

不凡

宋代美學一千年

BEYOND COMPARE

A Thousand Years of the Literati Aesthetic

Hong Kong, 26 November 2018

香港 2018 年 11 月 26 日

CHRISTIE'S 佳士得

BEYOND COMPARE: A THOUSAND YEARS OF THE LITERATI AESTHETIC (EVENING SALE)

不凡 — 宋代美學一千年（晚間拍賣）

MONDAY 26 NOVEMBER 2018 • 2018年11月26日（星期一）

AUCTION CODE AND NUMBER

拍賣名稱及編號

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7.00pm (Lots 8001-8021) • 下午7.00（拍賣品編號8001-8021）
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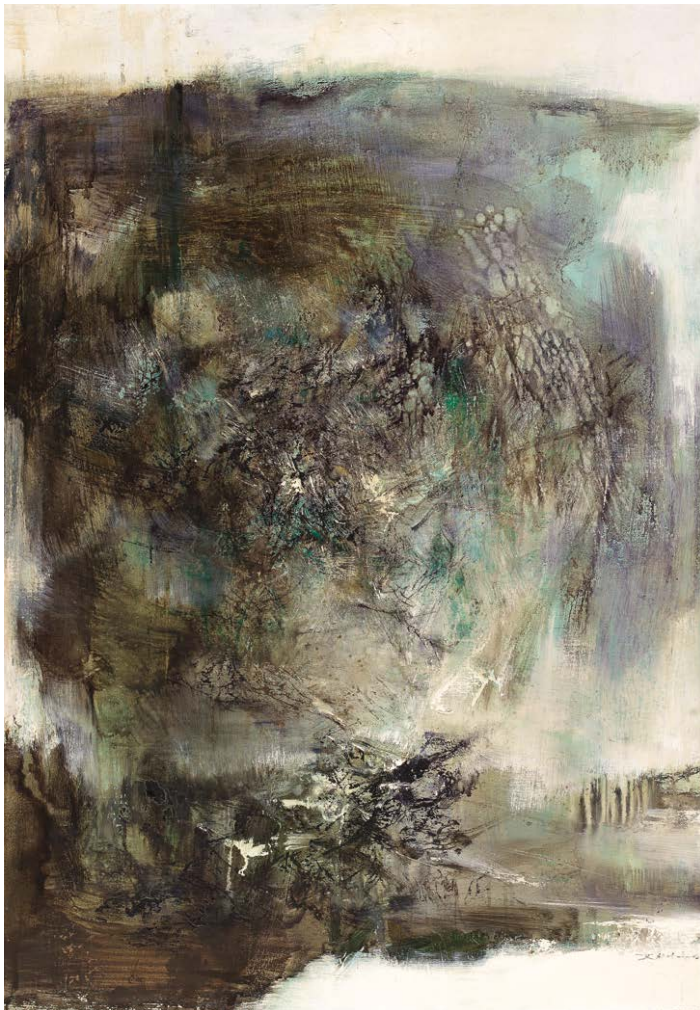
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ABSTRACT

Through the lens of this sale, we want to look at the exceptional and enduring influence of the ethos and aesthetics of the Song literati through a millennium of Chinese history. This aesthetic is as relevant and inspirational in the contemporary world as it was at any time in the last thousand years. While the concept for the sale was inspired by Su Shi's *Wood and Rock*, which epitomises and encapsulates so much of the intensity of the creative

world of the epoch, we aim to present works of art which are part of the continuing evolution of this aesthetic and which have been directly inspired by Su Shi's world or by the polymath himself. We also present works that are contemporaneous to Su Shi and objects from the material world with which he would have been familiar. Presenting works by contemporary artists alongside *Wood and Rock*, we aim to demonstrate the ways in which Su Shi's masterpiece continues to resonate both with artists working today and also with us, their audience. In this sale we trace the journey of this unique aesthetic through history, sometimes chronologically, sometimes through visual juxtapositions, but always in a way that we believe will stimulate the imagination and ignite a discourse on the enduring legacy of the Song aesthetic. We also hope that the catalogue will engage a wide worldwide audience and disseminate this extraordinary world to those who may not be so familiar with it.

In terms of works created closest in time to Su Shi himself, we have compositions by Su Shi (1037–1101) and Zhang Jizhi (1186–1263), masters of the Song dynasty, whose influence extends well beyond their own times and who demonstrate the elegance of the Song era. Later works by Bada Shanren (1626–1705) and Jin Nong (1687–1763) reveal not only the continuity of the aesthetic tradition but also the longevity of the moral and ascetic philosophy of the Song literati, not least the imperative of endurance in adversity. The 20th century work by Wu Hufan (1894–1968), a well-known collector and artist from an upper-class family, is a direct tribute to the Song master and is a testament to the tradition of paying homage through replication of a master's work.



Zao Wou-Ki (1920–2013), 20.01.69
趙無極《20.01.69》

In the 21st century, we ourselves are part of this living tradition as we engage with the art of our own era that has been inspired by the art of the past. The 20th century and contemporary works of art in this sale exemplify the ways in which modern artists continue to be influenced by artistic principles that were shaped almost a thousand years ago. For example, Liu Dan (b. 1953), for whom rocks are “a symbolic microcosm of the material world” sees scholar's rocks as objects of admiration and contemplation, just as Su Shi and



Su Shi (1037–1101), *Wood and Rock* (detail)
宋 蘇軾《木石圖》（局部）

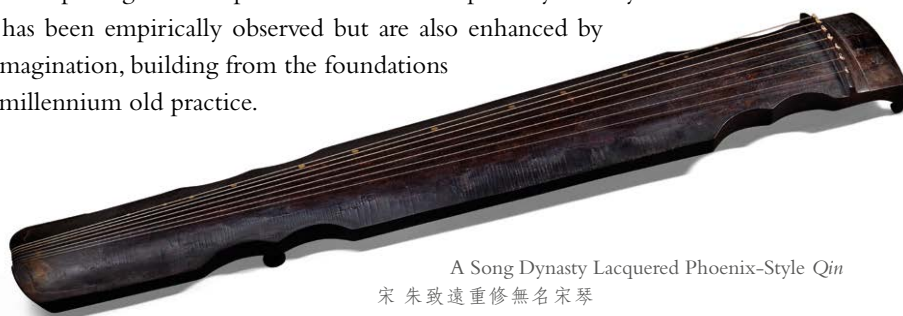
his contemporaries did. In a similar spirit, as Su Shi explored the expressive potential of a single, strangely shaped stone in *Wood and Rock*, so Zhan Wang's rocks capture the artist's evocation of our own contemporary world through a natural form but one created from modern silvery stainless steel.

Su Shi famously stated “If anyone discusses painting in terms of formal likeness, his understanding is close to that of a child.” He and many other scholar-artists during the Song Dynasty believed that the most important quality of a great artist was their ability to express their individual character and soul in their art, an opinion shared by the Expressionist movements of the 20th century. Zhou Chunya's *Tree Series* depicts an entwined tree and stone that grows upward like a plume of smoke, executed in bold strokes that encapsulate the artist's energy and vision. Just as Su Shi's stone and tree express the very raw feelings of the artist, Zhou Chunya's work also reveals the psychology of the artist during the moment of creation.

Monumental landscape painting is another genre that owes its roots to the Song Dynasty. Zao Wou-Ki's abstract paintings pay tribute to this tradition, adroitly balancing light and shadow, emptiness and mass to create an effect that invokes a depiction of towering mountains and enveloping mists. Zao's energetic, textural brushwork, applied in oil on canvas, also looks back to the drybrush technique that Su Shi used to paint *Wood and Rock*. Taiwanese artists Ran I-Ting and Yu Chengyao took a more direct approach, creating works that refer back to traditional Song Dynasty painting formats while simultaneously exploring new ways of depicting a landscape. Their works are inspired by scenery that has been empirically observed but are also enhanced by the imagination, building from the foundations of a millennium old practice.

The Chinese works of art in the sale show us the material culture with which Su Shi would have been familiar and which helped shape his aesthetics as a literati. He was known to be a consummate *qin* player, and composed numerous poems and a treatise on *qin*, which greatly influenced players of subsequent generations. The music produced by this most Confucian of musical instrument, of which there is a fine example in the current sale, emphasizes the quality of *pingdan* (the regular and the plain), which is also a central tenet of Su Shi's concept of poetry. He once said “*pingdan* is the ultimate form of opulence”. The objects in the current sale echo this ethos, seeking to convey depth and complexity in simple forms, and spurning excessive decoration. One of the best examples of this idea is the *Ru* ware bowl. Deceptively simple and plain, its perfect form, velvety glaze and mesmerising sky-blue colour earned this group of wares an unrivalled place in Chinese history, not unlike Su Shi himself. Fascinatingly, Su Shi was once assigned to the post of Governor of Ruzhou, where *Ru* wares were produced. He failed to reach his destination due to ill-health but his younger brother, Su Zhe, later took the post and Su Shi was once able to visit him in Ruzhou. Su Shi asked for this to be his final resting place so that he could always be close to his beloved younger brother. When Su Shi composed his magnum opus, *Shuidiaogetou* 水調歌頭, he lamented the impermanence of life and separation from loved ones, which is perhaps a fitting note on which to end, capturing the asceticism, fortitude, and also the durability of the Song literati aesthetic from then till now and on into our future.

Jonathan Stone
Co-Chairman, Asian Art
Deputy Chairman, Asia



A Song Dynasty Lacquered Phoenix-Style *Qin*
宋 朱致遠重修無名宋琴

神與物遊

我們希望以是次拍賣為契機，縱觀中國千年來的滄海桑田，從而探討宋代文人思潮與美學別樹一幟、歷久彌新的影響。這種美學雖歷經千年滄桑，但置諸當代，它不僅毫不過時，且仍具振聾發聵之效。這場拍賣的靈感來自蘇軾的《木石圖》，此畫生動傳神地體現了當時藝壇的創作神髓，而我們在甄選拍品時，力求入圍之作能詮釋這種仍不斷蛻變的美學，而且須與蘇軾的藝術境界一脈相承，甚或直接出自這位以博學著稱的藝術家。此外，我們還會呈獻蘇軾所處年代的作品，及其日常生活中或曾耳聞目見之物。我們希望以同場推出《木石圖》及當代藝術作品的方式，來引證這幅蘇軾的典藏之作，為何迄今仍能喚起當代藝術家及萬千觀眾的共鳴。我們謹藉是次機會，來追尋這種獨特美學之歷史足跡，無論是按年代劃分，或是訴諸視覺上的交錯重疊，我們始終以激

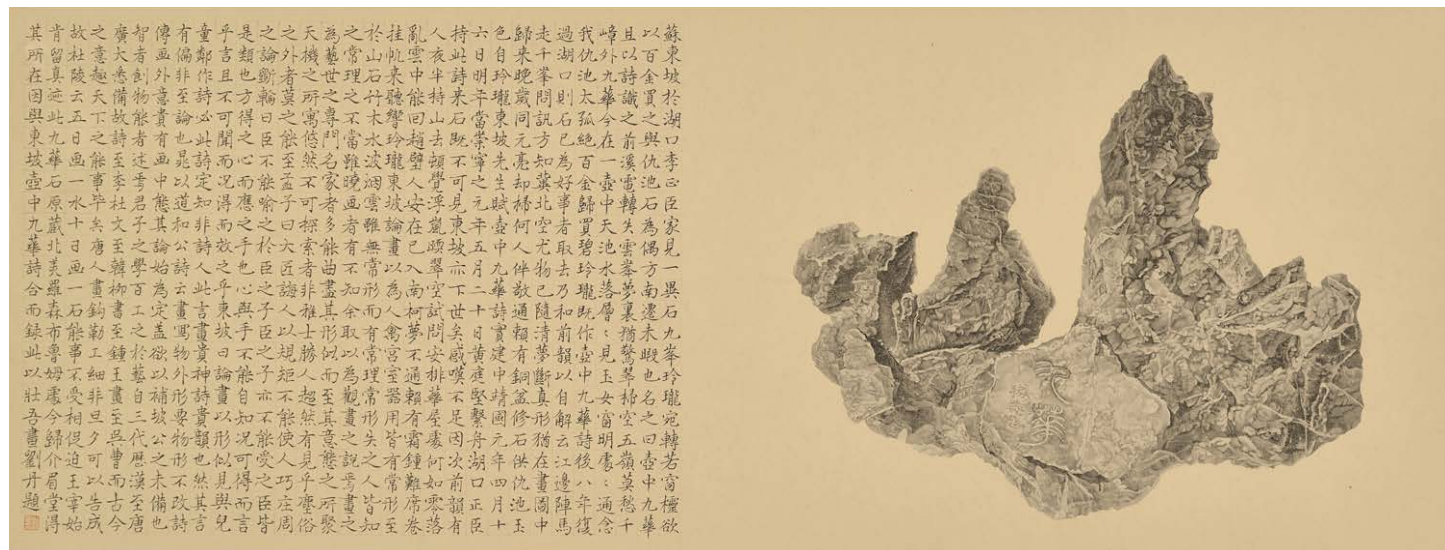
發想像力和鼓勵探討宋代美學傳承為己任。我們亦衷心希望，本圖錄能在世界各地引起廣泛的關注，進而推廣這一絕妙的藝術境界，使方家後學皆可徜徉其間、一窺其妙。

與蘇軾（1037至1101年）所處朝代的創作，有傳為張即之（1186至1263年）的書法作品，兩者均為宋代名家，其影響力已遠遠超越時空的限制，並生動地演繹了宋代以清雅為貴之風。八大山人（1626至1705年）與金農（1687至1763年）年代較晚，他們的作品既沿襲了宋代的美學觀點，亦體現了宋代文人寵辱不驚的風範與清靜自持的人生觀。拍品中尚有一幅吳湖帆（1894至1968年）的作品，吳氏出自簪纓世家，以鑑藏和藝術造詣聞名於世，此畫繪於二十世紀，是直接向宋代名家蘇軾致敬之作，亦承襲了以臨摹名作向大師遙相致意之傳統。



A Rare Ru 'Sky-blue' Tea Bowl,
Northern Song Dynasty
北宋 汝窯天青釉茶盞

Liu Dan (B. 1953), *Jiuhua Rock*
劉丹《九華石》



即便身處二十一世紀，我們只要接觸到以古為師的當代藝術品，即已融入了這一生生不息的藝術傳承。是次拍賣的二十世紀及當代藝術作品，足證約一千年前的藝術理念對現代藝術家仍具潛移默化之功。以劉丹（1953年生）為例，他認為供石是「物質世界的一個象徵性的縮影」，並視賞石為觀賞把玩、冥思遐想的對象，這與蘇軾及其同儕的觀點不謀而合。蘇軾用《木石圖》來發掘一塊奇石的表現張力；無獨有偶，展望則是借助師法自然但用現代銀色不鏽鋼製成的假山石，來呈現他對當前社會的感悟。

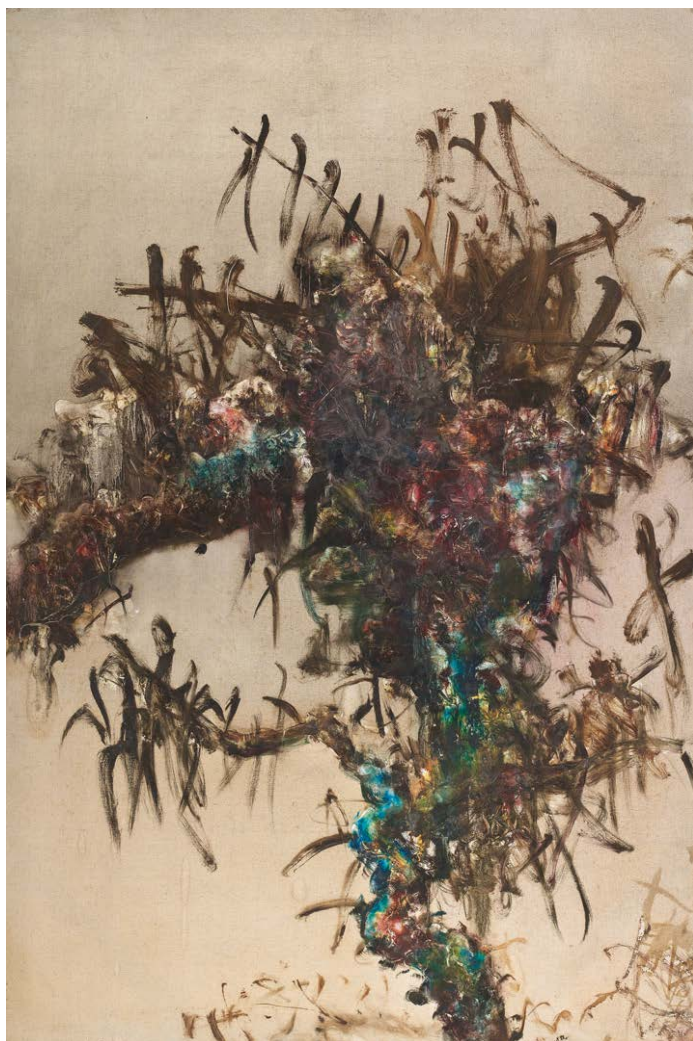
蘇軾有「論畫以形似，見與兒童鄰」之論，後人廣為引用。他與許多宋代文人藝術家深信，藝術之用貴乎明心見性，此說亦與二十世紀的表現主義運動遙相呼應。周春芽《樹的系列》中的樹石盤根錯節、拔地而起，狀若一道濃煙，筆意汪洋恣肆，畫家的氣魄與襟懷於此一覽無遺。蘇軾畫中的木石，筆劃之間盡顯其衷情幽悽，而周氏畫作也勾勒出了畫家創作時的心境意緒。

巨幅山水這一體裁亦濫觴於宋代，而趙無極的抽象畫堪可視為向此傳統致敬之作。他的畫作光影交疊、虛實相生，營造出崇山峻嶺、霧海蒼茫的感覺。趙氏筆意揮灑、質感雄渾，與蘇軾在《木石圖》中的枯筆皴染頗具異曲同工之妙。台灣藝術家藍蔭鼎和余承堯的表現手法更為直接，其作品既糅合了宋代傳統畫風，亦力圖為山水畫另闢蹊徑。他們以一千年來的藝術實踐為後盾，創作時皆以實景觀察為本，並融入了個人的奇思妙想。

是次拍賣的中國藝術作品，展示了蘇軾當年可能時有接觸的物質文化，而它們亦造就了他的文人美學。東坡居士的古琴造詣極高，關於琴的詩詞文論著述甚豐，對後世琴師影響至深。拍品中有一張宋代古琴，這種儒家推崇備至的樂器，其樂聲追求平淡雅和，此亦蘇軾詩論之要旨。子瞻曰：「漸老漸熟，乃造平淡。其實不是平淡，絢爛之極也。」本季的作品無不恪循此理，力求以簡馭繁、以拙見巧，摒棄過多的藻飾。就此而言，拍品中的汝窯茶盞作了最佳的詮釋。這類瓷器看似尋常，然形制佳妙、釉面溫潤，色如雨過天青，在中國歷史上的地位無比崇高，

情形與蘇軾不遑多讓。無巧不成書，蘇軾曾授職汝州團練副使，而汝州正是汝瓷產地。他最終因病未能赴任，但其弟蘇轍出任汝州知州時，他曾赴當地探望。蘇軾要求死後葬於汝州，長伴其視為知己的弟弟。他的代表作《水調歌頭》，詞中感嘆人生無常、聚散無定，道盡了宋代文人美學克己復禮、百折不撓和抱恆守一的精神，其情亙古不變，現聊借此意，謹為拙文作結。

石俊生
亞洲藝術部主席
亞洲區副主席



Zhou Chunyu (B. 1955), *Tree Series*
周春芽《樹的系列》

8001

A LACQUERED SPINDLE-LEG TABLE

FIVE DYNASTIES-NORTHERN SONG DYNASTY (907-1127)

五代 / 北宋 黑漆曲柵足翹頭案



THE ANCIENT SPINDLE-LEG TABLE

Curtis Evarts

Blue Oaks Farm

Autumn moon, 2018

In ancient China, prior to the introduction of chair-level seating, low tables suited for mat-level sitting were the common form. Evidence from excavated burial objects as well as visual reference materials also reveals various styles of low tables, including one with slender comb-like legs attached with a base stretcher. After more than a thousand years, tables of similar style appear elevated to chair-height use. However, not long after the Song dynasty, this once ubiquitous form disappeared; and with few examples surviving to modern time, this type has also been more or less consigned to oblivion. Notwithstanding, the recent discovery of a rare example with curved spindle-legs (曲柵足) dateable to the Five Dynasties era provides an excellent opportunity to shine light on the history of this ancient table form.

Since the Zhou dynasty, various types of stands and/or low tables were associated with sacrificial rites for the placement of ritual foods, wine vessels, etc. Ministering to ancient tradition and inspired from ancient classic texts, these early forms continued to be illustrated in books and paintings of later periods. Such is a Ming dynasty compilation of *Sanlilu* (Illustrations of the three ritual classics), which depicts a *fangzu* (房俎) and a *juzu* (棋俎) (fig. 1); the *fangzu* is described with supplementary text as a low table in use during the Zhou dynasty with multiple supports joined with a base stretcher; the *juzu* is also described as a low table in use during the late Shang period (Yin period) with multiple curved legs like the winding branches of the *zhiju* (枳棋) tree. Likewise, *Kaogongji zuanzhu* illustrates a table (*an*) with multiple curved legs and everted ends. Archaeological findings and depictions in paintings from the Zhou dynasty onwards suggest that such low spindle-leg tables with straight or curved legs were a common form that existed for centuries.

By the Han dynasty, tables of this form had become assimilated into the activities of secular life. Three tables with curved legs depicted on an excavated Han dynasty tomb brick illustrate various scenes from daily life. Similar depictions found on other brick carvings and wall paintings typically illustrate their use in food preparation, dining, or simply placed in front of the sitter as an armrest. And following the relatively unified era of the Han dynasties, the kingdom broke up into smaller independent states; and although this period was relatively chaotic from a political point of view, continuity is evident within the furniture tradition. A low pottery table excavated from a Three Kingdoms (220–280) period tomb in Shandong province is of the same curved leg form, and its exposed mortise-and-tenon joints also reveals the standard construction technique for attaching legs to tabletop; several wall paintings from the same period that were unearthed at Jiayuguan in Gansu province illustrate banquet and culinary scenes with the same

五代/北宋 黑漆曲柵足翹頭案

柯惕思

二零一八年中秋於藍橡農莊

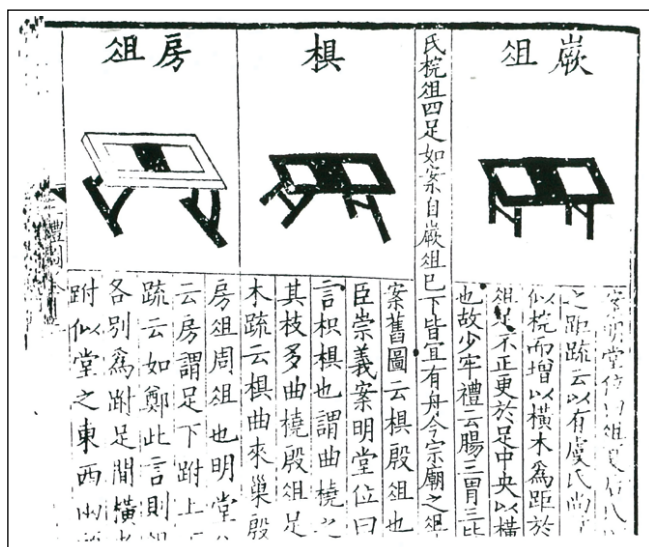


fig. 1 Fangzu and juzu illustrations, Sanlitu, Ming dynasty.

圖一 明《三禮圖》所示房俎、棋俎。



fig. 2 A small glazed ceramic table excavated at Anyang, Henan province. Sui dynasty tomb dated 595 AD.

圖二 河南省安陽隋朝 595 年張盛墓出土的小瓷案。

坐椅傳入古代中國之前，為席地而設的几案尤為普遍。出土墓葬文物及圖文記載顯示，几案的風格富於變化，其中一款具修長的柵足，下裝托泥。一千多年之後，近似的几案已增至與椅子相配的高度。但自宋代以降，這種廣泛使用的形制很快銷聲匿跡；加上傳世之作在近代難得一見，同類的几案已漸為世人遺忘。惟其如此，近來發現的一例珍罕五代曲柵足翹頭案，正是為這類歷史悠久的几案溯本求源的大好時機。

自周代以來，各式几案常在祭祀儀式中用來置放供品、酒器等物。後世的書籍、繪畫中，仍有這些早期形制的身影，一則是為了薪火相傳，二來也是以古為師。明代《三禮圖》便是一例，書中有房俎和棋俎（圖一）的圖示：根據房俎的解說，「周以房俎，其制足間有橫有拊，似乎堂後有房也」；而棋俎為「殷俎，曰棋，讀曰矩，曲撓七足，枳棋之樹，其枝多曲，殷俎足似之。」此外，《考工記纂注》亦繪一曲柵足翹頭案。證諸考古發現和周代以降的畫作，此類直柵足或曲柵足矮案曾經一度極為普遍，前後風行數百年之久。

及至漢代，此類几案已融入世俗生活的各個範疇。出土漢墓磚畫有三例曲足案，背景為日常生活的諸多場景。至於其他磚畫和壁畫中的描寫，近似几案一般為烹煮、進食而設，或當作據案而坐的憑几。漢室基本上已一統天下，但亡國後江山再次四分五裂；當時雖時局動盪，但以傢具傳承來說，其發展進程仍一脈相承。山東出土的三國（公元 220 至 280 年）墓葬文物中有曲柵足矮瓷案一例，其外露的榫卯採用的正是接合腿足與案面的標準樣式；甘肅省嘉峪關曾出一批三國壁畫，其飲宴場面也設有同類几案。再者，甘肅出土的五胡十六國（公元 304 至 439 年）古墓壁畫中，也有柵足案的描寫，足下接起伏有致的托泥。此外，隋代古墓亦曾出土一例白釉瓷案，其制式為較早期的翹頭案（圖二）。

除了用作几案，此形制還可權充其他用途，上文提到的憑几便是一例。此外，它還可用作坐具；以《女史箴圖》長卷中皇上探訪妃子一幕為例，其平頂帷帳牀前便有為皇上而設的曲柵足條几。此畫傳為活躍於晉代（公元 265 至 420 年）的顧愷之所作，至於此畫的斷代，以及是否為顧氏原作摹品，學者仍有爭議，但對於此乃唐初之前的作品已有共識。毋庸置疑的是，畫中條几的風格，應與顧氏生前通用的制式相差無幾。

form of table. And likewise, a wall painting discovered in a Sixteen Kingdoms period (304–439AD) tomb in Gansu reveals the multiple leg form with a clearly delineated base stretcher of undulating profile. A white glazed pottery table excavated from a Sui dynasty tomb also exhibits a relatively early form with everted ends (**fig. 2**).

Besides use as a table, this form was also adapted to other uses, such as the aforementioned armrest. The utilisation as a seat is also apparent in a scene from the hand scroll *Admonitions of the Court Instructress*; therein a long narrow bench with curved, spindle legs is drawn up close to a canopy bed for the emperor as he visits one of his consorts. The painting bears attribution to Gu Kaizhi, who was active in the Jin dynasty (265–420); and although there is some debate regarding its date and whether or not it is a copy of Gu's original work, it is generally agreed to be a work of no later than the early Tang period. In any case, the style of the long bench follows closely the pattern that was contemporary to Gu's lifetime.

In the Tang dynasty painting *Fu Sheng Expounding the Classics*, the form is seen as a low writing table—set out with inkstone and brush as the aged Fu gazes upon a scroll document (**fig. 3**). Fu was a Confucian scholar who had hid a copy of the *Shang shu* (Classic of History) during a time of book burning in the Qin dynasty and later tutored the Han emperor. This low table is similar to earlier examples with curved legs and everted flanges. Another painting by the Five Dynasties (907–960) painter Wei Xian, *Scholar in Landscape*, depicts a scholar studying in a hut, seated behind a low writing table with everted ends and spindle legs (**fig. 4**), very much like the lacquer table offered at Christie's.

Between the Tang and Song periods, with the gradual shift from mat level tables to chair height tables, tables of similar style with longer legs began to appear. Depictions in paintings suggest that these elevated structures often required additional stabilisation. A scene in the Southern Song painting *Odes of the State of Bin* depicts a scholar sitting at a writing table with *ruyi* shaped decoration around the top; and while the long legs of the table are of the ancient pattern, they are also stabilised with a cross tie between the base stretchers and diagonal braces that reach to the underside of the tabletop. And in *Brushing a Plum Blossom*, a literati scholar sits at a large painting table with low everted ends and *ruyi* decorated aprons; here the S-shaped spindle legs are more closely spaced and also stabilised with diagonal cross braces. These two paintings clearly suggest the adoption of the ancient low form to chair-level table height.

Throughout the Song and Yuan dynasties, these ancient table forms were also associated with Buddhist and Daoist traditions. Several examples appear amongst the scroll set *Five Hundred Luohans* painted during the Southern Song period; in one example from the one-hundred scroll set, a *luohan* presides over a ceremony for the deceased while sitting at long red lacquer table with everted ends and gracefully shaped cabriole legs. In the Southern Song painting *Heavenly Official*, the Daoist deity Tianguan kneels upon a raised platform in front of a low table with multiple legs (**fig. 5**). In Yuan dynasty wall paintings at Yonglegong, Daoist



fig. 3 Important Cultural Property, Attributed to Wang Wei (699–759 or 701–761), *Fu Sheng Transmitting The Book of Documents*, Osaka City Museum of Fine Arts, Abe Collection.
圖三 重要文化財（伝）王維「伏生授經圖」大阪市立美術館藏（阿部コレクション）



fig. 4 Detail of *Scholar in Landscape* hanging scroll, Five Dynasties, by Wei Xian. Collection of Palace Museum, Beijing.
圖四 故宮博物院藏五代《高士圖軸》（衛賢作）局部所示案子。

唐代名畫《伏生授經圖》中也有一件近似的矮書案，案上置筆硯，年邁的伏生正展卷觀讀（圖三）。伏生乃一代名儒，秦始皇焚書坑儒之際，他將《尚書》暗藏壁中，後為漢帝之師。畫中矮案曲足翹頭，與較早期的例子如出一轍。另一幅五代衛賢繪《高士圖軸》，畫中老儒在書案前讀書，矮案同樣曲足翹頭，與佳士得拍賣的漆案相似（圖四）。

唐宋年間，為席地而設的几案，逐漸增至與座椅相配的高度，形制相近而腿足較長的几案於焉應運而生。從當時的畫作看來，几案增高後常須額外的固定配件。南宋《豳風七月圖》有一幕描寫高士據案而坐，案下飾如意牙條；其腿足雖呈古風，但托泥與連接案底的斜枳之間，安一橫枳以作固定。《寫梅花詩意圖卷》繪一文人間坐大畫案前，案頭微翹，下飾如意牙條；其三彎腿的枳距更密，而且用類似的交叉斜枳固定。從這兩幅畫看來，古代矮案的形制顯然已按椅具高度加以調整。

縱觀宋元兩代，這批古意盎然的几案與釋道二家亦淵源甚深。若干近似例見於南宋《五百羅漢圖》；此作整套百幅，一者描寫主持戰沒者供養的羅漢，其身前正是一張朱漆三彎腿枳足翹頭長案。在南宋《三官圖軸：天官》中，天官在台座上據案而坐，案下亦接曲枳足（圖五）。元代永樂宮壁畫中有多名仙人，其身前也有近似的高供几。南宋金處士《十王圖》中，有一冥王在案前審判死者；其曲枳足的樣式頗不尋常，若非佳士得是次拍賣的矮案風格相若，觀者很可能會斷言此乃畫家憑空臆想之作！

deities also appear before high altar tables of similar form. And in one the *Ten Kings of Hell* scrolls by the Southern Song artist Jin Chushi, a king passing sentence on the souls of the dead sits at writing table; the spindle legs are of a rather unusual articulated style, and were it not for the Christie's low table of similar style, one could easily conclude they were simply a fanciful design of the artist!

By the Ming period, the ancient spindle-leg table virtually disappeared with little-to-no evidence in paintings or excavated material; however, a few writings from late Ming and early Qing period literati reveal that it was not entirely forgotten. In Wen Zhenheng's comments regarding the selection of a painting table he states, "The everted flanges must not be too sharp, but smooth and rounded, then it is according to the antique pattern. And those similar to the style of Japanese tables with "scroll-like trailing tails" (*tuowei*) are most exquisite; do not use those with four [independent] legs like a writing table." During the Ming dynasty, the Japanese were still using patterns borrowed from Tang and Song China, and Japanese lacquered furnishings were also highly favoured by the Jiangnan literati. Zhou Erxue also relays reverence for this early table form: "Regarding painting tables, there are Song and Yuan dynasties works with crackled lacquer and frames decorated with silver inlaid lozenge patterns. Do not use four legs, but support the top with "scroll-like trailing tails" that reach to the ground; the ends should be slightly upturned to retain the scroll ends when viewing paintings. This style is most wonderful." The archaic term *tuowei* suggests the pattern of "scroll-like trailing tails" like the ancient multiple-spindle leg support. And as seen in the Ming dynasty version of *Fu Sheng Expounding the Classics*, which was likely inspired from the earlier version illustrated as fig. 4, this term also provides some indication of the ancestor for the scroll-leg table. In any case, while highly revered during the 17th century as an archaic form and at which time there may have existed a few Song period works, examples surviving to modern-day are virtually non-existent.

Here above, the long history of the ancient spindle-leg table has been brought to light to provide historical context for the rare piece offered by Christies in this sale. With the exception of excavated pieces, those surviving from daily use above ground can be numbered on a single hand. Another rare example with lacquer coating of similar quality was published by Sammy Lee in *Oriental Lacquer Furniture* (fig. 5), and to which he attributed a Tang period date. Lacquer sampled from the underside Christie's table has been carbon dated to the Five Dynasties period—a date that coincides with the form's long history as well as its stylistic development. And moreover, the table depicted in the Southern Song *Ten Kings of Hell* scrolls also provides a telling reference for the unique style of leg articulation that appears on the Christie's table.

Over the past decade, an increasing number of examples of pre-Ming dynasty furniture have come to light based upon evidence from furniture inscriptions as well as C14 lacquer dating. Nonetheless, it cannot be considered an exaggeration to qualify the Christie's table as "exceptionally rare"—and one that is surely destined to find its place in the history of Chinese furniture as a rare example of ancient spindle-leg form.



fig. 5 Low table, after Lee Yu-kuan, *Oriental Lacquer Furniture*.
圖五 李汝寬《Oriental Lacquer Furniture》案子圖例

及至明代，古式柵足案基本上已消失無蹤，繪畫或出土文物方面的線索亦幾近於無。但明末清初著作中仍有一些零星記錄，證明此類制式尚不至於湮沒無聞。文震亨曾曰天然几貴乎「飛角處不可太尖，須平圓，乃古式。照倭几下有拖尾者，更奇，不可用四足如書桌式。」到了明代，日本人仍沿用從中國引進的唐宋几案形制，而江南文人亦對日本漆傢具青眼有加。周二學對這款早期几案讚譽不絕：「畫案，有宋元退漆、斷紋，周邊嵌銀絲方勝，不用四足，即案面拖尾著地，一邊略飛卷，便看畫承軸，制最奇別。」「拖尾」這一古雅之說，應是形容古時的柵足。它也為腿足外捲的几案原型提供了一些線索，就此可證諸明代《伏生授經圖》中的明式案，此例的靈感很可能來自圖四所示的早期制式。無論如何，這款几案雖以古風遺韻備受十七世紀方家推崇，而當時或許尚有數例傳世的宋代古案，但能流傳至今者少如鳳毛麟角。

上文闡述了古代柵足案漫長的嬗變之路，以說明這件佳士得珍品的歷史脈絡。除出土文物之外，作為日用傢具傳世的近似例屈指可數。李汝寬撰著的《Oriental Lacquer Furniture》中，收錄了一件品相接近的珍罕漆案（圖五），作者將之斷代為唐代製品。佳士得拍品案底之漆料，經碳十四檢測為五代之物，這一結果與其形制的悠久歷史及風格演變皆不謀而合。此外，南宋《十王圖》所描繪的案子，也為佳士得拍品特有的柵足樣式提供了生動的佐證。

近十年來，早於明代的傢具在市場上紛紛亮相，其斷代俱以銘文或漆料的碳十四檢測為依據。相比之下，這件佳士得珍品仍一枝獨秀、罕貴無匹，看來此物定將成為中國傢具史上柵足古案的經典之作。

THE PROPERTY OF A GENTLEMAN

8001

A HIGHLY IMPORTANT AND EXTREMELY RARE
LACQUERED SPINDLE-LEG TABLE

FIVE DYNASTIES-NORTHERN SONG DYNASTY (907-1127)

The plain rectangular top with beaded edge on the sides is set with everted flanges. Supported on each narrow side by elegantly curved spindled legs, the whole is raised on thick trapezium shoe feet. The table is covered overall in a thin layer of viscous black lacquer suffused with network of characteristic fine crackles.

19 ½ in. (49.5cm.) high,
41 in. (123.5 cm.) wide,
14 ¾ in. (37.5 cm.) deep

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

US\$390,000- 640,000

PROVENANCE

Acquired in Japan in the early 2000s

The dating of this lot is consistent with the result of a C14 test, conducted by Rafter GNS Science, sample No. PH/RC11/233, 28 March 2011.



五代 / 北宋 黑漆曲柵足翹頭案

案面長方型，側面上下邊沿起陽線，兩端安翹頭，下接曲柵足各五支，承梯型足。通體髹黑漆，結實透亮，裂紋如皮膚肌理，露披胎麻布。

來源

2000 年代初購於日本

此拍品經 Rafter GNS Science 碳 14 檢測（測試編號 No. PH/RC11/233；2011 年 3 月 28 日），證實與本圖錄之定年符合。



8002

A LACQUERED PHOENIX-STYLE *QIN*

SONG DYNASTY (960-1279)

宋 朱致遠重修無名宋琴





If the sound of *qin* comes from the *qin*,
why doesn't it produce any sound when it is in a box?
If it comes from your finger tips, why can't I hear it?

- Su Shi (1037-1101), *Master Shen's qin*

若言琴上有琴聲，放在匣中何不鳴？
若言聲在指頭上，何不於君指上聽？

- 《題沈君琴》，蘇軾



PROPERTY FROM THE NINGYUN SHANFANG COLLECTION

8002

AN IMPORTANT LACQUERED PHOENIX-STYLE QIN
SONG DYNASTY (960-1279)

Of phoenix-style, the graceful arched wooden body tapers gently from the shoulders to the tail with two conjoined grooved semi-circles on either side of the waist. The top board is made of *wutong* wood (*Firmiana simplex*) and inlaid with thirteen gold studs, *hui*, joined with the lower board made of hardwood, all supported on two later replated *zitan* pegs, *yanzu*, 'Wild Geese Feet'. The lower board is pierced with a long rectangular sound hole, *longchi*, 'Dragon's Pool', above a two-character carved seal, *Baohan*, 'Inclusion', and a shorter rectangular sound hole, *fengzhao*, 'Phoenix Pond'. There is a carved thirteen-character inscription below the right side of the 'Dragon's Pool', which may be translated 'Lei Wen of the Great Tang dynasty made this *qin* in the Eastern Chamber of *Yuanyan* Studio', and a seventeen-character (two characters indecipherable) inscription below the left side of the 'Dragon's Pool', which may be translated 'Zhu Zhiyuan repaired this *qin*, which is made of superb materials and produces excellent sound', both inscriptions filled with cinnabar lacquer. The surfaces are covered by original layers of cinnabar and chestnut-coloured lacquers, followed by another layer of lacquer containing remains of deer antler, with a few further areas further lacquered during the Ming dynasty possibly for stabilisation and repair. The original lacquer layers are suffused with snake-belly crackles with even finer cow-hair crackles and ice-crackles in between.

Overall length: 48 in. (121.8 cm.)

Effective length of the string: 43 $\frac{7}{8}$ in. (111.5 cm.)Width of shoulders: 7 $\frac{3}{4}$ in. (19.8 cm.)Width of tail: 5 $\frac{13}{16}$ in. (14.8 cm.)Thickness: 1 $\frac{3}{4}$ in. (4.4 cm.)

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

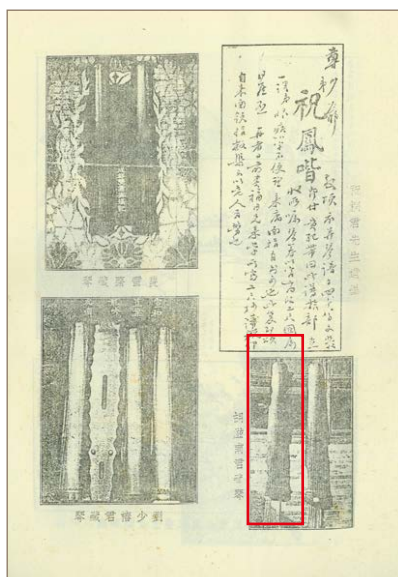
US\$510,000-770,000

PROVENANCE

Hu Zifu (1877-1972)

LITERATURE

Jinyu qinkan [Journal of the Jinyu *qin* Society], May 1937, illustration p. 7, and p. 273



The present *qin* illustrated in *Jinyu qinkan* [Journal of the Jinyu *qin* Society], May 1937, illustration p. 7

本琴於《今虞琴刊》，1937年5月，插圖頁7中之著錄

宋 朱致遠重修無名宋琴

來源

胡滋甫先生舊藏

凝韻山房藏品

著錄

《今虞琴刊》，1937年5月，插圖頁7及頁273

通長 121.5 公分

有效弦長 111.5 公分

肩寬 19.8 公分

尾寬 14.8 公分

最厚三徽 4.4 公分

鳳勢式，金徽，琴面扁平，肩始自二徽半，雁足當九徽七分。朱漆為底，表髹栗色漆，鹿角霜灰胎，琴面局部露八寶灰胎，為明人所修。通體發小蛇腹斷紋，尤以琴底之小蛇腹斷，間以牛毛冰裂等斷紋，隱起如虬，仿如唐宋名琴重器斷紋之狀。龍池鳳沼皆作長方，池沼口沿鑲硬木條，琴面為梧桐木，紋理較細，色黃質鬆，當池沼處作納音微隆起，岳山焦尾均為漆所覆蓋，其木莫辨，焦尾冠角無雕燈草，尾托形同牛角，呈一字形橫向左右。紫檀象棋形素身雁足，硬木琴軫均為後換，龍池左右兩側刻有銘，並填以朱漆。

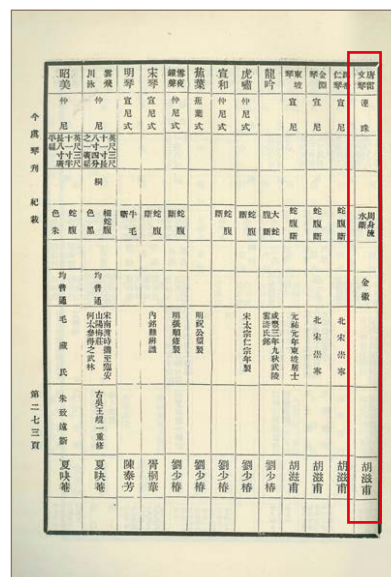
右刻銘：

大唐雷文合桐於浣硯齋之東軒

左刻銘：

閱此良材音韻口和口合式朱致遠重修記

龍池對下有「包含」大印一方



Description of the present *qin* in *Jinyu qinkan* [Journal of the Jinyu *qin* Society], May 1937, p. 273

《今虞琴刊》，1937年5月，頁273對本琴之描述



inscriptions
銘文

According to the carved inscriptions below the ‘Dragon’s Pool’, the present *qin* was repaired by Zhu Zhiyuan, a notable *qin*-maker active during the late Yuan and early Ming dynasties. The inscription further indicates that Zhu Zhiyuan believed the *qin* to have been made by Lei Wen of the Tang Dynasty. Lei Wen was a member of the prestigious Lei family of Sichuan known for making some of the greatest *qin* in history, which are distinguished by their perfect construction and exceptional sound quality. The proposition of Zhu Zhiyuan however, seems contradictory to the dating suggested by the current appearance of the *qin*, which has a top board with an elegant gentle curve that is more a characteristic of the Song than Tang. It is possible that Zhu Zhiyuan had modified the curvature while he repaired the *qin*; or that the *qin* was modified before his time, but he was still able to date it to Tang and identify its maker based on other characteristics; while a third possibility exists, that the *qin* was made during the Song time, and Zhu Zhiyuan had erroneously identified its date and maker. Whichever the possibility, judging from the gentle curve of the top board, and the snake-belly crackles with further crackles in between, a characteristic of ancient *qin*, the dating of the current *qin* cannot be later than Song.

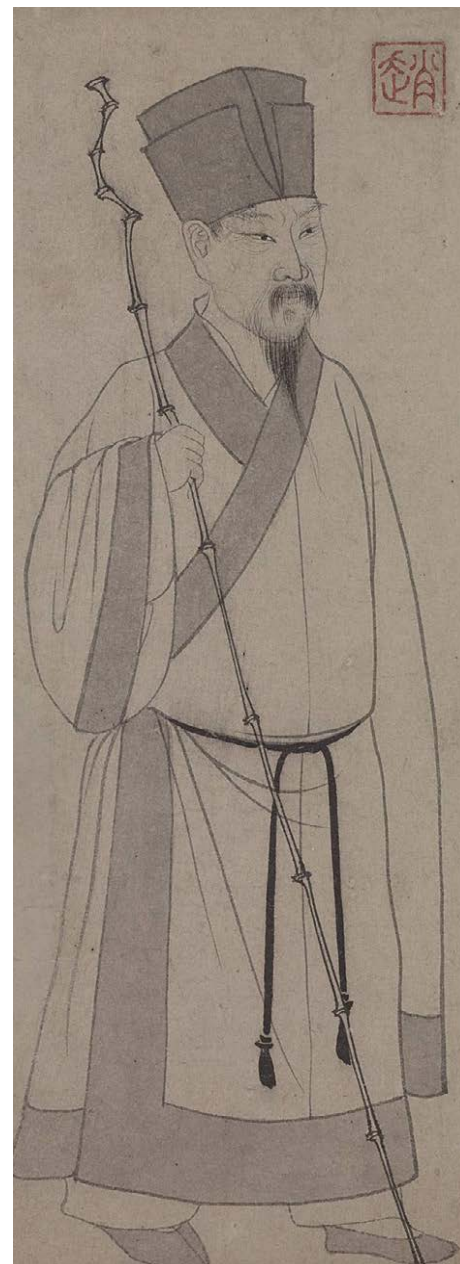
The ancient Chinese considered *qin* to be superior to all other instruments for its strength of musical expression, its function as a vehicle for self-improvement, and for achieving harmony between oneself and nature. The popularity of *qin* reached its zenith during the Song dynasty. Famous scholar-officials such as Ouyang Xiu (1007-1072), Wang Anshi (1021-1086), calligraphers such as Huang Tingjian (1045-1105), were all known for their talent in *qin*.

Qin played an especially important role in the life of the great literati Su Shi (1037-1101), who not only played the instrument well, but also wrote a great number of poems, critiques, and other literary works about it. In one of his works titled ‘*An anthology of ten poems on qin: Lei qin from the family collection*’, he recounts an incident where he disassembles a valuable Tang-dynasty *qin* made by the Lei family to study its anatomy. Su Shi finds that the underside of the sound board beneath the ‘Dragon’s Pool’ and ‘Phoenix Pond’ have been slightly hollowed to allow for sound to resonate better. It is interesting to note that Su Shi describes his *qin* as being covered by snake-belly crackles, which is a common characteristic often found on ancient *qin*. Zhao Xihu (1170-1242) of Southern Song dynasty in his *Dongtian qingluji*, an anthology of critiques on collecting antiques, provides the following analysis of the relationship between crackles and the age of *qin*, ‘Crackles support the age of a *qin*, without five-hundred years of age, a *qin* would not have crackles. The older the *qin*, the more crackles it has....Snake-belly crackles are

所謂唐圓宋扁，此琴明顯符合了明朝琴家們所總結出唐琴之特點，但其時代形制風格，與腹內刻銘有所差異。論刻銘及造型風格之矛盾。斲琴師朱致遠必然掌握了此琴為唐代雷文所斲之依據。重修合琴前，復刻記于琴腹內。比較琴面和琴底之用漆、灰胎和斷紋等狀況。琴面八寶灰胎為明朝琴家之舉，琴底則保留原來漆胎、斷紋等。從而推論琴面原貌在重修前及重修時已受破壞，原本造型特點已失，故呈現與刻銘所記之時代風格不相稱。再論，或此琴系為是時宋人仿唐之作，以奇貨而索價沽之。（按：明高濂《遵生八箋》、張應文《清秘藏》均言朱致遠為「我明」或「我朝」人，晚明文震亨《長物志》則言其系元代人，琴界認為其活躍時間為元末明初之際。）

古琴是中國文化中地位最崇高的樂器，被視為是雅、正樂的象徵，歷代備受儒家推崇，為文人必備素養之首要。宋朝抑武揚文，自帝王至朝野上下皆好琴，為歷代巔峰，大家如歐陽修、王安石、黃庭堅等人在古琴上皆有極高的修養。古琴在蘇軾的一生中更是扮演了無比重要的角色，伴隨他度過了人生的波折，是他在精神上的伴侶，亦是其精神之載體。

蘇軾曾詠寫了許多與古琴有關的詩詞，主題廣泛，從遊山玩水、會客訪友、甚至睡夢當中，都有古琴的身影。蘇軾還曾經為了研究雷琴發聲之妙，而將家藏珍貴的唐代雷琴剖開觀察，見《雜書琴事十首·家藏雷琴》：「余家有琴，其面皆作蛇蚺紋，其上池銘云：『開元十年造，雅州靈關村。』其下池銘云：『雷家記八日合。』不曉其『八日合』為何等語也？其徽不容指，而弦不斂，此最琴之妙，而雷琴獨然。求其法不可得，乃破其所藏雷琴求之。琴聲出於兩池間，其背微隆，若薤葉然，聲欲出而隘，徘徊不去，乃有餘韻，此最不傳之妙。」蘇軾的這張雷琴面滿佈蛇腹紋。



Portrait of Su Shi included in the *Album of Both Odes on the Red Cliff* by Zhao Mengfu (1254-1322). Collection of the National Palace Museum, Taipei
元《趙孟頫行書赤壁二賦》中蘇軾像 國立故宮博物院藏品



Mr. Hu Zifu (fourth from the left)
胡滋甫先生（上圖左四）

horizontal, each crackle is about one to two *cun* apart, creating an overall appearance similar to the lower abdomen of a snake.’ The lacquer on the lower board of the current *qin* also has conspicuous snake-belly crackles, with further and finer crackles in between, which is one of the most desirable attributes found on *qin* from the Tang and Song periods.

Su Shi had a turbulent life marked by a series of demotion and political exiles. In the last year of his life on his journey from Danzhou (modern-day Hainan Island) back to the court in Kaifeng, he writes ‘Shall one ask about the achievements of my life, they are Huangzhou, Huizhou, and Danzhou’. The ironic undertone of the author is evident. Huangzhou, Huizhou and Danzhou were the three places where Su Shi was exiled. Conversely, it was during these periods of banishment that Su Shi demonstrated his most formidable genius, producing some of the greatest literary and artistic works known to Chinese civilisation.

Su Shi’s poses two questions in a poem titled *Master Shen’s qin*, ‘If the sound of *qin* comes from the *qin*, why doesn’t it produce any sound when it is in a box? If it comes from your finger tips, why can’t I hear it?’ The answer seems naively obvious but belies rich philosophical underpinning: a *qin* without a player cannot produce sound on its own, neither can a player produce the sound of *qin* without the instrument. It is the meeting of the two that leads to the creation of sound. The poem can be perceived as a reflection of Su Shi’s life, where he is the *qin* player, the challenges of life are the *qin*, and the creation of sound being his artistic output. Su Shi responds to the challenges like a player plucks the strings of a *qin*. As each *qin* is different, the sound produced each time is different. Some *qin* are harder to master than others, but the player adjusts his skill according to the character of the *qin* and plays each instrument beautifully, as Su Shi responds to the hostile environment with a perennial sense of contentment and happiness, producing works reflecting such attributes that have been long respected and admired ever since.

The present *qin* was in the collection of Hu Zifu (1877-1972). Hu Zifu was one of the four founders of the renowned Guangling *qin* society of the early Republic period. Not only was he known for his musical talent, Hu Zifu was also an accomplished calligrapher, painter, and scholar in many disciplines, including literature and geography. The present *qin* was illustrated in the May 1937 issue of *Jinyu qinkan* [Journal of the Jinyu *qin* Society], where an image of the *qin* is shown and indicated as the collection of Hu Zifu, and a caption describing the *qin* is included on p. 273 which is consistent with the present *qin*.

南宋趙希鵄在《洞天清錄集古琴辨》中說：「古琴以斷紋為證，蓋琴不歷五百歲不斷。愈久則斷愈多。然斷有數等。有蛇腹斷。有紋橫截琴面，相去或一寸或二寸，節節相似如蛇腹下紋。」此琴亦見蛇腹紋，其間還有著牛毛、冰裂細密斷紋，極其難得。仿如唐宋名琴重器斷紋之狀。

蘇軾的一生跌宕，屢經流放，在人生的最後一年，從被貶謫的州（今海南島）獲赦回朝時，寫下了「問汝平生功業，黃州、惠州、儋州」的感言。黃州（湖北黃岡）、惠州（廣東惠州）、皆是蘇軾曾被貶謫之地，為其生命中生活最困頓的幾個階段。蘇軾視之為其畢生功業，雖有自我調侃之意，卻也表達出自己在歷經風浪後所體悟出的自適之道的自豪。

蘇軾曾作琴詩《題沈君琴》一首：「若言琴上有琴聲，放在匣中何不鳴？若言聲在指頭上，何不於君指上聽？」短短的兩句中，蘇軾傳達了超然的人生觀。琴作為客體，若無琴者彈撥，無法發聲；琴者作為主體，沒有琴的存在，也無法創造聲音。琴聲的存在，取決於琴者與琴的因緣和合。蘇軾就如同一位琴者，其人生所遇的每個逆境，就好似不同的琴，每次的相遇，都會創造出不一樣的琴聲，沒有這些逆境，也沒有創造琴聲的際遇。蘇軾在《前赤壁賦》後段呼應了這樣的觀點：「蓋將自其變者而觀之，則天地曾不能以一瞬；自其不變者而觀之，則物與我皆無盡也。」對於人生順境、逆境的理解、處理，端看一人的觀點、胸懷。

此琴為揚州廣陵派琴家，胡滋甫先生之舊藏，胡家三代操琴，藏琴既豐且精，爾後所藏四散，早年輾轉流落香江，是琴曾錄記於一九三七年出版之「今虞琴刊」中之古琴徵訪錄第二七三頁：「唐雷文琴 連珠 周身流水斷 金徽」。

8003

BADA SHANREN (1626-1705)

LANDSCAPES AND CALLIGRAPHY

清 八大山人 《蘭亭詩畫冊》



PROPERTY OF A JAPANESE PRIVATE COLLECTOR

8003

BADA SHANREN (1626–1705)

LANDSCAPES AND CALLIGRAPHY

A set of twelve album leaves, mounted as six hanging scrolls, ink on paper

Each leaf measures 24 x 13.5 cm (9 ½ x 5 ¼ in.)

Six leaves of painting, each leaf with an artist's seal

Six leaves of calligraphy, five leaves signed and one leaf inscribed and signed, with a total of seven seals of the artist

HK\$6,000,000–10,000,000

US\$780,000–1,300,000

PROVENANCE

Previously in the collection of Matsubayashi Keigetsu

The inscriptions on each wooden box of Lot 8003 were written by Matsubayashi Keigetsu (1876–1963) and signed Ounto which is his studio name after moving to Setagaya-ku, Tokyo in 1925.

Matsubayashi was a Nanga-style painter during the Meiji, Taisho, and early Showa periods. His stage names included Gyokuko Itsujin and Kogaikyo Shujin. In 1944 Matsubayashi was appointed as an imperial court painter (Teishitsu gigei-in). He received the Japanese Cultural Order in 1958, and became President of Nihon Nanga-in in 1961.

Familiar with Chinese calligraphy and poem which influenced his artworks, Matsubayashi was known as “the last literati artist” in Japanese art history.

LITERATURE

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Yiyuan Duoying, No. 17, People Fine Arts Publishing House, Shanghai, 1982.

Zhang Daqian, *Masterpieces of Chinese Painting from Ta Feng Tang (The Great Wind Hall) Collection, Vol. 3*, Benrido, Kyoto, 1955, pl. 31–36.

宜先此圖畫以空筆興極其日
方山人著書系都意

安之



得者初有言注復余公于荆巫
水一斜已涉圖畫意

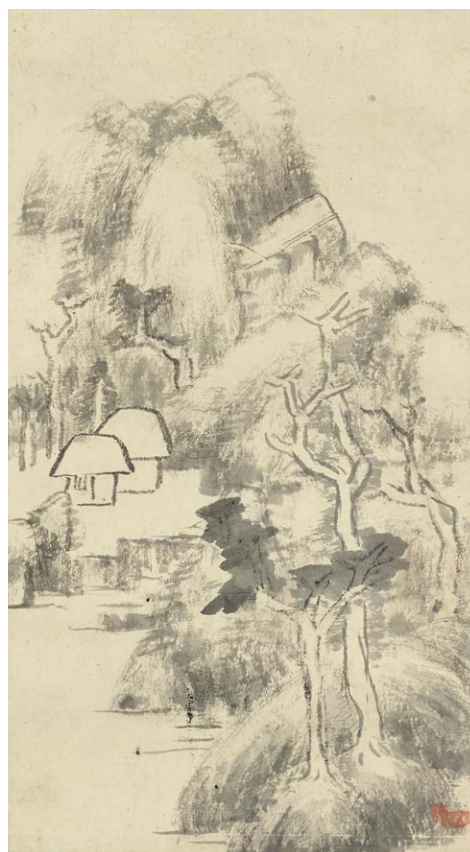


此冊年道翁偶之畫正四歲
蘭亭一卷再作此冊
正 易林有院安之



高閣值三更寫得春山
新微也立微之月月偶
然師

安之



日本私人珍藏

清 八大山人 蘭亭詩畫冊 水墨紙本 立軸六條屏

山水書法六幅

每幅鈐印：八大山人（履形印）

書法六幅

釋文：

1. 淨雲四三里，秋高為森爽。比之黃一峰，家住富陽上。
2. 雲光此圖畫，何處筆與紙。來日方山人，著書荒邨裏。
3. 齋閣值三更，寫得春山影。微雲點綴之，天月偶然淨。
4. 無着天親弟與兄，南屏生長北屏生。題詩晚渡一峰盡，畫裏過橋二老聲。洪谷雨來江右左，鹽官風遠筆縱橫。趙子固湖上以為此洪谷子，董北苑得其筆也，蘇大據案書畫，頃刻二十餘扇。彌高況少真儒術，何得人家口並口。奉齋節庵、恬弇二上人詩畫附正。
5. 大雪小雪籠中鳥，只為傍人喚雪姑。放去收來多少伴，既從姑去又從夫。雪姑鳥，一名相思鳥，附題雪景畫。
6. 嚮者約南登，往復宗公子。荊巫水一斛，已涉圖畫裡。

一幅題識：此冊為□年道翁屬書畫近四載，茲漫臨《蘭亭》一卷，並小作六首呈正。己卯（1699年）秋八月既望，八大山人記。

款識：八大山人（五次）

鈐印：驢（兩次）、八大山人（履形印）（三次）、蒹艾、何園

來源

松林桂月舊藏

拍品編號 8003 的木盒上，均有松林桂月（1876-1963）撰寫的題識，款識桜雲洞，是他 1925 年搬到東京世田谷區的工作室名稱。

松林桂月是明治、大正至昭和初期的南畫風格畫家。字號玉江逸人、香外主人。1944 年被任命為皇室畫家。1958 年獲得日本文化勳章，並於 1961 年成為日本本南畫院的院長。

我們可以從松林的畫作看到中國書法和詩詞對他的深刻影響，他喜愛中國文化，被譽為日本藝術史上的“最後一位文人藝術家”。

出版

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著錄

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大雪空山寂
空林收木收
來多少件
况况佳林

雪姑島一名相思亭
附錄雪姑島

吳



淨亦四三里
高為森爽比
之畫一峰
家
住富陽上

吳



無宿天親弟
與兄南屏生長北屏生
題詩晚渡一峰盡畫裏
迥橋二老聲
洪谷雨來近
右左塩官風遠筆縱橫
趙子園湖
谷子量北
蘇大搜集
重
頌刻二十
真儒術何得人家
泰至
孝高節廣恬年
三
吳



RECOUNTING REEMERGENCE:

Dispelling Sixty Years of Myths on the Collection History of Bada Shanren's *Landscapes and Calligraphy*

In 1699, Zhu Da (Bada Shanren) created *Landscapes and Calligraphy* dedicated to a gentleman friend. The eighteen-leaf album was executed in ink on paper. The first six leaves reproduce the famous *Preface to the Orchid Pavilion*. The remaining twelve leaves constitute six pairs of landscapes and original verses.

During the Qing period, historic works of painting and calligraphy from the preceding dynasties were especially prized. As such, the genius of Bada Shanren's free and expressive brushwork in the work was not recognised in his own day, and it is not known in records of the period. *Landscapes and Calligraphy* first comes to light through Zhang Daqian's 1955 publication *Masterpieces of Chinese Painting from Ta Feng Tang*. In December 1949, Zhang Daqian departed Chengdu on a direct flight to Taiwan. He took with him 50 of his own copies made from the frescoes at Dunhuang, along with numerous classical works of painting and calligraphy. These works accompanied him on his itinerant lifestyle, which took him from Hong Kong, to India, Argentina and many other destinations. In 1954 Zhang moved to Mogi das Cruzes in Brazil, buying over 200 acres of land. Here he built a Chinese style garden, which he named the Garden of Eight Virtues, or *Bade Yuan*. During this time, Zhang was in robust health, travelling between Japan, Brazil, Hong Kong, Taiwan, Europe and America. From a solid base in the art worlds of Hong Kong, Taiwan and Japan, he also sought to break into the West. This was an expensive undertaking, and stretched his purse beyond the funds raised through his selling exhibitions. To meet this financial need, Zhang decided to sell off some of the historic works that had left Chengdu with him. In autumn 1954, Zhang began compiling a selection of classical Chinese paintings and calligraphic works from his own collection, to be published as *Masterpieces of Chinese Painting from Ta Feng Tang*. In January 1955, after the closure of his latest exhibition in Hong Kong, Zhang flew direct to Japan to supervise printing of this publication. In Winter of that year its four imposing volumes were published in Japan, coinciding with the opening of Zhang's latest Japanese exhibition. This publication cemented Zhang's international reputation as a connoisseur, collector and practitioner of classical Chinese painting and calligraphy.

The pages of *Masterpieces of Chinese Painting from Ta Feng Tang* lead the reader through an astounding array of classical works from the Tang, Song, Yuan, Ming and Qing dynasties. Soon after its publication, this compendium of Zhang's collection attracted distinct attention from the metropolitan centres of New York and Beijing. In New York, Japanese American antique

dealer Joseph Umeo Seo (1911–1998) brought Zhang's catalogue to the attention of preeminent collector John M. Crawford Jr. (1913–1988). Together Seo and Crawford acquired several of the works listed in the catalogue. In 1962 Lawrence Sickman (1907–1988) organised an exhibition of Crawford's collection in New York. The accompanying volume edited by Sickman, *Catalogue of the Exhibition of Chinese Calligraphy and Painting*, includes 19 works also found in Zhang's *Masterpieces of Chinese Painting from Ta Feng Tang*. These span the Song, Yuan, Ming and Qing dynasties, including exceptional examples by leading masters of each period. Though we know it to be a substantial figure, it is impossible to calculate the exact number of classical paintings and calligraphy pieces Crawford acquired from Zhang's collection.

Turning our attention to Beijing, preeminent connoisseur Zhang Heng (Zhang Congyu, 1915–1963) discussed *Masterpieces of Chinese Painting from Ta Feng Tang* in his late 1950s publication *Notes on the Authentication of Painting and Calligraphy from the Muyan Studio*. Zhang Heng was a leading authority in connoisseurship: a member of the Palace Museum's Committee for the Authentication of Cultural Relics, Deputy Editor in Chief of the Cultural Relics Bureau Publishing House, and Deputy Head of the Cultural Relics Bureau. In his *Notes*, he comments on several works by Bada Shanren recorded in Zhang Daqian's *Masterpieces of Chinese Painting from Ta Feng Tang*, and the discussion of *Landscapes and Calligraphy* reads as follows:

Bada Shanren, album of poems and paintings, six leaves.

Six leaves in ink and colour on paper, measuring ... high and ... wide. The landscapes are exceptionally fine, each leaf paired with an inscription. The dimensions of the inscriptions match those of the painting, and are undated. On the basis of the signature the album was likely produced when the artist was in his 70s. The album includes a freehand copy of Wang Xizhi's (303–361) *Preface to the Orchid Pavilion*, which is recorded separately.... An accompanying semi-cursive script inscription dates the work to the *yimao* year, in the 38th year of the Kangxi reign period (1699), when Bada Shanren was 74 years of age.

Zhang Heng's *Notes* approach the work in two parts, documenting the *Preface to the Orchid Pavilion* in a separate entry from Bada's twelve album leaves of paired painting and original verse. He describes the landscapes as "exceptionally fine", an appraisal based upon its publication in *Masterpieces of Chinese Painting from Ta Feng Tang*. Zhang Heng was clearly deeply

現身說法：

六十年來八大山人《蘭亭詩畫冊》的海外迷蹤釋疑

清康熙三十八年己卯農曆八月十六日（1699年10月8日），八大山人朱耷為□年道翁書畫《蘭亭詩畫冊》十八開，水墨紙本，前六開為“漫臨《蘭亭》”的《臨河敘》，後十二開為書畫對題——山水和自書詩各六開。

清人寶愛唐宋元明諸家書畫墨跡，主流群體對於本朝八大山人《蘭亭詩畫冊》野逸閒筆，未足珍瓏，鮮有著錄。《蘭亭詩畫冊》第一次為世人所知，始於張大千1955年編輯出版的《大風堂名蹟》。1949年12月，張大千自成都乘坐專機到台灣，隨行攜帶自摹敦煌壁畫五十餘件及古代書畫多件，輾轉香港、印度、阿根廷諸地，居無定所。1954年，張大千在巴西摩詰城外買地兩百畝，興建中國園林，以地多柿樹，取柿七德，配以醫書記載柿葉煮水能治胃病，名為八德園。當時大千壯年雄心，在遊歷日本、巴西、香港、台灣、歐美等地後，擬定以港、台、日本為基地，以進入西方藝術世界為目標的戰略。為此，大千必須花費巨貲，僅靠展覽賣畫不足應付開支。於是，大千有計劃出售從成都帶出的歷代書畫作品。1954年農曆9月開始，大千精選所藏古代書畫名蹟準備印行《大風堂名蹟》，並撰〈大風堂名蹟序〉。1955年1月，張大千完成香港畫展後，直接飛往日本聯絡出版事宜。是年冬，煌煌四巨冊的《大風堂名蹟》在日本出版，伴隨張大千日本書畫展開幕，為大千在日本及海外師古、鑑古、藏古的名聲做了最好的注腳。

翻閱《大風堂名蹟》如入寶山，唐、宋、元、明、清千年繪素，五代藝事，匯集一書，琳琅滿目。《大風堂名蹟》出版不久，分別在紐約和北京兩個東西方大都會受到了藏家和鑒賞家的不同關注。先說紐約的情況，《大風堂名蹟》的藏品在日裔美籍古董商人瀨尾梅雄（1911-1998）的介紹下，受到了顧洛阜（John M. Crawford, Jr. 1913-1988）的關注，兩人合作購藏了一批《大風堂名蹟》著錄的書畫作品。1962年，席克門（Laurence Sickman 1907-1988）為顧洛阜在紐約的中國書畫展覽，編輯印行了一冊圖錄《中國書畫譜》（Catalogue of the Exhibition of Chinese Calligraphy and Painting）。比對《中國書畫譜》與《大風堂名蹟》二書中

具名的畫作，大致了解顧洛阜購自張大千收藏的作品有：宋郭熙《樹色平遠》、宋王詵《西塞漁社圖》、宋文同《文同折枝竹蘇軾題》、宋徽宗《竹禽圖》、宋李迪《寒柯山鷓》、宋馬遠《採梅圖》、宋梁楷《澤畔行吟》、元吳鎮《漁父圖》、元趙雍《竹棘鸚鵡》、元盛懋《秋林漁隱》、元倪瓚《秋林野興》、元謝伯誠《觀瀑圖》、元王蒙《夏山隱居》、明唐寅《葦渚醉漁》、明仇英《滄浪漁笛》、明項元汴《項元汴畫詩書》、清朱耷《漁樂圖》、清朱耷《荷花鴛鴦》、清王翬《溪山雨霽圖》等十九件。至於顧洛阜前後從張大千處購藏了多少件中國古代書畫作品，恐怕無法一一統計了。

回過頭來，再看北京方面對於《大風堂名蹟》出版的關注。1950年代後期，身在北京的鑑藏大家張蔥玉（1915-1963）著手編撰《木雁齋書畫鑒賞筆記》，因為身兼故宮博物院文物鑒定委員、文物出版社副總編輯和文物局副處長等身份，張蔥玉得以關注、翻閱《大風堂名蹟》，並據此書著錄了八大山人《荷花蘆雁圖軸》、《荷花雙鳧圖》、《荷花翠鳥圖軸》、《湖石遊魚圖軸》等名作，以及本文討論的《蘭亭詩畫冊》：

八大山人詩畫冊，六頁。

紙本凡六頁，高 公分，寬 公分，水墨，畫山水頗精，每頁均有對題。紙本尺寸同畫，無年月。以署款驗之，應當七十歲以後之筆。冊有臨王逸少《臨河集序》，已另錄。……對題行書六行，署年己卯為康熙三十八年（1699），山人年七十四歲。

張蔥玉在筆記中將《蘭亭詩畫冊》一分为二，書法部份的《臨河集敘》另行著錄（見《木雁齋書畫鑒賞筆記》書法四，第541-542頁）。張氏依據《大風堂名蹟》進行鑒定和記錄，評價《蘭亭詩畫冊》“畫山水頗精”，著錄之初估猜“應當七十以後之筆”，末頁又記“山人年七十四歲”，可見張氏十分熟悉八大山人的書畫作品。此外，由此也了

familiar with Bada's oeuvre. His preliminary estimate, made before the transcription of the full inscriptions, states that the work dates from Bada Shanren's seventies. This correlates directly with the 1699 date he later encountered on the accompanying inscription, when Bada was 74 years of age. This is testimony to Zhang Heng's careful and protracted study. In the biography of Zhang Heng co-authored by his three children, they give the following account of their father:

Our father undertook this Herculean labour of documentation outside of his working hours... Every evening after finishing work and dinner he would immerse himself in a pile of books, deep into the night. Yet every evening there would be visitors, and our father would have to set his work aside.... Every evening he would wait for his guests to leave, whereupon he would resume his work, carrying on late into the night.

This Herculean project was the compilation of *Notes on the Authentication of Painting and Calligraphy from the Muyan Studio*. Zhang Heng's *Notes* exemplifies assiduous scholarship, diligently produced in the little spare time he had available. His work has rightly been the subject of serious, in-depth study by subsequent generations, who have lauded his mindset, erudition, self-possession and insight.

Following its first publication in *Masterpieces of Chinese Painting from Ta Feng Tang*, the location of *Landscapes and Calligraphy on the Orchid Pavilion* became a protracted mystery. In 1982, the Shanghai Renmin Chubanshe published the 17th edition of *Yiyuan Duoying*, focused on Bada Shanren. This referenced the twelve leaves of paired painting and calligraphy. However, Bada's preceding six leaves reproducing the *Preface to the Orchid Pavilion* were omitted. In Zhang Heng's *Notes*, the two are necessarily separated as part of his systematic treatment of painting and calligraphy as distinct artforms. *Yiyuan Duoying* presents no discernable justification for its bisection of the album.

There is a recurrent error in the recorded provenance of *Poems and Paintings on the Orchid Pavilion Preface*. In *Bada Shanren Quanji*, vol. 4, the eighteen leaves of the work are captioned as "in the collection of John M. Crawford Jr.". In *Bada Shanren Shichao's* catalogue of Bada's poems inscribed on paintings, the work is again recorded as in Crawford's collection. There is also an index of extant paintings by Bada Shanren at the end of volume four of *Bada Shanren Quanji*. While this index clearly records private and public collections, both within China and internationally, *Landscapes and Calligraphy* is inexplicably omitted. How can we determine if the work was part of Crawford's collection? The assertions of the aforementioned studies are certainly questionable. Preeminent scholar of Bada Shanren Wang Fangyu (1913–1997) repeatedly stated that the location of the work, and the identity of its owner, were unknown. Wang was a Chinese immigrant to America, and a close associate of Crawford. The two men were born in the same year. In *The Calligraphy of Bada*

Shanren, Wang includes the following short entry, entitled 'Bada Shanren's *Preface to the Orchid Pavilion*':

No. 12. *Simao* year (1699), 8th month. Former collection of Zhang Daqian. Current location unknown. Recorded in *Masterpieces of Chinese Painting from Ta Feng Tang*, vol. 3. *Landscapes and Calligraphy*, six leaves (authentic).

(From *Bada Shanren Quanji*, vol. 5. pp. 1205.)

In his 1990 Yale U.P. publication *Master of the Lotus Garden: The Life and Art of Bada Shanren*, Wang repeats his assertion that the location of *Landscapes and Calligraphy* is unknown (p.270, appendix C, 'dated works' no. 119). Once again, the only reference Wang gives is Zhang Daqian's catalogue of 1955. Wang was the preeminent scholar and collector of Bada Shanren outside of China. Yet he never knew the location of *Landscapes and Calligraphy*. He never had the opportunity to view it in person, and continually referred to it through Zhang Daqian's 1955 publication. Thus, we can be certain that *Landscapes and Calligraphy* was not in the collection of Wang's friend John M. Crawford Jr.

There are some who claim that *Landscapes and Calligraphy* was in Wang Fangyu's own collection. However, there is no discernible basis for this. Were Wang to have this work within his family collection, it is not conceivable that he would have still omitted to mention this in his own 1990 publication. Moreover, the work is not included among the thirty pieces recorded in the 2003 publication of Wang and his wife's collection: *In Pursuit of Heavenly Harmony: Paintings and Calligraphy by Bada Shanren from the Estate of Wang Fangyu and Sum Wai*.

Following its publication in 1955 in Zhang Daqian's *Masterpieces of Chinese Painting from Ta Feng Tang*, *Landscapes and Calligraphy* seemed to have disappeared without trace. For more than sixty years its location was unknown to the international community of collectors. The consignment of twelve leaves of paired painting and verse from *Landscapes and Calligraphy*, offered this autumn in Christie's Hong Kong, is hugely beneficial for the scholarly record of this work. This album travelled with Zhang Daqian through his itinerant life. As these travels included Zhang's brief residency in Hong Kong, the reappearance of this album in Christies is something of a homecoming.

Lamentably, the album leaves of *Landscapes and Calligraphy* have been remounted as six vertical scrolls. Each scroll displays the paired calligraphy above the corresponding painting in a Japanese style mount. In its present format, Bada Shanren's preceding six-leaf rendition of *Preface to the Orchid Pavilion* is lost. Yet this remounting in no way detracts from the painting and calligraphy's compelling and thought-provoking beauty. The collection history of *Landscapes and Calligraphy* has been a mystery for over sixty years. As with many of Bada Shanren's great accomplishments, these sixty years will likely remain one of art history's enduring enigmas.

解菴先生在依據《大風堂名蹟》進行文字著錄時，並不是一氣呵成之舉。張貽文、張貽乂、張貽爻在〈我們的父親：書畫收藏和鑒定家張菴玉〉中說：

這樣龐大的手工注錄工作，父親只有在上班工作之餘有暇時進行……每天下班晚餐後，即伏案埋首於書堆中，直至夜深。但因為每晚又多來訪者，父親不得不停下手頭的工作……每晚待客人走後，父親才能又繼續工作至深夜。

所謂龐大的工程，指的就是編撰《木雁齋書畫鑒賞筆記》。菴玉先生如此斷斷續續地惜取光陰，刻苦用功，這種持之以恆的毅力，值得後來者深思學習。行文至此，不禁由衷敬佩菴玉先生的態度、學識、涵養和眼光！

《蘭亭詩畫冊》的出現猶如天際驚鴻，在《大風堂名蹟》出版後，長期下落不明，究竟流寓何處？1982年，上海人民美術出版社的《藝苑掇英》第17期〈八大山人〉專號，曾經刊載《蘭亭詩畫冊》對題12開，但是並無前面6開的《臨河敘》。張菴玉的筆記著錄，是為了區分書法和繪畫兩種藝術作出不得已的分判，《藝苑掇英》是根據什麼來割離《蘭亭詩畫冊》的書法和繪畫呢？它的資料來源又是何處呢？

無獨有偶，翻檢《八大山人全集》第四卷，十八開本的《蘭亭詩畫冊》收入其中，有「[美國]顧洛阜舊藏」的文字說明。此外在〈八大山人詩鈔〉又列舉〈題畫山水〉等詩，標明為「[美國]顧洛阜舊藏」。但是，翻檢《八大山人全集》第四卷後面的〈八大山人存世畫目〉，國內外公私藏家都有文字清楚說明，唯獨此件《蘭亭詩畫冊》不在其中！如何證明是「顧洛阜舊藏」呢！這是值得懷疑的學術現象。因為，翻檢與顧洛阜同年出生、彼此相交友好的美籍華裔著名八大山人研究專家王方宇（1913-1997）的著作，王氏不止一次在他的書中明確交待不清楚《蘭亭詩畫冊》在哪裡！也不知道藏家是誰！王方宇在〈八大山人的書法〉一文中的「八大山人寫的《臨河敘》」小節記載：

十二、己卯（一六九九）八月既望，張大千先生舊藏，現在何處不詳，印入《大風堂名蹟》第三集，《蘭亭詩畫冊》六頁。（真）

（見《八大山人全集》第五卷，第1205頁）

又王氏1990年在耶魯大學出版的 *Master of the Lotus Garden: The Life and Art of Bada Shanren (1626-1705)* 書中第270頁，Appendix C Dated Words 第119條著錄《蘭亭詩畫冊》，末後說：“Collection unknown” “Published: Zhang Daqian 1955, 3: pl. 36” 王氏作為海外最著名的八大山人研究專家和藏家，但是一直都不知道《蘭亭詩畫冊》的下落，想來也是無緣寓目，僅僅只能憑藉張大千1955年出版的《大風堂名蹟》第三輯著錄。由此可見，《蘭亭詩畫冊》不可能是“顧洛阜舊藏”。

也有人說《蘭亭詩畫冊》本為王方宇所藏，不知有何根據。假設王氏伉儷藏有此冊《蘭亭詩畫冊》，不可能在1990年自家的著作中仍然否認。此外，檢閱2003年出版的 *In Pursuit of Heavenly Harmony: Paintings and Calligraphy by Bada Shanren from the Estate of Wang Fangyu and Sum Wai* 一書，王氏伉儷收藏八大山人書畫作品三十三件，《蘭亭詩畫冊》不在其中。

1955年張大千在日本編輯出版《大風堂名蹟》後，《蘭亭詩畫冊》便杳如黃鶴，了無蹤跡。2018年香港佳士得秋拍有幸徵集到這份消失在藏家視野六十多年的《蘭亭詩畫冊》對題十二開，有助釐清關於此冊的學術著錄情況。張大千曾攜此冊遊歷八方，也曾在香港短期居住，此次《蘭亭詩畫冊》現身佳士得，猶如遊子歸家。略感遺憾的是《蘭亭詩畫冊》已從冊頁改換成上字下畫卷軸形式，日本裝裱，並且沒有了前面六開八大山人寫的《臨河敘》。但是，這些並不防礙它惹人念想的麗影，六十多年來《蘭亭詩畫冊》的收藏者一直是個謎，它與創作者八大山人的某些事跡一樣，或許是藝術史上永遠的謎團！

8004

A *TIXI* LACQUER FLY WHISK

SOUTHERN SONG DYNASTY (1127-1279)

南宋 剔犀拂塵



8004

A VERY RARE *TIXI* LACQUER FLY WHISK

SOUTHERN SONG DYNASTY (1127-1279)

Tapered at both ends, the cylindrical shaft of the fly whisk is carved through more than ten layers of red and black lacquers with overlapping rows of cash motifs, affixed on one end with an ornate weave of hemp.

6 1/8 in. (15.5 cm.) long, Japanese wood box

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

US\$130,000-190,000

PROVENANCE

Toko Shinetsu (1639-1696) (by repute) (fig. 1)

Gionji Temple, Mito (according to inscription on Japanese wood box)

Ono Showasai (1912-1996)

南宋 剔犀拂塵

拂塵柄中端較寬，兩端漸收。髹朱、黑雙色漆層逾十道，斜刀切出金錢紋。一端以麻紮成一束。

來源

東泉心越（1639-1696）（傳）（圖一）

日本水戶市壽昌山祇園寺（據日本木盒上之籤條）

大野昭和齋（1912-1996）



fig. 1 Portrait of *Toko Shinetsu* by Tsubaki Chinzan (1801-1854).
Collection of the Tokyo National Museum
TNM Image Archives

圖一 椿椿山 (1801-1854) 《心越禪師像》
東京國立博物館藏



box
木盒





fig. 2 A tixi lacquer fly whisk. Collection of Kyushu National Museum.
Photo: Yamazaki Shinichi

圖二 屈輪堆黑托子 九州國立博物館所藏 山崎信一氏 攝影

Known as *vyajana* in Sanskrit, the fly whisks were produced in ancient India from white tail hairs of yaks, oxen, or horses, and had appeared in Indian art as early as the 1st century B.C.. They became an important implement in Buddhism as a sign of leadership and a manifestation of the vow not to kill, as they could be used to ward off flies, mosquitoes, and other insects without killing them. In Chan Buddhism, the fly whisks assumed a further role as an implement used during meditation, while in Daoism, they came to symbolise the carefree nature of the ideal Daoist stage.

Tixi is a type of carved lacquer technique where the artisan carves through layers of carefully built-up lacquer of at least two colours using various decorative motifs, often repeated in a modular fashion. The technique was especially popular during the Song and Yuan periods, when it was used to produce many utilitarian forms such as bowls, dishes, boxes, cup stands, and brush or fan holders. Perhaps due to their less functional but more symbolic role, *tixi* fly whisks were not produced in great number. There appears to be only one other *tixi* fly whisk of this design, which is in the Kyushu National Museum, see *The Colors and Forms of Song and Yuan China: Featuring Lacquerwares, Ceramics, and Metalwares*, Tokyo, 2004, no. 119 (fig. 2), where it is illustrated along with a *tixi* brush holder with waves design, no. 120, and a longer and slightly narrower *tixi* fly whisk with *ruyi* motifs, no. 121, all from the Southern Song period. The current fly whisk and the Kyushu Museum example have a wider mid-section compared to the other holders, allowing for a more ergonomic grasp, and both are distinguished by the fluidity and depth of their carving.

The present fly whisk is reputedly brought to Japan in 1676 by the Chinese monk Jiang Xinyue (1639-1677), Dharma name, Xingchou, when he fled from the aftermath of a failed *coup d'état* alongside Wu Sangui against the Qing government. Jiang took on the name Toko Shinetsu after he moved to Japan, and was very active in both the Buddhist community and the art scene. He received patronage from Tokugawa Mitsukuni (1628-1701), who was the grandson of the first shogun, Tokugawa Ieyasu, and the patriarch of the Mito Tokugawa family. Mitsukuni was a progressive ruler who deeply admired Chinese culture and Confucian ideology, and invited Toko Shinetsu to become the abbot of the family's Ming-style temple Gionji. The Gionji temple has a scroll dated 1670 showing the appointment of Toko Shinetsu as the 35th abbot of the Caodong sect of Souchang school when he was in Hangzhou. It is interesting to note that the content of the scroll mentions that a fly whisk was given to Toko Shinetsu upon the appointment, which may possibly be the present lot. A portrait of Toko Shinetsu by the Edo-period painter Tsubaki Chinzan is in the Tokyo National Museum, where the monk is shown holding a lacquer fly whisk much like the present lot (fig. 1).

拂塵，梵語為「vyajana」，古印度用犛牛、牛、馬等獸毛紮成，早於公元前一世紀便可在印度藝術中見其身影。拂塵在佛教中扮演著重要的角色，不僅是宗教地位的象徵，持之揮動驅趕蚊蟲而不傷其身，更有著慈悲的含意。在禪宗中，拂塵亦為參禪的工具。而於道教中，拂塵則代表了神仙飄渺的風範。

剔犀為雕漆的一種。漆匠將雙色以上的漆層於胎骨上有規律地堆積至相當的厚度後，以斜刀切面雕出不同的紋飾，因效果彷彿犀皮磨損後的色澤，故稱為剔犀。剔犀盛於宋代，器形多為日用品類，如盤、盃、盒、盃蓋、筆管、扇柄，拂塵則極為罕見。存世少數的宋代剔犀中，似僅有另外一支與此紋飾相同的拂塵，現藏九州國立博物館，載於根津美術館展覽圖錄《宋元之美：伝来の漆器を中心に》，東京，2004年，圖版119號（圖二）。同頁另載一支南宋剔犀波浪紋筆，圖版120號，以及一柄長的南宋剔犀如意紋拂塵，圖版121號。此柄拂塵與九州國立博物館藏拂塵的中段較寬碩，便於環握。互相穿插的金錢紋沿著管身寬窄作出相應的大小變化，鮮明突出，於存世中國漆器中難能一見。此柄拂塵保存狀況尤為良好，漆面光潤，朱、黑雙色漆層分明，甚屬難得。

此柄拂塵極有可能原為清初禪僧東臬心越之物。東臬心越本名蔣心越，法名興儔，生於浙江金華府浦江縣，八歲於蘇州報恩寺剃髮，後駐錫杭州永福寺，康熙十三年（1674）年參與吳三桂的反清起事失敗，東渡日本。抵日後，號東臬心越，活躍於宗教及藝術領域，曾受到德川家康孫常陸水戶藩第二代藩主德川光圀贊助。德川光圀並延攬為壽昌山祇園寺住持。東臬心越為古琴能手，對於古琴在日本的推廣及傳播作出了偉大貢獻。祇園寺藏一「傳佛慧命」卷軸，為心越在杭州時繼承闍堂衣鉢成為曹洞宗壽昌派第35傳人的任命，其中提及一柄拂塵，不知是否即為本物？東京國立博物館藏一幅江戸畫家椿椿山所繪東臬心越肖像（圖一），其於畫中手持一柄拂塵，亦與此柄頗為相像，十分有趣。此柄拂塵後為大野昭和齋（1912-1996）珍藏。大野昭和齋曾因其其在木工藝上的成就被尊認為人間國寶。



8005

A DING CARVED 'LOTUS' HEXAFOIL BOWL

NORTHERN SONG DYNASTY (960-1127)

北宋 定窯刻蓮紋花口盃



THE PROPERTY OF A GENTLEMAN

8005

A FINE DING CARVED 'LOTUS' HEXAFOIL BOWL

NORTHERN SONG DYNASTY (960–1127)

The bowl is elegantly potted with thin, slightly rounded sides flaring to a lobed rim, fluidly carved on the interior with lotus blossoms and leaves on slender stems, covered inside and out with a lustrous, pale ivory-toned glaze with the exception of the mouth revealing the fine, white body.

7 ³/₄ in. (19.7 cm.) diam., box

HK\$1,200,000–1,800,000

US\$160,000–230,000

PROVENANCE

Acquired from Eskenazi Ltd., London, 12 June 2000

A Western private collection

Sold at Bonhams London, 16 May 2013, lot 7

北宋 定窯刻蓮紋花口盃

盃敞口，六瓣式，淺弧腹，矮圈足。內壁刻三株長莖彎繞的蓮花及一片伸張蓮葉，內底平凹，外壁光素。通體施素雅象牙白釉，口沿露胎處呈現堅細白瓷胎。

來源

2000年6月12日購自倫敦埃斯肯納齊

西方私人珍藏

倫敦邦瀚斯，2013年5月16日，拍品7號



base
底部



*Dingzhou patterned porcelains rival the beauty of carved red jade,
When Lugong brews tea in Sichuan style.*

- Su Shi, *Poem on Tea Brewing at the Examination Hall* (1072)

潞公煎茶學西蜀，定州花瓷琢紅玉

- 《試院煎茶》，蘇軾，熙寧五年（1072）

In a 1072 poem titled *Shiyuan jiancha* (Tea Brewing at the Examination Hall), the venerated Northern Song literati and statesman Su Shi wrote *Lugong jiancha xue Xishu, Dingzhou huaci zhuo hongyu*, recalling the event when his friend Wen Yanbo (style name Lugong, 1006–1097) brewed tea using practices from Sichuan area, the colour of tea turned red against a carved Ding white-glazed bowl, the resulting effect resembled carved red jade. This important record reveals to us that not only were Ding bowls used for tea drinking, but were also favoured by esteemed literati in the Song dynasty for its luminous white glaze, which created an attractive contrast with tea colour. Interestingly, two decades after Su Shi wrote the poem on Ding white porcelains, in 1093 he was appointed Governor of Dingzhou, the state where the Ding kilns were located. Being a well-respected connoisseur and artist, Su Shi's praise undoubtedly solidified the status of Ding porcelains amongst subsequent connoisseurs. The Jin-dynasty scholar Liu Qi (1203–1259), for example, wrote in his poem: *Dingzhou huaciou, yanse tianxia bai* (decorated porcelain bowls from Dingzhou have the best white colour under Heaven).

The present bowl is particularly desirable for its elegant form, fluent carving and resplendent glaze. A very similar bowl of almost identical decoration and form, formerly in the Oppenheim Collection and now in the British Museum, is illustrated in, *The World's Great Collections: Oriental Ceramics*, vol.5., pl. 20. Another closely related example, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Japan, 1987, no. 413, was sold at Christie's Hong Kong, 1 December 2009, lot 1863. A hexafoil bowl of similar form and size, but with lotus carved in a slightly different style, dating to the Jin dynasty, is in the Beijing Palace Museum Collection, illustrated in *Zhongguo taoci quanji – Dingyao*, Shanghai, 1981, pl. 90. Compare also to a Ding bowl of similar shape, but carved with different floral motifs featuring curling foliage, formerly in the Mrs. Alfred Clark and J.T. Tai collections, sold at Sotheby's New York, 22 March 2011, lot 167.

以上詩句節錄自《試院煎茶》，是北宋文豪蘇軾在熙寧五年當杭州通判時寫下的雜言古詩。裡面提到同僚文彥博（北宋宰相，著《文潞公集》）以西蜀古法煎茶，茶湯撞上有花紋的定窯白瓷，湯色泛紅，視覺效果有如經雕琢的紅玉。這兩句雖從沒提到「白」字，卻活靈活現地道出定窯瓷的晶瑩白潤，以及定窯器在當時為風雅文人所喜用的茶具。有趣的是，約二十年以後，在元祐八年（1093），蘇軾受命出知定州，可見蘇軾與定窯瓷有著不解之緣。其《定州謝到任表》裡的幾句「臣敢不勤恤民勞，密修邊備。苟無大過，以及期年。漸還魚鳥之鄉，以畢桑榆之景」，更透露出這位心繫家國的文人，兢兢業業地經營定州政務的心境。蘇軾以後，「定州花瓷」一語廣為文人所用，例如金人劉祁（1203–1259）《歸潛志》裡記「定州花瓷甌，顏色天下白」，可見時至金代晚期，有花紋的定窯白瓷依然深為文士所稱頌，並造就定窯瓷在後世歷久不衰的地位。

本盃器形雋雅靜謐，胎骨細白，釉光澄淨潤澤，刀工嫺熟流暢，為「定州花瓷」中之精品。可比較一件紋飾、器形幾乎一致的例子，為 Oppenheim 舊藏，現藏大英博物館，著錄於《The World's Great Collections: Oriental Ceramics》，卷5，圖版20號。另一相似例曾著錄於1987年東京出版《中國陶磁：出光美術館藏品圖錄》，後在2009年12月1日於香港佳士得拍賣，拍品1863號。亦有一件器形及尺寸相若例子，惟盃內蓮紋風格迥異，藏北京故宮博物院，著錄於《中國陶瓷全集——定窯》，上海，1981年，圖版90號。Alfred Clark 夫人及戴潤齋曾先後遞藏一件器形相似的定窯盃，盃內花紋略異，於2011年3月22日紐約蘇富比拍賣，拍品167號。



8006

A STAR IN THE MORNING
A RU TEA BOWL

NORTHERN SONG DYNASTY, LATE 11TH-EARLY 12TH CENTURY

北宋 汝窯天青釉茶盞



A NORTHERN SONG CELADON RU WARE BOWL

Tetsuro Degawa, *Director,*
The Museum of Oriental Ceramics, Osaka

The newly discovered heirloom Ru ware bowl; its beauty of colour and form

It was very fortunate to have been able to showcase the newly discovered Ru ware bowl in *The Beauty of Song Ceramics* exhibition at the Museum of Oriental Ceramics, Osaka in 2016.

This new discovery would be the third known heirloom Northern Song Ru ware in Japan, and the only one in the bowl form. The lip was broken and repaired with gold, but there was no evidence of any foreign fragments used in the course of the restoration. The piece was kept and handed down originally in its complete form, but was broken and then carefully restored with lacquer mixed with gold – the traditional *kintsugi* technique of restoration – by the then owner. The lacquer adheres the broken sections together, and gold powder is added to the join lines for aesthetic purposes. This method is traditionally used on tea wares, where the gold lacquer draws one's attention and adds to the appreciation. When it was shown at the exhibition in Osaka, the rim was broken in six parts and repaired by *kintsugi*, as shown in the illustration. (**fig. 1**)

The newly discovered Ru ware bowl was included in the exhibition purely by chance. When we were preparing for the *Beauty of Song Ceramics* we were informed of the existence of an heirloom Ru ware. The representative of the owner brought the actual object to the museum to be authenticated. In November 2015, our chief curator Mr. Kobayashi inspected the actual piece and reported his findings to me. Later in March 2016, the piece was brought in to the museum again, and I had the chance to see the work in person. The form and size were comparable to the excavated examples, on each three small spur marks were visible at the foot. Its superior glaze colour, however, is probably why it survived as an heirloom object. We confirmed this was indeed authentic Ru ware and the bowl was deposited at the museum that day, to be included in our exhibition in December. In some cases, we would ask for the opinion of external experts, but having carried out numerous studies and research on Ru wares, we were very confident in our assessment. Having inspected many examples of both excavated and heirloom Ru celadon wares, the consensus between Mr. Kobayashi and me was very compelling.

Unlike excavated examples, this bowl, with its exquisite colour and lustrous surface, possesses dignity. The thinning glaze around the rim shows the colour of the body underneath is of faint pinkish tone, with three small spur marks at the foot. Excavated pieces are often chipped and unattractive in comparison.



fig. 1 The current Ru bowl restored with gold lacquer when it was exhibited in 2016

圖一 本汝窯盞於 2016 年展覽時以金繼法修復

北宋汝窯天青釉茶盞

出川哲朗
(大阪市立東洋陶磁美術館館長)

論新發現傳世汝窯茶盞的釉色與形制之美

於 2016 年，大阪市立東洋陶磁美術館（下稱「本館」）因緣際會，藉《宋磁の美》展覽推出了一例剛發現的汝窯茶盞。如此機緣，難能可貴，現謹於拙文將其緣起概述如下。

這件首次曝光的汝窯茶盞，是日本已知第三例傳世北宋汝瓷，也是唯一的盞形器物。此器的口沿曾有破損，後用金粉修補，但修復時僅用原片，並未添加外物。此物代代相傳，原來保存完好，破損之後，當時的物主用傳統的「金繼」法（描漆敷金）黏補修復。原來的殘片用漆黏合，為求美觀，再沿接縫敷以金粉。傳統而言，此法多用於修補茶具，所用金漆華彩熠熠，格外美觀。在大阪展出時，據圖錄所示，其盞沿已崩成六片，並用金繼法修復如新（圖一）。

新發現的汝窯盞成為展品之一，其實純屬意外。在籌備《宋磁の美》的過程中，我們獲悉有一件傳世汝瓷。物主派人將實物攜至本館，以鑑定其真偽。2015 年 11 月，首席策展人小林仁檢驗了實物，並向本人作出匯報。及至 2016 年 3 月，此器再被帶到本館，本人方有緣得識其廬山真貌。茶盞的形制、大小均與出土文物相當，器足亦有三個小支釘痕。然而，它的釉色無懈可擊，能流傳至今，想來與此不無關係。我們確信此乃汝窯真品，原盞當天即存放館內，俟十二月展出。有些情況下，我們也會諮詢外部專家的意見；但就汝瓷而言，我們所做的調查研究不知凡幾，所以對於是次的評鑑結果，我們均信心十足。小林與我鑑定過的出土和傳世汝窯青瓷數目眾多，而我倆對此器的結論可謂不謀而合、毫無疑義。

此盞與出土文物不同的是，其釉色素雅幽靜，器表腴潤，觀之端凝大氣。盞沿釉層偏薄，隱約可見其下微微泛紅的胎色，器足有三個小支釘痕。相形之下，出土文物多有崩損，外形差強人意。

The Provenance

This Ru ware bowl is accompanied by an old wooden box, inscribed in ink with “*Seiji chawan*” (celadon tea bowl) (fig. 2). The box suggests that it has been in a Japanese collection for a long time, but no further information is stated on the box.

The bowl previously belonged to Mr. Yuzura Sato (1917-1996) (fig. 3). We were informed by Mr. Yoshiro Kudo, doctor and ceramics researcher who met Mr. Sato in Kurume, that he graduated from Tokyo University of Foreign Studies with a degree in Spanish, and became a faculty member of Kyushu University teaching French. Mr. Kudo was a medical student at Kurume University and made coincidentally Mr. Sato’s acquaintance in an antique shop Mr. Sato purchased the bowl from Kusaba Antiques in Kurume in 1954.

Mr. Kudo came by the museum after the *Beauty of Song Ceramics* exhibition and gave a detailed account of how the Ru bowl was acquired by Mr. Sato. Mr. Sato returned the bowl to Kusaba Antiques at one point, after showing the celadon bowl to Mr. Kudo. However, at Mr. Kudo’s continued enthusiasm and urging, Mr. Sato eventually bought the bowl back, at the time already repaired with gold lacquer. He treasured the bowl dearly until his late years, and did not sell it even when he had to raise funds for his studies in the University of Rennes in France. After returning from France, he taught French as a professor at Hiroshima University.

Mr. Kudo once mentioned to Junkichi Mayuyama of Mayuyama Ryusendo, a notable Chinese antiques art dealer in Kyobashi, Tokyo, that Mr Sato owned a beautiful celadon bowl. Mayuyama travelled to Hiroshima to examine the bowl and offered to buy it, but the offer was declined. Afterwards, Mr. Sato moved to Tsukuba University, and after reaching retirement age for National Universities, he taught at Kobe Womens’ College.

Features of the Ru ware bowl

How can one determine if a celadon bowl of just 10.2 cm in diameter and 5.2 cm in height is an heirloom piece? Its features, such as its remarkable sky-blue colour and beautiful lustrous glaze surface, completely set it apart from excavated examples. The excavated pieces rarely possess this graceful sky blue colour, and while it has been restored, all original fragments are present, so we can reasonably deduce that it was initially in pristine condition. From its complete form and beautiful glaze it is highly unlikely that this bowl would have been a piece to be disposed of.

(Translated into English from the original text in Japanese, and abridged. A full version is available online)



fig. 2 Cover of Japanese wood box accompanying the present lot

圖二 隨本拍品之日本木盒盒蓋



fig. 3 Mr. Yuzura Sato (1917-1996)
圖三 佐藤弓葛先生 (1917-1996)

來源

這件汝窯茶盞配一古色古香的木盒，盒身墨書「青磁茶碗」（圖二）。據此盒看來，茶盞早已納入某個日本收藏，可惜除此之外，其他細節一概闕如。

此盞為佐藤弓葛（1917-1996）（圖三）舊藏，據醫生暨陶瓷學者工藤吉郎先生透露，佐藤先生畢業於東京外國語大學，獲頒西班牙語學位，其後在九州大學教授法文。工藤是久留米大學醫科生，因緣際會在一家古董店認識了佐藤。於1954年前後，佐藤在久留米古美術草場購入此盞。

《宋瓷之美》展覽結束後，工藤先生親臨本館，將佐藤當年購入青瓷盞的經過娓娓道來。佐藤曾向工藤展示青瓷盞，但此後一度將之歸還古美術草場。但經過工藤多番遊說和執促，佐藤終於再次購入原器，當時盞沿已用金漆修補過。自此直到晚年，佐藤一直對青瓷盞珍若拱璧，即使要為留學法國雷恩大學籌措學費，亦不願割捨出讓。旅法歸國後，佐藤在廣島大學任法文教授。

東京都京橋 蘭山龍泉堂的蘭山順吉為知名中國藝術古董商，工藤亦曾向他提及佐藤珍藏的青瓷盞。蘭山為一睹為快，遂親赴廣島，並願意出價收購，但遭對方回絕。佐藤其後遷至築波大學，年屆國立大學退休年齡之後，再轉往神戶女子學院教書。

汝窯茶盞之特色

青瓷盞口徑僅10.2厘米，高5.2厘米，如何才能斷定此乃傳世之作呢？它的天青色清雅絕倫，釉面瑩潔如玉，凡此種種，俱與出土作品迥然有別。出土文物鮮見如此佳妙的天青色，本品雖曾修補，但殘片保留齊全，看來破損之前，本應完好如新。此盞器形完整，釉色淡雅，原為殘次品的可能性微乎其微。

（翻譯自英文譯文。此為原文節錄。原文請於佳士得官網瀏覽）

A STAR IN THE MORNING AN EXTREMELY RARE SONG RU WARE BOWL

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The combination of remarkable beauty and great rarity has made Ru wares the pinnacle to which each successive generation of collectors has aspired since the late Northern Song period. Of all the ceramics made during China's long cultural history, these wares have had the greatest allure for both imperial and literati connoisseurs alike. When in the Ming and Qing dynasties the designation 'Five Famous Wares of the Song dynasty' 五大名窯, was employed, Ru 汝 was named along with Guan 官, Ge 哥, Ding 定 and Jun 鈞. However, Ru has remained preeminent, even within this celebrated group. Such has been the veneration for imperial Ru wares, that they have continuously been treasured since the time of their production in the late 11th-early 12th century to the present day. Not only were they sought-after by the succeeding Southern Song court, they were greatly prized by both Ming and Qing emperors, and potters of those dynasties were required by their imperial patrons to try and reproduce the elusive blue glaze of Ru wares.

Their subtle beauty and the fact that even today less than 100 complete Ru ware vessels are recognised in international collections – the vast majority in museums – has contributed to the reverence with which Ru wares are regarded. In the catalogue to the exhibition of Ru wares held at the Palace Museum, Beijing, in 2015, the authors provided an illustrated list of 90 Ru wares in museums and private collections around the world – only eight were in private hands (see *Selection of Ru Ware – The Palace Museum's Collection and Archaeological Excavation* 《汝瓷雅集—故宮博物院珍藏及出土汝瓷器薈萃》, Beijing, 2015, 'Appendix', pp. 283-305). Perhaps equally significant in the context of the current bowl is the fact that only two bowls were included in the list of 90 Ru pieces listed in the Appendix. It is also interesting that one of those listed bowls bears an inscription which makes very clear the fact that bowls, as opposed to dishes, were 'as rare as stars in the morning' even in the 18th century.

The height of imperial Ru ware production was during the reign of the Northern Song Emperor Huizong (徽宗 *r.* 1100-1126). While he may not have been particularly skilful in governing of the Empire, Emperor Huizong has traditionally been greatly admired as a collector, artist and aesthete, and the refined aesthetics which characterised his reign were extremely influential in the succeeding centuries. Huizong's reputation as an antiquarian as well as an aesthete was due to the publication of illustrated records of his collection of antiques, as well as to the contemporary art made for his court and temples, which marked his reign as perhaps the most culturally inspiring in Chinese history.

Ru ware is also important because it seems that it may have been the first ceramic ware which was specifically ordered by the imperial court, as opposed to simply being sent as tribute. Various texts, including *Notes from an Aged Scholar's Hut* (*Laoxue'an biji* 老學庵筆記) by 陸游 Lu You (AD 1125-1210), state that white Ding wares fell from favour with the imperial court because they had 'awns' (芒 *mang*), and were replaced by Ru wares.

故都時，定器不入禁中，惟用汝器，以定器有芒也。(fig. 1)

There is a reference to Ru ware manufacture in the 清波雜誌 *Qingbo Zazhi* written in

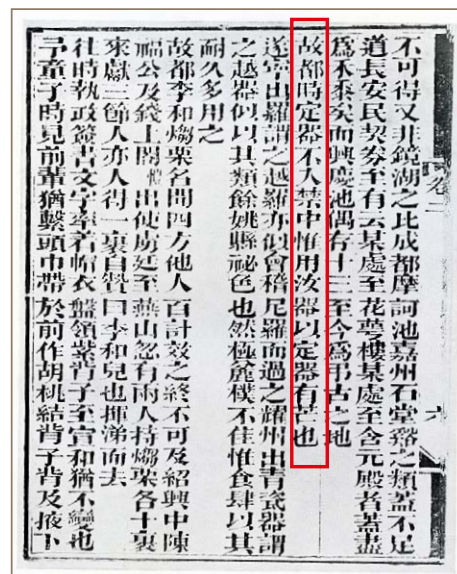


fig. 1
圖一

寥若晨星： 北宋汝窯天青釉茶盞

蘇玫瑰
(亞洲藝術部資深國際學術顧問)

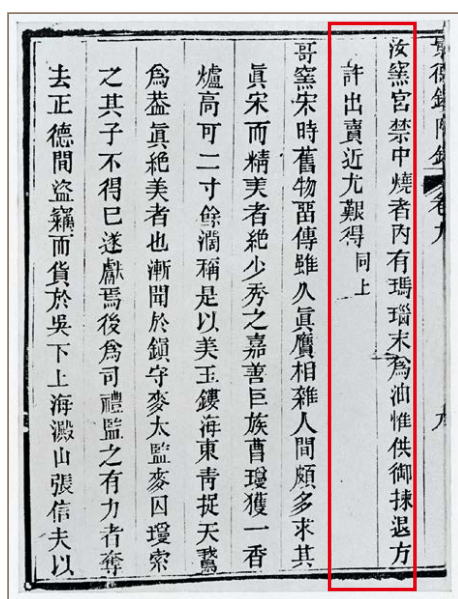


fig. 2
圖二

汝瓷美不勝收，然寥若晨星，故從北宋末年以來，歷代藏家一直汲汲以求。中國文化源遠流長，而歷代陶瓷之中，汝瓷素來被皇室和文人藏家奉為主臬。明清二代有「五大名窯」之說，所指的便是汝窯及官、哥、定、鈞四窯。但五大窯系之中，仍以汝窯為魁。正因汝窯御瓷地位尊崇，所以自十一世紀末至十二世紀初器成以來，迄今仍備受藏家青睞。不獨南宋朝廷對汝瓷趨之若鶩，明清君主亦珍若拱璧，並敕令能工巧匠複製這抹奇罕無比的天青釉。

汝瓷之美如空谷幽蘭，加上國際收藏界迄今已確認的汝窯整器不足百件，且絕大部份屬博物館珍藏，所以益發難求。北京故宮 2015 年汝瓷特展圖錄中，作者羅列了世界各地博物館和私人收藏的九十件傳世汝瓷，其中私人珍藏僅佔八例，詳見《汝瓷雅集：故宮博物院珍藏及出土汝窯瓷器薈萃》頁 283-305「附錄」（北京：2015）。附錄臚列汝瓷共九十件，但盃僅有二例，這對本拍品來說可謂意義重大。另一個有趣的現象是，上述二盃之中，一者的御題詩明確指出，即便是在十八世紀，盃的數量與盤相比宛若「晨星見一二」。

燒造汝窯御瓷的巔峰時期，應是北宋徽宗年間（公元 1100 至 1126 年在位）。徽宗固非治世之材，但其鑑藏、藝術和審美造詣卻早有定論，他統治期間以素雅為尚，這一審美觀對後世影響至深。他命人為官中古玩編纂圖錄，並為宮廷廟宇訂製大批藝術精品，其好古慕雅之名遂不脛而走，造就了中國史上有名的文化盛世。

汝瓷之所以意義重大，更是因為相對於貢瓷而言，它們或許是首批由朝廷定製的陶瓷器物。陸游（1125 至 1210 年）曾於《老學庵筆記》中提到：「故都時，定器不入禁中，惟用汝器，以定器有芒也。」（圖一）此說亦散見於其他文獻。

南宋周輝著於公元 1192 年的《清波雜志》曾論及汝窯製瓷：「汝窯宮中禁燒，內有瑤瑤末為油，惟供御揀退方許出賣，近尤艱得。」（圖二）由此看來，這些器物似乎特為宮廷製作，供御落選者方可售賣。周氏於 1192 年撰成此書，當時汝瓷已日益稀少。至於釉料中摻有瑤瑤，此話亦頗耐人尋味。

大維德珍藏汝窯盤（PDF A58）底銘文出自《乾隆御製詩集》的〈題咏汝窯盤子〉，其言堪可作為「瑤瑤」之說的佐證：「趙宋青窯建汝州，傳聞瑤瑤末為油。而今景德無斯法，亦自出藍寶色浮。乾隆己亥夏御題」

言下之意，釉料的製備可謂不惜工本，但以御瓷來說，這亦無可厚非。瑤瑤的主要成份為二氧化硅，且以鐵呈色，而這兩種成份均見於汝釉，所以釉中有瑤

AD 1192 by Zhou Hui 周輝 of the Southern Song, where it is noted that:

汝窯官中禁燒，內有瑪瑙末為油，惟供御揀退方許出賣，近尤艱得。(fig. 2)

‘Ru ware was fired for the imperial court, and agate was used in its glaze. It was only after pieces required by the court had been selected that others could be sold. Recently these have been very difficult to find.’ Thus, these wares appear to have been made specifically for the court, and only those not selected by the court could be sold. The author of this text was writing in 1192, and already Ru wares were scarce. It is also interesting that agate was reportedly being included in the glaze composition.

The inscription on the base of a dish in the Percival David Collection (PDF A58), which is recorded in the *Qianlong yu zhi shi ji* (Collected Works of the Emperor Qianlong), and entitled ‘On a dish of Ru ware’ repeats the latter assertion.

It may be translated as reading:

趙宋青窯建汝州	‘The <i>qing</i> [green/blue] ware kiln of the Zhao [ruling house] of the Song dynasty was founded at Ruzhou.
傳聞瑪瑙末為油	Tradition says that powdered carnelian [agate] was used in the glaze,
而今景德無斯法	Nowadays the method is not used at Jingdezhen.
亦自出藍寶色浮	Also, it produced a natural blue and the precious colour floated [in the glaze].
乾隆己亥夏御題	Inscribed by order of the Emperor in the summer of the <i>yi hai</i> year of the Qianlong period [AD 1779].’

The colour of the imperial Ru glaze may range from pale ‘duck egg’ blue to the soft sky blue of the current bowl, and has an almost ethereal quality. The majority of Ru ware glazes have a delicate crackle – much less obvious than that seen on Southern Song Guan wares or Ge wares – although a very small number bear a crackle-free glaze. This would appear to be the first instance when a glaze was deliberately fired with the intention that it would crackle, and it would have taken sophisticated control of constituents and firing to ensure that the correct subtle crackling occurred. The crackle on the current bowl is particularly delicate and only presents itself to those fortunate enough to handle it.

Ru wares are characteristically fully glazed – including the foot – and were fired on spurred setters, which left tiny elliptical, sesame seed-shaped, marks in the glaze. In most cases, it was the base of the vessel which rested on the spurred setter. However, in the case of some very special pieces it was the narrow lower edge of the foot which stood on the tiny spurs. This is the case with the current bowl and it is just possible to see the three, minute, marks on the edge of its foot, which were left by the spurs. Interestingly the only other known bowl of this size and shape, which was excavated from the site of the Qingliangsi kiln, was also fired in this precarious manner on three tiny spurs (see Museum of Oriental Ceramics, Osaka, *Northern Song Ru Ware – Recent Archaeological Findings*, Osaka, 2009, pp. 152–3 and 267, no. 67) (fig. 3). The only other well-known pieces to be fired in this way are certain types of Ru bowl-stand such as the example with five-petalled flange in the collection of Sir Percival David (see Rosemary Scott, *Imperial Taste – Chinese Ceramics from the Percival David Foundation*, op. cit., p. 37, no. 13). The Percival David bowl-stand and a similar Ru ware bowl-stand which was excavated at the Qingliangsi kiln site (see Museum of Oriental Ceramics, Osaka, *Northern Song Ru Ware – Recent Archaeological Findings*, op. cit., pp. 156–7 and 267, no. 69) (fig. 4), both have the marks of five small spurs on the bottom of the foot. This placement of the edge of a foot ring on tiny spurs was



fig. 3 A Ru bowl, Northern Song Dynasty (late 11th-early 12th century), excavated from Qingliangsi Kiln Site at Baofeng, Henan Province
圖三 北宋 汝窯盃 寶豐清涼寺汝窯址出土



fig. 4 A Ru bowl stand, Northern Song Dynasty (late 11th-early 12th century), excavated from Qingliangsi Kiln Site at Baofeng, Henan Province
圖四 北宋 汝窯盞托 寶豐清涼寺汝窯址出土

璫之說頗為可信。中國研究人員已找到大量文獻，以資證明宋代（以政和一朝為主，即公元 1111 至 1118 年）確曾在汝州開採上等瑪瑙。在相關記錄中，他們發現若干報呈皇上有大量優質瑪瑙的敘述，根據《宋史·食貨志》，此類瑪瑙產自汝州青嶺鎮，即現今寶豐縣大營鎮，距清涼寺窯址僅五華哩。種種跡象顯示，當地燒造的御瓷很可能確曾以名貴的瑪瑙入釉。

御製汝釉顏色多變，既有淺淡的鴨蛋青，也有像本拍品般泛藍的天青，其飄逸素雅之美，觀之忘俗。大部份汝瓷的釉面開細碎紋片，但遠不及南宋官哥二窯明顯，而全無開片者甚罕。紋片故意為之者，似以汝窯開風氣之先，其配方和窯燒均須嚴加控制，方能形成理想的細膩片紋。本盞開片格外清淺，有幸經手者方能一睹其妙。

汝瓷泰半滿釉裹足支燒，故釉面有芝麻狀的橢圓痕跡。大多數情況下，支釘以器底為支撐面。但也有一些特例，是將細小的支釘支在淺窄的器足下沿。本拍品即為一例，其足沿仍有三個依稀可辨的小支釘痕。形狀大小相同的已知茶盞僅有一例，此器乃清涼寺出土文物，有趣的是，它也採用了這種高難度的三支釘燒造方式，圖見大阪市立東洋陶磁美術館《北宋汝窯青磁考古發掘成果》頁 152-3 及 267 編號 67（大阪：2009）（圖三）。除此之外，以同一種方式支燒的已知例子，僅見於一批樣式不一的汝窯盞托，如大維德爵士珍藏葵瓣式盞托，圖見蘇玫瑰前述著作《Imperial Taste — Chinese Ceramics from the Percival David Foundation》頁 37，編號 13。大維德盞托與清涼寺出土的一例汝窯近似例，足底均有五個細小的支釘痕，圖見大阪市立東洋陶磁美術館前述著作《北宋汝窯青磁考古發掘成果》頁 156-7 及 267 編號 69（圖四）。這種將圈足下沿支於小支釘上燒造的方式，難度極大。陶工若用此法，惟有希望盞或盞托的圈足在窯燒之際，能與支釘以等量、等速收縮。否則，器物便會從支釘上傾倒而報廢。

這種燒造方式極為罕見，且動輒出錯，故只能用於特殊定製之物。而定製方若非宮廷，瓷工亦斷不肯冒此奇險。北宋滅亡之後，汝窯的名瓷魅力不減。

a remarkably risky venture. The potter undertaking this firing method had to hope that the foot ring of the bowl or bowl-stand and the spurred setter would shrink by the same amount and at the same rate during firing. If there was any difference in shrinkage the vessel would have fallen off the spurs and the piece would be ruined.

Given the extreme rarity of this firing method and the risks concomitant with its application, it seems likely that it may have been used only by special command. Surely no potter would court such a strong likelihood of disaster unless the order to do so came directly from the emperor.

Ru wares, however, continued to be greatly valued after the fall of the Northern Song.

It is undoubtedly the case that, not surprisingly, the early Guan wares produced in the Southern Song period were closely based on Ru wares, not only in their shapes and glazes, but also in their firing techniques. This admiration for Northern Song Ru wares continued in the Ming dynasty, and in the Xuande reign the potters at the imperial kilns at Jingdezhen attempted to recreate Song Ru-type glazes on the white porcelain bodies of Jiangxi. Examples have been excavated from the Xuande stratum at Zhushan (see *Imperial Porcelain of the Yongle and Xuande Periods Excavated from the Site of the Ming Imperial Factory at Jingdezhen*, Hong Kong, 1989, pp. 276–7, no. 97).

Ru ware was also greatly treasured by the Qing emperors, as is clear from the Qianlong inscriptions applied to Ru wares still in the National Palace Museum (see *Obtaining Refined Enjoyment - The Qianlong Emperor's Taste in Ceramics*, Taipei, 2012, pp. 68–91, nos. 10–22) (figs. 5a, 5b). There is also clear evidence that the Yongzheng Emperor was also a great admirer of Song Ru wares. It was in the last year of the Yongzheng reign, AD 1735, that Tang Ying wrote his *Taocheng jishi beiji* 《陶成紀事碑記》 (*Commemorative Stele on Ceramic Production*). On this stele Tang Ying recorded copies of Song dynasty Ru ware in his list of fifty-seven types of ceramic wares made for the court:

仿銅骨無紋汝釉·仿宋器貓食盤·人面洗色澤。

In the National Palace Museum, Taipei catalogue to their 2006 exhibition *Grand View: Special Exhibition of Ju Ware from the Northern Song Dynasty* 《北宋汝窯特展》 the authors suggest that the shape called 貓食盤 *maoshi pan* (literally cat's food bowl) in the 1735 stele text is in fact what is usually referred to as a 'narcissus bowl' of oval shape and with four low feet (see *View: Special Exhibition of Ju Ware from the Northern Song Dynasty* 《北宋汝窯特展》, 2006, pp. 32–61, nos. 7–9). (fig. 6). Ru ware vessels of this form are shown being used as planters in a number of Qing court paintings. It is possible that in the case of the narcissus bowl form mentioned on the stele, that Song dynasty Ru ware vessels may have been sent from the court to Jingdezhen in order for them to be copied.

The Yongzheng Emperor was obviously willing to send precious Song Ru wares from Beijing to Jingdezhen in order to ensure that potters working at the imperial Qing kilns were able to produce an accurate copy of the glaze and possibly also the shape. The description of 'copper' body probably refers to the fact that where the glaze on Song dynasty Ru wares does not cover the body of the vessel during firing, the surface of the exposed body material re-oxidises when air is allowed into the kiln at the end of the firing process and the exposed area takes on a reddish colour.

The inexorable attraction of these exquisite Northern Song Ru wares continues to the present day. Their subtle beauty and their rarity render them the ultimate goal for collectors, and even among Ru wares the current bowl is undoubtedly one of the rarest and one of the most beautiful.

(Abridged, a full version is available online)



fig. 5a Collection of the National Palace Museum, Taipei
圖五 a 台北國立故宮博物院藏品



fig. 5b Another view
圖五 b 另一面



fig. 6 Collection of the National Palace Museum, Taipei
圖六 國立故宮博物院藏品

南宋早期燒造的官瓷，仍順理成章地以仿燒汝瓷為主，這不僅體現於形制和釉料，連燒造技術亦一脈相承。時至明代，北宋汝瓷依然備受矚目，而宣德年間的景德鎮御窯瓷工，更嘗試用江西白瓷胎仿燒宋代汝釉。珠山宣德地層業已出土相關的實證，詳見《景德鎮珠山出土永樂宣德官窯瓷器展覽》頁 276-7，編號 97（香港：1989）。

清代君王亦對汝瓷青眼有加，汝瓷的乾隆御題堪為此現身說法，台北國立故宮相關的珍藏請見《得佳趣：乾隆皇帝的陶瓷品味》頁 68-91 編號 10-22（台北：2012）（圖五 a、b）。

有充份證據顯示，雍正帝對宋代汝瓷情有獨鍾。雍正王朝最後一年（公元 1735 年），唐英著成《陶成紀事碑記》。碑文列舉御瓷五十七種，當中提到仿宋汝窯器為「仿銅骨無紋汝釉，仿宋器貓食盤，人面洗色澤。」台北國立故宮《大觀：北宋汝窯特展》圖錄的作者指出，1735 年碑文提到的貓食盤，其實是底承四矮足的橢圓形水仙盆，圖見圖錄頁 32-61，編號 7-9（台北：2006）（圖六）。若干清代宮廷繪畫中，近似的汝窯器皆用作花盆。至於碑文所指的水仙盆，清宮可能曾將珍藏的宋代汝瓷運至景德鎮，作為仿燒的參照物。

顯然，雍正皇帝不惜將宮中的宋代汝窯珍瓷發往景德鎮，以確保御窯瓷工能準確地複製釉料甚或器形。所謂的「銅骨」，很可能是因為宋代汝窯採用不掛釉裸燒的方式，當窯燒結束時，露胎處因接觸空氣而再度氧化，故而胎體泛紅。

古往今來，北宋汝窯天下聞名，迄今仍長盛不衰。藏家慕其蘊藉之美，惜千金難得，故莫不視之為終極的收藏目標。本茶盞彌足珍貴，且美不勝收，洵為芸芸汝窯佳器之中的絕色。

（節錄。原文請於佳士得官網瀏覽）

PROPERTY FROM A JAPANESE PRIVATE COLLECTION

8006

AN IMPORTANT AND EXTREMELY RARE RU
'SKY-BLUE' TEA BOWL

NORTHERN SONG DYNASTY, LATE 11TH-EARLY 12TH CENTURY

The bowl is exquisitely potted with rounded sides supported on a short foot, rising to a slightly tapering mouth. It is covered overall with a subtly crackled unctuous glaze of soft, attractive greyish-blue tone, thinning at the rims to reveal the ashen body underneath. The foot ring has three tiny, sesame-shaped spur marks.

4 in. (10.2 cm.) diam., Japanese wood boxes, one inscribed *Seiji Chawan* (celadon tea bowl)

Estimate on Request

估價待詢

PROVENANCE

Kobijutsu Kusaba (founded in 1905), Kurume, Kyushu, acquired prior to 1941

Collection of Mr. Yuzura Sato (1917-1996), scholar of French Literature at Kyushu University and Hiroshima University, acquired from the above in the early 1950s

A Japanese private collection

EXHIBITED

The Museum of Oriental Ceramics, Osaka, *Featured Exhibition 'The Beauty of Song Ceramics'*, 10 December 2016 - 26 March 2017

The Museum of Oriental Ceramics, Osaka, *Special exhibition 'The Beauty of Song Ceramics'*, 12 August - 10 September 2017

LITERATURE

The Beauty of Song Ceramics, The Museum of Oriental Ceramics, Osaka, Osaka, 2016, pp.18 - 23, no. 1 (fig. 1)

Asahi Evening Newspaper, Japan, 5 December 2016, cover article

Art & Collection, September 2017 issue, Taipei, pp.162 - 165

Tosetsu, no. 779, February 2018, The Ceramic Society of Japan, pp. 15-22

北宋 汝窯天青釉茶盞

盞敞口，弧壁，矮圈足。通體施素雅天青釉，呈清逸灰藍色，釉面凝脂泛油光，開淺片紋。圈足留有三個芝麻狀小支釘痕，露胎處呈香灰色。

來源

日本久留米古美術草場（創立於1905年），入藏於1941年以前九州大學及広島大學法國文學學者佐藤弓葛（1917-1996）舊藏，1950年代初購於久留米古美術草場

日本私人珍藏

展覽

大阪市立東洋陶磁美術館，《特集展「宋磁の美」》，2016年12月10日-2017年3月26日

大阪市立東洋陶磁美術館，《特集展「宋磁の美」》，2017年8月12日-9月10日

著錄

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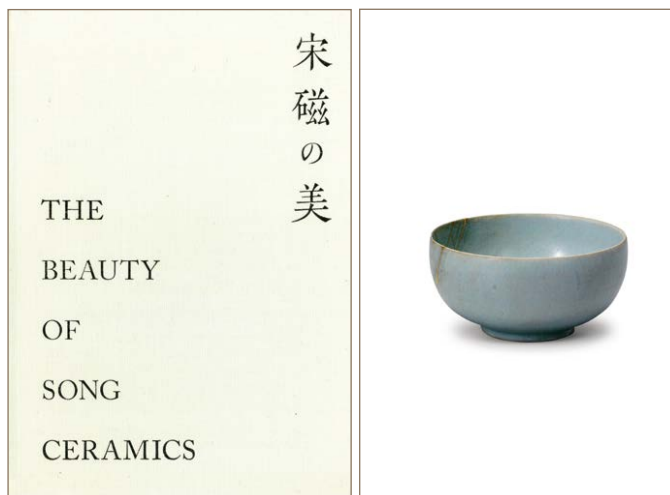


fig. 1 Exhibition catalogue of *The Beauty of Song Ceramics*, The Museum of Oriental Ceramics, Osaka, 2016, illustrating the current bowl as Special Exhibit No. 1

圖一 《宋磁の美》展覽圖錄，大阪市立東洋陶磁美術館，2016年。特別展品1為本汝窯盞







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A LONGQUAN CELADON Mallet-SHAPED 'KINUTA' VASE

SOUTHERN SONG DYNASTY (1127–1279)

南宋 龍泉粉青釉紙槌瓶



RARE PERFECT REFINEMENT: THE BARON MASUDA DONNŌ LONGQUAN KINUTA VASE

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This vase is exceptionally rare and encapsulates the serene refinement of the Song period. The finest Longquan celadon wares, as exemplified by the current vase, have been revered both in China and Japan for more than eight hundred years and, especially in Japan, have been handed down within families and important temples. The glaze on the current vase represents the best of everything that was admired in a Longquan celadon glaze – it is thick, translucent and has a rich texture reminiscent of jade. The colour of this glaze also has the clear, soft bluish-green colour, which was so highly prized by connoisseurs and yet so difficult for potters to achieve. It required the ideal combination of raw materials, preparation, application and firing in order to produce this perfect colour and texture, and so is extremely rare. This particularly fine glaze type is often known by the Japanese name *kinuta seiji* 砧青磁, which refers to fine celadon-green mallet-shaped vases, such as the current example, which were imported into Japan in the Southern Song (AD 1127–1279) and Yuan (AD 1279–1368) dynasties, and became associated by connoisseurs with this, most-desired of glaze colours. It has even been suggested that it was the current vase that inspired the use of the term *kinuta seiji* for these highly prized pieces.

Although the name of this vase shape is based on its resemblance to a paper mallet, in fact it is likely that this form, with its almost cylindrical body, long columnar neck and flattened mouth, was introduced into China from the Islamic West, possibly Iran, as a glass vase or bottle. Fragments of glass vessels of this shape were found in 1997 among the excavated material from the cargo of the 10th century *Intan* wreck (see M. Flecker, *The Archaeological Excavation of the 10th Century Intan Shipwreck*, Oxford, 2002). This ship was excavated in the Java Sea, off the Indonesian coast, and contained a large number of 10th century Chinese ceramics, as well as a small amount of Islamic glass and other materials. A whole blown glass bottle of this form, with an almost cylindrical neck, from the Iranian region, dating to the 9th–10th century is in the Al-Sabah Collection (fig. 1) (illustrated by S. Carboni, in *Glass from Islamic Lands – The Al-Sabah Collection, Kuwait National Museum*, London, 2001, no. 25a), while two slightly later examples dating to the 10th–11th century, also from the Iranian region, but with slightly tapering necks, are in the same collection (illustrated *ibid.*, nos. 35 and 55). An Islamic glass bottle of this form was also found in 1986 in a Liao tomb dated to AD 1018 (see *Liao chen guo gong zhu mu* 《遼陳國公主墓》 Beijing, 1993, fig. 14-2). The body of this glass bottle tapered towards the foot, while its neck tapered towards the mouth. In view of the shape of the necks and the fact that Islamic glass is known to have entered China in the Tang and Five Dynasties period, it is probably the earlier 9th–10th century Islamic glass vessels which inspired the Chinese ceramic form.



fig. 1 An Iranian glass bottle, 9th–10th century,
The Al-Sabah Collection, Kuwait National Museum
圖一 九/十世紀波斯玻璃瓶，Al-Sabah 珍藏，
科威特國家博物館



青磁
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The particular version of the mallet-shaped vase represented by the current vase, which does not have handles, is very rare amongst surviving Southern Song and Yuan dynasty Longquan celadons. In the Northern Song dynasty, the mallet form with wide flattened mouth and without handles was made in two of the ceramic wares associated with the imperial court. A small number of Ding wares were made in this form, and an example with reduced mouth is in the collection of Sir Percival David (illustrated by S. Pierson in *Song Ceramics - Objects of Admiration*, Percival David Foundation, London, 2003, p. 20-1, no. 1). Perhaps even more significantly, Ru wares of the type made specifically for the Northern Song court, have been found in this form. A mallet-shaped Ru ware vase with wide flattened mouth was excavated in 1987 at the kiln site of Qingliangsi 清涼寺, Baofengxian, Henan province (illustrated in *Grand View: Special Exhibition of Ju Ware from the Northern Song Dynasty*, National Palace Museum, Taipei, 2006, pp. 114-5, no. 23), while the National Palace Museum, has in its own collection two similar Ru ware vases with damaged mouths (illustrated *ibid.*, pp. 116-19, nos. 24 & 25) (fig. 2). In 2004 this vase form was also found among the pale celadon vessels, closely related to imperial Ru ware, excavated from a kiln site at Zhanggongxiang 張公巷, Ruzhou, Henan, just south-east of Ruzhou City (fig. 3) (illustrated in *Zhongguo chongyao kaogu faxian* 《中國重要考古發現》, Beijing, 2004, p. 156, upper plate).

Links between the finest Longquan celadon vases, such as the current vessel, and the Northern Song imperial Ru wares are also suggested by the fineness and more bluish tone of the glaze on the Southern Song wares – a feature that is also seen on Southern Song imperial Guan ware – and it is probably also significant that, as noted above, Northern Song ceramic vessels of this mallet form made for the court have no handles, and when this form was produced for the Southern Song imperial court in Guan ware at the Laohudong kilns, in Hangzhou, Zhejiang province, these too were made without handles (fig. 4) (see Du Zhengxian 杜正賢, *Hangzhou Laohudong yao zhi ciqi jingxuan* 《杭州老虎洞窯址器精選》, Beijing, 2002, no. 29). The majority of Longquan mallet-form vases had a pair of handles, one on either side of the columnar neck. Most frequently these handles were in the shape of birds, which are usually identified as phoenixes. An example of this type is preserved in the collection of the Palace Museum, Beijing (fig. 5) (illustrated in *The Complete Collection of Treasures of the Palace Museum - 33 - Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, p. 110, no. 98), while another is in the collection of the Museum of Oriental Ceramics, Osaka (illustrated in *Masterpieces of Oriental Ceramics*, Osaka, 1994, p. 48, no. 23). Less frequently, mallet-shaped Longquan vases were given handles in the form of *yulong* (魚龍 dragon-fish) with fish-like bodies and dragon-like heads. A large mallet-form Longquan celadon vase with *yulong* handles was sold by Christie's New York, 19 March 2008, lot 561 (fig. 6). A Longquan mallet vase with dragon-fish handle was also excavated in 1983 from a Southern Song tomb in Songyangxian (illustrated by Zhu Boqian (ed.), *Celadons from Longquan Kilns*, Taipei, 1998, p. 149, no. 116) and another was excavated from the wreck of a vessel which sank off the Sinan coast of Korea in about 1323 on its way to Japan (illustrated in the exhibition catalogue *Xin'an haidi wenwu* (Cultural Relics from the Sinan Seabed), National Museum of Korea, Seoul, 1977, no. 3). Rarest of all are the Longquan mallet vases, such as the current vessel, which were made without handles, and only a small number of further examples are known. An example from the Qing Court collection is in the Palace



fig. 2 A Ru mallet vase, Northern Song dynasty.
Collection of the National Palace Museum, Taipei
圖二 北宋汝窯紙槌瓶 國立故宮博物院藏品



fig. 3 A celadon-glazed mallet vase excavated at Zhanggongxiang kiln site
圖三 張公巷窯址出土青瓷紙槌瓶



fig. 4 A Guan mallet vase excavated at Laohudong kiln site, Hangzhou
圖四 杭州老虎洞窯址出土官窯紙槌瓶

物華天寶：

益田孝男爵（別號鈍翁）舊藏龍泉青釉紙槌瓶

蘇玫瑰

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本拍品彌足珍貴，充份體現了宋代幽微素雅的審美意趣。八百多年來，此類極品龍泉青瓷在中日兩地均被奉為主臬，常被視為傳家或鎮寺之寶代代相傳，而這一現象在日本尤為普遍。此瓶的釉料肥腴失透、溫潤如玉，薈萃了龍泉青釉最為人稱許的特質。此外，其天青釉清淡柔和，在藏家看來固妙至毫巔，但陶工卻視之為畏途。色澤、質感佳妙如斯者，其原料、配製、上釉和窯燒皆須拿捏得恰到好處，故上乘之作寥寥無幾。這種釉料美不勝收，在日本通稱為「砧青磁」，泛指與本拍品相近的極品青釉紙槌瓶，此類器物於南宋（公元1127至1279年）和元代（公元1279至1368年）輸入日本，藏家業已將之與這抹妙不可言的釉色劃上了等號。更有人指出，本品正是用「砧青磁」統稱該類名瓷之緣起。

這一造型因形似紙槌而得名，但其直筒腹、長直頸和盤口樣式，其實是以玻璃瓶或樽的方式，自伊斯蘭地區西部（或為伊朗）傳入中國。1997年發現的公元十世紀印尼坦船貨物中，也有玻璃近似例的碎片，就此請參閱M.Flecker所撰《The Archaeological Excavation of the 10th Century Intan Shipwreck》（牛津：2002）。沉船位於印尼爪哇海離岸，船上有大批十世紀中國陶瓷，以及少量伊斯蘭玻璃和其他材質的器物。艾爾薩巴珍藏（Al-Sabah Collection）一例形制相同的公元九至十世紀伊朗地區吹製玻璃瓶，其頸若筒狀（圖一），圖見S.Carboni所撰《Glass from Islamic Lands — The Al-Sabah Collection, Kuwait National Museum》編號25a（倫敦：2001）；藏品中尚有兩件年代略晚的十至十一世紀伊朗地區近似例，其器頸略斂，圖見前述著作編號35及55。1986年，一個斷代為公元1018年的遼代古墓亦曾出土近似的伊斯蘭玻璃瓶，圖見《遼陳國公主墓》圖142（北京：1993）。此瓶器腹向足部漸斂，頸上則向口沿略收。觀乎瓶頸的形狀，加上伊斯蘭玻璃確是在唐至五代期間傳入中原，所以中國的陶瓷版本很可能脫胎於九至十世紀較早期的伊斯蘭玻璃器。

以本拍品為例的無耳紙槌瓶，在南宋和元代傳世龍泉青瓷中極罕。北宋年間，曾有燒造兩款與官窯密切相關的無耳盤口紙槌瓶。一者是一小批定窯紙槌瓶，大維德爵士舊藏一例，瓶口略斂，圖見S. Pierson編著的《Song Ceramics: Objects of Admiration》頁20-1編號1（倫敦：大維德中國藝術館，2003）。但以重要性而言，特為北宋朝廷燒造的汝窯紙槌瓶似有過之而無不及。1987年，河南寶豐縣清涼寺窯址出土了一件汝窯盤口紙槌瓶，圖見《大觀：北宋汝窯特展》頁114-5，編號23（台北：國立故宮博物院，2006），台北故宮亦珍藏二例口沿破損的近似汝窯瓶，圖見前述著作頁116-19編號24及25（圖二）。於2004年，河南汝州市東南面張公巷窯址出土一批與汝窯御瓷淵源甚深的淡青瓷器，當中也有近似的紙槌瓶（圖三），見《中國重要考古發現》頁156上圖（北京：2004）。

極品龍泉青釉瓶（如本拍品）與北宋汝窯御瓷之間的關聯，還可證諸南宋作品之精工細作，以及其呈色較深的青釉，這一特色亦見於南宋官窯御瓷；同樣值得一提的是，上文提到為北宋官窯燒造的紙槌瓶無耳，而南宋年間在浙江杭州老虎洞窯燒造的御製官釉紙槌瓶，同樣不飾雙耳，圖見杜正賢《杭州老虎洞窯址瓷器精選》編號29（圖四）（北京：2002）。龍泉紙槌瓶的筒頸兩側，泰半飾雙耳，耳以鳥形居多，常謂為鳳耳，

Museum, Beijing (fig. 7) (illustrated in *The Complete Collection of Treasures of the Palace Museum - 33 - Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, p. 112, no. 100). A vase of this type was excavated in 1964 from a Southern Song tomb in the Sima Bridge area of Chengdu in Sichuan province (illustrated in *Longchuan Celadon: The Sichuan Museum Collection*, Macau, 1998, p. 85, no. 8), and another is illustrated in *Longquan Celadon of China*, Hong Kong, 1998, pl. 90.

Exquisite vases such as the current example were greatly prized by Japanese tea masters for display during the tea ceremony, and it seems that this vase may have been treasured in that context in Japan for several hundred years. It has a very prestigious history. It is possible that the history of this vase in Japan may go back as far as the Momoyama period (桃山時代 c. AD 1574-1600), but in the following Edo period (江戸時代 AD 1603-1867) its history becomes clearer. An article on the Masuda Donno collection by Shirasaki Hideo, *Donno Shushuhin Yuraiki* published in *Geijutsu Shincho* (白崎秀雄, 鈍翁蒐集品由来記・芸術新潮), Tokyo, 1983 May, p. 59, notes that the current vase had been handed down within the Hachisuka family 蜂須賀氏, and comments that such a vase is very rarely seen in any museum exhibitions or publications, and that its shape and glaze are exquisite.

The famous Hachisuka family, who rose to prominence in the second half of the 16th century and became one of the most successful and long-lasting feudal clans in the Edo period. The family are not only known as feudal lords or Daimyo 大名 of Awa 阿波 (modern Tokushima prefecture 徳島県, Shikoku 四国), but are today in the minds of many Japanese associated with a legend involving the then head of the family Hachisuka Koroku Masakatsu 蜂須賀小六正勝 (AD 1526-86) and Hiyoshimaru 日吉丸, who would later become famous as Toyotomi Hideyoshi 豊臣秀吉 (AD 1537-98). The story goes that Masakatsu and his followers were crossing the Yahagi bridge 矢作橋 in Mikawa 三河, in the eastern part of what is today Aichi prefecture 愛知県, when he tripped over the head of Hiyoshimaru, who, being at that time without employment, was sleeping on the bridge. Masakatsu did not bother to stop, but, having been woken up by the incident, Hiyoshimaru got up in a fury and grasped hold of the tip of Masakatsu's spear. Impressed by the younger man's spirit, Masakatsu apologised for his lack of respect and even offered Hiyoshimaru a position among his samurai. The story appears in a biography of Toyotomi Hideyoshi in *Ehon Taikoki* 絵本太閤記, compiled in the 18th century. While this is only a legend, nevertheless it is clear that the subsequent success of the Hachisuka family was in considerable part due to their association with Hiyoshimaru (Toyotomi Hideyoshi). Both Masakatsu and his son Iemasa 家政 (1558-1639) served Hideyoshi, playing significant roles in a number of battles. During the last stage of Hideyoshi's unification of the Japanese archipelago, he granted the Awa region to Hashisuka Iemasa, in recognition of his contribution to the conquest of Shikoku Island in 1585. The family remained rulers of the Awa region, even after the transfer of power to the Tokugawa shogunate 徳川幕府 in 1603. By the end of the Edo period, the family had governed Awa for some 268 years.

From the point of view of the current vase, it is another side of Iemasa's character that is significant. Like a number of other war lords who served Hideyoshi, Iemasa was a keen devotee of the tea ceremony, and several historical documents refer to his



fig. 5 A Longquan mallet vase with phoenix-form handles.
Collection of Palace Museum, Beijing
圖五 龍泉鳳耳紙槌瓶 北京故宮博物院藏品



fig. 6 A Longquan mallet vase with dragon-fish handles.
Sold at Christie's New York, 19 March 2008, lot 561
圖六 龍泉魚龍耳紙槌瓶，紐約佳士得，2008年3月19日，
拍品 561 號



fig. 7 A Longquan mallet vase. Collection of Palace
Museum, Beijing
圖七 龍泉紙槌瓶 北京故宮博物院藏品

北京故宮珍藏一例（圖五），圖見《故宮博物院藏文物珍品大系 33：兩宋瓷器（下）》頁 110，圖版 98 號（香港：1996），另一例為大阪市立東洋陶磁美術館珍藏，圖見《東洋陶磁の展開》頁 48 編號 23（大阪：1994）。尚有一批龍泉窯紙槌瓶，以龍首魚身的魚龍為耳，但較不常見。2008 年 3 月 19 日，紐約佳士得拍出一例器型碩大的龍泉窯青釉魚龍耳紙槌瓶（拍品編號 561）（圖六）。1983 年，松陽縣南宋古墓亦曾出土一例龍泉窯魚龍耳紙槌瓶，圖見朱伯謙主編的《龍泉窯青瓷》頁 149，編號 116（台北：1998）；公元 1323 年前後，一艘商船在駛往日本途中，於朝鮮新安海域沉沒，其文物也有一件近似例，圖見《新安海底文物》展覽圖錄編號 3（首爾：韓國國立中央博物館，1977）。但在龍泉紙槌瓶當中，像本拍品般不飾雙耳者尤為罕貴，已知近似例屈指可數。北京故宮清宮舊藏一例，圖見《故宮博物院藏文物珍品大系 33：兩宋瓷器（下）》頁 112，圖版 100 號（香港：1996）（圖七）。1964 年，四川成都司馬橋南宋古墓亦曾出土一例，圖見《龍泉青瓷：四川省博物館藏龍泉窯瓷器精品》頁 85，編號 8（澳門：1998），另有一例載於《中國龍泉青瓷》圖版 90 號（杭州，1998）。

像本拍品這一類佳妙瓷瓶，日本茶人視之為茶道擺設的上上之選，而數百年來，此器可能正是作此用途。它身世顯赫，在日本的歷史源流或可上溯至桃山時代（約公元 1574 至 1600 年），及至江戶時代（1603 至 1867 年），其流傳經過漸趨明朗。白崎秀雄曾於《芸術新潮》五月刊頁 59 發表〈鈍翁蒐集品由來記〉（東京：1983），文中提到此瓶在蜂須賀氏家族代代相傳，其近似例鮮有亮相於博物館展覽或刊物，而此作之形制和釉色均無比精妙。蜂須賀氏為名門望族，在十六世紀下半葉聲名鵬起，成為江戶時代權重一時、長盛不衰的封建氏族之一。蜂須賀氏貴為阿波國（今四國德島縣）大名，如今大家更津津樂道的是其族長小六正勝（1526 至 1586 年）與日吉丸（即著名的豐臣秀吉，1537 至 1598 年）的一段逸事。相傳，正勝與隨從途經愛知縣東部三河的矢作橋，浪人日吉丸當時在橋上呼呼大睡，正勝被後者的頭絆倒，不以為意的他繼續前行。但被吵醒的日吉丸憤然而起，一把抓住正勝的長矛。正勝對這位年輕人的勇氣心生敬意，忙為失敬之舉道歉，並收之為麾下武士。著於十八世紀的《繪本太閤記》，也在豐臣秀吉傳略中提及此事。這個傳說雖不足為據，但可見日後蜂須賀氏之崛起，確與日吉丸（豐臣秀吉）大有關係。蜂須賀正勝及其子家政（1558 至 1639 年）均為豐臣秀吉效力，在多場戰役中軍功彪炳。豐臣秀吉在統一日本列島的最後階段，將阿波國賜予蜂須賀家政，以犒賞後者於 1585 年攻佔四國有功。德川幕府於 1603 年掌權，但無損阿波國蜂須賀氏的統治地位。江戶時代終結之際，蜂須賀氏族業已統治阿波國約 268 年。

以本拍品而言，更重要的是它呈現了家政個性的另一面。他與豐臣秀吉治下多名軍閥一樣，俱熱衷於茶道，多筆文獻皆提到他與茶道宗師千利休（1522 至 1591 年）的往來。千利休曾受家政所託購入一把茶壺，並在信中拜託富商親戚渡邊立安將之交給家政。蜂須賀氏入主阿波國之初，渡邊已追隨家政左右，並出資興建德島城，他其後繼續為阿波國效力，甚至為之發行貨幣。此外，千宗旦（千利休之孫，1578 至 1658 年）1633 年給兒子的信中提到「閑居」茶罐，此器乃千利休舊物，後納入家政收藏。多名千利休的弟子均獲家政羅致門下，這與他們的政治眼光和茶道造詣不無關係，揆情度理，蜂須賀氏歷年來定然蒐集了一批典藏級茶具。

據稱，此瓶後為小室信夫（1839 至 1898 年）度藏。小室於 1839 年生於德島一個富裕的商賈之家，但卻熱衷於公民和社會議題，其後更投身政壇。他強烈反對德川幕府政權，並聯合志同道合者，將京都等持院足利三代木像梟首，以示抗議，終於在 1863 年被捕。據說他出獄後，獲德島（阿波國）第十四代藩主蜂須賀茂顯（1846 至 1918 年）招攬為德島藩武士。明治維新於 1868 年拉開序幕，小室獲釋後就任副知事。他於 1872

The current vase possibly arrived in Japan circa 1600

此瓶約於公元 1600 年前後抵達日本

The vase was in the collection of the Hachisuka family.

One of its prominent member, Hachisuka Iemasa, was a devotee to tea ceremony, and advised by the great tea master Sen no Rikyu.

此瓶曾由蜂須賀家族收藏。家族成員蜂須賀家政研究茶道，並與茶道大師千利休有深交。



HACHISUKA IEMASA
蜂須賀家政 (1558–1639)

Collection of Nyoirinji
Image provided by Tokushima Castle
Museum

中津峰山如意輪寺所藏
畫像提供 德島市立德島城博物館



SEN NO RIKYU
千利休 (1522–1591)

<http://dl.ndl.go.jp/info:ndljp/pid/2551757>
国立国会図書館デジタルコレクション

1600

1700

relationship with the most revered tea master Sen no Rikyu 千利休 (AD 1522–91). A letter from Rikyu to a relative and wealthy merchant Watanabe Ritsuan 渡辺立安 asks that the latter deliver to Iemasa a tea kettle, which Rikyu has acquired at Iemasa's request. Ritsuan, who had accompanied Iemasa when the Hachisuka family first entered Awa as the ruling clan, had also helped fund the construction of Tokushima castle, and the Watanabe family continued to support the region, even to the extent of issuing regional currency. Another letter, dated 1633, this time from Sen no Rikyu's grandson, Sen no Sotan 千宗旦 (AD 1578–1658), to his son, describes a tea jar, bearing the name Kankyō 閑居, which had belonged to Rikyu before passing into Iemasa's possession. Indeed, Iemasa employed several of Sen no Rikyu's disciples for their political acumen as well as their expertise in tea culture, and it might be expected that the Hachisuka family would have owned a number of important tea utensils over the years.

The current vase is later believed to have been in the collection of Komuro Shinobu 小室信夫 (1839–98). Born in Tokushima in 1839, Shinobu Komuro came from a wealthy merchant family, but his interest in civil and military matters led him into politics. He developed a strong opposition to the Tokugawa Shogunate 徳川幕府, and with those of like mind, he expressed his opposition by pulling down several wooden Ashikaga family images at the Toji-in 等持院 in Kyoto, which led to his arrest in 1863. It is said that Hachisuka Mochiaki 蜂須賀茂親 (1846–1918), the 14th head of Hachisuka family as Tokushima (Awa) ruler, hired Komuro as a samurai of Tokushima han (徳島藩) when he was released from prison.

After the Meiji Restoration 明治維新 in 1868 Shinobu Komuro was released and appointed vice-governor. Following a tour of Europe and America in 1872, in 1874

In the Collection of Komura Shinobu
in the second half of 19th Century
十九世紀後半由小室信夫收藏

Entered the Collections of Fuyuki Tominaga and Takashi Masuda in the Early 20th Century
二十世紀早期由富永冬樹及益田孝收藏



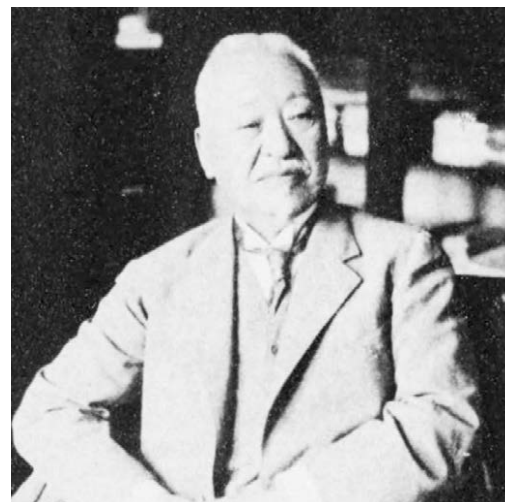
KOMURA SHINOBU
小室信夫 (1839–1898)

<http://dl.ndl.go.jp/info:ndljp/pid/1086063>
国立国会図書館デジタルコレクション



FUYUKI TOMINAGA
富永冬樹 (1842–1899)

<http://dl.ndl.go.jp/info:ndljp/pid/898607>
国立国会図書館デジタルコレクション



MASUDA TAKASHI
益田孝 (1848–1938)

<http://dl.ndl.go.jp/info:ndljp/pid/1268829>
国立国会図書館デジタルコレクション

1900

2000

年赴歐美遊歷，並於 1874 年聯同板垣退助公爵（1837 至 1919 年）等人，大力遊說政府成立民選議院及制訂憲法。小室其後從商，參與經營共同運輸會社（即日本郵船會社前身），1891 年獲提名加入貴族院。

本拍品後流入富永家族，成為富永冬樹（曾任東京證券交易所董事）之藏品，其妹夫乃鑑藏名家益田孝男爵（1848 至 1938 年），其後益田再直接從富永家族或在拍賣會上購入此瓶。益田孝之妻為富永榮，其父為佐渡島（現新潟縣）政務官，出任箱館奉行或事務官長，專責海外人士及對外貿易事宜。益田孝年僅十四，已勝任美國領事館官員的翻譯，1860 年代更在赫本學院（即明治學院大學前身）深造英語。明治維新始於 1868 年，當時益田仍在幕府任騎兵隊中校，但井上馨侯爵（1836 至 1915 年）於 1871 年擢升大藏省（即財政部）副部長後，益田亦獲其提拔調任大藏省。他曾供職獨立行政法人造幣局，不久再獲井上侯爵提拔，於 1874 年晉升先收會社貿易公司副社長。1876 年，三井公司正式成立，二十七歲的益田出任社長。三井原是一家風險投資公司，但經過該年度的合併，終轉型為綜合貿易公司「三井物產」，其後發展成為日本最具規模的貿易公司之一，1880 年之前已在亞洲各地甚或歐美開設辦事處。益田還動用私人資金，創辦首屈一指的經濟報刊《中外商業新報》（《日本經濟新聞》前身）。益田於 1914 年正式引退，1918 年躋身華族，獲賜封男爵。他退休後投身藝術收藏，並致力於研究和從事日本茶道。益田的收藏生涯應始於 1878 年，他在 1938 年辭世之前，藏品已多達四千件左右，詳見 Christine Guth 著作《Art, Tea and Industry: Masuda Takashi and the Mitsui Circle》（普林斯頓：1993）。他自號「益田鈍翁」，常於小田原和鎌倉宅邸舉辦茶會，茶人之名不脛而走。此外，益田多次舉辦展覽，將個人及友儕之珍藏公諸同好。他以品味之高聞名於世，許多人認為自千利休之後，益田對日本茶道的影響之大，同儕無出其右。據說，他生前亦視此瓶為其藏品的壓軸之作。

上下八百年，中日藏家無不視本品為主臬之作。這件稀世奇珍生動傳神地演繹了南宋宮廷清貴的審美意趣，後世的日本茶道宗師和鑑藏大家亦深以為然，對之青睞有加。

he joined Count Itagaki Taisuke 板垣退助 (1837-1919) and others in seeking to persuade the government to establish a national assembly and a written constitution. Shinobu Komuro later became a businessman involved in both Kyodo Unyu (共同運輸会社), later known as Nihon Yusen Kaisha (日本郵船). In 1891 he was nominated to the House of Peers 貴族院.

The current vase later entered the collection of the Tominaga family 冬樹氏 and was in the possession of Tominaga Fuyuki 富永冬樹, who at one time served as a director of the Tokyo Stock Exchange. Fuyuki Tominaga was the brother-in-law of the famous art collector and connoisseur, Baron Masuda Takashi 益田孝男爵 (1848-1938), who either bought the vase directly from the Tominaga family, or purchased it at auction. Masuda Takashi, whose wife Ei ゑ was from the Tominaga family, was the son of an official who served as Hakodate bugyo 箱館奉行 or commissioner on Sado Island 佐渡ヶ島 (modern Niigata prefecture 新潟県) dealing with foreigners and foreign trade. At the age of fourteen Masuda Takashi was already able to act as an interpreter with American consular officials, and in the 1860s studied English at the Hepburn School, which would become Meiji Gakuin University 明治学院大学. At the time of the 1868 Meiji Restoration, Masuda was a Lieutenant Colonel in the shogunate's cavalry, but following the Meiji Restoration he was employed in the Ministry of Finance, thanks to his connections with Marquis Inoue Kaoru 井上 馨 (1836-1915), who became Vice Minister of Finance in 1871. He served for a short time as Master of the Mint 独立行政法人造幣局, but in 1874, again with Marquis Inoue's support, became vice president of the Senshu Kaisha Trading Company. In 1876 Mitsui & Co. was established and Masuda was installed as president, at the age of 27. Mitsui & Co. was essentially a venture capital company, but in the same year it was transformed through merger into a general trading company Mitsui Bussan Kaisai 三井物産, which would become one of the largest trading companies in Japan and by 1880 would have overseas branches not only in other parts of Asia, but in Europe and America. Masuda also used his own private funds to establish the *Chugai Shogyo Shimpo* newspaper 中外商業新報 (the precursor to the *Nihon Keizai Shimbun* 日本經濟新聞) a leading economic newspaper. Masuda formally retired in 1914, and in 1918 he was elevated to the rank of baron (男爵 *danshaku*) in the *kazoku* 華族 peerage system. After retirement he devoted much of his energies to art collection and the study and practice of Japanese tea ceremony. He is believed to have begun collecting art in 1878 and by the time of his death in 1938 he had amassed some four thousand items (see Christine Guth, *Art, Tea and Industry: Masuda Takashi and the Mitsui Circle*, Princeton, 1993). Masuda became famous as a master of the tea ceremony, taking the name Masuda Donno 益田鈍翁 and holding tea ceremonies at his residences in Odawara 小田原 and Kamakura 鎌倉. He held exhibitions of art from his own collection and those of other collectors in his circle. Masuda Takashi became known for his refined tastes and is regarded by many as the greatest influence on tea in Japan since Sen no Rikyu. He is believed to have regarded this vase as one of his greatest treasures.

The current vase has thus been a revered object in both China and Japan for some eight hundred years. It is a rare and perfect reflection of the refined aesthetics of the Southern Song court, which later found eager appreciation among the great tea and art connoisseurs in Japan.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

8007

AN IMPORTANT AND VERY RARE LONGQUAN CELADON MALLET-SHAPED 'KINUTA' VASE

SOUTHERN SONG DYNASTY (1127–1279)

The vase is superbly potted with a mallet-shaped body, with sides tapering slightly from the canted shoulder towards the foot. The tall neck is surmounted by a widely flared mouth with lipped rim. The vase is covered overall with an even glaze of soft bluish-green tone.

9 ⅛ in. (23.4 cm.) high

Estimate on Request

估價待詢

PROVENANCE

The Hachisuka Family Collection (Daimyo of Tokushima Domain)

Collection of Shinobu Komuro (1839–1898)

Collection of Fuyuki Tominaga (brother-in-law of Baron Masuda Takashi)

Collection of Baron Masuda Takashi (1848–1938), tea-master name Masuda Donno

Sold at Sotheby's London, 8 November 2006, lot 54

EXHIBITED

Tokyo Mitsukoshi Department Store, *Masuda Donno ten (The Masuda Donno Collection Exhibition)*, 24 May–5 June 1983

On loan: Cambridge, the Arthur M. Sackler Museum, Harvard Art Museums

On loan: Chicago, the Art Institute of Chicago

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南宋 龍泉粉青釉紙槌瓶

瓶盤口，長頸漸寬，折肩，直筒腹，淺圈足。內外施粉青釉，釉汁厚潤如脂，幽微素淨。

來源

德島藩蜂須賀家族珍藏

小室信夫（1839-1898）珍藏

富永冬樹珍藏（其妹夫為益田孝）

益田孝男爵（1848-1938）（別號鈍翁）珍藏

倫敦蘇富比，2006年11月8日，拍品54號

展覽

東京三越本店，《益田鈍翁展》，1983年5月24日-6月5日

借展予美國哈佛大學賽克勒藝術博物館

借展予芝加哥藝術博物館

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8008

SU SHI (1037-1101)

WOOD AND ROCK

宋 蘇軾 《木石圖》

蘇軾
木石圖



便自不凡予山之賦於吾目
中笑上德劉公襄陽米公二
詩上清雋而米書尤道媚可
法皆書畫中奇品也宗道鑒
賞之餘出以相示因以識余之
喜云京口俞希魯



蘓長公枯木竹石米元章
書二賢名蹟珠聯璧合映
洵可寶也玄覽樓

萬曆甲寅端陽又二日後

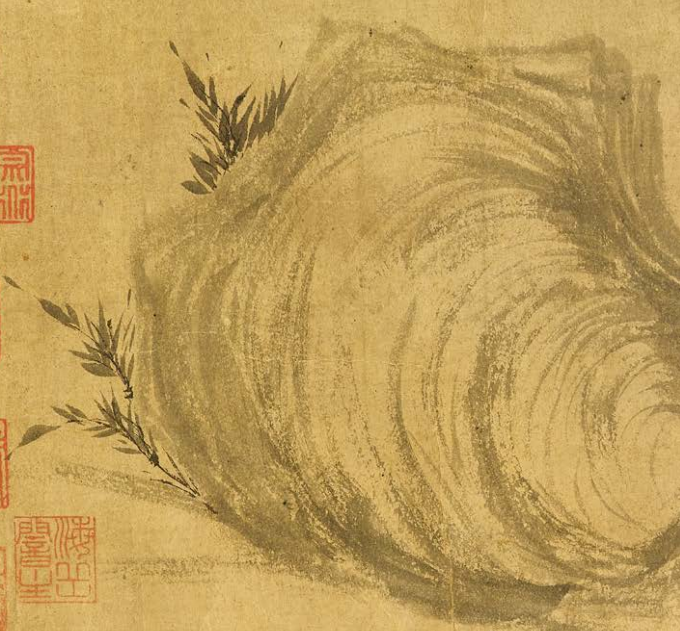


貧知吾路險老覺道心微
已是致身晚何妨知我歸
欣逢風雅伴歲晏未之

歸

余讀庾子山枯樹賦愛其造
化發絕思得妙手想像而圖
之平不可遇今觀坡翁此畫連
卷偃蹇真有若魚龍起伏之
勢蓋此老胸中磊砢落筆





潤州棲雲馮尊師棄官入道三十年矣今七十餘

鬚髮漆黑且語貌雅適使人意消見示東坡木石

圖目題一詩贈之仍約海岳翁同賦上饒劉良佐

舊夢雲生石浮榮木脫衣支離天壽永磊落世緣

微展卷似人喜閉門知己稀家林有此景愧我獨

忘
安歸

帶次韻

四十誰云是
三年不制衣



One of the Rarest Discoveries in Chinese Art History

Su Shi's *Wood and Rock* is among the most significant classical Chinese paintings in existence. It comes from the hand of one of the world's greatest cultural luminaries, it embodies a revolution in the creative potential of the visual arts, and it is accompanied by centuries of commentaries that recognise its exceptionalism and uniqueness.

The location of *Wood and Rock* was unknown to the international scholarly community for most of the past century. A household name in the Chinese world, Su Shi is the quintessential "renaissance man" half a millennium before the Renaissance.

A Great Name of Chinese Cultural History

Su Shi was a true polymath, excelling in art, literature and statecraft. His legacy looms large over Chinese culture. Su's verses were sung in the streets of the Song empire a thousand years ago, and remain mandatory reading for Chinese students today. He was a child prodigy who went on to achieve the highest honours in the imperial civil service examination. At the tender age of 24 Su passed the incredibly arduous decree examination, awarded a rank never surpassed in the history of the Northern Song dynasty. In spite of his genius, Su's career fell foul of court factionalism. He underwent successive exiles to ever more remote regions, dying en route back to the capital in 1101 after the end of his final exile. While Su's voluminous writings have been preserved in China's literary cannon, his paintings are exceedingly rare. *Wood and Rock* is the only example still in private hands.

An Artistic Revolution

Wood and Rock embodies a seismic shift in world art history. In his terse, controlled brushstrokes Su explores painting's capacity to express an artist's psychological communion with nature. His contemporaries in the Song imperial atelier were required to carefully reproduce the world they observed. Su admired their accomplishments, but eschewed their approach in his own work. Instead he pursued subjects he described as having "inconstant form but constant principle." He conceived ink painting as a process that externalised the moral character of the artist in the moment of creation. A millennium on, Su's creative process is still visible to us today. We see it in the sinewy strength of the twisted tree, the carefully contoured structure of the rock, and the liquid flexibility of the newly sprouting bamboo. Court painters recorded a sumptuous world before their eyes. *Wood and Rock* takes us into the mind of the artist.

A Renowned Work by Two Masters

As the scroll unrolls past the painting we find commentaries inscribed by successive generations of connoisseurs and collectors. Mi Fu (1051-1107), a close friend of Su Shi, is foremost among this illustrious roll of inscribers. Both Su and Mi rank among the four greatest calligraphers of the Song dynasty. Mi's short verse reflects on Su's long life, the introspection he was inclined to in his later years, and the profound value of their shared friendship. The undulating turns of Mi's brush and his careful balance of form and rhythm make his inscription a masterpiece in its own right. Su and Mi's deep affinity is visible in their paired examples of artistic excellence and signify a glorious monument of World Culture.

中國藝術史上最珍貴的發現之一

蘇軾《木石圖》是存世中國古代繪畫中，最重要的畫作之一。它出於世界上最傑出的文學泰斗其中一人之手。它涵蓋了視覺藝術中創作可能性的一個革命。而伴隨它的，是累積了數百年、表彰它無與倫比的評價。能夠仔細觀察、探討、與展覽如此不凡之作，是我們夢寐以求的體驗。

過去一百年中的大部分時間，國際學術界對於《木石圖》的所在地是一無所知。蘇軾的盛名在華人世界可謂是家傳戶曉。西方歷史以文藝復興人來形容博學多才之士。而蘇軾在文藝復興之前的五百年，便已是文藝復興人的典範。

中國文化史上的巨人

蘇軾是一個真正的博學之士，在藝術、文學、和政務方面均有卓越的表現。他留下的文化遺產在中國文化中有著舉足輕重的地位。其詩詞在一千年前的宋代，被當做歌詞，在大街小巷被吟唱。而時至今日，它們依然是華人學子們的必讀文學作品。蘇軾兒時即是一名神童，長大後更取得科舉的最高榮譽。年紀輕輕的他，在二十四歲就通過了艱鉅的京試，被授予北宋歷史上無人超越的學術等級。但儘管他天賦異稟，蘇軾的仕途仍因與朝廷黨派之爭的糾葛而有諸多不順。他曾被朝廷放逐多次，地點都越發遙遠偏僻。蘇軾於1101年，在放逐結束之後、回京途中逝世。即便蘇軾大量的文學創作皆被保存於中國文學的經典中，但其傳世畫作卻極為稀有，其中《木石圖》為唯一私人收藏的珍稀品。

一場藝術的革命

在世界藝術史上，《木石圖》代表了一個驚天動地的轉捩點。蘇軾用簡潔、掌握良好的筆法，探討繪畫表達創作者於精神上 and 自然間交流的能力。和他同時代的宮廷畫家，需要細心地複製他們所觀察的世界。蘇軾欣賞他們的造詣，但是自己卻避免用此方式作畫。取而代之的，是追求他「無常形而有常理」的題材。他認為水墨畫應是一個畫家具體化其道德人格的過程。千年之後，蘇軾的創作過程仍然是顯而易見。我們從扭曲結實的樹幹、細心描述的石頭輪廓、還有如液體般柔軟的新生竹葉中，都可以看到他的筆觸。相較之下，畫院繪師記錄下的，為眼前之花花世界，《木石圖》，卻能帶領我們進入畫家的心靈。

來自兩位巨匠的稀世珍寶

展開這幅手卷，我們會發現在畫作之後，有著歷代鑑賞家和收藏家所書之題跋。而在眾多名人雅士的墨跡中，蘇軾的摯友米芾(1051-1107)當是最具盛名之人。蘇軾、米芾、黃庭堅、與蔡襄，因為他們在書法上非凡的成就，共稱「宋四家」。米芾簡短的題跋，似乎在回顧蘇軾的一生、蘇軾晚年傾於自省的狀態、以及他們意義深遠的友誼之重要性。而米芾連綿起伏的筆觸和他細心平衡的字形與規律，也足以讓他所書的題跋稱得上是一幅獨立傑作。蘇軾與米芾的相知相惜，可從他們這兩幅配在一起的傑作略知一二。蘇米合璧，不僅突顯了這幅畫歷史上的地位，也標誌了世界文化中的光榮一刻。

8008

SU SHI (1037–1101)

WOOD AND ROCK

Handscroll, ink on paper

Painting: 26.3 x 50 cm. (10 $\frac{3}{8}$ x 19 $\frac{3}{4}$ in.)

Painting and colophons: 26.3 x 185.5 cm. (10 $\frac{3}{8}$ x 73 in.)

Overall with mounting: 27.2 x 543 cm. (10 $\frac{3}{4}$ x 213 $\frac{3}{4}$ in.)

Colophons by Liu Liangzuo (11th century), Mi Fu (1051–1107), Yu Xilu (1278–1368) and Guo Chang (1563–1622)

Forty one collector's seals, including one of Liu Liangzuo, twelve of Wang Houzhi (1131–1204), three of Yu Xilu, twelve of Yang Zun (circa 1294–after 1333), nine of Mu Lin (1429–1458), two of Li Tingxiang (1485–1544) and two of Guo Chang

Estimate upon request

PROVENANCE

Property from a Japanese Private Collection

Previously in the Sōraikan Collection of Abe Fusajirō (1868–1937)

宋 蘇軾 木石圖 水墨紙本 手卷

畫長 26.3 x 50 cm. (10 $\frac{3}{8}$ x 19 $\frac{3}{4}$ in.)

畫連題跋長 26.3 x 185.5 cm. (10 $\frac{3}{8}$ x 73 in.)

全卷連裱共長 27.2 x 543 cm. (10 $\frac{3}{4}$ x 213 $\frac{3}{4}$ in.)

劉良佐、米芾、俞希魯、郭湄題跋

鑑藏印共四十一枚

估價待詢

來源

日本私人收藏

阿部房次郎爽籟館舊藏



COLOPHON BY LIU LIANGZUO:

It has been thirty years since Qiyun of Runzhou, the venerable Master Feng, resigned from his official position and followed the Way of Tao. Now in his seventies, his dark beard and hair ever glowing, he carries an elegant, calm air. As he showed me *Wood and Rock* by Dongpo [Su Shi], I hereby inscribe a poem for him, and still invite the respectable Haiyue [Mi Fu] to respond in the same rhyme. Liu Liangzuo of Shangrao.

From ancient dreams a rock rises from the clouds,
In vicissitude the wood sheds its skin;
Its gnarled branches forever blessed by the heavens,
Heroically defying worldly fates.
Unrolling the scroll brings me so much joy,
For true friends are rare behind closed doors.
Such a sight exists in the garden of my home,
Only embarrassed am I, to have forgotten to return.

COLOPHON BY MI FU:

Fu, following the rhyme:
Who can say what it is like at the age of forty?
For three years, I haven't had any new clothes made.
In poverty one understands the dangers of life;
In old age one feels the intricate wisdoms of Tao.
Already too late to devote oneself to an official career,
Not to mention how few souls truly know me.
Delighted am I to find such refined company,
In the autumn years of my life, I have yet to speak of returning home.

COLOPHON BY YU XILU:

Having read *Ode to Old Tree* by Yu Zishan [Yu Xin, 513–581], I loved the incomparable sharpness of the language and tried to paint the old tree from my imagination, but to no avail. Now I see this painting by Dongpo where the proud, withered tree branches resemble giant creatures and dragons appearing and disappearing from stormy seas – a phenomenal result of the artist's years of experience. I can almost see Zishan's *Ode* coming to life! Master Liu of Shangrao and Master Mi of Xiangyang both composed fine poems; particularly, the calligraphy by Master Mi is most attractive. What a rare treasure combining both painting and calligraphy! On the occasion of Zongdao [Yang Zun] showing me this fine scroll in his collection, I hereby inscribe my joy upon seeing it. Yu Xilu of Jingkou.

COLOPHON BY GUO CHANG:

Withered wood, bamboo and rock by Su Changgong [Su Shi] with calligraphy by Mi Yuanzhang [Mi Fu] – a renowned work by two masters showcasing the finest achievements in both painting and calligraphy. A real treasure to be cherished! At the Pavilion of the Omniscient Mind. *Jiayin* year of the Wanli Reign (1614), two days after the Dragon Boat Festival.

劉良佐題跋：

潤州棲雲馮尊師，棄官入道，三十年矣！
今七十餘，鬚髮漆黑，且語貌雅適，使人意消。
見示東坡木石圖，因題一詩贈之，
仍約海岳翁同賦，上饒劉良佐。
舊夢雲生石，浮榮木脫衣。支離天壽永，磊落世緣微。
展卷似人喜，閉門知己稀。家林有此景，愧我獨忘歸。

米芾題跋：

芾次韻
四十誰云是，三年不製衣。貧知世路險，老覺道心微。
已是致身晚，何妨知我稀。欣逢風雅伴，歲晏未言歸。

俞希魯題跋：

余讀庚子山《枯樹賦》，愛其造語警絕，
思得好手想像而圖之，卒不可遇。
今觀坡翁此畫，連蜷偃蹇，
真有若魚龍起伏之勢，蓋此老胸中磊砢，
落筆便自不凡。子山之賦，苑在吾目中矣！
上饒劉公，襄陽米公，二詩亦清雋，
而米書尤遵媚可法，皆書畫中奇品也！
宗道鑒賞之餘，書以相示，
因以識余之喜云。
京口俞希魯。

郭滄題跋：

蘇長公枯木竹石米元章書，二賢名蹟，
珠聯璧映，洵可寶也！玄覽樓。
萬曆甲寅端陽又二日識。

鈐印

劉良佐（北宋）：良佐
王厚之（南宋）：王厚之印、復齋珍玩、復齋、復齋口口、
臨川王厚之伯順父印、臨川王厚之順伯復齋集古今
石刻永寶、復齋之印、復齋、王氏復齋家藏口不口
尚友千古（兩次）、順伯、王厚之印
俞希魯（元）：適量齋（三次）
楊遵（元）：楊遵之印（兩次）、左亭子孫、宗道畫印、
楊宗道（兩次）、海岳閣主、楊遵私印、
浦城楊文公字宗道齋圖書印、思無邪齋之印、
文武師胄芾章、清白傳家、
沐璘（明初）：黔寧王子子孫孫永保之、繼軒（四次）、
沐璘廷章（四次）
李廷相（明中期）：雙檜齋鑒定真蹟、濮陽李廷相雙檜堂書畫私印
郭滄（明中期）：郭滄之印、原中氏

帶次韻

四十誰云是
三年不製衣

貧知毒路險
老覺道心微

已是歧身晚
何妨知我歸

欣逢風雅伴
歲晏未忘之

歸





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8009

ZAO WOU-KI (ZHAO WUJI, 1920-2013)

20.01.69

趙無極 《20.01.69》



PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

8009

ZAO WOU-KI (ZHAO WUJI, 1920-2013)

20.01.69

signed in Chinese and signed 'ZAO' (lower right); signed 'ZAO Wou-Ki', titled and dated '20.1.69' (on the reverse)

oil on canvas

115.8 x 81 cm. (45 ⁷/₈ x 31 ⁷/₈ in.)

Painted in 1969

HK\$16,000,000-24,000,000

US\$2,100,000-3,000,000

PROVENANCE

Private Collection, Germany

Private Collection, Asia

This work is referenced in the archive of the Fondation Zao Wou- Ki and will be included in the artist's forthcoming catalogue raisonne prepared by Francoise Marquet and Yann Hendgen (Information provided by Fondation Zao Wou-Ki).

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亞洲重要私人收藏

趙無極 (1920-2013)

20.01.69

油彩 畫布

1969 年作

款識：無極 ZAO (右下) ; ZAO Wou-Ki 20.1.69 (畫背)

來源

德國 私人收藏

亞洲 私人收藏

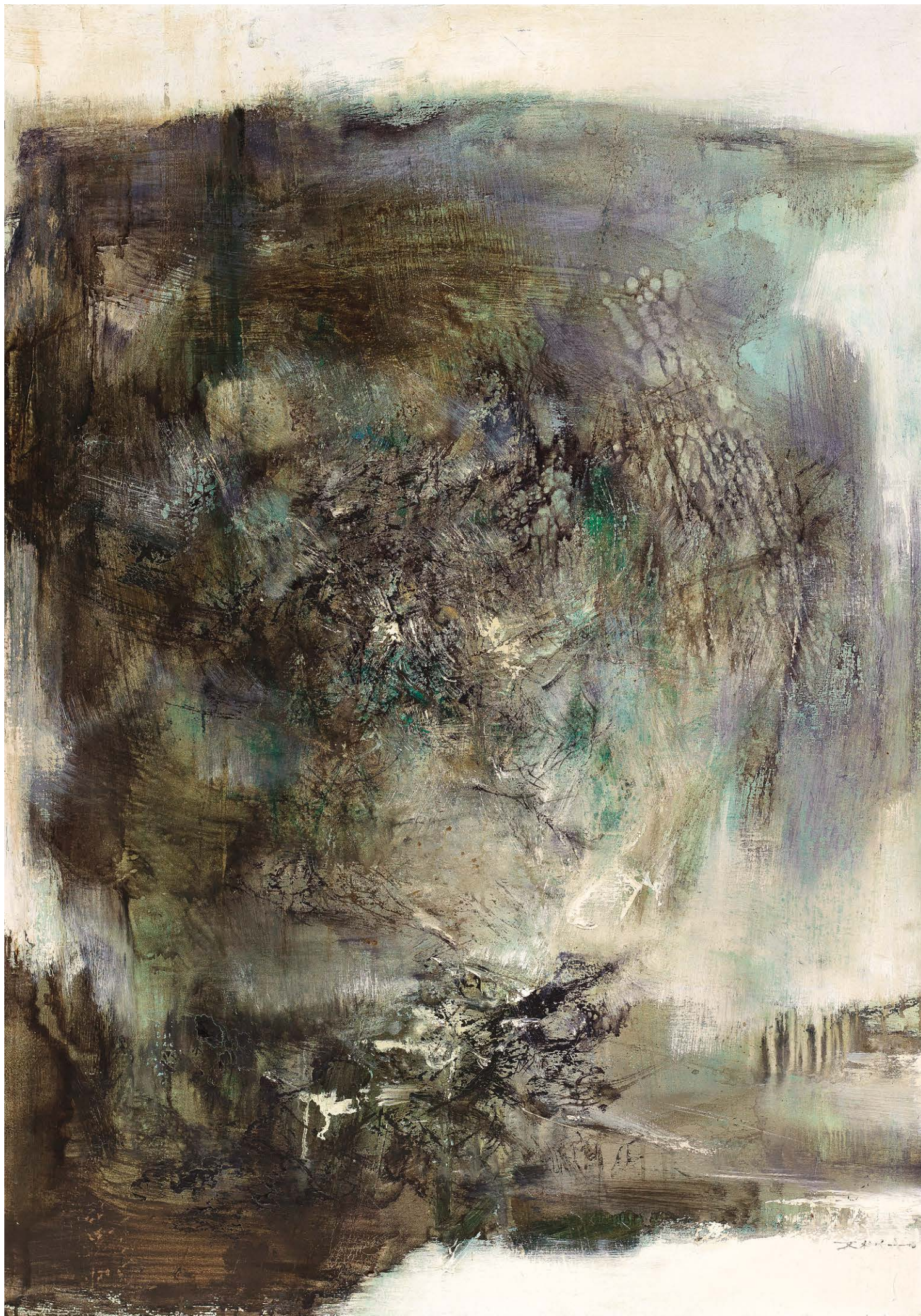
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出版

1978 年《趙無極》尚·雷瑪利著 佛朗索瓦·馬克 文獻研究 Hier et Demain Editions 巴黎 法國 及 Ediciones Polígrafa 巴塞隆納 西班牙 (黑白圖版，第 384 圖，第 296 頁)

1979 年《趙無極》尚·雷瑪利著 佛朗索瓦·馬凱 文獻研究 Rizzoli International Publications, Inc. 紐約 美國 (黑白圖版，第 384 圖，第 296 頁)

1986 年《趙無極》尚·雷瑪利著 佛朗索瓦·馬克 文獻研究 Le Cercle d'Art 巴黎 法國 及 Ediciones Polígrafa 巴塞隆納 西班牙 (圖版，第 416 圖，第 336 頁)



I hope I make people feel that they can let themselves go and roam freely everywhere in my paintings — just as I do when painting them.

—Zao Wou-ki

In the works of Zao Wou-ki, images of the natural landscape often exist within the abstract, lyrical impressions that greet our eyes. And in Chinese landscape paintings, the subject depicted is in fact always the artist himself: a picture of his inner universe, and the projection of an inner world. It is a personal experience of space that naturally gives rise to the scenery within the work. This traditional Chinese approach to Expressionism has its counterpart in many modern Western artistic concepts, though with implications that sometimes reach deeper. Zao Wou-ki understood this traditional artistic vocabulary, and attempted to introduce it into Western painting. Borrowing quintessential aspects of both Eastern and Western painting, he believed, could create a unique expressive style; he hoped to be a successor to the literati painters of old and imbue his works with their spirit. By the 1960s, Zao Wou-ki had completely embraced these traditional Chinese concepts within his paintings, developing a unique and personal style of lyrical abstraction which ultimately helped elevate literati tradition. He succeeded at transforming and projecting onto his canvases the depths of emotion from his own life and the profound reaches of his own inner world. Zao Wou-ki once offered his own analysis: “Any work of mine becomes a painting of feelings: it is nothing more than a naked display of my own emotions and moods.”

The grey-white space that floats around and through Zao’s *20.01.69* (Lot 8009) plays an important compositional role, helping create the remote, mysterious, and dreamlike world of the painting. Northern Song painter Guo Xi, in his treatise *On the Painting of Mountains and Waters*, wrote, “Whoever takes up a brush to paint must unite heaven and earth. What do we mean by heaven and earth? We mean that in a work one and a half measures high, a space should be left above for heaven and a space below for earth; in between, the conception takes shape and the space is defined.” Above and below, and on the left and right of the painting, Zao Wou-ki spreads grey-white pigments in broad strokes, producing a sense of deep space as regions of mingled brushstrokes and blocks of colour emerge toward the center. Much as Guo Xi did in his *Old Trees, Level Distance*, Zao Wou-ki makes full use of empty space, allowing the visual field to extend virtually beyond the borders of the canvas, inviting viewers to roam in this vast imaginative space where solid forms and empty space seem to merge and dissolve. But by means of his pure, total abstraction, Zao Wou-ki moves beyond Guo Xi, making his entire canvas an expression of just that kind of deep, remote emptiness. At the same time, Zao’s sensitive positioning of his empty, white spaces seems to be modeled after the tripartite division of pictorial space in such works as Ni Zan’s *The Rongxi Studio* (fig. 4). Foreground, middle ground, and distance become clearly separated and take on real dimensions, and the sense of a landscape painting begins to emerge indistinctly from the abstract imagery of Zao’s painting.

For Zao Wou-ki, the concepts behind calligraphy and painting were closely linked in that both, through the force and movement of the brush, express the inner feeling of the artist in artistic form. In *20.01.69*, Zao’s fine, tangled, interwoven brushstrokes, with their suggestion of speed, emerge from the misty background to enrich the textures of the work; the graceful beauty of these lines recalls the calligraphy of the Song Dynasty’s Huizong Emperor (fig. 5). At the same time, by means of these lines, Zao weaves the different areas of the canvas tightly together. The result is tension and a sense of movement, like the images of dragons soaring through clouds and mists in Chen Rong’s *Nine Dragons* (fig. 1). It is in this sense of moving energy that we find a concrete expression of the inner themes and melodies moving in the artist’s soul. Zao Wou-ki’s exceptional sensitivity of colour is also in evidence here. Dark, inky tones in the center diffuse and spread with variations in density, thickness, and weight to produce clear layers, while thin washes of violet and blue-green spread among them like the flickering of the Northern Lights. Zao’s use of denser green-brown tones helps to firmly link his dense pigments and wild brushstrokes with the areas of lighter, more dilute colour, and in managing the fine transitions between these highly contrasting areas, he constructs this ideal world—vast, deep, and filled with poetry. In other Zao Wou-ki works (figs. 2, 3), the artist also subtly alludes to the same Eastern connotations so strongly set out here; in all of his carefully managed lines and colours, the artist was always concerned with an implicit sense of an inner world of landscape imagery. Through that imagery, he arouses a viewer’s own half-buried impressions of nature and other memories. As the artist once said, “I hope I make people feel that they can let themselves go and roam freely everywhere in my paintings — just as I do when painting them.”

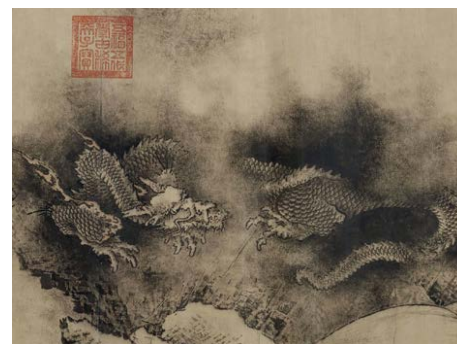


fig.1 Chen Rong, *Nine Dragons* (detail), 1244. Museum of Fine Arts, Boston, USA.

圖一 陳容《九龍圖》(局部) 1244年作 美國波士頓波士頓美術館



fig.2 Zao Wou-Ki, *Le Vent Pousse la Mer* (detail), 2004. Artwork: © 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich

圖二 趙無極《風吹海》(局部) 2004年作

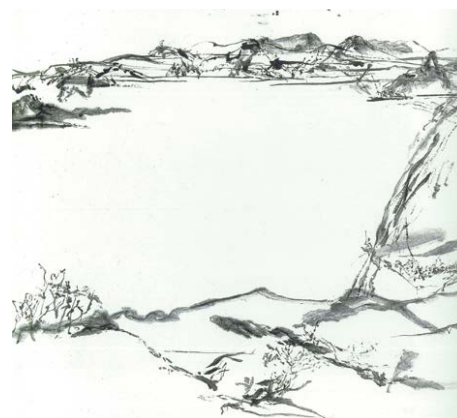


fig.3 Zao Wou-Ki, *Sans Titre* (detail), 2005. Artwork: © 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich

圖三 趙無極《無題》(局部) 2005年作

Zao Wou-Ki in his studio, 趙無極
Artist / Photo: © 2018 Artists Rights Society (ARS), New York / ProLitteris, Zurich





「我希望讓人能夠在我的畫中放神漫遊，就像我繪畫時亦漫遊其中。」
—— 趙無極



fig.4 Ni Zan, *The Rongxi Studio*, 1372. National Palace Museum, Taipei, Taiwan.

圖四 倪瓚《容膝齋圖》1372年作 台灣 台北 國立故宮博物院



fig.5 Zhao Ji Emperor Huizong of Song, *Poem* (detail), 12th century. National Palace Museum, Taipei, Taiwan.

圖五 宋徽宗趙佶《詩帖》(局部)12世紀 台灣 台北 國立故宮博物院

在趙無極的作品中，抽象與寫意的觀感中存在自然山水的意象。而中國山水的描述對象其實就是藝術家自身，是一幅內心的宇宙，既是「內心世界」的投射，自然產生「境」的空間體驗，這種中國傳統的「表現主義」方式，與西方現代藝術的理念不謀而合，且更具意蘊。趙無極領略這樣的傳統語言，嘗試將西方繪畫元素揉入其中，企圖藉由東西方的表現精隨，承襲文人畫家經營心境於畫面的傳統，開創獨特的表現方式。1960年代，中國傳統藝術概念已全面地融入了趙無極的創作當中，進而發展為他個人獨特的抒情抽象風格，為傳統作了更高層次的超越。他以這樣的方式，將個人生命的無限感懷、內在世界的幽微轉變寄託於畫面中，如同趙無極曾自我剖析一般：「我的作品成為一幅有情感的畫，因為它正赤裸裸地展現出我的感情和情緒。」

在《20.01.69》（拍品 8009）中，圍繞飄浮著的灰白色空間在構圖中擔任重要角色，塑造出一片幽遠、神秘而夢幻的世界。如同郭熙在其畫論《林泉高致集》的畫訣開卷所說：「凡經營下筆，必合天地。何謂天地？謂如一尺半幅之上，上留天之位，下留地之位，中間方立意定景。」趙無極在畫面底部、頂端及左右各部位，以灰白色的油彩大筆塗刷覆蓋，使色塊與筆觸相互交錯的部分集中於中心，營造深邃的空間感。恰如郭熙在《樹色平遠圖》中的作法一般，趙無極充分運用虛境留白，彷彿視野能超越畫面的疆界，引領觀者以無窮的想像力一遊虛實難定的飄渺之境，且趙無極更進一步提升了郭熙的手法，透過完全純粹的抽象表現，以整幅畫面來詮釋那樣的幽遠空靈。同時，留白位置的巧妙佈局亦仿效倪瓚「一河兩岸」的三段式構圖（圖四），使近、中、遠景層次鮮明而立體，一幅山水始能隱約浮現於抽象的表象之後。

對趙無極而言，書法與繪畫的概念相通，皆透過筆勢將畫家的內在透過藝術創作表現出來。在《20.01.69》中那纏結交織的細緻筆觸，挾著速度感，跳脫氤氳背景而豐富了畫面的肌理，娟秀的線條令人想起宋徽宗的御筆書法（圖五）；而趙無極同時也藉由這些線條將畫面各部位彼此緊密地組織起來，產生如《九龍圖》（圖一）般騰雲駕霧的張力與動勢，而正是這股動勢具體表現了藝術家的內在心靈旋律。另外，趙無極對色彩的掌握功力更尤見於此，畫面中央的墨色因疏密、粗細、輕重不同而顯得豐富多變、層次分明，同時他以稀薄的淡紫與青綠渲染如極光、運用氤氳的棕綠沉穩地銜接著狂放濃重與稀釋塗刷的巨大對比，在細膩的轉折之間，建構了一個廣闊深遠、充滿詩意的理想世界。如此極具東方式的畫面隱喻，在趙無極的其他作品中（圖二，三）中被內斂地點出，可知趙無極始終試圖透過每一個色彩與線條的巧妙安排，隱含著山水意象的心靈世界，喚起觀者對自然與回憶的朦朧印象，正如他自己曾說過的一樣：「我希望讓人能夠在我的畫中放神漫遊，就像我繪畫時亦漫遊其中。」

8010

ZHOU CHUNYA (B. 1955)

TREE SERIES

周春芽 《樹的系列》



8010

ZHOU CHUNYA (B. 1955)

TREE SERIES

signed in Chinese (lower right); signed and titled in Chinese, inscribed and dated '195 x 130 cm 1993' (on the reverse)

oil on canvas

195 x 130 cm. (76 $\frac{3}{4}$ x 51 $\frac{1}{8}$ in.)

Painted in 1993

HK\$25,000,000–35,000,000

US\$3,300,000–4,500,000

PROVENANCE

Private Collection, Asia

EXHIBITED

Shanghai, China, Shanghai Art Museum, 1971–2010 Forty Years Retrospective Review of Zhou Chunya, 13–23 June 2010.

LITERATURE

Timezone 8 Ltd., Zhou Chunya, Shanghai, China, 2010 (illustrated, p.205).

周春芽（1955 年生）

樹的系列

油彩 畫布

1993 年作

款識：周春芽（右下）；樹的系列 195 x 130 cm 1993 周春芽

成都市支磯石街 59 號（畫背）

來源

亞洲 私人收藏

展覽

2010 年 6 月 13 日至 23 日「1971 — 2010 年周春芽藝術四十年回顧展」

上海美術館 上海 中國

出版

2010 年《周春芽》東八時區 上海 中國（圖版，第 205 頁）

PREVIOUS PAGE: LOT 8010 DETAIL 局部



“Eastward the Great River flows, carrying away those great souls of the past. The ancient fort to the west, they say, is the Red Cliff where Duke Zhou of the Three Kingdoms had his great victory. Rocks pierce the sky, and the crashing waves toss up great plumes of foam like snow. This great scene, like a painting, was once a stage for many great heroes.”

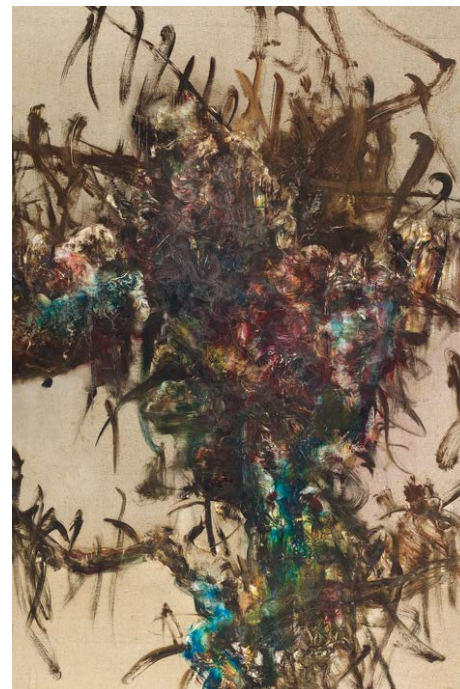
– Su Shi, *Remembrance at the Red Cliff*

Zhou Chunya's *Tree Series* (Lot 8010) dates from 1993. At that time, following his return to China from Germany in 1989, he engaged in an intensive study of works by Chinese literati, or scholar-painters, and their free, impressionistic style. The series of works that resulted blends the rough freedom of German Neo-Expressionist lines with deep-toned, dark colours to produce an aesthetic with great inner power. Zhou lays down swift, streaky brushstrokes in thick, heavy oils, while beautiful, multi-coloured hues storm across the canvas to suggest the outlines of rocks and woods, human forms, Chinese script, or trees on the mountainside. However, the *Tree Series* does not simply depict natural scenes. In an illusory space crowded with images, these works illustrate the dictums of Huang Buzhi that “observing the object, you must abandon it,” and “it’s all in the idea, not in the forms.” That is, in painting, rather than shaping the form, it is conveying the spirit that is the ultimate goal. Chinese landscape painters, unlike their Western counterparts, did not depict every detail of the scenic panorama, believing that outer form is surface only, and that persons of superior understanding should be able to perceive their real essence. *Tree Series* challenges our perceptions with its non-natural forms, and its intense visual impact urges viewer to consider the essence of things expressed through this moody, illusory piece.

A Stone, and the Vault of Heaven

“Painting, I say, is the great method by which we capture all the changes under heaven. The spirit of mountain ranges and rivers, the shaping of nature over great spans of time, the natural flow of Yin and Yang; to pick up the brush, and with it to paint all the things in nature, is how I cultivate my own spirit.” – Shi Tao

Much of the spiritual culture of traditional China resides in the concept of “natural creation”. Every mountain and stone, each blade of grass and each tree, was seen as a work produced by nature, and therefore a symbol of its spiritual power. Zhou produced his *Rock Series* after studying the paintings of the earlier Chinese literati, works which ranged from observations of his own self to the boundless universe; that series represented the world in miniature, as well as “the universe in a grain of sand.” Speaking of the Song Dynasty’s Su Shi and his painting *Wood and Rock* (Lot 8008), Mi Fu wrote, “As Su Shi paints this withered tree, its trunk and branches have countless twists and turns. The texture strokes in the rocks are strange and extraordinary, like the complex twists and turns within his heart.” And though Zhou Chunya paints contemporary landscapes, that outlook does not restrict his ability to express the scholar-painter’s character. With his precise and nimble grasp of texture, feel, and structure, Zhou digs deep to portray the organic life of the inner spirit. Among all the products of ancient or modern times, East or West, Zhou Chunya’s achievement was the creation of a unique and exceptional aesthetic all his own.



Lot 8010 Detail 局部



fig. 1 Georg Baselitz, *Still life*, 1976-77, Museum of Modern Art, New York

圖一 巴塞利茲《靜物》1976-77年作 紐約現代藝術博物館

Zhou Chunya in his studio, 周春芽 ►
Artist / Photo: © Zhou Chunya



“The method can change many times, but brush and ink never change.
What never changes is the spirit; what changes many times is only the surface.”

—Huang Binhong

It's in the Idea, Not in the Form

In Huang Binhong's understanding of Chinese painting, the spirit of ink and brush was unchanging; what changed were the forms and shapes portrayed through them. But those forms change as the heart changes, so that the meaning in a painting is something that comes from the heart (fig. 2). Zhou Chunya thought highly of Huang Binhong, and he once said, “When I was painting my *Rock* series, I was studying the landscapes of the scholar-painters. Unlike those who paint with Chinese ink and brush, I did not try to understand the properties of the materials or the demands of the composition. I tried to find the things that, based on my expressive purposes, would be new and unfamiliar to me, to introduce some surprises.” He brought to bear the creative vocabulary of the German Neo-Expressionists even as he explored the spirit and implications of the Eastern literati painters and their free, lyrical style.

In this work from the *Tree Series*, Zhou applies brushwork in a Neo-Expressionist style, building up a textural feel. He utilizes the free, flowing approach of ink-wash painting and its speed to express a strong brush feel. Interweaving these two approaches on his canvas, Zhou's beautiful colours work with the empty areas of the canvas and their suggestion of space, enhancing the sense of weight as in trees and stones. There is also the suggestion of movement, so that in this mixture of line and colour we see what could be a tree, or what might be a rock, or we glimpse a human form or the suggestion of written Chinese characters (fig. 4). In the paintings of Zhu Da (Bada Shanren), we see shapes that are both strange and yet filled with a kind of static, charged energy (fig. 3), while in German Neo-Expressionism we find authoritative figures such as George Baselitz, using thick, heavy oils with assured brushwork (fig. 1). The superior talent of Zhou Chunya is expressed most in his modeling of form and use of colour.

Zhou Chunya enjoys expressing personal feelings through the painting medium. Typically, he combines simple, clean brushwork with clear and vivid colour, which he pulls together in strong, tightly knit compositions for an effect closely approaching abstraction. His reductive approach to painting requires a clear mind and controlled brushwork, where an additional stroke would make the work busy and superfluous, but one less would make the work seem incomplete. He focuses on reduction and refinement in the images he paints, on directness of rhetoric in painting, and especially on the sensitivity and richness of the subject itself.

Zhou Chunya created his *Tree Series* during the same span of years as his *Rock Series*. In it, nature becomes the vehicle that affords him a direct outpouring of his feelings. Fusing tradition and modernity, East and West, Zhou's new wave avant-garde approach has found for him a place in the broader flow of history. His *Tree Series* exudes timelessness and conveys the sense of deep communion with nature, transferred onto these grand canvases. They provide an artistic vocabulary well-suited to our times, letting viewers find a space for deep communion with their own inner selves.



fig. 2 Huang Bin Hong, *Landscape*, 1893,
National Museum of History, Taipei, Taiwan
圖二 黃賓虹《溪閣論古》1893年作 台灣 台北 歷史博物館





「大江東去，浪淘盡，千古風流人物。故壘西邊，人道是，三國周郎赤壁。
亂石穿空，驚濤裂岸，捲起千堆雪。江山如畫，一時多少豪傑。」

——蘇軾《念奴嬌·赤壁懷古》(節錄)



fig.3 Qing Dynasty, Zhu Da (Bada Shanren), Birds and Rocks, Shanghai Museum, Shanghai, China
圖三 清 朱耷(八大山人)《鳥石圖軸》中國上海上海博物院

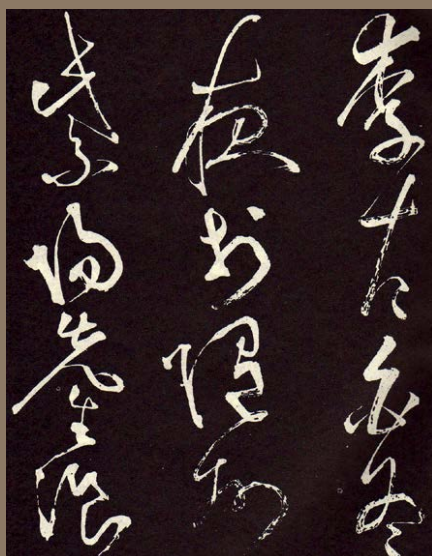


fig. 4 Tang Dynasty, Zhang Xu, Preface to Li Qinglian
圖四 唐 張旭《李清蓮序》

《樹的系列》(拍品 8010)創作於1993年，是周春芽自1989年歸自德國後，鑽研中國文人畫寫意心法，以及融合德國新表現主義展現以粗獷奔放的線條和暗沉低吟的色彩展示了內在極具力量的美感。周春芽將飛白的刷筆、厚稠的油彩以及斑斕瑰麗的色彩雨疾風馳交錯在畫面上，堆疊出樹石、人形、字文以及山木。《樹的系列》描繪的不單是自然之物，更是在一個虛幻疊影的空間之中，晃補之間提倡「遺物以觀物」和「惟意而不在形」，定形與傳神之間，後者才是終極追求。中國山水畫不像西方風景畫般巨細無遺地刻劃景物，外形只是表象，優秀的士人應能洞悉事物的本相。《樹的系列》以非自然的形態挑戰認知，強烈的視覺衝擊引領觀者思考幻象情緒表達的本質。

一山石一穹宇

「夫畫，天下變通之大法也，山川形勢之精英也，古今造物之陶冶也、陰陽氣度之流行也，借筆墨以寫天地萬物而陶泳乎我也」——石濤

自然造物是中國傳統文化裡精神文化的載體，深刻體悟中國文人的生活信息。一山一石、一草一木皆為具體而微的濃縮精典，是最主要的意象與精神力象徵。周春芽在90年代自德國歸國後即投身於中國文人畫的鑽研，一系列的《山石》主題，帶入由自身微觀以至浩瀚穹宇，是一沙一宇宙的放大，天地世界的微縮。米芾稱宋代蘇軾《木石圖》(拍品 8008)為：「予瞻作枯木枝幹蜷曲無端倪，石皴硬，亦怪怪奇奇，如其胸中盤鬱也。」周春芽在以當代山水精神之中，並未侷限文人氣質的情境，而是在渾然樹木山石中，透過對質地、肌理、結構的瞬間精準掌握，描繪、挖掘出宛如有機生命的內在精魄，在穿越古今，橫跨東西藝術之中，成就屬於周春芽式的獨特美感特徵。

惟意而不在形

「章法屢改、筆墨不移、不移者精神、而屢改者面貌耳」——黃賓虹

黃賓虹對於中國繪畫的理解，認為繪筆精神不變，萬變的是繪筆下的形貌，而形隨心走，心則「意」在(圖二)。周春芽推崇黃賓虹，曾自述道：「我在創作「山石」的時候，正在研究文人山水畫，我並沒有像國畫家那樣在材質屬性和圖式形態上去理解，而是按照我的表現意圖去尋找那些令我覺得陌生又能帶來驚喜的東西。」他挾帶著德國新表現主義的創作語彙又內蘊東方文人畫寫意精神。

在《樹的系列》一畫中，藉著表現主義的筆觸堆棧出肌理質感，運用水墨書寫性的流動與速度展現力度，同時將二種方式在畫面上交互使用，再以留白增強空間、瑰燦的色彩增加樹石量感，以及動態的暗示，交相堆疊出看似樹又像石，交錯出乍似人形又衍生出字文的筆劃(圖四)。朱耷作畫造型奇異卻又充滿靜態能量(圖三)，德國表現主義巨擘巴塞利茲擅用厚重、筆觸肯定的油彩顏料(圖一)。周春芽作畫則表現在造型與用色上見其超越的才情。

周春芽喜歡用繪畫的方式表達自己的情感。他往往用筆簡潔，用色鮮明，加以輻輳出緊湊有力的繪畫姿態，達到一種近乎抽象的效果。他的減法繪畫需要清晰的思維和冷靜的筆觸，多一筆則顯冗贅，少一筆則不完整。他注重物象本身的提煉，也很注重畫面修辭的直接，專注畫作主題本身的敏感豐富性。

《樹的系列》創作在他的山石系列年代，他藉著自然這個媒介，用繪畫直抒胸臆，融合傳統與當代、東方與西方，帶著新潮與前衛在歷史的洪流中占有一席之地。《樹的系列》呈現他越古穿今與自然的深度體悟，轉化為宏大的畫面，提供切合時代特質的語境，讓觀者與自我心靈深度對話。

8011

ZHAN WANG (B. 1962)

ARTIFICIAL ROCK NO. 94

展望 《假山石 第 94 號》



8011

ZHAN WANG (B. 1962)

ARTIFICIAL ROCK NO. 94

titled '94#'; signed in Chinese; dated '2006'; numbered '4/4' (lower back)

stainless steel sculpture

sculpture: 105 x 51 x 33 cm. (41 $\frac{1}{4}$ x 20 x 13 in.)

stand: 16 x 29 x 28 cm. (6 $\frac{1}{4}$ x 11 $\frac{3}{8}$ x 11 in.)

edition 4/4

Executed in 2006

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

US\$130,000-230,000

展望（1962 年生）

假山石 第 94 號

不銹鋼 雕塑

版數：4/4

2006 年作

款識：94# 展望 2006 4/4（背面下方）







fig.1 Zhan Wang, *Form in Flux No.4*, 2017
 图一 展望《隐形 4#》2017 年作
 Courtesy of the artist and Long March Space, Beijing



fig. 2 Zhan Wang, *Artificial Rock No.54*, 2003
 图二 展望《假山石 54#》2003 年作
 Courtesy of the artist and Long March Space, Beijing

◀ Zhan Wang in his studio, 展望
 Artist/ Photo: Courtesy of the artist and Long March Space, Beijing

Zhan Wang is one of China's most important contemporary conceptual artists, producing sculptures, installations, performances, photography and video. In his early works, the artist created hyper-realistic sculptures that explored his personal experiences, perspectives, and observations about society and politics. After entering his celebrated Artificial Rock period, he further focused on the transformation of sculptural forms, combining concept with technical skill to create his dramatic mirrored stones. In that light, the Artificial Rock series represents a fusion of human invention with natural form. In the third stage of his artistic career, Zhan Wang revisited the essence of sculpture; for his Morph and Forms in Flux series, he transformed distorted images into sculptures, combining man and rock. At the same time, he used mathematic formulae to create amorphous three dimensional shapes inspired by nature. First exploring the essence of sculptural form and then transcending it in his return to and re-examination of nature, Zhan Wang has never wavered in his scrutiny of beauty (fig. 1).

In this special Evening Sale, we are proud to present a work from Zhan Wang's iconic Artificial Rock series – *Artificial Rock No. 94* (Lot 8011). The artist began working on the Artificial Rock series in 1995, creating sculptures out of stainless steel that are modelled after real stones. Works from this series now reside in the collections of renowned art museums such as the Metropolitan Art Museum in New York and London's British Museum.

The Artificial Rocks take on numerous shapes, but all of their forms harken back to the concepts of "fineness, spirited energy, porosity, and translucency" that are central to rock appreciation by scholars in ancient China. These "strange rocks" symbolize the wonders of nature, while also referencing the similarly irregular yet elegant aesthetics of classical Chinese calligraphy (fig. 2). More importantly, they also remind us of the infinite variety of rocks that surround us in our natural environment.

Mi Fu, one of the four great calligraphers of the Song Dynasty who held the title Professor of Painting and Calligraphy by royal appointment, was famous for his obsession with rocks, to the extent where a story of him visiting and conversing with rocks has entered historical legend (fig. 4). The ancients' love of rocks stems from a sense of respect and awe for nature – the study and examination of the natural world's aesthetics have given Chinese artists and scholars great appreciation for the shapes and wonders of stones. The physical form of a rock can hint at the noncorporeal, their limitations can reveal the inexhaustible, and the fact that they are frozen in time also reflect eternity. Their austere sharpness and demure colours are also symbolic of great personal character.

Artificial Rock No. 94 presents us with a universe of detail. Physically it has an energetic side that conjures up images of rugged mountain ranges and soaring peaks, but other areas are smooth and calm, with the quality of a running stream's gentleness and crystalline clarity. Tang poet Bai Juyi wrote in *The Rocks of Taihu Lake* that the best stones contain "alpine ridges, caves and grottos, views of the world, condensed in one; sights near and far, present and past, presented to you." Dynamic undulations and intricately interwoven negative spaces make *Artificial Rock No. 94* a microcosm of all the world's wonders. The framework of abstraction, metaphors, and symbolism that ancient Chinese scholars applied to rocks reveal a sophisticated understanding of man's relationship with nature that is surprisingly modern and very ahead of their times.

Zhan Wang borrows elements of the Western approach to contemporary art and combines them with an innovative use of material in order to redefine an object that is intrinsically Chinese. Viewers may see in his works the enduring resonance of ancient Taihu rock, or think of Zhan Wang's sculptures as a contemporary extension of the ancient practice of rock-viewing and appreciation. But the gleaming surface of an Artificial Rock would be jarring and alien among a traditional Chinese garden's natural stones. In that regard, Zhan Wang's work serves as a link between the traditional and the contemporary worlds. The way in which the artist meticulously and obsessively tries to reproduce the original rock reflects an attempt to reconcile the differences between those worlds. Since 1995, the artist's efforts to create Artificial Rocks has never been about replicating the genuine article; instead, by creating an inseparable connection between the subject matter (the real) and the work (the reproduction), the artist establishes a new aesthetic order that is characteristically Chinese. Similar to Jasper John's *Flag* (fig. 3), the Artificial Rock becomes a symbol of a collective consciousness. Spanning across the two domains of sculptural art and conceptual art, *Artificial Rock No. 94* thus exists in an intriguing dream-like dimension of ambiguity and duality.



fig. 3 Jasper Johns, *Flag*, 1954, Museum of Modern Art (MoMA), New York, USA.
© 2018 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), NY
圖三 賈斯培·瓊斯《美國國旗》1954年作 美國紐約現代藝術博物館藏

展望是中國當代藝術重要的觀念藝術家，其藝術形式涉及雕塑、裝置、行為、攝影和錄影。在早期作品中，藝術家強調傳統雕塑概念中的超級寫實，將個人生活體驗與試圖介入社會政治的觀察、感受與觀念融入作品中。進入久負盛名的《假山石》系列的創作後，藝術家更專注雕塑造型的拓制與材料轉換，將觀念與雕塑技術融合，以佐證觀念雕塑的意義。隨著假山石系列在視覺造型上的嘗試，藝術家提出了對文字與符號追問的當代性。《假山石》系列無疑是藝術家個人的美學偏好及對自然哲學的再認識。藝術創作的第三階段，是藝術家還原雕塑本質的回歸。在《應形》和《隱形》系列作品中，藝術家一面重新還原鏡像中的影像為雕塑，人石合一；一面借用數學演算法真實再現鏡面反射中的幻覺世界和隱藏的形象。從本真出發，昇華後回歸雕塑本質的探討，藝術家始終秉持著造型美的審視。（如圖一）

本次拍賣我們非常榮幸為您帶來，來自藝術家展望重要的《假山石》系列作品——《假山石 第94號》（拍品8011）。以不銹鋼材料製作的《假山石》系列作品開始創作於1995年。此系列作品曾被紐約大都會博物館及倫敦大英博物館等國際知名美術館與基金會收藏。

展望作品的假山石的石態變化極多，或是在“瘦、皺、漏、透”中傳承中國古代文人賞石之審美，或是在驚歎自然之力的奇石時看出中國書法的鋒芒畢露（如圖二）；亦或是日常樸實寡問的石頭與環境的萬千變化。

宋徽宗時官居書畫學博士的米芾一生博雅好石，如癡如癲，更有米芾拜石的雅趣。（圖四）古人愛石，“適意而已”。對天地的敬畏、對自然鬼斧神工的讚歎，



LOT 8011 DETAIL 局部 ▶



賞石之間，追逐自由、寄於天地間的審美理想，使得自古文人墨客對賞石極為推崇。石，藉有形寓無形，藉有限寓無限，藉剎那抓住永恆，而風骨嶙峋的傲氣、卓普淡雅的色氣，亦是極好的品格象徵。

《假山石系列 第 94 號》正是品石見世界的集成。在體態上，一面混元兇悍，似山巒疊嶂、俊山險嶺，看不盡的玲瓏陡峭；一面平穩順滑，似延綿之水晶瑩剔透、輕柔婉約。白居易於《太湖石》中約，“三山五嶽，百洞千壑，覩縷簇縮，盡在其中；百仞一拳，千里一瞬，坐而得之”。《假山石系列 第 94 號》，肥韻鋒骨，洞空靈透交錯、虛實互生，若大千世界凝與此石之中。中國古代文人由石見山，觀者心中想像的山色已涉及引喻與挪用，這種與自然的互動方式仰賴的正是文化高度，並展現了令人驚訝的現代性。

展望一面對西方現代藝術觀念進行挪用，一面則透過新穎的媒材與技法，再定義現代人的中國情懷。觀者可能不經意地將假山石視為太湖石美學歷久不衰的回聲，或古老賞石文化在現代生成的衍義與延異，但事實上鍛造、打磨後的假山石與文人園林扞格不入的亮眼光滑的金屬表面，卻不無指向傳統世界與當代世界之間的斷層。自 1995 年始，藝術家如此巨細靡遺地甚至偏執地複製石體，亦反映出修補這層斷裂的企圖；因為重制山石的目的從來不在於以假亂真，而是為了在主題（真）與作品（假）之間製造不可分割的連結，藉此重建一種以「中國」為主軸的美學秩序。就如同賈斯培·瓊斯的《美國國旗》（圖三），假山石成為一種集體意識的象徵。橫跨雕塑藝術與觀念藝術兩個領域，假山石獨特的曖昧性與雙重性，在《假山石 第 94 號》那充滿美妙夢想的境象中，開展出耐人尋味的向度。

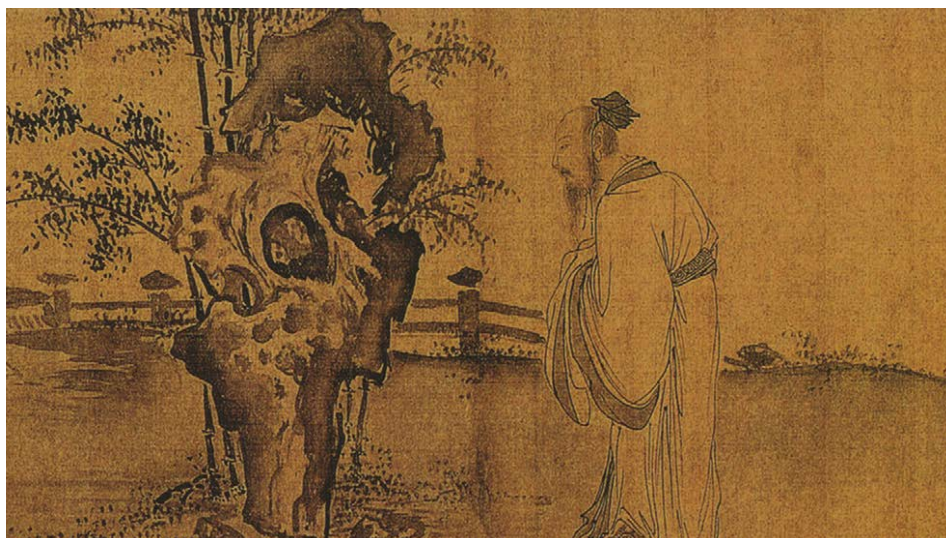


fig. 4 Mifu and Scholar Rock
圖四 繪畫中的米芾拜石

8012

WU HUFAN (1894-1968)

*WOOD AND ROCK AFTER SU SHI AND THE COLD FOOD
OBSERVANCE IN RUNNING SCRIPT*

吴湖帆 《臨蘇軾木石圖并黃州寒食帖》

東坡木石齋並
劉良佐米芾二
題略臨大致

己巳夏吳湖帆



畫後又臨東坡
黃州寒食二首及
山岩題字于後

倩又識



A JOURNEY TO THE PAST

As a collector, authenticator, painter, calligrapher, poet, and writer, Wu Hufan was extraordinarily accomplished in the first half of the twentieth century. He was born in a family with generations of scholar-officials and received a classical education. Surrounded by genuine works of art from the past, he solidified his strong foundation in traditional culture. He lived his entire life and also became renowned within the realm of traditional Chinese culture. The four main sources of his collection are:

1. He inherited his paternal grandfather Wu Dacheng's extensive collection
2. He obtained objects from his maternal grandfather Shen Yunchu, mostly paintings and calligraphy by Dong Qichang
3. Dowry from his wife Pan Jingshu and gifts from her family, such as Song dynasty rubbings of Ouyang Xun's calligraphy
4. His own purchases

Wu Hufan was familiar with various styles of calligraphy in paintings, and inscriptions on archaic bronzes and stone tablets. His vast collection earned him the nickname "the only eye" in Shanghai Bund.

In addition to being a master of paintings and calligraphy and a skilled authenticator, Wu was the paradigm of a traditional southern literatus. He learned painting as a child from copying old paintings. Such time-tested method has no shortcut, but it allows the learner to grasp the characteristics of brushwork and ink usage of various schools. It also deepens one's understanding and research of painting history. In 1918, when Wu Hufan was living in Shanghai and selling painting, he became well-known as the "grandson of Dacheng". As he approached middle age, he concentrated on the landscape of Song and Yuan dynasties. His style was one of elegant archaism, with no parallel at the time.

Wu Hufan devoted his entire life to learn from the classical works of art, and to be a connoisseur and collector of them. With his firm grasp and practice of ancient inscriptions, painting, calligraphy, literature and opera, he lived a life which fully demonstrated the elegant cultivations of a traditional literatus. He painted *Wood and Rock after Su Shi* by way of emulation in 1965, when he was seventy-one years old. Confucius has said that "When one reaches seventy years in age, one can do as he wishes without violating propriety." Following the footsteps of his family members, since his youth Wu Hufan has immersed himself in literature and the arts for over sixty years. His focus on paintings of the Song and Yuan dynasties after midlife endeared archaism to him. As we view this work, we could see that he has achieved the complete and nuanced control of the brush. This painting shares much with Su Shi's original and is exceptional in its own right. After he finished the painting, Wu Hufan enhances it further with an inscription of Su Shi's *Cold Food Observance*. The calligraphy is similar to the spring blossoming branches, swaying in the breeze. It is precisely like that saying that once the spirit is attained the form is forgotten, once the qi (spiritual ether) is flowing the structure is set, the spirit, form, ether, and structure are all found at the tip of the brush. *Wood and Rock* made its way to Japan, since then it has made myriad of earthly appearances in its homeland China through the technology of collotype printing. Wu Hufan based his emulation on one of such earthly appearances in his search of its original heavenly form. Indeed, he has obtained its spirit and structure.

師古從心：吳湖帆晚年得意之作

二十世紀上半葉，集收藏、鑑定、繪畫、書法、詩詞等文史藝諸業之大成，倩庵吳湖帆堪稱是其中的佼佼者。他出生於蘇州的累世簪纓之家，幼承庭訓，眼前手中俱是古代文化精品，由是鑄就傳統文化的牢固根基。吳湖帆畢生在傳統文化之中，也成就在傳統文化之內，他精鑑賞，善收藏，能詩詞，擅書畫，名動南北。其收藏來源有四大方面：

- 一、繼承了祖父吳大澂畢生珍品；
- 二、得外祖父沈韻初所藏，以董其昌書畫為多；
- 三、髮妻潘靜淑家族陪嫁及所贈，如宋拓歐陽詢《化度寺塔銘》、《九成宮醴泉銘》、《皇甫誕碑》等。
- 四、自行購藏。

吳湖帆熟習古今書法、繪畫、金石文字等，鑑藏之富，為黃埔灘頭“一隻眼”，平生度藏不計其數。

吳湖帆既是一位具有中國文人氣質的書畫大家、鑑定大家，也是近現代江南傳統文人書畫的代表人物。他幼年習畫時，便自摹古入手。對古人作品的臨摹學習是一種傳統工夫，是不能繞行的學習內容，除了可以瞭解、掌握各家各派筆墨習性、技法、風格外，同時也是對古代畫史的深入理解和研究。1918年，湖帆寓居海上懸格鬻畫，時人交口傳道“此憲齋孫”，由是名動上海灘。湖帆中年上溯宋元，又專攻宋元山水，格調雅逸高古，非時人所能比擬。

吳湖帆一生師古、鑑古、藏古，涵養在金石、書畫、詩詞、戲曲之中，他的生活完整地體現了傳統文人的雅趣。佳士得是次呈現的《臨蘇軾〈木石圖〉并〈寒食帖〉》，是1965年吳湖帆七十一歲時的師古之作。孔子在《論語·為政》說：“七十而從心所欲，不踰矩。”吳湖帆幼承家學，浸淫文史藝諸業六十多年，中歲後又究心宋元繪素，襟懷高古。觀賞此作，我們從用筆用墨可見他確實已到了得心應手的境界，與蘇軾原作並轡而馳，難分甲乙。卷後意興不盡，又手錄《寒食帖》一過，書體如春花枝頭，搖曳生姿，所謂得其神而忘其形，運其氣而行其格，神形氣格盡在毫端。《木石圖》傳入東瀛，後以珂羅版印刷術化為三千凡身，傳回故土，湖帆臨摹即據此凡身探究神形，完備氣格。

8012

WU HUFAN (1894-1968)

WOOD AND ROCK AFTER SU SHI AND THE COLD
FOOD OBSERVANCE IN RUNNING SCRIPT

Handscroll, ink on paper

28 x 275 cm. (11 x 108 ¼ in.)

Inscribed and signed, with four seals of the artist

Dated summer, yisi year (1965)

Further inscribed and signed, with one seal of the artist

Calligraphy inscribed and signed, with two seals of the artist

Two collector's seals of Zhou Tuimi (b. 1914)

Frontispiece inscribed and signed by Zhou Tuimi, with three seals

LITERATURE

Wang Shuzhong, Chen Hansu ed., *Chronology of Wu Hufan*, Dongfang Publishing House, Shanghai, July 2017, p.532.

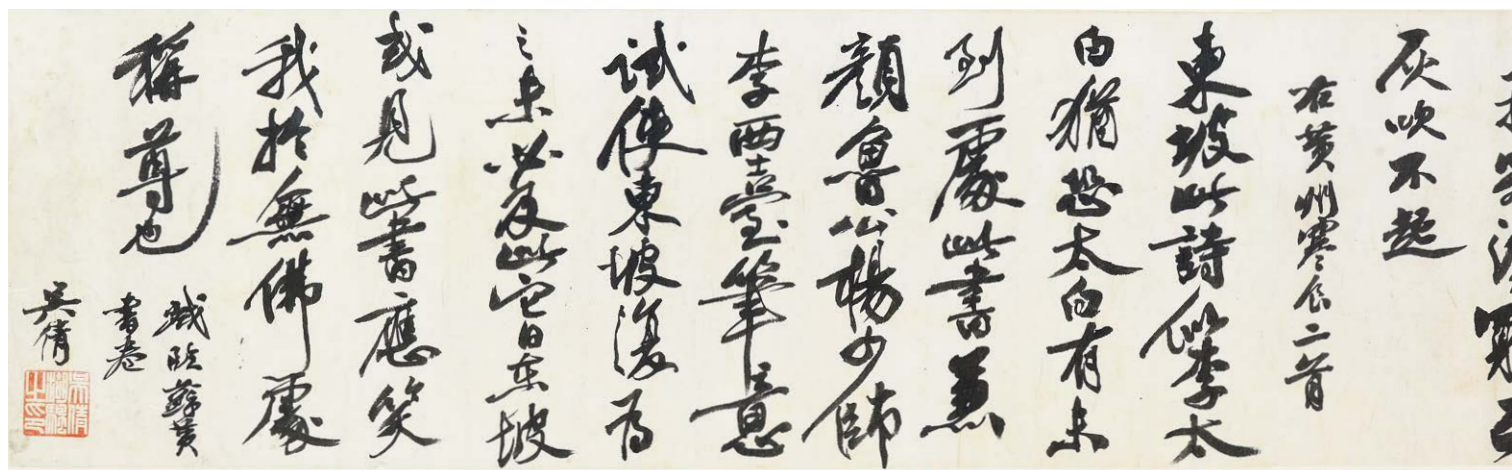
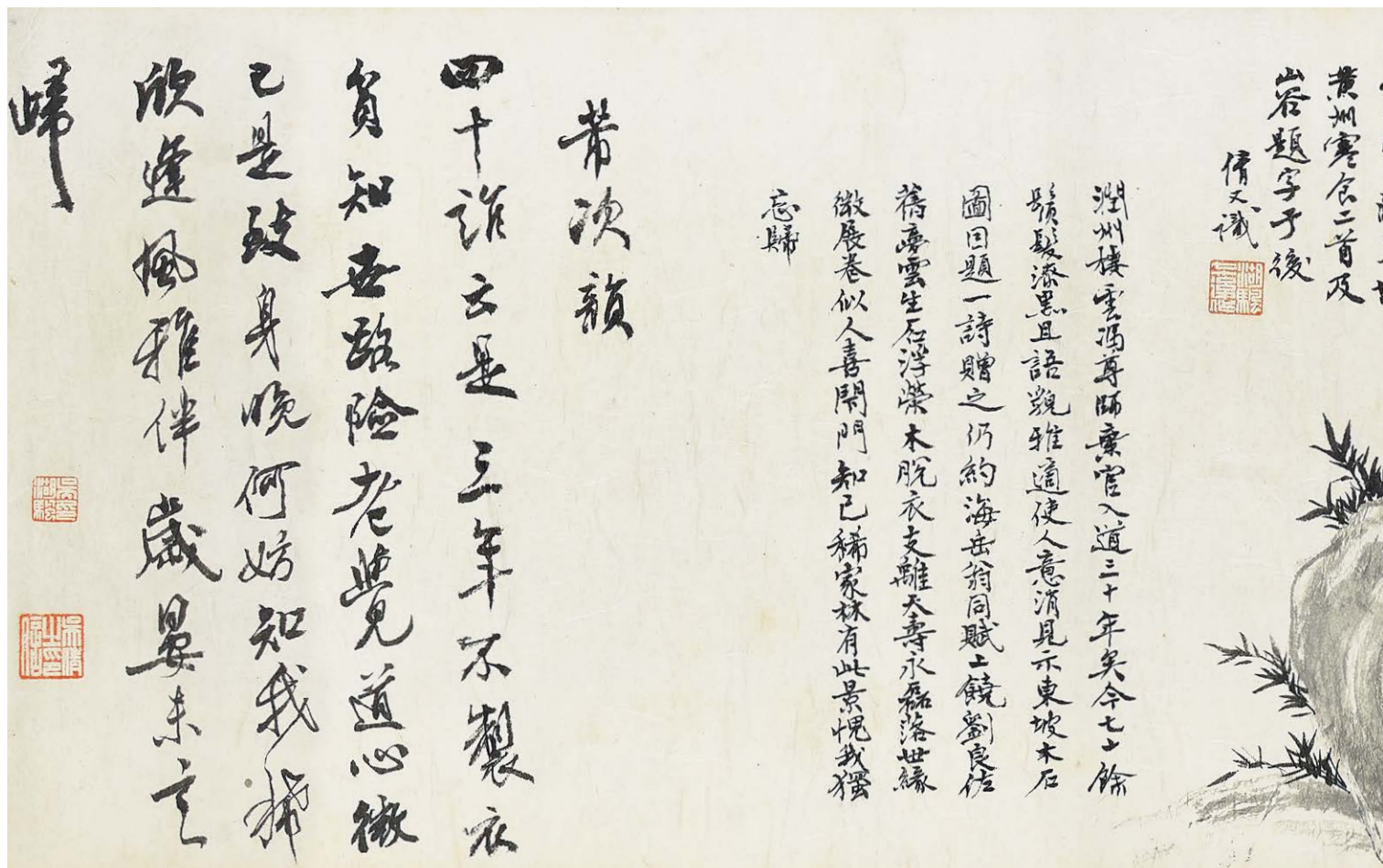
HK\$3,000,000-5,000,000

US\$380,000-640,000

吳湖帆 臨蘇軾木石圖并黃州寒食帖 水墨紙本
手卷 一九六五年作

著錄

王叔重、陳含素編《吳湖帆年譜》，東方出版中心，上海，
2017年7月，第532頁。



題識：東坡木石圖並劉良佐米芾二題，略臨大致。

乙巳（1965年）夏，吳湖帆。

畫家又題：畫後又臨東坡黃州寒食二首及山谷題字于後。倩又識。

潤州棲雲馮尊師，棄官入道，三十年矣！

今七十餘，鬚髮漆黑，且語貌雅適，使人意消。

見示東坡木石圖，因題一詩贈之，仍約海岳翁同賦，上饒劉良佐。

舊夢雲生石，浮榮木脫衣。支離天壽永，磊落世緣微。

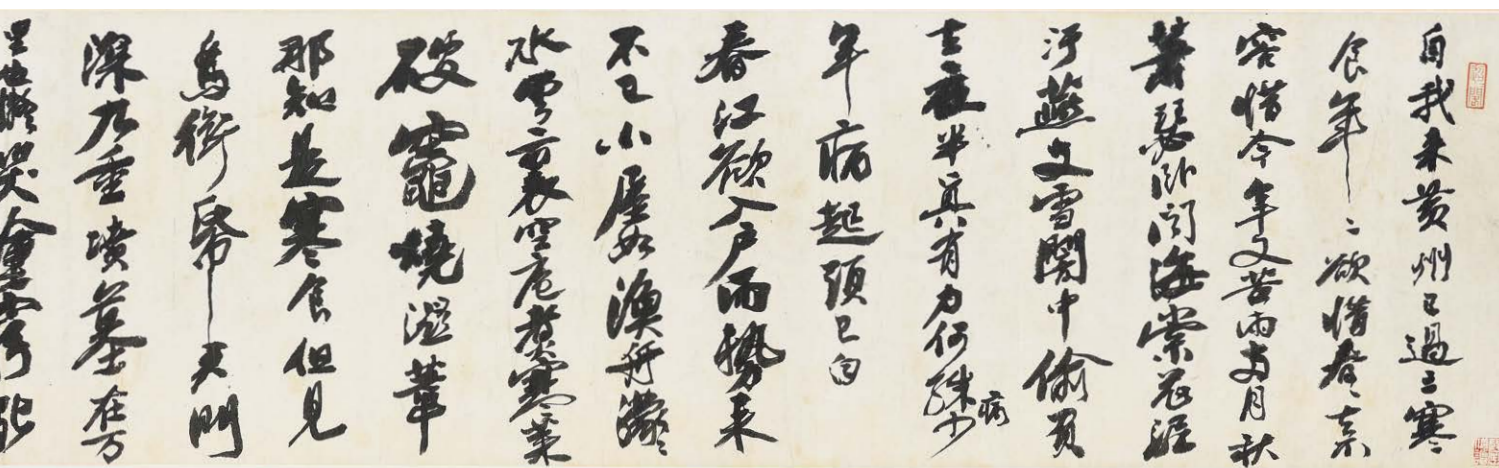
展卷似人喜，閉門知己稀。家林有此景，愧我獨忘歸。

芾次韻

四十誰云是，三年不製衣。貧知世路險，老覺道心微。

已是致身晚，何妨知我稀。欣逢風雅伴，歲晏未言歸。

鈴印：吳湖帆印、吳倩之印信、吳倩畫印、萬宜樓、湖帆七十後作



《黃州寒食二首》題識：

自我來黃州，已過三寒食。年年欲惜春，春去不容惜。
今年又苦雨，兩月秋蕭瑟。臥聞海棠花，泥污燕支雪。
閣中偷負去，夜半真有力。何殊病少年，病起頭已白。

春江欲入户，雨勢未止已。小屋如漁舟，濛濛水雲裏。
空庖煮寒菜，破灶燒濕葦。那知是寒食，但見烏銜紙。
君門深九重，墳墓在萬里。也擬哭途窮，死灰吹不起。
右黃州寒食二首。

東坡此詩似李太白，猶恐太白有未到處。此書兼顏魯公、楊少師、李西臺筆意，試使東坡復為之，未必及此。它日東坡或見此書應笑我於無佛處稱尊也。戲臨蘇、黃書卷。吳倩。

鈐印：吳倩湖帆之印、迢迢閣

鑑藏印：退密借讀、退密鑑賞

周退密題引首：墨林逸品。奉題湖帆先生遺墨兩種，周退密。

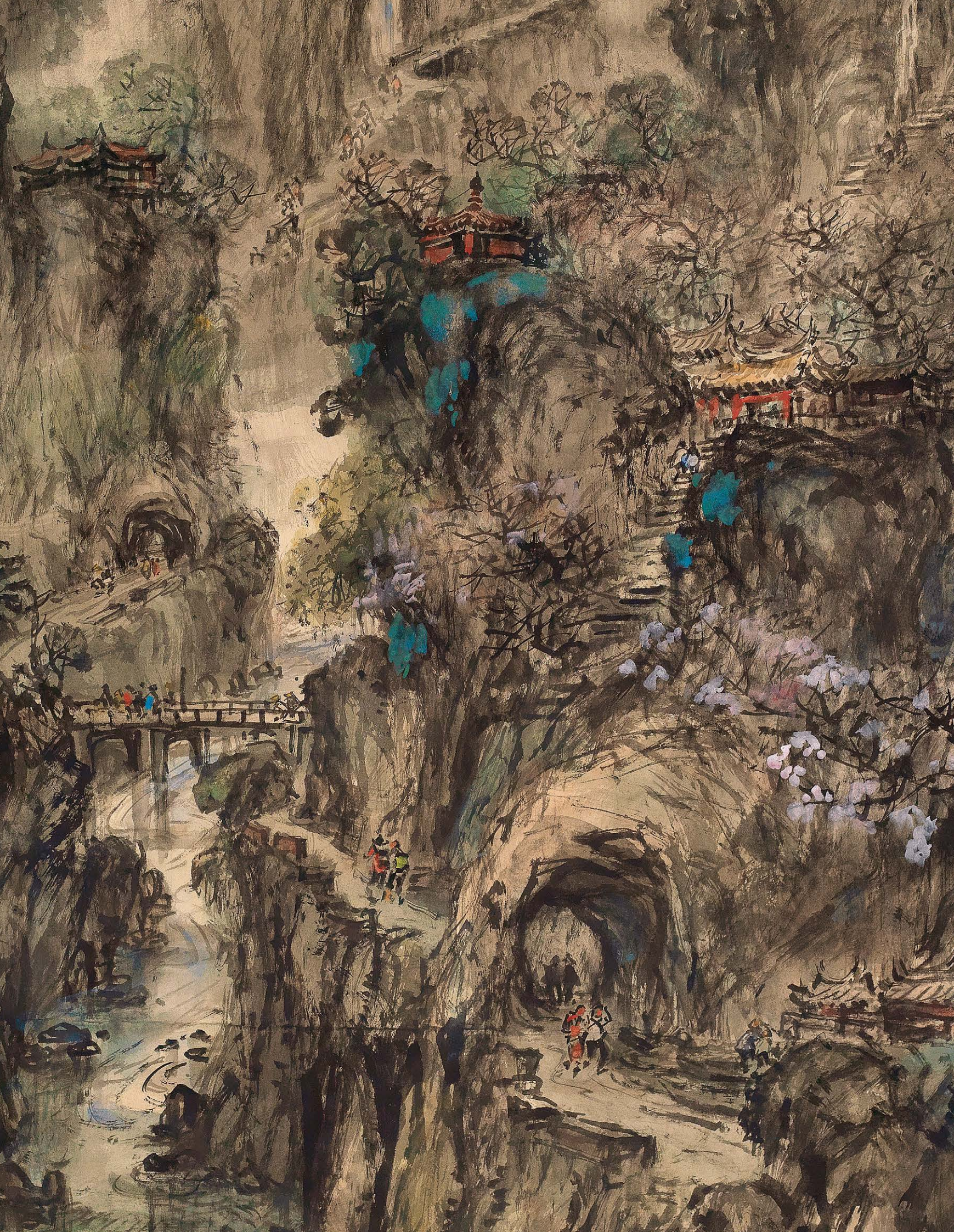
鈐印：周退密印、四明石室、丁亥（2007）

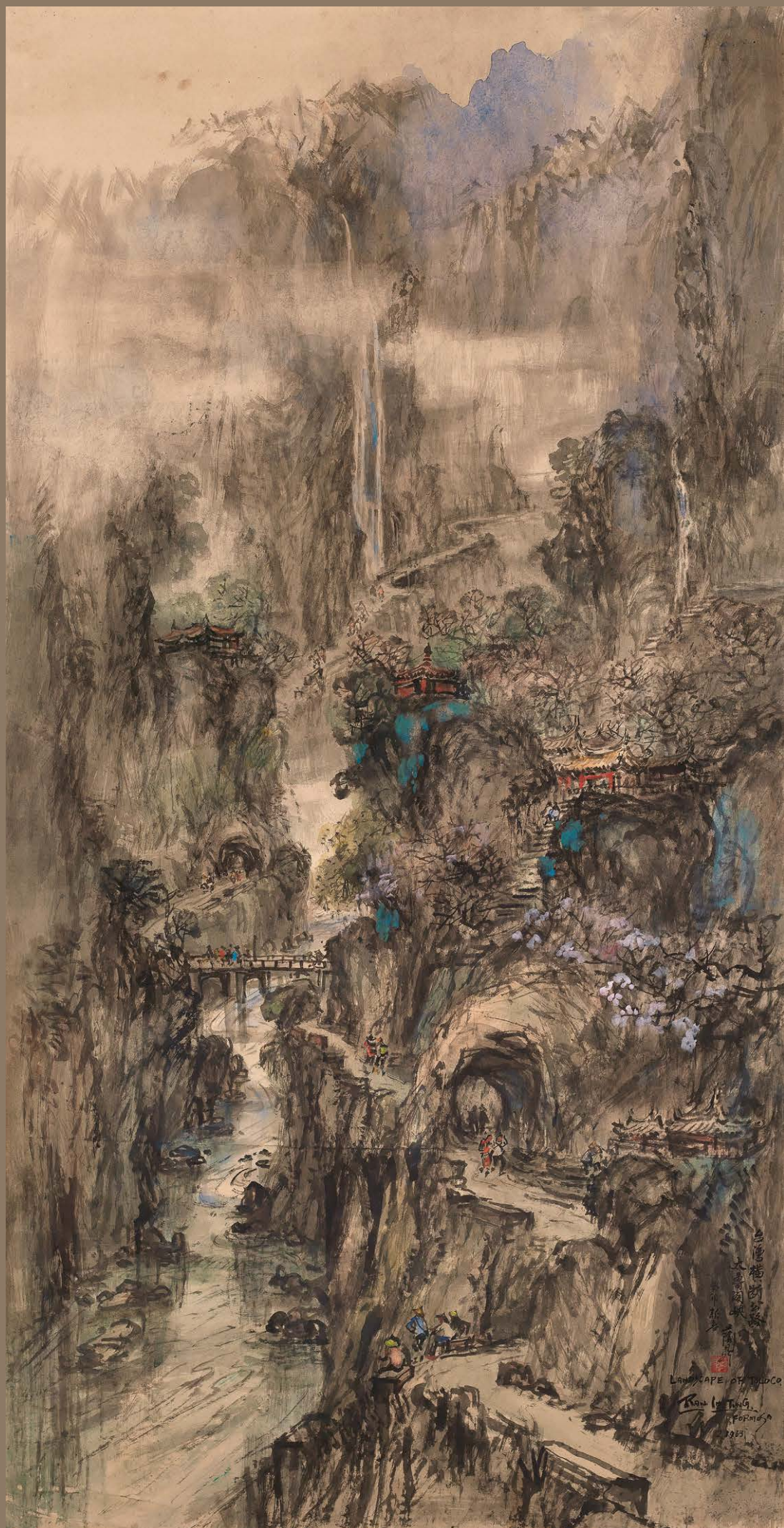
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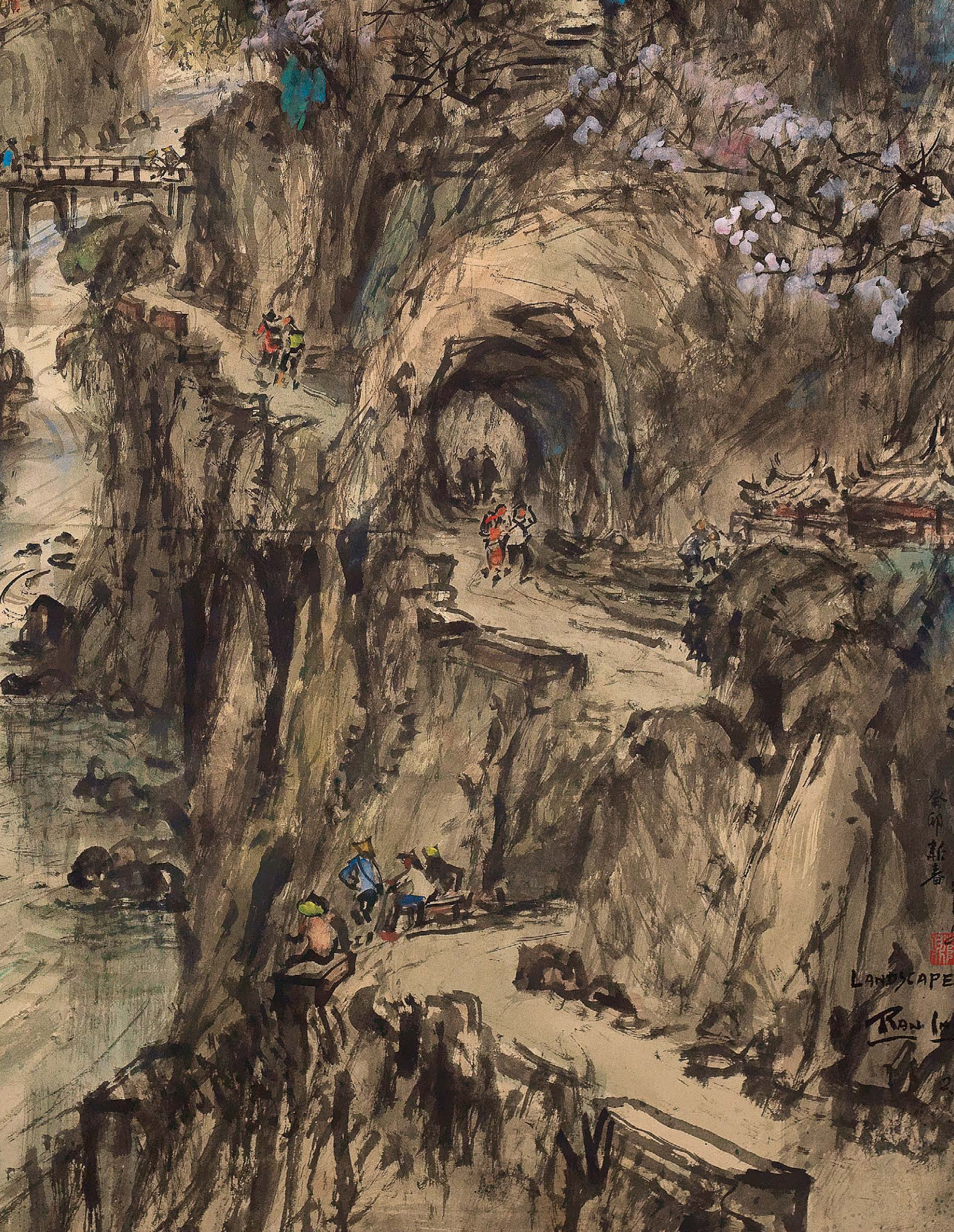
RAN IN-TING (LAN YINDING, 1903-1979)

LANDSCAPE OF TALOCO

藍蔭鼎 《太魯閣春色》







春山新景

LANDSCAPE

Ran In

“To paint one must create, and one should not completely imitate nature. Studying nature allows one to understand the self, but do not be captured by nature, instead seek to capture nature. If you can take the beauty and power of nature, emphasize it, showcase its changes, then you have produced your own creation.”

– Ran In-Ting, *Ran In-Ting Watercolor Album*

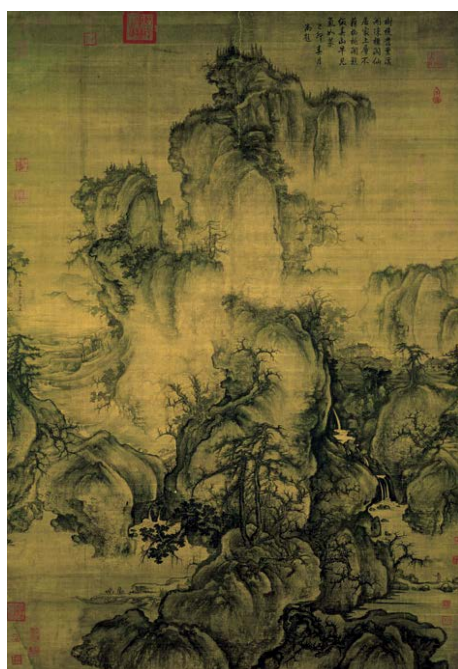


fig.1 Song Dynasty, Guo Xi, *Early Spring*, National Palace Museum, Taipei, Taiwan
圖一 宋 郭熙《早春圖》台灣台北 國立故宮博物院藏

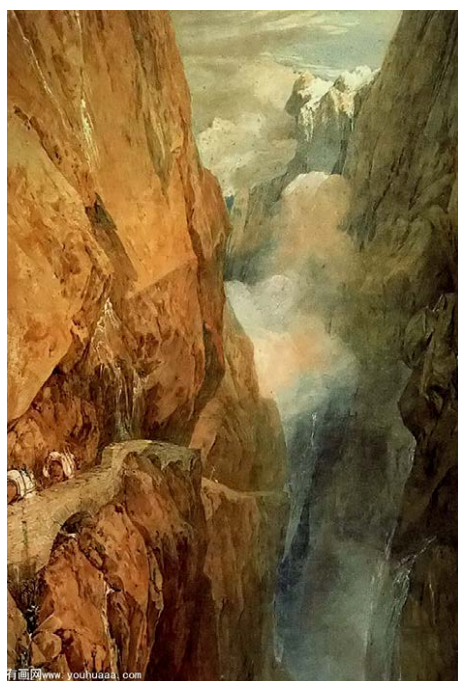


fig.2 J.M.W. Turner, *The Passage of the St. Gothard*, 1804, Abbot Hall Art Gallery, Kendal, Cumbria, UK
圖二 泰納《聖戈塔爾的通道》英國坎布里亞郡肯德爾 Abbot Hall 畫廊

The artist Ran In-Ting was born in Luodong, in Taiwan's Yilan County in 1903. His father Ran Chien, a former Qing scholar, taught him the basics of Chinese ink painting techniques as a young child. In a stroke of fate, Ran found a mentor in Japanese painter Kinochiro Ishikawa when he was twenty-one years old, and studied painting under Ishikawa's tutelage for four years. Ran's early works were highly influenced by Ishikawa's artistic style, utilizing clean, simple techniques. Later on, influenced by the humid, rainy, and misty climate in which he lived, Ran In-Ting began to incorporate the ink painting technique of *cun ca* (dry-brush rubbing) into his work to create a unique artistic style of his own. *Landscape of Taloco* (Lot 8013) is about 5.5 feet tall and 3 feet wide, was painted in 1965, and is claimed by some to be the seminal work of Ran In-Ting's late years.

Ran In-Ting studied abroad in Japan in his youth, and studied British watercolour painting under Ishikawa, with watercolour masters such as J.M.W. Turner (fig.2) and John Constable serving as models and inspirational touchstones. At the height of his creativity, however, he began to incorporate traditional Chinese ink painting techniques into his watercolours, highlighting the natural textures of his paper and visually bringing forth the grandeur of Chinese landscapes.

In terms of technique, *Landscape of Taloco* combines transparent, translucent, and opaque layers of paint. Ran has utilized ink-black as a dominant colour, with a unified colour scheme. The painting features fine brushstrokes and a multi-point perspective, with clear layers in the depiction of spatial distance: pavilions interspersed across the left, middle, right, and high and low ground gives the painting a sense of visual balance. The winding pathway in the foreground acts as a starting point, passing through tunnels and stepped paths, and leading our eye through the wooden bridge to the other set of mountaintops. Mist covers the entire landscape to settle at the foot of the mountains, enhancing the gleaming, scenic Taroko Gorge springtime in all its glory.

Chiang Chao-shen, an accomplished artist and former Deputy Director of the National Palace Museum, once pointed out Ran In-Ting's attention to stone in the mountains that he painted, and the diverse lines Ran used to convey the quality of rock—lines that were created using the “rubbing” technique often found in Chinese paintings. He felt Ran's art synthesized elements of both Chinese painting and watercolour painting. Another painting that skilfully conveys the glories of springtime landscapes is the painting *Early Spring* (fig.1) by Song dynasty painter Guo Xi, who painted his rocks in swirls, giving a cloud-like texture to the stony peaks—the atmosphere feels transformative and almost alive. *Landscape of Taloco* utilizes techniques borrowed from the Song painters in its use of ink-wash lines and layered brushstrokes, breaking away from traditional British watercolour methods and Ishikawa's own ethereal style and instead echoing the grandeur of Song *shan-shui* landscape paintings.

This painting, depicting the scenic Taroko Gorge, is an homage to Ran's native landscape, which he called a natural wonder. Deep mountains and eerie hollows, steep cliffs, waterfalls and streams... everywhere the sight of high mountains and flowing water, and ancient trees dotting the mountainside. Zhang Daqian once described Taroko Gorge as a “wonder of the world”. His painting *Central Cross-Island Highway* (fig.3) is filled with meandering mists, torrential waterfalls, and staggering slopes—a distinctly Chinese *shan-shui* painting. In Ran In-Ting's painting, however, the travellers scattered across the scene highlights the contrast between them and the grandeur of the massive natural landscape. It also reveals his nostalgic attention to humanity, along with his sensitivity to the natural world and love for his homeland.

「繪畫要創作，不要完全模仿自然。
 多看自然可以了解自己，但是不要被自然抓住，而要抓住自然。
 所以如果能夠把自然的美和力量，予以強調、變化表現出來，就是你的創造了。」
 — 藍蔭鼎· 摘自《藍蔭鼎水彩畫專輯》

藍蔭鼎於1903年出生於宜蘭羅東，父藍欽為前清秀才，幼及蒙父親教導奠定國學基礎並習得水墨技法。因緣際會之下，二十一歲時拜日本水彩畫家石川欽一郎為師，跟隨習畫四年。早期受石川欽一郎繪畫風格影響，技法單純簡樸，中期以後，在濕潤、多雨、煙嵐的氣候表現上，藍蔭鼎融入了水墨技巧中的皴擦，使畫面在乾濕之間呈現更為細膩的變化，形成他個人獨特的繪畫風格。而此幅長五尺半，闊約三尺的《太魯閣春色》（拍品8013）繪畫於1965年，堪稱是藍蔭鼎晚年時期的代表鉅作。

藍蔭鼎早年曾到日本留學，而跟隨石川欽一郎學習的乃英國的透明水彩畫，以英國泰納（J.M.W. Turner, 圖二）和康斯塔伯（John Constable）等水彩大師為宗，可是他在創作高峰期卻出現很多中國畫之筆墨，以增加畫面的質感，在視覺上更能呈現中國山水的大開大闔之壯麗風光。在技法上，《太魯閣春色》除了融合運用透明、半透明和不透明水彩，亦以墨黑色為主調，色調統一；其運筆細緻，採散點透視法為描繪角度，空間遠近層次分明：以蘭亭分別散佈在左、中、右、高低不一之處，巧妙地平衡了畫面視覺感；近處以迂迴的棧道作起點，經過山洞留有小徑拾階而上，或經木橋到達另一主山峰，而畫面上方雲煙裊裊，瀰漫在山腰上，把太魯閣「水寬山遠煙嵐迴」的明媚春光表現得淋漓盡致。

江兆申曾說藍蔭鼎在畫山時特別注意石紋，用各種各樣的線，來表現「巖石」的特質，很像中國畫裡的「皴」。因此，他覺得藍氏是把中國畫的特色，和水彩畫合成了一氣。同樣描繪初春欣欣向榮的景象，宋代郭熙的《早春圖》（圖一）用漩渦式的雲頭皴刻畫山石，讓山中似乎流竄著暖流，岩石看起來像雲一樣，表現萬物變幻、生生不息的朝氣。《太魯閣春色》運用水墨線條，筆劃不忌重疊，打破傳統英國水彩畫的藩籬和石川的飄逸之風，與宋代沈雄壯偉的山水畫遙呼相應。

此畫描繪太魯閣的風光，是藍蔭鼎屢見創作的景致，他更稱此景是天下奇觀，其「深山幽谷，斷崖絕壁，瀑布溪流……到處高山流水，古木蒼翠，氣象萬千……擁有無限的國畫題材，且近似粗線條的南畫氣魄。」無獨有偶，張大千亦曾盛讚太魯閣為「世界奇勝」，其繪畫於1968年的《橫貫公路》（圖三）雲霧繚繞，瀑布層層跌宕，層巒迭嶂，所呈現的是一種中國山水畫磅礴的氣勢。而藍蔭鼎則在畫中以簡率的筆觸點出三三兩兩、動態多姿的遊人，除了突顯人物與大自然的景色的比例懸殊，呈現壯闊的氣勢，亦表達了他以「人」為主的鄉情和對大地的感應和故鄉的眷戀。

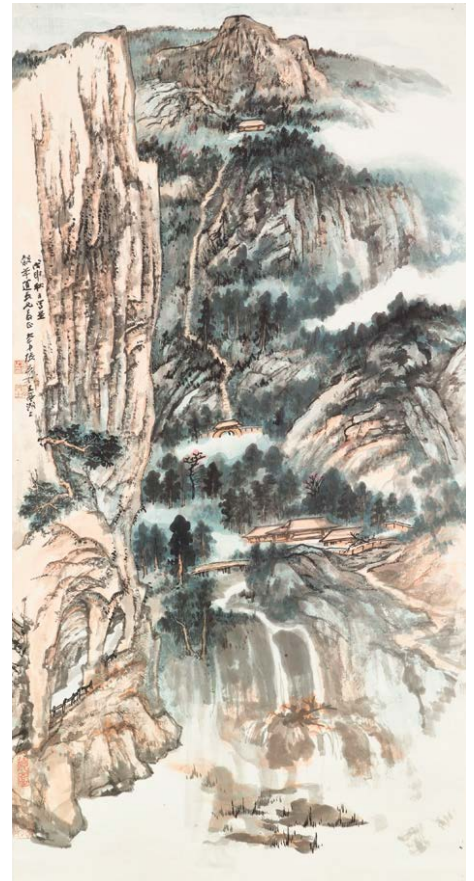


fig. 3 Zhang Daqian, *Central Cross-Island Highway/Calligraphy* (detail), painted in 1968, Christie's Hong Kong, 1 December 2015, sold for HKD 8,440,000

圖三 張大千《橫貫公路/書法》（局部）1968年作
 2015年12月1日 香港佳士得
 成交價：港幣8,440,000



Zhang Daqian (left) and Lan Yin-Ting (third counting from the left).

張大千（左）與藍蔭鼎（左數第三）

LOT 8013 DETAIL 局部 ▶



8014

YU CHENGYAO (1898-1993)

MAGNIFICENT LANDSCAPE

余承堯 《大江憶寫圖》



fig. 1 Yu Chengyao, *Endless Yangtze* (details), 1973.
圖一 余承堯《長江萬里圖》(局部) 1973 年作

an aesthetically pleasing contrast, masterfully immersing viewers in the varying landform and scenery. Compared to Yu's 1973 hand scroll *Endless Yangtze*, the present lot *Magnificent Landscape* not only showcases the vigorous touch and painterly quality characteristic of Yu's technique, but also displays greater naturalness and freedom of composition. The trees and islets are in their element, well-arranged in picturesque disorder with charming effect. The painter vividly portrays the spellbinding landscape along Yangtze River with short strokes and blots, adding permutations of these strokes, blots and colours at irregular intervals. The mountain peaks and rocks are richly tactile and robust, which serves as a reciprocal foil to the distant mist, subtly rendered with pastel shades of colour. The noble spirit of "mountains and ravines stretching to the stronghold Jingmen" is reminiscent of *A Thousand Li of Rivers and Mountains* (fig. 2), a masterpiece by Wang Ximeng, a distinguished painter of the Northern Song Dynasty. Yu has chosen to use bold colours in his work, adding brilliant shades of green tangerine yellow, vermilion and cobalt blue to sprawl out along the extending trees and hills. Thus, *Magnificent Landscape* is nothing if not a modern interpretation of classical landscape painting.

As the longest river in China, the Yangtze has been a favored subject of literati and artists since ancient times. The oil hand scroll *The Yangtze River in 1974* (fig. 3) created by Wu Guanzhong in the 1970s features the use of Western skills in expressing the composition, chiaroscuro and artistic conception of classical Chinese ink-wash painting. The snowy Tibetan plateau, the terraces in Sichuan Basin, and the city ablaze with lights maintain harmonious relations with one another in this entrancing painting. The dynamism of the grand river and mountains manifests itself in the bird's-eye view afforded by this work. What we see is an awe-inspiring landscape steamed up by clouds and mists that render the composition highly animated and ethereal. Its narrativity and aesthetic quality make each shine more brilliantly in the other's company. In Yu's *Magnificent Landscape*, by comparison, a different scene is brought to life. This landscape painting radiates a magical aura of elegant density and purity, favoring mountains over

waters, thereby highlighting the difficult and dangerous mountain roads that link the Chinese province of Shaanxi with Sichuan. Yu had a profound understanding of geomorphology, probably gained from his experiences in the army. Breaking away from the techniques of classical Chinese ink-wash painting, Yu set great store by the orchestration of layers of ink and brushstroke, insofar as to offer the viewers an immersive experience, as if they personally enter the imbricating scenes dancing in this painting. In addition, Yu provided multiple perspectives from a bird's-eye view in a single composition. Along the hand scroll, the distance between both riverbanks varies, so do those of the mountains and fields, which dramatically produces the hypnotizing visual effect that different scenes unfold as the viewer reveals new stretches of the scroll, enabling them to explore and admire the wonderful scenery, as well as find spiritual delight in the engrossing composition.

Taking a stroll down memory lane, we may recollect that Shi Tao, a famous painter in the early Qing Dynasty, created an incomparable painting *Travelling Extensively to Draw from Actual Landscapes* (fig. 4) at a tremendous speed after he visited Beijing. Shi applied multiple wrinkle methods to form an imbricating structure, presenting the rheological views of magnificent rivers and mountains that hugely humble the viewer. Yu carried on this creative philosophy, representing invented scenes based on his real-life experiences. He showed forth his memories of inspiring landscapes vividly in his paintings, creating compositions that give perfect structural interpretations. Yu perpetuated the ethos of literati landscape painting; to wit, "emulating nature, and inspired by inner comprehension," just as he personally stated: "I tried in vain to recapture my checkered past, yet fortunately my previous sketches are at hand. A little epiphany happened to me while reviewing these sketches and we become a relational duality, through which I know that all my impressions and sentiments inflamed on sightseeing trips ooze picturesque charm and artistic conception."



▲ LOT 8014 DETAIL 局部

二十世紀以降，一眾中國畫家不囿於師法先人，走上了基於傳統的多樣創新之路。是次佳士得很榮幸在“不凡——宋代美學一千年”專場呈現台灣現代山水大師余承堯的宏篇鉅制《大江憶寫圖》（拍品 8014），洋洋灑灑十二米長卷，層疊渲染出畫家胸中的千里江山，實為貫通古今的經典之作。

余承堯一八九八年生於福建，青壯年時戎馬倥傯之際，常寫詩自娛。退伍後，隻身來到台灣經商，至一九五四年，年過中年的他厭棄商界生活，遂隱居台北一陋巷，以讀書、寫字、研究南管樂為樂，並開始提筆作畫。與同樣中年才提筆作畫，主張「師造化、抒個性、用法、專寫意、重神似、端人品和博修養」的金農一般，余承堯既無師承，又無粉本，僅以年青時「遊觀之詠，微吟之詩」入畫，正是如此，他的畫具有顯著的個人風格，山水樸素真實，畫面結構尤其突出。

受軍旅時期行遍大江南北經歷的影響，華山與長江成為余

承堯畫中常見的主角。一九四五年，中國對日抗戰勝利，余承堯由四川重慶乘船東歸，沿長江三峽順流而下，最終抵達南京，在此見證長江入海。長江兩岸綿延三千里的無限風光令余承堯眼界大開，沿途奇峰峻石叫他感受到自然的力量，也為其後來的山水創作埋下種子。在餘後三十多年的藝術生涯里，余承堯共創作山水畫百餘件，僅兩件超過十公尺的長卷巨構，均為長江所作，一件為私人收藏的《長江萬里圖》（圖一），另一件即是次登臨晚拍的《大江憶寫圖》，足見長江壯遊帶給他的心靈震撼。

《大江憶寫圖》創作於一九八四年，其時距長江壯遊已隔近四十年，身寓台灣的余承堯再次將長江千里奇景還原紙上。整個長卷，一條大江貫穿全局，迂迴穿行於兩岸綿延的奇山、怪石與汀州之間，成為本卷構圖的紐帶；大山臨江與桑田親水相映成趣，完美展現了長江流域不同的地貌風景，令觀者仿佛身臨其境。對比一九七三年所作的同題材長卷《長江萬里圖》，《大江憶寫圖》保留了余承堯山水中一貫的雄厚塊面，同時在鋪陳上則更為流暢寫意，山



fig. 2 Wang Ximeng, A Thousand Li of Rivers and Mountains (details), Song Dynasty (960-1279), The Palace Museum, Beijing, China
圖二 北宋 王希孟《千里江山圖》（局部）中國北京 故宮博物院



樹岸汀組織得恰到好處，賓主相從，錯落有致，節奏韵律厚重明快。畫家用自創的「亂筆」皴法，運用短線和點進行描繪，再借排列間的疏密產生明暗變化，層層疊疊刻畫出長江沿岸不同的山水景致——山石結構與峰巒層次猶如雕刻般剛健明確，肌理可觸，與遠處色彩渲染的煙嵐互相映襯，盡顯長江山水氣勢磅礴又不失嫵媚的獨特美感。「群山萬壑赴荆門」的氣韻，叫人想起北宋王希孟千古名卷《千里江山圖》（圖二），而余承堯畫中大膽賦彩，從樹木與丘陵蔓延的鮮明綠色基調到橙黃、朱紅、鈷藍的細密點綴，無疑是對青綠山水傳統的一種現代化轉譯。

作為中國第一長河，長江自古受文人騷客偏愛。現代畫史上，吳冠中七十年代在紙上創作的油畫手卷《一九七四年長江》（圖三），將傳統中國書畫的佈局、用光、意境借西畫的技法表達，雪域高原、天府梯田，乃至濱江燈火，全部入畫，以俯覽視角展現了大好江山的連綿動勢，全篇雲霧繚繞、水氣蒸騰，畫面靈動清逸，作品的敘事性與美感相得益彰。余承堯的長江圖則是另一番景致，緻密

純粹的山水描摹，重山輕水，突出蜀道的奇險壯闊。也許正是因其年青時的從戎經歷，令其對地形學有深入研究，與傳統中國畫法不同，畫家尤其著重筆墨中的層次經營，以山水層次表現人在真山真水中感受到的位置關係。在構圖上，余承堯則在俯視視角下採用了多重視點，隨著江面兩岸距離拉開，群山平原遠近變換，創造出步景移換的視覺效果，觀者可隨著畫面尋幽攬勝，聘懷寄意。

遙想清初，畫僧石濤曾在雲遊京師後奮筆揮就曠世奇作《搜盡奇峰打草稿》（圖四），借多種筆墨皴法，層疊點染出浩瀚江山中的景致變換，氣勢撼人。余承堯秉承了這一創作理念，他的藝術源於自己的親身經驗，卻又不只是真實場景的重現，將胸中的「大山大水、真山真水」直現筆底，於畫面中作出了完美的結構詮釋。延續了文人山水素來「外師造化、中得心源」的精神講究，如其所言：「追念前塵，萍蹤已渺，然微吟草稿，尚在手邊，展而視之，有如對坐，始知遊觀之詠，均有畫意存在。」

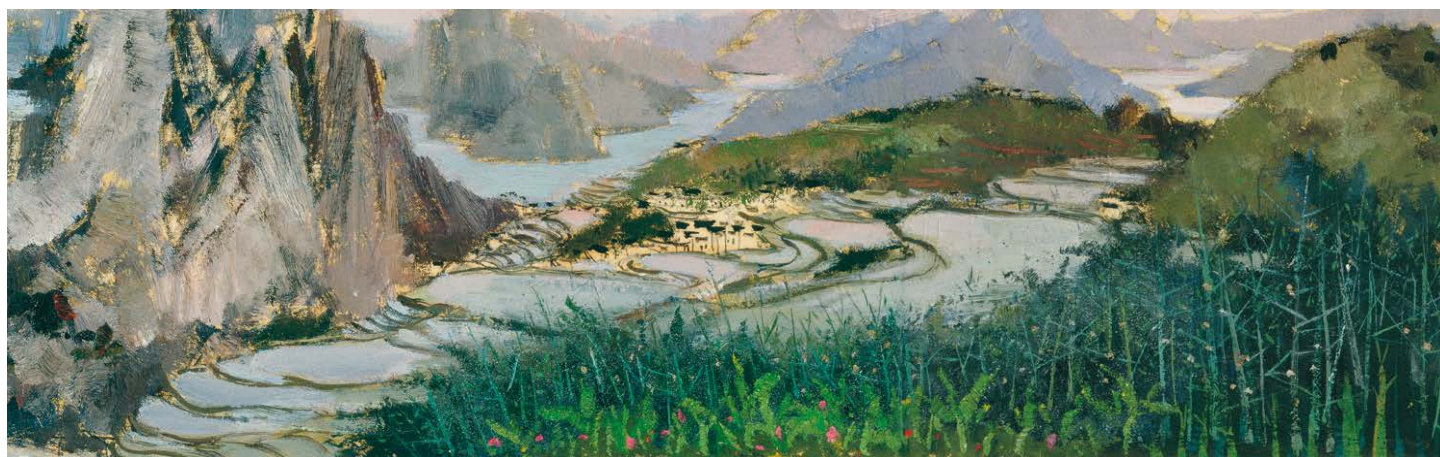


fig. 3 Wu Guanzhong, *The Yangtze River in 1974* (details), 1974.
圖三 吳冠中《一九七四年長江》（局部）1974年作

8015

JIN NONG (1687-1763)

SEEKING INSPIRATION AMONGST PLUM BLOSSOMS

清 金農 《梅林覓句圖》



PROPERTY FROM AN IMPORTANT ASIAN PRIVATE COLLECTION

亞洲重要私人收藏

8014

YU CHENGYAO (1898-1993)

MAGNIFICENT LANDSCAPE

signed, dated, inscribed and titled in Chinese

ink and colour on paper

58 x 1241 cm. (22 7/8 x 488 5/8 in.)

Painted in 1984

two seals of the artist

colophon by Wang Jiqian

HK\$9,000,000-12,000,000

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

PROVENANCE

Private Collection, Asia

Anon. Sale, Christie's Hong Kong, 30 November 2008, Lot 561

Acquired from the above by the present owner

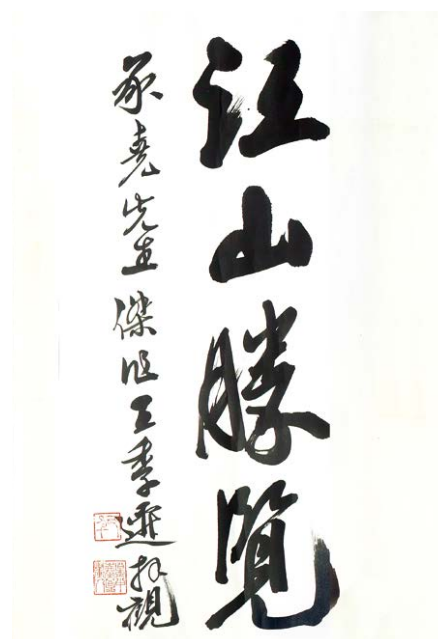
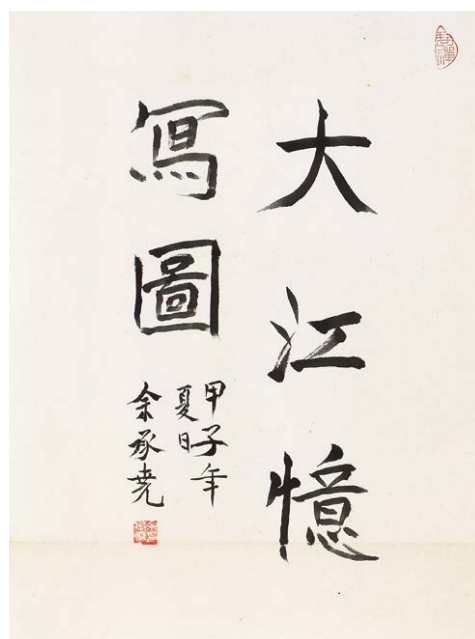
EXHIBITED

Taichung, Taiwan, Taiwan Museum of Art, Retrospective Exhibition of Yu Chengyao's Works,
20 March - 20 July 1999.

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Taiwan Museum of Art, Retrospective Exhibition of Yu Chengyao's Works, Taichung, Taiwan,
1999. (illustrated)

Xiamen University Press, Research of Yu Chengyao Art, Xiamen, China, 2006 (illustrated in black
and white, pp. 62&157)



余 承 堯 (1 8 9 8 - 1 9 9 3)
大江憶寫圖

彩墨 紙本

1984 年作

題識：大江憶寫圖 甲子年夏日 余承堯

鈐印：余承堯印；及 琴禪

王季遷題跋：江山勝覽 承堯先生傑作 王季遷拜觀

鈐印：已千；及 吳中壹畫人

來源

亞洲 私人收藏

2008 年 11 月 30 日 香港佳士得 編號 561

現藏者購自上述拍賣

展覽

1999 年 3 月 20 日 - 7 月 20 日 《余承堯百歲回顧展：山居歲月不知長》台灣省立美術館 台中 台灣

出版

1999 年 《余承堯百歲回顧展：山居歲月不知長》台灣省立美術館 台中 台灣 (圖版)

2006 年 《余承堯繪畫藝術研究》劉一菱著 廈門大學出版社 廈門 中國 (黑白圖版, 第 62 及 157 頁)

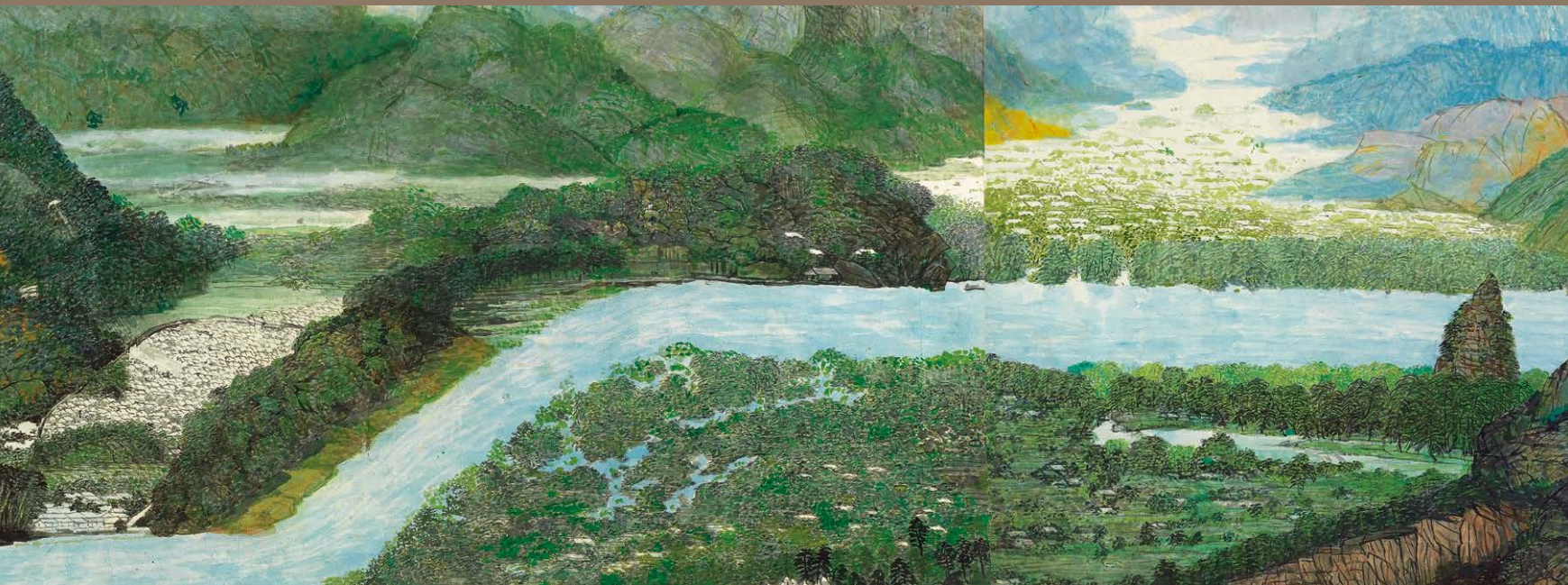
「不株守固有常規，技法自然，領略自然，具備形象，擴大觀念領域，如此便不為過去成物所束縛、拘牽，章法圍限，自自由由地，意之所向，構想、造型皆可隨心所欲，而成就尺幅千里之圖畫。」

- 余承堯《繪畫自述》

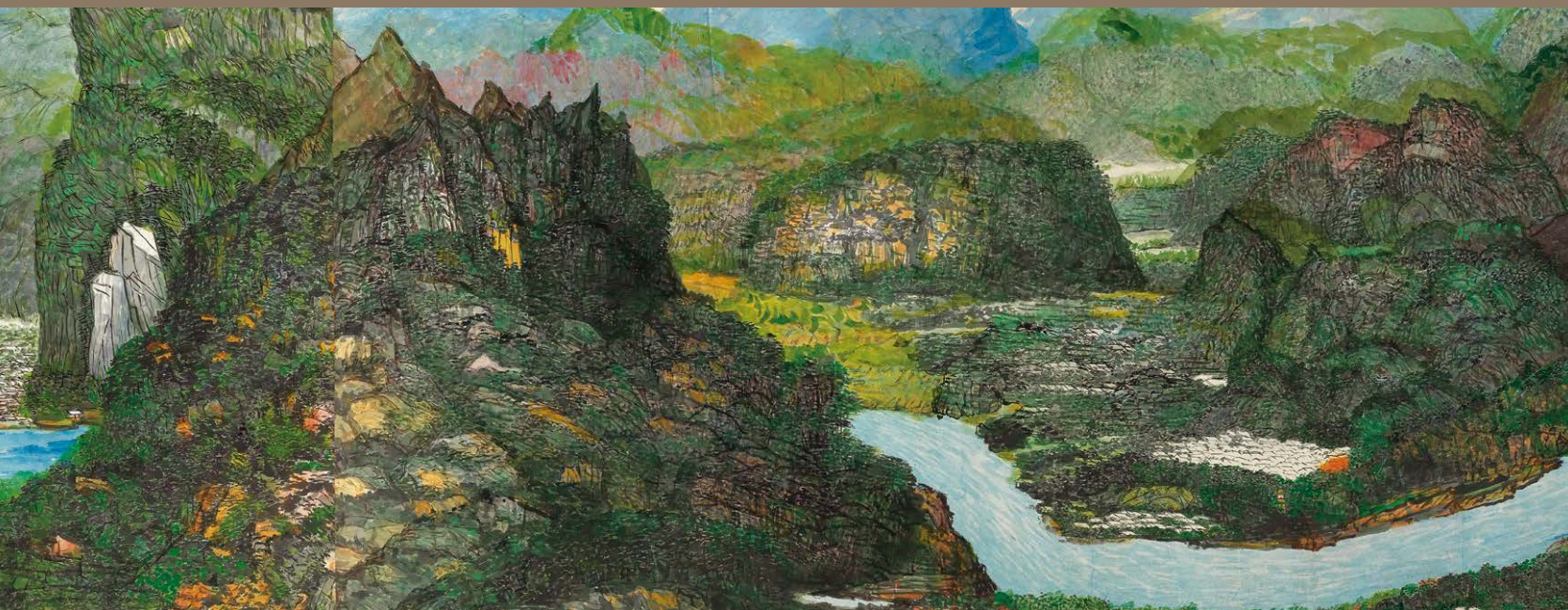


fig. 4 Shi Tao, *Travelling Extensively to Draw from Actual Landscapes*, Qing Dynasty (1616-1912), The Palace Museum, Beijing, China
圖四 清 石濤《搜盡奇峰打草稿》中國 北京 故宮博物院









“Following the laws of nature rather than being hidebound by convention, I channel my appreciation of nature to create forms and expand my horizons as well, insofar as to transcend the strict confines of secular world and rigid composition, so that I can drive my idea, conception and brushstroke in an untrammelled fashion, hence this panoramic hand scroll as majestic as epic.”

– Statement by Yu Chengyao

Starting in the 20th century, a number of trailblazing Chinese painters have explored the new, drawing upon tradition to create a new aesthetic for a new age. On the occasion of this special sale “Beyond Compare: A Thousand Years of the Literati Aesthetic,” Christie’s Hong Kong is deeply honored to present *Magnificent Landscape* (Lot 8014), the magnum opus of Taiwanese modern ink-wash painting master Yu Chengyao. This mesmerizing hand scroll measures over 12 meters in length, depicting the compelling landscapes in Yu’s mind in rich layers of ink and colour, a perfect fusion of tradition and innovation.

Born in Fujian province in 1898, Yu spent the prime of his life focused on his military career, during which he often amused himself by writing poems. After leaving the military, he emigrated to Taiwan alone and entered the business world. It was not until he entered middle age in 1954 that he chose to spurn the life of a businessman and adopt a hermit-like lifestyle. Living in seclusion

in a shabby house in Taipei, he not only took delight in reading, calligraphy, and Nanguan (a style of Chinese classical music), but also began to paint. Self-taught, Yu painted simply according to his early memories of going sightseeing, effectively emulating the approach taken by literati painters of old. Jin Nong, a great painter and calligrapher of the Qing Dynasty, advocated “emulating nature, expressing individuality, employing innovative technique, evolving freehand style, stressing similitude, shaping character, and being a man of cultivation.” This is why every stroke of Yu’s brush bears his characteristic signature. His landscape paintings are simple, and their compositions are outstanding.

Of all the scenes that Yu observed during his time with the army, Mount Hua and the Yangtze River would eventually appear most frequently in his paintings. After China declared victory over Japan in 1945, Yu headed eastward from Chongqing aboard a ferry along Yangtze River. Passing the Three Gorges, he finally reached his destination—Nanjing—where he witnessed the majestic grandeur of the Yangtze River estuary. The breathtaking vistas along the 1500-km course traveled greatly widened Yu’s horizons, and the towering peaks and astonishing rocks along the way would eventually become the inspiration behind his captivating landscape paintings. Over the course of Yu’s thirty-year career as an artist, he created over 100 landscape paintings, yet only two of them are hand scrolls over 10 meters in length, both depicting the scenery of Yangtze River. One is *Endless Yangtze* (fig. 1), currently in a private collection, and the other is *Magnificent Landscape*, a masterpiece that captures the profound impression that the journey taken down the Yangtze River left upon the artist.

Magnificent Landscape was created in 1984, 40 years after Yu’s grand river tour when he was living in Taiwan. The Yangtze River runs through the long hand scroll, steering a serpentine course amid the mountain ranges, rocks, and shoals, forming the axis around which the composition revolves. The soaring cliffs and riverside fields make



Landscape of the Yangtze River
長江三峽景致



“This year (1761)... (Jin Nong) creates *Seeking Inspiration Amongst Plum Blossoms*.”

“是年（1761）……（金農）作《梅林覓句圖》。”

— Zhang Yuming, *Chronicles of Jin Nong*

— 張郁明，《金農年譜》

In 1761, Jin Nong (1687–1763), at the age of 75, executed *Seeking Inspiration Amongst Plum Blossoms* and dedicated it to his very good friend, Yinluo or Zhang Yuemei. Zhang's free and easy character allowed him to befriend many literati of his time. In 1816, his grandson Yunchen or Zhang Tingjie asked his colleague of six years and friend, Chen Hongshou (1768–1822) the scholar-official, to inscribe a colophon and frontispiece on this painting of his family collection. Zhang was so proud of this work by Jin Nong that he further showed it to his friends including Fan Fengxie and Lu Yushu (both 18th–19th Century) whose colophons dated 1818 and 1822 respectively can be found on this handscroll.

A total of sixteen collector's seals, including those of illustrious art collectors and connoisseurs like Jin Futing (19th Century), Li Yufen (19th Century) and Yang Shoushu (1863–1944) are identified in this work. Its titleslip and the label on its wooden box reveal that the painting was once belonged to 'A Hundred Plum Blossoms Studio' owned by Chen Shutong (1875–1966), a respected politician and an avid collector of Chinese painting. *Seeking Inspiration Amongst Plum Blossoms* have been cherished by the current owner and his family for more than seven decades.

Devoted to Plum Blossom – Unrelenting and Extraordinary

First amongst the Four Gentlemen in Chinese art, plum blossom serves as a metaphor for the virtues of a scholar: resolute, noble and pure. Since the Song dynasty, literati have been praising plum blossom in poetry and painting. It thrives in the desolate and severe winter, just like a noble person being unswerving and fearless under adverse conditions.

A native of Hangzhou where many eminent literati lived, Jin Nong was one of the Eight Eccentrics of Yangzhou, a group of painters famous for their unconventional artistic styles. Jin's unsurpassed talent in literature and the arts made him the best amongst them. Since 1753 he had been prolific in painting plum blossom for expressing his sentiments and catering the demand and taste of the rich in Yangzhou. Unique and out of the ordinary, Jin's plum blossom paintings are creations inspired by the unusual and soul-revealing examples of his predecessors, and works by his contemporaries such as Wang Shishen (1685–1759), Gao Xiang (1688–1753) and Li Fangying (1696–1755).

Quaint and Simple, Alienated yet Evocative

Seeking Inspiration Amongst Plum Blossoms exemplifies the flourishing moment in a poetic way. One frigid day by the shore, a scholar, standing tall beside a plum tree with pink blossoms surrounded by those with white blossoms, was contemplating with his hands holding in the sleeves. Behind him was his servant, brewing tea under the white plum blossoms while looking at his master, who seemed to be wondering what his verse of the day would be. In a descriptive mode highly charged with calligraphic brushstrokes stemmed from the seal and clerical scripts and together with the use of light ink and colour washes, Jin Nong portrayed an alienated and a simple yet evocative setting which possibly drawn from his own experience. The inscription and signature in chiseled, idiosyncratic characters dangled from the top left corner of the scroll compliment the composition and accentuate the quaintness of the painting.

Of all the plum blossom paintings by Jin Nong, very few are rendered in colour and those modeled in a story-telling fashion are extremely rare. A peach blossom painting of similar composition and use of light ink and colour, is found on the eighth leaf of *Figures and Landscapes* album by the artist dated 1759, now in the Palace Museum of Beijing (see Illustration).

1761 年，75 歲的金農為良友隱羅繪製《梅林覓句圖》。據卷上張步詹題跋，上款人隱羅即張月梅。張氏為人灑脫，廣交賢士，與金農可謂莫逆之交。1816 年陳鴻壽離任溧陽縣官之際，應共事六載的同僚張廷杰（即雲臣，張月梅孫兒）之邀，為其家藏金農《梅林覓句圖》題跋及引首。雲臣後攜此卷公諸同好，友人范鳳諧、陸玉書等分別於 1818 及 1822 年題跋。

《梅林覓句圖》亦鈐有多位 19 至 20 世紀書畫愛好者如金黼廷（清）、李玉榮（清）、楊壽樞（1863–1944）之藏印；畫簽與畫盒上之標籤顯示此卷曾為百梅書屋主人及政治家陳叔通（1875–1966）所藏，而現藏家及其家族亦珍而重之逾 70 載。

情寄梅花、堅毅不凡

梅花乃四君子之首，有抵耐嚴寒、經霜傲雪的特性，象徵君子品德堅毅高潔、凜然不屈、逆境自強的情操。北宋以來，文人愛以梅入詩入畫，形成“梅花”文化現象。

金農（1687—1763）詩文書畫皆精，是揚州八怪中文化修養與情操最高的一位。1753 年起他傾力創作梅花，既抒發文人情懷，又迎合當時揚州富商附庸風雅的需求和品味。金氏繼承前人追求野逸及寄寓心靈之畫梅法，並分析當時揚州畫梅專家如汪士慎（1685–1759）、高翔（1688–1753）和李方膺（1696–1755）之作品，兼容並蓄而加以創新，使其梅花個性鮮明、別樹一格。

高古樸拙、孤冷清奇

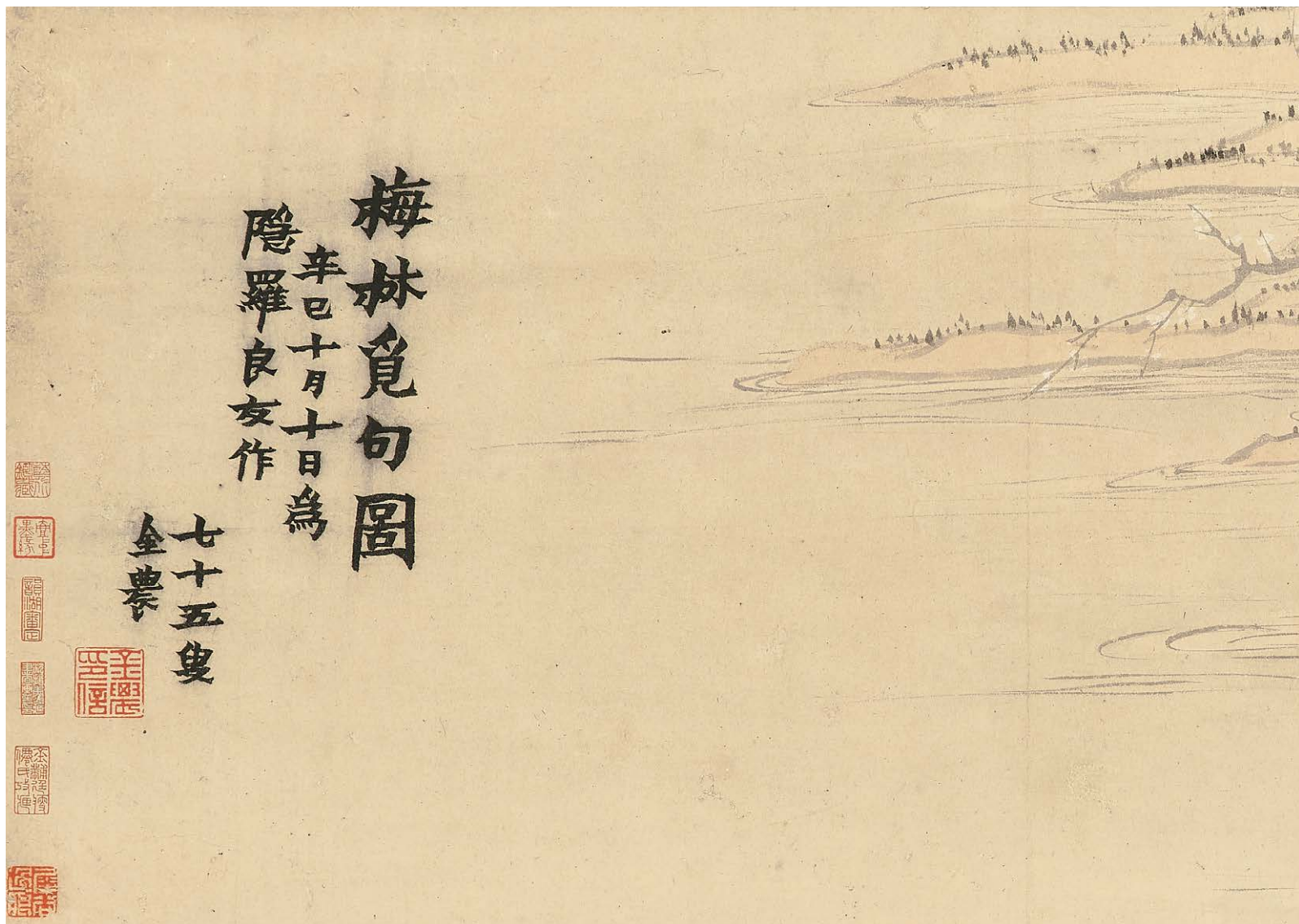
《梅林覓句圖》展現隆冬梅花盛放、極富詩意的景致：梅林靠岸，梅樹老幹多折，以淡墨皴出，瘦枝前後左右伸延，疏落交錯。枝上梅花朵朵，一片白梅襯托著林中的粉梅；文人雙手籠袖肅立於粉梅樹旁，身後有童子彎身白梅樹下煎茶。金農以篆隸筆法入畫，賦色淡雅令畫面高古樸拙；左方題款與構圖相呼應，亦增添畫面之古拙清奇。

金農畫梅眾多，設色者甚少，而以人物故事形式表達者更是稀有。現藏北京故宮博物院金農作於 1759 年之《人物山水圖》冊，第 8 開畫板橋流水，桃林策杖，左方題詩落款（見附圖），其構圖和賦色與此卷相若。



The eighth leaf of *Figures and Landscapes* album,
Palace Museum of Beijing
北京故宮博物院藏《人物山水圖》冊第 8 開





PROPERTY OF A PRIVATE COLLECTOR

8015

JIN NONG (1687-1763)

SEEKING INSPIRATION AMONGST PLUM BLOSSOMS

Handscroll, ink and colour on paper

32.5 x 131.5 cm. (12 ¾ 51 ¾ in.)

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

Dated tenth day, tenth month, *xinsi* year (1761) and dedicated to Yinluo

Frontispiece by Chen Hongshou (1768-1822), with two seals

Colophons by Chen Hongshou, Fan Fengxie (18th-19th Century), Lu

Yushu (18th-19th Century), Shi Mo (19th Century) and Zhang Buzhan

(19th Century), with a total of eleven seals

Sixteen collector's seals, including three of Shen Weiyu (19th Century),

three of Jin Futing (19th Century), three of Li Yufen (19th Century), one

of Zhang Buzhan (19th Century) and four of Yang Shoushu (1863-1944)

Titleslip by Tan Zekai (1889-1948), with one seal

Titleslip and 'Collection of A Hundred Plum Blossoms Studio' label on the wooden box

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

US\$780,000-1,040,000

私人珍藏

清 金農 梅林覓句圖 設色紙本 手卷 一七六一年作

題識：梅林覓句圖，辛巳（1761年）十月十日為隱羅良友作，

七十五叟金農。

鈐印：金農印信

44061

清
金農
梅林
覓句
圖卷

44061

金冬心
梅林
覓句
圖真迹

百梅書屋
珍藏
己巳十月
譚澤閏題





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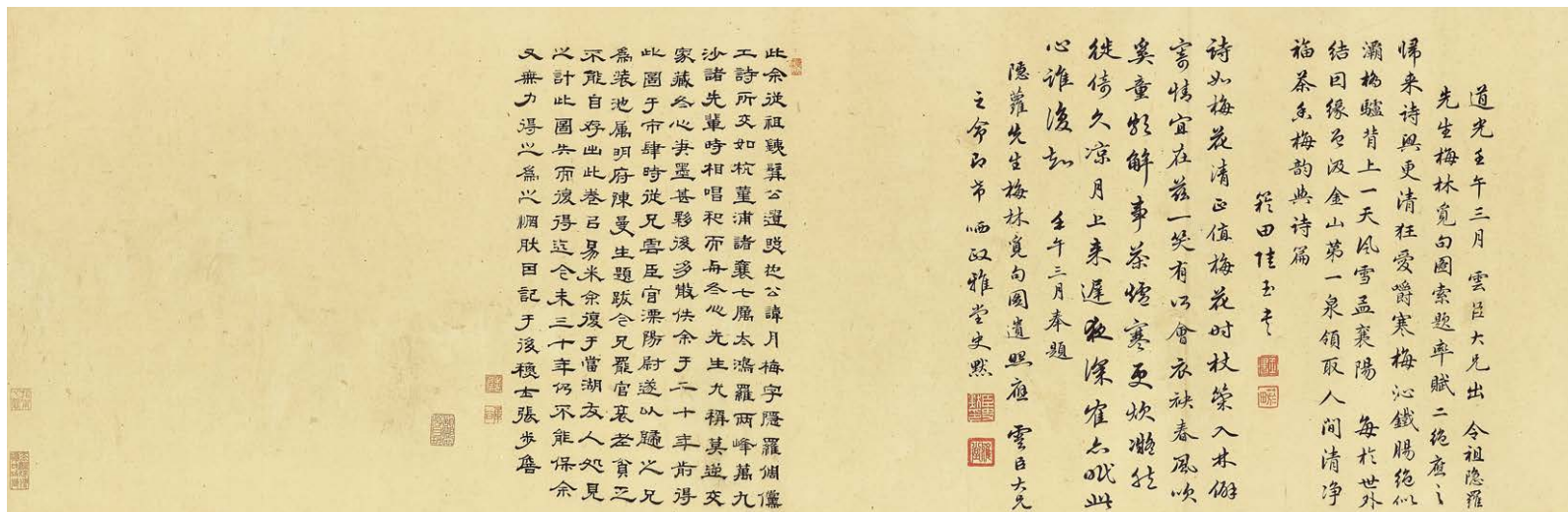
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陳鴻壽（1768-1822）題引首：
梅林覓句圖。
錢塘陳鴻壽題於灝上桑連理館。
鈐印：曼龔父、臣鴻壽

題跋：
陳鴻壽（1768-1822）：

梅花畧香國，逸士此盤桓。獨往寄情遠，高吟得句寒。詩名動壇坫，春意入巉峴。珍重冬心筆，朱鉛一轄完。

文孫深陽尉，蹤跡似寒郊。遺澤護三葉，清風懸一袍。冰霜留畫卷，香雪永神交。玉照堂何處，無從更結茆。

雲臣大兄以令祖隱羅先生所遺《梅林覓句圖》索題，清芬可誦，古香是披，倚裝倥傯，輒綴二詩志別，六年同宦，不禁黯然魂銷矣。時嘉慶丙子（1816年）仲冬既望，漏下三鼓呵凍作。曼生弟陳鴻壽。
鈐印：曼生、陳鴻壽印

范鳳諧（18-19世紀）：
先生不與俗人偶，月地雲階梅作友。幾生修到跡同清，想見冰魂雪魄生天久。圖傳冬心筆，人是鐵髯叟。瓊英夜積雪，絳萼朝酣酒。角巾獨步影橫斜，錦囊佳句自叉手。水遙清淺不知寒，一選千花色香有。羅浮翠羽入夢無，孤山野鶴歸來否？得意醉過吹笛時，盡情吟到煎茶後。知公鐵是心，作賦香生口。曾飲第一泉（先生有《汲江煎茶圖》），清風生兩肘。到此意氣直逼浣花翁，相於冷蕊疎枝索喚走。吾聞嘉興兄弟雅王氏，庄上梅花種百畝。又聞嘉善高士吳仲圭，自署梅花道人某為語。蓮花納子寶此卷，武源清芬世德同不朽。相逢與君且說故鄉事，令我家山梅屋頻回首。（予家有梅花書屋，昔年讀書地也。）
童營工次予以防工駐此，與雲臣大兄晨夕相親，讀其令祖隱羅先生《汲江煎茶圖》及《觀梅圖》，佳章如林，皆西泠當日名下士，而先生之風亦概可見矣！暖日復攜此卷屬題，作此奉呈哂政。時戊寅（1818年）菊月初三日也，離亭弟范鳳諧。
鈐印：離亭、（鳳）諧

陸玉書（18-19世紀）：
道光壬午（1822年）三月，雲臣大兄出令祖隱羅先生《梅林覓句圖》索題，率賦二絕應之。歸來詩興更清狂，愛嚼寒梅沁鐵腸。絕似灞橋驢背上，一天風雪孟襄陽。每於世外結因緣，曾汲金山第一泉。領取人間清淨福，茶香梅韻與詩篇。茲因陸玉書。
鈐印：玉書、菸田

史默（19世紀）：
詩如梅花清，正值梅花時。杖策入林僻，寄情宜在茲。一笑有所會，衣袂春風吹。奚童頗解事，茶爐寒更炊。凝徙倚久，涼月上來遲。夜深鶴亦眠，此心誰復知。
壬午（1822年）三月奉題隱羅先生《梅林覓句圖》遺照，應雲臣大兄之命，即希哂政。雅堂史默。
鈐印：臣史默印、雅堂

張步詹（19世紀）：
此余從祖鐵髯公遺照也。公諱月梅，字隱羅，個儻工詩，所交如杭董浦、諸襄七、厲太鴻、羅兩峰、萬九沙諸先輩，時相唱和，而與冬心先生尤稱莫逆交。家藏冬心筆墨甚夥，後多散佚。余於二十年前得此圖於市肆，時從兄雲臣官深陽尉，遂以歸之。兄為裝池，屬明府陳曼生題跋，今兄罷官衰老，貧乏不能自存，出此卷以易米。余復於當湖友人處見之，計此圖失而復得，迄今未三十年，仍不能保，余又無力得之，為之惘然。因記於後。隱士張步詹。
鈐印：橫齋、步詹、犀谷

藏印：
沈維裕（19世紀）：沈揖甫藏書畫之印（二次）、揖甫心賞
金黼廷（19世紀）：
金黼廷瘦儒氏收藏、金瘦仙父青箱長物、金氏秘笈
李玉棻（19世紀）：韻湖審定、甌鉢羅室珍秘、韻湖心好目玩
張步詹（19世紀）：犀谷過眼
楊壽樞（1863-1944）：陸北鑑藏、壺中墨緣（二次）、壺公心賞
其他：方壺秘笈、雲仙所藏

譚澤閏（1889-1948）題簽條：
金冬心梅林覓句圖真跡。
百梅書屋珍秘。己巳（1929）十月，譚澤閏題。
鈐印：鉞齋
木盒簽條：44061 清金農梅林覓句圖卷
木盒《百梅書屋藏》標籤：冬心梅林覓句圖。卷子，紙本。陳鴻壽書，陳鴻壽、陸玉書等題後。

註：陳鴻壽（1768-1822年），字子恭，號曼生、曼龔、曼公、恭壽、翼盒、種榆仙史等，錢塘（今浙江杭州）人，書畫家、篆刻家；曾任贛榆代知縣、溧陽知縣、江南海防同知。著《種榆仙館詩集》等。

范鳳諧（清），字雍亭，江西南城人。嘉慶9年（1804）甲子科舉人，道光3-4年（1823-1824）兩任清河知縣，後署陽湖、江陰、常熟、昭文知縣等。

梅花喜神國選士此臘桓獨
性寄情遠高吟得句寒詩名
勳壇地春意入嶺岼珍重冬
心筆朱鉞一幀完
文和梁陽尉贈此以塞鄙遺
澤護三葉清風懸一抱冰霜
留畫卷香雪永神交玉照堂何
處無後更結菊
雲臣大兄以
令祖陸陰先生所遺梅林覓句園高題
清芬可瀟古香呈披倚裝德衡報
二詩志別六年固宦不替點然竟銷
香時嘉慶丙子仲冬既望漏下三鼓可
陳作勞生弟陸怡齋
先生不與俗人偶月地雪階梅作友幾生修
別跡因清想見冰魂雪魄生天久圖傳冬
心筆人是鐵梅更瓊英夜積雪絳萼
朝酣酒角中獨步影橫斜錦綉佳句
自又手水盞清淺不知寒一迤千花色
香有羅浮翠羽入夢無孤山野鶴歸
來香得素醉過吹笛時盡情吟到黃
茶後知公識是心作賦香生口曾飲第
一泉益茶園清風生雨時到此意氣直
逼浣花翁相於冷蕊疎枝索喚走香
閨嘉熙兄弟移玉氏庄上梅花種百畝
又聞嘉善高士吳仲圭自署梅花道人
某為浣蓮花袖字寶此卷武源清芬此德
同不朽相逢與君且說故鄉事令我家山
梅屋頻回首
予家有梅花書屋者予讀書地也
章學士次子以詩三聯此卷
雲臣大兄晨夕相親讀此
令祖陸陰先生汲江蒼苔園在觀梅園佳亭外林皆
而洽當日名下士而先生之風光貌可見未暇日復携
此卷屬題作此卷
丙戌時戊寅菊月初三日也陸作勞弟陸鳳諧

吳林煥
庚申
圖
於唐陳陽壽題
於庚上嘉連理館

陸玉書（清），字菸田，江蘇六合人。乾隆 59 年（1794）舉人，官錢塘知縣，處州同知。工畫蘭竹。

張步詹（清），字詵枝，郡庠生，耽吟咏，工書法，研金石，著《壺隱詩集》。

沈維裕（清），字益甫，號揖甫，又號詠琴，上海人。以部員官京師，能詩文，善楷隸及北魏體。工花卉，亦精琴學。與胡公壽、高邕等為至交，著《詠琴樓詩集》。

金黼廷（清），字芾廷，號瘦仙，金山人。附貢生，博學好古，工詩，善八分書，尤嗜金石，精鑒藏。藏書甚富，著《雪鴻樓書目》等。

李玉榮（清），字真木，一作貞菴，亦號均湖、韻湖等。北通州（今河北通縣）人，書畫鑒賞家。室名傳鑒堂、甌鉢羅室，輯《甌鉢羅室書畫過目考》。

楊壽樞（1863-1944），字蔭伯、伯年，一字蔭北，江蘇省金匱縣人。晚清大臣，官至光祿寺少卿。辛亥革命後，任參政院參政。喜好藝事，與黃賓虹等常有往來。

譚澤閏（1889—1948），字祖同，號瓶齋，湖南茶陵人。近代書法家，善書法，工行楷，又善詩，能畫。室名天隨閣，譚延闓之弟。



Label on wooden box: 'Collection of A Hundred Plum Blossoms Studio'
木盒上《百梅書屋藏》標籤

8016

A DUAN INK STONE

SONG-MING DYNASTY (960-1644)

宋 / 明 端石明月二十八宿太史式硯



PROPERTY FROM A JAPANESE PRIVATE COLLECTION

8016

AN EXTREMELY RARE DUAN INKSTONE
SONG-MING DYNASTY (960-1644)

The upper surface is smoothly polished with a narrow, shaped indentation on one end forming the inkwell beneath an olive-green 'eye'. The hollowed sloping underside is scattered with twenty-eight cylinders of varying heights representing the Twenty-Eight Mansions of the Chinese constellation system, below another 'eye' at the corner symbolising the moon, each of these cylinders is centred with an 'eye'. The stone is of a deep purplish-brown colour with olive-green mottling and dark brown veining.

9 ½ in. (24.1 cm.) wide, rosewood stand and cover, wood box

HK\$400,000-600,000

US\$51,000-77,000

PROVENANCE

Date Family, acquired in 19th century (by repute)
Nagao Uzan (1864-1942), Kyoto
Matsunaga Shuji (1884-1972), Tokushima Prefecture
Shimoda Kozan (dates unknown), acquired in 1938
Matsubayashi Gadai (dates unknown), acquired before 1943
A Japanese private collection, acquired in the late 1980s

EXHIBITED

Mayuyama Ryusendo, *Meikenten*, 9-15 October 1987, no. 13

LITERATURE

Shoen, vol. 3: no. 1, Tokyo, 1939, p. 47 (fig. 1)
Meikenten, Tokyo, 1987, no. 13

宋 / 明 端石明月二十八宿太史式硯

來源

伊達家，十九世紀入藏（據傳）
長尾雨山（1864-1942），京都
松永周二（1884-1972），德島縣
下田胡山，入藏於 1938 年
松林雅台，入藏於 1943 年以前
日本私人珍藏，於 1980 年代後期入藏

展覽

蘭山龍泉堂，《名硯展》，1987 年 10 月 9-15 日，編號 13

著錄

《書苑》，第三卷·第一號，東京，1939 年，頁 47（圖一）
《名硯展》，東京，1987 年，編號 13

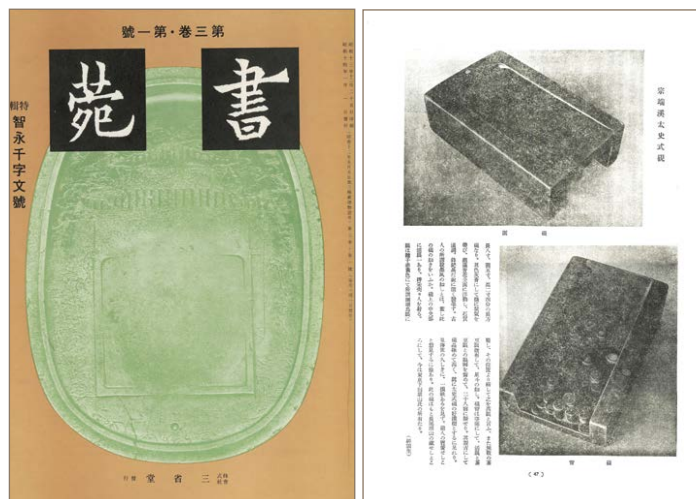


fig. 1 *Shoen*, vol. 3: no. 1, Tokyo, 1939 (cover, and p. 47 where the present ink stone is illustrated)

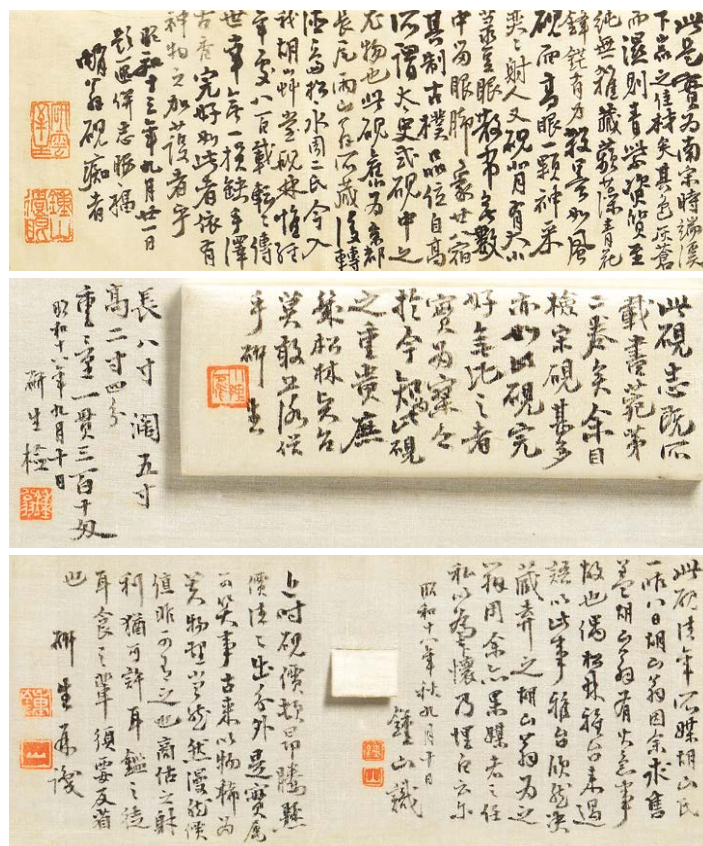
圖一 《書苑》，第三卷，第一號，東京，1939 年（封面及本硯於頁 47 之著錄）



Duan stones are the most admired materials for grinding ink, and had been mined from Zhaoqing, Guangzhou as early as the Tang dynasty. The stones are known for their smoothness, which allows for easier grinding without damaging the brushes. Duan stones contain several kinds of veining and patterns, one of the most desirable attributes is the ‘eye’, which is a natural inclusion that exists in the form of concentric circles. The value of an inkstone depends on the number and quality of the ‘eyes’. Its desirability is determined by the quantity of ‘eyes’ present, their roundness, size, and colour intensity of the concentric circles. An ‘eye’ that resembles a crested myna is the rarest and receives the highest praise, such as the ones found on the present inkstone.

One of the most famous and widely recorded Duan inkstones is from the Qing Court collection, and now in the National Palace Museum, Taipei. Of no more than 15 cm. long, the inkstone has more than sixty ‘eyes’, with an incised inscription signed Su Shi, and a further inscription by the Qianlong Emperor. Of comparable quality is another Duan inkstone in the Palace Museum, Beijing, which is very similar in size (27 cm. long) and form to the present inkstone. The quality of ‘eyes’ is comparable among these three inkstones, with the present inkstone having the fewest in number, but some of largest and most distinctive. The carver of the present inkstone had ingeniously utilised the ‘eyes’ in the stone and worked them into cylinders of different heights to represent the Twenty-Eight Mansions of the Chinese Constellation System, across from a single ‘eye’ at one corner symbolising the moon, echoing the scene projected by one of Cao Zhi’s (AD 192–232) poems: ‘shadow under the clear moon, constellations across the sky’.

The underside of the accompanying box cover bears a calligraphic inscription signed by an unrecorded scholar Shimoda Kozan in 1938, in which he praised the quality of the inkstone and provided the names of two previous owners, the sinologist Nagao Uzan (1864–1942), and poet Matsunaga Shuji (1884–1972). On the inside cover within the box are three additional inscriptions signed by the renowned sinologist Ono Shozan (1880–1952), who is known for his extensive research on the Four Treasures of a Scholar’s Studio, brushes, ink cakes, papers, and inkstones. In one of the inscriptions dated 1943, he mentioned that the inkstone was sold by Shimoda Kozan to Matsubayashi Gadai, when the former needed money on an occasion when Matsubayashi Gadai was visiting Ono Shozan.



inscriptions on box cover and inside cover
蓋內、蓋板兩面題銘

棕紫端石，太史式硯，池呈一字，池上方有一高眼。硯背呈抄手樣斜下，斜面高下錯落共二十九眼柱，其中二十八個羅列一側，有若二十八星宿，另一眼柱懸居一隅，如皓月當空，與星宿相互輝映。彷彿曹植詩中所道：「明月澄清影，列宿正參差」之情景。

端石產於廣東肇慶，肇慶古稱端州，故名。端石為中國自古以來最珍貴的硯材，自唐代開始取之製硯，尤盛於宋代。端石密度適中，易發墨又不損毫，其自然生成的石紋多樣，以「石眼」最具特色並受珍視。「石眼」為天然石核，以圓正明媚、色彩紛繁、暈層重疊狀若鸚鵡（八哥）眼者最佳。宋歐陽修《硯譜》：「端硯出端溪…有鸚鵡眼為貴」。

清宮舊藏一方端石從星現，硯背眼柱多至六十餘柱，其側壁鐫行書銘，款：「軾」，故曾被認為是北宋大文豪蘇軾之舊物。其硯首鐫清高宗銘，配有訂製御題木盒，並曾載於《西清硯譜》卷八頁廿九，足見其受重視的程度。北京故宮博物院另有一方宋代的端石硯，硯背

有六十三個眼柱，亦被視為稀世珍品。此硯的質地、石紋與該二例十分類似，形制、尺寸與後者尤其相似。此硯的石眼數量雖較少，但多數又大且圓，輪廓分明，翠綠中帶赭、碧等色，且中心帶瞳，光彩明瑩，為鸚鵡眼，符合了清人吳繩年《端溪硯志》中對石眼的最高評價：「眼貴碧而不貴黃，貴圓不貴長，貴陽不貴陰」。流通領域中能遇此佳硯，實屬難得。

此硯配有花梨硯座、硯蓋，及日本木盒。據木盒蓋內及蓋板上的題字可得知此硯近百年內於日本流傳的歷史。木盒蓋內有銘，為下田胡山於明治十三年（1938）所題，其中說明此硯曾先後為日本漢學家長尾雨山（1864–1942）、歌人松永周二（1884–1972）所得。盒內蓋板雙面共有三段題銘，皆為小野鍾山（1880–1952）所題，其中兩段為明治十八年（1943）年題。銘中小野鍾山敘述了為下田胡山因急需錢故需割愛此硯予松林雅台之事。小野鍾山，號研山，為知名漢學家、書法家，善劍道，尤以研究文房四寶聞名。

Shadow under the clear moon,
constellations across the sky.

- Cao Zhi (192-232), *The Banquet*

明月澄清影，列宿正參差。

《公宴》，曹植（192-232）



8017

A JADE CARVING OF A CAMEL

SONG DYNASTY (960-1279)

宋 玉駱駝擺件



THE PROPERTY OF A GENTLEMAN

8017

A RARE JADE CARVING OF A CAMEL

SONG DYNASTY (960–1279)

The recumbent animal is depicted with head turned over its back, the face delicately carved, the body characterised by two gently ridged humps and softly polished vertebrae. The stone is of an opaque greyish-brown tone with mottling and dark veining.

4 ¹⁵/₁₆ in. (12.5 cm.) long, box

HK\$1,200,000–1,800,000

US\$150,000–240,000

PROVENANCE

Sold at Sotheby's New York, 31 May 1994, lot 15

Jade camels from the Tang and Song dynasties are often depicted recumbent with a coiled neck, like the present carving. This aligns with the stylistic change seen on Song dynasty art when animal representations became much more naturalistic. A number of examples modelled in a similar posture with the animal straining its neck to lick or nibble its back or hoof, dated to the Tang or Song dynasty, are known, including one dated Tang dynasty or later in the Victoria and Albert Museum, illustrated in Ming Wilson, *Chinese Jades*, London, 1997, no. 74; another dated Tang dynasty in the Avery Brundage Collection at the Asian Art Museum of San Francisco, illustrated by James Watt, *Chinese Jades from Han to Ch'ing*, New York, 1980, p. 61, no. 39; and one from the collection of Mr. and Mrs. Richard C. Bull, dating to the Tang dynasty or later, sold at Sotheby's New York, 6 December 1983, lot 212.

Compare also to a yellow jade mythical beast with camel humps and similar posture as the present piece, dating to the Song dynasty, in the Palace Museum Collection, illustrated in *Jadeware (II)*, The Complete Collection of Treasures of the Palace Museum, Hong Kong, 1995, no. 58 (fig. 1)

宋 玉駱駝擺件

來源

紐約蘇富比，1994年5月31日，拍品15號

唐宋之際的玉駱駝常以臥伏、回首的姿態展現，與宋代藝術動物造型趨向寫實風格有關，存世品非常少，殊為難得。可參考數件定年唐或宋代的駱駝玉雕，風格及姿態與本拍品近似，一件藏維多利亞艾伯特博物館，定年唐代或以後，著錄於劉明倩，

《Chinese Jades》，倫敦，1997年，圖版74號；另一件為Avery Brundage舊藏，定年唐代，現藏三藩市亞洲藝術博物館，著錄於屈志仁著，《Chinese Jades from Han to Ch'ing》，紐約，1980年，頁61，圖版39號；一件為Richard C. Bull伉儷珍藏，定年唐代或以後，1983年12月6日於紐約蘇富比拍賣，拍品212號。

亦可參考一件北京故宮博物院藏玉神獸，結合馬首、羊鬚、駱駝峰，臥伏造型與本器相若，定年宋代，可資參考，著錄於1995年香港出版故宮博物院文物珍品全集《玉器（中）》，圖版58號（圖一）。



fig. 1 Collection of Palace Museum, Beijing
圖一 北京故宮博物院藏品



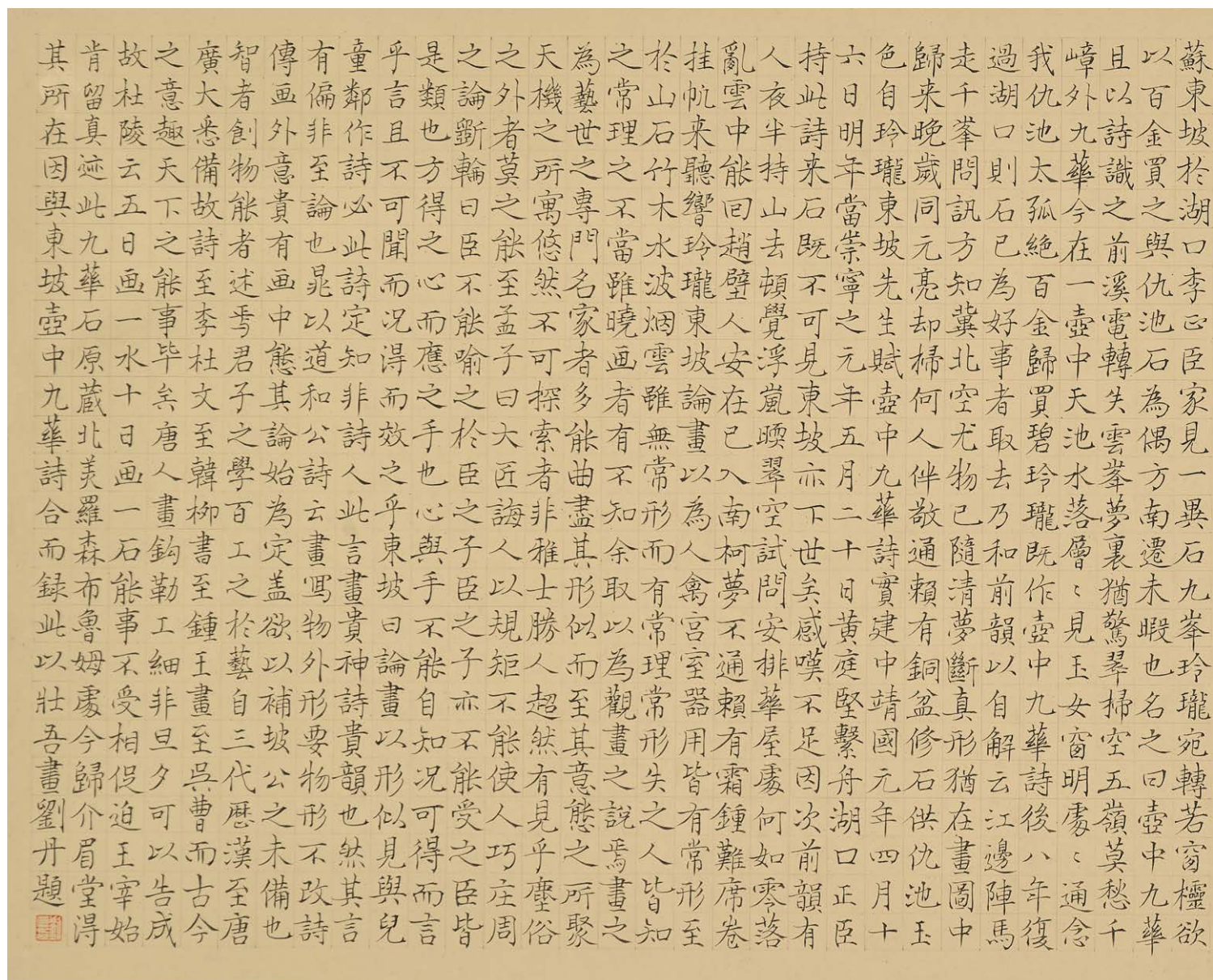
8018

LIU DAN (B. 1953)

JIUHUA ROCK

劉丹 《九華石》





8018

LIU DAN (B. 1953)

JIUHUA ROCK

Scroll, mounted and framed, ink on paper

53 x 136 cm. (20 7/8 x 53 1/2 in.)

Inscribed and signed, with one seal of the artist

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

US\$380,000-510,000

劉丹 九華石 水墨紙本 鏡框

題識：

蘇東坡於湖口李正臣家見一異石九峯，玲瓏宛轉若窗櫺。欲以百金買之，與仇池石為偶，方南遷未暇也。名之曰壺中九華，且以詩識之：

前溪電轉失雲峯，夢裏猶驚翠掃空。
五嶺莫愁千嶂外，九華今在一壺中。
天池水落層層見，玉女窗明處處通。
念我仇池太孤絕，百金歸買碧玲瓏。

既作壺中九華詩，後八年復過湖口，則石已為好事者取去，乃和前韻以自解云：

江邊陣馬走千峯，問訊方知冀北空。
尤物已隨清夢斷，真形猶在畫圖中。
歸來晚歲同元亮，卻掃何人伴敬通。
賴有銅盆修石供，仇池玉色自玲瓏。



東坡先生賦壺中九華詩，實建中靖國元年四月十六日。明年，當崇寧之元年五月二十日，黃庭堅繫舟湖口，正臣持此詩來，石既不可見，東坡亦下世矣。感嘆不足，因次前韻：

有人夜半持山去，頓覺浮嵐暖翠空。
試問安排華屋處，何如零落亂雲中。
能回趙璧人安在？已入南柯夢不通。
賴有霜鐘難席卷，掛帆來聽響玲瓏。

東坡論畫，以為人禽宮室器用皆有常形。至於山石竹木，水波煙雲，雖無常形，而有常理。

常形之失，人皆知之。常理之不當，雖曉畫者有不知。余取以為觀畫之說焉。畫之為藝，世之專門名家者，多能曲盡其形似。而至於其意態之所聚，天機之所寓，悠然不可探索者，非雅士勝人超然有見乎塵俗之外者，莫之能至。孟子曰：大匠誨人以規矩，不能使人巧。莊周之

論斲輪曰：臣不能喻之於臣之子，臣之子亦不能受之，臣皆是類也。方得之心，而應之手也。心與手不能自知，況可得而言乎，言且不可聞，而況得而效之乎。

東坡曰：論畫以形似，見與兒童鄰。作詩必此詩，定知非詩人。此言畫貴神，詩貴韻也。然其言有偏，非至論也。晁以道和公詩云：畫寫物外形，要物形不改。詩傳畫外意，貴有畫中態。其論始為定，蓋欲以補坡公之未備也。智者創物，能者述焉。君子之學，百工之於藝，自三代歷漢至唐，廣大悉備。故詩者至李杜，文至韓柳，書至鍾王，畫至吳曹，而古今之意趣天下之能事畢矣。唐人畫鉤勒工細，但非旦夕可以告成。故杜陵云：五日畫一水，十日畫一石。能事不受相促迫，王宰始肯留真跡。此九華石原藏北美羅森布魯姆處，今歸介眉堂，得其所在，因與東坡壺中九華詩合而錄此，以壯吾畫。劉丹題。

鈐印：劉丹印

“The physical elements in a painting can do more than simply convey the shapes of rocks and mountains. They can also be employed in a totally non-narrative form to transform the images into indescribable illusions, with the aim of constructing a new order for landscape paintings other than identifiable images.”

– Liu Dan

Meticulously rendered with a heightened sense of photorealism, *Jiuhua Rock* depicts an unusual rock with slender peaks and angled crags rising from the abyss, suggesting a monumental vision of precipitous mountains at vertiginous heights. One of the finest rocks painted by Liu Dan, it fascinates the viewer with a most striking feature – the intaglio characters *Jiu Hua* inscribed in seal script on the smooth planar surface in the front of the rock. The two characters refer evidently to the strange rock that Su Shi encountered and immortalised in a poem titled *Mount Jiuhua in a Vessel*. Creating a multi-layered and interwoven narrative, Liu Dan’s extraordinarily fine calligraphy balances the composition: he moves seamlessly from the story of the fabled Jiuhua Rock, the poems dedicated to it, to reflections on the aesthetic discourses by Su Shi. By depicting the rock in sharp focus and out of scale, Liu Dan removes it from its original context, making it at once familiar and strange; *Jiuhua Rock*, with its rich intertextuality, thus offers open-ended interpretations and possibilities, inviting the viewer to journey through history and time.

In the long tradition of rock collecting and connoisseurship in China, rocks have presented a microcosm of the universe on which the scholar could contemplate, to which renowned collectors – Su Shi and Mi Fu included – dedicated poems and essays. In the Song dynasty, they were often anthropomorphised, viewed particularly as vehicles for the expression of ideas and feelings regardless of their form. Mi Fu had commented that Su Shi’s painting of rocks as ‘[having] such hard edges, so peculiar, almost as if they are the very vessel for his sorrow and melancholy’.

It is this melancholy that the story Liu Dan documents in the inscription of *Jiuhua Rock* bears witness to. In 1094, on the journey south to his place of banishment at the edge of the empire, Su Shi travelled through Hukou in present-day Jiangxi. There, he encountered a strange rock belonging to Li Zhengchen with the most unusual form: its nine slender peaks reminiscent of the sacred Mount Jiuhua (the Nine Glorious Mountains) – a miniature of the larger reality. He thought about buying the rock with a large sum of gold; however, circumstances of the road prevented him from the purchase. Some eight years later, when Su Shi was on his way back from Hainan island, he passed by Hukou again and realised, in great sadness, that the rock had been wrested away and disappeared. Another year had passed, Huang Tingjian visited Hukou and remarked: ‘[the] rock is no longer here to be viewed; and Dongpo [Su Shi] has likewise departed this world.’ The fate of Su Shi and the rock are thus intricately intertwined.

For Liu Dan, scholar’s rocks are objects of mystery and uncertainty. The organic and strange features of a small rock provide sources of imagination for the artist to journey through the world from a microscopic viewpoint, enabling him to create magnified and intricate compositions that echo grand landscape paintings where one can wander from within. With an ultimate fascination in the structural properties of things around him, Liu Dan actively removes his subjects from their original context. By decontextualizing his subject matter, he abandons the narrative and distils his paintings to become a pure visual experience.

Jiuhua Rock demonstrates Liu Dan’s mastery in the ink and brush genre – his dedicate and meticulous outline of the strange rock and the layering of ink that reflects brightness and darkness resonate with the drawings by European Renaissance artists and later old masters. He uses his mastery of traditional method and technique to free his paintings from the constraints normally associated with Chinese ink paintings. He does this while remaining true to the tradition, with results that are spectacularly novel and contemporary. Liu Dan emphasises that his attainment of masterly skill through self-discipline is what provides him with the freedom to paint according to his heart and mind. *Jiuhua Rock* is therefore the culmination of the artist’s lifelong experience and pursuit in art. Liu Dan’s firm belief to present a pure and fundamental visual experience and not “tell a story” allows viewers to pay attention only to what appears in front of their eyes, that is, the aesthetic harmony born out of his mind, body, and paintbrush.



Detail of Liu Dan's *Jiuhua Rock*
劉丹《九華石》局部

“畫中的物質形體，不僅僅具有傳達山石造型的特性，
也能夠將所有的形象轉化為莫可名狀的幻象，
目的是以一種完全不具敘述特質的形式，
為山水畫領域重建一種物象以外的新秩序。”

- 劉丹



Drawing of Mount Jiuhua in a Vessel in Su Garden Rock Record by Ming Dynasty rock connoisseur Lin Youlin (1578-1647)

明代林有麟《素園石譜》壺中九華圖繪



Mount Jiuhua
九華山



Jiuhua Rock now in the Jie Mei Tang Collection
介眉堂藏九華石

《九華石》以劉丹代表性的細緻工筆筆法呈現一方奇石，形態扁薄嵌空而玲瓏剔透，遙觀仿佛有峻峭羣峰連綿起伏、重巒疊嶂的氣勢；奇石一旁，字字雋永的小楷書法平衡了全畫和諧而節制的佈局。題識中，藝術家詳細地記錄了北宋蘇軾首遇奇石壺中九華的驚喜，其後與石失之交臂的遺憾，以及黃庭堅借壺中九華追憶東坡居士的種種經過。通過放大的比例與聚焦的特殊表現手法，劉丹筆下的奇石形態既熟悉又似乎不可名狀，刻意將畫中所繪的九華石與真實物體拉開距離。《九華石》中息息相連的圖象與文本跨越時空與古對話，為觀者提供開放性的無限閱讀可能，然而畫面內涵的超時空性已不再令人去考究觀者所在遠古或當今，能夠神遊至微觀的世界。

歷代文人雅士多鍾愛奇石，常藉石寄寓詩情，抒發感懷。蘇軾喜賞石蓄石，米芾更愛石成癡。遠在唐宋，畫石已蔚為風尚。無論溫潤通靈，或瘦縐漏透，奇石往往在宋人詩畫中被賦予個人化的豐富審美意義，承載了藝術家精神冥想的心跡。米芾謂蘇軾畫石：“子瞻所作枯木，枝幹虬屈無端倪，石皴亦奇怪，如其胸中蟠鬱也。”可見宋人作木石重在筆墨，不專於形似，而是一種寓意於物的意象。

劉丹在《九華石》中所錄東坡與九華石的經歷恰恰見證了這一點。1094年，蘇軾因政治之難貶謫嶺南，路經江西湖口時，看到李正臣家有一異石，九峯聳立，溝壑纏連，彷彿如九華山在壺中之狀，作《壺中九華》詩詠：“天池水落層層見，玉女窗明處處通”。東坡居士欲以百金買之，但因南遷行旅匆忙而未果。宋哲宗去世後，徽宗繼位，被召回朝廷的蘇軾八年後再次路過湖口，卻發現壺中九華石已“被好事者取去”，感歎“尤物已隨清夢斷”。次年東坡亦仙逝，黃庭堅來到湖口時，有感於人與石皆不再，於是用蘇軾詩原韻再賦《壺中九華》詩以懷念故人，或許有幾分將奇石的命運與世事人情變故的失落互相交織的情感。

對劉丹而言，供石自然天成，空靈宛如世外之物，為“物質世界的一個象徵性的縮影”。他對賞石情有獨鍾，皆因他看重其中的神秘感與不確定性。世間萬物的結構性對劉丹來說有無窮魅力，使他主動地將物體從他們的環境中脫離。通過解構物質形體，他捨棄了繪畫的敘事性，而將作品提煉成純粹的視覺體驗，重建“一種物象以外的新秩序”。

《九華石》充分體現了劉丹深厚的水墨功底：枯筆小皴勾勒出奇石的形態，而濃淡相宜的層層渲染亦生動塑造出光影明暗的效果，隱約有歐洲文藝復興古典大師素描的影子。劉丹不刻意打破傳統技法，不刻意求新立異，不拘謹於傳統水墨畫的限制，但堅持在傳統的延續中找到屬於自己的表達，透出一種強烈的創新性與當代氣息。藝術家強調，遵循水墨畫傳統的法則，靠著自律的精神，才得以達到隨心而畫、意到筆隨的自由境界。《九華石》是其漫長個人探索歷程積累、醞釀的傑作。通過純粹視覺的畫面，劉丹使觀者能夠關注眼前和諧之美，直達內在的精神國度，去欣賞畫家心手合一的境界。

8019

RUAN YUAN'S GREEN DUAN INKSTONE MOUNTAIN

DATED JIAQING TWENTY-FIFTH YEAR,

CORRESPONDING TO 1820 AND OF THE PERIOD

嘉慶二十五年 阮元題識綠端石「臨潼秋色」研山





「臨潼秋色」

Autumn Colours of Lintong



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

8019

RUAN YUAN'S GREEN DUAN INKSTONE MOUNTAIN
DATED JIAQING TWENTY-FIFTH YEAR, CORRESPONDING TO 1820
AND OF THE PERIOD

The Duan inkstone is cleverly worked into the shape of a rolling mountain, detailed with ridges and valleys utilising the natural contours of the stone, the surface delicately carved in low relief with a panoply of trees and waterfall to form an idyllic landscape, some of the stone's yellowish 'skin' retained to represent coloured autumn leaves. At one end a small concave well is hallowed out to serve as a brush washer, and two peaks are hallowed to the top, possibly as receptacles for brushes. The back is incised with two inscriptions, a signature and a seal reading:

Autumn Colours in Lintong

In the twenty-fifth year of Jiaqing, I was in Yuedong arranging matters of matrimony, when I acquired this gigantic boulder from the Duan River. I (had it) carved as an inkstone mountain, and titled it 'Autumn Colours of Lintong' to commemorate my place of origin. My uncle immediately wrote to me to say: That's an inkstone mountain!

Written by Zhang Xi of Yangzhou

Green Boulder of Duan River

Seal: *Langhuan Qianguan*

Together with a framed rubbing of the inkstone mountain.

24 ¾ in. (63 cm.) long

(2)

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

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

PROVENANCE

Zhang Xi (1802-1822)

Ruan Yuan (1764-1849)

Jiansongge Collection, Taipei

Water, Pine and Stone Retreat Collection, purchased from above in 2005

LITERATURE

Ruan Yuan, *Yanjingshiji*, vol. 2, *juan* 6

嘉慶二十五年 (1820)

阮元題識綠端石「臨潼秋色」研山

此綠端石研山體型碩偉，以天然石形鑿為山嶺丘壑；研山右邊開出一個硯池，如山腰一泓清泉，潭水旁穿一圓孔，猶如明月初昇；研山中間有一深壑，可作筆洗；山石表面以淺浮雕刻出林木雜錯之態，並以天然黃色石皮表現秋葉泛紅之景。

銘文：

臨潼秋色

嘉慶二十五年余述婚在粵東，得端溪巨綠石，鑿為研山曰「臨潼秋色」者，記舊鄉也，外舅即字余曰：研山矣！

揚州張熙識。

端溪綠璞

鈐印：

琅嬛僊館

附裝框拓片。

來源

張熙 (1802-1822)

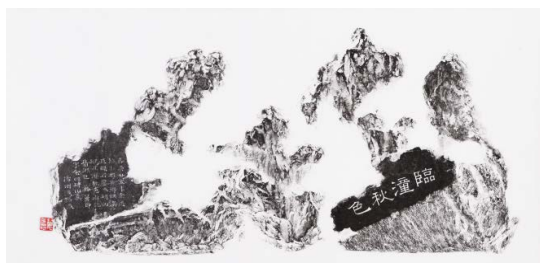
阮元 (1764-1849)

翦淞閣珍藏，台北

水松石山房珍藏，2005 年購於翦淞閣

著錄

阮元，《擘經室集》，第二集，第六卷



Rubbings of the present lot
本研山拓片



inscriptions
刻銘





fig. 1 *Yanshanming* (In Commemoration of Inkstone Mountain) by Mi Fu (1051-1107). Collection of the Palace Museum, Beijing
圖一 米芾 《研山銘》 北京故宮博物院藏品

This instone mountain was in the collection of Ruan Yuan, originally acquired by his son-in-law, Zhang Xi. It was recorded in detail in Ruan Yuan's anthology *Yanjingshiji*:

"In the 25th year of Jiaqing, Xi was 18. His father ordered him to come to Yuedong, to live uxorially in the Governor's residence, and to study under my guidance... Xi studied the flora, fauna and products of Ling'nan against ancient texts, and produced a few worthy essays. He also carved an inkstone mountain from a large block of Duan River boulder, and called it 'Autumn Colours of Lintong', since the Supervising Censor was originally from Lintong, and came first in the local examination in Shaanxi in the *jiazi* year of Qianlong."

Cross referencing this record with the inscription on the inkstone mountain, a more complete picture emerges: Ruan Yuan was Governor-General of Guangdong and Guangxi at the time, where Duan stone was mined. Zhang Xi was 18 when he came to Guangdong to marry his daughter, accompanied by his teacher Yan Houmin. He was interested in flora and fauna, and produced some academic studies on them. The inkstone mountain was called 'Autumn Colours of Lintong' because his grandfather Zhang Xin, the Supervising Censor, was originally from Lintong. It seems Ruan Yuan admired the inkstone mountain, as he wrote to Zhang Xi proclaiming, 'that's an inkstone mountain!'

Inkstone mountains are desk accoutrements that are both functional and aesthetically pleasing. The most famous example is the one said to have been owned by Emperor Li Yu of the Southern Tang period, and later came into the possession of Mi Fu in the Northern Song Dynasty. Mi Fu exchanged a piece of land with it to build his studio Haiyue 'an (Studio of the Marine Peak), and later wrote his masterpiece calligraphy *Yanshanming* (In Commemoration of Inkstone Mountain) (fig. 1). According to his contemporary, Cai Tiao, Su Shi also made himself an inkstone mountain. Mi Fu had two in his possession, and so did the Huizong Emperor, showing their popularity at the time. The material of Mi Fu's inkstone does not appear to have been recorded. Many later presumed it to be of Lingbi rock. In *Haiyue zhilin* (Assorted Notes from the Marine Peak), Mi Fu was recorded to be in possession of another inkstone mountain:

"The Monk Zhou had a Duan stone that could be erected like a mountain, and its slopes could take water for grinding (ink). Later Mi Fu acquired it, and held it in his sleep for three days. He then asked Zizhan (Su Shi) to write an inscription on it for him."

This inkstone mountain was clearly recorded as being that of Duan stone. Had it survived, it would have been another masterpiece that bears the mark of both Mi Fu and Su Shi.

Inkstone mountains are not so commonly seen after the Song Dynasty, but avid inkstone collector Ruan Yuan was an exception, and there were several large Duan inkstone mountains in his collection. Perhaps because he was the governor of the Guangdong area, and material was abundantly available, he favoured using large boulders to make inkstone mountains, like the current example. Although Ruan Yuan mentioned in his writing that Zhang Xi 'carved an inkstone mountain from a large block of Duan River boulder', it was unlikely that Zhang Xi, being an 18 year-old scholar, would have had the skill to carry out such work. Most likely he found a craftsman to carve it for him. Who might that be? Although it was not recorded on the inkstone mountain, we could attempt to find clues from other works.

A green Duan inkstone (fig. 2) from a private collection, previously acquired from J. J. Lally, has very similar carving style to the current lot, and is inscribed:

"Hermit of Auxiliary Perusal, Hu Changling, made this square-well inkstone in the Governor's Residence in Yangcheng, in the *gengchen* year of Jiaqing."



fig. 2 A green Duan inkstone. Private collection
圖二 綠端石硯 私人珍藏

此研山為阮元舊藏，是其女婿張熙所得，在阮元的著作《擘經室集》第二集第六卷中有詳細的記載：

「嘉慶二十五年春，熙年十八，其父命隨其師嚴來粵東，贅余署中，且讀書受余教…熙以嶺南草木物產考之古籍，頗著於篇；又自以端溪巨石雕為硯山，曰：臨潼秋色，給事本籍臨潼，乾隆甲子陝西解元也。」

其時阮元任兩廣總督，廣東正是端石產地。女婿張熙於嘉慶二十五年隨其老師嚴厚民來到廣東，與阮元女兒成婚，時年十八歲。張熙似乎對草木物產等特別有興趣，根據古籍來一一考證，寫了不少論文。研山取名為臨潼秋色，因為其祖父張馨是臨潼人，藉此懷舊。阮元似乎非常賞識這座研山，立刻回應張熙「研山矣！」（好個研山啊！）

研山是古代文人案上可使用又可供賞玩的擺件。最有名的例子便是南唐李後主的研山，北宋時傳到米芾手上，米芾以其與蘇氏易地，得海岳庵宅基地，之後用行書寫下研山銘（圖一），以懷念其物，成為墨跡珍品，千古佳話。據蔡絛的《鐵圍山叢話》記載，蘇軾曾為自己作過一個研山，米芾擁有過兩個，宋徽宗也曾作了兩個，可見研山在當時非常受文人喜愛。米芾研山材質為何並無記載，後人多附會其為靈璧石。海岳志林有另一個關於米芾研山的記載：

「僧周有端州石，屹起成山，其麓受水可磨。米後得之，抱之眠三日，囑子瞻為之銘。」

這裡記載的研山明確是以端石為材，可賞可用，若得傳世，又是另外一件蘇、米合作的珍品。

研山宋朝後並不多見，只有愛硯成癡的阮元，他的收藏中有不少端石大研山。大概是因為他身為兩廣總督，就地取材便利，特別喜歡以整塊璞石開成研山，如此綠端研山便是一例。阮元在其文中雖說張熙「自以端溪巨石雕為硯山」，但是張熙當時才十八歲，又是個書生，不太可能動手開鑿這麼大一塊石頭，推斷是他自己找來了匠人為他加工而成。其人為何？雖然研山上沒有提示，但是我們可以從其他的作品上找到一些線索。

私人收藏一件綠端石硯（圖二），購於藍理捷，其上的淺浮雕風格與本研山十分近似，上有銘文：

「補讀山人胡昌齡製井田研於羊城督署，時嘉慶庚辰」

嘉慶庚辰即嘉慶二十五年，與本綠端研山同年所作。銘文說胡昌齡製，極有可能胡便是作者。製作地點在羊城督署，也就是兩廣總督府，阮元家中。

Gengchen year was the 25th year of Jiaqing, the same year the current inkstone mountain was made. The inscription stated that Hu was the maker of the piece, and he made it in the Governor's Residence in Yangcheng (present day Guangzhou), which would be in Ruan Yuan's residence.

Another inkstone mountain (fig. 3) from the collection of Tianjin Museum is decorated with a similar theme to the Lally example, but with much deeper carving and more three-dimensional. The inscription on this piece is worthy of note. On the base is an inscription by Ruan Yuan:

"A rock from Duan river carved as a mountain, with lined paddy fields in its midst;
Cultivate it with brush and ink to keep for generations; pass on the baton without
lagging for an instant.
My son Fu came to visit me in Yangcheng. By chance I acquired this inkstone
mountain at the same time, so I inscribed on it as commemoration.
The Old Librarian (Yuntai Laoren)."

At the back there is another inscription:

"Inhaling the scenery of the lake, and drinking from the mountain green
For the pure pleasure of Hu Changling in the first year of Daoguang"

Fu in the inscription is in reference to Ruan Yuan's son Ruan Fu. He was recorded to have visited Guangzhou in the second year of Daoguang, which would date the Ruan Yuan inscription one year later than the Hu Changling inscription. It is therefore possible that Hu Changling made the inkstone mountain a year earlier, before handing it to Ruan Yuan.

There are a few other pieces which are carved in the Hu Changling style, all of which are related to the Ruan Family. One is a shallow-relief inkstone mountain (fig. 4) in the collection of Tianjin Museum, inscribed:

"Made by the Immortal Chamber of the Heavenly Library, using a slab of Duan River rock,
in the style of the Yuan painting *Fishing Boat in a Clear Stream*."

The other, also in the collection of Tianjin Museum, is carved in shallow relief with clouds amongst woods, and inscribed with sealmark

"for Boyuan's (Ruan Yuan) discerning pleasure"

It is worth mentioning that all three pieces from the Tianjin Museum were collected by one of the most avid inkstone collectors in the early Republic period, Xu Shizhang. The inkstone mountain bearing the Hu Changling inscription was acquired by him in the winter of 1934 at great expense, and one of his favourites. He employed the legendary rubbing maker Zhou Xiding to make rubbing of the inkstone, and left a lengthy inscription on it detailing how he acquired it. The last known piece in the Hu Changling style is the 'House of Hundred Singing Plums' inkstone mountain carved for Ruan An, illustrated in *Emperor, Scholar, Artisan, Monk*, Sydney L. Moss Ltd., London, 1984, pp. 210-211, no. 74.

The Lally example, dated *gengchen* year of Jiaqing, is the earliest dated piece bearing the signature of Hu Changling. This is also the same year that Zhang Xi arrived in Guangzhou, and the same year the current green Duan inkstone mountain was made. Could it be the case that it was Zhang Xi who, after acquiring the green Duan boulder, also made acquaintance with Hu Changling, and asked him to carve the mountain for him? Could it also be Zhang Xi who then introduced Hu to Ruan Yuan, thus starting a fruitful relationship between the artist and the patron family? In any case, from the inscriptions Hu Changling left on these pieces, he did not appear to be a regular artisan, but a learned literati. The few pieces he made for the Ruan Family are very distinctive in style, and in keeping with the literati aesthetics. The current inkstone mountain is not only documented in great detail, but also bears an informative inscription. It is an important piece that sheds much light on the relationship between Hu Changling and the Ruan Family.



fig. 3 A Duan inkstone mountain inscribed by Ruan Yuan and Hu Changling.
Collection of Tianjin Art Museum

圖三 阮元、胡昌齡題端石研山 天津博物館藏品



fig. 4 A Duan 'Studio of Langhuan Xianguan' inkstone mountain.
Collection of Tianjin Art Museum

圖四 「琅嬛仙館」端石研山 天津博物館藏品

另外一件藏於天津博物館的研山（圖三），其紋飾更為深雕，似乎是藍理捷例的立體版。此研山的銘文非常有研究價值。底部有阮元題銘：

「端溪之石琢為山，阡阡良田在其間，筆耕墨耨期世守，析薪負荷勿偷閒。
福兒來羊城省予，適得此研山，乃銘以記之。芸台老人」

研山背後有另一個題記：

「呼吸湖光飲山綠，道光元年胡昌齡清玩」

銘文中的福兒，即是阮元的兒子阮福。他到羊城省親是道光二年，故研山上胡昌齡題字先，阮元題字後，有可能是胡昌齡在前一年做好了研山，才交給了阮元。

其他還有幾件帶有胡昌齡風格的硯台及研山，都與阮家有關，一是天津博物館藏的一件端石淺浮雕研山（圖四），刻銘「琅嬛仙館用端溪石片製研，仿元人清溪釣艇小景」；另一件也是天津博物館藏的淺浮雕雲林小景端硯，刻「伯元精玩」四字。值得一提的是，天津所藏這三件阮元硯，都是民國初年硯台大藏家徐世章舊藏，其中帶胡昌齡款的研山是他 1934 年冬季以重金所得，非常珍愛，特燕請傳拓高手周希丁傳拓裝裱，成為硯壇一席佳話。最後一件有胡昌齡風格的例子則是為阮安所刻「百梅吟館」研山，曾著錄於《Emperor, Scholar, Artisan, Monk》，Sydney L. Moss Ltd.，倫敦，1984 年，頁 210-211，編號 74。

目前見到帶有胡昌齡最早紀年款的硯台，便是莫世撫藏嘉慶庚辰年端硯，這年剛好也是張熙到了廣州的那一年，也是本綠端研山製作的同一年。是否可能是張熙在獲得綠端巨璞時，也結識了刻端石的胡昌齡，發現他手藝精湛，請他雕琢研山，後因為阮元非常欣賞這個研山，又將他引薦給了阮元，為阮家陸續做了幾件精品呢？無論如何，這位胡昌齡應該不是一般的匠人，從他在硯上的題字，可以看出他是一位讀書人，並且頗有傲氣，不以匠人自居。他為阮家做的這幾方硯台，風格突出，賦文人氣息，值得玩味，而本研山紀錄詳實，銘文內容豐富，是研究阮家跟胡昌齡之間關係的一件重要作品。

8020

ANONYMOUS (ATTRIBUTED TO ZHANG JIZHI 1186-1263)

CALLIGRAPHY

宋 無款（傳張即之）《書法》



POWERFUL AND BOLD,
YET ELEGANT

The Japanese collector Linyushanren began collecting Chinese art in the 1970s and has been considered a connoisseur with an extremely discerning eye. Since 2015, Christie's has held a series of four dedicated auctions, offering objects from his collection. Since many of the ceramics are extremely rare with good provenance, Linyushanren is synonymous with ancient and high ancient ceramics in the auction world. He was also a collector of Chinese paintings and calligraphy, with a focus on rare and exceptional works from the Song and Yuan dynasties.

This work of the *shoujian* type, which is attributed to Zhang Jizhi, is quite different from the usual *shoujian*. A *shoujian* is the collected authentic calligraphy of a specific calligrapher that a connoisseur uses to authenticate ancient calligraphic works. Since it is usually made from cutting and pasting certain lines or characters, the majority of *shoujian* are fragmented pastiches. Lot 8020, however, is a rare piece as it was taken from a work of monumental size, trimming off the damaged top and bottom portions and preserving most of the original. While the remaining twelve large characters do not read smoothly, together they form a poem of lively joy and demonstrate the characteristics of Zhang Jizhi's hand nevertheless.

Zhang Jizhi (1186-1266), whose style name is Wenfu and sobriquet Chuliao, was a native of Hezhou (present day Anhui province). He held an official position in the Ministry of Agriculture. His calligraphy is rooted in the styles of the Tang dynasty masters: disciplined structure and forceful brush strokes. As an influential calligrapher of his time, Zhang Jizhi was renowned for his large-scale standard and running scripts. Many of his extant works are monumental in size, such as *Song of Twin Pines in Standard Script* at the Beijing Palace Museum and *Excerpt from "Song of Leyou Park"* at the Metropolitan Museum of Art in New York (see Illustration).

There are three characters in each vertical line and each character has the size of the opening of a rice bowl. Following the unique qualities of Yan Zhenqing and Huang Tingjian, the form is balanced and square, the brushwork is strong and confident, and the *qi* (the spiritual ether) of the calligrapher is pervasive. Using a brush lacking fullness to write large characters entails pressing the brush hard on the paper, forcing a sharper contrast in line thickness and more exaggerated lines. Zhang Jizhi's adherence to Yan Zhenqing's calligraphy, amid the popularity of Wang Xizhi, Wang Xianzhi, and their followers during the Southern Song dynasty, further illustrates his unique character.

古雅遒勁 俊健不凡

日本收藏家臨宇山人從上世紀 70 年代開始收藏中國藝術，自 2015 年委託佳士得香港拍賣其藏品，共進行了四次專場拍賣，被認為是一位審美眼光極高的日本收藏家。所藏古瓷多罕見珍品，並來源有緒，為拍賣市場中高古瓷器的代表人物。說到高古，臨宇山人對中國書畫的收藏也非常講究，他只著眼質素高尚，嚴格謹慎的作品，尤其鍾情宋元書畫。

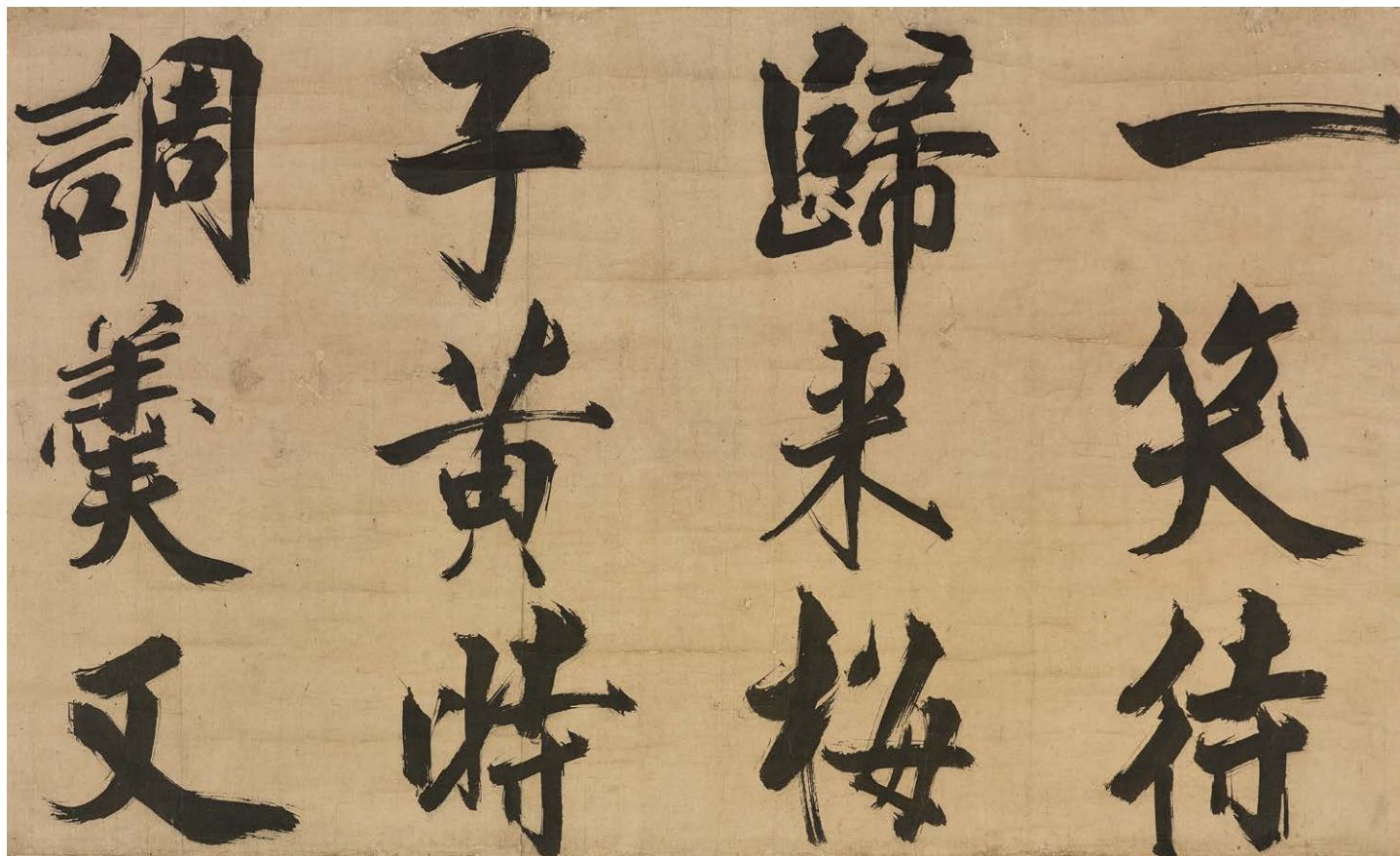
這幅傳張即之書法，有別一般書帖，書帖手鑒，是鑒定家在審定古代墨跡時的參照和比對資料，將歷代著名墨跡分割成數行，做成冊頁使用，大多不是完整作品。這幅難得之處，是比較完整的一個作品，取自巨幅，原件的天地部份破損了，留下其中原好無損的十二個大字，讀起來雖不甚順暢，仍看得出是來自一首充滿生趣的詞，風格技巧極似是宋代張即之手筆。

張即之(1186-1266)，字溫夫，號樗寮，南宋和州(今屬安徽)人。官至司農寺丞，授直秘閣，書宗唐人，結體嚴謹，筆法險勁，對當時書壇影響很大。以擅寫大字行楷榜書而著稱，其流傳至今的作品中就有許多屬於高頭大卷，如北京故宮博物院藏《楷書雙松圖歌》卷及紐約大都會博物館藏《行書杜甫樂遊原詩殘卷》軸（見附圖）。

此卷每行三字，字字大如碗口。字體取顏真卿、黃庭堅書法的特點，寬博方整，行筆雄壯剛健，真氣瀰漫。以禿筆寫大字，是將硬鋒的筆毫貼於紙上，致筆下線條對比較為強烈，線條更為誇張，氣勢奪人，前人謂“如硬弩踏箭，勁鐵曲銀”。在帖學盛行的南宋，張即之堅持傳承顏體，表現出其獨特的個性。



Excerpt from *Song of Leyou Park* by Zhang Jizhi,
Collection of the Metropolitan Museum of Art, New York
美國紐約大都會博物館藏張即之《行書杜甫樂遊原詩殘卷》軸



PROPERTY FROM THE LINYUSHANREN COLLECTION

臨宇山人收藏書畫精品

8020

ANONYMOUS
(ATTRIBUTED TO ZHANG JIZHI 1186-1263)

CALLIGRAPHY

Hanging scroll, ink on paper
46 x 76.2 cm. (18 1/8 x 30 in.)

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

US\$130,000-260,000

宋 無款（傳張即之） 書法 水墨紙本 立軸

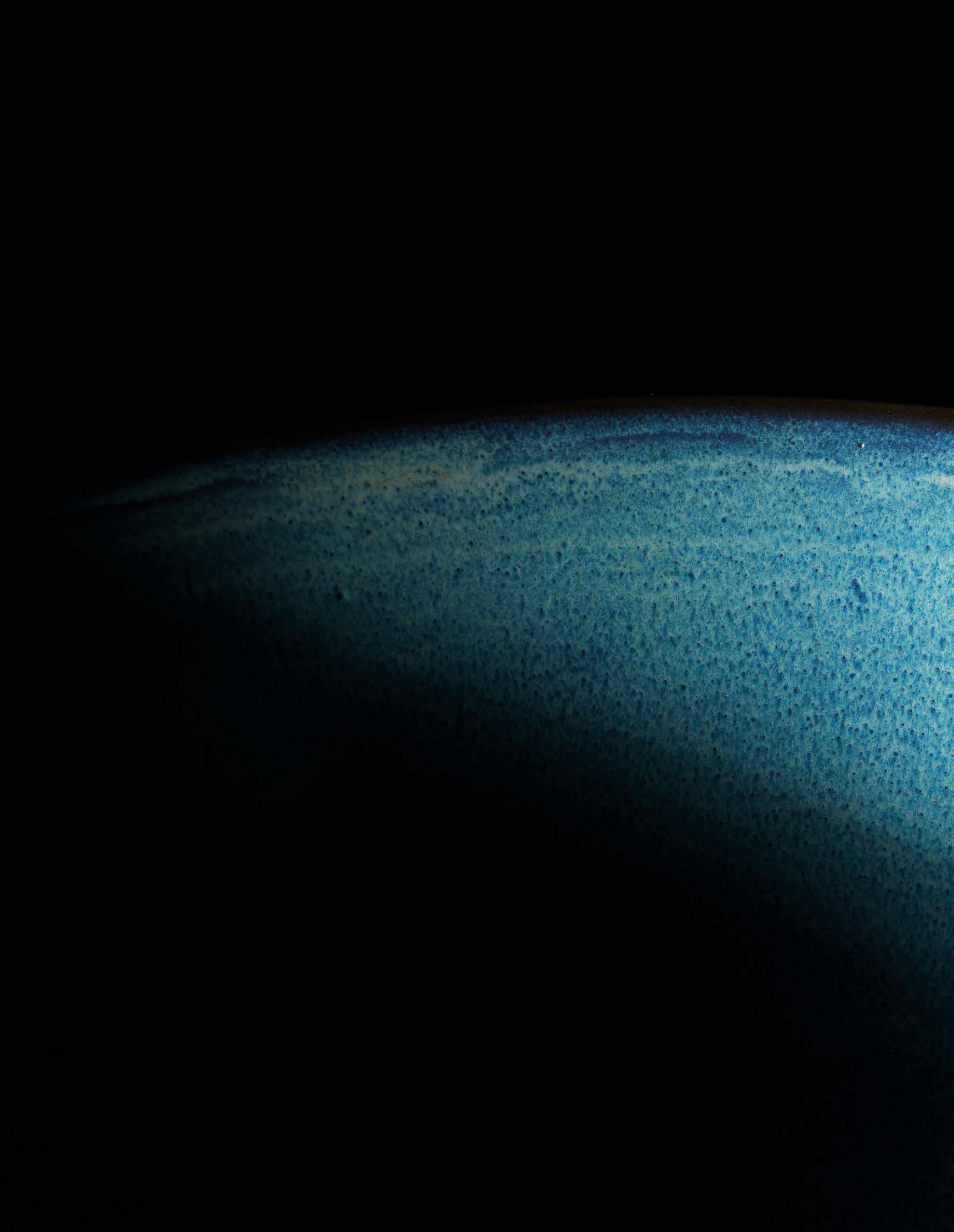
釋文：一笑待歸來梅子黃時調羹又。

8021

A JUN 'NUMBER FOUR' JARDINIERE
YUAN-EARLY MING DYNASTY, 14TH-15TH CENTURY

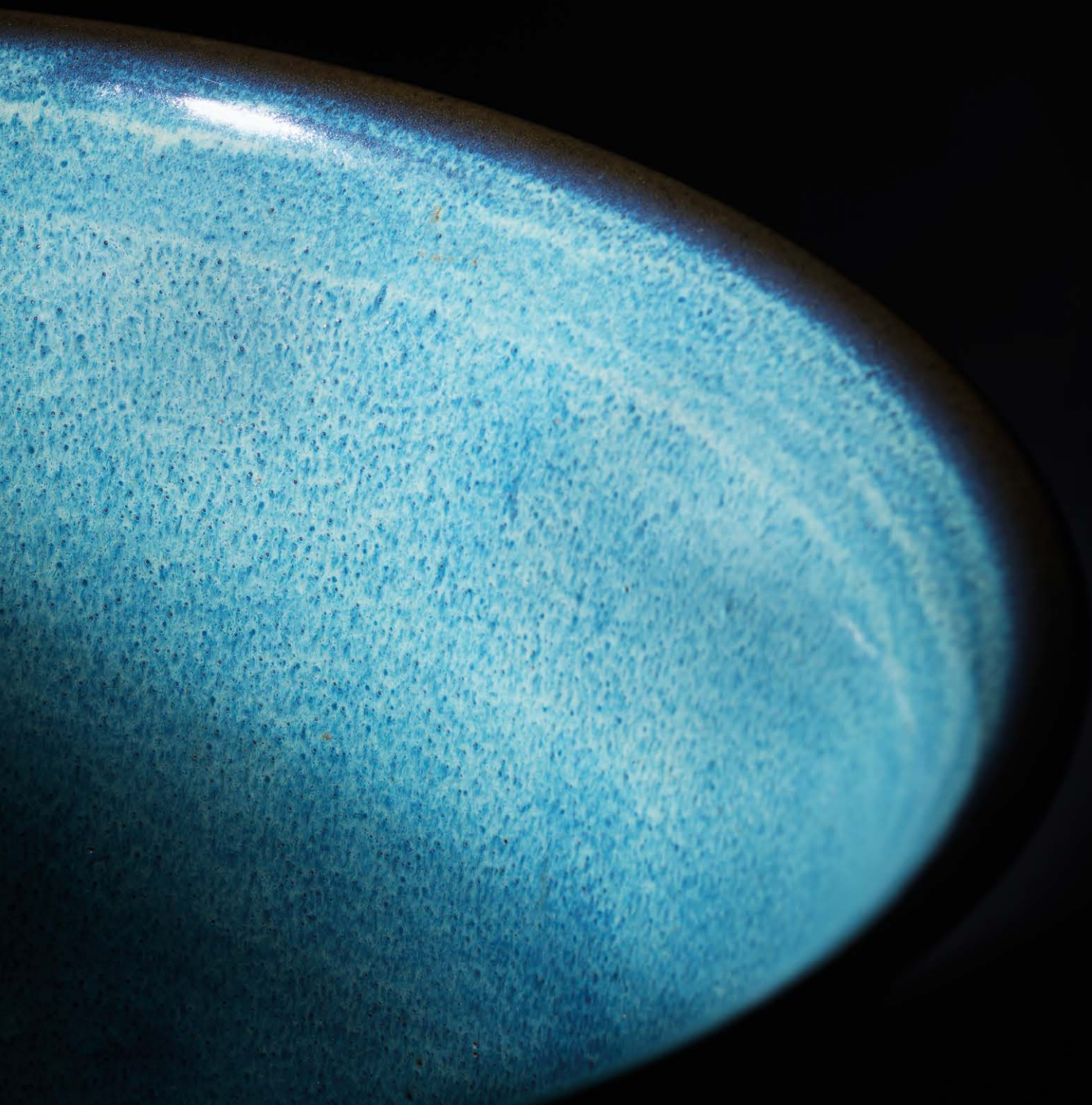
元 / 明初 鈎窯天藍「四」字仰鐘式花盆





A reddish sky around sunrise,
soon it turned to a dusky purple in the misty twilight

雨過天晴泛紅霞，夕陽紫翠忽成嵐



PROPERTY FROM AN IMPORTANT PRIVATE ASIAN COLLECTION

8021

AN IMPORTANT AND EXTREMELY RARE JUN
'NUMBER FOUR' JARDINIÈRE

YUAN-EARLY MING DYNASTY, 14TH-15TH CENTURY

The jardinière is of a deep inverted bell form, and covered overall with a thick and finely flecked lavender-blue glaze shading to brown at the rim and foot. The base is pierced with five drainage holes, and covered with a wash of light greenish-brown, with an incised numeral *si*, 'four'.

10 in. (25.4 cm.) wide

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

US\$3,900,000-6,400,000

PROVENANCE

Sold at Sotheby's Hong Kong, 17 November 1975, lot 5

LITERATURE

Idemitsu Museum of Arts, *The 15th Anniversary Catalogue*, Tokyo, 1981, no. 693 (fig. 1)



fig. 1 Idemitsu Bijutsukan, *Kaikan Jugoshunen Kinenten Zuroku*
圖一 出光美術館 《開館十五周年記念展圖錄》 1981

元 / 明初 鈞窯天藍「四」字仰鐘式花盆

口略呈橢圓，口沿外敞，深弧壁，厚圈足，底挖五滲水孔。形如仰置的掛鐘，故名「仰鐘式花盆」。通體罩天藍釉，局部釉面藍紫相間，釉色變化如夢如幻。足緣、口沿呈褐色。底部塗上醬色護胎釉，刻「四」字。

來源

香港蘇富比，1975年11月17日，拍品5號

著錄

出光美術館，《開館十五周年記念展圖錄》，東京，1981年，編號693（圖一）



base
底部





fig. 2 *Eighteen Scholars: Chess* (detail). Ming dynasty.
Collection of the National Palace Museum, Taipei
圖二 明《十八學士圖·棋》(局部) 國立故宮博物院藏

With their bold forms, sophisticated glazes and innovative use of colour, Jun wares are some of the most striking ceramics of the Song, Jin and Yuan periods. They rarely have any surface decoration, but rely for their impact on a remarkable glaze which is thick, opalescent and appears in various tones of blue. The Jun glaze is of lime-alkali type, but its particular qualities have been the subject of much research. The opalescence and much of the blue appearance of the glaze are caused by several in-glaze phenomena, the most important of which is liquid-liquid phase separation – the formation of tiny globules of lime-rich glass within the silica-rich glaze matrix. To produce this emulsion, the Jun glaze had to be kept at a high temperature for a significant period and had to be cooled very slowly. The typical northern Chinese *mantou* or bread-bun kiln was ideal for firing this type of glaze, since it had excellent insulation.

The present jardinière belongs to a rare group of Jun vessels comprising narcissus bowls, flower pots, and *zun*-shaped vases, where each vessel has been incised or stamped with a Chinese numeral on the base. The numbers range from one to ten, and judging from the examples in museums and those examined from the excavations at Juntai, Yuxian, the numbers relate to the size of the vessels – ten representing the smallest size and one the largest. A significant number of these numbered vessels have survived in palace collections and Jun ware bulb bowls, plant pots and plant pot stands of different forms can be seen in various court paintings of Ming and Qing dynasties, such as in *Eighteen Scholars: Chess* (fig. 2), where a similar jardinière containing calamus roots is depicted in the right foreground, and in *Twelve Beauties: Looking in a Mirror* (fig. 3), where a mallow-form jardinière is placed on the windowsill.

The present jardinière is the only example of this rare form bearing the numeral *si*, 'four'. Other jardinières of this form are found with different numerals, these include three in the National Palace Museum, Taipei, variously incised with numerals 'one', 'eight', 'nine', and illustrated in *A Panorama of Ceramics in the Collection of the National Palace Museum: Chün Ware*, Taipei, 1999, nos. 17, 18, 19, respectively; one in the Avery Brundage Collection in the Asian Art Museum of San Francisco, incised with numeral 'two', illustrated in *Chinese Ceramics: A New Comprehensive Survey*, New York, 1996, no. 237; and a further example also incised with numeral 'two' from the collections of J. T. Tai Foundation and Leshantang, last sold at Sotheby's Hong Kong, 11 April 2008, lot 2508. Compared to this shape, there seems to be a greater number of known Jun jardinières in mallow form, these include one with a matching stand with numeral 'three' in the *Tianjin Museum*, illustrated in *Tianjin shi yishu bowuguan cangci*, Hong Kong, 1993, no. 37; another with numeral 'nine', also with matching stand, sold at Christie's Hong Kong, 30 May 2012, lot 3976.



fig. 3 *Twelve Beauties: Looking in a Mirror*. Qing dynasty.
Collection of the Palace Museum, Beijing
圖三 清《美人圖·對鏡》(局部) 故宮博物院藏

鈞瓷的釉色奇幻，是宋金元三代最引人入勝的古陶瓷之一。大部份的鈞瓷外表光素，以厚潤乳濁而深淺不一的藍釉為特色。鈞釉為石灰鹼釉，如其他青釉一樣，部份藍色由少量氧化鐵在還原氣氛中燒成，這卻並非造就鈞釉美感的主要因素，而是歸因於釉內若干現象。鈞釉的主要藍色為光線折射引起，最重要一點是「二液分相法」，即含高硅的鈞釉中浮懸著微細的玻璃質粒子，相等於油和醋組成的沙拉醬汁。鈞釉要產生這種乳劑狀態，必須長時間停留在高溫狀態下，然後慢慢冷卻。中國北方的饅頭窯由於隔熱功能優良，確能成就絕佳的鈞釉效果。

此花盆屬於鈞瓷中一類底部刻或印有數字的盆景器，俗稱數字鈞瓷。其數量稀少，多為清宮舊藏，為鈞瓷中最為珍貴的一類。數字鈞瓷的底部數字從一至十，分析博物館藏品及禹縣鈞台窯址發掘可發現這些數字應與器物大小成反比關係，「十」為最小，「一」為最大。明、清宮廷繪畫中時常見有數字鈞瓷的身影，其受重視的程度，可見一斑，如明人《十八學士圖·棋》中前景右區的仰鐘式花盆（圖二），及清《美人圖·對鏡》中窗台上的葵式花盆（圖三）。

此件花盆是目前所知唯一的一件「四」號仰鐘式花盆。其他的仰鐘式花盆可參考台北故宮博物院藏三件，分為「二」號、「八」號、「九」號，分載於《故宮藏瓷大系：鈞窯之部》，台北，1999年，編號17、18、19；舊金山亞洲藝術博物館Avery Brundage珍藏「二」號一件，見《Chinese Ceramics: A New Comprehensive Survey》，紐約，1996年，編號237；以及戴潤齋、樂善堂先後遞藏「二」一件，最近於香港蘇富比2008年4月11日拍賣，拍品2508號。

相較之下，存世的葵花式花盆數量高出許多，包括：天津藝術博物館藏「五」號一件連座，見《天津市藝術博物館藏瓷》，香港，1993年，圖版37號；香港佳士得拍賣「九」號一件連座，2012年5月30日，拍品3976號。



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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(f).

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 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.

(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. 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 seller:

- 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
 - has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest,

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

2 OUR AUTHENTICITY WARRANTY

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

(a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first phrase of the **catalogue description** (the "**Heading**") and, where no maker or artist is identified, it is given for information regarding date or period shown in **UPPERCASE type** in the second phrase of the **catalogue description** (the "**Subheading**"). It does not apply to any information other than in the **Heading** or **Subheading**, even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading**, **Subheading** or part of any **Heading** or **Subheading** which is qualified. **Qualified** means limited by a clarification in a **lot's catalogue description** or the use in a **Heading** or **Subheading** 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** or **Subheading** 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** and **Subheading** 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** or **Subheading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - 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
 - 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**. 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\$3,000,000 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\$3,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

We accept cash subject to a maximum of HKD 80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

- (v) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

- (vi) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.
- (e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

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

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group**

company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased lots promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) For information on collecting lots, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - (i) we 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 administrative fees for doing so.
 - (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
 - (iv) the storage terms which can be found at **www.christies.com/storage** shall apply.
- (v) nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department by phone on +852 2760 1766 or email to 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 - 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  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.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further

exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic : a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium : the charge the buyer pays us along with the **hammer price**.

catalogue description : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group : Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition : the physical **condition** of a **lot**.

due date : has the meaning given to it paragraph F1(a).

estimate : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price : the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading : has the meaning given to it in paragraph E2.

lot : an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price : has the meaning given to it in paragraph F1(a).

provenance : the ownership history of a **lot**.

qualified : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve : the confidential amount below which we will not sell a **lot**.

saleroom notice : a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

Subheading : has the meaning given to it in paragraph E2.

UPPER CASE type : means having all capital letters. **warranty** : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定 · 買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和 / 或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以 ▲ 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目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

佳士得有權單方面決定在**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拿取鑒定報告。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(f) 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：顯示名稱及註冊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份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和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) **作為隱名委託人的代理人：**如果您以代理人身份為隱名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和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**和所有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，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 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 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；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**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士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用●標記。**底價**不會高於**拍賣品**的**低端估價**。

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，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。

業務規定的詞匯表裏有對“**真品**”一詞做出解釋。**真品保證**條款如下：

- (a) 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- (b) 我們只會對本**目錄描述**第一組詞（“**標題**”）以**大階字體**注明的資料作出**真品保證**以及當作者或藝術家未有列明時，我們會對本**目錄描述**第二組詞以**大階字體**注明的有關日期或時期的資料作出**真品保證**（“**副標題**”）。除了**標題**或**副標題**中顯示的資料，我們不對任何**標題**或**副標題**以外的資料（包括**標題**或**副標題**以外的大階字體注明）作出任何保證。
- (c) **真品保證**不適用有**保留標題**或**副標題**或任何有**保留**的部分**標題**或**副標題**。有**保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**或**副標題**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**或**副標題**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**或**副標題**。
- (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**或**副標題**乎被普遍接受的學者或專家的意見，或**標題**或**副標題**指出意見衝突的地方。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接

納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。

- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：
 - (i) 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
 - (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
 - (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
- (i) 您在**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**：
 - (a) 此額外**保證**不適用於：
 - (i) 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；
 - (ii) 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；
 - (iii) 沒有標題的書籍；
 - (iv) 沒有標明**估價**的已售出**拍賣品**；
 - (v) 目錄中表明售出後不可退貨的書籍；
 - (vi) **狀況**報告中或拍賣時公告的瑕疵。
 - (b) 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- (k) 東南亞現代及當代藝術以及中國書畫。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日起 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**：
 - (i) **成交價**；和
 - (ii) **買方酬金**；和
 - (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。
- 所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。
- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
 - (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：

- (i) 佳士得通過“MyChristie’s”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄www.christies.com/MyChristies進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
- (ii) 電匯至：
 - 香港上海匯豐銀行總行
 - 香港中環皇后大道中 1 號
 - 銀行編號：004
 - 賬號：062-305438-001
 - 賬名：Christie’s Hong Kong Limited
 - 收款銀行代號：HSBCHKHHHKH
- (iii) 信用卡
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 3,000,000 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 3,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：
- (iv) 現金
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
- (v) 銀行匯票
抬頭請注明「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兌現並以港幣支付。
- (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。
- (e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

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

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；
- (b) 自拍賣日起 30 日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

4. 不付款之補救辦法

- (a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：
 - (i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
 - (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
 - (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討。
 - (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
 - (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
 - (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
 - (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
 - (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**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
 - (ix) 採取我們認為必要或適當的任何行動。
- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。
- (c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及

(ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押拍賣品

如果您欠我們或其他**佳士得集團**公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的**拍賣品**。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關**拍賣品**。我們亦可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵拍，您須支付差額。

G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**）。
- (b) 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com
- (c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十個日曆日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。
 - (v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

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

2. 出口 / 進口

拍賣售出的任何**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。
- (b) **含有受保護動植物料的拍賣品**
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（例如猛獁象牙，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（例如猛獁象牙，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（不論所在處）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 **PS** 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本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；和

(ii) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。

(c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's Live™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。

(d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。

(e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款**

項。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、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者在 Christie's Live™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別解釋外，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 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 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 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；

a) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製造者的作品；

b) **拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；

c) **拍賣品**在**標題**被描述為某來源，則為該來源的作品；

d) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 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 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前拍賣官宣布的公告。

副標題：如 E2 段所列出的意思。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale • Buying at Christie's'

◊ Christie's has a direct financial interest in the **lot**. See Important Notices 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.

● Bidding of the "Wood and Rock" by Su Shi, Lot 8008, will require a high value paddle designated for this Lot. Please contact us at su-shi@christies.com or +852 6111 9658 for details.

◆ 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。

● 競投蘇軾的《木石圖》，拍品編號 8008，需要取得此拍品專用的高額拍品競投牌。詳情請通過 su-shi@christies.com 或 +852 6111 9658 與我們聯繫。

◆ 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，只用作展示用途，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.

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

FOR CHINESE CLASSICAL AND MODERN PAINTINGS

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 .../ "Sealed ..."
In Christie's qualified opinion the work has a signature/seal which in our opinion is that of the artist.
**With signature .../ "With seal ..."
In Christie's qualified opinion the work has a signature/seal which is not that of the artist.
**Dated ...
In Christie's qualified opinion, the work is so dated and in our opinion was executed at about that date.
**With date .../
In Christie's qualified opinion, the work is so dated but was not in our opinion executed at that date.

*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.

FOR CHINESE PORCELAIN AND WORKS OF ART

- 1. A piece catalogued with the name of a period, reign or dynasty without further qualification was, in our opinion, made during or shortly after that period, reign or dynasty (e.g. a Ming vase).
- 2. A piece catalogued "in the style of" a period, reign or dynasty is, in our opinion, quite possibly a copy or imitation of pieces made during the named period, reign or dynasty (e.g. "a vase in Ming style").
- 3. A reference to a "mark and of the period" means that, in our opinion, the piece is of the period of the mark (e.g. "Kangxi six-character mark and of the period").
- 4. A reference to a mark without reference to "and of the period" means that, in our opinion, although bearing the mark, the pieces were possibly not made in the period of the mark (e.g. "Kangxi six-character mark").
- 5. Where no date, period, reign or mark is mentioned, the lot is, in our opinion, of uncertain date or 19th or 20th century manufacture.

FOR ASIAN 20TH CENTURY & CONTEMPORARY ART

- 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

重要通知

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**的出售獲得最低售價。這被稱為保證最低售價。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**在目錄中注以符號 ◆ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。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，我們不會在目錄中注以符號。

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。

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

- 有關中國古代及近現代書畫
- 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...」、「款識...」
- 指以佳士得有保留之意見認為，某作品由有藝術家的簽名 / 款識。
- * 「附有...簽名」、「附有...款識」
- 指以佳士得有保留之意見認為，某作品有某藝術家的簽名 / 款識應不是某藝術家所為。
- * 「日期...」
- 指以佳士得有保留之意見認為，某作品的日期是如此註明及約於該日期完成。
- * 「附有...之日期」
- 指以佳士得有保留之意見認為，某作品的日期是如此註明，但並非於該日期完成。

* 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**。

- 有關陶瓷及中國工藝拍賣品之規定
- 1. 編入目錄之作品註明某時期、統治時期或朝代之名稱而沒有其他保留意見，即是以佳士得之意見認為，該作品於所註明之時期、統治時期或朝代或其後之短時間內創作（例如：「明朝花瓶」）。
- 2. 作品註明屬某時期、統治時期或朝代「之風格」，以佳士得之意見認為，該作品大概乃在所述時期、統治時期或朝代內製成之複製品或仿製品（例如：「明朝風格花瓶」）。
- 3. 作品註有「款識及該時期」，以佳士得之意見認為，該作品乃款識所示之時期之作品（例如：「康熙六字款及該時期作品」）。
- 4. 只有款識而沒有註明「該時期」之作品，以佳士得之意見認為，雖然該作品附有款識，但可能非該款識時期之作品，（例如「康熙六字款」）。
- 5. 沒有註明日期、時期、統治時期或款識之作品，以佳士得之意見認為，該作品之創作日期不詳，或屬於十九或二十世紀之作品。

- 有關二十世紀及當代藝術拍賣品
- 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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• DENOTES SALEROOM

ENQUIRIES — Call the Saleroom or Office

EMAIL — info@christies.com

For a complete salerooms & offices listing go to christies.com

01/10/18

BEYOND COMPARE:
A THOUSAND YEARS OF
THE LITERATI AESTHETIC
(EVENING SALE)

MONDAY 26 NOVEMBER 2018
AT 7.00 PM

Grand Hall,
Hong Kong Convention and Exhibition Centre,
No.1 Expo Drive, Wanchai, Hong Kong

CODE NAME: **LITERATI**
SALE NUMBER: **17461**
LOT NUMBER: **8001-8021**

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

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 bidsasia@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.

CHRISTIE'S 佳士得

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: bidsasia@christies.com

Client Number (if applicable) _____

Client Name (please print) _____

Address _____

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.

"Wood and Rock" by Su Shi
If you wish to bid on the "Wood and Rock" by Su Shi, you must obtain the HVL Paddle designated for the "Wood and Rock".

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)

不凡 — 宋代美學一千年 (晚間拍賣)

二〇一八年 十一月二十六日
星期一 下午七時正

香港灣仔博覽道 1 號
香港會議展覽中心大會堂

編號名稱：**宋人美學**
拍賣編號：**17461**
拍賣品編號：**8001-8021**

**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

競投價遞增幅度

競投一般由低於**低價估價**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。

- 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。
- 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，及符合業務規定，買方須知）**。買方酬金費率按每件**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 30,000,000 元部份之 20%；加逾港幣 30,000,000 元以上之 12.5% 計算。名酒的**買方酬金**是按每件**拍賣品**成交價之 22.5%。
- 本人同意接受本目錄中所列之業務規定的管限。
- 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**售給最先送達其書面競投書給本公司之競投人。
- 如果您以書面競投一件“沒有底價”的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低價估價**的 50% 進行競投；或如果您的投標價低於**低價估價**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.

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競投牌編號

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。

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客戶名稱（請用正楷填寫）_____

地址 _____

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）：

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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。

《木石圖》— 蘇軾
如有意競投蘇軾的《木石圖》，必需取得有關《木石圖》的高額拍品競投牌。

請用正楷填寫清楚

拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)	拍賣品編號 (按數字排序)	最高競投價 (港幣) (買方酬金不計在內)

CHRISTIE'S 佳士得

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.

A Bidder's Detail

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Account Name Account No.

Address

Post/Zip Code

Phone No.

Please verify email address for post-sale communication

☐ Shipping Quote Required.

Shipping Address (☐ Same as the above address):

B Identity Documents and Financial References

If you are a new client, 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. Deposit can be paid by 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. 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.

To apply for a high value lot ("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. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

C Sale Registration

- | | |
|--|--|
| <input type="checkbox"/> 16127 Fine and Rare Wines Featuring an Incredible Collection of Century Old Madeira | <input type="checkbox"/> 15956 Chinese Contemporary Ink |
| <input type="checkbox"/> 16129 Important Watches | <input type="checkbox"/> 15957 Fine Chinese Classical Paintings and Calligraphy * |
| <input type="checkbox"/> 16131 Hong Kong Magnificent Jewels * | <input type="checkbox"/> 15958 Fine Chinese Modern Paintings * |
| <input type="checkbox"/> 16133 Handbags & Accessories | |
| <input type="checkbox"/> 13278 Asian 20th Century & Contemporary Art (Evening Sale) * | <input type="checkbox"/> 17461 Beyond Compare: A Thousand Years of the Literati Aesthetic (Evening Sale) * |
| <input type="checkbox"/> 13280 Asian Contemporary Art (Day Sale) | |
| <input type="checkbox"/> 13279 Asian 20th Century Art (Day Sale) | <input type="checkbox"/> 17418 The Meiji Aesthetic:
Selected Masterpieces from a Private Asian Collection |
| <input type="checkbox"/> 17441 Gold Boxes | <input type="checkbox"/> 16264 Chinese Archaic Jades From The Yangdetang Collection PART II |
| | <input type="checkbox"/> 16266 Multifarious Colours - Three Enamelled Qianlong Masterpieces * |
| | <input type="checkbox"/> 15961 Important Chinese Ceramics and Works of Art * |

* 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, i.e. a high value lot ("HVL"), please tick the box below.

☐ I wish to apply for a HVL paddle.

If you intend to bid on the "Wood and Rock" by Su Shi, please tick the box below.

☐ I wish to apply for a HVL paddle designated for the "Wood and Rock".

Please indicate the bidding level you require:

- | | | |
|--|---|--|
| <input type="checkbox"/> HK \$ 0 - 500,000 | <input type="checkbox"/> HK \$ 500,001 - 2,000,000 | <input type="checkbox"/> HK \$ 2,000,001 - 4,000,000 |
| <input type="checkbox"/> HK \$ 4,000,001 - 8,000,000 | <input type="checkbox"/> HK \$ 8,000,001 - 20,000,000 | <input type="checkbox"/> HK \$ 20,000,000 + |

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.
- I understand that if I have not completed the high value lot pre-registration before the auction Christie's may refuse my 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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現場競拍登記表格

競投牌編號

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

客戶名稱 客戶編號

客戶地址 郵區編號

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 身份證明文件及財務證明

如閣下為新客戶，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。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。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。

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C 拍賣項目登記

☐ 16127 佳士得名釀：呈獻馬德拉酒百年極尚窖藏

☐ 16129 精緻名錶

☐ 16131 瑰麗珠寶及翡翠首飾 *

☐ 16133 典雅傳承：手袋及配飾

☐ 13278 亞洲二十世紀及當代藝術（晚間拍賣）*

☐ 13280 亞洲當代藝術（日間拍賣）

☐ 13279 亞洲二十世紀藝術（日間拍賣）包括日本木刻版畫私人珍藏

☐ 17441 金盒

☐ 15956 中國當代水墨

☐ 15957 中國古代書畫 *

☐ 15958 中國近現代畫 *

☐ 17461 不凡——宋代美學一千年（晚間拍賣）*

☐ 17418 明心匠治：亞洲私人收藏明治時代精品

☐ 16264 養德堂珍藏中國古玉器（二）

☐ 16266 繁華似錦——乾隆彩瓷三絕 *

☐ 15961 重要中國瓷器及工藝精品 *

*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，即高額拍品，請於以下方格劃上「✓」號。

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請提供閣下之競投總額：

☐ 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 +

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05/10/18

HONG KONG AUCTION CALENDAR

FINE AND RARE WINES FEATURING AN INCREDIBLE COLLECTION OF CENTURY OLD MADEIRA

Sale number: 16127
**SATURDAY 24 NOVEMBER
10.30 AM**

ASIAN 20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 13278
**SATURDAY 24 NOVEMBER
6.00 PM**
Viewing: 23-24 November

ASIAN CONTEMPORARY ART (DAY SALE)

Sale number: 13280
**SUNDAY 25 NOVEMBER
10.00 AM**
Viewing: 23-24 November

ASIAN 20TH CENTURY ART (DAY SALE) INCLUDING A SELECTION OF JAPANESE WOODBLOCK PRINTS FROM PRIVATE COLLECTIONS

Sale number: 13279
**SUNDAY 25 NOVEMBER
1.00 PM**
Viewing: 23-24 November

GOLD BOXES

Sale number: 17441
**SUNDAY 25 NOVEMBER
4.00 PM**
Viewing: 23-25 November

CHINESE CONTEMPORARY INK

Sale number: 15956
**MONDAY 26 NOVEMBER
11.00 AM**
Viewing: 23-25 November

IMPORTANT WATCHES

Sale number: 16129
**MONDAY 26 NOVEMBER
12.00 PM**
Viewing: 23-25 November

FINE CHINESE MODERN PAINTINGS

Sale number: 15958
**MONDAY 26 NOVEMBER
2.30 PM**
**TUESDAY 27 NOVEMBER
2.30 PM**
Viewing: 23-26 November

BEYOND COMPARE: A THOUSAND YEARS OF THE LITERATI AESTHETIC (EVENING SALE)

Sale number: 17461
**MONDAY 26 NOVEMBER
7.00 PM**
Viewing: 23-26 November

THE MEIJI AESTHETIC: SELECTED MASTERPIECES FROM A PRIVATE ASIAN COLLECTION

Sale number: 17418
**TUESDAY 27 NOVEMBER
10.00 AM**
Viewing: 23-26 November

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 15957
**TUESDAY 27 NOVEMBER
10.30 AM**
Viewing: 23-26 November

HONG KONG MAGNIFICENT JEWELS

Sale number: 16131
**TUESDAY 27 NOVEMBER
1.00 PM**
Viewing: 23-27 November

CHINESE ARCHAIC JADES FROM THE YANGDETANG COLLECTION PART II

Sale number: 16264
**WEDNESDAY 28 NOVEMBER
11.00 AM**
Viewing: 23-27 November

HANDBAGS & ACCESSORIES

Sale number: 16133
**WEDNESDAY 28 NOVEMBER
11.00 AM**
Viewing: 23-27 November

MULTIFARIOUS COLOURS - THREE ENAMELLED QIANLONG MASTERPIECES

Sale number: 16266
**WEDNESDAY 28 NOVEMBER
2.30 PM**
Viewing: 23-27 November

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 15961
**WEDNESDAY 28 NOVEMBER
2.30 PM**
Viewing: 23-27 November

All dates are subject to change, please phone +852 2760 1766 for confirmation

Photography: **Fung Tsang, ST United Studio Limited, fungtsang@stunited.com**
Mak Kin Pon
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