

FINE CHINESE  
CLASSICAL PAINTINGS  
AND CALLIGRAPHY

中國古代書畫

*Hong Kong, 27 November 2017* | 香港 2017 年 11 月 27 日



CHRISTIE'S 佳士得



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

MONDAY 27 NOVEMBER 2017 • 2017年11月27日 (星期一)

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Monday 27 November • 11月27日 (星期一)  
1.30pm (Lots 901-1060) • 下午1.30 (拍賣品編號901-1060)  
Location: Grand Hall, Hong Kong Convention and Exhibition Centre,  
No.1 Expo Drive, Wanchai, Hong Kong  
地點：香港灣仔博覽道1號香港會議展覽中心大會堂  
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香港，香港會議展覽中心

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10.30am – 8.00pm  
Saturday – Sunday, 25 – 26 November • 11月25至26日 (星期六至日)  
10.30am – 6.30pm  
Monday, 27 November • 11月27日 (星期一)  
10.30am – 1.30pm

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**BEIJING, Christie's Beijing Art Space**

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A veteran collector, Mr Yeh Chie Chung (1948–2008) started his collecting journey since the 1970s and had built up an impressive collection of Chinese classical and modern paintings. He immersed himself in various fields of research, with a specialty in calligraphy. Important works from Mr. Yeh's collection had been on loan to the National Museum of History in Taipei and National Taiwan Museum of Fine Arts (formerly known as Museum of Fine Arts in Taichung). A man of bold and generous character, Mr. Yeh was one of the founding members of the Ching Wan Society in Taipei, the world's most renowned association of Chinese collectors, and his friends held a high opinion of him.

Fifteen lots of Chinese classical paintings and calligraphy will be offered in this sale, plus another 13 lots (Lots 1262–1274) of modern works to be auctioned in our Fine Chinese Modern Paintings sale on 28 November 2017.

葉啟忠先生是台灣資深的收藏名家，收藏經歷由70年代開始，積累30多年的豐富收藏經驗，收藏項目由中國古代至近現代書畫，畢生孜孜研究，涉獵廣泛，自身並鑽研書法字帖尤為特出。重要收藏品並出借台灣台北的國立歷史博物館以及國立台灣美術館（前身為台中美術館）。葉先生為享譽海內外最大的華人收藏團體「清翫雅集」創始會員的其中一員，為人慷慨，待人和善，在同道知己之間享有盛譽。

此次拍賣共收錄葉啟忠先生典藏藏品包括古代書畫十五件以及近現代書畫作品十三件（編號1262–1274），拍賣將於11月28日中國近現代畫拍場舉行。

## 901

WENG TONGHE (1830-1904)

*Calligraphic Couplet in Running Script*

A pair of hanging scrolls, ink on dragon pattern colour paper  
Each scroll measures 240 x 50.5 cm. (94 ½ x 19 ¾ in.)  
Signed, with two seals of the artist

HK\$50,000–70,000

US\$6,500–9,000

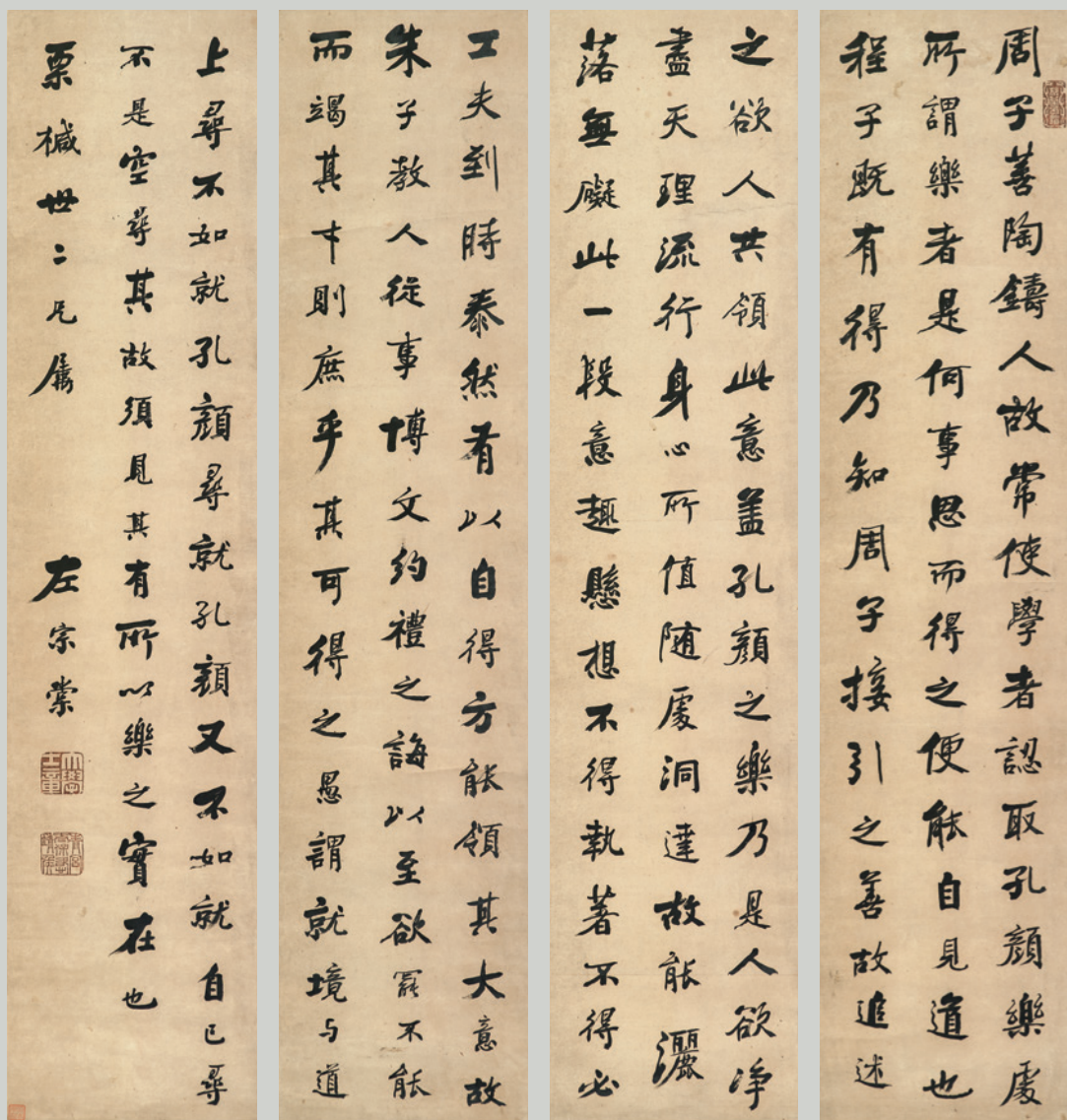
清 翁同龢 行書對聯 水墨龍紋色箋 立軸兩幅

釋文：乘杯泝流，考室名岳；手弄白日，頂摩青穹。

款識：叔平翁同龢。

鈐印：翁同龢印、叔平





902

902

ZUO ZONGTANG (1812-1885)

Running Script Calligraphy

A set of four hanging scrolls, ink on paper

Each scroll measures 124.5 x 28.3 cm. (49 x 11 1/8 in.)

Inscribed and signed, with three seals of the artist

Dedicated to Lijian

One collector's seal

HK\$300,000-500,000

US\$39,000-64,000

清 左宗棠 行書 水墨紙本 立軸四幅

釋文：周子善陶鑄人故常使學者認取孔顏樂處。

所謂樂者，是何事思而得之，便能自見道也。

程子既有得，乃知周子接引之善，故追述之，欲人共領此意。

蓋孔顏之樂，乃是人欲淨盡，天理流行身心所值，隨處洞達，故能灑落無礙。

此一段意趣懸想，不得執著，不得必功夫，到時泰然，

有以自得，方能領其大意。故朱子教人從事博文約禮之誨，以至欲罷不能而竭其寸，則庶乎其可得之。

愚謂就境與道上尋，不如就孔顏尋，就孔顏又不如就自己尋，不是空尋，其故須見其有，所以樂之實在也。

題識：栗械世二兄屬，左宗棠。

鈐印：大學士章、青宮太保恪靖侯、旅常懋績

藏印：伯浩所藏



903

WANG WENZHI (1730-1802)

Calligraphy in Running Script

A set of six hanging scrolls, ink on paper

Each scroll measures 124 x 33.3 cm. (48 ¾ x 13 ⅛ in.)

Inscribed and signed, with nine seals of the artist

One scroll dedicated to Jianzhai

One collector's seal

HK\$300,000-500,000

US\$39,000-64,000

清 王文治 行書-蘇軾米芾詩帖 水墨紙本 立軸六幅

題識：

1. 蒸以靈芝，潤以醴泉，晞以朝陽，綏以五絃。  
若此以往，庶可與羨門比壽，王喬爭年。  
叔夜養生論。
2. 春江欲入戶，雨勢來不已。  
小屋如漁舟，濛濛水雲裏。  
黃州寒食詩。
3. 泛泛五湖霜氣清，漫漫不辨水天形。  
何須織女支機石，且戲嫦娥稱客星。  
時為湖州之行，元章垂虹亭作。
4. 我欲乘輕舟，東訪赤松子。  
蓬萊不可到，弱水三万里。  
不如金山去，清風半帆耳。  
中有妙高臺，雲峰自孤起。  
子瞻妙高臺詩。文治。
5. 上皇山樵人以異石告，凡八十一穴。  
狀類泗淮山一品石，加秀潤焉。  
因題為洞天一品石百天輦，  
致寶晉齋。米書天真爛漫處最佳。
6. 阿氏金為屋，姪家玉作臺。  
岱輿憑海立，兜率跨雲開。元章。  
見齋大兄屬臨蘇米二家書，夢樓王文治。

鈐印：文章太守（五次）、柿葉山房、文治私印、王文治印、  
曾經滄海

藏印：永安沈氏藏書畫印



參以靈芝潤以醴泉晞以朝  
陽綏以五經若此以往庶可與義  
門比壽王高爭年

村夜養生論

看江欲入戶雨勢來不已  
小屋如漁舟濛濛水雲裏

黃州寒食詩

江上五湖霜氣清漫漶不辨水天  
形何須織女支機石且戲常娥  
稱客星

時為涪州之行

元章與江亭作

我欲乘輕舟東訪赤松子蓬萊不可  
到弱水三万里要金山去清風半帆  
耳中有妙高臺雲峰自孤起

子瞻妙高臺詩

文治



904

LIANG TONGSHU (1723-1815)

Running Script Calligraphy

A set of six hanging scrolls, ink on gold-flecked colour paper

Each scroll measures 134.5 x 37 cm. (53 x 14 ½ in.)

Signed, with two seals of the artist

Dated summer, dingwei year (1787)

HK\$200,000-300,000

US\$26,000-39,000

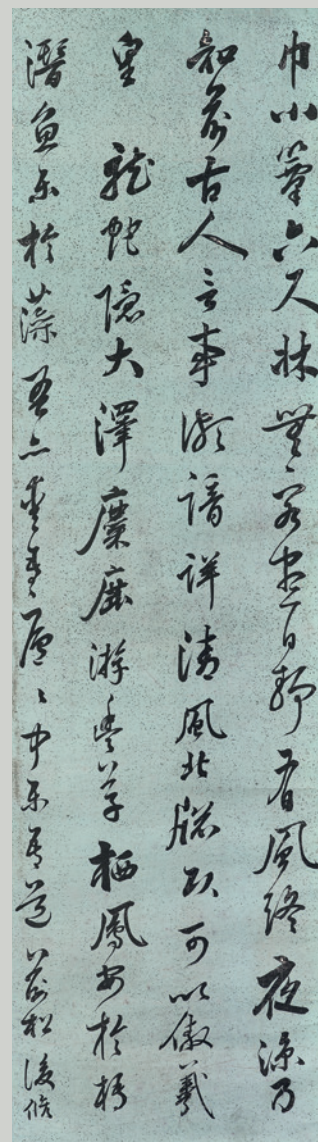
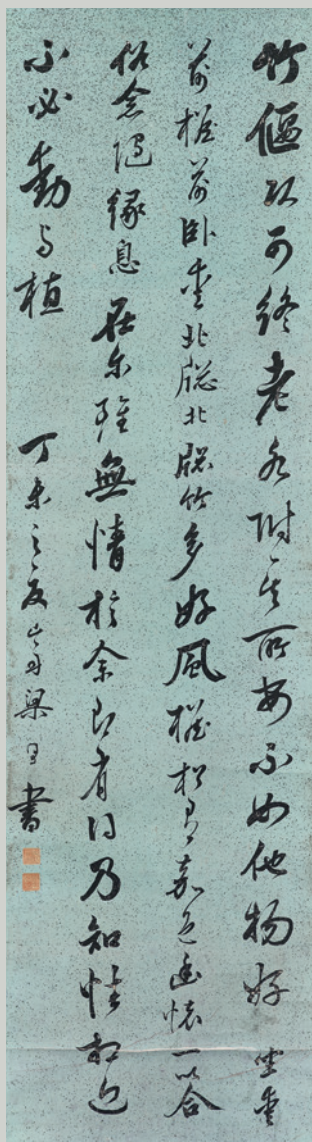
清 梁同書 行書-白居易詩 水墨灑金色箋 立軸六幅  
一七八七年作

釋文：白香山詩。

堂下何所有，十松當我階。亂立無行次，高下亦不齊。  
高者三丈長，下者十尺低。有如野生物，不知何人栽。  
接以青瓦屋，承之白沙台。朝昏有風月，燥濕無塵泥。  
疏韻秋撼撼，涼陰夏淒淒。春深微雨夕，滿葉珠蓂蓂。  
歲暮大雪天，壓枝玉皚皚。四時各有趣，萬木非其儔。  
去年買此宅，多爲人所咍。一家二十口，移轉就松來。  
移來有何得，但得煩襟開。即此是益友，豈必交賢才。  
顧我猶俗士，冠帶走塵埃。未稱爲松主，時時一愧懷。  
常愛輞川寺，竹窗東北廊。一別十餘載，見竹未曾忘。  
今春二月初，卜居在新昌。未暇作廬庫，且先營一堂。  
開窗不糊紙，種竹不依行。意取北簷下，窗與竹相當。  
繞屋聲淅淅，逼人色蒼蒼。煙通杏藹氣，月透玲瓏光。  
是時三伏天，天氣熱如湯。獨此竹窗下，朝回解衣裳。  
輕紗一幅巾，小簟六尺床。無客盡日靜，有風終夜涼。  
乃知前古人，言事頗諳詳。清風北窗卧，可以傲羲皇。  
龍蛇隱大澤，麋鹿遊豐草。棲鳳安於梧，潛魚樂於藻。  
吾亦愛吾廬，廬中樂吾道。前鬆後修竹，偃卧可終老。  
各附其所安，不知他物好。坐愛前檐前，卧愛北窗北。  
窗竹多好風，檐鬆有嘉色。幽懷一以合，俗念隨緣息。  
在爾雖無情，於予即有得。乃知性相近，不必動與植。

題識：丁未（1787年）之夏，山舟梁同書書。

鈐印：梁同書印、梁氏元穎





白香山詩

堂下月西有十和自我階  
苑主無行次高下  
下之小廣高者三丈  
下者十人低者如野  
生物不知人裁接以  
青瓦屋承之白沙臺  
朝昏有

風月條溫無塵泥疏  
顏秋撼涼陰反濤  
春深微雨滿葉珠  
長歲暮大雪天  
懸枝玉照四時  
有孤芳本元信  
言年累年累多  
為人而治一家  
二十四日福  
轉就相來福  
來有日但

得紅襟甲  
甲是善友  
必主賢才  
顧我  
松佐士  
冠帶  
一  
唐侯  
未移  
為相  
主時  
一  
媿懷  
當  
在  
朝川  
寺  
竹  
照  
東  
北  
廊  
一  
別  
十  
餘  
載  
見  
竹  
未  
為  
忘  
今  
春  
二  
月  
初  
卜  
居  
在  
新  
昌  
未  
暇

作廡庫  
是  
先  
堂  
一  
堂  
甲  
松  
不  
糊  
紙  
種  
竹  
不  
修  
門  
之  
取  
北  
松  
下  
松  
之  
竹  
相  
可  
繞  
屋  
聲  
漸  
遍  
人  
色  
蒼  
烟  
通  
香  
而  
清  
氣  
月  
透  
玲  
瓏  
先  
是  
時  
三  
伏  
天  
常  
坐  
如  
湯  
特  
在  
竹  
松  
下  
朝  
回  
解  
衣  
裳  
抄  
沙  
一  
幅



905

LIN ZEXU (1785-1850)

Calligraphy in Running Script

A set of four hanging scrolls, ink on gold-flecked paper

Each scroll measures 128 x 30 cm. (50 <sup>3</sup>/<sub>8</sub> x 11 <sup>3</sup>/<sub>4</sub> in.)

Signed, with two seals of the artist

Dedicated to Luchuan

One collector's seal

HK\$300,000-400,000

US\$39,000-51,000

清 林則徐 行書《呻吟語》 水墨灑金箋 立軸四幅

釋文：豪放之心非道之所棲，是故道凝於寧靜。

應萬變，索萬理，惟沉思者能之。

故水止則能照，衡定則能稱。

世亦有昏昏應酬而濟事，夢夢譚道而亦有發明，

非天資高，即偶然合耳，其所不合者何限？

當急遽雜谷時，只不動火，則神有餘而不勞事，從容而就理。

一動火，種種都不濟。沉靜，非緘默之謂也。

意淵涵而態閑正，此謂真沉靜。

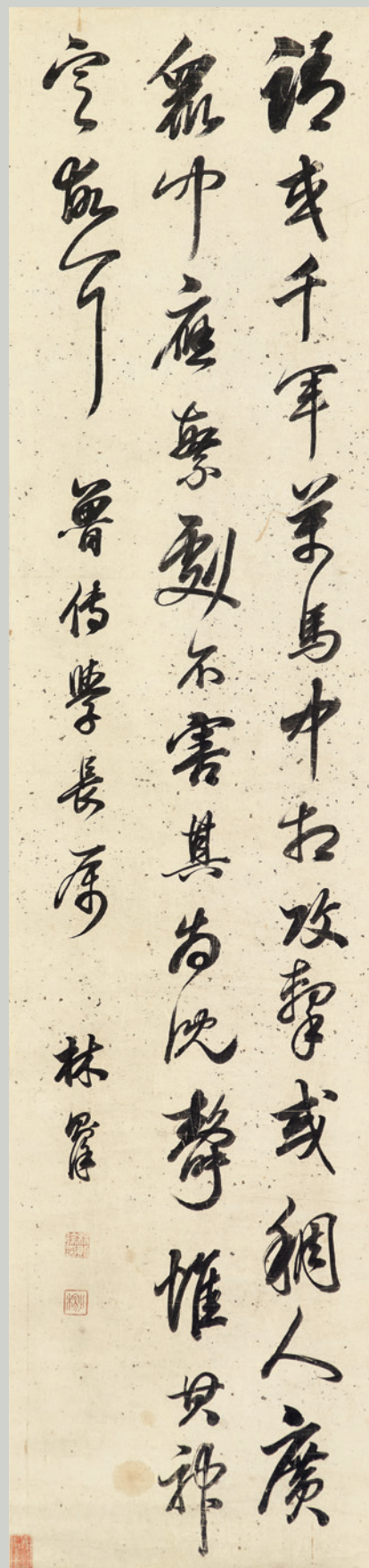
雖終日言語，或千軍萬馬中相攻擊，或稠人廣衆中應繁劇，

不害其爲沉靜，惟其神定故耳。

題識：魯傳學長屬。林則徐。

鈐印：林則徐印、少穆

藏印：彭澤歐陽氏珍藏書畫印



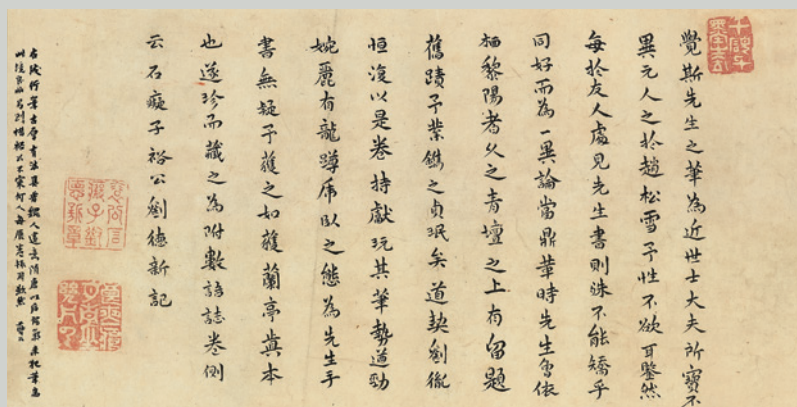
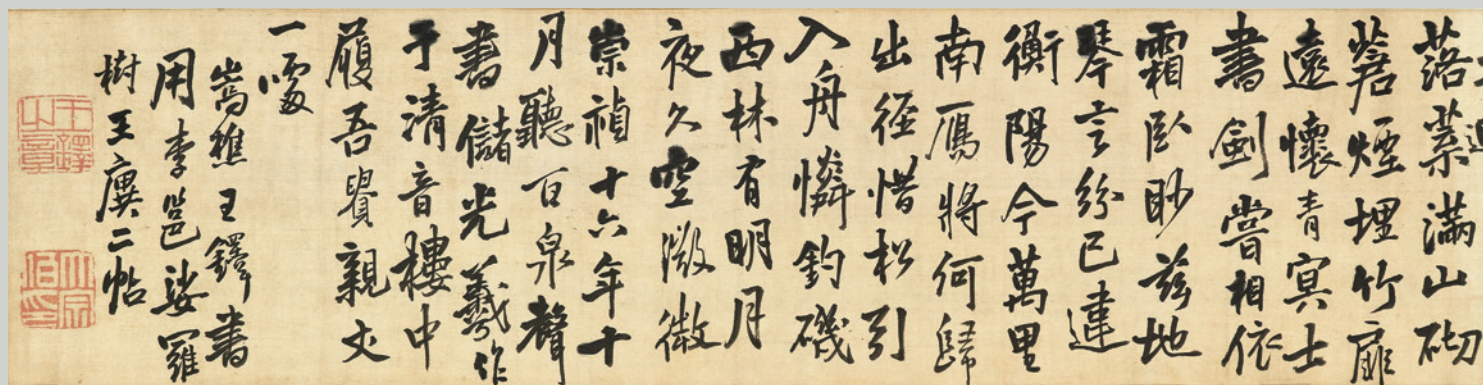


象教之心非道之所接是故道凝  
於空靜定步妄索無理惟沈且老  
能之故水止則能照火定則能稱世

示有聲應酬而滿事夢譚道而示  
有發明非天資高而偶相合耳其以  
不合者何限當急遽難容時只不動火

則神有依而示勞事從容而就理一處  
火種者不濟沈靜此穢點之謂也蓋  
測涵而態閒正此謂其沈靜維終。云





906

WANG DUO (1592-1652)

Five-Character Poems in Running-Cursive Script

Handscroll, ink on satin

21.2 x 165 cm. (8 3/8 x 65 in.)

Inscribed and signed, with two seals of the artist

Dated tenth month, sixteenth year of the Zhongzhen period (1643)

Colophons by Liu Dexin (17th Century), Gao Huanyuan (17th

Century) and Hu Bicheng (1868-1925), with a total of five seals

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

US\$130,000-260,000

明 王鐸 行草五言詩 水墨綾本 手卷 一六四三年作

釋文：仲夏入園中東陂。

方塘深且廣，伊昔俯吾廬。環岸垂綠柳，盈澤發紅蕖。  
上延北原秀，下屬幽人居。暑雨若混沌，晴明如空飢。  
此鄉多隱逸，水陸見樵漁。廢賞亦何貴，為歡良易攄。  
且言重觀國，當此賦歸歟。

山居貽裴十二迪。

落葉滿山砌，蒼煙埋竹扉。遠懷青冥士，書劍嘗相依。  
霜臥眇茲地，琴言紛已違。衡陽今萬里，南雁將何歸。  
出徑惜松引，入舟憐釣磯。西林有明月，夜久空微微。

題識：崇禎十六年（1643）十月，聽百泉聲書儲光羲作于清音樓中，履吾貴親丈一處。

高樵王鐸書用李邕娑羅樹王虞二帖。

鈐印：王鐸之印、大宗伯印

仲夏入園  
中東陂  
方塘深且  
廣伊芳俯  
吾廬環岸  
垂綠柳盈  
潭散紅蕖  
上延北原秀  
下屬幽人居  
暑雨若混沌  
晴明如空醜  
此鄉多隱逸  
水陸見樵漁  
廢賞之何奢  
為歡良易  
攜且言之重觀  
國當此貽歸  
歟  
山居貽裴十

文安下世纔十餘年而墨跡散落人習者已如昭陵往年余幸未以四方加意購求卒無所得今歲恒乃登有此二卷也夫予之於余過澄恒親四十日而歸之嗟乎余媿微物矣  
雄樵郜煥元再書

孟津書去年見大幅二一行楷寫詩老筆橫斜翠墨欲滴一臨王艸神采奕奕煥發均以索值過昂不合去今猶念之近無意中得手札五通極精妙後得此卷用李北海王廙法絹素如新意趣沉厚為公不多見之作數年懷想頓慰快可知也  
崇禎十六年次年即甲申距公蓋二百七十年矣  
安吳胡璧城記於都門宣武城西

孟津書去年見大幅二一行楷寫詩老筆橫斜翠墨欲滴一臨王艸神采奕奕煥發均以索值過昂不合去今猶念之近無意中得手札五通極精妙後得此卷用李北海王廙法絹素如新意趣沉厚為公不多見之作數年懷想頓慰快可知也  
崇禎十六年次年即甲申距公蓋二百七十年矣  
安吳胡璧城記於都門宣武城西

906

劉德新（十七世紀）題跋：

覺斯先生之筆為近世士大夫所寶，不異元人之於趙松雪。予性不欲耳鑒，然每於友人處見先生書，則殊不能矯乎。同好而為一異論，當鼎革時，先生曾依栖黎陽者，久之青壇之上，有留題舊蹟，予業鐫之貞珉矣。到契劉胤恒復以是卷持獻，玩其筆勢遒勁婉麗，有龍蹲鼎卧之態，為先生手書無疑。予獲之如獲蘭亭真本也，遂珍而藏之，為附數語誌卷側，云石癡子裕公劉德新記。

鈐印：裕公石癡子劉德新章、良夜一痕月青山幾片雲、千硯千墨之居

郜煥元（十七世紀）題跋：

文安下世纔十餘年，而墨跡散落人間者，已如昭陵往事。余年來行四方加意購求，卒無所得。今展恒乃奄有此二卷也，大奇大奇。余過從假觀四十日而歸之，嗟乎余媿展恒矣。雄樵郜煥元拜書。

鈐印：煥元私印、菱玉

胡璧城（1868-1925）題跋：

孟津書去年見大幅二，一行楷寫詩，老筆橫斜，翠墨欲滴。一臨王艸，神采奕奕煥發，均以索值過昂，不合去，今猶念之。近無意中得手札五通，極精妙，後得此卷，用李北海王廙法，絹素如新，意趣沉厚，為公不多見之作。數年懷想頓慰，快可知也。崇禎十六年次年即甲申，距公蓋二百七十年矣。安吳胡璧城記於都門宣武城西。

另題跋：

郜煥元，直隸長垣人。清初官湖廣提學僉事。癸丑七月，夔注。煥元，字凌玉，學者稱雪嵐先生。崇禎己卯舉人丁亥成進士曾任太原令禦賊有功，旋視學湖廣與宋荔裳申覺盟等稱江北七子。邵長蘅傳。

右跋行筆古厚有法，具晉魏人遺意，隋唐以後習氣未犯筆端。此境良非易到惜裕公不索何人每展卷輒用歎然。夔公。





907

907

**WU DACHENG** (1835-1902)

*Seal Script Calligraphy*

A set of six hanging scrolls, ink on paper

Each scroll measures 128 x 32 cm. (50 3/8 x 12 5/8 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Mogeng

**PROVENANCE:**

Lot 105, Christie's New York, Fine Chinese Rubbings and Calligraphy, 1 June 1994.

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

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

清 吳大澂 篆書《詩經-行葦》 水墨紙本 立軸六幅

釋文：行葦。忠厚也。周家忠厚。仁及草木。

故能內睦於九族。外尊事黃耆。養老訖。以成其福。

敦彼行葦，牛羊勿踐履。方苞方體，維葉泥泥。

戚戚兄弟，莫遠具爾。或肆之筵，或授之几。

肆筵設席，授几有緝御。或獻或酢，洗爵奠斚。

醢醢以薦，或燔或炙。嘉穀脾臄，或歌或嘏。

敦弓既堅，四鍬既鈞。舍矢既均，序賓以賢。

敦弓既句，既挾四鍬。四鍬如樹，序賓以不侮。

曾孫維主，酒醴維醕。酌以大斗，以祈黃耆。

黃耆台背，以引以翼，壽考維祺，以介景福。

題識：墨畊大兄大人雅鑒。吳大澂。

鈐印：吳大澂印、憲齋

來源：紐約佳士得，中國拓本及書法拍賣，1994年6月1日，編號105。



908

908

**WU DACHENG** (1835-1902)

*Mountain and Stream in Rain*

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

25 cm. (9 <sup>7</sup>/<sub>8</sub> in.) in diameter

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

Dated spring, *renchen* year (1892)

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

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

清 吳大澂 溪山煙雨 設色絹本 團扇面鏡框 一八九二年作

題識：溪山煙雨。樵米南宮筆。壬辰（1892年）春暮吳大澂作。

鈐印：吳大澂





909



910



909

XU FANG (1622-1694)

*Orchid and Rock*

Hanging scroll, ink on paper

136.5 x 58.5 cm. (53 ¾ x 23 in.)

Inscribed and signed, with six seals of the artist

Dated autumn, *xinwei* year (1691)

Two collectors' seals

HK\$80,000-100,000

US\$11,000-13,000

清 徐枋 芷蘭湖石 水墨紙本 立軸 一六九一年作

題識：題蘭二首。辛未（1691年）秋日，畫於澗上草堂，俟齋徐枋。

鈐印：徐枋之印、俟齋、澗上、上沙、笠山笠水間、徐伯子俟齋畫記

藏印：金后千秋、藏易堂印

簽條：明徐俟齋芷蘭湖石圖軸。

910

HE YI (17TH-18TH CENTURY)

*Landscape*

Hanging scroll, ink and colour on silk

88 x 39.5 cm. (34 ¾ x 15 ½ in.)

Inscribed and signed, with three seals of the artist

Five collectors' seals, including three of Yong Jing (1712-1787)

Dated early summer, *gengshen* year (1740)

HK\$60,000-80,000

US\$7,800-10,000

清 赫奕 山水 設色絹本 立軸 一七四〇年作

題識：目昏年老，兩手拮据，不能作大幅。

擬高房山法題，勉作此小幅以供清鑒，

他日懸之齋中，知君必有觀物思人之感也。

時庚申（1740年）孟夏。赫奕。

鈐印：赫奕之印、寄情翰墨、岳之阿

藏印：永璿（1712-1787）：明窗細玩、素菊居士鑒賞圖書、  
欽訓堂珍藏

其他：平生珍賞、翰墨留人間

註：赫奕，滿洲正白旗人，工部尚書。曾任內務府總管。康熙 52 年（1713）任工部尚書。

911

WU DAN (17TH-18TH CENTURY)

*Clear Mountains and Misty Cliffs*

Hanging scroll, ink and colour on silk

181 x 90 cm. (71 ¼ x 35 ⅞ in.)

Signed, with two seals of the artist

Frontispiece and titleslip by Qin Zhongwen (1896-1974), with two seals

HK\$260,000-400,000

US\$34,000-51,000

清 武丹 清巒烟嶂圖 設色絹本 立軸

款識：鐘山武丹。

鈐印：武丹之印、衷白父

秦仲文（1896-1974）題詩堂並鈐印兩方。

秦仲文題簽：清武衷白清巒烟嶂圖。甲申（1944年）冬日得于北京市。  
梁子河村人題記。



911





912

912

**ZHU SHENG** (1618-CIRCA 1690)

*Bamboo, Rock and Sparrows*

Hanging scroll, ink and colour on silk

167 x 52.5 cm. (65 ¾ x 20 ⅞ in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *jisi* year (1689)

Dedicated to Chengweng

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

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

清 諸昇 竹石飛燕 設色絹本 立軸 一六八九年作

題識：己巳（1689年）秋日寫為誠翁老年臺先生八十大壽。  
錢唐諸昇。

鈐印：諸昇之印、日如

913

**FANG SHISHU** (1692-1751)

*Landscape in the Style of Wu Zhen*

Hanging scroll, ink on paper

151.5 x 60.5 cm. (59 ⅝ x 23 ⅞ in.)

Inscribed and signed, with three seals of the artist

Dated autumn, eighth month, seventh year of the Qianlong period (1742)

Two collector's seals of Zhu Qizhan (1892-1996)

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

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

清 方士庶 撫仲圭墨筆山水 水墨紙本 立軸

一七四二年作

題識：百年古樹三間屋，欲雨春林數謝家。  
但說寒香分一瓣，此生修不到梅華。  
乾隆七年（1742）秋八月撫仲圭畫法。  
天慵方士庶。

鈐印：環山、方士庶印、偶然拾得

朱杞瞻（1892-1996）藏印：杞瞻歡喜、曾在朱杞瞻家

篆條：方小獅撫仲圭墨筆山水真蹟。恒悟珍藏。戊子四月所得。







914

**914**  
**ZHOU HAO** (1675-1763)  
*Bamboo in the Wind*  
 Hanging scroll, ink on paper  
 146 x 94 cm. (57 ½ x 37 in.)  
 Inscribed and signed, with five seals of the artist  
 Dated fourth month, *bingzi* year (1756)  
 Dedicated to Dailao

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

清 周顥 秋風竹石 水墨紙本 立軸 一七五六年作

題識：莫訝疎狂不合時，清泉白石是心知。  
 閑來愛倚西牕畔，咲聽秋風攪竹枝。  
 丙子（1756年）清和月寫為戴老學長先生雅鑑。  
 芷巖樵叟周顥。

鈐印：芷巖樵叟、周顥、四時蒼翠、遊戲翰墨、翛然書法在惟許晉人知



915

**915**  
**LI FANGYING** (1696-1755)  
*Bamboo and Rock*  
 Hanging scroll, ink on paper  
 124.2 x 57.2 cm. (48 ⅞ x 22 ½ in.)  
 Inscribed and signed, with three seals of the artist

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

清 李方膺 竹石圖 水墨紙本 立軸 一七四四年作

題識：老老蒼蒼竹一竿，長年風雨不知寒。  
 好教直節凌霄去，任爾時人仰面看。  
 乾隆甲子（1744年）秋日寫於梅花樓，併書周忠介句。  
 晴江李方膺。

鈐印：晴江的筆、略見大意、胸無成竹





916

## VARIOUS OWNERS

916

**WITH SIGNATURE OF WU ZHEN**  
(16TH-17TH CENTURY)

*Ink Bamboo*

Handscroll, ink on silk

27.5 x 385.3 cm. (10 7/8 x 151 3/4 in.)

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

Twenty-eight collectors' seals, including nineteen of Xian Yuanbian (1525-1590), one of Wen Zhengming (1470-1559) and three of Zhou Sanxie (18th Century)

Three illegible seals

Colophons by Wen Zhengming, Wen Peng (1498-1573) and Zhou Sanxie, with a total of four seals

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

**US\$39,000-64,000**

**明 吳鎮（款） 竹譜 水墨絹本 手卷**

題識：（共七段，文不錄。）

至正庚寅夏六月梅道人識。

鈐印：梅花盒（七次）、

嘉慶吳鎮仲圭書畫記（六次）

一印漫漶

藏印：

項元汴（1525-1590）：

子京（三次）、墨林之印（二次）、退密（二次）、項子京家珍藏（三次）、游方之外、項墨林父祕笈之印、子京父、項墨林印、墨林山人、項元汴審定真跡、子孫世昌、樵李項氏士家寶玩（二次）

文徵明（1470-1559）：停雲

周三變（十八世紀）：

周南卿審定書畫印（二次）、此中空洞足容卿輩

其他：□光叔印、雪泉所藏（二次）、誠畏齋、白茅邨曹震青圖記

三印漫漶

文徵明題跋：

吳仲圭以畫名元世，而人於其墨竹或有異議，謂其草略無貴遊君子之氣，當時惟江陰孫作以爲妙絕，謂不減文與可，且謂與可以竹揜畫。仲圭以畫揜竹，觀於此卷可概見已。此卷爲佛奴作竹譜，蓋譜其平生所得。而首書篋當谷記其意，蓋有所祖也。余嘗見李仲賓竹譜，極竹之變無所不有，而此僅僅十四段，每段皆書其意，高情逸思，真有所得於兔起鶻落之妙者，固不可與節分葉累者並觀也。正德改元（1506）二月，長洲文壁從守谿先生借觀，偕題於後。

鈐印：停雲、徵明

又題：

右吳仲圭墨竹譜，徵明正德丙寅嘗閱於王文恪公家，跋語亦當時所作，蓋未更名前也。嘉靖丁巳（1557）嘉禾項子京持來相示，於是五十有（年）二，余年八十有八矣！是歲九月廿又六日徵明重題。

鈐印：徵、明

文彭（1498-1573）、周三變題跋，共鈐印四方。





917

917

**WITH SIGNATURE OF GUAN DAOSHENG (15TH CENTURY)**

*Bamboo in the Rain*

Handscroll, ink on silk

26 x 272 cm. (10 ¼ x 107 in.)

Inscribed and signed, with one seal of the artist

Two collectors' seals of Wang Chonglie (?-1918)

Colophon by Wang Chonglie, with two seals

**HK\$300,000-600,000**

**US\$39,000-77,000**

明 管道昇（款） 雨竹 水墨絹本 手卷

題識：茂儉夫人雅好清靜，見余所寫竹於姚侍御夫人家。以此卷見命，遂爲之草草。趙管道昇志。

鈐印：魏國夫人趙管

王崇烈 (?-1918) 藏印：漢輔審定、福山王氏聯研軒收藏之記

王崇烈題跋：霧鬢雲鬟洛浦神，冰肌玉骨衛夫人。都將松雪齋中意，遍寫瀟湘雨外真。題管夫人所畫雨竹。

鈐印：漢雯、紫來氏

題簽：管夫人墨竹墨寶真蹟。甲辰清明前二日，詒清樓主人題。

註：王崇烈（清），山東福山人，王懿榮之子。字漢輔、翰甫，號蘇園。齋堂爲飽米齋、銅臭室、天壤閣、宜觀堂。喜收藏，藏三代鼎彝之所。又嘗得米南宮墨蹟，乃顏其齋曰「飽米」，飽者寶也。嘗輯其父王懿榮藏印成《福山王氏劫餘印存》。存世有《福山王氏劫餘印存》、《福山王氏印存》。



918

918

**ANONYMOUS** (16TH CENTURY, PREVIOUSLY ATTRIBUTED TO ZHAO MENGFU)

*Poems in Running Script*

Hanging scroll / Scroll, mounted and framed, ink on silk

One scroll measures 123.6 x 48.5 cm. (48 5/8 x 19 1/8 in.)

Another scroll measures 124.5 x 49 cm. (49 x 19 1/4 in.)

Four seals of Zhao Mengfu

**HK\$300,000-600,000**

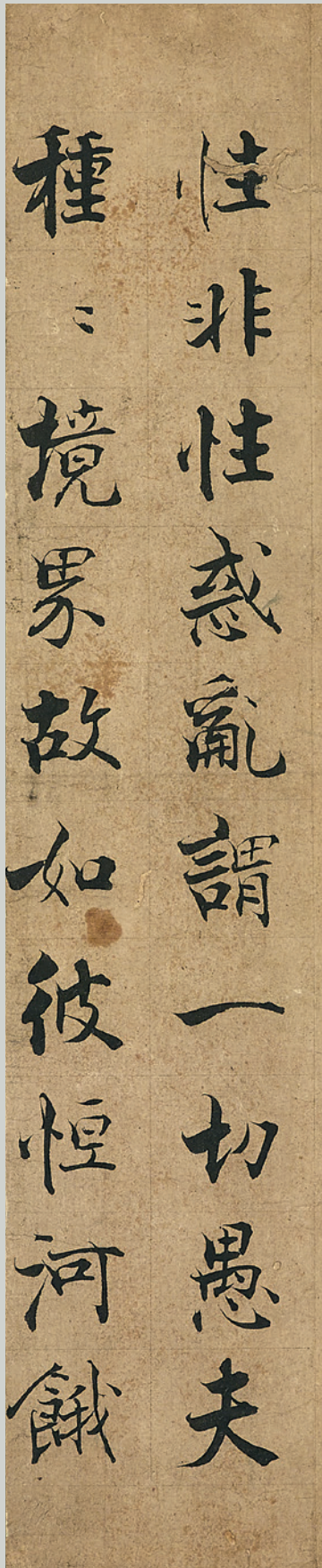
**US\$39,000-77,000**

明 無款（前傳趙孟頫） 行書七言詩兩首 水墨絹本 立軸／鏡框

1. 釋文：遠上寒山石徑斜，白雲生處有人家。停車坐愛楓林晚，霜葉紅於二月花。  
鈐印：趙子昂印、松雪齋

2. 釋文：掃地焚香閉閤眠，簾紋如水帳如煙。客來夢覺知何處，掛起西窗浪接天。  
鈐印：趙子昂印、松雪齋





919

**ANONYMOUS** (ATTRIBUTED TO ZHANG JIZHI 1186-1263)

*Calligraphy in Standard Script*

Scroll, mounted on cardboard and framed, ink on paper

30.5 x 6.2 cm. (12 x 2 5/8 in.)

Without signature or seal

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

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

宋 無款（傳張即之） 楷書 水墨紙本 紙板鏡框

釋文：性非性惑亂，謂一切愚夫。

種種境界故，如彼恒河餓。

註：張即之（1186-1263），字溫夫，號樗寮，和州（今安徽）人。

宋代書法家。系出名門，為參知政事張孝伯之子。官至司農寺丞，授直祕閣。書宗唐人，結體嚴謹，筆法勁健，於當時書法界甚具影響力，仿效者亦多。

920

**DONG QICHANG** (1555-1636)

*Cursive Script Calligraphy*

Album of seventeen leaves, ink on silk

Each leaf measures 24.5 x 13.5 cm. (9 5/8 x 5 1/4 in.)

Signed, with two seals of the artist

Colophon by Jitang, with one seal

One collector's seal

Inscription on the mounting of the first leaf by Xiushi, with one seal

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

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

明 董其昌 草書 水墨絹本 冊頁十七開

釋文：春日醉起言志。

處世若大夢，何為勞其生？所以終日醉，頽然卧前楹。  
覺來眊庭前，一鳥花間鳴。借問此何時？春風語流鶯。  
感之欲歎息，對酒還自傾。浩歌待明月，曲盡已忘情。  
春草如有意，羅生玉堂陰。東風吹愁來，白髮坐相侵。  
獨酌勸孤影，閒歌面芳林。長松爾何知，蕭瑟為誰吟？  
手舞石上月，膝橫花間琴。過此一壺外，悠悠非我心。

款識：其昌書。

鈐印：宗伯學士、董氏玄宰

際唐題跋並鈐印一方。

藏印：呂氏季道堂珍藏書畫印

首頁裱邊題識：長谷部隊長賞鑒。秀寔敬贈。

鈐印：李秀實印



喜醉起之  
志

夢何為

夢何為

新就知矣  
橙黃

野庭  
一雪

何時

獨酌

飲  
芳林

酒何

并石上月醉

此一  
此

此乃  
行





921

## VARIOUS OWNERS

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

#### *Gathering in the West Garden*

Handscroll, ink and colour on silk  
29 x 161.2 cm. (11 3/8 x 63 1/2 in.)

Inscribed and signed, with one seal of the artist

Four collectors' seals and three illegible seals

**HK\$20,000-40,000** US\$2,600-5,100

明 仇英（款） 西園雅集 設色絹本 手卷

題識：仇英實父為靜千先生製。

鈐印：十洲

藏印：沈度、閩山李作梅書畫圖章、  
潛昭陶萬口珍藏書畫之印、印渚鑑藏

三印漫漶

### 922 WITH SIGNATURE OF XIA MINGYUAN (16TH-17TH CENTURY)

#### *House of Abundance and Joy*

Hanging scroll, ink and colour on silk  
174.3 x 114 cm. (68 3/4 x 44 7/8 in.)

Inscribed and signed, with one seal of the artist  
Further inscribed by Gao Shiqi (1645-1704),  
with two seals

Four collectors' seals, including one of Wang  
Xijue (1534-1611), two of Wu Yuanhui  
(1824-1865)

Four illegible seals

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

明 夏明遠（款） 豐樂樓圖 設色絹本 立軸

題識：至正四年二月錢塘夏永明遠製。

鈐印：夏明遠造

高士奇（1645-1703）題識：  
脩竹凝妝，垂楊駐馬，憑闌淺畫成圖。  
山色誰題，樓前有雁斜書。  
東風緊送斜陽下，弄舊寒，晚酒醒余。  
自銷凝，能幾花前，頓老相如。  
傷春不在高樓上，在燈前敲枕，雨外熏爐。  
怕艤遊船，臨流可奈清臞。  
飛紅若到西湖底，攪翠瀾，總是愁魚。  
莫重來，吹盡香綿，淚滿平無。  
康熙辛未（1691年）五月廿七日酷暑，  
建蘭已開置廊下，香氣清馥。  
漸春二兄前來示元人夏明遠豐樂樓圖，  
展觀此畫而雅澹之致，  
似覺勝之不可不寶傳為神品。  
題用宋人夢窓詞集高陽臺 豐樂樓篇韻。  
江邨高士奇識。

鈐印：竹窗、高士奇印

藏印：

王錫爵（1534-1611）：王氏元馭

伍元憲（1824-1865）：南海伍元憲寶玩、  
伍氏澄觀閣書畫之印

其他：韓逢禧書畫印

四印漫漶



縮竹遊拉垂楊驛馬憑閣溪畫成  
 園山色誰題樓前有雁斜書東風  
 緊送斜陽下弄舊寒晚酒醒余自  
 銷凝幾錢花前頭老相如傷春不  
 在高樓上在燈前軟枕向外重強  
 怕臉遊船臨流可奈清臞飛紅若  
 到西湖底攪弄滿年無  
 未次書香錦詞滿年無  
 康熙辛未五月廿七日誌著達蘭  
 已開置廊下看氣清韻漸春二兄  
 前來未元人夏明遠豐樂樓圖展  
 觀此畫而雅澹之致似覺勝！不  
 可不實傳為神品題用宋人夢寫  
 詞集高陽臺豐樂樓寫韻  
 江都高士奇識







923

**LU JIAN** (16TH CENTURY)

*Willow and Egret*

Hanging scroll, ink and colour on silk

142 x 53.2 cm. (55 7/8 x 21 in.)

With one illegible seal

**LITERATURE:**

Kei Susuki ed., *Comprehensive Illustrated Catalogue of Chinese Paintings: Vol. 4 Japanese Collections II*, University of Tokyo Press, Tokyo, June 1983, p. IV-228, pl. JP11-016.

**HK\$260,000-360,000**

**US\$34,000-46,000**

明 吕健 柳鹭图 设色绢本 立轴

一印漫漶

出版：鈴木敬編，《中國繪畫總合圖錄第四卷：日本篇II》，東京大學出版會，東京，1983年6月，第IV-228頁，圖版JP11-016。

923



924

924

**EMPEROR HUIZONG**

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

*Bird on Pear Blossoms*

Scroll, mounted and framed, ink and colour on silk

22.5 x 26.6 cm. (8 7/8 x 10 1/2 in.)

One seal of the artist

Four collectors' seals, including two of Xiang Yuanbian (1525-1590) and one of Pan Zhengwei (1791-1850)

**EXHIBITED:**

Osaka, Osaka City Museum of Fine Arts, *Paintings from the Tang Song Dynasties*, April 1939.

Kyoto, Kyoto Museum, *Chinese Bird and Flower Paintings*, July 1926.

**LITERATURE:**

*Chinese Bird and Flower Paintings*, Benrido, Kyoto, July 1926.

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

**US\$39,000-64,000**

鈐印：睿思東閣

藏印：項元汴（1525-1590）：子京、墨林圖書

潘正煒（1791-1850）：季彤心賞

其他：王鴻私印

展覽：大阪，大阪市立美術館，“六朝唐宋名畫展觀品目小傳”，昭和14年（1939年）4月。

京都，京都博物館特別展觀，“支那花鳥畫冊”，大正15年（1926年）7月。

出版：《支那花鳥畫冊》，便利堂印刷所，京都，大正15年（1926）7月。

宋 徽宗（傳）梨花翠鳥 設色絹本 鏡框





925



926



925

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

*Narcissus*

Hanging scroll, Ink and colour on silk

26.8 x 34.8 cm. (10 ½ x 13 ¾ in.)

One seal of the artist

**LITERATURE:**

Ryusei Kishida (1891-1929), *Sketches of the Song and Yuan Dynasties*, National Shobo, Kyoto, 1924.

**NOTE:**

Ryusei Kishida was a Japanese painter in the Taisho and Showa periods. He is best known for his realistic yoga-style portraiture, and also for his nihonga paintings in the 1920s.

**HK\$150,000-250,000** *US\$20,000-32,000*

元／明 無款 凌波仙子 設色絹本 立軸

鈴印：玉堂清暇

出版：岸田劉生（1891-1929）著，《宋元寫生畫》，全國書房，京都，1924年。

註：岸田劉生是日本大正昭和時代畫家，以洋畫風格的現實肖像畫和1920年代盛行的日本畫著稱。

926

**ATTRIBUTED TO QIU YING** (CIRCA 1495-1552)

*Travelling*

Scroll, mounted and framed, ink and colour on silk

silk

25 x 44.5 cm. (9 ⅞ x 17 ½ in.)

Without signature or seal

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

明 仇英（傳） 行旅圖 設色絹本 鏡框

927

**ANONYMOUS** (15TH CENTURY,  
PREVIOUSLY ATTRIBUTED TO XIA GUI)

*Scholar and Attendant*

Hanging scroll, ink on silk

88 x 48.6 cm. (34 ¾ x 19 ¼ in.)

Without signature and seal

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

明 無款（前傳夏珪） 閒庭信步  
水墨絹本 立軸



927



928

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

*Travelling in the Spring*

Scroll, mounted and framed, ink and colour on silk

43.8 x 172.2 cm. (17 ¼ x 67 ¾ in.)

Inscribed and signed, with two seals of the artist

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

*US\$39,000-64,000*

明 仇英（款） 春山行旅 設色絹本 鏡框

題識：仇英實父摹寫。

鈐印：十州、仇英實父

929

**WITH SIGNATURE OF GUO ZHONGSHU (15TH CENTURY)**

*Living in the Mountains*

Handscroll, ink and colour on silk

29 x 209 cm. (11 ¾ x 82 ¼ in.)

Signed, with one damaged seal

Five collectors' seals

Colophon by Lian Xigong, signed with two seals

**HK\$200,000-400,000**

*US\$26,000-51,000*

明 郭忠恕（款） 山居圖 設色絹本 手卷

款識：恕先。

鈐印：郭忠恕印（殘缺）

藏印：震西藏圖書印、虛舟子賞鑒（二次）、登、卿

題跋：郭博士畫余曾見《春江待渡圖》及此卷皆係真蹟，待渡烟雲縹緲，著意於空際傳神，此卷則疊峰層巒，嵯峨宛轉，坡陀屋宇，以洵古路通妙處，不亞關仝。真宋初巨手也。彥敬繫舟鄂諸，出示此卷，敬題其右。岢至治新元仲秋既望後一日。蘇丘廉希貢書。

鈐印：蘇丘廉氏、端父章





928



929





930

930

**LU JIAN** (16TH CENTURY)

*Egrets and Pine*

Hanging scroll, ink and colour on silk

136 x 55 cm. (53 ½ x 21 ⅝ in.)

Without signature or seal

**NOTE:**

Accompanied by a note by Kano Isen'in Naganobu (1775-1828).

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

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

**明 呂健 松鷺圖 設色絹本 立軸**

註：附伊川院漆帖。伊川院即狩野伊川院榮信（1775-1828），亦稱狩野榮信，號伊川、伊川院、玄賞齋，江戶時代後期、木挽町家狩野派第八代繪師。師從家學，發明白墨畫灑金法，曾任德川幕府之畫師，其融合大和繪畫與中國水墨畫的裝飾風格，應用於山水、人物花鳥等題材上。



931

931

**ANONYMOUS**

(16TH-17TH CENTURY, PREVIOUSLY ATTRIBUTED TO HE QIAOFU)

*Flower and Bird*

Hanging scroll, ink and colour on silk

120.7 x 59.3 cm. (47 ½ x 23 ⅝ in.)

Two collectors' seals

**HK\$80,000-160,000**

**US\$11,000-21,000**

**明 無款（前傳何喬福） 花鳥 設色絹本 立軸**

藏印：韓幹生印、太府寺丞



932

932

**ANONYMOUS** (16TH CENTURY)

*Vultures and Birds*

Hanging scroll, ink and colour on silk

167 x 97.5 cm. (65  $\frac{3}{4}$  x 38  $\frac{3}{8}$  in.)

One collector's seal and one illegible seal

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

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

明 無款 鷹鳥圖 設色絹本 立軸

藏印：香雲閣

一印漫漶





933

933

**WITH SIGNATURE OF LU JI** (15TH-16TH CENTURY)

*Bamboo and Golden Pheasant*

Scroll, mounted and framed, ink and colour on silk

126 x 64.6 cm. (49 5/8 x 25 3/8 in.)

Signed, with one seal of the artist

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

*US\$3,900-6,400*

明 呂紀（款） 富貴錦繡 設色絹本 鏡框

款識：呂紀。

鈐印：四明呂廷振印



934

934

**ANONYMUS** (14TH CENTURY)

*Flowers and Bird*

Hanging scroll, ink on silk

68.6 x 38 cm. (27 x 15 in.)

Without signature and seal

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

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

元／明 無款 歲寒春鳴 水墨絹本 立軸



935

935

**ANONYMOUS (13TH CENTURY)**

*Grazing*

Fan leaf, mounted and framed, ink on silk

24 cm. (9 ½ in.) in diameter

Six collectors' seals

**HK\$600,000-800,000**

*US\$78,000-100,000*

**宋 無款 秋林散牧圖 水墨絹本 扇面鏡框**

藏印：滄州司馬、筱居審定、卞令止鑒定、弢園珍藏、圖書府鑒定印、定府珍藏

註：宋人畫動物，尤其熱衷畫牛，並非簡單畫出形象，而是賦予感情與詩意。宋代禪宗興盛，有以《十牛圖》教理，普明禪師詩云：一回入草去，驀鼻牽將來。而今仰首低頭，舉足下足，無不合道矣。初初時慮走失，而今趁亦不去，殆臻不退轉者歟？

此幀《秋林散牧圖》，正表現了詩中的心性無染，自在遨遊的意境。勾勒暈染，整體帶來了明快自然的氣息。參考上海博物館藏的《柳下雙牛圖》和《秋庭乳犬圖》，無論技巧氣氛，與此畫一致相通，應屬同時期畫作。



元王蒙天香深處圖

王蒙天香深處圖  
真跡  
上等









936

936

**WANG MENG** (1308-1385)

*Scent of Celestial Flora*

Handscroll, ink and colour on paper

28 x 112.5 cm. (11 x 44 1/4 in.)

Signed, with one seal of the artist

Inscribed with a poem by Emperor Qianlong (1711-1799), signed, with two seals

Dated mid autumn, *guiwei* year (1763)

Five colophons: Zhang Zhu (1287-1368), signed with three seals

Li Qi (13th - 14th Century), signed with one seal, dated ninth month, *gengzi* year of the Zhizheng period (1360)

Zhang Dashan (13th-14th Century), signed with one seal

Chen Yi (1469-1538), signed with two seals, dated fourth month, *xinsi* year of the Zhengde period (1521)

Tang Han (1887-1967), signed with one seal

Sixteen collectors' seals, including two of Mu Lin (?-1485), one of Wang Shizhen (1526-1590), one of Zhou Kianggong (1612-1672) and five of Emperor Qianlong

Frontispece by Liu Kan (17th-18th Century)

Accompanied by a wooden box with inscriptions of Chen Jieqi (1813-1884) on the reverse of the cover, a silk brocade wrap and a jade toggle.

#### LITERATURE:

Li Zuoxian, *Connoisseurship in Paintings and Calligraphy* (Shuhua Qianying) Book 5, 1871, pp.18-20.

*Sequels to Selections of Art Connoisseurship: Connoisseurship in Paintings and Calligraphy* by Li Zuoxian, Hanhua Cultural Business Holdings Company Limited, Taipei, February 1971, pp. 319-323.

*Full Collection of Poetry by Emperor Qianlong, Volume 4*, People's University Publishing House, Beijing, August 1993, p. 723 (*Imperial Poems Volumn 3*, Book [juan] 34).

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

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

元 王蒙 天香深處圖 設色紙本 手卷

款識：鶴山老樵蒙。

鈐印：王蒙印

乾隆皇帝（1711-1799）題詩：葉自青青花自黃，披圖千載蕝天香。  
傳神不朽宜斯在，未必周家永占堂。  
癸未（1763）仲秋御題。

鈐印：幾暇怡情、乾隆宸翰

藏印：沐璘（?-1485）：沐璘廷章（兩次）

王世貞（1526-1590）：王世貞印

周亮工（1612-1672）：曾藏周亮工家

翁嵩年（1647-1728）：蘿軒審定

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

其他：臣張珪印、林氏彥章、趙國秉、清真山人藏、三餘堂圖書記、吳興倪淵

劉侃（十七、十八世紀）題引首：天香深處。劉侃書。

鈐印：劉侃印、九峯道人

張翥（1287-1368）、李祁（十四世紀）、張達善（1236-1302）、陳沂（1469-1538）、湯韓（1887-1967）題跋，共鈐印七方。

箴條：元王蒙天香深處圖。

木盒蓋外刻文：王蒙天香深處圖。

陳介祺（1813-1884）題識於木盒蓋內。

包布內題：王蒙天香深處圖真跡上等。

玉別子題：乾隆御詠王蒙天香深處圖。

著錄：李佐賢，《書畫鑑影》卷五，同治辛未十年（1871），第十八至二十頁。

《藝術賞鑑選珍續輯：書畫鑑影（清李佐賢編）》，漢華文化事業股份有限公司，台北，中華民國60年（1971）2月，第319-323頁。

《清高宗（乾隆）御製詩文全集第四冊》，中國人民大學出版社，北京，1993年8月，第723頁。（四庫全書集部御製詩集3集卷34第七頁：題王蒙天香深處圖。）





Wang Meng (1308–1385), courtesy name Shuming, sobriquet Huanghe Shanqiao, Xiangguang Jushi, was a native of Wuxing (now Huzhou in Zhejiang province) and the grandson of the renowned Yuan master Zhao Mengfu (1254–1322). He excelled in calligraphy, poetry and painting, especially landscape painting. Wang's innovative and unique style reflected the influence of the old masters Wang Wei (701–761), Dong Yuan (934–circa 962) and Ju Ran (10th Century) and his studies of nature. Wang and Huang Gongwang (1269–1354), Wu Zhen (1280–1354) and Ni Zhan (1301–1374) have been known as the Four Great Masters of the Yuan Dynasty.

Landscape with studio is a subject matter that Wang adopted very often. For example, *Studying by the Window with Pine*, a handscroll documented in the *Catalogue of the Qing Imperial Collection (Shiqu Baoji)*, now in the National Palace Museum in Taipei; and *Writing Books under the Pine Trees*, a double album leaf mounted as a hanging scroll, now in the Cleveland Museum of Art, Ohio.

*Scent of Celestial Flora* has an imperial package: a wooden box incised on the cover with the artist's name and title of the handscroll; a silk brocade wrap whose interior is painted with a rectangular stamp stating that the artist's painting is authentic and of superior quality; and a carved jade toggle incised on the reverse with an imperial poem on this work by Wang Meng. Studies on the collectors' seals of this painting reveal that it had been circulated amongst private collectors until the early Qing dynasty when Weng Songnian (1647–1728) offered it as a tribute to the Qing court. In 1763, Emperor Qianlong inscribed a poem on the painting. Based on the inscriptions by Chen Jieqi (1813–1884) on the reverse of the cover of the wooden box, Qianlong most probably had bestowed this handscroll to Liu Tongxun (1698–1773), one of his favourite officials. Liu then passed it on to his son Liu Yong (1719–1805) who eventually sold it to Chen Jieqi.

This handscroll has the imperial collection seal 'Shiqu Baoji', yet it was not documented in the book. As this painting had possibly been given out during the period 1763–1773, which was within a time frame of 46 years between 1745 when the *Catalogue of the Qing Imperial Collection*

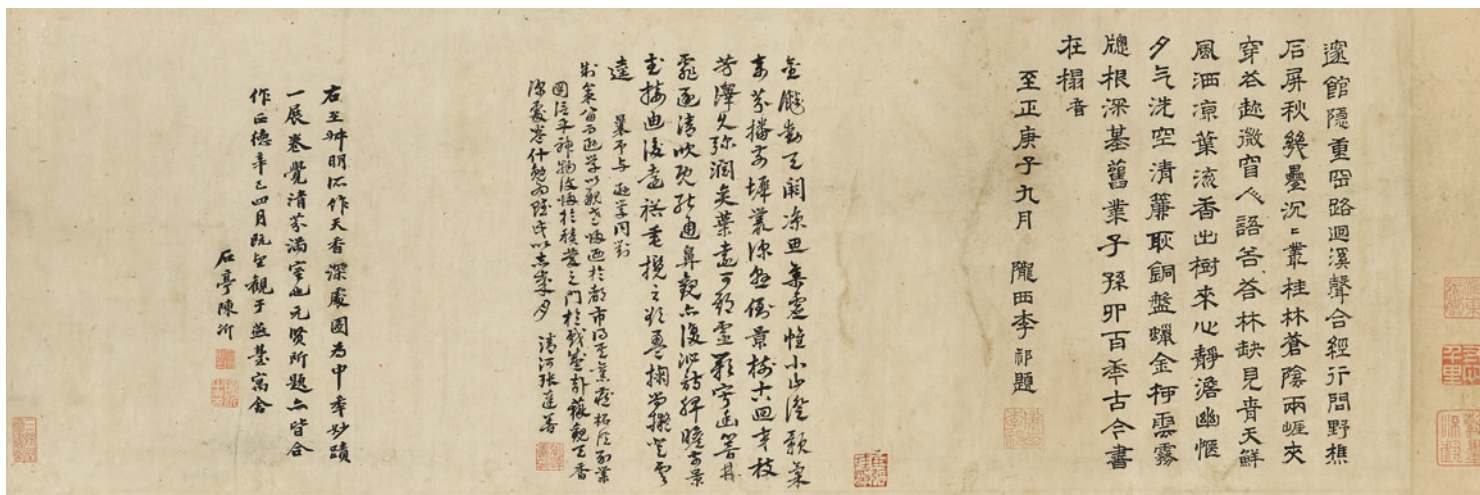
(*Shiqu Baoji*) was released and 1791 when the compilation of the *Catalogue of the Qing Imperial Collection Part II (Shiqu Baoji Xubian)* was due to commence, therefore it bears no record in the *Shiqu Baoji*. Nevertheless, its imperial past is a fact, as justified by Qianlong's poem on the painting, which corresponded with the one published in *Imperial Poems Volume 3*, Book (juan) 34; and its imperial accessories. Furthermore, the painting was documented in *Connoisseurship in Paintings and Calligraphy (Shuhua Jianying)*, an acknowledged reference book written by the famous Qing connoisseur Li Zuoxian (1807–1876).

王蒙 (1308–1385)，字叔明，號黃鶴山樵、香光居士，吳興（今浙江湖州）人，元代書畫大家趙孟頫（1254–1322）之外孫。王蒙工詩、書、畫，尤善山水，畫風承繼王維（701–761）、董源（934–約962）、巨然（十世紀）且師法自然，獨具新意。王氏與黃公望（1269–1354）、吳鎮（1280–1354）和倪瓚（1301–1374）齊名，合稱為「元四大家」。

王蒙常作「讀書圖」，如現藏台北故宮博物院、著錄於《石渠寶笈初編》之《松窗讀易圖》卷及美國俄亥俄州克利夫蘭藝術博物館之《松下著書圖》軸裝冊頁。此卷《天香深處圖》附刻上「王蒙天香深處圖」字樣之木盒，包巾內側有「王蒙天香深處圖真跡上等」字樣，及玉別子背題「乾隆御詠王蒙天香深處圖」。根據鈐於畫上之鑑藏印分析，本卷應在民間流傳至清初翁嵩年（1647–1728）遂貢之入內府；畫上有乾隆皇帝於癸未（1763年）仲秋御題詩一首；按木盒蓋內陳介祺（1813–1884）題識：「…後得此卷於東武劉氏，始知為內府賜出…」，東武劉氏應為劉統勳（1698–1773）與劉墉（1719–1805）父子；從而推論乾隆皇帝於1763年仲秋至1773年間賞賜本卷予重臣劉統勳。《天香深處圖》因此重現民間，由劉墉傳承，其後為陳介祺收藏，輾轉流傳至現藏家。

此卷鈐有「石渠寶笈」收藏印，而未見錄於《石渠寶笈》內。其釋出內府之時乃《石渠寶笈初編》成書（1745年）後、《石渠寶笈續編》編纂（1791年）前之間，因此未見錄入《石渠寶笈》內。然而畫上乾隆御題詩對照《御製詩第三集》卷三十四「題王蒙天香深處圖」，以及上述此畫之宮廷裝池，其曾藏內府是不爭的事實。《天香深處圖》收錄於清代知名書畫鑒賞家李佐賢（1807–1876）所著《書畫鑒影》一書，傳承有緒，不容錯過。





#### 題跋者元、明、清各家生平參考：

張翥（1287-1368），元朝詩人。字仲舉，世稱蛻庵先生，晉寧（今屬山西臨汾）人。早歲居杭州，受業於理學家李存，又從仇遠學詩。至正初，以隱逸薦，為國子監助教，官至集賢學士，以翰林學士承旨致仕，後又加河南行省平章政事。曾參修宋、遼、金三史。其詩工於近體，有些篇章對當時社會矛盾有所反映。而所自負者則在文，常謂其文系任意屬筆，已入化境。有《蛻庵集》。又能詞，有《蛻庵詞》。

李祁，元代著名遺民，字一初，號希蘊翁、危行翁、望八老人、不二心老人（意思是忠於元朝，不懷二心），湖南茶陵州人。元惠宗元統元年（1333）進士第二名。

張達善，元江左碩儒張翥字達善。《元史·儒學傳一》云：張翥字達善，其先蜀之導江人。至元中，行台中丞吳曼慶聞其名，延致江寧學官，俾子弟受業，中州士大夫欲淑子弟以朱子《四書》者，皆遣從翥游，或闢私塾迎之。其在維揚，來學者尤衆，遠近翕然，尊為碩師，不敢字呼，而稱導江先生。

陳沂（1469-1538），字宗魯、魯南、石亭、小坡。浙江鄞縣（今浙江寧波）人，擅長書法及山水，以醫籍居南京。

湯韓（1887-1967），又名安，字臨澤，嘉興人，他對金石書畫，考據無一不精。

#### 前藏家明、清各家生平參考：

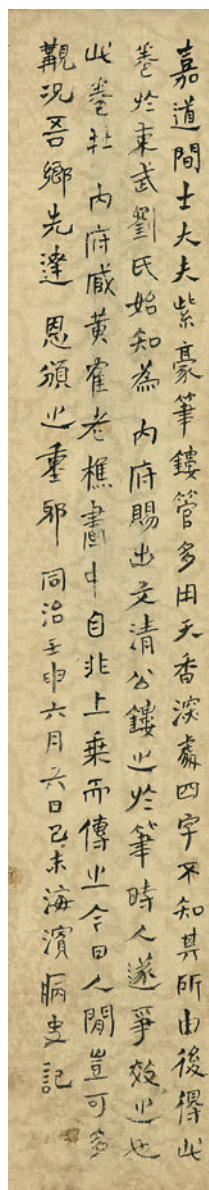
沐璘（?-1458），字廷章，祖籍安徽定遠，明朝詩人、畫家。沐璘是沐英曾孫、沐昂之孫、沐僖之子，以右軍都督同知充雲南總兵官。在任七年境內晏然。喜好讀書，自稱東樓居士，善篆書草書。

王世貞（1526-1590），字元美，號鳳洲，又號弇州山人，直隸太倉州（今江蘇太倉）人，文學家、史學家。嘉靖、隆慶年間，與李攀龍、謝榛、宗臣、梁有譽、吳國倫和徐中行，提倡復古，強調文必秦漢、詩必盛唐，世稱後七子。

周亮工（1612-1672），字元亮，又有陶庵、減齋、緘齋、適園、樂園等別號，學者稱樂園先生、櫟下先生。明末清初文學家、篆刻家、收藏家、貳臣。

翁嵩年（1647-1728），字康貽，號蘿軒、白沙山樵，仁和（今浙江杭州）人。康熙二十七年（1688）進士，授戶部主事，曆刑部郎中，康熙四十二年（1703）任廣東提學道，後改提督學院。博學好古，擅書畫。曾得青玉版十三行，進之內府。著有《天香書屋稿》《白雲山房集》《友石居集》。

劉侃（清），字晉陶，號存庵，山東沂水人。康熙三十九年（1700）登進士。康熙四十九年，任泉州府知府，任內卓有政績。



Inscription of Chen Jieqi (1813-1884) on the reverse of the cover of the wooden box  
陳介祺（1813-1884）木盒蓋內題識









937

937

**WITH SIGNATURE OF XIA GUI (14TH CENTURY)**

*Mountains and River*

Handscroll, ink and colour on silk  
32.2 x 307.8 cm. (12 5/8 x 121 1/8 in.)

Signed

Colophons by Jiang Yike and Zhan Jingfeng (1532-1602), with a total of two seals

Frontispiece by Li Zhuogong, with three seals

Six collectors' seals and one illegible seal

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

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

元／明 夏珪（款） 江山無盡圖 設色絹本 手卷

款識：臣夏珪。

蔣以可、詹景鳳（1532-1602）題跋，共鈐印二方。

藏印：長齡審定、胡氏鑑賞、西庚（二次）、小辨堂記、印渚鑑藏一印漫漶

李擢公題引首：百城莫易。文江李擢公題。

鈐印：李擢公印、民鐸號字天池、雲外賞

938

**WITH SIGNATURE OF TANG YIN (17TH CENTURY)**

*Meeting Friends in the Yellow Hut*

Hanging scroll, ink on silk  
98 x 43 cm. (38 5/8 x 16 7/8 in.)

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

One illegible seal

One collector's seal of Yang Baoyi (1852-1910) on the mounting

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

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

明／清 唐寅（款） 黃茅會友 水墨絹本 立軸

題識：紅樹中間飛白雲，黃茅簷底界斜曛。  
此中大有逍遙處，難說與君畫與君。唐寅。

鈐印：唐伯虎

一印漫漶

楊保彝（1852—1910）裱邊藏印：聊城楊保彝鑒藏印

簽條：明唐六如居士真跡白雲紅樹圖。  
癸酉三月重裝。壽香室主人珍藏。

鈐印：李氏之寶

註：楊保彝（1852—1910），字爽齡，號鳳阿，別署瓶庵，山東聊城縣城裡（今屬聊城市東昌府區）人，清末古籍、金石、書畫收藏家。藏書家楊紹和之子。海源閣第三代主人。





紅樹中間飛白雲  
黃茅蒼崖  
底界斜煙中大有消遠  
處難說與君面與君

唐寅





939

939

**ANONYMOUS** (13TH-14TH CENTURY)

*Poetic Landscape*

A set of two round fan leaves, mounted and framed, ink and colour on silk  
20.5 cm. (8 in.) in diameter  
Without signature and seal

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

*US\$39,000-64,000*

宋/元 無款 山水詩意圖 設色絹本  
團扇面鏡框兩幅

940

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

*Visiting a Friend in the Bamboo Garden*

Hanging scroll, ink and colour on silk  
98 x 43 cm. (38 5/8 x 16 7/8 in.)  
Three seals

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

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

明 無款 竹園訪友 設色絹本 立軸

鈐印：錢唐戴氏、文進、玉泉道人

941

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

*Gathering*

Hanging scroll, ink and colour on silk  
132.2 x 60.8 cm. (52 x 23 7/8 in.)  
Two seals

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

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

明 無款 曲水流觴 設色絹本 立軸

鈐印：十州、日慎一日





940



941





942



943



942

**ANONYMOUS** (18TH CENTURY)

*Scholarly Gathering by Moonlight*

Scroll, mounted and framed, ink and colour  
on paper

23.3 x 53 cm. (9 1/8 x 20 7/8 in.)

Without signature or seal

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

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清 無款 月夜文會 設色紙本 鏡框

943

**WITH SIGNATURE OF QIU YING**

(16TH CENTURY)

*Living in Leisure*

Handscroll, ink and colour on silk

29.2 x 350 cm. (11 1/2 x 137 3/4 in.)

With a partially illegible signature and one seal  
of the artist

One collector's seal and one illegible seal

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

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明 仇英(款) 閒居圖 設色絹本 手卷

款識：口口仇英製

鈐印：十洲

藏印：婁東張氏鑒藏

一印漫漶

944

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

*Liu Hai and Sea-Toad*

Scroll, mounted and framed, ink and colour  
on silk

122 x 58.5 cm. (48 x 23 in.)

Without signature or seal

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

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明 無款 劉海戲蟾 設色絹本 鏡框







945

945

**LI LIUFANG** (1574-1629)

*Landscapes*

Album of eight leaves, ink on gold-flecked paper

Each leaf measures 23 x 15.5 cm. (9 x 6 1/8 in.)

Each leaf with two seals of the artist

Last leaf inscribed, signed and dated autumn *yichou* year (1625)

**EXHIBITED:**

Art Museum, Princeton University, New Jersey, *Images of the Mind: Selections from the Edward L. Elliott Family and John B. Elliot Collections of Chinese Calligraphy and Painting at the Art Museum, Princeton University*, 15 April – 17 June 1984.

**LITERATURE:**

Fong, Wen, *Images of the Mind: Selections from the Edward L. Elliott Family and John B. Elliot Collections of Chinese Calligraphy and Painting at the Art Museum, Princeton University*, Princeton University Press, New Jersey, 1984, pp.366-368, cat. 27.

Kei Susuki ed., *Comprehensive Illustrated Catalog of Chinese Paintings Vol. 1 American and Canadian Collections*, University of Tokyo Press, Tokyo, 1982, p.1-158, pl.A17-106.

**PROVENANCE:**

Lot 11, 25 November 1991, Chinese Paintings and Calligraphy from the Ellen B. Elliott Collection, Christie's New York.

**HK\$450,000-550,000**

**US\$58,000-71,000**

末頁題識：乙丑（1625 年）秋日寫於檀園劍蛻齋。李流芳。

鈐印：李流芳印（八次）、長蘅（八次）

展覽：新澤西，普林斯頓大學藝術館，“心靈圖像：普林斯頓大學藝術館選藏愛德華·艾倫特家族與約翰·艾倫特之中國書畫”，1984 年 4 月 15 – 6 月 17 日。

出版：方聞，《心靈圖像：普林斯頓大學藝術館選藏愛德華·艾倫特家族與約翰·艾倫特之中國書畫》，普林斯頓大學藝術館，新澤西，1984 年，第 366-368 頁，圖錄 27。

鈴木敬編，《中國繪畫總合圖錄第一卷：美國、加拿大篇》，東京大學出版會，東京，1982 年，第 1-158 頁，圖版 A17-106。

來源：紐約佳士得，埃倫·艾倫特（Ellen Brailsford Elliott）藏中國書畫拍賣，1991 年 11 月 25 日，編號 11。

明 李流芳 山水 水墨灑金箋 冊頁八開 一六二五年作











946

**ZHENG XIE** (1693-1765)

*Bamboo and Rocks*

Hanging scroll, ink on paper

180.5 x 95 cm. (71 1/8 x 37 3/8 in.)

Inscribed and signed, with five seals of the artist

Second inscription dated early summer, *renwu* year of the Qianlong period (1762)

Three collectors' seals

**PROVENANCE:**

Lot 211, 1 June 1994, Fine Chinese Paintings, Christie's New York.

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

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

清 鄭燮 竹石圖 水墨紙本 立軸 一七六二年作

題識：一半青山一半竹，一半綠陰一半玉。

請君茶熟睡醒時，對此渾如在岩谷。

漫爲□年學兄正畫，板橋鄭燮。

又題：文與可畫竹，胸有成竹。鄭板橋畫竹，胸無成竹。

與可之有成竹，所謂渭川千畝在胸中也。

板橋之無成竹，如雷霆霹靂，草木怒生，

有莫知其然而然者，蓋大化之流行，其道如是。

與可之有，板橋之無，是一是二，解人會之。燮又記。

乾隆壬午（1762年）初夏寫此。

鈐印：鄭燮印、灘夷長、橄欖軒、鄭燮、詞吹古揚州

藏印：合肥李氏望雲草堂珍藏金石書畫之章、定侯審定、芷林曾觀

來源：紐約佳士得，中國書畫拍賣，1994年6月1日，編號211。

**VARIOUS OWNERS**

947

**ZHENG XIE** (1693-1765)

*Calligraphic Couplet*

A pair of hanging scrolls, ink on paper

Each scroll measures 127 x 23.3 cm. (50 x 9 1/8 in.)

Signed, with two seals of the artist

Titleslip by Zhang Boying (1871-1949)

**HK\$100,000-150,000**

**US\$13,000-19,000**

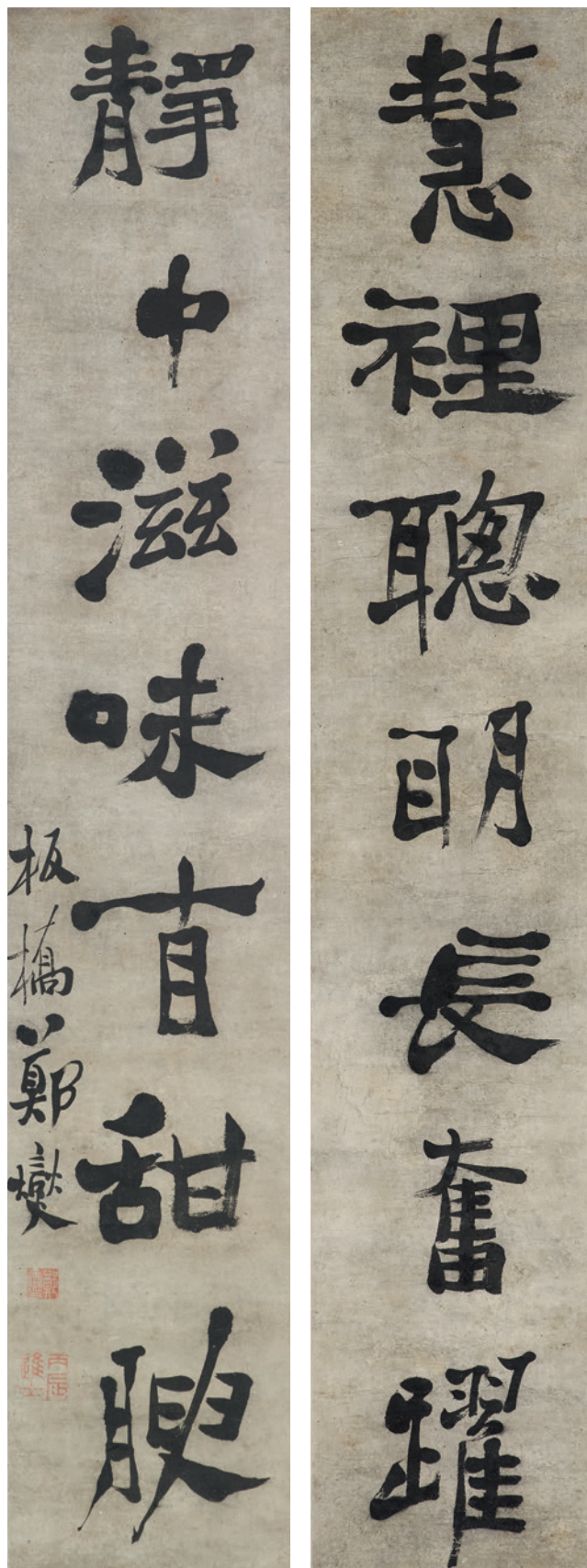
清 鄭燮 書法對聯 水墨紙本 立軸兩幅

釋文：慧裏聰明長奮躍，靜中滋味自甜腴。

款識：板橋鄭燮。

鈐印：鄭燮、丙辰進士

張伯英（1871-1949）題簽條：鄭板橋楹帖（上）（下）。  
張伯英題（二次）。



947





948

948

**JIN NONG** (1687-1763)

*Peony*

Album leaf, mounted and framed, ink on paper

19.5 x 29 cm. (7 ¾ x 11 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated spring, second month, *gengchen* year of the Qianlong period (1760)

One collector's seal

**HK\$240,000-400,000**

*US\$31,000-51,000*

清 金農 國色天香 水墨紙本 鏡框  
一七六〇年作

題識：師青簾老人國色天香小便面於昔耶之廬。時乾隆庚辰（1760）春二月也。百二硯田翁金農。

鈐印：金吉金、冬心先生

藏印：快雪廬

949

**GAO QIPEI** (1660-1734)

*Scholar and Attendant*

Hanging scroll, ink on paper

62 x 30 cm. (24 ¾ x 11 ¾ in.)

Inscribed, with four seals of the artist

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

清 高其佩 高士圖 水墨紙本 立軸

題識：指頭蘸墨，用陳章侯法。

鈐印：指頭生活、高其佩印、一尖、鐵嶺

950

**JIN NONG** (1687-1763)

*Ink Bamboo*

Hanging scroll, ink on paper

136 x 43.3 cm. (53 ½ x 17 in.)

Inscribed and signed, with two seals of the artist

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

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

清 金農 墨竹 水墨紙本 立軸

題識：

虛心高節，久而不改其操，竹之美德也。

若戕伐之，煎茶縛彗之厄，

非愛護弗能免之耳。余畫此數竿，如見所生。

設百年後，紙渝墨敝，煎茶縛彗之厄可免也。

龍梭舊客金吉金題記。

鈐印：金氏壽門、壽





949



950





951

951

LISHAN (1686-AFTER 1757)

*Fruits, Birds and Flowers*

Album of ten leaves, ink on paper

Each leaf measures approximately 16 x 24 cm. (6 ¼ x 9 ½ in.)

Nine leaves inscribed, all leaves signed, with a total of ten seals of the artist

Three collectors' seals on the mounting

**HK\$250,000-350,000**

**US\$33,000-45,000**

清 李鱣 花鳥蔬果冊 水墨紙本 冊頁十開

題識：

1. 一枝芍藥千回畫，是我揚州金帶圍。懊道人。
2. 雙龍對影。李鱣。
3. 清平自是才人調，艷麗豈如妃子花。  
記得沉香亭北夜，墨痕粘壁影歌斜。李鱣。
4. 吃得菜根香，何事做不過。復堂。
5. 冬爛芭蕉春一芽，隔牆笑殺老梅花。  
世間好物不兼得，吃盡魚兒又摸蝦。懊道人。
6. 盆塘江上是吾家，君若閒時來吃茶。  
黃土築牆茅蓋屋，門前一樹紫荊花。李鱣。
7. 雪滿山中高士卧，月明林下美人來。復堂。
8. 李鱣。
9. 此生若在山中住，勾引蘭花長到門。李鱣。
10. 結子高標，白頭共老。復堂。

鈐印：鱣印（十次）

裱邊藏印：濟南周氏藏書畫印、邵傳曾藏、蓮公眼福



952

**GAO QIPEI** (1660-1734)

*Eagles on Pine*

Scroll, mounted and framed, ink and colour  
on paper

184 x 108.5 cm. (72 ½ x 42 ¾ in.)

Signed, with one seal of the artist

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

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

清 高其佩 松鷹 設色紙本 鏡框

款識：其佩

鈐印：指頭蘸墨



952





953

953

**HUANG SHEN** (1687-CIRCA 1768)

*Crossing the Bridge in Snow*

Hanging scroll, ink and colour on paper

167.5 x 78 cm. (66 x 30 ¾ in.)

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

Dated third month, eighteenth year of the Qianlong period (1735)

Two collectors' seals

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

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

清 黃慎 雪壓嶺梅過小橋 設色紙本 立軸 一七三五年作

題識：騎驢踏雪為詩探，送盡春風謂一擔。

獨有梅花知我意，冷香猶可較江南。

乾隆十八年（1735年）三月寫於暮成堂，寧化黃慎。

鈐印：黃慎、癡瓢

藏印：許氏珍藏、梅軒珍藏



954

954

**ZHU LUNHAN** (1680-1760)

*Tiger and Cubs*

Scroll, mounted and framed, ink and colour on paper

177.2 x 89.5 cm. (69 ¾ x 35 ¼ in.)

Signed, with two seals of the artist

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

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

清 朱倫瀚 三虎渡河 設色紙本 鏡框

款識：朱倫瀚指畫。

鈐印：朱倫瀚印、涵齋





955

955

**MA YUANQIN** (QING DYNASTY)

*Tigers Crossing River*

Hanging scroll, ink and colour on silk

38.4 x 69 cm. (15 1/8 x 27 1/8 in.)

Two seals of the artist

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

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

清 馬元欽 渡河圖 設色絹本 立軸

鈐印：馬元欽印、三峰

註：馬元欽（清）字典欽，號三峰。善水墨山水，白描人物，極其生動，自成一家。人稱所作曰“馬典譜”。

956

**MIN ZHEN** (1730-1788)

*Liu Hai Playing with a Toad*

Hanging scroll, ink and colour on paper

123.5 x 60.5 cm. (48 3/8 x 23 3/4 in.)

Signed, with one seal of the artist

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

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

清 閔貞 劉海戲蟾 設色紙本 立軸

款識：閔貞寫。

鈐印：我後荷花四日生



956





957

957  
ZHANG YU (1734-1803)  
Arhats

Album of eight leaves, ink on paper  
Each leaf measures 25.5 x 32 cm. (10 x 12 5/8 in.)  
Signed, with two seals of the artist  
Colophon by Xiaolian, with two seals

HK\$50,000-80,000

US\$6,500-10,000

清 張啟 羅漢 水墨紙本 冊頁八開

款識：雪鴻張啟

鈐印：啟印、虎人氏

曉蓮居士題跋並鈐印兩方。

958  
FEI DANXU (1801-1850)  
Ladies

A set of two scrolls, mounted on cardboard and framed, ink and colour on paper  
Each scroll measures 21 x 31.3 cm. (8 1/4 x 12 3/8 in.)  
Each scroll inscribed and signed, with a total of two seals of the artist

HK\$40,000-60,000

US\$5,200-7,700

清 費丹旭 仕女 設色紙本 紙板鏡框兩幅

題識：1. 微茫月色感秋懷，竹影交橫礙墮釵。  
昨夢欲尋何處也，露涼濕透鳳頭鞋。  
子茗。  
2. 阿儂生長水雲鄉，不解深閨紅粉妝。  
語郎莫唱采菱曲，唱恐驚起雙鴛鴦。  
環渚生并書舊作。

鈐印：曉樓書畫、丹旭印





958

959

**ANONYMOUS (18TH-19TH CENTURY)**

*Portrait of Wang Yangming*

Hanging scroll, ink and colour on paper

135.2 x 62 cm. (53 1/4 x 24 3/8 in.)

Inscribed by Yan Kejun (1762-1843) and dated winter, *wuchen* year of the Jiaqing period (1808)

Colophon by Yi Bingshou (1754-1815), dated eighth month, *xinwei* year of the Jiaqing period (1811) and with one seal

Eight collectors' seals: three of Xu Weiren (?-1853), four of Sun Xingyan (1753-1818) and one of Zhu Henian (1760-1844)

**HK\$70,000-90,000**

**US\$9,100-12,000**

清 無款 王陽明像 設色紙本 立軸

嚴可均（1762-1843）題識：明文文成公像。

嘉慶戊辰（1808年）中冬嚴可均敬題。

題跋：1. 吳郡徐堅、孫雲桂、晉陵洪亮吉、金陵嚴長明、張復純、  
膠城錢玷、奔山王開秋、王思濟攜李朱鼎同拜觀。

2. 伊秉綬（1754-1815）：嘉慶辛未（1811年）八月中旬伊秉綬拜觀。

鈐印：伊秉綬印

藏印：

徐渭仁（？-1853）：徐渭仁印、紫珊、上海徐紫珊鑒藏書畫圖籍印

孫星衍（1753-1818）：孫氏家藏、孫星衍印、伯淵、東方督漕使者

朱鶴年（1760-1844）：朱鶴年印



959



In 1928, to celebrate the reign of Emperor Shōwa, the Ministry of Foreign Affairs and the Ministry of Imperial Household in Japan organized the *Exhibition on Famous Chinese Paintings of the Tang, Sung, Yuan & Ming Dynasties*, which took place at the Tokyo Museum of Fine Art from 24 November to 20 December. A total of 614 Chinese classical paintings were exhibited, including *Landscape in Black Ink* by Cao Zhibai.

Cao Zhibai (1272–1355), courtesy names Youxuan and Zhengsu, sobriquet Yunxi, was a native of Huating (now Songjiang county near Shanghai). After a brief civil career as a military instructor in Kun Shan, he retired and devoted himself to literati pursuits and Daoist studies. Cao excelled in landscape painting. His landscapes, stemmed from the Five Dynasties and Northern Song tradition of Li Cheng (919–967) and Guo Xi (1000–1087), and are characterized by their sparseness and refinement. In general, the artist employed a very fine brush to delineate mountains and rocks. His early landscapes are moist and soft, in compared with his late period works which are rendered in dry brushstrokes. Cao was a close friend of Huang Gongwang (1269–1354) and Ni Zan (1301–1374), renowned literati painters who had a high opinion of his works.

Rendered in dry and pale textured strokes, *Landscape in Black Ink* depicted layers of riverbank cast with autumnal austerity. Groves, reeds and a fishing boat further adorned the composition. Compare with *Landscape with Pines* in the Palace Museum, Beijing (See Illustration). A hanging scroll of similar size, it was painted by the artist in 1351 when he was eighty years old. The antler-like or crab claw resembling branches of the pines anchoring the foreground mirrors the groves found in the lower portion of this scroll.

*Landscape in Black Ink* was illustrated in *A Collection of Famous Chinese Paintings: Tang, Sung, Yuan & Ming Dynasties (Supplementary Collection)* published in 1976 by Ch'eng Wen Publishing Company in Taipei. According to its Table of Contents, this work came from the collection of Zhang Yinghua (1886–after 1944). In fact its provenance can be traced back to the Ming dynasty, when Wu Kuan (1435–1504) inscribed this painting stating that it was first owned by Liu Qingtian and then collected by Xu Gongfu. The collectors' seals on the mounting of this work further revealed that it was subsequently owned by Qian Yuzhi (19th Century), a Qing collector; Zhao Ercui (19th–20th Century), a famous late Qing collector; and Chen Tianxiao (1898–1978), a Chinese modern painter. With an established provenance and a recognized exhibition and publication record, *Landscape in Black Ink* is indeed a rare and important painting not to be missed by art collectors and connoisseurs.

昭和三年（1928）11月24日至12月20日，為慶祝日本昭和皇帝即位，日本外務省與宮內省於東京美術館聯合舉辦「唐宋元明名畫展覽會」，展出614幅古代名作，包括此幅曹知白作品《墨筆山水》。

曹知白（1272–1355），字又玄，一字貞素，號雲西，華亭（今上海松江縣）人。曾為昆山教諭，不久辭歸隱居，鑽研經書及易學。曹氏善畫山水，師五代北宋之李成（919–967）及郭熙（1000–1087），遂演變成清疏簡淡之個人風格。其作品多以柔細之筆勾勒山石，極少渲染；早年筆墨較腴潤，晚年用乾筆皴擦，筆墨轉為蒼秀簡逸，意淡而景緻幽雅。曹知白的好友黃公望（1269–1354）與倪瓚（1301–1374）對其畫作推崇備至。

《墨筆山水》乃曹氏以疏細而乾澀之筆，勾勒曲折河岸之秋景圖。畫面綴以枯林、蘆葦、漁舟，秋意盎然。參考藏於北京故宮博物院，作於1351年的《疏松幽岫圖》（見附圖），此立軸尺寸相約，畫面前景的松樹佈滿鹿角或蟹爪般的杈枝，構圖上與《墨筆山水》相呼應。

此畫載於1976年台北成文出版社出版之《唐宋元明名畫大觀》（續足本）。按其目次，《墨筆山水》曾屬張英華（1886–1944後）收藏。根據畫上明人吳寬（1435–1504）題識，此幅先為劉青田所有，繼而為徐宮傳所藏。從畫上裱邊藏印可知清人錢坫之（十九世紀）、趙爾萃（十九、二十世紀）及近現代之陳天嘯（1898–1978）先後藏有此畫。曹知白傳世作品不多，《墨筆山水》來源清晰、傳承有序，加上其海外展覽及出版紀錄，實屬難求，彌足珍貴。



*Landscape with Pines* by Cao Zhibai,  
dated 1351  
Palace Museum, Beijing  
曹知白《疏松幽岫圖》1351年作  
北京故宮博物院藏



960

CAO ZHIBAI (1272-1355)

*Landscape in Black Ink*

Hanging scroll, ink on paper

76 x 27 cm. (29  $\frac{7}{8}$  x 10  $\frac{5}{8}$  in.)

Signed, with two seals of the artist

Further inscribed by Wu Kuan (1435-1504), with one seal

Six collectors' seals, including three on the mounting: one of Qian Yuzhi (19th Century), one of Zhao Ercui (19th-20th Century), and one of Chen Tianxiao (1898-1978)

**EXHIBITED:**

Tokyo Museum of Art, Tokyo, *Exhibition on Famous Chinese Paintings of the Tang, Sung, Yuan & Ming Dynasties*, 24 November – 20 December 1928.

**LITERATURE:**

*A Collection of Famous Chinese Paintings: Tang, Sung, Yuan & Ming Dynasties (Supplementary Collection)*, Ch'eng Wen Publishing Company, Taipei, June 1976, p.172, pl.105.

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

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

元 曹知白 墨筆山水 水墨紙本 立軸

款識：華亭雲西老人。

鈐印：可林、曹知白

吳寬（1435-1504）題識：雲西此幅初為劉青田物，  
今為宮傳謙齋徐公所藏。  
吾聞昔謝永嘉作畫，殷金陵從旁贊之，  
商惟古雲：惜不見雲西秋山澹遠圖，  
金陵不以為狀，後永嘉獲見之，  
始深妙服而畫遂進正共幅也。  
長州吳寬記。

鈐印：吳寬

藏印：小菴、袁培所藏、孫男用戲珍藏

裱邊藏印：

錢埴之（十九世紀）：鹿泉心賞

陳天嘯（1898-1978）：嘯廬眼福

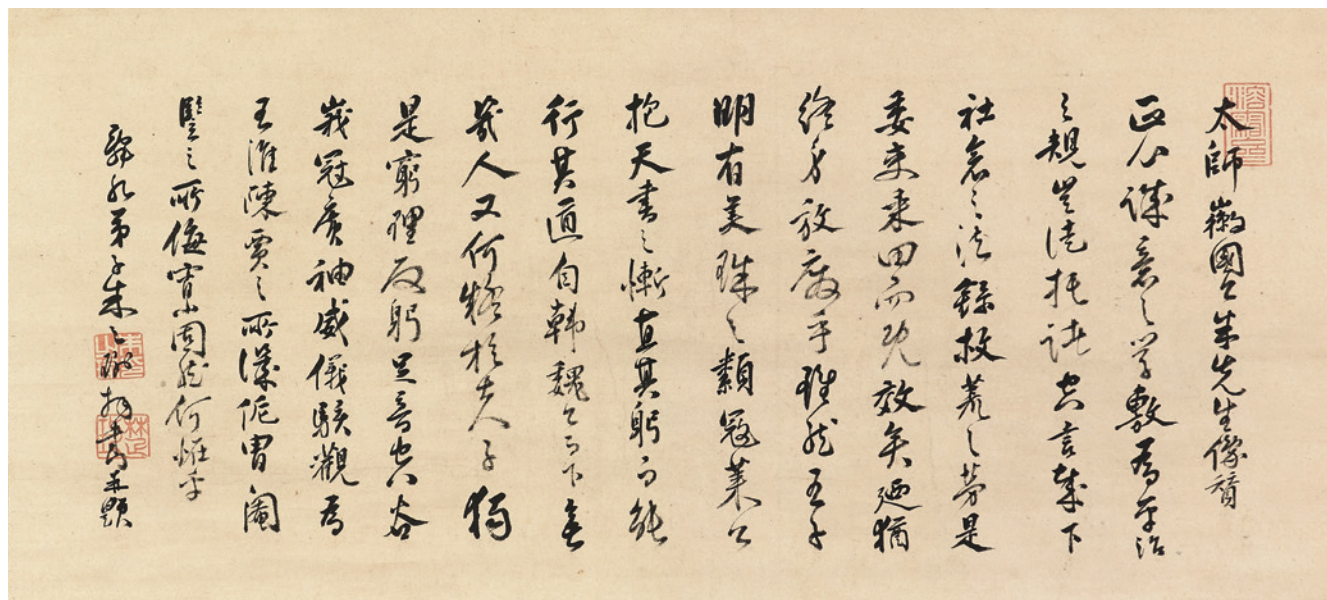
趙爾萃（十九、二十世紀）：傲徠山房

展覽：東京，東京美術館，“唐宋元明名畫展覽會”，昭和3年（1928）  
11月24日-12月20日。

出版：《唐宋元明名畫大觀》（續足本），成文出版社有限公司，  
台北，中華民國65年（1976）6月，第172頁，圖版105。







961

961

**ZHU ZHIYU** (1600-1682)

*Running-Cursive Script Calligraphy*

Hanging scroll, ink on paper

29 x 64.2 cm. (11 ½ x 25 ¼ in.)

Signed, with three seals of the artist

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

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

清 朱之瑜 行草書法 水墨紙本 立軸

釋文：太師徽國公朱先生像贊。

正心誠意之學，數為平治之規。

豈徒托諸空言哉？下社倉之法，錄救荒之勞，是委吏來回而既效矣！

廼稱終身放廢乎，雖然五子明有美珠之類，

冠萊公抱天書之慚，直其躬而能行其道。

自韓魏公之下無幾人，又何疑於夫子？

獨是窮理，反躬足音空谷，

峩冠廣袖威儀，駭觀為王淮陳賈之所譏，

侂胄閭閻之所侮，宵小固然何恠乎？

題識：舜水弟子朱之瑜拜書并題。

鈐印：朱之瑜印、楚嶼、溶霜齋

註：附栗山萬葉莊學人稿。但木家舊藏品。

962

**MONK MINGGANG** (16TH-17TH CENTURY)

*Cursive Script Calligraphy*

Handscroll, ink on paper

29 x 218.5 cm. (11 ¾ x 86 in.)

Inscribed and signed, with four seals of the artist

Dated spring, *dingmao* year (1627)

Frontispiece by Wen Zhenmeng (1574-1636), signed with four seals

Mounted with an inscription by Peng Nian (1505-1566), signed with one seal

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

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

明 釋明綱 草書《門茶歌》 水墨紙本 手卷

一六二七年作

題識：范希文《門茶歌》。

天啓歲次丁卯（1627年）暮春書於綠天庵。虎林明綱。

鈐印：釋明綱印、宗朗、綠天庵、懶禪

文震孟（1574-1636）題引首：茗戰。文震孟書。

鈐印：文震孟印、文起、洞有仙人鑱山藏太史書

彭年（1505-1566）題：茶宜密裹，故以窮籠盛之，宜于高閣，不宜濕氣，恐失真味也。古人因以用火依時焙之，常如人體溫，則禦濕潤，今稱建城。按茶錄云：建安民間以茶為尚，故據地以城封之。隆池山樵彭年。

鈐印：孔嘉

註：明綱，字宗朗，工書法，崇禎十年（1637年）書樂誌篇軸。

彭年、文震孟、明綱於不同年代寫茶道之書，後人集合重裱成此手卷。



文憲公書

茶宜密爇故以翁籠藏之宜于高閣不宜濕氣恐失真味也古人因以用火依時焙之常如人體溫則禦濕潤令稱建城拂茶錄云建安民間以茶為尚故據地以城封之

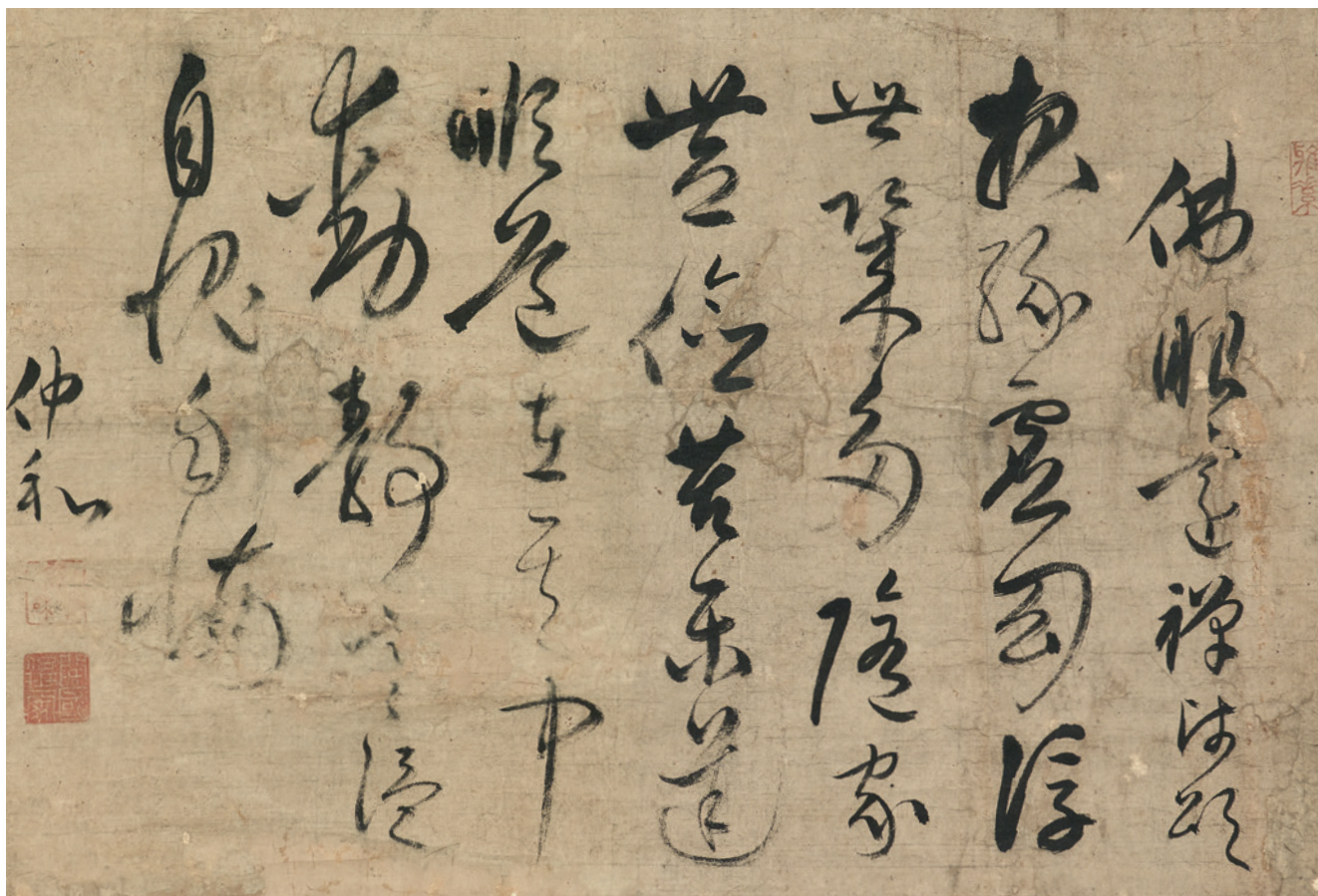
隆池山樵貳年

花より文府茶記

[illegible]

攀瀾同澤將老之哀悲呼  
 嗟予之居在江之東而之懷  
 古之憂人者獨茲之清  
 子之政而之醒居原誠之  
 招應是而之知乃之  
 留而之在江之東而之懷  
 悲悲悲悲之哀悲呼





963

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**ZHAN ZHONGHE** (15TH-16TH CENTURY)

*Cursive Script Calligraphy*

Hanging scroll, ink on paper

32 x 47 cm. (12 5/8 x 18 1/2 in.)

Signed, with two seals and one broken seal

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

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

明 詹仲和 草書 水墨紙本 立軸

釋文：佛眼遠禪師頌：報緣虛幻，浮世幾多。

隨家豐儉，苦樂逆順。

道在其中，動靜寒溫，自愧自悔。

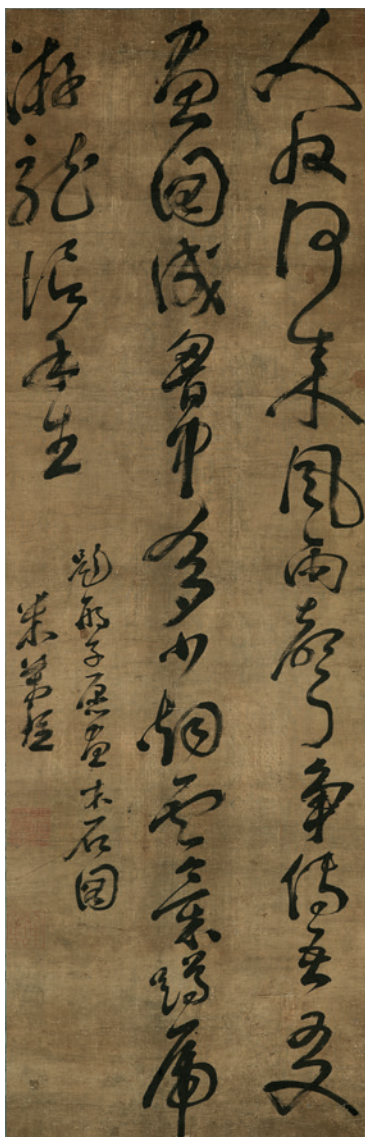
款識：仲和。

鈐印：雅素、開國伯世家

一印殘缺

註：詹仲和，即詹和，字僖和，號鐵冠道人，四明（今寧波人），寧波志作詹禧，弘治（1488-1505）時初為縣諸生，書學王右軍，趙子昂，皆逼真，年七十餘，仍做蠅頭小楷，高潔自如，又擅寫墨竹和白描人物。





964

964

**MI WANZHONG** (1570-1628)

*Seven-Character Poem in Running-Cursive Script*

Hanging scroll, ink on paper

146.5 x 46.3 cm. (57 ¾ x 18 ¼ in.)

Inscribed and signed, with two seals of the artist

One illegible half seal

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

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

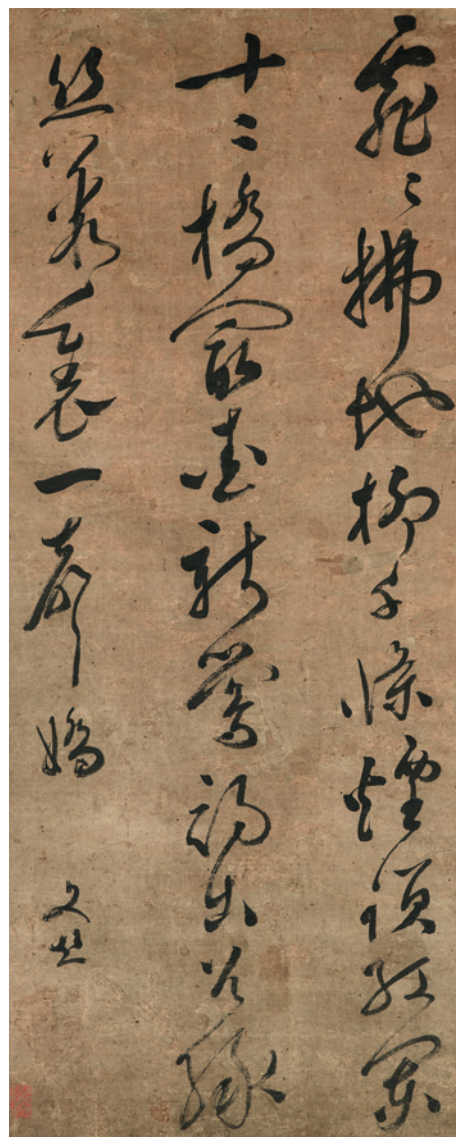
明 米萬鍾 行草七絕 水墨紙本 立軸

釋文：人外何來風雨聲，爭傳吾友畫圖成。  
胸中多少煙雲氣，蹲虎遊龍侶平生。

題識：題邢子愿畫木石圖。米萬鍾。

鈐印：米萬鍾印、仲詔

一半印漫漶



965

965

**WEN PENG** (1498-1573)

*Seven-Character Poem in Cursive Script*

Hanging scroll, ink on paper

129 x 51.5 cm. (50 ¾ x 20 ¼ in.)

Signed, with one illegible seal

**HK\$100,000-150,000**

**US\$13,000-19,000**

明 文彭 草書七絕 水墨紙本 立軸

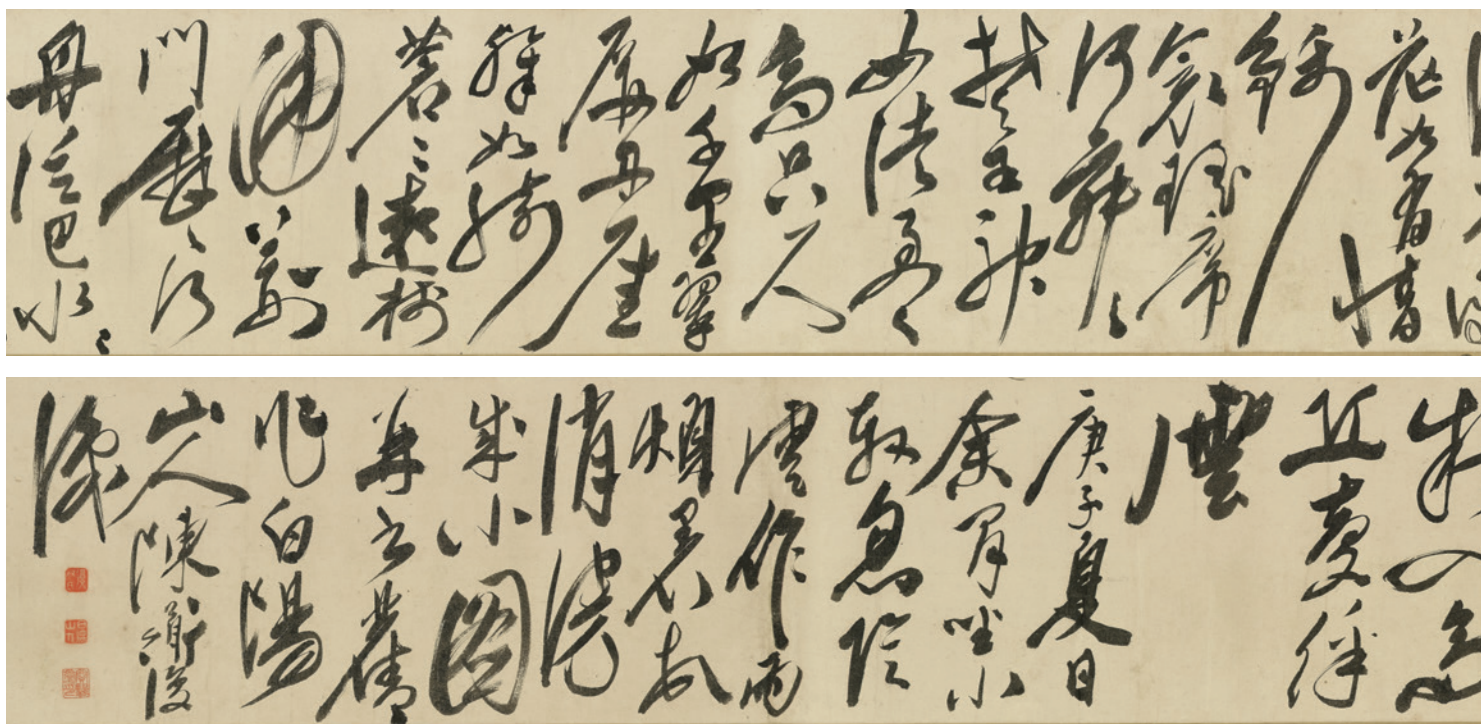
釋文：霏霏拂地柳千條，煙鎖紅欄十二橋。  
最愛新鶯初出谷，綠絲叢裏一聲嬌。

款識：文彭

鈐印一方漫漶

簽條：文三橋草書七絕。

鈐印：聽雪齋清賞



966

966

**CHEN CHUN** (1483-1544)

*Seven-Character Poems in Running-Cursive Script*

Handscroll, ink on paper

25 x 458 cm. (9 7/8 x 180 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated summer, *gengzi* year (1540)

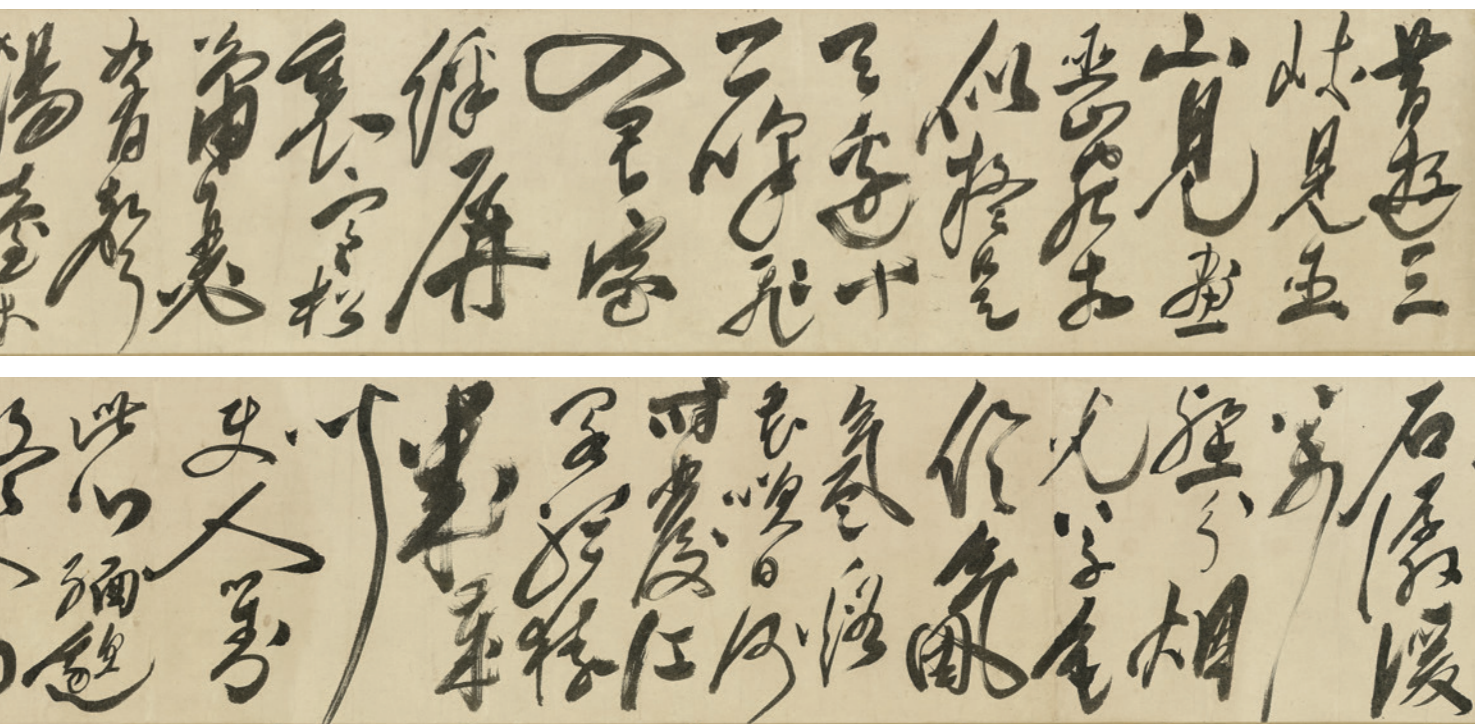
One collector's seal

**HK\$1,500,000 – 3,000,000**

*US\$194,000 – 388,000*

明 陳淳 行草七言詩 水墨紙本 手卷 一五四〇年作





釋文：

昔遊三峽見巫山，見畫巫山宛相似。  
疑是天邊十二峰，飛入君家彩屏裏。  
寒松蕭瑟如有聲，陽臺微茫如有情。  
錦衾瑤席何寂寂，楚王神女徒盈盈。  
高只尺，如千里，翠屏丹崖燦如綺。  
蒼蒼遠樹圍荆門，歷歷行舟泛巴水。  
水石潺湲萬壑分，烟花草色俱氤氳。  
溪花咲日何時發，江客聽猿幾歲聞。  
使人對此心緬邈，疑入嵩丘夢彩雲。  
庚子（1540）夏日余閒坐小軒，忽陰雲作雨，  
煩暑頓消，漫成小圖并書之舊作。白陽山人陳道復識。

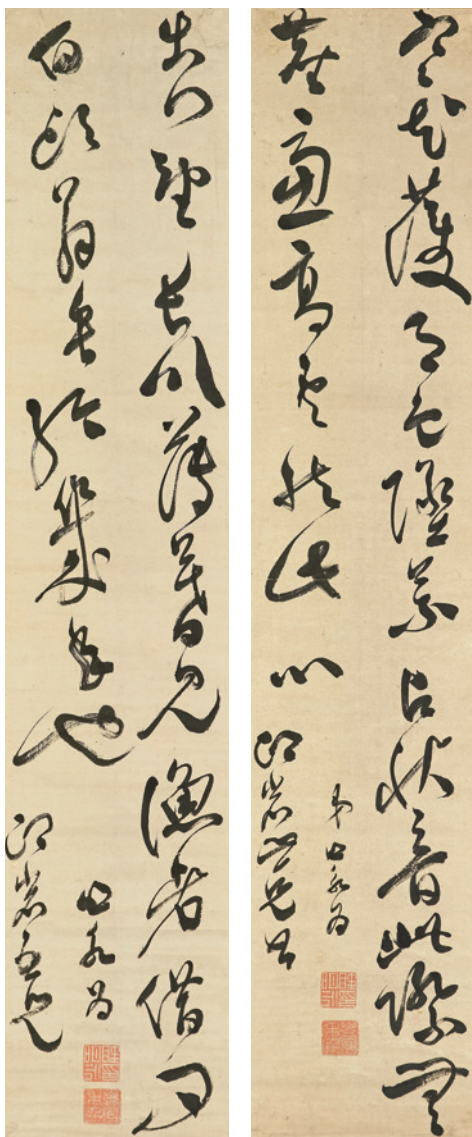
鈐印：復父氏、白陽山人

藏印：閱驪堂印

註：陳淳（明），名道復，字復父，號白陽山人，長洲（今江蘇吳縣）人。早年書法，師於文徵明，風格清秀俊雅，在其門下聲譽最高。後自成一格，徵明嘗笑謂：“吾道復舉業師耳，渠書、畫自有門徑，非吾徒也。”陳氏少年作畫工細，中年後筆法放縱，書工行草，率意縱筆，穩健老成，是晚明草書大家。與徐渭並稱為“白陽、青藤”。

此卷《行草七言詩》寫於1540年，是陳淳年五十七之作。這時候的陳淳筆法蒼勁，多書狂草，有時醉後所書，好像作畫一般，筆墨豪邁，運筆提頓扭轉，時奔放時節制，如醉舞狂歌，墨與線條連綿交織，畫面變幻律動，極富美感，人書俱老練。正如明代畫家莫是龍評他：“筆氣縱橫，天真爛漫，如駿馬下阪，翔鸞舞空”。

陳淳作品傳世頗多，多家博物館有收藏，與此卷同年（1540）《書杜甫戲題畫山水圖歌冊》台北故宮博物院藏；1544年《杜甫秋興八首》草書卷，台北故宮博物院藏；1538年《雪渚驚鴻圖並草書謝惠連雪賦》卷，北京故宮博物院藏，另有《行草書自作詩》卷，上海博物館藏。



967

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**SUI MINGYONG (1582-1645)**

*Calligraphic Couplet*

A pair of hanging scrolls, ink on paper

Each scroll measures 130 x 26 cm. (51 1/8 x 10 1/4 in.)

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

Each dedicated to Langyan

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

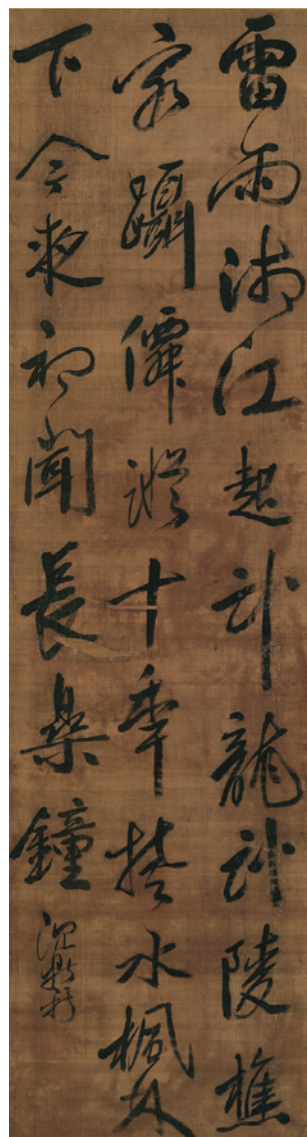
**US\$16,000-26,000**

**明 睦明永 書法 水墨紙本 立軸兩幅**

釋文：1. 寒花護月色，墜葉占秋音。此際無塵憂，高雲共此心。  
2. 出門望長川，薄暮見漁者。借問白頭翁，垂綸幾年也。

題識：1. 弟明永為郎岩五兄書。  
2. 明永為郎岩五兄。

鈐印：睦明永印（二次）、嵩年（二次）



968

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**SHEN DINGXIN (16TH-17TH CENTURY)**

*Calligraphy in Running Script*

Hanging scroll, ink on silk

165 x 45 cm. (65 x 17 3/4 in.)

Signed, with two seals of the artist

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

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

**明 沈鼎新 行書 水墨絹本 立軸**

釋文：雷雨湘江起卧龍，武陵樵客蹶僂蹤。  
十年楚水楓林下，今夜初聞長樂鐘。

款識：沈鼎新。

鈐印：沈鼎新印、字平曰白玉

註：沈鼎新（明），武林（今杭州）人。擅草書，工山水。萬曆（1573-1620）間名公扇譜有所畫山水扇。四十年（1612）黃冕仲跋詩余畫譜，黃鳳池輯唐詩五言、六言、七言畫譜，均有其書。—錄自《中國美術家人名辭典》，上海人民美術出版社，1996年，第437頁。



969

**ZHANG BI** (1425-1487)

*Seven-Character Poem in Cursive Script*

Hanging scroll, ink on paper

151.8 x 39 cm. (59 ¾ x 15 ½ in.)

Signed, with one seal of the artist

Four collectors' seals, including one of Liang Qingbiao (1620-1691)  
and one of Wan Chengji (1766-1826)

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

**US\$39,000-64,000**

明 張弼 草書七言詩 水墨紙本 立軸

釋文：朝辭白帝彩雲間，千里江陵一日還。  
兩岸猿聲啼不盡，輕舟已過萬重山。

款識：東海。

鈐印：汝弼

藏印：

梁清標（1620-1691）：梁清標印

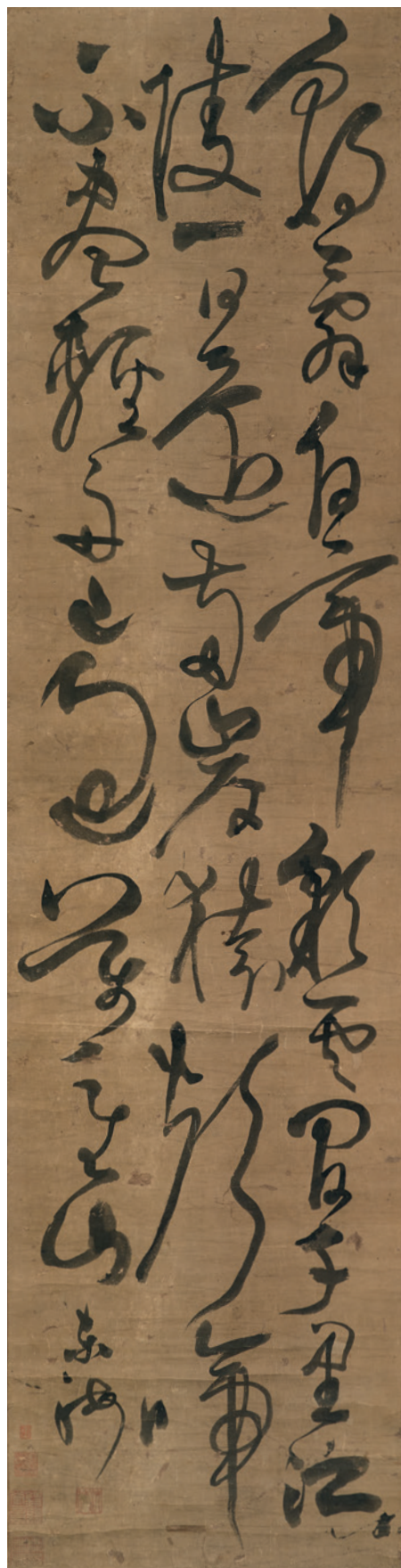
萬承紀（1766-1826）：紫雪山房鑒藏書畫記

其他：鶴舟所藏、錫詞堂章

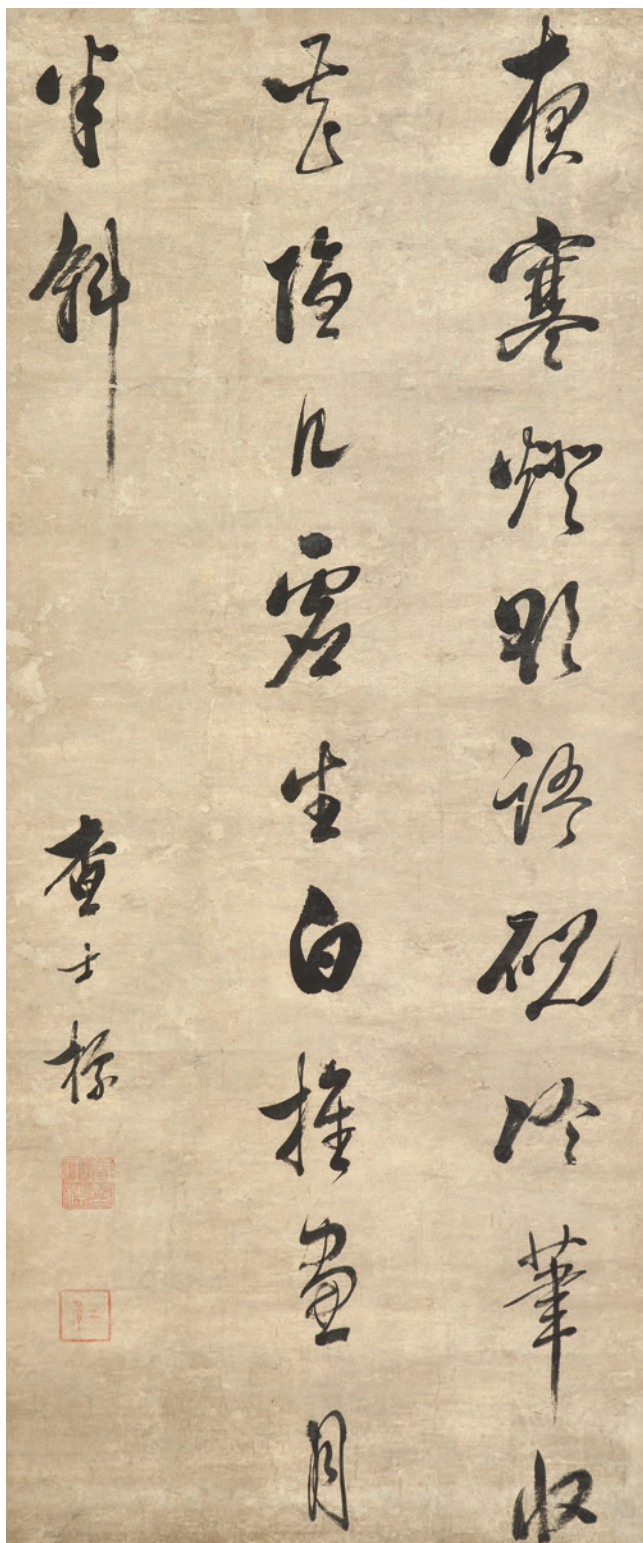
簽條：張東海先生草書唐詩七絕。梅軒山人題。

鈐印：梅、軒

註：張弼（明），字汝弼，南直隸松江府華亭縣人。成化二年（1466年），登進士，授兵部主事，升至員外郎。外遷為南安府知府，在任期間平定盜亂、建立社學。後病辭職歸鄉，善於文學，與李東陽、謝鐸為友。



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ZHA SHIBIAO (1615-1698)

*Five-Character Poem in Running Script*

Hanging scroll, ink on paper

111 x 46.4 cm. (43 ¾ x 18 ¼ in.)

Signed, with two seals of the artist

HK\$120,000-200,000

US\$16,000-26,000

清 查士標 行書五言詩 水墨紙本 立軸

釋文：夜寒燈欲語，硯冷筆收花。

隱几虛生白，推窗月半斜。

查士標。

鈐印：查士標印、二瞻

971

DONG QICHANG (1555-1636)

*Running-Cursive Script Calligraphy*

Handscroll, ink on gold-flecked paper

29.3 x 371.5 cm. (11 ½ x 146 ¼ in.)

Inscribed and signed, with two seals of the artist

One collector's seal of Deng Xu (1609-1683)

HK\$300,000-500,000

US\$39,000-64,000

明 董其昌 行草詩卷 水墨灑金箋 手卷

釋文：題花吟韻。

芳原桃李盛春陽，不待秋來委路旁。

何似藜茶江渚上，清風冉冉細吹香。

滿院梨花春雨餘，一枝斜度綠窗虛。

香心欲抱東風落，飛入芳塵妾不如。

東風半破春嬌夢，紅雨微沾乍試花。

流水武陵人境絕，雲中雞犬是仙家。

長門秋晚露淒淒，雙袖雖鱗舊賜衣。

自咲不如桃與李，東風吹向玉墀飛。

陳王賦裏時憐汝，神女祠期忽情君。

環佩不搖波寂寂，鷓鴣飛盡楚江雲。

香鳳堂前雪滿枝，鈿花狼藉玉參差。

憑欄細覓孤山句，正是黃昏疎影時。

題識：舟過洞庭登樓觀賞龍舟，雨餘索書，  
即錄畫禪室題句，時蒲節前兩日書於鑒湖山房。  
華亭董其昌。

鈐印：董其昌、思白

鄧旭（1609-1683）藏印：青藜閣

註：鄧旭（1609-1683），字玄昭，安徽壽州人。順治丁亥（1647）

進士，授翰林院檢討，官至甘肅洮岷道。在南京築萬竹園，藏書樓青藜閣，有《林屋詩集》傳世。



欽定吟韻

芳原桃李華

無陽不為秋

來為路旁

月似蘇業江

法上清風冉

細吹香

滿院梨玉春

馬餘一枝斜

度綠窗虛

東山明抱東風

落飛入芳塵

妾不必

東風半破

春嬌夢紅雨

醉泊下試玉冰

水武陵人境

絕雪中誰

大足仙家

長門秋晚露

淒涼透袖輕

舊時衣自暖

不如桃与李東

風吹向玉墀

飛

陳王賦裏時

憐沁神如

初時如情君

環佩不抱波

舞：鶴鵲飛

冬楚江雲

東風雪前雪

滿枝細玉狼

藉玉參差

憑欄細窺孤山

句正是黃昏

疎影時

舟過洞庭望極觀賞

就每兩條索索

祿魚祥雲欲句時

蒲節前雨已

市望湖山房

新亭夢覺



塞外風高馬正肥  
臂鷹牽犬走如飛  
中原雖已靖  
胡虜猶聞  
牙原馳射玉駿飛  
秋草霜凋野正肥  
胡人無別子  
望山同得免狐疑

澈明



林影山光照暮春  
飛花點水逐流津  
傾和吟詠臨流者  
不是山陰禊飲人  
朱欄曲榭交加暖  
日和風無物華  
正是名園去不教  
清溪流出碧桃花

澈明



遠山寒翠柳蒼蒼  
六月松風漲面涼  
坐覺已忘松風漲  
面涼坐覺已忘  
蒼蒼六月松風漲  
面涼坐覺已忘  
蒼蒼六月松風漲  
面涼坐覺已忘

澈明





972

**WEN ZHENGMING** (1470-1559)

*Poems in Running Script Calligraphy*

Album of six leaves, ink on paper

22.8 x 22.8 cm. (9 x 9 in.)

Signed, with a total of twelve seals of the artist

Six leaves of landscape and figure painting adjacent to the leaves of calligraphy, ink and

colour on silk, one leaf with signature of Qiu Ying, with six illegible seals

Accompanied by a set of same size print

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

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

明 文徵明 行書七言詩 水墨紙本  
冊頁六對開

釋文：

1. 林影山光照暮春，飛花點水逐流津。  
須知吟詠臨流者，不是山陰禊飲人。  
朱欄曲曲樹交加，暖日和風麗物華。  
可是名園春不散，清溪流出碧桃花。
2. 楊柳依依弄春早，郊原雨過不生塵。  
只應車馬長安道，輸卻水邊林下人。  
春滿楊堤綠欲垂，浪痕浮漲水漪漪。  
坐吟殘照不歸去，更愛微風拂釣絲。
3. 把卷敷衽坐晏然，吟間自聽水潺湲。  
長安塵土三千丈，不到青松曲澗邊。  
高樹垂蘿蔭碧岑，崇巖峻嶺似山陰。  
冠裳喚詠臨流者，疑是羲之與道林。
4. 遠山寒翠樹蒼蒼，六月松風滿面涼。  
坐覺已□塵事累，飛泉時引赤芝香。  
綠樹沉沉結夏寒，迴塘曲堰澈清湍。  
青山更有斜陽色，付與幽人隔水看。
5. 雨餘花澗水流香，風激松陰灑面涼。  
塵土不經車馬寂，空山白日坐來長。  
峻嶺崇山帶茂林，激湍宛轉絕埃塵。  
焉知喝詠臨流者，不是當年禊飲人。
6. 塞外風高馬正肥，臂鷹牽犬走如飛。  
中原雖有麟和風，豈爲胡兒獵得歸。  
平原馳射玉駿飛，秋草霜凋雁正肥。  
卻喚胡人無別事，空山同得兔狐歸。

款識：徵明（六次）

鈐印：文徵明印（六次）、衡山（六次）

對頁仇英（款）山水人物六開 設色絹本

一頁款識：仇英製

鈐印六方漫漶

註：附一原寸日本藏家印刷複製品



973

973

**ANONYMOUS** (15TH CENTURY)

*Old Wood and Pine*

Scroll, mounted and framed, ink on silk

94 x 69.3 cm. (37 x 27 ¼ in.)

Without signature or seal

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

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

明 無款 古木蒼松 水墨絹本 鏡框





974

**974**  
**WITH SIGNATURE OF HUANG JUCAI**  
(16TH-17TH CENTURY)

*Flowers and Birds*

Hanging scroll, ink and colour on silk  
55 x 38.3 cm. (21 5/8 x 15 1/8 in.)  
Signed  
Six collectors' seals and two illegible seals

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

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

元/明 黃居采 (款) 平安雙雉  
設色絹本 立軸

款識：黃居采。

藏印：南屋齋家藏珍玩子孫之保、松南書屋、  
王瑞瀚印、張氏珍玩、正齋、心賞

二印漫漶



975

**975**  
**WITH SIGNATURE OF ZHAO BOJU**  
(16TH CENTURY)

*Blue and Green Landscape*

Hanging scroll, ink and colour on silk  
47.8 x 30.5 cm. (18 3/4 x 12 3/8 in.)  
Signed, with one seal of the artist  
Frontispiece by Wu Kuan (1435-1504),  
with one seal

**PROVENANCE:**

Lot 968, 18 September 2013, Fine Chinese  
Paintings, Christie's New York.

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

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

明 趙伯駒 (款) 青綠山水 設色絹本  
立軸

款識：千里趙伯駒。

鈐印：千里

詩堂：樓臺丹碧俯三山，一葉仙舟任往還。  
春色只應蓬島好，蟠桃分種向人寰。  
吳寬。

鈐印：原博

來源：紐約佳士得，中國書畫拍賣，  
2013年9月18日，編號968。





976

976

**ANONYMOUS** (14TH CENTURY)

*Standing Horse*

Scroll, mounted and framed, ink and colour on silk

36 x 33 cm. (14 1/8 x 13 in.)

Without signature or seal

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

*US\$39,000-64,000*

元/明 無款 立馬 設色絹本 鏡框



977

**MING JIAN** (CIRCA 1820-1850)

*Clear Morning after Rain*

Hanging scroll, ink and colour on paper

126.3 x 32.3 cm. (49 ¾ x 12 ¾ in.)

Inscribed and signed, with two seals of the artist

Dedicated to Luxiang

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

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

**清 明儉 兩過初霽 設色紙本 立軸**

題識：夜雨初霽，曉煙欲出。

是董文敏得髓之秘，一生受用不盡也。

寫奉菴香先生教正，南徐几谷儉。

鈐印：智勤、几谷画印

註：明儉即王智勤，號几谷，世稱几谷和尚，江蘇丹徒（今鎮江）人，活躍於道光、咸豐年間，擅畫山水及花卉，工於書法，尤擅行書與草書。

978

**WANG YUANQI** (1642-1715)

*Landscape after Huang Gongwang*

Hanging scroll, ink on paper

102 x 52 cm. (40 ⅞ x 20 ½ in.)

Inscribed and signed, with four seals of the artist

Dated fourth month, *yihai* year (1695)

One collector's seal of Sun Boyuan (1898-1984)

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

**US\$240,000-360,000**

**清 王原祁 擬大癡山水 水墨紙本 立軸 一六九五年作**

題識：畫家以古人為師，更以天地為師。

晦明曉暮各極其致，方得渾厚華滋之氣。

大癡平淡天真，於此尤見一斑。

乙亥（1695年）清和寫于雙藤書屋。王原祁。

鈐印：王原祁印、麓臺、西廬後人、御書穀詒堂

孫伯淵（1898-1984）藏印：伯淵審定真跡

註：孫伯淵，江蘇蘇州人。出生裝裱篆刻世家。其父孫念喬善刻碑石，擅鑒碑帖，且開設「集寶齋」小作坊。父亡，繼承家業，從事刻石拓碑，對碑帖書畫鑒定頗有造詣，徐森玉、劉海粟等推崇他為碑帖鑒定專家。抗日戰爭時期，他將珍藏的書畫、文物由蘇州轉移至上海，以防戰亂損失。後將金石碑文四千多件捐獻給上海市文物管理委員會；顏真卿多寶塔、歐陽詢皇甫君碑、李北海嶽麓寺碑等宋拓法帖捐北京故宮博物院；高攀龍書劄卷捐蘇南文管會（現由南京博物院收藏）；書畫文獻資料捐南京博物院；宋拓張長史郎官石記、宋拓米芾方園菴記、宋刊竹友集、吳曆葑谿會禽圖卷等碑帖、書畫捐獻上海博物館。他還為各文物單位鑒定過大批書畫文物。



畫家以古人為師更以天  
地為師晦明曉暮若燕  
其致方得渾厚華滋之  
氣大觀乎溪天真於此尤  
見一斑乙亥清和寫于雙  
藤書屋

王原祁







979

979

**WANG JIU** (ACTIVE 1762-1784)

*Verdant Mountains*

Hanging scroll, ink and colour on silk

94.5 x 50 cm. (37 ¼ x 19 ¾ in.)

Inscribed and signed, with two seals of the artist

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

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

清 王玖 草木華滋 設色絹本 立軸

題識：今之所謂學大癡者，種種名人步趨矣。夫大癡乃北苑化身，氣不厚、徑不圓、筆不曲，何異于登高而去梯哉？董文敏嘗書句云：山氣厚重，草木華滋，若從畫法，大癡非癡。細味此語，可省十年面壁。論畫一則。王玖并識。

鈐印：王玖、次峰

註：王玖（清），字次峰，號二癡，又號逸泉主人、海隅山樵，江蘇常熟人，王翬曾孫。山水遠承家學，意氣傲岸。與王昱、王宸、王愷合稱「小四王」。

980

**LAN YING** (1585-AFTER1664)

*Autumn Mountains*

Scroll, mounted and framed, ink and colour on silk

200.5 x 98 cm. (78 ¾ x 38 ⅝ in.)

Inscribed and signed, with two seals of the artist

Dated autumn, thirteenth day, eighth month, *wuyin* year (1638)

**PROVENANCE:**

Lot 1993, 2 December 2008, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

**HK\$600,000-800,000**

**US\$78,000-100,000**

明 藍瑛 秋山話舊 設色絹本 鏡框 一六三八年作

題識：戊寅（1638）秋八月望前二日畫於城曲茆堂，蜨叟藍瑛。

鈐印：藍瑛、田叔

來源：香港佳士得，中國古代書畫，2008年12月2日，編號1993。









981

981

**WANG YUANQI** (1642-1715)

*Landscape Inspired by Huang Gongwang*

Handscroll, ink and colour on paper

32 x 419.5 cm. (12  $\frac{5}{8}$  x 165  $\frac{1}{8}$  in.)

Inscribed and signed, with four seals of the artist

Dated twelfth month, *xinsi* year of the Kangxi period (1701)

Nine collectors' seals: including two of Zhang Zhiwan (1811-1897), six of Gao Peilan (19th Century)

and one of Li Hanwen (1811- after 1862)

Colophons by Li Hanwen, with a total of five seals

Titleslip by Li Hanwen, dated fourth month, *xinyou* year (1861) of the Xianfeng period, with one seal

**LITERATURE:**

Lu Shihua, *Wu Yue Suo Jian Shu Hua Lu*, juan 6, reprinted in *Chinese Paintings and Calligraphy Chronology*, Shanghai Publishing House, 1992, vol.8, p.1171.

Xu Bangda, *Amended Chronology of Extant Paintings from Past Dynasties*, People's Fine Art Publishing House, 1995, p. 204.

Teisuke Toda and Hiromistu Ogawa ed., *Comprehensive Illustrated Catalogue of Chinese Paintings: Second Series Vol. 3 Japanese Collections*, University of Tokyo Press, Tokyo, 1999, pp. III-182-III-183, pl. JP12-468.

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

**US\$390,000-640,000**

清 王原祁 仿黃子久淺絳山水 設色紙本 手卷 一七〇一年作

題識：萬壑泉聲滿，千崖樹色深。

又題：孔叔父屬余仿子久長卷，遵命圖此。天寒呵凍，殊愧不工，然體裁未失，猶與古人大意不甚逕庭，或存之篋中，再觀薄技，以冀少有進步耳。

康熙辛巳（1701年）嘉平，原祁敬題。

鈐印：古期齋、原祁之印、麓臺、我心寫兮





麓臺司農仿子久淺絳山水長卷  
咸豐辛酉四月題  
西園所藏

藏印：

高培蘭（十九世紀）：高香舲祕笈印、香舲珍藏

張之萬（1811-1897）：之、萬

裱邊藏印：

高培蘭：香舲審定、金筠高氏收藏書畫記、高培蘭印、寶研齋

李翰文（1811-1862 後）：西園所藏

李翰文題跋：司農畫多立軸，卷冊極少，而長卷尤不易得，以其供奉內廷，無遐多作也。

卷末自跋仿子久長卷，猶與古人大意不甚逕庭，其為生平得意之筆，而非尋常酬應之作。可知此卷本嘉善黃氏家藏，購值百番，珍如球璧。

予藏司農畫最多，獨少長卷，咸豐辛酉歲（1861 年）羈留上洋，獲觀此卷，愛不釋手；友人陸明久大令設法購贈，再拜受之百朋之錫，未足以喻此。

同治元年（1862）端陽日識於京寓斗室之窗下。

鈐印：西園主人、墨緣、顛書痕画

又跋：此卷是司農六十歲之作。

鈐印：閒雲野雀、得心恰好天來優

李翰文題籤：麓臺司農仿黃子久淺絳山水長卷。咸豐辛酉（1861 年）四月題籤。西園所藏。

鈐印：來往千載

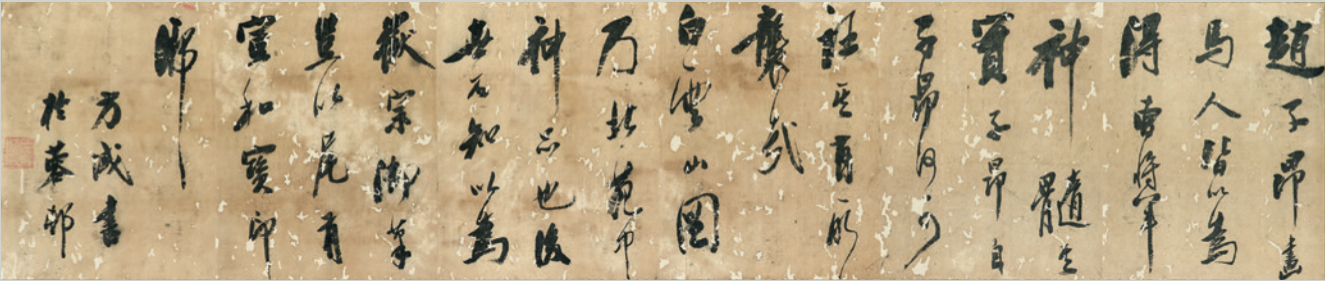
出版：戶田禎佑、小川裕充編，《中國繪畫總合圖錄續編第一卷：日本篇》，東京大學出版會，東京，1999 年，第 III-182-III-183 頁，圖版 JP12-468。

著錄：陸時化《吳越所見書畫錄》卷六，見《中國書畫全書》上海書畫出版社，1992 年，第八冊，第 1171 頁。（著錄與此卷有兩字稍有出入，或為編輯手誤）

徐邦達《改訂歷代流傳繪畫編年表》，北京人民美術出版社，1995 年，第 204 頁。

註：高培蘭（19 世紀），字杏船，號香林、香舲，貴陽人。監生，光緒年間官湖北應城、蘄水諸縣知縣。

李翰文（1811-1862 後），字墨緣，通州人。道光十七年（1837）拔貢生，官平山訓導，後任蘇州吳縣、鎮洋兩地知縣。



982



983

982

**HOU FANGYU** (1618-1654)

*Calligraphy in Running Script*

Handscroll, ink on paper

28.6 x 135.2 cm. (11 ¼ x 53 ¼ in.)

Signed, with one seal of the artist

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

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

明 侯方域 行書 水墨紙本 手卷

釋文：趙子昂畫馬，人皆以爲得曹將軍神髓。  
其實子昂自子昂，何可誣其有所襲哉？  
《白雲山圖》乃北苑中神品也，後世不知，  
以爲徽宗御筆，豈以尾有宣和寶印耶。

題識：方域書於蓉邨。

鈐印：臣方域印

983

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

*Landscape after Zhao Lingrang*

Hanging scroll, ink and colour on paper

29.2 x 23.4 cm. (11 ½ x 9 ¼ in.)

Inscribed and signed, with one seal of the artist

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

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

明 藍瑛 青山閑渡 設色紙本 立軸

題識：趙大年法。藍瑛。

鈐印：藍瑛



984

WANG HONGZHUAN (1622-1702)

Calligraphy in Running Script

Hanging scroll, ink on paper

221 x 78 cm. (87 x 30 ¾ in.)

Signed, with two seals of the artist

Two collectors' seals

HK\$150,000-300,000

US\$20,000-39,000

清 王弘撰 行書 水墨紙本 立軸

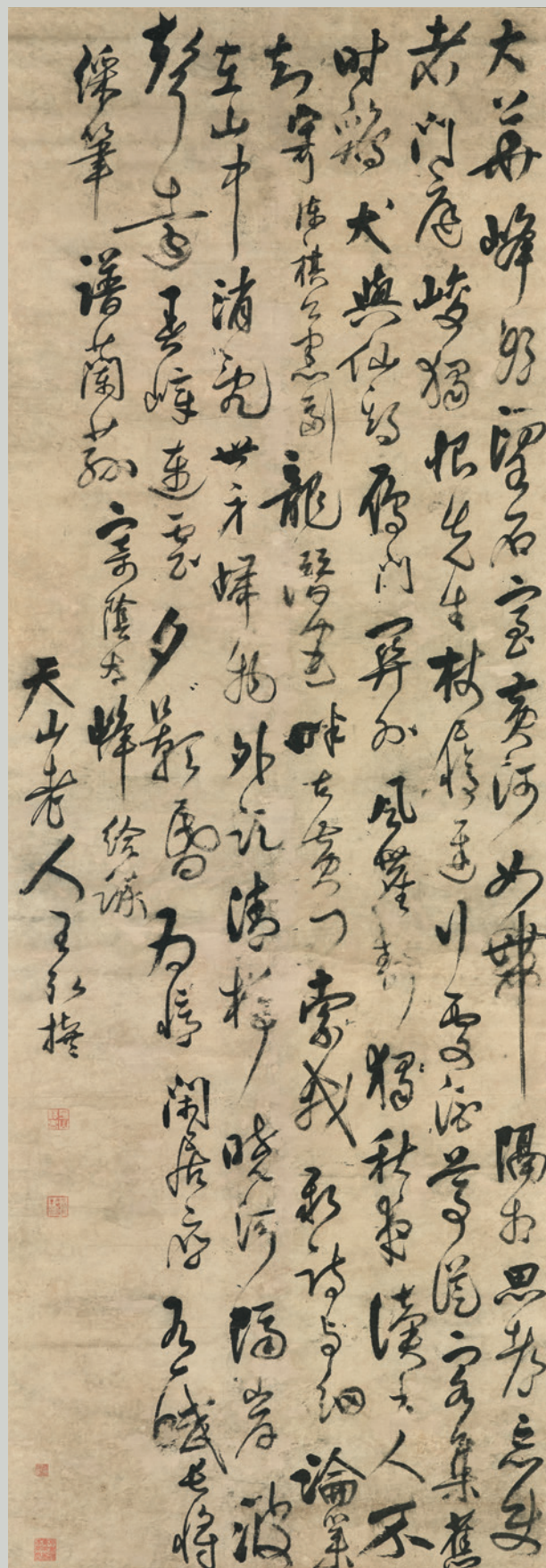
釋文：大華峰頭望石室，黃河如帶隔相思。  
都忘使者門庭峻，獨恨先生杖履遲。  
行處酒尊從客集，舊時雞犬與仙期。  
雁門關外風塵靜，秋夜讀書人不知。寄陳琪公憲副。  
龍潛宮畔古黃門，索我新詩與網論。  
策在山中消亂世，身歸物外訖清樽。  
曉河隔岸波聲遠，春嶂連雲夕影昏。  
爲憶閒居應有賦，長將綵筆譜蘭蓀。寄陰太峰給諫。

款識：天山老人王弘撰。

鈐印：華山野老、王弘撰字無異字山史

藏印：彝臣珍藏、枕書讀畫喫墨看茶室

註：王弘撰（清），華陰人，字文修，一字無異，號太華山史。監生，博學工書，對書畫金石精鑒別。康熙十七年薦博學鴻詞，堅辭不就。世居華山，有讀易廬，一生酷嗜金石、書法和繪畫，勤於書法創作，與傅山、鄭鑑、孫承澤、周亮工、戴本孝、宋犖、戴廷枏、郭宗昌、金陵八家等書畫家、收藏家來往密切，切磋藝術，在明末清初的金石書畫圈中的影響很大。著《易象圖述》、《山志》、《砥齋集》、《砥齋題跋》、《待庵日札》、《北行日札》、《西歸日札》等。





985

#### VARIOUS OWNERS

985

##### ANONYMOUS

(16TH CENTURY, PREVIOUSLY ATTRIBUTED TO LIN LIANG)

*Birds, Bamboo and Rock*

Hanging scroll, ink and colour on silk

40 x 74 cm. (15 3/4 x 29 1/8 in.)

One illegible seal

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

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

明 無款（前傳林良） 岩苔鵲竹 設色絹本 立軸

一印漫漶

986

**LI KAN** (1245-1320)

*Pine Trees*

Hanging scroll, ink on paper

74.6 x 42.4 cm. (29 3/8 x 16 3/4 in.)

Signed, with one seal of the artist

Four collectors' seals: one of Mao Xiang (1611-1693), one of Lu Yuqing (18th-19th Century), one of Jiang Ruzao (1876-1954) and one of Jin Cheng (1878-1926)

**HK\$260,000-360,000**

*US\$34,000-46,000*

元 李衍 松風高潔 水墨紙本 立軸

題識：息齋道人李衍。

鈐印：李衍仲賓

藏印：

冒襄（1611-1693）：雉皋古巢民冒襄辟疆氏圖書印記

陸愚卿（十八、十九世紀）：懷煙閣陸氏珍藏書畫記

蔣汝藻（1876-1954）：孟蘋鑒藏

金城（1878-1926）：吳興金城鑑定宋元真跡之印





986

987

**XUE BIN** (14TH-15TH CENTURY)

*Landscape in the Style of Wang Wei*

Hanging scroll, ink and colour on silk

221 x 79.5 cm. (87 x 31 ¼ in.)

Inscribed and signed, with two illegible seals

**HK\$250,000-350,000**

**US\$33,000-45,000**

明 薛斌 仿古山水 設色絹本 立軸

題識：仿王右丞法。古越薛斌。

二印漫漶



987





988

**988**  
**ANONYMOUS** (16TH CENTURY)

*Arhat*

Hanging scroll, ink on silk  
76.5 x 37 cm. (30 1/8 x 14 1/2 in.)  
Without signature or seal

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

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

明 無款 羅漢 水墨絹本 立軸



989

**989**  
**ANONYMOUS** (17TH-18TH CENTURY)

*Buddha*

Scroll, mounted and framed, Ink and colour on silk  
117 x 44.5 cm. (46 1/8 x 17 1/2 in.)  
Without signature and seal

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

*US\$3,900-6,400*

清 無款 佛像 設色絹本 鏡框



990

ANONYMOUS (17TH CENTURY)

Buddha

Hanging scroll, ink and colour on silk

145.3 x 79 cm. (57 ¼ x 31 ½ in.)

Inscribed and dated first day, tenth month,  
thirty-eighth year of the Kangxi period  
(1699)

HK\$300,000-400,000

US\$39,000-51,000

清初 無款 佛像 設色絹本 立軸  
一六九九年作

題識：男恩和施銀一兩二錢請佛一軸，  
募化僧性珍。康熙三十八年（1699）  
十月吉旦。



990



991

**991**  
**ANONYMOUS**  
 (PREVIOUSLY ATTRIBUTED TO LIN LIANG, 1416-1480)  
*Reed and Goose*  
 Hanging scroll, ink on silk  
 104 x 59 cm. (41 x 23 1/4 in.)  
 Without signature and seal  
**HK\$80,000-100,000** *US\$11,000-13,000*

明 無款（前傳林良） 蘆雁圖 水墨絹本 立軸



992

**992**  
**QIAN FENG** (1740-1795)  
*Horse Riding*  
 Hanging scroll, ink on paper  
 81.3 x 23.3 cm. (32 x 9 1/8 in.)  
 Inscribed and signed, with two seals of the artist  
 Dated fifteenth day, fourth month, *bingwu* year (1786)  
 Two collectors' seals  
**HK\$40,000-80,000** *US\$5,200-10,000*

清 錢澧 策馬圖 水墨紙本 立軸 一七八六年作

題識：丙午（1786年）清和月之望，南園錢澧畫。

鈐印：豐印、南園

藏印：田潤口收藏書畫記、魏氏收藏



993

SHEN ZHOU (1427-1509)

Pomegranate

Hanging scroll, ink on paper

64.2 x 27.5 cm. (25 1/4 x 10 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated spring, *xinmao* year (1471)

Three collectors' seals

NOTE:

Flower and Fruit paintings by Shen Zhou stemmed from the style of the Southern Song master Monk Fachang, also known as Mu Qi. The composition of this painting is very similar to the pomegranate-bearing branch found in two works attributed to Monk Fachang, now in the Palace Museum in Beijing and Taipei respectively.

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

明 沈周 榴開多子 水墨紙本 立軸  
一四七一年作

題識：吳中近來多以榴多子用祝未子者，  
紹宗四十有六禩，尚不獲懸弧之喜。  
辛卯（1471年）立春日索予圖此，  
予素不妄人，天豈不徵於不妄者，  
紹宗當速蓄一雞，以邀參他日湯餅之會，  
然後驗於斯也。沈周。

鈐印：啓南、白石翁

藏印：蓮華活上乾淨齋、襄平張氏戲墨堂口、  
鉛山蔣氏珍藏

註：沈周寫的花果，畫風源自南宋僧法常（牧谿），受其影響甚深。北京和台北故宮博物院，都藏有（傳）法常《寫生卷》，卷內有兩只石榴連枝，估計沈周跟據他鑑賞過的同類構圖，寫下此幅《石榴》圖。







994

994

**CAI JIA** (1686-AFTER 1756)

*Mountains and Rivers Without End*

Handscroll, ink and colour on paper

35 x 277 cm. (13 ¾ x 109 in.)

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

Dated summer, *dingyou* year (1717)

Twenty-one collectors' seals

**PROVENANCE:**

Lot 69, 30 October 1994, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

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

**US\$260,000-510,000**

題識：溪山無盡圖，丁酉（1717年）夏日製。旅亭蔡嘉。

鈐印：蔡嘉、旅亭書畫、鐵甕（兩次）、岑州

合縫印：旅亭（四方）

藏印：石田茅屋（三次）、紹汾之印、壽而藏、竹香齋（二方）、只可自怡悅（二方）、坐花閣主人章（二方）、竹香（二方）、吳沆之印、心賞（兩方）、鴨蘭舊主記、坐花閣珍藏（二方）、吳江陸氏珍藏、鵲隱道人頌魚徐氏傳經精玩書畫之印。

來源：香港佳士得，中國古代書畫，1994年10月30日，編號69。

清 蔡嘉 溪山無盡圖 設色紙本 手卷 一七一七年作



溪山無盡圖  
 丁酉夏日製  
 旅亭蔡嘉







995

995

**DONG QICHANG** (1555-1636)

*Landscape after Huang Gongwang*

Hanging scroll, ink on silk

31.7 x 22.8 cm. (12 ½ x 9 in.)

Entitled and signed, with one seal of the artist

One collector's seal of Fang Mengyuan (1815-1889)

Titleslip by Chen Lianzhou (19th-20th Century)

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

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

明 董其昌 仿黃子久天池石壁圖 水墨絹本 立軸

題識：仿黃子久天池石壁圖。玄宰。

鈐印：昌

方夢園（1815-1889）藏印：曾在方夢園家

陳蓮舟題（十九、二十世紀）簽條：董文敏真蹟。陳蓮舟鑑。

註：方夢園即方濬頤（1815-1889），字子箴，安徽定遠人。道光二十四年（1884）進士，官至兩廣、兩淮鹽運使。精鑑賞、富收藏，著有《夢園書畫錄》。陳蓮舟（十九、二十世紀），清末民初年間畫家，擅長山水，兼畫人物肖像。



996



996

**ZHANG RUITU** (1570-1641)

*Mountains and Forest after Rain*

Hanging scroll, ink on silk

139 x 46.5 cm. (54 ¼ x 18 ¼ in.)

Signed, with two seals of the artist

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

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

明 張瑞圖 淡煙漱樹 水墨絹本 立軸

款識：白毫菴圖作。

鈐印：張瑞圖印、果亭山人

997

**REN YOUNGANG** (1618-1683)

*Misty Valley*

Hanging scroll, ink and colour on satin

160 x 52 cm. (63 x 20 ½ in.)

Inscribed and signed, with three seals of the artist

Dated autumn, *guisi* year of the Shunzhi period (1653)

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

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

清 任有剛 雲山嘉樹圖 設色綾本 立軸 一六五三年作

題識：順治十年癸巳（1653）清秋日。濟西任有剛畫。

鈐印：任有剛印、無欲、石屋山人

註：任有剛（1618-1683）字無欲，山東平原人。官太原同知。山水蒼秀，入宋人之室。順治十年（1653）嘗作江閣清秋圖。



997





998

PROPERTY OF AN ITALIAN LADY 意大利私人收藏

998

ZHANG YIN (1761-1829)

Landscape of My Hometown

Scroll, mounted and framed, ink and colour on paper

179 x 92.5 cm. (70 ½ x 36 ½ in.)

Inscribed and signed, with two seals of the artist

Dated thirteenth day, sixth month, *renchen* year (1812)

HK\$80,000-120,000

US\$11,000-15,000

清 張峯 吳中山水 設色紙本 鏡框 一八一二年作

題識：向在吳中見巨師。此幀即畫史所謂變化如龍，隱見莫測，真動心駭目之觀者此也。如毘陵莊氏所藏《煙浮遠岫》，吾鄉張氏所藏《寒巖飛瀑》，又另具兩種筆法，而各造其極。所謂動心駭目，並此鼎足而三也。或天假予以翰墨因緣，在有所見又不知如何變化也耶？壬申（1812年）六月望前二日，背臨此幀並識。張峯。

鈐印：張峯之印、寶巖

PROPERTY OF A GENTLEMAN 私人收藏

999

SHAO MI (1594-1642)

Scenery along Tongjiang

Handscroll, ink and colour on paper

25 x 212.5 cm. (9 ⅞ x 83 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated an autumn evening, *gengchen* year (1640)

Colophons by Yang Wencong (1597-1645), signed with two seals;

Dong Sicheng, signed with two seals, and Sun Wenchuan, signed

with two seals, dated *dingsi* year (1857)

Three illegible collectors' seals

PROVENANCE:

Lot 1131, 26 May 2008, Masterworks of Chinese Paintings from

Three Important Private Collections, Christie's Hong Kong.

HK\$500,000-700,000

US\$65,000-90,000

明 邵彌 桐江歸棹圖 設色紙本 手卷 一六四〇年作

題識：庚辰（1640）秋晚，予自桐江歸棹，蓬窓清暇，雲光山色，頗愜幽意。因思井西道人所制長卷，曾於王元美家見之，迄今數餘年矣，而嚴整紆迴，如在目前，偶興作此，聊以自娛。且使山靈有知，嗤我書歎本色可也。瓜疇邵彌識。

鈐印：邵彌之印、僧彌

藏印三方（殘缺）。

楊文驄（1597-1645）題跋：

輕舟緣溪行，溪風喜披拂。遠樹淡模糊，諸翁見婉孌。人家足漁梁，依岸建高宅。墅曠境亦幽，不聞車馬適。生峰塵中緣，倥偬無少息。展卷具靜氣，風雅有清格。卓哉井西翁，千古誰與匹。瓜疇青門裔，口筆得高識。揮翰如雲煙，蒼茫澹無迹。偶興寫長卷，鑒者當珍襲。楊文驄。

鈐印：楊文驄、龍友

董嗣成跋：子久畫富春山圖乃浮巒之一變也，予亦從元美後人得見之，今觀僧彌所畫桐江歸棹，借子久章法而一變其局度，所謂神明於規矩之中，不求形似，但得真髓，乃善學蘭亭者人謂，李鄴侯身輕能於屏風上行，自有仙骨，那知其故，斯卷留傳當與子久後先抗衡矣！華亭董嗣成爲俊德吏部題。

鈐印：董嗣成印、庚辰進士

孫文川長跋於咸豐丁巳年（1857）並鈐二印。

來源：香港佳士得，中國古代書畫－重要藏家珍藏品，2008年5月26日，編號1131。









1000

## VARIOUS OWNERS

1000

**SHEN FENG** (1685-1755)

*Landscape in the Style of Ni Zan*

Hanging scroll, ink on paper

88.5 x 34.2 cm. (34 7/8 x 13 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated sixteenth day, twelfth month, *xinwei* year (1751)

One collector's seal of Ding Fuzhi (1879-1949)

**HK\$40,000-80,000**

**US\$5,200-10,000**

清 沈鳳 仿倪瓚山水 水墨紙本 立軸 一七五一年作

題識：辛未（1751年）臘月既望臨倪高士平林遠岫。補蘿外史沈鳳。

鈐印：沈鳳、凡民

丁輔之（1879-1949）藏印：丁輔之曾藏

註：沈鳳（清），字凡民，號補蘿，又有飄溟、樊溟、凡翁、謙齋、補蘿散人、補蘿外史、桐君等別號。江蘇江陰人。官南河同知。受書法於王澐，工鐵筆，善山水。自言生平篆刻第一，畫次之，字又次之。畫多乾筆，嘗臨倪瓚小幅，鑒者莫辨。袁枚極重之，隨園聯額皆其手書。有謙齋印譜。

丁輔之，近代篆刻家、書畫家。原名仁友，後改名仁，字輔之，號鶴廬，又號守寒巢主，後以字行。浙江杭州人，晚清著名藏書家八千卷樓主人丁松生從孫。其家以藏書之豐聞名於海內。嗜甲骨文，嘗以甲骨文撰書楹聯編成冊，又喜篆刻，名印金石，代有收羅，1904年與王昶、吳隱、厲良玉、葉舟等發起創辦西泠印社於杭州孤山。





1001

GU LINSHI (1865-1930)

*Farewell at Xu Jiang*

Handscroll, ink on paper

25 x 134.5 cm. (9 7/8 x 53 cm.)

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

Dated fifth month, *xinhai* third year of the Xuantong period (1911)

Frontispiece by Wu Changshuo (1844-1927), with two seals

Colophons by Cheng Dequan (1860-1930), Zuo Xiaotong (1857-1924), Feng Zuyin (19th-20th Century), Hong Erzhen (1856-1916) and Yu Biyun (1868-1950), all dedicated to Zhong Peng with a total of nine seals

Inscriptions and seals incised on the cover of the wooden box

HK\$180,000-280,000

US\$24,000-36,000

清 顧麟士 胥江送別圖 水墨紙本 手卷 一九一一年作

題識：胥江送別圖。

宣統三年辛亥（1911）五月之吉，仲芄星使大人還朝，寫此志別，俚言附錄，敬乞兩正。

周官品秩豔司裘，五色文章妙筆收。

雖在德門賢父子，後先旌節蒞蘇州。

帝城攜得舊芳春，黼黻昇平即重臣。

風月衡齋文滿盛，一時賓從半州民。

綠波春漲柳條條，數偏金昌四百橋。

一樣胥江前錄別，使君當日尚垂髫。

一袍官錦映朝班，臺閣名高鬢未斑。

退食熏香宵讀畫，定知天上憶人間。

西津弟顧麟士初稿。

鈐印：乙丑顧大、顧鶴逸

吳昌碩（1844-1927）題引首：胥江送別圖。

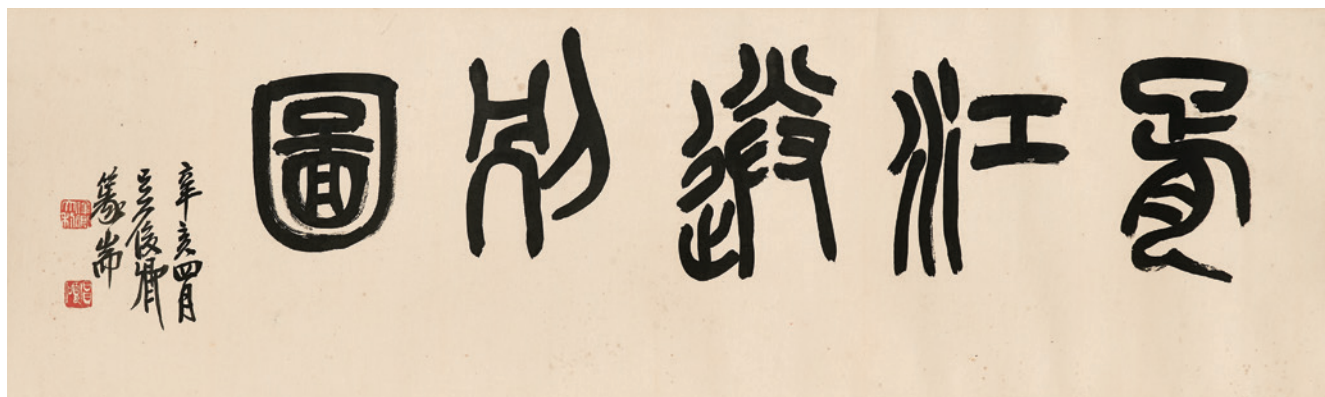
辛亥（1911年）四月吳俊卿篆端。

鈐印：俊卿大利、昌碩

程德全（1860-1930）、左孝同（1857-1924）、馮祖蔭、洪爾振（1856-1916）、俞陸雲（1868-1950）各題跋，上款仲芄，共鈐印九方。

俞陸雲題箴條：胥江送別圖。辛亥（1911年）夏俞陸雲書端。

木盒蓋上刻文及刻印：胥江送別圖。仲芄清玩、西津持贈





1002

FEI QINGHU (18TH CENTURY)

*Ink Landscapes*

Album of ten leaves, ink on paper

Each leaf measures 20.5 x 31.5 cm. (8 1/8 x 12 1/2 in.)

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

One collector's seal

HK\$30,000-50,000

US\$3,900-6,400

清 費晴湖 水墨山水 水墨紙本 冊頁十開

每頁題識落款，共鈐印十三方。

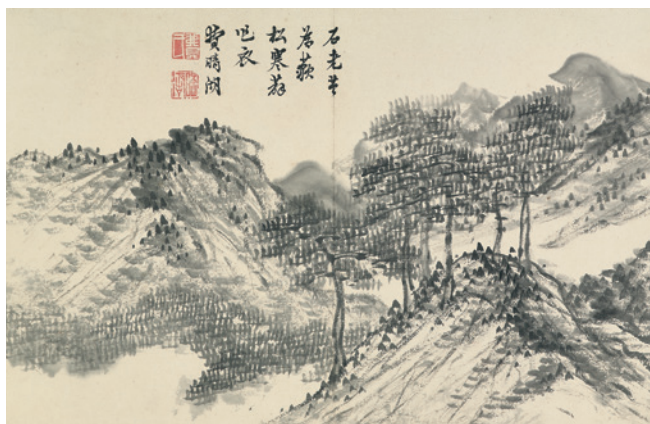
鈐印：費氏（七次）、晴湖（六次）

藏印：牘庫

簽條：費晴湖水墨山水圖。賞古閣珎玩。

鈐印一方。

註：費晴湖，清乾隆人，名肇陽，字得天，號耕霞使者、耕霞散人、苕溪隱者等。浙江湖州人。自幼好山水，尤愛米氏雲山，揉合董源、米芾、黃公望、董其昌諸家之法。



1003

GU HEQING (1766-AFTER 1836)

*Autumn Landscape*

Horizontal scroll, ink and colour on silk

122.7 x 313.5 cm. (48 3/8 x 123 3/8 in.)

Signed, with one seal of the artist

HK\$280,000-380,000

US\$37,000-49,000

清 顧鶴慶 紅樹山水 設色絹本 橫批

款識：弢庵顧鶴慶。

鈐印：顧鶴慶印

註：顧鶴慶（清），字子餘，號弢庵，江蘇鎮江府丹徒縣（今江蘇鎮江）人。乾隆年諸生。工詩書畫，有「三絕」之稱，善行草。入都，館莊親王府，縱觀名跡並得其遺韻，宋人千岩萬壑，無一筆不簡，元人枯竹瘦石，無一筆不繁。嗜飲酒，性格瀟灑，安於守貧。因並善畫柳，人稱顧驛柳。著作有《弢庵詩集》、《偉雲堂詩鈔》。作品《秋柳漁溪圖》藏鎮江博物館。







1002



1003



1004

**ZHENG MIN** (1633-AFTER 1683)

*Six Scenery*

Six album leaves mounted as a handscroll, ink / ink and colour on paper

Each leaf measures 15 x 26 cm. (5 7/8 x 10 1/4 in.)

Handscroll measures 15 x 188 cm. (5 7/8 x 74 in.)

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

One date seal: *gengwu* (1670)

Seven collectors' seals, including six of Dai Zhi (19th Century)

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

**US\$130,000-260,000**

清 鄭旼 山水六景 水墨／設色紙本 散冊頁六開手卷 一六七〇年作

題識：

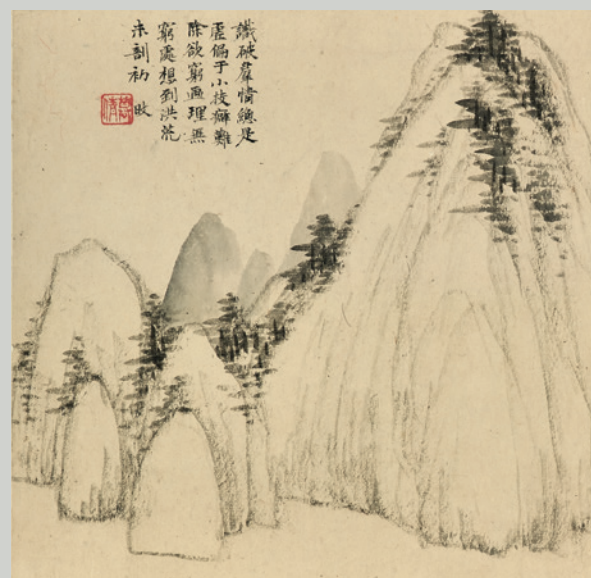
1. 吮墨含毫自苦辛，殘書獨擁再來人。  
散還餘習回香國，自識生前來了回。慕道人旼。
2. 識破群情總是虛，偏于小技癖難除。  
欲窮畫理無窮處，想到洪荒未剖初。旼。
3. 操礪冰霜見歲寒，長途鑿落正艱難。  
閒情自與塵中隔，折得梅花笑自看。慕道人旼。
4. 竊比文山一小樓，蝸廬息影已經秋。  
讀書偶到傷心處，友壁含悽淚自流。慕道人旼。
5. 煙雲變滅自朝昏，人事推移未具論。  
偶向墨禪參悟過，吾廬無雪亦無痕。慕道人旼。
6. 世淡名忘物亦輕，聊從筆墨遣閒情。  
何須更作移家計，獵肆魔場礪此生。慕道人旼。

鈐印：慕倩（六次）、鄭慕倩書畫印、庚戌（1670）

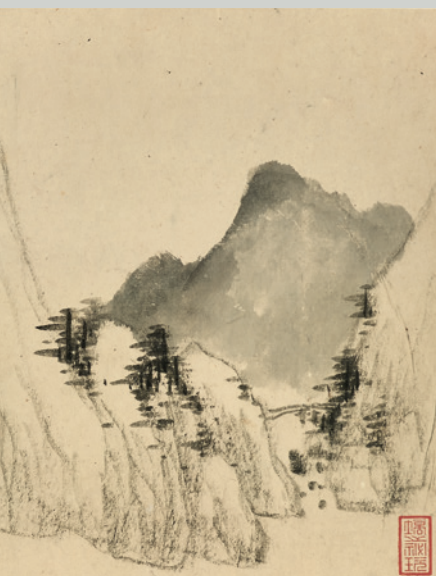
藏印：戴植（十九世紀）：聽鸛館主人、培之珍秘、戴植秘玩、潤州戴植鑑賞、芷農秘玩、培之珍藏

其他：蒼叔過眼

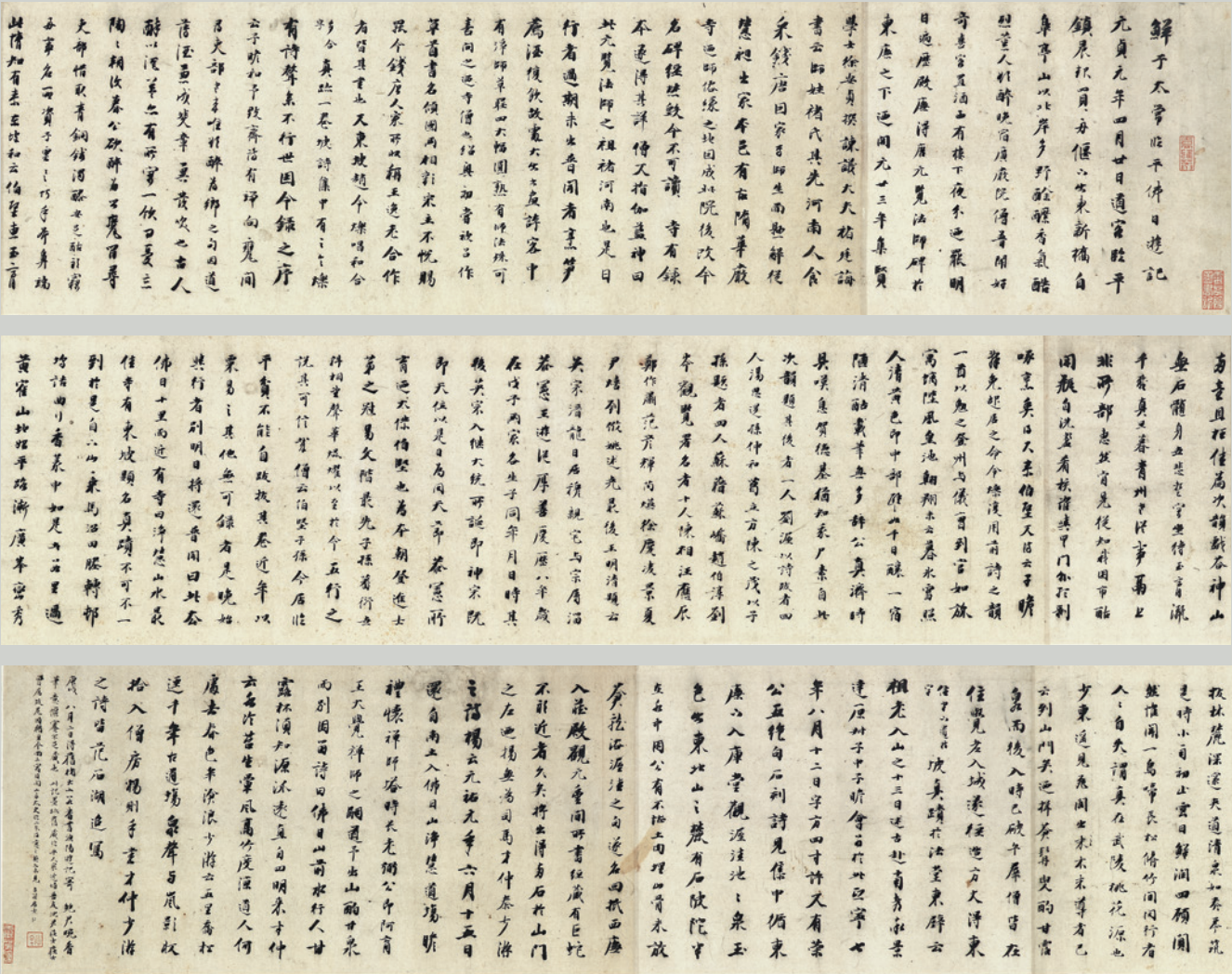
註：鄭旼，字慕倩，一作穆倩，號遺甦，歙縣（今屬安徽）人。工詩，卓然名家。畫出入元季，又學漸江，秀者近查士標，而俊逸過之。與江注、祝昌、姚宋並稱為浙江的四大弟子，是新安畫派的代表人物。傳世作品有《雨氣真寂圖》及《林泉小亭圖》二軸，現藏安徽省博物館；《溪山泛舟圖》軸藏浙江省博物館；《香煙詩意圖》軸藏香港劉均量虛白齋；《九龍潭圖》軸藏故宮博物院。著有《拜經齋集》《致道堂集》《正己居集》等。











1005

1005

JIANG REN (1743-1795)

*Small Characters in Standard-Running Script*

Handscroll, ink on paper

23.2 x 280 cm. (9 1/8 x 110 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated second day, eighth month, *gengxu* year (1790)

Two collectors' seals of Guo Lin (1767-1831)

Colophon by Guo Lin, signed with three seals and dated *jiayin* year of the Qianlong period (1794)

HK\$300,000-500,000

US\$39,000-64,000

清 蔣仁 小書行楷 水墨紙本 手卷 一七九〇年作

題識：鮮于太常臨平佛日遊記（文不錄）。

庚戌（1790）八月二日得舊褚，

大小若番書漁陽遊記寄鮑君晚香。筆意偃蹇不足藏也。

此記墨跡舊藏臨平人家，近歸吾友沈君莊士，莊士

曾屬跋尾，回循至今尙未寓目。

聞山舟太史臨二本得意之極亦未見。吉羅居士仁。

鈐印：山堂、吉羅菴

郭麟（1767-1831）藏印：靈芬館、靈芬館圖書記

郭麟乾隆甲寅（1794）題跋

鈐印：臣麟、郭十三、頻伽居士

註：蔣仁（清），篆刻家，初名泰，後更名仁，字階平，號山堂、吉羅居士、女床山民、銅官山民、太平居士、罨畫溪山院長。浙江杭州府仁和縣（杭州）人。一生布衣，篆刻以丁敬為宗，又有新意，以樸拙取勝，「人品絕高，自秘其技，不肯輕易為人作，故流傳絕少」。與丁敬、黃易、奚岡齊名，為「西泠八家」之一。性情孤僻，寡言笑，終身與世隔絕。由好友邵志純為其晚年摹劃生計。善書法，彭紹升推為當代第一。有齋堂為磨兜堅室、吉羅庵。

郭麟（清）字群伯，號頻伽，因右眉全白，又號白眉生，江蘇吳江人。乾隆四十七年（1782年）補諸生。姚鼐門生，為阮元所賞識。喜交遊，與袁枚友好。書法宗黃庭堅，善篆刻，善飲酒，醉後畫竹石是其一絕。著有《靈芬館詩話》《蘅夢詞》、《浮眉樓詞》、《懺余綺語》等。



VARIOUS OWNERS

1006

ZHANG RUITU (1570-1641)

*Five-Character Poems in Running Script*

Hanging scroll, ink on silk

182.2 x 49.4 cm. (71 ¾ x 19 ½ in.)

Signed, with two seals of the artist and one illegible seal

Two collectors' seals and one illegible seal

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

US\$194,000-260,000

明 張瑞圖 行書五言詩 水墨絹本 立軸

釋文：畫刻傳呼淺，春旗簇仗齊。  
退朝花底散，歸院柳邊迷。  
樓雪融城濕，宮雲去殿低。  
避人憐諫草，騎馬急難栖。

款識：瑞圖。

鈐印：張瑞圖印、果亭山人

一印漫漶

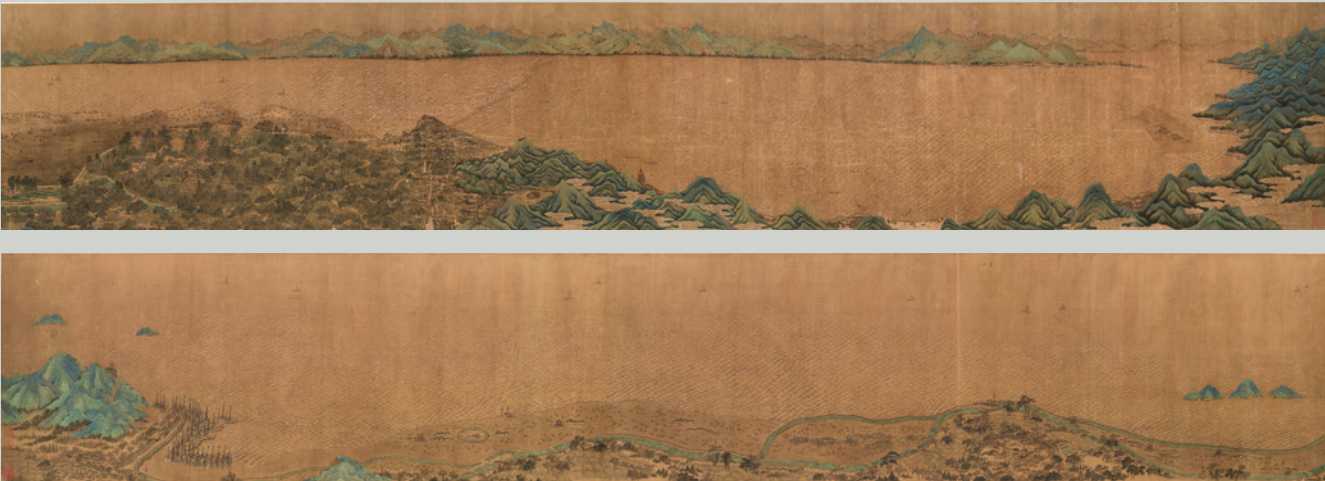
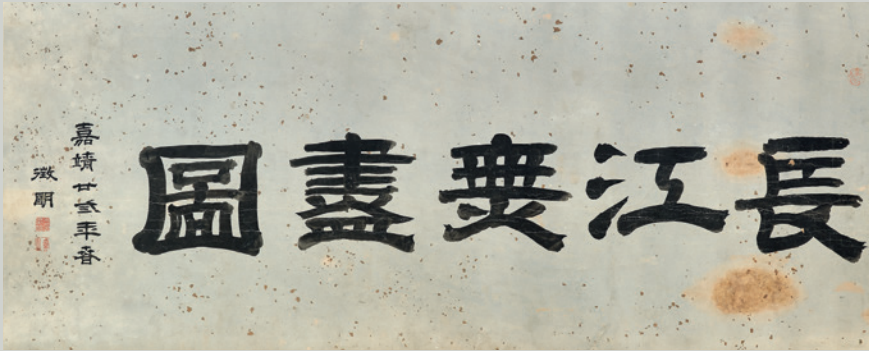
藏印：吳春科印、吳啓慧印

一印漫漶



1006





1007

1007

**ANONYMOUS** (18TH CENTURY, PREVIOUSLY ATTRIBUTED TO WEN ZHENGMING)

*Landscape*

Handscroll, ink and colour on silk

44.8 x 900.6 cm. (17 5/8 x 354 5/8 in.)

Ten collectors' seals, including one of Wang Hongxu (1645-1723) and one of Li Shen (19th century)

Frontispiece with signature of Wen Zhengming, with three seals

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

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

清 無款（前傳文徵明） 江山無盡圖 設色絹本 手卷

引首：江山無盡圖。嘉靖廿三年春，徵明。

鈐印：文徵明印、衡山、停雲

藏印：王鴻緒（1645-1723）：雲間王鴻緒鑒定印

李愼（十九世紀）：鍊嶺李愼柏孫氏珍賞

其他：煉雪鑒定、李氏家藏、川茶祕玩、李氏意西、

傳之子孫、宗鏡之印、李氏意西、儀周珍藏（半印）

1008

**LIN ZEXU** (1785-1850)

*Running Script Calligraphic Couplet*

A pair of hanging scrolls, ink on dragon-and-phoenix pattern colour paper

Each scroll measures 153.8 x 34.2 cm. (60 1/2 x 13 1/2 in.)

One seal of the artist

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

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

清 林則徐 行書對聯 水墨色箋 立軸兩幅

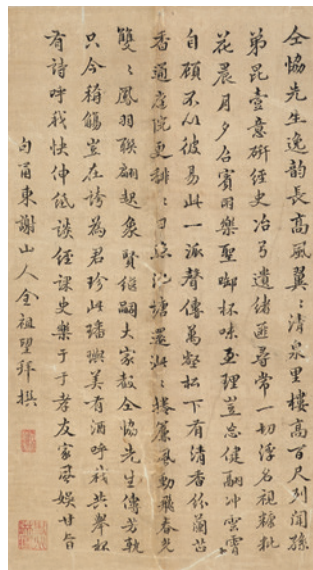
釋文：座上好花開百呈合，階前芳草瑞桃宜男。

鈐印：林則徐印





1008



1009

## VARIOUS OWNERS

1009

LIU TONGXUN (1698-1773) / QUAN ZUWANG (1705-1755)

Calligraphy

Fan leaf / Scroll, mounted and framed, gold ink on colour paper / ink on satin

Fan leaf measures 15 x 47.5 cm. (5 7/8 x 18 3/4 in.)

Scroll measures 27.5 x 15 cm. (10 3/4 x 5 7/8 in.)

Signed, with two seals of Lin Tongxun and one unknown seal

One collector's seal of Shi Zhaolin (1906-?) on the scroll

HK\$30,000-60,000

US\$3,900-7,800

清 劉統勳／全祖望 書法 描金色箋／水墨綾本 鏡框

劉統勳題識：御製詠牡丹擬禁體，不用富貴爛漫並姚黃魏紫等字。  
臣劉統勳敬書。

鈐印：統、勳

全祖望題識：句甬東謝山人全祖望拜撰。

一印未辨

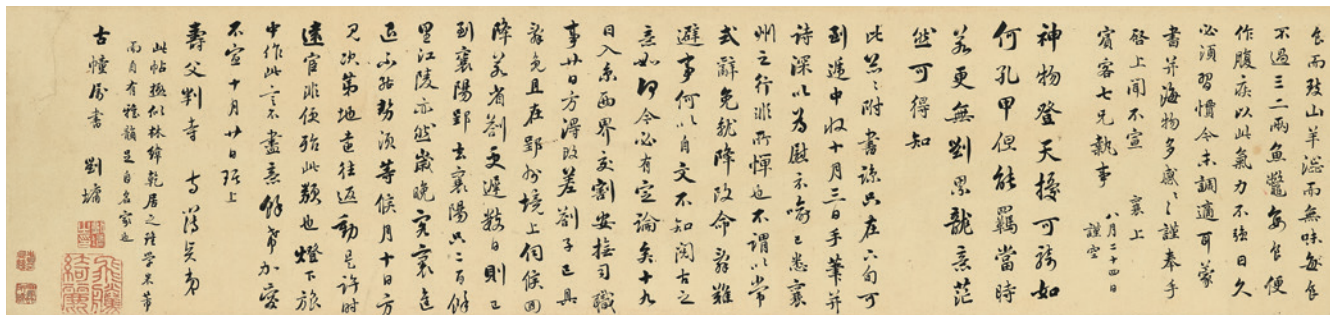
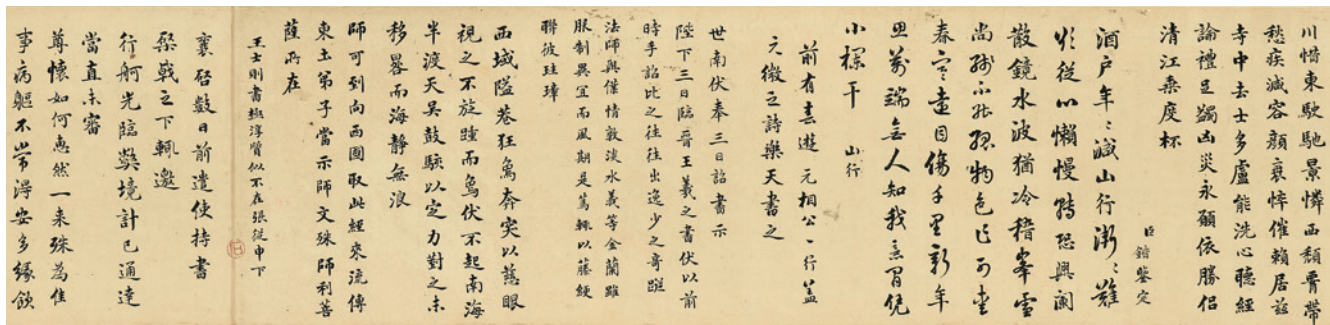
藏印：史兆琳藏

註：劉統勳（清）字延清，號爾鈍，山東諸城縣人。雍正二年（1724年）中進士，歷任刑部、工部、吏部尚書，內閣大學士，翰林院掌院學士及軍機大臣等要職。劉統勳為人正直，以能諫著稱，在吏治、軍事方面都有顯著政績，為官四十多年，位至宰相，始終清廉。乾隆帝評價：“神敏剛勁，終身不失其正”，諡號“文正”。民間稱為劉羅鍋的劉墉就是劉統勳的兒子。

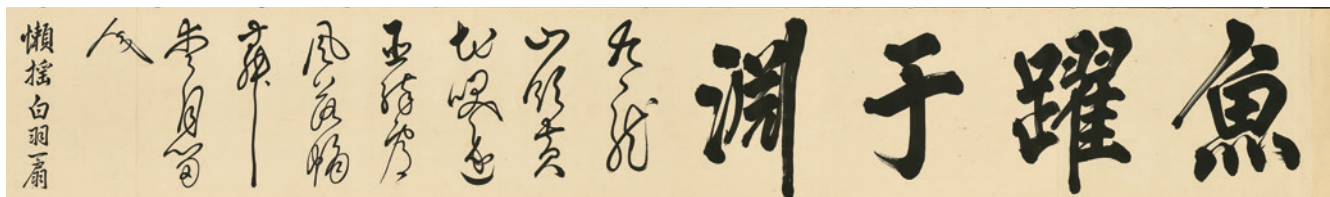
全祖望（清），字紹衣，號謝山，學者稱謝山先生。清朝史學家、文學家。浙江鄞縣人。

史兆琳（1906-?），民國著名收藏家，號浮筠硯齋主人，又號四明長松草堂主人。與吳湖帆、錢鏡塘為好友。





1010



1011

<p>1010</p> <p><b>LIU YONG</b> (1719-1804)</p> <p>Running Script Calligraphy</p> <p>Handscroll, ink on paper</p> <p>23.5 x 222 cm. (9 ¼ x 87 ¾ in.)</p> <p>Inscribed and signed, with five seals of the artist</p> <p>Dedicated to Gu Chuang</p> <p>Two collector's seals of Fei Nianci (1855-1905)</p> <p>Titleslip by Fei Nianci</p> <p><b>HK\$70,000-90,000</b></p> <p><b>US\$9,100-12,000</b></p>	<p>1011</p> <p><b>CHEN YUANFU</b> (17TH-18TH CENTURY)</p> <p>Calligraphy</p> <p>Handscroll, ink on paper</p> <p>28.5 x 1,224 cm. (11 ¼ x 481 ⅞ in.)</p> <p>Signed, with two seals of the artist</p> <p><b>HK\$80,000-120,000</b></p> <p><b>US\$11,000-15,000</b></p>
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清 劉壙 臨唐宋諸家書法 水墨紙本 手卷

題識：此帖極似林緯乾居之，雖學米芾，而自有雅韻，足自名家也。古幢屬書，劉壙。

鈐印：劉壙之印、飛騰綺麗、東武、石、墨飴

費念慈（1855-1905）藏印：費念慈印、西蠡所藏

費念慈題簽條：劉文清爲古幢臨唐宋諸家口口。紙本兩接。西蠡署檢。

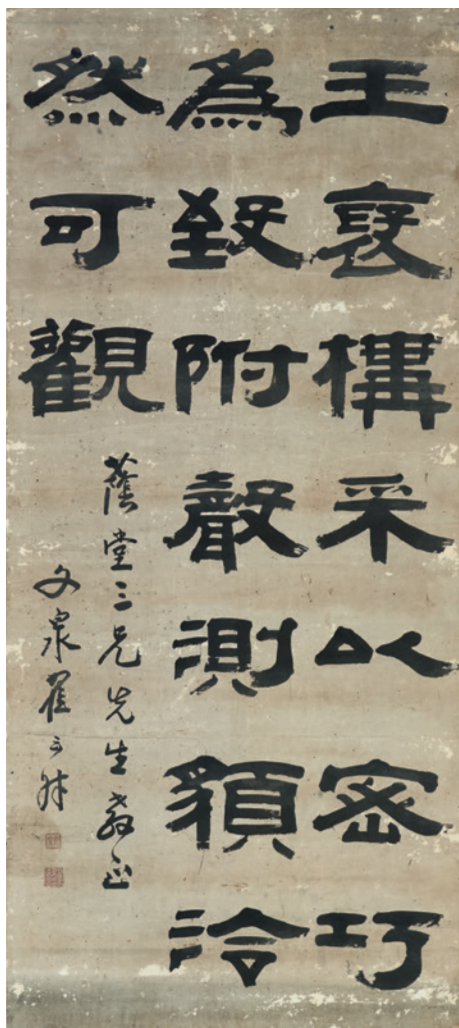
清 陳元輔 書法 水墨紙本 手卷

款識：陳元輔

鈐印：陳元輔印、昌其

註：陳元輔（清），字昌其，福建福州人，曾任候補縣丞，善詩，書齋堂號枕山樓，著有《枕山樓詩集》、《枕山樓文集》、《枕山樓茶略》等。他與當時到訪福州的琉球文人曾益、蔡鐸等交往，其中學者程順則更拜陳爲師，二人成爲莫逆之交。





1012

1012

**ZHAI YUNSHENG (1776-1860)**

*Clerical Script Calligraphy*

Scroll, mounted and framed, ink on paper

118 x 52.5 cm. (46 ½ x 20 ⅝ in.)

Signed, with two seals of the artist

Dedicated to Yintang

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

**US\$3,900-6,400**

清 翟云升 隸書 水墨紙本 鏡框

釋文：王褒構采，以密巧為致。

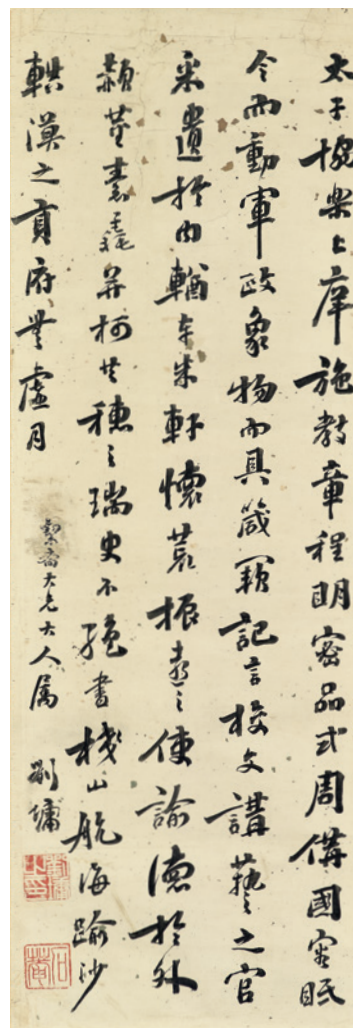
附聲測貌，冷然可觀。

陰堂三兄先生教正。

款識：文泉翟云升。

鈐印：文泉、翟云升印信

註：翟云升，字文泉，山東東萊（今山東掖縣）人。  
道光二年（1822）進士，性耽六書，尤嗜隸古。



1013

1013

**LIU YONG (1719-1804)**

*Calligraphy in Running Script*

Hanging scroll, ink on gold-flecked paper

110.5 x 37.5 cm. (43 ½ x 14 ¾ in.)

Inscribed and signed, with two seals of the artist

Dedicated to Jiezhai

Inscription on the cover of the wooden box by Xiangyang Shanren, with one seal

**HK\$50,000-80,000**

**US\$6,500-10,000**

清 劉墉 行書 水墨灑金箋 立軸

釋文：太子協樂，上庠施教。章程明密，品式周備。

國容眡令而動，軍政象物而具。箴闕記言，校文講藝之官；

采遺於內，輜車朱軒，懷荒振遠之使，論德於外，穎莖素蠶，

並柯共穗之瑞，史不絕書，棧山航海，躡沙軼漠之貢。

府無虛月。

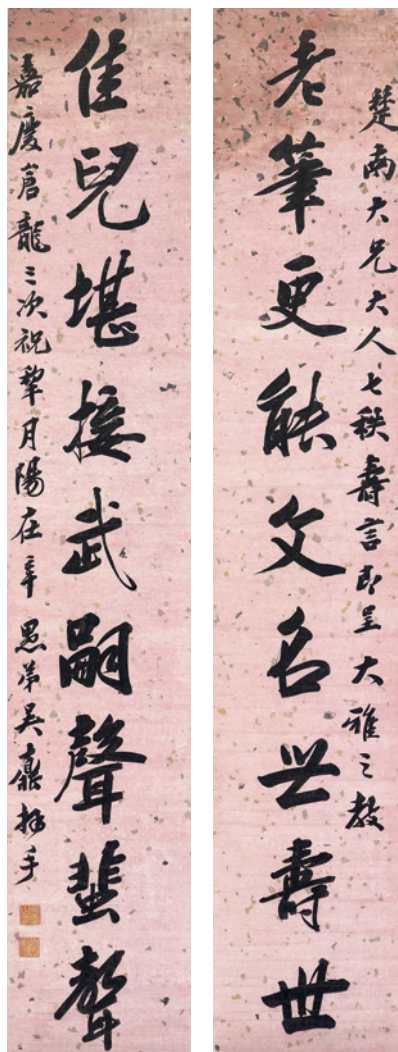
題識：絜齋大兄大人屬。劉墉。

鈐印：劉墉之印、石庵

向陽山人題木盒：劉石庵行書。向陽山人署。

鈐印：竹長





1014

1014

WU ZI (1755-1821)

Calligraphic Couplet in Running Script

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

Each scroll measures 169 x 30.3 cm. (66 ½ x 12 ¼ in.)

Inscribed and signed, with two seals of the artist

Dedicated to Chunan for his seventieth birthday

HK\$30,000-50,000

US\$3,900-6,400

清 吳肅 行書九言聯 水墨灑金色箋 立軸兩幅

釋文：老筆更能文名世壽世，佳兒堪接武嗣聲蜚聲。

題識：楚南大兄大人七秩壽言，即呈大雅之教。

嘉慶倉龍三次祝犁月陽在辛，愚弟吳肅拜手。

鈐印：吳肅之印、山尊氏

註：吳肅（清），字及之，一字山尊，號抑庵，又號南禺山樵，晚號達園，安徽全椒人。嘉慶四年（1799）進士，官侍講學士。善書能畫，工駢體文。著《夕葵書屋集》、《清畫家詩史》、《墨林今話》、《耕硯田齋筆記》等傳世。



1015

1015

ZHAI YUNSHENG (1776-1858)

Standard Script Calligraphic Couplet

A pair of hanging scrolls, ink on paper

Each scroll measures 167.5 x 38.2 cm. (66 x 15 ¼ in.)

Signed, with two seals of the artist

HK\$30,000-50,000

US\$3,900-6,400

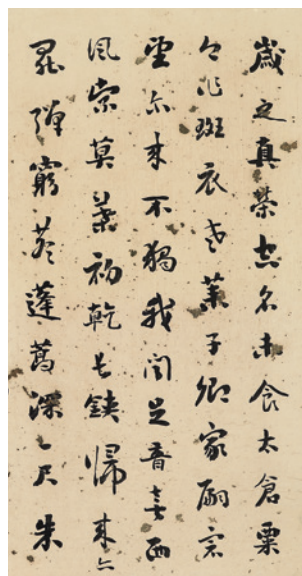
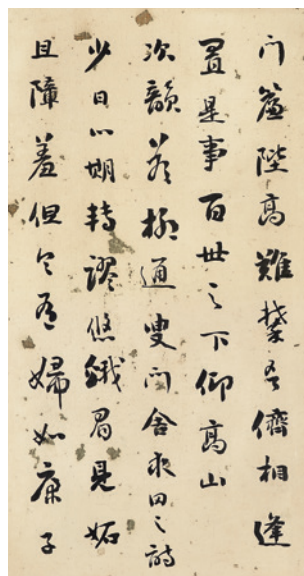
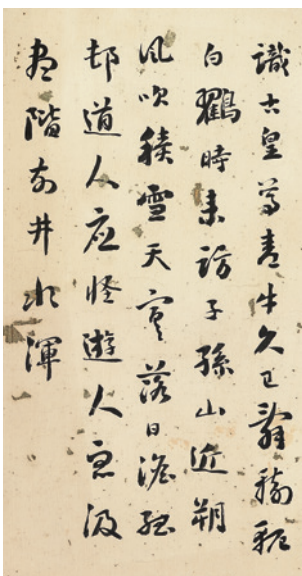
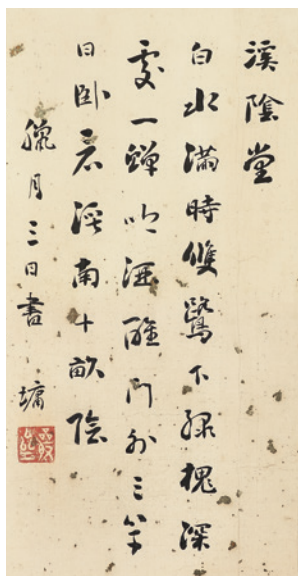
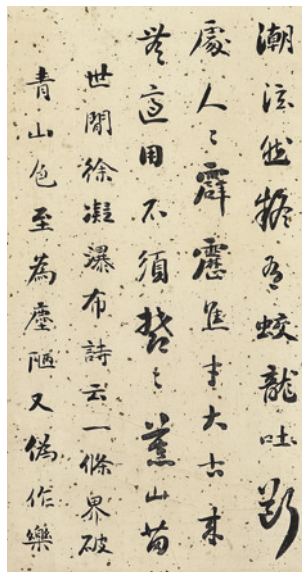
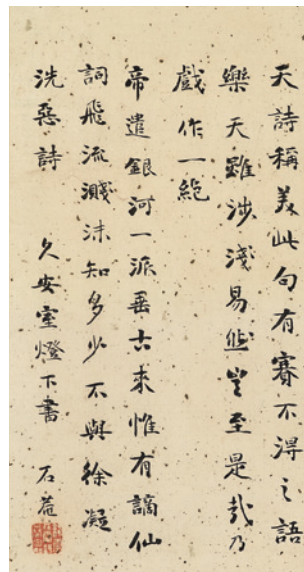
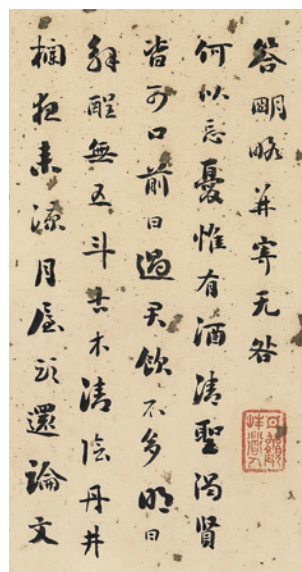
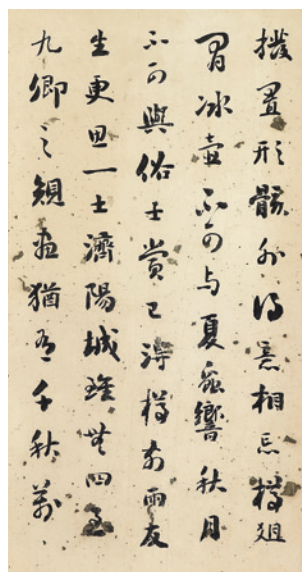
清 翟云升 楷書七言聯 水墨紙本 立軸兩幅

釋文：少陵漫擬陳三賦，司馬先能著八書。

款識：文泉翟云升。

鈐印：翟云升印、舜堂





1016

LIU YONG (1719-1804)

Calligraphy

Album of sixteen leaves, ink on gold-flecked paper

Each leaf measures 31.8 x 16 cm. (12 1/2 x 6 1/4 in.)

Inscribed and signed, with four seals of the artist

Dated third day, twelfth month, jiuwei year (1799)

HK\$250,000-350,000

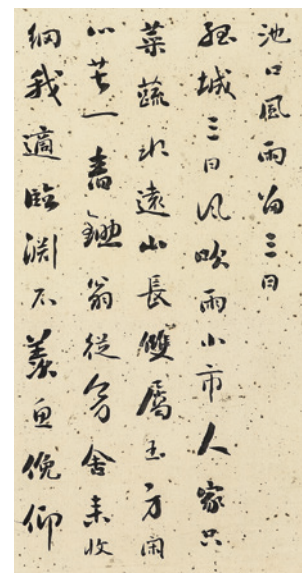
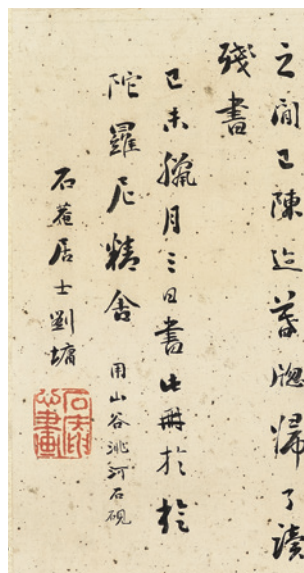
US\$33,000-45,000

清 劉壙 書法 水墨灑金箋 冊頁十六開

一七九九年作

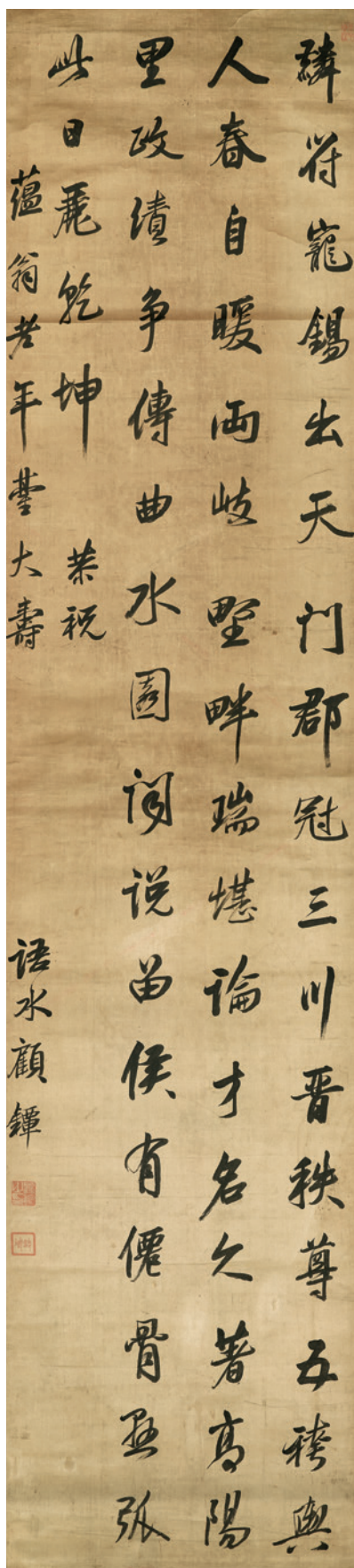
題識：己未（1799年）臘月三日書此冊於陀羅尼精舍。  
用山谷洮河石硯。石庵居士劉壙。

鈐印：日觀峰道人、勗齋、絳雲在霄舒卷自如、石庵心畫



1016





1017

GU XIN (17TH-18TH CENTURY)

Running Script Calligraphy

Hanging scroll, ink on satin

219 x 48 cm. (86 ¼ x 18 ⅞ in.)

Inscribed and signed, with three seals of the artist

Dedicated to Wen Weng

HK\$80,000-120,000

US\$11,000-15,000

清 顧鐔 行書 水墨綾本 立軸

釋文：麟符寵錫出天門，郡冠三川晉秩尊。

五黜與人春自暖，兩岐野畔瑞堪論。

才名久著高陽里，政績爭傳曲水園。

聞說苗侯有僊骨，懸弧此日麗乾坤。

題識：恭祝蘊翁老年臺大壽。語水顧鐔。

鈐印：顧鐔之印、詩城、某華書屋

1018

VARIOUS ARTISTS (17TH CENTURY)

Landscapes and Calligraphy

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

Each leaf measures approximately 31 x 35 cm. (12 ¼ x 13 ¾ in.)

Two leaves of landscape by Jin Zaoshi (17th Century) and Hou Bing (17th Century)

Four leaves of calligraphy by Shen Quan (1624-1684), Xu Qianxue

(1631-1694), Song Deyi (1626-1687) and Xu Bingyi (1633-1711)

Each leaf signed, with a total of fourteen seals of the artists

Paintings dated spring, *jiazi* year (1684)

All leaves dedicated to Mr Kaiyu for his seventieth birthday

HK\$100,000-150,000

US\$13,000-19,000

清 諸家 山水書法 水墨／設色金箋 鏡框六幅 一六八四年作

山水兩幀：金造士、侯炳

書法四幀：沈荃、徐乾學、宋德宜、徐秉義

鈐印共十四方。

註：此六幅山水書法，山水於甲子（1684）年寫，六幅上款開字先生，祝賀先生七十大壽。

沈荃（1624-1684），字貞蕤，號繹堂，別號充齋。江南華亭（今上海市松江）人。順治九年（1652）壬辰科探花，官至翰林院侍讀學士。工書法，學董其昌、米芾字體，入直南書房，為康熙所器重。

金造士，字民譽，號就隱，嘉定（今上海市嘉定）人。與吳歷交厚，山水渾厚，與歷如出一手。寫意花卉、蟲鳥，筆亦秀雅。康熙三十六年（1697）仿王蒙靜深秋曉圖。

徐乾學（1631-1694），字原一，號健庵，江南崑山縣人。官至刑部尚書。學者顧炎武（1613-1682）外甥。

宋德宜（1626-1687），字右之，號蓼天，江南長洲人，順治十二年（1655）中進士，選庶吉士，散館授翰林院編修。

徐秉義（1633-1711），字彥和，號果亭。清江南崑山（今江蘇昆山市）人。順治十六年（1659）己亥科狀元徐元文之弟。官至吏部侍郎。



君降嘉立秀嶠嶠崇澤  
 洞壑之哺歌跋萊歸丹  
 浩蕩烟霞古洞饒蘇  
 薈危雲奇節今時少  
 季与風澤代多予  
 鶴舞餘日方瞳徐  
 安  
 車祝  
 甲子年翁大壽并  
 正 徐龍學

客有鶴上僂飛、凌太清揚  
 言碧雲裏自道與期名兩  
 白玉童雙吹紫雲笙去  
 影忽不見回風送天聲  
 舉首遠望之飄然若流星  
 願餐金虎羊素与天齊傾  
 為  
 開字年翁壽  
 沈荃

明月清遙第一峯  
 丹嶺餘髮隱仙翁  
 社開橘井娛長日  
 帆引漁舟  
 初好風五岳煙霞  
 游覽外兩山人物  
 畫圖中壽筵恰值  
 春光煦饒勝芝蘭  
 進酒紅  
 奉祝  
 開字年翁七十  
 長洲宋深宜



靈蒙靈未擅名初都  
 承臣君一破除汗簡  
 龜尋高士傳并永  
 茲去人車弓裘以  
 續賄珠在書劍風  
 塵語陳休凡說以  
 中求秘籙懶心述  
 說字唐唯  
 奉頌  
 開字年翁榮壽  
 徐秉章





我愛梅君愛竹應須一別佳節居我屋  
 繞我三百株天居環繞千竿綠佇雲霜之  
 懷良用流水澌之湧鳴玉有時獨橫臨上春  
 深林移奏滿湖曲散人明月動幽情擇徑  
 清風駐塵俗如居近更慕陶潛七種分畦  
 蔬秋菊始期重九活東籬生就黃菊醉芳醪  
 壬子秋七月三日題  
 敏齋先生大雅之屬 隱梅道人 春福



1019

1019

**HUANG JUN (1775-1850)**

*Villa Amidst Bamboo and Clouds*

Handscroll, ink and colour on paper

32.8 x 113.5 cm. (12 7/8 x 44 3/4 in.)

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

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

Dedicated to Minzhai

Ten collectors' seals

Frontispiece by Wu Yi (19th Century), with two seals

Colophon by Gu Chunfu (19th Century), with two seals

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

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

清 黃均 停雲水竹圖 設色紙本 手卷 一八三七年作

題識：停雲水竹圖。

道光丁酉（1837年）二月於復子軒奉敏齋先生大雅之屬。  
 元和黃均。

鈐印：穀原

藏印：墨緣堂、拈華、濟民珍祕、艾臣福眼（二次）、半日閒（三次）  
 武進盛艾臣珍藏書畫印（二次）

吳彝（十九世紀）題引首：停雲水竹圖。

敏齋先生大兄屬題，吳彝時年八十有二。

鈐印：吳彝、小軒

隱梅道人（顧春福，十九世紀）題跋並鈐印兩方。

簽條：黃穀原停雲水竹圖卷上上逸品。墨緣堂

供養拈華夫人長物。庚午九日濟民重裝並記，時客滬上。





1020

1020

**SHITAO** (1642-1707)

*Landscapes*

Album of eight leaves, ink and colour on paper

Five leaves each measures 21 x 31.5 cm.

(8 ¼ x 12 ¾ in.)

Three leaves each measures 15 x 27 cm.

(5 ⅞ x 10 ⅝ in.)

Each leaf inscribed, seven leaves signed, with a total of nine seals of the artist

One leaf dated 1701

Fourteen collectors' seals of Wu Rongguang (1773-1843), four of them on the mounting  
Colophon by Li Ruiqing (1867-1920), with one seal

Colophon on the inside cover of the wooden box by Nagao Ko (1864-1942), dated fifth month of *xinyou* year (1921) and with two seals

Inscriptions on cloth pouch: Landscape album by Monk Shitao, in the collection of Duan Fang (1861-1911)

**LITERATURE:**

*Collection of Chinese Paintings*, Vol. 9, Guang Ling Press House, Taipei, 1935, pp.2274-2275. (4 leaves out of 8).

**NOTE:**

This album was previously in the collection of Wu Rongguang (1773-1843). According to the colophon by Li Ruiqing (1867-1920), Wu handpicked the outstanding works by Shitao and put together this album, in which date of creation, size and paper texture of each leaf were different. One leaf was dedicated to General Bo Erdu, a good friend of Shitao when he lived in Yinjing (now Beijing) from 1689 to 1692. Bo was proficient in calligraphy and painting and he helped Shitao establish his network of contacts and friends. Their friendship persisted through correspondence and artistic exchange.

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

**US\$390,000-640,000**

清 石濤 山水冊 設色紙本

冊頁八開

註：此冊吳榮光舊藏，李瑞清跋內提到：“吳荷屋中丞精鑒賞，大約擇其尤精者合裱一冊，故紙質大小不一。”解釋了此冊八幅作品非同時寫成，而其中一頁提到的“……共十冊”也應該是一套十冊作品後來散失了的其中一頁。

另外一頁“……寫寄博將軍都門”，即博爾都，清宗室，封三等輔國將軍，工書善畫，石濤 1689 至 1692 年間在燕京時期的好友，協助石濤建立了龐大的朋友網絡。他們的友情一直未斷，石濤晚年定居揚州，時有書信畫作往來。

李瑞清題跋中所提及之匋齋，及長尾甲題跋中所提及之端午橋為托忒克端方（1861-1911），字午橋，號匋齋，清末大臣，金石學家。滿洲正白旗人，官至直隸總督、北洋大臣。從政之餘，醉心於古玩收藏，是中國著名的收藏家之一，個人亦喜藏書，且收藏頗富，精品亦多。

出版：《南畫大成》第九冊－明清十一家山水集錦，廣陵書社，台北，1935 年，第 2274-2275 頁。（四開）



題識：

1. 滿城風雨近重陽。大滌子辛巳（1701年）。
2. 水面奇容最不同。大滌子。
3. 入眼荒寒一灑然。大滌子極。
4. 炊煙一握夕陽微。大滌子極。
5. 久不寫畫，冷氣自生。一洗古今為快。  
大滌子阿長。
6. 清湘老人故處。
7. 興盡疊書床，餘閒春酒香。  
忘情空小劫，有道托疎狂。  
送客臨湖水，逢僧話竹房。  
相期傾倒事，不必問稽康。  
訪觀湖道士，坐雙柏下，即此二老人是也。  
大滌子阿長。
8. 帝鄉千里外，一望九迴餘。  
不着人間淚，敢忘天上書。  
風高情自溢，致遠畫難如。  
欲盡蒼生眼，愁深肯教予。  
秋日拈臚雜句作畫依韻，  
寄博將軍都門共十冊。清湘大滌子。

鈐印：零丁老人（兩次）、癡絕（三次）、清湘石濤、  
夢蘆生（兩次）、  
清湘老人

藏印：吳榮光（1773-1843）：  
吳氏筠清館所藏書畫（三次）、  
荷屋審定（七次）

裱邊藏印：吳氏筠清館所藏書畫（三次）、筠清

李瑞清（1867-1920）題跋：

瑞清生平極好石濤畫，故所見尤多，斷以此冊為第一，曾於湘中友人處得見，冊本吳荷屋中丞筠清館所藏，中丞精鑒賞，大約擇其尤精者合標一冊，故紙質大小不一，似非一時所畫。中丞於湘中多善政，建三湘水校經堂，所造士多知名者。匄齋尚書撫湘時，無意中忽得此冊，湖南大小學堂皆創設於尚書，自今湘人士頌之不衰，是此冊之流傳與湖南掌故有關，不獨遇合之奇也。李瑞清謹誌。

鈐印：李鈇

木盒內長尾甲（1864-1942）題：

予嘗歷觀古今名畫，以為大約厥有四派焉。成於創意者：作於湊合者；由湊合而創新意者；純步趨前蹟者是也。北宋以前諸家率多創意，南宋以後概屬湊合前人衆妙，而如元四家由湊合而創新意。明以後則純步趨前跡，至清祇有八大山人、石濤和尚二家由湊合而創新意，妙造自然，前無古人矣。石濤此冊吳荷屋舊物，後歸端午橋藏度。冊面簽題乃午橋手筆，冊中紙質大小不同，蓋吳荷屋就其所藏石濤冊選集精粹，以成此冊。荷屋收藏尤富且精，而所獲止此八幀，則稱為天下第一石濤，大觀固可也。近時畫家無論東西，爭出新意而未能如石濤何也。石濤偏究古今，心領神會，遂克臻此。若不尋繹石濤之所以致此，而徒評其皮相，則不足與論畫理耳。大正辛酉（1921）榴華月雨山居士長尾甲識。

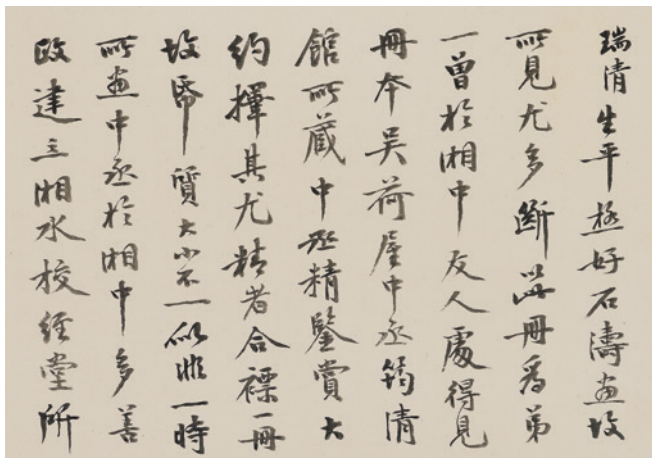
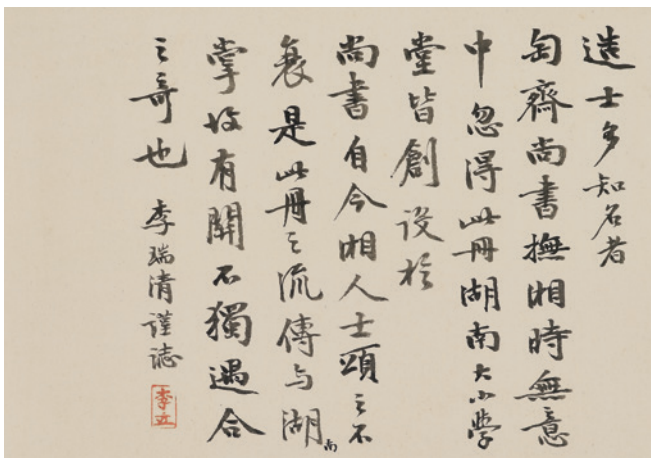
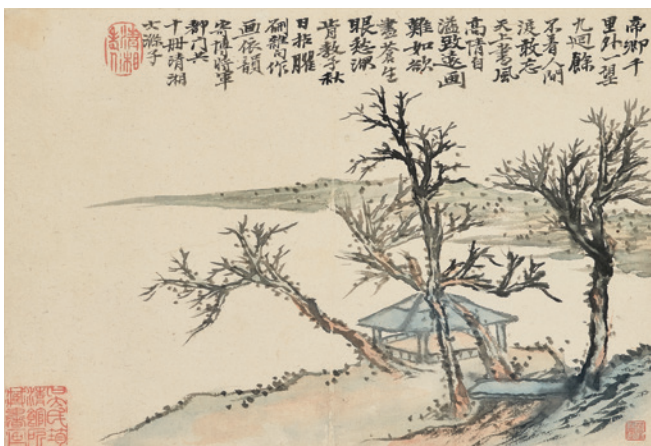
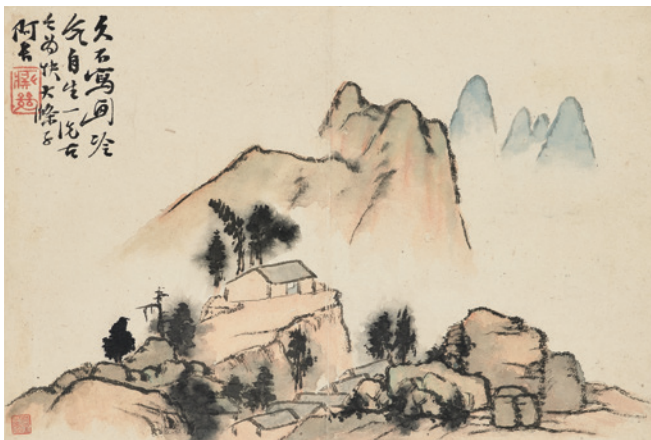
鈐印：長尾甲印、石隱審定

布套上題識：石濤和尚山水冊。

四鍾山房（端方 1861-1911）藏。











1021



1022



1021

**CHEN YUAN** (14TH CENTURY)

*Landscape*

Hanging scroll, ink on paper

105.5 x 43.5 cm. (41 ½ x 17 ¼ in.)

Signed, with one seal of the artist

Three collectors' seals

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

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

明 陳遠 山水 水墨紙本 立軸

款識：陳遠。

鈐印：中孚

藏印：唐希羽公三十一世孫、山水緣、劍胆琴心客

1022

**JIN YONGXI** (17TH-18TH CENTURY)

*Autumn Landscape*

Hanging scroll, ink and colour on paper

94.8 x 38 cm. (37 ¾ x 15 in.)

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

Dated autumn, *jihai* year of the Kangxi period (1719)

**HK\$50,000-80,000**

**US\$6,500-10,000**

清 金永熙 谿山秋色 設色紙本 立軸 一七一九年作

題識：谿山秋色。

康熙己亥（1719年）九秋，仿趙承旨筆意於燕臺寓齋。

金永熙。

鈐印：金永熙印、明吉、蕭竹漪漪

註：金永熙（清）字明吉，江蘇蘇州人。王原祁弟子。山水得其法，

所謂具體而微。與王敬銘、李為憲、曹培源稱原祁四大弟子。

康熙三十四年（1695）仿吳鎮山水圖。

—錄自《中國美術家人名辭典》，上海人民美術出版社，1996年，第552頁。

1023

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

*Travelling in Winter*

Hanging scroll, ink and colour on silk

147.8 x 42 cm. (58 ¼ x 16 ½ in.)

Inscribed and signed, with two illegible seals

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

**US\$39,000-64,000**

明 藍瑛 雪山行旅 設色絹本 立軸

題識：法元宋人大家筆意於城曲茆堂，似□□先生玄粲。

石頭陀藍瑛。

二印漫漶



1023





1024

**QIAN DU** (1763-1844)

*Bamboo and Lotus Pond*

Hanging scroll, ink and colour on paper

86.5 x 27.5 cm. (34 x 10 7/8 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Susheng

Four collectors' seals

**PROVENANCE:**

Lot 1016, Christie's Hong Kong, Fine Classical Chinese Paintings and Calligraphy, 25 November 2013.

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

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

**清 錢杜 竹清荷香 設色紙本 立軸**

題識：荷風送香氣，竹露滴清響。

孟襄陽佳句也！以文五峯法寫其意為素生世長四兄賞之。

錢杜。

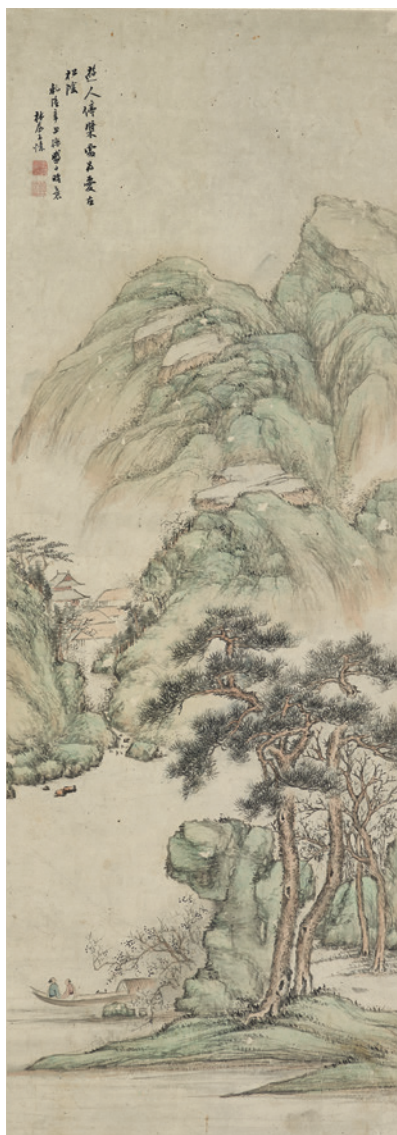
鈐印：壺公、松壺詩畫

藏印：古烏桓張氏珍藏書畫印、師竹齋主人收藏書畫印、  
古郡西河張氏絳卿收藏書畫印、沈德壽所寶名蹟

來源：香港佳士得，中國古代書畫拍賣，2013年11月25日，  
編號 1016。

1024





1025

1025

**WANG SU** (18TH CENTURY)

*Resting a Boat in the Pine Shade*

Hanging scroll, ink and colour on paper  
109.4 x 38 cm. (43 x 15 in.)

Inscribed and signed, with two seals of the artist  
Dated *xinchou* year of the Qianlong period (1781)

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

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

清 王愔 松蔭泊舟 設色紙本 立軸 一七八一年作

題識：遊人停槳處，爲愛古松蔭。  
乾隆辛丑（1781）樵盛子昭意。  
林屋王愔。

鈐印：王愔之印、林屋



1026

1026

**HUANG YI** (1744-1802)

*Autumn Studio*

Hanging scroll, ink and colour on paper  
72.5 x 37 cm. (28 ½ x 14 ½ in.)

Entitled, inscribed and signed, with three seals of the artist  
Dated autumn, fifteenth day, seventh month, *wu* year (1798)

**HK\$200,000-400,000**

**US\$26,000-51,000**

清 黃易 秋閣寫經圖 設色紙本 立軸 一七九八年作

題識：秋閣寫經圖。  
嘉慶三年戊午（1798年）秋七月之望，余靜坐小閣岑寂無侶，  
偶憶十餘年前每晨起時沐手焚香敬書藏經一卷。  
今作斯圖以記昔年之感云。錢唐黃易識。

鈐印：黃、易、小蓬萊閣





1027



1028

1027

REN YI (1840-1895)

*Bird and Flowers*

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

17 x 52.5 cm. (6 3/4 x 20 1/4 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Huaizhuang

One illegible seal

HK\$60,000-120,000

US\$7,800-15,000

清 任頤 喜上春華 設色紙本

扇面鏡框

題識：槐莊仁兄大人正之。伯年任頤。

鈐印：頤印

一印漫漶

1028

PAN GONGSHOU (1741-1794) /

WANG WENZHI (1730-1802)

*Flowers and Landscapes*

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

Each leaf measures 24.2 x 15.2 cm. (9 1/2 x 6 in.)

Each leaf inscribed and three leaves signed, with a total of thirteen seals of the artists  
Seven collectors' seals

HK\$20,000-40,000 US\$2,600-5,100

清 潘恭壽／王文治 山水花卉冊

水墨／設色紙本 冊頁六開

潘恭壽款識：蓮居士恭壽。

王文治題識：

1. 簞江上侍御天資超逸，故其下筆縱宕之趣，鬱蒸紙上，以之仿米芾為得神。

2. 春山曉雲。海嶽、房山之間，蓮巢此幅得南田筆意居多。
3. 松月夜虛窓。蓮巢以文衡山筆意寫（詩）唐賢詩，覺清潤之氣撲人眉宇。文治。
4. 獨樹老夫家。董華亭以北苑筆意寫浣花翁詩句，遂成意外佳構。今蓮巢寫此，頗可與前賢方駕。文治。
5. 煙光自潤非關雨，水藻俱香不獨花。
6. 滿眼冰霜凍未溶，誰將消息漏東風。玉英千點明如月，襯出山茶幾朵紅。文治題句。

鈐印：潘恭壽：蓮巢（六次）、恭壽  
王文治：夢樓（三次）、  
王氏禹卿（三次）

藏印：臣淳（二次）、挹翠山房珍玩、  
黃希陶印、兒鳥退齋縮之齋、  
靜川珍藏、黃淳之印、希陶啓事





1029

1029

**SHEN ZONGJING** (1669-1735)

*Landscapes after Yuan Masters*

Album of eight-double leaves, ink on paper

Each leaf measures 21 x 48 cm. (8 ¼ x 18 ⅞ in.)

Each leaf entitled, with a total of twelve seals of the artist

Last leaf signed, dated summer, *dingchou* year (1697) and dedicated to Mister Su

Fourteen collectors' seals

**HK\$280,000-480,000**

**US\$37,000-62,000**

清 沈宗敬 水墨山水 水墨紙本 冊頁八開 一六九七年作

- 題識：1. 煙水空濛。  
2. 獨坐觀泉。  
3. 茅齋清話。  
4. 秋林向晚。  
5. 雲丘縹緲。  
6. 鳳雨歸舟。  
7. 水閣憑虛。  
8. 古木寒巖。丁丑（1697）閏夏寫元人筆，請蘇老先生清鑒。  
華亭後學沈宗敬。

鈐印：華亭小沈、卧虛山人、沈宗敬印、恪庭、卧虛、宗、敬、師峰居士、閒史、宗敬、南季氏、師峰

藏印：玉橋清玩（三次）、玉橋（四次）、陳（二次）、雋（二次）、虹、寄樂、兔床鑒定

冊面題簽：沈宗敬畫水墨山水冊。香谷題。

鈐印兩方





1030

1030

**HU ZONGREN** (16TH-17TH CENTURY)

*Landscape after Ni Zan*

Scroll, mounted and framed, ink on paper

54.4 x 35 cm. (21 ¼ x 13 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated autumn, first year of Taichang period (1620)

Four collectors' seals, including one of Wang Hongxu (1645-1723)

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

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

明 胡宗仁 擬倪瓚雪屋圖 水墨紙本 鏡框 一六二〇年作

題識：余友王潛之藏有倪幻霞雪屋圖，筆墨古秀真逸品也。

余每過潛之輒出懸之口靈茗然香對之清賞口口。

今潛之物化而畫，亦為有力者得去，可勝慨憶耶！

每一相思余輒作數筆以當望口之意。

若此幅不知其第幾本也，

仍賦繼句云：

倪斑墨法超凡調，偏愜幽棲澹漠心。

每一相思摩數筆，清風逸韻滿疎林。

時泰昌元年（1620）秋日，宗仁識。

鈐印：胡宗仁、胡彭舉

藏印：王鴻緒（1645-1723）：儼齋

其他：阮氏家藏、佳品

一印漫漶

註：胡宗仁（明），字彭舉，號長白，上元（今南京）人，隱於冶城山下。工詩、畫，山水師倪瓚，晚出入王蒙、黃公望二家，其筆意古質，頗有五代以前氣象。



1031

**YUAN YAO** (ACTIVE 1720-1780)

*Pavilion by the Moonlight*

Hanging scroll, ink and colour on silk

106.2 x 51 cm. (41  $\frac{3}{4}$  x 20  $\frac{1}{8}$  in.)

Two seals of the artist

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

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

清 袁耀 設色小景 設色絹本 立軸

鈐印：袁耀、昭道

簽條：袁昭道設色小景。

戊子冬得於淨是，關中黃立齋珍藏。



1031





1032

1032

FEI DANXU (1801-1850)

*Resting under Pine*

Hanging scroll, ink and colour on silk

132 x 37 cm. (52 x 14 5/8 in.)

Inscribed and signed, with two seals of the artist

Dated mid-autumn, *jiyou* year (1849)

HK\$50,000-100,000

US\$6,500-13,000

清 費丹旭 松下小憩 設色絹本 立軸 一八四九年作

題識：三徑就荒，松菊猶存。攜幼入室，有酒盈尊。  
時己酉（1849年）仲秋樵唐子畏筆意。曉樓。

鈐印：子若、費丹旭

1033

QIAN HUI'AN (1833-1911)

*Figures*

Album of twelve leaves, ink and colour on paper

Each leaf measures 32.2 x 37 cm. (12 5/8 x 14 1/2 in.)

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

Last leaf dated sixteenth day, sixth year *gengchen* of the Guangxu period (1880) and

dedicated to Jingfu

Colophons by Hu Gongshou (1823-1886) and Cheng Shifa (1921-2007), signed, with a total of three seals

Frontispiece and titleslip by Cheng Shifa, dated summer, *dingchou* year (1997) and with a total of two seals

Titleslip on the box cover by Guo Minlong (Born 1962), dated autumn, *bingxu* year (2006) and with one seal

HK\$400,000-600,000

US\$52,000-77,000

清 錢慧安 人物冊 設色紙本 冊頁十二開 一八八〇年作

題識：1. 皆大歡喜。曾見李龍眠有此本。清谿樵子錢慧安。

2. 富貴壽考。清谿樵子錢慧安仿元大本。

3. 群仙渡海。略師呂海岳法。清谿樵子錢慧安。

4. 廣陵花瑞。清谿樵子錢慧安。

5. 香山九老。背樵新羅山人本。清谿樵子錢慧安。

6. 蘭亭脩稷。背樵桃華龕主本。清谿樵子錢慧安。

7. 儒林詩婢。略師鮑元禮。清谿樵子錢慧安。

8. 夜游赤壁。清谿樵子錢慧安。

9. 桃園問津。清谿樵子錢慧安。

10. 三遷擇善。擬桃華龕主筆。清谿樵子錢慧安。

11. 鶴立雞群。是圖見仇十洲有此。清谿樵子錢慧安。

12. 旗亭貫酒。光緒六年庚辰（1880）既望，仿玉壺外史為敬夫仁兄大人雅屬。

13. 清谿樵子錢慧安。

鈐印：吉生（十次）、吉生父、詩孫

胡公壽（1823-1886）、程十髮（1921-2007）題跋，鈐印共三方

程十髮題引首及簽條：錢慧安人物冊。丁丑年（1997年）夏程十髮題。（二次）

鈐印：十髮、程十髮

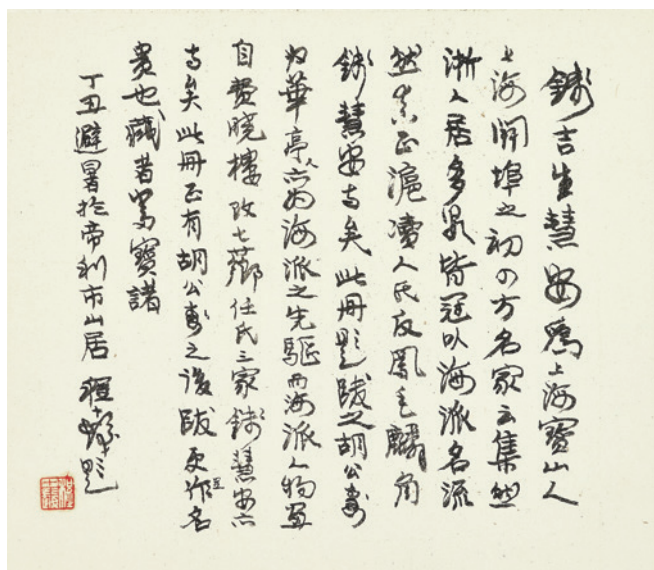
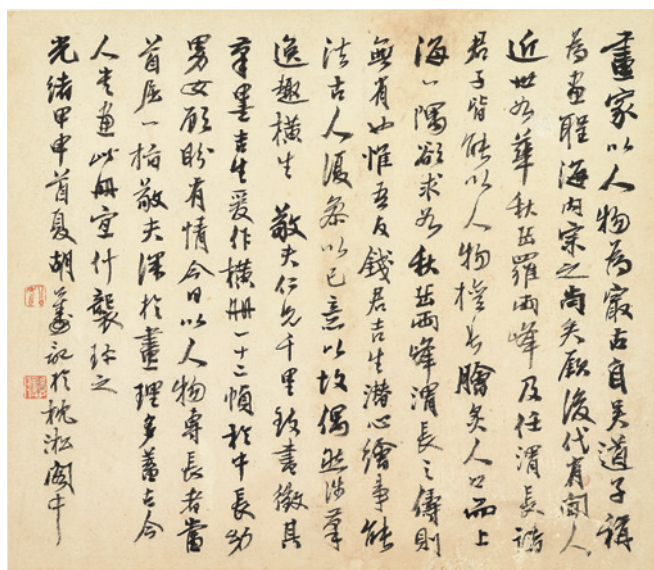
郭旻龍（1965年生）題外盒簽條：錢慧安設色人物冊頁精品。

丙戌年（2006）九秋題。千玄郭旻龍。

鈐印：旻龍

註：上款人章敬夫（1848-1915）名思豫，號青龍情農，清蔭草堂主人，長居江蘇青浦（今上海青浦）章堰。十六歲始於上海營商，好書畫，與胡公壽、錢惠安、任伯年、吳昌碩、虛谷等來往甚密，其書畫收藏頗精。晚年返鄉建清蔭草堂，以書畫自娛。









1034

1034

FEI DANXU (1801-1850)

Ladies

Album of eight leaves, ink and colour on paper

Each leaf measures 18 x 25.4 cm. (7 1/8 x 10 in.)

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

Last leaf dated third month, *jiyou* year (1849)

HK\$200,000-300,000

US\$26,000-39,000

清 費丹旭 美人帖 設色紙本 冊頁八開 一八四九年作

題識：1. 素面朝天。曉樓畫於天籟閣之南窗。

2. 簾燈夜繡。曉樓作。

3. 瑤姬採藥。曉樓寫。

4. 曉樓作。

5. 曉樓。

6. 曉樓。

7. 華清賜浴。己酉（1849年）三月，曉樓費丹旭。

鈐印：丹旭（八次）

竹臯仙史題簽條：費曉樓美人帖。竹臯仙史題。

鈐印：竹、臯





1035

1035

**WANG SU** (1794-1877)

*Children at Play*

Album of twelve leaves, ink and colour on paper

Each leaf measures 22 x 33.2 cm. (8 5/8 x 13 1/8 in.)

Last leaf inscribed and signed, with one seal of the artist

**PROVENANCE:**

Lot 408, Christie's Hong Kong, Fine Classical Chinese Paintings and Calligraphy, 29 October 2001.

**HK\$280,000-380,000**

**US\$37,000-49,000**

末頁題識：邗上王素，時年六十有八。

鈐印：小某

來源：香港佳士得，中國古代書畫拍賣，2001年10月29日，編號408。

清 王素 嬰戲圖 設色紙本 冊頁十二開





1036

1036

**WEN DING** (1766-1852)

*Cypress Sprigs and Ganoderma*

Hanging scroll, ink and colour on paper

24.2 x 17.2 cm. (9 ½ x 6 ¾ in.)

Inscribed and signed, with one seal of the artist

One collector's seal on the mounting

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

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

清 文鼎 翠柏靈芝 設色紙本 立軸

題識：繩繩歌柏子，粲粲耀芝房。臨憚王合作，後山鼎。

鈐印：文鼎之印

裱邊高島菊次郎（1875-1969）藏印：高島氏槐安居收藏金石書畫

1037

**ZHAO ZHIQIAN** (1829-1884)

*Peaches*

Hanging scroll, ink and colour on paper

147 x 57 cm. (57 ⅞ x 22 ½ in.)

Entitled, with one seal of the artist

Three collector's seals: two of Wang Wenxin (1888-1974) and one of Takashima Kikujiro (1875-1969)

Titleslip by Wang Wenxin, with one seal

One seal of Takashima Kikujiro beneath the titleslip

**LITERATURE:**

*The Complete Works of Southern Paintings – Book 10*, Guangling

Bookshop, Yangzhou. September 2004, p.2484.

Sugimura Yuzo int., *Xu Wenchang, Shitao, Zhao Zhiqian, (From the Kaiankyo Collection of Kikujiro Takashima)*, Kyuryudo, Tokyo, 17 May 1964, Pl.4 Flowers (1).

**PROVENANCE:**

Previously in the Kaiankyo Collection of Takashima Kikujiro (1875-1969)

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

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

清 趙之謙 延壽萬歲 設色紙本 立軸

題識：延壽萬歲。

鈐印：趙之謙

藏印：王文心（1888-1974）：三羊齋藏金石書畫、文心審定  
高島菊次郎（1875-1969）：高島氏槐安居

簽條：王文心：趙之謙紙本設色花卉屏。延壽萬歲桃實。

鈐印：荆門王氏珍藏

簽條下高島菊次郎鈐印：槐安居藏

出版：《南畫大成－第十冊》，廣陵書社，揚州，2004年9月，第2484頁。

杉村勇造解說：《徐文長 石濤 趙之謙》（槐安居藏），求龍堂，東京，昭和39（1964）年5月17日，圖版4花卉屏聯四幅（1）。

來源：槐安居高島菊次郎（1875-1969）舊藏。

註：此為趙之謙花卉四屏其中一件，藏印高島氏槐安居，是日本知名藏家高島菊次郎（1875-1969）舊藏。先生及其後人於1965至1998年間共捐贈345件藝術品與東京國立博物館，包括此四屏另一件，現仍為博物館永久館藏，並曾於2007年7月3日至9月2日『槐安居收藏』中展出。









1038



1039



1038

**ZHANG XIN** (ACTIVE 1781-1820)

*Hortensia and Peach Blossom*

Hanging scroll, ink and colour on silk

127 x 31.5 cm. (50 x 12 3/8 in.)

Inscribed and signed, with one seal of the artist

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

**US\$3,900-6,400**

清 張莘 繡球桃花 設色絹本 立軸

題識：穠桃露浥曉霞紅，百卉爭妍二月中。

贏得粉團矜絕賞，玲瓏玉貌舞春風。

曾見錢玉譚有此本，偶一憶及，彷彿擬之。秋穀莘。

鈐印：張莘

1039

**TONG HENG** (18TH-19TH CENTURY)

*Peacock and Pine*

Hanging scroll, ink and colour on paper

153 x 72 cm. (60 1/4 x 28 3/8 in.)

Inscribed and signed, with three seals of the artist

Dated winter, *xinyou* year (1801)

Two collector's seals of Chen Nian (1876-1970)

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

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

清 童衡 松壽錦屏 設色紙本 立軸 一八〇一年作

題識：辛酉（1801年）冬日擬北宋人筆意。仙潭童衡。

鈐印：童衡、聘三氏、石耕

陳年（1876-1970）藏印：山陰陳年、半丁審定

註：童衡（清），字聘三，號僊潭，浙江德清縣新市鎮人，沈銓入室弟子。善畫花卉、翎毛、走獸，筆墨工致，形態逼真，栩栩如生，深得乃師神形，日本人對其作品甚為珍重。乾隆五十九年（1794）嘗作松鶴圖。重要作品有《福祿來朝圖》軸，現藏浙江省德清縣博物館。

1040

**SHEN QUAN** (1682-1762)

*Pear Blossoms and Swallows*

Hanging scroll, ink and colour on silk

89.5 x 46 cm. (35 1/4 x 18 1/8 in.)

Inscribed and signed, with four seals of the artist

Inscriptions on the wooden box, with one seal

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

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

清 沈銓 紅梨白燕圖 設色絹本 立軸

題識：衡齋沈銓寫紅梨白燕圖。

鈐印：沈銓之印、南蘋、石耕、此中自有超然處

木盒題識：紅梨白燕圖。南蘋沈銓畫。尚不愧室珍藏。

南蘋沈銓筆紅梨白燕圖。

鈐印：□松館藏



1040





1041

**1041**  
**XU RONG** (18TH-19TH CENTURY)

*Flowers and Birds*

Scroll, mounted and framed, ink and colour on silk  
205 x 123.8 cm. (80 ¾ x 48 ¾ in.)  
Signed, with two seals of the artist

**HK\$60,000-120,000**

**US\$7,800-15,000**

清 許榮 富貴珍禽 設色絹本 鏡框

款識：癸齋許榮。

鈐印：許榮之印、癸齋

註：許榮（清），字春樵，廣東高要老諸生。工畫，與番禺（今廣州）許青皋（玉彬）茂才交善。沈世良嘗寄詩乞春樵作倚梅閣圖。  
—錄自《中國美術家人名辭典》，上海人民美術出版社，1996年，第943頁。



1042

**1042**  
**TONG KAI** (18TH-19TH CENTURY)

*Flowers and Mandarin Ducks*

Scroll, mounted and framed, ink and colour on silk  
119 x 43.8 cm. (46 ⅞ x 17 ¼ in.)  
Signed, with two seals of the artist

**HK\$15,000-30,000**

**US\$2,000-3,900**

清 童塏 佳偶天成 設色絹本 鏡框

款識：雲間童塏寫。

鈐印：童塏、肅園

註：童塏（清），字西爽，華亭（今上海松江）人。花卉翎毛勾勒著色，嘗為董其昌寫小影，因書精一樓額贈之。  
—錄自《中國美術家人名辭典》，上海人民美術出版社，1996年，第1107頁。





1043

1043

**FAN ZHEN** (15TH CENTURY)

*Peony and Rock*

Scroll, mounted and framed, ink and colour on silk

161.2 x 98 cm. (63 ½ x 38 ¾ in.)

Signed, with two seals of the artist

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

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

明 范箴 國色天香 設色絹本 鏡框

款識：墨湖范箴。

鈐印：范箴、墨湖

註：范箴（明），字墨湖，福建崇安人。善花卉、翎毛，尤善畫貓。

—錄自《中國美術家人名辭典》，上海人民美術出版社，1996年，第643頁。



1044

1044

**JIANG HONG** (17TH CENTURY)/

**ZHU SHENG** (1618-CIRCA 1690)

*Bamboo and Plum Blossom*

Hanging scroll, ink and colour on silk

185 x 69.5 cm. (72 ⅞ x 27 ⅜ in.)

Inscribed and signed, with a total of four seals of the artists

Dated twelfth month, *jiayin* year (1674)

Dedicated to Wei Lao

Two collector's seals of Zhang Yunzhong (1881-1960)

Titleslip by Zhang Yunzhong, dated *gengchen* year (1940), with two seals

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

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

清 姜泓／諸昇 幽谷春回

設色絹本 立軸

姜泓題識：幽谷春回。甲寅（1674年）嘉平月畫於皐園之滄浪書屋，似衛公老道翁博正。巢雲姜泓。

鈐印：姜泓之印、在渭父

諸昇題識：衛老道兄屬諸昇補竹。

鈐印：諸昇、日如

張允中（1881—1960）藏印：致和精鑑、張允中藏

簽條：清初姜泓諸升合作梅竹圖。

庚辰（1940年）春日補庵長物。

鈐印：張致和、蒲蘿

註：張允中（1881—1960）浙江山陰（紹興）人，名致和，號補蘿庵主。善賈饒資財，過手多巨跡。民國年間北京著名收藏家，精擅文物鑒定和修復，與當年琉璃廠的古董商人關係甚密，北平市政府秘書長。









1046

1046

**DONG QI** (1772-1844)

*Flowers*

Handscroll, ink and colour on silk

31.5 x 372.3 cm. (12 3/8 x 146 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated spring, *jiazi* year of the Jiaqing period (1804)

Six collectors' seals: three of Emperor Qianlong (1711-1799), one of Emperor Jiaqing (1760-1820) and two of Yang Shoujing (1838-1914)

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

**US\$39,000-51,000**

題識：倣陸包山賦色。嘉慶甲子（1804年）小春，梅涇董榮。

鈐印：榮、漢符

藏印：乾隆皇帝（1711-1799）：宜子孫、石渠寶笈、三希堂精鑑璽

嘉慶皇帝（1760-1820）：嘉慶御覽之寶

楊守敬（1838-1914）：楊守敬印、星吾審定

註：董榮（清），董涵子。善書法，楷書宗顏魯公，行草似董其昌，兼工鐵，又能畫，擅花卉翎毛，山水、人物、雜品並見功力。存世有《畫學鉤玄》。

清 董榮 繁花圖 設色絹本 手卷 一八〇四年作





1047

REN YI (1840-1895)

*Amaranth*

Hanging scroll, ink and colour on paper

111.6 x 44.6 cm. (43 7/8 x 17 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated winter, *jiashen* year (1884)

One collector's seal

**PROVENANCE:**

Lot 1022, 26 May 2014, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

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

**US\$38,000-64,000**

清 任頤 雁來紅 設色紙本 立軸 一八八四年作

題識：人爲多愁少年老，花爲無愁老少年。

年老少年都不管，且將尊酒飲花前。

此唐六如先生之詩也，誦之讓人輟喚奈何。

子丹襟兄大人一粲，甲申（1884年）冬月，伯年弟頤。

鈐印：任頤長壽、伯年大利

藏印：新齋珍藏

來源：香港佳士得，中國古代書畫，2014年5月26日，編號1022。





1048

1048

**ZHANG XIONG** (1803-1886)

*Ink Crabs*

Hanging scroll, ink on satin

130 x 39.3 cm. (51 ⅞ x 15 ½ in.)

Inscribed and signed, with three seals of the artist

Dated autumn, seventh month, *xinsi* year of the Guangxu period (1881)

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

**US\$3,900-6,400**

清 張熊 墨蟹 水墨綾本 立軸 一八八一年作

題識：胸藏琥珀，口吐珠璣，橫行無礙，得稻而肥。

光緒辛巳年（1881）秋七月，鴛湖七十九老人子祥張熊。

鈐印：子祥書畫、鴛湖老人、髯參軍



1049

1049

**ZHENG PEI** (18TH-19TH CENTURY)

*Bird on the Branch*

Hanging scroll, ink and colour on silk

117.6 x 40.5 cm. (46 ¼ x 16 in.)

Signed, with two seals of the artist

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

**US\$3,900-6,400**

清 鄭培 枝頭春鳴 設色絹本 立軸

款識：鄭培寫。

鈐印：鄭維培印、山如

註：鄭培（清）字山如，號古亭，呂城（今江蘇丹陽呂城）人。沈南蘋弟子。善花鳥，嘗從其師游日本長崎，亦有名於時。

—錄自《中國美術家人名辭典》，上海人民美術出版社，1991年，第1388頁。





1050

1050

**EMPRESS CIXI** (1835-1908)

*Peony*

Scroll, mounted and framed, ink and colour on silk

123 x 62.6 cm. (48 3/8 x 24 5/8 in.)

One seal of the artist

**HK\$250,000-300,000**

**US\$33,000-39,000**

清 慈禧太后 富貴同春 設色絹本 鏡框

鈐印：慈禧皇太后之寶

1051

**EMPRESS CIXI** (1835-1908)

*Calligraphy in Standard Script*

Scroll, mounted and framed, ink on flower-and-bat pattern colour paper

60.4 x 205 cm. (23 3/4 x 80 3/4 in.)

One seal of the artist

One collector's seal of Qian Jingtang (1907-1983)

**NOTE:**

The plaque, published in p.63 of *Famous Plaques in Beijing*, by Beijing Arts and Photography Publishing House in 1996, was created based on this original work.

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

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

清 慈禧太后 楷書 水墨花紋色箋 鏡框

釋文：澤普如春。

鈐印：慈禧皇太后御筆之寶

錢鏡塘（1907-1983）藏印：海昌錢氏數青草堂法書名畫之記

註：北京美術攝影出版社 1996 年出版之《北京名匾》，第 63 頁的澤普如春匾額，是以此正本拓刻。

1052

**DONG GAO** (1704-1818)

*Calligraphy*

Album of thirteen leaves, gold ink on colour paper

Each leaf measures 19 x 12 cm. (7 1/2 x 4 3/4 in.)

With three seals of the artist

Dated one day after the winter solstice, ninth year of the Jiaqing period (1804)

Four collectors' seals: one of Yan Xinhou (1838-1907) and three of Li Hongqiu (1899-1978)

Colophon by Wang Zongcheng (1763-1837), signed with two seals, dated fourth year of the Daoguang period (1824)

One collector's seal

**LITERATURE:**

Li Hongqiu, *Paintings and Calligraphy in the Jian Hua Lou Collection*, Da Zhong Book Store, Taipei, 1971, p.64.

**HK\$40,000-80,000**

**US\$5,200-10,000**

清 董誥 書周書冊 描金墨箋 冊頁十三開 一八〇四年作

釋文：無逸（文不錄）。

嘉慶九年（1804）冬至節後一日，臨趙文敏公書。

鈐印：蔗林、董誥、蔗林詩書畫印

王宗誠題跋：時道光四年，王宗誠年六十一。

鈐印：臣王宗誠、經筵講官

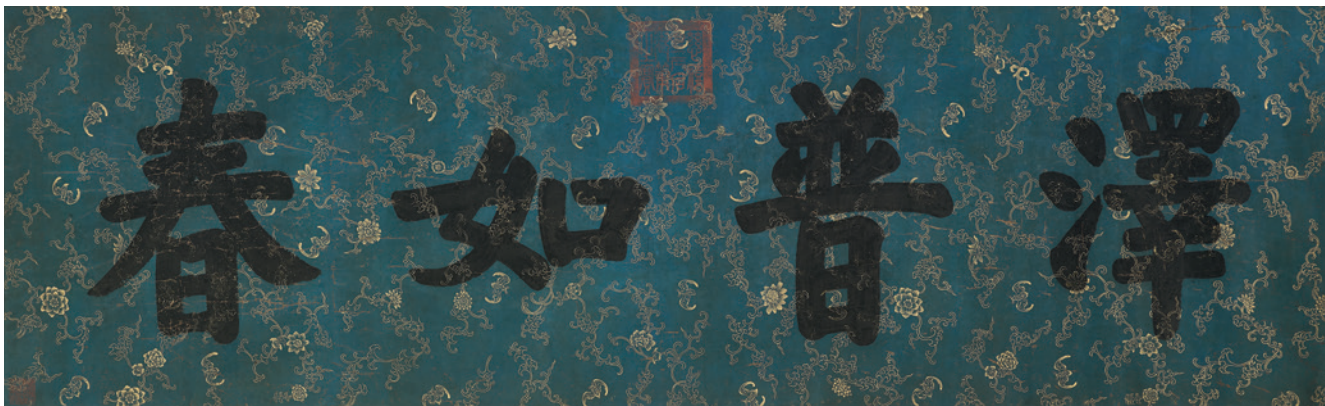
藏印：嚴信厚（1838-1907）：慈谿嚴信厚水舫書畫印

李鴻球（1899-1978）：瀏陽李鴻球字韻清鑒藏（二次）、海棠書屋

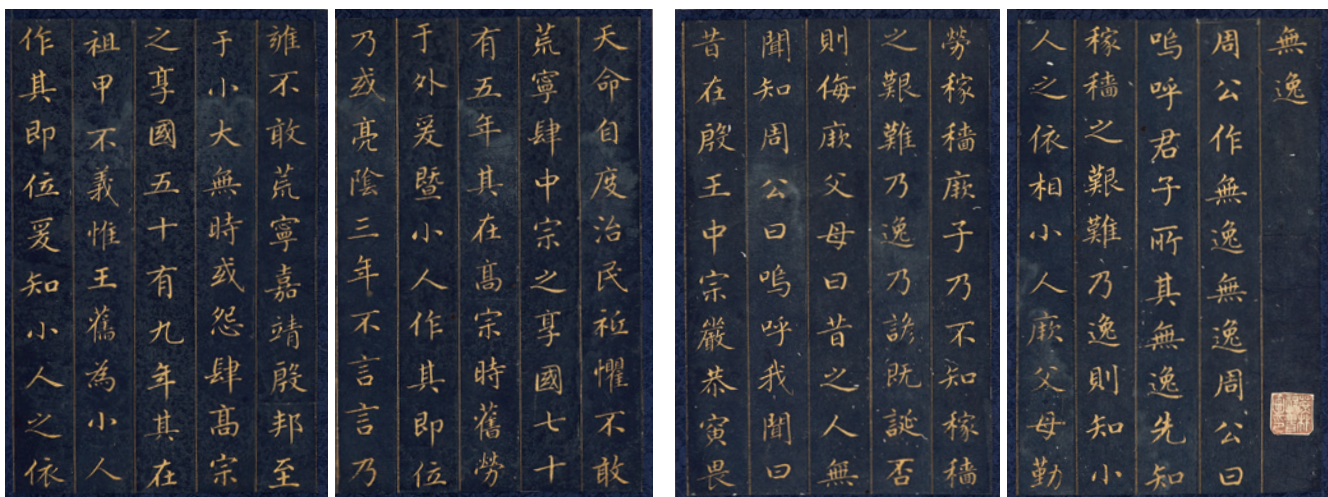
著錄：李鴻球著《劍華樓書畫錄》，台北大中書局，1971 年，第 64 頁。

註：王宗誠（清）字中孚，號廉甫，安徽青陽人。清嘉慶、道光年間尚書。其父王懿修為侍郎時，宗誠已官至學士，侍宴翰林院，父子同席。懿修退休後，宗誠繼父任，直上書房。





1051



1052



1053

1053

**EMPRESS CIXI** (1835-1908)

*Running Script Calligraphy*

Scroll, mounted and framed, ink on dragon-pattern colour silk

60 x 60.5 cm. (23 5/8 x 23 7/8 in.)

One seal of the artist

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

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

清 慈禧太后 行書 水墨龍紋色絹  
鏡框

釋文：福。

鈐印：慈禧皇太后御筆之寶

1054

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

*Poems in Running Script*

Hanging scroll, ink on dragon-and-phoenix pattern colour silk

96.5 x 34 cm. (38 x 13 3/8 in.)

Signed, with two seals of the artist

**LITERATURE** (For the first poem):

*Full Collection of Poetry by Emperor Qianlong, Volume 7, People's University Publishing House, Beijing, August 1993, p.513.*

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

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

清 乾隆皇帝 行書御製詩  
水墨龍鳳紋色絹本 立軸

釋文：徑循石洞有篇酬，偶爾無過佳興投。  
卻願隨行方伯語，還應嘉政爲民留。  
假山宛轉棧蹊脩，牝洞得來深且幽。  
摘句吾原學杜史，逮今曾是四篇留。

款識：御題。

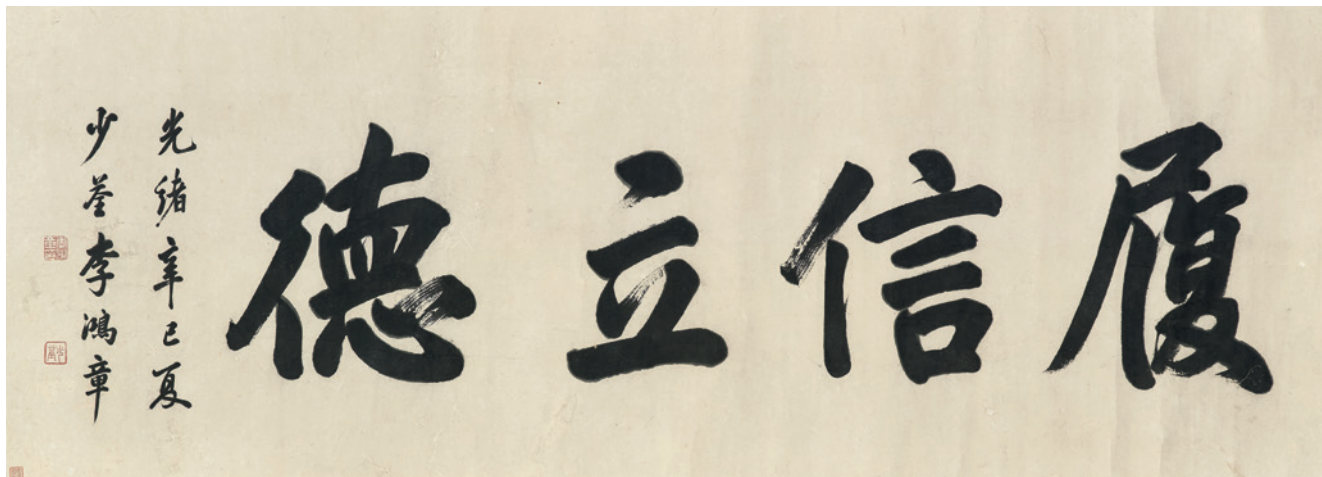
鈐印：乾、隆

著錄（第一首詩）：《清高宗（乾隆）御製詩文全集》第七冊，中國人民大學出版社，北京，1993年8月，第513頁。



徑循石洞有篇酬  
爾無過佳興投  
却願隨行方伯  
語遙應嘉政為  
武留假山宛轉  
棧蹊脩牝洞得  
來深且幽摘句  
吾原學杜  
史逮今曾是四  
篇留

沈題



1055

1055

**LI HONGZHANG** (1823-1901)

*Running Script Calligraphy*

Scroll, mounted and framed, ink on paper  
61 x 167.6 cm. (24 x 66 in.)

Inscribed and signed, with two seals of the artist

Dated summer, *xinsi* year of the Guangxu period (1881)

One collector's seal of Pan Laichen (1864-1949)

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

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

清 李鴻章 行書 水墨紙本 鏡框  
一八八一年作

釋文：履信立德。

題識：光緒辛巳（1881）夏，少荃李鴻章。

鈐印：李鴻章印、少荃

龐萊臣（1864-1949）藏印：虛齋珍賞

1056

**EMPEROR TONGZHI** (1856-1875)

*Calligraphic Couplet in Running Script*

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

Each scroll measures 161.8 x 39.5 cm.

(63 ¾ x 15 ½ in.)

Two seals of the artist

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

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

清 同治皇帝 書法對聯  
水墨灑金色箋 鏡框兩幅

釋文：春酒共嘗是壽者相，  
綵衣戲著娛親之心。

鈐印：同、治

1057

**ZENG GUOFAN** (1811-1872)

*Running Script Calligraphic Couplet*

A pair of hanging scrolls, ink on cloud-and-  
dragon-and-bat pattern colour paper

Each scroll measures 159.8 x 31.6 cm.

(62 ⅞ x 12 ½ in.)

Inscribed and signed, with two seals of the artist

Dedicated to Xiangpu

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

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

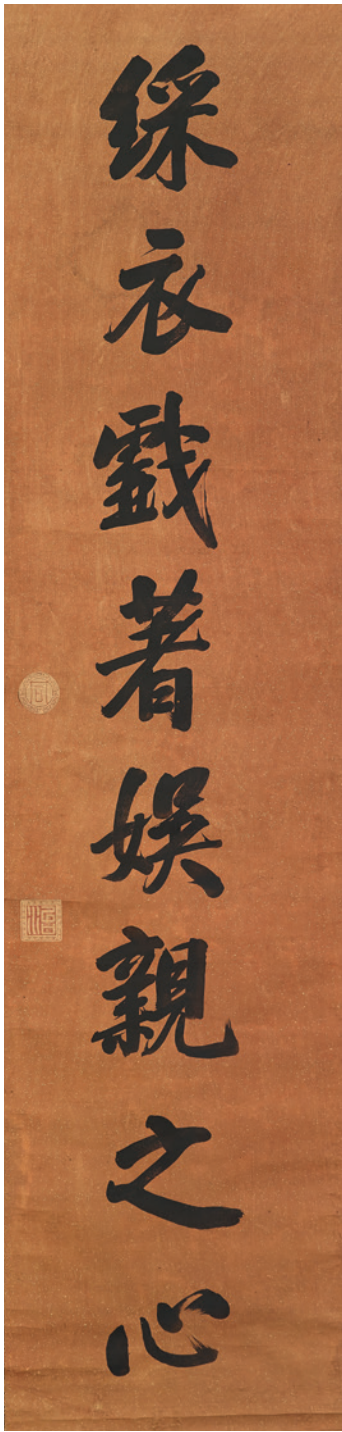
清 曾國藩 行書對聯  
水墨雲龍蝠紋色箋 立軸兩幅

釋文：磊落光明其人如玉，  
慈祥豈弟與物皆春。

題識：翔圃尊兄雅鑒。滌生曾國藩。

鈐印：國藩之印、滌生





1056



1057







1058

1058

**WANG WENZHI** (1730-1802)

*Seven-Character Poem in Running Script*

Horizontal scroll, ink on flower pattern  
colour paper

41.8 x 56 cm. (16 ½ x 22 in.)

Inscribed and signed, with three seals of the  
artist

Dated summer, *renzi* year (1792)

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

清 王文治 行書 水墨描花色箋  
橫批 一七九二年作

釋文：青林迤邐轉迴塘，南去高台對苑牆。  
暖日旌旗春欲動，熏風殿閣晝生涼。  
別開水殿親魚鳥，下見平田熟稻梁。  
盛世一遊還一豫，居然清禁有江鄉。

題識：壬子（1792年）閏夏，王文治。

鈐印：王氏禹卿、夢樓、柿葉山房

1059

**LIANG TONGSHU** (1723-1815)

*Running Script Calligraphy*

Hanging scroll, ink on paper  
128 x 33 cm. (50 ¾ x 13 in.)

Signed, with two seals of the artist

**PROVENANCE:**

Lot 1045, 25 November 2013, Fine  
Classical Chinese Paintings and Calligraphy,  
Christie's Hong Kong.

**HK\$100,000-150,000**

**US\$13,000-19,000**

清 梁同書 行書竹樓贊 水墨紙本  
立軸

釋文：竹樓數間，負山臨水。  
疏松修竹，詰屈委蛇。  
怪石落落，不拘位置。  
藏書萬卷其中，長几軟塌，一香一茗。  
同心良友，閑日過從。

款識：山舟梁同書。

鈐印：梁同書印、山舟

來源：香港佳士得，中國古代書畫拍賣，  
2013年11月25日，編號1045。

1060

**ZHAI YUNSHENG** (1776-1860)

*Calligraphic Couplet in Clerical Script*

A pair of hanging scrolls, ink on paper  
Each scroll measures 128.6 x 30.5 cm.  
(50 ¾ x 12 in.)

Signed, with three seals of the artist

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

清 翟云升 隸書對聯 水墨紙本  
立軸兩幅

釋文：淺事文墨筆硯，大器規矩準繩。

款識：文泉翟云升。

鈐印：文泉、翟云升之印、五經歲編齋



淺事文墨筆硯

大器規矩準繩

又衆羅云外



竹樓數百卷山修水詠松修竹詠屋臺地怪石  
落不物位置若書單卷中長几換榻一  
香丁君同山長友月日之記

小月梁





# COURT, STUDIO, ATELIER

## CHINESE WORKS OF ART AND PAINTINGS FROM THE MING DYNASTY

Art and culture flourished in China during the Ming Dynasty. During mid-Ming in Jiangnan, the prosperous region south of the Yangtze River, cultural life thrived: erudite scholars, poets, artists and collectors often gathered in celebration of art. The literati drew inspiration from the rich tradition of painting and literature to create many masterpieces, some of which we can still enjoy the opportunity to view today.

Works by master artists hailing from Suzhou such as Shen Zhou, Zhu Yunming and You Qiu, through myriad subject-matters – from flowers, calligraphy, figures to landscape – demonstrate their refined technique and superior brushwork.

Chen Hongshou and Lan Ying were both born in Zhejiang, in the Jiangnan area. Chen was extraordinary in his creativity – painting vividly coloured flowers and birds as well as figures. Not many works by Chen survived considering his short life. The exceptional 12-metre scroll presented here depicts over forty types of flowers with extremely simple lines and light colour. The painting is complemented by a colophon in running-script inscribed by the artist at the end of the handscroll, displaying a rhythmic fluidity and an unrivalled child-like grace that makes it one of the finest works of its kind.

Previously auctioned in October 2002 at Christie's Hong Kong, *Flowers of the Four Seasons* by Shen Zhou and *Flowers* by Chen Hongshou have both been included in the special publication Christie's 20 Years in Hong Kong, Classical Chinese Paintings and Calligraphy Highlights, a testament to the importance of the two scrolls.

With regard to calligraphy, Zhu Yunming from Suzhou, Wang Shouren from Zhejiang, Mi Wanzhong from Beijing, and Zhang Ruitu from Fujian, are all representative figures. Their different styles of running and cursive scripts compellingly encapsulate the unique literati sensibilities of the Ming period.





## 御苑·文心·匠藝－明代器物書畫

明朝是文學和書畫藝術最豐富的朝代，尤其明中時期，江南地區經濟富庶，文化藝術得以高度發展。文人讀書萬卷，用於詩畫，經常聚會品鑑作品，在當時濃厚的文化氛圍裡，創作了主題多樣化，大量的佳品流傳下來。

這次專拍，包括沈周、祝允明、尤求等名家，都是江蘇蘇州人，作品有花卉、書法、人物、山水，充分顯示了江蘇地域孕育的傑出人才。

陳洪綬和藍瑛，浙江人，也是出身江南地區的畫家。陳洪綬個性強烈，富創作力，從小習人物畫，建立堅固的技術根基，花鳥畫色彩亮麗。陳洪綬只活了五十多歲，流傳下來的作品不多。此卷淺淡色白描花卉，線條剛中帶柔，細緻中不失天真，花卉卷長十二米，卷後自題行書，筆法跌宕有節奏，甚具韻味，書畫合一，是非常難得的精品。

沈周《四時花卉》和陳洪綬《花卉》兩卷，出自佳士得 2002 年秋拍，並出版在香港佳士得二十週年精選作品集，可見是值得驕傲的重要藝術品。

書法方面，蘇州祝允明、浙江王守仁、北京米萬鍾、福建張瑞圖，都是明朝書法家代表人物，他們展示了行草書不同類型的法道，讓我們看到各家的特點個性，而墨氣跟筆氣皆散發出明代文人的特殊氣質。





The following lots will be sold in the Sale of

COURT, STUDIO, ATELIER  
CHINESE WORKS OF ART AND PAINTINGS FROM  
THE MING DYNASTY  
EVENING SALE

approximately at 7:15pm, immediately following the sale of  
Important Ming Imperial Works of Art from The Le Cong Tang Collection  
on 27 November 2017

以下拍品將於2017年11月27號晚上大約7時15分

御苑 · 文心 · 匠藝 — 明代器物書畫  
晚間拍賣

緊接樂從堂藏明代宮廷珍器後開始拍賣





8104

**QIU YING** (ATTRIBUTED TO, 1495-1552)

*A Clear and Quiet Day*

Folding fan, ink and colour on gold paper  
19 x 52.5 cm. (7 ½ x 20 ⅝ in.)

Signed, with two seals of the artist

Two collectors' seals: one of Shao Mi (ca. 1594-1642) and one of  
Emperor Qianlong (1711-1799)

Poem in running script by Emperor Qianlong on the reverse, signed,  
with three seals

**NOTE:**

The poem, originally composed by Mi Fu (1051-1107), was recorded  
in the *Pei Wen Zhai Selection of Qianlong's Inscription*, juan 31.

**HK\$600,000-800,000**

**US\$78,000-100,000**

款識：仇英實父製

鈐印：十州仙史、仇英之印

藏印：邵彌（約 1594-1642）：邵彌

乾隆皇帝（1711-1799）：乾隆御覽之寶

背面乾隆皇帝臨米芾《重九會郡樓》：

山清氣爽九秋天，黃菊紅茱滿泛船。

千里結言寧有後，羣賢畢至狠居前。

杜郎閑客今焉是，謝守風流古所傳。

獨把秋英緣底事，老來情味向詩偏。

米帖御臨。

鈐印：乾、隆、三希堂

註：乾隆臨米芾《重九會郡樓》著錄於御定佩文齋詠物詩選卷  
三十一。

明 仇英（傳） 山清水靜 設色金箋 成扇





南苑多秋草宮紫滿階紅不掃  
子弟白髮新榭房阿監青  
發飛思悄然孤燈挑盡不成眠  
夜鼓初長夜散星何欲暖天  
鴛鴦瓦冷霜華重翡翠衾寒  
誰共與道士鴻都客能以精誠  
致魂魄為感君工展轉思遂教  
方士殷勤覓排空馭風奔如電  
升天入地求之遍上窮碧落  
下黃泉兩處茫茫皆不見忽聞  
海上有仙山在虛無縹緲間  
樓閣玲瓏五雲起其中綽約為  
仙子中有仙人字太真雪膚花  
貌參差是金闕西廂叩玉扉  
轉教小玉報雙成問道漢家天  
子使九華帳裡夢魂驚攬衣推  
枕起徘徊珠箔銀屏隱遙聞  
雲鬢半偏新睡覺花冠不整  
二堂來風吹佛袂飄、翠指似  
霓裳羽衣舞玉容寂寞淚  
痕澌闌干梨花一枝帶春面  
含情凝睇思愛徒蓬萊宮中  
日月長回頭下望人寰處不  
見長安見塵霧惟將舊物表  
深情細合金釵寄將去釵留一  
股合一扇敝屣黃金合分細  
但之心似金釵堅天上人間  
會相見臨別殷勤重寄詞中  
有誓西心知七月七日長  
生殿夜半無人私語時在天  
願作比翼鳥在地願為連理枝  
天長地久有時盡此恨綿綿  
無絕期

河間俞允文書

8105

YOU QIU (CA. 1525-1580)

*Garden Wayfaring in Spring*

Handscroll, ink on paper

32.5 x 275.5 cm. (12 ¾ x 108 ½ in.)

Inscribed and signed, with one seal of the artist

Dated spring, fifteenth day, second month, *jimao* year of the Wanli period (1579)

Long colophon by Yu Yunwen (1512-1579), signed

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

US\$110,000-130,000

明 尤求 長恨歌－春遊 水墨紙本 手卷 一五七九年作

題識：萬曆己卯（1579）仲春望日。長洲尤求製。

鈐印：吳人尤求





白樂天長恨歌

漢皇重色思傾國，御宇多年求不得。  
楊家有女初長成，養在深閨人未識。  
天生麗質難自棄，一朝選在君王側。  
回頭一笑百媚生，六宮粉黛無顏色。  
春寒賜浴華清池，溫泉水滑洗凝脂。  
侍兒扶起嬌無力，始是新承恩澤時。  
雲鬢花顏金步搖，芙蓉帳暖度春宵。  
春宵苦短日高起，從此君王不早朝。  
承歡侍宴無閒暇，春從春遊夜專夜。  
後宮佳麗三千人，三千寵愛在一身。  
金屋妝成嬌侍夜，玉樓宴罷醉和春。  
姊妹弟兄皆列土，可憐光彩生門戶。  
遂令天下父母心，不重生男重生女。  
驕宮高處入青雲，樂樂風飄處處聞。  
緩歌謾舞凝絲竹，盡日君王看不足。  
漁陽鞞鼓動地來，驚破霓裳羽衣曲。  
九重城闕煙塵生，千乘萬騎西南行。  
翠華搖搖行復止，西出都門百餘里。  
六軍不發無奈何，宛轉蛾眉馬前死。  
花鈿委地無人收，翠翹金雀玉搔頭。

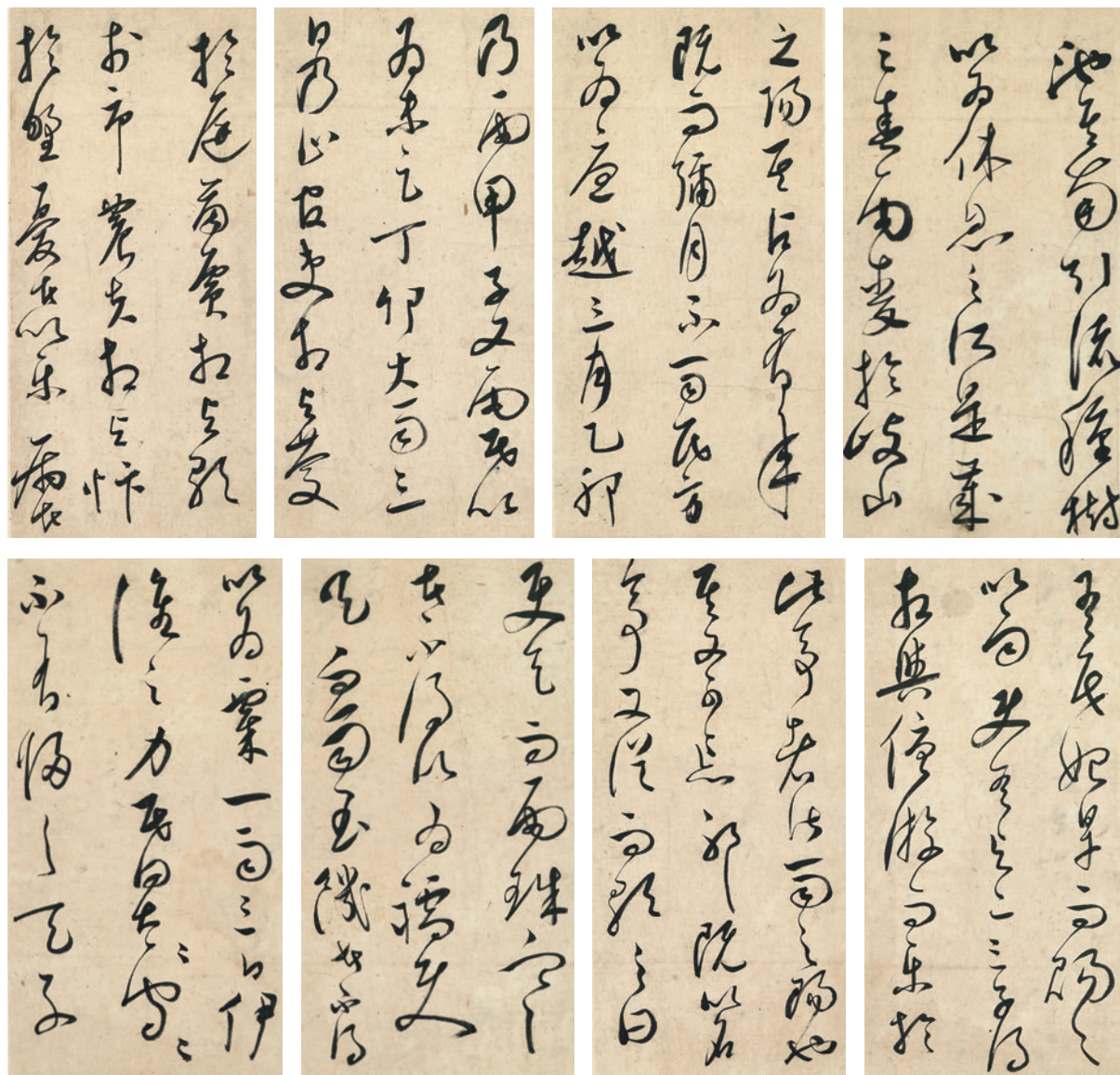
卷後俞允文（1512-1579）題白樂天長恨歌：

漢皇重色思傾國，御宇多年求不得。  
楊家有女初長成，養在深閨人未識。  
天生麗質難自棄，一朝選在君王側。  
回頭一笑百媚生，六宮粉黛無顏色。  
春寒賜浴華清池，溫泉水滑洗凝脂。  
侍兒扶起嬌無力，始是新承恩澤時。  
雲鬢花顏金步搖，芙蓉帳暖度春宵。  
春宵苦短日高起，從此君王不早朝。  
承歡侍宴無閒暇，春從春遊夜專夜。  
後宮佳麗三千人，三千寵愛在一身。  
金屋妝成嬌侍夜，玉樓宴罷醉和春。  
姊妹弟兄皆列土，可憐光彩生門戶。  
遂令天下父母心，不重生男重生女。  
驕宮高處入青雲，樂樂風飄處處聞。  
緩歌謾舞凝絲竹，盡日君王看不足。  
漁陽鞞鼓動地來，驚破霓裳羽衣曲。  
九重城闕煙塵生，千乘萬騎西南行。  
翠華搖搖行復止，西出都門百餘里。  
六軍不發無奈何，宛轉蛾眉馬前死。  
花鈿委地無人收，翠翹金雀玉搔頭。

君王掩面救不得，回看血淚相和流。  
黃埃散漫風蕭索，雲棧縈紆登劍閣。  
峨眉山下少人行，旌旗無光日迴薄。  
蜀江水碧蜀山青，聖主朝朝暮暮情。  
行宮見月傷心色，夜雨聞鈴腸斷聲。  
天旋地轉迴龍馭，到此躊躇不能去。  
馬嵬坡下泥土中，不見玉顏空死處。  
君臣相顧盡沾衣，東望都門信馬歸。  
歸來池苑皆依舊，太液芙蓉未央柳。  
夫蓉如面柳如眉，對此如何不淚垂。  
春風桃李花開夜，秋雨梧桐葉落時。  
西宮南內多秋草，宮葉滿階紅不掃。  
梨園弟子白髮新，椒房阿監青娥老。  
夕殿螢飛思悄然，孤燈挑盡未成眠。  
遲遲鐘鼓初長夜，耿耿星河欲曙天。  
鴛鴦瓦冷霜華重，翡翠衾寒誰與共。  
悠悠生死別經年，魂魄不曾來入夢。  
臨邛道士鴻都客，能以精誠致魂魄。  
為感君王展轉思，遂教方士殷勤覓。  
排空馭氣奔如電，升天入地皆之遍。  
上窮碧落下黃泉，兩處茫茫皆不見。

忽聞海上有仙山，山在虛無縹渺間。  
樓閣玲瓏五雲起，其中綽約多仙子。  
中有一人字太真，雪膚花貌參差是。  
金闕西廂叩玉扃，轉教小玉報雙成。  
聞道漢家天子使，九華帳里夢魂驚。  
攬衣推枕起徘徊，珠箔銀屏迤邐開。  
雲鬢半偏新睡覺，花冠不整下堂來。  
風吹仙袂飄飄舉，猶似霓裳羽衣舞。  
玉容寂寞淚闌干，梨花一枝帶春雨。  
含情凝涕謝君王，一別音容兩渺茫。  
昭陽殿裡恩愛絕，蓬萊宮中日月長。  
回頭下望人寰處，不見長安見塵霧。  
惟將舊物表深情，鈿合金釵寄將去。  
鈿留一股合一扇，鈿擊黃金合分鈿。  
但教心似金鈿堅，天上人間會相見。  
臨別殷勤重寄詞，詞中有誓兩心知。  
七月七日長生殿，夜半無人私語時。  
在天願作比翼鳥，在地願為連理枝。  
天長地久有時盡，此恨綿綿無絕期。  
河間俞允文書。





8106

ZHU YUNMING (1460-1526)

*Poems in Running-Cursive Script*

Album of twenty leaves, ink on paper

Each leaf measures approximately 28.9 x 15.2 cm. (11 3/8 x 6 in.)

Inscribed and signed, with two seals of the artist

Dedicated to cousin Zhao

Dated *bingzi* year (1516)

One collector's seal

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

US\$260,000-520,000

明 祝允明 行草喜雨亭記 水墨紙本 冊頁二十開

一五一六年作

釋文：喜雨亭記。亭以雨名，志喜也。古者有喜，則以名物，示不忘也。周公得禾，以名其書；漢武得鼎，以名其年；古叔孫勝敵，以特以名其子。其喜之大小不齊，其示不忘一也。

予至扶風之明年，始治官舍。為亭於堂之北，而鑿池其南，引流種樹，以為休息之所。是歲之春，雨麥於岐山之陽，其占為

有年。既而彌月不雨，民方以為憂。越三月，乙卯乃雨，甲子又雨，民以為未足。丁卯大雨，三日乃止。官吏相與慶於庭，商賈相與歌於市，農夫相與忭於野，憂者以樂，病者以愈，而吾亭適成。

於是舉酒於亭上，以屬客而告之曰：五日不雨可乎？曰：五日不雨則無麥。十日不雨可乎？曰：十日不雨則無禾。無麥無禾，歲且荐饑，獄訟繁興，而盜賊滋熾。則吾與二三子，雖欲優遊以樂於此亭，其可得耶？今天不遺吾民，始旱而賜之以雨。使吾與二三子得相與優遊而樂於此亭者，皆雨之賜也。其又可忘耶？

既以名亭，又從而歌之，曰：更乞而雨珠，寒者不得以為襦；更乞而雨玉，饑者不得以為粟。一雨三日，伊誰之力？民曰太守。太守不有，歸之天子。天子曰不然，歸之造物。造物不自以為功，歸之太空。太空冥冥，不可得而名。吾以名吾亭。

題識：丙子（1516年）歲余官廣州，歲大旱，既而天大雨，歲則大熟。適趙二表弟自家問至，書此以贈之，亦以志喜也。枝山居士祝允明識。

鈐印：允明、晞哲

藏印：時還讀書齋珍藏之印



意二回子記



意以而名志意  
也古者有言不以

名物不立也周  
子曰木以名其  
清金以名其

年七餘餘餘  
杜以名其子其  
之大以名其不

且一也予至扶風  
之明年始知古者  
為名者其意不

意以而名志意  
於是東漢於今  
以名其言告之吾不

意以而名志意  
無夢十回子曰  
曰十回子曰則其

意以而名志意  
無夢十回子曰  
意以而名志意

意以而名志意  
無夢十回子曰  
意以而名志意

意以而名志意  
造物者之為  
功偉大矣夫

意以而名志意  
造物者之為  
功偉大矣夫

意以而名志意  
造物者之為  
功偉大矣夫

意以而名志意  
造物者之為  
功偉大矣夫





8108

**SHEN ZHOU** (1427-1509)

*Flowers of the Four Seasons*

Handscroll, ink on paper

Painting: 28.6 x 263 cm. (11 ¼ x 103 ½ in.)

Calligraphy: 28.6 x 457 cm. (11 ¼ x 180 in.)

With one seal of the artist and one collector's seal of Wang Xiaxuan (19th Century) followed by a long poetic inscription by the artist, entitled 'Persuading Guests to Imbibe under the Shade of Flowers', signed, with one seal of the artist and one collector's seal of Wang Xiaxuan

Two damaged seal marks at the beginning of the scroll

Frontispiece by Gui Changshi (1574-1645), signed with two seals

With a fitted wooden box, inside cover inscribed by Nagao Ko (1864-1942), signed with one seal

**LITERATURE:**

*Christie's 20 Years Hong Kong*, Classical Chinese Paintings and Calligraphy Highlights, 2006, pp.18-19.

**PROVENANCE:**

Lot 418, 27 October 2002, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong.

**NOTE:**

Translation of the inscribed poem "Persuading Guests to Imbibe under the Shade of Flowers":

*Beneath the flowers with a bottle of wine,  
I raise my cup to toast them,  
The blossoms smile ever so invitingly.  
How colourful were the petals of yesterday!  
Did they seem less vivid this morning?  
It is dull to live without the company of flowers,  
And lonely are the flowers without admirers.  
For they do not last long when in bloom,  
Life's vicissitude is not unlike their fate –  
The one I admired underneath the flowers last spring,  
Is now gone, like the fallen blossoms of yesteryear.  
The flowers continue to bloom, whilst we continue to drink,  
The drum beats again.  
I will drink to my heart's content, to oblivion,  
For the Goddess of Flowers shall be my guest.  
Poem composed underneath the blossoms to urge my guest to drink.  
Shen Zhou.*

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

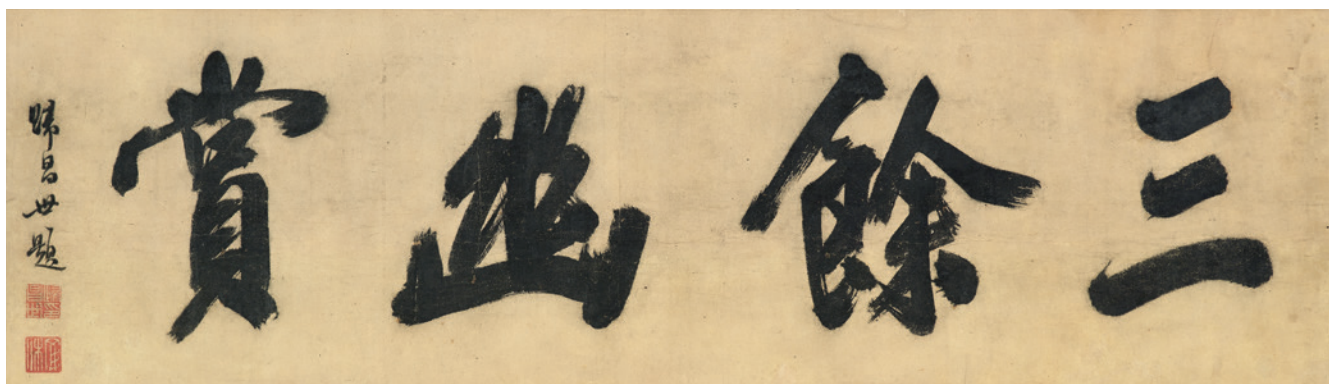
**US\$1,550,000-2,330,000**

明 沈周 四時花卉 水墨紙本 手卷





花下一壺酒，人與花酬酢。  
樹上百枝花，花對人嬋娟。  
昨日顏色正新鮮，今朝少覺不如昨。  
人若無花人不樂，花若無人花寂寞。  
看花不是久遠事，人生如花亦難托。  
去年花下看花人，今年已漸隨花落。  
花且開，酒且酌，催花鼓板過芍藥。  
醉他三萬六千觴，我與花神作要約。  
右花下勸客飲酒長短句。沈周。



鈴印：啓南

王霞軒（十九世紀）藏印：王氏霞軒珍賞

卷末自題花下勸客飲酒長短句一首：

花下一壺酒，人與花酬酢。

樹上百枝花，花對人嬋娟。

昨日顏色正新鮮，今朝少覺不如昨。

人若無花人不樂，花若無人花寂寞。

看花不是久遠事，人生如花亦難托。

去年花下看花人，今年已漸隨花落。

花且開，酒且酌，催花鼓板過芍藥。

醉他三萬六千觴，我與花神作要約。

右花下勸客飲酒長短句。沈周。

鈴印：啓南

王霞軒藏印：桂林王氏家藏

卷首殘印兩方

歸昌世（1574–1645）題引首：三餘幽賞。  
歸昌世題。

鈴印：歸昌世印、文休

配木盒，盒面題：石田墨筆花卉卷。

蓋內長尾甲（1864–1942）題：

石田寫生，風神散朗，氣味重厚，妙無不臻。

後之白陽、青籐，非笨則怪，豈能望其後塵。

論者稱為有明第一宜矣。

癸亥（1923年）百花生日，長尾甲。

鈴印：長尾甲印

出版：香港佳士得二十週年中國古代書畫精選，2006年，第18–19頁。

來源：香港佳士得，中國古代書畫，2002年10月27日，編號418。

註：沈周出身詩書門第，幼受嚴訓，師承大家，飽覽祖傳的書畫名蹟，又週遊名山大川，這些優厚條件，對他一生的創作，有莫大的裨益和幫助。沈周畫的梅、蘭、菊、竹傳統文人畫題，變化多樣，運用彩色沒骨畫法，創出新穎的文人花鳥畫。對後期的花卉畫家影響深遠。他跟陳淳的祖父是朋友關係，陳淳得而從前輩沈周畫中學到不少寫意真法。沈周重

要花卉作品有北京故宮博物院藏《牡丹圖》、中國美術館藏《萱花秋葵圖卷》、台北故宮博物院藏《寫生冊》、美國大都會博物館藏《四季花卉卷》等。

歸昌世（1574–1645），江蘇崑山人，居常熟。歸有光孫，字文休，號假庵。明諸生。十歲便善作詩，致力古文，工書法，宗晉唐。畫山水，效法倪、黃；尤長畫蘭竹。精篆刻，脫胎於文彭，善變化布局。嘗論印：“刻印必須尋探古人的心靈，方能以神相和。”印藝被評為與文彭、王梧林鼎足而三。存世有《假庵集》、《假庵詩草》。

王霞軒（十九世紀），即王必達，臨桂（今桂林）人，字質夫，號霞軒，道光23年（1843）癸卯舉人。當官理政之餘，喜歡寫詩，著有《養拙齋詩》，計7集14卷2000餘首，風格健勁瀟灑，被認為是傳世的正品。子王鵬運，字幼霞，在晚清詞壇極負盛名，在詞作、詞論和詞的校勘等方面都頗有建樹，與朱祖謀、鄭文焯、況周頤，合稱為四大詞人。



8110

WANG SHOUREN (1472-1528)

Correspondence

Album of twelve leaves, ink on paper

Each leaf measures 28 x 17.5 cm. (11 x 6 7/8 in.)

Inscribed and signed, with one seal of the artist

Nine collectors' seals

HK\$1,000,000 – 1,500,000

US\$130,000 – 190,000

## 明 王守仁 復羅整庵太宰書 水墨紙本 冊頁十二開

釋文：侍生王守仁頓首啓復太宰整庵羅老先生大人執事：昨承教及大學，發舟匆匆，未能奉答。曉來江行稍暇，復取手教而讀之。恐至贛後人事復紛沓，先具其略以請，

來教云：見道固難，而體道尤難。道誠未易明，而學誠不可不講，恐未可安於所見而遂以爲極則也。幸甚幸甚！何以得聞斯言乎？其敢自以爲極則而安之乎？正思就天下之有有道以講明之耳。而數年以來，聞其說而非咲之者有矣，詬譽之者有矣。置之不足較量辨議之者有矣，其肯遂以教我乎？其肯遂以教我而反覆曉諭、惻然惟恐不及救正之乎？然則天下之愛我者，固莫有如執事之心深且至矣，感激當何如哉！夫德之不修，學之不講，孔子以爲憂。而世之學者稍能傳習訓詁，即將自以爲是，不復有講學之求，可悲矣！夫道必體而後見，非已見道而後加體道之功也；道必學而後明，非外講學而復有所謂明道之事也。然世之講學者二，有講之以身心者，有講之以口耳者。講之以口耳，揣摩測度，求之影響者也；講之以身心，行著習察，實有諸己者也。知此，則知孔門之學矣。

來教謂守仁大學古本之復，以人之爲學但當求之於內，而程朱格物之說不免求之於外，遂去朱子之分章，而創其所補之傳。非敢然也。學豈有內外乎？大學古本乃孔門相傳舊本耳，朱子疑其有所脫誤，而改正補緝之。守仁則謂其本無脫誤，悉從其舊而已矣。失在於過信孔子則有之，非故去朱子之分章而創其傳也。夫學貴得之於心，求之於心而非也，雖其言之出於孔子，不敢以爲是，而況其未及孔子者乎？求之於心而是也，雖其言之出於庸常，不敢以爲非也，而況其出於孔子者乎？且舊本之傳數千載矣，今讀其文詞，既明白而可通；論其工夫，又易簡而可入，亦何所按據而斷其此段之必在於彼，彼段之必在於此，與此之如何而缺，彼之如何而補，而遂改正補緝之。無乃重於背朱而輕於叛孔矣乎！

來教謂：如必以學不資於外求，但當反觀內省以爲務，則正心誠意四字亦何不盡之有？何必於入門之際，便因以格物一段工夫也！誠然。若語其要，則修身二字亦何不足矣，何必又言正心？正心二字亦足矣，何必又言誠意？誠意二字亦足矣，何必又言致知、又言格物？惟其工夫之詳密，而要之只是口事，此所以爲精一之學，此正不可不思者也。夫理無內外，性無內外，故學無內外。講習討論，未嘗非內也；反觀內省，口嘗遺外也。夫謂學必資於外求，是以己性爲有外也，是義外也，用智者也；謂反觀內省爲求之於內，是以己性爲有內也，是有我也，自私

者也。是皆不知性之無內外也。故曰：精義入神，以致用也；利用安身，以崇德也。性之德也，合口外之道也，此可以知格物之學矣。格物者，大學之實口口處，徹首徹尾，自始學至聖人，只此工夫而已，非但入門口口有此一段也。夫正心誠意，致知格物，皆所以修身口口物者，其所用力，日可見之地。故格物者，格其心之物也，格口意之物也，格其知之物也；正心者，正其物之心也；誠意口，誠其物之意也；致知者，致其物之知也。此豈有內外彼此之分哉？理一而已。以其理之凝聚而言，則謂之性；以其凝聚之主宰而言，則謂之心；以其主宰之發動而言，則謂之意；以其發動之明覺而言，則謂之知；以其明覺之感應而言，則謂之物。故就物而言謂之格；就知而言謂之致；就意而言謂之誠；就心而言謂之正。正者，正此也；誠者，誠此也；致者，致此也；格者，格此也。皆所謂窮理以盡性也。天下無性外之理，無性外之物。學之不明，皆由世之儒者認理爲外，認物爲外，而不知義外之說，孟子蓋嘗辟之，乃至襲陷其內而不覺，豈非亦有似是而難明者乎？不可以不察也。

凡執事所以致疑於格物之說者，必謂其是內而非外也；必謂其專事於反觀內省之爲，而遺棄其講習討論之工也；必謂其一口於綱領本原之地，而脫略於支條節目之詳也；必謂其口溺於枯槁虛口口偏，而不盡於物理人事之變也。審如是，豈但獲罪聖門，獲罪於朱子，是邪口口口道亂正，人得而誅之也，而況於執事之正直哉？審如是，世之稍明訓詁者，口口口者，皆知其非也，而況於執事之高明哉？凡守仁之所謂格物，其於朱子九口口口包羅統括於其中，但爲之有要，而作用不同，正口口口釐之差耳。然毫釐之差而千里之謬實起於此，不可不辨。

孟子辟楊、墨至於無父無君。二子亦當時之賢者，使與孟子並世而生，未必不以之爲賢。墨子兼愛，行仁而過耳；楊子爲我，行義而過耳。此其爲說，亦豈滅理亂常之甚，而足以眩天下哉？而其流之弊，孟子至比於夷狄禽獸，所謂以學術殺天下後世也。今世學術之弊，其謂之學仁而過者乎？謂之學義而過者乎？抑謂之學不仁不義而過者乎？吾不知其於洪水猛獸何如也！孟子云：予豈好辨哉？予不得已也！楊墨之道塞天下，孟子之時，天下之尊信楊墨，當不下於今日之崇尚朱說，而孟子獨以一人吶喊於其間，噫，可哀矣！韓氏云：佛老之害甚於楊墨。韓愈之賢不及孟子，孟子不能救口與未壞之先，而韓愈乃欲全之於已壞之後，其亦不量其力，且見其身之危，莫之救以死也矣！嗚呼！若守仁者其尤不量其力，果見其身之危，莫之救以死也。夫衆方嘲之中，而獨出涕嗟，若舉世恬然以趨，而獨疾首蹙額以爲憂，此其非病狂喪心，殆必誠有大不安者隱於其中，而非天下之至仁，其孰能察之？其爲朱子晚口定論，蓋亦不得已而然。中間年歲早晚誠有所未考，雖不必盡出於晚年，固多出於晚年者矣。然大意在委曲調停以明此學爲重，平生於朱子之說從之如響龜，一旦與之背馳，心誠有口口忍，故不得已而爲此。知我者，謂我口口口口口求，蓋不忍抵牾朱子者，其本心也；不口口口口口口者，道固如是，不直則道不見也。

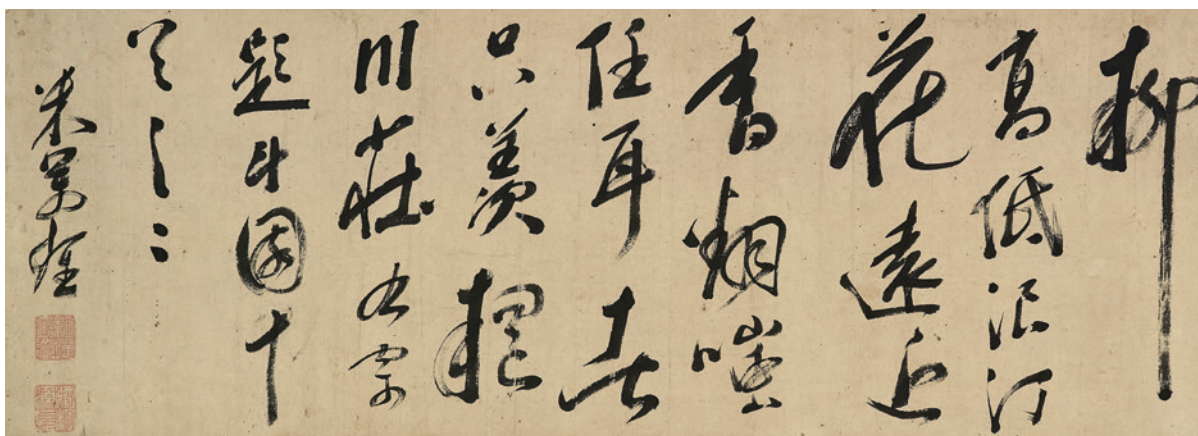
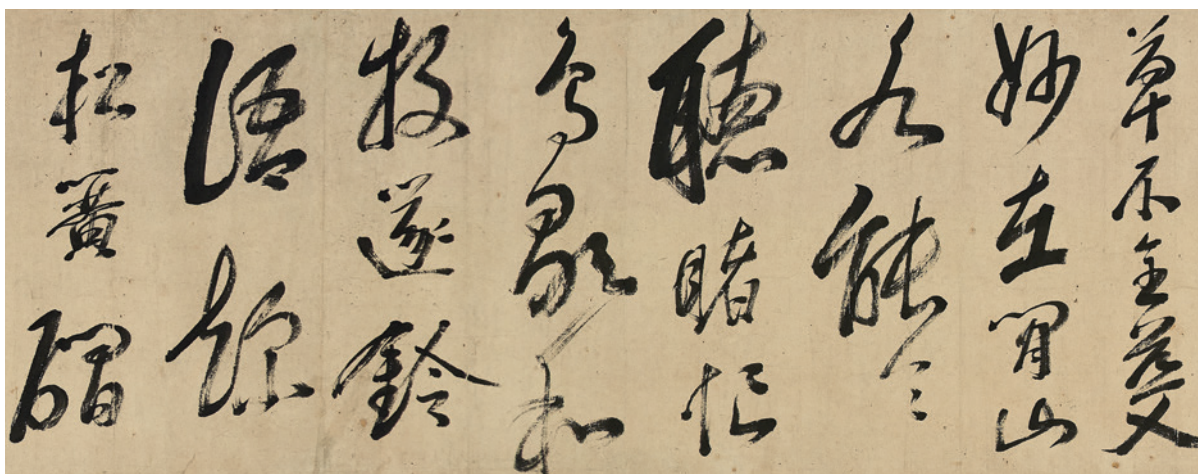
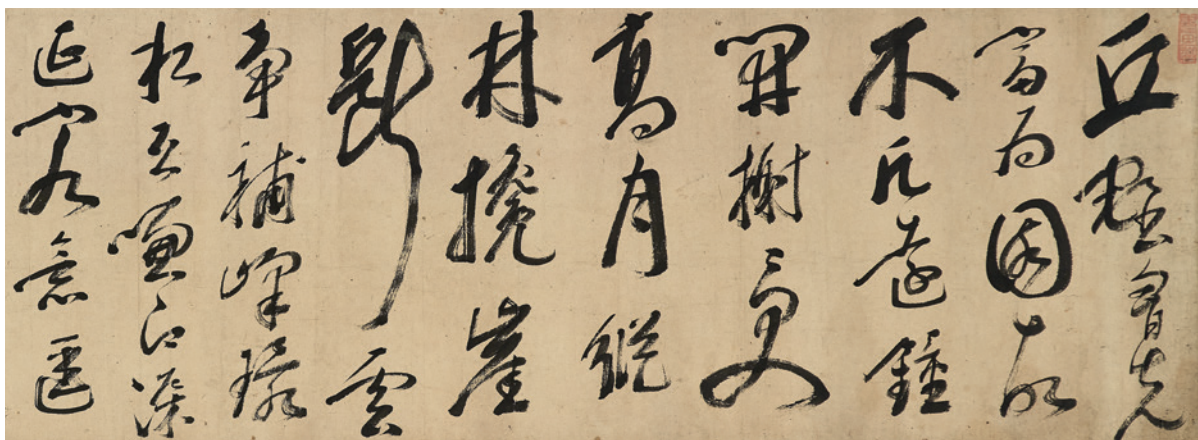
鈐印：伯安

藏印：曹如侯印、南安太守、沈乃捷印、姜氏宗孝、心澈冰壺神凝秋水、新篁、九思、承點、孫氏文口









8112

MI WANZHONG (1570-1628)

*Poems in Running-Cursive Script*

Handscroll, ink on paper

37.5 x 315 cm. (14 ¾ x 124 in.)

Inscribed and signed, with three seals of the artist

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

US\$200,000-260,000

釋文：丘壑胸先富，爲園故不凡。遠鐘開樹更，高月縱林欒。  
崖斷雲爭補，峰環相互嚮。即深延客意，逕草不全芟。  
妙在閒山水，能令聽睹恨。鳥歇和牧笛，鈴語趁松簧。  
礪柳高低浪，汀花遠近香。翻嗤任耳者，只羨輞川莊。

題識：右寄題斗園十首之二。米萬鍾。

鈐印：米萬鍾字仲詔、海淀漁長、書畫船

明 米萬鍾 行草題畫詩 水墨紙本 手卷



8114

**ZHANG RUITU** (1570-1641)

*Poem in Cursive Script Calligraphy*

Hanging scroll, ink on silk

186.3 x 56.8 cm. (73 3/8 x 22 3/8 in.)

Signed, with two seals of the artist

Titleslip by Wu Changshuo (1844-1927), signed with two seals and dated spring, *dingsi* year (1917)

**EXHIBITED:**

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

**LITERATURE:**

Kenshin Shodokai ed., *Zhang Ruitu*, Kindai Shodou

Kenkyusho Co. Ltd., Tokyo, 13 January 2016, p.104, pl. 20.

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

明 張瑞圖 草書李夢陽詩 水墨絹本 立軸

釋文：宛宛酒船至，依依小隊過。

亭於草玄近，溪比浣花多。

繫馬穿芳樹，持杯向碧蘿。

更謀泉上飲，無遽促鳴珂。

款識：瑞圖。

鈐印：張長公、張瑞圖印

吳昌碩（1844-1927）題簽條：

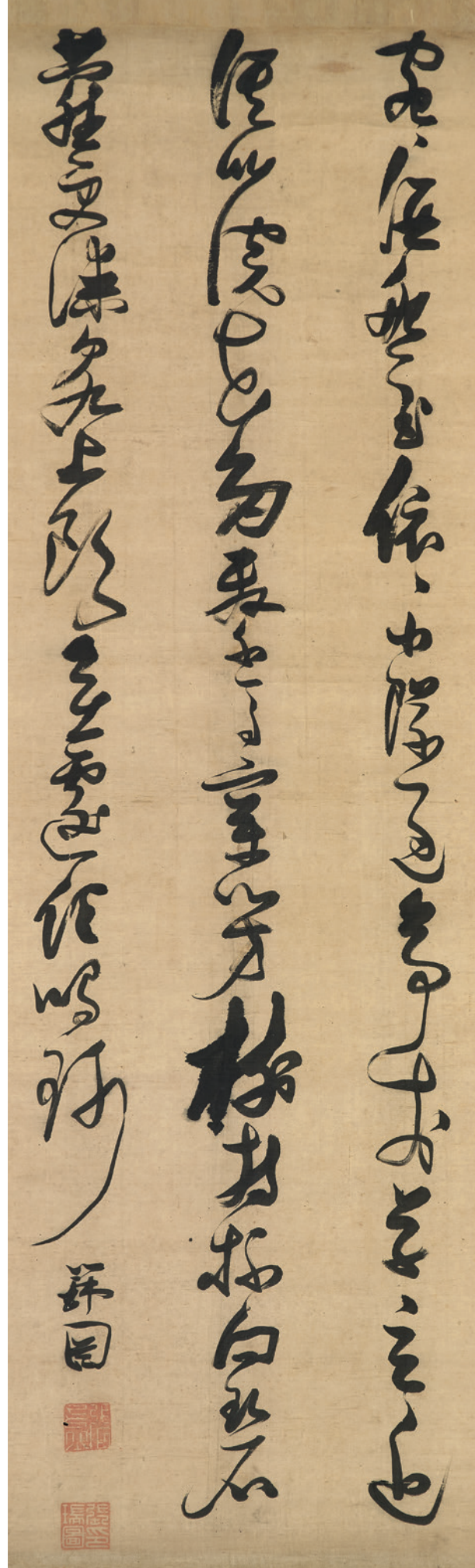
張二水行草真蹟，寶石齋珍藏。丁巳（1917）春分客海上去駐隨緣室，吳昌碩書簽時年七十有四。

鈐印：俊、缶

展覽：東京，謙慎書道會，“張瑞圖展”，2016年1月。

出版：謙慎書道會編，《張瑞圖》，株式會社近代書道研究所，東京，2016年1月13日，第104頁，圖版20。

張二水行草真蹟  
寶石齋珍藏  
丁巳春分客海上去駐隨緣室吳昌碩書簽時年七十有四





甚矣今人之不古也。塞奇鈞異習。占  
性。朱墨之塗。事為尤癖。乃之經義。  
國家不取。士由經變。史由史。父子近且  
六代。是沿設葩。剪彩先華。明白正大  
之辭。吞而千里。以之繪。更賢達所以  
自娛。失神取骨。失韻取貌。近日六瀟  
不究恣意肆詭。昔人造理入神。之妙不  
知何遠。夫文之大者。有功。令以司之。失之  
小者。當其筆墨。石之。余幼嗜無聲。之  
詩樂。觀革機之動。出於管。形月夕帶  
露。一枝迎風。數系絲。溶旖旎。莫不研  
摻。厥趣隨其所。得。掬毫寫之。然。女之  
知。已。昭。自。新。惜。或。嗟。福。之。暇。聊。擗。管。以  
自怡悅耳。壬辰新程納涼。北自因。稟  
名花。四。餘種。合圖。一。卷。以。悔。清。閑。種  
既計。十。歷。旬。而。始。克。就。雖。不。敵。云。目。物。仅  
形。奪。造化。之。巧。同。于。自然。之。賦。彼。任。意  
自。然。者。猶。為。未。其。物。情。也。小。春。下。絃。并  
諸。品。證。以。佐。賞。鑒。定。家。









**CHEN HONGSHOU** (1598-1652)*Flowers*

Handscroll, ink and light colour on paper  
26.8 x 1220 cm. (10 ½ x 480 in.)

Signed, with two seals of the artist

Followed by an inscription by the artist, dated seventh month of the *renchen* year (1652), with two seals of the artist

Fourteen collectors' seals, including two of Jiang Tingxi (1669-1732), three of Dai Guangzeng (18th-19th century), two of Lin Zexu (1785-1850), and six of Zhou Xingyi (1833-1904)

Colophon by Dai Guangzeng at the end of the scroll, dated third month, *jiaxu* year of the *Jiaqing* period (1814), stating that this scroll was previously in the collection of Song

Baochun (1748-1818), with one seal

With a fitted wooden box, inside cover inscribed by Nagao Ko (1864-1942), signed with one seal

Translation of the artist's colophon:

How impossible it is to match the greatness of old masters! Seeking the road less travelled they fully understood and revered the classics. In the past, scholars were well-versed in the Classics, the Histories, the Masters. Today, scholars merely understand the superficial and blindly follow the briefest formulas and models. It is no wonder that artists today cannot compete with superior masters that came before them, for they only dogmatically outline the form without capturing the essence or spirit, willfully losing hold of tradition without respecting the Six Principles. Present-day scholars should therefore familiarise themselves with the classics as much as artists today should also adjust their ink and brush. I have long loved the silent poetry of painting from a young age, and loved how the flowers, heavy with dew one morning in spring, or in the soft moonlight, sway and quiver gently against the wind. I study them carefully, using my brush to paint from observation whenever inspiration strikes. I only lament that I have not found another soul in the world who enjoys them as much as I. In the early autumn chill of *renchen* year (1652), I gathered and painted over forty kinds of different flowers on a single scroll, taking over a hundred days to finish, letting nature be my teacher in an attempt to preserve some of its beauty. Here are a few words I inscribed in late spring – but I will wait for others to be the judge.

**LITERATURE:**

*Christie's 20 Years Hong Kong, Classical Chinese Paintings and Calligraphy Highlights*, 2006, pp.26-27.

**PROVENANCE:**

Lot 468, 27 October 2002, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong.

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

US\$2,600,000-3,880,000

**明 陳洪綬 花卉 水墨淡色紙本 手卷**

一六五二年作

款識：老蓮洪綬畫

鈐印：陳洪綬印、章侯氏

卷後陳洪綬自題：

甚矣。今人之不古若也。寧奇鈞異，習與性成，筆墨之塗事，爲尤癖大之經義。國家所以取士，由經變史，由史變子。近且六代，是沿設葩剪彩。先輩明白正大之道，去而千里，小之繪史，賢達所以自娛，失神取骨，失韻取貌，近日六法不

究，恣意肆詭，昔人造理入神之妙，不知何適。夫失之大者，有功令以司之。失之小者，當以筆墨正之。余幼嗜無聲之詩，樂觀曳機之動，每於春朝月夕，帶露一枝，迎風數朵，紛溶旖旎，莫不研搜厥趣，隨其所得，揮毫寫之。然世乏知己，頗自慚惜。或噏誦之暇，聊搦管以自怡悅耳。壬辰（1652）新秋，納涼北窗，因彙名花四十餘種，合圖一卷，以備清閑雅翫，計十歷旬而始克就，雖不敵云。因物仍形，奪造化之巧，同于自然，然眎彼任意自恣者，猶爲未失物情也。小春下絃并誌數語，以俟賞鑒定我。

鈐印：陳洪綬印、章侯氏

藏印：

蔣廷錫（1669-1732）：廷錫私印、酉君

戴光曾（十八、十九世紀）：戴光曾印、光曾、嘉興戴光曾鑒藏經藉書畫印

林則徐（1785-1850）：林少穆珍藏印、江蘇巡撫關防

周星詒（1833-1904）：星詒印信、星詒、季貺（兩次）、周星詒印（兩次）

其他：不夜樓

戴光曾題跋：嘉慶甲戌（1814年）閏三月，購於武林，係愜陳宋丈葆淳（1748-1818）所藏。價值番銀二十四餅。

鈐印：松門

配木盒，盒面題：明陳老蓮精筆名花卷。

蓋內長尾甲（1864-1942）題：

老蓮陳洪綬天性孤介，襟抱高曠，絕意祿壽，放情丘壑，獨嗜書畫，以爲命抗。心希古規，撫唐宋搜究妙理，發揮天趣，孤詣獨造憂憂乎奪化工矣！嘗歎時史六法不究，恣意肆詭失神，取骨失韻，取貌不知昔人造理入神之妙，可以見其意所促存焉！是卷合圖名花四十餘種，用生紙墨筆淺彩，備極精妙，一筆無流俗之習。其跋語云：壬辰新秋十歷旬而始克就，壬申永明王永曆六年，老蓮年五十四，以是歲沒，則是卷殆其絕筆也！辛未歲杪。長尾甲。

鈐印：雨山

出版：香港佳士得二十週年中國古代書畫精選，2006年26-27頁。

來源：香港佳士得，中國古代書畫，2002年10月27日，編號468。



















8116

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

*Gathering in a Pavilion*

Hanging scroll, ink and colour on silk

198 x 49.5 cm. (78 x 19 ½ in.)

Inscribed and signed, with four seals of the artist

One collector's seal of Ha Lin (1856-1936)

Titleslip by Ha Lin, signed with two seals

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

*US\$200,000-260,000*

明 藍瑛 玄亭清話 設色絹本 立軸

題識：王黃雀玄亭清話圖，擬於禾中郡署。藍瑛。

鈐印：藍瑛、田叔、亦山齋、萬篆阿主者

哈摩（1856-1936）藏印：少夫所藏

哈摩題簽：藍田亦玄田清話圖真跡精品。讀畫聽香室所藏。

鈐印：結翰墨緣、哈摩私印

註：哈摩（1856-1936），字少甫，一作少夫，一字韻松，號觀叟、寶鐵硯齋，晚號觀津老人，南京人。工書畫，精鑒賞，曾兩度赴日，廣交日本朝野名流和文人雅士，以鑒寶識古和品德高潔受到稱譽。

藍田亦玄亭清話真跡精品

讀畫聽香室所藏





8118

**ANONYMOUS** (16TH CENTURY)

*Buddhas*

Hanging scroll, ink and colour on silk

189.6 x 97 cm. (74  $\frac{5}{8}$  x 38  $\frac{1}{4}$  in.)

Without signature and seal

**HK\$400,000-600,000**

*US\$52,000-77,000*

明 無款 佛像 設色絹本 立軸





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PROPERTY OF A KOREAN PRIVATE COLLECTOR 韓國私人收藏 (LOTS 1694-1708)



**1694**

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

*Fragrance of Lotus*

139 x 36 cm. (54 ¾ x 14 ½ in.)

HK\$30,000-40,000

孫志皋 水澱荷香 立軸



**1695**

**CHENG SONGMEN (17TH-18TH CENTURY)**

*Misty Landscape*

164 x 46 cm. (64 ½ x 18 ½ in.)

HK\$60,000-80,000

程松門 山村薄暮 立軸



**1696**

**YANG CAI (17TH-18TH CENTURY)**

*Boating in a Bright Day*

58.5 x 31.5 cm. (23 x 12 ½ in.)

HK\$30,000-40,000

楊燾 江清日和 立軸



**1697**

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

*Landscape after Wang Meng*

166 x 61 cm. (65 ½ x 24 in.)

HK\$500,000-700,000

藍瑛 王蒙畫意 立軸



**1698**

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

*A FINE DAY*

26.5 x 32 cm. (10 ½ x 12 ½ in.)

HK\$40,000-50,000

錢貢 清和日照 立軸



**1699**

**YUN SHOUPING (1633-1690)**

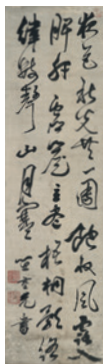
*Mountains in a Distance*

77 x 33.5 cm. (30 ¼ x 13 ¼ in.)

HK\$80,000-100,000

惲壽平 孤亭遠岫 立軸





**1700**  
**DA CHONGGUANG** (1623-1692)  
*Seven-character Poem in Running-Cursive Script*  
 124 x 34.5 cm. (48 ¾ x 13 ½ in.)  
 HK\$40,000-60,000  
 笪重光 行草七言詩 立軸



**1701**  
**FAN YUNLIN** (1558-1641)  
*Seven-character Poem in Running Script*  
 136 x 31 cm. (53 ½ x 12 ¼ in.)  
 HK\$30,000-40,000  
 范允臨 行書七言詩 立軸



**1702**  
**YUN SHOUPING** (1633-1690)  
*Landscape in Four Seasons*  
 Each scroll measures 156 x 40.6 cm. (61 ¾ x 16 in.)  
 HK\$600,000-800,000  
 惲壽平 山水詩意四景 立軸四屏



**1703**  
**KE SHIHUANG** (16TH-17TH CENTURY)  
*Flowers, Plantain and Wood*  
 126.5 x 50 cm. (49 ¾ x 19 ¾ in.)  
 HK\$30,000-40,000  
 柯士璜 古木繁花傍芭蕉 立軸



**1704**  
**SHEN ZONGQIAN** (1736-1820)  
*Rock, Bamboo and Pine*  
 59.5 x 43 cm. (23 ½ x 17 in.)  
 HK\$40,000-60,000  
 沈宗騫 三友圖 立軸



**1705**  
**ANONYMOUS** (13TH-14TH CENTURY)  
*Figure*  
 82 x 35 cm. (32 ¼ x 13 ¾ in.)  
 HK\$30,000-50,000  
 無款 人物 立軸



**1706**  
**WITH SIGNATURE OF QIU YING**  
 (17TH CENTURY)  
*Scholar by the Running Stream*  
 93 x 31 cm. (36 ¾ x 12 ¼ in.)  
 HK\$100,000-150,000  
 仇英(款) 溪口高士圖 立軸



**1707**  
**WITH SIGNATURE OF WU ZHEN**  
 (16TH CENTURY)  
*Studio in the Wild*  
 132 x 64.5 cm. (52 x 25 ½ in.)  
 HK\$60,000-100,000  
 吳鎮(款) 疏林讀書圖 立軸



**1708**  
**ANONYMOUS** (16TH CENTURY)  
*Seeking Inspiration beside a Stream*  
 135 x 76.5 cm. (53 ½ x 30 ¼ in.)  
 HK\$60,000-100,000  
 無款 臨流覓句 立軸



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## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is" in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the

actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;

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

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.



## 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

## 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### (A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

### (B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

### (C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol - next to the lot number. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

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

## 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive

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

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

### 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including HK\$2,000,000, 20% on that part of the **hammer price** over HK\$2,000,000 and up to and including HK\$30,000,000, and 12.5% of that part of the **hammer price** above HK\$30,000,000.

### 2 TAXES

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

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

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

(a) It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss



of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books.** Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This additional **warranty** does not apply to:
  - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
  - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
  - (iii) books not identified by title;
  - (iv) **lots** sold without a printed **estimate**;
  - (v) books which are described in the catalogue as sold not subject to return; or
  - (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- (i) the **hammer price**; and
- (ii) the **buyer's premium**; and
- (iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

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

- (i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: [www.christies.com/MyChristies](http://www.christies.com/MyChristies). While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
- (ii) Wire transfer

You must make payments to:

HSBC  
Head Office  
1 Queen's Road, Central, Hong Kong  
Bank code: 004  
Account No. 062-305438-001  
Account Name: Christie's Hong Kong Limited  
SWIFT: HSBCHKHHHKH

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$500,000 per auction sale. CNP payments cannot be accepted by all salerooms

and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

(v) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

(vi) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

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

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

### 2 TRANSFERRING OWNERSHIP TO YOU

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

### 3 TRANSFERRING RISK TO YOU

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

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

### 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

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

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

(a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) Information on collecting **lots** is set out on the storage and collection page

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at [www.christies.com/storage](http://www.christies.com/storage) shall apply.

(v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com).



#### (b) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **W** in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

#### (c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

#### (f) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **W** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

### I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other

terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.  
(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

### J OTHER TERMS

#### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

#### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

#### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

#### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

#### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

#### 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

#### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

#### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall

constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### 9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

### 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

### K GLOSSARY

**authentic** : a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty** : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium** : the charge the buyer pays us along with the **hammer price**.

**catalogue description** : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group** : Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition** : the physical **condition** of a **lot**.

**due date** : has the meaning given to it in paragraph F1(a).

**estimate** : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price** : the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading** : has the meaning given to it in paragraph E2.

**lot** : an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages** : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price** : has the meaning given to it in paragraph F1(a).

**provenance** : the ownership history of a **lot**.

**qualified** : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve** : the confidential amount below which we will not sell a **lot**.

**saleroom notice** : a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type** : means having all capital letters.

**warranty** : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# 業務規定 · 買方須知

## 業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和 / 或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

### A. 拍賣之前

#### 1. 拍賣品描述

(a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任  
我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 I 段另有約定。

#### 3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

#### 4. 拍賣之前檢查**拍賣品**

(a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

#### 5. 估價

**估價**是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近日錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

#### 6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

#### 7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及 / 或在日後需要特殊的保養。

(b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。

(c) 我們不會為每件拍賣的寶石索取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。

(d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

#### 8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能保證任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

(b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不保證每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(g) 段。

### B. 登記競投

#### 1. 新競投人

(a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

(i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。

(ii) 公司客戶：顯示名稱及注册地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身分證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

#### 2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及 / 或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投標部：+852 2978 9910 或電郵至 bidsasia@christies.com。

#### 3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和 / 或反恐佈主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

#### 4. 代表他人競投

(a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) **作為隱名委托人的代理人**：如果您以代理人身份為隱名委托人（最終的買方）進行競投，您同意承擔支付購買款項和所有其他應付款項的個人責任。並且，您保證：



- (i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
- (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
- (iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
- (iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和其他應付款項負上個人法律責任。

## 5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

## 6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

### (A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。估價低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

### (B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 [www.christies.com/livebidding](http://www.christies.com/livebidding)，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 [www.christies.com](http://www.christies.com) 網站。

### (C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 [www.christies.com](http://www.christies.com) 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

## C. 拍賣之時

### 1. 進入拍賣現場

我們有權不允許任何人進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

### 2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用 • 標記。**底價**不會高於**拍賣品**的**低端估價**。

### 3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- (a) 拒絕接受任何競投；
- (b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- (e) 重開或繼續競投，即便已經下槌；
- (f) 如果有出錯或爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣或將**拍賣品**重新拍賣或出售。在拍賣之時或後對競投有任何爭議，拍賣官有最終決定權。

### 4. 競投

拍賣官接受以下競投：

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

### 5. 代表賣方競投

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

### 6. 競投價遞增幅度

競投通常從低於**低端估計**開始，然後逐步增加（競投價遞增幅度）。拍賣官會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

### 7. 貨幣兌換

拍賣會的顯示板，Christie's LIVE™ 和佳士得網站可能會以拍賣場當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

### 8. 成功競投

除非拍賣官決定使用以上 C3 段中的酌情權，拍賣官下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後

您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

## 9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

## D. 買方酬金及稅款

### 1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 2,000,000 元之 25%；加逾港幣 2,000,000 元以上至港幣 30,000,000 元部分之 20%；加逾港幣 30,000,000 元以上之 12.5% 計算。

### 2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**成交價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。

有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付基於**成交價**，**買方酬金**和運費而產生的州銷售稅或使用稅費。佳士得現時須就其運送至紐約州的**拍賣品**收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

## E. 保證

### 1. 賣方保證

對於每件**拍賣品**，賣方保證其：

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

如果以上任何保證不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第 F1(a) 段定義）的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的保證；只要法律許可，所有賣方對您做出的保證及法律要求加入本協議的所有其它賣方責任均被免除。

### 2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是真品（我們的“真品保證”）。如果在拍賣日後的五年內，您使我們滿意您的**拍賣品**不是真品，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。

業務規定的詞匯表裏有對“真品”一詞做出解釋。**真品保證**條款如下：

- (a) 我們在拍賣日後的 5 年內提供**真品保證**。此期限過後，我們不再提供**真品保證**。

- (b) 我們只會對本目錄描述第一行（“標題”）以大階字體注明的資料作出**真品保證**。除了標題中顯示的資料，我們不對任何標題以外的資料（包括標題以外的大階字體注明）作出任何保證。
- (c) **真品保證**不適用於有保留標題或有保留的部分標題。有保留是指受限於拍賣品目錄描述內的解釋，或者標題中有“重要通告及目錄編列方法之說明”內有保留標題的某些字眼。例如：標題中對“認為是…之作品”的使用指佳士得認為拍賣品可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“有保留標題”列表及拍賣品的目錄描述。
- (d) **真品保證**適用於被拍賣會通告修訂後的標題。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時，標題乎合被普遍接受的學者或專家的意見，或標題指出意見衝突的地方。
- (f) 如果拍賣品只有通過科學鑑定方法才能鑑定出不是真品，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞拍賣品，則**真品保證**不適用。
- (g) **真品保證**僅適用於拍賣品在拍賣時由佳士得發出之發票之原本賣方，且僅在原本賣方在拍賣日與申索之日持續擁有該拍賣品才適用。保證中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：
- 在拍賣日後 5 年內，向我們提供書面的申索通知並提供詳情，包括完整的佐證證據；
  - 佳士得有權要求您提供為佳士得及您均事先同意的在此拍賣品領域被認可的兩位專家的書面意見，確認該拍賣品不是真品。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
  - 自費交回與拍賣時狀況相同的拍賣品給佳士得拍賣場。
- (i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或其他賠償或支出承擔責任。
- (j) **書籍**。如果拍賣品為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
- 此額外**保證**不適用於：
    - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
    - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
    - 沒有標題的書籍；
    - 沒有標明估價的已出售**拍賣品**；
    - 目錄中表明售出後不可退貨的書籍；
    - 狀況報告中或拍賣時公告的瑕疵。
  - 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交

書面通知，並交回與拍賣時狀況相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。

- (k) 東南亞現代及當代藝術以及中國書畫。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本賣方，但賣方必須在拍賣日起 12 個月內以書面通知本公司有關**拍賣品**為贗品並能按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

## F. 付款

### 1. 付款方式

- (a) 拍賣後，您必須立即支付以下**購買款項**：
- 成交價**；和
  - 買方酬金**；和
  - 任何關稅、有關貨物、銷售、使用、補償或服務稅項。
- 所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。
- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
- 佳士得通過“MyChristie’s”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 [www.christies.com/MyChristies](http://www.christies.com/MyChristies) 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
  - 電匯至：  
香港上海匯豐銀行總行  
香港中環皇后大道中 1 號  
銀行編號：004  
賬號：062-305438-001  
賬名：Christie’s Hong Kong Limited  
收款銀行代號：HSBCHKHHHKH
  - 信用卡  
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP) 的方式支付，本公司每次拍賣接受總數不超過港幣 500,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：
  - 現金  
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
  - 銀行匯票  
抬頭請注明“佳士得香港有限公司”（須受有關條件約束）；

### (vi) 支票

- 抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
- (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。
- (e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766；或發電郵至 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。

## 2. 所有權轉移

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

## 3. 風險轉移

**拍賣品**的風險和責任自以下日期起將轉移給您（以較早者為準）：

- 買方提貨日；
- 自拍賣日起 30 日後，如較早，則**拍賣品**根據“倉儲與提取”頁由第三方倉庫保管之日起；除非另行協議。

## 4. 不付款之補救辦法

- (a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：
- 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
  - 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償、法律費用及任何賣方酬金的差額；
  - 代不履行責任的買方支付賣方應付的**拍賣淨價金額**。您承認佳士得有賣方之所有權利向您提出追討；
  - 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
  - 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
  - 我們可以選擇將您的身份及聯繫方式披露給賣方；
  - 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
  - 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
  - 我們認為必要或適當的任何行動。



- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他佳士得集團公司的款項。
- (c) 如果您在到期付款日之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

#### 5. 扣押拍賣品

如果您欠我們或其他佳士得集團公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它佳士得集團公司的拍賣品。只有在您全額支付欠下我們或相關佳士得集團公司的全部款項後，您方可領取有關拍賣品。我們亦可選擇將您的拍賣品按照我們認為適當的方式出售。我們將用出售拍賣品的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

#### G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的拍賣品（但請注意，在全數付清所有款項之前，您不可以提取拍賣品）。
- (b) 有關提取拍賣品之詳情已列明於“倉儲與提取”頁。
- (c) 如果您未在拍賣完畢立即提取您購買的拍賣品，我們有權將拍賣品移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十個日曆日或之前提取您購買的拍賣品，除非另有書面約定：
- (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
- (ii) 我們有權將拍賣品移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
- (iii) 我們可以按我們認為商業上合理且恰當的方式出售拍賣品。
- (iv) 倉儲的條款適用，條款請見 [www.christies.com/storage](http://www.christies.com/storage)。
- (v) 本段的任何內容不限制我們在 F4 段下的權利。

#### H. 運送

##### 1. 運送

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

##### 2. 出口 / 進口

拍賣售出的任何拍賣品都可能受拍賣品售出國家的出口法律及其他國家的進口法律限制。許多國家就拍賣品出境要求出口聲明及

/ 或就拍賣品入境要求進口聲明。進口國當地法律可能會禁止進口某些拍賣品或禁止拍賣品在進口國出售。

我們不會因您所購買的拍賣品無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換購買款項。您應負責確認並滿足任何法律或法規對出口或進口您購買的拍賣品的要求。

(a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口拍賣品的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付拍賣品的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。

##### (b) 含有受保護動植物物的拍賣品

由瀕臨絕種及其他受保護野生動植物製造或組成（不論分比率）的拍賣品在本目錄中註有 [ \* ] 號。

這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何拍賣品進口至其他國家，您須於競投該拍賣品之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，拍賣品必須附有獨立的物種的科學證明和 / 或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件拍賣品含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛犸象牙，海象象牙和犀鳥象牙）且您計劃將上述拍賣品進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該拍賣品或因任何原因拍賣品被政府部門查收，我們沒有義務因此取消您的交易並退回您的購買款項。您應負責確定並滿足有關含有上述物料拍賣品進出口的法律和規例要求。

##### (c) 美國關於非洲象象牙的進口禁令

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

##### (d) 源自伊朗的拍賣品

一些國家禁止或限制購買和 / 或進口源自伊朗的“傳統工藝作品”（身份不明確的藝術家作品及 / 或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒）。美國禁止進口以上物品亦禁止美國民眾（不論身在何處）購買以上物品。有些國家，例如加拿大則允許在某特定

情況下可以進口上述物品。為方便買方，佳士得在源自伊朗（波期）的拍賣品下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關拍賣品，違反有關適用條例。

##### (e) 黃金

含量低於 18k 的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

##### (f) 鐘錶

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些拍賣品在本目錄內的拍賣品編號旁以 Ψ 符號顯示。這些錶帶只用來展示拍賣品並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2 段中的標記是佳士得為了方便閣下而在有關拍賣品附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

#### I. 佳士得之法律責任

- (a) 除了真品保證，佳士得、佳士得代理人或僱員，對任何拍賣品作任何陳述，或資料的提供，均不作出任何保證。在法律容許的最大程度下，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些保證不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買拍賣品或與競投相關的任何其它事項）；和
- (ii) 本公司無就任何拍賣品的可商售品質、是否適合某特定用途、描述、尺寸、質量、狀況、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、狀況報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就拍賣品購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的購買款項。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

#### J. 其它條款

##### 1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該拍賣品的拍賣。

## 2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他佳士得集團公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或在 Christie's LIVE™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

## 3. 版權

所有由佳士得或為佳士得與拍賣品有關之製作之一切圖片、插圖與書面資料（除有特別註釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的拍賣品會取得任何版權或其他複製的權利。

## 4. 效力

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

## 5. 轉讓您的權利及責任

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

## 6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

## 7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它佳士得集團公司用於我們的私隱政策所描述的，或與其相符的目

的。您可以在 [www.christies.com](http://www.christies.com) 上找到本公司私隱政策。

## 8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權利或補償不應阻止或限制對其它權利或補償的行使。

## 9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

## 10. www.christies.com 的報告

售出的拍賣品的所有資料，包括目錄描述及價款都可在 [www.christies.com](http://www.christies.com) 上查閱。銷售總額為成交價加上買方酬金，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 [www.christies.com](http://www.christies.com) 網站上刪除。

## K. 詞匯表

**真品**：以下所述的真實作品，而不是複製品或贗品：

- 拍賣品在標題被描述為某位藝術家、作者或製作者的作品**，則為該藝術家、作者或製作者的作品；
- 拍賣品在標題被描述為某時期或流派創作的作品**，則該時期或流派的作品；
- 拍賣品在標題被描述為某來源**，則為該來源的作品；

d) 以寶石為例，如**拍賣品在標題被描述為由某種材料製成**，則該作品是由該材料製成。

**真品保證**：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

**買方酬金**：除了**成交價**，買方支付給我們的費用。

**目錄描述**：拍賣目錄內對**拍賣品**的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

**佳士得集團**：Christie's International Plc、其子公司及集團的其它公司。

**狀況**：**拍賣品**的物理狀況。

**到期付款日**：如第 F1(a) 段所列出的意思。

**估價**：目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**：指該範圍的最高價。**中間估價**為兩者的中間點。

**成交價**：拍賣官接受的**拍賣品**最高競投價。

**標題**：如 E2 段所列出的意思。

**拍賣品**：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

**其他賠償**：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

**購買款項**：如第 F1(a) 段的意思。

**來源**：**拍賣品**的所有權歷史。

**有保留**：如 E2 段中的意思；**有保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“**有保留標題**”的意思。

**底價**：**拍賣品**不會以低於此保密底價出售。

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

**大階字體**：指包含所有的大寫字母。

**保證**：陳述人或聲明人保證其所陳述或聲明的事實為正確。

# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale • Buying at Christie's'

◊

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•

**Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

**Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.

Ψ

**Lot** incorporates material from endangered species that is not for sale and is shown for display purposes only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## 本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為“業務規定·買方須知”一章的最後一頁。

◊

佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△

全部或部分由佳士得或其他**佳士得集團公司**持有。請參閱重要通知及目錄編列方法之說明。

◆

佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

•

不設**底價**的**拍賣品**，不論其在本目錄中的售前**估價**，該**拍賣品**將售賣給出價最高的競投人。

~

**拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定·買方須知第 H2(b) 段。

Ψ

**拍賣品**含有瀕危物種的材料，只會作展示用途，並不作銷售。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。



# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

#### ▲: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol ▲ next to its lot number.

#### ◊ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◊ next to the lot number.

#### ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest

in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

#### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

#### Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

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

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are

advised to inspect the property themselves. Written **condition** reports are usually available on request.

#### Qualified Headings

In Christie's opinion a work by the artist.

\*"Attributed to..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*"Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

\*"Signed ..."/"Dated ..."/"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

\*"With signature ..."/"With date ..."/"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

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

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to lots described using this term.

## 重要通知及目錄編列方法之說明

### 重要通告

#### 佳士得在受委託拍賣品中的權益

##### ▲: 部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之**拍賣品**。該等**拍賣品**在目錄中於拍賣編號旁註有 ▲ 符號以資識別。

#### ◊ 保證最低出售價

佳士得有時就某些受委託出售的**拍賣品**的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就**拍賣品**的出售獲得最低出售價。這被稱為保證最低出售價。該等**拍賣品**在目錄中於拍賣編號旁註有 ◊ 號以資識別。

#### ◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果**拍賣品**未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與第三方分擔該風險。在這種情況下，第三方同意在拍賣之前就該**拍賣品**提交一份不可撤銷的書面競投。第三方因此承諾競投該**拍賣品**，如果沒有其它競投，等三方將以書面競投價格購買該**拍賣品**，除非有其它更高的競價。第三方因此承擔**拍賣品**未能出售的所有或部分風險。如果**拍賣品**未能出售，第三方可能承擔損失。該等**拍賣品**在目錄中註以符號 ◆ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。第三方亦可以就該**拍賣品**以超過書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付成交價及買方酬金。

我們要求第三方保證人向其客戶披露在給予保證的**拍賣品**持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的**拍賣品**，

我們建議您應當要求您的代理人確認他 / 她是否在**拍賣品**持有經濟利益。

#### 其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方就**拍賣品**銷售所得預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與**拍賣品**的競投。因為上述協議與競投過程無關，我們不會在目錄中註以符號。

#### 利益方的競投

如果競投人在**拍賣品**持有經濟利益並欲競投該**拍賣品**，我們將以拍賣場通知的方式知會所有競投者。該經濟利益可包括遺產受益人保留權利參與競投，遺產委託拍賣的**拍賣品**或者風險共擔安排下的合作方保留權利參與競投**拍賣品**和 / 或通知我們其競投該**拍賣品**的意願。

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

如果佳士得在目錄中每一項**拍賣品**中均有所有權或經濟利益，佳士得將不會於每一項**拍賣品**旁附註符號，但會於正文首頁聲明其權益。

### 有關繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

下列詞語於本目錄中具有以下意義。請注意本目錄中有關作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各**拍賣品**的狀況，亦可向佳士得要求提供書面狀況報告。

### 有保留的標題

佳士得認是屬於該藝術家之作品

\*「傳」、「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

\*「...之創作室」及「...之工作室」

指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

\*「...時期」

指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

\*「跟隨...風格」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

\*「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

\*「...複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

\*「簽名...」、「日期...」、「題寫...」

指以佳士得有保留之意見認為，某作品由某藝術家簽名 / 寫上日期 / 題詞。

\*「附有...簽名」、「附有...之日期」、「附有...之題詞」、「款」

指以佳士得有保留之意見認為某簽名 / 某日期 / 題詞應不是某藝術家所為。

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

\* 於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及委託人於目錄內使用此詞語及其所描述之**拍賣品**及其作者身份之真確及可信性，並不承擔及接受任何風險、義務或責任，而真品保證條款，亦不適用於以此詞語所描述的**拍賣品**。

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## AUCTION AND OTHER SERVICES

**PRIVATE SALES**  
HK: +852 2978 6871  
Fax: +852 2760 1767  
Email: privatesaleesservicecentre@christies.com

**CHRISTIE'S EDUCATION**  
**New York**  
Tel: +1 212 355 1501  
Fax: +1 212 355 7370  
Email: newyork@christies.edu

**Hong Kong**  
Tel: +852 2978 6768  
Fax: +852 2525 3856  
Email: hongkong@christies.edu

**London**  
Tel: +44 (0)20 7665 4350  
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**CHRISTIE'S INTERNATIONAL REAL ESTATE**  
**New York**  
Tel: +1 212 468 7182  
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Email: info@christiesrealestate.com

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Tel: +44 (0)20 7389 2551  
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**CHRISTIE'S FINE ART STORAGE SERVICES**  
**New York**  
Tel: +1 212 974 4579  
Email: newyork@cfass.com

**Singapore**  
Tel: +65 6543 5252  
Email: singapore@cfass.com

• DENOTES SALEROOM

ENQUIRIES — Call the Saleroom or Office

EMAIL — info@christies.com

For a complete salerooms & offices listing go to christies.com



# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

All **lots** not collected from Christie's at the Hong Kong Convention and Exhibition Centre by 4:00 pm on 29 November 2017 will, at our option, be removed to an offsite warehouse. Please contact Post-Sale Services to confirm the location of your property prior to collection. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [www.christies.com/storage](http://www.christies.com/storage) and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's warehouse or is removed elsewhere.

All **lots** will be available for collection from 2:00pm on 30 November 2017.

All collections from the offsite warehouse will be by pre-booked appointment only. Please contact Christie's Post-Sale Services Department at least one business day in advance to book a collection time.  
Tel: +852 2760 1766 / Email: [postsaleasia@christies.com](mailto:postsaleasia@christies.com).

For **lots** stored at an offsite warehouse, if you would like to collect the **lot** from our office, a local delivery charge of a minimum of HK\$850 may be applied. A **lot** at Christie's will be available for collection on a working day between 9:30am and 12:30pm / 2:00pm and 6:00pm. **Lots** are not available for collection at weekends and public holidays.

## PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Services Department can organise local deliveries or international freight. Please contact them on +852 2760 1766 or [postsaleasia@christies.com](mailto:postsaleasia@christies.com). To ensure that arrangements for the transport of your **lot** can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Services Department for a quote as soon as possible after the sale.

## PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on [www.christies.com](http://www.christies.com).

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of charge	Free of charge
31st day onwards: Administration Fee Storage per day	HK\$ 700 HK\$80	HK\$350 HK\$40
Loss and Damage Liability	Will be charged on purchased <b>lots</b> at 0.5% of the hammer price or capped at the total storage charge, whichever is lower.	
Please note that there will be no charge to clients who collect their <b>lots</b> within 30 days of this sale. Size to be determined at Christie's discretion.		

Long-term storage solutions are also available per client request.

# 倉儲與提取

## 提取地點與條款

所有未在 2017 年 11 月 29 日下午 4 時從香港會議展覽中心提取的**拍賣品**將由我們決定移送到其它倉庫。請在提貨前預先聯絡佳士得售後服務部確定**拍賣品**所在倉庫。**拍賣品**的移送和倉儲受 [www.christies.com/storage](http://www.christies.com/storage) 中的倉儲條款和條件約束。倉儲的收費詳見以下表格。無論**拍賣品**是保留在佳士得的倉庫還是移送其它倉庫，上述規定均適用。

所有**拍賣品**自 2017 年 11 月 30 日下午 2 時起可以開始提取。

所有在其它倉庫之提取，將只能通過提前預約方式。

請提前至少一個工作日聯絡佳士得售後服務部預約提取時間。

電話：+852 2760 1766 / 電郵：[postsaleasia@christies.com](mailto:postsaleasia@christies.com)

對於儲存在其它倉庫的**拍賣品**，如果您希望在我們辦公室提取，我們將收取不低於港幣 850 元的本地運送費用。對於儲存在佳士得的**拍賣品**，您可以在任何工作日上午 9 時 30 分至下午 12 時 30 分 / 下午 2 時至 6 時期間提取。週末和公眾假期休息。

## 應付費用的支付

所有成功出售或未能出售的**拍賣品**均可能負有倉儲和管理費用。請詳見以下表格。倉儲費用可在提取之前或當時支付。佳士得在收到提貨單後方會發放**拍賣品**。所有費用付清之後，方可提取**拍賣品**。

## 裝運和運送

佳士得售後服務部可以安排本地運送或國際貨運。請聯繫 +852 2760 1766 或 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。為確保您的**拍賣品**的運輸安排能在免費倉儲期間到期之前完成，請在拍賣後儘快聯繫佳士得售後服務部取得報價。

## 有形損失和損壞責任

佳士得對已出售的**拍賣品**在倉儲期間承擔有形損失和損壞責任。佳士得的責任以包括買方酬金在內的記載於發票上的購買款項為上限。佳士得該責任將自您全額付款後您或您的代理人提取**拍賣品**後終止。佳士得的責任受 [www.christies.com](http://www.christies.com) 上公佈的佳士得責任條款和條件的約束。

管理費，倉儲和相關費用		
按件收費	大件物品 例如家具，大型畫作和雕塑	小件物品 例如書籍，奢侈品，陶瓷和小型畫作
拍賣後 1-30 天內	免費	免費
自第 31 天起：管理費 每天倉儲費用	港幣 700 元 港幣 80 元	港幣 350 元 港幣 40 元
損失和損壞責任	按購買 <b>拍賣品</b> 的成交價的 0.5% 或全部倉儲費用收費（以較低者為準）	
如果在拍賣後 30 天內提取 <b>拍賣品</b> ，無須支付上述費用。 物品大小由佳士得酌情決定。		

長期倉儲服務方案可按客戶要求提供。

# FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

MONDAY 27 NOVEMBER 2017  
AT 1.30 PM

Grand Hall,  
Hong Kong Convention and Exhibition Centre,  
No.1 Expo Drive, Wanchai, Hong Kong

CODE NAME: **CAI JIA**  
SALE NUMBER: **14340**  
LOT NUMBER: **901-1060**

Please note that Christie's does not accept payment  
from third parties, including agents, and that invoice  
details cannot be changed after the sale.

BID ONLINE FOR THIS SALE AT  
[WWW.CHRISTIES.COM](http://WWW.CHRISTIES.COM)

## BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases  
in steps (bid increments) of up to 10 per cent. The auctioneer will  
decide where the bidding should start and the bid increments.  
Written bids that do not conform to the increments set below  
may be lowered to the next bidding-interval.

HK\$1,000 to HK\$2,000	by HK\$100s
HK\$2,000 to HK\$3,000	by HK\$200s
HK\$3,000 to HK\$5,000	by HK\$200, 500, 800 (ie: HK\$4,200, HK\$4,500, HK\$4,800)
HK\$5,000 to HK\$10,000	by HK\$500s
HK\$10,000 to HK\$20,000	by HK\$1,000s
HK\$20,000 to HK\$30,000	by HK\$2,000s
HK\$30,000 to HK\$50,000	by HK\$2,000, 5,000, 8,000 (ie: HK\$32,000, HK\$35,000, HK\$38,000)
HK\$50,000 to HK\$100,000	by HK\$5,000s
HK\$100,000 to HK\$200,000	by HK\$10,000s
HK\$200,000 to HK\$300,000	by HK\$20,000s
HK\$300,000 to HK\$500,000	by HK\$20,000, 50,000, 80,000 (ie: HK\$320,000, HK\$350,000, HK\$380,000)
HK\$500,000 to HK\$1,000,000	by HK\$50,000s
Above HK\$1,000,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the  
auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the  
maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable  
will be the sum of the **hammer price** and the **buyer's  
premium (together with any taxes chargeable on the  
hammer price and buyer's premium in accordance  
with the Conditions of Sale - Buying at Christie's)**. The  
**buyer's premium** rate shall be an amount equal to 25%  
of the **hammer price** of each **lot** up to and including HK\$  
2,000,000, 20% on any amount over HK\$ 2,000,000 up to  
and including HK\$ 30,000,000 and 12.5% of the amount  
above HK\$ 30,000,000. For wine there is a flat rate of 22.5%  
of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale - Buying at  
Christie's printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for  
identical amounts and at the auction these are the highest  
bids on the lot, Christie's will sell the **lot** to the bidder whose  
written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the  
absence of a higher bid, be executed at approximately 50% of  
the **low estimate** or at the amount of the bid if it is less than  
50% of the **low estimate**.

I understand that Christie's written bid service is a free service  
provided for clients and that, while Christie's will be as careful as  
it reasonably can be, Christie's will not be liable for any problems  
with this service or loss or damage arising from circumstances  
beyond Christie's reasonable control.

**Auction Results: +852 2760 1766.**

The auctioneer will usually only accept bids for High Value Lots  
if a deposit has been arranged prior to the day of sale and the  
High Value Lot pre-registration application has been completed.  
High Value Lot Deposit Forms should be sent to the Bids  
Department by email to [idsasia@christies.com](mailto:idsasia@christies.com). I understand  
that if I have not completed the High Value Lot pre-registration  
before sale I will not be permitted to bid for High Value Lots.

If you are not successful in any bid and do not owe any Christie's  
group company any money, the deposit will be refunded to you  
by way of wire transfer or such other method as determined by  
Christie's. Please make sure that you provide your bank details  
in the High Value Lot Deposit Forms.

Paddle No.

# Written Bids Form

## Christie's Hong Kong

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm  
all bids received by e-mail by return e-mail. If you have not received confirmation within one  
business day, please resubmit your bid(s) or contact:

Bid Department. Tel: +852 2978 9910 Email: [idsasia@christies.com](mailto:idsasia@christies.com)

Client Number (if applicable)

Client Name (please print)

Address

Post Code

Contact Number (Mobile)

Please verify email address for post-sale communication

☐ Shipping Quote Required

Shipping address ( ☐ Same as the above address)

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE - BUYING AT CHRISTIE'S

Signature

Date

If you have not previously bid or consigned with Christie's, please attach copies of the following  
documents. **Individuals:** government-issued photo identification (such as a photo driving licence,  
national identity card, or passport) and, if not shown on the ID document, proof of current address,  
for example a utility bill or bank statement. **Corporate clients:** certificate of incorporation, proof of  
company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the  
director or the legal representative and, where applicable, chopped with company stamp and official  
document listing directors and shareholders. **Other business structures such as trusts, offshore  
companies or partnerships:** please contact the Credit Department at + 852 2978 6870 for advice  
on the information you should supply. If you are registering to bid on behalf of someone who has not  
previously bid or consigned with Christie's, please attach identification documents for yourself as  
well as the party on whose behalf you are bidding, together with a signed letter of authorisation from  
that party.

New clients, clients who have not made a purchase from any Christie's office within the last 12  
months, and those wishing to spend more than on previous occasions will be asked to supply a  
bank reference and/or a recent bank statement and we may also require a deposit as we deem  
appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, it may be  
made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we  
receive payment of the deposit in full and cleared funds.

## PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid HK\$ (excluding buyer's premium)

CHRISTIE'S 佳士得



二〇一七年 十一月二十七日  
星期一 下午一時三十分

香港灣仔博覽道1號  
香港會議展覽中心大會堂

編號名稱：蔡嘉  
拍賣編號：14340  
拍賣品編號：901-1060

佳士得不接受包括代理人在內之第三方付款；付款資料於拍賣會完結後將不能更改。

參與網絡競投可登入佳士得網站 [www.christies.com](http://www.christies.com)

### 競投價遞增幅度

競投一般由低於**低端估價**開始，通常每次減價之遞增幅度（競投價遞增幅度）最高為 10%，拍賣官會自行決定競投開始價位及遞增幅度。書面競投價若與下列之遞增幅度不一致，將被調低至下一個減價金額：

競投價	每次減價之遞增金額
1,000-2,000 港元	100 港元
2,000-3,000 港元	200 港元
3,000-5,000 港元	200, 500, 800 港元 (例 4,200, 4,500, 4,800 港元)
5,000-10,000 港元	500 港元
10,000-20,000 港元	1,000 港元
20,000-30,000 港元	2,000 港元
30,000-50,000 港元	2,000, 5,000, 8,000 港元 (例 32,000, 35,000, 38,000 港元)
50,000-100,000 港元	5,000 港元
100,000-200,000 港元	10,000 港元
200,000-300,000 港元	20,000 港元
300,000-500,000 港元	20,000, 50,000, 80,000 港元 (例 320,000, 350,000, 380,000 港元)
500,000-1,000,000 港元	50,000 港元
1,000,000 港元或以上	拍賣官自行決定

在拍賣時拍賣官可酌情更改每次增加之額度。

1. 茲請求佳士得就本表格所列的**拍賣品**進行競投，直至本表格所列的最高出價。
2. 本人知悉如競投成功，本人應付之購買款項為**成交價及買方酬金（以及所有基於成交價和買方酬金而產生的稅費，及符合業務規程，買方須知）**。買方酬金費率按每件**拍賣品**成交價首階港 2,000,000.00 元之 25%，加逾港幣 2,000,000.00 元以上至 30,000,000 元部份之 20%；加逾港幣 30,000,000 元以上之 12.5% 計算。各酒**的買方酬金**是按每件**拍賣品**成交價之 22.5%。
3. 本人同意接受目錄中所列之業務規定的管限。
4. 本人理解如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送呈其書面競投書給本公司之競投人。
5. 如果您以書面競投一件**沒有底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；或如果您的投標價低於**低端估價**的 50%，則以您的投標價進行競投。

本人亦明白，佳士得的書面競投服務為一項向客戶提供的免費服務，佳士得會合理謹慎進行，佳士得不會就任何在佳士得控制的範圍以外產生的損失或賠償負責。

**拍賣結果查詢：+852 2760 1766.**

拍賣官一般僅接受已於拍賣日前繳付保證金並已完成高額拍賣品預先登記人士之高額拍賣品競投。請將已填妥之高額拍賣品之登記表格電郵 [bidsasia@christies.com](mailto:bidsasia@christies.com) 至投標部。本人知悉若本人未於拍賣前完成高額拍賣預先登記，本人將不獲准競投高額拍賣品。

若閣下未能成功競投任何拍賣品，對佳士得或佳士得集團其他公司亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保留閣下已提供有關之銀行資料詳情。

## 書面競投表格

香港佳士得

書面競投必須在拍賣開始前至少 24 小時收到。

佳士得公司將以電郵確認收到閣下電郵之書面競投表格。如您在一個工作日內未能收到確認，請重新遞交書面競投表格或聯繫投標部。

電話：+852 2978 9910 電郵：[bidsasia@christies.com](mailto:bidsasia@christies.com)

客戶編號 (若適用)

客戶名稱（請用正楷填寫）

地址

郵編

聯絡電話（手提電話）

請確認電郵地址以作售後服務用途

☐ 請提供運費報價運送地址 ( ☐ 同上述地址相同 )

☐ 如閣下不希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。

我本人已細閱並理解本書面競投表格及業務規定，買方須知。

簽名

日期

如閣下未曾於佳士得競投或託售**拍賣品**，請附上以下文件之副本。**個人**：政府發出附有相片的身分證明文件（如國民身分證或護照），及（如身分證明文件未有顯示住址資料）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶**：公司註冊證書、公司地址證明、被授權競投者附有相片的身分證明文件，由公司董事或法人代表公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司**：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為+852 2978 6870。如閣下登記代表未曾於佳士得競投或託售**拍賣品**人士競投，請附上閣下本人的身分證明文件，以及閣下所代表競投人士的身分證明文件，連同該人士簽發的授權書。

新客戶、過去十二個月內未有在佳士得投得**拍賣品**，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

請用正楷填寫清楚

[illegible]

# BIDDER REGISTRATION FORM

Paddle No. 

**We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.**

Please complete and sign this form and send it to us by email [registrationasia@christies.com](mailto:registrationasia@christies.com).

## A Bidder's Detail

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Account No. ....

Account Name .....

Address .....

City/District ..... Post/Zip Code .....

County/State ..... Country .....

Phone No. ....

**Please verify email address for post-sale communication** .....

☐ Shipping Quote Required.

Shipping Address ( ☐ Same as the above address )  
.....

## B Sale Registration

**Please register me for the following sessions:**

☐ 14723 Fine & Rare Wines Featuring A Superb Collection Part II

☐ 13271 Asian 20th Century & Contemporary Art (Evening Sale)

☐ 13273 Asian Contemporary Art (Day Sale)

☐ 13272 Asian 20th Century Art (Day Sale)

☐ 15770 Dear Monsieur Monet

☐ 14339 Chinese Contemporary Ink

☐ 14720 Important Watches & an Evening of Vintage Wristwatches

☐ 14340 Fine Chinese Classical Paintings and Calligraphy

☐ 16030 Important Ming Imperial Works of Art from The Le Cong Tang Collection  
Evening Sale

☐ 16043 Court, Studio, Atelier  
Chinese Works of Art and Paintings from The Ming Dynasty  
Evening Sale

☐ 14342 Fine Chinese Modern Paintings

☐ 14721 Hong Kong Magnificent Jewels & The Pink Promise

☐ 16508 An Ode to the Past – Fu Baoshi's *The Song of the Pipa Player*

Previously from the Collection of H. H. K'ung

☐ 16069 Chinese Archaic Jades from The Yangdetang Collection

☐ 14712 Handbags & Accessories

☐ 16072 Important Chinese Ceramics from The Dr. James D. Thornton Collection

☐ 16071 Imperial Qing Monochromes from The J. M. Hu Collection

☐ 14710 Important Chinese Ceramics and Works of Art

## C Identity Documents and Financial References

If you have not previously bid or consigned with Christie's, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person. New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

**High Value Lots Paddle Registration:**

Do you require a High Value Lot ("HVL") paddle? ☐ Yes ☐ No

You will need a HVL paddle if you intend to bid on: (i) any lot in the Asian 20th Century & Contemporary Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above. The auctioneer will only take bids on High Value Lots from bidders holding HVL paddles. To secure your HVL paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1,600,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. You can pay your HVL deposit using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. Please allow at least 48 hours for processing of your HVL registration. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

Please indicate the bidding level you require:

☐ HK \$ 0 - 500,000

☐ HK \$ 500,001 - 2,000,000

☐ HK \$ 2,000,001 - 4,000,000

☐ HK \$ 4,000,001 - 8,000,000

☐ HK \$ 8,000,001 - 20,000,000

☐ HK \$ 20,000,000 +

## D Declarations

- I have read the "Conditions of Sale • Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the data collection section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- The auctioneer will usually only accept bids for high value lots if a deposit has been arranged before the day of the auction and the high value lot pre-registration application has been completed. I understand that if I have not completed the high value lot pre-registration before the auction I will not be permitted to bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

☐ Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail.  
You can opt-out of receiving this information at any time.

Name ..... Signature ..... Date .....

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建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

A 投標者資料

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

客戶編號

客戶名稱

客戶地址

城市 / 區 郵區編號

縣 / 省 / 州 國家

電話號碼

請確認電郵地址以作售後服務用途

☐ 請提供運費報價。

運送地址（☐ 同上述地址相同）

B 拍賣項目登記

本人有意競投下列拍賣項目：

☐ 14723 佳士得名釀

☐ 13271 亞洲二十世紀及當代藝術（晚間拍賣）

☐ 13273 亞洲當代藝術（日間拍賣）

☐ 13272 亞洲二十世紀藝術（日間拍賣）

☐ 15770 親愛的莫內先生

☐ 14339 中國當代水墨

☐ 14720 精緻名錶及古董腕錶

☐ 14340 中國古代書畫

☐ 16030 樂從堂藏明代宮廷珍器晚間拍賣

☐ 16043 御苑·文心·匠藝 - 明代器物書畫晚間拍賣

☐ 14342 中國近現代畫

☐ 14721 瑰麗珠寶及翡翠首飾

☐ 16508 千秋名韻 — 孔祥熙家族舊藏傳抱石《琵琶行》

☐ 16069 養德堂珍藏中國古玉器

☐ 14712 典雅傳承：手袋及配飾

☐ 16072 詹姆斯·桑頓醫生珍藏中國重要瓷器

☐ 16071 暫得樓藏清代官窯單色釉瓷器

☐ 14710 重要中國瓷器及工藝精品

C 身份證明文件及財務證明

如閣下未曾於佳士得競投或託售拍賣品，請提供以下文件之副本。個人：政府發出附有相片的身分證明文件（如國民身份證或護照），及（如身分證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。公司客戶：公司註冊證書、公司地址證明、被授權競投者附有相片的身分證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。其他業務結構，如信託機構、離岸公司或合夥公司：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身分證明文件，以及閣下所代表競投人士的身分證明文件，連同該人士簽署的授權書。新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

高額拍賣品競投牌登記：

閣下是否需要高額拍賣品競投號碼牌？ ☐ 是 ☐ 否

如閣下有意競投 (i) 佳士得亞洲二十世紀及當代藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估值為港幣 8,000,000 元或以上的拍賣品，必須預先登記領取高額拍賣品競投號碼牌。對於高額拍賣品拍賣官只會接受持有高額拍賣品競投號碼牌的競投者出價。閣下需繳付保證金以領取高額拍賣品競投號碼牌。保證金一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估值總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍賣品按高額拍賣品登記程序進行登記。請於拍賣舉行前至少 48 小時辦理登記，以確保有充足時間處理閣下的高額拍賣品登記手續。佳士得保留不時更改高額拍賣品登記程序及要求的權利而不作另行通知。

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☐ 港幣 0 - 500,000

☐ 港幣 500,001 - 2,000,000

☐ 港幣 2,000,001 - 4,000,000

☐ 港幣 4,000,001 - 8,000,000

☐ 港幣 8,000,001 - 20,000,000

☐ 港幣 20,000,000 +

D 聲明

本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方支付款通告，並同意遵守所有規定。

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若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。

☐ 如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

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20/09/17

# HONG KONG AUCTION CALENDAR

## FINE & RARE WINES FEATURING A SUPERB COLLECTION PART II

Sale number: 14723  
**SATURDAY 25 NOVEMBER**  
**11.00 AM**

## ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 13271  
**SATURDAY 25 NOVEMBER**  
**6.00 PM**  
Viewing: 24-25 November

## ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 13273  
**SUNDAY 26 NOVEMBER**  
**10.30 AM**  
Viewing: 24-25 November

## ASIAN 20TH CENTURY ART (DAY SALE)

Sale number: 13272  
**SUNDAY 26 NOVEMBER**  
**12.30 PM**  
Viewing: 24-25 November

## DEAR MONSIEUR MONET

Sale number: 15770  
**SUNDAY 26 NOVEMBER**  
**5.00 PM**  
Viewing: 24-26 November

## CHINESE CONTEMPORARY INK

Sale number: 14339  
**MONDAY 27 NOVEMBER**  
**11.00 AM**  
Viewing: 24-26 November

## IMPORTANT WATCHES & AN EVENING OF VINTAGE WRISTWATCHES

Sale number: 14720  
**MONDAY 27 NOVEMBER**  
**1.00 PM**  
Viewing: 24-26 November

## FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 14340  
**MONDAY 27 NOVEMBER**  
**1.30 PM**  
Viewing: 24-27 November

## IMPORTANT MING IMPERIAL WORKS OF ART FROM THE LE CONG TANG COLLECTION

Sale number: 16030  
**MONDAY 27 NOVEMBER**  
**7.00 PM**  
Viewing: 24-27 November

## COURT, STUDIO, ATELIER CHINESE WORKS OF ART AND PAINTINGS FROM THE MING DYNASTY EVENING SALE

Sale number: 16043  
**MONDAY 27 NOVEMBER**  
**7.15 PM**  
Viewing: 24-27 November

## FINE CHINESE MODERN PAINTINGS

Sale number: 14342  
**TUESDAY 28 NOVEMBER**  
**10.30 AM, 2.30 PM & 4.30 PM**  
Viewing: 24-27 November

## HONG KONG MAGNIFICENT JEWELS & THE PINK PROMISE

Sale number: 14721  
**TUESDAY 28 NOVEMBER**  
**1.00 PM**  
Viewing: 24-28 November

## AN ODE TO THE PAST - FU BAOSHI'S THE SONG OF THE PIPA PLAYER PREVIOUSLY FROM THE COLLECTION OF H. H. K'UNG

Sale number: 16508  
**TUESDAY 28 NOVEMBER**  
**4.30 PM**  
Viewing: 24-27 November

## CHINESE ARCHAIC JADES FROM THE YANGDETANG COLLECTION

Sale number: 16069  
**WEDNESDAY 29 NOVEMBER**  
**10.30 AM**  
Viewing: 24-28 November

## HANDBAGS & ACCESSORIES

Sale number: 14712  
**WEDNESDAY 29 NOVEMBER**  
**11.00 AM**  
Viewing: 24-28 November

## IMPORTANT CHINESE CERAMICS FROM THE DR. JAMES D. THORNTON COLLECTION

Sale number: 16072  
**WEDNESDAY 29 NOVEMBER**  
**2.00 PM**  
Viewing: 24-28 November

## IMPERIAL QING MONOCHROMES FROM THE J. M. HU COLLECTION

Sale number: 16071  
**WEDNESDAY 29 NOVEMBER**  
**2.15 PM**  
Viewing: 24-28 November

## IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 14710  
**WEDNESDAY 29 NOVEMBER**  
**2.20 PM**  
Viewing: 24-28 November

All dates are subject to change, please phone +852 2760 1766 for confirmation

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