



CHRISTIE'S 佳士得

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY 中國古代書畫

WEDNESDAY 27 NOVEMBER 2024 星期三 2024年11月27日

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

THURSDAY 28 NOVEMBER 2024 星期四 2024年11月28日

AUCTION 拍賣

Wednesday, 27 November 2024 · 2024年11月27日(星期三) 2.00pm (Sale 22885, Lots 101-239) 下午2時(拍賣編號 22885, 拍賣品編號 101-239)

Thursday, 28 November 2024 · 2024年11月28日(星期四) 10.30am (Sale 22884, Lots 601-700) 2.30pm (Sale 22884, Lots 701-797) 上午10時30分(拍賣編號 22884 [•] 拍賣品編號 601-700) 下午2時30分(拍賣編號 22884 [•] 拍賣品編號 701-797)

Location: HONG KONG, 6/F, The Henderson, 2 Murray Road, Central 地點:香港,中環美利道2號 The Henderson 6樓

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VIEWING 預展

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10.30am - 2.00pm

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AUCTION NUMBER 拍賣編號

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102

ZHAO ZHICHEN (1781-1852)

 132×29.8 cm. $(52 \times 11^{-3}/4$ in.)

Wisteria and Fish

Tokyo, p.195, pl.8.

HK\$60,000-100,000

趙之琛

題識:擬白雲外史法。次閒

鈐印: > > 超之琛印

背面藏印:小夢樓主

3⊟ ∘

Property from a Japanese Private Collection 日本私人收藏 (Lot 102)

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

Tokyo, Tokyu Department Store Nihonbashi, Xiling Seal Art Society

Osaka, Matsuzakaya, Xiling Seal Art Society Exhibition, 7 - 12 April

Xiling Seal Art Society Exhibition Catalogue, Yomiuri Shimbun,

籐花游魚

展覽:東京,東急百貨店日本橋店, "西泠印社展",1988年2月26—

出版:《西泠印社展》圖錄,讀賣新聞社,1988年,第195頁,圖版8

岐阜,岐阜縣美術館, "西泠印社展",1988年3月24日—4月

大阪,大阪松坂屋,"西泠印社展",1988年4月7日—4月12日。

US\$7,700-13,000

設色灑金箋

Gifu, The Museum of Fine Arts, Gifu, Xiling Seal Art Society

Inscribed and signed, with two seals of the artist

Exhibition, 26 February - 2 March 1988.

Exhibition, 24 March - 3 April 1988.

Formerly from the Collection of Keisoshitsu 日本景蘇室舊藏 (Lot 101)

101

HUANG SHEN (1687-1772)

Fisherman and his Wife

Hanging scroll, ink and colour on paper 23.2×30 cm. $(9 \frac{1}{8} \times 11 \frac{3}{4} \text{ in.})$

Inscribed with a poem, with two seals of the artist

Three collector's seals, including two of Yonezawa Akihiro (1923-1982), one of which on the back of the scroll

Inscription on the reverse of the cover of wooden box by Murata Kokoku (1831-1912), with two seals

Four collector's seals on the wooden box, including two of Yonezawa Akihiro.

NOTE

An important Wu Changshuo album (Lot 780) from the same collection will be offered in the Fine Chinese Modern and Contemporary Ink Paintings auction on 28 November 2024.

HK\$50,000-70,000

US\$6.500-9.000

清 **黄慎 漁翁漁婦 設色紙本 立軸** 題識:漁翁曬網趁斜陽,漁婦攜筐入市場。 買得城中鹽菜米,其餘沽酒出橫塘。

鈐印:黃愼、恭壽

藏印:米澤彰洋(1923-1982):景蘇室、米彰洋書畫記(於畫背) 其他:翰默軒

木盒藏印:米澤彰洋:景蘇室所藏金石書畫、景蘇室 其他:小夢樓主、小夢樓

村田香谷(1831-1912)題木盒蓋內: 明治丁未(1907)暑月欽賞之餘題簽,香谷。

鈐印:田叔私印、香谷

註:村田香谷(1831~1912),南畫家,號香谷田叔,出生於福岡縣。初習畫作詩,後到長崎縣學南畫,師從貫名海屋,張子祥、胡公壽,三次度淸國。巧於山水,諳詩書。

此收藏之吳昌碩重要冊頁(編號780)將於2024年11月28日中國近 現代和當代書畫拍賣釋出。 Property of a Japanese Private Collector 日本私人藏品 (Lot 103)

10

YU QIFENG (16TH-17TH CENTURY)

Flowers and Birds

Hanging scroll, ink and colour on silk 140.2×45 cm. (55 $\frac{1}{4}$ x $17 \frac{3}{4}$ in.) Signed, with two seals of the artist

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

明 俞奇逢 幽花佳禽 設色絹本

款識: 閩沙兪奇逢。

鈐印: 兪奇逢印、原父氏

註: 俞奇逢,明福建沙縣人。沙縣兪氏 自存勝得其舅氏邊文進之傳,遂世 業花鳥。奇逢亦爲存勝後嗣,故亦 精於花卉翎毛。見《中國美術家人 名辭典》第572頁。





102 10

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From a Japanese Private Collection 日本私人收藏 (Lot 104)

104

FEI ERQI (ATTRIBUTED TO, 18TH-19TH CENTURY)

Hanging scroll, ink and colour on silk 181.6×87 cm. (71 $\frac{1}{2}$ x 34 $\frac{1}{4}$ in.) Inscribed with a poem and signed, with two seals of the artist

HK\$150,000-200,000

US\$19.000-26.000

費而奇(傳) 鶴壽 設色絹本 立軸

題識:蓉菊鮮妍如錯繡,風光不信是塵寰。 僊人今日醉何處,鶴馭一雙都放閒。 壬午九秋題,費而奇。

鈐印:費而奇印、葛坡

105

LÜ JI (ATTRIBUTED TO, C.1475-1503)

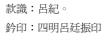
Flowers and Birds

Hanging scroll, ink and colour on silk 142.5 × 81.5 cm. (56 ½ x 32 ½ in.) Signed, with one seal of the artist

HK\$180,000-280,000 *US\$23,000-36,000*

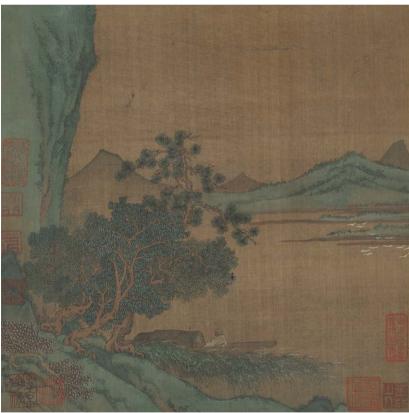
設色絹本

呂紀(傳) 花鳥









HUI CHONG (ATTRIBUTED TO. 965-1017) / LOU GUAN (ATTRIBUTED TO, 13TH CENTURY)

Geese in Snow / Seagulls over the Coast

A set of two album leaves, mounted and framed, ink and colour on silk 21×26 cm. $(8 \frac{1}{4} \times 10 \frac{1}{4} \text{ in.}) /$

 25×25.5 cm. (9 % x 10 in.)

Each signed, with a titleslip and collector's seal of Wu Rongguang (1773-1843) on the mounting Fifteen collector's seals in total, including five of Xiang Yuanbian (1525-1590), one of Ji Xichou (1791-1862) and four of Wu Yuanhui (1824-1865)

LITERATURE:

Art World Monthly, No. 27, p.11, in Art World Monthly Republished Version Vol.1, Tianjin Rare Books Store, Changzhou, 1993. (Geese in Snow)

HK\$350.000-500.000

US\$45.000-64.000

宋 惠崇(傳)/樓觀(傳) 雪中寒鴈/野岸驚鷗 設色絹本

款識:1 惠崇。 2 樓觀筆。

裱邊簽條:1 惠崇雪中寒鴈 2 樓觀野岸驚鷗

鈐印:吳榮光印(二次)

項元汴(1525-1590):項元汴印(二次)、

子京珍秘、墨林山 人、項墨林父秘笈

之印

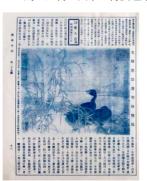
季錫疇(1791-1862):錫疇審定 伍元蕙(1824-1865): 迂菴秘玩(二次)、

南海伍氏南叟齋秘笈 印(二次)

其他: 御府圖書、鼎、元、香山林氏見山齋 收藏書畫之印(二次)

出版:《藝林月刊》第27期,第11頁,見 《藝林月刊再版第一集》,天津古籍 書店,天津,1993年。(雪中寒鴈)

註:樓觀,錢塘(今杭州)人,咸淳(1265-1274) 間畫院祗候,與馬遠齊名。工花 鳥、人物、山水,得夏珪筆法傅色



ANONYMOUS (13TH CENTURY)

Three Rams

Round fan leaf, mounted and framed, ink and colour on

22.5 cm. (8 7/8 in.) in diameter With two seals

HK\$100,000-200,000

US\$13,000-26,000

團扇鏡框 二羊開泰 設色絹本

鈐印:陸水邨氏、□上外史



WITH SIGNATURE OF ZHU YU (15TH CENTURY)

Dragon Palace

Hanging scroll, ink and colour on silk 47.4 × 39.1 cm. (18 5/8 x 15 3/8 in.) Six collector's seals One illegible seal

HK\$300,000-400,000

US\$38.000-51.000

朱玉(款) 龍宮水府圖 設色絹本

款識:朱玉製。

藏印:皇姉圖書、公、信公珍賞、清舒山館、西碧山房、 屠氏之印

一印漫漶

註:此書故事取材於戲曲《柳毅傳書》,源自唐代李朝威的 傳奇《柳毅傳》。故事敘述洞庭龍女遠嫁涇川,受夫君 與公婆虐待,書生柳毅親至洞庭龍宮,爲龍女傳家書, 終使龍女得救。畫中柳毅抵達龍宮,小龍使用法力將海 水托起,龍王率一衆侍從親自迎接。

元大長公主即祥哥刺吉(約1283-1331),元世祖曾孫 女,武宗時封"魯國大長公主",仁宗即位,進號"皇 姊大長公主"。曾藏展子虔《游春圖》、黃庭堅《松風 閣詩》等名作。

耿昭忠(1640-1686),字在良,號信公,原籍山東, 後徙遼東,爲淸初「三藩」之一耿繼茂次子。王羲之 《遠宦帖》、李昭道《明皇幸蜀圖》、郭熙《早春圖》 等皆其舊藏。

清舒山館在承德避暑山莊, 始建於康熙四十八年 (1709),是隨駕太子胤礽的居住之地。今故宮博物院 藏有青玉螭紐「清舒山館」印璽



108



ANONYMOUS (PREVIOUSLY ATTRIBUTED TO MALIN, 13TH-14TH CENTURY)

Admiring the Waterfall

Hanging scroll, ink on silk 106.5×51.5 cm. $(42 \times 20 \% \text{ in.})$ With one seal

LITERATURE:

Ernst Grosse, William Cohn (ed.), *Die Kunst Des Ostens, Band VI: Die Ostasiatische Tuschmalerei*, Bruno Cassirer, Berlin, 1923, pl.17.

HK\$500,000-700,000 *US\$64,000-90,000*

宋/元 無款(前傳馬麟) 觀瀑圖 水墨絹本 立軸

鈐印:馬麟

出版:恩斯特·格羅斯著、威廉·科恩編,《東方藝術第六卷:東亞水墨畫》,布魯諾卡西爾,柏林,1923年,圖版17。



110



111

110

ANONYMOUS (16TH-17TH CENTURY)

Fairies

Handscroll, ink on silk 31.4×451.6 cm. (12 $\frac{3}{8}$ x 177 $\frac{3}{4}$ in.) Five collectors seals, including one of Wu Dacheng (1835-1902) One illegible seal

HK\$80,000-120,000

US\$10,000-15,000

明 無款 神仙卷 水墨絹本 手卷

藏印

吳大澂 (1835-1902): 恪齋鑒藏

其他:蔣□鍾印、□□劉氏鑑藏、穎安書齋(二次)

一印漫漶

111

ANONYMOUS

(PREVIOUSLY ATTRIBUTED TO ZHAO YONG, 17TH CENTURY)

River Landscape

Handscroll, ink and colour on silk 30.5×650 cm. (12 x 260 in.)

With a total of thirty-six collector's seals

Colophons by Yu Ji, Zhang Yu, Song Jinglian, Dong Qichang, Mi Wanzhong and Yang Bing, with a total of twelve seals

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

 明
 無款(前傳趙雍)
 清明上河圖
 設色絹本
 手卷

藏印共三十六方。

虞集、張羽、宋景濂、董其昌、米萬鍾、楊賓題跋,共鈐印十二方。

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The Chinese Painting Collection of Harold Wong 黄仲方珍藏中國書畫



Harold Wong, Hong Kong, 1990s 黃仲方先生,香港,1990年代

A prominent figure in the Chinese art scene both in Hong Kong and internationally, Wong (1943-2022) was a distinguished connoisseur, collector, advisor, gallerist, and artist. Raised in a cultured and educated family, he delved into classical Chinese art and

literature from a young age. In 1957, he apprenticed under the esteemed painter Madam Koo Tsin-yaw. Wong's father, Wong Paohsie (1907-1979), a Shanghai native and renowned collector who was a member of the prestigious Min Chiu Society, assembled the esteemed collection of classical artworks and calligraphy. Lok Tsai Hsien, with part of the collection published in Hong Kong as early as 1967.

Educated in both Hong Kong and the UK. Harold Wong devoted his life to the study, authentication, and sharing of his Chinese art knowledge to individuals passionate about the subject. He served as the Chairman of the Management Committee and Advisory Committee at the Art Museum of the Chinese University of Hong Kong and was an active member of the Min Chiu Society. In 1977. Wong co-founded Hanart Gallery in Hong Kong, which quickly became a hub for enthusiasts of Chinese painting. By 1990, he shifted his focus away from the gallery business to concentrate on his own artistic endeavors, collecting, and advisory pursuits.

Harold Wong's collection Lechangzai Xuan, with its foundation in his father's Lok Tsai Hsien, underwent significant expansion during the latter decades of the 20th century, reflecting his education, personal taste, and evolving preferences. This evolution culminated in a comprehensive and diverse compilation of Chinese paintings, with a particular emphasis on the following categories:

- · The Literati Tradition of the Ming and Qing Dynasties
- · Calligraphy
- · Mid to Late Qing Paintings from the Harold Wong Collection
- · Modern and Contemporary Ink Paintings

Within each thematic segment of the collection, Harold Wong's exceptional connoisseurship and refined taste for literati art were prominently showcased through his selections. These attributes were shaped by his upbringing, educational background, and experiences as an artist. Notably, the collection boasts works by highly esteemed figures in Chinese art history, including Wen Zhengming, Chen Chun, Tang Yin, Dong Qichang, Wang Duo, and numerous other

Harold Wong's collection of paintings from the Ming and Qing Dynasties encompasses a diverse array of works spanning various schools, regions, and artistic styles, reflecting his profound understanding of the art history of that era. Among the masterpieces in this category, selected works were featured in publications such

as the Comprehensive Illustrated Catalog of Chinese Paintings Vol. 2 Southeast Asian and European Collections by the University of Tokyo Press in 1982. Notably, Tang Yin's Pavilion by the Stream and Wen Jia's Pavilion amidst Solitary Clouds were included in Wong Pao-hsie's Lok Tsai Hsien Collection of Chinese Paintings: Volume One Ming Dynasty in 1967.

An avid collector of calligraphy, Harold Wong amassed works from different calligraphers, scripts, formats, and sizes. Ranging from the carefree running-cursive script by Wang Duo to the exquisite running script by Dong Qichang on satin and the monumental seal script by Wang Shu, Wong's collection showcased his openminded approach to learning and collecting. His fascination with calligraphic couplets, building upon his father's interests, underscores his unwavering dedication to a particular subject and

With cultural roots in Shanghai, Harold Wong held a deep appreciation for the Shanghai school of painting during the mid to late Qing Dynasty and acquired a collection of artworks by artists active after Emperor Qianlong's reign. Ren Xiong's album Landscape, Figure, Flower, and Bird particularly is a highlight in this category, showcasing his mastery across various techniques and styles-from the refined and vivid depiction of Luohan to the expressive and colorful brushwork capturing peach blossoms.

Wong's immersion in art, culture, and interactions with important 20th century artists during his upbringing significantly influenced his collection of modern Chinese paintings. With strong ties to Shanghai, Huang Binhong's Verdant Mountains, a work dedicated to Wong Pao-hsie in 1949, stands out in the group. Other artists affiliated with Shanghai such as Lu Yanshao, Wu Hufan and Pan Tianshou are well represented in the collection. During his youth, Harold Wong had the privilege of engaging with Zhang Daqian, a family friend, who inscribed and gifted paintings to him on multiple

Harold Wong is fondly remembered in the art world as a dedicated connoisseur of Chinese art, known for his kindness, expertise, and generosity in sharing his profound knowledge of Chinese painting. Throughout his lifetime, Wong extensively exhibited and published his collection, aiming to share the joy of collecting and the outcome of his systematic and well-researched collection. His calligraphic couplets were showcased at the Art Museum of the Chinese University of Hong Kong in 2003, 2007, and 2016, while many of his paintings were featured in the renowned Min Chiu Society exhibition series at the Hong Kong Museum of Art from the 1980s to the 2000s. As a luminary in Chinese art connoisseurship in Hong Kong and beyond, Harold Wong's legacy as a contemporary literati will be celebrated through his exceptional collection and the profound influence he had on many collectors.







黃仲方(1943-2022)是香港和國際藝術界的知名人士,亦是傑出的鑒 賞家、收藏家、顧問、書廊主和藝術家。他出生在文化底蘊深厚、重視 教育的家庭,自幼便深入研究中國古典藝術和文學。1957年,他在著名 書家顧青瑤女士門下拜師學藝。黃仲方的父親黃寶熙(1907-1979)乃 上海人,亦是著名收藏家,曾是香港頂級收藏團體敏求精舍成員,其" 樂在軒"收藏包含了一系列珍罕古代繪畫和書法作品,其中部分早在 1967年就在香港結集出版

黃仲方在香港和英國接受教育,一生致力於研究、鑒定,並樂於與同好 分享交流。他曾擔任香港中文大學藝術博物館管理委員會和顧問委員會 主席,並是敏求精舍的活躍成員。1977年,黃仲方在香港聯合創辦漢雅 軒畫廊,迅速成爲中國繪畫愛好者的聚集地。到了1990年,他將注意力 從畫廊業務轉向自己的繪畫、收藏和藝術諮詢事業

黃仲方的樂常在軒收藏,以父親建立的樂在軒收藏爲基礎,在20世紀後 半葉得到顯著發展。此收藏反映了他的教育背景、個人品味和不斷演進 的喜好,最終形成了涵蓋廣泛、多樣的中國書畫收藏,尤其專注於以下 類別:

- 明淸文人繪畫
- 歷代書法

此收藏之不同主題的構建,顯示了黃仲方卓越的鑒賞眼光和對文人藝 術的極致品味。這些特質受他的成長背景、教育背景和藝術家經歷的影 響。值得一提的是,此收藏包含藝術史上如雷貫耳的名家作品,包括文 徵明、唐寅、陳淳、董其昌、王鐸等

黃仲方收藏中,明清繪畫作品涵蓋了不同流派、地區和藝術風格的作 品,反映了他對該時代藝術史的深刻理解。部分作品收入1982年東京大

學出版的《中國繪書總和圖錄第二卷:東南亞、歐洲篇》。尤其是唐寅 的《江深草閣圖》和文嘉的《孤雲玄亭》收錄於1967年父親黃寶熙編著 的《樂在軒珍藏(天)畫》中

黃仲方先生癡迷收藏書法作品,收藏中涵蓋了不同書法家、書體、形式 和尺寸的作品。從王鐸豪放的行草到董其昌於絹本上創作的秀麗行書以及王澍篆書大中堂,黃仲方的收藏展示了他不斷學習和兼容並蓄的收藏 態度。他尤其癡迷對聯作品,延續了父親的興趣,突顯了他對特定主題

基於對海派文化的根基認同,黃仲方先生對淸中後期海上畫派的作品 特別欣賞,並著重收藏了乾隆朝以後的海派作品。任熊的《山水人物花 鳥冊》乃收藏中的重要作品,展示了畫家在不同技法和風格上的精湛技 藝,旣有工筆細緻描繪的羅漢,又有以豪放意筆描繪的桃花,極富表現

黃仲方在成長過程中受到的藝術文化熏陶,以及與20世紀重要藝術家的 互動,對他的收藏產生了深遠影響,這尤其體現在他的近現代中國書畫 收藏中。與上海有密切聯繫的畫家黃賓虹,1949年創作贈與黃寶熙的山 水作品《疊山積翠》,是其中的亮點。其他與上海有關的藝術家,如陸 儼少、吳湖帆和潘天壽,在此系列中也有精彩作品。年輕時的黃仲方有 幸結識張大千,後者旣是他的家族朋友,同時亦多次爲他題字並贈予作

黃仲方在藝術界享有極高聲譽,他對中國藝術的鑒賞充滿熱情,並慷 慨分享他的專業知識和深刻理解。其一生中不吝公開展出並出版他的藏 品,旨在分享收藏的樂趣以及他系統且深入研究的成果。他的對聯作品 曾於2003年、2007年和2016年在香港中文大學文物館展出,而他收藏中 許多繪畫作品則曾在1980至2000年代的香港藝術博物館敏求精舍系列展 覽中展出。作爲香港及全球中國藝術鑒賞界的傑出人物,黃仲方必將作 爲當代文人的典範,繼續透過其精彩的藏品對世界產生深遠影響

WU WEI (1459-1508)

Fixing Shoe in the Shade

Hanging scroll, ink and light colour on silk 166 × 101 cm. (65 ³/₈ x 39 ³/₄ in.)

Signed, with one seal of the artist

EXHIBITED:

Hong Kong, Hong Kong Museum of Art, *In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society*, 6 July – 26 August 2001.

Hong Kong, Hong Kong Museum of Art, *Honouring Tradition and Heritage: Min Chiu Society at Sixty*, 18 December 2020 – 28 April 2021.

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society, Leisure and Cultural Services Department, 2001, pp.98-99, pl.20.

Honouring Tradition and Heritage: Min Chiu Society at Sixty Volume II, Min Chiu Society, December 2020, pp.10-11, pl.204.

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 40-41.

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

US\$100.000-150.000

明 吳偉 松蔭整履 淺絳絹本 立軸

款識:小僊

鈐印:吳偉

展覽:香港,香港藝術館, "好古敏求:敏求精舍四十週年紀念展",2001年7月6日-8月26日。 香港,香港藝術館, "聚道傳承:敏求精舍六十周年",2020年12月18日-2021年4月28日。 香港,香港會議展覽中心, "丹青冰鑑一黃仲方珍藏中國書畫",2024年5月25-30日。

出版:《好古敏求:敏求精舍四十週年紀念展》,康樂及文化事務署,2001年,第98-99頁,圖版20。 《聚道傳承:敏求精舍六十周年》冊二,敏求精舍,2020年12月,第10-11頁,圖版204。 《丹靑冰鑑一黃仲方珍藏中國書畫》,香港佳士得,2024年5月,第40-41頁。



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LÜ JI (1439-1505)

Ducks in Lotus Pond

Hanging scroll, ink on silk 159.2 × 103.8 cm. (62 5/8 x 40 7/8 in.) Signed, with one illegible seal

EXHIBITED:

Hong Kong, Hong Kong Museum of Art, In Pursuit of Antiquities: Thirty-fifth Anniversary Exhibition of the Min Chiu Society, 22 December 1995 - 18 February 1996. Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

In Pursuit of Antiquities: Thirty-fifth Anniversary Exhibition of the Min Chiu Society, Urban Council of Hong Kong, 1995, p.52, pl.21.

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 38-39.

HK\$400.000-600.000

US\$51.000-77.000

呂紀 荷塘禽戲 水墨絹本 立軸 款識:呂紀 鈐印一方漫漶

展覽:香港,香港藝術館, "好古敏求:敏 求精舍三十五週年紀念展",1995年 12月22日-1996年2月18日

香港,香港會議展覽中心, "丹青冰 鑑一黃仲方珍藏中國書畫",2024年 5月25-30日。

出版:《好古敏求:敏求精舍三十五週年紀 念展》,香港市政局,1995年,第52 頁,圖版21

《丹青冰鑑一黃仲方珍藏中國書書》, 香港佳士得,2024年5月,第38-39頁。

TANG YIN (1470-1523)

Pavilion by the Stream

Hanging scroll, ink and colour on silk 75.5×34 cm. (29 $\frac{3}{4}$ x 13 $\frac{3}{8}$ in.) Inscribed and signed, with one seal of the artist Colophons by Shen Zhou (1427-1509) and Lü Chang, with a total of two seals

Four collector's seals of Xiang Zijing (1525-1590) One illegible seal

EXHIBITED:

Hong Kong, City Museum & Art Gallery Hong Kong, Exhibition of Paintings of the Ming & Ching Periods, 12 June - 12 July 1970.

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

Exhibition of Paintings of the Ming & Ching Periods, Urban Council of Hong Kong, 1970, Catalogue entry

Kei Suzuki ed., Comprehensive Illustrated Catalog of Chinese Paintings Vol. 2 Southeast Asian and European Collections, University of Tokyo Press, July 1982 1st ed.; March 2013 2nd ed., pp. II-104, II-331, pl. S13-025. From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp.44-45.

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

江深草閣圖 設色絹本 立軸

題識:五月江深草閣寒。蘇門唐寅寫贈次明吳君

鈐印:唐伯虎

題跋:

沈周(1427-1509): 唐子弄造化,發語鬼欲泣。遊戲山水 圖,草樹元氣濕。多能我亦忌,造 化還復惜。願子斂光怪,以俟歲月 積。沈周

鈐印: 啓南

呂鴬:子且不試藝,西狩因麟泣。密雲而無雨,稿物何由 濕。空山來者稀,白日成歎息。唐君非畫師,英華 發於積。息作惜。呂萬次韻。

鈐印:秉之

項子京(1525-1590)藏印:子京、墨林秘玩(殘)、子 京父印、桃里、項元汴印、 神、品

一印漫漶

展覽:香港,香港博物美術館,"明淸繪畫展覽",1970 年6月12日-7月12日 香港,香港會議展覽中心, "丹青冰鑑—黃仲方珍 藏中國書畫",2024年5月25-30日。

著錄:《明淸繪畫展覽》,香港市政局,1970年,目錄編

出版:鈴木敬編,《中國繪畫綜合圖錄第二卷:東南亞、 歐洲篇》,東京大學出版社,1982年7月初版、2013 年3月二版,第II-104、II-331頁,圖版S13-025。 《丹靑冰鑑一黃仲方珍藏中國書畫》,香港佳士 得,2024年5月,第44-45頁。





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WEN JIA (1501-1583)

Pavilion amidst Solitary Clouds

Hanging scroll, ink on paper 56×27.8 cm. (22 x 11 in.) Inscribed with a poem and signed, with one seal of the artist

Two collector's seals

EXHIBITED:

Hong Kong, Hong Kong Museum of Art, In

Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society, 6 July -26 August 2001.

Hong Kong, Hong Kong Museum of History, The Radiant Ming 1368-1644 through the Min Chiu Society Collection, 16 December 2015 – 11 April 2016.

Hong Kong, Hong Kong Museum of Art, Honouring Tradition and Heritage: Min Chiu Society at Sixty, 18 December 2020 - 28 April 2021.

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

Lok Tsai Hsien Collection of Chinese Paintings: Volume One Ming Dynasty, Hong Kong, 1967, pl.8.

Kei Suzuki ed., Comprehensive Illustrated Catalog of Chinese Paintings Vol. 2 Southeast Asian and European Collections, University of Tokyo Press, July 1982 1st ed.; March 2013 2nd ed., pp. II-103, II-331, pl. S13-001.

In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society, Leisure and Cultural Services Department, 2001, p.122, pl.33.

The Radiant Ming 1368-1644 through the Min Chiu Society Collection, Hong Kong Museum of History, 2015, p.123, pl.89. Honouring Tradition and Heritage: Min Chiu Society at Sixty Volume II, Min Chiu Society, December 2020, pp.20-21, pl.210. From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 50-51.

HK\$280,000-380,000

US\$36.000-49.000

明 文嘉 孤雲玄亭 水墨紙本 立軸

題識:高天爽氣澄,落日橫煙冷。 寂寞草玄亭,孤雲亂山影。文嘉

鈐印:文休承氏

藏印:萬馬杰氏鑒定、寶研齋

展覽:香港,香港藝術館,"好古敏求:敏求 精舍四十週年紀念展",2001年7月5日 -8月26日。

香港,香港歷史博物館,"日昇月騰:從敏求精舍藏品看明代",2015年12月16日-2016年4月11日。

香港,香港藝術館,"聚道傳承:敏求 精舍六十周年",2020年12月18日-2021年4月28日。

香港,香港會議展覽中心,"丹靑冰 鑑一黃仲方珍藏中國書畫",2024年 5月25-30日。

出版:《樂在軒珍藏(天)畫》,香港, 1967年,圖版8。

鈴木敬編,《中國繪畫綜合圖錄第 二卷:東南亞、歐洲篇》,東京大 學出版社,1982年7月初版、2013年3 月二版,第II-103、II-331頁,圖版 S13-001。

《好古敏求:敏求精舍四十週年紀念展》,康樂及文化事務署,2001年, 第122頁,圖版33。

《日昇月騰:從敏求精舍藏品看明 代》,香港歷史博物館,2015年,第 123頁,圖版89。

《聚道傳承:敏求精舍六十周年》冊二,敏求精舍,2020年12月,第20-21頁,圖版210。

《丹靑冰鑑一黃仲方珍藏中國書畫》,香港佳士得,2024年5月,第50-51頁。

116

WEN ZHENGMING (1470-1559)

Bamboo and Rock

Hanging scroll, ink on paper 85×30 cm. $(33 \frac{1}{2} \times 11 \frac{3}{4} \text{ in.})$

Inscribed and signed, with two seals of the artist

Dated spring, *jiyou* year of the Jiajing period (1549)

Colophons by Zhou Tianqiu (1514-1595) and Du Dazhou (active 1595-1618), with a total of three seals

Nine collector's seals, including two of Xiang Yuanbian (1525-1590), three of Da Chongguang (1623-1692), one of Xiang Hanping (1890-1978)
Frontispiece by Dong Qichang (1555-1636) and Xiang Hanping, with a total of three seals

EXHIBITED:

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

Hong Kong, Hong Kong Convention and Exhibition Centre, *From Protégé to Master – The Chinese Painting Collection of Harold Wong*, 25 – 30 May 2024.

LITERATURE

The Grandeur of Chinese Art Treasures: Min Chiu Society Golden Jubilee Exhibition, Leisure and Cultural Services Department, September 2010, p.113, pl.9.

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp.46-47.

HK\$500,000-700,000

US\$64.000-90.000

明 文徵明 竹石 水墨紙本 立軸 一五四九年作

題識:嘉靖己酉(1549年)春日,徵明作。

鈐印:文徵明印、徵仲

題跋:

周天球(1514-1595):誰寫枝枝竹影長,墨花飛處即瀟湘

琅軒不必栽千畝,自有淸陰滿石床。周天球。

鈐印:周、天球

杜大綬(活躍於1595-1618):菲菲桃李花,競向春深開

何如此君子,四時清風來。杜大綬題。

鈐印:杜大綬印

藏印:

項元汴(1525-1590):平生眞賞、項子京家珍藏

笪重光(1623-1692): 笪、始靑道人、養廉 香翰屛(1890-1978): 香翰屛珍藏印 其他:張氏峰山珍賞、另二騎縫半印不辨

詩堂題跋

董其昌(1555-1636):文待詔畫爲國朝畫史之冠。此幅竹石,深得元人梅 華道人、李息齋兩家墨法,詢當世之天球隨璧也。 君□其寶之。董其昌題。

鈐印:董其昌印、董氏玄宰

香翰屏:玄宰此跋原在池邊綾上,以舊破已甚,重裝時移置於此,故石深 兩字筆意尚留直貫痕跡也。翰再識。

鈐印:香氏

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

香港,香港會議展覽中心,"丹靑冰鑑一黃仲方珍藏中國書畫", 2024年5月25-30日。

出版:《博古存珍:敏求精舍金禧紀念展》,康樂及文化事務署,2010年9月,第113頁,圖版9。

《丹青冰鑑一黃仲方珍藏中國書畫》,香港佳士得,2024年5月,第 46-47頁。





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21

CHEN CHUN (1483-1544)

Peonies

Hanging scroll, ink on paper 121×64.5 cm. $(47 \frac{5}{8} \times 25 \frac{3}{8}$ in.)

Inscribed and signed, with two seals of the artist

Eight collector's seals, including three of Zhu Zhichi (17th Century)

EXHIBITED

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

Hong Kong, Hong Kong Museum of Art, In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society, 6 July – 26 August 2001.

Hong Kong, Hong Kong Museum of History, *The Radiant Ming 1568-1644 through the Min Chiu Society Collection*, 16 December 2015 – 11 April 2016.

Hong Kong, Hong Kong Museum of Art, *Honouring Tradition and Heritage: Min Chiu Society at Sixty*, 18 December 2020 – 28 April 2021.

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE

Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition, Hong Kong Urban Council, 1985, pp. 114-115, pl.22.

In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society, Leisure and Cultural Services Department, 2001, pp.114-115, pl.29.

The Radiant Ming 1368-1644 through the Min Chiu Society Collection, Hong Kong Museum of History, 2015, p.119, pl.86.

Honouring Tradition and Heritage: Min Chiu Society at Sixty Volume II, Min Chiu Society, December 2020, pp.16-17, pl.208.

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 48-49.

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

US\$260,000-380,000

明 陳淳 牡丹圖 水墨紙本 立軸

題識:春光纔到牡丹來,山館池亭是處開。試向紙屛分半面,相看日日又誰猜。道復

鈐印:白陽山人、陳氏道復

藏印:朱之赤(17世紀):休寧朱之赤珍藏圖書、朱之赤鑒賞、子孫保之 其他:竹坡趙氏珍賞、桂髓棲印、茂、蕙江所藏、東南之美

簽條:□□□墨筆牡丹。自在精舍珍藏

鈐印一方

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

香港,香港藝術館, "好古敏求:敏求精舍四十週年紀念展",2001年7月5日-8月26日。

香港,香港歷史博物館,"日昇月騰:從敏求精舍藏品看明代",2015年12月16日-2016年4月

香港,香港藝術館, "聚道傳承:敏求精舍六十周年",2020年12月18日-2021年4月28日。

香港,香港會議展覽中心,"丹青冰鑑一黃仲方珍藏中國書畫",2024年5月25-30日。

出版:《中國文物集珍:敏求精舍銀禧紀念展覽》,香港市政局,1985年,第114-115頁,圖版22。 《好古敏求:敏求精舍四十週年紀念展》,康樂及文化事務署,2001年,第114-115頁,圖版29。

《日昇月騰:從敏求精舍藏品看明代》,香港歷史博物館,2015年,第119頁,圖版86。

《聚道傳承:敏求精舍六十周年》冊二,敏求精舍,2020年12月,第16-17頁,圖版208。

《丹青冰鑑一黃仲方珍藏中國書畫》,香港佳士得,2024年5月,第48-49頁。



11

23



SONG MAOJIN (1559-1622)

Rivershore with Peach Blossoms

Fan leaf, mounted and framed, ink and colour on gold-flecked paper 17.8×52.2 cm. $(7 \times 20 \frac{1}{2}$ in.) Inscribed and signed, with one seal of the artist

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre. From Protégé to Master The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp.54-55.

HK\$60.000-90.000 US\$7.700-12.000

明 宋懋晉 桃源行 設色灑金箋 扇面鏡框

題識:桃源洞裏人家。宋懋晉。

鈐印: 懋晉之印

展覽:香港,香港會議展覽中心, "丹青冰 鑑一黃仲方珍藏中國書畫",2024年 5月25-30日。

出版:《丹青冰鑑-黄仲方珍藏中國書書》, 香港佳士得,2024年5月,第54-55頁

119

WEI ZHIHUANG (1568-1647)

Boating by Willow Shore

colour on gold paper 15.6×48 cm. $(6 \frac{1}{8} \times 18 \frac{7}{8} \text{ in.})$ Inscribed with a poem and signed, with one

Fan leaf, mounted and framed, ink and

seal of the artist Dated Mid-Autumn Festival, renzi year (1612)

One collector's seal

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master Wong, 25 - 30 May 2024.

LITERATURE:

Painting Collection of Harold Wong.

魏之璜 柳岸泛舟 設色金箋

題識:流水斷橋人問渡,柳蔭撐出小舟來 時壬子(1612年)中秋,似□□詞

鈐印:考叔

展覽:香港,香港會議展覽中心, "丹靑冰 鑑一黃仲方珍藏中國書畫",2024年5

出版:《丹青冰鑑一黃仲方珍藏中國書畫》,



- The Chinese Painting Collection of Harold

From Protégé to Master - The Chinese Christie's Hong Kong, May 2024, pp.56-57.

HK\$80,000-120,000 US\$10,000-15,000

扇面鏡框 一六一二年作

丈,魏之璜

藏印:勤孫藏扇

月25-30日

香港佳士得,2024年5月,第56-57頁。



題識:

Calligraphy and Landscape Album

SHAO MI (CIRCA 1594-1642)

Album of sixteen leaves, ink / ink and colour

Each leaf measures 29.4×13.8 cm. (11 5/8 x 5 3/8 in.) Inscribed and signed, with a total of twenty seals of the artist

Colophons by Oian Yong (1759-1844), Lu Jie and one other, with a total of three seals Dated summer, sixth year of Chongzhen period (1633)

Two collector's seals

EXHIBITED:

120

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp.58-59.

HK\$300.000-400.000

US\$38.000-51.000

邵彌 書畫合璧冊 水墨/設色紙本 冊頁十六開 一六三三年作

1 繪畫:洪谷子。

鈐印:僧彌 書法:右題秋水閣

品塘

鈐印:僧彌

繪畫: 儗梅道人。

鈐印:僧彌

書法:崇禎六年(1633)首夏,邵彌識

鈐印:僧彌、瓜疇

繪畫:趙令穰

鈐印:僧彌 書法鈐印:邵彌私印

繪畫:許道寧秋山行李圖

鈐印:邵彌之印

書法:以詩廣山居故友。

鈐印:邵彌

繪畫:趙丹林。

鈐印:僧彌

書法:舟彂洞庭小龍渚有作 鈐印:邵彌私印、藏經室

繪書: 儗鄭禧 鈐印:邵彌之印

書法鈴印:邵彌之印、僧彌

繪書: 巨然。 鈐印:邵彌私印

書法鈐印:僧彌、瓜疇

8 繪畫: 儗倪高士。 鈐印:僧彌 書法鈐印:彌、予齋

題跋:

乾隆丙申三月望,秀水錢載、大興翁方綱、 桐鄉陸費墀、吳縣張塤、商丘陳崇本同觀於

鈐印:東林淸蔭

錢泳(1759-1844):

書書譜稱邵僧彌有秀稚天成之妙,細觀此

冊,信然。台仙 鈐印:錢泳

陸楷:辛亥七月,吳興陸楷曾觀,快臨一過。

鈐印:陸楷

藏印: 秋屛珍玩、葦汀借看

展覽:香港,香港會議展覽中心, "丹青冰 鑑一黃仲方珍藏中國書畫",2024年 5月25-30日

出版:《丹青冰鑑一黃仲方珍藏中國書畫》, 香港佳士得,2024年5月,第58-59頁。



121

HONGREN (1610-1663)

Living by the Riverside

Hanging scroll, ink on paper 24.8 × 19.8 cm. (9 ³/₄ x 7 ³/₄ in.)

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

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 60-61.

HK\$200,000-300,000

US\$26,000-38,000

立軸

青 弘仁

臨江幽居

水墨紙本

題識:水石涵淸遠,茶香豁性靈。二語爲僅菴逸句,余時結夏鳩茲 江,一漫成是冊,屬念驅毫,要之不出茗爐泉石之外,因以系 之以志。弘仁。

鈐印:弘仁

展覽:香港,香港會議展覽中心,"丹靑冰鑑—黃仲方珍藏中國書書",2024年5月25-30日。

出版:《丹青冰鑑—黃仲方珍藏中國書畫》,香港佳士得,2024年5 月,第60-61頁。 122

KUNCAN (1612-AFTER 1692)

Landscape

Hanging scroll, ink and colour on paper

 94.5×30.2 cm. $(37 \frac{1}{4} \times 11 \frac{7}{8} \text{ in.})$

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

Dated eighth month, gengzi year (1660)

Inscription on the mounting by Monk Liuzhou (1791-1858), with two seals Nine collector's seals, including one of Monk Liuzhou and one of He Guanwu (1894-1964)

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp.62-63.

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

US\$100,000-150,000

髡殘 雲山溪樹 設色紙本 立軸 一六六○年作

題識: 欲借雲房榻,仙踪跡已陳。溪聲寒到寺,峰影近窺雲 竈冷丹砂火,苔靑玉棯塵。憑欄無限興,傳語去尋君

嚴谷誇奇絕, 茆菴豈作郵。吐雲迷下界, 圓海結神丘。 怪石曾無譜, 蒼林豈易收。忘歸眞此地, 不信畫中游。

石溪殘道者作於借雲閣中。時庚子(1660年)八月一日。

鈐印:石溪、白秃

僧六舟(1791-1858)題裱邊:石溪殘道者精品。後學六舟謹題。

鈐印:同壽之印、六舟 藏印:僧六舟:曾在六舟處

何冠五(1894-1964):田溪書屋鑑藏

其他: 勞氏珍藏、勞川山平生眞賞、鳶飛魚躍、渤海後人、歐陽林平、麗 父審定、也巢心賞、昔桓南郡多蕃名書畫偶出與僚佐共觀客有食寒 具者不潔手而執之遂致油污桓歎恨彌日 雖筆墨之玩無關世務而好潔 之心古同今同情幸觀者諒焉

簽條:石溪和尚山水眞跡。田溪書屋珍藏

展覽:香港,香港會議展覽中心, "丹靑冰鑑一黃仲方珍藏中國書畫", 2024年5月25-30日。

出版:《丹青冰鑑一黃仲方珍藏中國書畫》,香港佳士得,2024年5月, 第62-63頁。



122

27

SHITAO (1642-1707)

Lotus

Hanging scroll, ink and colour on paper 64.5 × 47 cm. (25 3/8 x 18 1/2 in.)

Inscribed and signed, with four seals of the artist

Two collector's seals

EXHIBITED:

Hong Kong, Hong Kong Museum of Art, Selected Treasures of Chinese Art: Min Chiu Society Thirtieth Anniversary Exhibition, 30 November 1990 – 10 February 1991.

Hong Kong, Hong Kong Museum of Art, *In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society*, 6 July – 26 August 2001.

Hong Kong, Hong Kong Museum of History, *The Radiant Ming 1368-1644 through the Min Chiu Society Collection*, 16 December 2015 – 11 April 2016.

Hong Kong, Hong Kong Museum of Art, *Honouring Tradition and Heritage: Min Chiu Society at Sixty*, 18 December 2020 – 28 April 2021.

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATUR

Kei Suzuki ed., *Comprehensive Illustrated Catalog of Chinese Paintings* Vol. 2 Southeast Asian and European Collections, University of Tokyo Press, July 1982 1st ed.; March 2013 2nd ed., pp. II-104, II-331, pl. S13-018.

 $Selected\ Treasures\ of\ Chinese\ Art\ -\ Min\ Chiu\ Society\ 30th\ Anniversary\ Exhibition,\ Min\ Chiu\ Society,\ 1990,\ pp.118-119,\ pl.45.$

In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society, Leisure and Cultural Services Department, 2001, p.161, pl.53.

The Radiant Ming 1368-1644 through the Min Chiu Society Collection, Hong Kong Museum of History, 2015, p.119, pl.86.

Honouring Tradition and Heritage: Min Chiu Society at Sixty Volume II, Min Chiu Society, December 2020, pp.78-79, pl.224.

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 64-65.

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

US\$190,000-260,000

清 石濤 荷花 設色紙本 立軸

題識:餘脂纔到手邊香,若水無痕嫋嫋匡。不識周家茂叔在,肯留風韻待誰將。淸湘遺人大滌子極, 耕心草堂。

鈐印:半個漢、大滌子濟、淸湘遺人、鄉年苦瓜

藏印:子鶴過目、了庵審定

展覽:香港,香港藝術館, "歷代文物萃珍:敏求精舍三十週年紀念展" ,1990年11月30日—1991年 2月10日。

香港,香港藝術館,"好古敏求:敏求精舍四十週年紀念展",2001年7月6日-8月26日。 香港,香港歷史博物館,"日昇月騰:從敏求精舍藏品看明代",2015年12月16日-2016年4月 11日。

香港,香港藝術館, "聚道傳承: 敏求精舍六十周年",2020年12月18日 – 2021年4月28日。 香港,香港會議展覽中心, "丹青冰鑑—黃仲方珍藏中國書畫",2024年5月25 – 30日。

出版:鈴木敬編,《中國繪畫綜合圖錄第二卷:東南亞、歐洲篇》,東京大學出版社,1982年7月初版、2013年3月二版,第II-104、II-331頁,圖版S13-018。

《歷代文物萃珍:敏求精舍三十週年紀念展》,敏求精舍,1990年,第118-119頁,圖版45。 《好古敏求:敏求精舍四十週年紀念展》,康樂及文化事務署,2001年,第161頁,圖版53。

《日昇月騰:從敏求精舍藏品看明代》,香港歷史博物館,2015年,第119頁,圖版86。

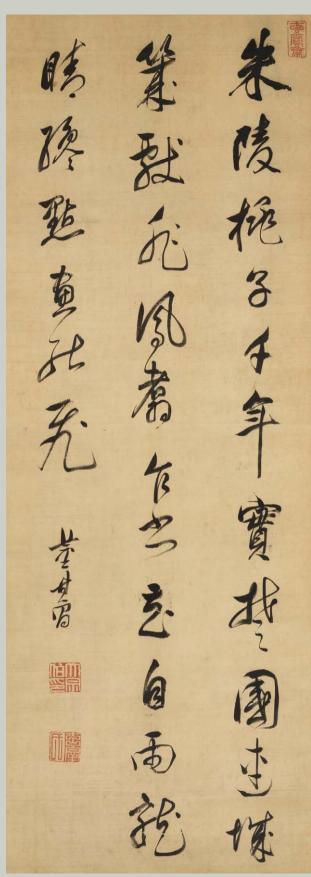
《聚道傳承:敏求精舍六十周年》冊二,敏求精舍,2020年12月,第78-79頁,圖版224。

《丹靑冰鑑一黃仲方珍藏中國書畫》,香港佳士得,2024年5月,第64-65頁。



123

29



DONG QICHANG (1555-1636)

Calligraphy in Running Script

Hanging scroll, ink on satin 157×56.5 cm. (61 $\frac{3}{4}$ x 22 $\frac{1}{4}$ in.) Signed, with three seals of the artist

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 80-81.

HK\$200,000-300,000

US\$26.000-38.000

月 董其昌 行書 水墨綾本 立軸

釋文:朱陵桃子千年實,楚國連城策獻非。鳳翥乍書花自雨,龍睛纔點畫 能飛。

款識:董其昌。

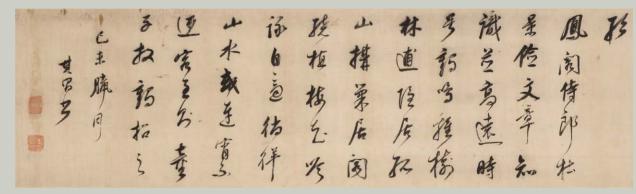
鈐印:大宗伯印、玄宰氏、玄賞齋

展覽:香港,香港會議展覽中心, "丹靑冰鑑一黃仲方珍藏中國書畫", 2024年5月25-30日。

2024年3月23 30日。

出版:《丹青冰鑑一黃仲方珍藏中國書畫》,香港佳士得,2024年5月,第80-81頁。





125

125

DONG QICHANG (1555-1636)

Calligraphy in Running Script

Handscroll, ink on satin 25.8×276.5 cm. (10 $\frac{1}{8}$ x $108 \frac{7}{8}$ in.) Inscribed and signed, with three seals of the artist Dated twelfth month, *jiwei* year (1619) Two collector's seals

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp.78-79.

HK\$300,000-400,000

US\$38.000-51.000

董其昌 行書 水墨綾本 手卷 一六一九年作

釋文:碎錦坊。晉公午橋莊,有文杏百株,其處立碎錦坊。張祐善苦吟,妻孥喚之不應,以責祐,祐曰:吾方口吻生花,豈恤汝輩。金鑾故例,翰林當直學士,春晚困,則日賜成象殿茶果。柳宗元吟《春水如藍》詩,久之不成。乃取九腳床於池邊沙上,玩味終日,僅能成篇。王維居輞川,宅宇旣廣,山林亦遠,而性好潔,地不容浮塵,日有十數掃飾者,使兩童子掌縛帚,而有時不絕。鳳閣侍郎杜景儉,文章知識並高遠,時號鶴鳴雞樹。林逋隱居孤山,構巢居閣,繞植梅花,吟詠自適,徜徉山水,或連宵不返。客至,則童子放鶴招之。

題識:己未(1619年)臘月,其昌書

鈐印:玄賞齋、知制誥日講官(反)、董其昌印

藏印:楊廣蔭:楊廣蔭藏 其他:子山平生眞賞

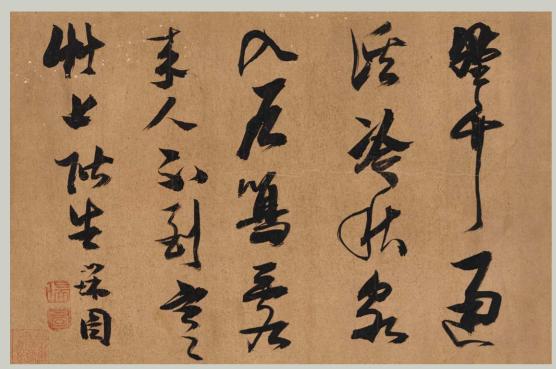
展覽:香港,香港會議展覽中心, "丹靑冰鑑一黃仲方珍藏中國書畫",2024年5月25-30日。

出版:《丹青冰鑑—黃仲方珍藏中國書畫》,香港佳士得,2024年 5月,第78-79頁。

31

註:楊廣蔭,江蘇南通人,金石書畫家,善鑒定富收藏。

124



126

ZHANG RUITU (1570-1644)

Calligraphy in Running Script

Scroll, mounted and framed, ink on gold paper 25.8×39 cm. $(10 \frac{1}{8} \times 15 \frac{3}{8}$ in.) Signed, with two seals of the artist One collector's seal

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp.84-85.

HK\$50,000-80,000

US\$6,400-10,000

張瑞圖 鏡框 行書 水墨金箋

釋文:野竹通溪冷,秋泉入戶鳴。亂來人不到,寒草上階生。

款識:瑞圖

鈐印:瑞、圖

藏印:滇東蕭壽民珍藏書畫

展覽:香港,香港會議展覽中心, "丹青冰鑑—黃仲方珍藏中國書畫", 2024年5月25-30日。

出版:《丹青冰鑑一黃仲方珍藏中國書畫》,香港佳士得,2024年5月, 第84-85頁

127

WEN PENG (1498-1573)

Calligraphy in Cursive Script

Fan leaf, mounted and framed, ink on gold-flecked paper 17.8×55.2 cm. $(7 \times 21^{3}/4$ in.) Inscribed and signed, with one seal of the artist Dated *renwu* year of the Jiajing period (1552) Three collector's seals

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp.76-77.

HK\$120.000-180.000

US\$15.000-23.000

扇面鏡框 一五五二年作

釋文:茶磨山頭起暮煙,讀書終夜不成眠。曉來試向峰前望,靑草湖 香萬里天。四月芳林新雨餘,碧梧翠竹滿幽居。**焚香靜坐心如** 水,手捲湘簾寫道書。綠野堂西百尺樓,梧桐搖月一天秋。夜 深靜坐心如水,空翠滿身涼影流。五月山居樂事多,綠蔭淸晝 午風和。一枰棋後聽啼鳥,小小宣煙藝水廳

題識:山居即事。嘉靖壬子(1552年)望日書於朔湖亭。三橋文彭。

鈐印:三橋居士

藏印:張君實藏、李根心賞、騁史心賞

展覽:香港,香港會議展覽中心, "丹青冰鑑—黃仲方珍藏中國書 畫",2024年5月25-30日。

出版:《丹青冰鑑—黄仲方珍藏中國書畫》,香港佳士得,2024年5月, 第76-77頁





128

HE WUZOU (1581-1651)

Calligraphy in Running Script

Fan leaf, mounted and framed, ink on paper 16.8×51.2 cm. $(6.5\% \times 20.1\% \text{ in.})$

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

Two collector's seals, including one of He Guanwu (1894-1964)

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp.86-87.

HK\$60,000-80,000

US\$7,700-10,000

何吾騶 水墨紙本 扇面鏡框 釋文:參天松柏影,來過此亭間。振古懸星漢,論心別水山。劍花看 俠骨,冰鏡照紅顏。攬轡登東岱,丘陵孰敢攀

題識:贈呈稚公大行,書如怕復老坛。何吾騶

鈐印:何吾騶印

藏印:何冠五(1894-1964):冠五珍藏 其他:鼎名心賞

展覽:香港,香港會議展覽中心, "丹青冰鑑-黄仲方珍藏中國書 畫",2024年5月25-30日。

出版:《丹青冰鑑一黃仲方珍藏中國書畫》,香港佳士得,2024年5 月,第86-87頁。

行書《贈王黎公大行》

WANG DUO (1592-1652)

Inscription of a Painting in Running Script

Hanging scroll, ink on paper

 180.3×58 cm. $(71 \times 22^{\frac{7}{8}}$ in.)

Inscribed and signed, with two seals of the artist

Dated winter, gengyin year (1650)

Inscription on the mounting by Xie Zhiliu (1910-1997), with two seals

EXHIBITED

Hong Kong, Hong Kong Museum of Art, *In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society*, 6 July – 26 August 2001.

Hong Kong, Hong Kong Museum of Art, *Honouring Tradition and Heritage: Min Chiu Society at Sixty*, 18 December 2020 – 28 April 2021.

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE

In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society, Leisure and Cultural Services Department, 2001, p.144, pl.45.

Honouring Tradition and Heritage: Min Chiu Society at Sixty Volume II, Min Chiu Society, December 2020, pp.48-49, pl.218.

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 88-89.

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

US\$130,000-260,000

明/清 王鐸 行書題畫詩 水墨紙本 立軸 一六五〇年作

釋文:作畫堪娛日,蝌斗識古文。有時修異藥,無事對斜曛。閒拜空庭石,狂呼大海雲。儻歸庾嶺去, 梅萼雪紛紛。

題識:題畫三首之一。庚寅(1650)冬日書於長椿寺中。王鐸。

鈐印:王鐸之印、煙潭漁叟

謝稚柳(1910-1997)題裱邊:王鐸自書題畫詩眞跡,謝稚柳鑒題。

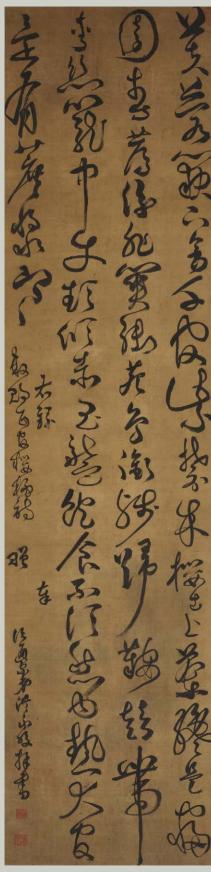
鈐印: 壯暮翁、稚柳

展覽:香港,香港藝術館,"好古敏求:敏求精舍四十週年紀念展",2001年7月6日-8月26日。 香港,香港藝術館,"聚道傳承:敏求精舍六十周年",2020年12月18日-2021年4月28日。 香港,香港會議展覽中心,"丹靑冰鑑—黃仲方珍藏中國書畫",2024年5月25-30日。

出版:《好古敏求一敏求精舍四十週年紀念展》,康樂及文化事務署,2001年,第144頁,圖版45。 《聚道傳承:敏求精舍六十周年》冊二,敏求精舍,2020年12月,第48-49頁,圖版218。 《丹靑冰鑑一黃仲方珍藏中國書畫》,香港佳士得,2024年5月,第88-89頁。

畫的汽外 衛素 墨題圖

12



130

HONG CHENGJUN (17TH CENTURY)

Calligraphy in Cursive Script

Hanging scroll, ink on patterned silk 182.5×45.5 cm. (71 $\frac{7}{8}$ x $17 \frac{7}{8}$ in.) Inscribed and signed, with two seals of the artist

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 92-93.

HK\$80,000-150,000

US\$10,000-19,000

明 洪承畯 草書《敕賜百官櫻桃》 水墨花絹本 立軸

釋文:芙蓉闕下會千官,紫禁朱櫻出上闌。纔是寢園春薦後,非關御苑鳥 銜殘。歸鞍競帶靑絲籠,中使頻傾赤玉盤。飽食不須愁內熱,大官 還有蔗漿寒。

題識:右錄敕賜百官櫻桃詩。奉贈。次通泉弟洪承畯拜書。

鈐印:洪承畯印、紫農

展覽:香港,香港會議展覽中心,"丹靑冰鑑一黃仲方珍藏中國書畫", 2024年5月25至-30日。

出版:《丹青冰鑑一黃仲方珍藏中國書畫》,香港佳士得,2024年5月,第92-93頁。

註:洪承畯(明末淸初),字彥灝,自號紫山農人,明朝遺民、書法家, 福建南安英都霞美鄉(今英都鎭良山村霞美)人。洪承疇三弟。 131

WANG SHU (1668-1743)

Calligraphy in Seal Script

Hanging scroll, ink on paper 322.3 × 104.5 cm. (126 7/8 x 41 1/8 in.)
Inscribed and signed, with three seals of the artist Date spring, third month, *gengxu* year of Yongzheng period (1730) One collector's seal

EXHIBITED:

Hong Kong, Hong Kong Museum of Art, In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society, 6 July - 26 August 2001. Hong Kong, Hong Kong Museum of Art, Honouring Tradition and Heritage: Min Chiu Society at Sixty, 18 December 2020 - 28 April 2021. Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society, Leisure and Cultural Services Department, 2001, p.168, pl.56. Honouring Tradition and Heritage: Min Chiu Society at Sixty Volume II, Min Chiu Society, December 2020, pp.84-85, pl.227. From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 98-99.

HK\$80,000-150,000

US\$10,000-19,000

清 王澍 篆書孟子句 水墨紙本 立軸 一七三〇年作

釋文:居天下之廣居,立天下之正位,行天下之大道。得志,與民由之; 不得志,獨行其道。富貴不能淫,貧賤不能移,威武不能屈,此之 謂大丈夫。

題識:雍正庚戌(1730年)春三月旣望,用延陵季子廟碑筆法爲此書。琅琊王澍。

鈐印:天官大夫、澍、此山

藏印:朱蓷圃家珍藏

展覽:香港,香港藝術館,"好古敏求:敏求精舍四十週年紀念展", 2001年7月6日-8月26日。

香港,香港藝術館, "聚道傳承: 敏求精舍六十周年" ,2020年 12月18日至2021年4月28日。

香港,香港會議展覽中心,"丹青冰鑑一黃仲方珍藏中國書畫", 2024年5月25-30日。

出版:《好古敏求:敏求精舍四十週年紀念展》,康樂及文化事務署,2001年,第168頁,圖版56。

《聚道傳承:敏求精舍六十周年》冊二,敏求精舍,2020年12月, 第84-85頁,圖版227。

《丹青冰鑑一黃仲方珍藏中國書畫》,香港佳士得,2024年5月, 第98-99頁。

131

37



MO ERQUE (17TH CENTURY)

Calligraphy in Running Script

Hanging scroll, ink on satin 273.2×50 cm. $(107 \frac{1}{2} \times 19 \frac{5}{8}$ in.)

Inscribed and signed, with two seals of the artist

Dedicated to Xinzhi

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 94-95.

HK\$120.000-180.000

US\$15.000-23.000

立軸

莫爾潅 行書《念奴嬌 赤壁懷古》 水墨綾本

釋文:大江東去,浪淘盡,千古風流人物。故壘西邊,人道是,三國周郎赤壁。亂石穿空捲, 鷩濤拍岸, 起千堆雪。江山如畫, 一時多少豪傑。遙想公瑾當年, 小喬初嫁了, 雄姿英 發。羽扇綸巾,笑談間,檣櫓灰飛煙滅。故國神遊,多情應笑我,早生華髮。人生如 夢,一尊還酹江月。

題識:新祉詞兄,坡仙道人莫爾潅。

鈐印:莫爾潅印、號兼白文定字我曰鎮矦

簽條:莫爾潅書東坡大江東軸。廣州集雅齋藏。

一印漫漶

展覽:香港,香港會議展覽中心, "丹靑冰鑑一黃仲方珍藏中國書畫",2024年5月25-30日。

出版:《丹青冰鑑一黃仲方珍藏中國書畫》,香港佳士得,2024年5月,第94-95頁

註:莫爾潅,字文定,廣東恩平縣人,曾任浙江台州府甯海縣知縣

133

CHEN GONGYIN (1631-1700)

Calligraphy in Clerical Script

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

 16.5×51 cm. $(6 \frac{1}{2} \times 20 \frac{1}{8}$ in.)

Inscribed and signed, with two seals of the artist

Dated mid-winter, *yihai* year (1695)

Dedicated to Rudu

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp.96-97.

HK\$30,000-50,000

US\$3,800-6,400

陳恭尹 隸書 水墨灑金箋 扇面鏡框 一六九五年作

釋文:我生在辛君在乙,少君不及三千日。年華老去不自知,看君七十今加一。前詩有約此時 逢,紫梅花下白頭翁。更約羅浮山下醉,梅花三十度春風。

題識:奉祝如度先生並求正之。乙亥(1695年)仲冬,陳恭尹藁。

鈐印:元孝、獨漉

展覽:香港,香港會議展覽中心, "丹靑冰鑑一黃仲方珍藏中國書畫",2024年5月25-30日。

出版:《丹青冰鑑一黃仲方珍藏中國書畫》,香港佳士得,2024年5月,第96-97頁

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134

YONG XING (1752-1823)

Calligraphy in Running Script

Fan leaf, mounted and framed, ink on gold paper 20.8×62 cm. $(8 \frac{1}{4} \times 24 \frac{3}{8} \text{ in.})$

Inscribed and signed, with two seals of the artist

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp.108-109.

HK\$30.000-50.000

US\$3,800-6,400

扇面鏡框

水墨金箋 永瑆(成親王) 書法

釋文:心賞意行無所違,且攜竹杖出巖扉。林陰鳥樂要深駐,草遠人 閒得緩歸。船進灣洄移日影,步隨高下弄煙霏。雨淋山果蕭蕭 落,不待蘇霜已漸稀。尋探遠勝破蕭閒,詩祝蒼華亦可刪。 窈窕崎嶇工野步,光陰宿昔入秋顏。澄波靜藉如煙草,踈雨遙 懸傍晚山。茗飲甘瓜隨所有,寒鴉飛盡不知還。迢迢大漠合秋 空,野曠沙寒落塞鴻。雲濕東南來海上,樓高西北在山中。吹 漂舊利檀欒碧,沾洗荒榛瑣細紅。貪看銀河猶不寐,微霜應在 北窗桐

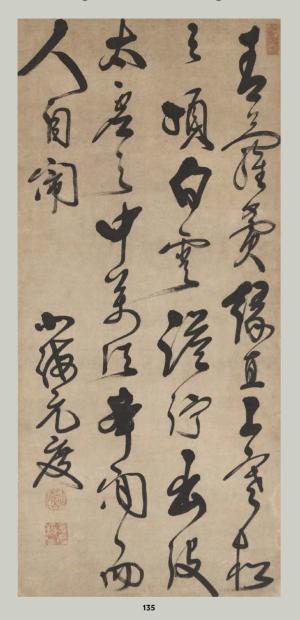
題識:秋興。成親王。

鈐印:永瑆、詒晉齋

展覽:香港,香港會議展覽中心, "丹青冰鑑—黃仲方珍藏中國書畫", 2024年5月25-30日

出版:《丹青冰鑑—黄仲方珍藏中國書畫》,香港佳士得,2024年5月, 第108-109頁

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135

MONK YUANDU (1672-1727)

Calligraphy in Cursive Script

Hanging scroll, ink on paper 123.5×55.7 cm. (48 % x 21 % in.) Signed, with three seals of the artist

EXHIBITED

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 100-101.

HK\$6	0,000-80,000	
清	釋元度	草書

草書 水墨紙本

US\$7.700-10.000

立軸

釋文:青蘿夤緣,直上寒松之頂;白雲澹佇,出沒太虛之中。萬頂峯 閒。而人自鬧。

款識:北海元度。

鈐印:山左魯人、元度濟生、杏花春雨江南

展覽:香港,香港會議展覽中心,"丹青冰鑑一黃仲方珍藏中國書畫", 2024年5月25-30日。

出版:《丹靑冰鑑一黃仲方珍藏中國書畫》,香港佳士得,2024年5月, 第100-101頁。

註:元度,字濟生。世稱度禪師。昌樂(今屬山東)張氏。工書法, 爲時所寶。

36

QIAN FENG (1740-1795)

Calligraphy in Running Script

Hanging scroll, ink on paper 134.5×59.5 cm. $(53 \times 23 \frac{3}{8}$ in.) Signed, with three seals of the artist

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 106-107.

HK\$30.000-50.000

US\$3.800-6.400

清 **錢**灃 行書 水墨紙本 立軸 釋文:硯之美者必費筆,不費筆則退墨,二德難兼,非獨硯也。

大字難結密,小字常局促;眞書患不放,草患無法。

款識:灃。

鈐印:豐印、南園、人在蓬萊

展覽:香港,香港會議展覽中心,"丹青冰鑑—黃仲方珍藏中國 書畫",2024年5月25-30日。

出版:《丹青冰鑑一黃仲方珍藏中國書畫》,香港佳士得, 2024年5月,第106-107頁。

137

JIN NONG (1687-1763)

Seven-Character Calligraphic Couplet

A pair of hanging scrolls, ink on coloured floral-patterned paper

Each scroll measures 183 × 38.5 cm. (72 × 15 1/8 in.) Inscribed and signed, with three seals of the artist Dated autumn, *gengshen* year (1740)

EXHIBITED

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 110-111.

HK\$300,000-400,000

US\$38,000-51,000

青 金農 漆書七言聯 水墨花紋色箋 立軸兩幅 一七四○年作

釋文:言笑放懷宜竹石,春秋佳日共壺觴。

題識:余補書時在庚申(1740年)秋日也,閑坐心出家盦,無聊弄筆遣興耳。古杭粥飯僧金農。

鈐印:古泉、金吉金印、冬心先生

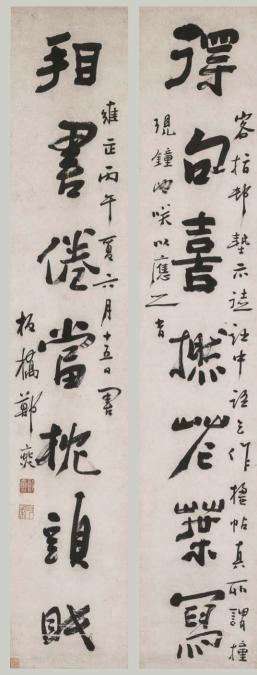
展覽:香港,香港會議展覽中心, "丹靑冰鑑一黃仲方珍藏中國書畫", 2024年5月25-30日。

出版:《丹青冰鑑一黃仲方珍藏中國書畫》,香港佳士得, 2024年5月,第110-111頁。





137



ZHENG XIE (1693-1766)

Seven-Character Calligraphic Couplet

A pair of hanging scrolls, ink on paper

Each scroll measures 122.4×22.5 cm. $(48 \frac{1}{4} \times 8 \frac{7}{8} \text{ in.})$

Inscribed and signed, with two seals of the artist

Dated summer, fifteenth day, sixth month, bingwu year of the Yongzheng period (1726)

One collector's seal

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong. 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp.112-113.

HK\$100.000-150.000

US\$13.000-19.000

水墨紙本 立軸兩幅 一七二六年作 書法七言聯

釋文:得句喜撚花葉寫,看書倦當枕頭眠

題識:客指村塾示徒詩中語,乞作楹帖,眞所謂撞現鐘也,笑以應之。時 雍正丙午(1726年)夏六月十五日書,板橋鄭燮。

鈐印:鄭燮、克柔 藏印:譻湖唐九

展覽:香港,香港會議展覽中心, "丹青冰鑑一黃仲方珍藏中國書畫", 2024年5月25-30日

出版:《丹青冰鑑一黃仲方珍藏中國書畫》,香港佳士得,2024年5月, 第112-113頁

139

DENG SHIRU (1743-1805)

Seven-Character Couplet in Clerical Script

A pair of hanging scrolls, ink on paper Each scroll measures 131×26.8 cm. $(51 \frac{5}{8} \times 10 \frac{1}{2}$ in.) Inscribed and signed, with three seals of the artist Dedicated to Youyuan

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp.114-115.

HK\$120,000-180,000

US\$15,000-23,000

隸書七言聯 水墨紙本 立軸兩幅 鄧石如

釋文:花香滿座客對酒,燈景隔簾人讀書

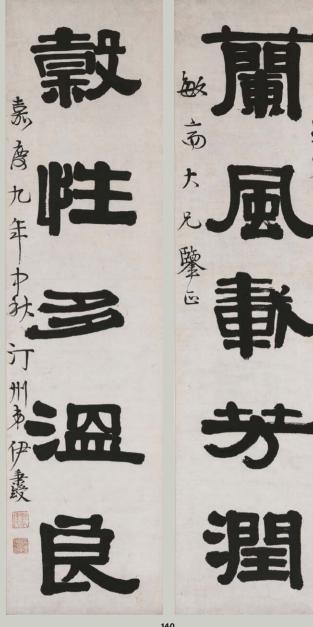
題識: 宥園太翁先生鑒, 頑伯鄧石如

鈐印:鄧石如、頑伯、家在龍山鳳水

展覽:香港,香港會議展覽中心,"丹青冰鑑一黃仲方珍藏中國書畫", 2024年5月25-30日。

出版:《丹青冰鑑一黃仲方珍藏中國書畫》,香港佳士得,2024年5月,第 114-115頁





140

YI BINGSHOU (1754-1815)

Five-Character Calligraphic Couplet in Clerical Script

A pair of hanging scrolls, ink on paper Each scroll measures 131.8 × 33 cm. (51 ⁷/₈ x 13 in.)

Inscribed and signed, with two seals of the artist and dedicated to Minzhai Dated Mid-Autumn Festival, ninth year of the Jiaqing period (1804)

EXHIBITED:

Hong Kong, Hong Kong Convention and

Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp.116-117.

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

隸書五言聯 水墨紙本 立軸兩幅 一八〇四年作 釋文:蘭風載芳潤,穀性多溫良。

題識:書爲敏齋大兄鑒正,嘉慶九年(1804) 中秋,汀州弟伊秉綬

鈐印:默庵、吾得之忠信

展覽:香港,香港會議展覽中心, "丹青冰 鑑一黃仲方珍藏中國書畫",2024年 5月25-30日。

出版:《丹青冰鑑-黄仲方珍藏中國書畫》, 香港佳士得,2024年5月,第116-117 頁。

42



HE SHAOJI (1799-1873)

Eight-Character Calligraphic Couplet in Running Script

A pair of hanging scrolls, ink on gold-flecked paper Each scroll measures 171×31.4 cm. $(67\frac{3}{8} \text{ x } 12\frac{3}{8} \text{ in.})$ Inscribed and signed, with two seals of the artist Dedicated to Shuliu

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre, *From Protégé* to Master – The Chinese Painting Collection of Harold Wong, 25 – 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp.120-121.

HK\$100,000-150,000

US\$13.000-19.000

何紹基 行書八言聯 水墨灑金箋 立軸兩幅

釋文:言念君子溫其如玉,夫惟大雅卓爾不群。 題識:漱六大兄同年大人屬,年愚弟何紹基。

鈐印:何紹基印、子貞

展覽:香港,香港會議展覽中心, "丹靑冰鑑一黃仲方珍藏中國書畫", 2024年5月25-30日。

出版:《丹靑冰鑑一黃仲方珍藏中國書畫》,香港佳士得,2024年5月, 第120-121頁。

142

HE SHAOJI (1799-1873)

Calligraphy in Running Script

A set of four hanging scrolls, ink on paper Each scroll measures 135 \times 29.8 cm. (53 $\frac{1}{8}$ x 11 $\frac{3}{4}$ in.) Inscribed and signed, with two seals of the artist Dedicated to Shaoci

EXHIBITED

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 118-119.

行書四屏

HK\$300,000-500,000

何紹基

US\$38,000-64,000

立軸四幅

水墨紙本

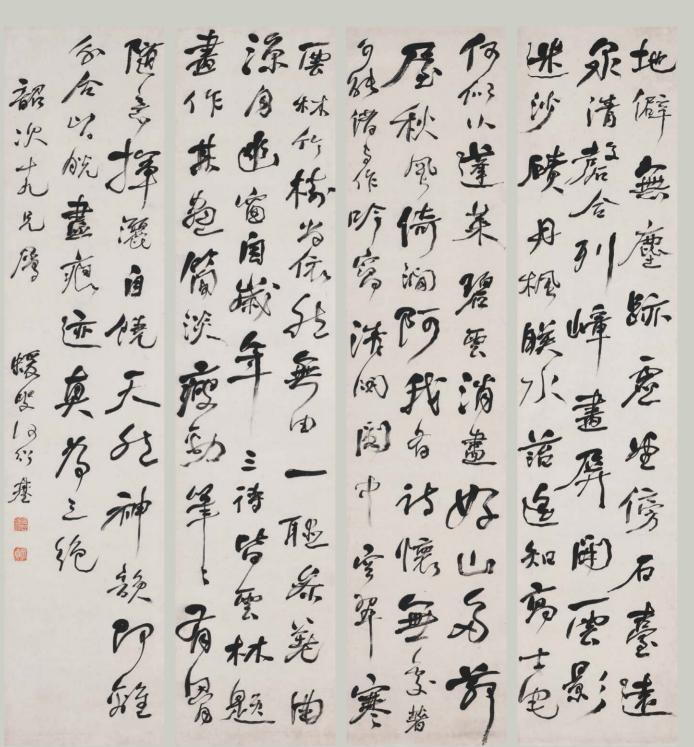
釋文:地僻無塵跡,虛堂傍石臺。遠泉淸磬合,列嶂畫屛開。雲影迷沙磧, 丹楓暎水菭。遙知高士宅,何似以蓬萊。碧雲消盡好山多,茆屋秋風 倚澗阿。我有詩懷無處著,可能借與作吟寫。淸閟閣中空翠寒,雲林 竹樹尙依然。無由一聽參差曲,涼月幽窗自歲年。

題識:三詩皆雲林題畫作,其畫簡淡痩勁,筆筆有骨。隨意揮灑自饒天然神 韻,即離分合以脫盡痕跡,眞爲三絕。韶次十九兄屬,蝯叟何紹基。

鈐印:何紹基印、子貞

展覽:香港,香港會議展覽中心,"丹青冰鑑一黃仲方珍藏中國書畫", 2024年5月25-30日。

出版:《丹青冰鑑一黃仲方珍藏中國書畫》,香港佳士得,2024年5月, 第118-119頁。



142

45



ZENG GUOFAN (1811-1872)

Seven-Character Calligraphic Couplet in Running Script

A pair of hanging scrolls, ink on red gold-flecked paper Each scroll measures 166.8×39 cm. $(65.8 \times 15.3 \times 15.$ Inscribed and signed, with two seals of the artist Dedicated to Liangcai

143

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp.122-113.

HK\$100,000-150,000

US\$13.000-19.000

曾國藩 行書七言聯 水墨灑金紅箋 立軸兩幅



釋文:詩家幸有巖華谷,心境忽入造化機

題識:亮采三兄鑒,滌生曾國藩

鈐印:國藩之印、滌生

展覽:香港,香港會議展覽中心, "丹青冰鑑—黄仲方珍藏中國書畫",

2024年5月25-30日。

出版:《丹青冰鑑—黄仲方珍藏中國書畫》,香港佳士得,2024年5月, 第122-123頁

ZUO ZONGTANG (1812-1885)

Seven-Character Calligraphic Couplet in Running Script

A pair of hanging scrolls, ink on paper Each scroll measures 150×39 cm. $(59 \times 15^{3}\% \text{ in.})$ Inscribed and signed, with three seals of the artist Dedicated to Xieru

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp.124-125.

HK\$100.000-150.000

US\$13.000-19.000

水墨紙本 行書七言聯 立軸兩幅 左宗棠

釋文:萬山不隔中秋月,三徑還尋二仲家。

題識:協如一兄屬,左宗棠。

鈐印:大學士章、青宮太保恪靖矦、御賜旗常懋績

展覽:香港,香港會議展覽中心, "丹青冰鑑—黄仲方珍藏中國書

畫",2024年5月25-30日。

出版:《丹青冰鑑一黃仲方珍藏中國書畫》,香港佳士得,2024年

5月,第124-125頁。

145

LI HONGZHANG (1823-1901)

A pair of hanging scrolls, ink on gold roundel-patterned paper Each scroll measures 209.4×45 cm. $(82 \frac{1}{2} \times 17 \frac{3}{4} \text{ in.})$ Inscribed and signed, with two seals of the artist

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

From Protégé to Master - The Chinese Painting Collection of

US\$13.000-19.000

行書八言聯

畫",2024年5月25-30日。

出版:《丹青冰鑑一黃仲方珍藏中國書畫》,香港佳士得,2024年

Eight-Character Calligraphic Couplet in Running Script

Dedicated to Xiaoquan

Harold Wong, Christie's Hong Kong, May 2024, pp.126-127.

HK\$100,000-150,000

李鴻章

水墨團紋金箋 立軸兩幅

釋文:絫葉休隆功顯夙著,英識秀建黨言允諧。

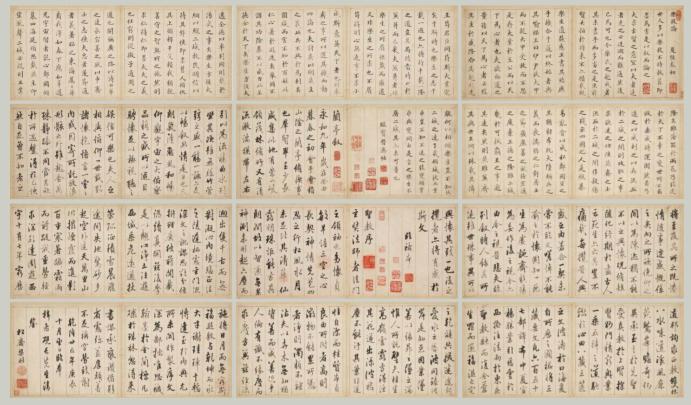
題識:小泉二兄屬,合淝李鴻章

鈐印:大學士肅毅伯、李鴻章印

展覽:香港,香港會議展覽中心, "丹青冰鑑—黃仲方珍藏中國書

5月,第126-127頁。





146

LIANG YAN (1710-AFTER 1788)

Calligraphy

Album of twelve leaves, ink on paper Each leaf measures 18.6×21.6 cm. $(7\frac{3}{8} \times 8\frac{1}{2}$ in.) Inscribed and signed, with seven seals of the artist Dated tenth month, twenty-fifth *gengchen* year of the Qianlong period (1760)

Dedicated to Zilao

Inscription on title page by Yang Shoujing (1839-1915)
Twenty-five collector's seals, including six of Yang Shoujing and six of Qi Shuvu (1912-1992)

Titleslips by Yang Shoujing and Zhang Yun

EXHIBITED

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp.102-105.

HK\$50,000-70,000

US\$6,400-9,000

青 梁巘 臨古書法册 水墨紙本 冊頁十二開 一七六○年作

釋文:(文不錄。)

題識:樂毅論。夏侯泰初。臨寶晉齋帖。蘭亭敘。臨楮本。聖教序。 乾隆廿五年庚辰(1760)十月望日臨奉梓老硯長先生淸鑒。松 齋梁巘。

鈐印:布鼓、松齋書課、梁叔子、六松居士、松齋、巘、字聞山號松齋 楊守敬(1839-1915)題扉頁:光緒丁亥(1887年)十一月,宜都楊守 敬審定眞跡。

藏印:楊守敬:楊守敬印(二次)、星吾所藏金石文字(二次) 戚叔玉(1912-1992):叔玉審定(二次)、戚氏(二次)、 叔玉之印(二次)

> 其他:金濬珍藏(三次)、木公辛卯以後所得、硯癡、譙人、 蘭溪草堂金氏秘玩、爲道而非、槃齋秘玩、李國松藏、 冉冉有雲氣、含德堂

裱邊藏印:楊守敬:星吾七十歲小像、楊守敬印 其他:國松審定

楊守敬題內簽:聞山臨古冊。光緒癸卯(1903年)正月,惺吾審定。 張運題外簽:梁聞山臨古三種冊。木公先生珍藏。庚午夏五張運署檢。 一印漫漶

展覽:香港,香港會議展覽中心,"丹青冰鑑一黃仲方珍藏中國書畫",2024年5月25-30日。

出版:《丹青冰鑑—黃仲方珍藏中國書畫》,香港佳士得,2024年5月, 第102-105頁。

見 大 発 古 政 科 楊 兴樂

洞

147

147

YANG YISUN (1813-1881)

Calligraphy in Seal Script

A set of four hanging scrolls, ink on paper Each scroll measures 173.8 \times 45.4 cm. (68 3 /8 x 17 7 /8 in.) Inscribed and signed, with six seals of the artist Dedicated to Wenmao One collector's seal

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp.128-129.

HK\$200,000-300,000

US\$26,000-38,000

· 楊沂孫 篆書 水墨紙本 立軸四幅

釋文:於是鎭之以淸瀞,安之以惠龢。望杏敦耕,瞻浦勸稼。室哥千 稱,家喜萬鍾。陌上成陰,桑中可詠。春庚始轉,必具籠筐。 秋蟀載吟,竟鳴機杼。乃或肅拜靈祠,躬瞻舞雩。觀去駕儗於 風塵,旋旌阻於飄沐。京坻歲積,非勞楚堰之泉。倉廩年豐, 無用秦渠之水。雖復東過小縣,夏雨逐其輕輪,南渡滄江,秋 濤弭其張蓋,固不得同年而語矣。

題識:文楙吾兄大人雅政,虞椒楊沂孫書。

鈐印:歷劫不確(四次)、子與、觀濠

藏印:鹽官許聞泉藏

展覽:香港,香港會議展覽中心,"丹靑冰鑑一黃仲方珍藏中國書畫",2024年5月25-30日。

出版:《丹青冰鑑一黃仲方珍藏中國書畫》,香港佳士得,2024年5月,第128-129頁。

註:許聞泉,字源來,號天泉閣主人,浙江海寧(今屬嘉興市)人。 許姬傳之弟。著名戲劇理論家。



QIAN DU (1764-1845) AND VARIOUS ARTISTS (19TH CENTURY)

Sceneries of the Mountain

Album of twelve double leaves, ink / ink and colour on paper / gold-flecked paper

Each leaf measures 36.6×47 cm. ($14 \frac{3}{8} \times 18 \frac{1}{2}$ in.)

Each leaf inscribed, signed and dedicated to Zhishan, with a total of twenty-three seals of the artists

Four leaves dated *jiawu/yiwei/bingshen/dingyou* year of Daoguang period respectively (1834/1835/1836/1837)

Calligraphy on the adjacent page of each leaf, with a total of twentynine seals

Colophons by Jiang Tingji (1768-1848) and Qian Yong (1759-1844), with a total of seven seals

Six collector's seals: four of Sun Yufeng (1901-1967), two of Zhu Qizhan (1892-1996)

Titleslip by Qian Yong, with one seal

EXHIBITED

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp.142-147.

HK\$120,000-200,000

US\$15,000-26,000

清 錢杜及諸家 書畫合璧冊 水墨/設色灑金箋/紙本 冊頁十二對開 一八三四/一八三五/一八三六/一八三七年作

題識:指山四兄屬爲指山圖,暑中揮汗,仿王孟端意,殊不能工也。 道光丙申(1836年)六月立秋後一日,錢杜。

鈐印:叔美、壺公

高塏(1769—1839)對頁書法題識並鈐印一方。

陸鎬(18-19世紀)、張培敦(1772—1846)、顧洛(1763—1837後)、 馮箕(18-19世紀)、朱昂之(1764—1840後)、程璋(19-20世紀)、 趙允謙(18-19世紀)、姜漁(18-19世紀)、袁沛(18-19世紀)、 陸鼎(18-19世紀)、沈維(19-20世紀)題識,共鈐印二十一方。

朱綬(1789—1840)、施南金(19世紀)、蔣鎔經(19世紀)、 張培敦、蔣寶齡(1779—1840)、朱昂之、張祥河(1785—1862)、 李兆洛(1769—1841)、韋光黻(19世紀)、江沅(18—19世紀)、 石韞玉(1755—1837)、袁沛、蔣因培(1768—1839)對頁書法題識, 共鈐印二十八方。

張廷濟(1768-1848)、錢泳(1759-1844)題跋,共鈐印七方。

藏臼

孫煜峰(1901-1967):煜峰、煜峰鑑賞、孫氏弘一齋印、孫煜峰珍 藏印

朱屺瞻(1892-1996):曾在朱屺瞻家(二次)

錢泳題簽:指山圖。道光丁酉(1837年)二月,梅華谿錢泳題於學古 有獲之齋

鈐印:梅叟

展覽:香港,香港會議展覽中心,"丹青冰鑑一黃仲方珍藏中國書畫", 2024年5月25-30日。

出版:《丹青冰鑑一黃仲方珍藏中國書畫》,香港佳士得,2024年5月, 第142-147頁。

註:指山四兄是淸中後期蘇州著名學者朱和羹(1795-1850),字指山。朱指山善書法,好收藏,學問終老,著有《臨池心解》,闡述學書之所得,頗多新見。藏家孫煜峰是民國時期的大收藏家、實業家。解放後,曾出任上海閘北水電公司(今閘北發電廠和閘北水廠前身)董事長和裕康房地產公司董事長。孫煜峰先後五次把自己收藏的精品捐給上海博物館。總計達160件。

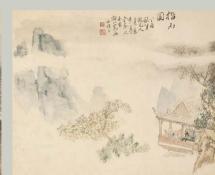
























148



HUA YAN (1682-1756)

Recluse and his Attendant

Hanging scroll, ink and colour on paper 123.8×46.5 cm. $(48 \frac{3}{4} \times 18 \frac{1}{4}$ in.) Inscribed and signed, with three seals of the artist Dated first month, *jiachen* year of the Yongzheng period (1724) Four collector's seals, including one of Jing Jianquan (Qing Dynasty) and one of Ma Jizuo (1915-2009)

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp.70-71.

HK\$100,000-180,000

US\$13.000-23.000

褚元璩隱居圖 設色紙本 一七二四年作

題識:褚伯玉,字元璩,錢塘人。少有隱操,居瀑布山,性耐寒暑 時人比王仲都。王僧達答丘珍孫書曰:褚先生從白雲遊舊矣。 古之逸人,或留慮兒女,或使華陰成市,而此子索然。唯朋 松石,介於孤峰絕嶺者積數十載,比談討松桂,借訪薜蘿,若 已窺煙液,臨滄洲矣。知欲見之,輒當申譬。雍正甲辰(1724 年)元月,新羅山人華嵒圖。

鈐印:秋岳、華嵒、看花人

藏印:景劍泉(清):黔南景氏劍泉收藏 馬積祚(1915-2009):馬積祚印 其他:肅親王寶、四不可齋主人鑒賞

展覽:香港,香港會議展覽中心, "丹青冰鑑—黃仲方珍藏中國書 畫",2024年5月25-30日。

出版:《丹靑冰鑑—黃仲方珍藏中國書畫》,香港佳士得,2024年5 月,第70-71頁。

150

GAI QI (1773-1828)

Wealth in the Hall of Jade

Hanging scroll, ink and colour on silk 147.5 × 75 cm. (58 ½ x 29 ½ in.) Inscribed and signed, with two seals of the artist

Dated third month, wuzi year of the Daoguang period (1828)

EXHIBITED:

Hong Kong, Hong Kong Museum of Art, Auspicious Emblems: Chinese Cultural Treasures - 45th Anniversary Exhibition of the Min Chiu Society, 25 November 2005 - 19 July 2006.

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

Auspicious Emblems: Chinese Cultural Treasures - 45th Anniversary Exhibition of the Min Chiu Society, Leisure and Cultural Services Department, November 2005, p.127, pl.39.

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 140-141.

HK\$200,000-300,000

US\$26,000-38,000

設色絹本 立軸 玉堂富貴圖 一八二八年作

題識:擬萬壽祺書玉堂富貴圖。道光戊子 (1828年)三月之吉,泖東改琦並識

展覽:香港,香港藝術館,"千祥雲集:中國 吉祥圖案文物一敏求精舍四十五週年紀 念展",2005年11月25日-2006年7月

> 香港,香港會議展覽中心, "丹靑冰 鑑一黃仲方珍藏中國書畫",2024年5月

出版:《千祥雲集:中國吉祥圖案文物一敏求 精舍四十五週年紀念展》,康樂及文 化事務署,2005年11月,第127頁,圖

《丹青冰鑑一黃仲方珍藏中國書畫》, 香港佳士得,2024年5月,第140-141 頁。



52



REN YI (1840-1895)

Scholar Appreciating Flowers

Fan leaf, mounted and framed, ink and colour on gold-flecked paper 18.2 \times 53.8 cm. (7 ½ x 21 ½ in.)

Inscribed and signed, with one seal of the artist Dated *gengwu* year of the Tongzhi period (1870) Dedicated to Liusheng

EXHIBITED

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp.158-159.

HK\$120,000-180,000

US\$15,000-23,000

清 任頤 賞花圖 設色金箋 扇面鏡框 一八七〇年作

題識: 榴生仁兄大人雅正。同治庚午(1870年),伯年任頤。

鈐印:任頤印

展覽:香港,香港會議展覽中心,"丹青冰鑑—黃仲方珍藏中國書畫",2024年5月25-30日。

出版:《丹青冰鑑一黃仲方珍藏中國書畫》,香港佳士得,2024年5月,第158-159頁。

152

REN XUN (1835-1893)

Scholar and Boy

Hanging scroll, ink and colour on paper 141.5 × 75.3 cm. (55 ³/₄ x 29 ⁵/₈ in.) Inscribed and signed, with one seal of the artist Dated summer, sixth month, *xinsi* year (1881)

EYHIRITER

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp.156-157.

HK\$30,000-50,000

US\$3,800-6,400

5 任薫 山行訪友 設色紙本 立軸 一八八一年作

題識:辛巳(1881年)夏六月,阜長任薰寫於吳門。

鈐印:任薰印

展覽:香港,香港會議展覽中心,"丹青冰鑑一黃仲方珍藏中國書畫",2024年5月25-30日。

出版:《丹青冰鑑一黃仲方珍藏中國書畫》,香港佳士得,2024年5月, 第156-157頁。





153

LIN LIANSUN (1875-?)

Landscape after Wang Jian

Hanging scroll, ink on paper 136×60.5 cm. (53~%~x~25~%~in.) Inscribed and signed, with one seal of the artist Colophon by Zhang Heng (1915-1963), with one seal

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 170-171.

HK\$40,000-60,000

US\$5,100-7,700

林蓮蓀 臨王鑑山水 水墨紙本 立軸



153

題識: 壬子秋日仿巨然筆於卧石山房。王鑑。

鈐印:聯琛書書

張珩(1915-1963)題跋:此貴陽陳氏所藏,近時散出,余收得之。聯

琛兄假臨一過,居然精到。自慚讀畫十年, 不能著一筆,對此歎服。辛巳(1941年)八 月,張珩。

鈐印:蔥玉

展覽:香港,香港會議展覽中心, "丹青冰鑑—黃仲方珍藏中國書畫",2024年5月25-30日。

出版:《丹青冰鑑—黃仲方珍藏中國書畫》,香港佳士得,2024年5月, 第170-171頁。

註:林蓮蓀(1875-?),字聯琛,寧波慈溪人,民國時期上海著名銀行家,上海寧波同鄉會名士。

REN XIONG (1823-1857)

nine seals of the artist

Landscapes, Figures, Flowers and Birds

A set of eight album leaves, mounted and framed, ink/ink and colour on paper

Each album leaf measures 25×35.5 cm. (9 $\frac{7}{8}$ x 14 in.) One leaf signed and seven leaves inscribed and signed, with a total of

EXHIBITED

Hong Kong, Hong Kong Museum of Art, *Splendour of the Qing Dynasty*, 9 June – 2 August 1992.

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

Splendour of the Qing Dynasty, Urban Council of Hong Kong, 1992, pp.140-144, pl.59

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 148-153.

HK\$400,000-600,000

US\$51.000-77.000

青 任熊 山水人物花鳥冊 水墨/設色紙本 冊頁鏡框八幅

題識/款識:

- 1 山前一水深復深,山腰衆綠長交陰。漁翁沽酒醉不出,總有僊源 無意尋。渭長並句。
- 2 天上碧桃,迥殊凡卉。下筆時當得神於丹崖翠嶂珠簷壁墀之間,自得神理。渭長畫竟並識。予常取彈琴家"彈欲斷經,按令入木"二語以之于畫,不圖爲淺笑輕顰工媚當世者也互。次日又記。
- 3 安得十五女郎,梳雙丫髻,著褪紅衫,扣金絡珠,玉條脫,錚錚 作聲。接歌裊晴絲一闋於此花之側,庶相稱矣。渭長。
- 4 此作頗似華秋岳。渭長。
- 5 潤長。
- 6 颯爽英姿莫比論,風開一幟過連雲。爲曹爲李吾能識,願乞長纓 拜後軍。背臨陳章矦本並繫一詩,渭長熊。
- 7 煙波釣艇學靑藤。渭長。
- 8 一葦而來,隻履而去。旣要西歸,何必東渡?究孰疲于津梁,不 如蒲團小住。縮臨貫休羅漢並錄徐青藤句。渭長。

鈐印:任熊私印(二次)、任熊(二次)、渭長(四次)、熊

展覽:香港,香港藝術館, "清朝瑰寶",1992年6月9日-8月2日。 香港,香港會議展覽中心, "丹青冰鑑一黃仲方珍藏中國書 書",2024年5月25-30日。

出版:《清朝瑰寶》,香港市政局,1992,第140-144頁,圖版59。 《丹青冰鑑—黃仲方珍藏中國書畫》,香港佳士得,2024年5 月,第148-153頁。



















From a Japanese Private Collection 日本私人收藏(Lots 155-156)



155

SHENG MAOYE (16TH-17TH CENTURY)

Landscape

Hanging scroll, ink on paper 26.4×33.4 cm. $(10.3\% \times 13.1\% \text{ in.})$

Inscribed with a poem and signed, with two seals

of the artist
Inscription on the reverse of the cover of wooden

Inscription on the reverse of the cover of wooden box by Egami Keizan (1862-1924), with one seal One collector's seal

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

| 盛茂燁 水色林煙圖 水墨紙本 立軸

題識:水色倒空青,林煙橫積素。盛茂燁。

鈐印:茂燁私印、游心丘壑

江上瓊山(1862-1924)題木盒蓋內:

乙卯(1915年)暮春題於老龍館中。瓊山逸。 鈐印:景逸之印

藏印:攬雲從心好

155





LU SHIREN (16TH-17TH CENTURY)

Landscape

Hanging scroll, ink and colour on gold-flecked paper

24.5 × 21.2 cm. (9 5/8 x 8 3/8 in.)

Inscribed and signed, with one seal of the artist Inscriptions on the wooden box by Nukina Kaioku (1778-1863) dated 1833 and Rai Noboru (1781-1832) dated 1821, with a total of three seals

HK\$80,000-120,000

US\$10.000-15.000

陸士仁 溪岸隱居 設色灑金箋 立軸

題識:甲辰閏月,吳郡陸士仁。

鈐印:陸士仁印

貫名菘翁(1778-1863)1833年及賴襄(1781-1832)

1821年題寫木盒,共鈐印三方。





157



158

157

GU YUAN (17TH-18TH CENTURY)

 $Autumn\ Landscape$

Hanging scroll, ink and colour on silk 130×51 cm. (51 1/8 x 20 1/8 in.) Entitled, inscribed and signed, with three seals of the artist

Dated third month, xinhai year

HK\$100,000-150,000

US\$13,000-19,000

清 顧原 秋山行旅 設色絹本 立軸

題識:秋山行旅。辛亥三月上吉古虞山樵顧 原。 鈐印:醴陸矦裔、會稽顧原虎承書畫記、 □□

註:顧原,字逢原。山水、花卉有筆力, 而浙習未化,能作草書。按虞山畫志 謂:"會稽人。居城北,卒於杭之西 湖"。平湖縣志:"顧原字虎承,號松 仙,會稽(今浙江紹興)人。畫筆別開 生面。工詩,畫畢每自為題詩,終老於 湖。"守經常詩集云:"松仙又號木公 山人,曾為魯國監所信用,亂後以老畫 節自晦,歿於平湖。"生平參見《中國 美術家人名辭典》,上海人民美術出版 社,1981年,第1539頁。 158

LU HAN (16TH-17TH CENTURY)

Boating

Hanging scroll, ink and colour on silk 88×28.8 cm. (34 $\frac{5}{8}$ x 11 $\frac{3}{8}$ in.) Inscribed with a poem and signed, with two

HK\$80,000-120,000

US\$10.000-15.000

seals of the artist

明 陸瀚 酒酣醉臥 設色絹本 立軸

題識:瓦瓶傾盡酒難醒,獨抱魚竿卧晚汀。 風靈滿身呼不起,一江流水夢中聽。 錢塘陸瀚寫。

鈐印:一名洄字淨生、楚狂後人



58





159

XIE SHICHEN (1487-1567)

Landscapes of Four Seasons

A set of four hanging scrolls, ink and colour on silk Each scroll measures 98.3×52.3 cm. $(38 \frac{3}{4} \times 20 \frac{5}{8}$ in.) Each inscribed and signed, with a total of seven seals of the artist Last scroll dated bingshen year of the Jiajing period (1536) One seal on the reverse of the cover of the wooden box

LITERATURE:

Teisuke Toda and Hiromitsu Ogawa ed., Comprehensive Illustrated Catalogue of Chinese Paintings: Second Series Vol. 3 Japanese Collections, University of Tokyo Press, Tokyo, August 1999, pp. III-204 and III-357, pl. JP12-637.

HK\$1,	500,000-2,000,0	00		US\$	\$190,000-260,000
明	謝時臣	四季山水	設色絹本	立軸四幅	一五三六年作



題識:

- 1 柳絲低妥溪光淨,紅雨亂飛春日遲。黃鳥高鳴芳草合,有人相俠品新詩。樗仙謝時臣。
- 2 長松落落草葺葺,十里青山一短笻。自是太平人意適,從容襟抱盎春風。樗仙謝時臣畫並題
- 3 子晉仙蹤似可尋,楓林谿閣坐未深。香騰金鴨琴聲細,靜歙孤雲野鶴心。姑蘇謝時臣。
- 4 梅華何處撩人興,款段騰騰踏雪尋。高並玉山詩骨冷,依然還有苦唫心。時嘉靖丙申(1536年)謝時臣爲逸 晚梅先生弄舊作。

鈐印:樗僊(二次)、謝氏思忠(三次)、姑蘇臺下逸人

木盒蓋內鈐印:佳簾庵人

出版:戶田禎佑、小川裕充編,《中國繪畫總合圖錄續編第三卷:日本篇》,東京大學出版會,東京,1999年8月,第III-204及III-357頁,圖版JP12-637。

- lon 非 見 福 田 者 善 他 罗 鸠 蕯 若 身 因 財 多 不 如 侑 物 物 見 춑 見 37 時 見 湿 滕 者 杨 不 住 源 福 作 田

The Eternal Tathāgata: Dunhuang Manuscript *Mahāyāna Mahāparinirvāṇa Sūtra No. 22* of the Six Dynasties

如來常住:

南北朝寫敦煌遺書《大般涅槃經》卷第廿二

Translated into Chinese by the Indian Buddhist monk Dharmaksema (385-433/439?), *Mahāyāna Mahāparinirvāṇa Sūtra* ranks first amongst the five great Mahāyāna Buddhist scriptures. A handscroll whose beginning was damaged, *Mahāyāna Mahāparinirvāṇa Sūtra No. 22* comprises 19 hair-lined scrolls of 465 columns, each with 17 characters. With reference to the inscription at the end of the handscroll, this manuscript was commissioned by Wan Chang, a disciple of Bodhisattva Precepts.

According to Mr Fang Guangchang, a well-known scholar of Dunhuang manuscripts, the paper, content and calligraphic style of *Mahāyāna Mahāparinirvāṇa Sūtra No. 22* correspond with the characteristics of manuscripts of the late Six Dynasties period and hence, it can be dated the 6th Century (See his Certificate of Authentication). There are four seals on the handscroll, probably modern collector's seals.

There exists two Chinese versions of *Mahāyāna Mahāparinirvāṇa Sūtra*: the Northern edition (like this lot) and the Southern edition. Amongst the extant Dunhuang manuscripts in private collections and public institutions, the Northern edition consists of more than two thousands fascicle numbers, of which thirty-eight of them (including this lot) relates to No.22. It should be noted that the current lot is the second longest manuscript of No.22, and its chapter divisions and calligraphic style exemplifies the cultural fusion of the South and North. These together with the textual and character structural differences in compared with other versions make the current lot an invaluable source of research on Dunhuang manuscripts.

本件敦煌遺書《大般涅槃經》卷第廿二,原爲南北朝佛教高僧曇無讖(Dharmakṣema,385年-433年/439年?)翻譯,爲大乘佛教根本經典之一,列大乘五大部經涅槃部第一。寫經爲卷軸裝,首殘尾全,用19紙,計465行,行17字。紙作爲絲欄、上下界,尾題"大般涅槃經卷第廿二"末一行題記"菩薩戒弟子萬敞供養"。全卷共鈐有四方朱印,依序是"□□所藏""澍臣"(兩處)"吉羊止止"及"孝臣藏書",當爲近現代藏家所鈐印章。

方廣錩先生通過對原卷紙張、內容、書法風格等因素考察,認爲均符合南北朝後期的寫經特點,判定爲六世紀寫本,並親筆書寫鑑定證書,以資肯定。

在中國佛教經典翻譯史上,《大般涅槃經》有北本和南本之別,本經卷屬於北本。初步統計,在全世界公私收藏敦煌遺書當中,屬於北本的《大般涅槃經》共有兩千多號,其中卷第廿二寫本計有38號,且以首尾均殘者居多。在此38號寫本當中,本經卷的長度排在第二位,可見其文物價值之高。與歷代大藏經相比,本經卷的分卷與覆刻自《開寶藏》的《趙城金藏》、《高麗再雕藏》等中原系統的藏經不同,而與《福州藏》、《思溪藏》、《普甯藏》、《徑山藏》等南方系統的藏經相同。敦煌地據西北之甘肅地區,本經卷不一定就是在敦煌地區抄寫,然其書法更具北朝書法的風韻,其經典分卷與南方系統藏經相同,似可側面說明南北文化交流與融合的一面。

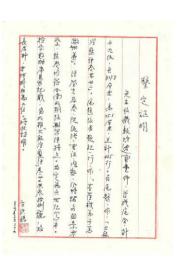
此外,本件經卷的文字亦有若干異同,比如大正藏本作"爲勝他故""犯四重罪"以及"二十五有相"三句,本經卷分別作"爲勝蔓故""犯四重禁""二十五有四生"。可見在文本校勘方面,亦具有版本價值。再者,經卷在抄寫"煩惱""涅槃"等詞彙時,其字體結構亦頗有特點,可從書體方面深入採究。

敦煌遺書是古人留傳不可再生的文化遺產,《大般涅槃經》卷第廿二自南北朝流傳至 今,蘊含有文字、文獻和文物等多重資訊,具有極高的文化價值,當爲識者珍寶也。

> Mr. Fang Guangchang's Certificated of Authentication 方廣錩先生(1948 –)鑑定証明:

□□□先生收藏敦煌遺書壹件,首殘尾全,計十九紙,長 827.8厘米,高25.5厘米,欄計465行。有尾題,作:"大般湼 緊經卷第十二"。尾題後有題記一行,作:"菩薩戒弟子萬 飲供養"。經鑒定原卷。從紙張、書法、內容、風格諸多因 素考察,該卷均符合南北朝後期寫經特點。故定爲六世紀寫 本。檢索數據庫目前記載,南北朝"大般湼槃經"卷廿二共 叁拾捌號,按長度計,本件排在第二位。特此証明。

> 方廣錩。 二〇二四年三月三十日 鈐印:方廣錩審定



160

ANONYMOUS (6TH CENTURY)

Mahāyāna Mahāparinirvāṇa Sūtra No. 22

Handscroll, ink on paper 25.5×827.8 cm. ($10 \times 325\%$ in.) Without signature and seals Five collectors' seals

NOTE:

This lot is accompanied with an authentication letter by Fang Guangchang (1948-) written on 30 March, 2024, with one seal.

HK\$4,000,000-8,000,000

US\$510,000-1,000,000

南北朝

無款

大般湼槃經卷第廿二

水墨紙本

手卷

藏印:孝臣鑑藏、□□所藏(半印)、澍臣(2次)、孝臣藏書(紙尾背後)

附方廣錩先生鑑定証明一頁。





SONG XU (1525-AFTER 1606)

Bodhidharma

Hanging scroll, ink and colour on paper 72.4 × 31.6 cm. (28 ½ x 12 ½ in.) Inscribed and signed, with two seals of the artist Titleslip by Yamamoto Teijiro (1870-1937), with one seal

One collector's seal of Yamamoto Teijiro on the back of the scroll

PROVENANCE:

Chokaido, Yamamoto Teijiro.

Yamamoto Teijiro, Chokaido shoga mokuroku, Vol. 3, Bunkyudo, Tokyo, 1932, p.109.

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

宋旭 達摩 設色紙本 立軸 題識: 檇李宋旭然香拜寫。

鈐印:宋旭之印、石門山人

山本悌二郎(1870-1937)題簽: 明宋石門達摩象。專山谷室藏。

鈐印:二峰圖書

山本悌二郎軸背藏印:香雪書屋

來源:澄懷堂山本悌二郎藏品。

著錄:山本悌二郎,《澄懷堂書畫目錄》 卷3,文求堂,東京,1932年,第109 162

ANONYMOUS (16TH-17TH CENTURY)

Daoist Deities

Scroll, mounted for framing, ink and colour on silk

144 × 70.5 cm. (56 ³/₄ x 27 ³/₄ in.) Inscribed

HK\$80,000-100,000

US\$10.000-13.000

明 無款 大羅南北八天帝君 設色絹本

題識:大羅南方八天帝君。大羅北方八天帝

註:道教的天界共三十六層,故名三十六 天,以大羅天、三清天和四方三十二 天組成。大羅天爲最高的一重天,也





是道教最高尊神元始天尊的神聖之 所。三十二天形成於南北朝時期,指 在四方中,每方皆有八天,分別爲東 方八天、南方八天、西方八天、北方 八天,共三十二天,各天都有帝王統 治,有日月星辰、風雷雨電、河岳山 川等。此畫繪大羅南方八天帝君與 北方八天帝君,分上下兩排,每排八 位天帝,彩雲圍繞,頭戴冕旒,手持 笏板,面容威凜,重彩設色,精美絕 倫。今陝西楡林市佳縣白雲觀玉皇閣 仍存有清代繪製的三十二天帝壁畫, 此畫或爲市場僅見且年代最早的南北 兩方八天帝君圖。

From a Japanese Private Collection 日本私人收藏 (Lot 163)

ANONYMOUS (16TH-17TH CENTURY) *Immortals*

Scroll, mounted for framing, ink and colour on silk

154 × 77.8 cm. (60 5/8 x 30 5/8 in.) Inscribed, with one illegible seal

HK\$60,000-120,000 US\$7,700-15,000

明 無款 群仙畢至 設色絹本 鏡片

題識:十類大仙衆。信官張元勳處造 一印漫漶

Property of a Japanese Private Collector 日本私人藏品 (Lot 164)

164

ANONYMOUS (15TH-16TH CENTURY) Guanyin

Hanging scroll, ink on silk 107.6 × 45 cm. (42 ³/₈ x 17 ³/₄ in.) Without signature or seal

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

無款 水月觀音 水墨絹本







165

ZHANG ZHAO (1691-1745)

Sutras

Album of twelve leaves, gold ink on blue paper Each leaf measures 25.2×18.8 cm. ($9\frac{7}{8} \times 7\frac{3}{8}$ in.) Signed, with two seals of the artist Colophon by Zhao Guang (1797-1865), with two seals Inscription on the wooden box by the Japanese calligrapher Taguchi Beiho (1861-1930), with one seal

HK\$300,000-500,000

US\$38,000-64,000

清 張照 佛經 泥金瓷青箋 冊頁十二開

釋文・佛治大乖聖無量臺沖完平田王加來經。字而天山印度廳伽陀園

釋文:佛說大乘聖無量壽決定光明王如來經。宋西天中印度摩伽陀國 三藏傳教大師法天鳳詔譯。(文不錄)

款識:張照敬書。

鈐印:臣照、敬書

趙光(1797-1865)題跋:

得天書法爲本朝第一,而此本尤爲平生得意之筆,故應價重,雖林因 不惜重貲購之,以當文房珍玩。咸豐己未 (1859) 夏,蓉舫趙光識。

鈐印:趙氏家藏、蓉舫

日本書法家田口米舫(1861-1930)題木盒並鈐印一方

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ANONYMOUS (8TH CENTURY)

Abhiseka Sutra

Handscroll, ink on paper 23.8 × 569.5 cm. (9 3/8 x 224 1/4 in.) One collector's seal

HK\$1,200,00-2,200,000

US\$150,000-280,000

唐 無款 佛說灌頂經 水墨紙本 手卷

藏印:宗治珍藏

東晉帛屍梨蜜多羅譯。收于大正藏第二十一冊。本經由灌頂三歸五戒帶佩護身咒經乃至灌頂拔除過罪生死得度經等十二部小經所成,此十二經各就其功德而有"佛說灌頂"四字,故稱《灌頂經》。其中,拔除過罪生死得度經與達摩笈多所譯之藥師如來本願經、玄奘所譯之藥師琉璃光如來本願功德經爲同本異譯。敦煌寫經中"佛說灌頂經"存世稀少,20多年有上拍記錄以來僅有08年一卷3米卷上拍,此爲市場上僅見的第二本,極爲罕見,爲研究《灌頂經》的唐代早期譯本提供重要依據。

從紙張和書法來看本經卷是一件非常珍貴難得的盛唐寫經之精品,紙張 表面光滑細膩,輕盈有韌性,加之染黃打蠟,實屬唐經之尙品紙張。書 法筆酣墨飽,結體遒勁,體勢開張,開闊大氣,氣韻流暢,抄寫虔誠。 雖歷經千年仍品相極佳,是不可多得的唐代書法之墨寶,佛法之智慧。

也以看也又有人到不多食山大性有所納	由多身成而常食之不肯持殿財布施水後	万月日 つったことできるとことと	文殊即利世間有人不解罪機機會不知布	散配之如是无量找祭生者我令就之佛告	說樂師獨為如來名字者魔家奏属 退	若有男子女人新被祭魔朱八匹道行開我	光如來无量切德能益祭生今符佛道佛言	主也文体師門白佛言准願演就樂師腦編	衛北家省各男子及各处人於皆項正沒并以	而方光量去因光有其也	沙白 製 照 財 然 好富 殿 持 商 悉 用 人 寶 市 長	我力良品看馬巴言及被用馬用七百本口	是我今萬汝略問其國在嚴之事以兼即獨	你告文林師利山藥師維拍光本顏仍德如	先量祭安是為十二後幼上願	見琴點或吹如是无童水上音解拖與一切	文者使諸衆生和顏 他色 形根端嚴人所悉	九所之少一切皆受免量快樂乃至无有一人	即将衣服寫之之者施以称實倉庫盖温	第十二個者使我來世名有有凍想露果生	以易與今月克之	今得粮粮甘美飲食天諸衛儲粮粮无數悉	第十一领者使找来也看有報生飢火所忆	并悉今解就无有祭雜	其機粮梗思惟通切其身如是无邊諸者個	當刑職无量佈民愁夏各個若復鞭粒如緑	弟子領者使我來世若有祭生王法所柳臨	菩提八五景路	楊清淨无上道法使入正真无諸耶鮮迴向	弟九個者使找來世推伏愈魔及諸外道廟	使明了无諸疑惑	元量聚去職員炒去於時度就入留息門替	特定是有名意要利併道	松蘭者我為此事設大法蔡令諸疾病皆得	第七順者使我來世十方世界若有若個无	不完具者悉令具之	者然聽經者得給發者像中政者像行如是	第六個者看有架主諸根吸收看者使親籍	其之監持不犯至无為道	无獨議真職所文公也使犯亦令一切戒行	我不可肯是以此一会一一首生中寺人也会	墨中之月清除生元之室今无有翳明照 世界	第四桶者使我来世佛道成就聽聽堂堂 如	渴想甘食美態患持種與	澤枯凋无量報生者使茶盖悉今飽尚无飢	第三編者使找失世智恩高大加海元前國	殿世鄉其聚五卷蒙司连	元級戲炒色廣大刀拖燒地奏主十岁山日	第二個者便找自身新如獨獨內外明做淨	泉生知我无異	照十方 四二相八十種好而自在嚴全一切	第一個新使民於母等在北部日月七月十	我沒幸四個行甚為追射然心自指行十二	人師你母尊茂就生老病死各患與春師相	覺明行之善远世所衛无上士詞聊又夫 天	佛名口來師循編 上真等 匹
民明師此此相直者亦當礼校尚尚先來來	若欲上母三天者亦當礼拜必符往若欲	樂天上者亦當利致編編光佛至真等正覺	女得男女求官位得官位若合過後欲生妙	得長者求軍随得軍競求失德得安德求男	福瑞光佛水心中所顧者无不獲得水长者	子女人七日七夜菜食长高供養礼科樂師	坐思惟念樂師獨摘光館无量功德若有 男	院者散落歌孫職敢國城百亞墨本與東部	布因尚色四天《東本木工事感及二分之	地方之大は一十十二十二十二十二十二十二十二十二十二十二十二十二十二十二十二十二十二十二十	原最情識諸魔鬼神亦不中容佛吉如是如	顧日日住利是持經者不復横元所在安 隐	春神四天大王龍神八部常來禁衛変数此	是经五色雜餘住雲威之者是時當有天諸	五日乃至七日憶念不忘飲以好素帛者取	宣通之者復態專念若一日二日三日四日	經典也若有男子女人愛察是經受行讀詞	當以此法開化十方一切祭生使其受特是	從坐而起長跪入手白佛言世尊常去世後	置本所精集无量行願功德如是文殊師利	佛語文殊我務害願說腦端先佛至真等应	女人化成男子先演奏告志惟者也	在於其皆當端立然月間表面中身最后是	月首馬市区交近十八日天社で省古七省	たと下溪县三急直中大上高度各下上人	第言的侵害命自然盡利既然之日行間我	不送八班生遠華中自然音樂而相以來	欲於之日有八善前母當無往迎其精利	中條明我就是粉稿光本願功德盛其寿命	夜若一日二日三日四日五日六日七日或復	者行願欲往生而方阿称他鄉國者憶念意	女常備月六齊羊三長齊或查夜精動一心	佛言者四章弟子比丘比丘尼清信士清信	心思意悉城各本歌喜无復思念	師始端光本個刀意艺不動王知祥并主慈	以左介方 人日飲命己以下見引光已之本	情意中下と皆己言いいここと いたと	世間是或人最南面問部悉口罵詈更相地	善知識共相係遇无復憂松離諸魔縛佛言	長得飲香縣明智慈達難思道得生善處與	心教喜踊躍更性減敬即得解脱繁若之惠	紀是樂師留為光如於今顧功德者計當一	所道中後選前人中馬奴如其下順中人當	你言世間有人好自務養皆是貢高當廣三	欲拾宋在沙門者也	我就是藥師獨偽光本顧切德无不教喜念	說他人是非如此人事皆當後三應道中間	就宣行在有中不能發覺後不自知但能論	佐縛着不解行之態者婦女恩定之情口為	以自貢高恒常體情乃與世間聚魔徒事更	福唯知明終不及中義不能分別職了中事	北吉若須百人文部争成之本明去不料形	布施一持收惠和終无民公真道意	眼乞妻與妻乞子與子水金銀你實時大	并五言以所為是於二之於與其用於故具	以後當陸鐵理及在高生中間我就是樂師
there has more than and the second terms of the second terms of the	也阿難白非首世存世人多有應进下藏之	更真是就是此告切之語是最人敢可明化	自己等人因此故言正不能於之言不言	古有谁以七月一直 一次一年公司	佛名樂師獨稿光本願切德者不何難白你	信我為文殊師利說往首東方過十極沙有	傳送是語特例賴在右邊佛所語所難古汝	遊相稱着神職不為惡思欲其頭也	元前疾病六情完具 明智恩事命符長不	者皆當念是獨稱光佛兒則易生牙禮平心	使者心當府念獨備光律若他婦女生在難	着為無官所拘禁惡人侵枉若為怨家所待	得高速財物自然長盖飲食无能守得富青	記藥師獨鎮光衛各各得心中所額住官時	坐不得飢寒因尼云失財産无復方計聞我	真道意後皆當住佛人居世間住官不逐治	師獨猶光佛至真夢心覺其故不發見上心	佛者文殊若有各男子善女人開我說是藥	字之者一切過罪自然消滅	之罪應随 感直聞我就是樂师赐衛吃那 台	人无神明史生善者文昌惠首史共自四先	信有干分情形大言有各师軍也之非大言	食不住有印刷倉不信有向衛後不信有数	を送す付沙門不付有須指近不信有斯 梅	領者文殊其世間人豪貴下縣不信佛不信	3 -	問我就是藥師船續光伸九不即待解脫者	屬的若抱銅在看號匈出去若洋銅灌口者	復相犯鬼神有如是過罪當随地狱中者當	女飲闹開亂南古思口罵詈罵人犯成為恶	或然九道偷竊他人財實敢注奏語姓他婦	佛古文林世有惡人雖文佛禁我獨事是犯	是明緒克非善爾力無谷和子平元	· 」思意中将您失人強之若是平月元七	不得三應通中必得新戲着人愚痴不受义	看像至心一機梅者復聞我說獨瑞光鄉終	我若以立尼五百戒者皆精或者被是情我	十戒若善信菩薩以四戒若沙門二百五十	佛告文殊若男子女人受三自昭若五戒若	横滴之尼九不除愈唯陷然不請耳	累月不養者間我就是婚瑜充鄉名字之時	也人亦心中四衛者和一去多一去去 不 用	徳若使我廣訴是烟稿光佛无量功德與一	你告文林我但為汝略說獨議先能礼敬功	事獨猪先佛至真等匹置	政華報如是此報也是故各令物諸四最礼	不為害以各男子礼敢獨購免如米功德所	怨家債主欲來侵後心當存念揭稿光佛則	中諸難不能為害若他方怒賊偷竊惡人	若有惡心來相向者心當存念獨稱光佛山	府信集職奏諸特為能処処疫網種種報類	平正 村肯本當儿文昌為北北各八山谷為	中心行此分下行して行りていている	敢始摘光佛若欲遠諸郎道亦嘗礼数獨場	媚猪光佛欲得生吃率天見你勒者亦應礼	告文外右欲至十方知原因主者亦當礼数
得其相天下太平西 澤口射人民歌崇惠能	燒祭名者王富放赦屈厄之人徒歸解脫 王	五五色銷情遊燈續明放前其命敬雜色華	五子起至官中效女若為商者所信亦應造	收脱苦陵話阿難言若天王大臣及諸輪相	諸横急鬼所待	類架生至四九可得過度危厄之難不為	者身亦應造立五色神倫歐叫九燈應致雜	曹七隆隆如東輪若實也惟割在牢獄伽縣	古神者及巴斯乙之後下夏公七身二後一十十十五年前者以外	查言資本各受法一大可及見分賣者可能之雅亦都題在色賴命利情阿鄉問教服若	八男子見名道州州遊計是領華衛機七層	不下等于直班已是衛之及其內京三十	今面動情緒限者七日七定蘇成一心文持	後往男女其有馬龍者水商四无被漢者花	一刀狀會罪不敢各致机告隆人和鄉言名	华海沉道東方位可少世界有那方隔騎克	我限又手合掌而白非言或學合日則那世	所者也	唐 日 等者者人得到此知此者开不貨服 反	前五年分下一年一十五五十二八年九五	食用衛者無利益知為領無異有相遇知有	深合及一儿東上及大成 為 更上上在於	是經衛除他方迷斯港令勘城四方表秋各	者可行鄉於被凌之鄉是無常除水個不該	中有天人發心念此端鋪免佛本願功德經	佛語阿難此經能照該天官殿若三灾起時	自知我心可	惟惟天中天我從今日以去无復命心惟佛	當發序前行英以小道吸汝行德也何難言	阿難汝莫作小是以殿大乘之集汝却後本	在獨亦无二言常為官者施不為疑者說也	那行死女命言之英生從監察治至城无首	不為如是不可思議况復獨輸光佛本願切	者累劫无所不更无所不愚无所不住无所	佛告阿鄉我在佛以朱廷生死復至生死動	正真道也	他子方无量聚生當如此人必當得至无王	从此无处又受直愈今貨時間以做少证用	受持續福書者竹帛復能為他人解說中義	鄉待讀文外師利若有男子女人條信是經	可特例阿比特見亦維持統亦維得書寫亦	明有十万二世計解官位是首	殊言順有百億諸各隆亦到複當信是言可	九量功德如是不審谁肯信此言者佛春文	文殊問佛言世尊佛說是藥師指稿先如來	真道也	宣義 態生信敬貴重之心必當得至无上 正	慈侠为少見少問汝問我說深妙之法九上	可奏量我心有小段用般不伏首郎言欲智	那就是樂師暗衛之版大學費皆聽機敢	她長龍白那言都如天中天听院茂道大問	阿難汝英作是念以自政敗佛言阿難戒見	佛言何難汝口為言善而汝内心私起我言	德悉今安隐得其稱也	无復憂患皆因佛說是縣師始續光本顧切	宴使朝光明解人致結去人重罪干却不知
核除過罪生死得废鄉或輕賣大家人民在	施二石灌頂章司十二神王結領神吃三名	此姓兄有三右一名蔡師紹绪光佛本願切	聖而起前白佛吉演說此輕當何名之佛言	俱满又能思神八部大王无不被各何難及	鄉就是輕特比立情八十人諸菩薩三万人	結合人得隔損頂命司法應知是	人身也我在南北京松唐者人族在厄鄉之	カ如米本顧功徳英不一時指思神形得交	為素属好意义子伍明聽佛世葬就是獨橋	放脱者推論阿難言此諸思神別有七千以	神石府休暇 神名真怨耶 神名照賴野 神名歌細戰	神名库在軍 神名宗林戰 神名因於唯 神名波取電	神名玄明軍 神名如音軍 神名於住軍 神名冬德軍	強頂章の其石如是	阿斯問言其名五何為我就之敢就善養言	若四華弟子請持此經今所結顧无求不得	十二鬼种在所任職暑城色聚落空間林中	從坐而起往到佛所長晚合掌白佛言我等	神功德利盖不少坐中箭思神有十二神王	收脱苦種語何難言如來世存就是姓此成	德松被精神令得废者今世後世不追厄難	种幡燃冊九遊改諸生命以此情散放生幻	了者信於罪福是故我令勘諸四章追續命	种選其身中四院夢中見其各處其人看 明	日五三七日万至七七日名精之者改其情	年間橋木特計前線具情神経及五行及七	之若世間要前之前国為不死一地一走 由	村衛衛死巡生或即即精科未利选非名己	犯於是地下思利及何惟者奏上五官五官		李顧心造作五进彼城三寶无君臣法又		司故侵敬也敢就各後務何敢吉問軍主者			故」	就時是在九機	是然以有以一一也大是身上一一年	祖無我都并并科教因於教和申門前所	相稱所犯者多心不自己不能自近上問題	信世間欽養之師為住思動東東言語妄發	針矢失成不值良營考滿門因於是武云又	所描於九者有病不治人不悄福湯樂不頭	為雜類為歐門敬八者橫為您鄉荷書於橋	權為動所刑六者指為水大失衡七者機	九福人持我 不完横為鬼神之所得使五者	高二者横有口古三者横邊縣官四者身嚴	說言備乃九數略而言之大横有九一者 横	飲也阿難因復同放脱各種擬有處種世尊	其衛命不更者患身體安寧福德力接使之	其備福又言阿難皆沙弥牧蟻以精福故重	各阿班言我則世尊說有諸務制是婦盖令	何雜又問放就答隆言命可贖也放死答隆	山相村在意以生用佛開法信文教誨延是	州慈心相何无諸忽告心海歌詠稱王之他来	備者无病者者四方失秋不生迷客國王通

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ANONYMOUS (9TH -12TH CENTURY)

Sutra

Hanging scroll, ink and colour / ink on paper 48×52 cm. ($187 \times 201 \times 10^{-1}$ in.) With three collector's seals of Li Shengduo (1858-1937)

HK\$120,000-200,000

US\$15,000-26,000

唐/宋 無款 佛說佛名經 設色/水墨紙本 立軸

釋文:在司轉怗有緣常半春座。

李盛鐸(1858-1937)藏印:審定、德化李氏凡將閣珍藏、木庵

168

ANONYMOUS (16TH-17TH CENTURY)

Tryadhva-buddha

Hanging scroll, ink and colour on silk 115.6×58.2 cm. $(45 \frac{1}{2} \times 22 \frac{7}{8}$ in.) Without signature and seal

LITERATURE:

Hiromitsu 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-303 and V-433, pl. JP132-013.

HK\$60,000-80,000

US\$7,700-10,000

明 無款 三世佛圖 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-303、V-433頁,圖版JP132-013。



168

69

ANONYMOUS (16TH-17TH CENTURY)

Manjusri Bodhisattva

Hanging scroll, ink and colour on silk 137.8×79 cm. (54 % x 31 % in.) Inscribed and dated third day, eighth month, fifth year of the *Jingtai* period (1454)

HK\$200,000-300,000

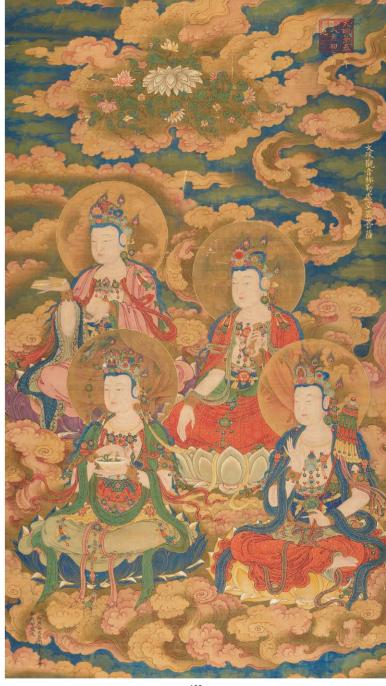
US\$26,000-38,000

明 無款 文殊觀音彌勒虚空藏菩薩 設色絹本 立軸 一四五四年作

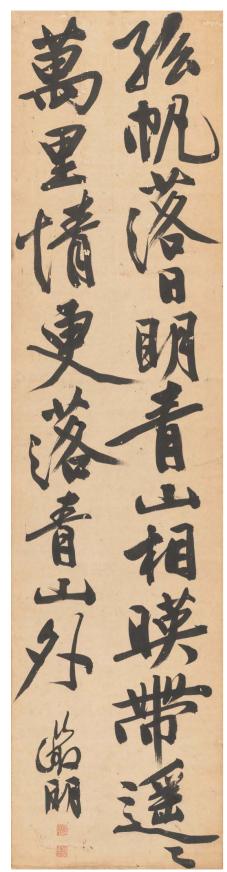
題識:大明景泰五年(1454)八月初三日施。 文殊觀音彌勒虛空藏菩薩。

御用監太監尚義王勤等奉命提督監造

鈐印:廣運之寶



169



WEN ZHENGMING (1470-1559)

Running Script Calligraphy

Hanging scroll, ink on paper 121.2×30.2 cm. $(47 \frac{3}{4} \times 11 \frac{7}{8}$ in.) Signed, with two seals of the artist

LITERATURE:

Wen Zhengming, Fu Tian Ji, Vol.12 No.3, Ming Jiaqing version in Harvard-Yenching Institute.

Wen Zhengming, Zhou Daozhen (ed.), Collection of Poems and Essays by Wen Zhengming (Revised Edition), Shanghai Rare Books Publishing House, Shanghai, December 2014, Book 10 No.3, p. 380.

HK\$260,000-360,000

US\$33,000-46,000

明 文徵明 行書 水墨紙本 立軸

釋文:孤帆落日明,青山相映帶。遙遙萬里情,更落青山外。

款識:徵明。

鈐印:文徵明印、悟言室印

著錄:文徵明:《甫田集》卷第12〈瀟湘八景〉其3〈右遠浦歸帆〉, 哈佛大學燕京圖書館藏明嘉靖刻本。

文徵明著、周道振輯校,《文徵明集》(增訂本),上海古籍 出版社,上海,2014年12月,卷10〈瀟湘八景(戊子)〉其3, 第380頁。 171

DONG QICHANG (1555-1636)

Calligraphy in Running Script

Hanging scroll, ink on silk 158.3×51.6 cm. (62 % x 20 % in.) Signed, with two seals of the artist Four collector's seals

HK\$300,000-500,000

US\$38,000-64,000

月 董其昌 行書 水墨絹本 立軸

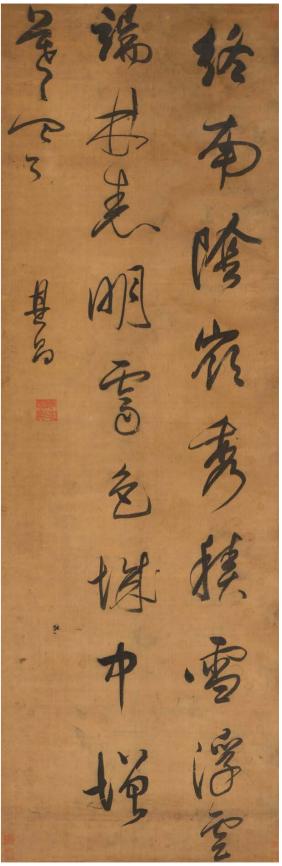
釋文:終南陰嶺秀,積雪浮雲端。林表明霽色,城中增暮寒。

款識:其昌。

鈐印:玄賞齋、知制誥日講官

藏印:郭枻(1883-1974):郭彝民印、則生所藏

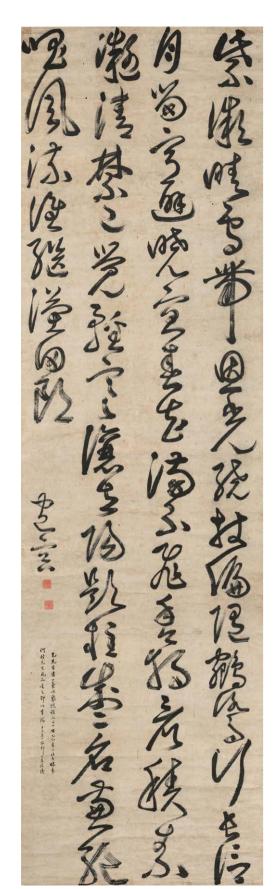
其他:傳鑑堂、之邁珍藏



170

72

171



BAO RONG (1573-1620)

Cursive Script Calligraphy

Hanging scroll, ink on paper 351.2 × 98 cm. (138 1/4 x 38 5/8 in.) Signed, with two seals of the artist Colophon by Wang Jingxi (1867-1932)

HK\$200,000-300,000

US\$26,000-38,000

包容 草書唐錢起詩 水墨紙本 立軸

釋文:紫微晴雪帶恩光,繞仗偏隨鵷鷺行。 長信月留寧避曉,宜春花滿不飛香。 獨看積素凝淸禁,已覺輕寒讓太陽。 題柱盛名兼絕唱,風流誰繼漢田郎。

款識:包容。

鈐印:包容之印、包氏蒙吉

王景禧(1867-1932)題跋:包先生書一氣呵成,縱橫不可一世。乙巳

(1905年)春日得於保易,河村先生見而 愛之,即以奉贈。壬子(1912年)夏日,

琅琊王景禧識。

註:包容,字蒙吉,號虛中,永嘉(今浙江溫州)人。萬曆年間授中 書舍人。書畫俱工,尤精篆刻。張居正以玉章相屬,已鐫就, 促之急,乃磨而還之,拂衣歸。晚客吳門,與周天球、王穉登交 好。傳世作品稀見,今存見僅北京故宮博物院及溫州博物館各藏 有一,可資參考。 173

ZHA SHIBIAO (1615-1698)

Calligraphy in Running Script

Hanging scroll, ink on paper 133 × 43 cm. (52 3/8 x 16 7/8 in.) Signed, with three seal of the artist

HK\$120,000-200,000

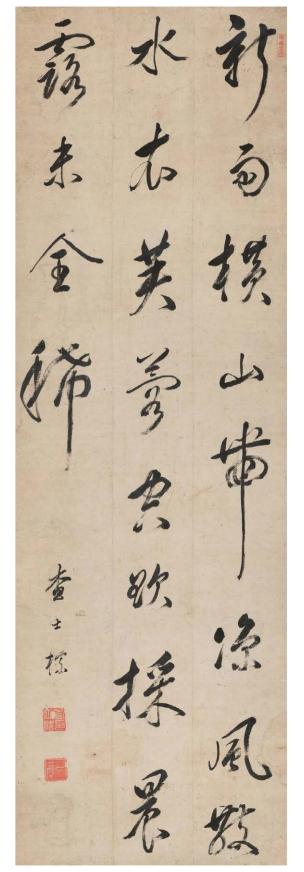
US\$15,000-26,000

清 查士標 行書明馮琦詩 水墨紙本 立軸

釋文:新雨橫山帶,涼風散水衣。芙蓉空欲採,晨露未全稀。

款識: 査士標。

鈐印:查士標印、二瞻、半窗花雨



172

173

WEN ZHENGMING (1470-1559)

Calligraphy in Small Regular Script

Album of nine leaves, ink on paper 18.5×9.8 cm. (7 $\frac{1}{4}$ x 3 $\frac{7}{8}$ in.)

Inscribed and signed, with two seals of the artist

Dated second day, sixth month, yisi year (1545)

Dedicated to Kongjia

Colophons by Wang Shu (1668-1742), Yi Wenrui (19th C.), Zhu Changyi (1784-1855), Pan Zengshou (19th C.), Xu Naizhao(1799-1878), Tao Fuheng(19th C.), Wang Qingling (19th C.), Zhang Xianghe(1785-1862), Pan Zengying(1808-1878), Gu Kui (19th C.), Gu Jiongshi (19th C.), Zhuang Jindu (1799-1852), Yun Yuding (1862-1917), Kuroki Yasuo (1866-1923), Yi Shunding (1858-1920), with a total of twenty-four seals

Seventeen collector's seals, including two of Peng Nian (1505-1566), six of Xiang Yuanbian (1525-1590), one of Wang Shu (1668-1743), five of Yamamoto Teijiro (1979-1937) Titlieslip by Yuan Lizhun (1878-1935), with one seal

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

US\$380,000-640,000

明 文徵明 小楷〈離騷經〉 水墨紙本 冊頁九開

釋文:離騷。(文不錄)

題識:比歲爲孔加書《離騷》,僅得數行而疾作,遂置不省,乃是稍閑,爲補書之。自戊戌 (1538) 坻今八年,年七十有六,日老日頹,目昏指弱,所書大小不倫,可笑也。嘉靖 乙巳(1545年)六月二日徵明識。

鈐印:徵、明

袁勵准(1876-1935)題簽:文衡山小楷離騷經眞跡。袁勵准簽。

鈐印: 玨生

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王澍(1668-1742)、易文濬(19世紀)、朱昌頤(1784—1855)、潘曾綬(19世紀)、許乃釗(1799-1878)、陶福恆(19世紀)、王慶麟(19世紀)、張祥河(1785-1862)、潘曾瑩(1808-1878)、顧夔(19世紀)、顧煚世(19世紀)、莊縉度(1799-1852)、惲毓鼎(1862-1917)、黑木安雄(1866-1923)、易順鼎(1858-1920)題跋,共鈐印二十四方。

藏印:彭年(1505-1566):孔嘉(二次)

項元汴(1525-1590):墨林子、神、品、墨、林、子京父印

王澍(1668-1743):虚舟

山本悌二郎(1879-1937):觀此眞跡始覺僞者爲可笑也、二峰鑑藏法書名畫之印、秘 笈、二峰淸賞、香雪書屋書畫印

其他:沈堪審定、蘿邨鑑賞、醉鄉矦印

註:上款人孔加爲彭年(1505-1566),字孔嘉,一說字子素,號隆池山樵,南直隸蘇州府長 洲(今江蘇蘇州)人。好學工書,少與文征明友善,以詞翰名,時稱長者。年書名亞於徵 明,然當時鮮有稱其詩者。獨王世貞《序》稱,徵明詩以韻勝,而年詩以邊幅勝;其詞亦 頗有抑揚矣。又據世貞《序》,稱徵明孫子悱乃年女婿。 随

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Property from a Japanese Private Collection 日本私人收藏(Lot 175)





175

WANG CHONG (1494-1533)

Calligraphy in Running Script

Fan leaf, mounted for framing, ink on gold-flecked paper

 18.6×51.8 cm. $(7\frac{3}{8} \times 20\frac{3}{8} \text{ in.})$

Inscribed and signed, with two seals of the artist

HK\$120,000-180,000

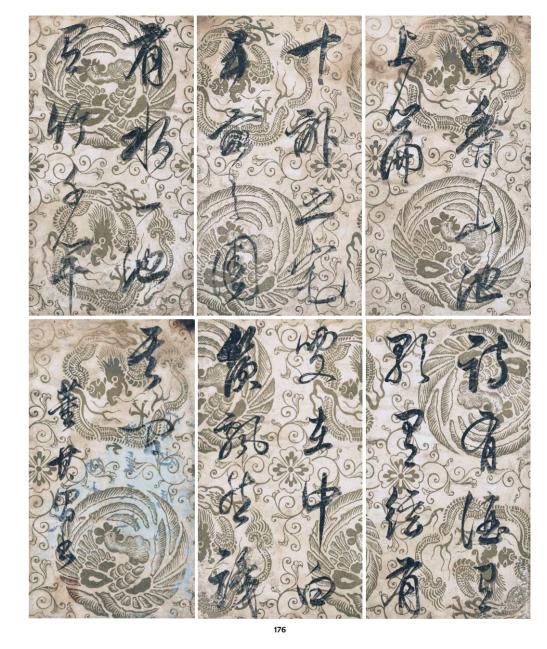
US\$15,000-23,000

王寵 行書自作詩 水墨灑金箋 扇面鏡片

釋文:百尺星橋卧彩虹,靑天飛鏡水涵空。憑君看盡人間月,誰似湖山枕簟(中)。 酒榼茶鐺步步隨,春江花月夜何其。故人明日京華去,任憑山公倒接籬。

題識:同王子美湖上看月二首。王寵。

鈐印:王寵之印、雅宜山人



176

DONG QICHANG (1555-1636)

Calligraphy in Running-Cursive Script

Album of sixteen leaves, ink on dragon and phoenix roundel-patterned

Each leaf measures 22.8×12.8 cm. $(9 \times 5 \text{ in.})$

Signed, with one illegible seal

HK\$260,000-360,000

水墨龍鳳團紋箋紙本 冊頁十六開 董其昌

釋文:白香山《池上篇》。十畝之宅,五畝之園。

有水一池,有竹千竿。勿謂土狹,勿謂地偏。

足以容膝,足以息肩。有堂有庭,有橋有船。

有書有酒,有歌有弦。有叟在中,白鬚飄然。

識分知足,外無求焉。如鳥擇木,姑務巢安。

如龜居坎,不知海寬。靈鶴怪石,紫菱白蓮。

皆我所好,盡在吾前。時飲一杯,或吟一篇。

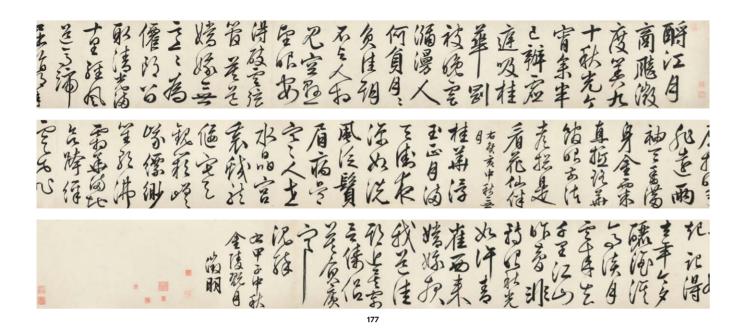
妻孥熙熙,雞犬閒閒。優哉遊哉,吾將終老乎其間。

款識:董其昌書。

一印漫漶

US\$33,000-46,000

題跋:董學士書法如天女遊空。出於危相之□,求於嬉媚風神,橫生 骨□大□,此書家能世之寶□□觀題



WEN ZHENGMING (1470-1559)

Running Script Calligraphy

Handscroll, ink on paper

 26×634.5 cm. (10 $\frac{1}{4}$ x $249 \frac{7}{8}$ in.)

Inscribed and signed, with three seals of the artist

Dated mid-autumn, *jiazi* year (1504)

Nine collector's seals, including two of Li Zhaoheng (1592-1664), two of Li Qizhi (1622-1692) and two of Shi Song (18th-19th Century)

HK\$180,000-220,000

US\$23.000-28.000

明 文徵明

水墨紙z

卷 一五〇四年作

釋文: 酹江月。商騰微度,筭九十秋光,今宵餘半,已辦虛庭吸桂華,剛被晚雲瀰漫。人何負月,月負佳期,不與人相見。空懸望眼,安得破雲弦管,莫道嫦娥無意,意爲仙郎,留取淸光滿。十里輕風送馬蹄,屈指明年非遠。兩袖天香,滿身金粟,直抵瑤華館,眼前諸台,揔是看花仙伴。右癸亥(1503)中秋無月。

桂花浮玉,正月滿天街,夜涼如洗,風泛鬒眉病骨寒,人在水晶宮裡,蛟龍偃蹇,觀闕嵯峨,縹緲笙歌沸。霜華滿地,欲跨彩雲飛起。記得去年今夕,釃酒溪亭,淡月雲來去。千里江山昨夢非,轉眼秋光如許。青雀西來,嫦娥報我,道佳期近矣。寄言儔侶,莫負廣寒沉醉。

題識:右甲子(1504年)中秋金陵翫月。徵明。

鈐印:徵明、徵仲、停雲

藏印:李肇亨(1592-1664):李珂雪珍藏、嘉禾李氏珍藏、檇李李李 氏鶴夢軒珍藏記

李琪枝(1622-1692): 李琪枝字雲連

施嵩(18-19世紀): 少峰審定墨寶、玉溪施嵩審定眞跡 其他:東涯鑒賞之章 (二次)、秀芝堂珍藏書畫印

註:李肇亨,號珂雪,又號醉鷗,明萬曆著名鑒藏家李日華(1565-1635)之子。工書法、善山水、品鑒,書畫與趙左齊名。

李琪枝,字雲連,號奇峰,李肇亨之子,康熙年間著名畫家,工 畫墨梅、墨竹。

施嵩,字禮登,號少峰,石門(今浙江崇德)人。工山水,仿方薰。

金女記中是是教教整在外找好至京苏藤本郎宇先君等唱歌區最小宇有風泥京聖桂培看清洁真身和加在医医查斯维立照指操學也不多何屬校益追己實力度商酬 前提了該「看傷者思知而什好智治法具体的中心大時為政係就是人在保险的事品本者在認識企業」是建立是通過的思考在自身優待「政科系教育職」 報告記 「最低者性於末毒美報的之生所在情心保護品够明己就言立方質從在協語整治是代益素活面等和低語古名無差是出點的名詞《人宝副桂左半女先我演》 In Pursuit of Antiquities:
The Importance of Fu Shan's Shuang Hong Kan Notes
好古敏求:傅山《霜紅龕》札記的內容與價值



傳山(1607-1684),原名鼎臣,後改名山,字青主,山西陽曲人,明末清初學者,入清後以遺民自居,於五峰山拜道教北派郭靜中修真,道號眞山,以避淸剃髮令,又衣紅衣,人稱朱衣道人。淸順治十一年(1654)傅山受牽連入獄,是爲"甲午朱衣道人案",爲戴廷栻等友人營救,乃雲遊歸隱,不涉時事。康熙召舉"博學鴻儒",傅山稱病堅辭,乃得歸家,七十八歲終老於山西。

傳山六世祖傅天錫以《春秋》立業,祖父傳霖(1532-?)乃嘉靖四十一年(1562)進士,歷吏部主事、陝西參議、山東布政使司參政等。傅山生長於書香官宦門第,博學強記,十五歲中童子試,一生舉凡經學、佛學、道教、諸子、詩詞、書畫、醫學、武術等皆有建樹,時人譽之爲"學海",有《霜紅龕集》、《女科》、《靑囊秘決》、《傅氏拳譜》等著作傳世。

佳士得秋拍自海外徵集明末清初傅山《霜紅龕》札記,共十一冊,計一百六十開,裝成四函,置原木箱。每種函套題"傅靑主徵君墨蹟,關中胡氏晚香書室藏,弟某函",每冊題簽"傅山《霜紅龕》札記眞蹟,宣統己酉(1909)春仲重題,弟某冊",冊頁爲淸末裝裱題簽,一百多年來均由家族傳承收藏。

《霜紅龕》十一冊讀書札記,總計約有二百四十多篇長短不一的手跡,呈現傅山好古敏求的治學態度。約略按傳統四分法,計有經學如《周禮》、《詩經》等;史學如《史記》、《國語》等;集部如《離騷》,子部如《莊子》、《尸子》。其他記錄諸書所見的文字、讀音較多,也有引述《黃帝內經》與詩詞等,可見傅山讀書廣采博覽,不名一家。

舉例如第四冊"妄治"條:"《內經》徵四失論:'妄治時愈, 愚心自得。'寫盡醫家奴態"。又後一條"鼻名天牝":"《 內經》遺編刺法論曰:'天牝從來,復得其往。氣出於腦,即 不邪干。'"後世僅知傅山於醫道以婦科得盛名,而忽略了他 醫道本源於《黃帝內經》,又廣泛參考《金匱要略》、《千金 方》、《本草綱目》諸醫書,方成名手。中國國家圖書館和北 京大學圖書館藏有傅山手批《黃帝內經》,可以視爲傅山研究 《黃帝內經》之明證(見《傳山全書第十八冊》)。《霜紅龕》手 札多處批引述和批校《黃帝內經》,此處僅引錄兩條文字略見一 斑,或可與北京館藏傅山手批文字相互印證,也再再說明《霜紅 龕》手札的珍貴與重要。

中國文字兼有字形、字音、字義三者,古人先教孩童識字,而後方能誦書。因此,古人說一字之不知,士之恥也,可見文字是學習的基礎。《霜紅龕》第八冊記述文字最多,如"炱字":"《馬懷素傳:'炱朽蟬斷。'《廣韻》:'炱煤'。"此處傅山所引《馬懷素傳》出自《新唐書•儒學》,由歐陽修等人編撰而成,所以又引宋眞宗重修的《廣韻》釋義"炱"字。又同冊"訇字":"石勒本名訇。音如背。"石勒爲後趙開國君主,訇爲罕僻字,後世多不知曉,更莫論讀音了。

手札之中,據所知見,亦有見於今人編訂《傅山全書》之中,如第十冊"風自火出家人"條,見於《傅山全書》第三冊第七七頁"家人",講解《周易》第三十七卦卦象之義。又如第十一冊末頁有《想甚》詩: "想甚鳧盟見,兼無雞澤書。春風到洺水,明月勞昭餘。詩句定何似,乾坤誰不知。鶯花所偏處,知爲喩山居。"見於《傅山全書》第一冊第二〇八頁。鳧盟爲申涵光(1619-1677)字號,與傅山友好,有《懷太原傳靑主》詩。

清劉羆咸豐三年(1853)撰〈霜紅龕集備存小引〉云:"傳靑主 先生足迹半天下,詩文隨筆隨擲,家無藏稿,甚有執所著以問先 生,而先生已忘爲己作。雖臨終以收拾遺文,勗孫蓮蘇,然散之 數十年,徵諸一方亦非易致之事也。"可見傳山早年歷經兵燹離 亂,手稿隨筆散佚難存,晚歲爲了教導孫兒蓮蘇,整理舊作,但 是仍然散失尤多。傳山曾囑咐孫兒說:"凡我與爾父所爲文詩, 無論長章大篇、一言半句,爾須收拾無遺,爲山右傳氏之文獻可 也。"(見《霜紅龕家訓》)可見傅山晚歲對於自家手稿的重 視。三百四十年後的今天,傅山片紙短文,愈顯珍貴,更何況傳 承了一百多年的十一冊一百六十開手札,具有撼人心魄的歷史和 學術文獻的價值。 A native of Yangqu, Shanxi province, Fu Shan (1607-1684), was a great scholar during the late Ming and early Qing period. Born into a scholar-official family, he was proficient in Classics, Buddhist and Taoist teachings, Masters' writings, poetry and verses, calligraphy and painting, medical science and martial arts.

Accompanied with a tailor-made wooden box and four book sleeves, Fu Shan's Shuang Hong Kan Notes comprises eleven books with a total of one hundred and sixty leaves, stipulated more than two hundred forty pieces of manuscripts by the artist. The notes are organized according to the four traditional categories: Classics (e.g. The Rites of Zhou, The Book of Songs), Histories (e.g. Records of the Grand Historian, Discourses of the States), Letters (e.g. Encountering Sorrow) and Masters (e.g. The Writings of Zhuangzi). There are also notes and quotes on other books, like Huangdi Neijing, the oldest medical classic of ancient China, as well as various poems and verses.

Many of Fu Shan's manuscripts had been lost due to political chaos throughout his early years. Thanks to the efforts of his grandson, Fu Liansu in preserving his works, this very rare and important *Shuang Hong Kan Notes* has been kept in private hands for more than a hundred years.





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FU SHAN (1607-1684)

Shuang Hong Kan Notes

Eleven books totalling one hundred and sixty double leaves, ink on

Each leaf measures 23.2×11.2 cm. $(9 \frac{1}{8} \times 4 \frac{3}{8} \text{ in.})$

Inscribed and signed, with twenty-one seals of the artist

Titleslip inscribed and signed by Zhu Zongxiang (19th-20th Century), with one seal

Five collector's seals

HK\$5.000.000-7.000.000

US\$640.000-900.000

明/清 傅山 霜紅龕札記 水墨紙本 十一冊共一百六十對開

手稿文長不錄。

鈐印:傅山之印(二十一次)

每函封面題簽:傅青主徵君墨蹟,關中胡氏晚香書室藏。弟某函。 每冊封面朱宗祥(19-20世紀)題簽:霜紅龕札記眞蹟,宣統己酉 (1909)春仲重顯,弟某冊。

鈐印:味笙

藏印:劉天繡、天繡印、蓮舟鑒賞(二次)、蔚泉珍藏

註:清華大學藝術博物館藏傳山絹本書法一件,上世紀八十年代經由 啓功等七人鑒定小組鑒定爲國家二級藏品,其中"劉天繡、蓮舟 鑒賞、蔚泉珍藏"三印,與《霜紅龕札記》相同。

《霜紅龕札記》題簽者"味笙",當係朱宗祥,字味笙,浙江秀水人,擅書畫刻印。(見吳耦汀《近三百年嘉興印畫人名錄》) 清陶保廉1891-1896年間隨父新疆巡撫陶模前往新疆、陝西、甘肅等地,記撰成《辛卯侍行記》一書,其中記肅州臨水驛堡內行館,權知州事秀水朱味笙宗祥,乃城守營游擊以下各武員均來。則朱宗祥曾任清肅州權知州事,爲從五品官員。



ANONYMOUS (14TH CENTURY, PREVIOUSLY ATTRIBUTED TO ZHAO BOJU [1127-1162])

Southern Tour

Hanging scroll, ink and colour on silk 45.6×56.8 cm. ($18 \times 22^{\frac{3}{8}}$ in.)

Without signature or seal

Two collector's seals on the reverse of the cover of wooden box

LITERATURE:

Hiromitsu 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-222 and V-418, pl. JP115-017.

HK\$80,000-120,000

US\$10,000-15,000

無款(前傳趙伯駒) 江南離宮圖 設色絹本

木盒蓋內藏印:墨香樓、一印漫漶

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-222、

V-418頁,圖版JP115-017。

180

WITH SIGNATURE OF FANG CHUNNIAN (17TH CENTURY)

Playing Chess

Hanging scroll, ink and colour on silk 79.6×40 cm. $(31 \frac{3}{8} \times 15 \frac{3}{4} \text{ in.})$

Inscribed and signed, with one seal

Three collector's seals, one of which on the reverse of the cover of wooden box

LITERATURE:

Hiromitsu 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-225 and V-419, pl. JP115-042.

HK\$60,000-80,000

US\$7,700-10,000

方椿年(款) 美人看碁圖 設色絹本 立軸

題識:紹興十二年秋月畫院待詔方椿年制

鈐印:椿年

藏印:陸、永祖

木盒蓋內藏印:人西圖書之記

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-225、 V-419頁,圖版JP115-042。



180

ANONYMOUS (14TH CENTURY, PREVIOUSLY ATTRIBUTED TO SUN JUNZE [14TH CENTURY])

Landscape

Hanging scroll, ink and colour on silk 97.5 × 47 cm. (38 ³/₈ x 18 ½ in.) Without signature of seal

LITERATURE:

Hiromitsu 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-224 and V-419, pl. JP115-029.

HK\$120.000-200.000

US\$15.000-26.000

明 無款(前傳孫君澤) 溪山雅趣 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-224、V-419頁,圖版JP115-029。







182

YANG JIN (1644-1728)

Barren Trees and Crows

Fan leaf mounted as hanging scroll, ink on paper 17.8×53.6 cm. $(7 \times 21 \%$ in.) Entitled, inscribed and signed, with two seals of the artist Dated seventh month, *guiwei* year (1703) Dedicated to Tianchun

LITERATURE:

Hiromitsu 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-223 and V-419, pl. JP115-025.

HK\$30,000-50,000

US\$3,800-6,400

題識:枯樹寒鴉。癸未(1703年)七月畫應天純先生大人指教。西亭 老人楊晉橅元人本。

鈐印:子隺、楊晉

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-223、 V-419頁,圖版JP115-025。

183

DAI XI (1801-1860)

Reading in a Mountain Studio

Fan leaf mounted as hanging scroll, ink on paper 20×57.5 cm. (7 % x 22 % in.) Entitled, inscribed and signed, with two seals of the artist Dated summer, wuwu year (1858) Dedicated to Chungao

LITERATURE:

Hiromitsu 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-226 and V-419, pl. JP115-050.

HK\$30,000-50,000

US\$3,800-6,400

青 戴熙 山館吟秋圖 水墨紙本 扇面立軸 一八五八年作

題識:山館吟秋圖。戊午(1858年)夏至,春皋先生屬正。醇士戴熙。 鈐印:醇士、戴熙

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-226、V-419頁,圖版JP115-050。





34

184

LU ZHI (1496-1576)

Boating

Handscroll, ink and colour on paper 24.5×141.5 cm. (9 5% x 55 3/4 in.) Inscribed and signed, with two seals of the artist Colophons inscribed and signed by Wen Jia (1501-1583), with two seals

Five collector's seals, including tow of Chu Deyi (1871-1942) and two of Chen Jingtao (19th-20th Century)

HK\$400,000-600,000

US\$51,000-77,000

陸治

溪山泛舟

設色紙本

題識:包山陸治寫

鈐印:包山子、陸氏叔平

文嘉(1501-1583)題跋:叔平翁與余契厚,偶留酌間得見此卷,翛然 淸遠,其筆意跌宕風塵之外,漫濡拙句,以

表其佳。茂苑文嘉。

鈐印:文嘉之印、文水道人

藏印:褚德彝(1871-1942):松窗審定(二次)

陳景陶(19-20世紀):愨齋收藏、陳愨齋圖書記

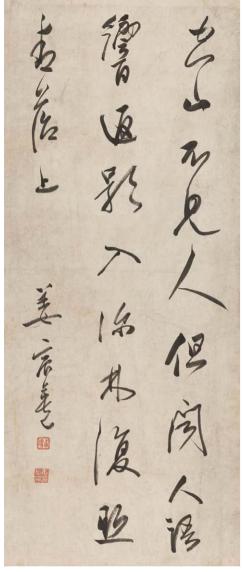
其他: 淸河郡圖書記

註:褚德彝,原名德儀,字守隅、松窗、號禮堂,浙江餘杭人,光緒 二十一年(1905)舉人,善書法、繪畫,精於金石考證,兼工篆刻, 有《竹人續錄》、《松窗遺印》等。

陳景陶,號愨齋,淸末民初浙江上虞人,喜好收藏金石碑帖,與褚 德彝友好,常同觀賞金石碑帖並題跋,如吳炳本《定武蘭亭》、國 家圖書館藏《張通妻陶貴墓志》等。



手卷



185

JIANG CHENYING (1628-1699) Running-Cursive Script Calligraphy

Hanging scroll, ink on paper 80.4×33.6 cm. (31 $\frac{5}{8}$ x 13 $\frac{1}{4}$ in.) Signed, with two seals of the artist

HK\$30,000-50,000

US\$3,800-6,400

清 姜宸英 行書唐王維詩 水墨紙本 立軸

釋文:空山不見人,但聞人語響。返影入深林,復照靑苔上。

款識:姜宸英。

鈐印:西溟、姜宸英印

186

HONG LIANGJI (1746-1809)

Seal Script Calligraphy

Hanging scroll, ink on paper 91.4×20.6 cm. $(36 \times 8 \frac{1}{8})$ in.)

Inscribed and signed, with three seals of the artist

Dated *dingsi* the second year of the Jiaqing period, year (1797)

Dedicated to Qingwen

HK\$40,000-60,000

US\$5,100-7,700

清 洪亮吉 篆書 水墨紙本 立軸 一七九七年作

釋文:既云天功,亦資人望。矜疆少成,坐譚何望。

題識:嘉慶二年(1797)歲在丁巳三伏日,壽泉廣文屬篆即正。洪亮

吉。

鈐印:卷施居士、稚存、黔中督學使者

187

FU SHAN (1607-1684)

Calligraphy in Running-Cursive Script

Hanging scroll, ink on silk 166.2×46.2 cm. $(65\frac{3}{8} \times 18\frac{1}{4}$ in.) Signed, with one seal of the artist One collector's seal

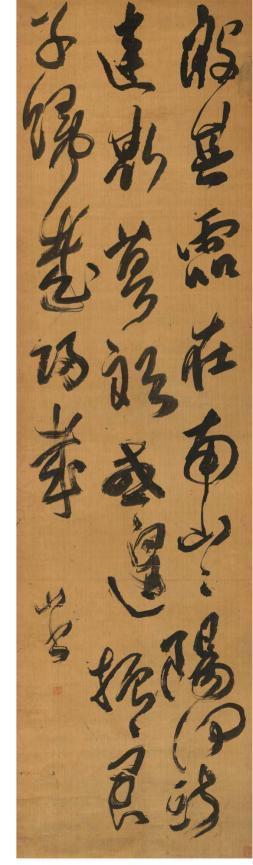
HK\$180,000-280,000

US\$23,000-36,000

青 傅山 行草書〈詩經·殷其雷〉 水墨絹本 立軸

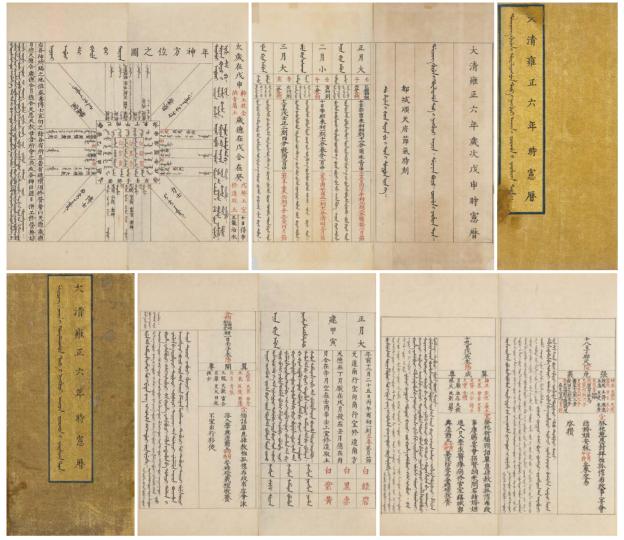
釋文:殷其雷,在南山之陽。何斯違斯,莫敢或遑?振振君子,歸哉 歸哉!

款識:山書。 鈐印:傅山印 藏印:詿林珍藏



187

89



188

AN 18TH CENTURY IMPERIAL ALMANAC

Almanac of the Sixth Year of the Yongzheng Period

Dated sixth year of the Yongzheng period (1728)

One book with book sleeve totalling three hundred and ninety-eight leaves, ink and vermilion on paper Each leaf measures 19 \times 8.5 cm. (7 $\frac{1}{2}$ x 3 $\frac{3}{8}$ in.)

HK\$200,000-400,000

US\$26,000-51,000

清 内府 大清雍正六年時憲曆 朱墨精寫本 一函一冊共三百九十八開 一七二八年作

註:清朝自順治元年(1644)至1910年,皆採用西人湯若望(Johann Adam Schall von Bell)重訂之《西洋新法曆書》,編製頒布"時憲曆",至乾隆元年(1736)避"弘曆"諱,改名"時憲書"。此冊《大淸雍正六年時憲曆》爲朱墨精寫本,乃是欽天監上呈皇帝御覽之用,是爲御覽時憲曆,皇帝確認無誤,乃頒布臣民。按此曆尺寸當爲黃綾袖珍本,黃綾函套、黃綾封面,原裝原函尤爲罕見,民間稱之爲"皇曆"者,即是此書。皇帝受命於天,曆書彰顯皇帝代天頒行正朔之職權,旨在授民以時,使民順時耕作和休息。

189

XU WANGYOU (18TH CENTURY)

Running Script Calligraphy

Hanging scroll, ink on satin 150×37 cm. (59 x $14 \frac{1}{2}$ in.) Signed, with three seals of the artist

HK\$100,000-200,000

US\$13,000-26,000

清 許王猷 行書 水墨綾本 立軸

釋文:碧簡雕仙,名繫東王之籍。瑤天紀瑞,光騰南極之星。賜玉杖 而刻鳩,恩隆尚齒,餐金鉶而斟雉,道重延齡。是以頌啓奚 斯,三壽共全。昌熾疇承,箕子五福,兼備康寧。

款識:鸐湖許王猷。

鈐印:許王猷印、賓穆、心跡喜雙淸

註:許王猷,字賓穆,號竹君,上海楓涇鎭人。康熙五十二年(1713) 進士,授編修,官至內閣學士兼禮部侍郎。工詩文,擅書法,筆 力可追李北海。 奚 尚

不栏立道 浔促隆危 駐迪崇難 **駐造**阻

190

From the Kwok Family Collection 郭氏琴硯齋藏中國書畫 (Lot 190) **190**

189

HE SHAOJI (1799-1873)

Clerical Script Calligraphy

Hanging scroll, ink on paper 122×45 cm. $(48 \times 17^{-3} \% \text{ in.})$

Signed, with two seals of the artist

Six collector's seals, including two of Wang Wenxin (1888-1974), one of Kwok Zhongyi (1900-1994) and one of Kwok Chun-Po (1938-2022)

HK\$50,000-70,000

清

US\$6,400-9,000

立軸

何紹基 隸書《西狹頌》

水墨紙本

釋文:郡西狹中道,危難阻峻,緣崖俾閣,兩山壁立,隆崇造雲,下 有不測之溪,阨芒促迫,財容車騎。進不能濟,息不得駐。

款識:子貞何紹基。

鈐印:何紹基印、子貞

就曰:

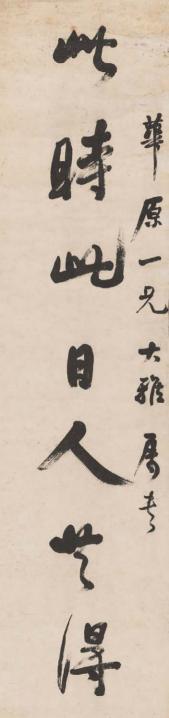
王文心(1888-1974):蒙泉書屋收藏金石書畫之章、文心審定、荆門

王氏收藏之章

郭仲易(1900-1994):琴硯齋 郭春浦(1938-2022):春浦珍藏

其他:子孫保之





ZHAO ZHIQIAN (1829-1884)

Calligraphic Couplet

A pair of hanging scrolls, ink on paper 131.8 × 31.5 cm. (51 ⁷/₈ x 12 ³/₈ in.) Inscribed and signed, with two seals of the artist Dedicated to Huanyuan

HK\$160,000-260,000

US\$21.000-33.000

水墨紙本 立軸兩幅 趙之謙 書法對聯

釋文:此時此日人共得,山鳥山花吾友于。 題識:華原一兄大雅屬書,集少陵句,趙之謙

鈐印:趙之謙印、益甫手段

192

ZHAO ZHIQIAN (1829-1884)

Calligraphy in Clerical Script

Handscroll, ink on paper 17.2×85.2 cm. $(6 \frac{3}{4} \times 33 \frac{5}{8}$ in.) With one seal of the artist

Colophons by Wang Geyi (1897-1988) and Sha Menghai (1900-1992), with a total of four seals

LITERATURE:

Yu I ed., Calligraphy of Chao Pei-An, Chung Hua Calligraphy and Painting Publishing Association. Taipei, 1977, p.119.

Calligraphy of Chao Pei-An: Reprint, Tokvodo, Tokvo, 25 January 1982, pl.122.

Sha Menghai, Book Anthology on Sha Menghai, Shanghai Painting and Calligraphy Publishing, Shanghai, June 1997, p.629.

Zhou Tao (ed.), Chronology of Zhao Zhiqian, Rongbaozhai Publishing, Beijing, October 2003, p.189. Chen Zhenlian (ed.), Selected Works by Zhao Zhiqian in Japan, Seal Engraver's Society Publishing House, June 2008, pp.60-61.

Collection of Zhao Zhiqian, Vol. 1, Zhejiang Ancient Books Publishing, Hangzhou, September 2015, p.156. Sha Maoshi, Stroll in the Sea of Books - Life of Sha Menghai, Tianjin People's Fine Art Publishing, Tianjin, November 2017, p.87.

HK\$500,000-700,000

US\$64,000-90,000

水墨紙本 手卷 趙之謙 隸書



192

鈐印:趙孺卿

王个簃(1897-1988):悲盦此卷筆墨高渾,古意可掬,確是精心傑 構。最(近)遊覽武夷風景歸來,重展斯圖,

反覆觀賞,更多餘味。爲書數語於卷末,志我 欽佩。壬戌(1982年)四月維夏王个簃八十有 六。最下奪近字。

鈐印: 啓之、个簃

沙孟海(1900-1992): 撝叔文章書翰皆原本六代,才情魄力奇一世, 嘗製印曰漢後隨前有此人,自道如此,見者

> 大聲世講攜示此三字室額,蓋取謙字切音, 以顏居室。彼自有用意。余獨愛其筆致沉鬱 飛動,風格遒上,正似漢後隨前人作,驩憙 讚歎,題字歸之。壬戌(1982年)之秋沙孟海

同客杭州。 鈐印:沙邨唯印、孟海

釋文:苦兼室。取名切音顏其室,撝叔借居六皆宅,同聲相應應曰吉。 著錄:沙孟海,《沙孟海論書文集》,上海書畫出版社,上海,1997 年6月,第629頁。

鄒濤編,《趙之謙年譜》,榮寶齋出版社,北京,2003年10月, 第189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9月,第156頁。

出版:《悲盦滕墨第一集》,中華書畫出版社,台北,1977年, 第119頁。

《趙之謙-覆刻悲盦滕墨》,東京堂,東京,1982年1月25日, 圖版122 여

陳振濂主編,《日本藏趙之謙金石書畫精選》,西泠印社出版 社,杭州,2008年6月,第60-61頁。

沙茂世,《書海漫步——沙孟海的世紀人生》,天津人民美術 出版社,天津,2017年11月,第87頁。

《惲氏父子書札合冊》考

《惲氏父子書札》合冊共收錄惲日初、惲壽平父子書札十八通。惲日初書跡罕見,而父子合冊更爲難得。惲日初十五札十六紙,落款皆爲方外明曇。內容多爲邀集朋友淸談以及答謝饋贈等,並多次提及兒曹,可見其時居於常州家鄉。史稱日初「晚歲不得已歸常州,仍服浮圖服,而言學者多宗之」,十五札正是此一時期作品。受信人爲君知、若營等。君知即唐獻恂,字君知,號潔庵,武進人,明廩生。明亡後棄諸生業,黃冠遁世。君知爲日初好友。史載唐獻恂「與同郡楊雪臣、惲遜庵等六七人砥礪名節」,而札中有「吾輩屈指不過數人,而弟與翁則庶幾晨星之配殘月也」(第十札)、「倏忽便已三春,每當岑寂無聊,輒念老兄不置。知兄於同人快聚時亦必念我也」等語,可知二人關係之密切。若營則爲唐宇肩,字若營,獻恂子,名畫家唐宇昭從弟,工書法,明亡後終身不應試,鬻書自給。惲壽平三札十九紙,皆爲長箋,分別緻存翁、親家楊興翁、長婿楊叔美三人,內容涉及人情酬酢、家族事務、個人生活等,具體而生動,細微地呈現出惲氏的日常生活、心理變化等,可視爲研究其晚年行跡的重要材料,具有特殊的史料價值。

值得一提的是,在清代所刻的《甌香館法書》中,收錄有一札(參見《容庚藏帖·甌香館法書》第二冊54-58頁,廣東人民出版社,2016年6月),與此冊中惲壽平第二札不但內容完全一致,而且從字形、結構到佈局均無二致,唯一的不同是刻帖本用筆多以圓、肥之筆出之,猶如常見清人仿惲僞作的圓甜之態,而細諦此冊墨跡,其用筆則柔中寓剛,潔淨爽利,平和淸秀之中蘊含瀟灑空靈之趣。兩者的差距一目瞭然。由此可知刻帖本是以此冊墨跡爲底本的摹刻本,摹刻水準較爲低下。在2015年出版的《惲壽平全集》中,編者曾據刻帖將此札內容輯入此書。

參考萬新華教授《新見惲壽平信札三通初考》,《美術大觀》第3期,2022年。

水墨紙本

193

YUN RICHU (1601-1678), YUN SHOUPING (1633-1690)

Album of Correspondences

A set of thirty-five leaves mounted as an album, ink on paper

Various sizes

With seven seals of the artists

Inscription on the mounting by Wu Yun (1811-1883), with two seals Seven collector's seals, including six of Zong Yuanhan (1834-1897)

HK\$1.300.000-1.600.000

惲日初、惲壽平

US\$170.000-210.000

信札冊頁三十五開

鈐印:曲阿遺民(二次)、黍庵、山中學士之章(二次)、江左傲夫、鑑湖泊者

信札冊

吳雲(1811-1883)題裱邊:同治癸亥(1863年)冬十月下澣,歸安縣吳雲讀於泰州寓齋並記歲月

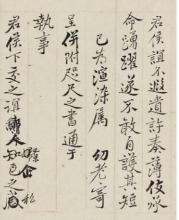
鈐印:吳雲私印、平齋

藏印:

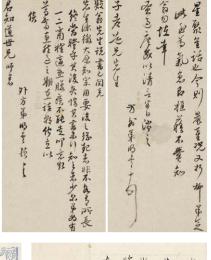
清

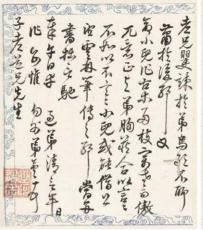
宗源瀚(1834-1897): 臣源瀚印、湘文審定、頤情館印(二次)、頤情館、宗湘文珍藏記

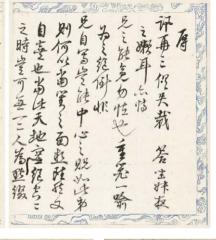
其他:楊涇秘寶



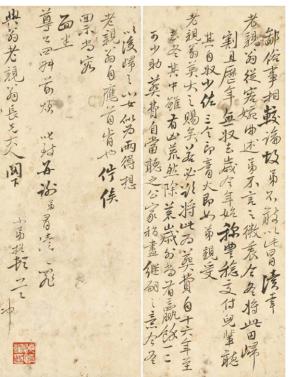


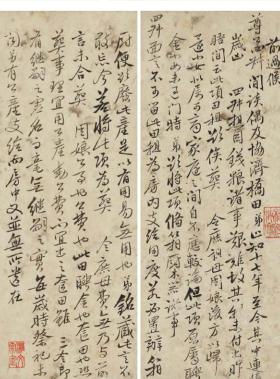






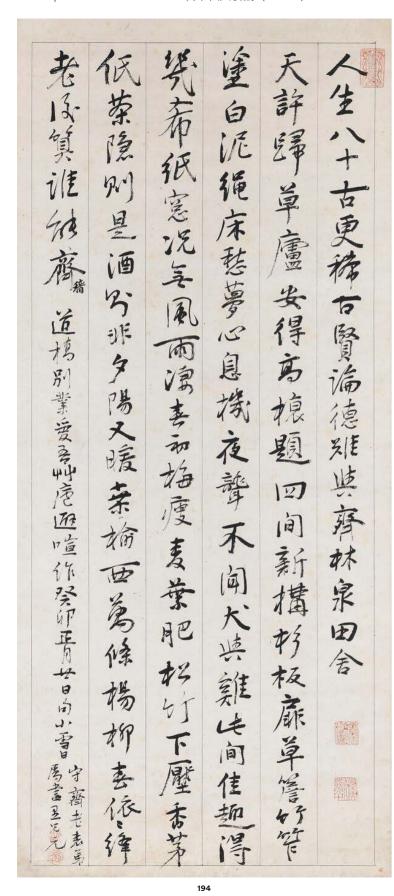






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RUAN YUAN (1764-1849)

Calligraphy in Running Script

Hanging scroll, ink on paper 120×53 cm. $(47 \frac{1}{4} \times 20 \frac{7}{8})$ in.)

Inscribed and signed, with five seals of the artist Dated twentieth day, first month, *guimao* year (1843) Dedicated to Shouzhai

Inscription on wooden box by the Japanese painter Anan Chikuda (1864-1928), with one seal

NOTE

This lot may be the one mentioned in a handwritten letter dated 25 March 1922 from Hakubundo to Abe Fusajiro (1868-1937).

HK\$300,000-500,000

US\$38,000-64,000

清 阮元 行書 水墨紙本 立軸 一八四三年作

釋文:人生八十古更稀,古賢論德雖與齊。

林泉田舍天許歸,草廬安得高榱題

四間新構杉板扉,草簷竹笮塗白泥。

繩床愁夢心息機,夜聾不聞犬與雞。

此間佳趣得幾希。紙窗況無風雨凄。

春初梅瘦麥葉肥,松竹下壓香茅低。

茶隱則是酒則非,夕陽又暖桑楡西。

萬條楊柳春依依,絳老後算誰能齊。稽。

題識:道橋別業愛吾草盧避喧作。癸卯(1843年)正月 廿日句。小雪日守齋老表弟屬書,愚兄元。

鈐印: 阮元印、元、頤性延齡、湖光山色阮公樓、癸卯 年整八十

日本畫家阿南竹垞(1864-1928)題木盒: 癸亥(1923年)夏日觀並題簽,竹垞。

鈐印:竹垞

註:本拍品或是博文堂於1922年3月25日給阿部房次郎 (1868-1937)之書信中提及的書法中堂。

此書法創作於癸卯年(1843)正月廿日,根據阮元 年譜記載,此日適逢阮元八十歲壽辰,其子阮福及 阮祜皆到軍機處恭領諸多御賜賞品,其中包括「頤 性延齡」扁額一面。



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ZENG GUOFAN (1811-1872)

Running Script Calligraphy

Scroll, mounted and framed, ink on silver-flecked paper 45.4×133.2 cm. (17 $\frac{7}{8}$ x $52\frac{1}{2}$ in.) Inscribed and signed, with two seals of the artist Dedicated to Renzhi

HK\$120,000-200,000

US\$15,000-26,000

清 曾國藩 行書 水墨灑銀紙本 鏡框

釋文:推誠。天地之所以不息,國之所以立,聖賢之德業所以可大可久,皆誠爲之也。

故曰:"誠者,物之始終,不誠無物。'

題識:潤芝尊兄屬,滌生曾國藩。

鈐印:曾國藩印、滌生





WEN ZHENGMING (1470-1559)

Bamboo and Orchid

Hanging scroll, ink on paper 56.3×29.8 cm. (22 .1/8 \times 11 .3/4 in.) Inscribed and signed, with two seals of the artist

Two collector's seals
One seal of sutra paper

PROVENANCE:

Lot 17, 22 September 1997, The C. C. Wang Family Collection of Important Chinese Paintings – To Benefit a Charitable Trust, Sotheby's New York.

LITERATURE:

Zhou Daozhen (ed.), *Poems by Wen Zhengming Revised Edition Vol.3*, Book 1, Shanghai Classics Publishing, Shanghai, December 2014, p. 1581. *Famous Chinese Paintings in Overseas Collection* Vol. 6 (Ming II), Hunan Fine Art Publishing, Changsha, December 1998, pp.40-41.

HK\$300.000-400.000

US\$38.000-51.000

明 文徵明 雙清圖 水墨紙本 立軸

題識:幽蘭生高原,亭亭秀雙玉。下有碧琅 玕,淸風伴幽獨。徵明。

鈐印:文徵明印、徵仲

藏印:王季遷(1906-2003):王季遷海外 所見名跡

其他:達人秘玩

金栗山藏經紙印一方。

來源:紐約蘇富比,王季遷家族藏重要中國 書畫—收益歸慈善基金,1997年9月 17日,編號22。

著錄:文徵明著、周道振輯校,《文徵明集增訂本(下)》,續輯卷上,上海古籍出版社,上海,2014年12月,第1581頁。

出版:胡光華本卷主編,《海外藏中國歷代名畫》第六卷明下,湖南美術出版 社,長沙,1998年12月,第40-41頁。



其他: 笙波、燕氏寶蒙堂眞賞、古越梁之望字蕙賓鑒藏印

簽條:石濤上人墨筆梅竹精品。德簠

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LI SHAN (1686-AFTER 1757)

Five Pines

Hanging scroll, ink on paper 216.7×109.6 cm. $(85 \frac{3}{8} \times 43 \frac{1}{8} \text{ in.})$ Inscribed and signed, with two seals of the

Dated autumn, ninth month, dingmao twelfth vear (1747) of the Qianlong period (1747)

HK\$600,000-800,000

US\$77,000-100,000

五松圖 李鱓 水墨紙本 七四七年作

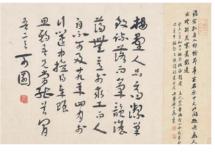
題識:有客要余畫五松,五松五樣都不同。一株 勁直大臣功, 搢笏垂紳立辟雍。 頹如名將 老龍鍾,卓筋露骨心膽雄。森森羽戟奮軍 容,側者卧者似蛟龍。爪鱗變幻有無中。 白雲一片青針縫。電旌雷鼓鞭雨風,傍有 蒲團一老翁。哀猿野鶴枯僧逢。不有百岳 藏心胸,安能屈曲盤蒼穹。吁嗟!空山萬 古多遺蹤,我將墨汁一斗激群公。
桑毫九 折雕癡蟲, 五松五老盡呼嵩, 懸之君家桂 堂東,俯視百卉兒女叢。有客要余索畫 五松者,余以直者比之大臣,秃者比之名 將,一側一卧,如蛟如龍,蒲圖之松,或 仙或佛。爰作長歌以題。

> 乾隆十二年(1747)歲次丁卯秋九月仿天 池生筆意,寫於城南昇仙浮漚館。復堂懊 道人李鱓。

鈐印:復堂、鱓印









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ZHA SHIBIAO (1615-1698)

Landscape in the Rain

Handscroll, ink and colour on paper 31.2×276 cm. (12 $\frac{1}{4}$ x 108 $\frac{5}{8}$ in.) Inscribed, with three seals of the artist

Dated autumn, gengzi year (1660) Colophons by Gao Xie (1879-1958) and Ke Yuan, with a total of six

seals Four collector's seals, three of which on the mounting Frontispiece and titleslip by Gao Xie, dated spring, guiwei year (1943)

PROVENANCE:

Lot 92, September 1997, Fine Chinese Classical Paintings and Calligraphy, Christie's New York.

Lot 569, 19 September 2013, Fine Classical Chinese Paintings, Sotheby's New York.

HK\$800.000-1.200.000

US\$100,000-150,000

清 查士標 苔會雨色 設色紙本 手卷 一六六〇年作

題識:苔會雨色樹餐煙,山吐晴雲水沐天。 惟有扁舟不來去,無年無月釣松邊 庚子(1660年)秋日寫於丹霞之天海山堂。

鈐印: 士標私印、查二瞻、□香

高燮(1879-1958):澹宕孤舟入野煙,茆亭宛在水中天。此間欲喚高 人出,吟到荒寒蕭散邊。癸未(1943年)二月初 九日飯於怡詠精舍, 主人出示查梅壑山水長卷, 即次卷中梅壑自題詩韻書於尾。吹萬居士高燮。

鈐印:格簃、葩廬、燮印

可園:梅壑人品高潔,筆致疏落而氣韻澹蕩,無意於求工,而人自不 可及。廿九年(1940)四月於行篋中撿得,奉贈思鶴吾兄,當 能首肯吾言,可園。

鈐印:焉

藏印:清虛活計

裱邊藏印: 祝桐孫鑒定眞跡、魯珊珍賞、吳縣祝少英收藏秦漢六朝金 石文字記

高燮題引首:查梅壑山水卷。癸未(1943年)春仲,吹萬居士高燮題。 鈐印:格簃、吹萬居士

高燮題簽: 查二瞻先生山水長卷。怡詠精舍藏。癸未(1943年)春吹 萬居士題

來源:紐約佳士得,中國古代書畫,1997年9月,編號92。

紐約蘇富比,中國古代書畫,2013年9月19日,編號569。

註:高燮,字時若,號吹萬,又號寒隱、黃天、葩叟,別署志攘,金山 張堰鎭人。作家、藏書家、南社成員。創國學商兌會、結寒隱社。 中年在家鄉建吹萬樓。著有《吹萬樓詩集》、《吹萬樓文集》、 《吹萬樓日記節鈔》、《金山邑志》、《詩經大義》等二十餘種

101

Learning from the East and the West: Wu Li's Cultivation and the Lineage of Landscape with Pines and Chrysanthemums for Taopu

學兼東西:吳歷學養與《陶圃松菊圖》的流傳

Amongst the six masters of the early Qing period, Wu Li (1632-1718) is the only one who learnt from the East and West. Initially he pursued the learning path of the literati: studying poetry with Qian Qianyi (1582-1644), painting with Wang Shimin (1592-1680) and Wang Jian (1598-1680), qin with Chen Min (17th-18th C.), ethics with Chen Hu (1613-1675). He lived next to a church and became a Catholic at around the age of forty-four. When he was fifty years old he went to Macau and in 1682, he joined the Jesuits and eventually became a Jesuit priest with the name Simon Xavierius a Cunha, and discharged his pastoral assignments in the Jiangnan region.

Wu Li executed *Landscape with Pines and Chrysanthemums for Taopu* in 1704 when he was seventy-three years old. Located in Jiading, Jiangnan region, Taopu was a villa built by Lu Peiyuan (17th-18th C.) whose spectacular views of chrysanthemums, pines, bamboos and cypresses were praised by his contemporaries. According to the inscription, this painting was commissioned by the eldest son of Lu Peiyuan, Lu Tingcan (c.1678-1743), a student of Wang Shizhen and Song Luo and a tea connoisseur. Upon completion, the painting was sent through Lu Daohuai (17th-18th C.), a student of Wu Li and Wang Hui.

The provenance of Landscape with Pines and Chrysanthemums for Taopu was well documented. According to Chong Yi's Notes on Painting and Calligraphy of Select Learning Studio, it once belonged to Lu Yuqing (18th-19th C.), son of Lu Shihua (1714-1779) the renowned painting and calligraphy collector and author of Paintings and Calligraphy Examined in Wuyue. Then Liang Zhangju (1775-1849), an important scholar-official of the Qing court, took the possession before it entered into the collection of Sun Yumin (1833-1899), an important late Qing official. Later it belonged to Guan Mianjun (1871-1933), also an important late Qing official and painting and calligraphy collector whom documented it in his Painting and Calligraphy Records of Three Autumns Pavilion. With reference to Zhang Heng's Notes on the Authentication of Painting and Calligraphy from the Muyan Studio 4, Guan probably had arranged photography of the painting prior to passing on its ownership to Zhang Xueliang (1901-2001), an illustrious political figure during the 1930s. Zhang impressed six collector's seals on this work and one of them indicated his possession since 1931. Laurence C. S. Tam's publication in 1986 Six Masters of Early Qing and Wu Li stipulated that this painting was formerly in the collection of Mr. Chang Tingchen. Eventually it belonged to C. C. Wang (1907-2003).

吳歷(1632-1718)是清初六家裡面唯一一位"學兼東西"的文人畫家。他早年隨錢謙益(1582-1644)學詩,受畫於王時敏(1592-1680)和王鑑(1598-1677),學琴於陳岷(17-18世紀),習義理於陳瑚(1613-1675),行逕完全符合傳統讀書人的學習路途。但是,他早年居鄰教堂,中年約四十四歲(1675)入天主教,繼後五十歲赴澳門修道,1682年加入耶穌會、受洗,改教名"Simon Xavierius a Cunha",晚歲在江南一帶傳播天主教教義,卻又與傳統文人修道學佛不同。因此,吳歷作爲淸初重要的六位傳統畫家代表之一,他富有傳奇色彩的受學經歷與思想轉變,也再再受到後人的關注和研究。

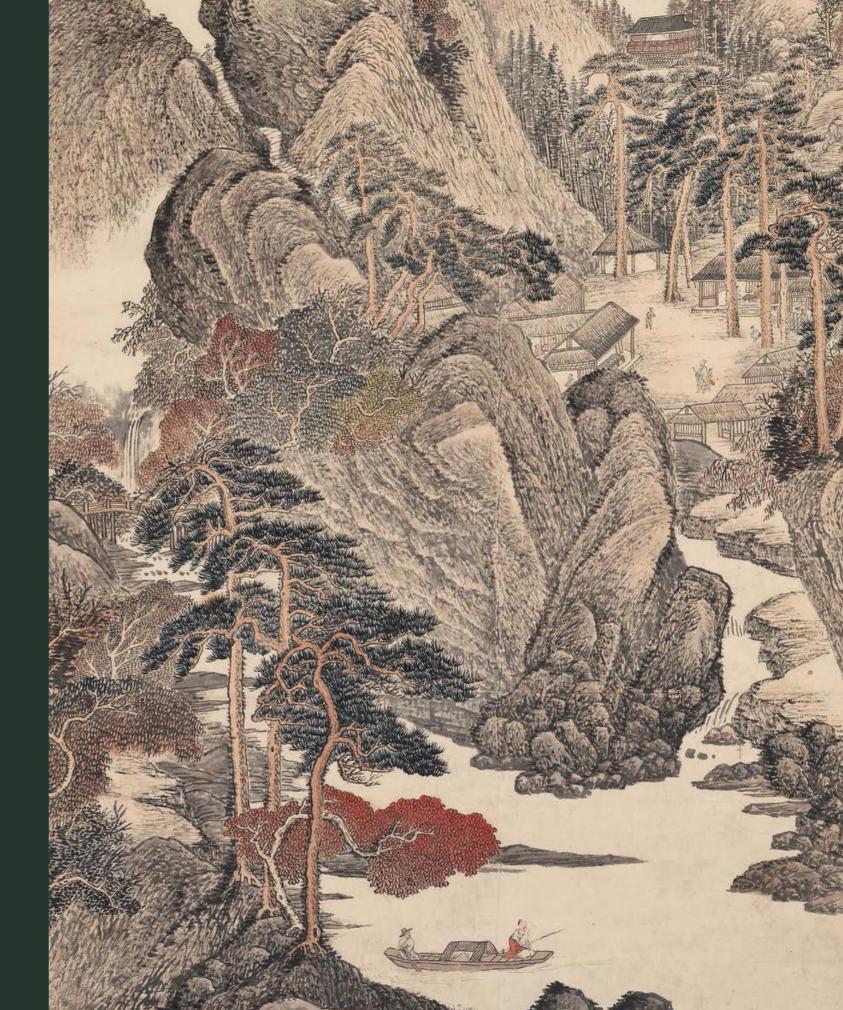
秋拍所見吳歷《陶圃松菊圖》立軸,題詩一首並年款"時康熙甲申年(1704)正月",屬於他七十三歲時的作品。陶圃爲清初陸培遠(生卒不詳)所建莊園名稱,在嘉定南翔東林莊橋北,陸氏以植菊聞名,兼有松竹柏,時人稱譽有"不鎖松筠三徑開,林泉招我共徘徊"之景色。吳歷此畫爲其子扶照陸廷燦(約1678-1743)寫,廷燦幼從王士禛、宋犖學習,曾編《續茶經》,有"茶仙"之譽。而"託上游寄去"的"上游"乃陸道淮(生卒不詳),也是嘉定人,師從吳歷、王翬,爲吳歷編刻《墨井詩鈔》、《三巴集》。

《陶圃松菊圖》清代以來藏印與著錄和傳承斑斑可考,據《選學齋 書畫寓目記》記錄:

此幅曾經平原陸愚卿所藏,後歸梁茝林中丞,又歸孫萊山尚書,其後人力不能守,致落長安市上,爲蒼梧關氏所收。

陸愚卿(18-19世紀)爲陸時化子,家富收藏,其父編有《吳越所見書畫錄》,有譽藝林。梁章鉅(1775-1849,字茝林)歷經乾隆、嘉慶、道光三朝,乃清中期福建籍重要官宦士人,兼富著述。孫毓汶(1833-1899,字萊山),官至晚清總理各國事務衙門大臣、兵部尚書等,一時重臣。而蒼梧關氏爲晚淸民初關冕鈞(1871-1933),清光緒二十年(1894)進士,曾任京張張綏鐵路總辦、梧州關監督等,幼好書畫,晚歲編撰《三秋閣書畫錄》(1928)記錄整理自家收藏書畫,吳歷《陶圃松菊圖》見於書中卷下。關氏當時似曾拍攝照片流傳,據《木雁齋書畫鑒賞筆記》卷四記載文字,末有"三秋閣照片"數字。張珩(1915-1963)又說"關氏舊藏,後歸張漢卿"。張漢卿即張學良(1901-2001),上世紀三十年代初期,正是舉國軍政矚目的人物,今畫上鈐有張氏藏印六枚,其中一枚爲"毅庵主人九一八後得品",則關氏早於1931年在世前已將吳歷《陶圃松菊圖》出讓張學良庋藏,一九八六年前爲張鼎臣先生舊藏,上世紀末又歸王季遷(1907-2003)所有。

《陶圃松菊圖》向爲歷代名家寶藏,秘不示人,是次首現拍場,四 海方家識者有幸一睹真容,自當寶之珍之。



WU LI (1632-1718)

Landscape with Pines and Chrysanthemums for Taopu

Hanging scroll, ink and colour on paper 178.3×74 cm. (70 $\frac{1}{4}$ x 29 $\frac{1}{8}$ in.)

Entitled, inscribed and signed, with three seals of the artist Dated first month, *jiashen* year of the Kangxi period (1704) Seventeen collector's seals, including one of Liang Jiangju (1775-1849), one of Sun Yumin (1833-1899), seven of Zhang Xueliang (1901-2001) and three of Wang Qiqian (1906-2003)

LITERATURE:

Chen Yuan, Chronology of Wu Li Vol. 2 in Engraving Series of Li Yun Studio Chapter 2, 1934, p.83.

Laurence C. S. Tam, Six Masters of Early Qing and Wu Li, Urban Council, Hong Kong, 1986, pp. 91, 96, 344, 345, fig. 37, 41, pl. 34. Guan Mianjun, Painting and Calligraphy Records of Three Autumns Pavilion (San Qiu Ge) Book II, in Lidai shuhua lu xubian Vol. 14, National Library Publishing, Beijing, July 2010, pp. 259-260. Chong Yi, Notes on Painting and Calligraphy of Select Learning Studio (Xuanxuezhai shuhua yumu biji) Book II, in Lidai shuhua lu xubian Vol. 12, National Library Publishing, Beijing, July 2010, pp. 412-415.

Zhang Heng, *Notes on the Authentication of Painting and Calligraphy from the Muyan Studio 4*, Cultural Relies Publishing, Beijing, September 2014, p.2973.

Xu Bangda, Xu Bangda (9): Important Notes on Classical Painting and Calligraphy (Yuan, Ming and Qing Paintings), Palace Museum Publishing, Beijing, July 2015, p.581.

Tian Hong ed., *Painting Collection of Wang Jiqian 2*, Tianjin People's Publishing, Tianjin, June 2018, p.333, pl.132.

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

Wang Jiqian, Wang Yiqiang (ed.), *Painting and Calligraphy Reviewed by Wang Jiqian*, Shanghai Painting and Calligraphy Publishing, Shanghai, July 2021, p.120.

HK\$25,000,000-35,000,000

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US\$3,200,000-4,500,000

青 吳歷 陶圃松菊圖 設色紙本 立軸 一七〇四年作

題識:陶圃松菊。

漫擬山樵晚興好,菊松陶圃寫秋華。 研朱細點成霜葉,絕勝春林二月花。 陶圃先生長君扶照索寫叔明幾四載,不以促迫,蓋知繪事之 難,而念予道修之少暇也。廿七日雪窗畫成,托上游寄去。時 康熙甲申年(1704)正月,墨井道人並題。

鈐印:延陵、墨井道人、吳歷之印

藏印:陸愚卿(18世紀-19世紀):平原陸氏珍藏印

梁章鉅(1775-1849):茝林審定 孫毓汶(1833—1899):萊山眞賞

張學良(1901-2001):定遠齋、心賞、珍祕、張學良印、漢卿 所藏、毅庵主人九一八後得品、看畫軒

王季遷(1906-2003):震澤王氏寶武堂圖書記、王季遷家珍 藏、王季遷氏審定真跡

其他: 半禪室上乘書畫、賜燮淵亭書屋鑒藏眞蹟、如此至寶存 豈多、塔影硯齋心賞

簽條:吳漁山陶圃松菊圖。三秋閣藏。

著錄:陳垣,《勵耘書屋叢刻》第2集《吳漁山先生年譜二卷》, 1934年勵耘書屋鋟版,第83頁。

> 關冕鈞,《三秋閣書畫錄》卷下,見《歷代書畫錄續編》第14冊,國家圖書館出版社,北京,2010年7月,第259-260頁。 崇彝,《選學齋書畫寓目筆記》卷下,見《歷代書畫錄續編》 第12冊,國家圖書館出版社,北京,2010年7月,第412-415頁。 張珩,《木雁齋書畫鑑賞筆記4》,文物出版社,北京,2014年 9月,第2973頁。

徐邦達,《徐邦達集》第9冊,《古書畫過眼要錄 元明淸繪畫》,故宮出社版,北京,2015年7月,第581頁。 楊仁愷,《中國古代書畫過眼錄》,遼寧人民出版社,瀋 陽,2019年,第255頁。

出版:譚志成,《清初六家與吳歷》,市政局,香港,1986年, 第91、96、344、345頁,圖37、41,圖版34。 田洪編,《王季遷藏畫集》2,天津人民美術出版社,天津, 2018年6月,第333頁,圖版132。 王季遷著、王義強編,《王季遷書畫過眼錄》,上海書畫出版

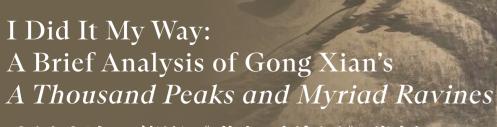
註:梁章鉅,字閎中,又字茝林,號茝鄰,晚號退庵。福建長樂人, 清朝政治人物、學者。

孫毓汶,字萊山,號遲盦,山東濟寧人,清末政治人物。

社,上海,2021年7月,第120頁。



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A native of Kunshan, Jiangsu province, Gong Xian (1618-1689) moved to Nanjing when he was a child. After the collapse of the Ming dynasty he moved to Yang Zhou and other places. In 1668 he returned to Nanjing and built a home, the Half-Acre Garden under Mount Qingliang for his secluded retirement, sometimes teaching students to paint.

At sixteen, Gong Xian was introduced to Dong Qichang (1555-1636) through Yang Wencong (1596-1646). Learnt from the landscapes of the Southern School, his painting style evolved from simple and elegant with light ink for his early works, to aloof and forbidding for his landscapes of the late period, characterized by the use of dense and moist ink.

The majestic A Thousand Peaks and Myriad Ravines is a very good example of his late period work. Measuring more than two metres high, one is captivated by the rich and moist ink from afar. The lush mountain ranges and valleys are wakened up by the precipitous waterfalls and plunging cascades. With an upright brush, the peaks, rocks, trees and houses are rendered in straight and oblique brushstrokes with contrasting ink washes, which create a verdant and luxuriant landscape full of power and sentiments.

Amongst the old masters of the Five Dynasties as well as Song, Yuan and Ming periods, Gong Xian particularly admired Dong Qichang. Based on the ink dotting method of the Song masters Mi Fu (1051-1107) and his son Mi Youren (1086-1151), he eventually developed his ink accumulation method, which made a profound impact on the modern masters such as Huang Binhong (1868-1955) and Li Keran (1907-1989).

襲賢(1618-1689),字半千,號半畝等,明末淸初江蘇崑 山人。童年移居南京,後因參與復社恐受牽連,遷居揚州等 地,五十歲後回南京淸涼山下,築半畝園繪書授課終老

襲賢十六歲時隨楊文驄(1596-1646)拜見當時藝壇盟主董 其昌(1555-1636),得受誨益,終生受用。畫學南宗山水, 初爲"白龔",淸簡峻逸,中歲後漸有所得,參以變化,至 晚歲返居淸涼山下時已成"黑龔"面目。龔賢繪畫強調四要,《柴丈畫說》:"一曰筆,二曰墨,三曰丘壑,四曰氣韻。筆法宜老,墨氣宜潤,丘壑宜穩,三者得而氣運在其中矣。"可謂渡人金針。

秋拍所見襲賢巨幅山水《萬壑千峰圖》,雖無年款,從風 林來看正是晚歲"黑冀",畫高兩米有餘,遠觀滿紙墨氣淋 瀉,橫巔幽壑,鬱鬱蔥蔥,密黑透白,氣韻叢生,慰眼明 心。近觀山石樹屋,筆勢或正或斜,或橫或豎,淺深積墨而 成,交叉疊置,筆筆全用中鋒,線條圓渾厚重,力道逾勁沉 實,氣韻蒼鬱。襲賢認爲"筆要中鋒爲第一,惟中鋒乃可以 學大家……中鋒乃藏,藏鋒乃古,與書法無異。"(見《柴 丈書說》)。(萬壑千峰圖》的用筆用墨,是他理論真正實踐 的體報。

目,這種以黑顯白,以黑見沈厚的山水畫法,影響深遠至近 代黃賓虹(1868-1955)、李可染(1907-1989)等名家。



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GONG XIAN(1618-1689)

A Thousand Peaks and Myriad Ravines

Hanging scroll, ink on paper 233 × 93 cm. (91 ³/₄ x 36 ⁵/₈ in.) Inscribed and signed, with two seals of the artist Three collector's seals of Wang Jiqian (1906-2003) Titleslip by Wang Jiqian, with one seal

LITERATURE:

Bao Wu Tang - Classical Chinese Paintings and Calligraphy, Poly Fine Art Museum, Beijing, 2010, pp.66-67, pl.18. Tian Hong, Ershi Shiji Haiwai Cangjia - Wang Jiqian Cang Zhongguo Lidai Minghua Part II, Tianjin People's Fine Art Publishing, Tianjin, November 2013, p.393, pl.238. Tian Hong, Gong Xian Shu Hua Ji, Tianjin People's Fine Art Publishing, Tianjin, November 2014, p.202.

HK\$6.000.000-8.000.000

US\$770.000-1.000.000

萬壑千峰圖 水墨紙本

題識:萬壑千峰只一家,樓臺隱隱閣靑霞。

當時仙客初來日,滿載丹書五百車。半畝龔賢。

鈐印:龔賢、鍾山野老

藏印:王季遷(1906-2003):王季遷氏審定眞跡、竹里館、

王季遷題簽:龔賢萬壑千峰圖眞跡神品。

鈐印:王季遷印

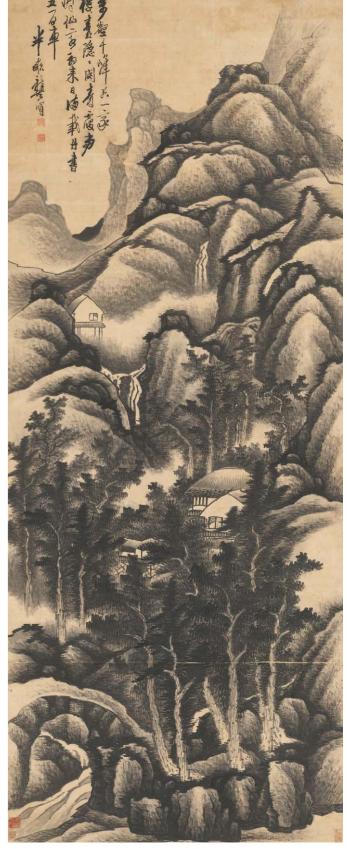
出版:《寶五堂藏中國古代書畫》,保利藝術博物館,北京,

2010年,第66-67頁,圖版18

田洪,《二十世紀海外藏家-王季遷藏中國歷代名畫》下 卷,天津人民美術出版社,天津,2013年11月,第393頁,

田洪,《龔賢書畫集》,天津人民美術出版社,2014年

11月,第202頁。





NI TIAN (1855-1919)

Magu's Birthday Offerings

Hanging scroll, ink and colour on paper 148×79 cm. $(58 \frac{1}{4} \times 31 \frac{1}{8} \text{ in.})$ Inscribed and signed, with three seals of the artist

Dated mid-winter, *dingwei* year of the Guangxu period (1907)
One collector's seal

HK\$80,000-120,000

US\$10,000-15,000

清 倪田 麻姑獻壽 設色紙本 立軸

題識:光緒丁未(1907年)仲冬之吉,邗上 倪田墨畊寫於璧月盦。

鈐印:墨耕、倪田之印、江都縣人

藏印:震澤王氏義元心賞

203

REN XIONG (1823-1857)

Figures

Hanging scroll, ink and colour on paper 159.4×92.8 cm. $(62 \frac{3}{4} \times 36 \frac{1}{2} \text{ in.})$ Signed, with one seal of the artist

HK\$100,000-200,000

US\$13,000-26,000

清 任熊 高仕閒讀 設色紙本 立軸

款識: 渭長。 鈐印: 任熊印



203



ZHAO ZHIQIAN (1829-1884)

Peach Blossom / Pumpkin

Folding fan, ink and colour on paper 17.4×48.2 cm. (6 $\frac{7}{8}$ x 19 in.)

Inscribed on both sides and signed, with a total of two seals of the

Dated seventh month, *yichou* year (1865) Dedicated to Lanyan

HK\$350,000-500,000

US\$45,000-64,000

清 趙之謙 春桃芳菲/瓜瓞綿綿 設色紙本 成扇 一八六五年作

題識:

- 1 楊簫聲潤竹樓西,斷續和風百鳥啼。卯酒半醒簾半卷,澹煙微雨望蘇堤。蘭嵒三兄一笑,撝叔並題。
- 2 慶門集嘉況,異瑞呈瓜田。生五而成十,奇偶出自然。合形表同 休,雅詠流綿綿。乙丑(1865年)七月,撝叔再博蘭嵒三兄一粲。

鈐印:之謙印人、之謙印信

註:蘭喦,即白恩佑(1808-1880),字蘭巖、蘭言,號石仙,山西介休 人,淸道光二十七年(1847)進士,曾任湖南學政,鹽運道,有 《進修堂詩集》。趙之謙同治元年(1862)入京應試,便是寓居白 氏家中。見(龔軍輝《劉昆與晚淸著名歷史人物》第288-290頁。)













205

205

LI SHIDA (16TH-17TH CENTURY)

Landscape

Album of ten leaves, ink and colour on silk Each leaf measures 22.6×26.8 cm. (8 % x 10 % in.) Inscribed and signed, with a total of ten seals of the artist Colophon by Gu Wenbin(1811-1889),with one seal Titlieslip by Lu Hui(1851-1920), with two seals

HK\$200,000-300,000

US\$26,000-38,000

明 李士達 山水 設色絹本 冊頁十開

題識:戊辰春日寫於石湖精舍。李士達。

鈐印:士達(十次)

顧文彬(1811-1889)題跋:李士達號仰懷,姑蘇人,畫山水人物有聲藝苑。嘗論畫云山水有 五美:蒼也、逸也、奇也、圓也、韻也。山水有五惡:嫩也、板

五美: 倉也、逸也、奇也、圓也、韻也。山水有五惡: 嫩也、依也、刻也、生也、癡也。可謂深得畫理。仰槐吳縣人,長於人物 兼寫山水,能自愛重,權貴求索,雖陳幣造廬,終不可得。萬曆 間織璫孫隆在吳集衆史,咸屈膝,獨士達長揖而出,尋爲收捕, 以庇者獲免。年八十碧瞳秀腕,舉體欲仙,此以品勝者也。無聲 詩史明畫錄各一則。乙卯(1855年)秋日,顧文彬錄。

鈐印:文彬印

陸恢(1851-1920)題簽:李仰槐山水眞跡十幀。

鈐印:陸、廉夫

From the Family Collection of K. C. and Edith Wu 吳國楨黃卓羣家族珍藏(Lot 206)









206

206

WEN ZHENGMING (1470-1559)

Bamboo and Orchid

Handscroll, ink on paper 26×406.5 cm. (10 $\frac{1}{4}$ x 160 in.)

Inscribed and signed, with eight seals of the artist

Dated fourth day, twelfth month, *yiwei* year (1535)

Three collector's seals of Weng Tonghe (1830-1904) on the mounting

HK\$600,000-800,000

US\$77,000-100,000

明 文徵明

蘭竹 水墨紙本

手卷

一五三五年作

題識:□亭翰長寄此紙索畫蘭竹,且云見嚴子寅所藏,不覺垂涎,故須此以爲敵。病中謝客, 漫爾塗抹頗以得意,不識所見子寅者何物,恐此紙旣出,子寅不能擅場矣,呵呵。嘉靖 乙未(1535年)臘月四日徵明記。

鈐印:徵明、悟言室印、徵仲(五次)、玉磬山房

翁同龢(1830-1904)裱邊藏印:均齋秘篋、虞山翁同龢印、常熟翁同龢藏本

Property of a Japanese Private Collector 日本私人藏品 (Lot 207)

207

SHEN ZHOU (1427-1509)

Cloudy Landscape

Hanging scroll, ink and light colour on paper 157×73 cm. $(61\sqrt[3]{4} \times 28\sqrt[3]{4}$ in.)

Inscribed and signed, with three seals of the artist Inscription on the reverse of the cover of the wooden box by Uzan Nagao (1864-1942), with one seal

LITERATURE:

Selection of Renowned Chinese Painting, Volume 3, Bunkado, Kyoto, 1929, pl.7.

HK\$2,000,000-4,000,000

US\$260,000-510,000

明 沈周

淺絳紙本

本 立軸

題識:千個芙蓉雲萬疊,淋漓元氣太陰垂。

雲山萬疊

匡廬嵩少憑君指,醉裏狂揮醒不知。沈周。

鈐印: 啓南、石田、煮石亭

王聞達(1663-1741)藏印:東吳王蓮涇藏書畫記

長尾雨山(1864-1942)題木盒蓋內:

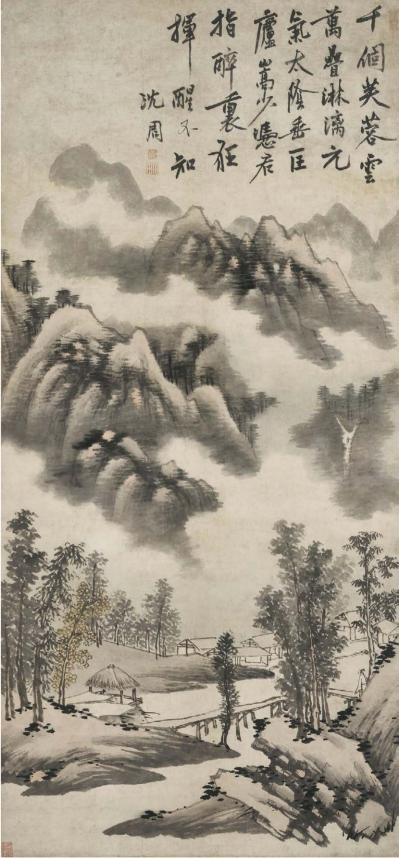
石田書法出於北苑,參以梅華道人,其沉著痛快全明諸家,莫與京焉。此幀雲山出入海嶽、敷文,前林樹石仍是自家面目也。其蚤年所作皆爲小幅,中年以後始作巨幀,儲力而發無不如意,但後人未有此用功耳!其不易及,不亦宜乎?長尾甲題。

鈐印:雨山

出版:《考槃社支那名畫選第三集》,文華堂書店,京都,1929年,圖版7。

註:王聞遠(1663-1741)字聲宏,又作 聲弘,王叔子,號蓮涇、蓮涇居士, 吳縣(今江蘇蘇州)人。精鑒賞、富 收藏,故宮博物院藏沈周《喬木慈烏 圖》有同一藏印。





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Professor L. Y. Chiu (Chiu Ling Yeong, 1935-2019), originally from Chenghai, Guangdong, and born in Shanghai, was a renowned scholar of Chinese literature and history, admired both in Hong Kong and abroad. He obtained his PhD in 1968 from the Department of Oriental Studies at the University of Sydney and later taught at the University of Hong Kong, where he served as Dean of the Faculty of Arts, Head of the Department of Chinese, and as chair professor. He retired in 2001 and received the title of Professor Emeritus. Professor Chiu's academic achievements and his influence were widely praised and recognized. Through his broad scholarly connections, he acquired many works of calligraphy and painting from esteemed artists, which provided invaluable insights into his life and social circle. Other paintings and calligraphy from the collection by renowned 20th-century artists, including Qi Gong and Rao Zongyi, will be offered in Christie's Fine Chinese Modern and Contemporary Ink sale (lots 601-609) and Chinese Paintings Online sale.

趙令揚(1935-2019),籍貫廣東澄海,生於上海,乃享譽海內外之 著名中國文史學者。趙令揚1968年於雪梨大學東方學系獲得博士學 位,後於香港大學任教,並擔任港大文學院院長、中文系系主任、講 座教授。2001年退休,獲大學頒授"榮休教授"銜。趙教授學術聲譽 遠揚,影響頗巨。基於廣泛的學術交誼,趙教授得贈諸多名家書畫作 品,今日釋出,可一窺一代文史大家之生平交遊,彌足珍貴。趙令揚 教授收藏啓功、饒宗頤等近世名人書畫,將於中國近現代及當代書畫 拍賣(編號601-609)及中國書畫網上拍賣呈現。

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WEN ZHENGMING (1470-1559)

Bamboo, Tree and Rock

Hanging scroll, ink on paper 83×28.4 cm. $(32 \frac{5}{8} \times 11 \frac{1}{8}$ in.) Inscribed and signed, with two seals of the artist One collector's seal on the back of the scroll

HK\$300,000-500,000

US\$38.000-64.000

文徵明 枯木竹石圖 水墨紙本

題識: 歲晚山堂靜, 幽懷殊未降。踈枝搖落日, 淸影在西窗。徵明。

鈐印:文徵明印、徵仲

簽條:明文徵明。枯木竹石圖妙品。

畫背藏印:老梅院藏

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HUZONGREN (16TH-17TH CENTURY)

Autumn Landscape

Hanging scroll, ink and colour on silk 139.7×63 cm. $(55 \times 24 \frac{3}{4}$ in.) Inscribed and signed, with two seals of the artist Dated spring, dingyou year (1597)

HK\$500,000-700,000

US\$64.000-90.000

明 胡宗仁 秋色 設色絹本 立軸 一五九七年作

題識:門外晩晴秋色老,萬條寒玉弌谿煙。丁酉(1597 年)春胡宗仁寫爲□□先生。

鈐印:彭舉父、胡宗仁印

註:胡宗仁,字彭舉,號長白,明上元(南京)人,隱居 冶城山下,工詩畫,山水師倪瓚、王蒙、黃公望諸 家。傳世作品有明萬曆二十六年(1598)寫送張隆父 《歸武夷山水圖》,萬曆四十六年(1612)作《蘿月 軒圖》等。



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SHEN ZHOU (1427-1509)

Landscape for Donglin

Handscroll, ink and colour on paper 30.5×189 cm. $(12 \times 74^{3}/8 \text{ in.})$

Inscribed and signed, with one seal of the artist

Dated spring, third month, wuchen year of the Zhengde period (1508) Dedicated to Donglin

Frontispiece by Wen Zhengming (1470-1559), with two seals Colophons by Liu Rongsi (1570-1638), Chang Yu (19th C.) and Qian Qing (19th C.), with a total of six seals

Five collector's seals, including two of Chen Lianbi (16th C.) and one of Chang Yu

PROVENANCE:

Collection of Duan Fang (1861-1911). Lot 181, 23 June 2016, Asian Art, Sotheby's Paris.

LITERATURE:

Duan Fang, Renyin Xiaoxia Lu, Cultural Relics Press, 2004, Vol XI.

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

US\$260.000-380.000

設色紙本

一五〇八年作

題識:正德戊辰(1508年)春三月寫贈東林契弟,八十三翁沈周。

鈐印: 啓南

題跋:

劉榮嗣(1570-1638):何年何士住東林,沈公寫圖契誼深。松筠遶屋 交淸陰,溪流澄徹斷飛塵。促膝對坐何所云,

我思其友羲皇人。童子燒茶桂作薪,爐煙縹緲 上孤岑。小橋曲徑誰抱琴,幽芳恍入桃花津。 隔水跫聽喜足音,知與人間世作鄰。但覺心遠 地自偏,當是唐之磐谷深。 鹿門優游不續湘水 吟,望之神飛體爲輕,安能與子歸處返吾眞。 戊寅(1638年)立秋日書於天放廬。

鈐印:劉榮嗣印、天心生

常煜(19世紀):怡怡堂晴川常煜珍藏。

鈐印:常煜之印、經垣



錢青(19世紀):石田先生爲有明一代作家,蒼勁之氣出於天成,中 年喜法北苑兼取大癡之長,晚年高古簡淡,前無古 人,非畫史所能夢見。當時聲價極重,僞作已多, 然眞知其意者,可摩索而辨也。此卷篇幅不長,格 局渾老,前有衡山翁題東林圖三字,爲進齋有道所 藏,殊可寶貴。進翁精鑒賞,所藏前人手蹟甚多, 此年同寓沽上,時相過從得飽眼福茲者皇華遠賦海 外觀風玉笈,牙籤隨槎西發鉅勝索處之感,爰題數 語以誌相念。進齋三兄有道淸鑒。光緒辛巳(1881 年)中秋後日,江北錢青識。

鈐印:吳越世家、錢靑之印

文徴明(1470-1559)題引首:東林。

鈐印:文徵明印、徵仲

藏印:陳聯璧(16世紀):陳聯璧印、孚尹

常煜:晴川眞賞

其他:崔諶□號容齋字鳳儀、泫氏米□山人

簽條:沈啓南東林圖逸品。安慮軒珍藏

來源:端方(1861-1911)收藏。

巴黎蘇富比,亞洲藝術,2016年6月23日,編號181。

著錄:端方,《壬寅消夏錄》,文物出版社,2004年,第11冊。

註:劉榮嗣,字敬仲,號簡齋,別號半舫,直隸曲周(今河北省) 人,明朝政治人物。

陳聯璧,字孚尹,號珏庵,應山人,明末淸初官員,後辭官歸應 山,以栽花種竹爲樂。著述甚富,有《伊蘭畫舟集》、《玨庵 集》及主纂《應山縣誌》八卷本等。





WANG ZHIRUI (17TH CENTURY)

Landscape

Hanging scroll, ink and colour on paper 95 × 53.3 cm. (37 3/8 x 21 in.) Signed, with one seal of the artist One collector's seal of Wu Hufan (1894-1968)

PROVENANCE:

Lot 2570, Fine Classical Chinese Paintings, 28 May 2018, Sotheby's Hong Kong.

Lot 259, 25 April 1999, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

HK\$200.000-400.000

US\$26.000-51.000

重崖飛瀑 設色紙本 汪之瑞

款識:乘槎老人畫 鈐印:汪之瑞印

吳湖帆(1894-1968)藏印:吳湖颿珍藏印

來源:香港蘇富比,中國古代書畫,2018年5月28日,編號2570 香港佳士得,中國古代書畫,1999年4月25日,編號259。



CHENG ZHENGKUI (1604-1676)

Kiosk under Willow

Hanging scroll, ink on satin 52.3 × 38 cm. (20 5/8 x 15 in.)

Two seals of the artist

Frontispiece inscribed with poems and signed by the artist, with one seal

Dated jihai year (1659)

PROVENANCE:

Lot 997, 28 May 2018, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

HK\$150,000-200,000

US\$19.000-26.000

程正揆 一六五九年作

鈐印:正、揆

鈐印:揆

野艇青溪客,孤峯太白翁。清平三絕調,采石一江風。 峭壁淡今月,寒潮泣古崧。唐朝三百載,零落酒杯空。

石納千帆影,山留萬古春。文章扶世運,天地報才人。

江韻何曾歇,松風故自淳。不知桑海後,廟貌幾迴新。 青溪翁此己亥(1659年)江行詩也。

來源:香港佳士得,中國古代書畫,2018年5月28日,編號997。



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ZHANG YIN (1761-1829)

Pavilion in Bamboo Forest

Handscroll, ink and colour on paper 30×140.5 cm. (11 $\frac{3}{4}$ x 55 $\frac{1}{4}$ in.)

Entitled, inscribed and signed, with one seal of the artist Dated spring, renshen year of the Jiaqing period (1812)

Dedicated to Xiangdong

One collector's seal of Xiao Longyou (1807-1960)

Titleslip by Wu Xizeng (1904-1972), dated summer, xinmao year (1951), with one seal

HK\$300,000-500,000

US\$38.000-64.000

設色紙本 手卷 一八一二年作 天真閣圖

題識:天眞閣圖。仿王蒙天眞高士圖法。張崟呈香東大人鈞鑒。時嘉 慶壬申春(1812年)二月。

鈐印:張崟之印

蕭龍友(1807-1960) 藏印:息園醫隱

吳熙曾(1904-1972)題簽:張夕庵爲孫原湘畫天眞閣圖卷精品。辛卯 (1951年)長夏,鏡汀題籤。

鈐印:吳熙曾印

註:蕭龍友,本名方駿,祖籍四川三台,曾任山東淄川縣知縣、農商 部秘書,中國醫學會副會長等,有京城四大名醫之譽,也是名書 家蔣兆和岳父。



局部 detail



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QIAN DU (1763-1844)

Retirement

Album leaf mounted as a handscroll, ink and colour on paper 20×27 cm. $(7.7/8 \times 10.5/8 \text{ in.})$

Inscribed and signed, with one seal of the artist

Dated the first month, *dinghai* year (1827) and dedicated to Xianghu Colophons by Liu Daguan (1753-1834), Wang Fengsheng (1776-1834), Yuan Tong (1775-1829), Chen Daolong (18th-19th C.), Wang Shi, Jiang Yujian (19th C.), Jiang Yinpei (1768-1839), Liu Dunyuan (1779-?), Shan Qi, Cao Maojian (1786-1853) and Wang Zhi'an (18th-19th C.), with a total of twenty seals

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

DROVENANCE

Jean-Pierre Dubosc (1903-1988) Collection (no. 334). Kaikodo, New York, 2006.

Lot 1050, 16 September 2010, Fine Chinese Works of Art, Christie's New York.

Lot 1018, 25 November 2013, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

LITERATURE:

Kaikodo Journal IX, Kaikodo, New York, 1998, pp. 82, 83, 207-209, no. 24.

HK\$300.000-500.000

US\$38,000-64,000

· 錢杜 河陽灌園圖 設色紙本 冊頁手卷 一八二七年作

題識:衙齋寂歷無塵事,靜掩閒園野客知。一室小營高卧地,千金難 易荷鋤時。雨晴綠映烏皮几,春過香濃麂眼籬。欲訪桃花潭上 路,與君剪韭細論詩。湘湖尊兄索畫河陽灌園圖。丁亥(1827 年)正月錢杜。

鈐印:叔美

劉大觀(1753-1834)、王鳳生(1776-1834)、袁通(1775-1829)、 陳道隆(18-19世紀)、王栻、蔣予檢(19世紀)、蔣因培(1768-1839)、劉敦元(1779-?)、善祺、曹楙堅(1786-1853)、汪治安 (18-19世紀)各題跋,共鈐印二十方。

藏印:徐傳文印

裱邊藏印:瑞秀樓珍藏書畫之印、宜子孫、宜

來源:Jean-Pierre Dubosc (1903-1988) 收藏(編號334)。 懷古堂,紐約,2006年。

紐約佳士得,中國瓷器工藝品,2010年9月16日,編號1050。 香港佳士得,中國古代書畫,2013年11月25日,編號1018。

出版:《懷古堂通訊第9期》,懷古堂,紐約,1998年,第82、83、 207-209頁,圖24。





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DAI XI (1801-1860)

Watching the Waterfall

Handscroll, ink on paper

33.2 × 133.5 cm. (13 ½ x 52 ½ in.)

Entitled, inscribed and signed, with three seals of the artist Dated ninth month, twenty-seventh year of the *Daoguang* period

Colophons by Wu Zhongjun (1798-1853), Zhang Xianghe (1785-1862), Xu Naipu(1787-1866), Jia Zhen (1798-1874), Shen Zhaolin (1801-1862), Du Shoutian (1787-1852), Sun Ruizhen (1783-1858), Chang Dachun (1792-1853), Zhao Guang (1797-1865), He Shaoji (1799-1873), with a total of eighteen seals

Frontispiece by Qi Junzao (1793-1866), with two seals

HK\$400,000-600,000

US\$51,000-77,000

戴熙 龍湫觀瀑 水墨紙本 手卷 一八四七年作

題識: 龍湫觀瀑

雁湖浙東陲,萬古與海戰。森森數百峰,意外窮雕絢。擁衛龍 湫瀑,日夜走飛霰。謝公屐不到,幸駐使君傳。忘歸觀不足(龍湫二亭),過眼憶掣電。就余商續事,異境媿未面。君日子 浙人,龍湫一家眷。同出造化手,霧秀所陶煉。非搜胸臆奇, 孰印蛟蝺變。遂攜剪刀峰,剪取一匹練。匹練余神交,賦歸終 當見。剔蘚尋題名,迦望玉堂彥。委虵方退食,懷人開畫卷。

吳姓舫同年視學吾浙,遊雁蕩山觀龍湫之勝,歸屬寫圖並坿詩 句。道光二十七年(1847)九月錢唐戴熙作於都下。

鈐印:醇士、戴熙、賜硏齋

吳鍾駿 (1798-1853)、張祥河 (1785-1862)、許乃普 (1787-1866)、 賈楨 (1798-1874)、沈兆霖 (1801-1862)、杜受田 (1787-1852)、 孫瑞珍 (1783-1858)、常大淳 (1792-1853)、趙光 (1797-1865)、 何紹基 (1799-1873) 題跋,共鈐印十八方。

祁寯藻(1793-1866)題引首:龍湫觀瀑圖。道光二十七年(1847年) 九月爲姓舫七兄大人題,愚弟祁寯藻。 鈐印:寯藻、淳父

註:晴舫爲吳崧甫(1798—1853),名鍾駿,江蘇吳縣人。字崧甫,號晴舫。清道光十二年(1832)狀元,授翰林院修撰。道光十四年,出任福建鄉試主考官。













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CHEN HONGSHOU (1768-1822)

Flowers and Fruits

Album of twelve leaves, ink and colour on paper Each leaf measures 21 \times 28 cm. (8 $1\!/\!_4$ x 11 in.) Each leaf inscribed and signed, with a total of twelve seals of the

Last leaf dated spring, *dingmao* year of the Jiaqing period (1807) One collector's seal

HK\$400,000-600,000

US\$51.000-77.000

清 陳鴻壽 擬古花果冊 設色紙本 冊頁十二開 一八〇七年作

題識:

- 1 樓高自有紅雲護,花好何須綠葉扶?家古漁詠牡丹句。鴻壽。
- 2 聽雨聽風聽不得,道人何苦畫芭蕉?曼生。
- 3 一粥一飯當思來處不易。朱柏廬先生治家格言語。曼道人。
- 4 秋雨滿池塘,殘荷委流水。可憐君子花,衰來亦如此。曼公。
- 5 梅雨初收日正長,枇杷子熟映簷黃。折來未許全枝贈,寫作湘南 五月香。西子湖上漁者。
- 6 擬冬心先生怪石菖蒲灋。陳鴻壽。
- 7 學文待詔僊桂新枝圖意。鴻壽

- 新陵川論書云:無意皆意,不灋皆法,此妙諦也。余謂畫之道亦然,須無意中仍有意,無灋中仍有法,則得之矣。陳鴻壽並記。
- 9 茶已熟,菊正開,賞秋人,來不來?曼生。
- 10 芝石延年。曼生。
- 11 綠楊解語應相咲,漏洩春光恰是誰?曼生。
- 12 虯松圖。嘉慶丁卯(1807年)春日擬古十二幀。錢唐陳鴻壽。

鈐印:陳鴻壽印(十次)、曼生(二次)

藏印:屑淸珍藏

註:李屑清(?-1945),浙江寧波府鎮海縣人,事業有同餘錢莊, 1906年捐建上海基督教會所,1907年又於上海創辦增盛地產股份 有限公司,辛亥革命後,歷任北京造幣廠長,南京、天津中國銀 行副行長。





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YUN SHOUPING (1633-1690)

Peonies

Hanging scroll, ink and colour on silk 191.2×98.2 cm. (75 1/4 x 38 3/8 in.) Inscribed with a poem and signed, with three seals of the artist

PROVENANCE:

Lot 22, 8 April 1918, Auction from the X Collection, Tokyo Art Club.

LITERATURE:

Catalogue for Auction from the X Collection, Tokyo Art Club, Tokyo, 8 April 1918, pl. 22.

HK\$120,000-200,000

US\$15,000-26,000

清 惲壽平 芬芳清輝 設色絹本 立軸

題識:凝是霓裳月下看,誰家紅袖倚闌干。 瓊簫碧落吹瑤海,露掌清輝映玉盤。 白雲外史壽平。

鈐印: 惲壽平印、正叔、寄岳雲

來源:東京美術俱樂部,某子爵家、某大家藏 品拍賣,1918年4月8日,編號22。

出版:某子爵家、某大家藏品拍賣圖錄,東京美術俱樂部,東京,1918年4月8日, 圖版22。 218

SHEN QUAN (1682-1762)

Flowers and Birds

Hanging scroll, ink and colour on silk 107×50 cm. $(42 \frac{1}{8} \times 19 \frac{3}{4} \text{ in.})$ Signed, with three seals of the artist

HK\$80,000-100,000

US\$10,000-13,000

清 沈銓 雀躍圖 設色絹本 立

款識:南蘋沈銓寫。

鈐印:沈銓之印、南蘋氏、衡齋



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LI FANGYING (1695-1755)

Plum Blossom

Hanging scroll, ink on paper 87.6 × 35.6 cm. (34 ½ x 14 in.)

梅香傲骨

Inscribed with a poem and signed, with one seal of the artist Dated eleventh month, ninth year of the Qianlong period (1744)

HK\$60,000-80,000

US\$7,700-10,000 由 一七四四年作

題識: 玉骨冰枝天上春,人間彩筆那傳神。嶺頭萬古無痕月,寫幅 鬚眉鐵面人。乾隆九年(1744)十一月寫於梅花樓。晴江李方

水墨紙本

確

鈐印:畫醫目疾



220

220

LIU SHIRU (16TH-17TH CENTURY)

Plum Blossom and Bamboo

Hanging scroll, ink on silk 126.5×56.5 cm. (49 % x 22 % in.) Entitled, with two seals of the artist

HK\$60,000-80,000

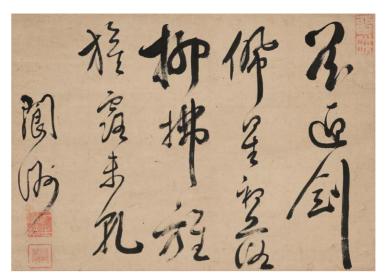
US\$7,700-10,000

明 劉世儒 歲寒雙雅 水墨絹本 立軸

題識:歲寒弍雅。

鈐印:雪湖、雪湖之印

註:劉世儒[明],字繼相,號雪湖。山陰(今浙江紹興)人。少時 見王冕畫梅而悅之,至廢寢食。學成,遂負笈賈履,走名山幽 谷,扁訪梅花之奇,盡得其情態。王思任謂其行年九十,畫梅八 十年,蓋紀實也。著雪湖梅譜,嘉靖三十四年(1555)成書。石 渠寶笈三編載有天啓三年(1623)作先春報喜畫(梅)圖。



221

221

WANG DENGYING (17TH-18TH CENTURY)

Running-Cursive Script Calligraphy

Hanging scroll, ink on paper 41.2 × 58.8 cm. (16 ½ x 23 ½ in.) Signed, with three seals of the artist

HK\$40,000-60,000

US\$5,100-10,000

明/清 王登瀛 行草書 水墨紙本 立軸

釋文:花迎劍佩星初落,柳拂旌旗露未干。

款識: 閬洲。

鈐印:一生學拙、邦菴、留畊

註:王登瀛,福建人。字閬洲,與陳元輔、程順則等交遊,書法宗董香光,嘗游琉球等國,曾輯《中山詩文集》十八種十八卷,嘗序跋《晚香園梅詩》 《梅花百詠》等文傳世。

222

FANG SHISHU (1692-1751)

Sailing

Hanging scroll, ink and colour on silk 147.6×43 cm. (58 1/8 x 16 1/8 in.) Inscribed and signed, with three seals of the artist

HK\$80,000-120,000

US\$10,000-15,000

清 方土庶 遠浦歸帆 設色絹本 立軸

題識:往見巨師遠浦歸帆圖,清雄絕俗,茲想其意爲之。環山方士庶。

鈐印:方士庶印、環山、小師老人



222

125



223

BIAN SHOUMIN (1684-1752)

Lotus

Hanging scroll, ink on paper 86×115 cm. (33 % x 45 % in.) Inscribed and signed, with three seals of the artist One collector's seal

HK\$150,000-300,000

US\$19.000-38.000

清 邊壽民 荷花 水墨紙本 立軸

題識:花中君子卻相宜,不染纖塵白玉姿。最愛聞香初過雨,晚涼池館月來時。葦間邊壽民。

鈐所:頤公、壽民、潑墨 藏印:包氏□□審定



BADA SHANREN (1626-1705)

Lotus and Birds

Hanging scroll, ink on paper 166×77.5 cm. $(65 \frac{3}{8} \times 30 \frac{1}{2}$ in.)

Inscribed and signed, with three seals of the artist

Four collector's seals, including one of Wang Chunxie (19th-20th Century)

San Francisco, The Asian Art Museum, Master of the Lotus Garden: The Life and Art of Bada Shanren (1626-1705), 22 August - 28 October 1990.

New Haven, The Yale University Art Gallery, The Asian Art Museum, Master of the Lotus Garden: The Life and Art of Bada Shanren (1626-1705), 25 January - 24 March 1991.

Kei Suzuki ed., Comprehensive Illustrated Catalog of Chinese Paintings Vol. 4 Japanese Collections: *Temples and Individuals*, University of Tokyo Press, Tokyo, 1983, pp. IV-527, IV-653, pl. JP 71-002. 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, Appendix pp.137-138, fig.73 (cat. 28).

HK\$10.000.000-15.000.000

US\$1.300.000-1.900.000

清 八大山人 荷花小鳥 水墨紙本 立軸

題識: 忝鷗兹。八大山人。

鈐印:可得神仙、八大山人、蔿艾

藏印:王春澥(19-20世紀):春澥審定 其他:黎碧祥家藏、□畫、一印漫漶

展覽:三藩市,亞洲藝術博物館, "荷園主人:八大山人的生命與藝術",1990年8月22日-10月28日。 紐黑文,耶魯大學美術館, "荷園主人:八大山人的生命與藝術",1991年1月25日 - 3月24日。

出版:鈴木敬編,《中國繪畫綜合圖錄卷四:日本篇II寺院·個人》,東京大學出版社,1983年,東 京,第IV-527、IV-653頁,圖版JP 71-002。

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137-138頁,圖73(圖錄28)。

註:春澥,即王春澥,淸末廣東高要縣儒學教諭,廣東潮州書畫家王顯詔(1902-1973)祖父。



129



WITH SIGNATURE OF SHITAO (20TH CENTURY)

Scholar under Pine

Hanging scroll, ink and colour on paper 130.4×33.4 cm. $(51\frac{3}{8} \times 13\frac{1}{8}$ in.) Inscribed and signed, with four seals

NOTE:

In view of the brushwork, this painting was possibly executed by Zhang Daqian (1899-1983).

HK\$200,000-300,000

US\$26,000-38,000

松下高仕 設色紙本 石濤(款)

題識:獨立懸崖一老松,千蒼枝茂葉葱蘢。只緣心正根豎固,不惧嚴 霜與酷冬。濟。

鈐印:清湘濟、石濤、湘泉谷口人、大滌堂

註:細觀此作品筆墨,或是張大千(1899-1983)仿造。



226

YU ZHIDING (1647-1716)

Landscape

Scroll, mounted and framed, ink on patterned satin 133.7 × 47.6 cm. (52 5/8 x 18 3/4 in.) Inscribed and signed, with two seals of the artist Four collectors' seals, including one of Lin Xiongguang (1897-1971) Dedicated to Qingweng Dated autumn, guiwei year (1703)

HK\$300,000-500,000

US\$38,000-64,000

禹之鼎 擬關山話古圖 水墨花綾 鏡框 一七〇三年作

題識:癸未(1703年)秋擬關山話古圖。爲晴翁老先生教粲。廣陵禹 之鼎

鈐印:禹之鼎印、愼齋

藏印:林熊光(1897-1971):朗庵所藏

其他:淡園鑑賞、陳天賜珍藏書畫印記、只可自怡悅



227

227

GONG XIAN (1618-1689)

The Life of Solitude

Scroll, mounted for framing, ink on paper 27.2 × 19.4 cm. (10 ³/₄ x 7 ⁵/₈ in.) Inscribed and signed, with one seal of the artist One collector's seal

HK\$150,000-250,000

US\$19,000-32,000

隱居圖 水墨紙本 鏡片 龔賢

題識:結一樓,在雲頭,山乍見,雲乍收。問斯世何世尙不知,懷葛 豈敢擬襟次。於黔婁,誰爲友,與天游。龔賢自題。

鈐印:龔賢 藏印:可亭珍賞



228

WANG XUEHAO (1754-1832)

Landscape after Yuan Master

Hanging scroll, ink and colour on paper 140.5 × 80.5 cm. (55 ³/₈ x 31 ³/₄ in.) Inscribed and signed, with three seals of the artist

Dated, summer, fifth month, jiashen year (1824) One collector's seal

HK\$150,000-250,000

US\$19.000-32.000

131

清 王學浩 仿元人山水 設色紙本 立軸 一八二四年作

題識:甲申(1824年)夏五,仿元人青綠法于山南老屋之易畫軒。椒

畦王學浩

鈐印:椒畦、王學浩印、鴻爪

藏印:省廬心賞













229

YONG RONG (1744-1790)

Landscape

Album of eight leaves, ink on paper Each leaf measures 7.2×12.6 cm. (2 $\frac{7}{8}$ x 5 in.) Signed, with two seals of the artist

HK\$80,000-120,000

US\$10,000-15,000

永瑢

山水

水墨紙本

冊頁八開

題識:臣永瑢恭繪。 鈐印:臣、瑢 230

EMPRESS CIXI (1835-1908)

Lotus Root

Hanging scroll, ink and colour on paper 163.8×83.5 cm. $(64 \frac{1}{2} \times 32 \frac{7}{8}$ in.) Inscribed, with five seals of the artist Dated summer, of the Guangxu era, *guiwei* year (1883) Frontispiece by Liang Yaoshu (1832-1888), with two seals

PROVENANCE:

Lot 838, 27 May 2013, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

EXHIBITED:

Tokyo, Tokyo National Museum, *Jixiang-Auspicious Motifs in Chinese Art*, 12 October- 23 November 1998.

LITERATURE:

Jixiang-Auspicious Motifs in Chinese Art exhibition catalogue, , Tokyo National Museum, Tokyo, 13 October 1998, p.63, pl.39.

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

US\$150,000-210,000

青 慈禧太后 菡萏荷藕圖

設色紙本 立軸 一八八三年作

題識:香遠益清。

光緒癸未(1883年)季夏。

鈐印:長春宮精鑒璽、御賞、知樂仁壽、致中和、慈禧皇

太后御筆之寶

梁耀樞(1832-1888)題詩堂:

十里荷風起,披襟快欲當。花光銜兩岸,人影立中央。 雪藕將盈盞,裁筩擬泛觴。憑欄眞適意,如住綠雲鄉。 臣梁耀樞敬題。

鈐印:臣梁耀樞、翰林供奉

來源:香港佳士得,中國古代書畫,2013年5月27日,編 號838。

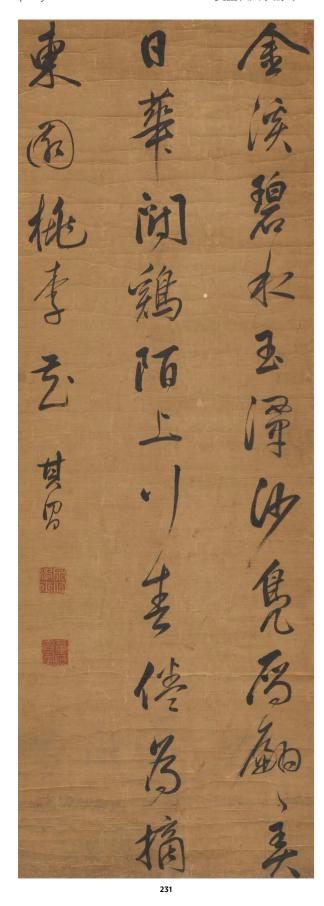
展覽:東京,東京國立美術館, "吉祥—中國美術象徵意味",1998年10月13日-11月23日。

出版:《吉祥—中國美術象徵意味》特展圖錄,東京國立 美術館,東京,1998年10月13日。

註:梁耀樞(1832-1888)是廣東歷史上的三大狀元之 一,字冠祺,號斗南,順德杏壇光華村人。淸同治十 年(1871)狀元,授翰林編修。官至侍讀學士、參事 府詹事。梁耀樞中狀元後先後在北方多個地方做過主 考官,後被晉升爲翰林院侍講,接著又改任侍讀。梁 耀框不僅文才好,而且長得眉淸目秀,氣度非凡,甚 得兩宮太后重用。



230





DONG QICHANG (1555-1636)

Poem in Running-Cursive Script

Hanging scroll, ink on silk 148 × 51 cm. (58 ½ x 20 ½ in.) Signed, with three seals of the artist

HK\$120.000-180.000 US\$15,000-23,000

明 董其昌 行草唐人詩 水墨絹本 立軸

釋文:金溪碧水玉潭沙, 壳舄翩翩弄日華。 闘雞陌 上行春倦,爲摘東園桃李花。

款識:其昌。

鈐印:玄賞齋、宗伯學士、董氏玄宰

232

JU JIE (1527-1586)

Landscape

Hanging scroll, ink on paper 92×31.5 cm. $(36 \frac{1}{4} \times 12 \frac{3}{8}$ in.) Inscribed and signed, with two seals of the artist Dated spring, bingyin year (1566)

HK\$200,000-300,000 US\$26.000-38.000

雲雨山居 水墨紙本 立軸 一五六六年作

題識:嘉靖丙寅(1566)春仲,居節。

鈐印:居節之印、霜谷

233

FANG DAYOU (1597-AFTER 1678)

Landscape

Hanging scroll, ink on satin 97.5 × 48 cm. (38 3/8 x 18 7/8 in.) Inscribed and signed, with three seals of the artist Dated autumn, bingchen year (1676)

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

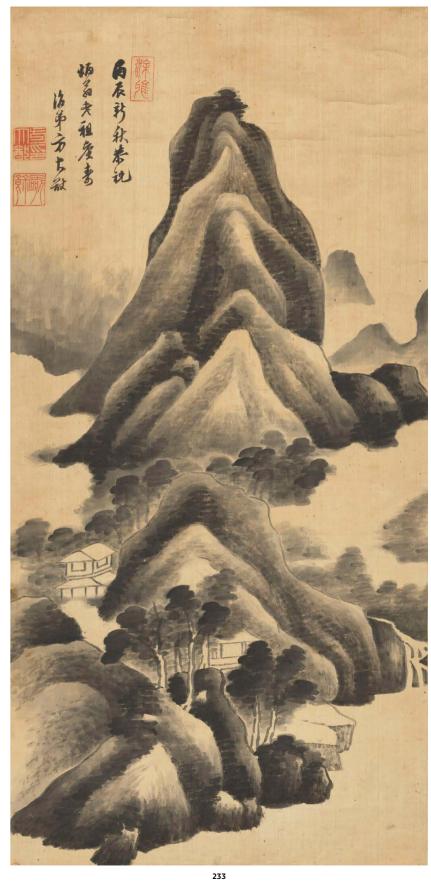
明/清 方大猷 山水 水墨綾本 立軸 一六七六年作

題識:丙辰(1676)新秋,恭祝炳翁老祖臺壽,治 弟方大猷。

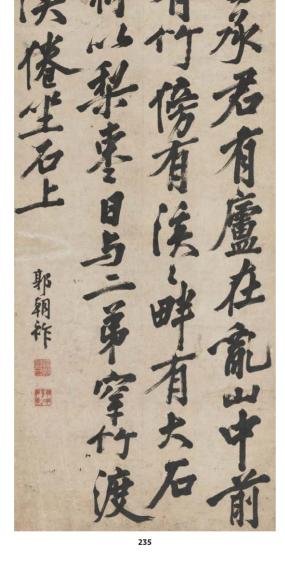
鈐印:涂雅、方大猷印、歐餘

註:方大猷,字歐餘,號崦藍,烏程人,崇禎丁丑 進士,入淸官至山東巡撫,山水學董,間爲倪 黃,多濕筆。

此幅山水作品款字與印鑑,爲《中國書畫家印 鑑款識》採用,見書第191頁。







ZHU HENIAN (1760-1844)

Reading in the Autumn

Hanging scroll, ink and colour on paper 97×40 cm. $(38 \frac{1}{4} \times 15 \frac{3}{4} \text{ in.})$

Inscribed and signed, with two seals of the artist

Dated bingwu year (1786)

Colophons by Weng Fanggang (1733-1818), with eight seals in total Three collector's seals

Colophons by Yao Wentian (1758-1827), with two seals

HK\$120,000-180,000

US\$15,000-23,000

清 朱鶴年 漁洋先生秋林讀書圖 設色紙本 立軸 一七八六年作

題識:野雲道人爲石谿詩舫摹。戊申(1668)八月爲阮亭先生寫,文 點。

鈐印:詩境、朱鶴年印

翁方綱(1733-1818)題跋:

秋林讀書圖,康熙七年戊申(1668)長洲文點與也為漁洋先生祝嘏作也。先生生於閏八月廿八日,時年三十五歲,官禮部儀制司員外郎,正其在都門與汪苕文、梁曰緝諸君子爲詩文社集時也。圖有汪苕文、葉訒庵、施愚山諸公題句。乾隆丙午(1786)新城劉邑宰購此軸携歸滇南,桂未谷倩友摹其本以相贈,予屢題詠而原軸未得見,耿耿於懷。至今年春,劉君忽自滇南寄此原軸來京師,屬予題之,於是以未谷所摹同挂蘇齋之(齋)壁,旣重摹絹素爲軸,又別摹爲冊,梧門詩 龕與蘭雪石谿詩舫又皆同時倩友,重摹以志此共拈一瓣香之墨緣。嘉慶十一年(1806)丙寅八月廿八日同拜先生生日品畫賦詩,小石帆亭學人翁方綱記。

鈐印:覃溪、蘇齋墨緣

藏印:虞琴經眼、不著一字盡得風流、流水今日明月前身

千點桃花尺半魚,拈來詩舫汎紅蕖。畫煩與也誰堪繼,髓得蓮洋我不如。萬古仙才傳乳滴,三椽茆屋瓣香初。商量眞實筌蹄外,履道琴亭插架書。

漁洋先生生日於蘭雪詩舫作,丁卯八月廿八日。方綱。適 因蓮府視學山左屬其重校予所定新城四十二種書也,是午 又改定數字,對客作書,每多誤耳。

鈐印:翁方綱印、賈谿

石谿喻迦葉,崑山仿新津。我借崑山寫,以悟迦葉因。王 官廿四品,此喻孰主賓。昨圖茶陵李,亦並竹舫陳。當時 文與也,未謀著錄人。陽羨詩鈔鐫,蘇齋信誓申。石帆不 傳秘,要共石谿論。蓮洋所得髓,恐尚非其真。

予所校訂五言七言古詩鈔卅二卷,適得鋟版成而崑山盛 誠齋小像並得□,摹於石帆詩意軸,故及之。廿八日午 後又書。

鈐印:翁方綱、覃谿

詩境詩龕又詩舫,千川一月孰前身。石谿萬樹梅花影,箇 是秋空爲寫真。

淡入秋空一字無,憑誰指似讀書圖。羚羊挂角初何有,詩 夢何如室寶蘇。(仍以催研辱詩作偈請下轉語)方綱。

鈐印:翁方綱、寶蘇室

姚文田(1758-1827)題跋:

嘉慶丙寅(1806)八月廿六日同人集蘇齋小石帆亭拜王文

簡公生日,品畫賦詩。歸安姚文田題記。

鈐印:姚氏文田、夢田□手文

235

GUO CHAOZUO (17TH -18TH)

Calligraphy

Hanging scroll, ink on paper 130.5×60 cm. (51 $\frac{5}{8}$ x 23 $\frac{5}{8}$ in.) Signed, with three seals of the artist

HK\$50,000-70,000

US\$6,500-9,000

清 郭朝祚 書法 水墨紙本 立軸

釋文:田承君有廬在亂山中,前有竹,傍有溪,溪畔有大石,樹以梨棗,日與二弟穿竹渡溪,倦坐石上。

款識:郭朝祚。

鈐印:雲籬草堂、汾州郭氏、朝祚字恬庵

註:郭朝祚,字恬庵,山西汾州府孝義縣瑤圃村,漢軍鑲 紅旗,監生,總督郭世隆(1644-1716)子。

236

ZHANG ZONGCANG (1686-1756)

Cloud

Hanging scroll, ink and colour on silk 140×63.5 cm. (55 1/8 x 25 in.) Entitled, inscribed and signed, with two seals of the

Dated twelfth month, renzi year (1732)

HK\$350,000-450,000

US\$45,000-58,000

清 張宗蒼 白雲圖 設色絹本 立軸 一七三二年作

題識:白雲圖。壬子(1732年)嘉平,張宗蒼寫。

鈐印:張宗蒼印、墨岑



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137



REN YI (1840-1895)

Wisteria and Sparrow

Round fan leaf, mounted and framed, ink and colour

26.3 cm. (10 3/8 in.) in diameter

Inscribed and signed, with one seal of the artist Dated renchen year (1892)

Dedicated to Shaobi

LITERATURE:

The Foh Collection, Christie's Hong Kong, May 2023, p.137, pl.99.

HK\$100,000-200,000

US\$13.000-26.000

設色絹本 圓光鏡框

紫藤麻雀 一八九二年作

題識:少壁仁兄大人雅正,光緒壬辰(1892年), 任頤。

鈐印:任頤之印

出版:《傅氏家族珍藏中國書畫》,佳士得香港,

2023年5月,第137頁,圖版99。



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REN YI (1840-1895)

Turtledove

Round fan leaf, mounted and framed, ink and colour on silk

28 cm. (11 in.) in diameter

Inscribed and signed, with one seal of the artist

Dated summer, renwu year (1882)

Dedicated to Fengsun

LITERATURE:

The Foh Collection, Christie's Hong Kong, May 2023, p.137, pl.100.

HK\$100.000-200.000 US\$13,000-26,000

清

斑鳩 設色絹本

圓光鏡框 一八八二年作

題識:鳳孫仁兄大人雅正,光緒壬午(1882年)夏 仲,伯年任頤。

鈐印:頤印

出版:《傅氏家族珍藏中國書畫》,佳士得香港, 2023年5月,第137頁,圖版100



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

Amorous Pursuits

A set of three album leaves, ink and colour on silk Each leaf measures 35×33 cm. ($13 \frac{3}{4}$ x 13 in.) One leaf signed Colophons by Yingsha, with five seals Two collector's seals

HK\$200,000-300,000

US\$26,000-38,000

陳枚(款) 競春圖 設色絹本 散冊頁三開

一頁款識:枚。

鸎沙題跋三次並鈐印五方。

藏印兩方。

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HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH AND 21ST CENTURY EVENING SALES AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not

- accept payment from third parties. This also applies to agents.
- If you are not successful in any hid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars. we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund Upon successful pre-registration, you will be given a

numbered High Value Lot paddle for identification

purpose. The auctioneer will usually only accept

bids made with the High Value Lot paddle or

by its registered bidder. This applies to saleroom,

Christie's has the right to change the High Value Lot

pre-registration procedures and requirements from

telephone and absentee bids

time to time without notice

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or email infoasia@ christies.com

高額拍賣品預先登記

如閣下擬競投高額拍賣品(即佳士得二十及二十一世紀晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣8,000,000元或以上之拍賣品),必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續,請注意以下事項:

- 在登記成為佳士得競投人士後,須於拍賣日期前通過投標部辦理高額拍賣品預先登記,或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意,否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後,方可競投高額拍賣品。
- 辦理預先登記時,閣下須以電匯方式或佳士得接受之信用卡繳付港幣1,600,000元或閣下擬競投全部拍賣品低估價總額之20%或以上(以較高者為準)作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。
- ・若閣下未能成功競投任何拍賣品,於佳士得或佳士得公司集團亦無任何欠款,保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款,本公司將收取因而產生之貨幣費用,概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率,並對閣下具約東力。雖然本公司將安排於拍賣日期後七日內退程證金,惟不同銀行處理匯款或退款所需時間各有差異,佳士得對閣下何時收到有關款項不作保證。
- 成功辦理預先登記後,閣下將獲發高額拍賣品競投牌, 以資識別。拍賣官一般只接受以高額拍賣品競投牌或其 註冊競投人士作出之競投。此亦適用於拍賣現場、電話 及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而 毋須作出任何通知。

查詢

如欲了解詳情,請致電 + 852 2760 1766 與本公司客戶服 務部聯絡或電郵至 infoasia@christies.com。 These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bodd.

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

A BEFORE THE SALE

CONDITIONS OF SALE

1 DESCRIPTION OF LOTS

- (a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- (b) Our description of any lot in the catalogue, any condition report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or condition, artist, period, materials, approximate dimensions or provenance are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS We do not provide any guarantee in relation to the nature of a lot apart from our authenticity warranty contained in paragraph E2 and to the extent provided in paragraph I below.

5 CONDITION

- (a) The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect condition. Lots are sold "as is" in the condition they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.
- (b) Any reference to condition in a catalogue entry or in a condition report will not amount to a full description of condition, and images may not show a lot clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. Condition reports may be available to help you evaluate the condition of a lot. Condition reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a lot in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any condition report.

4 VIEWING LOTS PRE-AUCTION

- (a) If you are planning to bid on a lot, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its condition. We recommend you get your own advice from a restorer or other professional adviser.
- (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the lots and on prices recently paid at auction for similar property. Estimates can change. Neither you, nor anyone else, may rely on any estimates as a prediction or guarantee of the actual selling price of a lot or its value for any other purpose. Estimates do not include the buyer's premium or any applicable taxes. Estimates may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

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

7 JEWELLERY

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

 (c) 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.
- (d) 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.
- (e) 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.
- (f) 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

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a warranty that any individual component part of any watch or clock is authentic. Watchbands described as "associated" are not part of the original watch and may not be authentic. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a warranty that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of

watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

- (a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
- (f) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

 (a) As authorised bidder: If you are bidding on behalf of another person 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/
- (b) 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 Wechtat 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

CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all lots are subject to a reserve. We identify lots that are offered without a reserve with the symbol next to the lot number. The reserve cannot be more than the lot's low estimate, unless the lot is subject to a third party guarantee and the irrevocable bid exceeds the printed low estimate. In that case, the reserve will be set at the amount of the irrevocable bid. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol $^{\circ} \bullet$.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;
- (c) withdraw any lot;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) 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 der any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), F(2)(i), F(4) and J(1).

4 RIDDING

The auctioneer accents hids from:

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

5 RIDDING 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 eller 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 RID 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 isual bid increments are shown for guidance only at https://www christies.com/en/help/buying-guide-important-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). ssion or breakdown in providing these services.

8 SUCCESSEUL 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

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

2 TAXES

The successful hidder 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 ed 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 hidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with

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

he responsible to you for any reason for loss of profits or ousiness, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives o 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.

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 the first line of the catalogue description (the "Heading"). It does not apply to any information other than in the **Heading**, even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a Heading of one of the terms listed in the section titled Qualified Headings on the page of the catalogue headed "Importan 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
- (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.
- 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 of 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 anvone else
- (h) In order to claim under the authenticity warranty you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- (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.
- 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,
- 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:
 - 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

huver gives us written notice of the claim within twelve (12) ths 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 ance with E2h(iii) above, Paragraphs E2(b), (c), (d), (e), (f), (g) and (i) also apply to a claim under these categories.

Chinese, Japanese and Korean artefacts (excluding Chinese Japanese and Korean calligraphy, paintings, prints, drawings

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

- 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 selle Christie's, its employees or agents in respect of any lot and any express or implied condition or warranty is hereby
- (ii) If. (1) 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 opinior 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 cumbrance, 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 unde 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 accented oninion 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 atalogue 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 fo any loss, consequential loss or damage whether direct or rect suffered by him;
- (iv) The henefit 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.

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 vith or convicted of money laundering, terrorist activities o other crimes.
- (b) Where you are bidding as agent on behalf of any ultim 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;
- 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
- (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;
- (v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the FFA 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

E PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the purchase price being:
- 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 nav ediately 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 throug MvChristie's. To log in, or if you have yet to create 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: HCRC

Head Office

1 Queen's Road Central Hong Kong

Bank code: 004 Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited SWIFT: HSBCHKHHHKH

(iii) Credit Card

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although condition 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 Denartment, whose details are set out in paragraph (d)

(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 nost must be sent to: Christie's Post-Sale Services Departmen r Floor, The Henderson, 2 Murray Road, Central, Hong Kong.
- (e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to

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

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, publically 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 commissio 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
- (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.
- 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 follo 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

- 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.
- 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.
- 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.
- 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

H TRANSPORT AND SHIPPING 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 ou ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We

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.

may also suggest other handlers, packers, transporters or experts

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.

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

(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 he 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 countrie 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

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 (fo 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 efund 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 o import a lot in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibit 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

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

Watches

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

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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 naving 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
- 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:
- (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.
- 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 mination of any of these services.
- 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.

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

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 agree ent 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

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.

about-us/contact/ccna

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.

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

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

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

- 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
- (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 naterial, 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 F2 of this agreement

buyer's premium: the charge the buyer pays us along with the 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

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.

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 • Buving at Christie's"

Christie's has a direct financial interest in the lot. See Important Notices in the Conditions of Sale for further information

Christie's has provided a minimum price guarantee and has a direct financial interest in this lot Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed lot is sold. See the Important Notices in the Conditions of Sale for further information.

Christie's has a financial interest in the lot. See Important Notices in the Conditions of Sale for further information.

Christie's has a financial interest in this lot and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed lot is sold. See the Important Notices in the Conditions of Sale for further

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

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

A 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 A 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 onext to the **lot** number.

O◆ 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 hids 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

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 be or she has a financial interest in relation to the **lot**.

$\Delta \spadesuit$ 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 A.

Where the third party is the successful hidder 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 a. 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 buver'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 undating christies com with the relevant information (time permitting) or otherwise by a pre-sale or pre-lot announcement.

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

EXPLANATION OF CATALOGUING PRACTICE

third party financing arrangements.

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 $\begin{tabular}{ll} \begin{tabular}{ll} \beg$

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 impressio

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

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CHINESE CLASSICAL PAINTINGS & CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

QUALIFIED HEADINGS

"Attributed to ...": In Christie's qualified opinion probably a work by the artist or maker in whole or in part.

"With signature ...": In Christie's qualified opinion the signature appears to be by a hand other than that of the artist.

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

JEWELLERY

"Boucheron": when maker's name appears in the title, in Christie's opinion it is by that maker.

"Mount by Boucheron": in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

QUALIFIED HEADINGS

"Attributed to": in Christie's qualified opinion is probably a work by the jewellery/maker but no warranty is provided that the lot is the work of the named jeweller/maker.

Other information included in the catalogue description

"Signed Boucheron / Signature Boucheron": in Christie's qualified opinion has a signature by the jeweller.

"With maker's mark for Boucheron": in Christie's qualified opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910 Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES Authenticity Certificates

As certain manufacturers may not issue certificates of authenticity, Christie's has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie's is satisfied that it should cancel the sale in accordance with the authenticity warranty, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

Removal of Watch Batteries

A **lot** marked with the symbol ① in the catalogue incorporates batteries which may be designated as "dangerous goods" under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the region in which the saleroom is located, the batteries will be removed and retained prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

CHINESE CERAMICS AND WORKS OF ART

In Christie's opinion a work by the maker or artist

e.g. A YIXING TEAPOT BY CHEN MINGYUAN

KANGXI PERIOD (1662-1722)

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot.

e.g. A BLUE AND WHITE BOWL

QING DYNASTY, 18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters directly below the heading of the description of the lot states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

When a piece is, in Christie's opinion, made no later than a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot and the term "AND EARLIER" appears.

e.g A JADE NECKLACE

LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300

BC

If no date, period or reign mark is mentioned in uppercase letters directly below the heading of the description of the lot, in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL

The Ming-style bowl is decorated with lotus scrolls...

In Christie's qualified opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. A BLUE AND WHITE BOWL

POSSIBI Y KANGXI PERIOD

In Christie's opinion, this object is of a certain period, reign or dynasty. However, in Christie's qualified opinion, this object could belong to a particular culture but there is a strong element of doubt.

e.g. A JADE BLADE

NEOLITHIC PERIOD, POSSIBLY

HANDBAGS

Condition Reports

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. Condition reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaption. They are not an alternative to examining a lot in person or taking your own professional advice. Lots are sold "as is," in the condition they are in at the time of the sale, without any representation or warranty as to condition by Christie's or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each lot before bidding.

- Grade 1: This item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the lot description.
- Grade 2: This item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.
- Grade 3: This item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.
- Grade 4: This item exhibits normal signs of wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.
- Grade 5: This item exhibits wears and tear from regular or heavy use. The item is in usable condition but it does have condition notes

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a lot clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading. We recommend you examine the lot in person or take your own professional advice.

REFERENCE TO "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and/or straps, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to the stone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the lot description.

WINES

OPTIONS TO BUY PARCELS

A parcel consists of several lots of the same wine of identical lot size, bottle size and description. Bidding will start on the first lot of the parcel and the successful buyer of that lot is entitled to take some or all of the remaining lots in the parcel at the same hammer price. If the buyer of the first lot does not take further lots, the remaining lots of the parcel will be offered in a similar fashion. We recommend that a bid on a parcel lot be placed on the first lot of the parcel. If the bid is superseded, Christie's will automatically move your bid to the next identical lot and so on. In all instances, such bids will be handled at the auctioneer's

CI ASSIFICATIONS

Bordeaux Classifications in the text are for identification purposes only and are based on the official 1855 classification of the Médoc and other standard sources. All wines are Château-bottled unless stated otherwise.

ULLAGES AND CORKS OF OLD WINES

Wines are described in this catalogue as correctly as can be ascertained at time of going to press, but buyers of old wines must make appropriate allowances for natural variations of ullages, conditions of cases, labels, corks and wine. No returns will be accepted

ULLAGE

The amount by which the level of wine is short of being full: these levels may vary according to age of the wines and, as far as can be ascertained by inspection prior to the sale, are described in the catalogue. A chart explaining level and ullage descriptions and interpretations, together with a visual presentation, appears in this catalogue. We hope you will find this helpful.

業務規定·買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得 拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和/或在拍賣會中競投即表示您同意接受 這些條款,因此,您須在競投之前仔細閱讀這些條款。 下述**組體**字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權(以△標示),佳士得為 · 實方的代理人。

A. 拍賣之前

1. 拍賣品描述

- (a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請 見構成條款部分的重要通知及目錄編列方法之說 明。對目錄內的標識的解釋,請見本目錄內"本目 錄中使用的各類標識"。
- (b) 本公司在本目錄中對任何拍賣品的描述,拍賣品狀 况報告及其它陳述(不管是口頭還是書面),包括 拍賣品性質或狀况、藝術家、時期、材料、概略尺 寸或來源均屬我們意見之表述,而不應被作為事實 之陳述。我們不像專業的歷史學家及學者那樣進行 深入的研究。所有的尺寸及重量僅為相略估計。

2. 對於拍賣品描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證,除了下述第E2段的**真品保證**以及第I段另有約定。

3 狀況

- (a) 在我們拍賣會上拍賣的拍賣品狀况可因年代、先前 損壞、修復、修理及損耗等因素而差異甚大。其性 質即意味著幾乎不可能處於完美的狀况。拍賣品是 按照其在拍賣之時的情况以"現狀"出售,而且不 包括佳士得或賣方的任何陳述或保證或對於狀况的 任何形式的責任承擔。
- (b) 在本目錄條目或狀況報告中提及狀況不等同於對狀況的完整描述,圖片可能不會清晰展示出拍賣品。 拍賣品的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情况不同。狀況報告是有協助故 課估拍賣品的狀況。為方便買方,狀況報告為良,但是可能未指出所有的缺陷、內在瑕疵、修復、更及及改造,因為我們的僱員不是專業修復或維護人員。出於這個原因,他們不能替代您親自檢查拍自品或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何狀況報告。

4. 拍賣之前檢查拍賣品

- (a) 如果您計劃競投一件拍賣品,應親自或通過具有專業知識之代表檢視,以確保您接受拍賣品描述及狀况。我們建議您從專業修復人員或其它專業顧問那專家即意見。
- (b) 拍賣之前的檢視免費向公衆開放。在拍賣之前的檢 視或通過預約,我們的專家可在場回答問題。

5. 估價

估價是基於拍賣品的狀況、稀有程度、質量、來源及類似物品的近期拍價決定。估價可能會改變。您或任何其他人在任何情况下都不可能依賴估價,將其作為拍賣品的實際售價的預測或保證。估價不包括買方酬金或任何適用的稅費。估價可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近目錄付印時的兌換率設定,所以可能與拍賣當日兌換率有差別。

6. 撤回

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

7. 珠寶

- (a) 有色寶石(如紅寶石、藍寶石及綠寶石)可能經過 處理以改良外觀,包括加熱及上油等方法。這些方 法都被國際珠寶行業認可,但是經處理的寶石的硬 度可能會降低及/或在日後需要特殊的保養。
- (b) 除非經過實石學實驗室的測試,否則我們無法明顯 知道鑽石是天然還是合成的。如果鑽石經過測試,

我們將提供寶石學報告。

- (c) 所有類型的實石均可能經過某些改良處理。如果某件拍賣品沒有報告,您可以在拍賣日之前至少提前三周向我們要求實石鑒定報告,報告的費用由您支付。
- (d) **目錄描述**中的某些重量僅供參考,因為它們是通過 測量估算的,因此不應被依賴為精確。
- (e) 我們不會為每件拍賣的實石拿取鑒定報告。若我們有從國際認可的實石鑒定實驗室取得鑒定報告,我們會在目錄中提及。從美國賣石鑒定實驗室發出的鑒定報告會描述對實石的改良或處理。歐洲實石鑒定實驗室的報告僅在我們要求的時候,才會是有被改良或處理。因各實驗室使用方法和技術的差異,對某實石是否處理過、處理的程度或處理是否為永久性,都可能持不同意見。實石鑒定實驗室僅對報告作出日之時實驗室所知悉也進及處理進行報告。我們不保證,也不對實石鑒定實驗室可能附帶拍賣品的任何報告或證書負責。
- (f) 對於珠寶銷售來說,估價是以實石鑒定報告中的信息為基礎,如果沒有報告,就會認為實石可能已經被處理或提升過。

8. 鐘錶

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

手錶及錶帶的拍賣及運送方面的重要信息,請見第 H2(g)段。

B. 登記競投

1. 新競投人

- (a) 如果這是您第一次在佳士得競投,或者您曾參與我們的拍賣,但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西,您必須在拍賣之前至少48個小時登記,以給我們足够的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料:
 - (i) 個人客戶:帶有照片的身份證明(駕照執 照、國民身份證或護照)及(如果身份證 文件上沒有顯示現時住址資料)現時住址 證明,如:公用事業帳單或銀行月結單;
 - (ii)公司客戶:顯示名稱及註冊地址的公司註 冊證明或類似文件,被授權競投者附有相 片的身份證文件,由法定代表人簽署及蓋 有公司章(若有)的競投授權書,以及列 出所有董事和最終受益人的文件證明;

(iii) 信托、合夥、離岸公司及其它業務結構

- 請提前聯繫我們商談要求。 (b) 我們可能要求您向我們提供財務證明及/或押金作為 許可您競投的條件。如需幫助,請聯繫我們的客戶
- 服務部: +852 2760 1766。 2. 再次參與競投的客人

我們可選擇要求您提供以上B1(a)段所提及的現時身份證明,財務證明及/或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**,或者您本次擬出價金額高於過往,請聯繫我們的投標部:+852 2978 9910或電郵至bidsasia@christies.com。

3. 如果您未能提供正確的文件

如果我們認為,您未能滿足我們對競投者身份及登記手

續的要求,包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐怖主義財政審查,我們可能會不允許您登記競投,而如果您成功投得拍賣品,我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別,作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

- (a) 作為授權競投人:如果您代表他人競投而此委託人 會直接向佳士得付款,在競投前,委託人需要完成 以上的登記手續及提供已簽署的授權書,授權您代 丰甘競投。
- (b) 作為委托人的代理人:如果您以自己的名義註冊但以代理人身份為他人("最終買方")進行競投而此人會在你向我們付款之前向你提供資金,您同意承擔支付購買款項和所有其他應付款項的個人責任。我們將要求您披露最終買家的身份,並可能要求您根據E3(b)段提供文件以段驗證其身份。

5. 親自出席競投

如果您希望在拍賣現場競投,必須在拍賣舉行前至少 30分鐘辦理登記手續,並索取競投號碼牌。如需協助, 請聯繫客戶服務部:+852,2760,1766。

6. 競投服務

下述的競投服務是為方便客戶而設的免費服務,如果在提供該服務出現任何錯誤(人為或其它),遺漏或故障,佳士得均不負上任何責任。

(a) 電話競投

您必須在拍賣開始前至少24小時辦理申請電話競投,並可以在佳士得微信小程式中做出申請。佳士 得只會在能夠安排人員協助電話競投的情況下接受電話競投。**估價**低於港幣30,000元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投,須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同章需話發投受業務程完管限。

(b) 在Christie's LIVE™

在某些拍賣會,我們會接受網絡競投。如需了解 更多信息,請登入www.christies.com/auctions/ christies-live-on-mobile。如需網路競投,您必 須在拍賣開始前至少24小時辦理申請。網絡競投 受業務規定及Christie's LIVE™使用條款的管限, 請情請見www.christies.com/LiveBidding/ OnlineTermsOfUse.aspx。

(c) 書面競投

您可於任何佳士得辦公室或通過www.christies. com或佳士得微信小程序選擇拍賣並查看拍賣品取得書面競投表格。您必須在拍賣開始前至少24小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位,拍賣官將的最低價行使書面競投一件沒有底價的拍賣品,由沒有其他更高叫價,我們會為您以低端估價的50%進行競投;或如果您的書面標比上述更低,則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投,而在拍賣時此等競投價乃該拍賣品之最高出價,則該拍賣品生給最先送達其書面競投書給本公司之競投人。

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地,參與拍賣,亦 可拒絕接受任何競投。

2. 底價

除非另外列明,所有拍賣品均有底價。不定有底價的拍賣品,在拍賣品號碼旁邊用·標記。底價不會高於拍賣品的低端估價,除非拍賣品已由第三方保證而相關不可撤銷的書面競投價高於低端估價。在此情況下,底價將被設為不可撤銷的書面競投的價格。該等由第三方保證的拍賣品在目錄中注以符號。。以資識別。

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3. 拍賣官之酌情權

拍賣官可以酌情選擇:

- (a) 拒絕接受任何競投;
- (b) 以其决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者爭議,無論是在拍賣時或拍賣後,選擇繼續拍賣、決定誰是成功競投人、取消拍賣品的拍賣,或是將拍賣品重新投資。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,在拍賣品或出售,拍賣官最遲將在拍賣日是新拍賣或出售,拍賣官最遲將在拍賣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經對1。

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。拍賣店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

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**會自行决定競投開始價位及遞增幅 度。在網址https://www.christies.com/en/help/buyingguide-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技。任何佳 士得使用的兌換率僅作指引,佳士得並不受其約束。對 於在提供該服務出現的任何錯誤(人為或其它),遠漏 或故障,佳士得並不負責。

8. 成功競投

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

D. 買方酬金及稅款

冒方酬金

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。在任何情况下香港法律先決適用。佳士得建議您徵詢圈立稅務意見。

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賣。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,地點而决定。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麽做;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之素賠權。

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、貼償金、其他賠償或支出承擔 責任。賣方不就任何拍賣品提供任何以上列舉之外的保 證;只要法律許可,所有賣方對您做出的保證及法律要 求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下,本公司保證我們拍賣的拍賣品都是真品(我們的"真品保證")。如果在拍賣日後的五年內,您通知我們您的拍賣品不是真品,在符合以下條款規定之下,我們將把您支付的購買款項退還給您。業務規定之下,我們將把您支付的購買款項退還給您。業務規定之下,我們將把您支付的購買款項退還給您。業務規定的訂匯表裏有對"真品"一詞做出解釋。

- (a) 我們對在拍賣日後5年內提供的申索通知提供真品保證。此期限過後,我們不再提供**真品保證**。
- (b) 我們只會對本目錄描述第一行("標題")以大階字體注明的資料作出真品保證。除了標題中顯示的資料,我們不對任何標題以外的資料(包括標題以外的大階字體注明)作出任何保證。
- (c) 真品保證不適用有保留標題或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,請閱單"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) 真晶保體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,且僅在申素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素完 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 十得拍賣場。
- (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。在任何情况下我們不須支 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 購買數值.

(i) 此額外**保證**不適用於:

- (A) 缺少空白頁、扉頁、保護頁、廣告、及 書籍鑲邊的破損、污漬、邊緣磨損或其 它不影響文本及圖標完整性的瑕疵;
- (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**的已出售**拍賣品**;
- (E) 目錄中表明售出後不可退貨的書籍;
- (F) 狀况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行。

(k) 東南亞現代及當代藝術以及中國書畫。

真品保證並不適用於此類別拍賣品。目前學術界不容許對此類別作出確實之說明,但佳士得同意取消被證實為價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質方,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)(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。

(I) 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體有所接受的責任外,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行者、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確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體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買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的該拍賣品有短缺或損耗的情況或圖錄的十四日內,佳士得管有該拍賣品而該拍賣品的狀況與拍賣日內,買方能夠滿足佳士得該的蛋品和買方通告內所,是如此人將拍賣品的財務的是好而尚別的人物拍賣品的財務的人類有一個電腦構成是有任何留置權或產權負擔的場別軍作轉讓,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海內的開始的狀況 (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責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 經。

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,而此最終買方會在你向我們為拍賣品付款之前向你提供資金,您保養:
 - (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 發稅 。

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

信用下 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) 現刻

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)。

- 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:香港中環美利道2號The Henderson 6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) 冒方提貨日; 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原來您應支付或預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案回之其他損失、利息、法律費用及其他费用。
 - (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抵押及 本公司可保留或售賣此物品作為買方對本公司 及賣方的附屬抵押責任;和
- (ix) 採取我們認為必要或適當的任何行動。
- (b) 將您已付的款項,包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集**屬公司的款項。
- (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 况下,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)。
- 2. 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。
- 3. 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。
- **4.** 如果您未在拍賣後第三十個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.
- (e) 本段的任何內容不限制我們在F4段下的權

H. 運送

海洋

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額品。應您要求,我們也可建議 處理員、包裝、運輸公司或有關專家。

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

2. 出口/進口

拍賣售出的任何拍賣品都可能受拍賣品售出國家的出口 法律及其他國家的進口法律限制。許多國家就物品出境 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 「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 與購買款項。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 得混價該筆費用。

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、西班牙或英國的充一人。 為碳酸且酒精量不足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、鲸骨、某些** 珊瑚品種、玫瑰木、鳄鱼皮、短吻鳄皮及鴕鳥皮。 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。在某些情况下,**拍曹品**必須附有獨立的物種的 科學證明和/或年期證明,方能運送,而您需要自行 安排上述證明並負責支付有關的費用。部分國家對 象牙交易設有限制,例如美國全面禁止進口象牙, 而部分國家則嚴格規管進口、出口及售賣象牙。由 象牙材料製成或包含象牙材料的拍賣品均標有 ≪ 符 號, 並根據英國《象牙法》登記為"豁免"物品。 含有瀕危或受保護物種物料的手袋注有 ≈ 號或 ≡ 號,進一步資料請參見以下第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

(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。如您使用佳士得爾的一般OFAC牌照作此用途,即表示您同意遵守牌既條件,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

(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) 締結

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,佳土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土得提取,佳土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推一步資料。

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。

I. 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下,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有欺詐成份的失實陳 述或在本業務規定中另有明確說明,我們不會 因任何原因對您負有任何責任(無論是因違反 本協議,購買**拍賣品**或與競技相關的任何其它 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。
- 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、狀况報告、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關實款項。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買方提供合適的服務。若您不想被錄影,您可透過電話或書面競技或者在Christie's LIVETM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,則該部分應被視為删除,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 院之排他管轄區提出索償,以同對實方拖欠的任何款項。 他司法管轄區提出索償,以設計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况。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,而不是複製品或赝品:
 - (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) 以實石為例,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 涌過對有關陳述作出的仔何更改)。

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

狀况:拍賣品的物理狀况。

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)。

更多的初任 / 。 **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

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 音思。

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。 大階字體:指包含所有的大寫字母。 保證:陳述人或聲明人保證其所陳述或聲明的事實為正

17/09/24

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。

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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

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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。

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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。

對此**拍賣品**有直接或間接利益的一方有可能對該**拍賣品** 作出競投,其可能知道該拍賣品的底價或其他重要資

此**拍賣品**不設底價。

此**拍賣品**含有瀕危物種,或會導致出口限制。請參見業 務規定中的第H2段以獲得進一步資料。

此手袋拍賣品含有瀕危物種。拍賣品只可運送到香港特別行政區境內的地址或經親身從我們的香港拍賣場提取。請參見業務規定中的第H2段以獲得進一步資料。

此手袋拍賣品含有瀕危物種,受國際運輸限制約束。拍 賣品在售後需要獲得出口/人口許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 北資料。

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。

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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。

重要通知及目錄編列方法之說明

重要涌告

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 Λ 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⁹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。如果今二方成功競投,第三方必須全額支付**落槌價及買方**

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乙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 家之竟見。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層方。

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。

吐扣

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),佳士得沒有義務內買家提供製 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,以佳士得之意見認期,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 對此有確刻懷疑。

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の「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。

狀況報告評約

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,請象者拍賣品描述。

第2級: 該物品呈現細微的瑕疵,可被視為幾乎全新。 該物品可能從未被使用過,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 狀況僅許。

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。閣下有責任確保關下已收到並已考處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,如鍍以有色金屬(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」無符為配件顏色或處理方法而非實際原料之描述。若任何**拍**寶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,成功競技的買家有權以相同的**落槌價**購入系列中部分或全部貨批的苦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。

됕

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。



