



CHRISTIE'S 佳士得

FINE CHINESE PAINTINGS
中國書畫

HONG KONG | 30 APRIL - 1 MAY 2025

香港 | 2025年4月30日至5月1日



CHRISTIE'S 佳士得

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY 中國古代書畫

WEDNESDAY 30 APRIL 2025 星期三 2025年4月30日

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

THURSDAY 1 MAY 2025 星期四 2025年5月1日

AUCTION 拍賣

Wednesday, 30 April 2025 · 2025年4月30日 (星期三)
2.00pm (Sale 23601, Lots 101-242)
下午2時 (拍賣編號 23601, 拍賣品編號 101-242)

Thursday, 1 May 2025 · 2025年5月1日 (星期四)
10.30am (Sale 23600, Lots 601-700)
2.30pm (Sale 23600, Lots 701-793)
上午10時30分 (拍賣編號 23600, 拍賣品編號 601-700)
下午2時30分 (拍賣編號 23600, 拍賣品編號 701-793)

Location: HONG KONG, 6/F, The Henderson,
2 Murray Road, Central

地點：香港，中環美利道2號 The Henderson 6樓

Tel 電話：+852 2760 1766 Fax 傳真：+852 2760 1767

VIEWING 預展

HONG KONG, 6/F, The Henderson
香港，The Henderson 6樓

Fine Chinese Classical Paintings and Calligraphy
中國古代書畫

Friday – Monday, 25–28 April · 4月25至28日 (星期五至一)
10.30am – 6.00pm

Tuesday, 29 April · 4月29日 (星期二)
10.30am – 2.00pm

Fine Chinese Modern and Contemporary Ink Paintings
中國近現代及當代書畫

Friday – Wednesday, 25–30 April · 4月25至30日 (星期五至三)
10.30am – 6.00pm

AUCTIONEERS 拍賣官

Chen Liang-Lin • Carmen Shek Cerne • Emmanuelle Chan • Nicola Chan • Audrey Lee

AUCTION NUMBER 拍賣編號

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FINE CHINESE CLASSICAL
PAINTINGS AND CALLIGRAPHY

中國古代書畫

30 APRIL 2025, 2:00PM

2025年4月30日，下午2時

LOTS 101-242



落墨便見如來相若不用力具大法力所謂以書參禪者此也
非指典心應腕與筆應不能臻此妙境恭壽老人不服枝山
書可怪也此冊集明人扇書十六幀當以祝書為冠



Mineo Hata was born to a family of soy sauce brewers in 1949 near Shimane Prefecture's Izumo Grand Shrine. Growing up surrounded by this landscape and its palpable divinity, he developed a distinct aesthetic sensitivity. As with most families in the soy sauce business, his family was financially comfortable, and his grandfather also served as the chair of the village council.

In 1967 Mineo moved to Tokyo and began working for a company dealing in medical devices by visiting doctors' offices door-to-door, but decided that this should not be his life's work. Mineo's interests began to shift toward antiquities at this time. He began to frequent antique shops, purchasing pieces that piqued his interest. Taking inspiration from the written work of Mingei folk-craft movement founder Yanagi Sōetsu, Mineo left his salaried job in 1976. By 1984, he opened his first storefront as Hata Kobijutsu on Osaka's Nishitenma Oimatsu-dōri, where established major dealers, such as Hirano Kotōken, had their shops. In 1990, he was granted membership into what is perhaps western Japan's most elite group of dealers, the Osaka Art Club, and in 1992 he opened a second store in Ashiya near his home in Kobe.

By the mid-1990s, between opening his own brick-and-mortar stores and gaining admission to the Osaka Art Club, Mineo's business had grown steadily. He maintained relationships with both museums and individual collectors and began to participate in international auctions. In 2023, he consigned many Chinese art pieces in "Mineo Hata: An Instinctive Eye" sale at Christie's New York and achieved tremendous results. Hata Mineo's journey to prominence as an antique dealer drew upon many sources, from the philosophy of Yanagi Sōetsu to the divine beauty of his native Izumo. Given his remarkable background, surely there has been no greater joy in his career than that of engaging with exquisite objects.



Mineo Hata, circa 2020, in his home in Kobe, Japan, which has been fitted with the dining room of the Honkon-maru, a transpacific steamship.

秦峰男，2020年攝於日本神戶家中。其宅邸中包括了跨太平洋汽船“香港丸”號的餐廳整體部分。

1949年，秦峰男誕生於島根縣出雲大社附近一個醬油釀造商家庭。秦氏在此環境氛圍中長大成人，造就了他特有的審美意趣。跟大多數醬油釀造商一樣，秦氏家境頗為優渥，其祖父更獲推選為主席，執管村中事務。1967年，首都東京的企業大量招聘高中畢業生，以滿足增長迅猛的行業需求，由此興起了一股「集團就職」熱潮，秦氏亦趁此機會移居東京。初來乍到，他獲一家醫療設備貿易公司聘用，挨家挨戶到診所推銷商品，但他心中暗忖究竟能否以此作為終身職業。

值此期間，秦氏的興趣逐漸轉向古玩。他開始光顧古玩店，購藏一些心儀之作。其後，他拜讀了民藝運動發起人柳宗悅的著作並深受啟發，遂於1976年毅然辭職。根據柳宗氏的哲學，真正的美源於未經斧鑿的天然素材，心無雜念的匠人方能將之轉化為藝術品的靈魂。這種極簡的審美意趣，貫穿了柳宗氏的藝術評鑑手法。秦氏以柳宗氏倡行的美學來對待藝術品，即直覺先行，市場風向次之，鍥而不捨地全力蒐求一流作品。1984年，他在大阪西天滿老松通開設首家「秦氏古美術」（Hata Kobijutsu）古玩店，此處各大古董店林立，平野古陶軒（Hirano Kotōken）便是一例。1990年，他正式成為關西菁英古董商雲集之所——大阪美術俱樂部——的會員；1992年，他在神戶住所附近的蘆屋市開設第二家古玩店。

九十年代中期，亦即秦氏開設實體店到加入大阪美術俱樂部期間，其業務蒸蒸日上。他與博物館及私人藏家關係良好，與此同時也開始在國際拍賣會上參與競投。2023年9月，他委託紐約佳士得推出“靈心慧目：秦峰男中國藝術集珍”拍賣，推出珍藏已久的青銅器與瓷器，得到業界認可與肯定，成績斐然。秦氏之所以能在古玩界脫穎而出，端賴多方面的契機與造化，諸如柳宗悅之美學，或是其家鄉出雲的聖潔之美。這些非同凡響的經歷，使他視每次與藝術珍品的邂逅為一大樂事。



"Mineo Hata: An Instinctive Eye" sale exhibition at Christie's New York

紐約佳士得“靈心慧目：秦峰男中國藝術集珍”拍賣展覽現場



101

101
ANONYMOUS (PREVIOUSLY ATTRIBUTED TO MU XI, 1210?-1269)
Ape and Egrets

Two hanging scrolls, ink on silk
Each scroll measures 50.7 × 28.3 cm. (20 × 11 1/8 in.)
With four seals

HK\$120,000-200,000 *US\$15,000-26,000*

宋 無款（前傳牧溪） 鷺／松猿 水墨絹本 立軸兩幅

鈐印：牧谿（二次）、花押印（二次）



102



103

102

ANONYMOUS (15TH-16TH CENTURY)

Magpies on Pine

Hanging scroll, ink on silk
96.5 × 44.7 cm. (38 × 17 5⁄8 in.)
Without signature or seal

HK\$60,000-100,000US\$7,700-13,000

明	無款	松鳥圖	水墨絹本	立軸
---	----	-----	------	----

103

ANONYMOUS (PREVIOUSLY ATTRIBUTED TO MU XI, 1210?-1269)

Gibbon

Hanging scroll, ink on silk
42 × 59 cm. (16 ½ x 23 ¼ in.)
Without signature or seal

PROVENANCE:
Morikawa Nyoshun'an (1887-1980) Collection.

NOTE:
There is an almost identical monkey painting by a Japanese painter of the Kano school, now in the Gotoh Museum in Tokyo and illustrated in their catalogue “*Mokkei* (Mu Xi)”, 1996, p.136. See no.5422, a data from Tokyo National Research Institute for Cultural Properties. Morikawa Nyoshun'an was a famous tea master, art collector. Some of the important pieces were registered as important cultural properties, and part of his collection were donated to the Nagoya City Museum.

HK\$200,000-400,000US\$26,000-51,000

宋	無款（前傳牧溪）	猿	水墨絹本	立軸
---	----------	---	------	----

來源：森川如春庵（1887－1980）收藏。

註：日本東京五島美術館藏有狩野派畫家臨摹本幅猿猴圖。（見東京国立博物館藏「狩野派牧谿作品模本一覽」東文研資料の89猿猴図〔5422〕）

森川如春庵為著名茶道名人及藝術收藏家。他的收藏有不少被列為重要文化財。1967－1968年期間捐贈188件與名古屋市博物館。



104

104

WITH SIGNATURE OF TANG YIN (17TH CENTURY)

Fishing under Pine

Hanging scroll, ink and colour on silk
70.5 × 33.8 cm. (27 ¾ x 13 ¼ in.)
Signed, with one seal and one illegible seal

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

明	唐寅（款）	松蔭垂釣	設色絹本	立軸
---	-------	------	------	----

款識：唐寅。

鈐印：唐白虎

一印不辨



105

105

ANONYMOUS (15TH-16TH CENTURY)

Guanyin

Hanging scroll, ink on silk
91 × 38 cm. (35 7⁄8 x 15 in.)
Inscribed, with one seal

HK\$200,000-400,000US\$26,000-51,000

明	無款	觀音	水墨絹本	立軸
---	----	----	------	----

題識：比丘寧拜手。
妙應遍塵刹，踞石自那伽。蒼崖懸瀑虛，古樹聳雲空。

鈐印：□山



106

106

CHENG ZHENGKUI (1604-1676)

Green Mountains in Clear Mist

Hanging scroll, ink on satin

137.2 × 47.5 cm. (54 x 18 ¾ in.)

Inscribed and signed, with two seals of the artist

Inscription on the wooden box by Oguri Shudo (20th C.)

PROVENANCE:

Yamaguchi Kenshiro (1886-1957) Collection.

LITERATURE:

Kei Suzuki ed., *Comprehensive Illustrated Catalog of Chinese Paintings: Vol. 4 Japanese Collections: Temples and Individuals*, University of Tokyo Press, Tokyo, June 1983, pp. IV-391, IV-634, pl. JP-34-057.

NOTE:

Yamaguchi Kenshiro (1886-1957) was born in Senba, Osaka, and his family was a founder of Yamaguchi bank. He was passionate about collecting Chinese stone sculptures, and was well-known worldwide. His collection of 125 stone sculptures and 99 works of art were donated to Osaka City Museum of Fine Arts.

HK\$300,000-500,000

US\$38,000-64,000

明／清

程正揆

碧山晴嵐

水墨綾本

立軸

題識：晴嵐片片碧山飛，清響泉聲聽漸微。
扶着瘦筇岡子上，林深紅葉映斜暉。
清溪道人程正揆。

鈐印：程正揆、青溪

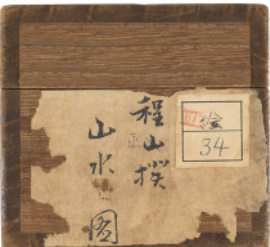
小栗秋堂（20世紀）題木盒：程正揆山水圖。
乙卯秋既望題於平安蘇竹齋。元直。

來源：山口謙四郎（1886–1957）收藏。

出版：鈴木敬編，《中國繪畫綜合圖錄第四卷：日本篇II寺院・個人》，東京大學出版社，1983年6月，第IV-391、IV-634頁，圖版JP34-057。

註：小栗秋堂，名元直，齋號蘇竹齋，日本中國書畫收藏家。

山口謙四郎是山口銀行（現為三菱UFJ銀行旗下一家）的三位創業家之一。他熱衷收藏，尤好中國石雕，為世界聞名的收藏家。現有125件雕像、99件工藝品寄贈大阪市立美術館。



107

CAO ZHIBAI (ATTRIBUTED TO, 1272-1355)

Barren Wood, Bamboo and Rock

Hanging scroll, ink on paper

103.2 × 51.5 cm. (40 ⅝ x 20 ¼ in.)

Signed, with one seal of the artist

Colophon by Yi Bingshou (1754-1815), with one seal

Three collector's seals and two illegible seals

PROVENANCE:

Yamaguchi Kenshiro (1886-1957) Collection.

LITERATURE:

Kei Suzuki ed., *Comprehensive Illustrated Catalog of Chinese Paintings: Vol. 4 Japanese Collections: Temples and Individuals*, University of Tokyo Press, Tokyo, June 1983; 2nd ed. March 2013, pp. IV-389, IV-633, pl. JP-34-029.

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

US\$100,000-150,000

元

曹知白（傳）

枯木竹石圖

水墨紙本

立軸

款識：雲西。

鈐印：雲西老人

伊秉綬（1754–1815）

題跋：雲西此畫乃得意之作，初陵翁可保之。
秉綬。

鈐印：墨卿

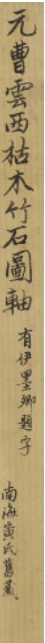
藏印：南海黃氏所藏書畫印、海軒珍賞書畫之印、吳逮口觀

兩印殘缺

簽條：元曹雲西枯木竹石圖軸。
有伊墨卿題字。南海黃氏舊藏。

來源：山口謙四郎（1886–1957）收藏。

出版：鈴木敬編，《中國繪畫綜合圖錄第四卷：日本篇II寺院・個人》，東京大學出版社，1983年6月，第IV-389、IV-633頁，圖版JP34-029。



107



108



109

108
EMPEROR HUIZONG (ATTRIBUTED TO, 1082-1135, REIGNED 1100-1125)
Chickadee and Persimmons
Album leaf, mounted and framed, ink and colour on silk
22.7 × 26.8 cm. (8 7/8 x 10 1/2 in.)
Signed, with one seal of the artist
Twelve collector's seals, including two of the Southern Song government, one of Zhu Gang (1358-1398), two of Xiang Yuanbian (1525-1590), three of Wang Hongxu (1645-1723), and two of Pan Zhengwei (1791-1850)
One illegible seal
EXHIBITED:
Kyoto, Kyoto Museum, *Chinese Bird and Flower Paintings*, June 1926.
Osaka, Osaka City Museum of Fine Arts, *Masterpieces from the Six Dynasties to the Tang and Song Dynasties*, April 1939.
LITERATURE:
Chinese Bird and Flower Paintings, Benrido, Kyoto, June 1926.
Masterpieces from the Six Dynasties to the Tang and Song Dynasties, Osaka City Museum of Fine Arts, Osaka, April 1939.
HK\$150,000-200,000 **US\$19,000-26,000**

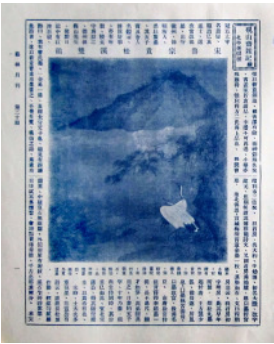
宋	徽宗 (傳)	山雀柿子	設色絹本	冊頁鏡框
款識：天下一人。 鈐印：畫押印 藏印：南宋內府：紹興、緡熙敬之 明朱橚（1358-1398）：晉國奎章（於對頁） 項元汴（1525-1590）：神品、子京所藏 王鴻緒（1645-1723）：雲間王鴻緒鑒定印、儼齋秘玩、儼齋 潘正煒（1791-1850）：季彤審定、季子所藏（於對頁） 一印不辨 裱邊藏印：義獻家風、賜金園主人 展覽：京都，京都博物館特別展觀，“支那花鳥畫”，1926年6月。 大阪，大阪市立美術館，“六朝唐宋名畫展”，1939年4月。 出版：《支那花鳥畫冊》，便利堂印刷所，京都，1926年6月。 《六朝唐宋名畫展觀品目小傳》，大阪市立美術館，大阪，1939年4月。				

109
ANONYMOUS (16TH - 17TH CENTURY)
Living in the Village
Hanging scroll, ink and colour on silk
21.2 × 21.2 cm. (8 3/8 x 8 3/8 in.)
One collector's seal of Huang Junbi (1898-1991)
One illegible seal
HK\$80,000-120,000 **US\$10,000-15,000**

明	無款	村居圖	設色絹本	立軸
黃君璧（1898-1991）藏印：黃君璧 一印漫漶				

110
LU ZONGGUI (ATTRIBUTED TO, 13TH CENTURY) /
LI TANG (ATTRIBUTED TO, 1066-1150)
Cranes by the Pine Creek / Cottage in the Pine Mountain
A set of two album leaves, mounted and framed, ink and colour on silk
29.5 × 25.5 cm. (11 5/8 x 10 in.) / 26 × 26.3 cm. (10 1/4 x 10 3/8 in.)
One signed, both with a titleslip and collector's seal of Wu Rongguang (1773-1843) on the mounting
Thirteen collector's seals in total, including four of Xiang Yuanbian (1525-1590) and four of Wu Yuanhui (1824-1865)
Two illegible seals
LITERATURE:
Art World Monthly, No. 30, p.1, in *Art World Monthly Republished Version* Vol.1, Tianjin Rare Books Store, Tianjin, 1993. (*Cranes by the Pine Creek*)
HK\$350,000-500,000 **US\$45,000-64,000**

宋	魯宗貴 (傳) / 李唐 (傳)	松溪雙鶴 / 山市圖
設色絹本冊頁 鏡框兩幅		
1. 款識：魯宗貴。 裱邊簽條：魯宗貴松溪雙鶴。 鈐印：吳榮光印		
2. 款識：李唐。 裱邊簽條：李唐山市圖。 鈐印：吳榮光印		
藏印：項元汴（1525-1590）：項元汴印、項墨林父秘笈之印、 項子京家珍藏、墨林秘玩 伍元蕙（1824-1865）：伍元蕙儷荃氏、迂菴秘玩、 伍元蕙儷荃甫評書讀畫之印 其他：鼎、元、香山林氏見山齋收藏書畫之印（二次）、 南溪老人□□、虛朗齋、秘府、機暇珍賞		
出版：《藝林月刊》第30期， 第1頁，見《藝林月刊再 版第一集》，天津古籍書 店，天津，1993年。（松 溪雙鶴）		



110



111

111
ANONYMOUS (14TH CENTURY)
Buffalo Herding in Spring
Hanging scroll, ink and colour on silk
66 × 36 cm. (26 × 14 in.)
Without signature or seal

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

元／明	無款	春牧圖	設色絹本	立軸
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112

112
ANONYMOUS (17TH CENTURY)
Gathering in the Pavillion
Hanging scroll, ink and colour on silk
148.5 × 92.2 cm. (58 ½ x 36 ¼ in.)
Without signature or seal

HK\$120,000-200,000 *US\$15,000-26,000*

明／清	無款	水閣飲宴圖	設色絹本	立軸
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113
WITH SIGNATURE OF LI DI
(13TH-14TH CENTURY)
Cowherd under Willow
Scroll, mounted and framed, ink and light
colour on silk
78.5 × 48 cm. (30 ⅝ x 18 ⅝ in.)
Signed, with four illegible seals

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

南宋／元	李迪（款）	柳陰牧牛圖
		淺絳絹本 鏡框

款識：李迪。
四印漫漶



113



114

114
ANONYMOUS (15TH-16TH CENTURY)
Two Cranes
Hanging scroll, ink and colour on silk
165 × 94 cm. (65 × 37 in.)
With one seal

HK\$80,000-120,000	<i>US\$10,000-15,000</i>			
明	無款	富貴雙壽	設色絹本	立軸

鈐印：四明呂廷振印



115

115
LÜ JI (C. 1475-1503)
Wild Geese
Hanging scroll, ink and colour on silk
151 × 105 cm. (59 ½ x 41 ¾ in.)
Signed, with one seal of the artist

HK\$150,000-250,000	<i>US\$19,000-32,000</i>			
明	呂紀	蘆雁圖	設色絹本	立軸

款識：呂紀。
鈐印：四明呂廷振印



臺北故宮藏呂紀《蘆汀來雁圖》。

116
LÜ JI (ATTRIBUTED TO, C.1475-1503)
Flowers and Birds
Hanging scroll, ink and colour on silk
137.5 × 72.5 cm. (54 ⅛ x 28 ½ in.)
Without signature or seal

HK\$150,000-200,000	<i>US\$19,000-26,000</i>			
明	呂紀(傳)	鴛鴦白首	設色絹本	立軸



116

117
SHI HONG (17TH CENTURY)
Travelling in Snowy Mountain
Hanging scroll, ink and colour on silk
161 × 45.8 cm. (63 ¾ x 18 in.)
Inscribed and signed, with two seals of the artist

HK\$70,000-100,000	<i>US\$9,000-13,000</i>			
明／清	施宏	雪山行旅圖	設色絹本	立軸

題識：仿王摩詰筆意爲元翁老親臺，施宏。
鈐印：施宏之印、字士璋



117



118

118

LIN LIANG (ATTRIBUTED TO, 1428-1494)
Flowers and Birds
Handscroll, ink on silk
31.2 × 344.2 cm. (12 ¼ x 135 ½ in.)
Signed, with one seal of the artist
Titleslip by Qu Xiangbang (20th C.), with one seal
Five collector's seals, including two of Deng Shi (1877-1951)

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

US\$100,000-130,000

明

林良 (傳)

花鳥卷

水墨絹本

手卷

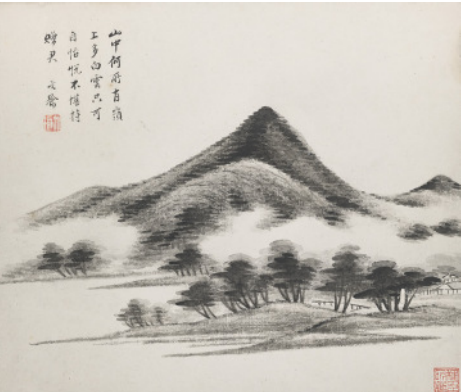
款識：林良。

鈐印：林良之印

屈向邦（20世紀）題簽：林良花鳥卷。風雨樓最欣賞之品必加秋枚寶愛印章，此卷過讓最後謂鄉邦文物，猶有餘戀云。誦清芬室藏記。

鈐印：誦清芬室

藏印：鄧實（1877–1951）：風雨樓、秋枚寶愛
屈向邦：蔭堂
其他：武仲過眼、寶愛舊物



119

119

BIAN WENYU (1576-1655)
Landscape after Ancient Masters
A set of six album leaves, framed, ink on paper
Each leaf measures 24.4 × 28.9 cm. (9 ⅝ x 11 ⅜ in.)
Five leaves inscribed and signed, with a total of six seals of the artist
Three leaves dated *gengwu* year (1630)
Seven collector's seals, including one each of Shen Shuyong (1832-1873), Liu Xianxin (1896-1932) and four of Zhu Zhichen (20th C.)

HK\$400,000-600,000

US\$51,000-77,000

明

卞文瑜

仿各家山水冊

水墨紙本

冊頁鏡框六幅

題識：
1. 仿倪高士筆，文瑜。
2. 庚午（1630年）春日卞文瑜畫。
3. 月下歸漁，庚午（1630年）清和卞文瑜畫。
4. 山中何所有，嶺上多白雲。只可自怡悅，不堪持贈君。文瑜。
5. 松下結茅圖，庚午（1630年）清和寫。卞文瑜。
鈐印：潤甫（三次）、文瑜（三次）

藏印：沈樹鏞（1832–1873）：鄭齋審定
劉咸忻（1896–1932）：鑑泉秘笈
朱稚臣（20世紀）：稚臣心賞、煙雲供養、稚臣所藏、稚臣所得名人真跡
其他：紫陽

註：上海博物館編，文物出版社1987年出版的《中國書畫家印鑒款識》內之“文瑜”印取自本幅。（第149頁，第1印）。

19



120

JU JIE (C. 1527-1586)
Lush Mountains and Dense Forests
Handscroll, ink and colour on paper
26 × 269 cm. (10 ¼ x 105 ⅞ in.)
Inscribed and signed, with one seal of the artist
Dated sixteenth day, forth month, *jiawu* year of the Jiajing period (1534)
Five collector's seals, including one each of Zou Shijin (17th C.), Xu Shupi (17th C.), Zhou Huang (1714-1785) and Zhu Qian (17th-18th C.)

HK\$200,000-400,000 **US\$26,000-51,000**

明 居節 青山繁林 設色紙本 手卷 一五三四年

題識：屋裏青山屋外溪，水流雲度座中知。
繁花翠竹春來好，古木蒼籐老更奇。
教子讀書兼學稼，留人炊黍復烹葵。

鹿門風景青門趣，都在斜陽曳杖時。
嘉靖甲午（1534年）仲呂月既望商谷居節。

鈐印：居節

藏印：鄒式金（17世紀）：鄒式金印
徐樹丕（17世紀）：徐樹丕印
周煌（1714–1785）：周煌私印
朱潛（17–18世紀）：安吳朱氏家藏
其他：大原圖記

註：鄒式金，字木石，江蘇無錫人，明崇禎十三年（1640）進士，編《雜劇新編》。

徐樹丕，字武子，江蘇長洲人，明季諸生，明亡不仕，有《中興綱目》等書。

周煌，字景桓，清涪州人，乾隆二年（1737）進士，有《海山詩稿》等。



121

SHEN ZHOU (1427-1509)
River Chu in Autumn
Handscroll, ink and colour on paper
33.6 × 65.2 cm. (13 ¼ x 25 ⅞ in.)
Inscribed with a poem and signed, with two seals of the artist
Colophon by Wu Yun (1746-1837), with two seals
Three collector's seals, including one of Wang Shan (1645-1728)

HK\$600,000-1,000,000 **US\$77,000-150,000**

明 沈周 楚江秋淨 設色紙本 手卷

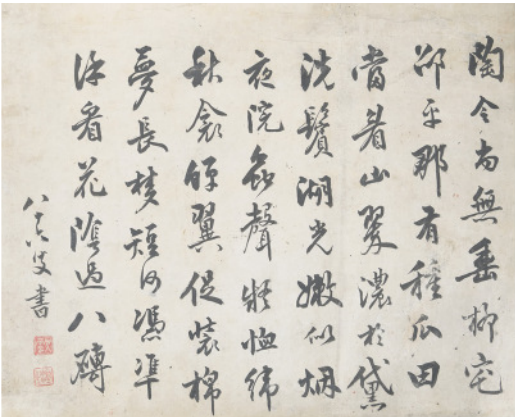
題識：楚江秋淨水漾漾，江上青山多白雲。
手把蘋花卻惆悵，無人作伴賽湘君。長洲沈周。

鈐印：啓南、石田

吳雲（1746–1837）題跋：陶令尙無垂柳宅，邵平那有種瓜田。
當看山翠濃於黛，洗鬢湖光嫩似煙。
夜院蟲聲疑恤緯，秋衾蟬翼促裝棉。
夢長夢短何憑準，僅看花陰過八磚。
八十六叟書。

鈐印：吳雲、潤之

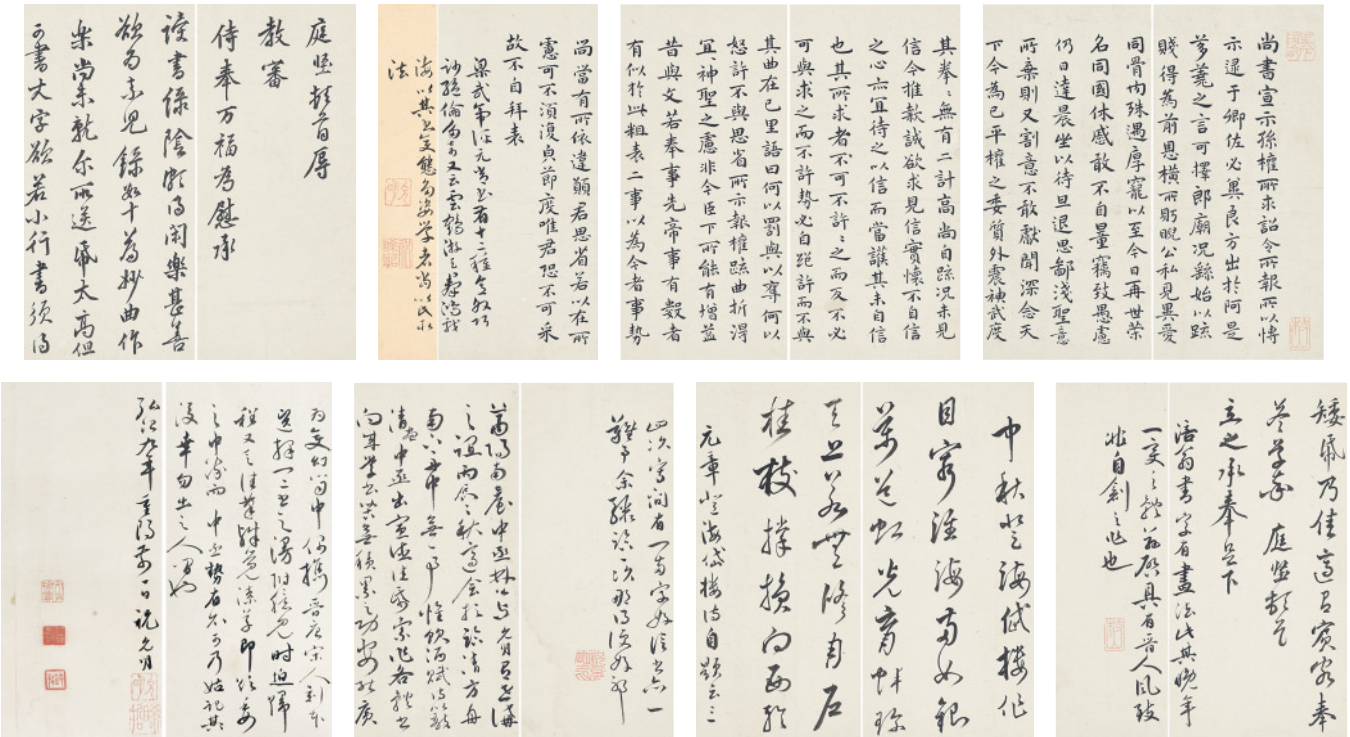
藏印：王揆（1645–1728）：藻儒鑑賞
其他：西田退軒、揖山樓





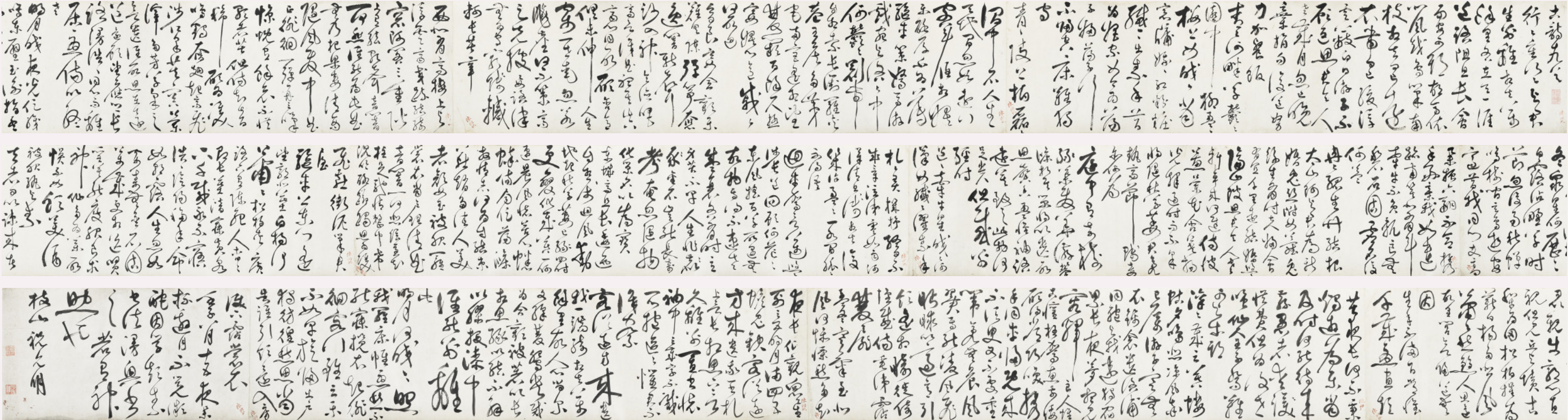
122
WEN ZHENGMING (1470-1559)
Account of the Old Drunkard's Pavilion in Running Script
Album of eleven leaves, ink on paper
Each leaf measures 29.5×15.5 cm. (11 5⁄8 x 6 1⁄8 in.)
With one seal of the artist
Colophon by Yao Mengqi (19th C.), with two seals
Dated eighth month, eleventh year of the Guangxu period, yiyou year (1885)
Three collector's seals and two illegible seals
HK\$400,000-600,000 **US\$51,000-77,000**

明	文徵明	行書《醉翁亭記》	水墨紙本	冊頁十一開
釋文：醉翁亭記。（文不錄。）				
鈐印：停雲				
姚孟起（十九世紀）題跋：此文衡山先生真蹟也，舊是長卷，二十年前曾得一見，此記後接書前赤壁賦，明經庚申劫燬其半，故改作此冊耳。今佩孜弟購得之，囑予識其顛末如左。光緒十一年（1885）乙酉八月哉生明古吳姚孟起。				
鈐印：鳳生、姚孟起印				
藏印：熙文珍秘、子巖過眼、肖翁				
兩印殘缺				



123
ZHU YUNMING (1460-1526)
Calligraphy
Album of sixteen leaves, ink on paper
Each leaf measures 27.5×13.2 cm. (10 7⁄8 x 5 1⁄4 in.)
Inscribed and signed, with four seals of the artist
Dated one day before Chongyang Festival, ninth year of the Hongzhi period (1496)
Three collector's seals, including two of Da Shou (18th-19th C.)
HK\$800,000-1,200,000 **US\$100,000-150,000**

明	祝允明	臨古人法帖	水墨紙本	冊頁十六開	一四九六年作
題識：梁武帝評元常書有十二種，意外巧妙，絕倫多奇，又云：“雲鶴游天，群鴻戲海。”以其書變態多姿，學者當以此求法。涪翁書字有盡法，此其晚年一變之體，茲啓具有晉人風致，非自創之作也。元章登海岱樓詩，自題云：“三四次寫，間有一兩字好，信書亦一難事。“余驟臨一次，那得便好耶！莆陽南台中丞林公與允明有世講之誼，丙辰（1496年）之秋適會於臨清，方舟南下，舟中無一事，惟飲酒賦詩以敲清晝。中丞出宣德佳紙，索作各體書。向來學書苦無積累之功，安能廣爲變幻。笥中偶携晉唐宋人刻本，選擇一二書之，漫附臆見，時迫歸程，又乏佳筆，殊覺潦草，即欲委之中流，而中丞勢存不可，乃姑記其後，幸勿出之人間也。弘治九年（1496年）重陽前一日祝允明。					
鈐印：吳下阿明、枝山（二次）、允明（二次）、祝晞哲、祝允明印、晞哲					
藏印：笥壽（18-19世紀）：笥壽印、鈍養 其他：文伯珍賞					
註：笥壽，字近山，笥重光族孫，江蘇丹徒人，擅長寫生，以畫枯木竹石見長。（《中國美術家人名辭典 補遺一編》）					



124

A Brush Moving like a Dragon: *Zhu Yunming's Nineteen Ancient Poems in Cursive Script*

矯若游龍：祝允明草書《古詩十九首》卷

One of the four talents of the Wuzhong (now Suzhou) area of the Ming period, Zhu Yunming (1460-1526) was well-educated at home since childhood. Later he became a pupil of Li Yingzhen and married his eldest daughter. In 1492 Zhu passed the imperial examination, yet failed the subsequent ones. He became a magistrate in Guangdong after he was 55 years old and eventually retired and lived as a recluse.

Zhu's intelligence and erudition make his poems outstanding and refreshing. Learnt from the calligraphy models of the Wei and Jin masters, his running script and especially cursive script calligraphy manifests his character and emotions, and was praised by the Ming politician and scholar Wang Shizhen as the best calligraphy of the world.

Zhu Yunming executed *Nineteen Ancient Poems in Cursive Script* after considerable wine consumption on the fifteenth night, eighth month of *renzi* year (1492). On that day he took the provincial examination and so he relaxed himself with wine and calligraphy afterwards. This very long handscroll with expressive brushstrokes of gradations of ink tones was a good omen for Zhu: he passed the examination and became a provincial graduate. *Nineteen Ancient Poems in Cursive Script* was authenticated by the modern artist Tang Yun (1910-1993), who inscribed on the a titleslip and impressed a seal of authentication on this special piece of calligraphy.

祝允明爲明吳中四才子之一，幼承家訓，五歲能書尺字，九歲作詩，深受祖父祝顥與外祖父徐有貞寵愛，又學書於中書舍人李應禎，後娶其長女。以祝允明天賦與家世，時人皆認爲中進士如探囊取物，但是自明弘治五年（1492）中舉人後，便屢試不第，五十五歲後以銓選授廣東興寧縣知縣，官至應天府通判（正六品），辭官歸隱。

祝允明聰慧過人，博學強記，懷思有得，寓意取象，化爲詩句，清靈俊逸。其書法出入魏晉，真行草皆所擅長，尤以草書爲最，畢竟人與書合，在性與情，祝氏放任清狂的本色更適合揮灑草書。他以才性御筆成書，自成面貌，明王世貞說“天下書法歸吾吳，祝京兆允明爲最”，以今觀古，殊非純爲表彰鄉賢之辭。

《古詩十九首》爲祝允明寫於壬子（1492）八月十五夜，酒酣後“因學顥素書法，漫興書之，若有神助也！”檢祝氏《年譜》，時值三十三歲，適逢八月十五日應天鄉試完畢之夜，他試畢放飲乘興漫書，頗爲輕鬆自得。以故筆法點劃轉使，墨法濃淡乾濕並存，字與行間出斜入正，縱橫變化，跌宕生姿。幸運的是，這次祝允明中學於鄉試。手卷內有陳湘帆鈐多枚藏印，陳氏生平不詳，爲晚清民初溫州樂清人，儒雅工詩，能翰墨。又前有唐雲（1910–1993）題簽：“祝枝山先生草書真迹，一九五九年國慶，杭州唐雲題”，卷內並鈐鑑定藏印，尤屬珍貴。

124

ZHU YUNMING (1460-1526)

Nineteen Ancient Poems in Cursive Script

Handscroll, ink on paper

33 × 1193.5 cm. (13 × 469 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated fifteenth day of the eighth month, *renzi* year (1492)

Twenty collector's seals, including one of Tang Yun (1910-1993)

Titleslip by Tang Yun, with one seal and dated National Day, 1959

HK\$3,000,000-5,000,000			US\$380,000-640,000		
明	祝允明	草書《古詩十九首》	水墨紙本	手卷	一四九二年作

釋文：古詩十九首。
（《行行重行行》、《青青河畔草》、《青青陵上柏》、《今日良宴會》、《西北有高樓》、《涉江採芙蓉》、《明月皎夜光》、《冉冉孤生竹》、《庭中有奇樹》、《迢迢牽牛星》、《回車駕言邁》、《東城高且長》、《驅車上東門》、《去者日以疏》、《生年不滿百》、《凜凜歲暮暮》、《孟冬寒氣至》、《客從遠方來》、《明月何皎皎》，文不錄。）

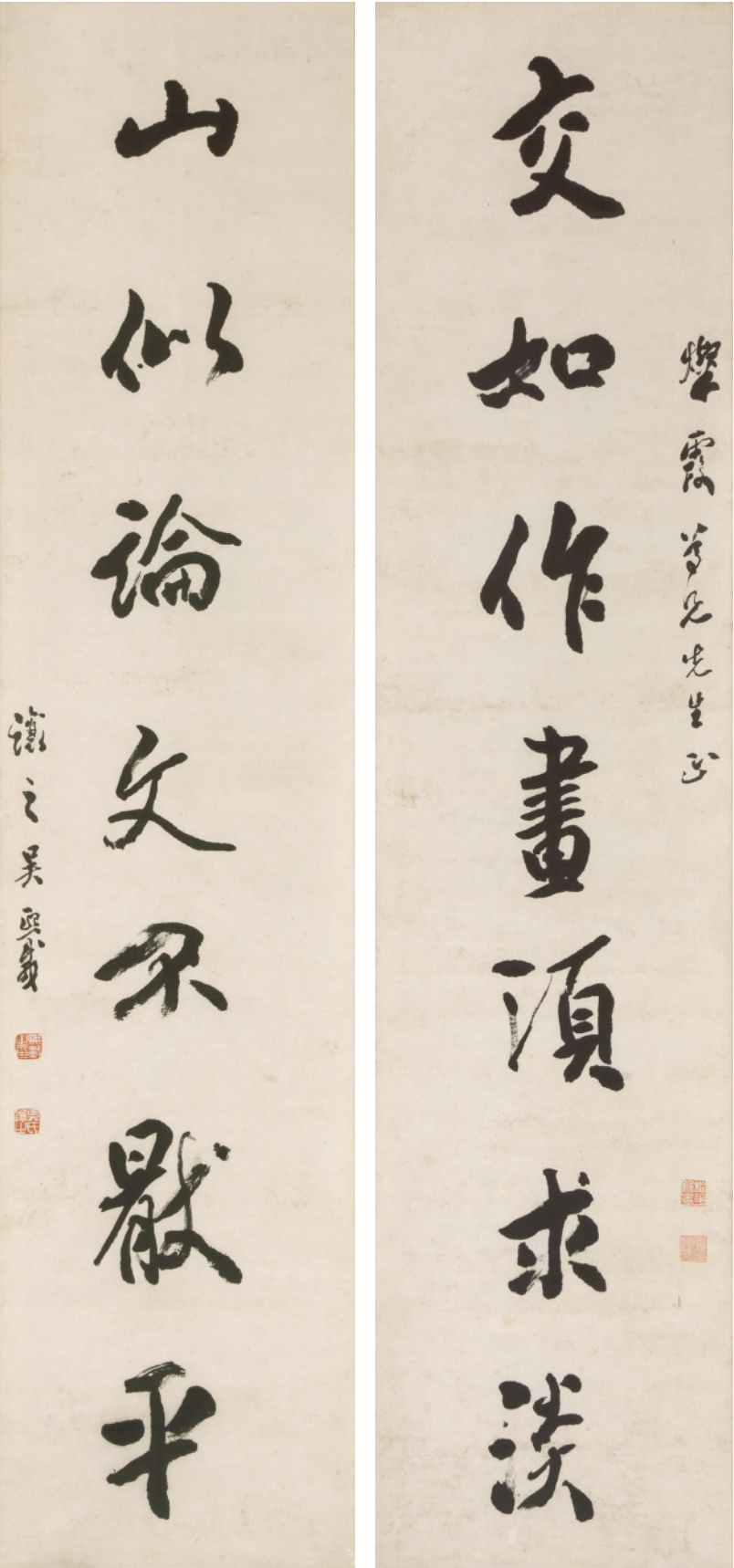
題識：壬子（1492年）八月十五夜舉杯邀月，不覺微酡，因學顥素書法，漫興書之，若有神助也。枝山祝允明。

鈐印：祝允明印、枝山

藏印：唐雲（1910–1993）：杭郡唐雲鑑定真跡
其他：陳湘帆（十九次）

唐雲題簽：祝枝山先生草書真迹。一九五九年國慶杭州唐雲題。
鈐印：唐雲





125

125

WU XIZAI (1799-1870)

Seven-Character Calligraphic Couplet in Running Script

A pair of hanging scrolls, ink on paper
Each scroll measures 134.5 × 30.5 cm. (53 × 12 in.)
Inscribed and signed, with two seals of the artist
Dedicated to Canxia
Two collector's seals

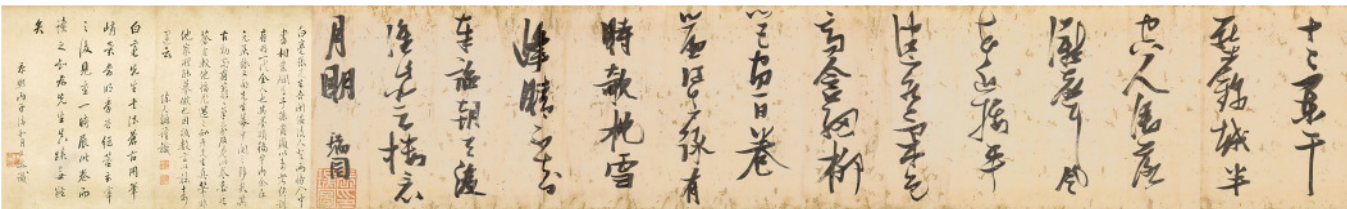
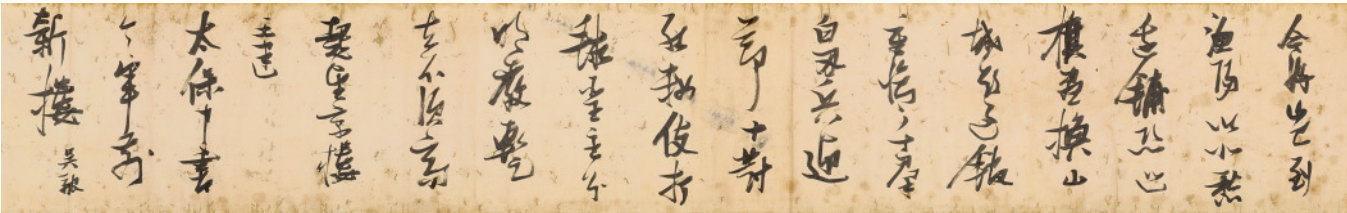
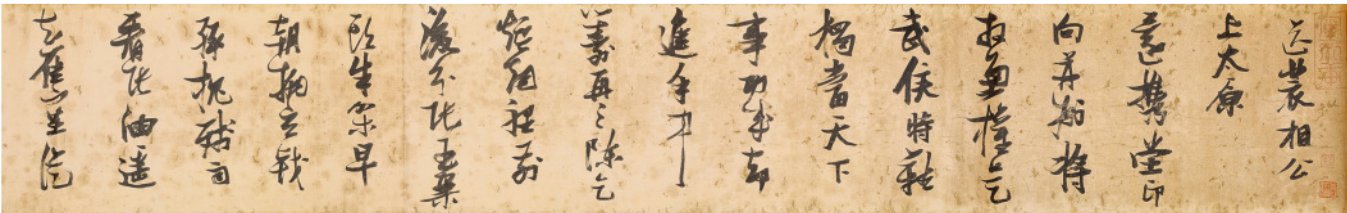
LITERATURE:

Kenshin Shodokai ed., *Calligraphy, Paintings and Seal Carvings of Wu Rangzhi*, Nigensha, Tokyo, 1978 October, p. 52, pl. 32.

HK\$50,000-70,000 US\$6,400-9,000

清 吳熙載 行書七言聯 水墨紙本 立軸兩幅

釋文：交如作畫須求淡，山似論文不厭平。
題識：燦霞尊兄先生正。讓之吳熙載。
鈐印：熙載之印、吳氏讓之
藏印：桐花館主人、挹江司鐸鑑藏書畫之章
出版：謙慎書道會編，《吳讓之的書畫篆刻》，二玄社，東京，1978年10月，第52頁，圖版32。



126

126

ZHANG RUITU (1570-1641)

Tang Poems in Running-Cursive Script

Handscroll, ink on gold-flecked paper
30.6 × 558 cm. (12 ¼ x 219 ⅝ in.)
Signed, with two seals of the artist
Colophons by Chen Yuanfu (17th C.) and Wang Yi (17-18th C.), with a total of three seals
Four collector's seals, including three of Aoyama San'u (1912-1993), two of which on the wooden box

EXHIBITED:

Tokyo, Kenshin Shodokai, *Exhibition of Zhang Ruitu*, 13-17 January 2016.

LITERATURE:

Hirotsu Unsen ed., *Calligraphy of Zhang Ruitu (Handscroll Vol. II)*, Nigensha, Tokyo, February 1981, pp. 228-255.
Exhibition of Famous Chinese Paintings Catalogue Vol. IV, Shinsha Bunkai, Tokyo, February 2002, p. 24.
Kenshin Shodokai ed., *Zhang Ruitu*, Kindai Shodo Genkyusho, Tokyo, January 2016, pp. 94-97, pl. 17.

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

明 張瑞圖 行草唐詩二首卷 水墨灑金箋手卷

釋文：送裴相公上太原。

還攜堂印向并州，將相兼權是武侯。
時難獨當天下事，功成却進手中籌。
再三陳乞爐烟裡，前後分張玉案頭。
朱架早朝排立戟，綠槐殘雨看張油。
遙知雁塞從今好，豈到漁陽以北愁。
邊鋪恐巡旗盡換，山城欲過館重修。
千羣白刃兵迎節，十對紅妝伎打毬。
聖主分明教覓去，不須高起望京樓。
王建。

太保中書令軍前新樓。吳融。

十二闌干壓錦城，半空人語落灘聲。
風花近接平津閣，氣色高含細柳營。
盡日卷簾江草綠，有時欹枕雪峰晴。
不知奉詔朝天後，誰此登樓看月明。

款識：瑞圖。

鈐印：張瑞圖印、審易軒

陳元輔（17世紀）題跋：
白毫張先生吾閩溫陵人。登兩榜，入中書，相業爛然。子孫貴顯，以壽考終，誠有明一代全人也。其墨蹟偏宇內，余在元侯張又南先生幕中閱之移矣。其古勁處有巖巖氣象，

及見此卷喜其蒼老，較他幅尤過之。知為先生真筆，非他家所能摹倣也。因跋數言以誌奇遇云。陳元輔謹識。

鈐印：陳元輔印、昌其父

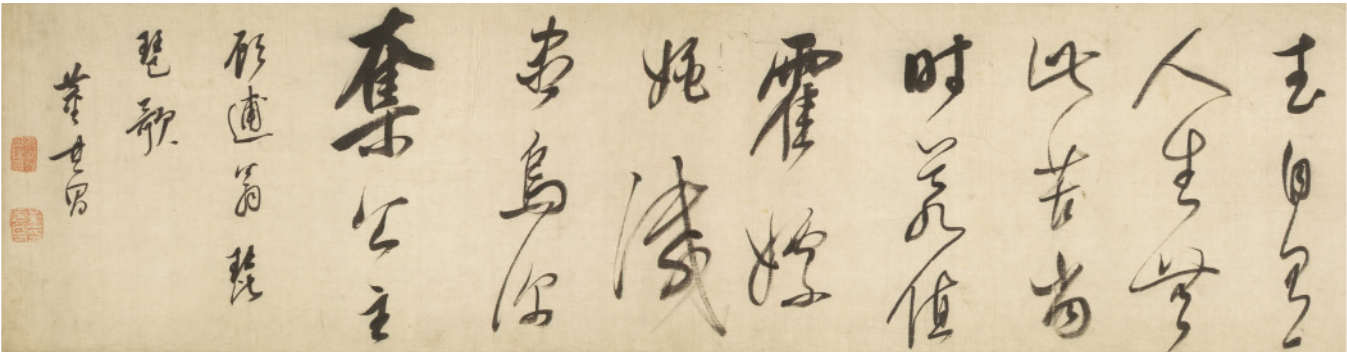
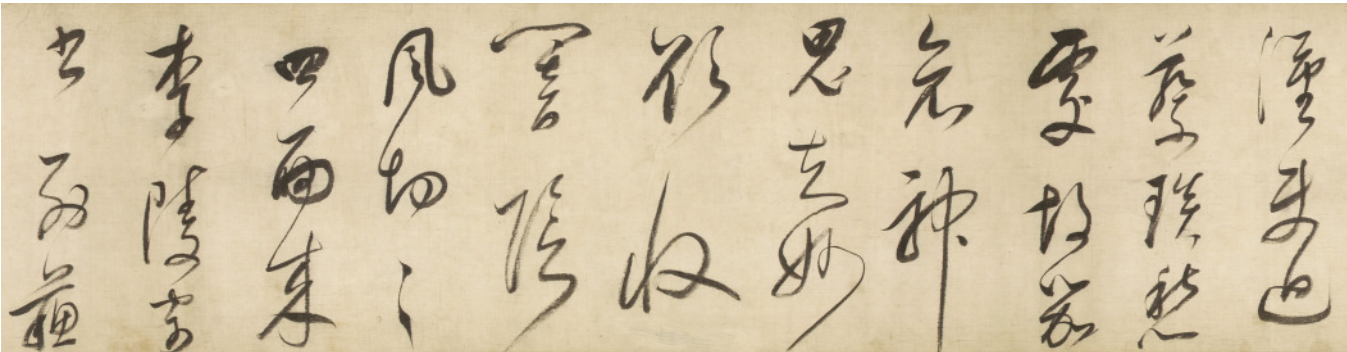
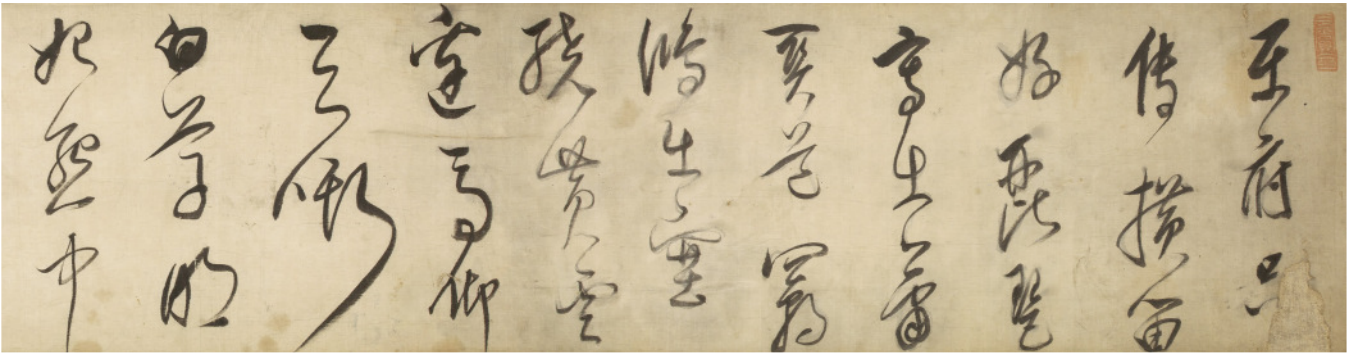
王逸（17–18世紀）題跋：
白毫先生書法蒼古，用筆峭異。當明季曾繼董玄宰之後見重一時。展此卷而讀之，卻為先生真蹟無疑矣。康熙丙子（1696）清和月，王逸識。

鈐印：王逸私印

藏印：
青山衫雨（1912–1993）：
青山氏藏書、霽齋平生珍玩（木盒）、
轟鑫（木盒）
其他：獲康齋

展覽：東京，謙慎書道會，“張瑞圖展”，2016年1月13–17日。

出版：廣津雲仙編，《張瑞圖的書法（卷子篇二）》，二玄社，東京，1981年2月，第228–255頁。
《中國書畫名品展（4）》圖錄，楨社文會，東京，2002年5月，第24頁。
謙慎書道會編，《張瑞圖》，株式會社近代書道研究所，東京，2016年1月，第94–97頁，圖版17。



127

DONG QICHANG (1555-1636)

Calligraphy in Cursive Script

Handscroll, ink on satin
23.8 × 275.8 cm. (9 3⁄8 x 108 5⁄8 in.)
Inscribed and signed, with three seals of the artist

EXHIBITED:
Tokyo, Kenshin Shodokai, *Exhibition of 460th Birthday Anniversary-Lineage of Dong Qichang*, 17-21 January 2015.

LITERATURE:
Kenshin Shodokai ed., *460th Birthday Anniversary-Lineage of Dong Qichang*, Kindai Shodo Genkyusho, Tokyo, 2015 January, pp. 30-31, pl. 14.

HK\$400,000-600,000

US\$51,000-77,000

明

董其昌

草書顧況劉禪奴琵琶歌卷

水墨綾本

手卷

釋文：樂府只傳橫吹好，琵琶寫出關山道。羈鴻出塞繞黃雲，邊馬仰天嘶白草。明妃愁中漢使迴，蔡琰愁處胡笳哀。鬼神知妙欲收響，陰風切切四面來。李陵寄書別蘇武，自有生人無此苦。當時若值霍驃姚，滅盡烏孫奪公主。

題識：顧逋翁琵琶歌。董其昌。

鈐印：玄賞齋、董其昌印、知制誥曰講官

展覽：東京，謙慎書道會，“生誕四六〇年記念董其昌之系譜展”，2015年1月17-21日。

出版：謙慎書道會編，《生誕四六〇年記念董其昌之系譜》，株式會社近代書道研究所，東京，2015年1月，第30-31頁，圖版14。

128

YANG SHEN (1488-1559)

Calligraphy in Running Script

Fan leaf, mounted and framed, ink on paper
17 × 51 cm. (6 3⁄4 x 20 1⁄8 in.)
Inscribed and signed, with three seals of the artist
Dedicated to Henglao

HK\$60,000-80,000

US\$7,700-10,000

明

楊慎

行書

水墨紙本

扇面鏡框

釋文：誰將造化屬東風，一屬東風事莫窮。殘臘也宜先作策，新正其那更要功。柳梢借暖渾握軟，梅萼偷春半露紅。安得向時情意在，青衫撩亂少年中。

題識：書爲衡老道兄。楊慎。

鈐印：楊慎之印、洞天真逸、用修

129

FAN YUNLIN (1558-1641)

Calligraphy in Running Script

Hanging scroll, ink on silk
163.5 × 44 cm. (64 3⁄8 x 17 3⁄8 in.)
Signed, with three seals of the artist

HK\$120,000-200,000

US\$15,000-26,000

明

范允臨

行書唐詩節句

水墨絹本

立軸

釋文：花潭竹嶼傍幽蹊，畫檣浮空入夜溪。菱荷覆水船難進，歌舞留人月易低。

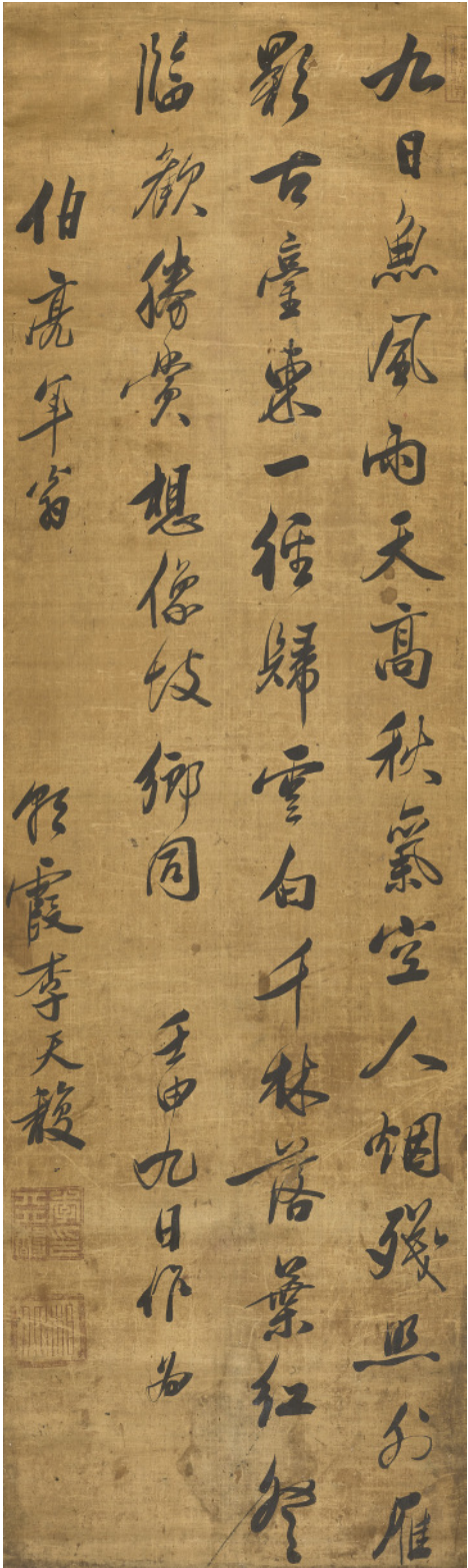
款識：范允臨。

鈐印：長倩、范允臨印、蕭齋

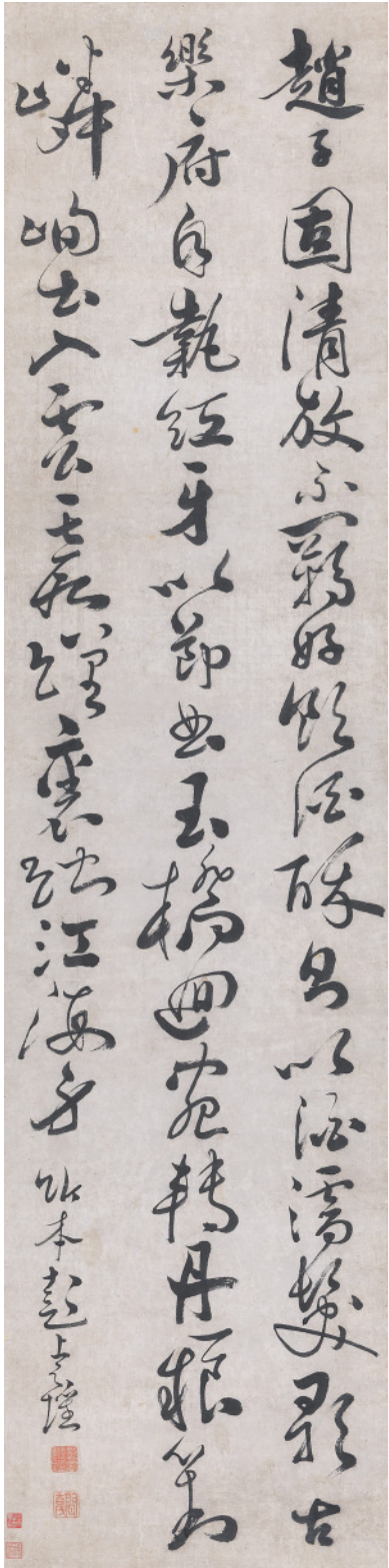
註：范允臨（1558-1641），字長倩，號長白，明蘇州府吳縣人。萬曆二十三年進士，官至福建參議。致仕歸，築室天平山。工書畫，時與董其昌齊名。有《輟蓼館集》。

28

29



130



131

130

LI TIANFU (1634-1699)

Calligraphy

Hanging scroll, ink on satin

162 × 48 cm. (63 ¾ x 18 ⅞ in.)

Inscribed and signed, with three seals of the artist

Dated ninth day, *renshen* year (1692)

Dedicated to Boliang

LITERATURE (FOR THE VERSES):

Zhaodai Shicun Vol.9, in *Siku Jihuishu*

Congkan Bubian Suoyin Vol.55, Beijing

Publishing, Beijing, August 2005, p.694.

HK\$80,000-120,000

US\$10,000-15,000

清 李天馥 書法 水墨綾本 立軸
一六九二年作

釋文：九日無風雨，天高秋氣空。
人煙殘照外，雁影古臺東。
一徑歸雲白，千林落葉紅。
登臨歡勝賞，想像故鄉同。

題識：壬申九日（1692年）作為伯亮年翁，朝霞李天馥。

鈐印：暇娛堂（半印）、李天馥印、湘北

詩文著錄：

《昭代詩存》卷九《九日芝麓年伯招遊黑窑廠偕諸同人即席分東籬南山四韻》，《四庫禁毀書叢刊補編索引》第55卷，北京出版社，北京，2005年8月，第694頁。

註：李天馥，字湘北，號容齋，安徽合肥人，占籍河南永城，李萬華長子。清順治十四年（1657）舉人，次年中進士，歷翰林院侍講、內閣學士、吏部尚書、武英殿大學士等，諡文定，有《容齋集》。

日本原木盒內蓋有明治十四年（1881）十二月，圭山疆題跋。

131

PENG RUIXUN (1585-1646)

Cursive Script Calligraphy

Scroll, mounted and framed, ink on paper

166.5 × 40.5 cm. (65 ½ x 16 in.)

Signed, with two seals of the artist

Two collector's seals of Ho Man'an

HK\$60,000-120,000

US\$7,700-15,000

明 彭睿壘 草書 水墨紙本 鏡框

釋文：趙子固清放不羈，好飲酒，醉則以酒濡髮，歌古樂府，自執紅牙以節曲。玉橋迴宛轉，丹闕對嶙峋，出入雲霞裡，蹉跎江海身。

款識：竹本彭睿壘。

鈐印：彭睿壘印章、閻直氏

何曼庵（20世紀）藏印：三十二夫容山主曼齋、番禺何氏靈壁山房藏

註：彭睿壘，字聞自，一字公吹，號竹本，廣東順德龍江人，明亡不仕，以書畫自愉，草書學懷素。

132

WEI GUANGWEI (1570-1627)

Five-Character Poem in Cursive Script

Hanging scroll, ink on silk

184.2 × 60.2 cm. (72 ½ x 23 ¾ in.)

Signed, with three seals of the artist

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

US\$100,000-150,000

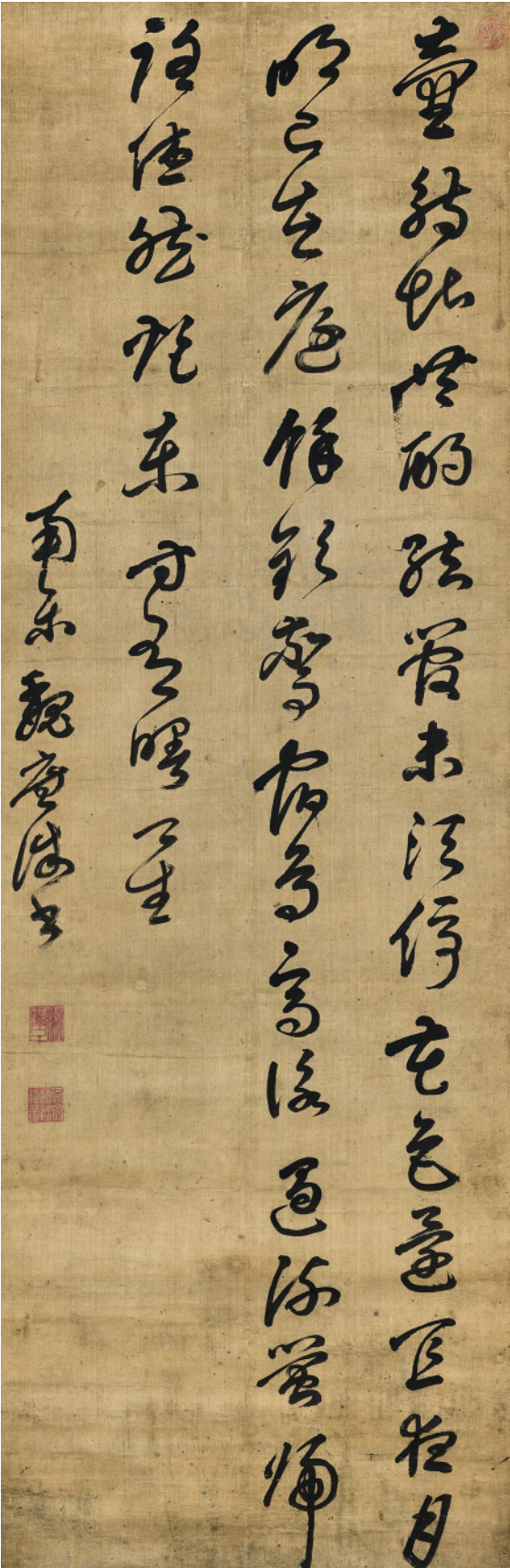
明 魏廣微 草書五言詩 水墨絹本 立軸

釋文：壺觴堪共酌，結管未須停。花色還宜夜，月明已在庭。余歡驚宿鳥，高詠遇流螢。歸路休然炬，東方有曙星。

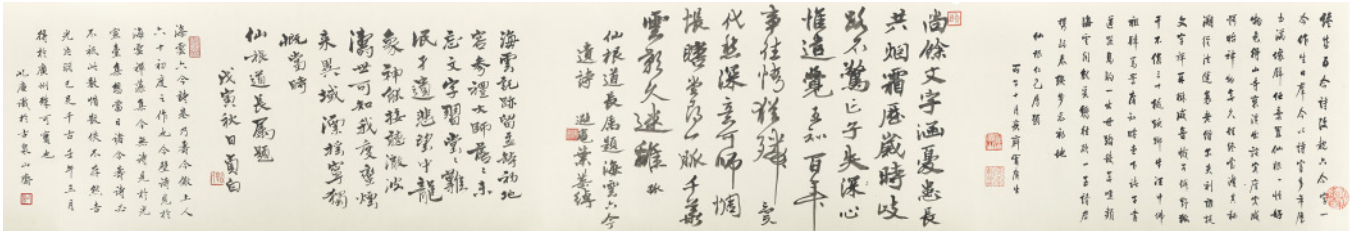
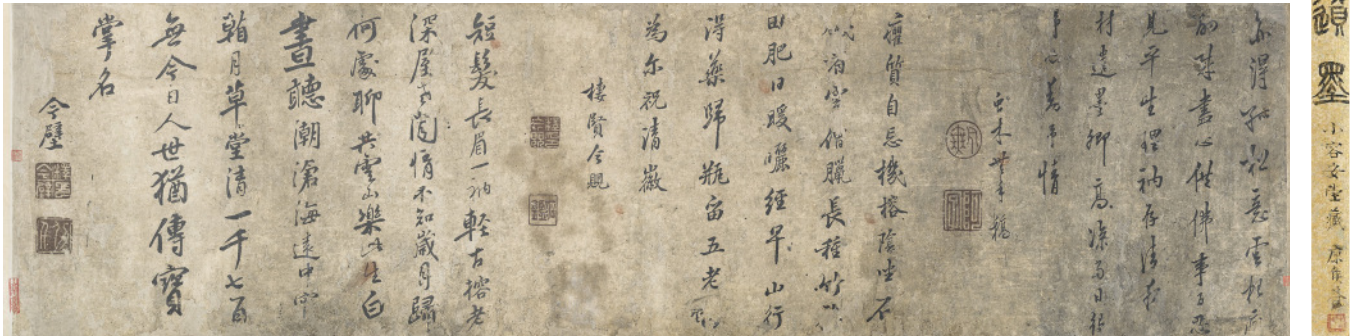
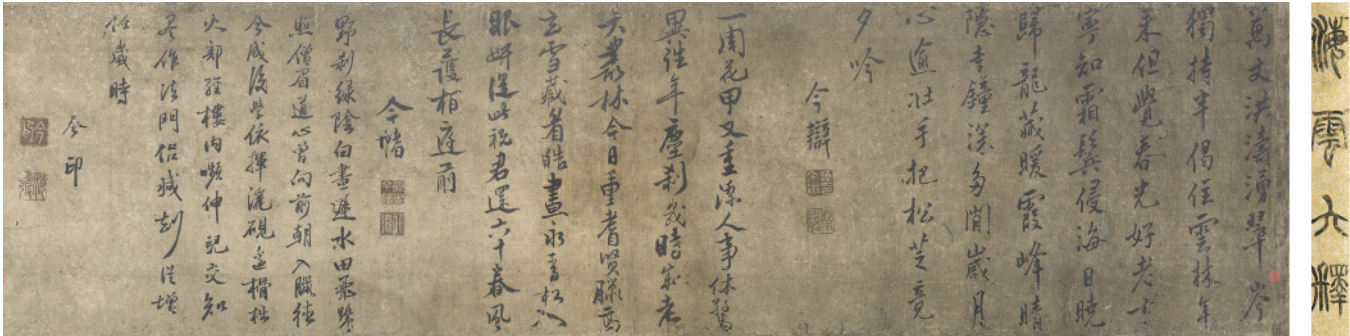
款識：南樂魏廣微書。

鈐印：謀幄親臣、廣微魏道冲章、掌帝之制

註：魏廣微，字顯伯，號道冲，北直隸大名府南樂（今河南南樂縣）人。萬曆三十二年（1604）進士，改庶吉士，任南京禮部侍郎。天啓三年（1623）攀附魏忠賢，升任禮部尚書兼東閣大學士，旋擢建極殿大學士、吏部尚書，被認為是“閹党之最著者”。天啓五年（1625），魏廣微觸怒魏忠賢，主動辭官，兩年後去世，贈太傅，諡文莊。崇禎年間被削諡，列入逆案。清代修《明史》，將魏廣微列入“閹黨列傳”。



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133

SHI JINBIAN (1638-1697), **SHI JINZHU** (1618-1690), **SHI JINYIN** (17TH CENTURY), **SHI JINWU** (1633-1681), **SHI JINYAO** (1619-1678) **AND SHI JINBI** (?-1695)

Poems in Running Script

Handscroll, ink on paper
27.5 × 215 cm. (10 7⁄8 x 84 3⁄8 in.)
Each artist signed, with a total of twelve seals
Colophons by Mao Guangsheng (1873-1959), Ye Gongchuo (1881-1968), Zhenbai (20th C.) and Wang Qi (1899-?), with a total of eight seals and all dedicated to Li Xiangen (1893-1943)
Five collector's seals of Li Xiangen (1893-1943)
Frontispiece by Hu Yisheng (1883-1957), with four seals
Titleslip by Feng Kanghou (1901-1983), with one seal
Dedicated to Li Xiangen (1893-1943)

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

明／清 釋今辯、釋今喆、釋今印、釋今無、釋今胤、釋今璧
海雲六釋遺墨 水墨紙本 手卷

六今詩文不錄，各落款共鈐印十二方。
卷後冒廣生（1873–1959）、葉恭綽（1881–1968）、貞白（20世紀）、汪杞（1899–？）題跋，共鈐印八方。
李仙根（1893–1943）藏印：小容安堂（二次）小容安堂藏、仙根心喜、秋波琴館

胡毅生（1883–1957）題引首：海雲禪藻。胡毅。
鈐印：胡毅、隨齋、廬陵、斷塵想室

馮康侯（1901–1983）題簽：海雲六釋遺墨。小容安堂藏。康侯簽。

鈐印一方

註：本卷收有嶺南地區雷鋒山上名剎海雲寺的六位今字輩僧人書法。明末清初之際，反清志士投身至開山祖師天然和尚門下，當中著名的有所謂的“十今”。他們多為曾追隨南明的文人士族，投身佛門並成為著名詩僧和書家。海雲弟子還選編了《海雲禪藻集》，足見海雲寺弟子文風之盛。

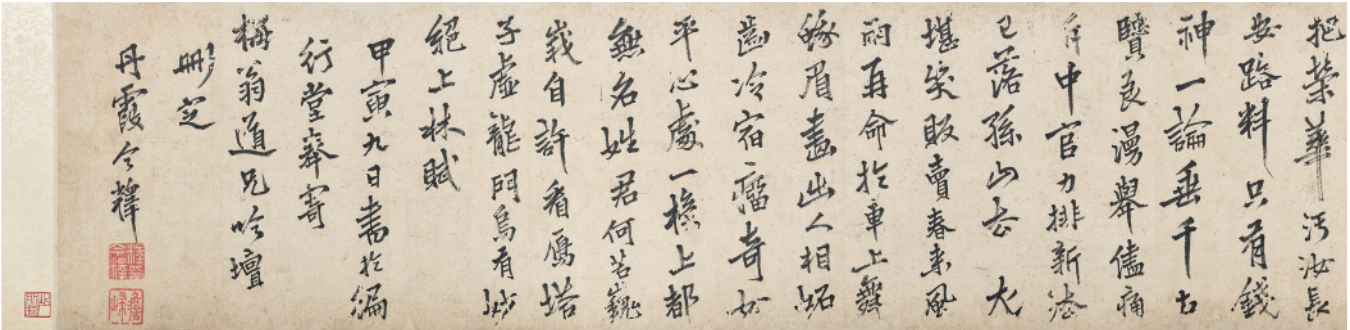
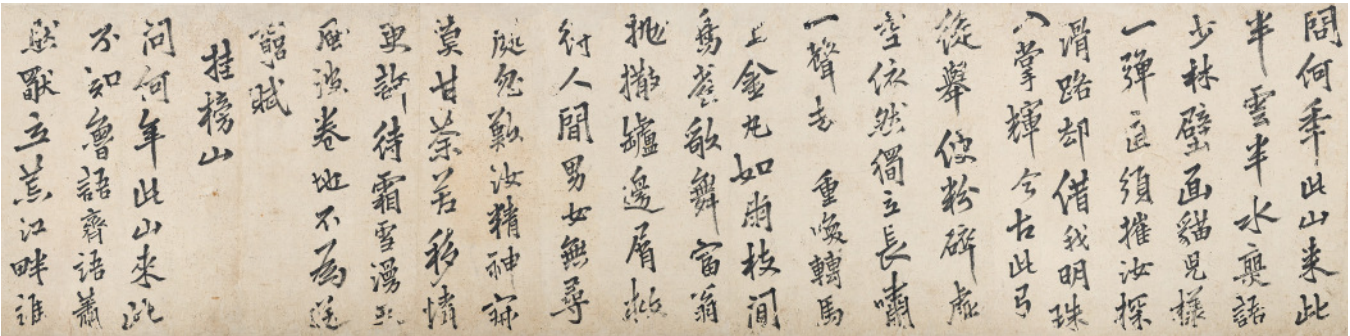
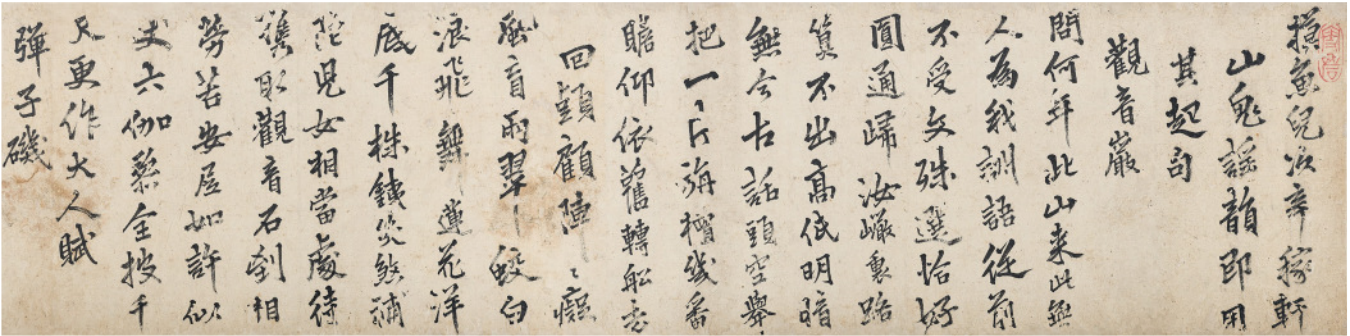
據冒廣生和汪杞題跋，本卷應為恭賀同門釋今儼六十大壽之賀禮。原本壽詩數量應不止如此，但能集有其中之六已經實屬難得。

本卷與134號拍品均為汪杞舊藏。汪杞，汪精衛兄汪兆銘之子，由汪精衛資助赴法國留學，曾任廣州市市長等職。兩卷後來歸鄭健廬珍藏，並由家族傳承至今。鄭健廬（1892–1980），字子健，又名馭鏞、家駟，出生於廣東書香世家，與其六弟鄭子展（1898–？）於三十年代一同主理中華書局港澳地區業務。

冒廣生，字鶴亭，號疚齋，江蘇如皋人，生於廣東廣州。中國文化名人、詩人、官員、收藏家。

汪杞，汪精衛兄汪兆銘之子，由汪精衛資助赴法國留學，曾任廣州市市長等職。

李仙根，字仙根，名蟠，香山縣石岐人。民國政要、書畫家。他早年便加入同盟會，並曾任孫中山秘書，是他的重要追隨者。著有《嶺南書風》、《小容安堂詩鈔》等。



134

SHI JINSHI (1614-1680)

Poems in Running Script

Handscroll, ink on paper
22 × 259 cm. (8 3⁄8 x 102 in.)
Inscribed and signed, with three seals of the artist
Dated ninth day, *jiayin* year (1674)
Dedicated to Meiweng
One collector's seal of Wang Qi (1899-?)
Titleslip inscribed and signed by Wang Qi, with one seal
Dated third month, *gengchen* year (1940)

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

明／清 釋今釋 澹歸上人詞卷 水墨紙本 手卷
一六七四年作

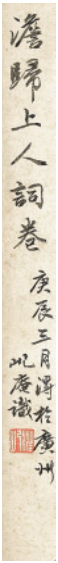
題識：《摸魚兒》次辛稼軒《山鬼謠》韻即用其起句。（詩文不錄。）
甲寅（1674年）九日書於偏行堂，奉寄梅翁道兄吟壇刪定。丹霞今釋。

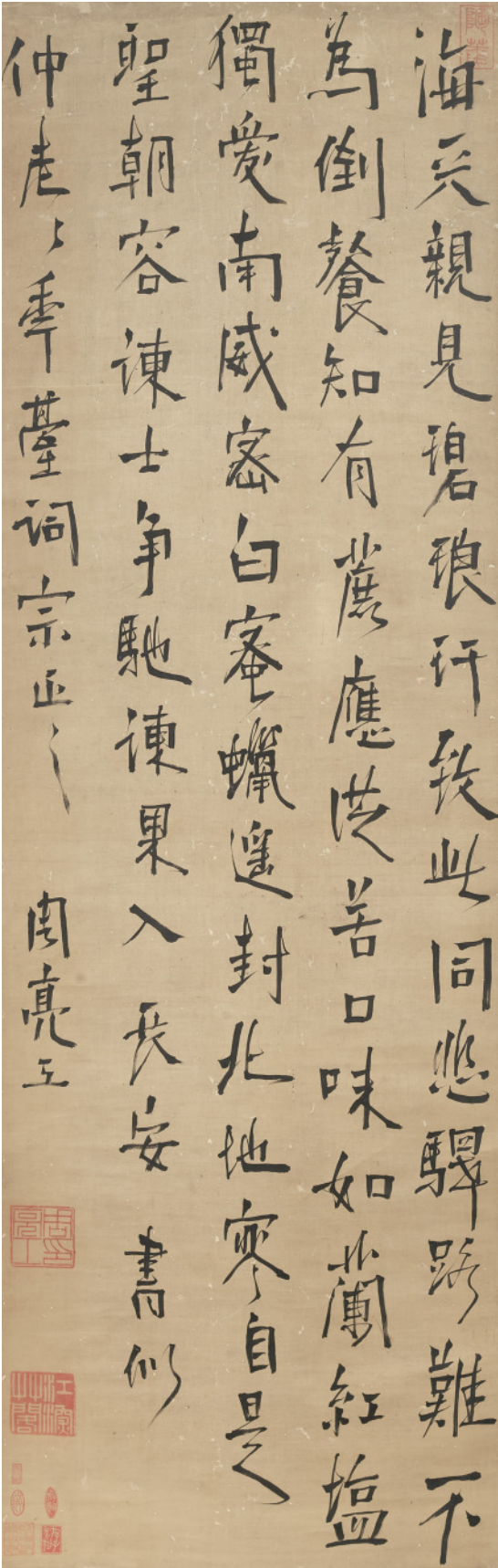
鈐印：釋今釋印、澹歸、雪巖

汪杞（1899–？）藏印：杞厂所藏

汪杞題簽：澹歸上人詞卷。庚辰（1940年）三月得於廣州。杞庵識。
鈐印：汪杞

註：釋今釋，俗名金堡。浙江杭州人，字澹歸。明末清初廣東佛教曹洞宗海雲系書法與文學代表人物之一。隨南明永曆帝敗走後，於順治九年（1652）下廣州，於雷峰參天然函昱，及後於東莞創建芥庵、開丹霞山別傳寺。死後於乾隆年間，清廷下令禁燬其著作，劫後其作品更為世人珍重。今釋以奇崛堅勁之行草見譽於後世。汪兆鏞曾謂其「書法逼真米董」。





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135

ZHOU LIANGONG (1612-1672)

Running Script Calligraphy

Hanging scroll, ink on satin
182 × 58 cm. (71 5⁄8 x 22 5⁄8 in.)
Inscribed and signed, with three seals of the artist
Five collectors' seals, including four of Zhou You (20th C.)

PROVENANCE:
Christie's New York, Fine Chinese Paintings and Calligraphy from
the Li Family Qunyuzhai Collection, 2 December 1992, Lot 48.

HK\$500,000-700,000

US\$64,000-90,000

明／清	周亮工	行書	水墨綾本	立軸
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釋文：海天親見碧琅玕，致此同悲驛路難。
不爲倒餐知有蔗，應從苦口味如蘭。
紅塩獨愛南威密，白（密）蠟遙封北地寒。
自是聖朝容諫士，爭馳諫果入長安。

題識：書似仲老老季臺詞宗正之，周亮工。

鈐印：周亮工印、陶菴、江深草閣

藏印：
周遊（20世紀）：新化周遊收藏、游於藝、遊目騁懷、游子長物
其他：北徵守經軒習壽椿亭階珍藏

來源：紐約佳士得，李氏羣玉齋藏書畫精品選，1992年12月2日，編號48。



136

136

ZHANG RUITU (1570-1641)

Panel Screen of Du Fu's Verses

Eight scrolls, mounted as an eight-panel folding screen, ink on paper
Each scroll measures 169.5 × 40.3 cm. (66 3⁄4 x 15 7⁄8 in.)
Signed, with four seals of the artist

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

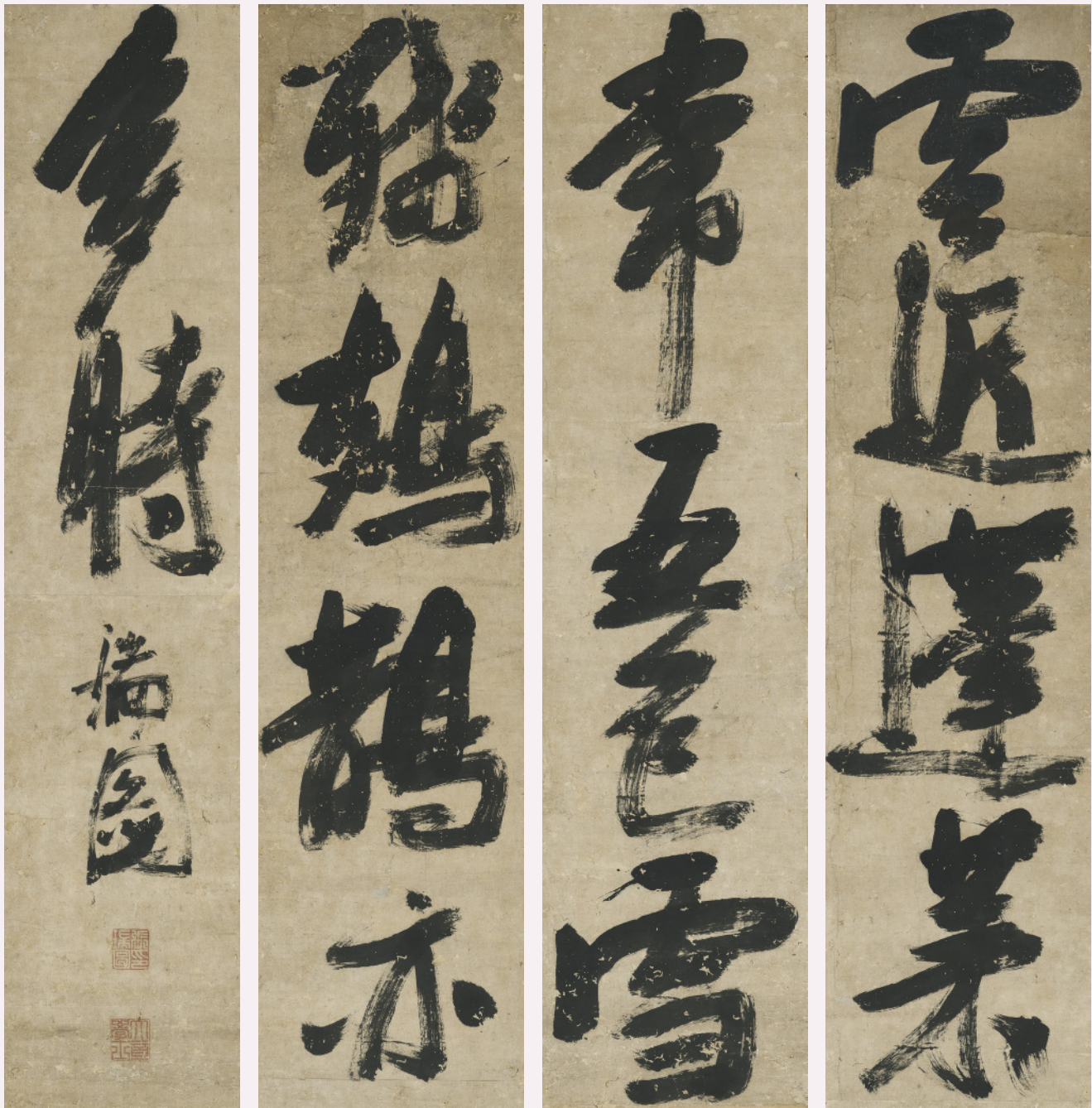
US\$130,000-260,000

明	張瑞圖	杜甫詩句屏風	水墨紙本	八折屏風
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釋文：畫漏稀聞高閣報，天顏有喜近臣知。雲近蓬萊常五色，雪殘鵲鵲亦多時。

款識：瑞圖。（二次）

鈐印：張瑞圖印（二次）、大學士章（二次）



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137

NI YUANLU (1593-1644)

Five-Character Poem in Running Script

Hanging scroll, ink on silk

177.5×44 cm. (69 ⅜ x 17 ⅜ in.)

Inscribed and signed, with three seals of the artist

Inscription on the wooden box by Wu Changshuo (1844-1927), with one seal

Accompanied by a handscroll of colophons by Tani Tetsuomi

(1822-1905), Ema Tenko (1825-1901), Kondo Gensui (1850-1922), Wu

Changshuo, Wang Zhen (1867-1938) and Hashimoto Kansetsu (1888-

1945), with a total of fifteen seals

PROVENANCE:

Yamauchi Seisen Collection.

Hashimoto Kansetsu Collection.

LITERATURE:

Morita Shiryu ed., *Bokubi*, No. 256, Bokubisha, Kyoto, 1975, p.6, pl.16.

Liu Zhengcheng ed., *Collection of Chinese Calligraphy*, vol.57, *Ni*

Yuanlu, Rong Bao Zhai Publishing, Beijing, June 1999, p.111, pl.31.

Yumino Takyuki, *Colophon to Ni Yuanlu's Calligraphy by*

Hashimoto Kansetsu, in *The Study of Modern and Contemporary*

Chinese Culture, No.13, The Society for the Study of Modern and

Contemporary Chinese Culture, Tokyo, 2012, pp.70-87.

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

US\$380,000-510,000

明

倪元璐

行書五言律

水墨絹本

立軸

釋文：不悟黃河面，見山有許容。六經閒跳躍，五嶽大遭逢。
雲膽落韓愈，煙心悅甯封。斯知華嶺葉，定不是癡龍。

題識：聞黃石齋歸途遍遊名山，妬賦言似仲謀辭宗正之。元璐。

鈐印：倪元璐印、太史氏、一印漫漶

吳昌碩（1844–1927）題木盒：明倪文貞公自書五律墨寶。

癸亥（1923年）孟夏安吉吳昌碩老缶時年八十。

附諸家題跋一卷，包括谷鐵臣（1822–1905）、江馬天江（1825–1901）、近藤元粹（1850–1922）、吳昌碩、王震（1867–1938）、橋本關雪（1888–1945），共鈐印十五方。

來源：山內政銓收藏。

橋本關雪收藏。

出版：森田子龍編，《墨美》第256期，墨美社，京都，1975年，第6頁，圖版16。

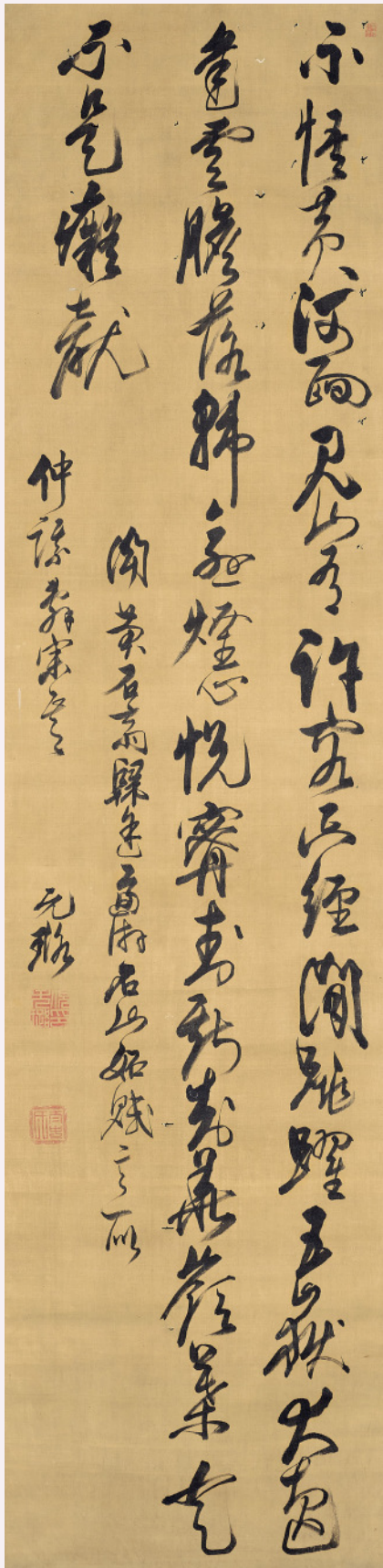
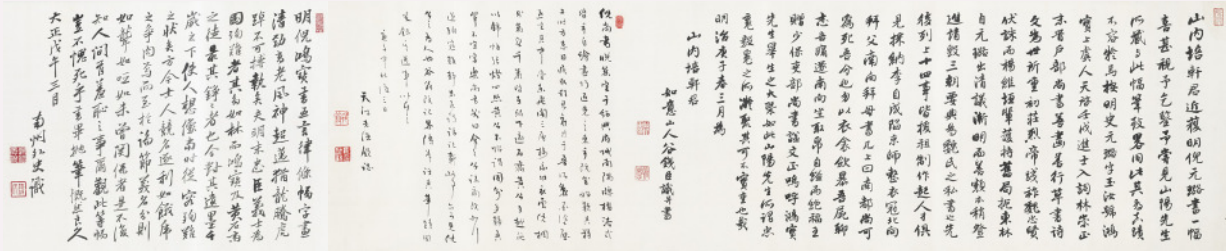
劉正成主編，《中國書法全集第57卷-倪元璐》，榮寶齋出版

社，北京，1999年6月，第111頁，圖版31。

弓野隆之，“橋本關雪舊藏「倪元璐書贈黃道周詩軸」跋記

注”，見《中國近現代文化研究會中國近現代文化研究》

第13號，中國近現代文化研究會，東京，2012年，第70–87頁。





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JIN NONG (1687-1763)

Landscapes in Style of the Tang and Song Masters

Album of eight leaves, ink and colour on gold paper
Each leaf measures 19.5 × 13.8 cm. (7 ¾ x 5 ½ in.)
Four leaves inscribed and four leaves inscribed and signed, with a total of eight seals of artist
Last leaf dedicated to Xiegu
Inscriptions on the reverse of the cover of the wooden box by Sugitani Tokinaga (1865-1944), Kusakabe Meikaku (1838-1922), Nagasaka Sekitai (1845-1924) and Tomioka Tessai (1837-1924), with a total of seven seals.

LITERATURE:
Landscapes in the Style of Eight Tang and Song Masters by Jin Nong, Jurakusha, Tokyo, June 1956, limited print copy.
Morita Shiryu ed., *Bokubi*, No. 256, Bokubisha, Kyoto, 1975, pp.32-33, pl.34-40.

HK\$2,000,000-3,000,000 **US\$260,000-380,000**

清 金農 仿唐宋八大家山水冊 設色金箋 冊頁八開

題識：

- 1 群峰起舞。仿趙大年。金農。
- 2 雲嵐泉壑。仿馬遠筆。
- 3 仿李唏古雲山無盡一角。
- 4 層巒立壁。仿王晉卿筆。
- 5 深林蕭寺。仿米海嶽。金農。
- 6 乾坤草亭圖。仿王右丞筆。金農。
- 7 秋林聳翠。仿關仝筆。

8 崇巖譚道圖。仿郭河陽。乾隆元年（1736）應舉至都門，謁張司寇，司寇出觀唐宋千金冊，恍若塵區之外，別有世界，使人神襟湛然，遊賞無窮。嶧谷先生出金箋八幀屬畫，他日似可並駕馳驅也。金農畫記。

鈐印：農（八次）

鶴孚、雙鶴山人對頁書法。

簽條：冬心先生仿唐宋八大家山水真蹟。鶴孚題。

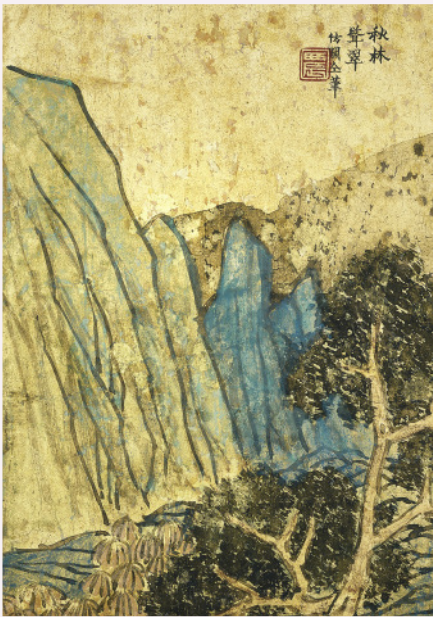
鈐印：鶴

木盒題識：金冬心仿唐宋八大家山水畫冊。附鶴孚各體書，題簽亦孚所署。

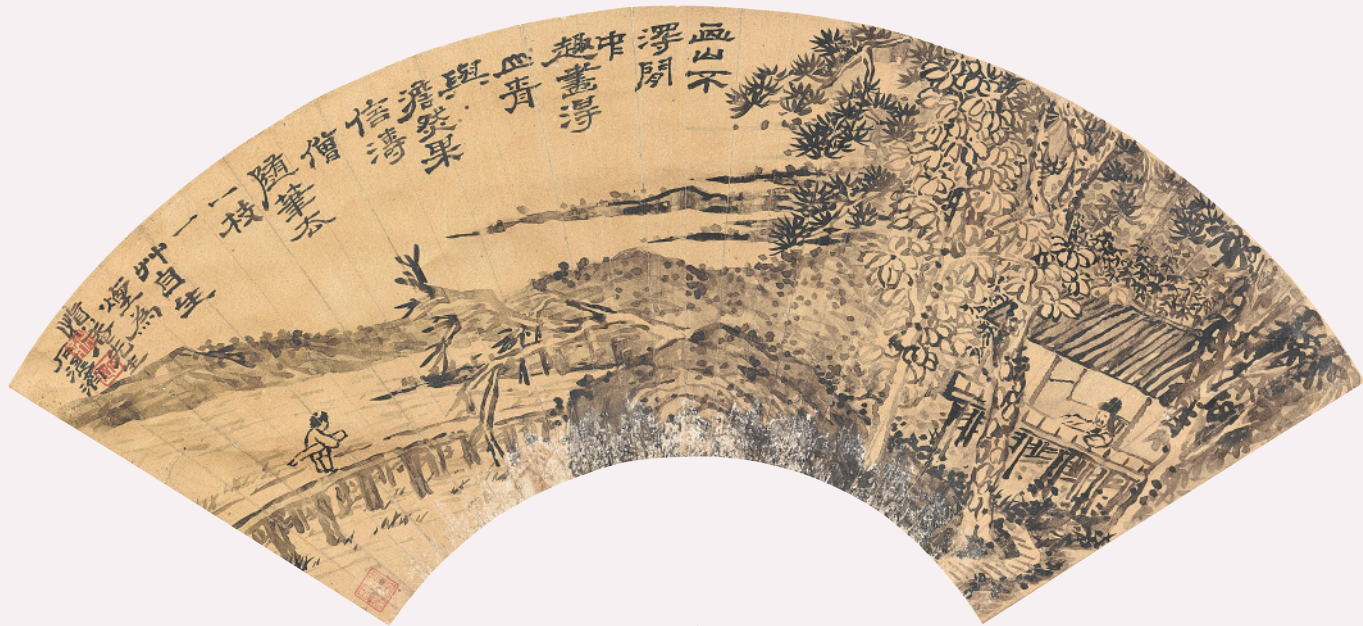
杉溪言長（1865–1944）、日下部鳴鶴（1838–1922）、永坂石埭（1845–1924）、富岡鐵齋（1837–1924）題木盒內蓋，共鈐印七方。

出版：《金冬心先生仿唐宋八家山水畫冊》，聚樂社，東京，1956年6月，限量印刷本。
森田子龍編，《墨美》第256期，墨美社，京都，1975年，第32–33頁，圖版34–40。

註：上款人嶧谷爲馬曰瑄（1687～1755），字秋玉，號嶧谷，安徽祁門人，後遷江蘇揚州。清代著名鹽商、藏書家。與弟馬曰璐同以詩名，人稱“揚州二馬”。好結客，所居小玲瓏山館藏書甚富。著名學者全祖望、厲鶚、金農、鄭板橋、陳章等皆是小玲瓏山館的常客。四庫全書館設立，私人獻書七百餘種，爲全國之冠。



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SHITAO (1642-1707)

Joy of Living in the Mountains

Fan leaf mounted as hanging scroll, ink on gold paper

17 × 50 cm. (6 ⅝ x 19 ⅝ in.)

Inscribed and signed, with two seals of the artist

Inscription on the reverse of the cover of the wooden box by Hashimoto Kansetsu (1883-1945)

Dedicated to Shen'an

One collector's seal

PROVENANCE:

Lot 209, 11 June 1925, Property of the Gejo Keikoku Auction, Tokyo Art Club.

Hashimoto Kansetsu Collection.

LITERATURE:Morita Shiryu ed., *Bokubi*, No. 256, Bokubisha, Kyoto, 1975, p.27, pl.26.**HK\$300,000-500,000****US\$38,000-64,000**

清	石濤	山居深趣	水墨金箋	扇面立軸
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題識：畫山不得閒中趣，盡得山青與澹然。果信濤僧隨筆去，一枝一草自生煙。爲慎庵先生。石濤濟。

鈐印：原濟、石濤

藏印：琅環□□秘藏

橋本關雪（1883–1945）題木盒內蓋：此幅桂谷老人舊物也。乙丑（1925年）六月十一日購於東都。

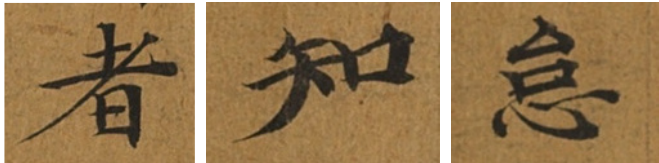
來源：東京美術俱樂部，下條桂谷翁遺愛品拍賣，1925年6月11日，編號 209。橋本關雪收藏。

出版：森田子龍編，《墨美》第256期，墨美社，京都，1975年，第27頁，圖版26。

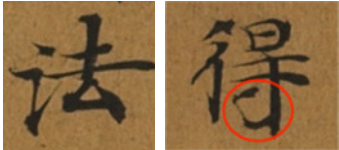
千年聖典，翰彩佛光——顯慶五年《妙法蓮華經卷第三》寫經書法賞析

是次春拍所見顯慶五年（660年）《妙法蓮華經卷第三》，經卷長965cm，高25.5cm，墨欄高度20 cm，寬1.6cm，每紙28行，每行約17字，經紙染潢，淡畫烏絲欄格，可見淡淡連紋，首斷尾全，整卷爲原紙未裝裱，尾題有“妙法蓮華經卷第三”及“顯慶五年五月十四日濟法寺沙門重遷師奉爲師僧父母法界生敬造法華經一部，願以斯景福，拔濟有緣，同離苦源，咸成佛道”。兩種寫經比勘對照，相互結合，從微觀層面揭示了唐代佛教的細節，使千載之後知道僧人重遷及其佛事活動，具有史料文獻價值。此外，本卷書法風格與法國國家圖書館所藏的“P.4540 妙法蓮華經方便品第二”較爲相近，而本卷更顯剛勁挺拔，筆路更爲清晰。

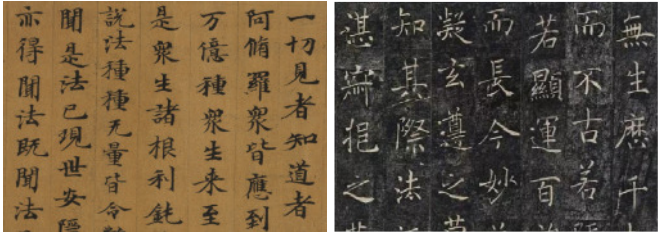
此卷寫經書法細膩靈動，結體端莊嚴謹，章法排布勻整。用筆以中鋒爲主，起筆藏鋒含蓄，收筆頓挫分明，線條如鐵畫銀鉤。橫畫多取仰勢，豎畫挺拔如戟，撇捺舒展而不失節制。例如“者”“知”字長撇如刀削斧劈，收筆飄逸瀟灑，“怠”字最後兩點輕盈跳躍，如蜻蜓點水，有褚遂良《雁塔聖教序》的靈動韻致。



楷書以“平正端莊”爲基調，結體方正謹嚴，用筆細膩多變，既遵循法度，又於細微處見靈動，體現出唐代官方寫經典麗精工的特色。其字形中宮緊收，筆劃向四周舒展，橫平豎直的框架中暗含微妙變化。例如“法”字三點水，首點側鋒切入，次點輕盈呼應，末點回鋒收束，三點雖小卻筆勢連貫；“得”字末筆的鉤挑，在短距離內筆鋒多次調整方向，最後精準收束，與點相連，如同完美拋物曲線，書寫技巧純熟，堪稱高妙絕倫。



唐代楷書以碑刻爲大宗，歐、褚、顏、柳各擅其長，爲後世楷則，寫經書法以其存世數量之多，以及官方與民間及書手不同所造成的風格之多樣，又可與碑刻雙峰並峙。此經卷題記所載的書寫時間爲“顯慶五年（西元661年）”，上距褚遂良經典名作《雁塔聖教序》完成之“永徽四年（西元654今年）”不足10年，其風格氣韻一脈相承，筆劃間流淌的溫潤之氣、舒展之態與褚遂良的“美人嬋娟”之態暗合。



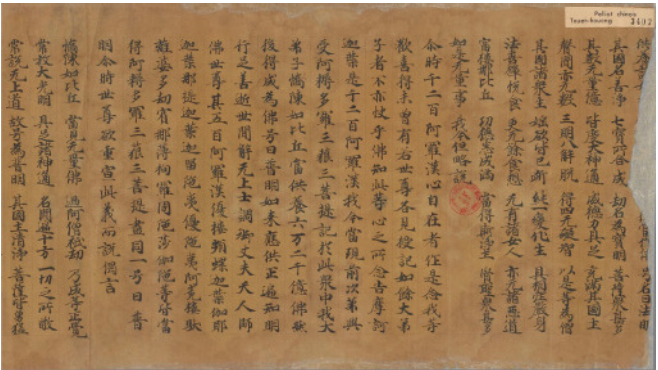
本卷

褚遂良 雁塔聖教序

例如“卷”“爾”“令”字舒展的撇和捺，以及“到”“來”“利”字豎鉤的蓄勢回鋒，兼具歐體骨力與褚體婉媚。



據池田溫編《中國古代寫本識語集錄》著錄有另一件唐顯慶五年（西元660年）的經卷可資參證，題記內容與本卷相似，爲“妙法蓮華經卷第二，顯慶五年三月十四日濟法寺沙門重遷師奉爲師僧父母法界生敬造法華經一部，願以斯景福，拔濟有緣，同離苦源，咸成佛道”。兩種寫經比勘對照，相互結合，從微觀層面揭示了唐代佛教的細節，使千載之後知道僧人重遷及其佛事活動，具有史料文獻價值。此外，本卷書法風格與法國國家圖書館所藏的“P.4540 妙法蓮華經方便品第二”較爲相近，而本卷更顯剛勁挺拔，筆路更爲清晰。



P.3407 妙法蓮華經卷四

	調	欲	應	德
本卷				
P.3407 妙法蓮華經				
褚遂良				

據唐·圓照撰《貞元新定釋教目錄》，“濟法寺”位於長安城西的布政坊，屬於唐代長安城內寺院分佈密集的坊之一。從現有資料看，“濟法寺”在敦煌遺書中凡兩見。一爲斯02278號《寶雨經》卷九卷，尾譯場列位中；一爲甘博121號《大波若波羅密多經》卷九題記。卷尾題記“濟法寺沙門重遷師”，表明此卷出自長安濟法寺經生之手。此外，疑此寫經從長安攜至敦煌，後存于藏經洞。唐代寫經很少帶年款者，可知本卷寫經之珍貴。

明人無款《南無觀世音菩薩》初探

水陸畫是中國古代宗教繪畫的一種，明代宮廷每逢重要慶典，都會大開法會，敕製水陸畫。正統四年（1439），御用太監李童認為“遭遇盛時，致身榮顯”，捐貲興寺，以報皇恩，正統八年（1443）落成，明英宗賜名“法海禪寺”。法海寺壁畫出自宮廷畫士官及畫士，“刻雕藻繪，像設有嚴”，線條流暢，色彩明麗，服飾繁密，構圖嚴謹，其中《水月觀音圖》聞名海內外。景泰五年（1454）御用太監尚義、王勤等人奉命監造的水陸畫，富麗堂皇，技藝高超，三十四幅藏於法國吉美博物館，二幅藏於美國克利夫蘭美術館，還有一幅曾現身佳士得香港2024年秋拍，成交價為529.2萬港幣。

本幅《南無觀世音菩薩》頭頂華蓋，面若滿月，戴化佛五葉寶冠，肩披輕紗，胸飾瓔珞，左右有玉碗、楊柳枝和淨瓶。菩薩左手撐于蓮花寶座上，左膝自然平放，右腿微立，右手倚放膝蓋之上，仰掌舒五指而向下，作與願印。與願印是佈施、贈予、恩惠、接受之印，象徵佛菩薩順應眾生的祈求所作的印相，具有慈悲之意。畫面左上角有隱喻“代佛”說法的白鸚鵡，鸚鵡下方有金字題記：“南無觀世音菩薩”。坐騎金毛吼腳踏四色蓮花，背托蓮花寶座，與畫面右下角的善財童子同時望向菩薩。全幅佈局繁密，施以石青、石綠、朱砂等重彩，且用金色細筆勾勒，線條飄逸，華麗唯美，三色祥雲環繞通篇，呈現吉祥莊嚴妙境。

從風格上比較，此作與舉世聞名的法海寺壁畫《水月觀音圖》非常近似，不論是菩薩的開臉、服飾、坐姿，乃至金毛吼、善財童子與鸚鵡等形象，兩者都有異曲同工之妙。特別是金毛吼與法海寺之比較（圖1），雖姿勢有所不同，但畫法用筆似出同手，且金毛吼鞍子上繪有僅次於天子所用的四爪蟒紋，由此可見這幅觀音畫像應同樣出自不晚於明中期的宮廷畫士。本幅《南無觀世音菩薩》還影響了明代後期的水陸畫，比如萬曆年間의《獅吼觀音像》（首都博物館藏）構圖參考了前者，但藝術水準已經明顯下降，二者比較可以看出此類畫像的傳承與演變。

另此作有一個極為特殊的亮點：就是《南無觀世音菩薩》的背面有十紙朱筆書寫的藏文經咒，分別對應正面畫像的菩薩、金毛吼、善財童子與鸚鵡的眉、喉、心三處，以此代表身體的“身、語、意”三門（圖2）。主尊觀音菩薩背面的藏文是三字明咒“嗡啊吽”、普明咒“嗡薩瓦布a吽”、普賢延命咒“唵瓦吉拉語誰要哈”、六字真言“唵嘛呢叭咪吽”、緣起咒“嗡貝堪則貝堪瑪哈貝堪則Ra哲薩摩嘎得梭哈”、金剛鞏固咒“嗡 supraṭiṣṭha-vajraye薩婆訶”。金毛吼、善財童子與鸚鵡背面的藏文都是三字明咒“嗡啊吽”。這些跡象表明這件畫像曾被寺院的高僧大德裝藏與開光，由此將諸佛的智慧法身融入、安住、鞏固于菩薩之中加持寶藏。此種裝藏開光制式常見於唐卡或佛像的背面書寫、加蓋經咒或繪製圖案，以此裝入佛與菩薩的精神。首都博物館藏萬曆生母慈聖皇太后敕造的《水陸緣起圖》開頭處有朱砂藏文三字明咒。浙江圖書館藏明永樂刻本《大乘本生心地觀經》菩薩扉畫背面有朱筆藏文，這些例子都與裝藏和開光密切相關。而類似情況在佛教繪畫中則極為罕見，可見本幅《觀音》之神聖。

《南無觀世音菩薩》屬於水陸畫中上堂的正位神系，面相莊嚴，尺幅巨大，氣勢恢弘，軸頭為木雕蓮花鑲金特製軸頭（圖3），明代時應供奉於皇家寺院。



圖1：法海寺壁畫《水月觀音圖》左下角（局部）金毛吼像



圖2：本幅背面十紙朱筆藏文經咒（左圖）與正面畫像對應位置圖



圖3：木雕蓮花鑲金特製軸頭

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ANONYMOUS (15TH-16TH CENTURY)				
Avalokitasvara Bodhisattva				
Hanging scroll, ink and colour on silk				
222 × 105 cm. (87 ¾ x 41 ¾ in.)				
Inscribed				
HK\$2,000,000-3,000,000		US\$260,000-380,000		
明	無款	南無觀世音菩薩	設色絹本	立軸
題識：南無觀世音菩薩。				



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EMPRESS DOWAGER CISHENG (1545-1614)

Kṣitigarbha

Hanging scroll, ink and colour on silk

159 × 93 cm. (62 5/8 x 36 5/8 in.)

Inscribed and signed, with one seal of the artist

Dated *jiyou* year of the Wanli period (1609)

EXHIBITED:

Yokohama, Kanazawa Bunko, *Special Exhibition: Kara-mono – The Blessings of the Sea that Enriched Medieval Kamakura Culture*, 3 November 2017 – 8 January 2018.

LITERATURE:

Special Exhibition: Kara-mono – The Blessings of the Sea that Enriched Medieval Kamakura Culture, Kanazawa Bunko, Yokohama, 2 November 2017, No.94.

Hiromitsu Ogawa and Masaaki Itakura ed., *Comprehensive Illustrated Catalog of Chinese Paintings: Third Series Vol.5 Japanese Collections*, University of Tokyo Press, Tokyo, March 2019, pp. V-302 and V-433, pl. JP132-011.

HK\$800,000-1,200,000 US\$100,000-150,000

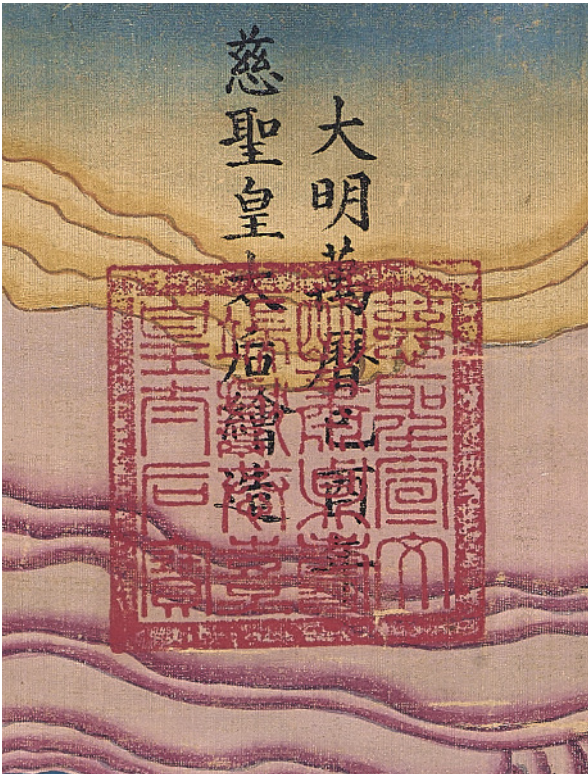
明 慈聖皇太后 菩薩聖眾圖 設色絹本 立軸 一六〇九年作

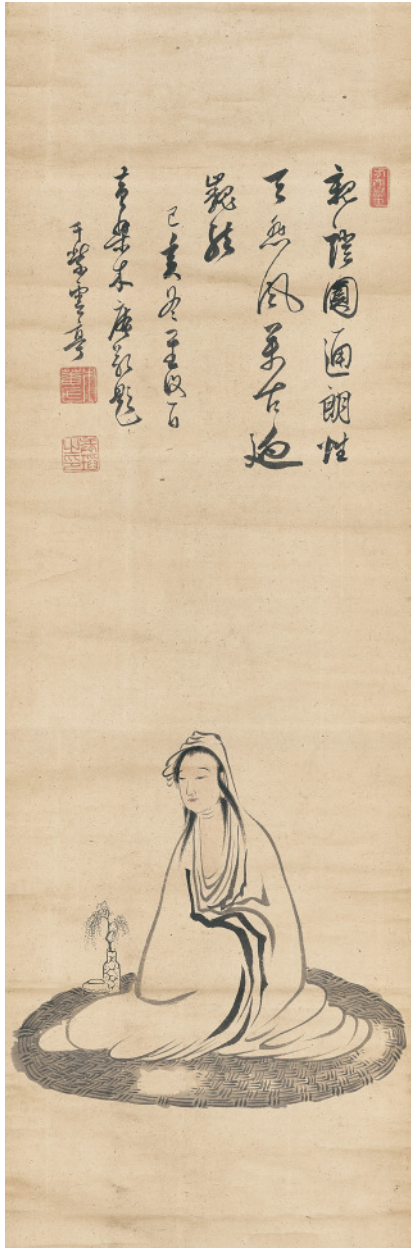
題識：大聖特地菩薩引露王菩薩全衆。大明萬曆己酉年（1609）慈聖皇太后繪造。

鈐印：慈聖宣文明肅貞壽端獻恭熹皇太后寶

展覽：橫濱，金沢文庫，“特別展 唐物—中世鎌倉文化を彩る海の恩恵”，2017年11月3日-2018年1月8日。

出版：《特別展 唐物—中世鎌倉文化を彩る海の恩恵》，金沢文庫，橫濱，2017年11月3日，編號94。
小川裕充、板倉聖哲編，《中國繪畫總合圖錄三編第五卷：日本篇》，東京大學出版社，東京，2019年3月，第V-302、V-433頁，圖版JP132-011。





143

143
MU'AN XINGTAO
(MOKUAN SHOTŌ, 1611-1684)
Guanyin
Hanging scroll, ink and colour on paper
116 × 38 cm. (45 ⁵/₈ x 15 in.)
Inscribed and signed, with three seals of the artist
Dated one day after winter solstice, *jihai* year (1659)
Inscription on the wooden box by Tomioka Tessai (1837-1924), with one seal
HK\$80,000-100,000
US\$10,000-13,000



明／清 木庵性瑠 觀音 設色紙本 立軸
一六五九年作
題識：親證圓通。朗性天然風，萬古迴巍然。
己亥（1659年）冬至後一日，黃檗木庵敬題千紫雲亭。
鈐印：木庵氏、性瑠之印、方外學士
富岡鐵齋（1837-1924）題木盒：木庵畫贊觀音大士圖。鐵齋觀。
鈐印：□塞公羽



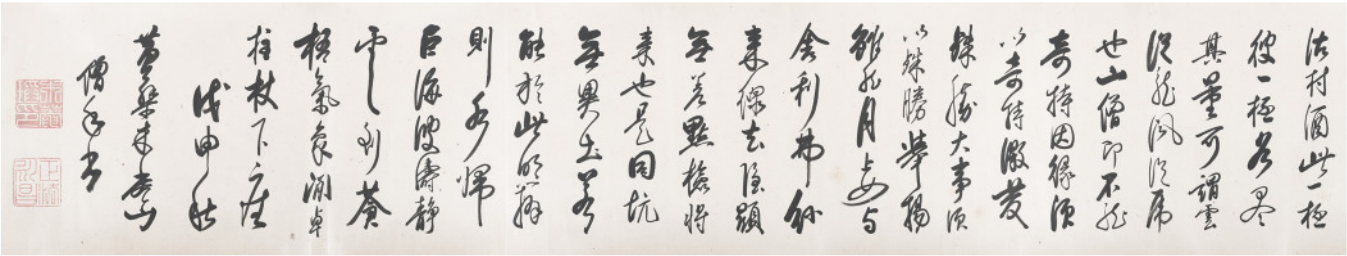
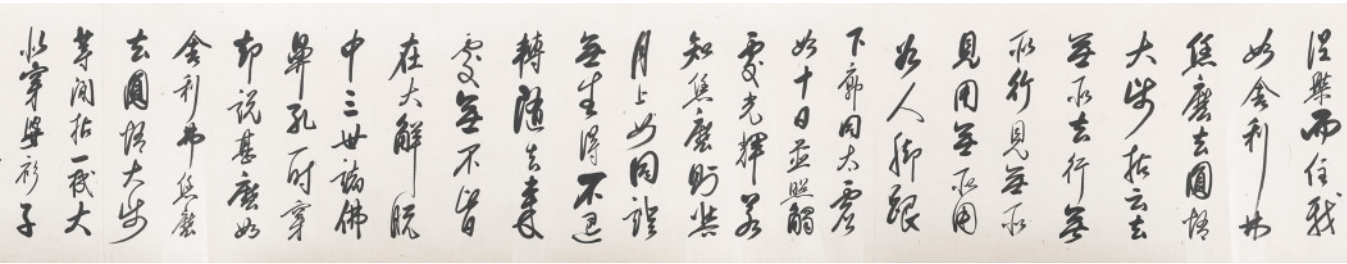
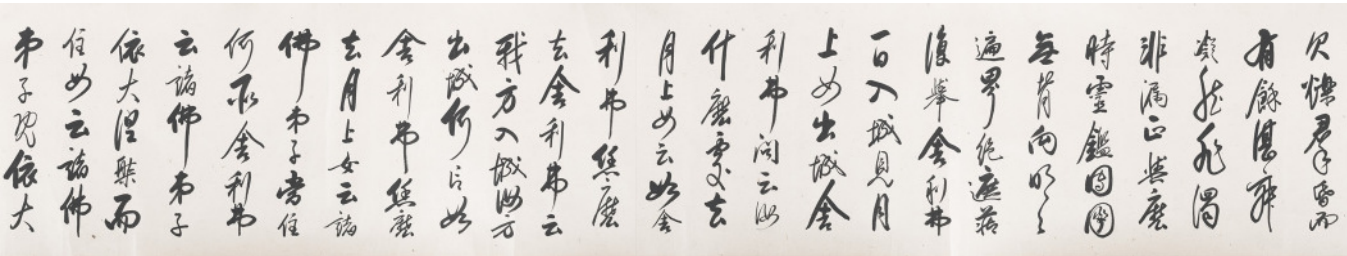
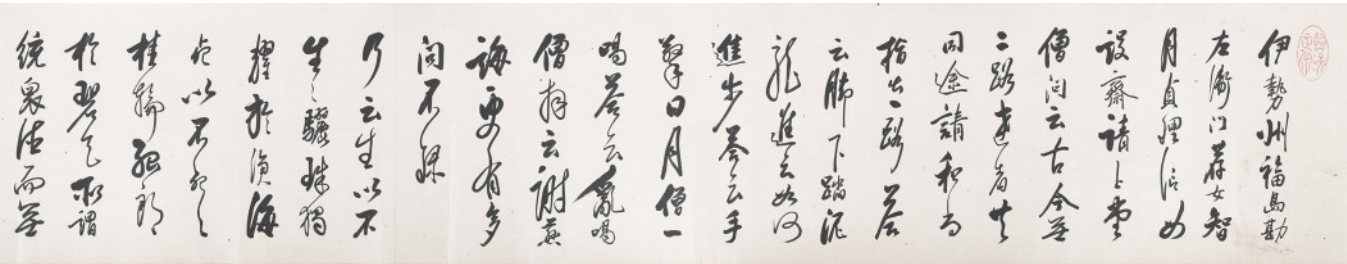
144

144
ANONYMOUS (17TH CENTURY)
'Water Moon' Guanyin
Hanging scroll, ink on silk
74 × 34.5 cm. (29 ¹/₈ x 13 ⁵/₈ in.)
HK\$60,000-80,000
US\$7,700-10,000
明／清 無款 水月觀音 水墨絹本 立軸



145

145
ANONYMOUS (16TH-17TH CENTURY)
Immortals
A pair of scrolls, mounted for framing, ink and colour on silk
Each scroll measures 187.4 × 89 cm. (73 ³/₄ x 35 in.)
Without signature or seal
HK\$500,000-800,000
US\$64,000-100,000
明 無款 天王像 設色絹本 鏡片兩幅



146

146

MU'AN XINGTAO (MOKUAN SHŌTŌ, 1611-1684)

Calligraphy

Handscroll, ink on paper

28.5 × 648 cm. (11 ¼ x 255 ⅞ in.)

Inscribed and signed by the artist, with three seals

Dated autumn, *wushen* year (1668)

HK\$60,000-80,000

US\$7,700-10,000

明／清

木庵性瑫

書法

水墨紙本

手卷

一六六八年

款識：戊申（1668年）秋黃檗木庵山僧手書。

鈐印：臨濟正宗、木菴瑫印、正法永昌



147

147

WANG HUI (1632-1717)

Landscape after Wen Zhengming

Hanging scroll, ink and colour on paper

65 × 45.5 cm. (25 ⅝ x 17 ⅞ in.)

Inscribed and signed, with three seals of the artist

Dated sixteenth day, third month, *bingzi* year of the Kangxi period (1696)

Two collector's seals, including one of Qi Junzao (1793-1866)

HK\$250,000-350,000

US\$32,000-45,000

清

王翬

撫文徵明山水

設色紙本

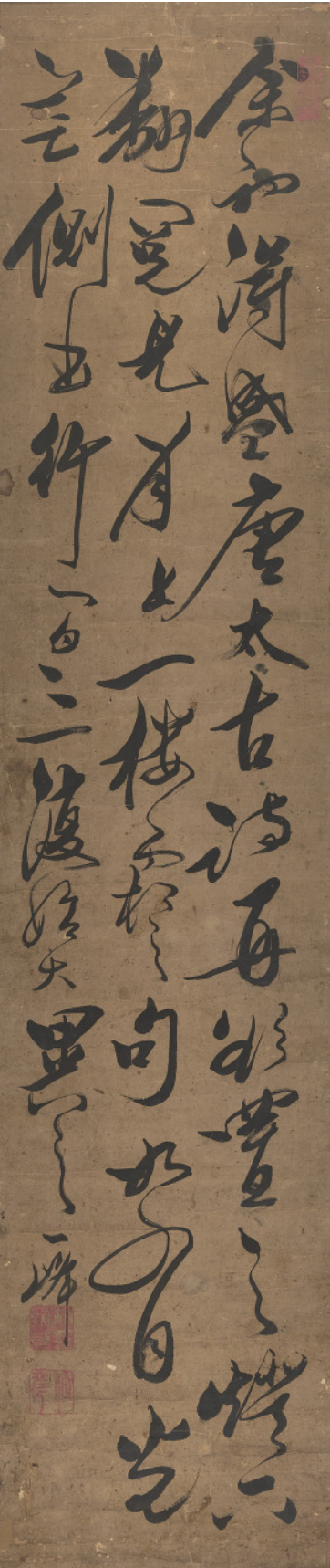
立軸

一六九六年作

題識：康熙丙子（1696年）三月既望，撫文衡山太史筆，虞山石谷王翬。

鈐印：上下千年、石谷子、王翬之印

藏印：祁雋藻（1793–1866）：臣祁雋藻恭藏
其他：賜本



148

148

LIN CHAOYING (1739-1816)
Running-Cursive Script Calligraphy

Hanging scroll, ink on paper
131 × 27.7 cm. (51 3/8 x 10 7/8 in.)
Signed, with three seals of the artist

HK\$40,000-60,000

US\$5,100-7,700

清	林朝英	行草書法	水墨紙本	立軸
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釋文：余初得盛唐太古詩，再欲置之燈下翻閱，見月上一樓霜之句，如有光芒側出行間，三復始，大異之。

款識：一峰。

鈐印：林朝英印、伯彥、興酣落筆

註：林朝英（1739－1816）字伯彥，小名夜華，別署一峰亭，號梅峰等，臺灣臺南人，祖籍福建漳州。乾隆五十三年（1788）擢明經貢生，嘉慶七年（1802）報捐隸職「中書科中書」，九年（1804）核准旌表「重道崇文」匾並給六品光祿寺署正職銜。



149

149

ZHU BANG (16TH CENTURY)
Donkey Ride

Hanging scroll, ink and colour on silk
134 × 65.6 cm. (52 3/4 x 25 7/8 in.)
Inscribed and signed, with one seal of the artist

HK\$180,000-280,000

US\$23,000-36,000

明	朱邦	騎驢尋梅圖	設色絹本	立軸
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題識：野橋迷磧道，雪霰馬蹄深。梅花何處有，傍險放豪吟。
新安朱邦。

鈐印：朱正之氏

註：朱邦，字正之，號九龍山樵，明安徽休寧人，一作歙縣人，為浙派後期名家。

150

ZHANG RUITU (1570-1641)
Tang Poem in Running Script

Hanging scroll, ink on paper
172.5 × 41.5 cm. (67 7/8 x 16 3/8 in.)
Inscribed and signed, with two seals of the artist
Three collector's seals: one of Zhu Shengzhi (1859-1913) and two of one Liu Quanfu (19th C.)
Titleslip inscribed and signed by Naito Torajiro (1866-1934), with two seals
Inscription on the reverse of the wooden box cover by Luo Zhenyu (1866-1940), with one seal

HK\$600,000-800,000

US\$77,000-100,000

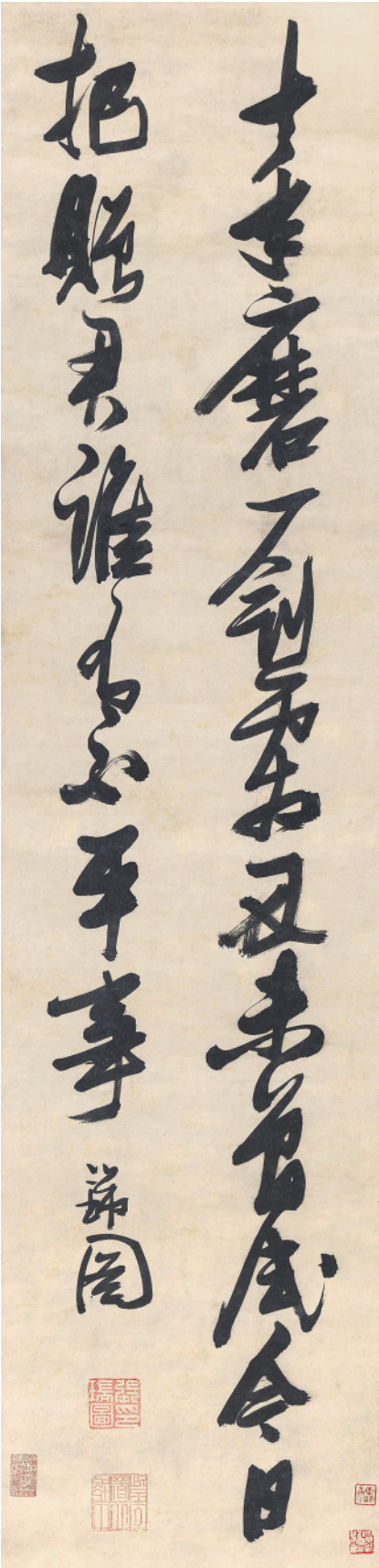
明	張瑞圖	行書唐詩	水墨紙本	立軸
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釋文：十年磨一劍，霜刃未曾試。今日把贈君，誰有不平事。瑞圖。
鈐印：張瑞圖印、此子宜置丘壑中

藏印：
朱耷之（1859－1913）：永清朱耷之字淹頌號九丹玖珥一號琴客又號皐亭行四居仁和裡叢碧移所蓄經籍金石書畫印信
劉銓福（十九世紀）：磚祖齋、大興劉銓福家世守印

內藤虎（1866－1934）題簽：張二水草書真蹟，內藤虎署。
鈐印：虎、湖南

羅振玉（1866－1940）題木盒內蓋：上虞羅振玉審定真迹。
鈐印：叔言審定



150

Prosperity in the East: Luo Zhenyu’s Sojourn and Art Trade in Japan

利在東方：羅振玉旅居東瀛與書畫銷售

Never studied abroad, scholar Luo Zhenyu (1866-1940) was open to learn about Japan. In 1898, he established the Agricultural Society and the Japanese Literature Society of Nanyang College in Shanghai, and hired Fujita Toyohachi (1869-1929) to come to China for translating foreign agricultural books. Later, Fujita introduced Luo to Naito Konan (1866-1934) and Tomioka Kenzo (1873-1918) of Kyoto University, amongst others. This paved the way for Luo’s voyage to Japan.

In November 1901, Luo Zhenyu went to Japan for the first time and stayed for two months. He visited the local education and financial departments, as well as several sinologists, calligraphers, painters and industrialists, and compiled *Two Months in Japan*. He went there again in May 1909 for more than a month to examine the local agriculture and ranches, while spending his spare time with the sinologists and at the bookstores. Through these two trips, he observed that Japan had a profound Chinese cultural inclusion, and their upper class were passionate about Chinese classical paintings, calligraphy and antiques.

With the outbreak of the 1911 Revolution, Luo Zhenyu was invited by Otani Kozui (1876-1948) and Fujita Toyohachi to move to Japan with Wang Guowei (1877-1927) and his family. Prior to the departure, Fujita and Naito helped him mail a total of 132 pieces of Song, Yuan, Ming and Qing paintings and calligraphy from his collection to Japan for exhibition and sale. According to the statistics, buyers included Yamamoto Teijiro (1870-1937), Ueno Riichi (1848-1919), Takashima Kikujiro (1875-1969), Kurokawa Koichi (1871-1938), Sumitomo Shunsui (1865-1926), Tomioka Kenzo (1873-1918) and Harada Shozaemon (1858-1938) of Hakubundo. This period saw the first time that Luo’s collection of paintings and calligraphy were sold in large quantities to Japanese collectors.

Luo Zhenyu lived in Japan for eight years until 1919. During his sojourn, he had frequent exchanges with the Japanese political and business scholars, renowned calligraphers and painters. Together with Naito Konan and Nagao Uzan (1864-1942), Luo also assisted Hakubundo with the authentication and inscription of calligraphy and painting, which in turn developed the collecting of Ming and Qing works in the Kansai region. Furthermore, Luo devoted himself to academic research and published many important literature. In order to make a living in Japan, he asked Wang Guowei, who had already returned to China, to contact Shen Zengzhi, Lu Shufan, Deng Shi and the antique dealer Cheng Bingquan in Shanghai to source and purchase paintings and calligraphy and send them to Japan for sale.

Amongst the works previously from the collection of Luo Zhengyu offered in this sale, many of them have Luo’s colophons and titleslips which demonstrate his dedication towards Chinese paintings and calligraphy. Indeed, Luo was the most prestigious authentication authority in Japan of the time.

羅振玉（1866–1940）是一位未曾出國留學，卻願意接觸和學習日本的學人。1898年，羅振玉在上海創辦農學社，南洋公學東文學社，積極聘請日人藤田豐八（1869–1929）來華協助翻譯外國農學書籍。後由藤田氏介紹認識京都大學內藤虎（1866–1934）和富岡謙藏（1873–1918）等人，成為日後羅氏進入東瀛大門的鑰匙。

1901年11月，羅振玉以視察學務名義首次赴日，為期兩月，主要拜訪日本教育和財政部門，兼及拜訪日本漢學家、書畫家和實業家等，撰有《扶桑兩月記》。1909年5月，羅氏二次前往日本調查農學，參觀牧場，餘暇拜訪書肆和漢學家，旅居月餘。兩次日本之行，他敏銳地觀察到日本帶有濃厚中華文化基因，上層社會人士熱愛中國傳統書畫及古董。

兩年後，辛亥革命發生，羅振玉受大谷光瑞（1876–1948）、藤田豐八諸人邀請，與王國維（1877–1927）偕家移居日本。移居之前，羅氏由藤田和內藤二人幫助，寄所藏書畫百餘件往日本展售，分別為：宋元明書畫28件；明清書畫35件；清朝書畫49件；明清書法20件，合共132件。據學者統計購藏書畫者有山本悌二郎（1870–1937）、上野理一（1848–1919）、高島菊次郎（1875–1969）、黑川幸七（1871–1938）、住友春翠（1865–1926）、富岡謙藏（1873–1918）、博文堂原田莊左衛門（1858–1938）等人。這是羅氏第一次大批量出售書畫藏品。

羅振玉移居日本至1919年回國，期間與日本政商學者，書畫古籍名家交流頻繁，也與內藤虎、長尾甲（1864–1942）等人協助博文堂鑑定和題跋書畫，開拓並奠定了關西地區的明清書畫收藏。羅氏居住日本八年，潛心學術研究，整理了許多重要書籍出版。但是，他在日本期間迫於生計，曾委託先行回國的王國維聯繫上海的沈曾植、陸樹藩、鄧實，以及古董行家程冰泉等人，代為尋購書畫寄往日本銷售，為謀生不得已為商賈之事，也是事實。

佳士得春拍有幸自日本徵集衆多羅振玉舊藏明清書畫，其中不乏羅氏題簽題跋佳作，尤見他對書畫史的熟悉，對書畫鑑定的用心。無怪乎他是當時日本人心中最具威望的書畫古董鑑定權威。



151

ANONYMOUS

(PREVIOUSLY ATTRIBUTED TO YAN HUI, 16TH-17TH CENTURY)

Monk Shide

Hanging scroll, ink and colour on silk

93 × 43.5 cm. (36 5⁄8 x 17 1⁄8 in.)

Without signature or seal

HK\$120,000-200,000 US\$15,000-26,000

明 無款（前傳顏輝） 拾得圖 設色絹本 立軸

盒蓋題識：拾得之圖，顏輝筆，龍光寺伝來。



151



152

152

REN RENFA (ATTRIBUTED TO, 1254-1327)

Five Horses and Grooms

Handscroll, ink and colour on silk
40 × 202 cm. (15 ¾ x 79 ½ in.)

Inscribed and signed, with one seal of the artist

Dated autumn, sixteen day, seventh month, *jiachen* year of the Dade period (1304)

Colophon by Cui Jilin, with three seals

Two collector's seals of Luo Zhenyu (1866-1940)

Titleslip by Luo Zhenyu, with two seals

LITERATURE:

The Pageant of Chinese Painting, Otsuka-Kogei-sha, Tokyo, 1936, p.311.

Xuetang Leigao V, Liaoning Education Publishing, Shenyang, 2003, p.620.

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

US\$150,000-230,000

元

任仁發(傳)

五馬圖

設色絹本

手卷

題識：大德甲辰秋七月既望，作《五馬圖》於一中堂。月山道隱拜書。

鈐印：任氏子明

崔緝麟題跋：驊駟赤兔自昔傳，名雖空聞形未見。唐有韓幹李將軍，傳神之筆世稱善。而今邈矣莫可追，胡爲任子猶能撰。磨痕點染欲絕塵，紙間飄忽擬掣電。六馬曾建定業功，五馬亦足三千戰。世上需馬馬何希，令我披圖徒戀之。眞馬遇樂始空群，畫馬寧比駿骨賦。吳季有劍解墓前，吾恐良物貪夫羨。崔緝麟偶筆。

鈐印：崔緝麟印、子敬、青山碧水人家

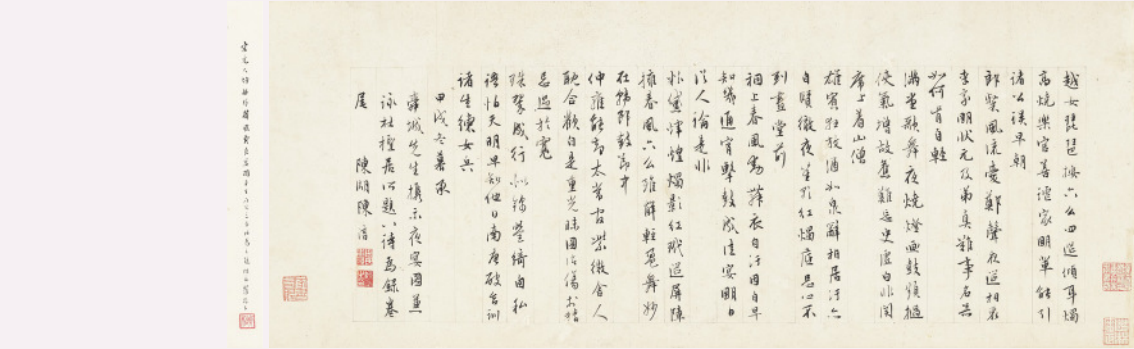
羅振玉（1866–1940）藏印：雪堂珍秘、上虞永豐鄉人羅振玉字叔言亦字商遺

羅振玉題簽：元月山道隱五馬圖眞跡。上虞羅振玉題於海東寓居之雪堂。

鈐印：羅振玉印、羅叔言

著錄：《雪堂類稿》戊，長物薄錄（二），遼寧教育出版社，沈陽，2003年，第620頁。

出版：《支那名畫寶鑒》，大塚巧藝社，東京，昭1936年，第311頁。



153

153

WANG ZHENPENG (ATTRIBUTED TO, ACTIVE 1280-1329)

The Night Banquet

Four scrolls mounted as a handscroll, ink and colour on silk

31.5 × 103 cm. (12 ¾ x 40 ½ in.)

31.5 × 124 cm. (12 ¾ x 48 ⅞ in.)

31.5 × 123.5 cm. (12 ¾ x 48 ¾ in.)

31.5 × 102.5 cm. (12 ¾ x 40 ¾ in.)

Signed, with one seal of the artist

Colophons by Chen Chun (1483-1544) and Luo Zhenyu (1866-1940), with a total of three seals

Ten collector's seals, including one of Liang Zhangju (1775-1849) and two of Luo Zhenyu

LITERATURE:

Xuetang Leigao IV, Liaoning Education Publishing, Shenyang, 2003, p.111.

Xuetang Leigao V, Liaoning Education Publishing, Shenyang, 2003, p.620.

HK\$600,000-800,000

US\$77,000-100,000

元

王振鵬(傳)

夜宴圖

設色絹本

手卷

款識：虞給令王振鵬繪。

鈐印：振鵬孤雲所畫

陳淳（1483–1544）題跋：

越女琵琶按六么，四筵傾耳燭高烧。樂官善謔家明輩，能引諸公誤早朝。郎粲風流愛鄭聲，夜還相聚李家朝。狀元及第眞難事，名無如何肯自輕。滿堂歌舞夜燒燈，畫鼓頻過俠氣增。故應難忘史虛白，非關席上着山僧。雄賓狂放酒如泉，辭相居汙亦自賢。徹夜笙歌紅燭底，恩心不到畫堂前。祠上春風動舞衣，自汙因自早知幾。通宵擊鼓成佳宴，明日從人論是非。粉黛輝煌燭影紅，玳筵屏障擁春風。六么雖解輕盈舞，妙在韓郎鼓節中。仲雍能卻太史官，紫微舍人耽合歡。自是重光昧圖治，傷前猶忌過於寬。珠翠成行似錦堂，綺白私語怕天明。早知他日南唐破，合訓諸生練女兵。甲戌（1514年）冬暮，承舜城先生攜示《夜宴圖》，兼詠杜裡居公題八詩爲錄卷尾。陳湖陳淳。

鈐印：陳氏道復、陳淳之印

羅振玉（1866–1940）

題跋：宋元人均好作《韓熙載夜宴圖》，平生所見三本，此爲之冠。松翁鑒藏。

鈐印：貞松

藏印：

梁章鉅（1775–1849）：茵林審定

羅振玉（1866–1940）：上虞永豐鄉人羅振玉字叔言亦字商遺、松翁鑒藏

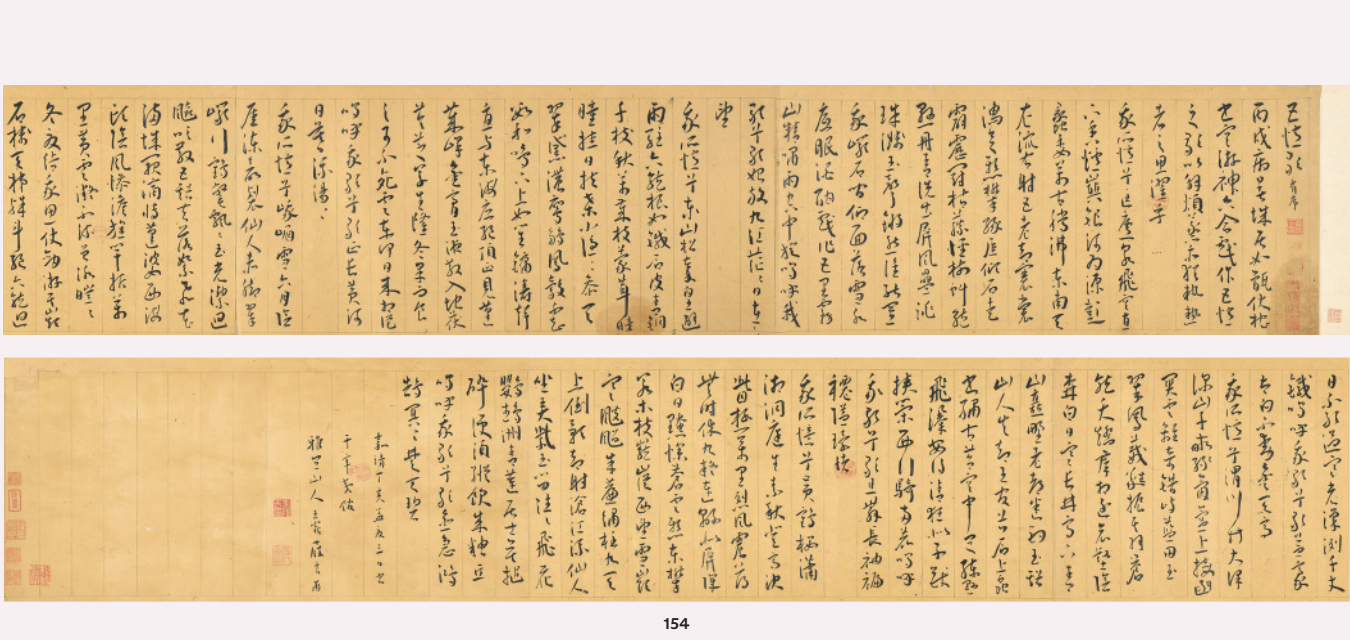
其他：□□□庫子孫、去家千載□歸來、□□過□、□□、文能公孫、唐子畏、家書有賜

簽條：王孤雲韓熙載夜宴圖。後有白陽山人早年題跋。

鈐印：恨有涯生

著錄：《雪堂類稿》丁，書畫跋尾，遼寧教育出版社，沈陽，2003年，第111頁。

《雪堂類稿》戊，長物薄錄（二），遼寧教育出版社，沈陽，2003年，第620頁。



154	
WANG CHONG (1494-1533)	
<i>Calligraphy in Running Script</i>	
Handscroll, ink on paper	
26.5×286 cm. (10 ¾ x 112 ⅜ in.)	
Inscribed and signed, with two seals of the artist	
Dated third day, fourth month, <i>dinghai</i> year of the Jiajing period (1527)	
Thirteen collector's seals, including two of Luo Zhenyu (1866-1940)	
HK\$1,000,000-2,000,000	US\$130,000-260,000

明	王寵	行書	水墨紙本	手卷	一二二七 year作
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釋文：五憶歌。有序。丙戌（1526年）病暑。城居如甌。伏枕書空。游神六合。戲作五憶之歌。以解煩蒸。亦猶執熱者之思濯乎。

我所憶兮匡廬泉，飛空直下香爐巔。銀河爲源彭蠡委，萬古騰沸東南天。左流右射五老卻，褰裳濡足愁攀緣。崖傾石走霹靂冠，枯籐怪樹虬龍懸。丹青洗出屏風疊，跳珠濺玉聲鏘然。誰能置我岩石間，仰面落雪水底眠。酒酣戲作五里霧，山精嘯雨空中旋。嗚呼我歌兮歌始放，九江茫茫日在望。

我所憶兮東山松，秦皇避雨駐六龍。根如鐵石皮青銅，千秋萬歲枝蒙茸。瞳矓掛日扶桑小，隱隱參天翠黛濃。鸞雛鳳雛不知數，和鳴下上如笙鏞。濤聲直與東海應，絕頂正見蓬萊峰。金膏玉液散入地，茯苓芝草生隆冬。采而食之可不死，雲車何日來相從。嗚呼我歌兮歌正長，黃河日暮流湯湯。

我所憶兮峨嵋雪，六月陰崖凍欲裂。仙人赤腳翠巖行，鶴筆飄飄玉光潔。回飈吹散五谿去，落絮飛花滿城闕。滴博蓬婆西海頭，陰風慘澹旌竿折。萬里黃雲凝不流，層冰皚皚冬夏結。我思仗劍游其巔，石棧天梯殊斗絕。六龍回日不敢過，寒光凜冽千丈鐵。嗚呼我歌兮歌益豪。太白不動金天高。

我所憶兮渭川竹，大澤深山千畝綠。氤氲上接函關雲，離奇錯峙藍田玉。翠鳳葳蕤振其羽，蒼龍夭矯群相逐。哀壑陰森白日寒，長林高下青山矗。野老都迷釣玉谿，山人失卻王官谷。石上蟲書繡古苔，空中匹練懸飛瀑。安得清狂似子猷。挾策西行騎兩鹿。嗚呼我歌兮歌且舞，長袖褊褊隘環堵。

我所憶兮黃鶴樓，瀟湘洞庭生素秋。登高決眚極萬里，烈風震盪無時休。九疑連綿似屏障，白日黯慘蒼雲愁。東攀若木枝龍巖，西望雪嶺寒飈颼。朱簾繡柱九天上，到影卻射滄江流。仙人坐弄紫玉笛，往往飛花鸚鵡洲。青蓮居士莫搥碎，便須縱飲成糟丘。嗚呼我歌兮歌愈急，鴻鵠冥冥楚天碧。

題識：嘉靖丁亥（1527年）孟夏三日書於辛夷館。雅宜山人王寵履吉甫。

鈐印：王履吉印、韓韓齋

藏印：

項元汴（1525–1590）：墨林懶叟

錢瑞徵（1620–1702）：錢瑞徵印、野鶴

李玉棻（19世紀）：潞河李氏韻湖珍藏

其他：山陰俞氏芷盟珍藏印、彤口、蕤音元英、大雅堂、白和、張口收藏、莒盟審定

簽條：明王雅宜行書長題。



155	
TANG YIN (ATTRIBUTED TO, 1470-1524)	
<i>Scholar Contemplating in Snow</i>	
Handscroll, ink and colour on paper	
27×119 cm. (10 ⅜ x 46 ⅜ in.)	
With one seal of the artist	
Colophon by Zhu Yunming (1460-1526), with two seals	
One collector's seal of Jiang Chenying (1628-1699)	
Frontispiece by Wu Yi	

HK\$800,000-1,500,000	US\$100,000-190,000
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明	唐寅（傳）	雪溪高士	設色紙本	手卷
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鈐印：唐寅私印

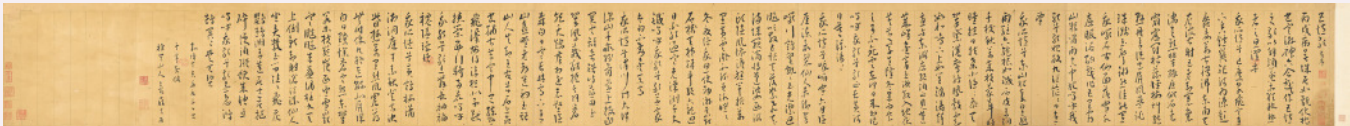
祝允明（1460–1526）題跋：雪賦。（文不錄）東伯岳子請書此篇，欲殿子畏畫卷之左。置之案頭幾年，今日雨雪交作，門無過客，偶爾記憶，遂爲書之。岳子當毋以爲久羈爲罪也。正德丁丑（1517年）十一月廿六日，枝山祝允明記。

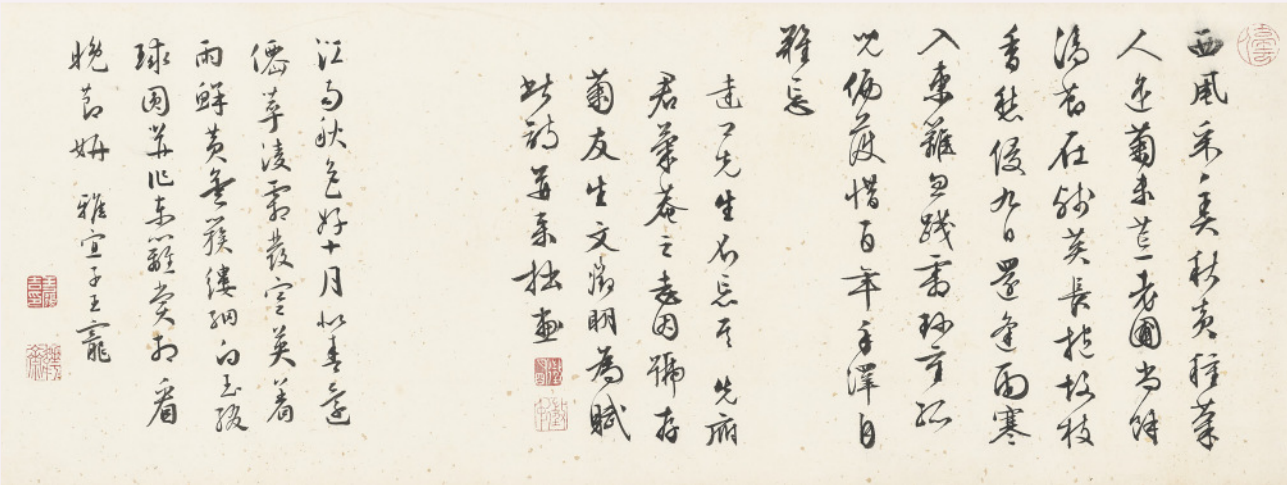
鈐印：祝允明印、晞哲

姜宸英（1628–1699）藏印：老易齋

吳奔題引首：雪溪高士。吳奔。

簽條：唐子畏雪谿高士圖卷。祝京兆書雪賦坵。貞松堂藏。





156

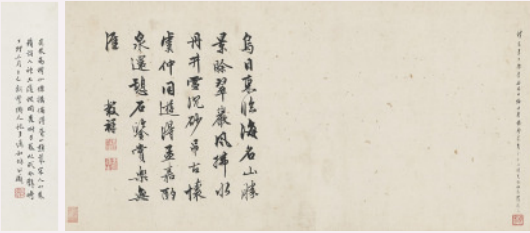
156
WEN ZHENGMING (1470-1559)
Landscape for Wang Daqing
Handscroll, ink and colour on paper
28 × 235 cm. (11 × 92 ½ in.)
Inscribed and signed, with three seals of the artist
Dated eighth month, first year of the Jiajing period (1522)
Further inscribed after the painting and dedicated to Daqing, with three seals
Colophons by Wang Chong (1494-1533) and Luo Zhenyu (1866-1940), with a total of three seals
Three collector's seals, including two of Cheng Xueping (19th-20th C.)
LITERATURE:
Xuetang Leigao V, Liaoning Education Publishing, Shenyang, 2003, p.584.
Xue Longchun ed., *Chronology of Wang Chong*, Shanghai: Shanghai Guji Publishing House, December 2012, p.107.
Mo Youzhi, *Complete Collection of Mo Youzhi Vol.8 Paintings and Calligraphy Collection Appendix Volume 1*, Shanghai: Shanghai Guji Publishing House, December 2019, p.1397.
HK\$4,000,000-6,000,000 **US\$510,000-770,000**

明 文徵明 存菊圖 設色紙本 手卷 一五二二年作

題識：嘉靖改元（1522年）八月，長洲文徵明畫。
鈐印：神品、徵、明
畫後題識：西風采采弄秋黃，種菊人遙菊未荒。
老圃尚餘清節在，殘英長抱故枝香。
愁侵九日還逢雨，寒入東籬忽踐霜。
珍重孤兒偏護惜，百年手澤自難忘。
達卿先生不忘其先府君菊菴之志，因號存菊，
友生文徵明為賦此詩並奉拙畫。
鈐印：停雲、徵明、徵仲
題跋：
王寵（1494-1533）：
江南秋色好，十月似春還。仙萃凌霜發，寒英著雨鮮。
黃金簇縷細，白玉綴球圓。並作東籬賞，相看晚節妍。雅宜
子王寵。
鈐印：王履吉印、韓韓齋
羅振玉（1866-1940）：
文衡山先生為友王達卿作《存菊圖》凡數卷，第一第二卷皆
在寒齋。達卿名聞，其父愛民、愛菊，自號菊庵，故達卿乞

衡山先生作《存菊圖》以志孝思。弟一卷後有杜子開先生啓
存菊堂記，記其事。此則弟二卷也。弟一卷用水墨，極淡
雅，此卷則仿趙文敏，用青綠，各極筆墨之妙，至於此知古
文人變化不常，彼似一槩求古人者，所見殊不廣也。康德三
年（1936）春，貞松羅振玉。
鈐印：羅振玉
藏印：
程雪坪（19-20世紀）：雪坪心賞、新安程雪坪父鑒定
其他：棣村心賞
簽條：文衡山先生山水真跡。壬戌閏月望日，春田太守持贈
於旌德營次，善徵題記。
著錄：《雪堂類稿》戊，長物薄錄（二），遼寧教育出版社，
2003年，第584頁。
薛龍春編著：《王寵年譜》，上海：上海古籍出版社，
2012年12月，第107頁。
清莫友芝，《莫友芝全集》第8冊《書畫經眼錄》附
錄卷上，上海：上海古籍出版社，2019年12月，第
1397頁。
註：王聞，字達卿，號存菊，祿之（王穀祥）吏部從兄，以
醫名吳中，善談名理，灑落不羈，有晉人風。





157

157

XIE SHICHEN (1487-1567)

Drinking by the Springs

Handscroll, ink on paper
29.5 × 129 cm. (11 5⁄8 x 50 3⁄4 in.)

Signed, with two seals of the artist
Colophons by Wang Guxiang (?-1568), Tang Hanti (1816-1882)
and Luo Zhenyu (1866-1940), with a total of four seals
Four collector's seals: two each of Tang Hanti and Luo Zhenyu
Frontispiece by Wang Guxiang, with three seals

LITERATURE:
Xuetang Leigao IV, Liaoning Education Publishing, Shenyang, 2003, p.116.
Xuetang Leigao V, Liaoning Education Publishing, Shenyang, 2003, p.607.

HK\$800,000-1,200,000 *US\$100,000-150,000*

明 謝時臣 憩石酌泉圖 水墨紙本 手卷

款識：吳門謝時臣製。
鈐印：謝時臣印、思忠之印

題跋：
王穀祥（？-1568）：鳥目東臨海，名山勝景餘。
翠巖風拂水，丹井雪沉砂。
吊古懷虞仲，同游得孟嘉。
酌泉還憩石，鑒賞樂無涯。穀祥。
鈐印：王氏穀祥、王祿之印

唐翰題（1816-1882）：是卷爲樗仙傑構，偶得胥山樵摹宋人小
卷，精詣入神，亦復相同，爰附於卷，
以成合璧。時丁卯（1867年）三月上
巳，新豐鄉人記於通和坊公廨。
鈐印：唐翰題印

羅振玉（1866-1940）：樗翁筆力雄厚，好作大幅，此卷精妙蒼
秀，平生所僅見也。松翁羅振玉。
鈐印：貞松

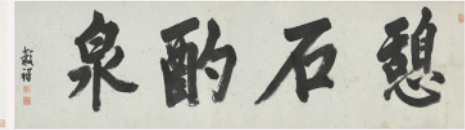
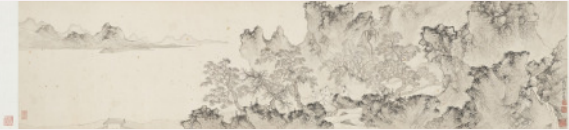
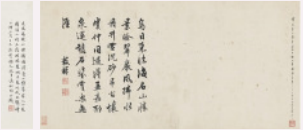
王穀祥題引首：憩石酌泉。穀祥。
鈐印：王祿之印、冢宰之屬、酉室

簽條：明謝樗仙憩石酌泉圖卷。

藏印：唐翰題：質肅公孫翰題印長壽、鵬安平生真賞
羅振玉：羅振玉印、松翁鑒藏

著錄：《雪堂類稿》丁，書畫跋尾，遼寧教育出版社，沈陽，
2003年，第116頁。
《雪堂類稿》戊，長物薄錄（二），遼寧教育出版社，
2003年，第607頁。

明 謝樗仙 憩石酌泉圖卷



158

158

DONG QICHANG (ATTRIBUTED TO, 1555-1636)

Living in the Mountains

Handscroll, ink and colour on paper
25 × 250 cm. (9 5⁄8 x 98 3⁄8 in.)
Inscribed and signed, with three seals of the artist
Dated autumn, *renzi* year (1612)
Two collector's seals of Luo Zhenyu (1866-1940)

HK\$600,000-1,000,000 *US\$77,000-130,000*

明 董其昌(傳) 溪山雅趣 設色紙本 手卷 一六一二年作

題識：生涯蕭灑似吾廬，人在青山遠近居。泉響風搖蒼玉珮，月高雲插水晶梳。
壬子（1612年）新秋，董玄宰畫並題。

鈐印：董其昌印、太史氏、畫禪

羅振玉（1866-1940）藏印：松翁鑒藏、羅振玉印

簽條：明董文敏公山水卷。

明 董文敏公 山水卷





159

CHENG ZHENGKUI (1604-1676)

Sailing along the Yangtze River

Handscroll, ink and colour on paper
30 × 770 cm. (11 ¾ x 303 ⅛ in.)

Signed, with one seal of the artist

Colophon by Luo Zhenyu (1866-1940), with two seals

Two collector's seals of Luo Zhenyu

LITERATURE:

Xuetang Leigao V, Liaoning Education Publishing, Shenyang, 2003, p.613.

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

US\$100,000-150,000

明／清

程正揆

長江圖卷

設色紙本

手卷

款識：青谿道人程正揆。

鈐印：青谿

羅振玉（1866–1940）題跋：

青溪老人山水師大癡得神髓。當時哲匠無不斂手推服。顧平生所做卧游圖多小品短幀，此《長江圖卷》長至丈餘，筆墨之痕都作大，為僅見之傑作。寒齋所藏青溪畫四品，此為之冠。松翁羅振玉記。

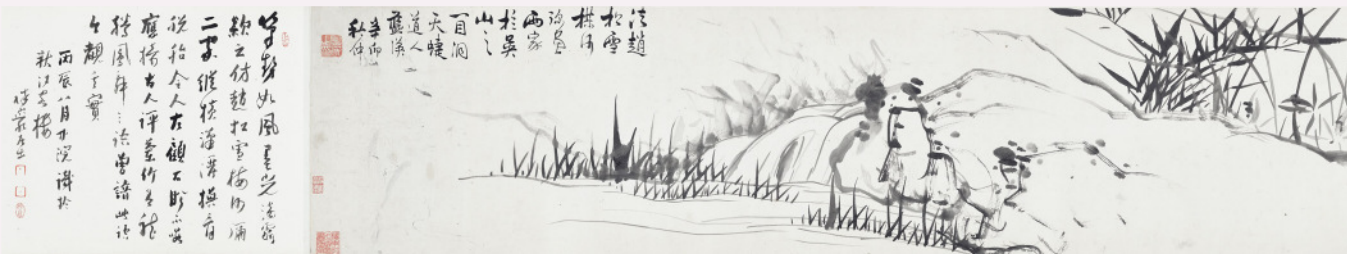
鈐印：臣振玉印、貞松

羅振玉（1866–1940）藏印：羅振玉印、松翁鑒藏

簽條：青谿道人山水卷。息厂珍藏。

著錄：《雪堂類稿》戊，長物薄錄（二），遼寧教育出版社，2003年，613頁。

青谿道人山水卷 息厂珍藏



160

LAN YING (1585-AFTER 1664)

Orchids and Bamboo

Handscroll, ink on paper

29 × 448 cm. (11 ¾ x 176 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated autumn, *xinmao* year (1651)

Colophon by Takamori Suiyan (1847-1917), with three seals

Two collector's seals

HK\$1,200,000-1,800,000 US\$150,000-230,000

明／清 藍瑛 蘭竹清幽 水墨紙本 手卷 一六五一年作

題識：法趙松雪、梅沙彌畫兩家，於吳山之一目洞天。蜨道人藍瑛，辛卯（1651年）秋仲。

鈐印：藍瑛之印



高森碎巖（1847–1917）題跋：

筆勢如風，墨光滴露。款云仿趙松雪、梅沙彌二家，縱橫瀟灑，換骨脫胎，令人左顧右盼，不暇應接，古人評蘭竹有龍騰鳳舞之語，曾諳此語，今觀其實。丙辰（1916年）八月中浣識於秋江客樓。碎巖居士。

鈐印：□、□、碎巖、虛懷應物

藏印：靜園賞鑑、樵李沈氏收藏書畫印

簽條：藍田叔蘭竹卷。天江查客署簽。

鈐印：天江

盒蓋題識：辛巳七月二十七日，信天翁題。

鈐印：月亮（肖形印）、橋

註：高森碎巖，明治時期著名南畫家。千葉縣人，幼名宗之助，名敏，字子納，別號有造，翠巖，菊梁，遂頑居士，自知齋，七松園，雙松庵等。17歲師從渡邊華山的高徒山本琴谷，宋元明清畫涉獵，擅長山水花鳥。其對於南宋畫的研究鑒定，在日本被稱為近代第一眼力。





From a Prominent Japanese Private Collection　日本重要私人珍藏　(Lots 151-169)

161

LI ZHAOHENG (1592-AFTER 1664)

Magpies Delivering Spring Songs

Hanging scroll, ink on paper

92×32.8 cm. (36 ^{3⁄8} x 12 ^{5⁄8} in.)

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

Dated spring, *dinghai* year (1647)

Colophon by Emperor Qianlong (1711-1799), with one seal

Thirteen collector's seals, including six of Emperor Qianlong (1711-1799), one of He Yuanyu (c.1815-1889) and one of Na Xing'a

Colophons on mounting by He Yuanyu (c.1815-1889), with a total of ten seals

Frontispiece by He Yuanyu, with a total of five seals

LITERATURE:

Poem for Li Zhaoheng's Magpies Delivering Spring Songs, in Full Collection of Prose and Poetry of the Emperor Qianlong Vol. 7, Imperial Poems Vol.4 Bk.34, National Palace Museum of Taipei, July 1976, np. (Poem by Qianlong)

HK\$2,000,000-3,000,000	<i>US\$260,000-380,000</i>
明／清	李肇亨
鵲送春聲	水墨紙本
立軸	一六四七年作

題識：撐空雲樾踈林曉，宿雨煙沙野水明。詩艇未來漁子去，繞枝乾鵲送春聲。丁亥（1647年）初春同項子易庵過石梅坡新築草堂，愛其硯几潔清，因與易庵各寫近景一楨，留作草堂佳話。醉鷗李肇亨紀。

鈐印：李肇亨印、醉鷗、爽谿

乾隆皇帝（1711－1799）題跋：喬樹營巢見飛鵲，占來風雨較人明。雌雄相呼知何意，卻是人稱報喜聲。丙申（1776年）新正月上澣御題。

鈐印：乾隆宸翰

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

何瑗玉（約1815－1889）：何瑗玉印

那興阿：那興阿印

其他：臣和恭口、後者寶之庶傳人遠、匏鼎齋圖書記、□氏□東藏書畫記、

何瑗玉題詩堂：李醉鷗與項易菴同精畫法，易菴之畫恆得見之，醉鷗之筆又不知精妙如此，是瑗生平之所僅見，因以重值購藏俟，他日畫苑採訪焉。庚辰（1880年）長至後六日，端谿何瑗玉書於都中之孫公園。

鈐印：蓬齋

越日曹籛溪先生來觀之，謂此種筆絕類宋人，誠知畫者也，附記於此，蓬齋。

鈐印：蓬齋十年精力所聚

玉甫仁弟有道官天津，政聲聞天下，余亦慕之。丁亥（1887年）八月寄此以貽之，蓬齋何瑗玉敬識。

鈐印：蓬齋

諦玩畫樹濃分明如掌上螺，四面俱有法，或言丹青家畫樹不能分四面，今日觀此，豈其然乎。鈐印：蓬齋得賞、西湖忘機客

何瑗玉裱邊題跋：李珂雪畫流傳最少，此幅魄力深厚，曾經純廟御題，賜英煦齋相國，今得轉入余手，信有緣矣。余與朱厚田廣文至延煦堂員外家觀黃鶴山樵夏日山居圖，歸復爲題此。時辛巳（1881年）正月十三日也。

鈐印：何瑗玉印、百年三萬六千日一日須看三百回、蓮身居士

辛巳（1881年）上元前一日，煦堂員外攜其所藏盛子昭山水軸、倪雲林之六君子圖軸來余寓齋，與此對賞，各具勝處，蓬齋記。

鈐印：神遊心賞、蓬齋真鑑、只可自怡悅

此楨楮質與筆墨俱古，余嘗懸元季四家妙蹟於堂中，每用此以爲佐蓋。此種筆墨氣韻之妙，正與元人無多軒輊耳。丙戌（1886年）辜月五日蓬齋何瑗玉又題。

鈐印：無地不樂到處皆愁

是圖昔得於都中，回憶計與余周旋已七年矣。甲申（1884年）至丙戌（1886年）三年之中家居多，故身心之安，今不逮昔，都不能如寓孫公園時之樂也。近學畫樸以遣歲月，初師冬心，繼而南田，而元章都用濕筆，然枝梢尙未能盡古人畫樹四面之法，今復獲此，得師其法矣。

鈐印：嶧山訪碑

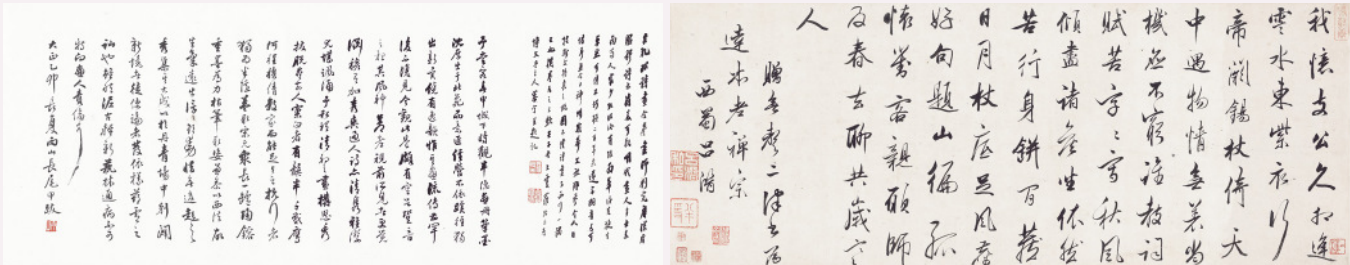
元人之畫，筆筆潤，筆筆秀，筆筆蒼，筆筆曲折，兼自具一種生動之氣，即宋人有未逮處。後賢亦不能及也。醉鷗之畫去元不遠，因余於此愛之甚深，不啻天球河圖耳。蓬齋。

鈐印：安琴羊多寶橋畔、潤如

御題詩著錄：乾隆，《李肇亨鵲送春聲即用其韻》，見《御製詩》四集卷三十四，《清高宗御製詩文全集（七）》，台北故宮博物院，1976年7月。



161



162

162

LÜ QIAN (1621-1706)

Landscape and Calligraphy

Handscroll, ink on paper

27 × 131.5 cm. (10 ⁵/₈ x 51 ³/₄ in.)

Inscribed, signed, dated spring, *dingwei* year (1667) and dedicated to Damu

Further inscribed and signed, with three seals of the artist
Colophons by Luo Zhenyu (1866-1940) and Nagao Uzan (1864-1942), with a total of three seals

Sixteen collector's seals, including one of Liu Yunke (1792-1864) and two of Zhou Xuejun (19th C.)

Titleslip by Luo Zhenyu, with one seal

Inscription on the wooden box by Nagao Uzan, with two seals

HK\$300,000-500,000

US\$38,000-64,000

明／清 呂潛 詩畫合璧卷 水墨紙本 手卷 一六六七年作

題識：丁未（1667年）中春畫於道峰之歸雲菴。西蜀居士呂潛。

鈐印：呂潛、半隱

書法釋文：我憶支公久，相逢雲水東。紫衣行帝闕，錫杖倚天中。遇物情無恙，尚機應不窮。誰教詞賦苦，字字寫秋風。傾盡諸侯坐，依然苦行身。餅間藏日月，杖底足風塵。好向題山偏，孤懷對客親。願師及春去，聊共歲寒人。

題識：贈無聲二律，書爲達木老禪宗。西蜀呂潛。

鈐印：呂潛私印、半隱、嘯樹軒

題跋：呂潛字孔昭，號半隱，四川遂寧（口）人。崇正癸未進士，流寓湖州，有《懷歸》、《守閒》、《課耕樓》三集。



羅振玉（1866–1940）：

呂孔昭詩畫合卷，書師劉完庵，深厚溫穆，詩亦清美可觀。明代畫人多出東南，蜀人最少。孔昭後有張南華，後先挺生，卓然可傳不朽。顧二百年來。遂卓朋音爲可惜耳。然今日神州荆莽，文社凋零，個人日披斯文將喪之，概因不僅詩畫與西川一隅已也，攬卷爲之三歎。壬子（1912年）冬上虞羅振玉爲博文堂主人審定並題記。

鈐印：羅振玉、大雲精舍

長尾甲（1864–1942）：

予嘗客春申城下，時觀半隱畫冊，筆墨沉厚，出於北苑，而意匠經營，不依蹊徑，獨出新異，饒有逸韻。惟其畫流傳甚罕，後不復見。今觀此卷，頗有空谷跚音之想，其風神著老，視前所見者，更覺淵穆有加，秀爽過人。詩亦清雋雅潔，尤堪諷誦。予私謂清初之畫，構思秀拔，脫盡前人窠臼者有龔半千、戴鷹阿、程穆倩數家，而能足與之抗行者，獨爲半隱。卷取宋元衆長，一爐陶鎔。重墨爲力，枯筆取姿，兼參以西法，故生氣遠出，浮浮欲動，惜無後起之秀，集其大成以於丹青場中別闢新境者，徒使論者發依樣葫蘆之訕也。雖然泥古輕新，藝林通病，不可特向畫人責備耳。大正乙卯（1915年）長夏，雨山長尾甲跋。

鈐印：雨山

藏印：劉韻珂（1792–1864）：劉韻珂印

周學濬（19世紀）：周學濬印（二次）

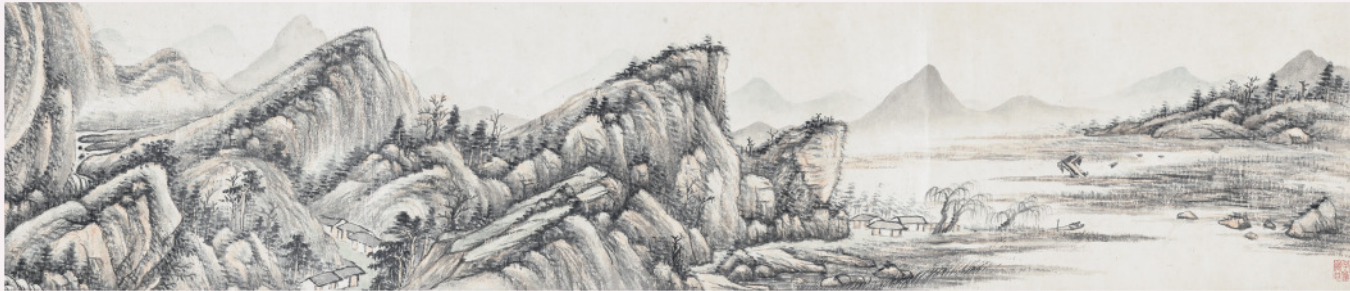
其他：福備寓目、王鮮見過、趙億孫過眼、封重口印（二次）、鈕福熙觀、月鉏、雲口、李樵、樺菴、二樵、健齋、莫疑、

羅振玉題簽：呂孔昭詩畫合卷。博文弟珍藏，羅振玉題。

鈐印：臣玉之印

長尾甲題木盒：呂半隱詩畫卷。乙卯（1915年）夏日，長尾甲識。

鈐印：甲印、雨山



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WANG YUANQI (1642-1715)

Landscape after Huang Gongwang

Handscroll, ink and colour on paper

28.5 × 403 cm. (11 ³/₈ x 158 ³/₈ in.)

Inscribed and signed, with three seals of the artist

Dated spring, *guiwei* year (1703)

Dedicated to Xing'an

Five collector's seals, including one each of Weng Tonghe (1830-1904) and Luo Zhenyu (1866-1940)

Titleslip by Luo Zhenyu, with one seal

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

US\$150,000-260,000

清 王原祁 仿大癡山水 設色紙本 手卷 一七〇三年作

題識：癸未（1703年）春日，吳門寓中仿大癡筆法，爲行庵年道翁正之。婁水王原祁。

鈐印：王原祁、麓台、西廬後人

藏印：翁同龢（1830–1904）：同龢所藏

羅振玉（1866–1940）：羅振玉

其他：古歛萊氏、一琴心硯之齋、子俊寓目

羅振玉題簽：王麓台司農仿大癡淺絳山水卷。羅振玉藏。

鈐印：羅振玉

註：《雪堂類稿》戊之長物薄錄中記有王原祁山水卷，或爲本幅。



164

WANG HUI (1632-1717)

Admiring the Waterfall

Hanging scroll, ink and colour on silk

115 × 58 cm. (45 ⁵/₈ x 22 ⁵/₈ in.)

Inscribed and signed, with two seals of the artist

Dated sixteenth day, leap month, *jisi* year (1689)

Inscription on wooden box by Murata Kokoku (1831-1912), with three seals

LITERATURE:

Chen Lusheng, *A Study on Ming and Qing Masters: Wang Shigu*, Jilin Fine Art Publishing, Changchun, May 1996, p. 138.

HK\$3,000,000-5,000,000 US\$380,000-640,000

清 王翬 仙山觀瀑 設色絹本 立軸 一六八九年作

題識：己巳（1689年）閏月既望，仿趙集賢仙山觀瀑。石谷王翬。

鈐印：王翬之印、石谷子

村田香谷（1831–1912）題木盒：

清人王石谷翬，號耕煙山人，以山水為名，時人稱為畫聖矣。此幅余一見愕然，以而為傑作。奇峰巉巖，古松蟠鬱，用筆之精，皴染之巧，所謂殫十日一山，五日一水之技者。時師何得企及乎？欽服之餘，題簽並識返焉。明治丁未（1907年）冬日餘北野烏柏莊，七十七翁香谷田叔。鈐印：村田叔印、香谷詩畫、游於藝

著錄：陳履生，《明清中國畫大師研究叢書：王石谷》，吉林美術出版社，長春，1996年5月，第138頁。

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

《雪堂類稿》戊之長物簿錄中記有王石谷山水軸，或為本幅。

清人王石谷翬，號耕煙山人，以山水為名，時人稱為畫聖矣。此幅余一見愕然，以而為傑作。奇峰巉巖，古松蟠鬱，用筆之精，皴染之巧，所謂殫十日一山，五日一水之技者。時師何得企及乎？欽服之餘，題簽並識返焉。明治丁未（1907年）冬日餘北野烏柏莊，七十七翁香谷田叔。鈐印：村田叔印、香谷詩畫、游於藝





165

SHITAO (ATTRIBUTED TO, 1642-1707)

Scholar and Attendant

Hanging scroll, ink on paper

93 x 31 cm. (36 3/8 x 12 3/8 in.)

Inscribed with a poem and signed, with four seals of the artist
Colophon on mounting by Luo Zhenyu (1866-1940), with two seals

HK\$800,000-1,200,000 US\$100,000-150,000

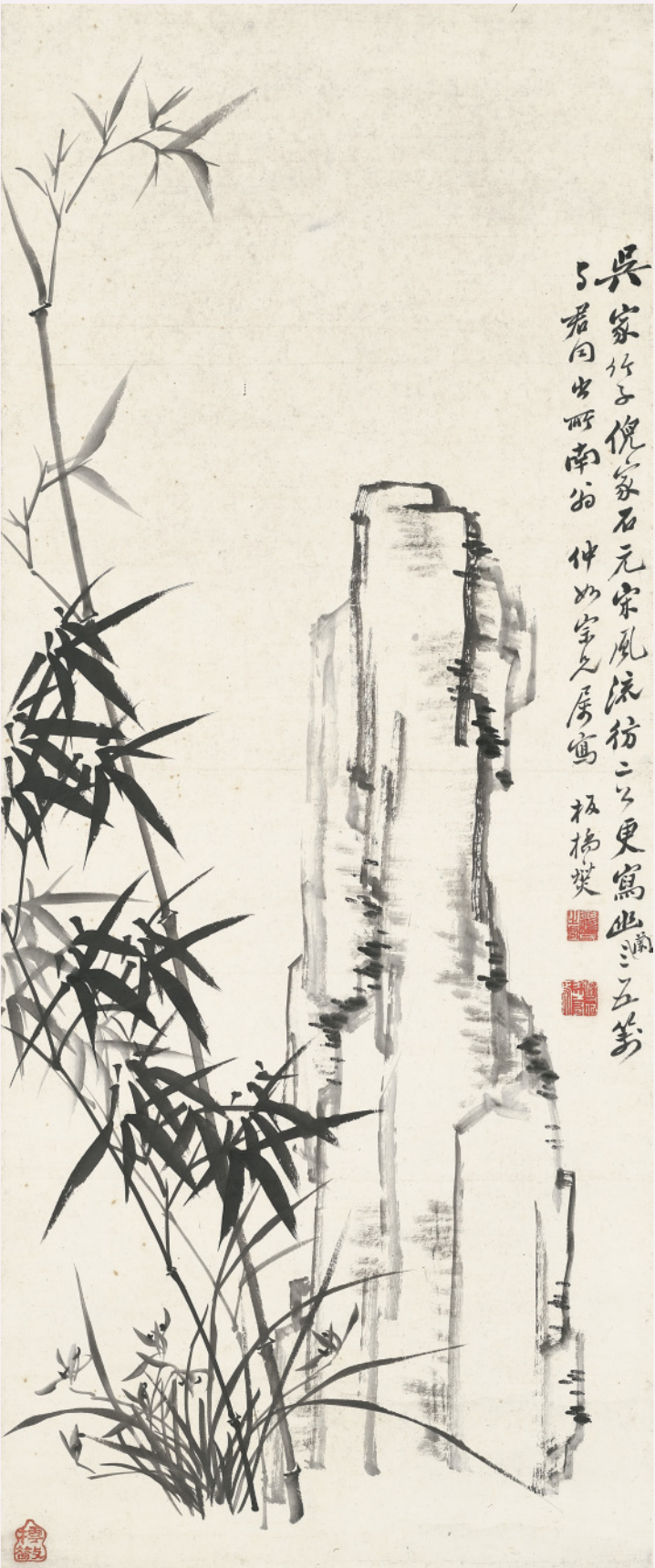
清 石濤(傳) 高仕圖 水墨紙本 立軸

題識：騷人臘後素詩裁，策杖雲山過幾回。
借問看花何處好，寒煙石上一株梅。
石濤濟。

鈐印：阿長、清湘石濤、癡絕、靖江後人

羅振玉（1866-1940）裱邊題跋：清湘老人畫跡變化最多，曲盡衆妙。
此幀下筆如古篆籀，尤爲傑構。羅
振玉題。

鈐印：羅振玉、羅叔言



166

ZHENG XIE (1693-1766)

Bamboo and Rock

Hanging scroll, ink on paper

135.5 x 56 cm. (53 3/8 x 22 in.)

Inscribed with a poem and signed, with three seals of the artist
Dedicated to Zhongru

HK\$600,000-800,000 US\$77,000-100,000

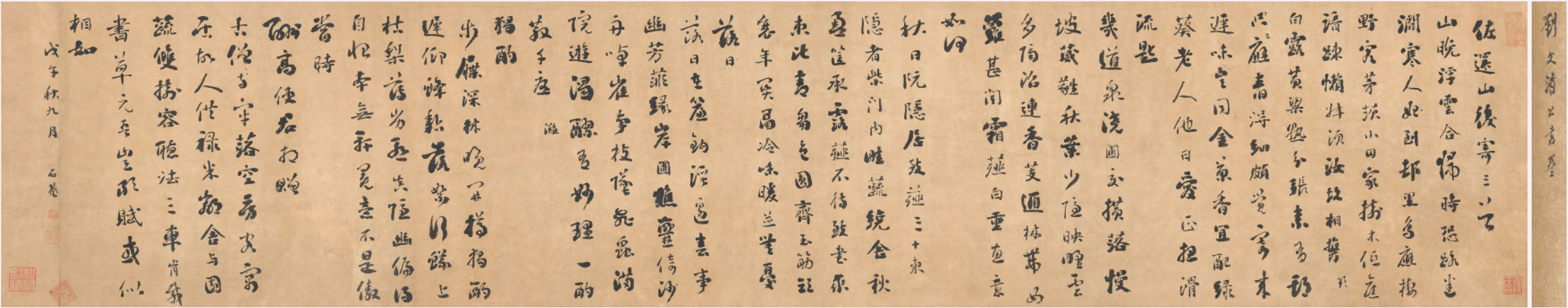
清 鄭燮 竹石圖 水墨紙本 立軸

題識：吳家竹子倪家石，元宋風流仿二公。
更寫幽蘭三五筆，與君同出所南翁。
仲如宗兄屬寫，板橋燮。

鈐印：爽鳩氏之官、燮何力之有焉、樗散



167



168

167
WU CHANGSHUO (1844-1927)
Lotus
Hanging scroll, ink and colour on paper
102.6 × 26.8 cm. (40 ³/₈ x 10 ¹/₂ in.)
Inscribed with a poem and signed, with three seals of the artist
Dated spring, *bingchen* year (1916)
Inscription on the cover of wooden box by Natsume Kinnosuke (1867-1916), dated July 1916, with one seal

HK\$300,000-500,000	US\$38,000-64,000
吳昌碩	荷香清幽
設色紙本	立軸
一九一六年作	

題識：昨宵八大入夢，督我把筆畫荷。浩蕩煙波一片，五湖無主奈何。丙辰（1916）春，吳昌碩。

鈐印：俊卿之印、昌碩、燕青亭長飯青燕室主人

夏目金之助（1867–1916）
題木盒：吳昌碩筆蓮花圖。大正五年（1916年）七月，漱石題。
鈐印：漱石



168
LIU YONG (1719-1804)
Calligraphy in Running Script
Handscroll, ink on paper
27 × 130 cm. (10 ⁵/₈ x 51 ¹/₈ in.)
Signed and dated autumn, ninth month, *wuwu* year (1798), with three seals of the artist
Two collector's seals of Luo Zhenyu (1866-1940)

HK\$100,000-200,000	US\$13,000-26,000
清	劉塘
行書	水墨紙本
手卷	一七九八年作

題識：戊午（1798年）秋九月，石菴。

鈐印：劉塘之印、石菴、御賜獨坐看泉

羅振玉（1866–1940）藏印：松翁鑒藏、羅振玉印

簽條：劉文清公書卷。

註：《雪堂類稿》戊之長物簿錄中記有劉文清書卷，或為本幅。



169

169
GAO QIPEI (1660-1734)
Eagle
Hanging scroll, ink and colour on paper
162 × 85 cm. (63 ³/₄ x 33 ¹/₂ in.)
Signed, with four seals of the artist

HK\$200,000-300,000	US\$26,000-38,000
清	高其佩
英姿勃發	設色紙本
立軸	

款識：其佩。

鈐印：其、佩、旦園、一尖

Formerly from the C. C. Wang Family Collection 王季遷家族舊藏 (Lots 170-173)

170

SHEN ZHOU (1427-1509)

Delivering Poetry Scroll in Drizzle

Hanging scroll, ink on paper

118 × 45.7 cm. (46 ½ x 18 in.)

Inscribed and signed, with two seals of the artist

Colophons by Zhang Fu (16th C.) and Wen Zhengming (1470-1559), with one seal

Four collector's seals, including two of Wang Qiqian (1906-2003)

EXHIBITED:

Beijing, Beijing Guanghai 5 Art Exhibition Space, *The 2nd Beijing International China Cultural Artifacts Fair*, 21-25 October 2010.

LITERATURE:

Tian Hong, *Ershi Shiji Haiwai Cangjia – Wang Jiqian Cang Zhongguo Lidai Minghua* Part I, Tianjin People's Fine Art Publishing, Tianjin, November 2013, p.244, pl.141.

The 2nd Beijing International China Cultural Artifacts Fair – Classical Paintings &

Calligraphy Catalogue, Beijing Guanghai 5 Art Exhibition Space, Beijing, 2010. pp.46-47.

HK\$2,800,000-5,000,000

US\$360,000-640,000

明 沈周 梅雨送詩圖 水墨紙本 立軸

題識：甲子（1504年）夏五梅雨後，國用持郭公天錫自錄詩一卷，詩與書皆超邁，情抱抑鬱，讀之暢然。摘其送樂伯善一篇，奉同所韻以言鄙懷也。落魄青袍隨草色，蕭條白髮遣年華。徒勞夢寐費憂國，錯認詩書能起家。愚去刻舟忙覓劍，饑來索飯誤炊沙。且拈杯酒歌苧曲，好在山顛與水涯。沈周。

鈐印：啓南、石田

題跋：張鈇（16世紀）：韋布自來欽德望，縉紳誰不重才華。王維畫筆超凡品，杜甫詩篇擅大家。舟楫具閑幽草潤，廟堂憂切白鷗沙。窮通亦是尋常事，身後芳名正未涯。慈溪張鈇奉和。

文徵明（1470–1559）：江南五月春如掃，寂畫清陰占物華。梅子雨晴鳩逐婦，棟花風急燕成家。旋除還滿愁隨草，已散難搏友似沙。羨殺忘憂沈東老，詩書白髮自生涯。文壁第二次。

鈐印：衡山

藏印：鄧實（1877–1951）：秋枚寶璽

王季遷（1906–2003）：王季遷家珍藏、曾歸竹里館

其他：義強珍賞

展覽：北京，光華路五號國際會展中心，“第二屆北京中國文物藝術品國際博覽會-古代書畫展覽”，2010年10月21–25日。

出版：田洪，《二十世紀海外藏家-王季遷藏中國歷代名畫》上卷，天津人民美術出版社，天津，2013年11月，第244頁，圖版141。
《第二屆北京中國文物藝術品國際博覽會-古代書畫展覽》圖錄，光華路五號國際會展中心，北京，第46–47頁。



171

TANG YIN (1470-1523)

Meandering Pavilions and Towering Cliffs

Hanging scroll, ink and colour on silk

64.2 × 32 cm. (25 × 12 5⁄8 in.)

Inscribed and signed, with two seals of the artist

Seven collector's seals, including two of Liu Shu (1759-1816), three of Wang Jiqian (1906-2003) and one of Xiao Shoumin (20th C.)

One illegible seal

LITERATURE:

Kei Suzuki ed., *Comprehensive Illustrated Catalog of Chinese Paintings Vol. 1 American and Canadian Collections*, University of Tokyo Press, Tokyo, 1982, pp. I-332, I-470, pl. A30-014.

Tian Hong, *Ershi Shiji Haiwai Cangjia – Wang Jiqian Cang Zhongguo Lidai Minghua* Part I, Tianjin People's Fine Art Publishing, Tianjin, November 2013, p.271 and 579, pl.157.

HK\$8,000,000-12,000,000US\$1,000,000-1,500,000

明唐寅層樓拔嶂圖設色絹本立軸

題識：拔嶂懸泉隔世囂，層樓曲閣倚雲霄。杏花灼灼逢寒食，槐葉青青試冷淘。唐寅。

鈐印：唐居士、南京解元

藏印：

劉恕（1759–1816）：劉氏寒碧莊印、蓉峰鑑賞

王季遷（1906–2003）：王季遷家珍藏、曾歸竹里館、王季遷海外所見名迹

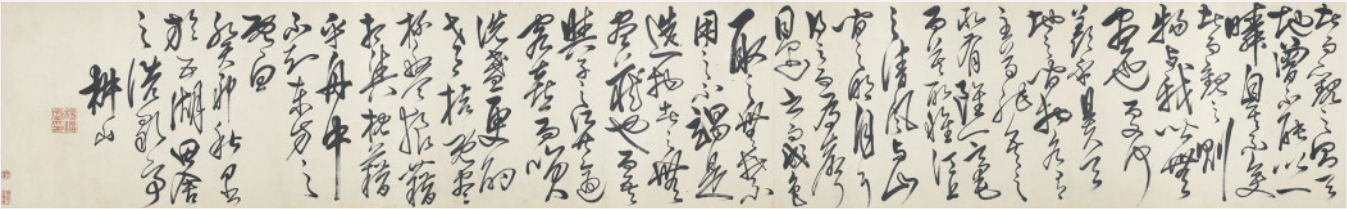
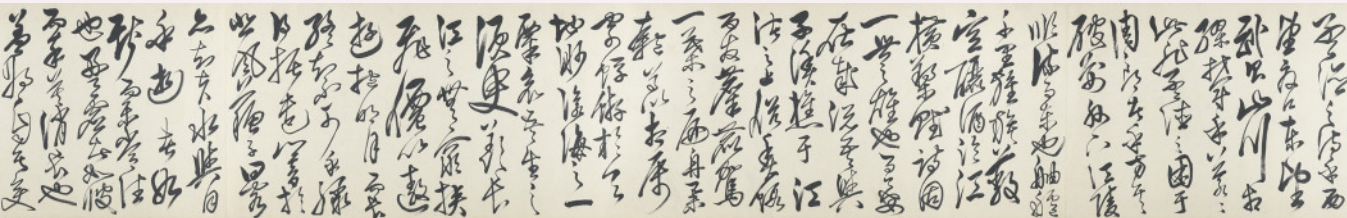
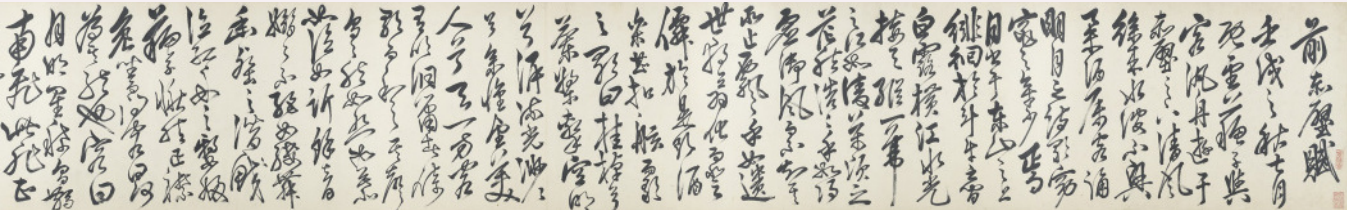
蕭壽民（20世紀）：蕭壽民秘笈印

其他：義強珍賞

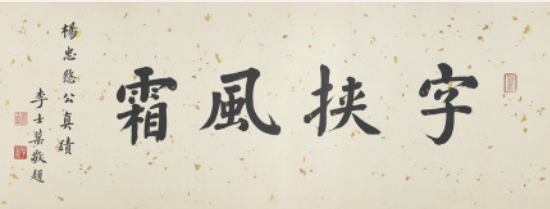
一印漫漶

出版：鈴木敬編，《中國繪畫綜合圖錄卷1：美國及加拿大篇》，東京大學出版社，1983年，東京，第1-332、1-470頁，圖版A30-014。
田洪，《二十世紀海外藏家-王季遷藏中國歷代名畫》上卷，天津人民美術出版社，天津，2013年11月，第271、579頁，圖版157。





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YANG JISHENG (1516-1555)

Former Ode to the Red Cliff in Running Script

Handscroll, ink on paper

36.3 × 695 cm. (14 5/8 x 273 5/8 in.)

Inscribed and signed, with one seal of the artist

Dated autumn, *guimao* year (1543)

Four collector's seals, including two of Wang Jiqian (1906-2003)

Frontispiece by Li Shifen (1821-1885), with three seals

HK\$500,000-800,000		US\$64,000-100,000			
明	楊繼盛	行書《前赤壁賦》	水墨紙本	手卷	一五四三年作

釋文：前赤壁賦。（文不錄）

題識：癸卯（1543年）秋里于五湖田舍之浩歌亭。椒山。

鈐印：楊繼盛印

藏印：王季遷（1906–2003）：懷雲樓、曾藏王季遷處
其他：宋氏家藏書畫之印、冀漢齋

李士葵（1821–1885）引首：字挾風霜。楊忠愍公真跡，李士葵敬題。
鈐印：真實、李士葵印、芋仙

簽條：楊忠愍公書前赤壁賦真蹟。清怡閣珍藏。



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CHEN JIAYAN (1539-?)

Flowers

Handscroll, ink on paper

31.5 × 446 cm. (12 3/8 x 175 5/8 in.)

Inscribed and signed, with two seals of the artist

Dated summer, *jiashen* year (1584)

Four collector's seals: one of Ye Menglong (1775-1832) and three of Song Zeyuan (1832-1912)

HK\$400,000-800,000		US\$51,000-100,000			
明	陳嘉言	墨筆花卉卷	水墨紙本	手卷	一五八四年作

題識：甲申（1584年）新夏雨窗戲墨。陳嘉言。

鈐印：陳嘉言印、字孔彰

藏印：葉夢龍（1775–1832）：葉氏風滿樓所藏書畫
宋澤元（1832–1912）：澤元印信、山陰宋華庭心賞、懺華齋秘笈印

註：葉夢龍，字仲山，號雲谷，廣東南海人。官戶部郎中。承父業，收藏極豐。

宋澤元，字義門、瀛士、懺華翁，號子存、華庭，齋室名息園。原籍浙江山陰。繪畫善墨梅與山水；書法善行書和篆隸，有《懺花庵詩存》、《懺花庵文存》、《懺花庵叢書》傳世。



Commerce, Culture, and Art Collecting – Selections from the Poon Family Collection

聽颿餘芳：小聽颿樓書畫選萃



Portrait of Pan Zhengwei (1791-1850)
潘正煒 (1791-1850) 像

In the annals of Chinese history, few families have embodied the confluence of commerce, culture, and philanthropy with as much distinction and influence as the lineage of Poankeequa—the Poon family. Originally from Quanzhou, Fujian, this illustrious family made a pivotal move to Panyu, Guangdong, in 1776, during the 41st year of Emperor Qianlong's reign. There, they became deeply embedded in the socio-economic fabric of the region, leaving an indelible mark on the cultural, educational, and philanthropic landscapes—not only within Canton but also in the broader context of Sino-Western exchange.

At the heart of this enduring legacy lies a distinguished lineage of literati, scholars, poets, artists, art collectors, policymakers, and Confucian merchants. Among them, Poankeequa, or Pan Zhencheng (1714-1788), emerged as a towering figure in the 18th-century Canton trade system. As one of the most formidable merchants within the Cohong—a guild authorized by the Qing Dynasty to conduct trade with Western nations—

he played a crucial role in shaping China's global commercial interactions. Central to this success was the family's stewardship of Guangzhou *Tong Wen Hang*, the largest foreign trade firm of its time within the Thirteen Hong of Canton. Under his leadership from 1760 to 1788, the firm flourished, a legacy that continued under his son, Poankeequa II (Pan Youdu, 1755-1820), during whose tenure the family business reached unprecedented prosperity.

By the 19th century, the family's influence extended beyond commerce into the realm of cultural preservation. Pan Zhengwei (1791-1850), the third generation of the Poon family and master of *Ting Fan Lou*, epitomized this commitment. *Ting Fan Lou*—meaning “Listening to the Sails”—evokes the grandeur of the Hong merchants and the wealth their maritime trade brought. A dedicated collector and connoisseur of Chinese art, Pan Zhengwei amassed an extraordinary collection of classical paintings and calligraphy, engaging with a distinguished circle of literati, including Wu Rongguang (1773-1843), a politician and art connoisseur who inscribed colophons on many of Pan's treasured pieces. Pan Zhengwei's meticulous compilation of *Paintings and Calligraphy of the Ting Fan Lou Collection*, spanning five volumes, alongside the *Ting Fan Lou Poetry Collection*, stands as a testament to his dedication to preserving China's artistic heritage.

Despite the dissolution of the Cohong system following the First Opium War, the Poon family's intellectual and cultural legacy endured. Later generations pursued distinct yet complementary paths, championing knowledge, cultural preservation, and societal welfare.

By the early 20th century, as members of the Poon family settled in Hong Kong, their reverence for art and culture remained steadfast. Among them, Ronald Poon (1942-2022), a distinguished architect trained at the prestigious Architectural Association in London, inherited part of the *Ting Fan Lou* collection and further expanded it. A devoted member of the Min Chiu Society, he played a pivotal role in organizing commemorative exhibitions in Hong Kong and abroad. In a gesture of humility and homage to his ancestors, he named his collection *Xiao Ting Fan Lou*—or The Canton Collection in English—honoring the generations who laid the foundation for his deep appreciation of traditional art and culture.

This season, Christie's is honoured to present a selection of paintings and calligraphy from the Poon Family Collection, a testament to the art of collecting across centuries, preserved within a single lineage. This extraordinary selection features *Album of Small Standard Script Calligraphy* by Ming Dynasty calligraphers, *Calligraphy* on satin by Wang Duo, alongside exquisite fan leaves by masters such as Wen Zhengming, Wen Jia, Chen Chun, and Zhu Yunming.



China trade painting depicting the foreign factories of Canton
描繪廣州十三行的外銷畫

在中國歷史上，很少家族如廣州潘氏家族般能將商業、文化和慈善事業融為一體，既超出同群且影響深遠。潘氏家族原籍福建泉州，1776年（乾隆四十一年）遷居廣東番禺。他們不但深深地融入廣州地區之社會及經濟，更加廣泛地參與了劃時代性的中西方交流，在文化、教育和慈善領域烙下歷史性的印記。

潘氏家族人才輩出，匯集文人、學者、詩人、藝術家、收藏家、官員及儒商。當中潘振承（1714-1788）是18世紀廣州貿易體系中的傑出人物。家族擁有的同文行是當時廣州十三行中最大的外貿公司，作為公行（清朝授權予西方國家進行貿易的同業公會）其中一位最強大的商家，致力推動中國之全球商業往來。1760-1788年在他的領導下，同文行發展蓬勃，傳承至他第四子潘有度（1755-1820）後，家族生意蒸蒸日上，達到前所未有的輝煌成就。

到了19世紀，潘氏家族的影響力已從商界擴展到文化保育領域。第三代傳人潘正煒（1791-1850年）是聽颿樓的主人，聽颿——意為“聽帆聲”——喚起了行商的宏偉氣勢和海上貿易帶來的財富。潘正煒是一位用心專注的中國藝術收藏家和鑒賞家，他收藏了大量古代書畫，並與當時廣東地區衆多文人交往，其中包括政治家兼藝術鑒賞家吳榮光（1773-1843年），他為潘氏的許多珍藏作品題跋。潘正煒精心編撰《聽颿樓藏書畫》五卷及《聽颿樓詩集》，向世人證明了他致力於保育中國藝術遺產的決心。

儘管公行制度在第一次鴉片戰爭後瓦解，潘氏家族的知識和文化遺產仍得以傳承。後世子孫走上截然不同但相輔相成的道路，崇尚知識、文化保育和社會福利。

至20世紀初，潘氏家族成員定居香港，恪守家族傳統對藝術和文化的崇敬依然堅定不移。其中著名建築師潘祖堯（1942-2022年）繼承了部分聽颿樓藏品，並進一步擴充收藏。他曾任敏求精舍主席，致力在香港和海外舉辦藝術展覽。為了表示謙卑和對祖先的敬意，他將自己的收藏命名小聽颿樓，英文為The Canton Collection，用以紀念歷代祖先為他奠定深度欣賞傳統藝術和文化的基礎。

今季佳士得有幸呈獻潘氏家族珍藏的書畫選萃，見證他們跨世代的收藏藝術收藏。這些非凡的藏品包括明諸家小楷書法冊頁、王鐸的綾本書法，以及祝允明、文徵明、文嘉、陳淳等大師的精美扇面作品。



Ronald Poon (1942-2022), China, 1980s
潘祖堯 (1942-2022年) 1980年代攝於中國



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WU BIN (ACTIVE 1573-1620)

Birds in Spring

Fan leaf, mounted and framed, ink and colour on gold paper
16 x 48 cm. (6 5/8 x 18 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated eleventh month, *guimao* year (1603)

Three collector's seals: one each of Pan Zhengwei (1791-1850), Kong Guangtao (1832-1890) and Pan Peichang (19th-20th C.)

Two collector's seals of Pan Zuyao (1942-2022) at the back

EXHIBITED:

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

LITERATURE:

Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition Catalogue, Urban Council, 1985, pp.148-149, pl. 39.
Teisuke Toda and Hiromitsu Ogawa ed., *Comprehensive Illustrated Catalogue of Chinese Paintings: Second Series Vol. 2 Asian and European Collections*, University of Tokyo Press, Tokyo, 15 November 1998, pp. II-153, II-396; pl. S34-018.

HK\$200,000-300,000

US\$26,000-38,000

明 吳彬 春禽圖 設色金箋 扇面鏡框 一六〇三年作

題識：癸卯（1603年）十一月寫。吳彬。

鈐印：吳彬之印、吳文中氏

藏印：潘正煒（1791-1850）：聽颿樓藏
孔廣陶（1832-1890）：少唐審定
潘佩裳（19-20世紀）：佩裳審定

背面藏印：潘祖堯（1942-2022）：小聽颿樓藏、潘氏颿樓藏遺物祖堯敬藏

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

出版：《中國文物集珍：敏求精舍銀禧紀念展覽圖錄》，香港市政局1985年，第148-149頁；圖版39。
戶田禎佑、小川裕充編，《中國繪畫總合圖錄續編第二卷：亞洲及歐洲篇》，東京大學出版會，東京，1998年11月15日，第II-153，II-396頁，圖版S34-018。



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WANG SHENG (16TH-17TH CENTURY)
Goddess of the River Luo

Fan leaf, mounted and framed, ink and colour on gold paper
15.8 × 49 cm. (6 ¼ x 19 ¼ in.)
Inscribed with a poem and signed, with one seal of the artist
Colophons by Zhang Fengyi (?-1636), Wang Xideng (1535-1612), Xue Mingyi (1563-after 1640), Sha Shunfeng, Wu Guoheng, Xu Zhen, Lu Shiren (16th-17th C.), Shen Shuo (17th C.), Wen Baoguang (17th C.), with a total of nine seals
Five collector's seals: one of Pan Zhengwei (1791-1850), three of Kong Guangtao (1832-1890) and one of Pan Peishang (19th C.)

LITERATURE:
Teisuke Toda and Hiromitsu Ogawa ed., *Comprehensive Illustrated Catalogue of Chinese Paintings: Second Series Vol. 2 Asian and European Collections*, University of Tokyo Press, Tokyo, 15 November 1998, pp. II-156, II-397; pl. S34-038.

HK\$120,000-200,000 **US\$15,000-26,000**

明 **王聲** **洛神** **設色金箋** **扇面鏡框**

題識：洛川渺渺動秋風，環珮飄飄水上逢。
何事君王滿盼處，微波雀立思無窮。王聲畫並題。

鈐印：王聲

張鳳翼（？-1636）、王樺登（1535-1612）、薛明益（1563-1640後）、沙舜鳳、吳國珩、徐榛、陸士仁（16-17世紀）、沈碩（17世紀）、文葆光（17世紀）題跋，共鈐印九方。

藏印：潘正煒（1791-1850）：聽颿樓藏
孔廣陶（1832-1890）：懷民珍秘、岳雪樓印、少唐心賞
潘佩裳（20世紀）：佩裳心賞

出版：戶田禎佑、小川裕充編，《中國繪畫總合圖錄續編第二卷：亞洲及歐洲篇》，東京大學出版會，東京，1998年11月15日，第II-156，II-397頁，圖版S34-038。



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WEN ZHENGMING (1470-1559)
Sailing in Autumn

Fan leaf, mounted and framed, ink and colour on gold paper
16.5 × 46 cm. (6 ½ x 18 ⅞ in.)
Inscribed and signed, with one seal of the artist
Five collectors' seals, one each of Liu Shu (1759-1816), Pan Zhengwei (1791-1850), two of Kong Guangtao (1832-1890) and one of Pan Peishang (19-20th C.)

LITERATURE:
Teisuke Toda and Hiromitsu Ogawa ed., *Comprehensive Illustrated Catalogue of Chinese Paintings: Second Series Vol. 2 Asian and European Collections*, University of Tokyo Press, Tokyo, 15 November 1998, pp. II-156, II-397, pl. S34-039-3.

HK\$350,000-550,000 **US\$45,000-71,000**

明 **文徵明** **疎樹秋色圖** **設色金箋** **扇面鏡框**

題識：疎樹已秋色，遠山初夕陽。
江南無限意，都屬野人航。徵明。

鈐印：文徵明印

藏印：劉恕（1759-1816）：訥菴
潘正煒（1791-1850）：季彤翰墨
孔廣陶（1832-1890）：懷民珍秘、少唐心賞
潘佩裳（19-20世紀）：佩裳寶玩

出版：戶田禎佑、小川裕充編，《中國繪畫總合圖錄續編第二卷：亞洲及歐洲篇》，東京大學出版會，東京，1998年11月15日，第II-156，II-397頁，圖版S34-039-3。

藏冠羊城：
聽颿樓藏《集明人小楷
扇冊》

聽颿樓主人潘正煒（1791-1850），乃廣州十三行外貿同文行及同孚行潘家第三代繼承人，清道光年間廣州士紳領袖人物之一。潘氏家族為廣州書香門第，又是外貿鉅子，潘正煒幼承庭訓，書學蘇米，小楷精絕，為鄉試副榜貢生，好書畫碑帖收藏。

此冊《集明人小楷扇冊》八開，分別彙集明祝允明、文徵明、王寵、邵彌、薛明益，以及明四家(彭年、周天球、文嘉、文彭)，董其昌、王鐸等共十一人。最為難得的是八開扇面俱為蠅頭楷書，各人所宗取資不同，故姿媚與遒勁兼而有之。

潘正煒於每開扇面均有小楷書題跋，其中祝允明楷書扇面云：“此冊集明人扇書十六幀，當以祝書為冠。”推崇之情，溢於文辭。而由潘跋得知明人扇書原有十六幀，著錄於《聽颿樓書畫記》卷四則只有十二幀。經由比對，少了第二幀吳匏庵楷書、第五幀王覺斯《銅雀臺》、第七幀王穀祥楷書、第八幅鄭湛若楷書、第九幅文承休楷書、第十二幅《書畫記》著錄為黃道周，據內容及款字，實為王鐸，疑前錄入有誤。據此推測，今存八幀，當是最初十六幀中之餘存。因為，在扇冊夾版封面，有潘寶鎮（1853-1892）題字云：“聽颿樓故物孫寶鎮購回，謹藏望瓊仙館”，推測可能潘正煒聽颿樓藏品在生前或遭戰事亂離，有所散佚，賴其孫潘寶鎮後來在外又購回收藏，並由家族傳承至今，至可珍寶。



A Treasure from Guangdong: Album of Small Standard Script Calligraphy from Ting Fan Lou

Pan Zhengwei (1791–1850), master of *Ting Fan Lou*, was the third-generation successor of the Poon family, proprietors of *Tong Wen Hang*, the leading merchant firm among the historic Thirteen Hongs of Canton. Pan was also a prominent scholar and gentry leader in Guangzhou during the Daoguang era of the Qing Dynasty. Due to its immense wealth and deep appreciation for art and culture, the Poon family was renowned as both an eminent literary household and a major force in foreign trade.

Pan Zhengwei received rigorous scholarly training from a young age, studying the calligraphy of Su Shi and Mi Fu, and excelling particularly in small regular script (*xiaokai*). He was a *fubang gongsheng* (a scholar who passed the provincial exam but did not advance to the national level) and was known for his passion for collecting calligraphy, paintings, and rubbings.

The *Album of Small Standard Script Calligraphy* consists of eight leaves, featuring works by eleven Ming calligraphers, including Zhu Yunming, Wen Zhengming, Wang Chong, Shao Mi, Xue Mingyi, the “Four Masters of the Ming” (Peng Nian, Zhou Tianqiu, Wen Jia, and Wen Peng), Dong Qichang, and Wang Duo. What makes this collection particularly remarkable is that all the fan leaves are written in extremely fine “fly-head” script (*yingtou xiaokai*). Since each calligrapher drew inspiration from different artistic traditions, the album displays a harmonious balance of elegance and strength.

Pan Zhengwei inscribed a small regular script colophon on each fan leaf to express his admiration for the album. On Zhu Yunming’s leaf, he wrote: “*Among the sixteen fan-leaf calligraphy pieces in this album, Zhu Yunming’s work stands as the finest.*”

Pan Zhengwei’s colophon reveals that the original album contained sixteen fan leaves, but only twelve were recorded in Volume Four of his *Paintings and Calligraphy of Ting Fan Lou*. The following leaves are believed to be lost:

Wu Pou’an’s small regular script (2nd leaf)
Wang Juesi’s *Bronze Sparrow Terrace* (5th leaf)
Wang Guxiang’s small regular script (7th leaf)
Kuang Zhanruo’s small regular script (8th leaf)
Wen Chengxiu’s small regular script (9th leaf)

Additionally, one leaf—originally attributed to Huang Daozhou in the Ting Fan Lou records (12th leaf)—was likely mistakenly catalogued, as the content and signature indicate it was actually written by Wang Duo. This suggests a cataloguing error in the historical records. Based on this information, the eight surviving pieces likely represent what remains of the original sixteen.

Pan Baotang (1853–1892), Pan Zhengwei’s grandson, inscribed on the titleslip of the album:

“An old treasure of Ting Fan Lou, repurchased by grandson Baotang and carefully preserved at Wangqiongxianguan.”

This suggests that during Pan Zhengwei’s lifetime, some of the artworks from the Ting Fan Lou collection may have been lost, possibly due to war and turmoil. However, his grandson Pan Baotang later reacquired and safeguarded some of these lost works to ensure their preservation within the Poon family lineage. This remarkable continuity makes the collection an invaluable treasure today.

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ZHU YUNMING (1460-1526), **WANG DUO** (1592-1652) **AND OTHERS**

Album of Small Standard Script Calligraphy

Album of eight fan leaves, ink on gold paper

Each measures approx. 16 × 46.5 cm. (6 ¼ x 18 ¾ in.)

One fan leaf signed and seven fan leaves inscribed and signed, with a total of nineteen seals of the artists

Twenty-one collector’s seals, including ten of Pan Zhengwei (1791–1850) and nine of Pan Baojun (19th C.)

One illegible seal

Colophon by Wu Rongguang (1773-1843), with two seals

Titleslip by Pan Baohuang (1853-1892), with two seals

Titleslip on the silk pouch, with one seal

LITERATURE:

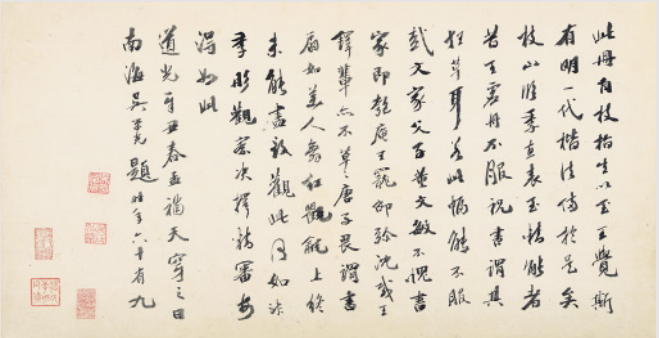
Pan Zhengwei, Notes on *Paintings and Calligraphy of Ting Fan Lou* Vol. 4, in *Fine Art Series* Vol.1 Bk.20: *Notes on Paintings and Calligraphy of Ting Fan Lou*, World Bookstore, Taipei, May 1980, pp.289-304. (The 1st, 3rd, 4th, 6th, 9th and 11th fan leaf)

Pan Zhengwei, Notes on *Paintings and Calligraphy of Ting Fan Lou* Vol. 4, in *Complete Compendium of Chinese Painting and Calligraphy*, Vol. 11, Shanghai Painting and Calligraphy Publishing, April 1997, pp. 854-857. (The 1st, 3rd, 4th, 6th, 9th and 11th fan leaf)

HK\$3,000,000-5,000,000 **US\$380,000-640,000**

明 祝允明、王鐸及諸家 集明人小楷扇冊 水墨金箋 冊頁八開

- 祝允明（1460–1526）
題識：祝允明臨，時乙酉（1525年）春二月望。
鈐印：允明
- 王鐸（1592–1652）
題識：崇禎二年（1629）前四月倣曹娥、樂毅像□破邪論、度人陰符經。經季直宣示十三行□□□□。覺斯。
鈐印：王、鐸
- 邵彌（1597–1642）
題識：春晚與立先生見訪，辱稱余舊所爲詩，以相勗□□詞兄。錄其三，並祁勉因賦四章申志，爲政。瓜疇小弟邵彌。
鈐印：邵彌之印、僧彌
- 薛明益（1563–1640）
題識：萬曆辛亥（1611年）五月十日樂園對雨書。河東薛明益。
鈐印：明益私印、虞卿
- 王寵（1494–1533）
題識：嘉靖壬辰（1532年）秋九月既望，雅宜子王寵書于白雀寺行窩。
鈐印：王寵私印、履吉之印
- 文徵明（1470–1559）款識：徵明。
鈐印：徵、明



- 彭年（1505–1566）／周天球（1514–1595）／文嘉（1501–1583）／文彭（1498–1573）
題識：右閒居漫興二首書呈沙塘翰望先生覽咲。彭年。
鈐印：孔嘉、隆池山人

病起二首，周天球書呈沙塘先生。
鈐印：周、天球

呂潭西方伯城南煙社作，呈沙塘先生覽正。文嘉。
鈐印：休承

春興二首呈沙塘戶部先生覽教。隆慶元年（1567）十月，文彭。
鈐印：文彭印、文壽承氏
- 董其昌（1555–1636）題識：顏魯公書，其昌。
鈐印：昌

吳榮光（1773–1843）題跋：
此冊自枝指生以至王覺斯，有明一代楷法備於是矣。枝山臨季直表玉情能者，昔王虛舟不服祝書，謂其狂草耳，若此幅能不服哉？文家父子，董文敏不愧書家，即匏庵、王寵、邵彌、沈載、王鐸輩亦不草草。唐子畏謂書扇如美人舞紅氍毹上，終未能盡致，觀此何如？非季彤觀察決擇精審，安得如此。道光辛丑（1841年）春孟補天穿之日。南海吳榮光題，時年八十有九。
鈐印：吳榮光印、吳氏伯榮

藏印：
潘正煒（1791–1850）：季彤審定（二次）、季彤翰墨、季彤心賞、季彤鑑定珍藏、潘氏季彤珍藏、潘氏聽颿樓藏、聽颿樓藏、季彤平生眞賞、季子所藏

潘寶鎮（1853–1892）：聽颿樓故物孫寶鎮購復珍藏（九次）
其他：養芷鑒賞、半印

一印不辨

潘寶鎮題簽：集明人小楷扇冊。聽颿樓故物，孫寶鎮購回謹藏。望瓊僊館。

鈐印：寶鎮私印、茶堂伯子

絹套簽條：集明人小楷扇冊。

鈐印：望瓊僊館秘藏

著錄：潘正煒，《聽颿樓書畫記》卷四，見《藝術叢編第一集第二十冊：聽颿樓書畫記》，世界書局，台北，1980年5月，第289–304頁。（第1、3、4、6、9、11幅）
潘正煒，《聽颿樓書畫記》卷四，見《中國書畫全書》第11冊，上海書畫出版社，上海，1997年4月，第854–857頁。（第1、3、4、6、9、11幅）





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CHEN CHUN (1483-1544)

Hibiscus

Fan leaf, mounted and framed, ink on gold paper
17.5 × 47.5 cm. (6 ¾ x 18 ¾ in.)

Inscribed and signed, with two seals of the artist

Five collector's seals: one each of Liu Shu (1759-1816), Pan Zhengwei (1791-1850), Pan Peichang (19th-20th C.) and two of Kong Guangtao (1832-1890)

LITERATURE:
Teisuke Toda and Hiromitsu Ogawa ed., *Comprehensive Illustrated Catalogue of Chinese Paintings: Second Series Vol. 2 Asian and European Collections*, University of Tokyo Press, Tokyo, 15 November 1998, pp. II-153, II-396, pl. S34-019.

HK\$300,000-500,000

US\$38,000-64,000

明 陳淳 朱槿 水墨金箋 扇面鏡框

題識：葉出裁青玉，花舒浴澹金。
絕無脂粉態，偏有向陽心。吳門陳淳。

鈐印：陳氏道復、陳淳之印

藏印：
劉恕（1759–1816）：含青樓
潘正煒（1791–1850）：季彤秘玩
孔廣陶（1832–1890）：懷民珍秘、少唐審定
潘佩裳（19–20世紀）：佩裳心賞

出版：戶田禎佑、小川裕充編，《中國繪畫總合圖錄續編第二卷：亞洲及歐洲篇》，東京大學出版會，東京，1998年11月15日，第II-153，II-396頁，圖版S34-019。

註：劉恕，字行之，號蓉峰、寒碧主人、訥庵、花步散人。齋號含青樓。吳縣（今江蘇蘇州）洞庭東山人。著名書畫鑒藏家。孔廣陶，字鴻昌，號少唐，又稱少唐居士，廣東南海（今廣州）人。孔子七十代孫。精鑒藏書畫。著孔氏嶽雪樓書畫錄。潘正煒，字榆庭，號季彤，又號聽帆樓主人，廣東番禺（今屬廣州）人。潘佩裳，潘正煒之孫；精鑒賞。

179

CHEN CHUN (1483-1544)

Running Script Calligraphy

Fan leaf, mounted and framed, ink on gold paper
18.5 × 50 cm. (7 ⅝ x 19 ¾ in.)

Signed, with one seal of the artist
Two collector's seals: one each of Kong Guangtao (1832-1890) and Pan Peichang (19th-20th C.)

HK\$260,000-360,000

US\$33,000-46,000

明 陳淳 行書 水墨金箋 扇面鏡框

釋文：近水人家覺倍清，籬邊花竹甚分明。
筆牀茶竈卻關情，堪嘆光陰真倏忽。
任教人事儘縱橫，往來榮辱底須驚。

款識：道復。

鈐印：道復

藏印：孔廣陶（1832–1890）：孔氏鑒定
潘佩裳（19–20世紀）：佩裳寶藏

180

ZHU YUNMING (1460-1526)

Cursive Script Calligraphy

Fan leaf, mounted and framed, ink on gold paper
18 × 57.5 cm. (7 ⅛ x 22 ⅝ in.)

Inscribed and signed, with one seal of the artist
Three collector's seals, including one each of Liu Shu (1759-1816), Kong Guangtao (1832-1890) and Pan Peichang (19th-20th C.)
One collector's seal of Pan Zuyao (1942-2022) on the mounting

HK\$300,000-500,000

US\$38,000-64,000

明 祝允明 草書 水墨金箋 扇面鏡框

釋文：逃暑因能暫閉關，未須多把古賢攀。並拋杯勺方為懶，少事篇章恐礙閑。風墮一庭鄰寺葉，雲開半面隔城山。浮生只說潛居易，隱此求名事更艱。

題識：右閑居秋日之作。枝山。

鈐印：允明

藏印：劉恕（1759–1816）：訥菴
孔廣陶（1832–1890）：少唐墨緣
潘佩裳（19–20世紀）：佩裳寶玩

潘祖堯（1942–2022）裱邊藏印：潘氏驪樓藏遺物祖堯敬藏

181

ZHU YUNMING (1460-1526)

Standard Script Calligraphy

Fan leaf, mounted and framed, ink on gold paper
17 × 50.5 cm. (6 ¾ x 19 ⅝ in.)

Inscribed and signed, with two seals of the artist
Dedicated to Ruzhen
Three collector's seals: one each of Pan Zhengwei (1791-1850), Kong Guangtao (1832-1890) and Pan Peichang (19th-20th C.)

HK\$260,000-350,000

US\$33,000-45,000

明 祝允明 楷書 水墨金箋 扇面鏡框

釋文：風暖早知花信近，清江兼得旅愁消。卻嫌車馬猶多事，數客閒行到草橋。行閒欲採奚囊句，席上徐揮麈尾談。未遣溪山終寂寞，還應泛月過湘潭。湘江散作洞庭波，雲影山光岸岸多。夜起不聞猿鶴調，自吹橫笛答溪歌。

題識：衡岳道中三首為汝貞甥書。枝山。

鈐印：祝允明、晞哲

藏印：潘正煒（1791–1850）：潘氏聽驪樓藏
孔廣陶（1832–1890）：少唐墨緣、懷民珍秘
潘佩裳（19–20世紀）：佩裳寶藏



182

ZHU YUNMING (1460-1526)

Running Script Calligraphy

Fan leaf, mounted and framed, ink on gold paper

16.5 × 47 cm. (6 ½ x 18 ½ in.)

Inscribed and signed, with one seal of the artist

Three collector's seals: one each of Pan Zhengwei (1791-1850), Kong Guangtao (1832-1890) and Pan Peichang (19th-20th C.)

HK\$500,000-700,000

US\$64,000-90,000

明 祝允明 行書 水墨金箋 扇面鏡框

釋文：窗中一抹海門焦，珠貝魚龍共此宵。
枕得善財參後石，洗來天漢轉時潮。
神（游會解靈妃佩），耳靜能傳少女簫。
況是梵王宮闕裡，蓮花葉上翫逍遙。

題識：□宿金山寺作漫書屬壽雲上人屬。枝山居士。

鈐印：祝希喆

藏印：潘正煒（1791–1850）：河陽潘氏書畫
孔廣陶（1832–1890）：少唐翰墨
潘佩裳（19–20世紀）：佩裳心賞

183

WEN JIA (1501-1583)

Sailing Home

Fan leaf, mounted and framed, ink on gold paper

17 × 49 cm. (6 ¾ x 19 ⅝ in.)

Inscribed and signed, with two seals of the artist

Dated seventh month, *wuwu* year (1558)

Five collector's seals: including one each of Wang Jimei (16th C.), one of Wu Rongguang (1773-1843), Pan Zhengwei (1791-1850), Kong Guangtao (1832-1890) and Pan Peishang (19-20th C.)

LITERATURE:

Teisuke Toda and Hiromitsu Ogawa ed., *Comprehensive Illustrated Catalogue of Chinese Paintings: Second Series Vol. 2 Asian and European Collections*, University of Tokyo Press, Tokyo, 15 November 1998, pp. II-156, II-397, pl. S34-039-4.

HK\$200,000-300,000

US\$26,000-38,000

明 文嘉 遠逝歸帆圖 水墨金箋 扇面鏡框 一五五八年作

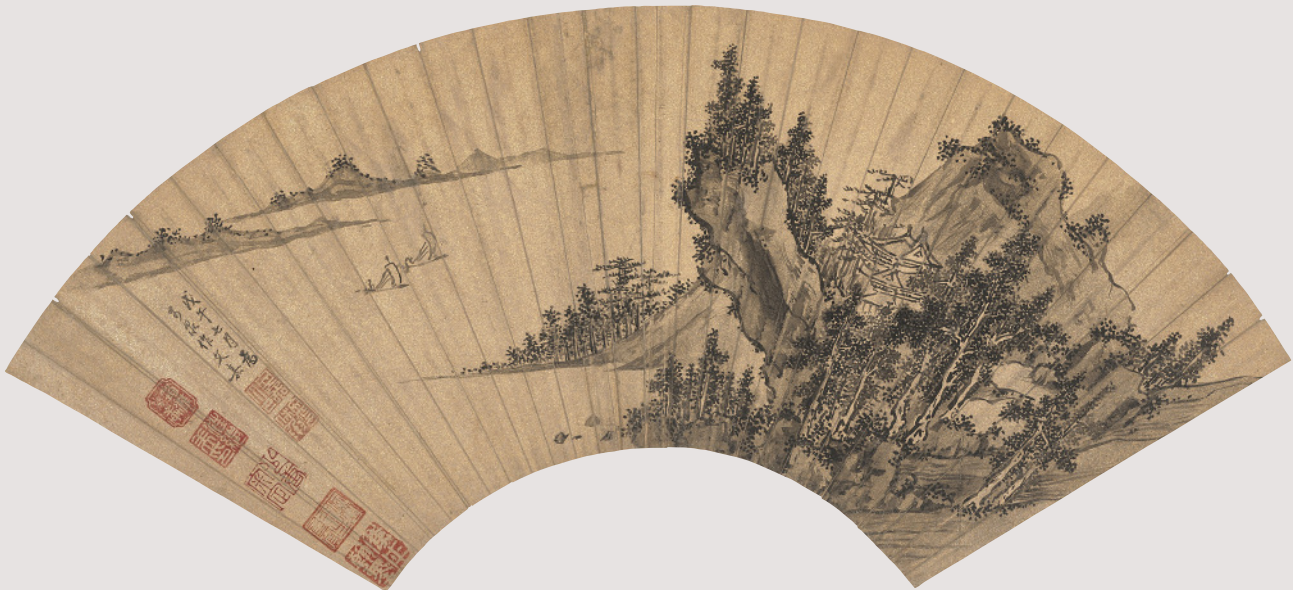
題識：戊午（1558年）七月爲可泉作。文嘉。

鈐印：文嘉印、文休承印

藏印：汪繼美（16世紀）：汪繼美印
吳榮光（1773–1843）：筠清□軒
潘正煒（1791–1850）：季彤翰墨
孔廣陶（1832–1890）：少唐審定
潘佩裳（19–20世紀）：佩裳平生真賞

出版：戶田禎佑、小川裕充編，《中國繪畫總合圖錄續編第二卷：亞洲及歐洲篇》，東京大學出版會，東京，1998年11月15日，第II-156，II-397頁，圖版S34-039-4。

註：吳榮光，字伯榮，號荷屋、可庵，晚號石雲山人，別署拜經老人，廣東南海佛山人。清代官員、詩人、書法家、藏書家、嶺南著名的書畫金石鑒藏家。著有《筠清館金石錄》、《筠清館帖》、《辛丑銷夏記》等。



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184

184

WEN ZHENGMING (1470-1559)

Small Standard Script Calligraphy

Fan leaf, mounted and framed, ink on paper

16.5 × 53 cm. (6 ½ x 20 ⅜ in.)

Dated fourth day, seventh month, *dingchou* (should be *dingsi*) year of the Jiajing period (1558)

Three collector's seals: one each of Pan Zhengwei (1791-1850), Kong Guangtao (1832-1890) and Pan Peichang (19th-20th C.)

HK\$300,000-500,000

US\$38,000-64,000

明 文徵明 小楷書法 水墨紙本 扇面鏡框 一五五八年作

題識：岳陽樓記。嘉靖丁丑（巳，1558年）七月四日徵明書，時年八十有八。

題跋：祝文山云：書聚骨扇如美人行瓦礫中，無復故步，而家君特喜書扇，越小越精。此《岳陽樓記》其尤精者，子庸得之珍愛不已。但丁巳誤作丁丑，回命題正謹於記後。男彭拜手書。

藏印：潘正煒（1791–1850）：季彤曾觀、季彤鑑定珍藏
孔廣陶（1832–1890）：少唐墨緣、懷民秘玩
潘佩裳（19–20世紀）：佩裳鑒定識者寶之



185



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185

WEN PENG (1498-1573)

Cursive Script Calligraphy

Fan leaf, mounted and framed, ink on silk

18 × 51 cm. (7 1/8 x 20 1/8 in.)

Signed, with two seals of the artist

HK\$200,000-300,000

US\$26,000-38,000

明

文彭

草書

水墨絹本

扇面鏡框

釋文：衝波棹子檣頭船，青草湖中欲暮天。看白鳥，下平川。點破瀟湘萬里煙。

款識：文彭書，叔遠扇。

鈐印：文彭、永清



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186

XING TONG (1551-1612)

Cursive Script Calligraphy

Fan leaf, mounted and framed, ink on gold paper

16.3 × 52.3 cm. (6 3/8 x 20 3/8 in.)

Signed, with one seal of the artist

Two collector's seals of Pan Zuyao (1942-2022) on the mounting

EXHIBITED:

Hong Kong Museum of Art, *In Pursuit of Antiquities: Thirty-fifth Anniversary Exhibition of the Min Chiu Society*, 22 December 1995 – 18 February 1996.

LITERATURE:

In Pursuit of Antiquities: Thirty-fifth Anniversary Exhibition of the Min Chiu Society Catalogue, Urban Council of Hong Kong, 1995, p.63; pl.28.

HK\$200,000-300,000

US\$26,000-38,000

明

邢侗

草書

水墨金箋

扇面鏡框

釋文：來禽、青李、櫻桃，日給賸。子皆囊盛爲佳，函封多不生。足下所疏云：此菓佳，可爲致子，當種之。此種彼胡桃皆生也，吾篤喜種菓。今在田里，惟以此爲事，故遠及，足下致此子者大惠也。

款識：邢侗臨。

鈐印：邢侗之印

潘祖堯（1942–2022）裱邊藏印：祖堯心賞、小聽驪樓珍藏

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

出版：《好古敏求：敏求精舍三十五週年紀念展圖錄》，香港市政局，1995年，第63頁；圖版28。

187

CHEN MEI (18TH CENTURY), CHEN SHAN (18TH CENTURY) AND OTHERS

Woods

Fan leaf, mounted and framed, ink on paper

16.8 × 52 cm. (6 5/8 x 20 1/2 in.)

Others include Jin Kun, Dai Hong, Sun Hu, Jin Jie, Bi Xian, Lu Qi and Mei Gu

Each signed

Colophon by Pan Baojun (19th C.) on the mounting, with two seals
Dated second day, eighth month, wuyin year of Guangxu period (1890)
Three collector's seals, including one each of Pan Zhengwei (1791-1850) and Pan Baojun (19th C.)

LITERATURE:

Teisuke Toda and Hiromitsu Ogawa ed., *Comprehensive Illustrated Catalogue of Chinese Paintings: Second Series Vol. 2 Asian and European Collections*, University of Tokyo Press, Tokyo, 15 November 1998, pp. II-155, II-397, pl. S34-028.

HK\$80,000-150,000

US\$10,000-19,000

清

陳枚、陳善及諸家

樹林圖

水墨紙本

扇面鏡框

款識：陳枚、陳善、金昆、戴洪、孫祐、金玠、畢遲、盧淇、玫谷。

潘寶鑽（1853–1892）題跋：
陳枚，字載東，又字殿掄，號枝窩頭陀，婁縣人，雍正時內務府郎中。陳善，大興人，唐岱弟子，山水多焦墨，丘壑深邃，亦工人物，雍正時供奉內廷。金昆，供奉內廷。有慶豐圖、虎邱待月圖。金玠，字介玉，諸暨人，莽鵠立弟子，工寫真能林木山石。戴洪、孫祐俱供奉內廷，與陳枚、金昆繪清明上河圖，得邀純廟睿題，餘三人未能詳，俟考。此扇九人，人畫一樹，各盡所長，想見當時禁簾翱翔，從容簪筆景象。光緒庚寅（1890年）八月二日，潘寶鑽識。

鈐印：潘寶鑽印、菽堂

藏印：潘正煒（1791–1850）：潘氏聽驪樓藏

潘寶鑽：潘寶鑽圖書記

其他：樂玩不倦

出版：戶田禎佑、小川裕充編，《中國繪畫總合圖錄續編第二卷：亞洲及歐洲篇》，東京大學出版會，東京，1998年11月15日，第II–155，II–397頁，圖版S34–028。



張樵 寮大書古柏行 元明清名人題藏

188		宋	張即之(傳)	書法《古柏行》	水墨絹本	手卷	藏印：吳寬（1435–1504）：匏翁 文徵明（1470–1559）：文徵明印、衡山 項元汴（1525–1590）：子京父印（二次）、墨林秘玩（二次）、 退密、墨林生、墨林 潘正煒（1791–1850）：聽颿樓藏 程琦（20世紀）：古歛程氏珍藏、程伯奮圖書記、 可庵珍秘（二次）、程氏伯奮 其他：□□、□軒、神品、德潤居士
ZHANG JIZHI (ATTRIBUTED TO, 1186-1263)							
Calligraphy							
Handscroll, ink on silk							
42.5×500 cm. (16 ¾ x 196 ⅝ in.)							
Signed and dated eleventh year of the Chunyou period (1251), with three seals of the artist							
Colophons by Shijiang, Chen Ruqi, Li Yingzhi, Dong Ne, Gong Mengren and Cheng Qi, with a total of nineteen seals							
Twenty collector's seals, including two of Wen Zhengming (1470-1559), six of Xiang Yuanbian (1525-1590), one of Pan Zhengwei (1791-1850) and five of Cheng Qi (20th C.)							
PROVENANCE:							
Christie's New York, Fine Chinese Paintings and Calligraphy, 3 June 1987, Lot 50.							
EXHIBITION:							
Hong Kong Museum of Art, <i>In Pursuit of Antiquities: Thirty-fifth Anniversary Exhibition of the Min Chiu Society</i> , 22 December 1995 – 18 February 1996.							
Hong Kong Museum of Art, <i>In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society</i> , 6 July – 26 August 2001.							
LITERATURE:							
<i>In Pursuit of Antiquities: Thirty-fifth Anniversary Exhibition of the Min Chiu Society Catalogue</i> , Urban Council of Hong Kong, Hong Kong, 1995, pp.38-39; pl.13.							
<i>In Pursuit of Antiquities: 40th Anniversary Exhibition of the Min Chiu Society Catalogue</i> , Leisure and Cultural Services Department, Hong Kong, 2001, pp.76-77; pl.5.							
HK\$1,500,000-2,500,000							
US\$190,000-320,000							
釋文：憶昨路繞錦亭東，先主武侯同閬宮。 崔嵬枝幹郊原古，窈窕丹青戶牖空。 落落盤踞雖得地，冥冥孤高多烈風。 扶持自是神明力，正直元因造化工。 大廈如傾要樑棟，萬牛回首丘山重。 不露文章世已驚，未辭翦伐誰能送？ 苦心豈免容蟻蟻，香葉終經宿鸞鳳。 志士幽人莫怨嗟，古來材大難爲用。							
題識：即之。淳祐十一年（1251）人日書。							
鈐印：張氏、張、即之							
史疆、陳汝器、李應薦、董訥、宮夢仁、程琦題跋，共鈐印十九方。							



189

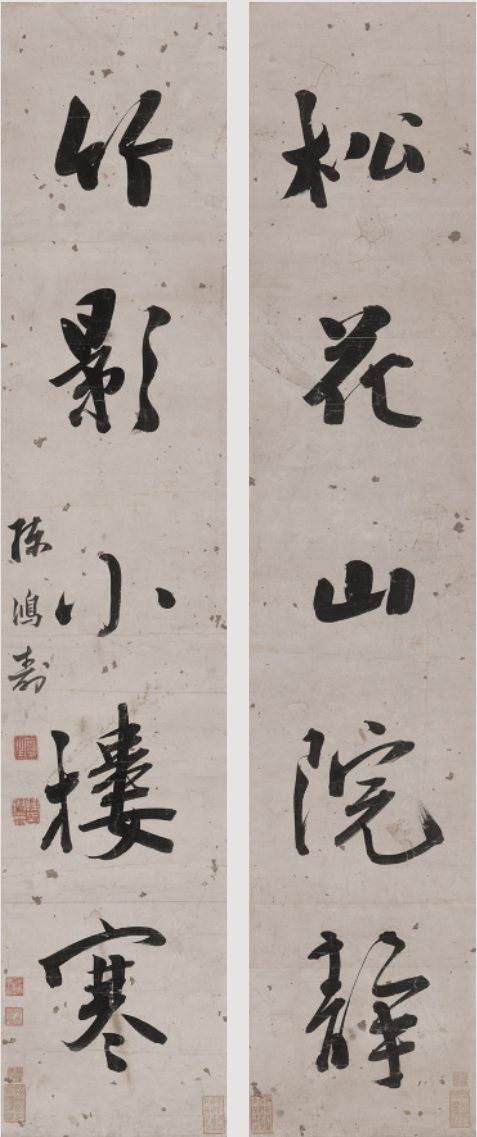
189

BAO SHICHEN (1775-1855)
Seven-Character Calligraphic Couplet in Running Script
A set of two scrolls, mounted and framed, ink on paper
Each measures 83.4 × 19 cm. (32 7⁄8 x 7 ½ in.)
Signed, with three seals of the artist

HK\$20,000-30,000 *US\$2,600-3,800*

清	包世臣	行書七言聯	水墨紙本	鏡框兩幅
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釋文：謝安石山澤閒意，蘇子瞻神仙人。
款識：安吳包世臣。
鈐印：世臣私印、包氏慎伯、上章淹茂



190

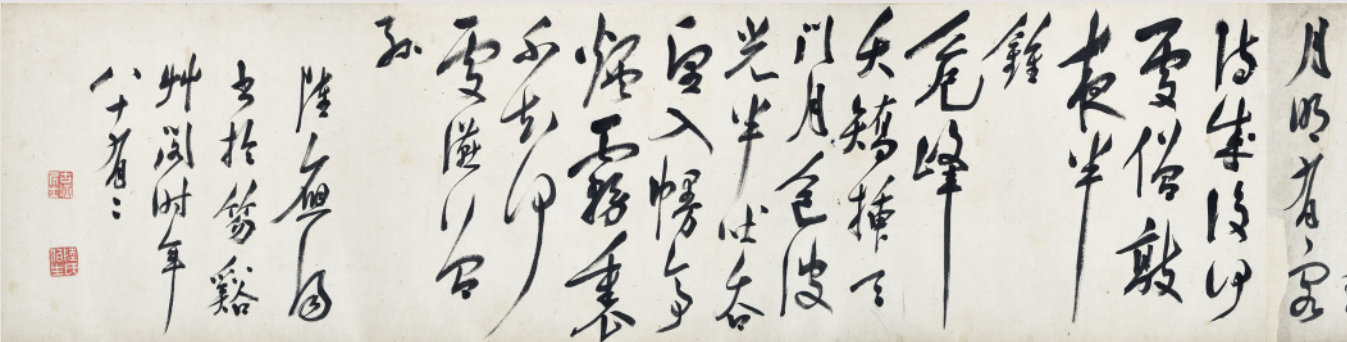
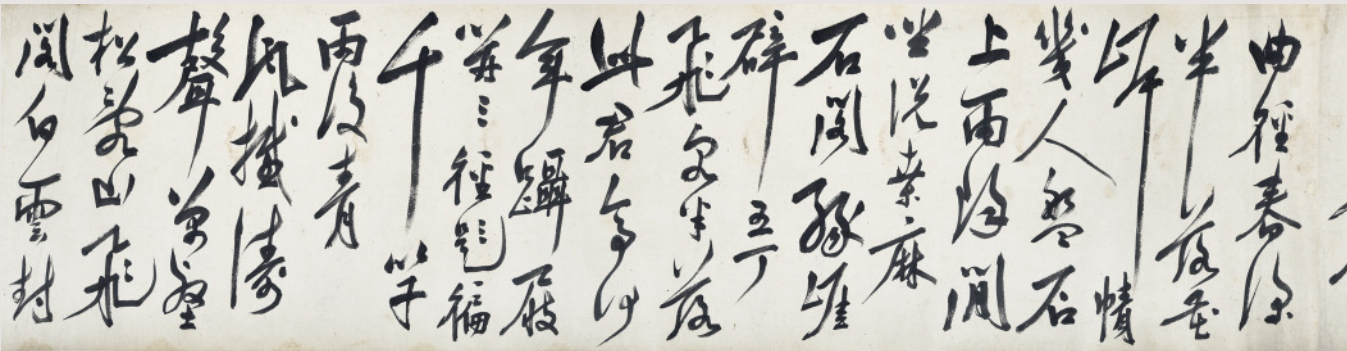
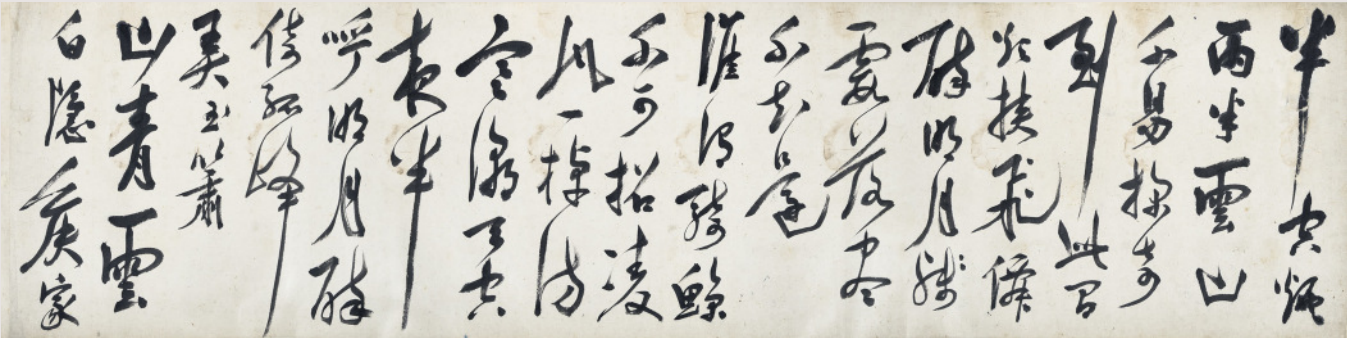
190

CHEN HONGSHOU (1768-1822)
Five-Character Calligraphic Couplet in Running Script
A pair of hanging scrolls, ink on gold-flecked paper
Each scroll measures 97.6 × 19.8 cm. (38 ¾ x 7 ¾ in.)
Signed, with two seals of the artist
Eight collector's seals, including two of He Man'an (?-2001)

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

清	陳鴻壽	行書五言聯	水墨灑金箋	立軸兩幅
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釋文：松花山院靜，竹影小樓寒。
款識：陳鴻壽。
鈐印：曼生、陳鴻壽印
藏印：何曼盦（?-2001）：三十二夫蓉山主曼盦、曼盦墨緣
其他：歐陽康印（二次）、岡州簞莊草廬賞藏（二次）、燕趙收藏韓魏經營齊楚精英（二次）



191

191

LU YINGYANG (1542-1624)
Cursive Script Calligraphy
Handscroll, ink on paper
41.5 × 485 cm. (16 ¾ x 191 in.)
Signed, with two seals of the artist
Dated 1624

PROVENANCE:
Christie's New York, Fine Chinese Paintings and Calligraphy,
3 June 1987, Lot 61.

HK\$800,000-1,200,000 *US\$100,000-150,000*

明	陸應陽	草書	水墨紙本	手卷	一六二四年作
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釋文：半空煙雨半雲山，不易探奇到此間。
欲挾飛仙醉明月，殘霞落盡不知還。
誰謂騎鯨不可招，凌風一棹滿寒潮。
天空夜半呼明月，醉倚孤峰弄玉簫。
山青雲白隱侯家，曲徑春深半落花。
岸幘幾人磐石上，雨餘閒坐說桑麻。
石閣緣崖辟五丁，飛泉半落此君亭。
何年躡履開三徑，題偏千竿雨後青。
風撼濤聲萬壑松，亂山飛閣白雲封。
月明有客詩成後，何處僧敲夜半鐘。
危峰天矯插天門，月色波光半吐吞。
望入幔亭煙霧裏，不知何處謫曾孫。

題識：陸應陽寫於笏谿州閣時年八十有二。
鈐印：古塘居士、陸氏伯生
簽條：明陸應陽草書詩卷。芷園藏。
來源：紐約佳士得，中國古近代名畫，1987年6月3日，編號61。



192

WANG DUO (1592-1652)

Calligraphy in Cursive Script

Hanging scroll, ink on satin

170.5 × 53.5 cm. (66 5⁄8 x 21 1⁄8 in.)

Signed, with two seals of the artist

Dedicated to Yonglao

One collector's seal of Zheng Xiaru (1610-1673)

EXHIBITED:

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

LITERATURE:

Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition Catalogue, Urban Council, Hong Kong, 1985, pp.154-155, pl.42.

NOTE:

Wang Duo's *Calligraphy in Cursive Script* is a very good example of his one-stroke style, or continuous cursive script. All the characters are linked from the very first stroke till the last one. According to *Shuduan (Judgments on Calligraphy)* written by the Tang calligrapher and critic Zhang Huaiguan, one-strike style was pioneered by Zhang Zhi (?-192), a famous calligrapher of the Han period.

Thanks to this one-stroke style, *Calligraphy in Cursive Script* is flowing and smooth, characterized by rhythmic, strong and versatile lines that makes it a rare gem.

HK\$4,000,000-6,000,000 US\$510,000-770,000

明 王鐸 草書《熱甚帖》《寒嚴帖》 水墨綾本 立軸

釋文：熱甚。汝習讀爲勞。吾疾劣。遣不具。伯智疏。寒嚴。比氣力何似。僕（疾劣）。甚情想。遇今信旨。此不多。陳伯智疏。

題識：永老先生詞宗。王鐸。

鈐印：王鐸之印、字覺斯

鄭俠如（1610–1673）藏印：鄭俠如書畫印

簽條鈐印：小聽颿樓珍藏

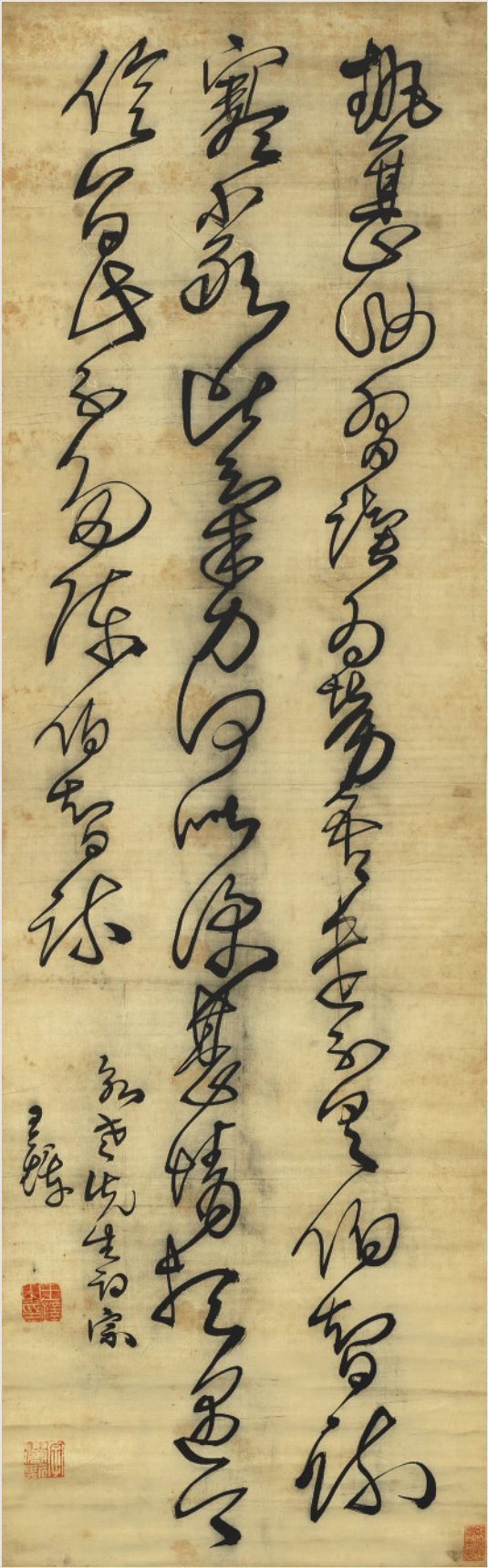
展覽：香港，香港藝術館，“中國文物集珍：敏求精舍銀禧紀念展覽”，1985年10月25日–1986年1月15日。

出版：《中國文物集珍：敏求精舍銀禧紀念展覽圖錄》，香港市政局，香港，1985年，第154–155頁，圖版42。

註：鄭俠如，安徽歙縣人，後居揚州，字士介，號俟庵。鄭之彥四子、鄭元勳之弟。鄭家以販鹽起家。鄭俠如崇禎十二年（1639）中副榜貢生，時年三十歲，任工部司務。入清後歸里，築“休園”，以詩酒自娛。

王鐸此幅臨帖的草書，稱之爲一筆書，又名連綿草，是草書的一種書寫方式。據唐人張懷瓘《書斷》云始自張芝，所謂“字之體勢，一筆而成。偶有不連，而血脈不斷，及其連者，氣候通其隔行。”即是一筆寫來，骨肉血脈相連不斷，有綿綿不絕之意。

此幅第一行從“熱”字開始，線條連貫，至行末疏字末筆，仍有筆意連接下一行“寒”字，餘復如是。全幅書意行氣流暢，線條既富圓轉流動之美，亦有屈鐵折戟之力，變化多端，爲王鐸書法中罕有精品。





193

193

VARIOUS ARTISTS

Flowers

Hanging scroll, ink and colour on gold paper
137×59.8 cm. (53 7/8 x 23 1/2 in.)
Colophon by Jiang Kongyin (1864-1951), with three seals
Dedicated to Madam Xu

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

清 諸家 花團錦簇 設色金箋 立軸

江孔殷（1864–1951）題跋：
海山雨霽閣陳新，來現河陽自在身。花竹爲圖安樂意，飄樓居處有長春。蘭齋課本、素紉寫芝仙菊石、湘紉寫玉蘭、雪漪寫天竺子竹、綺媛寫牡丹，爲潘太師母許太夫人九十壽。門下晚學生江孔殷頓首題並祝。
鈐印：江、霞公諷草、小百二蘭室



194

194

LIANG DINGFEN (1859-1919)

Letters

Two albums totalling one hundred and seven leaves, ink on paper
Various sizes
Without signature or seal

HK\$100,000-140,000 US\$13,000-18,000

清 梁鼎芬 信札 水墨紙本 冊頁兩本共一百〇七開



195



196

195

EMPEROR XUANTONG (1906-1967, REIGNED 1909-1911)
Calligraphy
Horizontal scroll, ink on silk
67 × 217.5 cm. (26 3⁄8 x 85 2⁄3 in.)
With one seal

HK\$300,000-500,000

US\$38,000-64,000

清	宣統皇帝	書法	水墨絹本	橫批
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釋文：淑德頤齡。

鈐印：宣統御筆之寶

196

EMPEROR GUANGXU (1835-1908, REIGNED 1875-1908)
Calligraphy
Scroll, mounted and framed, ink on silk
64 × 197 cm. (265 5⁄8 x 77 1⁄2 in.)
With one seal

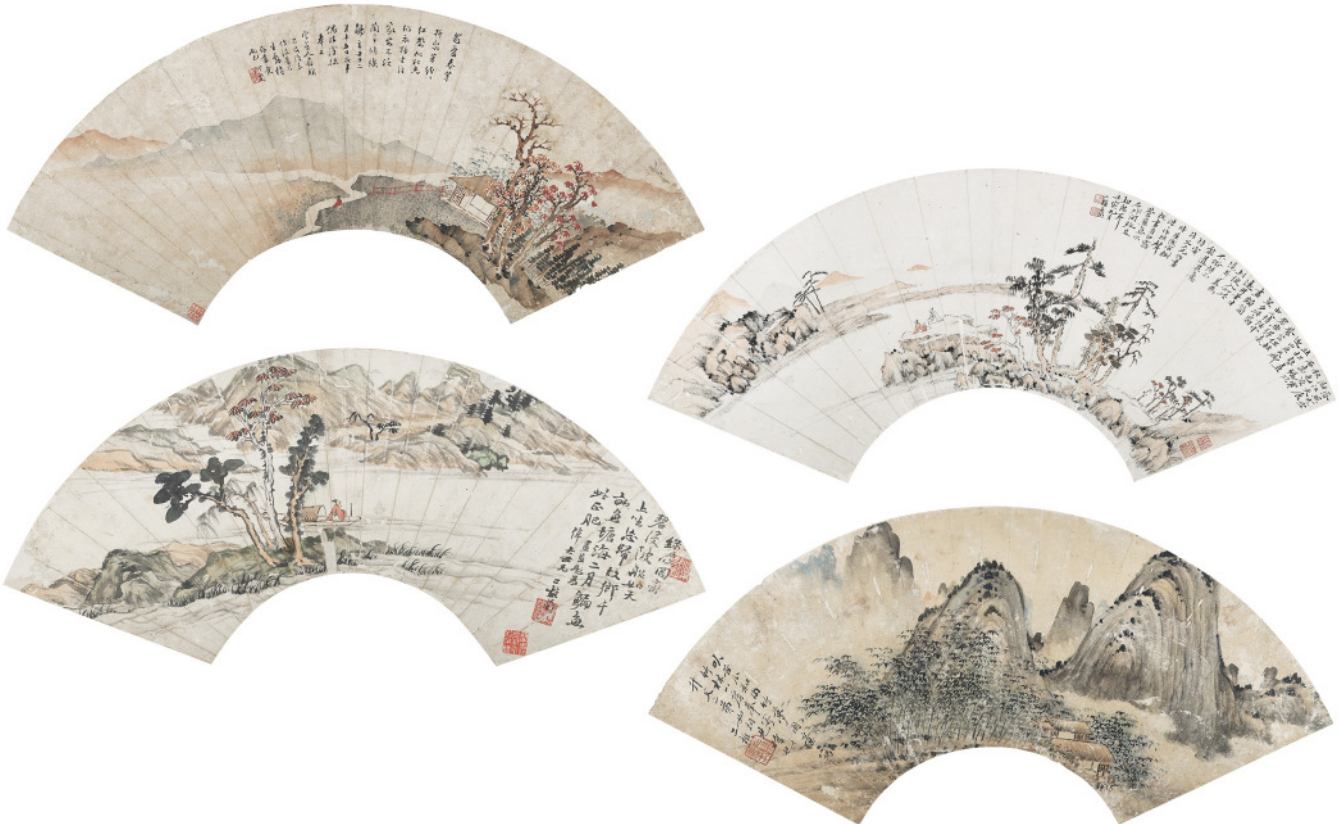
HK\$300,000-500,000

US\$38,000-64,000

清	光緒皇帝	書法	水墨絹本	鏡框
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釋文：青霄甘雷。

鈐印：光緒御筆之寶



197

197

LI JIAN (1748-1799)
Landscapes
A set of eight fan leaves, ink and colour on paper
Each fan leaf measures approx. 15.5 × 49 cm. (6 1⁄8 x 19 1⁄4 in.)
Three fan leaves signed and five fan leaves inscribed and signed with a total of ten seals of the artist
One leaf dedicated to Zhou Shi
One fan leaf dated *xinchou* year (1781) and two others dated *renyin* year (1782)
Eight collector's seals including two of Pan Feisheng (1857-1934)
PROVENANCE:
Lot 862, 28 May 2007, Fine Chinese Classical Paintings and Calligraphy, Christie's Hong Kong.

HK\$80,000-120,000

US\$10,000-15,000

清	黎簡	山水扇面	設色紙本	扇面八開
			一七八一／一七八二年作	

題識/款識：

1. 畫並題爲倬士世兄，二樵簡。

2. 二樵。

3. 黎簡。

4. 壬寅（1782年）九月廿六日四鼓下，黎簡。

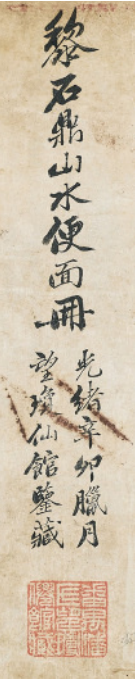
5. 辛丑（1781年）十二月十五日夜半偶然塗抹奉上雲道人扇頭，不及絹素，作沒骨不生動，稍存畫意而已。阿簡。

6. 石鼎道士寫。

7. 壬寅（1782年）九月二樵弟簡。

8. 二樵狂簡題並記。
- 鈐印：未裁（二次）、二樵狂簡、石鼎道士、黎簡私印、黎簡（四次）、簡氏

藏印：
潘飛聲（1857–1934）：蘭史珍藏不假不贈、潘飛聲印、潘飛聲藏於梧桐庭院
潘寶鐸（1853–1892）：菽堂心賞、望瓊仙館
其他：袁獻祚印（二次）、永伯鑒賞、潘寶鐸題簽：黎石鼎山水便面冊，光緒辛卯（1891年）臘月望瓊仙館鑒藏。
鈐印：番禺潘氏望瓊僊館藏
來源：香港佳士得中國古代書畫，2007年5月28日，編號862。





198

198
EMPRESS DOWAGER CIXI (1835-1908)
Chrysanthemum and Rock
Hanging scroll, ink on paper
127.5 × 63.2 cm. (50 ¼ x 24 7⁄8 in.)
With six seals of the artist
Colophon by Wang Wenjin, with one seal
Frontispiece by Xu Pu (1838-1907), with one seal
Colophon on the mounting by Shizeng,
dated ninth day, tenth month, twelfth year of
Guangxu period

HK\$500,000-400,000
US\$38,000-51,000

清 慈禧太后 菊石圖 水墨紙本 立軸

鈐印：慈禧皇太后御筆之寶、御賞、承明受光、鑑空衡平、承天和、長春宮精鑑璽

王文錦題跋：黃花品格邁群芳，點綴秋容筆硯香。
潑墨潤含甘井水，幾枝冷艷帶新霜。王文錦敬題。

鈐印：敬題

徐卮（1838–1907）詩堂：
寫到煙枝信手揮，秋林驚看墨花飛。移根不藉天隨子，儘有寒香送四圍。徐卮敬題。
鈐印：南齋供奉

裱邊題跋：光緒十二年（1886）十月初九日，慈禧端佑康頤昭豫莊誠皇太后御筆。（師曾款題跋破損較多，不錄。）

199
EMPEROR QIANLONG (1711-1799,
REIGNED 1736-1796)
Poems in Running Script
Hanging scroll, ink on gold-flecked paper
167.5 × 89 cm. (66 × 35 in.)
Signed, with two seals of the artist

LITERATURE (on the poems):
Imperial Poems Book 3, Vol.50, in
The Complete Writings of the Four Repositories, Qing manuscript.
The Imperial Grace of Southern Tours, Vol. 14., in *The Complete Writings of the Four Repositories – Histories*, Qing manuscript.
Full Collection of Poetry by Emperor Qianlong, Vol. 6, National Palace Museum, Taipei, 1976.
Full Collection of Poetry by Emperor Qianlong, Vol. 5, China Renmin University Press, Beijing, 2013, pp.86-87.

HK\$600,000-900,000
US\$77,000-120,000

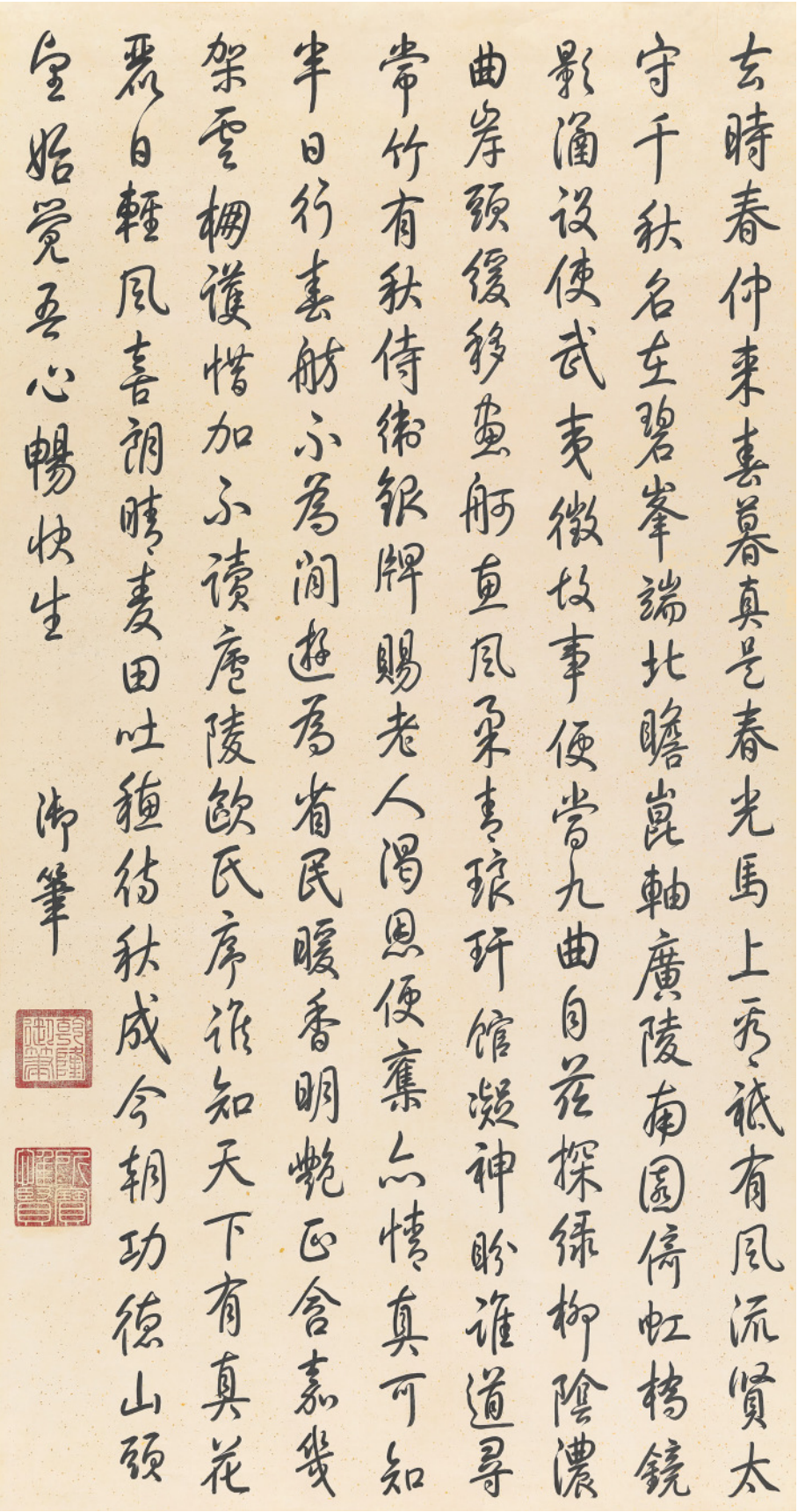
清 乾隆皇帝
行書《游平山堂即景雜詠五首》
水墨灑金箋 立軸

釋文：去時春仲來春暮，真是春光馬上看。祇有風流賢太守，千秋名在碧峯端。北瞻崑軸廣陵南，園倚虹橋鏡影涵。設使武夷徵故事，便當九曲自茲探。綠柳陰濃曲岸頭，緩移畫舸惠風柔。青琅玕館凝神盼，誰道尋常竹有秋。侍衛銀牌賜老人，渴恩便奪亦情真。可知半日行春舫，不為閒遊為省民。暖香明艷正含嘉，幾架雲棚護惜加。不讀廬陵歐氏序，誰知天下有真花。麗日輕風喜朗晴，麥田吐穗待秋成。今朝功德山頭望，始覺吾心暢快生。

款識：御筆。

鈐印：乾隆御筆、所寶惟賢

詩文著錄：《御制詩三集》卷五十，《欽定四庫全書》，清寫本。
《欽定南巡盛典》卷十四，
《欽定四庫全書》·史部，清寫本。
《清高宗御制詩文全集》（六），臺北故宮，1976年。
《乾隆御制詩文全集》第五冊，中國人民大學出版社，北京，2013年，第86–87頁。



199

Beyond Architectural Painting: An Appreciation of Yuan Yao's *The View of Jiucheng Palace*

界畫之外：袁耀青綠山水巨幅賞析

A native of Yangzhou, Yuan Yao (active 1720-1780) learnt how to paint landscapes with pavilions of architectural finesse from his father (or uncle) Yuan Jiang. The Yuan's style of architectural paintings was come together through innovation and learning from the ancient Song and Yuan masters, Qiu Ying of the Ming dynasty and Li Yin and Xiao Chen of the Qing period.

In *The View of Jiucheng Palace*, Yuan employed a composition of one river and three banks to depict a royal garden with pavilions zigzagged along the river banks, and sandwiched by fairy mountains in the background and the foreground. The meticulously painted pavilions and towers are full of minute details: the cloisters and railings, the carved brackets and corners, the beams, eaves and lattices. The vitality of this painting founds in the top left quadrant where passengers of the dragon boats are picking lotus, suggesting it is summer time. Moreover, in the lower left corner servants are carrying gift boxes on a bridge towards the pavilion hidden by the trees and rocks on the right. Two men are chatting outside a red door, possibly waiting for the servants' arrival. Furthermore, inside of the pavilion people are playing the zither or strolling together, playing chess, admiring lotus or simply watching the waves while enjoying the breeze. In the past studies on Yuan's paintings focused on their architectural accuracy and precision, yet the figures and stories entailed were neglected.

The splendor and exquisite details of Yuan Yao's architectural paintings caught the eyes of the Shanxi merchants. They invited the artist to Shanxi where he painted for one of his patrons, the Wei family of Taiyuan, quite a number of outstanding works in different formats, notably the various majestic scrolls of panoramic views. It is possible that *The View of Jiucheng Palace* was one of them.

袁耀，字照道，清初揚州人，生平不詳。據古人記載及今人研究，袁耀隨其父（一說叔父）袁江習畫，得山水樓閣家法。袁氏二人的青綠山水界畫，遠宗宋元，近師明人仇英及清初李寅、蕭晨等名家，師古創新形成自家的面目。

袁耀此巨幅採一河三岸式構圖，繪仙山樓閣式的皇家園林，以遠山中景近山三者，主體分別為中左右，形成迂迴之字型結構。大畫之中，尤可注意的是亭臺樓閣的界畫處理，回廊曲欄，雕斗拱角，樑簷樞軒，無不刻畫入微。建築以外，畫左上龍舟採蓮的人物勾勒最為精彩，既表現季節時間，又使得廣袤園林之中增添動態與生氣。左下角橋樑上抬禮捧盒走向右邊樓閣的僕人，隱藏疊石曲徑的幽深，遠在山石樹閣叢中，紅色的門外有人坐談，似乎在等待他們。而主體的樓閣之中，或奉琴或攙扶前行，對弈賞蓮，和風觀浪。過去的研究大多關注袁氏界畫藝術的精細準確，忽略了畫中人物的故事性與關聯性。樓閣可居可遊可觀，才符合現實生活。

袁耀適逢康乾治世，界畫的金碧輝煌與精雕細描，獲得晉商的青睞，受邀從揚州前往山西。其中為太原尉氏一族繪畫，便有堂、屏、卷、冊等類型，每種若干幅，尤多巨幅屏幛，無不精益求精。此幅巨作雖無說明繪製地點，據上推論，頗有可能即是袁氏為山西晉商繪製之一。



200

200
YUAN YAO (ACTIVE 1720-1780)
The View of Jiucheng Palace

Hanging scroll, ink and colour on silk
187.5 × 197 cm. (73 5/8 x 77 5/8 in.)
Inscribed and signed, with two seals of the artist
Dated tenth month, *gengyin* year (1770)

HK\$3,000,000-4,000,000 US\$380,000-510,000

清 袁耀 山水圖 設色絹本 立軸 一七七〇年作

題識：庚寅（1770年）陽月擬九成宮意。邗上袁耀。
鈐印：袁耀之印、昭道氏



201

YUAN YING (ACTIVE 1765-1785)

Landscapes

Album of eight leaves, ink and colour on paper
Each leaf measures 12.5 × 17.7 cm. (4 7/8 x 7 in.)
One leaf signed, with two seals of the artist
Three collector's seals: one of the Emperor Qianlong (1711-1799 r. 1736-1796) and two of Ishikawa Shuntai (1842-1931)
Colophon inscribed and signed by Ishikawa Shuntai, with three seals
Titleslip inscribed, with one seal

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

清 袁瑛 山水冊 設色紙本 冊頁八開

款識：臣袁瑛恭繪。

鈐印：臣、瑛

藏印：乾隆皇帝（1711–1799）：乾隆御覽之寶
石川舜台（1842–1931）：舜台之印（二次）

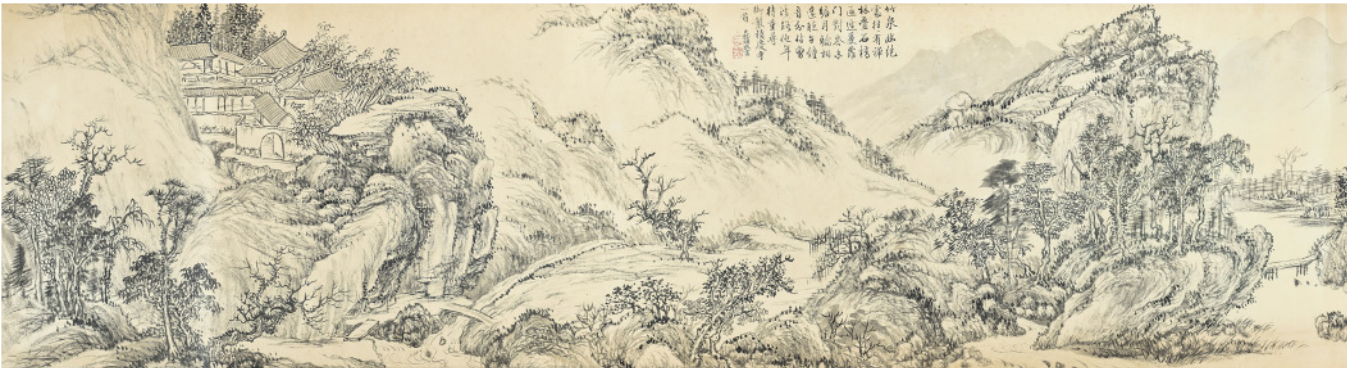
石川舜台（1842–1931）題跋：
袁瑛，字近華，號二峰。鉞從子。山水蒼古，得大癡法。花卉寫意有骨力，不同流俗。乾隆乙酉（1765年）學使李因培薦直內庭，屢蒙褒賞，得官廣東巡檢。此畫慎重謹密，一筆不苟，蓋獻畫也。袖中之珍，宜登賞焉耳。節堂迂人記。

鈐印：舜台、叟輔、節堂



註：保留清代宮廷紫檀蓋原裝，並為石川舜台舊藏及題跋。

石川舜台，號節堂，日本真宗大谷派僧人，任京都東本願寺住持。1872年出國留學，1877年在京都刊行小栗棲香頂的《喇嘛教沿革》。曾藏有賀知章《孝經》（後歸日本皇室）、懷素《自敘帖》（日本半卷本）。吳昌碩為其刻有“節堂”印。



202

QIAN WEICHENG (1720-1772) / JI HUANG (1711-1794)

Landscape / Calligraphy

Handscroll, ink on paper
15.5 × 121.5 cm. (6 1/8 x 47 5/8 in.)
Signed, with a total of four seals of the artists

LITERATURE (Poem by Qianlong):
Jiqing Temple, in *Full Collection of Prose and Poetry of the Emperor Qianlong Vol. 3, Imperial Poems Vol.2 Bk.26*, National Palace Museum of Taipei, July 1976, np.

HK\$120,000-200,000 US\$15,000-26,000

清 錢維城／嵇璜 御製積慶寺詩意 水墨紙本 手卷

款識：臣錢維城恭繪。

鈐印：臣錢維城、敬事

嵇璜題詩：竹泉幽絕處，往往有禪林。疊石橋通徑，蔓蘿門對岑。未瞻月輪相，遙聽午鐘音。分付曹溪路，他年待重尋。御製積慶寺一首。臣嵇璜敬書。

鈐印：臣、璜

御製詩著錄：清乾隆，《積慶寺》，《御製詩二集》卷二十六，《清高宗御製詩文全集》（三），台北故宮博物院，1976年7月。

註：《積慶寺》詩為乾隆南巡遊賞西湖詩作之一，原為題《董邦達西湖畫冊十四幅》。錢維城為隨駕扈從侍臣，奉命秉筆繪製此圖卷，由嵇璜書御製詩。

類似事例，同見於錢維城《乾隆御製西湖十景詩意圖冊》（見《石渠續編》），款為“臣錢維城敬寫。”由嵇璜書御製詩，文字內容正與董邦達《西湖十景圖冊》題詩相同。此卷繪畫精緻，宮廷裝裱，應是乾隆南巡舟中賞玩之物。

御製積慶寺詩意 錢維城繪 嵇璜書



203

203

SHEN QUAN (1682-AFTER 1762)

Eagle and Rooster

Hanging scroll, ink and colour on silk

114 × 47 cm. (44 7⁄8 x 18 ½ in.)

Inscribed and signed, with four seals of the artist

Dated summer, *jisi* year of the Qianglong period (1749)

Inscribed on the wooden box by Anan Chikuda (1864-1928), and

Takamori Suigan (1847-1917), with a total of two seals

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

清 沈銓 英雄會和圖 設色絹本 立軸 一七四九年作

題識：蒼隼搏風知勁翮，春郊角勝愛花冠。
雄姿英爽成雙絕，十載凝神養羽翰。
乾隆己巳（1749年）夏，吳興沈銓並題。

鈐印：沈銓印、南蘋、神來、衡齋



204

木盒題識：

阿南竹垞（1864-1928）：

大正元年（1912）八月中浣觀于尾西靜觀書屋。竹垞衡。

鈐印：竹垞

高森碎巖（1847-1917）：

玉壺冰齋主人珍藏。蒼鷹雄雞意氣相接，姿態相應，不露苦心之跡而能見配合之妙，洵為絕作。碎岩居士鑒記。

鈐印：自知齋

註：阿南竹垞，日本南畫家。武田文豪弟子。先師從森山翔帆，後師從淵野啓仙。後來移居長崎，在市政府任職期間，師從木下五雲。

高森碎巖，明治時期著名南畫家。千葉縣人，幼名宗之助，名敏，字子納，別號有造，翠巖，菊梁，遂頑居士，自知齋，七松園，雙松庵等。17歲師從渡邊華山的高徒山本琴谷，宋元明清畫涉獵，擅長山水花鳥。其對於南宋畫的研究鑒定，在日本被稱為近代第一眼力。

查閱《中國古代書畫圖目》等出版資料發現，上海博物館藏沈銓《十二條屏》之一有《英雄會和圖》與此圖構圖相類，畫法近似。而沈銓在作品中自題詩者，此或者為僅見。

From a Japanese Private Collection 日本私人收藏（Lots 204-205）

204

XIANG SHENGMO (1597-1658)

Bamboo and Rock

Hanging scroll, ink on paper

82.5 × 27.2 cm. (32 ½ x 10 ¾ in.)

Inscribed and signed, with three seals of the artist

One illegible seal

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

明 項聖謨 竹石圖 水墨紙本 立軸

題識：逢人說愛君，愛君莫如我。我愛北窗眠，無風亦自可。
項聖謨。

鈐印：項聖謨印、項氏孔彰、西窗竹下

一印漫漶

205

WANG HUI (1632-1717)

Misty Mountains

Hanging scroll, ink and colour on silk

163 × 65.6 cm. (64 ⅙ x 25 7⁄8 in.)

Inscribed and signed, with two seals of the artist

Dated twelfth month, *dingmao* year (1687)

Seven collector's seals, including one of Cai Shou (1879-1941)

and one of Zhang Renqiu (20th C.)

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

清 王翬 山川雲雨 設色絹本 立軸 一六八七年

題識：山川出雲，為天下雨。歲次丁卯（1687年）嘉平月之上浣，師高尚書筆意。石谷王翬。

鈐印：王翬之印、石谷

藏印：蔡守（1879-1941）：唯邦蔡守
張紉秋（20世紀）：紉秋真賞
其他：養廉、悟以往之不諫、半口老人、丁子貞收藏書畫之印、張振海印



205



206
LAN MENG (17TH-18TH CENTURY)
Autumn Landscape
Handscroll, ink and colour on silk
34 × 431 cm. (13 ⅜ x 169 ⅝ in.)
Inscribed with a poem and signed, with one seal of the artist
HK\$250,000-350,000 *US\$32,000-45,000*
清 藍孟 丹楓秋色 設色絹本 手卷
題識：山居幽賞入秋多，處處丹楓映黛螺。欲寫江南好風景，雪川一派出維摩。仿石田翁筆，次公藍孟。
鈐印：西湖藍孟

207
ZHANG YIN (1761-1829)
Two Cranes by the Mountains and Sea
Scroll mounted and framed, ink and colour on silk
55.5 × 37.2 cm. (21 ⅞ x 14 ⅝ in.)
Entitled and signed, with one seal of the artist
One collector's seal
HK\$60,000-80,000 *US\$7,700-10,000*
清 張峯 海山同壽 設色絹本 鏡框
題識：海山同壽。夕庵。
鈐印：張峯之印
藏印：胡實君鑒藏印

Property of a Private Collector 私人收藏 (Lot 208)



207
208
LAN YING (1585-1664)
Village in the Mountains
Hanging scroll, ink and colour on silk
183 × 48 cm. (72 × 18 ⅞ in.)
Inscribed and signed, with two seals of the artist
Titleslip inscribed and signed by Pu'an and Tanomura Chokunyū (1814-1907)
with two seals and two illegible seals respectively
HK\$400,000-600,000 *US\$51,000-77,000*
明／清 藍瑛 水邨秋晚 設色絹本 立軸

題識：明霞高映赤城連，百尺喬松古澗邊。
花滿洞雲浮艷色，泉聲汨汨逗輕煙。蜨叟藍瑛並題。
鈐印：藍瑛私印、田叔
1. 題簽：藍蜨叟畫淡彩水邨秋晚圖立軸。朴庵處士題。
鈐印：登字士勤、峽中之人
2. 田能村直入（1814–1907）
題簽：藍蜨叟自畫贊水邨秋晚圖。直入山樵觀併題。
兩印漫漶



Harold Wong (1943–2022) was a distinguished connoisseur, collector, advisor, gallerist, and artist, influential in both Hong Kong and the international Chinese art scene. Raised in a cultured family, he studied classical Chinese art under Madam Koo Tsin-yaw. His father, Wong Pao-hsie (1907-1979), a Shanghai native, renowned collector, and a member of the Min Chiu Society, assembled *Lok Tsai Hsien*, an esteemed collection of classical artworks and calligraphy.

Wong served as the Chairman of the Management Committee and Advisory Committee at the Art Museum of the Chinese University of Hong Kong and was an active Min Chiu Society member. In 1977, he co-founded Hanart Gallery, a key hub for Chinese painting enthusiasts. By 1990, he shifted his focus to his own art practice, collecting, and advisory pursuits.

Harold Wong’s collection, *Lechangzai Xuan*, was built upon his father’s *Lok Tsai Hsien* and expanded during the latter decades of the 20th century, reflecting his education, personal taste, and evolving preferences. It encompasses a diverse range of Chinese paintings, with focus on: the Literati Tradition of the Ming and Qing Dynasties, Calligraphy, Mid to Late Qing Paintings, Modern and Contemporary Ink Paintings.

Harold Wong is fondly remembered for his kindness, expertise, and generosity in sharing his profound knowledge of Chinese painting. His calligraphic couplets were showcased at the Art Museum of the Chinese University of Hong Kong in 2003, 2007, and 2016, while many of his paintings were featured in the renowned Min Chiu Society exhibition series at the Hong Kong Museum of Art from the 1980s to the 2000s. As a luminary in Chinese art connoisseurship in Hong Kong and beyond, Harold Wong’s legacy as a contemporary literati will be celebrated through his exceptional collection and the profound influence he had on many collectors.

A specially curated online auction of paintings and calligraphy from the Harold Wong collection will be held on 30 April to 14 May, 2025.



209

黃仲方（1943–2022）是香港和國際藝術界的知名人士，亦是傑出的鑒賞家、收藏家、顧問、畫廊主和藝術家。他出生在文化底蘊深厚、拜師著名畫家顧青瑤。黃仲方的父親黃寶熙（1907–1979）乃上海人，著名收藏家及敏求精舍成員，其“樂在軒”收藏包含了一系列珍罕古代繪畫和書法作品。

黃仲方曾擔任香港中文大學藝術博物館管理委員會和顧問委員會主席，並是敏求精舍的活躍成員。1977年，黃仲方在香港聯合創辦漢雅軒畫廊，迅速成為中國繪畫愛好者的聚集地。到了1990年，他將注意力從畫廊業務轉向自己的繪畫、收藏和藝術諮詢事業。

黃仲方的樂常在軒收藏，以父親建立的樂在軒收藏為基礎，在20世紀後半葉得到顯著發展。此收藏反映了他的教育背景、個人品味和不斷演進的喜好，最終形成了涵蓋廣泛、多樣的中國書畫收藏，尤其專注於以下類別：明清文人繪畫、歷代書法、清中晚期繪畫、近當代書畫。

黃仲方在藝術界享有極高聲譽，他對中國藝術的鑒賞充滿熱情，並慷慨分享他的專業知識和深刻理解。他的對聯作品曾於2003年、2007年和2016年在香港中文大學文物館展出，而他收藏中許多繪畫作品則曾在1980至2000年代的香港藝術博物館敏求精舍系列展覽中展出。作為香港及全球中國藝術鑒賞界的傑出人物，黃仲方必將作為當代文人的典範，繼續透過其精彩的藏品對世界產生深遠影響。

黃仲方收藏中的部分作品，將以單一藏家拍賣的形式，於佳士得網上拍賣呈現（2025年4月30日至5月14日）。



209

WEN PENG (1498-1573)

Calligraphy in Cursive Script

Fan leaf, mounted and framed, ink on gold paper

18 × 52 cm. (7 ⅛ x 20 ½ in.)

Inscribed and signed, with two seals of the artist

Two collector’s seals: one each of Wang Zhenhua (1916-1987) and Cheng Shifa (1921-2007)

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

明 文彭 草書 水墨金箋 扇面鏡框

釋文：亭亭一竹挺高寒，正對先生苜蓿盤。
獨立不愁冰雪厲，孤根偏與冷銜安。
造觀定少王猷跡，間悉應知蔣詡難。
造化不私深雨露，春風依舊長琅玕。

題識：庭中一竹春來忽發數筍，喜而有作。文彭。

鈐印：文壽承印、三橋居士

藏印：汪振華（1916–1987）：峰山鎮汪振華印
程十髮（1921–2007）：十髮鑑古

210

DONG QICHANG (1555-1636)

Running Script Calligraphy

Hanging scroll, ink on satin

143.5 × 50 cm. (56 ½ x 19 ¾ in.)

Inscribed and signed, with three seals of the artist

EXHIBITED:

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

LITERATURE:

From Protégé to Master – The Chinese Painting Collection of Harold Wong, Christie’s Hong Kong, May 2024, pp. 82-83.

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

明 董其昌 行書 水墨綾本 立軸

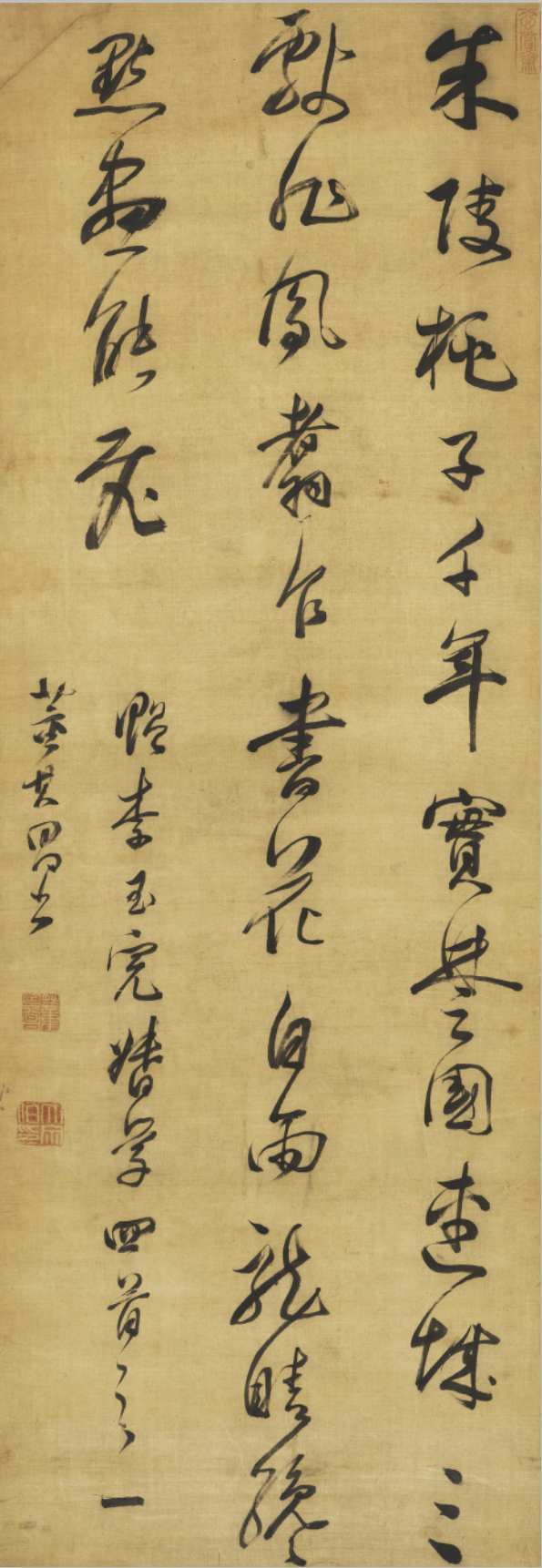
釋文：朱陵桃子千年實，楚國連城三獻非。
鳳翥乍書花自雨，龍睛纔點畫能飛。

題識：《贈李玉完督學四首之一》。董其昌書。

鈐印：董其昌、大宗伯印、玄賞齋

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

出版：《丹青冰鑑—黃仲方珍藏中國書畫》，香港佳士得，2024年5月，第82–83頁。



210

211

DONG QICHANG (1555-1636)
Secluded Residence in Autumn Forest

Hanging scroll, ink on silk
251×148 cm. (98 ⅜ x 58 ⅝ in.)
Inscribed and signed, with two seals of the artist

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

LITERATURE:
Kei Suzuki ed., *Comprehensive Illustrated Catalog of Chinese Paintings Vol. 2 Southeast Asian and European Collections*, University of Tokyo Press, Tokyo, 1982, pp. II-107, II-331, pl. S13-038.
From Protégé to Master – The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 52-53.

HK\$2,000,000-3,000,000 US\$260,000-380,000

明董其昌秋林逸舍水墨絹本立軸

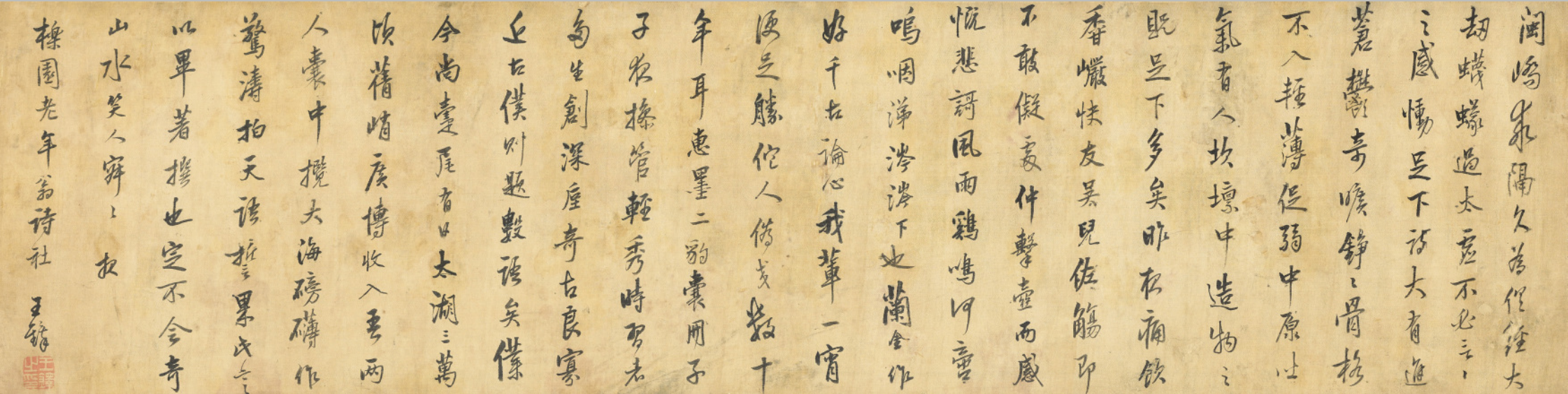
題識：詩在大癡畫前，畫在大痴詩外。
恰要二百餘年，翻身出世作怪。
沈啓南曾有此圖，余素不爲巨幅，乘興寫此並書六言絕。董玄宰。

鈐印：宗伯學士、董氏玄宰

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

出版：鈴木敬編，《中國繪畫綜合圖錄第二卷：東南亞、歐洲篇》，東京大學出版社，1982年7月初版、2013年3月二版，第II–107、II–331頁，圖版S13–038。
《丹青冰鑑—黃仲方珍藏中國書畫》，香港佳士得，2024年5月，第52–53頁。





212

212
WANG DUO (1592-1652)
Correspondence to Zhou Lianggong
Horizontal scroll, ink on satin
28 × 111.2 cm. (11 × 43 ¾ in.)
Inscribed and signed, with one seal of the artist
Dedicated to Shuoyuan

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

LITERATURE:
From Protégé to Master – The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 90-91.

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

明	王鐸	致樸園手札	水墨綾本	橫批
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釋文：閩嶠乖隔久，爲俱經大劫，蟻蟻過太虛，不必言，言之感慟。足下詩大有進，蒼鬱奇曠，錚錚骨格，不入輕薄促弱，中原吐氣有人，坎壇中造物之脫足下多矣。昨夜痛飲香巖快友，吳兒佐觴，即不敢擬處仲擊壺，而感慨悲詞，風雨雞鳴，何啻嗚咽涕洟下也。蘭金作好，千古論心，我輩一宵，便足勝他人僞交數十年耳。惠墨二、豹囊、冊子，子夜操管，輕秀時習者多，生創深屋奇古良寡，近古僕則題數語矣。僕今尙竄尾有日，太湖三萬頃蒨峭廣博，收入吾兩人囊中，攬大海磅礴，作驚濤拍天語誓，果此言，以畢著撰也，定不令奇山水笑人寂寂。夜。

題識：樸園老年翁詩社。王鐸。

鈐印：王鐸之印

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

出版：《丹青冰鑑—黃仲方珍藏中國書畫》，香港佳士得，2024年5月，第90–91頁。

註：上款樸園老年翁應爲周亮工（1612–1672），明代官員、文學家、篆刻家、書畫鑒藏家，與王鐸文藝交往甚爲緊密。

213
ZHAO ZHIQIAN (1829-1884)
Seven-Character Calligraphic Couplet in Running Script
A pair of hanging scrolls, ink on gold-flecked paper
Each scroll measures 127 × 30.3 cm. (50 × 12 in.)
Inscribed and signed, with two seals of the artist
Dedicated to Zai'an
One collector's seal

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

LITERATURE:
From Protégé to Master – The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 130-131.

HK\$200,000-400,000 **US\$26,000-51,000**

清	趙之謙	行書七言聯	水墨灑金箋	立軸兩幅
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釋文：七重寶樹圍金界，千里名山入酒船。

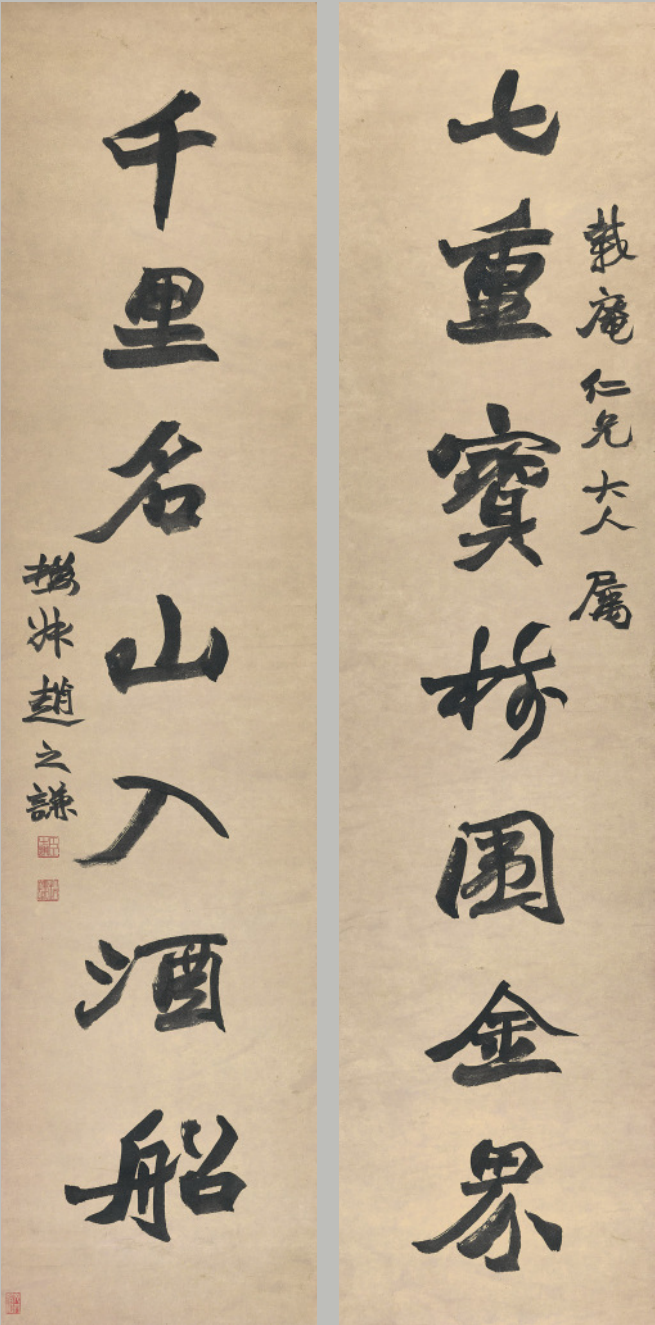
題識：載庵仁兄大人屬，搗叔趙之謙。

鈐印：臣之謙、趙孺卿

藏印：九丹鑒藏

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

出版：《丹青冰鑑—黃仲方珍藏中國書畫》，香港佳士得，2024年5月，第130–131頁。



213



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ZHAO ZUO (1573-1644)

Travelling in Winter

Handscroll, ink and colour on paper

21 × 149 cm. (8 ⅝ x 58 ⅝ in.)

Inscribed and signed, with two seals of the artist

One collector's seal

HK\$150,000-250,000

US\$19,000-32,000

明

趙左

雪中行旅

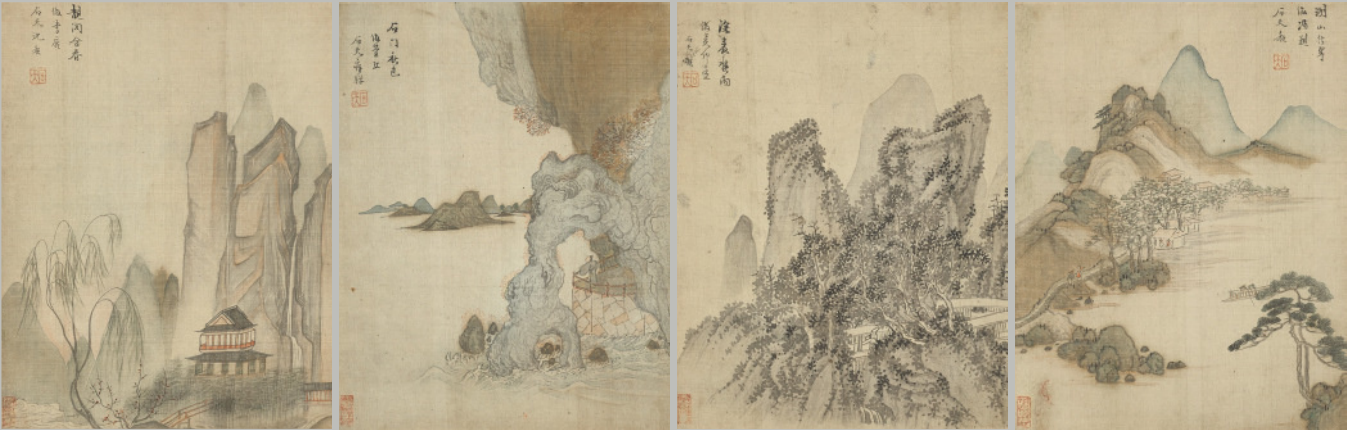
設色紙本

手卷

題識：荒村建子月，獨樹老夫家。趙左。

鈐印：趙左之印、文度氏

藏印：蔣穀孫（1902–1973）：密均樓



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SHEN HAO (1586-1661)

Landscape after the Old Masters

Album of eight leaves, ink/ink and colour on silk

Each leaf measures 29.5 × 22.5 cm. (11 ⅝ x 8 ⅝ in.)

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

eight collector's seals

Colophon by Qi Gong (1912-2005), with two seals

Titleslip by Pu Ru (1896-1963), with two seals

HK\$280,000-380,000

US\$36,000-49,000

明

沈顯

臨古山水冊

水墨/設色絹本

冊頁八開

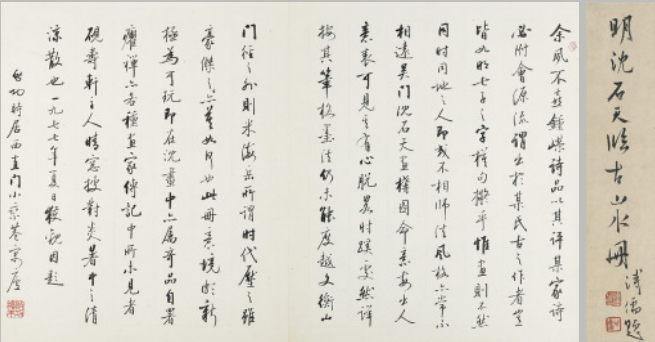
- 題識：1 湖山秋翠。做馮觀。石天顯。
2 深巖積雨。做吳仲圭。石天顯。
3 石門秋色。做營丘。石天癯禪。
4 靚閣含春。做李唐。石天沈顯。
5 在阿偕隱。做松雪。石天朗倩。
6 山園秋晚。做朱銳。石天癯顯。
7 錢塘飄影。做郭熙。石天癯顯。
8 廣寒攀柱。做吳旻。石天朗倩顯。

鈐印：石天（八次）

八印漫漶

溥儒（1896–1963）題簽：明沈石天臨古山水冊。溥儒題。

鈐印：溥儒之印、心畬



215

啓功（1912–2005）題跋：
余夙不喜鍾嶸《詩品》，以其評某家詩，必附會源流，謂出於某氏。古之作者，豈皆如明七子之字模句擬乎。惟畫則不然，同時同地之人，即或不相師法，風格亦常不相遠。吳門沈石天畫構圖命意，每出人意料，可見其有心脫略時蹊處，然詳按其筆格墨法，仍未能度越文衡山門徑之外。則米海岳所謂時代壓之，雖豪傑之士亦莫如何也。此冊意境頗新，極為可玩。即在沈畫中亦屬奇品。自署癯禪，亦各種畫家傳記中所未見者。硯壽軒主人晴窗披對，炎暑中之清涼散也。一九七七年夏日獲觀因題。啓功時居西直門小乘巷寓廬。
鈐印：啓功稿本、啓



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GONG XIAN (1618-1689)

Calligraphy / Landscape

A set of two scrolls, mounted as a hanging scroll, ink on paper
Each measures 21 × 22.4 cm. (8 ¼ x 8 ⅞ in.)
With two seals of the artist

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

LITERATURE:
From Protégé to Master – The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 66-67.

HK\$80,000-100,000 US\$10,000-13,000

清 龔賢 書法／山水 水墨紙本 立軸雙挖

書法釋文：四月空亭綠蔭多，夕陽垂足注清波。
不攜尊酒攜殘醉，來聽黃鸝宛轉歌。

鈐印：龔賢

山水鈐印：半千

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

出版：《丹青冰鑑—黃仲方珍藏中國書畫》，香港佳士得，2024年5月，第66–67頁。



217

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ZHANG YIN (1761-1829)

Studio in Pine Mountains

Hanging scroll, ink and colour on paper
240 × 108 cm. (94 ½ x 42 ½ in.)
Inscribed and signed, with three seals of the artist

HK\$80,000-100,000 US\$10,000-13,000

清 張峯 深山琴隱 設色紙本 立軸

題識：白石翁深山琴隱圖。張峯。

鈐印：張峯之印、鐵甕城東蟄叟、家住鐵甕城東



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VARIOUS ARTISTS (17TH-18TH CENTURY)

Voyage to the Chu Region

Album of eight double-leaves, ink / ink and colour on paper
Each leaf measures 25 × 29.5 cm. (9 ⅝ x 11 ⅝ in.)
Eight paintings each inscribed and signed, with a total of fifteen seals of the artists
Calligraphy on the adjacent pages, with a total of twenty-one seals of the artists
Eight collector's seals of Pang Yuanji (1864-1949)
Frontispiece with one collector's seal of Pang Yuanji
Titlieslip by Lu Hui (1851-1920), with one seal

LITERATURE:
Pang Yuanji, *Record of Famous Paintings in Xuzhai II*, Vol. 4, in *Complete Compendium of Chinese Painting and Calligraphy*, Vol. 12, Shanghai Painting and Calligraphy Publishing, October 1994, pp. 559-570.

HK\$150,000-200,000

US\$19,000-26,000

清 諸家 楚遊贈行書畫冊 水墨／設色紙本 冊頁八對開

題識：

- 洞庭秋月。請政靜君同學先生，高簡。鈐印：高簡印 荆彥鳴對頁書法並鈐印三方。
- 自墮塵網幾二十年，翰墨風流作何狀貌。聊爲解嘲，云身隱焉，文也。靜君先生有三楚之行，屬作岳陽勝觀，強掃禿隸寫意以應之，爲之不寒而栗，不可示人也。震澤冷庵會。鈐印：王會印、冷庵 汪琬對頁書法並鈐印三方。
- 桃花潭水。己巳春三月寫爲蓼磯先生遊楚並正，吳門王允維。鈐印：允維 王荀鶴對頁書法並鈐印三方。
- 己巳初夏，寫似蕭齋兄楚游博桑，弟賀天鈞。鈐印：賀天鈞印 于梅草對頁書法並鈐印二方。
- 己巳夏日用米法寫楚山清曉，奉贈靜老年道兄楚遊，良常弟于佶。鈐印：吉、人 陽姜寅、顧三典對頁書法並鈐印三方。

- 岳陽樓圖。己巳夏日爲靜君先生寫並正，晉陵黃公遜。鈐印：公、遜 文揆對頁書法並鈐印二方。

- 己巳春暮，靜君年翁將遊武昌寫此贈行。王武。鈐印：武、勤中、吳趨 王武對頁書法並鈐印二方。

- 蓼磯先生遠行寫此奉贈並博一粲。王頤。鈐印：蘇州王頤、一字紅雪、文恪公七世孫。 于淵對頁書法並鈐印三方。

龐元濟（1864–1949）藏印：虛齋鑑藏（四次）、虛齋珍賞、虛齋審定（二次）、龐萊臣珍賞印

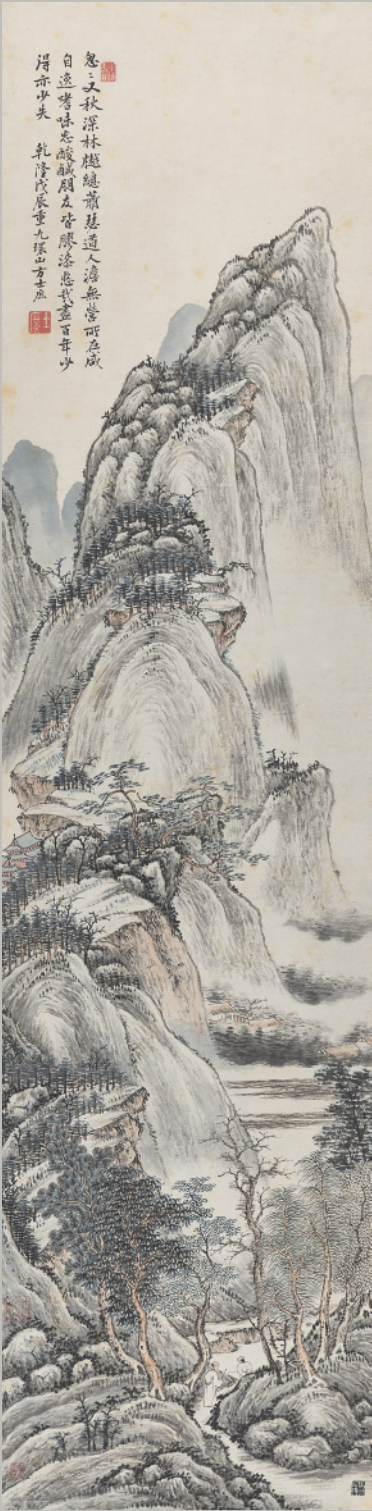
引首：洞庭瀟湘。鈐印：虛齋珍賞

陸恢（1851–1920）題簽：楚水離情。國初名人書詩畫計十六幀，合裝八葉，皆一時投贈之作。虛齋主人賞其風致，屬恢題之。鈐印：廉夫

著錄：龐元濟，《虛齋名畫續錄》卷4，見《中國書畫全書》第12冊，上海書畫出版社，上海，1994年10月，第559–570頁。



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REN XIONG (1823-1857)

Luohan

Hanging scroll, ink and colour on paper
115 × 39.7 cm. (45 5⁄8 x 15 5⁄8 in.)

Inscribed and signed, with one seal of the artist
Three collector's seals, including one of Wu Zheng (1878-1949)

EXHIBITED:

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

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 154-155.

HK\$120,000-180,000

US\$15,000-23,000

清 任熊 羅漢 設色紙本 立軸

題識：任熊渭長畫於大梅山館。

鈐印：渭長

藏印：吳徵（1878–1949）：枯蒼亭長
其他：靜觀、三橋

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

出版：《丹青冰鑑—黃仲方珍藏中國書畫》，香港佳士得，2024年5月，第154–155頁。

220

FANG SHISHU (1692-1751)

Visiting Friend in the Autumn

Hanging scroll, ink on paper
129.3 × 31.7 cm. (50 5⁄8 x 12 ½ in.)

Inscribed with a poem and signed, with three seals of the artist
Dated Chongyang Festival, wuchen year of the Qianlong period (1748)
Two collector's seals, including one of Jin Cheng (1878-1926)

EXHIBITED:

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

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 68-69.

HK\$180,000-280,000

US\$23,000-36,000

清 方士庶 秋林訪友圖 設色紙本 立軸 一七四八年作

題識：忽忽又秋深，林樾總蕭瑟。道人澹無營，所在咸自逸。
嗜味忘酸鹹，朋友皆膠漆。悠哉盡百年，少得亦少失。
乾隆戊辰（1748年）重九，環山方士庶。

鈐印：士庶、小師老人、偶然拾得

藏印：金城（1878–1926）：吳興金城真藏、輩伯真賞

簽條：方環山先生秋林訪友圖。戊子夏日，北樓舊藏。

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

出版：《丹青冰鑑—黃仲方珍藏中國書畫》，香港佳士得，2024年5月，第66–67頁。

221

WANG XUEHAO (1754-1832)

Landscape after Wang Meng

Hanging scroll, ink and colour on silk
310 × 83.6 cm. (122 × 32 5⁄8 in.)

Inscribed and signed, with two seals of the artist
Dedicated to Guanshan
Dated summer, bingyin year (1806)

HK\$60,000-100,000

US\$7,700-13,000

清 王學浩 仿山樵柳堂圖意 設色絹本 立軸 一八〇六年作

題識：王侯筆力能扛鼎，五百年來無此人。此雲林贈山樵句也。山樵為趙文敏外甥，故筆法酷似其舅，特文加昭逸耳。丙寅（1806年）初夏偶仿其《柳堂圖》意，似冠山學弟正之。椒畦王學浩作於山南老屋之易畫軒。

鈐印：王學浩印、椒畦



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222

JIN NONG (1687-1763)

Calligraphy

Hanging scroll, ink on paper
198.5 × 51.5 cm. (78 ⅞ x 20 ¼ in.)

Inscribed and signed, with three seals of the artist
Dated second month, sixteenth year of the Qianlong period (1751)

HK\$400,000-800,000 US\$51,000-100,000

清 金農 漆書 水墨紙本 立軸 一七五一年作

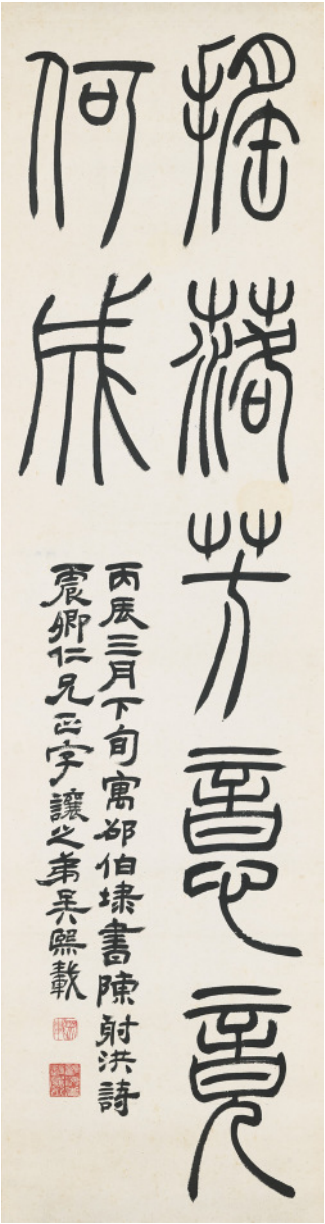
釋文：亭侯汝南袁逢。掌舉嶽之主位。應古制修廢起頓。閱其若茲。

題識：乾隆十六年（1751）二月杭人金農書。

鈐印：冬心先生、金農印信、龍虎丁卯



Image of reference material
參考資料圖片



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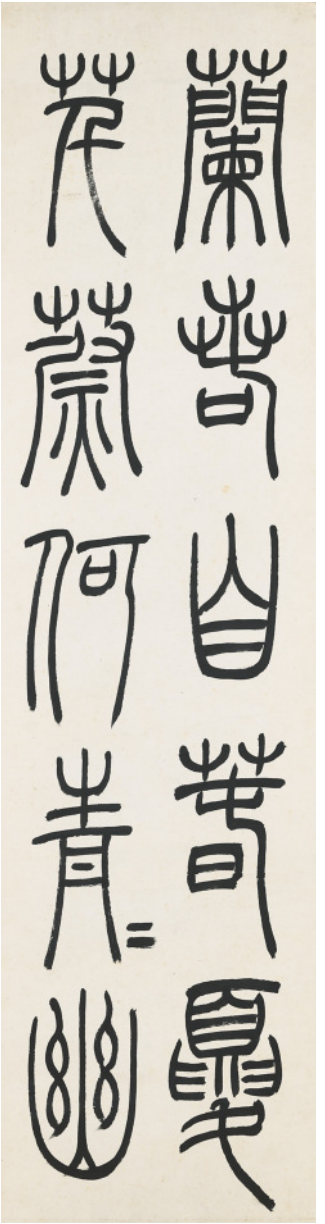
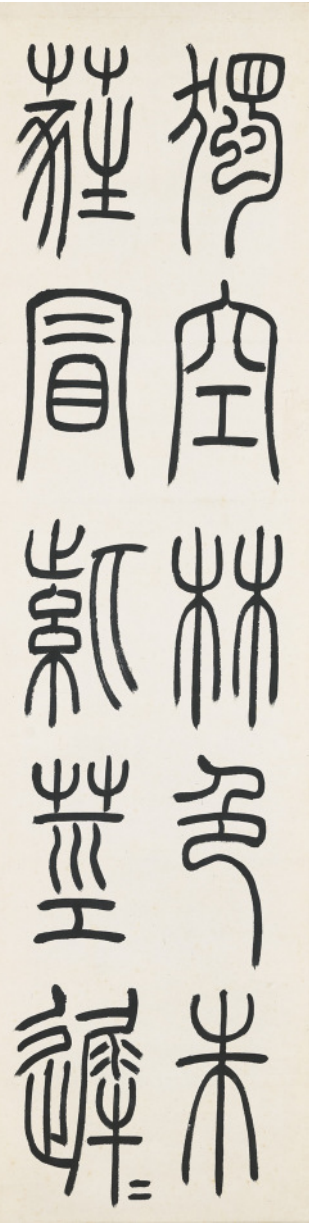
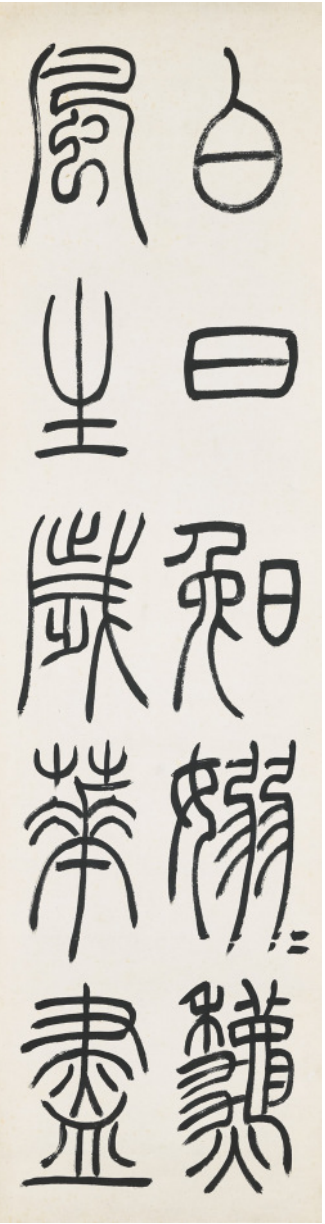
WU XIZAI (1799-1870)

Tang Poems in Seal Script

A set of four hanging scrolls, ink on paper
Each scroll measures 87 × 22.5 cm. (34 ¼ x 8 ⅞ in.)

Inscribed and signed, with two seals of the artist
Dated third month, *bingchen* year (1856)
Dedicated to Zhenqing

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



223

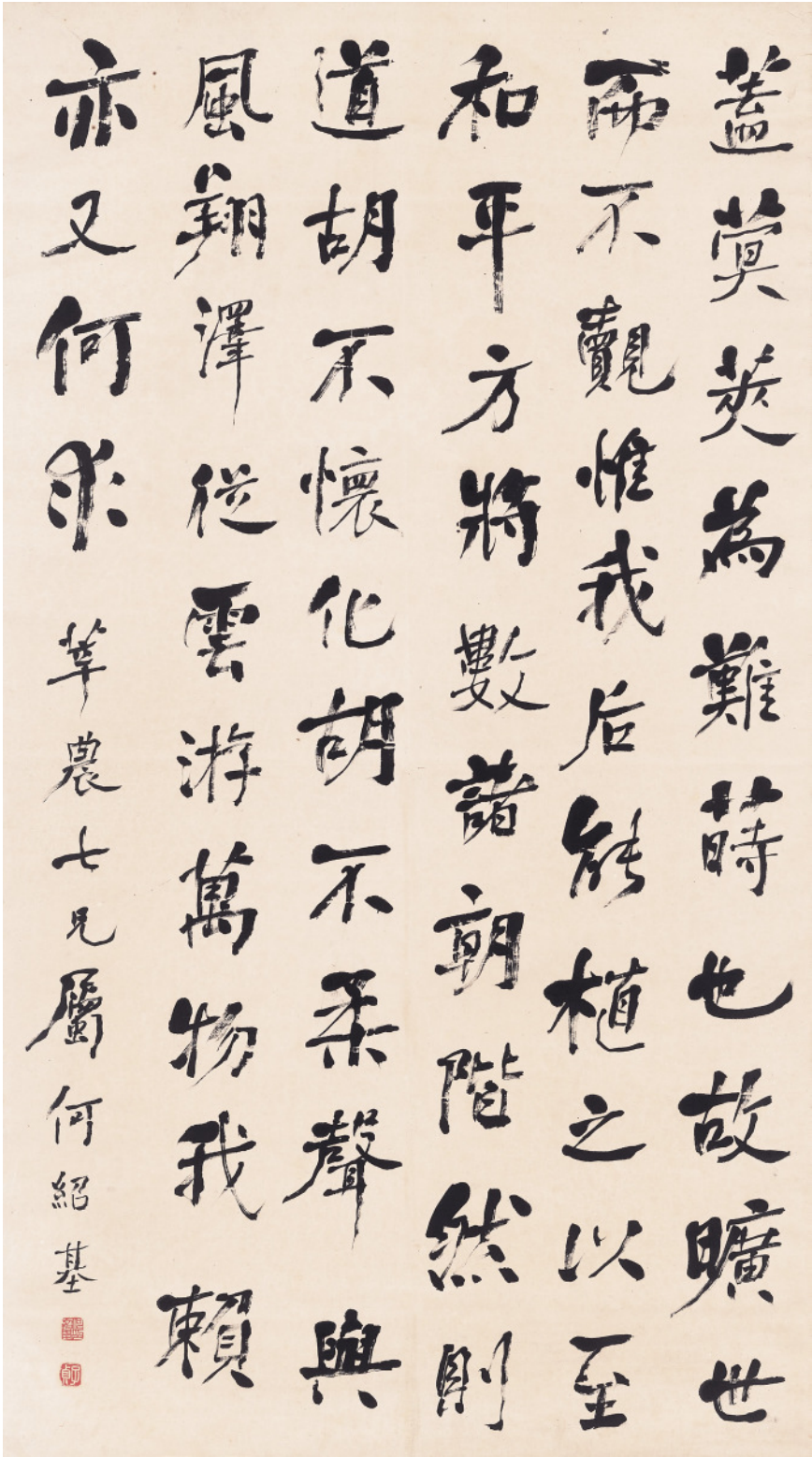
清 吳熙載 篆書唐詩四屏 水墨紙本 立軸四幅 一八五六年

釋文：蘭若自春夏，芊蔚何青青。幽獨空林色，朱蕤冒紫莖。遲遲白日晚，嫋嫋秋風生。歲華盡搖落，芳意竟何成。

題識：丙辰（1856年）三月下旬寓邵伯埭書陳射洪詩，震卿仁兄正字，讓之弟吳熙載。

鈐印：熙載、觀海者難為水

註：盒內有朱墨筆題：“穀庵主藏”，“甲申夏北京游中於琉璃廠所得”。



224

224
HE SHAOJI (1799-1873)
Calligraphy in Running Script
Hanging scroll, ink on paper
163 × 90.5 cm. (64 ⅛ x 35 ⅝ in.)
Inscribed and signed, with two seals of the artist
Dedicated to Xinnong
HK\$100,000-200,000
US\$13,000-26,000

清 何紹基 行書 水墨紙本 立軸

釋文：蓋莫英為難時也，故曠世而不覲，惟我后能植之，以至和平，方將數諸朝階，然則道胡不懷，化胡不柔，聲與風翔，澤從雲遊。萬物我賴，亦又何求？
題識：莘農七兄屬。何紹基。
鈐印：何紹基印、子貞

225
XU BAOGUANG (1671-1740)
Calligraphy in Clerical Script
Hanging scroll, ink on satin
122.5 × 44.5 cm. (48 ¼ x 17 ½ in.)
Inscribed and signed, with four seals of the artist
Wooden box inscribed and signed by Nakai Hiroshi, with two seals
Dated first month, *jiawu* year (1894)
HK\$60,000-100,000 *US\$7,700-13,000*

清 徐葆光 隸書自作詩 水墨綾本 立軸

釋文：旨酒吹笙盡日娛，中山嘉醞勝醞醑。歸鞍已怕眠千日，走馬猶煩勸一壺。挹取朝華重作酎，承來醴醑不須臚。甘芬在舌終難寫，玉笈新方肯乞無。
題識：宴後蒙餉醇酎一罌，報謝四韻，錄奉元公向老法司先生笑正，徐葆光拜稿。
鈐印：徐葆光字澂齋、紫微探花、太史之章、賜麟般
題盒：甲午（1894年）新正觀並題于煙雨樓上。蘆鄉釣徒。
鈐印：中井弘印、蘆鄉

註：向聖賡，字元公，琉球世家大族。徐葆光冊封琉球時，向氏官居法司。徐氏歸國，向聖賡有《末吉山即事送別》詩相贈，收錄在《中山傳信錄附贈送詩文》。
中井弘（1839–1894），號櫻洲。出身於薩摩藩士家庭，曾留學英國。1868年，任外國事務各國公使接待官。1871年升任兵部大錄。在日本駐英國公使館工作三年。1877年回國，出任滋賀縣知事，1889年任元老院議員，1894年任京都府知事，同年十月病逝。

226
SHEN YULIN (1812-?)
Eleven-Character Calligraphic Couplet in Running Script
A pair of hanging scrolls, ink on paper
Each scroll measures 182.5 × 32 cm. (71 ⅞ x 12 ⅝ in.)
Inscribed and signed, with two seals of the artist
Dated fifth month, *dingmao* year of the Tongzhi period (1867)
One collector's seal

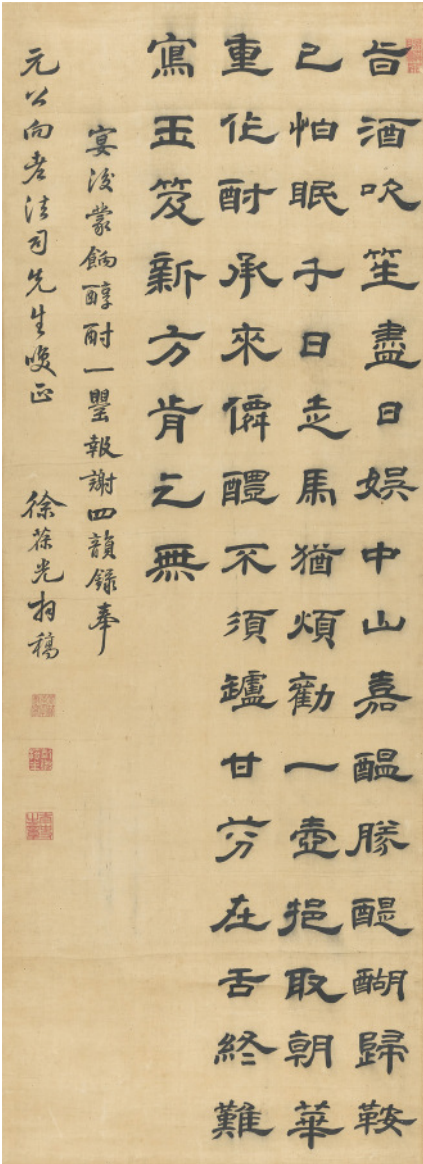
LITERATURE:
The Grand Views of the Calligraphic Couplets, Book Nine, Zhonghua Book Company, Shanghai, 1928, n.p.
Paintings and Calligraphy, vol. 9, Textbook from the class of Paintings and Calligraphy of the Department of Fine Arts, Zhejiang Watermark Factory, Zhejiang, 1981, n.p.
The Grand Views of the Calligraphic Couplets, China Book Store, Beijing, January 1984, n.p.
The Grand Views of the Calligraphic Couplets, Book Five, Jiangsu Guangling Guji Keyinshe, Guangling, April 1997, n.p.

HK\$150,000-260,000
US\$19,000-33,000
清 慎毓林 行書十一言聯 水墨紙本 立軸兩幅 一八六七年作

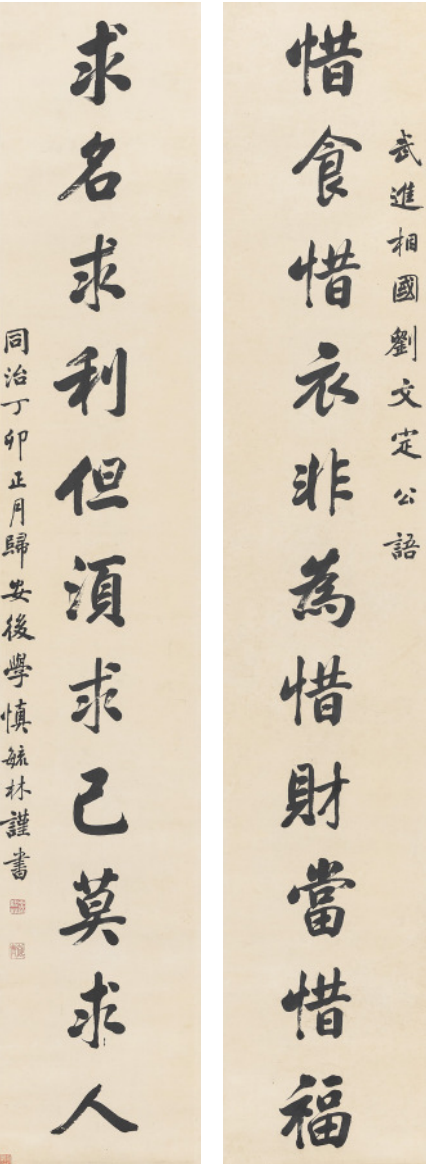
釋文：惜食惜衣非為惜財當惜福，求名求利但須求己莫求人。
題識：武進相國劉文定公語。
同治丁卯（1867年）正月，歸安後學慎毓林謹書。
鈐印：臣毓林印、延青
藏印：耕孫珍藏

出版：《墨蹟楹聯大觀》第九冊，上海中華書局，上海，1928年，無頁碼。
《書畫》卷九，美術學院書畫班學生用書，浙江浮水印廠，浙江，1981年，無頁碼。
《墨蹟楹聯大觀》，中國書店，北京，1984年1月，無頁碼。
《墨蹟楹聯大觀》第五冊，江蘇廣陵古籍刻印社，廣陵，1997年4月，無頁碼。

註：本聯為山東龍口博物館丁氏故宅祝壽廳愛福堂中抱柱對聯原本（見圖）。此內容應為慎毓林當時受山東首富丁氏家族之請所書。
蔣培澤舊藏。蔣培澤（1820–？），字耕孫，吳淞人。蔣升瀛曾孫，藏書家。
慎毓林（1812–？），清浙江湖州（吳興）人，道光三十年庚戌科二甲四名進士，授翰林院編修，後居吳門，以著書為娛。善學董香光，盡得其神。著有《在堂全集》。

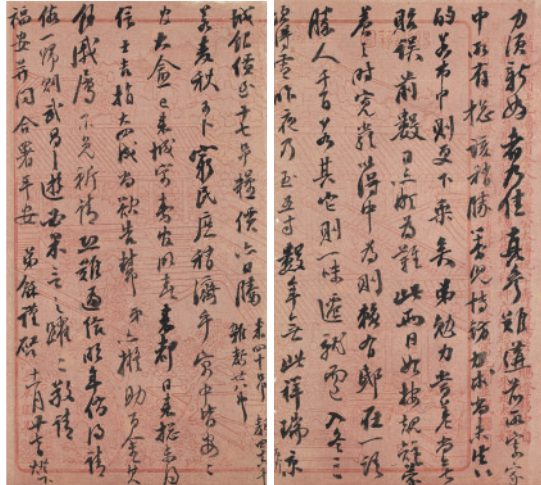
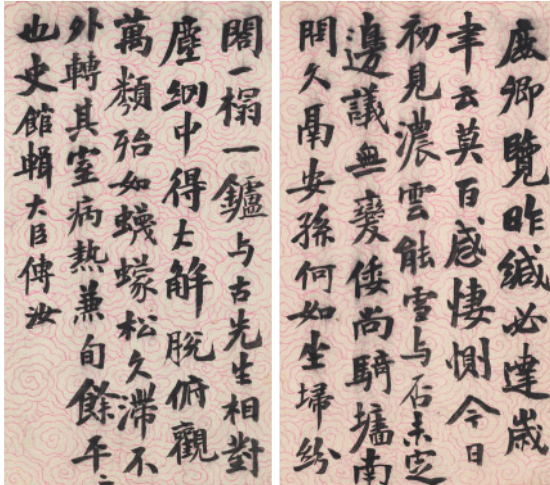
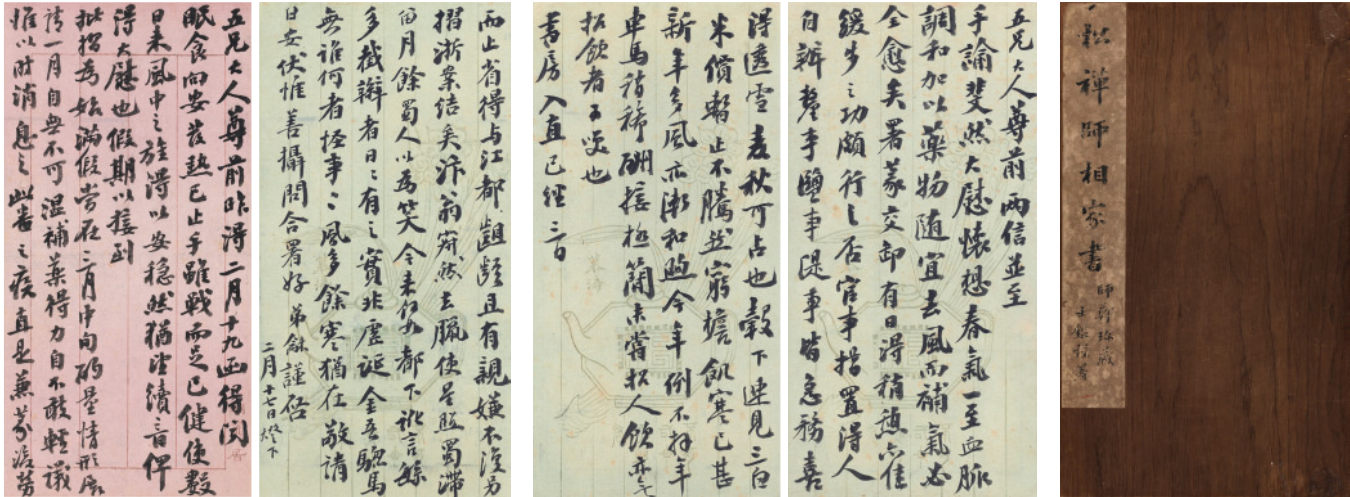


225



226





227

WENG TONGHE (1830-1904)

Letters

Album of twenty-nine leaves, ink on paper

Each leaf measures 24 × 12 cm. (9 ½ x 4 ¾ in.)

Inscribed, signed and dated *dingchou* year (1877)

Colophons by Wu Shijian (1868-1934), Zhang Shouling (1870-?), Chen Mingkan (1848-1929), Min Erchang (1872-1948), Zhou Shumo (1860-1925), Ding Chuanjing (1870-1930), Zuo Shouzuo (1846-1928), Shao Ruipeng (1887-1937), Cheng Duolu (1864-1928), with a total of fourteen seals

Four collector's seals

Titlieslip by Wu Shijian (1868-1934)

HK\$200,000-300,000

US\$26,000-38,000

清 翁同龢 信札 水墨紙本 冊頁二十九開

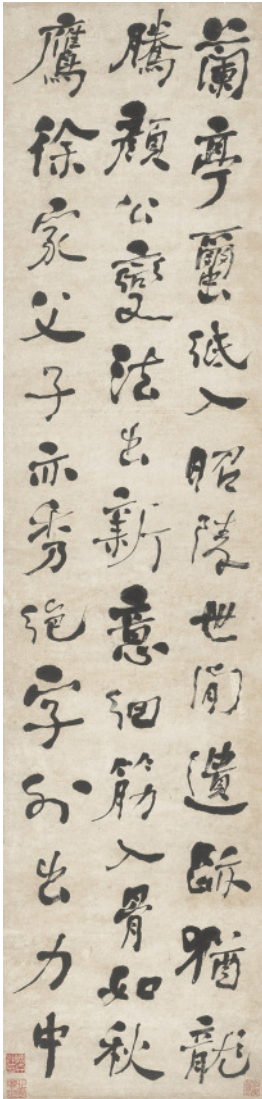
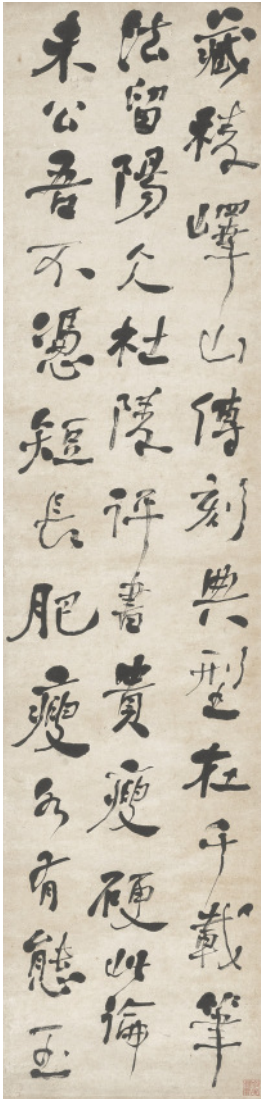
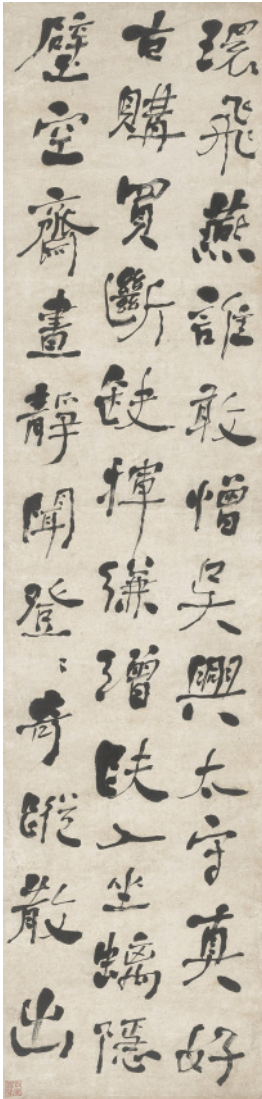
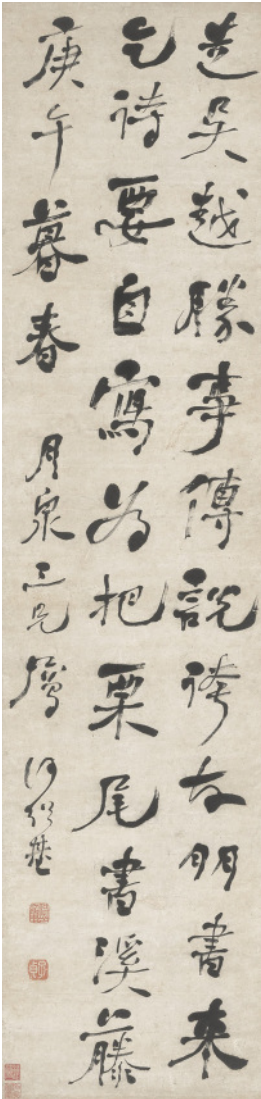
一八七七年作

題識：丁丑（1877年）正月八日，弟蘇頓首謹啓。二月初八日午刻初，弟蘇謹啓。二月十一日燈下，弟蘇謹啓。弟蘇謹啓，二月十七日燈下。弟蘇頓首謹啓，三月初五日燈下。四月初八日，弟同蘇謹啓，妾陸隨敬。六月廿一日第同蘇謹啓。弟蘇謹啓，十一月廿七日燈下。叔字，臘月十八日。

吳士鑑（1868–1934）、張壽齡（1870–？）、陳名侃（1848–1929）、閔爾昌（1872–1948）、周樹模（1860–1925）、丁傳靖（1870–1930）、左紹佐（1846–1928）、邵瑞彭（1887–1937）、成多祿（1864–1928）題跋，共鈐印十四方。

藏印：肖石山房、鼎安堂、楊文山印、灋庫楊彥龍珍藏

吳士鑑題簽：松禪師相家書。師鄭珍藏，士鑑謹署。



228

228

HE SHAOJI (1799-1873)

Calligraphy in Running Script

A set of four hanging scrolls, ink on paper

Each scroll measures 159 × 33 cm. (54 ¾ x 13 in.)

Inscribed and signed, with two seals of the artist

Dated late spring, *gengwu* year (1870)

Dedicated to Yuequan

Seven collector's seals, including five of Pan Zuyin (1830-1890)

HK\$120,000-200,000

US\$15,000-26,000

清 何紹基 書法四屏 水墨紙本 立軸四幅 一八七〇年作

釋文：蘭亭繭紙入昭陵，世閒遺跡猶龍騰。顏公變法出新意，細筋入骨如秋鷹。徐家父子亦秀絕，字外出力中藏稜。嶧山傳刻典型在，千載筆法留陽冰。杜陵評書貴瘦硬，此論未公吾不憑。短長肥瘦各有態，玉環飛燕誰敢憎。吳興太守真好古，購買斷缺揮縑繪。（龜）跌入坐螭隱壁，空齋畫靜聞登登。奇蹤散出走吳越，勝事傳說誇友朋。書來乞詩要自寫，爲把栗尾書溪藤。

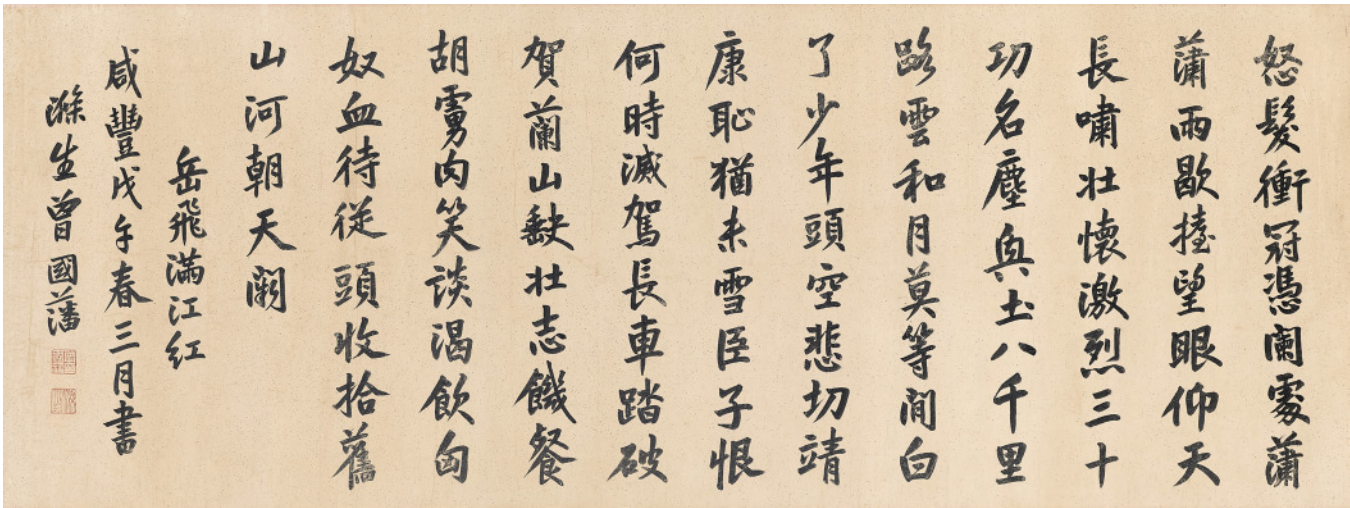
題識：庚午（1870年）暮春，月泉三兄屬，何紹基。

鈐印：何紹基印、子貞

藏印：潘祖蔭（1830–1890）：潘祖蔭印、伯寅眞賞（四次）其他：陶文冲印、心雲審定



229



230

229

LIN ZEXU (1785-1850)

Calligraphy

Scroll, mounted and framed, ink on silk
28 × 101 cm. (11 × 39 ¾ in.)
Signed, with one seal of the artist

HK\$60,000-80,000

US\$7,700-10,000

清	林則徐	書法	水墨絹本	鏡框
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釋文：雲驤霞舉。

款識：林則徐。

鈐印：臣林則徐字少穆印

230

ZENG GUOFAN (1811-1872)

Running Script Calligraphy

Scroll, mounted and framed, ink on gold-flecked paper
62 × 166 cm. (24 ¾ x 65 ¾ in.)
Inscribed and signed, with two seals of the artist
Dated spring, third month, *wuwu* year of the Xianfeng period (1858)

HK\$80,000-120,000

US\$10,000-15,000

清	曾國藩	行書《滿江紅》	水墨灑金箋	鏡框	一八五八年作
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題識：岳飛滿江紅。咸豐戊午（1858年）春三月書。滌生曾國藩。

鈐印：曾國藩印、滌生

231

LIN ZEXU (1785-1850)

Eight-Character Calligraphic Couplet

A pair of hanging scrolls, ink on patterned paper
Each scroll measures 182 × 38 cm. (71 ⅝ x 15 in.)
Inscribed and signed, with two seals of the artist
Dated Jiaping, *xinchou* year of the Daoguang period (1841)
Dedicated to Xuzhai

HK\$120,000-200,000

US\$15,000-26,000

清	林則徐	書法八言聯	水墨繪花箋本	立軸兩幅	一八四一年
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釋文：曠世襟期登山小魯，導源治績浮濟達河。

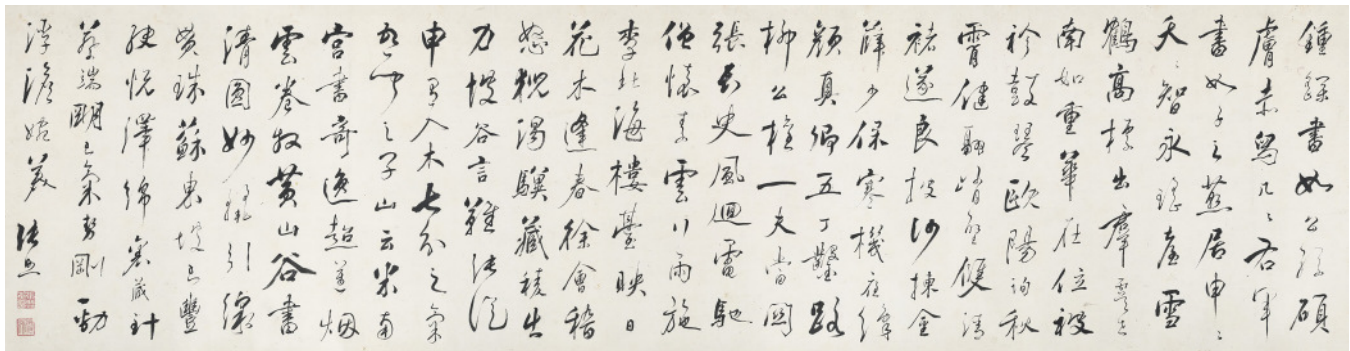
題識：敘齋三兄大人屬書，撰句奉政。道光辛丑（1841年）嘉平，少穆弟林則徐識於祥符河側。

鈐印：臣林則徐字少穆印、身行萬里半天下

註：清道光二十一年陽曆八月十九日，林則徐赴任開封祥符治水，二十二年二月受命赴戍伊犁。此幅對聯即寫於祥符期間，故下聯內容治河當有感而發。敘齋，當是陳功，字克敏，號敘齋，閩縣人，清嘉慶二十二年（1817）進士，林則徐道光九年（1829）曾為陳功之父撰寫《誥封中憲大夫浙江道御史松軒陳先生墓志銘》。



231



232

232

ZHANG ZHAO (1691-1745)

Calligraphy in Running-Cursive Script

Handscroll, ink on paper

36 × 230.5 cm. (14 ⅞ x 90 ¾ in.)

Signed, with two seals of the artist

Wooden box inscribed and signed by Zhou He, with two seals

Titleslip inscribed and signed, by Zhou He, with two seals

HK\$60,000-100,000
US\$7,700-13,000

清 張照 行草《論書》 水墨紙本 手卷

款識：張照。

鈐印：張照之印、得天

周鶴（20世紀）

題簽：清張得天行書墨蹟。
歲在甲申三月，伯翔周鶴署。

鈐印：周鶴、伯翔

周鶴題木盒：清張得天論書墨蹟。歲在甲申春日，伯翔周鶴署。

鈐印：周鶴

註：周鶴，字伯翔，紹興人。金石學家，著有《石鼓文集釋》，善書法，與馬衡、啓功等書畫家、學者過從甚密。

From the Family Collectoin of Zhang Xueji 張學驥家族收藏

Zhang Xueji (1903-1985), also known as Yuanbo, was the son of the renowned General Zhang Biao who served as Governor of Hubei and Hunan and built the residence Zhang Garden in Tianjin. A graduate of Nankai University, Zhang Xueji was a historian, philologist, and expert in the study of oracle bone script. He also had a deep interest in the collection of calligraphy and paintings. He served as a researcher of oracle bone script at the National Palace Museum and made significant contributions to the field.

張學驥（1903－1985），號遠博，晚清名將張彪之子。張彪曾任兩湖提督，並為天津張園的原主人。張學驥繼承家學，成為中國著名的歷史與古文字學者，早年畢業於天津南開大學，專精於甲骨文研究，並對字畫收藏有深厚興趣。其學術生涯中，曾擔任台灣故宮博物院甲骨文研究員，為甲骨文研究領域貢獻卓著。

HK\$160,000-260,000
US\$21,000-33,000

233
CHEN JIRU (1558-1639) **AND OTHERS**
Correspondences

Album of nineteen leaves, ink on silk / paper
Various sizes

Others include Yang Xuan (1425-?), Xu Ying (1511-?), Wang Ruzao (18th C.), Cao Zhenyong (1755-1835), Zhang Biao (17th C.), Li Yinpei (1717-1767), Guo Lin (1767-1831), Yi Jiang'a (1744-1801), Ye Daguan (18th C.), Wu Jing (1747-1822), Wang Jie (1725-1805), Wei Jianheng (1715-1792), Fan Chong (1738-1797), Dai Junyuan (1746-1840) and Ruan Yuan (1764-1849)

Each leaf inscribed on the mounting by Jiang Tingzhen (1757-1827)

Thirty-three collector's seals, including five of Xiang Yuanbian, twenty-one of Jiang Tingzhen and two of Liang Qingbiao

明／清 陳繼儒及明清諸家 信札
水墨絹本／紙本 冊頁十九開

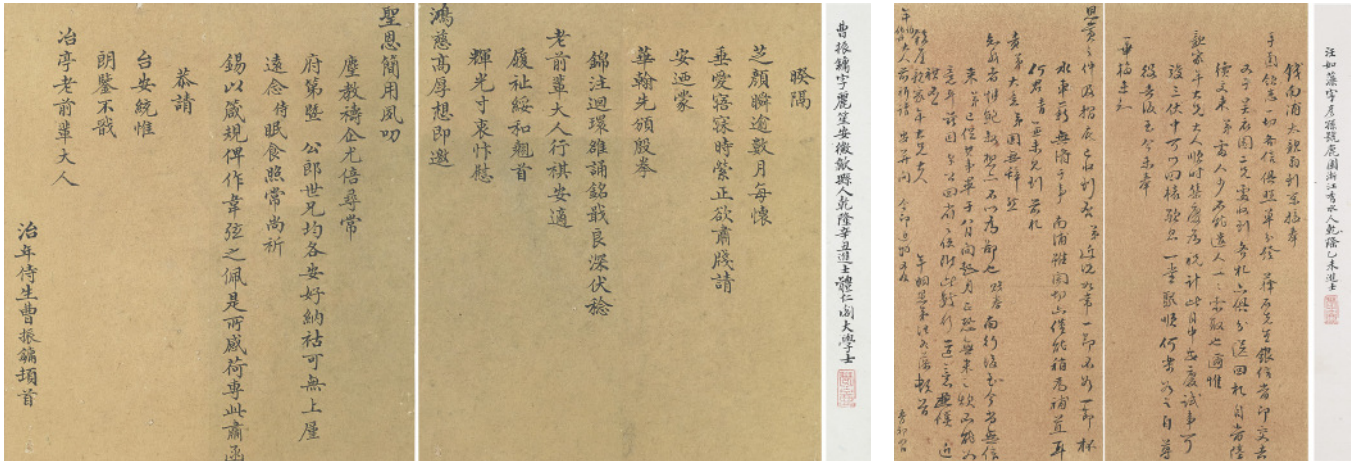
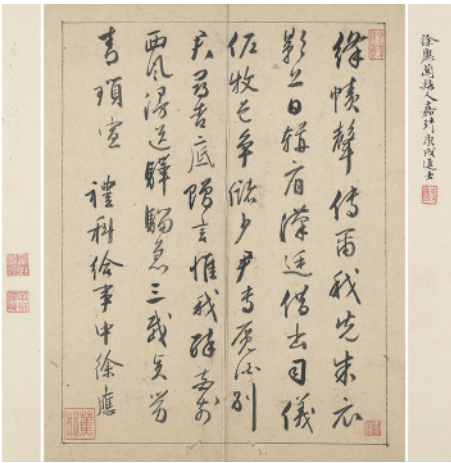
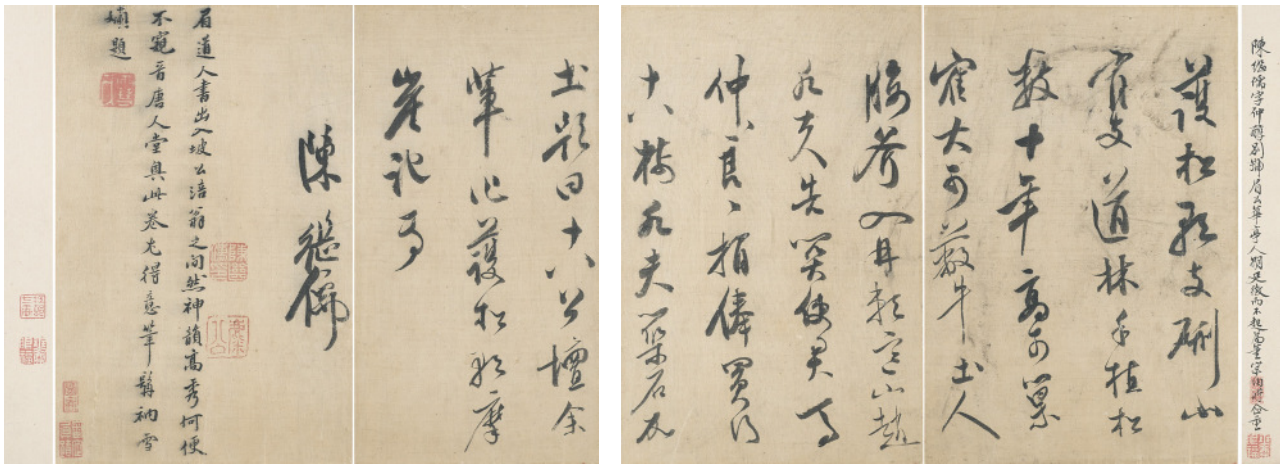
本冊包括陳繼儒（1558－1639）、楊瑄（1425－？）、徐應（1511－？）、汪如藻（18世紀）、曹振鏞（1755－1835）、張標（17世紀）、李因培（1717－1767）、郭譽（1767－1831）、伊江阿（1744－1801）、葉大觀（18世紀）、吳璥（1747－1822）、王杰（1725－1805）、韋謙恆（1715－1792）、范衷（1738－1797）、戴均元（1746－1840）、阮元（1764－1849）明清諸位信札。

其中十六開裱邊有汪廷珍（1757－1827）題字，記錄各書家生平。

藏印：項元汴：墨林（三次）、墨林鑒賞、子京退身
江廷珍：瑟龕（十五次）、瑟龕眼福（三次）、瑟龕（二次）、審定真跡

梁清標：蕉林（二次）

其他：江邨七一軒（二次）、子孫永寶、陳希濂印（二次）



233



234



235

234
YU ZHIDING (1647-1716)
Portrait of Shou Zhuang
Scroll, mounted and framed, ink and colour on silk
127.3 × 33.6 cm. (50 1/8 x 13 1/4 in.)
Inscribed and signed, with one seal of the artist
Further inscribed by Yanqing, with one seal
Colophons by Mei Baolu (1816-1891), Jin Jin (19th C.), Mei Baoxiong (19th C.), Mei Baochen (19th C.), Meng Jikun (19th C.), Yang Guangyi (1822-1900) and Du Guanyun (19th C.), with a total of eleven seals

HK\$120,000-200,000 *US\$15,000-26,000*



清 禹之鼎 壽莊坐讀圖 設色絹本 鏡框
題識：廣陵慎齋禹之鼎謹繪。
鈐印：之鼎
研卿題識：研卿代筆補景。
鈐印：臣緯
梅寶璫（1816–1891）題跋：
省識今吾是故吾，蕭閒坐對樹扶疎。畫中與我稱同調，終始難拋著卷書。
書香世澤誦清菜，家學淵源迥不羣。抱有陽春神淡定，貌君筆亦脫塵氛。濁俗文章不耐觀，樹人樹德舊根蟠。披圖飽讀詩書氣，留與兒孫作樣看。丁丑（1877年）仲春上浣奉題壽莊仁兄大人玉照即正。小樹梅寶璫拜稿。
鈐印：韻山、無我相
裱邊有金進（19世紀）、梅寶熊（19世紀）、梅寶璠（19世紀）、孟繼坤（19世紀）、楊光儀（1822–1900）、杜官雲（19世紀）題跋，共鈐印九方



236

235
ZHAO WEI (17TH CENTURY)
Goddess and Phoenix
Scroll, mounted and framed, ink and colour on silk
114 × 61.5 cm. (44 7/8 x 24 1/4 in.)
Inscribed and signed, with three seals of the artist
HK\$60,000-120,000
US\$7,700-15,000
清 趙維 神女調鸞圖 設色絹本 鏡框
題識：神女調鸞。日偕禽鳥，以和心性。
鈐印：趙維字西冰、一字定玉、磊磊落落
註：趙維，浙江紹興人。陳洪綬弟子。高居翰《致用與娛情：大清盛世的世俗繪畫》收錄其《三星像》（中央美術學院藏），就風格論，推測他是陳洪綬一派的傳人。



236
WITH SIGNATURE OF QIU YING
(16TH-17TH CENTURY)
Romance of the Western Chamber
Album of twenty-four leaves, ink and colour on silk
Each leaf measures 31 × 27.6 cm. (12 1/4 x 10 7/8 in.)
Signed on the last leaf, with a total of twelve seals
Inscription on the adjacent page by Wen Zhengming, with a total of seventy-two seals
HK\$80,000-120,000
US\$10,000-15,000
明 仇英（款） 西廂記 設色絹本 冊頁二十四開

末頁款識：仇英製。
鈐印：十州（二十三）
對頁文徵明題識，共鈐印七十二方。



237

237
WANG SHISHEN (1686-1759)
Plum Blossoms

Hanging scroll, ink on paper
77.5 × 28.5 cm. (30 ½ x 11 ⅝ in.)
Inscribed and signed, with two seals of the artist

HK\$50,000-70,000 **US\$6,400-9,000**

清	汪士慎	梅花	水墨紙本	立軸
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題識：半棱山色初晴後，一截溪煙欲暝時。汪士慎。
鈐印：汪士慎印、一印不辨



238



239

238
WAN SHANGLIN (1739-1813)
Plum Blossoms

Hanging scroll, ink on paper
154 × 43.5 cm. (60 ⅜ x 17 ⅛ in.)
Inscribed and signed, with two seals of the artist
Inscribed on the mounting by Yu Jinhe (1887-?), with one seal
Titleslip inscribed and signed by Yu Jinhe, with one seal
Dedicated to Mr. Matsui

HK\$40,000-60,000 **US\$5,100-7,700**

清	萬上遴	鐵骨冰心圖	水墨紙本	立軸
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題識：一樹寒梅白玉條，迴臨村路傍溪橋。
不知近水花先發，疑是經春雪未消。輞岡上遴。
鈐印：萬上遴、輞岡居士
余晉猷（1887-？）裱邊題識：鐵骨冰心圖。晉猷題。
鈐印：幼庚

余晉猷題簽：嘉慶年萬上遴鐵骨冰心圖。松井先生雅賞。中元紀念。
余晉猷持贈。

鈐印：猷

註：余晉猷，字幼耕、幼庚，浙江省紹興府紹興縣人。他早年到日本留學，從陸軍士官學校畢業後曾擔任多個國民政府要職。抗日戰爭爆發後他參加中華民國臨時政府並於1938年被任命為北京特別市市長。戰後被逮捕收監並在獄中去世。

239
WITH SIGNATURE OF QIU YING (17TH CENTURY)
Han Palace in Spring at Dawn

Handscroll, ink and colour on silk
36 × 453.5 cm. (14 ⅛ x 178 ½ in.)
Signed, with two seals
Four collector's seals
Colophons by Rao Qi and Otani Koen (1875-1943), with a total of three seals

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

明	仇英（款）	漢宮春曉圖	設色絹本	手卷
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款識：實父仇英製。
鈐印：實父仇英、十州僊史

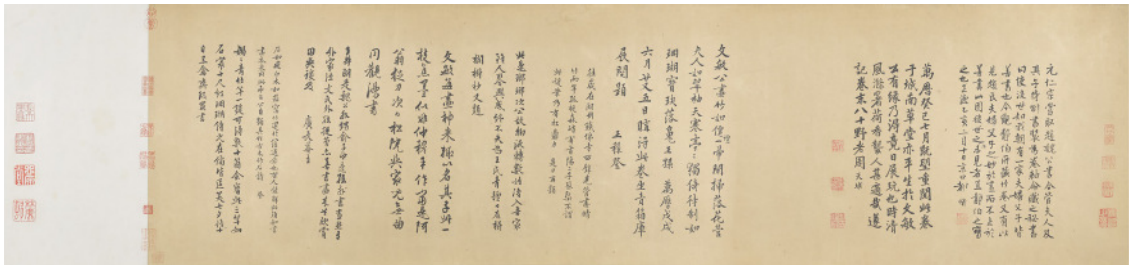
後卷堯茨與大谷光演（1875–1943）題跋。
鈐印：堯茨、壘、年千毫穎

引首：漢宮春曉。辛丑雅夏，諧社主人。
鈐印：諧社主人、名臣詞伯丹青手閩海三黃我舊家

一印不辨

藏印：黃氏故物、明古珍藏、朱璣之印、□□□之

註：大谷光演，日本明治至大正時期著名淨土宗僧人、俳人、畫家，在俳句圈子有「句仏」的稱號。



240

ZHAO MENGFU (STYLE OF, 1254-1322),
GUAN DAOSHENG (STYLE OF, 1262-1319) **AND**
ZHAO YONG (STYLE OF, 1289-AFTER 1363)

Bamboo

Three sections of bamboo paintings, ink on paper, mounted together as a handscroll

First section in the style of Zhao Mengfu

Entitled and signed, with two seals of the artist

Dated twelfth day, eighth month, the first year of the Zhizhi era (1321)

Second section in the style of Guan Daosheng

Signed, with one seal of the artist

Third section in the style of Zhao Yong

Signed, with one seal of the artist

Colophons, including those bearing the signature of Du Mu (1459-1525), Zhou Tianqiu (1514-1595), and Wang Zhideng (1532-1612)

Collector seals, including eight of An Qi (1683-after 1742), thirteen of Peng Laichen (1864-1949), three of Tan Jing (1911-1991)

First section: 34.3 × 110 cm. (13½ x 43¼ in.)

Second section: 34 × 57 cm. (13 ⅓ x 22½ in.)

Third section: 34 × 61 cm. (13 ⅓ x 24 in.)

PROVENANCE:

Christie's New York, Fine Chinese Paintings, 18 September 2013, Lot 934.

HK\$180,000-300,000

US\$23,000-38,000

趙孟頫／管道昇／趙雍（仿）

蕨竹

水墨紙本

手卷

題識：

1. 秀出藜林
至治元年（1321年）八月十二日松雪翁爲中上人作。
鈐印：趙氏子昂、天水郡圖書印

2. 仲姬畫與淑瓊
鈐印：管仲姬

3. 仲穆
鈐印：仲穆

都穆、周天球、王穉登、招子庸、徐宗浩等題跋。

藏印：

安國（16世紀）：明安國玩（三次）

安岐（1683–1745後）：安氏儀周書畫之章、麓村、思原堂、心賞（二次）、朝鮮人、安岐之印、安儀周家珍藏

朱之赤（17世紀）：希之

龐萊臣（1864–1949）：虛齋審定（三次）、龐萊臣珍藏宋元真跡（三次）、龐元濟書畫印、虛齋墨緣、吳興龐氏珍藏、虛齋鑑定、虛齋至精之品（三次）

完顏衡永（1881–1965）：酒仙鑑藏、酒仙心賞（二次）、衡永長壽、酒仙長物、衡酒仙家珍藏、衡永所寶

譚敬（1911–1991）：譚氏區齋書畫之章、區齋珍藏（三次）

其他：白石（二次）、□竹廬、退修齋主人珍藏圖書、思鶴齋秘笈、雙梅花移

題簽：

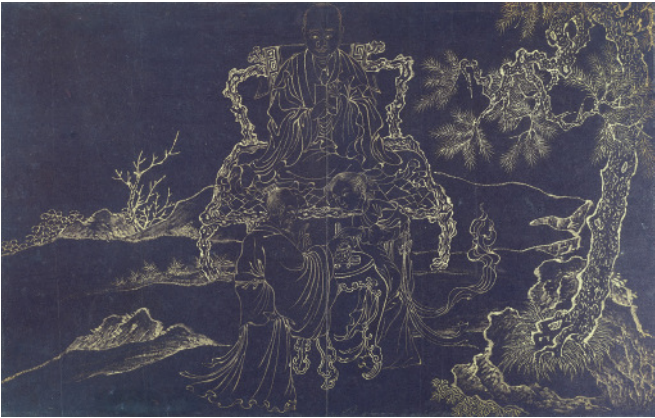
胡義贊（1831–1897後）：趙文敏管夫人趙待制三竹合璧。安麓邨藏載所著《墨緣彙觀》。光緒辛巳（1881年）石查胡義贊署檢。鈐印三方。

褚德彝（1871–1942）：元趙文敏管仲姬趙仲穆三竹卷。虛齋秘笈。丁丑（1937年）八月松窗題。鈐一印。

來源：佳士得紐約，中國書畫，2013年9月18日，編號934。

註：原件現存北京故宮博物院。此卷前引首用佛經紙背，鈐有“金山藏經紙”印，裱褙講究，尤爲少見。

譚敬（1911–1991），字和庵，室名區齋，廣東開平人。譚敬早年師從潘飛聲習詩文，1936年上海復旦大學商科畢業，1939年美國紐約大學研究院國際貿易系畢業。回國後於大陸和香港曾任多個要職。譚敬早年即事收藏，初時跟隨湯安（臨澤）。且譚敬幼時即與張珩相友善，故譚敬收藏之精品多爲張珩過目。譚氏收藏多爲赫赫有名之品，足稱大收藏家。上世紀三、四十年代譚敬開始複製副本。開始時是因爲其收藏要來欣賞的人多，複製副本以應觀者。但後來則組織班底，出售牟利。



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WITH SIGNATURE OF YOU QIU (18TH CENTERY)

Luohan

Album of eighteen leaves, gold ink on blue paper

Each leaf measures 25.3 × 40 cm. (10 × 15 ¾ in.)

Inscribed and signed on the last leaf, with one seal

HK\$60,000-120,000

US\$7,700-15,000

清 尤求（款）

金筆羅漢

泥金瓷青箋

冊頁十八開

題識：萬曆丁巳浴佛日。吳郡尤求敬寫。

鈐印：長洲尤求

From a Private Collection 私人收藏

242

WITH SIGNATURE OF ZOU YIGUI (18TH -19TH CENTERY)

Viewing Plum Blossoms in Snow

Hanging scroll, ink and colour on paper

124 × 126 cm. (48 ⅞ x 49 ⅞ in.)

Signed, with one seal

HK\$60,000-100,000

US\$7,700-13,000

清 鄒一桂（款）

雪園觀梅

設色紙本

立軸

款識：臣鄒一桂恭繪。

鈐印：恭繪



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HIGH VALUE LOT PRE-REGISTRATION

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

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

accept payment from third parties. This also applies to agents.

- If you are not successful in any 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 email infoasia@christies.com.

高額拍賣品預先登記

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

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。

- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。

- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,600,000 元或閣下擬競投全部拍賣品低估價總額之 20% 或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。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電郵至 infoasia@christies.com。

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

- 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".
- 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

- 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.
- 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

- 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.
- 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

- 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.
- It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- 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.

- Certain weights in the **catalogue description** are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.
- 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

- 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.
- 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.
- Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

- 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:
 - 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);
 - 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;
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- 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 bidasia@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

- As authorised bidder:** If you are bidding on behalf of another person who will pay Christie's directly, that person will need to

complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for them.

- As agent for a principal:** If you register in your own name but are acting as agent for someone else (the "ultimate buyer(s)") who will put you in funds before you pay us, you accept personal liability to pay the purchase price and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction and may also be made on the Christie's WeChat Mini Program. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for **lots** estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. To learn more, please visit <https://www.christies.com/auctions/christies-live-on-mobile>. You should register at least 24 hours in advance of the sale in order to bid online with Christie's LIVE™. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com/LiveBidding/OnlineTermsOfUse.aspx.

(c) Written Bids

You can find a Written Bid Form at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com or on the Christie's WeChat Mini Program. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid 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 RESERVE

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊♦.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at their sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way they 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 their discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, they 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), E2(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through Christie's LIVE™ (as shown above in Section B6); and
- (c) 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 their 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 their 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 their sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only at <https://www.christies.com/en/help/buying-guide-important-information/financial-information>.

7 CURRENCY CONVERTER

The saleroom video screens, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use their 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 26% of the **hammer price** up to and including HK\$7,500,000, 21% on that part of the **hammer price** over HK\$7,500,000 and up to and including HK\$50,000,000, and 15% of that part of the **hammer price** above HK\$50,000,000.

Exception for wine: the **buyer's premium** for wine is 25% of the **hammer price**.

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:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or

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

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading**, even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is qualified. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO....." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no warranty is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **saleroom notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognized experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
 - (j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (i) This additional **warranty** does not apply to:
 - (A) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (B) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (C) books not identified by title;
 - (D) **lots** sold without a printed **estimate**;
 - (E) books which are described in the catalogue as sold not subject to return; or
 - (F) defects stated in any **condition** report or announced at the time of sale.
 - (ii) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original 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), (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**.

- (m) **Guarantee in relation to Wines and Spirits**

- (i) Subject to the obligations accepted by Christie's under this **authenticity warranty**, none of the seller, Christie's, its employees or agents is responsible for the correctness of any statement as to the authorship, origin, date, age, attribution, genuineness or **provenance** of any **lot**, for any other error of description or for any fault or defect in any **lot**. Further, no **warranty** whatsoever is given by the seller, Christie's, its employees or agents in respect of any **lot** and any express or implied condition or **warranty** is hereby excluded;
- (ii) If, (1) within twenty-one days of the date of the auction, Christie's has received notice in writing from the buyer of any **lot** that in their view the **lot** was at the date of the auction short or ullaged or that any statement of opinion in the catalogue was not well founded, (2) within fourteen days of such notice, Christie's has the **lot** in its possession in the same condition as at the date of the auction and (3) within a reasonable time thereafter, the buyer satisfies Christie's that the **lot** was as notified in writing by the buyer (as above) and that the buyer is able to transfer a good and marketable title to the **lot** free from any lien or encumbrance, Christie's will set aside the sale and refund to the buyer any amount paid by the buyer in respect of the **lot** provided that the buyer shall have no rights under this **authenticity warranty** if: (i) the defect is mentioned in the catalogue; or (ii) the **catalogue description** at the date of the auction was in accordance with the then generally accepted opinion of scholars or experts or fairly indicated there to be a conflict of such opinion; or (iii) it can be established that the **lot** was as notified in writing by the buyer (as above) only by means of a scientific process not generally accepted for use until after the publication of the catalogue or by means of a process which at the date of the auction was unreasonably expensive or impracticable or likely to have caused damage to the **lot**. (See also notes on ullages and corks);
- (iii) The buyer shall not be entitled to claim under this **authenticity warranty** for more than the amount paid by them for the **lot** and in particular shall have no claim for any loss, consequential loss or damage whether direct or indirect suffered by them;
- (iv) The benefit of this **authenticity warranty** shall not be assignable and shall rest solely and exclusively in the buyer who shall be the person to whom the original invoice was made out by Christie's in respect of the **lot** when sold and who has since the sale retained uninterrupted, unencumbered ownership thereof.

- (v) The buyer shall not be entitled to claim under this **authenticity warranty** for more than the amount paid by them for the **lot** and in particular shall have no claim for any loss, consequential loss or damage whether direct or indirect suffered by them;
- (vi) The benefit of this **authenticity warranty** shall not be assignable and shall rest solely and exclusively in the buyer who shall be the person to whom the original invoice was made out by Christie's in respect of the **lot** when sold and who has since the sale retained uninterrupted, unencumbered ownership thereof.

3 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

- (b) Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:

- (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
- (ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;
- (iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- (iv) you do not know, and have no reason to suspect, that the ultimate buyer(s) (or its officers, beneficial owners or any person acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of, money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

- (v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

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 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: HSBCHKHHKHKH

- (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, 6th Floor, The Henderson, 2 Murray Road, Central, Hong Kong.

- (e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to 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.

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). You must collect purchased **lots** within 7 days from 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). If you do not collect a **lot** within 90 days following the date of the auction we may, at our option:

- (i) charge you storage costs at the rates set out at www.christies.com/en/help/buying-guide/storage-fees.
- (ii) move the **lot** to or within another Christie's location or an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- (iii) sell the **lot** in any commercially reasonable way we think appropriate.

- (c). The Storage conditions which can be found at www.christies.com/en/help/buying-guide/storage-conditions will apply.

- (d). 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.

If you are the successful purchaser of a **lot** of (i) liquor or cordials, including Irish and Scotch whiskeys, from Germany, Ireland, Italy, Spain or the U.K. or (ii) non-carbonated wine, containing less than 14% alcohol and in bottles smaller than 2 litres, from France, Germany, Spain or the U.K. and you plan to import it into the US, you are solely responsible for and must pay any relevant tariff for the **lot** at the time of importation. For more information, please contact Christie's Post-Sale service Department on +852 2760 1766/ Email: postsaleasia@christies.com.

- (c) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue.

This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations prior to purchasing any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. **Lots** made of or including elephant ivory material are marked with the symbol ~ and are offered with the benefit of being registered as "exempt" in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol ~ or ~ and further information can be found in paragraph H2(h) below.

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

- (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**

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of **lot** into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.

- (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 ~ 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**.

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for obtaining and paying for the necessary permits. Please contact the department for further information.

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

I OUR LIABILITY TO YOU

- 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**.
- 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
 - We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.
- In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.
- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, **other damages**, or expenses.

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 notice at [www.christies.com](https://www.christies.com/about-us/contact/ccpa). 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 Hong Kong law. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer/bidder 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 for the resolution of any disputes related thereto, 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: the individual auctioneer and/or Christie's.

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

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPERCASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

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

◻

Christie's has a direct financial interest in the **lot**. See Important Notices in the **Conditions of Sale** for further information.

◈

Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the **Conditions of Sale** for further information.

△

Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

△◆

Christie's has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

▣

A party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot.

•

Lot offered without **reserve**.

~

Lot incorporates material from endangered species which could result in export restrictions. See paragraph H2 of the **Conditions of Sale** for further information.

≈

Handbag **lot** incorporates material from endangered species. The lot can only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. See paragraph H2 of the **Conditions of Sale** for further information.

≡

Handbag **lot** incorporates material from endangered species. International shipping restrictions apply and export / import permits are required in order to ship the bag outside Hong Kong SAR post sale. See paragraph H2 of the **Conditions of Sale** for further information

∞

Lot incorporates elephant ivory material. See paragraph H2 of the **Conditions of Sale** for further information.

ψ

The endangered species strap is shown for display purposes only and is not for sale. Upon sale, this watch may be supplied to the buyer with a non CITES strap (not shown). For further information please refer paragraph H2 of the **Conditions of Sale**.

❖

Accepting payment in certain cryptocurrencies for this lot, conditions apply.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property in which Christie's has an ownership or financial interest**

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** is identified with the symbol △ in the next to its **lot** number.

◊ **Minimum price guarantees**

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◊ 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 they have a financial interest in relation to the **lot**.

△◆ **Property in which Christie's has an interest and Third party guarantee/ Irrevocable bid**

Where Christie's has a financial interest in a **lot** and the **lot** fails

to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified in the catalogue with the symbol △◆. Where the third party is the successful bidder on the **lot**, they will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone they are advising of their financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not they have 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

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue. Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and 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'.

PICTURES, DRAWINGS, PRINTS, AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

QUALIFIED HEADINGS

"Attributed to...": in Christie's qualified opinion probably a work by the artist in whole or in part.

"Studio of ..."/"Workshop of ...": in Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under their supervision.

"Circle of ...": in Christie's qualified opinion a work of the period of the artist and showing their influence.

"Follower of ...": in Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of ...": in Christie's qualified opinion a work executed in the artist's style but of a later date.

"After ...": in Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/ "Inscribed ...": in Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/ "With inscription ...": in Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

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.

CHINESE CLASSICAL PAINTINGS & CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

QUALIFIED HEADINGS

“Attributed to ...”: In Christie’s qualified opinion probably a work by the artist or maker in whole or in part.

“With signature ...”: In Christie’s qualified opinion the signature appears to be by a hand other than that of the artist.

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

JEWELLERY

“Boucheron”: when maker’s name appears in the title, in Christie’s opinion it is by that maker.

“Mount by Boucheron”: in Christie’s opinion the setting has been created by the jeweller using stones originally supplied by the jeweller’s client.

QUALIFIED HEADINGS

“Attributed to”: in Christie’s **qualified** opinion is probably a work by the jewellery/maker but no warranty is provided that the **lot** is the work of the named jeweller/maker.

Other information included in the catalogue description

“Signed Boucheron / Signature Boucheron”: in Christie’s qualified opinion has a signature by the jeweller.

“With maker’s mark for Boucheron”: in Christie’s qualified opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES

Authenticity Certificates

As certain manufacturers may not issue certificates of authenticity, Christie’s has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie’s is satisfied that it should cancel the sale in accordance with the authenticity warranty, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

Removal of Watch Batteries

A **lot** marked with the symbol **Ⓢ** in the catalogue incorporates batteries which may be designated as “dangerous goods” under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the region in which the saleroom is located, the batteries will be removed and retained prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

CHINESE CERAMICS AND WORKS OF ART

In Christie’s opinion a work by the maker or artist

e.g. A YIXING TEAPOT BY CHEN MINGYUAN

KANGXI PERIOD (1662-1722)

When a piece is, in Christie’s opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot.

e.g. A BLUE AND WHITE BOWL

QING DYNASTY, 18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters directly below the heading of the description of the lot states that the mark is of the period, then in Christie’s opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

When a piece is, in Christie’s opinion, made no later than a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot and the term “AND EARLIER” appears.

e.g. A JADE NECKLACE

LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

If no date, period or reign mark is mentioned in uppercase letters directly below the heading of the description of the lot , in Christie’s opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie’s opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL

The Ming-style bowl is decorated with lotus scrolls...

In Christie’s qualified opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. A BLUE AND WHITE BOWL

POSSIBLY KANGXI PERIOD

In Christie’s opinion, this object is of a certain period, reign or dynasty. However, in Christie’s qualified opinion, this object could belong to a particular culture but there is a strong element of doubt.

e.g. A JADE BLADE

NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

HANDBAGS

Condition Reports

The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Condition reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaption. They are not an alternative to examining a lot in person or taking your own professional advice. Lots are sold “as is,” in the condition they are in at the time of the sale, without any representation or warranty as to condition by Christie’s or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each lot before bidding.

Grade 1: This item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the lot description.

Grade 2: This item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: This item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: This item exhibits normal signs of wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: This item exhibits wears and tear from regular or heavy use. The item is in usable condition but it does have condition notes.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a lot clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading. We recommend you examine the lot in person or take your own professional advice.

REFERENCE TO “HARDWARE”

Where used in this catalogue the term “hardware” refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and/or straps, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms “Gold Hardware”, “Silver Hardware”, “Palladium Hardware” etc. refer to the stone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the lot description.

WINES

OPTIONS TO BUY PARCELS

A parcel consists of several lots of the same wine of identical lot size, bottle size and description. Bidding will start on the first lot of the parcel and the successful buyer of that lot is entitled to

take some or all of the remaining lots in the parcel at the same hammer price. If the buyer of the first lot does not take further lots, the remaining lots of the parcel will be offered in a similar fashion. We recommend that a bid on a parcel lot be placed on the first lot of the parcel. If the bid is superseded, Christie’s will automatically move your bid to the next identical lot and so on. In all instances, such bids will be handled at the auctioneer’s discretion.

CLASSIFICATIONS

Bordeaux Classifications in the text are for identification purposes only and are based on the official 1855 classification of the Médoc and other standard sources. All wines are Château-bottled unless stated otherwise.

ULLAGES AND CORKS OF OLD WINES

Wines are described in this catalogue as correctly as can be ascertained at time of going to press, but buyers of old wines must make appropriate allowances for natural variations of ullages, conditions of cases, labels, corks and wine. No returns will be accepted.

ULLAGE

The amount by which the level of wine is short of being full: these levels may vary according to age of the wines and, as far as can be ascertained by inspection prior to the sale, are described in the catalogue. A chart explaining level and ullage descriptions and interpretations, together with a visual presentation, appears in this catalogue. We hope you will find this helpful.

業務規定・買方須知

業務規定

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

通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述**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Δ標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

(a) **目錄描述**部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於拍賣品描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第E2段的**真品保證**以及第I段另有約定。

3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或**保證**或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及**狀況**不同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查拍賣品

(a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為拍賣品的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

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

7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。

(b) 除非經過寶石學實驗室的測試，否則我們無法明顯知道鑽石是天然還是合成的。如果鑽石經過測試，

我們將提供寶石學報告。

(c) 所有類型的寶石均可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。

(d) **目錄描述**中的某些重量僅供參考，因為它們是通過測量估算的，因此不應被依賴為精確。

(e) 我們不會為每件拍賣的寶石拿出鑒定報告。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時實驗室所知悉的改進及處理進行報告。我們不保證，也不對寶石鑒定實驗室可能附帶拍賣品的任何報告或證書負責。

(f) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

(b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第H2(g)段。

B. 登記競投

1. 新競投人

(a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少48個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

(i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：公用事業帳單或銀行月結單；

(ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，被授權競投者附有相片的身分證文件，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最終受益人的文件證明；

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

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

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手

續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐怖主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

(a) **作為授權競投人**：如果您代表他人競投而此委託人會直接向佳士得付款，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) **作為委托人的代理人**：如果您以自己的名義註冊但此代理人身份為他人（“最終買方”）進行競投而此人會在你向我們付款之前向你提供資金，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。我們將要求您披露最終買家的身份，並可能要求您根據 E3(b) 段提供文件以段驗證其身份。

5. 親自出席競投

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

6. 競投服務

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

(a) 電話競投

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

(b) 在Christie’s LIVE™

在某些拍賣會，我們會接受網絡競投。如需了解更多信息，請登入**www.christies.com/auctions/christies-live-on-mobile**。如需網路競投，您必須在拍賣開始前至少24小時辦理申請。網絡競投受業務規定及Christie’s LIVE™使用條款的管限，詳情請見**www.christies.com/LiveBidding/OnlineTermsOfUse.aspx**。

(c) 書面競投

您可於任何佳士得辦公室或通過**www.christies.com**或佳士得微信小程序選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。**拍賣官**將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的50%進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

C. 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Δ 標記。**底價**不會高於**拍賣品**的**低端估價**，除非**拍賣品**已由第三方保證而相關不可撤銷的書面競投價高於**低端估價**。在此情況下，**底價**將被設為不可撤銷的書面競投的價格。該等由第三方保證的**拍賣品**在目錄中注以符號♦以資識別。

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；及
- (f) 如果有關於競投的錯誤或者爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣，或是將**拍賣品**重新拍賣或出售。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，和通過Christie’s LIVE™（如第B6部分所示）透過網絡競投的競投人；及
- (c) 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委托競投）。

5. 代表賣方競投

拍賣官可選擇代賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到**底價**以下。**拍賣官**不會特別指明此乃代表賣方的競投。**拍賣官**不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的拍賣品，**拍賣官**通常會以**低端估價**的50%開始拍賣。如果在此價位沒有人競投，**拍賣官**可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該拍賣品，**拍賣官**可視該拍賣品為流拍拍賣品。

6. 競投價遞增幅度

競投通常從低於**低端估價**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。在網址https://www.christies.com/en/help/buying-guide-important-information/financial-information顯示的是一般遞增幅度，僅供您參考。

7. 貨幣兌換

拍賣會的顯示板、Christie’s LIVE™和佳士得網站可能會以拍賣場當地貨幣外的主要貨幣來展示競投。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您競投是否成功。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**落槌價**外，亦同意支付本公司以該**拍賣品落槌價**計算的**買方酬金**。酬金費率按每件**拍賣品落槌價**首港幣7,500,000元之26%；加逾港幣7,500,000元以上至港幣50,000,000元部分之21%；加逾港幣50,000,000元以上之15%計算。

名酒例外：名酒的**買方酬金**按**落槌價**之25%計算。

2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**落槌價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情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**落槌價**，**買方酬金**和/或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。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**將運達到的州分，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**或其在法律上有權這麼做；及
- (b) 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

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。賣方不會就您利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、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**不適用於**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“重要通告及已錄編列方法之說明”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**：
 - (i) 此額外**保證**不適用於：
 - (A) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - (B) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - (C) 沒有標題的書籍；
 - (D) 沒有標明**估價**的已出售**拍賣品**；
 - (E) 目錄中表明售出後不可退貨的書籍；
 - (F) **狀況**報告中或拍賣時公告的瑕疵。
 - (ii) 要根據本條規定申索權利，您必須在拍賣後的14天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
 - (k) **東南亞現代及當代藝術以及中國書畫**。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為偽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**為偽品，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**。
 - (m) **與名酒及烈酒有關的保證**。
 - (i) 除佳士得按此**真品保證**有所接受的責任外，賣家、佳士得、佳士得僱員或代理人均不會對任何有關**拍賣品**的創作者、產地、日期、年代、作品歸屬、真實性或**來源**所作的任何陳述的真確性或就任何其他有關於任何**拍賣品**的任何缺陷或瑕疵所作的錯誤描述負上責任。此外，賣家、佳士得、佳士得僱員或代理人對任何**拍賣品**均不作出任何保證且任何明示或默認的條款或條件均被免除；
 - (ii) 如果(i)在拍賣日後二十一日內，佳士得接獲任何**拍賣品**的買方所提交的書面通知，當中表示按買方的意見認為在拍賣日之時該**拍賣品**有短缺或損耗的情況或圖錄所載的任何意見並無根據，(2)在該通知的十四日內，佳士得管有該**拍賣品**而該**拍賣品**的狀況與拍賣日時的狀況一樣及(3)在此後於合理時間內，買方能夠滿足佳士得該**拍賣品**和買方通告內所述一致（見前述）而賣方可以將**拍賣品**的良好而尚可交易的產權於沒有任何留置權或產權負擔的情況下作轉讓，則佳士得將會攤置交易並退還買方

其就**拍賣品**所付的款項。然而，如果(i)瑕疵在目錄中有所描述；或(ii)在拍賣日的圖錄描述符合當時被普遍接受的學者或專家意見或已經指出意見衝突的地方；或(iii)買方在通知中所指出的**拍賣品**的狀況（見前述）只有通過在出版目錄之日還未存在或未被普遍接納的科學鑒定方法或在拍賣日價格太昂貴或不實際或者可能損害**拍賣品**的方法才可得以證明，則買方不可獲得此條款下的權利（參見就損耗及酒塞的備注）；

- (iii) 買方無權按此**真品保證**作出相比其就**拍賣品**所付金額更高之索償。買方無權就其所蒙受的任何直接或間接的損失、連帶損失或損害作出申索；
 - (iv) 此**真品保證**的權益不可作轉讓，僅為按佳士得在拍賣時就**拍賣品**所發出之原始發票所載之買方所獨有，且買方需在拍賣後對**拍賣品**持有無間斷而未有產權負擔之擁有權。

3. 您的保證

- (a) 您**保證**用於結算的資金與犯罪活動（包括逃稅）沒有任何關係，而您沒有基於洗錢、恐怖活動或其他罪行而被調查，起訴或定罪。
- (b) 如果您以代理人身份為最終買方進行競投，而此最終買方會在向您我們為**拍賣品**付款之前向您提供資金，您**保證**：
 - (i) 您已經對最終買方進行必要的客戶盡職調查，並已經遵守所有適用的反洗錢，打擊恐怖分子資金籌集及制裁法律；
 - (ii) 您將向我們披露最終買家（包括其任何職員，最終受益人以及代表其行事的任何人士）的身份，並應我們的要求提供文件以驗證其身份；
 - (iii) 您和最終買方之間有關**拍賣品**或其他方面的安排不是為了完全或部分便於任何稅務罪行；
 - (iv) 您不知曉並且沒有理由懷疑最終買方（或其職員，最終受益人以及代表其行事的任何人士）被列入制裁名單，因洗錢，恐怖活動或其他罪行而被調查，起訴或定罪，或用於結算的資金與犯罪活動（包括逃稅）有關；
 - (v) 如果您是根据歐洲經濟區法律，或根據其他與歐盟第4條洗錢指令有等效要求的司法管轄區的法律下因反洗錢目的被監管的人士，而我們在您註冊時沒有要求您提供文件來驗證最終買家的身份，您同意我們將依賴您就最終買家進行的盡職調查，並同意將在由交易之日起不少於5年的期間裏保存盡職調查的證明和驗證文件。您將根據我們的要求提供此類文件供即時檢查。

F. 付款

1. 付款方式

- (a) 拍賣後，您必須立即支付以下**購買款項**：
 - (i) **落槌價**；和
 - (ii) **買方酬金**；和
 - (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

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於售後服務部作總數不超過港幣80,000元之現金付款（須受有關條件約束）。
- (v) 銀行匯票
抬頭請注明「佳士得香港有限公司」（須受有關條件約束）。
- (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：香港中環美利道2號The Henderson 6樓）。
- (e) 如要瞭解更多信息，請聯繫售後服務部。電話：+852 2760 1766或發電郵至：postsaleasia@christies.com。

2. 所有權轉移

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

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；或
- (b) 自拍賣日起31日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

4. 不付款之補救辦法

- (a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在F5段的權利以及法律賦予我們的其它權利或補救辦法）：
 - (i) **自到期付款日起**，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息7%的利息；
 - (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**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物品作為抵押品並以

抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和

(ix) 採取我們認為必要或適當的任何行動。

- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。

5. 扣押拍賣品

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

G. 提取及倉儲

- (a) 您必須在拍賣後7日內提取您購買的**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) 如果您未在拍賣後90日內提取您購買的**拍賣品**，我們有權：

- (i) 向您收取倉儲費用，相關費用列於https://www.christies.com/zh/help/buying-guide/storage-fees。
 - (ii) 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，並且向您收取因此產生的運輸費用和處理費用；而您將受第三方倉庫的標準條款約束，並支付其標準費用和成本。
 - (iii) 按我們認為商業上合理且恰當的方式出售**拍賣品**。

- (c) 倉儲的條款適用，條款請見https://www.christies.com/zh/help/buying-guide/storage-conditions。

- (d) 本段的任何內容不限制我們在F4段下的權利。

H. 運送

1. 運送

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

2. 出口/進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就物品出境要求出口聲明及/或就物品入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

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發郵件至：postsaleasia@christies.com。
- (b) 您應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口**拍賣品**，且佳士得支付了上述適用的

稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。

如果您是(i)來自德國、愛爾蘭、意大利、西班牙或英國的烈酒或利口酒，包括愛爾蘭及蘇格蘭威士忌；或(ii)來自法國、德國、西班牙或英國的不含碳酸且酒精度不足14%的兩公升以下的瓶裝酒類此類**拍賣品**的成功買方，而您打算將此**拍賣品**入口到美國，您個人將負有在入口時支付此**拍賣品**的關稅的責任。如要瞭解更多信息，請聯繫我們的售後服務部：+852 2760 1766或發郵件至電郵：postsaleasia@christies.com。

(c) 含有受保護動植物料的拍賣品

由瀕危物種及其他受保護野生動植物製造或組成（不論分比率）的**拍賣品**在**拍賣詳情**中注有 ~ 號。這些物料包括但不限於象牙、玳瑁殼、鯨骨、某些珊瑚品種、玫瑰木、鱈魚皮、短吻鱔皮及駝鳥皮。由於您需要獲得相關牌照，若您有意將含有野生動物物料的任何**拍賣品**從出售地進口至其他國家，您須於競投該**拍賣品**之前瞭解有關海關法例和規定。在某些情況下，**拍賣品**必須附有獨立的物種的科學證明和/或年期證明，方能運送，而您需要自行安排上述證明並負責支付有關的費用。部分國家對象牙交易設有限制，例如美國全面禁止進口象牙，而部分國家則嚴格規管進口、出口及售賣象牙。由象牙材料製成或包含象牙材料的**拍賣品**均標有 ∞ 符號，並根據英國《象牙法》登記為“豁免”物品。含有瀕危或受保護物種物料的手袋注有 ~ 號或 ≡ 號，進一步資料請參見以下第H2(h)段。如果您無法出口或進口該**拍賣品**或**拍賣品**因任何原因被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

(d) 美國關於非洲象象牙的進口禁令

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

(e) 源自伊朗的拍賣品

為方便買方，佳士得在源自伊朗(波斯)的**拍賣品**下方特別注明。一些國家禁止或限制購買和/或進口伊朗原產的財產。您有責任確保您的競標或您進口**拍賣品**時不會違反任何制裁、貿易禁運或其他有關適用條例。例如，美國禁止在沒有適當許可證的情況下交易和進口原產於伊朗的“傳統工藝作品”（如地毯、紡織品、裝飾品和科學儀器）。佳士得擁有OFAC的一般牌照，在符合某些條件的情況下，買家可以將此類**拍賣品**進口到美國。如您使用佳士得的一般OFAC牌照作此用途，即表示您同意遵守牌照條件，並向佳士得提供所有相關信息。您亦確認佳士得會向OFAC披露您的個人資料及您對牌照的使用。

(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

本目錄內有些鐘錶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 ♡ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。若買方在拍賣後一年內親身到拍賣所在地的佳士得提取，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。請就個別拍賣品與相關部門聯絡。

(h) 手袋

注有 ~ 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制。這些手袋只可運往香港特

別行政區境內地址或從香港的拍賣場領取。獲取瀕危野生動植物種國際貿易公約出口許可以將這些手袋在售後運送到香港特別行政區境外是不可能的。

注有 ≡ 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制，需要出口/進口許可以將這些手袋在售後運送到香港特別行政區境外。買家有責任獲取必須的許可並為此付款。請與部門聯繫以獲得進一步資料。

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

1. 佳士得之法律責任

除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度下，所有由法律附加的保證及其他條款，均被排除在本協議外。在E1段中的賣方**保證**是由賣方提供的**保證**，我們對這些**保證**不負有任何責任。

2.

(a) 除非我們有所欺詐或作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；和

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

3. 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。

4. 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。

5. 如果儘管有(a)至(d)或E2(i)段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機或價值喪失、預期存款或利息、費用、**其他賠償**或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或者在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（除有特別注釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，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、遺產及任何承繼您責任的人

具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在www.christies.com上找到本公司私隱政策，如您是加利福尼亞州居民，您可在<https://www.christies.com/about-us/contact/ccpa>看到我們的《加州消費者隱私法》(California Consumer Privacy Act)聲明。

8. 棄權

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

9. 法律及管轄權

各方就有關本業務規定的權利及義務，拍賣的行為及任何與上述條文有關的事項，均受香港法律管轄及並據此解釋。在拍賣競投時，買方/競投人無論是親自出席、經過代理人、以書面、電話或其他方法參與拍賣競投，即被視為接受本業務規定，及為佳士得之利益，接受香港法院之專屬管轄權以解決任何有關糾紛，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. www.christies.com的報告

售出的**拍賣品**的所有資料，包括**目錄描述**及價款都可在www.christies.com上查閱。銷售總額為**落槌價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。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：

- (i) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製作者的作品；
- (ii) **拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；
- (iii) **拍賣品**在**標題**被描述為某來源，則為該來源的作品；
- (iv) 以寶石為例，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E2段所詳述為拍賣品提供的保證。

買方酬金：除了**落槌價**，買方支付給我們的費用。

目錄描述：拍賣目錄內對拍賣品的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

佳士得集團：Christie’s International Plc、其子公司及集團的其它公司。

狀況：**拍賣品**的物理狀況。

到期付款日：如第F1(a)段所列出的意思。

估價：目錄中或**拍賣場通告**中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**指該範圍的最高價。**中間估價**為兩者的中間點。

落槌價：**拍賣官**接受的**拍賣品**最高競投價。

標題：如E2段所列出的意思。

拍賣品：供拍賣的一件物品（或作為一組拍賣的兩件或更多的物件）。

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第F1(a)段的意思。

來源：**拍賣品**的所有權歷史。

有保留：如E2段中的意思；**有保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“**有保留標題**”的意思。

底價：**拍賣品**不會以低於此保密底價出售。

拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或

www.christies.com的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

副標題：如E2段所列出的意思。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

26/02/25

本目錄中使用的各類標識

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

○

佳士得就此**拍賣品**持有直接的經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

○◆

佳士得已經提供最低出售價保證並對此**拍賣品**持有直接經濟利益。**佳士得**的全部或部分利益通過第三方融資。如果具保證**拍賣品**被售出，該等第三方通常會獲得經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

△

佳士得對此**拍賣品**持有經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

△◆

佳士得對此**拍賣品**持有經濟利益，該利益全部或部分通過第三方融資。如果具保證**拍賣品**被售出，該等第三方通常會獲得經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

請注意對**拍賣品**的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

❏

對此**拍賣品**有直接或間接利益的一方有可能對該**拍賣品**作出競投，其可能知道該**拍賣品**的底價或其他重要資訊。

●

此**拍賣品**不設底價。

~

此**拍賣品**含有瀕危物種，或會導致出口限制。請參見**業務規定**中的第H2段以獲得進一步資料。

≈

此手袋**拍賣品**含有瀕危物種。**拍賣品**只可運送到香港特別行政區境內的地址或經親身從我們的香港拍賣場提取。請參見**業務規定**中的第H2段以獲得進一步資料。

❖

此拍賣品可根據業務規定以某些加密貨幣支付。

≡

此手袋**拍賣品**含有瀕危物種，受國際運輸限制約束。**拍賣品**在售後需要獲得出口/入口許可以將其運送到香港特別行政區境外。請參見**業務規定**中的第H2段以獲得進一步資料。

∞

此**拍賣品**含有象牙材料。請參見**業務規定**中的第H2段以獲得進一步資料。

♡

瀕危物種錶帶只用作展示用途並不作銷售。出售後，此手錶或會配以不受瀕危野生動植物種國際貿易公約所管制的錶帶（未有展示）以提供予買家。請參閱**業務規定**以獲取進一步資料。請參閱**業務規定**H2項。

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

▲ 佳士得對該拍賣品持有所有權或經濟利益

佳士得可能會不時提供其持有所有權或經濟利益之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 **▲** 符號以資識別。

○ 保證最低出售價

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

○◆ 第三方保證/不可撤銷的競投

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

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

▲◆ 佳士得的權益及第三方保證

佳士得對此**拍賣品**持有經濟利益。如果**拍賣品**未能出售，佳士得將承擔遭受損失的風險。為此，佳士得或選擇與在拍賣之前簽訂合同同意就此**拍賣品**提交一份不可撤銷的書面競投的第三方分擔該風險。此**拍賣品**在拍賣詳情中注有 **▲◆** 符號。

如果第三方成功競投，第三方將不會獲得任何作為承擔風險而交換所獲的酬金。如果第三方不是成功競投人，佳士得或者會給予補償予第三方。此外，我們要求第三方向其客戶披露其在佳士得所持有經濟利益的拍賣品中的經濟利益。如果您通過代理人競投一件佳士得擁有經濟利益的拍賣品而該拍賣品已有合同訂明的書面競投出價，您應要求您的代理人確認其是否對拍賣品持有經濟利益。

○ 利益方的競投

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

目錄出版後通知

如果佳士得達成某種安排或獲悉需要附注目錄符號的競投，我們將通過更新christies.com相關信息（在時間允許的情況下）或通過拍賣會舉行前或拍賣某拍賣品前的公告通知您。

其他安排

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

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

目錄編列方法之說明

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

於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。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贋，並不承擔任何風險、法律責任和義務。而真品保證條款，亦不適用於以該詞語所描述的拍賣品。目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決真品保證或「有保留的標題」下產生的任何問題以及爭議。

繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

有保留的標題

佳士得認是屬於該藝術家之作品

「傳」、「認為是...之作品」指以佳士得有保留之意見認為，某作品大概 全部或部份是藝術家之創作。

「...之創作室」及「...之工作室」指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他/她監 督下完成。

「...時期」指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

「跟隨...風格」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

「具有...創作手法」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

「...複製品」指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

「簽名...」、「日期...」、「題寫...」指以佳士得有保留之意見認為，某作品由某藝術家簽名／寫上日期／題詞。

「附有...簽名」、「附有...之日期」、「附有...之題詞」、「**「款」**」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期〔或大概日期〕而不一定是作品印刷或出版之日。

中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕。

中國古代書畫及中國近現代畫及當代水墨

有保留的標題

「傳」指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

「**款**」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕。

珠寶

“Boucheron”：若製造商之名稱出現於拍賣品標題，則表示根據佳士得之意見，此件拍賣品為該珠寶製造商所製造。

“Mount by Boucheron”：根據佳士得之意見，該珠寶製造商在生產該拍賣品時使用了由珠寶商的客戶所提供的原石。

有保留的標題

“Attributed to”：根據佳士得**有保留**之意見，有可能是其珠寶商/製造商的作品，但不能保證該拍賣品是指定珠寶商/製造商的作品。

目錄描述中包含的其他資訊

“Signed Boucheron / Signature Boucheron”：根據佳士得有保留之意見，拍賣品上載有珠寶商的簽字。

“With maker’s mark for Boucheron”：根據佳士得

有保留之意見，**拍賣品**上載有生產商的標記。

時期

Art Nouveau 1895-1910

Bella Epoque 1895-1914

Art Deco 1915-1935

Retro 1940年代

手錶

真品證書

因有些製造商不會提供真品證書，所以（除非佳士得在圖錄內另有特別說明），佳士得沒有義務向買家提供製造商的真品證書。除非佳士得同意其應該按真品保證條款取消交易，否則不能以製造商不能提供真品證書作為取消交易的理由。

拆除手錶電池

目錄中拍賣品注有 **⌚** 標誌代表其含有的電池可能被管轄航空運輸的國際法律法規認定為「危險物品」。如果買家要求將此手錶運送到拍賣會場所在的以外地區，電池將在運送手錶之前被拆除並予以保存。若該拍賣品由拍賣會場提取，其電池將供免費提取。

中國瓷器及工藝精品

佳士得認為是屬於該創作者或藝術家之作品

例如：A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)

當作品描述標題的直接下方以英文大階字體註明作品的歸屬，以佳士得之意見認為，該作品屬於所註明之時期、統治時期或朝代。

例如：A BLUE AND WHITE BOWL QING DYNASTY, 18TH CENTURY

如日期、時期或統治時期款識出現在作品描述標題的直接下方並以英文大階字體註明款識為屬於某時期，則以佳士得之意見認為，該作品乃款識所示之日期、時期或統治時期之作品。

例如：A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

作品之歸屬以英文大階字體在其標題描述直接下方及以詞語「和更早」註明，以佳士得之意見認為，該作品不遲於該時期、統治時期或朝代創造。

例如：A JADE NECKLACE LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

在作品描述標題的直接下方沒有以英文大階字體註明日期、時期或統治時期款識之作品，以佳士得之意見認為，該作品之創作日期不詳或屬於較後時期創作之作品。

例如：A BLUE AND WHITE BOWL

有保留的標題

以佳士得之意見認為，作品並非自歸屬於基於其風格其通常被認為的時期，此風格將會註明在描述的第一行或描述內容中。

例如: A BLUE AND WHITE MING-STYLE BOWL The Ming-style bowl is decorated with lotus scrolls...

以佳士得有保留之意見認為作品可能或為康熙時期但佳士得對此有強烈懷疑。

例如: A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD

佳士得認為作品屬於某時期、統治時期或朝代。但以佳士得有保留之意見認為，作品可能屬於某文化但佳士得對此有強烈懷疑。

例如: A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

手袋

狀況報告及評級

拍賣中所出售拍賣品的狀況可受多種因素如年代、先前損壞、修復、修理及損耗等因素而有較大變化。狀況報

告及評級為我們所免費提供，僅為方便我們的買家並謹供參閱用。狀況報告及評級反映了我們的如實意見但未必足以覆蓋拍賣品的所有缺陷、修復、更改及改造。它們不能取代由您親身檢驗拍賣品或您自行就拍賣品尋求的專業意見。拍賣品均以拍賣時的「現狀」出售且佳士得或賣家對於拍賣品的狀況不設任何陳述或保證。

狀況報告評級

我們提供概況性、數字階梯式狀況等級以對物品的總體性狀況提供指引。另外，請在競投前閱讀每個拍賣品的狀況報告及附加圖像。

第1級： 該物品未呈現使用或磨損的跡象，可被視為如新，沒有瑕疵。原裝包裝及保護膠膜可能完整無缺，請參考拍賣品描述。

第2級： 該物品呈現細微的瑕疵，可被視為幾乎全新。該物品可能從未使用過，或可能被使用過幾次。該物品上僅有在狀況報告中所述的細微的狀況備註。

第3級： 該物品呈現可察覺的被使用過的痕跡。任何使用或磨損的跡象都很輕微。狀況良好。

第4級： 該物品呈現頻繁使用後一般的磨損跡象。該物品存在輕度總體性磨損或小範圍內的重大磨損。狀況不錯。

第5級： 該物品呈現出因經常或重度使用所造成的損耗。此物品處於可被使用的狀況，請參照狀況記錄。

對於**拍賣品**狀況，由於目錄版面所限未能提供對**拍賣品**的全面描述，而所載圖像亦可能無法清楚顯示拍賣品狀況。**拍賣品**實物與透過印刷及顯示屏展示的圖像色彩和色調或會存在色差。閣下有責任確保閣下已收到並已考慮到任何狀況報告及評級。我們建議閣下親身檢驗拍賣品或自行就拍賣品尋求專業意見。

有關「配件」

在本目錄中，「配件」所指為皮具之金屬部分，如鑲以有色金屬（例如金、銀或鈮金）袋扣、底部承托配件、掛鎖、鑰匙、及/或掛帶。目錄中之「黃金配件」、「純銀配件」或「鈮金配件」純粹為配件顏色或處理方法而非實際原料之描述。若任何拍賣品之配件完全以某種金屬製造，相關條目將附以特別說明。

名酒

購買一系列貨批的選擇權

一組貨批內含多批相同批量、瓶容量及種類的名酒。競投將會由一系列貨批之中的第一貨批開始，成功競投的買家有權以相同的落槌價購入系列中部分或全部貨批。若果第一貨批的買家未有進一步購入，該系列貨批的餘下貨批將會相似的方式開放競投。佳士得建議對貨批的出價應在該系列貨批的第一貨批之上。如果出價被取代，佳士得將會自動把買家的出價置在下一相同貨批，如此類推。在所有情況下，有關出價均全權由拍賣官處理。

分類

內容中的波爾多分類標準僅作識別之用，並且根據Médoc 1855年正式的分類標準及其他標準來源。除註明外，所有名酒均在莊園內裝瓶。

舊酒的自然耗損及酒塞

在本目錄內列明的名酒均在印刷前盡量確定內容正確，惟舊酒買家必須對自然程度的耗損、酒箱狀況、標籤、酒塞及名酒的差異作出包容。恕不接受退貨。

耗損

名酒水位未能達至滿的水位之差距，有關差距會根據名酒之年期而有所不同，而在銷售前能通過檢驗確定的，均會在目錄中註明。本目錄以圖表的形式詳細說明水位與損耗量形容及解釋以方便閣下參考。

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