



FINE CHINESE MODERN  
PAINTINGS  
中國近現代畫

Hong Kong, 28 May 2019 | 香港 2019 年 5 月 28 日

CHRISTIE'S 佳士得







# FINE CHINESE MODERN PAINTINGS

## 中國近現代畫

TUESDAY 28 MAY 2019 · 2019年5月28日 (星期二)

### AUCTION CODE AND NUMBER

#### 拍賣名稱及編號

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Exquisite Eye: Chinese Paintings Online, 20 - 27 May  
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Tuesday 28 May · 5月28日 (星期二)  
10.00am (Lots 1201-1320) · 上午10.00 (拍賣品編號1201-1320)  
2.30pm (Lots 1321-1513) · 下午2.30 (拍賣品編號1321-1513)  
Location: Convention Hall, Hong Kong Convention and Exhibition Centre,  
No.1 Harbour Road, Wanchai, Hong Kong  
地點：香港灣仔港灣道1號香港會議展覽中心會議廳  
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香港，香港會議展覽中心  
Friday, 24 May · 5月24日 (星期五)  
10.30am - 8.00pm  
Saturday - Monday, 25 - 27 May · 5月25至27日 (星期六至一)  
10.30am - 6.30pm

### HIGHLIGHTS PREVIEW · 精選拍品預展

#### SINGAPORE, Hilton Singapore

新加坡，新加坡希爾頓酒店  
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11.00am - 7.00pm

#### BEIJING, Christie's Beijing Art Space

北京，佳士得北京藝術空間  
Friday - Saturday, 3 - 4 May · 5月3至4日 (星期五至六)  
10.00am - 6.00pm

#### SHANGHAI, Christie's Shanghai Art Space

上海，佳士得上海藝術空間  
Tuesday - Wednesday, 7 - 8 May · 5月7至8日 (星期二至三)  
10.00am - 6.00pm

#### TAIPEI, Taipei Marriott Hotel

台北，台北萬豪酒店  
Saturday - Sunday, 11 - 12 May · 5月11至12日 (星期六至日)  
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A traditional Chinese landscape painting. The upper portion is dominated by a large, textured mountain peak rendered in vibrant shades of blue and teal, with some brown and white highlights. Below the mountain, a river flows through a valley. On the left bank, there are several traditional Chinese houses with thatched roofs and a cluster of dark green trees. On the right bank, there are more houses and a large rock formation. In the foreground, a small boat with a person is on the river. The overall style is characteristic of modern Chinese ink and wash painting, with a focus on bold colors and expressive brushwork.

FINE CHINESE MODERN PAINTINGS  
SESSION I

28 MAY 2019, 10:00 AM

2019年5月28日，上午10時00分

LOTS 1201-1320



Professor C.C. Lee was an avid art lover, whose study of Chinese ink painting began at an early age. Her systematic training started in 1964, when she enrolled in the Chinese University of Hong Kong's (CUHK) Fine Arts department. Among the distinguished faculty of the department Professor Ding Yanyong had a particularly profound impact on the future of Professor Lee. Ding Yanyong's classes were convivial affairs, held in a small scale and were characterised by an affinity between himself and his pupils. Ding took great pleasure in providing practical demonstrations in his classes and would dedicate and gift works to his students upon their graduation. Ding recognised Lee's deep commitment to her studies and her great affinity for art and dedicated several works of particularly high quality to her over her four years of study. Part of her collection was sold in Christie's 2018 Spring sale, in which the proceeds were used to establish the Ms. Lee Chi Chong Scholarship (In Memory of Prof. Ting Yen Yong) at the Chinese University of Hong Kong.

Professor C.C. Lee's private collection also includes pieces from her family collection. Xie Zhiliu's works are particularly well represented, including a diverse array of subject matters with impeccable provenance. Many paintings from her family collection are dedicated to Shoushi, Piji, or painted in Shoushi Tang, and are works directly gifted from the artists to her family members. Shoushi was a textile giant in the Mainland before 1949 and later moved to Hong Kong. Because of Professor Lee's lifelong devotion to art, she was gifted with this collection of beautiful and rare works from the family.

Seven works from this collection are also available in Christie's online sale Exquisite Eye: Chinese Paintings & Calligraphy during 20-27 May 2019 (Lots 1606-1612).

李子莊教授幼時喜好藝術，中學時便開始學習中國傳統水墨畫，1964年考入香港中文大學藝術系接受系統訓練。彼時中大藝術系名師雲集，但對李教授來講，尤以丁衍庸教授對她的影響最深。丁衍庸授課時課堂規模不大，但是氣氛和諧，師生關係亦非常融洽。他樂於在課堂上作當堂示範，課畢便將學生名字題於畫面並相贈。李教授醉心藝術，學業用功，深得丁公喜愛，四年課程下來受贈作品良多且精。她收藏的部分丁衍庸作品於佳士得2018年春拍中釋出，所得款項在香港中文大學成立“李子莊校友獎學金（紀念丁衍庸教授）”。

本次李子莊教授私人珍藏亦呈現其家族所藏名家書畫，尤以謝稚柳作品為精，不僅題材多樣，而且傳承清晰。其家族收藏多具家族長輩“壽石先生”、“丕基”上款或畫家於“壽石堂”所作，均為家族直接得自畫家本人。“壽石先生”1949年前已是內地紡織業巨頭，後移居香港，因李教授投身藝術事業，故承自上一輩垂愛，受贈作品題材多樣，畫面精彩，十分難得。

本收藏另有七件作品將於2019年5月20-27日舉行的“丹青薈萃—中國書畫網上拍賣”呈現（拍品1606-1612）。

1201

**DING YANYONG (1902-1978)**

*Little Bird on a Rock with Bamboo*

Scroll, mounted and framed, ink on paper

140 x 35 cm. (55 1/8 x 13 3/4 in.)

Inscribed and signed, with one seal of the artist

Dated summer, *bingwu* year (1966)

Dedicated to Madame Zizhuang

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

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

丁衍庸 竹石雀鳥 水墨紙本 鏡框 一九六六年作

題識：丙午（1966年）長夏為子莊女弟作，丁衍庸。

鈐印：叔旦



1201





1202

**DING YANYONG (1902-1978)**

*Smartweed and Egret*

Scroll, mounted and framed, ink and colour on paper

141 x 35.3 cm. (55 ½ x 13 7/8 in.)

Inscribed and signed, with one seal of the artist

Dated summer, *dingwei* year (1967)

**HK\$40,000-60,000**

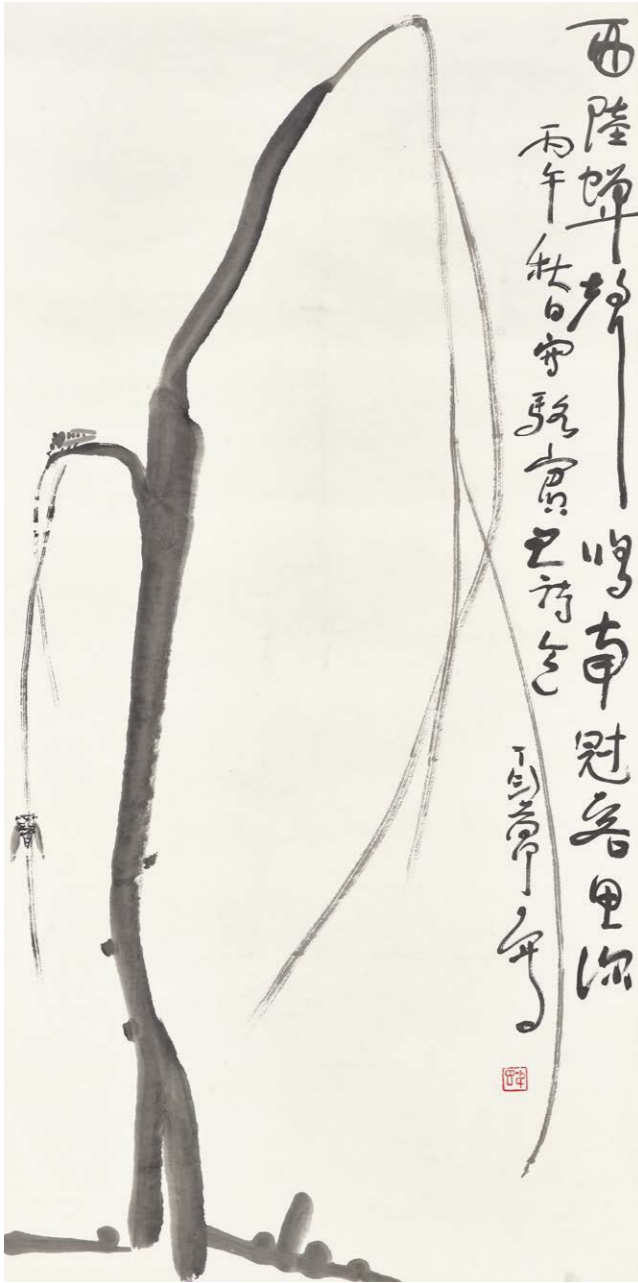
**US\$5,200-7,700**

丁衍庸 蓼莪 設色紙本 鏡框 一九六七年作

題識：蓼蓼者莪。丁未（1967年）長夏，丁衍庸寫。

鈐印：叔旦





1203

1203

**DING YANYONG (1902-1978)**

*Cicadas on Willow*

Scroll, mounted and framed, ink on paper

140.5 x 70 cm. (55 3/8 x 27 1/2 in.)

Inscribed and signed, with one seal of the artist

Dated autumn, *bingwu* year (1966)

**HK\$50,000-70,000**

*US\$6,400-9,000*

丁衍庸 秋柳寒蟬 水墨紙本 鏡框 一九六六年作

題識：西陸蟬聲唱，南冠客思深。

丙午（1966年）秋日寫駱賓王詩意，丁衍庸寫。

鈐印：叔旦



1204

1204

**DING YANYONG (1902-1978)**

*Aquatic Life*

Scroll, mounted and framed, ink on paper

70 x 46.7 cm. (27 1/2 x 18 3/8 in.)

Inscribed and signed by the artist

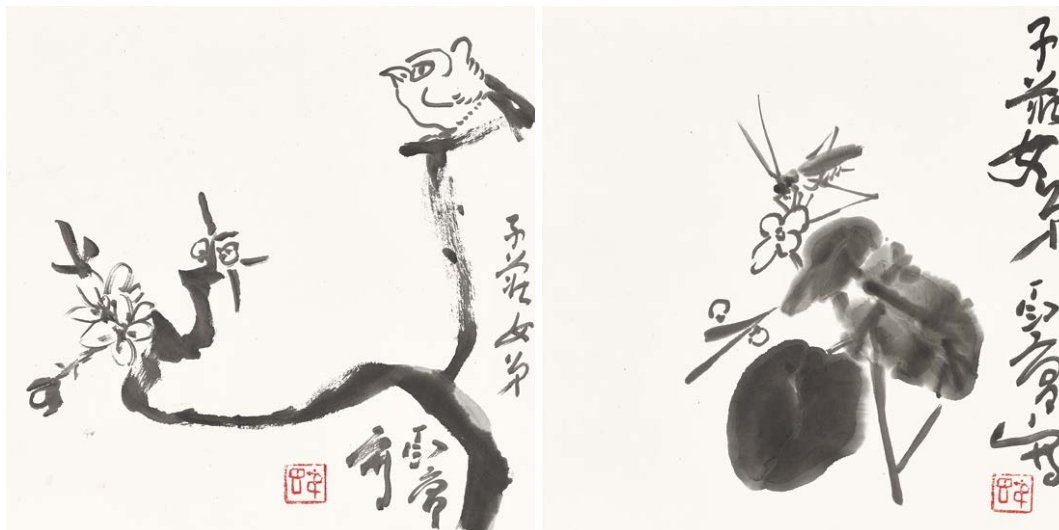
**HK\$25,000-35,000**

*US\$3,200-4,500*

丁衍庸 水族 水墨紙本 鏡框

題識：贈我黃河數尺魚，情惟勝讀十年書。丁衍庸。





1205



1206

1205

**DING YANYONG (1902-1978)**

*Little Bird and Plum Blossoms /  
Insect and Flower*

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

Each scroll measures 35 x 35 cm.

(13 ¾ x 13 ¾ in.)

Each painting inscribed and signed, with one  
seal of the artist

Both dedicated to Madame Zizhuang (2)

**HK\$12,000-18,000 US\$1,600-2,300**

丁衍庸

雀上梅梢 / 花好蟲生  
水墨紙本 鏡框兩幅

《雀上梅梢》題識：子莊女弟，丁衍庸寫。  
鈐印：叔旦

《花好蟲鳴》題識：子莊女弟，丁衍庸寫。  
鈐印：叔旦

1206

**WU ZUOREN (1908-1997)**

*Calligraphy*

Scroll, mounted and framed, ink on paper  
69 x 137.5 cm. (27 ¼ x 54 ½ in.)

Inscribed and signed by the artist

Date 1983

**PROVENANCE:**

Acquired directly from the artist in 1983.

**NOTE:**

Wu Zuoren visited Washington, DC. in  
May, 1983, when Beijing and Washington  
became sister cities. The calligraphy was  
gifted directly from the artist to Prof. Lee  
during Wu Zuoren's reception held at the  
Chinese embassy in his honor.

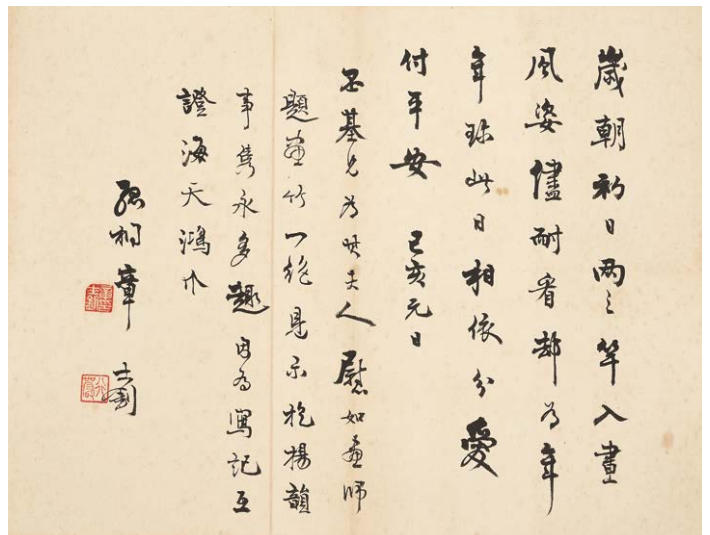
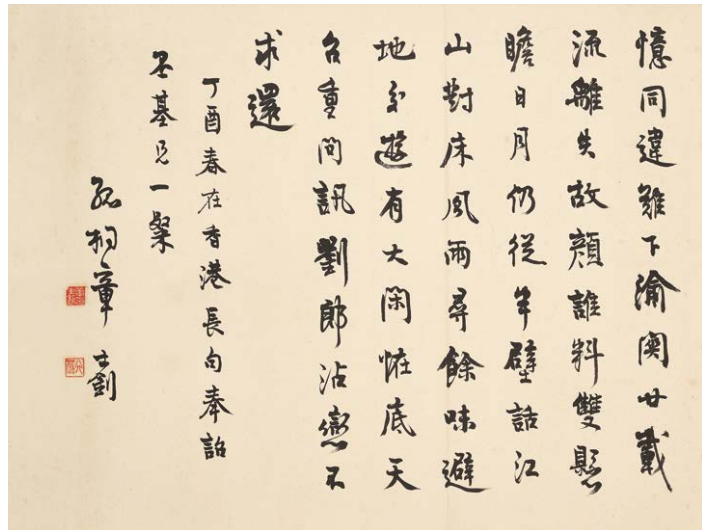
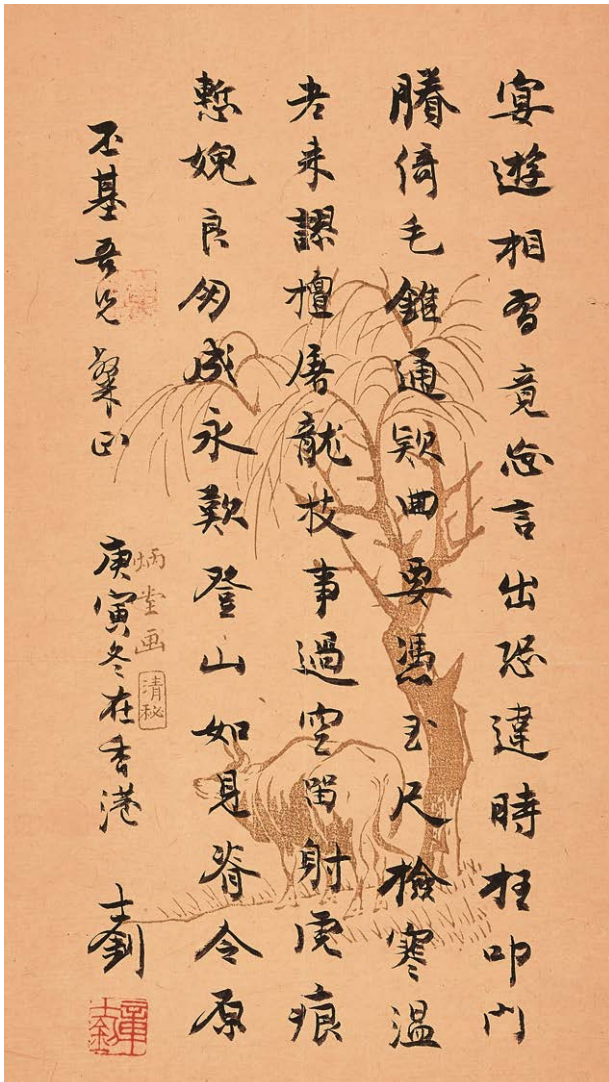
**HK\$20,000-30,000 US\$2,600-3,800**

吳作人 書法 水墨紙本 鏡框  
一九八三年作

題識：海內存知己，天涯若比鄰。  
一九八三年，作人。

來源：現藏家於1983年直接得自畫家本人。

註：1983年北京與華盛頓成為友好城市，吳  
作人受邀訪問華府。此作為李子莊教授於中  
國大使館歡迎吳作人宴會上受贈。



1207

ZHANG SHIZHAO (1881-1973)

Calligraphy

A set of three scrolls, mounted and framed, ink on patterned paper / ink on paper

One scroll measures 27.5 x 15.6 cm. (10 7/8 x 6 1/8 in.)

One scroll measures 44 x 58 cm. (17 1/4 x 22 3/4 in.)

One scroll measures 30.6 x 40 cm. (12 x 15 3/4 in.)

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

One scroll dated New Year's day, *jihai* year (1959), one scroll dated spring, *dingyou* year (1957), one scroll dated winter, *gengyin* year (1950)

All scrolls dedicated to Piji

(3)

HK\$60,000-80,000

US\$7,700-10,000

章士釗

書法

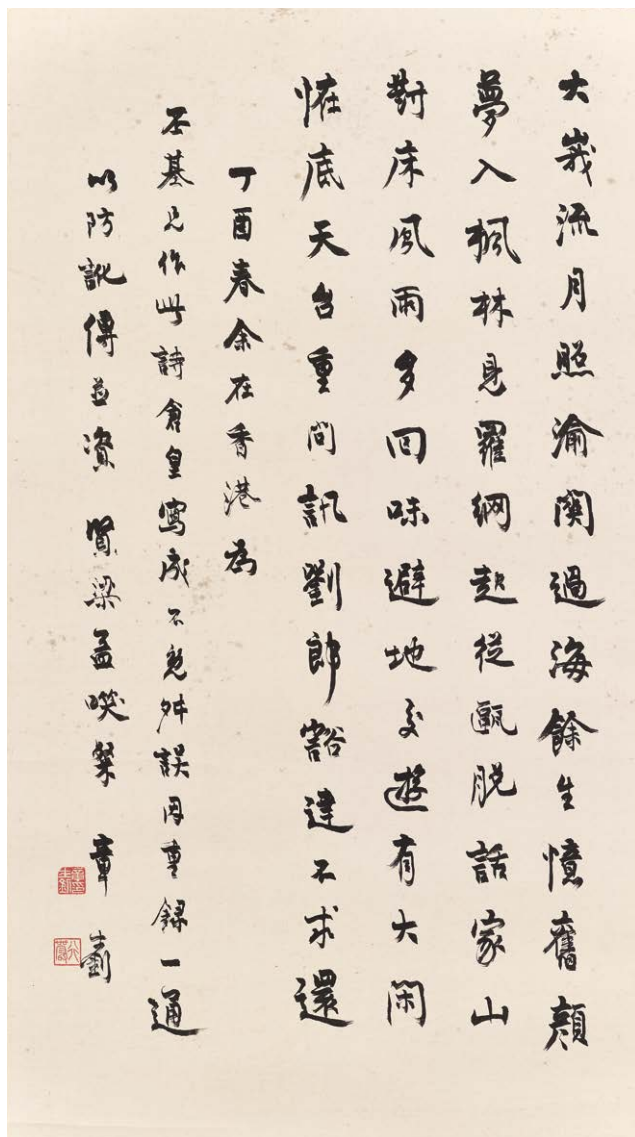
水墨紙本/水墨花箋

鏡框三幅

一九五〇/五七/五九年作

1. 題識：宴遊相習竟忘言，出恐違時枉叩門。  
臚倚毛錐通欵曲，要憑玉尺檢寒溫。  
老來謬擅屠龍技，事過空留射虎痕。  
慙媿良朋成永歎，登山如見脊令原。  
丕基吾兄粲正。  
庚寅（1950年）冬在香港。士釗。  
鈐印：章士釗
2. 題識：憶同違難下渝關，廿載流離失故顏。  
誰料雙懸瞻日月，仍從半壁話江山。  
對床風雨尋餘味，避地交遊有大閑。  
恹底天台重問訊，劉郎沾戀不求還。  
丁酉（1957年）春在香港，長句奉詒丕基兄一粲。  
秋桐章士釗。  
鈐印：章士釗、行嚴
3. 題識：歲朝初日兩三竿，入畫風姿儘耐看。  
卻為年年珍此日，相依分愛付平安。  
己亥（1959年）元日，  
丕基兄為其夫人慰如畫師題畫竹一絕見示，  
提揚韻事，雋永多趣，因為寫記，互證海天鴻爪。  
秋桐章士釗。  
鈐印：章士釗、行嚴





1208

**1208**  
**ZHANG SHIZHAO** (1881-1973)

Calligraphy

Scroll, mounted and framed, ink on paper  
64.3 x 36 cm. (25 3/8 x 14 1/8 in.)

Inscribed and signed, with two seals of the artist

Dated spring, *dingyou* year (1957)

Dedicated to Piji

**HK\$40,000-60,000**

**US\$5,200-7,700**

章士釗 書法自作詩 水墨紙本 鏡框 一九五七年作

題識：大裘流月照渝關，過海餘生憶舊顏。

夢入楓林見羅網，起從甌脫話家山。

對床風雨多回味，避地交遊有大閑。

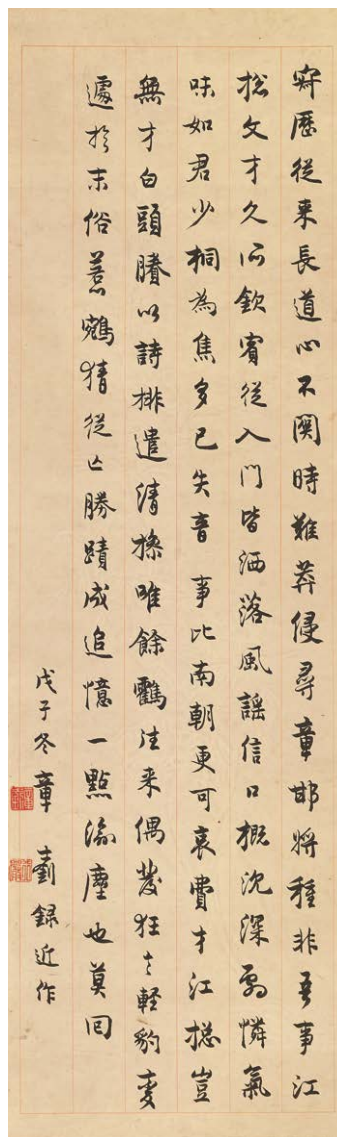
恠底天台重問訊，劉郎豁達不求還。

丁酉（1957年）春，余在香港為丕基兄作此詩，

倉皇寫成，不免舛誤，因重錄一通，以防訛傳，

並資賢梁孟暎察。章士釗。

鈐印：章士釗、行嚴



1209

**1209**  
**ZHANG SHIZHAO** (1881-1973)

Calligraphy

Hanging scroll, ink on patterned paper  
89.5 x 27 cm. (35 1/4 x 10 5/8 in.)

Inscribed and signed, with two seals of the artist

Dated winter, *wuzi* year (1948)

**HK\$40,000-60,000**

**US\$5,200-7,700**

章士釗 書法錄近作 水墨花箋 立軸 一九四八年作

題識：寂歷從來長道心，不關時難莽侵尋。

章邯將種非吾事，江搃文才久所欽。

賓從入門皆灑落，風謠信口概沉深。

劇憐氣味如君少，桐為焦多已失音。

事比南朝更可哀，費才江搃豈無才。

白頭贖以詩排遣，清操唯餘鶴往來。

偶發狂言輕豹變，遽於末俗惹鷓猜。

從亡勝蹟成追憶，一點渝塵也莫回。

戊子（1948年）冬，章士釗錄近作。

鈐印：章士釗、行嚴



1210

**XIE ZHILIU** (1910-1997)

*Verdant Mountains and Pavilions*

Hanging scroll, ink and colour on paper

85.3 x 32.8 cm. (33 5/8 x 12 7/8 in.)

Inscribed and signed, with three seals of the artist

Dated winter, *jichou* year (1949)

**PROVENANCE:**

Acquired directly from the artist, thence by descent.

**HK\$600,000-800,000**

*US\$77,000-100,000*

謝稚柳 高閣飛瀑 設色紙本 立軸 一九四九年作

題識：何事人間有白頭，相看長此故林邱。

翻愁地老天荒日，減盡風懷是舊游。

己丑（1949年）冬日，稚柳居士。

鈐印：謝稚、稚柳、遲燕草堂

來源：直接得自畫家，並由家族傳承。



1210





1211

1211

**XIE ZHILIU (1910-1997)**

*Bamboo, Plum Blossom and Two Birds*

Hanging scroll, ink and colour on paper

121.6 x 25.5 cm. (47 7/8 x 10 in.)

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

Dated autumn, *jiashen* year (1944)

Dedicated to Madame Liu Yiyi

**PROVENANCE:**

Acquired directly from the artist, thence by descent.

**HK\$600,000-800,000**

**US\$77,000-100,000**

謝稚柳 雙清 設色紙本 立軸 一九四四年作

題識：雙清。

甲申（1944年）秋日，寫似亦宜劉夫人雅賞，稚柳謝稚。

鈐印：遲燕、燕白衣

來源：直接得自畫家，並由家族傳承。

1212

**XIE ZHILIU (1910-1997)**

*Lady in the Song Style*

Hanging scroll, ink and colour on gold-flecked paper

83 x 49.5 cm. (32 3/4 x 19 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated sixth month, *bingxu* year (1946)

**PROVENANCE:**

Acquired directly from the artist, thence by descent.

**NOTE:**

According to the inscription, this work was painted by Xie Zhiliu during his stay at Shou Shi Tang in 1946 for its master. Mr. Shoushi and his older brother were vivid collectors of artworks and were good friends with artists in Shanghai and the Jiangnan region, including Xie Zhiliu, Pan Boying, and Zhang Shizhao. This work is painted on gold-flecked paper. The curtain was painted in light colour, and the lady, who appears calm and elegant, was painted with meticulous brushwork. This painting is truly a masterpiece painted by the guest as a gift to the master of Shou Shi Tang. This work was in the Shou Shi Tang for decades and was later passed down to the current collector Professor Chi Chong Lee.

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

**US\$200,000-260,000**

謝稚柳 效宋人宮樂圖 設色灑金箋 立軸 一九四六年作

題識：丙戌（1946年）六月效宋人宮樂圖，謝稚柳壽石堂借居。

鈐印：謝稚、釋柳

來源：直接得自畫家，並由家族傳承。

註：據本作題識，此幅為謝稚柳1946年客居“壽石堂”時為主人所作。“壽石”先生在經營實業之餘，與其兄皆雅好藝術收藏，多與海上、江南等地的書畫名家相交甚篤，包括謝稚柳、潘伯鷹、章士釗等名士（本收藏均有其作品呈現）。此作以灑金紙為本，輕染簾幕，仕女以工筆細繪，神情安然，姿態優雅，實為客人寫贈主人的精心之作。此作珍藏於“壽石堂”中數十載，後傳承至李子莊教授。







1213

**1213**  
**PU RU (1896-1963)**  
 Pomegranate

Hanging scroll, ink and colour on paper  
 94.5 x 36.7 cm. (37 ¼ x 14 ½ in.)  
 Inscribed and signed, with one seal of the artist

**HK\$50,000-70,000**

**US\$6,400-9,000**

溥儒 石榴 設色紙本 立軸  
 題識：含渥霧，滋之根；降百祥，宜子孫。心奮。  
 鈐印：溥儒之印



1214

**1214**  
**PU RU (1896-1963)**  
 Calligraphic Couplet

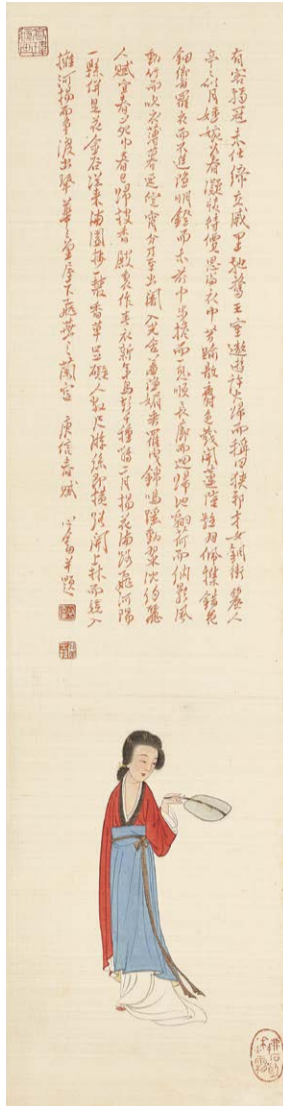
A pair of scrolls, mounted and framed, ink on paper  
 Each scroll measures 133.5 x 33.8 cm. (52 ½ x 13 ¼ in.)  
 Inscribed and signed, with two seals of the artist  
 Dedicated to Shoushi

(2)

**HK\$70,000-90,000**

**US\$9,000-12,000**

溥儒 書法對聯 水墨紙本 鏡框兩幅  
 題識：為愛謝家能詠絮，始知嬴女善吹簫。  
 壽石先生正之，西山逸士溥儒。  
 鈐印：溥儒之印、心奮翰墨



1215

VARIOUS OWNERS

1215

**PU RU** (1896-1963)

Lady

Scroll, mounted and framed, ink and colour on silk

50 x 12.5 cm. (19 5/8 x 4 7/8 in.)

Inscribed and signed, with three seals of the artist  
One collector's seal

LITERATURE:

*Jing Hua Yan Yun-Northern Paintings in the Early Republic*, Xi Zhi Tang, Taipei, October 2002, p. 125.

**HK\$150,000-250,000 US\$20,000-32,000**

溥儒 硃砂仕女 設色絹本 鏡框

題識：有客弱冠未仕。綈交戚里。馳驚王室，遨遊許史。歸而稱曰，挾邪才女。銅街麗人，亭亭似月，嫵婉如春。



1216

1216

**PU RU** (1896-1963)

Zhong Kui

Scroll, mounted and framed, vermilion on paper  
86.3 x 39.8 cm. (34 x 15 5/8 in.)

Inscribed and signed, with two seals of the artist  
Dated fifth day of the fifth month, *renwu* year (1942)

PROVENANCE:

From the collection of Zhao Chengzhi.  
Acquired directly from the artist, thence by descent.

**HK\$70,000-90,000 US\$9,000-12,000**

溥儒 辟邪迎福 朱砂紙本 鏡框  
一九四二年作

題識：壬午（1942年）端陽節，西山逸士溥儒。

鈐印：舊王孫、溥儒

來源：趙誠之收藏，直接得自畫家本人，並由家族傳承。

凝情待價，思尙衣巾。  
芳躅散麝，色茂開蓮。陸離羽佩。  
雜錯花鈿，響羅衣而不進。  
隱明燈而未前。中步檐而一息。  
順長廊而迴歸。  
池翻荷而納影，風動竹而吹衣。  
薄暮延佇，宵分乃至。  
出閣入光，含羞隱媚。  
垂羅曳錦，鳴瑤動翠，沈約麗人賦。  
宜春苑中春已歸。  
披香殿裡作春衣，新年鳥聲千種囀。  
二月楊花滿路飛，河陽一縣併是花。  
金谷從來滿園樹，一叢香草足癡人。  
數尺游絲即橫路。  
開上林而競入，擁河橋而爭渡。  
出麗華之金屋，下飛燕之蘭宮。  
庾信春賦，心奮并題。

鈐印：心奮、舊王孫、拂石臥秋霜

鑑藏印：高璋藏畫

出版：《京華煙雲—民國初年北方畫壇》，義之堂文化出版事業有限公司，台北，2002年10月，第125頁。





1217

1217

**PU RU (1896-1963)**

*Two Rabbits*

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

28.5 cm. (11 ¼ in.) in diameter

Inscribed and signed, with one seal of the artist

Dated eighth month, *jimao* year (1939)

**LITERATURE:**

*Works by Pu Ru*, Xiling Seal Society

Publishing House, May 2011, p. 35.

**HK\$80,000-120,000**

**US\$11,000-15,000**

溥儒 雙兔 設色紙本 團扇扇面鏡框  
一九三九年作

題識：己卯（1939年）八月中秋，溥儒。

鈐印：舊王孫

出版：《溥儒作品集》，西泠印社出版社，  
2011年5月，第35頁。

1218

**PU RU (1896-1963) / LI ZIHE (1896-1960)**

*Scholar Under Pine / Calligraphy*

A set of two fan leaves, mounted and framed, ink / ink and colour on paper

Each fan leaf measures 18 x 52 cm.

(7 ⅞ x 20 ½ in.)

*Scholar Under Pine* inscribed and signed by

Pu Ru, with two seals of the artist

*Calligraphy* inscribed and signed by Li Zihe,

with two seals of the artist

Dedicated to General Iwamatsu

(2)

**HK\$80,000-100,000**

**US\$11,000-13,000**

溥儒／黎子鶴 松下高士／書法  
水墨／設色紙本 扇面鏡框

《松下高士》題識：松林倚岩石，  
幽人獨行吟。  
無故林泉意，  
閒雲深復深。  
心齋。

鈐印：心齋、垂虹

《書法》題識：禮士紆賢水戶侯，  
省庵分俸意網繆。  
裁書苦為兒孫詔，  
裁圍魚樵爭上流。  
漫說浮生多左計，  
祇因道統意難捐。  
乘桴投老襟期在，  
一水粼粼薪火傳。  
題朱舜水先生集。

岩松將軍正之，黎世蕪。

鈐印：黎、石竹書屋



1218



1219

1219

**ZHANG DAQIAN (1899-1983) / PU RU (1896-1963)**

*Red Lotus / Red Bamboo*

Folding fan, ink and colour on paper

13 x 41 cm. (5 1/8 x 16 1/8 in.)

*Red Lotus* inscribed and signed by Zhang Daqian, with two seals

*Red Bamboo* signed by Pu Ru, with one seal

**HK\$200,000-300,000**

*US\$26,000-38,000*

張大千／溥儒

紅荷／朱竹

設色紙本

成扇

《紅荷》題識：塘坳間意思，池面好豐神。  
大千居士爰。

鈐印：張爰、大千

《朱竹》款識：心齋。

鈐印：溥儒





1220

1220

**PU RU (1896-1963)**

*Continuous Mountains*

Scroll, mounted and framed, ink and colour on paper

11.8 x 169 cm. (4 5/8 x 66 1/2 in.)

Inscribed and signed, with two seals of the artist

**PROVENANCE:**

Acquired directly from the artist's wife, Madame Lee Moyun.

**HK\$800,000-1,600,000**

*US\$110,000-200,000*

溥儒

連峰咫尺

設色紙本

鏡框

題識：連峰咫尺與天齊，斷續雲飛樹色低。  
客到上方春正暖，柴門花落鳥開啼。  
心畬。

鈐印：心畬、松巢客

來源：現藏家直接得自溥儒夫人李墨雲女士。



1221

1221

**PU RU (1896-1963)**

*Birthday Celebration*

Scroll, mounted and framed, ink and colour on silk

44.3 x 59.5 cm. (17 ½ x 23 ¾ in.)

Inscribed and signed, with three seals of the artist

**PROVENANCE:**

Acquired directly from the artist's wife, Madame Lee Moyun.

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

**US\$160,000-230,000**

**溥儒**

**群仙祝壽**

**設色絹本**

**鏡框**

題識：山盡沙平曉色昏，蒼波遠上界天痕。  
月斜潮落無帆影，雲捲星河下海門。  
海外仙山起梵宮，依然雙樹舞東風。  
杜鵑枝上瑤池雪，盡散天花入座中。  
飛樓高揭彩雲端，松影蕭蕭滿石壇。  
鹿女獻花庭院靜，碧桃開落不知寒。  
琉璃爲殿玉爲臺，海底神龍聽法來。  
洞壑當門衣袖冷，飛泉倒瀉古時苔。  
心畬。

鈐印：西山逸士、心畬、竹素

來源：現藏家直接得自溥儒夫人李墨雲女士。





1222

1222

**PU RU** (1896-1963)

*Pavilions at Dusk*

Scroll, mounted and framed, ink and colour on silk

44 x 43.5 cm. (17 3/8 x 17 1/8 in.)

Inscribed and signed, with three seals of the artist

**PROVENANCE:**

Acquired directly from the artist's wife, Madame Lee Moyun.

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

**US\$64,000-100,000**

溥儒

臨江臺閣

設色絹本

鏡框

題識：臺閣臨江盡彩飛，夕陽煙樹散清輝。  
遠山分合新經雨，空翠嵐光落釣磯。  
心奮。

鈐印：西山逸士、心奮、竹素

來源：現藏家直接得自溥儒夫人李墨雲女士。

1223

**PU RU** (1896-1963)

*Sakyamuni Buddha*

Hanging scroll, ink and colour on paper

129.2 x 45 cm. (50 7/8 x 17 3/4 in.)

Signed, with one seal of the artist

**PROVENANCE:**

Acquired directly from the artist's wife, Madame Lee Moyun.

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

*US\$64,000-100,000*

溥儒 釋迦牟尼佛 設色紙本 立軸

款識：溥儒敬寫。

鈐印：溥儒之印

來源：現藏家直接得自溥儒夫人李墨雲女士。



1223





1224

**ZHANG DAQIAN** (1899-1983)

*Red Lotus*

Hanging scroll, ink and colour on paper

133 x 57 cm. (52 3/8 x 22 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated summer, fifth month, *dinghai* year (1947)

One collector's seal

**PROVENANCE:**

Previously in the collection of Mr Au Chun-hung (1917-1994).

**HK\$3,000,000-5,000,000** US\$390,000-640,000

張大千 鈎金紅蓮 設色紙本 立軸 一九四七年作

題識：畫舸無恩別浦長，綠雲十裡黯紅粧。

一番雨過秋如許，從此西風夜夜涼。

丁亥（1947年）夏五月，張爰。

鈐印：張爰、大千居士

鑑藏印：雄齋寶藏

來源：歐振雄舊藏。

VARIOUS OWNERS

1225

WU HUFAN (1894-1968) /  
WANG FU'AN (1880-1960)

Bamboo / Calligraphy in Seal Script

Folding fan, ink and colour on paper / ink on paper  
19 x 46 cm. (7 1/2 x 18 1/8 in.)

Bamboo inscribed and signed by Wu Hufan, with one seal

Dated *jiashen* year (1944)

Calligraphy in Seal Script inscribed and signed by Wang

Fu'an, with three seals

Dated eighth month, *yiyou* year (1945)

Dedicated to Xianggeng

HK\$100,000-200,000

US\$13,000-26,000

吳湖帆／王福厂 翠竹／篆書書法  
設色紙本／水墨紙本 成扇 一九四四年作

《翠竹》題識：元人張遜法，甲申（1944年）吳湖帆。

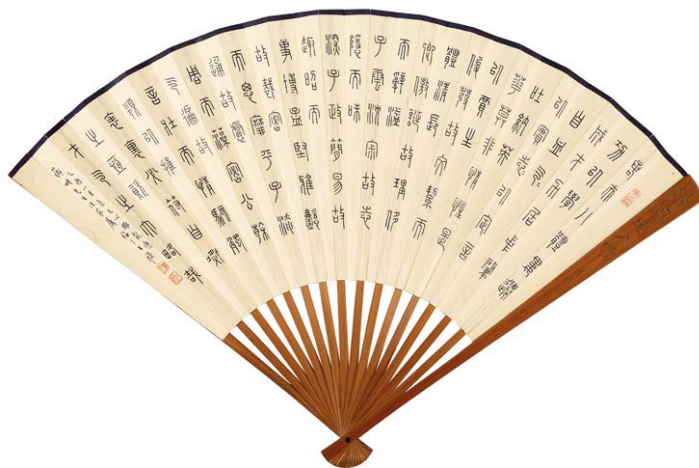
鈐印：倩齋畫印

《篆書書法》題識：（文不錄）。

乙酉（1945年）八月，錄文心雕龍，

應籟畊先生法家屬，福厂王禔。

鈐印：王禔、福厂六十後書、麋研齋



1225

1226

ZHANG DAQIAN (1899-1983)

Flowers

Folding fan, ink and colour on gold silk / ink and colour  
on silver silk

10 x 32.5 cm. (3 7/8 x 12 3/4 in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *renshen* year (1932)

Reverse inscribed and signed by the artist, with two seals

Dedicate to Shigong

NOTE:

One collector's seal on the wooden box lid's inner surface.

HK\$260,000-360,000

US\$34,000-46,000

張大千 花卉 設色金絹／設色銀絹 成扇  
一九三二年作

題識：海棠散作因支雪，柳絮吟成白紵詞。

最是日來懷抱惡，那堪風雨說將離。

壬申（1932年）秋日，張爰。

鈐印：張爰、大千

背面題識：石工先生強作海棠，殊不值一笑也。

壬申（1932年）九月，大千居士張爰。

鈐印：張爰、大千

註：木盒蓋內有一鈐印：鬯齋笈笈。



1226





1227

**HUANG BINHONG (1864-1955)**

*Reading under Thatched Pavilion*

Hanging scroll, ink and colour on paper

138.5 x 47.5 cm. (54 ½ x 18 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated fourth month, *yichou* year (1925)

Dedicated to Jinqiu

One collector's seal

**LITERATURE:**

*Fine Paintings from Duo Yun Xuan*, Shanghai Calligraphy and Painting Publishing House, December 2007, p.203.

*Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II*, Sin Hua Gallery, 2010, pp. 34-35.

*From Blossom to Harvest-A Century of Modern Chinese Painting From Singapore's Qiu Zhai Collection Vol. II*, Christie's Hong Kong, 2016, pp.102-103.

**HK\$1,200,000-1,500,000**

**US\$150,000-190,000**

**黃賓虹 茅亭讀書圖 設色紙本 立軸 一九二五年作**

題識：檻臨溪上綠陰圍，溪岸高低入翠微。  
日落茅亭人寂坐，水涵幽樹鳥相依。  
清遊始覺心無累，靜處誰知世有機。  
更待夜深同徙倚，秋風斜月釣船歸。  
臨川詩意，勁秋先生博笑，  
乙丑（1925年）閏月，黃賓虹畫。

鈐印：黃賓私印、大千日萬、片石居

鑑藏印：星洲秋齋珍藏

出版：《朵雲集珍》，上海書畫出版社，2007年12月，第203頁。

《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第34-35頁。

《春華秋實—新加坡秋齋藏中國近百年書畫》卷一，香港佳士得，2016年11月，第102-103頁。

1228

**ZHANG DAQIAN** (1899-1983)

*Jiulong Pond at Mount Huangshan*

Hanging scroll, ink and colour on paper

177 x 77.5 cm. (69 5/8 x 30 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *gengwu* year (1930)

One collector's seal

**LITERATURE:**

*Qiu Zhai: A Singapore Collection of Chinese Paintings*

Vol. VI, Sin Hua Gallery, 2012, pp. 121-122.

**HK\$2,500,000-3,500,000**

**US\$320,000-450,000**

張大千 黃山九龍潭 設色紙本 立軸  
一九三〇年作

題識：天紳亭望天垂紳，智如亭見智慧水。  
風卷泉分九疊飛，如龍各欲從潭起。  
庚午（1930年）秋日寫黃山九龍潭於大風堂  
下，大千居士張爰。

鈐印：大千毫髮、大風堂

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷六之《洋為中用》，  
新華美術中心，新加坡，2012年，  
第121-122頁。



1228





1229

**PU RU (1896-1963)**

*Bridge Crossing in the Autumn*

Scroll, mounted and framed, ink and colour on paper

101 x 34 cm. (39  $\frac{3}{4}$  x 13  $\frac{3}{8}$  in.)

Inscribed and signed, with two seals of the artist

One collector's seal

**NOTE:**

According to the present owner, the painting was acquired from the artist by the original owner during the stay in Taipei between 1957 and 1962.

**HK\$250,000-350,000**

*US\$32,000-45,000*

溥儒

秋林橋渡

設色紙本

鏡框

題識：秋林蕭瑟起寒煙，隔澗危橋度遠川。

落葉滿溪秋景暮，歸鴉飛散夕陽天。

心齋。

鈐印：溥儒、明夷

鑑藏印：星洲秋齋珍藏

註：據現藏家介紹，本幅為原藏家1957年至1962年赴台深造時，得自畫家本人。

1229

1230

**HE HAIXIA (1908-1998)**

*Xingqing Garden*

Scroll, mounted and framed, ink and colour on paper

127.5 x 40.8 cm. (50 ¼ x 16 ½ in.)

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

Dated spring, third month, *bingyin* year (1986)

One collector's seal

**NOTE:**

According to the present owner, the painting was purchased from Zhonghua Book Company in Singapore in 1990s by the original owner.

**HK\$250,000-300,000**

**US\$32,000-38,000**

何海霞 興慶公園 設色紙本 鏡框 一九八六年作

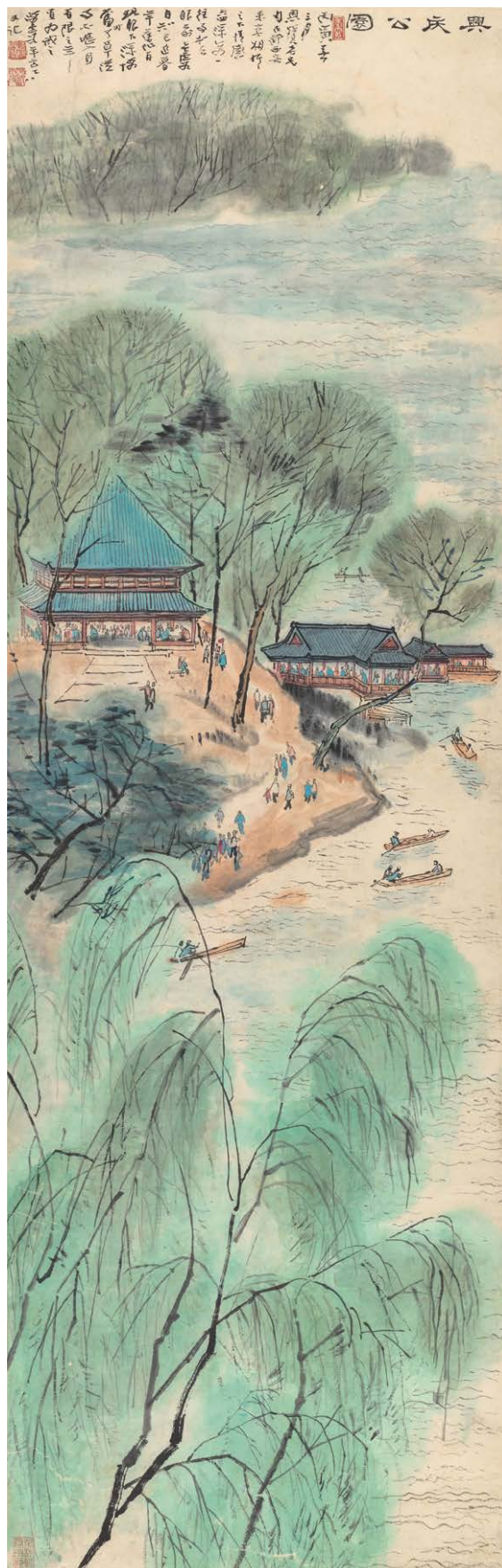
題識：興慶公園。

丙寅（1986年）春三月，恩寶老兄自古都西安來京，相晤之下，情感益深，每一往事如在眼前，老霞自知已近暮年，舊作再現眼下，深悔當時了草從事，不堪入目，有限之年，宜為戒之。  
海霞年方七八，又記。

鈐印：何瀛、海霞、老霞

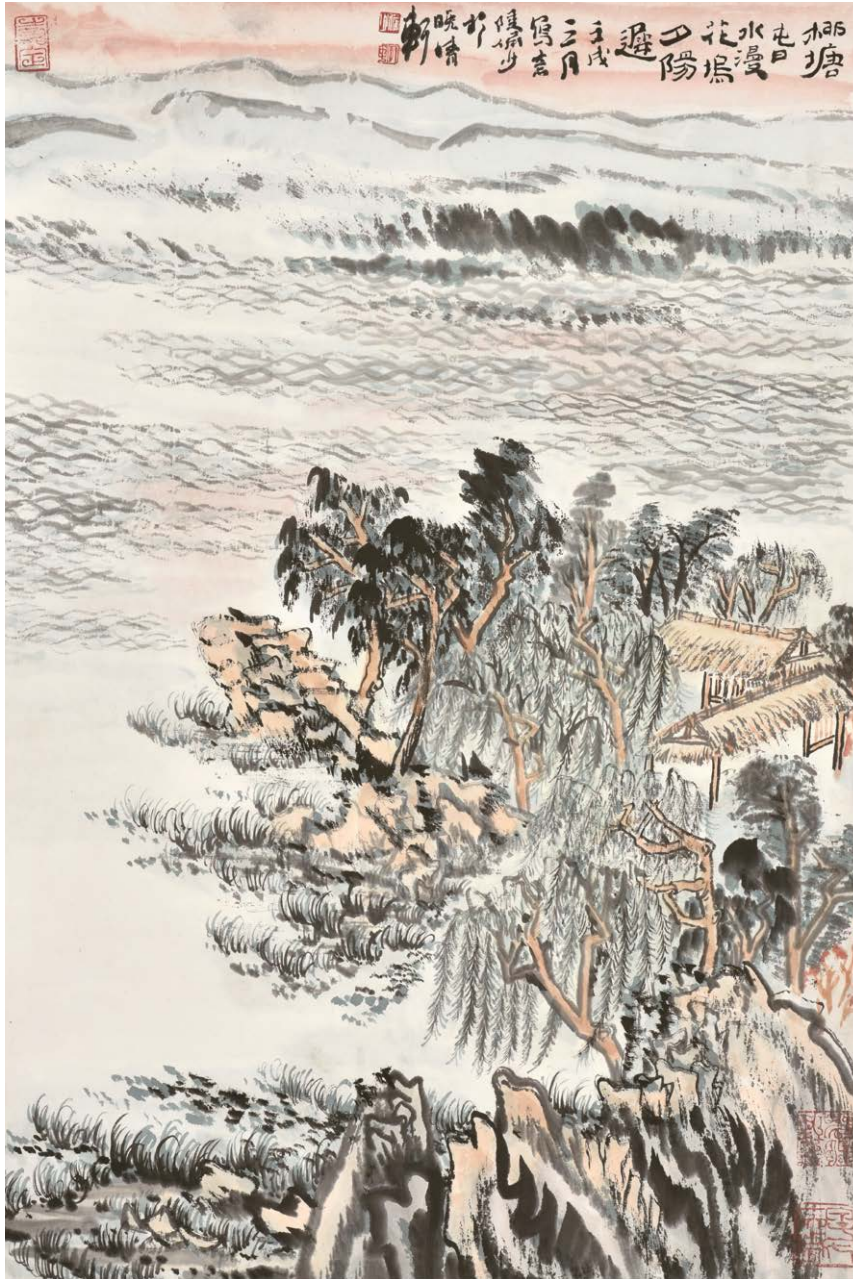
鑑藏印：星洲秋齋珍藏

註：據現藏家介紹，本幅為原藏家90年代初購自新加坡中華書局。



1230





1231

1231

**LU YANSHAO (1909-1993)**

*Sunset at Willow Pond*

Hanging scroll, ink and colour on paper  
68 x 46 cm. (26 ¾ x 18 ⅝ in.)

Inscribed and signed, with four seals of the artist and one dated seal of *renxu* year (1982)

Dated third month, *renxu* year (1982)

**NOTE:**

According to the present owner, the painting was acquired from the exhibition "Original Works by Shanghai School Artists in the Past 100 Years" held by Sin Hua Gallery in April 1989.

**HK\$450,000-650,000**

**US\$58,000-83,000**

陸儼少 柳塘夕陽 設色紙本 立軸 一九八二年作

題識：柳塘春水漫，花塢夕陽遲。

壬戌（1982年）三月寫意，陸儼少於晚晴軒。

鈐印：儼少、宛若、嘉定、晚晴軒、壬戌七十四歲

註：據現藏家介紹，本幅為1989年4月得自新華美術中心主辦的“近百年上海書畫家原作展”。

1232

**CHENG SHIFA (1921-2007)**

*Landscape from Shitao's Poem*

Hanging scroll, ink and colour on paper

95 x 58.5 cm. (37 3/8 x 23 in.)

Inscribed and signed, with four seals of the artist

Dated sixth month, *dingmao* year (1987)

One collector's seal

**EXHIBITED:**

Singapore, Wenhua Yiyuan, *Selected Works by Chinese Famous Artist*, 16-18 December 1989.

**LITERATURE:**

*Selected Works by Chinese Famous Artist*, Wenhua Yiyuan, 1989.

*Selected Works by Cheng Shifa*, People's Fine Art Publishing House, October 2005, p. 163.

*Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II*, Sin Hua Gallery, 2010, pp. 198-199.

*From Blossom to Harvest-A Century of Modern Chinese Painting From Singapore's Qiu Zhai Collection Vol. II*, Christie's Hong Kong, 2016, pp.90-91.

**HK\$400,000-600,000**

**US\$51,000-77,000**

程十髮 石濤畫意山水 設色紙本  
立軸 一九八七年作

題識：我嘗于古人中羞稱筆墨，  
猶恐筆墨之難明。  
又於今人中不言至道，  
猶恐至道難（見）。  
非古今之筆墨絕響於人也，  
因人絕響於古今也。  
是以至道之言不見，筆墨之用不明。  
亦嘗怪古人之不識，  
非一方之不識也，  
古人之不言，非一家之不言也。  
以一家言廣應天下，  
以一方之識遍寰宇，何以能之。  
古人自居一家，以天下為一家也。  
雖所見愈大，所行愈化，  
所識愈遠，所言愈近，  
所以亟稱不識，托形絕間。  
我不得不言之瑣瑣也。  
上為石濤上人甲申秋贈玉梅菴設色山水題跋，畫旨透徹，借題余畫之崇。  
丁卯（1987年）六月上浣雨窗，  
程十髮於三釜書屋，

鈐印：程、十髮、畫禪郊外、供養白陽青藤老蓮新羅清湘吉金八大兩峰之室

鑑藏印：星洲秋齋珍藏

展覽：新加坡，文華藝苑文辦，“中國名家畫選”，1989年12月16-18日。



1232

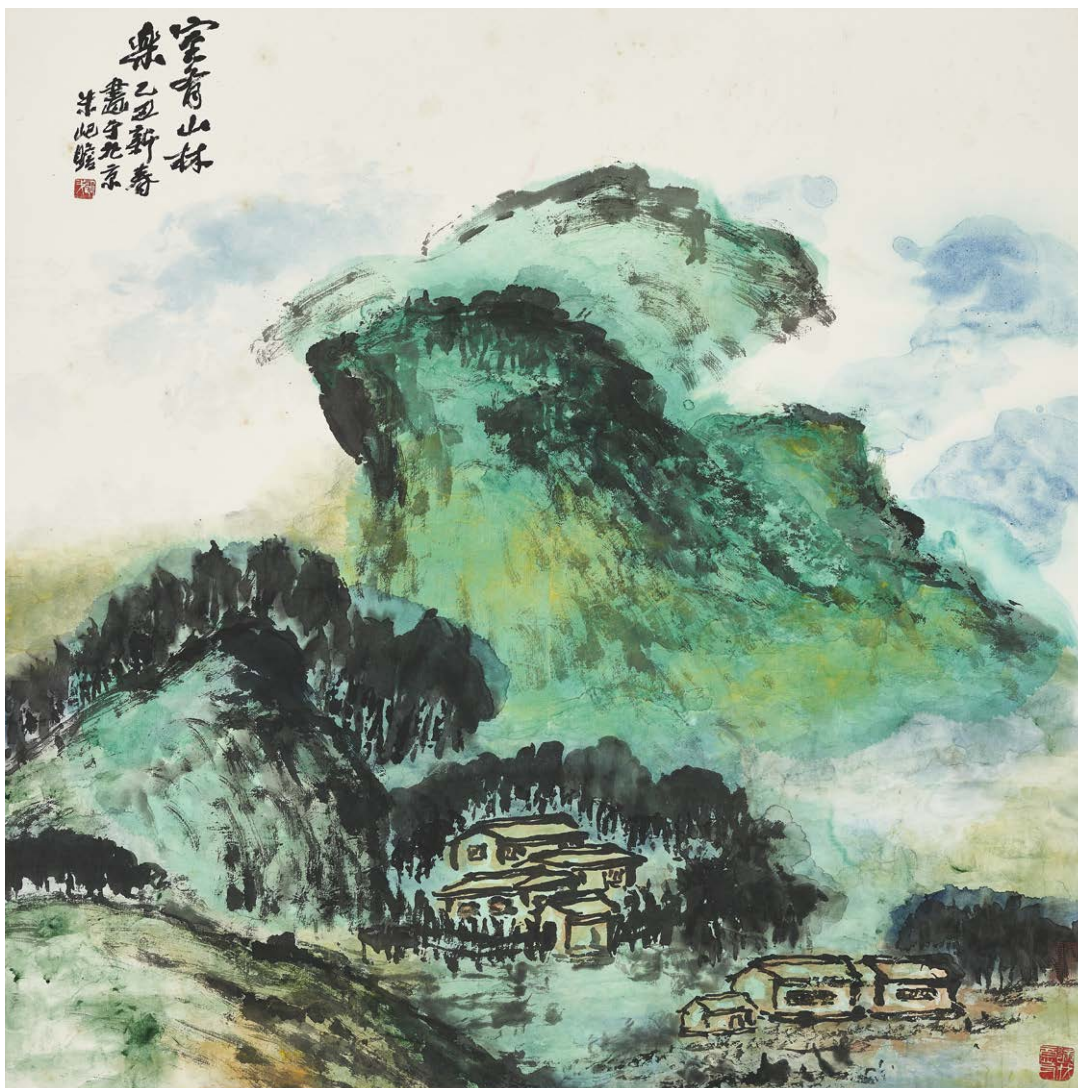
出版：《中國名家畫選》展覽場刊，文華藝苑出版，1989年。

《程十髮作品選》，人民美術出版社，2005年10月，第163頁。

《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第198-199頁。

《春華秋實—新加坡秋齋藏中國近百年書畫》卷二，佳士得，香港，2016年11月，第90-91頁。





1233

1233

**ZHU QIZHAN (1892-1996)**

*Homes Surrounded by Mountains*

Scroll, mounted and framed, ink and colour on paper

68 x 68 cm. (26 ¾ x 26 ¾ in.)

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

Dated spring, *yichou* year (1985)

One collector's seal

**EXHIBITED:**

Singapore, Sin Hua Gallery, *Zhu Qizhan-Art of A Centenarian*, 31 July- 3 August, 1993.

**LITERATURE:**

*Paintings by Centenarian Zhu Qizhan*, Shanghai People's Fine Art Publishing House, March 1990, pl. 22.

*Desk Calendar-1993-Sin Hua Gallery*, Sin Hua Gallery, April Page.

*Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II*, Sin Hua Gallery, 2010, pp. 226-227.

*From Blossom to Harvest-A Century of Modern Chinese Painting From Singapore's Qiu Zhai Collection Vol. II*, Christie's Hong Kong, 2016, pp.38-39.

**NOTE:**

According to the present owner, the painting was directly acquired from the artist on 31 May 1990.

**HK\$250,000-350,000**

**US\$32,000-45,000**

朱屺瞻 室有山林樂 設色紙本 鏡框  
一九八五年作

題識：室有山林樂。

乙丑（1985年）新春，畫於北京，朱屺瞻。

鈐印：起哉、適我意也

鑑藏印：星洲秋齋珍藏

展覽：新加坡，新華美術中心，“朱屺瞻一百歲老人的藝術”，1993年7月31日至8月3日。

出版：《朱屺瞻百歲畫集》，上海人民美術出版社，1990年3月，圖版22。

《新華美術中心1993年檯曆》，新華美術中心，第四月份。

《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第226-227頁。

《春華秋實—新加坡秋齋藏中國近百年書畫》卷二，佳士得，香港，2016年11月，第38-39頁。

註：據現藏家介紹，本幅於1990年5月31日直接得自畫家本人。



1234

1234

**BAI XUESHI (1915-2011)**

*Lijiang After the Rain*

Scroll, mounted and framed, ink and colour on paper

68 x 136 cm. (26 ¾ x 53 ½ in.)

Inscribed and signed, with three seals of the artist

Dated twelfth month, *renxu* year (1982)

Further entitled, inscribed and signed by the artist, with one seal

Dated winter, *renxu* year (1982)

One collector's seal

**NOTE:**

According to the present owner, the original owner was a

Singaporean writer who travelled to Beijing frequently in the 1980s.

The painting was directly acquired from the artist.

**HK\$380,000-480,000**

*US\$49,000-62,000*

白雪石 煙雨灘江 設色紙本 鏡框 一九八二年作

題識：壬戌（1982年）嘉平，雪石。

鈐印：老白、白雪石印、自強不息

又題：煙雨灘江。

壬戌（1982年）冬月，雪石又題。

鈐印：老白所作

鑑藏印：星洲秋齋珍藏

註：據現藏家介紹，原藏家為新加坡寫作人，80年代多次赴京，本作直接得自畫家本人。





1235

1235

**LIN FENGMIAN (1900-1991)**

*Cormorants by the Reeds Pond*

Scroll, mounted and framed, ink and colour on paper

40 x 49 cm. (15 3/4 x 19 1/4 in.)

Signed, with one seal of the artist

One collector's seal

**LITERATURE:**

*Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III*, Sin Hua Gallery, 2010, pp. 118-119.

**HK\$1,200,000-1,500,000**

**US\$150,000-190,000**

林風眠

蘆塘鸕鷀

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第118-119頁。

1236

**LIN FENGMIAN (1900-1991)**

*The Pines*

Scroll, mounted and framed, ink and colour on paper

65.1 x 65.3 cm. (25 5/8 x 25 3/4 in.)

Signed, with one seal of the artist

One collector's seal

**LITERATURE:**

*Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II*, Sin Hua Gallery, 2010, pp. 114-115.

**NOTE:**

This work originally belonged to a Scandinavian collector, who worked in an old trading company in his country which was one of the first to do business in China. Despite political changes over the years, this company maintained its trading relation with China. While Lin Fengmian was living in Shanghai, he did not receive the kind of recognition he deserved. His only patrons were foreign businessmen, scholars, or diplomats, who appreciated his distinctive artistic flair. Such phenomenon was common during the 1950s and 1960s. The collector and owner family of the trading company gradually accumulated Lin's works while they were on business trips to Shanghai. According to their current collections and what they have sold, these all date to Lin's oeuvre of the 1950s and 1960s.

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

**US\$190,000-230,000**



1236

**林風眠**      **松濤**      **設色紙本**      **鏡框**

款識：林風眠。

鈐印：林風眠印

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷二，新華美術中心，新加坡，2010年，第114-115頁。

註：本作品原屬北歐藏家；十九世紀中葉，清廷在西方列強協逼下，通商通航，外國洋行紛紛來華貿易。本作原藏家即服務於具逾百年歷史的北歐貿易公司，該行亦是來華經商的先者之一。雖迭經政局變化，該行與中國的貿易關係乃一直以不同的形式繼續。林風眠居滬期間，擬於種種客觀因素，一直未享有應得的重視，唯當時在中國經商、留學或駐華外交人員間，不少傾倒於其作品獨特的風格與藝術感染力，遂直接向他訂購，這種情況在上世紀五十年代至六十年代中期頗為普遍，也是不少林風眠作品見於歐洲私人收藏的原因。本作原藏家及所服務洋行的經營家族，對林氏畫作格外鍾愛，遂趁在滬經營業務搜藏，據他們手邊仍藏或已釋出的作品顯示，俱屬五、六十年代之作。





1237

1237

**WU GUANZHONG (1919-2010)**

*Hometown of Jiangnan*

Scroll, mounted and framed, ink and colour on paper

53.5 x 67.5 cm. (21 1/8 x 26 5/8 in.)

Three seals of the artist

**LITERATURE:**

*Paintings by Wu Guanzhong*, Hebei Fine Arts Publishing House, June 1984, p. 47.

*Paintings by Wu Guanzhong*, Hebei Fine Arts Publishing House, October 1986, p. 47.

**HK\$1,800,000-2,800,000**

*US\$230,000-360,000*

吳冠中

江南故鄉

設色紙本

鏡框

鈐印：吳冠中印、八十年代、茶

出版：《吳冠中畫集》，河北美術出版社，1984年6月，第47頁。

《吳冠中畫集》，河北美術出版社，1986年10月，第47頁。



1238

1238

**WU GUANZHONG (1919-2010)**

*Early Spring*

Scroll, mounted and framed, ink and colour on paper

69 x 136.8 cm. (27 1/8 x 53 7/8 in.)

Signed, with two seals of the artist

One collector's seal

**LITERATURE:**

*Bajia Shanshui hua Xuanji (Selection of Landscapes by Eight Artists)*, Tsi Ku Chai Ltd., Hong Kong, 1989, plate 55.

*Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. VI*, Sin Hua Gallery, 2012, pp. 35-36.

**HK\$3,500,000-4,500,000**

*US\$450,000-580,000*

吳冠中

初春

設色紙本

鏡框

款識：吳冠中。

鈐印：吳冠中印、八十年代

鑑藏印：星洲秋齋珍藏

出版：《八家山水畫選集》，香港集古齋，1989年，圖版55。

《新加坡秋齋藏畫》卷六之《洋為中用》，新華美術中心，新加坡，2012年，第35-36頁。





1239

1239

**YA MING (1924-2002)**

*First Snow at the Three Gorges*

Scroll, mounted and framed, ink and colour on paper

45.5 x 52.5 cm. (17 7/8 x 20 5/8 in.)

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

**EXHIBITED:**

Seibu Department Store, *Paintings by Ya Ming*, held by Beijing Rong Bao Zhai, 1987.

**LITERATURE:**

*Paintings by Ya Ming*, Seibu Department Store, 1987, p.29.

*Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. III*, Sin Hua Gallery, 2010, pp. 246-247.

**NOTE:**

According to the present owner, the painting was acquired from the exhibition *Original Works by Famous Artist from Rong Bao Zhai*, Singapore in April 1988.

**HK\$200,000-300,000**

**US\$26,000-38,000**

亞明

峽江初雪

設色紙本

鏡框

題識：峽江初雪。

亞明南京寫。

鈐印：亞明、沙硯居

展覽：日本西武百貨店，北京榮寶齋主辦“亞明作品展”，1987年。

出版：《亞明作品展》，日本西武百貨店出版，1987年，第29頁。

《新加坡秋齋藏畫》卷三，新華美術中心，新加坡，2010年，第246-247頁。

註：據現藏家介紹，本幅於1988年4月得自新加坡舉辦“榮寶齋名家原作畫展”。





1240

1240

**SONG WENZHI (1919-1999)**

*Clouds Hovering Mount Huang*

Scroll, mounted on cardboard and framed, ink and colour on paper  
40 x 59.5 cm. (15 3/4 x 23 3/8 in.)

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

One collector's seal

**LITERATURE:**

*Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. V*, Sin Hua Gallery, 2012, pp. 99-102.

**NOTE:**

According to the present owner, the painting was acquired from the exhibition *Original Works by Famous Artist from Rong Bao Zhai*, Singapore in October 1985.

**HK\$200,000-300,000**

**US\$26,000-38,000**

宋文治

黃山雲起圖

設色紙本

紙板鏡框

題識：黃山雲起圖。

余一九六三年訪黃嶽，登玉屏樓，過送客松，  
上蓮花溝，赴天文台，道中仰眺蓮花峰，  
時白雲浮遊，氣象萬千，歎為觀之。  
文治並記。

鈐印：文治、宋灝之印、九十年代、風景這邊獨好

鑑藏印：星洲秋齋珍藏

出版：《新加坡秋齋藏畫》卷五之《推陳出新》，新華美術中心，  
新加坡，2012年10月，第99-102頁。

註：據現藏家介紹，本幅於1985年10月得自新加坡“榮寶齋名家  
展”畫展。



Mr Walter Müller, a Swiss mechanical engineer, led an illustrious career in East Asia from the 1960s to 1980s. He lived in Taiwan from 1968 until 1987, for a portion of which time he served as Director of the Trade Office of Swiss Industries. In this role Mr Müller made significant contributions to the establishment of Swiss banking operations in Taiwan. In recognition of his contribution to Swiss-Taiwanese trade, Mr Müller was awarded the key to the city of Taipei in 1987. In the same year, Vincent C. Siew, Director General of the Board of Foreign Trade, Ministry of Economic Affairs, awarded Mr Müller an official plaque "In appreciation of his outstanding contribution in promoting the trade relations between Switzerland and the Republic of China".

As a leading business figure in the expatriate community, Mr Müller met Zhang Daqian during his time in Taipei. He acquired several of Zhang's works while living in Taiwan, some directly from the artist. Mr Müller collected both modern and classical Chinese paintings. A landscape with the signature of Zhao Boju from Mr Müller's collection will be offered in Christie's London, 14 May 2019, lot 175.

上世紀六十至八十年代，對於瑞士籍機械工程師瓦爾特·苗樂先生來說，是其在東亞地區職業生涯的輝煌時期。他於1968年至1987年旅居台灣，並曾任職於瑞士商務辦公室，此其間對於在台設立瑞士銀行業務有著重大貢獻，並於1987年獲得台北市市長贈台北市金鑰匙的殊榮。同年，由中華民國經濟部國際貿易局局長蕭萬長先生致贈獎牌以感謝苗樂先生對中華民國與瑞士間經濟貿易的貢獻。

身為在台外籍人士社群中的領軍商業人士，瓦爾特·苗樂先生在台北期間認識了張大千。駐台其間開始收藏張大千的作品，部分作品更是直接得自張大千本人。除了中國現代書畫作品，苗樂先生同時也收藏中國古代書畫藝術。在他的收藏中有一幅趙伯駒落款的山水畫作將於2019年5月14日倫敦佳士得呈獻（拍品編號175）。



Lot 1245 hanging on the wall of the collector's home.  
拍品1245懸掛在藏家家中。



The key to the city of Taipei awarded to the collector in 1987.  
1987年被授予台北市的鑰匙。

**1241**

**ZHANG DAQIAN (1899-1983)**

*Sailing across Turquoise Mountains*

Scroll, mounted on cardboard and framed, ink and colour on paper

45.5 x 52 cm. (17 7/8 x 20 1/2 in.)

Signed, with two seals of the artist

**PROVENANCE:**

Acquired in Taiwan between 1968 and 1987.

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

*US\$260,000-380,000*

張大千

翠嶺飛瀑

設色紙本

紙板鏡框

款識：爰翁。

鈐印：大千唯印大年、大風堂

來源：現藏家於1968至1987年間得自台灣。



1241





1242

1242

**ZHANG DAQIAN** (1899-1983)

*Peony*

Scroll, mounted and framed, ink and colour on paper

86.2 x 45.5 cm. (33 7/8 x 17 7/8 in.)

Inscribed and signed, with three seals of the artist

Dated fifth month, sixty-fourth year (of the Republic), *yimao* year (1975)

**PROVENANCE:**

Acquired in Taiwan between 1975 and 1987.

**HK\$300,000-400,000**

**US\$39,000-51,000**

張大千 牡丹 設色紙本 鏡框  
一九七五年作

題識：新妝初試薄羅裳，對酒昌黎是楚狂。  
不識一春花事了，却從紙上惜餘香。  
六十四年乙卯（1975）五月，環華菴  
寫，大千張爰。

鈐印：張爰之印、大千居士、環華齋

來源：現藏家於1975至1987年間得自台灣。



1243

1243

**ZHANG DAQIAN (1899-1983)**

*Flowers Resembling Six Gentlemen*

Scroll, mounted and framed, ink and colour on paper

54 x 104.5 cm. (21 ¼ x 41 ½ in.)

Inscribed and signed, with four seals of the artist

Dated spring, *gengshen* year (1980)

Dedicated to Mr. and Madame Müller

**PROVENANCE:**

Acquired directly from the artist.

**HK\$600,000-800,000**

**US\$77,000-100,000**

張大千 六君子 設色紙本 鏡框 一九八〇年作

題識：深紅淺白宜相間，先（生）後還須次第栽，  
我欲四時攜酒賞，不教一日不花開。

庚申（1980年）春日寫似苗樂先生暨夫人賢伉儷雅賞，  
蜀郡大千張爰。

鈐印：張爰私印、大千、摩耶精舍、大千豪髮

來源：直接得自畫家本人。





1244

1244

**ZHANG DAQIAN (1899-1983)**

*Plum Blossoms*

Scroll, mounted and framed, ink and colour on paper

53.5 x 95.2 cm. (21 1/8 x 37 1/2 in.)

Inscribed and signed, with four seals of the artist and one dated seal of *wuuu* year (1978)

Dated twelfth month, sixty-seventh year (of the Republic, 1978)

**PROVENANCE:**

Acquired in Taiwan between 1978 and 1987.

**HK\$350,000-450,000**

**US\$45,000-58,000**

張大千 春梅 設色紙本 鏡框 一九七八年作

題識：山頭殘雪未銷銀，池上春冰猶刻玉，  
料峭東風掠鬢寒，自折梅花媚幽獨。

六十七年（1978）嘉平月寫并拈小詩於摩耶精舍，  
大千張爰年八十。

鈐印：戊午（1978）、張爰私印、大千、大千豪髮、摩耶精舍

來源：現藏家於1978至1987年間得自台灣。



1245

1245

**ZHANG DAQIAN** (1899-1983)

*Lotus*

Scroll, mounted and framed, ink and colour on paper

69.5 x 136 cm. (27 3/8 x 53 1/2 in.)

Inscribed and signed, with five seals of the artist

Dated second month, sixty-second year (of the Republic), *guichou* year (1973)

**PROVENANCE:**

Acquired in Taiwan between 1973 and 1987.

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

*US\$110,000-130,000*

張大千 芙蓉出水 設色紙本 鏡框 一九七三年作

題識：小舫紅窗面面開，殷勤纖手折花來；

碧筒近說風流歇，解語多應愧此盃。

六十二年歲癸丑（1973年），二月環華菴寫，

爰翁，七十有五歲。

鈐印：大風堂、大千世界、春長好、張爰私印、大千

來源：現藏家於1973至1987年間得自台灣。





1246

1246

**ZHANG DAQIAN (1899-1983)**

*Ink Peony*

Scroll, mounted and framed, ink on paper  
30.5 x 38 cm. (12 x 15 in.)

Inscribed and signed, with three seals of the artists  
Dated spring, *guiyou* year (1933)

Three collector's seals of Wong Sue-Toa Stewart  
(b.1946)

**NOTE:**

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

張大千 墨牡丹 水墨紙本 鏡框  
一九三三年作

題識：姿容元自麗，粉黛不須勻。

偶用石濤上人筆意，  
癸酉（1933年）春日，  
大千居士爰。

鈐印：大千豪髮、張爰私印、大千居士

王世濤鑑藏印：王氏、午憩樓、世濤藏



1247

1247

**ZHANG DAQIAN (1899-1983)**

*Narcissus*

Scroll, mounted and framed, ink and colour on  
paper

42 x 34.5 cm. (16 ½ x 13 ⅝ in.)

Inscribed and signed, with two seals of the artist  
Dated spring, *bingshen* year (1956)

**HK\$280,000-380,000 US\$36,000-49,000**

張大千 水仙 設色紙本 鏡框  
一九五六年作

題識：近階宜伴竹，入室欲欺蘭。

丙申（1956年）春，大千居士爰。

鈐印：張爰印、三千大千

1248

**ZHANG DAQIAN (1899-1983)**

*Scholar Under the Pine*

Scroll, mounted and framed, ink and colour on paper  
95 x 43.5 cm. (37 3/4 x 17 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated third day of the seventh month, *yisi* year (1965)

Dedicated to Yibing (Judy Shen)

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern  
Paintings, 29 November 2009, Lot 681.

**NOTE:**

This painting was given by Zhang Daqian to Ms. Judy Shen during the time when she studied painting with him. Born in Shanghai in 1940, Ms. Shen was one of Zhang's four students while living in Mogi, Brazil from 1954 to 1971. Ms. Shen especially enjoyed learning and is talented at following her teacher to paint splashed-ink landscapes and lotus flowers.

**HK\$700,000-900,000**      **US\$90,000-120,000**

張大千      松下高士      設色紙本      鏡框  
一九六五年作

題識：乙巳（1965年）七月初三日寫與挹冰仁弟，  
大千居士爰。

鈐印：張爰之印信、大千居士

來源：香港佳士得，中國近現代畫，2009年11月29日，  
編號681。

註：沈挹冰女士（Judy Shen）珍藏的張大千畫作，均為畫家所贈。沈挹冰女士出生於上海，她曾是張大千於1954年至1971年旅居巴西摩詰鎮時所收的四位弟子之一。沈女士十分熱愛學習作畫，尤其擅長效仿其師張大千的潑墨山水和寫意荷花。







1249



1250

1249

**ZHANG DAQIAN (1899-1983)**

*Autumn Boating*

Hanging scroll, ink and colour on paper

137.5 x 39.5 cm. (54 1/8 x 15 1/2 in.)

Inscribed and signed, with three seals of the artist

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 25 May 2009, Lot 657.

**HK\$550,000-650,000**

**US\$71,000-83,000**

張大千

秋江放棹

設色紙本

立軸

題識：一碧嵐光四望開，憑君移棹出江隈。

欲知縹緲長吟處，正在秋風百尺臺。

大千居士寫於大風堂。

鈐印：張季爰印、大千、有此山川

來源：香港佳士得，中國近現代畫，2009年5月25日，編號657。



1251

1250

**ZHANG DAQIAN** (1899-1983)

*Fisherman*

Hanging scroll, ink and colour on paper  
67.5 x 33.5 cm. (26 3/8 x 13 1/4 in.)

Inscribed and signed, with one seal of the artist

Dated summer, *renzi* year (1972)

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 30 November 2010, Lot 2649.

**HK\$400,000-600,000**

**US\$52,000-77,000**

張大千 漁翁 設色紙本 立軸 一九七二年作

題識：曾看曬翅在漁梁，棹歌聲裏下滄浪。  
故鄉夢遠歸無計，對此真成百感傷。  
壬子（1972年）夏，大千居士爰曷勝故國之思。

鈐印：大千唯印大年

來源：香港佳士得，中國近現代畫，2010年11月30日，編號2649。

1251

**ZHANG DAQIAN** (1899-1983)

*Cloud and Mountains / Calligraphic Couplet*

Scroll, mounted and framed, ink and colour on paper / A pair of hanging scrolls, ink on paper

*Landscape* measures 130 x 70 cm. (51 1/8 x 27 1/2 in.)

Inscribed and signed, with one seal of the artist

Dated summer, *guimao* year (1963)

*Calligraphic Couplet* each scroll measures 134 x 33.5 cm. (52 3/4 x 13 1/4 in.)

Inscribed and signed, with three seals of the artist

Dedicated to Fanlong

(3)

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

**US\$110,000-130,000**

張大千 遊雲山圖／書法對聯 設色紙本／水墨紙本  
鏡框／立軸兩幅 一九六三年

《遊雲山圖》題識：癸卯（1963年）夏八德園。大千居士爰。  
鈐印：大千唯印大年

《書法對聯》題識：樵容出來山帶雨，漁舟過去水生風。  
書似梵龍仁兄方家正之，大千張爰。  
鈐印：大千世界、張爰之印、大千居士





1252

**1252**  
**ZHANG DAQIAN (1899-1983)**  
*Scholar under Pine Tree*

Scroll, mounted and framed, ink and colour on paper  
 58.5 x 44.5 cm. (23 x 17 1/2 in.)  
 Inscribed and signed, with one seal of the artist  
 Dated the third month, *bingwu* year (1966)  
 Two collector's seals of Wong Sue-Toa Stewart (b.1946)  
 Dedicated to Changyou

**PROVENANCE:**

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings,  
 3 November 1997, Lot 135.

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

張大千 松下高士圖 設色紙本 鏡框  
 一九六六年作

題識：丙午（1966年）閏三月寫似昌猷吾兄法教，大千弟張元同客巴西。  
 鈐印：大千唯印大年  
 王世濤鑑藏印：淨意齋、世濤珍藏  
 來源：香港佳士得，近現代中國書畫，1997年11月3日，編號135。

**1253**  
**ZHANG DAQIAN (1899-1983)**  
*Returning from Fishing*

Miniature four panel screen, ink on gold paper  
 18.5 x 36.5 cm. (7 1/4 x 14 3/8 in.)  
 Inscribed and signed, with two seals of the artist  
 Dated autumn, sixty-eighth year (of the Republic), *yiwei* year (1979)  
 Dedicated to Zulai

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

張大千 漁人釣歸 水墨金箋  
 迷你四折屏風 一九七九年作

題識：流水含雲密，漁人罷釣歸。  
 山中境何似，落葉鳥同飛。  
 六十八年（1979）己未秋，  
 祖萊二弟囑寫。  
 爰，摩耶精舍。

鈐印：張爰、大千居士

**1254**  
**PURU (1896-1963)**  
*Poems Inspired by Four Seasons*

A set of four scrolls, mounted on cardboard and framed, ink on coloured paper  
 Each scroll measures 38.5 x 18 cm.  
 (15 1/8 x 7 1/8 in.)  
 Each scroll inscribed and signed, with a total of eight seals of the artist  
 Dated *yiwei* year (1955) (4)

**HK\$120,000-220,000**  
**US\$16,000-28,000**

溥儒 四季詩意 水墨色箋 紙板鏡框四幅  
 一九五五年作

題識：

《春》：履端春滿椒花頌，  
 換符猶紀漢家春。  
 乙未（1955年）孟春，太簇之月。  
 西山逸士溥儒。

鈐印：舊王孫、心齋

《夏》：池塘淺水飄風絮，  
 庭院斜陽轉露葵。  
 乙未（1955年）孟夏，中呂之月。  
 西山逸士溥儒。

鈐印：舊王孫、心齋

《秋》：綺窗乍滿梧桐月，  
 畫閣初涼茉莉風。  
 乙未（1955年）孟秋，夷則之月。  
 西山逸士溥儒。

鈐印：舊王孫、心齋

《冬》：蒙密雪低寒竹葉，  
 葳蕤春上凍梅梢。  
 乙未（1955年）孟冬，應鍾之月。  
 西山逸士溥儒。

鈐印：舊王孫、心齋





1253



1254





1255

1255

**PU RU** (1896-1963)

*Landscape after Wang Hui*

Scroll, mounted and framed, ink on paper  
31.5 x 118.5 cm. (12 3/8 x 46 3/8 in.)

Inscribed and signed, with one seal of the  
artist

Dated autumn, seventh month, *renyin* year  
(1962)

**HK\$200,000-400,000**

**US\$26,000-51,000**

溥儒 臨王石谷層岡疊嶂圖 水墨紙本  
鏡框 一九六二年作

題識：澗水鳴山館，長林接釣臺。  
高風茅舍在，秋氣大江來。  
雁外斜陽遠，鷗邊霽色開。  
晨朔采薇蕨，應向白雲隈。  
臨王石谷層岡疊嶂圖，  
得其清逸秀逸之致。  
壬寅（1962年）秋七月望後三日。  
西山逸士溥濡題。

鈐印：溥儒之印

1256

**PU RU** (1896-1963)

*Reading in the Mountain*

Hanging scroll, ink and colour on paper  
102.5 x 31.3 cm. (40 3/8 x 12 3/8 in.)

Inscribed and signed, with two seals of the  
artist

Dedicated to Mingde and Madame Jixing

**NOTE:**

The recipients of this painting were Chen Mingde (1897-1989) and Madame Deng Jixing (1907-1995), who were famous reporters in their time. In his early years Chen followed Dr. Sun Yat-sen in the revolution and later served as an editor of the Central News Agency. He then founded the Xinmin Po, the predecessor of Xinmin Evening News, in Shanghai. Deng held important roles in Xinmin Po after she married Chen. She also engaged in the feminist movement and tried to liberate women from their traditional role.

**HK\$150,000-250,000**

**US\$20,000-32,000**

溥儒 山中坐讀 設色紙本 立軸

題識：屋上青山屋下泉，泉流直到竹廚邊。  
客來何處供閒坐，露茗新抽穀雨前。  
溥儒。銘德先生、季惺女士賢伉儷。

鈐印：溥儒之印、心畬

註：上款人為陳銘德（1897-1989）、鄧季惺（1907-1995）伉儷，皆為中國近代史上著名報人。陳銘德出生於四川，早年隨孫中山革命，曾任職中華民國中央通訊社編輯，後因認為國民政府的輿論鉗制違反孫中山倡導的民主自由而於上海創辦《新民報》（為《新民晚報》前身）。鄧季惺與陳銘德結為連理後，於《新民報》擔任要職。鄧季惺亦從事婦女運動，試圖將女性從家務中解放出來。

1257

**PU RU** (1896-1963)

*Meditating on Jinling*

Hanging scroll, ink and colour on paper  
69 x 26 cm. (27 1/8 x 10 1/4 in.)

Inscribed and signed, with two seals of the  
artist

Dedicated to Shuhe

**HK\$250,000-300,000**

**US\$32,000-38,000**

溥儒 金陵懷古 設色紙本 立軸

題識：依舊雲山，無邊江樹，  
六朝陳跡歸何處，  
荒亭古木正啼鴉，  
猶似臺城煙柳夕陽斜。  
玳瑁梁空，鬱金香冷，  
白楊黃土蕭蕭影，  
玉人無復倚闌干，  
一片清溪明月水光寒。  
右金陵懷古詞，調寄踏莎美人，  
寫其詞意以贈叔和先生清賞，溥儒。

鈐印：溥儒之印、心畬





1256



1257



The renowned Peking opera performer Liang Xiaoluan (1916-2001) was born into an artistic family. Her father, a paintbrush maker, owned a shop in the Liulichang antique quarters in Beijing. She began studying opera at the age of 12 under Cheng Liqiu (1902-1944), brother of Cheng Yanqiu (1904-1958). After making her stage debut in 1930, she received top billing in Shanghai in 1940 and was greatly admired for her exquisite voice and superior artistry. When she returned to Beijing, Liang studied under master Wang Yaoqing (1881-1954), and in 1944 officially became a student of the legendary performer Mei Lanfang (1881-1954). After 1949, she was appointed director of the Jilin Provincial Peking Opera Academy. Many artists, often opera enthusiasts themselves, befriended Liang and dedicated their works directly to her. The paintings in the present collection have remained in Liang's family for decades, bearing testament to the enduring friendships between the performer and the artists.

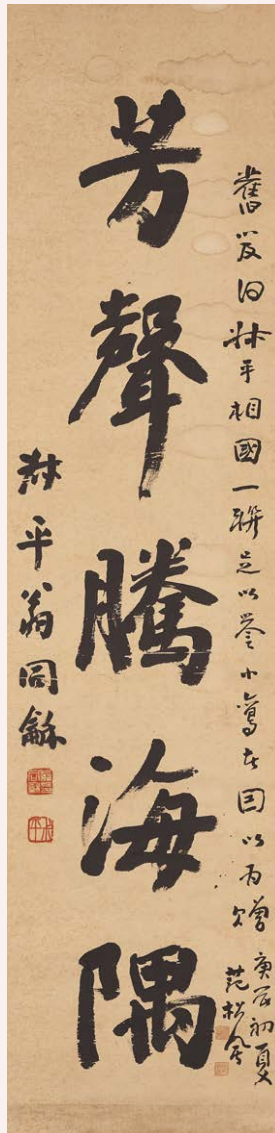
著名京劇表演藝術家梁小鸞先生（1916-2001），字迺鳴，其父在琉璃廠經營毛筆生意。梁氏從小對京劇有濃厚興趣，1928年拜入程硯秋先生（1904-1958）三哥程麗秋先生（1902-1944）門下。1930年以《浣紗記》初登舞臺。1940年掛頭牌在上海更新舞臺演出。她扮相秀麗、嗓音圓潤、功底深厚，有金嗓子青衣之稱，回京後又拜王瑤卿先生（1881-1954）門下深造。1944年得到王生首肯，再拜梅蘭芳先生（1894-1961），正式列入梅派正宗，被譽為“王門弟子、梅派傳人”。新中國成立後，她曾任吉林省京劇院院長，執教於吉林省戲校。因小鸞先生德藝雙馨，與眾多藝術家熟稔，獲贈作品良多。是次呈現的作品多直接上款小鸞，並由家屬珍藏至今。



Liang Xiaoluan as Sister Thirteen.  
梁小鸞在《十三妹》中飾十三妹。



Liang Xiaoluan (left) with Mei Lanfang (middle) and his wife (right) in 1944.  
1944年，梁小鸞在拜師會上與梅蘭芳先生夫婦合影。



1258

1258

WENG TONGHE (1830-1904)

Five-character Calligraphic Couplet

A pair of hanging scrolls, ink on paper  
Each scroll measures 130 x 31.5 cm.  
(51 1/8 x 12 3/8 in.)

Signed, with two seals of the artist  
Further inscribed and signed by Fan Songfeng, with two seals  
Dated summer, gengchen year (1940)  
Dedicated to Madame Xiaoluan

(2)

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



1259

翁同龢 五言對聯 水墨紙本 立軸兩幅

款識：秀句滿江國，芳聲騰海隅。  
叔平翁同龢。

鈐印：翁同龢印、叔平

范松風再題：

梁小鸞女士來滬出演更新，  
聲譽卓著，復經陳禾犀先生登高一呼，  
文藝界更一改推重。

匆匆無以為贈，檢舊笈得叔平相國一聯，  
足以譽小鸞者，因以為贈。

庚辰（1940年）初夏，范松風。

鈐印：松風閣主、范叔寒印





1260

1259

**PU JIN** (1893-1966)

*Landscape*

Scroll, mounted and framed, ink and colour on paper

78 x 19 cm. (30 ¾ x 7 ½ in.)

Inscribed and signed, with one seal of the artist

Dated spring, *bingwu* year (1966)

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

溥忻 山水 設色紙本 鏡框  
一九六六年作

題識：丙午（1966年）仲春，雪齋。

鈐印：雪齋長壽



1261

1261

**PU QUAN** (1913-1991)

*Ink Bamboo*

Hanging scroll, ink and colour on paper

64.5 x 43.5 cm. (25 ¾ x 17 ½ in.)

Inscribed and signed, with two seals of the artist

Dedicated to Madame Xiaoluan

**HK\$10,000-20,000** *US\$1,300-2,600*

溥俊 墨竹 設色紙本 立軸  
題識：小鸞同志正之。溥松窗。

鈐印：雪谿、松窗





1262

**1262**  
**XU LINLU (1916-2011)**  
*Lychee*

Scroll, mounted and framed, ink and colour on paper  
68 x 34 cm. (26 ¾ x 13 ⅜ in.)  
Inscribed and signed, with two seals of the artist  
Dedicated to Madame Xiaoluan

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

**US\$3,800-6,400**

許慶廬 荔枝 設色紙本 鏡框  
題識：小鸞大姊清賞，許麟廬。  
鈐印：慶廬、竹蕭齋



1263

**1263**  
**LI KUCHAN (1899-1983)**  
*Autumn*

Scroll, mounted and framed, ink and colour on paper  
69 x 34.5 cm. (27 ⅞ x 13 ⅜ in.)  
Entitled, inscribed and signed, with one seal of the artist  
Dedicated to Madame Xiaoluan

**HK\$30,000-40,000**

**US\$3,800-5,100**

李苦禪 秋色秋味圖 設色紙本 鏡框  
題識：秋色秋味圖。小鸞同志屬正。苦禪。  
鈐印：苦禪



1264

1264

**YE QIANYU (1907-1995)**

*Indian Dancer*

Hanging scroll, ink and colour on paper

67.5 x 45 cm. (26 3/4 x 17 3/4 in.)

Inscribed and signed, with one seal of the artist

Dated 1981

Dedicated to Madame Xiaoluan

**HK\$40,000-60,000**

**US\$5,100-7,700**

葉淺予 印度舞姬 設色紙本 立軸 一九八一年作

題識：小鸞同志之囑。一九八一年，淺予寫。

鈐印：淺予



1265

1265

**SUN JUSHENG (1913-2018)**

*Cats and Birds*

Hanging scroll, ink and colour on paper

88.2 x 44.5 cm. (34 3/4 x 17 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated spring, third month, year of the Dog

Dedicated to Madame Xiaoluan

**HK\$15,000-25,000**

**US\$1,900-3,200**

孫菊生 狸奴小鳥 設色紙本 立軸

題識：連聲呼喚小狸奴，以到書齋來伴吾，莫向綠楊深處去，恐驚瓦雀哺新雛，小鸞藝術家指正。

戊子三月春曉，孫菊生寫。

鈐印：公孫、菊生



1266

**YU FEI'AN** (1888-1959)

*Peony*

Scroll, mounted and framed, ink and colour on paper

90.5 x 52.8 cm. (35 <sup>3</sup>/<sub>4</sub> x 20 <sup>3</sup>/<sub>4</sub> in.)

Inscribed and signed, with two seals of the artist

**HK\$2,500,000-3,500,000**

*US\$320,000-450,000*

于非闇

崇效寺狀元紅

設色紙本

鏡框

題識：故都牡丹稷園以多勝，

崇效寺以異勝，故宮御園以古勝。

寺中植朱紅與衆生黑二異品，非他處所有。論年壽論枝幹奇偉，皆不如御苑有三百年前老幹也。故都牡丹在冬初必以稻草縛束其枝幹以防寒，迨春仲始解。每當花開，枝幹往往狀如束薪，殊難入畫。予寫故都牡丹逾十五寒暑，春日寫花、夏日寫葉、秋日寫幹。寫幹必求之故宮，皆所以求其變之極。此寫崇效寺狀元紅。非闇。

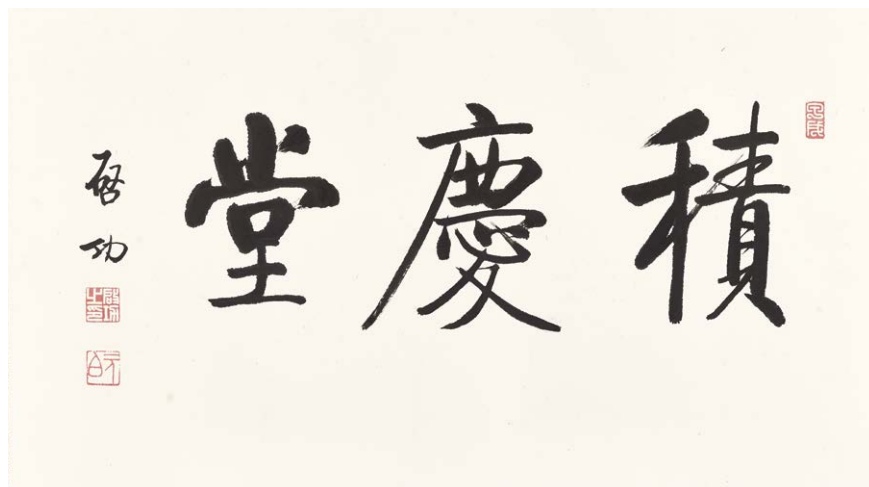
鈐印：非闇六十後作、富貴野逸





The owner of Ji Qing Tang is a collector of Chinese works of art. During his frequent travels between Hong Kong and mainland China in the 1980s and 1990s, he befriended numerous artists, including Qi Gong and Li Keran, and acquired many paintings and calligraphy. Ten works from this collection are also available in Christie's online sale *Exquisite Eye: Chinese Paintings & Calligraphy* during 20-27 May 2019 (Lots 1651-1660).

積慶堂主人上世紀八、九十年代經常往來中港兩地，喜收藏中國藝術品，並結識不少書畫家，包括啓功、李可染等，並獲作品多幅。本收藏另有十件作品於2019年5月20日至27日舉行的“丹青薈萃—中國書畫網上拍賣”呈現（拍品1651-1660）。



1267

1267

**QI GONG (1912-2005)**

Calligraphy

Scroll, mounted and framed, ink on paper  
36.3 x 65.3 cm. (14 ¼ x 25 ¾ in.)

Signed, with two seals of the artist and one dated seal of *jiaxu* year (1994)

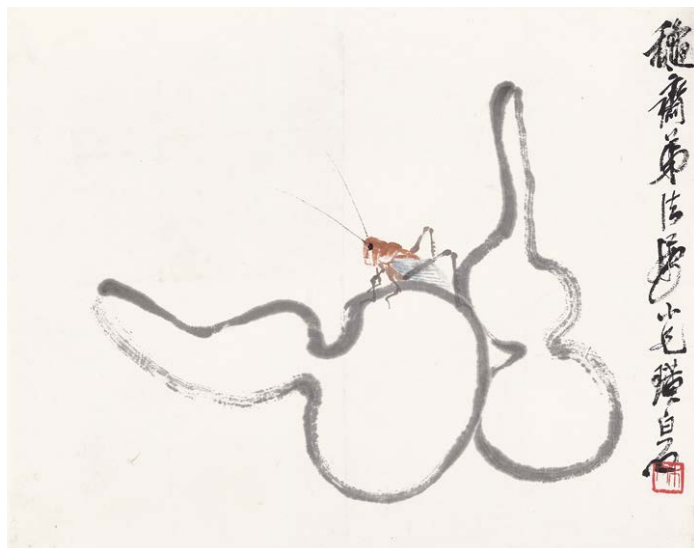
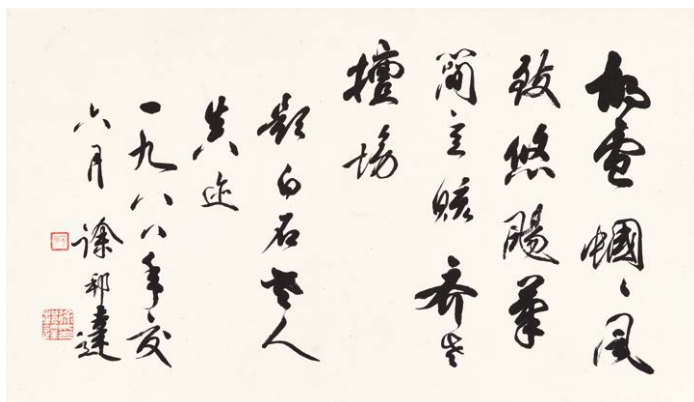
**HK\$60,000-80,000**

**US\$7,700-10,000**

啓功 書法—積慶堂 水墨紙本  
鏡框 一九九四年作

款識：積慶堂。啓功。

鈐印：啓功之印、元白、甲戌（1994年）



1268

1268

**QI BAISHI (1863-1957) /**

**XU BANGDA (1911-2012)**

Grasshopper and Gourd / Calligraphy

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

Grasshopper and Gourd measures 27.2 x 34 cm.  
(10 ¾ x 13 ⅜ in.)

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

Calligraphy measures 20 x 34 cm.

(7 ⅞ x 13 ⅜ in.)

Inscribed and signed, with two seals of the  
artist

Dated summer, June, 1988

(2)

**HK\$300,000-500,000**

**US\$39,000-64,000**

齊白石／徐邦達 葫蘆蚱蜢／書法  
設色紙本／水墨紙本 鏡框兩幅

《葫蘆蚱蜢》題識：秋齋弟法屬，  
小兄瑣白石。

鈐印：木人

《書法》題識：葫蘆蝸蝸，風致悠颯，  
筆簡意賅，齊老擅場。  
題白石老人真迹，  
一九八八年夏六月，  
徐邦達。

鈐印：孚尹、徐邦達印



1269

1269

**ZHAO SHAO'ANG (1905-1998),  
LU YANSHAO (1909-1993),  
TANG YUN (1910-1993),  
AND VARIOUS ARTISTS**

*Various Subjects*

Album of eleven leaves, ink and colour on paper

Each leaf measures 31.4 x 43 cm.  
(12 3/8 x 16 7/8 in.)

Six leaves entitled and signed; three leaves inscribed and signed; two leaves signed, with a total of nineteen seals of the artists  
Dedicated to Lingyao

**HK\$100,000-200,000**

**US\$13,000-26,000**

**趙少昂、陸儼少、唐雲等近代諸名家  
山水花鳥草蟲冊頁 設色紙本  
冊頁十一開**

1. 趙少昂題識：  
雨餘新竹上蝸牛。令堯先生清賞。  
己巳（1989年）冬至，  
少昂於香島時年八十五。  
鈐印：少昂、趙、我自為我自有我在

2. 陸儼少款識：儼少。  
鈐印：儼少
3. 唐雲款識：杭人唐雲畫。  
鈐印：唐雲私印
4. 賴少其（1915-2000）題識：  
山映斜陽天接水。  
芳草無情，更在斜陽外。  
一九八六年四月于羊石，令堯先生屬。  
賴少其。  
鈐印：少其、賴
5. 孫君良（1941年生）題識：  
霜晨。  
令堯先生法正，乙丑（1985年）之冬，  
君良。  
鈐印：孫君良畫、大夏
6. 徐源紹（1944年生）題識：  
不要人夸好顏色，只留清氣滿乾坤。  
令堯先生雅正，丙寅（1986年），  
源紹。  
鈐印：癸未生、露畦
7. 吳敦木（1921年生）題識：  
秋曉。  
令堯先生雅教，乙丑（1985年）十二月，  
吳敦木。  
鈐印：吳彭、東園
8. 楊明義（1943年生）題識：  
風雨江畔。  
明義乙丑（1985年）畫于姑蘇。  
鈐印：明義
9. 劉懋善（1942年生）題識：  
晴雪圖。  
令堯先生雅正，懋善寫于姑蘇。  
鈐印：壬午生、懋善
10. 馬伯樂（1942年生）題識：  
秋光已到野人家。伯樂畫。  
鈐印：馬伯樂、長樂
11. 張辛稼（1909-1991）題識：  
令堯先生雅教，乙丑（1985年）歲莫，  
張辛稼畫。  
鈐印：辛稼





1270

**WU HUFAN** (1894-1968) /  
**WU ZHENG** (1878-1949)

*Pine Tree / Plum Blossom*

A pair of fan leaves, mounted as one scroll and framed, ink / ink and colour on paper

Each leaf measures 18 x 51.5 cm. (7 1/8 x 20 1/4 in.)

*Pine Tree* inscribed and signed, with one seal of the artist

Dated summer, *jichou* year (1949)

*Plum Blossom* inscribed and signed, with one seal of the artist

Dated autumn, eighth month, *bingxu* year (1946)

One collector's seal

**HK\$70,000-90,000**

**US\$9,000-12,000**

吳湖帆 / 吳徵

松樹 / 梅花

水墨紙本 / 設色紙本 扇面雙挖鏡框

一九四九 / 一九四六年作

《松樹》

題識：石田翁斑駁龍鱗三柯之一。

己丑（1949年）初夏，吳湖帆。

鈐印：倩齋畫記

《梅花》

題識：縞素仙人忽茜裳，縱然遜白未輸香。

豈嫌流水空山寂，偷傍前村學杏妝。

丙戌（1946年）秋八月，

萬石三斗吉金富翁吳徵畫。

鈐印：待秋

鑑藏印：何



1270



VARIOUS OWNERS

1271

**ZHANG DAQIAN** (1899-1983)

*Boating*

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

25.5 cm. (10 in.) in diameter

Inscribed and signed, with two seals of the artist

Dated third month, *xinchou* year (1961)

**HK\$150,000-250,000**

**US\$20,000-32,000**

張大千 泛舟

水墨金絹

團扇扇面鏡框

一九六一年作

題識：辛丑（1961年）三月既望，大千居士爰。

鈐印：張爰、大千

1271









1274

Celebrated as the national poet of Cuba and a member of the World Peace Council since its inception in 1949, Nicolas Guillen (1902-1989) was a prominent writer, poet, journalist and social activist whose ties with the Council brought him to China in the early 1950s. On 25 January 1952, Guillen embarked on the Trans-Siberian train from Moscow to China. During this trip, he became acquainted with the writer Guo Moruo (1892-1978), who introduced him to Qi Baishi. The two works were presented to Guillen by the artist as gifts in his studio. As a result of his meeting with Guillen, Qi became involved with the World Peace Council and in 1955 received the Council's international award. Guillen visited China again in 1953 and gave a lecture on Jose Marti (1853-1898), hero of Cuba's war of independence on the 100th anniversary of Marti's birth. He returned to China again in 1959 to celebrate the tenth anniversary of the People's Republic of China, when he was received by Mao Zedong. Guillen remains one of the best-known Latin American writers to Chinese readers today.

古巴著名詩人，世界和平理事會創始會員，尼古拉斯·紀廉在1952年1月因世界和平組織公務關係經西伯利亞鐵路前往中國。在此旅程他結識了郭沫若，並經郭氏介紹認識齊白石，亦因此獲齊白石贈送兩幅作品留念。齊白石亦因為這個緣故參與了世界和平理事會並於1955年獲得了理事會的國際獎項。紀廉1953年再次踏足中國，並為古巴民族英雄何塞·馬蒂一百週年誕辰舉行演講。1959年紀廉再次前往中國參與中華人民共和國建國十週年慶典，並獲毛澤東親自接見。尼古拉斯·紀廉仍然是當今中國讀者最熟悉的拉丁美洲作家之一。



Portrait of Nicolas Guillen  
尼古拉斯·紀廉像



Portrait of Guillen by Mario Carreno  
尼古拉斯·紀廉畫像，馬里奧·卡連奴繪

1274

**QI BAISHI (1863-1957)**

*Shrimp*

Scroll, mounted and framed, ink on paper

100.3 x 33.8 cm. (39 ½ x 13 ¼ in.)

Inscribed and signed, with two seals of the artist

Dated *renchen* year (1952)

Dedicated to Jilian (Nicolas Guillen)

**PROVENANCE:**

Gift from the artist to Nicolas Guillen in 1952;

Acquired directly by the current owner from Guillen's descendants.

**HK\$600,000-700,000**

**US\$77,000-90,000**

齊白石 墨蝦 水墨紙本 鏡框 一九五二年作

題識：吉里安同志。壬辰（1952年）九十二歲白石老人。

鈐印：齊白石、大匠之門

來源：1952年由畫家贈予尼古拉斯·紀廉先生；  
現藏家直接得自紀廉先生家族後人。

1275

**QI BAISHI** (1863-1957)

*Loofah*

Scroll, mounted and framed, ink and colour  
on paper

67.8 x 33.8 cm. (26 ¾ x 13 ¼ in.)

Inscribed and signed, with one seal of the  
artist

**PROVENANCE:**

Gift from the artist to Nicolas Guillen in  
1952;

Acquired directly by the current owner from  
Guillen's descendants.

**HK\$400,000-600,000**

**US\$52,000-77,000**

齊白石 絲瓜 設色紙本 鏡框

題識：寄萍堂上老人白石。

鈐印：白石翁

來源：1952年由畫家贈予尼古拉斯·紀廉先生；  
現藏家直接得自紀廉先生家族後人。



1275





1276

1276

**SHILU (1919-1982)**

*Peony*

Hanging scroll, ink and colour on paper

68 x 68 cm. (26 ¾ x 26 ¾ in.)

Inscribed and signed, with one seal of the artist

Dedicated to Deyu

**HK\$350,000-450,000**

**US\$45,000-58,000**

石魯 牡丹 設色紙本 立軸

題識：德宇同志清賞，石魯。

鈐印：石魯



1277

1277

**HUANG ZHOU (1925-1997)**

*Herding Donkeys*

Scroll, mounted and framed, ink and colour on paper

68 x 45 cm. (26 ¾ x 17 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated autumn, *renshen* year (1992)

**LITERATURE:**

*Ji Gu Rong Jin: Painting and Calligraphy Collection from Friends of Tsi Ku Chai, Tsi Ku Chai Co. Ltd., May 2018, p. 149.*

**HK\$220,000-320,000**

**US\$29,000-41,000**

黃胄 趕驢圖 設色紙本 鏡框 一九九二年作

題識：壬申（1992年）秋，黃胄寫。

鈐印：黃胄之印

出版：《集古融今—集古之友書畫藏品集》，集古齋有限公司，2018年5月，第149頁。



1278

1278

**HUANG ZHOU (1925-1997)**

*Donkeys*

A set of four hanging scrolls, ink on paper

Each scroll measures 38.5 x 26.2 cm. (15 1/8 x 10 3/8 in.)

Each scroll inscribed and signed, with two seals of the artist

One scroll dated winter, 1975; one scroll dated winter, 1976; two scrolls dated summer, 1977

(4)

**HK\$200,000-300,000**

**US\$26,000-38,000**

黃胄

雙驢四屏

水墨紙本

立軸四幅

一九七五/七六/七七年作

1. 題識：一九七五年冬，黃胄。  
鈐印：黃胄之印、雨石居
2. 題識：一九七六年冬，黃胄。  
鈐印：黃胄之印、雨石居
3. 題識：一九七七年初夏於雨石居，黃胄。  
鈐印：黃胄之印、雨石居
4. 題識：一九七七年夏，黃胄。  
鈐印：黃胄之印、雨石居



## ANTIQUITY IN THE SERVICE OF MODERNITY

In Fu Baoshi's 1964 work *Portrait of Du Fu*, the titular figure is none other than the Tang dynasty poet Du Fu (712-770). He can be firmly identified on the basis of Fu's inscription on a 1959 iteration of this composition, now in the collection of the Nanjing Museum (Fig. 1). Fu inscribed *Portrait of Du Fu* with two lines of Du Fu's verse, reading:

*The new pines wish to grow a thousand feet,  
The evil bamboo shoots should be cut ten thousand stalks.*

In this couplet, the pines stand for men of moral authority, which Fu's painting clearly associates with Du Fu by situating him in a grove of young pines. Fu's mentor, Guo Morou (1892-1978) explicitly implored Fu Baoshi to model himself on Du Fu. In 1947, Guo said he hoped Fu would become the "Du Fu of the Ministry of Work in the art world". By this Guo meant a figure with both great moral standing and a deep creative capacity, an artist who would devote himself to the creation of a brighter future. In Guo's words: "A truly great artist must become the people's artist."

As noted in his inscription on *Portrait of Du Fu*, Fu Baoshi was deeply conscious of his painting's place in the *longue duree* of Chinese art history. Seen alongside Fu's earlier oeuvre, we can situate this painting among Fu's sensitive and lyrical explorations of timeless themes from China's literary history. For example, his portrait of the poet Li Bai (d. 762) executed in 1963 in the collection of the Nanjing Museum (Fig.2), or *The Song of the Pipa Player* (Fig. 3), his *magnum opus* created while living in wartime Chongqing, based on the poetry of Bai Juyi (d. 846), sold in Christie's Hong Kong, 28 November 2017. The synergy of past and present in Fu's subject and inscription is equally apparent in his eloquent brushwork, which combines innovations in technique with layered historic references to past masters.



Fig. 1. Fu Baoshi, *Portrait of Du Fu*, dated 1959, Nanjing Museum  
圖1. 傅抱石，《杜甫象》，1959年作，南京博物院藏



Fig. 2. Fu Baoshi, *Portrait of Li Taibai*, dated 1963, Nanjing Museum.  
圖2. 傅抱石，《李太白象》，1963年，南京博物院藏



Fig. 3. Fu Baoshi, *The Song of the Pipa Player*, Lot 8801, Christie's 2017 Autumn sale, price realised HK\$ 204,850,000  
圖3. 傅抱石，《琵琶行》，1945年作，香港佳士得，2017年秋季拍賣，編號8801，成交價港幣204,850,000



Fig. 4. Jiang Zhaohe, *Du Fu*, dated 1959, China National Museum.  
圖4. 蔣兆和，《杜甫》，1959年作，中國國家博物館藏

## A SYNERGY OF ANCIENT AND MODERN STYLES

Unlike other paintings depicting Du Fu (Fig. 4), the poet stands resolute in the lower half of this painting, facing to the left with his head slightly raised. Fine, faint lines of exquisite thinness capture the folds of his robe, a visual quotation from deep antiquity in the gossamer thread strokes of Gu Kaizhi (364-406). The black trim of the collar and sleeve augment these dilute fine lines with rapid, dry brushwork. Here, Fu borrows from the kinetic idioms of Song dynasty Chan Buddhist painters, such as Liang Kai (fl. 13th century), and Muxi Fachang (fl. 13th century). Subtle colour washes enliven Du Fu's skin, and modulations of ink tone and texture lend volume to his hair and eyebrows. These effects animate the poet's face in Fu's characteristically expressive style. Du Fu's pose is dignified, hands clasped within his sleeves, mirroring the solemnity of the surrounding pine grove.

Like the poet, the thin trees stand straight and resolute, in a fitting visual allusion to the first line of the inscription. In stressing the verticality of these relatively young pines, Fu has not sacrificed the dynamism of his composition. Thick clumps of pine needles, framed by subtle blue washes, dominate the foreground in the lower left and upper right. The white paper surface that surrounds the poet describes a bending, diagonal path through the glade. A thin band of mist runs across the centre of the painting from its left-hand border. The white space left by the mist anchors the lower section of Fu's inscription. The remainder of his calligraphy is integrated into the sharp turns and twists of the pines' branches.

*Portrait of Du Fu* was painted on the day of the Dragon Boat Festival 1964, just over a year before Fu's death in September 1965. As one of his most mature works, the painting sits at the apex of Fu's career. It embodies his complete mastery of composition and technique, integrating historic master's styles into Fu's own artistic innovations.



## 杜甫形象 少陵詩意

此作所表現的人物形象，無疑是唐代偉大詩人杜甫（712-770）。現藏南京博物院之《杜甫象》（圖1），與其構圖相近，相信是出於同一題材。此作中，畫家又以杜甫詩題：

“新松恨不高千尺，惡竹應須斬萬竿。”

此兩句出自杜甫《將赴成都草堂途中有作先寄嚴鄭公·其四》，乃杜甫在公元764年由閬州還成都的途中所作的組詩。當年詩人離開草堂時親手培植四株小松，喜愛有佳，恨不得迅速長成千尺高樹；而相反，到處侵蔓的惡竹，即使有萬竿也要斬除，愛憎分明之情不言自明。在中國文化語境中，松樹因長青不老、高聳入雲而被賦予特定的精神意義，象徵品行高潔的高士，在歷代繪畫中均有所表現。

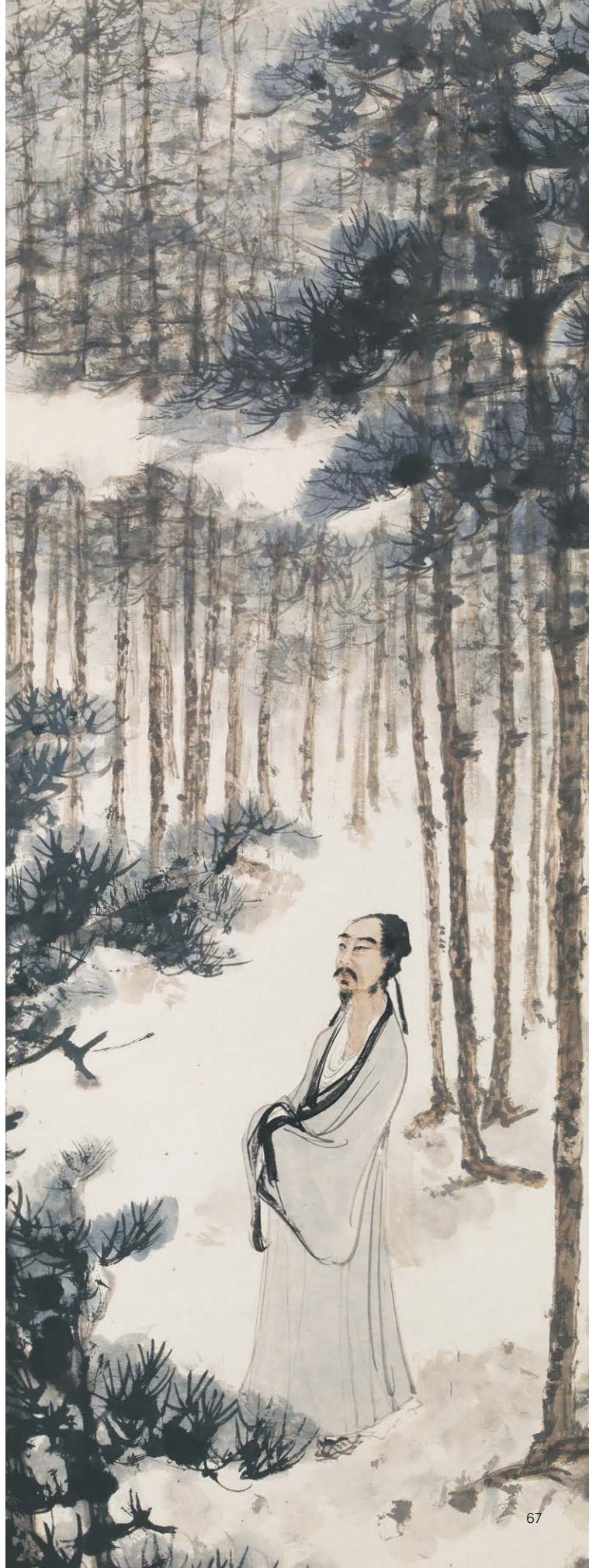
杜甫因安史之亂避難巴蜀，與傅抱石四十年代的人生際遇頗為相近，因此傅抱石極喜愛少陵詩意，名作《麗人行》、《即從巴峽穿巫峽》均源生於此。對傅抱石影響至深的好友郭沫若曾明確希望畫家以杜甫為精神追求，成為“畫壇中的杜工部”，相信杜甫關注民生疾苦，感情充沛而分明，也是畫家所追求的人格理想。傅抱石對杜甫形象的刻畫與他對歷代詩人的推崇合承一脈，如1963年創作的《李太白象》（圖2）或根據白居易詩意創作的名作《琵琶行》（圖3），古代文人雅士的形象在傅抱石肆意徜徉的筆墨下表現的淋漓盡致。詩仙李白詩多輕逸脫俗，而詩聖杜甫詩多情感厚重，白居易詩充滿著現實主義的浪漫情懷，蓋與三人之歷練遭遇不同相關，傅抱石在不同的作品中均抓住人物和詩作的核心情感，創作出入木三分的人物佳作。

## 與古為徒 其命唯新

歷代畫作表現杜甫，多注重形象（圖4），而此作將杜甫形象置身於萬竿松林之中，實屬畫家創新之舉。杜甫形象位於畫面下方，詩人微微抬頭，其服飾衣帶以流暢細膩的線條表現出來。詩人面部以柔和的色彩著色，而髮鬚則用濃墨濕筆皴染，其神態在濃淡墨色對比之間變得清晰。杜甫兩手藏於袖中，姿態優雅，面容祥和，但眉宇之間透露出的，卻是詩人安史之亂避難蜀地，經過萬千困苦磨練後的成熟豁達。

詩人置身松林之中，松樹幼小，枝幹細嫩，但是卻透出穿雲之勢，詩人喜愛新松是因它峻秀挺拔，不隨時態而變；詩人痛恨惡竹，是因惡竹隨亂而生。畫家在營造出垂直動感的同時，並未失掉豐富的細節，松葉以淡石青色打底，松針則以快速而剛勁的線條刷出。在半空中以空白表現雲霧之氣，凸顯環境幽深，前景和背景的松樹錯落排列，亦呈現出相當景深。畫家畫畢題識時尤其有心，所用書體纖細爽利，與周圍新松的幼細松針融為一體，毫不突兀。

傅抱石可謂是20世紀中國藝壇借古開今的大家，他的作品完美實現了古典與現代的平衡。傅氏立足於堅實的中國藝術史學術基礎之上，通過不斷在傳統材料上革新繪畫技法，尋找到一條全新的路徑，將歷史題材與中國近代語境聯繫起來，使得歷代流傳的經典主題在時代語境下重新煥發生機。《杜甫像》成畫於1964年端午，正是畫家離世前一年。畫家在六十年代的技法已經如火純青，少了四十年代陰鬱之氣，多了盛年成熟期的秀逸灑脫。此作作為傅抱石人物畫的經典題材，在畫家的藝術生涯中佔有重要地位。





1279

**FU BAOSHI (1904-1965)***Portrait of Du Fu*

Hanging scroll, ink and colour on paper

136.9 x 57.2 cm. (53 7/8 x 22 1/2 in.)

Inscribed and signed, with one seal of the artist and one dated seal of *jiachen* year (1964)

Dated Dragonboat Festival, June 1964

**EXHIBITED:**Taipei, National Museum of History, *Exhibition of Fu Baoshi's Paintings*, October 1994Tokyo, The Shoto Museum of Art, *Masters of 20th Century Chinese Paintings: Fu Baoshi Memorial Exhibition*, 12 October – 21 November 1999.**LITERATURE:***Paintings by Fu Pao-shih*, National Museum of History, Taipei, December 1994, p. 151, pl. 85.*Han Mo Series A11-Paintings of Famous Modern Chinese Artists: Fu Baoshi/ Ancient Characters*, Han Mo Xuan Publishing Co., Ltd., 1995, pp. 28-29.The Shoto Museum of Art ed., *Masters of 20th Century Chinese Paintings: Fu Baoshi*, Yomiuri Shimbunsha, Japan, 1999, p. 127, pl. 105.Lu Heng ed., *Fu Baoshi Dadian*, Gu Wu Xuan Publishing House, July 2004, p. 317.Ye Zonggao ed., *The Chronicle of Fu Baoshi's Life*, Shanghai Classics Publishing House, September 2004, p. 295.Chen Baozhen ed., *The Leshan Tang Collection of Chinese Painting and Calligraphy*, Leshan Tang, July 2006, p. 52, pl. 59.*Fu Baoshi Quanji Vol. V*, Guangxi Fine Arts Publishing House, Nanning, March 2008, pp. 114-115.*Ching Wan Society Twentieth Anniversary Exhibition: Painting and Calligraphy*, Ching Wan Society, October 2012, p. 290-291, pl. 126.Ye Zonggao ed., *The Chronicle of Fu Baoshi's Life (Revised Edition)*, Shanghai Classics Publishing House, December 2012, p. 459.**HK\$25,000,000–30,000,000****US\$3,200,000–3,800,000****傅抱石 杜甫像 設色紙本 立軸 一九六四年作**

題識：新松恨不高千呎，惡竹應須斬萬竿。一九六四年六月端午日，傅抱石南京并記。

鈐印：傅、甲辰所作（1964年）

展覽：台北，國立歷史博物館，“傅抱石畫展”，1994年10月。

東京，澀谷區立松濤美術館，“20世紀中國畫壇之巨匠—傅抱石”，1999年10月12日-11月21日。

出版：《傅抱石畫集》，國立歷史博物館，台北，1994年12月，第151頁，圖版85。

《名家翰墨叢刊—中國近代名家書畫全集第11期：傅抱石/上古衣冠》，翰墨軒出版有限公司，1995年，第28-29頁。

澀谷區立松濤美術館編，《20世紀中國畫壇之巨匠—傅抱石》，讀賣新聞社，1999，第127頁，圖版105。

陸衡編，《傅抱石大典》，古吳軒出版社，2004年7月，第317頁。

陳葆真編，《樂山堂藏中國書畫》，樂山堂，2004年7月，第52頁，圖版59。

《傅抱石全集》第五卷，廣西美術出版社，南寧，2008年3月，第114-115頁。

《清翫雅集廿週年慶收藏展：書畫》，清翫雅集，2012年10月，第290-291頁，圖版126。

著錄：葉宗鎬編，《傅抱石年譜》，上海書畫出版社，2004年9月，第295頁。

葉宗鎬編，《傅抱石年譜（增訂本）》，上海書畫出版社，2012年12月，第459頁。







1280

1280

**QIAN SONGYAN (1898-1985)**

*High Cliff*

Hanging scroll, ink and colour on paper

44 x 41 cm. (17 ¾ x 16 ⅛ in.)

Inscribed and signed, with two seals of the artist

Dated summer, *xinchou* year (1961)

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

錢松喆 危峰拔地起 設色紙本 立軸  
一九六一年作

題識：危峰拔地起，苔蘚盡虬龍。

用清湘意境造之。

辛丑（1961年）夏日，錢松喆。

鈐印：松喆、錢



1281

1281

**XU BEIHONG (1895-1953) / PENG RAN (20TH CENTURY)**

*Pig / Calligraphy*

Folding fan, ink and colour on paper / vermillion on gold-flecked paper

19.5 x 54 cm. (7 5/8 x 21 1/4 in.)

*Pig* inscribed and signed by Xu Beihong, with one seal

Dated winter, *bingzi* year (1936)

*Calligraphy* inscribed and signed by Peng Ran

Dated summer, *dingyou* year (1957)

Both dedicated to Hexuan

**NOTE:**

This painting is accompanied by a certificate of the *National Archives of Art Works in the 20th Century*, issued by the Ministry of Culture of the People's Republic of China, 7 March 2011, No. 00000383.

**HK\$220,000-320,000**

**US\$29,000-41,000**

徐悲鴻／芃髯 野豬／書法 設色紙本／硃砂灑金箋 成扇  
一九三六／一九五七年作

《野豬》題識：鶴軒先生惠存。丙子（1936年）歲闌，悲鴻寫。  
鈐印：徐悲鴻

《書法》題識：（文不錄）丁酉（1957年）夏立，鶴軒仁兄雅屬，芃髯。

註：本作品附有2011年3月7日中華人民共和國文化部頒發《20世紀美術作品國家檔案》入編證書，證書編號No. 00000383。

1282

**XU BEIHONG (1895-1953)**

*Magpie on Branch*

Scroll, mounted and framed, ink and colour on paper

103 x 27.7 cm. (40 1/2 x 10 7/8 in.)

Inscribed and signed, with one seal of the artist

Dated winter, *jiaxu* year (1934)

Dedicated to Liansheng (Chew Lian Seng)

**PROVENANCE:**

Acquired directly from the artist, thence by descent.

**NOTE:**

Prior to WWII, Chew Lian Seng was a businessman and owned rubber plantations in Malaysia. After the war, he went into banking. He was one of the patrons of Xu Beihong during his time in Singapore. The current owner of the painting recalled Xu stayed with the Chew family in Geylang, where Xu's studio was also situated.

**HK\$400,000-600,000**

**US\$52,000-77,000**

徐悲鴻 喜上枝頭 設色紙本 鏡框 一九三四年作

題識：蓮生先生賜存。甲戌（1934年）之冬，悲鴻。

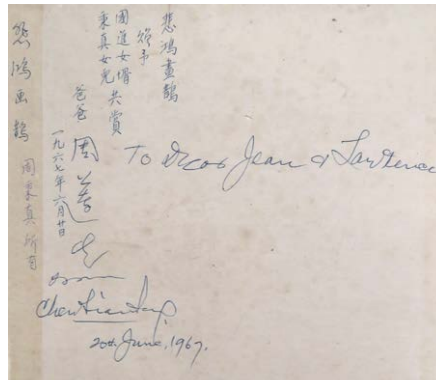
鈐印：悲鴻

來源：直接得自畫家本人，並由家族傳承。

註：二戰前，周蓮生在馬來西亞經營橡膠種植園，戰爭後進入銀行界。他是徐悲鴻客居星洲時的畫展贊助人之一，據現藏家回憶，徐悲鴻曾借住其家族在芽籠的住所，並設畫室於家中。

Further inscribed by Mr. Chew on the back of the painting, when Mr. Chew gifted it to his daughter in 1967.

本作品畫背有周蓮生將作品贈予女兒時題記。



1282



Mr. Jiang Shaoyan was a native of Guangdong and a Hong Kong-based collector. Jiang was passionate about arts and culture and began collecting in his early days of business. Later he immigrated to North America and occasionally released some of the paintings from his collection.

江紹淹，香港收藏家。江氏籍貫廣東，嗜書畫，早年經商之餘已開始收藏，故其畫藏頗豐。後與家人移居北美，藏品偶有釋出。



1283

1283

**CHEN DAYU (1912-2001)**

*Rooster in Spring*

Scroll, mounted and framed, ink and colour on paper  
97.5 x 48 cm. (38 ¾ x 18 ⅞ in.)

Inscribed and signed, with one seal of the artist

Dated *jiwei* year (1979)

Dedicated to Shaoyan

One collector's seal of Jiang Shaoyan

Further inscribed on the back of the mounting by Jiang Shaoyan, with one seal

**HK\$50,000-70,000**

**US\$6,400-9,000**

陳大羽 迎春花雄雞圖 設色紙本 鏡框 一九七九年作

題識：紹淹先生評正。

己未（1979年），大羽。

鈐印：陳翹

鑑藏印：江紹淹藏

江紹淹題畫背：陳大羽先生迎春花雄雞圖。廣東潮陽人，生於一九一二年，畢業於上海美術學院後隨齊白石學習花鳥，歷任南京藝術學院教授及南京書畫院副院長。此畫作於一九七九年南京。紹淹誌，時年六十五。

鈐印：江紹淹藏

1284

**WEI ZIXI (1915-2002)**

*Pine Mountain*

Scroll, mounted and framed, ink and colour on paper

68 x 68 cm. (26 ¾ x 26 ¾ in.)

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

Dated August, 1989

Dedicated to Shaoyan

One collector's seal of Jiang Shaoyan

Further inscribed on the back of the

mounting by Jiang Shaoyan, with one seal

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

魏紫熙 雲山松風 設色紙本 鏡框  
一九八九年作

題識：雲山松風。

紹淹先生教正。

一九八九年八月畫於南京，魏紫熙。

鈐印：魏、紫熙、八十年代

鑑藏印：長宜子孫

江紹淹題畫背：魏紫熙先生山水。

江蘇省國畫院畫師。

一九一五年生，

為金陵八大家之一。

鈐印：江紹淹印



1284

#### VARIOUS OWNERS

1285

**TANG YUN (1910-1993)**

*Goldfish*

Scroll, mounted and framed, ink and colour on paper

45.5 x 68.5 cm. (17 7/8 x 27 in.)

Entitled and signed, with two seals of the artist

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

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

唐雲 琳池魚嬉 設色紙本 鏡框

題識：琳池魚嬉。

八十三翁唐雲畫于梧桐山。

鈐印：大石千萬、藥翁



1285





1286



1287



1286

**TANG YUN (1910-1993) / SUN ZHIMIN (1881-?)**

*Red Lotus / Calligraphy*

Folding fan, ink and colour on paper / ink on paper  
18.5 x 43 cm. (7 1/4 x 16 7/8 in.)

*Red Lotus* inscribed and signed, with one seal of the artist  
*Calligraphy* inscribed and signed, with two seals of Sun Zhimin

Dated *gengzi* year (1960)

Dedicated to Ruoyu

**HK\$50,000-70,000**

**US\$6,400-9,000**

唐雲／孫智敏 紅荷／書法 設色紙本／水墨紙本 成扇

《紅荷》題識：曲風生處，亭亭出水涯。  
六郎纔照面，十丈不勝花。  
韻入天邊豔，香深錦上紗。  
有心閒物色，似體臥蓮車。唐雲。

鈐印：唐雲

《書法》題識：（文不錄）。

庚子（1960年）白露後三日，錄劉墨生先生詩，  
即似弱餘仁兄鑒正。錢唐孫智敏，年八十。

鈐印：智敏長壽、重宴鹿鳴年政八十

1287

**LI ZUHAN (1891-?) / LI QIUJUN (1899-1973)**

*Bird and Red Leaves / Boating on the River*

Folding fan, ink and colour on paper  
12 x 36 cm. (4 3/4 x 14 1/8 in.)

*Bird and Red Leaves* inscribed and signed by Li Zuhan, with one seal  
*Boating on the River* inscribed and signed by Li Qiujun, with one seal

Both dated sixth month, *gengyin* year (1950)

Both dedicated to Sister Deying

**HK\$20,000-30,000**

**US\$2,600-3,800**

李祖韓／李秋君 紅葉小鳥／輕舟河畔 設色紙本 成扇  
一九五〇年作

《紅葉小鳥》題識：祇言春色能驕物，不道秋霜解惱人。  
庚寅（1950年）六月為德英賢妹拂暑，  
李祖韓。

鈐印：佐龔

《輕舟河畔》題識：庚寅（1950年）六月，德英妹將旋香島，  
畫此贈別，李秋君。

鈐印：秋君



1288

**1288**  
**WU ZUOREN (1908-1997)**

*Pandas*

Hanging scroll, ink on paper  
76.7 x 41.7 cm. (30 ¼ x 16 ⅜ in.)  
Signed, with two seals of the artist

**NOTE:**

According to the collector, this painting was purchased from Tsi Ku Chai in Hong Kong.

**HK\$60,000-80,000**

*US\$7,700-10,000*

吳作人 熊貓 水墨紙本 立軸

款識：作人。

鈐印：吳作人、大巧若拙

註：據藏家憶述，本拍品購自香港集古齋。



1289

**1289**  
**FAN ZENG (B. 1938)**

*Zhong Kui*

Scroll, mounted and framed, ink and colour on paper

137.3 x 34 cm. (54 x 13 ⅜ in.)

Entitled, inscribed and signed, with three seals of the artist and one dated seal of *renxu* year (1982)

Dated *renxu* year (1982)

**NOTE:**

According to the collector, this painting was purchased from an exhibition in Hong Kong in the 1980s.

**HK\$90,000-110,000**

*US\$12,000-14,000*

范曾 端陽稟獲圖 設色紙本 鏡框  
一九八二年作

題識：端陽稟獲圖。

清李方膺作風雨鍾馗圖題云：

節近端陽大雨風，

登場二麥卧泥中。

鍾馗猶有閒錢用，到底人窮鬼不窮。

余所寫執笏稟獲與方膺大異其趣，

其所捕仙蟾妖魚小鬼類皆惡相，

鍾老端陽獲之是有，

益於天下之窮人也。

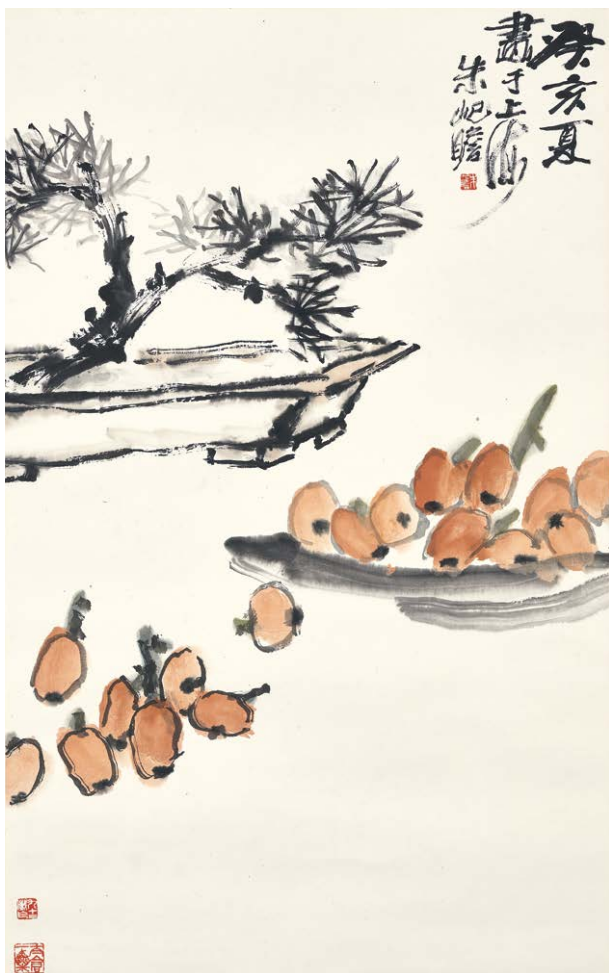
壬戌（1982年）江東范曾於北京抱冲齋作。

鈐印：范曾、非不能已、情貌略似、

壬戌（1982年）

註：據藏家憶述，本拍品1980年代購自香港的展覽。





1290

1290

**ZHU QIZHAN (1892-1996)**

*Loquats and Bonsai*

Hanging scroll, ink and colour on paper

93.3 x 57.8 cm. (36 ¾ x 22 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated summer, *guihai* year (1983)

**PROVENANCE:**

Acquired directly from the artist.

**EXHIBITED:**

West Germany, Institut für Auslandsbeziehungen, *Klassische chinesische Malerei der Gegenwart: Zhu Qizhan, Wang Geyi, Lu Yanshao, Tang Yun, Lu Kunfeng*, 1984.

New York, L.J. Wender, *Zhu Qizhan at 100: Fifth Annual One-Man Show*, May-June 1990.

**LITERATURE:**

*Klassische chinesische Malerei der Gegenwart: Zhu Qizhan, Wang Geyi, Lu Yanshao, Tang Yun, Lu Kunfeng*, Institut für Auslandsbeziehungen, 1984, pl. 9.

*Zhu Qizhan at 100: Fifth Annual One-Man Show*, L.J. Wender, 1990, pl.5.

**HK\$150,000-200,000**

**US\$20,000-26,000**



1291

**朱屺瞻 枇杷盆栽 設色紙本 立軸 一九八三年作**

題識：癸亥（1983年）夏畫於上海，朱屺瞻。

鈐印：朱屺瞻、九十二歲作、太倉一粟

來源：直接得自畫家本人。

展覽：西德，Institut für Auslandsbeziehungen，“現代中國畫：朱屺瞻、王個篛、陸儼少、唐雲、盧坤峯”，1984年。

紐約，文良畫廊，“朱屺瞻百歲個人展覽”，1990年5月至6月。

出版：《現代中國畫：朱屺瞻、王個篛、陸儼少、唐雲、盧坤峯》，Institut für Auslandsbeziehungen，1984年，圖版9。

《朱屺瞻百歲個人展覽》圖錄，文良畫廊，1990年，圖版5。

1291

**CUI ZIFAN (1915-2011)**

*The Beauty of Spring Scenery*

Scroll, mounted and framed, ink and colour on paper

124 x 64.5 cm. (48 ⅞ x 25 ⅜ in.)

Entitled and signed, with two seals of the artist

Dated the third month, *renxu* year (1982)

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

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

**崔子范 十分春色 設色紙本 鏡框 一九八二年作**

題識：十分春色。壬戌（1982年）三月，子范塗。

鈐印：崔子范、相見時難別亦難

1292

**LAI SHAOQI (1915-2000)**

*Mount Huang*

Hanging scroll, ink on paper  
101.6 x 52 cm. (40 x 20 ½ in.)

Inscribed and signed, with four seals of the artist

Dated autumn, 1987

**EXHIBITED:**

New York, American Chinese Art Research Association, L.J. Wender Gallery, *Lai Shaoqi Paintings Exhibition*, 19 December 1991-5 January 1992.

**HK\$100,000-200,000**

**US\$13,000-26,000**

賴少其 黃山 水墨紙本 立軸  
一九八七年作

題識：地迴羣峰異，蒼崖半倚天。  
一九八七年秋於散花塢，賴少其。

鈐印：賴、少其、鍊鑄江山圖畫裏、黃山圖

展覽：紐約，美洲中華藝術研究會、文良畫廊，  
“賴少其書畫展覽”，1991年12月19日至1992年1月5日。



Photo of the Lai Shaoqi Exhibition opening at Leon Wender Gallery in December 1991.  
1991年12月賴少其展覽於紐約文良畫廊展覽時留影。



Photo of the Lai Shaoqi Exhibition opening at Leon Wender Gallery in December 1991. The artist is third from the left.  
1991年12月賴少其（左三）展覽於紐約文良畫廊展覽時留影。



1292





1293

Wang Jingwei remains one of the most fascinating and complex political and literary figures in modern Chinese history. As a revolutionary, Wang played an important role in the fall of the Qing dynasty and called for democratic and social reforms during the 1920s and the 1930s, before becoming a leader of the Peace Movement during the Second Sino-Japanese War. An accomplished calligrapher, poet, writer and friend to many artists, Wang is also well-known for his collection of poetry, titled Shuangzhaolou shicigao, including Xiaoxiuj (A Little Rest) and Saoyeji (Brush Leaves) collections. A selection of poems and translation has been published in Poems of Wang Ching-wei (London, Allen & Unwin, 1938).

汪精衛的一生反映著中國近代歷史上一個動蕩與複雜的時代：在反清革命運動中扮演重要角色；上世紀二十與三十年代，他推進民主與社會改革，堅信只有實踐三民主義才是中國唯一的出路；晚年，支持和平運動，反對對日抗戰。然而汪精衛並不只是一個政治人物，他亦是一位傑出的書法家、詩人與文學家，與許多畫家熟稔。所著詩詞創作，收錄於《雙照樓詩詞藁》中，其中包括《小休集》、《掃葉集》等，一九三〇年第一次發行以來，陸續有不同版本面世。不論在政壇、文壇或私人生活中，汪精衛一生得到許多密友與親人的支持，珍藏的書法、畫作亦是當時彌足珍貴的革命友誼的最佳見證。

1293 WANG JINGWEI (1883-1944) Poems of Shuangzhaolou

Album of six leaves, ink on paper
Each leaf measures 30 x 41.5 cm. (11 3/4 x 16 3/8 in.)
Inscribed and signed, with a total of eleven seals
Dated January, twenty-sixth year (of the Republic, 1937)
Dedicated to Xiufeng (He Xiufeng) and Madame Lingshuang (Li Lingshuang)
One collector's seal of He Xiufeng

NOTE: The album is dedicated to Li Lingshuang and He Xiufeng, the parents of Wang's son-in-law Ho Mang Hang. He Xiufeng was a known seal carver and collector from Guangdong. Li Lingshuang was also the sister of the revolutionary Li Peishu, who first introduced He and Li to Wang Jingwei and Chen Bijun. The album's copy is included in the series of "Wang Jingwei and Modern China", which can be found in "Wang Jingwei: His Life, Ideas and Beliefs" and "Wang Jingwei Nanshe Poetry".

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

汪精衛 雙照樓詞 水墨紙本 冊頁六開 一九三七年作

題識：《疎影—菊》、《百字令—水仙》、《金縷曲—春日太平門外》、《風蝶令—白海棠》（詞文不錄）。
以上近所為詞四首。
《百字令—蘇州橫塘》、《虞美人—憶家》（詞文不錄）。
以上璧君舊所為詞二首。第一首元年（1911）游蘇州所作。第二首五年（1916）留法所作，均未留稿，偶憶得錄之。
二十六年（1937）一月印度洋歸舟中，錄數月來所為詩若干首，得一小冊以貽秀峰七兄。凌霜五妹頃復以此冊索書，故改錄詞稿以塞責，並錄璧君詞二首。璧君詞不以示人，惟以示兄妹，必不嘖也。汪兆銘，三月三日燈下。

鈐印：汪兆銘、精衛、墨意靜有琴聲存、雙照樓、雙照樓主人、春星草堂、雙照樓印、精衛、培風閣、雙照樓、精衛

何秀峰鑑藏印：印廬珍藏

註：上款凌霜、秀峰，即汪精衛女婿何孟恒父母，李凌霜、何秀峰。何秀峰，廣東著名篆刻家、印章收藏家。李凌霜為李佩舒之妹。通過李佩舒，何秀峰與李凌霜結識了汪精衛與陳璧君。此冊詞稿副本收錄在《汪精衛與現代中國》系列《汪精衛生平與理念》、《汪精衛南社詩話》兩書中。

1294

**WANG JINGWEI (1883-1944)**

Poem from *Shuangzhailou - As Nightfall Approaches*

Scroll, mounted and framed, ink on paper  
120 x 35.5 cm. (47 ¼ x 14 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Huizhi (Zhu Huizhi)

**NOTE:**

The work is dedicated to Zhu Huizhi, the wife of Wang Jingwei's nephew Wang Zongzhun, and sister of Zhu Zhixin (1885-1920).

**HK\$80,000-100,000**

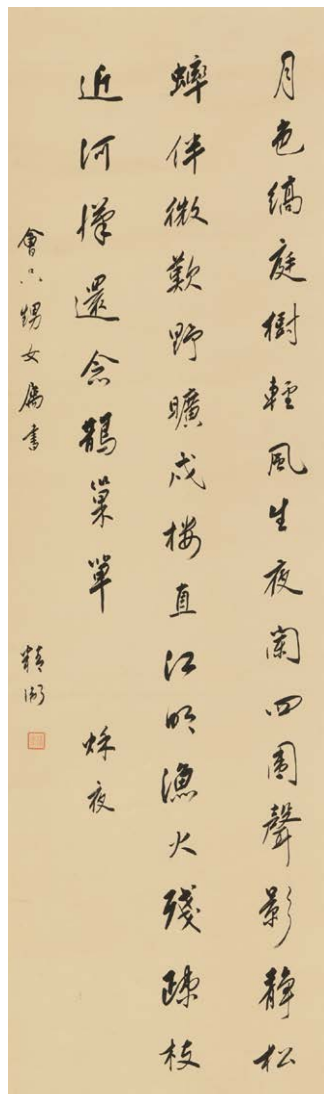
**US\$11,000-13,000**

汪精衛 雙照樓詩《夜起》 水墨紙本 鏡框

題識：月色縞庭樹，輕風生夜闌。  
四圍聲影靜，松蟀伴微歎。  
野曠戍樓直，江明漁火殘。  
疎枝近河漢，還念鵲巢單。  
秋夜。會只甥女屬書。

鈐印：精衛

註：此時為雙照樓詩《夜起》之稿，上款人會只甥女，即朱會只，革命家朱執信之妹、汪精衛姪汪宗準之妻。



1294



1295

1295

**CHEN DONGHU (1898-1962)**

*Chrysanthemum*

Hanging scroll, ink and colour on silk  
110.5 x 52.5 cm. (43 ½ x 20 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated ninth month, *xinwei* year (1931)

Further inscribed and signed by Wang

Jingwei (1883-1944), with one seal

Dedicated to Third Sister (Zeng Xing, 1882-1954)

**NOTE:**

The dedication to "Third Sister" refers to Zeng Xing, the older sister of Wang's close friend and associate Zeng Zhongming (1896-1939). A lifelong friend to Wang

Jingwei and Chen Bijun, Zeng Xing was an early member of the Tongmenghui. She devoted her life to revolutionary activities and served in Wang's Nanjing Government during the 1940s.

**HK\$15,000-25,000**

**US\$2,000-3,200**

陳東湖 菊花 設色絹本 立軸 一九三一年作

題識：辛未（1931年）九月撫北宋沒骨法對花寫照。山陰陳東湖寫生。

鈐印：陳咸棟、東湖

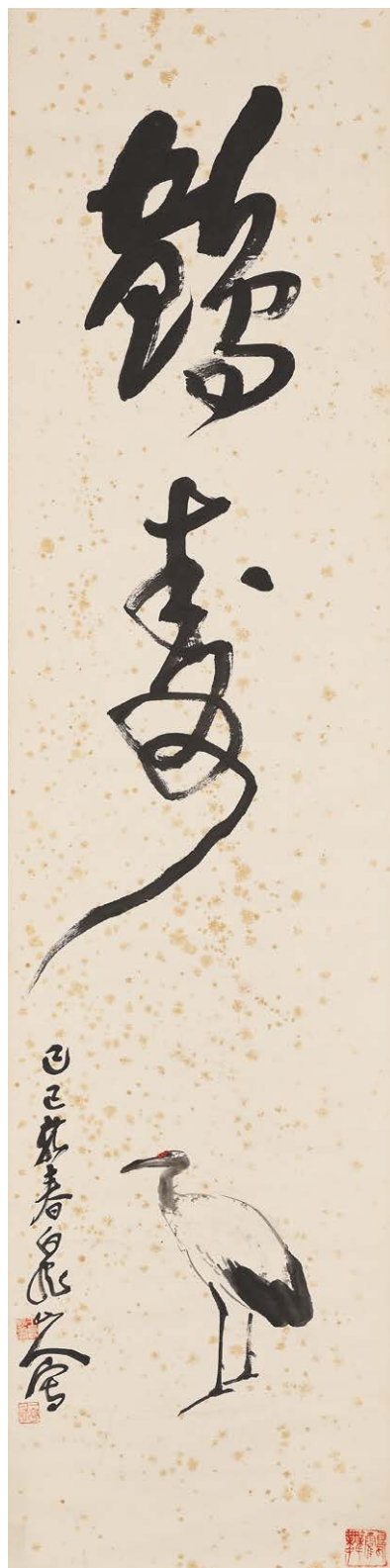
汪精衛又題：

爛熳花枝總剎那，東籬秋色獨峩峩。  
能同風露搢持久，兼得雲霞變化多。  
華采外敷心自澹，堅貞內蘊氣彌和。  
平生不作飄茵計，但把殘英守故柯。  
三姊雅鑒，弟兆銘。

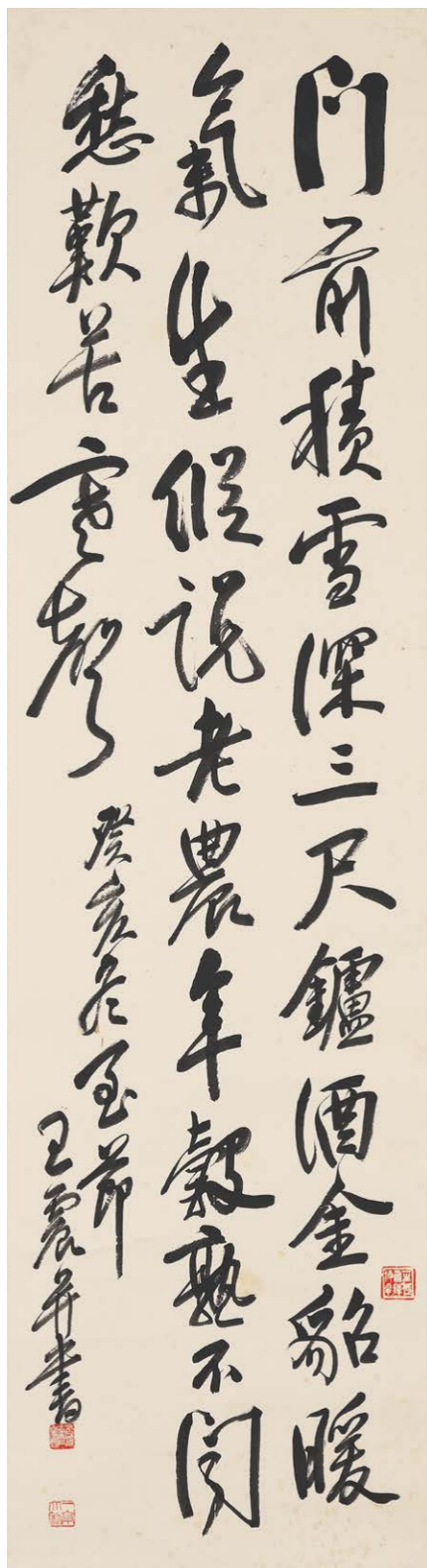
鈐印：精衛

註：上款人三姊即曾醒，方聲濂之妻，曾仲鳴之姐。方聲濂病逝後，曾醒與方君瑛前往日本留學，加入了同盟會，並與汪精衛、陳璧君等人結為密友，共同為革命事業努力。上世紀四十年代，曾醒曾任職於南京國民政府。





1296



1297

The collection was previously owned by a well-known Japanese calligrapher. With exquisite connoisseurship, he also collected a work by Lan Ying, which will be auctioned in our Fine Chinese Classical Paintings and Calligraphy sale on 27 May 2019 (Lot 939).

此收藏是日本著名書法家舊藏。藏家眼光精粹獨到，另有一幅藍瑛山水作品，於5月27日中國古代書畫拍場舉行（編號939）。

1296

**WANG ZHEN (1867-1938)**

*Crane*

Hanging scroll, ink and colour on paper  
136 x 34 cm. (53 ½ x 13 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated spring, *jisi* year (1929)

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

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

王震 鶴壽 設色紙本 立軸  
一九二九年作

題識：鶴壽。

己巳（1929年）新春，白龍山人寫。

鈐印：王震長壽、一亭日利、鶴舞

1297

**WANG ZHEN (1867-1938)**

*Calligraphy in Running Script*

Hanging scroll, ink on paper  
142.5 x 39.3 cm. (56 ¼ x 15 ½ in.)

Inscribed and signed, with three seals of the artist

Dated winter solstice, *guihai* year (1923)

**HK\$25,000-35,000**

**US\$3,200-4,500**

王震 行書書法 水墨紙本 立軸  
一九二三年作

題識：門前積雪深三尺，鑪酒金貂暖氣生。  
縱說老農年穀熟，不聞愁歎苦寒聲。  
癸亥（1923年）冬至節，王震并書。

鈐印：茗溪王震長壽、一亭大利、  
一生低首拜梅花



1298

1298

**KANG YOUWEI** (1858-1927)

*Calligraphy in Running Script*

Hanging scroll, ink on paper  
133 x 32.7 cm. (52 3/8 x 12 7/8 in.)  
Signed, with two seals of the artist

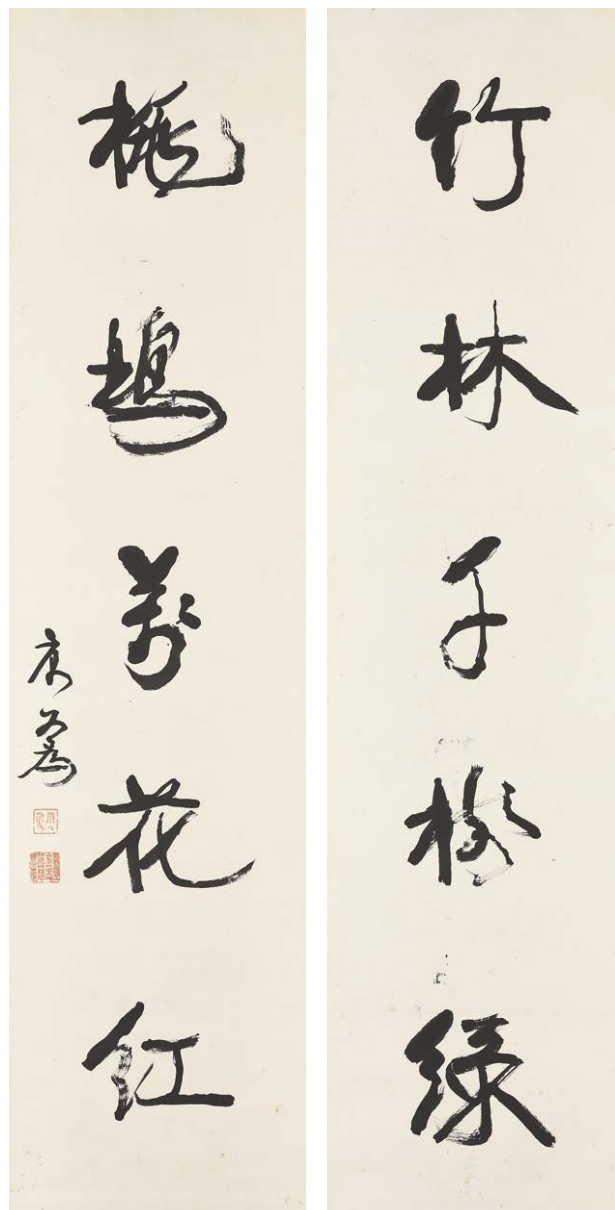
**HK\$25,000-35,000**

**US\$3,200-4,500**

康有為 行書書法 水墨紙本 立軸

題識：迤邐刺中山，重相見，依稀故人情味。  
康有為。

鈐印：康有為印、  
維新百日出亡十六年三周大地游遍四洲經三十一國行六十萬里



1299

1299

**KANG YOUWEI** (1858-1927)

*Five-character Calligraphic Couplet in Running Script*

A pair of hanging scrolls, ink on paper  
Each scroll measures 136 x 33.5 cm. (53 1/2 x 13 1/4 in.)  
Signed, with two seals of the artist (2)

**HK\$40,000-60,000**

**US\$5,200-7,700**

康有為 行書五言聯 水墨紙本 立軸兩幅

題識：竹林千樹綠，桃塢萬花紅。  
康有為。

鈐印：康有為、  
維新百日出亡十六年三周大地游遍四洲經三十一國行六十萬里





1300

**1300**  
**LUO ZHENYU** (1865-1940)  
 Calligraphy in Seal Script

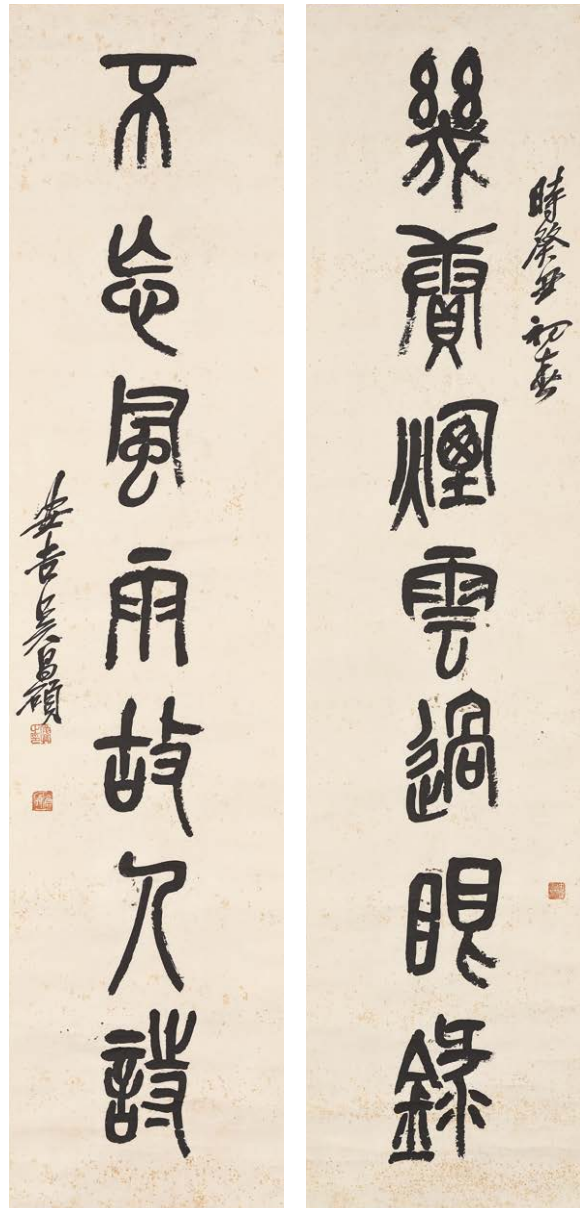
Hanging scroll, ink on paper  
 133.5 x 31.5 cm. (52 ½ x 12 ¾ in.)  
 Inscribed and signed, with two seals of the artist  
 Dated spring, *xinyou* year (1921)

**HK\$15,000-25,000** **US\$2,000-3,200**

羅振玉 臨《秦量銘》 水墨紙本 立軸 一九二一年作

題識：廿六年，皇帝盡并兼天下，諸侯黔首大安，立號為皇帝，  
 乃詔丞相狀、綰、法度量則不壹，歎疑者，皆明壹之。  
 辛酉（1921年）仲春臨秦量銘。雪翁羅振玉。

鈐印：羅振玉、羅叔言



1301

**1301**  
**WU CHANGSHUO** (1844-1927)  
 Seven-character Calligraphic Couplet in Seal Script

A pair of hanging scrolls, ink on paper  
 Each scroll measures 133.5 x 31 cm. (52 ½ x 12 ¼ in.)  
 Inscribed and signed, with three seals of the artist  
 Dated spring, *guichou* year (1913)

(2)

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

吳昌碩 篆書七言聯 水墨紙本 立軸兩幅 一九一三年作

題識：幾廢煙雲過眼錄，不忘風雨故人詩。  
 時癸丑（1913年）初春，安吉吳昌碩。

鈐印：缶無咎、俊卿之印、倉碩

1302

WU CHANGSHUO (1844-1927)

Calligraphy in Running Script

Hanging scroll, ink on satin

149 x 40.4 cm. (58 7/8 x 15 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated third month, *wuyu* year (1918)

Dedicated to Chagu

HK\$80,000-100,000

US\$11,000-13,000

吳昌碩 行書書法 水墨綾本 立軸  
一九一八年作

題識：補天填海餘。瓊瓏發光怪。  
如此石丈人。可無米顛拜。  
畫石。茶谷先生正之。  
戊午（1918年）三月杪客滬上，  
吳昌碩。

鈐印：俊卿之印、倉碩

1303

WU CHANGSHUO (1844-1927)

Plum Blossom and Rock

Hanging scroll, ink and colour on paper

151.5 x 40.4 cm. (59 3/4 x 15 7/8 in.)

Inscribed and signed, with three seals of the artist

Dated summer, *wuyu* year (1918)

Further inscribed and signed by Wang Zhen (1867-1938), with two seals of the artist

HK\$250,000-350,000

US\$32,000-45,000

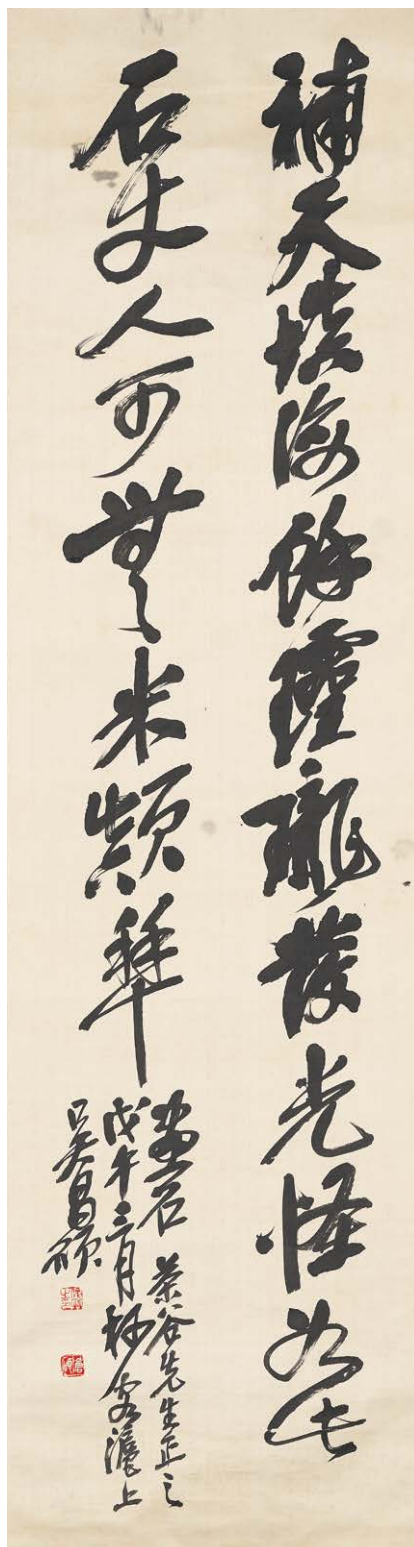
吳昌碩 梅石圖 設色紙本 立軸  
一九一八年作

題識：花明晚霞烘，幹老生鐵鑄。  
歲寒有同心，空山赤松楸。  
戊午（1918年）長夏雨窗，  
吳昌碩年七十有五。

鈐印：吳俊之印、吳昌石、歸仁里民

王震又題：梅花鐵骨紅，滴滴胭脂水。  
缶翁寫性情，古趣橫縑紙。  
甲子（1924年）孟夏，  
白龍山人題。

鈐印：王震大利、一亭



1302



1303





1304



1305





1306

1304

**WU CHANGSHUO** (1844-1927)

*Plum Blossoms and Rock*

Hanging scroll, ink and colour on paper  
109.8 x 39 cm. (43 ¼ x 15 ¾ in.)

Inscribed and signed, with one seal of the artist

**HK\$180,000-280,000**

**US\$23,000-36,000**

吳昌碩 梅石圖 設色紙本 立軸

題識：天竹連火薺色，梅華類珊瑚枝。  
時客海上禪巖軒。老缶。

鈐印：倉碩

1305

**WU CHANGSHUO** (1844-1927)

*Peony and Narcissus*

Hanging scroll, ink and colour on paper  
138 x 40 cm. (54 ¼ x 15 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated spring, *yimao* year (1915)

Further inscribed and signed by Chen Zhifo

(1895-1962) on the mounting, with one seal

Dated New Year's Day, *jihai* year (1959)

**HK\$120,000-180,000**

**US\$15,000-23,000**

吳昌碩 牡丹水仙 設色紙本 立軸  
一九一五年作

題識：紅時檻外春風拂，香處豪端水佩橫。  
富貴神仙渾不羨，自高唯有石先生。  
乙卯（1915年）春杪，  
七十二叟吳昌碩。

鈐印：俊卿大利、蒼石

陳之佛題裱邊：傾國初舒艷，凌波尙畏寒。  
春光匆相競，併作一時看。  
此幀畫牡丹水仙用筆雅逸，  
神完氣足矣。  
歲在己亥（1959年）元旦得  
觀令人喜悅。  
雪翁并記。

鈐印：雪翁

1306

**LIU HAIJU** (1896-1994)

*Mount Huang*

Scroll, mounted and framed, ink and colour on paper  
69 x 138 cm. (27 ½ x 54 ¾ in.)

Inscribed and signed, with seven seals of the artist

Dated autumn, *dingmao* year (1987)

**HK\$250,000-350,000**

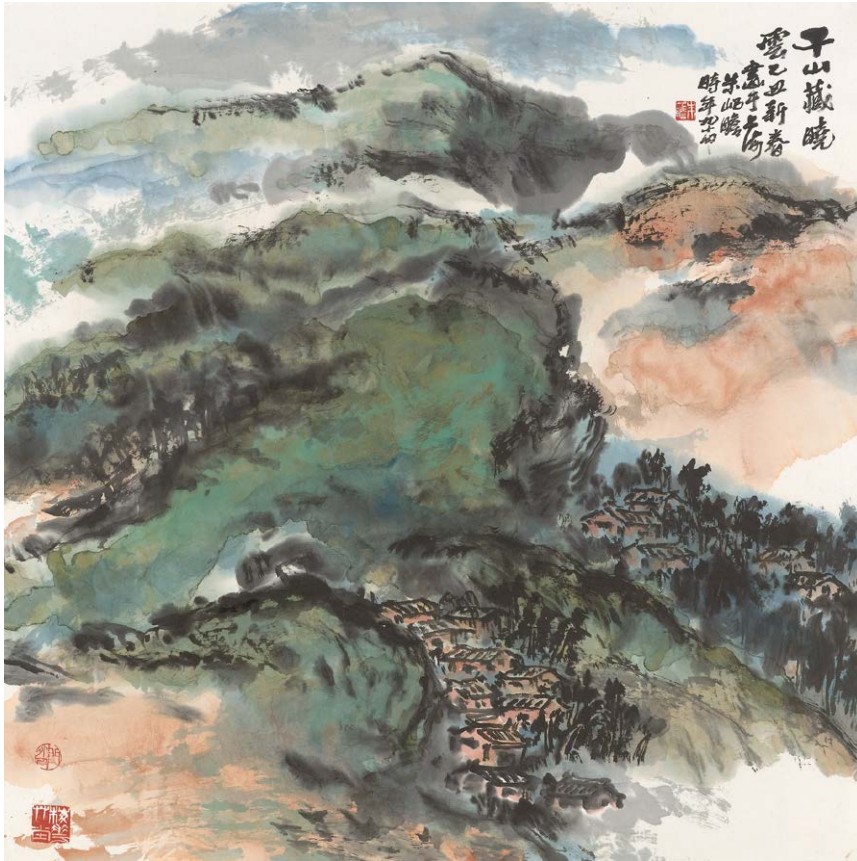
**US\$32,000-45,000**

劉海粟 黃山萬壑 設色紙本 鏡框  
一九八七年作

題識：潑墨淋漓筆一枝，松濤呼嘯亂雲飛。  
黃山萬壑巒騰出，何似老夫筆底奇。  
丁卯（1987年）九秋在香港御花園，  
隨性所欲縱筆，讀吾畫觀吾詩，  
可以知吾心矣。  
昆陵劉海粟并題，年方九十二歲。

鈐印：靜遠堂、海粟之印、武進劉氏、  
海粟歡喜、黃山是我師、  
百丈竿頭須進步、清白傳家





1307

1307

**ZHU QIZHAN (1892-1996)**

*Cloudy Mountains*

Scroll, mounted and framed, ink and colour on paper

68 x 68 cm. (26 ¾ x 26 ¾ in.)

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

Dated spring, *yichou* year (1985)

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 29 November 2009, Lot 539.

**HK\$100,000-150,000**

*US\$13,000-19,000*

朱屺瞻 千山藏曉雲 設色紙本 鏡框  
一九八五年作

題識：千山藏曉雲。

乙丑（1985年）新春畫于上海，  
朱屺瞻時年九十四。

鈐印：朱屺瞻、門外人、梅花草堂

來源：香港佳士得，中國近現代畫，2009年  
11月29日，編號539。

1308

**HUANG YONGYU (B. 1924)**

*Narcissus*

Scroll, mounted and framed, ink and colour on paper

51 x 53.2 cm. (20 ¼ x 21 in.)

Inscribed and signed, with one seal of the artist

Dated *dingsi* year (1977)

Dedicated to Yuwei

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 29 November 2016, Lot 1476.

**NOTE:**

The recipient of this painting was Yang Yuwei, a clothing supplier in Hong Kong. He and his wife Chen Wei were enthusiastic collectors of Chinese paintings and works of art, and they befriended many artists, receiving many works from the artists directly.

**HK\$120,000-180,000**

*US\$16,000-23,000*

黃永玉 水仙 設色紙本 鏡框  
一九七七年作

題識：玉維兄正之。

黃永玉，丁巳（1977）年。

鈐印：湘西老黃

來源：香港佳士得，中國近現代畫，2016年  
11月29日，編號1476。

註：上款人楊玉維，香港製衣商，與夫人陳薇女士熱愛書畫及古董收藏，因此與不少畫家結緣，屢獲畫家們即席揮毫，作畫相贈。



1308



This Hong Kong collection comes from the former collection of Mr Ximu, a native of Lin Fengmian's hometown of Meixian, Guangdong province. Lin's paintings form the majority of the collection, including pieces dedicated to his compatriots from Guangdong such as Xu Dongbai, who was a native of Dongguan and studied oil paintings (Lot 1310). Interestingly, all the works in this collection were produced in the 1940s in Chongqing, including numerous pieces by the teaching faculty from the National Academies of Fine Arts and Nanjing Central University Fine Art Department who had followed the Nationalist government's retreat to Sichuan. The collection offers an intimate portrait of the close artistic exchanges between artists and government officials gathered in wartime Chongqing, recorded in verse, calligraphy and painting. Part of the collection was sold in Christie's 2018 Spring and Autumn sales.

本收藏源自“希穆先生”之舊藏。根據研究資料，希穆先生乃廣東梅縣人士，與林風眠為同鄉。此收藏亦以林氏作品最多且精，其中有作品是林風眠寫贈師友，如廣東著名油畫家徐東白（拍品1310）。此收藏之特色在於作品均為上世紀四十年代於重慶所作，其中部分作品已於香港佳士得2018年春拍和秋拍中釋出，成績斐然。透過這批作品，我們可以回首上世紀四十年代戰時陪都重慶的藝術景象，與國家艱困時期政府要員、藝術家們以詩書畫交流的點點滴滴。

**1309**

**LIN FENGMIAN (1900-1991)**

*Forest*

Hanging scroll, ink and colour on paper

96.5 x 33 cm. (38 x 13 in.)

Inscribed and signed, with one seal of the artist

Dated thirty-fourth year (of the Republic, 1945)

**LITERATURE:**

*Han Mo* 24, Han Mo Xuan Publishing Co., Ltd., January 1992, p.27.

**HK\$300,000-400,000**

*US\$39,000-51,000*

林風眠 樹林 設色紙本 立軸 一九四五年作

題識：林風眠，卅四年。

鈐印：林風眠印

出版：《名家翰墨》第24號，翰墨軒出版有限公司，1992年1月，第27頁。



1309





1310

**1310**  
**LIN FENGMIAN (1900-1991)**

*Fishing Port*

Hanging scroll, ink and colour on paper

31 x 38 cm. (12 ¼ x 15 in.)

Signed, with one seal of the artist

**HK\$150,000-250,000**

*US\$20,000-32,000*

林風眠 漁港 設色紙本 立軸

款識：林風眠。

鈐印：林風眠印

**1311**  
**LIN FENGMIAN (1900-1991)**

*Two Birds on Branch*

Scroll, mounted and framed, ink and colour on paper

58 x 31 cm. (22 ⅞ x 12 ¼ in.)

Inscribed and signed, with one seal of the artist

Dedicated to Madame Weiyun

**HK\$150,000-250,000**

*US\$20,000-32,000*

林風眠 雙鳥 設色紙本 鏡框

題識：尉雲夫人正畫。弟林風眠。

鈐印：林風眠印



1311



1312

1312

**LIN FENGMIAN (1900-1991)**

*Chicks under Chrysanthemum*

Scroll, mounted and framed, ink and colour on paper

61 x 41 cm. (24 x 16 ½ in.)

Inscribed and signed, with one seal of the artist

Dated thirty-third year (of the Republic, 1944)

Dedicated to Dongbai

**LITERATURE:**

*Han Mo* 24, Han Mo Xuan Publishing Co., Ltd., January 1992, p.8.

**NOTE:**

The recipient of this painting was Xu Dongbai (1900-1989). Born in Dongguan, Guangdong, Xu studied oil paintings in the National Guangdong Normal University and graduated in 1920. Afterwards, he taught in multiple schools in Guangdong and Hong Kong.

**HK\$180,000-280,000**

**US\$24,000-36,000**

**林風眠 菊花小雞 設色紙本 鏡框 一九四四年作**

題識：東白先生正畫。

弟林風眠，卅三年（1944），渝。

鈐印：林風眠印

出版：《名家翰墨》第24號，翰墨軒出版有限公司，1992年1月，第8頁。

註：上款人應為徐東白。徐氏，東莞人，擅長油畫，1920年畢業於國立廣東師範學校，及後於廣東與及香港從事藝術教育工作，為廣東寫實油畫的重要畫家之一。





1313

1313

**LIN FENGMIAN (1900-1991)**

*Still Life*

Scroll, mounted and framed, ink and colour on paper

68 x 67.5 cm. (26 ¾ x 26 ⅝ in.)

Signed, with one seal of the artist

**PROVENANCE:**

Sotheby's Hong Kong, Fine Chinese Paintings, 7 April 2006,  
Lot 218;

From the collection of Ms. Feng Yeh.

**EXHIBITED:**

Taipei, National Dr. Sun Yat-sen Memorial Hall, *The Centenary of  
Lin Fengmian: The World of Lin Fengmian*, July – September 2000.

**LITERATURE:**

*The World of Lin Fengmian*, Min Sheng Daily, Taipei, July 2000, p.42.

*The Complete Works of Lin Fengmian Volume III*, China Youth Press,  
Beijing, December 2014, p.108.

**HK\$1,800,000–2,800,000**

**US\$240,000–360,000**

林風眠

紅花綠芒

設色紙本

鏡框

款識：林風眠

鈐印：林風眠印

來源：香港蘇富比，中國書畫拍賣，2006年4月7日，編號218；  
馮葉女士收藏。

展覽：臺北，國父紀念館，《林風眠百歲誕辰紀念－林風眠的世界》，  
2000年7月至9月。

出版：《林風眠的世界》，民生報，臺北，2000年7月，第42頁。  
《林風眠全集》畫集叁，中國青年出版社，北京，2014年  
12月，第108頁。



1314

1314

**LIN FENGMIAN (1900-1991)**

*Autumn Scenery*

Scroll, mounted and framed, ink and colour on paper

68 x 65.5 cm. (26 ¾ x 25 ¾ in.)

Signed, with one seal of the artist

**PROVENANCE:**

Sotheby's Hong Kong, Fine Chinese Paintings, 27 October 2003,

Lot 293.

**HK\$1,800,000-2,800,000**

*US\$240,000-360,000*

林風眠

秋景

設色紙本

鏡框

款識：林風眠

鈐印：林風眠印

來源：香港蘇富比，中國書畫拍賣，2003年10月27日，編號293。





1315

1315

**WU GUANZHONG (1919-2010)**

*Water Village in Jiangnan*

Scroll, mounted and framed, ink and colour on paper  
53 x 61.5 cm. (20 7/8 x 24 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated 1989

**HK\$600,000-800,000**

*US\$77,000-100,000*

吳冠中 江南水鄉 設色紙本 鏡框 一九八九年作

題識：吳冠中，一九八九。

鈐印：吳冠中印、八十年代



1316

1316

**WU GUANZHONG (1919-2010)**

*Watching Fish from Pagoda*

Scroll, mounted and framed, ink and colour on paper  
68 x 68 cm. (26 ¾ x 26 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated 1987

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

*US\$160,000-230,000*

吳冠中 觀魚圖 設色紙本 鏡框 一九八七年作

題識：一九八七年，吳冠中。

鈐印：吳冠中印、八十年代





1317

1317

**HE BAILI (PAKLEE HO, B. 1945)**

*Lychee*

Round Fan, ink and colour on silk

22.7 cm. (8 7/8 in.) in diameter

Inscribed and signed, with one seal of the artist

Dated summer, *xinwei* year (1991)

**HK\$40,000-60,000**

**US\$5,200-7,700**

何百里 荔枝 設色絹本 團扇 一九九一年作

題識：辛未年（1991）初夏於自在軒。百里。

鈐印：何

1318

**HE BAILI (PAKLEE HO, B. 1945)**

*Peony*

Scroll, mounted and framed, ink and colour on paper

54 x 45.2 cm. (21 1/4 x 17 3/4 in.)

Signed, with two seals of the artist

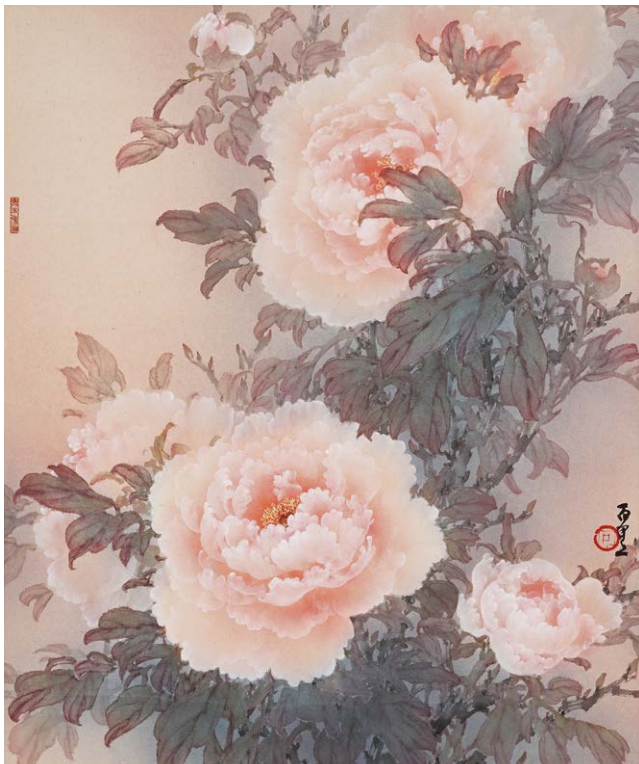
**HK\$60,000-80,000**

**US\$7,700-10,000**

何百里 牡丹 設色紙本 鏡框

款識：百里。

鈐印：何、與花傳神



1318

1319

**LIN HUKUI (LAM WU-FUI, B. 1945)**

*Autumn Cranes*

Scroll, mounted and framed, ink and colour on paper

68 x 139 cm. (26 3/4 x 54 3/4 in.)

Inscribed and signed, with two seals of the artist

Dated *dingyou* year (2017)

**LITERATURE:**

*Paintings by Lam Wu Fui*, Genesis Design Limited (HK), March 2019, p.28-29.

**HK\$160,000-200,000**

**US\$21,000-26,000**

林湖奎 秋色 設色紙本 鏡框 二〇一七年作

題識：丁酉年（2017），湖奎。

鈐印：林、近山堂主

出版：《林湖奎畫集》，創世紀出版，2019年3月，第28-29頁。



1319

1320

**LIN HUKUI (LAM WU-FUI, B. 1945)**

*Pondering*

Scroll, mounted and framed, ink and colour on paper

73 x 55 cm. (28 ¾ x 21 ⅞ in.)

Signed, with two seals of the artist

**EXHIBITED:**

Hong Kong Central Library, *Calligraphy and Painting Exhibition of Lingnan Art Studio*, 7-11 March 2019.

**LITERATURE:**

*Paintings by Lam Wu Fui*, Genesis Design Limited (HK), March 2019, p.54.

**HK\$80,000-100,000**

**US\$11,000-13,000**

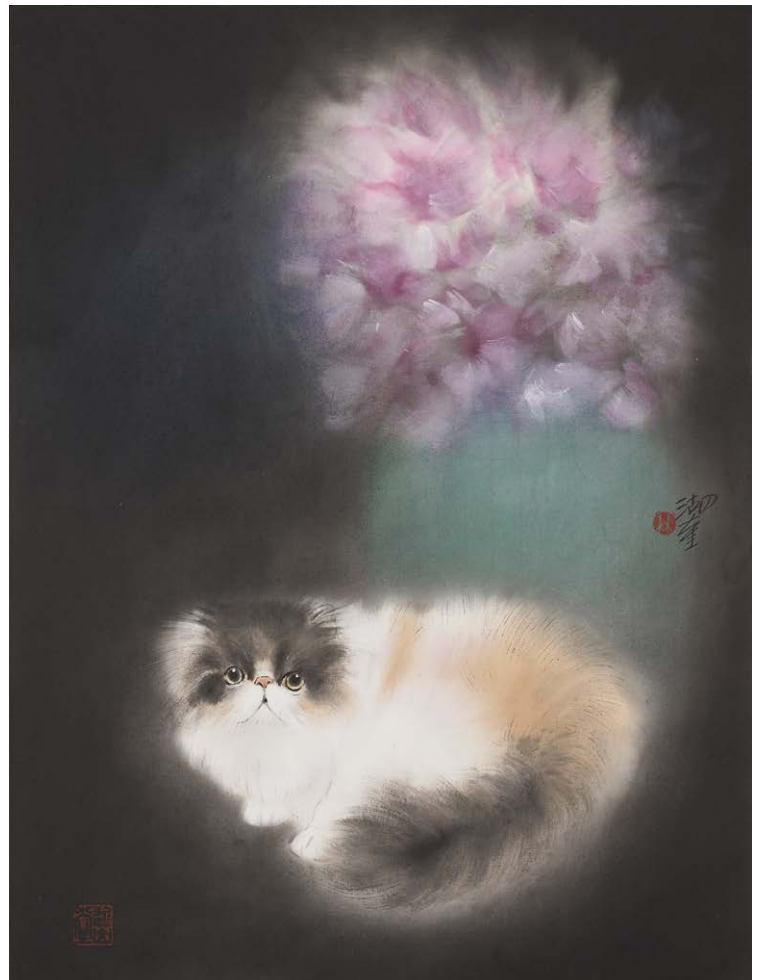
林湖奎      思量      設色紙本      鏡框

款識：湖奎。

鈐印：林、近山堂

展覽：香港中央圖書館，“嶺南藝苑四人聯展”，2019年3月7日至11日。

出版：《林湖奎畫集》，創世紀出版，2019年3月，第54頁。



1320



FINE CHINESE MODERN PAINTINGS  
SESSION II

28 MAY 2019, 2:30 PM

2019年5月28日，下午2時30分

LOTS 1321-1513



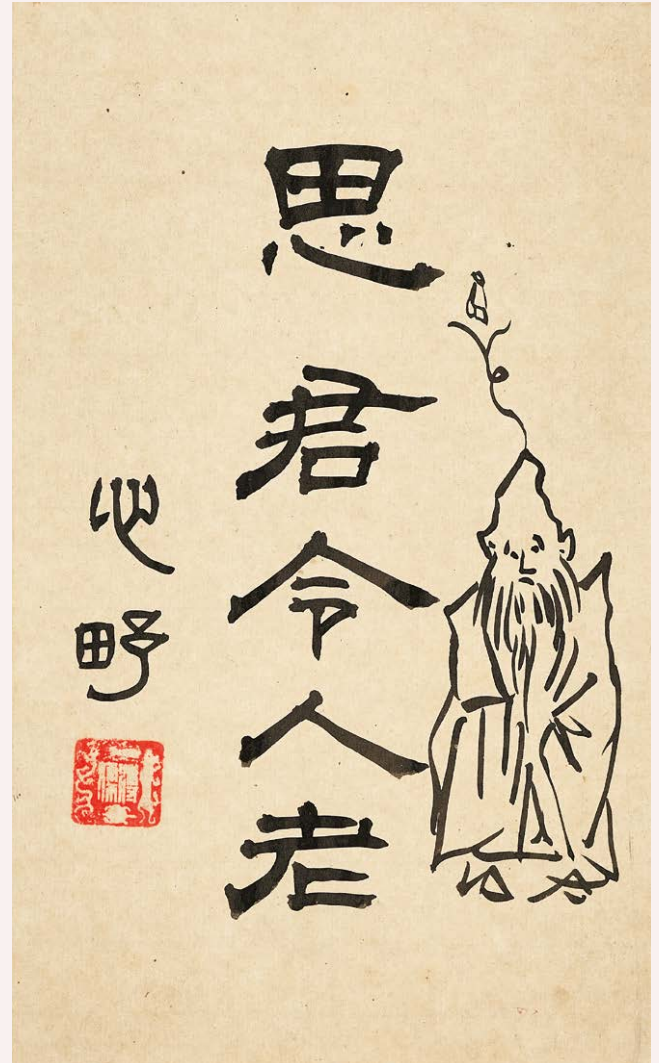


PROPERTY PREVIOUSLY FROM THE COLLECTION OF AN HO  
寒玉文瑛—安和女士舊藏 (LOTS 1321-1340)



Born into an educated family in Beijing, An Ho (An He, 1927-2017) first determined to be an artist at the age of 7. Her mother was a painter of flowers, and An Ho learned calligraphy from a family friend. Her path as an artist was dramatically impacted when she became the student of Pu Ru (1896-1963) in 1944 when she was 16. She continued to study with him for 17 years. As Pu Ru considered it imperative that she develop her knowledge and character broadly in order to be an accomplished painter, he also instructed her in Chinese history, literature and philosophy. Throughout this unique student-teacher relationship, Pu Ru gifted An Ho numerous paintings and calligraphy. In addition, An Ho kept a substantial number of sketches, practice works and drafts of her teacher's works. This collection provides a tremendous opportunity to witness Pu Ru as a mentor and art educator.

安和（1927—2017）出生於北平的書香門第，七歲開始立志成為藝術家。她的母親是花卉畫家，安和幼承親炙，後來又從世交至友學習書法。1945年，安和拜師溥儒（1896—1963）寒玉堂門下，開始了追隨心奮十七年的藝術之旅。溥儒認為畫家的品德與傳統文化涵養是藝術的基礎，甚至比繪畫更重要。因此，他同時教授安和中國歷史、文學和思想文化等經典著作。在他們師生多年交往中，溥儒對安和寄予厚望，贈與她多件書畫作品及詩文畫畫稿件。這些作品一直為安和珍藏近半個世紀，印證了溥儒與安和真摯的師生緣份。



1321

1321

**PU RU (1896-1963)**

*Thoughts of You Make Me Age*

Scroll, mounted and framed, ink on paper  
25 x 15 cm. (9 7/8 x 5 7/8 in.)

Entitled and signed, with one seal of the artist

**HK\$50,000-70,000**

**US\$6,400-9,000**

溥儒

思君令人老

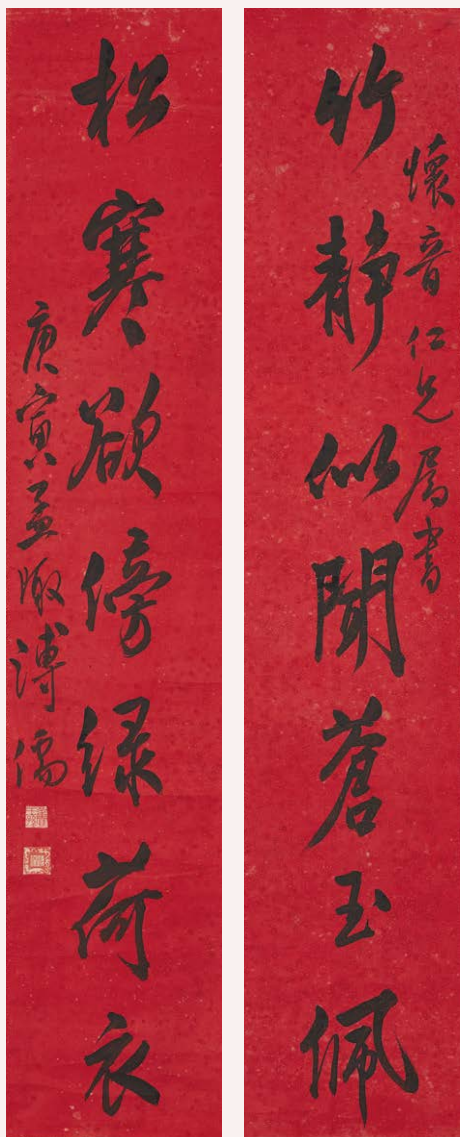
水墨紙本

鏡框

題識：思君令人老。心呼。

鈐印：溥儒





1322

**1322**

**PU RU (1896-1963)**

*Calligraphic Couplet in Running Script*

A pair of hanging scrolls, ink on red paper  
Each scroll measures 76 x 15 cm.  
(29 7/8 x 5 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated first month, *gengyin* year (1950)

Dedicated to Huaiyin (An Huaiyin) (2)

**NOTE:**

An Huaiyin, the father of An Ho, served as chief editor and president in numerous newspapers. He was also the secretary of the Kuomintang Party History Compilation Committee.

**HK\$100,000-120,000**

**US\$13,000-15,000**

溥儒

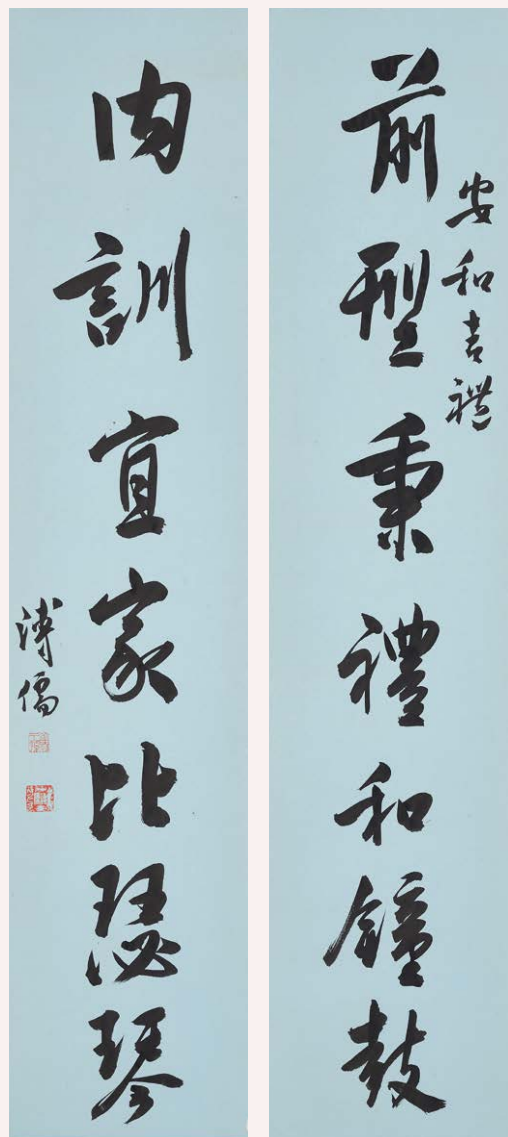
行書七言聯  
立軸兩幅

水墨紅箋  
一九五〇年作

題識：竹靜似聞蒼玉佩，  
松寒欲傍綠荷衣。  
懷音仁兄屬書，  
庚寅（1950年）孟取，溥儒。

鈐印：舊王孫、溥儒

註：上款人為安懷音，安和之父，為民國初年知名報人，曾任職各大報主筆、總編輯及社長，亦擔任中國國民黨黨史編纂委員會秘書。



1323

**1323**

**PU RU (1896-1963)**

*Calligraphic Couplet in Running Script*

A pair of scrolls, mounted and framed, ink on coloured paper

Each scroll measures 87 x 19 cm.  
(34 1/4 x 7 1/2 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Madam An Ho (2)

**HK\$100,000-150,000**

**US\$13,000-19,000**

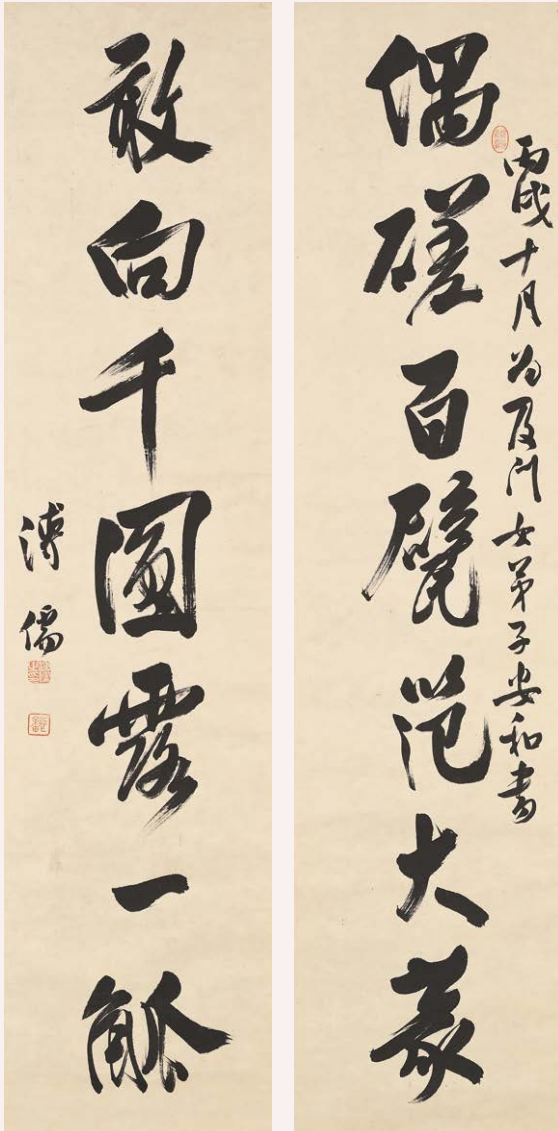
溥儒

行書七言聯

水墨色箋  
鏡框兩幅

題識：前型秉禮和鐘鼓，內訓宜家比瑟琴。  
安和吉禮，溥儒。

鈐印：溥儒、舊王孫



1324

1324

PU RU (1896-1963)

Calligraphic Couplet in Running Script

A pair of hanging scrolls, ink on paper

Each scroll measures 133 x 32 cm. (52 3/8 x 12 5/8 in.)

Inscribed and signed, with three seals of the artist

Dated tenth month, *bingxu* year (1946)

Dedicated to Madam An Ho

(2)

HK\$100,000-150,000

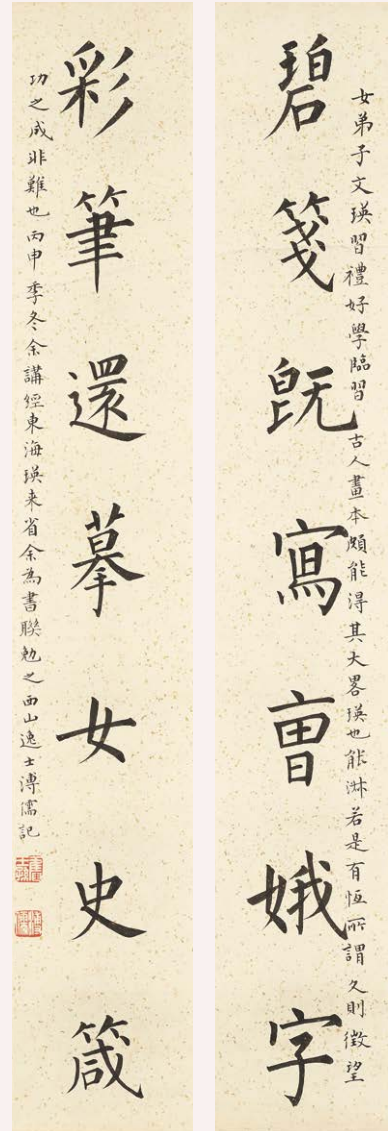
US\$13,000-19,000

溥儒 行書七言聯 水墨紙本 立軸兩幅 一九四六年作

題識：偶磋百變範大篆，敢向千圓露一觚。

丙戌（1946年）十月為及門女弟子安和書，溥儒。

鈐印：溥儒之印、心畬、縷煙前霧



1325

1325

PU RU (1896-1963)

Calligraphic Couplet in Regular Script

A pair of scrolls, mounted and framed, ink on gold-flecked paper

Each scroll measures 55.5 x 9.2 cm. (21 7/8 x 3 5/8 in.)

Inscribed and signed, with two seals of the artist

Dated winter, *bingshen* year (1956)

Dedicated to Madam Wenying (An Ho, 1927-2017)

(2)

HK\$120,000-180,000

US\$15,000-23,000

溥儒 楷書七言聯 水墨灑金箋 鏡框兩幅 一九五六年作

題識：碧箋既寫曹娥字，彩筆還摹女史箴。

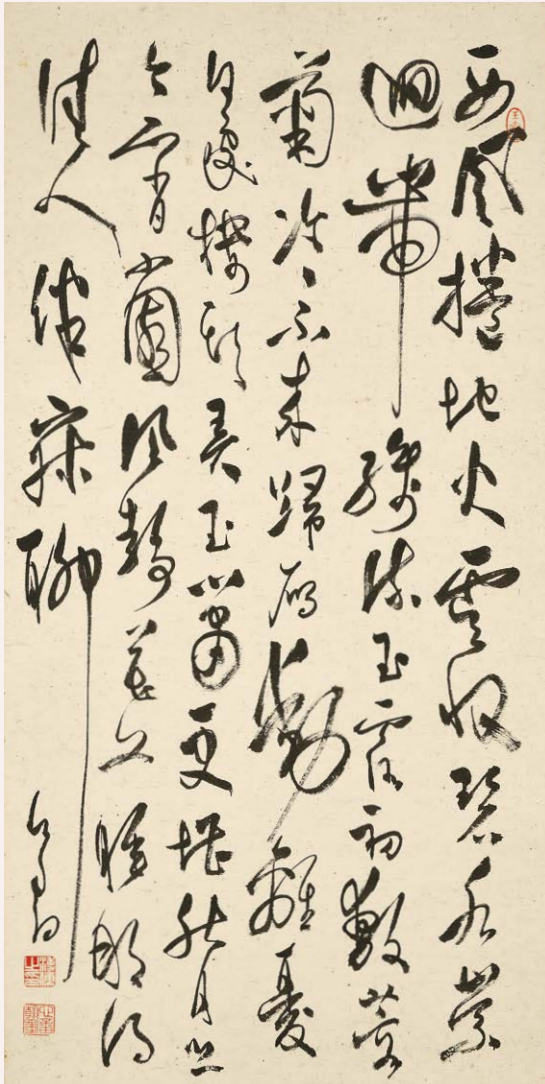
女弟子文瑛習禮好學，臨習古人畫本，頗能得其大略，瑛也能澗，若是有恆，所謂久則徵望，功之成非難也。

丙申（1956）季冬，余講經東海，瑛來省，余為書聯勉之。

西山逸士溥儒記。

鈐印：舊王孫、溥儒





1326

**1326**  
**PU RU** (1896-1963)  
*Two Poems - Early Autumn, Autumn Thoughts*  
 Scroll, mounted and framed, ink on paper  
 89 x 45.7 cm. (35 x 18 in.)  
 Signed, with three seals of the artist

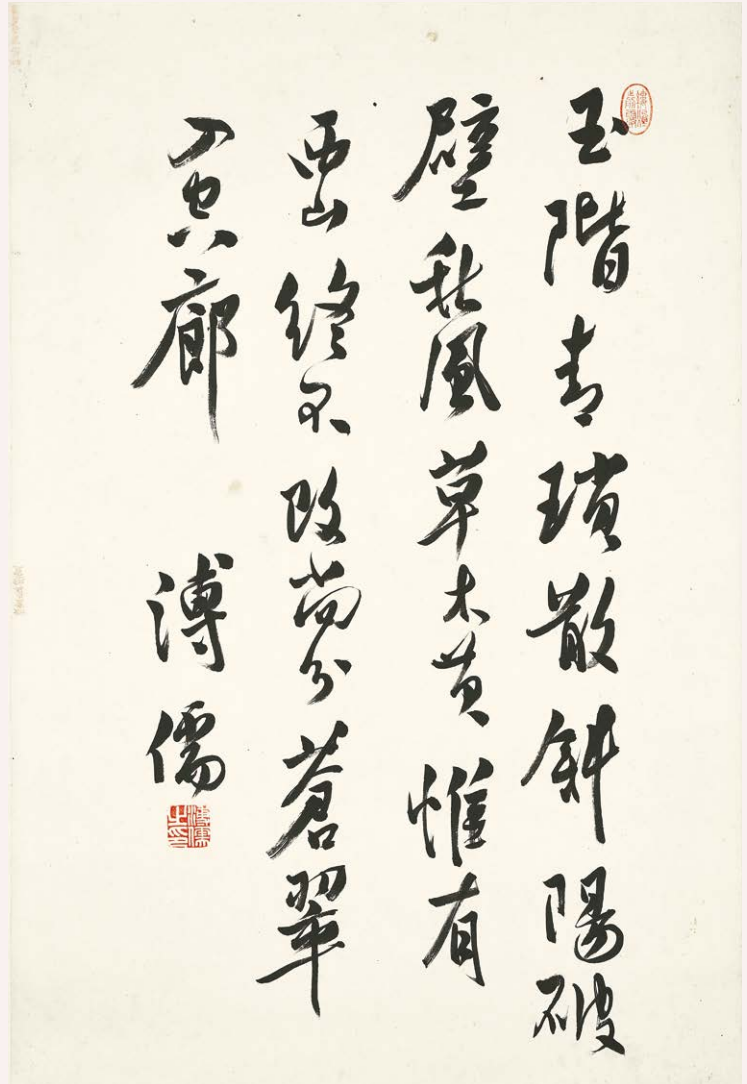
**HK\$40,000-60,000**

**US\$5,100-7,700**

**溥儒** 行書七言絕句兩首 - 《早秋》、《秋思》 水墨紙本 鏡框

款識：西風捲地火雲收，碧水縈迴帶殘流。  
 玉露初敷蓉菊冷，不來歸雁動離憂。  
 何處樓頭弄玉蕭，更堪秋月照今宵。  
 小園風靜花如睡，那得佳人伴寂聊。心奮。

鈐印：溥儒之印、心奮翰墨、玉壺



1327

**1327**  
**PU RU** (1896-1963)  
*Seven-character Poem in Running Script*  
 Scroll, mounted and framed, ink on paper  
 66 x 44.5 cm. (26 x 17 ½ in.)  
 Signed, with two seals of the artist

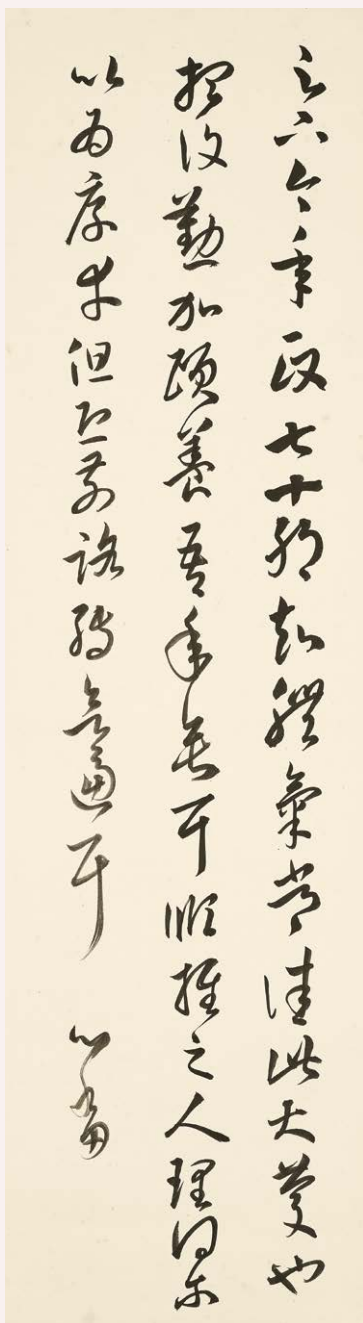
**HK\$30,000-50,000**

**US\$3,800-6,400**

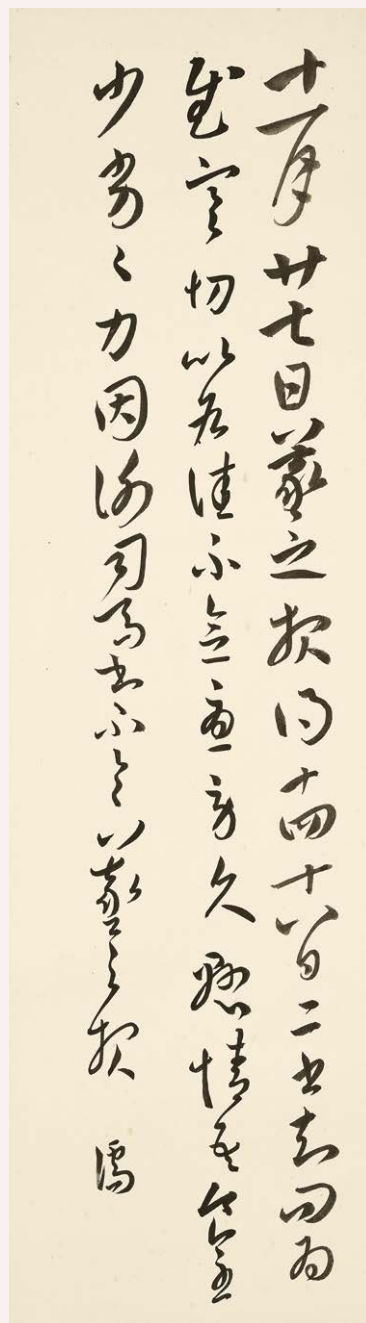
**溥儒** 行書七言詩 水墨紙本 鏡框

款識：玉階青瑣散斜陽，破壁秋風草木黃。  
 惟有西山終不改，尙分蒼翠入空廊。溥儒。

鈐印：溥儒之印、縷煙前霧



1328



1329

1328  
PU RU (1896-1963)  
Calligraphy in Running Script

Scroll, mounted and framed, ink on paper  
111 x 31.5 cm. (43 3/4 x 12 3/8 in.)  
Signed by the artist

HK\$30,000-50,000

US\$3,800-6,400

溥儒 行書王羲之《七十帖》 水墨紙本 鏡框

款識：足下今年政七十耶？知體氣常佳，此大慶也。想復勤加頤養。吾年垂耳順，推之人理，得爾以為厚幸，但恐前路轉欲逼耳。心奮。

1329  
PU RU (1896-1963)  
Calligraphy in Running Script

Scroll, mounted and framed, ink on paper  
111 x 31.5 cm. (43 3/4 x 12 3/8 in.)  
Signed by the artist

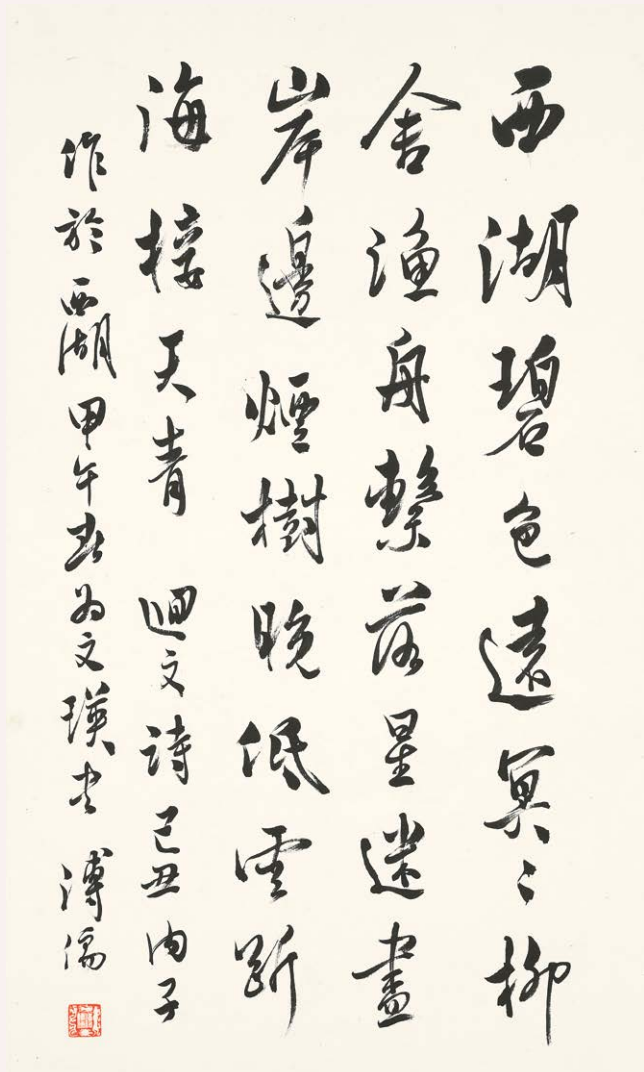
HK\$30,000-50,000

US\$3,800-6,400

溥儒 行書王羲之《寒切帖》 水墨紙本 鏡框

款識：十一月廿七日羲之報：得十四、十八日二書，知問為慰。寒切，比各佳不？念憂勞，久懸情。吾食至少，劣劣！力因謝司馬書，不具。羲之報。儒。





1330

1330

**PU RU (1896-1963)**

Palindromic Poem in Running Script

Scroll, mounted and framed, ink on paper  
68 x 40 cm. (26 3/4 x 15 3/4 in.)

Inscribed and signed, with one seal of the artist

Dated spring, *jichou* year (1949)

Dedicated to Madam Wenying (An Ho, 1927-2017)

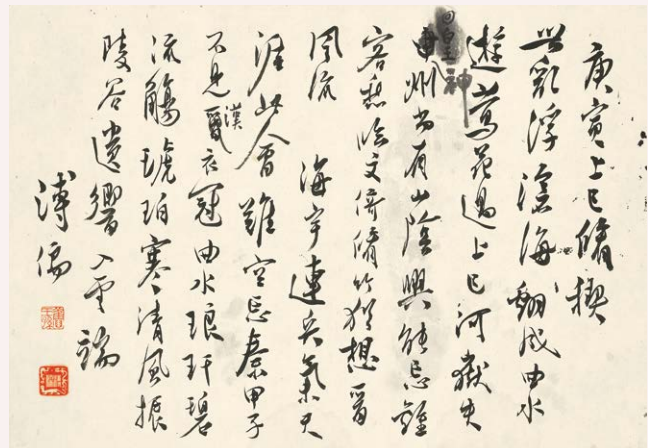
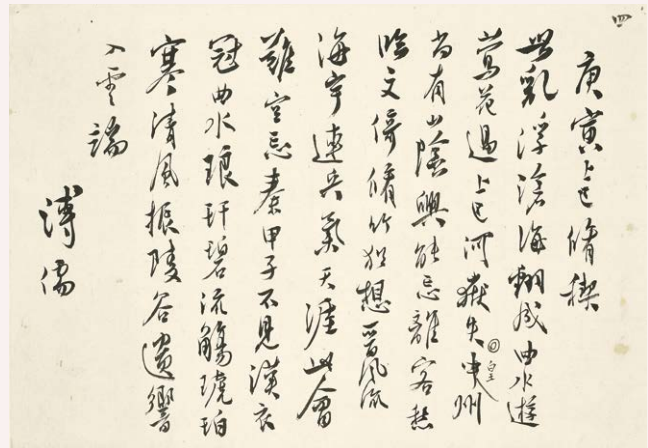
**HK\$30,000-50,000**

**US\$3,800-6,400**

溥儒 行書迴文詩 水墨紙本 鏡框 一九四九年作

題識：西湖碧色遠冥冥，柳舍漁舟繫落星。  
迷盡岸邊煙柳晚，低雲斷海接天青。  
迴文詩己丑（1949）內子作於西湖，  
甲午（1954）春為文瑛書。  
溥儒。

鈐印：溥儒



1331

1331

**PU RU (1896-1963)**

Poem - The Spring Purification Festival in Gengyin year

A pair of scrolls, mounted and framed, ink on paper  
Each scroll measures 28 x 40 cm. (11 x 15 3/4 in.)

1. Entitled and signed, with two seals of the artist

2. Entitled and signed by the artist

(2)

**HK\$40,000-60,000**

**US\$5,100-7,700**

溥儒 行書《庚寅上巳脩禊》 水墨紙本 鏡框兩幅

1. 題識：庚寅上巳脩禊。

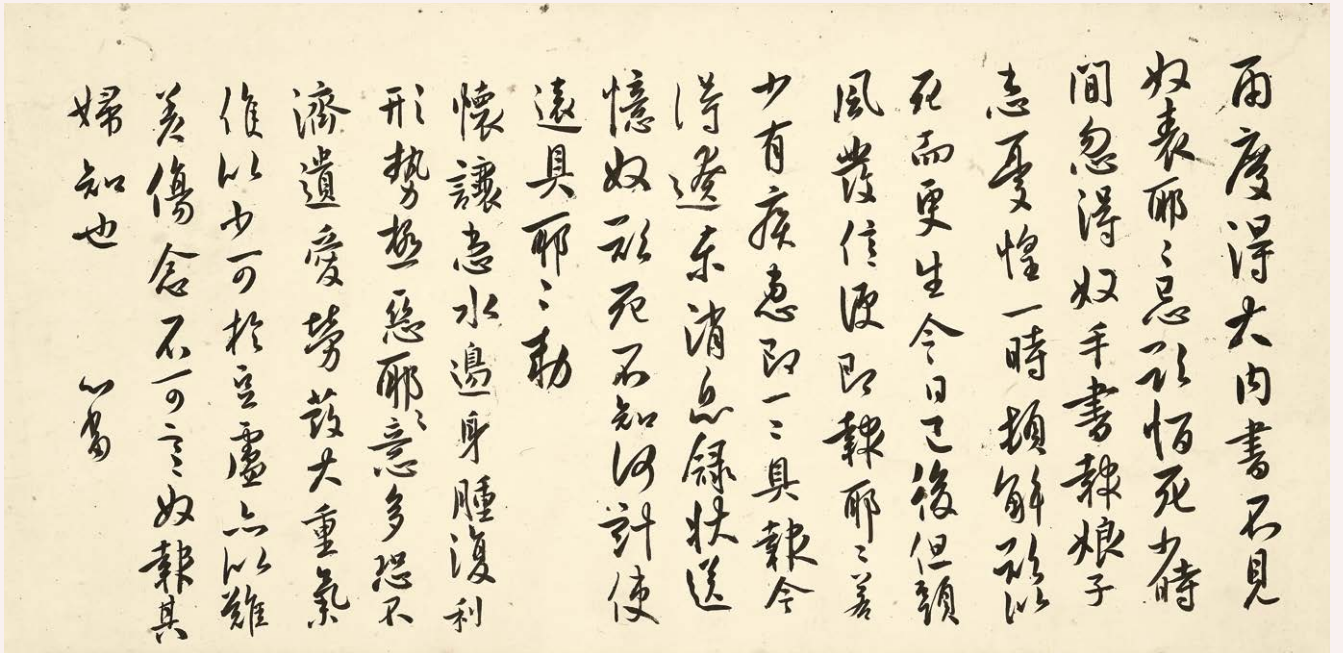
世亂浮滄海，翻成曲水遊。  
鶯花過上巳，河嶽失（中、皇）州。  
尚有山陰興，能忘離客愁。  
臨文倚脩竹，猶想晉風流。

海宇連兵氣，天涯此會難。  
空忘秦甲子，不見漢衣冠。  
曲水琅玕碧，流觴琥珀寒。  
清風振陵谷，遺響入雲端。  
溥儒。

鈐印：舊王孫、溥儒

2. 題識：庚寅上巳脩禊。

（文不錄）。溥儒。



1332

1332

PU RU (1896-1963)

Calligraphy-Two Letters of Emperor Taizong of the Tang Dynasty

Scroll, mounted and framed, ink on paper

15.5 x 52.5 cm. (6 1/8 x 20 5/8 in.)

Signed by the artist

HK\$40,000-60,000

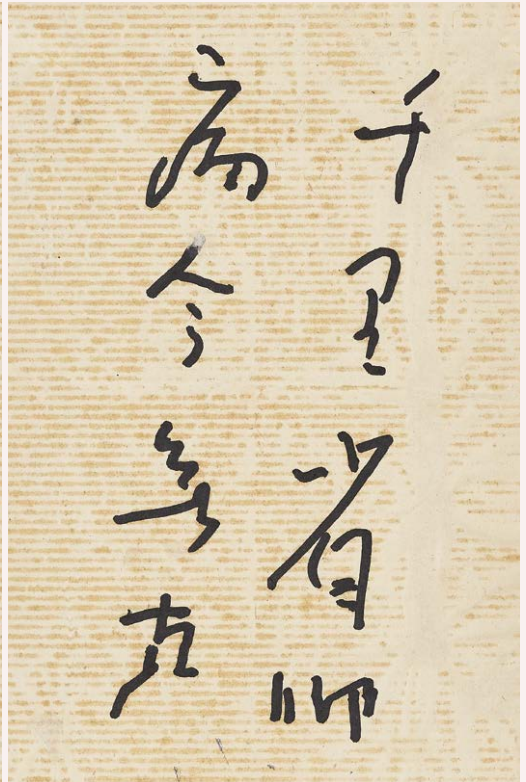
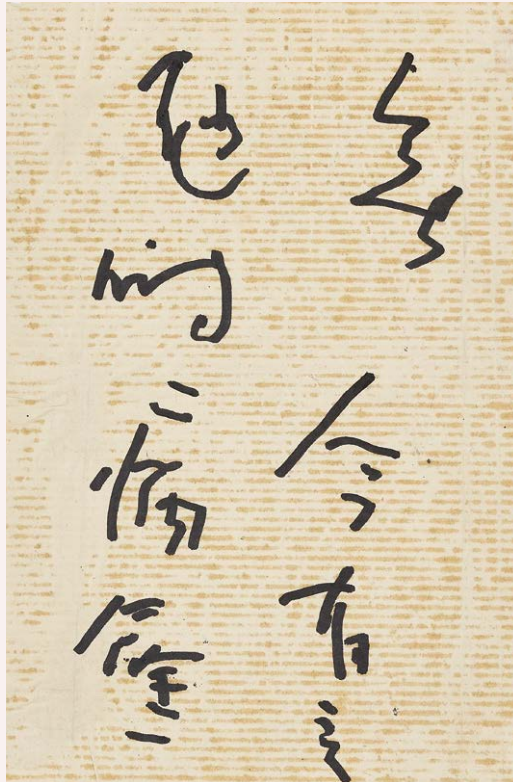
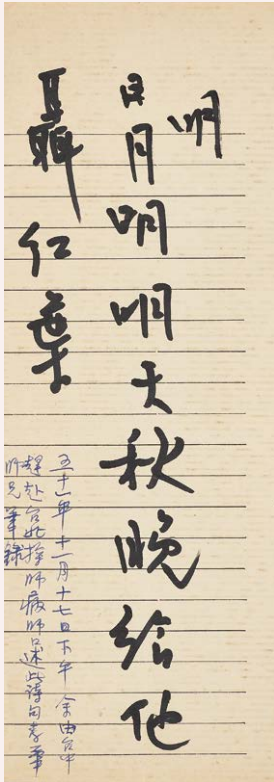
US\$5,100-7,700

溥儒 臨唐太宗《兩度帖》、《懷讓帖》 水墨紙本 鏡框

款識：兩度得大內書，不見奴表，耶耶忌欲恆死，少時間忽得奴手書，報娘子患，憂惶一時頓解，欲似死而更生，今日已後，但頭風發，信便即報耶耶。若少有疾患，即一一具報。今得遼東消息，錄狀送，憶奴欲死，不知何計使還具，耶耶，救。

懷讓患水邊身腫，復利，形勢極惡。耶耶意多恐不濟，遣愛勞發大重，氣候似少可。於豆盧亦似難差，傷念不可言。奴報其婦知也。心奮。





1333

1333

PU RU (1896-1963)

*The Last Stanza Written and Composed by Pu Ru (Written for and given to An Ho)*

A set of three scrolls, mounted and framed as one, ink on paper  
Two scrolls measure 17.7 x 12.7 cm. (7 x 5 in.)  
One scroll measures 24.5 x 8.7 cm. (9 5/8 x 3 3/8 in.)

Inscribed by the artist

Accompanied by an uncompleted poem of Pu Ru, written by Pu Yuli (1924-1992)

Further inscribed by An Ho

LITERATURE:

Du Yunzhi, *The Late Years of Pu Ru- the Tenth Anniversary of the Death of Mr. Pu Ru*, *Panorama Magazine* vol. 1, Hong Kong, 1st December 1973, P.35.

Xiao Yiwei, *The 20th Anniversary of the Death of My Master, Mr. Pu Ru*, *Panorama Magazine* vol. 123, Hong Kong, 1st February 1984, P.24.

HK\$120,000-220,000

US\$15,000-28,000



An Ho (left) and Pu Ru (right)  
安和 (左) 與溥儒 (右)

溥儒 題詩絕筆 水墨紙本 鏡框

題識：千里省師病，今無古無，今有之，他時病痊（癒）。

溥孝華（1924-1992）筆錄溥儒口述詩句：日月明明天秋晚，給他靚紅葉...

安和又題：五十一年（1962）十一月十七日下午，余由台中趕赴台北探師病，師口述此詩句，孝華師兄筆錄。

出版：杜雲之，“溥心畬的晚年生活—溥心畬先生逝世十周年紀念”，《大成雜誌》第1期，香港，1973年12月1日，第35頁。

蕭一葦，“恩師 溥心畬先生逝世二十周年”，《大成雜誌》第123期，香港，1984年2月1日，第24頁。



Da Cheng Magazine, issue 123, p. 24.  
《大成》雜誌第123期，第24頁。

水薑花賦

水薑花生澗濱，葉肥而花白，異衆卉而獨香，類君子之有德，作賦以明其志。

惟炎方之異氣，秉鴉火而飛光。木盤條而由節，卉紛披而不揚。賦薑花之獨秀，挺素質而含香。賦白華而比德，思玉樹而齊芳。同蘋蘩之可薦，抱和羹之正味。伍蕭萊而自潔，隱葦葦而相庇。葵有智而衛足，芝有靈而藏氣。信沼沚之可託，近山林而得地。履遜則亨，居貞為貴。陶潛處宋，管甯居魏。免樵蘇之斧斤，任蜩蟪之羹沸。在昔聖哲，曰止曰時。不龜不著，其幾先知。豈水必瀕，豈山必箕。瓢水而飲，鸞粟而炊。孔厄陳蔡，文則在茲。薑花白兮河湄，去高陵兮居卑。彼君子兮遯世，懷素履兮奚悲。

庚寅十二月溥儒撰并書

1334

1334

PURU (1896-1963)

Calligraphy: Rhapsody on the White Ginger Lily

Scroll, mounted and framed, ink on paper  
29 x 40 cm. (11 3/8 x 15 3/4 in.)

Entitled, inscribed and signed by the artist  
Dated twelfth month, gengyin year (1950)

NOTE:

This poem is collected in the Han Yu Tang Poems Compilation. A handwritten version of this can be found in the collection of the Chinese Culture University Hwa Kang Museum.

HK\$60,000-80,000

US\$7,700-10,000

溥儒 水薑花賦 水墨紙本 鏡框 一九五〇年作

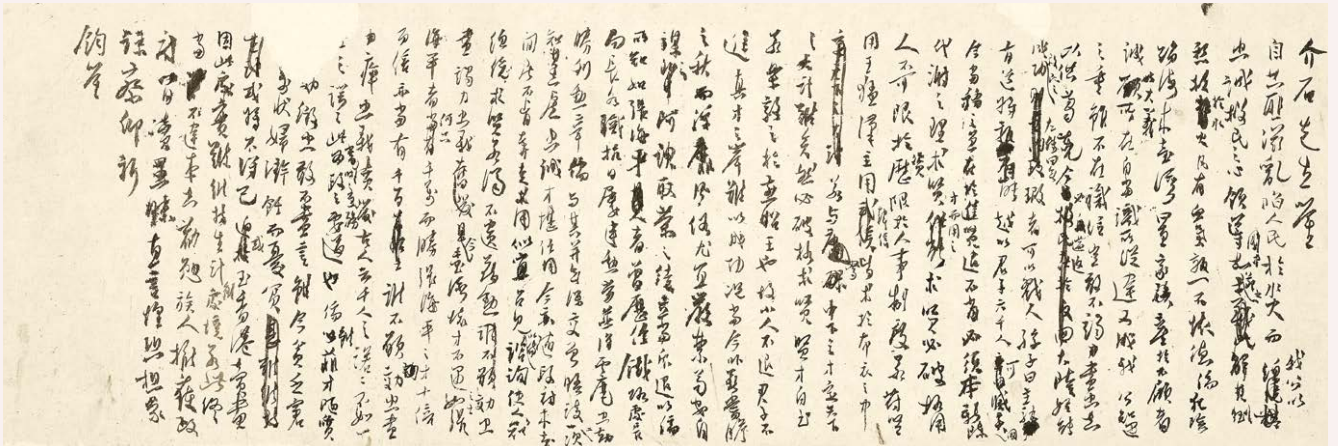
題識：水薑花賦。

水薑花生澗濱，葉肥而花白，異衆卉而獨香，類君子之有德，作賦以明其志。惟炎方之異氣，秉鴉火而飛光。木盤條而由節，卉紛披而不揚。賦薑花之獨秀，挺素質而含香。賦白華而比德，思玉樹而齊芳。同蘋蘩之可薦，抱和羹之正味。伍蕭萊而自潔，隱葦葦而相庇。葵有智而衛足，芝有靈而藏氣。信沼沚之可託，近山林而得地。履遜則亨，居貞為貴。陶潛處宋，管甯居魏。免樵蘇之斧斤，任蜩蟪之羹沸。在昔聖哲，曰止曰時。不龜不著，其幾先知。豈水必瀕，豈山必箕。瓢水而飲，鸞粟而炊。孔厄陳蔡，文則在茲。薑花白兮河湄，去高陵兮居卑。彼君子兮遯世，懷素履兮奚悲。庚寅（1950年）十二月溥儒撰并書。

註：此賦收錄於《寒玉堂文集》，手抄本存台北中國文化大學華岡博物館。







1337

1335  
PU RU (1896-1963)

Calligraphy: Letters of Wang Xianzhi  
Scroll, mounted and framed, ink on paper  
28 x 194 cm. (11 x 76 3/8 in.)  
Inscribed and signed by the artist

HK\$120,000-220,000  
US\$15,000-28,000

溥儒 臨王獻之帖 水墨紙本 鏡框  
題識：(《新婦服地黃湯帖》、  
《鴨頭丸帖》、《東陽帖》、  
《豹奴帖》、《鄱陽帖》、  
《散情帖》、《阿姑帖》、  
《復面帖》、《嫂等帖》、  
《敬祖帖》，文不錄)。  
溥儒。

1336  
PU RU (1896-1963)

Calligraphy: Six Letters of Wang Xianzhi  
Scroll, mounted and framed, ink on paper  
27.5 x 184 cm. (10 7/8 x 72 1/2 in.)  
Inscribed and signed by the artist

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

溥儒 臨王獻之《草書九帖》前六帖  
水墨紙本 鏡框  
題識：(《江州帖》、《疾不退帖》、  
《消息帖》、《省前書帖》、  
《近與鐵石帖》《知鐵石帖》、  
文不錄)。心奮。

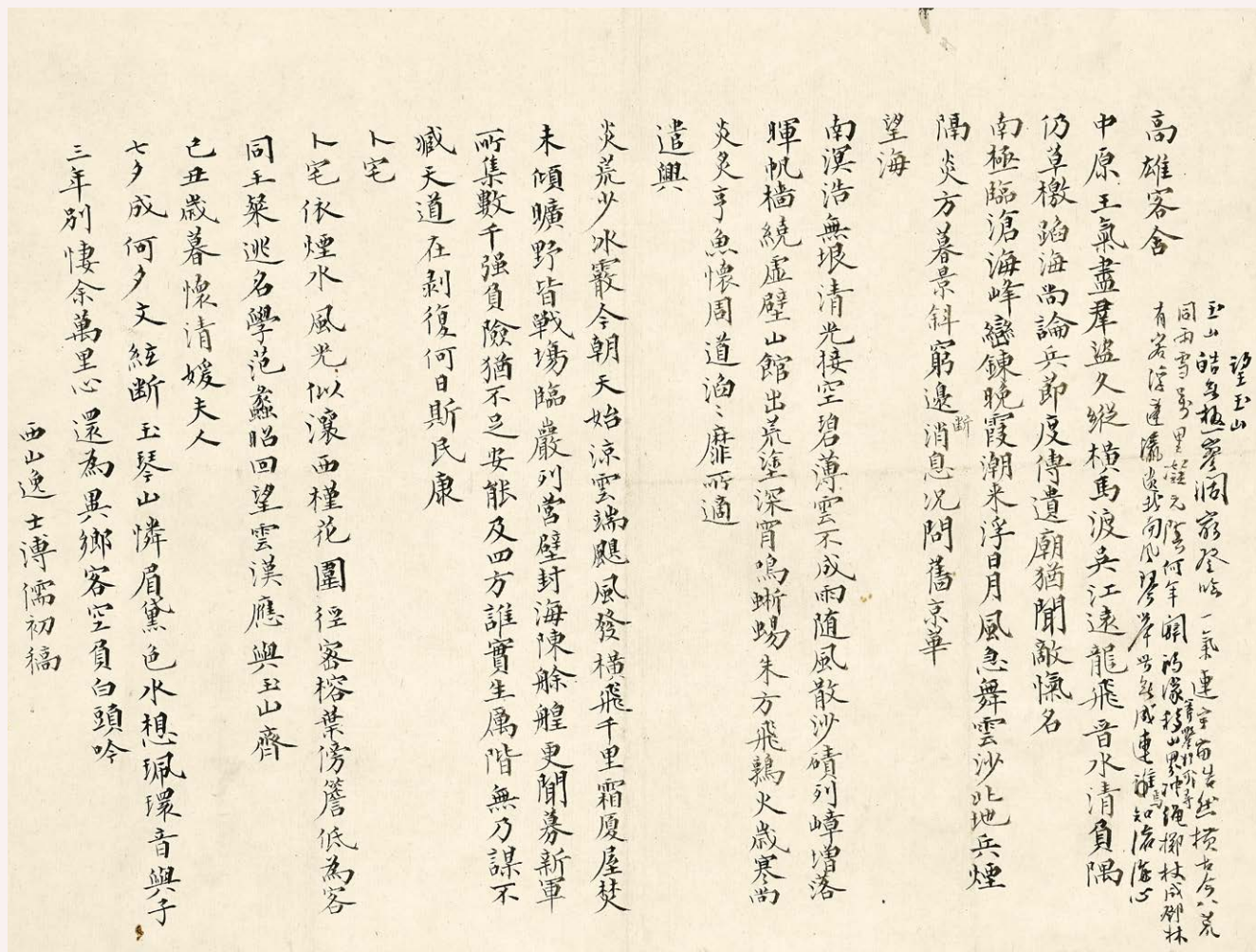
1337  
PU RU (1896-1963)

Calligraphy: Draft of a Letter Addressed to Chiang Kai-Shek  
Scroll, mounted and framed, ink on paper  
27.5 x 87.5 cm. (10 7/8 x 34 1/2 in.)  
Inscribed by the artist

HK\$120,000-220,000  
US\$15,000-28,000

溥儒 致蔣介石先生稿 水墨紙本 鏡框  
題識：介石先生鑒，自共匪滋亂，  
陷人民於水火，  
而我公以忠誠救民之心，  
領導國中杰節之士，  
解其倒愁救於水火。  
凡有血氣，孰不懷德，  
僞犯險蹈海來臺灣，  
置家產於不顧者(後文不錄)。





1338

1338

PU RU (1896-1963)

Calligraphy: Six Poems by Pu Ru

Scroll, mounted and framed, ink on paper

27 x 35.5 cm. (10 5/8 x 14 in.)

Entitled, inscribed and signed by the artist

HK\$30,000-50,000

US\$3,800-6,400

溥儒 高雄客舍等自作詩六首初稿

水墨紙本

鏡框

題識：

《望玉山》

玉山皓無極，寥闊窮登臨。一氣連宇宙，浩然橫古今。  
八荒同雨雪，萬里凝元陰。何年闢鴻濛，斧鑿猶可尋。  
移山界冲繩，擲杖成鄧林。有客浮蓬瀛，遺我南風琴。  
舉世無成連，焉知流海心。

《高雄客舍》

中原王氣盡，群盜久縱橫。馬渡吳江遠，龍飛晉水清。  
負隅仍草檄，蹈海尚論兵。節度傳遺廟，猶聞敵愾名。  
南極臨滄海，峰巒煉晚霞。潮來浮日月，風急舞雲沙。  
北地兵煙隔，炎方暮景斜。窮邊斷消息，況問舊京華。

《望海》

南溟浩無垠，清光接空碧。薄雲不成雨，隨風散沙磧。  
列嶂增落暉，帆檣繞虛壁。山館出荒塗，深宵鳴蜥蜴。  
朱方飛鵝火，歲寒尚炎炙。亨魚懷周道，滔滔靡所適。

《遣興》

炎荒少冰霰，今朝天始涼。雲端颶風發，橫飛千里霜。  
廈屋焚未傾，曠野皆戰場。臨巖列營壁，封海陳餘鯨。  
更聞募新軍，所習數千強。負險猶不足，安能及四方。  
誰實生厲階，無乃謀不臧。天道在剝復，何日斯民康。

《卜宅》

卜宅依煙水，風光似灑西。槿花園徑密，榕葉傍簷低。  
為客同王粲，逃名學范蠡。昭回望雲漢，應與玉山齊。

《己丑(1949)歲暮懷清媛夫人》

七夕成何夕，文絃斷玉琴。山憐眉黛色，水想珮環音。  
與子三年別，悽余萬里心。還為異鄉客，空負白頭吟。

西山逸士溥儒初稿

註：溥儒與遜清陝甘總督升允之女羅淑嘉於1917年在青島成婚，羅氏字清媛，結縵後亦習畫，山水秀逸，風格頗近溥儒。1947年病逝於隱居之頤和園，溥儒悲痛萬分，每年七夕賦悼亡詩以作紀念。



1339

1339

**AN HO (AN HE, 1927-2017)**

*Landscape in the Style of Song Dynasty*

Album of eight leaves, ink and colour on silk

Each leaf measures 28.5 x 38 cm. (11 ¼ x 15 in.)

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

Frontispiece entitled and signed by the artist, with one seal

**HK\$150,000-250,000**

*US\$20,000-32,000*

**安和 仿宋筆意山水 設色絹本 冊頁八開**

款識：安和（八次）。

鈐印：安和（八次）、文瑛（五次）

自題引首：仿宋筆意山水冊頁。安和。

鈐印：安和之印





1340

1340

**PU RU (1896-1963) / AN HO (AN HE, 1927-2017)***Manuscripts, Drafts, Sketches, and Teaching Materials of Han Yu Tang*

356 pieces, ink on paper / ink and colour on paper

Various sizes

(356)

**NOTE:**

This lot is accompanied by seven items of print reproductions.

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

溥儒／安和 安和藏寒玉堂藝課手稿 設色／水墨紙本 共356件

註：附印刷品7件

**IMPARTING WISDOM: AN HO'S COLLECTION OF PU RU'S MANUSCRIPTS**

In 1949, Pu Ru (1896-1963) relocated to Taiwan. In addition to teaching at the Taiwan Normal University, he also gave private painting lessons at home as his former students in Beijing started to arrive on the island. A virtuoso in poetry, calligraphy, and painting, he told his followers that "Instead of calling me a painter, it is more appropriate to call me a calligrapher. Instead of calling me a calligrapher, it is more appropriate to call me a poet. If you want to call me a poet, it is best to call me a scholar." Such self-labelling is consistent with how he often referred to himself: "Classic scholarship is my priority, poetry second, calligraphy third, and painting fourth." Students at Pu Ru's studio *Hanyu tang* (Frigid Jade Studio) such as Jiang Zhaoshen and Yao Yiwei have recalled that he valued one's moral character when accepting new pupils; and much of his painting lessons focused on the study of the classics. In fact, Pu Ru's philosophy and belief are rooted in the four skills expounded in Confucius's *Analects*: "moral behavior," "language," "politics," and "literature." These four skills shared similarities with "moral conviction," "virtuous insistence," "benevolent following," and "artistic enjoyment," which are also promoted in the *Analects*. When he was received at the court at the age of three, Emperor Guangxu (r. 1875-1908) told him, "Your given name's character means 'Confucian.' You ought to be a Confucian gentleman, not a Confucian villain." According to the

*Analects*, this is the same expectation Confucius expressed toward his disciple Zixia: being known as a Confucian; aiming to become a Confucian gentleman. These are the lifelong goals of Pu Ru. We will be able to fully comprehend his teaching philosophy if we can understand his conceptual principles.

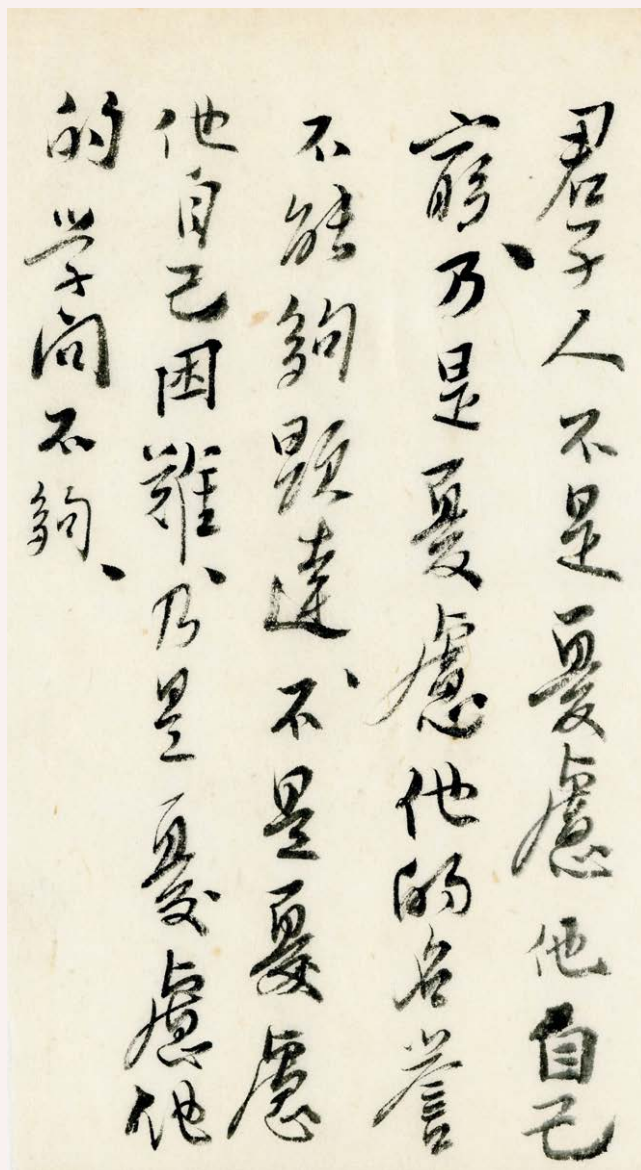
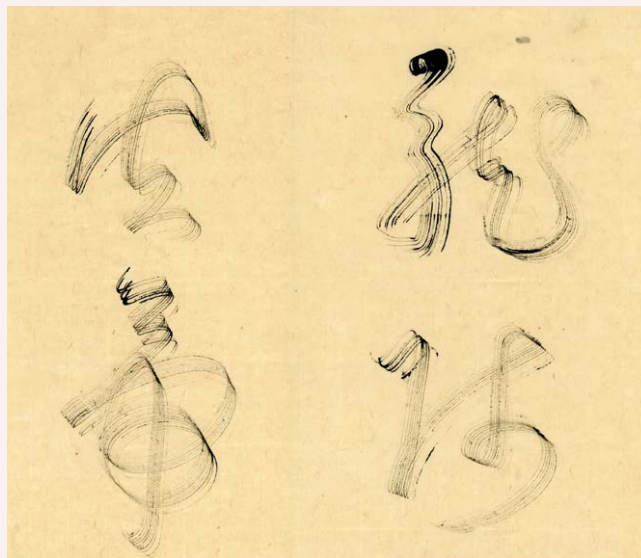
An Ho (1927-2017) became a student of Pu Ru, who gave her the name Wenying. After her relocation to Taiwan, she reunited with him again and resumed her study in his Frigid Jade Studio and developed a close personal relationship with him. When Pu Ru became gravely ill in 1963, An Ho went to visit him while he was on his death bed. In his final moments, he wrote two poetic lines: "Journeying thousands of miles to visit an ill teacher, it never happened in the ancient time, but it is happening at the present."

This piece of paper bearing Pu Ru's final written words had been meticulously preserved by An Ho. In addition, she has also saved many other manuscripts by Pu Ru, the contents of which can be categorized as: literary manuscripts, inscriptions, painting sketches, everyday notes, auspicious wishes, calligraphy instruction, purchasing ink and colours, poetry composition, letters, knowledge in literature and history, and virtues.

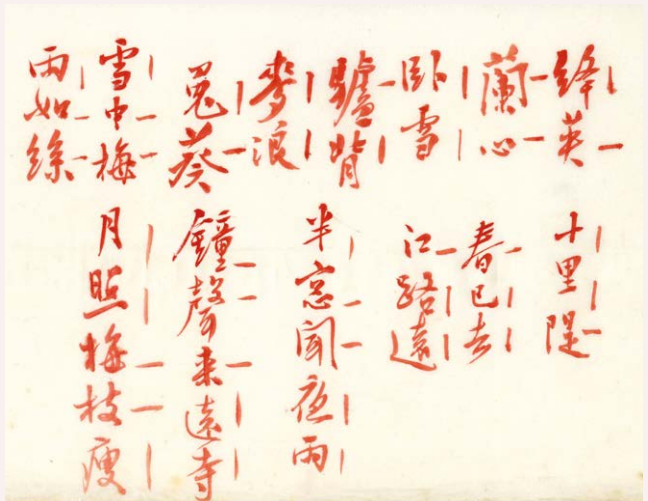
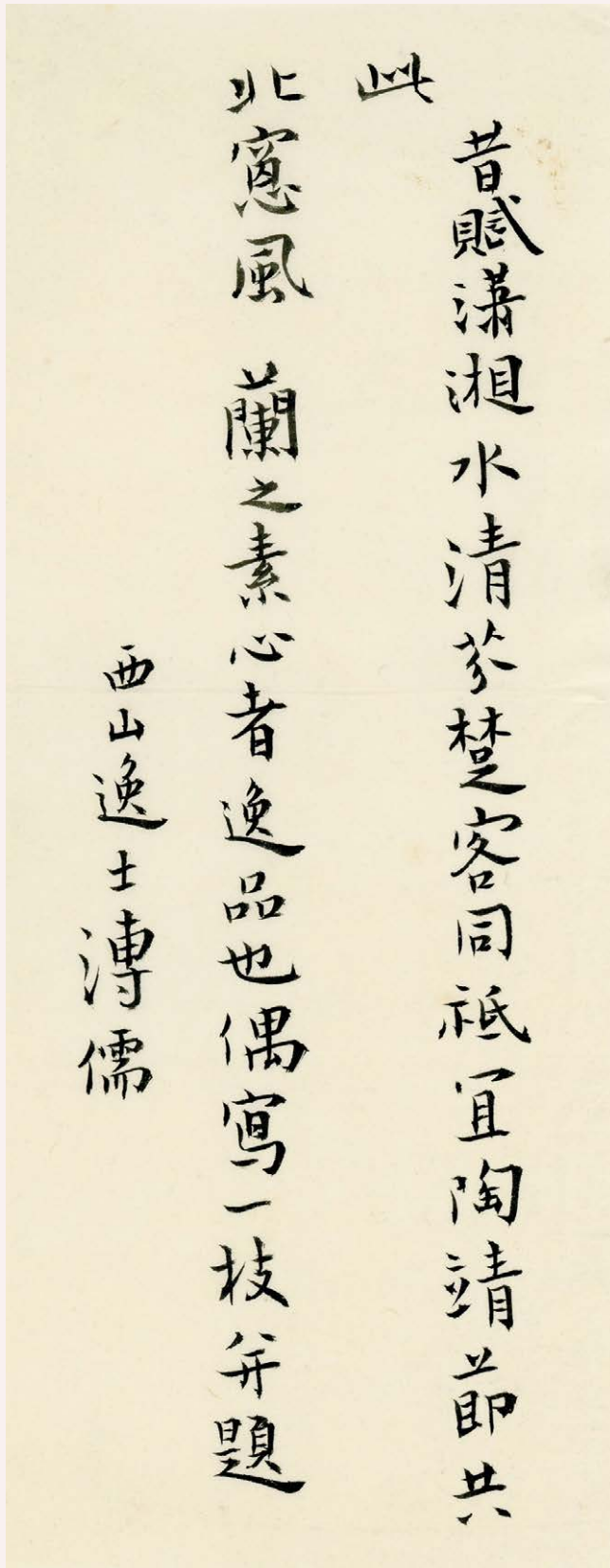
## 傳道：安和藏寒玉堂藝課管窺

1949年後，溥心畬遷居台灣，在省立師範學院美術系(台灣師範大學前身)授課外，仍設帳臨沂街授藝，往昔弟子及北平藝專學生日漸來歸。心畬詩書畫三絕，曾對台灣弟子說：“如若你要稱我為畫家，不如稱我為書家；如若稱我為書家，不如稱我為詩人；如若稱我為詩人，更不如稱我為學者。”與他常自道“經學第一，詩文第二，書法第三，繪畫第四”的觀念相通。江兆申、姚一葦等寒玉堂弟子都說心畬收納弟子以品德為先，藝課授業以經史子集為主。其實，溥心畬的觀念本質上來自《論語·先進》所說“德行”、“言語”、“政事”、文學的孔門四藝，以及《論語·述而》期盼的“志於道，據於德，依於仁，遊於藝”人生價值存在共通性。心畬憶三歲上朝，光緒帝曾對他說：“汝名曰儒，汝為君子儒，毋為小人儒”，這也是《論語》中孔子對子夏的期許。以“儒為名”，以“君子儒”為目標，也是溥心畬一生追求的大道。明白心畬的內在思想觀念，吾人能理解他的授業理念。

安和是溥心畬大陸時期的弟子，入門後賜名文瑛，遷居台灣又重歸寒玉堂門下，與心畬師生感情深厚。1963年心畬病重，安和前往省視，時心畬彌留之際，仍執筆成詩二句“千里省師病，古無今有之”。這張溥心畬最後的片紙只字一直為安和珍而重之地保存。除此以外，安和還珍存了許多心畬的手跡，按內容分類有：書稿、文稿、詩稿、畫稿、碑銘、便條、吉語，以及教習書法、購買顏料、作詩、書信、文史知識和德行等。



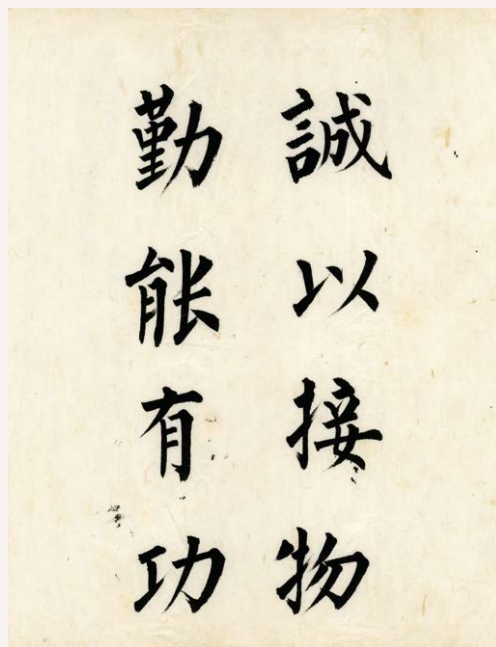
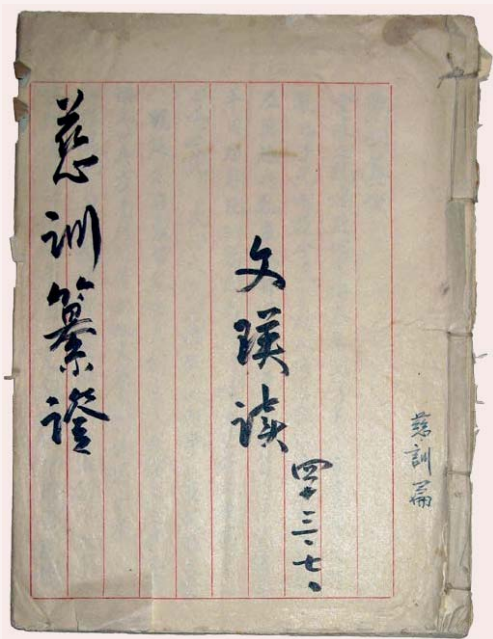




In the past, Pu Ru's manuscripts have been published, such as *Pu Ru's Calligraphy and Painting Manuscripts* by Hong Kong Chinese University in 1976. This is a compilation of his manuscripts while teaching at the school. There is also Li Fu Duoro's *Collection of My Teacher Pu Ru's Fine Works while in Japan*, which includes thirty manuscripts of Pu Ru and the author and is a rare artistic heritage of Pu Ru's time in Japan. However, these published volumes have limited scope, covering only his teaching on painting subjects such as pine, tress, rocks, figures, and landscape. Focusing entirely on artistic techniques, they do not reflect the importance he placed on the teaching of traditional classics, literature, history, and morality. Viewing An Ho's collection of Pu Ru's manuscripts from this perspective, we can better appreciate Pu Ru's serious attitude in the traditional teaching style as a descendent of the Manchu imperial family.

Morality and virtues were at the core of Pu Ru's life. Every year he transcribed classics with his own blood for his mother. He also edited a book on mothers' teaching to promote mothers' role in education. It was common for him to compose original aphorisms and to transcribe classic ones, as is evident in An Ho's collection.

Since Pu Ru deemed knowledge acquisition of literature and history, as well as cultivation in calligraphy, as essential, they became the basic training for disciples in his Frigid Jade Studio. Jiang Zhaoshen, Xiao Yiwei, An Ho, among others, have all written about their personal experiences there. Jiang Zhaoshen has said that "In the year of *jichou* (1949), I wanted to learn the six principles of painting as theorized by the fifth-century writer Xie He. My teacher Pu Ru prohibited it, because he believed learning to paint was not a priority, but leaning literature was. Since then, he was always quite delighted when I submitted my practices of poetic and literary compositions for his review. Occasionally I turned in a painting, he would scowl as if in displeasure."

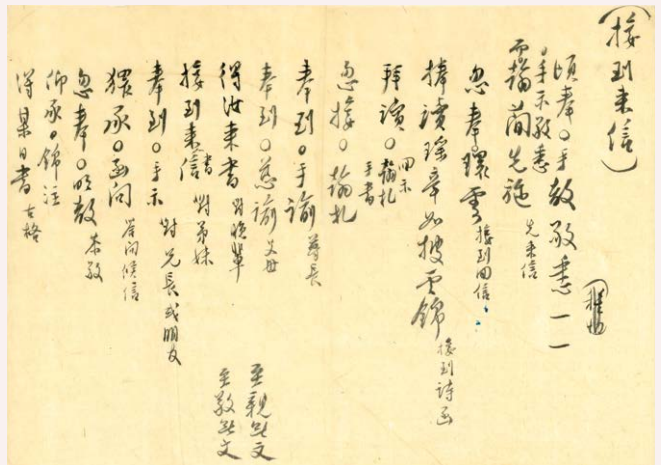
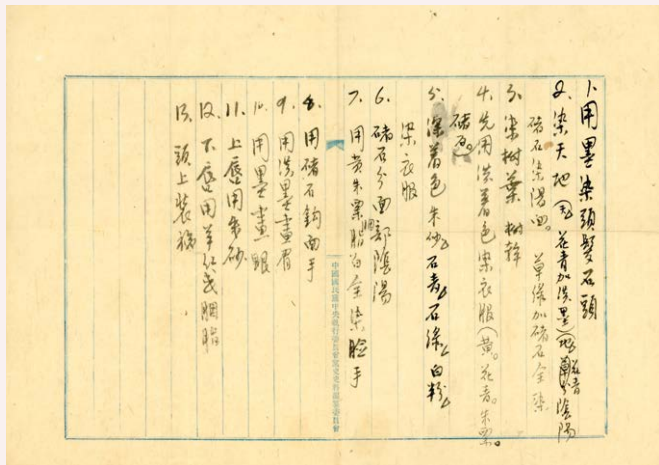
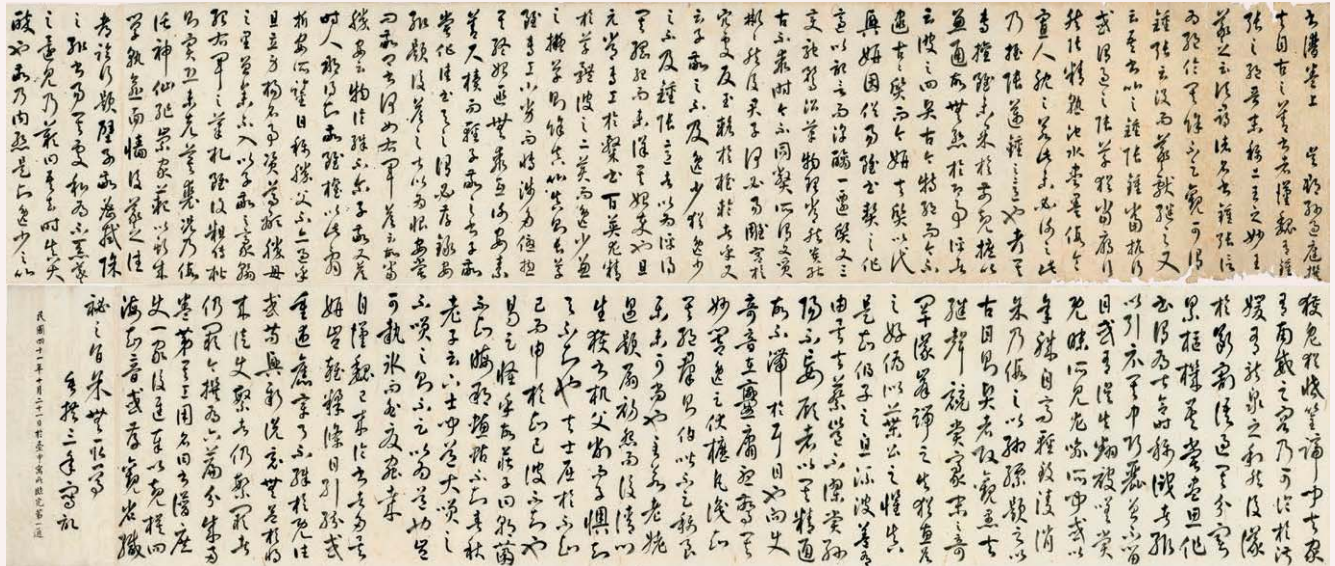


過去也有溥心畬書畫稿的出版，如香港中文大學藝術系1976年曾出版《溥心畬書畫稿》，就是匯集了他在中文大學授課時的書畫稿件成書，雪泥鴻爪，足資珍惜；又李傳鐸若《瀛海填箎——吾師溥心畬旅日逸品集》末後附有課徒稿三十幀，也是心畬先生在日本時期的藝術遺跡。但是，這些已知的出版物都限止於松、樹、石、人、山水等書畫教學部份，體現的只是藝術技巧的傳授，還不足以展現溥心畬對於傳統經學、文史與道德倫理等各方面的重視。我們從這個角度審視安和藏寒玉堂藝課手跡，則吾人可以意味深長地感受到作為舊王孫的溥心畬在傳統授業方面的嚴整和全面。

道德倫理是溥心畬生活的核心，他每年都會刺血抄經回向其母，編纂《慈訓纂證》也是在宣揚母教的基礎上完成。至於抄錄書寫各種格言、訓示已是常見。在安和舊藏的心畬手跡中，不乏德行倫理的教育，以及格言的訓示。

文史知識和書法的涵養，是心畬重視的課業，也是寒玉堂門下弟子的基本藝課。江兆申、蕭一葦、安和等人都有親身經歷的文字記錄。江兆申在《校印寒玉堂畫論敘》說：“申於己丑庚寅之交，執贄願從學六法，先生戒之，以為畫不足學，須先學書。其後每呈詩文習字，則先生欣欣然喜，偶一作畫，又往往蹙額若有不悅之容焉。”





As his education began with literature and history and he obtained concepts of painting through calligraphy, Pu Ru adopted his own path of learning in his instruction, emphasizing the significance of comprehensive knowledge of traditional education. This is quite similar to Zhang Daqian's method of urging his students to further their academic learning. Besides the classics, Pu Ru also taught his students etiquette in letter-writing and social occasions. At the time, this type of instruction only existed in the curriculum of college students majoring in Chinese literature, but regardless of their disciplinary categories, Pu Ru considered these an integral part of traditional Chinese culture. While imparting knowledge in literature, history, and philosophy, he also taught how to select paper, ink, brush, and colours. Minutiae such as "When buying malachite and azurite, be sure to say you want the same kinds used by Zhang Daqian and Pu Ru;" "Use ink to colour hair and rocks;" and "Use Garcinia yellow, vermilion blush, and white to stain the whole face and hands" were explained in detail.

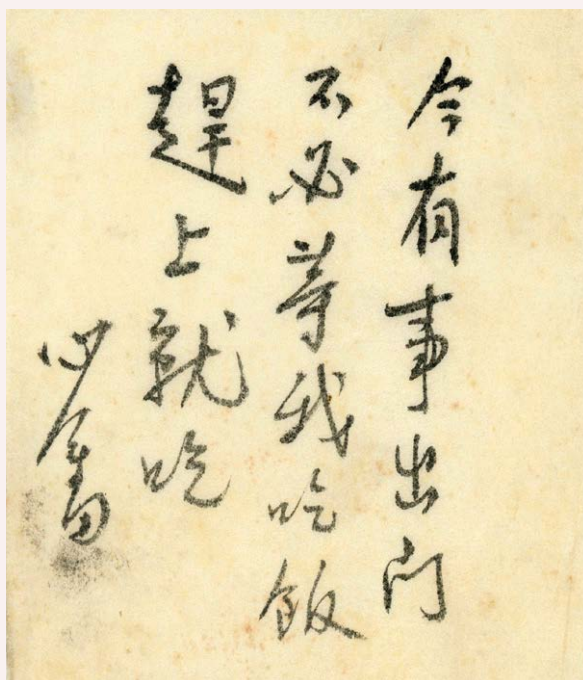
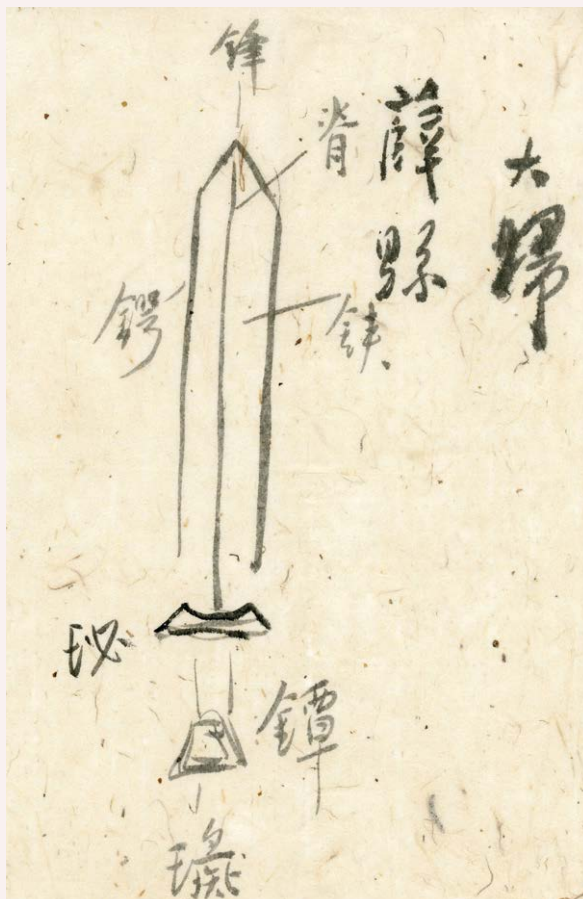
Pu Ru's instruction and demonstration were so comprehensive, they even encompassed the identification of different components of

swords, names of archaic bronzes and decorative objects, landscapes, and figures. As a teacher, he was rather serious and stern; but in everyday life, he was friendly, nonchalant, and witty. In this collection of An Ho's, there are auspicious well-wishes Pu Ru composed for his students to celebrate the Chinese New Year, which reflects his concern for them. In addition, she also possesses an approximately 11 meters long *Treatise on Calligraphy by Sun Guoting* scroll, written by her teacher and given to her for study purposes.

Furthermore, from his notes such as "Don't need to wait for me to eat," one can observe his daily insouciance. His sense of humor is also palpable through casual sketches such as "The mirror is smiling back at me."

Over half of a century, these manuscripts of Pu Ru's have been carefully preserved by An Ho, which shows her fond memory of and respect for her teacher. Her remembrance of him has given us a rare opportunity to understand the breadth and depth of Pu Ru's teaching inside the Frigid Jade Studio. Such a realistic and rich legacy serves to confirm our new perspective on Pu Ru and his art.





心畬自身是由經史文學入門，由書法悟畫境，所以他以自身的學習之途引導學生，強調繪畫背後傳統綜合知識的重要性。這與同時代的張大千教學生多讀書的方向是一致的。除了經史子集以外，心畬還教學生書信稱謂、祝頌等格式。這是當時只有中文系才教習學生的課程，在心畬眼裡卻無學科的細分，統一視為中國傳統文化。一方面學習基本文史哲知識，一方面教導習選用紙、墨、筆和顏料，細緻到“石青石綠需要告明要張大千先生溥儒所用的”；“用墨染頭髮石頭”，“用黃朱膘胭脂白全染臉手”等都要詳細說明。心畬教導學生乃至於劍器的不同部位稱呼，上古鐘鼎器物名稱，山水人物，都有示範之作。作為老師的溥心畬是嚴肅不苟的，但是生活中的溥心畬卻是友善、隨和、幽默。在安和這批藝課資料中，還有心畬在新春時節寫的吉慶揮春，更有長達11米的《書譜》和詩文手稿等，予安和學習、臨寫和珍藏，足見他對學生的愛護。

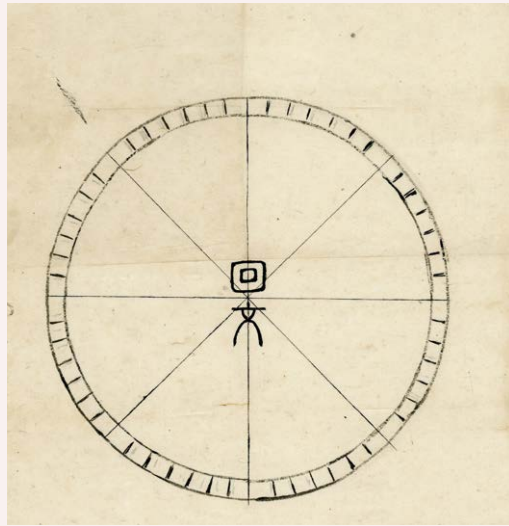
此外，從“不必等吃飯”等生活便條，也可以看到心畬日常生活的隨和。至於“鏡兒對我笑”等生活小品的繪畫，又使吾人感受到了舊王孫生活中的幽默。

溥心畬這些片紙隻字的手跡遺稿，半個世紀以來一直由安和細緻保存，體現了她對老師的懷念與尊敬。也正正因為她心中這份敬意，讓我們今天有機會更清楚了解寒玉堂弟子的藝課學習範疇是那麼廣泛，那麼真實，豐富並印證了我們對溥心畬及其藝術的新的認知。



賭卦序  
 臨浙術陋巷之中西  
 鄰卜夜而賭男女聚  
 焉居而雜然其者四  
 以錢乃安有獲脫索  
 入其家壞其器婦子  
 驚定其賭之福與  
 於是乎作賭卦

三 賭利人之終凶 象曰  
 男必失位陰陽失序利  
 而近乎履柔而毒乎剛小  
 人之道其終凶也 初六器  
 將闕于鄰擾其眠 象曰  
 器將闕于鄰擾其眠也 九三取  
 賭喧如其鄰煩如先笑而後  
 號咷 象曰羸則笑揄號  
 咷也 六三西鄰睨我于過其  
 咷壞東鄰之衣於朝三壞之  
 主之有言 九四圍其家越其  
 藩入于其宮不見其牌 无  
 咎 象曰入于其宮未防也不見  
 其牌也 六五收其牌  
 係其人乞四五十後四五十凶  
 无咎 象曰四五十後四五十凶  
 上九獲未老婦入櫃繫  
 其僕 象曰老婦入櫃  
 賭之報也



五言	一	二	三	四	五	六	七	八	九	十	十一	十二	十三	十四	十五	十六	十七	十八	十九	二十
...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...

三 五不滯二四六

Handwritten calligraphy in cursive script, consisting of several vertical columns of characters.

念者要勤  
 對侍人要恭敬  
 說話要有禮貌  
 這樣可以叫他君子  
 了嗎

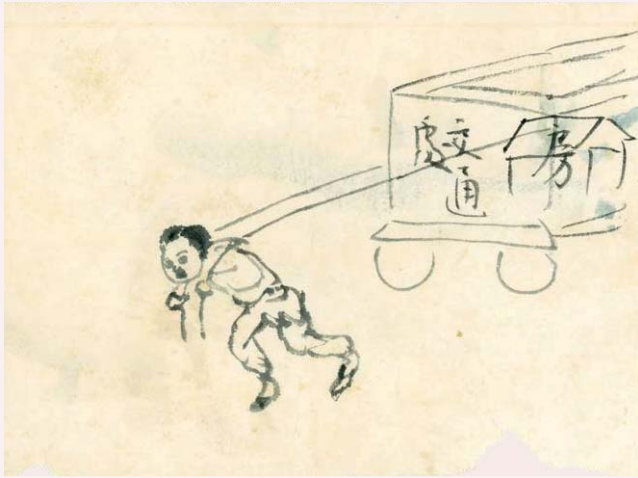
不必等吃飯



淡流片白春  
 前習  
 柳折新黃  
 夜半風

A drawing of a bird in flight, positioned below the text. The bird is shown in profile, with its wings spread, flying towards the right.





(原意) 每依靡及... (信尾语) 志齋  
 玉切... 瞻依靡切... 良深... 于... 每... 此... 每... 神... 特... 夏... 瞻... 至...  
 (最后收尾语) 即... 鼓... 亦... 即... 亦... 即... 亦...  
 (信尾语) 志齋

记客籍  
 余道此山天特雨容日必晴明日  
 果情向其故曰吾以... 必雨... 晴夫... 则... 性... 白... 也... 救... 其...



(紙) (顏料)  
 鳥の子紙 不要太光的 朱墨  
 白麻紙 (粉料) 藤黃 藍精 持石棒 朱精 洋紅棒  
 絹 一種藍絹 一種白絹  
 石青 白綠 金的  
 石綠 此三種說明要中國所用純原質製成者  
 須要註明要張大千先生濟信所  
 用的  
 (一) 精洗過的  
 以上各物 (喜屋) 買  
 不... 不... 不...





1341

Katsuzumi Sotokichi (1889–1985), an economist, author and pacifist, attained his Masters in Economics from the University of Michigan in 1922, before working for the Yokohama Specie Bank in Beijing from 1925–1932. Afterwards, he held several key positions at the bank's head office and dedicated his life to peace and anti-war effort.

Mr. Katsuzumi had a passionate interest in Chinese paintings, and in particular those by Qi Baishi. During his time in Beijing, he befriended the artist and acquired a large number of his works, symbolising a special friendship between himself and the artist.

Several fine Qi Baishi paintings from the collection were sold in Christie's 2011 spring sale (Lots 2838–2846).

勝泉先生是一位經濟學家，作家及和平主義者。1922年獲得密西根大學經濟學碩士學位，1925至1932年任職於北京橫濱正金銀行，及後被調到橫濱正金銀行總部。他一生對日本經濟與及和平作出重要貢獻，曾代表日本到華府出席軍器限制會議。

勝泉先生對中國繪畫非常感興趣，尤其是齊白石的作品。駐京期間，他通過同事伊藤先生結識齊白石，並購入大量他的作品。在當時的政治環境和中日關係緊張的情況下，這是一段十分特殊的友誼。許多作品是勝泉先生直接購自齊白石，其他均購自齊白石的第二任妻子。不少作品是齊白石特別題贈給勝泉先生，以紀念他們之間的友誼。

其收藏中部分齊白石精品已於香港佳士得2011年春季拍賣中釋出，備受藏家歡迎（編號2838–2846）。

**1341**

**QI BAISHI (1863-1957)**

*Wisteria/ Correspondences and Postcards to Mr. Katsuzumi*

One scroll, mounted and framed, one portrait photo, two postcards, and one letter, ink and colour on paper/ink on paper

*Wisteria* measures 22 x 32.8 cm. (8 5/8 x 12 7/8 in.)

Signed, with one seal of the artist

*Portrait Photo* measures 10.4 x 7.8 cm. (4 1/8 x 3 1/8 in.)

*Postcard dated 3 March 1931*, measures 9 x 14 cm. (3 1/2 x 5 1/2 in.)

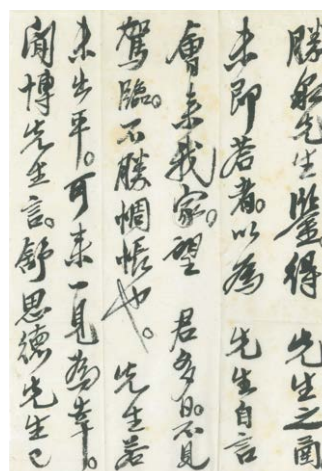
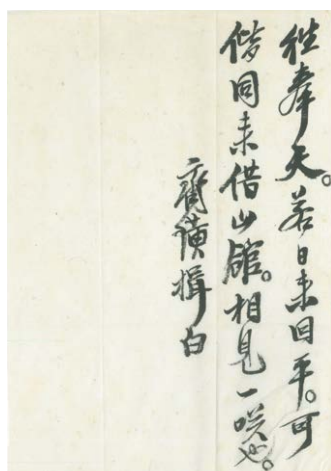
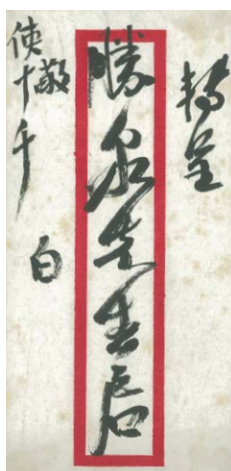
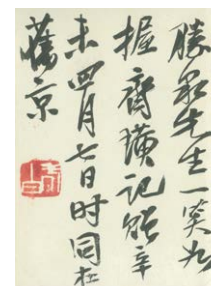
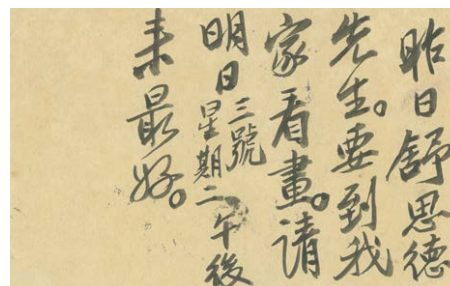
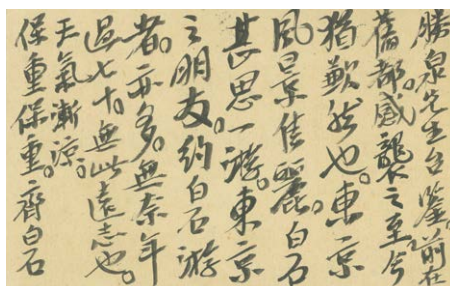
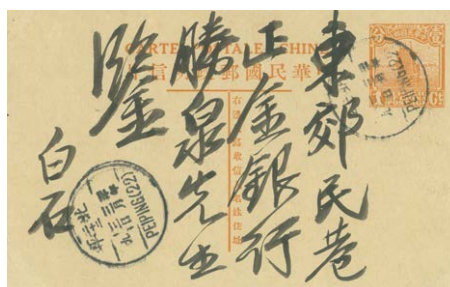
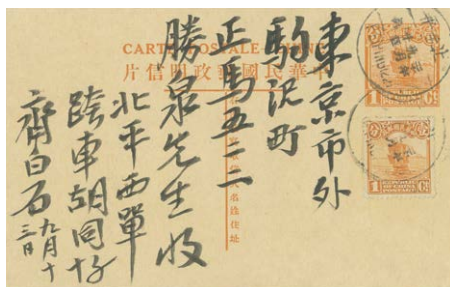
*Letter dated 3 May 1931*, envelope measures 19.5 x 8.8 cm. (7 5/8 x 3 1/2 in.); two letter page each measures 27.4 x 19 cm. (10 3/4 x 7 1/2 in.)

*Postcard dated 14 September 1931*, measures 9 x 14 cm. (3 1/2 x 5 1/2 in.)

*Envelope* measures 17 x 8.4 cm. (6 5/8 x 7 1/4 in.)

**HK\$200,000–300,000**

**US\$26,000–38,000**



1341

齊白石  
設色/水墨紙本

紫藤/致勝泉先生照片、書信、明信片  
鏡框一幅、明信片三張、書信一通  
一九三一年作

1. 紫藤  
款識：白石。  
鈐印：齊大

2. 齊白石小影  
背面題識：勝泉先生一笑如握，齊璜記贈。辛未（1931年）四月七日，時同在舊京。  
鈐印：老白

3. 明信片（郵戳日期：1931年3月3日）  
正面：東郊民巷正金銀行，勝泉先生鑒。白石。  
背面：昨日舒思德先生要到我家看畫，請明日三號，星期二，午後來最好。

4. 齊白石致勝泉先生信函（郵戳日期：1931年5月3日）  
信封：東交民巷正金銀行勝泉先生台啓。白石緘。

信文：勝泉先生鑒：得先生之函，未即答者，以為先生自言會來我家。望君多日，不見駕臨，不勝惆悵也。先生若未出平，可來一見為幸。聞博先生言，舒思德先生已往奉天，若日來回平，可偕同來借山館相見一笑也。齊璜揖白。

5. 明信片（郵戳日期：1931年9月14日）  
正面：東京市外駒沢町正馬五二二，勝泉先生收。  
北平西單跨車胡同十五，齊白石。九月十三日。  
背面：勝泉先生台鑒：前在舊都，感襲之至，今尤歉然也。東京風景佳麗，白石甚思一遊。東京之朋友，約白石游者亦多，無奈年過七十，無此遠志也。天氣漸涼，保重保重。齊白石。

6. 信封一枚  
題識：轉呈勝泉先生啓。  
敬使十千，白。





1342

Seto Jutaro was one of the founding members of the youth group, Seinen Konwakai, which sought to help rebuild the economy in Japan after the war. He was the Executive Adviser of Ajinomoto Co., Inc. During the 1980s, Seto often travelled for trade to China where he became acquainted with artists, mainly painters, among whom Dong Shouping was one. Seto invited them to Japan for cultural exchange and often showed them his collection of Chinese paintings and calligraphy. The five classical works in this sale have their boxes inscribed by Dong Shouping during that time. Five classical works from the same collection, will be sold in our Fine Chinese Classical Paintings and Calligraphy sale on 27 May 2019 (Lots 974-978).

瀨戶壽太郎年青時期為日本青年懇話會創會人之一，討論以發展戰後日本經濟重建的課題。曾任日本味之素株式會社常任顧問，為推動中日貿易，多次來往中國，1980年代，結識了多位中國書畫家，互有往來，並邀請來日展覽交流中日藝術，一起研究自己收藏的中國書畫。今季拍賣的藏品，就有當年董壽平在藏盒上為其題簽。收藏另有五幅古代書畫作品，將於5月27日中國古代書畫拍場舉行（拍品974-978）。

1342

**QI BAISHI (1863-1957)**

*Ink Crabs*

Hanging scroll, ink on paper

45 x 55.5 cm. (17 ¾ x 21 ⅞ in.)

Inscribed and signed, with one seal of the artist

Dated *wuzi* year (1948)

Inscribed and signed on the wooden box by Fan Zeng (b. 1938)

Dated *jisi* year (1989)

**HK\$250,000-350,000**

**US\$32,000-45,000**

齊白石 墨蟹 水墨紙本 立軸 一九四八年作

題識：今年又添一歲八十八矣。

其畫筆已稍去舊樣否。

湘潭齊璜謹問天下之高明。

戊子（1948年）。

鈐印：齊大

范曾題木盒：齊白石墨蟹圖。

己巳（1989）年，范曾題。



1343

VARIOUS OWNERS

1343

**QI BAISHI (1863-1957)**

*Collection of Qi Baishi Seal Works*

A set of seven thread-bound books, ink on paper  
Each leaf measures 25.3 x 13.4 cm. (10 x 5 ¼ in.)

One page entitled, with one seal of a collector

One page inscribed and signed, with one seal of the artist

One page inscribed and signed, with one seal of the artist

Dated 1929/1932

Dedicated to Madame Shudu

(7)

**NOTE:**

Born in Hebei, Liu Shudu (1899-1985) became a student of Qi Baishi in 1927. She was good at seal carving and had been spoken highly of by Qi Baishi for her achievements. She followed Qi for 15 years and created more than 1000 seals. Qi also gifted seal to her and wrote foreword for her collection book of seals.

**HK\$300,000-450,000**

**US\$39,000-58,000**

齊白石

白石弟子印譜

水墨紙本

線裝書七冊

一九二九/一九三二年作

1. 題識：白石弟子印譜 共七冊。  
鑑藏印：穗積藏書
2. 題識：淑度女弟屬拓近作，己巳（1929）春，璜。  
鈐印：白石翁
3. 題識：淑度女弟子求拓此，壬申（1932年）冬刻，  
癸酉（1933年）正月始與之。白石老人。  
鈐印：白石翁

註：劉淑度(1899—1985)，名師儀，祖籍山東省德州市，出生於河北省正定，後定居北京。劉淑度1927年正式拜齊白石為師。她的藝術成就主要表現在篆刻方面。齊白石曾讚賞她為：“門人劉淑度之刻印，初學漢法，常以印拓呈余，篆法刀工無女兒氣，取古人之長，舍師法之短，殊閨閣特殊了”，並稱她“已成女子篆刻家先驅”。她追隨齊白石15年，得其真傳並有發揮創造，成為擁有千石的篆刻大家。齊白石曾親刻“千石印室”印章相贈，並為她的印譜集作序。



This collection was assembled by a private Japanese collector during the early 20th century. Nine lots of Chinese classical paintings (Lots 948-956) and calligraphy will be offered in our Fine Chinese Classical Paintings and Calligraphy sale on 27 May 2019, and another thirteen works (Lots 1689-1701, 20-27 May) will be offered in the Exquisite Eye: Chinese Paintings Online sale.

此收藏品源於二十世紀初一位日本私人藏家。此次推出包括近現代書畫6件以及古代書畫作品9件（編號948-956）於5月27日中國古代書畫拍場舉行，13件於丹青薈萃書畫網上拍賣（5月20-27日，編號1689-1701）。



1344

**1344**

**LIRUIQING (1867-1920)**

*Correspondences with Envelopes*

Twenty-two correspondences, four single letters, and seven envelopes

One of twenty-two correspondences: ink on red paper;

One of twenty-two correspondences: ink on patterned paper;

Twenty correspondences and four single letters: ink on paper

Seven envelopes: ink on paper / ink on red paper

Various dimensions

Each inscribed and signed

Dedicated to Shinozaki / Zhuanyuan

**HK\$40,000-60,000**

**US\$5,200-7,700**

李瑞清 信札 信札二十二通／單帖信札四件／信封七件

信札：一通為水墨紅箋；一通信札為水墨花箋；

二十通信札與四件單帖信件為水墨紙本

信封：水墨紙本／水墨紅箋

尺寸不一

題識：（文不錄）。清白道人。



1345

1345

**KANG YOUWEI (1858-1927)**

Calligraphy

Hanging scroll, ink on paper

136.5 x 36.8 cm. (53 ¾ x 14 ½ in.)

Inscribed and signed, with two seals of the artist

**HK\$60,000-80,000**

**US\$7,700-10,000**

康有為

書法

水墨紙本

立軸

題識：一杯再酌大明泉，再拜重瞻六一賢。  
山川蕭瑟樓臺壞，感慨重來四十年。  
重游平山堂，康有為。

鈐印：康有為印、  
維新百日出亡十六年三周大地游遍四洲經三十一國行六十萬里



1346

1346

**WU CHANGSHUO (1844-1927)**

Calligraphic Couplet in Stone-Drum Script

A pair of hanging scrolls, ink on paper

Each scroll measures 118 x 21.2 cm. (46 ½ x 8 ⅜ in.)

Inscribed and signed, with three seals of the artist

Dated spring, *yimao* year (1915)

Dedicated to Zhuanxuan

(2)

**HK\$150,000-200,000**

**US\$20,000-26,000**

吳昌碩

石鼓文書法對聯

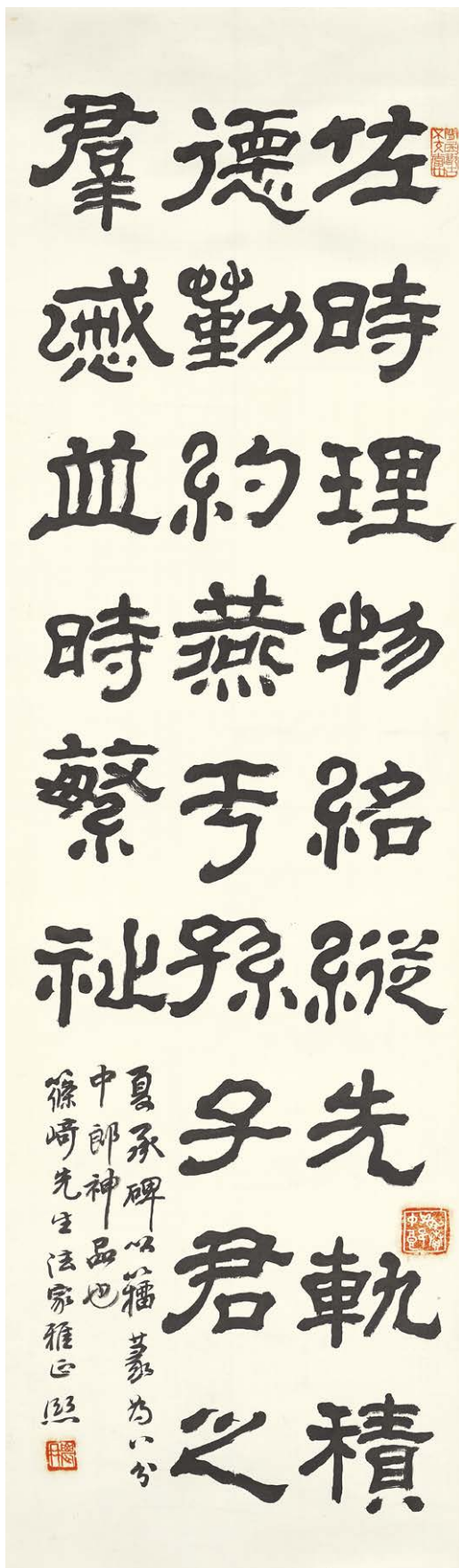
水墨紙本

立軸兩幅  
一九一五年作

題識：多駕鹿車游汗溝，寫來鯉簡識平安。  
埴軒先生屬集獵碣字。  
時乙卯（1915年）暮春，安吉吳昌碩。

鈐印：甃禪、俊卿之印、倉碩





1347

ZENG XI (1861-1930)

Calligraphy in Seal Script

Scroll, mounted and framed, ink on satin

144.5 x 41.6 cm. (56 7/8 x 16 3/8 in.)

Inscribed and signed, with three seals of the artist

Dedicated to Shinozaki

HK\$20,000-30,000

US\$2,600-3,800

曾熙 (1861-1930)

篆書書法

水墨綾本

鏡框

題識：佐時理物，紹縱先軌，積德勤約，  
燕于孫子，君之羣感，並時繁祉。  
夏承碑以籀篆為八分，中郎神品也。  
篠崎先生法家雅正，熙。

鈐印：閒居翫古不交當世、虎賁中郎、農髯

1348

**WU CHANGSHUO** (1844-1927)

*Plum Blossom and Rock*

Hanging scroll, ink and colour on paper

127 x 54.3 cm. (50 x 21  $\frac{3}{8}$  in.)

Inscribed and signed, with three seals of the artist

Dated autumn, *renchen* year (1892)

Dedicated to Jinghu

Titleslip inscribed and signed by Nagao Uzan (1864-1942), with one seal

**NOTE:**

The recipient Sun Jinghu, whose original given name is Rui, was a famous figure in Shanghai during the late Qing Dynasty and early Republic period, whose original given name is Rui. He founded the Tong De Tang Medical Hall in Shanghai British Settlement and was not only a scholar of ancient Chinese bibliography but was also a connoisseur.

**HK\$250,000-300,000**

**US\$32,000-38,000**

吳昌碩 梅石圖 設色紙本 立軸 一八九二年作

題識：老梅天矯化作龍，怪石槎枒鞭斷松。  
青藤老人畫不出，破筆留我開鴻濛。  
節錄舊作。  
鏡湖仁兄大人寄紙屬寫草率成此。  
壬辰（1892年）秋，吳俊。

鈐印：吳俊之印、吳昌石、鶴壽

簽條：吳缶廬老梅怪石圖。長尾甲簽。

鈐印：雨山

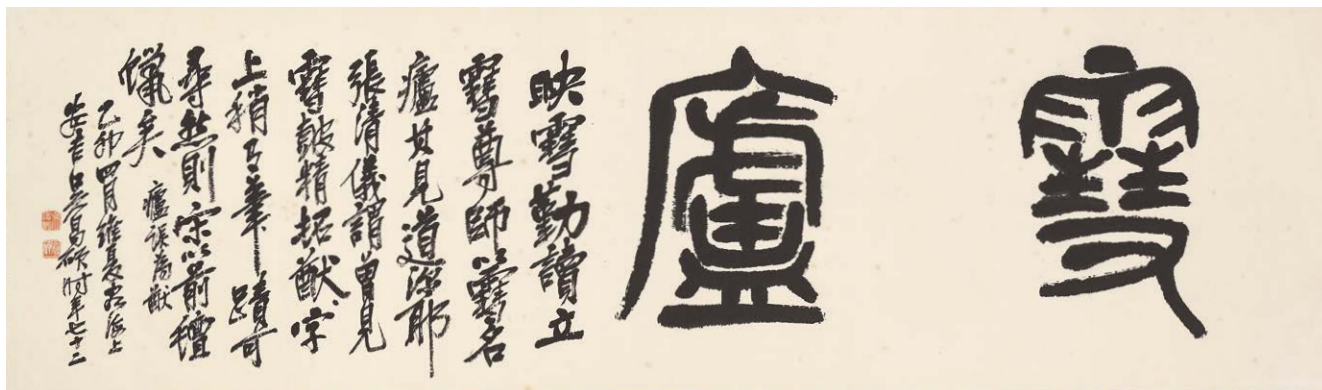
註：上款人鏡湖先生為清末民初上海名家孫鏡湖，單名瑞，於上海英租界開設京都同德堂藥店，同時也是著名版本學家，除了擅長書畫，亦精於鑑賞。







1349



1350

1349

**HUANG XING** (1874-1916)

Calligraphy

Scroll, mounted and framed, ink on satin

43 x 96.5 cm. (16 7/8 x 38 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Shinozaki

**HK\$20,000-30,000**

**US\$2,600-3,800**

黃興

書法

水墨綾本

鏡框

題識：仁術。

篠崎國手正，黃興。

鈐印：黃興印信

VARIOUS OWNERS

1350

**WU CHANGSHUO** (1844-1927)

Calligraphy in Seal Script

Scroll, mounted and framed, ink on paper

36.5 x 123 cm. (14 3/8 x 48 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated fourth month, *yimao* year (1915)

**HK\$150,000-200,000**

**US\$20,000-26,000**

吳昌碩 書法 — 雪廬 水墨紙本 鏡框 一九一五年作

題識：雪廬。映雪勤讀，立雪尊師，以雪名廬，其見道深耶。

張清儀謂曾見雪鼓精拓，廬（猷）字上稍有筆蹟可尋，然則宋以前擅蠟矣。（廬誤為猷）。

乙卯（1915年）四月維夏客海上。安吉吳昌碩時年七十二。

鈐印：吳俊卿、倉碩



1351

1351

**WU CHANGSHUO (1844-1927)**

Calligraphy in Stone-drum Script

A set of four scrolls, mounted and framed, ink on paper

Each scroll measures 138.5 x 40 cm. (54 ½ x 15 ¾ in.)

Inscribed and signed, with six seals of the artist

Dated Mid-Autumn Festival, *wuuu* year (1918)

Dedicated to Luping

(4)

**PROVENANCE:**

Acquired directly from the artist, and returned to the descendants of the family by the Shaoxing Municipal Government.

**NOTE:**

The recipient of this work was surnamed Chen. Chen was likely from the famous Chen clan of the Shaoxing Lake Jian Qingshui Zha village. In the eighth year of the Tongzhi reign (1869), the Chen family established the “Qianyu Sauce Company”, which became one of the largest at the time.

HK\$500,000-700,000

US\$64,000-90,000

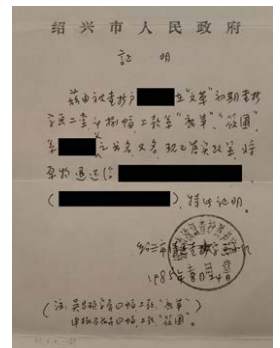
吳昌碩 石鼓文《車工·吾車篇／汧澨篇》 水墨紙本 鏡框四幅 一九一八年作

題識：（文不錄）。鹿萃先生屬，節臨舊拓石鼓。  
戊午（1918年）秋仲，吳昌碩年七十五。

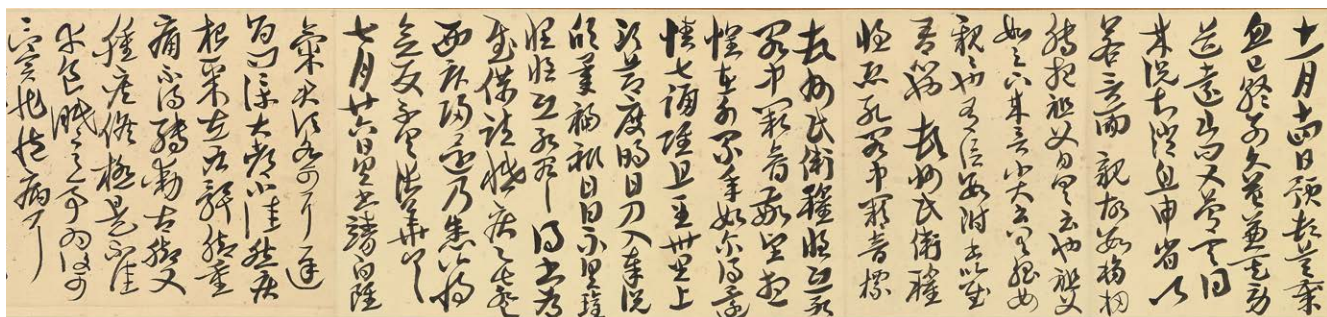
鈐印：一狐之白（四方）、俊卿之印、倉碩

來源：本作直接得自藝術家本人、曾經紹興市人民政府退賠，並由家族繼承。

註：上款人鹿萃，姓陳，應為紹興鑑湖清水閣世家陳氏族人。陳氏家族清同治八年（1869）創建“謙豫醬園”，成為當時紹興有名的大醬坊。陳家經營甚善，把競爭對手“咸亨醬園”壓倒，陳氏更於光緒初年收購並獨資經營，使其家族成為當地“醬王”。







1352



1353

1352

**ZHENG XIAOXU (1860-1938)**

Calligraphy in Running Script

Handscroll, ink on paper

20 x 247 cm. (7 7/8 x 97 1/4 in.)

Inscribed with two seals of the artist

**HK\$30,000-50,000** US\$3,900-6,400

鄭孝胥 行書書法 水墨紙本 手卷

題識：（文不錄）。

鈐印：夜起庵、蘇戡長年



Yu Youren (right) and Li You (left)  
于右任（右）與李猷先生（左）

Li You (1914-1996), born in Changshou County, Jiangsu in a well-to-do family, was trained traditionally in poetry, literature, history and music. In 1934, he joined the Bank of Communications and held key positions in his forty-year tenure. After retirement, he was appointed adjunct professor of the Department of Chinese at Tamkang University. He became good friends with Pu Ru, Zhang Daqian, and Yu Youren after moving to Taiwan, and often discussed art and literature with them. From 1971 onwards, he served key positions in the Academia Historica and the National Palace Museum.

李猷（1914 - 1996），字嘉有，江蘇省常熟縣人。先生幼讀家塾，1934年考入交通銀行，此後近40年間歷任要職。交通銀行退休後，受聘為淡江大學中文系兼任教授。渡台之初，先生與溥心畬、張大千、于右任等名流耆宿時相過從，談文論藝。1971年起，先生復兼任國史館纂修、台北故宮藏品審查委員、書法學會常務理事等文史職務。

PROPERTY PREVIOUSLY FROM THE  
COLLECTION OF LI YOU 李猷先生舊藏  
(LOTS 1353-1354)

1353

**YU YOUREN (1879-1964)**

Calligraphy

Horizontal scroll, ink on gold-flecked  
colour paper

41.5 x 150.5 cm. (16 3/8 x 59 1/4 in.)

Signed, with one seal of the artist

**NOTE:**

This work was done in the late 1950s at the request of the collector, to be mounted as a horizontal scroll for display in his home.

**HK\$120,000-180,000**

US\$16,000-23,000

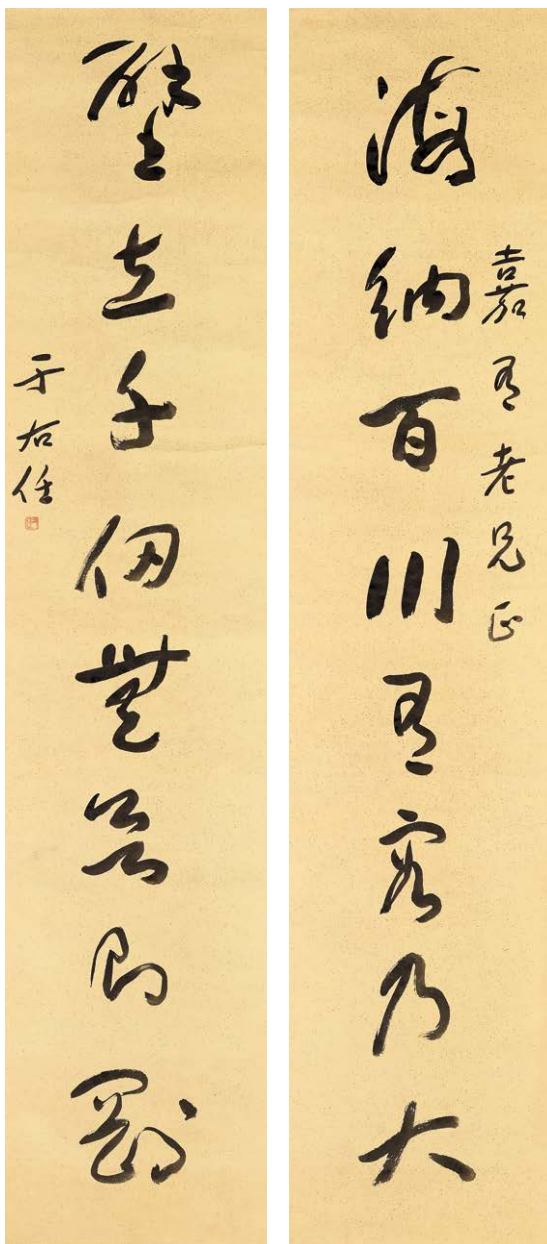
于右任 書法—長風破浪 水墨灑金色箋  
橫批

款識：長風破浪。

于右任。

鈐印：右任

註：本拍品係上世紀五十年代晚期于右任應李猷先生所請，書於灑金紙上，裱成橫披懸於室內，此類題材與紙張材料較為少見。



1354

PROPERTY PREVIOUSLY FROM THE COLLECTION OF LI YOU  
李猷先生舊藏 (LOTS 1353-1354)

1354

**YU YOUREN (1879-1964)**

*Eight-character Calligraphic Couplet*

A pair of hanging scrolls, ink on gold-flecked paper  
Each scroll measures 166.5 x 35.7 cm. (65 ½ x 14 in.)  
Inscribed and signed, with one seal of the artist  
Dedicated to Jiayou

(2)

**HK\$80,000-100,000**

**US\$11,000-13,000**

于右任 書法八言聯 水墨灑金箋 立軸兩幅

題識：海納百川有容乃大；壁立千仞無欲則剛。  
嘉有老兄正，于右任。

鈐印：右任



1355

VARIOUS OWNERS

1355

**WU HUFAN (1894-1968)**

*Seven-character Calligraphic Couplet in Running Script*

A pair of hanging scrolls, ink on paper  
Each scroll measures 126.5 x 21.3 cm. (49 ¾ x 8 ⅜ in.)  
Signed, with two seals of the artist

(2)

**HK\$40,000-60,000**

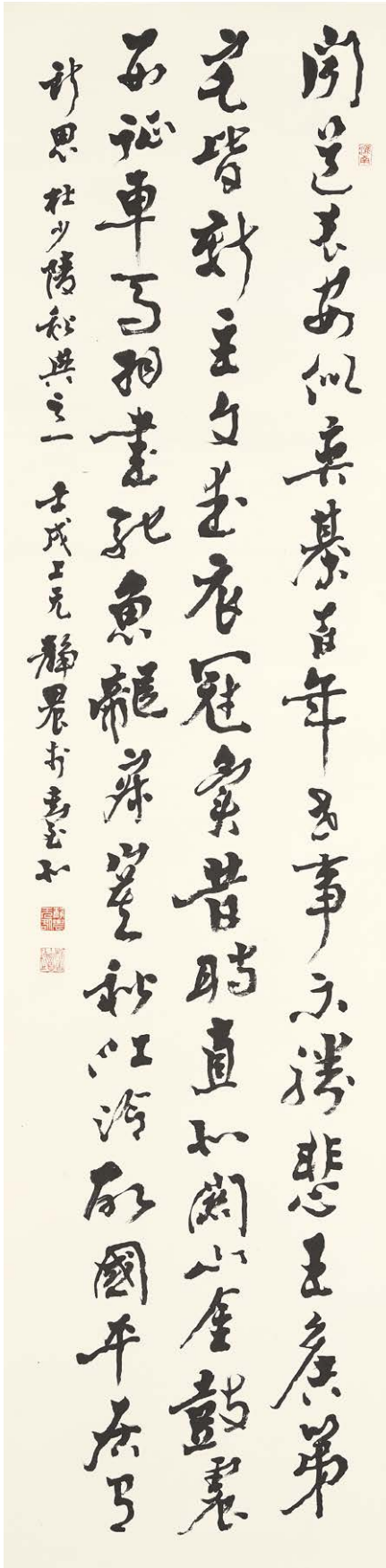
**US\$5,200-7,700**

吳湖帆 行書七言聯 水墨紙本 立軸兩幅

題識：羊戎喜作雙聲語，蔡遠曾牋千字文。吳湖帆。

鈐印：吳湖帆印、倩宜書印





1356

Ms. Wong Hau Ling is an art enthusiast and studies Chinese calligraphy. She became friends with several artists and calligraphers in the early 1980s, including Tai Jingnong, and received several works from them. Five works from this collection are also offered in Christie's online sale *Exquisite Eye: Chinese Paintings & Calligraphy* during 20-27 May 2019 (Lots 1624-1628).

黃巧玲女士對中國藝術以及書法具有濃厚的興趣，經朋友介紹於上世紀八十年代結識著名書法家臺靜農先生，並獲題字多幅。本收藏另有五件作品將於2019年5月20日至27日舉行的“丹青薈萃—中國書畫網上拍賣”呈現（拍品1624-1628）。

1356

**TAI JINGNONG (1902-1990)**

*Calligraphy in Running Script*

Hanging scroll, ink on paper

180.8 x 44.8 cm. (71½ x 17½ in.)

Inscribed and signed, with three seals of the artist

Dated *renxu* year (1982)

**HK\$40,000-60,000**

**US\$5,200-7,700**

臺靜農 行書杜少陵《秋興》之一

水墨紙本 立軸  
一九八二年作

題識：聞道長安似弈棋，百年世事不勝悲。  
王侯第宅皆新主，文武衣冠異昔時。  
直北關山金鼓震，西征車馬羽書馳。  
魚龍寂寞秋江冷，故國平居有所思。  
杜少陵《秋興》之一。  
壬戌（1982年）上元，靜農於臺北。

鈐印：靜農無咎、靜者白首攻之、淮南

1357

**TAI JINGNONG (1902-1990)**

*Calligraphy in Running Script*

Hanging scroll, ink on paper

67 x 37 cm. (26¾ x 14¾ in.)

Inscribed and signed, with three seals of the artist

Dedicated to Madame Qiaoling

**HK\$26,000-35,000**

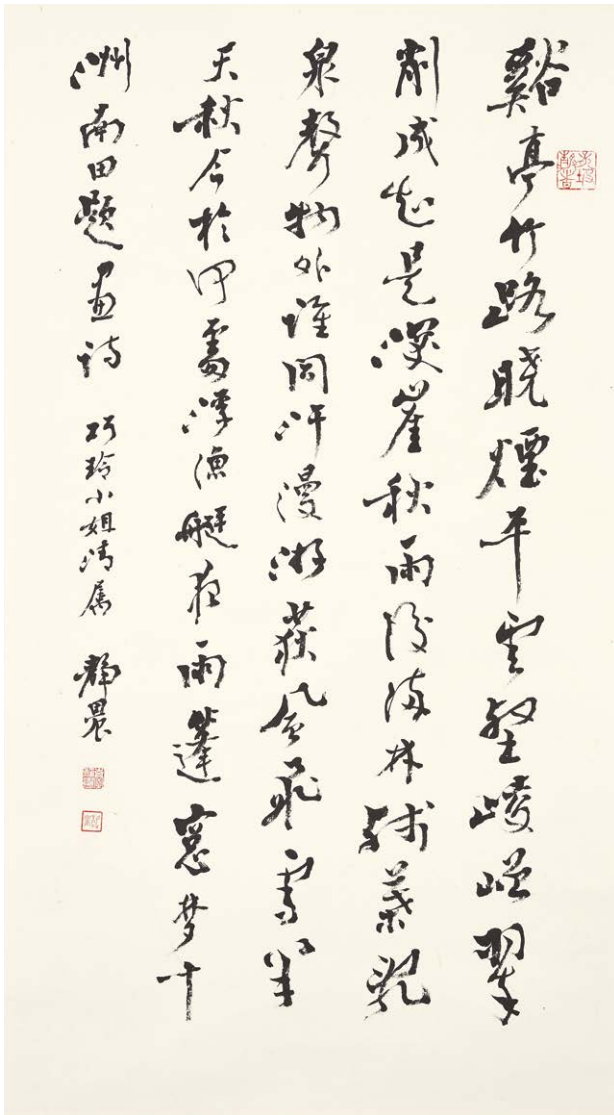
**US\$3,400-4,500**

臺靜農 行書憚南田題畫詩二首

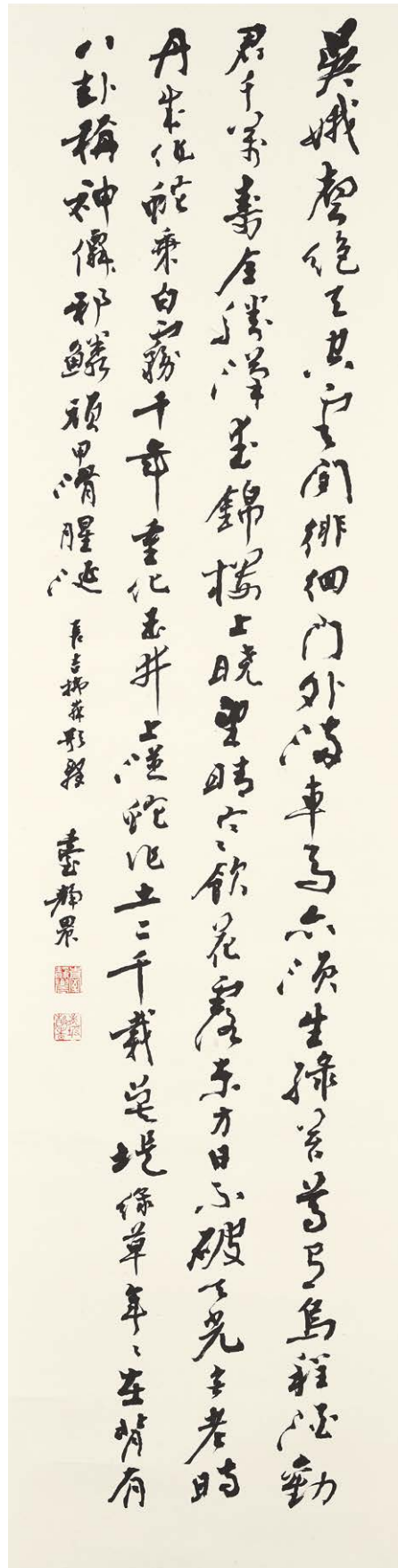
水墨紙本 立軸

題識：谿亭竹路曉煙平，空壑峻嶒翠削成。  
知是深崖秋雨後，滿林殘葉亂泉聲。  
物外誰同汗漫遊，荻風飛雪半天秋。  
今於何處浮漁艇，夜雨蓬窗夢十洲。  
南田題畫詩。  
巧玲小姐清屬，靜農。

鈐印：臺靜農、靜者、龍坡靜者



1357



1358

1358

**TAI JINGNONG (1902-1990)**

Calligraphy in Running Script

Scroll, mounted and framed, ink on paper

136 x 34 cm. (53½ x 13¾ in.)

Inscribed and signed, with two seals of the artist

**HK\$35,000-55,000**

**US\$4,500-7,000**

臺靜農

行書李賀《拂舞歌辭》

水墨紙本

鏡框

題識：吳娥聲絕天，空雲閒徘徊。

門外滿車馬，亦須生綠苔。

尊有烏程酒，勸君千萬壽。

全勝漢武錦樓上，曉望晴寒飲花露。

東方日不破，天光無老時。

丹成作蛇乘白霧，千年重化玉井土。

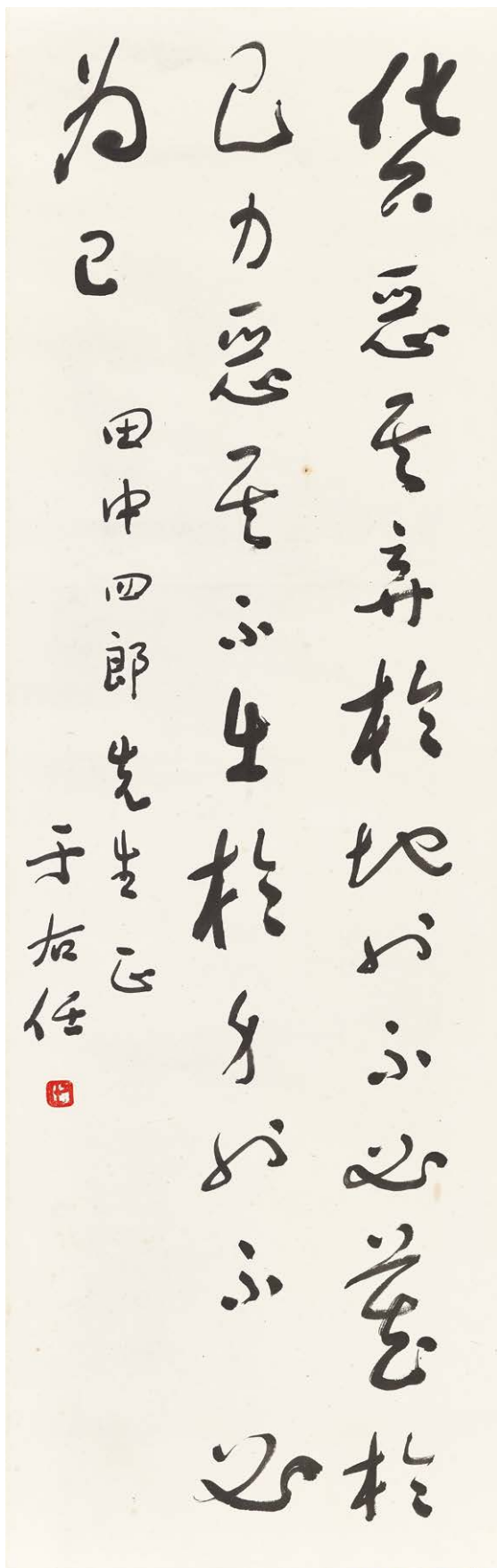
從蛇作土二千載，吳堤綠草年年在。

背有八卦稱神僊，邪鱗頑甲滑腥涎。

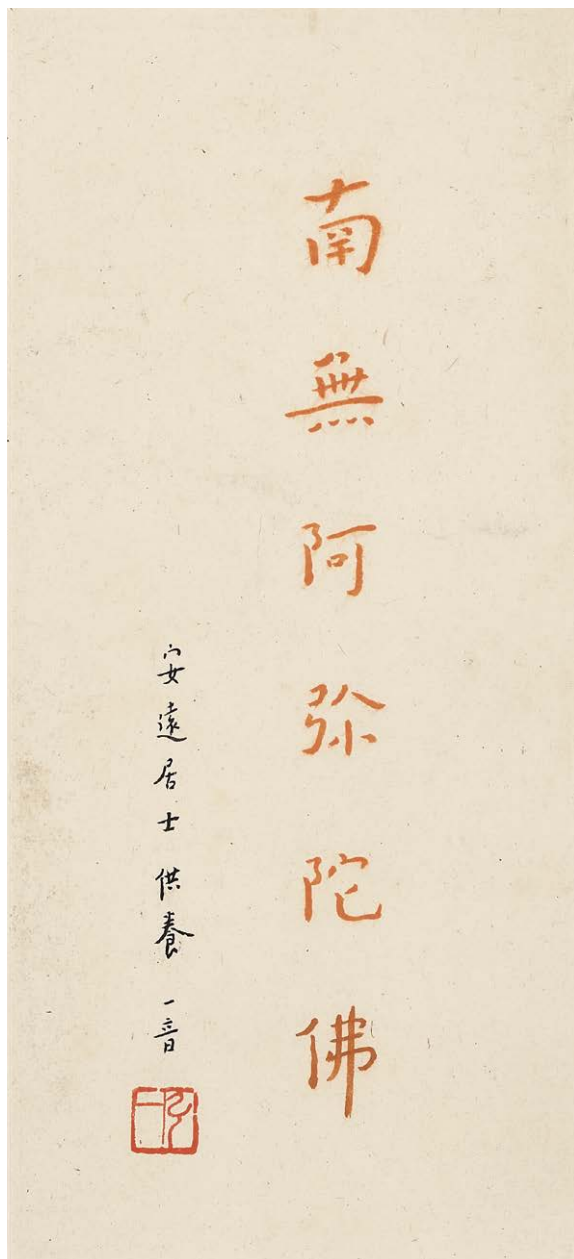
長吉《拂舞歌辭》，臺靜農。

鈐印：臺靜農、龍坡靜者





1359



1360

1359

**YU YOUREN (1879-1964)**

*Calligraphy*

Hanging scroll, ink on paper  
107 x 33.5 cm. (42 1/8 x 13 1/4 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Tanaka Shiro

**HK\$50,000-70,000**

**US\$6,400-9,000**

于右任

書法

水墨紙本

立軸

題識：貨惡其棄於地也，不必藏於己。  
力惡其不出於身也，不必為己。  
田中四郎先生正，于右任。

鈐印：右任

1360

HONG YI (1880-1942)

Calligraphy

Scroll, mounted and framed, ink and vermilion on paper

27.5 x 13.5 cm. (10 7/8 x 5 3/8 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Anyuan

HK\$50,000-70,000

US\$6,400-9,000

弘一 書法—南無阿彌陀佛 水墨硃砂紙本 鏡框

題識：南無阿彌陀佛。安遠居士供養，一音。

鈐印：弘一

1361

HONG YI (1880-1942)

Sutra Calligraphy

Hanging scroll, ink on paper

65.5 x 19.3 cm. (25 3/4 x 7 5/8 in.)

Inscribed, with one seal of the artist

PROVENANCE:

Purchased from Duo Yun Xuan exhibition in the 1990s in Singapore by present owner;

Previously in the collection of Duo Yun Xuan.

LITERATURE:

*Calligraphy by Master Hong Yi*, Shanghai Painting and Calligraphy Publishing House, December 1993, pl. 84 (the sixth).

NOTE:

This hanging scroll is one of the twelve scrolls of Hong Yi's *Sutra Calligraphy*. The complete works of *Sutra Calligraphy* was illustrated in the book *Calligraphy by Master Hong Yi* published by Shanghai Painting and Calligraphy Publishing House. However, the lack of seals on the three scrolls should be an error of typesetting in the process of colour printing. This case happens frequently in early publications.

HK\$260,000-360,000

US\$34,000-46,000

弘一 大品智論如響喻贊 水墨紙本 立軸

題識：響無所在，緣會發聲，不知自我，喜怒交爭。

妄和真心，事象萬形，莫知其本，終日營營。

如響喻。無得。

鈐印：胤

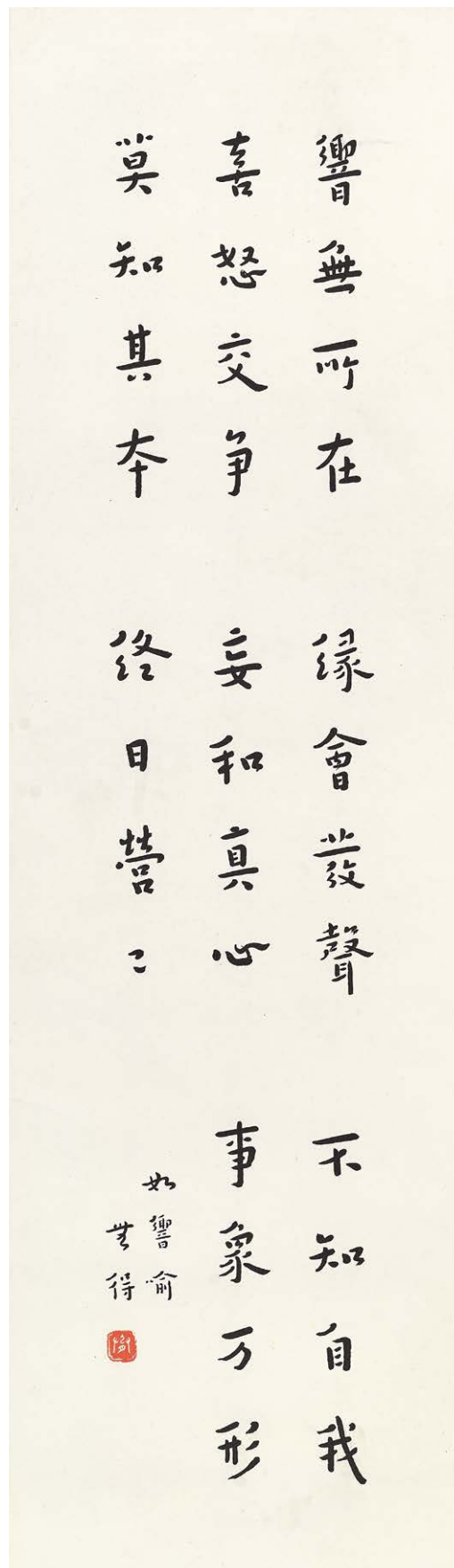
來源：現藏家1990年代於朵雲軒新加坡展銷會購得；

朵雲軒舊藏

出版：《弘一法師書法集》，上海書畫出版社，1993年12月，

圖版84（第六）。

註：此屏為弘一法師書《大品智論十喻贊》十二屏之一，上海書畫出版社《弘一法師書法集》圖版編號84收錄，惟其中三屏缺失印章，應為套色印刷過程中排版失誤所致，此種情況在早期出版中不乏同例。







1362

1362

**ZHANG DAQIAN (1899-1983)**

*Flower*

Scroll, mounted on cardboard and framed,  
ink and colour on paper

23.3 x 26.5 cm. (9 1/8 x 10 3/8 in.)

Inscribed and signed, with two seals of the  
artist

Dedicated to Yinglan

**HK\$100,000-200,000**

**US\$13,000-26,000**

張大千 花卉 設色紙本 紙板鏡框

題識：英蘭詩人吟定。

蜀人張大千大風堂下。

鈐印：張爰印信、大千



1363

1363

**ZHANG DAQIAN (1899-1983)**

*Chrysanthemum*

Scroll, mounted on cardboard and framed,  
ink and colour on paper

23.3 x 26.5 cm. (9 1/8 x 10 3/8 in.)

Inscribed and signed, with two seals of the  
artist

Dedicated to Yinglan

**HK\$100,000-200,000**

**US\$13,000-26,000**

張大千 菊花 設色紙本 紙板鏡框

題識：茶已熟，花正開。

賞秋人，來不來。

英蘭詩人吟定，大千居士張爰。

鈐印：張爰印信、大千



1364

1364

**ZHANG DAQIAN** (1899-1983)

*Begonia*

Scroll, mounted on cardboard and framed, ink and colour on paper  
44 x 51.5 cm. (17 ¾ x 20 ¼ in.)

Inscribed and signed, with four seals and one dated seal of *jiwei* (1979)

Dated thirteenth day of the tenth month, sixty-eighth year (of the Republic, 1979)

Dedicated to Jiayou

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 26 May 2008, Lot 837.

**NOTE:**

The recipient of this painting is Liu Jiayou, a good friend of the artist. He opened Fufeng Bank in Shanghai and befriended Zhang Daqian and other artists. After 1948, he moved to Hong Kong and lived in the same building as Zhang. Liu visited Zhang many times after the artist moved to Taiwan in 1976.

**HK\$500,000-700,000**

**US\$64,000-90,000**

張大千 海棠花 設色紙本 紙板鏡框 一九七九年作

題識：我家香國為鄰國，（昌州誌稱海棠香國與予內江為接境），想到花時意便消，長恨少陵無逸興，一生不解海棠嬌。六十八年（1979年）十月十三日。嘉猷仁弟明日將返香港，寫此為別，並錄舊時環畢庵所賦海棠詩同一笑也，八十一叟爰。

鈐印：張爰、大千居士、己未（1979年）、春長好、摩耶精舍

來源：香港佳士得，中國近現代畫，2008年5月26日，編號837。

註：上款人為張大千友人劉嘉猷先生。解放前曾在上海開設阜豐銀行，餘暇與張大千等畫家往來。1948年底，劉氏移居香港，與張大千同客居簡琴齋家中，交往更深。1952年夏，張大千移居南美洲阿根廷、巴西，兩人魚雁往返。1976年張大千定居台灣，劉嘉猷常往台北探訪。





1365

**1365**  
**ZHANG DAQIAN (1899-1983),**  
**YU YOUREN (1879-1964) AND OTHERS**

*Portrait & Three Purities*

Scroll, mounted and framed, ink on paper

46.5 x 172 cm. (18 ¼ x 67 ¾ in.)

Inscribed and signed by Yu Youren, with one seal

**LITERATURE:**

Hwang Tien-tsai, *A Chang Dai-chien Appears Only Once a Half-Millennium*, Shi Jh Tang Press Ltd., Taipei, November 1998, p.219-220.

**HK\$150,000-250,000**

**US\$20,000-32,000**

張大千、于右任及諸家 梅蘭竹與張大千自畫像 水墨紙本 鏡框

于右任題識：竹秀蘭香二月天，老梅自向雪中妍。  
 何人袖手看春色，仿佛西南張大千。  
 烈武老兄雪中招飲玄武湖柏園，  
 頤淵寫竹、曼青蘭、髯而持梅枝者，  
 張大千寫張大千也。  
 于右任。

鈐印：右任

出版：黃天才，《五百年來一大千》，羲之堂文化出版事業有限公司，台北，1998年11月，第219-220頁。



1366

1366

**PU RU (1896-1963)**

*Orchid and Ganoderma*

Scroll, mounted and framed, ink on paper

28.5 x 57 cm. (11 ¼ x 22 ½ in.)

Signed, with one seal of the artist

Further inscribed and signed by Pu Ru and Chen Hanguang (1879-1957), with a total of four seals

**PROVENANCE:**

Acquired directly from the artist, thence by descent.

**NOTE:**

Two works from this collection are also available in Christie's online sale *Exquisite Eye: Chinese Paintings & Calligraphy* during 20-27 May 2019 (Lots 1604-1605).

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

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

溥儒 芝蘭圖 水墨紙本 鏡框

款識：心畬畫。

鈐印：溥儒

溥儒、陳含光又題：日與善人居，含光。  
德馨若芝蘭，心畬。  
芳風拂吾輩，含光。  
秀色真可餐，心畬。

鈐印：溥儒之印（二次）、含光（二次）

來源：直接得自畫家本人，並由家族繼承。

註：本收藏另有兩件作品將於2019年5月20-27日舉行的“丹青薈萃—中國書畫網上拍賣”呈現（拍品1604-1605）。

1367

**XIE ZHILIU (1910-1997)**

*Green Flycatcher and White Flower*

Scroll, mounted and framed, ink and colour on paper

104 x 47 cm. (41 x 18 ½ in.)

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

Dated spring, *jichou* year (1949)

**PROVENANCE:**

Acquired directly from the artist in the 1950s, thence by descent.

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

**US\$130,000-230,000**

謝稚柳 傲李迪綠羽綬帶 設色紙本 鏡框  
一九四九年作

題識：傲宋人李迪筆。

己丑（1949年）仲春調歡閣，稚柳居士。

鈐印：稚柳、謝稚、穰竅、調歡閣、魚飲谿堂

來源：上世紀五十年代直接得自畫家本人，並由家族繼承。



1367





1368

**1368**  
**ZHANG SHANZI** (1882-1940)  
*Roar of the Tiger*

Hanging scroll, ink and colour on paper  
148.5 x 82 cm. (58 ½ x 32 ¼ in.)  
Inscribed and signed, with three seals of the artist  
Dated summer, *xinyou* year (1921)  
Dedicated to Shusa

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

張善孖 虎嘯 設色紙本 立軸  
一九二一年作

題識：走遍天涯一日還，故鄉祇冀得安閒，  
誰知當道豺狼盛，虎亦回頭願出山。  
辛酉（1921年）夏，  
為叔諷仁兄鄉大人晒正，  
善孖弟張澤。

鈐印：張澤長壽石章、善孖、  
一錢不值萬錢不賣



1369

**1369**  
**ZHANG DAQIAN** (1899-1983),  
**WU HUFAN** (1894-1968) AND  
**YU FEI'AN** (1888-1959)

*Bird, Bamboo and Dragonfly*  
Scroll, mounted and framed, ink and colour  
on paper  
90 x 36.3 cm. (35 ¾ x 14 ¼ in.)  
Inscribed and signed, with three seals of the  
artists  
One collector's seal of Yang Dong

**PROVENANCE:**  
Christie's Hong Kong, Fine Modern and  
Contemporary Chinese Paintings, 30 April  
2000, Lot 133.

**HK\$150,000-250,000**  
US\$20,000-32,000

張大千、吳湖帆及于非闇 蜻蜓鳥竹  
設色紙本 鏡框

張大千題識：張爰寫鳥。  
鈐印：大千居士

于非闇題識：非闇畫蜻蜓。  
鈐印：非盒

吳湖帆題識：吳湖帆添竹。  
鈐印：吳湖帆

鑑藏印：楊棟

來源：香港佳士得，近現代中國書畫，  
2000年4月30日，編號133。



1370

1370

**ZHANG DAQIAN (1899-1983) AND  
XIE ZHILIU (1910-1997)**

*Bamboo and Rock*

Scroll, mounted and framed, ink and colour on paper  
99 x 54.5 cm. (39 x 21 ½ in.)

Inscribed and signed by Zhang Daqian, with two seals of the artist

Dated spring, *xinyou* year (1981)

Two seals of the artist, Xie Zhiliu

**PROVENANCE:**

Christie's Hong Kong, Fine Modern and Contemporary Chinese  
Paintings (I), 27 November 2005, Lot 688.

**HK\$250,000-350,000**

*US\$32,000-45,000*

張大千、謝稚柳 古木竹石 設色紙本 鏡框 一九八一年作

題識：稚柳、大千三十年不相見，  
今得合寫此古木竹石，  
港上多故舊，有見之者，  
必能洞悉吾兩人心情為何如也。  
辛酉（1981年）仲春，爰。

鈐印：張爰之印、大千居士

謝稚柳鈐印：稚柳、謝

來源：香港佳士得，中國近現代畫 (I)，2005年11月27日，編號688。





1371

**1371**  
**ZHANG DAQIAN (1899-1983)**  
*Boating with a Crane*

Scroll, mounted and framed, ink and colour on paper  
 107.5 x 39.5 cm. (42 3/8 x 15 1/2 in.)  
 Entitled, inscribed and signed, with two seal of the artist  
 Dated autumn, *xinsi* year (1941)

**HK\$300,000-500,000**

**US\$39,000-64,000**

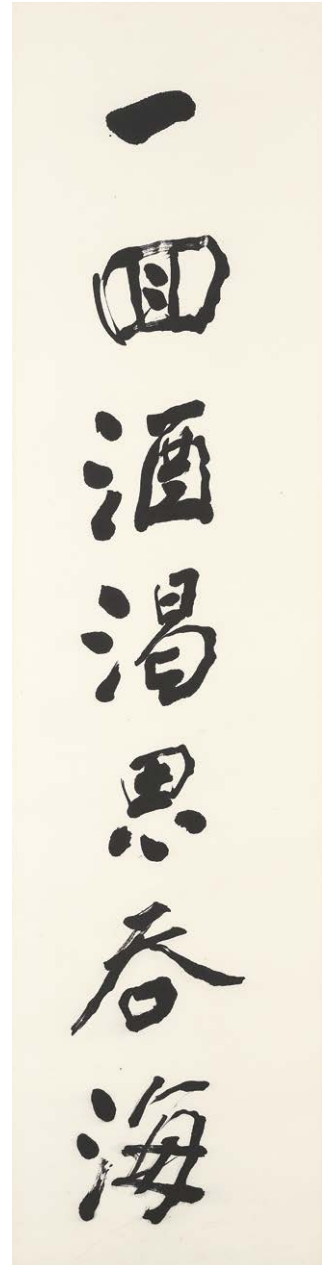


1372

張大千 臨王蒙清溪載鶴圖 設色紙本 鏡框 一九四一年作

題識：清溪載鶴圖。山樵晚年作也，運筆如草篆，  
 辛巳（1941年）秋日臨並記，蜀郡張爰。

鈐印：張爰、大千大利





1373

1372

**ZHANG DAQIAN (1899-1983)**

*Seven-character Calligraphic Couplet in Running Script*

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

Each scroll measures 134 x 32.5 cm. (52 ¾ x 12 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated fifth month, sixty-second year (of the Republic), *guichou* year (1973) (2)

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 28 May 2010, Lot 914.

**HK\$120,000-220,000**

*US\$16,000-28,000*

張大千 行書七言聯 水墨紙本 鏡框兩幅 一九七三年作

題識：一回酒渴思吞海，幾度詩狂欲上天。

六十二年癸丑（1973年）五月，大千張爰。

鈐印：張爰私印、稅牛厂

來源：香港佳士得，中國近現代畫，2010年5月28日，編號914。

1373

**ZHANG DAQIAN (1899-1983)**

*Lotus*

Scroll, mounted and framed, ink and colour on paper

68 x 135 cm. (26 ¾ x 53 ½ in.)

Inscribed and signed, with two seals of the artist and one dated seal of *bingchen* year (1976)

Dated first month, sixty-fifth year (of the Republic, 1976)

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 28 May 2007, Lot 1183.

**HK\$1,800,000-2,800,000**

*US\$240,000-360,000*

張大千 荷花 設色紙本 鏡框 一九七六年作

題識：兩邨姐妹一般嬌，同住青溪隔小橋。

相約采蓮期早至，來遲罰取蕩蘭橈。

六十五年（1976）元月，爰翁。

鈐印：張爰之印、大千居士、丙辰（1976年）

來源：香港佳士得，中國近現代畫，2007年5月28日，編號1183。







## FOREWORD

In commemoration of the 70th year of the founding of the People's Republic of China, Christie's, in collaboration with a distinguished Asian collector, is presenting a series of rare works by Li Keran that were painted over three decades and are imbued with historical significance.

The patriarch of the collector's family was a child prodigy who studied and lived abroad in the US and Europe in his youth, specialising in international law and history. After his return to China in the late 1950s, he joined the Chinese Academy of Social Sciences.

As history and the arts have always been intertwined, the patriarch developed close friendships with many leading figures of the Chinese intelligentsia and painting masters of his time, including Li Keran, Fu Baoshi, and Huang Zhou. Numerous paintings within the collection were presented as gifts: from figure painting by Fu Baoshi as a wedding gift to the collector, to awe-inspiring monumental landscapes by Li Keran.

At this historical moment, Christie's is honoured to have the opportunity to present these works, which have been meticulously preserved for over half of a century. We hope collectors and art-lovers alike can view the new direction of Chinese painting since 1949 retrospectively through them.

## 序

二〇一九年，適逢中華人民共和國成立七十週年，佳士得中國書畫部與亞洲重要私人藏家合作，推出此一批創作年代橫跨三十餘年，並且極具歷史意義之李可染書畫珍品。

藏家之父家學深厚，開蒙早慧，青年時便負笈海外，遊歷歐美，專攻國際法與歷史。五十年代末回國，進入中國社科院。

自古文藝歷史為一家。藏家之父在專業之餘與諸多當代中國知識份子的傑出人物與近現代書畫名家交好，包括李可染、傅抱石、黃胄等，知識份子談藝論道，關係非常緊密。承自互相之間的友誼，受贈作品頗豐，既有傅抱石賀藏家夫婦新婚之喜的人物佳作，又有李可染氣勢磅礴的雄壯山水，質精量豐，蔚為大觀。

藏家家族精心珍藏此一批作品超過半個世紀，在動蕩時期依然矢志不渝，如今在此一具有歷史意義的時刻呈現，佳士得與有榮焉。寄希望廣大藏家和藝術愛好者通過這批作品可以回顧一九四九年新中國成立後之嶄新藝術面貌。





# DEPICTING THE NEW COUNTRY

FINE LI KERAN PAINTINGS FROM A DISTINGUISHED ASIAN COLLECTION



Fig. 1 Fu Baoshi in Eastern Europe, 1957  
圖1 傅抱石出訪東歐，1957年



Fig. 2 Li Keran in Mount Huang  
圖2 李可染在黃山寫生

On October 1st, 1949, the People's Republic of China was founded. For the myriad of painters who had been revolutionising Chinese paintings since the turn of the century, it was the dawn of a new era. The new cultural policies had determined that “arts to serve the people.” “How to serve the people” and “how to describe reality” became the guidelines for the development of the new Chinese painting. Since 1954, artists of the *guohua* or national painting genre participated in many excursions, including overseas trips, where they painted from life (Fig. 1). Such activities broke away from the traditional practice of emulating old paintings. In the 1960s, as everything became increasingly politically charged, *xingquohua* or “New National Painting” pivoted toward depicting the prosperous and fulfilled lives of the people under the socialist regime, as well as the romantic imaginations of socialism. Sites related to the revolution and quotes from Chairman Mao Zedong were adopted as popular themes for landscapes.

As a leader of the New National Painting, Li Keran never ceased to explore new creative possibilities. Born in Xuzhou of Jiangsu province, he began painting at thirteen, copying landscapes by Wang Hui. He enrolled in the China Academy of Art in Hangzhou in 1929, studying under Lin Fengmian and focusing on oil painting. His early oeuvre was deeply influenced by Shitao, Bada Shanren, and the Four Wangs of the Qing dynasty.

After the establishment of a new China and the arrival of a new artistic philosophy, Li Keran decided to depart from tradition and “write biographies for my homeland’s mountain and streams.” Beginning in 1954, he journeyed near and far to paint from nature, leaving his footsteps

in many provinces in the south and painting memorable landscapes (Fig. 2). In the 1960s, surrounded by a politically charged atmosphere, he adopted revolutionary romanticism and created works inspired by important sites and Chairman Mao’s quotes. *Red Across Ten Thousand Peaks, Jिंगgang Mountain* (Fig. 3), and *Army Crossing the Yangtze River* represent his insistence on creativity within such a space narrowly defined by politics. While the subjects of traditional figure paintings, such as lofty scholars, monks, beauties, and deities, were replaced by common laborers, farmers, and shepherds, his figures mostly display a sense of happiness, positivity, and insouciance (Fig. 4). Li Keran developed his distinctive style, employing his skills steeped in Chinese tradition and amalgamated with Western techniques. In this way, he set a milestone in Chinese landscape and figure painting.

The progression of the New National Painting after 1949 was a pivotal moment in the history of Chinese art, when Chinese painting was transformed from idealistic inner self-expression to social realism. The six important works by Li Keran presented by Christie’s span three decades, encompassing his rare traditional landscapes, pleasant cityscape, as well as monumental landscapes with themes of Chairman Mao’s quotes and famous sites from the 1960s. Together, they enable us to review Chinese paintings before and after the watershed moment of 1949. More importantly, they allow us to glimpse the new artistic direction taken by major modern painters under the new socialist order.

# 繪出河山新色

重要亞洲私人收藏李可染作品



Fig. 3 Li Keran, *Jiנגgang Mountain*, Christie's Fine Chinese Modern Paintings, Lot 1379, Nov 2013, price realised HK\$ 84,120,000

圖3 李可染，《井冈山》，佳士得中國近現代畫拍賣，編號1379，2013年秋，成交價港幣84,120,000

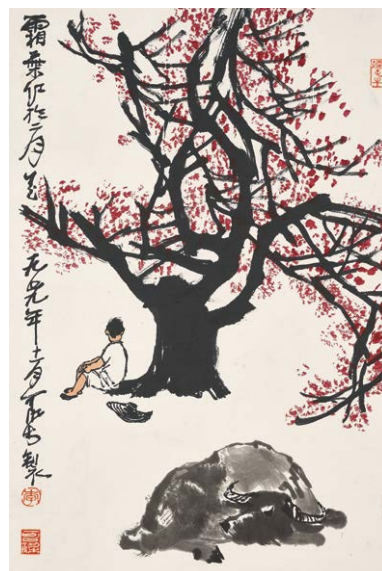


Fig. 4 Lot 1364, Li Keran, *Boy and Buffalo under Plum Blossoms*, dated 1979

圖4 拍品編號1364，李可染，《霜葉紅於二月花》，一九七九年作

1949年10月1日，中華人民共和國成立。對於經歷二十世紀初百家爭鳴以尋求改良的中國繪畫來說，進入了一個新的時代。1949年以後，新的藝文政策要求「藝術為人民服務」。「如何讓藝術為人民服務」以及「如何描繪現實生活」成了「新中國畫」發展的重要課題。1954年起，國畫家們在官方的組織之下舉辦了多次大規模的外出寫生運動，其中包括數次出國訪問寫生（圖1），打破了以往畫家創作僅僅對古摹寫、經營位置的創作模式。1960年代，在日益濃厚的政治氛圍下，「新國畫」轉向描繪人民群眾在社會主義建設下和樂生活的景象，以及更多帶有革命浪漫主義的色彩。祖國的壯麗山河、社會主義建設、革命聖地及毛澤東詩詞等皆融入了「新國畫」山水之中，革命題材蔚然風潮。

李可染，作為新國畫的代表人物，在這一變革中從未停止探索和創新。李可染出生於江蘇徐州，十三歲始畫山水，以臨摹王翬山水畫作品為起點。1929年他入讀西湖國立藝術院研究部（後改名為杭州藝專），師從林風眠，此期間主修油畫創作，打下了堅實的寫實基礎。1943年受聘於國立藝專教授中國畫。在他早年的水墨作品中，可以看到其畫作風格與技法受石濤、八大山人與清初四王的影響，山水畫風格簡約清淡而又筆墨縱肆的，而人物畫筆簡藝濃。

新中國成立後，在新的藝術思潮下，李可染也決心走出傳統，「為祖國河山立傳」的豪情壯志成了他山水作品的轉捩點。從

1954年開始，李可染數年來多次參與長途寫生，足跡遍及江南、黃山、廣東、廣西、四川等地，創作出許多秀麗多姿的山水作品（圖2）。進入到六十年代，在濃厚的政治氛圍下，革命浪漫主義題材也融入到李可染的創作中，以革命聖地和毛澤東詩詞意境創作的作品肇始於此，《萬山紅遍》、《井冈山》（圖3）、《百萬雄師過大江》等一批具有鮮明時代特色的作品在此時期誕生，成為畫家在狹窄的政治空間中堅持創作的寫照。與此同時，在人物畫方面，傳統的高仕、僧侶、仕女、神仙等主題亦被勞工、農民、牧童等平凡人物所取代，畫作中多呈現喜氣、正向與輕鬆、明亮之氣息（圖4）。李可染深厚的傳統功力融合西方寫生技法，進而產生獨有的李家風格，為中國山水人物畫的發展確立了不可忽視的里程碑。

1949年後「新中國畫」的發展，令中國畫一改描繪畫家出世的內涵精神樣貌，轉變為入世的寫實主義體現，是近現代中國繪畫發展史上一個重大的轉捩點。本次呈現的亞洲重要私人收藏李可染之六幅重要作品橫跨三十年，既包括罕見的早期傳統山水，又包含五十年代描寫城市街景的愜意之作，及六十年代以毛澤東詩詞、祖國河山為主題的壯麗山水，更有滿懷激情寫就毛澤東詩詞書法作品。憑藉這一批作品，我們可以回顧1949年前後中國繪畫所發生的變化，更可以管窺近代重要畫家在全新社會語境下所作出的藝術轉向。



《水調歌頭·重上井岡山》

久有凌雲志，重上井岡山。  
千里來尋故地，舊貌變新顏。  
到處鶯歌燕舞，更有潺潺流水，高路入雲端。  
過了黃洋界，險處不須看。

風雷動，旌旗奮，是人寰。  
三十八年過去，彈指一揮間。  
可上九天攬月，可下五洋捉鱉，談笑凱歌還。  
世上無難事，只要肯登攀。

— 毛澤東，1965年作

**1374**

**LIKERAN (1907-1989)**

*Calligraphy-Poem by Mao Zedong*

Scroll, mounted and framed, ink on paper

95.5 x 34 cm. (37 5/8 x 13 3/8 in.)

Inscribed and signed, with one seal of the artist

Dated spring, 1972

**HK\$300,000-500,000**

*US\$39,000-64,000*

**李可染 書法—毛澤東《水調歌頭·重上井岡山》 水墨紙本 鏡框 一九七二年作**

題識：世上無難事，只要肯登攀。

毛主席《水調歌頭·重上井岡山》詞句，

一九七二年春，可染敬書。

鈐印：可染

世上無難事  
只要肯登攀

毛主席沁園春雪  
至上海  
陸山  
初日  
元正  
之子  
十七  
可原  
敬書







Fig. 1 Photo of the Battle of Crossing River, 1949  
圖1 渡江戰役照片，1949年



Fig. 2 Photo of the Yijiang Gate  
圖2 掘江門照片

On the advent of the fifteenth year of the founding of the People's Republic of China, Li Keran painted *Army Crossing the Yangtze River* as his interpretation of Chairman Mao Zedong's poetic lines from "People's Liberation Army's (PLA) Occupation of Nanjing." This painting depicts a decisive battle, which took place between April and June in 1949 at the end of the Chinese civil war, when the PLA crossed the Yangtze River and occupied Nanjing, then the capital of the Republic of China founded by the Nationalists in 1911. Afterward, the Nationalist government essentially collapsed as the PLA took advantage and pushed southward.

Chairman Mao composed this poem immediately upon learning of the victory in Nanjing, but it was not published until 1963. His solemn verses, representative of his oeuvre, describe the PLA's brave crossing, the cataclysmic change in Nanjing, and the rhythm of political changes in history.

Li Keran painted this work in the year after the publication of Chairman Mao's poem. The composition focuses on the invading PLA ships braving the storm. The foreground shows the ships in full sail, virtually the same as they were captured in documentary photographs (Fig. 1). In the background, the city of Nanjing can be glimpsed in the mist, and the southern gate (Fig. 2)—where the PLA entered the city—is partially visible. This painting exemplifies Li Keran's superior ability to use ink

wash to create the atmosphere. The ink-washed evening sky contrasts sharply with the light-brown ships and orange-red flags. He used white paper reserves to show the moonlight penetrating through the dense clouds. The complexity of the reflections on the waves is executed by yellow texture strokes applied with a saturated brush. Turning Chairman Mao's quotes into painting was a common practice in the 1950s and 1960s, as they were appreciated by the intellectuals. In addition, such paintings were considered politically safe. This approach provided artists a valuable outlet for their creativity as well as their spirituality. Many painters, including Fu Baoshi, Li Keran, and Guan Shanyue, among others, took this route. Li Keran's landscapes serve as fine examples of this genre, including *Jinggang Mountain* and *Red Across Ten Thousand Peaks* (Fig. 3). Very few paintings are based on "PLA's Occupation of Nanjing;" the only notable one was a small painting sold by Christie's in 2011 (Fig. 4). As such, it is likely that Li Keran painted a few works based on Chairman Mao's poem after its publication, to commemorate the fifteenth year of the nation's founding. *Army Crossing the Yangtze River* is the largest and most comprehensive known composition of this theme. This year is the seventieth year of the establishment of the People's Republic of China, and it is also the seventieth anniversary of the historic moment of "PLA Crossing the Yangtze River." This painting serves as a rare retrospective window which looks into one of the most significant events in modern Chinese history.

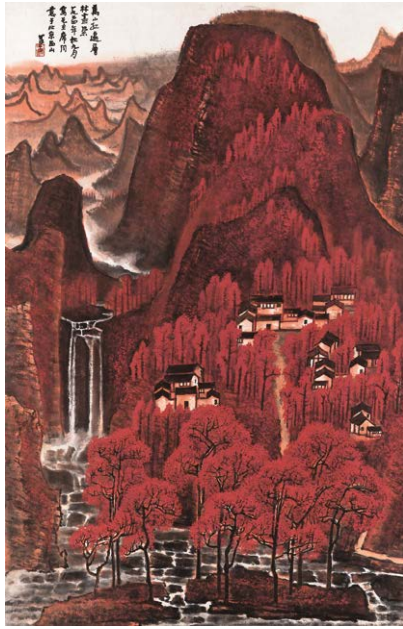


Fig. 3 Li Keran, *Red Mountains*, Christie's Fine Chinese Modern Paintings, Lot 1088, May 2007, price realised HK\$ 35,040,000  
圖3 李可染，《萬山紅遍》，佳士得中國近現代畫拍賣，編號1088，2007年春，成交價港幣35,040,000



Fig. 4 Li Keran, *Army Crossing River*, Christie's Fine Chinese Modern Paintings, Lot 2879, May 2011, price realised HK\$ 23,060,000 (63.1 x 55 cm.)

圖4 李可染，《百萬雄師過大江》，佳士得中國近現代畫拍賣，編號2879，2011年春，成交價港幣23,060,000

《百萬雄師過大江》是李可染於建國十五週年之際，以毛澤東所作《七律·人民解放軍佔領南京》詩意創作的革命歷史題材畫作。此作描繪的正是解放戰爭的關鍵戰役一渡江戰役的場景。解放戰爭末期，1949年4月至6月間，解放軍強渡長江，佔領國民政府首都南京，此一役後，國民政府全線潰敗，江河日下，而解放軍乘勢南下，加速了共產黨奪取全國政權的進程，因此渡江戰役成為1949年中華人民共和國建國前最為關鍵的一場戰役。

此詩原是1949年4月渡江戰役甫一結束，毛澤東得知佔領南京的消息後即席創作，但直到1963年12月才於人民文學出版社出版的《毛澤東詩詞》中正式出版。此詩氣勢磅礴，意境雄渾，先寫渡江戰役之壯觀場面，再寫戰役後南京城天翻地覆的變化，最後總結升華，闡明了歷史發展的規律，是毛澤東詩詞作品的代表。

李可染此幅正是該詩發表翌年所作，作品以渡江戰役的場景入畫，重在表現風雨飄搖、激蕩磅礴的戰役氣氛。李可染於前景細描帆船，棕色的風帆迎風鼓滿，與歷史照片中帆船的形態如出一轍，顯示出畫家嚴謹的寫生態度（圖1）。遠景中，虎踞龍蟠的南京城遙遙在風雨硝煙中若隱若現，南面門戶挹江門半露在視線中，解放軍渡江後正是從此門入城（圖2）。李可染善用水墨渲染氣氛，在此作中尤其達到極致。渡江戰役在夜間開

始，而毛澤東詩起首即是“鍾山風雨起蒼黃”，水墨渲染的天色對比著泛黃的船隻及淡紅的旗幟，夜色穿透濃雲照射在江面上，畫家用留白的方法加以表現。江水在大雨中泛起波浪，畫家用飽含水分的筆墨皴染，另點染黃色，表現帆船投射在江面的微妙效果。整幅畫面在空間、氣氛和光影上均達到了細緻入微的高超境界。

以毛澤東詩詞入畫，在當時的社會背景下普遍發生。一方面，毛澤東的詩詞境界開闊，頗富美學意境，為當時知識階層所欣賞；二則，五、六十年代中國政治運動極多，以毛澤東詩詞入畫，政治上比較安全，這為藝術家提供了寶貴的創作空間和精神寄託。傅抱石、李可染、關山月等人均為此作了很多嘗試，其中尤以李可染的山水創作為代表，《井岡山》、《萬山紅遍》等名作皆出於此一時期（圖3）。以《七律·人民解放軍佔領南京》入畫，是李可染在此領域的特別嘗試，此一題材的作品所見甚少，可追溯的僅有2011年佳士得拍出之小尺幅同名作品（圖4），據此可見，此一題材應為該詩發表後，李可染藉建國十五週年之際所創作的數量極其有限之作品，而本幅則是已知尺幅最大，構圖最完整之成熟作品。2019年正值新中國成立七十週年，距離“百萬雄師過大江”的重要歷史節點也已過去整整七十年，此作為回顧這一中國近代史上的重要事件提供了難得的視覺窗口。



1375

**LI KERAN (1907-1989)**

*Army Crossing the Yangtze River*

Hanging scroll, framed, ink and colour on paper

96.2 x 60.3 cm. (37 7/8 x 23 3/4 in.)

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

Dated spring, 1964

**HK\$20,000,000-30,000,000**

*US\$2,600,000-3,800,000*

李可染

百萬雄師過大江

設色紙本

立軸鏡框

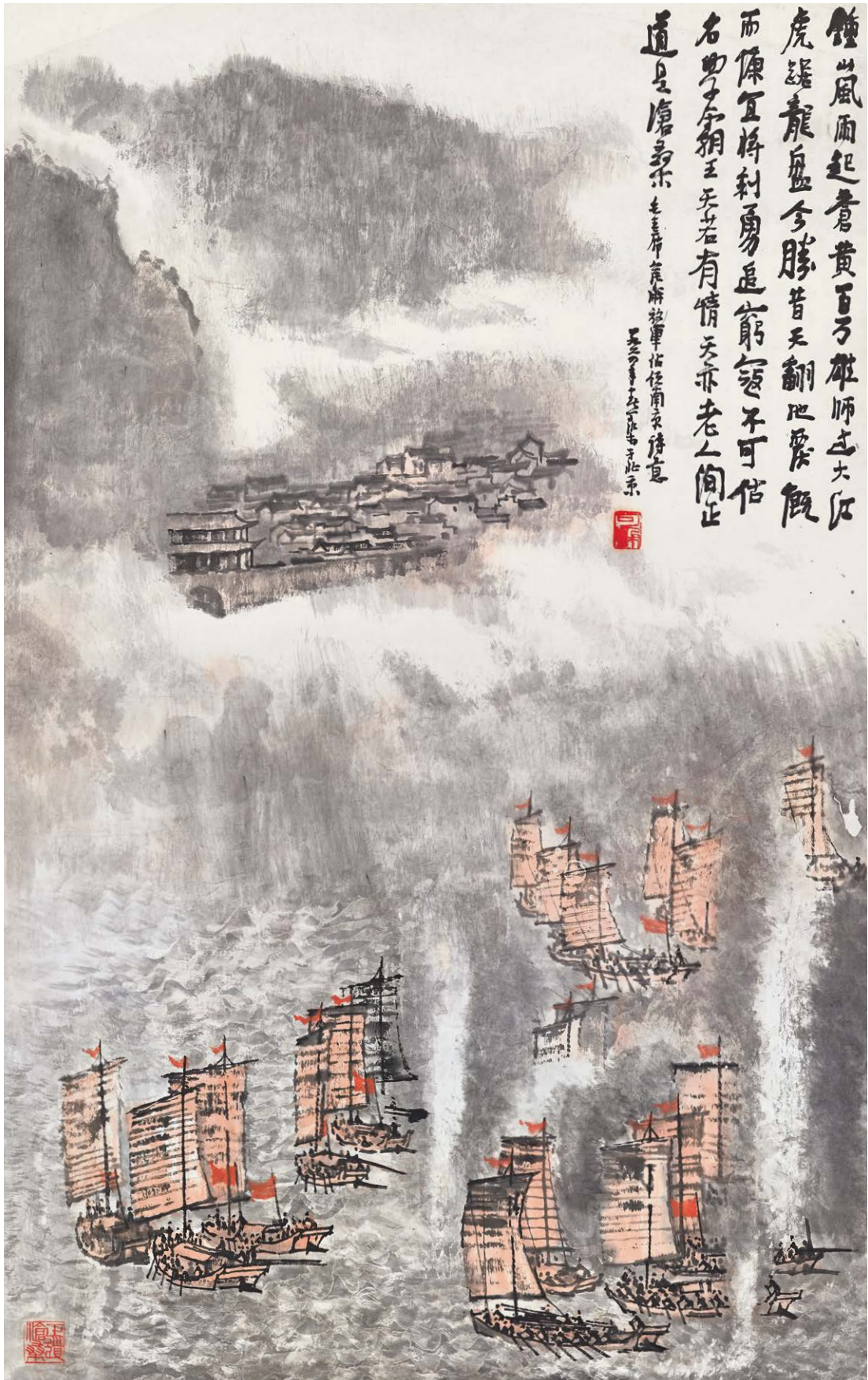
一九六四年作

題識：鍾山風雨起蒼黃，百萬雄師過大江。  
虎踞龍盤今勝昔，天翻地覆慨而慷。  
宜將剩勇追窮寇，不可沽名學霸王。  
天若有情天亦老，人間正道是滄桑。  
毛主席人民解放軍佔領南京詩意。  
一九六四年春，可染於北京。

鈐印：可染、正道滄桑







鍾嵐雨起蒼黃百萬雄師在大江  
 虎踞龍盤今勝昔天翻地覆慨  
 而陳宜將刺勇追窮寇不可信  
 名勇才余相王天若有情天亦老人偷正  
 道是滄桑尔

毛主席在解放軍佔領南京時寫  
 五言古詩一首





1376

**LI KERAN (1907-1989)***Guilin Landscape*

Scroll, mounted and framed, ink and colour on paper

70 x 50 cm. (27 ½ x 19 ¾ in.)

Inscribed and signed, with three seals of the artist

**HK\$6,000,000-8,000,000****US\$770,000-1,000,000****李可染****桂林山水甲天下****設色紙本****鏡框**

題識：世稱桂林山水甲天下，吾曾三次前往寫生。  
此圖在象鼻山上南望得稿，深感祖國河山之美。  
可染畫竟並記，時在北京。

鈐印：可染、在精微、河山如畫

Li Keran's landscapes are never mere paintings from nature rooted in realism. He said, "In order to paint a good landscape, one must first grasp the soul of landscape painting—the artistic concept." In other words, during the process of painting a scene from nature, he grasped the communion between the spirit of mountains and streams and the spirit of the artist. The artistic concept was manifested through the transformation of these spirits through his brush. This conforms to the traditional ideal of "For the exterior one learns from forms; for the interior the heart."

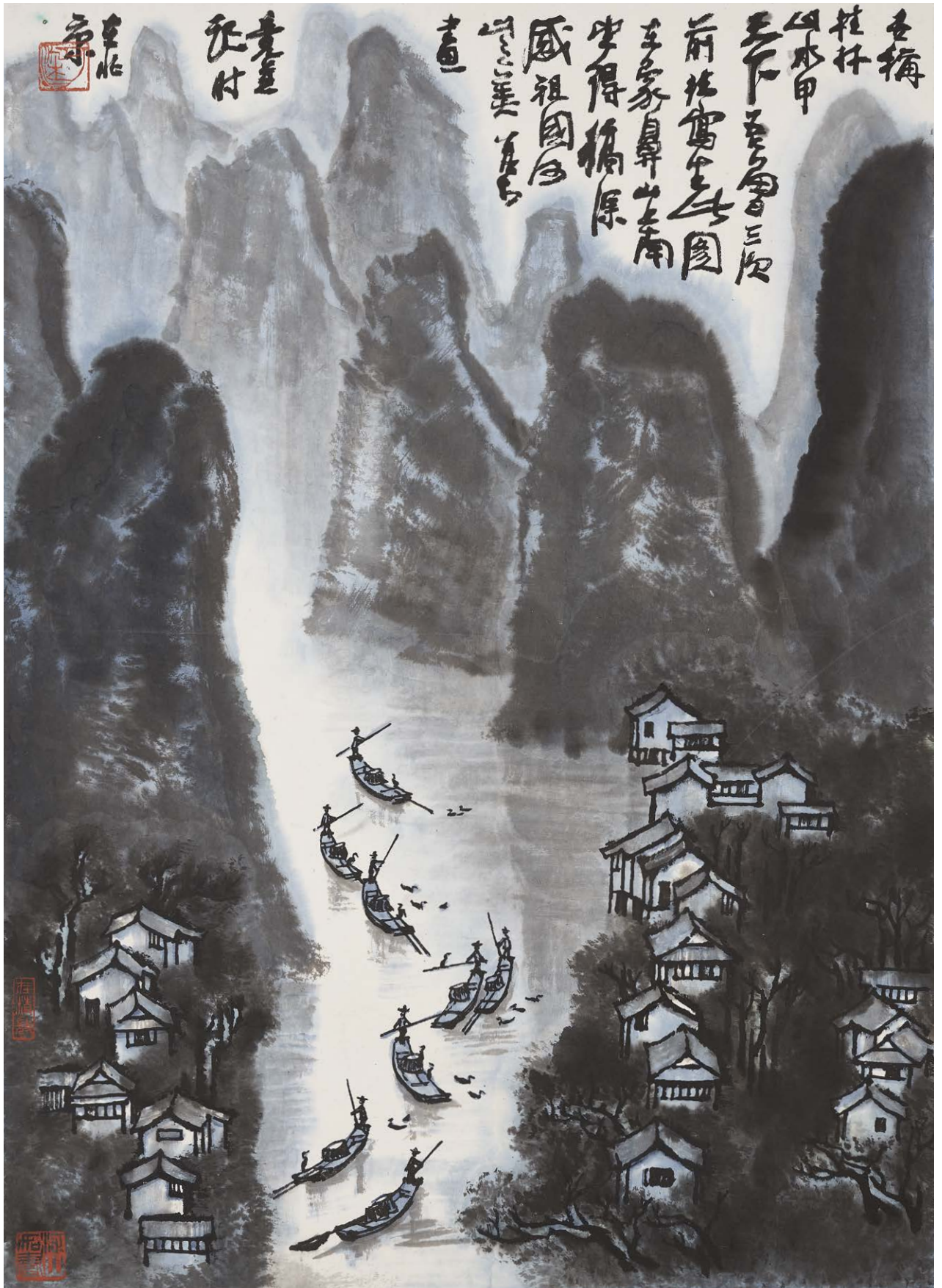
Guilin—a favourite source of Li Keran's inspirations—is a sacred site for Chinese landscape painting known for its unusual and stunning scenery. He loved Guilin's natural beauty all his life: *The Panorama of Li River* hung in his studio for a long time for his enjoyment. Beginning in the spring of 1959 when he went to Guilin with the painter Yan Di, he journeyed there on several occasions. He went on a painting excursion in 1962 and filmed an art education video there in 1980. In *Guilin Landscape*, Li Keran used layers of contrasting ink—ranging from dark to light and vice versa—to visually build the volume of the rocky cliffs along the river. Strategically he also placed whites and blues to colour the houses and river, brightening the scene. While Li Keran applied saturated layers of dark ink, the overall image is nevertheless lively and highly defined. Although the outdoor scenery of Guilin is often borrowed by painters, composition like this one is rather uncommon. The only other known work with a similar composition is a painting of the same title dedicated to the Deputy Secretary of State Gu Mu (Fig.). As this work bears a similar composition and inscription, it is reasonable to assume that Li Keran painted both in the 1970s.



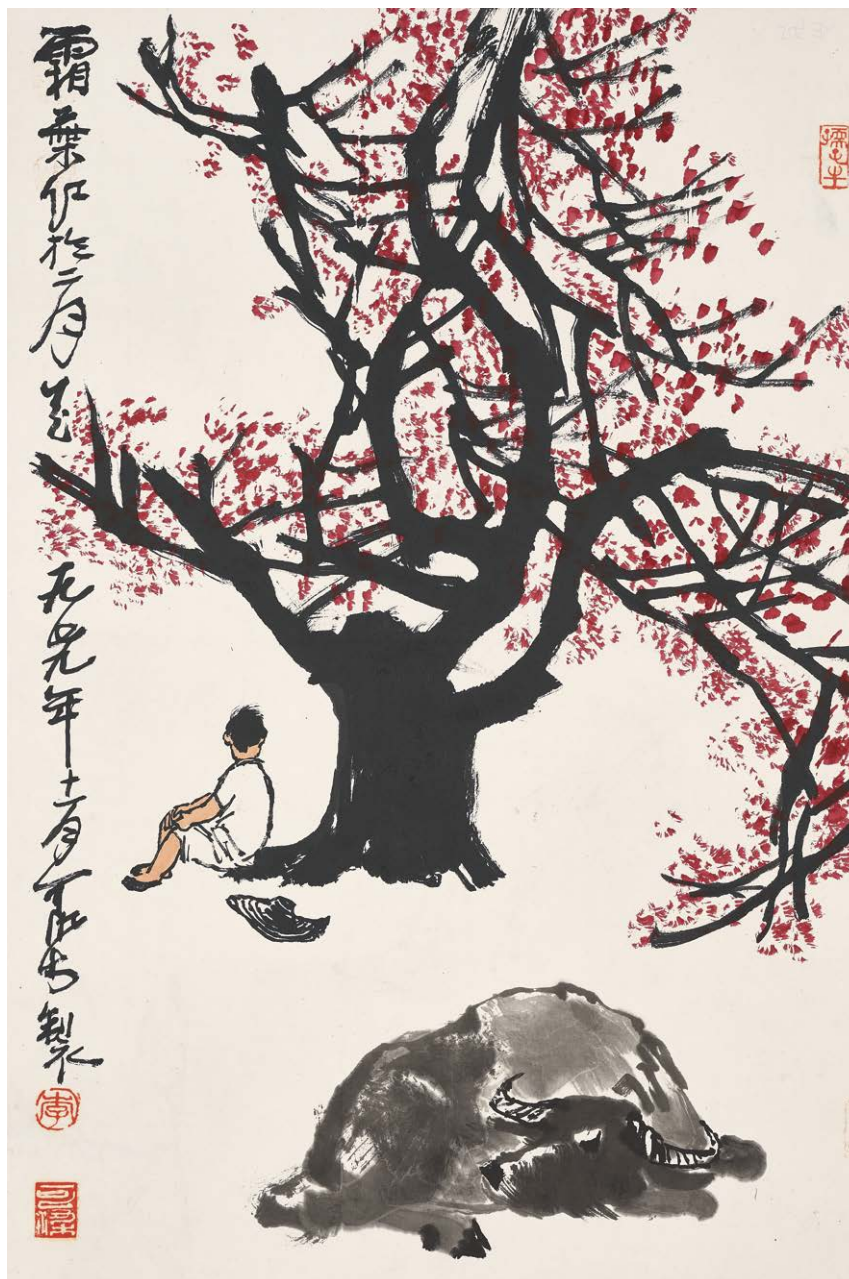
Fig. Li Keran, *Guilin Landscape*  
圖 李可染《桂林山水甲天下》

李可染的山水畫作品並非單純的寫實主義式的對景寫生，他曾在《漫談山水畫》中提到：「想要畫好一幅山水畫，首先要掌握山水畫的靈魂—意境」。換言之，在寫生的過程中，李可染掌握到山水精神與藝術家自我精神的連接，再透過筆墨將轉化、增補後的意境呈現出來，正應合了傳統上「外師造化，中得心源」的創作精神。

桂林是中國山水的聖地，也是李家山水的靈感源泉。李可染一生鍾愛桂林山水，在他的畫室中，曾長期掛著《灕江天下景》以自賞。李可染曾多次赴桂林，第一次是在1959年春，李可染與畫家顏地赴桂林、陽朔寫生。1962年，李可染又再次帶學生赴桂林寫生。1980年，為拍攝藝術教學片外景，李可染又再次來到桂林。本幅《桂林山水甲天下》以濃厚的墨色堆積出兩岸層巒疊嶂的山，墨色由濃至淡，再由淡中轉深，濃淡對比創造出大氣磅礴的視覺感受，墨色濃重的群山間以生動醒目的藍白色點染江水和房屋，點亮畫面，因此李可染雖用積墨濃重，但畫面卻清麗澄澈。雖桂林山水是畫家常有題材，但此幅構圖並不多見，唯上款前國務院副總理谷牧之同名作品見諸於市場（圖），其題識和構圖均相似，相信兩幅作品均為七十年代之作。







1377

1377

**LI KERAN (1907-1989)**

*Boy and Buffalo under Plum Blossoms*

Scroll, mounted and framed, ink and colour on paper  
68 x 45.5 cm. (26 ¾ x 17 ⅞ in.)

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

Dated November, 1979

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

*US\$130,000-190,000*

李可染 霜葉紅於二月花 設色紙本 鏡框 一九七九年作

題識：霜葉紅於二月花。

一九七九年十一月，可染製。

鈐印：李、可染、孺子牛





1378

1378

**LI KERAN** (1907-1989)

*Hangzhou Cityscape*

Scroll, mounted and framed, ink and colour on paper

45.2 x 40.7 cm. (17 ¾ x 16 in.)

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

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

*US\$200,000-320,000*

李可染

西湖城隍山

設色紙本

鏡框

題識：西湖城隍山。

可染寫生。

鈐印：可染





1379

**1379**  
**LI KERAN (1907-1989)**  
*Autumn Landscape*

Scroll, mounted and framed, ink and colour on paper  
76.2 x 41.5 cm. (30 x 16 <sup>3</sup>/<sub>8</sub> in.)  
Inscribed and signed, with two seals of the artist  
Dated autumn, *dinghai* year (1947)

**HK\$500,000-700,000**

**US\$64,000-90,000**

李可染 秋山煙靄 設色紙本 鏡框 一九四七年作

題識：金風瑟瑟入空山，邨落人家葉盡斑。  
羨殺箇中奇絕處，一天煙靄有無間。  
丁亥（1947年）秋日，可染寫於蜀中有君堂。

鈐印：李可染、有君堂

1380

**XU BEIHONG (1895-1953)**

*Rooster and Hen*

Scroll, mounted and framed, ink and colour on paper

103 x 33 cm. (40 ½ x 13 in.)

Inscribed and signed, with one seal of the artist

Dated fourth month, thirtieth year (of the Republic, 1941)

Dedicated to Ruiwei

**PROVENANCE:**

Acquired directly from the artist and thence by descent.

**NOTE:**

The recipient of this painting, surnamed Xie, was from an established family in Penang. In 1941, Xu Beihong was in Penang to exhibit his works. Madame Xie, along with her sister, befriended the artist and commissioned a work for each of them, one of them being the present lot. Xu also painted another oil portrait for Madame Xie, but its whereabouts is unknown after the Second World War. A sketch of Madame Xie is currently in the Xu Beihong Memorial Museum in Beijing.

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

**US\$110,000-150,000**

徐悲鴻 雙吉圖 設色紙本 鏡框 一九四一年作

題識：瑞薇女士摐正。

卅年（1941年）四月，悲鴻。

鈐印：悲鴻

來源：直接得自畫家本人，並由家族繼承。

註：上款人為謝瑞薇，生於檳城世家。1941年徐悲鴻於檳城舉辦展覽期間與謝氏姐妹結識，並為兩位各繪作品一幅。本拍品為其中一幅。據現藏家憶述，徐悲鴻曾為謝女士繪製一幅油畫像，其素描稿現藏於北京徐悲鴻紀念館。



*Portrait of Madame Xie, currently in the Xu Beihong Memorial Museum. 《謝女士像》，現藏北京徐悲鴻紀念館。*



1380





1381

1381

**XU BEIHONG (1895-1953)**

*Loquat*

Hanging scroll, ink and colour on paper

110.5 x 27.2 cm. (43 ½ x 10 ¾ in.)

Inscribed and signed, with three seals of the artist

Dedicated to Jingshan

**HK\$600,000-800,000**

*US\$77,000-100,000*

徐悲鴻

枇杷

設色紙本

立軸

題識：明年定購香賓，票中得頭獎買枇杷。  
靜山老兄存玩。

鈐印：東海王孫、徐、精爽



1382

1382

**WANG ZHEN (1867-1938)**

*Goldfish and Wisteria*

Hanging scroll, ink and colour on silk

133.5 x 40.5 cm. (52 ½ x 16 in.)

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

Dated summer, *renxu* year (1922)

Wooden box inscribed and signed by Shino Kizou, with one seal

**HK\$45,000-65,000**

**US\$5,800-8,300**

王震 珠光魚影 設色絹本 立軸 一九二二年作

題識：珠光魚影。

壬戌（1922年）夏仲，白龍山人王震寫。

鈐印：王震大利、一亭、靜觀

題木盒：王一亭珠光魚影，絹本。燕安居筱喜三署。

鈐印：筱喜三印



1383

1383

**WANG ZHEN (1867-1938)**

*Peony and Birds*

Hanging scroll, ink and colour on paper

136 x 49.5 cm. (53 ½ x 19 ½ in.)

Inscribed and signed, with three seals of the artist

Dated spring, *jisi* year (1929)

**HK\$30,000-60,000**

**US\$3,800-7,700**

王震 富貴白頭 設色紙本 立軸 一九二九年作

題識：寶馬香車競出遊，洛陽三月想風流。

人人共說花如錦，富貴真能到白頭。

己巳（1929年）孟春，白龍山人寫。

鈐印：王震大利、一亭、得其環中





1384

**QI BAISHI (1863-1957)**

*Wisteria and Chicks*

Scroll, mounted and framed, ink and colour on paper

101.5 x 32.7 cm. (40 x 12 7/8 in.)

Inscribed and signed, with two seals of the artist

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

**US\$130,000-190,000**

齊白石

紫藤雙雛

設色紙本

鏡框

款識：杏子塢老民齊璜白石畫于古燕京城西太平橋外。

鈐印：白石、齊大

Qi Baishi's *Disciple of Buddha* is a decisively modern take on a classical religious subject. It captures a seminal moment in Chan Buddhism (Zen in Japanese), when the Buddha Sakyamuni sparked the enlightenment of his disciple Kasyapa through a simple, delicate gesture.

Kasyapa's awakening took place on Vulture Peak, a favourite retreat of the Buddha and his followers in the Rajgir hills in North East India. On this occasion, the Buddha did not give a lengthy sermon when his disciples assembled to receive instruction. In fact, he said nothing at all. He simply raised a small flower. Kasyapa broke into a slight smile, an outward sign of his inner transformation through the Buddha's non-verbal teaching. For Chan and Zen Buddhists, this wordless awakening marks the beginning of their lineage, described as a 'separate transmission outside the sutras, not based on language.'

Qi painted the Buddha's robe in bold, confident strokes. The wrinkles at the corners of his eyes, and lines around his mouth stress his humanity and mortality. This weathered, open face is far removed from the idealised divine countenance so often seen in historic paintings and sculptures of the Buddha. His robes are a muted grey, and his hair a dense pile of snail-like curls. The flower in his hand is an uncomplicated white blossom.

Qi's characteristically accessible and direct style of painting forms an eloquent synergy with the religious narrative in this painting. Both are deceptively simple yet powerfully immediate. Both convey the transformative power of a direct gesture.

1385

QI BAISHI (1863-1957)

*Disciple of Buddha*

Hanging scroll, ink and colour on paper

74.3 x 37.3 cm. (29 ¼ x 14 ⅝ in.)

Signed, with one seal of the artist

LITERATURE:

*The Paintings of Chi Pai-Shih*, Kuo Hwa Art Publishing Inc., Taipei, March 1984, pl. 59

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

US\$200,000-320,000

齊白石 拈花微笑 設色紙本 立軸

款識：齊璜造。

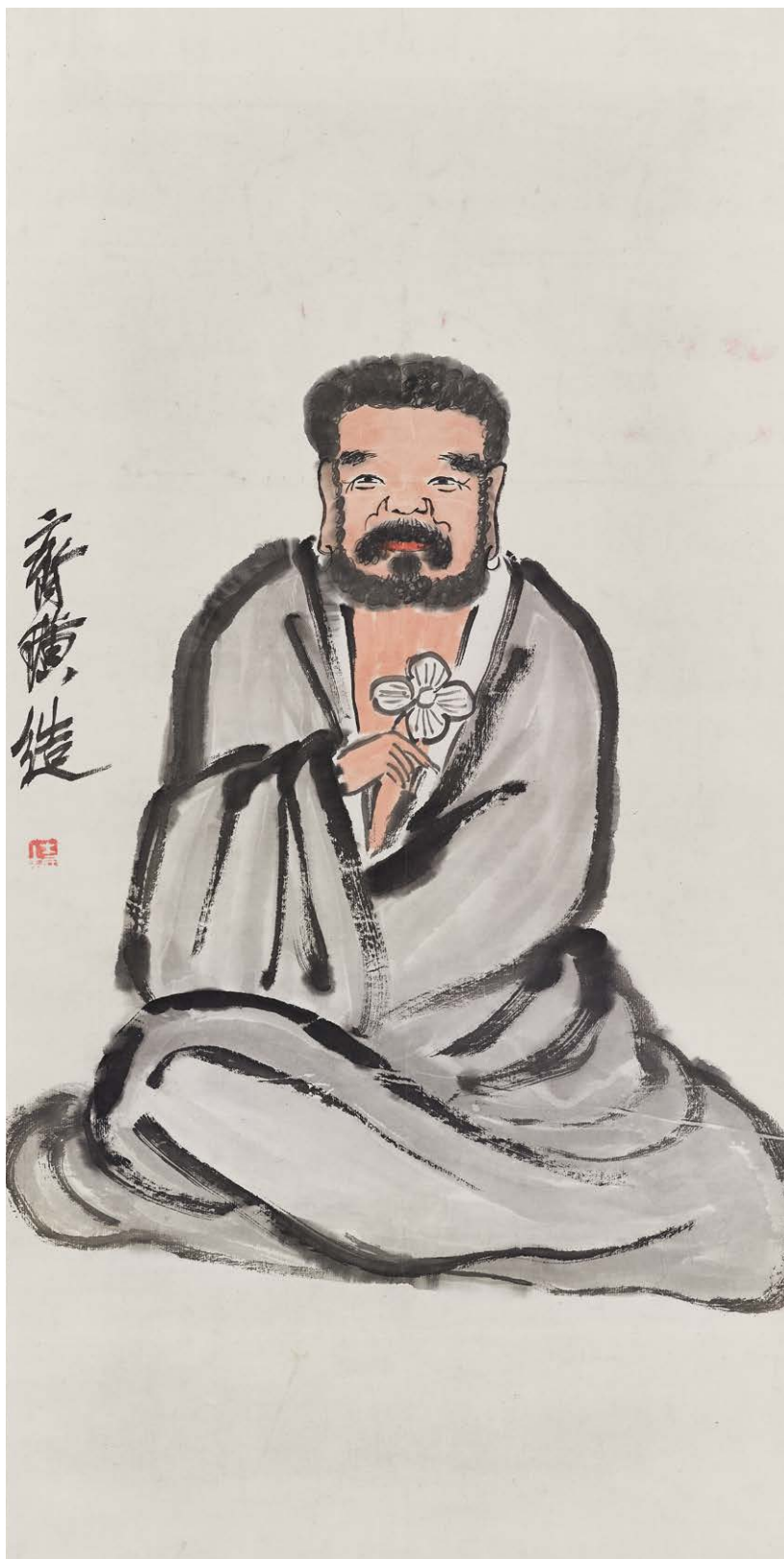
鈐印：木居士

出版：《齊白石畫集》，國華書畫出版社，台北，1984年3月，圖版59。

《拈花微笑》是近代畫家對古典題材精妙演繹的範例。它表現了禪宗中的一個經典瞬間，佛祖釋迦摩尼通過一個簡單而微妙的手勢啓迪他的弟子摩訶迦葉。

彼時佛祖在靈鷲山上說法，但釋迦摩尼並沒有對弟子長篇大論，相反他意態安詳，一言不發，只是拈起一朵金婆羅花，衆弟子面面相覷，唯有摩訶迦葉破顏輕笑，象徵了佛陀之間以心印心，受到啓發。這個簡單的瞬間標誌著禪宗佛教一脈的起始，即“不立文字，教外別傳。”

齊白石一生與佛有緣，早歲客居北京時曾借住法源寺。此作中他以自由而粗豪的筆觸表現佛陀衣衫。釋迦摩尼眼眶和嘴角的皺紋象徵佛陀的慈悲。這種凡人一般的面孔完全不似以往繪畫和雕塑中佛陀的神聖形象。畫家以柔和的灰色描繪衣紋，並以捲曲的筆觸形態表現毛髮。佛陀手中拈著一朵並不繁複的小白花，整幅畫面透露著簡潔的樸素和祥和的意境，齊白石繪畫中一貫簡潔明瞭的風格與禪宗理念不謀而合，也恰恰印證了畫家對“拈花微笑”的理解參悟。



1385





1386



1387

1386

**SHILU** (1919-1982)

Landscape

Hanging scroll, ink and colour on paper

38 x 22.5 cm. (15 x 8 7/8 in.)

Signed, with one seal of the artist

**LITERATURE:**

*New Year Painting and Calligraphy Exhibition of Gengwu Year*, Tsi Ku Chai, 1990, p. 20.

**HK\$120,000-220,000**

**US\$16,000-28,000**

石魯 山水 設色紙本 立軸

款識：石魯戲筆。

鈐印：石魯

出版：《庚午新春書畫展》，集古齋，1990年，第20頁。

1387

**SHILU** (1919-1982)

Peony

Hanging scroll, ink and colour on paper

93 x 33 cm. (36 5/8 x 13 in.)

Inscribed and signed, with one seal of the artist

**HK\$300,000-500,000**

**US\$38,000-64,000**

石魯 牡丹 設色紙本 立軸

題識：月近黃昏花色鮮也。寫於長安，石魯。

鈐印：石魯



1388

1388

**ZHANG DAQIAN (1899-1983) / LI QIUJUN (1899-1973)**

*Red Lotus / Flower and Butterflies*

Folding fan, ink and colour on paper

13 x 41 cm. (5 1/8 x 16 1/8 in.)

*Red Lotus* inscribed and signed, with one seal of Zhang Daqian

Dated fifth month, *renchen* year (1952)

Dedicated to Madame Deying

*Flower and Butterflies* signed by Li Qiujun

**HK\$150,000-250,000**

*US\$20,000-32,000*

張大千／李秋君

紅蓮／蝶舞花間

設色紙本

成扇

一九五二年作

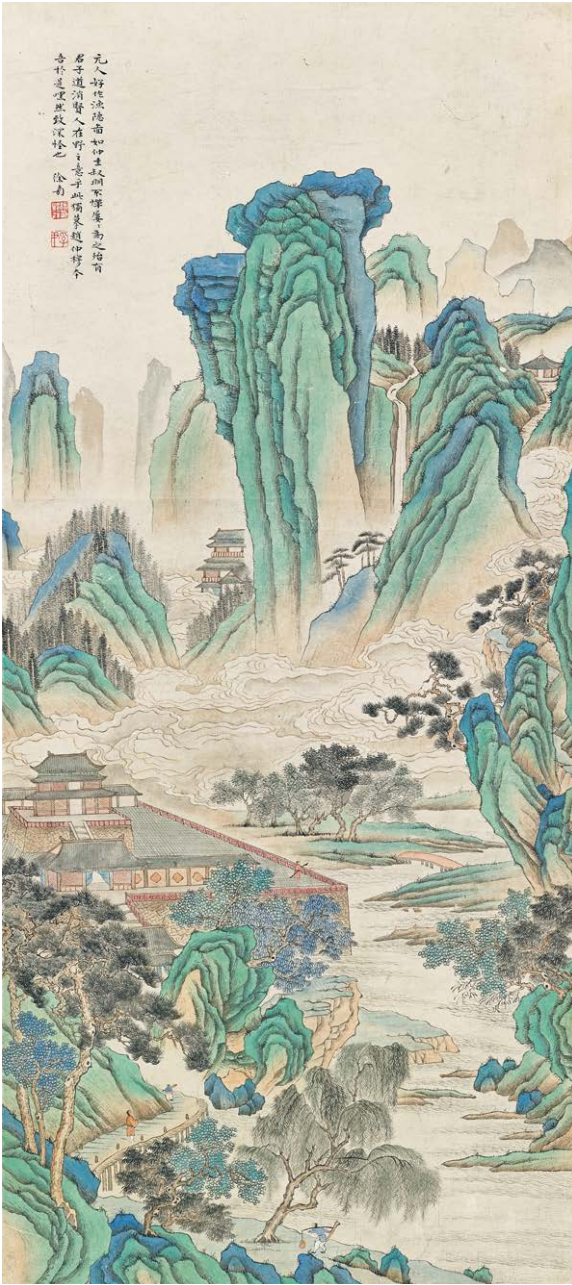
《紅蓮》題識：德英七娣囑。

壬辰（1952年）閏五月，爰。

鈐印：張大千

《蝶舞花間》款識：李秋君畫。





1389

1389

**XU BANGDA (1911-2012)**

*Dwelling in Green Mountains*

Hanging scroll, ink and colour on paper

100 x 44.7 cm. (39 3/8 x 17 5/8 in.)

Inscribed and signed, with two seals of the artist

**NOTE:**

The grandfather-in-law of the current collector shared the same Haining ancestry as Xu Bangda, and the family has kept a close relationship with the artist's family. According to the present owner, this painting was directly gifted from the artist, and thence by descent to the current owner's husband.

**HK\$100,000-150,000**

*US\$13,000-19,000*



1390

徐邦達

漁隱圖

設色紙本

立軸

題識：元人好作漁隱圖，如仲圭叔明不憚屢屢為之，殆有君子道消、賢人在野之意乎，此獨摹趙仲穆本，吾於是嘿然致深。怪也！徐旁。

鈐印：徐邦達印、孚尹

註：現藏家夫婿之祖父結識同為海寧老鄉之徐邦達，至今夫家仍與徐邦達家族關係緊密。據現藏家介紹，本幅直接得自畫家，傳承至今。



1391

1390

**PAN TIANSHOU** (1897-1971)

*Chrysanthemum and Rock*

Hanging scroll, ink and colour on paper  
93 x 23 cm. (36 3/8 x 9 in.)

Inscribed and signed, with two seals of the artist  
Dated eighteenth year (of the Republic, 1929)

**HK\$80,000-120,000**

*US\$11,000-15,000*

潘天壽 菊石圖 設色紙本 立軸 一九二九年作

題識：黃花多簇，詢諸司花者，謂石洋花。  
其枝葉頗與洋牡丹相類，亦鞠科植物一種耳。  
十八年（1929）阿壽。

鈐印：潘天壽、阿壽

1391

**PAN TIANSHOU** (1897-1971)

*Butterfly and Flower*

Hanging scroll, ink on paper  
56.5 x 44.5 cm. (22 1/4 x 17 1/2 in.)

Signed, with one seal of the artist  
Titleslip entitled and signed by the artist

**HK\$700,000-900,000**

*US\$90,000-120,000*

潘天壽 菜花墨蝶圖 水墨紙本 立軸

款識：雷婆頭峰壽者。

鈐印：潘天壽印

畫家自題簽條：菜花墨蝶圖。壽。



1392

**PAN TIANSHOU (1897-1971)**

*Bird on Rock*

Hanging scroll, ink and colour on paper

120 x 50 cm. (47 ¼ x 19 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated spring, 1962

Dedicated to Yiping

**NOTE:**

The recipient of the painting was probably Zhou Yiping (1915-1990). A native of Wuxi, Jiangsu, Zhou graduated from Jinan University in Shanghai in 1939. He subsequently held several posts in the Communist Party before 1949 and later became the Party Secretary of Taizhou. According to Wu Shanming's recollections, Zhou invited Pan Tianshou to Linhai to paint when Pan visited rural areas of Jiangsu in the 1960s. In this way, it is believed Wu and Pan were acquainted with each other before this painting was made.

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

*US\$390,000-640,000*

潘天壽 竹石棲禽圖 設色紙本 立軸 一九六二年作

題識：一萍同志鑒可。

一九六二年初春，雷婆頭峰壽指墨。

鈐印：天壽、潘天壽

註：上款人“一萍同志”應為原台州地委書記周一萍（1915-1990）。周一萍，江蘇無錫人，1939年畢業於上海暨南大學，1949年前已在江蘇省共產黨組織中擔任諸多職務，後來擔任台州地委書記、國防科工委副政委。在吳山明回憶潘天壽的文章中，他提到在上世紀六十年代的社會教育活動中，潘天壽在周一萍專員邀請下，到江蘇臨海寫生作畫，又指出周一萍是文人，很懂得欣賞畫，相信二人在此之前已經熟悉。





1393

**REN YI (REN BONIAN, 1840-1895)**

*Flowers and Birds*

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

Each scroll measures 160.5 x 44 cm. (63 ¼ x 17 ¾ in.)

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

Dated summer, *jichou* year (1889)

One scroll dedicated to Yitang

(4)

**LITERATURE:**

*Jen I's Paintings 1840-1895*, Tan Tsze Chor, Singapore, pl. 55-58.

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

**US\$200,000-320,000**

任頤 花鳥四屏 設色紙本 立軸四幅 一八八九年作

1. 題識：淡黃楊柳帶棲鴉。  
光緒己丑（1889）夏四月，上海山陰任頤伯年。  
鈐印：山陰任頤
2. 題識：光緒己丑（1889年）孟夏吉日，山陰任頤伯年。  
鈐印：任伯年、山陰任頤
3. 題識：意堂仁弟先生雅正。  
光緒己丑（1889年）孟夏之吉，寫於古香室西樓，頤。  
鈐印：任伯年、頤印
4. 題識：師葦間居士。光緒己丑（1889年）孟夏，山陰任頤。  
鈐印：山陰任頤、任伯年

出版：《任伯年畫集》，陳之初，新加坡，圖版55-58。



1393







1394

1394

**LIN FENGMIAN (1900-1991)**

*Fishing Boats by the Seashore*

Scroll, mounted and framed, ink and colour on paper

33.5 x 34.3 cm. (13 ¼ x 13 ½ in.)

Signed, with one seal of the artist

**NOTE:**

Inscribed by the original French collector on the back of the frame:

Lin Fong Ming, Shanghai, 1937, Floriana

Leto

**HK\$600,000-800,000**

*US\$77,000-100,000*

林風眠 漁港 設色紙本 鏡框

款識：林風眠。

鈐印：林風眠印

註：原法國藏家畫框後題：

Lin Fong Ming, Shanghai, 1937, Floriana Leto。



1395

1395

**LIN FENGMIAN (1900-1991)**

*Living by the Coast*

Scroll, mounted and framed, ink and colour on paper

33 x 34 cm. (13 x 13 ⅜ in.)

Signed, with one seal of the artist

**NOTE:**

Inscribed by the original French collector on the back of the frame:

Lin Fong Ming, Shanghai, 1937, Floriana

Leto

**HK\$600,000-800,000**

*US\$77,000-100,000*

林風眠 海濱 設色紙本 鏡框

款識：林風眠。

鈐印：林風眠印

註：原法國藏家畫框後題：

Lin Fong Ming, Shanghai, 1937, Floriana Leto。





1396

1396

**LIN FENGMIAN (1900-1991)**

*Women Working*

Scroll, mounted and framed, ink and colour on paper

36.5 x 39.8 cm. (14  $\frac{3}{8}$  x 15  $\frac{5}{8}$  in.)

Signed, with one seal of the artist

**NOTE:**

Inscribed by the original French collector on the back of the frame:

Lin Fong Ming, Shanghai, 1937

**HK\$600,000-800,000**

*US\$77,000-100,000*

林風眠

勞作

設色紙本

鏡框

款識：林風眠。

鈐印：林風暝印

註：原法國藏家畫框後題：Lin Fong Ming, Shanghai, 1937。





1397

1397

**LIN FENGMIAN (1900-1991)**

*Village Scenery*

Scroll, mounted and framed, ink and colour on paper

65.2 x 66.5 cm. (25 7/8 x 26 1/8 in.)

Signed, with one seal of the artist

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

*US\$200,000-320,000*

林風眠

山林村景

設色紙本

鏡框

款識：林風眠

鈐印：林風暝印



1398

1398

**LIN FENGMIAN (1900-1991)**

*White Lotus Pond*

Scroll, mounted and framed, ink and colour on paper

64.5 x 63.5 cm. (25 3/8 x 25 in.)

Signed, with one seal of the artist

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

*US\$130,000-260,000*

林風眠

白荷塘

設色紙本

鏡框

款識：林風眠

鈐印：林風暝印





1399

1399

**LIN FENGMIAN (1900-1991)**

*Two Egrets*

Scroll, mounted and framed, ink and colour on paper  
67.5 x 67 cm. (26 5/8 x 26 3/8 in.)

Signed, with one seal of the artist

**NOTE:**

According to present owner, the painting was purchased from Chung Kiu Chinese Products Emporium in the 1980s.

**HK\$300,000-400,000**

*US\$39,000-51,000*

林風眠

雙鷺

設色紙本

鏡框

款識：林風眠

鈐印：林風暝印

註：據現藏家介紹，本作為藏家1980年代購自香港中僑國貨公司。



1400

1400

**LIN FENGMIAN (1900-1991)**

*Misty Scenery*

Scroll, mounted and framed, ink and colour on paper  
66 x 66 cm. (26 x 26 in.)

Signed, with one seal of the artist

**NOTE:**

Acquired by the present owner in either Shanghai or Hong Kong in  
the late 1950s to early 1960s.

**HK\$600,000-800,000**

*US\$77,000-100,000*

林風眠

柳橋煙雨

設色紙本

鏡框

款識：林風眠

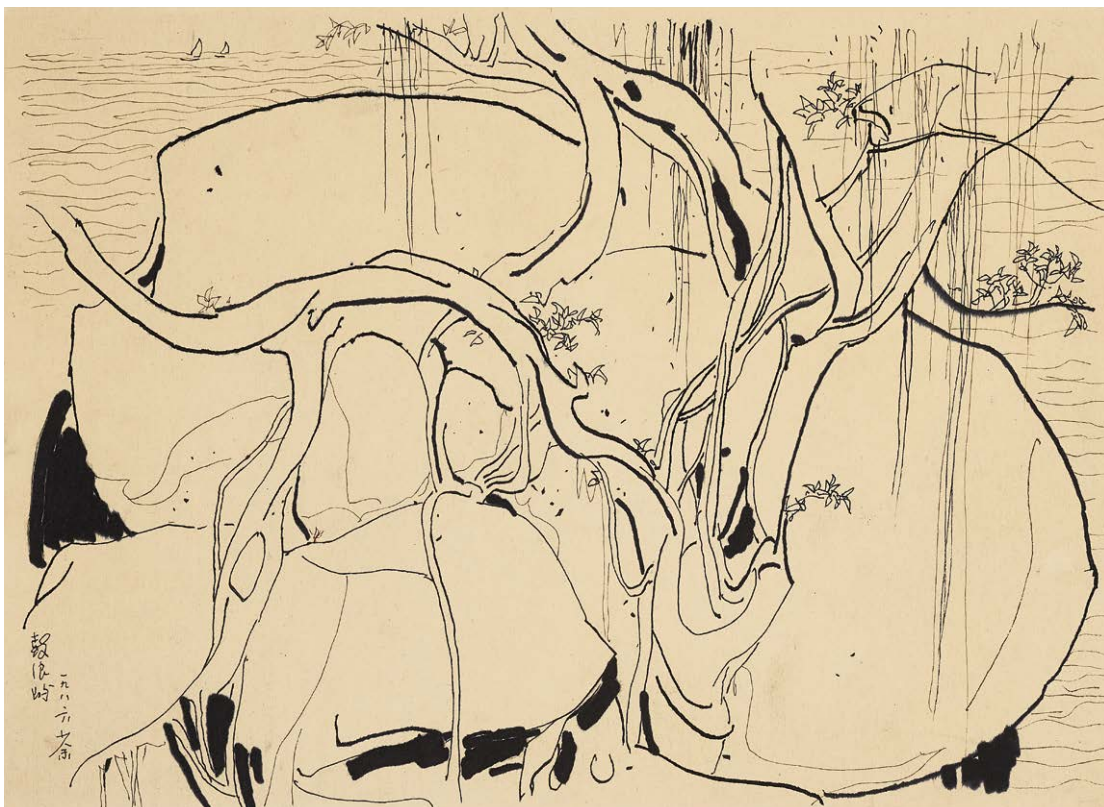
鈐印：林風暝印

註：藏家五十年代末至六十年代初購自上海或香港。





1401



1402



1403

1401

**LIN FENGMIAN (1900-1991)**

*Wild Geese Flying Over Reedbeds*

Scroll, mounted and framed, ink and colour on paper

51.5 x 64 cm. (20 ¼ x 25 ¼ in.)

Signed, with one seal of the artist

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 25 November 2013, Lot 1441.

**HK\$650,000-850,000**

*US\$84,000-110,000*

林風眠 雁過葦塘 設色紙本 鏡框

款識：林風眠

鈐印：林風眠印

來源：香港佳士得，中國近現代畫，2013年11月25日，編號1441。

1402

**WU GUANZHONG (1919-2010)**

*Gulang Islet*

Scroll, mounted and framed, carbonic ink and pen on paper

27 x 37 cm. (10 ⅝ x 14 ⅝ in.)

Entitled, inscribed and signed by the artist  
Dated 1986

**LITERATURE:**

*Sketches by Wu Guanzhong*, L'Atelier Productions Pte Ltd., May 1993, p. 106-107.  
*Conception of Wu Guanzhong's Sketches*, Guangdong People's Publishing House, 2002, p. 172-173.  
*The Complete Works of Wu Guanzhong Vol. I*, Hunan Fine Arts Publishing House, August 2007, p. 265.

**HK\$150,000-250,000**

*US\$20,000-32,000*

吳冠中 鼓浪嶼 鋼筆、碳素墨水紙本 鏡框 一九八六年作

題識：鼓浪嶼。一九八六，茶。

出版：《吳冠中速寫集》，藝達作坊，1993年5月，第106-107頁。  
《吳冠中速寫意境》，廣東人民出版社，2002年，第172-173頁。  
《吳冠中全集1》，湖南美術出版社，2007年8月，第265頁。

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR 歐洲私人收藏 (LOT 1403)

1403

**WU GUANZHONG (1919-2010)**

*Rhythm*

Scroll, mounted and framed, ink and colour on paper

67.5 x 137 cm. (26 ⅝ x 53 ⅞ in.)

Signed, with two seals of the artist

**PROVENANCE:**

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 27 April 2003, Lot 332.

**LITERATURE:**

*Bajia Shanshui hua Xuanjiu (Selection of Landscapes by Eight Artists)*, Tsi Ku Chai Ltd., Hong Kong, August 1989, plate 56.

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

*US\$260,000-380,000*

吳冠中 旋律 設色紙本 鏡框

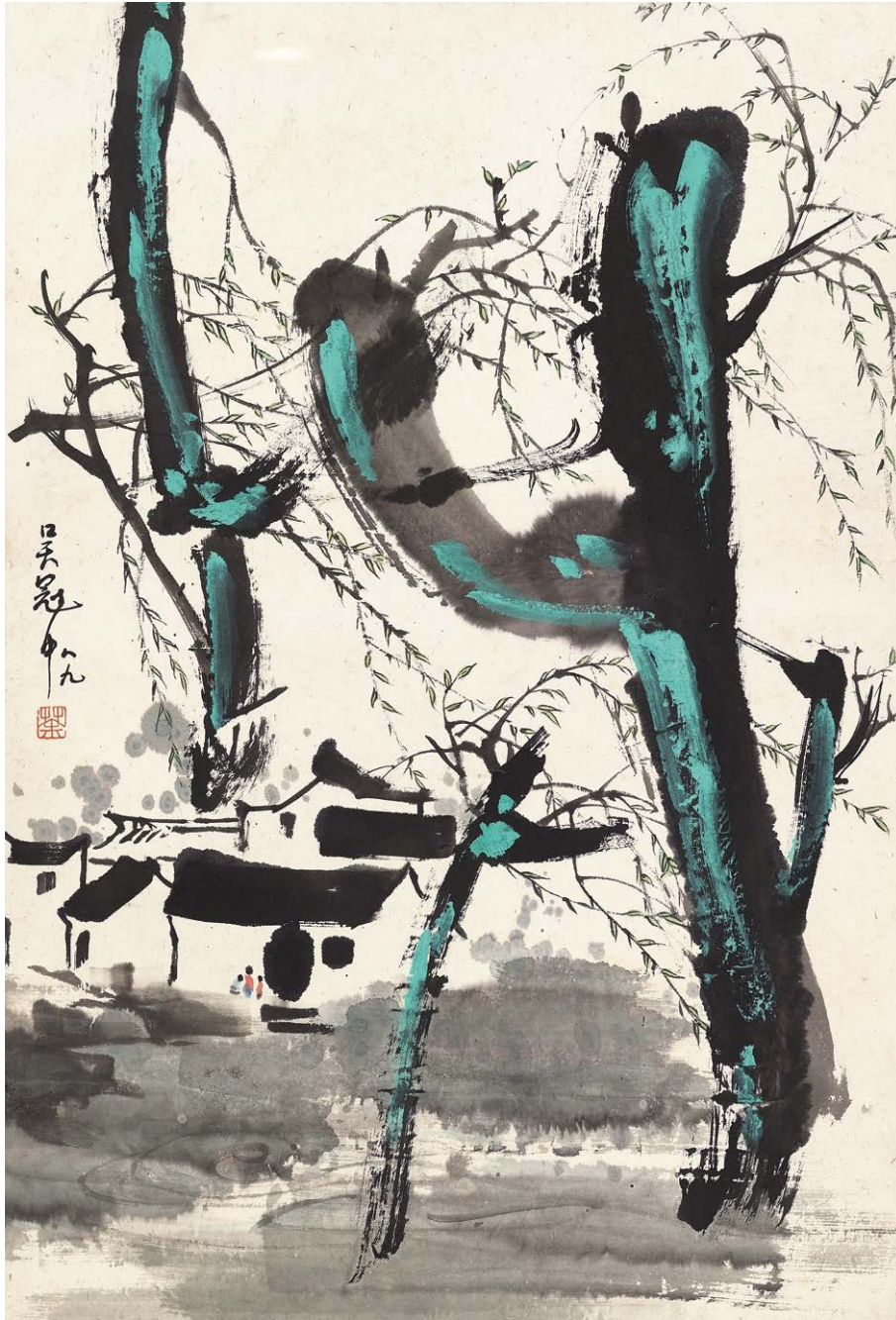
款識：吳冠中。

鈐印：吳冠中印、八十年代

來源：香港佳士得，近現代中國書畫，2003年4月27日，編號332。

出版：《八家山水畫選集》，香港集古齋有限公司，1989年8月，圖版56。





1404

1404

**WU GUANZHONG (1919-2010)**

*Jiangnan Scenery*

Scroll, mounted and framed, ink and colour on paper  
76 x 52 cm. (29 7/8 x 20 1/2 in.)

Inscribed and signed, with one seal of the artist

Dated 1989

**HK\$500,000-700,000**

*US\$64,000-90,000*

吳冠中 江南風景 設色紙本 鏡框 一九八九年作

題識：吳冠中，八九。

鈐印：荼



1405

1405

**WU GUANZHONG (1919-2010)**

*Water Town*

Scroll, mounted and framed, ink and colour on paper

44.2 x 54 cm. (17 ¾ x 21 ¼ in.)

Inscribed and signed, with one seal of the artist

Dated 1987

Dedicated to Fangning

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings,  
29 November 2011, Lot 2119.

**LITERATURE:**

*Chinese Paintings and Calligraphy by Famous Artists*, San Shi Xuan Art  
Co. Ltd., Hong Kong, 1990, pl. 16.

**HK\$2,800,000-3,800,000**

*US\$360,000-490,000*

吳冠中 水鄉 設色紙本 鏡框 一九八七年作

題識：芳寧同志留念。

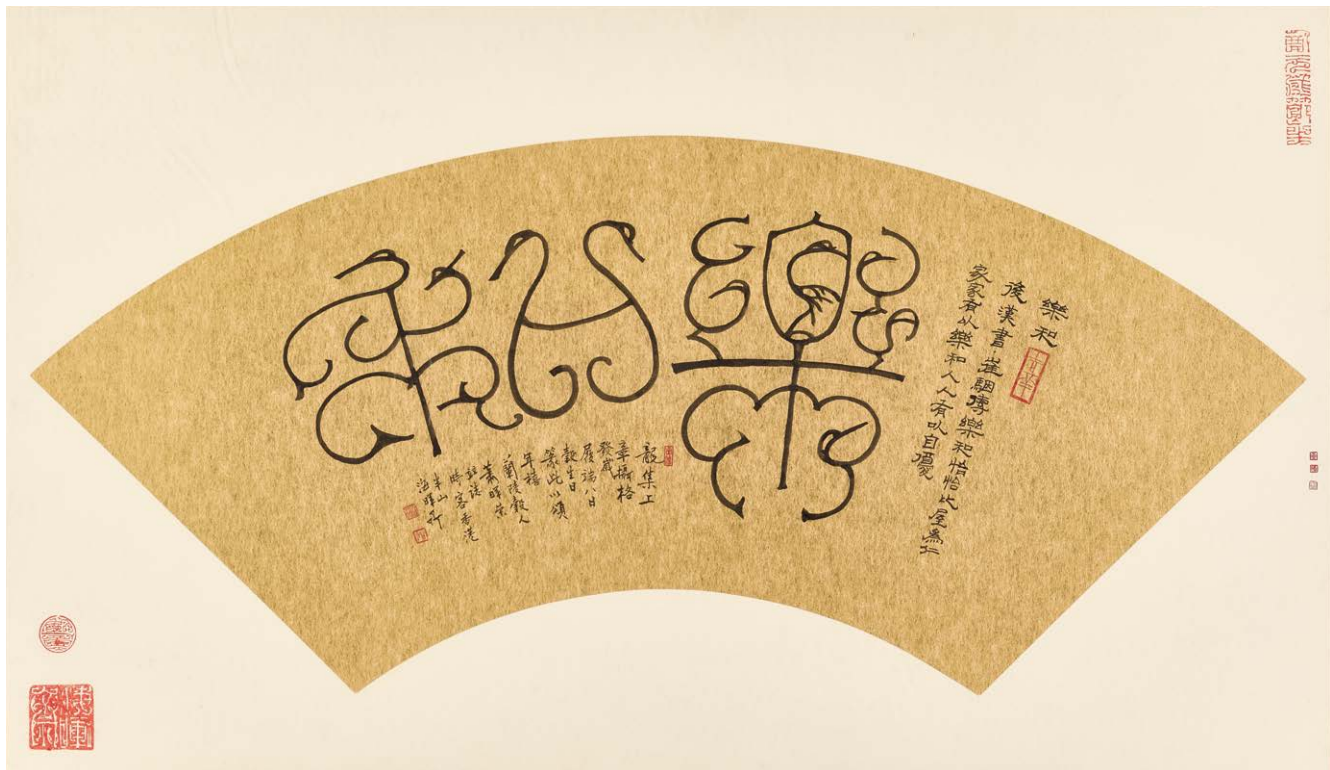
一九八七年吳冠中贈。

鈐印：荼

來源：香港佳士得，中國近現代畫，2011年11月29日，編號2119。

出版：《中國名家書畫介紹—賀三石軒藝術有限公司開業》，三石  
軒藝術有限公司，香港，1990年，圖版16。





1406

1406

**XIAO HUIRONG (SIU FAI WING, B. 1946)**

Calligraphy

Fan leaf, mounted and framed, ink on gold paper

23 x 64 cm. (9 x 25 ¼ in.)

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

Dated the eighth day of the first month, *gengyin* year (2010)

**LITERATURE:**

*The Artworks of Xiao Huirong*, Rong Bao Zhai (H.K.) Company Limited, Hong Kong, May 2014, p.150.

*The Artworks of Xiao Huirong: Ancient Calligraphy Selection*, Hong Kong Art and Culture Group Limited, Hong Kong, March 2018, pl.139.

**HK\$40,000-60,000**

**US\$5,200-7,700**

蕭暉榮 書法 — 樂和 水墨金箋 扇面鏡框 二〇一〇年作

題識：樂和。《後漢書·崔駰傳》：

「樂和怡怡，比屋為仁，家家有以樂和，人人有以自優。」

龍集上章攝格（2010）發歲履端八日穀生日，

篆此以頌年禧，蘭陵穀人蕭暉榮謹誌，

時客香港半山海暉齋。

鈐印：乙酉元成節生、蘭、陵、蕭、吉羊、素澹、蕭暉榮、穀人、如意、海暉齋

出版：《蕭暉榮的藝術》，榮寶齋（香港）有限公司，2014年5月，第150頁。

《蕭暉榮的藝術—古文字書法集》，香港藝苑出版社，

2018年3月，圖版139。

1407

**XING CHENG'AI (B. 1960)**

Summer Breeze

Scroll, mounted and framed, ink and colour on paper

64.5 x 91 cm. (25 ¾ x 35 ¾ in.)

Signed, with one seal of the artist

**HK\$250,000-280,000**

**US\$32,000-36,000**

邢誠愛

夏日清風

設色紙本

鏡框

款識：誠愛

鈐印：邢誠愛印

1408

**LIU MENGKUAN (B. 1950)**

Precious Birds under Moonlight

Scroll, mounted and framed, ink and colour on paper

71 x 96 cm. (28 x 37 ¾ in.)

Inscribed and signed, with one seal of the artist

**HK\$60,000-80,000**

**US\$7,700-10,000**

劉孟寬

綠綺珍禽

設色紙本

鏡框

題識：己亥（2019年），孟寬。

鈐印：劉



1407



1408





1409

1409

**CHOU HSI-TING (B. 1958)**

*Pine Trees Amidst Mountains*

Hanging scroll, ink and colour on paper

196 x 190 cm. (77 1/8 x 74 3/4 in.)

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

Dated winter, *dingyou* year (2017)

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

周錫斑      岩壑松風      設色紙本      立軸  
二〇一七年作

題識：岩壑松風。

丁酉（2017）年初冬，錫斑造境。

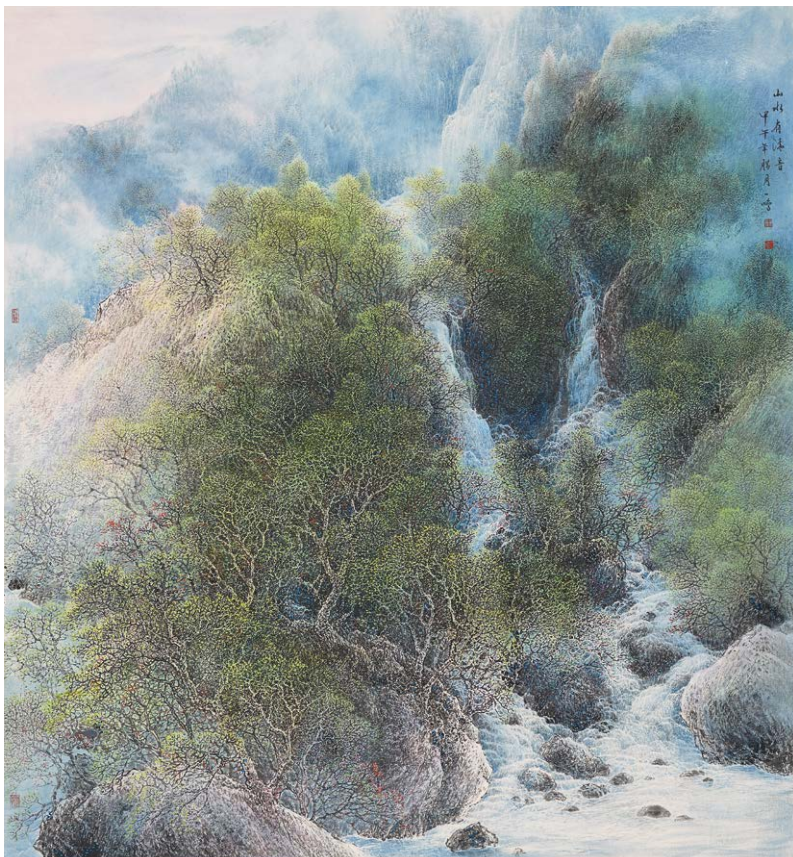
鈐印：周錫斑印

Chou Hsi-Ting studied traditional landscape painting under Fan Bohong (1937-1988) at the age of fifteen. At nineteen, he enrolled in National Taiwan Academy of Arts, and learned sketches, flower and birds, and even western art concepts from Li Qimao (b. 1925) and Ou Haonian (b. 1935).

In *Pine Trees Amidst Mountains*, Chou depicts mountains with a sense of grandeur in front of the viewers. Mountains and rocks are depicted in simple colours, with old pine trees of different shapes growing from the cracks. The dynamic white mist in the valley creates contrast against the stoic mountain and rocks. The artist broke away from the standard forms of rock painting. He uses the brush and ink to create the natural light and colours he felt through his body, mind, and spirit. It reflects Chou's transformation from learning from ancient masters to learning from nature, coming into his own.

周錫斑十五歲時拜師於范伯洪（1937-1988）門下，從傳統山水畫法入門，以古代山水大家為師；十九歲就讀於國立藝術專科學校（今國立臺灣藝術大學）美術科，接受李奇茂（1925年生）、歐豪年（1935年生）等眾多大師指導，學習山水、花鳥，亦接受素描、色彩學、視覺藝術與西方藝術史的訓練，故其創作風格融合了傳統水墨與當代藝術，將光線角度產生的立體感以及對於自然界細微變化的觀察置於畫面中，使作品產生真實自然的效果。

《岩壑松風》的特別之處在於，整幅作品採用中景構圖，使得巖峻的山壁壓迫而聳立在觀者眼前，令人不知山之高、谷之深，並以樸實的顏色描繪出山石之蒼老；從石縫中生長出的老松樹姿態各異而生氣蓬勃，山谷間微量而蒼白的霧氣體現出氣體的流動，與冷硬的山石產生出動與靜的對比。畫家跳脫出形式皴法的限制，以筆墨描繪出身、心、靈所感受出的自然光線和色彩變化，體現出周錫斑繪畫風格從師法古人至師法自然，並自成一格的轉變。



1410





1411

1410

**FENG YIMING** (B. 1965)

*Melodious Sounds in the Mountain*

Scroll, mounted and framed, ink and colour on paper

96 x 86.3 cm. (37 ¾ x 34 in.)

Entitled and signed, with four seals of the artist

Dated twelfth month, *jiawu* year (2014)

**HK\$350,000-400,000**

*US\$45,000-51,000*

馮一鳴 山水有清音 設色紙本 鏡框 二〇一四年作

題識：山水有清音。

甲午（2014）年臘月，一鳴。

鈐印：馮、一鳴、佛（肖形印）、滌心

1411

**HE BAILI** (PAKLEE HO, B. 1945)

*Green Landscape*

Scroll, mounted and framed, ink and colour on paper

66.5 x 139 cm. (26 ⅞ x 54 ¾ in.)

Inscribed and signed, with four seals of the artist

Dated third month, *dingyou* year (2017)

**HK\$350,000-450,000**

*US\$45,000-58,000*

何百里 翠嶺春深 設色紙本 鏡框 二〇一七年作

題識：重臨翠嶺已春深，

瀑鳴谷應有知音。

丁酉（2017）年三月，百里畫并題。

鈐印：百里、何、自在軒、何家山水





1412



1413

1412

**PU RU (1896-1963)**

*Calligraphy in Running Script*

Horizontal scroll, ink on paper  
32 x 103 cm. (12 3/8 x 40 1/2 in.)  
Signed, with two seals of the artist

**LITERATURE:**

*Pu Xinyu Xian Sheng Shu Hua Yi Ji* Volume I, The Commercial Press, Ltd. Taiwan, 1993, p.188.

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

溥儒 行書-磬濩廣虞 水墨紙本 橫批

款識：磬濩廣虞。溥儒敬題。

鈐印：溥儒之印、心畬翰墨

出版：《溥心畬先生書畫遺集》（上），台灣商務印書館，1993，第188頁。

1413

**PU RU (1896-1963)**

*Calligraphy in Running Script*

Horizontal scroll, ink on paper  
34 x 69 cm. (13 3/8 x 27 1/8 in.)  
Signed, with one seals of the artist

**LITERATURE:**

*Pu Xinyu Xian Sheng Shu Hua Yi Ji* Volume I, The Commercial Press, Ltd. Taiwan, 1993, p.23.

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

溥儒 行書-駐鶴 水墨紙本 橫批

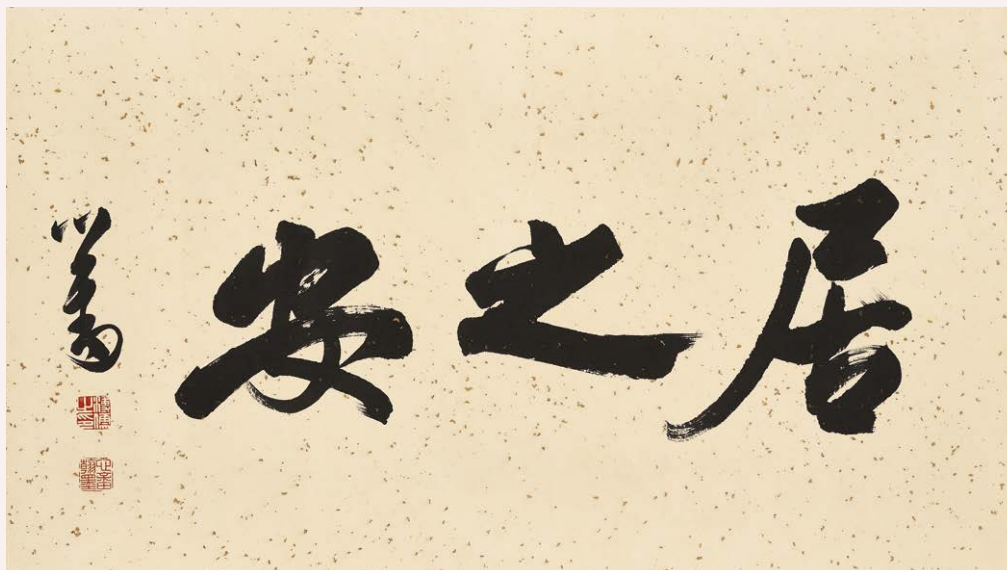
款識：駐鶴。心畬。

鈐印：溥儒之印

出版：《溥心畬先生書畫遺集》（上），台灣商務印書館，1993，第23頁。



Old Photos of Pu Ru and Madame Lee Moyun, provided by Lee Moyun family. 由李墨雲家屬提供的溥儒及墨雲夫人舊照。



1414



1415

1414

**PU RU** (1896-1963)

*Calligraphy in Running Script*

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

33 x 91 cm. (13 x 35 7/8 in.)

Signed, with two seals of the artist

**HK\$30,000-40,000**

*US\$3,900-5,100*

溥儒 行書-居之安

水墨灑金箋

鏡框

款識：居之安。心奮。

鈐印：溥儒之印、心奮翰墨

1415

**PU RU** (1896-1963)

*God of Prosperity*

Scroll, mounted and framed, ink on paper

32 x 48 cm. (12 5/8 x 18 7/8 in.)

Entitled and signed, with one seal of the artist

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

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

溥儒 招財進寶

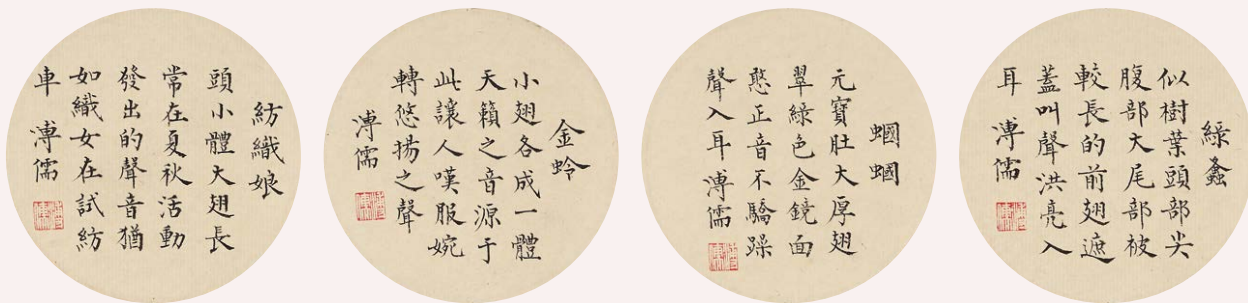
水墨紙本

鏡框

題識：招財進寶。心奮。

鈐印：溥儒





1416

1416

**PU RU (1896-1963)**

*Insects and Calligraphy*

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

Each scroll measures 27 x 7 cm.

(10 5/8 x 2 3/4 in.)

Each scroll inscribed and signed, with a total of four seals (4)

**HK\$300,000-500,000**

**US\$39,000-64,000**

**溥儒 草蟲書法 設色紙本 鏡框四幅**

1. 題識：綠螽。  
似樹葉頭部尖，腹部大，  
尾部被較長的前翅遮蓋，  
叫聲洪亮入耳。  
溥儒。  
鈐印：溥儒
2. 題識：蝸蝸。  
元寶肚大厚翅，翠綠色金鏡。  
面憨正，音不驕躁聲入耳。  
溥儒。  
鈐印：溥儒

3. 題識：金鈴。  
小翅各成一體，天籟之音源於此，  
讓人歎服，婉轉悠揚之聲。  
溥儒。  
鈐印：溥儒
4. 題識：紡織娘。  
頭小、體大、翅長，  
常在夏秋活動，  
發出的聲音猶如織女在試紡車。  
溥儒。  
鈐印：溥儒

1417

**PURU** (1896-1963)

*Chrysanthemum and Goldfish*

Scroll, mounted and framed, ink and colour on paper

93 x 43 cm. (36 7/8 x 16 7/8 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Madame Moyun

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

溥儒    菊花金魚    設色紙本    鏡框

題識：菊花簞里是明珠，翠葉紛披滿枝頭。  
金魚嬉水常相伴，秋風富貴盡堪圖。  
墨雲夫人雅賞，溥儒敬繪。

鈐印：舊王孫、溥儒



1417

187





1418

**PU RU** (1896-1963)

*Zhong Kui*

Hanging scroll, ink and colour on silk

85 x 39 cm. (33 ½ x 15 ¾ in.)

Inscribed and signed, with two seals of the artist

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

溥儒     鍾馗降福     設色絹本     立軸

題識：驅邪除厲，海宇澄（清）。  
普天舜浩，氣薄長川。  
先生劍倚天。  
飛行過雲巖，魑魅淨塵煙。  
西山逸士溥儒。

鈐印：溥儒、心齋

1419

**PU RU** (1896-1963)

*Children Playing*

Scroll, mounted and framed, ink and colour on paper

90 x 36 cm. (35  $\frac{3}{8}$  x 14  $\frac{1}{8}$  in.)

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

Dated spring, *dingyou* year (1957)

**HK\$600,000-800,000**

*US\$77,000-100,000*

溥儒 羣童鬧學堂 設色紙本 鏡框 一九五七年作

題識：羣童鬧學堂。

丁酉（1957年）春月，西山逸士溥儒畫於寒玉堂。

鈐印：溥儒之印、心齋



1419





1420

1420

**PU RU** (1896-1963)

*Landscapes after Zhang Sengyou*

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

Each scroll measures 92 x 26 cm. (36 ¼ x 10 ¼ in.)

Each scroll inscribed and signed, with a total of twelve seals (4)

**HK\$500,000-700,000**

**US\$64,000-90,000**

溥儒

仿張僧繇山水

設色紙本

鏡框四幅

題識：

1. 平隄添雨色，遠樹隱斜暉。  
何處扁舟去，清波賦采薇。  
心奮。
2. 魚戲多深藻，蟬鳴但故林。  
幽人棲隱處，窗下理瑤琴。  
心奮畫。
3. 山色多佳氣，蕭森動晚林。  
斜陽落天際，遺韻滿幽琴。  
心奮題。
4. 碧巘初含雨，青松已滿雲。  
孤舟自來去，應覓白鷗羣。  
心奮。

鈐印：舊王孫（四次）、溥儒（四次）、明夷（四次）

1421

**PU RU** (1896-1963)

*Cranes Flying over Pine Tree*

Hanging scroll, ink on paper

115 x 61 cm. (45 1/4 x 24 in.)

Inscribed and signed, with two seals of the artist

**HK\$600,000-800,000**

*US\$77,000-100,000*

溥儒 白鶴青松 水墨紙本 立軸

題識：鶴立青松百許，年焉野變桑田。  
下如巖上稜曾，共閒雲伴列僊。  
心齋。

鈐印：舊王孫、溥儒



1421





1422

1422

**PU RU** (1896-1963)

*Autumn Evening*

Scroll, mounted and framed, ink and colour on paper

8 x 133.5 cm. (3 1/8 x 52 1/2 in.)

Inscribed and signed, with one seal of the artist

**HK\$500,000-700,000**

*US\$64,000-90,000*

溥儒

秋晚

設色紙本

鏡框

題識：峯巒迷晚色，木葉變秋容。溥儒。

鈐印：溥儒



1423

1423

**PU RU (1896-1963)**

*Pavillion by the River*

Scroll, mounted and framed, ink and colour on paper

37 x 102 cm. (14 5/8 x 40 1/8 in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *guiwei* year (1943)

**HK\$400,000-600,000**

**US\$52,000-77,000**

溥儒 溪岸樓閣 設色紙本 鏡框 一九四三年作

題識：月里青山澹如畫，露中黃葉颯然秋。  
危欄倚遍都無寐，只恐星河墮入樓。  
癸未（1943年）秋月，西山逸士溥儒。

鈐印：溥儒、江山為助筆縱橫

1424

**PU RU (1896-1963)**

*Journey to the West*

Scroll, mounted and framed, ink and colour on silk

20 x 91 cm. (7 7/8 x 35 7/8 in.)

Entitled and signed, with one seal of the artist

**HK\$400,000-600,000**

**US\$52,000-77,000**

溥儒 白骨精化女送香齋 設色絹本 鏡框

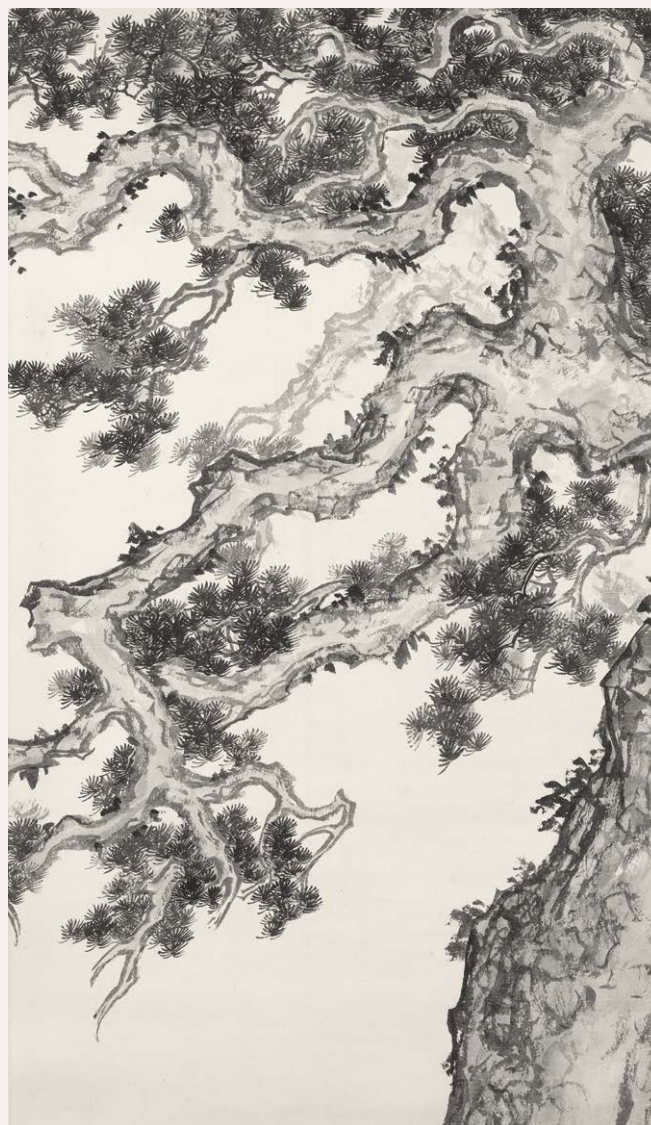
題識：白骨精化女送香齋。心奮。

鈐印：溥儒



1424





1425

1425

**PU RU** (1896-1963)

*Giant Pine Tree*

A set of four hanging scrolls, ink on paper

Each scroll measures 120 x 70 cm. (47 ¼ x 27 ½ in.)

Inscribed and signed, with one seal of the artist

(4)

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

*US\$160,000-230,000*

溥儒

通景松樹

水墨紙本

立軸四幅

題識：謝朓四松賦，惟唐張璪寫之能盡其情狀。

南宋馬遠夏圭皆善寫松，但務為孤峭，博厚不及於唐。心奮。

鈐印：溥儒之印



1425





1426

1426

**PU RU** (1896-1963)

*Peony*

Scroll, mounted and framed, ink and colour on paper  
89 x 38 cm. (35 x 15 in.)

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

Dedicated to Madame Moyun

**HK\$250,000-350,000**

*US\$32,000-45,000*

溥儒

花香永在

設色紙本

鏡框

題識：花香永在。墨雲夫人雅賞，西山逸士溥儒。

鈐印：舊王孫、心齋、飛鴻



1427

1427

**PU RU** (1896-1963)

*Ink Plum Blossom*

Scroll, mounted and framed, ink on paper  
135 x 65 cm. (53 1/8 x 25 5/8 in.)

Inscribed and signed, with three seals of the artist

**HK\$120,000-220,000**

*US\$16,000-28,000*

溥儒

墨梅

水墨紙本

鏡框

題識：蜜梅花下風初暖，檀樹枝頭春已來。

君問隴山歸去客，繽紛應見數枝開。溥儒并題。

鈐印：溥儒之印、心齋、省心齋

1428

**PURU** (1896-1963)

*Longevity*

Hanging scroll, ink and colour on paper  
100 x 51 cm. (39 <sup>3</sup>/<sub>8</sub> x 20 <sup>1</sup>/<sub>8</sub> in.)

Inscribed and signed, with two seals of the  
artist

Dedicated to Madame Moyun

**HK\$500,000-700,000**

*US\$64,000-90,000*

溥儒 百花賀壽 設色紙本 立軸

題識：墨雲夫人雅賞。西山逸士溥濡。

鈐印：舊王孫、溥儒



1428





1429

**PU RU** (1896-1963)

*Thousand-Hand-and-Thousand-Eye Guanyin*

Hanging scroll, ink and colour on paper

110 x 51 cm. (43 ¼ x 20 ½ in.)

Signed, with two seals of the artist

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

溥儒 千手千眼觀音 設色紙本 立軸

款識：西山逸士溥儒沐手敬繪。

鈐印：舊王孫、溥儒

西山逸士溥儒沐手敬繪





1430

## VARIOUS OWNERS

1430

**ZHANG DAQIAN (1899-1983)**

*Mount Hengshan*

Scroll, mounted and framed, ink and colour on paper

27.3 x 24.2 cm. (10 ¾ x 9 ½ in.)

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

Dated seventh month, *renchen* year (1952)  
Dedicated to Defen

### NOTE:

Zheng Defen (1902-1986), master of Yu Xue Zhai, was the former marketing manager of Hong Kong's Kung Sheung Daily News during the 1960s. He had great expertise in Chinese painting. He was also active in the cultural circle and befriended many artists such as Zhang Daqian, Deng Fen, Li Yanshan, and Huang Junbi. Zheng Defen assisted Zhang Daqian when

Zhang stayed in Hong Kong to prepare for his exhibitions in the 1940s and 1950s, which cemented their friendship. His studio name "Yu Xue Zhai" was written by Zhang Daqian. The present work, *Mount Hengshan*, was a gift to celebrate Zheng Defen's fiftieth birthday.

**HK\$200,000-400,000**

**US\$26,000-51,000**

張大千 南岳松雲 設色紙本 鏡框  
一九五二年作

題識：南岳松雲。

寫頌德芬道兄五十初度，  
壬辰（1952年）七月，大千張爰。

鈐印：張爰、大千鉞、千秋願

註：上款人鄭德芬（1902-1986），「餘學齋」主人，上世紀六十年代香港工商日報廣

告部經理，精鑑賞，對中國畫史研究深入，活躍於文化藝文界，與多位書畫大師如張大千、鄧芬、李研山、黃君璧等人熟稔。

張大千於上世紀四、五十年代多次至香港籌辦畫展與參加藝壇活動，鄭德芬均從旁奔走襄助，其「餘學齋」匾額即出自大千之筆。此幅作品《南岳松雲》乃大千親自贈送鄭德芬，賀其五十壽辰。



Zhang Daqian (left) and Zheng Defen (right) during their outing in Hong Kong in 1951

張大千（左）與鄭德芬（右）1951年暢遊九龍城、土瓜灣一帶時合影。



1431

**ZHANG DAQIAN (1899-1983)**

*Lady Holding Fan*

Hanging scroll, ink and colour on paper

113.4 x 48.4 cm. (44 <sup>5</sup>/<sub>8</sub> x 19 in.)

Inscribed and signed, with three seals of the artist

Dated autumn, *bingxu* year (1946)

**PROVENANCE:**

Sotheby's Hong Kong, Fine Modern Chinese Painting, 31 October 1991, lot 97.

**HK\$3,500,000-4,500,000**

*US\$450,000-580,000*

張大千

紈扇仕女

設色紙本

立軸

一九四六年作

題識：南國清歌入破時，銀燈如水照花枝。

雪膚雲鬢是參差，翠羽漢宮王母使。

玉纖團扇大蘇詞，誤他舉舉與師師。

倚浣溪沙，丙戌（1946年）九秋，大千居士爰。

鈐印：摩登戒體、爰居士、大千毫髮

來源：香港蘇富比，中國近現代畫，1991年10月31日，編號97。



南國清歌入破何銀燈如不照玉枝香廣雲鬢之  
參差 暮月清宮之舞便玉纖國扇之蘇詞誤也  
筆  
二五師之 係漢漢少西成九秋之金卷





1432

1432

**ZHANG DAQIAN** (1899-1983)

*Scholar Viewing Pine*

Hanging scroll, ink and colour on paper

132 x 65 cm. (52 x 25 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated third month, *yiyou* year (1945)

Dedicated to Zhongguang

**PROVENANCE:**

Sotheby's Hong Kong, Fine Modern Chinese Paintings, 25 November 1987, Lot 133.

**HK\$1,800,000-2,800,000**

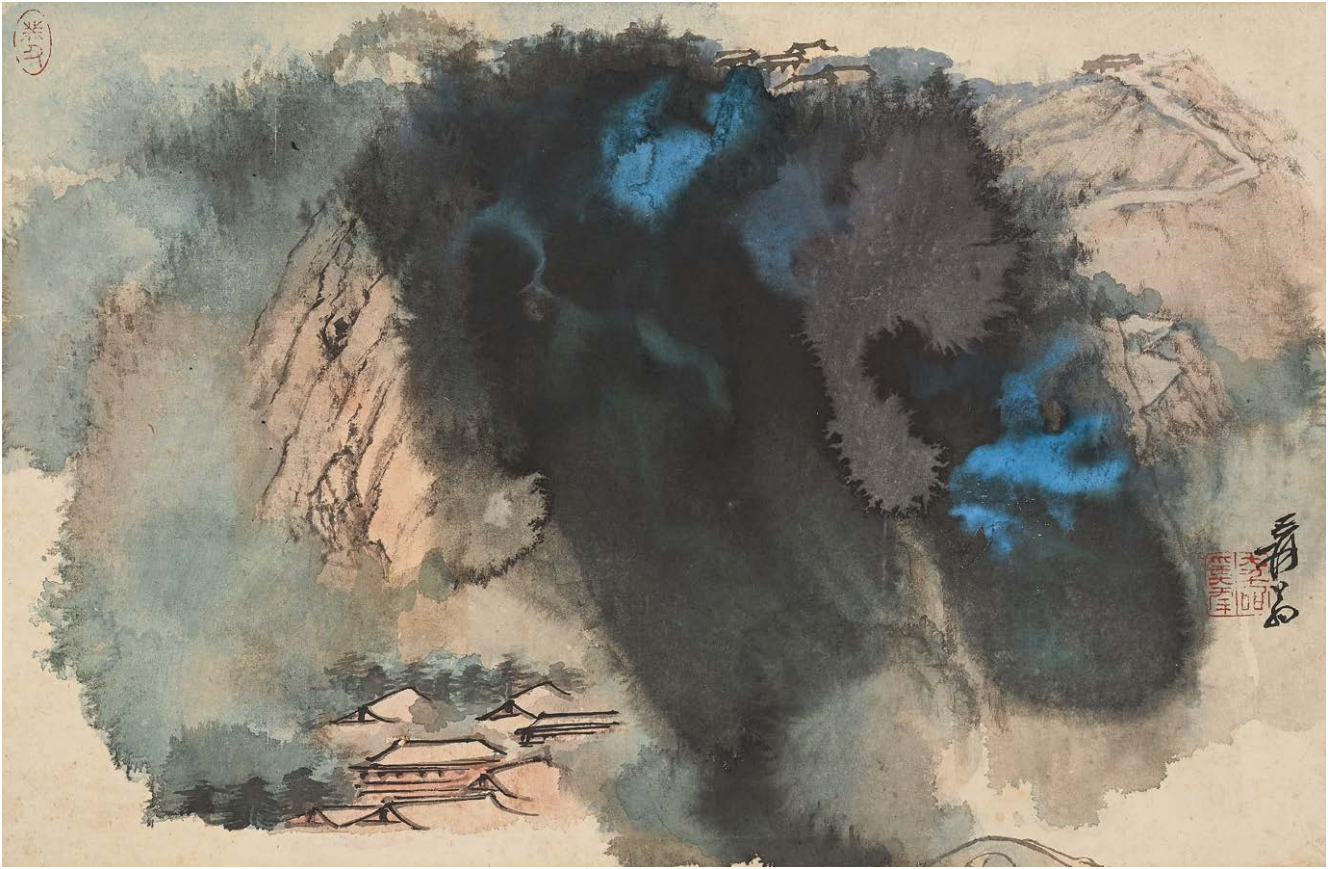
**US\$240,000-360,000**

張大千 高士觀松 設色紙本 立軸  
一九四五年作

題識：兩石對立如門，一松鼓翼若蓋。  
秋聲歷歷耳邊，詩思當在物外。  
乙酉（1945年）三月，  
寫似仲光仁兄方家正之，大千張爰。

鈐印：張爰、三千大千

來源：香港蘇富比，中國近現代畫，1987年11月  
25日，編號133。



1433

1433

**ZHANG DAQIAN** (1899-1983)

*Temple on the Mountains*

Scroll, mounted and framed, ink and colour on paper

34 x 51 cm. (13 3/8 x 20 1/8 in.)

Signed, with one seal of the artist and one dated seal of *guichou* year (1973)

**LITERATURE:**

*The Paintings and Calligraphy of Chang Dai-Chien* vol. 7, National Museum of History, Taipei, October 1983, p.94.

**NOTE:**

This work is also published in *Jujiang & Zuyin: Collection of Bai Juan Lou*.

**HK\$1,600,000-2,600,000**

*US\$205,000-333,000*

張大千 空山古寺 設色紙本 鏡框 一九七三年作

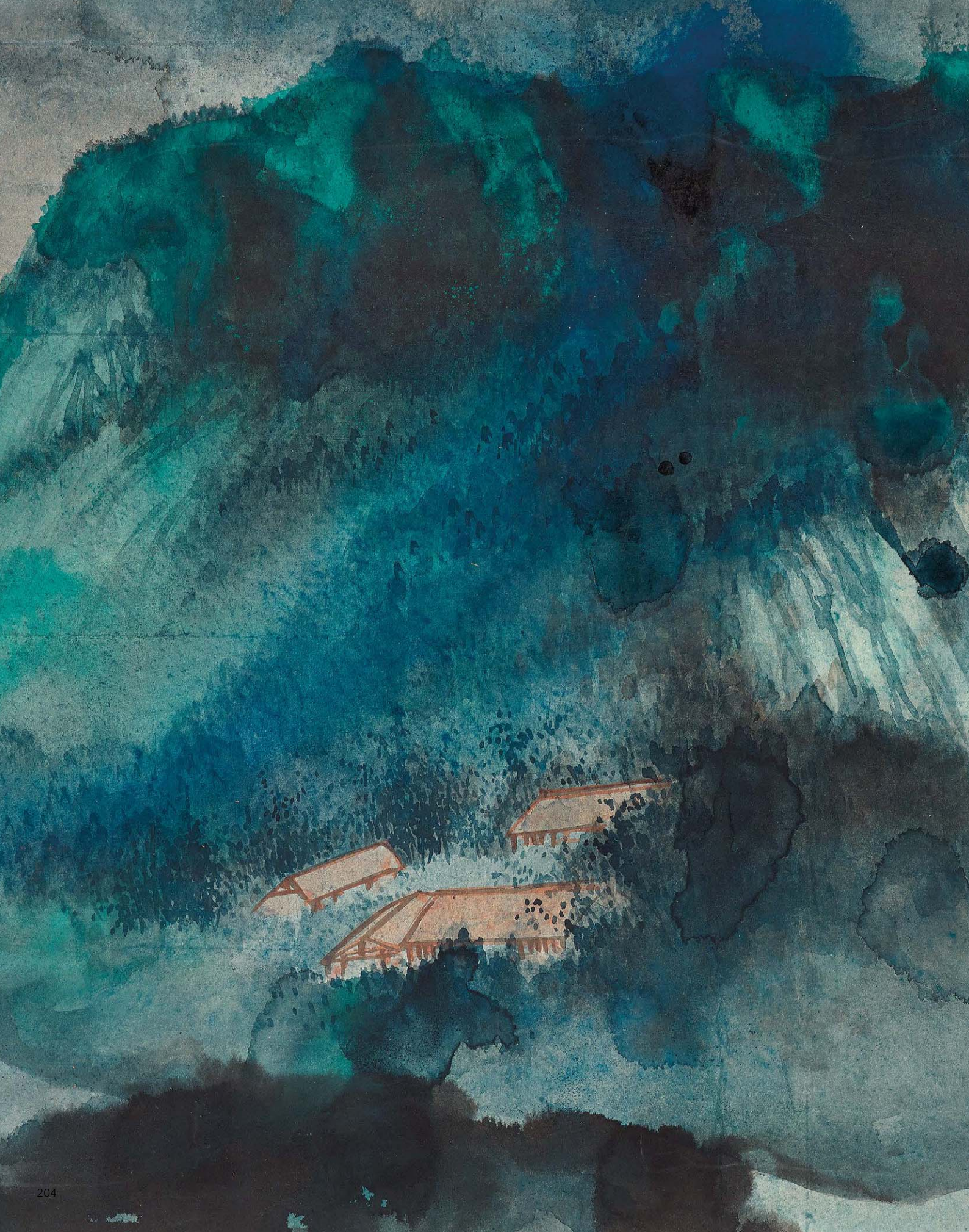
款識：爰翁。

鈐印：大千唯印大年、癸丑（1973）

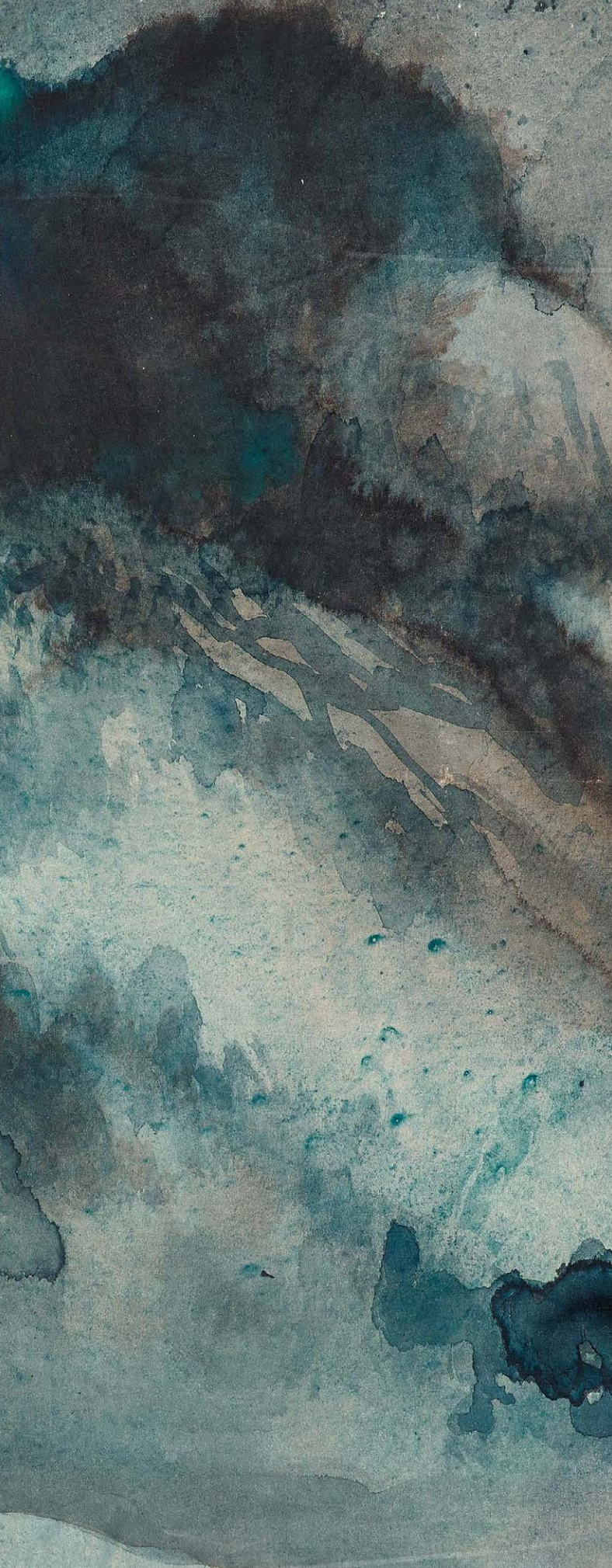
著錄：《張大千書畫集》第七集，國立歷史博物館，1983年10月，第94頁。

註：本作品亦出版於《巨匠的足音——百卷樓藏名家書畫精品集》。









In 1954, Zhang Daqian settled in Mogi das Cruzes near São Paulo in Brazil after travelling the world from India to Argentina. There, he built an extravagant, lush traditional Chinese garden which he named the Garden of Eight Virtues, and within it the Lake of Five Pavilions. At this time, Zhang began to experiment with splashed-ink as a technique: the exposure to new cultures and geographies greatly inspired him. His use of colours became more remarkable and diverse and led to his creations exuding an air of magnificence and monumentality. The technique of “accumulating ink and colour” was in part derived from the Tang dynasty model of splashing ink on silk and spreading it into shapes. Undoubtedly, his exposure to different cultures and artistic styles during the course of his travels greatly inspired and influenced to his influences in his own creative quest and it was around this time his splashed-ink paintings developed into the technique that is highly revered today.

It was in the Lake of Five Pavilions that the artist painted this work by layering the accumulation of ink and colour across the composition, and constructed an atmospherically ethereal world depicting a beautiful scenery. Above the swathes of luminous ink forming the shapes of the mountains and peaks, the artist splashes vibrant green and blue pigments depicting the verdant vegetation. Executed in 1967, the artist no longer seeks for true abstraction of his earlier splash ink and splash colour landscapes. Instead he complements the densely coloured mountain and peaks with cottages and trees using expressive brush strokes more widely seen in the artist's traditional works. In the inscription, Zhang writes, “Recently (I) use the technique of Dong Yuan and Juran to create this splashed-ink painting, Brother Chiliang, what do you think?” The reference to Dong Yuan and Juran is to the use of the darker colour hemp-fiber brush stroke on the painting against the light colour wash of the mountain, a return to the artist's tradition of imitating ancient painting masters. This painting not only depicts the splash colour landscape of the artist in its mature state, it also represents further development of this subject through linking the technique to his traditional roots.

1954年，張大千舉家遷居巴西，在聖保羅市郊摩詰鎮開拓八德園，建造五亭湖，收羅玲瓏怪石、奇花異草。此時正是張大千創立並發展潑墨潑彩畫風的重要時期，對畫家而言，無論地理環境還是人文環境均為全新，追求創新成為順應時勢的必然趨向。張大千潑彩潑墨風格的成功，是其力圖重新恢復唐朝的審美傳統，並用當代精神加以延續所做的努力。張大千對西方藝術發展，及西方藏家品味的深入瞭解，助其在同期中國畫家中脫穎而出。

本作正是張大千於五亭湖所作。此幅潑彩作品中，綠色、藍色、和黑色的墨汁完美融合，形成一個整體。隨心所欲、成竹在胸的潑彩技法使各種色彩交響融匯，表現出抽象化的山體和植被，如瞬時印象的形式被定格在畫面中。作於1967年，畫家並不像幾年前的潑彩潑墨山水作品一味追求抽象景象，反而在抽象中加入具象。他利用寫意筆墨勾勒出幾間小屋及周圍樹林，與重彩山石形成強烈對比。畫家在題識上道：“近用董元、巨然兩家為破墨，熾良宗兄以為如何？”以董元、巨然破墨法表現山體的披麻皴線條，代表畫家正嘗試回歸摹古的中國畫傳統。本幅不僅描繪了張大千成熟的潑彩山水，也通過與他自身傳統根源的結合，力求推進潑彩山水題材的探索與革新。



1434

**ZHANG DAQIAN (1899-1983)***Lake of Five Pavilions*

Scroll, mounted and framed, ink and colour on paper

60.3 x 96.3 cm. (23 ¾ x 37 ⅞ in.)

Inscribed and signed, with one seal of the artist and one dated seal of *dingwei* year (1967)

Further inscribed and signed, with one seal of the artist

Dated twelfth month, *dingwei* year (1967)

Dedicated to Chiliang

One collector's seal of Zhang Chiliang

**PROVENANCE:**

Property of Zhang Zhiliang (Cheung Che Leung), directly acquired from the artist;

Christie's Swire Hong Kong, Fine 19th and 20th Century Chinese Paintings, 1 May 1994, Lot 323;

Christie's Hong Kong, Fine Chinese Modern Paintings, 26 May 2014, Lot 1273.

**EXHIBITED:**Taipei, Chan Liu Art Museum, *Three Masters Crossing the Sea-The Essential Exhibition of Colour Ink Painting of Zhang Daqian, Pu Ru and Huang Chunpi*, 8 December 2010-30 January 2011.**LITERATURE:***Three Masters Crossing the Sea-The Essential Exhibition of Colour Ink Painting of Zhang Daqian, Pu Ru and Huang Chunpi*, Chan Liu Art Museum, Taipei, 2012, pp.63-63.**NOTE:**

Zhang Chiliang (Cheung Che Leung) was an important Hong Kong paintings collector. He was friends with Zhang Daqian and Pu Ru, and amassed a large collection of their paintings, many of which were dispersed in the 1990s. The painting was a part of his collection when it was offered in Christie's auction in 1994.

**HK\$15,000,000-20,000,000**      **US\$2,000,000-2,600,000**

張大千 五亭湖 設色紙本 鏡框 一九六七年作

題識：爰翁五亭湖上寫。

鈐印：大千唯印大年、丁未（1967年）

又題：近用董元、巨然兩家為破墨，熾良宗兄以為如何？  
希有以教之。丁未（1967年）十二月，弟爰。

鈐印：張爰之印

鑑藏印：張熾良藏

來源：張熾良收藏，直接得自畫家本人；

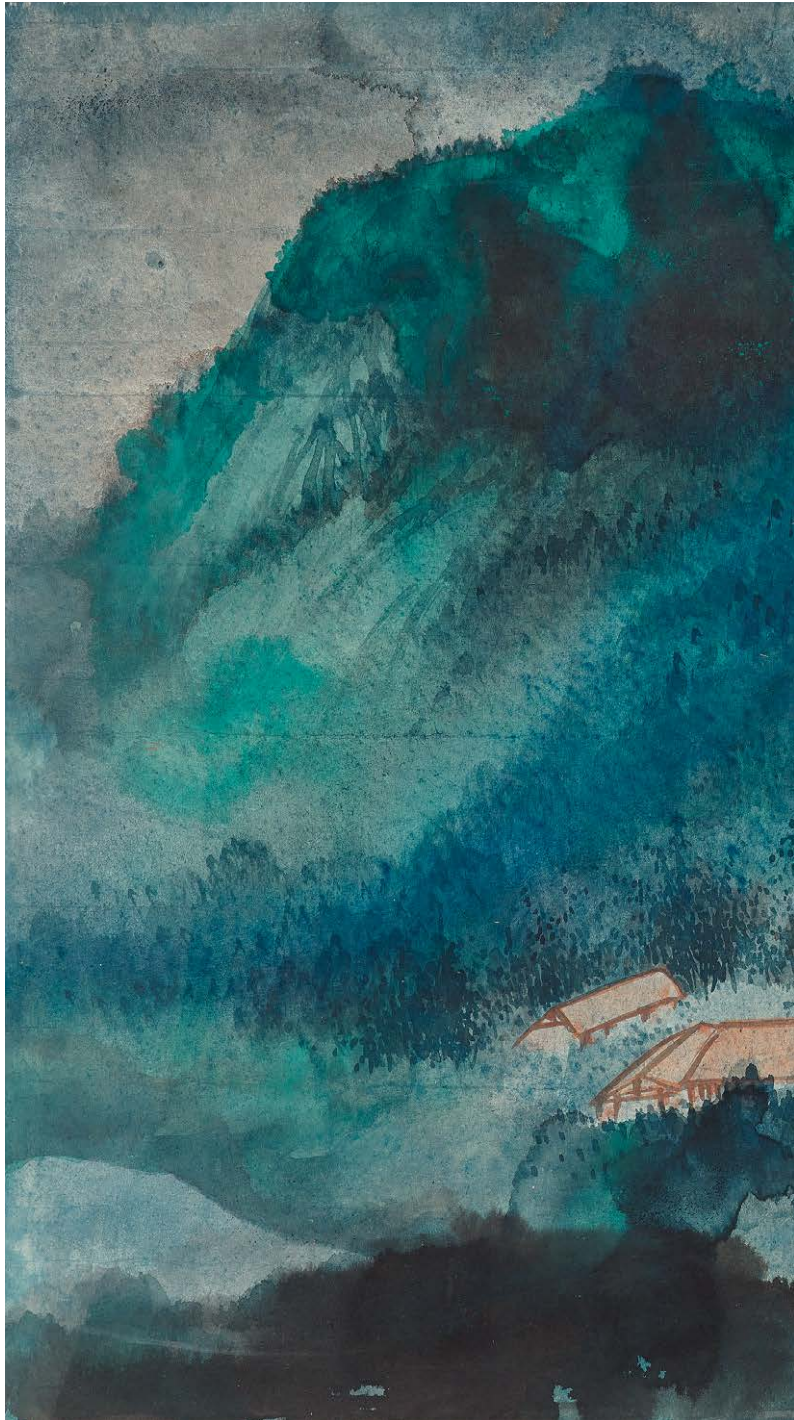
香港太古佳士得，中國十九世紀書畫，1994年5月1日，  
編號323；

香港佳士得，中國近現代畫，2014年5月26日，編號1273。

展覽：台北，長流美術館，“張大千/溥心畬/黃君璧—彩墨精華特展”，2010年12月8日-2011年1月30日。

出版：《張大千/溥心畬/黃君璧—彩墨精華特展》，長流美術館，  
台北，2012年，第62-63頁。

註：張熾良，早年香港書畫鑒藏家，與張大千及溥儒稔熟，並富藏兩位名家手蹟，其收藏精品於上世紀九十年代初漸次釋出，佳士得1994年拍賣此作時即為其一，由張熾良直接得自畫家本人。







1434





1435

1435

**GUAN SHANYUE (1912-2000)**

*Gourds on Vine*

Hanging scroll, ink and colour on paper

155 x 188 cm. (61 x 74 in.)

Signed, with two seals of the artist

**PROVENANCE:**

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 1 November 1999, Lot 79.

**HK\$600,000-800,000**

*US\$77,000-100,000*

關山月

瓜藤

設色紙本

立軸

款識：山月。

鈐印：關山月印、肖形印

來源：香港佳士得，近現代中國書畫，1999年11月1日，編號79。



1436

The collector, Mr. Lun Tin Lok, was previously the director of The Federation of HK Watch Trades & Industries Ltd. He was also involved in the film industry and sports circle. Another work from this collection is also available in Christie's online sale *Exquisite Eye: Chinese Paintings & Calligraphy* during 20-27 May 2019 (Lots 1702).

藏家倫天樂先生曾擔任香港鐘錶業商會理事長，除經營鐘錶業外，亦有涉足電影業及體育圈。本收藏另有一件作品將於2019年5月20-27日舉行的“丹青薈萃—中國書畫網上拍賣”呈現（拍品1702）。

1436

**ZHAO SHAO'ANG (1905-1998)**

*Lotus and Insect*

Scroll, mounted and framed, ink and colour on paper  
30 x 42.3 cm. (11 ¾ x 16 ⅝ in.)

Inscribed and signed, with two seals of the artist

Dated autumn, thirty-sixth year (of the Republic, 1947)

Dedicated to Tianle (Lun Tin Lok)

**PROVENANCE:**

Acquired directly from the artist and thence by descent.

**HK\$50,000-70,000**

**US\$6,400-9,000**

趙少昂 荷花蜉蝣 設色紙本 鏡框 一九四七年作

題識：踏流不肯隨流去。

天樂吾兄清賞，卅六年（1947）新秋，少昂。

鈐印：趙、佛（肖形印）

來源：直接得自畫家，並由家族傳承。





1437

**1437**  
**ZHAO SHAO'ANG (1905-1998)**  
**蟠桃長壽**

*Peaches*

Scroll, mounted and framed, ink and colour on paper  
94 x 40.5 cm. (37 x 16 in.)

Inscribed and signed, with three seals of the artist

Dated tenth month, *jìyóu* year (1969)

Dedicated to Tianle (Lun Tin Lok)

**HK\$60,000-80,000**

**US\$7,700-10,000**

趙少昂 蟠桃長壽 設色紙本 鏡框 一九六九年作

題識：蟠桃一熟三千歲，食之共與天地久。

天樂吾兄六十壽慶，己酉（1969年）十月，少昂。

鈐印：趙、少昂、美意延年



1438

**1438**  
**YANG SHANSHEN (1913-2004)**  
**白雞**

*White Rooster*

Hanging scroll, ink and colour on paper

92 x 46 cm. (36 ¼ x 18 ½ in.)

Inscribed and signed, with one seal of the artist

Dated winter, *xin Hai* year (1971)

**HK\$60,000-80,000**

**US\$7,700-10,000**

楊善深 白雞 設色紙本 立軸 一九七一年作

題識：守信催朝日，能鳴送曉陰。

辛亥（1971年）冬日，善深。

鈐印：善深

Harry Hong Hai Wong was born in 1923 in Gulangyu Island by the coast of Xiamen, Fujian Province in southern China. In 1941, Mr Wong attended St. John's University in Shanghai, majoring in Chemistry. After his first year in Shanghai, he was forced to stop studying due to the Sino-Japanese war. In 1946, he resumed his education and obtained his degree in three years. After graduation, he decided to return to Hong Kong to work for his father's company at Amoy Canning. Mr Wong was the founder of Winner Food Products Ltd and was given the nickname "Noodle King" by inventing the first instant noodles. He was a successful innovator and entrepreneur for standardising and simplifying processes in Chinese food manufacturing.

王漢熙先生於1923年出生於廈門鼓浪嶼。1941年，他進入上海聖約翰大學主修化學，但因日本侵華，一年後被迫終止學業，直至1946年才復學得以完成大學學業。畢業後，他返回香港，加入家族企業。王漢熙是永南食品的創始人，因發明第一款即食麵（公仔麵），被稱為“即食麵大王”。他一生致力於創新，成功將中餐餐飲製作程序簡化，並設定通用標準。

王氏一家均醉心藝術，上世紀七十年代，王漢熙與夫人及子女均師從趙少昂學畫，期間獲得趙少昂精品數幅，其題材涉及山水花鳥，題材多樣，畫面精彩。

**1439**

**ZHAO SHAO'ANG (1905-1998)**

*Autumn Mountain at River Bank*

Scroll, mounted and framed, ink and colour on paper

96 x 47 cm. (37 ¾ x 18 ½ in.)

Inscribed and signed, with two seals of the artist

Dated autumn, ninth month, *renxu* year (1982)

**HK\$120,000-180,000**

**US\$16,000-23,000**

**趙少昂 關浦秋山 設色紙本 鏡框**  
一九八二年作

題識：日落萬山巔，一片雲煙，  
望中樓（角）閣有無邊。  
惟有鐘聲攔不住，飛滿江天。  
壬戌（1982年）深秋九月，  
少昂於嶺南藝苑。

鈐印：少昂、趙



1439





1440

**1440**  
**ZHAO SHAO'ANG (1905-1998)**

*Mountains at Dusk*

Scroll, mounted and framed, ink and colour on paper  
96 x 47 cm. (37 ¾ x 18 ½ in.)

Inscribed and signed, with three seals of the artist

Dated Winter Solstice, *xinyou* year (1981)

**HK\$120,000-180,000**

*US\$16,000-23,000*

趙少昂 暮色群峰 設色紙本 鏡框 一九八一年作

題識：暮色連空遠，山花紅欲燃。

辛酉（1981年）冬至，少昂於蟬嫣室。

鈐印：趙、少昂、我之爲我自有我在



1441

**1441**  
**ZHAO SHAO'ANG (1905-1998)**

*Peony, Butterflies and Bees*

Scroll, mounted and framed, ink and colour on paper  
96 x 47 cm. (37 ¾ x 18 ½ in.)

Inscribed and signed, with two seals of the artist

Dated Winter Solstice, *xinyou* year (1981)

**HK\$100,000-150,000**

*US\$13,000-19,000*

趙少昂 人間第一香 設色紙本 鏡框 一九八一年作

題識：落盡殘紅始吐芳，佳名喚作百花王。

競誇天下無雙豔，獨占人間第一香。

辛酉（1981年）冬至，少昂於蟬嫣室。

鈐印：趙、少昂



1442

1442

**ZHAO SHAO'ANG (1905-1998)**

*Two Birds on Branch*

Scroll, mounted and framed, ink and colour on paper

47 x 96 cm. (18 ½ x 37 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated Winter Solstice, *wuyu* year (1978)

Dedicated to Hanxi (Wong Hon Hai)

**HK\$100,000-150,000**

*US\$13,000-19,000*

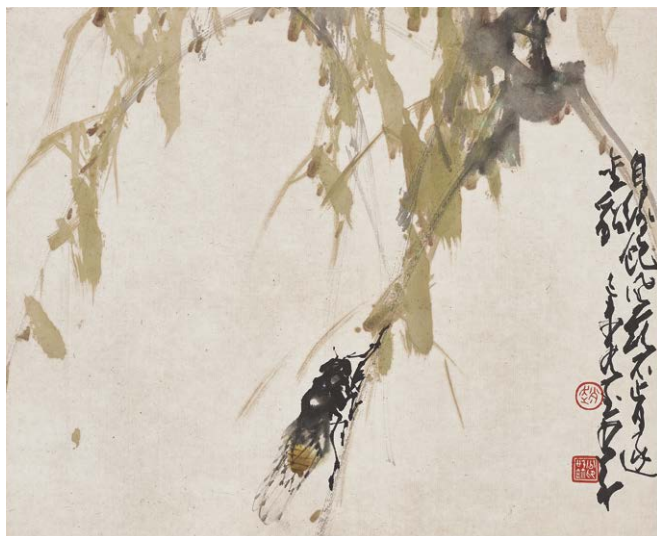
趙少昂 秋葉雙鳥 設色紙本 鏡框 一九七八年作

題識：秋葉扶疎老更紅。

漢熙先生清賞，戊午（1978年）冬至，少昂。

鈐印：趙、少昂





1443

1443

**ZHAO SHAO'ANG (1905-1998)**

*Nature in Four Seasons*

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

Each scroll measures 30 x 36 cm. (11 ¾ x 14 ½ in.)

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

Dated Winter Solstice, *jiwei* year (1979)

Dedicated to Hanxi (Wong Hon Hai)

(4)

**HK\$120,000-180,000**

**US\$16,000-23,000**

趙少昂 四季生趣 設色紙本 鏡框四幅 一九七九年作

1. 題識：依然春色滿人間。漢熙先生清賞。  
己未（1979年）冬至，少昂。  
鈐印：趙
2. 題識：自緣飽風露，不肯逐金貂。  
己未（1979年）冬至，少昂。  
鈐印：趙、少昂信鈐
3. 題識：人為多愁少年老，花為無愁老年。  
年老少年都不管，且將心事醉花前。  
己未（1979年）冬至，少昂於蟬嬋室。  
鈐印：趙少昂
4. 題識：瑟縮枝頭凍欲眠。趙少昂。  
鈐印：趙、我之為我自有我在

VARIOUS OWNERS

1444

**GAO JIANFU** (1879-1951)

*Pine and Crane*

Scroll, mounted and framed, ink and colour on paper

121.5 x 45.5 cm. (47 7/8 x 17 7/8 in.)

Inscribed and signed, with one seal of the artist

Dated twenty-third year (of the Republic, 1934)

**HK\$250,000-350,000**

*US\$32,000-45,000*

高劍父 松鶴圖 設色紙本 鏡框 一九三四年作

題識：建國廿三年。劍父。

鈐印：劍父



1444



Wu Weijia, of Macanese descent, was the owner of Taixing Bank in Macau. He came from a well established family and was friends with many Lingnan artists such as Deng Fen. An avid collector, Wu was particularly fond of paintings from the Lingnan School.

吳偉佳，號儀齋，出身於澳門望族，擁有澳門大興銀行，與鄧芬交情甚篤，精於收藏，尤喜愛嶺南畫派的作品。



1445

1445

**FANG RENDING (1901-1975)**

*Ballet Dancer*

Hanging scroll, ink and colour on paper  
119.5 x 73.7 cm. (47 x 29 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Weijia

**NOTE:**

According to Wu Weijia, the artist created *Ballet Dancer* and gifted it to Wu for his assistance and hospitality when Fang settled in Macau.

*Ballet Dancer* was inspired by Picasso's Blue Period (1900-1904) in which Picasso uses cool colours such as blue as a creative technique. With Wu's assistance, Fang Rending invited an outstanding dancer who moved to Macau at that time to model for this work. The graceful gestures and elegant temperament of the figure in *Ballet Dancer* reflect Fang's artistic touch, which combines the characteristic of both Western and Chinese aesthetics.

**HK\$200,000-300,000**

**US\$26,000-38,000**

方人定 舞 設色紙本 立軸

題識：偉佳先生政，人定。

鈐印：方

註：根據轉述儀齋主人吳偉佳所憶，方人定於1942年定居澳門期間受儀齋主人的熱情款待，方氏創作《舞》並贈送儀齋主人以答謝其對嶺南畫派的高義隆情。

《舞》的創作靈感來自畢加索藍色時期（1901-1904）以藍色、藍綠色等冷色調為主基調的創作技法。在儀齋主人的協助下，請了當時遷居澳門的出色舞蹈家作為本作的模特兒。

作品中的舞者婀娜的姿態與高雅的氣質，體現了方人定的文藝休養與人品素養，既蘊含了深厚的中國藝術底蘊，亦具備了近代西方藝術色彩，展現出生命藝術的至高境界。

1446

**HUANG SHAOQIANG** (1901-1942),  
**HE QIYUAN** (1899-1970) AND  
**YE SHAOBING** (1896-1968)

*Willow Tree and Lady*

Hanging scroll, ink and colour on paper

233 x 100 cm. (91  $\frac{3}{4}$  x 39  $\frac{3}{8}$  in.)

Inscribed and signed by He Qiyuan, with three seals

Dated twentieth year (of the Republic, 1931)

Futher inscribed and signed by Huang Shaoqiang, with  
one seal

Dated autumn, *gengchen* year (1940)

**HK\$50,000-70,000**

**US\$6,400-9,000**

黃少強、何漆園、葉少秉 燕歸人未歸 設色紙本  
立軸 一九三一年作

何漆園題識：建國二十年（1931）合作於香港美學院，  
少強寫仕女，少秉畫歸燕，  
漆園補垂楊並識。

鈐印：黃少強、少秉、何

黃少強又題：鸚鵡前頭長舌甚，由他脫縛更雙飛，  
綠窗徒倚空惆悵，孤燕偏從柳外歸。  
庚辰（1940年）秋，少強補題。

鈐印：黃少強



1446





1447

**GAO JIANSENG (1894-1916)***Peach Blossom and Bird*

Hanging scroll, ink and colour on paper

103 x 28.9 cm. (40 ½ x 11 ¾ in.)

Signed, with one seal of the artist

**HK\$80,000-100,000****US\$11,000-13,000**

高劍僧

桃花畫眉

設色紙本

立軸

款識：劍僧

鈐印：劍僧

Possessing the characteristics of an artist and a revolutionary, Gao Jianfu's works are full of concern for the state and society. He participated in the Revolution of 1911 and devoted himself to art education after the founding of the Republic of China. Although he left politics, he cared for the society and during his lifetime, he arranged numerous charitable exhibitions for disaster relief and never stopped fulfilling responsibility and dedication as an artist.

According to the collector, a series of devastating floods occurred in Jianghuai area in 1931 due to the abnormal weather. The flood from Yellow River, Huai River, Yangtze River, and Pearl River made those regional disasters a national catastrophe. Gao Jianfu and Gao Qifeng led their students to organize a charitable exhibition to raise funds for disaster relief and Wu generously bought some of the works at high prices. Gao Jianfu was moved deeply by Wu's generosity and in the next year he gave Wu the *Four Seasons* as a gift to express his gratitude.

Gao paints the sceneries with soft bright colours, making a hazy effect to create a romantic atmosphere. The beautiful sceneries of the four seasons, and the carefree fishermen and traveller symbolize people's recovery from the floods. The cycle of the four seasons also contains the meaning of endless life.

集藝術家與革命家於一身的特質，使高劍父的作品中充滿了對於國家社會的關懷。早年參與了辛亥革命，民國肇建後致力於美學教育，並持續對關注社會現況。其一生籌辦賑災救難的義賣畫展甚多，自使自終從未停止履行藝術家對社會責任與奉獻的精神。

據現藏家所述，1931年（民國20年），因氣候異常而導致江淮地區發生百年罕見之大水災，隨著黃河、淮河、長江與珠江紛紛發生大洪水，全國災情慘重。高劍父與高奇峰兩兄弟率門下弟子以他們的作品舉辦賑災救難義賣，吳偉佳慷慨解囊九萬大洋買下部分作品，令高劍父深受感動，次年便以這精心繪製、嘔心創作的四屏作品《春、夏、秋、冬》作為謝禮贈之。

高劍父以鮮麗柔和的色彩渲染出環境景色，使整體畫面產生朦朧美的效果，創造出浪漫非凡的意境。優美的四季之景、悠閒的漁父和旅人，象徵著中國已從洪災中恢復生機，人民安居樂業，而四季的循環亦含有生生不息，永久不衰的寓意。



1448

1448

**GAO JIANFU (1879-1951)**

*Four Seasons*

A set of four scrolls, mounted and framed, ink and colour on paper  
Each scroll measures 122 x 30.2 cm. (48 x 11 7/8 in.)

Two scrolls signed and two scrolls inscribed and signed, with a total  
of six seals of the artist

Dated spring, twenty-first year (of the Republic, 1932)

**PROVENANCE:**

Acquired directly from the artist, and thence by descent. (4)

**HK\$500,000-700,000**

**US\$64,000-90,000**

高劍父 春夏秋冬 設色紙本 鏡框四幅 一九三二年作

《春》題識：建國廿一年（1932年），劍父。

鈐印：劍父之鈇、肖形印

《夏》款識：劍父。

鈐印：劍父之鈇

《秋》款識：劍父。

鈐印：翁之鈇

《冬》題識：雪山行旅。民國廿一年（1932年）春月，劍父。

鈐印：肖形印、翁之鈇

來源：直接得自畫家本人，並由家族繼承。



1449

**ZHAO SHAO'ANG (1905-1998)***White Peacock and Red Persimmon*

Hanging scroll, ink and colour on paper

175 x 81 cm. (68 7/8 x 31 7/8 in.)

Signed, with one seal of the artist

**HK\$3,000,000-5,000,000****US\$390,000-640,000**

As the last disciple of Gao Qifeng (1889–1933), a master of the art of the Lingnan School, Zhao Shao'ang, one of the “Tianfeng Seven,” can be considered one of the most extraordinary artists among the second generation of the Lingnan School. His works show a sense of pure beauty and are separated from the spirit of politics and revolution. These qualities distinguish him from the first generation of the Lingnan School.

Zhao was an expert of the flower-and-bird genre. The art master Xu Beihong (1895–1953) also praised him as “the best in the modern Chinese flower-and-bird genre” in his letter to Hu Shih (1891–1962). Peacock, the subject matter that Zhao loved to paint, also known as “auspicious bird”, is the king of birds and traditionally symbolizes “truth, goodness, and beauty.” Zhao Shao'ang was awarded the International Art Gold Medal at the Belgium Centenary Independence World Fair in 1930 with a peacock painting.

*White Peacock and Red Persimmon* has the same subject and composition as his 1969 work<sup>1</sup>, currently in the collection of the Hong Kong Heritage Museum. It is speculated that the dates of these two works were likely close. The persimmon branch drawn by freehand brushwork with thick and fresh ink colour contains the style of Gao Qifeng's vigorous brushwork. The colour gradient of the leaves combined green, yellow, and red tones and formed a soft and harmonious contrast to the white peacock, which increases the layering of the painting. The white peacock stands on the branch, opens its mouth and looks back, with its pure white tail spreading slightly; all of which were made up of Zhao's delicate brushwork. The scene makes the viewers feel the sound of peacock's call and presents the graceful and elegant temperament of the peacock as well. It is not only a fabulous work that combines “truth, goodness, and beauty,” but also a combination of visual and auditory multi-sensory experience.

1. Zhao Shao'ang, *White Peacock*, ink and colour on paper, 184.5 x 74 cm. Collection of Hong Kong Heritage Museum. Reproduced in *The Pride of Lingnan: In Commemoration of the 110th Birthday of Chao Shao-an*, Hong Kong Heritage Museum, 2015, pp.238–239.

**趙少昂 白孔雀紅柿圖 設色紙本 立軸**

款識：少昂。

鈐印：趙少昂鉅

趙少昂為嶺南畫派大師高奇峰（1889–1933）的關門弟子，天風七子之一，第二代嶺南畫派中成就非凡的畫家。趙少昂的作品始終以藝術為本而疏離政治，不同於其師輩作品中所反映出的強烈政治精神，走出了自己的創作風格。

趙少昂的作品中花鳥最為出色傳神。藝術大師徐悲鴻（1895–1953）更曾在致胡適（1891–1962）的信中盛讚其為「中國花鳥畫現代第一人」。孔雀為百鳥之王，傳統上又有「吉祥鳥」之稱，象徵著「真、善、美」。趙少昂相當喜愛以孔雀為主題作畫，更曾以作品《雙飛白孔雀》榮獲1930年比利時萬國博覽會金牌獎，獲得國際性的肯定。

此幅《白孔雀紅柿圖》與香港文化博物館所藏之趙少昂1969年所作的《霜光素羽》<sup>1</sup>有著相似的主題與構圖，推測創作時間應相距不遠。作品中，聖潔純白的孔雀與柿樹枝幹產生寫實與寫意的對比。以大筆寫意與濃淡水墨繪出的柿樹枝幹含有高奇峰蒼勁筆法之風格，而綠、黃、紅漸層變化的葉片則與白孔雀於色彩上形成既柔和又協調的對比，增加了畫面的層次感。趙少昂以形寫神，佇立於枝幹的白孔雀張喙回首凝視，令觀者在觀賞時彷彿聽見孔雀鳴叫之聲；以細膩的筆法描繪出尾部潔白而稍有舒張的翎毛，使其展現出即將開屏之姿，展現出白孔雀優美的姿態與高雅的氣質。此作不僅是一幅融合了「真、善、美」的絕品之作，更結合了視覺與聽覺多層次感受體驗。

1. 趙少昂，《霜光素羽》，設色紙本，一九六九年作，184.5 x 74 cm. 香港文化博物館藏品。《嶺南獨秀：紀念趙少昂誕辰一百一十周年展》，香港文化博物館，2015年，第238–239頁。







1450

**1450**  
**DENG FEN (1894-1964)**  
 Lohan

Scroll, mounted and framed, ink and colour on paper  
 34 x 110 cm. (13 3/8 x 43 1/4 in.)  
 Inscribed and signed, with one seal of the artist  
 Dated the ninth month, *dinghai* year (1947)  
 Dedicated to Weijia

**HK\$180,000-280,000**

**US\$24,000-36,000**

鄧芬 維摩詰說法圖 設色紙本 鏡框 一九四七年作

題識：法在丁南羽、白玉蟾之間，擬舊本維摩詰說法以爲偉佳吾兄  
 慧鑒，丁亥（1947）九月，曇殊居士。

鈐印：鄧芬



1451

1451

**DENG FEN (1894-1964)**

*Standing Horse*

Hanging scroll, ink on paper

72.5 cm. (28 ½ in.) in diameter

Inscribed and signed, with one seal of the artist

Dated spring, *gengchen* year (1940)

Dedicated to Weijia

Titleslip entitled, inscribed and signed by Wu Weijia, with two seals

**HK\$60,000-80,000**

**US\$7,700-10,000**

鄧芬 立馬 水墨紙本 立軸 一九四〇年作

題識：趙松雪畫馬，市坊多贗作，有以賤值得，今有畫馬大師，

自負空前佳構，標其重價欺世，所以自欺矣。

芬舊題句：汗血周流笑畫工，生慚殊相未能窮，

欲從無思論規矩，骨法何曾與鹿同。

庚辰（1940年）春日戲為偉佳吾兄圖之，

從心先生曇殊芬濠江酒後。

鈐印：鄧芬

吳偉佳題簽條：曇殊居士鄧芬墨水馬圖。

庚辰（1940年）春寫於濠江儀齋，己亥（1959年）秋重裝，

南海吳偉佳藏并署。

鈐印：吳、偉佳

VARIOUS OWNERS

1452

**RAO ZONGYI (1917-2018)**

*Strolling*

Hanging scroll, ink on paper

139 x 34 cm. (54 ¾ x 13 ⅜ in.)

Inscribed and signed, with three seals of the artist

Dated *yihai* year (1995)

LITERATURE:

*Master Pieces by the Contemporary Famous Artists: Rao Zong Yi*, Guangzhou Publishing House, January 2000, p. 55.

**HK\$220,000-300,000**

**US\$29,000-38,000**

饒宗頤 高士行吟 水墨紙本 立軸 一九九五年作

題識：雨洗東坡月色清，市人行盡野人行。

莫嫌犖确坡頭路，自愛鏗然曳杖聲。

選堂乙亥（1995年）。

鈐印：饒宗頤印、選堂、泓崢蕭瑟

出版：《當代名家精品：饒宗頤》，廣州出版社，2000年1月，第55頁。



1452





1453

1453

**TAO LENGYUE (1895-1985)**

*Waterfall*

Hanging scroll, ink and colour on paper  
83 x 31.5 cm. (32 5/8 x 12 3/8 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Binfang

One collector's seal

**PROVENANCE:**

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 3 October 2000, Lot 2.

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

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



1454

1454

**PU RU (1896-1963)**

*White Egret and Red Bamboo*

Hanging scroll, ink and colour on paper  
99.5 x 43.5 cm. (39 1/8 x 17 1/8 in.)

Inscribed and signed, with three seals of the artist

Dated winter, *dinghai* year (1947)

**HK\$200,000-300,000**

**US\$26,000-38,000**

**溥儒 硃竹白鷗 設色紙本 立軸**  
一九四七年作

題識：白鷗泛清溪，溪水靜如月。  
幽人殊未來，獨咏心高潔。  
丁亥（1947年）冬日，  
擬宋人筆意，心奮。

鈐印：溥儒之印、心奮、寒玉堂

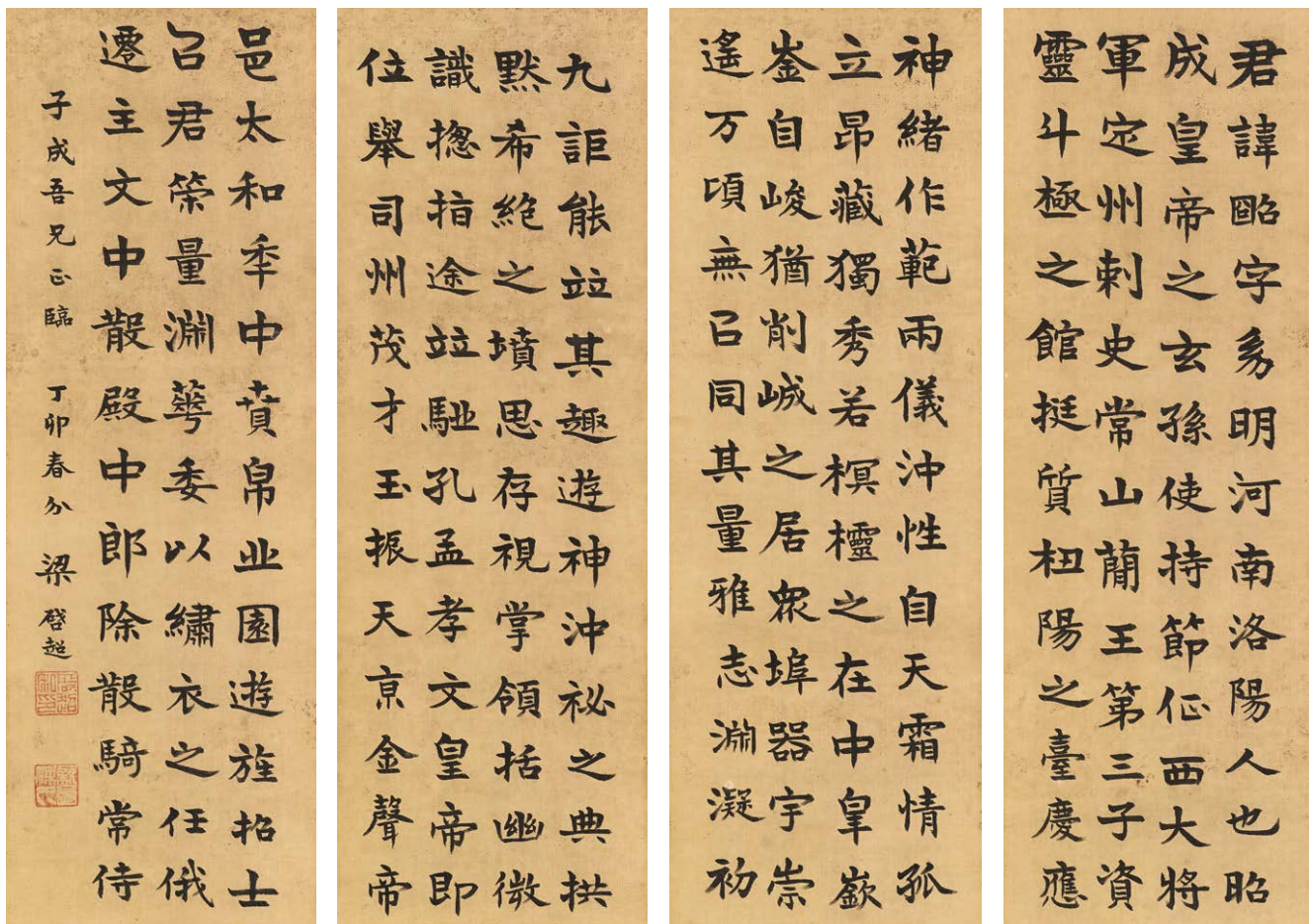
**陶冷月 飛瀑圖 設色紙本 立軸**

題識：飛流直下三千尺，疑是銀河落九天。  
斌方先生正之，宏齋陶冷月。

鈐印：陶鏞、山高水長

鑑藏印：楊棟

來源：香港佳士得，近現代中國書畫，  
2000年10月3日，編號2。



1455

1455

LIANG QICHAO (1873-1929)

Calligraphy

A set of four scrolls, mounted and framed, ink on silk

Each scroll measures 46.5 x 15.5 cm. (18 ¼ x 6 ⅛ in.)

Inscribed and signed, with two seals of the artist

Dated spring, *dingmao* year (1927)

Dedicated to Zicheng

(4)

HK\$120,000-220,000

US\$16,000-28,000

梁啟超 節錄《北魏元昭墓誌》

水墨絹本

鏡框四幅  
一九二七年作

題識：君諱昭，字幼明，河南洛陽人也。

昭成皇帝之玄孫，

使持節征西大將軍定州刺史常山簡王第三子。

資靈斗極之館，挺質柗陽之臺。

慶應神緒，作範兩儀，沖性自天，霜情孤立。

昂藏獨秀，若模樞之在中臯；

嶽嶽自峻，猶削城之居衆埠。

器宇崇遙，萬頃無以同其量；

雅志淵凝，初九詎能並其趣。

遊神沖祕之典，拱默希絕之墳。

思存視掌，領括幽微，識揔指途，並驥孔孟。

孝文皇帝即位，舉司州茂才。

玉振天京，金聲帝邑。

太和年中，賁帛業園，遊旌招士。

以君策量淵華，委以繡衣之任，

俄遷主文中散殿中郎除散騎常侍。

子成吾兄正臨。

丁卯（1927年）春分，梁啟超。

鈐印：啟超私印、新會梁氏





1456

**1456**  
**LI KERAN (1907-1989)**

Calligraphy

Hanging scroll, ink on paper  
67.5 x 45 cm. (26 5/8 x 17 3/4 in.)  
Signed, with two seals of the artist  
Titleslip inscribed

**HK\$40,000-60,000**

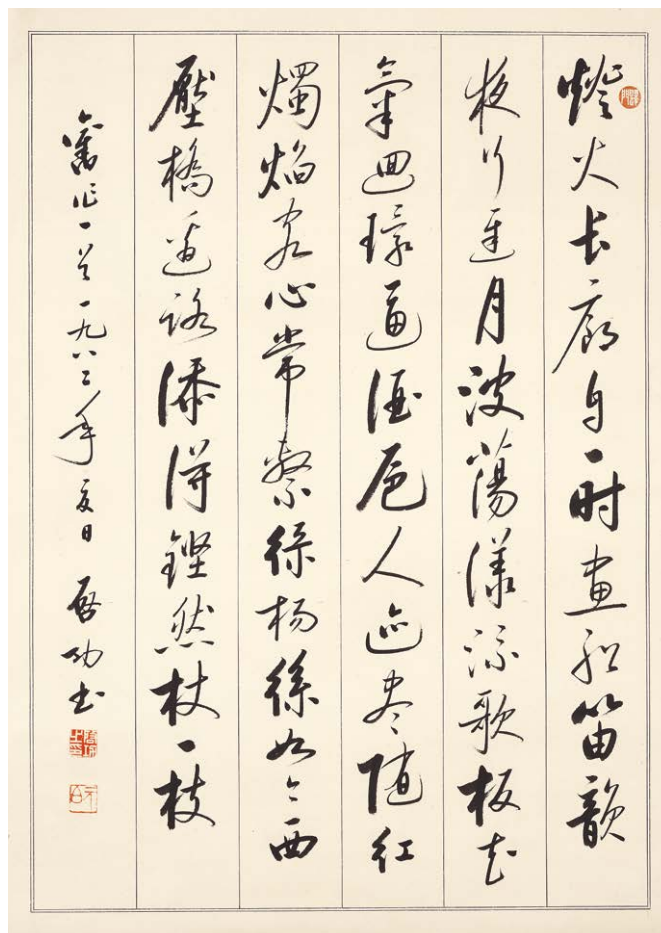
**US\$5,200-7,700**

李可染 書法—東瀛 水墨紙本 立軸

題識：東瀛。李可染。

鈐印：可染、天海樓

簽條：中日友好人民公社贈。



1457

**1457**  
**QI GONG (1912-2005)**

Calligraphy

Hanging scroll, ink on paper  
82.8 x 59.4 cm. (32 5/8 x 23 3/4 in.)  
Inscribed and signed, with three seals of the artist  
Dated summer, 1982

**HK\$80,000-120,000**

**US\$11,000-15,000**

啓功 書法 水墨紙本 立軸 一九八二年作

題識：燈火長廊自一時，畫船笛韻夜行遲。  
月波蕩漾流歌板，花氣迴環逼酒卮。  
人跡盡隨紅燭焰，客心常繫綠楊絲。  
如今西壓橋邊路，添得鏗然杖一枝。  
舊作一首，一九八二年夏日，啓功書。

鈐印：啓功之印、元白、闔門



1458

1458

**LI KERAN** (1907-1989)

*Bathing under Tree*

Scroll, mounted and framed, ink and colour on paper

66 x 43.5 cm. (26 x 17 1/8 in.)

Inscribed and signed, with four seals of the artist

Dated spring, 1984

**HK\$500,000-700,000**

*US\$64,000-90,000*

李可染 榕蔭沐牛 設色紙本 鏡框 一九八四年作

題識：一九八四年暮春，白髮學童李可染。

鈐印：李、可染、可貴者膽、孺子牛





1459

1459

**WANG XUETAO (1903-1984)**

*Rooster*

Hanging scroll, ink and colour on paper

68.3 x 34 cm. (26 7/8 x 13 3/8 in.)

Signed, with one seal of the artist

**HK\$40,000-60,000**

*US\$5,200-7,700*

王雪濤

大吉圖

設色紙本

立軸

款識：雪濤。

鈐印：王雪濤印



1460

1460

**MA JIN (1900-1970)**

*Three Goats*

Hanging scroll, ink and colour on silk

101.4 x 46.8 cm. (39 7/8 x 18 3/8 in.)

Signed, with two seals of the artist

**HK\$100,000-150,000**

*US\$13,000-19,000*

馬晉

三陽開泰

設色絹本

立軸

款識：伯逸馬晉。

鈐印：馬晉、湛如





1461

1461

**HU PEIHENG** (1892-1965)

*Scenery of Lijiang*

Scroll, mounted for framing, ink and colour on paper  
119 x 134.5 cm. (46 7/8 x 53 in.)

Entitled and signed, with one seal of the artist

**LITERATURE:**

*Selection of Hu Peiheng's Works*, Tianjin Yang Liu Qing Paintings  
Society, 2005, p.29.

**HK\$550,000-750,000**

*US\$71,000-96,000*

胡佩衡

灑江

設色紙本

鏡片

題識：灑江。胡佩衡寫。

鈐印：胡佩衡印

出版：《胡佩衡作品精選》，天津楊柳青畫社，2005年，第29頁。





1462



1463

1462

**QI BAISHI (1863-1957)**

*Peony and Book*

Fan leaf, mounted and framed, ink and colour on paper  
18.5 x 51 cm. (7 ¼ x 20 ½ in.)

Entitled, inscribed and signed, with one seal of the artist  
Dedicated to Fuxian

**HK\$250,000-350,000**

*US\$32,000-45,000*

齊白石 讀書出富貴 設色紙本 扇面鏡框

題識：讀書出富貴。  
富先弟子勉之，白石老人。

鈐印：齊大

1463

**JIANG ZHAOHE (1904-1986)**

*Two Pigeons*

Scroll, mounted and framed, ink on paper  
31 x 59.5 cm. (12 ¼ x 23 ¾ in.)

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

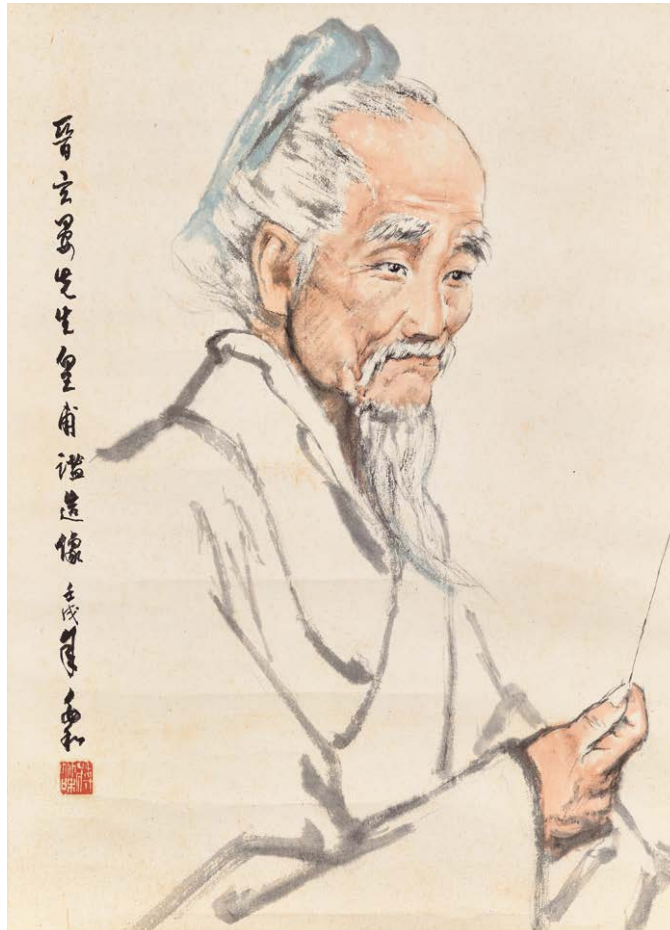
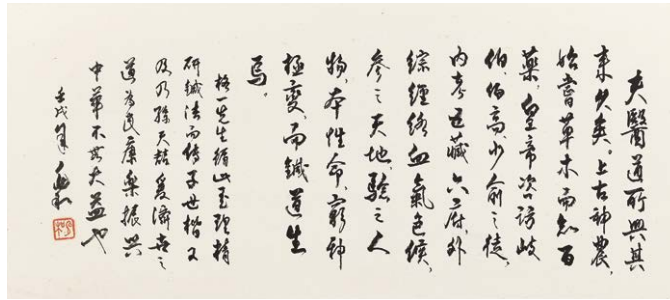
**HK\$30,000-40,000**

*US\$3,900-5,100*

蔣兆和 雙鴿 水墨紙本 鏡框

題識：不可一日無此君。  
迎春同志留賞，兆和。

鈐印：蔣兆和



1464

1464

**JIANG ZHAOHE (1904-1986)**

*Portrait of Huangfu Mi*

Scroll, mounted and framed, ink and colour on paper  
65.5 x 47.5 cm. (25 3/4 x 18 3/4 in.)

Inscribed and signed, with one seal of the artist

Dated *renxu* year (1982)

Frontispiece inscribed and signed by the artist, with one seal

Dated *renxu* year (1982)

Dedicated to Tianzhe

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**HK\$400,000-600,000**

**US\$52,000-77,000**

**蔣兆和 晉玄晏先生皇甫謐造像 設色紙本 鏡框 一九八二年作**

題識：晉玄晏先生皇甫謐造像。壬戌年（1982），兆和。

鈐印：蔣兆和

畫家題詩堂：夫醫道所興，其來久矣。

上古神農，始嘗草木而知百藥，  
皇帝咨訪岐伯、伯高、少俞之徒，  
內考五藏六府，外綜經絡、血氣、色候，  
參之天地，驗之人物，本性命，窮神極變，  
而鐵道生焉。格一先生循此至理，  
精研鍼法而傳于世，楷又及乃孫天喆，  
爰濟世之道，為民康樂，振興中華，  
不無大益也。壬戌年（1982），兆和。

鈐印：兆和

來源：現藏家直接得自畫家本人。





1465

1465

**QI BAISHI (1863-1957)**

*Chrysanthemum and Chicks*

Scroll, mounted and framed, ink and colour on paper

65.5 x 33.8 cm. (25 ¾ x 13 ¼ in.)

Inscribed and signed, with one seal of the artist

Dated *bingsi* year (1936)

Dedicated to Zhongsheng

**NOTE:**

The recipient of this painting was Li Zhongsheng (1912-1984). He studied paintings under his father at an early age, and enrolled at the Guangzhou Fine Art Academy in 1930, studying western painting. In 1932, he went to Japan to further his art studies. Li returned to China in 1937 and taught at the National Fine Art Academy.

**HK\$300,000-400,000**

*US\$39,000-51,000*

齊白石 菊花雛雞 設色紙本 鏡框  
一九三六年作

題識：仲生先生雅屬。

丙子（1936年），齊璜。

鈐印：白也

註：上款人仲生先生應為李仲生（1912-1984），自幼隨父習畫，1930年入廣州美術專科學校學習西畫，之後進入上海美術專科學校繪畫研究所學習。1932年赴日本留學，在日本東京大學藝術系西洋畫科及東京前衛美術研究所夜間部學習，參與日本前衛繪畫活動。1937年畢業回國，任教於國立藝術專科學校。



1466

1466

**JIANG ZHAOHE (1904-1986)**

*Portrait of Huang Rongchang*

Scroll, mounted and framed, ink and colour on paper

54.5 x 41 cm. (21 ½ x 16 ¼ in.)

Inscribed and signed, with one seal of the artist

Dated 27 March, 1956

**HK\$200,000-300,000**

**US\$26,000-38,000**

蔣兆和 黃榮昌同志像 設色紙本 鏡框 一九五六年作

題識：

全國人民代表大會代表，重慶市工業特等勞動模範黃榮昌同志造像，於一九五六年三月二十七日中國人民赴朝慰問團途中，兆和。

鈐印：兆和





1467



1468



1469

1467

**ZHOU SICONG** (1939-1996)

*Children Reading*

Scroll, mounted and framed, ink and colour on paper

46 x 34 cm. (18 ½ x 13 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated 1972

**HK\$60,000-80,000**

*US\$7,700-10,000*

周思聰 有趣的書 設色紙本 鏡框 一九七二年作

題識：有趣的書。七二年，思聰畫。

鈐印：周

1468

**ZHOU SICONG** (1939-1996)

*Girl Reading under Plantain*

Scroll, mounted and framed, ink and colour on paper

47.5 x 34.5 cm. (18 ¾ x 13 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated winter, 1975

**HK\$60,000-80,000**

*US\$7,700-10,000*

周思聰 閱讀 設色紙本 鏡框 一九七五年作

題識：七五年冬，思聰畫。

鈐印：周思聰

1469

**ZHOU SICONG** (1939-1996)

*Going to School*

Scroll, mounted and framed, ink and colour on paper

38 x 69.5 cm. (15 x 27 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated Chinese New Year, 1974

**HK\$80,000-100,000**

*US\$11,000-13,000*

周思聰 上學去 設色紙本 鏡框 一九七四年作

題識：七四年春節，思聰畫。

鈐印：思聰畫

1470

**QI BAISHI** (1863-1957)

*Chasing Worm*

Scroll, mounted and framed, ink on paper

65.8 x 30.3 cm. (25 ¾ x 11 ¾ in.)

Inscribed and signed, with one seal of the artist

**HK\$400,000-600,000**

*US\$52,000-77,000*

齊白石 覓食圖 水墨紙本 鏡框

題識：白石老人居京華城西鐵柵屋。

鈐印：齊大



1470





1471

1471

**QIAN HUI'AN (1833-1911)**

*Two Fairies*

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

24 cm. (9 ½ in.) in diameter

Inscribed and signed, with one seal of the artist

Dated spring, *jiaxu* year (1874)

**HK\$30,000-40,000**

**US\$3,900-5,100**

錢慧安 青女素娥 設色絹本 團扇扇面鏡框  
一八七四年作

題識：青女素娥俱耐冷，月中霜裏鬥嬋娟。  
甲戌（1874年）春仲，背撫玉壺外史本，  
清溪樵子錢慧安。

鈐印：吉生



1472

1472

**GUAN LIANG (1900-1986)**

*Opera Figures*

Scroll, mounted and framed, ink and colour on paper

29.5 x 23.5 cm. (11 ⅝ x 9 ¼ in.)

Signed, with one seal of the artist

**HK\$60,000-80,000**

**US\$7,700-10,000**

關良 戲曲人物 設色紙本 鏡框

款識：關良。

鈐印：關良

1473

FENG ZIKAI (1898-1975)

*Learning to Walk*

Hanging scroll, ink and colour on paper  
68 x 36.5 cm. (26 ¾ x 14 ⅜ in.)

Inscribed and signed, with two seals of the artist

Dedicated to Aimin

**NOTE:**

The recipient of this painting was Lin Aimin (1906-1964). Lin was appointed the president of Sing Tao Daily, and befriended Feng Zikai in 1949 in Hong Kong. Lin supported the artist and received many paintings from him.

**HK\$220,000-320,000**

*US\$29,000-41,000*

豐子愷 次第春風到草廬 設色紙本  
立軸

題識：嚴霜烈日皆經過，次第春風到草廬。  
靄民先生雅正，子愷畫。

鈐印：豐子愷、豐子愷年五十以後作

註：上款人靄民先生即林靄民（1906-1964），字瑞章，福建人。擅詩文，工書法，獲胡文虎延聘為《星島日報》社長。太平洋戰爭前到香港，淪陷前夕，回福建任田糧處長兼儲運處長。抗戰勝利後，復投星系報業。林靄民與豐子愷先生於1949年4月在香港相識，豐子愷先生受時任《星島日報》負責人林靄民先生諸多幫助，回國前留下大量展出作品相贈。



1473





1474

**DING YANYONG (1902-1978)**

*Lady Bathing*

Scroll, mounted and framed, ink and colour on paper

138 x 69.4 cm. (54 <sup>3</sup>/<sub>8</sub> x 27 <sup>3</sup>/<sub>8</sub> in.)

Inscribed and signed, with one seal of the artist

Dated winter, *dingsi* year (1977)

Dedicated to Jiang Zhong

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings (II), 27 November 2012, Lot 1413.

**HK\$100,000-200,000**

**US\$13,000-26,000**

丁衍庸 貴妃出浴 設色紙本 鏡框  
一九七七年作

題識：春寒賜浴華清池，溫泉水滑洗凝脂。  
侍兒扶起（嬌）無力，始是初承恩澤時。

丁巳（1977年）冬日，為江忠仁隸清玩。丁衍庸寫于思文堂中。

鈐印：牛鉞

來源：香港佳士得，中國近現代畫 (II)，  
2012年11月27日，編號1413。



1475

1475

**DING YANYONG** (1902-1978)

*Eight Immortals*

Scroll, mounted and framed, ink and colour on paper

69 x 139 cm. (27 1/8 x 54 3/4 in.)

Inscribed and signed, with one seal of the artist

Dated *wuyu* year (1978)

**HK\$600,000-800,000**

**US\$77,000-100,000**

丁衍庸 八仙圖 設色紙本 鏡框 一九七八年作

題識：倒騎驢子張果老，稚氣尚存藍采和。  
道行高深呂洞賓，道貌岸然漢鍾離。  
皇親國戚曹國舅，狀貌古怪李鐵拐。  
簫聲入雲韓湘子，婷婷玉立仙姑何。  
戊午（1978年）丁衍庸。

鈐印：叔虎之鈺





1476

**1476**  
**HUANG ZHOU (1925-1997)**  
*Folk Dance of Tajiks*

Scroll, mounted and framed, ink and colour on paper  
 96 x 54.5 cm. (37 ¾ x 21 ½ in.)  
 Entitled, inscribed and signed, with three seals of the artist  
 Dated October, 1986  
 Dedicated to Yifeng

**NOTE:**

The recipient of this painting was Tang Yifeng (1942-2011). Tang was active in the film industry in Hong Kong in the 1960s and used Tang Wen as her stage name. She was a descendant of Tang Shaoyi, a foreign minister in the late Qing Dynasty. In the middle of the 1970s, she was engaged in fashion design and Chinese fine brush painting. She excelled in flower-and-bird paintings with a style that is elegant, vivid and emotional.

HK\$120,000-220,000

US\$16,000-28,000



1477

**黃胄 塔吉克民間舞蹈 設色紙本 鏡框 一九八六年作**

題識：塔吉克民間舞蹈。

乙鳳女士存正，一九八六年十月黃胄寫於香港。

鈐印：黃胄之印、雨石居、蠡楊梁氏

註：上款人唐乙鳳（1942-2011），廣東省中山縣人，上世紀六十年代於香港起以唐紋為藝名活躍於影視產業，為晚清涉外重臣唐紹儀後人。上世紀七十年代中葉從事服裝設計與工筆重彩繪畫，擅長花鳥畫，畫風秀雅、生動，富有情感。



1478

1477

**HUANG YONGYU** (B. 1924)

*Reminiscing the Old Days*

Scroll, mounted and framed, ink and colour on paper  
68.5 x 34 cm. (27 x 13 3/8 in.)

Inscribed and signed, with one seal of the artist

**LITERATURE:**

*Artworks of Huang Yongyu vol.4: Ink and Colour of Figures*, Hunan Fine Arts Publishing House, June 2013, p.333.

*Ninety-year-old of Huang Yongyu*, Hunan Fine Arts Publishing House, June 2013, p.175.

**HK\$200,000-300,000**

**US\$26,000-38,000**

黃永玉 憶昔當年草上飛 設色紙本 鏡框

題識：憶昔當年草上飛，鐵衣著盡著納衣，  
天津橋上人不識，獨依欄杆望落暉。  
黃永玉八十有三寫於萬荷堂。

鈐印：黃永玉

出版：《黃永玉全集（4）：彩墨人物》，湖南美術出版社，  
2013年6月，第333頁。

《黃永玉九十》，湖南美術出版社，2013年6月，第175頁。

1478

**HUANG YONGYU** (B. 1924)

*Lotus*

Scroll, mounted and framed, ink and colour on paper  
68.5 x 137 cm. (27 x 53 7/8 in.)

Inscribed and signed, with three seals of the artist

Dated May, 2009

**LITERATURE:**

*Lotus and Others*, Beijing Rongde Gallery, 2012, p.3.

*Artworks of Huang Yongyu vol.3: Ink and Colour of Flowers and Birds*,  
Hunan Fine Arts Publishing House, June 2013, p.432-433.

*Ninety-year-old of Huang Yongyu*, Hunan Fine Arts Publishing House,  
June 2013, p.72-73.

*Artworks Selection for Huang Yongyu's Ninety-year-old*, China National  
Philatelic Corporation, 2013, p.76.

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

**US\$160,000-230,000**

黃永玉 彩荷 設色紙本 鏡框 二〇〇九年作

題識：二〇〇九年五月，無數山樓，黃永玉八十六歲。

鈐印：弘二、黃永玉、萬荷堂主

出版：《荷花及其它》，北京融德畫廊，2012年，第3頁。

《黃永玉全集（3）：彩墨花鳥》，湖南美術出版社，  
2013年6月，第432-433頁。

《黃永玉九十》，湖南美術出版社，2013年6月，第72-73頁。

《黃永玉九十壽誕紀念郵冊珍藏》，中國集郵總公司，  
2013年，第76頁。





1479

**1479**  
**CHENG SHIFA (1921-2007)**

*Children's Day*

Scroll, mounted and framed, ink and colour on paper  
87 x 165 cm. (34 ¼ x 65 in.)  
Inscribed and signed, with three seals of the artist  
Dated May, 1973

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 31 May  
2016, Lot 1299.

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

程十髮 兒童節 設色紙本 鏡框 一九七三年作

題識：學童節日遊草原，騎駝歡欣喜氣揚。  
一九七三年五月為紅領巾迎慶兒童節之作。  
雲間程十法寫於浦江西岸。

鈐印：程十髮印、雲間、五湖四海為家

來源：香港佳士得，中國近現代畫，2016年5月31日，編號1299。

**1480**  
**CHENG SHIFA (1921-2007)**

*Flowers*

Scroll, mounted and framed, ink and colour on paper  
94 x 52.5 cm. (37 x 20 ⅝ in.)  
Inscribed and signed, with three seals of the artist  
Dated New Year's Day, 1984

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

程十髮 花卉 設色紙本 鏡框 一九八四年作

題識：一九八四年春節，程十髮於上海。

鈐印：十髮、程潼、三釜書屋



1480



1481

1481

**LIU HAI SU (1896-1994)**

*Lotus*

Scroll, mounted and framed, ink and colour on paper

151 x 79.5 cm. (59 ½ x 31 ¼ in.)

Inscribed and signed, with three seals of the artist

Dated ninth month, *xinhai* year (1971)

Further inscribed and signed, with one seal of the artist

Dated winter, *renzi* year (1972)

Dedicate to Jiabin

**HK\$150,000-250,000**

**US\$20,000-32,000**

劉海粟 荷花 設色紙本 鏡框 一九七一年作

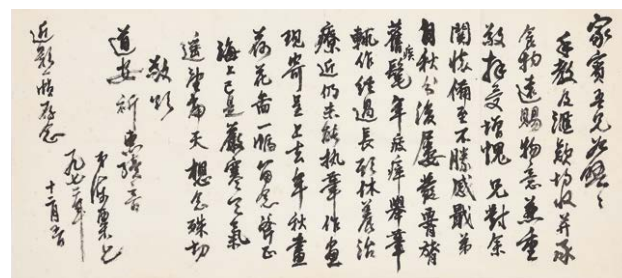
題識：淋漓墨色如風狂，潑出圓荷幾枝香，  
參到野狐禪透徹，忽然筆法勝清湘。

辛亥（1971年）九月，靜遠老人劉海粟年七十六。

鈐印：劉海粟、海粟潑墨、百丈竿頭須進步

畫家又題：家實先生博正。壬子（1972年）冬，海翁。

鈐印：劉海粟印。



Letter by Liu Haisu to Jiabin

劉海粟致上款人家實先生信





1482

1482

**LIU HAI SU** (1896-1994)

*Mount Huang*

Scroll, mounted and framed, ink and colour on paper

148 x 81.4 cm. (58 ¼ x 32 in.)

Inscribed and signed, with six seals of the artist

Dated summer, *xinyou* year (1981)

**HK\$250,000-350,000**

**US\$32,000-45,000**

劉海粟 黃山松雲 設色紙本 鏡框  
一九八一年作

題識：元氣淋漓障猶濕，  
杜陵詩句老夫墨。  
黃山松雲揮毫出，  
奇峰萬頃為我師。  
辛酉（1981年）大暑，  
八上黃山登始信峰，  
觀松濤呼嘯，白雲飛流，  
潑彩成此。  
劉海粟年方八十六。

鈐印：心跡雙清、海粟不朽、金石齋印、  
靜遠堂、昔吾師黃山今作黃山友、  
石破天驚

1483

**LU QINGYUAN** (B. 1946)

*Waterfall*

Scroll, mounted and framed, ink and colour on paper

99 x 44 cm. (39 x 17 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated Mid-Autumn Festival, *jimao* year (1999)

**EXHIBITED:**

Hong Kong, Hong Kong Central Library,  
*Review of Lu Qingyuan: at the Age of 65*,  
24-26 February 2012.

Guangzhou, Guangdong Museum of Art,  
*The Exhibition of Lu Qingyuan*, 30 July 2013-  
7 August 2013.

**LITERATURE:**

*Review of Lu Qingyuan's Chinese Paintings:  
at the Age of 65*, Yun Shan Art Gallery,  
Taichung, 2012, p.77.

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



1483

盧清遠 飛瀑 設色紙本 鏡框 一九九九年作

題識：泉聲咽危石，日色冷青松。  
己卯（1999年）中秋節前夕，清遠。

鈐印：盧、清遠、江山如畫

展覽：香港，香港中央圖書館，“盧清遠六十五歲回顧展”，  
2012年2月24日至2月26日。  
廣州，廣東美術館，“嶺南風韻—盧清遠從藝五十年作品展”，  
2013年7月30日至8月7日。

出版：《盧清遠國畫集（三）—盧清遠六十五歲回顧展》，台中，  
雲山畫院，2012年，第77頁。



1484

1484

HE HONGYU (B. 1984)

Peony

Scroll, mounted and framed, ink and colour on silk  
59.5 x 24.5 cm. (23 3/8 x 9 3/8 in.)

Inscribed and signed, with one seal of the artist

Dated tenth month, *bingshen* year (2016)

HK\$22,000-32,000

US\$2,900-4,100

何紅玉 牡丹 設色絹本 鏡框 二〇一六年作

題識：傍水施朱意自真，幽栖非是避芳塵，  
已呼晚菊為兄弟，更為秋江作主人。  
謝遷。

丙申（2016年）十月紅玉寫生於錢塘。

鈐印：何紅玉印





1485

1485

**YANG SHANSHEN (1913-2004)**

*Mynah and Grasshopper*

Scroll, mounted and framed, ink and colour on paper  
95.5 x 34 cm. (37 5/8 x 13 3/8 in.)

Signed, with one seal of the artist

**HK\$40,000-60,000**

**US\$5,200-7,700**

楊善深

了哥蚱蜢

設色紙本

鏡框

款識：善深。

鈐印：善心



1486

1486

**ZHAO SHAO'ANG (1905-1998)**

*Bird on a Tree Branch*

Scroll mounted and framed, ink and colour on paper  
84.5 x 30 cm. (33 1/4 x 11 3/4 in.)

Inscribed and signed, with three seals of the artist

Dated autumn, *jihai* year (1959)

Titleslip by the artist

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings,  
26 November 2013, Lot 1550.

Previously in the collection of Yang Ang Tang

**NOTE:**

The owner of Yang Ang Tang, Mr. Yam Siu Wo, was a student and a good friend of Zhao Shao'ang. Most of the works in his collection were acquired directly from Zhao Shao'ang.

**HK\$60,000-80,000**

**US\$7,700-10,000**



1487

趙少昂 寒鴉叫雪 設色紙本 鏡框 一九五九年作

題識：己亥（1959年）新秋，涼風送爽，  
少昂於香島嶺南藝苑。

鈐印：趙、少昂、足跡英法意瑞德日印菲諸國

趙少昂題簽條：寒鴉叫雪，趙少昂筆。

來源：香港佳士得，中國近現代畫，2013年11月26日，編號1550。  
仰昂堂主人舊藏

註：仰昂堂主人任兆和先生仰慕趙少昂先生繪藝，拜為門下，並為  
誼子，與畫家關係密切，其藏品大部分直接得自趙少昂。

1487

**ZHAO SHAO'ANG (1905-1998)**

*Peony and Small Birds*

Scroll, mounted and framed, ink and colour on paper  
66.5 x 135 cm. (26 1/8 x 53 1/8 in.)

Inscribed and signed, with four seals of the artist

Dated summer, fourth month, *renxu* year (1982)

**HK\$200,000-300,000**

**US\$26,000-38,000**

趙少昂 人間第一香 設色紙本 鏡框 一九八二年作

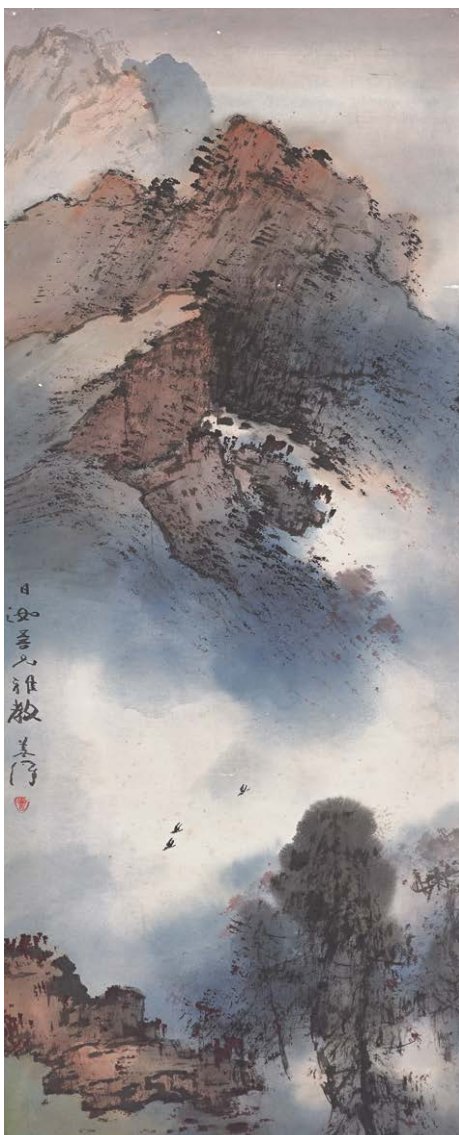
題識：落盡殘紅始吐芳，佳名喚作百花王。

競誇天下無雙豔，獨佔人間第一香。

壬戌（1982年）夏四月，趙少昂於嶺南藝苑。

鈐印：趙、少昂、美意延年、足跡英美法意瑞德日印菲諸國





1488

1488

**YANG SHANSHEN (1913-2004)**

*Mountain High*

Scroll, mounted and framed, ink and colour on paper

92.8 x 37.6 cm. (36 ½ x 14 ¾ in.)

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

**PROVENANCE:**

Acquired directly from the artist, thence by descent.

**NOTE:**

He Riru, born in Foshan, was a dentist since the 1940s. He was a vivid collector of art and befriended many Lingnan artists, including Yang Shanshen, Zhao Shao'ang and Zhang Shaoshi.

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



1489

1489

**LI XIONGCAI (1910-2001)**

*Scenery of Mount Huang*

Hanging scroll, ink on paper  
81 x 50.8 cm. (31 7/8 x 20 in.)

Inscribed and signed, with two seals of the artist

Dated spring, *yichou* year (1985)

**HK\$180,000-280,000**

**US\$24,000-36,000**

**黎雄才 山行所見 水墨紙本 立軸  
一九八五年作**

題識：昔時黃山山行所見，乙丑（1985年）之春，

偶爾憶及寫此於羊城，雄才。

鈐印：雄才、端州黎氏

**楊善深 高山仰止 設色紙本 鏡框**

題識：日吾兄雅教，善深。

鈐印：善

來源：藏家直接得自於畫家，並由家族繼承。

註：何日如，祖籍南海佛山，四十年代執業牙醫，同時亦是一名藝術收藏家，同知名嶺南派藝術家交好，如楊善深、趙少昂、張韶石等。



1490

1490

**ZHAO HAOGONG** (1881-1947)

*Flower and Bird*

Scroll, mounted and framed, ink and colour on paper

95.5 x 34.8 cm. (37 5/8 x 13 3/4 in.)

Inscribed and signed, with two seals of the artist

Dated winter, *jiaxu* year (1934)

Dedicated to Honghao

**HK\$25,000-35,000**

**US\$3,200-4,500**

趙浩公 花鳥 設色紙本 鏡框  
一九三四年作

題識：東風吹柳日沉沉，階下宜男綠正深。  
百尺遊絲春院靜，卧看鸚鵡步花陰。  
做蔣南沙筆畫似鴻浩先生雅屬，  
即請指教。  
甲戌（1934年）歲闌，  
并錄元詩一截于小黃石齋中，  
石佛並記。

鈐印：趙王孫、浩公之毓



1491

1491

**ZHAO HAOGONG** (1881-1947)

*Landscape*

Hanging scroll, ink and colour on silk

100.5 x 41 cm. (39 5/8 x 16 1/8 in.)

Signed, with two seals of the artist

Dated *dingmao* year (1927)

**HK\$40,000-60,000**

**US\$5,200-7,700**

趙浩公 山水 設色絹本 立軸  
一九二七年作

題識：丁卯（1927年）小陽朔二日，  
撫元人筆于無所容居，石佛。

鈐印：趙王孫、浩公





1492

1492

**LIN QINGNI (1914-?)**

*Viewing Waterfall*

Hanging scroll, ink and colour on paper

92.5 x 28 cm. (36 3/8 x 11 in.)

Inscribed and signed, with two seals of the artist

Dated the tenth month, *xinmao* year (1951)

Further inscribed and signed by Wang

Jinxing (b.1942), with one seal

Titleslip entitled and signed by Zhang

Xiangning (1921-1958), with one seal

**NOTE:**

Zhang Xiangning (1921-1958) is a famous calligrapher, painter, and seal carver.

**HK\$12,000-22,000 US\$1,600-2,800**

林清霓 觀瀑圖 設色紙本 立軸  
一九五一年作



1493

1493

**LIN QINGNI (1914-?)**

*Flower and Bird*

Hanging scroll, ink and colour on paper

86.5 x 44 cm. (34 x 17 3/8 in.)

Inscribed and signed, with two seals of the artist

Further inscribed and signed by the artist, with two seals

Dated summer, *dingyou* year (1957)

Dedicated to Xuewei

**HK\$12,000-22,000 US\$1,600-2,800**

林清霓 工筆花鳥圖 設色紙本 立軸

題識：台山林清霓於香江千佛山。

鈐印：林琅、清霓

又題：學煒先生大雅屬正，

丁酉（1957年）夏林清霓於星洲又題。

鈐印：林清霓、思道堂畫

題識：辛卯（1951年）十月既望，  
居九龍芙蓉山之思道堂，清霓。

鈐印：清霓、林琅

王金星又題：山水清幽處詩人賞瀑回，  
宗道仁兄大雅清賞，  
弟王金星題贈。

鈐印：王金星印

張祥凝題跋：林清霓山水立軸。  
辛卯（1951年）張祥凝署簽。

鈐印：琬

註：張祥凝，香港著名書畫家及篆刻家。



1494

1494

**HE DAOGEN** (1943-2008)

*Chrysanthemum*

Scroll, mounted and framed, ink and colour on paper

68.5 x 31 cm. (27 x 12 ¼ in.)

Inscribed and signed, with two seals of the artist

Dated summer, *jiayin* year (1974)

Dedicated to Yuesheng

**NOTE:**

Liu Yuesheng (1941-2007), a native of Guangzhou. He learned to paint from Jiang Chengzan in his youth and moved to Hong Kong and later to Taipei. He had good relationships with famous artists such as Jiang Zhaoshen, Huang Junbi, Luo Shuzhong, Zhao Shao'ang, and Yang Shanshen.

**HK\$16,000-26,000** US\$2,100-3,300

何道根 菊花圖 設色紙本 鏡框  
一九七四年作

題識：悅笙道兄正之。

甲寅（1974年）初夏，  
道根於愛菊樓。

鈐印：沙灣何氏、道根寫菊

註：上款人劉悅笙（1941-2007）生於廣州，繪畫啟蒙於蔣承贊，後遷居於香港，於1982年再遷居台北，與江兆申、黃君璧、羅叔重、趙少昂及楊善深等藝術家交情深厚。1992年重返香港舊居，並在上世紀九十年代回大陸發展，曾居於北京、上海、杭州，後遷往廣東東莞。



1495

1495

**LIFENGGONG** (1884-1967)

*Flower and Bird*

Scroll, mounted and framed, ink and colour on patterned paper

48.5 x 22.5 cm. (19 ½ x 8 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated summer, *guiyou* year (1933)

Dedicated to Zhongpeng

**NOTE:**

Luo Zhongpeng, a member of the Chinese Painting Research Society, is an expert at flower-and-birds painting.

**HK\$12,000-22,000** US\$1,600-2,800

李鳳公 花鳥 設色花箋 鏡框  
一九三三年作

題識：仲彭先生榮正。癸酉（1933年）仲夏，  
李鳳公寫于易畫室。

鈐印：李、鳳公

註：上款人為羅仲彭，為廣東國畫研究會成員，擅長花鳥畫。





1496

**DENG FEN** (1894-1964)

Calligraphy / Lotus

A fan leaf and a scroll, mounted as one hanging scroll, ink on paper / ink and colour on paper

Calligraphy measures 18.7 x 50.6 cm. (7 3/8 x 19 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated spring, *jiaxu* year (1934)

Dedicated to Junhua

Lotus measures 26 x 32 cm. (10 1/4 x 12 5/8 in.)

With one seal of the artist

**NOTE:**

Zhang Junhua (1901-1962), a cousin of the artist Zhang Shaoshi (1913-1991), was a banker and a patron of artists including Deng Fen.

**HK\$20,000-30,000**

**US\$2,600-3,800**

鄧芬 書法／荷花 水墨紙本／設色紙本  
扇面鏡片雙挖立軸

《書法》題識：

漠漠和煙，微微凝雨，芳臺香屑無尋處。  
凌波羅襪洛川神，猶自遺情効愛夢中身。  
遠趁車馳，暗隨馬去，望中遮斷揚州路，  
整衣誰與拂紅巾，祇有靈犀相伴鑑前人。  
踏莎美人《塵》。

甲戌（1934年）新春，感事倚聲不盡。

君華六兄拍正，曼殊芬。

鈐印：誦先人之清芬、誦先

《荷花》鈐印：鄧芬

註：上款人為張君華，畫家張韶石之堂兄，以經營銀號為業，同時也是鄧芬等書畫家的贊助人。



1496



1497

**HE WENLUE** (1918-2012)

*The Lady*

Scroll, mounted and framed, ink and colour on silk  
35.5 x 37.7 cm. (14 x 14 7/8 in.)

Inscribed and signed, with one seal of the artist

Dated autumn, *jichou* year (1949)

Dedicated to Yuqiao

Further entitled and signed by Shang Yanliu (1875-1963), with one seal

**HK\$16,000-26,000**

**US\$2,100-3,300**

賀文略 顏如薜華 設色絹本 鏡框  
一九四九年作

題識：己丑（1949年）秋，仿宋人法，  
賀文略畫奉雨喬先生雅正。

鈐印：文略

商衍鑾（1875-1963）又題：顏如薜華。藻亭題。

鈐印：甲辰探花

註：賀文略為香港知名畫家暨鑑定家，作品以工細見稱。

1497



1498

1498

**LU ZHENHUAN (1889-1979)**

*Reading in the Pavilion*

Hanging scroll, ink and colour on paper

86.2 x 42 cm. (33 7/8 x 16 1/2 in.)

Inscribed and signed, with one seal of the artist

Dated August, thirty-seventh year (of the Republic, 1948)

Dedicated to Zhuoying

**NOTE:**

Luo Zhuoying (1896-1961), a native of Meizhou, Guangdong, was a general of the Republic of China. After 1945, he served as the chairman of the Guangdong Provincial Government. He moved to Taiwan after 1949.

**HK\$30,000-40,000**

*US\$3,900-5,100*

盧鎮寰 松亭閒讀 設色紙本 立軸 一九四八年作

題識：卓英先生雅教。卅七年（1948）八月，盧振寰寫。

鈐印：盧氏國俊

註：上款人羅卓英（1896-1961），生於廣東省梅州市，曾任國民政府陸軍上將。抗戰期間自松滬會戰起，南征北討，戰區跨度遠達緬甸、印度，戰績輝煌。1945年後任廣東省政府主席，1949年遷往台灣。



1499

1499

**PENG XIMING (1908-2002)**

*Mountains and Rivers in the Autumn*

Scroll, mounted and framed, ink on paper

68.5 x 33.2 cm. (27 x 13 1/8 in.)

Inscribed and signed, with one seal of the artist

Dated spring, *gengwu* year (1990)

Dedicated to Madame Simin

**NOTE:**

The recipient is Pan Simin who is the wife of Chen Jinghong (1903-1993), the famous reporter and calligrapher in Hong Kong. Both of them are famous poets.

**HK\$16,000-26,000**

*US\$2,100-3,300*

彭襲明 萬山秋水 水墨紙本 鏡框 一九九〇年作

題識：萬山轉蒼翠，秋水日潺湲，右丞句題贈思敏夫人。

庚午（1990年）仲春望日，襲明。

鈐印：彭襲明印

註：上款人為老報人暨書法家陳荆鴻先生之夫人潘思敏。夫妻二人皆為香港著名文人與詩詞家。





1500



1501

1500

**XIANG DICONG (1889-1969)**

*Orchid and Bamboo*

Hanging scroll, ink on paper

140.5 x 33.9 cm. (55 3/8 x 13 3/8 in.)

Inscribed and signed, with one seal of the artist

Dated summer, *dingwei* year (1967)

Dedicated to Zhongqiang

**NOTE:**

Shen Zhongqiang (1893-1974), whose original given name is Zhonglai, was the owner of Shuang Jie Lou and excelled in painting chrysanthemums.

**HK\$12,000-22,000**

**US\$1,600-2,800**

**向迪琮 蘭竹圖 水墨紙本 立軸 一九六七年作**

題識：仲彊詞友屬畫。丁未（1967年）大暑，迪琮。

鈐印：雙流向迪琮字仲彊

註：上款人沈仲強（1893-1974年），名忠賚，號霜傑樓主人，出生於書香室家，善於繪畫，以菊花最為擅長，被譽為中國畫菊者第一人，有「沈菊花」之美名。

1501

**LI YANSHAN (1898-1961)**

*Landscape after Huang Heshan*

Hanging scroll, ink and colour on paper

135 x 29.5 cm. (53 1/8 x 11 5/8 in.)

Inscribed and signed, with one seal of the artist

Dated the fifth month, *yichou* year (1925)

Dedicated to Zhongqiang

**HK\$18,000-28,000**

**US\$2,400-3,600**

**李研山 傲黃鶴山樵山水 設色紙本 立軸 一九二五年作**

題識：黃鶴山樵真本昔年見海山潘氏藏招隱圖，有衡山題詩，今歸馬平顧氏，又得借臨旬月，其深秀遠不能學也。仲彊社盟以為如何？乙丑（1925年）五月，李研山記。

鈐印：研山

1502

**LI YANSHAN (1898-1961)**

*Bamboo and Rock*

Hanging scroll, ink and colour on paper

136.3 x 43.8 cm. (53 5/8 x 17 1/4 in.)

Inscribed and signed, with one seal of the artist

Dated *gengwu* year (1930)

Dedicated to Zhongqiang

**HK\$25,000-35,000**

**US\$3,200-4,500**

**李研山 竹石圖 設色紙本 立軸 一九三〇年作**

題識：元人寫竹石唯倪高士得靜穆，梅道人得秀逸、息齋殊不可學；明人唯夏仲昭能張一軍爾而已。此幀用倪夏二家法即乞。仲彊畫盟正腕，庚午（1930年）李研山戲寫。

鈐印：新會李氏



1502



1503

VARIOUS OWNERS

1503

**LI YANSHAN** (1898-1961)

*Autumn Mountains*

Hanging scroll, ink and colour on paper  
103 x 40.7 cm. (40 ½ x 16 in.)

Inscribed and signed, with three seals of the artist

Dated winter, *dinghai* year (1947)

Dedicated to Yingshu

LITERATURE:

*Modern Chinese Painting and Calligraphy: from the collection of the Kau Chi Society of Chinese Art*, The Kau Chi Society of Chinese Art, Hong Kong, 1987, pp.148-149.

HK\$30,000-50,000

US\$3,900-6,400

李研山 秋山野艇 設色紙本 立軸 一九四七年作

題識：青霜著樹葉辭柯，山骨棱稜見更多。

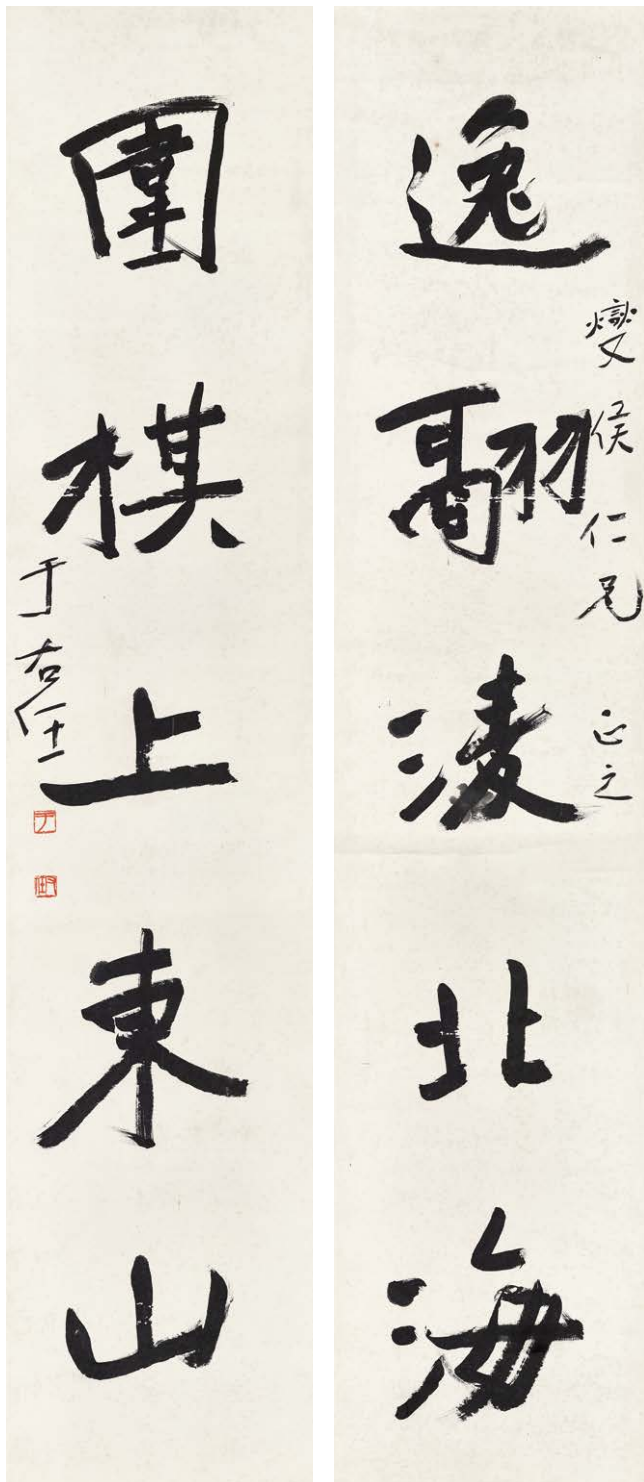
溪上獨來橫野艇，竹枝歌罷又漁歌。

英殊先生雅屬，丁亥（1947年）冬日，李研山寫於石谿壺館。

鈐印：研山、竹晴閣、石谿湖館

出版：《近代中國書畫：求知雅集珍藏》，香港求知雅集，1987年，第148-149頁。





1504

Huang Xiayi (1885-1943), a native of Dongguan, Guangdong province, was an important and well-known revolutionary in Chinese modern history. He joined Tongmenghui with his like-minded friends such as Lin Zhimian (1888-1934) and was involved in the Guangzhou New Army Uprising and Yellow Flower Mound Uprising, among others. After the founding of the Republic of China, he was appointed the first county mayor of Dongguan County. He was later appointed Director of the Guangdong Provincial Taxation Bureau, Fujian Provincial Tobacco and Liquor Tax Director, and the 19th Route Army Major General. At the start of the Second Sino-Japanese War in 1937, Huang returned to Dongguan. In 1943, he died in an airstrike launched by Japanese during an inspection in Shaoguan, Guangdong.

Intellectuals frequently interacted with artists during the early period of the Republic. Many intellectuals participated in creating and collecting Chinese paintings and calligraphy, and Huang was one of them. In 1924 and 1925, the Guihai Cooperative Painting Society was formed by leading artists of the Lingnan region and held two fundraising exhibitions to promote and study traditional Chinese painting. These two exhibitions presented approximately 800 works including around 200 collaborative works.

Some of the works offered here were bought by Huang from the two exhibitions. They allow us to witness the development of traditional Chinese painting in the Lingnan region during the early 20th century. They also represent extraordinary aesthetic value and historical significance.

Nine works from this collection are also available in Christie's online sale Exquisite Eye: Chinese Paintings & Calligraphy during 20-27 May 2019 (Lots 1640-1648).

黃俠毅，廣東省東莞縣人，為中國近代史上著名的革命元老。他早年與至交好友林直勉一同追隨孫中山先生加入中國同盟會，先後策動了廣州新軍起義、黃花崗之役以及香山起義等革命活動，民國成立後被委任為首任東莞縣縣長。此後他先後擔任廣東省稅務局局長、福建省煙酒稅局及十九路軍少將參謀等職。1937年抗戰爆發時，黃俠毅返回東莞支援抗戰，並於1943年於廣東韶關視察勤務時遭遇日軍空襲殉國。

民國初年，知識分子與書畫圈之間有著頻繁的互動，不少知識分子參與到書畫創作及收藏中，黃俠毅也不例外。1924年至1925年間，廣州癸亥合作社舉辦了兩次國畫展覽大會，為提倡與研究傳統國畫籌款之用。兩次大會展出畫作共約八百餘幅，其中合作畫共計二百餘幅。

本次呈現之黃俠毅舊藏中，有部分作品購自癸亥合作畫社的展覽，見證了近代嶺南地區傳統中國繪畫風格之發展，藝術價值非凡，別具歷史意義。

本收藏另有九件作品於2019年5月20-27日舉行的“丹青薈萃—中國書畫網上拍賣”呈現（拍品1640-1648）。



Huang Xiayi (right) and his wife (left)  
黃俠毅伉儷

1504

**YU YOUREN (1879-1964)**

*Five-character Calligraphic Couplet*

A pair of hanging scrolls, ink on paper

Each scroll measures 249.2 x 52.1 cm. (98 1/8 x 20 1/2 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Xiehou (Huang Xiayi)

Dated autumn, *jiazi* year (1924)

(2)

**HK\$400,000-600,000**

**US\$52,000-77,000**

于右任 書法五言聯 水墨紙本 立軸兩幅

題識：逸翮凌北海，圍棋上東山。變候仁兄正之，于右任。

鈐印：于、右任

1505

**PAN HE (1873-1929), ZHAO HAOGONG (1881-1947),  
LU GUANHAI (20TH CENTURY), LUO GENZHAI (1890-1954),  
LU ZHENHUAN (1889-1979) AND HUANG BORE (1901-1968)**

*Five Strange Rocks*

Hanging scroll, ink and colour on paper

94.5 x 36.8 cm. (37 1/4 x 14 1/2 in.)

Inscribed and signed by Pan He, with two seals

Signed by each artist with one seal, and one seal of Guihai Paintings Society

Dated summer, fifth month, *jiazi* year (1924)

**EXHIBITION:**

Panyu Normal School, *The First National Paintings Exhibition by the Guangzhou Guihai Cooperative Painting Society*, 17-21 August, 1924.

**LITERATURE:**

*The First National Paintings Exhibition by the Guangzhou Guihai Paintings Society Catalogue*, Guangzhou Guihai Cooperative Painting Society, 1924, Index Number 57.

**HK\$22,000-32,000**

**US\$2,900-4,100**

潘蘇、趙浩公、盧觀海、羅艮齋、盧鎮寰、黃般若 小五岳圖  
設色紙本 立軸 一九二四年作

潘蘇題識：

我聞古代戰不息，首觸天柱天成隙。媧皇憐天補天穿，洪爐化煉石五色。補天容易煉石難，搜尋怪石憑他山。嶙峋似是補天剩，位置錯落遺人間。吾人好奇故調墨，怪狀奇形恣筆畫。須知五色令目迷，每每看朱易成碧。甲子（1924年）夏五，南海潘蘇戲題於禺山之麓之抱殘室。

時則海暑初至清風隨來亦一樂事也。

鈐印：潘蘇、潘致中、癸亥合作畫社

趙浩公款識：石佛。

鈐印：趙浩

盧觀海款識：觀海。

鈐印：觀海

羅艮齋款識：艮齋。

盧振寰款識：鎮寰。

鈐印：鎮寰

黃般若款識：般若。

鈐印：般若

展覽：番禺師範學校，“廣州癸亥合作社第一回國畫展覽大會”，1924年8月17至21日。

著錄：《廣州癸亥合作畫社第一回國畫展覽大會》，癸亥合作畫社，1924，合作畫目錄第五七：小五岳圖（艮齋、般若、觀海、鎮寰、浩公）。



1505





1506

**1506**  
**HUANG JUNBI (1898-1991)**  
*Birds in Winter*  
 Hanging scroll, ink and colour on paper  
 120.5 x 40 cm. (47 ½ x 15 ¾ in.)  
 Inscribed and signed, with one seal of the artist

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

**黃君璧 群鳥噪雪 設色紙本 立軸**  
 題識：谿林斂曙色，群鳥噪春來。  
 誰謂南枝勁，梅花戰雪開。  
 黃君璧寫新羅山人意。  
 鈐印：君璧



1507

**1507**  
**HUANG SHAOMEI (1886-1940)**  
*White Wagtails*  
 Hanging scroll, ink and colour on paper  
 94 x 33.5 cm. (37 x 13 ¼ in.)  
 Inscribed and signed, with three seals of the artist

**EXHIBITION:**  
 Panyu Normal School, *The First National Paintings Exhibition by the Guangzhou Guihai Cooperative Painting Society*, 17-21 August 1924.

**LITERATURE:**  
*The First National Paintings Exhibition by the Guangzhou Guihai Cooperative Painting Society Catalogue*, Guangzhou Guihai Paintings Society, 1924, Ji Ling Tu of Huang Shaomei.

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

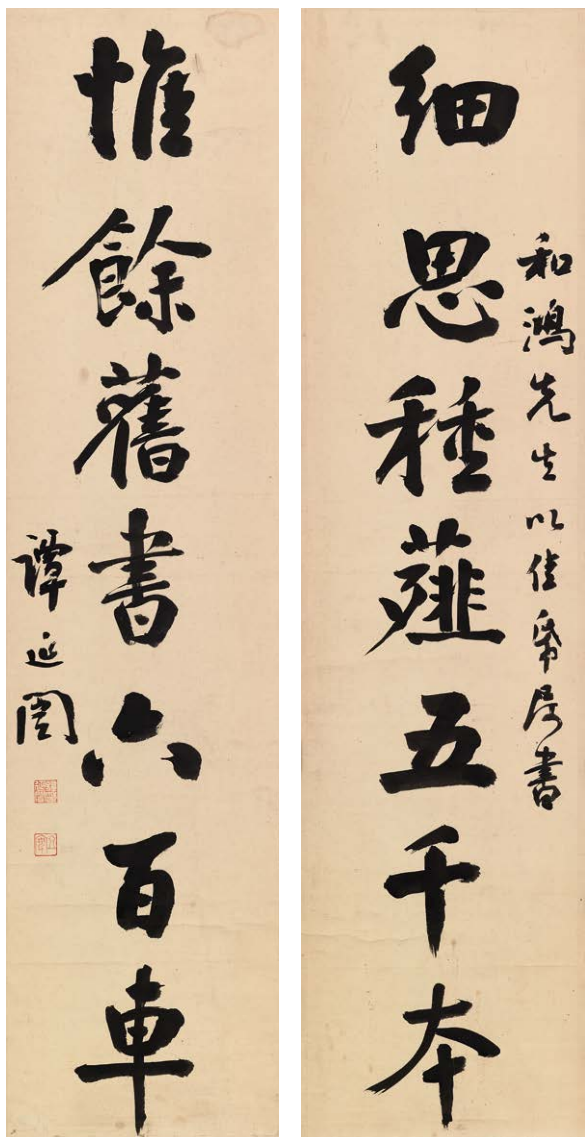
**黃少梅 鵲鵲圖 設色紙本 立軸**

題識：鵲鵲圖序。(文不錄)。  
 李毅齋鵲鵲圖神韻酷似張子正，爰縮小摹之並錄黃彥貞鵲鵲圖序於其上以誌不忘所見云尔，小梅。

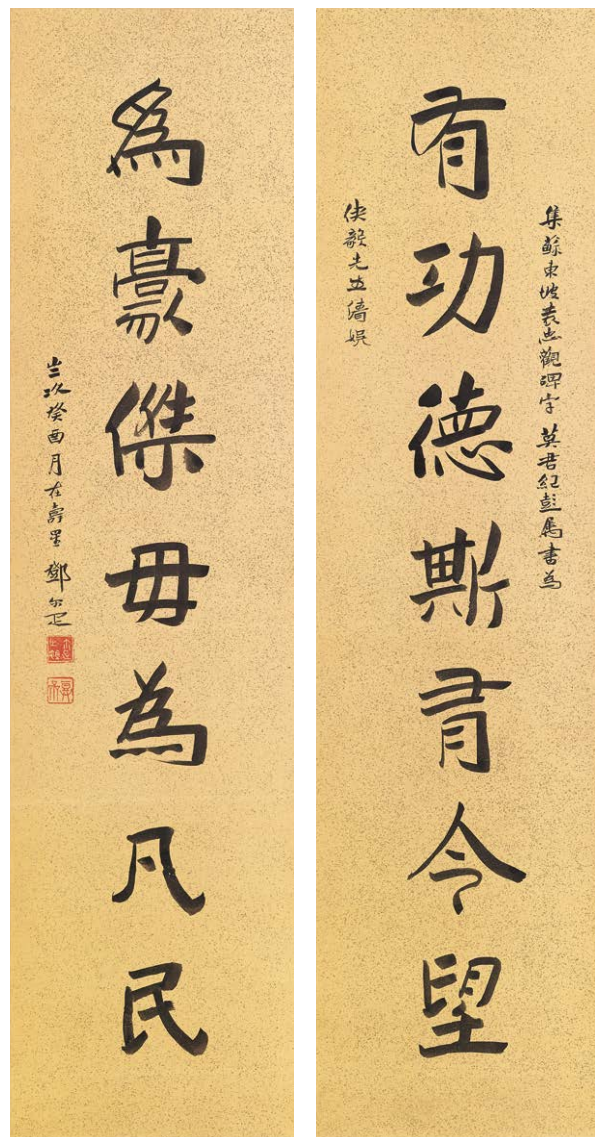
鈐印：少梅、寒香、東菴贊人

展覽：番禺師範學校，《廣州癸亥合作社第一回國畫展覽大會》，1924年8月17至21日。

著錄：《廣州癸亥合作畫社第一回國畫展覽大會》，癸亥合作畫社，1924，黃少梅出品畫名：鵲鵲圖。



1508



1509

1508

**TAN YANKAI (1876-1936)**

Seven-character Calligraphic Couplet in Regular Script

A pair of hanging scrolls, ink on paper

Each scroll measures 133 x 32 cm. (52 3/8 x 12 5/8 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Hehong

Titleslip inscribed, with one collector's seal (2)

HK\$20,000-30,000

US\$2,600-3,800

譚延闓 楷書七言聯 水墨紙本 立軸兩幅

題識：細思種蕪五千本，惟餘舊書六百車。  
和鴻先生以佳紙屬書，譚延闓。

鈐印：譚延闓印、祖安

簽條：譚總司令七言對聯。

鈐印：余光霽堂藏

1509

**DENG ERYA (1883-1954)**

Seven-character Calligraphic Couplet in Regular Script

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

Each scroll measures 122.5 x 31 cm. (48 1/4 x 12 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated *guiyou* year (1933)

Dedicated to Xiayi (2)

HK\$30,000-50,000

US\$3,900-6,400

鄧爾雅 楷書七言聯 水墨灑金箋 立軸兩幅 一九三三年作

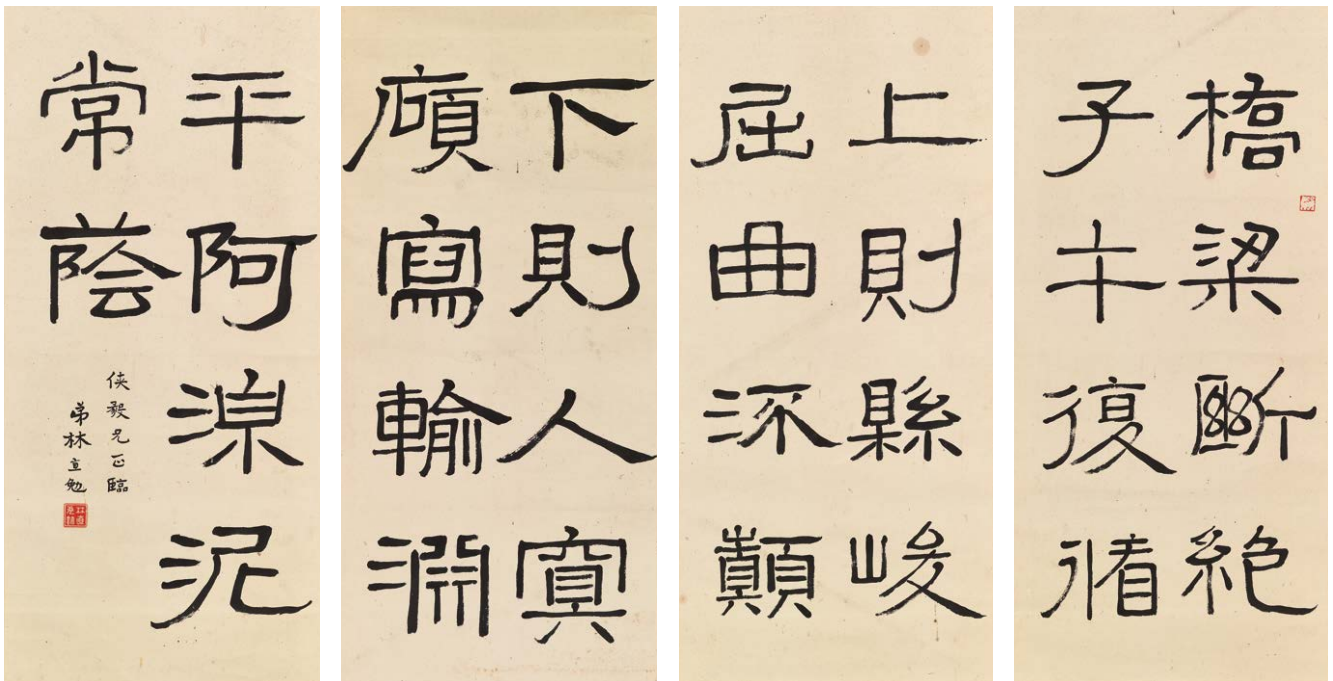
題識：有功德斯育今望，為豪傑毋為凡民。  
集蘇東坡袁忠觀碑字，莫君紀彭屬書為俠毅先生清娛。  
歲次癸酉（1933年），月在壽星，鄧爾雅。

鈐印：爾雅之鉢、鄧齋





1510



1511

**1510**  
**LIN ZHIMIAN (1888-1934)**

Calligraphy in Clerical Script

Horizontal scroll, ink on paper  
21 x 78.2 cm. (8 ¼ x 30 ¾ in.)

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

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

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

林直勉 隸書-三民主義 水墨紙本 橫批

題識：三民主義。  
亞英世姪雅屬，暉吉。

鈐印：虎（肖形印）

**1511**  
**LIN ZHIMIAN (1888-1934)**

Calligraphy in Clerical Script

A set of four hanging scrolls, ink on paper  
Each scroll measures 81 x 37.5 cm. (31 ⅞ x 14 ¾ in.)

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

(4)

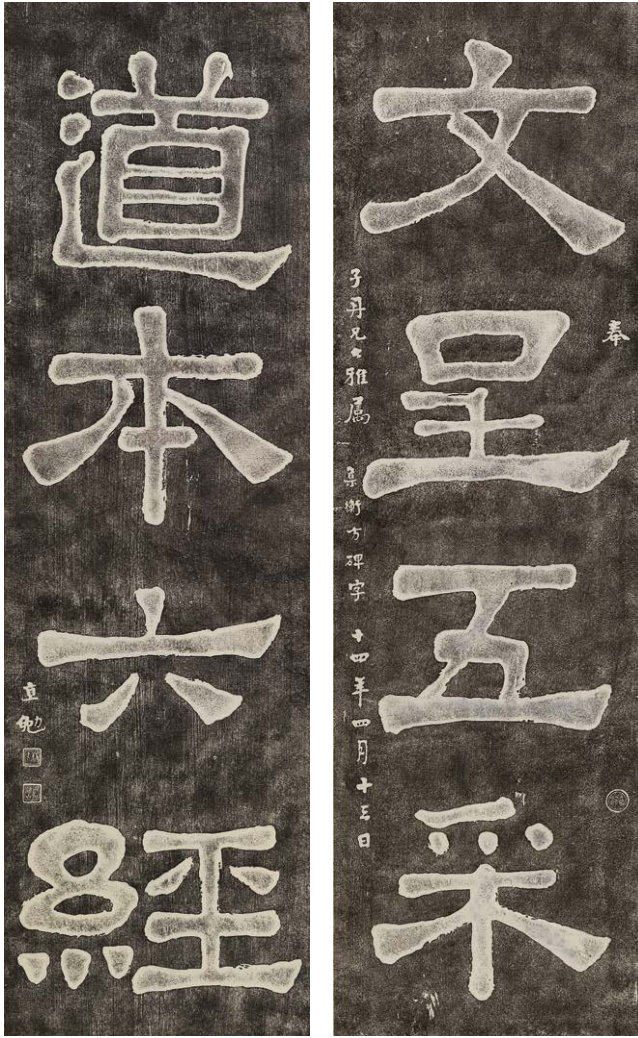
**HK\$80,000-120,000**

**US\$11,000-15,000**

林直勉 隸書節臨《石門頌》 水墨紙本 立軸四幅

題識：橋樑斷絕，子午復修。  
上則懸峻，屈曲深顛，下則入冥，傾寫輸淵。  
平阿泉泥，常蔭。俠毅兄正臨，弟林直勉。

鈐印：林直勉鈔、虎（肖形印）



1512

1512

**LIN ZHIMIAN** (1888-1934)

*Four-character Calligraphic Couplet in Clerical Script*

A pair of hanging scrolls, ink on paper

Each scroll measures 110.5 x 32.6 cm. (43 ½ x 12 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated 13 April, fourteenth year (of the Republic, 1925)

Dedicated to Zidan

(2)

**HK\$40,000-60,000**

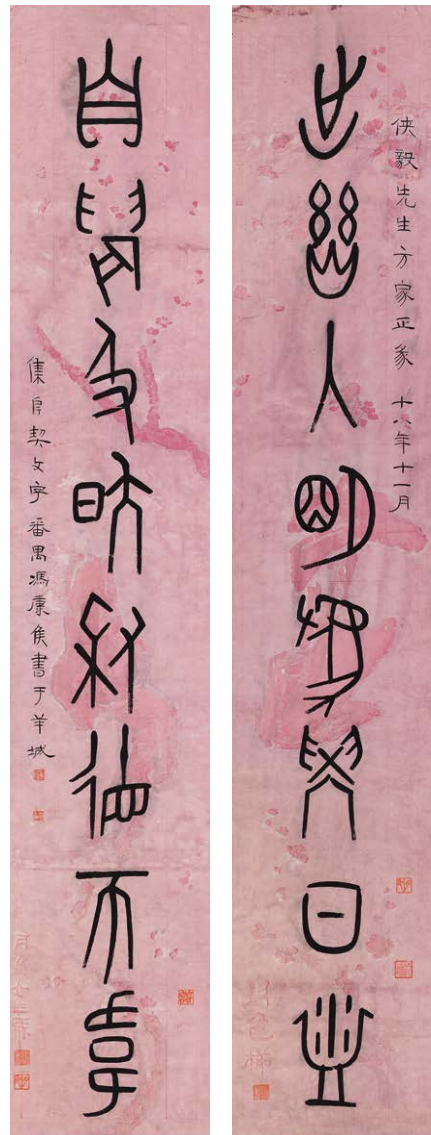
**US\$5,200-7,700**

林直勉 隸書四言聯 水墨紙本 立軸兩幅 一九二五年作

題識：文呈五采，道本六經。

奉子丹兄大雅屬，集衡方碑字，十四年（1925）四月十三日，直勉。

鈐印：林氏、直勉隸古、西河



1513

1513

**FENG KANGHOU** (1901-1983)

*Eight-character Calligraphic Couplet in Oracle Bone Script*

A pair of hanging scrolls, ink on coloured patterned paper

Each scroll measures 143.5 x 25.5 cm. (56 ½ x 10 in.)

Inscribed and signed, with three seals of the artist

Dated November, eighteenth year (of the Republic, 1929)

Dedicated to Xiayi

(2)

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

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

馮康侯 甲骨文八言聯 水墨花色箋 立軸兩幅

一九二九年作

題識：出幽入明為學日益，自晨及長秉德不違。

俠毅先生方家正篆，十八年（1929）十一月，集殷契文字，番禺馮康侯書於羊城。

鈐印：康侯、阿彊手鉢



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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other

purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

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

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

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

### 8 WATCHES & CLOCKS

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

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

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current

address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes



before the auction. For help, please contact the Client Services Department on +852 2760 1766.

## 6 BIDDING SERVICES

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

### (A) PHONE BIDS

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

### (B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

### (C) WRITTEN BIDS

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

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

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

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol - next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

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

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4) and J(1).

### 4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and

(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 his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

### 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including HK\$2,500,000, 20% on that part of the **hammer price** over HK\$2,500,000 and up to and including HK\$30,000,000, and 13.5% of that part of the **hammer price** above HK\$30,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

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

(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:

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books.** Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

(i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: [www.christies.com/MyChristies](http://www.christies.com/MyChristies). While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.

(ii) Wire transfer

You must make payments to:

HSBC

Head Office

1 Queen's Road, Central, Hong Kong

Bank code: 004

Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited

SWIFT: HSBCHKHHHKH

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$3,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a

'cardholder not present' (CNP) payment, we accept payment up to HK\$3,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

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

(v) Banker's draft

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

(vi) Cheque

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

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com).

## 2 TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

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

## 4 WHAT HAPPENS IF YOU DO NOT PAY

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

(i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

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

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

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

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

(b) For information on collecting lots, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: [postsaleasia@christies.com](mailto:postsaleasia@christies.com)

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

(i) we will charge you storage costs from that date.

(ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at [www.christies.com/storage](http://www.christies.com/storage) shall apply.

(v) nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to [postsaleasia@christies.com](mailto: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](mailto:postsaleasia@christies.com).



#### (b) Lots made of protected species

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

#### (c) US import ban on African elephant ivory

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

#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (e) Gold

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

#### (f) Watches

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

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

### I OUR LIABILITY TO YOU

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

are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

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

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

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

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

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

### J OTHER TERMS

#### 1 OUR ABILITY TO CANCEL

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

#### 2 RECORDINGS

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

#### 3 COPYRIGHT

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

#### 4 ENFORCING THIS AGREEMENT

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

#### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

#### 6 TRANSLATIONS

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

#### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

#### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or

remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### 9 LAW AND DISPUTES

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

### 10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://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](http://www.christies.com).

### K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

The **mid estimate** is the midpoint between the two.

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

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

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

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

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

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

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

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

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

**UPPER CASE type** : means having all capital letters.

**warranty** : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# 業務規定 · 買方須知

## 業務規定

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

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

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

### A. 拍賣之前

#### 1. 拍賣品描述

- 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”。
- 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 1 段另有約定。

#### 3. 狀況

- 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。
- 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

#### 4. 拍賣之前檢查**拍賣品**

- 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。
- 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

## 5. 估價

**估價**是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍賣決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近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

- 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。
- 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。
- 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

## 8. 鐘錶

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

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

## B. 登記競投

### 1. 新競投人

- 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場或競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：
  - 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。
  - 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身分證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。
  - 信託、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：  
+852 2760 1766。

### 2. 再次參與競投的客人

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

### 3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和 / 或反恐佈主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

### 4. 代表他人競投

- 作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。
- 作為隱名委托人的代理人**：如果您以代理人身份為隱名委托人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：
  - 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不



少於 5 年的期間裏保存證明盡職調查的文件和記錄。

- (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
- (iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
- (iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

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

## 5. 親自出席競投

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

## 6. 競投服務

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

### (A) 電話競投

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

### (B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 [www.christies.com/livebidding](http://www.christies.com/livebidding)，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 [www.christies.com](http://www.christies.com) 網站。

### (C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 [www.christies.com](http://www.christies.com) 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。**拍賣官**將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先達其書面競投書給本公司之競投人。

## C. 舉行拍賣

### 1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

## 2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不含有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用“標記”。**底價**不會高於**拍賣品**的**低端估價**。

## 3. 拍賣官之酌情權

**拍賣官**可以酌情選擇：

- (a) 拒絕接受任何競投；
- (b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- (e) 重開或繼續競投，即便已經下槌；
- (f) 如果有關於競投的錯誤或者爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣，或是將**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後 3 個工作天內提供一份詳細記述您訴求的書面通知。**拍賣官**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第 7 個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第 B(3)、E(2)(i)、F(4) 及 J(1) 段中所列的取消權，取消出售一件**拍賣品**的權利。

## 4. 競投

**拍賣官**接受以下競投：

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

## 5. 代表賣方競投

**拍賣官**可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到**底價**以下。**拍賣官**不會特別指明此乃代表賣方的競投。**拍賣官**不會代表賣方作出相等或高於**底價**之出價。就不設**底價**的**拍賣品**，**拍賣官**通常會以**低端估價**的 50% 開始拍賣。如果在此價位沒有人競投，**拍賣官**可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，**拍賣官**可視該**拍賣品**為流拍**拍賣品**。

## 6. 競投價遞增幅度

競投通常從低於**低端估計**開始，然後逐步增加（競投價遞增幅度）。**拍賣官**會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

## 7. 貨幣兌換

拍賣會的顯示板，Christie's LIVE™ 和佳士得網站可能會以拍賣場當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

## 8. 成功競投

除非**拍賣官**決定使用以上 C3 段中的酌情權，**拍賣官**下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合

約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及 / 或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

## 9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

## D. 買方酬金及稅款

### 1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 2,500,000 元之 25%；加逾港幣 2,500,000 元以上至港幣 30,000,000 元部分之 20%；加逾港幣 30,000,000 元以上之 13.5% 計算。

### 2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**成交價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。

有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付基於**成交價**、**買方酬金**和 / 或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

## E. 保證

### 1. 賣方保證

對於每件**拍賣品**，賣方保證其：

- (a) 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其法律上有權這麼做；
- (b) 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

如果以上任何保證不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第 F1(a) 段定義）的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、其他賠償或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的保證；只要法律許可，所有賣方對您做出的保證及法律要求加入本協議的所有其它賣方責任均被免除。

### 2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的“**真品保證**”）。如果在拍賣日後的五年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。業務規定的詞匯表裏有對“**真品**”一詞做出解釋。**真品保證**條款如下：

- (a) 我們對在拍賣日後 5 年內提供的申索通知提供**真品保證**。此期限過後，我們不再提供**真品保證**。
- (b) 我們只會對本**目錄描述**第一行（“**標題**”）以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料（包括**標題**以外的大階字體注明）作出任何保證。
- (c) **真品保證**不適用於有**保留標題**或有**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**乎合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：  
 (i) 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；  
 (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及  
 (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
- (i) 您在**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、預期待款或利息、成本、賠償金或其他賠償或支出承擔責任。
- (j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：  
 (a) 此額外**保證**不適用於：  
 (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；  
 (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；  
 (iii) 沒有**標題**的書籍；  
 (iv) 沒有標明**估價**的已出售**拍賣品**；
- (v) 目錄中表明售出後不可退貨的書籍；  
 (vi) **狀況**報告中或拍賣時公告的瑕疵。
- (b) 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- (k) 東南亞現代及當代藝術以及中國書畫。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日起 12 個月內以書面通知本公司有關**拍賣品**為贗品並能按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

## F. 付款

### 1. 付款方式

- (a) 拍賣後，您必須立即支付以下**購買款項**：  
 (i) **成交價**；和  
 (ii) **買方酬金**；和  
 (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。  
 所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。
- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：  
 (i) 佳士得通過“MyChristie’s”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 [www.christies.com/MyChristies](http://www.christies.com/MyChristies) 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。  
 (ii) 電匯至：  
 香港上海匯豐銀行總行  
 香港中環皇后大道中 1 號  
 銀行編號：004  
 賬號：062-305438-001  
 賬名：Christie’s Hong Kong Limited  
 收款銀行代號：HSBCHKHHHKH  
 (iii) 信用卡  
 在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 3,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”（CNP）的方式支付，本公司每次拍賣接受總數不超過港幣 3,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：  
 (iv) 現金  
 本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；

- (v) 銀行匯票  
 抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；  
 (vi) 支票  
 抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。  
 (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。  
 (e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766；或發電郵至 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。

## 2. 所有權轉移

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

## 3. 風險轉移

**拍賣品**的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；  
 (b) 自拍賣日起 30 日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。
- ## 4. 不付款之補救辦法
- (a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：  
 (i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；  
 (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償、法律費用及任何賣方酬金的差額；  
 (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；  
 (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；  
 (v) 將我們或佳士得集團任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；  
 (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；  
 (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；  
 (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和



- (ix) 採取我們認為必要或適當的任何行動。
- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他佳士得集團公司的款項。
- (c) 如果您在到期付款日之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

## 5. 扣押拍賣品

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

## G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的拍賣品（但請注意，在全數付清所有款項之前，您不可以提取拍賣品）。
- (b) 有關提取拍賣品之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com
- (c) 如果您未在拍賣完畢立即提取您購買的拍賣品，我們有權將拍賣品移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十日曆日或之前提取您購買的拍賣品，除非另有書面約定：
- (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
- (ii) 我們有權將拍賣品移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
- (iii) 我們可以按我們認為商業上合理且恰當的方式出售拍賣品。
- (iv) 倉儲的條款適用，條款請見 [www.christies.com/storage](http://www.christies.com/storage)。
- (v) 本段的任何內容不限制我們在 F4 段下的權利。

## H. 運送

### 1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排拍賣品的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值。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](mailto:postsaleasia@christies.com)。我們會合理謹慎處理、包裝、運輸拍賣品。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

### 2. 出口 / 進口

拍賣售出的任何拍賣品都可能受拍賣品售出國家的出口法律及其他國家的進口法律限制。許多國家就拍賣品出境要求出口聲明及 / 或就拍賣品入境要求進口聲明。進口國當

地法律可能會禁止進口某些拍賣品或禁止拍賣品在進口國出售。

我們不會因您所購買的拍賣品無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換購買款項。您應負責確認並滿足任何法律或法規對出口或進口您購買的拍賣品的要求。

(a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口拍賣品的要求。如果您被拒絕許可證，或申請許可證延誤，您仍須全數支付拍賣品的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。

### (b) 含有受保護動植物物的拍賣品

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

這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何拍賣品進口至其他國家，您須於競投該拍賣品之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，拍賣品必須附有獨立的物種的科學證明和 / 或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件拍賣品含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛犸象牙，海象象牙和犀鳥象牙）且您計劃將上述拍賣品進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該拍賣品或因任何原因拍賣品被政府部門查收，我們沒有義務因此取消您的交易並退回您的購買款項。您應負責確定並滿足有關含有上述物料拍賣品進出口的法律和規例要求。

### (c) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件拍賣品含有象牙或其他可能和象牙相混淆的野生材料（例如猛犸象牙，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，我們會在拍賣品描述中清楚表明。我們一般無法確認相關拍賣品的象牙是否來自非洲象。您凡購買有關拍賣品並計畫將有關拍賣品進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回購買款項的依據。

### (d) 源自伊朗的拍賣品

一些國家禁止或限制購買和 / 或進口源自伊朗的“傳統工藝品”（身份不明確的藝術家作品及 / 或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒）。美國禁止進口以上物品亦禁止美國民眾（不論所在處）購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買

方，佳士得在源自伊朗（波期）的拍賣品下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關拍賣品，違反有關適用條例。

### (e) 黃金

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

### (f) 鐘錶

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

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

## I. 佳士得之法律責任

- (a) 除了真品保證，佳士得、佳士得代理人或僱員，對任何拍賣品作任何陳述，或資料的提供，均不作出任何保證。在法律容許的最大程度上，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些保證不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買拍賣品或與競投相關的任何其它事項）；和 (ii) 本公司無就任何拍賣品的可商售品質、是否適合某特定用途、描述、尺寸、質量、狀況、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、狀況報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就拍賣品購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的購買款項。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

## J. 其它條款

### 1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該拍賣品的拍賣。

### 2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能

用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或在 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**有關之製作一切圖片、插圖與書面資料（除有特別註釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

### 4. 效力

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

### 5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

### 6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

### 7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 [www.christies.com](http://www.christies.com) 上找到本公司私隱政策。

### 8. 棄權

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

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

### 10. [www.christies.com](http://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](http://www.christies.com) 上查閱。銷售總額為**成交價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 [www.christies.com](http://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：

- 拍賣品在標題被描述為某位藝術家、作者或製作者的作品**，則為該藝術家、作者或製造者的作品；
- 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；
- 拍賣品在標題被描述為某來源**，則為該來源的作品；

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

**真品保證**：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

**買方酬金**：除了**成交價**，買方支付給我們的費用。

**目錄描述**：拍賣目錄內對**拍賣品**的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

**佳士得集團**：Christie's International Plc 及其子公司及集團的其它公司。

**狀況**：**拍賣品**的物理狀況。

**到期付款日**：如第 F1(a) 段所列出的意思。

**估價**：目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**：指該範圍的最高價。**中間估值**為兩者的中間點。

**成交價**：**拍賣官**接受的**拍賣品**最高競投價。**標題**：如 E2 段所列出的意思。

**拍賣品**：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

**其他賠償**：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

**購買款項**：如第 F1(a) 段的意思。

**來源**：**拍賣品**的所有權歷史。

**有保留**：如 E2 段中的意思；**有保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“有保留標題”的意思。

**底價**：**拍賣品**不會以低於此保密密底價出售。

**拍賣場通告**：張貼位於拍賣場內的**拍賣品**旁或 [www.christies.com](http://www.christies.com) 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

**大階字體**：指包含所有的大寫字母。

**保證**：陳述人或聲明人保證其所陳述或聲明的事實為正確。

## SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

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

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

## 本目錄中使用的各類標識

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

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

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

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

• 不設**底價**的**拍賣品**，不論其在本目錄中的售前**估價**，該**拍賣品**將售賣給出價最高的競投人。

~ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定·買方須知第 H2(b) 段。

Ψ **拍賣品**含有瀕危物種的材料，只會作展示用途，並不作銷售。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。



# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

#### ▲: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol ▲ next to its lot number.

#### ◊: Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◊ next to the lot number.

#### ◆: Third Party Guarantees/ Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

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

Third party guarantors are required by us to disclose to anyone they are advising their financial interest

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

#### Other Arrangements

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

#### Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

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

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are

advised to inspect the property themselves. Written **condition** reports are usually available on request.

#### Qualified Headings

In Christie's opinion a work by the artist.

\*\*Attributed to ...

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*Studio of .../ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*Circle of ...

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*Follower of ...

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*\*Manner of ...

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*After ...

In Christie's qualified opinion a copy (of any date) of a work of the artist.

\*\*Signed .../ "Dated ..."/ "Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

\*\*With signature .../ "With date ..."/ "With inscription ..."

In Christie's qualified opinion the signature/date/ inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to lots described using this term.

## 重要通知及目錄編列方法之說明

### 重要通告

#### 佳士得在受委託拍賣品中的權益

##### ▲: 部分或全部歸佳士得擁有的拍賣品

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

#### ◊: 保證最低出售價

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

#### ◆: 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與第三方分擔該風險。在這種情況下，第三方同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投。第三方因此承諾競投該拍賣品，如果沒有其它競投，等三方將以書面競投價格購買該拍賣品，除非有其它更高的競價。第三方因此承擔拍賣品未能出售的所有或部分風險。如果拍賣品未能出售，第三方可能承擔損失。該等拍賣品在目錄中註以符號 ◆ 以資識別。

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

我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品，

我們建議您應當要求您的代理人確認他 / 她是否在拍賣品持有經濟利益。

#### 其他安排

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

#### 利益方的競投

如果競投人在拍賣品持有經濟利益並欲競投該拍賣品，我們將以拍賣場通知的方式知會所有競投者。該經濟利益可包括遺產受益人保留權利參與競投，遺產委託拍賣的拍賣品或者風險共擔安排下的合作方保留權利參與競投拍賣品和 / 或通知我們其競投該拍賣品的意願。

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

如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附註符號，但會於正文首頁聲明其權益。

### 有關繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

下列詞語於本目錄中具有以下意義。請注意本目錄中有關作者身份的所有聲明均按照本公司之業務規定及真品保證的條款而作出。

買方應親自檢視各拍賣品的狀況，亦可向佳士得要求提供書面狀況報告。

### 有保留的標題

佳士得認是屬於該藝術家之作品

\* 「傳」、「認為是...之作品」

指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

\* 「...之創作室」及「...之工作室」

指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

\* 「...時期」

指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

\* 「跟隨...風格」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

\* 「具有...創作手法」

指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

\* 「...複製品」

指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

\* 「簽名...」、「日期...」、「題寫...」

指以佳士得有保留之意見認為，某作品由某藝術家簽名 / 寫上日期 / 題詞。

\* 「附有...簽名」、「附有...之日期」、「附有...之題詞」、「款」

指以佳士得有保留之意見認為某簽名 / 某日期 / 題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期 [ 或大概日期 ] 而不一定是作品印刷或出版之日。

\* 於本目錄編列方法之說明中此詞語及其定義為對作者身份而言之有規限說明。雖然本詞語之使用，乃基於審慎研究及代表專家之意見，佳士得及委託人於目錄內使用此詞語及其所描述之拍賣品及其作者身份之真確及可信性，並不承擔及接受任何風險、義務或責任，而真品保證條款，亦不適用於以此詞語所描述之拍賣品。

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## Chinese Art in Hong Kong: A Brief History of Collecting and the Art Market 中國藝術在香港：收藏及市場簡史

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### Part II: Ceramics | 25-26 May 2019 第二部分：瓷器 | 2019年5月25至26日

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Specialist, Chinese Ceramics & Works of Art,  
Christie's London  
佳士得倫敦中國瓷器及藝術品部專家



### Part III: Paintings | November 2019 第三部分：書畫 | 2019年11月

**Dr Malcolm McNeill** 莫友柯博士

Specialist, Chinese Paintings, Christie's London  
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English and Mandarin,  
with simultaneous  
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Paddle No.

**We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.**

Please complete and sign this form and send it to us by email [registrationasia@christies.com](mailto:registrationasia@christies.com).

## A Bidder's Detail

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

Account Name ..... Account No. ....

Address .....

..... Post/Zip Code .....

Phone No. ....

**Please verify email address for post-sale communication** .....

Shipping Quote Required.

Shipping Address (  Same as the above address):  
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## B Identity Documents and Financial References

If you are a new client, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply.

If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. Deposit can be paid by using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

To apply for a high value lot ("HVL") paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1,600,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

## C Sale Registration

- |  |   |
|--|---|
| <input type="checkbox"/> 17620 Finest & Rarest Wines and Spirits<br>Featuring Prestigious Collections & Exceptional Whisky | <input type="checkbox"/> 18203 Masterpieces of Ukiyo-e:<br>A Collection of Japanese Prints Formerly in a Japanese Private Museum            |
| <input type="checkbox"/> 17621 Finest & Rarest Wines and Spirits<br>Featuring Prestigious Collections & Exceptional Whisky | <input type="checkbox"/> 16697 Chinese Contemporary Ink   |
| <input type="checkbox"/> 17479 Important Watches   | <input type="checkbox"/> 16698 Fine Chinese Classical Paintings and Calligraphy<br>Including Property From The Chokaido Museum Collection * |
| <input type="checkbox"/> 17476 Hong Kong Magnificent Jewels *  | <input type="checkbox"/> 16699 Fine Chinese Modern Paintings *  |
| <input type="checkbox"/> 17472 Handbags & Accessories  | <input type="checkbox"/> 17740 Glories of Buddhist Art *  |
| <input type="checkbox"/> 18164 ICONOCLAST *  | <input type="checkbox"/> 18454 Four Masterpieces of Jun Ware *  |
| <input type="checkbox"/> 15615 20th Century & Contemporary Art (Evening Sale) *  | <input type="checkbox"/> 17739 The Baofang Pavilion Collection of Imperial Ceramics *   |
| <input type="checkbox"/> 15616 20th Century & Contemporary Art (Morning Session)   | <input type="checkbox"/> 18336 Leisurely Delights *   |
| <input type="checkbox"/> 15617 20th Century & Contemporary Art (Afternoon Session)   | <input type="checkbox"/> 16694 Important Chinese Ceramics and Works of Art *  |

\* If you intend to bid on: (i) any lot in the 20th Century & Contemporary Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above, i.e. a high value lot ("HVL"), please tick the box below.

I wish to apply for a HVL paddle.

Please indicate the bidding level you require:

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

## D Declarations

- I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the personal information section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- I understand that if I have not completed the high value lot pre-registration before the auction Christie's may refuse my bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail. You can opt-out of receiving this information at any time.

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建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

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| <input type="checkbox"/> 17479 精緻名錶                | <input type="checkbox"/> 16698 中國古代書畫與澄懷堂美術館藏品 *  |
| <input type="checkbox"/> 17476 瑰麗珠寶及翡翠首飾 *         | <input type="checkbox"/> 16699 中國近現代畫 *           |
| <input type="checkbox"/> 17472 典雅傳承：手袋及配飾          |   |
| <input type="checkbox"/> 18164 離心力 *               | <input type="checkbox"/> 17740 梵華古韻 *             |
| <input type="checkbox"/> 15615 二十世紀及當代藝術（晚間拍賣）*    | <input type="checkbox"/> 18454 禹火紫霞 *             |
| <input type="checkbox"/> 15616 二十世紀及當代藝術（上午拍賣）     | <input type="checkbox"/> 17739 寶芳閣官窯瓷器珍藏 *        |
| <input type="checkbox"/> 15617 二十世紀及當代藝術（下午拍賣）     | <input type="checkbox"/> 18336 浮生閑趣 *             |
|  | <input type="checkbox"/> 16694 重要中國瓷器及工藝精品 *      |

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09/04/19

# HONG KONG AUCTION CALENDAR

## **FINEST & RAREST WINES AND SPIRITS FEATURING PRESTIGIOUS COLLECTIONS & EXCEPTIONAL WHISKY**

Sale number: 17620  
**FRIDAY 24 MAY  
3.00 PM & 5.30 PM**

## **FINEST & RAREST WINES AND SPIRITS FEATURING PRESTIGIOUS COLLECTIONS & EXCEPTIONAL WHISKY**

Sale number: 17621  
**SATURDAY 25 MAY  
10.00 AM**

## **ICONOCLAST**

Sale number: 18164  
**SATURDAY 25 MAY  
5.30 PM**  
Viewing: 24-25 May

## **20TH CENTURY & CONTEMPORARY ART (EVENING SALE)**

Sale number: 15615  
**SATURDAY 25 MAY  
5.30 PM**  
Viewing: 24-25 May

## **20TH CENTURY & CONTEMPORARY ART (MORNING SESSION)**

Sale number: 15616  
**SUNDAY 26 MAY  
10.00 AM**  
Viewing: 24-25 May

## **20TH CENTURY & CONTEMPORARY ART (AFTERNOON SESSION)**

Sale number: 15617  
**SUNDAY 26 MAY  
1.00 PM**  
Viewing: 24-25 May

## **MASTERPIECES OF UKIYO-E: A COLLECTION OF JAPANESE PRINTS FORMERLY IN A JAPANESE PRIVATE MUSEUM**

Sale number: 18203  
**MONDAY 27 MAY  
10.00 AM**  
Viewing: 24-26 May

## **CHINESE CONTEMPORARY INK**

Sale number: 16697  
**MONDAY 27 MAY  
11.00 AM**  
Viewing: 24-26 May

## **IMPORTANT WATCHES**

Sale number: 17479  
**MONDAY 27 MAY  
1.00 PM**  
Viewing: 24-26 May

## **FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY INCLUDING PROPERTY FROM THE CHOKAIDO MUSEUM COLLECTION**

Sale number: 16698  
**MONDAY 27 MAY  
2.30 PM**  
Viewing: 24-27 May

## **FINE CHINESE MODERN PAINTINGS**

Sale number: 16699  
**TUESDAY 28 MAY  
10.00 AM & 2.30 PM**  
Viewing: 24-27 May

## **HONG KONG MAGNIFICENT JEWELS**

Sale number: 17476  
**TUESDAY 28 MAY  
1.00 PM**  
Viewing: 24-28 May

## **GLORIES OF BUDDHIST ART**

Sale number: 17740  
**WEDNESDAY 29 MAY  
10.30 AM**  
Viewing: 24-28 May

## **FOUR MASTERPIECES OF JUN WARE**

Sale number: 18454  
**WEDNESDAY 29 MAY  
10.45 AM**  
Viewing: 24-28 May

## **THE BAOFANG PAVILION COLLECTION OF IMPERIAL CERAMICS**

Sale number: 17739  
**WEDNESDAY 29 MAY  
10.50 AM**  
Viewing: 24-28 May

## **LEISURELY DELIGHTS**

Sale number: 18336  
**WEDNESDAY 29 MAY  
11.00 AM & 2.30 PM**  
Viewing: 24-28 May

## **HANDBAGS & ACCESSORIES**

Sale number: 17472  
**WEDNESDAY 29 MAY  
11.00 AM**  
Viewing: 24-28 May

## **IMPORTANT CHINESE CERAMICS AND WORKS OF ART**

Sale number: 16694  
**WEDNESDAY 29 MAY  
3.30 PM**  
Viewing: 24-28 May





# CHRISTIE'S 佳士得

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