

FINE CLASSICAL CHINESE PAINTINGS

HONG KONG | 1 APRIL 2019



Sotheby's | 蘇富比 EST. 1744



静
心

静
心

臣余省
画

臣余省
画

臣余省
画

FINE
CLASSICAL
CHINESE
PAINTINGS



Important Notice to Buyers

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蘇富比有權於任何時候向任何競投總和（成交價加買家支付之酬金）達到或超越競投人訂金10倍的競投人要求任何額外訂金，擔保及/或其他由蘇富比決定之其他保障。額外訂金，擔

The amount of the additional deposit, guarantee and/or other security shall be determined by Sotheby’s at its sole discretion and Sotheby’s reserves the right to reject any further bidding from that bidder until such additional deposit, guarantee and/or other security has been delivered to Sotheby’s.

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蘇富比並無責任接受任何預先登記申請。蘇富比對此有最終的決定權。

顧客須於有關的拍賣日前不少於**3個工作天**聯絡蘇富比進行預先登記。顧客必須緊記蘇富比無法於假日或週末取得財務狀況證明。任何所需訂金必須以電匯或借記卡/信用卡以港幣付款（顧客必須親身交付蘇富比其借記卡/信用卡）。

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收取及儲存貨品

由拍賣後一個月起，閣下須為是次未獲領取的拍賣品支付儲存費，每件每月港幣1,200元。詳情請參考‘給準買家之指引’。

FINE CLASSICAL CHINESE PAINTINGS

中國古代書畫

AUCTION IN HONG KONG
1 APRIL 2019
SALE HK0861
2 PM

香港拍賣
2019 4月1日
拍賣編號 HK0861
下午2時

TRAVELLING EXHIBITION

2 – 3 March
Shanghai
Four Seasons Hotel Shanghai

5 – 6 March
Beijing
Park Hyatt Beijing

16 – 17 March
Taipei
Hua Nan Bank international Convention Centre

巡展

3月2至3日
上海
上海四季酒店

3月5至6日
北京
北京柏悅酒店

3月16至17日
台北
華南銀行國際會議中心

EXHIBITION

Friday 29 March
10 am – 5.30 pm

Saturday 30 March
10 am – 8 pm

Sunday 31 March
10 am – 8 pm

Monday 1 April
10 am – 1 pm

Hall 5
Hong Kong Convention and Exhibition Centre
(New Wing)
1 Expo Drive Wanchai Hong Kong

預展

星期五 3月29日
10 am – 5.30 pm

星期六 3月30日
10 am – 8 pm

星期日 3月31日
10 am – 8 pm

星期一 4月1日
10 am – 1 pm

Hall 5
香港會議展覽中心
(新翼)
香港灣仔博覽道一號

275
YEARS
EST. 1744

Sotheby's EST. 1744



Specialists and Auction Enquiries

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Contents

2
IMPORTANT NOTICE TO BUYERS

3
AUCTION INFORMATION

5
SPECIALISTS AND AUCTION ENQUIRIES

8
FINE CLASSICAL CHINESE PAINTINGS: LOTS 2501–2614

154
IMPORTANT NOTICE
BUYING AT AUCTION

156
TAX INFORMATION FOR BUYERS
CONDITIONS OF BUSINESS

160
GUIDE FOR ABSENTEE BIDDERS

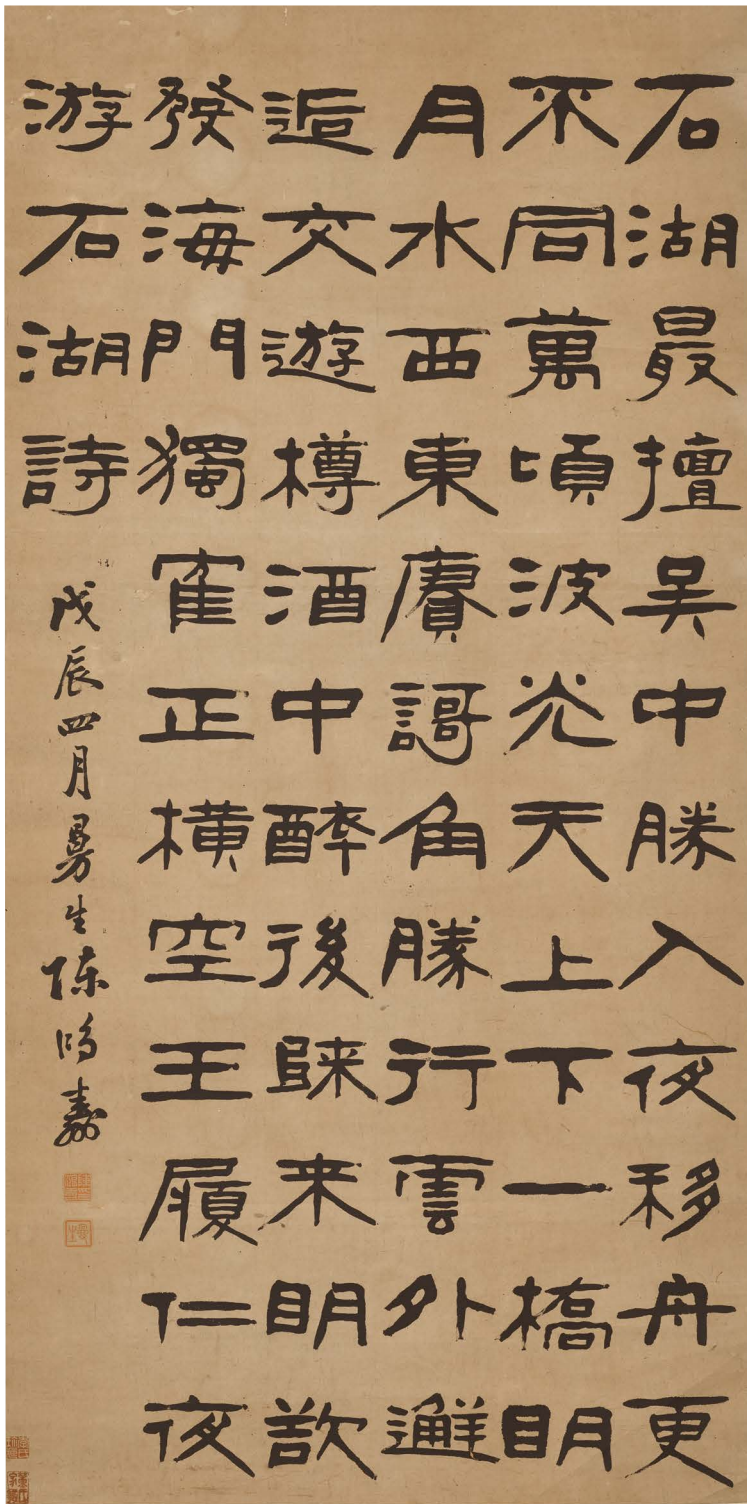
162
PREMIUM LOT PRE-REGISTRATION APPLICATION

163
ABSENTEE BID FORM

135
CLIENT SERVICES

165
ASIA SPECIALIST DEPARTMENTS

168
INDEX OF ARTISTS



2501

2501

PROPERTY FROM A PRIVATE ASIAN COLLECTION
LOT 2501 - 2504

CHEN HONGSHOU 1768-1822

POEM IN CLERICAL SCRIPT

ink on paper, framed

signed *Mansheng Chen Hongshou*, dated *wuchen*
(1808) and with two seals of the artist
with two collectors' seals

132.7 by 66 cm. 52¼ by 26 in.

HK\$ 20,000-30,000

US\$ 2,550-3,850

亞洲私人收藏·拍品編號2501 - 2504

陳鴻壽

隸書《夜遊石湖詩》

水墨紙本 鏡框

釋文：石湖最擅吳中勝，入夜移舟更不同。萬頃波光天上下，一橋明月水西東。廣歌角勝行雲外，邂逅交遊樽酒中。醉後歸來明欲發，海門獨鶴正橫空。王履仁《夜遊石湖詩》，戊辰（1808）四月曼生陳鴻壽。鈐印：「陳鴻壽印」、「曼生」

鑑藏印：「李氏珍藏」、「董氏家藏」

2502

PROPERTY FROM A PRIVATE ASIAN COLLECTION
LOT 2501 - 2504

LIU YONG 1719-1804

CALLIGRAPHY IN RUNNING SCRIPT

ink on silk, hanging scroll

signed *Liu Yong* and with two seals of the artist

Titleslip by Shinao Shanfang

157 by 41 cm. 61¾ by 16⅞ in.

HK\$ 20,000-30,000

US\$ 2,550-3,850

亞洲私人收藏，拍品編號2501 - 2504

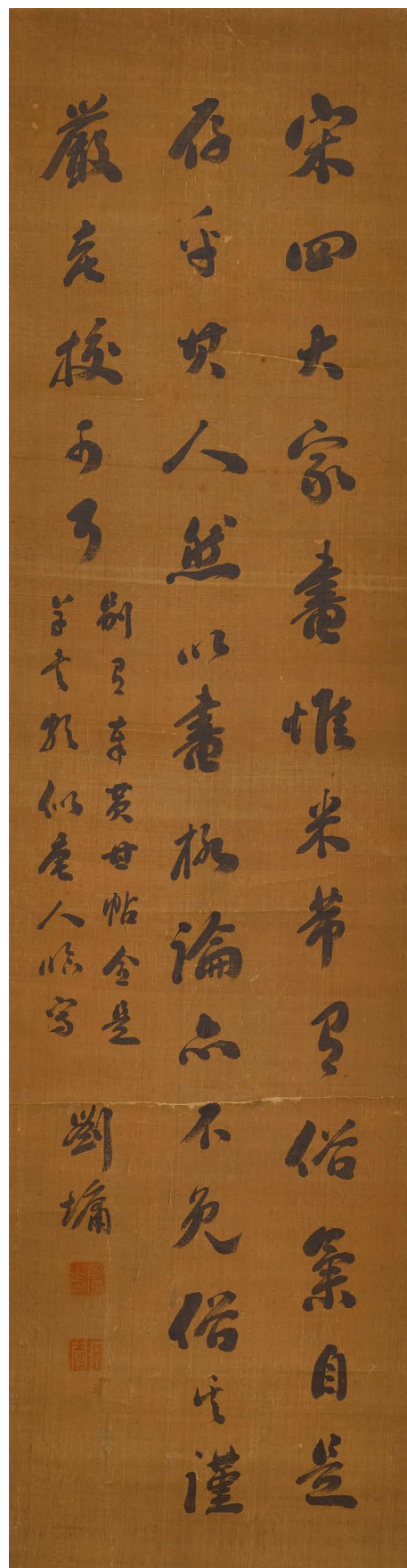
劉墉

行書評米芾

水墨絹本 立軸

署簽：清劉石庵行書墨寶，石澆山房重裝。

釋文：宋四大家書，惟米芾有俗氣，自是存乎其人，然以書格論，亦不免俗其謹嚴，老校可耳。別有奉黃甘帖令，是草書，頗似唐人臨寫，劉墉。鈐印：「劉墉之印」、「石庵」



2502



2503

2503

PROPERTY FROM A PRIVATE ASIAN COLLECTION
LOT 2501 - 2504

MA YUANYU 1669-1722

**CHRYSANTHEMUM AND ROCKS AFTER
SHEN ZHOU**

ink on paper, hanging scroll

signed *Ma Yuanyu* and with two seals of the
artist

with one collector's seal

68 by 42 cm. 26¾ by 16½ in.

HK\$ 20,000-30,000

US\$ 2,550-3,850

亞洲私人收藏 · 拍品編號2501 - 2504

馬元馭

摹沈周菊石圖

水墨紙本 立軸

釋文：摹石田翁法，南沙馬元馭。

鈐印：「馬元馭印」、「伏羲」

鑑藏印：「雪東汪仰貞審定」

2504

PROPERTY FROM A PRIVATE ASIAN COLLECTION
LOT 2501 - 2504

ATTRIBUTED TO LOU PIN

PLUM BLOSSOMS

ink on paper, hanging scroll

signed *Liangfeng Di Lou Pin*, with a dedication
and with two seals of the artist
with one collector's seal of Wu Yun (1811-1889)
and one other collector's seal

117.5 by 38.7 cm. 46¼ by 15¼ in.

HK\$ 50,000-80,000

US\$ 6,400-10,200

亞洲私人收藏，拍品編號2501 - 2504

羅聘（款）

寒梅

水墨紙本 立軸

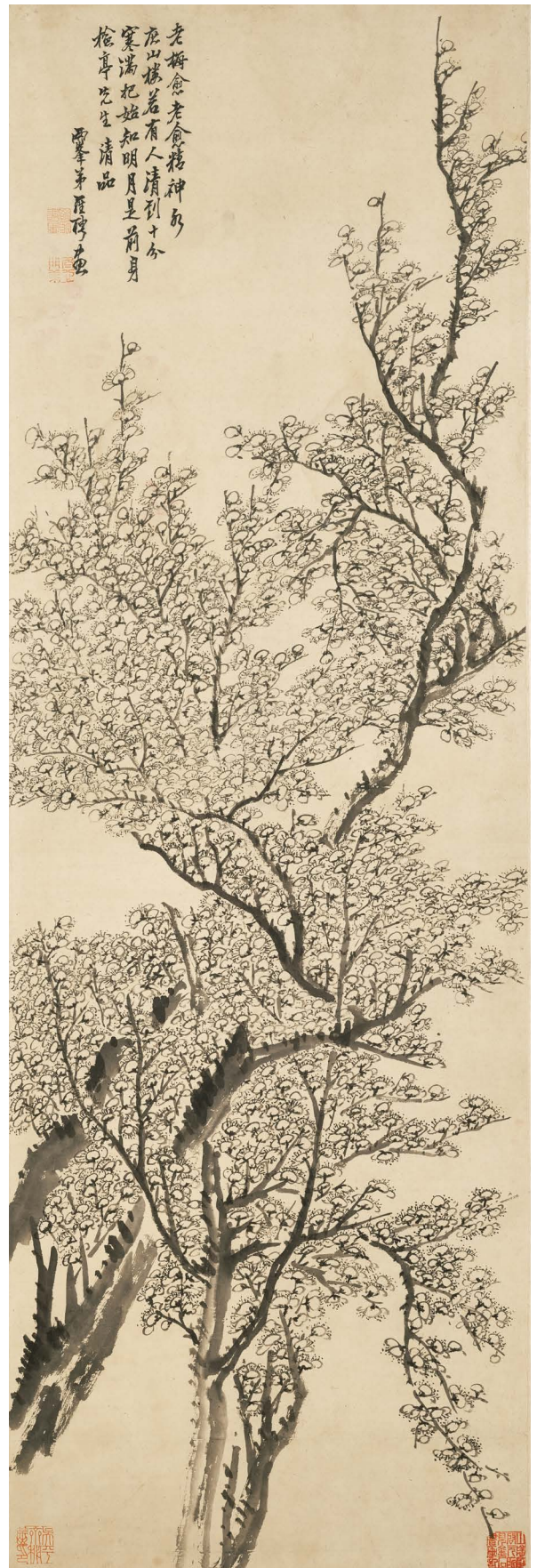
釋文：老梅愈老愈精神，水店山樓若有人。
清到十分寒滿把，始知明月是前身。檢亭先
生清品，兩峰弟羅聘畫。

鈐印：「羅聘書畫」、「冬心門弟」

鑑藏印：

（吳雲）「吳平齋祕篋印」

「山陰俞啟元所見金石書畫記」



2504



2505

2505

WEN ZHENGMING 1470-1559

POEMS IN REGULAR SCRIPT

ink on gold paper, fan leaf, framed

signed *Zhengming*, dated *wuwu* (1558), with a dedication and with two seals of the artist

18 by 49.7 cm. 7 by 19½ in.

PROVENANCE

Christie's Hong Kong, Fine Classical Chinese Paintings, 28 November 2011, Lot 1707

HK\$ 300,000-450,000

US\$ 38,300-57,500

文徵明

楷書自作詩三首

水墨泥金箋 扇面 鏡框

釋文：朱雲鬱天漢，金烏朗炎曦。方夏苦埃鬱，言遵芳圃嬉。息鞅俛南榭，褰裳蔭北池。微涼度鮮飈，淺碧漾寒漪。短藻翻鱗鬣，閒渚集鳧鷖。流日落翔泳，遊心寓篇詞。願言領幽意，況復酬心知。坐撫景光寂，還憐車馬稀。消搖極瞻諷，且晝不知疲。矚能均涼燠，無為居所移。右《夏日友人池亭追涼》。

煩熇厭脩暑，延緣遲清宵。落景不斂暑，餘火夕日驕。陳牀弗能寐，起坐蔭繁條。珍簟無涼思，瑤紈有溫飈。安得凌風翼，萬里隨飄搖。銀蟾麗皎皎，雲幕捲寥寥。仰睇河漢流，無能挽天瓢。似聞隴畝歡，夏嘆敷良苗。既洽三農利，寧辭一身焦。所念肌骨柔，不任寒暑銷。功業未有會，已復朱顏凋。右《夏夜苦熱》。

陰蟲抱莎啼，秋風在庭戶。微涼追短葛，月出照溽露。驚禽飛漠漠，願見庭中樹。柔枝日以疎，安能共遲暮。人生豈獨堅，坐閱衡杓度。憂來搔短髮，衰薄已堪數。右《秋夜有感》。

嘉靖戊午(1558)七月十有八日，書舊作三首贈東沙華君中甫。徵明。鈐印：「徵」、「明」

來源

香港佳士得，中國古代書畫，2011年11月28日，拍品編號1707

注：本幅所錄三詩皆可見於文徵明《甫回集》卷一及卷二

2506

CALLIGRAPHY PREVIOUSLY FROM THE COLLECTION OF ZHOU GUANGTING

LI JIAN 1747-1799

POEMS IN RUNNING SCRIPT

ink on gold paper, fan leaf

signed *Erqiao Li Jian*, dated *dingsi* (1797), with a dedication and with two seals of the artist

16 by 49 cm. 6¼ by 19¼ in.

HK\$ 15,000-25,000

US\$ 1,950-3,200

周光廷舊藏書法

黎簡

行書自作詩三首

水墨泥金箋 扇面

釋文：(詩文略)丁巳(1797)六月，濠梁客居養疴時，一月之中大風雨二番。聞花溪大兄先生亦養疴西園，漫作三絕句一問起居。二樵黎簡。鈐印：「黎簡」、「石鼎」

注：周光廷，潮陽人，泰國華僑。抗戰勝利後移居香江，頗好藝術。時政權更易，不少書畫家南來，遂與居港或經港之藝術家甚有過從，尤以粵籍者為最。本季共呈其舊藏古代書法二件(拍品編號2506及2522)，以及近現代書畫小輯(拍品編號1229-1243)。

2507

PROPERTY FROM A PRIVATE JAPANESE COLLECTION

WU DACHENG 1835-1902

POEM OF ZHENG XIE IN REGULAR SCRIPT

ink on gold paper, hanging scroll

signed *Wu Dacheng*, dated *jisi* (1869) and with two seals of the artist

24 by 76.3 cm. 9³/₈ by 30 in.

HK\$ 15,000-25,000
US\$ 1,950-3,200



日本私人收藏

2506

吳大澂

楷書鄭變詩

水墨泥金箋 立軸

釋文：（節錄鄭變《范縣詩》，文略）己巳(1869)秋日，吳大澂敬書。鈐印：「吳大澂」、「清卿」

2508

ZHANG ZHAO 1691 - 1745

SCHOLAR UNDER PINE

ink and colour on paper, fan leaf, framed

signed *Songling Zhang Zhao*, with a dedication and with one seal of the artist

18 by 48.6 cm. 7 by 19¹/₈ in.

HK\$ 30,000-40,000
US\$ 3,850-5,100



2507

張照

松壑幽泉

設色紙本 扇面 鏡框

釋文：松壑幽泉，做元人筆意。為協翁年臺清玩，松陵張照。鈐印：「張照」



2508



2509

ZHA SHIBIAO 1615-1698

CALLIGRAPHY COUPLET IN RUNNING SCRIPT

ink on paper, a pair of hanging scrolls

signed *Zha Shibiao* and with two seals of the artist with one collector's seal

121 by 29 cm. 47 $\frac{7}{8}$ by 11 $\frac{3}{8}$ in.(2)

HK\$ 20,000-40,000

US\$ 2,550-5,100

查士標

行書五言聯

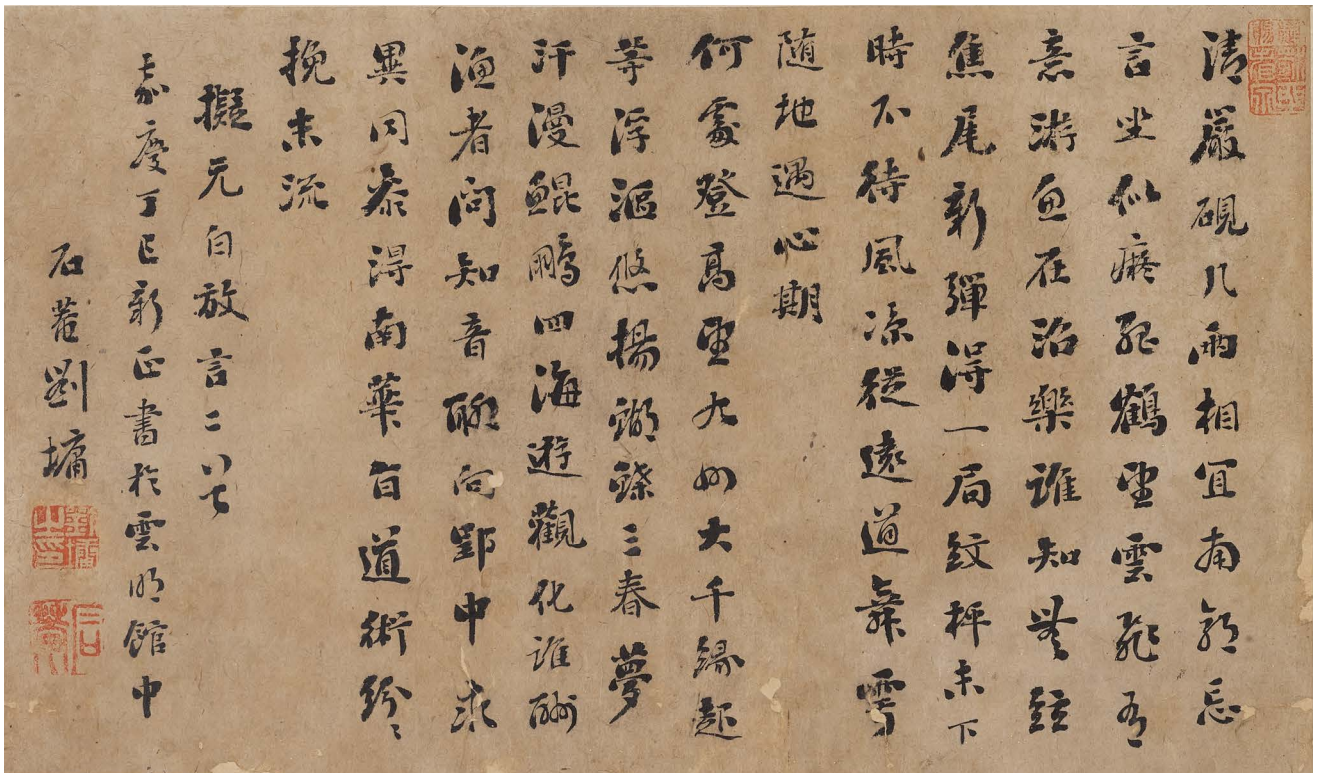
水墨紙本 對聯

釋文：薰風榮棣華，湛露茁蘭芽。查士標。

鈐印：「查士標印」、「二瞻氏」

鑑藏印：「沐侯楊嵩霖珍藏書畫記」

2509



2510

2510

LIU YONG 1719-1804

CALLIGRAPHY IN RUNNING SCRIPT

ink on paper, mounted for framing

signed *Shian Liu Yong*, dated *dingsi* (1797) and with three seals of the artist

23.4 by 39.2 cm. 9 $\frac{1}{8}$ by 15 $\frac{3}{8}$ in.

HK\$ 10,000-20,000

US\$ 1,300-2,550

劉墉

擬元白放言二首

水墨紙本 鏡心

釋文：

清巖硯几兩相宜，南郭忘言坐似癡。孤鶴望雲飛有意，游魚在沼樂誰知。無絃焦尾新彈得，一局紋枰未下時。不待風涼從遠道，舞雩隨地遇心期。

何處登高望九州，大千緣起等浮漚。悠揚蝴蝶三春夢，汗漫鯤鵬四海遊。觀化誰酬漁者問，知音聊向郢中求。異同參得南華旨，道術紛紛挽末流。

擬元白放言二首，嘉慶丁巳(1797)新正書於雲明館中，石菴劉墉。

鈐印：「御賜獨坐看泉」、「劉墉之印」、「石菴」



2511

2511

HUA YAN 1682 - 1756

CAT AND ROCK

ink and colour on paper, mounted for framing
 signed *Xinloushanren*, dated *wushen* (1728) and
 with three seals of the artist
 with one collector's seal of Liu Shiheng (1875-
 1926) and three other collectors' seals

138 by 51 cm. 54½ by 20¼ in.

HK\$ 260,000-350,000

US\$ 33,200-44,600

華品

貓石圖

設色紙本 鏡心

釋文：小雨煙中戲藥欄，輕毛曾趁午風乾。卻
 來石上窺花影，射出瞳光一綫寒。雨窗新羅山
 人偶筆，時戊申(1728)春二月八日也。鈐印：
 「奈何」、「秋岳」、「華品」

鑑藏印：

(劉世珩)「劉士珩觀」

(汪理齋)「休陽汪彥宣小梅甫珍藏」

「小園」、「霞白道人鑑賞」

2512

GAO QIPEI 1672 - 1732

CROUCHING TIGER

ink and colour on silk, mounted for framing

signed *Gao Qipei* and with three seals of the artist
with three collectors' seals, two illegible

166 by 97.2 cm. 65 $\frac{3}{8}$ by 38 $\frac{1}{4}$ in.

HK\$ 240,000-350,000

US\$ 30,600-44,600

高其佩

臥虎

設色絹本 鏡心

款識：鐵嶺高其佩指頭畫。鈐印：「高其佩
印」、「且園」、「筆墨之外」

鑑藏印：「口春眼福」、二印漫漶不辨



2512

PAINTINGS AND CALLIGRAPHY PREVIOUSLY FROM THE HOU YUHUA COLLECTION LOT 2513-2517

候彧華度藏翰墨 拍品編號2513 - 2517

侯彧華 (1904-1994)，廣東鶴山人，台灣著名藏家。1945 年任京滬杭鐵路局副局長，1961 年任中華彩色印刷公司副董事長，後任中國印刷學會理事長。嗜好書畫收藏，1994 年逝世前，將其珍愛書畫共計八十七件捐贈台灣歷史博物館，展覽並出版《清華映月－侯彧華捐贈書畫展》。本次拍賣於侯氏後人所承中拾其遺珠，廣東書畫及明清扇面尤其難得。



2513

LI JIAN 1747-1799

LANDSCAPES OF FOUR SEASONS

ink and colour on paper, album of four leaves

signed Erqiao (four times), dated guichou (1793) and with eight seals of the artist in total with three collector's seals of Hou Yuhua at the mounting border and three other collectors' seals

22.7 by 34.2 cm. 8⁷/₈ by 13³/₈ in. (4)

HK\$ 20,000-30,000
US\$ 2,550-3,850

黎簡

四時風景冊

設色紙本 四開

釋文：

(秋) 水淨山明月作洲，紅雲絳玉錦為秋。秋山高士高寒極，不厭湖山境過幽。擬元人著色秋林小景，二樵。鈐印：「石鼎」、「黎簡印章」

(冬) 東坡居士作枯木竹石，迂翁亦喜作喬柯脩竹，自時厥後畫家多擬之，雖小品已與峨峨名圖相峙墨苑矣。癸丑（1793）二月晦日，二樵山人誌。鈐印：「黎簡之印」、「簡民」、「五百四峰長」

(春) 最好松風山半亭，何年高臥讀黃寧。山翁卧起自跡去，橋下春波山影青。二樵山人寫大癡子筆意。鈐印：「黎簡之印」

(夏) 溪壑為我迴春姿，杜子美七歌語。二樵居士寫之以殿此冊。鈐印：「黎簡寫本」、「百華邨夫子」

鑑藏印：

(侯彧華)「侯彧華印」(三鈐於裱褙)「鵝群館」、「王氏懋卿珍藏」、「順德博士馬學源藏」



2514



2515

2514

SHEN SHICHONG 1591 - 1691

AUTUMN LANDSCAPE

ink and colour on gold-flecked paper, fan leaf
signed *Shen Shichong*, dated *dingsi* (1677) and
with one seal of the artist
with one collector's seal of Hou Yuhua at the
mounting border

17.3 by 53.5 cm. 6¾ by 21 in.

HK\$ 20,000-30,000

US\$ 2,550-3,850

沈士充

秋林圖

設色灑金箋 扇面

釋文：丁巳(1677)新秋寫秋林圖·沈士充。
鈐印：「沈士充印」

鑑藏印：(侯或華)「或華珍賞」(鈐於
裱褙)

2515

**ZHANG HONG (1577-AFTER
1652)**

WINTER LANDSCAPE

ink and colour on gold paper, fan leaf
signed *Zhang Hong*, dated *jiazi* (1624) and with
one seal of the artist
with two collector's seals of Pan Jitong (1791-
1850), two collector's seals of Hou Yuhua and
three other collectors' seals

17 by 54.6 cm. 6⅝ by 21½ in.

HK\$ 80,000-120,000

US\$ 10,200-15,300

張宏

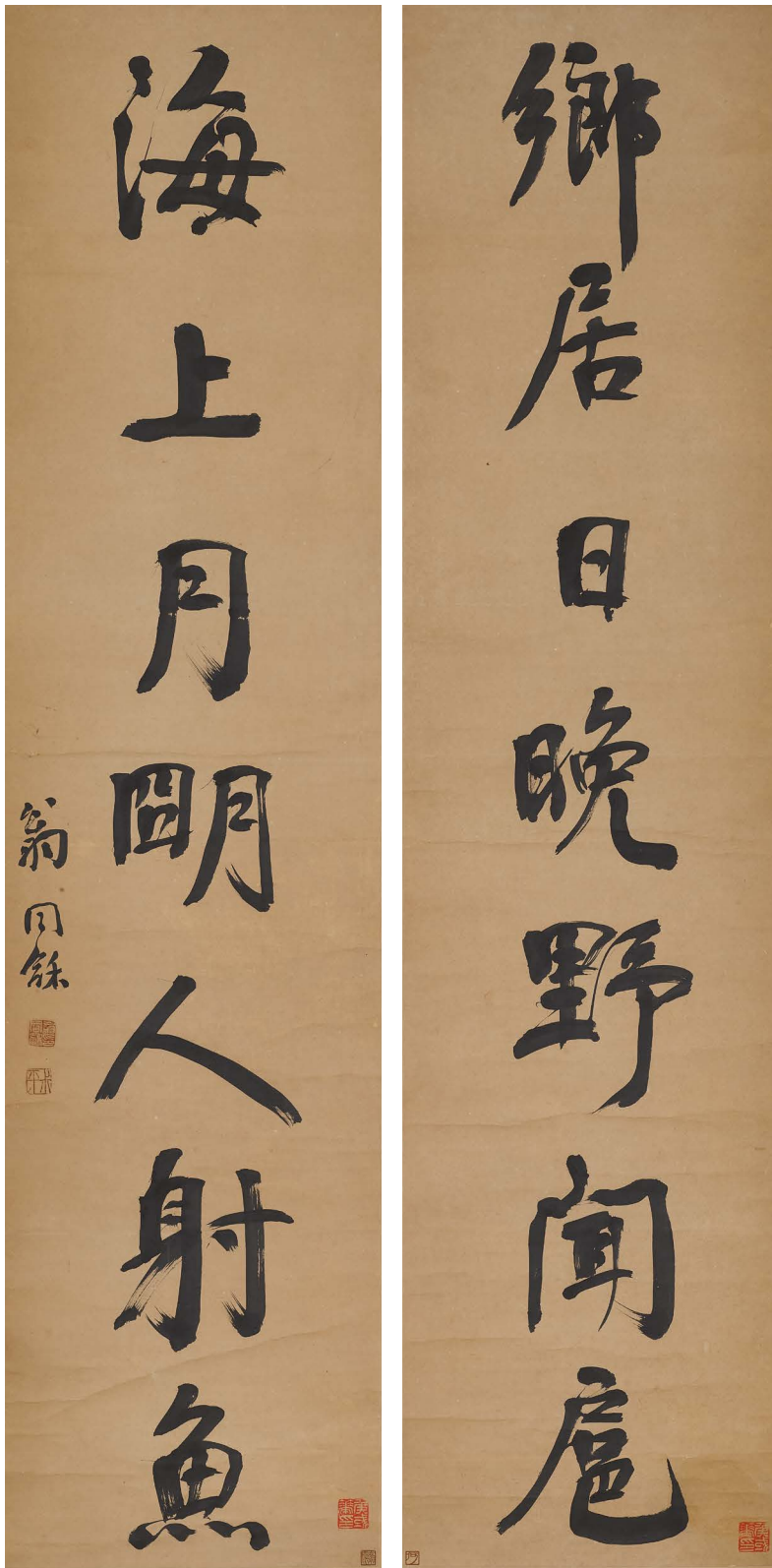
冬風蕭瑟

設色泥金箋 扇面

款識：甲子(1624)冬日寫·張宏。鈐印：
「張宏印」

鑑藏印：

(潘季彤)「季彤鑑定真跡」、「季彤平
生真賞」
(侯或華)「或華珍藏」、「錫山侯氏」
「吳氏晴谿鑑古」、「香垣鑑古」、「友
六曾觀」



2516

2516

WENG TONGHE 1830-1904

CALLIGRAPHY COUPLET IN RUNNING SCRIPT

ink on paper, a pair of hanging scrolls

signed *Weng Tonghe* and with two seals of the artist

with two collector's seals of He Luo (1888-1959) and with two collector's seals of Hou Yuhua

171 by 41 cm. 67³/₈ by 16¹/₈ in. (2)

PROVENANCE

Formerly in the He Luo Collection

HK\$ 30,000-50,000

US\$ 3,850-6,400

翁同龢

行書集字聯

水墨紙本 對聯

釋文：鄉居日晚野聞扈，海上月明人射魚。
翁同龢。鈐印：「翁同龢印」、「叔平」

鑑藏印：

（何樂）「何」、「嘉樂康藏」

（侯或華）「侯或華印」（二鈐）

來源

何樂舊藏

注：

何樂(1888-1959)，字映南，號公卓，嘉樂園村人。近代收藏家，1949年前任廣東省公安局長，湛江市長，離職後移居台灣。

2517

SU LIUPENG (CIRCA 1790-1862)

SCHOLARS UNDER THE PINE

ink and colour on gold-flecked paper, a pair of hanging scrolls

signed *Zhenqin Jushi* and *Fushan Daoren Su Liupeng*, with a dedication and with three seals of the artist

with two collector's seals of Hou Yuhua

141 by 35.2 cm. 55½ by 13⅞ in. (2)

HK\$ 30,000-50,000

US\$ 3,850-6,400

蘇六朋

松下高士

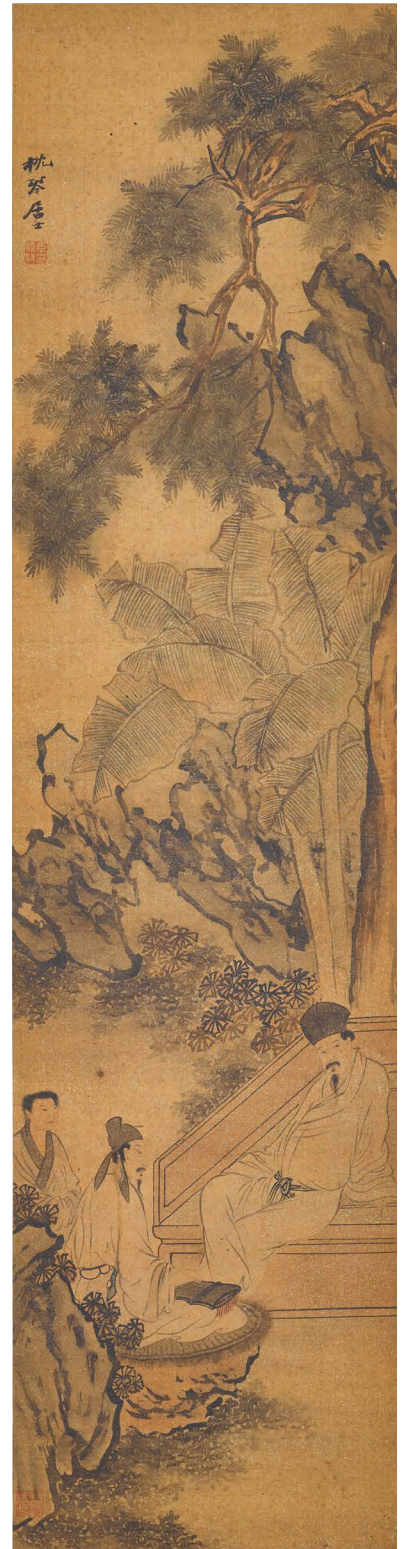
設色灑金箋 對屏

釋文：

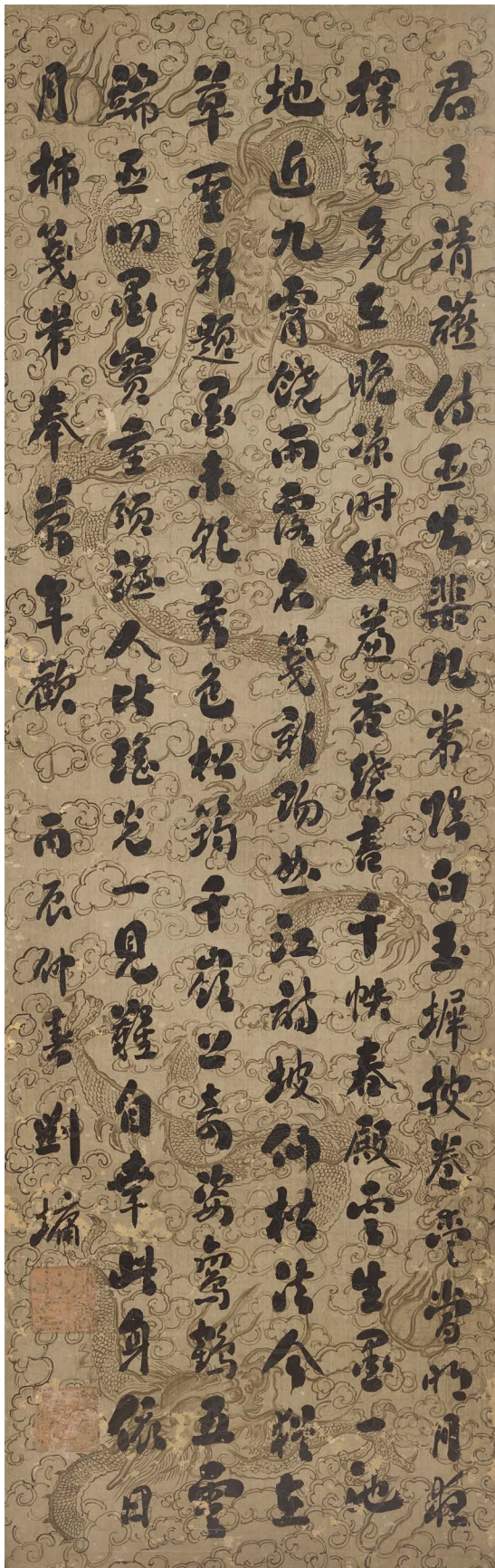
(一) 枕琴居士。鈐印：「臣六朋印」
(二) 諫臣大兄大人足屬正，浮山道人蘇六朋。鈐印：「蘇六朋」、「枕琴書畫」

鑑藏印：

(侯或華)「侯或華藏」(二鈐)



2517



2518

2518

LIU YONG 1719-1804

CALLIGRAPHY IN RUNNING SCRIPT

ink on patterned-paper, framed

signed *Liu Yong*, dated *bingchen* (1796) and with three seals of the artist, one illegible

127.5 by 40.8 cm. 50 $\frac{1}{8}$ by 16 in.

HK\$ 80,000-120,000

US\$ 10,200-15,300

劉墉

行書七言詩

水墨描花紙本 鏡框

釋文：君王清謹侍臣知，裴幾常臨白玉墀。披卷愛當明月夜，揮毫多在晚涼時。湘簾香繞書千帙，春殿雲生墨一池。地近九霄饒雨露，名箋新賜曲江詩。坡仙楷法今猶在，草聖新題墨未乾。秀色松筠千嶺上，奇姿鸞鶴五雲端。臣叨墨寶重頒渥，人比瑤光一見難。自幸此身依日月，拂箋常奉萬年歡。丙辰(1796)仲春，劉墉。
鈐印：「劉墉之印」、「飛騰綺麗」、一印漫漶不辨

HE SHAOJI 1799-1873

CALLIGRAPHY IN RUNNING SCRIPT

ink on gold-flecked paper, hanging scroll

signed Zizhen He Shaoji and with two seals of the artist

Titleslip by Ou Haonian (1935-), dated *dingchou* (1997) and with two seals of his

127 by 63 cm. 50 by 24¾ in.

HK\$ 100,000-150,000

US\$ 12,800-19,200

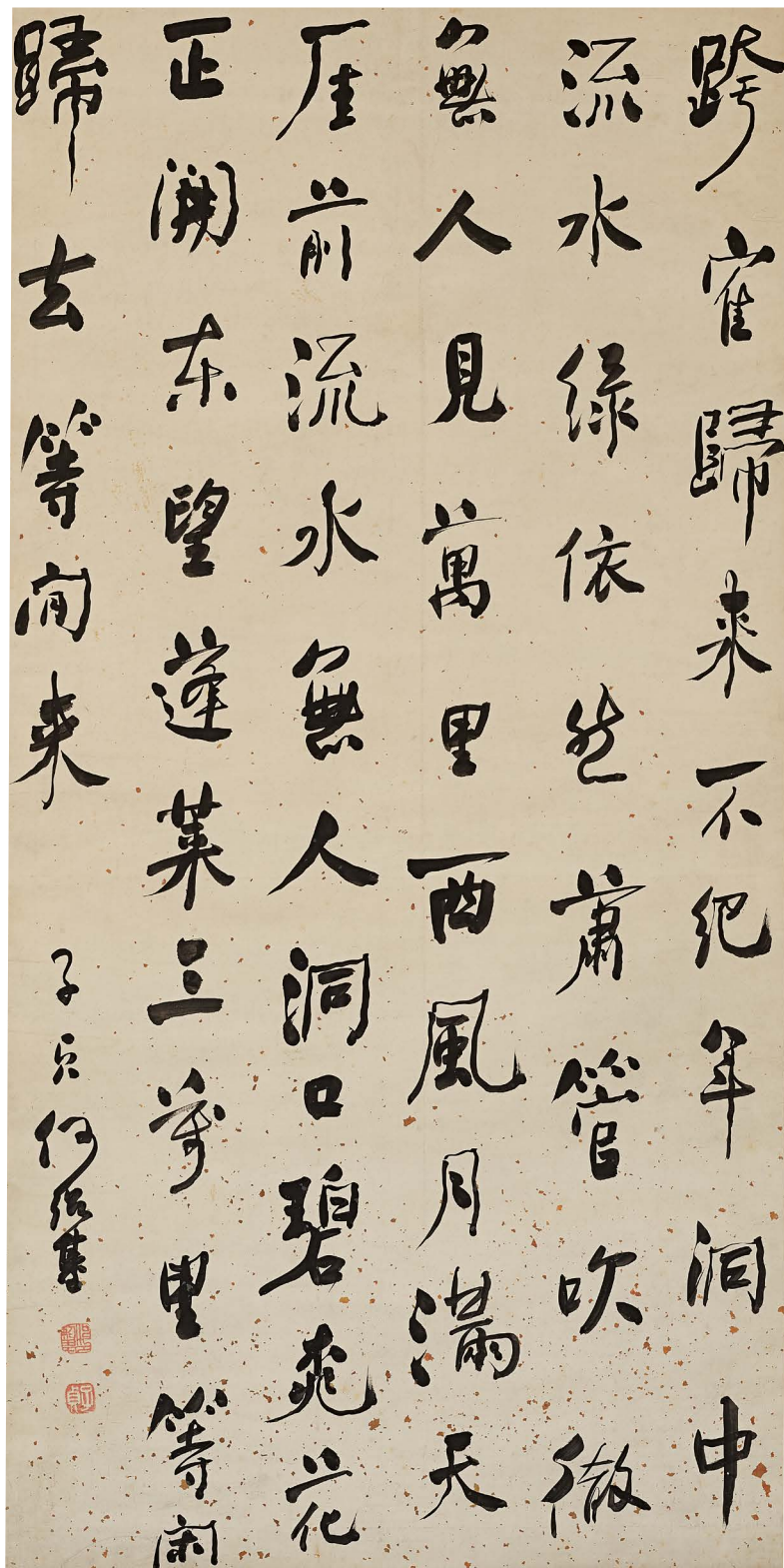
何紹基

行書節錄《華嚴洞石壁詩》

水墨灑金箋 立軸

署簽：（歐豪年）何子貞行書詩軸，丁丑（1997）中秋豪年題簽。鈐印：「歐」、「介」

釋文：跨鶴歸來不紀年，洞中流水綠依然。蕭管吹徹無人見，萬里西風月滿天。厓前流水無人，洞口碧桃花正開。東望蓬萊三萬里，等閒歸去等閒來。子貞何紹基。鈐印：「何紹基印」、「子貞」



LIN ZEXU 1785-1850

CALLIGRAPHY IN RUNNING SCRIPT

ink on paper, hanging scroll

signed Shaomu Lin Zexu and with two seals of the artist

89 by 39.5 cm. 35 by 15½ in.

HK\$ 80,000-120,000

US\$ 10,200-15,300

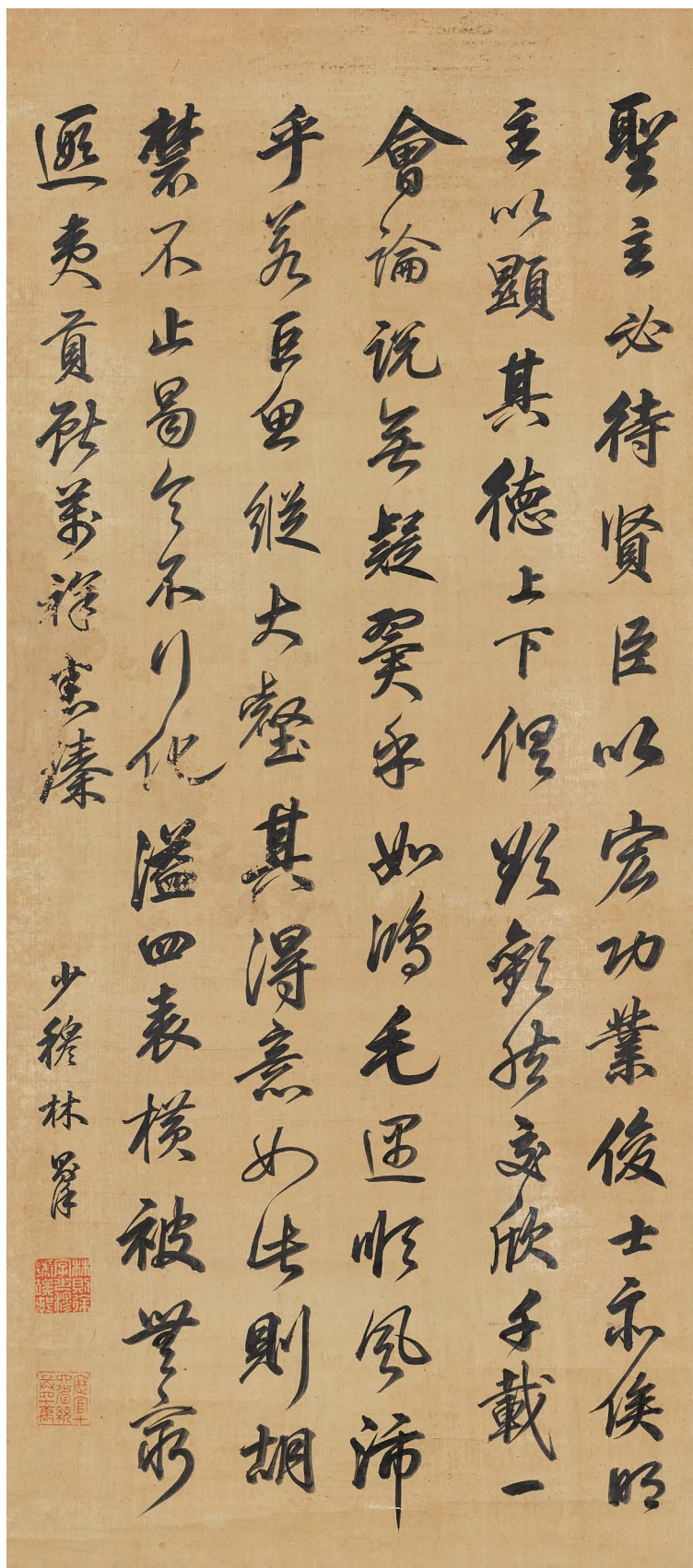
林則徐

行書《聖主得賢臣頌》

水墨紙本 立軸

釋文：聖主必待賢臣以宏功業，俊士亦俟明主以顯其德。上下俱欲，懽然交欣，千載一會，論說無疑。翼乎如鴻毛遇順風，沛乎若巨魚縱大壑。其得意如此，則胡禁不止，曷令不行？化溢四表，橫被無窮，遐夷貢獻，萬祥畢臻。少穆林則徐。

鈐印：「林則徐字少穆號埃邨」、「歷官十四省統兵四十萬」



2521

PROPERTY FROM A PRIVATE JAPANESE
COLLECTION

ZHANG RUITU 1570-1644

POEM IN RUNNING SCRIPT

ink on silk, hanging scroll

signed *Baihaoan Ruitu* and with two seals of the
artist

165.6 by 40.2 cm. 65 $\frac{1}{8}$ by 15 $\frac{3}{4}$ in.

HK\$ 260,000-400,000

US\$ 33,200-51,000

日本私人收藏

張瑞圖

行書《靈源洞詩》

水墨絹本 立軸

署簽：張果廷書，三始廬珍藏。

釋文：靈源千古洞，城市幾能來？與客偶攜
杖，逢僧適渡懷。江光寒轉寂，林籟暮偏
催。乞向忘歸石，安心坐不回。白毫庵瑞
圖。鈐印：「白毫庵主」、「瑞圖之印」

題木盒：張瑞圖書一幅，尾臺氏清玩。



2521



2522

2522

CALLIGRAPHY PREVIOUSLY FROM THE COLLECTION OF ZHOU GUANGTING

WU RONGGUANG 1773-1843

CALLIGRAPHY IN REGULAR SCRIPT

ink on silk, horizontal scroll

signed *Wu Rongguang*, dated *guisi* (1833) and with three seals of the artist

81 by 216.5 cm. 31⁷/₈ by 85¹/₄ in.

HK\$ 50,000-70,000

US\$ 6,400-9,000

周光廷舊藏書法

吳榮光

楷書《明禮堂》

水墨絹本 橫批

釋文：明禮堂。道光癸巳(1833)八月，吳榮光書。鈐印：「御賜觀象硯齋」、「吳榮光印」、「中丞之章」

注：周光廷，潮陽人，泰國華僑。抗戰勝利後移居香江，在深水埗經營中藥製藥，常往來港澳兩地。他頗好藝術，時政權更易，不少書畫家南來，得此機緣，遂與居港或經港之藝術家甚有過從，尤以粵籍者為最。本季共呈其舊藏古代書法二件(拍品編號2506及2522)，以及近現代書畫小輯(拍品編號1229-1243)。



2523

LIU YUAN (17 CENTURY)

CALLIGRAPHY IN RUNNING SCRIPT

ink on silk, hanging scroll

signed *Liu Yuan* and with two seals of the artist

134.5 by 53.5 cm. 52 $\frac{7}{8}$ by 21 in.

HK\$ 40,000-60,000

US\$ 5,100-7,700

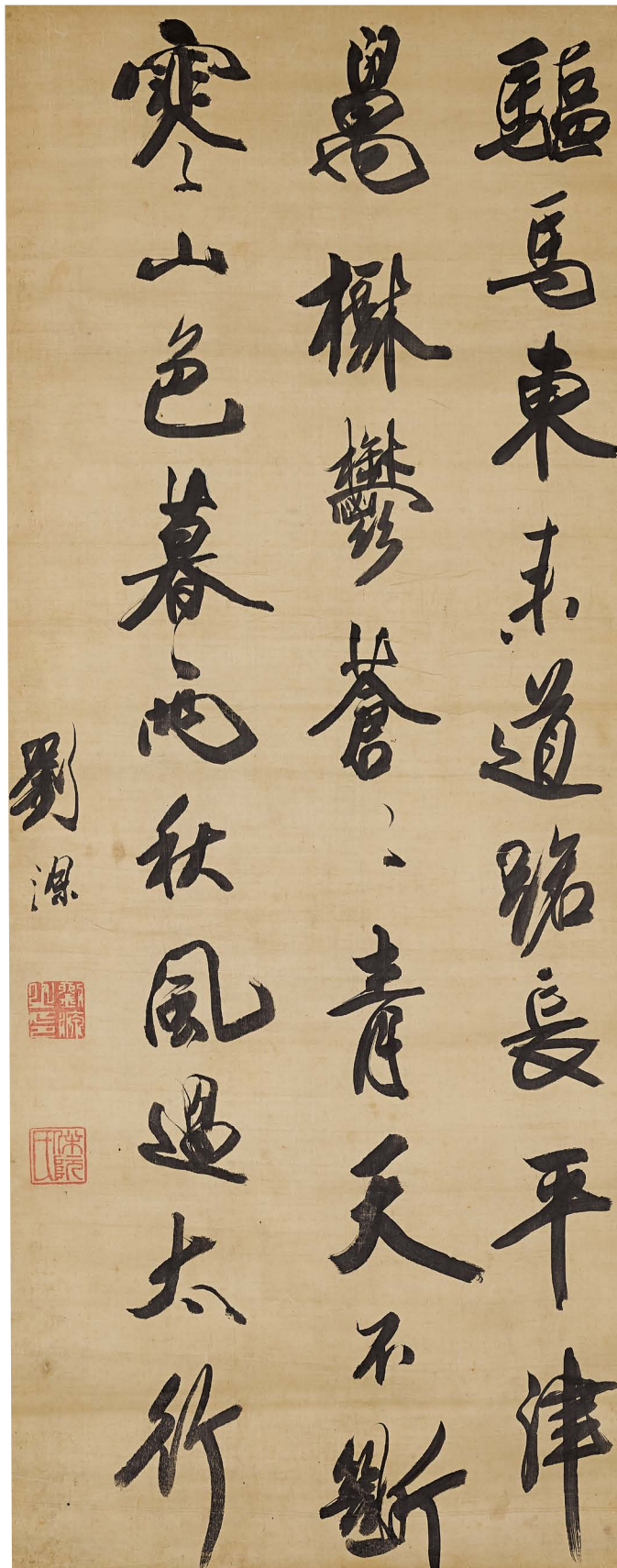
劉源

行書七言詩

水墨絹本 立軸

釋文：驅馬東來道路長，平津萬樹鬱蒼蒼。青天不斷寒
山色，暮雨秋風過太行。劉源。鈐印：「劉源之印」、
「伴阮氏」

注：劉源，即劉伴阮，開封人。康熙年間工奉內廷，負
責養心殿造辦處，於墨硯、瓷器、木器、漆器等皆有創
新，影響深遠。

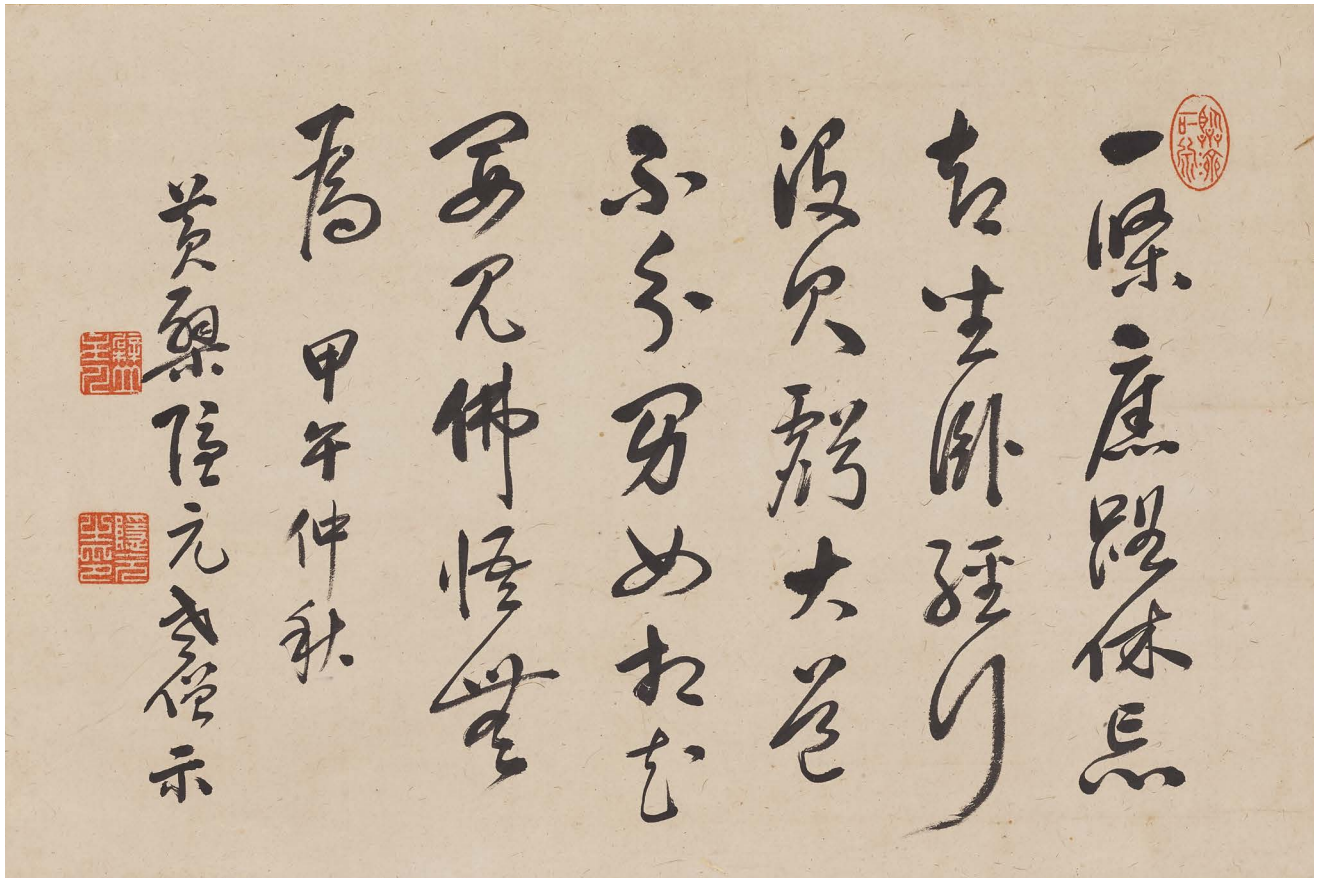


2523

EAST CROSSING TO JAPAN:
CALLIGRAPHY AND PAINTINGS FROM
MONKS IN EARLY QING DYNASTY LOT 2524 - 2527

東渡禪僧翰墨 拍品編號2524 - 2527

本輯收錄包含隱元隆琦等四位東渡禪僧之作，四僧皆於康熙年間乘船至東瀛傳法，其中甚有成天皇之師者，對日本文化如禪宗、篆刻、書畫、古琴等影響深遠，貢獻頗多。



2424

2524

LIN LONGQI (INGEN RYUKI)
1592-1673

POEM IN RUNNING SCRIPT

ink on paper, hanging scroll

signed Yin Yuan, dated jiawu (1654) and with
three seals of the artist

37 by 56 cm. 14½ by 22 in.

HK\$ 20,000-30,000
US\$ 2,550-3,850

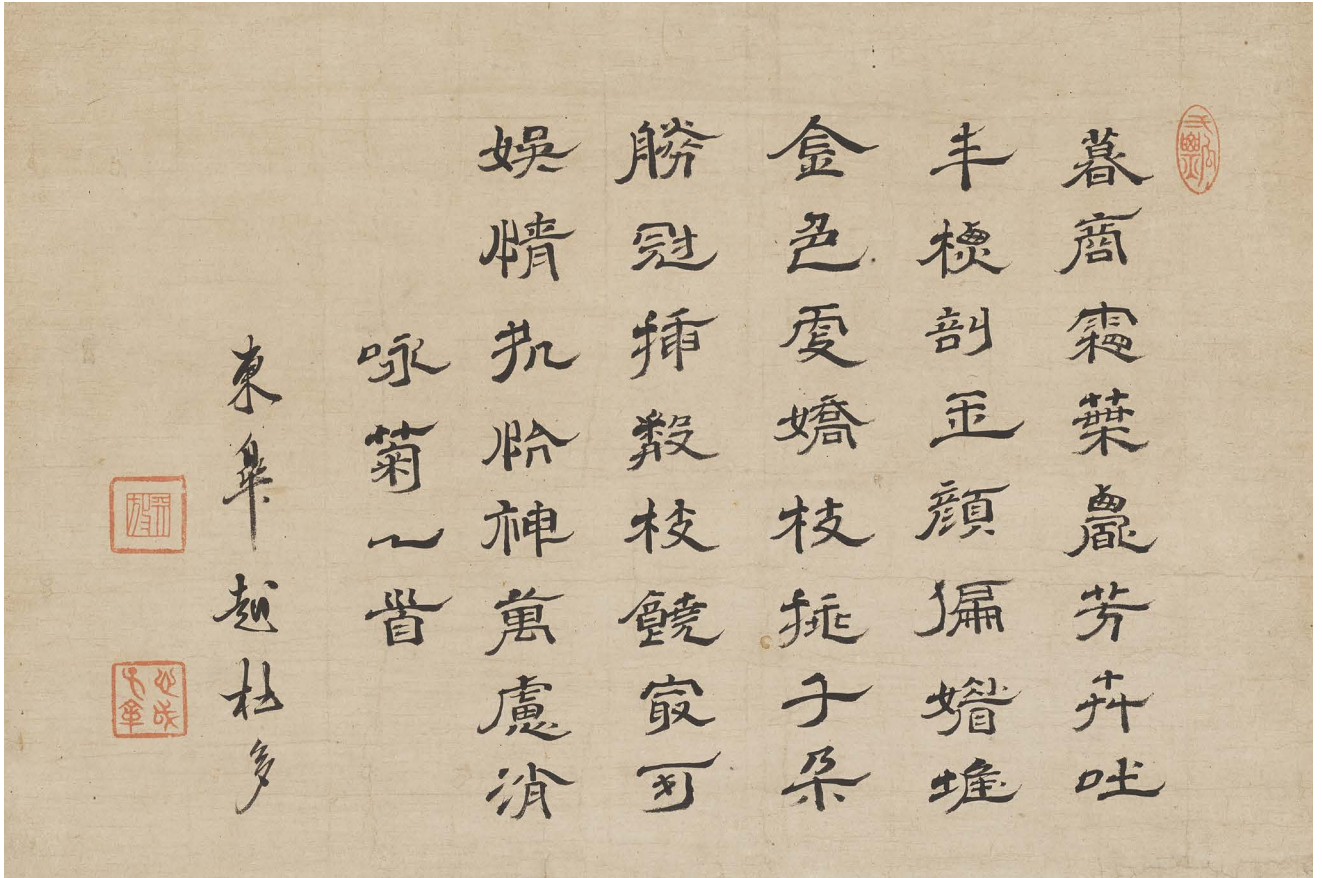
林隆琦（隱元隆琦）

行書自作詩

水墨紙本 立軸

釋文：一條庶路休忘卻，坐臥經行波欠虧。
大道不分男女相，花開見佛悟無為。甲午
(1654)仲秋，黃檗隱元世僧示。鈐印：「臨
濟正宗」、「檗立主人」、「隱元之印」

注：隱元隆琦(1592-1673)，俗姓林，名隆琦。福建省福清縣人。明萬曆四十八年(1620)，投黃檗山萬福寺，法號「隱元」。六十三歲時應邀傳法東瀛，終生未返，將茶道、菜種、書畫、醫藥等東渡，著《黃檗清規》，創黃檗宗，為後水尾天皇之師，對日本禪宗有重大貢獻。



2525

2525

JIANG XINYUE (TOKO SHINETSU) 1639-1696

POEM IN CLERICAL SCRIPT

ink on paper, hanging scroll

signed *Dong Gao Du Yue Do* and with three seals of the artist

38 by 56 cm. 15 by 22 in.

HK\$ 20,000-30,000
US\$ 2,550-3,850

蔣心越（東皋心越）

隸書咏菊詩

水墨紙本 立軸

釋文：暮商霜葉農，芳卉吐丰稜。剖玉顏偏媚，堆金色度嬌。枝桃千朵勝，冠插數枝饒。最可娛情處，憐神萬慮消。咏菊乙首，東皋越杜多。鈐印：「式瓢」、「天放」、「心越子革」

注：東皋心越，俗姓蔣，字心越，法名興儔，號東皋，江戶時代初東渡到日本。在日本傳播詩畫篆刻以及古琴，被稱為「日本琴樂中興之祖」和「日本篆刻之祖」。



2526

2526

WANG ZHENGKUN (TAIHO SHOKON) 1691-?

INK BAMBOOS

ink on paper, hanging scroll

signed *China Xiaoweng* and with three seals of the artist

Inscription on the wooden box by Huangbo Wanfu Temple and with one seal

130 by 27 cm. 51 $\frac{1}{8}$ by 10 $\frac{5}{8}$ in.

HK\$ 20,000-30,000

US\$ 2,550-3,850

王正鯤（大鵬正鯤）

墨竹圖

水墨紙本 立軸

釋文：未出頭時先有節，到凌雲處本無心。
支那笑翁。鈐印：「桑蓮」、「竹林寄興」
、「何可一日無此君」

題木盒：黃檗第十五代大鵬禪師墨竹圖壹
軸，黃檗宗大本山萬福寺。鈐印：「黃檗宗
大本山萬福寺」

注：王正鯤，號笑翁，福建人，生康熙三十年(1691)，三十一歲赴日弘法，屬長崎派，善畫墨竹，為日人所重，作品多藏於寺廟，有語錄集傳世。

2527

SEKKI JYONEN (16TH CENTURY)

GUAN YIN

ink on paper, hanging scroll

signed *Xueji* and with four seals of the artist

61.5 by 28.7 cm. 24 $\frac{3}{8}$ by 11 $\frac{1}{4}$ in.

HK\$ 20,000-30,000

US\$ 2,550-3,850

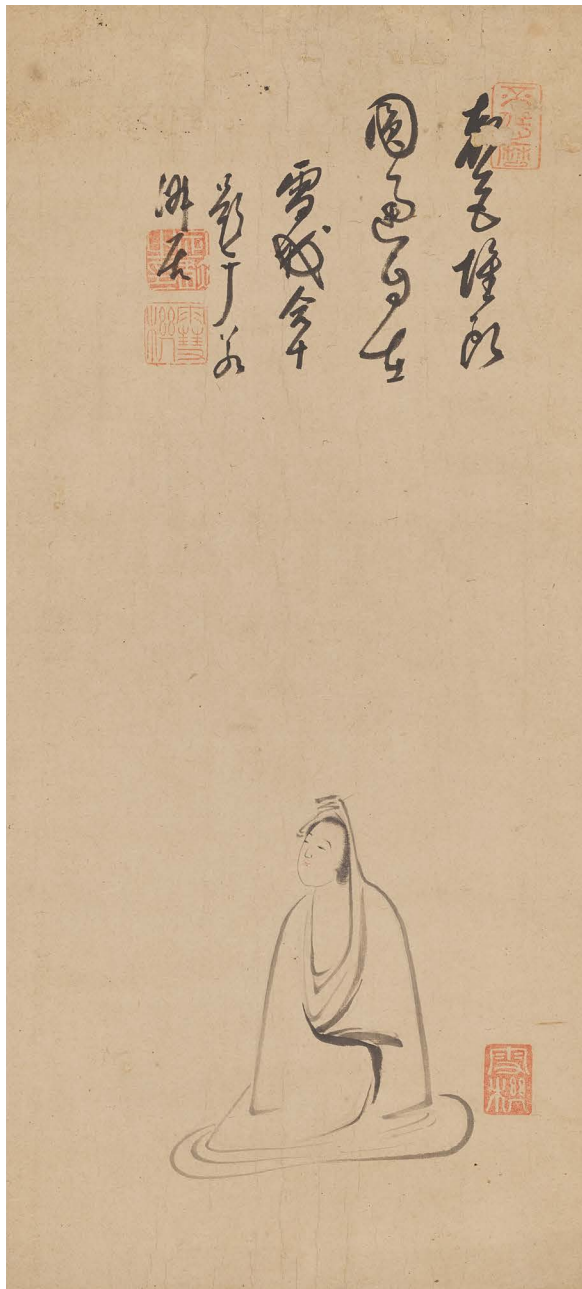
雪機定然

觀音像

水墨紙本 立軸

釋文：聲色堆頭，圓通自在。雪機合十題于
落澣居。鈐印：「□□磨」、「定然之印」
、「雪機」、「雪機」

注：雪機定然，泉州人，1554年跟隨高僧
隱元隆琦赴日建立萬福山黃檗寺，1661年
回中國。



2527



2528

2528

HUANG YI 1744-1802

TEMPLE IN AUTUMN LANDSCAPE

ink on paper, hanging scroll

signed Xiaosong Huang Yi and with two seals of the artist

Inscription on the wooden box by Laomei, dated dingchou and with one seal of his

60 by 27.5 cm. 23³/₈ by 10³/₄ in.

HK\$ 30,000-40,000

US\$ 3,850-5,100

黃易

秋山蕭寺

水墨紙本 立軸

釋文：秋山蕭寺圖，小松黃易畫於小蓬萊閣。鈐印：「黃」、「易」

題木盒：黃小松水墨山水幅，丁丑夏仲老梅題簽。鈐印：「梅」



2529

2529

TANG YIN 1470 - 1524

HIBISCUS

ink on gold-flecked paper, framed

signed *Tang Yin* and with three seals of the artist with one collector's seal of Zhao Zhiqian (1829-1884) and with one other collector's seal

34.3 by 60 cm. 13½ by 23⅞ in.

EXHIBITED

The Four Master of Ming, The National Museum of History, Taipei, February 1981

LITERATURE

The Four Master of Ming, The National Museum of History, Taipei, January 1981, exhibition catalogue p.79

PROVENANCE

Sotheby's Hong Kong, *Fine Classical Chinese Paintings*, 1 May 2000, Lot 36

HK\$ 500,000-700,000

US\$ 64,000-89,500

唐寅

芙蓉

水墨灑金箋 鏡框

釋文：拒霜花綻秋風落，綠水紅橋畫閣前。何物將來勘領略，金杯檀板小詞篇。唐寅。
鈐印：「唐寅私印」、「吳趨」、「六如私印」

鑑藏印：

（趙之謙）「趙搗叔」
「虬齋所藏書籍」

展覽

《明代四大家專題展覽》，台北歷史博物館，台北，1981年2月

出版

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來源

香港蘇富比，中國古代書畫，2000年5月1日，拍品編號36

2530

ZHENG XIE 1693 - 1765

ORCHIDS AND ROCKS

ink on paper, mounted for framing

signed *Banqiao* and with two seals of the artist with two collector's seals of Xu Pingyu (1909-1986), two collector's seals of Tang Yun (1910-1993) and one other collector's seal
Titleslip at the mounting border by Xiao Ping (1942-) and with one seal of his

77.5 by 33.8 cm. 30½ by 13¼ in.

HK\$ 200,000-300,000

US\$ 25,500-38,300

鄭燮

蘭石圖

水墨紙本 鏡心

款識：蘭石圖·板橋畫。鈐印：「鄭風子」
、「喫飯穿衣」

署簽：（於裱邊）（蕭平）鄭板橋蘭石圖真筆·蕭平。鈐印：「平之」

鑑藏印：

（唐雲）「唐雲」、「大石齋」

（徐平羽）「王氏元健」、「平羽鑑賞」

「靜風堂」

鄭板橋蘭石圖真筆
蕭平

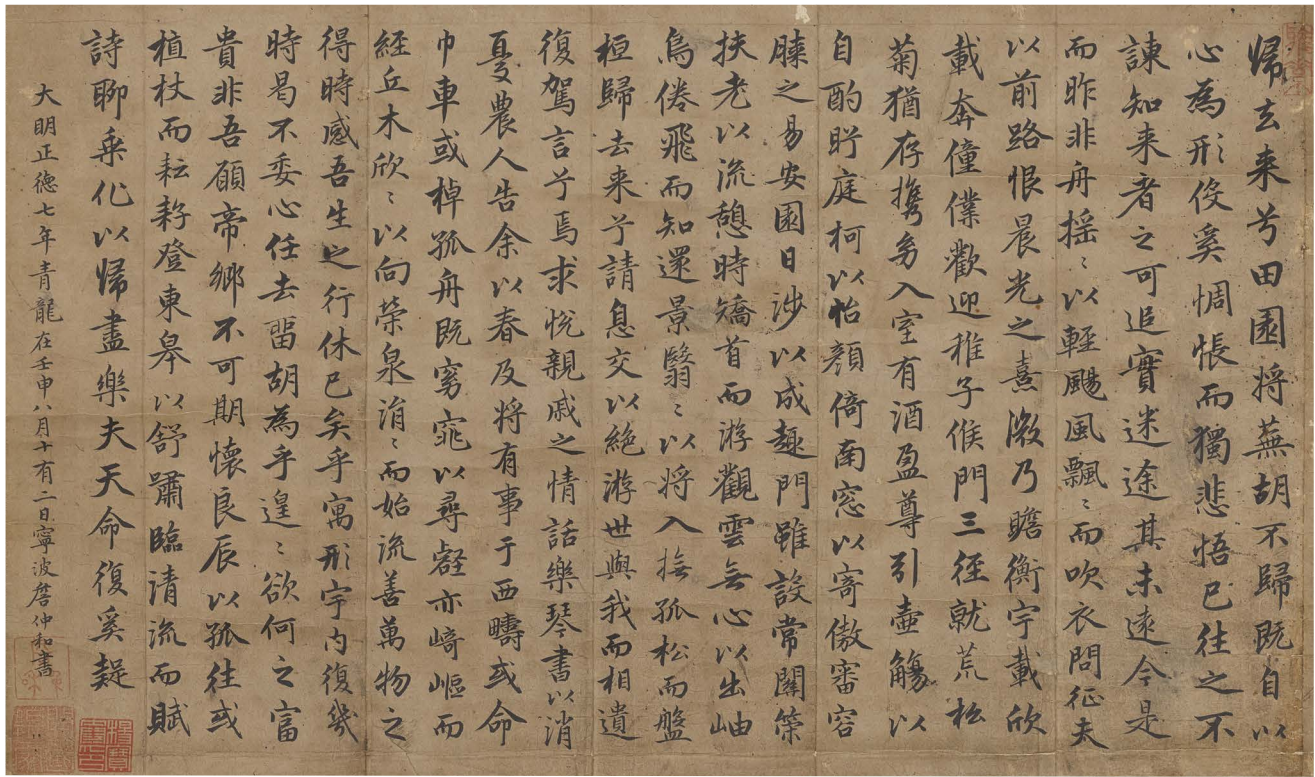
署簽



2530

PRECIOUS MING AND QING DYNASTY
CALLIGRAPHY COLLECTION LOT 2531 - 2550

明清書畫擷英 拍品編號2531 - 2550



2531

2531

ZHAN ZHONGHE (16TH CENTURY)

TAO QIAN'S POEM IN REGULAR SCRIPT

ink on paper, hanging scroll

signed Zhan Zhonghe, dated the seventh year of Zhengde reign (1512), and with three seals of the artist with three collector's seals at the protective wrapping

28.5 by 48 cm. 11 $\frac{1}{8}$ by 18 $\frac{7}{8}$ in.

HK\$ 80,000-120,000

US\$ 10,200-15,300

詹仲和

行楷陶潛《歸去來兮》詞

水墨紙本 立軸

釋文：（詩文略）大明正德七年（1512）青龍在壬申，八月十有二日，寧波詹仲和書。鈐印：「雅素」、「詹中和」、「開國伯世家」

鑑藏印：「稻香室主子莊所得書」、「大雲山房清玩」、「大雲口玩」（皆鈐於包首）

注：詹仲和，號鐵冠道人，弘治時初為諸生，書從王右軍、趙子昂，年七十仍作蠅頭小楷，擅寫墨竹和白描人物。

CHEN XIANZHANG 1428-1500

CALLIGRAPHY IN RUNNING SCRIPT

ink on paper, hanging scroll

signed *Gugang Chen Xianzhang*, dated *jiyou* (1489) and with two seals of the artist175 by 46 cm. 68 $\frac{7}{8}$ by 18 $\frac{1}{8}$ in.

HK\$ 80,000-120,000

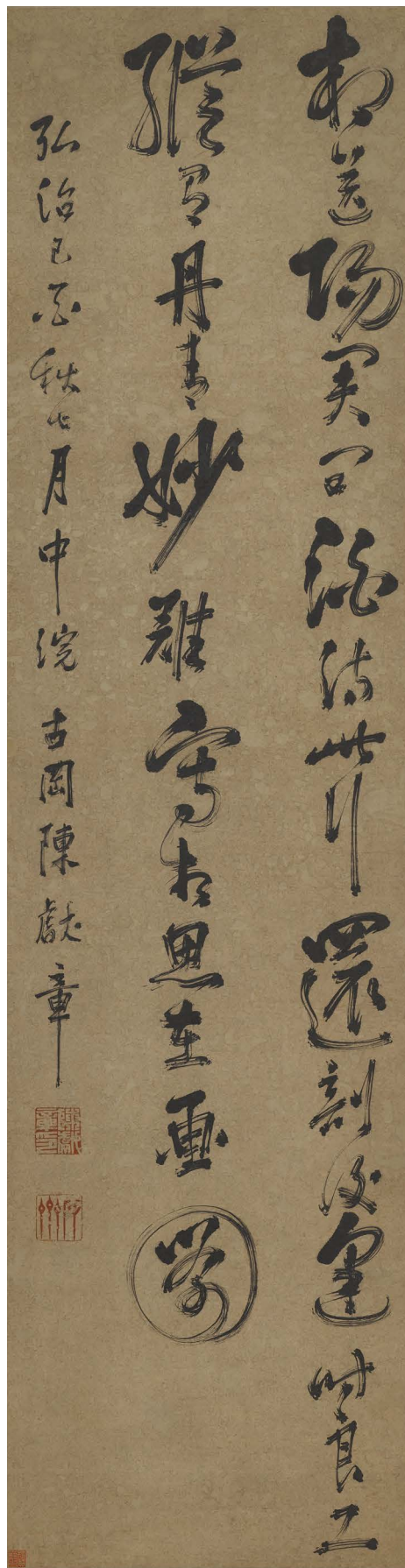
US\$ 10,200-15,300

陳獻章 1428-1500

行書七言詩

水墨紙本 立軸

釋文：相送陽關問酒詩，此行還割後逢時。良工縱有丹青妙，難寫相思在畫圖。弘治己酉(1489)秋七月中浣，古岡陳獻章。鈐印：「陳獻章印」、「石齋」



2533

HUANG ZONGYUAN

CALLIGRAPHY IN CURSIVE SCRIPT

ink on silk, hanging scroll

signed *Gangan Zongyuan Fu* and with one illegible seal

Titleslip by Qishizhai

203.2 by 46.6 cm, 80 by 18³/₈ in.

HK\$ 80,000-120,000

US\$ 10,200-15,300

黃宗元

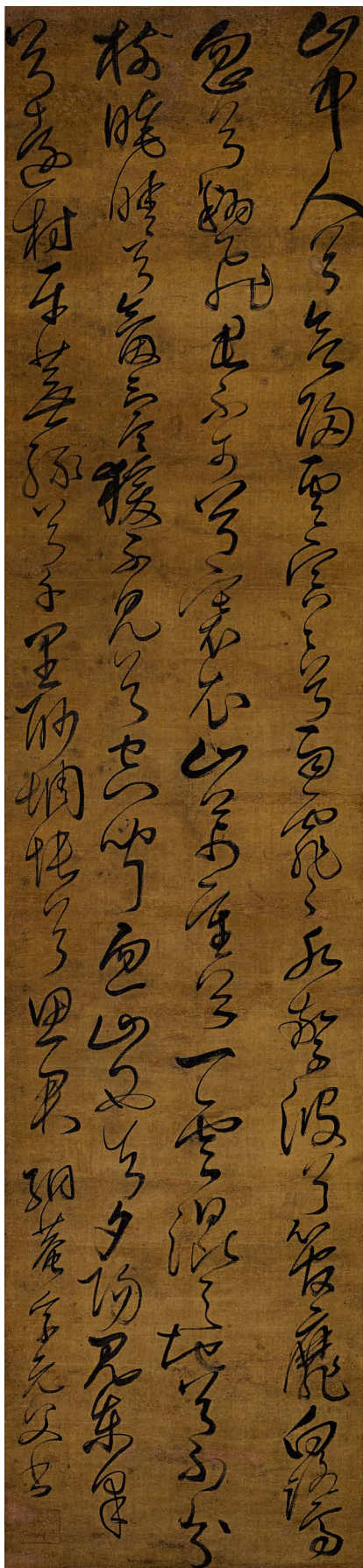
草書《送友人歸山歌》

水墨絹本 立軸

署簽：黃綱庵大宗伯草書中軸，齊石齋藏。

釋文：山中人兮欲歸，雲冥冥兮雨霏霏，水驚波兮苔靡。白鷺忽兮翻飛，君不可兮褰衣。山萬重兮一雲，混天地兮不分。樹曖曖兮氤氳，猿不見兮空聞。忽山西兮夕陽，見東臯兮遠村。平蕪綠兮千里，眇惆悵兮思君。綱庵宗元父書。

鈐印：一印漫漶不辨



2533

2534

WANG DUO 1592-1652

CALLIGRAPHY IN RUNNING SCRIPT

ink on paper, hanging scroll

signed *Louxi Wang Duo* and with two seals of the artist

228.5 by 81 cm. 90 by 31 7/8 in.

HK\$ 150,000-250,000

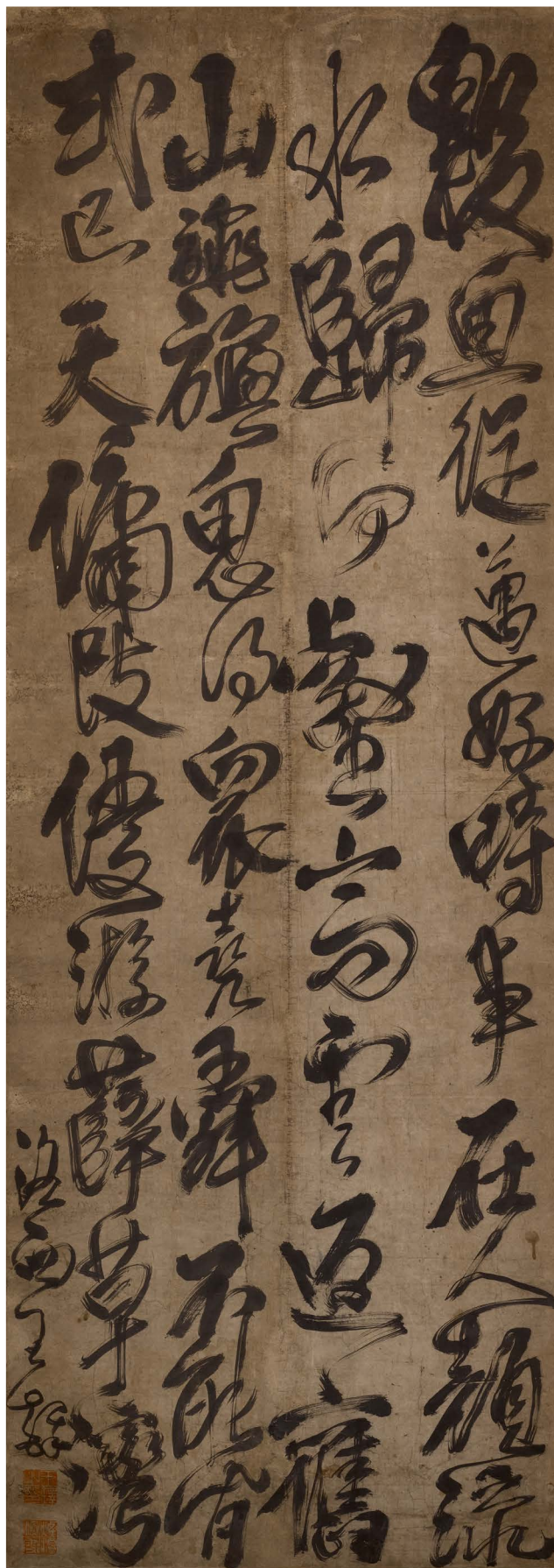
US\$ 19,200-31,900

王鐸

行書五言詩

水墨紙本 立軸

釋文：穀魚從邁好，時事在人顏。流水歸河壑，高雲返舊山。旆旗思得眾，堯舜不能閒。或已天傭改，僊游薛草灣。洛西王鐸。鈐印：「王鐸之印」、「煙潭漁叟」



2534

37

2535

XU YOU (ACTIVE CIRCA 1648 - 1664)

XIE LINYUN'S POEM CALLIGRAPHY IN CURSIVE SCRIPT

ink on silk, hanging scroll

signed *Youmei* and with two seals of the artist

178.5 by 43 cm. 70¼ by 16⅞ in.

HK\$ 180,000-260,000

US\$ 23,000-33,200

許友

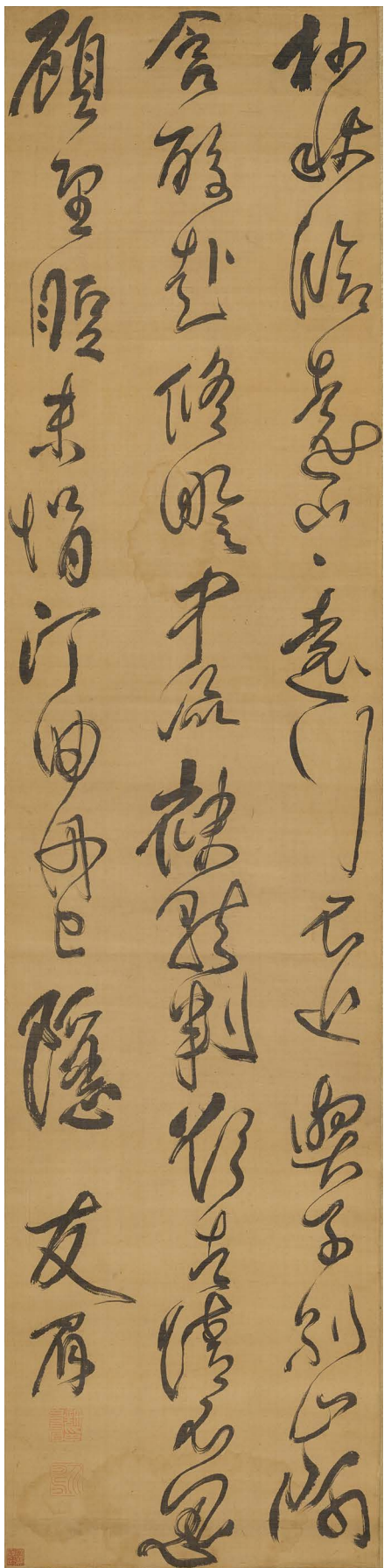
行草節錄謝靈運詩

水墨絹本 立軸

釋文：杪秋尋遠山，山遠行不近。與子別山阿，含酸赴修畛。中流袂就判，欲去情不忍。

顧望脰未悵，汀曲舟已隱。友眉。

鈐印：「許友眉」、「介壽」



2535

2536

CHEN JIRU 1558-1639

CALLIGRAPHY IN RUNNING SCRIPT

ink on silk, hanging scroll

signed *Chen Jiru*, with a dedication and with one seal of the artist

163 by 47.7 cm. 64 $\frac{1}{8}$ by 18 $\frac{3}{4}$ in.

HK\$ 100,000-200,000

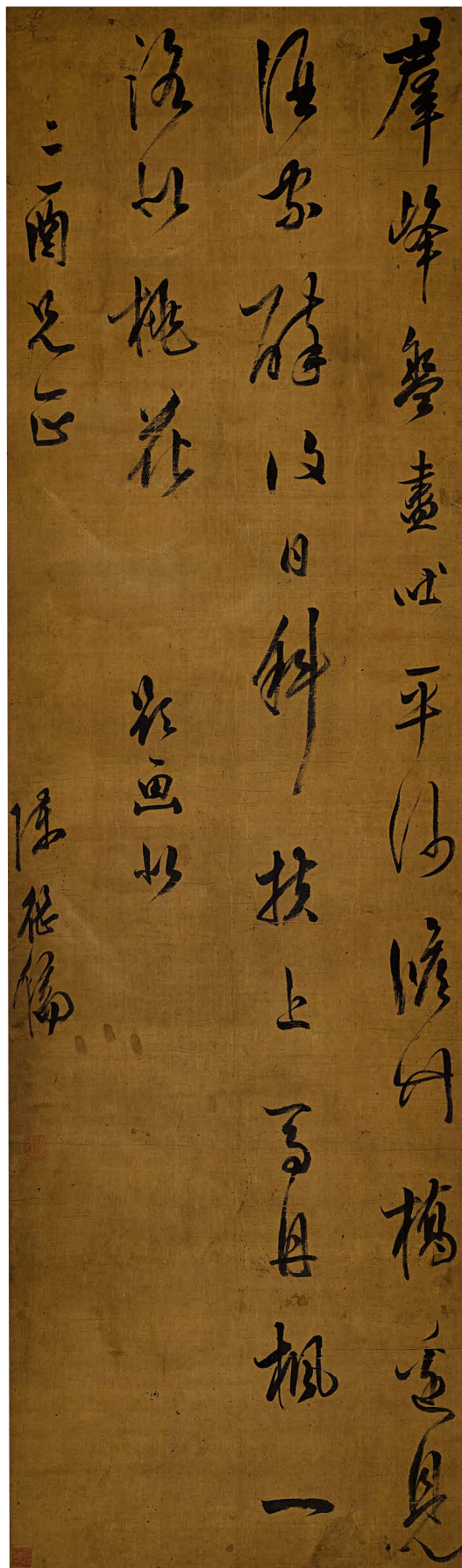
US\$ 12,800-25,500

陳繼儒

行書題畫詩

水墨絹本 立軸

釋文：群峰盤盡吐平沙，修竹橋邊見酒家；醉後日斜扶上馬，丹楓一路似桃花。題畫擬二酉兄正，陳繼儒。鈐印：「眉公」



2536

2537

ZHAN YUNJIE (QING DYNASTY)

HUANG GONGWANG'S ESSAY IN
RUNNING SCRIPT

ink on silk, hanging scroll

signed Yuan Zhan Yunjie and with three seals of
the artist

179 by 48 cm. 70³/₈ by 18⁷/₈ in.

HK\$ 80,000-120,000

US\$ 10,200-15,300

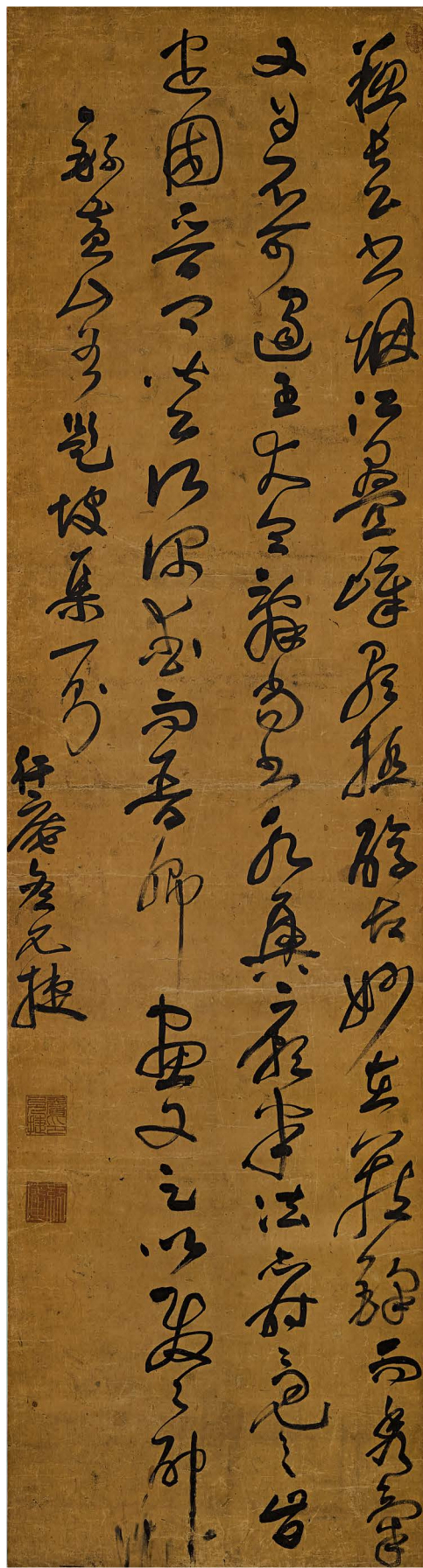
詹允捷(清)

行草黃山谷題蘇軾句

水墨絹本 立軸

釋文：蘇長公書《烟江疊嶂圖》極醇古，妙在
藏鋒而秀氣，又自不可遏，乃至大令辭尚書永
興，廟堂法亦時時見之。豈定國晉卿皆公所深
愛，而晉卿畫又以足發之邪？錄黃山谷題坡集
一則，紆庵詹允捷。

鈐印：「寂寂然燈夜相思磬一聲」、「詹允捷
印」、「紆庵」



2537

LI KAI (ACTIVE 17TH
CENTURY)

CALLIGRAPHY IN CURSIVE SCRIPT

ink on silk, hanging scroll

signed *Li Kai* and with one seal of the artist

178 by 48.5 cm. 70 by 19 in.

HK\$ 60,000-80,000

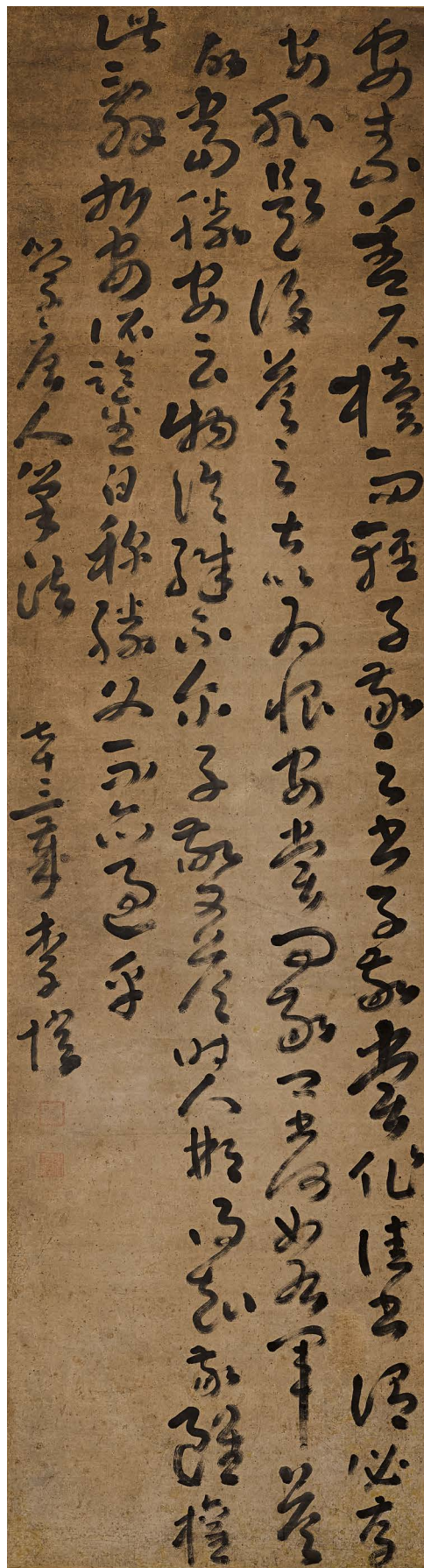
US\$ 7,700-10,200

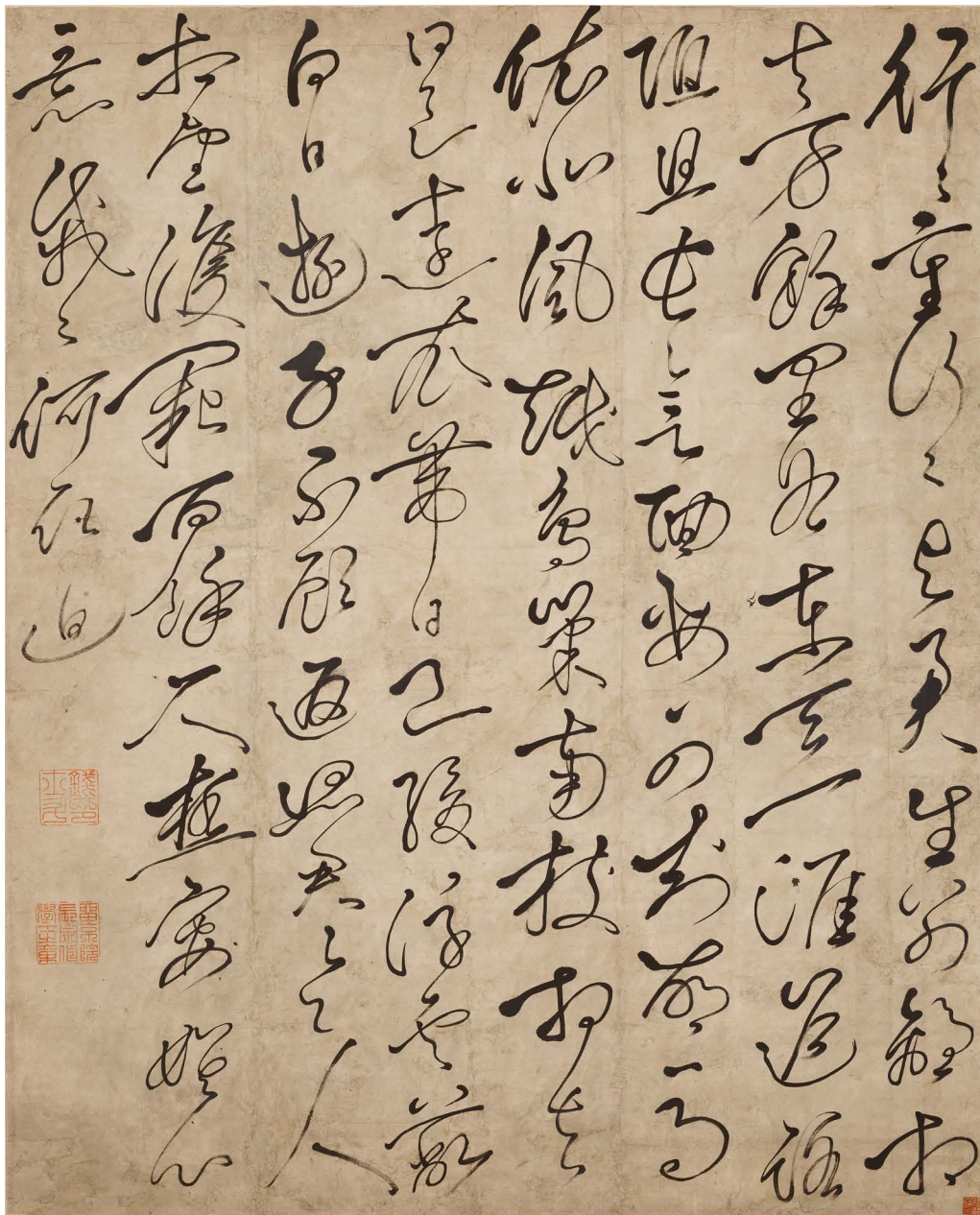
李愷

草書節錄《書譜》

水墨絹本 立軸

釋文：安素善尺牘，而輕子敬之書。子敬嘗作佳書，謂必存，安輒題後答之，甚以為恨。安嘗問敬：「卿書何如右軍？」答：「故當勝。」安云：「物論殊不爾。」子敬又答：「時人那得知！」敬雖權此辭折安所鑒，自稱勝父，不亦過乎！學唐人筆法。七十三歲李愷。鈐印：「閱金經」





2539

QIAN SHISHENG 1574-1652
CALLIGRAPHY IN CURSIVE SCRIPT

ink on paper, hanging scroll

with two seals of the artist

126 by 102 cm. 49% by 40 1/8 in.

HK\$ 60,000-80,000
US\$ 7,700-10,200

錢士升

行草古詩

水墨紙本 立軸

釋文：（詩文略）

鈐印：「錢士升印」、「留京院長宗伯學士之章」

注：錢士升，字抑之，號御冷，晚號塞庵，明嘉善魏塘鎮人。精通周敦頤、朱熹之學說，萬曆四十四年狀元，崇禎時官至禮部尚書兼東閣大學士。

2540

SONG CAO 1620-1701

CURSIVE SCRIPT AFTER WANG XIZHI

ink on paper, hanging scroll

signed *Yishi Song Cao* and with two seals of the artist

143 by 65.5 cm. 55¾ by 25¾ in.

HK\$ 150,000-250,000

US\$ 19,200-31,900

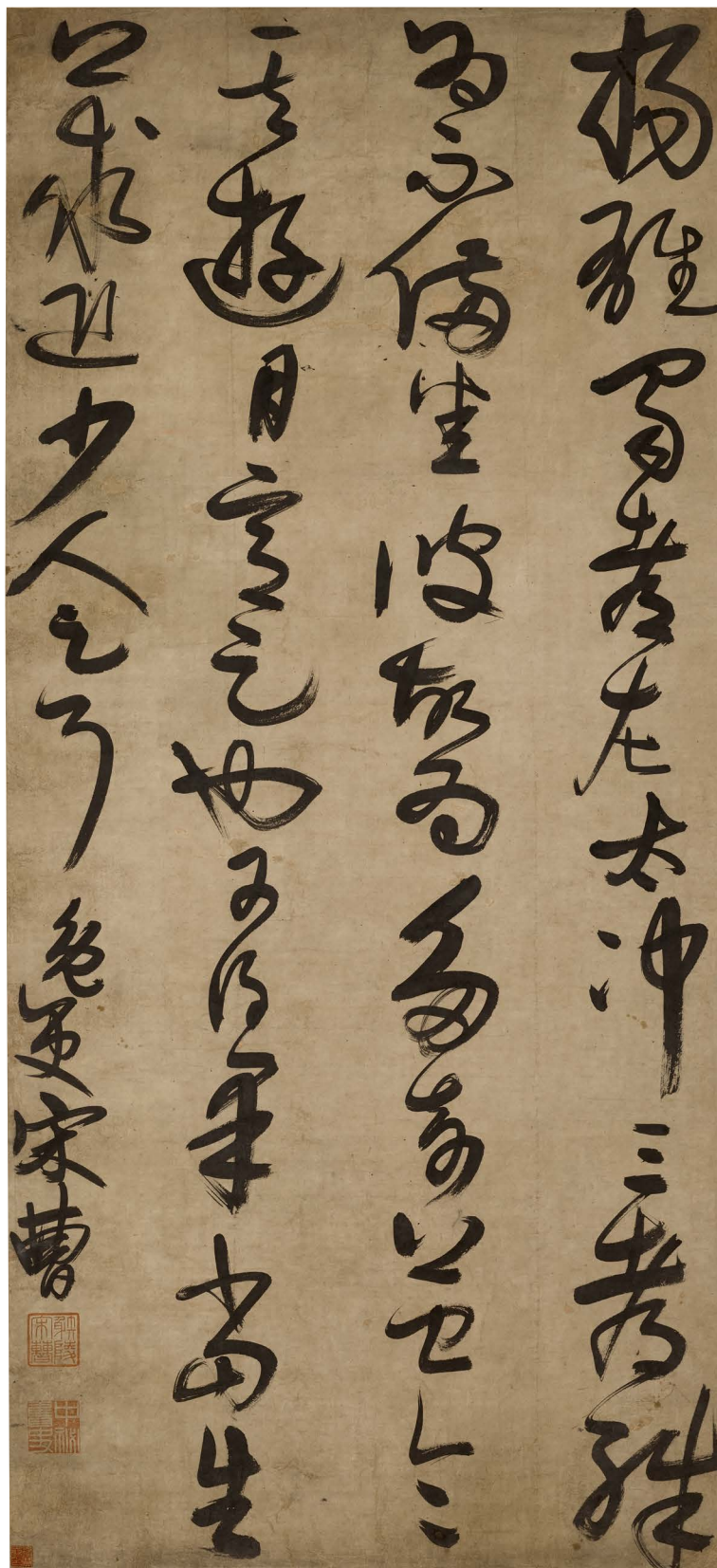
宋曹

草書節臨王羲之《游目帖》

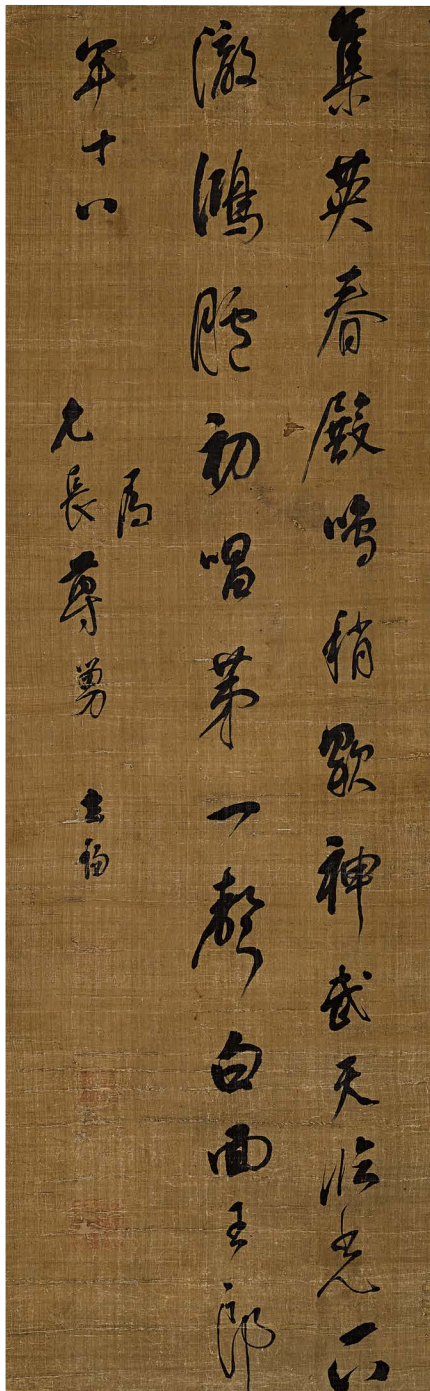
水墨紙本 立軸

釋文：楊雄《蜀都》、左太沖《三都》，殊為不備。悉彼故為多奇，益令其遊目意足也。可得果，當告卿求迎，少人足耳。逸史宋曹。

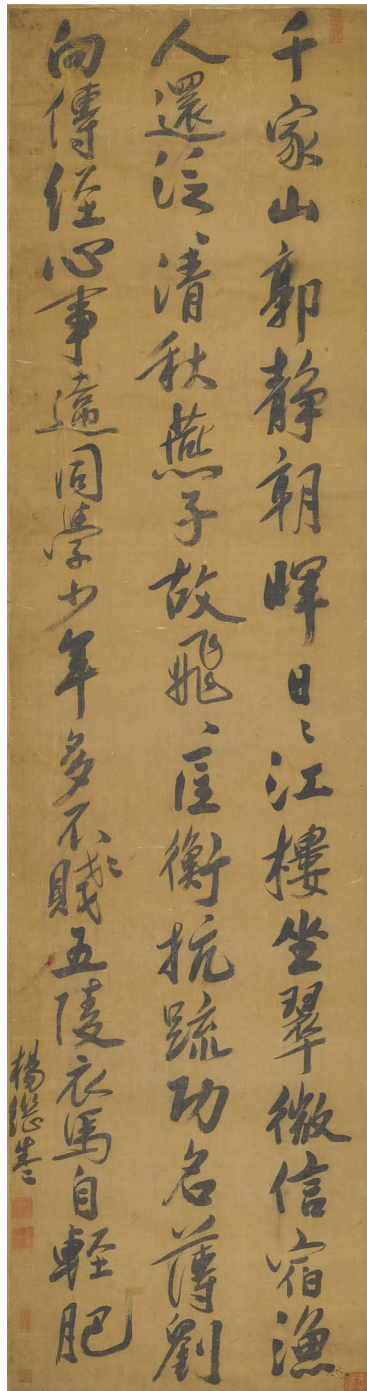
鈐印：「射陵宋曹」、「中秘舊史」



2540



2541



2542

2541

YANG XUANXI

MI FEI'S POEM IN RUNNING SCRIPT

ink on silk, hanging scroll

signed *Xuanxi*, with a dedication and with two seals of the artist

144 by 45 cm. 56 $\frac{3}{8}$ by 17 $\frac{5}{8}$ in.

HK\$ 50,000-80,000

US\$ 6,400-10,200

楊玄錫

行書節錄米芾《送王渙之彥舟》

水墨絹本 立軸

釋文：集英春殿鳴鞘歌，神武天臨光下徹。鴻臚初唱第一聲，白面玉郎年十八。為兄長尊勇，玄錫。鈐印：二印漫漶不辨

注：楊玄錫，字康侯，張瑞圖外孫，崇禎七年（1634年）進士，官至吏部主事。有關資料，可見故宮博物院藏張瑞圖《送康侯楊氏外孫北上七篇》冊，此冊乃楊氏赴京任職送行所賦。

2542

YANG JISHENG 1516-1555

DU FU'S POEM IN RUNNING SCRIPT

ink on silk, hanging scroll

signed *Yang Jisheng* and with three seals of the artist

with three collectors' seals, one illegible

174.8 by 45 cm. 68 $\frac{3}{4}$ by 17 $\frac{5}{8}$ in.

HK\$ 60,000-80,000

US\$ 7,700-10,200

楊繼盛

行書杜甫《秋興（其三）》

水墨絹本 立軸

釋文：千家山郭靜朝暉，日日江樓坐翠微。信宿漁人還泛泛，清秋燕子故飛飛。匡衡抗疏功名薄，劉向傳經心事違。同學少年多不賤，五陵衣馬自輕肥。楊繼盛。鈐印：「楊繼盛印」、「焦山」、「谷友齋」

鑑藏印：「海嶽逸民」、「宗翰」、一印漫漶不辨

注：楊繼盛，字仲芳，號叔山，河北容城縣人，明代政治人物，官刑部員外郎，因彈劾權臣嚴嵩而死。被奉為北京城的城隍，有《楊忠愍文集》傳世。

2543

QI GUODONG

YUAN HONGDAO'S POEM IN RUNNING SCRIPT

ink on satin, hanging scroll

signed *Qi Guodong* and with three seals of the artist

170.2 by 47.2 cm. 67 by 18½ in.

HK\$ 30,000-50,000

US\$ 3,850-6,400

齊國棟

行書袁弘道詩

水墨綾本 立軸

釋文：莫損莓苔壁，長留翠倚空。雲能供點綴，石自解玲瓏。泉落當窗逕，香生渡澗風。樓臺杳何許，樹影有無中。遇謝公巖，江乘齊國棟。鈐印：「齊國棟印」、「家良氏」、「素履堂」

2544

LI DUNE 1628-1703

YAN ZHENQING'S POEM IN RUNNING SCRIPT

ink on silk, hanging scroll

signed *Jinghai Li Dune*, dated *xinsi* (1701) and with three seals of the artist

176 by 45.4 cm. 69¼ by 17¾ in.

HK\$ 30,000-50,000

US\$ 3,850-6,400

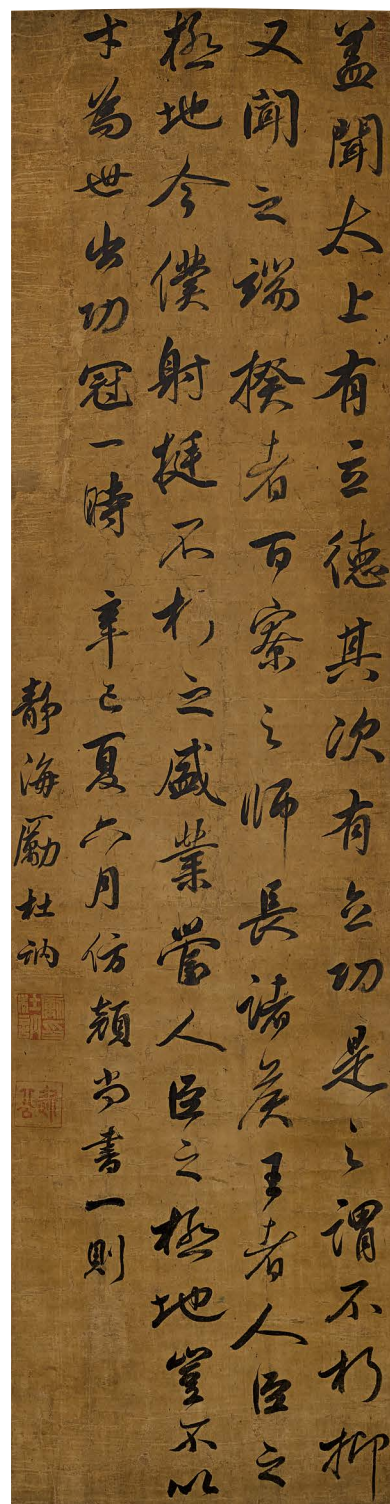
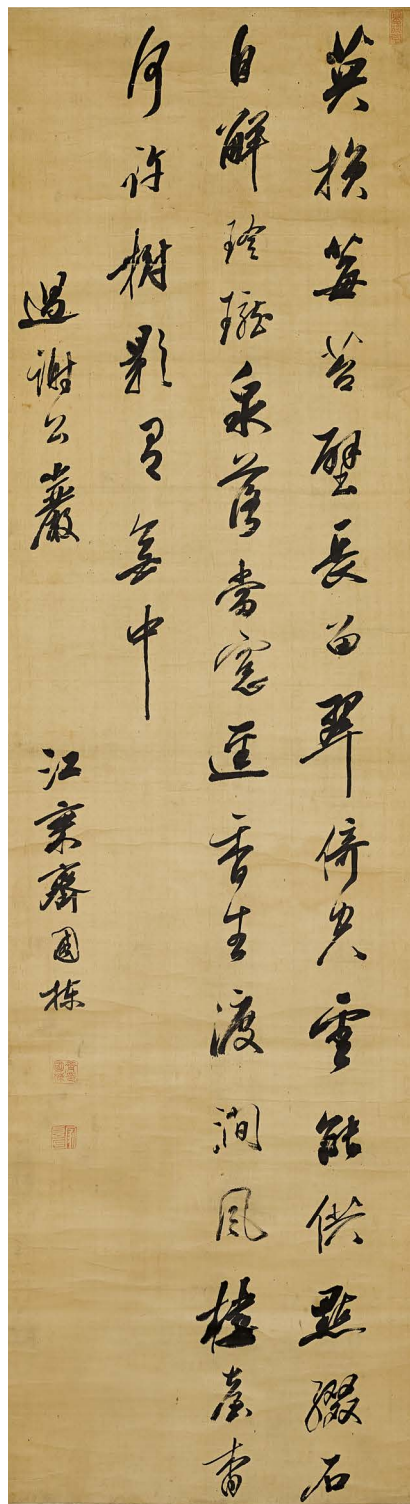
勵杜訥

行書節錄顏真卿《與郭僕射書》

水墨絹本 立軸

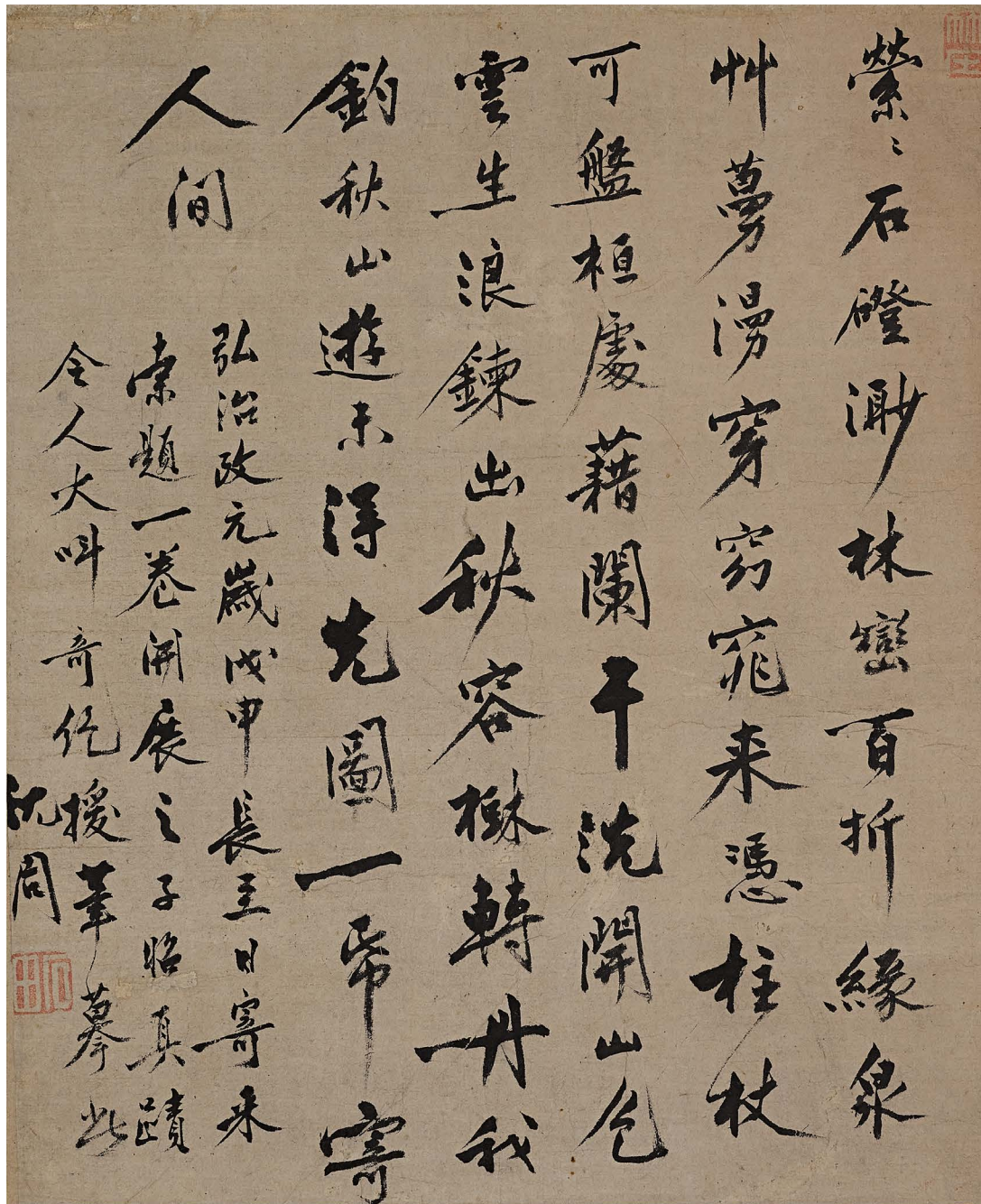
釋文：蓋聞太上有立德，其次有立功，是之謂不朽。抑又聞之，端揆者，百察之師長；諸侯王者，人臣之極地。今僕射挺不朽之盛業，當人臣之極地，豈不以才為世出、功冠一時？辛巳(1701)夏六月仿顏尚書一則。靜海勵杜訥。鈐印：「御題送喬堂」、「勵杜訥印」、「近公」

注：勵杜訥，官禮部尚書，諡文恪。本姓厲氏，聖祖仁皇賜姓勵氏。勵杜訥(1628-1703)，字近公，一字澹園，清直隸靜海縣人。清聖祖康熙二年(1663)，廷選善書之士，應試得第一，參加繕寫《世祖實錄》。書成敘勞，授福建福寧州同知，留南書房行走。二十一年復勵姓。卒於刑部侍郎任。所著有《杜喬堂集》三卷。



2543

2544



2545

SHEN ZHOU 1427-1509

CALLIGRAPHY IN RUNNING SCRIPT

ink on paper, hanging scroll

signed Shen Zhou, dated wushen (1488) and with one seal of the artist

43 by 35 cm. 16 $\frac{7}{8}$ by 13 $\frac{3}{4}$ in.

HK\$ 50,000-80,000
US\$ 6,400-10,200

沈周

行書題畫詩

水墨紙本 立軸

釋文：縈石磴澗林巒，百折緣泉草蔓漫。穿窈窕來憑柱杖，可盤桓處藉闌干。洗開山色雲生浪，鍊出秋容樹轉丹。我釣秋山遊未得，先圖一紙寄人間。弘治改元歲戊申（1488）長至日，寄來索題一卷，開展之子昭真蹟，令人大叫奇絕，援筆摹此，沈周。鈐印：「石田」

2546

SHEN QUAN (1682 - AFTER 1762)

CALLIGRAPHY AFTER MI FEI

ink on silk, hanging scroll

signed *Quan*, with a dedication and with three seals of the artist

Inscription on the wooden box by Changguang, date *gengchen* and with one seal of his

85.8 by 48.7 cm. 33³/₄ by 19¹/₈ in.

HK\$ 80,000-120,000

US\$ 10,200-15,300

沈荃

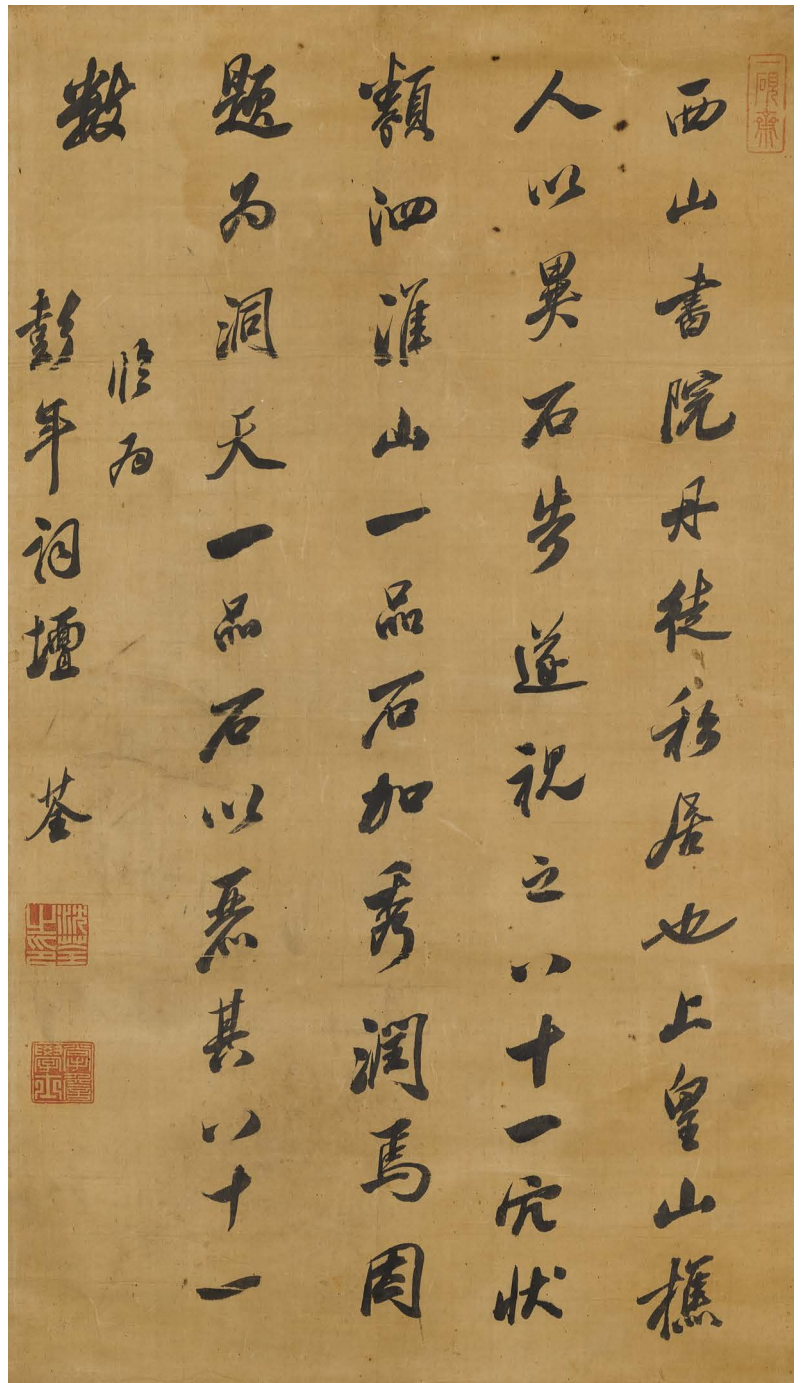
行書臨米芾《西山書院帖》

水墨絹本 立軸

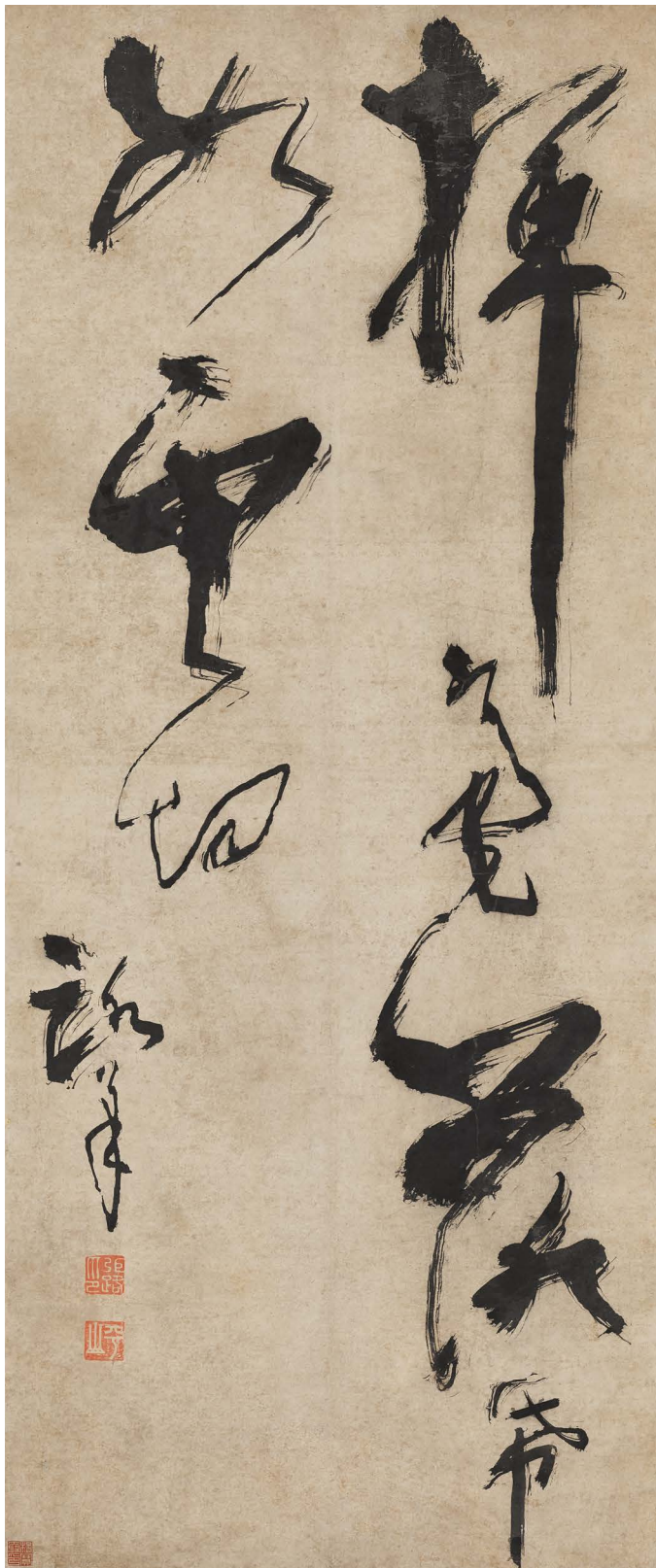
釋文：西山書院，丹徒私居也。上皇山樵人以異石告，遂視之。八十一穴狀類泗淮山一品石，加秀潤焉。罔題為洞天一品石，以麗其八十一數。臨為彭年詞壇，荃。

鈐印：「沈荃之印」、「掌詹學士」、「一硯齋」

題木盒：沈繹堂臨米芾草書，庚辰春日云州生芟觀於通先堂中。鈐印：「長芟」



2546



2547

2547

ZHANG LU 1464 - 1538

DU FU'S POEM IN RUNNING SCRIPT

ink on paper, hanging scroll

signed *Lu* and with two seals of the artist

125.5 by 62.5 cm. 49 $\frac{3}{8}$ by 24 $\frac{5}{8}$ in.

HK\$ 80,000-120,000

US\$ 10,200-15,300

張路

行書節錄杜甫句

水墨紙本 立軸

釋文：揮毫落紙如雲煙。路筆。

鈐印：「張路印」、「平山」

注：張路，字天馳，號平山，以字行於世，河南開封人。浙派畫家，山水師戴進、人物隨吳偉。

XIE JIN 1369-1415

CALLIGRAPHY IN CURSIVE SCRIPT

ink on paper, hanging scroll

signed Xie Jin and with one seal of the artist

152.5 by 49 cm. 60 by 19¼ in.

HK\$ 30,000-50,000

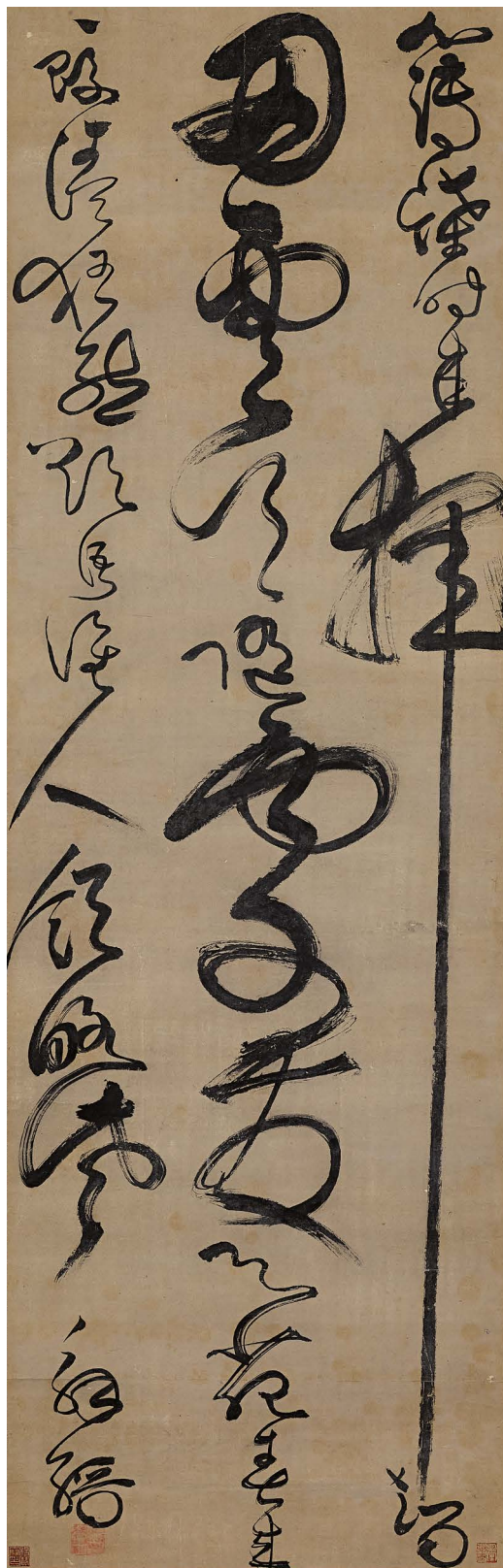
US\$ 3,850-6,400

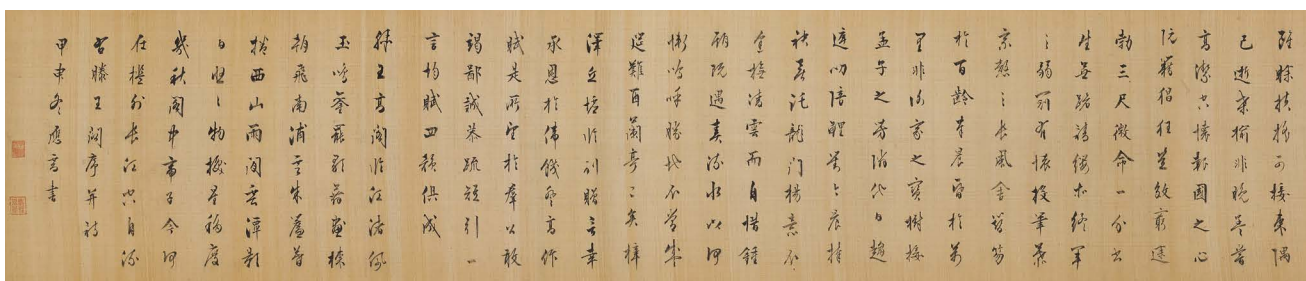
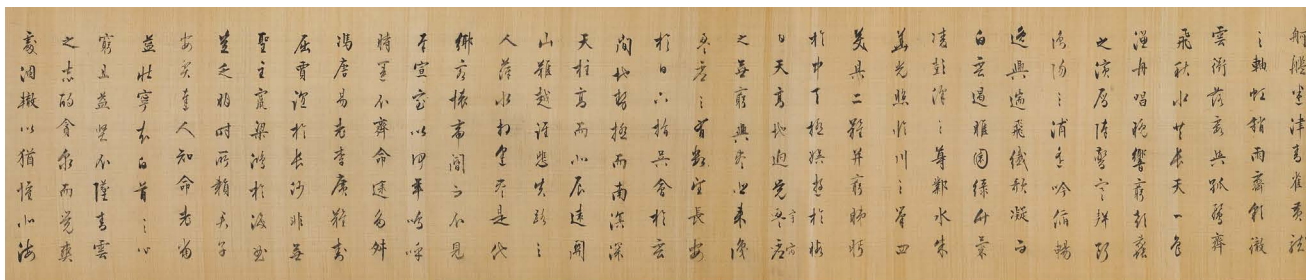
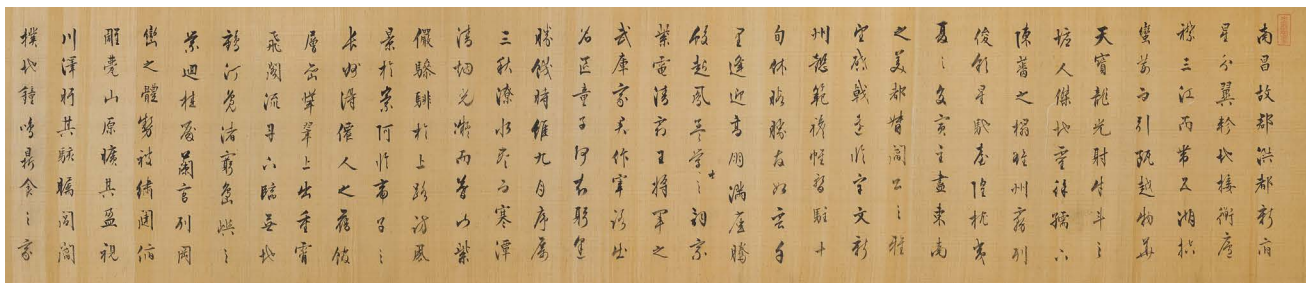
解縉 1369-1415

草書七言詩

水墨紙本 立軸

釋文：簿牒時來揮智刃，雲月隨處發天葩。春來一段清狂態，欲語誰人領略些。解縉。鈐印：「大學士」





2549

2549

YIN JUNMING

CALLIGRAPHY IN RUNNING SCRIPT

ink on silk, handscroll

signed Yin Yun, dated jaishen and with three seals of the artist, one illegible with five illegible collectors' seals

37.7 by 514.5 cm. 14¾ by 202½ in.

HK\$ 40,000-60,000

US\$ 5,100-7,700

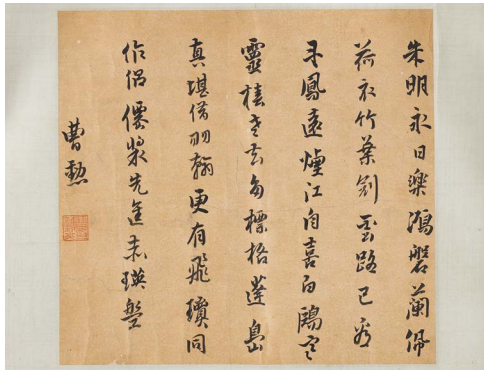
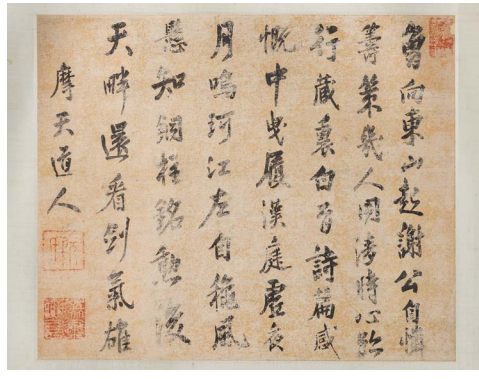
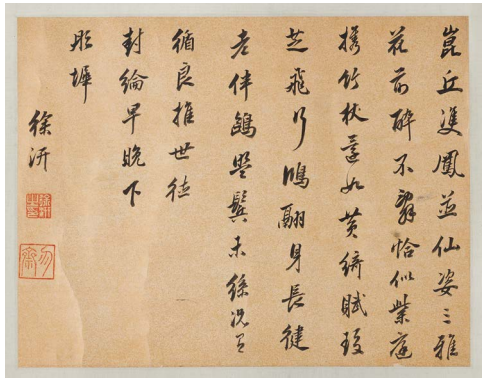
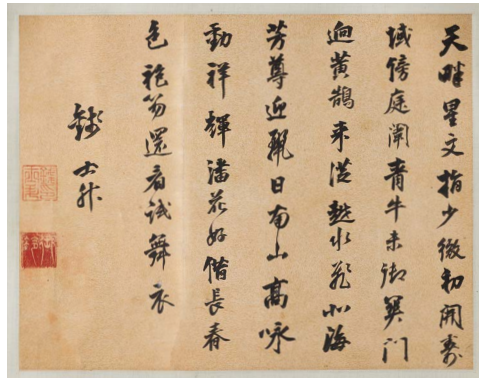
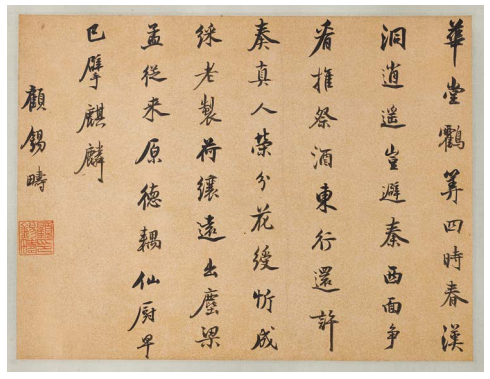
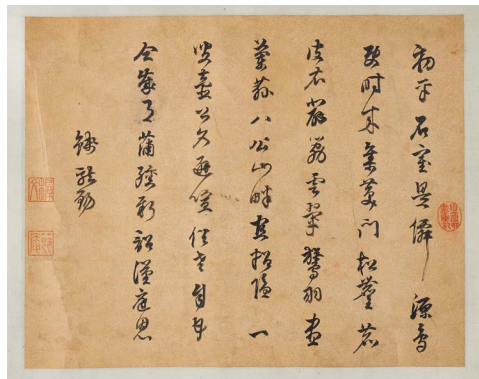
應俊明

行書《滕王閣序》

水墨絹本 手卷

釋文：（《滕王閣序》詩文略）甲申冬應霽書。鈐印：「俊明印」、「鹿莊道者」、一印漫漶不辨

注：鈐有鑑藏印共五方，多漫漶不辨。



2550

2550

GU XICHOU, QIAN LONGXI, XU QIAN
AND QIAN SHISHENG ET. AL

POEMS IN RUNNING SCRIPT

ink on paper, handscroll

signed Gu Xichou, Qian Longxi, Xu Qian, Qian Shisheng, Cao Xun, Motian Daoren and with one to two seals of each artist
Colophon by Hu Guansi, dated *yuanyi yanmao* (1802) and with two seals of his

with two collector's seals of Hu Guansi and one illegible seal

various sizes

HK\$ 160,000-280,000
US\$ 20,400-35,700

顧錫疇、錢龍錫、徐汧、錢士升等
六家

行書詩

水墨紙本 手卷

釋文：（詩文略）

- (一) 顧錫疇。鈐印：「顧錫疇印」
- (二) 錢龍錫。鈐印：「樺父」、「節庵」
- (三) 徐汧。鈐印：「徐汧之印」、「勿齋」
- (四) 錢士升。鈐印：「錢士升印」、「御冷」
- (五) 曹勳。鈐印：「曹勳印」
- (六) 摩天道人。鈐印：「元升氏印」、一印漫漶不辨

題跋：（胡冠四）嘉慶歲在元默闡茂(1802)律中中呂，道大僅識。鈐印：「道大」、「冠四」

鑑藏印：（胡冠四）「竹坡胡氏珍藏」、「胡冠四書畫記」、一印漫漶不辨



2551

DONG QICHANG 1555 - 1636

LANDSCAPE AFTER HUANG GONGWANG

ink on paper, hanging scroll

signed *Xuanzai* and with one seal of the artist
with six collectors' seals

39.6 by 47.7 cm. 15½ by 18¾ in.

PROVENANCE

Christie's Hong Kong, Fine Classical Chinese Painting, 27
October 2002, Lot 417

HK\$ 380,000-420,000

US\$ 48,500-53,500

董其昌

擬黃公望《春山圖》

水墨紙本 立軸

釋文：友人攜子久春山圖見示，試為臨之，不去問似
否。玄宰。鈐印：「昌」

鑑藏印：「珍帚齋長物」、「元氣淋漓」、「神品」、
「嵩李」、「梅隱珍賞」、「筆精墨妙」

來源

香港佳士得，中國古代書畫拍賣，2002年10月27日，
拍品編號417



2552

2552

**ANONYMOUS (PREVIOUSLY
ATTRIBUTED TO 14-15TH CENTURY)**

REEDS AND DUCKS BESIDE THE RIVER

ink and colour on silk, round fan, mounted for framing

31.6 by 30.7 cm. 12³/₈ by 12 in.

HK\$ 500,000-800,000

US\$ 64,000-102,000

佚名

蘆畔游鴨

設色絹本 團扇 鏡心



2553

ZHANG GENG 1685-1760

LANDSCAPE AFTER ANCIENT MASTERS

ink on paper, handscroll

signed *Zhang Geng*, dated Qianlong era and with two seals of the artist

Colophons by Wang Zuxi (1858-1908) and with one seal of his; twice by Zheng Wenzhou (1856-1918), dated *gengzi* (1900) and with two seals of his; and by Sun Shunian (early 20 century) and with one seal of his

32 by 373.2 cm. 12⁵/₈ by 146⁷/₈ in.

PROVENANCE

Sotheby's New York, Fine Classical Chinese Paintings, 13 September 2012, Lot 657

HK\$ 450,000-550,000

US\$ 57,500-70,500

張庚

擬古山水

水墨紙本 手卷

釋文：年來嗜好都消盡，只有看山興未忘。那得移家此間住，畜雙野鶴共翱翔。時在乾隆秋七月，秀水張庚並題。鈐印：「張庚之印」、「彌伽居士」。

題跋：

（王祖錫）百漢竟室藏卷第八十四品。鐵庵誌。鈐印：「祖錫印」

（鄭文焯）舊得彌伽居士畫梅冊八頁，缺一，後屬安吉吳昌碩補完之，昌碩題五絕於上。此卷得於吳門，用筆疏遠，饒有士氣，可寶也。庚子（1900）新正二日。鶴公誌。鈐印：「鶴公長壽」



2553

（鄭文焯）款署乾隆秋而無甲子，曩得王石谷山水卷，亦僅署康熙秋，當是前輩不經意處。鈐印：「龜隱」（孫書年）移情唯有丹青好，榮辱升沉一側忘。發得凝神身入畫，谿山勝處小迴翔。用彌伽居士原韻，比竹。鈐印：「味道守真之室」

來源
紐約蘇富比，中國古代書畫，2012年9月13日，拍品編號657

ZHANG HONG (1577- AFTER 1652)

STUDIO BY A SECLUDED STREAM

ink and colour on paper, handscroll

signed *Zhang Hong*, dated *xinsi* (1641) and with two seals of the artist

Titleslip by Feng Chaoran (1882-1954), dated *gengwu* (1930) and with one seal of his with four collector's seals of Feng Chaoran and four other collectors' seals

32.4 by 202.6 cm. 12¾ by 79¾ in.

PROVENANCE

Sotheby's New York, Fine Classical Chinese Paintings, 19 September 2013, Lot 674

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

US\$ 102,000-153,000

張宏

仿李唐《幽溪書屋圖》

設色紙本 手卷

署簽：（馮超然）明張君度仿李唐幽溪書屋圖。庚午（1930）端陽日嵩山居士署簽。鈐印：「超然」

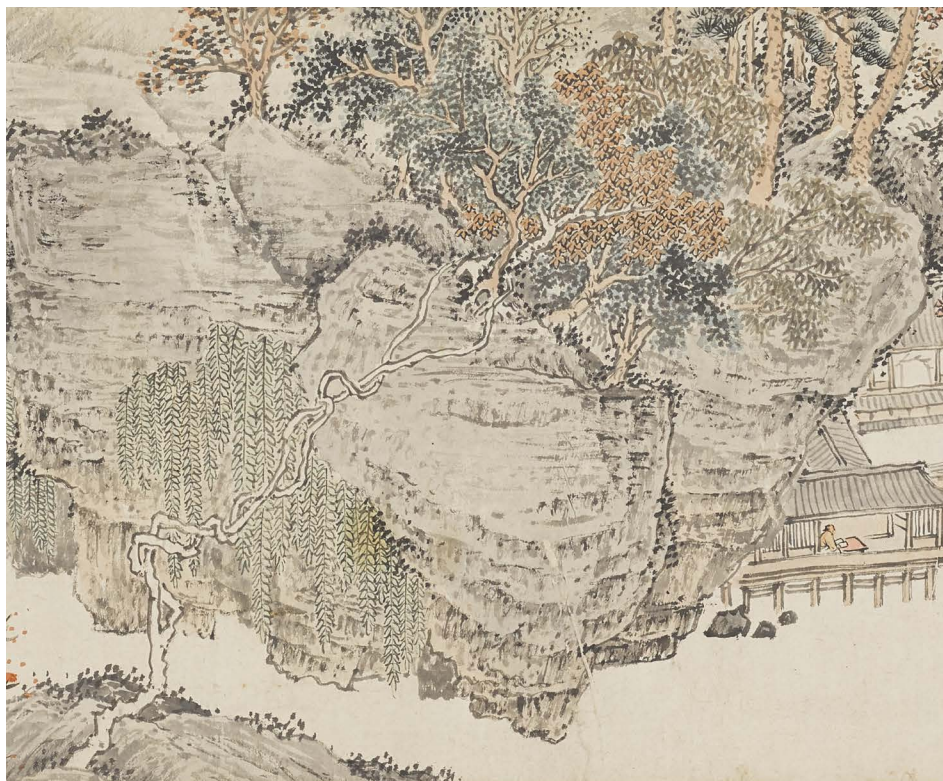
釋文：辛巳（1641）二月，做李唐幽溪書屋。張宏。鈐印：「張宏」、「君度氏」

鑑藏印：

（馮超然）「嵩山居士」、「嵩山草堂」、「超然心賞」、「曾藏嵩山草堂」、「積善齋印」、「壬午筋長物」、「馬積祉鑒賞章」、「白元珍玩」

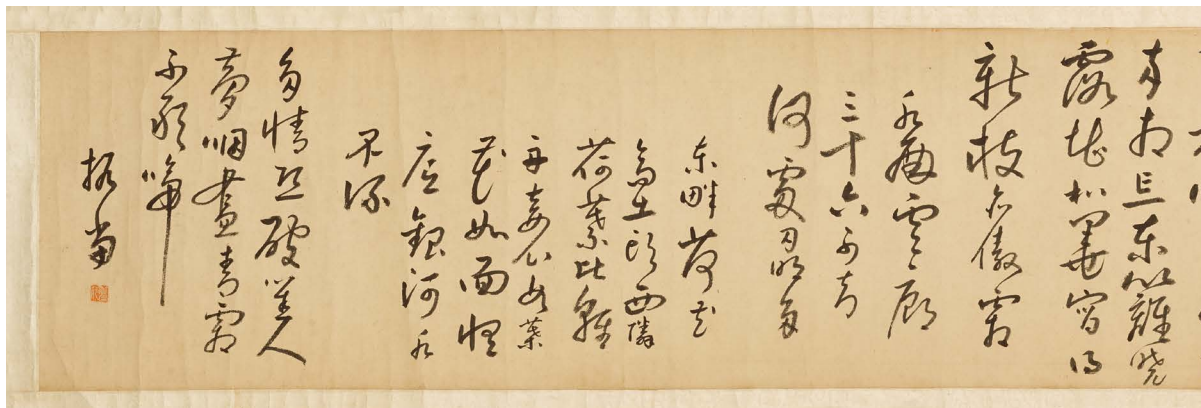
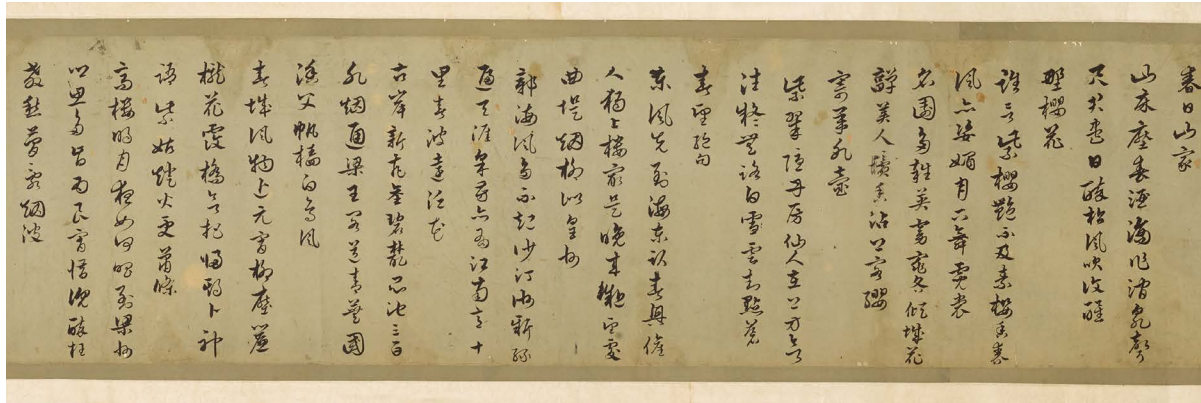
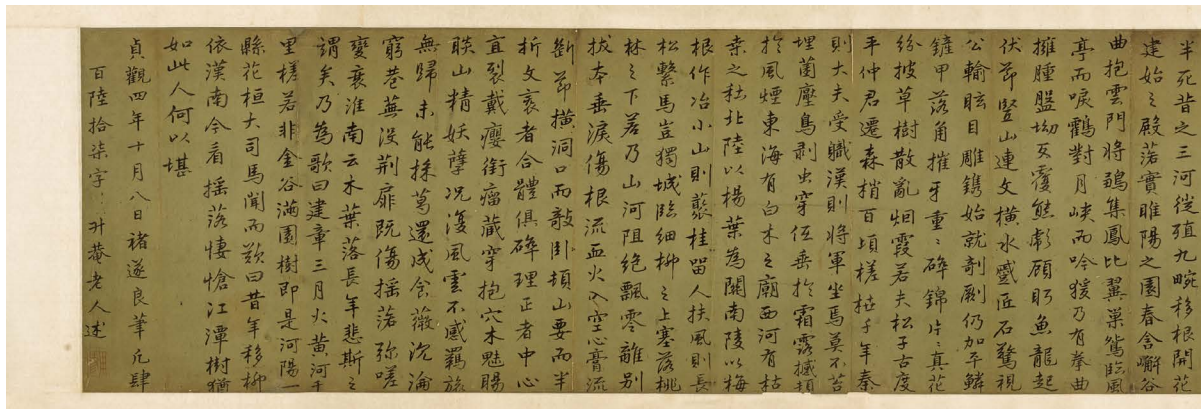
來源

蘇富比紐約，中國古代書畫，2013年9月19日，拍品編號674





2554



2555

YANG SHEN 1488-1559; MONK DANDANG 1593-1763; ET. AL
CALLIGRAPHY IN RUNNING SCRIPT
 ink on paper, handscroll

(Yang) signed *Shengan* (three times) and with three seals of the artist in total
 (Li) signed *Yuanyongsheng*, dated *xinmao* (1531), with a dedication and with one seal of the artist
 (Monk Dandang) signed *Dandang* and with two seals of the artist

Frontispiece by Yang Shen (1488-1559) and with three seals of his
 Colophon by Yao Nai (1731-1815), dated *guihai* (1803) and with one seal of his
 with two collector's seals of Zhang Pengsheng (1761-1819)

various sizes
 HK\$ 260,000-350,000
 US\$ 33,200-44,600

楊慎；釋擔當等明諸家

行書詩卷
 水墨紙本 手卷

引首：水墨積習。升菴。鈐印：「世耕」、「用修」、「隼冀」

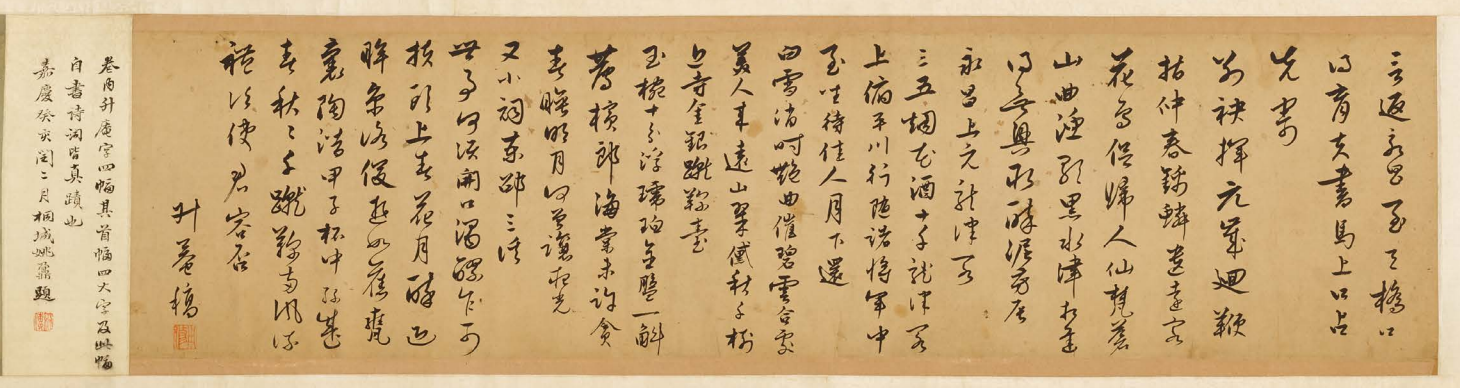
釋文：
 (楊慎) (臨褚遂良行書《枯樹賦》，詩文略) 升菴老人述。鈐印：「用修」
 (楊慎) (行書自作詩，詩文略) 升菴稿。鈐印：「用修」



水 墨 積 習

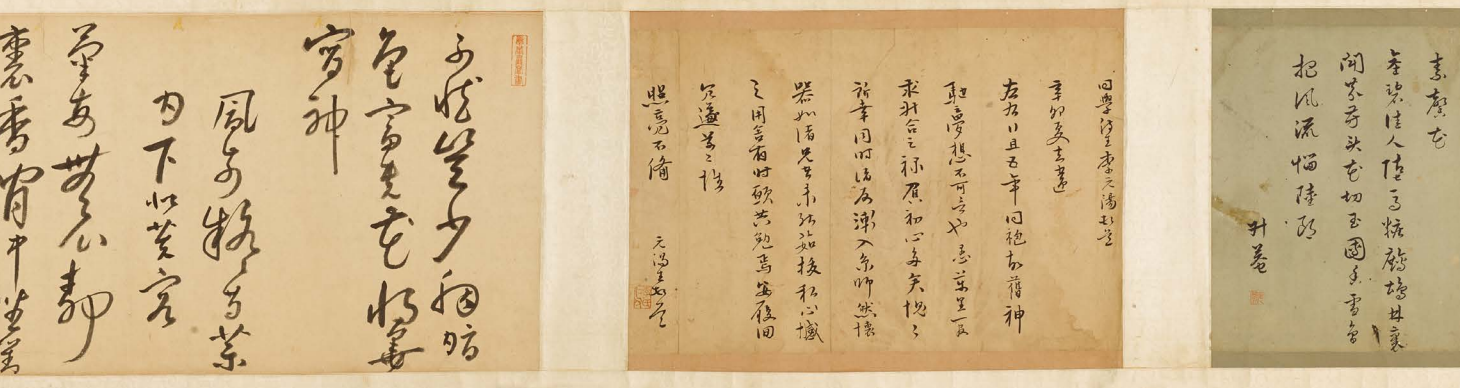
升菴

移仲文風流儒雅海內知名代無時
 移出為東陽太守常忽不樂顧庭
 挽而歎曰此樹婆娑生意盡矣至如
 白鹿貞松青牛文梓根柢盤嶼山
 崖表裏桂何事而銷亡桐何為而



三迤水自至三橋口
 日有去書馬上口占
 先書
 外袂揮元氣迴艱
 拓仲春錦麟遊蓬宮
 花鳥伴歸人仙苑蒼
 山曲渾頭黑水津書
 日今與取醉泥芳居
 永昌上元詩律一
 三五烟火酒十子就伴
 上俯平川行隨諸將軍
 玉生待佳人月下還
 白雪清呵曉曲催碧雲
 美人車遠山翠黛秋
 上奇金銀蹴鞠香
 玉梳十之浮瓊瑤玉
 醉橫郎海棠未許貪
 春曉明月山望遠
 又小詞東部三
 母予何淚開口酒
 枚頭上春花月醉
 醉余後便起此倦
 意陶酒甲子杯中
 去秋之玉蹴鞠香
 禮儀使君容
 升菴

卷內升菴字四幅其首幅四大字及此幅
 自書詩詞皆真蹟也
 嘉慶癸亥閏二月桐城姚鼐題



素
 峯碧佳人佳
 閑笑牙頭花
 把風流留
 升菴
 日學
 左
 和
 器
 之
 照
 元

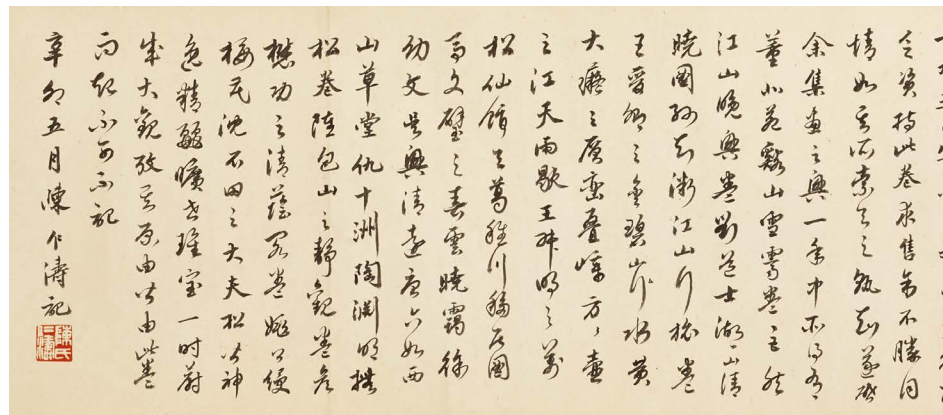
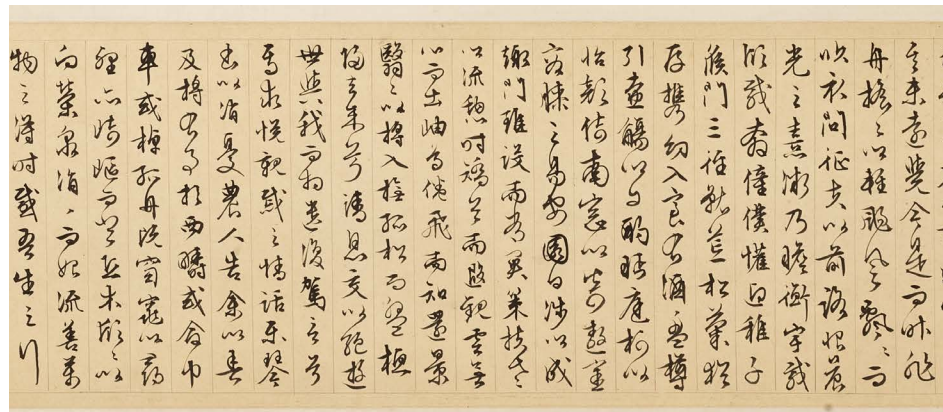
素
 峯
 碧
 佳
 人
 佳
 閑
 笑
 牙
 頭
 花
 把
 風
 流
 留
 升
 菴

2555

(楊慎) (行書自作詩，詩文略) 升菴。鈐印：「隽莫」
 (李元陽) 同學侍生李元陽頓首，辛卯(1531)夏去達...元陽生頓首。鈐印：「李氏仁父」
 (釋擔當) 擔當。鈐印：「卓舉觀群書」、「普荷」
 題跋：
 (姚鼐) 卷內升菴字四幅，其首幅四大字及此幅自書詩詞皆真蹟也。嘉慶癸亥(1803)閏二月桐城姚鼐題。鈐印：「姬傳」

鑑藏印：「張鵬昇印」、「溟洲張氏鑒賞之章」
 注：李元陽(1497-1580)，字仁甫，號中溪，雲南大理人。嘉靖五年(1526)進士，官至監察御史，與張居正友好，後罷官歸里，治楊慎謫居雲南，交遊甚深。
 釋擔當(1593-1673)，名普荷，又名通荷，字擔當。俗姓唐，名泰，字大來。雲南晉寧人。其先祖原籍浙江淳安，明初從戎來滇，世居晉寧。國變後出世弘法，住雞足山石鐘寺。曾學詩書畫於董其昌、陳眉公、李本寧

諸大家門下，有詩、書、畫「三絕」之譽。為人志存氣節，放浪形跡，故畫作飄逸有奇氣。著有詩集《脩園集》、《橄庵草》、《罔措齋聯語》、《雜偈》、《拈花頌》等。
 張鵬升(1761-1819)，字培南，號溟洲，雲南晉寧州人。乾隆丙午科(1786)舉人，乙卯科(1795)進士，官山東濟南知府。善詩，其作品多收入《晉寧詩文征》之中。



2556

**WEN ZHENGMING 1470-1559;
XIE SHICHEN 1487-1567**

**SCHOLAR IN A LANDSCAPE; TAO QIAN'S
POEM IN RUNNING SCRIPT**

ink on paper, handscroll

(Painting) signed *Xie Shichen*, dated *yimao* (1555) and with four seals of the artist

(Calligraphy) signed *Zhengming* and with five seals of the artist

Titleslip by *Chen Fang* (1897-1962) and with one seal of his

Frontispiece by *Wen Jia* (1501-1583) and with two seals of his

Colophons by *Chen Fang*, dated *gengyin* (1950) and with one seal of this; and by *Chen Rentao* (1906-1968), dated *xinmao* (1951) and with one seal of his

with two collector's seals attributed to *Zhuang Jiongsheng*; two collector's seals of *Tang Huai* (early 18th century); five collector's seals of *Tang Zuomei* (late 18th century); two collector's seals of *Jin Futin* (late 18th century); three collector's seals of *Shen Weiyu* (early 19th century); three collector's seals of *Zhu Shengzhai* (1902-1970); four collector's seals of *Chen Rentao* and one illegible seal

(Painting) 24.5 by 74.8 cm. 95/8 by 29% in
(Calligraphy) 25.2 by 120.6 cm. 9% by 47½ in.

PROVENANCE

Sotheby's New York, Fine Classical Chinese Paintings, 1 JUNE 1992, Lot 12

HK\$ 600,000-800,000
US\$ 76,500-102,000

文徵明；謝時臣

歸去來兮辭并柴桑清隱圖卷

水墨紙本 手卷

署簽：（陳方）明文衡山書歸去來兮辭，謝時臣畫柴桑清隱圖卷。鈐印：「荒齋」

引首：（文嘉）林泉清賞，文嘉。鈐印：「肇錫余以嘉名」、「文修承氏」

釋文：

（畫）（謝時臣）年六十九翁（1555）謝時臣試老目白描《柴桑清隱》配文衡山佳染。鈐印：「思忠」、「樗仙子」、「嘉靖乙卯時年六十又月九」、「謝氏思忠」

（書）（文徵明）（行書《歸去來辭》，詩文略）徵明。鈐印：「文徵明印」、「悟言室印」、「衡山」、「徵仲父印」、「停云」

題跋：

（陳方）此卷乃衡山翁先書《歸去來辭》，謝樗仙後補柴桑清隱圖，兩美璧合，在明跡流傳中已屬難得之品，樗仙六法源本戴文進吳小仙，後接沈文諸賢之雅韻，南北二

宗並探勝概花畫，筆墨精妙具見淵源，洵足寶也。庚寅（1950）夏月，陳方。鈐印：「陳方之印」

（陳仁濤）一九五〇年六月有申友欲歸，乏資，攜此卷求售，余不勝同情…辛卯（1951）五月陳仁濤記。鈐印：「陳氏仁濤」

鑑藏印：

（疑莊罔生）「虎」、「天水郡收藏書畫印記」

（唐淮）「綠谿山莊收藏之印」、「秀水唐氏」

（唐作梅）「唐作梅」、「北枝主」、「唐作梅印」、「士燮」、「歸來草堂」

（金黼廷）「金黼廷瘦僊氏收藏」（二鈐）（沈維裕）「沈揖甫藏書畫之印」、「揖甫心賞」、「揖甫長物」

（朱省齋）「梁谿朱氏省齋藏書畫之印」、「省齋」、「朱省齋書畫記」

（陳仁濤）「仁濤」、「金匱室主」、「金匱寶藏陳氏仁濤」、「金匱寶藏陳仁濤藏」一印漫漶不辨

來源

蘇富比紐約，中國古代書畫，1992年6月1日，拍品編號12

歸去來辭
 歸去來兮田園將蕪
 不歸阮目以心為形役
 惘惘而獨悲悟之佳之不
 東知來者之可追實迷途

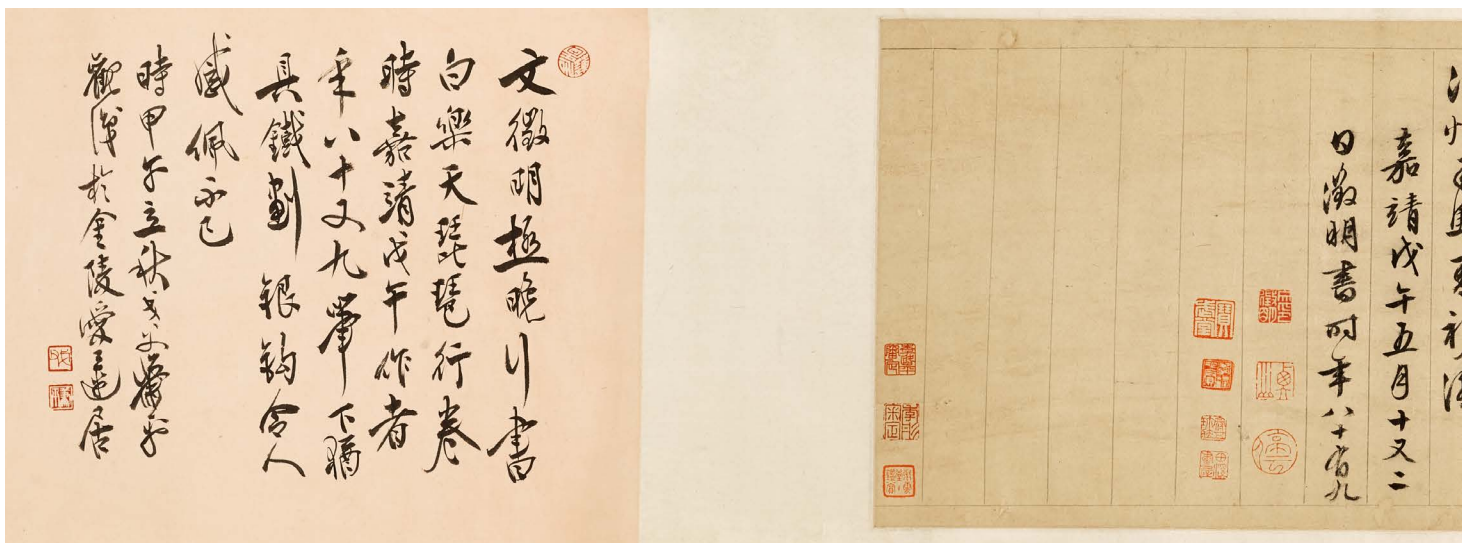
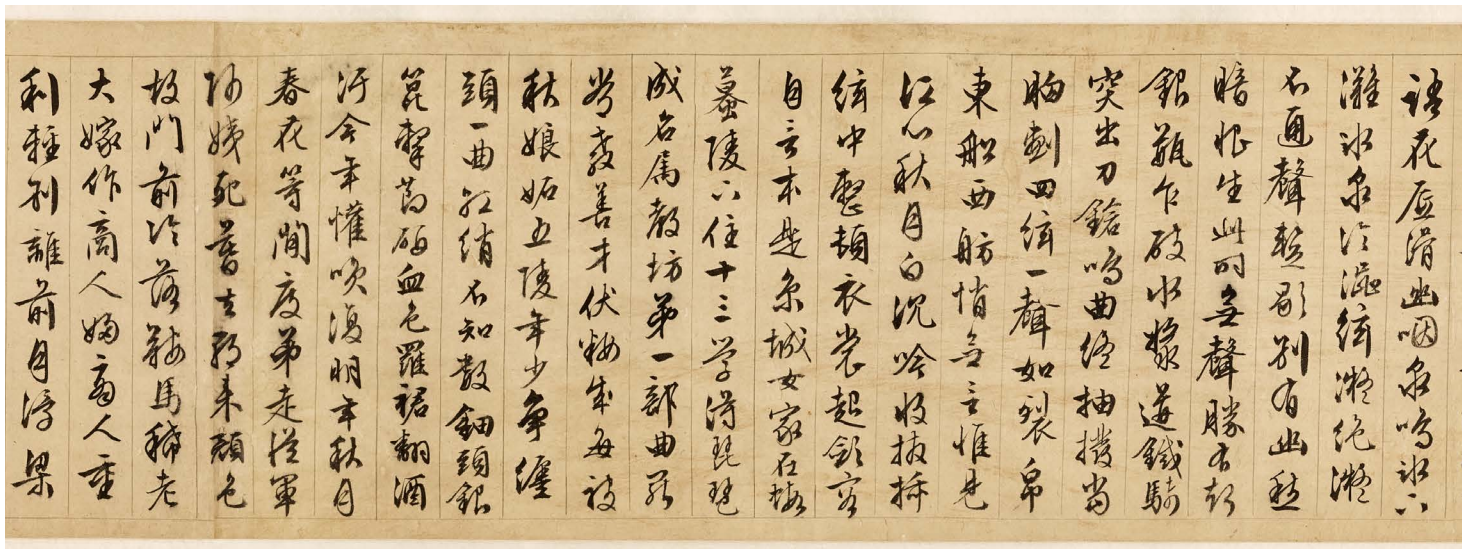


一九五〇年六月
 庚寅夏月 陈方

此卷乃衡山翁先書歸去
 東辭謝枏仙後補留樂
 法隱圖西美習合在明
 跡流傳中已屬難得之
 品枏仙六法源本戴文
 進吳小仙後接沈文浩賢
 之雅韻南此二宗呈探勝
 概若箇羊呈精妙是見
 洞源洵是寶也

休已美乎字形字內後美
 明為不委心任之句切為平
 通之句句之屬矣此其願
 希鄉石可期懷良辰以孤
 佳或植杖而耘好於東粵
 以舒嘆語清流之雅詩聊
 樂化以保盡馬矢天食復
 之物 翁明

林泉清賞
 文嘉



2557

WEN ZHENGMING 1470-1559

BAI JUYI'S POEM IN RUNNING SCRIPT

ink on paper, handscroll

signed Zhengming, dated wuwu (1558) and with four seals of the artist

Colophon by Xiao Ping (1942-), dated *jiazi* (2004) and with three seals of his

with two collector's seals of Pan Jitong (1791-1850), two collector's seals of He Guanwu (early 20 century), five collector's seals of C.C. Wang (1906-2003), and one other collectors' seal

25.2 by 233.6 cm. 9 $\frac{7}{8}$ by 92 in.

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

US\$ 383,000-510,000

琵琶行
 滄陽江頭楓送客，楓葉
 荻花秋瑟瑟。主人下馬客
 在船，舉酒欲飲無管絃。
 醉不成飲慘將別，時見
 江花白，見閨水上琵琶
 聲。主人忘歸客不費，房
 檣暗問彈者誰。琵琶初
 停，在語逐移船，船就邀
 相見，添酒回燈重開筵。千
 呼萬喚始出來，未移琵琶
 聲。半遮面，转轴拨絃三
 兩聲，未成曲調先有情。絃
 絃掩抑聲，如訴平生
 不得志，低眉信手續彈，彈
 說盡心中事，比心輕撥，深
 撥慢挑，初為霓裳後六么
 大絃嘈嘈如急雨，小絃切
 切如私語，嘈切錯雜彈
 大珠小珠落玉盤，間關



買絲古，表江口守空船
 送船明月江水寒，楓葉
 白，憶少年，少青啼柳
 淚紅闌干，我聞琵琶已
 嗚息，又聞此語重嗚呼，
 同是天涯淪落人，相逢
 何必曾相識，我從去年
 別君京兆，居臥病潯
 陽，城下聞地，何處無
 音聲，
 不聞絲竹聲，住近湓城
 地，早濕黃蘗，苦竹繞宅
 生，其間旦暮聞杜鵑啼
 血，猿哀鳴，豈無山歌與
 村笛，嘔啞咽咽難為聽，
 今夜聞君琵琶聲，如聞
 仙樂耳，豈明不辭更坐
 彈一曲者，夫翻作琵琶
 仍感我此言，良久立，有
 坐促絃，轉急淒，不是
 向前聲，四座聞之皆
 掩泣，就中泣下誰最多

2557

文徵明

行書《琵琶行》
水墨紙本 手卷

釋文：（《琵琶行》詩文略）嘉靖戊午（1558）五月十又二日徵明書時年八十有九。鈐印：「文徵明印」、「衡山」、「停云」（二鈐）

題跋：（蕭平）文徵明極晚行書白樂天《琵琶行》卷，時嘉靖戊午作者年八十又九，筆下猶具鐵劃銀鉤，令人感佩不已。時甲子（2004）立秋戈父蕭平觀識於金陵愛蓮居。鈐印：「愛蓮居」、「戈父」、「蕭平」

鑑藏印：
 （潘季彤）「季彤審定」（二鈐）
 （何冠五）「田溪書屋」、「冠五珍藏」
 （王季遷）「震澤王氏季遷收藏印」、「懷雲樓鑑賞書畫之記」、「季遷心賞」（二鈐）、「寶武堂」
 「微雲堂主鑑賞」

YU XING 1736-1795

FISH POND

ink and colour on paper, handscroll

signed *Yu Xing*, with two seals of the artist.
with poem by the Qianlong Emperor, dated *guiyou* (1753) and
with two seals of his
with nine additional seals of the Qianlong Emperor including
Shiqu baoji ('The Precious Collection of the Stone Canal
Pavilion') and one other collector's seal
Titleslip by Zhuang Yan (1899-1980), dated *yisi* (1965), with
one seal of his

28.5 by 157.8 cm. 11¼ by 62⅞ in.

LITERATURE

- (1) *Shiqu baoji xubian* ('Sequel to The Precious Collection of the Stone Canal Pavilion'), Stored in Jingyi Yuan, no.2
- (2) *Yuzhishi siji* ('Imperial Poems, vol. 2'), *juan* 38, p.25
- (3) and (4) Please refer to the Chinese Literature

PROVENANCE

Qing Imperial Court Collection

HK\$ 10,000,000-15,000,000
US\$ 1,280,000-1,920,000

余省

魚藻圖

設色紙本 手卷

題簽：清余魯亭魚藻圖。乙巳年（1965年）六月，莊嚴。鈐印：「酒後」

款識：余省恭繪。鈐印：「余」、「省」

題跋：
（乾隆）菁藻琳池縵，連行戲眾魚。至清安用彼，知樂亦欣余。癸酉御題。
鈐印：「齊物」、「輕吟寄遐思」

鑒藏印：（乾隆）「石渠定鑑」、「石渠寶笈」、「寶笈重編」、「乾隆御覽之寶」、「三希堂精鑒璽」、「宜子孫」、「古希天子」、「靜宜園」

「瀛壖閣鑑藏章」

著錄

- (1) 《石渠寶笈續編》，第八十五，三山等處藏靜宜園二，〈余省魚藻圖一卷〉，見《秘殿珠林石渠寶笈匯編》，第七冊，北京出版社，2003年12月，頁4104
- (2) 《御製詩二集》，卷三十八，頁25，見《御製詩文全集》，第三冊，中國人民大學出版社，1993年，頁101
- (3) 胡敬，《國朝院畫錄》，卷二，見《歷代書畫輯錄》，第一冊，北京圖書館出版社，2007年8月，頁400
- (4) 福開森編，《歷代著錄畫目》，台北，1982年，頁93

來源

清宮舊藏



菁藻琳池綰連行戲
 衆魚玉清安用波公衆
 公欣余 癸酉清題









圖一 明宣德 青花魚藻紋十稜菱口大盤
香港蘇富比，2017年4月5日，拍品編號1



圖二 郎世寧，《畫魚藻》，設色絹本，立軸，
國立故宮博物院藏品^[1]

余省 《魚藻圖》

余省為乾隆宮廷畫家，生平散見於畫史。《清史稿》列傳中載：「余省，字曾三，江蘇常熟人。善寫生，能得花外之趣。同時楊大章，亦賦色修潔，可與鄒一桂頡頏，花鳥以二人為最工。」清胡敬《國朝院畫錄》有小傳：「余省，字曾三，號魯亭，常熟人，工花鳥蟲魚。」清佚名《讀畫輯略》有載：「余省，字曾三，虞山人。居停海尚書望家二十餘年，未嘗見其疾言遽色。善花鳥、草蟲，曾受業於蔣文肅公，其工致者，固嫣然如生，其點筆者，更灑然散朗，一時名輩，鮮有其儔，恭奉內廷，後引老歸拂水。」文中所提到的「海尚書望」，為滿洲正黃旗，乾隆時任戶部尚書。「蔣文肅公」即蔣廷錫。可知，余省曾為內務府大臣海望家的門客，並向朝廷大臣、花卉名家蔣廷錫學藝。

余省出身於虞山書畫世家，其父與弟亦善畫。《常昭合志稿》卷三十二有余氏家族傳略：「余珣，字荀若，號荊山，善寫生，師邱慶余而自成一家。弟璜亦工人物。子省，字曾三，蔣文肅薦入畫院，同值九人，省恩遇最優，賞賚頻數。在苑三十年，以老告歸。」

據乾隆二年（1737年）清內府造辦處檔案所載，余省在該年六月經由蔣廷錫推薦供奉內廷：「於本月十二日首領薩木哈來說，太監胡世傑、高玉傳旨：著傳與海望，將畫畫人柏唐阿王幼學除所食二兩錢糧。再新來畫畫人余省、余穉、周鯤等三名，每名每月賞給錢糧八兩。欽此。」至乾隆六年（1741年），余省被欽定為一等畫畫人。

余省供職畫院之後，頗得乾隆的賞識。《石渠寶笈》著錄余省的作品共有37件，作品多有乾隆題詩。胡敬在《國朝院畫錄》寫道：「臣敬謹案：余省善於寫生，摹仿亦肖，蒙高廟命以展擴，許其所造，而勉所不能。訓迪親邀，榮踰華袞矣。」其中錄有三段乾隆詩題以證對余省之名贊譽：

「能知畫外趣，堪作畫中詩。」（題余省《菊花》）

「余省寫生手，仿摹亦稱頌。稍命展擴之，宛見薪傳火。」（題余省《仿宣和三思圖》）

「寫生有如此，傳神亦雲得。」（題余省《雜花草蟲》卷）

余省的生年一般定在康熙三十年（1692年），按此推算，他入宮時是45歲。至於卒年，尚無文獻記載，但一般認為在乾隆三十二年（1767年）以後。

著錄於《石渠寶笈》之余省作品在市場中廖若晨星，「魚藻」之作更是惟此一幅。「魚藻」一詞源於《詩經·小雅·魚藻之什》中的「魚藻」篇：「魚在在藻，有頌其首。王在在鎬，豈樂飲酒。魚在在藻，有莘其尾。王在在鎬，飲酒樂豈。魚在在藻，依於其蒲。王在在鎬，有那其居。」北宋《宣和畫譜》專辟「龍魚」一門，並有專述：「《詩》之《魚藻》，有所謂頌其首，莘其尾，依其蒲，以言其游深泳廣，相忘江湖，以比夫難致之賢者」，「其魚龍之作，亦《詩》、《易》之相為表裏者也。」

「魚藻」作為一種畫題和圖樣由來已久，歷代為人們喜聞樂見。莊子與惠施關於「魚樂」的「濠梁之辯」亦賦予「魚藻」題材具有文人趣味。此外，「魚」與「餘」同音，含「年年有餘」之寓意。值得一提的是，在繪畫的基礎上，「魚藻」漸漸發展成一種重要的裝飾圖案，成為元明清各個朝代的瓷器，尤其是官窯的流行紋樣（圖一）。

本幅為宣德箋本，設色，繪游魚九種於藻荇之中，雜以蝦蚌蟾蜍。卷末有畫家款題：「余省恭繪」，鈐「余」、「省」二印。畫幅中有乾隆御題詩一首：「菁藻琳池縵，連行戲眾魚。至清安用彼，如樂亦欣余。癸酉御題。」鈐印：「齊物」、「輕吟寄遐思」。乾隆七璽全，另鈐有：「古稀天子」和「靜宜園」二印。

余省純以沒骨法繪成，水中游魚嬉遊之態，各盡其性，藻荇映帶，勃勃生意畢現紙上。乾隆題詩與畫意相宜，參以莊子「魚樂」之暗喻。雖然，其他清宮畫家（如郎世寧），也作有「魚藻圖」（圖二），但生意盎然如本幅者，罕有其匹。

儘管畫家沒有留下年款，但從以下兩個方面可以推測出創作年代。按《石渠寶笈》的編撰時間，初篇完成於乾隆十年（1745年），本幅應為此後所作，故著錄於《石渠寶笈·續篇》。畫中乾隆御題的紀年「癸酉」為乾隆十八年（1753年）。因此，本幅創作時間約在乾隆十一年（1746年）至十八年之間，即余省54-61歲之間。

除乾隆諸璽之外，畫幅左下鈐有「濠梁閣鑑藏章」，經查此印為王福庵所刻，但「濠梁閣主人」為何許人？尚待查考。

^[1] http://painting.npm.gov.tw/Painting_Page.aspx?dep=P&PaintingId=3651



清

余

亭

魚

藻

圖

乙

巳

年

六

月

葵

葉



善藻琳池綉連行戲
 眾魚玉清安用波公榮
 亦欣余 癸酉清題



YU XING, *FISH POND*

Yu Xing (1736-1795) was a court painter under Emperor Qianlong. References to his biography can be found within the history of painting in passing. In *Qing Shigao*, it reads, "Yu Xing, also known by his alias as Zengsan, was from Changshu, Jiangsu. He was talented in depicting intriguing life subjects. In the same period, Yang Dazhang's (1491-1568) ink and colour painting was equally matched by Zou Yigui (1686-1772), and the duo excelled in the depiction of flowers and birds."

A biographical sketch of Yu is also found in Hu Jing's *Guochaoyuan Hualu*, "Yu Xing, also known as Zengsan or Luting, a native of Changshu, worked on flowers, birds, insects, and fish." In *Duhua Jilue*, published anonymously in the Qing Dynasty, references to Yu are as follows: "Yu Xing, also known as Zengsan, a native of Yushan (in Changshu). He lived in the household of Minister Hai Wang for two decades, and he has never been seen to be angry or agitated. He excelled in painting flowers, birds, plants, and insects, and practiced under the tutelage of Jiang Tingxi. His intricate works are engaging and lifelike, and his brushwork is invigorating. The widespread reputation and extraordinary status that he enjoyed were rare among his peers. He was the court painter, and later retired in his hometown." Mentioned in the passage, "Minister Hai Wang" belonged to a family of Manchu nobility and was the highest ranking official in the Ministry of Revenue during the reign of Emperor Qianlong. From this reference, we learn that Yu Xing was a guest painter in the family of Minister Hai Wang, who served as a minister in the Imperial Household Department. Yu Xing also studied and practiced art with imperial minister and renowned flower painter Jiang Tingxi.

Yu Xing hailed from a family of artists in Yushan; his father and brother were also accomplished painters. In the *Changzhao Hezhigao*, the Yu family was referred to *juan* 32, "Yu Xun, also known as Xunruo and Jingshan, was talented in depicting still life. He studied after Qiu Qingyu, but also developed a style of his own. His younger brother Yu Huang was also good at portraits. His son was Yu Xing, also known as Zengsan. Jiang Wensu recommended him to serve as a court painter, where Yu Xing practiced with a cohort of nine painters. Among them, Yu Xing was treated very well, and often received

praises and bonuses. He practiced there for thirty years, and retired due to old age.”

According to an archive record from the Imperial workshop for the year 1737 (2nd year of Qianlong’s reign), Yu Xing was recommended to the Imperial Household in the sixth lunar month of that year, “On the 12th day of this month, Director Samuha, Eunuchs Hu Shi Jie and Gao Yu passed on the Emperor’s decree: Zhao Chuan and Hai Wang, shall provide painters Baiitangga and Wang Youxue two teals of stipend besides their allowance. New painters Yu Xing, Yu Zhi, and Zhou Kun are each accorded eight teals of stipend every month.” In 1741 (6th year of Qianlong’s reign), Yu Xing was recognized as a top-ranking painter.

After working at the Painting Academy Office, Yu Xing enjoyed Emperor Qianlong’s growing appreciation. According to the *Shiqu Baoji* (*Precious Collection of the Stone Canal Pavilion*), Yu Xing created 37 art pieces, and in many of them, poems inscribed by Emperor Qianlong himself were found. Hu Jing wrote in *Guochao Yuanhua Lu* (*The Album of the Imperial Court Art Academy*), “Yu Xing was found to be talented in depicting living things and animating objects. Emperor Qianlong instructed Yu Xing to perfect his skills, complimented his strengths, and encouraged him to improve on his shortcomings. As the Emperor imparted his regal guidance, Yu Xing was deeply honoured and flattered.” Emperor Qianlong lavished praises on Yu’s paintings in three instances of his imperial majesty’s inscription.

“[Yu] succeeded to invoke interest beyond the painting, and the poetry in the painting” (Inscription to Yu Xing’s *Chrysanthemum*)

“Yu Xing is talented in depicting living things and imitation. I have instructed Yu to showcase his talent, as I wanted to give my personal guidance to someone worthy of it.” (Inscription to Yu Xing’s *Three Leiothrix after Xuanhe Huapu*)

“Such life like and marvellous depiction of living things.” (Inscription to Yu Xing’s handscroll *Flowers, Plants, and Insects*)

Yu Xing was born in 1692 (30th year of the Kangxi reign). Therefore, he was initiated into the Palace at age 45. There were no records of his passing, but it is generally believed that he died after 1767 (32nd year of Qianlong’s reign).

Yu Xing’s paintings that can be found in the *Precious Collection of the Stone Canal Pavilion* few and far between in the art market. *Fish Pond*, literally reads Fish and Algae in Chinese, is one such rare work. “Fish and Algae” originated from the *Shijing* (*Classic of Poetry*), in the *Xiaoya*, of which “Fish and Algae” is among the “ten poems following Fish and Algae.” The poem portrays the peaceful scene in the Western Zhou Dynasty capital, Haojing (near present-day Xi’an). It reads,

*’Tis there, ’tis there in the pond-weed now,
The fish with the head so fine.—
And here, and here is our king in Hau,
Hale and hearty, sipping his wine.*

*’Tis there, ’tis there in the pond-weed now,
The fish with the mighty tail.—
And here, and here is our king in Hau,
O’er his wine-cups hearty and hale.*

*There, there is the fish in the pond-weed now,
In its screen of reeds confiding.—
And here, and here is our king in Hau,
In comfort, in peace abiding.*

In *Xuanhe Huapu* published during the Northern Song Dynasty, a chapter is dedicated to “Dragon/Fish,” and it reads, “The subject matter of the poem ‘Fish and Algae’ in the *Classic of Poetry* is fish with big heads and long tails that swim freely around bulrush. As the fish are far from the hustle and bustle, they seem to suggest wise men who live in seclusion. Moreover, the images found in other works on fish/dragons can also be compared with the fish in ‘Fish and Algae’ in the *Classic of Poetry* and the fish turning into dragons in *I Ching*.”

“Fish and Algae” had long been a theme or motif in art, and over the centuries, a popular subject matter in painting. The debate on the joy of fish between Zhuangzi and Hui Shi, philosophers during the Warring States Period, also endowed the work with another interesting humanistic and historical reference. In addition, in Chinese, the word “fish” (Yu) is a homonym of “abundance” (Yu), so a painting depicting fish could also be construed as having auspicious meanings. Based on this desirable semantic association elaborated in painting, the subject of “Fish and Algae” became an important decorative motif in the ceramic made during the Yuan, Ming, and Qing Dynasties. It

should be noted that the motif “Fish and Algae” was commonly found on ceramics products produced at the imperial kilns.

This ink-and-colour painting depicts nine kinds fish swimming among the algae, and are accompanied by shrimps, clams, and toads in Xuande paper. In the margin of the work, the painter inscribed “painted by Yu Xing” and imprinted with his two personal seals “Yu” and “Xing.” In the body of the painting, Emperor Qianlong inscribed a poem, which reads, “Green algae that look like jade scatter around the pond, and fish are swimming freely among the algae. Such a scene makes me wonder if my existence has become irrelevant. Seeing the fish enjoy themselves gives me much pleasure.” Two studio seals are affixed, namely *Qiwu*, denoting a free and unfettered mental state; *Qing Yin Ji Xiasi*, meaning a poem composed at leisure to express his feelings at the time. The work is also imprinted with Emperor Qianlong’s seven personal seals, as well as the seals of *Guxi Tianzi*, a moniker the Emperor uses to refer to himself after his seventy, and of *Jingyi Garden*.

Yu Xing painted the work using a technique known as “boneless washes,” which resulted in a vivid depiction of fish full of character and swimming around algae. Emperor Qianlong’s poetic inscription corresponds perfectly to the painting, and invokes Zhuangzi’s philosophical debate that was also inspired by fish. Although other court painters in the Qing Dynasty, such as Giuseppe Castiglione, also painted fish and algae, very few of them has created similar works that are as lifelike and realistic as this one.

Although the painter did not denote the year the work was created, we can find out the year of its creation using the following clues. The first edition of the *Precious Collection of the Stone Canal Pavilion* was published in 1745 (10th year of the Qianlong reign), and this work was painted after the first edition, and was included in the second edition. In the painting, Emperor Qianlong’s inscription was dated in 1753, or the 18th year of the Qianlong reign. Therefore, this work was created some time between the 11th year and the 18th year of the Qianlong reign, or between 1746 and 1753, corresponding to age 54–61 in Yu Xing’s life.



2559

JIN NONG 1687-1763

PLUM BLOSSOMS

ink and colour on silk, hanging scroll

signed *Jin Nong*, dated *jimao* (1759) and with one seal of the artist
with one illegible seal

136.3 by 52 cm. 53 $\frac{3}{8}$ by 20 $\frac{3}{8}$ in.

HK\$ 600,000-800,000
US\$ 76,500-102,000

金農

梅花

設色絹本 立軸

釋文：元人賦色梅花，越城九里山人王冕畫紅梅，吳興玉湖生辛貢畫白梅，皆于縑素上寫折枝，未有紅白相亞在一幅者。余客居多暇，因用青蚨數杖，買胭脂少許，又滴晨露，調玉臺礦面之粉，畫此自賞，雙株交幹，著花小繁。但覺春光撩亂，滿眉睫間老子興復不淺也。己卯(1759)二月，七十三翁杭郡金農筆記。鈐印：「金氏壽門」

鑑藏印：一印漫漶不辨

2560

HUA YAN 1682-1762

SCHOLAR UNDER PLANTAIN TREES

ink and colour on paper, hanging scroll

signed *Xinloushanren*, dated *xinwei* (1751) and
with three seals of the artist

155.5 by 41.5 cm. 61 $\frac{1}{8}$ by 16 $\frac{1}{4}$ in.

HK\$ 200,000-240,000

US\$ 25,500-30,600

華岳

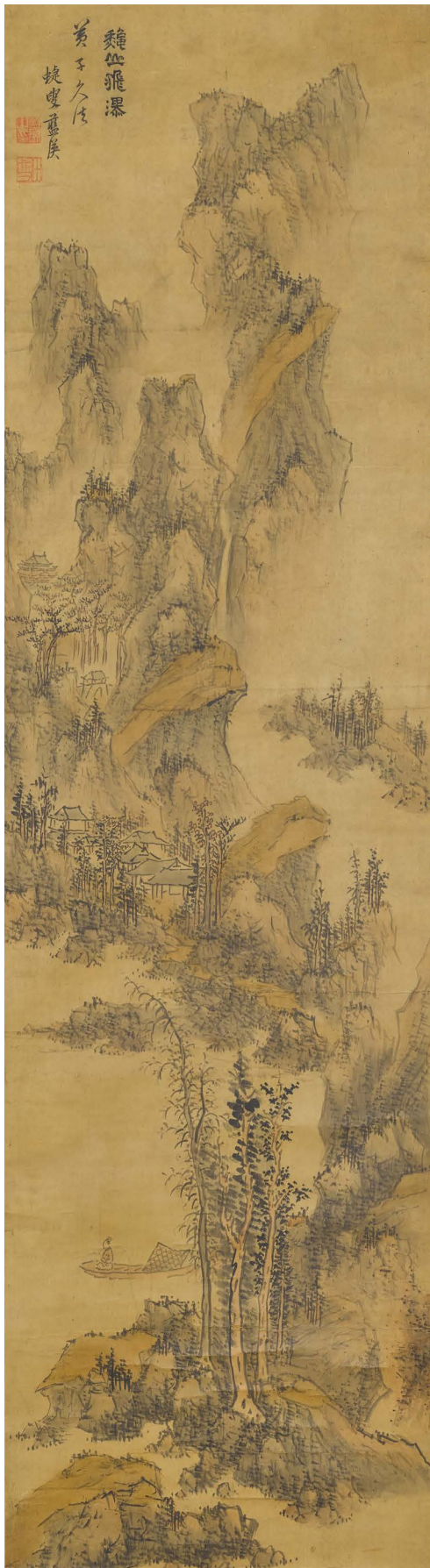
煮茶賞月

設色紙本 立軸

釋文：滿月詩心夜正長。辛未(1751)春三月新
羅山人寫於解弢館。鈐印：「華岳」、「秋
岳」、「布衣生」



2560



2561

LAN YING 1585-1666

WATERFALL IN AUTUMN LANDSCAPE

ink and colour on silk, hanging scroll

signed *Diesou Lan Ying* and with two seals of the artist

159.5 by 44 cm. 62³/₄ by 17³/₈ in.

LITERATURE

(1) Kei Suzuki, *Comprehensive illustrated catalog of Chinese paintings*, Vol. 2, Tokyo, 1982, p.II-14, fig. S2-005

(2) Kei Suzuki, *Comprehensive illustrated catalog of Chinese paintings*, Vol. 3, Tokyo, 1982, p.IV-275, fig. JP14-156

HK\$ 900,000-1,200,000

US\$ 115,000-153,000

藍瑛

穠山飛瀑

設色絹本 立軸

釋文：穠山飛瀑，黃子久法，婁叟藍瑛。鈐印：「藍瑛之印」、「田叔」

出版：

(1) 鈴木敬編：《中國繪畫總合圖錄》，第二卷，東京大學出版社，1982，頁II-14，圖版S2-005

(2) 鈴木敬編：《中國繪畫總合圖錄》，第三卷，東京大學出版社，1982，頁IV-275，圖版JP14-156

2562

PROPERTY FROM A PRIVATE JAPANESE
COLLECTION

**YUAN YAO (ACTIVE MID-18TH
CENTURY)**

SPRING SCENERY IN JIANGNAN

ink and colour on silk, hanging scroll

signed *Hanshang Yuan Yao*, dated *yihai* (1755)
and with two seals of the artist

130.5 by 76.3 cm. 51 $\frac{3}{8}$ by 30 in.

HK\$ 600,000-800,000
US\$ 76,500-102,000

日本私人收藏

袁耀

憶江南春

設色絹本 立軸

釋文：春風修禊憶江南，酒盒茶爐只一擔。
行致人家好去處，不通名姓即停(馬)泰。時
乙亥(1755)清和，邗上袁耀擬意。鈐印：「
袁耀」、「昭道」



2562

ZHU DA (BADA SHANREN) 1626-1705

GEESE BY THE HIBISCUS

ink and colour on paper, hanging scroll

with two seals of the artist
with one collector's seal of Lang Tingzuo (?-1696), one collector's seal of Gu Yunchen (1830-1899), one collector's seal of Lou Zhenyu (1866-1940), one collector's seal of Chen Peiqiu (1922-), one collector's seal of Xiao Ping (1942-) and one other collector's seal
Inscription at the mounting borders by Li Ruiqing (1827-1920), dated *jiwei* (1919) and with one seal of his; by Chen Peiqiu, dated *gengyin* (2010) and with three seals of hers; by Xiao Ping, dated *jiawu* (2014) and with two seals of his

199 by 56 cm. 78 $\frac{3}{8}$ by 22 in.

EXHIBITED

Chinese Paintings V, Tokyo National Museum, October 1920

LITERATURE

- (1) *Chinese Paintings V*, Tokyo National Museum, October 1920
- (2) Please refer to the Chinese literature

HK\$ 14,000,000-18,000,000

US\$ 1,790,000-2,300,000

朱耷（八大山人）

芙蓉蘆雁

設色紙本 立軸

鈐印：「何園」、「八大山人」

題跋：

（李瑞清）此八大山人晚年筆也。設色尤難得，山人少時用筆極工致。卅年前曾見之。晚歲乃濃塗大抹，一瀉郁勃不平之氣。故雖極草草，其意皆工，無不中繩墨者，故贗者一見即辨之。不徒其荒率高逸之致為不可及耳。己未(1919)六月，清道人。鈐印：「清道人」

（陳佩秋）清道人梅清前輩是大千張爰先生師尊，於四僧頗富收藏，尤以八大石濤研究頗具權威，判其真偽九不離十。此圖既有前輩題識，當是真跡無疑。又余早歲嘗見八大山人題亂雲江西真個俗掛畫掛四軸，不是春夏秋冬便是漁樵耕讀，又見其美協藏四屏條，署款於末一條，而其餘三條只鈐八大山人及何園印章兩枚，則今此條芙蓉蘆雁上右有何園，八大山人之印，當屬四屏之第三條秋景即是。庚寅(2010)冬健碧識。鈐印：「陳佩秋印」、「秋蕊香室」、「南陽陳氏」

（蕭平）八大山人芙蓉蘆雁大軸，實乃失群之大屏也，佩秋女士考其為四季花鳥四屏之第三屏秋景，似亦可信。山人晚歲賣畫為生，其作略偏於拙而多有枯筆散鋒，斯作可謂典型圖，右下鈐有廷佐鑒賞圖書印，乃清康熙名宦，兩江總督郎廷佐。左下又有清晚名士顧法臣、羅振玉藏印，可見遞藏有緒也。清道人長跋言辭鏗鏗，逾增其趣，遺民墨寶珍之珍之。時甲午(2014)立秋燈下，戈父蕭平識。鈐印：「蕭平」、「平之」

鑑藏印：

- （郎廷佐）「廷佐鑒賞圖書」
- （顧法臣）「抱拙居」
- （羅振玉）「雪堂」
- （陳佩秋）「佩秋審定」
- （蕭平）「蕭平鑒定」
- 「箇石樓收藏」

展覽

《支那美術繪畫第五回展》，東京帝室博物館，1920年10月

出版

- (1) 《美術繪畫展覽圖冊》（第五回展），東京帝室博物館，1920年10月
- (2) 八幡關太郎著，《傳記-名人特輯號》，《狂畫人八大山人》，1935年9月1日，頁90-96



八大山人



何園

In the later years of his life, Bada Shanren experienced a slight change on his state of mind, where a hint of tranquility and yearning for peace can be seen aside from his usual grudge, loneliness and grief. During this period, he favoured large-scale hanging scrolls, where he channelled his raw emotions through broad brushstrokes. Though there are so few strokes involved, they carry unfathomable depth and evokes lingering inexplicable emotions. Wildlife favoured by litterateurs, such as cranes, geese and mandarin ducks were the most common subjects in these works. Similar compositions or even identical works were commonplace due to requests from friends and customers; nonetheless, this in turn highlights the characteristics of his late artistic forms.

Boasting a size of over 6 ft tall by almost 2 ft wide, *Geese by the Hibiscus* can be seen as a prominent example. The work features vibrant colours and a simplistic yet well-balanced composition, capturing the joy of nature. Geese by the Hibiscus protrude and dangle from the cliff, exuberant with life. A goose retracts its neck and glares at the blossoms while sitting on and essentially becoming one with the hovering rock; such intricate position, being at ease despite amidst imminent danger, reflects the psyche of the painter. Moreover, resembling a collection of the same title in Shanghai Museum, this work is also a large-scale hanging scroll featuring two geese at the bottom left, with one of which glaring at the dangling *Geese by the Hibiscus*. They possess such a vivid character, echoing the colophon at the mounting border by Li Ruiqing, "The composition is so well-calculated it fits right with the forms; One will never achieve this level without following his path and pursuing utmost spontaneity and refinement."

Passed on from one eminent provenance to another, *Geese by the Hibiscus* was well exhibited and catalogued in various publications, hereby chronologically presented. The work is stamped with a seal of Lang Tingzuo (act. 1644-1661), who would later be promoted to Viceroy of Jiangxi; it is possible Lang was acquainted with and acquired the work from the artist. After that, it was probably brought to Japan by epigrapher Luo Zhenyu, and then had a colophon written by famous scholar of late Qing era, Li Ruiqing, before ending up in the collection of Japanese collector Seki Shintaro. In 1920, renowned scholar and director of Imperial Household Museums of Japan, Mori Ogai (fig.1), issued an invitation for this work to be exhibited at the Imperial Household Museum of Tokyo (now Tokyo National Museum). The work was printed into a postcard, and was published in *Bijutsu Ehagaki* Vol.5. In 1935, the work was explicated by Yahata Sekitaro's feature essay "Bada Shanren the Mad Painter" (possible Japanese transcription: Kyou Gajin Hachidai sanjin), published in *Denki: Meijin Tokushu Gou* (Biographies: Celebrities Special Edition).

Relying on her expertise experience and her extensive research on Bada Shanren's habits of painting, inscriptions and seals, Chen Peiqiu concluded that this work should be one of the four-panel assemble depicting four seasons, this work being the third one depicting "autumn sights". This was agreed by Xiao Ping, who argued that this work was "one panel with missing companions". Nonetheless, this work has a clear and self-contained composition. As it comes with many similar standalone masterpieces, this work can be seen as a typical piece of Bada Shanren's late style.

八大山人心境至暮年略有改變，於憤恨、孤獨及淒涼之間，添增一份趨於恬靜安寧、企求穩定之意，此時好作大幅立軸，以濃塗大抹，洩胸中之氣，寥寥數筆，皆有其意，情感深邃，餘味不盡，題材多有鶴、蘆雁、鴛鴦等文人野趣，雖因賣畫及交往需求，常有構圖相似或相同之作，卻同時強化其繪畫造型之特色。

《芙蓉蘆雁圖》即為此例，本幅高逾六尺，寬約二尺，設色鮮明，構圖簡略而厚實，得天然之趣，畫中芙蓉出於山崖，略顯生機，蘆雁蹲坐危石，縮頸瞪目，亦與之融為一體，居危而安，反映畫家心境。此外，本幅之構圖與上海博物館收藏同名軸相似，皆為大幅立軸，有二禽於左下，其一仰望低垂芙蓉，特色強烈而明顯，如李瑞清於邊跋所述：「其意皆工，無不中繩墨者，故贗者一見即辨之。不徒其荒率高逸之致為不可及耳」。

《芙蓉蘆雁圖》流傳有序，並經展覽出版，依年代序整理，本幅鈐有郎廷佐之鑑藏印「廷佐鑑賞圖書」，郎氏字一柱，順治時官至國史院侍讀，後拔擢至江西南西總督，或與八大大有交往，可能直接購自藝術家。其後，或由羅振玉東渡至日本，經晚清大儒李瑞清題跋，藏於日籍收藏家關信太郎處，1920年受日本著名學者森鷗外（時任日本帝室博物館館長）（fig.1）邀請，於東京帝室博物館（今東京國立博物館）展覽，出版於《美術繪葉書第五回》且印行明信片，又於1935年經八幡關太郎專文《狂畫人八大山人》（刊於《傳記-名人特輯號》）出版並詳細介紹。

據陳佩秋先生依其鑑定經驗及八大山人作畫、落款、鈐印之習慣考證，本幅應是四屏春、夏、秋、冬之第三屏「秋景」，蕭平先生附議，認為本幅為「失群之大屏」，然而本幅構圖清晰完整，亦有相似獨立之作，不失為八大山人暮年繪畫之一典型作品。

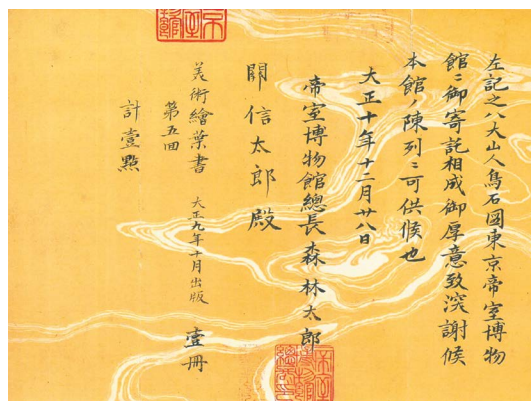


fig.1 森鷗外（時任帝室博物館館長）親筆致關信太郎展覽證明文書





2564

2564

YUAN JIANG (CIRCA 1660-1740)

LANDSCAPE AFTER SONG MASTERS

ink and colour on silk, hanging scroll

signed *Wentao Jiang* and with two seals of the artist

178.5 by 50.8 cm. 70¼ by 20 in.

PROVENANCE

Christie's Hong Kong, Fine Classical Chinese Paintings and Calligraphy, 29 April 2001, lot 377

HK\$ 500,000-700,000

US\$ 64,000-89,500

袁江

綠野堂

設色絹本 立軸

署簽：袁江文濤山水立幅，民四九年(1960)重裱。

釋文：綠野堂。文濤江擬意。

鈐印：「弱水漁者」、「邗上袁文濤」

來源

香港佳士得，中國古代書畫，2001年4月29日，拍品編號377

2565

MA SHAOZHEN 1548-1604

INK BAMBOOS, ORCHIDS AND ROCKS

ink on paper, hanging scroll

signed Xianglan Ma Shouzhen and with two seals of the artist
Annotation in the painting by Zhou Tianqiu (1514-1595) and
with three seals of his
with two collector's seals of David Ketel (20th century)

92.8 by 21.7 cm. 36½ by 8½ in.

EXHIBITED

Oriental Art, Frank Caro Gallery, New York, Spring 1977

LITERATURE

Frank Caro Gallery, *Oriental Art*, New York, 1977, p.28

PROVENANCE

Acquired from Frank Caro Gallery in the 1970s
Previously from Mr David Ketel's Collection

HK\$ 80,000-120,000

US\$ 10,200-15,300

馬守真

蘭竹石

水墨紙本 立軸

題簽：周公瑕題馬湘蘭書蘭竹妙品，佩藏。

款識：湘蘭馬守真製。鈐印：「守真玄玄子」、「湘蘭」

題跋：（周天球）粉痕初洗舞青腰，琴筑無聲畫寂寥。
為有寒香入肌骨，不須風雨也蕭蕭。周天球。鈐印：
「周氏公瑕」、「六止居士」、「公瑕」

鑑藏印：（於裱褙）（柯大偉）「三山四濱堂」、「柯大偉」

展覽

《東方藝術》，紐約，法蘭克卡羅畫廊，一九七七年春

出版

《東方藝術》，紐約，法蘭克卡羅畫廊，一九七七年春，頁28

來源

七〇年代購自紐約法蘭克卡羅畫廊
柯大偉舊藏

注：

柯大偉原名大衛•柯德爾（David Ketel），1959至1961任荷蘭駐華代辦，多有藏畫。

法蘭克•卡羅（Frank Caro）為盧芹齋之接班人，1954年盧氏退休後由其打理生意及收藏。



2565

WEN ZHENGMING 1470-1559

CALLIGRAPHY IN RUNNING SCRIPT

ink on paper, hanging scroll

signed *Zhengming* and with four seals of the artist
Titleslip by Qu Fengjia (1864-1912) and with one seal of hisColophon by Lin Sanzhi (1898-1989) twice, one dated 1948 and with two seals of his
with one collector's seal of Zhu Zhichi (early 17th century), two collector's seals of Wu Rongguang (1773-1843) and one other collector's seal

344.2 by 94.4 cm. 135½ by 37¼ in.

HK\$ 400,000-500,000

US\$ 51,000-64,000

文徵明

行書《奉天殿早朝其二》

水墨紙本 立軸

署簽：（丘逢甲）文衡山行書墨寶神品，蕉嶺丘氏珍藏。鈐印：「北清英印」

釋文：月轉蒼龍闕角西，建章雲斂玉繩低。碧簫雙引鸞聲細，綵扇平分雉尾齊。老幸綴行班石陛，謬慚通籍預金闈。日高歸院詞頭下，滿袖天香拆紫泥。徵明。鈐印：「文仲子」、「文徵明印」、「衡山」、「停雲」

題跋：

（林散之）卅六年仲冬，烏江林散之敬觀。鈐印：「林口屯」

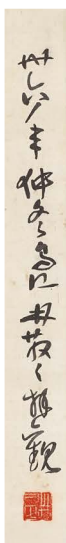
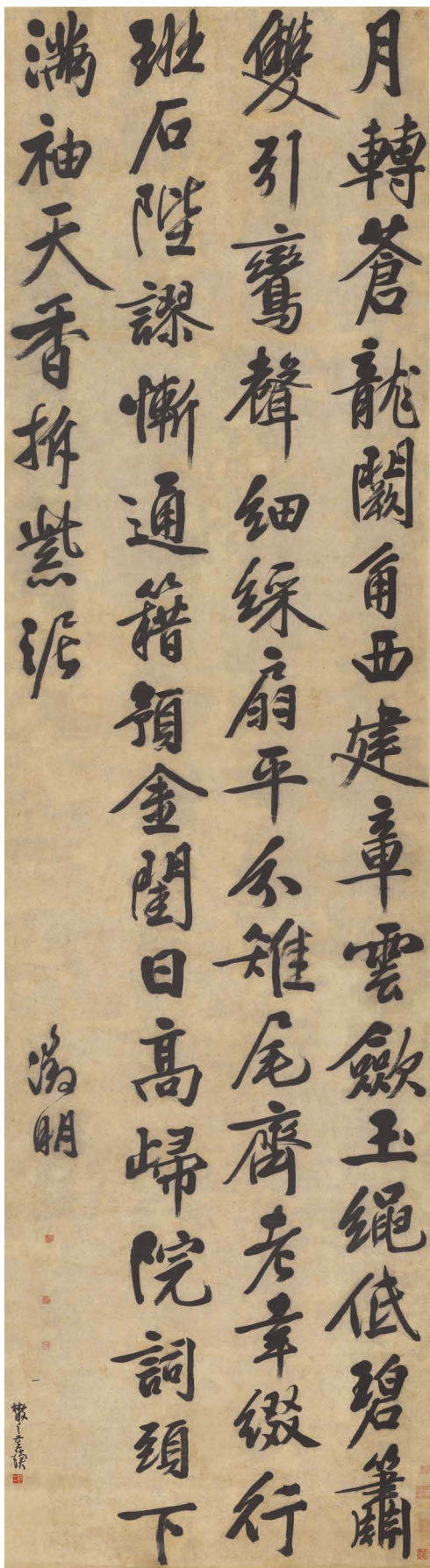
（林散之）散之重讀。鈐印：「散之」

鑑藏印：

（朱之赤）「朱臥菴收藏印」

（吳榮光）「吳氏筠清館所藏書畫」、「吳榮光印」

「楊棟」



題裱

2567

ZHENG XIE 1693 - 1765

SU SHI'S POEM IN RUNNING SCRIPT

ink on paper, hanging scroll

signed *Banqiao Zheng Xie* and with three seals of the artist

190.1 by 49.5 cm, 74¾ by 19½ in.

PROVENANCE

Sotheby's Hong Kong, Fine Classical Chinese Paintings, 1 May 2000, Lot 14

HK\$ 500,000-800,000

US\$ 64,000-102,000

鄭燮

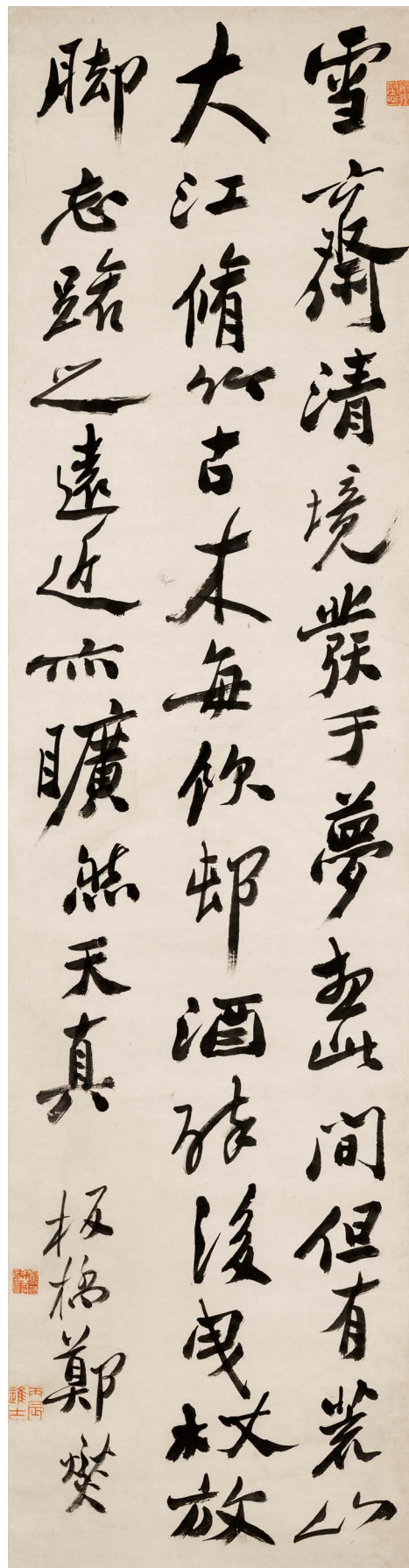
行書東坡句

水墨紙本 立軸

釋文：雪齋清境，發於夢想，此間但有荒山大江，脩竹古木，每飲邨酒，醉後曳杖，放腳忘路之遠近，亦曠然天真。板橋鄭燮。
鈐印：「敢徵蘭乎」、「燮何力之有焉」、「丙辰進士」

來源

香港蘇富比，中國古代書畫，2000年5月1日，拍品編號14



2567



2568

PROPERTY FROM A KOREAN PRIVATE COLLECTION

YANG YISUN 1813-1881

TAO YUANMING'S POEM IN SEAL SCRIPT

ink on paper, a set of four hanging scrolls

signed *Haosou Yang Yisun*, dated *wuyin* of Guangxu reign (1878) and with eight seals of the artist

Inscriptions on the wooden box by Lee Han-bok (1897-1940), dated *gengchen* (1940) and with two seals of his; and by Chae-hyong Son (1903-1981), dated *renwu* (1942) and with one seal of his

149 by 38.5 cm. 58 $\frac{3}{8}$ by 15 $\frac{1}{8}$ in. (4)

HK\$ 160,000-200,000
US\$ 20,400-25,500

韓國私人收藏

楊沂孫

篆書陶潛《贈羊長史》

水墨紙本 立軸 四屏

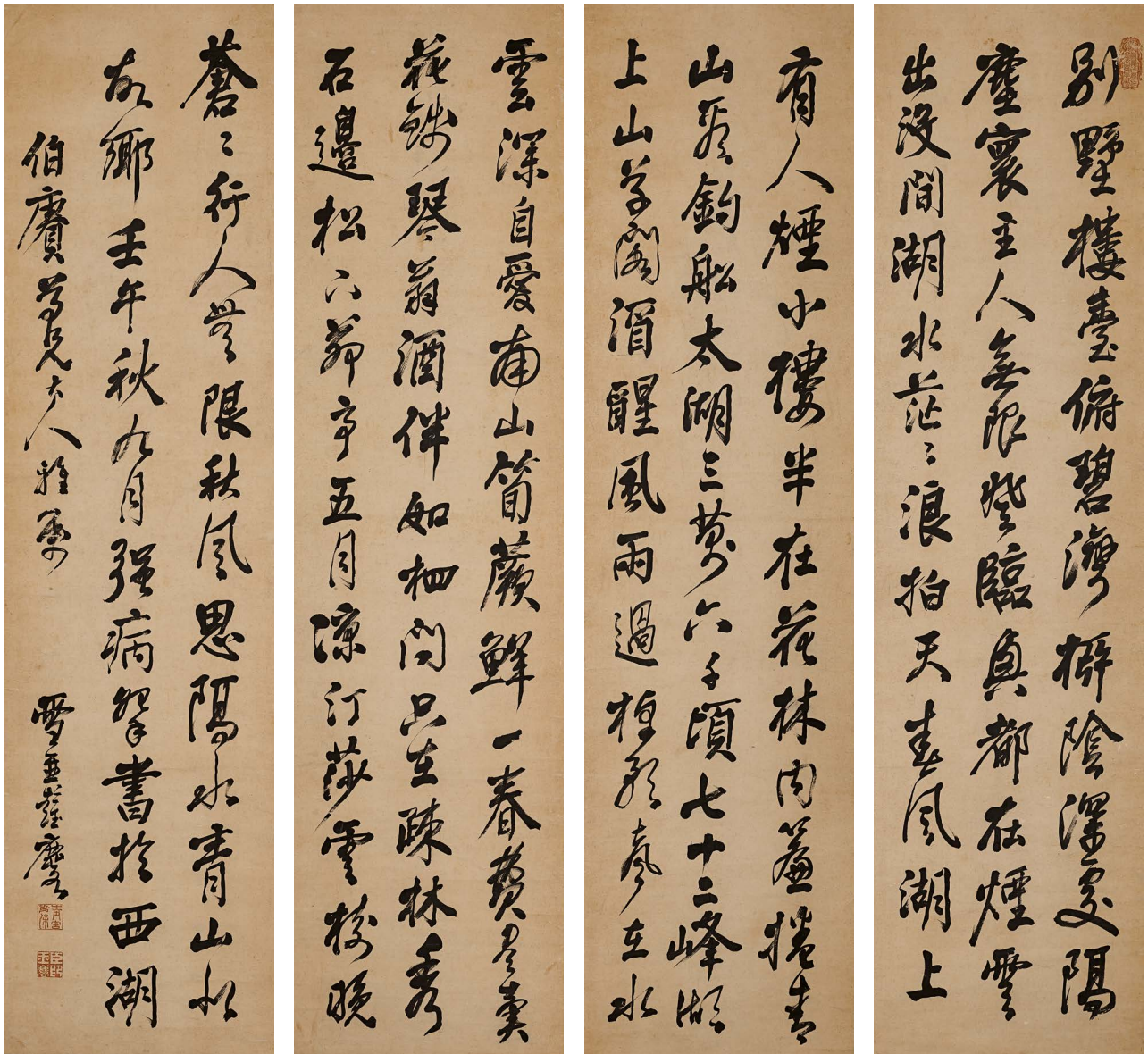
釋文：予生三季後，慨然念黃虞。得知千載外，正賴古人書。聖賢留餘跡，事事在中都。豈忘遊心目，關河不可逾。九域甫已一，逝將理舟輿。聞君當先邁，負屨不獲俱。路若經商山，為我少躊躇。多謝綺與角，精爽今何如？紫芝誰復采，深谷久應無。清謔結心曲，人乖運見疏。擁懷累代下，言盡意不舒。駟馬無蕘患，貧賤有交娛。左軍羊長史，銜使秦川，作此與之。光緒戊寅（1878）七月廿四日，濠叟楊沂孫書。鈐印：「子與」、「吉羊止止室」、「因固園」、「楊」、「歷劫不曠」（四鈐）

題木盒：

（李漢福）濠叟先生清朝金石大家也，其筆跡稀有而今偶然獲觀，心神怡快聊誌眼福而歸之。庚辰（1940）夏日於對岳樓，無號李漢福。鈐印：「李漢福印」、「無號」

（孫在馨）壬午（1942）冬日素荃孫在馨觀。鈐印：「竹爐之室」

注：李漢福（1897-1940）為朝鮮朝末期著名畫家，孫在馨則為二十世紀韓國書法界之翹楚，創立「素荃體」，並曾當選國會議員。



2569

PENG YULIN 1816-1890

POEMS IN RUNNING SCRIPT

ink on paper, a set of four hanging scrolls

signed Xueqing Peng Yulin, dated renwu (1882), with a dedication and with three seals of the artist

180 by 48 cm. 70⁷/₈ by 18⁷/₈ in. (4)

PROVENANCE

Sotheby's Hong Kong, Fine Chinese Paintings, 4 October 2011, Lot 1686

HK\$ 80,000-150,000

US\$ 10,200-19,200

彭玉麐

行書題畫詩

水墨紙本 立軸 四屏

釋文：

別墅樓臺俯碧灣，柳陰深處隔塵寰。主人無限登臨真，都在煙雲出沒間。

湖上春風有人煙，小樓半在花林內。簾捲青山看釣船。

太湖三萬六千頃，七十二峰湖上山。草閣酒醒風雨過，棹歌聲在水雲深。

自愛南山筍蕨鮮，一春費盡買花錢。琴翁酒伴如相問，只在疎林秀石邊。

松下茆亭五月涼，汀沙雲樹晚蒼蒼。行人無限秋風思，隔水青山似故鄉。

款識：壬午(1882)秋九月強病腕書於西湖。伯廣學兄大人雅屬，雪琴彭玉麐。鈐印：「玉音真能任勞任怨爾忘私」、「青宮少保」、「臣玉麐印」

來源

香港蘇富比，中國畫拍賣，2011年10月4日，拍品編號1686



2570

2570

DAI XI 1801 - 1860

LANDSCAPES AFTER OLD MASTERS

ink and colour on paper, album of twelve leaves

signed Dai Xi (twice), Chunshi, Chunshi Dai Xi, Chunshi Xi, dated gengzi (1840) and with thirteen seals of the artist

22 by 32 cm. 8⁵/₈ by 12¹/₂ in. (12)
see illustration of six leaves

HK\$ 50,000-80,000
US\$ 6,400-10,200

戴熙

仿古山水

設色紙本 十二開冊 (選六開)

釋文：

(一) 停車坐愛楓林晚，霜葉紅於二月花。
仿耕煙散人筆意，庚子(1840)秋日，戴熙。
鈐印：「醇士」

(二) 醇士戲筆。鈐印：「醇士山水」

(三) 鈐印：「戴熙」、「醇士」

(四) 董北苑畫平遠有極目千里之勢，仿其大意，戴熙。鈐印：「醇士」

(五) 鈐印：「礮山人」

(六) 鈐印：「熙畫」

(七) 略摹東坡居士大意，醇士戴熙。鈐印：「醇士」

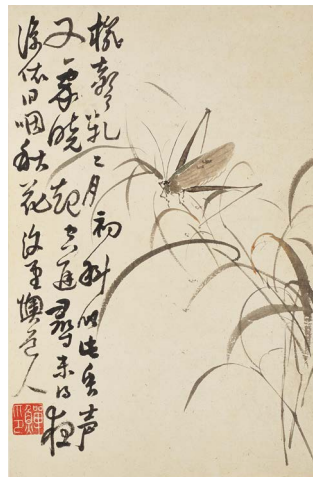
(八) 鈐印：「畫士」

(九) 鈐印：「昨非衍人」

(十) 鈐印：「戴氏」

(十一) 背樞岳陽樓形似於江上草堂，醇士熙。鈐印：「戴氏」

(十二) 鈐印：「戴熙印」



2571

2571

LI SHAN 1686 - 1756

ALBUM OF BIRDS AND FLOWERS

ink and colour on paper, album of twelve leaves

signed Futang (twice), Li Shan (three times), Ao Daoren Shan, Futang Li Shan (twice), Ao Daoren (twice) and Futang Ao Daoren and with eleven seals of the artist

Colophon by Zhang Shi, dated bingchen and with one seal of his

33.8 by 22 cm. 13¼ by 8½ in.

see illustration of eight leaves

HK\$ 100,000-150,000

US\$ 12,800-19,200

李鱣

花鳥草蟲冊

設色紙本 十二開冊(選八開)

釋文：

(一) 峒山秋片，茶烹惠泉。貯砂壺中，色香乃勝。光福梅花開時，折得一枝，歸吃兩壺，尤覺眼耳口舌俱游清虛世界，非煙火人可夢見也！蒼谿有此稿，李鱣少變其意。鈐印：「李鱣」

(二) 莫恠毫端用意奇，年來世味頗能知。從今相與先防辣，到得含咀悔後遲。復堂寫此誌感。鈐印：「李鱣」

(三) 擬將西蜀根，滋蔓中原土。六出願未酬，至今味猶苦。李鱣。鈐印：「宗楊」

(四) 蛛絲初罷網，蟋蟀語猶織。幾盞牽牛花，偷染天青色。懷道人鱣。鈐印：「宗楊」

(五) 含笑東風少俗情，也勝憔悴亂心縈。千秋多少桃花案，似此應無帶累名。復堂李鱣。鈐印：「宗楊」

(六) 天青雨過殘霞上，誰與平分一担秋。懷道人。鈐印：「李鱣」

(七) 蛭翅因依露粉香，新秋誰敵此嬌黃。可憐不是唐婆鏡，也降微忱近太陽。復堂。鈐印：「鱣印」

(八) 懷道人。鈐印：「李鱣」

(九) 西府名花別樣紅，閒將粉繪奪天工。杜陵野老無詩句，有色無香獨惱公。復堂李鱣。鈐印：「宗楊」

(十) 天地一沙鷗。李鱣。鈐印：「李鱣」

(十一) 機聲軋軋月初斜，似此蟲聲又一家。曉起空庭尋未得，夜涼依舊咽秋花。復堂懷道人。鈐印：「鱣印」

(十二) 同是蒜也，有雅俗之分焉。鈐印：「鱣印」

題跋：此冊花草蟲鳥設色用筆相相欲活，真寫意而不失其意者，揚州八怪各有本領不相掩襲，故能傳之久遠，世為世所把玩也。丙辰春讀畫樓主人識。鈐印：「張石」

ANONYMOUS (PREVIOUSLY ATTRIBUTED TO QU DING)

RED EVENING TWILIGHT AND THE LONE SWAN

ink and colour on silk, round fan

with three collectors' seals

Annotation at the mounting border by Di Baoxian (1873-1939), dated *bingyin* (1926)

25.2 by 26.5 cm. 97% by 103% in.

EXHIBITED

National Art Exhibition, Ministry of Education of China, April 1929

LITERATURE

Rare Paintings of Sung and Yuan Dynasty-Ping Teng Ko Collection, Youzheng Publishing, 1924, Subject 4
Di Baixian ed., *National Art Exhibition*, Zheng Yi Publishing, November 1929, pl. 5

LITERATURE

Formally in the Collection of Di Baoxian

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

US\$ 319,000-446,000

本幅《落霞孤鶩圖》繪於絹本，風格秀麗，意境滄桑，確有初唐詩人王勃「落霞與孤鶩齊飛，秋水共長天一色」詩意。畫上無款印，前傳宋屈鼎作，據狄氏題跋可知與另幅傳唐人《院庭春賞仕女圖》(fig. 1)皆出自鄧石如舊藏，同時以重價購入藏，1924年經有正書局《宋元寶繪》出版，後於「第一次全國美術展覽會」展覽並出版。

狄葆賢(1873-1939)，出身收藏世家，能書畫、精鑑別。曾創立《時報》，後創辦有正書局。平等閣收藏始於祖輩，其父狄學耕(1820-?)，字曼農，收藏名聞遐邇，葆賢曾錄：「先君子嗜畫若性命，張四壁者，悉歷代名人手蹟」。狄氏身後，舊藏託葉恭綽代理，據陳定山記

佚名（前傳屈鼎）

落霞孤鶩圖

設色絹本 團扇 鏡心

題跋：（狄葆賢）落霞孤鶩圖。此幅亦鄧叔存物，余愛其畫水用筆，為後人所無，所諳畫中逸法是也。此幅亦當是北宋人作，與唐畫仕女可稱雙絕。丙寅(1926)春日平子狄葆賢題於寶賢齋。

鑑藏印：「汪印」、「自園」、「玉盧主人」

另紙鈐印：「金粟山寫經紙」

展覽

第一次全國美術展覽會，教育部，上海新普育堂，1929年4月

出版

《宋元寶繪》，有正書局出版，1924年，圖版4

狄葆賢編，《美展特刊·古》，正藝社，1929年，圖版5

來源

狄葆賢舊藏

載，多由魏廷榮接手，戰後輾轉至上博，本作是否由魏氏遞藏，則尚待考證。

中國史上首次由政府主持之展會「第一次全國美術展覽會」(fig. 2)，係由蔡元培等人於1922年提案，經六載爭取而成，籌備委員包括徐悲鴻、吳湖帆、葉恭綽等各界名人，堪稱藝術盛會。會後選數十展品，由蔡元培主持、狄平子編輯、正藝社發行《美展特刊》二冊。

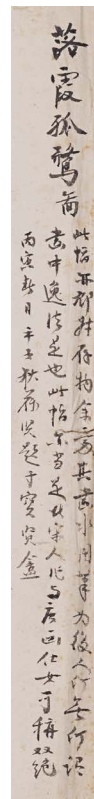
狄氏創友正書局，聘日本珂羅版專家，精選書畫六百餘，以最精美之技術印刷發行，引起風潮，獲利甚豐，開複印書畫碑帖先河，《宋元寶繪》、《美展特刊》皆屬此類，其後如商務印書館、藝苑真賞社等皆受影響，印行書畫專書。



fig.1.院庭春賞仕女圖



fig.2新普育堂



題裱楮



Elegant in its style and sophisticated in its poetics, this work of *Red Evening Twilight and the Lone Swan* on silk captures the essence of the famous couplet by the ingenious early Tang poet Wang Bo. With no inscriptions nor seals, the piece was formerly attributed to be a work by Qu Ding from Song dynasty. According to the later colophon by Di Baoxian, it is known that this piece was from the late collection of calligrapher Deng Shiru, alongside with another piece attributed to a Tang Dynasty Painting, *Maiden Appreciating Spring at the Courtyard* (fig.1), and both of which had been acquired expensively. This work was published in *Rare Paintings of Sung and Yuan Dynasty* by Youzheng Publishing in 1924. It was later exhibited and published in the First National Art Exposition (fig.2).

Coming from a lineage of art collectors, Di Baoxian (1873-1939) was proficient in both calligraphy as well as art appreciation, who established Eastern Times followed by Youzheng Publishing. The art collection of the Di's family started from Di Baoxian's ancestors. His father, Di Xuegeng (courtesy name Mannong, 1820-?) featured a prominent collection. As Di accounted, "My late father loved paintings as much as his own life. All four walls of our house were lined by important works by famous masters from different eras." After Di's death, his collection was entrusted to collector Ye Gongchuo which, according to the accounts of calligrapher Chen Dingshan, would be passed on to Wei Tingrong, before finally ending up in the Shanghai Museum in the post-war era. Whether or not *Red Evening Twilight and the Lone Swan* had been passed on to Wei is yet to be investigated.

新加坡私人收藏 拍品編號2573 - 2577



2573

KANG YOUWEI 1858-1927

CALLIGRAPHY IN RUNNING SCRIPT

ink on paper, hanging scroll

signed *Sheng Kang Youwei*, dated *dingsi* (1917) and with two seals of the artist
with one collector's seal of Fan Guoqiang and two other collectors' seals

242.5 by 59.5 cm. 95³/₈ by 23³/₈ in.

LITERATURE

Fan Guoqiang ed., *Kang Youwei Calligraphy*, Xiling Seal Art Society Publishing, 2014, p.118, pl.21

HK\$ 2,800,000-3,800,000

US\$ 357,000-485,000

康有為

行書七言詩

水墨紙本 立軸

釋文：庭蔭南柯方夢覺，幾攤大藏讀楞伽。吾生自有安心法，所遇皆欣即是家。丁巳(1917)六月進地美森院槐樗交蔭，蛙康有為。鈐印：「康有為印」、「維新百日出亡十六年三周大地遊徧四洲經三十一國行六十萬里」

鑑藏印：

(范國強)「山東又石齋范國疆鑑賞記」
「伯華秘玩」、「四明曹氏珍藏書畫」

出版

范國強著，《尊碑》，西泠印社出版社，杭州，2014，頁118，圖版21

2573

KANG YOUWEI 1858-1927

POEM OF GAOZHUANG IN RUNNING SCRIPT

ink on paper, hanging scroll

signed Nanhai Kang Youwei Gengsheng, dated wuxu (1898),
with a dedication and with two seals of the artist

178 by 47 cm. 70 by 18½ in.

LITERATURE

(1)and (2) Please refer to the Chinese Literature

HK\$ 600,000-800,000
US\$ 76,500-102,000

康有為

行書杭州高莊記遊詩

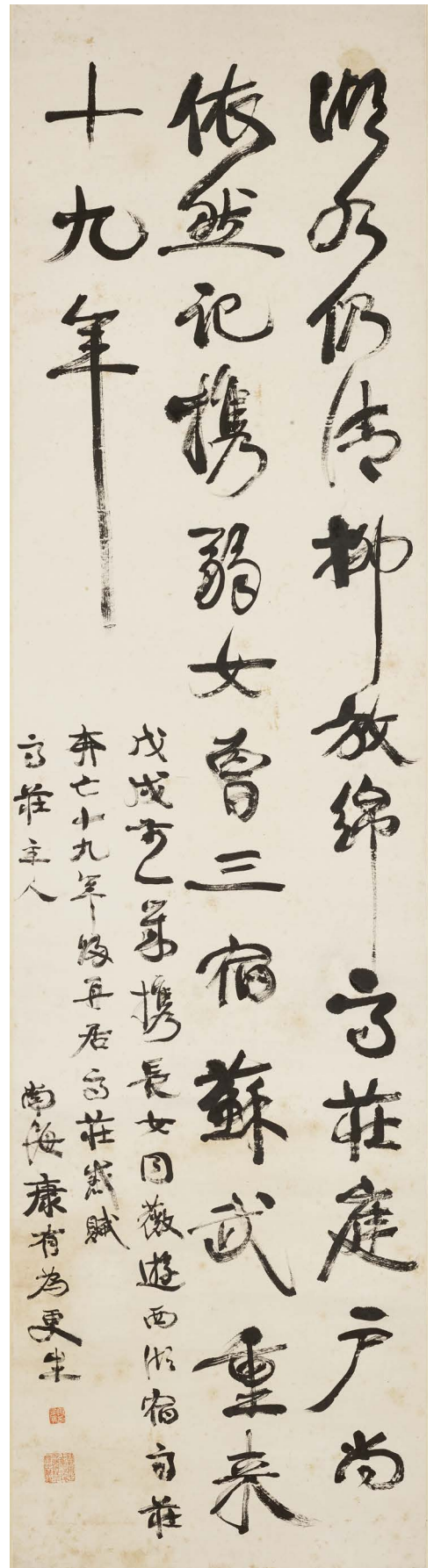
水墨紙本 立軸

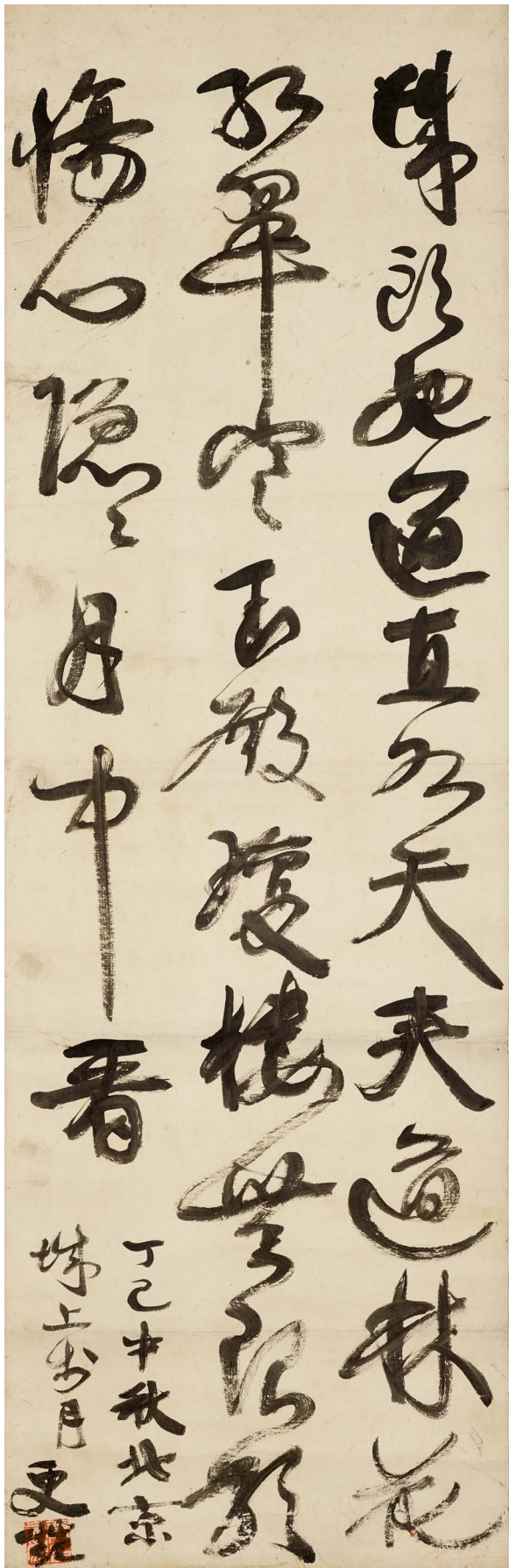
釋文：湖水仍清柳放綿，高莊庭戶尚依然。記攜弱女曾
三宿，蘇武重來十九年。戊戌（1898）前一歲攜長女
同薇游西湖宿高莊，奔亡十九年歸，再居高莊感賦，高
莊主人。南海康有為更生。鈐印：「康有為印」、「維
新百日出亡十六年三周大地遊徧四洲經三十一國行六十
萬里」

出版

著錄：

- (1) 康同璧編，《近代中國史料叢刊·康南海先生年譜續
編》，文海出版社，1972，頁110
(2) 《萬木草堂詩集—康有為遺集》，上海文物保管委員
會文獻研究部，上海人民出版社，1996，頁325





2575

KANG YOUWEI 1858-1927

MID-AUTUMN POEM IN RUNNING SCRIPT

ink on paper, hanging scroll

signed *Gengsheng*, dated *dingsi* (1917) and with one seal of the artist

109 by 35 cm. 42 $\frac{7}{8}$ by 13 $\frac{3}{4}$ in.

LITERATURE

Fan Guoqing ed., *Kang Youwei Calligraphy*, Xiling Seal Art Society Publishing, 2014, p.121, pl. 24

HK\$ 260,000-350,000

US\$ 33,200-44,600

康有為

行書中秋詩

水墨紙本 立軸

釋文：城頭馳道直如天，夾道林花紅翠寒。玉殿瓊樓無限影，傷心隱隱月中看。丁巳(1917)中秋，北京城上書月。更甞。鈐印：「康有為印」

出版

范國強著，《尊碑》，西泠印社出版社，杭州，2014，頁121，圖版24

XU YUANWEN 1634-1691

CALLIGRAPHY IN RUNNING SCRIPT

ink on satin, hanging scroll

signed Xu Yuanwen, with a dedication and with two seals of the artist

Titleslip by Tiegenghushi and with two illegible seals
Inscription on the titleslip by Cheng Tingheng (1878-?), dated *jimao* (1999) and with one seal of his
with one collector's seal of Yin Jiantang (1824-1884) and two other collectors' seals

150 by 47 cm. 59 by 18½ in.

HK\$ 120,000-180,000

US\$ 15,300-23,000

徐元文

行書五律

水墨綾本 立軸

署簽：徐元文絹本墨寶。鐵畊居士題簽。鈐印：二印漫漶不辨

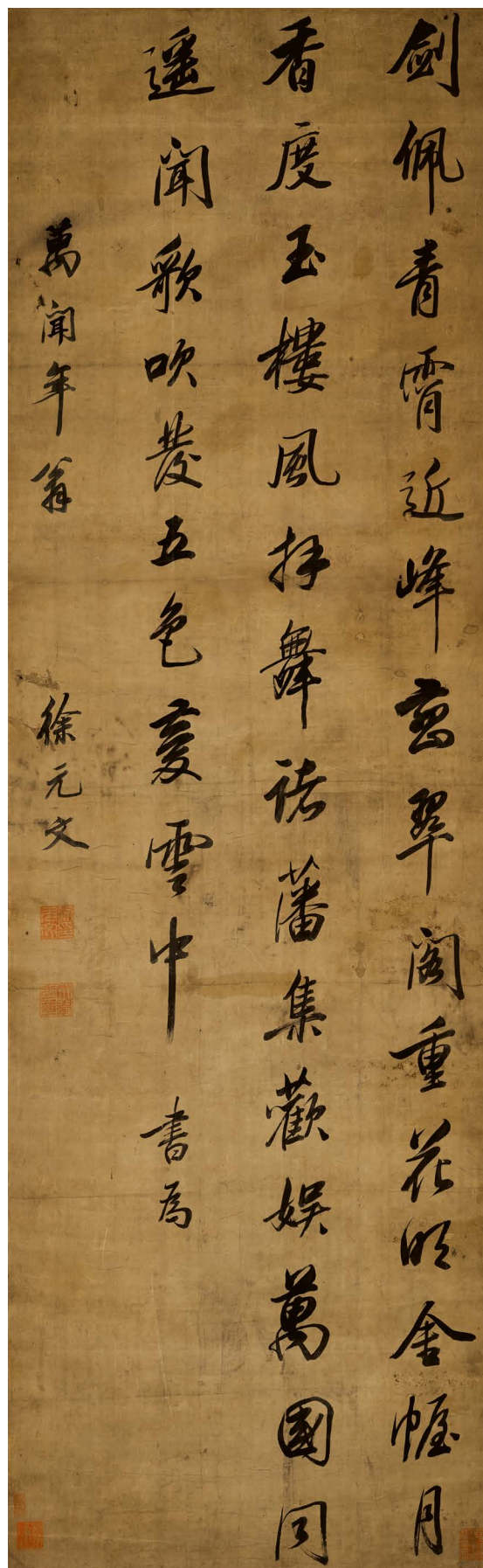
釋文：劍佩青霄近，峰巒翠閣重。花明金幄月，香度玉樓風。拜舞諸藩集，歡娛萬國同。遙聞歌吹發，五色慶雲中。書為萬聞年翁。徐元文。鈐印：「徐元文印」、「大學士章」

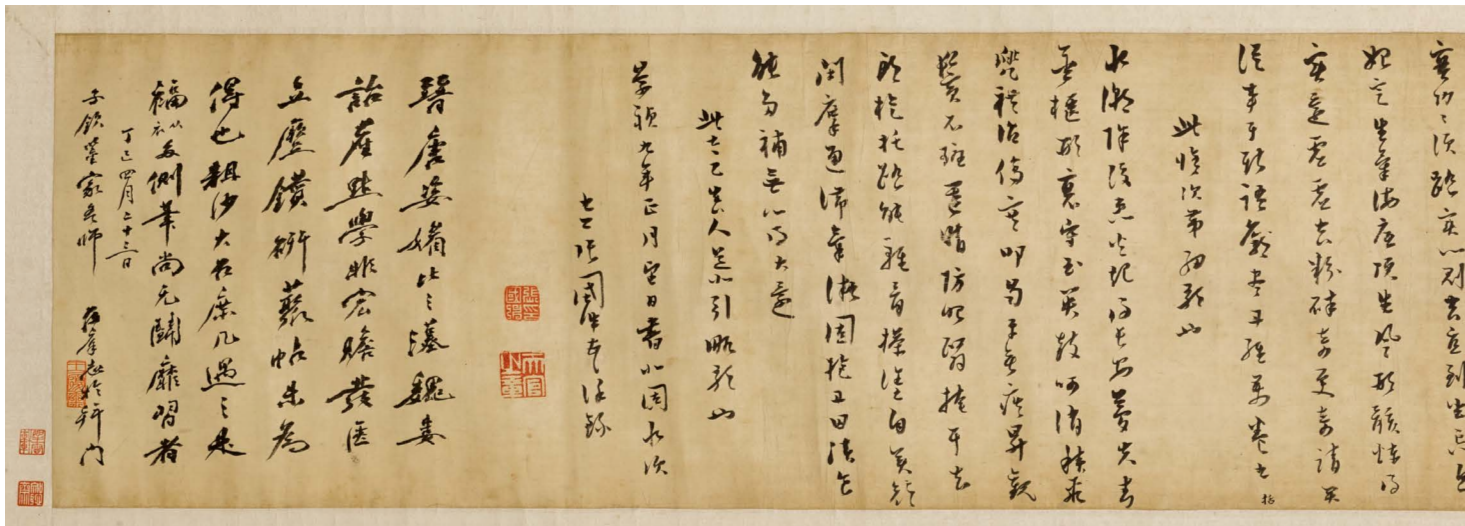
題跋：（於簽條）（程廷恆）乙丑（1949）春得之北京。程守初藏。君愚道兄夙愛我鄉徐公肅相國墨蹟，乙丑春日于北京無意中購得，偶檢行篋奉贈雅賞。己卯（1999）冬日程廷恆謹識。鈐印：「守初光緒己卯生」

鑑藏印：

（尹簡堂）「察四山館主人收藏書畫之印」
「如是山房」、「歸於真實矜其虛空是非明黑白定」

注：徐元文，字公肅，號立齋，江蘇崑山人。順治十六年（1659）進士第一，順治帝稱其「佳狀元」。康熙十八年，任修《明史》總裁，後官至文華殿大學士兼翰林院掌院學士。曾潤飾寫定《尼布楚條約》刻碑漢文。





2577

ZHANG GUOSHEN 1582-?

CALLIGRAPHY IN CURSIVE SCRIPT

ink on satin, handscroll

signed Zhang Guoshen, dated ninth year of Chongzhen reign (1636) and with three seals of the artist

Colophon by Wang Lukang (late 19th century), dated *dingsi* and with one seal of his with three collectors' seals

27 by 160.3 cm. 10 $\frac{5}{8}$ by 63 $\frac{3}{8}$ in.

HK\$ 200,000-300,000
US\$ 25,500-38,300

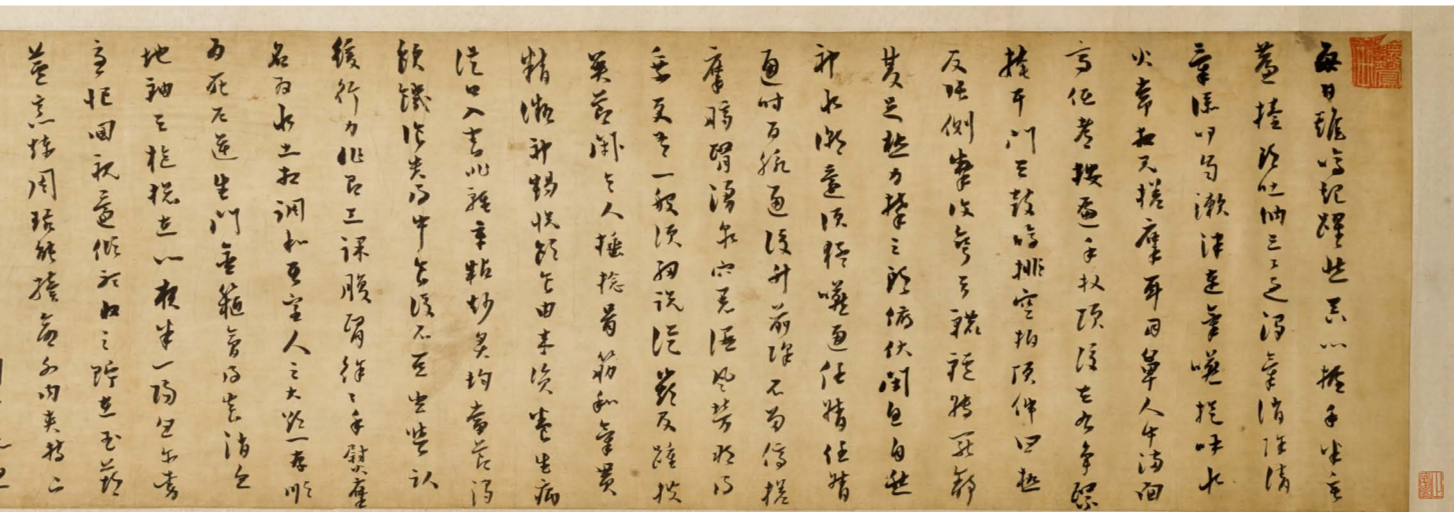
張國紳

草書律詩二首

水墨綾本 手卷

署簽：張紳真蹟。鈐印：「挈雲軒」、「知恥齋」

釋文：（《惟次第細歌》、《太乙真人道北引略歌》，詩文略）崇禎九年（1636）正月望日北固水次，七二張國紳頓首謹錄。鈐印：「聽鶯軒」、「張國紳印」、「天官之章」



2577



2578

2578

ATTRIBUTED TO QIU YING
SCHOLARS

ink and colour on silk, handscroll

signed *Qiu Ying Shifu* and with one seal of the artist

with eight collectors' seals

various sizes

HK\$ 200,000-300,000
US\$ 25,500-38,300

仇英 (款)

人物故事

設色絹本 手卷

款識：仇英實父製。鈐印：「十州」

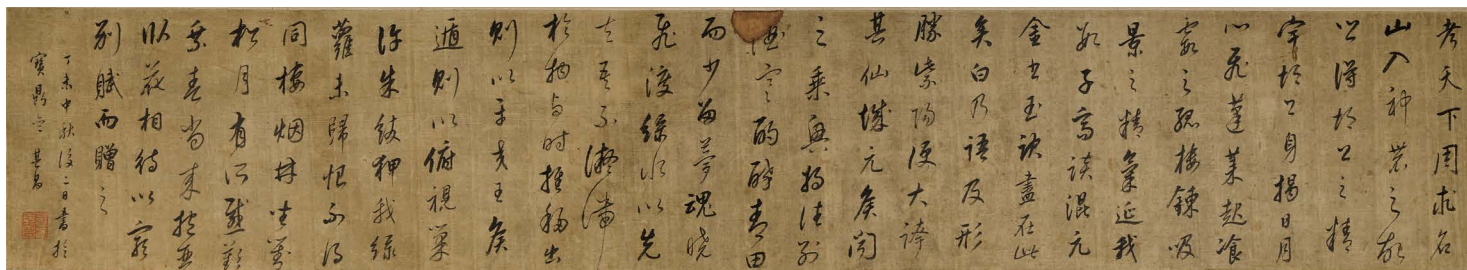
注：本幅鈐有八方鑑藏印

題跋：(王履康) 晉唐姿媚，比之漢魏，婁詒塵點，學非宏瞻，發函立歷，鑽研藪帖，未為得也。粗沙大石，庶几遇之，是福多側筆，尚無鬪靡習者。丁巳四月二十三日，子欽鑒家吾師，履康志於拜門。鈐印：「王履康」

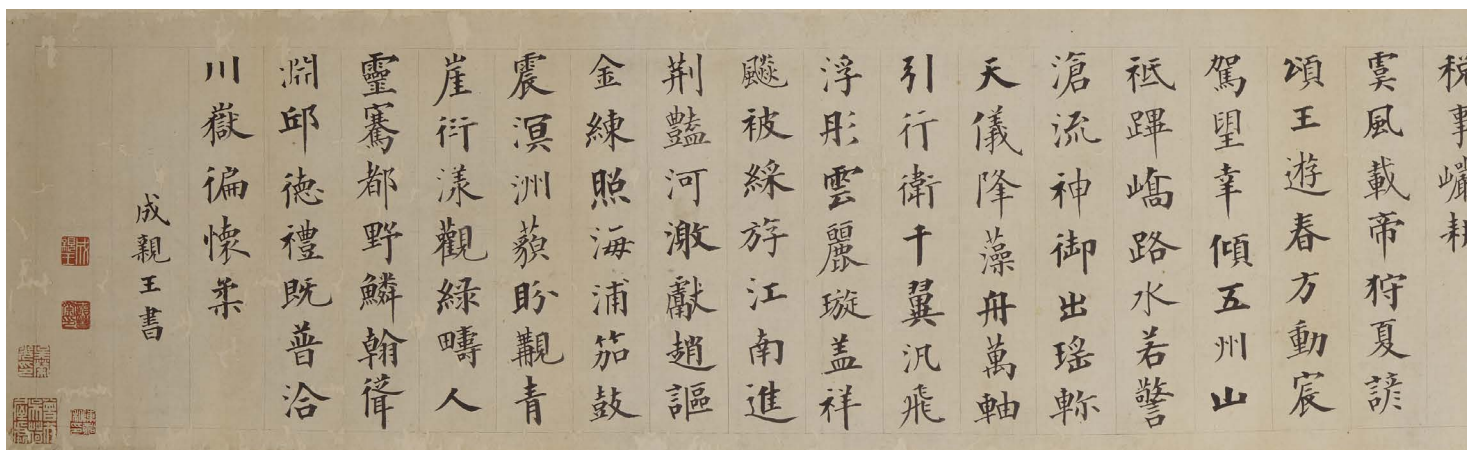
鑑藏印：「挈雲軒」、「知恥齋」、「止廬」

注：張國紳，陝西安定縣人。明萬曆三十八年(1614)進士。曾官至戶部貴州司主事、雲南司主事，後歸李自成。

2588



2579



2580

2579

DONG QICHANG 1555-1636

CALLIGRAPHY IN RUNNING SCRIPT

ink on satin, handscroll

signed *Qichang*, dated *dingwei* (1607) and with two seals of the artist

24.7 by 279 cm. 9¾ by 109⅞ in.

HK\$ 300,000-400,000
US\$ 38,300-51,000

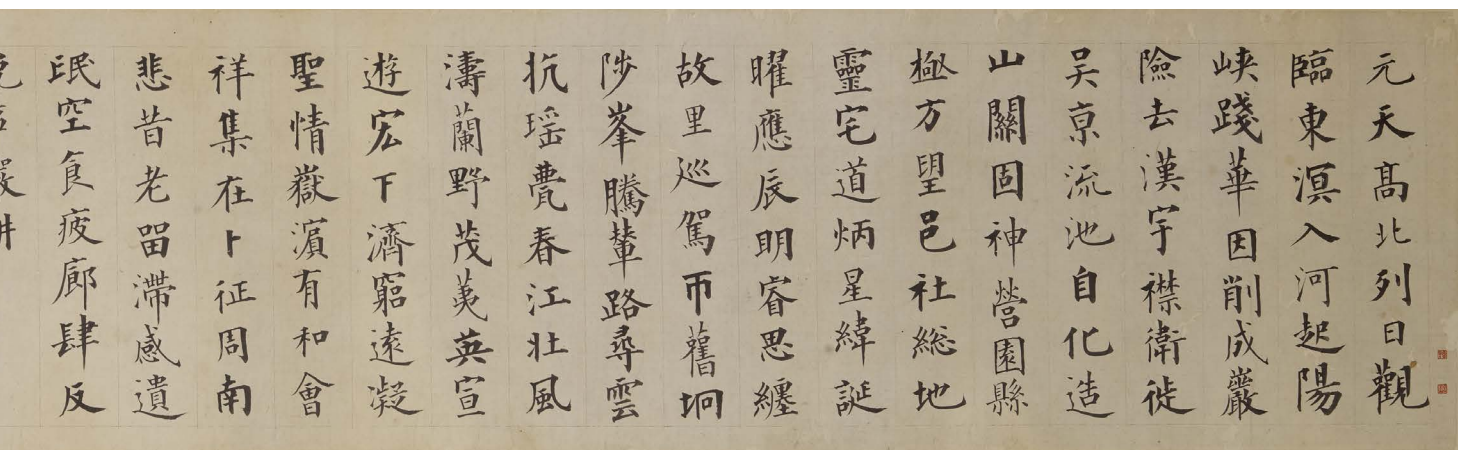
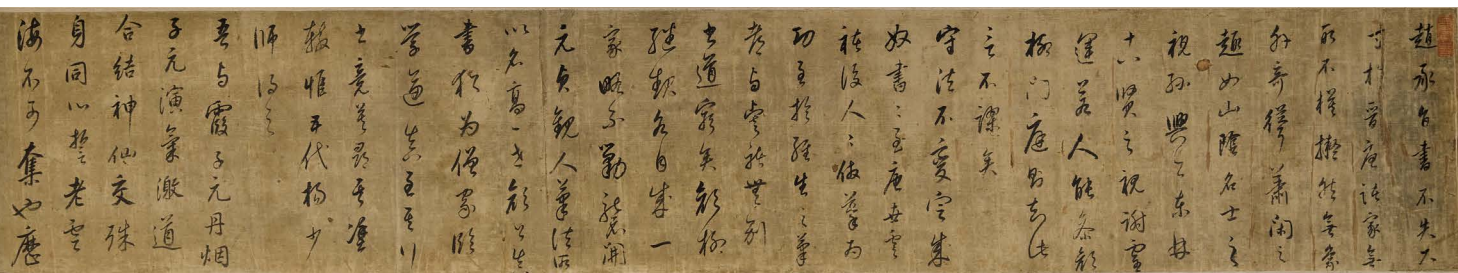
董其昌

行書節錄《餘清齋法帖》

水墨綾本 手卷

釋文：趙承旨書，不失尺寸於晉唐諸家，無所不模擬，然無象外奇聳蕭閑之趣，如山陰名士之視孫興公，東林十八賢之視謝靈運，若人能參顏柳門庭，則知此言不謬矣。守法不變，定成奴書。書至唐世虞褚後，人人仿摹為功，至於經生之筆都與虞褚無別，書道窮矣。顏柳繼起，各自成一家，略不勦襲。開元貞觀人筆法，所以名高一世。顏公真書，猶為僧家臨學逼真，至其行書，竟莫尋其塗轍，惟五代楊少師得之。吾與霞子元丹、煙子元演，氣激道合，結神

仙交，殊身同心，誓老雲海，不可奪也。曆考天下，周求名山，入神農之故鄉，得胡公之精術。胡公身揭日月，心飛蓬萊，起餐霞之孤樓，煉吸景之精氣。延我數子，高談混元，金書玉訣，盡在此矣。白乃語及形勝，紫陽因大誇仙城，元侯聞之，乘興將往。別酒寒酌，醉青田而少留；魂夢曉飛，渡淥水以先去。吾不凝滯於物，與時推移，出則以平交王侯，遁則以俯視巢、許。朱紱狎我，綠蘿未歸，恨不得同棲煙林，對坐鬆月。有所款然，銘契潭石，乘春當來，且抱琴臥花，高枕相待。詩以寵別，賦而贈之。丁未(1607)中秋後二日書於寶鼎齋，其昌。鈐印：「玄賞齋」、「董其昌印」



2580

YONG XING 1752-1823

YAN YANZHI'S POEM IN REGULAR SCRIPT

ink on paper, handscroll

signed *Cheng Qingwang* and with two seals of the artist

with two collector's seals of Wu Rongguang (1773-1843) and two collector's seals of Tao Jianqiu (early 20th century) and one other collector's seal

24 by 159.8 cm. 9³/₈ by 62⁷/₈ in.

HK\$ 260,000-320,000
US\$ 33,200-40,800

永瑄

楷書顏延之詩兩首

楷墨紙本 手卷

釋文：

元天高北列，日觀臨東溟。入河起陽峽，踐華因削成。巖險去漢宇，衿衛徙吳京。流池自化造，山關固神營。圓縣極方望，邑社總地靈。宅道炳星緯，誕曜應辰明。睿思纏故里，巡駕弔舊垌。陟峰騰輦路，尋雲抗瑤薨。春江壯風濤，蘭野茂英英。宣遊弘下濟，窮遠凝聖情。嶽濱有和會，祥習在卜征。周南悲昔老，留滯感遺氓。空食疲廊肆，反稅事巖耕。

虞風載帝狩，夏諺頌王遊。春方動宸駕，望幸傾五州。山祗蹕嶠路，水若警滄流。神御出瑤軫，天儀降藻舟。萬軸引行衛，千翼汎飛浮。彤雲麗璇蓋，祥颿被綵旒。江南進荆豔，河激獻趙謳。金練照海浦，笳鼓震溟洲。藐盼靑崖，衍漾觀綠疇。人靈騫都野，鱗翰聳淵邱。德禮既普洽，川嶽徧懷柔。成親王書。

鑑藏印：

(吳榮光)「吳榮光印」、「曾在吳荷屋處」
(陶劍秋)「栗里」、「陶」
「陳昶私印」

后湖烁寺証圖

石湖山曲折秋水東石
 榭簷千峰面浪歌萬天
 溪烟生寒日暝漸落晚
 聲齊尾客鐘行雲卷
 與金北樓
 東吳衛人
 石湖煙水望中迷湖上在茶馬說
 碑皆叶自正春應霜蓋橋未
 注越來溪 甲寅台題於武陵
 比虛猶舍 尊林願証
 石湖不到幾經年
 猶記前遊尚美天
 柴薪山柳想像石
 秋寺空山煙
 石園老人題
 唐去盡峰倚
 蒼烟隱禪林
 隔市塵記日五年
 湖上宿一船明月釣
 甘泉 周天球題
 石湖日暖白烟生寺裏游行春
 眼成欲向西園尋舊事似向
 花底語漁翁
 武陵張梅題
 去年湖上泊程并笑寺涼涼
 却海臨今日畫中憶家
 伴寒山面得發枝枝
 湖上散人
 湖上煙寺水溪環
 野徑無人石藓
 琳篔許秋光著
 豈好恰如宮雪
 館山 陳繼儒題於
 青熟 老錢軒
 日午放船湖上頭山寺隱臨
 走不休高雲仰先上翠
 壁飛彩下接滄波流香林
 人家溪山麓難馬丈丈日中



2582

ANONYMOUS
LANDSCAPE AND FIGURES AFTER SONG
MASTERS

ink and colour on silk, handscroll
 29.5 by 578.3 cm. 11% by 227% in.

HK\$ 80,000-120,000
 US\$ 10,200-15,300

佚名

仿宋山水人物圖卷

設色絹本 手卷

注：本幅無款印，有十餘鑑藏印，多漫漶不辨。

(王世貞) 王世貞題。鈐印：「世貞」
 (陳繼儒) 三橋才宏學博古，作詩文無不精妙，山水書家，草字法二王，是卷石湖秋寺慕河陽意，有過之無不及，山陵四章用筆古雅，信強將之下無弱兵，淵源有自，實是垂秩來茲。天啟二年春三月之吉書於白石山莊並題，眉公。鈐印：「雪堂」
 (吳焯) 戊辰春仲書於雅儀閣中，半閒山人吳焯。鈐印：「焯」

鑑藏印：「春星草堂」、一印漫漶不辨

注：本卷另有款為東吳道人、張綸、西園老人、湖上散人、錢福、王樹穀、呂坦齋、包爾庶等之題跋，並各鈐一至二印。

ATTRIBUTED TO QIU YING

ALONG THE RIVER DURING THE QINGMING FESTIVAL AFTER ZHANG ZHEDUAN

ink and colour on silk, handscroll

signed *Shifu Qiu Ying* and with one seal of the artist

Colophons by Wu Yi (1575-?) and with one seal of his, and Lu Can (1494-1551) and with one seal of his

with eight collectors' seals

33.4 by 832.3 cm. 13 $\frac{1}{8}$ by 327 $\frac{5}{8}$ in.

HK\$ 300,000-450,000

US\$ 38,300-57,500

仇英（款）

清明上河圖

設色絹本 手卷

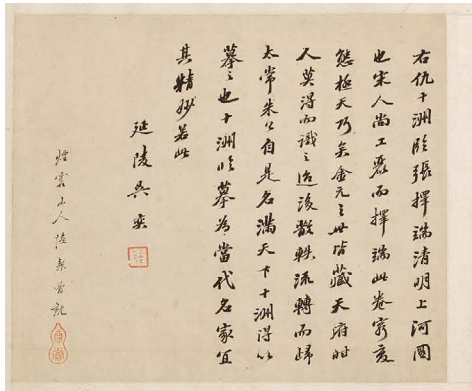
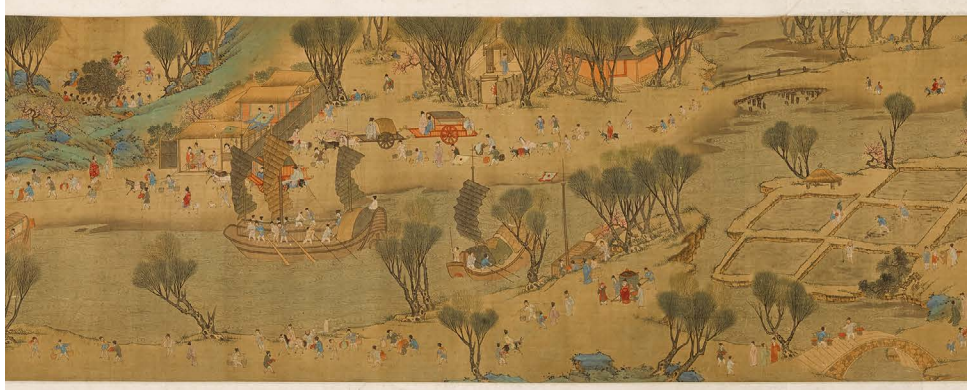
款識：實父仇英摹張擇端筆。鈐印：「十洲」

題跋：

（吳奕）右仇十洲臨張擇端清明上河圖也，宋人尚工麗，而擇端此卷窮變態極天乃矣，金元之世皆藏天府，時人莫得而識之，迨後散軼流轉而歸太常朱公，自是名滿天下。十洲得以摹之也，十洲臨摹為當代名家宜其精妙若此。延陵吳奕。鈐印：「三山五口山人」

（陸榮）煙霞山人陸榮曾觀。鈐印：「齊齋」

注：鈐有八方鑑藏印。







2584

DONG QICHANG 1555-1636

LANDSCAPE AFTER WANG WEI'S POEM

ink on silk, handscroll

signed *Xuanzai*, inscribed with Wang Wei's poem and with one seal of the artist

Colophon by Deng Xu (1609-1683) and with three seals of his with five collector's seals of Tang Zuomei (late 18th century)

24 by 101 cm. 9½ by 39¾ in.

PROVENANCE

Christie's New York, Fine Chinese Paintings, June 1989, Lot 63
Sotheby's New York, Fine Classical Chinese Paintings, 13 September 2012, Lot 641

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

US\$ 102,000-128,000

董其昌

王維詩意圖

水墨絹本 手卷

釋文：山下孤煙遠村，天邊獨樹高原。王右丞詩，玄宰畫。鈐印：「董其昌印」

題跋：（鄧旭）城外停雲處，山前舊草堂。交遊無市事，筆墨有林香。細竹涼宜酒，飛花閒到床。何時歸臥此，長嘯任倘佯。會翁老父臺命筆。鄧旭。鈐印：「鄧」、「旭」、「遊戲人間」

鑑藏印：

（唐作梅）、「北枝生」、「綠谿山莊收藏之印」、「秀水唐氏」、「士燮」、「唐作梅印」

來源

紐約佳士得，中國書畫，1989年6月，拍品編號63
紐約蘇富比，中國古代書畫，2012年9月13日，拍品編號641

注：鄧旭（1609-1683），字玄昭，安徽壽州人。順治丁亥（1647）進士，有《林屋詩集》傳世。唐作梅，字士燮，號北枝生，乾隆年間嘉興著名藏書樓綠溪山莊唐淮之後人。



城外供中安
 山去宿州堂
 多游各市事
 筆墨且林香
 細竹凍宜酒
 飛石潤對林
 甲時歸臥出
 書唱任徜徉
 會子老父蒼命草
 郭旭

17TH CENTURY PAINTINGS PREVIOUSLY FROM ELLIOTT FAMILY COLLECTION

LOT 2585 - 2586

艾禮德家族舊藏十七世紀中國書畫 拍品編號2585 - 2586



2585

2585

QI ZHIJIA (17TH CENTURY)

LANDSCAPE AFTER NI ZAN

ink on paper, hanging scroll

signed Qi Zhijia, dated xinyou (1681), with a dedication and with two seals of the artist with one collector's seal

79.8 by 35 cm. 31³/₈ by 13³/₄ in.

LITERATURE

Kei Suzuki, *Comprehensive illustrated catalog of Chinese paintings*, Vol. 1, Tokyo, 1982, p.1-127, fig. A 17-011

HK\$ 100,000-150,000

US\$ 12,800-19,200

祁豸佳 (十七世紀)

仿倪瓚山水

水墨紙本 立軸

釋文：釋文：辛酉(1681)秋寫此，子華詞宗，祁豸佳。鈐印：「祁豸佳印」、「止祥氏」

鑑藏印：「受賀樂齋書畫」

出版

鈴木敬編，《中國書畫總合圖錄》，第一卷，日本：東京大學出版，1982，頁1-127，圖版A 17-011

2586

HUANG SHEN 1687-1768

SCHOLAR HOLDING AN INK STONE

ink and colour on paper, hanging scroll

signed *Yingpiaozhi Shen* and with two seals of the artist

106.4 by 51.1 cm. 41 $\frac{1}{8}$ by 20 $\frac{1}{8}$ in.

LITERATURE

(1) Kei Suzuki, *Comprehensive illustrated catalog of Chinese paintings*, Vol. 1, Tokyo, 1982, p. I-129, fig. A 17-043

(2) Wen C. Fong, *Images of the Mind: Selections from the Edward L. Elliot Family and John B. Elliott Collections of Chinese Calligraphy and Painting at The Art Museum, Princeton University, NJ: The Art Museum, Princeton University, 1984, p. 461, no. 55*

HK\$ 280,000-380,000

US\$ 35,700-48,500

黃慎

先生試硯

設色紙本 立軸

款識：（釋文略）瘦瓢子慎。鈐印：「黃慎」、「瘦瓢」

出版

(1) 鈴木敬編，《中國書畫總合圖錄》，第一卷，日本：東京大學出版，1982，頁 I-129，圖版A 17-043

(2) 方聞編，《心印—普林斯頓大學藝術館藏艾德華·L·埃利奧特家族及約翰·B·埃利奧特收藏中國書法與繪畫精選》，新澤西州：普林斯頓大學藝術館，1984，頁 461，號 55



2586

105

ATTRIBUTED TO PU
SONGLING

POEMS IN RUNNING SCRIPT

ink on paper, album of four leaves

signed Liuxian Pu Songling and with twelve seals
of the artist

with two collector's seals attributed to Duan
Fang

27.8 by 16 cm. 10 7/8 by 6 1/4 in. (4)

HK\$ 20,000-30,000

US\$ 2,550-3,850

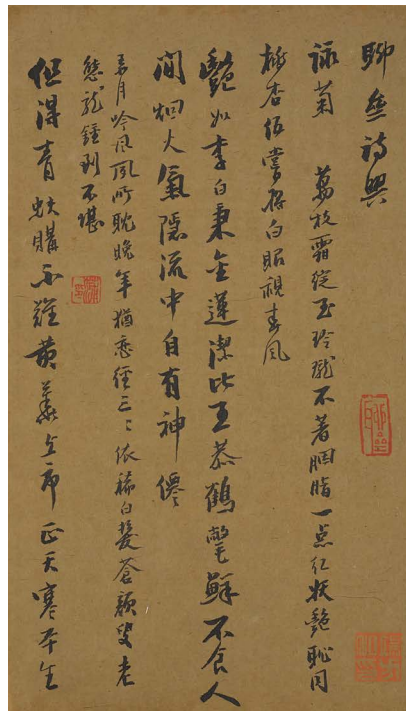
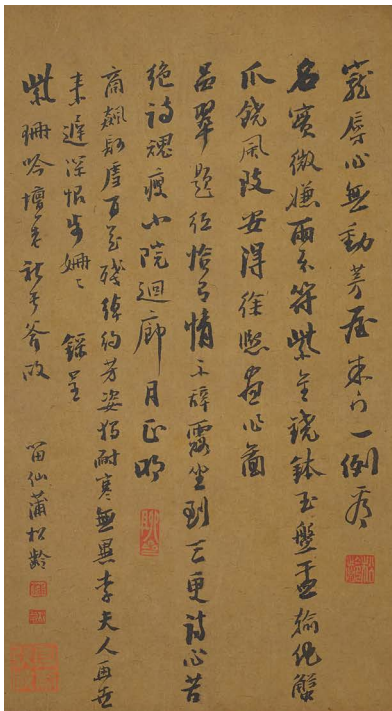
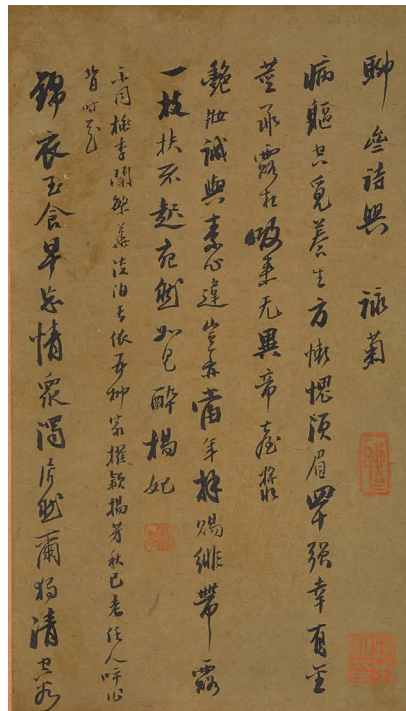
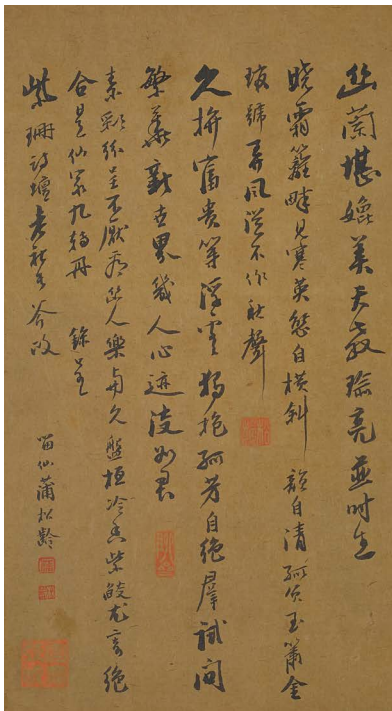
蒲松齡（款）

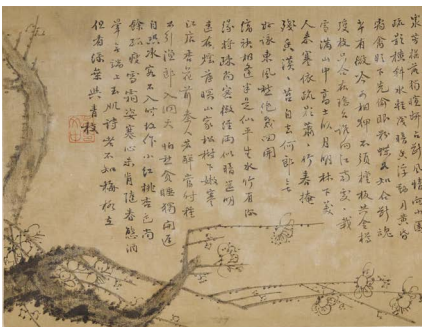
聊齋詩興

水墨紙本 四開

釋文：（詩文略）留仙蒲松齡。鈐印：「聊齋」（二鈐）、「蒲印」（二鈐）、「松齡」（二鈐）、「聊齋」（二鈐）、「蒲」（二鈐）、「松齡」（二鈐）

鑑藏印：「端方私印」（二鈐）





2588

2588

ATTRIBUTED TO DING YUNPENG; INSCRIPTION BY WU BIN 1573-1620

PLUM BLOSSOMS

ink on silk, album of ten leaves

with six seals of the artist

Inscriptions by Wu Bin (1573-1620) and with eight seals of his

22 by 28.6 cm. 8 5/8 by 11 1/4 in.

see illustration of nine leaves

HK\$ 160,000-220,000

US\$ 20,400-28,100

吳彬題；（傳）丁雲鵬畫

墨梅

水墨絹本 十開冊（選九開）

釋文：（詩文略）

（一）（行書謝宗可《綠萼梅》）鈐印：「吳」、「吳文中印」

（二）品在疎枝顏在花，也宜寒素也風華。名山古寺幽人賞，伴鶴眠琴宰相家。宮裡新妝初點額，案頭舊體好塗鴉。頻年結習消除盡，拈斷吟髭淪苦茶。鈐印：「南羽」

（三）（行書王沂孫《高陽臺》）此宋人詠落花詩，書於梅冊亦可以相稱，博雅不能許也。鈐印：「南羽」

（四）（行書宋祁《落花·墜素翻紅各自

傷》）鈐印：「吳文中印」

（五）（行書周密《疏影·梅影》）鈐印：「南羽」

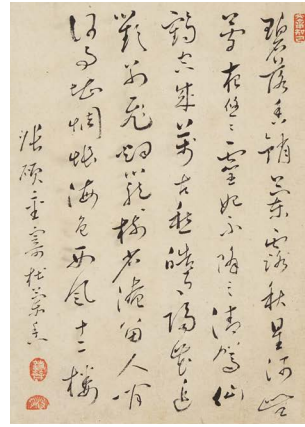
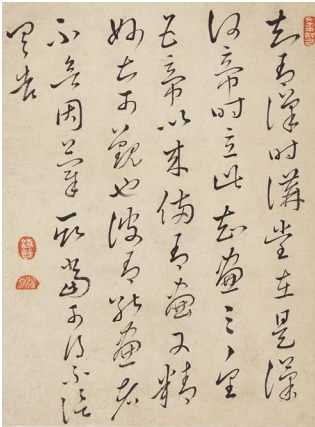
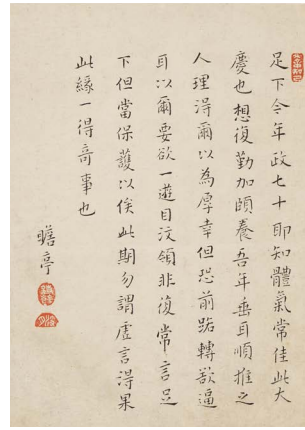
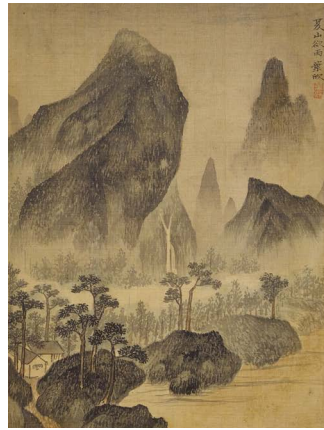
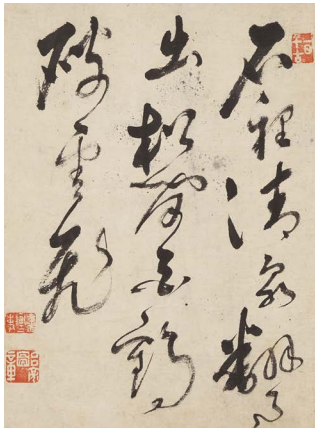
（六）（行書佚名《紅梅》；張謂《早梅》）鈐印：「吳」、「南羽」

（七）（行書張炎《疏影·梅影》）右錄張叔夏疏影詞一首於南羽畫梅絹素。鈐印：「吳文中印」

（八）（行書崔櫓《岸梅》；謝宗可《鴛鴦梅》）鈐印：「南羽」、「吳文中印」

（九）（行書林逋《山原小梅》；高啟《梅花詩》、《梅花》）鈐印：「吳文中印」

（十）（行書周邦彥《花犯·粉牆低》）右錄周美成調寄花犯詠梅一首。鈐印：「南羽」、「吳文中印」



2589

2589

YE XIN (AC. 1640-1673)

LANDSCAPED AFTER OLD MASTERS

ink and colour on silk, album of eight leaves

signed *Ye Xin* (eight times), dated *dingyou* (1657) and with twelve seals of the artist
Colophon by *Lü Shengliang* (early Qing Dynasty), signed *Zhan Ting* and with twenty-two seals of his in total with one collector's seal

24.6 by 18.2 cm. 9⁵/₈ by 7¹/₈ in. (8)

PROVENANCE

Sotheby's New York, Fine Classical Chinese Paintings, 13 September 2012, Lot 648

HK\$ 600,000-800,000
US\$ 76,500-102,000

葉欣

仿古山水冊

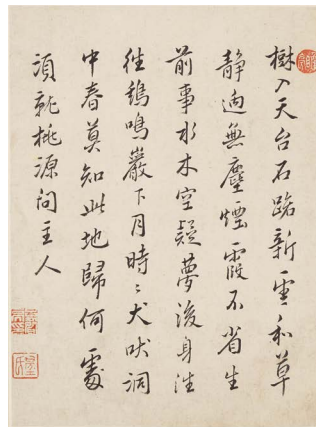
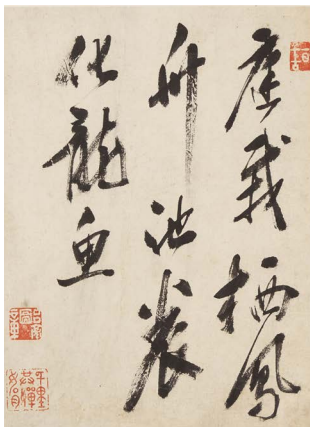
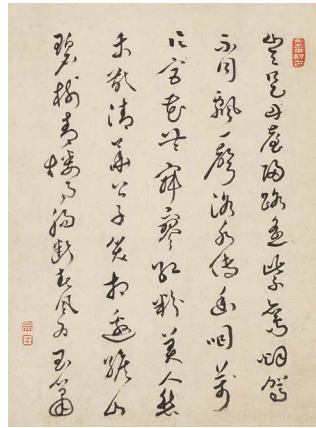
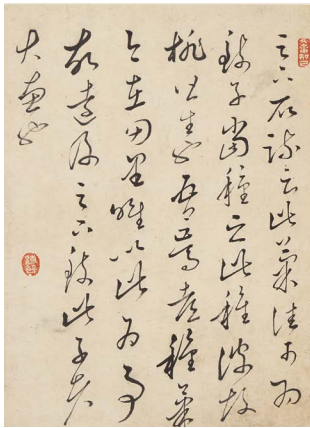
設色絹本 八開冊

款識：

- (一) 春曉。葉欣寫。鈐印：「葉欣之印」、「榮木」
- (二) 倪雲林法。丁酉(1657)八月，葉欣。鈐印：「葉欣」
- (三) 葉欣。鈐印：「葉欣之印」、「榮木」
- (四) 夏山欲雨。葉欣。鈐印：「葉欣」
- (五) 山雨欲來。丁酉八月夏，葉欣。鈐印：「葉欣之印」、「榮木」
- (六) 葉欣。鈐印：「葉欣」
- (七) 丁酉八月，學宋人法。葉欣。鈐印：「葉欣之印」、「榮木」
- (八) 丁酉八月，寫上仲英老先生。晚學葉欣。鈐印：「葉欣」

題跋：

- (一) 豈是丹台歸路遙，紫鸞煙駕不同飄。一聲洛水傳幽咽，萬片宮花共寂寥。紅粉美人愁未散，清華公子笑相邀。緜山碧樹青樓月，腸斷春風為玉簫。鈐印：「亮工」、「文章知己」
- (二) 足下所疏云，此果佳，可為致子，當種之。此種彼胡桃皆生也。吾篤喜種菓，今在田里，唯以此為事，故遠及。足下致此子者大惠也。鈐印：「文章知己」、「詩餘」
- (三) 足下今年政七十耶。知體氣常佳，此大慶也。想復勤加頤養。吾年垂耳順，推之人理，得爾以為厚幸，但恐前路轉欲逼耳。以爾要欲一遊目汶領，非復常言，足下但當保護，以俟此期，勿謂虛言，得果此緣，一得奇事也。瞻亭。鈐印：「文章知己」、「詩餘」、「波月」
- (四) 石裡清泉翻事出，松間白鶴破雲飛。鈐印：「一日千古」、「書畫二事」、「呂亮圖章」



(五) 樹入天台石路新，雪和草靜迴無塵。
煙霞不省生前事，水木空疑夢後身。
往往雞鳴巖下月，時時犬吠洞中春。
莫知此地歸何處，須就桃源問主人。
鈐印：「呂聲亭印」、「亮工氏」、「瞻亭」

(六) 庭栽樓鳳舟，池養化龍魚。
鈐印：「呂亮圖章」、「千裡共嬋娟」、「一日千古」

(七) 碧落香銷蘭露秋，星河無夢夜悠悠。
靈妃不降三清駕，仙鶴空城萬古愁。
皓事隔花追蘋別，飛煙籠樹省淹留。
人間何事堪惆悵，海色西風十二樓。
張碩金寄杜蘭香。
鈐印：「詩餘」、「波月」、「文章知己」

(八) 知青漢時滿堂在，是漢何帝時立此，
知畫三皇五帝以來，倘青畫又精妙甚可觀也，
波青能畫者不無因蘭所當可得不信具告。
鈐印：「詩餘」、「波月」、「文章知己」

鑑藏印：「唐林」

來源
紐約蘇富比，中國古代書畫，2012年9月13日，拍品編號648



2590



2591

2590

SU RENSHAN 1814-1850

SCHOLARS

ink on paper, hanging scroll

signed *Renchan* and with one seal of the artist
 Titleslip and inscription at the protective
 wrapping by Yakichiro Suma (1892-1970), dated
jiachen (1915)

with one collector's seal of Yakichiro Suma

93.5 by 45 cm. 36¾ by 17⅞ in.

PROVENANCE

Previously from the collection of Yakichiro Suma

HK\$ 8,000-12,000

US\$ 1,050-1,550

蘇仁山

葛洪授經圖

水墨紙本 立軸

釋文：葛洪授經圖像。臨竹莊道人筆法書于
 崆峒樓。鈐潺畫。鈐印：「仁山七祖」

鑑藏印：（須磨彌吉郎）「須磨」

署簽：（須磨彌吉郎）蘇仁山葛洪授經圖。
 須磨拜。

署包首：（須磨彌吉郎）仁山絕佳人物之
 作，可謂傑作。甲辰（1915年），彌吉郎
 書。

來源
 須磨彌吉郎舊藏

2591

WANG XUEHAO 1754-1832

AUTUMN LANDSCAPE

ink and colour on paper, hanging scroll

signed *Jiaoqi Wang Xuehao*, dated *renwu* (1822)
and with three seals of the artist

147.5 by 46.2 cm. 58 by 18½ in.

HK\$ 20,000-40,000

US\$ 2,550-5,100

王學浩

秋山紅樹

設色紙本 立軸

釋文：秋山紅樹。壬午(1822)八月仿雲林
法，椒畦王學浩。鈐印：「椒畦」、「王學
浩印」、「鴻爪」

2592

WANG HUI 1632-1717

STUDIO BESIDE THE RIVER

ink and colour on paper, hanging scroll

signed *Wumushanren Wang Hui*, dated *bingyin*
(1686) and with two seals of the artist

45.7 by 33.2 cm. 18 by 13 in.

HK\$ 60,000-80,000

US\$ 7,700-10,200

王翬

濱江書屋

設色紙本 立軸

釋文：綠樹青山領去舟，蘋花香老不勝秋。
滄江風月誰人管，且向前汀問白鷗。丙寅
(1686)秋月畫於玉峰旅舍，烏目山人王翬。
鈐印：「石谷」、「王翬印」



2592



2593

2593

FAN QI (1616-?)

VILLAGE IN MOUNTAIN

ink and colour on paper, hanging scroll

signed *Fan Qi*, dated *guaihai* (1683) and with one seal of the artist

with one collector's seal of Lou Tianchi (1805-1866) and two other collector's seals

180.5 by 97 cm. 71 by 38 $\frac{1}{8}$ in.

HK\$ 80,000-120,000

US\$ 10,200-15,300

樊圻

村居圖

設色紙本 立軸

釋文：癸亥(1683)春二月樊圻畫。鈐印：「會公」

鑑藏印：

（羅天池）「羅天池鑑定藏之脩梅仙館」

「新安古歙珍藏鑑賞」、一印漫漶不辨

2594

SHANG QI (?-1324)

WINTER LANDSCAPE

ink and colour on silk, hanging scroll

signed *Caonan Shang Qi Defu*, dated the third year of Yanyou reign (1316) and with two seals of the artist with six collectors' seals, one illegible

172.3 by 60 cm. 67¾ by 23⅝ in.

HK\$ 80,000-120,000

US\$ 10,200-15,300

商琦

雪景山水

設色絹本 立軸

款識：延祐三年(1316)曹南商琦德符作。

鈐印：「商琦」、「德符」

鑑藏印：

「乾隆御覽之寶」、「宣統御覽之寶」、「芳潤齋」、「穎菴真賞」、「願得黃金三百萬交盡美人名士更結盡燕邯俠子」、一印漫漶不辨



2594

PROPERTY FROM A PRIVATE NORTH AMERICAN
COLLECTION LOT 2595-2597

北美私人收藏 拍品編號2595-2597



2595

2595

LAN MENG (1585-AFTER 1668)

WINTER LANDSCAPE AFTER WANG WEI

ink and colour on silk, hanging scroll

signed *Lan Meng*, dated *gengzi* (1660), with a
dedication and with two seals of the artist

198.7 by 99 cm. 78 $\frac{1}{8}$ by 38 $\frac{7}{8}$ in.

HK\$ 400,000-600,000

US\$ 51,000-76,500

藍孟

擬王維雪山行旅

設色絹本 立軸

釋文：雪山行旅。庚子(1660)冬暮法王右丞
畫，擬茂軒壽盟兄榮，西湖藍孟時於長安客
舍。鈐印：「藍孟之印」、「次公」



2596

2596

ANONYMOUS (MING DYNASTY)

RUBBING OF CHIYONG'S THOUSAND CHARACTER CLASSIC

ink on paper, album of fifty-four leaves

Titleslips by Chen Yunzhang (1905-1955) and with one illegible seal; by Xie Fengsun (1880-1956) and with one seal of his; and by anonymous, dated the fifth year of Jiaqing reign (1800)

with twelve collectors' seals

Colophons attributed to Shen Meisou, Wang Chong, Cao Wenzhi and Chen Guozhi

22.7 by 11.4 cm. 8⁷/₈ by 4¹/₂ in. (54)
see illustration of eighteen leaves

HK\$ 5,000-8,000
US\$ 650-1,050

舊拓《智永真草千字文》

水墨紙本 五十四開冊 (選十八開)

署簽：

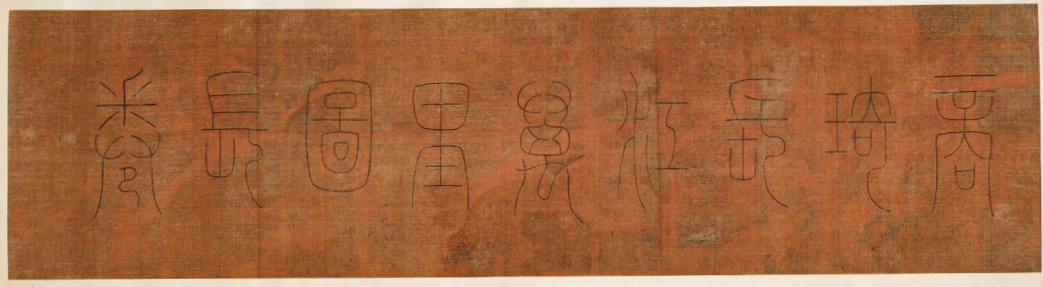
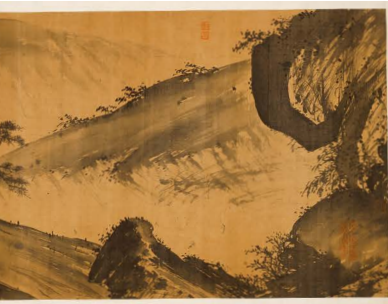
(陳運彰) 舊拓智永千文，蒙厂題。鈐印：一印漫漶不辨

(謝鳳孫) 智永千文。元初拓本，復園。鈐印：「鳳孫」

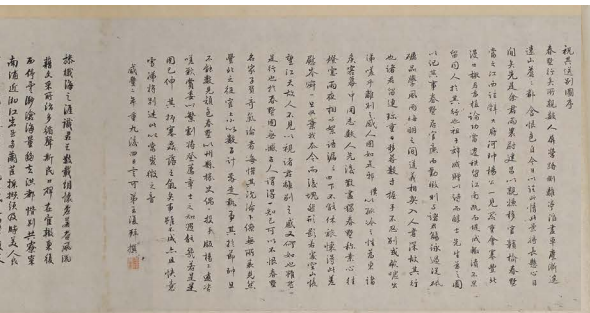
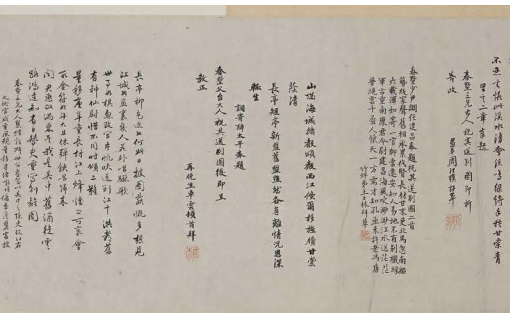
(佚名) 智永禪師千口，嘉慶五年(1800)，劉口觀題。

鑑藏印：「子培父」、「鄭口鑑賞之印」、「滌凡心賞」、「鄭鴻收藏」、「東軒寓賞」、「怕求人齋」、「龔滌凡」、「劉大觀印」、「慈護心賞」、「鄭鴻」、「東口外史」、「沈穎之印」

注：附款為沈寐叟、王寵、曹文植、陳過之題跋



2597



2598

century) and with one seal of his; by Li Lufang, dated renxu and with two seals of his; and with Ceng Cengqi and with two seals of his with three collectors' seals

34 by 264.9 cm. 13¼ by 104¼ in.

HK\$ 50,000-80,000
US\$ 6,400-10,200

戴熙 1801-1860

祝其送別圖

設色紙本 手卷

釋文：祝其送別圖。春墅三兄任贛榆少尹六載，卓著循聲，士民咸歌頌，之今移任建昌，清風兩袖，惟贈行詩文盈篋，足以見其高致，時壬子(1852)夏五月，春墅道出袁浦，草草塗之，不計之拙也。醇士戴熙。鈐印：「戴熙」、「醇士」

引首：(曾增啟)祝其送別圖，曾省三書。鈐印：「南康太守」、「曾省三印」

題跋：(詩文略)
(王復)(行書《祝其送別圖序》)咸豐二年(1852)重九後四日言可弟王復拜撰。鈐印：「王復之印」
(周江樸)題春墅三兄大人祝其送別圖即祈斧政，愚弟周江樸拜草。鈐印：「瓠瓜」
(王士林)春墅少尹調任建昌奉題祝其送

別圖二首。竹坪弟王士林拜草。鈐印：「夾谷山人」

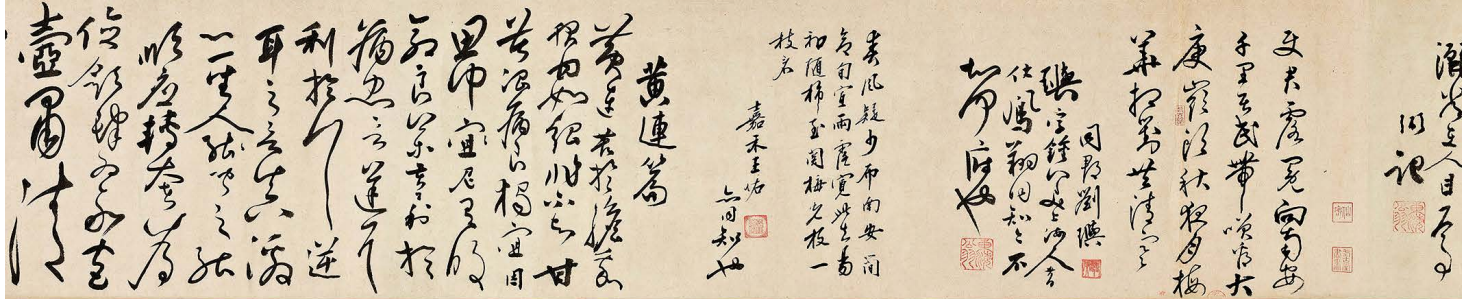
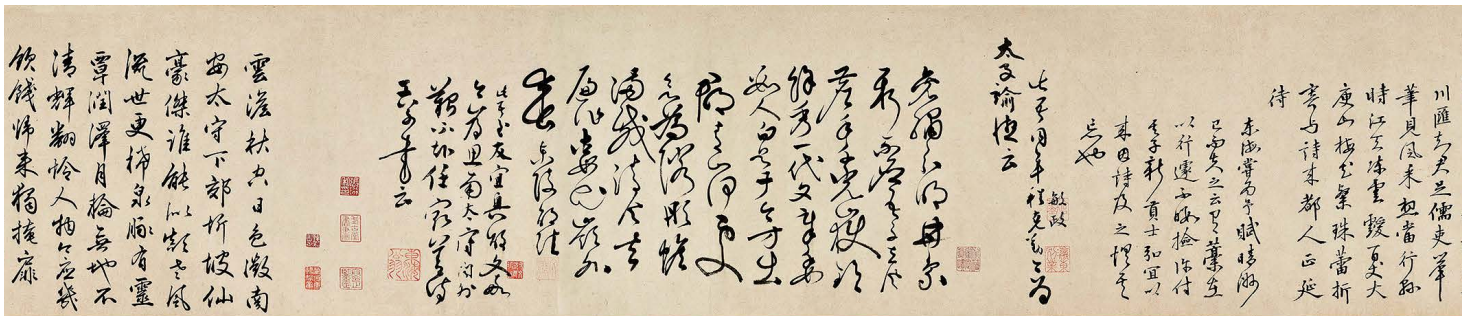
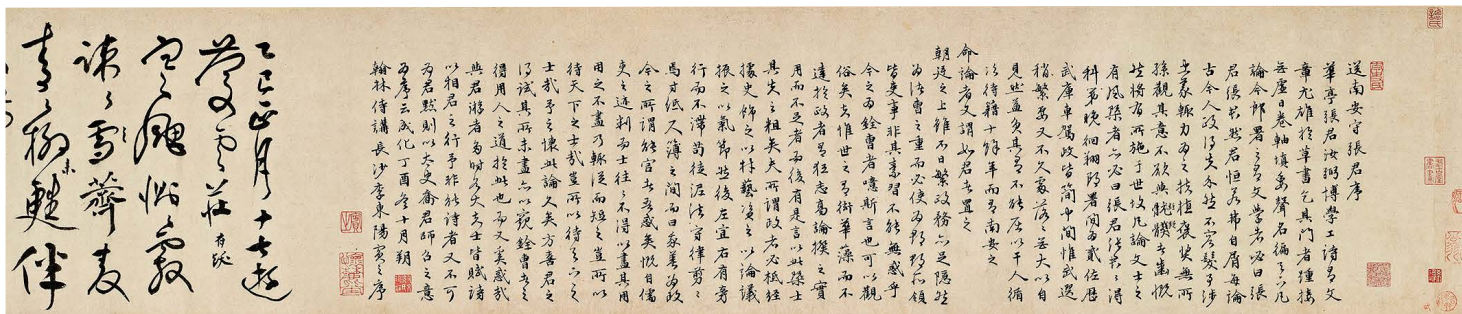
(車雲)奉題春墅父台大人祝其送別圖後，即呈教正，再晚生車雲頓首拜。鈐印：「雋李」

(俞敦培)金饋俞敦培乞恬氏并識。鈐印：「廉泉」

(李麗芳)壬戌春三月岳風弟李麗芳并識。鈐印：「李麗芳印」、「麗嵐」

(曾增啟)予往來修江凡三度遇疑難事，輒賴春墅少尉為斡旋之，以是知圖中贈答諸篇非僅友朋聲氣之為也。省三并識。鈐印：「曾省三印」、「啓卿」

鑑藏印：「白門李氏珍藏」、「南州丁氏珍藏」、「聊園主人書畫珍藏印」



2599

2599

ZHANG BI 1425-1487, LI DONGYANG 1447-1516 AND ET. AL
CALLIGRAPHY
 ink on paper, handscroll
 signed Donghai Weng (three times), Bi, Li Dongyang, Mingzheng, Zhang Qian, Qiao Weihan, Haiyu Li Jie, Liu yu, Jiahe Wang You and Guan Yao Shou by each artist; dated yisi (1485), dingyou (1477) and wuxu (1478) and each with one to eleven seals of the artist

Colophon by Han Shengfu (1916-?) twice, both dated dingchou (1937); and by Zhang Heng (1915-1963) twice, and each with one seal of his with twelve collector's seals of Bian Yongyu (1645-1712), six collector's seals of Han Shengfu (1916-?), four collector's seals of Zhang Heng (1915-1963), nine collector's seals of Tan Jin (1911-1991) and twenty-three other collectors' seals
 18.8 by 971.8 cm. 7 3/8 by 382 1/2 in.
 HK\$ 1,200,000-1,800,000
 US\$ 153,000-230,000

張弼、李東陽等
 守南安送行詩卷
 水墨紙本 手卷
 釋文：
 （張弼序）此予出守南安時在京諸故庶送行卷也，行卷未及書乃留於翰林。…成化乙巳(1485)正月望後，南安府知府致仕東海翁，以付弘左，而分於前如此。鈐印：「天趣軒」、「弼弼」、「東海翁」、「太史氏」

余得東海翁草書甚多
此其一也卷中今令之中
正印極形而索考不載其
晚歲形日不入錄年題

張東海守南安進行時序

此手出守南安時
京口在為送行
卷中川信未及之
乃留於蘇州編修
年未師食物外其
不樣送送之慶
雨方會如之慶
必有之始有之慶
寅之之先生慶及
今日之先生慶及
每望之先生慶及
存之先生慶及
始之先生慶及
左深之先生慶及

家為子而不在
上夜夜舟舟
向之不法枝
聲伎催頻
宜之長吉光
古之曰安世
魏宮新詩句
高閣涼涼帽

去年同游之君者雅士也其在舟中
正秀才道中遊三島吳越之術老
先皇曾微服而行則以燕折寒
至春有酒令吟詩之雅士也其
魏晉唐宋諸君遠近之雅士也
三五種飲飲三島者者
行事之不雅也其雅士也其在舟中
在天起如書中東海翁詩
其律與之相任相任相任相任
之云

方當此處同風雨
行舟如夢也從從行者者
下東樓起得雲舟之句也
尤佳也之謂相任相任也
猶之方念如相任相任也
十世不與相而不相相相
村立和相相任相任相任
村蔡巖焉

咸豐二年八月予生辰也赴南
安在長椿庭姊夫俞南金暨諸
子姪皆成在祖筵不賦一律
今年初度之壽酒相相相
同餘雅况如琴瑟舞曲錦足
弟者之東春先法風吹柳絮
老更一曾在相相相相相
時未和而相相相相相
村莊即相相相相相相相
甲辰予年相相相相相相
矣弘左須之遂填于此

吾友人中龍者張東海
起象兵曹即回和十餘
載場分馬有相相相
思致思適為相相相

日郡張乾
東海翁詩任
福壽 弘左須而
平

吾榜名入東海翁襟懷
磊落千夫雄文章筆法
老愈工聲出藉二沈同
十載依徊郎署中鬚髮
半蒼顏玉紅酒酣賦嘆
氣如虹俯觀世事真難
燕一鹿出守何忽南安
望遠江天空毒花嶺上
繞春風待君揮拂蘇疾
瘥兼鍊金章秩已崇誰
云詩人例應窮吳鄉風
沈不數公而散星離西復
東都門送別心忡那堪
目斷孤飛鴻

海康李傑

此君自年之賢
之方務存存
海而海而海而
常然也

日郡有波浩聲
字字行行行行
沒去之風海海

海宇西情傷哉
世以如李李梅生
青深是李梅生
風埃傷哉
日之德名相章
蒼之國城
美其美其美其
以明其之
子之志之志
穆之志之志
連之志之志
東海翁

詩家落
樓外之之之
使重洲曲崇滿
風濤激激激
應知多少句必
東海更釣

唐李巨之東有
竹家前前前
余之之之之
樓心之之之
家之之之
之之之之之

(李東陽) (《送南安守張君序》, 詩文略) 成化丁酉(1477)冬十月朔, 翰林侍講長沙李東陽賓之序。鈐印: 「賓之」、「懷麓堂」

(張弼) 乙巳(1485)正月十七遊慶雲莊。
(《正月十七日與侄弘立弘左婿行已秀才共游慶雲莊賦此二絕并序》, 詩文略)。…書此東海翁識。鈐印: 「東海翁」

(張弼) 戊戌(1478)歲二月八日予生辰也, 歸赴南安, 長兄椿庭、姊夫俞南金暨諸子姪甥婿咸在祖筵, 予賦一律。(《司馬莊飲饌適遇生辰》, 詩文略)。是日, 飲馬村莊即

姪弘直之業也, 故及之去年甲辰子幸致仕歸, 則此詩亦有激矣, 弘左須之遂填于此。

(程敏政) (程敏政行書《送張汝弼駕部知南安》, 詩文略) 東海嘗為予賦晴洲已而失之云, 有稿在以行遽, 不暇檢許, 付其子新安貢士弘宜, 以來因詩及之, 懼其忘也, 敏政。鈐印: 「克勤」、「瀛東別業」、「篁墩」

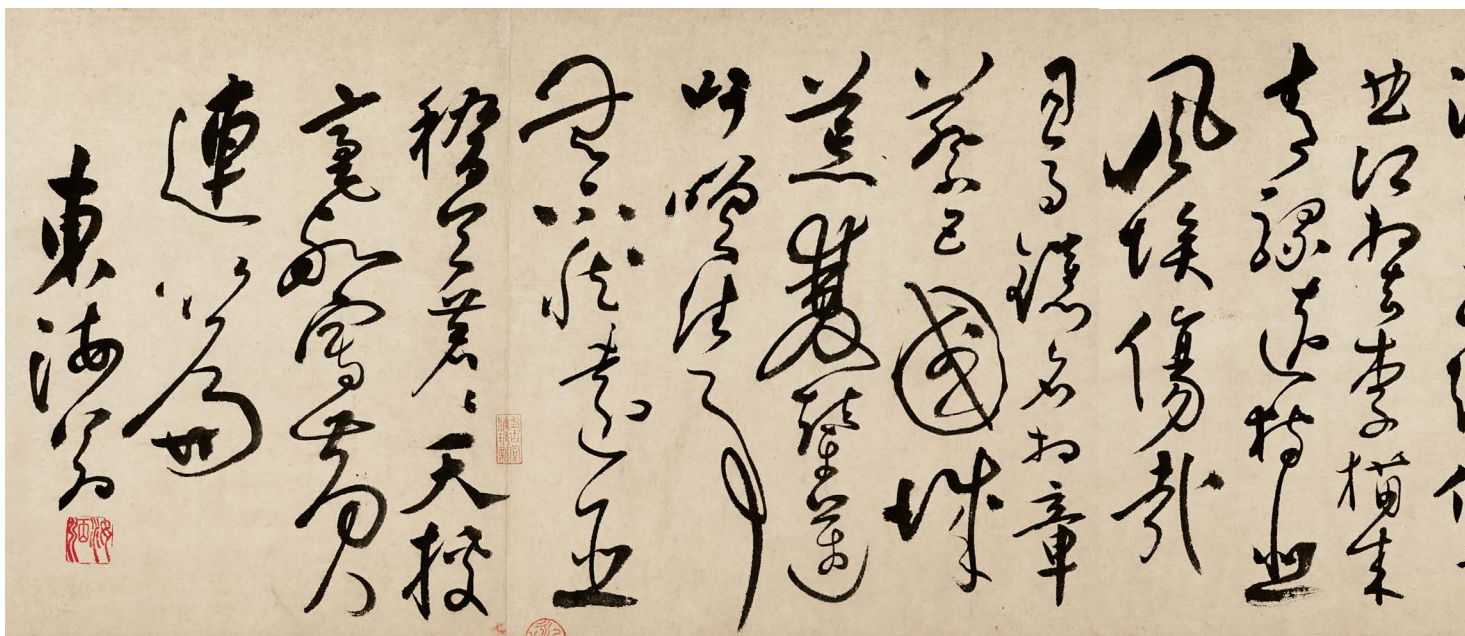
(張弼題) 此吾同年程克勤之為太子諭德云。鈐印: 「文敬」

(張弼題) (行書邵珪詩, 詩文略) 此其至友宜與故文敬公, 為思南太守, 閱得觀不赴

任, 最善詩、工草書云。鈐印: 「東海翁」

(張乾) (行書詩, 詩文略) 同郡張乾。鈐印: 「惟健」
(張弼題) 此上海張惟健任福建 知縣而卒。鈐印: 「東海翁」

(喬維翰) (行書詩, 詩文略) 同郡喬維翰。鈐印: 「賜進士」、「師召」、一印漫漶不辨
(張弼題) 此乃喬師召也。



2599 Detail

(李傑) (行書詩·詩文略) 海虞李傑。鈐印：「海虞」、「世賢」、「國史經筵官印」

(張弼題) 此吾同年世賢，亦為翰林侍講，而海虞即常熟郡也。同郡有凌鴻臚…，弼記。鈐印：「東海翁」

(劉瓊) (行書詩·詩文略) 同郡劉瓊。鈐印：一印漫漶不辨

(張弼題) 瓊字鐘美上海人，昔仕鳳翔同知之，不知何府也。鈐印：「東海翁」

(王佑) (行書詩·詩文略) 嘉禾王佑。鈐印：一印漫漶不辨

(張弼題) 亦同知也。

(張弼) (行草《黃連篇》，詩文略) 東海翁。鈐印：「汝弼」

(張弼) (行草《詩家蕩》，詩文略) 慶雲庄之東有詩家蕩…。東海翁。鈐印：「汝弼」

(姚綬) (行書詩·詩文略) 穀菴姚綬書于丹丘玉洞。鈐印：「姚公綬氏」

題跋：

(張珩) 余得東海翁草書甚多，此其一也，卷中卞令之中丞印極精，而彙考不載，或晚歲所得不及入錄耳。珩題。鈐印：「西邨人」

(韓繩夫) 丁丑(1937)春正月雲間韓熙考藏。

(張珩) 東海翁此草書名當時，今觀此卷大小畢具，又有諸公題贈之作，是固可藏者，因為重裝並考數行于後。木雁齋主人題。鈐印：「橫渠後人」

(韓繩夫) 此卷為東海翁出守南安時同人送行詩序，當時名公如李賓之輩咸在其內，復得東海翁於紙空處補書

黃連篇

黃連苦於澹黃
如如如如如如
苦澹痛如相宜
田中宜見其
節高系書於
痛思之連年
利於之連年
耳之之連年
二生人能之
明為轉者為
位能轉者為
壹用由之
向字安在之

自作詩數首，並敘述名人出處甚詳，東海在當時官聲清直，其草書名動中外，今斯卷諸美畢具，且尤與志乘攸關，殊為可寶，永當珍棄之耳。丁丑(1937)春日得於廬上因題，鄉後學韓熙識。

鑑藏印：

(卞永譽)「式古堂書畫印」(二鈐)、「式古堂」(四鈐)、「式古堂書畫」(五鈐)、「式古堂雅玩記」(三鈐)
(韓繩夫)「價藩清箱長物」、「韓熙寶藏」、「雲間韓熙珍藏書畫印」、「韓熙私印」、「價藩寶此過於明珠駿馬」、「價藩審定真蹟」、
(張珩)「張珩鑑賞」、「吳興張氏圖書之記」、「張珩私印」、「吳興張氏韞輝齋曾藏」
(譚敬)「區齋」、「和菴父」、「區齋」、「譚敬」、「譚氏」、「粵人譚敬印」、「蘇菴鑑定真跡」、「譚氏區齋書畫之章」、「和菴」
「黃石山房」、「褒石齋」、「又文沈氏珍藏」(七鈐)、「卞令之止鑑定」(四鈐)、「希逸」(二鈐)、「以白永好」(五鈐)、「鶯湖唐鷗揚章」、「讀有用書齋」、「仙客」(二鈐)、「西邨居士」

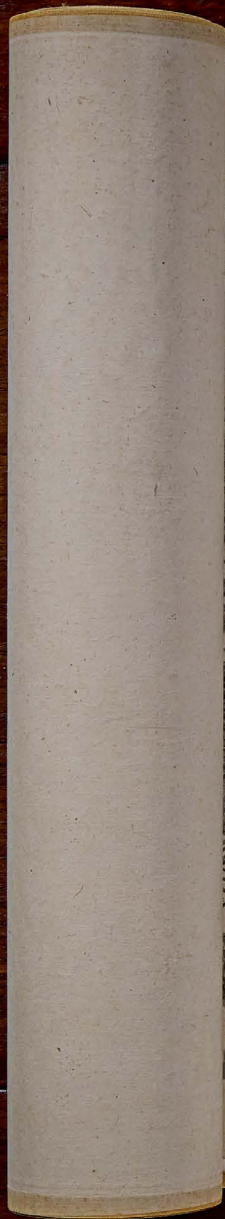
注：本幅原為張東海往南安致仕時，當時諸賢為送行而作，後張弼題書於其間，除自作詩數首外，並補述書者及與其交往經過，卷內囊括明成化時期主流文人如李東陽、程敏政、張惟健、喬維翰、李傑、劉瓛、王佑、姚綬等人之詩作及書法，並附張珩及韓繩夫題跋。

程敏政(1445-1499)，字克勤，直隸休寧人，明朝文學家，成化二年(1466)進士，因著名唐寅會試洩題案革職歸鄉，後追贈禮部尚書。

喬維翰(1435-?)，字師召，直隸松江府上海縣人。成化五年(1469)進士，官至翰林院編修。

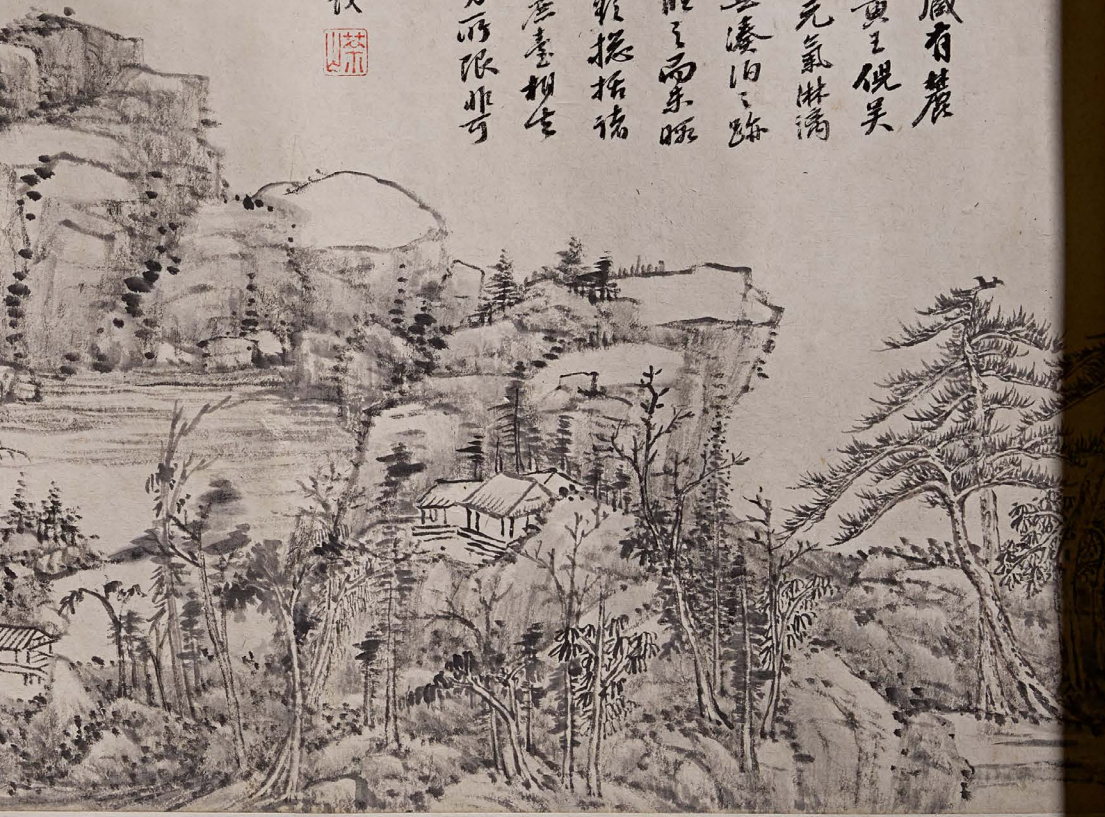
李傑，(1443-1517)，字世賢，號石城雪樵，直隸蘇州府常熟縣人。成化二年進士，官至禮部尚書。

劉瓛，明弘治九至十二年(1496-1499)曾任建寧府知府。王佑，字廷佐，山東濟南人，成化十七年(1481)進士。



耐圃司農藏有麓
 甚長卷合黃王倪吳
 四家之佳而元氣淋漓
 一筆揮洒無濼泊之跡
 余嘗有意臨之而未能
 也此作意亦頗振括諸
 家而較之甚臺相生
 遠甚此才力所限非可
 強矣

崇文後



IN PURSUIT OF THE YUAN LANDSCAPES

Court scholar and painter Qian Weicheng (1720–1772) practised painting since an early age. He had been invited to work at the Imperial Court for over 20 years, and had enjoyed the opportunity to inspect paintings with the Qianlong Emperor. The extraordinary access allowed him to examine a large amount of ancient paintings first hand, and develop a profound sensibility to imitate famous artworks. The Qianlong Emperor showed deep appreciation for his works, and lavished praises on his style that was reminiscent of the Four Great Masters of the Yuan Dynasty. On Qian Weicheng's *In Imitation of Huang Gongwang's Autumn Mountains*, now in the collection of the National Palace Museum in Taipei, it reads, "Strong autumn winds sweep through Xing'an, where the mountains are barren, clouds are white, and trees are jagged and uneven. I follow others to see the sights around the area, and I jot down my feelings and impressions. For no particular reason, I casually created this imitation of Huang Gongwang's painting." (fig.1)

Granted, the number of Qian's imitative artworks is very small despite the Qianlong Emperor's high praise. In the current handscroll, the styles and characters of all Four Great Masters of landscape painting were found, and as such, this work is among the rarest. This scroll is over 16 feet long, and the continuous landscape was painted with rich and varying brushwork, showing distinct shades of ink and an intricate composition dominated by a rugged landscape. The beginning of the scroll features mountain peaks and forests interspersed by streams. The techniques employed – brushstrokes piling one on another to produce masses of texture – are characteristic of Wang Meng's brushwork. Its sharp rocks and range upon range of mountains hint at the brushwork of Huang Gongwang. Beautiful trees and rocks dot a village on a plateau over the cliff, and this depiction reminds us of Ni Zan's landscape painting, and affords us a moment of calmness against the dramatic mountain backdrop. Afterwards, we see peaks painted using the techniques of Huang Gongwang. The mountains are surrounded by streams and forests, and this composition draws inspirations from Wu Zhen. The end of the scroll features flat rocks and gentle slopes, which are painted using the technique associated with both Wu Zhen and Huang Gongwang, but Huang's influence seems to predominate. This subtle reference and reverence to Huang Gongwang can be explained in terms of Qian Weicheng's admiration of all things ancient, as he wrote, "Among the Four Great Masters in the Yuan Dynasty,

Huang Gongwang was the best. Huang's ink wash paintings are the most charming because the painter fully understood the characteristics and workings of Nature. The spiritual landscape that Huang created tells the story of lives as they are nurtured by the wonder of Nature."^[1]

Each of the Four Great Masters of the Yuan Dynasty boasts a discrete style. Qian Weicheng adroitly combined and synthesised their diverse styles and characteristics, so they still come together as one magnificent work. The synthetic work can be said to display a simple but vigorous style of its own. Having thoroughly mastered the art of the Four Great Masters, Qian deployed his skills and tenacity to create this epitome of grand styles while paying tribute to all his predecessors. Most imitative works of the period were imitations of the works of one or two old masters, or album in which each leaf was usually an imitation of the work of one painter. Therefore, Qian's scroll, in which the artist imitated the Four Great Masters, was very rare.

According to the inscription, Qian Weicheng saw Wang Yuanqi's imitation of landscape painting from the Yuan Dynasty at the place of his friend Yu Minzhong (1714–1779), and paid a compliment by saying, "a free style of brushwork to breathe life into the work and to bring it all together." Qian was inspired to create this work thereafter, and he lamented that his work was inferior to Wang's work out of humility. Qian Weicheng greatly admired Wang and once said, "Since the passing of Wang Yuanqi, there have been no more outstanding painters. For this reason, the depths of the soul are missing from all the landscape paintings that came after Wang."^[2] Qian also added, "There are two schools of landscape painting masters in the Qing Dynasty, one is Yun Shouping, and the other is Wang Yuanqi. These two painters can be compared to two poets in history, namely Li Bai and Du Fu. Du Fu's poems are grandiose and epic, whereas Li Bai's poems are unrestrained and untamed. Li and Du, whose contributions were considered irreplaceable, were revered and admired by their posterity."^[3] Qian was struck by the original work, which he had a rare opportunity to see.

When Qian Weicheng painted this work in 1766, he was in the capital to serve as the Vice Minister of Justice and Education Commissioner of Zhejiang. A year prior, he accompanied the Qianlong Emperor to travel to the South. As he maintained a busy official schedule, he could only paint during his spare time, and the work took him over two months, and

upon completion, it was an opportune time for him to give the painting to his visiting younger brother as a gift. Therefore, the scroll was not only a work of leisure in which the painter exuded his admiration for ancient art, this gift for a younger sibling also served as a didactic work, on which he projected his deeper sentiments.

The scroll was given to his third younger brother Qian Weiqiao (1739-1806), who was also known by his aliases Shu Can, Shu Chuan, and Zhu Chu. He was erudite in history, literature, arts, and the teachings of Chan Buddhism. He wrote legends that were adapted for very popular plays during the Qianlong years, and multiple editions of his works were passed down in history. Collaborating with scholar-official Qian Daxin, Qian Weiqiao edited the *Annals of Yin County in Zhejiang (Yunxianzhi)*. Weiqiao and his elder brother Weicheng, the first in the palace examination, were both accomplished scholar-officials, and were dubbed the “Qian duo of Changzhou.”

Although Qian Weicheng was 19 years Weiqiao’s senior, they kept frequent contact with each other. Between the years 1766 and 1767, Weicheng gave Weiqiao his painting, and after embellishing it, Weiqiao inscribed two poems on it. In the same year, Weicheng gave his younger brother another work he painted, entitled, *Long landscape scroll painted for younger brother Weiqiao, year 1776*.^[4]

Qian Weiqiao admired his elder brother very much, and described Weicheng in the following words, “his poems follow the style of Li Bai and Du Fu. His essays are fluent, unpretentious, but at the same time, rich in ideas and imagery. It would be difficult to imitate his style of writing. His calligraphy reminds me of Su Shi, and he succeeded in bringing together the beauty of all Four Great Masters of the Yuan Dynasty and developing a distinct style.”^[5] As Weiqiao was given the current seminal work of *Landscape after the Four Great Yuan Masters*, he knew he had to cherish it. Unfortunately, Qian Weicheng passed away five years later. To honour and eulogize his late elder brother, Weiqiao brought this scroll with him two to three years within Weicheng’s passing and invited many friends to inscribe poems on the painting. Among them, Qian Zai (1708–1793), Palace Library Attendant , Zhao Yi (1727–1814), poet and historian, Zhao Huaiyu (1747–1823), poet, Zhang Qia (1718–?), also known as Yuanguang Daoshi, painter, Peng Yuenrui (1731–1803), Imperial Grand Secretary and collector, as well as Ping Shengtai, fellow Imperial Examiner, and Qian Daxin, scholar-official and historian, with whom he had collaborated. They tended to be well respected literati and important officials from Changzhou, or colleagues and

friends of Qian Weicheng, so their inscriptions on the painting can also be found in their respective collections of works, such as Zhao Yi’s *Oubei Ji*, Zhao Huaiyu’s *Yiyoushengzhai Ji*, Peng Yuenrui’s *Eryuyang Jigao*, and Qian Daxin’s *Qianyantang Shiji*, etc. In these poems, many compared the Qian brothers to poets Su Shi and Su Zhe, as the younger brother studied under the tutelage of the elder brother. Many also lavished praise on Qian Weicheng’s gift for arts and literature, and mourned his passing. As such, the current scroll is undoubtedly an important artefact for studying the literati scene in the city of Changzhou and the Jiangnan Region during the Qianlong and Jiaqing periods.

Drawing clues from the inscriptions, the scroll was in the collection of Wang Lizhai, a Huizhou merchant in the Jiaqing and Daoguang periods after the passing of Qian Weiqiao. Later on, the treasure was collected by Yang Qinglin’s Pinglu Studio, as documented by his son in law Shao Songnian (1848-1923) in *Chenglantang Guyuan Cuilu*. In 1873, Yang Zhenfu acquired Wang Yuanqi’s *Landscape after the Four Great Yuan Masters* and was overjoyed that he could use this work as a reference.^[6] When Yang passed away, both scrolls, painted by Qian and Wang respectively, belonged to Shao Songnian. In 1916, Shao inscribed notes on both scrolls explaining their acquisition. The scroll by Wang Yuanqi was published in *Enchanting Images: Late Chinese Painting and Calligraphy from the Shih-t’ou Shu-wu Collection*.^[7] However, the Four Great Masters of the Yuan Dynasty to whom Wang’s work refers are different from those to whom Qian’s scroll refers, namely, Huang Gongwang, Ni Zan, Wang Meng, and Wu Zhen. If, at the time, Qian Weicheng really did see Wang’s imitative work, then Qian only followed Wang Yuanqi’s imitation of ancient paintings in spirit but not in substance.

^[1] *Complete Works of Qian Weicheng (Qianwenmingong Quanji)*, Anthology of Tea Mountain (Chashan Shichao), juan 9

^[2] *Ibid.* juan 4

^[3] *Ibid.* juan 3

^[4] *Ibid.* juan 1 and *The Zhuchu Anthology of Poems and Essays (Zhuchu Shiwenchao)*, juan 10

^[5] *Ibid.* juan 5

^[6] See Shao Songnian, *Chenglantang Guyuan Cuilu*

^[7] See Cai Yixuan ed., *Enchanting Images: Late Chinese Painting and Calligraphy from the Shih-t’ous Shou-wu Collection*, Taipei: Rock Publishing, 2001, pp. 126-127 & 312-315, No. 56.

元氣淋漓，自在揮灑，無湊泊之跡

詞臣畫家錢維城(1720-1772)自幼習畫，入值內廷二十餘年，參與乾隆帝頻繁的書畫鑒賞活動，得以一睹古畫真貌，更是獲益良多，對摹古有更直接的體會。其仿古作品深得乾隆帝的賞識，曾多次贊其畫風流露元四家之韻味，如台北故宮博物院藏《錢維城仿黃公望秋山》云：「秋入與安萬竅吹，山蒼雲白樹參差。扈遊自寫胸中趣，却說無端仿大癡。」(fig.1)

而然，他以仿古為目的畫作並不算多數，如本卷仿四家山水集於一卷之中，就更是罕有。本卷長逾十六尺，連景山水綿延不絕，用筆變化豐富，墨色層次分明，構圖充滿起伏跌盪。畫卷以峯巒林木為開首，穿插溪澗，意寫牛毛皴及密集點苔顯王蒙筆法；接著是峭石疊嶂，形成奇峰巨壁，略帶黃子久筆意；過了層崖便見平遠山村，樹石鬆秀，彷彿有倪高士山水之畫意，為之前緊湊氣氛帶來一點平靜；然後是雲峯山脈，仍多大癡法；背帶出溪山迴曲，樹木蕭森，漸有梅道人意；最後以平石矮坡作結，加上長披麻皴為主，參用吳黃二家法，而子久居多。此正好貼合其仿古思想，尤為推崇黃公望也：「有元山水推四家，虞山大癡獨稱首。元氣全歸造化師，神機自赴煙雲手。」^[1]

元四家畫風鮮明，各具特色，錢文敏公巧妙地以純熟筆墨，靈活運筆，瀟灑揮就，既集四家之畫風特徵，又不覺突兀，倒有一種疏簡渾厚之氣，是對四家有深入理解後，以自己方式融匯貫通，以筆墨集大成。當時畫家比較常見的仿古作品，為畫幅中模仿一至兩位古代畫家，

或以冊頁形式，一頁仿一家，獨立呈現，如本幅把元四家共治一爐，則尤為少見。

據題識得知，文敏公於友人于敏中(1714-1779)處得見王原祁(1642-1715)仿元人山水卷，贊嘆其「元氣淋漓，一筆揮灑，無湊泊之跡」，以儆其舉而創作此卷，謙稱不及其優秀。錢維城十分欣賞王原祁，曾云「麓臺歿後無丹青，遂令山水亡精靈。」^[2]又認為「本朝山水祖二派，南田憚與司農王，亦如詩家有李杜，子美雄博青蓮狂。兩家俎豆並不朽，餘子別山誰能當。」^[3]既能一睹其大作，想必啟發良多。

錢維城於丙戌年(1766)繪畫此卷，時在京師為刑部左侍郎、浙江學政，前一年才扈從乾隆帝南巡，公務繁忙，只能於閒時舉筆，歷時兩個多月，翌年恰好三弟來訪送贈之。固本卷既是閒情之作，以示古人之韻，又是教授晚輩之物，以表心中丘壑。

本卷贈予之三弟即錢維喬(1739-1806)，字樹參，號曙川，又號竹初，乾隆二十七年(1762)舉人。學貫古今，詩文博瞻。工書善畫，晚通禪理。其創作之傳奇故事，在乾隆年間演出後曾轟動一時，有多種刻本傳世，曾與錢大昕一起合修《鄞縣志》。錢家一門二傑，當時與狀元錢維城有「常州二錢」之稱。

錢維城雖比其弟大十九年，但兄弟間常有交流，尤其在丙戌(1766)及丁亥(1767)這兩年間，如於丙戌年贈詩予其弟，經裝潢後，弟題跋七律詩二首；^[4]於同年也有



fig.1
清錢維城《做黃公望秋山圖軸》
設色紙本·國立故宮博物院藏品^[9]

賞其弟之畫作，寫《題丙戌歲為樹參弟所畫山水長卷》。^[5]

誠然，錢竹初十分崇拜其兄，形容其「詩以李杜為宗，文章疏達淳茂，絕去規仿，書法似蘇文忠，畫得元四家之勝卓然成大家。」^[6]今能得此本《仿元四家山水》，定珍而重之。受贈此畫後五年錢維城便英年早逝，竹初在去世後兩至三年間，携此卷邀友人題詩，懷念兄長，當中包括族兄兼上書房行走錢載(1708-1793)，文史家趙翼(1727-1814)、詩人趙懷玉(1747-1823)、圓光道士張洽(1718-?)、協辦大學士兼收藏家彭元瑞(1731-1803)、曾共事監考官的平聖臺、史學家錢大昕等。多為常州同鄉名人高士，皆博學多才，且帶有重要官職，跟文敏公或共事或友好，故他們在本卷上題詩跋句，多出現在其著作紀錄之中，包括趙翼《甌北集》、趙懷玉《亦有生齋集》、彭元瑞《恩餘堂輯稿》、錢大昕《潛研堂詩集》等。詩文中多有比喻錢氏兄弟如蘇軾、蘇撤，兄為弟師，又贊歎文敏公之才華，深感惋惜。此卷對研究乾嘉時期，常州以至江南一帶文人交往等關係，尤為重要。

綜合題跋內容，錢維喬去世後，此卷在嘉道時期由徽商汪理齋(活躍於嘉道年間)收藏，後成瓶麓齋楊慶麟(楊澥之子，道光庚戌翰林)珍藏，並由其婿息龔邵松年(1848-1923)記載於《澄蘭堂古緣萃錄》內。楊振甫在同治癸酉(1873)年覓得王原祁《仿元四家山水圖卷》，視為本

卷之參照本，驚喜欲狂。^[7]楊氏仙遊後，本卷與王原祁一卷同歸邵松年，邵氏於丙辰(1916)年在兩件上同時題跋並記其由來。王麓臺一卷曾出版於《悅目：中國晚期書畫》一書之中，^[8]惟該卷所仿效的元四家次序與本卷不盡相同，先以黃公望風格為始，中段為倪瓚畫意及王蒙墨韻，最後以吳鎮畫風作結。若當時錢維城真是見了此卷再繪本幅，相信是取其臨古思想，以意創造，非忠實臨摹。

- [1] 《錢文敏公全集》，《茶山詩鈔》，卷九，〈為張大星題黃子久山水卷子歌〉
 [2] 同上，卷四，〈題熊滌齋寒江獨釣圖(王中丞畫)〉
 [3] 同上，卷三，〈雨中過劉梨亭翔鶴堂山麓臺司農冊見示因成長句〉
 [4] 見《竹初詩文鈔》，詩鈔卷十，傳狀，《竹井司冠以先兄丙戌年所贈詩裝潢成卷屬為題跋因賦七律二首》
 [5] 同[1]，卷一，奏疏，《題丙戌歲為樹參弟所畫山水長卷》
 [6] 同[4]，文鈔卷五，傳狀，頁298
 [7] 見邵松年：《澄蘭堂古緣萃錄》，〈王麓臺仿元四大家山水，瓶麓齋舊藏〉
 [8] 見蔡宜璇執行主編：《悅目：中國晚期書畫》，台北：石頭出版有限公司，2001，編號56，解說篇，頁126-127；圖版篇，頁312-315
 [9] http://painting.npm.gov.tw/Painting_Page.aspx?dep=P&PaintingId=6320



2600

PROPERTY FROM AN IMPORTANT PRIVATE
AMERICAN COLLECTION

QIAN WEICHENG (1720-1772)

LANDSCAPE AFTER THE FOUR GREAT YUAN MASTERS

ink on paper, handscroll

Inscribed twice, dated *dinghai*, corresponding to 1767, with a dedication to his younger brother Qian Weiqiao and with four seals of the artist in total.

Titleslip by Yang Qinglin (19th Century), dated *gengwu* (1870) and with one seal of his. Frontispiece by Fan Yongqi (1727-1795) and with three seals of his

Colophons by Qian Zai (1708-1793), dated *xinmao* (1771) and with three seals of his; by Zhao Yi (1727-1814) and with three seals of his; by Zhao Huaiyu (1747-1823), dated *jiawu* (1774) and with four seals of his; by Zhang Qia (1718-?), dated *jiawu* (1774) and with one seal of his; by Peng Yuanrui (1731-1803), dated *jiawu* (1774)

and with three seals of his; by Ping Shengtai (18th Century), dated *gengzi* (1780) and with four seals of his; by Zhao Huaiyu, dated the sixteenth year of Jiaqing reign (1811) and with two seals of his; by Shao Songnian (1848-1923), dated *bingchen* (1916) and with two seals of his. Inscriptions in the mounting border by Qian Daxin (1728-1804), dated *dingwei* (1787) and with two seals of his; by Yang Qinglin, dated *guiyou* (1873) and with one seal of his. with one collector's seal of Cao Wenzhi (1735-1798), one collector's seal of Wang Lizhai (18th/19th Century), two collector's seals of Ye Honghan (Qing Dynasty), four collector's seals of Jin Chuansheng (19th/20th Century), one collector seal of Yang Qinglin and five other collectors' seals

33 by 523 cm. 13 by 206 in.

LITERATURE

Recorded:

(1) Qian Zai, *Tuoshizhai Shiji*, (Qing Qianlong carved version), *juan* 32

(2) Zhao Yi, *Oubei Ji*, (1812 Zhanyitang carved version), *juan* 21
 (3) Zhao Huaiyu, *Yiyoushengzhai Ji*, (1821 carved version), *shi juan* 5 and 28
 (4) Peng Yuanrui, *Enyutang Jigao*, (1827 carved version), *juan* 3
 (5) Qian Daxin, *Qianyantang Shiji*, (1831 carved version), *juan* 5
 (6) Shao Songnian, *Chenglantang Guyuan Cuilu*, 1904, *juan* 5, pp.15-19
 (7) Xu Bangda, *Gaiding Lidai Liuchuan Huihua Biannianbiao*, Beijing, 1995, p.238

Illustrated:

(1) Shanghai Museum ed., *Zhongguo Shuhua jia Yinjian Kuanshi*, 1982, pp.1498-1499 (Qian Weicheng's seal impression 22, 24, 28 and signature 33); p. 1364 (Zhao Huaiyu's seal impression 11, 13, 15); p. 1495 (Qian Zai's seal impression 22)
 (2) Kaikodo Journal, *The Power of Form*, Spring 1998, pp. 106, 243-244, no. 20
 (3) Kaikodo Journal, *Scholarly Premises*, Autumn 1999, p. 146

HK\$ 12,000,000-16,000,000
 US\$ 1,530,000-2,040,000



2600 Detail

重要美國私人珍藏

錢維城

仿元四家山水卷

水墨紙本 手卷

署簽：錢口口仿元四大家山水真蹟。同治庚午(1870)夏六月，識於汴梁振甫珍藏。鈐印：「振押」

引首：煙雲在手。甬上後學范永祺拜題。鈐印：「范永祺印」、「又字峩亭印」、「高山仰止景行行止」

釋文：

(一)丙戌(1766)冬僦直西清，每飯無事輒塗抹數筆以遣興，積兩月餘遂成此卷。丁亥(1767)四月，三弟自南來見之，頗以為可，即以贈之。維城。鈐印：「錢維城印」
(二)耐圃司農藏有麓臺長卷，合黃王倪吳四家之法，而元氣淋漓，一筆揮洒，無湊泊之跡。余嘗有意臨之，而未暇也。作此意欲摛括諸家，而較之麓臺相去遠甚，此才力所限，非可強矣。茶山又識。鈐印：「茶山」鈐印：「無聲詩」、「素庵」

後有題跋者：錢載、趙翼、趙懷玉(兩次)、張洽、彭元瑞、平聖臺、趙懷玉、邵松年、錢大昕(題隔水)、楊慶麟(題隔水)

鑑藏印：

(曹文植)「石鼓硯齋」
(汪彥宣)「休陽汪彥宣小梅甫珍藏」
(葉鴻翰)「葉氏硯農珍藏之印」、「研農心賞」
(金傳聲)「秀水金蘭坡搜羅金石書畫」、「秀水金氏蘭坡過目」、「金傳聲」、「蘭坡經眼」
(楊慶麟)「振甫審定」
「朝爽樓」、「雙宿硯齋珍藏」、「巴氏所藏」、「丹陸過眼」、「在心發言」(騎逢印)

著錄：

(1) 錢載：《揮石齋詩集》，卷三十二，清乾隆刻本，〈家少司寇先生僦直之暇合元四家法作山水卷以與弟孝廉維喬裝成屬題〉
(2) 趙翼：《甌北集》，卷二十一，清嘉慶十七年(1812)湛貽堂刻本，〈為錢曙川孝廉題所藏令兄茶山司寇畫卷，係臨王麓臺筆麓臺則仿元季四大穿家者也〉
(3) 趙懷玉：《亦有生齋集》，詩卷五，古今體詩，清道光元年(1821)刻本，〈為錢孝廉維

喬題哲兄文敏公維城畫卷〉及詩卷二十八，〈題錢文敏維城畫卷并序〉

- (4) 彭元瑞：《恩餘堂輯稿》，卷三，古體詩，清道光七年(1827)刻本，〈為錢竹初維喬題其先兄文敏公畫卷〉
(5) 錢大昕：《潛研堂集》，詩續集，卷五，清嘉慶十一年(1831)刻本，〈題座主文敏公仿元四家長卷〉
(6) 邵松年：《澄蘭室古緣萃錄》，鴻文書局，1904，卷五，頁15-19
(7) 徐邦達：《改訂歷代流傳繪畫編年表》，北京，1995，頁238

出版：

- (1) 上海博物館編：《中國書畫家印鑑款識》，文物出版社，1982，頁1498，錢維城印22, 24, 28及款33; 頁1364，趙懷玉印11, 13, 15及頁1495，錢載印22
(2) 懷古堂：《The Power of Form》，1998，頁106，243-244，編號20
(3) 懷古堂：《Scholarly Premises》，1999，頁146





2600 Detail

甬上後學范亦禎題

茶山本天人游戲為畫師由中在著有立散天機活潑生怪奇達山傳
直升餘載徒莫不詩人象和我開論畫小論神宗派亦以南北呼聲
一前作初祖吳黃倪王四葉垂會法注元龍家煙筒如子孫傳
貽後學已往孰謂胡僧唯心卷手獨進試觀國和合四家法始使
前指如嬰兒五日一水十日不乾粉粉粉粉粉粉粉粉粉粉粉粉粉
一氣合筆筆筆筆筆筆筆筆筆筆筆筆筆筆筆筆筆筆筆筆筆筆
力富過之西春州冷昔昔昔昔昔昔昔昔昔昔昔昔昔昔昔昔昔
能為動生一見但下拜曾記解不靈不靈不靈不靈不靈不靈不靈

司寇夫子儻真之暇畫此
山水長卷蓋合元四家之
法而所取於黃吳者尤多
既以興

孝廉於以藏今年辛卯
公車來京裝涼甫就乃
屬載題之為賦六言一
首並呈

夫子海定

公聖派皆北苑子由師

即東坡禁唐雪落

閑寫行卷春逢遊歌

渾厚華滋不盡權

梨橘袖如何孝廉賦

泊江渚貫月紅非有它

裁拜稿於宣南坊印



其後多車馬之流者其始在...
里縮只尺雙管隨街縱公名其賦風云
技猶神龍間去遠旬旬五夜恒疎慵於時
機風采骨立千尋松高軒一握手片語如
神陳鶴筆忽集舍馬鬣題新封識成賦
快蝶夢到三笑此固作而成保直
思方濃休湯豆元氣蕭蕭合秋容持
將贈弱弟想見瑣瑣羅朱文卷意
久夕夕頓過後幸崇典型在况以世
如重三絕古不羨二難於獨鍾撫圖
增昔盛得白在驚惶安能從君乞并
分吳淞

竹初三入以文敏公西道畫卷屬額得詩三百
字清正時甲子初春寓吳山先恭頌詞
味辛癸年拜手

昔人論畫貴有筆有墨不着力則無
筆法不用意則無墨墨此作筆墨
首倫骨肉骨肉沈雄隱厚中正瑣細
針密錙非大家不能到此景打散時又
致會打不共伴長卷各以尊原未果
戴寒里居竹初先生出此卷見示留連
展玩遂成古人今昔之感當何如耶
甲子小除夕西癸亥孫治若識

錢三叔海欵我戶手一燈畫浴滌尚書遺墨
且到眼卷長二丈餘技國窮有詩未及寫追書
誤改神合離此兄弟七令少子由吾父子師我
每具實堪誇墨但感宿昔感吁歎

此清榮殿在天上係實未戶金果是儒巨載筆也
且五尚書細步象
且暉詩成畫竟
天一漫讀書萬卷方能助二十條載清印地後進難步
空腔而遂來書長每一事由林侍側法必垂垂有詩只
吟畫看相示妙處以神怡於愛才自天性散材
樗櫟顧非遺謂或詩法有愈徑不佳者各有宜
斷折折較利鈍亂頭麻眼各如強我聞輟魁不
敢受出之此語則可思正尚眼藏真妙諦解屢道強
粉脂論詩斷然以態於畫或以一貫之基端化識在
丙戌越年我始題

雕埤是時諸老方為感保直出入相和道五年我始

新而覽五之古詩一首原子
試出南昌彭文勤門小文勤送
及未詩以而去未去先立此也今
看休寧汪君理齋翁弄物心以陽
亦可無憾唯卷中人蓋但宿羊存
去猶未之既心先生平披展如
四珠深台苦之茲因朱二絕云
為書造墨草庵船怪事四頭已卅
年誰料桃花潭水上重茶薛
系魚中祥
款詩畫是產詞五少日滄鴉梳
步羞且喜宮措雙老眼天宮後
在話荷因
嘉慶十六年十一月趙淡士款

此卷為沈裝再舊紙不封文敏山水為壬子傑作
即淡詩石公詩故至今不可親觀不可多得之品
司農日春同存藏錄卷目錄卷目錄卷目錄
丙辰上旬一日九老坊房舍題也

余既得茶山司寇此卷每一展玩輒意至司農卷不知若何
神妙又不知誰傳何家世間尚存此妙蹟者同治庚子月
願辭以司農巨卷送閱展讀之知即係司寇所藏原本也
不禁驕喜欲狂索值昂昂時由山左旋購之於於願
雲峰心也自蒙矣甘香地之展圖書以志喜後書

2601

ZHANG RUITU 1570-1644

MENG HAORAN'S POEM IN CURSIVE SCRIPT

ink on silk, hanging scroll

signed *Ruitu* and with three seals of his

164.5 by 43 cm. 64¾ by 16⅞ in.

HK\$ 500,000-800,000

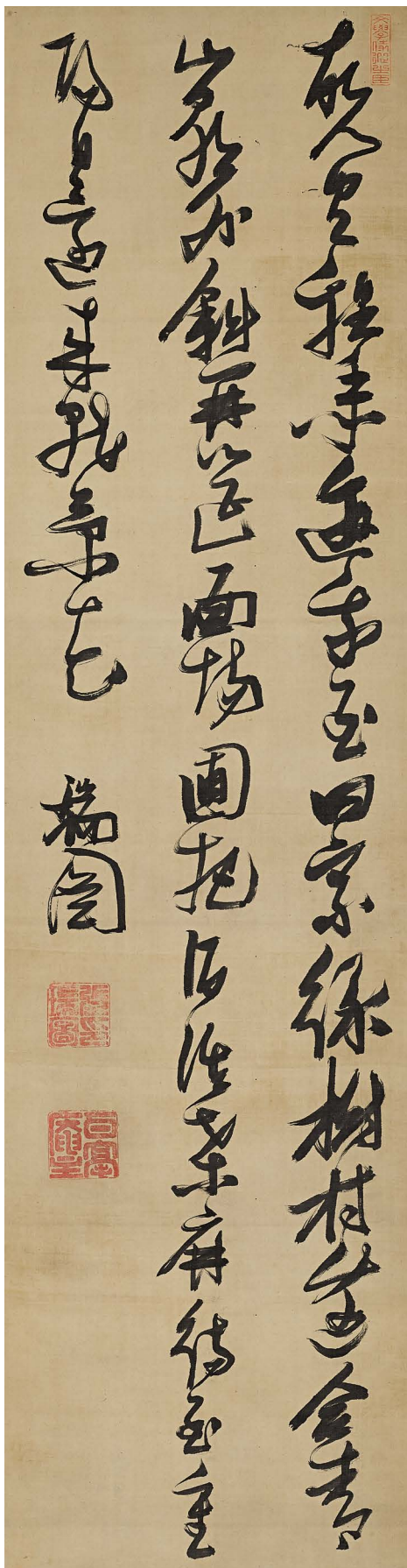
US\$ 64,000-102,000

張瑞圖

草書孟浩然《過故人莊》詩

水墨絹本 立軸

釋文：故人具雞黍，邀我至田家。綠樹村邊合，青山郭外斜。開筵面場圃，把酒話桑麻。帶到重陽日，還來就菊花。瑞圖。鈐印：「文學侍從之臣」、「張瑞圖印」、「白毫庵主」



2601

2602

WANG DUO 1592-1652

SHEN QUANQI'S POEM IN RUNNING SCRIPT

ink on satin, hanging scroll

signed Wang Duo, dated yihai (1635) and with two seals of the artist

Titleslip by Chen Banding (1879-1970)

236 by 51 cm. 92 $\frac{7}{8}$ by 20 in.

HK\$ 350,000-450,000

US\$ 44,600-57,500

王鐸

行書節錄沈佺期詩

水墨綾本 立軸

署簽：（陳半丁）王孟津行書綾本精品，半丁題。

釋文：向蒲回舟萍已綠，分林蔽殿槿初紅。乙亥(1635)仲冬書于石龍山房，王鐸。鈐印：「王鐸之印」、「太史氏」

注：簽條下貼有故宮博物院箋



2602

DONG BANGDA 1699-1769**STUDIO IN AUTUMN LANDSCAPE**

ink on silk, hanging scroll

signed *Dong Bangda*, dated *guihai* (1743), with a dedication and with three seals of the artist

Titleslip and annotation in the mounting border by Zhou Zhaoxiang, dated *dinghai* (1947) and with one seal of his

128 by 70.5 cm. 50³/₈ by 27³/₄ in.

LITERATURE

Please refer to the Chinese Literature

PROVENANCE

Sotheby's New York, Fine Classical Chinese Paintings, 13 September 2011, Lot 23

HK\$ 3,600,000-4,200,000

US\$ 459,000-535,000

董邦達

秋山草堂圖

水墨絹本 立軸

署簽：（周肇祥）清董東山墨筆山水精品。退翁題。

釋文：野水兼天淨，秋林帶日黃。幽人誰是侶，鷗鷺兩相忘。癸亥(1743)長至後十日，擬大癡道人筆意，請星翁太老先生雅鑒，東山弟董邦達。鈐印：「董邦達」、「孚存」、「用拙」

題跋：（周肇祥）戟門先生同鄉、同社，同作寓公于故都，道義相期三十年矣。先生善書畫，精鑒藏，而餘亦喜收吾浙前賢遺跡。偶出富陽董文恪山水共展玩，頗蒙見賞。物貴得所托，因以持贈，用志翰墨之好焉。丁亥(1947)上巳，入山看花歸來記，退谷弟周肇祥。鈐印：「肇祥」

鑑藏印：「瀨江潘氏礪庵珍藏」、「南崖珍藏」、「潞河劉氏珍賞」、「肇祥」

出版

中國書畫研究社編，《藝林月刊》，第七十二期，1935年12月，北京，藝林月刊發行所，頁2

來源

蘇富比紐約，中國古代書畫，2011年9月13日，拍品編號23



野水兼天淨秋林帶
日黃幽人誰是侶
晴雨相忘
癸亥秋五後十日
大隱
道人筆
東山草堂

錢門先生同鄉同社同作寓於京都道義相期三十有矣先生筆墨畫精詩苑
而余亦喜如斯漸亦賢達請何出富陽筆文怡山水共展玩頗蒙見賞物貴乃所託
因以持贈用誌福異之好焉
丁亥上巳入小窗書歸表款是日弟同筆

題裱楮

WANG HUI 1632-1717**STUDIO IN SONGSHAN AFTER LU HAORAN**

ink and colour on paper, hanging scroll

signed *Gengyan Shanren Wang Hui*, dated *yiwei* (1715) and with five seals of the artist with two collector's seals of Wang Zuxi (1858-1908) and one seal of Chen Peiqiu (1922-)

82 by 42.5 cm. 32¼ by 16¾ in.

LITERATURE

(1) and (2) Please refer to the Chinese Literature

HK\$ 2,600,000-3,800,000

US\$ 332,000-485,000

王翬

仿盧浩然嵩山草堂圖

設色紙本 立軸

款識：水色嵐光明几上，松陰竹影度窗前。焚香畫坐渾無事，好與書編結靜緣。乙未（1715）清和，擬盧浩然嵩山草堂圖意於來青閣之西爽軒。耕煙散人王翬。鈐印：「上下千年」、「王翬之印」、「石谷子」、「我思古人」、「來青閣」

鑑藏印：

（王祖錫）「祖錫審定」、「楊安清秘」

（陳佩秋）「佩秋審定」

出版

(1) 《藝苑掇英》，第61期，上海人民美術出版社，1998，2月，頁29，圖版22

(2) 趙平編，《王翬年譜》，吉林人民出版社，2008，頁148



水色嵐光明月上松陰竹影度寒梢
點香畫堂淨上無事好與書偏結符籙
乙未清和撰履浩然嵩山草堂圖志
於未青閣之西英軒 耕煙散人王寧



2605

2605

LAN YING 1585-1666

SPRING LANDSCAPE

ink and colour on silk, hanging scroll

signed *Daoren Yin*, dated dingyou (1657) and
with two seals of the artist

193.5 by 65 cm. 79 $\frac{1}{8}$ by 25 $\frac{1}{2}$ in.

HK\$ 1,200,000-1,600,000

US\$ 153,000-204,000

藍瑛

春漲圖

設色絹本 立軸

釋文：丁酉(1657)年朝山居觀梅，值雨雪及
旬，竹扉靜掩對花坐雨，畫得春漲圖。畫
竣，霽色盈窗，筆研俱快激。道人瑛，時
七十有三也。鈐印：「藍瑛之印」、「石
塢頭陀」

WANG HUI 1632-1717**SPRING GARDEN**

ink and colour on silk, mounted for framing

signed *Wang Hui*, dated *guisi* (1713) and with
five seals of the artist
with one collector's seal

77.5 by 33.8 cm. 30½ by 13¼ in.

PROVENANCE

Christie's Hong Kong, Fine Chinese Classical
Paintings and Calligraphy, 28 November 2005,
Lot 1163

HK\$ 500,000-700,000

US\$ 64,000-89,500

王翬

圍廊春寂

設色絹本 鏡心

釋文：小院圍廊春寂寂，浴鳧飛鷺晚悠悠。
康熙癸巳（1713）長夏寫唐人詩意。劍門
樵客王翬。鈐印：「鹵爽」、「王翬之印」
、「石谷」、「耕煙」、「清暉老人時年
八十有二」

鑑藏印：「永安沈氏藏書畫印」

來源

香港佳士得，中國古代書畫，2005年11月
28日，拍品編號1163





2607

WANG JIAN 1598-1677

LANDSCAPE AFTER ANCIENT MASTERS

ink and colour on silk, album of ten leaves

signed Wang Jian, dated guichou (1673) and with ten seals of the artist

Inscription by Sun Yueban (1639-1708) twice, and with six seals of his in total; by Xu Xun (19th century) and with three seals of his; by Wang Jiangwu and with two seals of his; by Wang Wu (1632-1690) and with three seals of his; by Huang Tiren and with three seals of his; and by Zhu Jun (17th century) twice, one dated yihai (1695) and with six seals of his in total; by Li Shijun and with three seals of his; by Zhang Xu and with two seals of his; and by Xu Guanshi and with two seals of his with two collector's seals of Wang Shanwen (20th century)

20.7 by 15.1 cm. 8 1/8 by 6 in. (10)

PROVENANCE

Previously from the White Gull Studio Collection

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

US\$ 446,000-640,000

王鑑 1598-1677

仿古山水

設色絹本 十開冊

款識：

- (一) 仿趙令穰。鈐印：「鑑」
- (二) 學仲穆。鈐印：「鑑」
- (三) 做小米。鈐印：「鑑」
- (四) 學思翁。鈐印：「鑑」
- (五) 摹子久。鈐印：「鑑」
- (六) 摹叔明。鈐印：「鑑」
- (七) 擬柯丹丘。鈐印：「鑑」
- (八) 擬巨然。鈐印：「鑑」
- (九) 臨江貫道。鈐印：「鑑」
- (十) 仿李成。癸丑（1673）秋，擬古十幀。王鑑。鈐印：「鑑」

題對開：

（孫岳頌）春日清江曲，平橋宛轉通。鶯聲垂柳外，高閣獨臨風。孫岳頌題。鈐印：「鳳獻堂」、「孫岳頌」、「別號漁莊」
 （徐燠）一點紅塵未敢生，松間雪後政堪行。日光半破風微度，時有高林落果聲。竺樵徐燠。鈐印：「竺樵」、「東海伯子燠」、「伯口」
 （孫岳頌）迷離煙樹碧於鬟，截斷中峰作兩間。墨氣淋漓疑變幻，至今人識米家山。孫岳頌題。鈐印：「乾坤式艸亭」、「孫叔子」、「雲韶」
 （汪蔣勳）結屋歸林下，山峯隔岸清。畫長無一事，閉戶讀黃庭。汪蔣勳題。鈐印：「緘菴」、「汪蔣勳印」
 （王武）偶過桃花岸，臙脂帶雨香。中流問漁父，何處白雲鄉。題畫一絕，書於芳草堂，忘菴王武。鈐印：「芳草堂」、「王武勤中」、「忘菴」

（黃體仁）屋傍青山下，人歸綠樹中。未開雲外戶，先聽水邊松。清和望前題於某竹山房。黃體仁。鈐印：「芥心」、「黃體仁印」、「元公」

（朱陵）老樹蕭森翠竹寒，稜層瘦石蘚蒼乾。群芳歲晚都消歇，一種清幽獨耐看。右舊題自畫古木竹石一絕。朱陵。鈐印：「瞻鹿」、「朱陵」、「聖子」

（李士俊）幽樓山郭淨無塵，雲樹蕭蕭不見人。我愛此中皆借隱，高歌白雪釣寒濱。苔水李士俊題。鈐印：「琴書發思清」、「李士俊印」、「甸方」

（張緒）古榭綠溪轉，蒼枝倚石斜。幽人高遯處，山人作生涯（水）。茂苑張緒題。鈐印：「張緒之印」、「青嶠」

（徐柯）煙扉坐翠微，翠作屏風疊。倒景足佳觀，相看兩奇絕。東海一老柯。鈐印：「徐氏貫峯」、「吾亦澹蕩人」

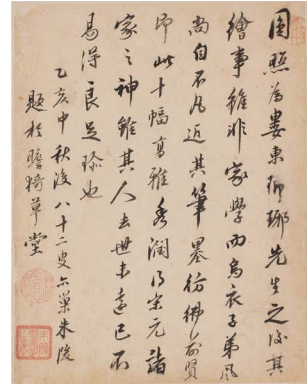
題跋：（朱陵）圓照為婁東柳柳先生之後。其繪事雖非家學，而烏衣子弟，風尚自不凡。近其筆墨仿佛前賢。即此十幅高雅秀潤，得宋元諸家之神。雖其人去世未遠，已不易得，良足珍也。乙亥（1695）中秋後，八十二叟亦巢朱陵題於瞻猗草堂。鈐印：「瞻猗草堂」、「僊者心學」、「朱陵望子之章」

來源

密歇根州白鷗堂珍藏

鑑藏印：

（王善聞）「王聞善印」、「王聞善珍藏印」



一點紅塵未敢生
 松間雲後政堪行
 日光半破風微度
 時有高林落果聲
 竺樵徐境



春日清江曲平橋
 宛轉通鶯聲垂柳
 外高閣獨臨風
 孫垂頌題



結屋臨林下山岸
 隔岸青晝長
 一車閑戶讀黃庭
 汪希執題



迷離煙樹碧於鬢
 截對中峰作兩間
 墨氣淋漓疑變日
 至今人識米家山
 孫垂頌題



屋傍青山下人歸
 綠樹中未閑
 雲外天光極水邊
 物清和望前題於芳竹山房
 黃於水



偶過桃花岸
 聽脂帶雨香中流
 洄父何處白雲鄉
 題畫一絕書於芳竹山堂
 忘菴王夫



函樓山郭淨
 蒼崖雪松
 肯之見人
 我堂此中堪
 借位高
 頭白雪
 白雲
 黃於水後題



老樹蕭森翠竹寒
 稜層瘦石巖蒼
 若歲晚都消歇
 一種清幽獨耐看
 右舊題自畫皆不竹石一絕
 未陵



WANG CHONG 1494-1533

POEM IN RUNNING SCRIPT

ink on paper, hanging scroll

signed *Wang Chong* and with three seals of the artist

with one collector's seal

118.6 by 31.1 cm. 46 $\frac{5}{8}$ by 12 $\frac{1}{4}$ in.

EXHIBITED

- (1) *Asian Art: A Collector's Selection*, Herbert F. Johnson Museum of Art, Ithaca, 1973
- (2) Munson-Williams-Proctor Institute, Utica, 1973-1974
- (3) The Brooklyn Museum, 1977-1978

LITERATURE

Martie W. Young, *Asian Art: A Collector's Selection*, no. 71, p. 89

PROVENANCE

Carroll Collection, Boston

Dr. Frederick Baekeland Collection, New York

HK\$ 200,000-260,000

US\$ 25,500-33,200

王寵

行書《寄題楞伽新竹》

水墨紙本 立軸

釋文：問訊楞伽竹，東風吹滿林。鳥巢春谷暗，龍嘯報湖深。石壁看雲氣，山堂坐翠陰。平生嵇阮興，高醉視浮沉。王寵。

鈐印：「王履古印」、「韓韓齋」、「大雅堂」

鑑藏印：「訥菴」

展覽

- (1) 《亞洲藝術：一個藏家的選擇》，紐約伊薩卡康奈爾大學赫伯特·F·約翰遜藝術博物館，1973年
- (2) 紐約尤蒂卡芒森威廉斯普羅克托學院，1973-1974年
- (3) 紐約布魯克林博物館，1977-1978年

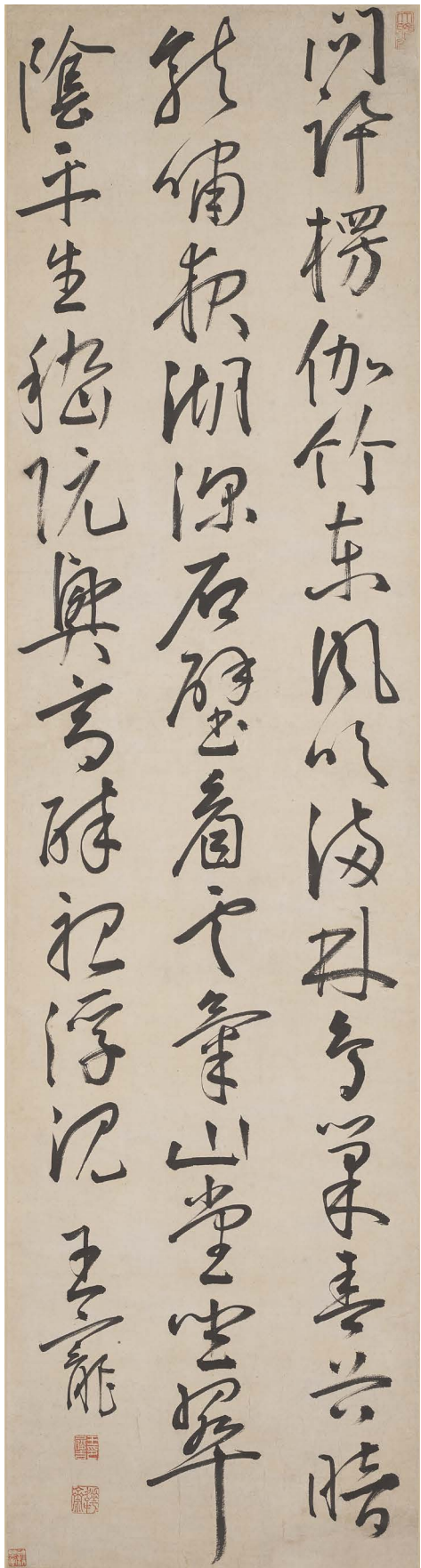
出版

《亞洲藝術：一個藏家的選擇》，康奈爾大學赫伯特·F·約翰遜藝術博物館藝術博物館，紐約伊薩卡，1973，頁89，編號71

來源

波士頓卡羅爾收藏

紐約費雷德利克·貝克蘭醫生收藏



WANG DUO 1592-1652

CALLIGRAPHY IN RUNNING SCRIPT

ink on satin, hanging scroll

signed Wang Duo, with a dedication to Shi Bingzhi (16th Century) and with two seals of the artist
Inscription at the mounting border by Xia Lianyu (19th Century), dated *bingshen* (1896) and with one seal of his; and by Zhou Yun (19th Century), dated *rouzha* *juntan* of the Guangxu reign (1896) and with one seal of his

105.2 by 38.5 cm. 41⅜ by 15⅞ in.

HK\$ 500,000-700,000

US\$ 64,000-89,500

王鐸

行書片語

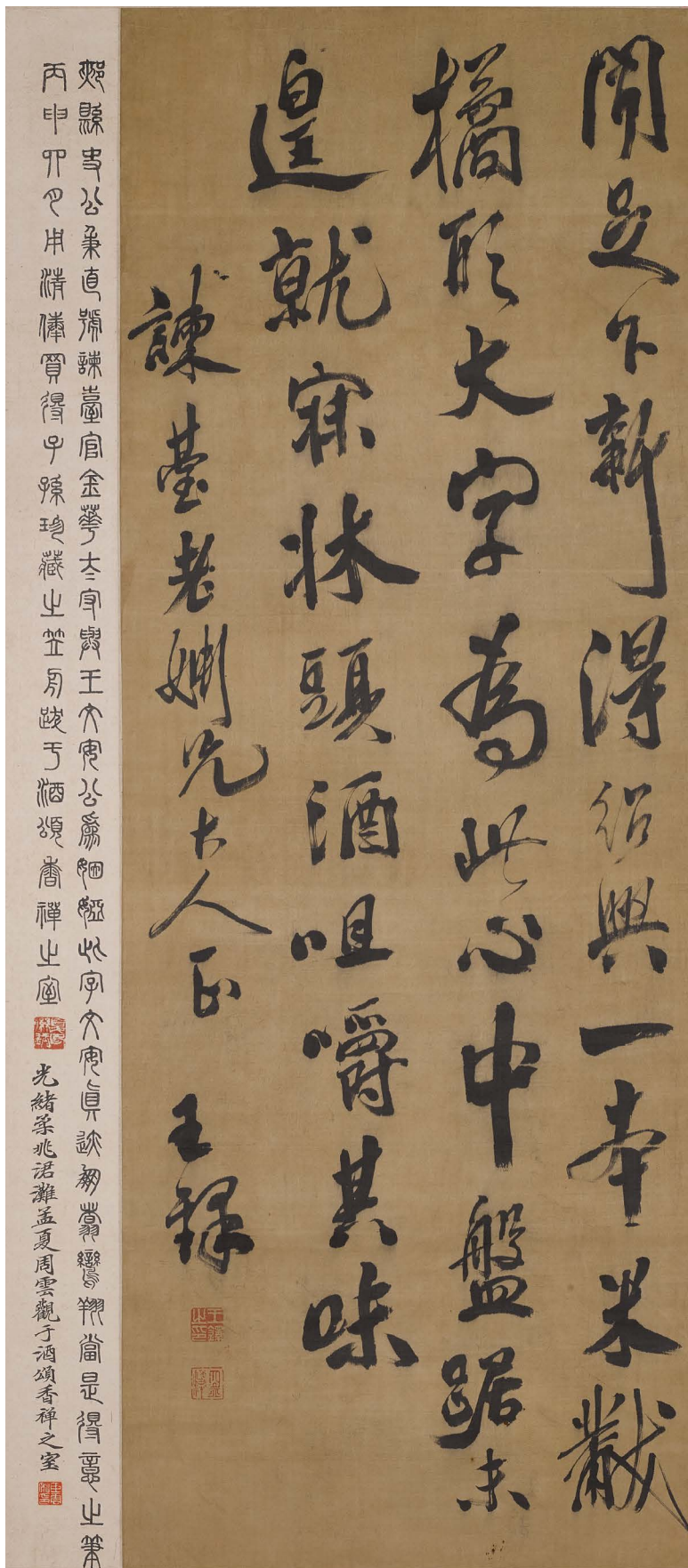
水墨綾本 立軸

釋文：聞足下新得紹興一本，米黼橘形大字。為此心中盤踞，未遑就寐。牀頭酒咀嚼其味。諫臺老姻兄大人正。王鐸。鈐印：「王鐸之印」、「孟津」

題裱禱：

(夏聯鈺) 郊縣史公秉直，號諫台，官金華太守。與王文安公為姻婭。此字王文真跡，鳳翥鸞翔，當是得意之筆。丙申（1896）四月用清俸買得，子孫珍藏之。笠舟跋於酒頌香禪之室。鈐印：「夏聯鈺印」

(周雲) 光緒柔兆涖灘（1896）孟夏，周雲觀於酒頌香禪之室。鈐印：「臣雲私印」



LIU YONG 1719-1804

LI JI BEI IN RUNNING SCRIPT

ink on patterned paper, hanging scroll

signed *Liu Yong*, dated *yimao* (1795) and with three seals of the artist113.5 by 48 cm. 44 $\frac{5}{8}$ by 18 $\frac{7}{8}$ in.

PROVENANCE

Previously from the collection of Lin Yanchi
Sotheby's Hong Kong, Fine Chinese Paintings, 4
October 2011, Lot 1688

HK\$ 300,000-500,000

US\$ 38,300-64,000

劉墉

行書節錄《李勣碑》

水墨描金花箋 立軸

釋文：

四維紀地，坤元所以載物；八柱承天，乾策由其列曜。故軒丘御辰，資六相以經綸；媯水膺圖，憑五臣而締構。道符金礪，契葉鹽梅，虎嘯龍騰，風翔雲起。乙卯(1795)秋日，劉墉。鈐印：「御賜海岱高門第」、「劉墉印信」、「石齋」

署簽：劉文清公行書真蹟，歸鴻居士藏。

來源

近代北京收藏家凌宴池「夕薰樓」舊藏
香港蘇富比，中國書畫，2011年10月4日，
拍品編號1688



ZHENG XIE 1693 - 1765

CALLIGRAPHY IN RUNNING SCRIPT

ink on paper, hanging scroll

signed *Banqiao Zheng Xie*, dated *gengchen*
(1760) and with three seals of the artist137 by 68.5 cm, 53 $\frac{7}{8}$ by 26 $\frac{7}{8}$ in.

HK\$ 220,000-260,000

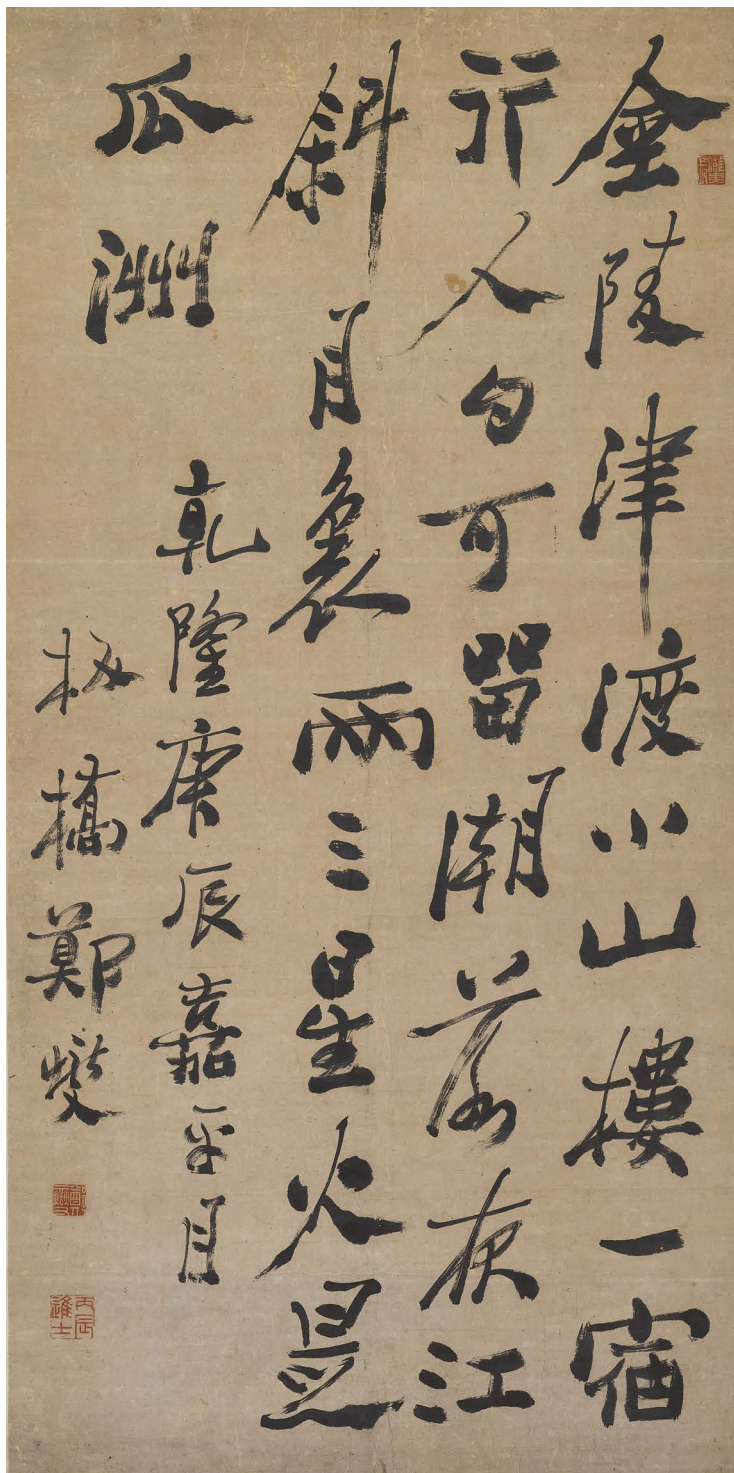
US\$ 28,100-33,200

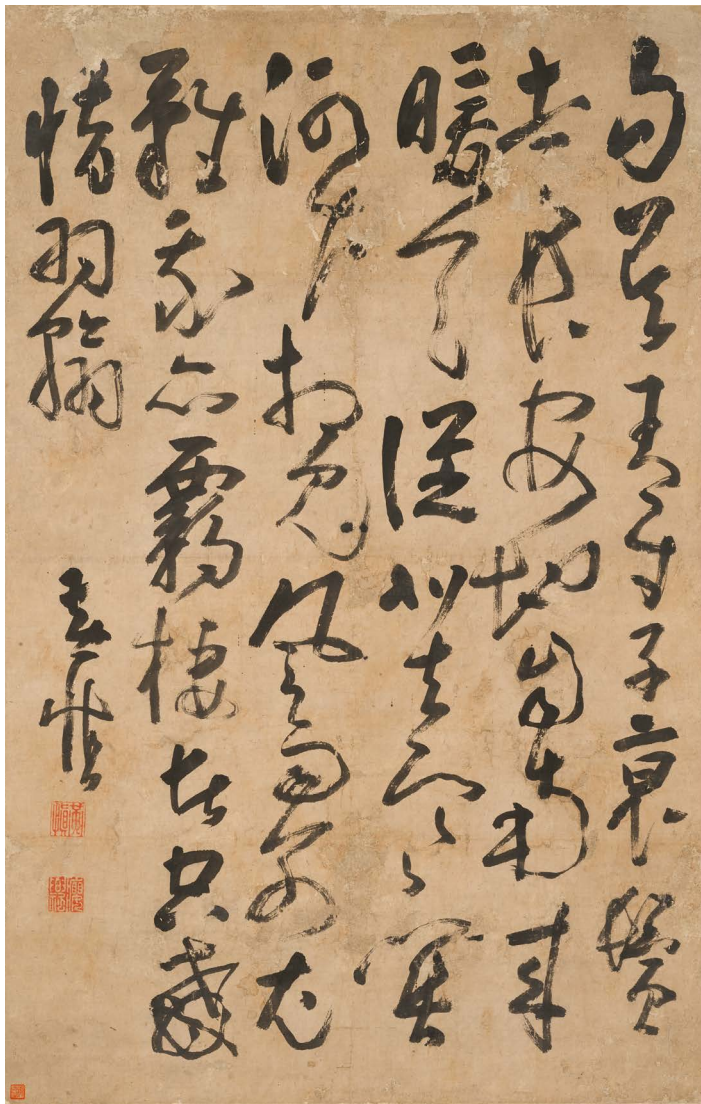
鄭燮

行書《題金陵渡》

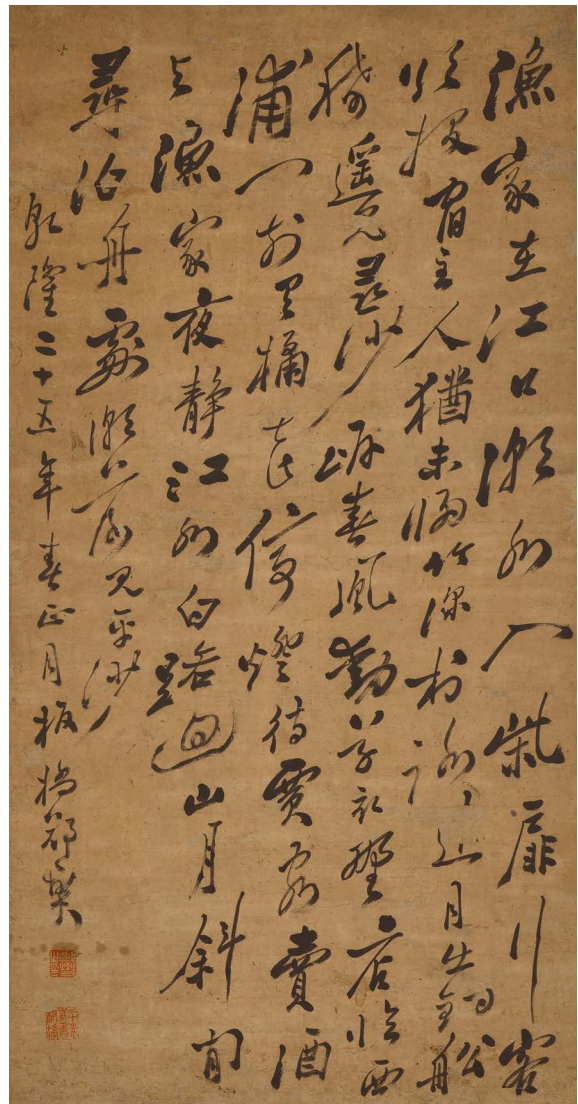
水墨紙本 立軸

釋文：金陵津渡小山樓，一宿行人自可留。
潮落夜江斜月裏，兩三星火是瓜州。乾隆庚
辰(1760)嘉平月，板橋鄭燮。鈐印：「淮夷
長」、「鄭燮」、「丙辰進士」





2612



2613

2612

PROPERTY FROM A PRIVATE JAPANESE
COLLECTION

HUANG SHEN 1687-1768

CALLIGRAPHY IN CURSIVE SCRIPT

ink on paper, hanging scroll

signed *Huang Shen* and with two seals of the
artist

with one collector's seal

98.6 by 62.6 cm. 38¾ by 24⅝ in.

HK\$ 80,000-100,000

US\$ 10,200-12,800

日本私人收藏

黃慎

草書《送趙飲谷北上》

水墨紙本 立軸

釋文：勾吳有才子，衰鬢走長安。地自南
來暖，天從北去寒。關河乍相見，風雨別
尤難。我亦羈棲者，空教惜羽翰。黃慎。鈐
印：「黃慎」、「瘦瓢」

鑑藏印：「山口弑之」

2613

ZHENG XIE 1693-1765

ZHANG JI'S POEMS IN RUNNING SCRIPT

ink on paper, hanging scroll

signed *Banqiao Zheng Xie*, dated the twenty-fifth year of Qianlong reign (1760) and with two seals of the artist

88 by 45 cm. 34 $\frac{3}{8}$ by 17 $\frac{5}{8}$ in.

HK\$ 120,000-180,000

US\$ 15,300-23,000

鄭燮

行書張籍詩二首

水墨紙本 立軸

釋文：漁家在江口，潮水入柴扉。行客欲投宿，主人猶未歸。竹深村路遠，月出釣船稀。遙見尋沙岸，春風動草衣。野店臨西浦，門前有橘花。停燈待買客，賣酒與漁家。夜靜江水白，路迴山月斜。閒尋泊舟處，潮落見平沙。乾隆二十五年(1760)春正月，板橋鄭燮。鈐印：「鄭燮之印」、「二十年前舊板橋」

2614

TANG YIFEN 1778-1853

LANDSCAPE AFTER JIANG SHIJIE

ink on paper, hanging scroll

signed *Yifen*, dated *jichou* (1829) and with two seals of the artist

65 by 29 cm. 25 $\frac{1}{2}$ by 11 $\frac{3}{8}$ in.

HK\$ 20,000-30,000

US\$ 2,550-3,850

湯貽汾

仿姜實節山水

水墨紙本 立軸

釋文：鶴亭先生愛畫成癖，行笥中尚帶小品觀玩。昨晨檢示姜學在尺幅，蕭疎澹遠，真得雲林之昧者。戲臨此幀以投所好，未識亦能當意否。道光己丑(1829)三月貽汾。鈐印：「貽汾」、「雨生詩畫」



2614



Curiosity V

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FENG CHAORAN

Plum Blossom Studio (detail)

Estimate HK\$160,000-250,000



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LE PHO
Le Vieux Pêcher (The Old Peach Tree)
1956 (detail)
Estimate HK\$600,000–900,000



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AUCTION HONG KONG 1 APRIL

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(24 HFLTS)

Estimate HK\$170,000–260,000

2012 People's Liberation Army Air
Force Edition Moutai (12 HFLTS)

Estimate HK\$100,000–140,000

2017 HKCPPCC Provincial Members
Association Edition Moutai (6 HFLTS)

Estimate HK\$50,000–70,000

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Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$2,000,000 or such higher amount as may be determined by Sotheby's (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid. For any lots other than Premium Lots, regardless of the low pre-sale estimate for the lot, Sotheby's reserves the right to request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby's a deposit of HK\$1,000,000 or such higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$500,000 or such other higher amount as may be determined by Sotheby's (for any items in other categories) and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, all lots can realise prices above or below the pre-sale estimates. It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium.

Symbol Key The following key explains the symbols you may see inside this catalogue.

🔒 Premium Lots

In order to bid on "Premium Lots" (🔒 in print catalogue, 🔑 in eCatalogue), Sotheby's may request from prospective bidders to complete the pre-registration application form and to deliver to Sotheby's a deposit of HK\$5,000,000 or such other higher amount as may be determined by Sotheby's (for any items of Chinese Works of Art, Fine Chinese Paintings, Fine Classical Chinese Paintings, Magnificent Jewels & Jadeite and Modern & Contemporary Art – Evening Sale) and of HK\$2,000,000 or such other higher amount as may be determined by Sotheby's (for any items in other categories), and any financial references, guarantees and/or such other security as Sotheby's may require in its absolute discretion as security for the bid. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

🔑 Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's, by a third party or jointly by Sotheby's and a third party. A guarantee may be in the form of an irrevocable bid provided by a third party. Third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot. If a third party providing or participating in a guarantee is the successful bidder for the guaranteed lot, they will be required to pay the full Buyer's Premium.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest. If all lots in the catalogue are lots in which Sotheby's has an ownership interest, a Special Notice will be included to this effect and the triangle symbol will not be used.

Ⓜ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, will be compensated based on the final hammer price in the event he or she is not the successful bidder. If the irrevocable bidder is the successful bidder, he or she will be required to pay the full Buyer's Premium and will not be otherwise compensated. If the irrevocable bid is not secured until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that there is an irrevocable bid on the lot. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∨ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

2. BIDDING IN THE SALE

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDSM.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Identification Card, it will facilitate the registration process. If you wish to register to bid on a Premium Lot, please see the paragraph above. Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately. All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Lots will always be bought as cheaply as is consistent with other bids, the reserves and Sotheby's commissions. In the event of identical bids, the earliest received will take precedence. Always indicate a "top limit" - the hammer price to which you would bid if you were attending the auction yourself. "Buy" and unlimited bids will not be accepted. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue.

Telephoned absentee bids must be confirmed before the sale by letter or fax. Fax number for bids only: (852) 2522 1063.

To ensure a satisfactory service, please ensure that we receive your bids at least 24 hours before the sale.

Bidding by Telephone If you cannot attend the auction, it is possible to bid on the telephone on lots with a minimum low estimate of HK\$40,000. As the number of telephone lines is limited, it is necessary to make arrangements for this service 24 hours before the sale.

We also suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you by telephone. Multi-lingual staff are available to execute bids for you. Please refer to Condition 5 of the Conditions of Business for Buyers printed in this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDSM for selected sales. This service is free and confidential. For information about registering to bid via BIDSM, please refer to sothebys.com. Bidders using the BIDSM service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDSM, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale. The BIDSM online bidding service is not available for premium lots.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. US buyers will please note that US persons are generally prohibited from selling, buying or otherwise dealing with property belonging to members, residents, nationals or the governments of these countries, organisations or groups.

3. THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business for Sellers and Buyers and the Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the sale room that interested parties may bid on the lot. In certain circumstances, interested parties may have knowledge of the reserves.

Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

4. AFTER THE AUCTION

Payment Payment is due in HKdollars immediately after the sale and may be made by the following methods: Cash, Banker's Draft, Cheque, Wire Transfer and Credit Card (American Express, MasterCard, Union Pay & Visa).

It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of HK\$80,000.

It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation. Cheques and drafts should be made payable to Sotheby's Hong Kong Limited. Although personal and company cheques drawn in HK dollars on Hong Kong banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Finance Department in Hong Kong.

If you wish to pay for any purchase with your American Express, Mastercard, Union Pay or Visa, you must present the card in person

to Sotheby's Hong Kong. All charges are subject to acceptance by Sotheby's and by American Express, MasterCard, Union Pay or Visa, as the case may be. In the case a charge is not approved, you will nevertheless be liable to Sotheby's for all sums incurred by you. Credit card purchases may not exceed HK\$1,000,000.

Please note that Sotheby's reserves the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services if you have any questions concerning clearance.

Collection and Storage All items from this sale not collected from HKCEC on the last day of the sale by 11:00am will be sent back to Sotheby's where they will incur storage charge one month after the date of the auction at the following rate:

Storage charge: HK\$1,200 per lot per month.

To arrange shipping or collection, please contact:

Post Sale Services

As printed in front of this catalogue

Lots will be released to you or your authorised representative when full and final payment has been received by Sotheby's, appropriate photographic identification has been made, and a release note has been provided by Sotheby's (open Monday to Friday 9:30am - 6pm). Please refer to Condition 7 of the Condition of Business for Buyers printed in this catalogue.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Guide for Prospective Buyers, Sotheby's can advise buyers on exporting and shipping property, and arranging delivery.

For assistance, please contact:
Post Sale Services (Mon to Fri 9:30am, to 6:00 p.m.)
+852 2822 5533
FAX +852 2501 4266
hkpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies must be notified to Sotheby's immediately.

Export The export of any lot from Hong Kong or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside Hong Kong. Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside Hong Kong. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue).

5. ADDITIONAL SERVICES

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale. This is not an offer or solicitation and the services are subject to the laws and regulations of the jurisdictions in which the services are provided. For further information please contact Sotheby's Financial Services in London at +44 20 7293 6005

Pre-sale Auction Estimates Sotheby's will be pleased to give preliminary pre-sale auction estimates for your property. This service is free of charge and is available from Sotheby's experts in Hong Kong on week days between 9.30am and 4.30pm. We advise you to make an appointment with the relevant expert department. Upon request, we may also travel to your home to provide preliminary pre-sale auction estimates.

Valuations The Valuation department provides written inventories and valuations for many purposes including insurance, probate and succession division, asset management and tax planning. Valuations can be tailored to suit most needs. Fees are highly competitive. For further information please contact the relevant Expert department on (852) 2524 8121, Fax (852) 2810 6238.

給準買家之指引

於拍賣會上購買 下文旨在給予閣下有關如何在拍賣會上購買之實用資料。於本圖錄前部份所列之蘇富比職員將樂意協助閣下。然而，閣下務須詳閱下列資料，並須注意蘇富比乃為賣方行事；閣下尤其應省閱載於本圖錄之業務規則第3條及第4條。準買家應參閱 sothebys.com 有關此圖錄的拍賣品之最新資料。

展品之出處 在某些情況下，若展品出處之資料擁有學術價值或是為人熟悉且能協助鑑別該展品，「蘇富比」會在圖錄內刊印有關資料。但基於不同理由，賣方或上手物主之身份或不會被揭露，如因應賣方要求將其身份保密或因展品年代久遠以致上手物主之身份不詳等。

買家酬金 買家應支付本公司酬金。拍賣品「落槌價」為港幣 3,500,000 元或以下，酬金以「落槌價」之 25% 計算；超過港幣 3,500,000 至 31,000,000 元之部份，則以 20% 計算；超過港幣 31,000,000 元之部份，則以 13.9% 計算。

1. 拍賣前

訂閱圖錄 閣下如欲訂閱圖錄，請致電 (852) 2822 8142。

訂金 如閣下有意競投目錄中 (♣) 或電子目錄中 (♠) 所載的拍賣品，蘇富比可要求閣下，就高估價拍賣品交付蘇富比港幣 5,000,000 元的訂金或其他更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠手飾及現當代藝術晚間拍賣）及交付港幣 2,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明、擔保或 / 及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。除高估價拍賣品外之其他拍賣品，不論拍賣品之拍賣前估價為何，蘇富比有權要求準競投人填寫預先登記申請表及交付蘇富比港幣 1,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠手飾及現當代藝術晚間拍賣）及交付港幣 500,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明、擔保或 / 及其他由蘇富比全權酌情決定要求的抵押作為參加蘇富比競投的保障。

拍賣前估價 拍賣前估價意在於為準買家提供指引。本公司認為，介乎拍賣前高位與低位估價間之任何競投價均有成功機會。然而，所有拍賣品之價格可能高於或低於拍賣前估價。由於估價可予修改，因此閣下應在臨近拍賣時諮詢本公司。拍賣圖錄所載之估價並不包括買家酬金。

符號表示

以下為本圖錄所載符號之說明：

♣高估價拍賣品 蘇富比可要求競投高估價拍賣品（在目錄內標有♣符號或網上目錄內標有G符號）的準競投人完成預先登記程序及交付蘇富比港幣 5,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何中國藝術品、中國書畫、中國古代書畫、瑰麗珠寶與翡翠手飾及現當代藝術晚間拍賣）及交付港幣 2,000,000 元或其他由蘇富比決定之更大金額的訂金（此適用於任何其他類別之拍賣品）及任何財務狀況證明、擔保或 / 及其他由蘇富比可全權酌情決定要求的抵押作為參加蘇富比競投的保障。若在同一目錄中所有拍賣品均為高估價拍賣品，則會就此作出特別通知而不會使用此符號。

○ 保證項目 附上○符號之拍賣品表示賣家獲本公司保證可在一次或一連串拍賣中得到最低售出價。此保證可由蘇富比、第三方或由蘇富比與第三方共同提供。保證可為由第三方提供之不可撤銷競投之形式作出。若成功售出保證拍賣品，提供或參與提供保證之第三方可能會取得財務利益；惟銷售不成功則可能會產生虧損。若在同一圖錄中之所有拍賣品均得到此保證，該保證會在本銷售圖錄所載之重要指示中註明，而此符號將不會用於每一項拍賣品。若提供或參與保證之第三方成功競投保證項目，則需支付全數買家酬金。

△ 蘇富比擁有業權權益之拍賣品 附有△符號之拍賣品表示蘇富比擁有該拍賣品全部或部份之業權，或在拍賣品中擁有相等於業權

權益之經濟利益。若在同一圖錄中之所有拍賣品均為蘇富比擁有業權權益，則會就此作出特別提示而不會使用此符號。

不可撤銷投標 附有此符號之拍賣品表示已有競投方就拍賣品向蘇富比做出不可撤銷投標的承諾。於拍賣進行時該投標將會以一確拍拍賣品定能拍出的價格執行。

該不可撤銷投標方可以超過不可撤銷投標之價格競投。如該方競投不成功，該方將會得到以最後落錘價作基準的補償。倘不可撤銷投標方競投成功，則須支付全數買家酬金及不會得到任何其他報酬補償。而該不可撤銷投標者在拍賣圖錄印製後才接獲，一則示該拍賣品有不可撤銷投標之公告將於該拍賣品競投前作出。如不可撤銷投標方向任何人士對拍賣品作出建議，蘇富比要求不可撤銷投標方必須向該人士披露已與拍賣品有經濟利害關係。如有顧問建議閣下或代閣下競投有不可撤銷投標之拍賣品，閣下應要求該顧問披露是否與拍賣品有經濟利害關係。

有利關係的各方 附有此符號之拍賣品表示對拍賣品有直接或間接利害關係的各方可能對拍賣品作出競投，包括(i)出售拍賣品之遺產受益人，或(ii)拍賣品之聯權共有人。倘有利關係的一方為成功競投人，他們須支付全部買家酬金。在某些情況下，有利關係的各方可能知悉底價。倘在拍賣圖錄印製後才獲悉有利關係的一方可能參與拍賣，一則示有利關係的各方可能對拍賣品作出競投之公告將於該拍賣品拍賣前作出。

無底價 除以口符號另作註明外，所有在此圖錄之拍賣品均有底價。底價是由蘇富比和賣家共同設定之落錘價，且絕對機密。拍賣品不會以低於該售價出售。底價通常以低估價之一定比例來設定，且拍賣品不會以低於該價位之售價成交。圖錄中之拍賣品如不設底價，均會以口符號註明。若在同一圖錄中之所有拍賣品均並非以底價出售，則會就此作出特別提示而不會使用此符號。

拍賣品之狀況 準買家應於拍賣前之展覽會上視察拍賣品。純為方便買家，蘇富比亦會提供拍賣品狀況報告。如圖錄中未說明拍賣品之狀況，不表示該拍賣品沒有缺陷或瑕疵。請參閱印於本圖錄之買家業務規則第3條。

電器及機械貨品 所有電器及機械貨品只按其裝飾價值出售，不應假設其可運作。電器在作任何用途前必須經合格電器技師檢驗和批核。

2. 拍賣之競投

在拍賣會中競投 競投可以由個人親臨拍賣會上舉槌進行，亦可在拍賣前以書面形式參加或通過電話或BIDSM網上競投服務進行競投。

親身競投 親身競投之人士須在拍賣會開始前登記及領取號碼板，並須出示身份證明文件。如閣下持有蘇富比卡則更有助登記程序之進行。如閣下希望登記競投高估價拍賣品，請參考上述段落。如閣下成功購得拍賣品，請確定拍賣官看到閣下之號碼板及叫出閣下之號碼。如對叫價或買家有任何疑問，請立即向拍賣官示意。所有售出之拍賣品發票抬頭人均會為登記號碼板之人士及其地址，而不得轉讓至他人及其他地址。請勿隨意放置閣下之號碼板；如有遺失，立即通知拍賣主任。拍賣完結時，請將號碼板交回登記部。

缺席競投 如閣下未能出席拍賣會，本公司樂意代表閣下進行書面競投。本圖錄後部分附有競投表格。此服務乃免費及機密。拍賣品將會以相對於其他競投價、底價及蘇富比委託標之最相宜價格得。倘競投價相

同，則最先競投者有優先權。請每一次均列明「最高限價」一即閣下親身出席拍賣會將會作出之落錘價。「購買」和無限價競投標將不獲接納。請參閱本圖錄所載之買家業務規則第5條。電話競投者必須於拍賣前以函件或傳真確認。競投傳真專線號碼為：(852)25221063。為確保獲得滿意之服務，請確保本公司在拍賣前最少24小時收到閣下確認競投之指示。

電話競投 如閣下未能出席拍賣會，可透過電話競投低價估價最低為港幣40,000元之拍賣品。由於電話線路有限，因此必須於拍賣前24小時安排此項服務。本公司亦建議閣下表明最高限價，以便當本公司不能以電話聯絡閣下時可代表閣下競投。本公司有多位通曉多國語言之職員可為閣下進行競投。請參閱本圖錄所載之買家業務規則第5條。

透過BIDSM網上競投服務進行網上競投 如閣下未能出席拍賣會，或可透過BIDSM網上競投服務於網上競投特定之拍賣。此項服務乃免費及保密。有關透過BIDSM網上競投服務登記進行網上競投之詳情，請參考蘇富比網頁www.sothebys.com。使用BIDSM網上競投服務之競投人受透過BIDSM網上競投服務進行即時網上競投之附加條款（可參閱蘇富比網頁www.sothebys.com），以及適用於該拍賣之業務規則所規限。

僱員競投 蘇富比之僱員只可在不知底價及全面遵守蘇富比監管僱員競投之內部規例之情況下於蘇富比拍賣會上競投。

美國經濟制裁 美國維持對目標外國國家、集團及組織之經濟及貿易制裁。美國買家務請注意，美國人士一般不得買賣或以其他方式處置該等國家、組織或集團之成員、居民、公民或政府擁有之物品。

3. 拍賣

業務規則 拍賣會受賣方及買家業務規則及真品保證所規限。該等業務規則及保證適用於蘇富比與實際或準競投者及準買家之間之各方面的關係。任何考慮於拍賣會競投之人士，務須詳閱該等業務規則及保證。該等業務規則及保證可經在拍賣會場張貼通告或由拍賣官作出公佈之方式進行修改。

有利關係各方之公告 倘獲准競投拍賣品之人士直接或間接擁有該拍賣品之權益，如為出售拍賣品之遺產受益人或執行人，或為拍賣品之共同擁有人，或提供或參與拍賣品擔保人士，蘇富比將會在拍賣會場發表公告表示有利關係各方可能競投拍賣品。在某些情況下，有利關係的各方可能知悉底價。

接連投標及競投 拍賣官可代表賣家為任何拍賣品叫第一口價以開始競投。拍賣官更可代表賣家以接連投標或競投之方式，就拍賣品作出競投直至達到底價。請參閱載於本圖錄之買家業務規則第6條。

4. 拍賣後

付款 拍賣後須即時以下列方法以港幣付款：現金、銀行匯票、支票、電匯、信用卡（American Express, MasterCard, Union Pay & Visa）。蘇富比之一般政策是不會以現金或現金等值形式接納逾港幣80,000元之一項或多項相關付款。蘇富比之政策是要求選擇以現金付款之任何新客戶或買家提供身份證明（通過出示帶有照片並由政府發出之證明，如護照、身份證或駕駛執照）並確認固定地址。多謝合作。支票及匯票請以蘇富比為抬頭人。雖然以香港銀行港幣開出之個人及公司支票均獲接納，惟敬請留意，除非閣下已預先安排支票受納設施，否則本公司須待支票兌現後方會將閣下所購得之物品交付。如欲作出是項安排，請向

位於香港之財務部索取表格辦理。若以信用卡（American Express, MasterCard, Union Pay & Visa）結賬，請親身持咭到本公司付款本公司及信用卡公司保留是否接納該等付款之權利。如該等付款不被接納或撤回，閣下仍須承擔付款責任。買家用咭付款之上限為港幣1,000,000元。請注意除記錄上的買家之外，蘇富比有權拒絕接納任何其他人士之付款，而此等付款須先經過帳。如閣下就有關付款過帳有任何問題，請聯絡本公司之售後服務部。

收取及儲存貨品 是次拍賣，未獲領取的拍賣品將會於該季拍賣中最後一天11時後轉移到喜龍（香港）有限公司而由拍賣後一個月起，閣下須支付未獲領取的拍賣品之儲存費。儲存費以下列計算：**儲存費：每件每月港幣1,200元。**如欲安排付運或收取貨品，請聯絡：**售後服務部** 列印於此圖錄之前部份

蘇富比收到全數結清之貨款、附有相片之身份證明文件，及蘇富比提供之領貨單，會將拍賣品交付予閣下或閣下所授權之代表。（辦公時間為星期一至五上午9時30分至下午6時）請預先致電以節省等候時間。

買家應注意，蘇富比對拍賣品損失或損壞之責任期限最多至拍賣後三十（30）天。未獲領取的拍賣品將被徵收搬運費、利息、儲存費、保險費及手續費。請參閱載於本圖錄之買家業務規則第7條。

損失或損壞 買家應注意，蘇富比對拍賣品損失或損壞之責任期限最多為及至拍賣後三十（30）天。請參閱載於本圖錄之買家業務規則第7條。

付運 蘇富比提供全面的付運服務。除本「給準買家之指引」另有標示外，蘇富比可就拍賣品之出口、付運及送貨安排向買家提供意見。

如需協助，請聯絡：**售後服務部**（星期一至星期五上午9時30分 - 下午6時）
+852 2822 5533
傳真：+852 2501 4266
hkpostsaleservices@sothebys.com

我們會向閣下提供付運服務報價單。該報價單可能包含運送風險保險費用。如您接受我們提供的報價單，我們將為閣下安排付運，並在收到閣下對報價單條款之書面同意，結清貨款及任何可能需要之出口許可證或證書後盡快發送拍賣品。付運所需費用概由買家支付。蘇富比可能收取安排付運之手續費。

所有付運貨品交貨之時應打開包裝檢查，如有任何不符之處，閣下必須立即通知蘇富比。

瀕危物種 由植物或動物材料（如珊瑚、鱷魚、象牙、鯨骨、玳瑁等）製成或含有植物或動物材料之物品，不論其年份或價值，均可能須領申請許可證或證書方可出口至香港境外，且由香港境外國家進口時可能須領其他許可證或證書。務請注意，能取出口許可證或證書並不能確保可在另一國家取得進口許可證或證書，反之亦然。例如，進口非洲象牙至美國即屬非法。蘇富比建議買家向相關政府查核有關野生動物進口之規定後再參與競投。買家須負責取得任何出口或進口許可證及/或證書，以及任何其他所需文件（請參閱載於本圖錄之買家業務規則第10條）。

5. 其他服務

財務服務 蘇富比向客戶提供多種財務服務，其中包括為委託提供預付款、及以不擬

出售之藝術收藏品作為抵押之貸款。本文並不構成建議或要約。本文所述之服務均須受制於該服務地區之法律及法規司法管轄。有關進一步資料，請致電香港的蘇富比倫敦的蘇富比財務服務部，電話號碼是+44 20 7293 6005。

拍賣前估價 蘇富比樂意為閣下之物品提供拍賣前初步估價，此項免費服務由香港蘇富比之專家提供，服務時間為週一至五上午九時三十分至下午四時三十分。本公司建議閣下與有關之專家部門作預約。如有所要求，本公司更會到府上為閣下之物品提供拍賣前初步估價。

估值 估值部門就保險、遺囑認證及承繼權劃分、資產管理及稅務方案需要提供物品之書面清單及估值。估值費用相宜，可因應不同要求而作出，並能切合大部份需要。如欲索取更多資料，請與有關之專家部門聯絡，電話號碼為(852) 2524 8121，傳真號碼為：(852) 2810 6238。

TAX INFORMATION FOR BUYERS

Buyers should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales /use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and insurance), of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

買家稅務信息

買家請注意，當進口物品時，或須繳付當地之銷售稅或使用稅（例如進口物品至美國並付運到某些州份時，或需繳付使用稅）。買家應自行就此方面尋求稅務意見。

蘇富比付運本拍賣之物品目的地為美國而蘇富比在此美國州登記為美國銷售稅納稅人時，蘇富比必須徵收並繳交當地之銷售稅或使用稅，該稅項根據成交總額而定（總額包括落錘價、買家佣金、運送服務費用及保險），買家不論居住國家或國籍為何，必須繳付相關稅項。如買家於蘇富比付運物品前，向蘇富比提供有效之轉售豁免證明（Resale Exemption Certificate），蘇富比將不會向買家收取有關稅項。閣下如欲提供與本交易相關之轉售豁免證明（Resale Exemption Certificate），請聯絡售後服務部。

閣下如欲透過蘇富比將物品付運至美國，可於付運前，按載於圖錄所載之電話號碼聯絡售後服務部。

CONDITIONS OF BUSINESS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's Hong Kong salerooms or by telephoning (852) 2524 8121;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue including the Guide for Prospective Buyers; and
- (v) in respect of online bidding via the internet, the BIDSM Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer;

Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in the Guide for Prospective Buyers;

Counterfeit is as defined in Sotheby's Authenticity Guarantee;

Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

Purchase Price is the Hammer Price and applicable Buyer's Premium;

Reserve is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

Sotheby's means Sotheby's Hong Kong Ltd., which has its registered office at Level 54, Hopewell Centre, 183 Queen's Road East, Hong Kong;

Sotheby's Company means Sotheby's in the USA and any of its subsidiaries (including Sotheby's) and Sotheby's Diamonds SA and its subsidiaries (in each case 'subsidiary' having the meaning of Section 2 of the Companies Ordinance Cap.622).

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in Hong Kong dollars and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and internet bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and internet bids may be recorded. Internet bids ("BIDSM") are made subject to the BIDSM Conditions available on the Sotheby's website or upon request. The BIDSM Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has absolute discretion at any time to refuse or accept any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer), and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due in Hong Kong dollars immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of

- (i) collection or
- (ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment in full for the lot within five days of the auction, or in accordance with any payment schedule agreed with Sotheby's, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) terminate the contract of the sale of the lot, retaining the right to damages for the Buyer's breach of contract;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(d) apply as Sotheby's sees fit any payments, including deposits, made by or on behalf of the Buyer in respect of this transaction or otherwise, towards (i) any costs, Buyer's Expenses or debts owed by the Buyer to any Sotheby's Company, and/or (ii) any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or (iii) any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract). For the avoidance of doubt, if more than one lot is purchased by the Buyer at the auction and the Buyer makes a partial payment but fails to pay in full the Purchase Price of all lots purchased by him within five days of the auction or in accordance with any payment schedule agreed with Sotheby's, Sotheby's is entitled, at its absolute discretion, to reject any instruction or request that the whole or a part of such partial payment be applied towards the Purchase Price of, and/or the shortfall and/or Sotheby's claim for damages in respect of, any particular lot(s) purchased by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit; such deposit to be applied at Sotheby's discretion in the event of subsequent non-payment or late payment;

(f) charge interest at a rate not exceeding 2% per month from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's, and/or any shortfall in the Purchase Price and Buyer's Expenses in the event of a resale under Condition 8(h) below (on a pro-rata basis where more than one lot is purchased by the Buyer at the auction and is then resold), and/or any claim by Sotheby's against the Buyer for damages for the Buyer's breach of contract (including but not limited to the Buyer's Premium in the event of a termination of the sale contract);

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, or to claim damages for the Buyer's

breach of contract, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due or claim damages for the Buyer's breach of contract and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot and to complete any required export or import manifest, list or documentation. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment. We shall not be responsible for any liability arising from any failure to complete or submit the required export or import manifest, list or documentation.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these

terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

We will hold and process your personal information and may share it with another Sotheby's Company for use as described in, and in line with, our Privacy Policy published on our website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by and interpreted in accordance with Hong Kong law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Hong Kong Courts are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Hong Kong Courts.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by Hong Kong law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

General Authenticity Guarantee

In respect of fine Chinese paintings, the artists' names recorded in this catalogue (if any) are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings does not permit unqualified statements as to authorship or date of execution. Therefore, none of the fine Chinese paintings in this catalogue are subject to any guarantee of authenticity and all such property is sold as is in accordance with the Conditions of Business. Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases. Notwithstanding the above, if Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinions of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or

(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and

(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

蘇富比之香港業務規則

買家之業務規則

蘇富比、賣家及競投人之關係性質及蘇富比（作為拍賣官）及賣家與競投人所訂立合約之條款於下文載列。

競投人務請細閱下文規則第3及4條，該兩條要求競投人在投標前檢查拍賣品，並闡述了蘇富比及賣家之法律責任之具體限制及豁免。有關蘇富比所持有之限制及豁免符合其作為大量不同種類貨品拍賣官之身份，競投人應特別注意該等規則。

1. 序言

(a) 蘇富比及賣家與準買家之合約關係受下列各項規管：

- (i) 本業務規則；
 - (ii) 賣家在銷售處展示之業務規則（可於蘇富比之香港銷售處或致電(852) 2524 8121索取）；
 - (iii) 銷售目錄所載之蘇富比保證書；及
 - (iv) 銷售目錄所載之任何附加通知及條款，包括「給準買家之指引」；
 - (v) 就透過互聯網進行網上競投而言，蘇富比網頁之BIDSM網上競投服務規則。
- 在各情況下按任何銷售通知或拍賣官於拍賣時所公佈所修訂。

(b) 蘇富比作為拍賣官，以賣家之代理身份行事。賣家及買家直接訂立銷售合約。然而，蘇富比可能擁有拍賣品（及在該情況下以委託人之身份作為賣家行事）及/或可能以抵押債權人或其他身份擁有拍賣品之法律、實益或財務利益。

2. 一般條款

於本業務規則：

「競投人」指以任何方式考慮、作出或嘗試競投之任何人士，包括買家在內；
「買家」指拍賣官所接納最高競投價或要約之人士，包括以代理人身份競投之人士之委託人；
「買家之費用」指買家應向蘇富比支付之任何成本或費用；
「買家酬金」指根據買家指引所載費率買家按落錘價應付之佣金；
「廢品」指蘇富比真品保證所定之涵義；
「落錘價」指拍賣官以擊槌接納之最高競投價，(倘為葡萄酒，則參考該批拍賣品內可個別識別之物品數目按合適比例)，或倘為拍賣後銷售，則為協定出售價；
「買入價」指落錘價及合適之買家酬金；
「底價」指買家同意出售拍賣品之最低落錘價(保密)；
「賣家」指提供拍賣品出售之人士(包括其代理(不計蘇富比在內)、遺囑執行人或遺產代理人)；
「蘇富比」指 Sotheby's Hong Kong Ltd.，其註冊辦事處位於香港皇后大道東 183 號合和中心 54 樓；
「蘇富比公司」指於美國的蘇富比；其任何附屬公司(包括蘇富比)；Sotheby's Diamonds SA 及其任何附屬公司(定義見香港法例第 622 章《公司條例》第 2 條)。

3. 競投人及蘇富比有關出售物品之責任

(a) 蘇富比對各拍賣品之認識部份依賴賣家向其提供之資料，蘇富比無法及不會就各拍賣品進行全面盡職審查。競投人知悉此事，並承擔檢查及檢驗之責任，以使彼等滿意彼等可能感興趣之拍賣品。

(b) 蘇富比提呈出售之各拍賣品於出售前可供競投人檢查。在競投人(鑑於有關拍賣品之性質及價值及競投人之專業知識而言屬合適者，以及代表彼等之獨立專家)已當作在投標前全面檢驗拍賣品，並滿意拍賣品之狀況及其描述之準確性，蘇富比方會接受競投人對拍賣品之投標。

(c) 競投人確認眾多拍賣品年代久遠及種類特殊，意味拍賣品並非完好無缺。所有拍賣品均以拍賣時之狀態出售(無論競投人是否出席拍賣)。狀況報告或可於檢查拍賣品時提供。目錄描述及狀況報告在若干情況下可用作拍賣品某些瑕疵之參考，然而，競投人應注意，拍賣品可能存在其他在目錄或狀況報告內並無明確指出之瑕疵。解說只供鑑定用途，將不會當作拍賣品真實狀況之全部資料。

(d) 提供予競投人有關任何拍賣品之資料包括任何估價(無論為書面或口述)及包括任何目錄所載之資料、規則或其他報告、評論或估價，該等資料並非事實之陳述，而是蘇富比所持有之確實意見之聲明，故不應依賴任何預測作為拍賣品售價或價值之預測，且該等資料可由蘇富比不時全權酌情決定修改。

(e) 蘇富比或賣家概無就任何拍賣品是否受任何版權所限或買家是否已購買任何拍賣品之版權發出任何聲明或保證。

(f) 受上文規則第 3(a) 至 3(e) 條所載事項及下文規則第 4 條所載特定豁免所規限，蘇富比在目錄描述或狀況報告作出之明示聲明，應以該等規則有關之出售中有關拍賣品之拍

賣官身份相符合之合理審慎態度作出；以及基於(i)賣家向其提供之資料；(ii)學術及技術知識；及(iii)相關專家普遍接納之意見作出之明示聲明，在各情況下應以合理審慎態度作出明示。

4. 對買家之責任豁免及限制

(a) 倘蘇富比視拍賣品為廢品並符合真品保證內之各條件，將退回買入價予買家。

(b) 就上文規則第 3 條之事項而言及受規則第 4(a) 及 4(e) 條所規限，蘇富比或賣家均毋須：

(i) 對蘇富比(或任何蘇富比公司)向競投人以口述或書面提供之資料之任何錯誤或遺漏負責，無論是出於疏忽或因其他原因引致，惟上文規則第 3(f) 條所載者則除外；
(ii) 向競投人作出任何擔保或保證，於賣家之業務規則第 2 條中賣家向買家作出之明示保證以外之任何暗示保證及規則則不包括在內(惟法律規定不可免除之該等責任除外)；
(iii) 就蘇富比有關拍賣或有關出售任何拍賣品之任何事宜之行動或遺漏(無論是出於疏忽或其他原因引致)向任何競投人負責。

(c) 除非蘇富比擁有出售之拍賣品，否則毋須就賣家違反該等規則而負責。

(d) 在不影響規則第 4(b) 條之情況下，競投人向蘇富比或賣家提出之任何索賠以該拍賣品之買入價為限。蘇富比或賣家在任何情況下均毋須承擔任何相因而產生的損失。

(e) 規則第 4 條概無免除或限制蘇富比有關蘇富比或賣家作出之任何具欺詐成份之失實聲明，或有關蘇富比或賣家之疏忽行為或遺漏而導致之人身傷亡之責任。

5. 拍賣會上競投出價

(a) 蘇富比可全權酌情決定拒絕參與拍賣。競投人必須填妥競投登記表格，並提供蘇富比所需資料及參考。除獲蘇富比書面同意以主事人身份行動。競投人親自負責出價，倘為代理，則視作共同及分別為其主事人負責。

(b) 蘇富比建議競投人出席拍賣會，但將尋求進行缺席者以港幣作出之書面出價競投，而蘇富比認為，有關款項在出售拍賣品前已預先付清，以確保首先接收之書面競投享有優先權。

(c) 如有提供，可免費提供書面、電話及網上競投之附加服務，惟風險由競投人承擔，而該等服務會在蘇富比於拍賣時其他承諾之規限下，以合理審慎態度提供；因此，除非不合理地未能作出該競投，否則蘇富比毋須就未能作出該競投承擔責任。電話及網上競投可能會被記錄。網上競投(BID^{only})受 BID^{only} 網上競投服務規則(可瀏覽蘇富比網頁或要求索取)所規限。BID^{only} 網上競投服務規則連同業務規則適用於網上競投。

6. 拍賣之行動

(a) 除另有訂明外，否則所有拍賣品均以底價出售，該價格不得高於拍賣時估計之預售低價。

(b) 拍賣官可隨時絕對酌情決定拒絕或接受任何競投、撤回任何拍賣品、重新出售拍賣品(包括在擊槌後)，以及採取其合理地認為是合適之其他行動。

(c) 拍賣官會在彼認為合適之水平及增幅下開始及進行競投，並有權代表賣家作出競投或一連串競投，惟以底價為限，而毋須表示修正進行該等行動及是否已作出其他競投。

(d) 受規則第 6(b) 條所限，買家及賣家之合約於拍賣官擊槌時訂立，據此買家須支付買入價。

(e) 於拍賣會後出售任何在拍賣會上發售之拍賣品時應包括該等規則，猶如已在拍賣會出售一樣。

7. 付款及領取

(a) 除非另有協定，否則不論拍賣品之出口、進口或其他許可證之任何規定為何，均必須於拍賣會結束(「到期日」)後立即以港幣支付拍賣品之買入價及任何買家之費用。

(b) 所購拍賣品之擁有權將於蘇富比悉數收取買入價及買家之費用後方可轉移。蘇富比概無責任將拍賣品交給買家直至拍賣品之擁有權已轉移，且已獲提供適當確認而提早交付不會影響擁有權之轉移或買家支付買入價及買家之費用之無條件責任。

(c) 買家有責任安排在拍賣會後不少於三十天內領取已購買之拍賣品。已買之拍賣品由(i)領取；或(ii)拍賣會後第三十一天(以較早日為準)起之風險由買家承擔(因此，由彼等自行負責投保)。直到風險轉移，蘇富比將就拍賣品之任何損失或損毀向買家支付賠償，惟以所付之買入價為最高限額。買家應注意，蘇富比對損失或損毀責任之承擔須受賣家之業務規則第 6 條所載之豁免情況所限。

8. 欠繳款之補償方法

在不影響賣家可能擁有之任何權利之情況下，倘買家在未預先協定之情況下未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就拍賣品支付全數款項，蘇富比可全權決定(在已知會賣家之情況下)行使以下一項或多項補救方法：

(a) 將拍賣品貯存在其處所或其他地方，風險及費用完全由買家承擔；

(b) 終止拍賣品之買賣合約，並就買家違約保留追究損害賠償之權利；

(c) 以蘇富比公司結欠買家之任何金額抵銷買家就拍賣品結欠蘇富比之任何金額，及/或抵銷拍賣品根據以下規則第 8(h) 條重售時買入價及買家之費用之任何差額(倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算)，及/或抵銷蘇富比就買家違約對買家提出之任何損害賠償申索(包括但不限於在終止買賣合約之情況下買家支付之酬金)；

(d) 按蘇富比認為合適將買家或買家透過代表就本交易或在其他情況下支付之任何款項(包括訂金)用以支付(i)買家結欠任何蘇富比公司之任何成本、買家之費用或債務，及/或(ii)拍賣品根據以下規則第 8(h) 條重售時買入價及買家之費用之任何差額(倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算)，及/或(iii)蘇富比就買家違約對買家提出之任何損害賠償申索(包括但不限於在終止買賣合約之情況下買家支付之酬金)。為避免疑問，倘買家於拍賣會中買入多於一項拍賣品並已支付部分款項，惟未能在拍賣會後五天內或未能按照與蘇富比協定之任何付款安排就其買入之所有拍賣品悉數支付買入價，蘇富比有權絕對酌情決定拒絕有關將上述部分付款之全部或部分用以支付買家買入任何特定拍賣品之買入價，及/或差價及/或蘇富比所提出之損害賠償申索之任何指示或請求；

(e) 拒絕買家未來作出之競投或使其就未來之競投須支付訂金；該訂金在買家隨後拒絕付款或延期付款時，蘇富比有權自行處理；

(f) 收取由到期日至悉數收取買入價及有關買家之費用當日期間按不超過每月 2% 之利率計算之利息；

(g) 對買家由蘇富比公司管有之任何物品行保留置權。蘇富比於行使任何此等置留權時應知會買家，並在發出該通知之十四天內可安排出售該物品，以及將所得款項用以支付結欠蘇富比之金額，及或拍賣品根據以下規則第 8(h) 條重售時買入價及買家之費用之任何差額(倘多於一項拍賣品由買家於拍賣會中買入並其後被重售，則按比例計算)，及/或蘇富比就買家違約對買家提出之任何損害賠償申索(包括但不限於在終止買賣合約之情況下買家支付之酬金)；

(h) 透過拍賣或私人出售重售拍賣品，並由蘇富比酌情決定估價及底價。倘該重售之價格低於該拍賣品之買入價及買家之費用，買家將仍須承擔該差額，連同該重售產生之所有費用；

(i) 展開法律訴訟，以收回該拍賣品之買入價及買家之費用，或就買家違約申索損害賠償，連同利息及完全彌償基準上該訴訟之費用；或

(j) 向賣家透露買家之名稱及地址，使賣家可展開法律訴訟，以收回欠款，或就買家違約申索損害賠償，及申索法律費用。蘇富比在向賣家透露該等資料前，將採取合理步驟通知買家。

9. 未領取購買品

(a) 倘買家支付買入價及買家之費用，但未於拍賣會後三十天內領取已購買之拍賣品，拍賣品將收載於蘇富比或其他第三方，費用(及風險)由買家承擔。

(b) 倘已支付所購拍賣品之費用，但未於拍賣會後六個月內領取該拍賣品，則買家授權蘇富比(在通知買家後)安排以拍賣或私人出售重售該物品，而估價及底價將由蘇富比酌情決定。除非買家在該拍賣會後兩年內收取該出售之所得款項扣除蘇富比產生之所有費用，否則該筆款項將被沒收。

10. 出口及許可證

買家須自行負責識別及領取拍賣品之任何必要之進出口、軍火槍械、瀕臨絕種生物或其他方面之許可證，以及完成任何必要進出口提單、清單或文件。銷售目錄中任何符號或提示反映蘇富比於編制目錄時所持之合理意見，並僅為競投人提供一般指引而已。在不影響上文規則第 3 及 4 條之情況下，蘇富比及賣家概無就任何拍賣品是否受進出口限制或任何禁運作出聲明或保證。不獲發任何許可證或執照並非取消或撤銷銷售合約或任何延遲付款之充分理由。吾等概不會就任何無法完成或遞交所需進出口提單、清單或文件而產生之任何責任負責。

11. 一般資料

(a) 拍賣會之全部影像及其他物料均屬蘇富比版權所有，僅由蘇富比酌情使用。

(b) 給予蘇富比之通知應以書面發出，註明出售之負責部門及銷售團隊開端指定之參考號碼。給予蘇富比客戶之通知應以彼等正式通知蘇富比之最新地址為收件地址。

(c) 倘因任何理由無法執行該等業務規則之任何條文，則餘下條文應仍然具有十足效力及作用。

(d) 未經蘇富比之事先書面同意前，任何買家不得轉讓該等業務規則，但對買家之繼承人、承承人及遺產執行人具有約束力。蘇富比之行動、遺漏或延遲不應視為豁免或解除其任何權利。

(e) 上文規則第 1(a) 條所載之資料列明了有關本文主題之整份協議及各方之間就此方面之諒解。各方已協定，除有關具欺詐成分

之失實聲明之責任以外，概無訂約方根據該等條款依賴並無明確指明該等資料之任何聲明、保證或承諾而訂立任何合約。

12. 資料保護

我們會存留及處理閣下的個人資料，並可能將該資料與其他蘇富比公司分享，其用途應符合刊登於蘇富比網址www.sothebys.com的私隱政策之描述，閣下或可電郵至enquiries@sothebys.com索取私隱政策。

13. 法例及司法權

監管法例 該等業務規則及其有關或適用之所有事宜、交易或紛爭之各方面須受香港法例規管並按其詮釋。

司法權 就蘇富比之利益而言，所有競投人及賣家同意香港法院擁有專有司法權，調解所有因與該等業務規則有關或適用之所有事宜或交易之各方面而產生之紛爭。各方均同意蘇富比將保留權利在香港法院以外之任何法院提出訴訟。

送達法律程序文件 所有競投人及賣家不可撤回地同意透過傳真、面送方式、郵寄或香港法例、送達地點之法例或提出訴訟之司法權區之法例允許之其他方式，將有關任何法院訴訟之法律程序文件或任何其他文件送達至買家或賣家知會蘇富比之最新地址或任何其他常用地址。

真品保證

本公司對閣下提供之一般保證：

倘蘇富比所出售之物品其後被發現為「贗品」，根據下文之條款，蘇富比將取消該銷售，並將買家就該物品支付予蘇富比之總金額，以原銷售之貨幣退還予買家。

就此而言，根據蘇富比合理之意見，「贗品」指仿製之拍賣品、欺騙作品出處、原產地、日期、產出年數、年期、文化或來源等各方面，而上述各項之正確描述並無收錄於目錄內容（考慮任何專有詞彙）。拍賣品之任何損毀及/或任何類型之復元品及/或修改品（包括重新塗漆或在其上塗漆），不應視為贗品。

謹請注意，倘發生以下任何一種情況，本保證將不適用：—

- (i) 目錄內容乃根據學者及專家於拍賣日期獲普遍接納之意見，或該目錄內容顯示該等意見存在衝突；或
- (ii) 於拍賣日期，證明該物品乃贗品之唯一方法，是有關工序並非當時普遍可用或認可、價格極高或用途不切實際；或可能已對拍賣品造成損壞或可能（根據蘇富比合理之意見）已令拍賣品喪失價值之方法；或
- (iii) 倘根據拍賣品之描述，該拍賣品並無重大喪失任何價值。

本保證所規定之年期為有關拍賣日期後五(5)年，純粹提供給買家之獨家利益，且不可轉移至任何第三方。為能依據本保證申索，買家必須：—

- (i) 在收到任何導致買家質疑物品之真偽或屬性之資料後三(3)個月內以書面通知蘇富比，註明拍賣品編號、購買該拍賣品之拍賣日期及被認為是贗品之理由；及
- (ii) 將狀況與銷售予買家當日相同，並能轉移其妥善所有權且自拍賣日期後並無出現任何第三方申索之物品退還予蘇富比。

蘇富比可酌情決定豁免上述任何規定。蘇富比可要求買家索取兩名為蘇富比及買家雙方接納之獨立及行內認可專家之報告，費用由買家承擔。蘇富比毋須受買家出示之任何報告所規限，並保留權利尋求額外之專家意見，費用由蘇富比自行承擔。倘蘇富比決定根據本保證取消銷售，蘇富比或會將最多為兩份經雙方審批之獨立專家報告所需之合理費用退還予買家。

GUIDE FOR ABSENTEE BIDDERS

ABSENTEE BIDS

If you are unable to attend an auction in person, and wish to place bids, you may give Sotheby's Bid Department instructions to bid on your behalf. We will then try to purchase the lot or lots of your choice for the lowest price possible, and never for more than the top amount you indicate. This service is free and confidential. Please note: Sotheby's offers this service as a convenience to clients who are unable to attend the sale, and although we will make every effort, Sotheby's will not be responsible for error or failure to execute bids. Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter, or fax. Fax number for bids only: (852) 2522 1063.

USING THE ABSENTEE BIDS

Please use the absentee bid form provided and be sure to record accurately the lot numbers and descriptions and the top hammer price you are willing to pay for each lot. "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers. Bids must be placed in the same order as the lot numbers appear in the catalogue.

Each absentee bid form should contain bids for one sale only; the sale number and code name should appear at the top of the form. Please place your bids as early as possible. In the event of identical bids, the earliest received will take precedence. Where appropriate your bids will be rounded down to the nearest amount consistent with the Auctioneer's bidding increments.

SUCCESSFUL BIDS

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful absentee bidders will be advised.

DATA PROTECTION

We will hold and process your personal information and may share it with another Sotheby's Company for use as described in, and in line with, our Privacy Policy published on our website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

給缺席競投人指引

缺席競投

閣下如未能親身出席拍賣會但欲作出競投，可向蘇富比之競投部發出指示，由其代表閣下競投。本公司將設法以最低價格購買閣下所選拍賣品，永不出出閣下所指示之最高價格。此為保密之免費服務。請注意，蘇富比為方便未能出席拍賣會之客戶而提供此服務，雖然蘇富比將盡其所能，但不會為執行競投指示之錯誤或未能執行競投指示負責。電話競投之風險須由致電方承擔，並須以函件或傳真確認。競投傳真專線號碼為(852) 2522 1063。

使用缺席競投

請使用所提供之缺席競投表，並確保準確填寫拍賣品編號及描述，以及閣下願意就每件拍賣品支付之最高成交價。「購買」或無限價競投將不獲接納。可於拍賣品編號之間以「或」字作兩者中擇一競投。競投須根據圖錄內所示拍賣品編號之相同次序作出。

每份缺席競投表應僅供填寫一個拍賣會內之拍賣品的競投價；拍賣編號及代號名稱應填於表格上方。請盡早作出競投。倘出現相同

競投價，則最先收到之競投享有優先權。如適當時，閣下之競投價將會被大概調整至最接近拍賣官遞增之競投金額。

成功競投

成功競投人將收到發票，上面載有其購買品之資料及付款及交收貨品之指示。未能成功競投之缺席競投人將收到通知。

資料保護

我們會存留及處理閣下的個人資料，並可能將該資料與其他蘇富比公司分享，其用途應符合刊登於蘇富比網址www.sothebys.com的私隱政策之描述，閣下或可電郵至enquiries@sothebys.com索取私隱政策。

(本中文譯本僅供參考之用，中文譯本如與英文原本有任何抵觸，將以英文原本為準。)



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PREMIUM LOT PRE-REGISTRATION APPLICATION FORM
高估價拍賣品預先登記申請表

SALE # 拍賣編號 HK _____

LOT # 拍賣品編號 _____

*First Name 名

*Last Name 姓

Client Account # 蘇富比賬戶號碼

*Address 通訊地址

*City 城市 Country 國家

*Telephone 電話

Fax 傳真

*Email Address 電子郵件

Client I.D./Passport 身份證或護照編號

Please attach a copy of your ID Card/Passport for identification purpose
請附上身份證或護照影印本以作核對用途

Have you registered to bid at Sotheby's before? Yes No

閣下曾否於蘇富比登記投標? 有 沒有

If you plan to attend the sale and bid on a lot, please fill out this form and fax it to (852) 2810 6238 or mail to the following address in either case to reach Sotheby's no later than 3 working days prior to the day of sale:

Sotheby's Hong Kong Limited
5th Floor, One Pacific Place
88 Queensway, Hong Kong
Tel: (852) 2822 8142
Fax: (852) 2810 6238

如閣下計劃出席是次拍賣並投標拍賣品，請填妥以下表格及於拍賣日前3個工作天傳真至
(852) 2810 6238 或郵寄到：

香港蘇富比有限公司
香港金鐘道88號
太古廣場一期5樓
電話：(852) 2822 8142
傳真：(852) 2810 6238

The contract between the buyer and the seller is concluded on the striking of the auctioneer's hammer, and payment of the purchase price for any lot and any buyer's expenses is due immediately in Hong Kong Dollars on the conclusion of the auction.

買家及賣家之合約於拍賣官擊槌時訂立，而閣下作為買家必須於拍賣會結束後立即以港元支付拍賣品之買入價及任何買家之費用。

I hereby confirm my intention and application to bid on the above lot. I agree to deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require as security for my bid. Please refer to the "Guide for Prospective Buyers" and "Important Notices to Buyers" for details of the requirement. I agree that Sotheby's has no obligation to accept this pre-registration application and that Sotheby's decision in this regard shall be final. I shall not assume Sotheby's acceptance of my pre-registration application unless I have received a written confirmation from Sotheby's to that effect or a bidding paddle.

本人特此確定申請競投拍賣品。本人同意向蘇富比交付所需的財政狀況證明、擔保、存款證明及/或蘇富比可絕對酌情要求本人為競投須作出的其他抵押。有關細則請參閱本圖錄內“給準買家之指引”及“給予買家的重要告示”。本人同意蘇富比並無責任接受此拍賣品預先登記申請表及蘇富比對此有最終決定權。除收到蘇富比之書面通知確定此申請表有效或發給之投標板，本人並不應假設蘇富比已接納此拍賣品預先登記申請表。

Please note that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve, by placing responsive or consecutive bids for a lot.

拍賣官可代表賣家為任何拍賣品叫第一口價以開始競投。拍賣官更可代表賣家以接連投標或競投之方式就拍賣品作出競投直至達到底價。

You authorise Sotheby's to request a financial reference from your bank.

閣下授權蘇富比向銀行索取有關本人之財務資料。

Please note that it is mandatory for you to provide personal data marked with asterisks. In the event you do not provide such personal data, we may not be able to provide you with our products.

Sotheby's may use your details to contact you about Sotheby's products or services, events or promotions and other activities that may be of interest to you. If you would prefer not to be contacted in this way, please tick the box below.

I do not wish to receive promotional communications from Sotheby's.

你必須在註明(*)的欄目，提供所需的個人資料。如你未能提供，我們未必可以向你提供我們的產品或服務。

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It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. We reserve the right to seek identification of the source of funds received. Thank you for your cooperation.

蘇富比不會接納逾一萬美元(或相等貨幣)之現金款項。應蘇富比業務規則，本公司有權向支付現金的買家或新顧客索取有效身份證明文件、通訊地址證明及現金來源證明。

The BID^{now} online bidding service is not available for premium lots.

網上競投服務並不適用於高估價拍賣品。

By signing below, I agree to be bound by the Conditions of Business for Buyers and Authenticity Guarantee as printed in the catalogue and the Conditions of Business for Sellers which are available from Sotheby's offices on request. If Sotheby's so requests, I agree to provide proof of identity and permanent address.

本人同意接受圖錄內列明之給買家業務規則及保證書，以及可於蘇富比辦事處索取的給賣家業務規則。應蘇富比要求，本人同意提供有效身份證明文件及通訊地址證明。

ABSENTEE/TELEPHONE BIDDING FORM

FORMS SHOULD BE COMPLETED IN INK AND EMAILED, MAILED OR FAXED TO THE BIDS DEPARTMENT AT THE DETAILS BELOW

Sale Number HK0861 | **Sale Title** FINE CLASSICAL CHINESE PAINTINGS | **Sale Date** 1 APRIL 2019

*TITLE	*FIRST NAME	*LAST NAME
*COMPANY NAME (IF APPLICABLE)		SOTHEBY'S CLIENT ACCOUNT NO. (IF KNOWN)
*ADDRESS		
POSTCODE		
*TELEPHONE (HOME)	(BUSINESS)	MOBILE NO
*EMAIL		FAX

PLEASE INDICATE HOW YOU WOULD LIKE TO RECEIVE YOUR SALE CORRESPONDENCE (PLEASE TICK ONE ONLY): EMAIL POST/MAIL *REQUIRED FIELDS

TELEPHONE NUMBER DURING THE SALE (TEL. BIDS ONLY) 1) _____ 2) _____

PLEASE WRITE CLEARLY AND PLACE YOUR BIDS AS EARLY AS POSSIBLE, AS IN THE EVENT OF IDENTICAL BIDS, THE EARLIEST BID RECEIVED WILL TAKE PRECEDENCE. BIDS SHOULD BE SUBMITTED IN HK DOLLARS AT LEAST 24 HOURS BEFORE THE AUCTION.

IMPORTANT

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise.

Please note that we may contact new clients to request a bank reference.

Sotheby's will require sight of government issued ID and proof of address prior to collection of purchases (do not send originals).

The contract between the buyer and the seller is concluded on the striking of the auctioneer's hammer, and payment of the purchase price for any lot and any buyer's expenses is due immediately in Hong Kong Dollars on the conclusion of the auction.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM HK DOLLAR PRICE (EXCLUDING PREMIUM) OR TICK FOR PHONE BID
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$

IMPORTANT NOTICE - PREMIUM LOT (🔒)

In order to bid on "Premium Lots" (🔒) you must complete the required pre-registration application and deliver to Sotheby's such necessary financial references, guarantees, deposits and/or such other security as Sotheby's may in its absolute discretion require for your bid. Sotheby's decision whether to accept any pre-registration application shall be final. A Special Notice, instead of a paddle symbol, will be used if all lots in a sale are "Premium Lots". The BID^{online} online bidding service is not available for premium lots.

We will send you a shipping quotation unless you choose one of the options below. Please provide your shipping address if different from above.

Address

City _____ State/Province _____

Country _____ Postal Code _____

FOR WRITTEN/ABSENTEE BIDS

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

- I/my agent will collect in person
- My Shipper will collect on my behalf
- Save these preferences for future purchases

The buyer's premium is 25% up to and including \$3,500,000, 20% from \$3,500,000 to \$31,000,000, and 13.9% above \$31,000,000. I agree to be bound by Sotheby's "Conditions of Business for Buyers" and the information set out in the Guide for Prospective Buyers and the Guide for Absentee Bidders, which is published in the catalogue for the sale.

Sotheby's may use your details to contact you about Sotheby's products or services, events or promotions and other activities that may be of interest to you. If you would prefer not to be contacted in this way, please tick the box below.

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SIGNED _____ DATED _____

FOR TELEPHONE BIDS

- Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

ARRANGING PAYMENT

Payment is due in HK dollars immediately after the sale and may be made by the following methods: Cash (up to HK\$80,000 per sale), Banker's Draft, Cheque, Wire Transfer and in person Credit card (American Express, MasterCard, Union Pay and Visa). We reserve the right to seek identification of the source of funds and the ability to reject unacceptable payments. Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

競投出價表

表格應以墨水筆填寫，並電郵、郵寄或傳真至蘇富比競投部，聯絡方式如下

拍賣代號 HK0861 | 拍賣名稱 中國古代書畫 | 拍賣日期 2019年4月1日

* 稱謂 (如先生、女士)	* 姓	* 名
* 公司名稱 (如適用)	蘇富比賬號	
* 地址	郵編	
* 住宅電話	公司電話	手機號碼
* 電子郵箱	傳真號碼	

請註明您希望以何種方式收到拍賣會相關文件 (請選擇其中一個): 電郵 郵寄 *必須填寫

拍賣期間之聯絡電話 (只限電話競投) 1) _____ 2) _____

請清楚填寫各項資料並盡早作出競投。倘出現相同競投價，則最先收到之競投享有優先權。競投人應以港元列明競投價，並於拍賣會至少24小時前提交表格。

重要事項

請注意書面及電話競投是免費提供之附加服務，風險由競投人承擔，而該等服務會在蘇富比於拍賣時其他承諾之限下進行；因此，無論是由於疏忽或其他原因引致，蘇富比毋須就未能作出該競投承擔責任。

請注意蘇富比或會向新客戶索取銀行證明。

新客戶須向蘇富比提供政府發出附有閣下照片之證明文件及住址證明 (請勿郵寄原件)。

買家及賣家之合約於拍賣官擊槌時訂立，而閣下作為買家必須於拍賣會結束後立即以港元支付拍賣品之買入價及任何買家之費用。

書面競投/缺席競投

• 競投將以最盡可能低之價格進行。
• “購買”或無限價競投標將不獲接納，及我們不接受“加一口價”競投標。請根據圖錄內之指示投標。

• 可於拍賣編號之間以“或”字兩者 (或若干)中擇一競投。

• 如適當時，閣下之書面競投價將會被大概調整至最接近拍賣官遞增之競投金額。

電話競投

• 請清楚註明於拍賣期間可聯絡閣下之電話號碼，包括國家號碼。我們會於閣下之拍賣品競投前致電給閣下。

拍賣品編號	名稱	最高競投價 (港元) (佣金不計在內) 或以 ✓ 代表電話競投
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$
		HK\$

重要通告—估價拍賣品 (🔒)

為對「高估價拍賣品」(🔒) 作出競投，閣下必須填妥拍賣品預先登記申請表，並向蘇富比交付所需的財政狀況證明、擔保、存款證明及/ 或蘇富比可絕對酌情要求閣下為競投須作出的其他抵押。蘇富比對是否接受任何預先登記申請有最終決定權。

本公司建議閣下按照本圖錄內的拍賣品預先登記申請表中指示填妥及交回表格，或在有關出售日期至少三個工作天前聯絡蘇富比以進行預先登記。請注意本公司不能在週末或公眾假期期間取得財政狀況證明。若在同一拍賣中之所有拍賣品均為高估價拍賣品，則會就此作出特別提示而不會使用此符號。網上競投服務上不適用於高估價拍賣品。

我們會向閣下發出運送服務報價單，除非閣下選擇以下任何一個選項。如運送地址與上述地址不同，請提供資料。

地址	
城市	州份/ 省份
國家	郵編

- 本人/ 本人之代理人將親身領取拍賣品。
 本人之付運人將代表領取拍賣品。
 保存上述選項以作往後拍賣之用

買家應支付本公司酬金，拍賣品「落槌價」為港幣 3,500,000 元或以下，酬金以「落槌價」之25% 計算；超過港幣 3,500,000 至31,000,000 元之部份，則以20% 計算；超過港幣31,000,000 元之部份，則以13.9% 計算。

本人同意接受蘇富比拍賣圖錄內列明之買家業務規則、給準買家之指引及給缺席競投人指引。

蘇富比可能使用閣下的個人資料，向閣下宣傳蘇富比之產品或服務、活動或推廣以及閣下可能感興趣的其他活動。如閣下不希望以此方式接收資訊，請勾選下面的方格。

- 本人不希望收到蘇富比發出的推廣資訊。

簽署 _____ 日期 _____

付款方式

拍賣後須即時以下列方法以港元付款：現金 (每場拍賣上限為80,000港元)、銀行匯票、支票、電匯或親身以信用卡付款 (美國運通、萬事達、銀聯或維薩卡)。我們保留查驗所收到款項來源的權利，並可拒絕不能接受的款項。成功競投人將收到發票，上面載有其購買品之資料和付款及交收貨品之指示。



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INDEX OF ARTISTS

Anonymous	佚名	2552,2572,2582,2596	Lan Meng	藍孟	2595
Attributed to Ding Yunpeng	(傳)丁雲鵬	2588	Lan Ying	藍瑛	2561,2605
Attributed to Lou Pin	羅聘(款)	2504	Li Dongyang	李東陽	2599
Attributed to Pu Songling	蒲松齡(款)	2587	Li Dune	勵杜訥	2544
Attributed to Qiu Ying	仇英(款)	2578,2583	Li Jian	黎簡	2506,2513
Attributed to Shang Qi	商琦(款)	2597	Li Kai	李愷	2538
Attributed to Wen Peng	文彭(款)	2581	Li Shan	李鱣	2571
Chen Hongshou	陳鴻壽	2501	Lin Longqi (Ingen Ryuki)	林隆琦(隱元隆琦)	2524
Chen Jiru	陳繼儒	2536	Lin Zexu	林則徐	2520
Chen Xianzhang	陳獻章	2532	Liu Yong	劉墉	2502,2510,2518,2610
Dai Xi	戴熙	2570,2598	Liu Yuan	劉源	2523
Dong Bangda	董邦達	2603	Ma Shaozhen	馬守真	2565
Dong Qichang	董其昌	2551,2579,2584	Ma Yuanyu	馬元馭	2503
Fan Qi	樊圻	2593	Monk Dandang	釋擔當	2555
Gao Qipei	高其佩	2512	Peng Yulin	彭玉麟	2569
Gu Xichou	顧錫疇	2550	Qi Guodong	齊國棟	2543
He Shaoji	何紹基	2519	Qi Zhijia	祁豸佳	2585
Hua Yan	華岳	2511,2560	Qian Longxi	錢龍錫	2550
Huang Shen	黃慎	2586,2612	Qian Shisheng	錢士升	2539,2550
Huang Yi	黃易	2528	Qian Weicheng	錢維城	2600
Huang Zongyuan	黃宗元	2533	Sekki Jyonen	雪機定然	2527
Jiang Xinyue (Toko Shinetsu)	蔣心越(東臯心越)	2525	Shang Qi	商琦	2594
Jin Nong	金農	2559	Shen Quan	沈荃	2546
Kang Youwei	康有為	2573,2574,2575	Shen Shichong	沈士充	2514
			Shen Zhou	沈周	2545
			Song Cao	宋曹	2540
			Su Liupeng	蘇六朋	2517
			Su Renshan	蘇仁山	2590

INDEX OF ARTISTS

Tang Yifen	湯貽汾	2614	Zha Shibiao	查士標	2509
Tang Yin	唐寅	2529	Zhan Yunjie	詹允捷(清)	2537
Wang Chong	王寵	2608	Zhan Zhonghe	詹仲和	2531
Wang Duo	王鐸	2534,2602,2609	Zhang Bi	張弼	2599
Wang Hui	王翬	2592,2604,2606	Zhang Geng	張庚	2553
Wang Jian	王鑑	2607	Zhang Guoshen	張國紳	2577
Wang Xuehao	王學浩	2591	Zhang Hong	張宏	2515, 2554
Wang Zhengkun (Taiho Shokon)	王正鯤(大鵬正鯤)	2526	Zhang Lu	張路	2547
Wen Zhengming	文徵明	2505,2556,2557,2566	Zhang Ruitu	張瑞圖	2521, 2601
Weng Tonghe	翁同龢	2516	Zhang Zhao	張照	2508
Wu Bin	吳彬	2588	Zheng Xie	鄭燮	2530,2567,2611,2613
Wu Dacheng	吳大澂	2507	Zhu Da (Bada Shanren)	朱耷(八大山人)	2563
Wu Rongguang	吳榮光	2522			
Xie Jin	解縉	2548			
Xie Shichen	謝時臣	2556			
Xu You	許友	2535			
Xu Yuanwen	徐元文	2576			
Xu Qian	徐汧	2550			
Yang Jisheng	楊繼盛	2542			
Yang Shen	楊慎	2555			
Yang Xuanxi	楊玄錫	2541			
Yang Yisun	楊沂孫	2568			
Ye Xin	葉欣	2589			
Yin Junming	應俊明	2549			
Yong Xing	永理	2580			
Yu Xing	余省	2558			
Yuan Jiang	袁江	2564			
Yuan Yao	袁耀	2562			

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