 in.)

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

Dated *gengchen* year (1700) and dedicated to Songting

Four collector's seals, including one of Zhang Yi (1845-1912)

HK\$600,000-800,000

US\$77,000-100,000

清 王翬 寒林讀書圖 水墨紙本 立軸 一七〇〇年作

題識：寒林讀書圖。做元人天遊生筆，寄呈逸亭先生清玩。庚辰（1700年）佛日耕煙外史王翬。

鈐印：王翬之印、耕煙外史、澂懷

藏印：張翼（1845-1912）；潞河張翼藏書畫記
其他：季禹藏書畫記、蘭陵繆生、施復私印

註：張翼，字燕謀，清順天通州人，原為醇親王奕譞侍從，歷任直隸礦務督辦、工部侍郎、路礦大臣等。

852

FARUOZHEN (1613-1696)

Seven-Character Poem in Running Script

Hanging scroll, ink on satin

224.5 × 50.5 cm. (88 3/8 × 19 7/8 in.)

Signed, with one seal of the artist

HK\$2,400,000-3,000,000

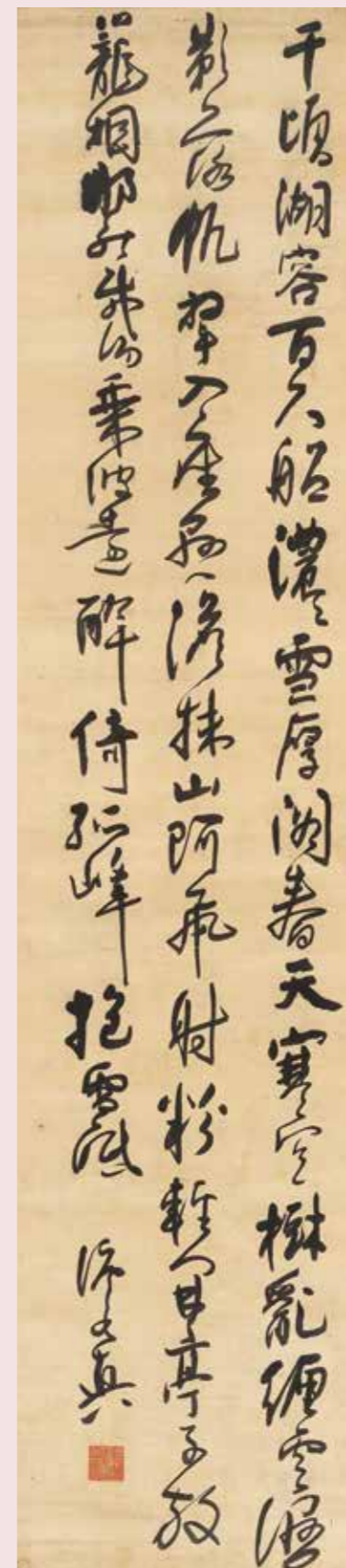
US\$310,000-380,000

明 法若真 行書七言律 水墨綾本 立軸

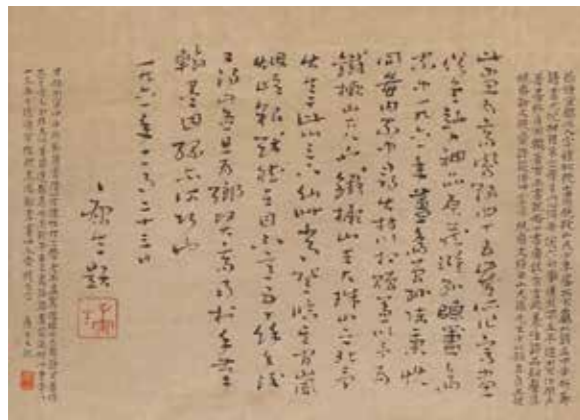
釋文：千頃湖容百尺船，濃濃雪厚閣春天。
寒空樹亂纏雲濕，影落帆挈入座懸。
澹抹山阿飛射粉，輕入林亭子效籠。
煙都載分乘波遠，醉倚孤峰抱雪眠。

款識：法若真

鈐印：法若真印



852



853

GAO FENGHAN (1683-1749)

A Garrison Town Shrouded in Mist

Hanging scroll, ink and colour on silk

70 × 32 cm. (27 ½ x 12 ⅝ in.)

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

Dated first month, *dingwei* year (1727) and dedicated to Shanming

Frontispiece by Kang Sheng (1898-1975), with two seals

Three collector's seals of Kang Sheng

HK\$300,000-500,000

US\$38,000-65,000

清 高鳳翰 煙汀野戍 水墨絹本 立軸

題識：煙汀野戍。丁未（1727年）正月來山中駐留所見，自高家嶺至黃金塔橫亘一帶，遠倚柏倪鐵樵諸山，大堪入畫，解鞍後即為山民表兄圖之，弟高鳳翰。

鈐印：鳳、翰、介亭

康生（1898-1975）題詩堂：

張謙宜，膠州人，字稚松，號山農，晚號山民。少年落拓不羈，以詩名，中年折節讀書，尤沉酣程朱之學，多所心得。年逾六旬，舉康熙四十五年進士，不仕，閉戶著書，終身不輟。著有《尚書說略》、《四書廣註》、《質言疏義》、《注詩品》、《銅聲集》、《硯齋論文》、《硯齋詩談》，法坤宏序硯齋文錄云：“山民張先生，少以詩名，負其雄才，推倒一世，中年折節讀書，潛心宋儒性理之學，老而益篤。”據《膠州志》載：“謙宜著作甚多，惜未全粹，其所著《蜀道難集》，州志別本古文叢語諸書，皆為時所重。年八十三卒”。子張頤，字柞邨，高鳳翰書畫中亦常提及之。

鈐印：康生

此畫為高鳳翰四十五歲所作，寫畫俱佳，妙入神品，原藏維縣陳篋齋家中。一九六一年，篋齋曾孫陳秉忱同志由家中尋出，持以相贈，蓋以予為鐵樵山下人也。鐵樵山在大珠山之北，予出生于此山之下，幼時嘗登臨其間，嵐烟峰貌，猷然在目，不意五十餘年後，又得此圖，且為鄉賢高南村手筆，翰墨因緣，亦何巧也。一九六一年十一月二十三日，康生題。

鈐印：康生

康生藏印：康生（三次）



854

WANG HUI (1632-1717)

Landscape after Cao Zhibai

Scroll, mounted and framed, ink on silk

30.5 × 26.8 cm. (12 × 10 ½ in.)

Inscribed and signed, with three seals of the artist

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

One collector's seal of Wu Hufan

HK\$600,000-800,000

US\$77,000-100,000

清 王翬 幽山溪橋 水墨絹本 鏡框

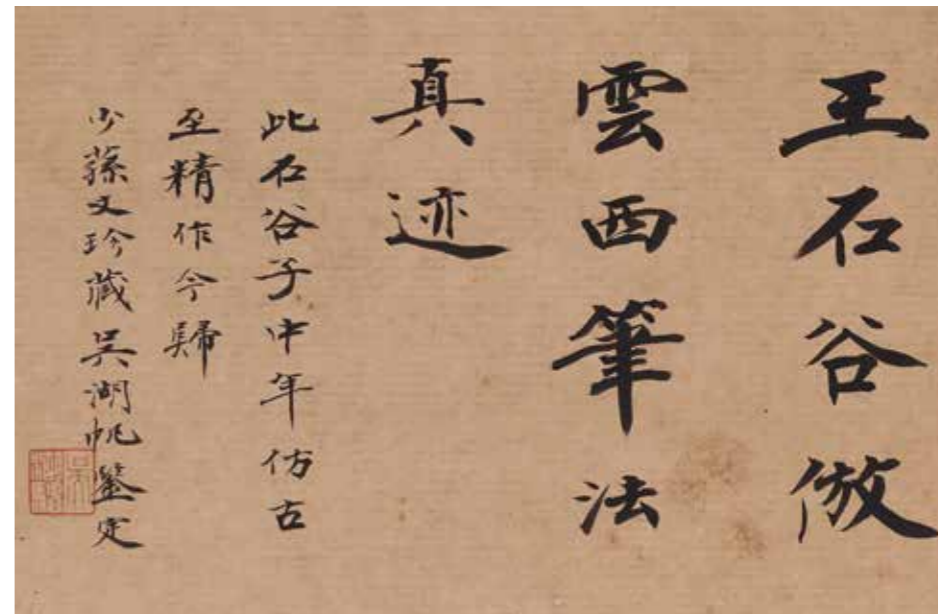
題識：仿雲西老人。石谷王翬。

鈐印：石谷子、王翬之印、澗懷

吳湖帆（1894-1968）題詩堂：王石谷仿雲西筆法真跡。此石谷子中年仿古至精作，今歸少孫文珍藏，吳湖帆鑒定。

鈐印：吳湖帆

吳湖帆藏印：湖帆審定



853

854



855

855
WITH SIGNATURE OF QIU YING (18TH CENTURY)
Plum Blossom Studio
 Handscroll, ink and colour on silk
 33 × 197 cm. (13 × 77 ½ in.)
 Signed, with one seal
 Ten collector's seals, six of which are on the mounting
 Colophon by Pei Jingfu (1855-1926), with one seal

HK\$200,000-400,000	<i>US\$26,000-51,000</i>
清 仇英(款) 梅花書屋 設色絹本 手卷	

款識：仇英實父製。
 鈐印：十州
 藏印：周氏公瑕、玉磬山房、灌園人、應典私印
 裱邊藏印：王饒生秘笈書畫印、王潛剛印、觀滄閣、彝齋鑒賞、彝齋所藏子孫寶之、彝齋氏珍藏書畫之印
 裴景福（1855-1926）題跋：
 此梅花書屋圖也。惜詩跋盡失。余亦藏有子畏梅花書屋一卷，曾載青父書畫舫，題詞亦不全。布景略同此卷，雅觀濃潤，士氣逼人，幾欲突過松雪，殆十洲經意之作，可寶可寶。睫庵謹識。
 子畏梅花書屋即梅谷圖也。余初閱是卷，見其青蔥濃郁，逼近松雪，尚不知其果仿松雪也。昨得饒生弟來書，謂松雪卷尚存內廷，十洲模臨豪髮畢肖。益自喜蠡測不爽。細審此圖，既與子畏梅谷圖相似，可知子畏亦仿松雪本也。唯昔人畫梅花者多，畫梨花者少。梨花嫩枝有葉，梅花枝拗幹屈，花時無葉。此仍梅花為是。吳門元墓鄒尉盛開時，月夜往游，淡白如雪，幾與梨花等，亦一奇也。庚申（1920年）六月，景福又記。
 鈐印：景福私印



856

856
WITH SIGNATURE OF LIN XUE (18TH CENTURY)
Landscape
 Hanging scroll, ink and colour on silk
 193 × 72.5 cm. (76 × 28 ½ in.)
 Inscribed and signed, with two seals
 Two illegible seals

HK\$200,000-400,000	<i>US\$26,000-51,000</i>
清 林雪(款) 山水 設色絹本 立軸	

題識：仇實畫本，天素林雪臨。
 鈐印：林雪、天素
 兩印漫漶



857

857
ANONYMOUS
 (ATTRIBUTED TO LI TANG, 18TH CENTURY)
Cottage under Willow
 Hanging scroll, ink and colour on silk
 176 × 84 cm. (69 ¼ × 33 ⅛ in.)
 With five illegible seals
 Two collector's seals of Ha Shaopu (1856-1934) on the mounting
 Colophon on the mounting by Li Ruiqing (1867-1920), with one seal
 Titleslip by Shen Han, with one seal

HK\$200,000-400,000	<i>US\$26,000-51,000</i>
清 無款(傳李唐) 柳蔭訪奕圖 設色絹本 立軸	

五印漫漶。
 李瑞清題裱邊：宋李唐柳蔭訪奕圖。戊午（1918年）三月，清道人。鈐印：清道人
 哈少甫（1856-1934）裱邊藏印：觀津審定、寶鐵硯齋
 沈翰題簽：宋李唐柳蔭訪奕圖。寶鐵硯齋主人丁巳（1917年）五月重裱。沈翰題。
 鈐印：孟騫



858

858

WITH SIGNATURE OF QIU YING (18TH CENTURY)

Ten Views of River Wang

Handscroll, ink and colour on silk

16.5 × 246.5 cm. (6 ½ × 97 in.)

Signed, with one seal

Four collector's seals, three of which on the mounting

Titleslip on the mounting by Zhang Zuyi (1849-1917), with one seal

LITERATURE:

Paintings from the Collection of Bai Yuan Tang, Shanghai Calligraphy and Painting Publishing, Shanghai, 2003, p.76.

HK\$120,000-220,000

US\$16,000-30,000

清 仇英(款) 輞川十景圖 設色絹本 手卷

款識：仇英實父製。

鈐印：十州

藏印：平生真賞

裱邊藏印：蕉窗、齊梅孫李如瓊同觀、彥槐審定

張祖翼（1849—1917）裱邊題簽：輞川遺意。泉唐戴氏世守之寶。青來二兄大人命題，時光緒二十一年乙未（1895年）嘉平。桐城張祖翼署。

鈐印：逸先

著錄：《百緣堂藏畫》，上海書畫出版社，上海，2003年，第76頁。

註：張祖翼，字逸先，號磊齋，安徽桐城人。自幼好篆、隸、金石之學，篆宗石鼓、鐘鼎書，隸法漢碑，刻印師鄧石如。著《磊齋金石跋尾》、《集書漢碑範》。亦工行、楷，偶寫蘭竹，俱有韻致。



859

859

WITH SIGNATURE OF XIA CHANG

(17TH-18TH CENTURY)

Ink Bamboo

Hanging scroll, ink on paper

70.5 × 29 cm. (27 ¾ × 11 ¾ in.)

Inscribed and signed, with one seal

One seal on the back of the mounting
Colophon by Hogen Eishin (1613-1685) on a separate piece of paper, with one seal

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

清 夏昶(款) 墨竹 水墨紙本 立軸

題識：十年山中遊，得此幽貞趣。仲昭作。

鈐印：仲昭

裱褙鈐印：二條家圖書記

法眼永真（1613—1685）另紙題跋：
竹之畫壹幅，仲昭真筆無疑者也。法眼永真未十月十九日。

鈐印：安信



860

860

FEI QINGHU (18TH CENTURY)

Landscape in the Style of Old Masters

Hanging scroll, ink on paper

91 × 30 cm. (35 7/8 × 11 3/4 in.)

Inscribed and signed, with three seals of the artist

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

清 費晴湖 臨古山水 水墨紙本 立軸

題識：余幼時即有山水之癖，每遇名家墨蹟，遽為臨摹，猶嗜好米畫而未見真蹟為恨。迨丁酉歲，余舅父仕平陽太守，隨往任所。舅父亦性癖山水，所藏唐宋元明歷代名家甚富，余因得朝夕飽觀稍豁胸中茅塞，茲以董北苑、米襄陽筆法合之。耕霞使者費晴湖。

鈐印：□□、肇陽、晴湖

註：費晴湖（清乾隆時人），浙江湖州人，自幼愛好山水，乾隆四十年（1775）東渡日本，對日本南畫產生深遠影響，為渡日四大家之一。



861

861

GAO YANG (1850-1921)

Taihu Rock

Hanging scroll, ink and colour on silk

60 × 25 cm. (23 5/8 × 9 7/8 in.)

Signed, with two seals of the artist

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

清 高陽 太湖石 設色絹本 立軸

款識：高陽。

鈐印：高陽之印、竹深留客



862



863

862
WITH SIGNATURE OF LU ZHI (17TH CENTURY)
A Hundred Birds

Handscroll, ink and colour on silk
31.4 × 202.6 cm. (12 3/8 × 79 3/4 in.)
Signed, with two seals and three collector's seals

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

明 陸治(款) 百雀圖 設色絹本 手卷

款識：包山陸治。
鈐印：包山子、陸氏叔平
藏印：本齋、涵周家藏、古崖

863
ANONYMOUS (18TH-19TH CENTURY)
Amorous Pleasures
Twelve album leaves mounted as a handscroll, ink and colour on silk
Each leaf measures 28.2 × 34 cm. (11 1/8 × 13 3/8 in.)
Without signature or seal

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

清 無款 濃情快意圖 設色絹本 冊頁十二開手卷



864
HUANG SHEN (1687-1770)
Lady Holding Fan
Scroll, mounted and framed, ink on paper
115 × 53 cm. (45 1/4 × 20 7/8 in.)
Inscribed and signed, with three seals of the artist
One collector's seal of Luo Jiabao (1930-2016)

HK\$180,000-280,000 **US\$24,000-36,000**

清 黃慎 執扇仕女 水墨紙本 鏡框

題識：江南江北春水滿，江上客廬春雨澣。
可憐柔綠與嫣紅，多少東風吹不斷。
此時買酒問梨花，醉中撫景來天涯。
愁懷美人目渺渺，蘸墨濡毫染舜華。
唇紅巧笑想瓠齒，額黃淺淡憶癡隨。
捲簾斜抱縷金裙，入戶難抬刺繡履。
手制齊紈名合歡，欲題未題如聞歎。
腰支綬帶止一尺，頭上犀玉空辟寒。
龍綃光薄露紅玉，鳳髻倭嬌耀金屋。
幾回舞罷嬌不勝，幾度曲終弦柱促。
心煩語默良難知，綠綺不彈空置之。
世不知音空日暮，簪綵妥影歛雙眉。
君不（見）當年婕妤詠團扇，曾辭同輩帝聞善。
重之不以色事君，肯將鉛粉塗其面。瘦瓢子慎。

鈐印：黃慎、恭壽、僻言少人會
羅家寶（1930-2016）藏印：順德羅家寶藏書印

864



865

865

SHITAO (ATTRIBUTED TO, 1642-1707)

Scholar, Pine and Rock

Hanging scroll, ink on paper
73.1 × 24.2 cm. (28 ¾ × 9 ½ in.)

Signed, with one seal of the artist

Further inscribed with a poem and signed, with two seals of the artist and dated ninth month, *xinyou* year (1681)

Colophons by the artist's contemporaries, including Zhang Zhen, with one seal and dated autumn, ninth month *jiashen* year (1704), Lu Tong, with one seal and dated late autumn, *dinghai* year (1707) and Dian Daoren, dated mid-autumn, *dinghai* year (1707)

NOTE:

Painted in 1681 when Shitao left Anhui for Nanjing, *Scholar, Pine and Rock* is an early work by the artist. During his stay in Anhui, Shitao met a lot of artists of the Huang Shan school and was especially close to Mei Qing. They learnt from each other and had a similar artistic style. This painting consists of elements typical of Shitao's early period of paintings: pine and rocks in the foreground with landscape in the background, demonstrating splendor, rhythmic brushstrokes and ravishing lines. Shitao signed in the lower right edge of the painting with a seal Bucong Menru, which literally means not entering through the door. This seal was used by the artist from 1681 to 1683, stating his idea that one should not be confined to learning a specific school of painting but try out everything to develop one's unique style.

Japanese have been very fond of collecting paintings by Shitao, as they connect with Zen Buddhism. *Scholar, Pine and Rock* was once in the collection of Mr Tawara Baikoku, as proved by a note dated 1905 found in the wooden box of the painting.

HK\$500,000-800,000

US\$65,000-100,000

清 石濤(傳) 岩松高士圖 水墨紙本 立軸 一六八一年作

款識：石濤濟。

鈐印：不從門入

又題：千仞懸崖壁立成，杳無人處慣經行。舉頭驚見蒼虬在，白日長空靜有聲。
時辛酉（1681年）九月望日，清湘石道人再題。

鈐印：原濟、石濤

題跋：張震：虬松落落，蜿蜒如龍。濤驚海立，蒼翠垂穹。
下有幽人，御氣驂風。有時清嘯，徧歷千峰。
甲申（1707年）秋九月，止稚偶題於柳浪湖畔。

鈐印：張震之印

盧桐：椎筆成毫潑墨雄，廿年前贈最癡翁，須知人世滄桑事，冷眼輸他一笑空。
最癡翁謂畫主人也。丁亥（1707年）□秋下浣題。盧桐。

鈐印：桐印

顛道人：顛道人丁亥（1707年）中秋日觀此。

註：張震（清），字玉成，一字止樾，上元（今南京）人。觀子。亦善畫。

顛道人，相傳胡姓，明亡為道士，江寧（今南京）人，流寓維揚（今揚州）。山水灑麗，花卉奇古，書法學李鐸，詩、畫俱有石濤風度。

《岩松高士圖》乃石濤較早期的作品，寫於1681年，當時石濤剛離開安徽到南京。在當地認識了很多黃山派畫家，其中他跟梅清好朋友，兩位畫家常有交流，互相影響，風格有些近似，而石濤帶有縱橫豪邁之氣，用筆宕蕩多姿、綫條神彩飛揚，描繪遠景山水、近景山石蒼松，都是這時期常有的題材。畫上鈐印“不從門入”，據畫家印章年譜，此乃石濤於1681-1683年間所用，意謂學畫不要進入門派，不要有所規範，多嘗試多變化才能發展成個人風格。

石濤畫帶有禪意，對禪宗素有研究的日本人尤其喜歡他的作品。《岩松高士圖》輾轉流傳到日本，1905年由田原梅谷先生購得，當時買畫的收據還存在木盒內，保留至今，實屬難得。



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HONG REN (1610-1663)

Landscapes after Old Masters

Album of twelve leaves, ink on paper

Each measures 27.6 × 16 cm. (10 7/8 × 6 1/4 in.)

Inscribed and signed, with thirteen seals of the artist

Colophon by Wu Xi, with two seals

Frontispiece by Yu Lu (18th-19th Century), with two seals

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

US\$110,000-150,000

清 弘仁 擬古山水 水墨紙本 冊頁十二開

題識：漸江學人擬古十二幀。

鈐印：漸江（三次）、弘（三次）、仁（三次）、弘仁（四次）

吳羲題跋：或云漸公筆墨絕似倪迂公，於文季諸家靡不摹擬，滑熟形容酷肖，而簡澹出塵之想，則雲林異代知音也。此冊漸公茶煙警歎之餘，率爾而成，然筆精墨妙，未爽纖毫，公涉古之深，才力之高，豈惟籠蓋一時，直教儀型萬葉展觀此冊信夫。癸卯六月，生洲居士識。

鈐印：吳羲、伯炎氏

玉輅（18-19世紀）題引首：清淨無塵。玉輅。

鈐印：玉輅印信、賜山之童

註：玉輅，字賜山，滿洲正白旗人。清代嘉慶五年舉人，累官翰林侍讀學士、雲南布政使，曾任庶常館教習，與成親王交善。書宗歐趙，清潤雅秀；小字真書娉婷綿密，得力趙董。

Through the Enigmatic Eyes: *Barren Tree and Birds* by Bada Shanren

冷眼關情：八大山人《枯木雙禽》賞析

Relatively few of Bada Shanren's late works in the *xinsi* year (1701) are extant, and *Barren Tree and Birds* is certainly one of the most important masterpieces created during his later years. As such, it has been an object of academic research and publication ever since the 1940s.

A descendant of the fallen Ming imperial family, Bada Shanren's glum sentiment observed in his oeuvre is often also infused with Zen (Chan) philosophy. In *Barren Tree and Birds* he uses sparse yet swift brushstrokes, ink washes of various intensities, as well as a mixture of dry and wet applications, to craft a simple subject of a pair of birds seen here. The presentation reflects a recluse's observation of the world—he is detached, yet concerned about the organic details which he meticulously renders. He arranges the main elements diagonally in this composition. On the lower-right is a bird perched on a barren tree: a quiet, static scene with heavy ink applications. On the top-left is a diving bird, ready to pierce through the serenity of the lower section with its speedy approach. The opposition posed by the birds, in ink tonality as well as postures, injects a little humour into the work.

Barren Tree and Birds was first documented in the 1940 publication *Hachidai sanjin gafu (Paintings of Bada Shanren)* when it belonged to Sakuragi Shunichi, a Japanese from Nagoya who worked in the South Manchuria Railway Co. Ltd. in Shanghai from 1914 to 1924. It was further published in *Comprehensive Illustrated Catalog of Chinese Paintings* compiled by Kei Suzuki in 1983 and *Master of the Lotus Garden: The Life and Art of Bada Shanren (1626-1705)* by Wang Fangyu and Richard M. Barhart in 1990. A pivotal masterpiece not to be missed.

八大山人辛巳年（1701）作品存世知見不多，《枯木雙禽》無疑是其晚年精品力作。因此自1940年代開始，畫作便成為重要研究著作和出版的蒐集對象。

八大山人運用疏簡適勁的線條，濃淡枯濕的墨氣，透過一樹雙鳥簡單題材，在前朝王孫心態與禪宗思想的相互交融下，反映出塵世的觀照與冷寂心境，細膩的物情有機地體現在他筆下的花鳥畫裡。此幅構圖以對角形式呈現，右下一鳥立於枯木之上，畫面處於靜止狀態，而著墨較重，於靜中取其沉穩；上方繪一鳥俯衝，以動態破開下方之寧靜。上下斜對二鳥，形成繁簡動靜濃淡相映成趣的況味。

《枯木雙禽》首見於1940年東京聚樂社出版之《八大山人畫譜》，藏家乃日本名古屋人士櫻木俊一。櫻木先生於1914至1924年間受僱於上海南滿州鐵路公司。其後《枯木雙禽》分別載於1983年鈴木敬編的《中國繪畫綜合圖錄》及1990年王方宇、班宗華之《荷園主人：八大山人的生命與藝術》，實是舉足輕重的珍品。

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BADA SHANREN (1626-1705)

Barren Tree and Birds

Hanging scroll, ink on paper
127.5 × 43.2 cm. (50 1/4 x 17 in.)

Signed, and dated tenth month, *xinsi* year (1701) with two seals of the artist

PROVENANCE:

Sakuragi Shunichi Collection.

LITERATURE:

Hachidai sanjin gafu (Paintings of Bada Shanren), Jurakusha, Tokyo, 1940, pl.42.

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 71-003.

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, p.273.

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

US\$390,000-640,000

清 八大山人 枯木雙禽 水墨紙本 立軸 一七〇一年作

題識：辛巳（1701年）小春日寫。八大山人。

鈐印：八大山人、何園

來源：櫻木俊一收藏。

出版：《八大山人畫譜》，聚樂社，東京，1940年，圖版42。
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 71-003。
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273頁。



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HUANG SHEN (1687-1772)

Paintings and Poems

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

Each leaf measures 29.8 x 34.7 cm. (11 3/4 x 13 5/8 in.)

Twelve leaves of poems, with a total of twelve seals of the artist

Twelve leaves of paintings, eleven of which inscribed, with a total of

twenty seals of the artist

Seventeen collector's seals

Colophons by Namekawa Tatsu (1868-1936), with one seal

HK\$300,000-500,000

US\$39,000-64,000

清 黃慎 詩畫冊 設色/水墨紙本 冊頁二十四開

詩畫各十二開，詩文不錄，共鈐印十二方：黃慎印（六次）、恭壽（六次）

畫十一開題識，共鈐印二十方：恭（七次）、壽（七次）、黃慎印（五次）、恭壽

藏印共十七方：笠香審定、海陽黃氏家藏、笠齋審定、霖澤鑑藏（三次）、笠齋心賞、霖澤獲觀、黃氏收藏金石書畫記、海陽黃氏子子孫孫之寶、笠賞、足吾所好玩而老焉、紅梅吟館珍藏、神品、佳萌齋主人

滑川達（1868-1936）澹如居士題跋並鈐印一方。

鞠人審定

註：滑川達（1868-1936）字鞠人，號澹如，室名多聞堂、禾魚竹堂。日本千葉縣人，居東京。文人、書道家。三十多歲時遊歷中國，與楊岷（1819-1896）、吳昌碩（1844-1927）、陸恢（1851-1920）等名士往還。

From the Collection of Richard and Vee Ling Edwards 艾瑞慈教授林維貞女士珍藏 (Lot 869)

For over five decades, Professor Richard Edwards (1916-2016) stood as one of the foremost authorities on Chinese paintings and one of the field's most visionary advocates in the United States. His first encounter with China took place between 1944 and 1946, when he volunteered as a driver along the Burma Road, delivering medical supplies to civilians during wartime. Upon returning to the United States, he married Vee Tsung Ling (1918-1992), from whom he studied the Chinese language at Yale. From 1960 to 1986, he taught at the History of Art Department at the University of Michigan. It was during this time that his pioneering scholarship on Shitao culminated in a landmark exhibition, the first in the United States devoted to a premodern Chinese artist. Professor Edwards's immense contributions to the study of the history of Chinese painting have expanded and enriched the field, notable among which are his monographs on artists Ma Yuan, Shen Zhou and Wen Zhengming that continue to be influential today.

艾瑞慈教授（1916-2016），二十世紀中國書畫研究卓有貢獻的學者，亦為書畫領域在美國最具前瞻性的倡導者之一。他與中國結緣於1944至1946年間，他作為戰時志願者，開車沿滇緬公路運送醫療物資。歸美國後，入耶魯大學進修中文，與他的中文老師林維貞女士（1918-1992）喜結良緣。自1960年起，艾教授在密歇根大學藝術史系任教，直至1986年榮休。1967年，他在密歇根大學美術館舉辦石濤大展，展覽圖錄同年出版，乃美國首次以單一傳統中國藝術家為主題的展覽。學術上，艾教授重視研究個別藝術家的專著，他對馬遠、沈周、文徵明等大家的研究成果更是前後出版，至今影響深遠。



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HUA YAN (1682-1756)/ **AN SHUSEN** (18TH -19TH CENTURY)

Landscape

Handscroll, ink and colour on silk

27 x 82.2 cm. (10 5/8 x 32 3/8 in.) / 27 x 49 cm. (10 5/8 x 19 1/4 in.)

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

Colophon by Jiang Nianqu (19th-20th Century), with two seals

HK\$200,000-300,000

US\$26,000-38,000

清 華嶠/安樹森 山水圖卷 設色絹本 手卷

題識：辛亥（1731）中秋後一日作于講聲書舍，華嶠。

鈐印：秋岳

題識：道光庚子（1850）三月安樹森謹繪。

兩印不辨

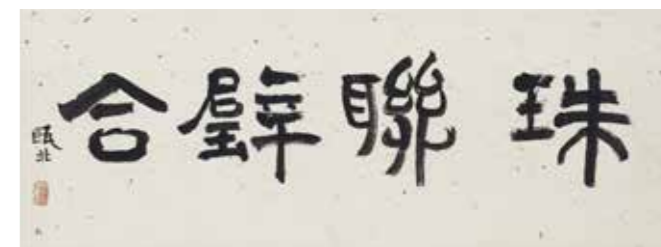
江念劬（19-20世紀）題跋：同治六年（1867）秋九月上浣竹西江念劬拜觀並識。

鈐印：江念劬印、夢桂

引首：珠聯璧合，甌北。

鈐印：松雪齋圖書印

藏印：之銘徐氏珍藏（兩次）、癡蘇審定（兩次）、曾為湖州丁氏家藏、口癡蘇收藏書畫金石之章、硯香過眼



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Commemorating Victory: *Capture of the Chief Traitor Shi Dakai* Made by the Qing Court

我武維揚：清宮御製《生擒逆首石達開》考述

There are no artist's signatures found on *Capture of the Chief Traitor Shi Dakai*. According to the latest research paper authored by Zhang Hongxing, the painting was made under the command of Qingkuan (1848-1927) (see “Investigating the Date, Maker, and Use of a Set of Photographic Albums of Late Qing Battle Painting”, *Orientalions* 54, no. 5, September/October 2023). There exists two photographic records of this painting: one from a photographic album of the twenty paintings for the victory over the Taiping Rebellion, now in the Special Collection of the Peking University Library (fig. 1), and the other from another set of photographic albums preserved in the John D. Rockefeller, Jr. Library at Brown University (fig. 2). Further images from the latter set reveal that on the twenty-fifth day, second month, twelfth year of the Guangxu period (1886), Qingkuan led a group of thirteen court painters and set up a painting studio to work on the paintings (fig. 3 & 4). Back in November 1885, the Grand Council was ordered to shortlist twenty battles scenes to be painted to commemorate the Taiping Rebellion. The list was approved by the Empress Dowager Cixi (1835-1908) in 1886 and Prince Chun Yihuan (1840-1891) was appointed Commissioner of the painting project.

Referring to *The Content of The Battle Scenes from the Victory over the Taiping Rebellion*, *Capture of the Chief Traitor Shi Dakai* is the sixteenth out of the twenty-paintings series (fig. 5). According to Zhang, Li Hongzhang received order from Yihuan to deliver fifteen paintings, thirteen of which were handled by Zeng Guoquan, and all paintings should be done in two formats: handscroll and album (Zhang Hongxing, ‘Research on Two Groups of Dispersed Late Qing Battlefield Paintings, *Palace Museum Journal* 94, no. 2, February 2001). *Capture of the Chief Traitor Shi Dakai* was originally in the format of a handscroll, an enormous one measuring 137.5 cm high that could only fit for a palace.

The colour pigments and silk used for *Capture of the Chief Traitor*



Fig. 1 Qingkuan and others, *Capture of the chief traitor Shi Dakai*, Album of photographs of twenty paintings representing the campaign against the Taiping, 13.5 x 30.8, Beijing University library.

fig.1圖1

Shi Dakai is of imperial quality and its delicate painting style is similar to that of the imperial military paintings of the Kangxi and Qianlong periods. The Qing imperial army in this painting, led by several named generals and leaders like Luo Bingzhang, Tang Yougeng, Cai Buzhong, Zhang Zhan'ao and Yang Yinggang, encircle the rebels and attack those on the boats and others fleeing to the hinterland. According to the accompanied Imperial Decree as well as a background search of the foregoing names, *Capture of the Chief Traitor Shi Dakai* depicts the historical event in May 1862 when Luo Bingzhan, the Governor of Sichuan, called on Shi Dakai, one of the leaders of the Taiping Rebellion, to surrender at Dadu River of Hanyuan county.

Capture of the Chief Traitor Shi Dakai and its Imperial Decree are the latest discovery of the Battle Scenes of the Taiping Rebellion Series. A brief version of the Imperial Decree was documented in the *Chronicles of Hanyuan County* (p.127 refers) which manifests the historical value of this duo.



fig.2圖2



fig.3圖3

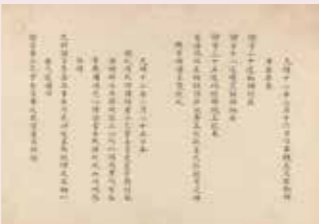


fig.4圖4

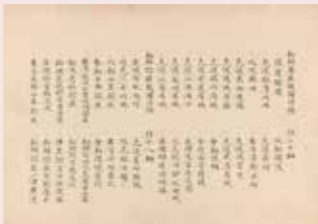


fig.5圖5

*fig 2-5 by courtesy of Brown University 圖2-5 由布朗大學提供

清人繪製《生擒逆首石達開》，不著畫者姓名，據張弘星先生最新研究文章認為是慶寬（1848–1927）奉旨總領其事（見‘Investigating the Date, Maker, and Use of a Set of Photographic Albums of Late Qing Battle Painting’, *Orientalions* 54, no. 5, September/ October 2023）。參考北京大學圖書館藏太平天國戰圖照片冊頁之相關照片（圖1），及布朗大學公布的戰事繪畫照片（圖2），兩者皆是本拍品之影像。圖3顯示“光緒十二年二月二十五日奉諭此項武功圖幀著派文案委員慶寬等開館敬謹繪辦”。1885年11月，清軍機處授命繪畫題材20條，1886年由慈禧批准進行，由醇親王奕譞（1840–1891）總責其事。圖4可見“繪圖總司委員”慶寬當時的官職是“花翎二品頂戴存記道內務府即補郎中員外郎”，其他參與戰事繪圖的人員有金如鑑等十三名。

關於太平天國的戰事繪圖總共二十軸，據《勦辦粵匪戰圖目錄》清晰可見《生擒逆首石達開》在第16軸（圖5）。其次，據張弘星先生研究，李鴻章受奕譞委託進行15條，其中13條由湘軍領袖曾國荃負責，要求成稿必須是一手卷、一冊頁（參見張弘星《流散在海內外的兩組晚清宮廷戰圖考略》，故宮博物院院刊，2001年第2期總第94期）。張氏認為《生擒逆首石達開戰圖》原是手卷形式，137.5公分高度的

巨大手卷，確實顛覆了傳統對於文人案頭手卷尺寸的認知，也再再顯示皇家宮廷氣魄，確非文人書齋可以比擬。

據繪畫用絹和顏料來看，毫無疑問皆出於清代內府材料。繪畫風格細緻，也屬於院體奉敕繪製平定戰役圖一類，與康熙《平定噶爾丹圖》、乾隆《平定安南戰圖》等性質相同。畫中清軍以四方包圍之勢，捕殺畫圖正中船上諸人，以及岸上逃逸人眾。清朝將領列有名牌，如駱秉章、唐友耕、蔡步鐘、張占鰲、楊應剛等官員將領頭目均在其中。繪圖雖無名稱，根據人物姓名檢索史事，配合卷後清同治二年（1863）六月十二日內閣奉上諭文字內容，確定為清四川總督駱秉章於1862年5月大渡河誘降太平天國翼王石達開的歷史事件。

駱秉章5月擒獲石達開後上報清廷，同治帝曾頒發上諭嘉賞一衆將領。此上諭與光緒十二年（1886）開始依次繪成的《生擒逆首石達開》合成一卷。從同治上諭可見中大小官員將領並獲晉升獎勵，其餘出力只弁兵勇著駱秉章查明請獎。而大渡河所屬的漢源縣在民初編寫《縣志》時，曾簡錄此份上諭內容（見《漢源縣志》第127頁），可為是次春拍的畫圖上諭作重要的參考與印證，彰顯《生擒逆首石達開戰圖》卷的歷史文獻價值。



870

Property from a Private European Collection
歐洲私人收藏 (Lot 870)

870

ANONYMOUS (19TH CENTURY)

Capture of the Chief Traitor Shi Dakai / Imperial Decree

A set of two scrolls, mounted for framing, ink and colour on silk/ink on coloured paper (54 1/8 x 122 7/8 in.) / 120.5 x 240.5 cm. (47 3/8 x 94 3/8 in.) *Imperial Decree* dated twelfth day, sixth month, second year of the Tongzhi period (1863)

PROVENANCE:

Acquired in China in the early 20th century by a European family.

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

US\$260,000-380,000

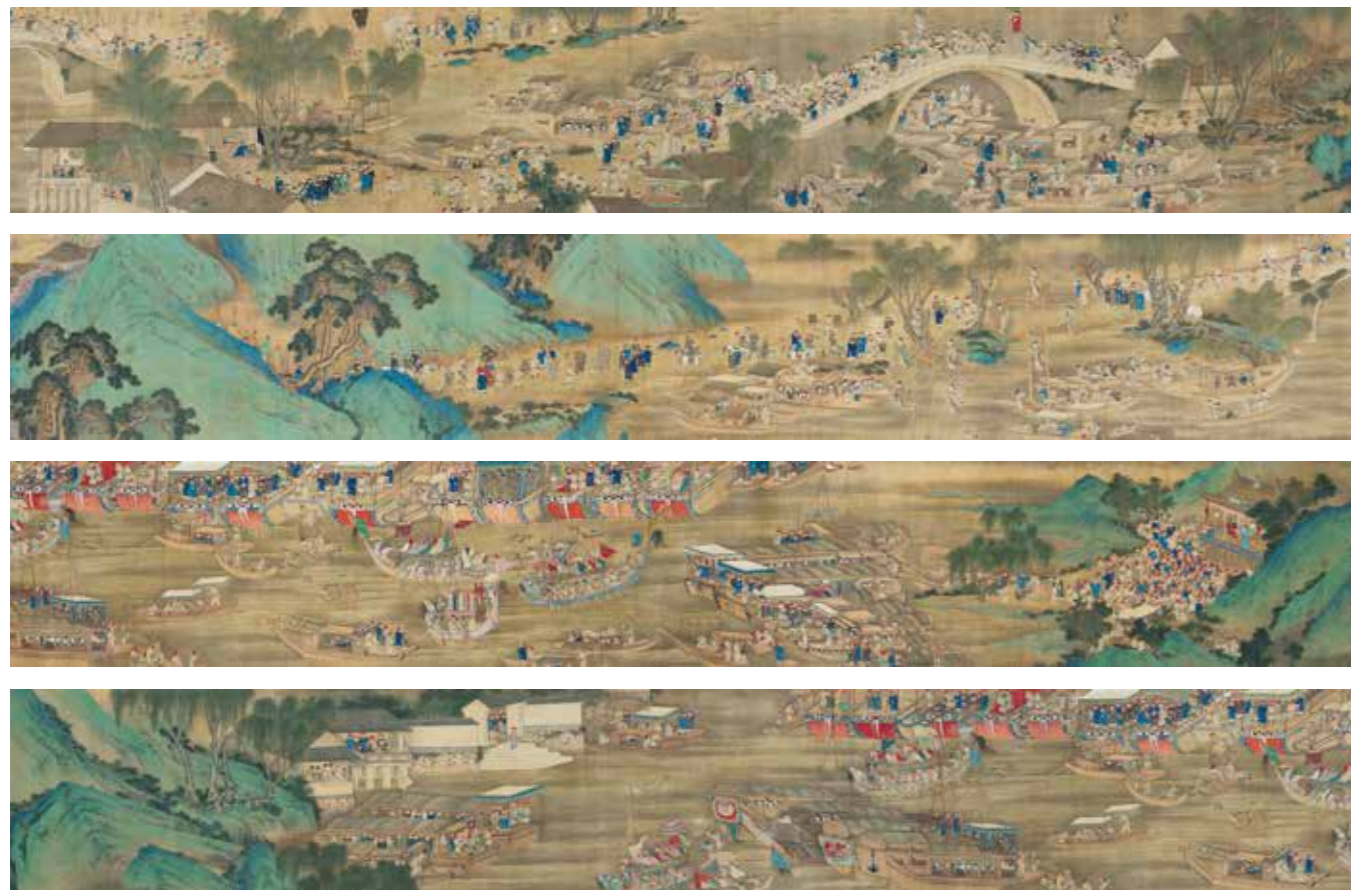
清 無款 生擒逆首石達開／諭旨 設色絹本／水墨色箋 鏡片兩幅

諭旨時為同治二年（1863）六月十二日。

來源：歐洲家族於20世紀初購自中國。



870



871

871
ZHANG ZHONGJU (19TH CENTURY)
Celebrations
 A set of two handscrolls, ink and colour on silk
 41 × 1299 cm. (16 1/8 × 511 3/8 in.) / 41 × 1455 cm. (16 1/8 × 572 3/8 in.)
 With a total of six seals of the artist

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

清 張仲居 《豐和勝賞圖》、《昇平喜慶圖》 設色絹本 手卷兩卷

鈐印：張仲居（兩次）、名成（兩次）、字少田（兩次）



872



873

872
ZHAO ZHIQIAN (1829-1884)
Lilies
 Fan leaf mounted as hanging scroll, ink and colour on paper
 19 × 56 cm. (7 1/2 × 22 in.)
 Inscribed and signed, with one seal of the artist
 Dedicated to Lianxi

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

清 趙之謙 萱草 設色紙本 扇面立軸

題識：樂以忘憂。臨青藤畫冊，練谿五兄同年大人正之。弟謙。
 鈐印：趙氏之謙

873
REN XUN (1835-1893)
Zodiac Animals
 Album of ten leaves, ink / ink and colour on paper
 Each leaf measures 31.8 × 45.2 cm. (12 1/2 × 17 3/4 in.)
 One page inscribed and signed, with a total of ten seals of the artist
 Dated autumn, ninth month, *gengwu* year (1870)

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

清 任薰 生肖 水墨/設色紙本 冊頁十開 一八七〇年作

一頁題識：庚午（1870）秋九月，阜長任薰寫於吳門。
 鈐印：任薰（七次）、任阜長（三次）

Kwok Zhongyi (1900-1994), also known as Xiaoqing, Zhongyi, with studio name Qin Yan Zhai (Studio of Qin and Inkstone), was a distinguished art connoisseur from Shanghai during the Republican period. He was closely associated with esteemed artists such as Wu Hufan, Xie Zhiliu, Zhang Daqian, Pu Ru, and Peking Opera performer Mei Lanfang, which helped enrich his artistic pursuits and inspiration. Kwok's diverse interests extended beyond art, encompassing music, chess, calligraphy and painting. As a result, his home exuded an atmosphere of vibrant artistic expression.

Following in his father's footsteps, Kwok Chun-Po (1938-2022) inherited and continued the artistic traditions and knowledge of Qin Yan Zhai. He graduated from the Shanghai Conservatory of Music and became a celebrated tenor. After relocating to Hong Kong, he actively immersed himself in the world of collecting antiques and paintings. The Kwok family's relationship with Wu Hufan grew stronger, with Wu cherishing Kwok Chun-po as his godson. The Qin Yan Zhai collection includes exceptional Wu Hufan artworks, along with many classical paintings and seals bearing his colophons. Part of the collection will be offered in the Fine Chinese Modern and Contemporary Ink Paintings (Lots 1125-1138), and one Jadeite will be offered in Important Chinese Ceramics and Works of Art sale (Lot 3012).

郭仲易（1900—1994），籍貫江蘇上海，字效青、仲逸，民國時期著名鑒藏家，號“琴硯齋”，精于書畫、印石鑒賞，與吳湖帆、謝稚柳等滬上名家往還密切，亦與民國畫壇名家張大千、溥儒，京劇名家梅蘭芳友好。郭氏興趣廣泛，琴棋書畫，無不雅愛，家中藝術氛圍濃厚。其子郭春浦先生（1938—2022），幼承庭訓，紹繼“琴硯齋”家學，於藝文及收藏用力尤多。郭氏早年畢業於上海音樂學院，乃享有時譽之男高音歌唱家，後輾轉赴港，活躍於書畫古玩收藏界。郭氏一家尤其與吳湖帆關係親密，郭春浦先生深得吳湖帆喜愛，收為義子。琴硯齋所蓄吳氏作品乃至精之作，古書畫、印石收藏也多有吳湖帆鑒賞題跋。此收藏尚有四件近現代作品及一件翡翠分別於中國近現代及當代書畫（編號1125-1138）和重要中國瓷器及工藝精品（編號3012）釋出。

874

REN XIONG (1820-1857)

Landscapes

Album of ten leaves, ink and colour on silk
Each leaf measures 26 × 20 cm. (10 ¼ x 7 7/8 in.)

Each leaf entitled and last leaf signed, with two seals of the artist

Colophons by Xie Zhiliu (1910-1997) on the adjacent leaves, with a total of twenty seals

Titleslip and frontispiece by Xie Zhiliu, with a total of three seals

HK\$300,000-500,000

US\$39,000-64,000

清 任熊 十萬圖冊 設色絹本 冊頁十開

題識：

- 1 萬橫香雪。 2 萬卷詩樓。 3 萬竿煙雨。 4 萬點青蓮。
- 5 萬壑爭流。 6 萬支空流。 7 萬林秋色。 8 萬笏朝天。
- 9 萬松疊翠。 10 萬峯飛雪。任熊渭長。

末頁鈐印：任熊、渭長

謝稚柳（1910—1997）對頁題跋，共鈐印二十方。

謝稚柳題簽：任渭長十萬圖冊。稚柳。

鈐印：稚柳

謝稚柳題引首：任渭長十萬圖冊。己亥（1959年）秋日謝稚柳。

鈐印：稚柳、謝稚



874



875



876

875
HE SHAOJI (1799-1873)
Calligraphy
 Scroll, mounted and framed, ink on paper
 64 × 126.8 cm. (25 ¼ × 49 ⅞ in.)
 Signed, with two seals of the artist

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

清	何紹基	書法	水墨紙本	鏡框
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釋文：火透波穿不計春，根如頭面榦如身。
 偶然題作木居士，便有無窮求福人。

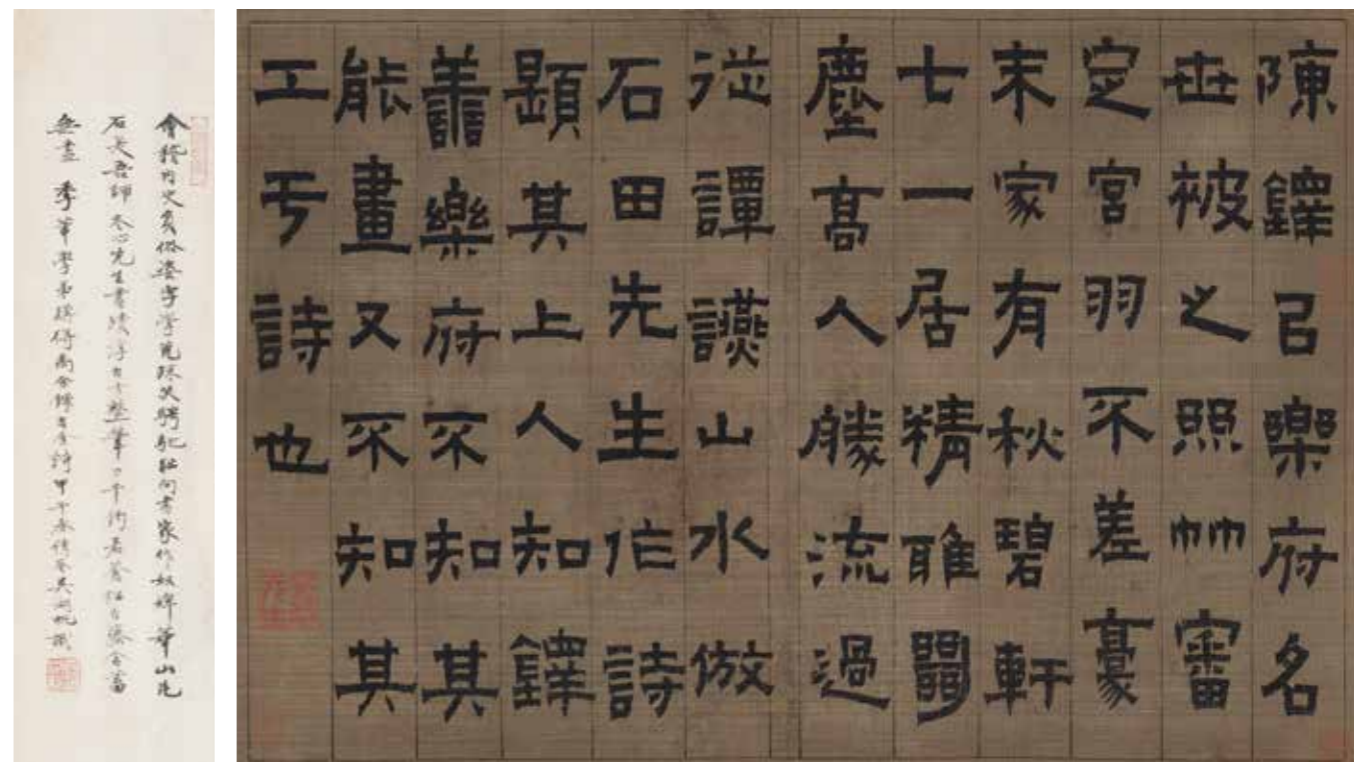
款識：何紹基。
 鈐印：何紹基印、子貞

876
WU YUN (1811-1883)
Correspondences
 Album of fifty-four leaves, ink on paper
 Each leaf measures 22 × 9.1 cm. (8 ⅝ × 3 ⅝ in.)
 One collector's seal
 Titleslip by Guo Zhongyi (1900-1994), with one seal

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

清	吳雲	信札	水墨紙本	冊頁五十四開
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藏印：融五所得
 郭仲易（1900–1994）題簽：吳平齋信札。癸未（1943年）冬日，仲逸署，琴硯齋藏。
 鈐印：琴硯齋



877

877
JIN NONG (1687-1763)
Clerical Script Calligraphy
 Album leaf, mounted and framed, ink on silk
 27.5 × 41 cm. (10 ⅞ × 16 ⅛ in.)
 With one seal of the artist
 Three collector's seals, including one of Pang Laichen (1864-1949)
 Colophon on the mounting by Wu Hufan (1894-1968), with two seals

HK\$300,000-500,000 *US\$39,000-64,000*

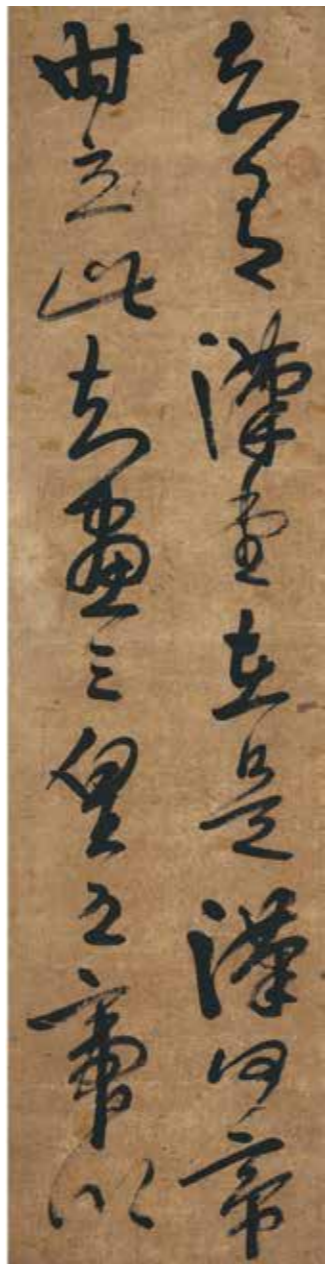
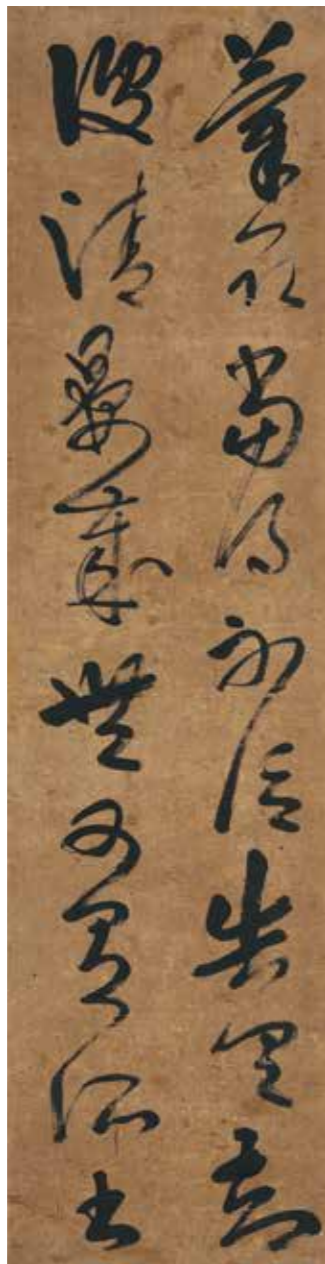
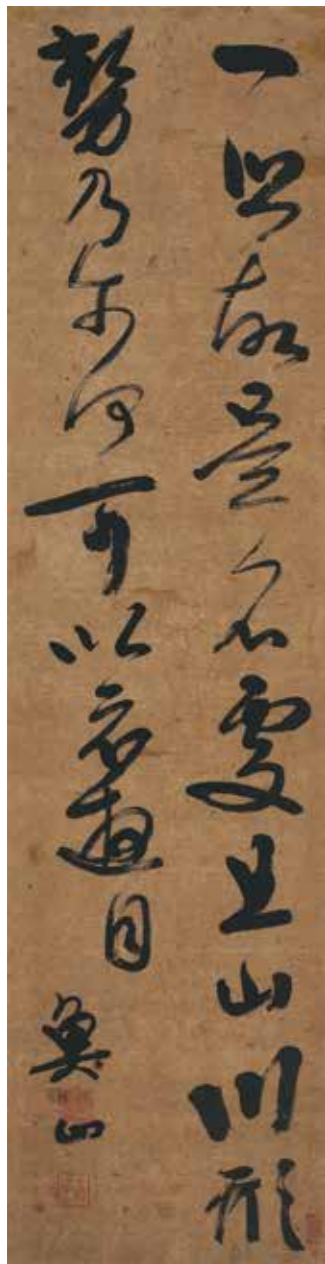
清	金農	漆書	水墨絹本	冊頁鏡框
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釋文：陳鐸以樂府名世，被之照竹，審定宮羽，不差毫末。家有秋碧軒七一居，精雅絕塵，高人勝流過從譚譚，山水做石田先生，作詩題其上，人知鐸善樂府，不知其能畫，又不知其工於詩也。

鈐印：冬心先生
 藏印：龐萊臣（1864–1949）：龐萊臣珍賞印
 其他：金廛仙人青箱長物、書仙審定真跡

吳湖帆（1894–1968）裱邊題跋：會稽內史負俗姿，字學荒疏笑聘馳。恥向書家作奴婢，華山片石是吾師。冬心先生書蹟淳古方整，筆力千鈞若蒼松古藤，含蓄無盡。季華學弟購得，屬余錄吉金詩。甲午（1954）春倩庵吳湖帆識。

鈐印：吳湖帆、湖帆鑑賞



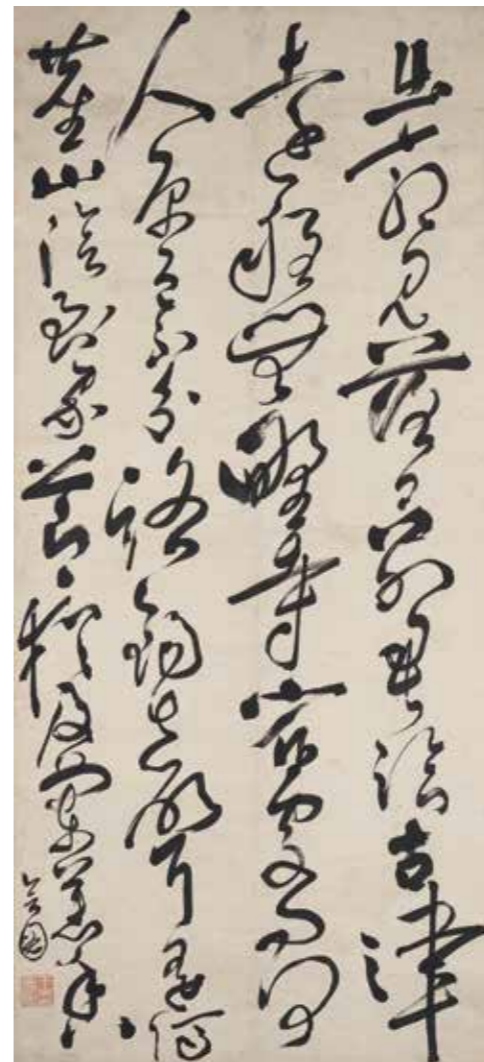
878
FENG MINCHANG (1747-1808)
Calligraphy in Running-Cursive Script
 A set of four scrolls, mounted and framed, ink on paper
 Each scroll measures 130.2 × 34 cm. (51 ¼ x 13 ⅜ in.)
 Signed, with three seals of the artist
 One collector's seal of Qian Juntao (1907-1998)
HK\$80,000-120,000 *US\$11,000-15,000*

清	馮敏昌	行草書	水墨紙本	鏡框四幅
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878

釋文：知有漢堂在，是漢何帝時立此？知畫三皇五帝以來備有，畫又精妙甚可觀也。彼有能畫者不？欲因摹取，當得不？信告具。知彼清晏，歲無，又有所出，一乏故是名處。且山川形勢乃爾，何可以不遊目。

款識：魚山。
 鈐印：長勿相忘、馮敏昌印、伯子
 錢君甸（1907-1998）藏印：曾經錢口君甸珍藏



879
WANG HUITU (18TH-19TH CENTURY)
Cursive Script Calligraphy
 Hanging scroll, ink on paper
 135 × 61 cm. (53 ⅞ x 24 in.)
 Signed, with one seal of the artist

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

清	王會圖	草書	水墨紙本	立軸
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釋文：出郭見落日，別君臨古津。遠程無野寺，宿處問何人。原色不分路，錫聲遙隔塵。山陰到家節，猶及蘭蕙香（春）。
 款識：會圖。
 鈐印：王會圖印。
 註：附木盒日人三洲居士題字，磊林石坂專又於布、紙上題字。並附石川縣勸業博物館記事第廿五（1883年）。
 王會圖，清乾隆、道光（1736-1850）間寧海人，字香坪。嘉慶（1796-1820）中副貢生，善畫蝶。參見《四明書畫家傳》，第19頁。

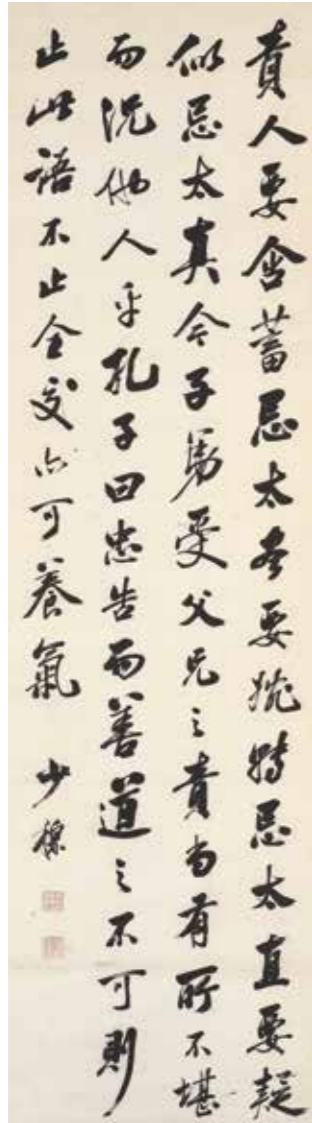


880
CHEN HONGSHOU (1768-1822)
Running Script Calligraphic Couplet
 A pair of scrolls, mounted and framed, ink on gold-flecked coloured paper
 Each scroll measures 131 × 23 cm. (51 ⅝ x 9 in.)
 Inscribed and signed, with two seals of the artist
 One collector's seal of Liu Haisu (1896-1994)

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

清	陳鴻壽	行書七言聯	水墨灑金粉箋	鏡框兩幅
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釋文：著錄金風舊亭長，懷人蠶尾老尚書。
 題識：平泉九兄屬，曼生弟陳鴻壽。
 鈐印：陳鴻壽印、曼生
 劉海粟（1896-1994）藏印：劉海粟印



883

883

LIN ZEXU (1785-1850)

Calligraphy in Running Script

Hanging scroll, ink on paper
189 × 52.8 cm. (74 3/8 × 20 3/4 in.)

Signed, with two seals of the artist

HK\$200,000-300,000

US\$26,000-38,000

清 林則徐 行書 水墨紙本 立軸

釋文：責人要含蓄忌太盡，要婉轉忌太直，要疑似忌太真。今子弟受父兄之責，尚有所不堪，而況他人乎？孔子曰：忠告而善道之，不可則止。此語不止全交，亦可養氣。

款識：少穆

鈐印：臣林則徐字少穆印、身行萬里半天下



884

884

ZUO ZONGTANG (1812-1885)

Seven-Character Couplet in Running Script

A pair of hanging scrolls, ink on gold-flecked coloured paper
Each scroll measures 201 × 42.5 cm. (79 1/8 × 16 3/4 in.)

Signed, with three seals of the artist

PROVENANCE:

Lot 2575, 31 May 2011, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong.

HK\$150,000-200,000

US\$20,000-26,000

清 左宗棠 行書七言詩聯 水墨灑金色箋 立軸兩幅

釋文：閉門讀書交人事，脫巾獨步聞鳥聲。

款識：左宗棠。

鈐印：大學士章、青宮太保恪靖侯、御賜旗常懋績

來源：香港佳士得，中國古代書畫，2011年5月31日，編號2575。

885

EMPERIOR JIAQING (1760-1820, R. 1796-1820)

Poem in Running Script

Hanging scroll, ink on silk
153 × 81 cm. (60 1/4 × 31 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated eighth month, dingmao year (1807)

HK\$300,000-500,000

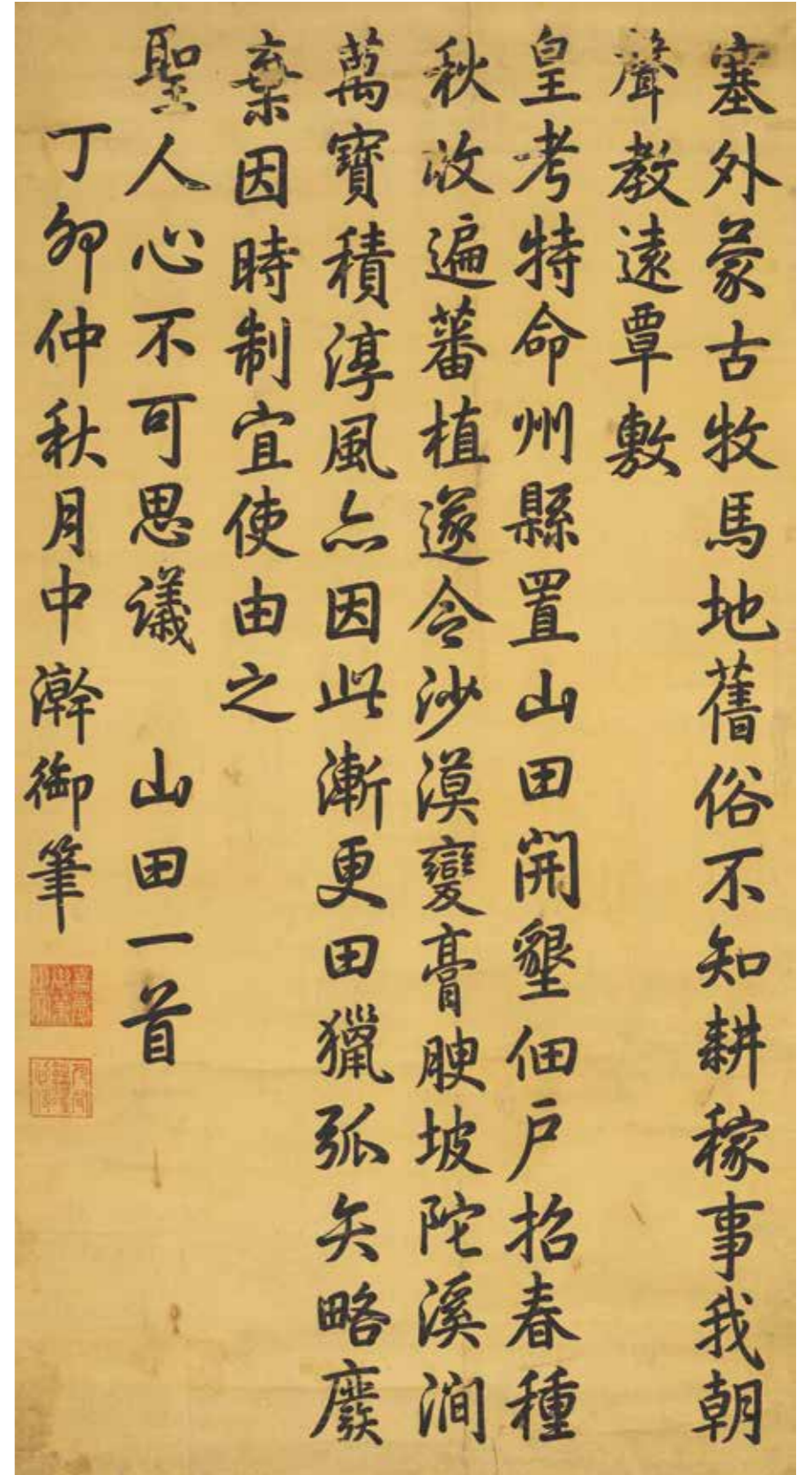
US\$39,000-64,000

清 嘉慶皇帝 御筆書法《山田》
水墨絹本 立軸 一八〇七年作

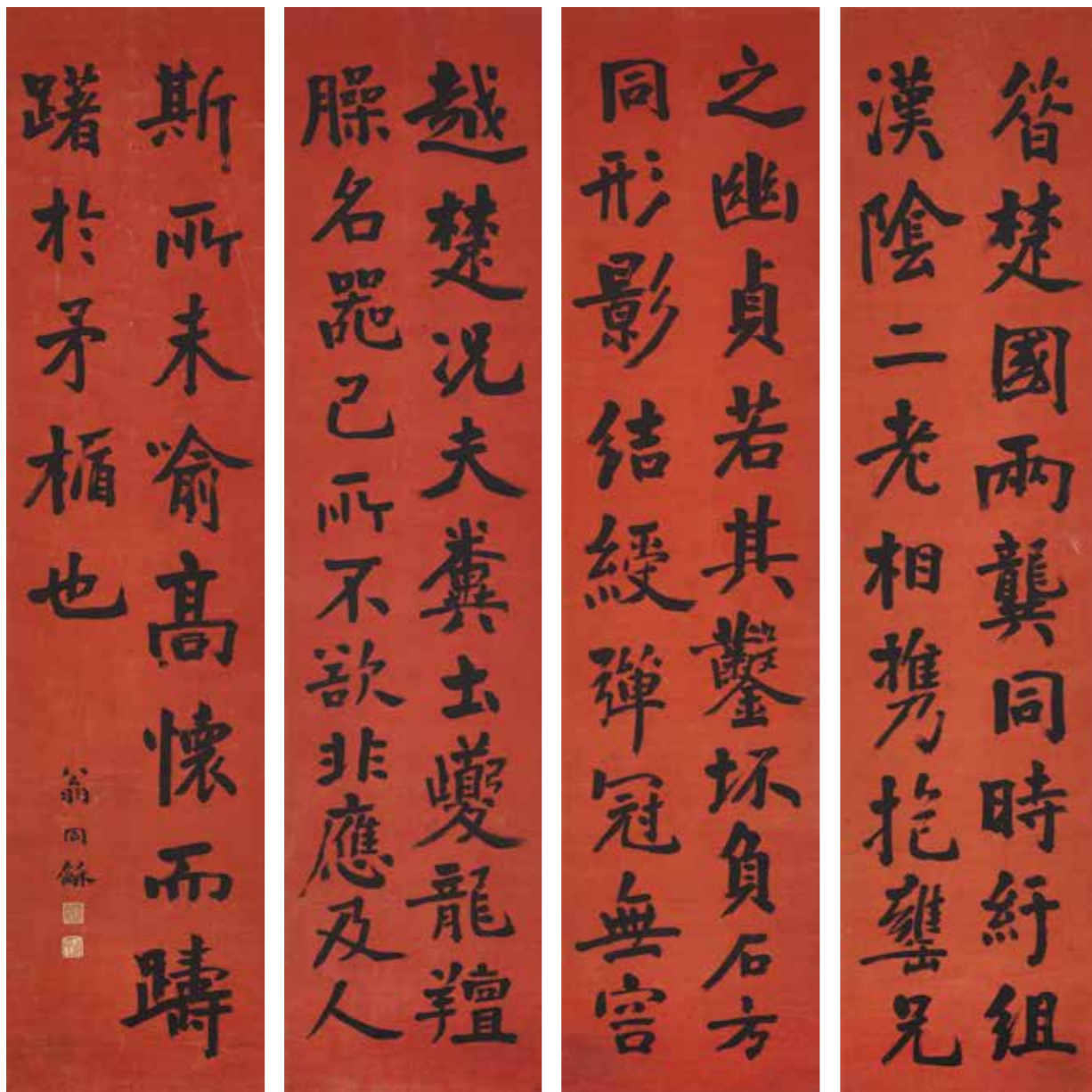
釋文：塞外蒙古牧馬地，舊俗不知耕稼事。我朝聲教遠覃敷，皇考特命州縣置。山田開墾佃戶招，春種秋收遍蕃植。遂令沙漠變膏腴，坡陀溪澗萬寶積。淳風亦因此漸更，田獵弧矢略廢棄。因時制宜使由之，聖人心不可思議。山田一首。

題識：丁卯（1807年）仲秋月中澣御筆。

鈐印：嘉慶御筆之寶、夙聞詩禮凜心傳



885



886

886

WENG TONGHE (1830-1904)

Standard Script Calligraphy

A set of four hanging scrolls, ink on coloured paper
Each scroll measures 168 × 40.2 cm. (66 1/8 × 15 7/8 in.)

Signed, with one seal of the artist

HK\$80,000-120,000

US\$11,000-15,000

清 翁同龢 楷書四屏 水墨紅箋 立軸四幅

釋文：昔楚國兩龔同時紆組，漢陰二老相携抱襁，兄之幽貞，若其鑿坏負石，方同形影，結綬彈冠，無容越楚。況夫糞土變龍，糞臊名器，己所不欲，非應及人，斯所未喻，高懷而躊躇於矛楯也。

款識：翁同龢

鈐印：翁同龢印、叔平

887

ZHAO ZHIQIAN (1829-1884)

Calligraphic Couplet

A pair of hanging scrolls, ink on paper
Each scroll measures 140 × 33.8 cm.
(55 1/8 × 13 1/4 in.)

Inscribed and signed, with two seals of the artist
Dated *gengwu* year of the Tongzhi period (1870) and dedicated to Qiting

LITERATURE:

Li Jitao et al., *Great Chinese Painters - Qing Period Part II*, Shanghai People's Publishing, Shanghai, August 1998, p.577.

Qi Yuan, *Catalogue of Zhao Zhiqian's Paintings and Calligraphy*, Part II, Shanghai Ancient Books Publishing, November 2005, p.287.

Collection of Zhao Zhiqian, Vol. 1, Zhejiang Ancient Books Publishing, Hangzhou, June 2015, p.160.

HK\$300,000-500,000

US\$39,000-64,000

清 趙之謙 書法對聯 水墨紙本 立軸兩幅
一八七〇年作

釋文：高人自與山有素，老可能為竹寫真。

題識：憩亭大兄畫精六法，名滿浙東西，余心識之久矣！同治庚午（1870）居杭州始與相見，作竟日譚，并為余寫照，形似神似，見者咸賞，歎稱妙技。因書楹帖貽之，且識顯末。會稽趙之謙搗林甫。

鈐印：趙之謙、趙搗林甫

著錄：李既甸等，《中國歷代畫家大觀》——清（下），上海人民出版社，上海，1998年8月，第577頁。

清趙之謙著、戴家妙整理，《趙之謙集》第1冊，浙江古籍出版社，杭州，2015年6月，第160頁。

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887

This collection of paintings and calligraphy was part of the collection of K'ung Hsiang-Hsi (Kong Xiangxi, 1880-1967). Born in Taigu, Shanxi province, to a well-established family of businessmen and educated by Christian missionaries, K'ung was a 75th-generation descendant of Confucius.

K'ung Hsiang-Hsi was a passionate advocate for education – having studied at Oberlin College and Yale University before returning to China in 1907, he helped to set up schools in his hometown of Taigu to fulfil his vision of strengthening China through education in the 1910s. His initial career as an educator was cut short by the political disruption caused by the fall of the Qing dynasty. He was quickly appointed the civil administrator of Taigu and division commander of the local army. Shifting politics obliged K'ung to spend time in Japan, where he met and in 1914 married Soong Ailing (1889-1973), eldest of the three famed Soong sisters and eventually became the brother-in-law of Sun Yat-sen and Chiang Kai-shek.

K'ung also engaged in business, trading internationally in kerosene and other natural resources through his Xiang Ji Company. K'ung Hsiang-Hsi served in several critical posts in the Republic of China government: Minister of Industry and Commerce (1928-1931), Minister of Finance (1933-1944), Governor of the Central Bank of China (1933-1945), and Premier of the Republic (1939-1945). During his career, he enacted important economic reforms and was among the key architects of China's modern financial and industrial systems. Seventeen Modern works from the collection will be offered in Fine Chinese Modern and Contemporary Ink Paintings sale (Lots 1189 - 1205).

孔祥熙（1880-1967），字庸之，號子淵，生於山西太谷縣一個亦商亦儒的家庭。祖籍山東曲阜，孔子的第75世孫。孔公致力推動教育，1910年代自美國歐柏林學院及耶魯大學學成歸國後，於家鄉山西太谷縣辦學，培育英才，冀以教育強國。但其最初的從教生涯因清末政治動蕩而終結。而後從政，旅居日本期間與“宋氏三姊妹”之長姊宋藹齡（1889-1973）相識，並於1914年成婚。其後與孫中山、蔣介石成爲“連襟”。

孔祥熙亦以經商見長，成立祥記公司，從事煤油進口與天然資源貿易，其後於民國政府屢居要職，歷任實業部長（1928-1931）、財政部長（1933-1944年）、中央銀行總裁（1933-1945）和行政院長（1939-1945）。他推行多項重要經濟改革，在中央銀行總裁任內，更著力爲中國現代金融及工業體制發展奠定基礎。

孔氏夫婦學養深厚，眼光獨到，所藏珠寶、翡翠、中國書畫與藝術精品，堪爲近代中國之重要收藏。1947年，孔公移居美國，這些珍藏爲孔氏家族傳承。此收藏尚有十七件近現代作品將於中國近現代及當代書畫拍賣釋出（編號 1189 - 1205）。



888

888

HUANG SHEN (1687-1772)

Bird and Lotus

Horizontal scroll, ink on paper

67.3 × 137.2 cm. (26 ½ x 54 in.)

Inscribed and signed, with two seals of the artist

Dated autumn, eighth month, *xinsi* year of Qianlong period (1761)

HK\$80,000-120,000

US\$11,000-15,000

清 黃慎 荷塘佳禽 水墨紙本 橫批 一七六一年作

題識：乾隆辛巳（1761年）秋八月，瘦瓢子寫。

鈐印：黃慎、瘦瓢

889

EMPEROR QIANLONG (1711-1799)

Calligraphic Couplet in Clerical Script

A pair of hanging scrolls, ink on yellow silk

Each scroll measures 333.5 × 34 cm. (131 ¼ x 13 ⅜ in.)

With three seals of the artist

Colophons on the mounting

HK\$600,000-800,000

US\$77,000-100,000

清 乾隆皇帝 楷書對聯 水墨黃絹 立軸兩幅

釋文：軍府舊開牙授命成仁心皦日，神牌新表額禦災捍患水恬波。

鈐印：乾、隆、奉三無私

邊跋：同治十有三年（1874）秋七月知荊州府事臣倪文蔚敬謹裝池。

光緒二十二年（1896）夏五月補用道署荊州府知府臣余肇康敬重池。

光緒三十一年（1905）春二月新授山東按察使湖北荊宜道臣余肇康敬謹復觀。

光緒三十四年（1908）春三月調授江西按察使湖北荊宜道臣陳夔麟敬觀。

宣統元年（1909）春正月鎮守荊州等處地方花翎左翼副都統臣隆斌敬觀。

宣統元年（1909）仲春辛亥朔鎮守湖北荊州地方右都統臣松鶴謹觀。

宣統二年（1910）秋九月二品銜調署湖北荊宜兵備道臣金鼎敬觀。

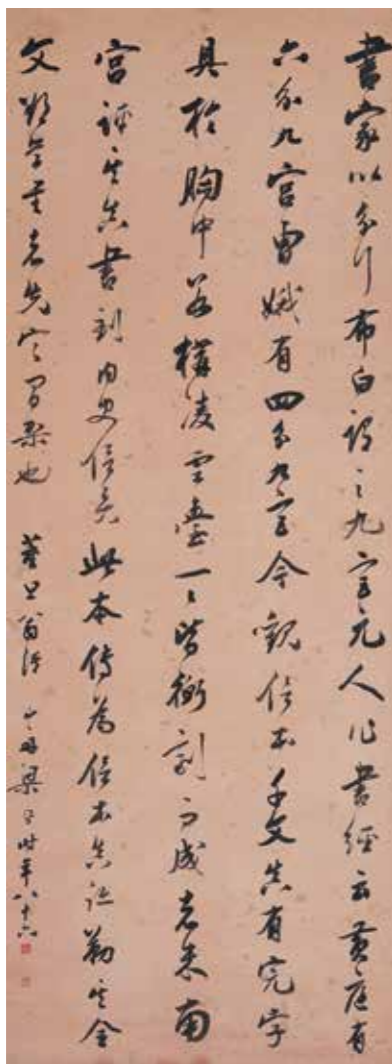
註：清乾隆五十三年(1788)，荊州萬城堤壩崩潰，洪水湧入古城。傳說當時古城南城門竟然自動開啓泄洪，使得洪水消退，朝野士民咸以爲是南門內側的關帝廟顯靈，庇佑一方蒼生。

關帝廟創建於明洪武二十九年(1396)，至清雍正十年(1733)重建，並御賜“乾坤正氣”匾額。乾隆爲表重視，特別著旨撥銀壹萬六千兩重建關帝廟，御題“澤安南紀”匾額，以及此幅御筆三米三的長聯。上聯頌揚關羽鎮守荊州，忠勇仁義，心如日月；下聯讚嘆雍正御賜“乾坤正氣”匾額彰顯關公神靈，庇佑荊州民衆免受水災。

乾隆御筆聯文自同治十三年(1874)至光緒二十二年(1896)，由荊州知府進行裝裱兩次，光緒晚年至宣統二年(1910)期間，先後爲清五位大臣觀賞並題邊跋，顯見此聯在後世臣工心中之神聖與珍貴。



889



890

890

LIANG TONGSHU (1723-1815)

Running Script Calligraphy

Hanging scroll, ink on gold-flecked paper

172.5 × 64 cm. (68 × 25 1/8 in.)

Signed, with two seals of the artist

HK\$50,000-70,000

US\$6,500-9,000

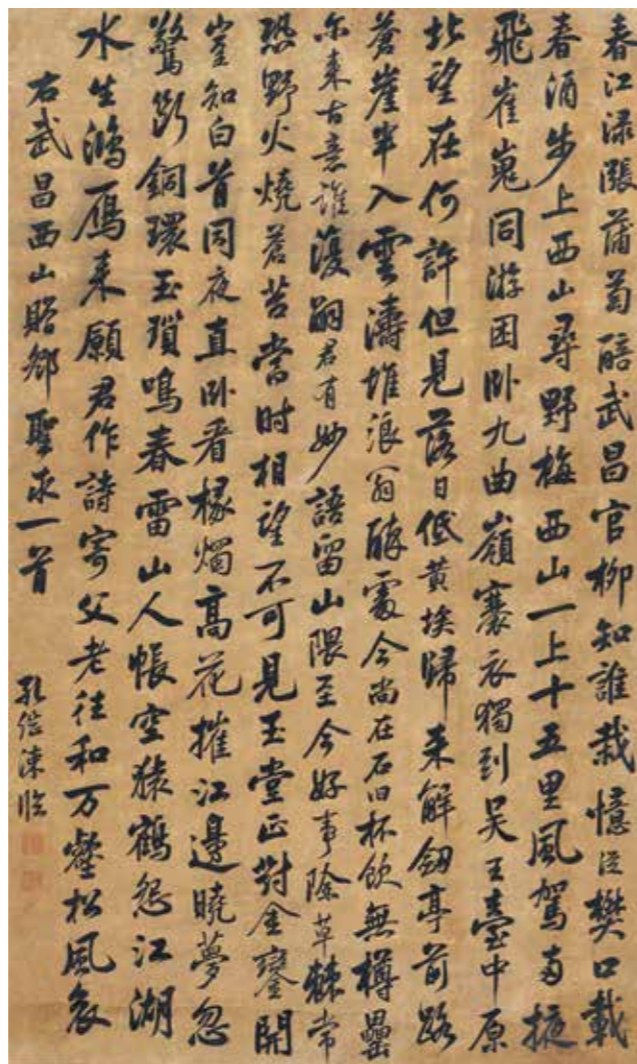
清 梁同書 行書董其昌語 水墨灑金箋 立軸

釋文：書家以分行布白，謂之九宮。元人作書經雲：黃庭有六分九宮；曹娥有四分九宮。今觀信本千文，真有完字具於胸中。若構凌雲台，一一皆衝劑而成者。米南宮評其真書到內史，信矣。此本傳為信本真跡，勒其全文。欲學書先定間架也。

題識：董思翁語。山舟梁同書時年八十六。

款識：山舟梁同書時年八十六。

鈐印：山舟、梁同書印



891

891

KONG JISHU (1726-1791)

Calligraphy in Running Script

Hanging scroll, ink on paper

129 × 77 cm. (50 3/4 × 30 3/8 in.)

Inscribed and signed, with two seals of the artist

HK\$60,000-80,000

US\$7,700-10,000

清 孔繼洙 行書 水墨紙本 立軸

釋文：春江漲漲蒲萄醅，武昌官柳知誰栽。憶從樊口載春酒，步上西山尋野梅。西山一上十五里，風駕兩掖飛崔嵬。同游因卧九曲嶺，褰衣獨到吳王台。中原北望在何許，但見落日低黃埃。歸來解劍亭前路，蒼崖半入雲濤堆。浪翁醉處今尚在，石臼杯飲無樽罍。爾來古意誰復嗣，君有妙語留山隈。至今好事除草棘，常恐野火燒蒼苔。當時相望不可見，玉堂正對金鑾開。豈知白首同夜直，卧看椽燭高花摧。江邊曉夢忽驚斷，銅環玉鎖鳴春雷。山人帳空猿鶴怨，江湖水生鴻雁來。願公作詩寄父老，往和萬壑松風哀。

題識：右武昌西山贈鄧聖求一首。孔繼洙臨。

鈐印：玉虹樓、雲廬子孔繼洙信夫氏印章



892

892

ZUO ZONGTANG (1812-1885)

Calligraphic Couplet

A pair of hanging scrolls, ink on paper

Each scroll measures 169 × 40 cm. (66 1/2 × 15 3/4 in.)

Signed, with three seals of the artist

HK\$60,000-80,000

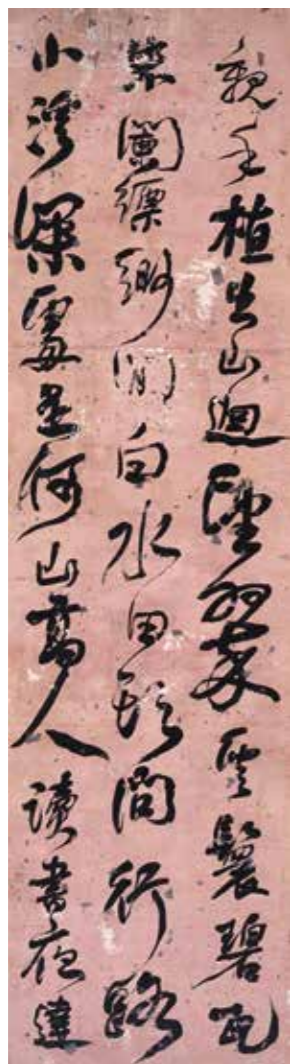
US\$7,700-10,000

清 左宗棠 書法對聯 水墨紙本 立軸兩幅

釋文：樓近大海滄溟近，人住深山世界清。

款識：左宗棠。

鈐印：大學士章、青宮太保恪靖侯、御賜旗常懋績



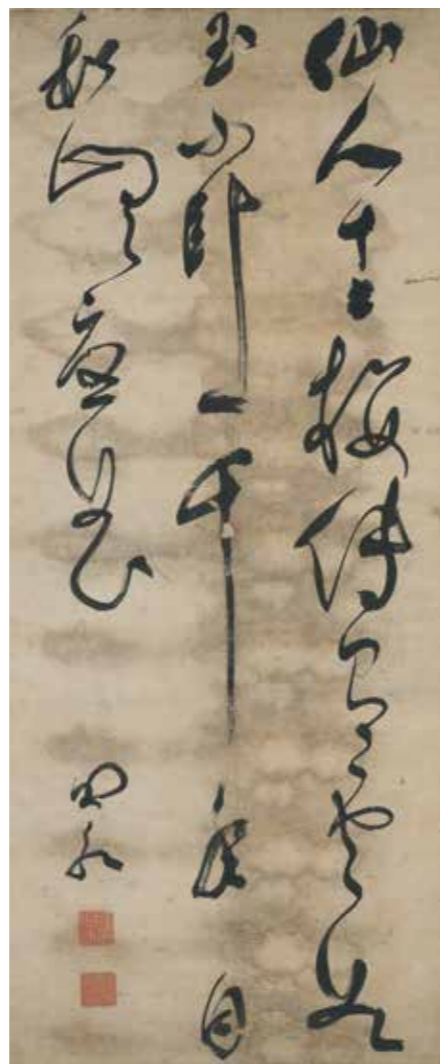
893

893
HE SHAOJI (ATTRIBUTED TO, 1799-1873)
Calligraphy
 Hanging scroll, ink on gold-flecked coloured paper
 153 x 41 cm. (60 ¼ x 16 ⅜ in.)
 Without signature or seal

HK\$15,000-20,000

清 何紹基 書法 水墨灑金色箋 立軸

釋文：親手植。出山回望翠雲鬢，碧瓦朱欄縹緲間。白水田頭問路，小溪深處是何山。高人讀書夜達。



894

894
GUI MINGYONG (?-1645)
Cursive Script Calligraphy
 Hanging scroll, ink on paper
 128 x 53.5 cm. (50 ¾ x 21 ⅛ in.)
 Signed, with two seals of the artist

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

明 睦明永 草書 水墨紙本 立軸

釋文：仙人十二樓，傳有雲如玉。小卧一千年，自和無憂曲。
 款識：明永。

鈐印：睦明永印、嵩年

註：睦明永（?-1645年），字嵩年，江蘇丹陽人。明崇禎十五年（1642年）舉人。曾任華亭教諭。為人放浪詩酒，常隨意戲謔悲歌。清順治二年（1645年），清軍入城時上吊自殺，不得死。隨後又投水自盡，再被救出。最後終不肯投降而被殺。擅畫，亦善楷、草書。

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1 DESCRIPTION OF LOTS

- 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" within seven days after the date of sale, we do not guarantee when you will receive the payment as the timefor banks to process a fund transfer or refund varies.
- 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

- 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.
- 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

- 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.
- 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

- 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.
- It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- 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.

- Certain weights in the **catalogue description** are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.
- 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. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.
- 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

- 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.
- 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.
- 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

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

- As authorised bidder:** If you are bidding on behalf of another person who will pay Christie’s directly, 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.

- As agent for a principal:** If you register in your own name but are acting as agent for someone else (the “ultimate buyer(s)”) who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

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 www.christies.com/LiveBidding/OnlineTermsOfUse.aspx.

(c) Written Bids

You can find a Written Bid Form 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 RESERVE

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:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only at <https://www.christies.com/en/help/buying-guide-important-information/financial-information>.

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.

Exception for wine: the **buyer's premium** for wine is 25% of the **hammer price**.

2 TAXES

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
 - (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not

be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading**, even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO....." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **saleroom notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (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:
 - (i) This additional **warranty** does not apply to:
 - (A) 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;
 - (B) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (C) books not identified by title;
 - (D) **lots** sold without a printed **estimate**;
 - (E) books which are described in the catalogue as sold not subject to return; or
 - (F) defects stated in any **condition** report or announced at the time of sale.
 - (ii) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original

buyer gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f), (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**.

(m) Guarantee in relation to Wines and Spirits

- (i) Subject to the obligations accepted by Christie's under this **authenticity warranty**, none of the seller, Christie's, its employees or agents is responsible for the correctness of any statement as to the authorship, origin, date, age, attribution, genuineness or **provenance** of any **lot**, for any other error of description or for any fault or defect in any **lot**. Further, no **warranty** whatsoever is given by the seller, Christie's, its employees or agents in respect of any **lot** and any express or implied condition or **warranty** is hereby excluded;
- (ii) If, (i) within twenty-one days of the date of the auction, Christie's has received notice in writing from the buyer of any **lot** that in his view the **lot** was at the date of the auction short or ullaged or that any statement of opinion in the catalogue was not well founded, (2) within fourteen days of such notice, Christie's has the **lot** in its possession in the same **condition** as at the date of the auction and (3) within a reasonable time thereafter, the buyer satisfies Christie's that the **lot** was as notified in writing by the buyer (as above) and that the buyer is able to transfer a good and marketable title to the **lot** free from any lien or encumbrance, Christie's will set aside the sale and refund to the buyer any amount paid by the buyer in respect of the **lot** provided that the buyer shall have no rights under this **authenticity warranty** if: (i) the defect is mentioned in the catalogue; or (ii) the **catalogue description** at the date of the auction was in accordance with the then generally accepted opinion of scholars or experts or fairly indicated there to be a conflict of such opinion; or (iii) it can be established that the **lot** was as notified in writing by the buyer (as above) only by means of a scientific process not generally accepted for use until after the publication of the catalogue or by means of a process which at the date of the auction was unreasonably expensive or impracticable or likely to have caused damage to the **lot**. (See also notes on ullages and corks);
- (iii) The buyer shall not be entitled to claim under this **authenticity warranty** for more than the amount paid by him for the **lot** and in particular shall have no claim for any loss, consequential loss or damage whether direct or indirect suffered by him;
- (iv) The benefit of this **authenticity warranty** shall not be assignable and shall rest solely and exclusively in the buyer who shall be the person to whom the original invoice was made out by Christie's in respect of the **lot** when sold and who has since the sale retained uninterrupted, unencumbered ownership thereof.

3 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:
 - (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
 - (ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;
 - (iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - (iv) you do not know, and have no reason to suspect, that the ultimate buyer(s) (or its officers, beneficial owners or any person acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of, money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and
 - (v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction.

You will make such documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any duties, goods, sales, use, compensating or service tax.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

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

- (i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. While this service is available for most **lots**, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
- (ii) Wire transfer
 - You must make payments to:
 - HSBC
 - Head Office
 - 1 Queen's Road, Central, Hong Kong
 - Bank code: 004
 - Account No. 062-305438-001
 - Account Name: Christie's Hong Kong Limited
 - SWIFT: HSBCHKHHKHK
- (iii) Credit Card

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a "cardholder not present" (CNP) payment, we accept payment up to HK\$1,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

- (iv) Cash
 - We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).
- (v) Banker's draft
 - You must make these payable to Christie's Hong Kong Limited and there may be conditions.
- (vi) Cheque
 - You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

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

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that

Christie's will have all of the rights of the seller to pursue you for such amounts;

- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
 - (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs G4(a) and (b). In such circumstances paragraph G4(d) 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

- 1. 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**).
- 2. For information on collecting **lots**, please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com.
- 3. 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.
- 4. 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:
 - (a) we or a third party warehouse will charge you storage costs from that date.
 - (b) 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.
 - (c) we may sell the **lot** in any commercially reasonable way we think appropriate.
 - (d) the storage terms which can be found at www.christies.com/storage shall apply.
 - (e) 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.

If you are the successful purchaser of a **lot** of (i) liquor or cordials, including Irish and Scotch whiskeys, from Germany, Ireland, Italy, Spain or the U.K. or (ii) non-carbonated wine, containing less than 14% alcohol and in bottles smaller than 2 litres, from France, Germany, Spain or the U.K. and you plan to import it into the US, you are solely responsible for and must pay any relevant tariff for the **lot** at the time of importation. For more information, please contact Christie's Post-Sale service Department on +852 2760 1766/ Email: postsaleasia@christies.com.

(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 = 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 ≈ or = and further information can be found in paragraph H2(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

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of **lot** into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.

(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 ♀ 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

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”

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 **=** 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 **=** 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

1. 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**.

2. (a) 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

(b) 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.

3. 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.

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

5. 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: the 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.

UPPERCASE 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.

◊

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 H2 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 H2 of the **Conditions of Sale** for further information.

■

Handbag **lot** incorporates materials 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 H2 of the **Conditions of Sale** for further information.

∞

Lot incorporates elephant ivory material. See paragraph H2 of the **Conditions of Sale** for further information.

♣

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 H2 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**.

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 interest or a financial interest. Such **lot** is identified with the symbol **△** in the 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](http://www.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’.

PICTURES, DRAWINGS, PRINTS, AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

QUALIFIED HEADINGS

“Attributed to...”: in Christie’s qualified opinion probably a work by the artist in whole or in part.

“Studio of ...”/“Workshop of ...”: in Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

“Circle of ...”: in Christie’s qualified opinion a work of the period of the artist and showing his influence.

“Follower of ...”: in Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.

“Manner of ...”: in Christie’s qualified opinion a work executed in the artist’s style but of a later date.

“After ...”: in Christie’s qualified opinion a copy (of any date) of a work of the artist.

“Signed ...”/“Dated ...”/ “Inscribed ...”: in Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.

“With signature ...”/“With date ...”/ “With inscription ...”: in Christie’s qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

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.

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

4. 競投

拍賣官接受以下競投：

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

5. 代表賣方競投

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

6. 競投價遞增幅度

競投通常從低於**低端估價**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。在網址<https://www.christies.com/en/help/buying-guide-important-information/financial-information>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場當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得不受其約束。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。

名酒例外：名酒的**買方酬金**按**落槌價**之25%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：

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

如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第F1(a)段定義）的金額。賣方不會就您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**”）。如果在拍賣日後五年的內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。業務規定的詞匯表裏有對“**真品**”一詞做出解釋。真品保證條款如下：

- (a) 我們對在拍賣日後5年內提供的申索通知提供真品保證。此期限過後，我們不再提供**真品保證**。
- (b) 我們只會對本**目錄描述**第一行（“**標題**”）以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料（包括**標題**以外**的大階字體**注明）作出任何保證。
- (c) **真品保證**不適用於**有保留標題**或任何**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**。
- (d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**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。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：
 - (i) 在拍賣日後5年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
 - (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專

家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及

- (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
- (i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。
- (j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期14天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：

- (i) 此額外**保證**不適用於：
 - (A) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑄造的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - (B) 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；
 - (C) 沒有標題的書籍；
 - (D) 沒有標明**估價**的已售**拍賣品**；
 - (E) 目錄中表明售出後不可退貨的書籍；
 - (F) **狀況**報告中或拍賣時公告的瑕疵。
- (ii) 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官。

- (k) **東南亞現代及當代藝術以及中國書畫**。

真品保證並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日後12個月內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據。買方需按以上E2(h)(ii)的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上E2(h)(iii)規定交回**拍賣品**給我們。E2(b),(c),(d),(e),(f),(g)和(i)適用於此類別之申索。

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

- (i) 除佳士得按此**真品保證**有所接受的責任外，賣家、佳士得、佳士得僱員或代理人均不會對任何有關**拍賣品**的創作者、產地、日期、年代、作品歸屬、真實性或來源所作的任何陳述的真實性或就任何其他有關於任何**拍賣品**的任何缺陷或瑕疵所作的錯誤描述負上責任。此外，賣家、佳士得、佳士得僱員或代理人對任何**拍賣品**均不作出任何**保證**且任何明示或默認的條款或條件均被免除；
- (ii) 如果(i)在拍賣日後二十一日內，佳士得接獲任何**拍賣品**的賣方所提交的書面通知，當中表示按買方的意見認為在拍賣日之時該**拍賣品**有短缺或損耗的情況或圖錄所載的任何意見並無根據，(2)在該通知的十四日內，佳士得管有該**拍賣品**而該**拍賣品**的狀況與拍賣日時的狀況一樣及(3)在此後於合理時間內，買方能夠滿足佳士得該**拍賣品**和買方通告內所述一致（見前述）而買方可以將**拍賣品**的良好而尚可交易的產權於沒有任何留置權或產權負擔的情況下作轉讓，則佳士得將會擱置交易並退還買

方其就**拍賣品**所付的款項。然而，如果(i)瑕疵在目錄中有所描述；或 (ii)在拍賣日的圖錄描述符合當時被普遍接受的學者或專家意見或已經指出意見衝突的地方；或 (iii)買方在通知中所指出的**拍賣品**的狀況（見前述）只有通過在出版目錄之日還未存在或未被普遍接納的科學鑒定方法或在拍賣日價格太昂貴或不實際或者可能損害**拍賣品**的方法才可得以證明，則買方不可獲得此條款下的權利（參見就損耗及酒塞的備注）；

(iii) 買方無權按此**真品保證**作出相比其就**拍賣品**所付金額更高之索償。買方無權就其所蒙受的任何直接或間接的損失、連帶損失或損害作出申索；

(iv) 此**真品保證**的權益不可作轉讓，僅為按佳士得在拍賣時就**拍賣品**所發出之原始發票所載之買方所獨有，且買方需在拍賣後對**拍賣品**持有無間斷而未有產權負擔之擁有權。

3. 您的保證

- (a) 您**保證**用於結算的資金與犯罪活動（包括逃稅）沒有任何關係，而您沒有基於洗錢、恐怖活動或其他罪行而被調查，起訴或定罪。
- (b) 如果您以代理人身份為最終買方進行競投，而此最終買方會在您向我們為**拍賣品**付款之前向您提供資金，您**保證**：
 - (i) 您已經對最終買方進行必要的客戶盡職調查，並已經遵守所有適用的反洗錢，打擊恐怖分子資金籌集及制裁法律；
 - (ii) 您將向我們披露最終買家（包括其任何職員，最終受益人以及代表其行事的任何人士）的身份，並應我們的要求提供文件以驗證其身份；
 - (iii) 您和最終買方之間有關**拍賣品**或其他方面的安排不是為了完全或部分便於任何稅務罪行；
 - (iv) 您不知曉並且沒有理由懷疑最終買方（或其職員，最終受益人以及代表其行事的任何人士）被列入制裁名單，因洗錢，恐怖活動或其他罪行而被調查，起訴或定罪，或用於結算的資金與犯罪活動（包括逃稅）有關；
 - (v) 如果您是根據歐洲經濟區法律，或根據其他與歐盟第4條洗錢指令有等效要求的司法管轄區的法律下因反洗錢目的被監管的人士，而我們在您註冊時沒有要求您提供文件來驗證最終買家的身份，您同意我們將依賴您就最終買家進行的盡職調查，並同意將在由交易之日起不少於5年的期間裏保存盡職調查的證明和驗證文件。您將根據我們的要求提供此類文件供即時檢查。

F. 付款

1. 付款方式

- (a) 拍賣後，您必須立即支付以下**購買款項**：

- (i) **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：HSBCHKHHHKH

- (iii) 信用卡

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

- (iv) 現金

本公司每年只接受每位買方於售後服務部作總數不超過港幣80,000元之現金付款（須受有關條件約束）。

- (v) 銀行匯票

抬頭請注明「佳士得香港有限公司」（須受有關條件約束）。

- (vi) 支票

抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

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

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

2. 所有權轉移

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

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；或
- (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7%的利息；
 - (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
 - (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；
 - (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
 - (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
 - (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
 - (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
 - (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的物品作為抵押品並以

抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等權利及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和

- (ix) 採取我們認為必要或適當的任何行動。

(b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。

(c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第31日起根據G4(a)及(b)段向您收取倉儲和運輸費用。在此情況下，G4(d)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**公司的物品。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，您方可領取有關物品。我們亦可選擇將您的物品按照我們認為適當的方式出售。我們將用出售該物品的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

- 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**）。
- 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。
- 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。

- 如果您未在拍賣後第三十日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：

- (a) 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。
- (b) 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。
- (c) 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**。
- (d) 倉儲的條款適用，條款請見www.christies.com/storage。
- (e) 本段的任何內容不限制我們在F4段下的權利。

H. 運送

1. 運送

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

2. 出口/進口

拍賣售出的任何**拍賣品**都可受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就物品出境要求出口聲明及/或就物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。

如果您是(i)來自德國、愛爾蘭、意大利、西班牙或英國的烈酒或利口酒，包括愛爾蘭及蘇格蘭威士忌；或(ii)來自法國、德國、西班牙或英國的不含碳酸且酒精量不足14%的兩公升以下的瓶裝酒類此類**拍賣品**的成功買方，而您打算將此**拍賣品**入口到美國，您個人將負有在入口時支付此**拍賣品**的關稅的責任。如要瞭解更多信息，請聯繫我們的售後服務部：+852 2760 1766或發郵件至電郵：postsaleasia@christies.com。

- (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、短吻鱔皮及駝鳥皮。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H2(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) **美國關於非洲象象牙的進口禁令**

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

- (e) **源自伊朗的拍賣品**

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。一些國家禁止或限制購買和/或進口伊朗原產的財產。您有責任確保您的競標或您進口**拍賣品**時不會違反任何制裁、貿易禁運或其他有關適用條例。例如，美國禁止在沒有適當許可證的情況下交易和進口原產於伊朗的“傳統工藝作品”（如地毯、紡織品、裝飾品和科學儀器）。佳士得擁有OFAC的一般牌照，在符合某些條件的情況下，買家可以將此類**拍賣品**進口到美國。如您使用佳士得的一般OFAC牌照作此用途，即表示您同意遵守牌照條件，並向佳士得提供所有相關信息。您亦確認佳士得會向OFAC披露您的個人資料及您對牌照的使用。

- (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 ♣ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。若買方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。請就個別拍賣品與相關部門聯絡。

- (h) **手袋**

注有 ≈ 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外是不可能的。注有 = 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您而在有關**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。

1. **佳士得之法律責任**

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。

2.

(a) 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他事項）；和

(b) 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。

3. 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。

4. 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。

5. 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、商機或價值喪失、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賣方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或者在Christie’s LIVE™競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別注釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投

得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

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

5. 轉讓您的權利及責任

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

- (i) **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、作者或製作者的作品；
- (ii) **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；
- (iii) **拍賣品**在**標題**被描述為某來源，則為該來源的作品；
- (iv) 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**不會以低於此保密底價出售。

拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或**www.christies.com**的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

副標題：如E2段所列出的意思。

大楷字體：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。

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。

△

佳士得對此**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。

▽

請注意對**拍賣品**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。

^[1] 此手袋拍賣品含有瀕危物種，受國際運輸限制約束。拍賣品在售後需要獲得出口/入口許可可以將其運送到香港特別行政區境外。請參見業務規定中的第H2段以獲得進一步資料。

^[2] 此拍賣品含有象牙材料。請參見業務規定中的第H2段以獲得進一步資料。

^[3] 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植物種國際貿易公約所管制的錶帶（未有展示）以提供予買家。請參閱業務規定以獲取進一步資料。請參閱業務規定H2項。

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

佳士得可能會不時提供其持有所有權或經濟利益之**拍賣品**。該等**拍賣品**在目錄中於拍賣編號旁註有 **▲** 符號以資識別。

○ 保證最低出售價

佳士得有時就某些受委托出售的**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。

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

目錄編列方法之說明

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

於本目錄「有保留的標題」下編列方法的詞語及其定義為對**拍賣品**創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述的本目錄**拍賣品**之創作者或**拍賣品**於某時期、統治時期或朝代內創作的真贋，並不承擔任何風險、法律責任和義務。而**真品保證**條款，亦不適用於以該詞語所描述的**拍賣品**。目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決**真品保證**或「有保留的標題」下產生的任何問題以及爭議。

繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

有保留的標題

佳士得認是屬於該藝術家之作品

「傳」、「認為是...之作品」指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。「...之創作室」及「...之工作室」指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

「...時期」指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。「跟隨...風格」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。「具有...創作手法」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

「...複製品」指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。「簽名...」、「日期...」、「題寫...」指以佳士得有保留之意見認為，某作品由某藝術家簽名／寫上日期／題詞。

「附有...簽名」、「附有...之日期」、「附有...之題詞」、「款」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期〔或大概日期〕而不一定是作品印刷或出版之日。

中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕。

中國古代書畫及中國近現代畫及當代水墨

有保留的標題

「傳」指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

「款」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕。

珠寶

“Boucheron”：若製造商之名稱出現於**拍賣品**標題，則表示根據佳士得之意見，此件**拍賣品**為該珠寶製造商所製造。

“Mount by Boucheron”：根據佳士得之意見，該珠寶製造商在生產該**拍賣品**時使用了由珠寶商的客戶所提供的原石。

有保留的標題

“Attributed to”：根據佳士得**有保留**之意見，有可能是其珠寶商/製造商的作品，但不能保證該**拍賣品**是指定珠寶商/製造商的作品。

目錄描述中包含的其他資訊

“Signed Boucheron / Signature Boucheron”：根據佳士得有保留之意見，**拍賣品**上載有珠寶商的簽字

“With maker’s mark for Boucheron”：根據佳士得

有保留之意見，**拍賣品**上載有生產商的標記。

時期

Art Nouveau 1895-1910

Bella Epoque 1895-1914

Art Deco 1915-1935

Retro 1940年代

手錶

真品證書

因有些製造商不會提供**真品證書**，所以（除非佳士得在圖錄內另有特別說明），佳士得沒有義務向買家提供製造商的**真品證書**。除非佳士得同意其應該按**真品保證**條款取消交易，否則不能以製造商不能提供**真品證書**作為取消交易的理由。

拆除手錶電池

目錄中**拍賣品**注有 **⊕** 標誌代表其含有的電池可能被管轄航空運輸的國際法律法規認定為「危險物品」。如果買家要求將此手錶運送到拍賣會場所在的以外地區，電池將在運送手錶之前被拆除並予以保存。若該**拍賣品**由拍賣會場提取，其電池將供免費提取。

中國瓷器及工藝精品

佳士得認為是屬於該創作者或藝術家之作品

例如：A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)

當作品描述標題的直接下方以英文大階字體註明作品的歸屬，以佳士得之意見認為，該作品屬於所註明之時期、統治時期或朝代。

例如：A BLUE AND WHITE BOWL QING DYNASTY, 18TH CENTURY

如日期、時期或統治時期款識出現在作品描述標題的直接下方並以英文大階字體註明款識為屬於某時期，則以佳士得之意見認為，該作品乃款識所示之日期、時期或統治時期之作品。

例如：A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

作品之歸屬以英文大階字體在其標題描述直接下方及以詞語「和更早」註明，以佳士得之意見認為，該作品不遲於該時期、統治時期或朝代創造。

例如：A JADE NECKLACE LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

在作品描述標題的直接下方沒有以英文大階字體註明日期、時期或統治時期款識之作品，以佳士得之意見認為，該作品之創作日期不詳或屬於較後時期創作之作品。

例如：A BLUE AND WHITE BOWL

有保留的標題

以佳士得之意見認為，作品並非自歸屬於基於其風格其通常被認為的時期，此風格將會註明在描述的第一行或描述內容中。

例如: A BLUE AND WHITE MING-STYLE BOWL The Ming-style bowl is decorated with lotus scrolls...

以佳士得有保留之意見認為作品可能或為康熙時期但佳士得對此有強烈懷疑。

例如: A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD

佳士得認為作品屬於某時期、統治時期或朝代。但以佳士得有保留之意見認為，作品可能屬於某文化但佳士得對此有強烈懷疑。

例如: A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

手袋

狀況報告及評級

拍賣中所出售**拍賣品**的狀況可受多種因素如年代、先前損壞、修復、修理及損耗等因素而有較大變化。狀況報

告及評級為我們所免費提供，僅為方便我們的買家並謹供參閱用。狀況報告及評級反映了我們的如實意見但未必足以覆蓋**拍賣品**的所有缺陷、修復、更改及改造。它們不能取代由您親身檢驗**拍賣品**或您自行就**拍賣品**尋求的專業意見。**拍賣品**均以拍賣時的「現狀」出售且佳士得或賣家對於**拍賣品**的狀況不設任何陳述或保證。

狀況報告評級

我們提供概況性、數字階梯式狀況等級以對物品的總體性狀況提供指引。另外，請在競投前閱讀每個**拍賣品**的狀況報告及附加圖像。

第1級： 該物品未呈現使用或磨損的跡象，可被視為如新，沒有瑕疵。原裝包裝及保護膠膜可能完整無缺，請參考**拍賣品**描述。

第2級： 該物品呈現細微的瑕疵，可被視為幾乎全新。該物品可能從未使用過，或可能被使用過幾次。該物品上僅有在狀況報告中所述的細微的狀況備註。

第3級： 該物品呈現可察覺的被使用過的痕跡。任何使用或磨損的跡象都很輕微。狀況良好。

第4級： 該物品呈現頻繁使用後一般的磨損跡象。該物品存在輕度總體性磨損或小範圍內的重大磨損。狀況不錯。

第5級： 該物品呈現出因經常或重度使用所造成的損耗。此物品處於可被使用的狀況，請參照狀況記錄。

對於**拍賣品**狀況，由於目錄版面所限未能提供對**拍賣品**的全面描述，而所載圖像亦可能無法清楚顯示**拍賣品**狀況。**拍賣品**實物與透過印刷及顯示屏展示的圖像色彩和色調或會存在色差。閣下有責任確保閣下已收到並已考慮到任何狀況報告及評級。我們建議閣下親身檢驗**拍賣品**或自行就**拍賣品**尋求專業意見。

有關「配件」

在本目錄中，「配件」所指為皮具之金屬部分，如鑲以有色金屬（例如金、銀或鈀金）袋扣、底部承托配件、掛鎖、鑰匙、及/或掛帶。目錄中之「黃金配件」、「純銀配件」或「鈀金配件」純粹為配件顏色或處理方法而非實際原料之描述。若任何**拍賣品**之配件完全以某種金屬製造，相關條目將附以特別說明。

名酒

購買一系列貨批的選擇權

一組貨批內含多批相同批量、瓶容量及種類的名酒。競投將會由一系列貨批之中的第一貨批開始，成功競投的買家有權以相同的**落槌價**購入系列中部分或全部貨批。若果第一貨批的買家未有進一步購入，該系列貨批的餘下貨批將會相似的方式開放競投。佳士得建議對貨批的出價應在該系列貨批的第一貨批之上。如果出價被取代，佳士得將會自動把買家的出價置在下一相同貨批，如此類推。在所有情況下，有關出價均全權由拍賣官處理。

分類

內容中的波爾多分類標準僅作識別之用，並且根據Médoc 1855年正式的分類標準及其他標準來源。除註明外，所有名酒均在莊園內裝瓶。

舊酒的自然耗損及酒塞

在本目錄內列明的名酒均在印刷前盡量確定內容正確，惟舊酒買家必須對自然程度的耗損、酒箱狀況、標籤、酒塞及名酒的差異作出包容。恕不接受退貨。

耗損

名酒水位未能達至滿的水位之差距，有關差距會根據名酒之年期而有所不同，而在銷售前能通過檢驗確定的，均會在目錄中註明。本目錄以圖表的形式詳細說明水位與損耗量形容及解釋以方便閣下參考。

CHRISTIE'S 佳士得

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