

Dedication & Self-Improvement – The Liu Jing Xiu Tang Collection of Chinese Paintings

敬業修身：敬修堂藏中國書畫

It was a sensation when Christie's Hong Kong proudly presented the Liu Jing Xiu Tang Collection of Chinese Paintings in May 2013. This autumn, we are very honoured to present the second installment of this collection, comprising 21 Classical and Modern works that belonged to the illustrious industrialist – textile giant of modern China, Mr Liu Kuo Chun (1887-1978).

Born in Shengci town, Jingjiang city of Jiangsu province, Liu Kuo Chun studied briefly at private school at the age of 10. In 1901, he went to Changzhou to make a living and subsequently started a business in textile trading with a dye workshop. In 1916, he established Dalun Machine Weaving Factory with his partners and in 1918, he opened Guangyi Weaving Factory in sole proprietorship. In 1930, he set up Dacheng Textile Printing and Dyeing Co., Ltd. In 1938 he established Anda Textile Co. Ltd. in Shanghai and in 1948, he set up South Cotton Mill Ltd. in Hong Kong. He returned to China in 1950 and served as Chairman and General Manager of Dacheng Company, and Vice Chairman and Deputy General Manager of Anda Company. Later he served as a Deputy to the National People's Congress, Vice Governor of Jiangsu Province, Vice Chairman of the Jiangsu Provincial Committee of the Chinese People's Political Consultative Conference and Member of the Standing Committee of Jiangsu Provincial People's Congress, to name but a few.



Mr. Liu Kuo Chun
劉國鈞先生

With a gift of discerning opportunities, a passion for advanced technology and management reform and a strength of horses for courses, Liu Kuo Chun eventually became the leader in the textile industry of the time. In 1941 he began acquiring paintings and calligraphy in Shanghai. He also attended exhibitions, where he met and made friends with collectors and connoisseurs such as Qian Jingtang (1907-1983), Wu Hufan (1894-1968), Xie Zhiliu (1910-1997) and Wang Nanping (1924-1985). Through their appreciation sessions from time to time, Mr Liu enhanced his knowledge on paintings and calligraphy. Later he acquired many works from private collections in Nanjing, Beijing, Chongqing, Hong Kong and Changzhou etc. that enriched the quality and quantity of the Liu Jing Xiu Tang Collection.

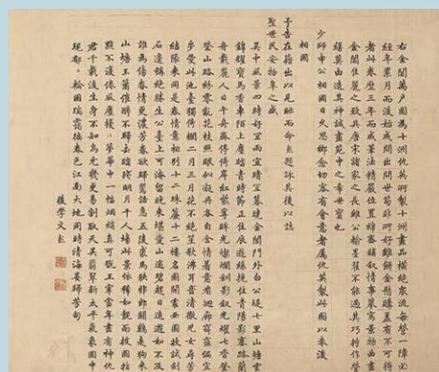
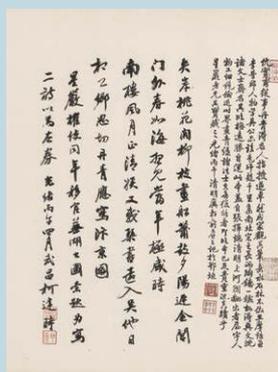
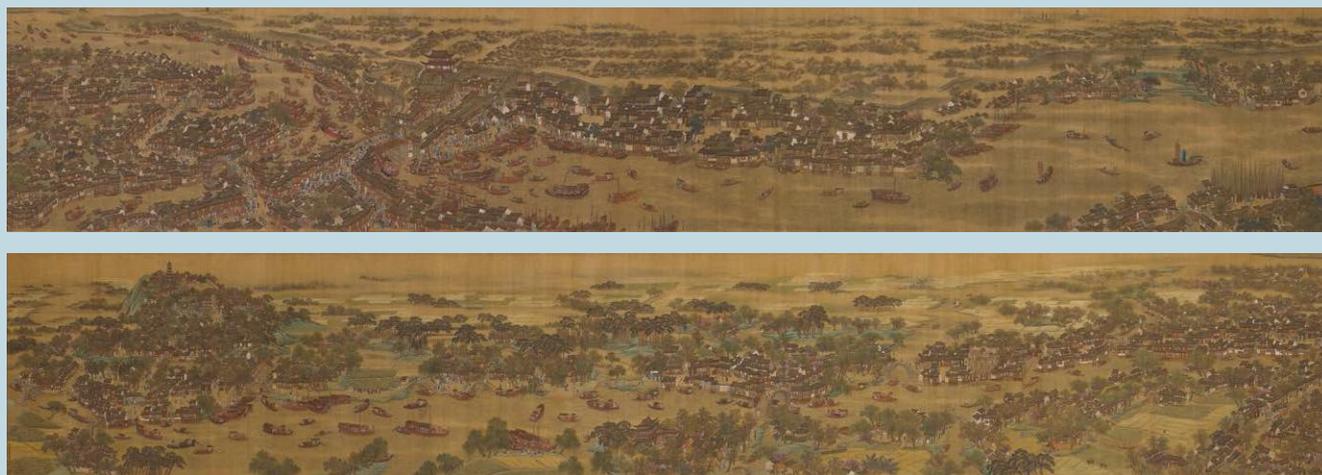
Named after Mr Liu's motto 'Dedication and Self-Improvement', the Liu Jing Xiu Tang is one of the buildings in his former residence in Shengci town, Jingjiang city. Mr Liu not only had outstanding business achievements but also a strong sense of social responsibility. A philanthropist, he sponsored various charitable projects related to education, temple restoration, etc. Part of his paintings, calligraphy and furniture collection had been donated to various cultural institutions, including Nanjing Museum, Changzhou Museum, Changshu Museum and Jingjiang Archives, for sharing his love of art with the society.

2013年5月，佳士得香港隆重呈獻敬修堂藏中國書畫，轟動一時。今年秋季，我們非常榮幸再次獻上敬修堂藏中國書畫，展現21幅屬於中國現代傑出實業家、紡織巨人劉國鈞先生（1887-1978）珍藏之古代和近現代精品。

劉國鈞生於江蘇靖江生祠鎮，10歲入讀私塾，1901年往常州謀生，繼而從商，經營布匹、綢緞並兼辦染坊，生意興隆。1916年棄商從工，合資創辦大綸機器織布廠，1918年獨資開辦廣益織布廠，1930年成立大成紡織印染股份有限公司，1938年在上海創辦安達紡織公司，1948年在香港設立東南紗廠，1950年回內地出任大成公司董事長兼總經理及安達公司副董事長兼副總經理。此後曾任全國人大代表、江蘇省副省長、江蘇省政協副主席、江蘇省人大常委等。

劉氏憑着洞察先機的天賦、對先進技術、管理改革的熱衷及知人善任，最終成為當時紡織工業之翹楚。1941年，他開始在上海購藏書畫、參觀展覽，結識了錢鏡塘（1907-1983）、吳湖帆（1894-1968）、謝稚柳（1910-1997）及王南屏（1924-1985）等書畫藏家和鑑定家，不時交流和欣賞書畫。及後他亦囊括來自南京、北京、重慶、香港、常州等地的私人藏品，令敬修堂藏中國書畫之質與量不斷提高。

敬修堂乃劉國鈞位於靖江生祠鎮故居建築群之一，以他的座右銘「敬業修身」而命名。劉氏不僅擁有卓越的商業成就，更具有強烈的社會責任感。他一生熱心公益，出資資助常州、靖江等地的公益項目：興辦教育、修建生祠鎮岳廟等；並且慷慨地把部分書畫和傢俱收藏捐贈予南京市博物院、常州博物館、常熟博物館、靖江檔案館等文化機構，回饋社會。



825

825

WITH SIGNATURE OF QIU YING (17TH CENTURY)

Scenes Along the River

Handscroll, ink and colour on silk

58.5 x 825 cm. (23 x 324 7/8 in.)

Signed, with one seal of the artist

Colophons by Wen Peng, Lian San and Ke Fengshi, with a total of seven seals

Three collector's seals and one illegible seal

HK\$100,000-200,000!

US\$13,000-26,000

晚明 仇英(款) 金閭萬戶圖 設色絹本 手卷

款識：吳門仇英實父製。

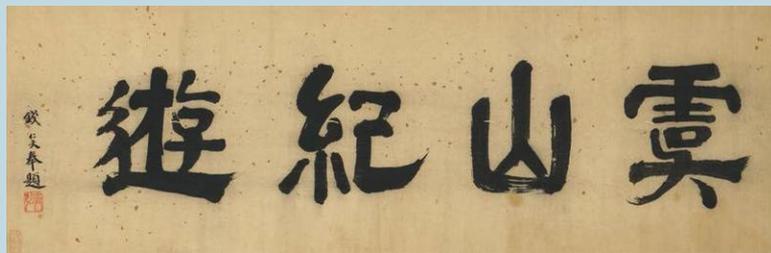
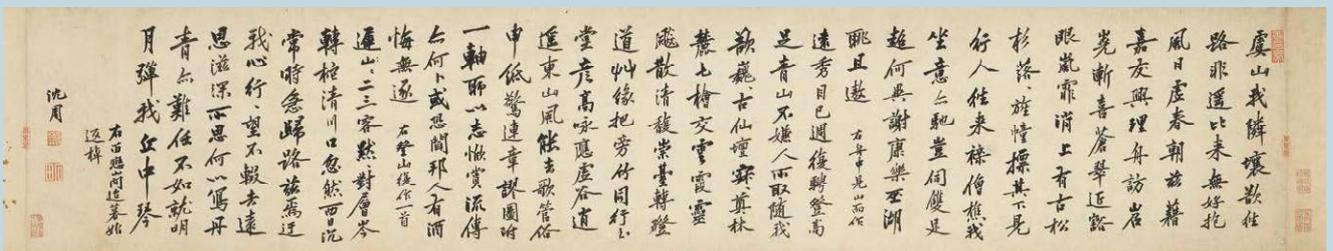
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文彭、廉三、柯逢時題跋，共鈐印七方。

藏印：筆底煙霞腕中丘壑

雁門文氏家珍、陸氏收藏法書名畫

一印漫漶



826

826

WITH SIGNATURE OF SHEN ZHOU (18TH CENTURY)

Travelling in Yushan

Handscroll, ink and colour/ink on paper

30 x 155 cm. (11 ¾ x 61 in.)

Signed, with one seal of the artist

Eighteen collector's seals, including three of Miao Rizao (1682-1761) and one of Sun Bangdian (1903-1972)

Frontispiece by Qian Renfu, with one seal

Eight colophons with a total of eighteen seals

Colophons by Wu Kuan, Shen Zhou, Ding Yong, Wang Ding, Zhang Fu, Chen Meng, Jiang Fu and Qian Renfu, with a total of eighteen seals

Titleslip on the cloth wrap, with one seal

HK\$400,000-600,000!

US\$52,000-77,000

清 沈周(款) 虞山紀遊圖 設色紙本 手卷

款識：沈周。

鈐印：啓南

引首：虞山紀遊，錢仁夫奉題。

鈐印：士弘

吳寬、沈周、丁備、王鼎、張鈇、陳蒙、蔣紱、錢仁夫題跋，共鈐印十八方。

藏印：繆日藻（1682-1761）：吳門繆氏珍賞（兩次）、日藻

孫邦瑞（1903-1972）：孫邦瑞珍藏印

其他：蘭陵文子收藏（四次）、敬樂齋（七次）、文子（兩次）、澄江漱盧淳賞

包布簽條：沈石田虞山紀遊圖卷，樸園珍藏。

鈐印：樸園



827

827

WEN ZHENGMING (1470-1559)

Scholar on Horseback in Snow

Hanging scroll, ink and colour on paper

135 x 31 cm. (53 1/8 x 12 1/4 in.)

Inscribed and signed, with two seals of the artist

Three collector's seals: one of Xi Eming (1880-1919) and two of Deng Shi (1877-1951)

Titleslips by Chu Deyi (1871-1942), with a total of two seals

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

US\$110,000-150,000

明 文徵明 溪南雪霽 設色紙本 立軸

題識：雪壓谿南三百峰，溪流照見玉龍從。
等閒十里谿山勝，總落幽人跨蹇中。徵明。

鈐印：徵明、徵仲父印

藏印：奚萼銘（1880-1919）：奚鄂廬收藏印
鄧實（1877-1951）：風雨樓、秋枚寶愛

褚德彝（1871-1942）題簽：文衡山溪南雪霽。
文彝軒秘玩。松窗題。

鈐印：語冰

褚德彝錦套題簽：文衡山溪南雪霽。文彝軒藏。松窗題。

鈐印：里堂

註：奚萼銘，名光旭，字萼銘、鄂銘、埜鶴，清末民初上海顏料鉅商，收藏家，齋號鄂廬（萼廬），室名文彝軒、小冬花庵。奚氏與海上諸家如蒲華、吳昌碩、張祖翼、褚德彝、趙叔孺等相友善，尤與褚德彝最為深交，故所購藏書畫均有褚氏題字。

鄧實，字秋枚，號野殘，廣東順德人。創立神州國光社，印行碑帖畫冊及各種古籍。風雨樓主人，書畫收藏頗豐。







828

828

WANG HUI (1632-1717)

Landscape Inspired by Ju Ran

Handscroll, ink and colour on silk

22 x 221.5 cm. (8 5/8 x 87 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated first day, *guihai* year (1683)

Colophons by Yun Shouping (1633-1690)

and Wang Zhuan (1623-1709), with a total of five seals

Three collector's seals, including one of Jin Xi (16th-17th Century) and one of Wu Gu (15th-16th Century)

Titleslip with one seal and incised inscriptions on the cover of the wooden box

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

US\$260,000-380,000

清 王翬 擬巨然山水 設色絹本 手卷
一六八三年作

題識：癸亥（1683年）元日試松圓墨，寫僧巨然意。石谷子王翬。

鈐印：王翬之印、石谷

題跋：

惲壽平（1633-1690）：

松路上曾巒，雲邊寒翠密。

隱几聞流泉，聲從卷中出。

夜雨剪吳絨，盡染煙嵐色。

寸管橫千峯，都非造化力。

觀烏目山人樵巨然松塢幽居，氣韻渾厚，

戲題二絕。惲壽平。

鈐印：正叔、壽平

王撰（1623-1709）：

烏目山人畫學淵深，功參造化，其遍訪宋元諸大家無不逼肖，而於巨然尤得三昧。冥心搜討慘澹經營，直能挾其神髓，已為巨公重開生面，猶如禪家妙悟透徹、頭頭是道，非一知半解者所能望其塵影也。可勝歎服。癸未（1703年）冬日隨菴八十一叟王撰題。

鈐印：太原異撰、隨菴、蕭雲閣

藏印：金璽（16-17世紀）：金鑑前名金璽

吳顧（15-16世紀）：瑞卿亦曰睡卿

其他：周鐸

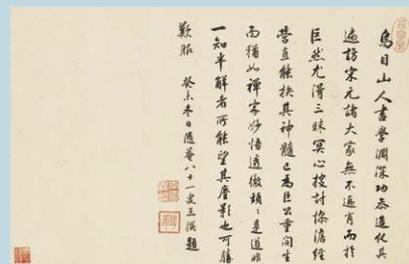
簽條：石谷真跡小卷。白石珍藏。

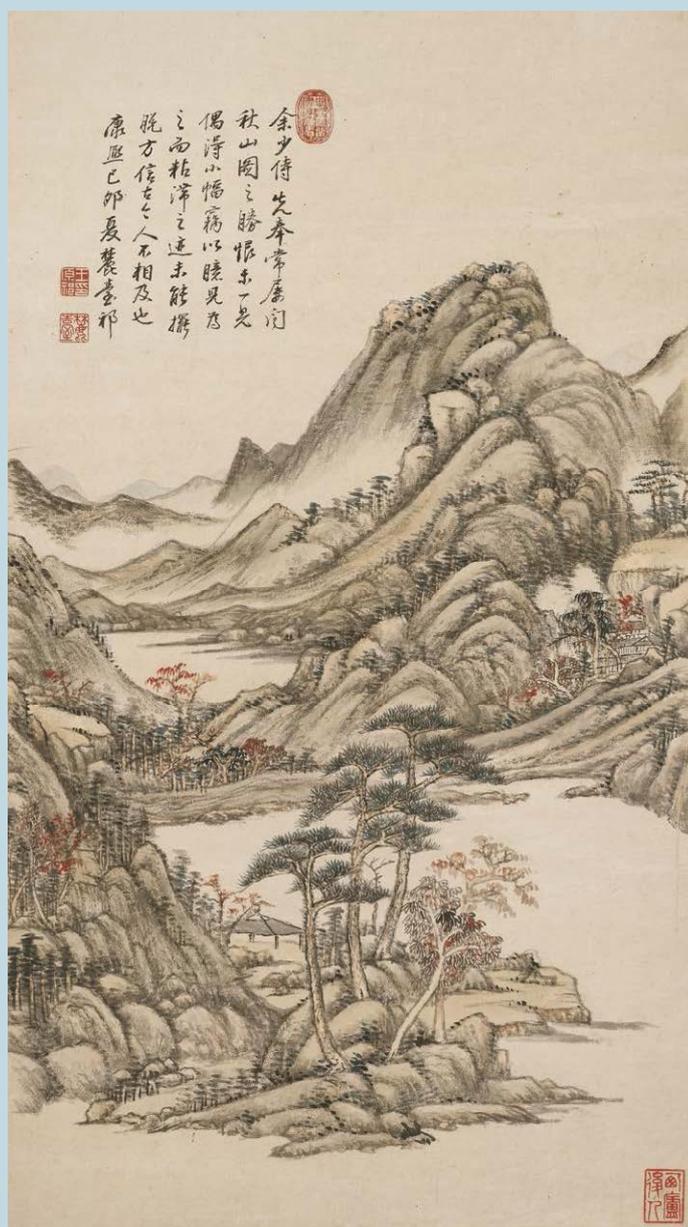
鈐印：王白石

木盒蓋上刻文：王石谷真跡小卷。白石珍藏。

註：金璽，康熙年間人，曾與卞永譽、李輝祖、于成龍等人同任過刑部侍郎，金璽受卞永譽的影響，也多有書畫收藏。

吳顧，字瑞卿，常熟人，與沈周雅善。所作山水，皆規仿宋元諸家筆墨。





829

829

WANG YUANQI (1642-1715)

Retreat in Autumn Mountain

Hanging scroll, ink and colour on paper

70 x 38.5 cm. (27 ½ x 15 ⅛ in.)

Inscribed and signed, with four seals of the artist

Dated summer, *jimao* year of the Kangxi period (1699)

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

US\$130,000-190,000

清 王原祁 秋山圖 設色紙本 立軸 一六九九年作

題識：余少侍先奉常屢聞秋山圖之勝，恨未一見，偶得小幅，竊以臆見爲之，而粘滯之跡未能擺脫，方信古今人不相及也。
康熙己卯（1699年）夏麓臺祁。

鈐印：王原祁印、麓臺、御書畫圖留與人看、西廬後人



830

830

WITH SIGNATURE OF WANG CHEN (18TH-19TH CENTURY)

River Landscape

Handscroll, ink on paper
25.5 x 95 cm. (10 x 37 3/8 in.)

Inscribed and signed, with one seal

Dated third month, *guichou* year and dedicated to Mao Zhai

Colophon and frontispiece with signature of Wang Wenzhi, with a total of six seals

HK\$50,000-80,000!

US\$6,500-10,000

清 王宸(款) 瀟湘圖 水墨紙本 手卷

題識：昔香光翁得巨師雲起圖而畫法進，余得董思翁臨本而畫亦進。

此遇佳紙筆墨，欣慶合二家之法為之，較他作差勝。

癸丑三月為懋齋十兄先生鑒。蓬心王宸時年七十有四。

鈐印：王宸書畫

題跋：（文不錄）乾隆癸丑初夏漢水舟中。夢樓王文治記。

鈐印：王文治印、曾經滄海、柿葉山房

引首：瀟湘半幅。夢樓居士題。

鈐印：王文治印、曾經滄海、柿葉山房



831

HUA YAN (1682-1756)

Scholar and a Bat

Hanging scroll, ink and colour on paper

122 x 44 cm. (48 x 17 5/8 in.)

Inscribed and signed, with two seals of the artist

Two collector's seals, including one of Ye Menglong (1755-1832)

HK\$400,000-600,000!

US\$52,000-77,000

清 華岳 引福歸堂圖 設色紙本 立軸

題識：楊柳青青蒲草香，藍袍烏帽竹君堂。
欣髯大笑來洪福，爾子爾孫壽且康。華岳。

鈐印：華岳、秋岳

藏印：葉夢龍（1755-1832）：南海葉氏雲谷家藏
其他：受賀樂齋書畫

831

The Flamboyant King: Emperor Qianlong's Artistry and Poetic Aspiration in the *Replanted Wutong Studio*

風流天子：《補桐書屋圖》所見乾隆皇帝的才情逸興

Characterized as a debonair ruler, Emperor Qianlong is famous for his untrammled spirit and affectionate vigour. In his spare time from the myriad of state affairs, he delightfully practiced the four arts: music, chess, calligraphy and painting. He ordered the compilation of *Treasures of the Stone Canal Pavilion (Shiqu Baoji)* for the paintings and calligraphy, *The Xiqing Compilation of Antiquities* for ancient ritual bronzes and *The Emperor's Rare Books* for original manuscripts of great classical literature. Such cultural triumph symbolises the successful civilian governance and prosperous military achievements during the Qianlong period. The *Replanted Wutong Studio* not only captures a moment of historical grandeur, but also conveys the emperor's sentiment on the changing and passing of things.

In 1724, the crown prince Hongli (Emperor Qianlong's birth name) studied at the Southern Pavilion on the Yingtai Island of the South Lake, with two wutong trees in the courtyard. In 1744, one of them died over the winter. The emperor ordered to replant a new one and composed *Imperial Poem dedicated to the Replanted Wutong Studio* to express his sadness. The last two lines read 'Silently stands the wutong tree, life in a flash; I have as though traveled twenty years back, pondering the right words for a poem.' The emperor was in search of the lost time.

In 1745, using the wood of the withered wutong tree, the Emperor Qianlong ordered to make four qins, namely *Holy Sounds from the Yingtai Island*, *Blue Autumn Sky above the Xiang River*, *Bird's Cry on the Frosty Meadow* and *Love Drifts on the Sea of Clouds*, each inscribed with his poem and precious kept in the studio. In 1747, he dedicated two more poems to the wutong tree. In the poem of 1749 there is a line that says 'Every time I write a new line to connect an old one' where its underneath has a note: 'I used to hang the *Replanted Wutong Studio* painting on the wall. Through the years, whenever the verses came into my mind, I repeatedly inscribed them on it.' (See *Qingding rixia jiuwen kao*, vol. 22, p. 293). This proves to be conclusive with the inscriptions on this painting.

From 1745 to 1786, Emperor Qianlong had inscribed 24 poems on which the upper part of the *Replanted Wutong Studio* was punctiliously filled up. One can imagine when the impressive *Replanted Wutong Studio* was hung in the room, the emperor was reconnected to the past and then expressed his sentiments through poems, ink and brush over the course of 41 years.

At the bottom right corner of this painting two poems were further inscribed by senior officials and imperial scholars Wang Youdun (1692-1758) and Dong Bangda (1699-1769). The interaction between the royal and civil hands on this masterpiece delivers a sense of unified virtuosity, and the emperor's benevolent vision of sharing elegance and nobility with the people.

從乾隆御題詩的數量以及《石渠寶笈》著錄的書畫御題，都再再顯示他是一位風流倜儻、感情豐沛的“翩翩佳皇帝”。乾隆帝萬幾之暇，雅愛詩詞歌賦和琴棋書畫等古物，除了仿效《宣和書畫譜》將清宮舊藏編彙成《石渠寶笈》，還將青銅器彙集為《西清寶鑒》；宮藏古籍編成《天祿琳琅》，可謂乾隆一朝文治武功達至鼎盛之標幟。此外，我們從《補桐書屋圖》還認識到，乾隆對身邊事物的轉變與消逝，充滿了關愛和留戀之情。

雍正二年（1724），還是太子的弘曆曾在南海瀛臺南屋讀書，院裡植有兩株梧桐。乾隆九年（1744），其中一株梧桐冬不耐寒，因循病枯，乾隆命為補植一株，並有《御製補桐書屋作》詩記事，末尾兩句“倚桐無語立斯須，仿佛廿年前覓句”，尤見乾隆內心緬懷青蔥歲月的情感。

乾隆因愛惜枯桐，十年（1745）製成四床琴：“瀛臺仙籟”、“湘江秋碧”、“皋禽霜唳”、“雲海移情”，分別有詩記之，懸藏於書屋之中。十二年（1747），乾隆皇帝又有《新春補桐書屋詩》及《御製補桐書屋率題》。乾隆十四年（1749）《御製補桐書屋作》詩，“每教舊句聯新句”下有雙行小字夾注云：“曾為《補桐書屋圖》掛之壁間，數年來於此得句，即復書之。”（見《欽定日下舊聞考》卷22，第293頁）乾隆此言不虛，直至五十一年（1786），他都一再有詩題在《補桐書屋圖》上。

自乾隆十年（1745）開始，至五十一年（1786），前後御題律絕詩廿四首。今開展《補桐書屋圖》，畫圖的上半部份大大小小盡是乾隆皇帝御題詩。可以想見當時《補桐書屋圖》張掛室內，乾隆睹畫思昔之時揮毫落筆，四十一年間積累成今日所見之情景。

畫圖右下又有汪由敦（1692-1758）、董邦達（1699-1769）二人奉和詩兩首，由上及下觀之，頗有天子風雅與人同的況味了。



An imperial inkcake inscribed Replanted Wutong Studio dated Jiaqing period
嘉慶年間御製鈐圖墨之第十四補桐書屋



An imperial qin made in the Replanted Wutong Studio in 1745
乾隆十年（1745）秋補桐書屋御製“湘江秋碧”琴

832

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

Replanted Wutong Studio

Scroll, mounted and framed, ink on paper
145 x 69 cm. (57 1/8 x 27 1/8 in.)

Inscribed and signed, with nine seals of
the artist

Dated summer, fifteenth day, fourth
month, *jiazi* year (1744)

Nineteen colophons dated 1745 to 1781,
with a total of thirty-one seals of the artist

One illegible colophon, with two seals of
the artist

Colophons by Wang Youdun (1692-1758)
and Dong Bangda (1699-1769), with a
total of four seals

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

US\$390,000-640,000

清 乾隆皇帝 補桐書屋 水墨紙本
鏡框 一七四四年作

題識：瀛臺雙桐向所有，因循枯一成獨樹。
秋夜春朝失侶陰，認巢好鳥徘徊去。
老幹吟風似作悲，團葉無心奉承露。
樹猶如此人何堪，爰命郭橐為補足。
佳蔭依然罨綠窗，相得乍喜相相妒。
未必人心似樹然，世間雲雨紛新故。
倚桐無語立斯須，彷彿廿年前覓句。
西苑瀛臺予幼年讀書處，庭前雙梧
蔚翠，中間為風雨所摧，遂枯其
一。近命奉宸補植之。每一盤桓其
下，綠蔭依然，令人不作宮闕觀，
起林泉想，宛如廿年前佳趣也，因
顏為補桐書屋幾暇復作此圖，非僅
供清翫亦以志今昔之故，不能無感
於中云。乾隆甲子（1744年）夏四
月望日御筆。

鈐印：乾、隆、自強不息、含豪逸然、
擒藻為春、意在筆先、
長春書屋御製、乾隆御玩、內府圖書

題跋：雲釀疑蒸雨，花遲似駐春。
莫嫌時寂寞，已覺景鮮新。
蝶翅紅芳底，鷗眼綠水濱。
舞雩曾點意，憶昔一閒身。

佳節含韶富，閒愁觸緒多。
也知春可樂，常奈悶中過。
逐景聊復爾，看花似若何。
維摩無說說，身不著曼陀。
乙丑（1745年）春日瀛臺即事二首。
御筆。

鈐印：得佳趣、幾暇怡情

題跋：溫暾曉日一窗紅，窗下工夫想像中。
昔日今時猶歷歷，補桐書屋自雙桐。
枯枝早是中琴材，新榦扶疏翠影堆。
淨几明窗重得句，肯教虛度此頻來。
石門松影郁蕭森，書室三楹倚碧岑。
階下淙淙鳴曲注，朱弦不奏亦琴心。
丁卯（1747年）九秋作。

鈐印：比德、朗潤

題跋：春歸將彌月，風日和煦。
朝來峭寒逼，靜憩驗所緣。
御柳帶冰纈，溫花斂香妍。
槃倒試燈杯，人憐踏月天。

乍撫流陰速，幽興翻灑然。
冬杪望三白，踟躕念每懸。
慮彼攀趾者，難壅龜紋堅。
左近或被雪，稍得愁懷蠲。
繫余德誠薄，心竊重祈年。
何暇逐風景，攬結崇椒巔。
燕九傳日下，踐茲忽憶前。
峯嶸雲外樓，蜿蜒鏡中山。
拈毫廢舊韻，如對畫圖間。
長春我曾歷，墨胎坐童顏。
松栝森翠中，靜室殊清便。
得句髭每撚，逐勝座屢遷。
想得塗閣下，今朝車馬喧。
節物從民俗，頗助歲華繁。
豈不思還淳，權衡有所難。
徘徊屏百營，丁丁漏聲傳。
且澆佛鉢花，妙相參優填。
鄒陽一吹律，青歸歸大千。
寡坐擬自問，孰識其迴旋。
丁卯（1747年）燕九日疊舊作韻。

鈐印：會心不遠、德充符

題跋：嘉宴錫遠人，翠平駐西苑。
光風柳外搖，春色壺中宛。
徙倚憩書屋，俯仰仰雲巘。
池陽冰漸脆，牆陰雪初軟。
嫩莎忽已萌，生穉未能綰。
孤琴何必撫，雙鶴原堪款。
幾餘此靜討，逸興復不淺。
大哉造化功，妙矣韶華轉。
丁卯（1748年）新春作。御筆。

鈐印：乾隆宸翰、幾暇臨池、雲霞思、
樂意寓靜觀

題跋：書屋蕭閑研席清，嫩陽堪愛一窗明。
靜中底覺華年近，時聽街衢爆竹聲。
松門石磴步徘徊，五色雲中望巖台。
最愛庭柯餘雪在，錯疑昨夜綻寒梅。
每教舊句聯新句，可識今年即去年。
憂樂向來何處著，惟餘省歲念無遷。
乾隆己巳（1749年）臘日。御筆。

鈐印：乾、隆

題跋：初歲喜載陽，仙壺得春早。
玉梯步嶙峋，石門尋窈窕。
芸齋小留憩，琴音和春鳥。
風竹動琅玕，雪梅綴珠藻。
契理獨忘言，佩文因味道。
辛未（1751年）初春補桐書屋五韻。

鈐印：清吟寄遐思

題跋：三千插架有芸編，佔畢明窗憶向年。
舊學商量無寸進，補桐書屋自依然。
壬申（1752年）暮春雨後瀛臺雜詠。
御筆。

鈐印：激觀

題跋：假山疊磴窈而深，四壁琴書翰墨林。
俯仰個中猶故我，補來桐樹已成陰。
甲戌（1754年）夏間題。御筆。

鈐印：叢雲

題跋：詰曲玲瓏石逕深，每來端是稱予心。
新枝萋萋待三月，舊樹風華在四琴。
題壁詩成今續昔，開函書展昔猶今。
窓前正作紛糅勢，卻為農祥喜不禁。
丙子（1756年）新正。御筆。

鈐印：會心不遠

題跋：老桐枯已久，補桐枝復糾。
流陰窗隙馳，試問可補否。
癸未（1763年）春正憩息書屋，口
號一絕。御筆。

鈐印：乾隆宸翰

題跋：新桐如舊桐，交枝伯仲伍。
書屋每過來，輒憶其初補。
披芸怡義經，无咎一梨矩。
如云藉取資，吾懷仲山甫。
甲申（1764年）新正下澣臨題什。
御筆。

鈐印：郎潤

題跋：庭前新補桐，已是高齊屋。
舊時桐斲琴，亦在屋中蓄。
新舊何異同，苑枯底榮辱。
几上置南華，第二篇堪讀。
戊子（1768年）新正偶憩來什。
御筆。

鈐印：會心不遠、德充符

題跋：舊桐補作老桐看，新補桐才高出欄。
閱世閱人恒若此，陸機賦語感無端。
口號一首。己丑（1769年）暮春御
筆。

鈐印：含輝

題跋：新柯舊樹已枝齊，突兀庭前葉未萎。
欲問草衣雙立者，可同齧缺與王倪。
庚寅（1770年）新春，御題。

鈐印：古香、太璞

題跋：補桐桐已蔚重重，兒戲寧須剪葉封。
四十年前樂群地，馬牛語憶默無踪。
辛卯（1771年）新正，御題。

鈐印：乾隆宸翰

題跋：嶽巖入石門，假山百年古。
松柏有恆春，梧桐則藉補。
舊材斷為琴，篋衍室中貯。
孰真抑孰幻，非能亦非所。
擬欲喚伯牙，斯意為我譜。
乙未（1775年）春上澣。御題。

鈐印：比德、朗潤

題跋：舊桐惜成孤，新桐因以補。
拱把欲其生，養之功費許。
弗思戒已甚，榻憶孟子語。
枝幹已森森，團陰罷庭宇。
所植樹將老，奚辭老為伍。
辛丑（1781年）新正。御筆。

鈐印：古稀天子

題跋：書屋補桐昔所名，迭為賓主幾番更。
樹猶如此仲文語，細咀味之覺有
情。□午新正。御題。）

鈐印：比德、郎潤

題跋：左上角御題漫漶

鈐印：比德、郎潤

汪由敦（1692-1758）題跋：

五柞宮前樹樹齊，嶧山嘉植更萋萋。
成材已叶歌風奏，新榦仍邀點筆題。
藹藹綠雲清露重，亭亭青玉午陰低。
朝陽看取孫枝秀，好勸邊鸞寫鳳栖。
臣汪由敦敬題。

鈐印：臣由敦、敬書

董邦達（1699-1769）題跋：

霍桐產禁林，掩映承華日。
苑枯忽異態，上厯天心惜。
育物參化工，特命補其一。
亭亭兩扶疎，亞枝仍作匹。
幾暇託豪素，老榦供點筆。
樹木猶樹人，至計何詳密。
杞梓異稊枿，總成楨幹質。
嚶嚶叶鳳鳴，卷阿詩應律。臣董邦達敬題。
鈐印：臣、邦達



五排宮前珠樹齊峰山嘉植史葉
 葉成枝叶歌風奏新絲仍遊燕
 羊趨謁：終雲清霞重亭：青玉
 午陰低初陽看取孫枝秀好
 初造藪寫鳳抽 遠東畫

疏雲雙桐向兩有目循枯一成獨樹秋夜去影失
 侶陰祇巢好鳥徘徊去老松吟風似作悲團葉
 無心葦承露楊程如此人何堪愛命郭素為
 補足佳蔭依然覆綠窻相得乍老矧相如未必
 人心似樹然世間雲雨紛新故倚相每語立斯
 須驛歸世年前覓句

西苑滿臺予幼年讀書處庭前雙梧蔚翠中
 間為風雨所摧遂枯其一迫命存宸補植之
 每一盤桓其下綠蔭依然令人不作官闈執起
 林泉想愛如世年前佳趣也因賴為補桐書
 屋幾暇復作此圖非僅供清玩亦以志今昔之
 故不能無感打中云乾隆甲子夏四月望日
 佛手

嘉慶初造人蒙早臨西苑光風
 柳外披春志在甲寅佳傍幾書
 屋角倚晴雲嫩池陽水樹隱
 弦宮和轉嫩芳翠已萌生舞未
 能隨松竹何必推使鏡原堪歡
 造化以予初華鏡
 丁卯新嘉化佛手

老桐於久枯
 桐枯復何試
 隨空陳賦試
 潤可補也
 豈不春已發
 一境佛手

三子棟梁者
 芸編佔單
 明窓性向
 年穉學商
 量無寸道
 補桐書屋
 自依欬

書屋蕭間研序清暇堪
 愛一室明靜予在堂華
 近時曉街漸燥竹聲
 門石院步細細五色雲中
 生蓮葉最宜近板餘生
 館設昨夜從寒梅 每教
 舊句題新句可賦六年如
 去年暮樂向來何處者惟
 餘光數念無遺
 乾隆乙未 佛手

初歲在載陽仙壺春早玉
 梯步海嶼石門尋窈窕芳齋
 小窗聽琴音和春鳥限竹動
 振珥重梅似珠珠理獨忘
 言佩又因道
 華東初嘉補桐書屋五額
 乾隆乙未 佛手



五排宮前珠樹齊峰山嘉植史葉
 葉成枝叶歌風奏新絲仍遊燕
 羊趨謁：終雲清霞重亭：青玉
 午陰低初陽看取孫枝秀好
 初造藪寫鳳抽 遠東畫



833

833

GAO QIPEI (ATTRIBUTED TO, 1660-1734)

Geese and Weeds

Hanging scroll, ink and colour on paper

182.5 x 54 cm. (71 7/8 x 21 1/4 in.)

Inscribed and signed, with three seals of the artist

HK\$60,000-80,000!

US\$7,700-10,000

清 高其佩(傳) 蘆雁 設色紙本 立軸

題識：沙灘喚回千里泛，洞庭驚起一聲秋。
時值暑夏偶寫。其佩。

鈐印：其佩、指頭畫意、卧石齋



834

834

GAO QIPEI (ATTRIBUTED TO, 1660-1734)

Ducks in Lotus Pond

Hanging scroll, ink and colour on paper

182.5 x 54 cm. (71 7/8 x 21 1/4 in.)

Inscribed and signed, with three seals of the artist

Dated autumn, seventh month, *bingchen* year (1676)

HK\$150,000-200,000!

US\$20,000-26,000

清 高其佩(傳) 荷塘雙鴨 設色紙本 立軸 一六七六年作

題識：素娥縹緲下王陽，翠袖雲客集月光。
自是君王憐玉色，他時不敢負紅粧。
樂遊苑內碧池寬，帶露重臺粉未乾。
直取心道無曲幹，故堪玉案奉宸歡。
時在丙辰（1676年）秋七月再題於長松草閣中。且道人佩。

鈐印：其佩、指頭畫意、卧石齋



835

835

LI SHAN (1686-AFTER 1757)

Ink Orchid

Hanging scroll, ink on paper

82.5 x 39.3 cm. (32 ½ x 15 ½ in.)

Inscribed and signed, with one seal of the artist

Dated tenth month, fourteenth year of the Qianlong period (1749)

HK\$80,000-120,000!

US\$11,000-15,000

清

李鱣

墨蘭

水墨紙本

立軸

一七四九年作

題識：□比桃花可問津，湘煙楚兩接芳隣。
幽香獨抱無人識，流水高山自在春。
乾隆十四年（1749）十月寫。懊道人李鱣。

鈐印：鱣印



836

836

LIU YONG (1719-1805)

Running Script Calligraphic Couplet

A pair of hanging scrolls, ink on paper
Each scroll measures 128.5 x 28 cm. (50 5/8 x 11 in.)
Signed, with three seals of the artist
One collector's seal of Gao Yong (1850-1921)

HK\$50,000-70,000!

US\$6,500-9,000

清 劉壙 行書 水墨紙本 立軸兩幅

釋文：青李來禽書累至，荔支盧橘賦新成。

款識：石菴。

鈐印：劉壙印信、石壺、御賜仙舫

高崑（1850-1921）藏印：高崑



837

837

YU JI (1738-1823)

Shouiao

Scroll, mounted and framed, ink and colour on paper
155.5 x 67.5 cm. (61 1/4 x 26 3/8 in.)

Inscribed and signed, with one seal of the artist
Dated third day, sixth month, *wuyu* year (1798) and dedicated to Hesheng for his birthday

HK\$30,000-50,000!

US\$3,900-6,400

清 余集 壽老 設色紙本 鏡框 一七九八年作

題識：秋室爲鶴生先生大壽作此。戊午（1798年）六月三日也。

鈐印：余集之印

838

REN YI (1840-1896)

Su Wu and Rams

Scroll, mounted and framed, ink and
colour on paper

137.2 x 65.5 cm. (54 x 25 ¾ in.)

Inscribed and signed, with one seal of the
artist

Dated tenth month, *dinghai* year (1887) and
dedicated to Hanchen

Eight collector's seals

HK\$300,000-500,000!

US\$39,000-64,000

清 任頤 蘇武牧羊 設色紙本 鏡框
一八八七年作

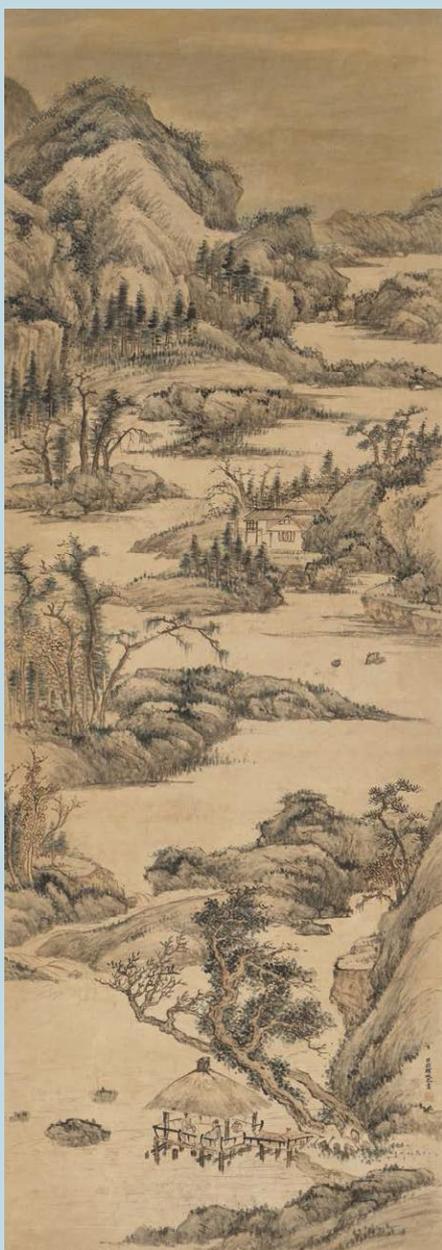
題識：翰臣仁兄先生大雅囑是，即請教
正。光緒丁亥（1887年）孟冬之吉
山陰任伯年寫於海上寓齋。

鈐印：頤印

藏印：張霞洲誼、如金如錫如圭如璧、右
啓堂印、軍曲侯印、是吟圖章、培
慶、張延澤書、口井曇



838



839

839

WITH SIGNATURE OF QIAN WEICHEN (18TH-19TH CENTURY)

Conversation by the River

Scroll, mounted and framed, ink and colour on paper

182.5 x 64.5 cm. (71 7/8 x 25 3/8 in.)

Signed, with one seal of the artist

HK\$100,000-150,000!

US\$13,000-19,000

清 錢維城(款) 江亭秋晚 設色紙本 鏡框

款識：臣錢維城恭畫。

鈐印：臣錢維城



840

840

WITH SIGNATURE OF HUANG YUE / QIAN WEICHENG (18TH-19TH CENTURY)

Landscapes

A set of two folding fans, ink and colour on paper

Each folding fan measures 16 x 47.5 cm. (6 1/4 x 18 3/4 in.)

Each folding fan signed, with a total of four seals of the artist

Standard script calligraphy of sixteen imperial poems on the reverse of each folding fan by Wang Jie/Liu Lun, with a total of four seals

HK\$50,000-70,000!

US\$6,500-9,000

清 黃鉞/錢維城(款) 山水 設色紙本 成扇兩把

- 1 款識：臣黃鉞恭畫。
鈐印：臣、鉞
背面王杰楷書御製詩十六首並鈐印兩方。
- 2 款識：臣錢維城恭畫。
鈐印：臣、城
背面劉綸楷書御製詩十六首並鈐印兩方。