

FINE CHINESE PAINTINGS 中國書畫

Hong Kong, 26-27 May 2021 | 香港 2021 年 5 月 26-27 日



CHRISTIE'S 佳士得

朱白叔書

泰聖恩

恭欣大駕還

自南部

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Exquisite Eye:
Chinese Paintings Online,
11 - 26 May
丹青薈萃 — 中國書畫網上拍賣
5月11-26日



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FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY 中國古代書畫

WEDNESDAY 26 MAY 2021 · 2021年5月26日 (星期三)

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

THURSDAY 27 MAY 2021 · 2021年5月27日 (星期四)

AUCTIONS · 拍賣

Monday 24 May · 5月24日 (星期一)
ZHANG DAQIAN Temple at Mountain Peak and WU GUANZHONG Scenery of Mount Lao
to be sold at 6:00pm within the Sale of 20th and 21st Century Art Evening Sale
拍賣品張大千 碧峰古寺及吳冠中 誤入嶗山於下午6.00，二十及二十一世紀藝術 晚間拍賣中呈獻。

Wednesday 26 May · 5月26日 (星期三)
2.00pm (Lots 801-907) · 下午2.00 (拍賣品編號801-907)

Thursday 27 May · 5月27日 (星期四)
10.00am (Lots 1001-1100) · 上午10.00 (拍賣品編號1001-1100)
2.30pm (Lots 1101-1240) · 下午2.30 (拍賣品編號1101-1240)

Location: Hall 3D, Hong Kong Convention and Exhibition Centre,
No.1 Harbour Road, Wanchai, Hong Kong
地點: 香港灣仔港灣道1號香港會議展覽中心展覽廳3D
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VIEWING · 預展

HONG KONG, Hong Kong Convention and Exhibition Centre

香港, 香港會議展覽中心

Friday - Tuesday, 21 - 25 May · 5月21至25日 (星期五至二)

10.30am - 6.30pm

Wednesday, 26 May · 5月26日 (星期三)

10.30am - 12.30pm

HIGHLIGHTS PREVIEW · 精選拍品預展

BEIJING, Christie's Beijing Art Space

北京, 佳士得北京藝術空間

Saturday - Sunday, 24 - 25 April · 4月24至25日 (星期六至日)

10.00am - 6.00pm

SHANGHAI, Christie's Shanghai Art Space

上海, 佳士得上海藝術空間

Wednesday - Thursday, 28 - 29 April · 4月28至29日 (星期三至四)

10.00am - 6.00pm

TAIPEI, Taipei Marriott Hotel

台北, 台北萬豪酒店

Saturday - Sunday, 1 - 2 May · 5月1至2日 (星期六至日)

11.00am - 6.00pm

ONLINE SALE · 網上拍賣

Exquisite Eye: Chinese Paintings Online · 丹青薈萃 — 中國書畫網上拍賣
11 - 26 May 2021 · 2021年5月11至26日

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中國古代書畫

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY



26 MAY 2021, 2:00 PM
2021年5月26日，下午2時

LOTS 801-907





801

801

WEN ZHENGMING (1470-1559)

Watching the Rising Clouds

Fan leaf, mounted for framing, ink on gold paper

19.5 x 56.2 cm. (7 ⁵/₈ x 22 ¹/₈ in.)

Signed, with one seal of the artist

Two collector's seals

HK\$200,000-300,000

US\$26,000-39,000

明

文徵明

坐看雲起

水墨金箋

扇面鏡片

款識：徵明。

鈐印：徵明

藏印：花溪狂史、半閣圖書



802



803

802

XU HONGZE (1551-1627)

Plum Blossom, Orchid and Daffodil

Fan leaf, mounted for framing, ink on gold-flecked paper
16.5 x 49.5 cm. (6 ½ x 19 ½ in.)

Entitled and signed, with one seal of the artist

HK\$50,000-70,000

US\$6,500-9,000

明 徐弘澤 三香圖 水墨灑金箋 扇面鏡片

題識：三香圖。徐弘澤。

鈐印：徐弘澤印

803

YE XIN (17TH - 18TH CENTURY)

Cowherd

Fan leaf, mounted for framing, ink on paper
16.5 x 47.5 cm. (6 ½ x 18 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated eighth month, *dingyou* year (1717)

Dedicated to Zhongweng

HK\$60,000-80,000

US\$7,800-10,000

清 葉欣 牧牛圖 水墨紙本 扇面鏡片 一七一七年作

題識：丁酉（1717年）八月寫上仲翁老先生。晚學葉欣。

鈐印：葉、欣

註：葉欣，字榮木，清雲間（上海松江）人，生卒年不詳，流寓金陵，工書善畫，長於山水，為金陵八家之一。



804



805

804

WANG SHOU (1492-1550)

Poems in Cursive Script

Fan leaf, mounted for framing, ink on gold paper

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

Inscribed and signed, with three seals of the artist

Dated summer, gengzi year (1540)

Dedicated to Minwang

HK\$100,000-120,000

US\$13,000-15,000

明 王守 草書詩二首 水墨金箋
扇面鏡片 一五四〇年作

釋文：帝輦宸遊繞翠微，靈池瑞靄拂旌旂。
雲間秀壁千尋聳，樹裏清泉九道飛。
波蕩翔龍檢玉幄，氣蒸疎雨點朝衣。
如臨獨切愚臣懼，若濟欣沾聖德暉。
右九龍池扈從作。
皇都獻歲暖初回，七日瑤壇見早梅。
巧闢冰華臨畫檻，香含雪影墮仙杯。
韶光喜逐天際轉，心思驚從醉裡來。
向晚逢來春望迥，五雲遙傍鳳城開。
右人日天壇看梅和韻。

題識：庚子（1540年）季夏望，涵峰王守爲民望學士書。

鈐印：桂館、王履約印、采芝堂

805

QIU YING

(ATTRIBUTED TO, CIRCA 1495-1552)

Wading across the Brook

Fan leaf, mounted for framing, ink and colour on gold paper

20 x 56 cm. (7 7/8 x 22 in.)

With two seals of the artist

HK\$60,000-80,000

US\$7,800-10,000

明 仇英（傳） 遊山涉澗 設色金箋
扇面鏡片

鈐印：實父、十洲



806



807

806

WANG GUXIANG (1501-1568)

Running-Cursive Script Calligraphy

Fan leaf, mounted for framing, ink on gold paper

17.7 x 51.5 cm. (7 x 20 ¼ in.)

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

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

明	王穀祥	行草	水墨金箋 扇面鏡片
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釋文：層雲密密暗間房，山雨連宵聽裡長。
樹杪定知飛瀑布，夢中忽似過瀟湘。
燈懸濕影三更寂，被裹寒雲亦有涼。
明日擬移尋舊履，招將絕頂醉餘觴。

題識：拙作呈楚玉丈教正。穀祥。

鈐印：王祿之印

807

WANG ZHIDENG (1535-1612)

Running Script Calligraphy

Fan leaf, mounted for framing, ink on gold paper

17 x 51.5 cm. (6 ¾ x 20 ¼ in.)

Signed, with one seal of the artist

PROVENANCE:

Lot 376, 30 November 1983, Chinese Paintings, Christie's New York.

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

明	王穉登	行書	水墨金箋 扇面鏡片
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釋文：濠梁王氣鬱蔥蔥，虎旅三千守舊宮。
瓜廳詩同周沮漆，粉榆社比漢新豐。
水遷城邑黃河畔，草蔓園凌白露中。
淮海鯨波憂未測，建牙吹角仗元戎。
送武將軍守中都。

款識：王穉登。

鈐印：穉登

來源：紐約佳士得，中國書畫拍賣，1983年
11月30日，編號376。



808



809

808

CHEN CHUN (1483-1544)

Peony

Fan leaf, mounted for framing, ink on gold paper

16.5 x 51.5 cm. (6 1/2 x 20 1/4 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Ziyu (Wang Wen, 1497-1576)

One collector's seal

HK\$100,000-200,000

US\$13,000-26,000

明 陳淳 墨牡丹 水墨金箋
扇面鏡片

題識：子裕社長。白陽山人道復。

鈐印：淳

藏印：竹泉審定印

註：上款王問，字子裕，原號筮齋，學者稱“仲山先生”，江蘇無錫人，嘉靖時期名望甚高的隱儒。

809

HUANG HUI (1555-1612)

Five-Character Poems in Running-Cursive Script

Fan leaf, mounted for framing, ink on gold paper

15.5 x 46 cm. (6 1/8 x 18 1/8 in.)

Inscribed and signed, with one seal of the artist

Dated eighth month, *renyin* year (1602)

Dedicated to Yutai

HK\$80,000-100,000

US\$11,000-13,000

明 黃輝 行草詩五首 水墨金箋
扇面鏡片 一六〇二年作

釋文：晨雨洗秋碧，千峰寒古苔。
雲盤小馬入，河折大龍迴。
源水不知處，澗花相映開。
茫茫塵劫事，問取石林灰。
石髓從君剖，何如玉乳香。
額珠光直射，膽鏡影橫張。

甘露分（飛）龍沫，寒星洗鶴漿。
一杯和笑酌，分得道人糧。
雪竇虛無啓，雲幢指顧生。
花唯諳石竹，草乍似山精。
鹿角峰岐過，鳩頭世外行。
孤鴻知我意，從此共南征。
坐月松枝暖，春風記昔游。
露尊闊白鳳，雪曲醉蒼虬。
古洞花難發，孤琴水漫流。
唯餘靈鷲影，猶向茂陵秋。
不恨還城速，對憐過欲遲。
晚火才繞砌，秋果半辭枝。
若謂無言法，仍同有詩時。
爲君題梯葉，臨發雨如絲。

題識：遊滴水巖三首，其四望戒壇感悵，其五廣應詩澄公不值。
壬寅（1602年）八月書似宇泰年兄大雅一笑，嘉陵黃輝。

鈐印：黃輝

註：黃輝，平倩，又字昭素，1589年進士，授編修，歷中允、少詹事等，有《鐵庵集》。



810



811

810

ZHANG FENGYI (1527-1613) AND OTHERS

Seven-Character Poems Dedicated to Kunyuan

Fan leaf, mounted for framing, ink on gold paper

16.3 x 50 cm. (6 3/8 x 19 5/8 in.)

Others include Wang Zhideng (1535-1612), Lu Siren (16th -17th C), Qian Yunzhi (1541-1624), Wen Conglong (16th -17th C)
Inscribed and signed, with a total of six seals of the artists and one collector's seal

HK\$80,000-100,000

US\$11,000-13,000

明 張鳳翼及諸家 七言似崑源 水墨金箋 扇面鏡片

釋文：躡磴梯巖四望周，孤高不許衆山侔。
白雲何必重回首，紅日應須近舉頭。

題識：張鳳翼似崑源老公祖。

鈐印：伯起

釋文：鵲鵲樓高高入雲，春風垂柳碧氤氳。
流鶯一日能千囀，不少停聲遜使君。

題識：王穉登似崑源老公祖。

鈐印：穉登

藏印：震沚

釋文：執扇無聊鬢怯風，芙蓉波冷月溶溶。
不知秋色來多少，飄盡西齋一樹桐。

題識：陸士仁似崑源老公祖。

鈐印：陸士仁印

釋文：白雲千片暎平湖，青嶂重重浸綠波。
二月桃花開兩岸，東風日日畫船多。

題識：錢允治似崑源老公祖。

鈐印：功父

釋文：谿流如玉自逶迤，闊步閒吟柳惲詩，
借得青山看不盡，白雲無數盡相隨。

題識：文從龍似崑源老公祖。

鈐印：文從龍印

811

CHEN QIN (16TH CENTURY)

Cursive Script Calligraphy

Fan leaf, mounted for framing, ink on gold paper

16 x 50 cm. (6 1/4 x 19 5/8 in.)

Inscribed and signed, with two seals of the artist
Dated summer, dingyou year (1597) and dedicated to Junfu

Two collector's seals of Pang Laichen (1864-1949)

Colophons by Zhengyi Jushi on the mounting

HK\$50,000-70,000

US\$6,500-9,000

明 陳芹 草書 水墨金箋 扇面鏡片 一五九七年作

釋文：蓬萊宮闕對南山，承露金莖霄漢間。
西望瑤池降王母，東來紫氣滿函關。
雲移雉尾開宮扇，日繞龍鱗識聖顏。
一卧滄江驚歲晚，幾回青瑣點朝班。

題識：丁酉（1597年）孟夏日錄似君符社兄。陳芹。

鈐印：子埜所書、陳芹之印

龐萊臣（1864-1949）藏印：龐萊臣珍藏印、虛齋審定

邊跋：與魏學禮、莫是龍、張文柱、朱孟震集金陵結青溪社，詩酒觴詠，稱盛當時，爲金陵名家之一。真一居士拜蒿。

註：陳芹字，子野，號橫厓，白門野人，金陵人氏。其先祖系安南國王裔，工詩文，嘉靖進士，1562年任江西奉新縣令，詩文書畫俱佳。



812



813

812

DONG QICHANG (1555-1636)

Hut in the Wood

Fan leaf, mounted for framing, ink on gold paper
16.5 x 49 cm. (6 ½ x 19 ¼ in.)

Entitled and signed, with one seal of the artist

Three collector's seals

HK\$150,000-200,000

US\$20,000-26,000

明 董其昌 幽亭秀木 水墨金箋 扇面鏡片

題識：幽亭秀木。玄宰畫。

鈐印：昌

藏印：香山林氏見山齋收藏書畫印、璧臣、笠香家藏

813

XU YOU (1620-1663)

Seven-Character Poem in Cursive Script

Fan leaf, mounted for framing, ink on gold paper
16.5 x 51 cm. (6 ½ x 20 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Shanlao

Two collector's seals

HK\$80,000-100,000

US\$11,000-13,000

清 許友 草書七言詩 水墨金箋 扇面鏡片

釋文：一片冰骨埋潭處，劈光電將割天。

公孫大娘渾脫舞，不作校猶人間仙。

題識：似善老學翁正之。許友。

鈐印：許友

藏印：按古齋印、包虎臣藏



814

814

WEI XUELIAN (1608-1644)

River Village / Cursive Script Calligraphy

A set of two fan leaves, mounted for framing, ink on gold paper

Painting measures 16.8 x 51.5 cm.

(6 5/8 x 20 1/4 in.)

Calligraphy measures 17.2 x 52.5 cm.

(6 3/4 x 20 3/8 in.)

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

Six collector's seals, two of which on the mounting

(2)

HK\$120,000-150,000

US\$16,000-19,000

明 魏學濂 水村／草書 水墨金箋 扇面鏡片兩幅

題識：畫似子猷辭兄，學濂。

鈐印：雲起軒

藏印：隨安室、寶親王寶、寧立、九畹主人珍藏

書法釋文：

緣從畫譜識口口，便問田康畫女郎。
說道鴛鴦交頸睡，偷携燈火向池塘。
偷携燈火向池塘，卻又殷勤護火光，
不爲驟風將滅火，怕驚鴛夢不能長。
題畫二絕，似爾玉道社兄政之。學濂。

鈐印：蘆盦、一印漫漶

裱邊藏印：隨安室、寶親王寶

815

CHEN CHUN (1483-1544)

Begonia in Moonlight

Fan leaf, mounted for framing, ink and colour on gold paper

17.5 x 49.5 cm. (6 7/8 x 19 1/2 in.)

Signed, with two seals of the artist

One collector's seal

HK\$200,000-300,000

US\$26,000-39,000

明 陳淳 月下海棠 設色金箋 扇面鏡片

款識：道復。

鈐印：白陽山人、陳氏道復

藏印：西礪草堂

816

CHEN CHUN (1483-1544)

Cursive Script Calligraphy

Fan leaf, mounted for framing, ink on gold paper

19 x 50.2 cm. (7 1/2 x 19 3/4 in.)

Signed, with one seal of the artist

One collector's seal

HK\$300,000-500,000

US\$39,000-65,000

明 陳淳 草書 水墨金箋 扇面鏡片

釋文：凍雲漠漠雪霏霏，歲暮看花事亦稀。
金玉爲妝殊脫俗，只疑江上見湘妃。

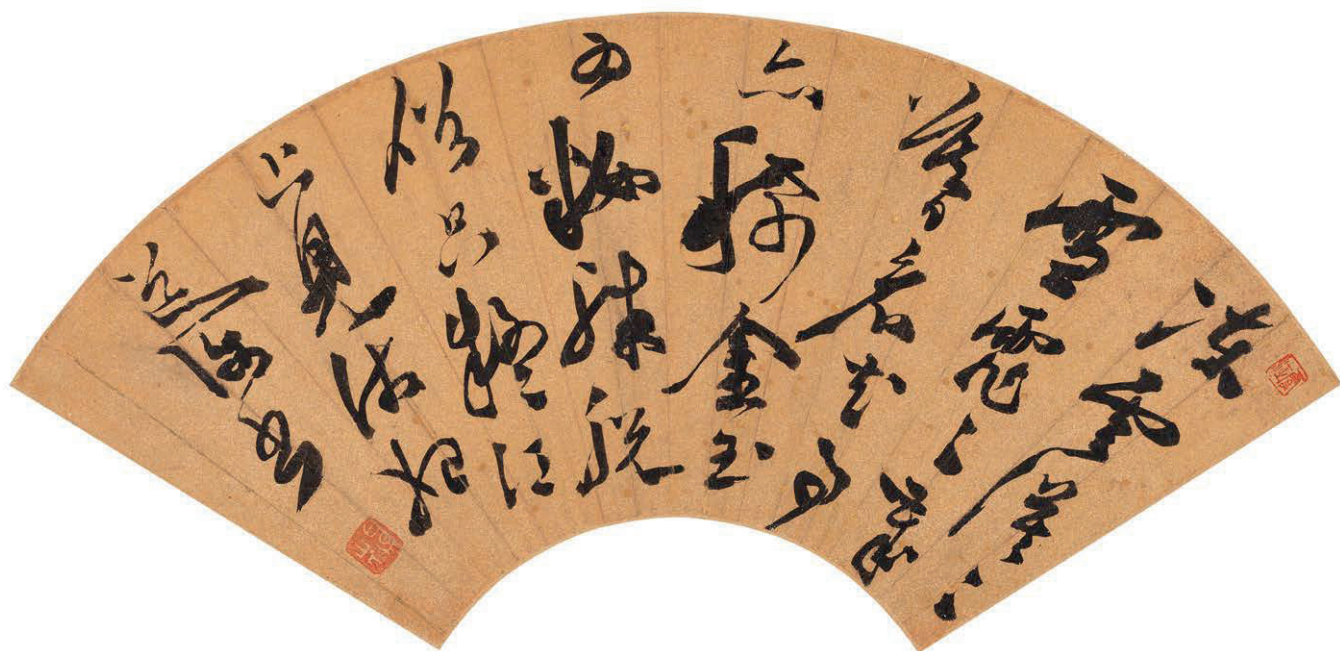
款識：道復書。

鈐印：白陽山人

藏印：震沚



815



816



817



818

817

HUA YAN (1682-1756)

Sparrows on Blossoming Branch

Fan leaf, mounted for framing, ink and colour on paper
17.5 x 49.5 cm. (6 7/8 x 19 1/2 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Yihuang

HK\$70,000-90,000

US\$9,100-12,000

清 華岳 林香團瓦雀 設色紙本 扇面鏡片

題識：林香團瓦雀。新羅山人爲翊皇先生寫并正。

鈐印：秋岳

818

HUA YAN (1682-1756)

Scholars Resting by the Stream

Fan leaf, mounted for framing, ink and colour on paper
18 x 52 cm. (7 1/8 x 20 1/2 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Peisheng

HK\$70,000-90,000

US\$9,100-12,000

清 華岳 臨溪聽泉 設色紙本 扇面鏡片

題識：新羅山人寫得一鳥破煙飛，爲佩聲先生正。

鈐印：秋岳



819



820

819

DONG BANGDA (1696-1769)

Summer Landscape

Fan leaf, mounted for framing, ink on gold paper
17.5 x 51.4 cm. (6 7/8 x 20 1/4 in.)

Inscribed and signed, with one seal of the artist

Dated summer, *wuchen* year (1748)

Dedicated to Caiqing

Three collector's seals

HK\$60,000-80,000

US\$7,800-10,000

清 董邦達 夏山茂林 水墨金箋 扇面鏡片 一七四八年作

題識：戊辰（1748年）夏日，畫應采卿二兄大人雅屬，即正之。
董邦達。

鈐印：臣邦達印

藏印：御書房鑑藏寶、寶笈三編、華亭張詩舫家珍藏

820

QIAN WEICHENG (1720-1772)

Peonies

Fan leaf, mounted for framing, ink and colour on gold paper
16.5 x 51.5 cm. (6 1/2 x 20 1/4 in.)

Inscribed and signed, with two seals of the artist

Dedicated to his third aunt

HK\$50,000-70,000

US\$6,500-9,000

清 錢維城 牡丹 設色金箋 扇面鏡片

題識：七寶裝成難著手，百花相見總低頭。倣徐熙設色。
三姑母大人命畫，希誨正，茶山姪錢維城。

鈐印：維、城



821



822

821

ZHOU XUN (1649-1729)

Puffing Dragon amidst Clouds

Fan leaf, mounted for framing, ink on paper
18 x 51 cm. (7 1/8 x 20 in.)

Signed, with one seal of the artist

Colophon by Bofu, with one seal

HK\$40,000-60,000

US\$5,200-7,700

清 周璣 雲龍 水墨紙本 扇面鏡片

款識：崑來周璣。

鈐印：周璣

博專題跋：潑墨成龍終得雨，天空海濶任回旋。己丑立夏日博專自題。

鈐印：博專

822

LIU YONG (1719-1805)

Running Script Calligraphy

Fan leaf, mounted for framing, ink on paper
18.2 x 55 cm. (7 1/8 x 21 5/8 in.)

Inscribed and signed, with two seals of the artist

Dated summer, *guihai* year (1803)

Dedicated to Jingchen

HK\$30,000-50,000

US\$3,900-6,500

清 劉壙 行草書法 水墨紙本 扇面鏡片 一八〇三年作

釋文：桓龜帖是征譙繼時書，僕喜臨此帖，人間嘗有數百本也。

放翁云：“詩格至晚唐五季，氣格卑陋，子家一律，長短句獨精巧高麗，後世莫及。此事之不可曉者。”

題識：癸亥（1803年）仲夏為敬臣五弟臨。石菴。

鈐印：劉、壙



823



824

823

QIAN WEIQIAO (1739-1806)

Autumn Mountain

Fan leaf, mounted for framing, ink and colour on paper
18.5 x 58 cm. (7 ¼ x 22 ¾ in.)

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

Dated first day, fourth month, *jiwei* year of the Jiaqing period (1799)

HK\$30,000-50,000

US\$3,900-6,500

清 錢維喬 秋山煙靄 設色紙本 扇面鏡片 一七九九年作

題識：秋山煙靄。

嘉慶己未（1799年）清和朔日，擬子久老人法於小林棲。

錢維喬。

鈐印：錢維喬、季木

註：錢維喬（清），江蘇武進人。維城弟。1762年舉人，官鄆縣知縣。早歲即工翰墨，為兄代作，已咄咄逼真。後筆尤蒼厚，山水茂密不繁，峭秀不塞，作家士氣兼備。晚歲筆墨尤精。

824

REN XIONG (1820-1857)

Studio in the Wood

Fan leaf, mounted for framing, ink and colour on gold-flecked paper
19 x 54 cm. (7 ½ x 21 ¼ in.)

Inscribed and signed, with one seal of the artist

Dated autumn, *xinhai* year (1851)

Dedicated to Chunqing

HK\$30,000-50,000

US\$3,900-6,500

清 任熊 茂林書屋 設色灑金箋 扇面鏡片 一八五一年作

題識：純卿仁兄大人雅正。辛亥（1851年）九秋渭長任熊。

鈐印：渭長



825

825

ANONYMOUS

(14TH-15TH CENTURY, PREVIOUSLY ATTRIBUTED TO ZHAO BOSU, 1124-1182)

In a Mountainous Village

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

24.5 x 23.8 cm. (9 5/8 x 9 3/8 in.)

With one collector's seal and one illegible partial seal

Six collector's seals of Xiang Yuanbian (1525-1590) and one illegible partial seal on the adjacent leaf

Titleslip on the mounting

HK\$120,000-200,000

US\$16,000-26,000

元／明 無款（前傳趙伯驢） 山村晚景圖 設色絹本 扇面鏡框

藏印：瀾西馬氏藏書

半印不辨

對頁項元汴（1525-1590）藏印：墨、林、神游心賞、子京、
樞李項氏士家寶玩、菽子審定

半印漫漶

裱邊簽條：宋趙伯驢山村晚景圖。

註：瀾西馬氏，即明洪武初年來華之阿拉伯馬德魯丁家族之第三子馬哈沙一支後人。馬德魯丁明初曾任明欽天監監正，又以馬皇后故賜姓馬，號大測堂。後馬德魯丁病卒于浙江西紹興餘姚山途次，遂葬是地，三子哈沙構廬守墓，於此成家，浙西馬氏一族，即其後裔。

項元汴（1525-1590），字子京，號墨林山人，齋號天籟閣，浙江秀水（嘉興）人，明代著名書畫收藏鑒賞家。



826

826

ANONYMOUS

(14TH-15TH CENTURY, PREVIOUSLY ATTRIBUTED TO GUO BI, 1280-1335)

Returning to the Retreat

Album leaf, mounted and framed, ink and colour on silk

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

With three collector's seals, including one of Pang Laichen (1864-1949) on the mounting

Titleslip on the mounting

HK\$150,000-200,000

US\$20,000-26,000

元／明 無款（前傳郭畀） 山徑歸裝 設色絹本 冊頁鏡框

藏印：趙廷錫氏、梓林審定、虛齋審定名蹟（於裱邊）

裱邊簽條：郭畀山徑歸裝。

註：虛齋，即龐萊臣（1864-1949），名元濟，字萊臣，號虛齋，20世紀上海著名書畫鑑藏家，有《虛齋名畫錄》等。



827

827
ANONYMOUS (14TH - 15TH CENTURY)
Children at Play
Album leaf, mounted and framed, ink and colour on silk
27 x 28.5 cm. (10 5/8 x 11 1/4 in.)
With two collector's seals of Xian Yuanbian (1525-1590) and three illegible partial seals

HK\$150,000-200,000		US\$20,000-26,000		
明	無款	嬰戲圖	設色絹本	冊頁鏡框

項元汴（1525-1590）藏印：神品、項元汴印
三半印漫漶

註：項元汴（1525-1590），字子京，號墨林山人，齋號天籟閣，浙江秀水（嘉興）人，明代著名書畫收藏鑒賞家。



828

VARIOUS OWNERS

828

WITH SIGNATURE OF XU XI (14TH - 15TH CENTURY)

White Prunus and Bird

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

23.2 x 25 cm. (9 1/8 x 9 7/8 in.)

Signed

Two collector's seals, including one of Liu Guo Chun (1887-1978)

HK\$400,000-600,000

US\$52,000-77,000

元／明

徐熙（款）

梅竹小鳥

設色絹本

團扇鏡框

款識：徐熙。

藏印：劉國鈞（1887-1978）：國鈞秘玩

其他：瑞文圖書



829

829

ANONYMOUS (14TH - 15TH CENTURY)

Kuixing the Deity

Hanging scroll, ink and colour on silk

101 x 54 cm. (39 ¾ x 21 ¼ in.)

Without signature or seal

HK\$100,000-200,000

US\$13,000-26,000

元/明 無款 魁星踢斗 設色絹本 立軸

註：魁星公為北斗七星第一顆星，保佑事業，多為鬼神面貌，一脚踢斗、一脚踩鰲、單手拿筆。傳說其筆專為點取科舉士子，一旦被點中，文運、官運與之俱來；故科舉時代的讀書人將其視若神明。

830

LU JI (CIRCA 1475-1503)

Cranes on Pine

Hanging scroll, ink and colour on silk

166 x 101 cm. (65 ¾ x 39 ¾ in.)

Signed, with one illegible seal

PROVENANCE:

Lot 929, 27 November 2018, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

HK\$500,000-800,000

US\$65,000-100,000

明 呂紀 松鶴雙壽 設色絹本 立軸

款識：呂紀。

鈐印：四明呂廷振印（漫漶）

來源：香港佳士得，中國古代書畫拍賣，2018年11月27日，編號929。



831

ANONYMOUS (14TH - 15TH CENTURY)

Children Playing under Willow

Hanging scroll, ink and colour on silk

162.5 x 77cm. (64 x 30 ¼ in.)

Signed with a monogram

Two collector's seals of Zhuang Yan (1899-1980)

Frontispiece by Zhuang Yan, signed with two seals

NOTE:

Zhou Fang of the Tang dynasty was well-known for depicting court ladies in round figures and rich colours. Zhou Wenju of the early Song dynasty followed suit, featuring them accompanied by their children and servants. The 'mother and children' and 'children playing' portraits executed by Su Hanchen of the Northern Song dynasty were famous for their vivid style. From the Yuan dynasty onwards, painting for the rich and famous had become a lucrative business and even scholars joined the league. These paintings were usually unsigned. *Children Playing under Willow* captures the loving care of a well-to-do mother towards her children, with the willow and peach blossom in the background and some peonies in the foreground. The brushstrokes are fine and elaborate in delineating everything from the inlaid of the chair to the headdress of the mother, echoing the social status of this household.

HK\$700,000-900,000

US\$91,000-120,000

元／明	佚名	柳陰嬰戲圖	設色絹本	立軸
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款識：花押

藏印：天水郡收藏書畫印記、莊

莊嚴（1899-1980）題詩堂：元人柳陰嬰戲圖。

壬子（1972）年冬日。莊嚴。

鈐印：莊、嚴

註：繪畫貴族人物，唐朝的周昉是箇中代表，善畫濃麗豐肥的仕女。至宋初周文矩，以宮中行樂為主題，主角多為仕女，配以孩童侍從等，可說是母子圖的本源。北宋蘇漢臣描寫母子圖、嬰戲圖尤為傳神；入元以後，因需求者衆，酬金豐厚，除了工藝家和畫家，士人也加入為貴冑寫像傳神，而當中大多不落款，延至明朝，很多嬰戲圖畫家均為佚名。此畫精彩之處，除了生動描繪母親關愛的面容，兩童撒嬌、另兩童專注玩具的不同神態，背景柳樹桃花疏影春意，屏風坐椅集合了木刻、繪畫、鑲嵌等多種藝術裝飾手法，凹凸起伏，服飾衣紋皺褶明顯，頭飾鞋履紋理靈動，畫法精工細膩，餘韻不盡。右下角前景一叢牡丹，映襯出嬰戲圖中人物的貴冑色彩。

元人柳陰嬰戲圖

壬子冬
日
華嚴



Two modern paintings from the same collection will be offered in Christie's Fine Chinese Modern Paintings sale on May 27th. (Lots 1168-1169)
本收藏另有兩幅近現代書畫作品將於2021年5月27日舉行的“中國近現代書畫”拍賣呈現。(拍品編號1168-1169)



832

832
ANONYMOUS (17TH CENTURY)
Cranes and Pine
Hanging scroll, ink and colour on paper
128.5 x 64 cm. (50 5/8 x 25 1/4 in.)
With one collector's seal of Liu Zhaolong
(1609-1694) and one illegible seal

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

明／清 無款 松鶴圖 設色紙本 立軸

鈐印：口鑒、六馭氏

註：六馭氏疑即明末清初劉兆龍（1609-1694），字六馭，清順治四年（1647）貢生，曾知廣西興安縣、江蘇海州，修訂《海州志》。



833

833
MIN XI (18TH - 19TH CENTURY)
Crabs
Hanging scroll, ink on paper
93 x 20.5 cm. (36 5/8 x 8 1/8 in.)
Inscribed and signed, with two seals of the artist

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

清 閔熙 墨蟹 水墨紙本 立軸

題識：板橋先生風流倜儻，予向友之。蘇門先生性情嫺雅，予向友之。然板橋畫蘭竹，予卻時時學之；蘇門畫蟹，予卻不時時學之。此又何哉？蓋板橋嘗

於燈光月色之中，為蘭竹寫照。故筆下綽約有豐姿，婀娜有意態，予即移此法透入於蟹，旋於波光水色之中為蟹寫照，固師其心，不師其迹也。若但以畫蟹學蘇門，則不復別開生面矣。還質諸方家，以為何如？吳興兼葭舍主人閔如并記。

鈐印：閔熙、閔如

註：閔熙，清浙江歸安（今吳興）人，工詩，善畫蟹，好飲酒，醉後寫生，極盡其妙。

題識中“蘇門先生”即郎葆辰（1763-1839），畫蟹亦佳。

834

ANONYMOUS (14TH - 15TH CENTURY)

Bamboo

Hanging scroll, ink on paper

78.5 x 28.8 cm. (30 ⁷/₈ x 11 ³/₈ in.)

Without signature or seal

HK\$100,000-150,000

US\$13,000-19,000

元／明

無款

墨竹

水墨紙本

立軸



834



835

YUAN YAO (ACTIVE 1720-1780)

Boating along Blue Landscape

Hanging scroll, ink and colour on silk

203.5 x 59.5 cm. (80 1/8 x 23 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated autumn, eighth month, *jiashen* year (1764)

NOTE:

First seen in Dunhuang frescoes and Tang tombs, boundary drawings (*jiehua*) are accurate depictions of architectural forms using a ruler. While very few artists created boundary drawings during Song and Yuan dynasties, they were revived by the Ming and Qing painters and Yuan Yao was representative of this in the early Qing period. Yuan painted *Twelve Scenes of Pavilions in Yangzhou* in his early years. However, it was not until his retirement in Yangzhou that he created *Famous Scenery of Yangzhou*, a set of four paintings now in The Palace Museum collection in Beijing. Executed in 1764, *Boating along Blue Landscape* was a late work by the artist. Yuan adopted the style of Qiu Ying, using “iron lines” to depict the bridge. A sampan was approaching, with the female passenger, sampan operator and heron vividly rendered. The misty background contrasts with the vibrant blue and green mountain range in the foreground, resulting in a poetic scenery expressing the traditions of the Song and Yuan landscapes.

HK\$600,000-800,000

US\$78,000-100,000

清 袁耀 青綠山水 設色紙本 立軸 一七六四年作

題識：時甲申（1764年）秋八月中浣，邗上袁耀。

鈐印：袁耀之印、昭道氏

註：界畫以，界筆直尺所繪畫的堅實線條構成，原為建築物草圖之用。最早見於敦煌壁畫和唐代墓葬圖，後經畫家採用和不斷完善，成為中國畫之一種。宋元時文人畫備受尊崇，作界畫者少；至明清，皇室貴族因記事作業所需，此風格漸漸復甦；而袁耀乃清初界畫代表人物之一。

袁氏早年於揚州繪製《賀亭軒殿閣》十二景，至晚年回鄉，創作《揚州名勝圖》四幅，現藏北京故宮博物院。此幅《青綠山水》作於1764年，當是回揚州後所作。前景法仇英青綠山水，鐵線描寫小橋，舟過水波流動，畫舫上美人、船伕、鸞神態靈活，至遠景霧靄飄渺，饒富詩意，於樓閣界畫風格中，揉合宋元山水傳統，達到精美脫俗之境界。



836



837

VARIOUS OWNERS

836

WITH SIGNATURE OF ZHANG ZEDUAN (14TH - 15TH CENTURY)

Along the River during the Qingming Festival

Handscroll, ink and colour on silk

29.5 x 654 cm. (11 5/8 x 257 1/2 in.)

Signed

With two colophons and a total of six seals and one illegible seal

HK\$80,000-100,000

US\$11,000-13,000

元／明 張擇端（款） 清明上河圖 設色絹本 手卷

款識：臣張擇端畫。

題跋：

1. 湖南寧鄉眉仙范績熙謹識。
鈐印：水竹居、眉仙、范績熙印
2. 寧鄉文熙謨謹跋，王如玉敬書。
鈐印：平理入情、文熙謨印、仰蓬

一印漫漶

837

WITH SIGNATURE OF BIAN JINGZHAO (14TH - 15TH CENTURY)

Birds

Handscroll, ink and colour on silk

33.8 x 232 cm. (13 1/4 x 91 3/8 in.)

Signed, with one seal

One collector's seal of Tan Yankai (1880-1930) and five illegible seals

HK\$80,000-100,000

US\$11,000-13,000

元／明 邊景昭（款） 百鳥圖 設色絹本 手卷

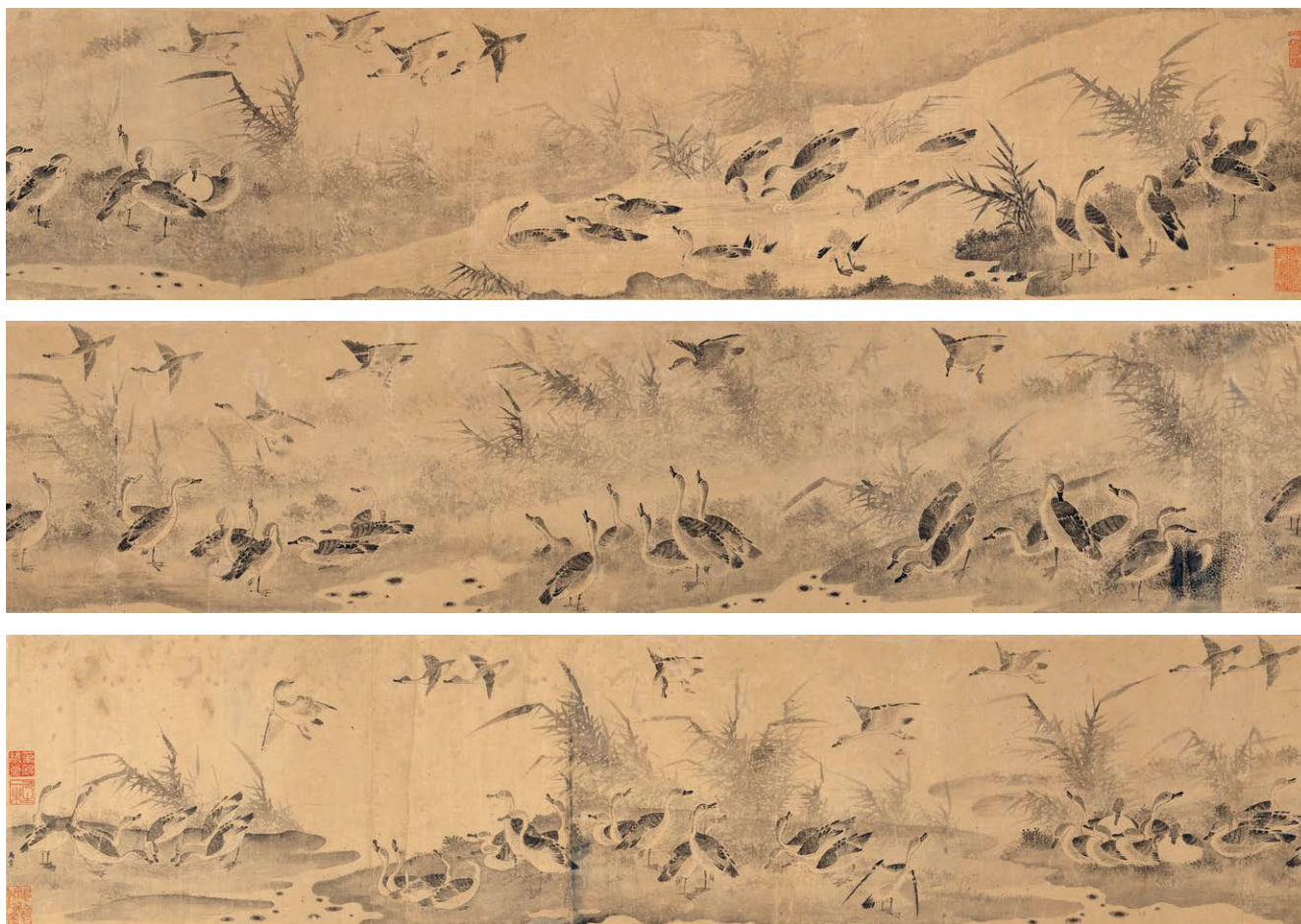
款識：隴西邊景昭製。

鈐印：景昭

譚延闓（1880-1930）藏印：譚祖龢收藏金石文字之印

五印漫漶不清

註：譚祖龢，即譚延闓（1880-1930），字祖庵，湖南茶陵人，光緒三十年（1904）進士，歷任翰林院編修、湖南參議院議長、都督，國民政府主席、行政院長等。



838

838

WITH SIGNATURE OF MA BI

(14TH-15TH CENTURY)

A Hundred Geese

Handscroll, ink on paper

28.5 x 378 cm. (11 ¼ x 148 ⅞ in.)

Signed

Five collector's seals, including one of Xiang Yuanbian (1525-1590) and one of Li Shan (1686-1762)

Colophons by Zhang Wentao (1764-1814), Zhou Lansheng (19th Century), Wu Xiqi (1746-1818), Zhu Run (19th Century), with a total of seven seals

Frontispiece by Yao Yuanzhi (1773-1852), with two seals

Titleslip by Liu E (1857-1909), with one seal

HK\$300,000-500,000

US\$39,000-65,000

元/明 馬賁 (款) 百雁圖
水墨紙本 手卷

款識：馬賁。

藏印：

項元汴（1525-1590）樵李項氏士家寶玩

李鐔（1686-1762）：神仙宰相之家

其他：得五湖權、筆硯精良、人生一樂

題跋：張問陶（1764-1814）：

半江蘆荻一聲秋，萬里龍沙記舊遊。

揀盡寒枝棲未穩，夜深還作稻梁謀。

露宿沙棲祇自憐，書空有字亦徒然。

江南舊侶應相憶，惆悵歸期又一年。

何事銜蘆避網絲，雪泥留迹不多時。

浮鷗野鷺莫相狎，碧海青天看羽儀。

船山居士張問陶題。

鈐印：張問陶印、老船

周蘭生（19世紀）：

風聲戰蘆荻，雁陣落瀟湘。

遠浦情千里，伊人水一方。

道光二十一年（1841）秋九月既望，

周蘭生拜觀并題。

鈐印：□子

吳錫麒（1746-1818）：

聽到秋聲那不衰，相思相望水雲隈。

稻梁絕少蘆蕭瑟，如此江湖夢亦來。

穀人吳錫麒題。

鈐印：吳錫麒印、穀人

祝潤（19世紀）：

宋鄧公壽《畫繼》紀馬賁河中人，長於小景，作百雁百猿百馬百牛百羊百鹿圖，雖極繁夥，而位置不亂，本佛象馬家後寫生，馳名於元祐間、紹聖間。此馬賁百雁圖秩序井然，有條不紊，而精采生動流露毫端，確是寫生妙手，其為真蹟無疑，而鄧氏所謂百雁圖者，殆即此卷也。道光己酉（1849）春王正月，吳中芝坪祝潤書。

鈐印：祝潤之印、芝坪

姚元之（1773-1852）題引首：

蘆聲雁景，竹葉亭生姚元之書於毘陵客齋中。

鈐印：元之、姚氏伯昂

劉鶚（1857-1909）題簽：

宋馬賁百雁圖卷神品，鈐雲藏。

鈐印：鐵雲

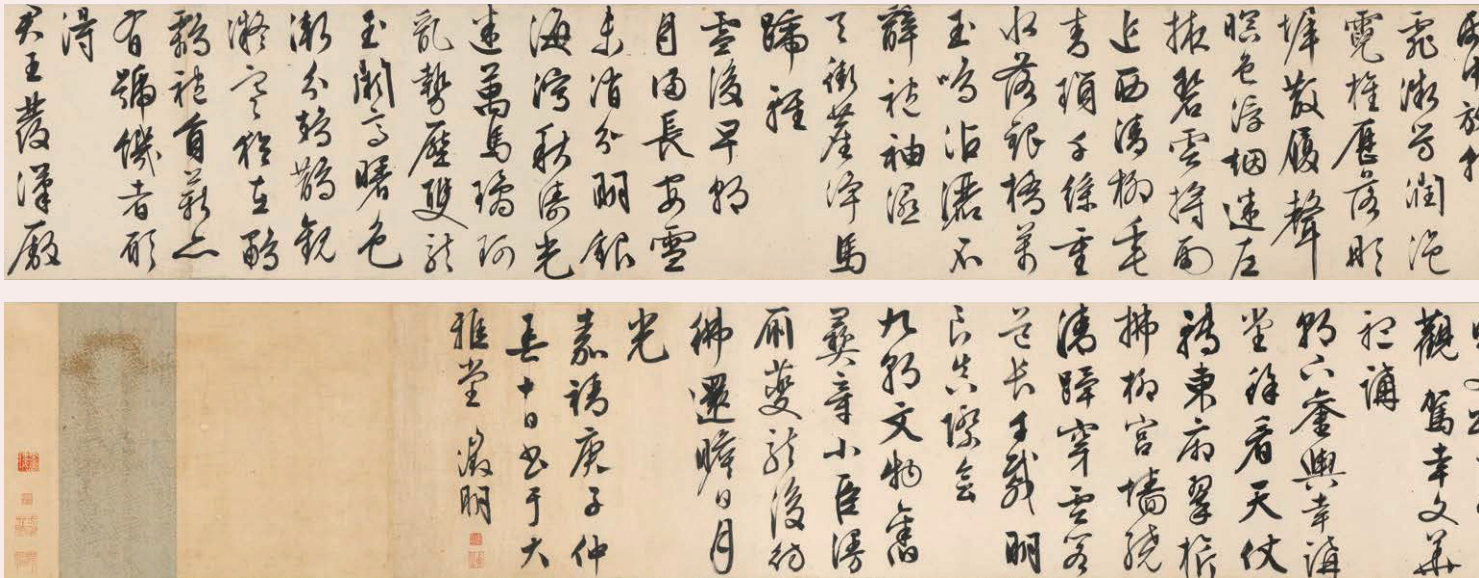
牛門朝見



祥光浩劫索

烟收禁漏初

傳牛衣舊年



839

839

WEN ZHENGMING (1470-1559)*Seven Poems in Running Script*

Handscroll, ink on paper

35 x 706 cm. (13 3/4 x 278 in.)

Inscribed and signed, with three seals of the artist

Dated tenth day, mid-spring, gengzi year of the Jiajing period (1540)

Four collector's seals of Ichibei Masakiyo (17th Century)

Colophons at the end of the handscroll

LITERATURE:Zhou Daozheng ed. *Works by Wen Zhengming*, Vol. II, Shanghai Classics Publishing, Shanghai, October 1987, pp.290-294 and 312.**NOTE:**

Wen Zhengming executed *Seven Poems in Running Script* at the age of seventy. Since his retirement, Wen often calligraphed his poems. A handscroll executed when he was eighty-eight is now in the collection of National Palace Museum in Taipei.

According to the colophons (Fig. 1), *Seven Poems in Running Script* was owned by Chisokuin Takamitsu (1649-1724). In 1762, it was sold to Numano Kunimitsu and his son Numano Kunimoto collected important Chinese calligraphy, including this handscroll and works by Zhu Yunming and Dong Qichang.

There exists two versions of ink-rubbings of *Seven Poems in Running Script*. One was published by Shoseikan in 1879 (Fig. 2) and the other one is now in the collection of Yangzhou Library.

HK\$2,000,000-4,000,000**US\$260,000-520,000**

明 文徵明 行書一自書詩七首
水墨紙本 手卷 一五四〇年作

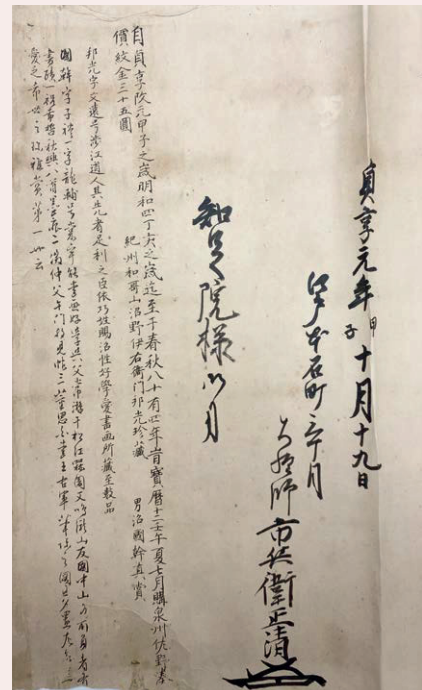
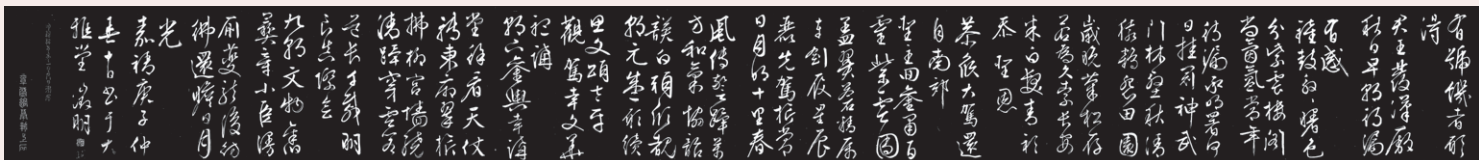
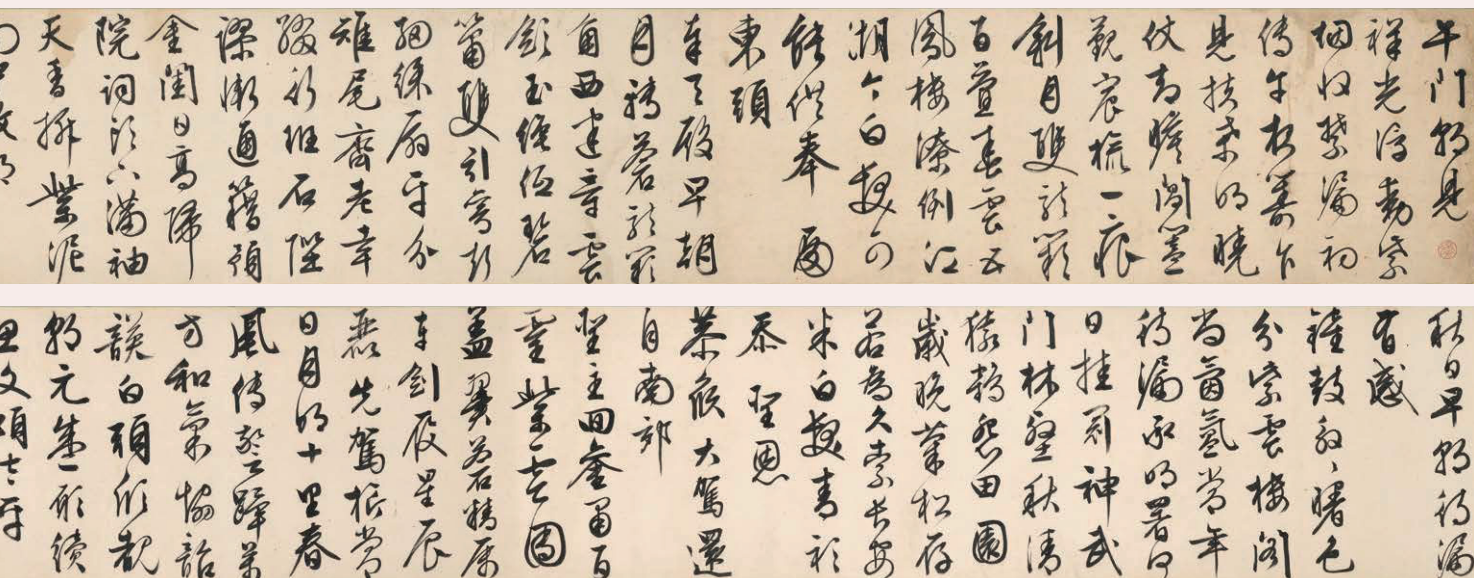


Fig. 1 Colophons at the end of the handscroll

圖一 卷末題跋





釋文：午門朝見。

祥光浮動紫煙收，禁漏初傳午夜籌。
乍見扶桑明曉杖，卻瞻閭闔覲宸旒。
一痕斜月雙龍闕，百疊春雲五鳳樓。
潦倒江湖今白髮，可能供奉殿東頭。
奉天殿早朝。
月轉蒼龍闕角西，建章雲斂玉繩低。
碧簫雙引鸞聲細，綵扇平分雉尾齊。
老幸綏行班石陛，謬慚通籍預金闈。
日高歸院詞頭下，滿袖天香折紫泥。
雨中放朝。
霏微芳潤浥霓旌，歷落彤墀散履聲。
暝色浮煙迷左掖，碧雲將雨近西清。
柳垂青瑣千絲重，水落銀橋萬玉鳴。
沾灑不辭袍袖濕，天街塵淨馬蹄輕。
雪後早朝。
月滿長安雪未消，分明銀海瀉秋濤。
光迷萬馬瓊珂亂，勢壓雙龍玉闕高。
曙色漸分鵲鵲觀，凝寒猶在鸛鵒袍。
負薪亦有號饑者，願得君王漢漢廄。
秋日早朝待漏有感。
鐘鼓殷殷曙色分，紫雲樓閣向氤氳。
常年待漏承明署，何日掛冠神武門？
林壑秋清猿鶴怨，田園歲晚菊松存。
若為久索長安米，白髮青衫忝聖恩。
恭候大駕還自南郊。

聖主回鑾肅百靈，紫雲團蓋翼蒼精。
屬車劍履星辰麗，先駕旂常日月明。
十里春風傳警蹕，萬方和氣協韶箴。
白頭欣覲朝元盛，願續思文頌太平。
觀駕幸文華聽講。
朝下鑾輿幸講堂，徐看天仗轉東廂。
翠旗拂柳宮牆繞，清蹕穿雲閣道長。
千載明良真際會，九朝文物舊彝章。
小臣漫廁夔龍後，彷彿還瞻日月光。

題識：嘉靖庚子（1540）仲春十日書于大雅堂，徵明。

鈐印：停雲、文徵明印、衡山

沼邦光藏印：墨香樓、沼邦光印、一字文遠、號涉江

題跋：貞享元年（1684）甲子十月十九日，江戶本石町口月，口口師市兵衛正清。知足院樣口口。
自貞享改元甲子之歲，明和四丁亥（1767）之歲，迄至于春秋八十有四，年，皆寶曆十二壬午（1762）夏七月，購泉州佐野，湊價紋金三十五圓。紀州和哥山沼野伊右衛門邦光珍藏。男沼國幹真賞。

邦光，字文遠，號涉江道人，其先者足利之臣，依巧姓，賜沼，性好學，愛書畫，所藏至數品。
國幹，字子禮，一字龍輔，號棠宇，能書畫，好學，與父常游于松江霖園。又鳴瀧山友國中山為所負者，有書蹟一祝希哲《秋興八首》墨痕；二徵仲父《午門朝見》帖；三董思白書王右軍筆陣之圖，日夕置左右焉！愛之希世之珍，雅賞第一也云。

著錄：周道振輯校，《文徵明集》下，上海古籍出版社，上海，1987年10月，第290-294及312頁。

註：文徵明此卷寫於七十歲時，書在京舊詩七首。文氏辭官鄉居後，常有書寫自作詩，台北國立故宮博物院即藏有他八十八歲時行書《自作詩卷》。
據跋文（圖一）知本卷清初（1684年）已為日人師市兵衛正清藏，又次為沼邦光、沼國幹父子所有。
此卷前後曾兩次以拓本形式刊行，一為日本章盛館於1879年刊行（圖二）；另一本拓片現藏於揚州市圖書館。

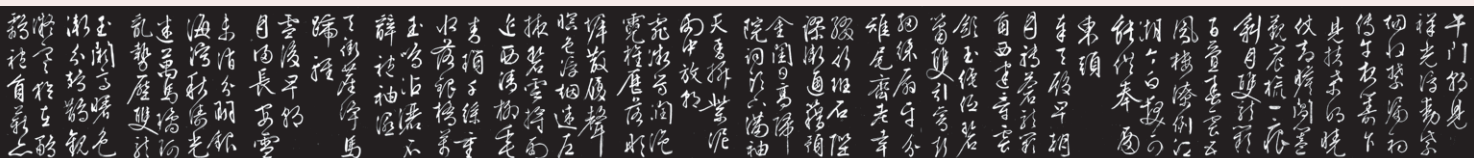


Fig. 2 Rubbing published by Shoseikan, Japan in 1879
圖二 日本章盛館1879年拓本



840

VARIOUS OWNERS

840

ZHAO ZUO (1573-1644)

Viewing the Distant Mountains

Handscroll, ink and colour on paper
26.4 x 280.2 cm. (10 ⅜ x 110 ⅞ in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *jiwei* year (1619)

Colophons by Wu Weiye (1609-1672),
Kobayashi Takusai (1831-1916), Ema
Tenkoh (1825-1901) and hermit Fengyang,
with a total of eleven seals

Inscription on the inside cover of the
wooden box by Kobayashi Takusai, with
two seals

NOTE:

Kobayashi Takusai (1831-1916) was a
scholar and calligrapher from Kyoto. He
excelled at the connoisseurship of paintings
and calligraphy.

Ema Tenkou (1825-1901) was a calligrapher,
doctor and poet from Shinga. He was an
esteemed connoisseur of paintings and
calligraphy.

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

US\$110,000-130,000

明 趙左 溪山遠眺 設色紙本 手卷
一六一九年作

題識：己未（1619年）秋日寫。華亭趙左。

鈐印：趙左、文度

吳偉業（1609-1672）題跋：

趙文度盛為董尚書所推，下筆矜重，不肯受人促迫。此卷高踈澹遠，有名士風氣，非時流畦逕可及也。梅村居士吳偉業題于通雲廬。

鈐印：吳偉業印、駿公

小林卓齋（1831-1916）、江馬天江（1825-1901）、鳳揚處士題跋，共鈐印九方。

小林卓齋題木盒內蓋並鈐印兩方。

註：小林卓齋（1831-1916），名發，字公秀，號卓齋，卓翁等，日本京都文人書法家，擅詩、書和篆刻，精通書畫鑒定。

江馬天江（1825-1901），本名下阪聖欽，字承弼，號天江，日本進江（今滋賀縣）人，擅詩、書、畫及鑒定。



趙文度藏為並面書而推下筆稍
重不肖家入但以此為萬殊遠有
居士風氣非特派近可也
梅村居士書

趙文度山水筆氣
有遠墨彩秀潤本情
所謂宗筆源並得黃沈
之佳者於是出是為因如
此卷也生得之佳此其
一語以表鑒賞之意云
戊子八月 吳昌碩書於

此卷峰峦漸次
錯映重其而一
極其密有江山秀
盡之趣故展之似
人想見其巧力深而
融融也

天江老漁

錦侯覽此山水卷不
覺身在蒼茫烟波
云此卷時成于中元
子月



841

LAN YING (1584-AFTER 1664)

Stroll with a Stick in Autumn Mountain

Hanging scroll, ink and colour on silk

149.5 x 46.5 cm. (58 7/8 x 18 1/4 in.)

Inscribed and signed, with two seals of the artist

Titleslip by Syunko Sugiura (1844-1931)

PROVENANCE:

Lot 85, 26 June 1916, Auction from the Collections of Count Hijikata and Viscount X, Tokyo Art Club.

Syunko Sugiura collection.

LITERATURE:

Catalogue for Auction from the Collections of Count Hijikata and Viscount X, Tokyo Art Club, Tokyo, 26 June 1916, pl.85.

Kei Suzuki, *Fine Art in Ink*, Vol. 2, Li Tang, Ma Yuan, Xia Gui, Kodansha BC Ltd., Tokyo, 1974, p.133, pl.104.

NOTE:

A Japanese painter, Syunko Sugiura was awarded Commandeur des Arts et des Lettres by the French government in 1913, when he exhibited at the Louvre his painting *Sailing*.

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

US\$200,000-260,000

明 藍瑛 秋山曳杖圖 設色絹本 立軸

題識：法李咸熙秋山曳杖畫。蜨叟瑛。

鈐印：藍瑛之印、田叔父

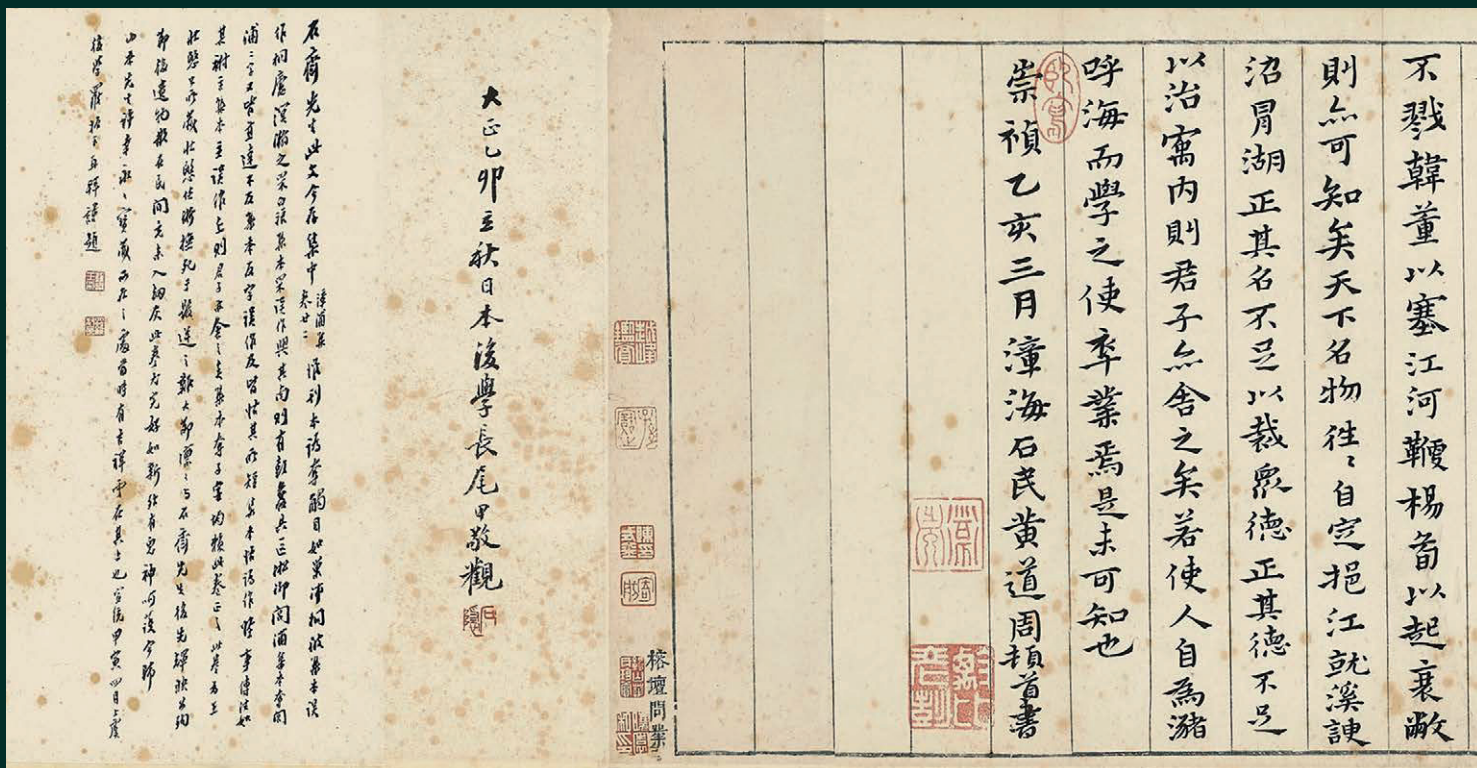
杉浦俊香（1844-1931）題簽：蜨叟秋山圖，秋山參差水潺湲，枯樸老松迴石根。箇□一堂三子里，□□壁□後樂園。俊香墨主人題簽。

來源：東京美術俱樂部，土方伯爵某子爵家禦所藏品拍賣，1916年6月26日，編號85。
杉浦俊香舊藏。

出版：《土方伯爵某子爵家御所藏品》拍賣圖錄，東京美術俱樂部，東京，1916年6月，圖版85。
鈴木敬，《水墨美術大系／第二卷：李唐馬遠夏圭》，株式會社講談社，東京，1974年，第133頁，圖版104。

註：杉浦俊香（1844-1931），日本畫家，1913年獲得法國最高藝術文化勳章，同時在法國盧浮宮展出畫作《遠浦歸帆》。





Lectures at Banyan Forum: Story Behind Huang Daozhou's *Small-Character Calligraphy in Standard Script* 榕壇問業 — 黃道周《合選八閩文業敘》 考述

Huang Daozhou (1585–1646) wrote his *Small-Character Calligraphy in Standard Script* with exquisitely fine brush strokes, in the third month of 1635, when he was lecturing in the country. According to his chronicle, he resigned from his official post and left the capital (Beijing) in 1632. Two years later, when he was living and teaching in Beishan of Zhangpu county (in Fujian province), a judge of Zhangzhou named Cao Weizhi invited him to teach at the Ziyan School in Zhangzhou. Huang Daozhou was methodical in his instructional style: he would teach the classics before the biographies and chronicles, the records before histories; and he would answer his students' questions in order of increasing difficulties. His students compiled these lessons which took place over a year into 18 volumes titled *Rongtan wenye* (*Lectures at Banyan Forum*), which became fundamental in understanding Huang Daozhou's philosophy and scholarship. The characters "*Rongtan wenye*" can be found at the lower-left of the original handsroll, as this type of paper was used during his tenure at Ziyan School.

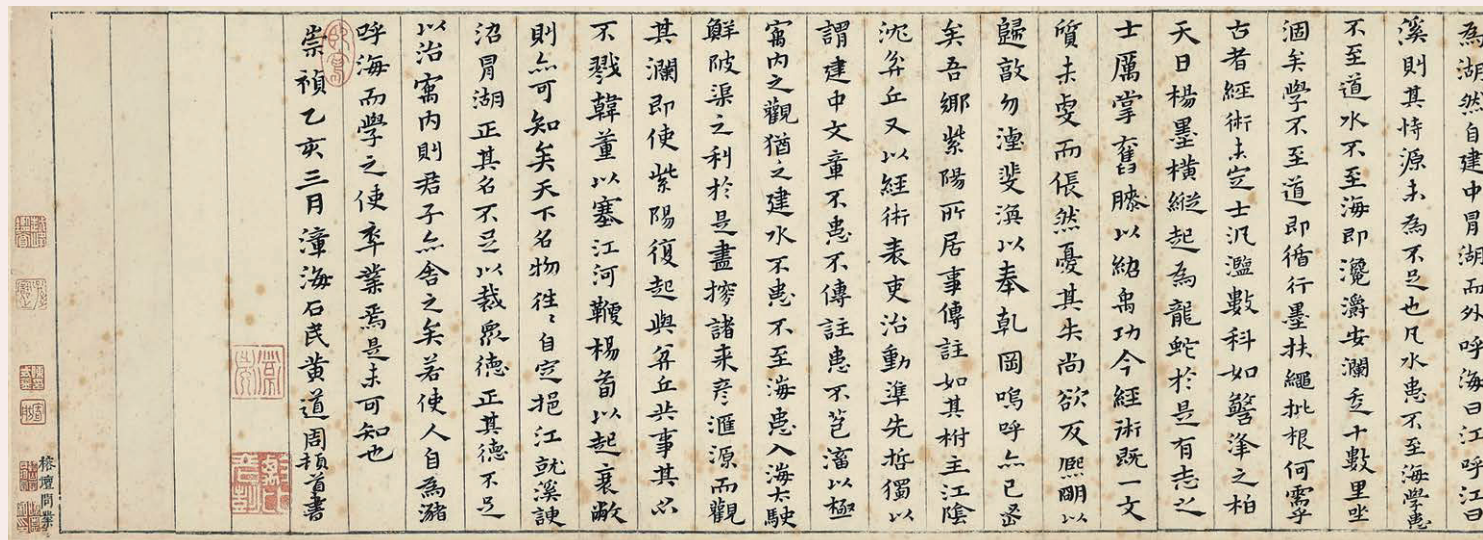
The text of this work is included in Chapter Twenty-Two of *Huangzhang puji*, where the analogy of the connectivity and convergence of all the waterways is used to illustrate the importance

里以燭天漢奚疑乎天下目論皆估其所短
大其所不足燕秦之間稱渚曰海中州上下
稱溝為河黔蜀之間稱河為江建人稱沼
為湖然自建中冒湖而外呼海曰江呼江曰
溪則其恃源未為不足也凡水患不至海學患
不至道水不至海即灤灤安瀾矣十數里坐
涸矣學不至道即循行墨扶繩批根何需寧
古者經術未宣士汎濫數科如磐津之柏
天日楊墨橫縱起為龍蛇於是有志之
士厲掌奮膝以紉帛功今經術既一文
質未更而俚然憂其失尚欲反熙明以
歸敦勿湮斐渙以奉軋岡嗚呼亦已甚
矣吾鄉紫陽所居事傳註如其柑主江陰
沈弇丘又以經術表吏治動準先哲獨以
謂建中文章不患不傳註患不芑瀆以極
竈內之觀猶之建水不患不至海患入海太駛
鮮破渠之利於是盡撈諸來彥滙源而觀
其瀾即使紫陽復起與弇丘共事其心

of the rhythm of literary writing. Such rhythm emerges from a canal and eventually flows into the sea. It is also an analogy for the balance between the recommendation in an essay with the allegory it uses to illustrate the point. Originally, it was composed as the preface of the book *Hexuan bamin wenye*, compiled by the Magistrate of Jianyang, Shen Fenqiu (17th Century). As the original recipient of Huang Daozhou's masterfully executed preface, Shen Fenqiu treasured the piece and brought it home with him to Jiangyin when he retired. Then it entered the collection of someone with the surname Hua (18th-19th Century), who lived in Qingxishan during the Qing dynasty. Other owners of the paintings include Chen Shijin (?-1867) of Jiangyin and Luo Zhengyu (1866-1940). In 1912, it was published in the fourth volume of *Shenzhou daguan* (*Epitome of Cathay*), a series of books featuring collotype reproductions of important paintings and calligraphy. After 1914, it entered the collection of Yamamoto Teijiro (1870-1937) in Japan, where Nagao Uzan (1864-1942) has shown his approval by inscribing and placing his seal on it in 1915. It also appears in the 1932 *Chokaido shoga mokuroku* (*The Catalogue of the Calligraphy and Paintings of Chokaido*).

黃道周烏絲欄小楷精書《合選八閩文業敘》，撰寫書成於崇禎乙亥（1635）三月，適逢石齋鄉居講學期間。據《黃石齋先生年譜》記載，明崇禎五年（1632），黃道周辭官離京。七年（1634），鄉居漳浦北山講學，五月受漳州推官曹惟才之請，往彰州紫陽學堂“發皇聖學”，先經後傳，先籍後史，隨弟子問難，次第回答，是謂“榕壇問業”，歷時一年有餘。弟子以講學內容輯成《榕壇問業》十八卷，為黃石齋重要學術思想。本篇書法末界欄外下方有“榕壇問業”四字，即為當時講學書寫用紙。

《合選八閩文業敘》收入《黃漳浦集》卷二十二，以天下水道之積聚通達，比喻文運之生。由建水之通達入海，又喻論建中文章足與寓內文章相抗衡。《合選八閩文業》為時任建陽縣令之江陰沈弇丘所編纂，黃道周為其以精楷撰敘，沈氏後來攜歸鄉里珍藏，次第為清錫山華氏“碧梧書屋珍藏”、清江陰陳式金（?-1867）遞藏，至民初為羅振玉（1866-1940）所有，出版於《神州大觀》第四號。1914年後，輾轉流入東瀛，為日人山本悌二郎（1870-1937）藏，並由日本漢學家長尾甲（1864-1942）於大正乙卯（1915）題跋題簽認可，1932年著錄於《澄懷堂書畫目錄》卷四。



842

842

HUANG DAOZHOU (1585-1646)*Small-Character Calligraphy in Standard Script*

Scroll, mounted and framed, ink on paper

28 x 153.5 cm. (11 x 60 3/8 in.)

Signed and dated third month, *yihai* year of Chongzhen period (1635), with three seals of the artist

Ten collector's seals

Colophon by Nagao Uzan (1864-1942), dated *yimao* year (1915), signed with one sealColophon by Luo Zhenyu (1866-1940), dated *jiayin* year (1914), signed with two seals

Titleslip by Nagao Uzan, signed with one seal

PROVENANCE:

Property of Shen Fenqiu (17th Century).

Hua's collection (18th-19th Century).

Collection of Chen Shijin (?-1867).

Collection of Luo Zhenyu (1866-1940).

Collection of Yamamoto Teijiro (1870-1937).

LITERATURE:*Epitome of Cathay*, Vol. 4 (aka *National Glory Collection of Cathay*, Vol. 25), National Glory of Cathay Society, Shanghai, 20 June 1913.Yamamoto Teijiro, *Chokaido shoga mokuuroku*, Vol. 4, Bunkyo, Tokyo, 1932, pp.76-78.Huang Daozhou, *Collection of Huang Zhangpu*, Vol. 22, in Wang Deyi ed., *Integrated Book Series—Third Series*, Book 52, Xin Wenfeng Publishing Company, Taipei, March 1997, p.504.Wang Wenjing ed., *Literary Collection of Huang Zhangpu*, Book 1, International Chinese Literary Works Publishing, Sydney, August 2006, p.320.Huang Daozhou, *Collection of Huang Zhangpu*, Vol. 22, in Shen Naiwen ed., *Literary Collection of the Ming Dynasty, Series V*, Vol.45, Huangshan Bookstore, Hefei, March 2016, p.7.**HK\$4,200,000-6,200,000****US\$550,000-800,000**

明	黃道周	小楷《八閩文苑敘》	水墨紙本	鏡框
一六三五年作				

釋文：合選八閩文苑敘。

寓內畜德之瀕二十有五，洞庭三澨：雲夢、鄱陽、南楚；其北則有晉澤、弦蒲、澠池、玄澗、巢沛、桐陂；其東則有射陽、甓社、練鏡、分鶴；其西則有錦沱、金馬、宕渠、昆明。此二十五瀕者，其力不洞於海，負江河而行，星月所持，以鑑毫髮。凡不見海者，汎濫之深廣矣。以其瀕，謂之畜，德天下之水稱霸焉！而建水皆無之。

寓內通德之瀕一十有九，溟瀚之梁白浪，其南則有彭蠡、具區、淞渚、閭浦、伊婁、錢塘、聖湖、瞰乍、桃渚、麗豐、鼉瀧。此十九瀕者，其力皆能自達於海，與潮汐往來，天地所灌，以運軸轂。凡不見海者，與之談若夢耳！以其自達於海，謂之通，德天下之水歸王焉！而建水皆有之。

建水之所無者，既不足激濤湛浸以耀天下，其所有者，又皆直達不反，自要所縮。故自是而建中之文章，與寓內勝負，蓋可知也。夏后殷周盛時，地不過千里，其文章苞菴未喻王伯，趨漸自楊而越，水行一丈，則氣行一尺，金鑿翊興。又三百年，齋潔之氣下抵建水，寫三千里以燭天漢，奚疑乎！天下目論，皆怙其所短，大其所不足。燕秦之間，稱潯曰海；中州上下，稱溝為河；黔蜀之間，稱河為江。建人稱沼為湖，然自建中冒湖而外，呼海曰江，呼江曰溪，則其特源未為不足也。凡水患不至海，學患不至道。水不至海，即澗澗安瀾走十數里，坐涸矣！學不至道，即循行墨扶繩批根，何需乎？古者經術未定，士汎濫數科，如警澤之柏天日。楊墨橫縱，起為龍蛇，於是志之士厲掌奮膝以紹禹功。今經

合選八閩文葉敘

寓內畜德之渚二十有五洞迹三瀼雲
夢鄱陽南楚其北則有晉澤弦蒲澗
池玄滄巢沛桐陂其東則有射陽甌社練
鏡分鶴其西則有錦沱金馬宕渠及明
此二十五渚者其力不洞於海負江河而行
星月所持以鑑毫髮凡不見海者汎濫之
深廣矣以其渚謂之畜德天下之水稱霸
焉而建水皆無之寓內通德之渚一十有九
溟瀚之界白浪其南則有彭蠡具區淞
渺閩浦伊婁錢塘聖湖瞰下菴者麗豐
麗瀧此十九渚者其力皆能自達於海與
潮汐往來天地所灌以運軸轂凡不見海
者與之談若夢耳以其自達於海謂之通
德天下之水歸焉而建水皆有之建水
之所無者既不足漱灑湛浸以耀天下其所
有者又皆直達不反自要所宿故自是而建
中之文章與寓內勝負蓋可知也夏后殷
周盛時地不過千里其文章苞蘊未喻王
伯趨漸自揚而越水行一丈則氣行一尺金鑿
翺興又三百季齋潔之氣下拒建水寫三千
里以燭天漢奚疑乎天下目論皆怙其所短
大其所不足燕秦之間稱渚曰海中州上下
稱溝為河黔蜀之間稱河為江建人稱沼

術既一，文質未更，而佞然憂其失，尚欲反照明以歸敦，勿煙斐渙，以奉乾岡。嗚呼！亦已蚤矣！

吾鄉紫陽所居，事傳註如其村主。江陰沈舜丘又以經術表吏治，動準先哲，獨以謂建中文章，不患不傳註，患不苞涵以極。寓內之觀，猶之建水不患不至海，患入海太駛鮮陂渠之利。於是盡摻諸來彥，匯源而觀其闡，即使紫陽復起，與舜丘共事，其必不戮韓董以塞江河，鞭楊荀以起衰敝，則亦可知矣！天下名物，往往自定，挹江就溪，諛詔冒湖，正其名不足以裁衆德，正其德不足以治寓內，則君子亦舍之矣！若使人自爲渚，呼海而學之，使卒業焉。是未可知也。

題識：崇禎乙亥（1635）三月漳海石民黃道周頓首書。

鈐印：灑光堂、道周、竊比老彭、卧寫

藏印：陳（花押）、碧梧書屋珍藏、子孫永昌、越峰鑑賞、子孫寶之、陳式金印、寄舫、錫山華氏珍賞、曉園私印

長尾甲（1864—1942）題跋：大正乙卯（1915）立秋，日本後學長尾甲敬觀。

鈐印：石隱

羅振玉（1866—1940）題跋：石齋先生此文，今存集中《漳浦集》卷廿二。惟刊本譌奪觸目，如“巢沛、桐陂”，集本誤作“桐廬”；“溟瀚之界白浪”，集本誤作“興”；“其南則有彭蠡、具區、淞渺、閩浦”，集本奪“閩浦”二字；“又皆直達不反”，集本“反”字誤作“及”；“皆怙其所短”，集本“怙”譌“怪”；“事傳注如村主”，集本主誤作“丘”；“則君子亦舍之矣”，集本奪“子”字。均賴此卷正之。此卷爲王壯愍公所藏，壯愍任浙撫，死于口逆難，大節凜凜，與石齋

先生先後輝映。公殉節後，遺物散在民間，竟未入劫灰。此卷尤完好如新，殆有鬼神呵護。今歸山本先生口，幸永永寶藏，所在之處，當時有吉祥雲在其上也。宣統甲寅（1914）四月，上虞後學羅振玉再拜謹題。

鈐印：羅振玉印、羅叔言

長尾甲題簽：明黃石齋先生楷書八閩文頁敘。長尾甲敬題。

鈐印：石隱

來源：沈舜丘（17世紀）直接得自書法家。

錫山華氏（18—19世紀）藏品。

陳式金（？—1867）藏品。

羅振玉（1866—1940）藏品。

山本悌二郎（1870—1937）藏品。

出版：《神州大觀》第四號（即《神州國光集》第25集），神州國光社，上海，1913年6月20日。

著錄：山本悌二郎，《澄懷堂書畫目錄》卷4，文求堂，東京，1932年，第76—78頁。

黃道周，《黃漳浦集》卷22《八閩文業序》，見王德毅編，《叢書集成三編》，第52冊，新文豐出版公司，台北，1997年3月，第504頁。

王文徑編，《黃漳浦文集》上，國際華文出版社，悉尼，2006年8月，第320頁。

黃道周，《黃漳浦集》卷22《八閩文業序》，見沈乃文編，《明別集叢刊》第5輯，第45冊，黃山書社，合肥，2016年3月，第7頁。

843

WANG ZHIDENG (1535-1612)

Correspondences

Handscroll, ink on paper

29 x 290 cm. (11 3/8 x 114 1/8 in.)

Inscribed and signed, with nine seals of the artist

One collector's seal of Xi Yukang (1863-1933) on the mounting

PROVENANCE:

Lot 2775, 28 May 2012, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong.

Lot 747, 18 September 2014, Fine Classical Chinese Paintings and Calligraphy, Sotheby's New York.

HK\$380,000-480,000

US\$50,000-62,000

明 王穉登 信札 水墨紙本 手卷

題識：穉登頓首上仲嘉先生足下。

穉登頓首再拜，詩扇一柄、絨韉一量伴函。左長。

穉登頓首再拜，詩扇二柄、馬姬傳二冊博笑。左長。

穉登頓首再拜，茂昌親丈先生門下。汝蕃君侯想比佳好，乞為致意。左長。

穉登頓首再拜，詩扇二柄、絨韉一量、拙書四幀伴函。

左長。

穉登頓首再拜，梓山大父使君鈐下。恭順香二十餅、

櫻竹筴一束伴函。左長。

穉登力疾頓首再拜，希所中丞相公閣下，儀狀一摺。左長。

穉登頓首再拜，叔廣先生門下。左長。

穉登頓首再拜，伯修使君幕下。滇碁一則、詩扇一柄伴函。

左長。

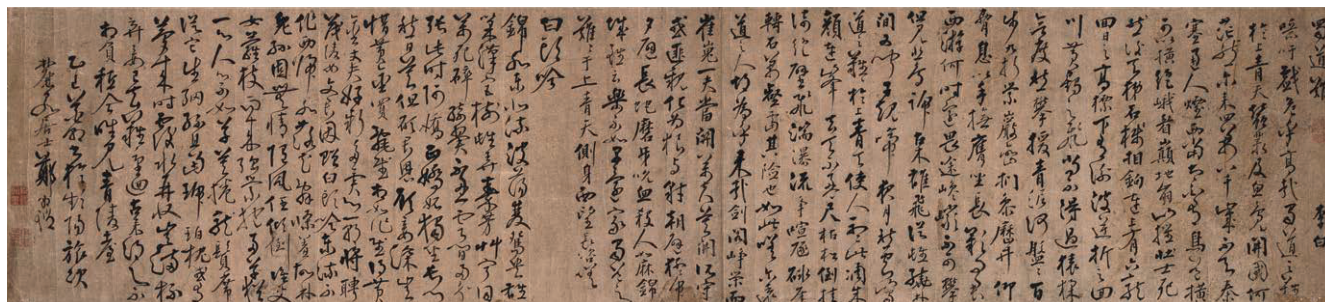
鈐印：尊生（二次）、登（六次）、穉登

席裕康（1863-1933）裱邊藏印：莫釐山樵珍藏

來源：香港佳士得，中國古代書畫拍賣，2012年5月28日，編號2775號。

紐約蘇富比，中國古代書畫拍賣，2014年9月18日，編號747號。

註：席裕康（1863-1933），又名席理一，字錫藩，號慰根，祖籍蘇州洞庭東山人，因鄉居有莫釐山，因以為號，又號莫釐頤性室主、抱仁子等。席氏家族為上海金融世家，席錫藩生於上海，1897年隨父入麥加利銀行買辦間工作，歷任副買辦、買辦。1907年轉任華俄道勝銀行買辦，1925年任中法工商銀行買辦，編著《內外功圖說輯要》（1919）、《頤性室書畫留真譜》（1929）、《頤性室藏唐宋元明清五代名人書畫真跡大全》（1933）等。



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ZHENG CHAOJIAN (17TH - 18TH CENTURY)

Cursive Script Calligraphy

Handscroll, ink on paper

29.8 x 131.3 cm. (11 3/4 x 51 3/4 in.)

Inscribed and signed, with three seals of the artist

Dated yisi year (1725)

HK\$60,000-80,000

US\$7,800-10,000

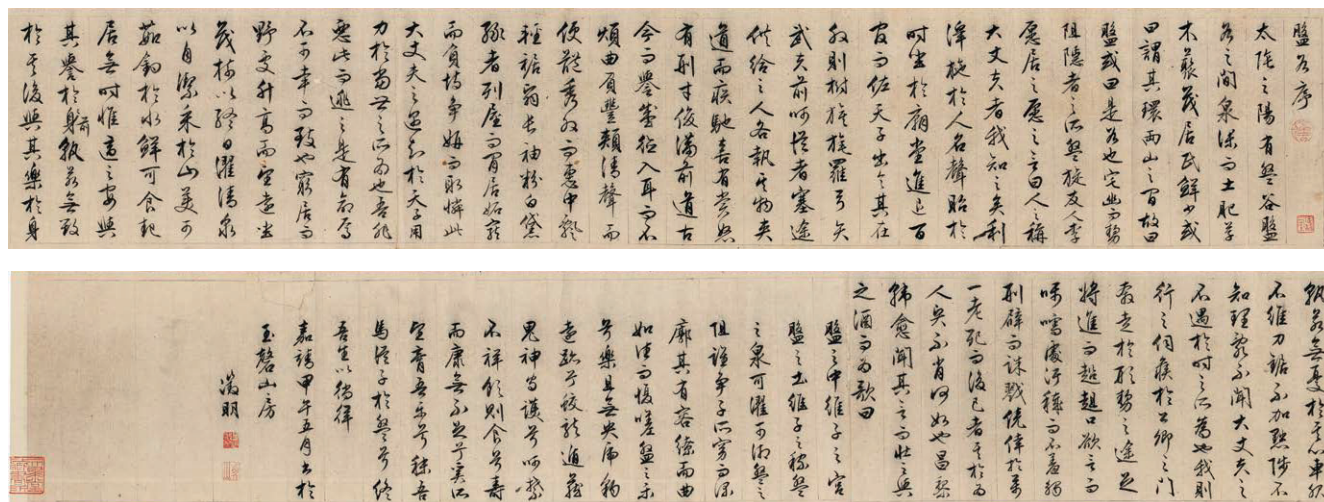
清 鄭朝鑑 草書《蜀道難》、《白頭吟》 水墨紙本 手卷 一七二五年作

題識：乙巳（1725）花朝書於頻陽旅次，麓泉居士鄭朝鑑。

鈐印：墨香臨帖後、臣鑑翰墨、字余曰笠山

註：據勞繼雄《中國古代書畫鑒定實錄5》，浙江省博物館藏有“清鄭以寧《行書千字文卷》，紙本。”署“雍正丁未（五年，1727）初冬書於邗上客窗。”鈐“臣鑑翰墨”白文印，上款“麓泉上款”。則鄭以寧，名朝鑑，又字余曰笠山，清雍正五年在世。

844



845

845

WEN ZHENGMING (1470-1559)

Running Script Calligraphy

Handscroll, ink on paper

24.8 x 269 cm. (9 ¾ x 105 ⅞ in.)

Inscribed and signed, with three seals of the artist

Dated fifth month, *jiawu* year of the Jiajing period (1534)

Three collector's seals, including one of Wenqiu Tang (Bunkiyudo)

HK\$250,000-350,000

US\$33,000-45,000

明 文徵明 行書《盤谷序》 水墨紙本 手卷 一五三四年作

題識：嘉靖甲午（1534）五月書於玉磬山房，徵明。

鈐印：文徵明印、衡山、停雲

藏印：水山林堂、文求堂藏書所、定靜堂

註：文求堂為日本明治至昭和期間東京重要漢籍書店，主人為田中慶太郎，自1901年從京都遷往東京發展，1908-1911年寓居北京，學習並尋訪古籍，活躍於中國和日本的漢籍書肆。上世紀三十年代，曾為羅振玉、郭沫若等學者出版書籍，1954年因後繼無人正式關閉。

846

MA SHOUZHEN (1548-1604)

Rock and Bamboo

Hanging scroll, ink on paper

111 x 33.3 cm. (43 ¾ x 13 ⅛ in.)

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

Two collector's seals of Wang Zhideng (1535-1612)

Colophon by Guweng

LITERATURE:

Zhang Shunhui, *Essays of Ai Wan Lu*, Central China Normal University Publishing, Wuhan, 2005, p.405.

HK\$120,000-180,000

US\$16,000-23,000

明 馬守貞 羣仙拱祝 水墨紙本 立軸

題識：羣仙拱祝。湘蘭馬守貞寫於尊生齋。

鈐印：馬守貞印、湘蘭

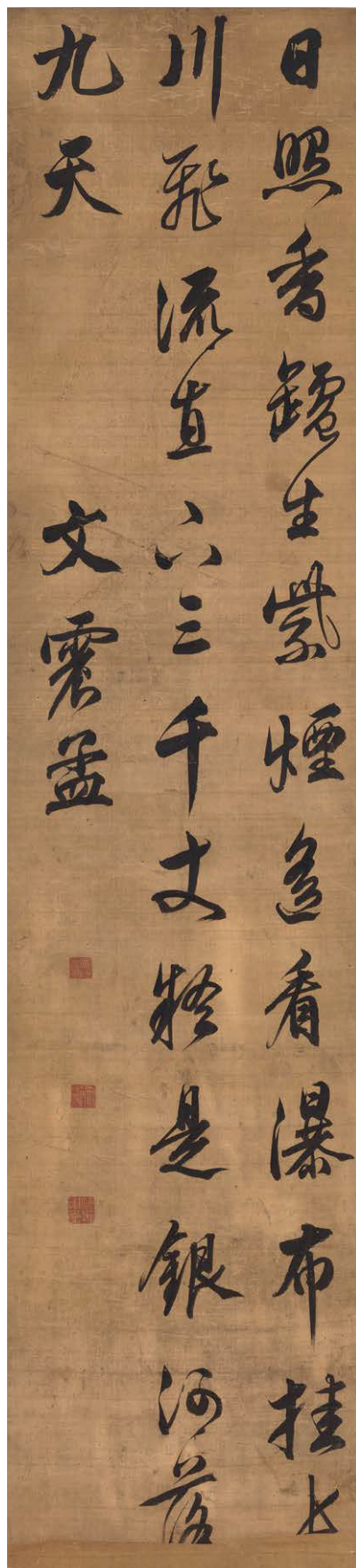
王穉登（1535-1612）藏印：王氏百穀、王穉登印

顧翁題跋

著錄：張舜徽，《愛晚廬隨筆》，華中師範大學出版社，武漢，2005年，第407頁。

註：馬湘蘭，即馬守貞，明代歌妓，秦淮八艷之一，能詩善畫。史載王穉登七十大壽時，馬湘蘭買船載歌妓數十人，前往蘇州為王祝壽，“宴飲累月，歌舞達旦”，歸後大病，死後葬在秦淮河畔白鷺洲公園碧峰寺，年57歲。根據畫上王穉登兩方藏印，另顧翁題跋內容，此《羣仙拱祝》圖應是當時（1604年）寫贈王穉登。





847

WEN ZHENMENG (1574-1636)
Seven-character Poem in Running Script

Scroll, mounted and framed, ink on satin
 155 x 35.5 cm. (61 x 14 in.)
 Signed, with three seals of the artist

PROVENANCE:

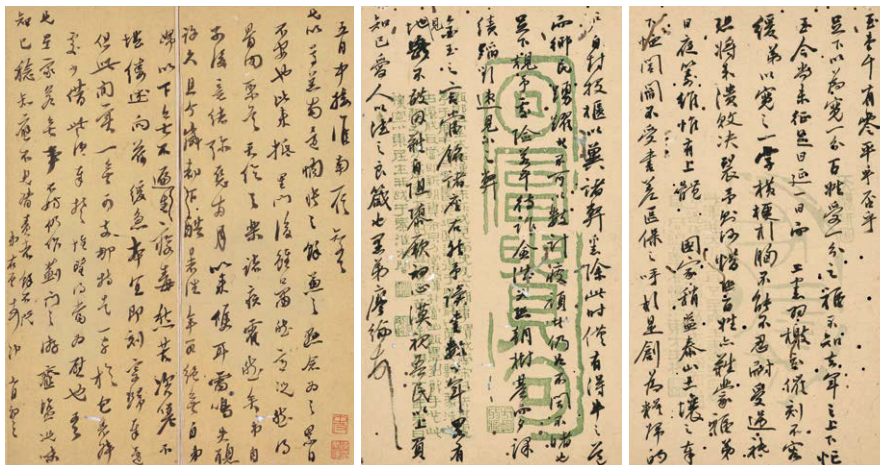
Acquired in Shanghai in the 1930s.

HK\$150,000-200,000

US\$20,000-26,000

明 文震孟 行書七言詩 水墨綾本 鏡框

釋文：日照香爐生紫煙，遙看瀑布掛長川。
 飛流直下三千丈，疑是銀河落九天。
 款識：文震孟。
 鈐印：文震孟印、文起、竺塢山堂
 來源：1930年代購於上海。



848

848

TANG YOUZENG (1656-1721) **AND OTHERS**
Seven Correspondences

A set of twenty-two loose album leaves, ink on paper
 Various sizes, each leaf measures approx.
 23.5 x 12.8 cm. (9 1/4 x 5 in.)
 Three letters by Tang Youzeng (1656-1721), one each by Wu Guanli (?-1878), Liao Lun (1810-1889), Ruoxi and Zhao You (1727-1800) Wu Guanli (?-1878), Liao Lun (1810-1889)
 Each letter inscribed and signed, with a total eight seals
 with one seal of the artist
 Five collector's seals, including three of Chen Xilian (1867-1945) (5)

PROVENANCE:

Acquired in Shanghai in the 1930s.

HK\$30,000-40,000 **US\$3,900-5,200**

清 湯右曾及諸家 信札七通
 水墨紙本 散冊頁二十二開

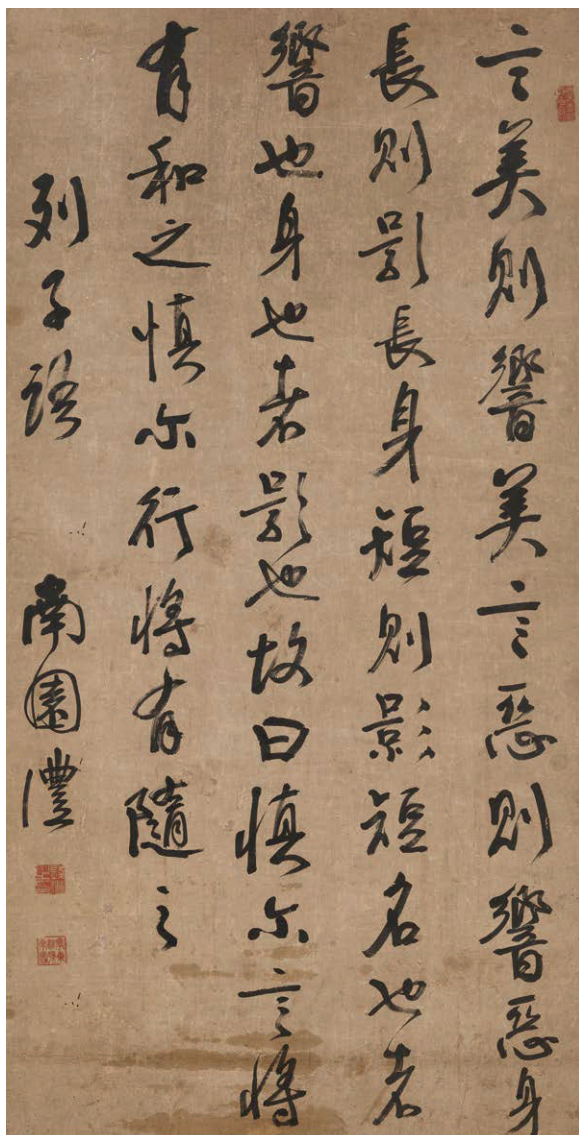
來源：1930年代購於上海。

湯右曾 (1656-1721) 函三通、吳觀禮 (?-1878)、廖綸 (1810-1889)、若谿、趙佑 (1727-1800) 函各一通，各落款共鈐印八方。

藏印：

陳希濂 (1867-1945)：陳希濂印 (三次)
 其他：中及兩次、李襄

註：湯右曾，字西崖，浙江仁和人，1688年進士，官至吏部右侍郎，有《懷清堂集》。
 吳觀禮，字子雋，浙江仁和人，1871進士，1875年任四川鄉試副考官，有《圭齋文集》等。
 廖綸，字養泉，四川平昌人，歷任江蘇、海州州官等，工書善詩文，有《兩漢讀書論斷》等。
 趙佑，字啓人，浙江仁和人，1752年進士，官至左都御史，有《清獻堂詩文集》。
 陳希濂，字吐玉，元和縣人，1891年鄉試舉人，署寶山縣訓導，入民國任東吳大學國文教習等。



849

849

QIAN FENG (1740-1795)

Calligraphy in Running Script

Scroll, mounted and framed, ink on paper

174 x 88.5 cm. (68 ½ x 34 ¾ in.)

Signed, with three seals of the artist

PROVENANCE:

Acquired in Shanghai in the 1930s.

HK\$40,000-60,000

US\$5,200-7,700

清 錢澧 行書列子語 水墨紙本 鏡框

釋文：言美則響美，言惡則響惡；身長則影長，身短則影短。
名也者，響也；身也者，影也。
故曰：慎爾言，將有和之；慎爾行，將有隨之。列子語。

款識：南園澧。

鈐印：勉力時習孜孜日新、錢澧之印、字東注號南園

來源：1930年代購於上海。



850

PROPERTY OF A JAPANESE PRIVATE COLLECTOR
日本私人收藏 (LOT 850)

850

MO SHILONG (1537-1587)

Living in the Mountain

Hanging scroll, ink and colour on gold paper

64 x 27 cm. (25 ¼ x 10 ⅝ in.)

Inscribed and signed, with one seal of the artist

Dedicated to Zhenmo

One collector's seal

HK\$60,000-100,000

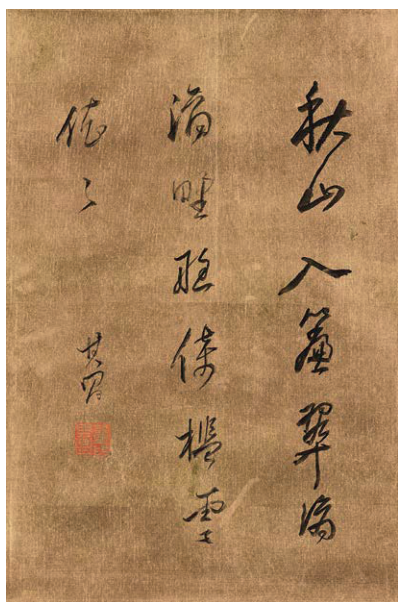
US\$7,800-13,000

明 莫是龍 水岸山居 設色金箋 立軸

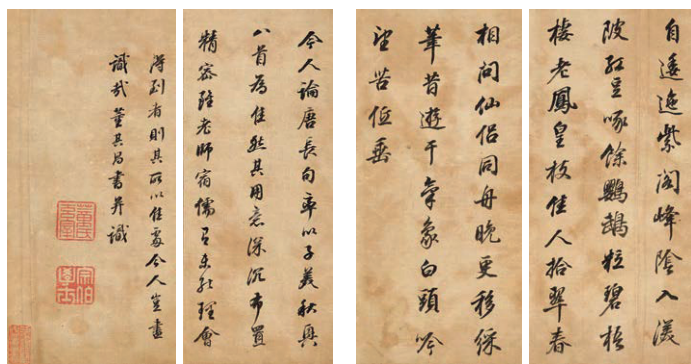
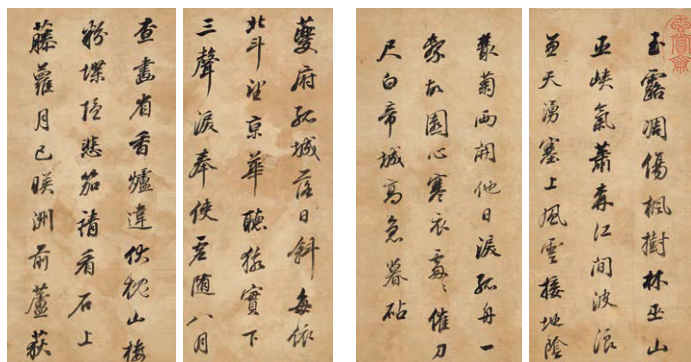
題識：貞默年道兄正，是龍。

鈐印：廷韓

藏印：平陽氏珍藏書口之印



851



852

VARIOUS OWNERS

851

DONG QICHANG (1555-1636)

Landscape and Calligraphy

A pair of hanging scrolls, ink and colour/ink on gold paper

Landscape measures 22.5 x 17 cm. (8 7/8 x 6 3/4 in.),

Calligraphy measures 26 x 17 cm. (10 1/4 x 6 3/4 in.)

Each scroll signed, with a total of two seals of the artist (2)

HK\$150,000-300,000

US\$20,000-39,000

明 董其昌 山水/書法 設色/水墨金箋 立軸兩幅

《山水》款識：玄宰。

《書法》釋文：秋山入簾翠滴滴，野艇倚檻雲依依。其昌。

鈐印：玄宰、董其昌印

852

DONG QICHANG (1555-1636)

Running Script Calligraphy

Album of eighteen leaves, ink on satin

Each leaf measures approx. 11 x 24.8 cm. (4 3/8 x 9 3/4 in.)

Inscribed and signed, with three seals of the artist

One collector's seal

HK\$220,000-280,000

US\$29,000-36,000

明 董其昌 行書《秋興八首》 水墨綾本 冊頁十八開

題識：今人論唐長句率以子美《秋興八首》為佳，然其用意深沉，布置精密，雖老師宿儒有未能理會得到者，則其所以佳處，今人豈盡識哉！董其昌書並識。

鈐印：玄賞齋、董氏玄宰、宗伯學士

藏印：古任友奎王氏鑑藏書畫印



853

853

HUANG XIANGJIAN (1609-1673)

Returning from Mount Wu

Handscroll, ink and colour on paper

30.6 x 188.6 cm. (12 x 74 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated autumn, sixteenth day, ninth month of *renyin* year (1662)

Colophon by Tang Bin (1627-1687), signed with two seals and dated *jiachen* year of Kangxi period (1664)

Five collector's seals, including two of Wang Wenbo (1659-1725) and three of An Lan (18th-19th Century)

HK\$300,000-500,000

US\$39,000-65,000

清 黃向堅 吳山歸棹 設色紙本 手卷 一六六二年作

題識：余性喜山水，探奇歷勝，足跡所到，每營尺幅以記其勝。

蓋慕宗少文歷游五嶽，寄興詩篇，至今人嘖嘖不置。

此卷乃寫吳山歸棹以中風景，一覽可知。

賞音者當自得之，予不敢多贅一詞也。

壬寅（1662年）秋九月望後，黃向堅畫并識。

鈐印：黃向堅印、端木

湯斌（1627-1687）題跋：

黃孝子向堅，字端木，崇禎間尋親入滇，著有《萬里紀程》，堯峰汪先生為弁其首，路涉二萬五千餘里，日計二十有一句，備極險難，僅免劍鋌鋒刃，迺得奉親以歸。孝子工於六法，曾見有滇行小幅，藏弄家重之不啻球貝。此卷寫吳山歸棹，亦其夙所遊覽者，置之胸次而發之筆端，卷不盈丈，其間高峰疊嶂，深林邃壑，縱目尋賞，恍如身歷，允稱佳觀。昔人論畫，於古來名筆，當以優劣為真膺。若夫忠孝，宜以真膺為優劣，名筆雖真可棄。忠孝大賢，偶爾點筆，亦當敬而寶愛，況巨製乎哉！康熙甲辰（1664）中秋後二日，潛庵湯斌書。

鈐印：湯斌印、潛庵

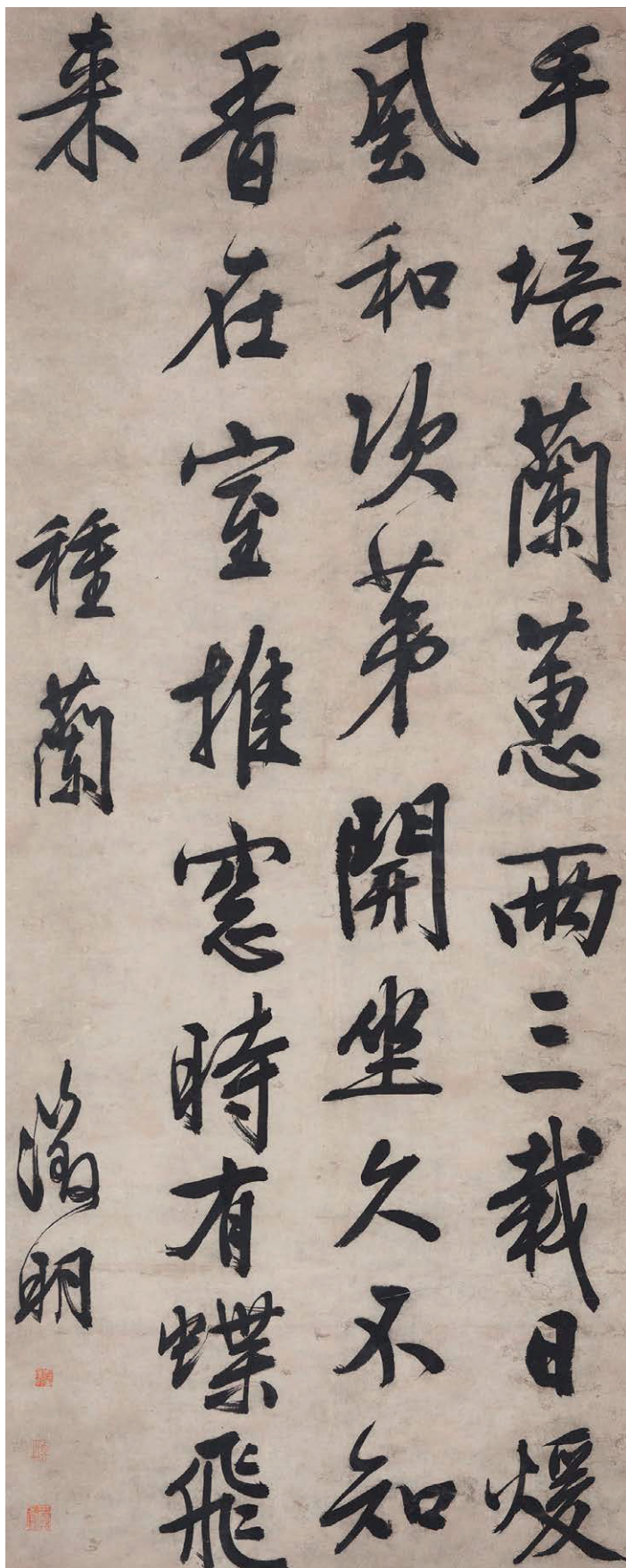
藏印：

汪文柏（1659-1725）：汪氏柯庭祕玩兩次、汪季青珍藏書畫之印。

安瀾（18-19世紀）：夢白樓、安瀾私印、黃浦水伯子字鏡父號少泉夢白樓主人

註：汪文柏（1659-1725），字季青，號柯庭、柯亭，有古香樓、聽松堂、容忍居等十餘堂號，清康熙間安徽休寧人。工詩、善畫墨蘭，官北城兵馬司指揮使，與朱彝尊等往還，刻書藏書及藏書畫頗豐，著《柯庭餘習》、《古香樓吟稿》。

安瀾原名之瀾，字鏡甫，號少泉，阜寧縣北沙鄉人，清道光二十九年（1849）拔貢，以朝考一等任署河南西華、汝陽、光山、商丘等知縣，有《夢白樓詩文集》。



VARIOUS OWNERS

854

WEN ZHENGMING (1470-1559)

Poem in Running Script

Scroll, mounted and framed, ink on paper

158 x 63.2 cm. (62 ¼ x 24 7/8 in.)

Signed, with three seals of the artist

PROVENANCE:

Lot 329, 29 October 2001, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong.

HK\$240,000-400,000

US\$31,000-52,000

明 文徵明 行書種蘭詩 水墨紙本 鏡框

釋文：手培蘭蕙兩三栽，日煖風和次第開。
坐久不知香在室，推窗時有蝶飛來。
種蘭。

款識：徵明。

鈐印：文徵明印、衡山、玉蘭堂

來源：香港佳士得，中國古代書畫拍賣，2001年10月29日，編號329。

855

LAN YING (1584-AFTER 1664)

Landscape after Wang Wei

Hanging scroll, ink and colour on silk

165 x 46.5 cm. (65 x 18 ¼ in.)

Inscribed and signed, with two seals of the artist

Titleslip with a seal sticker of Mitsui Takaharu (1900-1983).

NOTE:

Mitsui Takaharu (1900-1983) was a descendant of the Mitsui family and a well-known collector of stamps.

HK\$240,000-400,000

US\$31,000-52,000

明 藍瑛 法王右丞山水 設色絹本 立軸

題識：法王右丞於西溪萬某阿。蜨叟藍瑛。

鈐印：藍瑛之印、田叔

簽條：藍瑛山水圖。

鈐印：三井高陽

註：三井高陽（1900-1983），三井家族第十代後人，著名郵票收藏家。



855



856

856
VARIOUS ARTISTS (16TH - 19TH CENTURY)

Calligraphy by Jinshi and Scholars

A set of ten fan leaves, ink on gold paper
Various sizes, each leaf measures approx. 19 x 54 cm.(7 ½ x 21 ¼ in.)
Ten Jinshi: Liu Kui (16th-17th Century), Huang Ruwei (16th-17th Century), Li Tingsen (1571-1624), Xu Tingchen (16th-17th Century), Wang Wanzuo (16th-17th Century), Zhuang Qiyuan (1575-?), Zhang Xianwen (16th-17th Century), Bai Yiqing (16th-17th Century), Tang Yansheng (17th Century) and Yang Shida (1814-1861)
Each leaf signed, with a total of sixteen seals of the artists

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

明/清 諸家 進士文人書法 水墨金箋 扇面十幀

進士文人十名：劉葵（16-17世紀）、黃汝爲（16-17世紀）、李廷森（1571-1624）、許鼎臣（16-17世紀）、王萬祚（16-17世紀）、莊起元（1575-?）、章憲文（16-17世紀）、白貽清（16-17世紀）、湯燕生（17世紀）、楊士達（1814-1861）

鈐印共十六方

註：劉葵（16至17世紀），字明卿，號六長（身長六尺），明攸縣人。萬曆甲辰（1604）武進士，官任廣東虎頭衛守備，兼精書翰，詩近萬篇。
黃汝爲（16至17世紀），泉州人，萬曆四十六年（1618）舉人，進士黃汝良弟。
李廷森（1571至1624），字維燦，號芳瓊，晉江縣梅林（今石獅市永寧鎮）人。萬曆二十五年（1597）舉人，四十七年（1619）進士，官至刑部山東司主事。任內丁憂回家守制，因過度哀傷，天啓四年（1624）逝世。
許鼎臣（16至17世紀），河南汝寧府固始縣人，萬曆二十九年（1601）辛丑科進士，累官至陝西參政。
湯燕生（16至17世紀）字元翼，號岩夫，又號黃山樵者，安徽太平人，明末諸生，入清不仕。
楊士達（1814-1861），字耐軒，金溪縣人。道光十五年（1835）舉人。爲學留心時務，勤於著述。曾將時人居官爲政大要輯爲《吏治識小錄》，著有《耐軒古文》、《經史箋記》等。



857

857

DONG QICHANG (1555-1636)

Landscape and Calligraphy

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

Each leaf measures 16 x 50.5 cm. (6 ¼ x 19 ⅞ in.)

Each leaf signed, with a total of three seals of the artist

HK\$280,000-380,000

US\$37,000-49,000

明 董其昌 山水書法三幀 設色/水墨金箋 扇面鏡框

1. 山水題識：倣黃子久筆。玄宰。
鈐印：董其昌印
2. 山水款識：玄宰。
鈐印：其昌
3. 小楷書法釋文：石室先鳴者，金門待制同。
操刀常願割，持斧竟稱雄。
應敵（兵）初起，緣邊虜欲空。
使車經隴月，征旆繞河風。
忽枉兼金訊，非徒秣馬功。
氣清蒲海曲，聲滿栢臺中。
顧已塵藥省，欣君震遠戎。
明時獨匪報，常欲退微躬。

款識：其昌。

鈐印：其昌

Preach with a Brush: A Brief Introduction to Ming and Qing Religious Paintings and Calligraphy 妙筆弘道：明清宗教書畫作品簡述

Of Chinese origin, Taoism advocates living simply and in harmony with nature. Together with Buddhism and Confucianism, they relied heavily on paintings and scriptures for preaching its devotees. By the Ming and Qing dynasties, these three doctrines were regarded as mutually complementary. Taoist paintings of the period were characterized in the rendition of deities, like *Warrior God of Heaven* (Lot 858). Amidst swirling clouds of rainbow colours, this finely-dressed young warrior with a halo is holding a three-pointed spear in his right hand, followed by his servants equipped with a bow and a flying banner respectively. Compare to a very similar composition of the same title, now in the Capital Museum in Beijing (Fig. 1).

From the Buddhist perspective, paintings and calligraphy belong to *Silpakarma-vidya*, one of the five types of knowledge and wisdom. Over time monks and laymen painted and practised calligraphy and Buddhist-themed works became more sophisticated during the Song and Yuan dynasties.

This season Christie's Hong Kong is offering five Buddhist works of the Ming and Qing period. First is a late work by Monk Jifei, *Sutra* (Lot 862). Manuscripts by monks have always been very popular amongst collectors and *Sutra* exemplifies the beauty and charm of calligraphy of the Ming period. Besides, *Seven-character Poem in Running Script* by Bada Shanren (Lot 863) demonstrates moist and vigorous brushstrokes that is unique amongst his contemporaries. In addition, the album of *Guanyin, Luohans and Sutra* by Wen Zhaozhi (Lot 859) is a gem. Meticulously rendered in golden ink on blue paper typically used in Buddhist art, the doctrines are vividly presented. Further, *The Great Cundi Bodhisattva* (Lot 860) is a work of Tibetan Buddhism origin. The Mother of Buddha found at the centre of the painting saves and purifies all living creatures. Lastly Jin Nong's *Buddha* (Lot 861) is characterised by the simple brushstrokes and refreshing colours and complemented with calligraphy by the artist.

道教為本土原生宗教，以養生修道為要，而抄經、繪畫是宣揚教義不能或缺的重要手段。發展至明清，三教通融，道教繪畫以神仙真容為主。如和碩莊親王誠心敬造《監門清源妙道真君》（拍品編號858），彩雲簇擁，旌旗飛動，法冠精微，衣帶飄逸，人物前後映襯，細膩地描繪出二郎真君飄渺出塵的法像，與北京首都博物館藏清初《監門清源妙道真君》（圖1）非常相似。

佛教自東漢末年傳入以來，不斷嘗試融入中國文化，尤其在書法和繪畫方面表現積極，用弘佛法。書法和繪畫歸屬佛教“五明”之一的“工巧明”，歷代僧人和居士多有修習。唐代以後佛教完成漢化的本土宗教，宋元時期佛教題材書畫的表現更為成熟。

是次佛教有五幅明清時期作品。書法有明末清初黃檗僧人即非如一（1616–1671）晚年所書《寶積經》（拍品編號862），用筆姿態猶是明人風韻，僧人手抄佛經，向為世人珍攝。另有八大山人（1626–1705）行書自作七言絕詩一首（拍品編號863），中鋒綿厚，遒勁清逸，法書迴出時人。

繪畫方面，有明代文肇祉（1519–1587）觀音羅漢／《蓮華經》冊二十開（拍品編號859），以泥金寫於佛教慣用的磁青紙上，觀音羅漢法相慈祥莊嚴，《蓮華經》清淨圓滿，深具弘揚佛法之旨。此外，大準提菩薩像（拍品編號860）屬藏傳佛教繪畫系統，上有淨居天人，下為龍王，菩薩端座中間救度世人。另有金農繪無憂林佛像（拍品編號861），用筆簡易高古，設色清逸，配以冬心先生漆書，尤顯莊敬。

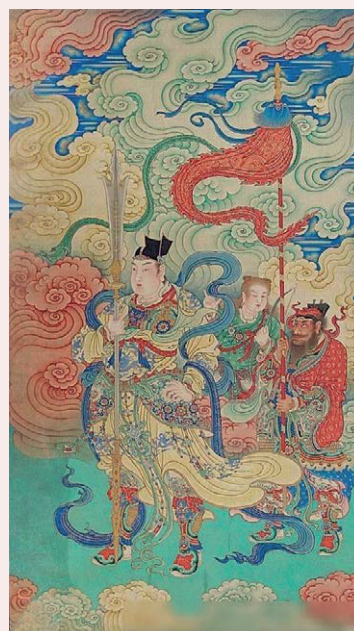


Fig. 1 圖1

858

PRINCE ZHUANG

(POSSIBLY BOGGODO, 1650-1723)

Warrior God of Heaven

Hanging scroll, ink and colour on silk

174 x 91.2 cm. (68 ½ x 35 ¾ in.)

Entitled and signed, with one seal of the artist

NOTE:

This work is probably one of the paintings sets commissioned by the first Prince Zhuang, Boggodo (1650-1723) and made by the Imperial workshops for the Buddhist Water and Land Ritual (Shuilu Zhai). Boggodo was the great-grandson of Nurhachi, the founder of the Qing dynasty, the eldest son of Sose and the brother of Emperor Kangxi.

HK\$200,000-400,000

US\$26,000-52,000

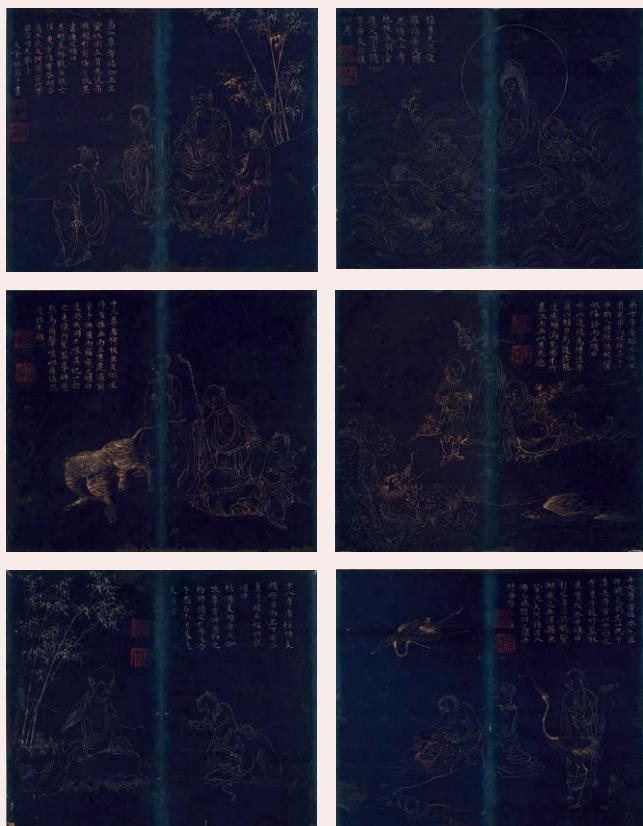
清 和碩莊親王 監門清源妙道真君
設色絹本 立軸

題識：監門清源妙道真君。
和碩莊親王發心誠造。

鈐印：莊親王寶

註：此幅應是第一位和碩莊親王博果鐸（1650-1723）命宮廷造辦處繪製一系列佛教水陸畫之一。博果鐸乃清太宗皇太極孫兒、承澤裕親王碩塞長子、康熙皇帝堂兄。





859

859

WEN ZHAOZHI (1519-1587)

Guanyin, Lohans and Sutra

Album of twenty leaves, golden ink on blue paper

Each leaf measures 24 x 28.5 cm. (9 ½ x 11 ¼ in.)

First leaf *Sutra* signed and dated *guimao* year (1543)

Nineteen leaves of paintings, each inscribed, with the third and last leaves signed, with a total of forty seals of the artist

HK\$100,000-200,000

US\$13,000-26,000

明 文肇祉 觀音羅漢／《蓮華經》 泥金磁青紙本
冊頁二十開 一五四三年作

首頁蓮華經題識：歲癸卯（1543年）浴佛之吉，弟子文肇祉書。

十九開觀音羅漢各題識

第三頁款識：文肇祉盟手書。

末頁款識：長洲文肇祉書。

鈐印：文肇祉印（二十次）、雁峰（二十次）

註：文肇祉，本名元肇，字基聖，號雁峰。長洲（今江蘇蘇州）人。文彭子，文徵明孫。久試不中，後官上林苑錄事。能承家學，為吳門書派勁旅。著有《文錄事詩集》，並輯有《文氏五家集》。



860

860

ANONYMOUS (17TH CENTURY)

The Great Cundi Bodhisattva

Scroll, mounted and framed, ink and colour on silk

212 x 100 cm. (83 ½ x 39 ¾ in.)

Inscribed in golden ink: Mother Cundi Bodhisattva

HK\$80,000-120,000

US\$11,000-15,000

明／清 無款 大準提菩薩像 設色絹本 鏡框

題識：南無佛母大準提菩薩

註：準提菩薩，為佛教中顯教、密教所共尊的大菩薩；準提意思是清淨，為救度人道的觀音菩薩化身。因菩薩具有十八手，故又俗稱為“十八手觀音”，根據經典為相貌莊嚴的天女，形象多為三目、十八臂，一般手持蓮花、利劍、青珠、五股杵、花鬘、澡瓶、海螺、梵篋等，表示消災、去惑、增福、延命、超脫輪回、往生淨土等願。

861

JIN NONG (1687-1763)

Buddha

Hanging scroll, ink and colour on paper

63 x 31.5 cm. (24 ¾ x 12 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated twenty-second day, third month, twenty-fifth year of Qianlong period (1760)

Three collector's seals including one of Tu Zhuo (1781-1828) and one of Pan Shengan (19th-20th century)

HK\$600,000-800,000

US\$78,000-100,000

清 金農 無憂林佛像 設色紙本 立軸
一七六〇年作

題識：佛之化城，城中有無憂林，林中有十二種樹，龍窠其一也。若思維、若音樂、若如意、若菩提、若貝多羅、若伊那提、若寶相。人間亦未易觀耳。予畫菩薩妙相，奇柯異葉，以狀莊嚴，恍如佛光上下隱見在方寸也。乾隆二十五年（1760年）三月廿二日薦舉博學鴻詞。杭郡金農圖畫并記，時年七十有四。

鈐印：冬心先生

藏印：

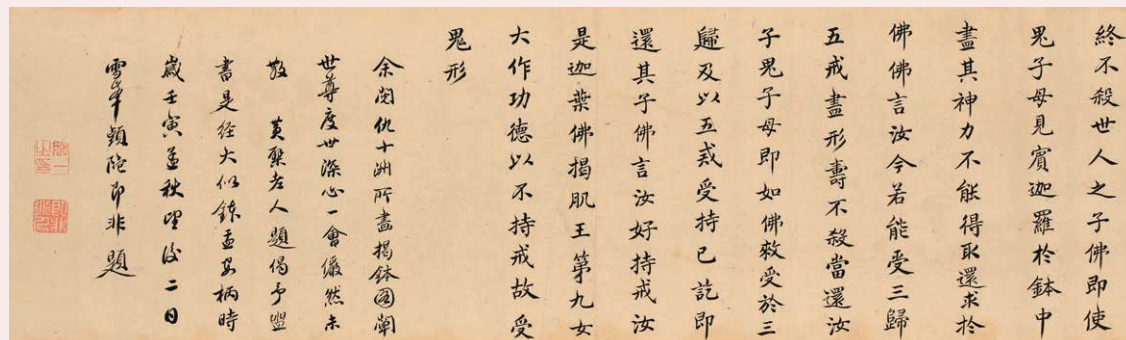
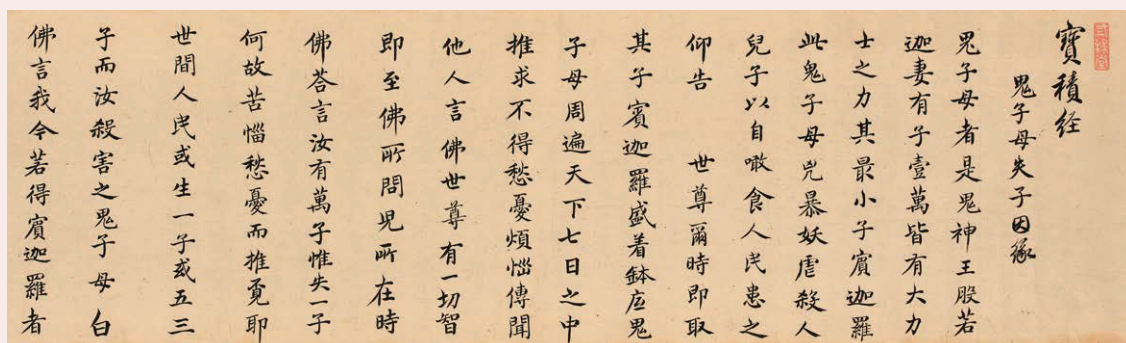
屠倬（1781-1828）：琴隲所藏經籍書畫金石文字

潘省安（19-20世紀）：吳中潘氏彥均室藏

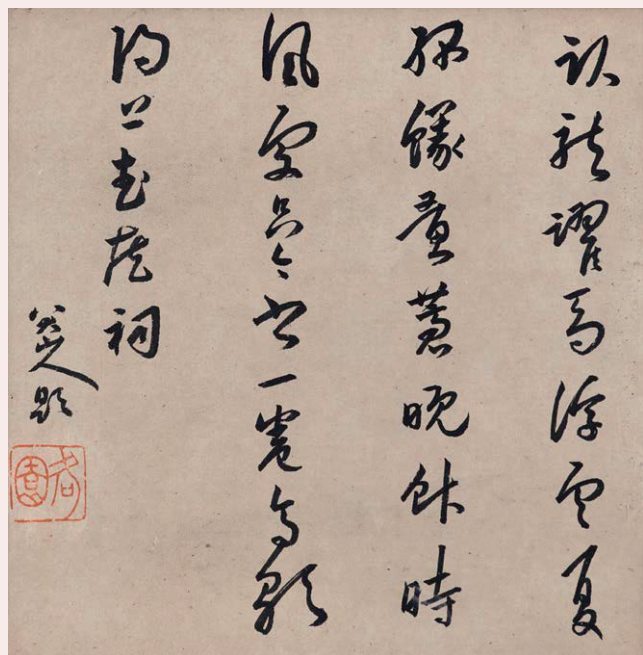
其他：楊



861



862



863

862

MONK JIFEI (1616-1671)

Sutra

Handscroll, ink on paper

27.8 x 184 cm. (11 x 72 ½ in.)

Inscribed and signed, with three seals of the artist

Dated eighteenth day, seventh month, *renyin* year (1662)

HK\$60,000-80,000

US\$7,800-10,000

清 即非如一 書法《寶積經》 水墨紙本 手卷
一六六二年作

題識：余閱仇十洲所畫《揭鉢圖》，闡世尊度世，深心一會，儼然未散。黃檗老人題偈，予盥書是經，大似鉢盂安柄。時歲壬寅（1662）孟秋望後二日，雪峰頭陀即非題。

鈐印：式抹堂、如一之印、即非道人

註：即非如一，俗姓林，字即非，福建省福州人，明末福清黃檗山萬福寺禪僧。後東渡日本，協助隱元開創臨濟宗黃檗派。

863

BADA SHANREN (1626-1705)

Calligraphy in Running Script

Scroll, mounted and framed, ink on paper

30 x 30 cm. (11 ¾ x 11 ¾ in.)

Signed, with one seal of the artist

HK\$300,000-500,000

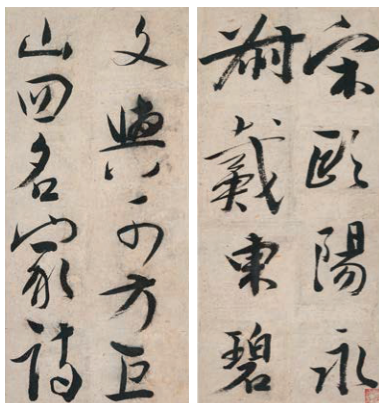
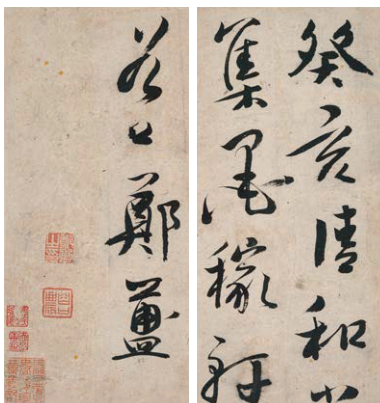
US\$39,000-65,000

清 八大山人 行書 水墨紙本 鏡框

釋文：卧龍躍馬浮雲夏，綠蟻蒼黃晚飯時。
風處只今書一卷，高歌陽上武侯祠。

款識：八大山人題。

鈐印：荷園



864

PROPERTY FROM THE DEYI XUAN COLLECTION 德意軒收藏
(LOT 864)

864

ZHENG FU (1622-1693)

Calligraphy in Clerical Script

Album of forty-two leaves, ink on paper

26.5 x 12.2 cm. (10 3/8 x 4 3/4 in.)

Inscribed, signed and dated fourth month, *guihai* year (1683), with two seals of the artist

Seven collector's seals: one of Ma Yuelu (1701-1761) and six of Deyi Xuan's owner

Frontispiece by C. C. Wang (1907-2003), signed with two seals

HK\$200,000-300,000

US\$26,000-39,000

清 鄭虛 隸書 水墨紙本 冊頁四十二開 一六八三年作

題識：宋歐陽永叔、戴東碧、文與可、方巨山四名家詩，癸亥（1683）清和小集墨稼軒谷口。鄭虛。

鈐印：鄭虛之印、谷口農

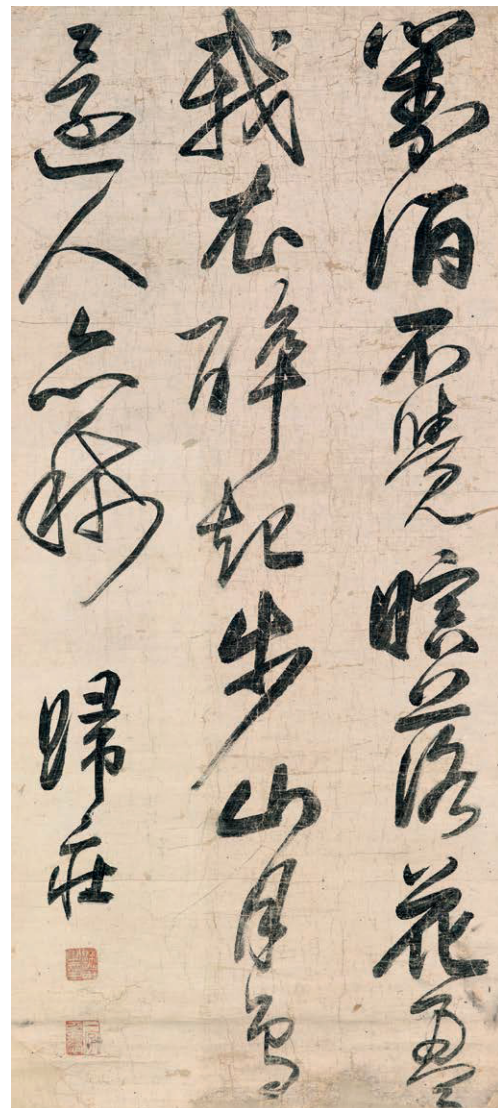
藏印：馬曰璐（1701-1761）：馬氏叢書樓珍藏圖記
其他：德意軒藏（四次）、德民珍賞（二次）

王己千（1907-2003）題引首：墨林星鳳。德意軒珍藏，己千。

鈐印：龍形印、愚公

簽條：鄭虛隸書宋四家詩冊，甲戌（1994）夏日德意軒珍藏。

鈐印：德意軒



865

VARIOUS OWNERS

865

GUIZHUANG (1613-167)

Five-Character Poem in Cursive Script

Hanging scroll, ink on paper

116.5 x 52 cm. (45 7/8 x 20 1/4 in.)

Signed, with two seals of the artist

HK\$120,000-200,000

US\$16,000-26,000

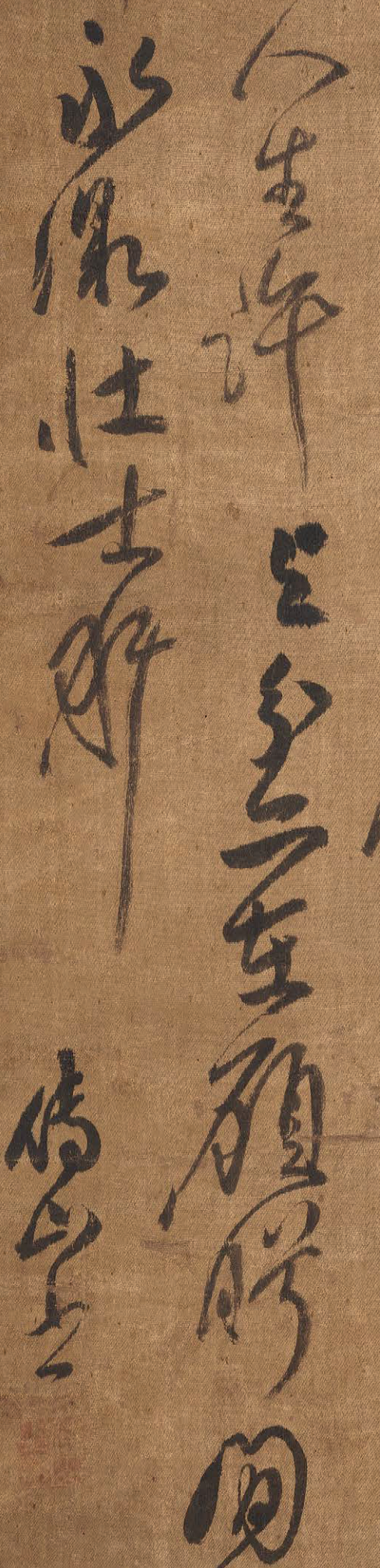
清 歸莊 草書五言詩 水墨紙本 立軸

釋文：對酒不覺暝，落花盈我衣。醉起步山月，鳥還人亦稀。

款識：歸莊。

鈐印：歸莊之印、一字玄恭

註：歸莊，字玄恭，號恆軒。江蘇崑山人，移居常熟，昌世子，明諸生，與同邑顧炎武相友善。文辭、書、畫，奄有衆長。善行草書，楊賓稱其草書虛和圓熟，吳偉業亦盛稱之，亦善大書。工詩，酒後悲歌，旁若無人。



866

FU SHAN (1607-1684)

Du Fu's The Righteous Falcon in Cursive Script

Hanging scroll, ink on satin

63.5 x 46.5 cm. (25 x 18 ¼ in.)

Signed, with one seal of the artist

Titleslip by Liu Fenggao (1761-1830), with one seal

NOTE:

Composed by Du Fu (712-770), *The Righteous Falcon* (Yi Gu Hang) was a poem praising the chivalrous bird killing a snake for revenge on behalf of an eagle whose cub was swallowed by the snake. After the fall of the Ming Dynasty, while Fu Shan retreated to the mountains and practised Taoism, he still supported earnestly the anti-Qing activists. During this time, Fu Shan always reminded the next generation that continuous improvement is the key for scholar's academic and personal development: from small to large, short to long, narrow to wide, angry to calm, abstract to concrete, undetermined to adamant, immoral to righteous. And through his calligraphy one can sense his scholar's ideals and noble character.

Fu Shan employed 'continuous-cursive' technique to execute *Du Fu's The Righteous Falcon in Cursive Script*. The brushstrokes of some characters are linked and intertwined, enhancing the visual effect of this great piece of calligraphy.

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

US\$390,000-520,000

清 傅山 草書杜甫《義鵠行》 水墨綾本 立軸

釋文：陰崖有蒼鷹，養子黑柏顛。白蛇登其巢，吞噬恣朝餐。雄飛遠求食，雌者鳴辛酸。力強不可制，黃口無半存。其父從西歸，翻身入長煙。斯須領健鵠，痛憤寄所宣。斗上振孤影，噉哮來九天。修鱗脫遠枝，巨鰲坼老拳。高空得蹭蹬，短草辭蜿蜒。折尾能一掉，飽腸皆已穿。生雖滅衆難，死亦垂千年。物情有報復，快意貴目前。茲實驚鳥最，急難心炯然。功成失所往，用捨何其賢。近經漓水湄，此事樵夫傳。飄蕭覺素髮，凜欲沖儒冠。人生許與分，只在顧盼間。聊爲義鵠行，永激壯士肝。

款識：傅山書。

鈐印：傅山之印

劉鳳誥（1760-1830）題簽條：清傅山草書軸。

鈐印：存悔齋藏印

註：《義鵠行》乃杜甫之寓言詩，以蒼鷹幼雛遇難、鵠殺白蛇爲蒼鷹報仇的故事，歌頌俠義精神。明朝滅亡後，傅山雖隱居山林，修練道學，但仍勇於輔助抗清活動的前線份子。在此期間，傅山不忘教育後輩：“改”之一字，是學問人第一鑽研。小的往大改，短往長改，窄往寬改，燥往靜改，虛往實改，搖擺往堅定改，齷齪往光明改。奉此讀書做人，久之自覺受用。以學問思想貫通書法，完成書法美學風格的統一。傅山以“連綿草”書《義鵠行》，用筆連綿婉轉，繁而不亂，動中寓靜。再深思傅山的人生哲學，若有得著。

劉鳳誥，字丞牧，號金門。江西人。1779年舉人，1789年探花，授翰林院編修，遷升爲侍讀學士。後受任廣西學政、山東學政。累遷至內閣學士兼禮部侍郎、兵部侍郎、吏部侍郎。著有《存悔齋集》、《杜工部詩話》等，並參與纂修《高宗實錄》。

陰崖有蒼鷹鷹之冠如朝白如雪之巢其吞噬也
朝餐雄雌遠來求雌者皆幸酸力強而少制
昔口之存其文以而歸其身不長燈斯復健
鵲病情寄所宣斗上振紅彩激喘果九之
脫逐枚巨鰲折其角高皇為強健如石辭
院地折足能一掉龍腸之七穿生龍藏宙羅
北二重中物情是松山性之在日前行雲
智為家主強心烟熱可成金以用舍所意不
近復清心獨此事精天傳氣蕭蕭寒暖清
吹面儒冠人生許上之至在顧盼回聊
為氣鵲一水保壯士解
傳之



867

867

YUN SHOUPING (1633-1690)

Spring Flowers

Hanging scroll, ink and colour on silk

69.8 x 39 cm. (27 x 15 ½ in.)

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

HK\$300,000-500,000

US\$39,000-65,000

清

惲壽平

錦堂春曉

設色絹本

立軸

題識：錦堂春曉。
臨宋人本，壽平。

鈐印：惲正叔、壽平



868

868

WANG WU (1632-1690)

Birds, Flowers and Rock

Hanging scroll, ink and colour on paper

128.5 x 78.7 cm. (50 5/8 x 31 in.)

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

Dated twelfth month, *jiazi* year (1684)

LITERATURE:

The Art Living, Vol. 9, 1 December 1934, p.97

HK\$500,000-600,000

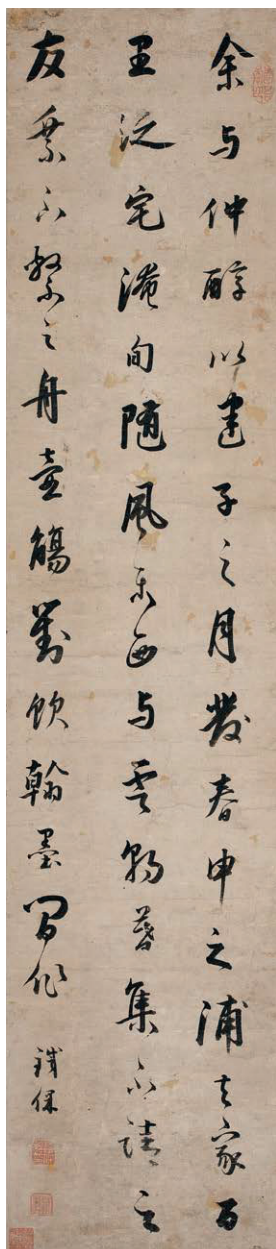
US\$65,000-77,000

清	王武	寒芳競艷	設色紙本	立軸	一六八四年作
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題識：寒芳競艷。甲子（1684年）嘉平寫。忘庵王武。

鈐印：王武

出版：《美術生活》第九期，1934年12月1日，第97頁。



869

869

TIE BAO (1752-1824)

Running Script Calligraphy

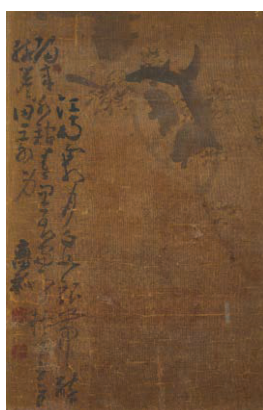
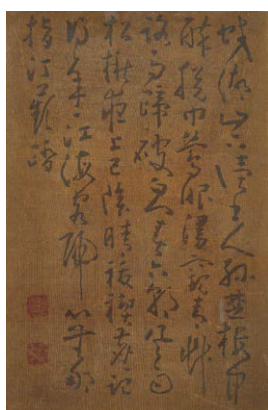
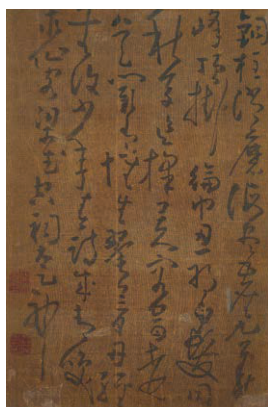
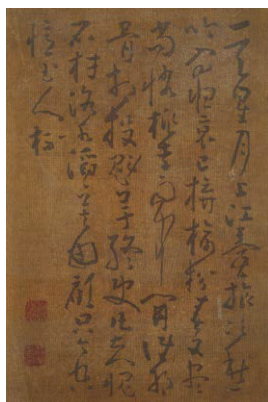
Hanging scroll, ink on paper
123.5 x 27 cm. (48 5/8 x 10 5/8 in.)

Inscribed and signed, with three seals of the artist

One collector's seal

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

清 鐵保 行書 水墨紙本 立軸



870

870

HUANG SHEN (1687-1772)

Flowers and Calligraphy

Album of six leaves, ink and colour on silk
Each leaf measures 30.7 x 20 cm.

(12 1/8 x 7 7/8 in.)

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

HK\$80,000-100,000

US\$11,000-13,000

清 黃慎 書法/花卉 水墨/設色絹本
冊頁六開

款識：癭瓢。

鈐印：黃慎（三次）、恭壽（二次）、
七方印文漫漶不清

題識：

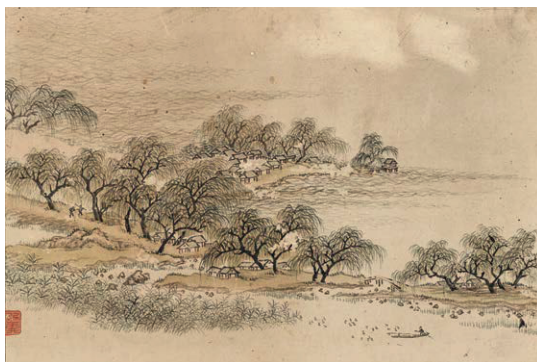
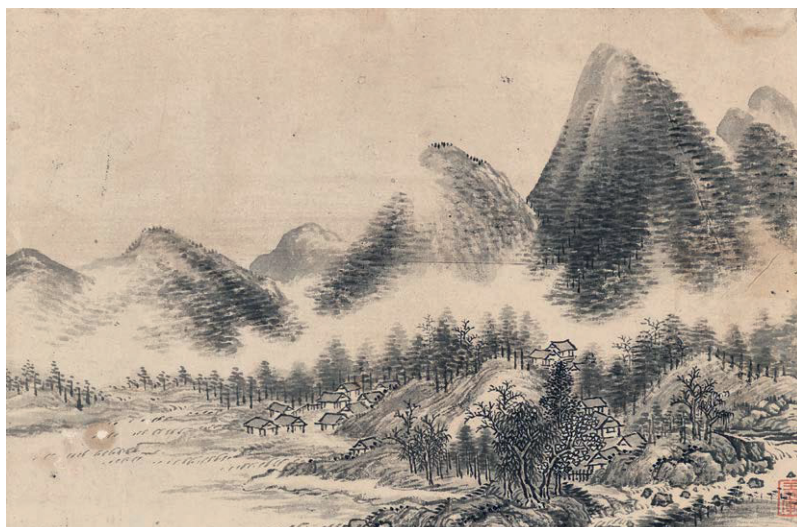
1. 一天星月上江臺，旅次愁吟入夜哀。
已摒榆粉春又盡，尚憐桃李雨中開。
往耶骨相投魁芋，終史凡夫愧不材。
洛水滔滔莫回顧，只今空憶玉人杯。
2. 手執螺卮擘蟹黃，客中何事又重陽。
年年佳節看來慣，醉楊寒花一瓣香。
3. 銅柱消磨海盡塵，九華峰頂掛綸巾。
忍將白髮同秋草，欲採芙蓉寄遠人。
天闕不懷生翼夢，丹經無改少年春。
詩成卻喚求仙客，梁武空祠太乙神。
4. 誰憐瑤草自生春，得得東風立水濱。
濕透湘裙剛十幅，宓妃原是洛川神。
5. 蛟湖山下讀書人，孫楚樓中醉脫巾。
驚眼漫窺青草路，馬蹄踏破白門春。
六朝風雨松楸夜，上巳陰晴祓禊塵。
記得年年江海客，歸心無那指汀蘋。
6. 江南霜月白如銀，帶醉歸來別館春。
忽至簾間疑是夢，□□繞塔是前身。
癭瓢。

釋文：余與仲醇，以建子之月，
歲春申之浦，去家百里。
泛宅淹旬，隨風東西，與雲朝暮。
集不請之友，乘不繫之舟。
壺觴對飲，翰墨間作。

款識：鐵保。

鈐印：鐵保私印、鐵卿、愛吾軒印

藏印：道州何氏善垣慎齋珍藏印



871

871

WANG HUI (1632-1717)

Landscapes in Song and Yuan style

Five scrolls mounted as a handscroll, ink / ink and colour on paper

Each scroll measures 22 x 33 cm. (8 5/8 x 13 in.)

Last scroll inscribed, signed and dated summer, fifth month, *jiayin* year (1674)

A total of six seals of the artist

HK\$200,000-400,000

US\$26,000-52,000

清 王翬 仿宋元山水五幅 水墨／設色紙本 手卷 一六七四年作

末幅題識：甲寅(1674年)夏五月，倣宋元諸大家筆法十幅於北山精舍。石谷王翬。

鈐印：王翬之印、石谷（兩次）、王翬（三次）



872

872
ZHANG NAIQI (18TH - 19TH CENTURY)
Four Magpies

Hanging scroll, ink and colour on paper
106 x 45 cm. (41 ¾ x 17 ¾ in.)
Inscribed and signed, with one seal of the artist
Dated autumn, *wuzi* year (1828)
Dedicated to Yunting

HK\$80,000-150,000
US\$11,000-19,000

清 張迺齊 四喜圖 設色紙本 立軸
一八二八年作

題識：戊子（1828年）菊秋寫為韻亭一兄先生正之。張迺齊。

鈐印：迺齊之印



873

873
YUN SHOUING (1633-1690)
Pine, Plum Blossoms and Daffodils

Hanging scroll, ink on paper
117 x 57 cm. (42 ½ x 22 ½ in.)
Inscribed and signed, with seven seals of the artist
Dated twelfth month, *yichou* year (1685)
One collector's seal on the mounting
Titleslip by Yi'an

HK\$50,000-80,000 **US\$6,500-10,000**

清 惲壽平 松梅水仙 水墨紙本 立軸
一六八五年作

題識：梅花菴主云：“墨戲之作，蓋士大夫詞翰之餘，適一時之興趣。與夫繪畫之流大有寥廓。嘗觀陳簡齋《墨梅詩》云：‘意是不求顏色似，前身相

馬九方臯。’此真知畫者也。仲圭醉心逃禪老人，開千古未開之眼，即古稱花光石室，亦未肯輕許。至于時俗所宗，可毋置論。”乙丑（1685年）臘月烘硯記。壽平。

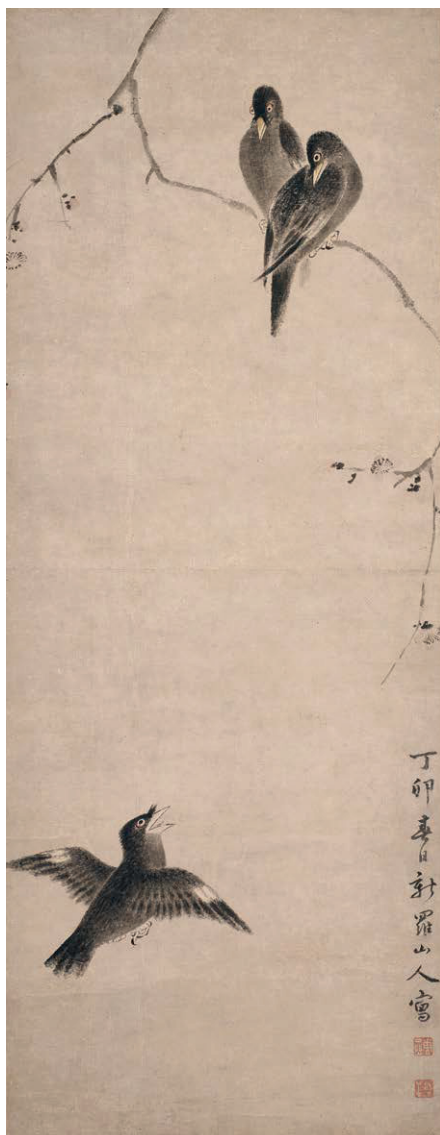
又題：千霜得拱，百仞方枝。露滋將潤，風動先知。捎雲清漢，倒景華池。松賦。

再題：素女騎鸞未擬還，綠雲飄渺望神山。遙知玉節金幢會，只在蓬萊淺水間。南田。

鈐印：惲正叔、壽平（二次）、南田小隱、正叔、壽屏之印、叔子

裱邊藏印：潘氏珍藏

簽條：惲南田歲寒三友圖。甲子仲春怡厂題。



874

874

HUA YAN (1682-1756)

Birds

Hanging scroll, ink and colour on paper

87 x 33.5 cm. (34 ¼ x 13 ¼ in.)

Inscribed and signed, with two seals of the artist

Dated spring, *dingmao* year (1747)

Titleslip by Yao Shengxian

HK\$150,000-250,000

US\$20,000-32,000

清 華岳 鸚鵡圖 設色紙本 立軸 一七四七年作

題識：丁卯（1747年）春日新羅山人寫。

鈐印：華岳、秋岳

簽條：新羅山人花鳥逸品，桐城姚氏聖仙珍藏。

鈐印：聖仙



875

875

SHEN QUAN (1682-1760)

Phoenix

Hanging scroll, ink and colour on silk

98 x 46.5 cm. (38 ⅝ x 18 ¼ in.)

Inscribed and signed, with four seals of the artist

Dated autumn, *bingyin* year of the Qianlong period (1746)

HK\$150,000-200,000

US\$20,000-26,000

清 沈銓 鸞鳳呈祥 設色絹本 立軸 一七四六年作

題識：乾隆丙寅（1746年）仲秋寫於半野草堂，南蘋沈銓。

鈐印：沈銓印、南蘋、澹蕩人、放情邱壑



876

876

WANG WENZHI (1730-1802)

Five Poems in Running Script

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

Each scroll measures 164.5 x 40.3 cm. (64 3/4 x 15 7/8 in.)

Inscribed and signed, with three seals of the artist

Titleslip by Zhang Shi

(6)

HK\$60,000-80,000

US\$7,800-10,000

清 王文治 行書詩五首 水墨灑金箋 立軸六屏

釋文：萬里歸來客，輕舟訪故人。碧雲如隔世，紅雨尚殘春。
樓小剛容榻，池寬卻受綸。殷勤雞黍意，少住已兼旬。
程髯天下士，別緒七年中。官被吟詩折，金緣結客空。
合并良不易，遊賞每教同。勝絕西山路，籃輿樹影籠。
寒山千尺雪，武阜一聲鐘。石倚定僧瘦，花迎遊女濃。
斜暉樓閣迥，細雨口薛封。便擬扁舟去，鷗夷訪舊蹤。
珠履嘉賓集，銀燈綺宴張。人疑花作骨，筓是玉爲床。
夜靜宮商正，風輕環珮香。觥籌高會罷，一院月如霜。
有詩不出戶，竟日快論文。金石披蟲鳥，丹青展樹雲。
庭寒微有露，花暖乍添芽。卻望煙霄友，因之感離羣。

題識：余至吳門，吳竹嶼同年邀寓話雨亭，適程魚門舍人自揚州至，連榻兼旬，晝則接跡出遊，夜則剪燭道故。

自余辭春明門不此樂久矣。余書六首之五，夢樓王文治。

鈐印：柿葉山房、文治私印、文章太守

張石題跋：王夢樓行書屏，讀畫樓藏。

鈐印：張石之印

877

BADA SHANREN (ATTRIBUTED TO 1626-1705)

Lotus

Hanging scroll, ink and colour on paper

170.7 x 60 cm. (67 ¼ x 23 ⅝ in.)

Inscribed and signed, with two seals of the artist

Dated summer, nineteenth day, third month, *dingchou* year (1697)

Four collector's seals

HK\$200,000-300,000

US\$26,000-39,000

清 八大山人（傳） 荷花 設色紙本 立軸 一六九七年作

題識：三月十九日，丁丑（1697）夏日寫，八大山人

鈐印：八大山人、荷園

藏印：潤之寶藏、陸時化藏、得且住庵、江陵李氏雲在堂主人珍藏
夏商周金石文字秦漢官私印信唐宋元明清諸章歷代名人書畫尺牘之鈐記

註：花押三月十九日主要有兩說：

清人顧文彬(1811-1899)在《過雲樓書畫記》著錄八大山人《安晚冊》，釋花押為“三月十九日”，乃崇禎皇帝殉國之日，後來學者大都依從此說。

王方字以為花押與閏年有關，白謙慎在此基礎上，於明朱謀壘刊南宋薛尚功《歷代鐘鼎彝器款識法帖》中找到此花押原型，證明八大山人的花押源自金文中的合文“十月有三”，代表閏月，印證了王方字的推論。





878

PROPERTY OF A PRIVATE
SINGAPOREAN COLLECTOR
新加坡私人收藏 (LOT 878)

878

FEI DANXU (1801-1850)

Plum Blossoms and Lady

Hanging scroll, ink and colour on silk

100 x 35 cm. (39 3/8 x 13 3/4 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Songxi

HK\$50,000-80,000 **US\$6,500-10,000**

清 費丹旭 梅花仕女 設色絹本 立軸

題識：翠羽聲中春（中）殘，撲襟香雪影珊珊。可知一樣梅花骨，不畏東風料峭寒。（夢）菰蹊二兄先生雅屬。西吳費丹旭。

鈐印：曉樓書畫



879

PROPERTY FROM THE CHAMBER OF
YOUNG SNOW COLLECTION
少雪齋珍藏 (LOT 879)

879

SHENG DUNDA (1754-1825)

Temples in the Mountains

Hanging scroll, ink and colour on paper

113 x 45.3 cm. (44 1/2 x 17 7/8 in.)

Inscribed, signed and dated spring, *renyin*

year (1782) with three seals of the artist

Dedicated to Jinfu

Three collectors seals, including one of

Zhang Baoshi (1897-?)

Titleslip by Zhang Baoshi

PROVENANCE:

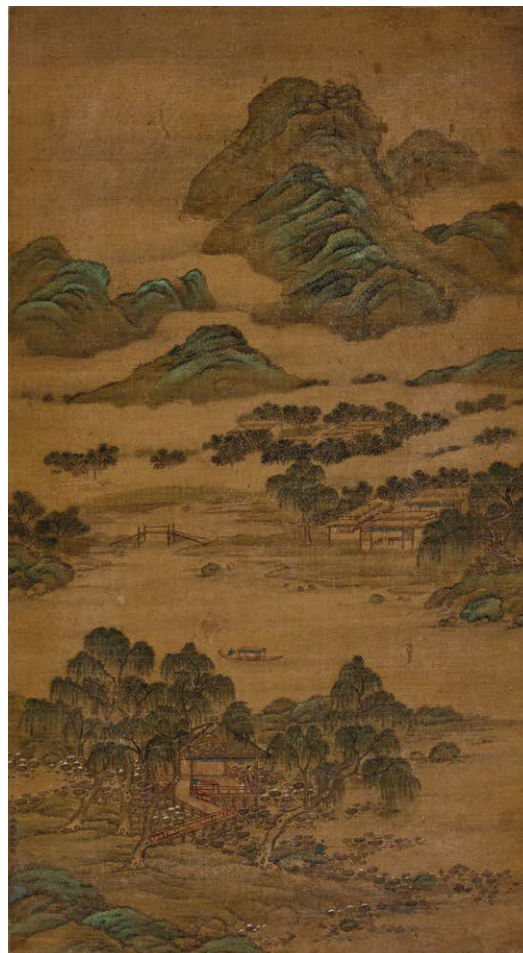
Lot 1079, 25 November 2014, Fine
Classical Chinese Paintings and Calligraphy,
Christie's Hong Kong.

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

清 盛惇大 深山古寺 設色紙本
立軸 一七八二年作

題識：壬寅（1782年）小春，師王叔明法，
瑾甫二兄大人清鑒，盛惇大。

鈐印：惇大、甫山氏、筆墨之外



880

藏印：章保世（1897年-？）：佩乙心賞
其他：叔贊珍賞、鴻年珍藏書畫

章保世題簽條：

盛甫山倣王叔明淺絳山水立幀，能品。自在
香館珍藏，壬申（1932年）冬仲，保世記。

來源：香港佳士得，中國古代書畫，2014年
11月25日，編號1079。

VARIOUS OWNERS

880

WITH SIGNATURE OF ZHAO BOJU
(17TH CENTURY)

Green Landscape

Hanging scroll, ink and colour on silk

90.2 x 49.5 cm. (35 1/2 x 19 1/2 in.)

Signed, with three seals

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

明 趙伯駒（款） 青綠山水
設色絹本 立軸

款識：千里趙伯駒製。

鈐印三方



881

881

WITH SIGNATURE OF HUANG GONGWANG AND NI ZAN
(17TH CENTURY)

Secluded Studio in the Forest

Scroll, mounted and framed, ink and light colour on silk

123 x 60.5 cm. (48 ½ x 23 ¾ in.)

Inscribed and signed, with a total of four seals

HK\$20,000-40,000

US\$2,600-5,200

明清 黃公望、倪瓚（款） 茂林虛閣 淺絳絹本 鏡框

題識：1. 茂林虛閣。大癡學人作為太樸先生。
鈴印：大癡、黃氏子久

2. 天矯長松奏琴瑟，崔嵬虛閣脩江湍。
山人口乞鏡湖水，應識丹崖翠壁寒。
四月廿又六日倪瓚為太樸先生題。
鈴印：雲林子

藏印：太樸



882

882

HUA YAN (1682-1756)

Serene Studio

Hanging scroll, ink and colour on silk

166 x 91.5 cm. (65 ⅞ x 36 in.)

Inscribed and signed, with four seals of the artist

HK\$300,000-500,000

US\$39,000-65,000

清 華嵒 安樂居 設色絹本 立軸

題識：邵雍清而不激，和而不流，所居蓮華環堵，不茆風雨，怡然自樂，人莫能窺，名其居曰安樂窩，自號安樂先生。且則焚香默坐，嘯時酌酒三四甌，微醺即止，不及醉，興至輒哦詩自詠。新羅山人。

鈴印：華嵒、秋岳、頑生、枝隱



883

883

JIAO CHUN (18TH - 19TH CENTURY)*Scholar and Monk / Travelling*

A set of two scrolls, mounted and framed, ink and colour on paper

Each scroll measures 127.3 x 37.5 cm. (50 1/8 x 14 3/4 in.)

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

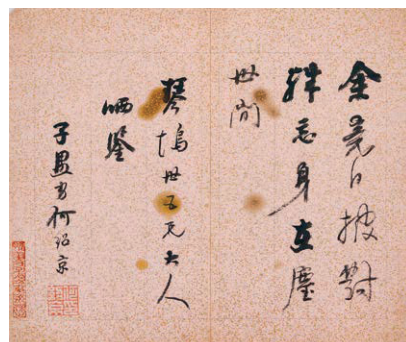
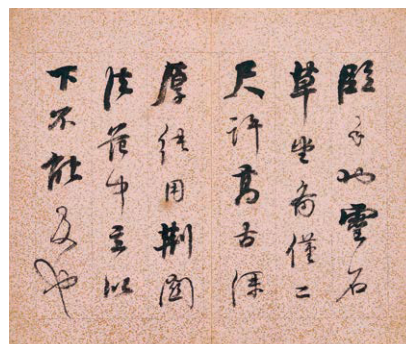
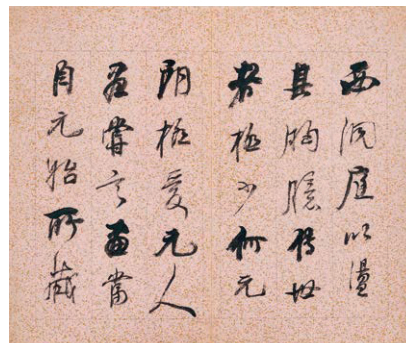
HK\$30,000-50,000**US\$3,900-6,500**

清 焦春 夜謁/行旅 設色紙本 鏡框兩幅

題識：

1. 李鄴侯於衡嶽寺讀書，夜謁僧，懶殘命坐，撥火中芋以啖之，曰：勿多言，領取十年宰相。仲梅焦春。鈐印：仲梅、雪廬焦氏
2. 山腰東澗還西澗，驢背長橋又短橋。雪廬焦春。鈐印：仲梅、小蝸廬

註：焦春（清），字仲梅，錢塘（今浙江杭州）人。活躍於嘉慶、道光間，與蔣坦、嚴文樵、費子苕等友善，時相詩畫往來。擅花鳥。



884

884

HE SHAOJING (18TH - 19TH CENTURY)*Running Script Calligraphy*

Album of eleven leaves, ink on gold-flecked and coloured paper

Each leaf measures 27.2 x 23 cm. (10 3/4 x 9 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Qinwu

One collector's seal

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

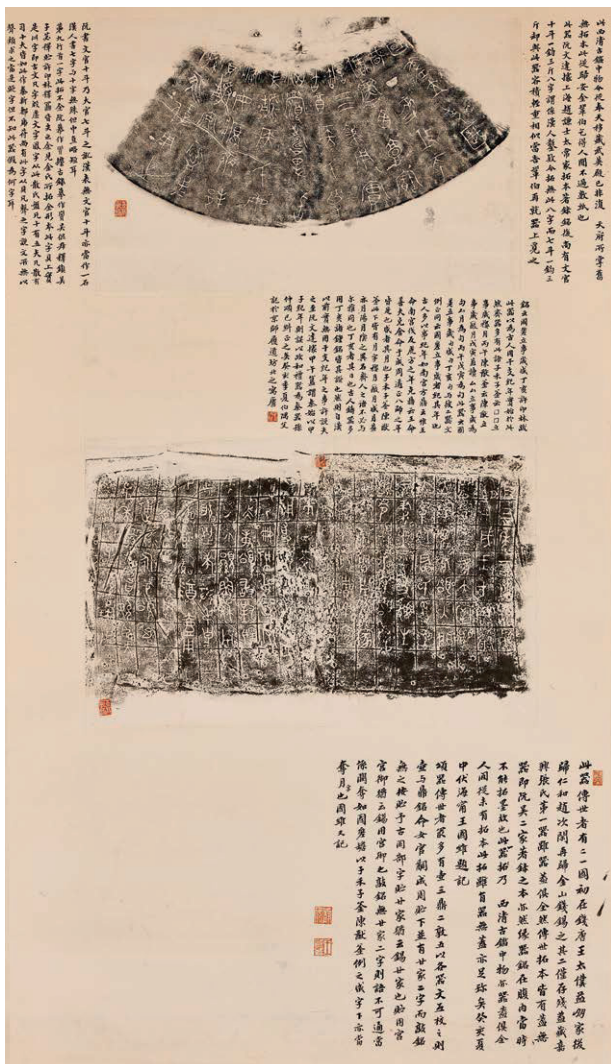
清 何紹京 行書節錄《庚子銷夏錄》 水墨灑金粉箋 冊頁十一開

題識：琴塢世五兄大人晒鑒。子愚弟何紹京。

鈐印：何紹京印

藏印：惟黃氏子孫世永保之

註：此冊為何紹京書贈屠倬（1781-1828），從內容看當節錄自孫承澤《庚子銷夏錄》中《大痴小幅山水》、《王蒙松山書屋圖》、《王蒙靈石草堂圖》三幅作品文字。



885

885

WANG GUOWEI (1877-1927)

Rubbing and Calligraphy

Hanging scroll, ink on paper
140 x 50 cm. (55 1/8 x 19 5/8 in.)

Inscribed and signed, with five seals of the artist
Two seals on the rubbing

LITERATURE:

Wang Guowei, *Guantang Julin (Wai Erzhang)*, Hebei Education Publishing, Shijiazhuang, November 2003, pp.444, 651 and 647.

HK\$80,000-120,000

US\$11,000-15,000

王國維 《齊國差鏐跋》、《頌壺跋》 墨拓紙本 立軸
一九二三年作

題識：癸亥（1923）季夏，伯隅父記於京師履道坊北之寓廬。國維又記。

鈐印：王國維（三次）、觀堂、靜安
拓片鈐印：海亭手拓（二次）

著錄：王國維《觀堂集林（外二種）》，河北教育出版社，2003年11月，第444、651、647頁。

註：王國維兩篇題跋文字見收錄於《觀堂集林外二種》，所錄缺少年份、款識及寓所等資料，不無遺憾，幸得此手拓題字補全。



886

886

YUAN YING (18TH CENTURY)

Visiting the Scholar Studio

Scroll, mounted and framed, ink and colour on paper
84 x 44.5 cm. (33 x 17 1/2 in.)

Inscribed and signed, with six seals of the artist

HK\$40,000-60,000

US\$5,200-7,700

清 袁瑛 携尊問事圖 設色紙本 鏡框

題識：余昔年供奉內廷，曾承旨寫携尊問事圖，仰荷御詩題咏。茲以陳情歸里，復尋家山幽興，更得助我畫道。迴憶曩時，重寫是幅，并咏一絕以誌今昔之興。適聞棟樑老親臺幽居之樂，即以贈之。長安昔日寫幽思，御墨留題儼在斯。今就林泉尋舊興，溯迴當日吮毫時。二峰袁瑛。

鈐印：臣袁瑛、筆墨恩雨、天語沾詩意、生機、青山意不盡、畫院供奉



887

VARIOUS OWNERS

887

WU XIZAI (1799-1870)

Blossoming Flowers

A set of four hanging scrolls, ink and colour on paper

Two scrolls measure 67.5 x 31 cm.

(26 5/8 x 12 1/4 in.)

Two scrolls measure 67.5 x 34 cm.

(26 5/8 x 13 3/8 in.)

Last scroll entitled, inscribed and signed, with three seals of the artist

Dated twelfth month, *yiwei* year (1835) (4)

HK\$80,000-100,000

US\$11,000-13,000

清 吳熙載 九秋爭艷 設色紙本
立軸通景四屏 一八三五年作

末軸題識：九秋爭艷。乙未（1835年）嘉平月擬白陽山人筆法。
讓之吳熙載。

鈐印：吳熙載印、攘之、枝國老人

888

ZHAO ZHIQIAN (1829-1884)

Flowers and Rocks

A pair of hanging scrolls, ink and colour on paper

Each scroll measures 152 x 31 cm.

(59 7/8 x 12 1/4 in.)

Inscribed and signed on each scroll, with a total of two seals of the artist

One scroll dedicated to Rongfang and dated seventh month, *renshen* year of the Tongzhi period (1872)

Inscription on the mounting of each scroll by Chen Zihé (1910-?), with a total of three seals

PROVENANCE:

Lot 1112, 30 May 2005, Fine Chinese

Classical Paintings and Calligraphy,

Christie's Hong Kong.

LITERATURE:

Yu I ed., *The Paintings of Recent Famous Painters*, China Painting Association, Taipei, 1 March 1975, pp.11, 13.

Yu I ed., *Paintings of Chao Pei-an*, Chung Hua Calligraphy and Painting Publishing Association, Taipei, 1 January 1977, pp.11, 13. (2)

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

US\$160,000-260,000

清 趙之謙 花石 設色紙本
立軸兩幅 一八七二年作

1. 題識：葉爲虎，根爲星，入地明夷，履不咥人。悲翁。

鈐印：趙孺卿

2. 題識：蓉舫一兄大人屬畫。趙之謙。同治壬申（1872年）七月。

鈐印：趙之謙

陳子和（1910-?）題裱邊：

1. 壬子初冬鳳城陳子和觀於台員客寓。

鈐印：陳子和之章

2. 摯友蘇世儼畢生研究搗叔書法，而末及於畫。余以搗叔之畫不下揚州八老。此幀筆墨縱橫，金石之氣撲人眉宇，直且精之作也。鳳城陳子和題記。

鈐印：陳子和、古筆館

來源：香港佳士得，中國古代書畫拍賣，2005年5月30日，編號1112。

出版：余毅編，《近代名家畫選集》，中華書畫出版社，台北，1975年3月1日，第11、13頁。

余毅編，《悲盦賸墨—繪畫》，中華書畫出版社，台北，1977年1月1日，第11、13頁。

註：陳子和（1914~）字後齋，廣東順德人。工書、善畫、善詩文、富收藏、精鑑賞。畫以松柏名於世，後復致力於蕉石，運以逆筆、偃筆、溼筆，潤以水墨，蒼古潤厚，兼而有之，識者推爲別具一格。作書四體俱能，篆隸真草，並皆佳妙。創華陽藝范，以弘揚傳統藝術爲己任。曾任大學教授，主編《藝壇月刊》。





889

ZUO ZONGTANG (1812-1885)

Calligraphic Couplet

A pair of hanging scrolls, ink on paper

Each scroll measures 162.5 x 37 cm.

(64 x 14 5/8 in.)

Inscribed and signed, with three seals of the artist

Dedicated to Xianpu

(2)

HK\$120,000-200,000

US\$16,000-26,000

清

左宗棠

書法對聯

水墨紙本

立軸兩幅

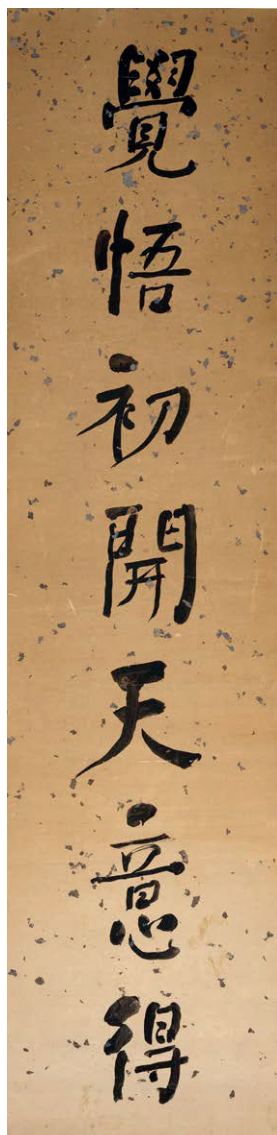
釋文：看取古來良史跡，自言近讀養生書。

題識：仙誼一兄大人屬。左宗棠。

鈐印：大學士章、青宮太保恪靖侯、旗常懋績



890



890

HE SHAOJI (1799-1873)*Couplet Calligraphy*

A pair of hanging scrolls, ink on silver-flecked paper

Each scroll measures 122 x 29.5 cm. (48 x 11 5/8 in.)

Signed, with two seals of the artist

(2)

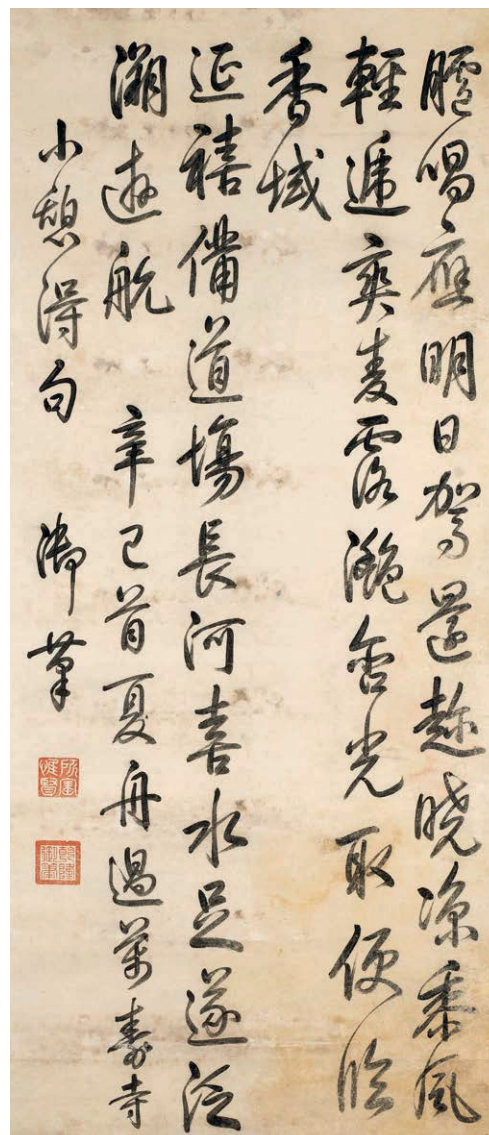
HK\$100,000-150,000**US\$13,000-20,000**

清 何紹基 書法 水墨灑銀箋 立軸兩幅

釋文：覺悟初開天意得，清明不雜俗情空。

款識：何紹基。

鈐印：何紹基印、子貞



891

891

EMPEROR QIANLONG (1711-1799)*Running Script Calligraphy*

Hanging scroll, ink on paper

146 x 63.5 cm. (57 1/2 x 25 in.)

Inscribed and signed, with two seals of the artist

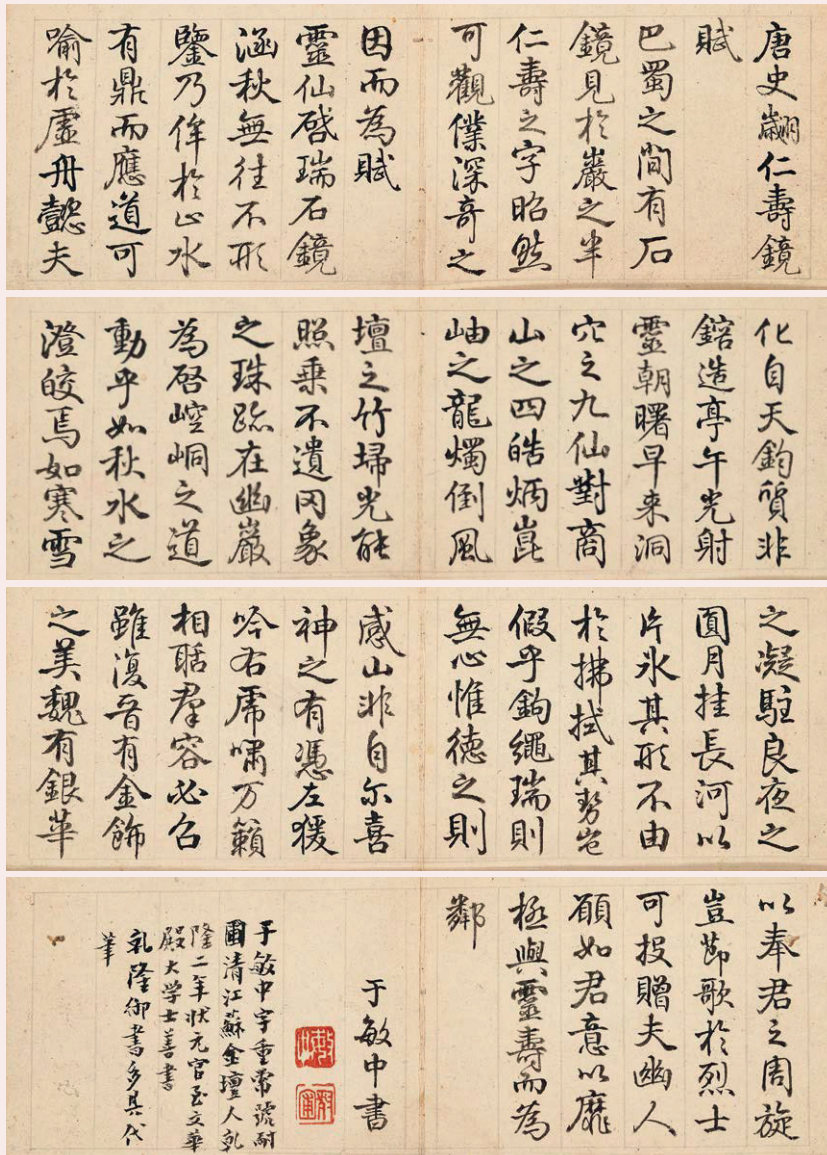
Dated summer, *xinsi* year (1761)**HK\$120,000-200,000****US\$16,000-26,000**

清 乾隆皇帝 行書 水墨紙本 立軸 一七六一年作

釋文：臚唱應明日，駕還趁曉涼。黍風輕遞爽，麥露灑含光。取便臨香域，延禧備道場。長河喜水足，遂泛溯游航。

題識：辛巳（1761年）首夏舟過萬壽寺小憩得句。御筆。

鈐印：所寶惟賢、乾隆御筆



892

VARIOUS OWNERS

892

YU MINZHONG (1714-1779)

Calligraphy - Ode to the Court

Album of twenty four leaves, ink on paper
Each leaf measures 5.5 x 7.5 cm. (2 1/8 x 3 in.)
Signed, with two seals of the artist

PROVENANCE:

Acquired from the family of General Liu Anqi (1906-1995).

NOTE:

This miniature calligraphic album was a typical object found in the Curios Cabinet of the Qing court.

HK\$150,000-200,000

US\$20,000-26,000

清 于敏中 清供延娛 水墨紙本
冊頁二十四開

款識：于敏中書。

鈐印：敏中、耐園

來源：現藏家得自劉安祺將軍（1906-1995）家族。

註：此微型書法冊珍玩常見於清宮多寶閣中。

PROPERTY OF A HONG KONG PRIVATE COLLECTOR
香港私人收藏 (LOTS 893-894)

893

YONG RONG (1744-1790)

Scholar's Rock

Hanging scroll, ink and colour on paper

137.2 x 77.5 cm. (54 x 30 1/2 in.)

Inscribed and signed, with four seals of the artist

Dated early autumn, *guimao* year of the Qianlong period (1783)

Four collector's seals, including two of Chen Guiling (19th-20th Century)

Colophons by Tiebao (Circa 1742-1813), Pingshu, Hengqing, Lu Bokun (18th-19th), Xiu Ren, Zhang Shifeng and Wang Ruyang, with a total of eleven seals

LITERATURE:

Chen Guiling, *Paintings and Calligraphy in the Baoyu Pavilion Collection*, Chapter 4, pp.3-4, in *Records of Paintings and Calligraphy Journal*, Beijing Library Publishing, Beijing, August 2007, pp.696-699.

HK\$600,000-800,000

US\$78,000-100,000

清 永瑔 慈雲石 設色紙本 立軸
一七八三年作

題識：慈因寺門之右，舊有巨石伏于土塗者，已五十餘年。今夏余偶至瞻禮，度其旁為拓地數弓，勸議重建大士壇宇。住持如應度材鳩工，閱四月，設施略備。因憶舊石所在，啓而視之，袤廣盈丈，高厚約五六尺，玲瓏皴皺，狀如狻猊。萃數十夫之力，舉置階側。余思夫物之出沒隱現，各有時矣。因拓地而建壇，因建壇而石出，合形輔勢，遂成異觀，是其果有因乎，遂名石曰慈雲。乾隆癸卯（1783）初秋偶作此圖，並書前記於上以識之。皇六子。

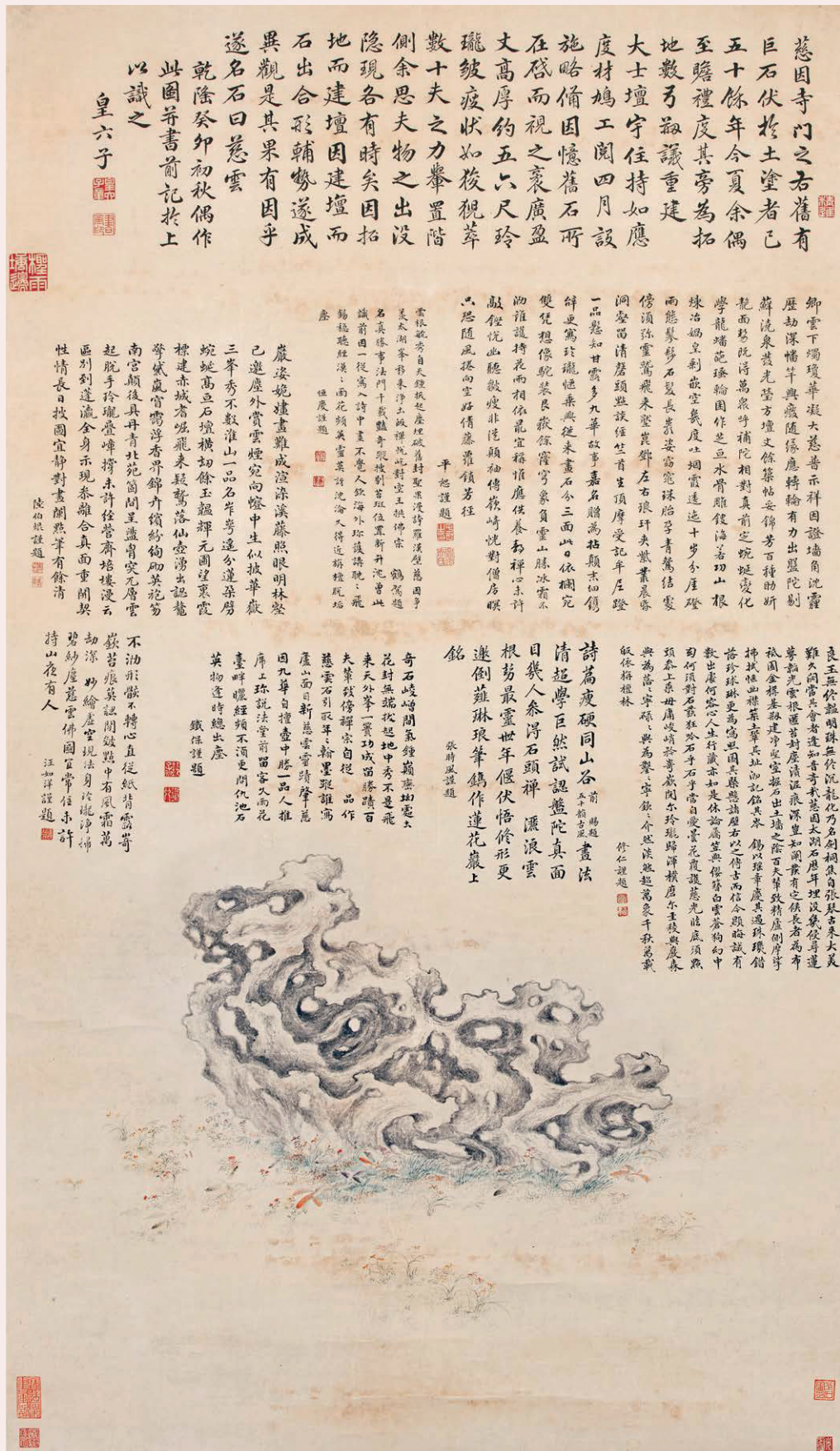
鈐印：皇六子章、書畫印、樸雨塘邊、精進平恕（約1742-1813）、恒慶、陸伯焜（18-19世紀）、修仁（18-19世紀）、張時風（18-19世紀）、鐵保（1752-1824）、汪如詳（18-19世紀）題跋，共鈐印十一方。

藏印：陳夔麟（19-20世紀）：少石審定、寶迂閣書畫記
其他：光藏、昌豫謹藏

少石審定、寶迂閣書畫記、光藏、昌豫謹藏

著錄：陳夔麟，《寶迂閣書畫錄》卷四，第3-4頁，見《歷代書畫錄輯刊》，北京圖書館出版社，北京，2007年8月，第696-699頁。

註：陳夔麟，字少石，貴州開陽人，1880年進士，改翰林院庶吉士，歷湖北谷城知縣、湖北按察使、廣東布政使等，編撰有《寶迂閣書畫錄》。



慈因寺門之右舊有

巨石伏於土塗者已

五十餘年今夏余偶

至瞻禮度其旁為拓

地數弓擬議重建

大士壇宇住持如應

度材鳩工閱四月設

施略備因憶舊石所

在感而視之衰廣盈

丈高厚約五六尺玲

瓏皴疲狀如後視萃

數十夫之力舉置階

側余思夫物之出沒

隱現各有時矣因拓

地而建壇因建壇而

石出合形輔勢遂成

異觀是其果有因乎

遂名石曰慈雲

乾隆癸卯初秋偶作

此圖并書前記於上

以識之

皇六子

卿雲下燭瑣華凝大慈普示祥因證瑞角沈靈

歷劫深幡半與隨應轉輪有力出盟陀刻

蘇流泉發先望方壇文餘繁帖安備芳百種助斯

龍面勢既得萬眾呼補陀相對真前定蛇蛻變化

學龍瑞龍輪圖作是豈水骨雕後海若功山根

珠治媽皇刺嵌空幾度以烟霞遙迤十步分屋燈

傍而態參夢石長長崇崇窈窕珠胎孕青鸞信靈

洞聖留清磨頭照說僅生首生頂摩受記年屋燈

一品慈和甘露多九華故事嘉名贈為枯槁未細傷

鮮更寫玲瓏恒乘典從未畫石分三面山日依欄宛

雙龍想像龍龍乘典從未畫石分三面山日依欄宛

泗淮護持花雨相依龍龍乘典從未畫石分三面山日依欄宛

殿徑恍幽懸微瘦非龍龍乘典從未畫石分三面山日依欄宛

只恐隨風振向空此情應應芳狂

平德謹題

雲根說旁自天鍾起座地破舊封聖源漢詩羅漢聖因寺

美太湖峰移來淨土殿碑說此對室王拱辰宗 鶴駕題

名真修書法門十載點奇蹤披創首班位置新并沈書此

識前因一從寫入詩中畫不覺人欲海外珍護勝說：飛

錫龍龍經漢：而花類美畫其許沈海久得近瑞龍殿

座 恒慶謹題

巖峻婉孌畫難成澄深漢藤照眼明林堅

己選塵外賞雲煙宛向爐中生似披華嚴

三峯秀不數淮山一品名芳遙分蓮華勝

蜿蜒高丘石壇橫切餘玉韻輝元圖望雲霞

標建赤城者喧飛來疑暫落仙壺湧出認龍

華威威官嚮浮香界錦丹鎖紛紛砌砌英花芳

良玉無終難開珠無終龍化乃名刻銅自張張古來大

難久同當長會者通知者我慈因太湖石歷年埋沒象身連

夢龍光雲根遺留若封原清派深聖和圖實有之侯長者為布

祇園金標泰建寺聖靈石出土瑞之陰百尺華致精虛側摩

拂拭珠琳更為德也國其縣應諸石右以之傳古而信今願諸

落珍珠琳更為德也國其縣應諸石右以之傳古而信今願諸

教出處何然心土行藏亦如是休論篇室典像猶白雲蒼狗向

何何須對石蒼狗石牙牙當自愛雲花覆護慈光庇底須熟

頭泰上慈母唐峻嶺寺慈因寺玲瓏瑞祥賴唐居士後與慶泰

典為慈母寺碑：與為聖：字銀：介慈法起慈萬象千秋萬載

敬修瑞標林 竹仁謹題

詩為瘦硬同山谷 今補古法 畫法

清起學巨然試認盤陀真面

目幾人參得石頭禪 灑浪雲

根芳最靈世年偃伏悟修形更

迷倒難琳琅筆錫作蓮花巖上

銘 張時謹題

奇石峻峭間氣鍾嶺巖均處大

花封無端拔起地中秀不覺飛

來天外掌一寶功成留勝蹟百

大筆錢傳釋家自從 品作

慈雲石別取年：翰墨聖龍誰

崖面目新慈雲雲蹟聲：麗

因九華自擅壺中勝一品人推

席上珍說法堂前留客久雨花

臺畔瞻經頭不須更問他池石

英物逢時總出塵 鐵保謹題

不泐形骸不轉心直從紙背露青

嶽若龍英認閱微點中有風霜萬

劫深如繪虛室現法身玲瓏淨佛

碧紗塵意雲佛國官常住未許

持山夜有人 汪如洋謹題

不泐形骸不轉心直從紙背露青

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WANG HUI (1632-1717)

Landscapes After Ancient Masters

Album of six leaves, ink and colour on paper

Each leaf measures 31 x 39.3 cm. (12 ¼ x 15 ½ in.)

Each leaf inscribed, last leaf inscribed and signed by the artist and one leaf dated summer, *wuchen* year (1688), with a total of twelve seals of the artist

Two collector's seals of Chen Chongben (18th Century)

PROVENANCE:

Lot 705, 27 November 2006, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong.

NOTE:

Chen Chongren (18th Century) was a native of Shangqiu in Henan province. He passed the civil examination in 1755 and became an Internal Affairs official. Chen was good at paintings and calligraphy and he collected them. He also wrote the manuscript for An Qi's *Review of Chinese Paintings and Calligraphy*.

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

US\$160,000-260,000

清 王翬 擬古山水 設色紙本 冊頁六開 一六八八年作

題識:

1. 玉欄花岸泛鴛鴦，綠滿空亭一徑香。柳外風來人不覺，落花如雪過迴塘。馬欽山花圖春煙。
2. 江南一帶是青山，逢着垂楊便可灣。漫道白鷗閑似我，漁舟更比白鷗閑。仿惠崇《水村圖》筆意。
3. 摹王右丞《輞川圖》。
4. 晴麓橫雲。仿關仝筆。
5. 溪亭會琴圖，仿龍眠居士本。
6. 竹籬茆舍雪山隈，戶牖臨風晚自開。料得前溪梅乍放，蹇驢多爲覓詩來。
李營丘《溪山雪霽圖》。戊辰（1688年）仲夏仿古十二幀於西爽閣。海虞王翬。

鈐印：王石谷、石谷（二次）、王翬印（二次）、王翬之印（三次）、石谷子（二次）、上下千年、西爽閣

陳崇本（18世紀）藏印：伯恭所藏、鑰齋所寶

來源：香港佳士得，中國古代書畫拍賣，2006年11月27日，編號705。

註：陳崇本（18世紀），字伯恭，清河南商丘人，1755年進士，官宗人府府丞，善書畫，富收藏。抄本有安岐纂《墨緣彙觀》4卷。









A Masterpiece Witnessing the Fantastical Encounter between Emperor Qianlong and Zhang Zongcang

It is officially recorded that on October 19th 1922, *Wutong Studio in Autumn* by Zhang Zongcang (1686-1756) was bestowed by the last emperor of imperial China, the Xuantong Emperor (r. 1908-1912), better known perhaps by his given name, Puyi, on his brother Pujie, in the way that generations of emperors rewarded their vassals and officials. An extremely rare and exceptional work, *Wutong Studio in Autumn* is recorded in the third edition of *Shiqu Baoji* and also bears the seal of the Xuantong Emperor. The painting, however, left the Forbidden City at that time, probably still with Puyi. After Puyi escaped from his palace in Changchun in August 1945, the painting was lost during the turmoil in northeast China. Fortunately, despite the political instability the painting survived intact.

Its whereabouts was unknown for decades after 1945 and it only re-emerged in recent years with a new mounting, as is common among many historically important paintings and calligraphy that originated from the Qing imperial collection.

Each work recorded in *Shiqu Baoji* presents a story of its own. Through Zhang Zongcang's *Wutong Studio in Autumn*, we are able to glimpse into the initial encounter and the subsequent relationship between Emperor Qianlong (r. 1735-1796) and the artist.

In 1751, during his first southern tour, one of Emperor Qianlong's fathers-in-law, Gao Bin (1693-1755), presented him with an album of sixteen scenes of Wuzhong (a district near Lake Tai) painted by Zhang Zongcang, who was a minor local official at the time. Emperor Qianlong asked to meet the then 65-year-old artist, inscribed his own poems on the work, and ordered him to come to the court. This began Zhang Zongcang's career as a court painter.

According to the chronicle of the Imperial Household Department, Zhang Zongcang was on the payroll receiving the same stipend as the famed court artist Ding Guanpeng (act. 18th c.) in 1751. As he was determined to reciprocate the recognition and appreciation Emperor Qianlong had shown for his artistic talents, Zhang Zongcang worked tirelessly. His prolific production of the following three years can be seen in the 116 works recorded in *Shiqu Baoji*. Emperor Qianlong, in turn, rewarded his dedication with real estates, ornamented staff, mink coats, and other gifts. In 1753, Emperor Qianlong promoted him and the junior court artists he supervised to titles which previously had never been awarded to court artists. Such unprecedented recognition distinguished Zhang Zongcang's standing at court and in the history of Qing court artists. In 1754, Emperor Qianlong granted Zhang Zongcang's request to return home due to his illness. The emperor's fondness of his paintings extended to a concerted effort by the court to seek and acquire his works done before he entered the court. As such, very few paintings by Zhang Zongcang could be found outside of the palace collection.

Wutong Studio in Autumn was painted soon after Zongcang entered the court in 1751. In the opening section of the handscroll, hills, forests, and cottages are found in the distance. As our gaze moves to the left,

a servant boy carrying books is walking towards the housing complex in the center section, where a red-robed figure is seated in the hall, looking at the Wutong tree (Chinese parasol tree) in front. To the left of the housing complex is a lake, dotted around the shoreline are lotus leaves and willows. Fog permeates the hills and forests behind the complex, leading to a cluster of buildings afar. A blue-robed figure is rowing a skiff, coming towards the housing complex. This is the moment between summer and autumn, when the leaves are still green. However, Zhang Zongcang scatters some yellow leaves to indicate the changing of the season. Emperor Qianlong's poetic inscription, where he refers to Ouyang Xiu's (1007-1072) famous prose-poem *Sound of Autumn*, further evokes the advent of autumn and its associated imagery.

Emperor Qianlong's appreciation of Zhang Zongcang's paintings is rooted in his liking of the artist's compositional philosophy and rhythmic flow. He has commented that "Other artists paint according to the principles of things, Zongcang paints according to the internal logic. He has no comparable at the present. His works are comparable to those by Huang Gongwang (1269-1354) and Ni Zan (1301-1374), as he has obtained the essence of their techniques." He has also said that "In the past, whenever I watched Zongcang paint, I always asked him whether the painting had been completed. He would reply, 'The rhythmic flow has not been achieved.' Momentarily, he would say that 'Once the rhythmic flow has been achieved, the painting will be completed.' This is truly the real essence of painting and calligraphy. A plebeian would not understand." It is evident that Zhang Zongcang, whose artistic lineage traced to Huang Ding (1660-1730), Wang Yuanqi (1642-1715), and all the way to the Yuan masters, held a lofty position similar to some ancient masters in the mind of Emperor Qianlong, which was unparalleled among court painters.

In addition to the five seals from *Shiqu Baoji*, this handscroll also bears additional seals from Emperor Qianlong, Emperor Jiaqing (r. 1796-1820), and Emperor Xuantong, with a total of 19 imperial seals. Based on the seals "Chunhua xuan" and "Chunhua xuan tushu zhenmibao," we know that *Wutong Studio in Autumn* is originally painted in the imperial retreat Yuanming Yuan, where Zhang Zongcang records the autumnal scenery of the park, depicts Emperor Qianlong as the red-robed figure in the hall, and projects himself into the blue-robed figure rowing the skiff. The various seals on the handscroll which correspond to different chronological periods in Emperor Qianlong's life, indicate that he has viewed it multiple times in his later years. He has lamented on another painting by Zhang Zongcang, that the work was completed in 1747, before their encounter; now that the work is still here, but Zhang Zongcang has long passed away.

The encounter between Liu Bei (161-223) and Zhuge Liang (181-234) has often been cited as the most ideal between a ruler and his subject. Zhang Zongcang, who had immersed himself in refining his painting techniques and rhythmic flow his whole life, finally, at the age of 65, met a kindred spirit in Emperor Qianlong. How is this not an equally rare and fantastical life-changing encounter!

宗蒼畫可匹倪黃：

從《梧館新秋》看乾隆與張宗蒼的知遇

1922年10月19日，曾經宣統皇帝觀賞鈐璽“宣統御覽之寶”的張宗蒼《梧館新秋》卷，被退位後的溥儀以賞賜溥傑之名潛運出宮。往後溥儀於東北地區離亂之際，不遑珍襲，與衆多《石渠寶笈》著錄名家書畫一併散失。

《梧館新秋》著錄於《石渠寶笈三編》，深藏故宮一百多年，久經散佚，近年復見，珍罕固不待言。讓人可惜的是畫卷流傳過程中，已非舊樣。這與吉林省博物館藏倪瓚《南渚泊舟圖》，旅順博物館藏蘇軾《陽羨帖》、沈周《青園圖》等衆多“劫後餘生”的書畫狀況雷同。1945年8月溥儀潛逃後，長春小白樓藏書畫文物遭受守衛士兵哄搶爭奪，形成不少書畫裝裱受到裁割或毀傷。舉例如沈周《青園圖》手卷舊藏重華宮內，爲《石渠寶笈續編》著錄，見於賞賜溥傑名單。1945年“小白樓事件”後流散到莊河青堆子，書法與繪畫分別被買家裁成兩部份，先後經過兩次徵集最終回到旅順博物館，然後又重新裝裱在一起，無復保持宮樣舊貌。幸運的是這些書畫歷經亂離，多年後仍然保存在天壤之間，一失一得，殊難預料。

《石渠寶笈》著錄的每一件書畫，背後都有自己的故事，透過張宗蒼此卷傳世名作《梧館新秋》，我們還可以窺探乾隆皇帝與張宗蒼君臣之間相遇相知的一段歷史。

乾隆十六年（1751），清高宗首次南巡途中，岳父江南河道總督高斌（1693–1755）進獻張宗蒼（1686–1756）《吳中十六景冊》，使得時年六十五歲的里河主簿張宗蒼獲得皇帝召見，並賜詩御題，命入都祇候內廷，開啓了他播馨藝苑的大門。

據乾隆十六年（1751）閏五月四日內務府《記事錄》記述，張宗蒼勅准在宮內如意館行走，六月起錢糧公費，着照余省、丁觀鵬一樣賞給，即每月俸銀十一兩。得承天顏眷顧青睞，張宗蒼“壯心不已”，一意丹青報恩。自乾隆十六年至十九年期間“時在內廷，晨入暮歸，幾無寧晷。”三年時間繪製多幅畫作，僅《石渠寶笈》即著錄一百一十六件作品。乾隆皇帝對於張宗蒼在繪畫上的苦詣用心，也御賜屋宇、鳩杖、福字、貂褂等以示勉勵。據《清實錄——乾隆朝實錄》卷四百四十六，乾隆十八年（1753），：“又旨：內廷行走之縣丞張宗蒼、監生徐揚、楊瑞蓮，效力皆已數年，甚屬黽勉安靜。張宗蒼年已及暮，著加恩賞給戶部額外主事；徐揚、楊瑞蓮著加恩給舉人，一體會試。”張宗蒼以丹青妙筆獲賞賜戶部額外主事銜，弟子徐揚、楊瑞蓮也併受賜舉人出身，爲內廷畫家中絕無僅有，榮寵一時無雙。十九年（1754），張宗

蒼以病乞歸，而乾隆皇帝仍然喜愛張畫不已，凡張宗蒼入宮以前畫作，亦搜羅進宮裝池珍藏，以故民間罕見張宗蒼畫作流傳。

從此卷《梧館新秋》上乾隆帝辛未（1751）御題詩署款，應是張宗蒼入宮後不久畫成。畫卷右方遠處繪山川林木，山屋水閣，近處一童僕捧書往中間堂屋走來，屋中一紅衣人端坐榻上凝視庭前梧桐。屋左有一湖，岸邊蓮葉垂柳，屋園後山嵐浮煙，遠處幾棟屋宇，湖中一藍衣人划小舟往堂屋處前來。時值夏秋之交，山川樹葉未染霜紅，望處猶是綠意蔥蘢，而張宗蒼卻以藤黃淡染，烘托出時節正在變化之中。乾隆御題詩中用“翠涼”、“梧館”不經意點出秋來，末句“好教賦句屬歐陽”更是化用歐陽修《秋聲賦》意，詩中不及秋字而秋意頓生。繪畫和題詩，妙在意境相合無礙。

乾隆欣賞張宗蒼的繪畫，妙在畫理與氣韻，這從他的《御製詩》和注中略見一斑：“他人之畫畫其法，宗蒼之畫畫其理，求之於今幾莫儔，求之於古竟堪比，黃大痴、倪高士，之二子中得神髓。”又說：“昔每觀宗蒼畫，問成否？曰氣韻未至，少旋曰氣韻來，則畫就矣。此最得畫法三昧，庸史不知此也。”由此可見，張宗蒼師從黃鼎，循太老師王原祁而上溯元人山水之法，在乾隆皇帝心中的繪畫位置不讓古人，殊非其他內廷畫家可以比肩。

此畫除了鈐有石渠五寶璽外，乾隆皇帝還鈐了“淳化軒”、“淳化軒圖書珍秘寶”、“信天主人”、“八徵耄念之寶”等諸璽；及後嘉慶皇帝鈐“嘉慶鑑賞”、“嘉慶御覽之寶”二璽，宣統皇帝又鈐“宣統御覽之寶”等，計鈐用內府御璽十九枚，尤見珍賞。據內府用御璽“淳化軒”和“淳化軒圖書珍秘寶”，知張宗蒼《梧館新秋》原作畫於圓明園中，而畫中內容當即以園中秋景爲題，乾隆即堂屋紅衣端坐之人，遠遠湖中撐舟者或爲張宗蒼自家幻身了。此外，從“古稀天子之寶”以及“八徵耄念之寶”等御璽來看，乾隆晚年不止一次開卷《梧館新秋》，觀賞之餘，溢生思念張宗蒼之情，《御制詩·題仿黃公望山水》詩：“成畫之時人未識，茲看畫似識人時”後，乾隆自注說：“此幀作於乾隆丁卯（1747），其時宗蒼猶未入畫苑。今觀其畫，如覩其人，而宗蒼久已作古矣。”

君臣之遇，千古爭說劉備與諸葛亮。其實，一直潛心書畫筆墨和氣韻的張宗蒼，以六十五歲高齡才得遇知音乾隆皇帝，又何嘗不是畫苑千古罕見的奇遇呢！



895

ZHANG ZONGCANG (1686-1756)

Wutong Studio in Autumn

Handscroll, ink and colour on paper

32.5 x 150 cm. (12 ¾ x 59 ⅞ in.)

Inscribed and signed, with two seals of the artist

Further inscribed with a poem by Emperor Qianlong (1711-1799),

dated summer, *xinwei* year (1751), signed with three seals

Sixteen imperial collector's seals: twelve of Emperor Qianlong, three of Emperor Jiaqing (1760-1820) and one of Emperor Xuantong (1906-1967)

LITERATURE:

Paintings and Calligraphy Bestowed to Pujie, in *Lost Treasures of the National Palace Collection*, National Palace Museum of Beijing, Beijing, 1934, p.6.

Chen Rentao, *Notes on Lost Treasures of the National Palace Collection*, Tong Ying Company, Hong Kong, April 1956, p.34.

Anthology of Emperor Qianlong's Poems, Vol. 3, National Palace Museum, Taipei, July 1976, Chapter 29, p.12.

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Yang Renkai, *Record of the Vicissitudes of National Treasures*, Shanghai People's Fine Art Publishing, Shanghai, May 1992, p.615.

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HK\$55,000,000-75,000,000

US\$7,200,000-9,700,000

清

張宗蒼

梧館新秋

設色紙本

手卷



題識：梧館新秋。臣張宗蒼恭繪。

鈐印：張、宗蒼

乾隆皇帝（1711-1799）題跋：清暉懸處淡煙光，濯濯峴峰帶翠涼。
梧館蕭閒人倚榻，好教賦句屬歐陽。
辛未（1751年）夏月御題。

鈐印：乾、隆、澄觀

藏印：乾隆皇帝（1711-1799）：五福五代堂古稀天子寶、八徵耄念之寶、愛竹學心虛、乾隆御覽之寶、淳化軒圖書珍藏寶、淳化軒、信天主人、乾隆鑑賞、乾隆宸翰、三希堂精鑑璽、石渠寶笈、宣子孫

嘉慶皇帝（1760-1820）：寶笈三編、嘉慶御覽之寶、嘉慶鑒賞

宣統皇帝（1906-1967）：宣統御覽之寶

簽條：張宗蒼畫梧館新秋

著錄：《賞溥傑書畫目》，見《故宮已佚書籍書畫目錄四種》，國立北平故宮博物院，北京，1934年，第6頁。

陳仁濤，《故宮已佚書畫目校注》，統營公司，香港，1956年4月，第34頁。

《清高宗（乾隆）御制詩文全集（3）》，國立故宮博物院，台北，1976年7月，卷29，第12頁。

《秘殿珠林石渠寶笈合編10—石渠寶笈3編（3）》，上海書店，1988年10月，第2409頁。

楊仁愷，《國寶沉浮錄—故宮散佚書畫見聞考略》，上海人民美術出版社，上海，1992年5月，第615頁。

《歷代書畫錄輯刊》，北京圖書館出版社。北京，2007年，第444頁。

《歷代著錄畫目》，見福開森、容庚編，《歷代著錄畫目正續編》，北京圖書館出版，北京，2007年，第531頁。

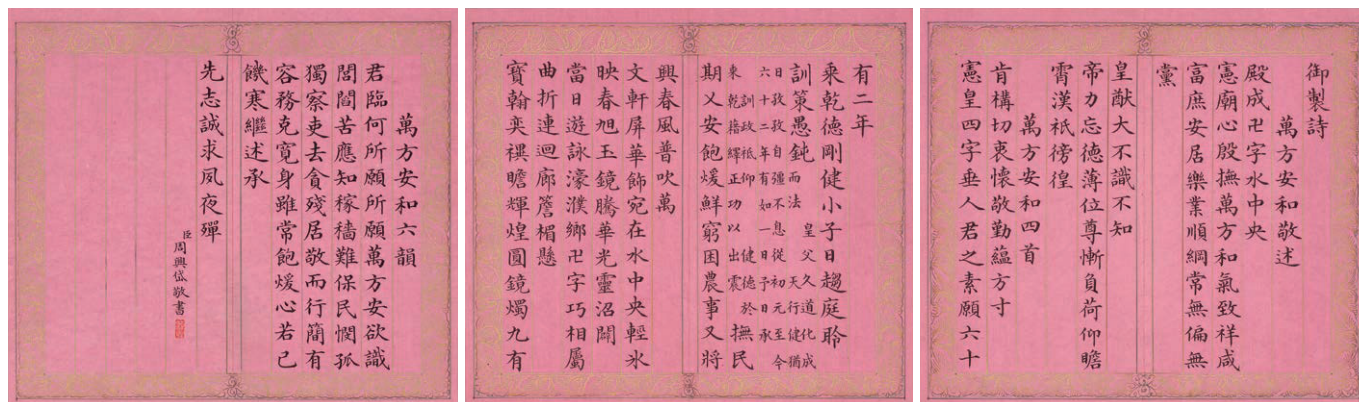


Cover pages of Literature 著錄封面

A Type-written Note of a Previous Collector
 舊藏家便條：
 張宗蒼書。張宗蒼，字默存，號簞村，清代（約二百年前）江蘇蘇州人。內廷供奉，初官河工主簿。張氏以山水畫聞名，乾隆皇帝第一次南巡，在闕視河工時，張宗蒼進獻一套《吳中十六景》。此卷為其中一景，取名《梧館新秋》，乾隆於畫上御筆題詩。《吳中十六景》只流存一或二幅，其他畫件下落未明。（翻譯）

By Mr. Cheung Chung Cheong alias Mak Chuen and Cheung Wong Chun, a native of Wu District in Kang Soe Province in the Tsing Dynasty (about 200 years ago), famous for his landscape paintings, holding a high-rank of an official in charge of the River Works Department.
 During the tour of the then Emperor, King Loong to the South, he submitted 16 paintings of the sceneries of the Wu District to the Emperor.
 This painting is one of them, and has been entitled "Tung-Tung Trees Pavilion in Early Autumn".
 The commendation of this painting was personally written by his Majesty, Kin Loong (Emperor of the Tsing Dynasty, 1736-1795). Out of the 16 paintings, only one or two are remaining in the Old Palace in Pe-King and the where about of the rest new unknown.





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ZHOU XINGDAI (1744-1809)

Imperial Poetry Album

Album of eight double-leaves, ink on coloured paper

Each double-leaf measures 17.7 x 20 cm. (7 x 7 7/8 in.)

Signed on the last leaf, with two seals of the artist

PROVENANCE:

Lot 3005, 4 April 2012, A Private Collection of Scholarly and Imperial Works of Art, Sotheby's Hong Kong.

HK\$200,000-300,000

US\$26,000-39,000

清 周興岱 御製萬方安和詩 水墨色箋 冊頁八對開

款識：臣周興岱敬書。

鈐印：臣、興岱

來源：香港蘇富比，格物怡情一私人雅藏珍玩御器，2012年4月4日，編號3005。

註：萬方安和乃圓明園四十景之一，建於雍正初年，舊稱萬字軒。雍正皇帝喜居於此，乾隆年間乃遊憩寢宮。

周興岱（1744-1809）字冠三，號東屏，四川涪州人。乾隆36年（1771）進士，改庶吉士，散館授編修，命在南書房行走。累遷侍講學士、內閣學士、左都御史，擢侍郎，歷禮、吏、戶諸部。工書法。

897

YONG XING (1752-1823)

Running Script Calligraphy

Hanging scroll, ink on dragon-surrounded and silver-flecked paper

155 x 65.8 cm. (61 x 25 7/8 in.)

Inscribed and signed, with five seals of the artist

Dated fourth month, *guichou* year (1793) of the Qianlong period

HK\$80,000-120,000

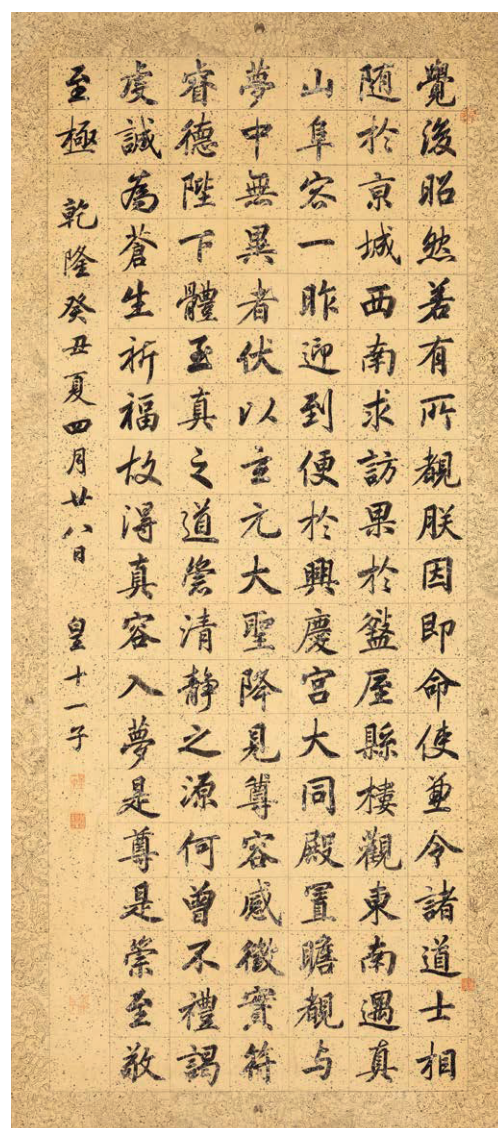
US\$11,000-15,000

清 永理 行書-節錄《夢真容勅》 水墨龍紋描框灑銀箋 立軸 一七九三年作

釋文：覺後昭然，若有所覩，朕因即命使，兼令諸道士相隨，於京城西南求訪，果於盤屋縣樓觀東南遇真山阜容，一昨迎到，便於興慶宮大同殿安置，瞻視與夢中無異者。伏以玄元大聖降見尊容，感徵實符睿德，陛下體至真之道，崇清靜之源，何曾不禮謁虔誠，為蒼生祈福。故得真容入夢，是尊是榮，至敬至極。

題識：乾隆癸丑(1793)夏四月廿八日，皇十一子。

鈐印：居有竹、聽雨屋印、皇十一子、永理、即齋主人



897

Emperor Jiaqing's Decree: A Preparatory Study for *Kangxi's Birthday Celebration* 承歡膝下：嘉慶帝御旨繪製《萬壽盛典圖》初稿

The sixtieth birthday of the Emperor Kangxi (the eighteenth day, third month of 1713) was a day of endless festivities and joy for all in the capital. To commemorate the spectacular events, a handscroll, which recorded all the festive details and scenes from the Gate of Divine Prowess in the north of the Forbidden City to the Garden of the Exuberant Spring situated in the south of the Old Summer Palace, was painted by the court artists led by Song Zhunye and subsequently Wang Yuanqi and his cousin Wang Yiqing. In 1717 a woodblock-print version, *The First Imperial Birthday Celebration*, was created based on the handscroll. And a revised print version was recorded in the *Complete Books of the Four Repositories* during the Qianlong period.

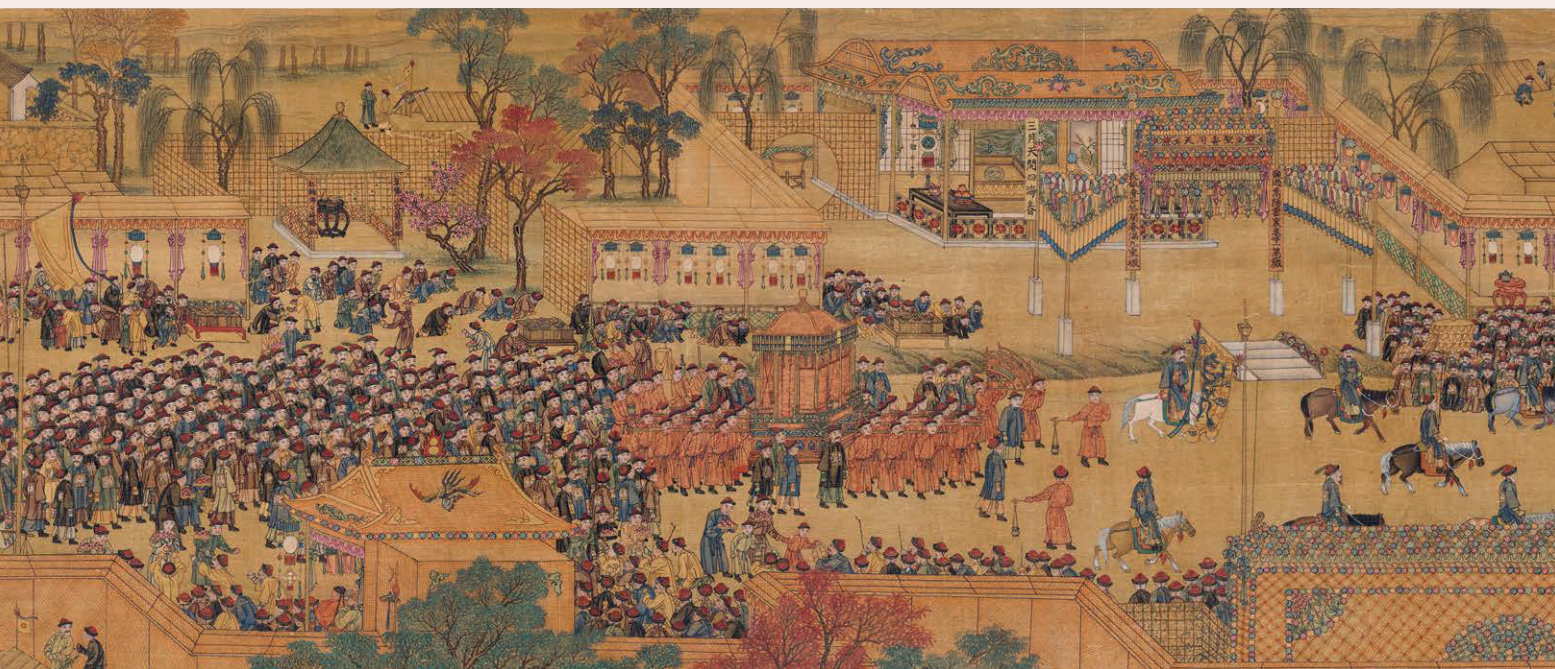
Sadly the handscroll, kept in the Palace of Heavenly Purity, was destroyed in the fire on the twenty-first day, tenth month of 1797, amongst other treasures. To make up for the loss and to soothe Qianlong's sadness, Emperor Jiaqing issued a decree a month later to recreate the painting based on the books illustrations. Finally, two handscrolls, *Kangxi's Birthday Celebration* and *Qianlong's Eightieth Birthday Celebration*, were completed in 1799.

The Imperial Birthday Celebration begins with the festive architecture built by the thirteen counties of Jiangnan: temporary shelters, opera stages, memorial archways, followed by the birthday greetings of all officials of the Eight Banners and respectable elders of Suzhou, etc. Then appears the royal palanquin of Kangxi enclosed by the guards, the grand 'Happy Birthday Your Majesty' structure, the lanterns-adorned opera areas and finally, sceneries of Xizhimen, the north-western gate of the capital. Compare to page 45-59, Volume 42 of *The First Imperial Birthday Celebration* (Fig. 1), this lot has identical details and hence, it is highly likely a preparatory study done by the Suzhou artisans in 1797 for the creation of *Kangxi's Birthday Celebration*, now in The Palace Museum of Beijing.

清康熙52年（1713）3月18日，康熙六十壽辰，京師內外張燈燕樂，構建錦坊彩亭，層樓臺榭，夾道雜陳百戲，與民同樂。4月1日，宋駿業上奏“恭請繪圖以昭盛事”，6月，宋氏卒，由王原祁率冷枚等人繼掌其事。54年（1715）王原祁卒，由堂弟王奕清主持完成。畫卷從輦駕出神武門，至暢春園止，由畫稿上呈至領絹繪製成圖，前後三易主事，歷經數年完工。絹本完成後，康熙56年（1717）又據以刊成木刻本《萬壽盛典初集》，至乾隆時編輯《四庫全書》又曾刊行新本。

清嘉慶2年（1797）10月21日，乾清宮大火，疑此畫卷及他物俱在火災中焚毀。嘉慶帝為求將功補過，慰解太上皇乾隆的憂愁，於同年11月28日上諭：“將由武英殿撤來聖祖《萬壽圖》書二本……太上皇帝《八旬萬壽盛典》書二本隨玉鶯紙樣二件發往蘇州，交織造舒璽按照書上繪畫圖樣選派好手工筆畫匠……”，按圖繪製著色手卷。嘉慶4年（1799）5月25日，蘇州送到聖祖《萬壽盛典圖》、高宗《八旬萬壽盛典圖》手卷各二卷等。

本書卷內容開始乃江南十三府為清聖祖祝壽，包括龍棚、戲臺、牌坊等，依次還有松江府龍棚、八旗各省候補候選官員恭祝萬壽、蘇州耆老恭祝萬壽、戲臺等，康熙輦駕御林軍即在卷中，尤見對江南士族之重視。又次為直隸萬壽寶閣、天子萬年結字大彩棚、直隸鰲山戲臺，最後是西直門附近景象。檢視《文淵閣四庫全書》史部第411冊《萬壽聖典初集》卷42第45-59頁（圖一），舉凡房屋臺榭、樹木山石、輦駕旗幟、人物鞍馬等，形態神韻與畫卷內容相同。知此卷當即是嘉慶2年（1797）着蘇州畫人繪製時之畫稿，亦即是現藏北京故宮博物院《康熙萬壽圖》之初稿本。





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ANONYMOUS (19TH CENTURY)

The Imperial Birthday Celebration

Handscroll, ink and colour on silk

30 x 569.5 cm. (11 ¾ x 224 ¼ in.)

Without signature or seal

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

US\$110,000-130,000

清 無款 《萬壽盛典》節錄 設色絹本 手卷

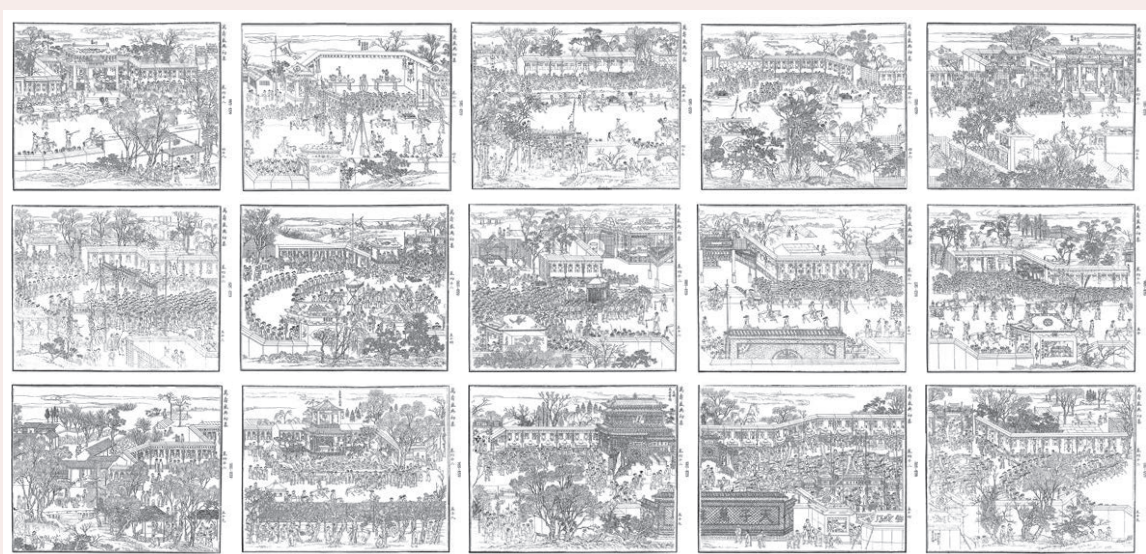
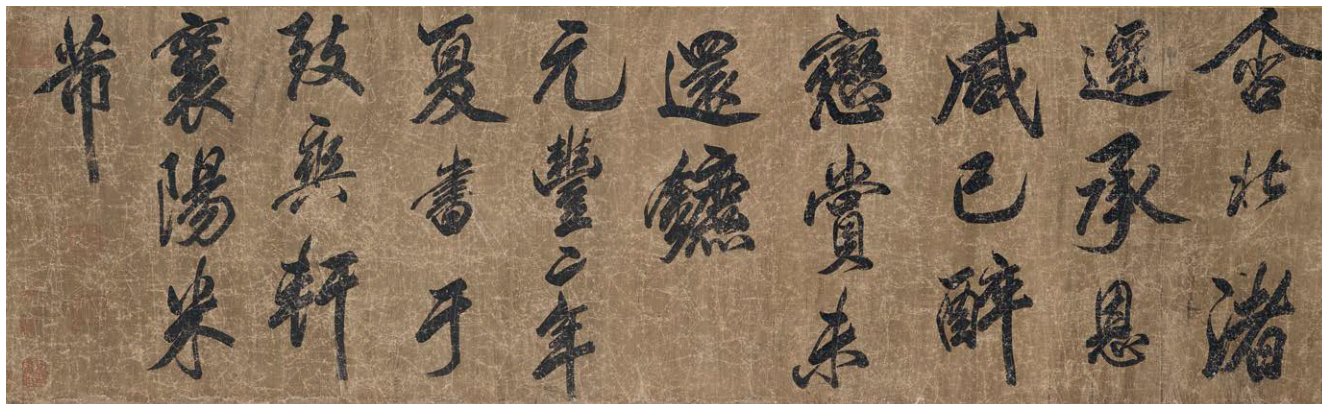
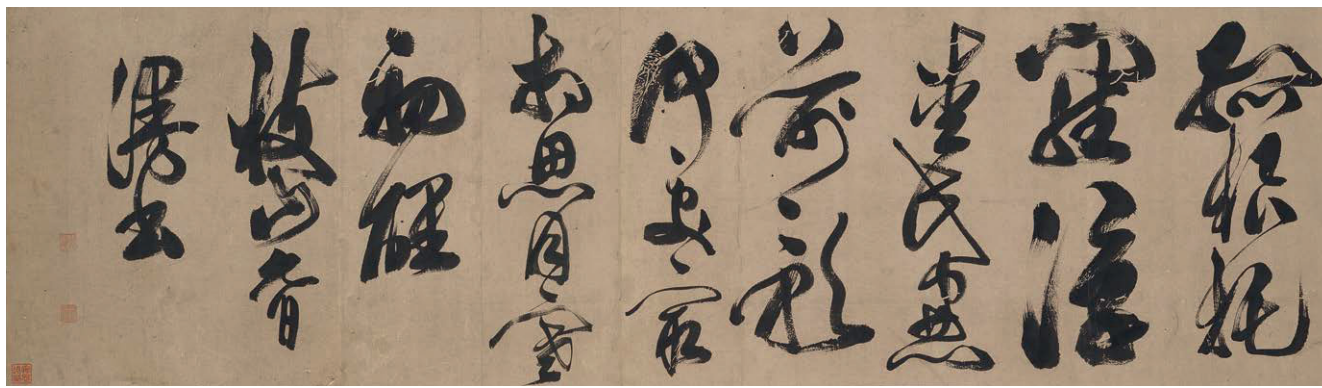


Fig. 1 *The First Imperial Birthday Celebration*, Volume 42, page 45-59
圖一 《萬壽聖典初集》卷42，第45-59頁



899



900

899

MI FU (ATTRIBUTED TO, 1051-1107)
Five-Character Poems in Running Script

Handscroll, ink on paper
50.8 x 496.5 cm. (20 x 195 ½ in.)
Inscribed and signed, with one seal of the artist and thirteen illegible seals

PROVENANCE:

Collection of Robert Hatfield Ellsworth.
Lot 828, 16 March 2016, Fine Chinese Paintings, Christie's New York.

HK\$200,000-300,000

US\$26,000-39,000

宋 米芾 (傳) 行書五律兩首
水墨紙本 手卷

題識：元豐二年（1079）夏書於致爽軒，襄陽米芾。

鈐印：楚國米芾

十三印漫漶

來源：安思遠珍藏。

紐約佳士得，中國書畫拍賣，2016年3月16日，編號828。

900

ZHU YUNMING
(ATTRIBUTED TO, 1461-1527)
Calligraphy in Cursive Script

Handscroll, ink on paper
47.2 x 870.5 cm. (18 ⅝ x 342 ¾ in.)
Signed, with two seals of the artist
One collector's seal of Robert H. Ellsworth (1929-2014)

Frontispiece by Zhang Hong (18th-19th Century), with two seals

PROVENANCE:

Collection of Robert Hatfield Ellsworth.
Lot 830, 16 March 2016, Fine Chinese Paintings, Christie's New York.

EXHIBITED:

New Haven, Yale University Art Gallery, *Traces of the Brush: Studies in Chinese Calligraphy*, 6 April - 27 June 1977.
Berkeley, University Art Museum, *Traces of the Brush: Studies in Chinese Calligraphy*, 20 September - 27 November 1977.

LITERATURE:

Wang Ruxie, *Paintings and Calligraphy Catalogue of Tao Feng Lou Collection: Book 7*, in *The Fifth Annual of Jiangsu Provincial Library of Sinology*, 1932, p.11.
Fu Shen C. Y. et al., *Traces of the Brush: Studies in Chinese Calligraphy* Exhibition catalogue,

Yale University Press, New Haven and London, 1980, pp.234, 269, no. 45.

HK\$200,000-300,000

US\$26,000-39,000

明 祝允明 (傳) 草書 水墨紙本
手卷

款識：枝山允明漫書。

鈐印：允明、枝山

張鉉（18-19世紀）題引首並鈐印兩方

安思遠（1929-2014）藏印：安思遠藏

來源：安思遠珍藏。

紐約佳士得，中國書畫拍賣，2016年3月16日，編號830。

展覽：紐黑文，耶魯大學藝術館，“中國書法研究”，1977年4月6日-6月27日。
柏克萊，加州大學藝術館，“中國書法研究”，1977年9月20日-11月27日。

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傅申等，《中國書法研究》，耶魯大學出版社，紐黑文及倫敦，1980年，第234、269頁，編號45。



901

901

WITH SIGNATURE OF SU HANCHEN (17TH - 18TH CENTURY)

Children at Play

Oval fan mounted on a hanging scroll, ink and colour on silk

40.6 x 42.5 cm. (16 x 16 ¾ in.)

Signed, with one seal of the artist

Further inscribed by Shi Dingyu, signed with two seals

HK\$60,000 – 80,000

US\$7,800 – 10,000

清 蘇漢臣（款） 浴兒圖 設色絹本 團扇立軸

款識：漢臣。

鈐印：子孫永昌

題跋：成化戊寅春，史鼎玉敬觀。

鈐印：史鼎玉印、爾銘

902

WITH SIGNATURE OF TANG YIN (17TH - 18TH CENTURY)

Lady

Hanging scroll, ink and colour on silk

117 x 52 cm. (46 x 20 ½ in.)

Inscribed and signed, with three seals of the artist

One collector's seal

HK\$70,000-90,000

US\$9,100-12,000

明／清 唐寅（款） 拈花仕女 設色絹本 立軸

題識：梳成鬆髻下粧臺，瞥見仙花帶露開。

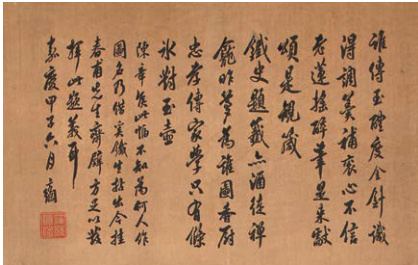
試摘一枝閒翫處，蜜蜂蝴蝶鬪飛來。唐寅詩畫。

鈐印：唐寅私印、六如居士、南京解元

藏印：靜心堂書畫印



902



903

903
WITH SIGNATURE OF CHEN HONGSHOU (18TH CENTURY)
Cooking and Sewing
Scroll, mounted and framed, ink and colour on silk
93 x 45 cm. (36 5/8 x 17 3/4 in.)
Inscribed and signed, with two seals
Two collector's seal
Colophon by Weng Fanggang (1733-1818), signed with one seal
Dated sixth month, *jiazi* year of Jiaqing period (1804)
HK\$60,000-80,000 **US\$7,800-10,000**

清	陳洪綬 (款)	炊織圖	設色絹本	鏡框
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題識：洪綬畫於昨夢菴。
鈐印：陳洪綬印、蓮白衣
藏印兩方
翁方綱題詩堂：並鈐印一方



904

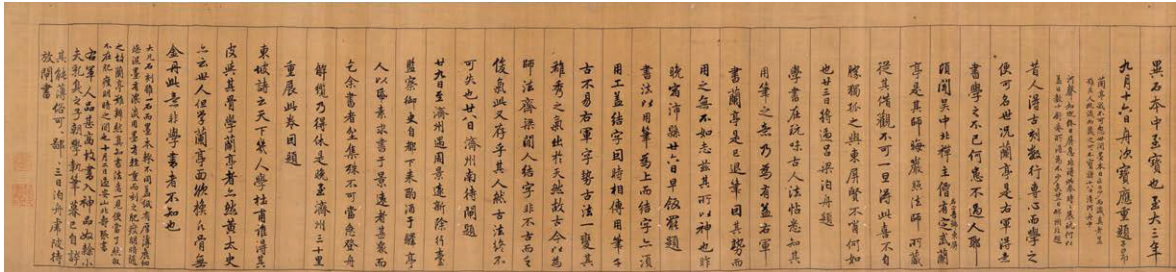
904
WITH SIGNATURE OF MA WAN (17TH - 18TH CENTURY)
Admiring the Scenery
Hanging scroll, ink and colour on silk
97.2 x 44.5 cm. (38 1/4 x 17 1/2 in.)
Two inscriptions, signed with a total of three seals
Titleslip by Pingsheng (Weng Tonghe, 1830-1904)
HK\$50,000-70,000 **US\$6,500-9,000**

清	馬琬 (款)	林泉清賞	設色絹本	立軸
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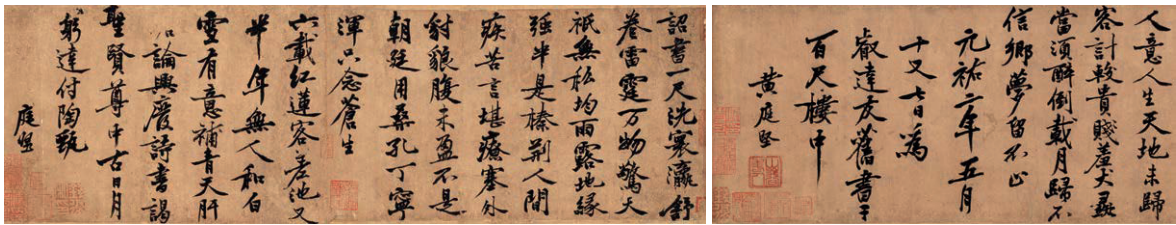
題識：至正壬寅春寫林泉清賞圖。扶風馬琬。
鈐印兩方
跋並鈐印一方。
翁同龢 (1830-1904) 題簽：元馬扶風林泉清賞圖，席帽山人題。
翁氏舊藏，瓶生記。



905



906



907

905

WITH SIGNATURE OF LI ZHAODAO
(17TH-18TH CENTURY)

Temple in the Pine Forest

Handscroll, ink and colour on silk
27.6 x 95 cm. (10 7/8 x 37 3/4 in.)
Signed, with one collector's seal

HK\$60,000-80,000

US\$7,800 - 10,000

清 李昭道(款) 長松蕭寺 設色絹本
手卷

款識：昭道。
藏印：龍形印

906

WITH SIGNATURE OF ZHAO MENGFU
(17TH-18TH CENTURY)

Preface and Colophon of the Orchid Pavilion

Handscroll, ink on silk
31 x 313 cm. (12 1/4 x 123 1/4 in.)
Inscribed and signed, with two seals of the artist
Two collector's seals

HK\$80,000-120,000

US\$11,000 - 16,000

清 趙孟頫(款) 蘭亭序並跋 水墨絹本
手卷

題識：至大三年九月五日孟頫跋于舟中。
至大三年九月十六日舟次寶應重題，
子昂。

鈐印：趙氏子昂、趙氏書印

藏印：清閣閣書畫印、山邨伊遠仁近

907

WITH SIGNATURE OF HUANG
TINGJIAN (16TH CENTURY)

Poems in Running Script

Two scrolls mounted as a handscroll, ink on paper
One scroll measures 20 x 224 cm.
(7 1/2 x 88 1/8 in.), another scroll measures 20 x 64 cm. (7 1/2 x 25 1/4 in.)
One scroll inscribed and signed with a seal and the other scroll signed
Colophons by Zhong Qiying and Chen Shen, with a total of two seals
Twenty collector's seals and six illegible seals

HK\$60,000-80,000

US\$7,800-10,000

明 黃庭堅(款) 行書《宋詩四首》
水墨紙本 手卷

1. 題識：元祐二年五月十又七日，爲觀達友
舊書于百尺樓中，黃庭堅。

鈐印：山谷老人

藏印：李雅三次、輻中藏書(二次)、玉
堂金馬、臣沈琨印、太子少師姚廣
孝圖書、馮時可印、金庭翁子玄米
父珍玩

2. 款識：庭堅。

藏印：李雅、太子少師姚廣孝圖書、錢復
私印、臣沈琨印、輻中藏書、金庭
翁子玄口珍玩、馮時可印

題跋：鍾其英：皇慶二年五月十日京口鍾
其英題于集福庵中。

鈐印：玉堂金馬

陳深：丁丑九月借觀於錫山書舍展
玩不忍釋手，漫題梗概而歸
之。吳郡陳深。

鈐印：陳深

藏印：李雅、輻中藏書、閔曠齋珍賞印、
王沈琨印、太子少師姚廣孝圖書

六印漫漶不辨

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HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH AND 21ST CENTURY ART EVENING SALE AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.

- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.
- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or visit www.christies.com/highvaluelots.

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得二十及二十一世紀藝術晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣 8,000,000 元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,600,000 元或閣下擬競投全部拍賣品低估價總額之 20% 或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。
- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

查詢

如欲了解詳情，請致電 + 852 2760 1766 與本公司客戶服務部聯絡或瀏覽 www.christies.com/highvaluelots。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is" in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's**

premium or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(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 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(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 CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **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 related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- 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\$5,000,000, 20% on that part of the **hammer price** over HK\$5,000,000 and up to and including HK\$50,000,000, and 14.5% of that part of the **hammer price** above HK\$50,000,000.

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

- 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:

- 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**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading**, even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is qualified. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO...." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no warranty is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- 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.
- 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 recognized experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

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

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).**

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the authenticity warranty is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

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\$1,000,000 per auction sale although

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

(iv) Cash

We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

(v) Banker's draft

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

(vi) Cheque

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

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

- (c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the

date that is 31 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased lots promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) 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.

- (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 on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

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

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other

government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **W** in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

(d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

(e) Lots of Iranian origin

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.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **W** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other

terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

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

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer : individual auctioneer and/or Christie's.
authentic : a genuine example, rather than a copy or forgery of:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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狀況以“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**並不同於對**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賣決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近日錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

- (a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及 / 或在日後需要特殊的保養。
- (b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。
- (c) 我們不會為每件拍賣的寶石索取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- (d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

- (a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為“**關聯**”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。
- (b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。
- (c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(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分證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。
 - (iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- (b) 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：
+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及 / 或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投標部：
+852 2978 9910 或電郵至 bidsasia@christies.com。

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和 / 或反恐主義財政審查，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 年的期間內保存證明盡職調查的文件和記錄。
 - (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供

給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。

(iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。

(iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和其他應付款項負上個人法律責任。

5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。**估價**低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 www.christies.com/livebidding，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 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx> 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**售給最先達達其書面競投書給本公司之競投人。

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

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

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) 如果有關於競投的錯誤或者爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣，或是將**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後 3 個工作天內提供一份詳細記述您訴求的書面通知。**拍賣官**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第 7 個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第 B(3)、E(2)(i)、F(4) 及 J(1) 段中所列的取消權，取消出售一件**拍賣品**的權利。

4. 競投

拍賣官接受以下競投：

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

5. 代表賣方競投

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到**底價**以下。**拍賣官**不會特別指明此乃代表賣方的競投。**拍賣官**不會代表賣方作出相等或高於**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 5,000,000 元之 25%；加逾港幣 5,000,000 元以上至港幣 50,000,000 元部分之 20%；加逾港幣 50,000,000 元以上之 14.5% 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/或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方保證其：

- (a) 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其法律上有權這麼做；
- (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行（“**標題**”）以大階字體注明的資料作出**真品保證**。除了標題中顯示的資料，我們不對任何標題以外的資料（包括標題以外的大階字體注明）作出任何保證。
- (c) **真品保證**不適用有保留標題或任何有保留的部分標題。有保留是指受限於**拍賣品目錄描述**內的解釋，或者標題中有

- “重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**中對“認為是…之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不**保證**該作品一定是該藝術家的作品。在競投前，請閱畢“有**保留標題**”列表及**拍賣品**的**目錄描述**。
- (d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**符合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：
(i) 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
(ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
(iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
- (i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或其他賠償或支出承擔責任。
- (j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的保證，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
(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**的已出售**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後 12 個月內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據。買方需按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

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

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

(iv) 現金

本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；

(v) 銀行匯票

抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；

(vi) 支票

抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

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

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

2. 所有權轉移

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

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；
(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扣，您須支付差額。

G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**）。
- (b) 有關提取**拍賣品**之詳情，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值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766；或發電郵件至 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 或發電郵件至 postsaleasia@christies.com。

- (b) 您應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口**拍賣品**，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。

(c) 含有受保護動植物物的**拍賣品**

由瀕臨絕種及其他受保護野生動植物製造或組成（不論分比率）的**拍賣品**在本目錄中註有 [*] 號。

這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和 / 或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛犸象牙、海象象牙和犀牛角象牙）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。

(d) 美國關於非洲象象牙的進口禁令

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

(e) 源自伊朗的**拍賣品**

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。

(f) 黃金

含量低於 18k 的黃金並不是在所有國家均被視為“黃金”，並可能被拒絕入口。

(g) 鐘錶

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 Ψ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2 段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

I. 佳士得之法律責任

- (a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度上，所有由法律附加的**保證**及其他條款，均被排除在本協議外。在 E1 段中的賣方**保證**是由賣方提供的**保證**，我們對這些**保證**不負有任何責任。
- (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（除有特別註釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

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

5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼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。如您是加利福尼亞州居民，您可在 <https://www.christies.com/about-us/contact/ccpa> 看到我們的《加州消費者隱私法》（California Consumer Privacy Act）聲明。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權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它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

拍賣官：個人拍賣官和 / 或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

- 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。**中間估值**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。

大楷字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

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

◊

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

✂

Bidding by parties with an interest.

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.

Ψ

Lot incorporates material from endangered species that is not for sale and is shown for display purposes only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為“業務規定·買方須知”一章的最後一頁。

◊

佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△

全部或部分由佳士得或其他**佳士得集團**公司持有。請參閱重要通知及目錄編列方法之說明。

◆

佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

✂

利益方的競投。

•

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

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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. 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.

◊ 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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊◆.

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

✂ Bidding by parties with an interest

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ✂. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has made loans or advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the Authenticity Warranty. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship or of the lot being created in certain period, reign or dynasty of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any issue or disputes which arise under the Authenticity Warranty or the 'Qualified Headings'.

CHINESE CLASSICAL PAINTINGS & CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

QUALIFIED HEADINGS

- "Attributed to ...": In Christie's qualified opinion probably a work by the artist or maker in whole or in part.
- "With signature ...": In Christie's qualified opinion the signature appears to be by a hand other than that of the artist.

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with 'circa') when the impression was printed or published.

重要通知及目錄編列方法之說明

重要通告

佳士得在受委託拍賣品中的權益

▲: 部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 ▲ 符號以資識別。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。

◊ 保證最低出售價

佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 ◊ 號以資識別。

◊◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄中註以符號 ◊◆ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。第三方亦可以就該拍賣品以超過書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付不可撤銷的成交價及買方酬金。

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。

✂ 利益方的競投

當那些可能獲悉了拍賣品的底價或其他重要信息對拍賣品擁有直接或間接權益的一方可能進行競投時，我們會對該拍賣品附註符號 ✂。該利益可包括委託出售拍賣品的遺產受益人或者拍賣品的共同所有人之一。任何成功競得拍賣品的利益方必須遵守佳士得的業務規定，包括全額支付拍賣品的買方酬金及適用的稅費。

目錄出版後通知

在有些情形下，在目錄出版後，佳士得可能會達成某種安排或意識到有需要附註目錄符號的競投。在此情況下，我們會在拍賣會前或拍賣該項拍賣品前做出通知。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方或者潛在買方提供借款或者預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中註以符號。

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

目錄編列方法之說明

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

於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述的本目錄拍賣品之創作者或拍賣品於某時期、統治時期或朝代內創作的真實，並不承擔任何風險、法律責任和義務。而真品保證條款，亦不適用於以該詞語所描述的拍賣品。

目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決真品保證或「有保留的標題」下產生的任何問題以及爭議。

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「傳」指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。
「款」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

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BID REGISTRATION FORM

For internal use only		
PADDLE NUMBER	STAFF BIDDER	CTL

Sale Title

Sale Date

Sale No.

Please select one

7

Written Bid

1

Telephone Bid

[illegible]

BIDDING INCREMENTS

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.

(i.e.: 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

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
 (i.e.: 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

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

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

Account No.

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Email

Invoice Address

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Language

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Alternative Tel No. (+)

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Staff Alternative Tel No. (+)

Please send me a shipping quotation

Delivery address

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Address

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

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 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 the buyer's premium in accordance with the Conditions of Sale - Buying at Christie's). Christie's ONLY accepts payment from the account holder named on the invoice. I have read the personal information section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.

Signature

Date _____



拍賣項目	拍賣日期	拍賣編號

請選擇以下一項

☐ 投競面書 ☐ 投競話電

<p>轉投及經管權度</p> <p>轉投一般由低於低端分開始，通常須以減價之遞增幅度（競投價與前價度）最高為10%，拍賣官會自行決定由開始價位及逐次增價。書面投標者與下列之遞增幅度不一致，將被罰至下一個遞增金額；競投者每次減價之遞增金額</p> <p>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</p>	<p>(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</p>	<p>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 30,000 港元 1,000,000 港元以上，拍賣官自行決定</p>
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在拍賣時拍賣官可酌情更改每次增加之額度。

CHRISTIE'S 佳士得
Tel: +852 2978 9910
bidsasia@christies.com

只供三方電話競投填寫

請提供付運報價 ☐ 呎 ☐ 呎

送貨地址

☐ 賬單地址

☐ 其他地址 (請於下方填寫)

客戶名稱及地址會列印在附有是次登記之證券編號的發票上；付款資料於拍賣會完成後將不能更改。請確定以上資料確實無誤。

本人已細閱關於目錄內之重要通知及目錄編列方法之說明，及不接受第三方的付款通告，並同意遵守所有規定。本人知悉競投成功，本人應付之購買款項為成交價及買賣佣金（以所得基於成交價及買賣佣金而產生的稅費，及符合業務規定，買方須知。佳士得可接受發票上所列明的客戶之付款。本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。

簽署

日期

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"/> 19856 The Ultimate Private Collection Featuring The Greatest Burgundies | <input type="checkbox"/> 20193 Chinese Jade Carvings From a Distinguished European Collection |
| <input type="checkbox"/> 19861 Handbags & Accessories | <input type="checkbox"/> 20194 Classical Chinese Furniture from Heveningham Hall * |
| <input type="checkbox"/> 19858 An Exceptional Season of Watches | <input type="checkbox"/> 19677 Important Chinese Ceramics and Works of Art * |
| <input type="checkbox"/> 20619 The Legends of Time * | <input type="checkbox"/> 16897 20 th and 21 st Century Art Evening Sale * |
| <input type="checkbox"/> 19860 Hong Kong Magnificent Jewels * | <input type="checkbox"/> 20265 Legacy: Xu Beihong's Slave and Lion * |
| <input type="checkbox"/> 19679 Fine Chinese Classical Paintings and Calligraphy * | <input type="checkbox"/> 16898 20 th and 21 st Century Art Morning Session |
| <input type="checkbox"/> 19678 Fine Chinese Modern and Contemporary Ink Paintings * | <input type="checkbox"/> 16899 20 th and 21 st Century Art Afternoon Session * |
| | <input type="checkbox"/> 20640 Mr Doodle : Caravan Chaos |

* If you intend to bid on: (i) any lot in the 20th and 21st Century 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 "Slave and Lion" by Xu Beihong, please tick the box below.

☐ I wish to apply for a HVL paddle designated for the "Slave and Lion".

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 personal information 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

Christie's Hong Kong Limited

22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766
www.christies.com

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，如公用品帳單或銀行月結單。**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，連同該人士簽發的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。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。

如需申請高額拍品競投號碼牌，閣下需繳付適用於高額拍品的保證金 — 一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估值總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍品按高額拍品登記程序進行登記。佳士得保留不時更改高額拍品登記程序及要求的權利而不作另行通知。

C 拍賣項目登記

☐ 19856 絕代私人窖藏布良地稀世名釀

☐ 19861 典雅傳承：手袋及配件

☐ 19858 時代巨鑄

☐ 20619 驚世傳奇 *

☐ 19860 瑰麗珠寶及翡翠首飾 *

☐ 19679 中國古代書畫 *

☐ 19678 中國近現代及當代書畫 *

☐ 20193 凝秀輝英 — 歐洲私人珍藏玉雕

☐ 20194 赫維寧漢莊園珍藏中國古典家具 *

☐ 19677 重要中國瓷器及工藝精品 *

☐ 16897 二十及二十一世紀藝術 晚間拍賣 *

☐ 20265 國之瑰寶：徐悲鴻不朽傑作 *

☐ 16898 二十及二十一世紀藝術 上午拍賣

☐ 16899 二十及二十一世紀藝術 下午拍賣 *

☐ 20640 Mr Doodle：瘋狂旅行車

*如閣下有意競投 (i) 佳士得二十及二十一世紀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。

☐ 本人有意登記高額拍品競投牌。

*如閣下有意競投徐悲鴻的《奴隸與獅》，請於以下方格畫上「✓」號。

☐ 本人有意登記有關《奴隸與獅》的高額拍品競投牌。

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 +

D 聲明

- 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方付款通告，並同意遵守所有規定。
- 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。
- 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。
- 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。

☐ 如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

姓名 簽署 日期



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13/04/2021

HONG KONG AUCTION CALENDAR

THE ULTIMATE PRIVATE COLLECTION FEATURING THE GREATEST BURGUNDIES

Sale number: 19856
THURSDAY 20 MAY
11.00 AM

HANDBAGS & ACCESSORIES

Sale number: 19861
FRIDAY 21 MAY
1.00 PM
Viewing: 21 May

AN EXCEPTIONAL SEASON OF WATCHES

Sale number: 19858
SATURDAY 22 MAY
2.00 PM
Viewing: 21-22 May

THE LEGENDS OF TIME

Sale number: 20619
SATURDAY 22 MAY
7.00 PM
Viewing: 21-22 May

HONG KONG MAGNIFICENT JEWELS

Sale number: 19860
SUNDAY 23 MAY
2.00 PM
Viewing: 21-23 May

20TH AND 21ST CENTURY ART EVENING SALE

Sale number: 16897
MONDAY 24 MAY
7.30 PM
Viewing: 21-24 May

LEGACY: XU BEIHONG'S SLAVE AND LION

Sale number: 20265
MONDAY 24 MAY
7.30 PM
Viewing: 21-24 May

20TH AND 21ST CENTURY ART MORNING SESSION

Sale number: 16898
TUESDAY 25 MAY
10.30 AM
Viewing: 21-24 May

20TH AND 21ST CENTURY ART AFTERNOON SESSION

Sale number: 16899
TUESDAY 25 MAY
12.30 PM
Viewing: 21-24 May

MR DOODLE : CARAVAN CHAOS

Sale number: 20640
TUESDAY 25 MAY
12.30 PM
Viewing: 21-24 May

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 19679
WEDNESDAY 26 MAY
2.00 PM
Viewing: 21-26 May

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 19678
THURSDAY 27 MAY
10.00 AM & 2.30 PM
Viewing: 21-26 May

CHINESE JADE CARVINGS FROM A DISTINGUISHED EUROPEAN COLLECTION

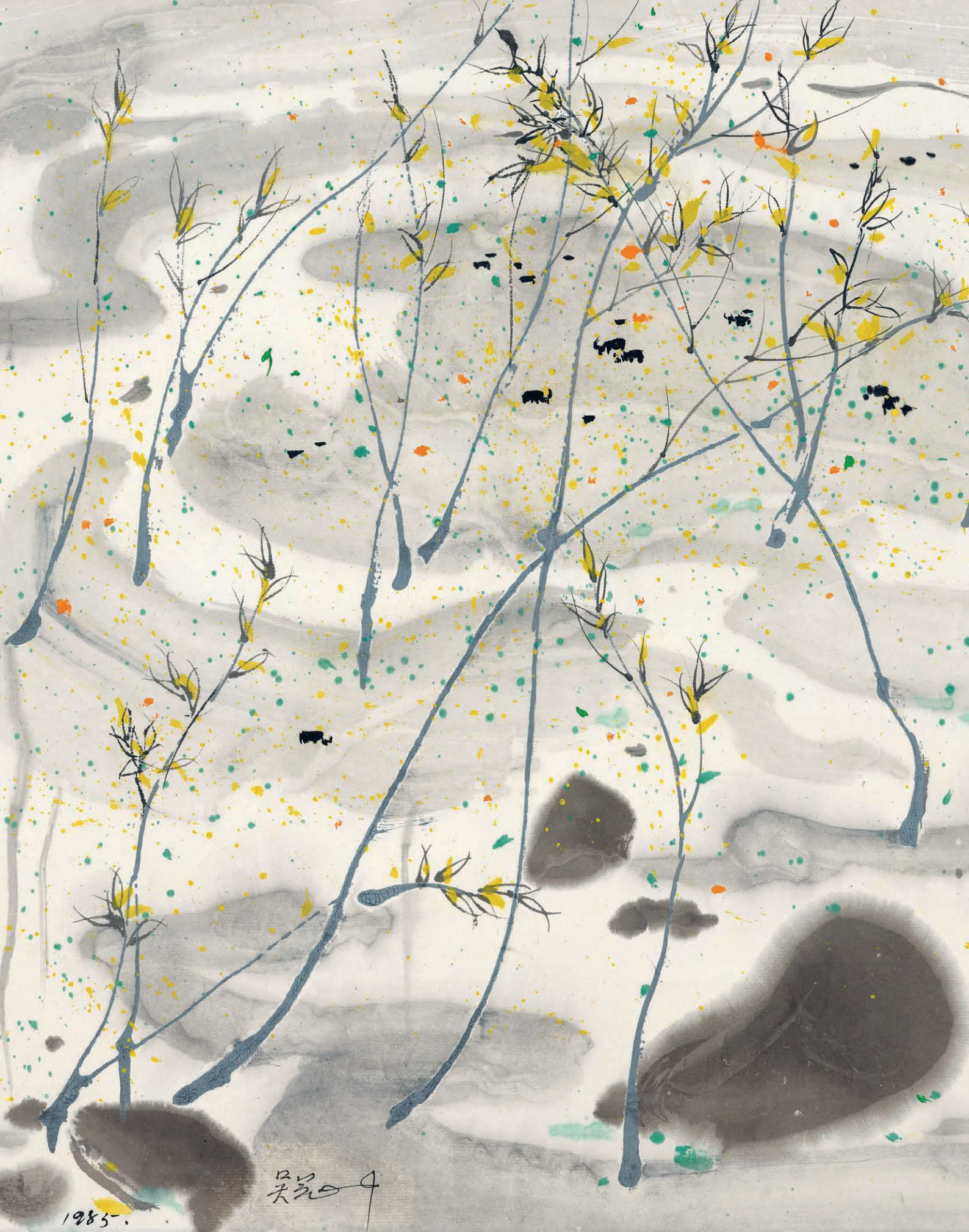
Sale number: 20193
FRIDAY 28 MAY
10.30 AM
Viewing: 21-27 May

CLASSICAL CHINESE FURNITURE FROM HEVENINGHAM HALL

Sale number: 20194
FRIDAY 28 MAY
11.00 AM
Viewing: 21-27 May

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 19677
FRIDAY 28 MAY
2.00 PM
Viewing: 21-27 May



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1985.





CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG
香港 中環 遮打道18號 歷山大樓22樓

