

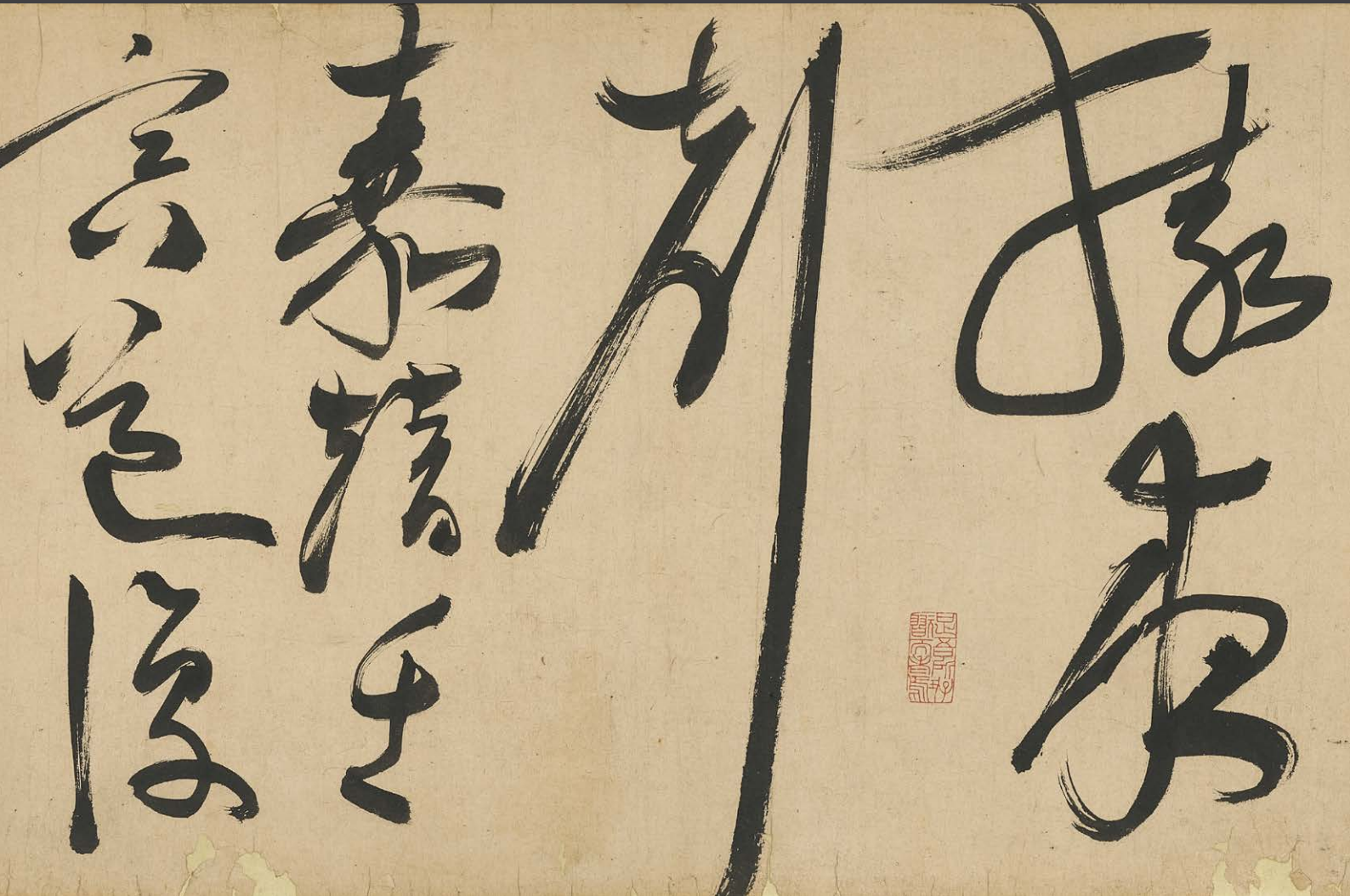


CHRISTIE'S 佳士得

FINE CHINESE
PAINTINGS
中國書畫

HONG KONG | 28-29 OCTOBER 2025
香港 | 2025年10月28至29日





CHRISTIE'S 佳士得

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY 中國古代書畫

TUESDAY 28 OCTOBER 2025 星期二 2025年10月28日

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

WEDNESDAY 29 OCTOBER 2025 星期三 2025年10月29日

AUCTION 拍賣

Tuesday, 28 October 2025 · 2025年10月28日 (星期二)
2pm (Sale 23929, Lots 601-731)
下午2時 (拍賣編號 23929, 拍賣品編號 601-731)

Wednesday, 29 October 2025 · 2025年10月29日 (星期三)
10.30am (Sale 23930, Lots 101-200)
2.30pm (Sale 23930, Lots 201-294)
上午10時30分 (拍賣編號 23930, 拍賣品編號 101-200)
下午2時30分 (拍賣編號 23930, 拍賣品編號 201-294)

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

Thursday – Sunday, 23–26 October · 10月23至26日 (星期四至日)
10.30am – 6.00pm

Monday, 27 October · 10月27日 (星期一)
10.30am – 3.00pm

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

Thursday – Tuesday, 23–28 October · 10月23至28日 (星期四至二)
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

In sending Written and Telephone bids or making enquiries, this sale should be referred to as **23929** and **23930**.
在遞交書面和電話競投表格或查詢拍賣詳情時, 請註明拍賣名稱及編號為 **23929** 及 **23930**。

SPECIAL NOTICE 特別須知

From June 2025, EU regulations 2019/880 and 2021/1079 introduce new licensing requirements and regulations relating to the import of cultural goods into the EU. We recommend clients check ahead of the sale whether the lot they wish to purchase and its import into the EU could be impacted by the regulations.

自2025年6月起, 歐盟法規2019/880及2021/1079對文物進口至歐盟實施新的許可要求和規定。我們建議客戶在拍賣前確認其擬購買的拍賣品及其進口至歐盟是否受此等法規的影響。

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FINE CHINESE
CLASSICAL PAINTINGS
AND CALLIGRAPHY

中國古代書畫

28 OCTOBER 2025, 2:00PM
2025年10月28日，下午2時
LOTS 601-731

601
ANONYMOUS (16TH-17TH CENTURY)
Flower and Bird
Hanging scroll, ink and colour on silk
24.3 × 25 cm. (9 5/8 x 9 7/8 in.)
Three collector's seals, including one of
Zhou Lian (19th-20th C.)
HK\$60,000-120,000
US\$7,700-16,000

明 無款 梅竹鳴春 設色絹本 立軸

藏印：周濂（19-20世紀）：周氏蓮甫鑒藏
其他：神游心賞、黃美之氏



601

602
ANONYMOUS (16TH-17TH CENTURY)
Ape and Cicada
Scroll, mounted and framed, ink and colour on silk
24.8 × 27.6 cm. (9 3/4 x 10 7/8 in.)
Two collector's seals
HK\$120,000-300,000
US\$16,000-39,000

明 無款 坐猿鳴蟬 設色絹本 鏡框

藏印：□馬□尉、內府書印



602



603

603
ANONYMOUS (15TH-16TH CENTURY)
Playing Chess
Fan leaf, mounted and framed, ink and colour on silk
22.2 × 23 cm. (8 ¾ x 9 in.)
One collector's seal and one illegible seal

HK\$150,000-300,000	US\$20,000-39,000
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明 無款 博弈圖 設色絹本 扇面鏡框

藏印：□醉于心
一印漫漶



604

604
ANONYMOUS (14TH-16TH CENTURY)
Moon Palace
Scroll, mounted and framed, ink on silk
29.6 × 25 cm. (11 ⅝ x 9 ⅞ in.)
One collector's seal

HK\$80,000-160,000	US\$11,000-21,000
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元／明 無款 廣寒宮 水墨絹本 鏡框

藏印：□□審定

605
LI CONGXUN
(ATTRIBUTED TO, 12TH CENTURY) /
MA HEZHI
(ATTRIBUTED TO, 12TH CENTURY)
Bamboo and Pigeon / Pavilion by the Plum Blossom Stream
A set of two album leaves, mounted and framed, ink and colour on silk
Dia. 25 cm. (9 ⅞ in.) / 25 × 27.5 cm. (9 ⅞ x 10 ⅞ in.)
One signed, both with a titleslip and collector's seal of Wu Rongguang (1773-1843) on the mounting
Eleven collector's seals in total, including three of Xiang Yuanbian (1525-1590) and four of Wu Yuanhui (1824-1865)

LITERATURE:
Art World Monthly, No. 29, p.4, in *Art World Monthly Republished Version Vol.1*, Tianjin Rare Books Store, Tianjin, 1993. (*Bamboo and Pigeon*)

HK\$350,000-500,000	US\$45,000-65,000
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宋 李從訓（傳）／馬和之（傳）
 柘竹幽禽／梅溪水閣 設色絹本
 冊頁鏡框兩幅

- 1 款識：李從訓。
 吳榮光（1773—1843）
 裱邊簽條：李從訓柘竹幽禽。
 鈐印：吳榮光印
 - 2 吳榮光裱邊簽條：馬和之梅溪水閣。
 鈐印：吳榮光印
- 藏印：
項元汴（1525—1590）：項元汴印、
 子京父印、
 項墨林鑑賞章
- 伍元蕙（1824—1865）：伍元蕙儷荃氏、
 迂菴秘玩（二次）、
 伍氏澄觀閣收藏書畫
- 其他：乾、香山林氏見山齋收藏書畫之印
 （二次）、內府□□
- 出版：《藝林月刊》第29期，第4頁，見《藝
 林月刊再版第一集》，天津古籍書店，
 天津，1993年。（柘竹幽禽）



605



李從訓柘竹幽禽



馬和之梅溪水閣



606



• 606 No Reserve 無底價

ANONYMOUS
(PREVIOUSLY ATTRIBUTED TO XU XI, 14TH-15TH CENTURY)
Plum Blossom Sprig
Scroll, mounted on board and framed, ink and colour on silk
59.5 × 36.5 cm. (23 ¾ x 14 ¾ in.)
Thirty collector's seals, including seven of Xiang Yuanbian (1525-1590), three of Wang Wenbo (1659-1832), one each of Ye Mengcao (1775-1832) Wang Daxie (1859-1929), and two of Zhang Baoshi (1886-?)
Titleslips on the mounting by Xiang Yuanbian and Zhang Baoshi, with a total of two seals
Two colophons, one inscribed on the mounting by Wang Daxie, with a total of three seals

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

明 無款（前傳徐熙） 折枝花圖 設色絹本 木板鏡框

題跋：徐熙折枝花圖。政和丙申歲御書。
鈐印：御書
藏印：
項元汴（1525–1590）：退密、項元汴印、項墨林收藏秘笈之印、寄敖、墨林生、項子京家珍藏、墨林秘玩
汪文柏（1659–1725）：汪季青珍藏書畫之印、汪氏古香樓藏、古香葉夢草（1775–1832）：蔗田曾藏識者寶之
汪大燮（1859–1929）：汪大燮印
章保世（1886–？）：佩乙心賞、自在香館
其他藏印十六方
項元汴裱邊題簽：北宋徐熙沒骨花圖。宣和御題。元汴。
鈐印：墨、林
章保世裱邊題簽：南唐徐熙沒骨折枝花圖神品。宋徽宗題識。原為項墨林藏。乙丑（1925年）秋得於京師之銘珍齋。佩乙所寶。
汪大燮（1859–1929）
裱邊題跋：佩乙仁兄所藏徐熙折枝花圖。口占一絕：鍾陵妙筆最傳神，翹法尤推沒骨新，堪喜瘦金題字在，宣和千載獨藏真。丁卯（1929年）夏日，汪大燮。
鈐印：伯唐、汪大燮



607

607
WITH SIGNATURE OF XU WEI (17TH-18TH CENTURY)
Bird by a Lotus Pond
Scroll, mounted on woodboard and framed, ink and colour on paper
64.1 × 43.8 cm. (25 ¼ x 17 ¼ in.)
Inscribed and signed, with one seal
Four collector's seals, including one seal of Wang Yangdu (19th C.) and Wang Zuxi (1858-1908)

PROVENANCE:
Christie's Hong Kong, Fine Chinese Classical Paintings and Calligraphy, 29 April 2001, Lot 326.

HK\$150,000-200,000 *US\$20,000-26,000*

明／清 徐渭（款） 荷塘翠鳥 設色紙本 木板鏡框

題識：一東出泥香，已覺醉紅塵。天池道人徐渭。
鈐印：青藤道士
藏印：王養度（19世紀）：蒙泉書屋書畫審定印
王祖錫（1858–1908）：惕安珍藏
其他：璉泉、此中有真趣
來源：香港佳士得，中國古代書畫，2001年4月29日，編號326。



608

608
WITH SIGNATURE OF CHEN HONGSHOU (17TH CENTURY)
Narcissus in a Vase
Scroll, mounted on woodboard and framed, ink and colour on silk
76.5 × 25.5 cm. (30 ⅛ x 10 in.)
Inscribed and signed, with two seals of the artist

PROVENANCE:
Christie's Hong Kong, Fine Chinese Classical Paintings and Calligraphy, 28 April 2002, Lot 436.

HK\$80,000-150,000 *US\$11,000-20,000*

明／清 陳洪綬（款） 水仙 設色絹本 木板鏡框

題識：洪綬畫於香水渠。
鈐印：洪綬、章侯
來源：香港佳士得，中國古代書畫，2002年4月28日，編號436。



609

From a Japanese Private Collection 日本私人收藏 (Lot 609)

609
ANONYMOUS (14TH CENTURY)

Cow Herding
Hanging scroll, ink on silk
98 × 51 cm. (38 5⁄8 x 20 1⁄8 in.)
Without signature or seal

HK\$150,000-300,000 *US\$20,000-39,000*

明	無款	牧牛圖	水墨絹本	立軸
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610
ANONYMOUS (16TH-17TH CENTURY)

Conversation in the Courtyard
Scroll, mounted and framed, ink and colour on silk
85 × 41 cm. (33 1⁄2 x 16 1⁄8 in.)
With one seal

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

明／清	無款	庭院清話	設色絹本	鏡框
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鈐印：御書



610

611
DING YEFU (ATTRIBUTED TO, 14TH CENTURY)

Pavilions in Autumn
Scroll, mounted on woodboard and framed, ink and colour on silk
176.5 × 100 cm. (69 1⁄2 x 39 3⁄8 in.)
Signed, with one seal of the artist
One collector's seal of Xu Youmei (20th C.)
Titleslip by Xu Youmei, with two seals

PROVENANCE:
Christie's Hong Kong, Fine Chinese Classical Paintings and Calligraphy, 28 April 2002, Lot 424.

HK\$50,000-100,000 *US\$6,500-13,000*

元	丁野夫(傳)	樓閣山水圖	設色絹本	木板鏡框
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款識：野夫。
鈐印：丁野夫
許友梅（20世紀）藏印：友梅書畫
許友梅題簽：元代丁野夫先生樓閣山水圖。梅軒主人題。
鈐印：高易氏、竹朋
來源：香港佳士得，中國古代書畫，2002年4月28日，編號424。



611

612
WITH SIGNATURE OF WEN ZHENGMING (17TH CENTURY)

Tasting Tea under Pine Trees
Scroll, mounted on woodboard and framed, ink and colour on paper
118 × 36.5 cm. (46 1⁄2 x 14 3⁄8 in.)
Inscribed and signed, with two seals
Four collector's seals and one illegible seal

PROVENANCE:
Christie's Hong Kong, Fine Chinese Classical Paintings and Calligraphy, 29 October 2001, Lot 330.

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

明	文徵明(款)	松陰品茗圖	設色紙本	木板鏡框
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題識：綠陰千頃碧溪前，翠掩晴空散紫煙。
自是高人能領略，試烹新茗汲清泉。徵明。
鈐印：文徵明印、衡山
藏印四方
一印漫漶
來源：香港佳士得，中國古代書畫，2001年10月29日，編號330。



612



613

613

WITH SIGNATURE OF XIA YONG
(16TH-17TH CENTURY)
House of Joy and Abundance
Hanging scroll, ink and colour on silk
175 × 114 cm. (68 7/8 x 44 7/8 in.)
Inscribed and signed, with one seal
Further inscribed by Gao Shiqi (1645-1704),
with two seals
Four collector's seals, including one of Wang
Xijue (1534-1611) and two of Wu Yuanhui
(1824-1865)
Four illegible seals

PROVENANCE:
Christie's Hong Kong, Fine Chinese Classical
Paintings and Calligraphy, 27 November 2017,
Lot 922.

HK\$300,000-500,000
US\$39,000-65,000

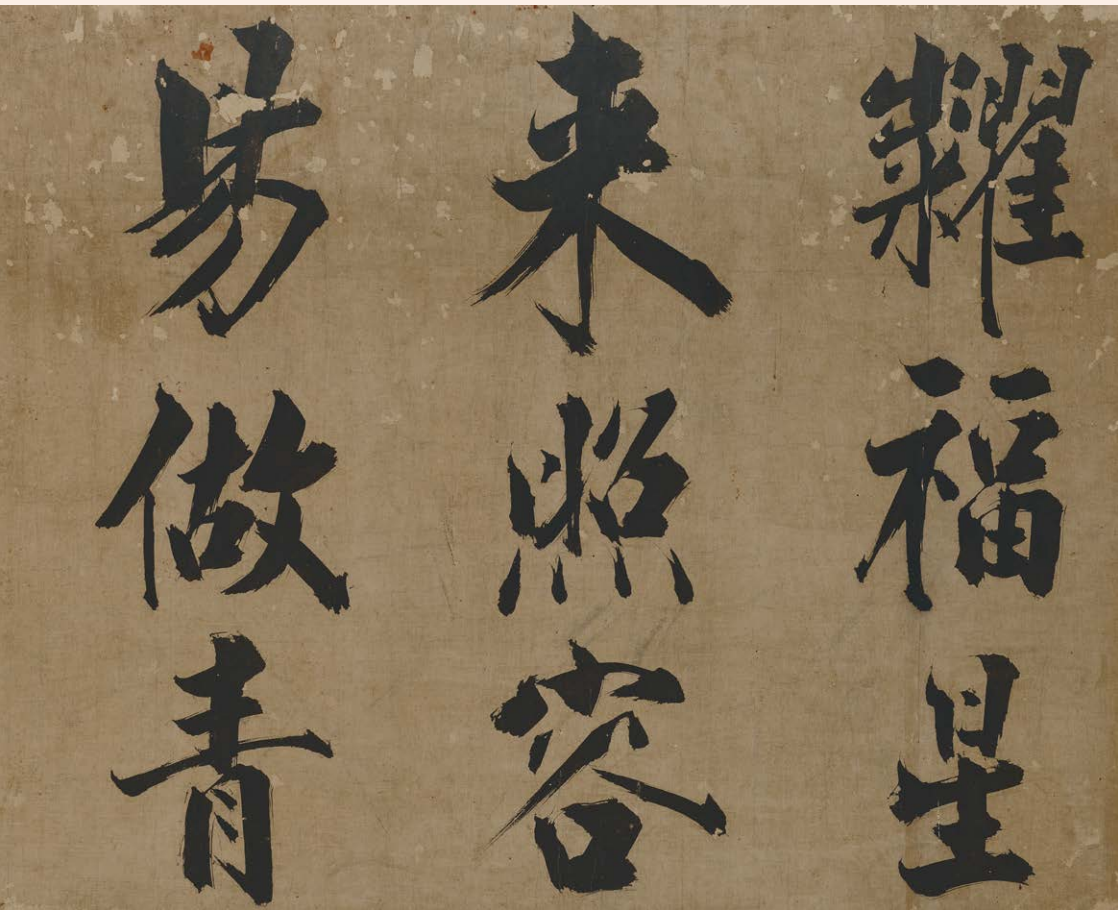
明 夏永(款) 豐樂樓圖 設色絹本
立軸

題識：至正四年二月錢塘夏永明遠製。
鈐印：夏明遠造
高士奇（1645–1704）題識：
脩竹凝妝，垂楊駐馬，憑闌淺畫成圖。
山色誰題，樓前有雁斜書。
東風緊送斜陽下，弄舊寒，晚酒醒余。
自銷凝，能幾花前，頓老相如。
傷春不在高樓上，在燈前敲枕，雨外熏爐。
怕艤遊船，臨流可奈清臞。
飛紅若到西湖底，攪翠瀾，總是愁魚。
莫重來，吹盡香綿，淚滿平無。
康熙辛未（1691年）五月廿七日酷暑，
建蘭已開置廊下，香氣清馥。
漸春二兄前來示元人夏明遠豐樂樓圖，
展觀此畫而雅澹之致，似覺勝之，
不可不實傳為神品。
題用宋人夢窓詞集高陽臺 豐樂樓篇韻。
江邨高士奇識。

鈐印：竹窗、高士奇印
藏印：
王錫爵（1534–1611）：王氏元馭
伍元蕙（1824–1865）：南海伍元蕙寶玩、伍
氏澄觀閣書畫之印

其他：韓逢禧書畫印
四印漫漶
來源：香港佳士得，中國古代書畫，2017年
11月27日，編號922。

From a Japanese Private Collection 日本私人收藏 (Lot 614)



614

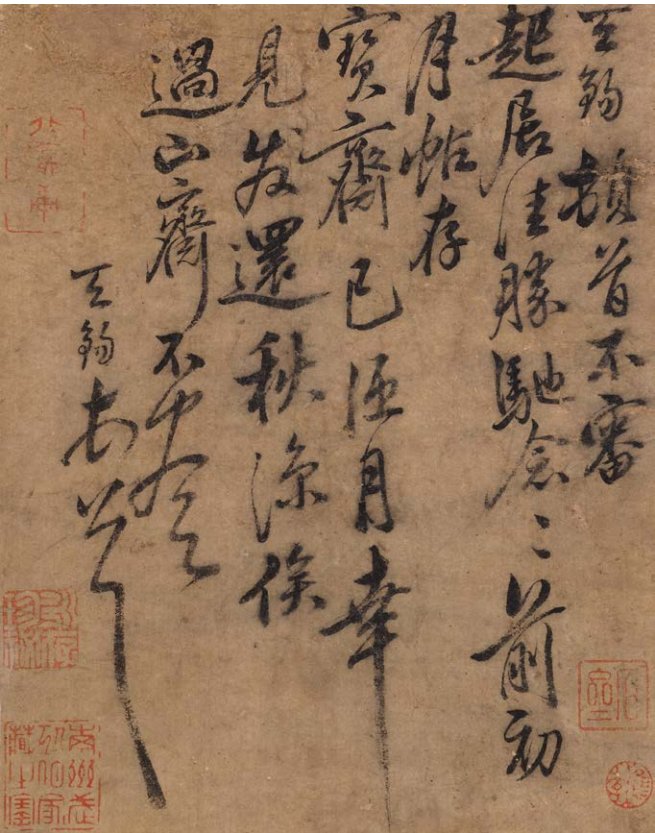
614

ANONYMOUS (ATTRIBUTED TO ZHANG JIZHI, 1186-1263)
Calligraphy
Hanging scroll, ink on paper
46 × 57 cm. (18 1/8 x 22 3/8 in.)
Without signature or seal

HK\$600,000-1,200,000 *US\$77,000-160,000*

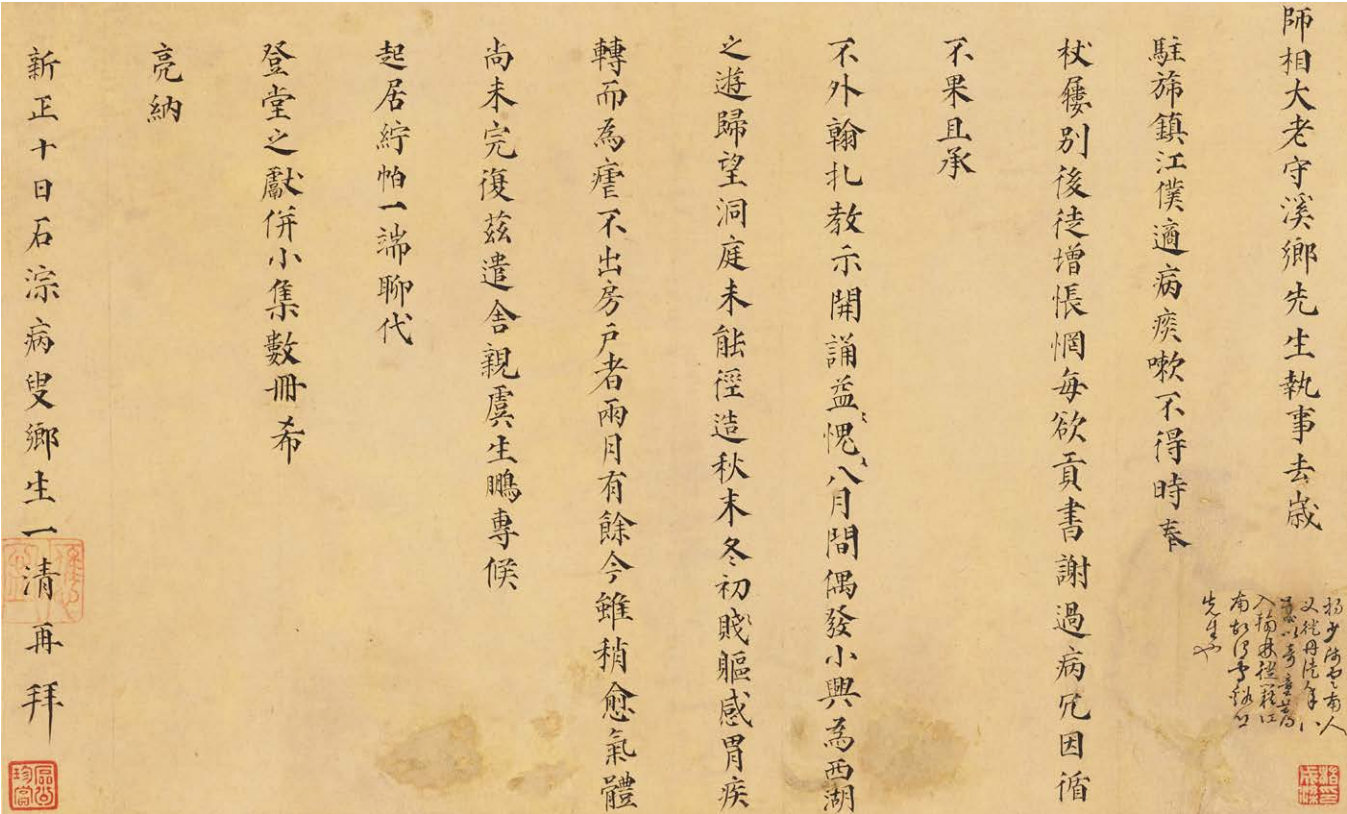
宋 無款(傳張即之) 書法 水墨紙本 立軸

釋文：耀福星。來照容。易做青。



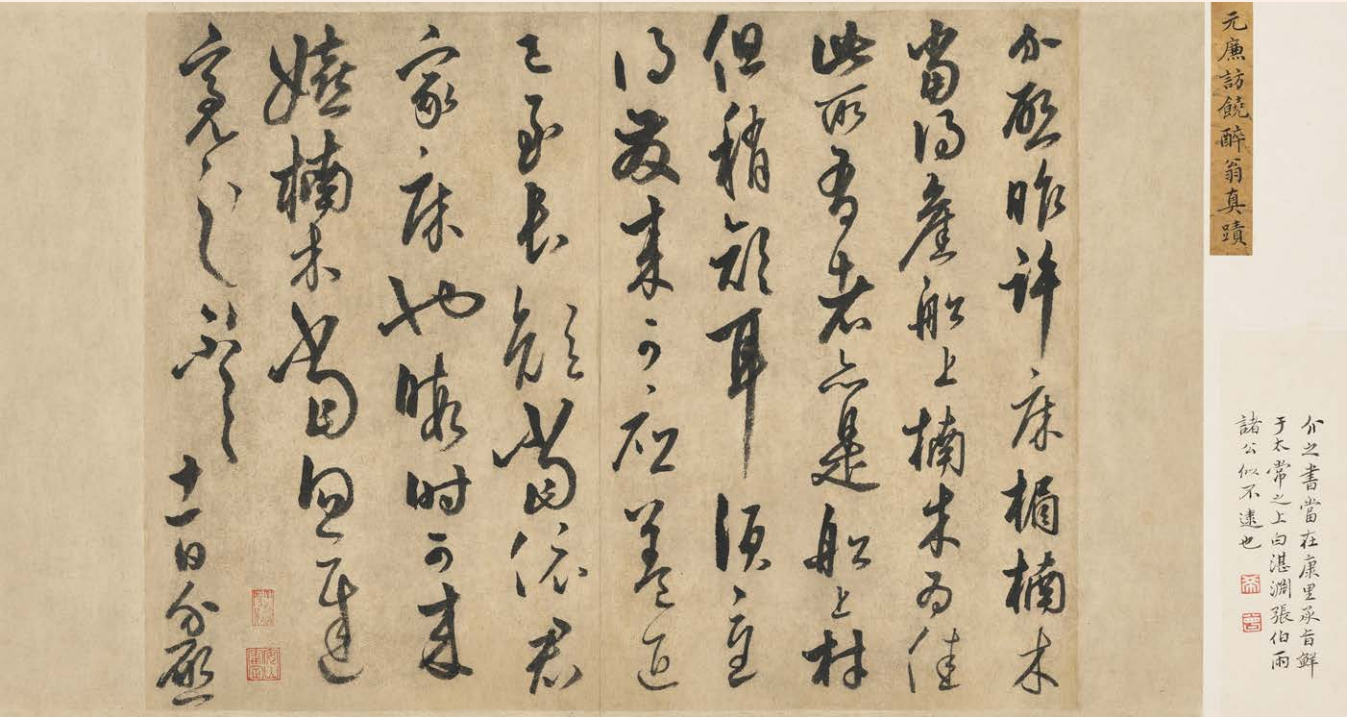
615
WITH SIGNATURE OF GUO TIANXI (15TH-16TH CENTURY)
Running Script Calligraphy
Album leaf, ink on paper
27.5 × 21.8 cm. (10 7/8 x 8 5/8 in.)
Signed
Five collector's seals
HK\$50,000-70,000 *US\$6,500-9,000*
明 郭天錫（款） 行書書法 水墨紙本 散冊頁一開

釋文：天錫頓首。不審起居佳勝，馳念馳念。
前初月帖存寶齋已匝月，幸見發還，秋涼俟過山齋。不盡。
款識：天錫頓首。
藏印：永存珍秘、南州武功伯家藏之寶、北溟軒、石齋、樵李



616
YANG YIQING (1454-1530)
Correspondence to Wang Ao
Scroll, mounted for framing, ink on paper
27.2 × 37.6 cm. (10 3/4 x 14 3/4 in.)
Inscribed and signed, with one seal of the artist
Dedicated to Shouxi (Wang Ao, 1450-1524)
Two collector's seals, including one of Bai Chengliang (17th C.)
HK\$80,000-160,000 *US\$11,000-21,000*

明	楊一清	致王鏊信札	水墨紙本	鏡片
釋文：師相大老守溪鄉先生執事，去歲駐旆鎮江，僕適病痰嗽，不得時奉杖履，別後徒增悵惘。每欲貢書謝過，病冗因循不果，且承不外翰札教示，開誦益愧益愧。八月間偶發小興，為西湖之遊，歸望洞庭，未能徑造，秋末冬初，賤軀感冒疾轉而為瘡，不出房戶者兩月有餘，今雖稍愈，氣體尚未完復，茲遣舍親虞生鵬專候起居，紆帕一端，聊代登堂之獻，並小集數冊，希亮納。				
題識：新正十日，石淙病叟鄉生一清再拜。				
鈐印：應寧				
藏印：柏成梁（17世紀）：柏成梁印 其他：區公珍賞				
註：此信札上款守溪先生是王鏊（1450–1524），王鏊與楊一清均參與過正德年間的重要政治事件。王鏊在正德元年（1506年）任吏部左侍郎期間，與楊一清合作平息劉瑾之亂，並參與「丙寅十月之變」驅逐權奸。王鏊歸隱之後還曾專門獻詩賀壽。				



617

617

RAO JIE (1300-1367)

Calligraphy in Running- Cursive Script

Scroll, mounted and framed, ink on paper

27.2×36 cm. (10 ¾ x 11 ⅛ in.)

Inscribed and signed by the artist

Two collector's seals of Xie Xizeng (18th-19th C.)

Colophons on the mounting by Xie Xizeng, with two seals

LITERATURE:

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Xu Bangda (5): Important Notes on Classical Painting and Calligraphy (Yuan, Ming and Qing Calligraphy I), Palace Museum Publishing, Beijing, 2006, p.471.

Calligraphy from the Qilan Tang Collection, Vol. 7, Jiangxi Fine Art Publishing House, Nanchang, December 2006, pp.53-54.

Complete Works of Chinese Calligraphy, Vol. 47, Yuan Masters, Rong Bao Zhai, Beijing, 2021, pp.186-187.

HK\$2,800,000-3,200,000 US\$360,000-420,000

元 饒介 床楣帖 水墨紙本 鏡框

釋文：介啓：昨許床楣楠木，當得舊船上楠木爲佳。此所有者亦是船上材，但稍短耳，須重得發來可應。

蓋匠已至，長短當依君家床也。暇時可來嬉。楠木當勿遲。亮之。亮之。不具。

題識：十一日，介啓。

藏印：謝希曾（18-19世紀）：安山審定、子清所見

謝希曾題裱邊：介之書當在康里承旨、鮮于太常之上，白湛淵、張伯雨諸公似不逮也。

鈐印：希、曾

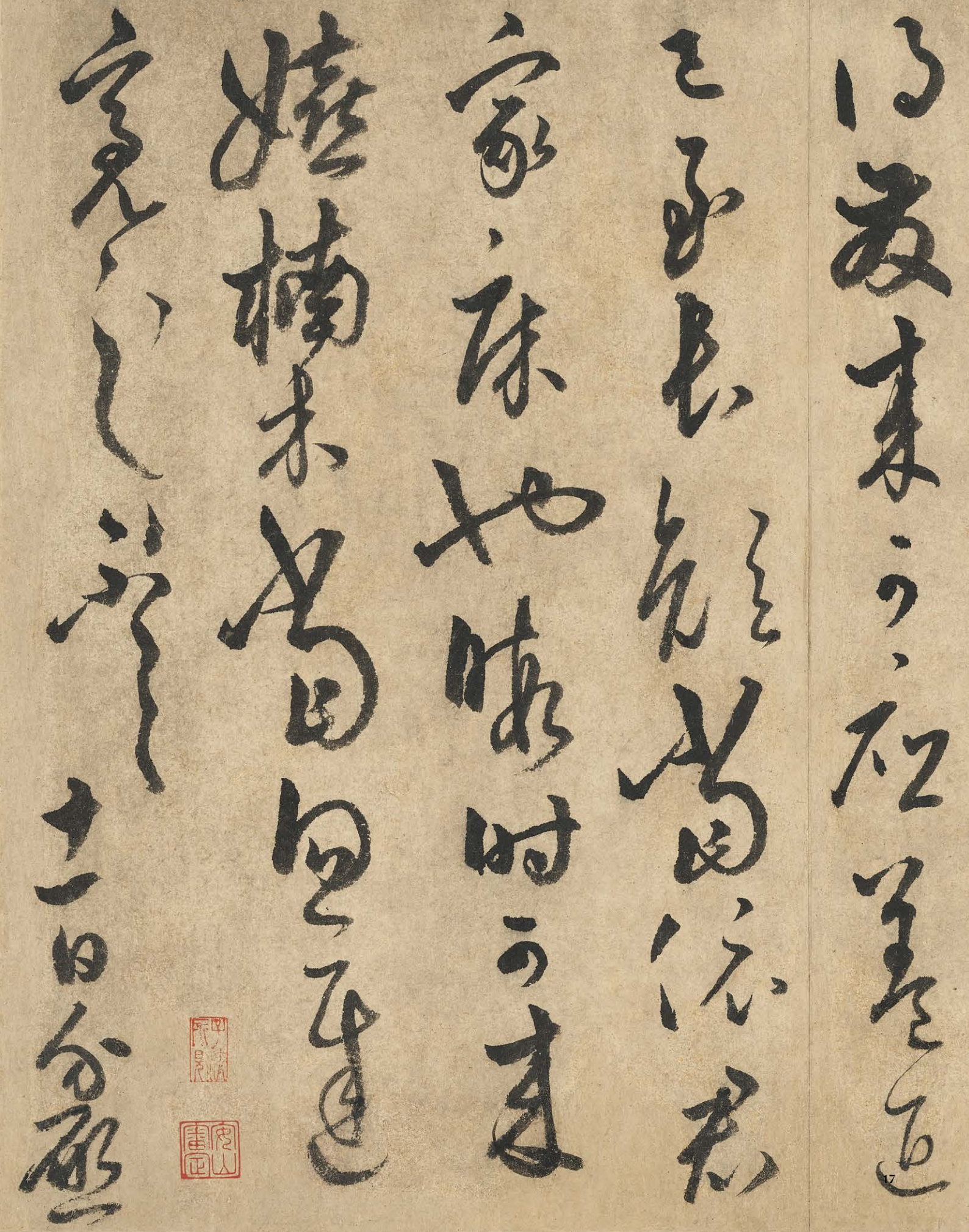
裱邊簽條：元廉訪饒醉翁真跡。

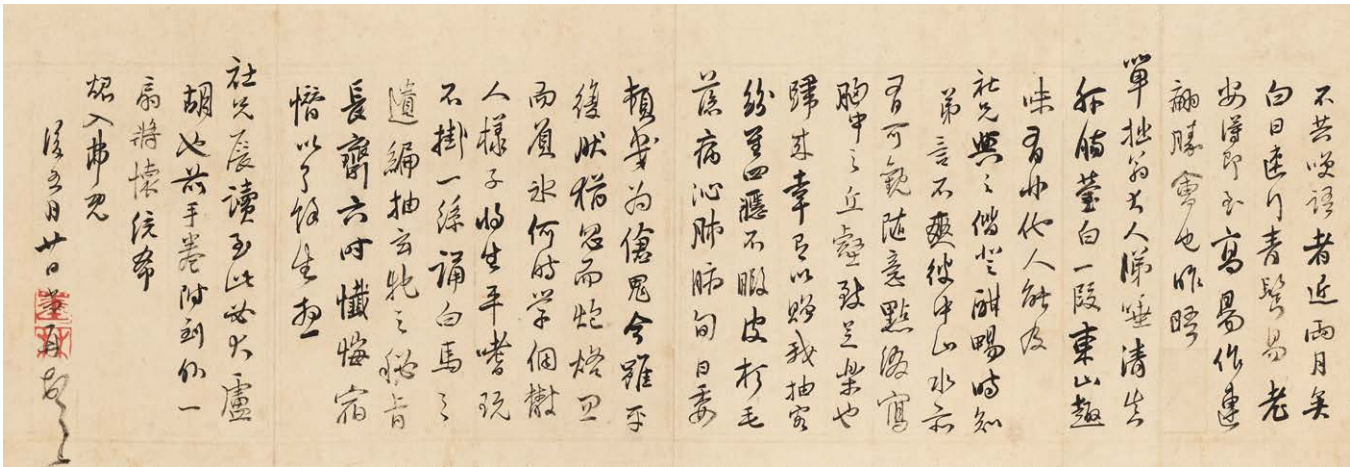
著錄：《明拓寶賢堂集古法帖冊》第六冊。

謝希曾：《契蘭堂書畫錄》卷一，《元名賢真跡》冊之一。端方，《壬寅消夏錄》第八冊，《元名賢詞翰》冊內第九幅。《宋元墨寶》第一集，有正書局影印。上海市文物保管委員會編：《宋元名人二十四家手跡》，1984年。黃君實，《宋元明清四朝翰墨》第二卷，宣暉堂藏，東京二玄社出版，平成八年（1996年），第88-89頁。《徐邦達集》第五冊，《古書畫過眼錄——元明清書法（壹）》，紫禁城出版社，2006年，第471頁。《契蘭堂法帖》卷七，江西美術出版社，南昌，2006年12月，第53-54頁。《中國書法全集》第47卷《元代名家》，榮寶齋出版社，2021年，第186-187頁。

註：饒介（1300-1367）字介之，江西臨川人。元末翰林，累官至淮南行省參政。元末著名的文人和書法家，家藏歷代法書碑帖甚富，《蘭亭》刻本有數十種。其草書骨力清勁，翰墨淋漓，似奇反正。明代吳門書家中，宋克出其門下，文徵明、祝允明輩亦深受他的影響。饒介的傳世作品甚少，此帖暢快淋漓，於不經意處見真性情，洵爲可貴。

謝希曾，字孝基，號安山，吳縣（今江蘇蘇州）人。諸生。潛心理學，邃於易。精鑒賞，嘗以家藏碑帖勒石曰《契蘭堂帖》。又假彭氏所藏先賢像臨摹一百二十四，各繫一傳，慨然有尚友之志。山水得董、巨、倪、黃之意。工小楷。（蘇州府志、墨林今話）





618

618
XIANG YUANBIAN (1525-1590)
Letter
Scroll, mounted for framing, ink on paper
17 × 49.4 cm. (6 ¾ x 19 ½ in.)
Inscribed and signed, with two seals of the artist
HK\$80,000-160,000
US\$11,000-21,000

明 項元汴 信札 水墨紙本 鏡片

釋文：不共笑語者，近兩月矣，白日速行，青髯易老，安得即至高易作連翩勝會也。昨晤單拙翁大人，涕唾清真，肝腸瑩白一段，東山趣味，有非他人能及。社兄與之偕登酣暢時，知弟言不爽，彼中山水，亦有可觀，隨意點綴寫胸中之丘壑，致足樂也。歸來幸有以贈我，抽客紛至，四應不暇，皮朽毛落，病沁肺腑，旬日委頓，幾為傖鬼。今雖平復，然猶忽而炮烙，忽而負冰，何時學個散人樣子，將生平嗜玩不掛一絲，誦白馬之遺編，抽玄牝之秘旨，長齋六時懺悔，宿惜以了餘生。想社兄展讀至此，必大盧胡也。前手卷附到外，一扇將懷，統希照入弗既。

題識：後五月廿日書再頓首。

鈐印：墨、林

619
WEN ZHENGMING (1470-1559)
Letter to Wang Guxiang
Scroll, mounted for framing, ink on paper
27.8 × 39.8 cm. (11 x 15 ⅝ in.)
Inscribed, signed and dedicated to Luzhi
Three collector's seals, including one of Chen Xilian (18th-19th C.)

HK\$120,000-200,000
US\$16,000-26,000

明 文徵明 致王穀祥信札 水墨紙本 鏡片

釋文：向日辱枉顧，失迓為歉，病冗之餘，久缺脩敬，罪媿罪媿。山妻於今月望前忽有不虞之疾，茲賴尊庇，幸有生意，然猶未達彼岸也。憂惶何如！蒙遣女史下問，無任感佩，使旋先此附復，餘容叩謝不宣。

題識：徵明頓首。祿之吏部先生執事。

藏印：陳希濂（18–19世紀）：陳希濂印
其他：亦峰、語石書畫

註：此信札是寫給祿之，為王穀祥（？–1568），字祿之，常州（今屬江蘇）人，祖籍福建福清，進士出身，官至吏部員外郎。王穀祥19歲從文徵明遊歷，師從其學習書畫，成為文徵明門下弟子。文徵明對王穀祥才華讚賞有加，常與其交流詩文書畫，並多次為其題畫。

620
WANG AO (1450-1524)
Letter to Wu Kuan
Scroll, mounted for framing, ink on paper
24 × 35.8 cm. (9 ½ x 14 ⅛ in.)
Inscribed and signed, with one seal of the artist
Dedicated to Paoweng
One collector's seal

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

明 王鏊 致吳寬信札 水墨紙本 鏡片

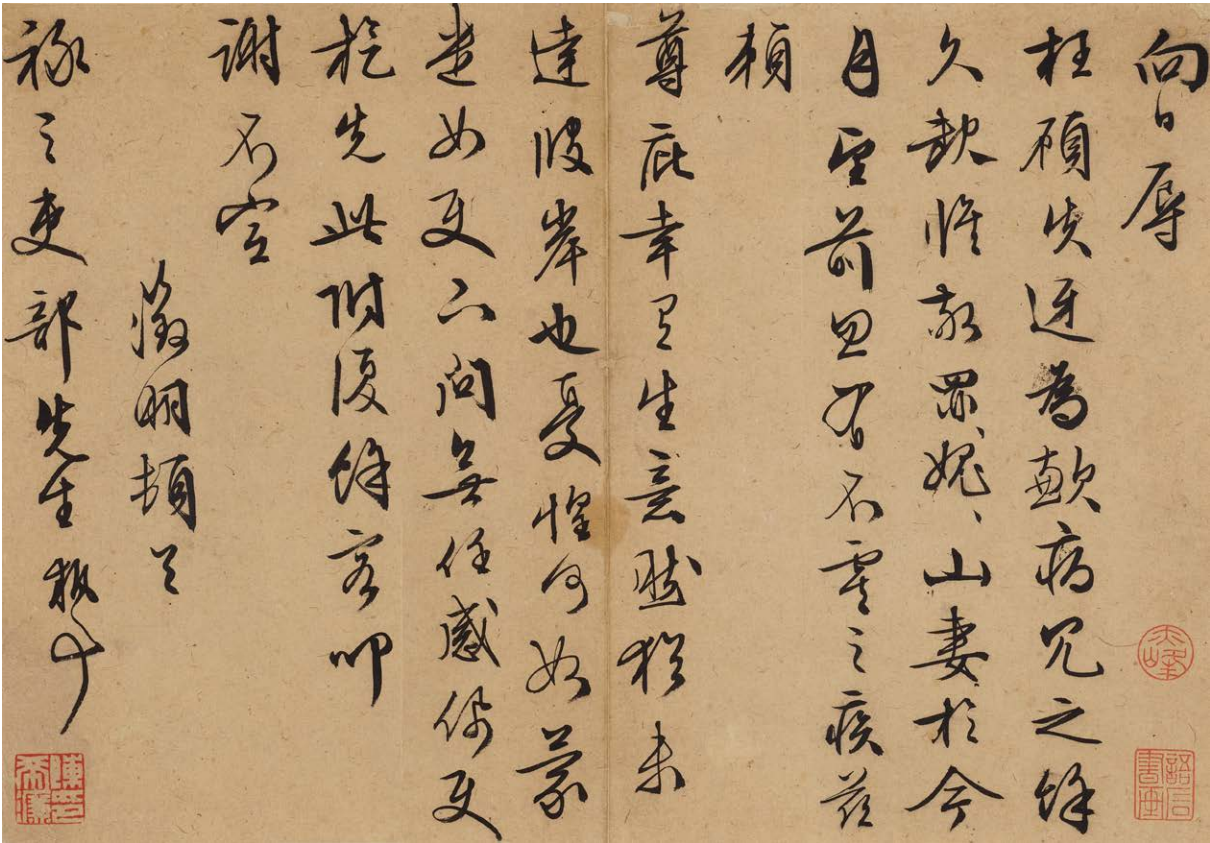
釋文：蒙賜高文，卻還薄幣，方深愧悚。今復加以厚儀，其何能安之？雖賜及老父，非僕所當辭，然僕於心終不能安，謹已具書達之老父。深情具領，茲不敢當，不恭之罪，伏希亮之。

題識：姻末王鏊頓首，匏翁少宰老先生閣下。

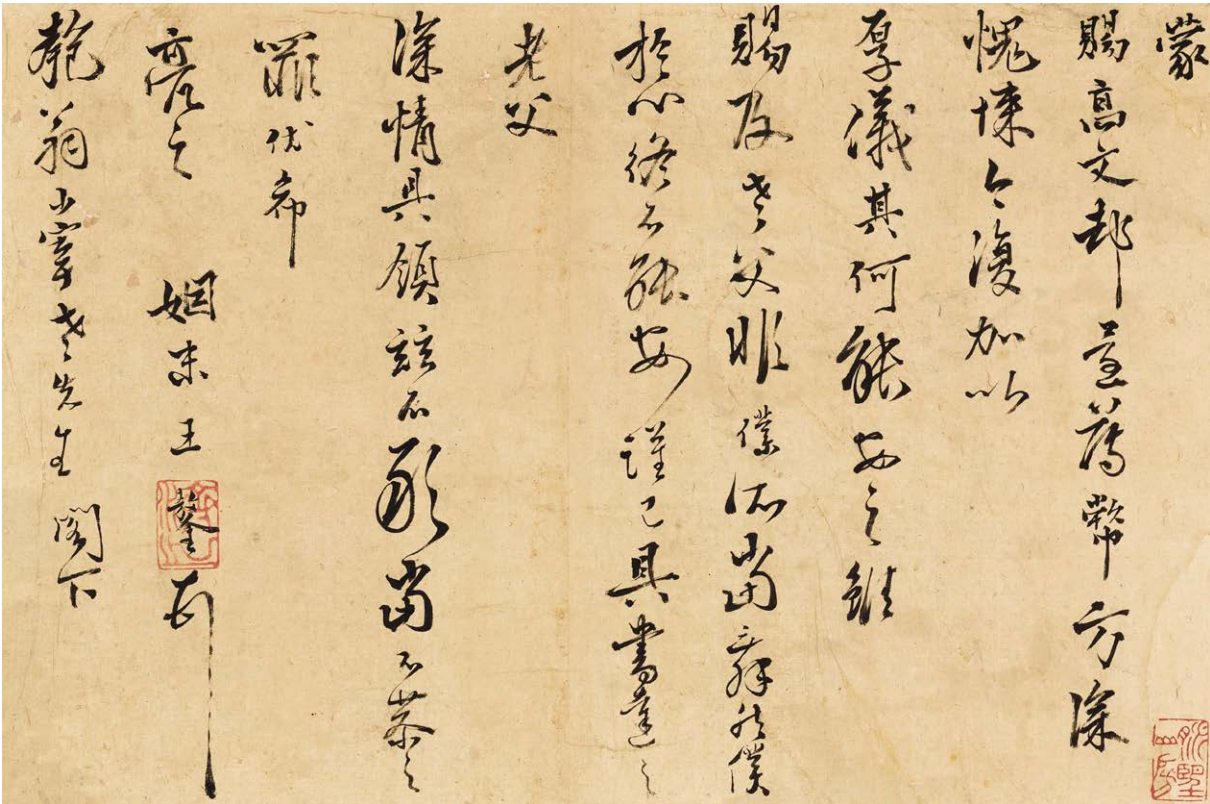
鈐印：濟之

藏印：脈望山房

註：此信札寫給匏庵，為吳寬（1435–1504），字原博，號匏庵、玉亭主，世稱匏庵先生或匏翁。直隸長洲縣（今江蘇省蘇州市）人。明朝中期官員、文學家、書法家。兩人均為蘇州人。王鏊於1475年（成化乙未年）中進士，時吳寬已為翰林院修撰，二人由此建立同僚關係。二人經常一起聯吟作文，觀賞字畫，作跋題辭，他們之間有著深厚的交誼。



619



620



621

621

ZHU YUNMING (1460-1526)

Calligraphy in Running Script

Fan leaf, mounted for framing, ink on gold paper
16.2 × 48.6 cm. (6 ¾ x 19 ⅛ in.)

Inscribed and signed, with two seals of the artist
Dedicated to Guoyong

Two collector's seals of Guo Chunpu (1938-2022)

HK\$200,000-320,000

US\$26,000-42,000

明

祝允明

行書

水墨金箋

扇面鏡片

釋文：春風東來忽相過，金樽添酒生微波。
落花紛紛稍覺多，美人欲醉朱顏酡。
青軒桃李能幾何，流光欺人忽蹉跎。
君起舞，日西夕。
當年意氣不肯輕傾，白髮如絲歎何益。
又。琴奏龍門之綠桐，玉壺美酒清若空。
催絃拂柱與君飲，看朱成碧顏始紅。
胡姬貌如花，當讎咲春風。
笑春風，舞羅衣，君今不醉將安歸？
右《前有尊酒行二首》。
遊莫逐炎洲翠，棲莫近吳宮燕。
吳宮火起焚巢窠，炎洲逐翠遭網羅。
蕭條兩翅蓬蒿下，縱有鷹鷂奈若何。
右《野田黃雀行》一首。

題識：允明書似國用。

鈐印兩方漫漶

郭春浦（1938–2022）藏印：琴硯齋、春浦珍藏

註：上款人國用即許國用，名收藏家。曾藏倪瓚江南春墨跡，並邀沈周等和詩。



622

622

WANG CHONG (1494-1533)

Calligraphy in Running Script

Fan leaf, mounted for framing, ink on paper
16.6 × 47.2 cm. (6 ½ x 18 ⅝ 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 Peishang (19th-20th C.)

HK\$260,000-360,000

US\$34,000-47,000

明

王寵

行書

水墨紙本

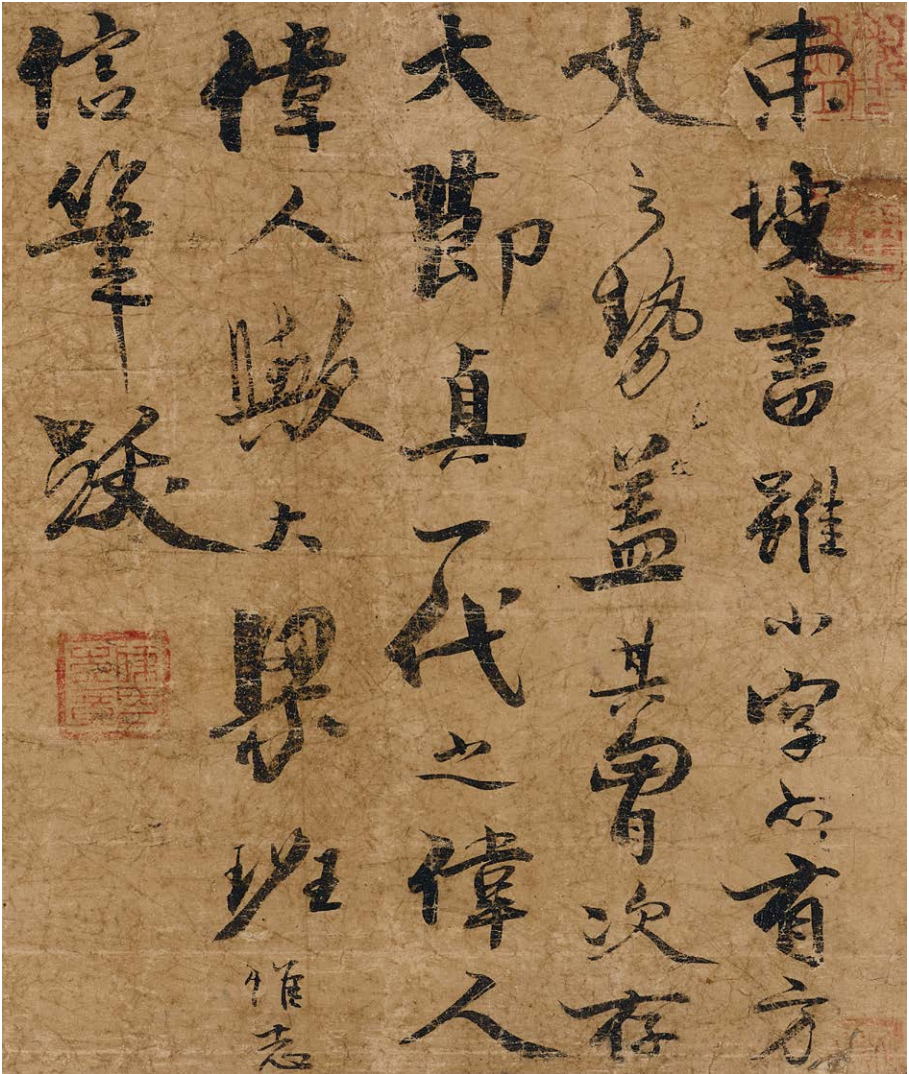
扇面鏡片

釋文：石湖春色太可憐，卻似美人明鏡前。
錦甸平鋪鴨綠水，白雲飛動蔚藍天。
星橋北掛瀉春流，映出黃山水面浮。
石天春青飛練鵲，桃花氣暖醉輕鷗。
春山面面翠屏開，盡繞吳王百尺台。
一代霸圖憐盡滅，五湖流水恨東廻。
三月暮春春服成，含風疊雪越羅輕。
生憎乳燕掠春色，轉遣飛花蕩酒情。
越來溪上柳千絲，畫鼓遊船晚更移。
一曲紫雲歌粵女，雙鬟白雪舞吳兒。
數松磊落千尺隱，恰如天際群龍翔。
吟風嘯雨中琴瑟，大澤深山藏棟樑。
登山臨水春將歸，獨樹桃花猶未飛。
玩世繁華真歎忽，後時顏色轉霏微。
古木朱藤疏著花，澹雲斜日淨江沙。
黃金台上無推轂，白石山中有歲華。

題識：石湖八絕句。雅宜子王寵書。

鈐印：王履吉印

藏印：潘正煒（1791–1850）：季彤鑒定眞跡
孔廣陶（1832–1890）：廣陶
潘佩裳（19–20世紀）：佩裳心賞



623

623
WITH SIGNATURE OF BAN WEIZHI (15TH-17TH CENTURY)
Calligraphy in Running Script
Album leaf, ink on paper
26.2 × 22.2 cm. (10 3⁄8 x 8 ¾ in.)
Inscribed, with two collector's seals and two illegible seals
HK\$120,000-220,000 **US\$16,000-29,000**

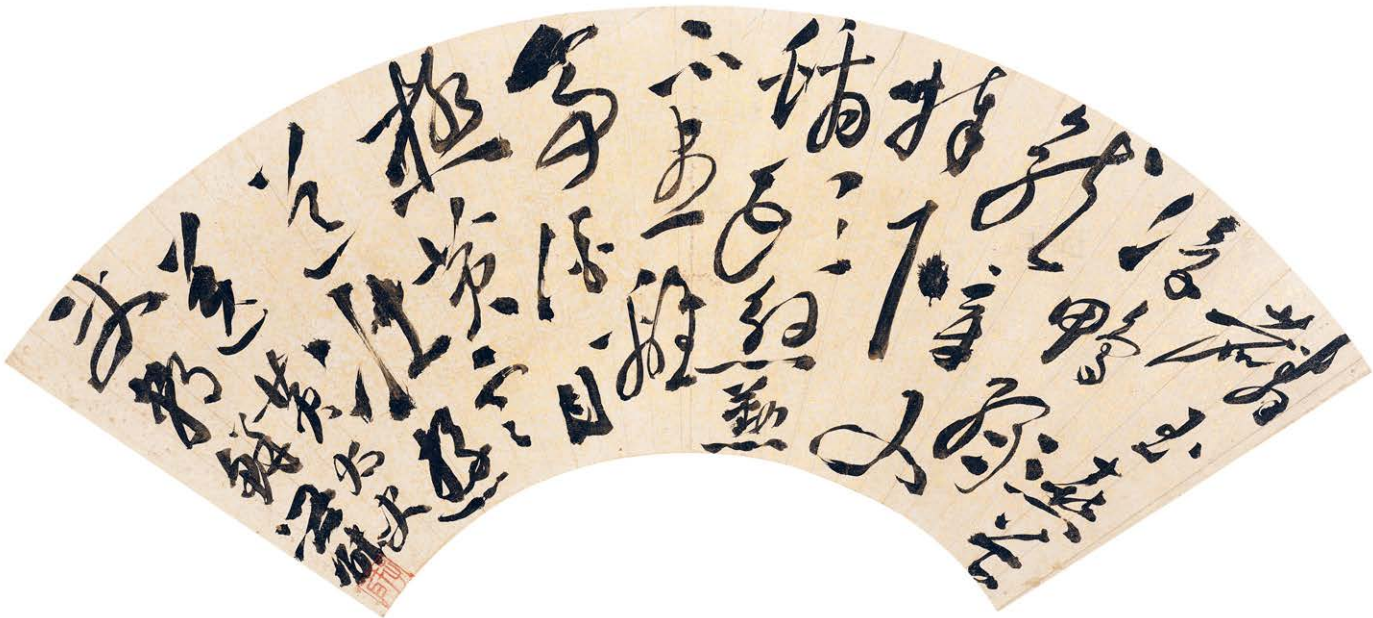
明	班惟志 (款)	行書書法	水墨紙本	散冊頁一開
釋文：東坡書雖小字亦有方丈之勢。 蓋其胸次存大節，真一代之偉人，偉人歟。				
題識：大梁班惟志信筆跋。				
藏印： 顏輝：顏氏秋月 其他：陳氏先章 兩印漫漶				



624

624
WANG GUXIANG (1501-1568)
Running-Cursive Script Calligraphy
Fan leaf, mounted for framing, ink on gold paper
17.2 × 51 cm. (6 ¾ x 20 1⁄8 in.)
Inscribed and signed, with one seal of the artist
Dedicated to Chuyu
HK\$60,000-80,000 **US\$7,700-11,000**

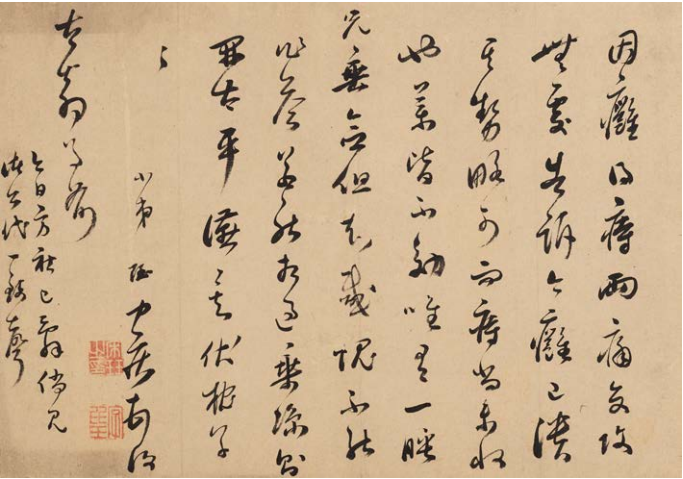
明	王穀祥	行草書	水墨金箋	扇面鏡片
釋文：層雲密密暗閒房，山雨連宵聽裏長。 樹梢定知飛瀑布，夢中忽似過瀟湘。 燈懸濕影三更寂，被裏寒雲六月涼。 明日擬孩尋舊屐，相將絕頂醉餘觴。				
題識：拙作呈楚玉父教之。穀祥。				
鈐印：王穀祥印				



625

625
HAN SHINENG (1528-1598)
Running Script Calligraphy
Fan leaf, mounted for framing, ink on gold-flecked paper
17 × 51 cm. (6 ¾ x 20 1⁄8 in.)
Inscribed and signed, with one seal of the artist
HK\$100,000-200,000 **US\$13,000-26,000**

明	韓世能	行書	水墨灑金箋	扇面鏡片
釋文：麟玉喜曾浮鴨綠，龍章又捧下鱗頭。 慙慙不盡離亭酒，目極黃雲道壯游。				
題識：送黃太史使朝鮮，世能。				
鈐印：存良				
註：韓世能（1528–1598）蘇州人，明隆慶、萬曆年間重臣，著名書畫收藏家，所藏書畫名跡如《冠軍帖》《鴨頭丸帖》《伯遠帖》《懷素自序帖》《祭姪稿》《展子虔遊春圖》《顧愷之洛神圖》等，皆為希世珍品。				



626
SONG JUE (1576-1632)
Letters

A set of three scrolls, mounted for framing, ink on paper
22.8 × 32.6 cm. (9 x 12 7/8 in.) / 19.8 × 25 cm. (7 3/4 x 9 7/8 in.) /
29.8 × 17 cm. (11 3/4 x 6 3/4 in.) / 29.6 × 12.6 cm. (11 5/8 x 5 in.)
Inscribed and signed, with a total of five seals of the artist
Dedicated to Juweng

HK\$120,000-220,000 US\$16,000-29,000

明 宋珏 信札 水墨紙本 鏡片三幅

釋文：因癰得痔，兩痛交攻，無處告訴，今癰已潰，其勢略可，而痔當未收也。藥皆不效，唯有一睡。兄垂念，但知感愧，不能作答，若能相過乘涼，則開太平譙矣，伏枕草草。

題識：小弟珏中疾頓首復。太翁尊前。今日方社已辭，倘見諸公代一致聲。

釋文：秋光堪愛，政望兄歸，數日亦有好友、奇物、名酒、雅歌，兄不在，覺寂寂耳。榜期雖近，然無好夢奈何，容面布。

題識：小弟珏頓首復。沮翁大人。

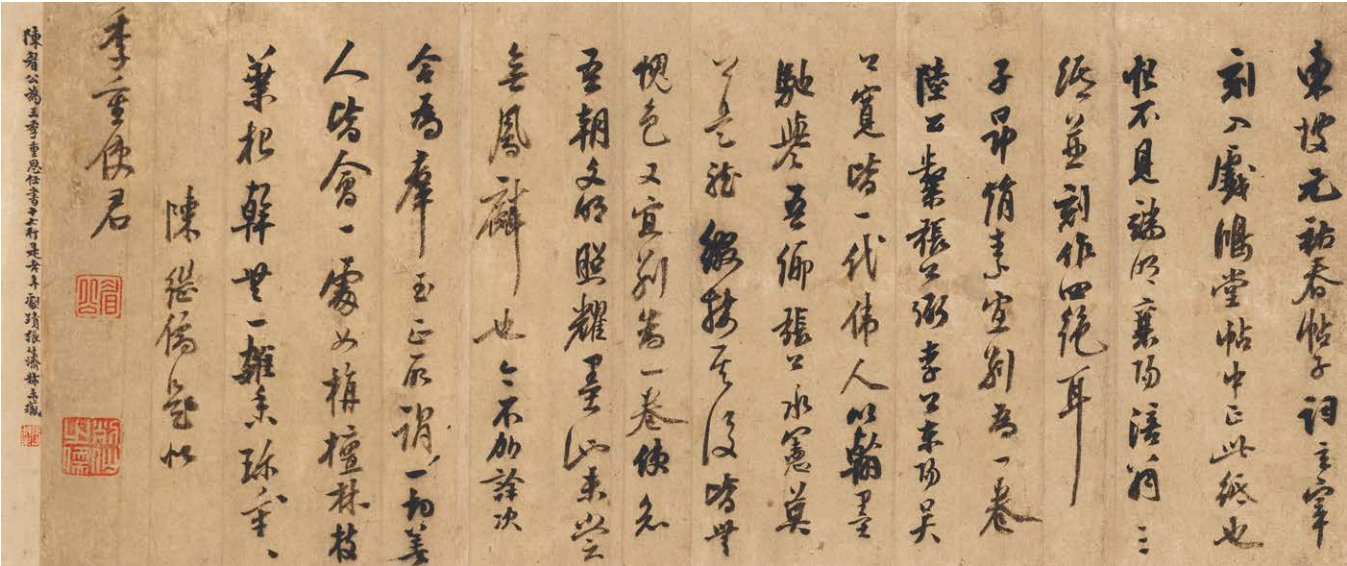
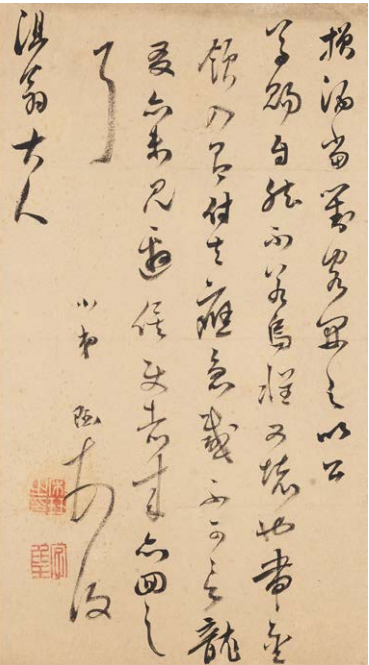
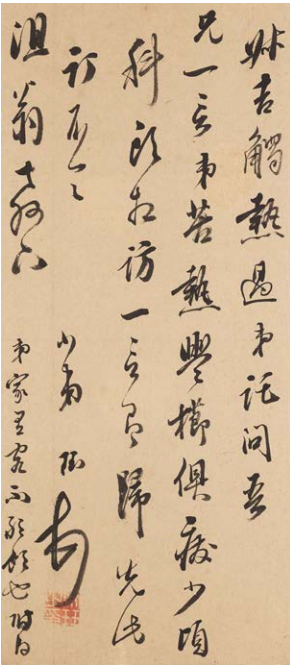
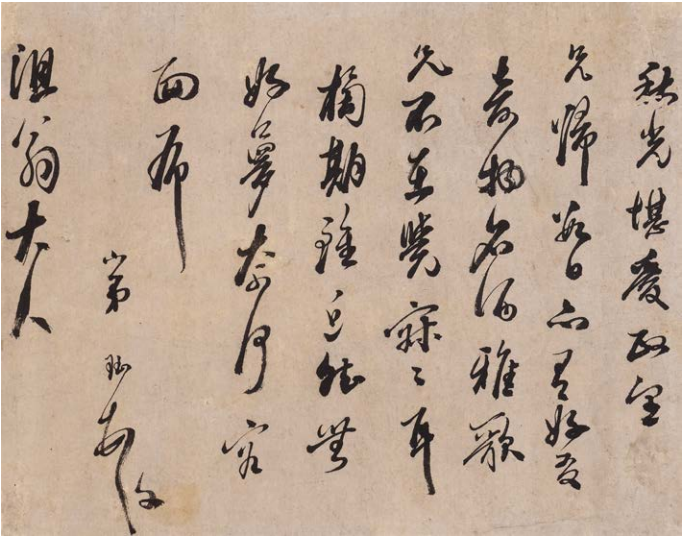
釋文：撲酒當對客開之，以公尊賜，自然不若烏程可懷也。帶金領入有付去應急，感不可言。龍友亦未見邀，俟使者來，亦回之耳。

題識：小弟珏頓首復。沮翁大人。

釋文：叔吉觸熱，過弟託問吾兄一言，弟苦熱，鹽櫛俱廢。少頃，科頭相訪，一言即歸，先此訂，不一一。

題識：小弟珏頓首。沮翁教下。弟家有客，不敢飲也。附白。

鈐印：宋珏之印（三次）、宋比玉（二次）



627
CHEN JIRU (1558-1639)
Running Script Calligraphy

Scroll, mounted for framing, ink on paper
24 × 54.5 cm. (9 1/2 x 21 1/2 in.)
Inscribed and signed, with two seals of the artist
Dedicated to Jichong (Wang Siren, 1575-1646)
Colophon by Zhang Tingji (1768-1848) on the mounting, with one seal

HK\$120,000-220,000 US\$16,000-29,000

明 陳繼儒 致王思任信札 水墨紙本 鏡片

釋文：東坡元祐春帖子詞，玄宰刻入戲鴻堂帖中，正此紙也。恨不見端明、襄陽、涪翁三紙。並刻作四絕耳。

子昂絹素，別爲一卷，陸公粲、張公弼、李公東陽、吳公寬，皆一代偉人，以翰墨馳譽。吾師張公永憲、莫公是龍，點綴其後，皆無愧色，又宜別爲一卷。始知吾朝文明照耀，墨池未嘗無鳳麟也。今不加評次，合爲群玉，正所謂一切美人皆會一處，如梅檀林、枝葉、根干，無一雜香，珍重珍重。

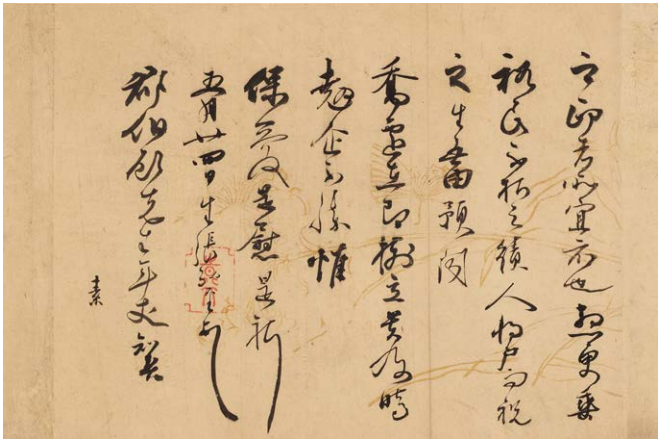
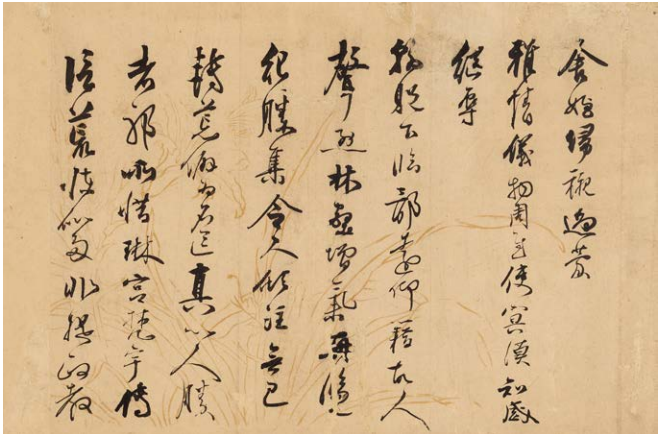
題識：陳繼儒題似季重使君。

鈐印：眉公、列仙之儒

張廷濟（1768–1848）裱邊題跋：陳眉公爲王季重思任書十七行，是老年劇蹟，張廷濟叔未藏。

鈐印：張叔未

註：本信札爲陳繼儒寫給王思任（1575–1646），字季重，號遂東，晚年號謔庵，浙江山陰（今紹興）人。萬曆二十三年進士，晚明代文學家。明亡後堅拒清廷招降，絕食殉國。



628 ZHANG HONGZHI (MING DYNASTY) <i>Letter</i> A pair of scrolls, mounted for framing, ink on paper Each scroll measures 24.2 × 36 cm. (9 ½ x 14 ½ in.) Inscribed and signed, with one seal of the artist Dedicated to Mr Gu HK\$80,000-160,000 明 張弘至 信札兩開 水墨紙本 鏡片兩幅				
US\$11,000-21,000				

釋文：舍姪歸襯，適蒙雅情儀物周至，使冥漠知感。繼尋翰貺下臨鄙遠，仰籍故人聲烈，林壑增氣，再覽紀勝集，令人傾注無已。轉荒僻為名區，真以人勝者耶。所惜琳宮梵宇傳信荒怪，似多非提政教之印者，所宜示也。想更垂裕民不朽之績，人將尸而祝之，生無由預。聞喬遷在即，樹立貴及時，翹企不勝，惟保愛是慰是祈。

題識：五月廿四日，生張弘至頓首。郡伯顧先生年丈知契。素。

鈐印：時行

註：張弘至（明），字時行，號龍山，華亭（今上海松江）人。張弼季子，張弘宜弟。弘治九年（1496）進士，改庶吉士，官至戶科都給事中，武宗時奉使安南，還遷都給事中。草書得三昧法，有父風，時比之芝旭、羲獻。

629 XU YOU (CIRCA 1620-1663) <i>Cursive Script Calligraphy</i> Fan leaf, mounted for framing, ink on gold paper 15.7 × 50.7 cm. (6 ⅛ x 20 in.) Inscribed and signed, with one seal of the artist Dedicated to Wenshan PROVENANCE: Christie's Hong Kong, Fine Classical Chinese Paintings, 26 April 1996, Lot 113. HK\$120,000-220,000 明 許友 草書書法 水墨金箋 扇面鏡片				
US\$16,000-29,000				

釋文：四虛成小築，分得古松陰。
野意長堪對，秋聲不定吟。
孤邨時過嶺，曲沼偶來禽。
散帙匡床上，蒼嵐片片侵。

題識：先嚴題友人新齋之作，似文山詞長。甌香許友。

鈐印：許友之印

來源：香港佳士得，中國古代書畫，1996年4月26日，編號113。

630 SHITAO (1642-1707) <i>Calligraphy in Running Script</i> Fan leaf, mounted and framed, ink on paper 17.8 × 54 cm. (7 x 21 ¼ in.) Inscribed and signed, with two seals of the artist Dedicated to Yushan One collector's seal of Wu Yuanhui (19th C.) HK\$300,000-600,000 清 石濤 行書 水墨紙本 扇面鏡框				
US\$39,000-77,000				

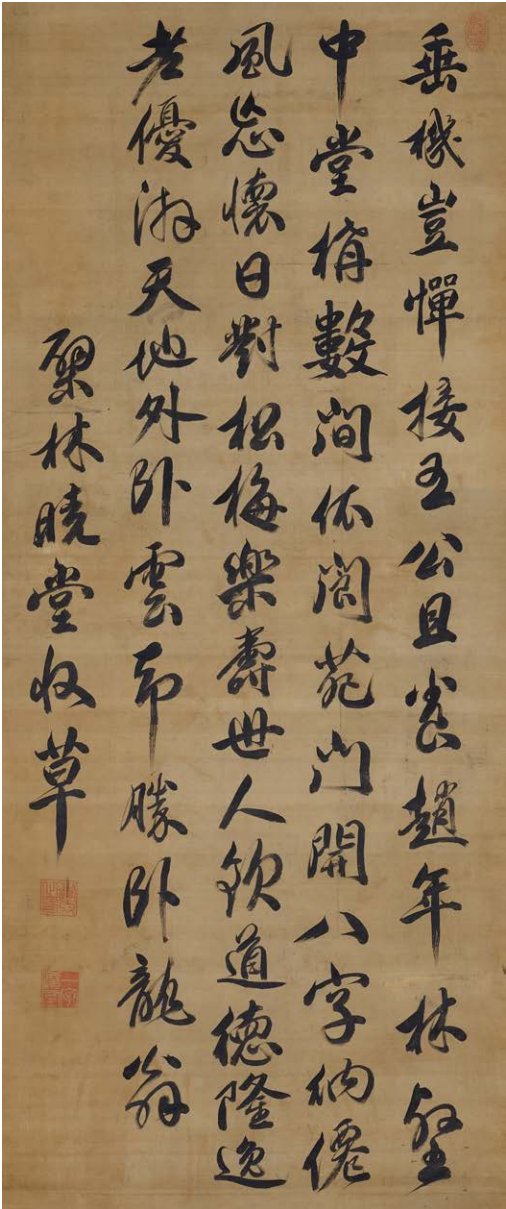
釋文：黃山之奇世稀有，出人往往超風塵。
我聞溪南愛結納，與君一見神相親。
君家家世稱更老，令子翩然擅文藻。
為驚遠。
任俠時推劇孟兄，清言常令王澄倒。
只今置酒開高堂，稱觴獻舞春酒香。
一時為壽異流俗，不取笙歌取和章。
尊前何以相貽贈，蘭竹風生起清影。
君素愛此持寄君，駐顏好共軒黃並。
寫蘭竹卷寄吳爾純。
鶯聲出谷芳菲早，才子思親片雲曉。
省覲不辭千里長，鳴鞭直指長安道。
長安文苑如雲屯，君家嚴君擅清聲。
揮斥千載目不瞬，奏對一言人盡驚。
趨庭便可登天祿，自是君才美如玉。
遇主還應羨鳳毛，傳經恣與分宮燭。
此時相見好相親，況復移家及上春。
朝迴花底開高醺，醉裏詩成自有神。

題識：古歌賦贈旋沙洲赴京，兼呈愚山學士。石濤濟。

鈐印：史下人、千歲白叟卧青山

伍元蕙（19世紀）藏印：伍氏澄觀閣收藏書畫





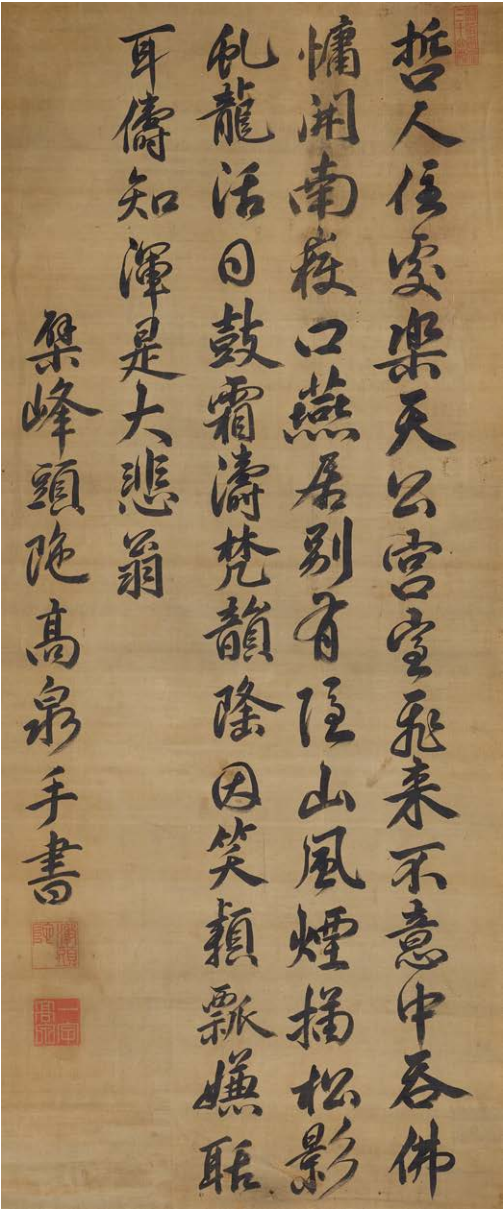
631

631
GAOQUAN XINGDUN (KŌSEN SHŌTON, 1633-1695),
XIAOTANG DAOSHOU (1634-1666)
Calligraphy
A set of two hanging scrolls, ink on silk
Each scroll measures 163.5 × 68 cm. (64 ³/₈ x 26 ³/₄ in.)
Each signed, with a total of six seals of the artists
Inscriptions on the cover of the wooden box
Two collector's seals on the back of the scrolls

HK\$120,000-300,000 **US\$16,000-39,000**

清	高泉性激、曉堂道收	書法	水墨絹本	立軸兩幅
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1 款識：槩峰頭陀高泉手書。
鈐印：激頭陀、一字高泉、臨濟正宗三十四世



632

2 款識：槩峰頭陀高泉手書。
鈐印：道收之印、一字曉堂、臨濟正宗
木盒題識：普照國師八十壽詩。高泉禪師、曉堂禪師兩挂幅。
軸背藏印兩方
註：高泉性激，俗姓林，字高泉。號雲外，福建省福清縣人。十三歲出家，師事黃檗山慧門如沛禪師，1661年奉隱元隆琦之命赴日，入宇治萬福寺。其後掌理攝津佛日寺，再興加賀獻珠寺，1692年繼為黃檗山第五世法席，佛經學編著甚多。
曉堂道收，俗姓林，字弢玄，興化府莆田縣人。18歲出家，曾隨侍隱元大師于黃檗山，任衣鉢侍者。1661年與法兄高泉性激赴日，參謁崇福寺的即非如一，後登黃檗山萬福寺任隱元隆琦的丈室侍者。著有《曉堂禪師夢游漫錄》三卷。



632
DUZHAN XINGYING (DOKUTAN SHŌEI, 1628-1706)
Guanyin
Hanging scroll, ink and colour on paper
119 × 53.2 cm. (46 ⁷/₈ x 21 in.)
Inscribed and signed, with three seals of the artist
Dated third day, third month, *jisi* year (1689)
Inscribed on the wooden box by Anan Chikuda (1865-1928)
Dated summer, *renzi* year (1912)

HK\$60,000-120,000 **US\$7,700-16,000**

清	獨湛性瑩	觀音	設色紙本	立軸	一六八九年作
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題識：一性歸元六明空，目前無法亦無宗，
普門手眼從茲露，剎剎塵塵影現中。
己巳（1689年）三月三日，黃檗沙門獨湛。
鈐印：性瑩之章、黃檗四代、臨濟正傳三十三世
阿南竹垞（1865～1928）題木盒：壬子（1912）夏日觀並題簽。竹垞衡。
鈐印：竹垞



633
ANONYMOUS (17TH-18TH CENTURY)
Bodhisattva
Hanging scroll, ink and colour on silk
154 × 83.5 cm. (60 ³/₈ x 32 ⁷/₈ in.)
Inscribed
LITERATURE:
Teisuke Toda and Hiromitsu Ogawa ed., *Comprehensive Illustrated Catalog of Chinese Paintings: Third Series Vol. 5 Japanese Collections*, University of Tokyo Press, Tokyo, March 2019, pp.V-304 and V-433, pl. JP132-022.

HK\$60,000-120,000 **US\$7,700-16,000**

清	無款	南無十二圓覺菩薩	設色絹本	立軸
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題識：南無十二圓覺菩薩。
出版：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，東京大學出版會，2019年3月，第V-304及V-433頁，圖版JP132-022。



634

634

ANONYMOUS (16TH CENTURY)

The Three Buddhas

Scroll, mounted for framing, ink and colour on silk

215.5 × 225.3 cm. (84 ⅞ x 88 ¾ in.)

Without signature or seal

HK\$350,000-700,000

US\$45,000-90,000

明

無款

三世佛

設色絹本

鏡片

墨韻千年，梵音永振——唐《佛說大方廣十輪經眾善相品第七》經卷書法賞析

唐代楷書，承魏晉之韻，開後世之規，以“法度森嚴”鑄就中國書法史上的巔峰時代。彼時，書法藝術不僅在名家碑刻中大放異彩，更在佛教寫經領域留下無數瑰寶。今存唐代《佛說大方廣十輪經眾善相品第七》經卷，因楷法成熟、用筆細膩、結構端穩，通篇流暢自然且氣韻貫通，堪稱唐代寫經中的珍品。

本卷寫經內容為《佛說大方廣十輪經》，此經共八卷十五品，計48778字，譯於北涼時期，譯者失考。本卷為第七品“眾善相品”。

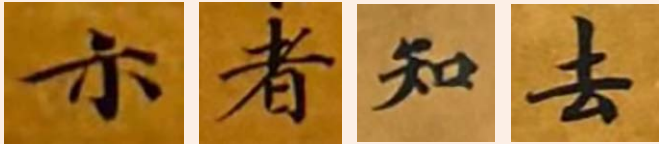
與本卷內容同屬《佛說大方廣十輪經》的經卷，還有中國國家博物館BD00273《佛說大方廣十輪經第六剎利依止輪相品第八》、BD00322《佛說大方廣十輪經第七遠離譏嫌品第九忍辱品第十二》、BD01066《佛說大方廣十輪經第二發問本業斷結品第三》及BD07554《佛說大方廣十輪經》。

此卷經文紙色古雅，墨蹟精光奪人，整體品相完好。其書法精湛，與上述國家博物館所藏經卷相比不僅毫無愧色。對比發現，本卷寫經風格與國家博物館藏BD00322《佛說大方廣十輪經第七》相似度較高，但本卷楷化更完善，點畫更工緻密麗，藝術水準突出。

邁勁典麗，法中有變見雍容

唐代楷書的核心特質常被認為是“法度森嚴”，但能成為經典的作品，必能在“法度”之中蘊含靈動活脫之態。本卷寫經通篇端雅雍容，筆筆不苟，深具“法度”，同時又於嚴謹中暗藏靈動，形成“法中有情，剛柔並濟”的獨特風貌。細觀其筆法、結體與章法，每一處細節都彰顯著書寫者深厚的功底與對楷書規範的精准把握。

本卷書法多以“中鋒行筆”為主，起筆爽利尖峭，鋒勢完備；收筆點頓後迅速上提，書寫動作行雲流水、一氣呵成。如“者”“示”字首筆橫畫，筆鋒入紙後轉鋒右行，收筆處墨色凝重卻無臃腫之感，頓挫分明；“知”字長撇末端輕頓後提筆出鋒，右側“口”部肩部方折，兼具“刀削斧劈”的力度與“飄逸瀟灑”的韻味。橫畫多取“仰勢”，中段略向上拱，如“一”“三”等字，既避免了橫畫平直的呆板，又暗合楷書成熟階段左低右高的取勢；豎畫則“挺拔如戟”，“去”字豎畫立於正中，筆直厚重、穩如山嶽，與歐陽詢《九成宮醴泉銘》中“豎畫如柱”的筆法一脈相承。



值得注意的是，本卷不僅秉承楷書成熟期的中鋒用筆傳統，對“側鋒”的運用亦堪稱精妙，打破了“楷書必純用中鋒”的刻板認知。“共”字兩豎以側鋒切入，筆鋒稍偏卻不失控制，點畫形態如“蜻蜓點水”，輕盈跳躍中暗含連貫筆勢；“心”字的鉤、挑、點畫，在短距離內筆鋒多次調整方向，側鋒與中鋒交替使用，最終形成“拋物線”般的流暢軌跡——雖為寫經楷書，卻兼具行書的流動自然。這種筆法在唐人寫經典範《靈飛經》中亦有體現，二者在筆法淵源上一脈相承，但《靈飛經》更重“方勁”，本卷則增添“溫潤”之態。側鋒的靈活融入，讓本卷寫經筆法更顯層次，既保留官方寫經的“法度”，又注入書寫者的“個性”。

方正藏變，歐褚風骨顯雅韻

本卷結體以“平正端莊”為基調，遵循唐代楷書“中宮緊收、四面舒展”的結構準則，大處勾整有法，又於細微處暗藏變化。不同於早期寫經體勢寬扁的隸書遺意，本卷字形多呈方形，縱向比例略長於橫向，如“根”“阿”“於”“斷”等字結構緊湊，左右間距極小，盡顯楷書成熟時期的結構緊結之態。再如“觀”“識”“死”字，中部筆劃密集，四周筆劃舒展，形成“內緊外鬆”的空間對比，疏密反差鮮明卻無失衡之感——這種結體方式，與歐陽詢《九成宮醴泉銘》中“中宮緊縮，筆劃向四周輻射”的結構特徵高度契合。

但本卷並非對歐體結體的簡單模仿，而是融入了褚遂良楷書的“舒展之態”：許多字刻意拉長撇畫與捺畫，舒展自如如美人嬋娟、衣袖雲衫，觀之毫無蹇澀之感，令人心情暢然。具體而言，其撇、捺筆劃舒展靈動：撇畫起筆藏鋒後向左下

方延伸，成為字中主筆，如“者”“聲”“響”；捺畫起筆輕頓後向右下方鋪毫，收筆時一波三折、流暢溫潤，如“近”“支”；“爾”字豎鉤筆劃蓄勢回鋒，鉤處圓潤卻不失力度。這些特色，既似歐體的方勁銳利，又如褚遂良的柔美婉約，與歐、褚二家的筆法及結體有異曲同工之妙。

結體的“變化性”，更彰顯本卷的藝術高度。同一字在不同位置中，結體會略有調整：如“十”字，在行首時豎畫為“懸針”，顯得挺拔有力；在行中時豎畫為“垂露”，顯得沉穩內斂；在行尾時則一拓直下，瀟灑流變。這種“隨境變易”的結體方式，唯有在精美絕倫的宮廷寫經、訓練有素的官方經生筆下，方能呈現如此豐富的變化。本卷這種“同字不同形”、於規範中求變化的結體思維，既符合佛教寫經“莊重統一”的宗教需求，又體現唐代楷書“尚法而不泥法”的藝術追求，為研究唐代早中期楷書的發展脈絡提供了關鍵樣本。

氣韻貫通，雍容自然成佳構

本卷寫經章法自然流暢，氣韻連貫。從開篇到卷尾，書寫者的運筆速度始終穩定，筆劃的輕重、緩急變化一致，無“斷筆”“滯筆”之態。字與字、行與行之間秩序井然，如同這一時期的經典碑刻般注重章法與整體感。本卷章法的“規範性”與“藝術性”更顯突出，實現雍容華美與自然流暢的並存。本卷的書法技法精湛，堪稱唐代前中期寫經書法“廟堂之作”的典型代表。

承古開今，藝載千秋照書史

通過對比，更能清晰窺見本卷的時代歸屬與書藝高度。現將本卷與前文提及的國家博物館藏BD00322《佛說大方廣十輪經第七》及唐代楷書名家書跡對比，可得出以下結論：

本卷在典型筆劃（如捺畫、長撇、折筆、戈鉤）的形態上，與BD00322及唐代名家書跡高度相似；在結構的內緊外松、左俯右仰及上下覆載關係上，亦保持一致。尤其在微觀層面，經細緻剖析可見更多共性特徵：“是”字上部“日”的雙豎略長、點畫的右下指向及捺畫的延展幅度；“聲”字外擴加長的左撇；“大”字方整的捺腳；“而”字高聳的橫折切角角度；“成”字左收右放的結體特徵；“乘”字上中下排疊的結構分佈；“偈”字左右分開的距離及左高右低的部首位置——這些重要且一致的特徵，共同指向三者相同的時代屬性。

另一方面，本卷填補了唐代楷書“墨蹟傳承”的空白，成為與碑刻互補的重要書史資料。初唐名家碑刻多為刻石，雖能體現筆法與結體的大致風貌，但“刀刻”與“筆墨”的差異始終存在：如褚遂良《雁塔聖教序》的“瘦勁”，部分源於捶拓日久導致石面磨損、字口變細變淺，並非褚遂良書寫時的原始面貌；歐陽詢《九成宮醴泉銘》的“方整”，也因刻石的整齊劃一處理而略顯板滯。而本卷作為紙本墨蹟，完整保留了書寫時的“筆鋒變化”“墨色層次”與“筆勢流動”——這些細節在碑刻中難以呈現，卻在本卷中清晰可辨，為研究初唐名家書法的“原始風貌”提供了參照，也讓我們能更準確地理解唐代楷書“筆法體系”的真實內涵。

在當代書法研究中，本卷的價值更顯多元。它既是研究唐代楷書筆法、結體、章法演變的實物樣本，也是探討唐代佛教“寫經文化”與“書法藝術”互動關係的文獻依據。以往書法史多以名家碑刻為核心，忽視了寫經書法的價值；而本卷的存世再次證明，唐代楷書的“法度”與“氣韻”，既凝結於名家碑刻，也流淌於寫經筆墨之中——以本卷為代表的寫經書法，是唐代書法史不可或缺的重要組成部分。



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.

Christie's is proud to present this prominent Japanese collection again. 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。

佳士得秋拍有幸再得日本藏家信任，再推出一系列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。

From a Prominent Japanese Private Collection 日本重要私人珍藏（Lots 636-650）

636

NI YUANLU (1594-1644)

Five-Character Poem in Running-Cursive Script

Hanging scroll, ink on silk

164 × 43 cm. (64 ⁵/₈ x 16 ⁷/₈ in.)

Signed, with two seals of the artist

Inscriptions on the wooden box by Namerikawa Tachi (1868-1936), with a total of three seals

HK\$800,000-1,200,000 *US\$110,000-160,000*

明 **倪元璐** **行草五言律** **水墨絹本** **立軸**

釋文：默坐無絲掛，化余為水鷗。山情如石冷，鳥語與花謀。夢境咄嗟辨，文心汗漫遊。始知佛快樂，不在度人籌。

款識：元璐。

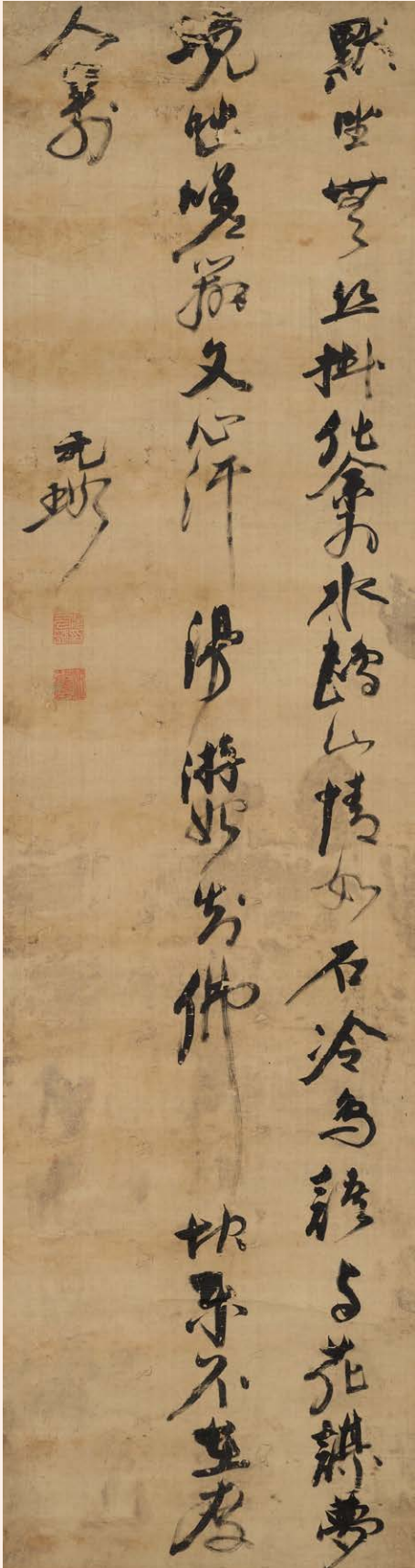
鈐印：倪元璐印、玉汝氏

滑川達（1868–1936）題木盒蓋：倪文正公五律中堂。鴻寶先生氣節文章天下仰為崇斗，其零墨斷簡珍若拱壁。此幅少有剝蠹之汗，忠義凜然煥焉於行筆之表。宗冲先生夫能寶之，壬子（1912年）菊花黃時，後學滑川達拜題。

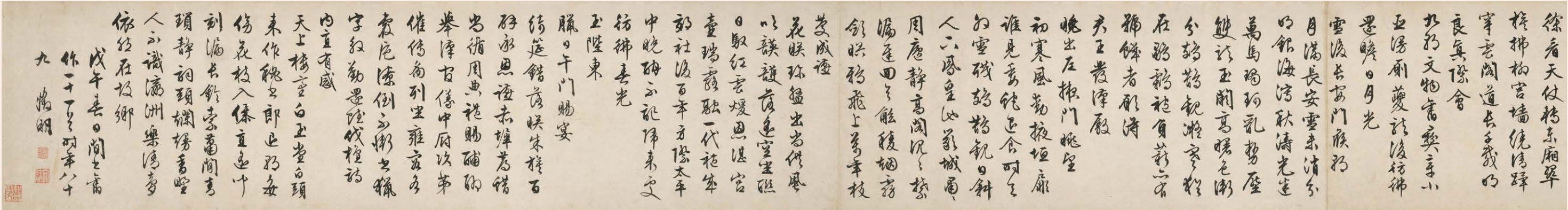
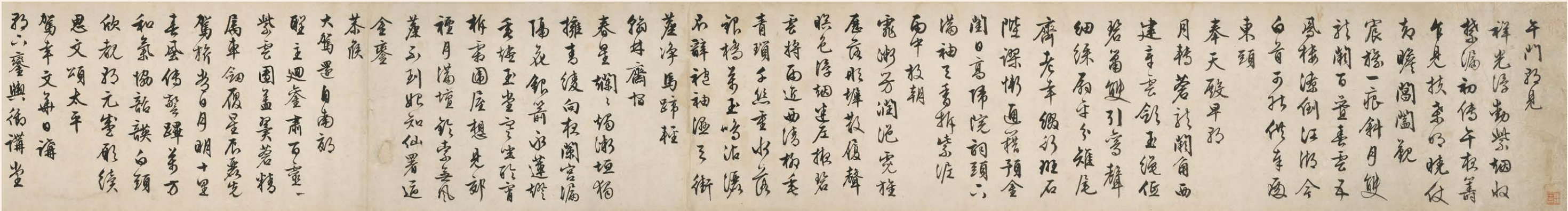
鈐印：達印

內題：對校本集前聯：山情如石冷，鳥語與花謀。改山頭望廷尉，壁上觀諸侯。未能勝此幅之冷峭雋麗也。達再題。

鈐印：達印、鞠人



636



637

WEN ZHENGMING (1470-1559)

Poems in Running Script

Handscroll, ink on paper
28 × 415 cm. (11 x 163 ⅜ in.)

Inscribed and signed, with three seals of the artist

Dated spring, wuwu year (1558)

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

HK\$600,000-800,000

US\$77,000-110,000

明文徵明行書詩卷水墨紙本手卷一五五八年作

釋文：午門朝見。
祥光浮動紫煙收，禁漏初傳午夜籌。
乍見扶桑明曉杖，卻瞻闔闔覲宸旒。
一痕斜月雙龍闕，百迭春雲五鳳樓。
潦倒江湖今白首，可能供奉殿東頭。
奉天殿早朝。

月轉蒼龍闕角西，建章雲斂玉繩低。
碧簫雙引鸞聲細，綵扇平分雉尾齊。
老幸綏行班石陛，謬慚通籍預金闈。
日高歸院詞頭下，滿袖天香折紫泥。
雨中放朝。
霏微芳潤澗霓旌，歷落彤墀散履聲。
暝色浮煙迷左掖，碧雲將雨近西清。
柳垂青瑣千絲重，水落銀橋萬玉鳴。
沾灑不辭袍袖濕，天街塵淨馬蹄輕。
翰林齋宿。
春星爛爛燭微垣，獨擁青綾向夜闌。
宮漏隔花銀箭永，蓮燈垂燼玉堂寒。
坐聆宵柝霜圍屋，想見郊禋月滿壇。
鈴索無風塵不到，始知仙署逼金鑾。
恭候大駕還自南郊。
聖主迴鑾肅百靈，紫雲團蓋翼蒼精。
屬車劍履星辰麗，先駕旌當日月明。
十里春風傳警蹕，萬方和氣協韶猷。

白頭欣睹朝元盛，願續思文頌太平。
駕幸文華聽講。朝下鑾輿幸講堂，徐看天仗轉東廂。
翠旗拂柳宮牆繞，清蹕穿雲閣道長。
千載明良眞際會，九朝文物舊彝章。
小臣漫廁夔龍後，彷彿還瞻日月光。
雪後長安候朝。
月滿長安雪未消，分明銀海瀉秋濤。
光迷萬馬瓊珂亂，勢壓雙龍玉闕高。
曙色漸分鳩鵲觀，凝寒猶在鸛鵒袍。
負薪亦有號饑者，願得君王發漢廄。
晚出左掖門眺望。
初寒風動掖垣扉，誰見委蛇退捨時。
天外雪殘鳩鵲觀，日斜人下鳳皇池。
嚴城肅肅周廬靜，高閣沉沉禁漏遲。
回首觚稜煙霧斂，暝鴉飛上萬年枝。
慶成讌。
花映珍盤出當供，風吹韶護落遙空。
坐聯日馭紅雲煖，恩湛宮壺瑞露融。

一代禮成郊社後，百年身際太平中。
晚酣不記歸來處，彷彿春光玉階東。
臘月午門賜宴。
綺筵錯落映朱旗，百辟承恩譔赤墀。
薦蠟尚循周典禮，賜醕聊舉漢官儀。
中廚次第催傳餼，列坐雍容各覆卮。
潦倒不慚書獵字，殷勤還賦伐檀詩。
內直有感。
天上樓台白玉堂，白頭來作秘書郎。
退朝每傍花枝入，徧直遙聞刻漏長。
鈴索蕭閒青瑣靜，詞頭爛熳（紫泥）香。
野人不識瀛洲樂，清夢依然在故鄉。

題識：戊午（1558年）春日，閒書舊作一十一首，時年八十九，徵明。

鈐印：徵仲父印、文仲子、停雲

羅振玉（1866–1940）藏印：松翁鑑藏、羅振玉印

簽條：衡山老人詩翰卷。





638

638

WEN ZHENGMING (1470-1559)

Banquet on a Snowy Night

Handscroll, ink and colour on silk

29.5 × 151 cm. (11 5/8 x 59 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated fourth month, *xinhai* year (1551)

Dedicated to Bu'an

Colophon by Luo Zhenyu (1866-1940), with one seal

Seven collector's seals, including one of Xu Weiren (1788-1855), and two of Luo Zhenyu (1866-1940)

One illegible seal

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

US\$260,000-380,000

明 文徵明 雪夜宴集圖 設色絹本 手卷 一五五一年作

題識：嘉靖戊申（1548年）仲冬，補菴戶部官京師，與史館諸公雪夜宴集，各賦詩以紀其勝，彙而成卷，尚未有圖也，至是攜歸，命予補之。予惟衰髦，已無朝省之暇，獨以戶部諸公得際明豈，復食委蛇，相與倡和，如此豈非盛世之美事哉。展卷欣幸，迺忘其譴陋，圖之如右焉。諸公之前驅云。時辛亥（1551年）四月二十有八日，文徵明識。

鈐印：文徵明印、悟言室印

羅振玉（1866–1940）題跋：衡山老人畫導源於王右丞。世俗乃以粗筆者罕作，於工細者轉不知珍重，所見殊乃顛倒。此卷為華補菴作，故尤精妙，寒齋所藏文畫此為第一。松翁羅振玉書於新京寓居之七徑堪。

鈐印：貞松

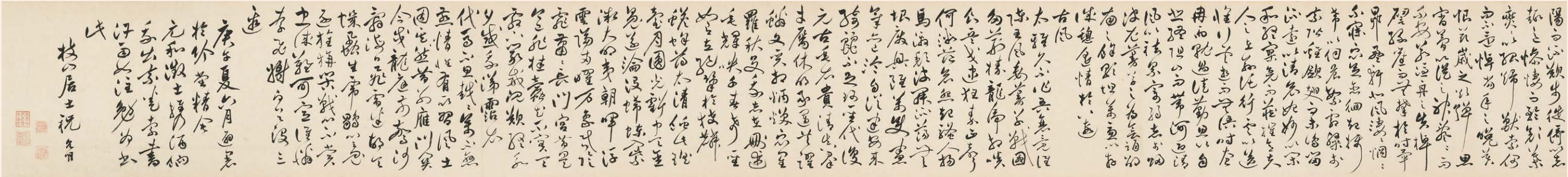
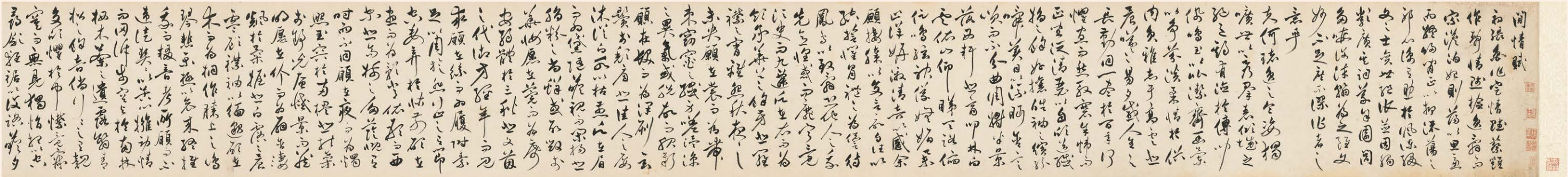
藏印：徐渭仁（1788–1855）：徐紫珊秘篋印

羅振玉（1866–1940）：松翁鑒藏、羅振玉印

其他：子垣寓目、巢南賞鑒、顧氏家藏、一印漫漶

簽條：文徵明為補菴畫雪夜宴集圖真蹟。

註：上款人補菴應為華雲（1488~1560），字從龍，號補庵，江蘇無錫人，明朝嘉靖二十年（1541）進士，官至南京刑部郎中。



639

639

ZHU YUNMING (1461-1527)

Rhapsody on Love in Running-Cursive Script

Handscroll, ink on paper

30 × 549 cm. (11 ¾ x 216 ⅞ in.)

Inscribed and signed, with two seals of the artist

Dated summer, sixth month, *gengwu* year (1510)

Dedicated to Yuanhe

Seven collector's seals, including two of Zhang Cunxiu (1647-1706),

and two of Luo Zhenyu (1866-1940)

One illegible seal

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

US\$130,000-260,000

明 祝允明 行草《閒情賦》、《古風》 水墨紙本 手卷
一五一〇年作

釋文：閒情賦。

初，張衡作《定情賦》、蔡邕作《靜情賦》，檢逸辭而宗澹泊，始則蕩以思慮，而終歸閒正。以抑流蕩之邪心諒有助於諷諫。綴文之士，奕代繼作；因並觸類，廣其詞義。余園閤多暇，復染翰爲之。雖文妙不足，庶不謬作者之意乎。

夫何瑰逸之令姿，獨曠世以秀群，表傾城之艷色，期有德於傳聞。佩鳴玉以比潔，齊幽蘭以爭芬。淡柔情於俗內，負雅志於高雲。悲晨曦之易夕，感人生之長勤。同一盡於百年，何歡寡而愁殷！褰朱幃而正坐，泛清瑟以自欣。送纖指之餘好，攬皓袖之繽紛。瞬美目以流眄，含言笑而不分。曲調將半，景落西軒。悲商叩林，白雲依山。仰睇天路，俯促鳴弦。神儀嫵媚，舉止詳妍。激清音以感余，願接膝以交言。欲自往以結誓，懼冒禮之爲愆。待鳳鳥以致辭，恐他人之我先。意惶惑而靡寧，魂須臾而九遷；願在衣而爲領，承華首之餘芳；悲羅襟之宵離，怨秋夜之未央。願在裳而爲帶，束窈窕之纖身；嗟涼溫之異氣，或脫故而服新。願在髮而爲澤，刷玄鬢於頰肩；悲佳人之屢沐，從白水而枯煎。願在眉而爲黛，隨瞻視以閒揚；悲脂粉之尙鮮，或取毀於華妝。願在莞而爲席，安弱體於三秋；悲文茵之代御，方經年而見求。願在絲而爲履，附素足以周旋；

悲行止之有節，空委棄於床前。願在畫而爲影，常依形而西東；悲高樹之多蔭，慨有時而不同。願在夜而爲燭，照玉容於兩楹；悲扶桑之舒光，奄滅景而藏明。願在竹而爲扇，含凄凜於柔握；悲白露之晨零，顧襟袖以緬邈。願在木而爲桐，作膝上之鳴琴；悲樂極以哀來，終推我而輟音。考所願而必違，徒契契以苦心。擁勞情而罔訴，步容與於南林。棲木蘭之遺露，翳青松之餘音。儼行行之有覲，交欣懼於中襟；竟寂寞而無見，獨捐想以空尋。斂輕裾以復路，瞻夕陽而流歎。步徙倚以忘趣，色淒慘而矜顏。葉變變以孤歸，獸索偶而不還。悼當年之晚暮，恨茲歲之欲殫。思宵夢以從之，神飄飄而不安，若憑舟之失掉，譬緣崖而無攀。於時畢昂盈軒，北風淒淒，炯炯不寐，衆念徘徊。起攝帶以待晨，繁霜粲於素階。雞斂翅而未鳴，笛流遠以清哀；始妙密以閒和終寥亮而藏摧。意夫人之在茲托行雲以送懷；行雲以逝而無語，時奄冉而就過。徒動思以自悲，終阻山而滯河。迎清風以怯暑，寄弱志于歸波。尤《蔓草》之爲會，誦《召南》之餘歌。坦萬慮以存誠，憩遙情於八遐。古風。

大雅久不作，吾衰竟誰陳。王風委蔓草，戰國多荆榛。龍虎相啖食，兵戈逮狂秦。正聲何微茫，哀怨起騷人。揚馬激頽波，開流蕩無垠。廢興雖萬變，憲章亦已淪。自從建安來，綺麗不足珍。聖代復元古，垂衣貴清真。群才屬休明，承運共躋躋。文質相炳煥，衆星羅秋旻。我志在刪述，垂輝映千春。希聖如有立，絕筆於獲麟。

蟾蜍薄太清，蝕此瑤台月。圓光虧中天，金魄遂淪沒。蛟螭入紫微，大明夷朝暉。浮雲隔兩曜，萬象昏陰罪。蕭蕭長門宮，昔是今已非。桂蠹花不實，天霜下嚴威。沉歎終永夕，感我涕霑衣。代馬不思越，越禽不戀燕。情性有所習，土風固其然。昔別雁門關，今戍龍庭前。驚沙亂海日，飛雪迷胡天。蟻虱生虎虵，心魂逐旌旃。苦戰功不賞，忠誠難可宣。誰憐李飛將，白首沒三邊。

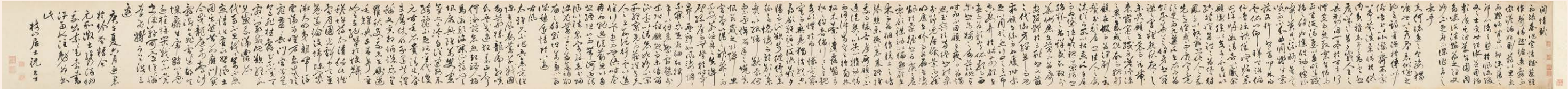
題識：庚午（1510年）夏六月避暑於竹堂精舍，元和徵士攜酒餉我，出素卷索書，汗雨如注，勉爲書此。枝山居士祝允明。

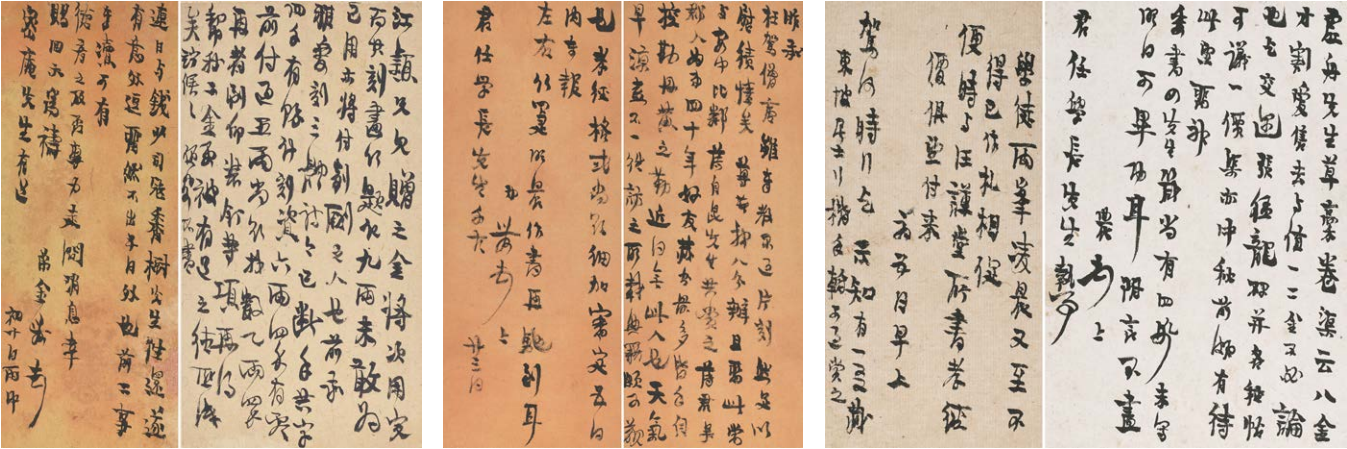
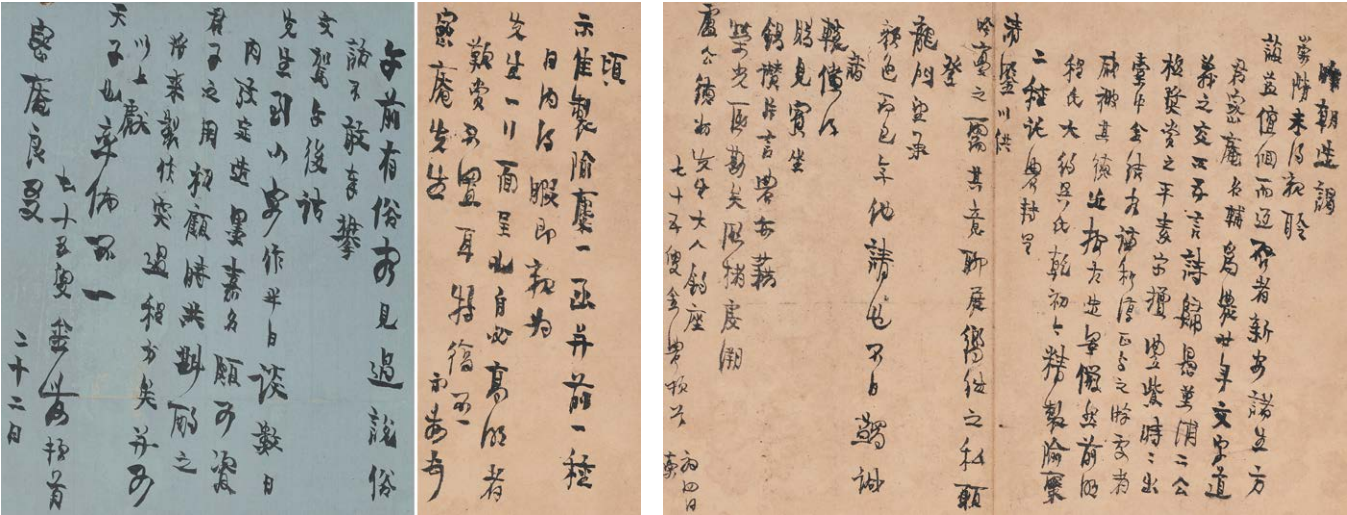
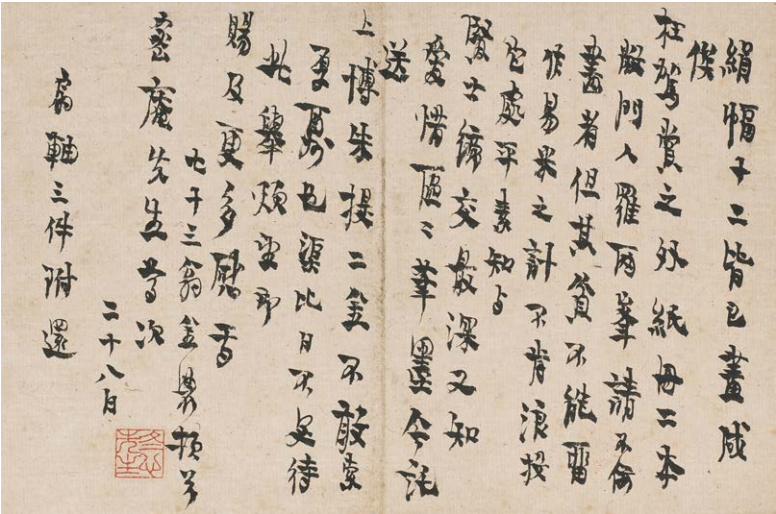
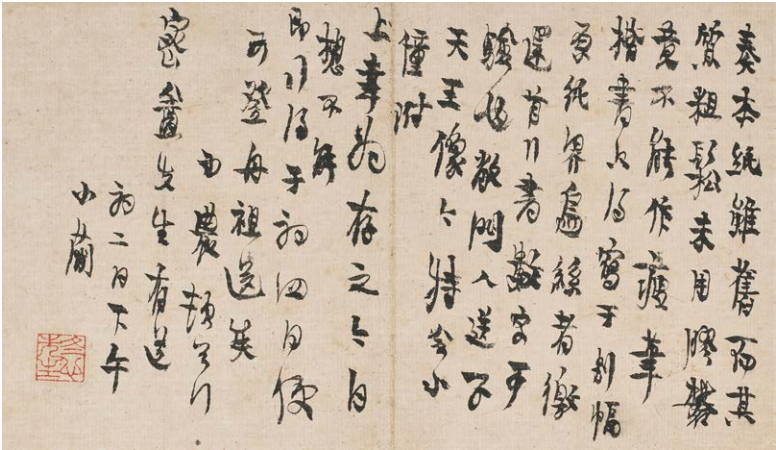
鈐印：祝允明印、晞哲父

藏印：張純修（1647–1706）：古燕張純修見陽圖書、見陽圖書
羅振玉（1866–1940）：羅振玉印、松翁藏藏
其他：字喜臣、復菴、李起元

一印漫漶

註：張純修（1647年～1706年），字子安，號見陽，又號敬齋，直隸豐潤人。漢正白旗籍，曾任廬州知府。擅畫山水，家藏有名畫極爲豐富，因之臨摹古畫能達到形神逼肖的地步。又工書法，學晉唐人體勢，並善刻印。張純修的書畫收藏多爲精品，如北京故宮博物院收藏的元畫家黃公望繪的《丹崖玉樹圖》、上海博物館藏的明沈周繪的《西山紀游圖卷》等以均鈐有「張見陽」、「子安珍藏印」、「見陽圖書」諸印。





640

JIN NONG (1687-1763)

Letters

Album of eleven leaves, ink on paper

Eight leaves measures 26 × 10 cm. (10 ¼ x 3 7/8 in.)

Three leaves measures 21.5 × 28 cm. (8.1/2 × 11 in.)

Inscribed and signed, with two seals of the artist

HK\$300,000-600,000

US\$38,000-77,000

清

金農

手札

水墨紙本

冊頁十一開

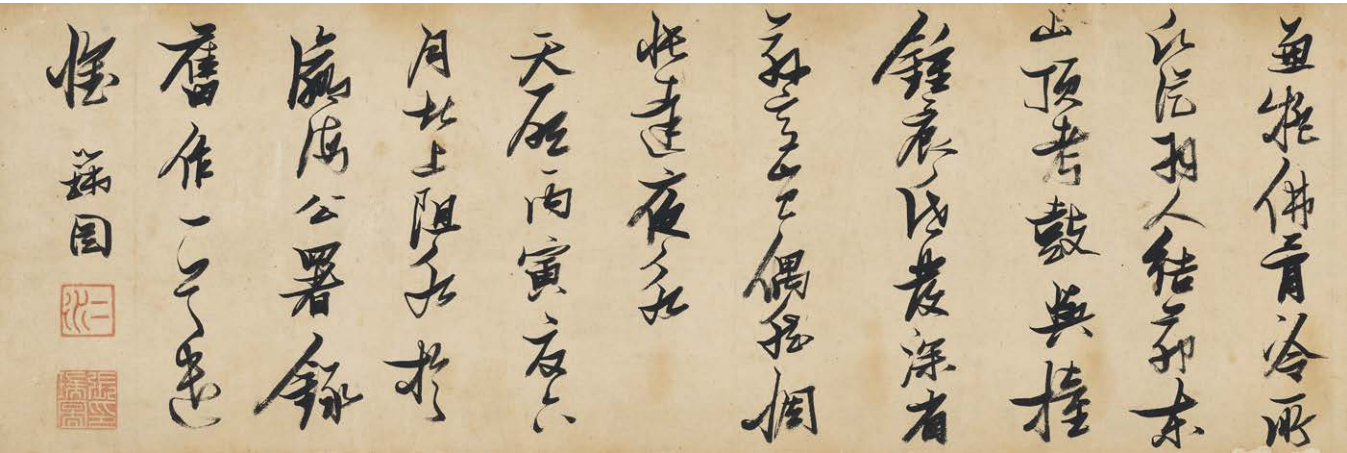
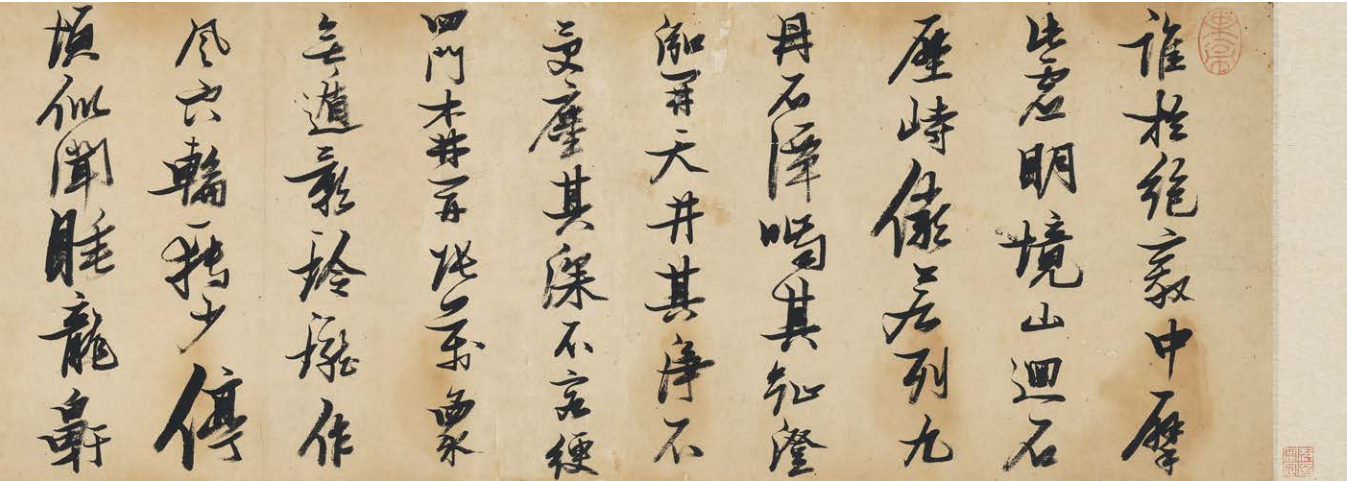
題識：農頓首。君任學長先生千古。廿三日。
盧公德翁先生大人鈞座，七十五叟金農頓首。
七十五叟金農頓首，密庵良友。二十二日。
七十三翁金農頓首，密庵先生學次。二十八日。扇軸三件附還。
弟金農頓首，密庵先生有道。初二日下午小蘭。
農頓首拜密庵先生有道。初二日下午小蘭。
農頓首上君任學長先生執事。

鈐印：冬心先生（二次）

註：上款人爲方輔（清），字君任，號密庵，安徽歙縣人。他擅長書法，是嘉慶年間的製墨名家。與金農、丁敬等多有往來。



640



641

641
ZHANG RUITU (1570-1641)
Calligraphy in Running Script
Handscroll, ink on paper
25.5×146.2 cm. (10×57 ½ in.)
Inscribed and signed, with three seals of the artist
Dated summer, sixth month, *bingyin* year (1626)
One collector's seal of Luo Zhenyu (1866-1940)
HK\$300,000-500,000 **US\$38,000-64,000**

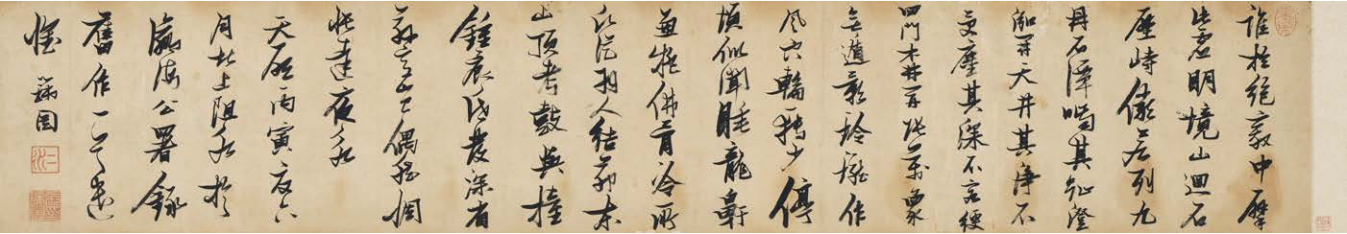
明	張瑞圖	行書	水墨紙本	手卷	一六二六年作
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釋文：誰於絕竅中，擊此虛明境。山迴石壁峙，儼若列九鼎。石潭噴其趾，澄泓開天井。其淨不受塵，其深不容綆。四門森開張，萬象無遁影。玲瓏作風穴，輪轉少停頃。似聞睡龍軒，兼抱佛骨冷。所願從羽人，結茆東山頂。考鼓與撞鐘，晨昏發深省。茲意豈偶然，惆悵達夜永。

題識：天啓丙寅（1626年）夏六月，北上阻水於瀛海公署，錄舊作一首遣懷。瑞圖。

鈐印：二水、張瑞圖印、果亭

羅振玉（1866-1940）藏印：叔言審定



642
DONG QICHANG (1555-1636)
Snowing
Hanging scroll, ink and colour on paper
90×38.8 cm. (35 ¾ x 15 ¼ in.)
Entitled, inscribed and signed, with two seals of the artist
Dated winter solstice, *yihai* year (1635)
Six collector's seals: four of Liu Shu (1759-1816), one of Gong Benang (19th C.), and one of Luo Zhenyu (1866-1940)
Titlieslip by Yang Shoushu (1863-1944), with one seal

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

明	董其昌	江天暮雪	設色紙本	立軸
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題識：江天暮雪。乙亥（1635年）長至日，董玄宰畫。

鈐印：宗伯學士、董氏玄宰

藏印：

劉恕（1759-1816）：劉氏寒碧莊印、寒碧主人、華步劉氏家藏、行止清玩

宮本昂（19世紀）：宮子行玉父共欣賞

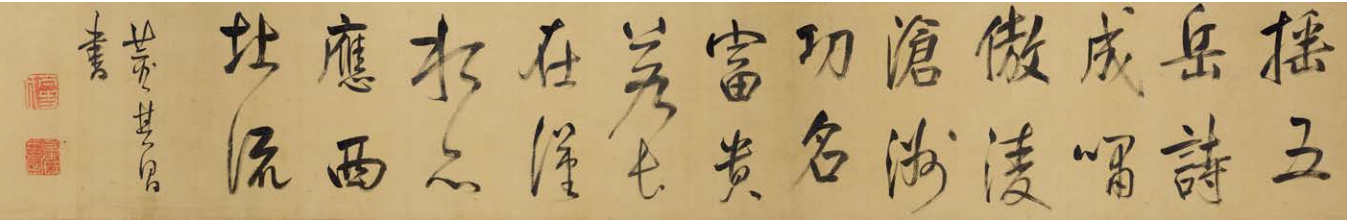
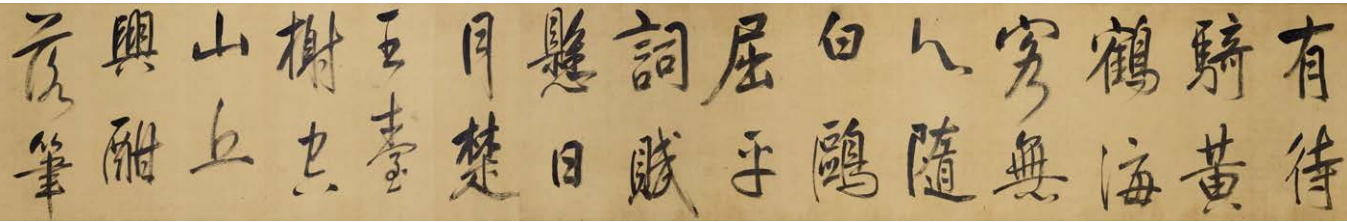
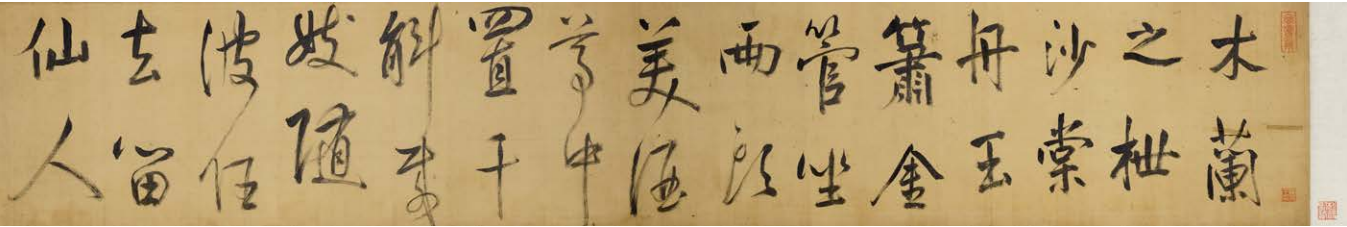
羅振玉（1866-1940）：叔言審定

楊壽樞（1863-1944）題簽條：明董文敏江天暮雪真蹟神品。寒碧山莊藏，楊壽樞署簽。

鈐印：楊壽樞印



642



643

643
DONG QICHANG (1555-1636)
Calligraphy in Running Script
Handscroll, ink on silk
27.5 × 492 cm. (10 7/8 x 193 3/4 in.)
Signed, with three seals of the artist
Colophon by Luo Zhenyu (1866-1940), with two seals
Two collector's seals of Luo Zhenyu, one of which on the mounting
HK\$260,000-350,000 **US\$34,000-45,000**

明 董其昌 行書 水墨絹本 手卷

釋文：木蘭之樵沙棠舟，玉簫金管坐兩頭。
美酒尊中置千斛，載妓隨波任去留。
仙人有待騎黃鶴，海客無心隨白鷗。
屈平詞賦懸日月，楚王台榭空山丘。
興酣落筆搖五嶽，詩成嘯傲凌滄洲。
功名富貴若長在，漢水亦應西北流。

款識：董其昌書。

鈐印：太史氏、董氏玄宰、玄賞齋

羅振玉（1866–1940）題跋：文敏此卷骨氣洞達，與尋常婉麗擅長者不同。松翁羅振玉記。

鈐印：羅振玉印、羅叔言

羅振玉藏印：羅振玉印、松翁鑒藏（於袂邊）

簽條：董文敏公書卷。絹本。



644
EMPEROR QIANLONG (1711-1799, R. 1736-1795)
Running Script Calligraphy
Hanging scroll, ink on gold-flecked paper
119 × 50.5 cm. (46 7/8 x 19 7/8 in.)
Signed, with two seals of the artist

LITERATURE:
Imperial Poems Book 3, Vol.50, p.3.

HK\$400,000-600,000 **US\$51,000-77,000**
清 乾隆皇帝 行書《遊平山堂即景禱詠之一》
水墨灑金箋 立軸

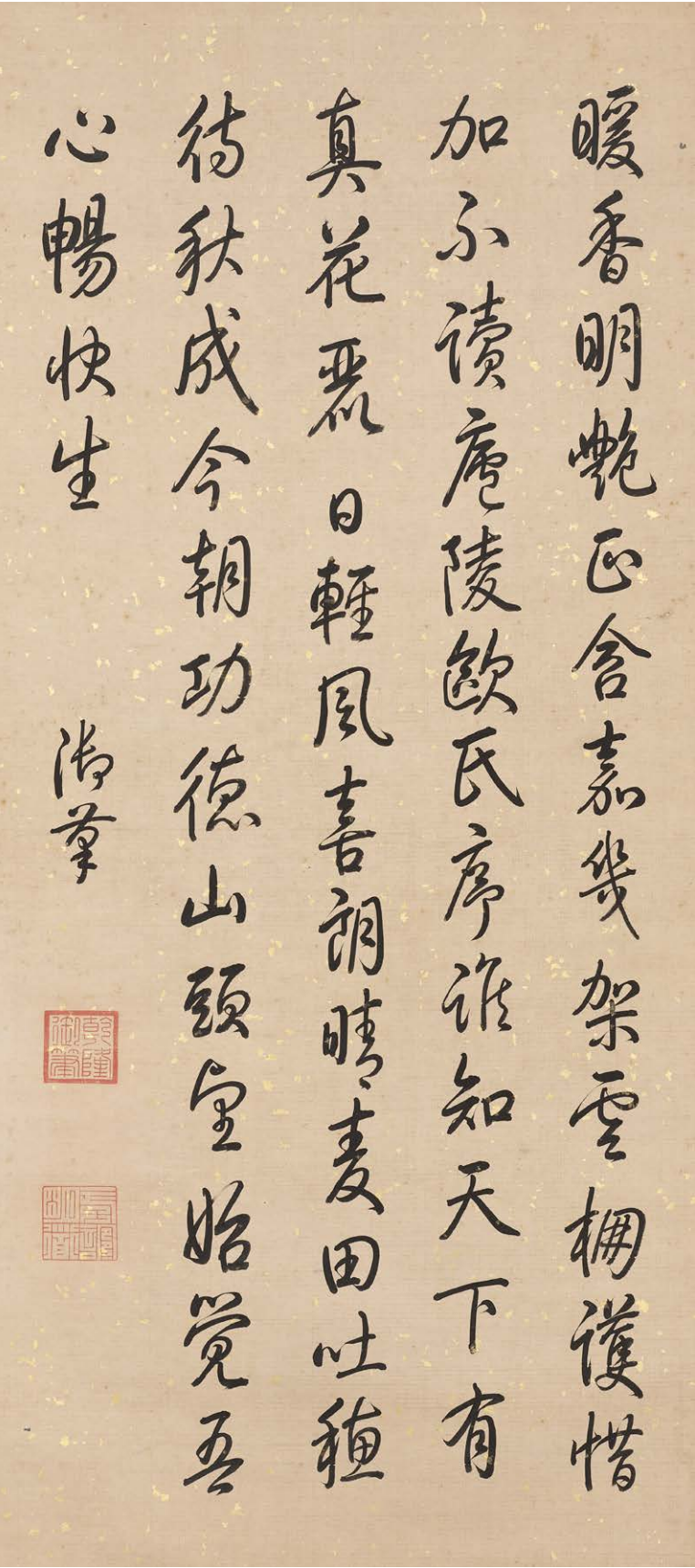
釋文：暖香明艷正含嘉，幾架雲棚護惜加。
不讀盧陵歐氏序，誰知天下有真花。
麗日輕風喜朗晴，麥田吐穗待秋成。
今朝功德山頭望，始覺吾心暢快生。

款識：御筆。

鈐印：乾隆御筆、長誼明道

簽條：乾隆御書中堂真跡。丙寅夏日，健厂主人重裝。

著錄：《御製詩三集》卷五十（摘藻堂四庫全書薈要本），第3頁。



644



645

645

WANG HUI (1632-1717)

Mountains in the Clouds

Handscroll, ink on paper

18.5 × 828 cm. (7 ¼ x 326 in.)

Inscribed and signed, with fourteen seals of the artist

Dated summer, fifth month, *wuzi* year (1708)

Fourteen collector's seals, including two each of Lu Yuqing (18th-19th C.), Cheng Zhenyi (19th C.) and Luo Zhenyu (1866-1940)

Colophon by Luo Zhenyu, with one seal

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

US\$130,000-260,000

清 王翬 雲山圖 水墨紙本 手卷
一七〇八年作

題識：雲去空山青，雲來空山白。
白雲只在山，常伴山中客。
眼看山上雲，去作山前雨。
俄頃晦明間，雲山互吞吐。耕煙。
看雲恍若青山動，誰道雲忙山自閒。
堪笑老夫忙不了，終朝洗硯寫雲山。
白石翁句，王翬書。
雲山不始於米元章，自唐時王洽已有之，
其作畫必待沉酣後解衣盤礴，吟嘯鼓躍，
先以墨潑圖障，因其形象為山、為石、為林、為
泉，自然天成，倏若造化。已而雲霧卷舒，煙
雨慘淡，不見其跡，直臻神妙，絕非畫史所能
到者。
戊子（1708年）夏五坐雨山樓，野色迷漫，

一望無非米家山水，戲為點筆，以紀一時興會。
耕煙散人王翬。

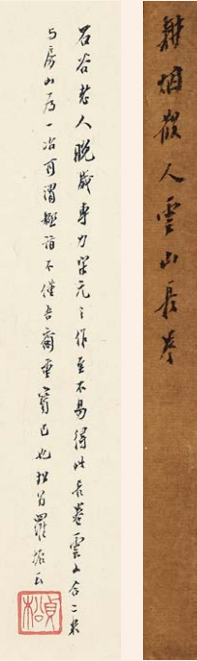
鈐印：王翬之印、耕煙野老時年七十有七、耕煙老人、
來青閣、耕煙散人、海虞、王翬之印、石谷子、
王翬（六次）

藏印：陸愚卿（18-19世紀）：願吾審定、遠湖散仙
程楨義（19世紀）：楨義之章、程心柏藏
羅振玉（1866-1940）：羅振玉、松翁鑒藏
其他：修士寓目、平江鷗侶、蟬隱居兄弟聯珠
印、茶半香初、調生過眼、曾寄蟬隱書農
處、書淫畫癖、山賊小仙

羅振玉題跋：石谷老人晚歲專力宋元之作，至不易得，
此長卷雲山合二米與房山為一治，可謂極
詣，不僅吾齋重寶已也。松翁羅振玉。

鈐印：貞松

簽條：耕煙散人雲山長卷。





646

646

SHITAO (ATTRIBUTED TO, 1642-1707)

Landscape

Handscroll, ink on paper

26 × 116.5 cm. (10 ¼ x 45 ⅞ in.)

Inscribed and signed, with three seals of the artist

Dated autumn, *renshen* year (1692)

Dedicated to Ziwen

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

Titlieslip by Luo Zhenyu, with one seal

HK\$600,000-800,000

US\$77,000-110,000

清 石濤(傳) 幽居帆影 水墨紙本 手卷 一六九二年作

題識：畫有南北宗，書有二王法。張融有言，不恨臣無二王法，恨二王無臣法。今問南北宗我宗耶？宗我耶？一時捧腹曰：我自用我法。時壬申（1692年）秋，偶寫數筆，就正子翁先生道長。清湘苦瓜和尚元濟並識於津門道上。

鈐印：苦瓜和尚濟畫法、清湘石濤、搜盡奇峰打草稿

羅振玉（1866–1940）藏印：羅振玉印、松翁鑒藏

羅振玉題簽：清湘老人山水卷。宸翰樓藏。

鈐印：羅振玉

647

WITH SIGNATURE OF ZHAO MENGFU (16TH-17TH CENTURY)

Horses and Attendants

Handscroll, ink and colour on paper

27.3 × 71 cm. (10 ¾ x 28 in.)

Inscribed and signed, with two seals

Twenty-one collector's seals, including one of Wang Shimin (1592-1680), one of Wang Yan (1645-1728), three of An Qi (1683-?) and one of Luo Zhenyu (1866-1940)

Titleslips by Luo Zhenyu, with two seals

HK\$400,000-600,000

US\$51,000-77,000

明 趙孟頫(款) 馭馬圖 設色紙本 手卷

題識：至大四年九月八日作，子昂。

鈐印：趙氏子昂、松雪齋

藏印：王時敏（1592–1680）：煙客

王揆（1645–1728）：王揆之印

安岐（1683–？）：安儀周家珍藏、朝鮮安岐珍藏（二次）、麗邨鑑定（二次）

羅振玉（1866–1940）：松翁鑒藏

其他：雙龍、神、品、□□畫印、子孫保之、□客、鼎（肖形印）、述齋、希世之珍、秘書監丞、王□□印、公瓚、王禹男孫謀珍賞印

羅振玉題簽：趙魏公畫馬卷。安麓村舊藏，今歸雪堂。

鈐印：羅振玉印、叔言



648

• 648 No Reserve 無底價

ANONYMOUS (16TH-17TH CENTURY)

Portrait of Li Tieguai

Hanging scroll, ink and colour on silk

128 × 76.5 cm. (50 ¾ x 30 ⅞ in.)

One collector's seal and one illegible seal

HK\$100,000-200,000

US\$13,000-26,000

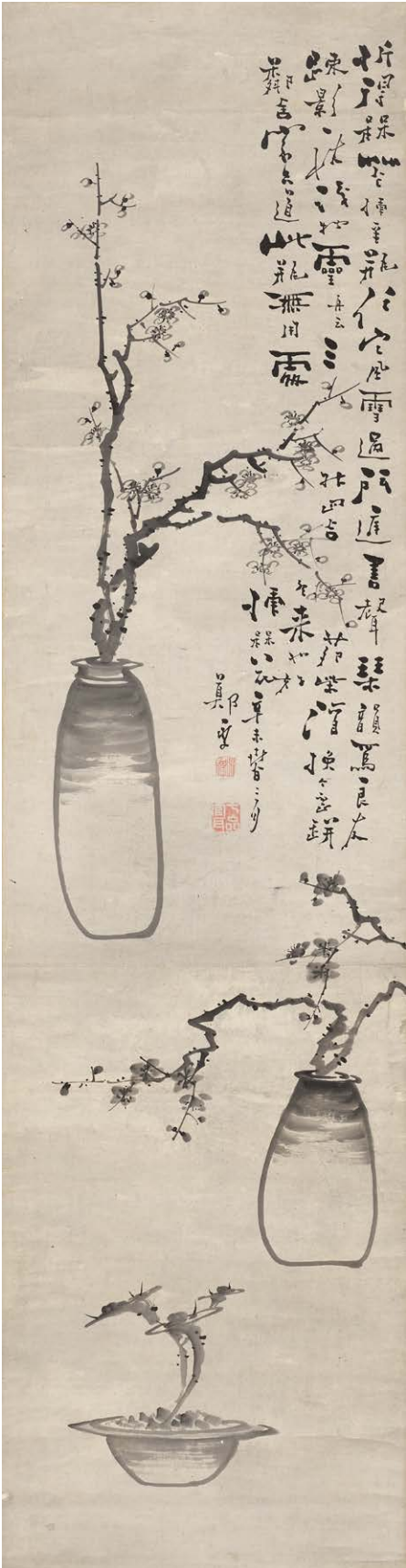
明 無款 鐵拐李 設色絹本 立軸

藏印：唯心

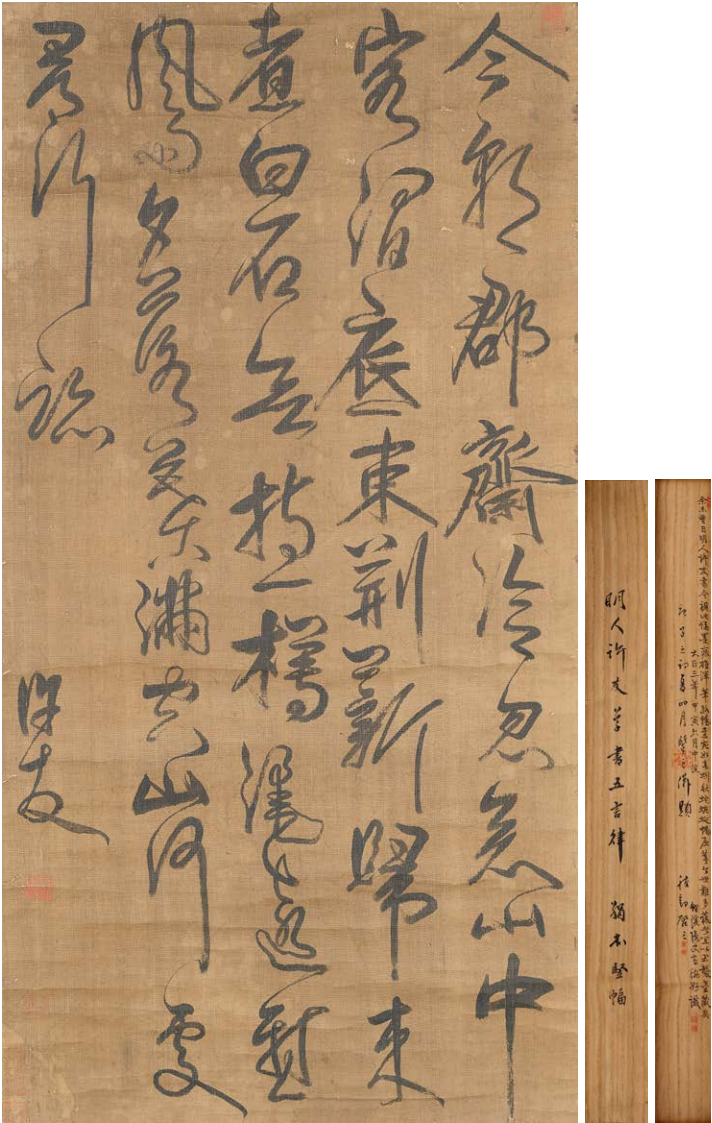
一印漫漶



647



649



650

• 649 No Reserve 無底價

ZHENG XIE (ATTRIBUTED TO, 1693-1766)

Plum Blossoms

Hanging scroll, ink on paper

174 × 45 cm. (68 ½ x 17 ¾ in.)

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

Dated spring, third month, *xinwei* year (1751)

HK\$100,000-200,000 US\$15,000-26,000

清	鄭燮(傳)	瓶梅	水墨紙本	立軸	一七五一年作
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題識：折得梨花插玉瓶，任它風雪過門庭。
書聲琴韻為良友，疎影一枝識物靈。
再云：
三升四合茆柴酒，換個歪餅鄰舍家。
亦道此瓶無用處，冬來也好插梅花。
辛未（1751年）春三月，鄭燮。

鈐印：板橋、七品官耳

• 650 No Reserve 無底價

XU YOU (ATTRIBUTED TO, C. 1620-1663)

Poem in Running-Cursive Script

Hanging scroll, ink on silk

113 × 59.5 cm. (44 ½ x 23 ¾ in.)

Signed, with three seals of the artist

Two illegible seals

Inscriptions on the wooden box, with a total of five seals

明	許友(傳)	行草律詩	水墨絹本	立軸
---	-------	------	------	----

釋文：今朝郡齋冷，忽念山中客。澗底束荆薪，歸來煮白石。
欲持一樽酒，遠慰風雨夕。落葉滿空山，何處尋行跡。

款識：許友。

鈐印：許友之印、許友書畫、願君壽

兩方漫漶

木盒題識：

- （一）余未曾目明人許友書，今視此幅，墨痕雄渾，筆跡暢達，宛如春蚓秋蛇，蜿蜒蟠屈，蓋今世難多獲。考宜以玉襲璽藏矣。大正三年（1914年）甲寅六月中浣，野溪隱史宮協好識。
鈐印：鯉、溪
- （二）庚子（1960年）之初夏四月鑒之併題。稜部啓三。
鈐印：啓、印、鑒言

651

WITH SIGNATURE OF ZHAO MENGFU

(14TH-16TH CENTURY)

Calligraphy in Running Script

Hanging scroll, ink on silk

119.2 × 54.2 cm. (46 7/8 x 21 3/8 in.)

Inscriptions on the wooden box, with two seals

HK\$180,000-380,000 US\$24,000-49,000

元/明	趙孟頫(款)	行書	水墨絹本	立軸
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釋文：禮樂攻吾短，山林引興長。
掉頭紗帽側，曝背竹書光。
風落收松子，天寒割蜜房。
稀疏小紅翠，駐屐近微香。
子昂。

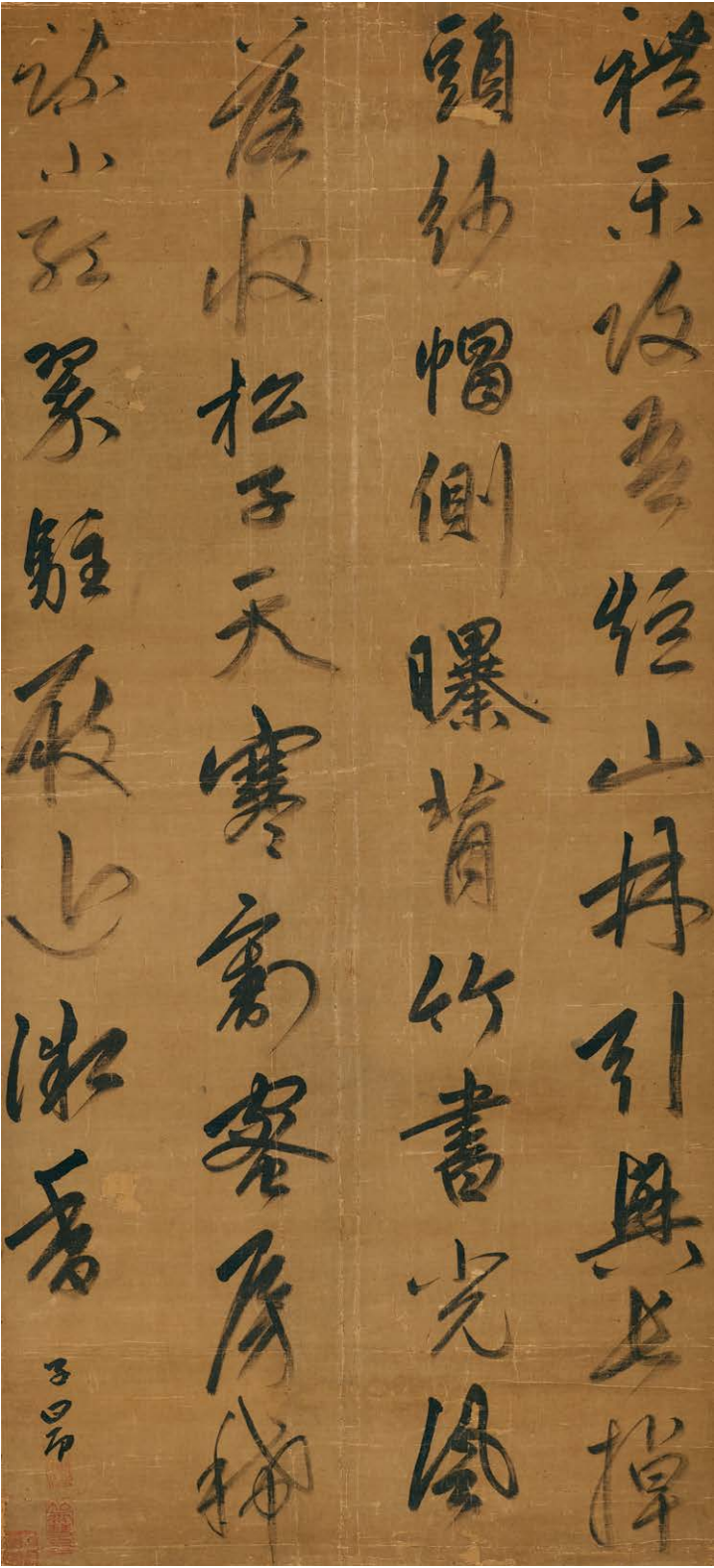
鈐印：趙氏子昂、松雪齋

藏印：□齋

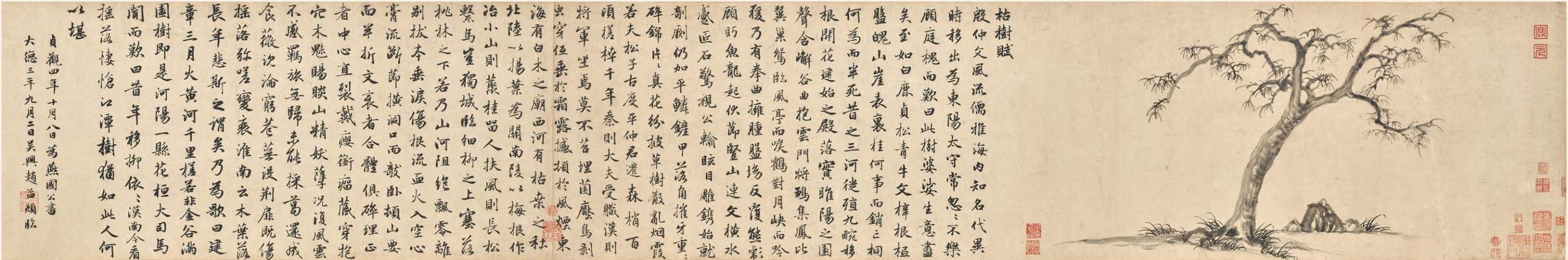
黑崎研堂（1852–1928）題木盒：
趙文敏公真蹟。杜子美秋葉五律。大泉黑崎馨觀並題。

註：黑崎研堂，日本書道家、漢學者題盒，本名馨，通稱與八郎，為日本近代書道之父日下部鳴鶴弟子。

經高倍顯微鏡觀察，本幅用絹密度較高，雙經單緯，或為南宋“雙絲絹”，與東京國立博物館公佈的李迪《紅白芙蓉圖》、馬遠《寒江獨釣圖》及南宋楊邦基《聘金圖》（大都會藝術博物館藏）等宮絹極為近似。此軸與趙孟頫《即事絕句》（大都會藝術博物館藏）絹本立軸及《行書杜詩軸》（新鄉市博物館藏）書風類似，可作參考。



651



652

Born in Tokyo, Ogawa Tamejiro (1851–1926) was a successful banker who rose to become the vice president of Hyaku Sanju Bank. He later became the president of Hanshin Electric Railway company, and played a significant role in the merger of the two Japanese banks, Hyaku Sanju Bank and Shoryu Bank.

Ogawa formed his collection after the fall of the Qing dynasty in 1911, when a vast number of objects from the court were sold by the imperial family. His collection was greatly inspired by Luo Zhenyu and Kyoto Imperial University sinologist Naito Konan, and includes 5 National Treasures and 32 Important Cultural Properties.

小川爲次郎（1851–1926）出生於東京，曾任第百三十國立銀行副行長，後出任阪神電氣鐵道公司社長。他在促成日本第百三十銀行與正隆銀行合併過程中發揮了重要作用。1911年清王朝覆滅後，大量宮廷文物被皇室變賣，小川爲次郎正是在這一時期開始構建其收藏體系。他受到羅振玉和京都帝國大學漢學家內藤湖南的深刻影響，其收藏包括5件日本國寶和32件重要文化財產。

652

WITH SIGNATURE OF ZHAO MENGFU (14TH-16TH CENTURY)

Ode to a Withered Tree

Handscroll, ink on paper
27 × 213 cm. (10 ⁵/₈ x 83 ⁷/₈ in.)

Inscribed and signed, with one seal

Colophons by Meng Chun, Xie Xizeng, Bai Ting, Chen Huan, Jiu Shanren Chong Gu, Qian Yizhi, Zhou Tianqiu, Huang Jishui, Li Wenbiao, Lv Xutong, Shen Bolin, Dong Qichang and Xu Weiren, with a total of thirty-two seals

Seventy-four collector's seals and two partial seals

Titleslip by Pan Yijun (1740-1830), with one seal

Titleslip by Xie Qiwan on the brocade pouch, with one seal

PROVENANCE:

Collection of Ogawa Tamejiro.

LITERATURE:

Bunjinga Suihen, vol.3, Koukoubou, Geisan, Oumou, Gochin, Chuo Koronsha, 1979, pl.54.

Suzuki Kei, *Comprehensive Illustrated Catalogue of Chinese Paintings: Japanese Collections: Temples and Individuals, Vol.4*, University of Tokyo Press, 1983, pp.IV-412-413 and IV-635, pl.JP35-001.

Paintings Collection of Zhao Mengfu, Shanghai Paintings and Calligraphy Publishing House, Shanghai, March 1995, pp.106-107.

Ye Linghong, Research on the Study of Zhao Mengfu's Paintings Critique and Theories (1982-2012), Shanghai Jiao Tong University Press, August 2016, pp.58-59.
Art Chronology of Yuan Dynasty, Tianjin People's Fine Art Publishing House, 2017, p.197.

HK\$500,000-800,000

US\$65,000-110,000

明 趙孟頫(款) 枯樹賦圖卷 水墨紙本 手卷

題識：枯樹賦。（文不錄）

貞觀四年十月八日爲燕國公書。
大德三年九月二日吳興趙孟頫臨。

鈐印：趙氏子昂

孟淳、謝希曾、白斑、陳渙、九山人雷古、錢翼之、周天球、黃姬水、彭年、梁孜、文嘉、王世貞、文伯仁、黎文表、呂需同、沈伯譽、董其昌、徐渭仁題跋，共鈐印三十二方。

畢沅（1730–1797）、畢瀧（1733–1797）、謝希曾（18–19世紀）、謝蓉初、謝卮望、徐渭仁（1788–1855）等藏印共七十四方，半印二方。

潘奕雱（1740–1830）題簽條：趙文敏枯樹賦真跡。

潘奕雱題。

鈐印：奕雱

徐渭仁題跋：道光二十四年（1844年）甲辰冬至上海徐氏從吳門西百花巷謝蓉初家購得，用價七十串錢壹千兩。

鈐印：徐渭仁

錦套簽條：元趙文敏公臨褚河南枯樹賦》。
元明諸家題跋，真跡上上品。長洲逸圃生謝卮望書。

鈐印：逸圃生

來源：小川爲次郎珍藏。

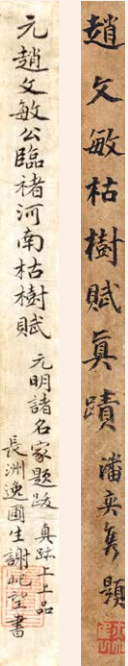
著錄：《元代藝術史紀事編年》，天津人民美術出版社，2017，第197頁。

出版：《文人畫粹編第三卷：黃公望 倪瓚 王蒙 吳鎮》，中央公論社，1979，圖版54。

鈴木敬編，《中國繪畫總合圖錄》第四卷：日本篇II寺院、個人，日本東京大學出版會，1983年，第IV-412–413及IV-635頁，圖版JP35-001。
《趙孟頫畫集》，上海書畫出版社，上海，1995年3月，附編第106–107頁。

葉玲紅，《趙孟頫畫品與畫論的研究之研究》(1982–2012)，上海交通大學出版社，2016年8月，第58–59頁。

註：裴景福在《壯陶閣書畫錄》裡記載曾見多卷趙孟頫《枯樹賦》，其中一卷亦有白斑、龔璠、董香光跋，或謂即畢秋帆刻入《經巡堂》本。本卷後跋紙有畢沅、畢瀧藏印多方，或爲刻入《經巡堂法書》第六冊之原作也。



Pure Beyond the Dusty World: Ni Zan's *River Pavilion, Mountain Colours*

清閼絕塵：倪瓚《江亭山色》筆墨意象

Born into a prosperous landowning family in Wuxi, Ni Zan (1301-1374) enjoyed a life of privilege in his early years, renowned for his cultivated pursuits – poetry, painting, calligraphy, and the collecting of antiquities, rare books, and art. His family's extensive collection of early paintings granted him direct access to masterpieces of the past, from which he developed his distinctive style: transforming the hemp-fibre texture strokes of Dong Yuan into angular, ribbon-like forms. He also maintained close ties with leading artists of his generation, including Huang Gongwang and Wang Meng, together with whom he would be later celebrated as one of the Four Masters of the Yuan. Dong Qichang observed that Ni Zan 'renders trees after the wintry forests of Li Cheng, rocks in the manner of Guan Tong, texture strokes after Dong Yuan – yet always with variations fundamentally his own.' Revered for his unparalleled sparse, monochromatic ink landscapes of widely separated riverbanks, Ni Zan's dry and restraint brushwork has been admired and emulated for centuries.

Painted in the spring of 1368, *River Pavilion, Mountain Colours* is one of the most fully realized works from Ni Zan's later years, inscribed with a date corresponding to the tenth day of the third month of the year *wushen*, when a friend invited him to a monastic retreat and asked for a painting. By then the Mongol regime was collapsing, undone by natural disasters and the growing strength of the Ming forces. Two years earlier, Ni Zan had abandoned his home and given away his possessions in order to escape pillaging soldiers, embarking on a life as a rootless wanderer, detached from the turmoil of political change. It was within this atmosphere of physical hardship and spiritual anguish that he painted with a resolute intensity emblematic of the nobility of his character.

River Pavilion, Mountain Colours is a tranquil and beguiling example of the minimal, contemplative landscape for which Ni Zan became celebrated: on the sloping embankment in the foreground, five or six spindly trees rise against the broad expanse of water, beneath which stands a solitary, four-posted thatched pavilion. The river at the centre, left in blank reserve, creates a vast interval between the foreground and the distant mountains, their ridges delineated with a few dry, slanting strokes and scattered ink dots executed with supreme control. This transcendental simplicity – at once austere and resonant – powerfully conveys the artist's moving alienation from a chaotic world, in which the serenity of the landscape becomes the vessel of his inner strength.

The painting bears a colophon by Xie Chang, a poet who of the late Yuan and early Ming who studied under Yang Weizhen and likewise chose a life of seclusion. Xie also inscribed Ni Zan's *Trees, Rocks and Bamboo*, dated the same year and now in the collection of the Palace Museum in Beijing. Over the centuries, *River Pavilion, Mountain Colours* passed through several distinguished collections: in the early Qing it was treasured by eminent collectors Da Chongguang and Wang Hongxu; by the mid-Qing it entered the collection of Hongxiao, Prince Yi. In the twentieth century, it was acquired by the renowned collector C. C. Wang. Frequently published and exhibited since the mid-century, the painting has long been recognised as one of the most celebrated extant works by Ni Zan. Its illustrious provenance and distinguished exhibition history affirm its stature as a rare and prized masterpiece within the canon of Chinese painting.

倪瓚（1301–1374），號雲林，元無錫人，家富有，好讀書作詩，能書擅畫，明末為董其昌等奉為元朝四大畫家之一。倪瓚家藏古籍書畫頗富，畫以董源為師，變其山石披麻皴為折帶皴，又參以諸家，與黃公望、王蒙往還友好，切磋取法，得益尤多，於繪畫一道乃得傲然當世。董其昌《畫禪室隨筆》說：「雲林畫法，大都樹木似營丘(李成)寒林，山石宗關仝，皴似北苑（董源），而各有變局。」其畫圖中一河兩岸的結構，以及疏簡清逸的筆墨風格，尤為後世效法。

《江亭山色》據倪瓚款識畫於：「戊申（1368年）三月十日」，因友人邀遊僧舍以紙索畫，遂有此作。倪瓚繪作此畫時已是晚年，江南已結束元末以來群雄競逐的戰亂，政歸朱明，建號洪武，社會漸趨安定。這一年倪瓚從雲間回到笠澤，畫作書題甲子，不寫新朝洪武年號，見得倪氏一慣遠離政權的隱逸處世風格。畫中構圖屬於倪家山水常見的一河兩岸，近岸坡石上前後繪高樹五六株，品類不一，樹下畫小亭一座。亭在中國傳統屬於地方行政系統之一，漢高祖劉邦便曾為泗水亭長，至後世乃有郵驛、居停、休憩等諸多功能。到了元朝倪瓚筆下，亭成了一種簡潔意象符號的存在，用以表示畫中山水非荒郊無人，也代表著他多年飄泊江湖寄寓山水的羈旅心跡。職是之故，他的畫中多繪一小亭，成為個人寄居的寓意符號，後來明清畫人多有仿倣，成了高潔之士的表徵之一，而在根本上與倪瓚心境真實的反映相去甚遠。畫中間水面留白，形成上下兩岸之間無形空間紐帶的延伸，畫上方以渴筆勾皴遠山層巒連綿，略以濃墨米點，筆墨簡練。

《江亭山色》左方有「覽樵」謝常題詩一首，謝氏元末明初吳江人，受業於楊維禎，隱居震澤。至清初有笏重光、王鴻緒諸家收藏，清中期為怡親王弘曉所寶，至近代為王季遷得於美洲，自上世紀中期以來，出版、展覽十數種，為海內知名倪雲林畫蹟，至可珍寶。



Assembled over four decades by a distinguished Chinese–American family, the present collection represents one of the most significant privately held groups of Chinese paintings in North America. The family, closely connected to a vibrant circle of scholars and collectors including C.C. Wang and Professor Wen Fong, played a formative role in advancing scholarship, connoisseurship and the broader appreciation of Chinese paintings, alongside their many contributions to the arts and education. In 2023, Christie’s was honoured to present Flowers and Calligraphy by Chen Chun from this collection, formerly from the collection of Professor Wen Fong, which realized HK\$28,810,000. The present selection of paintings, extensively published and exhibited, reflects the family’s singular vision as collectors.

653

NI ZAN (1301-1374)

River Pavilion, Mountain Colours

Hanging scroll, ink on paper

81.8 × 33.4 cm. (32 ¼ x 13 ½ in.)

Inscribed with a poem and signed by the artist

Dated tenth day, third month of *wushen* year (1368)

Colophon by Xie Chang (14th C.), with three seals

Nine collector’s seals: two of Da Chongguang (1623-1692), one of Wang Hongxu (1645-1723), four of Hongxiao (1722-1778) and two of Wang Jiqian (C.C. Wang, 1907-2003)

PROVENANCE:

Collection of C. C. Wang.

Acquired from the above by the present owner.

EXHIBITED

New York, the Metropolitan Museum of Art, *The Artist as Collector: Masterpieces of Chinese Painting from the C. C. Wang Family Collection*, 3 September 1999 – 9 January 2000.

Ithaca, Herbert F. Johnson Museum of Art at Cornell University, *Nature Observed and Imagined: Five Hundred Years of Chinese Painting*, 10 April – 13 June 2010.

San Francisco, Asian Art Museum, *Exquisite Nature: 20 Masterpieces of Chinese Painting*, 3 March – 1 November 2015.

San Francisco, Asian Art Museum, *Mountains of the Mind: A Chinese Landscape Journey*, 11 July 2024 – 27 January 2025.

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Osvald Sirén, *Chinese Painting*, Vol.7,Lund Humphries, London, 1956, p.126.
James Cahill, *An Index of Early Chinese Painters and Paintings: T’ang, Sung, Yuan*, University of California Press, Berkeley, 1980, p 312.
Kei Suzuki ed., *Comprehensive Illustrated Catalog of Chinese Paintings: Vol. 1 American Collections, Private Collection*, University of Tokyo Press, Tokyo, 1983, p. I-94, pl. A14-039.

此私人收藏由一個顯赫的美國華人家族經歷四十餘年精心薈萃而成，堪稱北美最重要的中國書畫私人收藏之一。該家族與王季遷、方聞教授等重要學者及收藏家交往密切，對推動中國書畫的學術研究、鑑賞及普及有深遠影響，亦在藝術與教育領域作出卓越貢獻。2023年，佳士得有幸為該家族呈獻方聞教授舊藏陳淳《墨花懷馨》，創下港幣28,810,000的斐然佳績。本次呈獻之作品屢經重要出版與展覽，充分彰顯此家族獨具遠見的收藏眼光。

Yiyuan Duoying, No. 38, People Fine Arts Publishing House, Shanghai, 1988, cover.

Wen C. Fong, *Beyond Representation: Chinese Painting and Calligraphy, Eighth-Fourteenth Century*, The Metropolitan Museum of Art, New York, 1992, p. 491, fig. 198.

James Cahill, *The Painter’s Practice: How Artists Lived and Worked in Traditional China*, Columbia University Press, New York, 1994, p. 73, fig. 3.1.
Overseas Collections of Famous Chinese Paintings Through the Dynasties Vol.IV: Liao Jin Xixia Yuan, Hunan Fine Art Publishing House, December 1998, pp.175, 178, pl.111.

Zhou Jiyin and Wang Fengzhu ed., *A Dictionary of Chinese Paintings: Volume on Liao to Yuan*, Phoenix Education Publishing Ltd., Nanjing, May 2002, p. 449.

Chronology of Ni Zan, People’s Fine Art Publishing, Beijing, 2009, p. 233.

An-yi Pan and Ellen Avril, *Nature Observed and Imagined: Five Hundred Years of Chinese Painting*, Herbert F. Johnson Museum of Art, Cornell University, Ithaca, 2010, cat. 7, pp. 46-47 and cover.
Kathleen Yang, *Through a Chinese Connoisseur’s Eye: Private Notes of C.C. Wang*, Zhong Hua Book Company, Beijing, 2010, p. 326, fig. 71.
Tian Hong, *C.C. Wang’s Collection of Ancient Chinese Paintings*, Vol. 1, Tianjin People’s Fine Art Publishing, Tianjin, 2013, p. 159, pl. 74.
Xu Bangda, *Important Notes on Classical Painting and Calligraphy (Yuan, Ming and Qing Paintings)*, Forbidden City Publishing, Beijing, 2015, pp. 155-156.

She Cheng ed., *The Chronological Chronicle of Yuan Dynasty Art History*, Tianjin People’s Fine Art Publishing House, 2017, p.662.
Tian Hong ed., *C.C. Wang’s Collection of Ancient Chinese Paintings*, Vol. 1: Song and Yuan, Tianjin’s People’s Fine Art Publishing, Tianjin, June 2018, p. 345, pl. 59.

HK\$20,000,000-30,000,000 **US\$2,600,000-3,900,000**

元 倪瓚 江亭山色圖 水墨紙本 立軸 一三六八年作

題識：二月雨聲從子月，三江舟楫住吳江。
春愁不醒如中酒，浪著狂風撼客窓。
戊申（1368年）三月十日叔珪友契邀游僧舍，以此紙索畫。戲寫江亭山色並題近詩右方，瓚。

謝常（14世紀）題跋：江寒碧樹倚蒼煙，亭枕滄浪水接天。
極目鳥飛山色外，雪灘漁唱荻花邊。
覽樵。

鈐印：湖山清氣、謝常、彥銘

藏印：笪重光（1623–1692）：江上外史、笪在辛氏
王鴻緒（1645–1723）：儼齋秘玩
弘曉（1722–1778）：怡親王寶、明善堂覽書畫印記、怡府藏書畫印、冰玉主人珍玩
王季遷（1907–2003）：王季遷印、曾歸竹里館

來源：王己千收藏。

現藏家得自上述藏家。

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654

ZHOU CHEN (CIRCA 1450-1535)

Genre Scene of a Village

Hanging scroll, ink and colour on paper

54.7×38.6 cm. (21 ½ x 15 ¼ in.)

Signed, with one seal of the artist

Colophon inscribed by Emperor Qianlong (1711-1799, reigned 1736-1796), with two seals

Eight collector's seals: five of Emperor Qianlong and three of Zhang Qinglin (19th-20th C.)

Wooden box inscribed and signed by Nagao Uzan (1864-1942), with two seals

PROVENANCE:

Collection of Professor Wen Fong.

Acquired from the above by the present owner.

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

US\$260,000-390,000

明

周臣

幽風詩意

設色紙本

立軸

款識：東邨周臣。

鈐印：周氏舜卿

乾隆（1711–1799）題畫：東郭接西鄰，姓惟朱與陳。
相逢皆至戚，不擬喚嘉賓。
穀賤雞猶喜，糯收酒亦醇。
每圖幽雅意，真弗愧周臣。
癸巳（1773年）季秋下瀚，御題。

鈐印：乾、隆

藏印：

乾隆：乾隆御覽之寶、乾隆鑒賞、三希堂精鑑璽、宜子孫、石渠寶笈
張慶麟（19–20世紀）：張慶麟印、師竹齋主人收藏書畫印、絛卿

長尾甲（1864–1942）題木盒：東村畫法宋院體，一時稱為作家。是幀幽風詩意，人物雞犬備悉姿致，屋宇樹石並極妙構，通靈入神，精詣絕俗，筆意蒼勁，直逼晞古。曾入乾隆睿鑒上題御製，不知何時流落人間，遂超海東來為松陰先生所獲。竊慶先生度架又加一寶矣。大正辛酉（1921年）孟冬，長尾甲觀因識。
鈐印：雨山、長尾甲印

來源：方聞教授收藏。

現藏家得自上述藏家。

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655

HUA YAN (1682-1756)

Shooting Wild Geese in the Autumnal Plain

Hanging scroll, ink and colour on paper
125.8 × 52.3 cm. (49 ½ x 20 ½ in.)

Inscribed and signed, with three seals of the artist

Dated spring, *yihai* year (1755)

One collector's seal of Dai Zhi (19th C.)

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HK\$800,000-1,200,000 **US\$110,000-160,000**

清 華岳 秋原射獵圖 設色紙本 立軸 一七五五年作

題識：馬去如奔龍，開弓似環月。
要射雲裏雕，勁鎗無虛發。
乙亥（1755年）春，新羅山人寫於講聲書舍。

鈐印：華岳、秋岳、空塵詩畫

戴植（19世紀）藏印：潤州戴植字培之鑒藏書畫章

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The Refined Taste of Shen Zhou: *Streams Within Continuous Mountains Treasured by Wu Qian*

石田清韻：吳兔床珍藏《連山夾澗圖》

Born into a wealthy and scholarly family in Suzhou, Shen Zhou immersed himself in books, poems, paintings and calligraphy, with no intention to be an official. He spearheaded the Wu School of Painting, and together with his student Wen Zhengming, they made a profound impact on the history of Chinese Art.

Of more than seven metres long, *Streams Within Continuous Mountains* mirrors the Jiangnan landscapes by the Yuan master Huang Gongwang. With a frontispiece inscribed by Wen Zhengming, this rare and important handscroll belonged to Qu Shilei, who inscribed a long colophon in 1636 praising the artistic skills of Shen Zhou. During the Qianlong period, *Streams Within Continuous Mountains* entered the collection of Wu Qian, a famous collector of Song and Yuan Classics, a poet and painter originated from Haining, Zhejiang province. According to his colophon, he adored this handscroll so much that he travelled with it whenever he had to be away for more than a day. In 1789, Wu showed it to the scholar-official Qian Zhai and requested his inscription on the handscroll. The incident was recorded in Wu Qian's Diary. Colophons by Chen Chao, Tao Yuan and Chen Jun are also found on the handscroll.

In the late Qing and Republican periods, *Streams Within Continuous Mountains* was acquired in sequence by renowned collectors Fu Zengxiang (1872-1949), Jiang Ruzao (1877-1954), Ye Gongchuo (1881-1968) and Zhang Daqian (1899-1983), testified by their collector's seals found on the handscroll.

明沈周家世為相城富戶，其曾祖與王蒙友好，父子並受學於杜瓊，誠可謂書香門第。沈周以布衣之身，讀書吟詩吳門鄉里，日惟作書繪畫自娛，不以功名為望，而書畫之名聲動京華，與弟子文徵明相繼領軍吳門書畫，開啓吳門百年藝林史話。

此卷沈周《連山夾澗圖》長七米有餘，摹黃公望山水寫江南山澗流泉，前有文徵明題引首，尤屬難得。畫卷明末為吳門瞿式耜所有，一六三六年並作長跋，以為沈周山水可與黃公望「韻頗而氣格高渾過之」，評論固然有自譽鄉賢之嫌，但卻見沈周山水畫卷之佳，足以動情！清乾隆年間，畫卷為著名宋元版藏書家、詩人畫家吳騫珍藏，吳氏浙江海寧人，無意科舉，一心著述。畫卷題跋謂藏愛此卷「無異于頭目腦髓」，數十年如一日遊必自隨。《連山夾澗圖》為吳騫度藏後，乾隆至嘉慶年二十多年間，歷經陳焯(1785)、錢載(1789)、陶源(1803)、陳均(1808)等四次題跋。其中，乾隆五十四年己酉(1789)，吳騫攜此畫卷請秀水名家錢載過目題字，見於自家《吳兔床日記》：

十九日（11月6日），至樵李金陀坊，尋子修于朱介裴家……復偕子修、敬民訪錢坤一侍郎于百福巷。侍郎時年八十有二，而神明不減少壯，為余題顧文康諸軸及沈石田《連山夾澗圖》而別。

錢載為秀水名宿，早年學畫受陳書啓發，乾隆十七年(1752)進士，官至禮部侍郎，今所見畫卷後題字，即為吳兔床當年親攜此卷前往秀水訪求所得。撫卷思往，古人風範，良可慨然。

畫卷清代遞經收藏，晚清民初，上海汲古閣曹某曾携沈周《連山夾澗圖》卷請吳湖帆鑒賞，吳氏抄錄了卷裡吳騫題跋文字，並評論：「名迹遇此，莫怪槎客先生大怒。見《梅景書屋隨筆》。」手卷後來又經傅增湘(1872–1949)藏園、蔣汝藻(1877–1954)密均樓、葉恭綽(1881–1968)遐庵、張大千(1899–1983)大風堂等名家之手，藏印斑斑可考，足見珍寶。



656

656

SHEN ZHOU (1427-1509)

Streams within Continuous Mountains

Handscroll, ink and colour on gold-flecked paper

28×702 cm. (11 x 276 ¾ in.)

Inscribed and signed, with two seals of the artist

Colophons by Qu Shilei (1590-1651), Qian Zhai (1708-1793), Chen Chao (18th C.), Tao Yuan (18th-19th C.), Chen Jun (1779-1828), Shen Jinan (1901-1975) and Yu Youren (1879-1964), with a total of fourteen seals

Thirty-three collector's seals

Frontispiece by Wen Zhengming (1470-1559), with two seals

One collector's seal

Three titleslips, including one each by Zhang Pudong (19th C.) and Wu Qian (1733-1813), with a total of three seals

HK\$8,000,000-12,000,000

US\$1,100,000-1,600,000

明 沈周 連山夾澗圖 設色灑金箋 手卷

題識：近見大癡山水草木蔽虧，江山上下令人視之恍然。明窗淨几，試摹一過，而其大概或得一二。若曰高古閒雅，邈不可及矣。姑書此以俟知者教之。沈周。

鈐印：煮石亭、沈氏啓南

題跋：

瞿式耜（1590–1651）：

畫至大癡老人而蒼勁高渾極矣，老人歿後罕有繼軌者，惟啓南沈先生筆力蒼勁，與之頹頹而氣格高渾過之。此圖平林曲岸複峰重湖，尺幅間景象曠遠，奚啻千里！要自先生興之所寄，縱橫超逸，非沾沾學步一峰也。聞先生世隱吾鄉相城，其遠祖蘭坡公與大癡鶴山樵輩相友，其祖介軒暨其伯南齋、其父同齋，皆工詩善畫，又與沈麗樵、謝葵丘輩往還，淵源所自，其來已久，迨啓南出，而畫益高、名益著，直欲籠蓋千古，豈特跨越一時。然此圖跋語云云，蓋先生自道也。先生既負重名，而吾鄉畫家皆翕然宗之。然寥寥莫有及者。三百年來，惟一峰、石田之名，後先輝映不朽。吁！畫雖小道，而詣極之難且如此，況其進此者乎，良可慨已！丙子（1636年）中秋三日稼軒瞿式耜題。鈐印：布衣之交、瞿式耜印、稼軒

錢載（1708–1793）：

乾隆己酉（1789），秀水錢載八十二歲得見石田此卷，並得見稼軒先生題字之墨蹟。

鈐印：錢載、萬松居士

陳焯（清乾隆時人）：

余往見石翁摹一峰小幃，清微淡遠，令人攬結不盡。其詩所謂山疊氣未迭衍池勢叵窮者，著於王文簡《香祖筆記》，而石翁跋後則謂：“遇此神物，不一窮研其趣，如見活世尊，乃忘叩西方真極樂！”其推重如此。此仿一峰連山夾澗，氣體渾融中備極自然，渣滓去而清虛生，蓋老年筆也。余宦學海昌，與槎客吳君遊，久之乃出見示，展玩不忍釋手。思欲摹之，無能爲役，莫叩西方極樂，殊覺空遇世尊耳！爲之慨然。乾隆乙巳（1785）夏五吳興陳焯。鈐印：湘管齋、陳焯印

陶源（18–19世紀）：

嘉慶癸亥（1803）仲秋訪槎客先生于小桐溪，下榻憶昔樓踰月，縱觀收藏古今名人妙蹟，無慮百十，真得未曾有，而于此卷尤所醉心。臨別謹題數語以識拳拳之意云爾。十月五日。陽羨陶源。

鈐印：陶源之印

陳均（1779–1828）：

嘉慶戊辰（1808）上巳日觀於拜經樓，越四年壬申（1812）花朝後二日過小桐谿登西移重觀此卷，心摹終日題記。受筌陳均。

鈐印：陳均之印

沈觀安（1901–1975）：

淺絳礬頭筆最工，富陽山色入疏篷。誰分三教堂中席，碧眼飄髯煮石翁。兔牀訟過未忘情，錯以名流待老僧。自有眼光出牛背，區區豈足辱先生。籤軸充廚幾鑒真，藝舟操楫獨知津。勉齋識面嗟何晚，未見江南拙老人。屢欲同穀孫趨謁尊君密韻先生，尙未登堂也。穀孫先生方家屬題，甲申（1944年）五月劍知沈觀安。鈐印：沈文蕭公曾孫、無雙室

吳騫（1733–1813）：

予藏石田《連山夾澗圖》，無異于頭目腦髓，每出遊必載以自隨，蓋數十年如一日也。生平最鄙世有名迹而祕不示人，故遇知己往往出以相賞，然屈指此圖在我已受三辱，其初以示一擅書名之老翰苑，返而告予曰：沈畫卷似真；次詠似一自號能著書者，握此卷置膝上，且展且昵，即置于案，予已大悔，誓不再示人。既有雲間友以賣畫居西湖，聞予有此求借一臨，予又慨然借之，數月不還，因令人索之，竟不留一飯一宿，此人携卷昏夜投昭慶寺僧借宿，幾罹荼毘之

厄。予恨撫此卷，幾欲如和氏之抱玉而泣。回思啓翁無端受此三辱，是皆予之過也。爰書此以示後之得是卷者。

鈐印：槎、客

于右任（1879–1964）：廿三年六月，于右任觀。鈐印：右任

藏印：

瞿式耜（1590–1651）：瞿稼軒收藏印、稼軒吳騫（1733–1813）：拜經樓、兔床眞賞之章孫毓汶（1833–1899）：遲庵掌書畫史蘭根小印裴景福（1854–1924）：裴伯謙審定書畫印

狄學耕（清）：溧陽狄學耕

潘延齡（清）：曾藏潘健庵處

鄧實（1877–1951）：秋枚寶愛

葉恭綽（1881–1968）：遐庵審定（二次）

張大千（1899–1983）：大風堂珍藏印

萬峻池：江都萬峻池珍藏金石書畫之印（三次）、江都萬氏珍藏金石書畫之印（三次）、萬峻池鑒藏印、萬峻池珍藏印、應堃平書畫萬峻池鑒藏印

傅增湘（1872–1949）：藏園祕籍（二次）

其他：鄒偶年書畫金石文字印、飴古主人祕笈、戴氏芷西氏藏書畫印、□墨□書書記、叔□審定、江都萬文彬珍藏金石書畫之印、一安珍藏、合同（騎縫印二方）、起田氏、天隱審定、□□□□收藏金石書籍書畫

鈐記

文徵明（1470–1559）題引首：

白石翁仿黃子久連山夾澗圖。

鈐印：文徵明印、徵仲

吳騫（1733–1813）藏印：拜經樓

卷內題籤：

張溥東（19世紀）：

石田翁仿大癡老人《連山夾澗圖》眞迹。拜經樓舊藏，光緒丁亥（1887）冬日，虞山鄒芷汀得於虎林，同里張雨生爲之介並署麈。鈐印：張溥東印

吳騫：

白石翁仿大癡《連山夾澗圖》眞跡，乾隆己亥（1799）秋日拜經樓重裝。

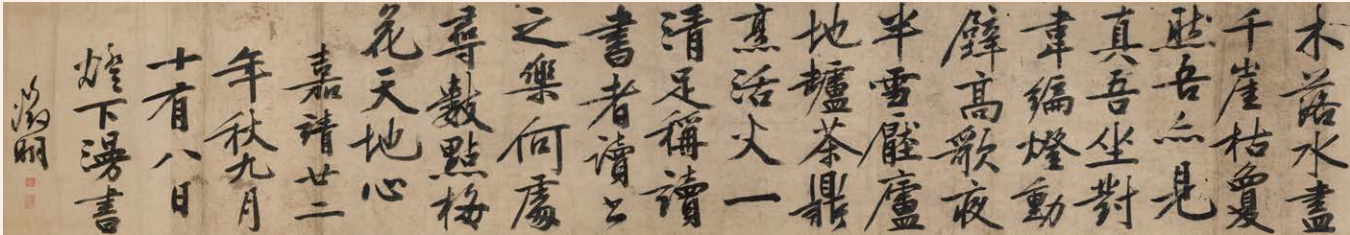
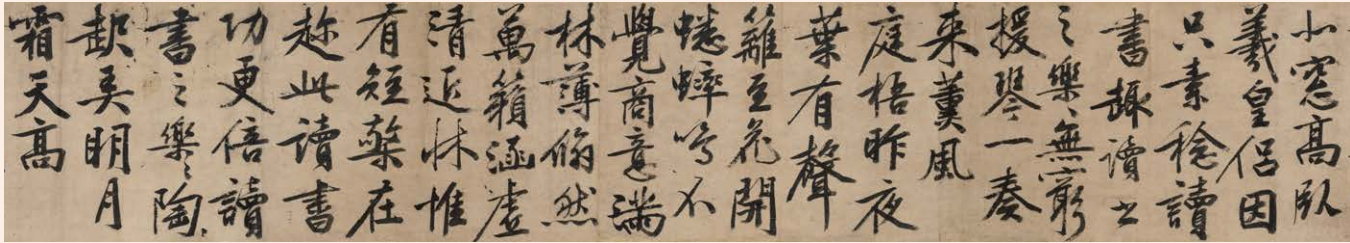
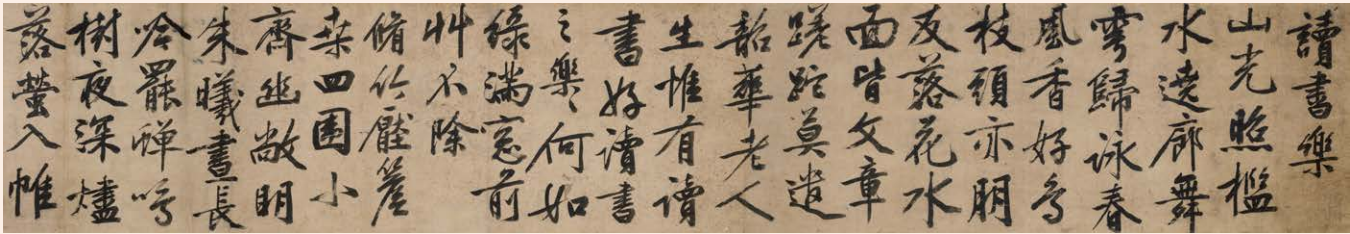
鈐印：槎、客

簽條：沈石田倣大癡山水長卷文衡山題瞿忠宣公跋，拜經樓舊藏今歸密均廬秘笈。

著錄：吳湖帆：《梅景書屋隨筆》，見《吳湖帆文稿》，中國美術學院出版社，2004年，第285–286頁；吳湖帆年譜》，東方出版中心，2017年，第356–357頁。

註：拜經樓是清朝學者吳騫的藏書樓。吳騫，字槎客，又字葵裡，號兔床、兔床山人，海寧新倉人。學識淵博，能畫工詩，喜藏書，每遇善本，不惜重金購買，或借讀手抄校勘。吳騫在收藏古書的同時，也收藏不少文物古董。





657

657

WEN ZHENGMING (1470-1559)

Calligraphy in Running Script

Handscroll, ink on paper

42×710 cm. (16 ½ x 279 ½ in.)

Inscribed and signed, with two seals of the artist

Dated autumn, ninth month, twenty-second year of the Jaijing period (1543)

LITERATURE:

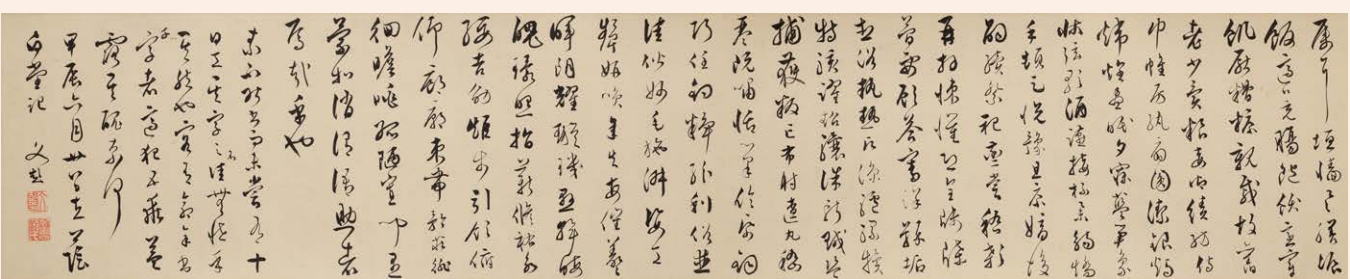
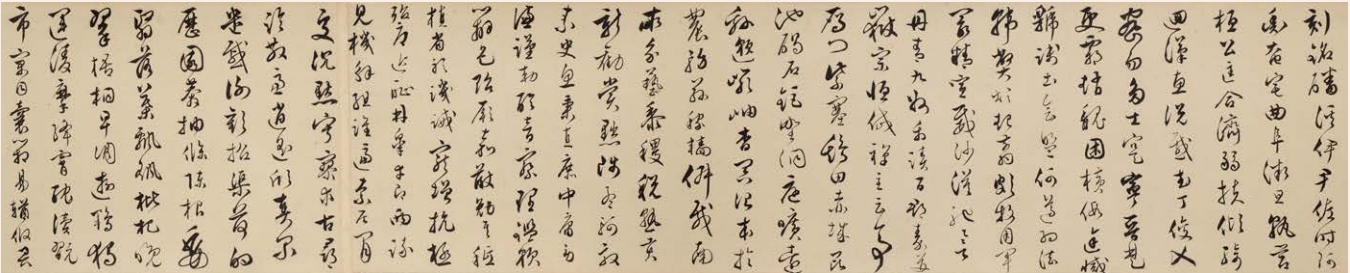
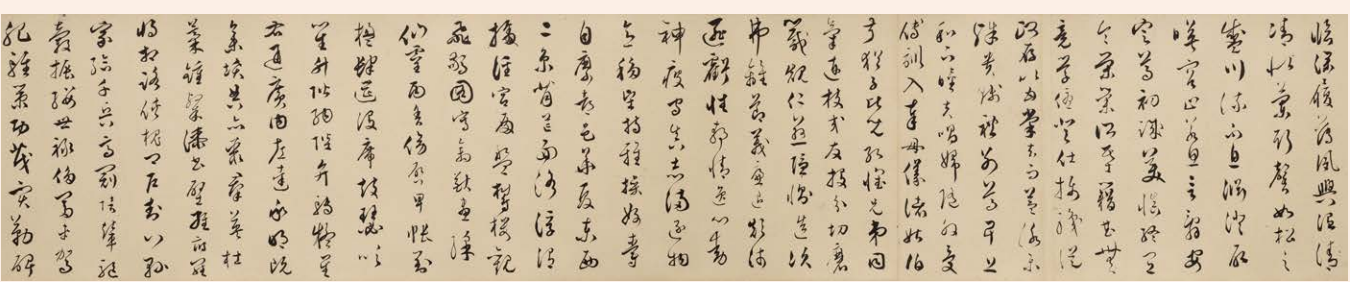
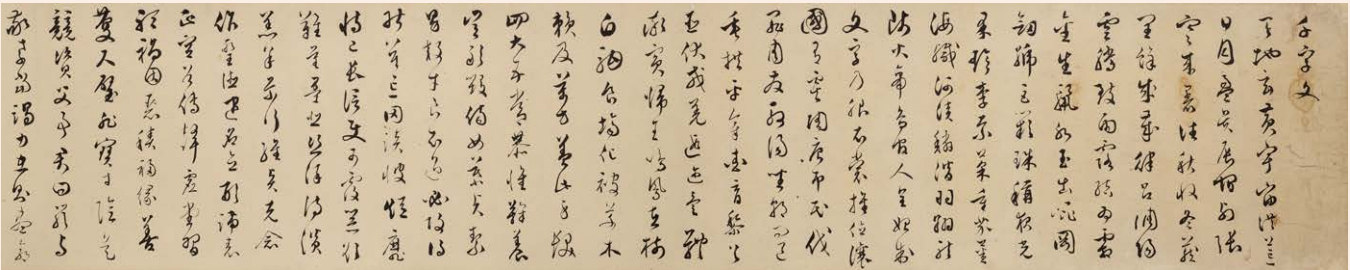
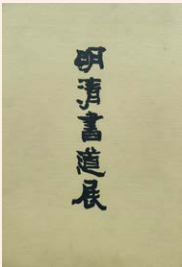
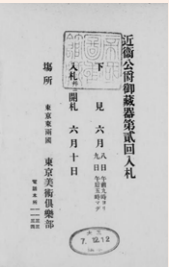
Tokyo Art Club, Property of Konoe Atsumaro Auction Part II, 1918, p.58.

Exhibition on Chinese Ming and Qing Calligraphy, Niigata Art Museum, Niigata, 1980, pp.21-24.

HK\$3,000,000-4,000,000	<i>US\$390,000-520,000</i>
明	文徵明
行書《讀書樂》	水墨紙本
明	文徵明
行書《讀書樂》	水墨紙本
明	文徵明
行書《讀書樂》	水墨紙本
明	文徵明
行書《讀書樂》	水墨紙本

釋文：讀書樂。

山光照檻水邊廊，舞雩歸詠春風香。好鳥枝頭亦朋友，落花水面皆文章。蹉跎莫遣韶華老，人生唯有讀書好。讀書之樂樂何如？綠滿窗前草不除。修竹壓簷桑四圍，小齋幽敞明朱曦。晝長吟罷蟬鳴樹，夜深燼落螢入幃。北窗高卧羲皇侶，因因素稔讀書趣。讀書之樂樂無窮，援琴一曲來薰風。庭梧昨夜葉有聲，籬豆花開蟋蟀鳴。不覺商意滿林薄，翛然萬籟涵虛清。



658

658

WEN PENG (1498-1573)

Calligraphy in Cursive Script

Handscroll, ink on paper

18×373 cm. (7 ⅛ x 146 7⁄8 in.)

Inscribed and signed, with two seals of the artist

Dated twenty-eighth day, sixth month, *jiachen* year (1544)

HK\$600,000-1,000,000	<i>US\$77,000-130,000</i>
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明	文彭	草書《千字文》	水墨紙本	手卷	一五四四年作
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題識：千字文（文不錄）。

素不能書，而未嘗有十日工，其字之不佳，無怪乎其然也。

客有命余書千字者，逼犯五乖，益露其醜，奈何。

甲辰（1544年）六月廿八日在蔭白堂記。文彭。

鈐印：文彭印、文壽承印

簽條：文三橋草書千字文。己巳六月重裝。

659

WEN ZHENGMING (1470-1559)

Chilled Mountain Streams

Hanging scroll, ink and colour on paper

62.9 × 36.3 cm. (24 ¾ x 14 ¼ in.)

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

Dated autumn, *jiachen* year (1544)

Six collector's seals, including one of Wang Luo (17th-18th C.) and two of Wang Wenbo (17th-18th C.)

PROVENANCE:

Chokaido Museum Collection, Japan.

Christie's Hong Kong, Fine Chinese Classical Paintings and Calligraphy Including Property from the Chokaido Museum Collection, 27 May 2019, Lot 924.

LITERATURE:

A Collection of Chinese Master Paintings: Tang, Song, Yuan & Ming Dynasties, Otsuka

Kogeisha, Tokyo, January 1929, p.291.

Zheng Zhenduo ed., Chinese Classical Paintings Collection in Overseas – Ming Paintings,

September 1947, p. 84, pl.84.

Chokaido shoga mokuroku, Vol. 3, Bunky d, Tokyo, 1932, p.36.

Inokuma Nobuyuki, *S Gen Min Shin Ch goku Bijutsu*, Tokyo, 1962, pl. 8.

A Collection of Famous Chinese Paintings: Tang, Sung, Yuan & Ming Dynasties (Supplementary Collection) Book I, Cheng Wen Publishing Co. Ltd., Taipei, June 1976, pp.312-313, pl.175.

HK\$2,000,000-3,000,000 US\$260,000-390,000

明 文徵明 空山寒澗圖 設色紙本 立軸 一五四四年作

題識：霜後平林含古色，雨餘寒澗雜風聲。
空山歲晚無車馬，一塢斜陽獨自吟。
甲辰（1544）秋日。徵明。

鈐印：文徵明印、惟庚寅吾以降

藏印：王犖（17-18 世紀）：王犖
汪文柏（17-18 世紀）：季青鑑定、柯庭家傳神品
其他：六笙珍玩、桂舟心賞、賀氏藍田珍藏

來源：日本澄懷堂美術館藏品。
香港佳士得，中國古代書畫與澄懷堂美術館藏品，2019年5月27日，編號924。

出版：《唐宋元明名畫大觀》，東京，大塚巧藝社，1929年1月，第291頁。
山本悌二郎《澄懷堂書畫目錄》卷3，文求堂，東京，1932 年，第36頁。
鄭振鐸編，《域外所藏中國古畫集 明畫、明遺民畫、明遺民畫續集》，1947年9月，第84頁，圖版84。
豬熊信行《宋元明清 中國美術》，東京，1962 年，圖版 8。
《續足本唐宋元明名畫大觀 上冊》，成文出版社，台北，1976年6月，第312-313頁，圖版175。

註：藏印王犖（明／清），字耕南，號稼亭，又號梅嶠、茶磨山樵，吳（今江蘇蘇州）人，與王翬同時。

汪文柏，清康熙間代詩人、畫家、藏書家。字季青，號柯庭，安徽休寧人。康熙間官兵馬司指揮。





660

660
ZHANG DAFENG (17TH CENTURY)
Strolling in Solitude
Hanging scroll, ink on paper
128.3 × 30.3 cm. (50 ½ x 11 ⅞ in.)
Inscribed and signed, with one seal of the artist
Dated autumn, wuzi year (1648)
One collector's seal
HK\$200,000-500,000
US\$26,000-65,000

明／清 張大風 古道獨行圖 水墨紙本 立軸 一六四八年作

題識：古道獨行圖。戊子（1648年）秋日，張觀寫。
鈐印：張氏大風
藏印：陸心原印

70



661

661
ZOU ZHILIN (16TH -17TH CENTURY)
Landscape
Hanging scroll, ink and colour on silk
90 × 30 cm. (35 ¾ x 11 ¾ in.)
Inscribed, with three seals of the artist
One illegible seal
Colophon on the mounting by Cheng Shifa (1921-2007), with one seal
Four collector's seals and one illegible seal

HK\$120,000-200,000
US\$16,000-26,000

明 鄒之麟 仿吳鎮筆意山水 設色絹本 立軸

題識：雨中無事，寫梅道人筆意。
鈐印：鄒之麟印、臣虎、顛放迂痴
一印漫漶
題跋：聖修友兄鑒定。
程十髮（1921—2007）題邊跋：鄒衣白仿梅道人真蹟，甲戌（1994）仲春程十髮鑒題。

鈐印：十髮鑑古
藏印：鮮廬珍祕、寒濤珍賞、懷新門口寶藏、簡堂珍賞
一印不辨

鄒衣白仿梅道人真蹟 吳坤著 程十髮題



662

662
DONG QICHANG (1555-1636)
Calligraphy and Landscape
Two scrolls mounted as a hanging scroll, ink on silk
30.5 × 25 cm. (12 × 9 ⅞ in.) / 28.5 × 22.2 cm. (11 ¼ x 8 ¾ in.)
Calligraphy signed and *Landscape* inscribed and signed, with a total of three seals of the artist
One illegible seal
Inscriptions at the back of the scroll, with one seal

HK\$180,000-280,000
US\$24,000-36,000

明 董其昌 書畫合璧 水墨絹本 立軸雙挖

釋文：山中何所有，嶺上多白雲。只可自怡悅，不堪持贈君。
款識：其昌。
鈐印：大宗伯章、董其昌印
一印漫漶
題識：夏木垂陰。玄宰畫。
鈐印：昌
軸背題識：董其昌行草書、山水小切二葉。多賀二峰（1824—1897）猷愛玩。
鈐印一方



663

663
BIAN WENYU (1600-1655)
Dwellings by the Stream
Hanging scroll, ink on paper
119.5 × 40 cm. (47 × 15 ¾ in.)
Inscribed and signed, with two seals of the artist
Dated twelfth month, guiyou year (1633)
Wooden box inscribed

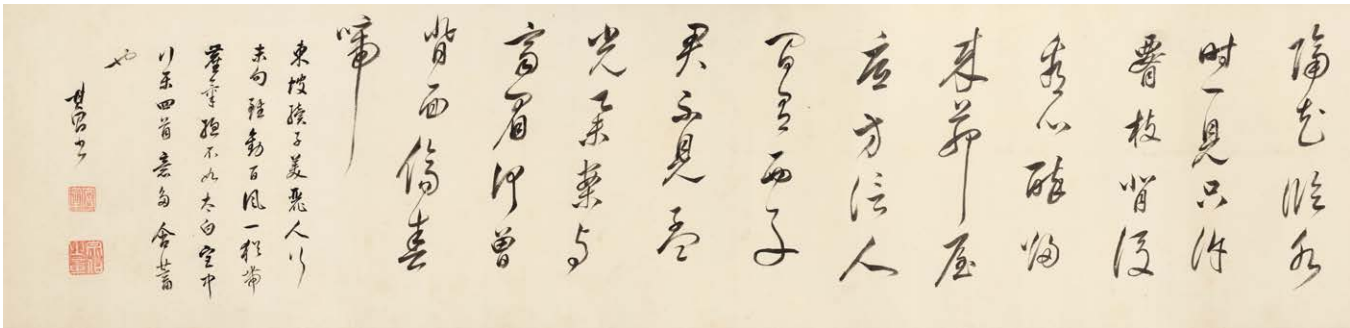
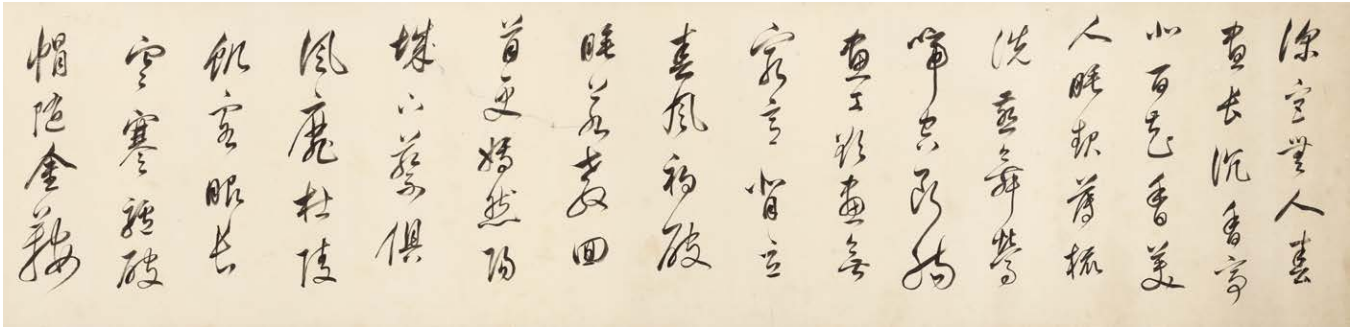
LITERATURE:
Nanso meigaen Vol. 14, Shinbi Shoin, Tokyo, 25 March 1907, unpaginated.

HK\$400,000-800,000
US\$52,000-110,000

明／清 卞文瑜 礪水柴門圖 水墨紙本 立軸 一六三三年作

題識：礪水空山道，柴門老樹村。癸酉（1633年）臘月，卞文瑜畫。
鈐印：文瑜之印、潤甫
木盒有池內晴題字。
出版：《南宗名畫苑》第十四輯，審美書院，東京，明治40年（1907）6月5日，無頁碼。

71



664

664

DONG QICHANG (1555-1636)

Running Script Calligraphy

Handscroll, ink on satin
27 × 220 cm. (10 3⁄8 x 146 1⁄2 in.)

Inscribed and signed, with two seals of the artist

PROVENANCE:

Christie's Hong Kong, Fine Chinese Classical Paintings and Calligraphy, 1 June 2015, Lot 1088.

HK\$300,000-500,000

US\$39,000-65,000

明

董其昌

行書卷

水墨綾本

手卷

釋文：深宮無人春晝長，沉香亭北百花香。
美人睡起薄梳洗，燕舞鶯啼空斷腸。
畫工欲畫無窮意，背立東風初破睡。
若教回首更嫣然，陽城下蔡俱風靡。
杜陵饑客眼長寒，蹇驢破帽隨金鞍。
隔花臨水時一見，只許腰肢背後看。
心醉歸來茆屋底，方信人間有西子。
君不見孟光舉案與齊眉，何曾背面傷春啼。

題識：東坡續子美《麗人行》，末句雖動百風，一猶帶塵氣，絕不如太白金中行樂四首，意多含蓄也。其昌書。

鈐印：玄宰、宗伯之章

來源：香港佳士得，中國古代書畫，2015年6月1日， 編號1088。



665

665

SHEN SHICHONG (ACTIVE 1602-1641)

Landscape in Style of Wang Meng

Handscroll, ink and colour on silk
27.5 × 259 cm. (10 7⁄8 x 102 in.)

Inscribed and signed, with two seals of the artist

Dated last day of *xinwei* year (1631) and dedicated to Fuzhi

Colophons by Yi Shunding (1858-1920) and Jiang Yun (1847-1919),
with a total of four seals

HK\$300,000-500,000

US\$39,000-65,000

明

沈士充

倣王蒙山水

設色絹本

手卷

一六三一年作

題識：辛未（1631年）除夕倣黃雀山樵筆意似復之老先生。沈士充。

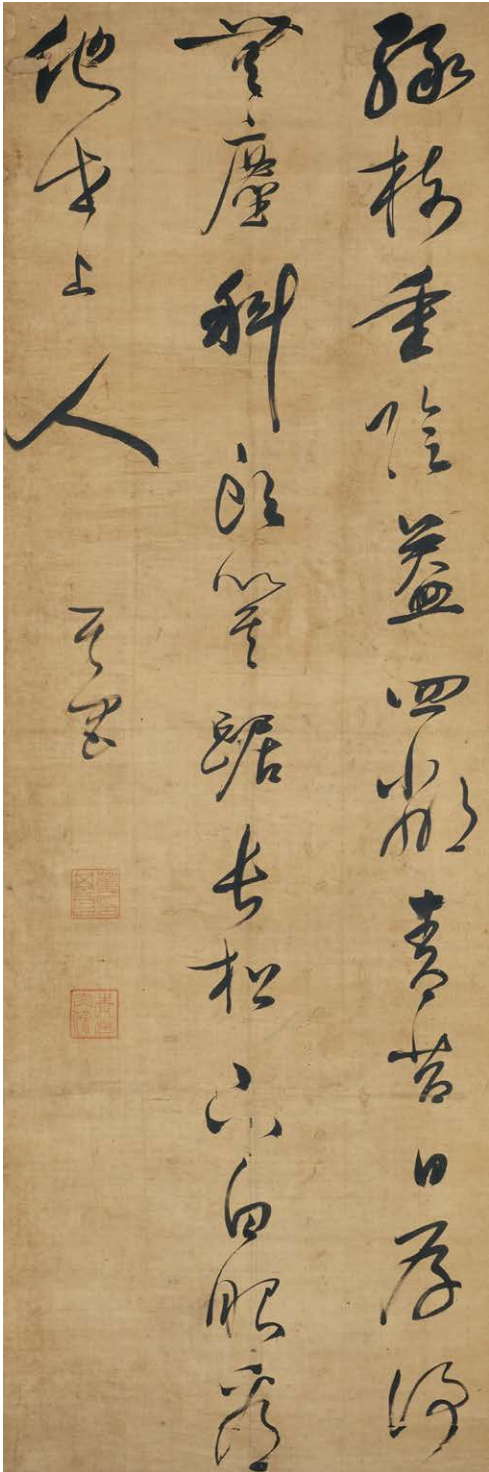
鈐印：士充、子居

易順鼎（1858–1920）題跋：翩翩無忌佳公子，落落宗之美少年。
卻有元章書畫癖，一船虹月貫江天。
如蓋蒼官幾萬株，青峰翠嶂路縈紆。
茅亭更著巉巖上，中有幽人似我無。
惠之我兄屬題。弟鼎。

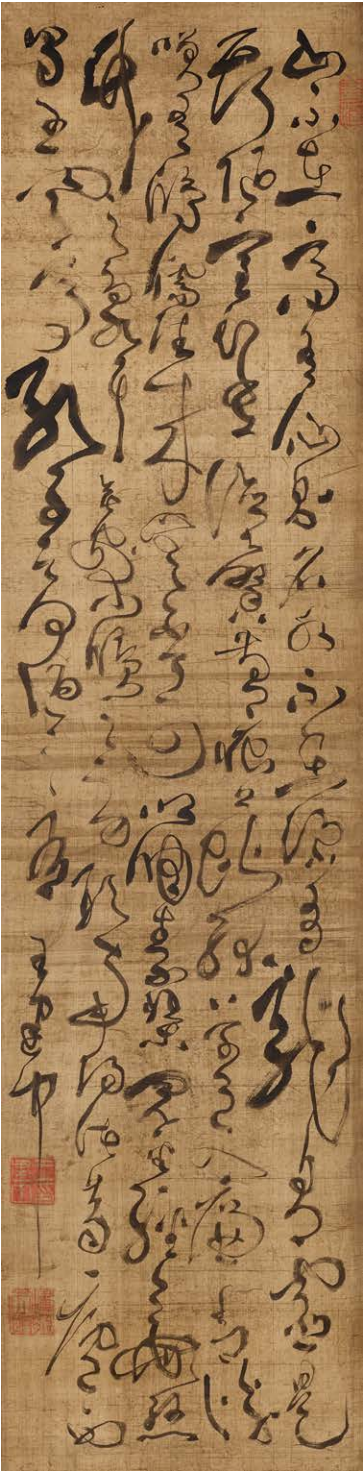
鈐印：易順鼎印、哭龔

姜筠（1847–1919）題跋：舊傳沈子居與董思翁同時同里，能貌董跡。退庵題跋，載陳眉公尺牘，有致子居。老兄送去白紙一幅，潤筆銀三星，煩畫山水大堂，明日即要，不必落款，要董老出名也云云，觀此不見沈君。所潤之廉，落墨之速，皆非後人所可企及。至董、陳兩人之欺世盜名，不啻自具供狀矣。此卷係沈作，惜為劣工揭去襯紙，以致神采頓失。然細玩其用筆用意，與董跡卻毫無似處，豈似臨黃鶴而自變其面目耶。余昔藏其便面寫山居圖，極精密亦略不似董，前人品論因未可盡信耳。宣統元年（1909年）五月題為慧之四兄同年大人屬正。大雄山民弟姜筠書於宜軒。

鈐印：臣姜筠印、一字宜軒



666



667

From a Japanese Private Collection
日本私人收藏 (Lot 666)

666
DONG QICHANG (1555-1636)
Calligraphy in Running Script
150 × 50.2 cm. (59 × 19 ¾ in.)
Hanging scroll, ink on silk
Signed, with two seals of the artist
HK\$250,000-400,000
US\$33,000-52,000

明 董其昌 行書 水墨絹本 立軸

釋文：綠樹重陰蓋四鄰，青苔日厚何無塵。
科頭箕踞長松下，白眼看他世上人。

款識：其昌。

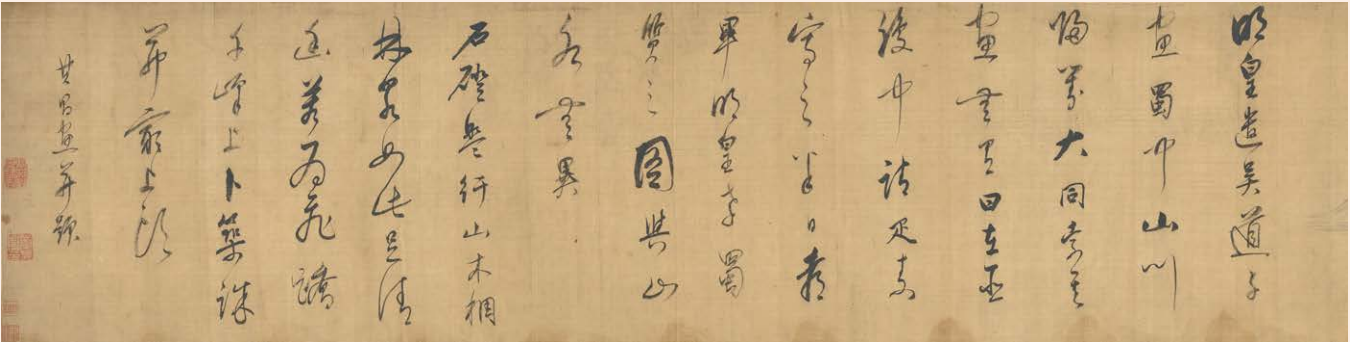
鈐印：董其昌印、青宮太保

667
WANG JIANZHONG
(16TH -17TH CENTURY)
Cursive Script Calligraphy
Hanging scroll, ink on silk
169 × 41.7 cm. (66 ½ x 16 ¾ in.)
Signed, with three seals of the artist
HK\$50,000-100,000
US\$6,500-13,000

明 王建中 草書《陋室銘》 水墨絹本 立軸

款識：王建中。

鈐印：書淫、王建中印、澹然天趣



668

668
DONG QICHANG (1555-1636)
Landscape of Sichuan
Handscroll, ink on silk
28.5 × 240 cm. (11 ¼ x 94 ½ in.)
Inscribed and signed, with two seals of the artist
Four collector's seals

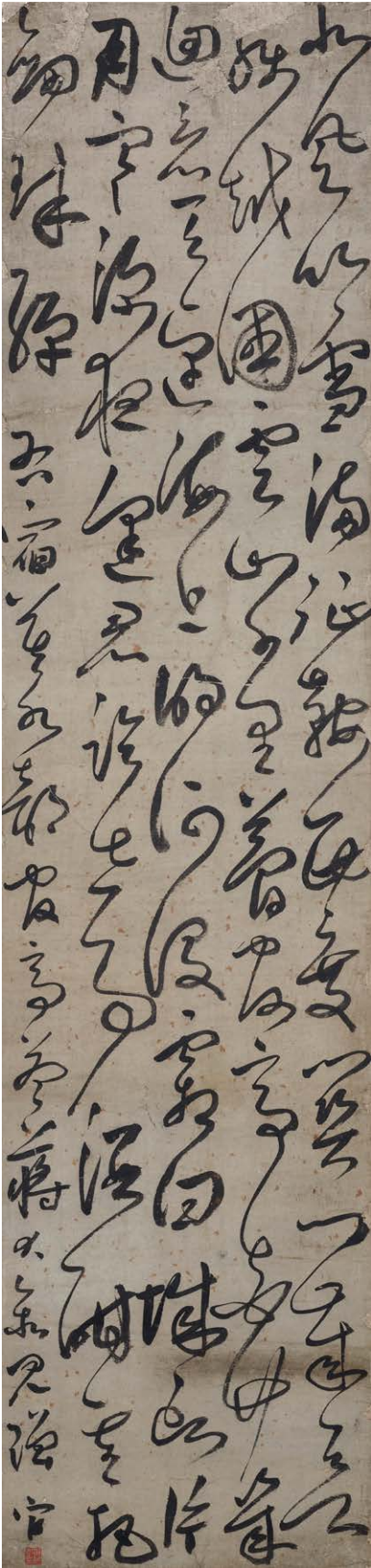
HK\$1,200,000-2,000,000 **US\$160,000-260,000**

明 董其昌 蜀中山水 水墨絹本 手卷

題識：明皇遣吳道子畫蜀中山川，歸對大同，索其畫，無有，曰：在臣腹中，請疋素寫之。半日都畢。明皇幸蜀，覽之圖與山水無異。石磴盤紆山木稠，林泉如此足清幽，若爲飛躡千峰上，卜築誠茆最上頭。其昌畫並題。

鈐印：董其昌印、知制誥日講官

藏印：灝文堂、曾寄稽山史氏家、竺橋、石安珍藏



669

CHEN HE (?-1560)

Calligraphy in Running-Cursive Script

Hanging scroll, ink on gold-flecked paper

147.5 × 35.5 cm. (58 1/8 x 14 in.)

Inscribed and signed, with one seal of the artist

Inscriptions on the wooden box by Yamanaka Shinteno (1822-1885)

and Yamada Baison (1816-1881), with a total of seven seals

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

明 陳鶴 行草書 水墨灑金箋 立軸

釋文：北風吹雪滿征鞍，西度關門歲欲殘。
越國雲山千里夢，官亭花竹几回看。
天連海上明河沒，霜白城頭片月寒。
深夜逢君論世事，酒酣重把劍珠彈。

題識：吾宿莫水部官亭，答蔣大參見贈，奎。

鈐印：海樵子印

山中信天翁（1822–1885）、山田梅村（1816–1881）木盒題識，共鈐印七方。

註：陳鶴（？–1560），字鳴埜，一作鳴軒，一字九皋，號海樵，一作海鶴，又作水樵生，山陰（今浙江紹興）人。穎悟絕群，年十餘，已知好古。置奇帙名帖日夜誦覽。十七襲祖蔭得百戶，鬱鬱負奇疾，棄官著山人服。為古詩文、騷賦、詞曲、草書、圖畫，能盡效諸名家，間出己意，工贍絕倫。真書得晉人位置法，頗有韻，第太肥乏鋒穎，自云：出鍾繇。其徑四五寸以上者，勁秀絕倫。草效狂素，亦枯硬，結構未密。又善畫水墨花草，獨出己意，最為超絕。山水殊草草。著《海樵集》。卒年五十八以上。（錄自《中國美術家人名辭典》，上海人民美術出版社，2012年



669

670

HONG CHENGJUN (17TH CENTURY)

Calligraphy in Cursive Script

Hanging scroll, ink on silk

194 × 42.4 cm. (76 3/8 x 16 3/4 in.)

Inscribed and signed, with four seals of the artist

One collector's seal

Inscriptions on the wooden box, with two seals

HK\$160,000-260,000 US\$21,000-34,000

明／清 洪承峻 草書 水墨絹本 立軸

釋文：藹藹鳳凰宮，蘭台玉署通。
夜霜凝樹羽，朝日照相風。
官附三台貴，文開百氏宗。
司言陳禹命，侍講發堯聰。

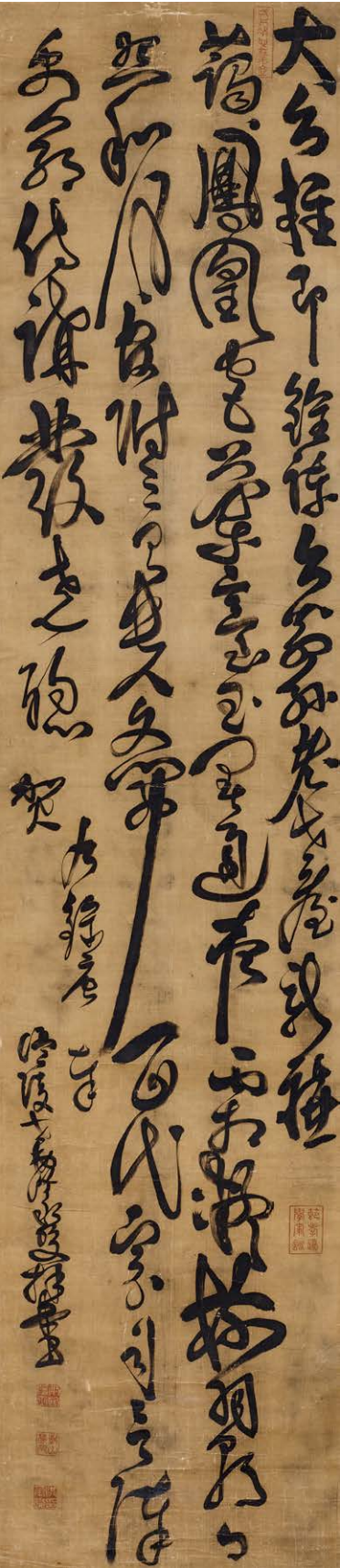
題識：大台柱即銓流台翁孫老世台新禧。
右鐘唐奉賀，溫陵老弟洪承峻拜書。

鈐印：兩朝隱士、紫山農人、洪承峻印、一片冰心在玉壺

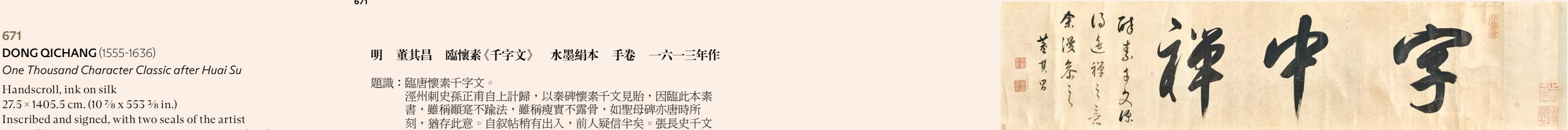
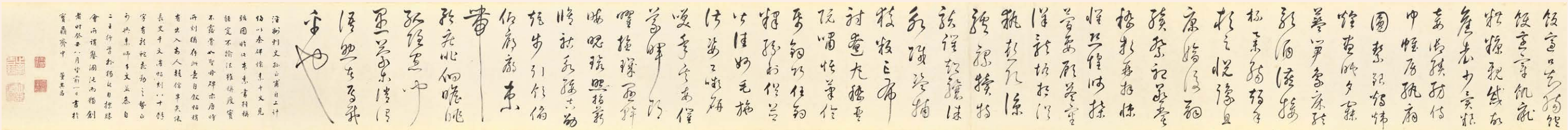
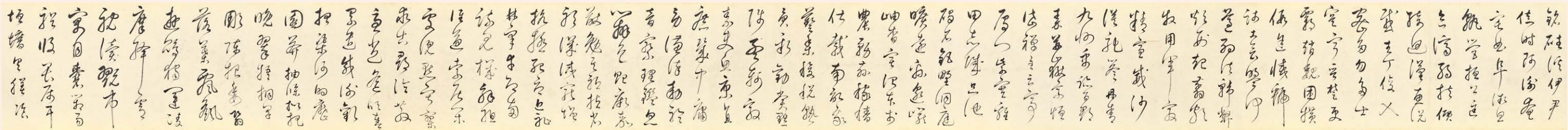
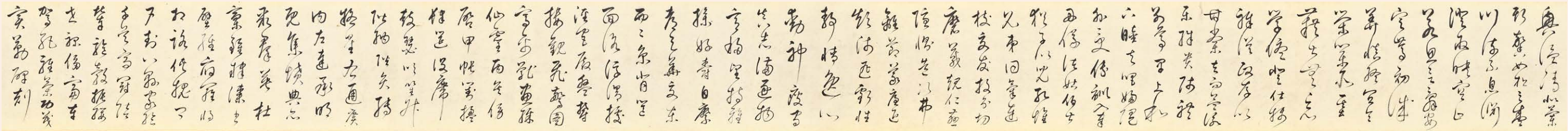
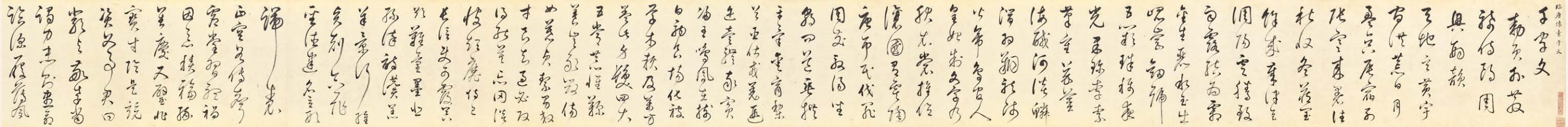
藏印：范孝道學家訓

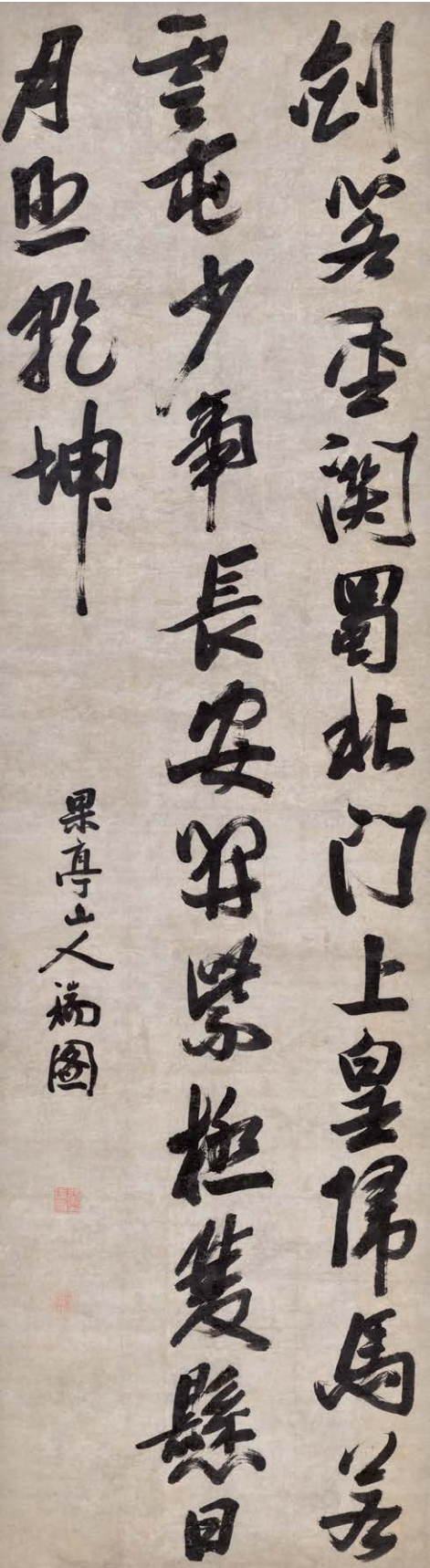
木盒題識：洪承峻草書妙蹟。
戊寅春暮觀於夢研草堂。二子客外逸史竹雲山□□併題。

鈐印：二子客外、竹雲



670





672

ZHANG RUITU (1570-1641)

Calligraphy in Running Script

Hanging scroll, ink on paper
319 × 88 cm. (125 5/8 x 34 3/8 in.)

Signed, with two seals of the artist

HK\$200,000-400,000

US\$26,000-52,000

明 張瑞圖 行書中堂 水墨紙本 立軸

釋文：劍閣重關蜀北門，上皇歸馬若雲屯。
少帝長安開紫極，雙懸日月照乾坤。

款識：果亭山人瑞圖。

鈐印：張瑞圖印、無畫

672

From a Japanese Private Collection 日本私人收藏 (Lot 673)

673

WANG DUO (1592-1652)

Five-Character Poem in Cursive Script

Hanging scroll, ink on satin
203 × 47 cm. (80 × 18 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated *jimao* year (1639) and dedicated to Dianbang

Inscriptions on the reverse of the cover of the wooden box by Murata Kokoku (1831-1912) and Ema Tenko (1825-1901), with a total of four seals

HK\$1,500,000-3,000,000

US\$200,000-390,000

明 王鐸 草書五言律 水墨綾本 立軸 一六三九年作

釋文：寺景關吾事，隨心記遠郊。柳花遷鹵陌，櫻萼撫衡茅。
潭徹窺魚路，身閑閉鳥巢。所欣山似卦，天外一陶匏。

題識：禪室題所歷山，殿邦賢詞丈正之，王鐸己卯(1639年)書。

鈐印：王鐸私印、覺斯父

木盒蓋內題識：

村田香谷（1831–1912）：庚辰（1880年）夏五，香谷田叔觀題。

鈐印：田香之印、香谷

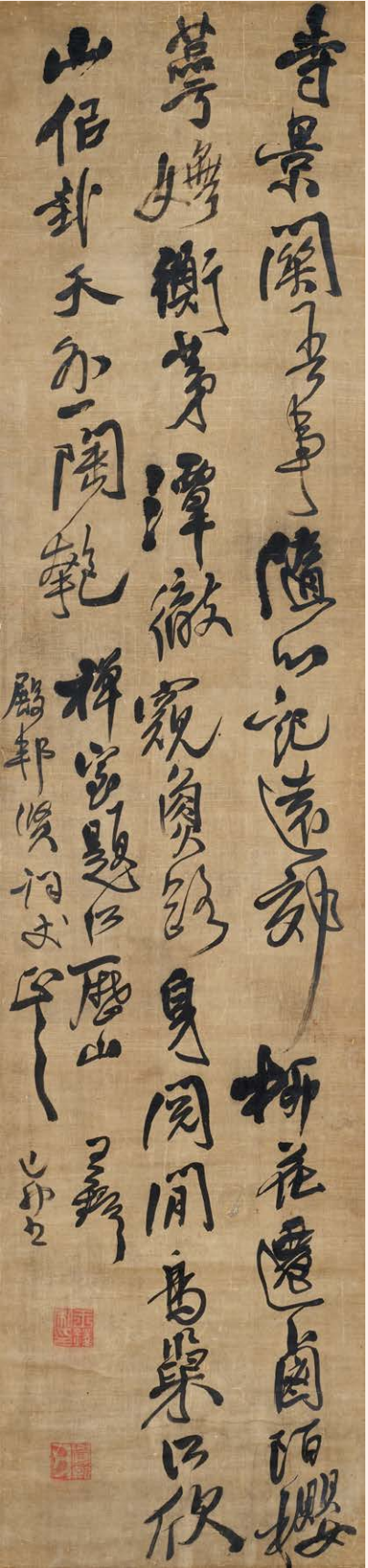
江馬天江（1825–1901）：筆力雄健有力，謂走蛇入草之勢。

天江髯叟觀。

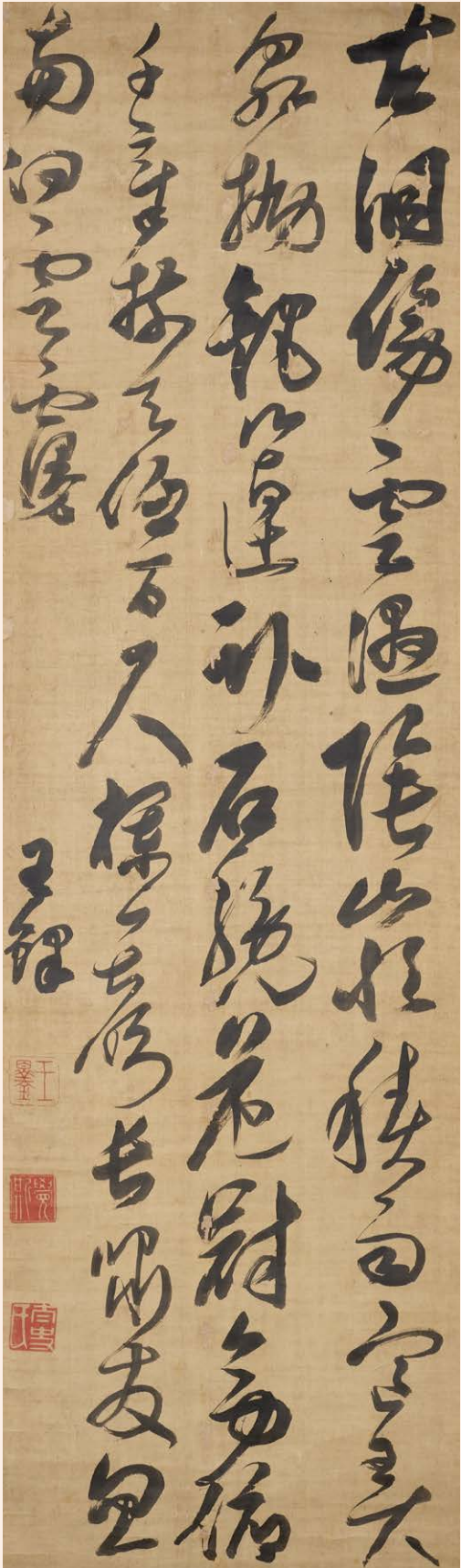
鈐印：江馬聖欽、正人氏

註：村田香谷，字叔父，別號蘭雪、適圃、鐵翁、海屋等，日本南畫家。師從日高鐵翁、木下逸雲、徐雨亭及胡公壽等人。

江馬天江，名聖欽，字永弼，日本漢詩人、漢醫家、儒學家。隨緒方洪庵習蘭學、跟梁川星巖學習漢詩文。



673



674

From a Japanese Private Collection 日本私人收藏 (Lot 674)

674

WANG DUO (1592-1652)

Poem in Running Script

Hanging scroll, ink on silk

168.8 × 49.4 cm. (66 ½ x 19 ½ in.)

Signed, with three seals of the artist

Inscription on the reverse of the cover of the wooden box by Yamanaka Shinteno (1822-1885), with one seal

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

明 王鐸 行書五律 水墨絹本 立軸

釋文：古洞傍雲濕，陰巖積雨寒。
弄泉拋銀罩，卧石纔危冠。
旁俯千章樹，天低百尺欄。
一聲長嘯發，忽與白雲漫。

款識：王鐸。

鈐印：王鐸、覺斯、太史氏

山中信天翁（1822–1885）題木盒：丙寅（1866年）清和月，靜逸獻題。

鈐印：山中獻印



675

ZHANG RUITU (1570-1641)

Calligraphy in Cursive Script

Handscroll, ink on silk

27.5 × 471 cm. (10 7⁄8 x 185 ¾ in.)

Inscribed and signed, with four seals of the artist

Ten collector's seals, including one of Pan Gongshou (1741-1794)

Colophon by Wu Ping (1920-2019), with two seals

Titleslip inscribed, with three seals

Two seals on the fabric box

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

明 張瑞圖 草書《書評》 水墨絹本 手卷 一六二九年作

題識：崇禎己巳（1629年）書於白毫庵中，平等居士瑞圖。

鈐印：審易軒、果亭山人、張瑞圖印、白毫庵主

吳平（1920–2019）題跋：丁丑（1997）季秋餘姚堪白吳平識。

鈐印：吳平、堪白

藏印：

潘恭壽（1741–1794）：蓮巢

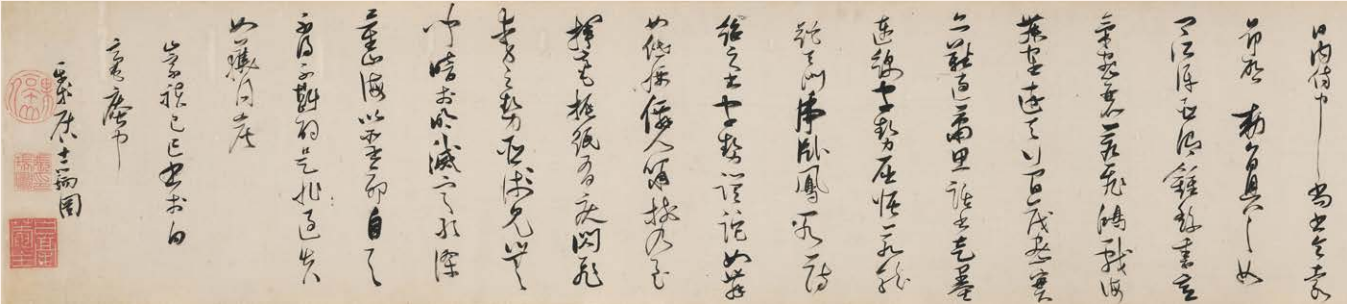
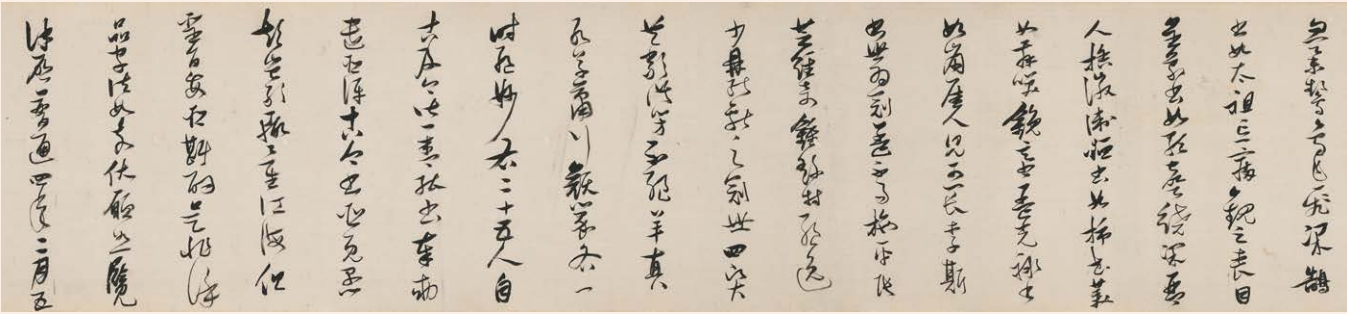
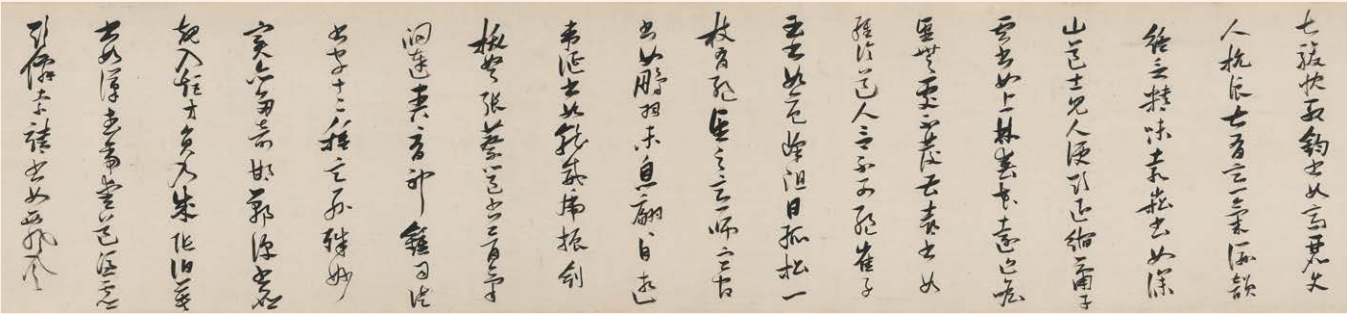
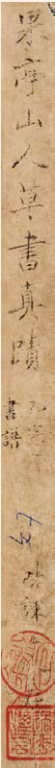
其他：光霞鑒賞、天然如意齋書畫印、研山珍藏、蔭方珍玩、悅目賞心、小蓮、弗庭、黃鎰審定、鐵卿家藏

簽條：果亭山人草書真蹟。

鈐印三方。

布盒鈐印：□□在外、春在善藏

註：吳平，字堪白，浙江餘姚人，台灣書法家、畫家、篆刻家、書畫研究學者。1983–1991年間出任國立故宮博物院書畫處處長，退休後專事書畫篆刻創作與教學。



675



The Chiang Chao-shen Collection:
Chinese Paintings from the Lingou Hall
靈漚長物：江兆申藏中國書畫

Christie's is honoured to present the Chinese painting collection of Chiang Chao-shen, esteemed scholar, artist, and former Deputy Director of the National Palace Museum in Taiwan. A leading authority in classical Chinese painting, Chiang's profound scholarship and connoisseurship left a lasting mark on academia and the museum world. His private collection, spanning works from the Ming dynasty to the 20th century, reflects his lifelong dedication to scholarship and his deep artistic lineage.

Born in 1925 in She County, Anhui Province, Chiang, also known by his sobriquet Shuyuan, was raised in a cultured family. Under his parents' tutelage, he began reading, writing, and seal carving at an early age. By the age of eight, he was already producing paintings and calligraphic couplets for patrons. At the age of nine, he had the opportunity to meet the master painter Huang Binhong in Shanghai.

Chiang moved from China to Taiwan with his wife in May 1949. That same year, he wrote to the renowned artist Pu Ru, who had also recently arrived in Taiwan, seeking to become his student. Pu Ru accepted, and Chiang formally studied classical prose and poetry under his guidance.



Chiang Chao-shen and Pu Ru
江兆申與溥儒



Chiang Chao-shen at the National Palace Museum, Taipei, 1966.
江兆申於台北故宮博物院，1966年



Chiang Chao-shen in his first solo exhibition at the Taipei Zhongshan Hall in 1965.
江兆申於1965年台北中山堂舉辦首次個展

Beyond this formative mentorship, Chiang spent the next several decades immersed in Chinese history, literature, and art. He co-founded and actively participated in several influential art societies in Taiwan, including the Qixiu Jinshi Shuhua Hui (七修金石書畫會) with Fu Shen, Haijiao Yinji (海嶠印集) with Wang Zhuangwei, and Mingyi Shishe (明夷詩社) with Liang Hanchao. These groups promoted the study of painting, seals, and poetry, and helped establish Chiang's reputation as a prominent cultural figure. In parallel with his scholarship, Chiang remained deeply engaged in his own artistic practice. He held his first solo exhibition in 1965 and subsequently exhibited widely in both Taiwan and mainland China.

In 1965, Chiang began his career at the National Palace Museum in Taipei as a deputy researcher. In 1969, at the invitation of the U.S. Department of State, he spent a year in the United States as a visiting researcher at the University of Michigan. During his stay, he had the opportunity to visit significant public and private collections of Chinese paintings and calligraphy, and he completed a study on the activities of Suzhou painters during the 16th century. Over nearly three decades at the Museum, until his retirement in 1991, Chiang published extensively on Ming dynasty artists, such as Tang Yin (1969) and Wen Zhengming (1977), and curated landmark exhibitions, including "Ninety Years of Wu School Paintings" (1972). In 1978, he was appointed Deputy Director and later served as Director of the Department of Chinese Paintings. He was widely respected for both his scholarship and leadership. After retiring in 1991, Chiang moved to Puli in Nantou County to focus on his artistic practice.



Chiang Chao-shen carving seal
江兆申刻印

It is no surprise that Chiang Chao-shen assembled a distinguished private collection of Chinese paintings over his lifetime. Among the highlights are a Ming dynasty calligraphic work by Chen Chun and modern masterpieces by Huang Binhong and Pu Ru. In addition, a curated selection from Chiang's collection will be offered in an online auction from 28 October to 11 November, providing collectors with a rare glimpse into the refined aesthetic of this modern literatus—encompassing paintings, calligraphy, inkstones, and ink rubbings.



佳士得榮幸呈獻台北故宮博物院前副院長、著名學者、藝術家江兆申的中國書畫收藏。

江兆申作為中國古典書畫領域的權威，以其深厚的學術造詣與鑒藏眼光，對學界、博物館產生了深遠影響。他的私人收藏涵概了明代至二十世紀的重要作品，充分體現了他畢生對學術與藝術傳承的專注與追求。

江兆申（1925年生於安徽歙縣），字荃原，出身書香門第，自幼由父母授課，學習讀書寫字，並很早開始接觸篆刻。他年僅八歲即能為人作畫題聯，九歲時在舅父的引薦下，有幸在上海拜訪大畫家黃賓虹。

1949年5月，江兆申與夫人從中國遷居台灣。同年，他致信同樣剛遷台不久的著名書畫家溥儒，表達拜師學習之願，獲溥氏欣然應允，遂正式拜入寒玉門下，研習傳統經史子集與書畫諸藝。追隨溥儒受學之外，江兆申數十年間潛心研究中國歷史、文學與藝術。他積極參與並發起多個在台灣極具影響力的藝術社團，包括與傅申共同創立的「七修金石書畫會」、與王壯為合作的「海嶠印集」以及與梁寒操共同組建的「明夷詩社」。這些社團致力於推動書畫、印學與詩詞的研究與交流，奠定了江兆申在學界與藝壇的地位。除了學術活動與成就外，江氏亦不斷精進自身藝術創作。

1965年，江兆申在台灣舉辦首場個人畫展後，同年獲薦進入台北故宮博物院任職，起初為副研究員。1969年，應美國國務院邀請，江氏以美國密西歇大學客座研究員身份留美一年，不但訪問了當地中國書畫之重要公私收藏，也完成十六世紀蘇州地區畫家活動情形之研究。在近三十年的博物館生涯中，他發表了大量關於明代畫家如唐寅（1969年）與文徵明（1977年）的研究成果，並策劃了多個重要展覽，包括1972年的《吳派繪畫九十年》。1978年，晉升為副院長兼中國書畫處處長。其深厚的學識與卓越的領導能力，廣受博物館業界與藝壇友好尊重。江氏於1991年退休，遷居南投埔里，潛心致力於繪畫創作。



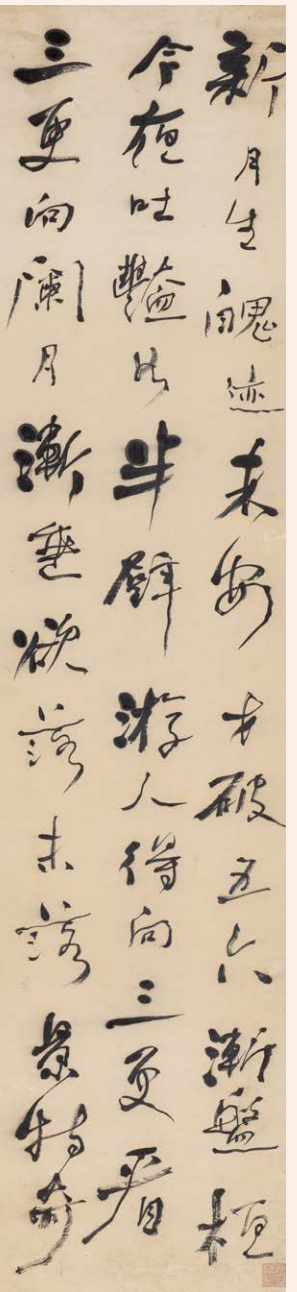
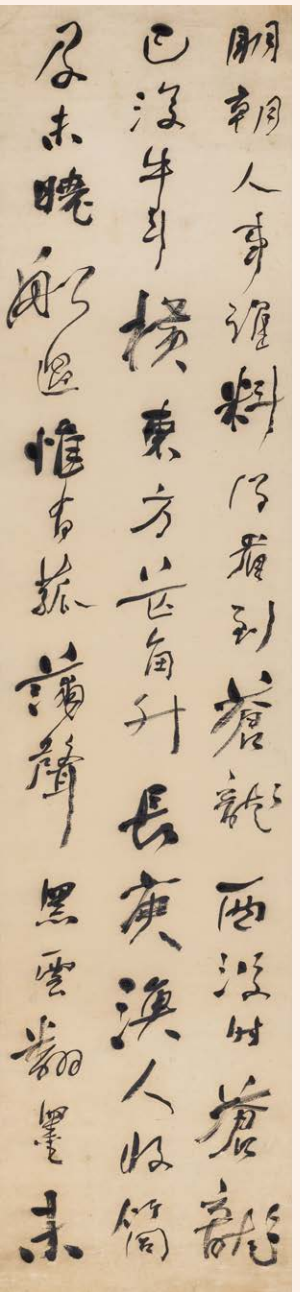
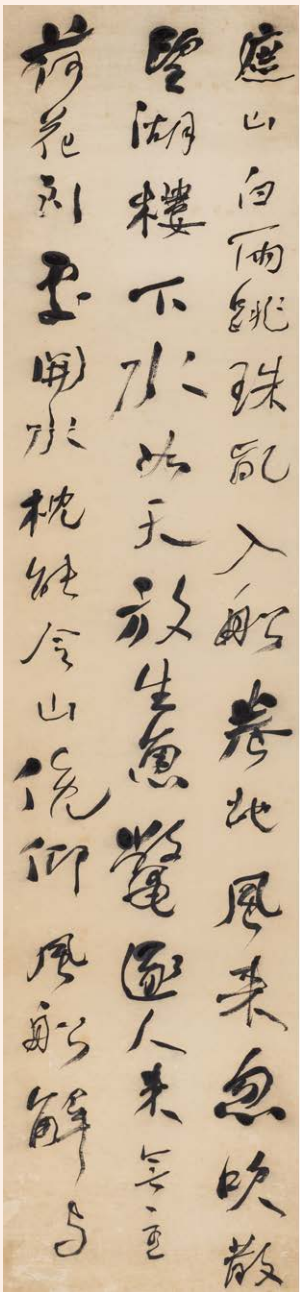
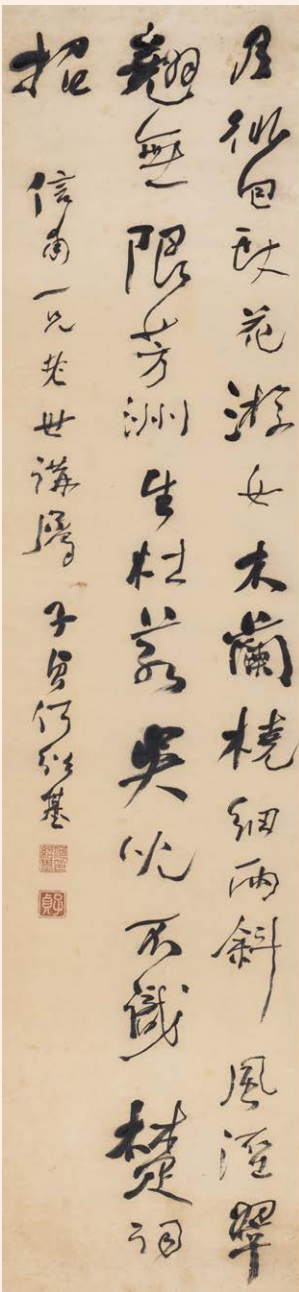
As a visiting researcher in the US, Chiang Chao-shen met scholars Fu Shen and Thomas Lawton at the Freer Gallery of Art in Washington D.C., 1969.

江兆申1969年赴美擔任訪問研究員，到訪華盛頓弗利爾美術館，與藝術史學者羅覃、傅申觀賞畫作。



江兆申一生收藏之中國書畫收藏，自成體系，蔚為大觀。收藏亮點包括明代書法家陳淳的書法，以及黃賓虹、溥儒等近現代大家的繪畫。日場拍賣之外，佳士得同時將於10月28日至11月11日舉行網上拍賣，遴選江氏收藏中一批重要書畫、墨硯與碑帖珍品，呈現這位現代學者、文人雅士獨具品味的藝術世界。

The Chiang Chao-shen Collection: Chinese Paintings from the Lingou Hall 靈漚長物：江兆申藏中國書畫 (Lots 676-680)



676

676

HE SHAOJI (1799-1873)

Poems in Running Script

A set of four hanging scrolls, ink on paper

Each scroll measures 134 × 31 cm. (52 ¾ x 12 ¼ in.)

Inscribed and signed, with two seals of the artist

Dedicated to Xinfu

One collector's seal of Tan Boyu (1900-1982)

HK\$400,000-600,000

US\$52,000-77,000

清

何紹基

行書蘇詩四屏

水墨紙本

立軸四幅

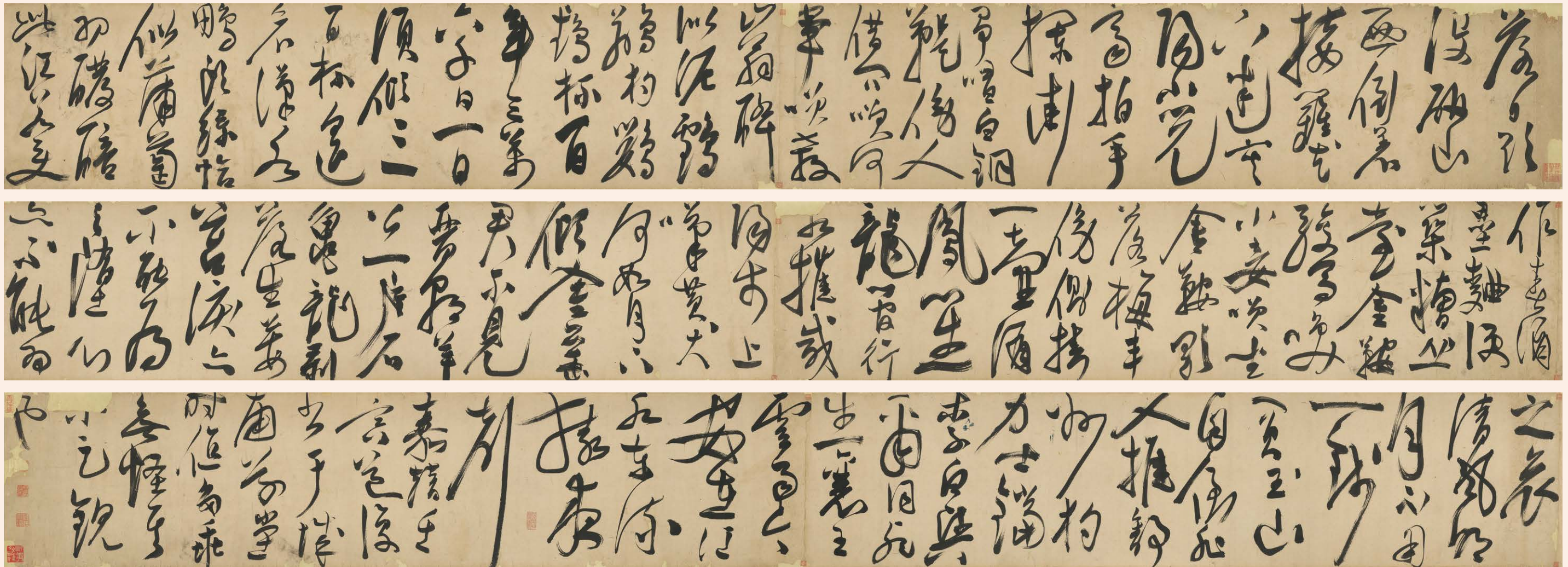
題識：信甫一兄老世謙屬。子貞何紹基。

鈐印：何紹基、子貞

譚伯羽（1900–1982）藏印：集是齋藏天隨閣遺篋珍品

簽條：清何子貞行書蘇詩（四次）

鈐印四方



陳淳草書李白襄陽歌長卷

677

CHEN CHUN (1483-1544)

Li Bai's Song of Xiangyang in Cursive Script

Handscroll, ink on paper

27 × 722 cm. (10 5/8 x 284 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated *renyin* year of the Jiajing period (1542)

Colophons by Chiang Chao-shen (1925-1996), with four seals

Sixteen collector's seals and one illegible seal

Frontispiece by Chiang Chao-shen, with three seals

Titleslip by Chiang Chao-shen, with two seals

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

US\$390,000-650,000

明 陳淳 草書李白《襄陽歌》 水墨紙本 手卷 一五四二年作

釋文：落日欲沒崑山西，倒著接蘿花下迷。
襄陽小兒齊拍手，攔街爭唱《白銅鑼》。
傍人借問笑何事，笑殺山公醉似泥。
鸕鷀杓，鸕鷀杯。
百年三萬六千日，一日須傾三百杯。
遙看漢水鴨頭綠，恰似葡萄初醖醅。
此江若變作春酒，壘曲便築糟丘台。
千金駿馬換小妾，醉坐雕鞍歌《落梅》。
車旁側掛一壺酒，鳳笙龍管行相催。
咸陽市中欺黃犬，何如月下傾金盞？
君不見晉朝羊公一片石，龜頭剝落生莓苔。
淚亦不能爲之墮，心亦不能爲之哀。

[illegible]

清風明月不用一錢買，玉山自倒非人推。
舒州杓，力士鑊，李白與爾同死生。
襄王雲雨今安在？江水東流猿夜聲。

題識：嘉靖壬寅（1542年）道復書于城南草堂，時值多乖，無怪其□足觀也。

鈐印：白陽山人、陳氏道復

江兆申（1925-1996）題跋，共鈐印四方。

藏印：江兆申（1925-1996）：茆原私記（十次，騎縫印）、靈漚館、

鴻飛戾天

陳逸忠書于北京畫院
一九九二年十月
陳逸忠

欹枕時驚落蠹魚、足吾所好翫而老焉、即事多所欣將我心換你
心始知相憶深

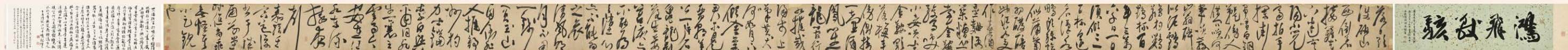
一印殘缺

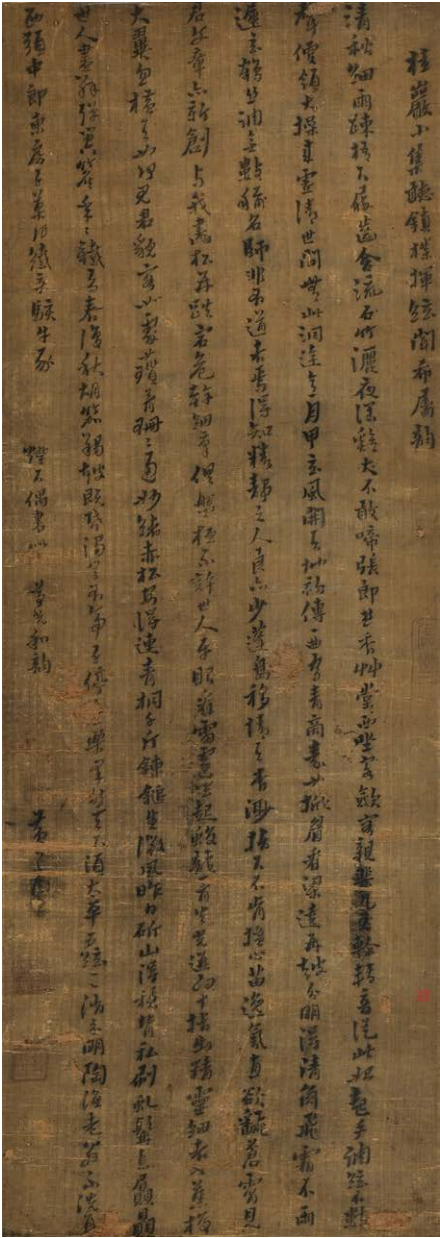
江兆申題引首：鴻飛獸駭。陳道復書李青蓮《襄陽歌》後第四百二十九年茅原江兆申用乾隆紙補爲題首。

鈐印：江兆申印、略兼止辭、人謂之樗

江兆申題簽：陳淳草書李白《襄陽歌》長卷。

辛亥（1971）
鈐印：兆申、芥原





678

678

HUANG DAOZHOU (1585-1646)

Poems in Running Script

Hanging scroll, ink on silk
87.5 × 31 cm. (34 ½ x 12 ¼ in.)

Inscribed and signed, with three seals of the artist
One illegible seal

HK\$300,000-500,000

US\$39,000-65,000

明 黃道周 行書詩軸 水墨絹本 立軸

釋文：桂巖小集聽鎖樸揮弦聞希屬韻。（文不錄）
題識：燈下偶書似口尊光和尚。黃道周。
鈐印：黃道周印、幼平、石齋
一印漫漶

88



679

679

ZHA SHIBIAO (1615-1698)

Contemplating by the Stream

Hanging scroll, ink and colour on silk
120 × 43 cm. (47 ¼ x 16 ⅞ in.)

Inscribed and signed, with two seals of the artist
Dated ninth month, *gengxu* year (1670) and dedicated to Zhongfu
Titleslip by Chiang Chao-Shen (1925-1996), with one seal

HK\$400,000-600,000

US\$52,000-77,000

清 查士標 溪亭閒坐 設色絹本 立軸 一六七〇年作

題識：庚戌（1670年）九月為衷符道長兄畫於焦山之雙峯閣似政。
查士標。
鈐印：士標口印、查二瞻
江兆申題簽並鈐印一方。

680

HUANG DING (1660-1730)

Mountains, Valleys and Streams

Hanging scroll, ink on silk
144.5 × 66.2 cm. (56 ⅞ x 26 ⅛ in.)

Inscribed and signed, with three seals of the artist
Dated summer, sixth month, *dinghai* year (1707)
One collector's seal

HK\$800,000-1,500,000

US\$110,000-195,000

清 黃鼎 羅浮澗壑圖 水墨絹本 立軸 一七〇七年作

題識：余昔游羅浮遍歷名勝，所經澗壑盤桓忘歸。今來燕山車塵十丈，追憶舊游，剪取羅浮一角，聊洗煩襟。請鹿山老先生正，時丁亥夏（1707年）六月也。硯華軒主黃鼎。

鈐印：黃鼎、尊古、閒圃書舍

藏印：以此消閒



The current painting hanging in the home of Chiang Chao-shen in Puli.
本幅掛於江兆申埔里揭涉園。



680



681

681

ZHA SHIBIAO (1615-1698)

Pavilion in the Woods

Hanging scroll, ink on paper

186 × 62.5 cm. (73 ¼ x 24 ⅝ in.)

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

Dated mid-autumn *jichou* year (1649)

One collector's seal

HK\$240,000-360,000

US\$31,000-47,000

清 查士標 古木幽亭 水墨紙本 立軸 一六四九年作

題識：古木幽亭。己丑（1649年）仲秋寫於廣陵舟次。查士標。

鈐印：查士標印、二瞻

藏印：牟雲口得

From a Japanese Private Collection 日本私人收藏 (Lot 682)

682

JIN NONG (1687-1763)

Daylilies

Hanging scroll, ink on silk

34.8 × 30 cm. (13 ¾ x 11 ¾ in.)

Inscribed and signed, with one seal of the artist

HK\$200,000-300,000

US\$26,000-39,000

清 金農 忘憂草 水墨絹本 立軸

題識：忘憂草，兒女花。青棠蠲忿不如它。
可種五侯家。昔邪居士小筆。

鈐印：金吉金印



682

683

JIN NONG (1687-1763)

Ten-Character Couplet in Clerical Script

A pair of scrolls, mounted on woodboard and framed, ink on patterned paper

Each scroll measures 214 × 29.5 cm. (84 ¼ x 11 ⅝ in.)

Inscribed and signed, with one seal of the artist

Dated third month, *jiazi* year (1744)

One collector's seal

PROVENANCE:

Christie's Hong Kong, Fine Chinese Classical Paintings and Calligraphy,
29 October 2001, Lot 378.

HK\$180,000-280,000

US\$24,000-36,000

清 金農 隸書十言聯 水墨花箋 木板鏡框兩幅 一七四四年作

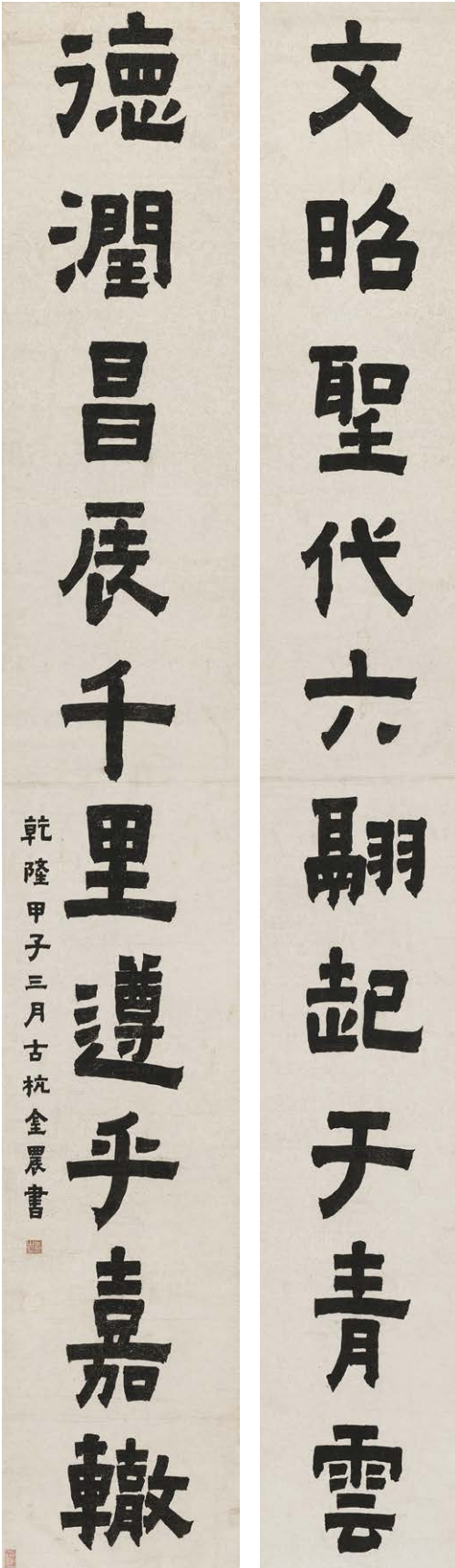
釋文：文昭聖代六翮起於青雲，德潤昌辰千里遵乎嘉轍。

題識：乾隆甲子（1744年）三月，古杭金農書。

鈐印：金農之印

藏印：許博明家珍藏

來源：香港佳士得，中國古代書畫，2001年10月29日，編號378。



683



684

From a Singaporean Private Collector 新加坡私人收藏 (Lot 684)

684
ZHENG XIE (1693-1765)
Bamboo and Rock
Scroll, mounted and framed, ink on paper
96 × 33.5 cm. (37 ¾ x 13 ¼ in.)
Inscribed and signed, with two seals of the artist
Dated tenth month, *guiwei* year (1763)
Three collector's seals, including one each of Lu Tingcan (Qing Dynasty) and Gu Wenbin (1811-1889)

HK\$300,000-500,000 *US\$39,000-65,000*

清	鄭燮	竹石圖	水墨紙本	鏡框	一七六三年作
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題識：四十年來畫竹枝，日間揮寫夜間思。
冗繁削盡留清瘦，畫到生時是熟時。
乾隆癸未（1763年）十月下浣，板橋道人鄭燮畫并題。

鈐印：板橋、橄欖軒

藏印：陸廷燦(清)：陸廷燦印
顧文彬（1811–1889）：過雲樓藏

其他：裏風堂



685

685
WITH SIGNATURE OF ZHENG XIE (18TH-19TH CENTURY)
Rock
Scroll, mounted on woodboard and framed, ink on paper
155.5 × 80 cm. (61 ¼ x 31 ½ in.)
Entitled and signed, with two seals
PROVENANCE:
Christie's Hong Kong, Fine Chinese Classical Paintings and Calligraphy, 28 April 2002, Lot 470.

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

清	鄭燮（款）	柱石圖	水墨紙本	木板鏡框
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題識：柱石圖。板橋鄭燮寫。

鈐印：鄭燮、克柔

來源：香港佳士得，中國古代書畫，2002年4月28日，編號470。



686
ZHENG XIE (1693-1765)
Calligraphy
A set of four hanging scrolls, ink on paper
122.5 × 43.2 cm x 4. (48 ¼ x 17 in.)
Inscribed and signed, with three seals of the artist
Dated autumn, ninth month, *jiashen* year (1764)
One collector's seal

PROVENANCE:
Christie's Hong Kong Fine Chinese Classical Paintings and Calligraphy, 26 November 2007, Lot 967.

LITERATURE:
The Eight Eccentrics of Yangzhou, Nigensha, Tokyo, January 1997, pp.50-51.

HK\$1,600,000-3,000,000 *US\$210,000-390,000*



686

清	鄭燮	書嶠嶠碑	水墨紙本	立軸四幅	一七六四年作
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釋文：承帝曰，咨翊輔佐卿。州渚與登，鳥獸之門。參身洪流，而明發爾興。久旅忘家，宿岳麓庭。智營形釋，心罔弗辰。往求平定，華嶽泰衡。宗疏事哀，勞餘伸禋。鬱塞昏徙，南濱衍亨。衣制食備，萬國其寧。竄舞永奔。

題識：嶠嶠碑，楊用修釋文，乾隆甲申（1764年）九秋，板橋鄭燮敬書。

鈐印：六分半書、乾隆東封書畫史、變何力之有焉

藏印：灝文堂

來源：香港佳士得，中國古代書畫，2007年11月26日，編號967。

出版：《揚州八怪》，二玄社株式會社，東京，1997年1月，第50–51頁。



687

The painting and calligraphy of the Qing imperial family were not mere leisurely pastimes, but manifestations of power and culture, closely revolving around two central themes: “inheritance” and “symbolism.”

In terms of “inheritance,” the Manchu-led imperial family consistently studied the Han culture to demonstrate their succession to its orthodox legacy, which was also an assertion of cultural power. Emperor Qianlong’s calligraphy, for instance, modelled after that of Zhao Mengfu and Dong Qichang, is characterized by its rounded and elegant style. Their reign promoted the Guan Ge Ti (Court Style) as the model, showcasing the imperial family’s reverence and control of traditional literati values.

The function of “symbolism” is most evident in Empress Dowager Cixi. Her large-character calligraphic works and lavish paintings of peonies and peaches of longevity were not pure art but gifts imbued with political and auspicious symbolism. These works, with their rich colours and propitious themes, aimed to shape her image as a benevolent maternal figure governing the realm and served as rewards to win over officials.

Qing imperial calligraphy and painting were both proof of their inheritance of traditional Han culture and tools embedded with symbolic meanings of power, perfectly illustrating how art served politics and culture.

清代皇室書畫，並非閒情逸致，而是權力與文化的展現，其創作緊扣「承古」與「寓意」兩大主題。

在「承古」方面，作為入主中原的外族統治者，清代皇室持續研習漢文化以宣示其對華夏正統的繼承，這實質上是一種文化話語權的宣示。以乾隆皇帝為例，其書法師法趙孟頫、董其昌，風格圓融秀雅。朝廷更將館閣體推崇為典範，既彰顯皇室對傳統文人價值的尊崇，也體現了其對審美標準的掌控。

「寓意」功能在慈禧太后身上尤為顯著。她的御筆大字及富麗堂皇的牡丹、壽桃畫作，絕非純粹的藝術創作，而是承載政治與吉祥寓意的特殊贈禮。這些作品設色濃豔題材祥瑞，既旨在塑造“母儀天下”的慈祥形象，又作為籠絡功臣的賞賜之物，將藝術的實用功能發揮到極致。

清代皇室書畫既是承襲漢文化傳統的證明，更是承載權力象徵的工具，完美詮釋了藝術為政治與文化服務的特徵。

687

EMPEROR XUANTONG (1906-1967, R.1909-1911)

Happiness and Longevity in Running Script

Hanging scroll, ink on coloured paper

170 × 88 cm. (66 ⁷/₈ x 34 ⁵/₈ in.)

With one seal of the artist

PROVENANCE:

Christie’s Hong Kong, Fine Chinese Classical Paintings and Calligraphy, 28 May 2010, Lot 582.

HK\$150,000-200,000

US\$20,000-26,000

清 宣統皇帝 行書一福壽 水墨色箋 立軸

釋文：福壽。

鈐印：宣統御筆

來源：香港佳士得，中國古代書畫，2010年5月28日，編號582。



688

688

EMPEROR XUANTONG (1906-1967, R.1909-1911)

Calligraphic Couplet in Regular Script

A pair of hanging scrolls, ink on silk

160 × 36.8 cm. (63 × 14 ¹/₂ in.)

With three seals of the artist

HK\$60,000-100,000

US\$7,700-13,000

清 宣統皇帝 楷書對聯 水墨絹本 立軸兩幅

釋文：直似貞筠溫如瑞玉，澡以春雪澹若澗泉。

鈐印：即此是學、宣統御筆、沖齡宸翰



689

689

EMPRESS DOWAGER CIXI (1835-1908)

Longevity

Hanging scroll, ink and colour on silk

103 × 57.5 cm. (40 ¹/₂ x 22 ³/₈ in.)

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

Dated summer, fourth month, *renchen* year of the Guangxu period (1892)

Colophon by Lu Baozhong (1850-1908), with two seals

HK\$150,000-200,000

US\$20,000-26,000

清 慈禧太后 瑤階福壽 設色絹本 立軸 一八九二年作

題識：瑤階福壽。光緒壬辰（1892年）夏清和月御筆。

鈐印：大雅齋、御賞、慈禧皇太后之寶

陸寶忠（1850–1908）題跋：九重春色五雲端，服翼翩飛下翠巒。願祝堯階多福壽，一枝帶露獻金盤。陸寶忠敬題。

鈐印：陸寶忠印、翰林供奉



690



691

Property of a Japanese Private Collector 日本私人收藏 (Lot 690)

690
EMPERESS DOWAGER CIXI (1835-1908)
Calligraphy
Scroll, mounted and framed, ink on silk
54 × 132 cm. (21 ¼ x 52 in.)
With three seals of the artist
Inscriptions on the cover of the wooden box inserted in the back of the frame
NOTE:
According to the present owner, this calligraphy was one of ten works acquired by his grandfather Yamaguchi Seiji (1866-1945) from Li Hongzhang (1823-1901). He was introduced to Li by Shibusawa Eiichi (1840-1931), an important industrialist and banker during the Meiji period.
HK\$120,000-200,000 *US\$16,000-26,000*

清 慈禧太后 書法 水墨絹本 鏡框

釋文：鴻基惟永。
鈐印：蘇平仁厚與天地同意、慈禧皇太后御筆之寶、數點梅花天地心
鏡框背鑲入木蓋題識：慈禧皇太后御筆蹟。鴻基惟永之四大字壹幀。
蓋底題識：庚戌仲秋，南宗畫舍評識會。隆口高成拜題。
註：據現藏家介紹，本幅作品是其祖父山口清次（1866–1945）通過著名實業家兼銀行家洪澤榮一（1840–1931）引薦，從李鴻章（1823–1901）處獲得的十幅作品之一。山口清次生前經營銀行與劇院。



691
EMPEROR XUANTONG (1906-1967, R.1909-1911)
Calligraphy
Scroll, mounted and framed, ink on silk
65 × 190.3 cm. (25 ¾ x 74 7/8 in.)
With one seal of the artist
HK\$150,000-300,000
US\$20,000-39,000

清 宣統皇帝 書法一保衡錫祐 水墨絹本 鏡框

釋文：保衡錫祐。
鈐印：宣統御筆之寶

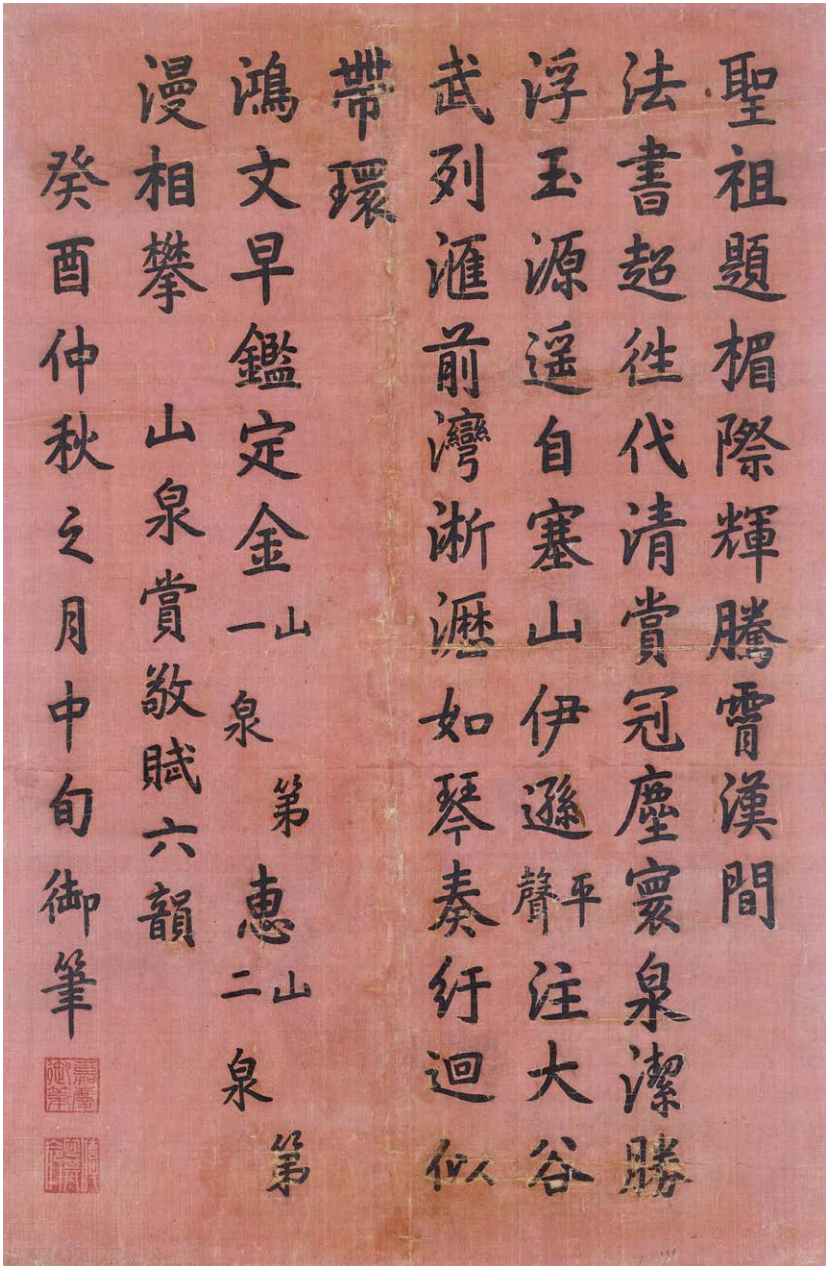
692
EMPERESS DOWAGER CIXI (1835-1908)
Peonies
Hanging scroll, ink and colour on silk
97.8 × 47.2 cm. (38 ½ x 18 5/8 in.)
Inscribed and signed, with five seals of the artist
Dated Summer, *bingwu* year of the Guangxu period (1906)
Colophon by Zhang Boxi (1847-1907), with one seal
PROVENANCE:
Christie's Hong Kong, Dragon & Phoenix - 800 Years of Patronage, 1 November 2004, Lot 856.
HK\$150,000-250,000
US\$20,000-33,000

清 慈禧太后 牡丹花 設色絹本 立軸 一九〇六年作

題識：光緒丙午（1906年）孟夏上浣，御筆。
鈐印：大雅齋、澂心正性、與物皆春、道湛天初、慈禧皇太后之寶
張百熙（1847–1907）
題跋：百寶裝成第一花，暖香明豔絢晴霞。瑤窗筆點枝頭露，便欲移根向九華。張百熙敬題。
鈐印：南齊供奉
來源：香港佳士得，龍鳳傳珍，2004年11月1日，編號856。



692



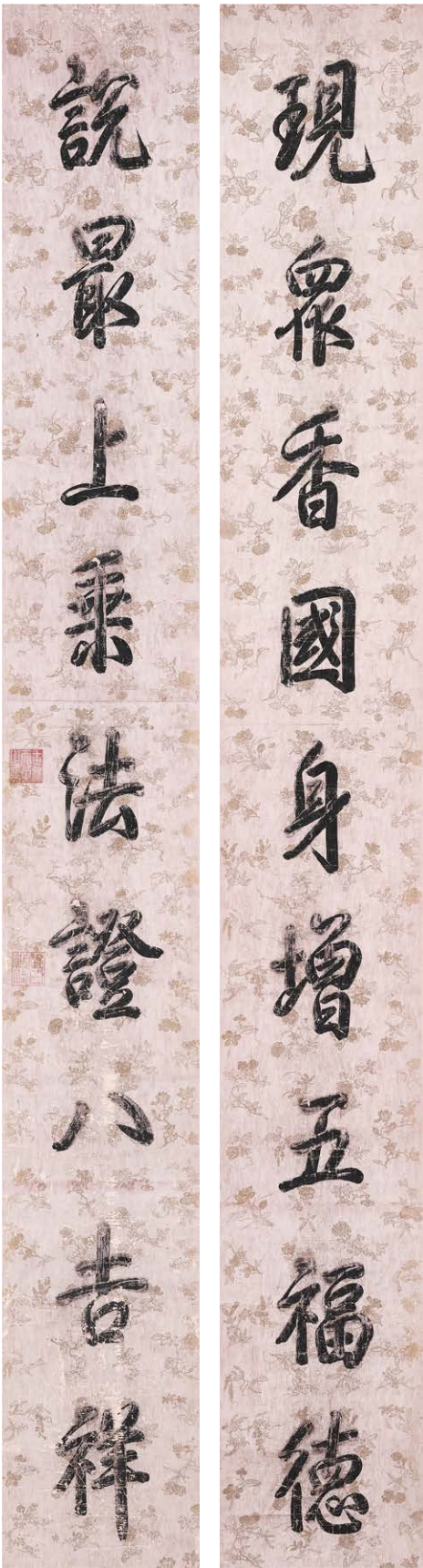
693

693
EMPEROR JIAQING (1760-1820, R.1796-1820)
Five-Character Poem in Running Script
Scroll, mounted on woodboard and framed, ink on coral-coloured silk
94.5 × 61.5 cm. (37 ¼ x 24 ¼ in.)
Inscribed and signed, with two seals of the artist
Dated mid-autumn, *guiyou* year (1813)
PROVENANCE:
Christie's Hong Kong, Dragon & Phoenix - 800 Years of Patronage,
1 November 2004, Lot 921.
HK\$100,000-200,000 **US\$13,000-26,000**



694

694
YONG XING (11TH SON OF QIANLONG, 1752-1823)
Seven-Character Calligraphic Couplet in Standard Script
A pair of scrolls, mounted on woodboard and framed, ink and colour
on silver-flecked paper
Each scroll measures 159 × 29 cm. (62 ⅝ x 11 ⅜ in.)
Signed, with two seals of the artist
PROVENANCE:
Christie's Hong Kong, Fine Chinese Classical Paintings and
Calligraphy, 27 October 2002, Lot 466.
HK\$60,000-100,000 **US\$7,700-13,000**
清 永理 楷書七言聯 水墨灑銀箋 木板鏡框兩幅
釋文：一室圖書自清潔，百家文史足風流。
款識：成親王。
鈐印：詒晉齋印、皇十一子成親王章
來源：香港佳士得，中國古代書畫，2002年10月27日，編號466。



695

695
EMPEROR QIANLONG (1711-1799, R.1736-1796)
Nine-Character Couplet in Running Script
A pair of hanging scrolls, ink on coloured patterned paper
Each scroll measures 341.5 × 45 cm. (134 ½ x 17 ¾ in.)
With three seals of the artist
PROVENANCE:
Christie's Hong Kong, Dragon & Phoenix - 800 Years of Patronage,
1 November 2004, Lot 917.
HK\$300,000-500,000 **US\$39,000-65,000**
清 乾隆皇帝 行書九言聯 水墨花色箋 立軸兩幅
釋文：現衆香國身增五福德，說最上乘法證八吉祥。
鈐印：古稀天子之寶、猶日孜孜、三希堂
來源：香港佳士得，龍鳳傳珍，2004年11月1日，編號917。



696

696

ANONYMOUS (19TH CENTURY)

Village

Scroll, mounted for framing, ink and colour on paper

202 × 402 cm. (79 ½ x 158 ¼ in.)

Without signature or seal

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

清 無款 村居圖 設色紙本 鏡片

註：此幅巨作，以數張紙拼接畫成，內容繪寫初春時節民衆村居與行旅生活。又依其繪製所用設色顏料判斷，應為晚清時期宮廷貼落一類作品。貼落功能類似壁畫，多數裱褙在牆身，亦有貼裱榻扇上，從而對室內或室外空間，起到觀賞與裝飾效果。



697

697

YUAN JIANG (17TH-EARLY 18TH CENTURY)

Whiling Away the Summer

Scroll, mounted and framed, ink and colour on silk
119.5 × 163.5 cm. (47 × 64 ⅝ in.)

Inscribed and signed, with two seals of the artist
Dated third month, *bingshen* year

PROVENANCE:
Sydney L. Moss Ltd., London, 1983.

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

US\$110,000-160,000

清 袁江 消夏圖 設色絹本 鏡框
一七一六年作

題識：軒外長溪溪外山，捲簾空曠水雲間。
高齋有問如何答，清夜安眠白晝閒。
丙申（1716年）三月擬趙清獻句，弔上袁江。

鈐印：文濤、袁江之印

來源：倫敦Sydney L. Moss Ltd，1983年。

CENTURIES OF TASTE

LEGACY OF A PRIVATE COLLECTION

博古宜今：私人珍藏遺珍

Meticulously assembled over decades with the utmost discretion, *Centuries of Taste / Legacy of a Private Collection* reflects the breadth of an expansive yet refined vision. This treasured collection comes from a polymath, a Renaissance man in the fullest sense: a doctor turned banker who remained close to medicine through acts of philanthropy; an entrepreneur who owned a theatre as well as an ice cream company; a man of passion who took pleasure in cultivating beauty, be it raising horses to the highest standards or developing — with the advice from the most renowned dealers in the field — a diverse art collection to be lived with and cherished. His trove spans international artistic movements from the 10th to 20th centuries, represented through the media of painting, drawing, sculpture, furniture and the decorative arts. We hope our audiences will encounter such delight and wonderment in these objects as did the collector himself. *Centuries of Taste / Legacy of a Private Collection* has been presented in our salerooms since January 2025 and will continue throughout 2026 at Christie's New York, London and Hong Kong.

此私人珍藏由藏家歷經數十載精心搜集而成，呈現出廣泛而精緻的收藏視野。藏家博學多才，原為醫生，後成為銀行家與慈善家，長期致力於慈善事業，尤其關注醫學領域。他亦為企業家，業務涵蓋劇院及冰淇淋公司；同時熱衷追求美感，無論是育馬，或在藝術界最知名顧問的建議下，建立不僅多元而又適於日常欣賞的藝術收藏。其藏品跨越國際藝術流派，自十世紀至二十世紀，包括繪畫、素描、雕塑、家具及裝飾藝術等媒介。我們希望觀眾在欣賞這些作品時，能如收藏家本人一般感受到喜悅與驚嘆。博古宜今：私人珍藏遺珍自2025年1月起已於佳士得紐約、倫敦及香港拍賣廳推出，並將延續至2026年。



698

698

DENG SHIRU (1743-1805)

Calligraphy in Seal Script

A set of two albums totalling one hundred and twenty leaves, ink on paper

Each leaf measures 30.8 × 16.2 cm. (12 ¼ x 6 ⅜ in.)

Inscribed and signed, with two seals of the artist

Two collector's seals of Tsuyoshi Inukai (1855-1932) on the mounting

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

Titleslips by Tsuyoshi Inukai, with a total of four seals

Inscriptions on the wooden box by Tsuyoshi Inukai, with two seals

HK\$1,200,000-1,500,000 US\$160,000-200,000

清 鄧石如 篆書《宋武帝與臧燾書》 水墨紙本
冊頁兩本共一百二十開 一八〇四年作

題識：嘉慶甲子（1804年）長至，完白山民鄧石如。

鈐印：石如、完白山人

犬養毅（1855–1932）裱邊藏印：木堂秘極（二次）

犬養毅題簽條：

- 鄧完白篆。明治卅六年（1903年）秋獲於燕京廠肆，蓋刻石原本也，木堂識。
鈐印：毅、木堂
- 鄧完白篆。刻石原本用意於點畫疎密，所以有筆鋒不動之感。木堂。
鈐印：毅、木堂

犬養毅題木盒：是刻石原本也，雖筆力不似平素，為真跡無疑者。凡刻石原本，最注重於字畫間隔，往往有筆鋒不足之感，完白此作亦然。木堂卅餘年前獲之於北京琉璃廠。昭和辛未（1931年）正月作匣。
鈐印：犬養毅印、子遠

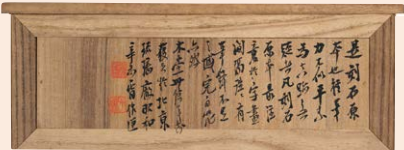
出版：《完白山民鄧石如篆書》，清許乃鈞手摹印本，光緒乙酉（1885）夏白堤八字橋朱氏槐盧家塾珍藏，寧波蔣瑞堂刊本。

《犬養木堂日本中國書畫》附明清書畫・端溪・諸硯・文具類，思文閣，第34頁。

著錄：《鄧石如研究叢刊》（第一輯），中國書法協會安徽分會主編 1983年1月，第95頁。
《鄧石如》，安徽教育出版社，1983年8月，第80頁。
穆孝天、許佳瓊編，《鄧石如研究資料》，1988年，第108頁。
《鄧石如書法篆刻全集》卷三，安徽美術出版社，1994年5月，第151頁。
《中國書法全集》第67卷鄧石如，榮寶齋，1995年6月，第295頁。
《鄧石如》安慶文史資料第二十九輯，安慶市政協文史資料委員會、《安慶文史資料》編輯部編，2001年，第23頁。
洪亮編，《中國書法大師經典研究系列：鄧石如》，中華書店，2012年3月，第392頁。
《鄧石如書法篆刻集》，河北教育出版社，2010年5月，第378頁。
《藝術巨匠—鄧石如》，河北教育出版社，2012年10月，22第201頁。
李立山，《印從書出的先行者—鄧石如篆刻研究》，榮寶齋出版社，2021年10月，第206頁。

註：犬養毅舊藏。

犬養毅（1855–1932），號木堂，日本第29任首相。1882年進入政壇，曾支持過孫中山的革命活動，並為其購置軍火。九一八事變後，接替若槻內閣成為總理大臣。因與日本軍部對華政策不一致，矛盾日趨激烈，1932年5月15日，被軍部右翼分子山岸宏等人槍殺身亡。



699

699

YI BINGSHOU (1754-1815)

Calligraphy in Clerical Script

Scroll, mounted and framed, ink on gold-flecked paper

35.5 × 114 cm. (14 × 44 ⅞ in.)

Inscribed and signed, with two seals of the artist

Dedicated to Longmen

HK\$3,000,000-5,000,000 US\$390,000-650,000

清 伊秉綬 隸書 水墨灑金箋 鏡框

釋文：師竹齋。

題識：龍門六兄屬，汀州伊秉綬。

鈐印：伊秉綬印、墨卿

Previously from the Private Collection of Luo Jialun 羅家倫舊藏 (Lot 700)



700

700

LAN YING (1584-AFTER 1664)
Landscape in the Style of Song Masters
Hanging scroll, ink and colour on silk
54.7 × 29.7 cm. (21 ½ x 11 ¾ in.)
Inscribed and signed, with two seals of the artist
Dated spring, second year of the Tianqi period (1622)
Dedicated to Ningzhi
One collector's seal of Zhiqi (Luo Jialun, 1897-1969)
Titleslip by Luo Jialun

PROVENANCE:
Christie's Hong Kong, Fine Chinese Classical Paintings and
Calligraphy, 30 November 2015, Lot 825.

HK\$300,000-500,000 *US\$39,000-65,000*

明 藍瑛 仿宋人山水 設色絹本 立軸 一六二二年作

題識：余從夏入秋，周旋鄣山道上，隨處客窻，圖就是冊，紀十有三。
社兄凝之過余邨中，余出乞政，凝之欣賞不已，遂款博咲。
天啓二年（1622）小春錢唐弟藍瑛。

鈐印：藍瑛之印、田叔氏
羅家倫（1897–1969）藏印：志希圖書
羅家倫題簽：明藍田叔仿宋人山水。志希題簽。
來源：香港佳士得，中國古代書畫，2015年11月30日，編號825。

701
JIANG TINGXI (1669-1732)
Birds and Roses
Hanging scroll, ink and colour on silk
38 × 41 cm. (15 × 16 ⅞ in.)
With two seals of the artist

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

清 蔣廷錫 花鳥 設色絹本 立軸

鈐印：臣廷錫、朝朝染翰



701

From a Japanese Private Collection 日本私人收藏 (Lot 702)

702
SHITAO (1641-1707)
Winter Landscape
Hanging scroll, ink and colour on paper
37 × 26 cm. (14 ⅝ x 10 ¼ in.)
Inscribed, with one seal of the artist
Inscription on the cover of the wooden box, with one seal

HK\$300,000-600,000 *US\$39,000-77,000*

清 石濤 大江曉色 設色紙本 立軸

題識：日出寒山外，江流宿霧中。
鈐印：前有龍眠濟
木盒題識：石濤和尚大江曉色。顧生任記。
鈐印一方



702

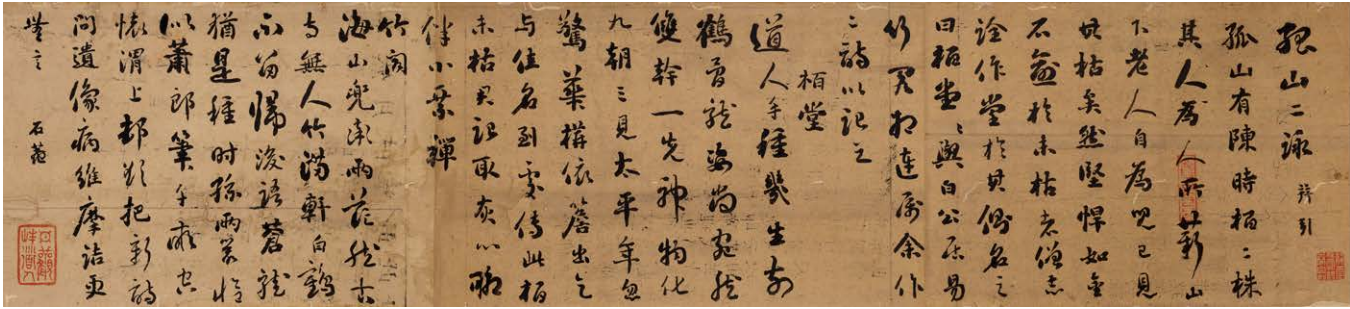
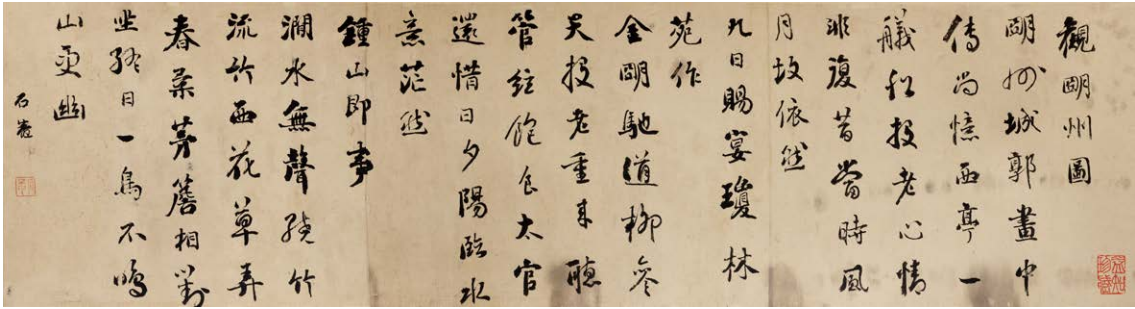
Mr. Zhou Yingnan (Mr. Tjioe Ji Nan , 1929–2014), Master of Yinghualou, was born in Xianyou, Fujian Province. He embarked on an entrepreneurial journey in his youth and, through years of dedication, rose to become a preeminent Chinese industrialist in Southeast Asia. He was the founder of Singapore’s Tung Lok Food & Beverage Group and Ocean Textile Co., Ltd., as well as the chairman of Wuhan New Minzhong Leyuan.

Beyond business, Zhou was a prolific Chinese-language writer, literary theorist, and connoisseur. Recognised for his dual achievements in literature and commerce, he was honoured as the Permanent Honorary President of the Singapore Writers’ Association and celebrated as a true “Scholar-Merchant.” His literary excellence earned him the epithet “The Finest Pen of Nanyang.”

As a passionate advocate for Chinese art, Mr Zhou travelled to China and forged friendships with leading cultural figures in the 1970s, including Zhang Boju, Zhao Puchu, Ye Shengtao, Liu Haisu, Xie Zhiliu, Li Keran, Huang Zhou, Cheng Shifa, and Feng Zikai. Despite being overseas, he maintained deep connections with China’s art circles, offering support whenever possible. During this period, Zhou self-funded the publication of several art collections, such as *The Paintings and Calligraphy of Feng Zikai*, *Landscape Sketches by Master Liu Haisu*, and *Recent Works by Master Liu Haisu*, helping to promote Chinese artists’ achievements abroad. In return, many of these artists gifted him their finest works—a testament to Zhou Yingnan’s enduring legacy in the world of Chinese ink art.

映華樓主人周穎南先生（1929–2014），生於福建仙遊，青年時代投身實業，歷經多年奮鬥，成為東南亞首屈一指的華人實業家。周穎南是新加坡同樂飲食業集團及海洋紡織有限公司創辦人、武漢新民衆樂園董事長。經商之餘投入文學創作，著述豐碩，是一位華文作家、文藝理論家、鑒賞家，被新加坡作家協會推舉為永久名譽理事長，是一位文壇與企業經營都取得成功的儒商，被譽為「南洋一支筆」。

周穎南先生熱衷中國書畫藝術，1970年代到訪中國，同張伯駒、趙朴初、葉聖陶、劉海粟、謝稚柳、李可染、黃胄、程十髮、豐子愷等名家相熟識。七十年代，周先生雖遠在海外，卻時刻記掛藝壇諸友，多方設法建立聯繫，竭盡所能施以援手。在此期間，自費整理出版了《豐子愷書畫集》、《海粟大師山水小景》、《海粟大師近作》等畫冊，在海外宣傳中國書畫家的藝術成就，書畫家們亦多精品相贈，見證周穎南先生之翰墨情緣。



703

703 LIU YONG (1720-1805) <i>Calligraphy</i> Handscroll, ink on paper 18 × 70 cm. (7 ⅞ x 27 ½ in.) / 18 × 81 cm. (7 ⅞ x 31 ⅞ in.) Signed, with two seals of the artist Two collector’s seals and one illegible seal HK\$40,000-60,000	清 款識：石菴（二次）。 鈐印：石菴、日觀峰道人 藏印：益知珍藏、絳雲在霄舒卷自如 一印漫漶	劉墉 書法	水墨紙本	手卷
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704

704
JIANG PU (1708-1761)
A Hundred Magpies
Handscroll, ink and colour on paper
32.2 × 397.5 cm. (12 ¾ x 156 ½ in.)
Inscribed and signed, with two seals of the artist
Dated ninth month, second year of the Qianlong period (1737)
Dedicated to Zhuoxiu

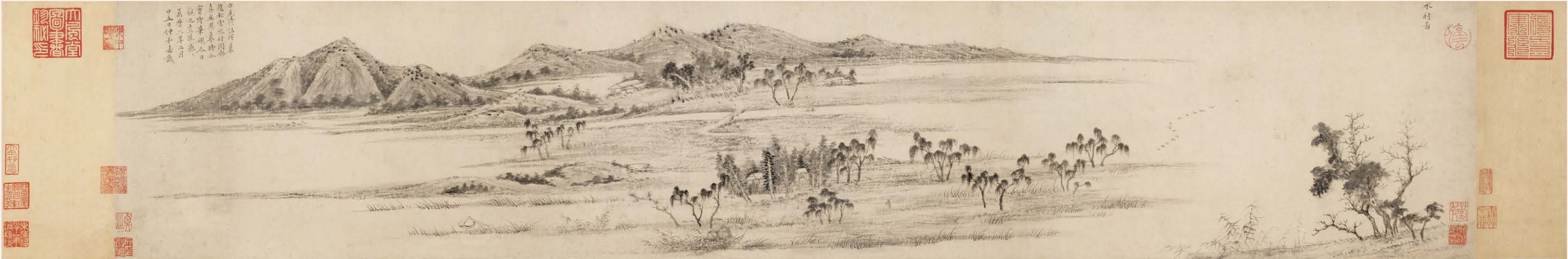
HK\$200,000-400,000 **US\$26,000-52,000**

清 **蔣溥** **百雀圖** **設色紙本** **手卷** **一七三七年作**

題識：乾隆二年（1737）九月，為拙修老親臺清玩。恒軒蔣溥。

鈐印：臣溥、質甫

註：蔣溥，江蘇常熟人，大學士蔣廷錫之子，清雍正八年（1730）進士及第，歷任湖南巡撫、戶部尚書、吏部尚書等，深受乾隆帝寵眷，仕途順遂。



705

705

WEN ZHENGMING (1470-1559)

Village Scene and Calligraphy

Handscroll, ink on paper

Village Scene measures 22.5×119.5 cm. (8 7⁄8 x 47 in.)

Calligraphy measures 22.5×69.5 cm. (8 7⁄8 x 27 3⁄8 in.)

Village Scene entitled, with five seals of the artist

Colophon by Wen Jia (1501-1583)

Calligraphy signed and dedicated to Bu'an

Colophons by Dong Qichang (1555-1636), Chen Jiru (1558-1639) and

Weng Tonghe (1830-1904), with a total of five seals

Eleven collector's seals, including two of Zhang Shanzi (1882-1940), four

of Zhang Daqian (1899-1983) and one of Xie Yucen (1899-1935)

Titleslip by Xingbo

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

US\$160,000-260,000

明 文徵明 摹趙松雪《水村圖》／書法 水墨紙本 手卷

題識：水村圖。

鈐印：文徵明印（兩次）、徵仲、停雲、衡山

文嘉（1501–1583）

題跋：右先待詔所摹趙松雪《水村圖》，與真無異。

摹時余實侍筆硯，今日觀之，豈勝感感。

萬曆六年（1578）二月廿五日，仲子嘉識。

釋文：孟冬望前一日尋招西園之會，諸公有作奉和請教。

歲月今靡靡，歡舊忍睽隔。茲辰可乘口，馳翰急相索。

朔風吹霧霜，菰川阻尋尺。躡履西園中，修垆曠而寂。

略約渡蓬壺，側徑入磬折。遂登池上亭，林薄俱歷歷。

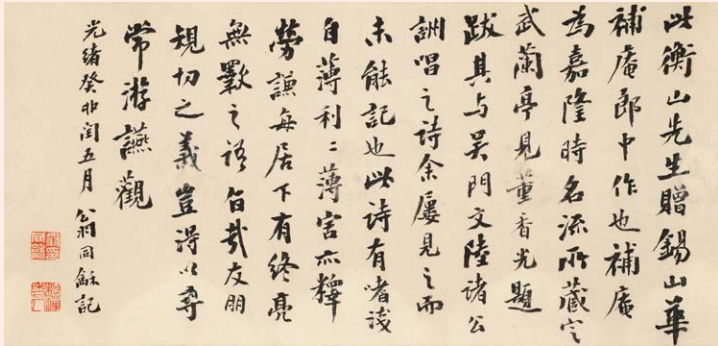
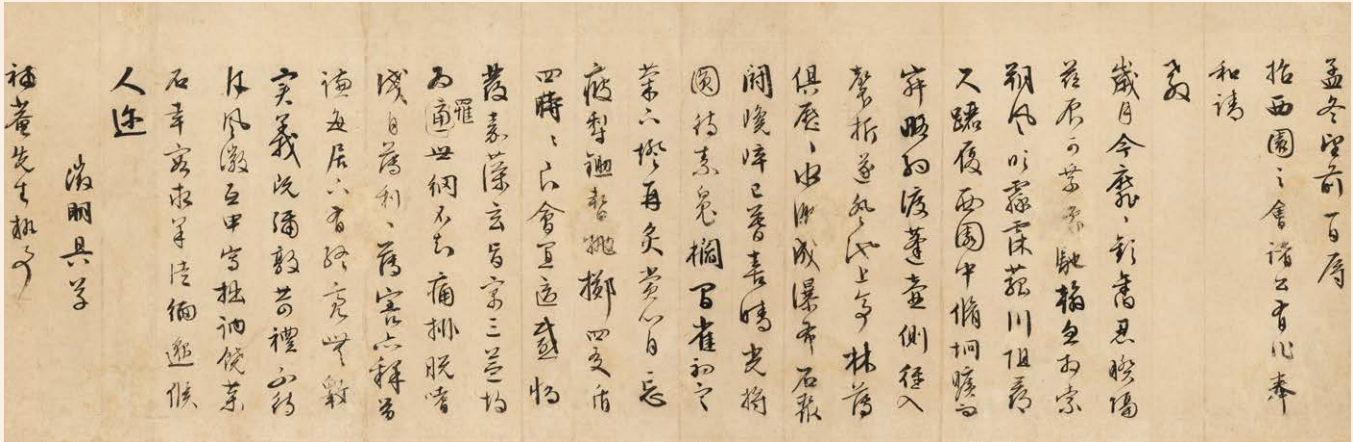
水口成瀑布，石聚闌囀啐。已暮喜晴光，將圓待素兔。

欄間雀初定，菊下燈再炙。賞心日忘疲，犁鋤暫拋擲。

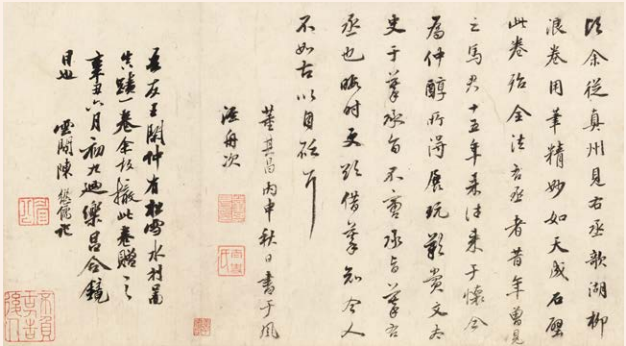
四友盾四時，時良會宜適。感口發嘉藻，玄旨寓三益。

均爲罹世網，不知痛排脫。嗜淺自薄利，利薄害亦釋。

勞謙每居下，有終亮無斃。實義既彌敦，苛禮不待斥。



705





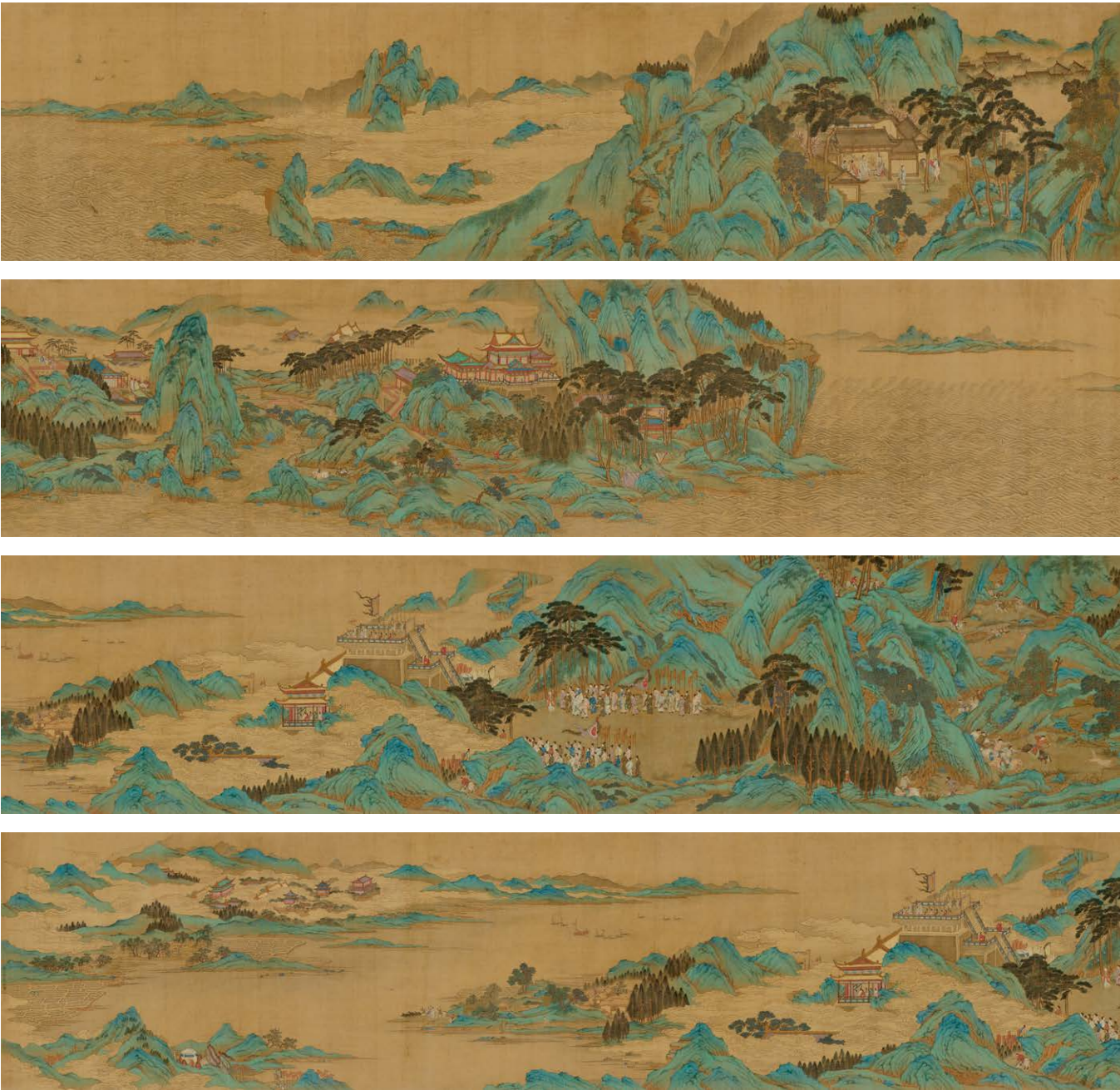
706

706
WITH SIGNATURE OF ZHANG ZEDUAN (17TH-18TH CENTURY)
Along the River During the Qingming Festival
Handscroll, ink and colour on silk
31.5 × 670.5 cm. (12 ¾ x 264 in.)
Inscribed and signed, with three seals
Fifteen collector's seals
Colophons by Zhang Zhu et al., with a total of twenty-four seals
Titleslip by Xingbo

明／清	張擇端（款）	清明上河圖	設色絹本	手卷
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題識：清明上河圖。翰林待詔臣張擇端謹進。
鈐印：鈐印三方
藏印十五方。
張著等九人題跋，共鈐印二十四方。
題簽：清明上河圖無上神品，癸酉秋日蜨野重裝，星伯署簽。

HK\$100,000-200,000	US\$13,000-26,000
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707

707
WITH SIGNATURE OF QIU YING (18TH CENTURY)
Imperial Forest
Handscroll, ink and colour on silk
50 × 1169.9 cm. (19 ¾ x 460 ⅝ in.)
Signed, with one seal of the artist
Six collector's seals

清	仇英（款）	上林圖	設色絹本	手卷
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款識：吳門實父仇英製。
鈐印：十州
藏印六方

HK\$200,000-500,000	US\$26,000-65,000
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708

708

WENG TONGHE(1830-1904) / YAN HONGZI (18TH CENTURY)

Calligraphy / Hunting

Handscroll, ink on paper / ink and colour on silk
63.5×111.5 cm. (25×43 7⁄8 in.) / 63.5×133 cm. (25×52 3⁄8 in.)

Calligraphy with four seals of the artist

Hunting signed, with ten collector's seals

HK\$120,000-200,000

US\$16,000-26,000

清

翁同龢／嚴宏滋

書法／秋獵圖

水墨紙本／設色絹本

手卷

《書法》

節錄《前赤壁賦》，文不錄。

鈐印：天繪閣、翁同龢七十歲以後書、松禪居士、叔平

《秋獵圖》

款識：臣嚴宏滋恭畫。

藏印：瀨文堂主、瀨文堂鑑賞印、石渠寶笈、道隨時泰、古希天子、
養心殿鑑藏寶、乾隆御覽之寶、往心未歇、陸潤庠印、
長宜子孫



709

Property of a Distinguished Japanese Private Collector 日本重要私人收藏 (Lot 709)

709

MA QUAN (17TH-18 CENTURY)

Fruits and Vegetables

Handscroll, ink and colour on silk
13.6×307.4 cm. (5 3⁄8 x 121 in.)

Inscribed and signed, with two seals of the aritst

Dated seventh month, *renshen* year (1692)

One collector's seal

Inscriptions on the wooden box, with three seals

HK\$50,000-70,000

US\$6,500-9,000

清

馬荃

蔬果圖

設色絹本

手卷

一六九二年作

題識：壬申（1692年）孟秋上浣寫，江香馬荃。

鈐印：馬、荃

藏印：□□鑑賞

木盒題識：

馬氏江香蔬果圖。戊子仲春，有鄰鑑賞。

鈐印：有鄰審定

己卯七月下澣題籤。小華逸人。

鈐印一方

藏印：兩鶴軒珍藏



112



710

710

DING YUNPENG (1547-AFTER 1628)

Luohan

Handscroll, ink and colour on paper
29.7×211 cm. (11 5⁄8 x 83 1⁄8 in.)

Signed, with three seals of the artist

Frontispiece by Zha Sheng (1650-1707), with one seal

Five collector's seals, including one (partially illegible) of Song Luo (1634-1713)

PROVENANCE:

Christie's Hong Kong, Fine Chinese Classical Paintings and Calligraphy, 28 May 2007, Lot 802.

HK\$600,000-800,000

US\$77,000-110,000

明

丁雲鵬

羅漢圖

設色紙本

手卷

款識：弟子丁雲鵬敬贈。

鈐印：雲鵬（二次）、佛弟子

查升（1650–1707）題引首：

畫羅漢自顧長康始，見於傳記，而其跡已不傳，宋李伯時曾畫羅漢渡海圖，余嘗於徽歙吳太史家見其真跡。前明丁雲鵬字南羽，休寧人，其寫生本學錢舜舉，用筆古俊青出於藍。此羅漢卷，蓋用錢舜舉筆意而兼得李龍眠氣骨，尤合作未易多得也。壬申（1692年）中秋查升。鈐印：查升之印

藏印：宋犖（1634–1713）：商丘宋犖審定真跡（部份殘缺）
其他：茅齋玩賞、瀨文堂

裱邊藏印：瀨文堂（二次）

來源：香港佳士得，中國古代書畫，2007年5月28日，編號802。



113



711

YANG JIN (1644-1728)
Flowers and Landscapes
Album of eight leaves, ink / ink and colour on paper
Each leaf measures 25.5 × 41.5 cm. (10 × 16 3/8 in.)
Six leaves inscribed and signed, with a total of twenty seals of the artist
Last leaf dated mid-winter *bingxu* year (1706)
Five collector's seals, including three of Zhang Ruiting (1878-1944)

HK\$80,000-160,000 **US\$11,000-21,000**

清 楊晉 山水花卉冊 水墨／設色紙本 冊頁八開

題識：
1 江南春。樵惠崇本，楊晉。
2 艷重故應誇國色，香多偏得擅重台。楊晉。
3 仿趙大年水邨圖。楊晉。
5 竹溪漁艇。倣文與可筆，楊晉。
7 溪堂讀易。鷗波老人有此畫，摹其大意，楊晉。
8 丙戌（1706年）冬仲寫於蘄溪寓齋，古虞楊晉。
鈐印：楊（四次）、晉（四次）、杏李春雨江南、鶴道人（二次）、楊晉私印（四次）、水西居士（二次）、西亭、野鶴閒情、子鶴父印
藏印：章瑞廷（1878-1944）：清玩草堂、章氏珍藏書畫、瑞廷鑑賞書画之印
其他：寒濤真賞、有松庵
簽條：楊子鶴山水花卉。
鈐印：清玩草堂章氏珍秘



712

QIAN DU (1764-1845)
Autumn Landscapes
Scroll, mounted and framed, ink and colour on paper
90 × 37.5 cm. (35 3/8 x 14 3/4 in.)
Inscribed and signed, with one seal of the artist

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

清 錢杜 秋林斜陽 設色紙本 鏡框

題識：湛湛秋江楓樹林，夕陽斜射半江陰。
江南黃葉扁舟路，付（與）詩人側帽吟。
仿黃鶴山樵法，錢杜。
鈐印：叔美



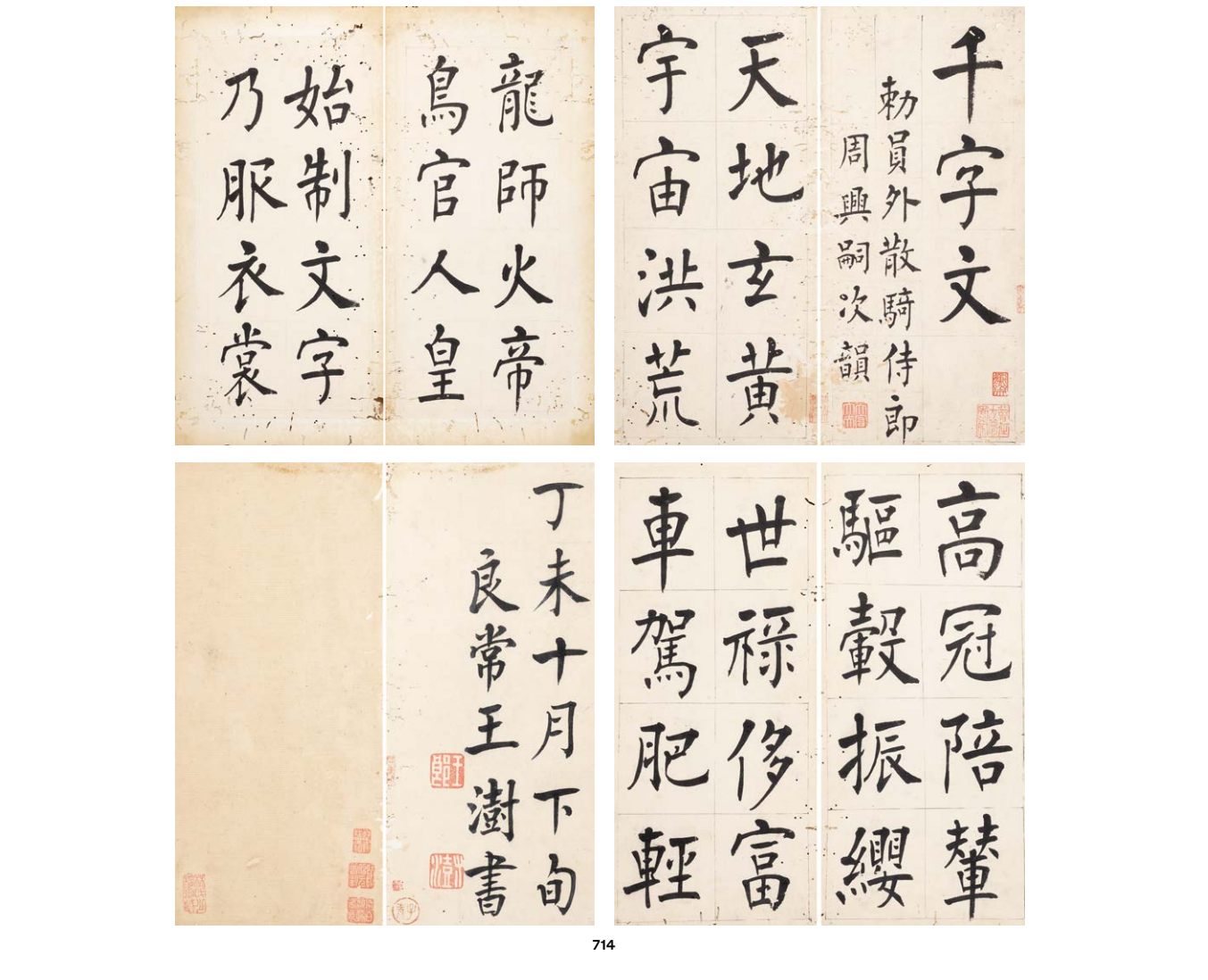
713

GAO JIAN (1634-1708)
Autumn Scenery in Sunset
Hanging scroll, ink on paper
63 × 27.5 cm. (24 3/4 x 10 7/8 in.)
Inscribed and signed, with two seals of the artist
Dated autumn, *gengwu* year (1690)
Three collector's seals of Lu Shoucheng (c. 1896-1968)

HK\$60,000-120,000 **US\$7,700-16,000**

清 高簡 夕陽秋景 水墨紙本 立軸 一六九〇年作

題識：雲開見山高，木落知風勁。亭下不逢人，夕陽澹秋影。
樵柯丹邱意。庚午（1690年）秋九月也。
鈐印：高、簡印
盧壽澄（約1896-1968）藏印：仲清所藏、仲清鑒藏、□□
註：盧壽澄（約1896-1968），字仲清，廣東中山人。清華學堂遴選留美之十四名幼生之一。美國伊利諾伊大學畢業後，回國任職銀行界，1965年出任中國銀行新加坡分行代理行長。他雅好書畫，喜收藏，與劉太希（1898-1989）、林千石（1918-1990）等文人友善，藏品自古代佳構至近代名家如齊白石、傅抱石、黃賓虹等，皆在搜羅之列，多由家人寶存至今。



714
WANG SHU (1668-1743)
Calligraphy
Album of sixty-four leaves, ink on paper
Each leaf measures 32.5×30 cm. (12 ¾ x 11 ¾ in.)
Inscribed and signed, with three seals of the artist
Dated tenth month, *dingwei* year (1727)
Twelve collector's seals, including one each of Weng Fanggang (1733-1818), Yuan Yuan (1764-1849), Lin Zexu (1785-1850) and Fang Junyi (1815-1888)
HK\$120,000-200,000*US\$16,000-26,000*

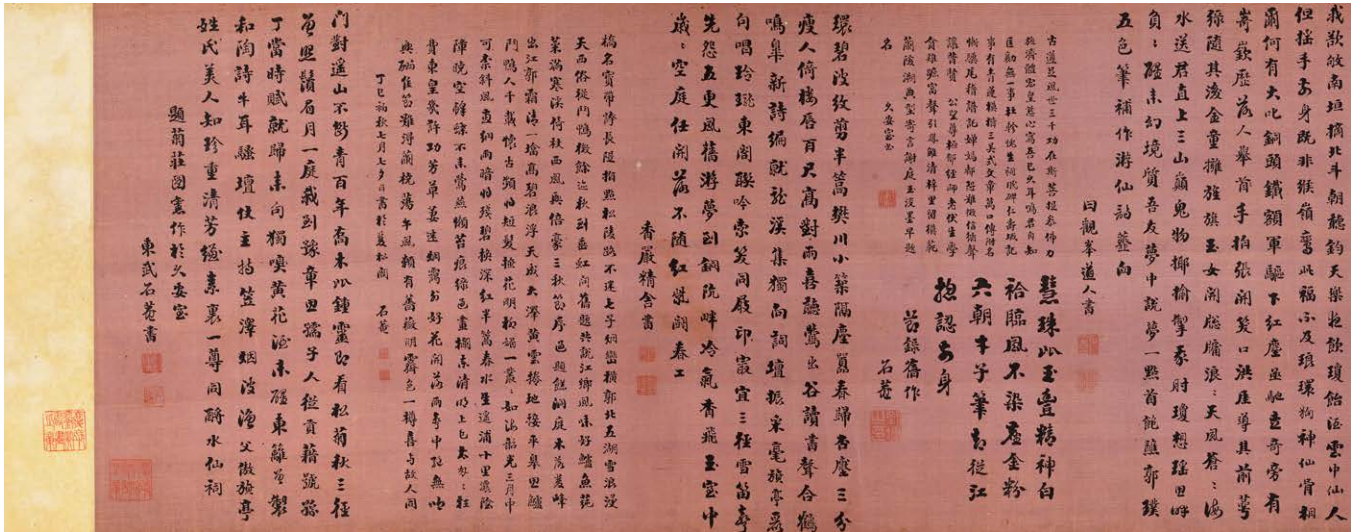
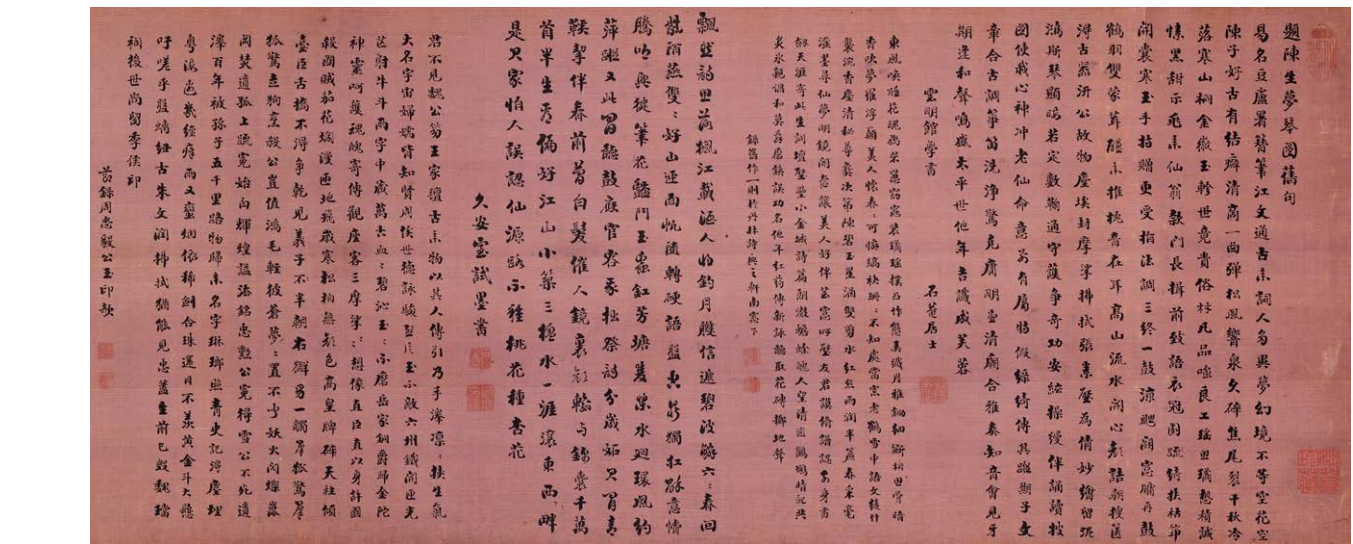
清　　王澐　　千字文　　水墨烏絲欄紙本

冊頁六十四開
一七二七年作

題識：千字文。（文不錄）敕員外散騎侍郎周興嗣次韻。
丁未（1727）十月下旬，良常王澐書。

鈐印：天官大夫、王郎、澐

藏印：翁方綱（1733–1818）：翁方綱經眼記
阮元（1764–1849）：阮伯元曾觀
林則徐（1785–1850）：林氏少穆珍藏
方濬頤（1815–1888）：曾在方夢園家
其他：衡齋、書畫記（半印二次）、子青、臣霖、清雲齋（二次）、辰白額勒布藏



715
LIU YONG (1720-1805)
Calligraphy
Handscroll, ink on gold-flecked red silk
34.2×161.2 cm. (13 ½ x 63 ½ in.)
Inscribed and signed, with eighteen seals of the artist
Dated seventh day, seventh month, *dingsi* year (1797)
Three collector's seals
HK\$120,000-150,000*US\$16,000-20,000*

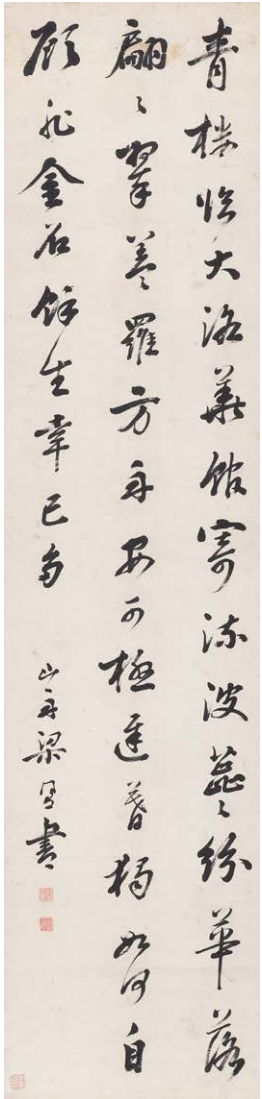
清　　劉墉　　書法　　水墨灑金紅絹本

手卷　　一七九七年作

題識：雲明館學書，石菴居士。
錄舊作一則於丹林詩興之軒南窗下。
久安室試墨書。
節錄周忠毅公玉印歌。
日觀峰道人書。
久安室書。
節錄舊作，石菴。
香嚴精舍書。
丁巳（（1797）初秋七月七夕日書於愛松閣。
題《菊莊圖》悉作於久安室，東武石菴書。

鈐印：御賜仙舫、劉墉印信（四次）、香嚴（二次）、石盒（七次）、東武、劉墉（三次）

藏印：淡如齋珍藏、慶邸賢賞書畫之章（二次）



716

From a Japanese Private Collection 日本私人收藏 (Lot 716)

716

LIANG TONGSHU (1723-1815)

Running Script Calligraphy

Hanging scroll, ink on paper

123 × 29.4 cm. (48 ¾ x 11 ⅜ in.)

Signed, with two seals of the artist

One collector's seal of Luo Zhenyu (1866-1940)

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

清	梁同書	行書	水墨紙本	立軸
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釋文：青樓臨大路，華館寄流波。蕊蕊紛華落，翩翩翠卷羅。
方舟安可極，遲昏獨如何。自顧非金石，餘生幸已多。

款識：山舟梁同書。

鈐印：梁同書印、山舟

羅振玉（1866–1940）藏印：叔言審定



717

717

ZENG GUOFAN (1811-1872)

Calligraphic Couplet in Regular Script

A pair of hanging scrolls, ink on cloud-and-dragon patterned paper

169 × 39.5 cm. (66 ½ x 15 ½ in.)

Signed, with two seals of the artist

HK\$80,000-120,000 *US\$11,000-16,000*

清	曾國藩	楷書對聯	水墨手繪雲龍紋箋	立軸兩幅
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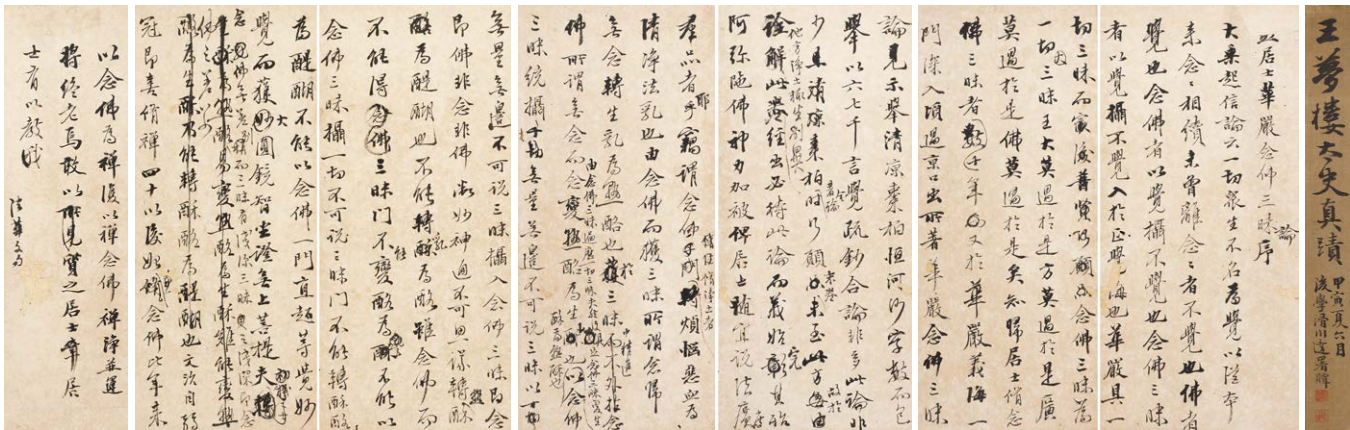
釋文：槩傳數世漆紋斷，鶴養千年丹頂深。

款識：曾國藩謹書。

鈐印：滌生、國藩之印



718



719

718

ZENG GUOFAN (1811-1872)

Calligraphy

Scroll, mounted and framed, ink on gold-flecked paper

39 × 114 cm. (15 ¾ x 44 ⅞ in.)

Inscribed and signed, with two seals of the artist

Dedicated to Pangpeng

One collector's seal

HK\$80,000-180,000 *US\$11,000-24,000*

清	曾國藩	書法	水墨灑金箋
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釋文：大德堂。

題識：仿彭尊兄屬，滌生曾國藩。

鈐印：曾國藩印、滌生

藏印：盛宣懷（1844–1916）：盛宣懷印

From a Japanese Private Collection 日本私人收藏 (Lot 719)

719

WANG WENZHI (1730-1802)

Correspondences

Album of eleven leaves, ink on paper

Various sizes, each leaf measures approx. 29 × 29.5 cm. (11 ¾ x 11 ⅝ in.)

Titleslip by Namekawa Tatsu (1868-1936), with two seals

HK\$30,000-70,000 *US\$3,900-9,000*

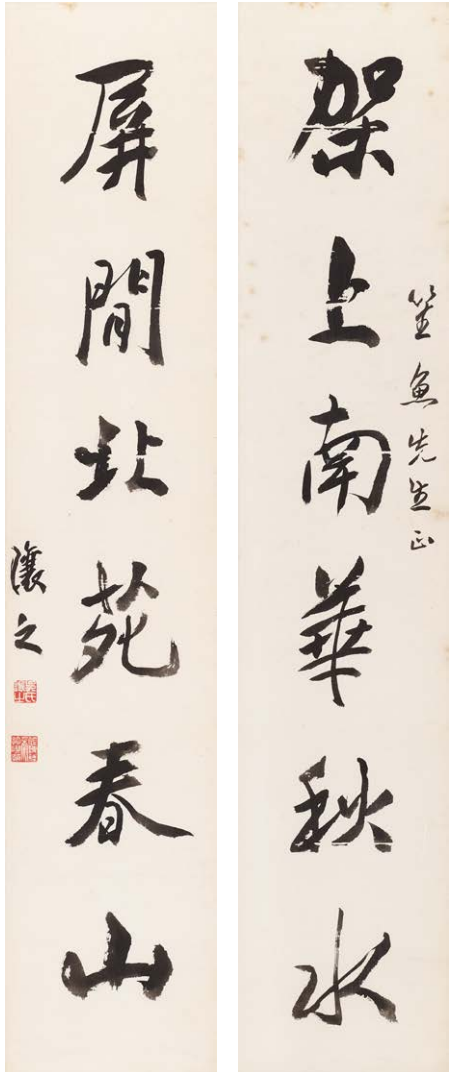
清	王文治	信札冊	水墨紙本	冊頁十一開
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滑川達（1868–1936）簽條：王夢樓大史眞蹟。

甲寅（1914年）夏六月後學滑川達署譚。

鈐印兩方

註：滑川達（1868–1936）字鞠人，號澹如，室名多聞堂、禾魚竹堂。日本千葉縣人，居東京。文人、書道家。三十多歲時遊歷中國，與楊岷（1819–1896）、吳昌碩（1844–1927）、陸恢（1851–1920）等名士往還。



720

720

WU XIZAI (1799-1870)

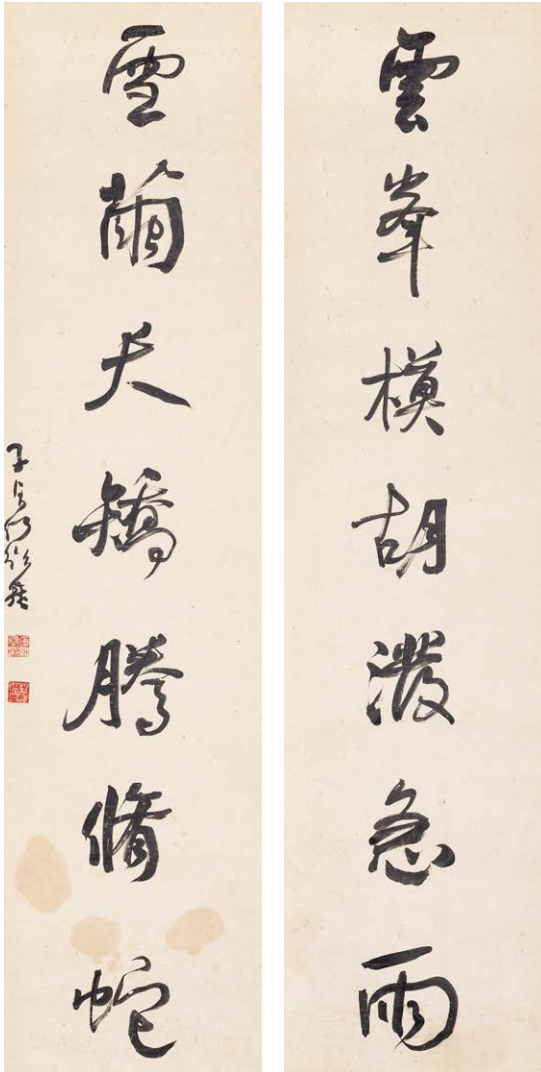
Calligraphic Couplet

A pair of scrolls, mounted and framed, ink on paper
102×20.5 cm. (40 ⅛ x 8 ⅞ in.)
Inscribed and signed, with two seals of the artist
Dedicated to Shengyu

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

清	吳熙載	書法對聯	水墨紙本	鏡框兩幅
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釋文：架上南華秋水，屏間北苑春山。
題識：笙魚先生正，讓之。
鈐印：吳讓之氏、但使殘年飽喫飯
註：上款人笙魚爲李嘉福（1839–1904），字笙魚（一字北溪），號石佛庵主，浙江石門（今桐鄉）人，晚年寓居蘇州。他爲重要畫家及鑒藏家，收藏極富。繪畫師法婁東派，山水畫風格蒼潤；亦擅篆刻。其女婿是近代著名畫家吳待秋，家藏許多名跡後皆歸吳氏所有。



721

Property from a Japanese Private Collection 日本私人收藏 (Lot 721)

721

HE SHAOJI (1799-1873)

Seven-Character Couplet in Running Script

A pair of hanging scrolls, ink on gold-flecked paper
132×32.4 cm. (52×12 ¾ in.)
Signed, with two seals of the artist

HK\$80,000-150,000 *US\$11,000-20,000*

清	何紹基	行書七言聯	水墨灑金箋	立軸兩幅
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釋文：雲峰模胡潑急雨，雪蘭夭矯騰脩蛇。
款識：子貞何紹基。
鈐印：何紹基印、南海侍者



722

722

WU DACHENG (1835-1902)

Calligraphy in Seal Script

A set of four scrolls, mounted on woodboard and framed, ink on paper
Each scroll measures 94.5×32 cm. (37 ¼ x 12 ⅝ in.)
Dated twelfth month, fifteenth year, *jichou* of the Guangxu period (1889)

PROVENANCE:
Christie's Hong Kong, Fine Chinese Classical Paintings and Calligraphy, 29 October 2001, Lot 418.

HK\$120,000-220,000 *US\$16,000-29,000*



722

清	吳大澂	篆書《原道》	水墨紙本	木板鏡框四幅 一八八九年作
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《原道》釋文不錄。
題識：光緒十有五年己丑（1889年）嘉平月，吳大澂。
鈐印：憲齋、吳大澂
來源：香港佳士得，中國古代書畫，2001年10月29日，編號418。





723

723

HUANG YI (1744-1802)

Landscape

Hanging scroll, ink and colour on paper

112.5 × 27 cm. (44 1/4 x 10 5/8 in.)

Inscribed and signed, with two seals of the artist

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



724

清 黃易 鐵山飛瀑 設色紙本 立軸

題識：鐵山在鄒縣北門外三里許，崖刻八分，書佛經字，大徑尺，其上篆額止石頌二字，大二尺許。徑後字稍殺，徑五六寸，有漢丞相匡衡苗裔匡結造，徑口咸韜書，皇周九象元年等字。崖勢陡滑搨字良難，余數搨始獲其全文。秋庵居士黃易并記。

鈐印：小松、黃易之印

From a Japanese Private Collection
日本私人收藏 (Lot 724)

• 724 No Reserve 無底價

ZHANG ZHIWAN (1811-1897)

Misty Landscape

Hanging scroll, ink on paper

90.5 × 43.2 cm. (35 3/8 x 17 in.)

Inscribed and signed, with three seals of the artist

Dated mid-summer, *renshen* year (1872) and dedicated to Ji Yu

Two collector's seals

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

清 張之萬 翠巒晚煙 水墨紙本 立軸
一八七二年作

題識：西風蕭瑟已涼天，巒翠重重浮晚煙。
合有幽人亭子上，終朝相對在山泉。
壬申（1872年）仲夏寫，奉季玉四兄世年大人正。子青張之萬。

鈐印：之萬、子青、畫承家學

藏印：堅白墨緣、亞蓮珍玩

725

WITH SIGNATURE OF QIU YING

(18TH CENTURY)

Whiling the Summer Away

Scroll, mounted on woodboard and framed,

ink and colour on silk

118 × 59 cm. (46 1/2 x 23 1/4 in.)

Signed, with two seals

Three collector's seals including one each of Yan Ze (16th C.) and Wang Shizhen

One illegible seal

PROVENANCE:

Christie's Hong Kong, Fine Chinese Classical Paintings and Calligraphy, 29 October 2001, Lot 324.

HK\$200,000-300,000

US\$26,000-39,000

清 仇英（款） 消暑圖 設色絹本
木板鏡框

款識：實父仇英製。

鈐印：實父、仇英

藏印：

嚴澤（16世紀）：嚴澤私印

王世貞（1526-1590）：有明文靖世家圖書

其他：尺木居寶藏書畫印章

一印漫漶

來源：香港佳士得，中國古代書畫，2001年10月29日，編號324。



725



726

726
REN YI (REN BONIAN, 1840-1895)
Searching for Plum Blossoms
Scroll, mounted on woodboard and framed,
ink and colour on paper
155 × 93 cm. (61 × 36 ¾ in.)
Inscribed and signed, with two seals of the
artist
Dated autumn, *yiwei* year (1895)

HK\$120,000-180,000
US\$16,000-24,000

清	任頤	踏雪尋梅	設色紙本
		木板鏡框	一八九五年作

題識：光緒乙未（1895年）仲秋，山陰任任
頤伯年甫。
鈐印：伯年、任頤之印

727
REN YI (REN BONIAN, 1840-1895)
Birds and Flowers
A set of six album leaves, ink and colour on
silk
Each leaf measures 34 × 39 cm (13 ⅜ x 15 ⅜ in.)
Two leaves signed and four leaves inscribed
and signed, with a total of six seals of the
artist
Two leaves dated early winter, *wuyin* year
(1878)
One leaf dedicated to Zuanqin

LITERATURE:
Selected Works of Ren Bonian, People's Fine
Art Publishing House, Beijing, September
1993, pl. 198-200. (3 leaves)

HK\$500,000-800,000
US\$65,000-110,000

清	任頤	花鳥	設色絹本	散冊頁六開
				一八七八年作

題識／款識：
1 略師白陽山人筆，伯年任頤。
2 伯年任頤寫。
3 伯年寫。
4 仿王忘庵筆意於春申浦客次，
戊寅（1878）初冬，伯年任頤。
5 續卿仁兄大人雅屬希正，光緒戊寅
（1878）初冬，伯年任頤寫於海上。
6 舉頭聞鵲喜。伯年。
鈐印：頤印（六次）
出版：《任伯年精品集》，人民美術出版社，
北京，1993年9月，圖版198-200。
（三開）



727



728

728
WITH SIGNATURE OF ZHAO CHANG (16TH-17TH CENTURY)
Peacocks and Peonies
Hanging scroll, ink and colour on silk
167.5 × 82.5 cm. (66 x 32 ½ in.)
Signed, with a colophon
Seven collector's seals, including one of An Qi (1683-after 1742) and three of Kong Guangtao (1832-1890)

HK\$80,000-120,000	<i>US\$11,000-16,000</i>
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729

明／清	趙昌（款）	孔雀牡丹圖	設色絹本	立軸
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款識：趙昌。
題跋：至元二年冬月一日□琳筆；徐道仁、趙雍、張大均同觀于虎阜。
藏印：安岐（1683—1742後）：安儀周家珍藏
孔廣陶（1832–1890）：少塘心賞、南海孔氏、嶽雪樓收藏書畫珍跡
其他：晉府圖書、李□心賞、□□樓藏

729
WITH SIGNATURE OF EMPEROR HUIZONG
(17TH-18TH CENTURY)
White Eagle
Hanging scroll, ink and colour on silk
139.5 × 71.8 cm. (55 x 28 1/4 in.)
Signed (partial), with one seal
Colophon with one seal

HK\$100,000-150,000	<i>US\$13,000-20,000</i>
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清	徽宗（款）	白鷹圖	設色絹本	立軸
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款識：天下一人（半款）。
鈐印一方
題跋：卓彼胡鷹，凡鳥莫朋，羽毛玉雪。目耀金精。昂昂志氣，矯矯武形，染御墨之流馨，作體勢而有榮。人之俯仰，孰不怡情。宣和殿太博何執中讚。
鈐印一方

730
WU XINLAI (16TH-17TH CENTURY)
Horses
Hanging scroll, ink and colour on silk
100.8 × 57.2 cm. (39 5/8 x 22 ½ in.)
Inscribed and signed, with two seals of the artist

PROVENANCE:
Christie's Hong Kong, Fine Classical Chinese Paintings, 28 April 1996, Lot 186.

HK\$70,000-90,000	<i>US\$9,000-12,000</i>
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清	吳心來	馭馬圖	設色絹本	立軸
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題識：楚南吳心來田生氏倣古。
鈐印：吳心來、田生
簽條：吳田生秋郊試馬圖。壬午盛暑，煜峰。
鈐印：煜峰
來源：香港佳士得，中國古代書畫，1996年4月28日，編號186。
註：吳心來（清），字田生，號望櫓子，安徽歙縣人。與汪家棟友善，工人物、山水。（錄自《中國美術家人名辭典》，上海人民美術出版社，2012年，第279頁。）



730



731

ANONYMOUS (19TH CENTURY)

Scenes of The Carnal Prayer Mat

Album of sixteen leaves, ink and colour on paper
Each leaf measures 32.4 × 32.4 cm. (12 ¾ x 12 ¾ in.)
Adjacent pages inscribed and signed, with a total of twenty-seven seals

PROVENANCE:
Christie's New York, Fine Chinese Ceramics and Works of Art, 1 December 1994, Lot 308.
Christie's New York, Fine Chinese Ceramics and Works of Art, 20 September 2005, Lot 86.

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

清無款《肉蒲團》場景設色紙本冊頁十六開

每幅對頁題識，共鈐印二十七個。
引首：作如是觀。
鈐印：智鼎行方、膽大心細、偶然欲書
來源：紐約佳士得，中國瓷器及工藝品，1994年12月1日，編號308。
紐約佳士得，中國瓷器及工藝品，2005年9月20日，編號86。

Index

Artists

Anonymous	無款	601, 602, 603, 604, 609, 610, 633, 634, 635, 648, 696, 731
Anonymous (attributed to Zhang Jizhi)	無款 (傳張即之)	614
Anonymous (previously attributed to Xu Xi)	無款 (前傳徐熙)	606
Ban Weizhi (with signature of)	班惟志 (款)	623
Bian Wenyu	卞文瑜	663
Chen Chun	陳淳	677
Chen He	陳鶴	669
Chen Hongshou (with signature of)	陳洪綬 (款)	608
Chen Jiru	陳繼儒	627
Deng Shiru	鄧石如	698
Ding Yefu (attributed to)	丁野夫 (傳)	611
Ding Yunpeng	丁雲鵬	710
Dong Qichang	董其昌	642, 643, 662, 664, 666, 668, 671
Duzhan Xingying	獨湛性瑩	632
Emperor Huizong (with signature of)	徽宗 (款)	729
Emperor Jiaqing	嘉慶皇帝	693
Emperor Qianlong	乾隆皇帝	644, 695
Emperor Xuantong	宣統皇帝	687, 688, 691
Empress Dowager Cixi	慈禧太后	689, 690, 692
Gao Jian	高簡	713
Gaoquan Xingdun, Xiaotang Daoshou	高泉性激、曉堂道收	631
Guo Tianxi (with signature of)	郭天錫 (款)	615
Han Shineng	韓世能	625
He Shaoji	何紹基	676, 721
Hong Chengjun	洪承峻	670
Hua Yan	華岳	655
Huang Daozhou	黃道周	678
Huang Ding	黃鼎	680
Huang Yi	黃易	723
Jiang Pu	蔣溥	704
Jiang Tingxi	蔣廷錫	701
Jin Nong	金農	640, 682, 683
Lan Ying	藍瑛	700
Li Congxun (attributed to)/ Ma Hezhi (attributed to)	李從訓 (傳) / 馬和之 (傳)	605
Liang Tongshu	梁同書	716
Liu Yong	劉壙	703, 715
Ma Quan	馬荃	709
Ni Yuanlu	倪元璐	636
Ni Zan	倪瓚	653
Qian Du	錢杜	712
Qiu Ying (with signature of)	仇英 (款)	707, 725
Rao Jie	饒介	617
Ren Yi (Ren Bonian)	任頤	726, 727

Lot Number

Artists

Shen Shichong	沈士充	665
Shen Zhou	沈周	656
Shitao	石濤	630, 702
Shitao (attributed to)	石濤 (傳)	646
Song Jue	宋珏	626
Wang Ao	王鏊	620
Wang Chong	王寵	622
Wang Duo	王鐸	673, 674
Wang Guxiang	王穀祥	624
Wang Hui	王翬	645
Wang Jianzhong	王建中	667
Wang Shu	王澐	714
Wang Wenzhi	王文治	719
Wen Peng	文彭	658
Wen Tonghe/Yan Hongzi	翁同龢 / 嚴宏滋	708
Wen Zhengming	文徵明	619, 637, 638, 657, 659, 705
Wen Zhengming (with signature of)	文徵明 (款)	612
Wu Dacheng	吳大澂	722
Wu Xinlai	吳心來	730
Wu Xizai	吳熙載	720
Xia Yong (with signature of)	夏永 (款)	613
Xiang Yuanbian	項元汴	618
Xu Wei (with signature of)	徐渭 (款)	607
Xu You	許友	629
Xu You (attributed to)	許友 (傳)	650
Yang Jin	楊晉	711
Yang Yiqing	楊一清	616
Yi Bingshou	伊秉綬	699
Yong Xing	永理	694
Yuan Jiang	袁江	697
Zeng Guofan	曾國藩	717, 718
Zha Shibiao	查士標	679, 681
Zhang Dafeng	張大風	660
Zhang Hongzhi	張弘至	628
Zhang Ruitu	張瑞圖	641, 672, 675
Zhang Zeduan (with signature of)	張擇端 (款)	706
Zhang Zhiwan	張之萬	724
Zhao Chang (with signature of)	趙昌 (款)	728
Zhao Mengfu (with signature of)	趙孟頫 (款)	647, 651, 652
Zheng Xie	鄭燮	684, 686
Zheng Xie (attributed to)	鄭燮 (傳)	649
Zheng Xie (with signature of)	鄭燮 (款)	685
Zhou Chen	周臣	654
Zhu Yunming	祝允明	621, 639
Zou Zhilin	鄒之麟	661

Lot Number

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 RESERVES

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), E(2)(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 27% of the **hammer price** up to and including HK\$10,000,000, 22% on that part of the **hammer price** over HK\$10,000,000 and up to and including HK\$60,000,000, and 15% of that part of the **hammer price** above HK\$60,000,000.

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.

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: HSBCHKH-HHKH
- (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 do not accept cash in Hong Kong.
- (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.

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.

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.

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**.

- (h) **Handbags**

A **lot** marked with the symbol ~ includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong SAR saleroom. It will not be possible to obtain a CITES export permit to ship these bags to addresses outside Hong Kong SAR post-sale.

A **lot** with the symbol ~ is subject to CITES export/import restrictions and will require export/import permits to ship the bag outside Hong Kong SAR post sale. Buyers are responsible 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. 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 provided a minimum price guarantee and 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.

↔

A party has provided Christie's with a bid to cover all or part of Christie's financial interest in the **lot** and may benefit financially from such bid. See the Important Notices in the **Conditions of Sale** for further information.

Δ

Christie's has a financial interest in the **lot**. See 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.

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

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**

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.

◆ **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**.

↔ **Financial Interest/Irrevocable bids**

Where Christie's has a financial interest in a **lot**, Christie's is at risk of making a loss if the **lot** fails to sell. As such, Christie's may share that risk with a third party who agrees, prior to the

auction, to place an irrevocable written bid on the **lot** and may receive compensation from Christie's. Christie's requires the bidding party to disclose to anyone they are advising of their financial interest in 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 consignors 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.

拍賣品之描述

JEWELLERY

“Boucheron”: when maker’s name appears in the title, in Christie’s opinion it is by that maker.

“Mounted by Boucheron”: in Christie’s opinion the branded jeweller (e.g. Boucheron) set the stone into the mount using stones originally supplied to the jeweller by their 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

拍賣品之來源

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 condtion 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 condtion 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

拍賣品之來源

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

拍賣品之來源

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，

拍賣品之來源

The Ming-style bowl is decorated with lotus scrolls...

In Christie’s 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.

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 condtion 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.

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.

(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。

2. 再次參與競投的客人

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

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手

拍賣品之來源

of the Médoc and other standard sources. All wines are Château-bottled unless stated otherwise.

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) **作為委託人的代理人**：如果您以自己的名義註冊但以代理人身份為他人（“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10,000,000元之27%；加逾港幣10,000,000元以上至港幣60,000,000元部分之22%；加逾港幣60,000,000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**”）。如果在拍賣日後五年的年內，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“重要通告及目錄編列方法之說明”內**有保留標題**的某些字眼。例如：**標題**中對“認為是...之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“**有保留標題**”列表及**拍賣品**的**目錄描述**。
- (d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**符合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：
 - (i) 在拍賣日後5年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
 - (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專

- 家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
- (iii) 自賣交回與拍賣時**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，則佳士得將會調置交易並退還買方

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，而此最終買方會在您向我們為**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

本公司在香港不接受現金付款。

(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) 如果您未能在拍賣後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它公司，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。

拍賣品及受保護動植物物料之來源及來源地

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量不足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、短吻鰐皮及駝鳥皮。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（例如猛犸象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

(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

1. 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他事項）；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（除有特別註釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就取得的**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。

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。

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。

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。

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。

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**已經提供最低出售價保證並對此**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。

↔ 第三方已向**佳士得**提供競投，以涵蓋佳士得對此**拍賣品**的所有或部分財務利益，並可能從該競投獲得經濟利益。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。

♣ 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**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。

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。

○ **保證最低售價**

佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低售價。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。

↔ **經濟利益/不可撤銷的競投**

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。因此，佳士得可與第三方分擔該風險，在拍賣之前，該第三方同意就此拍賣品提交不可撤銷的書面競投，並可從佳士得獲得賠償。佳士得要求第三方向其所提供建議的任何人披露其對拍賣品中的經濟利益。

▣ **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贗，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

佳士得認為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。

“Mounted by Boucheron”：根據佳士得之意見，該品牌珠寶製造商（如Boucheron）將由其客戶所提供的原石鑲嵌在托上。

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。該物品可能從未被使用過，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、銀或鈹金）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「鈹金配件」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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