

FINE CHINESE MODERN PAINTINGS 中國近現代畫

Hong Kong, 26 November 2019 | 香港 2019 年 11 月 26 日



CHRISTIE'S 佳士得

白天的街
一九九〇





FINE CHINESE MODERN PAINTINGS 中國近現代畫

TUESDAY 26 NOVEMBER 2019 • 2019年11月26日 (星期二)

AUCTION CODE AND NUMBER

拍賣名稱及編號

In sending Written and Telephone bids or making enquiries, this sale should be referred to as **TSIMSHATSUI-17210**
在遞交書面和電話競投表格或查詢拍賣詳情時，請註明拍賣名稱及編號為**尖沙咀-17210**。

CONDITIONS OF SALE · BUYING AT CHRISTIE'S 業務規定 · 買方須知

This auction is subject to Important Notices, Conditions of Sale · Buying at Christie's and to reserves. [400]
此次拍賣受重要通知，業務規定 · 買方須知及底價所管限。[400]

ENQUIRIES · 查詢

HK 香港：+852 2760 1766
UK 英國：+44 (0)20 7627 2707
US 美國：+1 212 703 8080

Front Cover 封面：Lot 1261
Back Cover 封底：Lot 1359

AUCTION · 拍賣

Tuesday 26 November • 11月26日 (星期二)
2.00pm (Lots 1201-1377) • 下午2.00 (拍賣品編號1201-1377)
Location: Grand Hall, Hong Kong Convention and Exhibition Centre,
No.1 Expo Drive, Wanchai, Hong Kong
地點：香港灣仔博覽道1號香港會議展覽中心大會堂
Tel 電話：+852 2760 1766 • Fax 傳真：+852 2760 1767

VIEWING · 預展

HONG KONG, Hong Kong Convention and Exhibition Centre

香港，香港會議展覽中心

Friday – Saturday, 22 – 23 November • 11月22至23日 (星期五至六)
10.00am – 7.00pm
Sunday – Monday, 24 – 25 November • 11月24至25日 (星期日至一)
10.00am – 6.00pm

HIGHLIGHTS PREVIEW · 精選拍品預展

GUANGZHOU, The Ritz-Carlton Guangzhou

廣州，廣州富力麗思卡爾頓酒店

Tuesday – Wednesday, 29 – 30 October • 10月29至30日 (星期二至三)
10.00am – 6.00pm

SINGAPORE, Hilton Singapore

新加坡，新加坡希爾頓酒店

Wednesday – Thursday, 30 – 31 October • 10月30至31日 (星期三至四)
11.00am – 7.00pm

BEIJING, Christie's Beijing Art Space

北京，佳士得北京藝術空間

Saturday – Sunday, 2 – 3 November • 11月2至3日 (星期六至日)
10.00am – 6.00pm

SHANGHAI, Christie's Shanghai Art Space

上海，佳士得上海藝術空間

Wednesday – Saturday, 6 – 9 November • 11月6至9日 (星期三至六)
10.00am – 6.00pm

TAIPEI, Taipei Marriott Hotel

台北，台北萬豪酒店

Saturday – Sunday, 9 – 10 November • 11月9至10日 (星期六至日)
11.00am – 6.00pm

AUCTIONEERS · 拍賣官

Elaine Kwok
Sara Mao
Ronan Sulich

Scan to view auctions details
掃描以瀏覽拍賣詳情



Christie's Hong Kong Auctions Website
佳士得香港拍賣網站

CHRISTIE'S LIVE

Bid live in Christie's salerooms worldwide

christies.com

Please note that descriptions of Lots in this catalogue do not include references to conditions. Condition reports are available on request – please refer to the Important Notices at the back of the catalogue for further information.
敬請注意本拍賣目錄中沒有包括拍品狀況說明，若有需要，請向佳士得公司索取，本公司可以提供此報告。另外，敬請留意閱讀拍賣目錄背頁之《重要通告及目錄編列方法之說明》。

We may convert and display in our catalogues the HK\$ **estimates** in US\$. This is for the convenience of our clients only and is not binding in any way. The rate of exchange is fixed at the latest practical date prior to the printing of the catalogue and may change by the time of the sale. 我們可將港元**估價**轉換成美元並於目錄中顯示。這僅為方便我們的客戶而不具有任何法律約束力。該貨幣兌換率是根據最貼近日錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

CHRISTIE'S 佳士得

INTERNATIONAL ASIAN ART DEPARTMENT

GLOBAL MANAGING DIRECTOR

Charlotte Liu
Tel: +852 2978 9982

ASIAN 20TH CENTURY & CONTEMPORARY ART

Eric Chang
*Deputy Chairman, Asia Pacific
Chairman, Asian 20th Century and
Contemporary Art*

Evelyn Lin
*Deputy Chairman, Asia Pacific
Deputy Chairman, International
Director and Head of Department*
Tel: +852 2760 1766

BEIJING

Dina Zhang
Tel: +86 (0) 10 8572 7900

HONG KONG

Marcello Kwan
Asia Chiaio
Janice Chan
Ada Tsui
Vanessa Chung
Sihan Hu
Laura Shao
Tel: +852 2760 1766

JAKARTA

Vanessa S. Pranoto
Tel: +62(0)21 7278 6268

NEW YORK

Aisi Wang
Tel: +1 212 641 3771

PARIS

Emmanuelle Chan
Fiona Braslau
Tel: +33 (0)1 40 76 84 22

SEOUL

Yunah Jung
Tel: +82 2 720 5266

SHANGHAI

Grace Zhuang
Tel: +86 (0) 21 2226 1530

SINGAPORE

Dexter How
Yunyi Lau
Tel: +65 6715 9356

TAIPEI

Yu-Shan Lu
Elise Chen
Raphael Cheng
Tel: +886 2 2736 3356

TOKYO

Chie Kawasaki
Tel: +81 (0) 3 6267 1766

ASIAN ART

PARIS

Tiphaine Nicoul
Camille de Foresta
Zheng Ma
Tel: +33 (0)1 40 76 76 05

CHAIRMAN

Jonathan Stone
Deputy Chairman, Asia Pacific
Tel: +852 2978 9989

CHINESE CERAMICS & WORKS OF ART

Pola Antebi, *Deputy Chairman,
Asia Pacific
International Director*
Tel: +852 2978 9950

Michael Bass, *International Director*
Tel: +1 212 636 2180

Leila de Vos van Steenwijk,
European Head
Tel: +44 (0)20 7389 2578

Chi Fan Tsang, *Deputy Chairman,
Asia Pacific
Specialist Head of Department*
Tel: +852 2760 1766

Rosemary Scott (Senior International
Academic Consultant)

BEIJING

Dai Dai
Felix Pei
Tel: +86 (0) 10 8572 7958

HONG KONG

Ruben Lien
Liang-Lin Chen
Sherese Tong
Joan Ho
Timothy Lai
Tel: +852 2760 1766

LONDON

Marco Almeida
Kate Hunt
Ivy Chan
Katie Lundie
Cecilia Zi
Caroline Allen (Consultant Export Art)
Tel: +44 (0)20 7389 2577

NEW YORK

Margaret Gristina
Olivia Hamilton
Michelle Cheng
Jessica Chang
Vicki Paloympis
Ling'ao Tong
Luke Guan
Rufus Chen
Tel: +1 212 636 2180
Tel: +1 212 636 2211

SAN FRANCISCO

Andrew Lick
Tel: +1 415 982 0982

TOKYO

Masahiko Kuze
Tel: +81 (0) 3 6267 1766

CHAIRMAN

Athena Zonars
Deputy Chairman, Americas
Tel: +1 212 636 2177

CHINESE PAINTINGS

Ben Kong, *Deputy Chairman,
Asia Pacific
International Specialist Head of
Department*
Tel: +852 2760 1766

BEIJING

Michael Xie
Vicky Liu
Tel: +86 (0) 10 8572 7939

HONG KONG

Jessie Or
Carmen Shek Cerne
Amy Cheng
Dr Man Kung
Sophia Zhou
Yorkie Tam
Frank Yang
Tel: +852 2760 1766

LONDON

Dr Malcolm McNeill
Tel: +44 (0)20 7389 2806

NEW YORK

Elizabeth Hammer
Dr Amy Riggs
Tel: +1 212 636 2193

TAIPEI

Kim Yu
Tel: +886 2 2736 3356

TOKYO

Seiji Inami
Tel: +81 (0) 3 6267 1778

JAPANESE & KOREAN ART

JAPAN

Katsura Yamaguchi,
*Managing Director/
International Director, Asian Art*
Tel: +81 (0)3 6267 1766

LONDON

Anastasia von Seibold
Tel: +44 (0)20 7752 3127

NEW YORK

Takaaki Murakami
Tel: +1 212 636 2160

REGIONAL MANAGING DIRECTORS

Lillian Ng
Tel: +852 2978 9995
Rachel Orkin-Ramey
Tel: +1 212 636 2194
Leila de Vos van Steenwijk
Tel: +44 (0)20 7389 2578
Nicole Wright
Tel: +852 2978 9952

HEADS OF SALE MANAGEMENT & BUSINESS MANAGERS

Virginie Aubert
Tel: +33 (0)140 76 85 93
Yanie Choi
Tel: +852 2978 9936
Yiwen Huang
Tel: +886 223 220 007
Meg Kaye
Tel: +44 207 389 2657
Annie Lee
Tel: +852 2978 9994
Jennie Tang
Tel: +1 212 641 5765

PRIVATE SALES DIRECTOR

Nelly Li
Tel: +852 2978 6797

ASIA PACIFIC REGIONAL OFFICES

BANGKOK

Prapavadee Sophonpanich
Tel: +66 (0)2 252 3685

BEIJING

Julia Hu
Tel: +86 (0) 10 8583 1766

JAKARTA

Charmie Hamami
Tel: +62 (0)21 7278 6268

KUALA LUMPUR

Charmie Hamami
Tel: +62 (0)21 7278 6268

MUMBAI

Sonal Singh
Tel: +91 222 280 7905

SEOUL

Jun Lee
Tel: +82 2 720 5266

SHANGHAI

Julia Hu
Tel: +86 (0)21 6355 1766

SINGAPORE

Jane Ngiam
Tel: +65 6735 1766

SYDNEY

Ronan Sulich
Tel: +61 293 261 422

TAIPEI

Ada Ong
Tel: +886 2 2736 3356

TOKYO

Katsura Yamaguchi
Tel: +81 (0)3 6267 1777

SPECIALISTS AND SERVICES FOR THIS AUCTION

SPECIALISTS AND LIAISON

HONG KONG



Ben Kong



Jessie Or



Carmen Shek Cerne



Amy Cheng



Dr Man Kung



Sophia Zhou



Yorkie Tam



Frank Yang

TAIWAN



Kim Yu

BEIJING



Michael Xie



Vicky Liu

THE AMERICAS



Elizabeth Hammer



Dr Amy Riggs

LONDON



Dr Malcolm McNeill

TOKYO



Seiji Inami

HONG KONG

Ben Kong, International Specialist Head

Tel: +852 2978 9930

Jessie Or

Tel: +852 2978 9934

Carmen Shek Cerne

Tel: +852 2978 9981

Amy Cheng

Tel: +852 2978 9974

Dr Man Kung

Tel: +852 2978 9931

Sophia Zhou

Tel: +852 2978 9937

Yorkie Tam

Tel: +852 2978 6886

Frank Yang

Tel: +852 2978 9938

Fax: +852 2973 0087

BEIJING

Michael Xie

Vicky Liu

Tel: +86 (0) 10 8583 1766

Fax: +86 (0) 10 8572 7901

LONDON

Dr Malcolm McNeill

Tel: +44 (0)20 7389 2806

NEW YORK

Elizabeth Hammer

Dr Amy Riggs

Tel: +1 212 636 2193

Fax: +1 212 636 4922

TAIWAN

Kim Yu

Tel: +886 2 2736 3356

Fax: +886 2 2736 4856

TOKYO

Seiji Inami

Tel: +81 362 671 778

SALE CO-ORDINATORS

Sandy Yom

Tel: +852 2978 9933

syom@christies.com

Amy Yang

Tel: +852 2978 6794

amyang@christies.com

Fax: +852 2973 0087

REGIONAL MANAGING DIRECTOR

Nicole Wright

Tel: +852 2978 9952

Fax: +852 2525 8157

HEAD OF SALE MANAGEMENT

Yanie Choi

Tel: +852 2978 9936

Fax: +852 2973 0087

SERVICES

WRITTEN AND TELEPHONE BIDS & CHRISTIE'S LIVE

Tel: +852 2978 9910

Email: bidsasia@christies.com

PADDLE REGISTRATION

Tel: +852 2760 1766

Email: registrationasia@christies.com

AUCTION RESULTS

HK: +852 2760 1766

UK: +44 (0)20 7627 2707

US: +1 212 703 8080

Internet: www.christies.com

CATALOGUES ONLINE

Lotfinder®

Internet: www.christies.com

CLIENT SERVICES

Tel: +852 2760 1766

Email: infoasia@christies.com

POST-SALE SERVICES

Tel: +852 2760 1766

Email: postsaleasia@christies.com

www.christies.com

EMAIL

For general enquiries about this auction, emails should be addressed to the Sale Co-ordinator(s).



Shum Ching Chee (b. 1927), styled name Wenlu, is also known by her literary name *Shichi Laoren* (the Elderly Lady of the Ten Obsessions). Shum originates from Zhongshan, Guangdong Province. She graduated from Chung Chi College in Hong Kong. At an early age, Shum became fascinated with antique objects under her father's influence. She followed her father in browsing through a variety of antique shops, viewing many objects over the years and learning from connoisseurs in the field. She furthered her knowledge on the subject by studying classic texts, and often consulted opinions of those who were more experienced in her collecting circle, including members of the Min Chiu Society. Madame Shum is also interested in Chinese paintings. She met Pu Ru and learned to paint from him. She was the youngest amongst the four female pupils of Pu Ru in Hong Kong.

沈靜慈，字文瑒，號十痴老人，廣東中山人。香港崇基學院畢業。沈氏對古文物之愛好源自髫齡時受父親影響，經常隨父親閒逛大小古董店舖，遂鑽研有關古籍外並與前輩交往請益，常至國內外博物館觀摩而有所得。亦有幸與敏求精舍中人等交往切磋。沈氏對中國書畫亦有濃厚興趣，有幸拜入寒玉堂門下，正式跟隨溥心畬習畫，為溥儒於香港四位女弟子中年紀最輕者。

1201

PU RU (1896-1963)

Viewing Waterfall from the Pavilion

Hanging scroll, ink and colour on paper

101 x 34.3 cm. (39 ¾ x 13 ½ in.)

Inscribed and signed, with three seals of the artist

Dated winter, *renyin* year (1962)

Dedicated to Madame Jingci (Shum Ching Chee)

HK\$150,000-200,000

US\$20,000-26,000

溥儒 松亭觀瀑圖 設色紙本 立軸 一九六二年作

題識：密葉含煙碧，風梢出檻長，孤亭明月裏，可以夢羲皇。

野竹分青翠，蕭蕭煙雨深，玉蕭吹鳳曲，風笛起龍吟。

心畬畫此東遊，為靜慈女弟題之，壬寅（1962年）冬月。

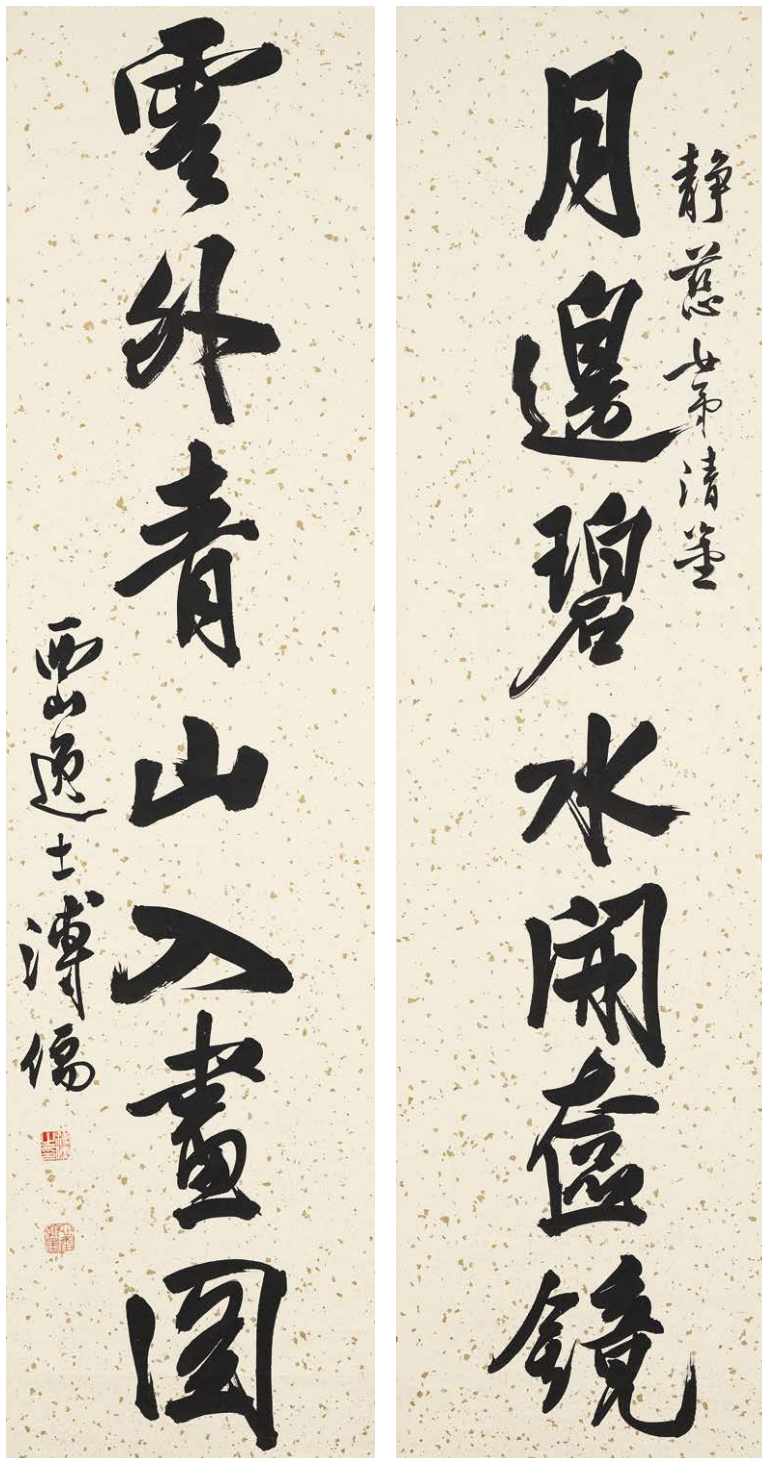
鈐印：明夷、舊王孫、溥儒



Pu Ru and Madame Shum Ching Chee.
溥儒與沈靜慈女士。



1201



1202

1202

PU RU (1896-1963)

Calligraphic Couplet

A pair of hanging scrolls, ink on gold-flecked paper
Each scroll measures 132 x 33.5 cm. (52 x 13 ¼ in.)

Inscribed and signed, with two seals of the artist

Dedicated to Madame Jingci (Shum Ching Chee) (2)

HK\$80,000-120,000

US\$11,000-15,000

溥儒 書法對聯 水墨灑金箋 立軸兩幅

題識：月邊碧水開奩鏡，雲外青山入畫圖。

靜慈女弟清鑒，西山逸士溥儒。

鈐印：溥儒之印、心畬翰墨

1203

PU RU (1896-1963)

Orchids

Scroll, mounted and framed, ink and colour on paper
29.5 x 60 cm. (11 ⅝ x 23 ⅝ in.)

Inscribed and signed, with one seal of the artist

HK\$30,000-50,000

US\$3,900-6,400

溥儒 幽蘭 設色紙本 鏡框

題識：孤蘭生渚濱，旖旎春風早。

不逢素心人，何異閒庭草。心畬。

鈐印：溥儒

1204

PU RU (1896-1963)

Lotus and Dragonfly

Scroll, mounted and framed, ink on paper
29.5 x 60 cm. (11 ⅝ x 23 ⅝ in.)

Inscribed and signed, with one seal of the artist

HK\$30,000-50,000

US\$3,900-6,400

溥儒 荷花蜻蜓圖 水墨紙本 鏡框

題識：荷花落兮秋風發，江水蕭蕭兮鑑明月。心畬。

鈐印：溥儒

1205

PU RU (1896-1963)

Bamboo

Scroll, mounted and framed, ink on paper
29.5 x 60 cm. (11 ⅝ x 23 ⅝ in.)

Entitled and signed, with one seal of the artist

HK\$30,000-50,000

US\$3,900-6,400

溥儒 雙竿比玉 水墨紙本 鏡框

題識：雙竿比玉。心畬。

鈐印：溥儒



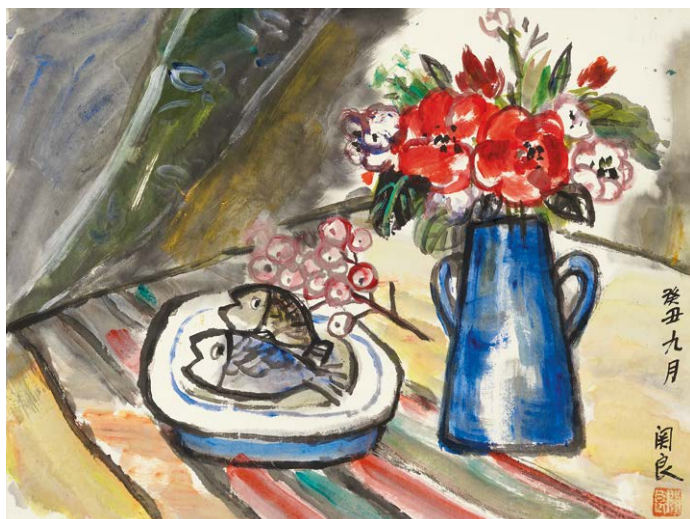
1203



1204



1205



1206

VARIOUS OWNERS

1206

GUAN LIANG (1900-1986)

Still Life

Scroll, mounted and framed, ink and colour on paper

35 x 46 cm. (13 ¾ x 18 ½ in.)

Inscribed and signed, with one seal of the artist

Dated ninth month, *guichou* year (1973)

HK\$60,000-80,000

US\$7,700-10,000

關良 靜物 設色紙本 鏡框 一九七三年作

題識：癸丑（1973年）九月，關良。

鈐印：關良



1207

1207

GUAN LIANG (1900-1986)

Lin Chong - Character from the Water Margin

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

53 x 33 cm. (20 7/8 x 13 in.)

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

Dedicated to Guwei

HK\$26,000-32,000

US\$3,400-4,100

關良 風雪山神廟 設色紙本 鏡框

題識：風雪山神廟。谷葦同志屬正，關良。

鈐印：關良

Born in Guangzhou in 1943, Madame Cho Keun-Keun moved to Hong Kong at the age of five and studied under Ding Yanyong in secondary school. She was later admitted into the Department of Art, New Asia College at the Chinese University of Hong Kong, and continued her studies with Ding. She graduated in 1966 and immigrated to Canada in 1967. She collected many of Ding's works and has kept them for over fifty years.

曹娟娟1943年生於廣州市，五歲移居香港。進入中學時，丁衍庸已為授業恩師。中學畢業後攻讀一年制之葛量洪師範學院，其後考取進入香港中文大學新亞書院藝術系，再度追隨丁老師學習國畫。1966年畢業，1967年移居加拿大。她收藏恩師不少作品，珍藏超過五十載。

1208

DING YANYONG (1902-1978)

Bird and Gourds

Scroll, mounted and framed, ink on paper
137.5 x 35 cm. (54 1/8 x 13 3/4 in.)

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

Dated *jiachen* year (1964)

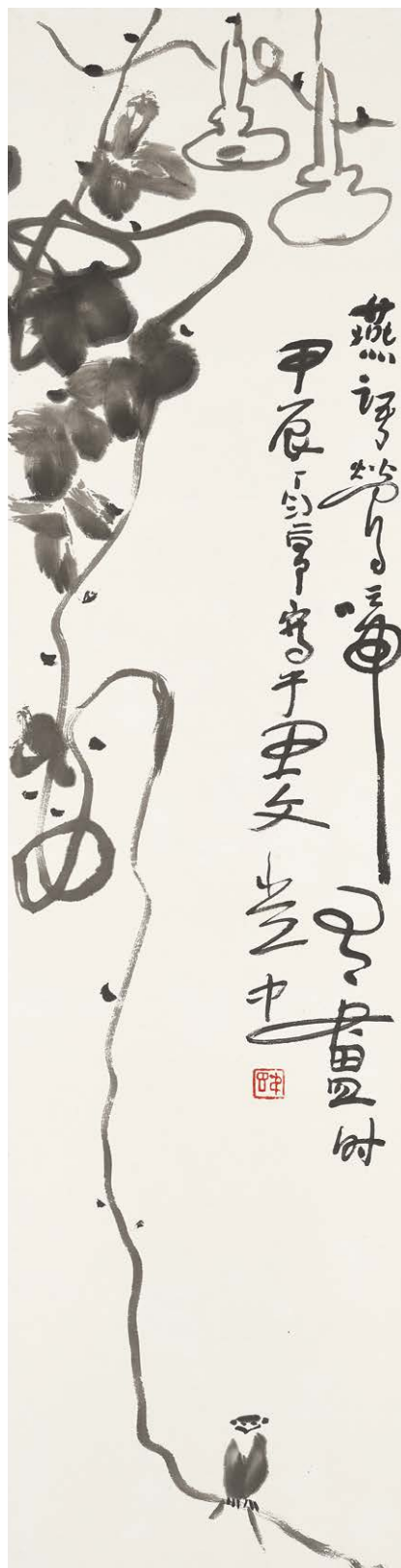
HK\$25,000-35,000 US\$3,300-4,500

丁衍庸 燕語鶯啼有盡時 水墨紙本
鏡框 一九六四年作

題識：燕語鶯啼有盡時。

甲辰（1964年）丁衍庸寫於思文堂中。

鈐印：叔旦



1208



1209

1209

DING YANYONG (1902-1978)

Lotus and Frogs

Scroll, mounted and framed, ink on paper
141 x 35.2 cm. (55 1/2 x 13 7/8 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Madame Juanjuan (Cho Keun-Keun)

HK\$30,000-40,000 US\$3,900-5,100

丁衍庸 荷塘逸趣 水墨紙本 鏡框

題識：娟娟女弟。丁衍庸寫。

鈐印：叔旦



1210



1211



1212

1210

DING YANYONG (1902-1978)

Chrysanthemum

Scroll, mounted and framed, ink on paper
137.5 x 34.8 cm. (54 1/8 x 13 3/4 in.)

Inscribed and signed, with one seal of the
artist

Dedicated to Madame Juanjuan (Cho Keun-
Keun)

HK\$25,000-35,000

US\$3,300-4,500

丁衍庸 墨菊 水墨紙本 鏡框

題識：故園猶有黃花菊，他年在家中看。
娟娟女弟以台紙屬畫，遂成此幀。
丁衍庸。

鈐印：叔旦

1211

DING YANYONG (1902-1978)

Cottage by the River

Scroll, mounted and framed, ink on paper
141.2 x 67 cm. (55 5/8 x 26 3/8 in.)

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

Dated summer, fifth month, *yisi* year (1965)
Dedicated to Madame Juanjuan (Cho Keun-
Keun)

HK\$50,000-70,000

US\$6,500-9,000

丁衍庸 水邊人家 水墨紙本 鏡框
一九六五年作

題識：水邊人家。
乙巳（1965年）長夏五月為娟娟女弟，
丁衍庸寫。

鈐印：牟裔

1212

DING YANYONG (1902-1978)

Aquatics in a Lotus Pond

Scroll, mounted and framed, ink on paper
35 x 139.5 cm. (13 3/4 x 54 7/8 in.)

Inscribed and signed, with one seal of the
artist

Dated *jiachen* year (1964)
Dedicated to Madame Juanjuan (Cho Keun-
Keun)

HK\$30,000-40,000

US\$3,900-5,100

丁衍庸 荷塘水族 水墨紙本 鏡框
一九六四年作

題識：荷花當八月擎雨蓋。
八大山人句也。
甲辰（1964年）為娟娟女弟作。
丁衍庸。

鈐印：丁虎



1213

1213

DING YANYONG (1902-1978)

Flowers, Birds and Aquatics

A set of six scrolls, mounted and framed, ink on paper

1. 45 x 34.5 cm. (17 ¾ x 13 ⅝ in.)
2. 35 x 35 cm. (13 ¾ x 13 ¾ in.)
3. 23.2 x 35.3 cm. (9 ⅛ x 13 ⅞ in.)
4. 23.8 x 35.4 cm. (9 ⅜ x 13 ⅞ in.)
5. 23.5 x 34.7 cm. (9 ¼ x 13 ⅝ in.)
6. 23.2 x 35.3 cm. (9 ⅛ x 13 ⅞ in.)

Five scrolls signed, each with one seal of the artist

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

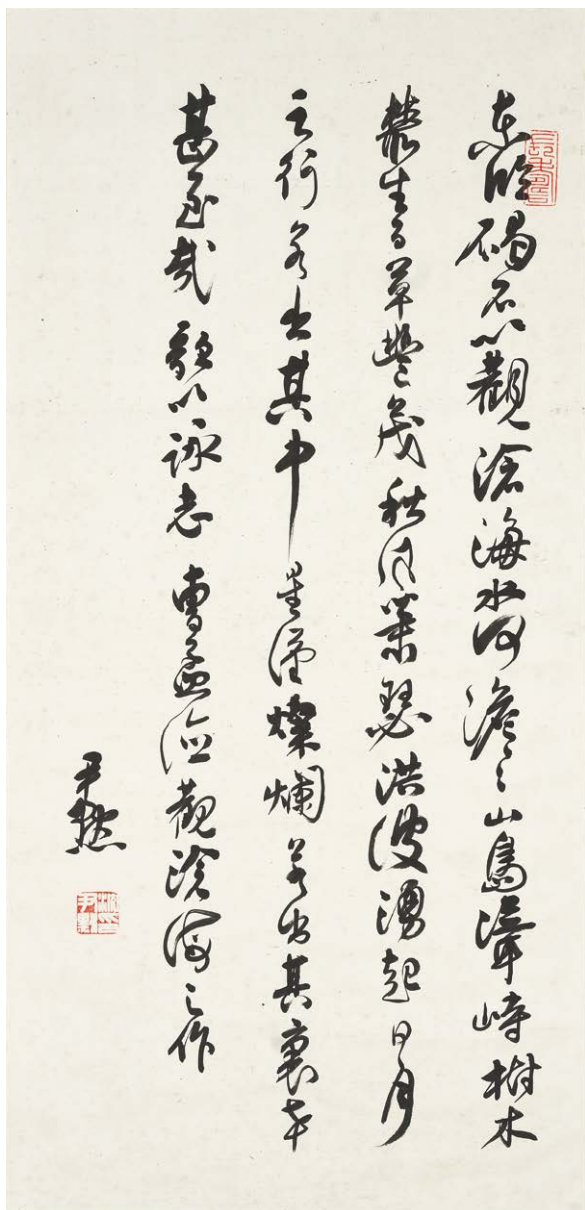
Dedicated to Madame Juanjuan (Cho Keun-Keun)

(6)

HK\$50,000-70,000

US\$6,500-9,000

- | | | | |
|-----|---------------|------|------|
| 丁衍庸 | 花鳥水族 | 水墨紙本 | 鏡框六幅 |
| 1. | 款識：丁衍庸寫。 | | |
| | 鈐印：叔旦 | | |
| 2. | 題識：娟娟女弟。丁衍庸寫。 | | |
| | 鈐印：叔旦 | | |
| 3. | 款識：丁衍庸寫。 | | |
| | 鈐印：叔旦 | | |
| 4. | 款識：丁衍庸寫。 | | |
| | 鈐印：叔旦 | | |
| 5. | 款識：丁衍庸寫。 | | |
| | 鈐印：叔旦 | | |
| 6. | 款識：丁衍庸寫。 | | |
| | 鈐印：叔旦 | | |



1214

VARIOUS OWNERS

1214

SHEN YINMO (1887-1971)

Calligraphy

Scroll, mounted and framed, ink on paper

67 x 32.3 cm. (26 3/4 x 12 3/4 in.)

Inscribed and signed, with two seals of the artist

HK\$40,000-60,000

US\$5,200-7,700

沈尹默 書法《觀滄海》 水墨紙本 鏡框

題識：東臨碣石，以觀滄海。水何澹澹，山島聳峙。樹木叢生，百草豐茂。秋風蕭瑟，洪波湧起。日月之行，若出其中；星漢燦爛，若出其裏。幸甚至哉，歌以詠志。曹孟德觀滄海之作。尹默。

鈐印：沈尹默印、長壽



1215

1215

WU HUFAN (1894-1968)

Calligraphy in Running Script

Hanging scroll, ink on patterned paper

134.5 x 68 cm. (53 x 26 3/4 in.)

Inscribed and signed, with two seals of the artist

Dated summer, *guiwei* year (1943)

HK\$120,000-220,000

US\$16,000-28,000

吳湖帆 行書書法 水墨花箋 立軸 一九四三年作

題識：太華鎖深谷，我來真景分。有苗皆是藥，無石不生雲。急瀑和煙瀉，清猿帶雨聞。幽棲未忍別，峰半日將曛。遊華山張超谷書此。癸未（1943年）夏，吳湖帆。

鈐印：吳湖帆印、倩齋書印



1216



1217

1216
SHEN ZENGZHI (1850-1922)

Calligraphy

Fan leaf, mounted and framed, ink on paper
 20 x 56 cm. (7 7/8 x 22 in.)

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

HK\$50,000-70,000

US\$6,500-9,000

沈曾植 書法 - 杜甫詩兩首 水墨紙本 扇面鏡框

題識：藜杖侵寒露，蓬門啓曙烟。力稀經樹歇，老困撥書眠。
 秋覺追隨盡，來因孝弟偏。清談見滋味，爾輩可忘年。
 窮老真無事，江山已定居。地幽忘盥梯，客至罷琴書。
 掛壁移筐果，呼兒問煮魚。時間倚舟機，及此問吾廬。
 堯臣九兄姻長屬，寐翁。

鈐印：海日樓

1217
SHEN ZENGZHI (1850-1922)

Calligraphy

Fan leaf, mounted and framed, ink on gold-flecked paper
 18 x 51 cm. (7 1/8 x 20 1/8 in.)

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

HK\$40,000-60,000

US\$5,200-7,700

沈曾植 書法 - 陸游雨夜 水墨灑金箋 扇面鏡框

題識：急雨如河瀉瓦溝，空堂卧對一燈幽。
 老雞多事彊知曉，落葉無情先報秋。
 身未蓋官誰可料，尊常有酒莫閒愁。
 功名老大從來事，且復長歌起飯牛。
 菊齋仁兄，寐叟。

鈐印：乙盦

Renowned Hong Kong collector Dr. S.Y.Yip began collecting in 1969 under the guidance of his fifth uncle Mr. H. G. Yip and Mr. C. T. Chiu. Through his affiliation with the Min Chiu Society and his acquaintance with Mr. Low Chuck Tiew (1911-1993), owner of the Xubaizhai, Dr. Yip further acquired paintings and expanded his collection. Amongst his friends of collectors and connoisseurs, Dr. Yip has the fondest memories of the late Mr. Liu Jiu'an (1915-1999), a member of the State Committee on Authentication at the Palace Museum of Beijing, whom he treated as mentor and a bosom friend. Thanks to this relationship Dr. Yip further acquired *Children at Play* by Wang Su (Lot 943) and *Drinking Cards with Illustrations of Daoist Immortals* by Ren Xiong (Lot 940) amongst other great works of Classical paintings. *The Drinking Cards with Illustrations of Daoist Immortals* is particularly rare and precious in terms of its stance in the history of Chinese woodblock prints.

Christie's is honoured to be entrusted by Dr. S.Y.Yip to present his collection of Chinese paintings and calligraphy. Of the collection 12 works will be offered in the current sale, highlights including *The Album of Jin Xi An* by Ju Chao and Ju Lian (Lot 1225) and the calligraphy couplet by Kang Youwei (Lot 1231). Twenty-six classical works will be offered in the Fine Chinese Classical Paintings and Calligraphy auction on 25 November 2019 (Lots 927-952).

While Dr. Yip has later shifted his collection towards Ming furniture, his passion and quest for the knowledge in Chinese painting and calligraphy continues, making him a very serious and highly respected collector.

收藏是一種對於文物珍惜愛護的行為表現。藏以家名，非特收藏專精，還必須有學有識，尤以在藏品中體現自家識見為難。以故收藏者衆，而藏家者稀。

攻玉山房主人葉承耀醫生收藏之始，受其五叔葉海谷和招曙東二先生啓蒙，後來加入敏求精舍，早歲在香港結識虛白齋劉作籌先生，聆受前輩師友指點，數年之間，學識涵養和藏品都有所增進。然而與諸多藏家和鑒定家交往中，記憶猶新的是與故宮博物院書畫鑒定專家劉九庵先生（1915-1999）的往還，至今仍然保存數十通劉先生書札。透過劉先生的專業鑒定與指導意見，介紹葉醫生購藏了王素、任熊等古代書畫傑作。葉醫生對近現代書畫亦愛好頗深，收藏的重點集中於晚晴民初作品及近世嶺南名家書法繪畫之作。

葉醫生後來轉向明式家具的收藏，書畫收藏名聲為其家具精品所掩，但是他對於書畫的喜好和研究至今不減。2004年更於香港大學美術博物館舉辦《聚墨留香—攻玉山房藏中國古代書畫》展覽，展出其收藏歷代書畫84件，於書畫收藏界影響頗大。葉醫生深愛中國傳統文化，對於中國書畫與家具都有自己深切的體會與識見，藏家之譽，實至名歸。佳士得承蒙葉承耀醫生信任，委託珍藏中國古代、近現代書畫共40件作品（古代書畫26件，編號927-952；近現代14件，編號1218-1231），倍感榮幸。期盼透過此次攻玉山房的藏品，可以讓更多喜愛中國書畫藝術的來賓欣賞、認識葉醫生的收藏。



1218

1218

LI YANSHAN (1898-1961)*Pine Trees and Rocks after Tang Yin*

Fan leaf, mounted and framed, ink and colour on paper
20.5 x 58.5 cm. (8 1/8 x 23 in.)

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

Dated spring, *dingmao* year (1927)

Dedicated to Lu Zishu (1900-1978)

Two collector's seals

HK\$20,000-30,000**US\$2,600-3,900****李研山 臨唐寅松石圖 設色紙本 扇面鏡框 一九二七年作**

題識：硯山臨唐六如本。

瓶花香散一庭寒，禿穎摩娑展素紈，
竹裏風聲當夜急，推窗北斗掛闌干。
十年吾意在滄洲，珠樹江妃想夢游，
但使山中松桂好，不將詞賦動諸侯。
新羅初換舊衣裳，夜鶴無聲對草堂。
袖裏巵花詩句滿，手中江海釣絲長。
有誰放筆(敢)稱癡，繪苑滄桑某在斯，
靈想肯令千載祕，青山還許少丈知。
南田詩錄為子樞畫盟一笑，
丁卯（1927年）清明後三日，硯山。

鈐印：歲寒、李

鑑藏印：髯齋、小園長物



1219



1220

1219

LI YANSHAN (1898-1961)

Spring Scenery

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

18.5 x 53 cm. (7 ¼ x 20 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated winter, *wuyin* year (1938)

Dedicated to Yuyou

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

李研山 春堤歸鳥 設色紙本
扇面鏡框 一九三八年作

題識：雨由吾兄正之，戊寅（1938年）冬，
硯山寫於香江客舍。

鈐印：硯、山

1220

LI YANSHAN (1898-1961) AND
DENG FEN (1894-1964)

Bodhidharma

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

17.5 x 51.5 cm. (6 7/8 x 20 ¼ in.)

Inscribed and signed by Deng Fen (1894-1964), with one seal

Dated fifth month, *renwu* year (1942)

Dedicated to Liang Boxun

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

李研山、鄧芬 達摩面壁 設色紙本
扇面鏡框 一九四二年作

題識：研山先畫巖穴，
伯壘梁兄屬為補達摩成面壁圖。
壬午（1942年）五月簡能寄自媽閣，
從心芬識在香港無可無不可居燈下。

鈐印：鄧芬

1221

LU ZISHU (1900-1978)

Landscape after Bada Shanren

Hanging scroll, ink and colour on paper

80 x 36 cm. (31 ½ x 14 ¼ in.)

Inscribed and signed, with two seals of the artist

Dated Summer Solstice, *jiashen* year (1944)

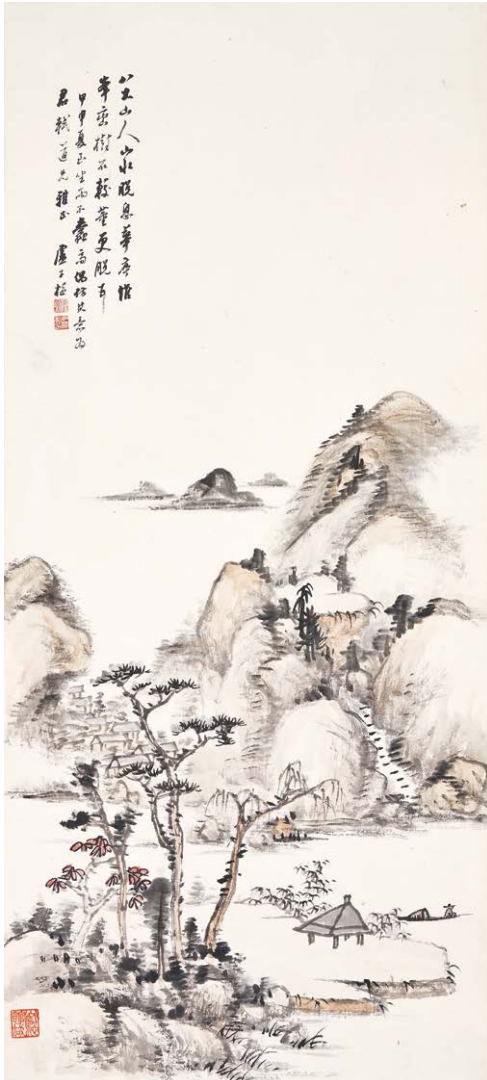
Dedicated to Junshi

One collector's seal

NOTE:

The recipient, Lei Junshi, was the owner of Xiao Linchi Guan pavilion, and a well-known Hong Kong collector. He had profound knowledge about Chinese paintings, especially in the landscape genre. He also shared close friendships with artists in the Guangdong area such as Deng Fen, Li Yanshan and Lu Zishu, among others.

HK\$10,000-15,000 US\$1,300-1,900



1221

盧子樞 仿八大山人筆意山水 設色紙本
立軸 一九四四年作

題識：八大山人山水脫息華亭，
惟峰巒樹石較董更脫耳。
甲申（1944年）夏至坐雨不蠹齋偶仿
其意，為君賦道兄雅正。盧子樞。

鈐印：東官盧氏、子樞私印

鑑藏印：小臨池館藏

註：上款人為香港著名收藏家雷君賦先生。
雷氏為廣東番禺人，精研書畫，尤工山水，
室名「小臨池館」。與粵及書畫界名宿，如
鄧芬、李研山、盧子樞等人過從甚密。

1222

FANG YI (1889-1979)

Dragon in the Cloud

Hanging scroll, ink on paper

94 x 39.8 cm. (37 x 15 5/8 in.)

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

Dedicated to Yuesheng
One collector's seal

NOTE:

The recipient of this painting is Du
Yuesheng (1888-1951), who was a Chinese
mob boss in Shanghai and a key supporter of
Chiang Kai-shek and the Kuomintang. After
1949, Du went into exile in Hong Kong and
remained there until his death in 1951.

EXHIBITED:

Art Museum, The Chinese University of
Hong Kong, *Divine Power: The Dragon in
Chinese Art*, 12 February – 7 November, 2012.

LITERATURE:

Divine Power: The Dragon in Chinese Art, The
Oriental Ceramic Society of Hong Kong,
Art Museum, The Chinese University
of Hong Kong, April 2019, p. 341.

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



1222

房毅 水擊三千 水墨紙本 立軸

題識：水擊三千。

月笙先生雅屬即正，蘭陵虎卿房毅。

鈐印：房毅之印、虎卿

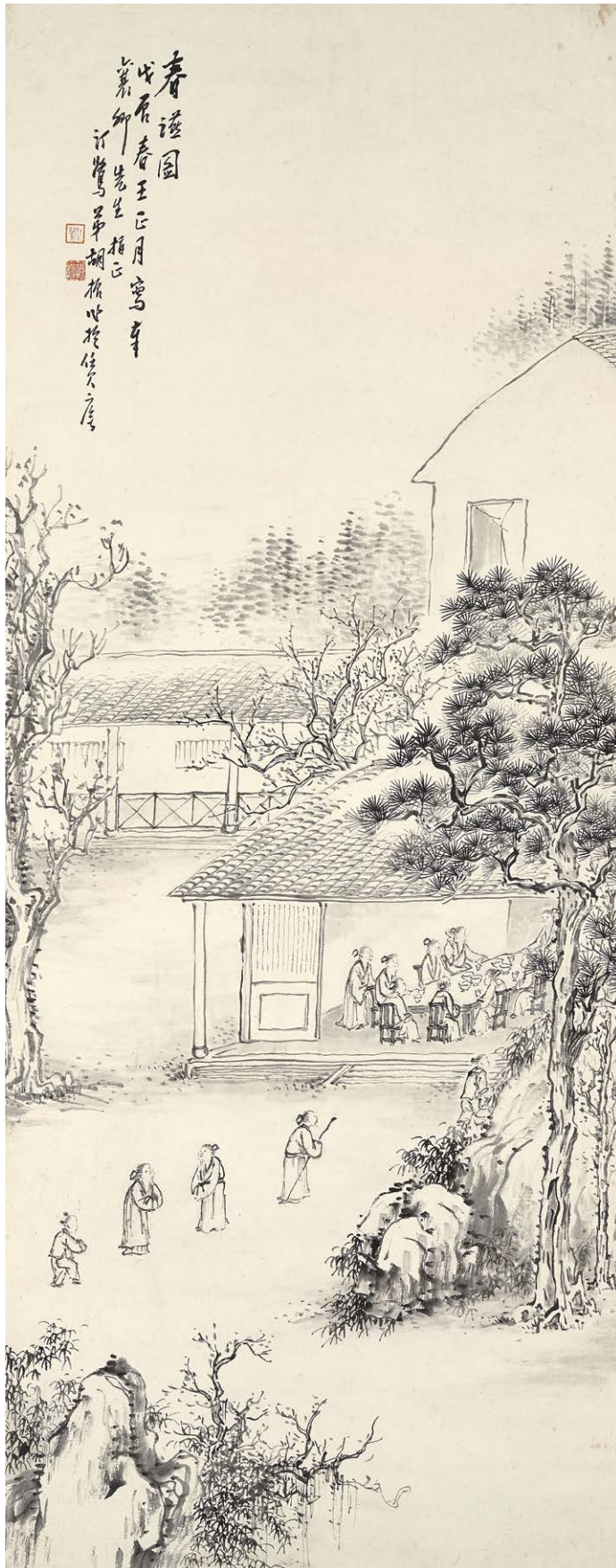
鑑藏印：不知天地間何者美好

簽條：房虎卿龍軸

展覽：香港中文大學文物館，《雲行雨施：中
國龍文物》，2012年2月12日-11月7日。

出版：《雲行雨施：中國龍文物》展覽圖
錄，香港東方陶瓷學會、香港中文大
學文物館，2019年4月，第341頁。

註：上款人應為杜月笙，上海人，近代中
國綠林、上海租界青幫中著名人物。1937
年抗戰爆發，杜月笙積極抗日，組織協助
國民革命軍作戰，並暗中幫助收集情報。
1949年4月，杜月笙赴香港，並於1951年香
港寓所病逝。



1223

HU TINGLU (1884-1943)*Spring Banquet*Hanging scroll, ink on paper
107 x 42 cm. (42 ½ x 16 ½ in.)

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

Dated spring, *wuchen* year (1928)

Dedicated to Xiangqing

NOTE:

Hu Tinglu was a native of Wuxi, Jiangsu province. Hu was passionate about Chinese paintings since he was young, and excelled in flower and bird, landscape and figure paintings. Hu dedicated himself to art education for over three decades, during which many renowned artists were trained under his tutelage, including Qian Songyan and Lu Yanshao.

HK\$12,000-22,000**US\$1,600-2,800****胡汀鷺 春讌圖 水墨紙本 立軸 一九二八年作**

題識：春讌圖。

戊辰（1928年）春，王正月寫奉襄卿先生指正。

汀鷺弟胡振作於質廡。

鈐印：汀鷺、胡振

註：胡汀鷺，名振，江蘇無錫人。自幼愛好書畫，因師早逝遂自學，初以花鳥，後兼工山水人物。從事美術教育30餘年，培養出許多著名美術人才，錢松壘、陸儼少皆出於其門下。

1224

**LIN SHU (1852-1924)/CHENG ZONGYI (1870-1942)/
ZHANG QIHOU (1873-1944)/SONG YUDE (1878-1944)/
CAO XINGCHU (1876-?)***Landscapes/Calligraphy*Twelve album leaves mounted as four hanging scrolls, ink and colour on paper/ink on paper/ink on gold-flecked colour paper
Each leaf measures 16 x 23 cm. (6 ¼ x 9 in.)

Eight leaves inscribed and signed by Lin Shu, with a total of seventeen seals

Two dated autumn, *yimao* year (1915).

One leaf signed by Cheng Zongyi, with two seals

One leaf signed by Zhang Qihou, with two seals

Dated spring, *gengchen* year (1940)

One leaf signed by Song Yude, with two seals

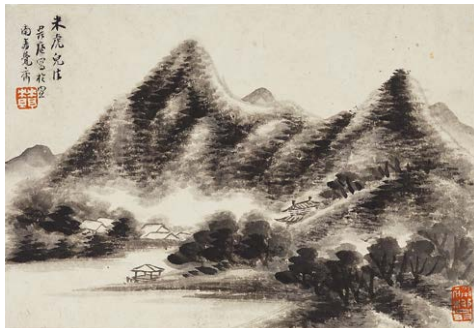
Dated spring, *gengchen* year (1940)

One leaf inscribed and signed by Cao Xingchu, with two seals

Dated spring, *gengchen* year (1940) (4)**HK\$30,000-40,000****US\$3,900-5,100****林紓／程宗伊／張啓後／宋育德／曹興初 山水小景／書法
設色紙本／水墨紙本／水墨灑金色箋 立軸四幅**

1. 林紓題識：一望空青絕點埃，谿光淨似鏡奩開，
分明樹暗人家靜，可惜餘春不見梅。紓。
鈐印：林紓、畏廬老人
2. 程宗伊題識：（文不錄。）程宗伊。
鈐印：程宗伊、甲辰翰林
3. 林紓題識：眼中景似釣龍臺，萬個修篁曉霧開，
記問錢塘雲漢月，西興竹色上衣來。林紓。
鈐印：琴南、畏廬老人

1223



1224

4. 林紓題識：谿頭觀瀑。
仿元人筆，畏廬老人林紓。
鈐印：畏廬、林紓長壽
5. 張啓後題識：（文不錄。）
庚辰（1940年）仲春，
張啓後。
鈐印：張燕昌印、甲辰傳廬
6. 林紓題識：松陰論古，畏廬居士。
鈐印：林紓長壽、補柳翁
7. 林紓題識：米虎兒法。
畏廬寫於宣南春覺齋。
鈐印：林紓、補柳翁
8. 宋育德題識：（文不錄。）
昌黎絕句。
庚辰（1940年）春二月，
育德書於海上。
鈐印：宋育德印、甲辰翰林
9. 林紓題識：筆意在清湘老人之間。
乙卯（1915年）秋九月畏廬
寫於春覺齋。
鈐印：畏廬七十以後作、補柳翁
10. 林紓題識：乙卯（1915年）重陽後二，
奇寒不出，寫此排悶，畏廬。
鈐印：琴南、林紓、畏廬老人
11. 曹興初題識：（文不錄。）
蔡君謨《茶錄》二則，
庚辰（1940年）清明曹興
初書。
鈐印：典初印、翰林主人
12. 林紓題識：溪坪歛雲氣、
澗水壯秋聲中有高人宅。
畏廬林紓並題。
鈐印：琴南、畏廬

1225

JU CHAO (1811-1865) AND JU LIAN (1828-1904)*The Album of Jin Xi An*

Album of twelve leaves, ink on paper/ink on paper/ink on patterned paper

Six leaves measure 28 x 42 cm. (11 x 16 ½ in.)

Two leaves measure 23 x 37 cm. (9 x 14 ⅝ in.)

One leaf measures 28 x 41.5 cm. (11 x 16 ⅜ in.)

One leaf measures 26 x 37 cm. (10 ¼ x 14 ⅝ in.)

One leaf measures 22.5 x 37 cm. (8 ⅞ x 14 ⅝ in.)

One leaf measures 24.5 x 35.5 cm. (9 ⅝ x 14 in.)

Seven leaves inscribed and signed by Ju Chao, four leaves unsigned, with a total of fourteen seals of the artist

One leaf signed by Ju Lian, with one seal of the artist

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

A total of sixteen collectors' seals

Three leaves dedicated to Niaooweng

One leaf dedicated to Zizhen

Titleslip inscribed and signed by Ke Youzhen (1814-1885), with two seals

Dated summer, *gengwu* year (1870)**EXHIBITED:**Hong Kong, University Museum and Art Gallery, The University of Hong Kong, *Anthology of Ink: Ancient Chinese Painting and Calligraphy from The Dr. S. Y. Yip Collection*, 27 March – 6 June 2004.**LITERATURE:***Anthology of Ink: Ancient Chinese Painting and Calligraphy from The Dr. S. Y. Yip Collection*, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, March 2004, pp. 136-140.**NOTE:**

Qu Hanbo is a well-regarded Hong Kong collector of Chinese paintings and calligraphy. Qu was once the manager and shareholder of Guangzhou Xiru Tea House and Lianxiang House. His collection, named "Zheng Xin Cheng Zhai", contains an extensive collection of calligraphy and paintings from the Ming and Qing dynasties.

HK\$80,000-120,000**US\$11,000-15,000**居巢、居廉 今夕庵書畫冊 水墨紙本／設色紙本／水墨花箋
冊頁十二開

- 居巢題識：瓊楚當軒貌影遲，一枝風露忽離披，
端應粉本昌黎伯，硬語摹來一字肥。
巢並題。
- 居巢題識：相識東風吹鬢斜，生枯澤朽作繁華，
悟他能事惟窩臼，照例開成餅樣花。
梅巢生并書舊作。
- 居廉款識：居廉。
居廉又題：甲子華朝，添茆小屋，燕集。
樹坪道兄出素冊屬寫苔石，
翌日梅生仲兄補桂花一枝并請是正。
古泉又識。
- 居巢題識：辛酉（1861年）冬仲添茅小屋銷寒雅集，
古泉為黃香寫照，老巢補月季一枝以奉茶翁仁兄大人法鑒，巢并識。
- 居巢題識：餘寒惻惻襲春衫，玳瑁天低水氣涵，
有幾浮生觴詠日，雨絲風片又重三。
讓郎孫子泛輕舸，袂襖臨流忽見招，

正是中興殘劫後，春陵隱抱可能銷。
海珠石上柳千條，昔昔春人鬥舞腰，
今日水天閒話處，夢華振觸最魂銷。
浪花無際雨模糊，響履登臨怯病餘，
猶有客程爭利涉，峭颯葉葉出扶胥。
酒船迴棹啟高齋，即事慚無作序才，
拉雜吟成自情性，當筵且免罰深杯。
乙丑（1865年）上巳雨中承茶翁折柬邀同人脩禊海珠，
雨甚移尊寓齋即事成五絕以記清遊，錄請晒正。
居巢初草。

居巢題識：浪花淘洗劫塵銷，袂襖人來駐畫橈，
安得峽江變春湮，海珠石正小如瓢。
乙丑（1865年）上巳題海珠脩禊圖，
應茶翁仁兄大人雅屬即請，吟定，居巢初草。

- 居巢題識：神韻已告退，性靈方望塵，
輿儻競末路，主宕等陳人。
獨與造化語，遠於風雅親，
北才天亦愛，山澤未緇磷。
讀二樵山人詩集敬題四十字，茶翁社長吟定。
居巢初草。

居巢題識：昔別最思量，豔說南強，負他二十四年香，
一水花田仍悵望，枉是同鄉，未減少時狂，
夕夕花，當人生行樂，願須償，
願結葳蕤鏡七二，持照鴛鴦。
調寄浪淘沙詠素馨。
茶翁仁兄大人正拍，居巢倚聲，
時歸自桂林，寓天官里。

居巢題識：方塼研為湘齡銘。
方如塼，渾而朴，用敲門，利場屋。

- 居巢題識：（文不錄）。居巢。
- 居巢題識：（文不錄）。
乙丑（1865年）上巳後一日燈下憶錄奉，
子貞六兄大人吟定，居巢舊作。

鈐印：梅生書畫、梅生（九次）、居巢（四次）、古泉、居廉

鑑藏印：區漢波藏（十次）、正心誠意齋印（六次）、
漢波銘心之品（二次）、茶坪心賞何冠五鑑藏印：靈璧何氏、三十二芙蓉山曼盦、
冠五珍藏（二次）、何曼盦鑑藏、田溪書屋、
曼盦墨緣柯有榛（1814-1885）題簽條：今夕庵書畫冊。
添茆小屋珍藏，
庚午（1870年）初夏，
柯有榛書籤。

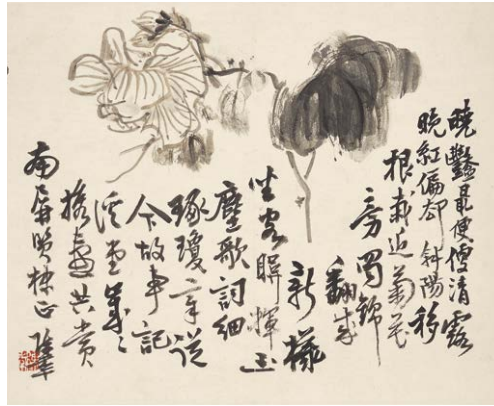
鈐印：有辛、雲虛

展覽：香港，香港大學美術博物館，“聚墨留香：攻玉山房藏中國書畫”，2004年3月27日至6月6日。

出版：《聚墨留香：攻玉山房藏中國書畫》，
香港大學美術博物館，香港，2004年3月，第136-140頁。

註：區漢波為近代香港著名書畫收藏家，室名為“正心誠意齋”，曾為廣州西如茶樓正櫃、蓮香樓股東兼任司理，明、清時期書畫收藏豐富。





1226

1226
CHEN BANDING (1876-1970)

Flowers and Vegetables

Album of twelve leaves, ink on paper/ink and colour on paper
Each leaf measures 22.8 x 28 cm. (9 x 11 in.)
Each leaf inscribed, six leaves signed, with a total of twelve seals of the artist
One leaf dedicated to Nanping
Dated spring, *bingyin* year (1926)

NOTE:

This album was purchased through the introduction of Mr. Liu Jiu'an (1915-1999).

HK\$80,000-120,000

US\$11,000-15,000

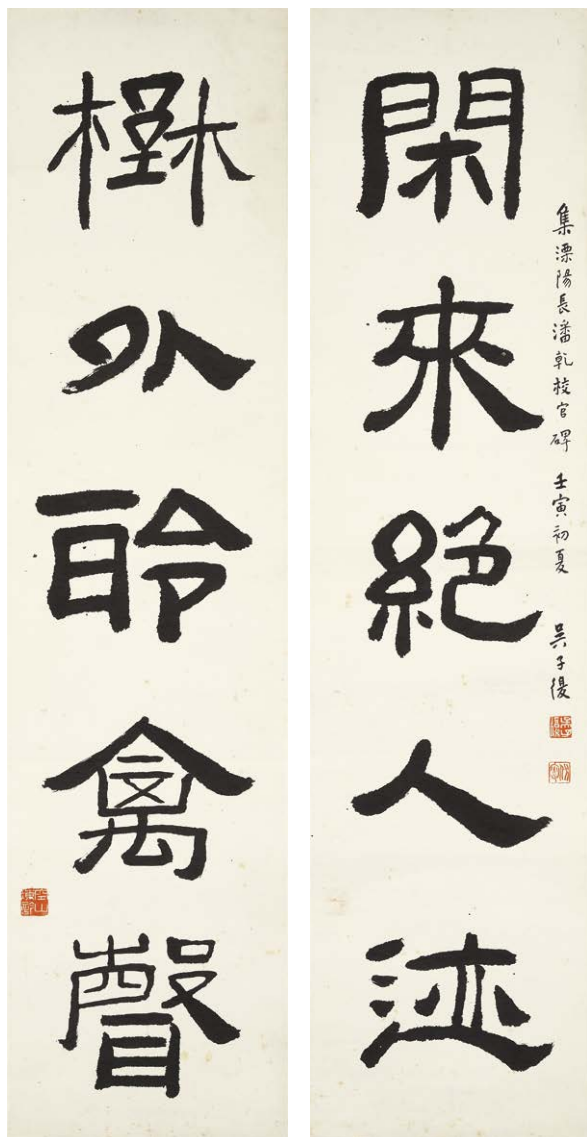
陳半丁 花卉蔬果冊 水墨紙本/設色紙本
冊頁十二開 一九二六年作

1. 題識：珍珠盤。
2. 題識：依松。
3. 題識：阿瞞誇。
4. 題識：露氣。
5. 題識：長餐。年。
6. 題識：金玲瓏。年。
7. 題識：忘憂。
8. 題識：壽客。半丁。
9. 題識：月月明。
10. 題識：明霞。年。

11. 題識：晚艷最便清露，
晚紅偏怯斜陽。
移根栽近菊花旁。
蜀錦翻成新樣。
坐客聯揮玉塵，
歌詞細琢瓊章。
從今故事記溪堂。
歲歲攜壺共賞。
南屏賢棣正。陳年。
12. 題識：丙寅（1926）春。陳年。

鈐印：山陰人、陳年（十一方）

註：本冊頁為劉九庵先生介紹購買。



1227

1227

WU ZIFU (1899-1979)

Calligraphic Couplet in Clerical Script

A pair of hanging scrolls, ink on paper

Each scroll measures 118.5 x 29 cm. (46 3/8 x 11 3/8 in.)

Inscribed and signed, with three seals of the artist

Dated summer, *renyin* year (1962)

(2)

HK\$5,000-8,000

US\$650-1,000

吳子復 隸書法對聯 水墨紙本 立軸兩幅 一九六二年作

題識：閑來絕人迹，野外聆禽聲。

集漂陽長潘乾校官碑，壬寅（1962年）初夏，吳子復。

鈐印：空山凍吟、吳子復、伏叟



1228

1228

CHEN BANDING (1876-1970)

Calligraphic Couplet in Cursive Script

A pair of hanging scrolls, ink on paper

Each scroll measures 133 x 24.5 cm. (52 3/8 x 9 5/8 in.)

Inscribed and signed, with three seals of the artist

Dedicated to Muzeng

(2)

HK\$8,000-10,000

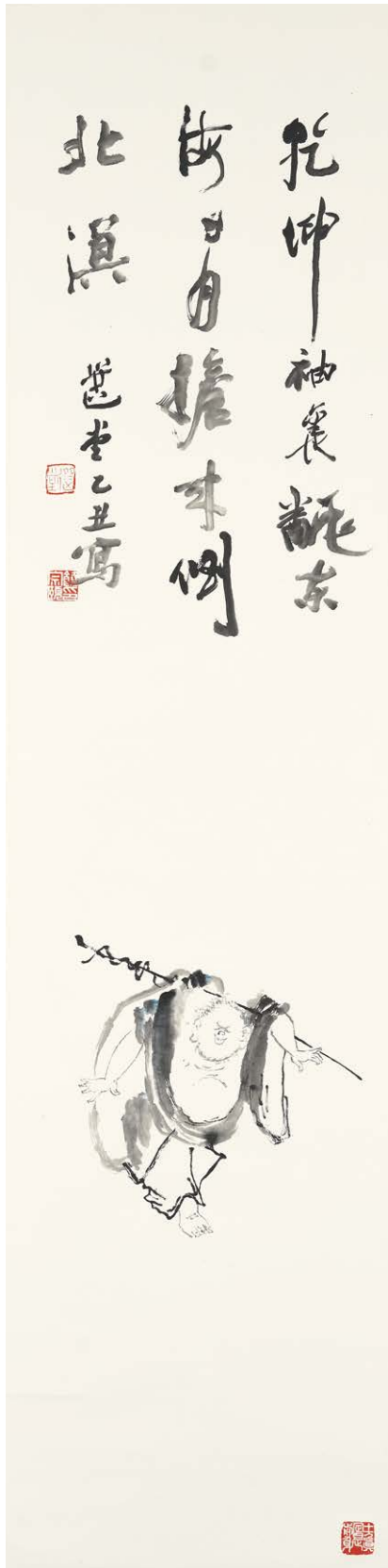
US\$1,100-1,300

陳半丁 草書對聯 水墨紙本 立軸兩幅

題識：庭前風竹有聲畫，窗外雲山無字詩。

慕曾仁兄雅屬，陳年。

鈐印：山陰陳年、半丁老人、老夫白髮尚兒戲



1229



1230

1229

RAO ZONGYI (1917-2018)

Budai Monk

Hanging scroll, ink on paper

138 x 34 cm. (54 3/8 x 13 3/8 in.)

Inscribed and signed, with three seals of the artist

Dated *yichou* year (1985)

HK\$60,000-80,000

US\$7,700-10,000

饒宗頤 布袋僧 水墨紙本 立軸
一九八五年作

題識：乾坤袖裏翻東海，日月擔來側北溟。
選堂乙丑（1985年）寫。

鈐印：選堂、饒宗頤印、十方真是前身

1230

RAO ZONGYI (1917-2018)

Jiandao Peak in the Rain

Hanging scroll, ink and colour on paper

138 x 34 cm. (54 3/8 x 13 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated spring, *bingyin* year (1986)

HK\$120,000-180,000

US\$16,000-23,000

饒宗頤 雨中剪刀峯 設色紙本 立軸
一九八六年作

題識：黃山剪刀峯雨中所見。
丙寅（1986年）春憶寫於梨俱室。

鈐印：梨俱室、饒宗頤印

簽條：雨中剪刀峯。饒宗頤寫。

1231

KANG YOUWEI (1858-1927)

Calligraphic Couplet in Running Script

A pair of hanging scrolls, ink on gold-flecked red paper

Each scroll measures 202 x 46.5 cm.

(79 ½ x 18 ¼ in.)

Signed, with one seal of the artist

(2)

LITERATURE:

Anthology of Ink: Ancient Chinese Painting and Calligraphy from the Dr. S. Y. Yip Collection, The University Museum and Art Gallery, the University of Hong Kong, 2004, p.253, pl. 82.

HK\$120,000-200,000

US\$16,000-26,000

康有為 行書對聯 水墨灑金紅箋 立軸兩幅

款識：登高此樂萬古，立言自成一家。

康有為。

鈐印：康有為印

出版：《聚墨留香-攻玉山房藏中國古代書畫》，香港大學美術博物館，2004年，第253頁，圖版82。



1231



1232

VARIOUS OWNERS

1232

HE BAILI (PAKLEE HO, B. 1945)

Impressions of Mount Huang

Scroll, mounted and framed, ink and colour
on paper

99 x 55 cm. (39 x 21 7/8 in.)

Signed, with four seals of the artist

HK\$180,000-280,000

US\$24,000-36,000

何百里 黃山印象 設色紙本 鏡框

款識：百里。

鈐印：百里、何、百里六十後作、自在軒

1233

HE BAILI (PAKLEE HO, B. 1945)

Limpid Spring

Scroll, mounted and framed, ink and colour on paper

63 x 47.5 cm. (24 ¾ x 18 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *xinwei* year (1991)

LITERATURE:

Ho Paklee, *'Paklee's Vision'-Landscape Paintings by Ho Paklee*,
Published jointly by Art Metro and Auspicious Studio, July
1994, pl.42.

HK\$100,000-150,000

US\$13,000-19,000

何百里 暮谷清泉 設色紙本 鏡框 一九九一年作

題識：辛未（1991年）初秋於自在軒。百里。

鈐印：何、自在軒

出版：何百里，《百里境界—何百里山水選集》，培藝中心
及瑞圖閣聯合出版，1994年7月，圖版42。



1233

1234

XIAO HUIRONG (SIU FAI WING, B. 1946)

Plum Blossoms

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

58 x 48 cm. (22 7/8 x 18 7/8 in.)

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

Dated spring, *jihai* year (2019)

EXHIBITION:

Hong Kong City Hall Exhibition Hall, Federation of HK
Jiangsu Community Organisations, Chinese Art and Culture
Research Society, Association of Overseas Chinese Artists, *Dr.
Xiao Huirong Art Exhibition*, 21-26 September 2019.

HK\$180,000-280,000

US\$23,000-36,000

蕭暉榮 君子圖 設色金箋 鏡框 二〇一九年作

題識：君子圖。草木本是無情物，屈原創造之美人芳草比興
手法，使中國自先民以來形成對梅、蘭、松、竹等等
花木喜愛之情通過其形象，寄寓着中華民族偉大之高
尚品德和情操。自古以來，賞梅、詠梅、畫梅成風，
以借物抒情，托物寓言，故余筆下偕君子也。太歲己
亥（2019年）芳春，蘭陵蕭暉榮並題於香港半山。

鈐印：蕭暉榮、谷人、海暉齋、耕雲、讀雪、香清、蘭、
陵、西泠印社中人、可長存

展覽：香港大會堂低座展覽廳，香港江蘇社團總會、中國
藝苑研究學會、海外中國美術家協會主辦，《追源
溯本·汲古涵新一蕭暉榮教授藝術展》，2019年9月
21-26日。



1234



1235

1235
XIAO HUIRONG (SIU FAI WING, B. 1946)

Calligraphy in Bird-worm Seal Script

Hanging scroll, ink on paper

135 x 66.5 cm. (53 1/8 x 26 1/8 in.)

Inscribed and signed, with five seals of the artist

Dated *dingyou* year (2017)

HK\$60,000-80,000

US\$7,700-10,000

蕭暉榮 鳥篆書法 水墨紙本 立軸 二〇一七年作

題識：精誠所至，金石為開。

中國書畫自古與事物人文相依，乃中華文化之精華。

《莊子·漁父》云：真者精誠之至也。

不精不誠，不能動人。

余曰：然也。

龍集丁酉（2017年）發歲艷陽展上元，

蘭陵蕭暉榮謹篆於香港半山海暉齋。

鈐印：蕭三、暉榮、海暉齋、毅、嶺東



1236

1236
REN ZHONG (B. 1976)

Scholar in the Bamboo Grove

Scroll, mounted and framed, ink and colour on paper

85 x 48 cm. (33 1/2 x 18 7/8 in.)

Inscribed and signed, with three seals of the artist

Dated *xinmao* year (2011)

PROVENANCE:

Acquired directly from the artist

Private collection, Korea

HK\$200,000-300,000

US\$26,000-38,000

任重 竹石高士 設色紙本 鏡框 二〇一一年作

題識：寫竹輒思壯暮翁，果果庭前樹叔君。

譬若無弦琴上意，苦篁似如弦上聲。

辛卯（2011年）夷則浴桐小館以乾隆御墨寫秋亭試茗。

任重千里。

鈐印：千里、任重之印、浴桐小館

來源：直接得自畫家本人

韓國私人收藏



1237

1237

SONG WEIYUAN (B. 1957)

Landscape

Hanging scroll, ink and colour on paper
132.5 x 67 cm. (52 1/8 x 26 3/8 in.)

Inscribed and signed, with one seal of the artist

HK\$150,000-200,000

US\$20,000-26,000

宋唯源

山水

設色紙本

立軸

題識：氣盡前溪舞，心酸子夜歌。
峽雲尋不得，溝水欲如何。
朔雁傳書絕，湘篁染淚多。
無由見顏色，還自托微波。
李義山，《離思》。唯源。

鈐印：碎塵樓



1238

1238

CHOU HSI-TING (B. 1958)

Snowy Mountain

Hanging scroll, ink and colour on paper
196 x 86 cm. (77 1/8 x 33 3/8 in.)

Inscribed and signed, with one seal of the artist

Dated winter, 2015

HK\$150,000-250,000

US\$20,000-32,000

周錫珽

雪山

設色紙本

立軸

二〇一五年作

題識：二〇一五年初冬，錫珽。

鈐印：周錫珽印

註：畫家以放晴後的雪景為主題，將自然景色如畫，脫離傳統而有辛爽，筆法自在而自成一格，大膽用重墨澆之，大塊面的延伸橫越畫面，寫與擦相互並用，再以白色疊之，畫出積雪的感覺，陰暗處塗上紫色，而造成畫面反光的效果，整幅畫作感情而為，一氣呵成，毫不掩飾，熟練而無拘。



1239



1240

1239

LU QINGYUAN (B. 1946)

Egret

Scroll, mounted and framed, ink and colour on paper

36 x 101 cm. (14 1/8 x 39 3/4 in.)

Signed, with one seal of the artist

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-7 August 2013.

LITERATURE:

Chinese Painting by Lo Ching Yuan (III): Review of Lo Ching Yuan's Chinese Painting (At the Age of 65), Yun Shan Art Gallery, Taichung, 2012, p.112.

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

盧清遠 比潔 設色紙本 鏡框

款識：清遠。

鈐印：盧

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—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—8月7日。

出版：《盧清遠國畫集（三）—盧清遠六十五歲回顧展》，雲山畫院，台中，2012年，第112頁。

1240

LIU MENGKUAN (B. 1950)

Silent Night

Scroll, mounted and framed, ink on paper
69 x 137.5 cm. (27 1/8 x 54 1/8 in.)

Inscribed and signed, with one seal of the artist

Dated *jihai* year (2019)

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

劉孟寬 靜夜思 水墨紙本 鏡框
二〇一九年作

題識：己亥（2019年），孟寬。

鈐印：劉

1241

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

White Cranes

Scroll, mounted and framed, ink and colour on paper

90.5 x 96.2 cm. (35 5/8 x 37 7/8 in.)

Inscribed and signed, with one seal of the artist

Dated *xinmao* year (2011)

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 29 November 2011, Lot 2109.

HK\$100,000-150,000

US\$13,000-19,000

林湖奎 白鶴 設色紙本 鏡框
二〇一一年作

題識：辛卯年（2011）湖奎。

鈐印：林湖奎

來源：香港佳士得，中國近現代畫，2011年
11月29日，編號2109。



1241

1242

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

Playful Cat

Scroll, mounted and framed, ink and colour on paper

72 x 66.5 cm. (28 3/8 x 26 1/8 in.)

Signed, with one seal of the artist

HK\$80,000-100,000

US\$11,000-13,000

林湖奎 貓 設色紙本 鏡框

款識：湖奎。

鈐印：林湖奎印



1242



1243

1243

LIU HAI SU (1896-1994)

Mount Huang

Scroll, mounted and framed, ink and colour on paper

60 x 119 cm. (23 3/8 x 46 3/8 in.)

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

Dated Chongyang Festival, *renxu* year (1982)

HK\$180,000-280,000

US\$24,000-36,000

劉海粟 奇峰北海 設色紙本 鏡框 一九八二年作

題識：奇峰北海。

黃山多松林，此峰獨神秀。

天風撼翠濤，勁骨弄清瘦。

守此歲寒姿，敢謂冰雪厚。

豈不懷棟樑，永養山中壽。

壬戌（1982年）重陽九登黃山為始信峰寫照，

逸興過飛，不知何時擱筆也。

劉海粟年方八七。

鈐印：海粟無恙、存天閣主、真手不壞、海粟歡喜、曾經滄海、昔日黃山是我師今日我是黃山友

1244

ZHU QIZHAN (1892-1996)

Sailboat by the Cliffs

Hanging scroll, ink and colour on paper

135.5 x 68.5 cm. (53 3/8 x 27 in.)

Inscribed and signed, with two seals of the artist

Dated spring, *guimao* year (1963)

HK\$280,000-380,000

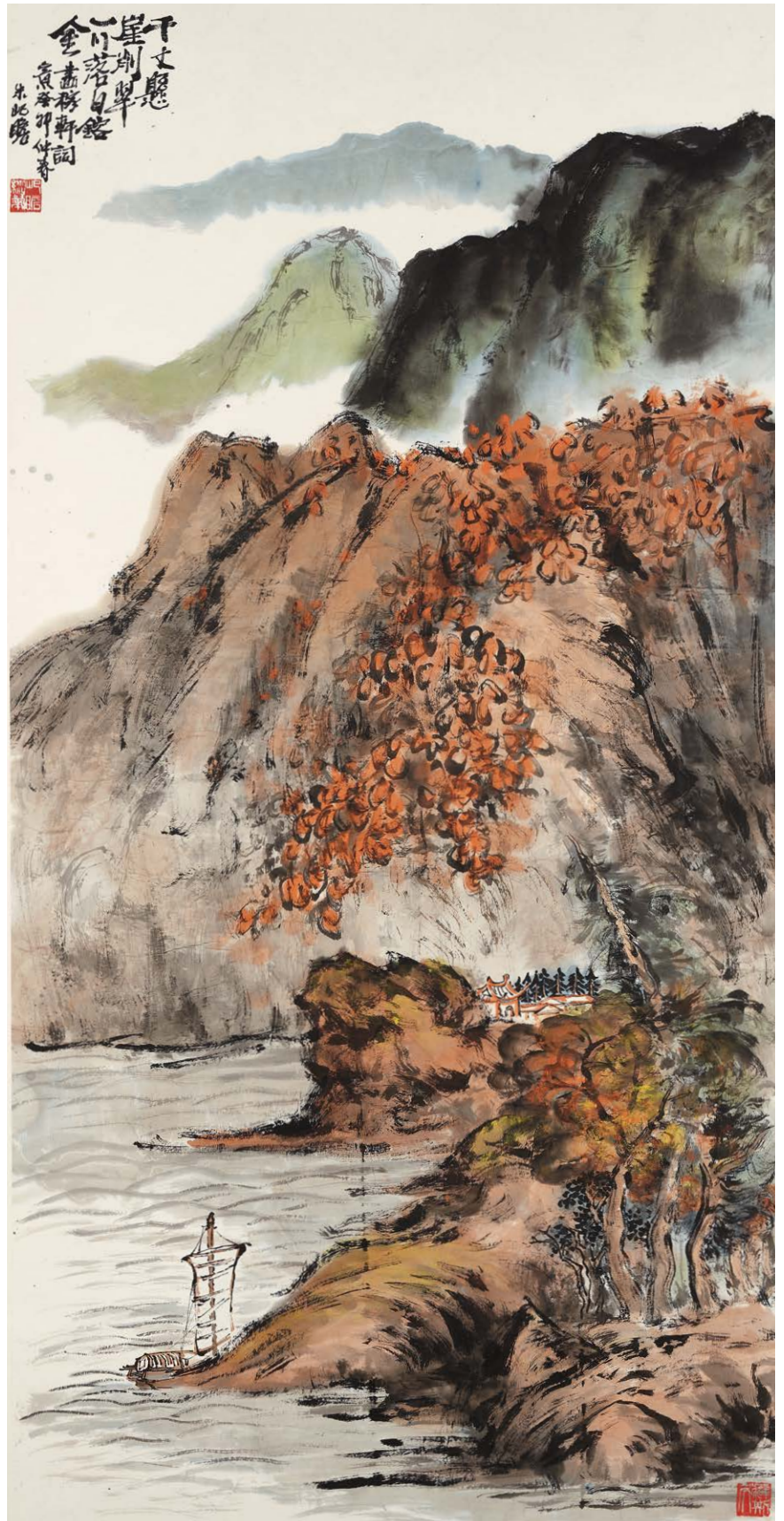
US\$36,000-49,000

朱杞瞻 江崖帆影 設色紙本 立軸
一九六三年作

題識：千丈懸崖削翠，一川落日鎔金。

畫稼軒詞意，癸卯（1963年）仲春，
朱杞瞻。

鈐印：杞瞻縱筆、癖斯居



1244



1245

1245
ZHU QIZHAN (1892-1996)

Lotus

Scroll, mounted and framed, ink on paper

82.5 x 143 cm. (32 ½ x 56 ¼ in.)

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

Dated autumn, *bingyin* year (1986)

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 3 November 1996, Lot 211.

EXHIBITED:

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

LITERATURE:

Zhu Qizhan at 100: Fifth Annual One-Man Show Exhibition Catalogue, L.J. Wender Gallery, New York, 1990, cover and pl.14.

HK\$180,000-280,000

US\$24,000-36,000

朱屺瞻 翠蓋亭亭 水墨紙本 鏡框 一九八六年作

題識：翠蓋亭亭。

丙寅（1986年）秋月畫于上海。

朱屺瞻年九十五。

鈐印：屺瞻縱筆、二瞻老民

來源：香港佳士得，近現代中國書畫，1996年11月3日，編號211。

展覽：紐約，文良畫廊，“朱屺瞻百歲個人展”，1990年5-6月。

出版：《朱屺瞻百歲個人展》展覽圖錄，文良畫廊，紐約，1990年，封面及圖版14。

1246

ZHU QIZHAN (1892-1996)

Autumn Delights

Hanging scroll, ink and colour on paper

41 x 57.5 cm. (16 ¼ x 22 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated summer, *renxu* year (1982)

HK\$28,000-38,000

US\$3,600-4,900

朱杞瞻 秋興 設色紙本 立軸
一九八二年作

題識：壬戌（1982年）夏月畫，杞瞻。

鈐印：朱杞瞻、太倉一粟



1246

PROPERTY FROM A PRIVATE HONG KONG
COLLECTION 香港私人收藏
(LOTS 1247-1251)

1247

ZHU QIZHAN (1892-1996)

Fishing Village

Hanging scroll, ink and colour on paper

68 x 68.5 cm. (26 ¾ x 27 in.)

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

Dated spring, *yichou* year (1985)

HK\$100,000-150,000

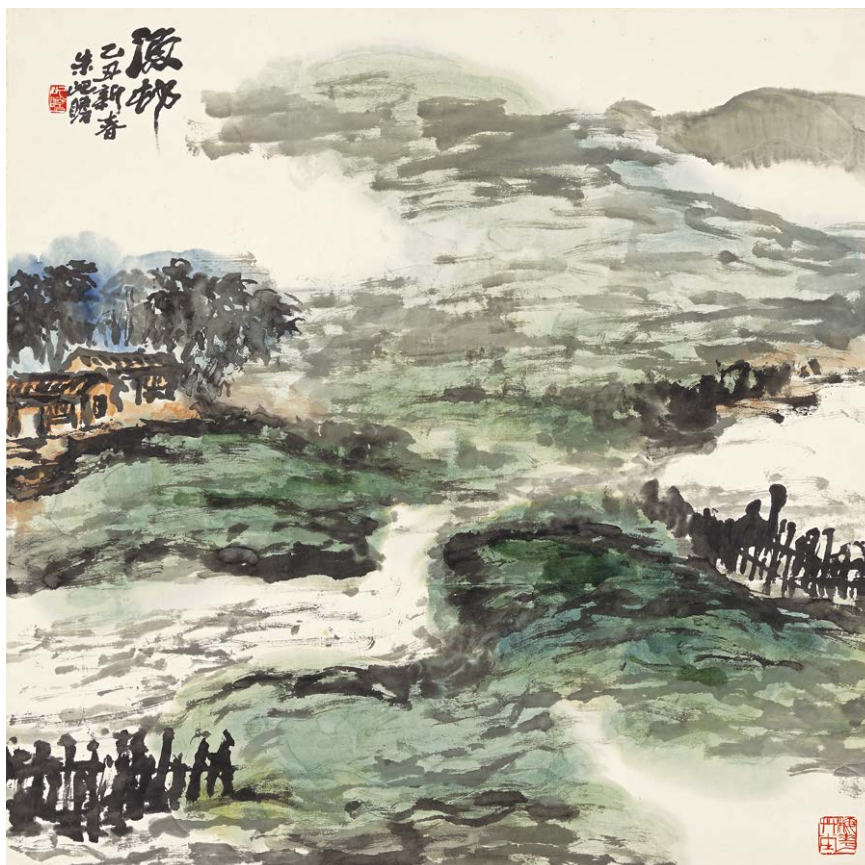
US\$13,000-19,000

朱杞瞻 漁邨 設色紙本 立軸
一九八五年作

題識：漁邨。

乙丑（1985年）新春，朱杞瞻。

鈐印：杞瞻、梅花草堂



1247



1248

1248

ZHU QIZHAN (1892-1996)

Fruits and Vegetables

Hanging scroll, ink and colour on paper

88.8 x 47.8 cm. (35 x 18 7/8 in.)

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

Dated autumn, *wuchen* year (1988)

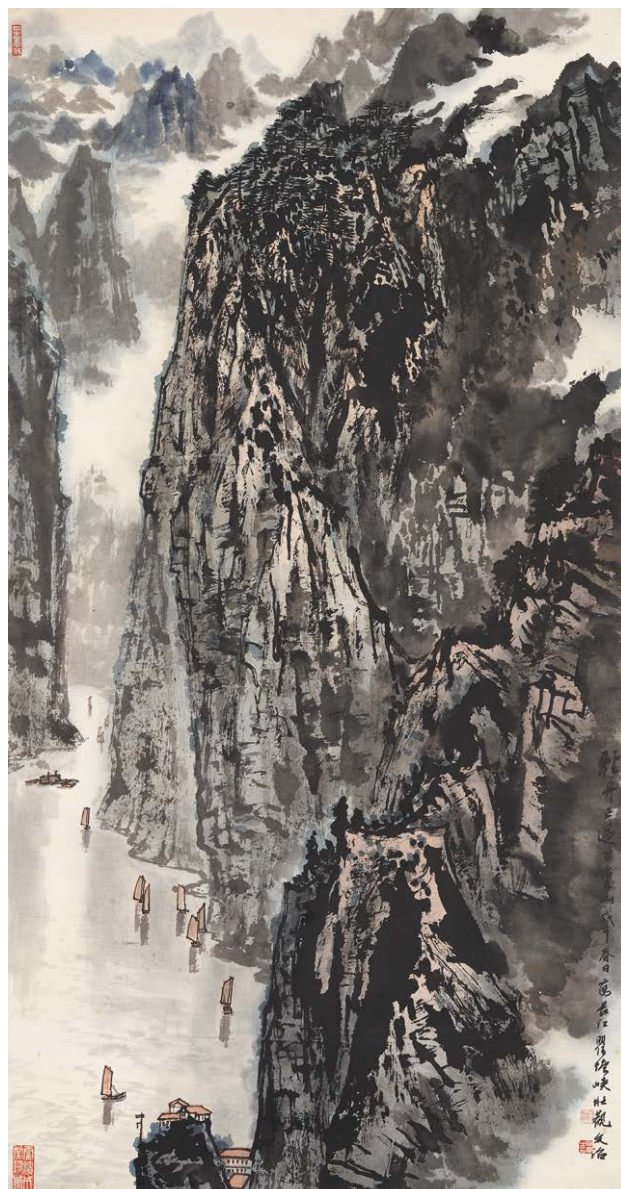
HK\$50,000-70,000 US\$6,500-9,000

朱屺瞻 清供 設色紙本 立軸
一九八八年作

題識：清供。

戊辰（1988年）秋月畫於上海，
朱屺瞻年九十七。

鈐印：朱屺瞻、太倉一粟



1249

1249

SONG WENZHI (1919-1999)

The Magnificent Qutang Gorge

Hanging scroll, ink and colour on paper

93 x 48.5 cm. (36 5/8 x 19 1/8 in.)

Inscribed and signed, with three seals of the artist

Dated spring, *wuyu* year (1978)

One collector's seal

LITERATURE:

Paintings by Eight Nanjing School Masters,
Artist Publishing House, Hong Kong, 1979,
pl.9.

HK\$100,000-120,000

US\$13,000-15,000

宋文治 瞿塘峽壯觀圖 設色紙本
立軸 一九七八年作

題識：輕舟已過萬重山。

戊午（1978年）春日寫長江瞿塘峽壯
觀。文治。

鈐印：文治、宋灝之印、七十年代

鑑藏印：霍積成堂珍藏

出版：《金陵八家畫集》，美術家出版社，
香港，1979年，圖版9。

1250

QI GONG (1912-2005)

Calligraphy

Hanging scroll, ink on paper

133.8 x 32.7 cm. (52 3/4 x 12 7/8 in.)

Inscribed and signed, with two seals of the artist and one dated seal of binyin year (1986)

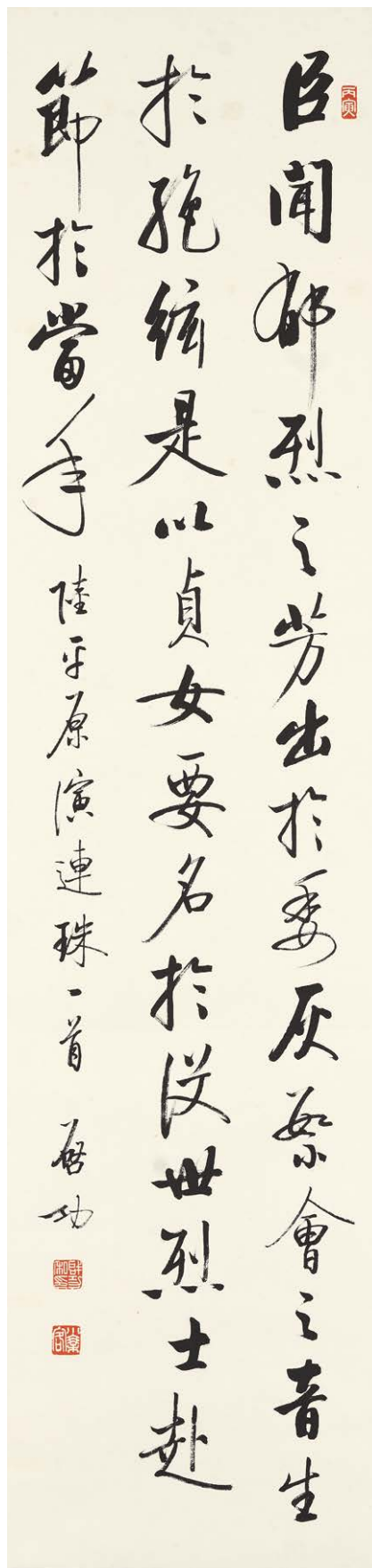
HK\$100,000-150,000

US\$13,000-19,000

啓功 書法陸平原《演連珠》 水墨紙本 立軸
一九八六年作

題識：臣聞郁烈之芳，出於委灰；繁會之音，生於絕絃。
是以貞女要名於沒世，烈士赴節於當年。
陸平原演連珠一首，啓功。

鈐印：啓功私印、小乘客、丙寅（1986年）



1250



1251



1252

1251

CHENG SHIFA (1921-2007)

Lady under Plantain

Hanging scroll, ink and colour on paper

90.3 x 48.3 cm. (35 ½ x 19 in.)

Inscribed and signed, with three seals of the artist

Dated spring, *wuchen* year (1988)

HK\$100,000-150,000

US\$13,000-19,000

程十髮 蕉蔭仕女 設色紙本 立軸

題識：二十年前舊板橋，玉人何處教吹簫。
聊將故畫添幾筆，船到蕉蔭不必搖。
戊辰（1988年）早春，補題十幾年前舊作。
程十髮漫記。

鈐印：程、十髮、程十髮

VARIOUS OWNERS

1252

CHENG SHIFA (1921-2007)

New Year Gathering

Hanging scroll, ink and colour on paper

131 x 65.7 cm. (51 ¾ x 25 ⅞ in.)

Inscribed and signed, with four seals of the artist

Dated Lunar New Year, *guihai* year (1983)

Dedicated to Yunqi

Titleslip entitled and signed by Chen Peiqiu (b. 1922), with one seal

Dated spring, *wuzi* year (2008)

NOTE:

The recipient, Bai Yunqi, was the former Deputy Director of the Guangdong Provincial Public Security Department and a great connoisseur of Chinese paintings and calligraphy.

HK\$120,000-220,000

US\$16,000-28,000

程十髮 吉祥圖 設色紙本 立軸
一九八三年作

題識：癸亥（1983年）新春寫吉祥圖，贈雲起同志法教，雲間程十髮漫筆於白雲賓館晨牕。

鈐印：十髮圖書、十髮、程潼、三釜書屋

陳佩秋題簽條：程十髮吉祥圖。

戊子（2008年）新春健碧海上簽。

鈐印：健碧

註：上款人爲原廣東省公安廳副廳長白雲起，酷愛書畫藝術，好收藏，擅長畫梅，與許多藝術家有所來往。



1253

1253

DENG FEN (1894-1964)

Lotus

Hanging scroll, ink and colour on paper

95.2 x 36.5 cm. (37 ½ x 14 ¾ in.)

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

Dated fifth month, *guimao* year (1963)

Titleslip inscribed and signed by Luo

Shuzhong (1898-1968)

NOTE:

The current collector is an artist in Hong Kong. According to the collector, both works in the collection were acquired directly from the artist.

HK\$40,000-60,000

US\$5,200-7,700

鄧芬 妙法蓮花 設色紙本 立軸
一九六三年作

題識：妙法蓮花。

癸卯（1963年）五月，
曇殊芬識在香港。

鈐印：鄧芬

羅叔重題簽：鄧芬妙法蓮花。叔重署。

註：現藏家為香港畫家，據介紹本收藏兩幅
作品均直接得自畫家。



1254

1254

XIE ZHILIU (1910-1997)

Summer Misty Mountains

Hanging scroll, ink on paper

110 x 44.2 cm. (43 ¼ x 17 ¾ in.)

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

HK\$240,000-350,000

US\$31,000-45,000

謝稚柳 夏山煙景 水墨紙本 立軸

題識：夏山煙景。

魚飲溪堂墨戲，謝稚柳並記。

鈐印：謝稚、稗柳、習悅齋



PROPERTY FROM A
HONG KONG PRIVATE COLLECTION
香港私人收藏

1255

FU BAOSHI (1904-1965)

Playing Qin beside Waterfall

Hanging scroll, ink and colour on paper
78.5 x 54.2 cm. (30 7/8 x 21 3/8 in.)

Inscribed and signed, with two seals of the artist and
one dated seal of *guimao* year (1963)

HK\$4,000,000-6,000,000

US\$510,000-770,000

傅抱石 撫琴觀瀑 設色紙本 立軸
一九六三年作

題識：抱石金陵寫。

鈐印：傅、往往醉後、癸卯（1963年）



美在於斯 現代主義先驅林風眠

林風眠是二十世紀中國最具影響力的畫家之一，他獨闢蹊徑，將中國與歐洲的藝術傳統融會貫通，創造出一種全新的風格。林風眠於1919年至1925年間留學法國，是最早一批接觸到席捲歐洲的前衛藝術風潮的中國畫家。在當時的中國青年畫家中，林風眠與西方當代藝術思潮聯繫最為緊密。其中，立體主義對林風眠的影響最深，他後期作品中大膽的構圖和用色無不顯示出這一影響的痕跡。

1920年代中期回國，直到1938年在日本侵華時流亡西南，這一時期林風眠相繼在北平國立藝專，國立藝術院，西湖藝術院擔任院長。此一時期，林風眠激情澎湃，熱衷辯論，發表了許多藝術文章。他當時的許多觀點在媒體中掀起道德爭論，尤其是藝術教育中裸體模特的使用。對於林風眠來說，這些問題並非單純的審美問題，而是中國自辛亥革命後尋求自我定位的努力。與同時期美術、文學和政治界的同儕一樣，林風眠將他的工作視為時代的使命，即為中國人走向現代化進程中文化革新的一部分。

1949年後，林風眠從藝術教育界淡出，主要是因為他富有表現主義和半抽象主義的作品與當時主流的社會主義現實主義思潮相抵觸。但是他仍然偶爾舉辦展覽，在畫室中苦心孤詣，直到1966年文革到來。此一時期的作品多由駐上海的外籍團體和個人購買收藏，其後保存在海外。

文革十年，林風眠歷經艱辛，終於定居香港後尋得一份寧靜。在這東西文化交融的城市，林風眠的作品找到了更多的觀眾，促使他重新審視過往的藝術風格和主題，但他仍然以中西融合為創作的主線。直到生命最後一刻，香港這一國際都市賦予了畫家全新的生命，1976年至1991年間，大量的展覽將林重新推出到全球觀眾面前，他被重新審視和理解，最終使得他獲得了應有的國際聲譽。

LIN FENGMIAN: MASTER OF MODERNITY

Lin Fengmian was one of twentieth century China's most important modern artists, achieving a unique synthesis of Chinese and European approaches to painting. Educated in France from 1919 to 1925, he was among the first Chinese painters to be exposed to the avant-garde trends that swept post-war Europe. Among his peers, Lin showed the deepest engagement with these artistic movements. He was particularly drawn to the radical structures of Cubism, which continued to resonate in the bold compositions and colours of his later works.

Between returning to China in the mid-1920s and his flight from the Japanese invasion to Southern China in 1938, Lin held successive positions as director of the National Beijing Art Academy, the National Art Education Committee, and the Xihu Art Academy in Hangzhou. He was an outspoken polemicist, writing numerous articles and engaging in several public debates over contentious issues of the day. Some of his views were seen as outright controversial by moralising elements in the Chinese media, particularly his vigorous public defence of the use of nude models in art education. For Lin, such issues were not abstract questions of aesthetics. They were a battle ground for the spiritual wellbeing of New China, still seeking to define itself after the 1911 revolution. Like many of his contemporaries in the artistic, literary and political world, Lin felt his creative and educational work was driven by a moral imperative. His was a project of cultural reform, meant to prepare the Chinese people for the challenges of the twentieth century.

After 1949, Lin largely retreated from art education, as his expressive and semi-abstract style was out of kilter with the Socialist Realist aesthetic of the People's Republic. Nonetheless, he continued to contribute to the art world with occasional exhibitions, and to develop his own artistic practice in the private space of his studio until 1966. Many of his works from this period were collected by members of the international community in Shanghai, and have been preserved in collections outside of mainland China.

Following a particularly difficult period from 1966-1976, Lin relocated to Hong Kong. Here he found new audiences for his work, revisiting many of his earlier compositions and subjects. Lin's unique synthesis of Chinese and European art continued right until the end of his life. The internationally connected city of Hong Kong created new opportunities for Lin. Between 1976 and 1991, numerous exhibitions brought Lin's work to a global audience. This allowed Lin's unique creative voice to be heard across the world, elevating him into a long deserved position of international renown.



1256

1256

LIN FENGMIAN (1900-1991)

Lady Holding Flower

Scroll, mounted and framed, ink and colour on paper

66 x 66.2 cm. (26 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

弄花仕女

設色紙本

鏡框

款識：林風眠。

鈐印：林風暝印



1257

1257

LIN FENGMIAN (1900-1991)

Small Birds and Autumn Leaves

Scroll, mounted and framed, ink and colour on paper

69 x 68 cm. (27 1/8 x 26 3/4 in.)

Signed, with one seal of the artist

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

US\$110,000-130,000

林風眠

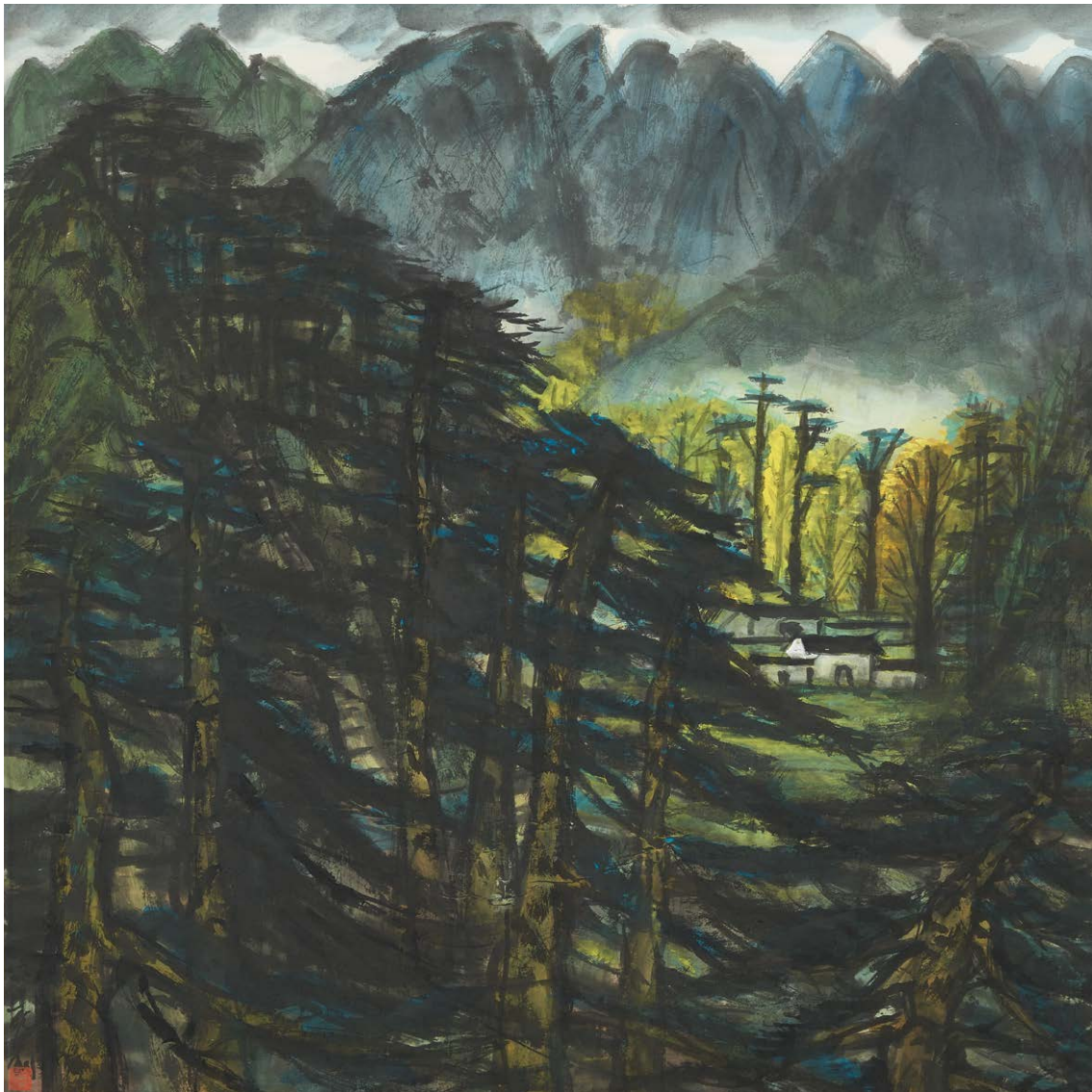
秋葉小鳥

設色紙本

鏡框

款識：林風眠。

鈐印：林風暝印



1258

1258

LIN FENGMIAN (1900-1991)

Village in Autumn Evening

Scroll, mounted and framed, ink and colour on paper

68.5 x 68 cm. (27 x 26 ¾ in.)

Signed, with one seal of the artist

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

US\$160,000-230,000

林風眠

秋夜松崗

設色紙本

鏡框

款識：林風眠。

鈐印：林風暝印



1259

1259

LIN FENGMIAN (1900-1991)

Lady Holding a Waterlily

Scroll, mounted and framed, ink and colour on paper

65.3 x 65.3 cm. (25 3/4 x 25 3/4 in.)

Signed, with one seal of the artist

PROVENANCE:

Sotheby's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 26 April 1999, Lot 267.

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

US\$240,000-360,000

林風眠

持蓮仕女

設色紙本

鏡框

款識：林風眠。

鈐印：林風暝印

來源：香港蘇富比，中國近現代及當代書畫，1999年4月26日，編號267。



1260

1260

LIN FENGMIAN (1900-1991)

Lady

Scroll, mounted and framed, ink and colour on paper

68.5 x 67.5 cm. (27 x 26 3/4 in.)

Signed, with one seal of the artist

PROVENANCE:

Sotheby's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 1 November 1998, Lot 42.

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

US\$200,000-320,000

林風眠

仕女

設色紙本

鏡框

款識：林風眠。

鈐印：林風暝印

來源：香港蘇富比，近現代中國書畫，1998年11月1日，編號42。



同心願者無別離

紀念吳冠中誕辰一百週年專題

吳冠中，中國現代繪畫的一個標誌。他早年留學法國，返回中國後在漫長而崎嶇的藝路上行走攀登。在他的作品中，既有西方油畫中的色彩與構圖，亦有中國水墨傳統中的輕靈與變化，他是二十世紀藝壇中西合璧的一代先驅。

吳冠中 1919 年生於江蘇宜興，初中畢業後入讀工業學校電機科。及後他遇到正在國立藝專讀書的朱德群，1936 年參觀藝專校園後吳冠中毅然轉校，進入藝專學習西畫及中國畫，那時潘天壽是他的老師。1946 年，他考取公費留學繪畫第一名，赴法國巴黎高等美術學院留學（圖 2），並對高更、馬蒂斯和塞尚的作品產生極大興趣。中西截然不同的藝術經驗對年輕的畫家產生了深遠的影響，促使他在中西之間不斷探索，最終走出一條“油畫中國化、國畫現代化”的個人特色之路。

1950 年，吳冠中返回中國。然而彼時的政治環境與他的藝術追求相距甚遠。吳並不願意屈服於官方的社會主義現實主義人物畫創作風潮，於是轉而在風景畫中孤獨求索。他踏遍萬水千山，熱衷對景寫生，邊觀察邊速寫，在風景和山水創作中沉浸於祖國山河的壯美中。

文革到來後，吳冠中被迫走下講台，放下畫筆，但 1980 年代伊始，他又迅速出現在各種展覽和出版物中。1992 年，大英博物館舉辦《吳冠中——一個二十世紀的中國畫家》展，為該館破例首次舉辦在世華人藝術家的個展（圖 3）。而佳士得此次呈現的《美利堅大峽谷》（拍賣編號 1262）即為當時參展作品。

吳冠中與香港有著不解之緣。1950 年，他學成歸國，自法國馬賽登船，便是從香港下船，再借陸路回到大陸。其後數十年來，他多次返港，舉辦展覽和講座，留下許多描繪香港街景的作品。香港亦為他提供了通向國際藝壇的窗口。1988 年香港藝術館開始購藏吳冠中作品，首件藏品為《樹根》。1980 年代末至新世紀初，吳冠中與多家香港畫廊合作，舉辦數次新作展覽，本次拍賣呈現的《溪岸人家》與《老來慕奔流》（編號 1263-1264）即為歐洲藏家於八十年代末購自香港畫展。從 1991 年的《吳冠中眼中的香港》到 2002 年香港藝術館《無涯惟智——吳冠中藝術里程》（圖 1），吳冠中對在香港舉辦個人展覽一直抱有極大的熱情。為紀念吳冠中與香港的深厚情誼以及吳冠中誕辰百年，香港藝術館在其即將開幕的新館中設立吳冠中永久展廳，展出畫家及家屬捐贈的多批作品。本次拍賣的《尖沙咀》（編號 1261）即是畫家與這座城市情誼的寫照，從中我們亦可看到吳冠中筆下喧囂的城市與靜謐的江南是多麼不同。

如今，吳冠中已是家喻戶曉的名字，他的作品不斷出現在國際博物館和私人收藏中。回望在二十世紀的崎嶇中摸索走來的藝術人生，吳冠中將其形容為“風箏不斷線”。對於畫家來說，風箏迎風才能飛更高，而手中的線則表示不斷的根基和源頭。正是基於這種理念，吳冠中立足傳統，不斷探索，以一生的創作實踐了中國藝術的現代性。

THE CENTENNIAL OF WU GUANZHONG'S BIRTH AND HIS LIFELONG SEARCH FOR A NEW ARTISTIC LANGUAGE

Considered the founder of modern Chinese painting, French-trained Chinese artist Wu Guanzhong (1919–2010) combined a sense of colour and composition from European oil paintings with a spirit, lightness of touch and tonal variation of Chinese ink-wash painting.

Born in Jiangsu province in 1919, Wu originally attended a technical school in Hangzhou. Upon meeting Chu Teh-chun who was then a student at the National Academy of Art, Wu had the opportunity to visit the academy and in 1936 he transferred to become a student there, hence embarking on a life-changing journey in art. Having begun his training at the academy in the mid-1930s under the tutelage of Pan Tianshou (1897–1971), Wu then went onto study at the École Nationale Supérieure des Beaux-Arts in Paris during the late-1940s (fig. 2), where he became interested in the work of Paul Cezanne (1839–1906), Henri Matisse (1869–1954) and Paul Gauguin (1848–1903). The two experiences impacted Wu deeply and the young artist found himself at a crossroads between eastern and western traditions. Unwilling to give up either, Wu began to “sinicise oil painting and to modernise Chinese painting”.

Upon returning to China in 1950, Wu realized his contemporaries were unsympathetic to his cause. Unwilling to conform to the popularized Socialist Realist style of figure painting, Wu decided to paint landscapes. Travelling to several scenic places across China, Wu made sketches of the sights he saw. The artist wrote that “(t)hrough painting landscapes I have grown to love my motherland even more and wish to be forever intoxicated in her embrace.”

Although there was a brief stint during the Cultural Revolution (1966–76), in which the artist was unable to teach, write or paint, by the early-1980s Wu began to appear in a flurry of exhibitions and publications. This continued throughout the rest of his life and most notably, London’s British Museum staged a groundbreaking exhibition for the artist in 1992 (fig. 3). This was the first time the museum broke its rule of displaying only ancient artifacts and showed the work of a living Chinese artist. A work from this exhibition, *The Grand Canyon*, dated 1989, is featured in the auction (Lot 1262).

Wu Guanzhong has always maintained a special relationship with Hong Kong. He first visited the city in 1950 on his way to return to China from Paris. In the next few decades he would come to Hong Kong again and again for numerous exhibitions and lectures, during which he would tirelessly visit streets of Hong Kong to do sketches. Hong Kong also provided Wu an open door to international museums and commercial galleries. In 1988 the Hong Kong Museum of Art collected its first work by the artist, entitled *Tree Roots*, and throughout the late 1980s to early 2000s Wu worked with a few galleries in Hong Kong holding many exhibitions to showcase his new works. Two works from this auction, *Residents at Riverbank* (Lot 1263) and *An Old Man’s Envy of a Rushing Stream* (Lot 1264) were both acquired by European collectors in the 1980s through Wu’s gallery exhibitions in Hong Kong.

From the *Hong Kong through the Eyes of Wu Guanzhong* exhibition organised by Land Development Corporation of Hong Kong in 1991 to the artist’s retrospective at the Hong Kong Museum of Art in 2002 (fig. 1), Wu always welcomed any opportunities to exhibit in the city. In commemoration of this friendship and the artist’s centennial birthday, the Hong Kong Museum of Art will open a permanent “Wu Guanzhong Art Gallery” later this year following a generous donation of works made by Wu’s family. Wu’s work *Tsim Sha Tsui* (Lot 1261), dated 1990, again demonstrates Wu’s fondness of this city, and how its urbanity contrasts with Wu’s tranquil landscape of Jianguan.

Today, Wu is internationally recognised and many of his works are held in museum and private collections across the world. When describing his artistic journey throughout the turbulence of twentieth-century China, Wu likened it to flying a kite against the wind with an unbroken string. For the artist, a kite’s resilience against the wind allowed it to soar higher and an unbroken string enabled it to remain attached to its original source of inspiration. Remaining true to this metaphor, Wu rendered his paintings with a touch of modernity through his pursuit of a national spirit. This is the historical significance of Wu Guanzhong.



Fig 1. Wu Guanzhong attending his exhibition, *Wu Guanzhong: A Retrospective*, at the Hong Kong Museum of Art in 2002

圖1 吳冠中2002年參觀在香港藝術館舉行的“無涯惟智—吳冠中藝術里程”展覽。

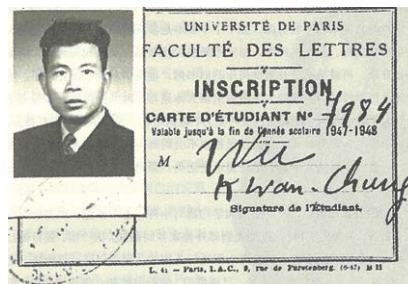


Fig 2. Wu Guanzhong’s student ID when studying at the École Nationale Supérieure des Beaux Arts in Paris during the late-1940s.

圖2 吳冠中在法國留學時使用的學生證件。



Fig 3. Wu Guanzhong attending his exhibition, *Wu Guanzhong: a twentieth-century Chinese painter*, at the British Museum in London, UK, in 1992.

圖3 吳冠中1992年於《吳冠中——一個二十世紀的中國畫家》時站在大英博物館門前。

1261

WU GUANZHONG (1919-2010)*Tsim Sha Tsui*

Scroll, mounted and framed, ink and colour on paper
88.5 x 67.5 cm. (34 7/8 x 26 5/8 in.)

Inscribed and signed, with two seals of the artist

Dated 1990

PROVENANCE:

Acquired from Zee Stone Gallery, Hong Kong in 1996 by the present owner

LITERATURE:

Hong Kong Through the Eyes of Wu Guanzhong, Land Development Corporation, Hong Kong, November 1991, pl.3.

Han Mo Series A12-Paintings of Famous Modern Chinese Artists: Wu Guanzhong/Homeward Bound, Han Mo Xuan Publishing Co., Ltd., Hong Kong, 27 October 1995, p.9.

Art of Wu Guanzhong — 60's-90's, Three Gorges Publishing House, China, September 1996, pl.18.

The Complete Works of Wu Guanzhong Vol. VI, Hunan Fine Arts Publishing House, August 2007, p.317.

EXHIBITED:

Hong Kong, Western Market, Land Development Corporation, *Hong Kong Through the Eyes of Wu Guanzhong*, 1991.

NOTE:

Please note that there is a discrepancy between the actual dimensions of the painting and those printed in the publications (124.5 x 82 cm.) in which the work is featured. The length and width ratio corresponds to that of the current painting and the inaccurate dimensions were likely a mistake occurred in the earliest of the publications, and was thereafter replicated in other books and catalogues.

HK\$4,000,000-6,000,000 **US\$520,000-770,000**

吳冠中 尖沙咀 設色紙本 鏡框 一九九〇年作

題識：吳冠中，一九九〇。

鈐印：吳冠中印、九十年代

來源：現藏家於1996年從香港一畫廊購入

出版：《吳冠中眼中的香港》，土地發展公司，香港，1991年11月，圖版3。

《名家翰墨叢刊—中國近代名家書畫全集第12期：吳冠中/尋故人》，翰墨軒出版有限公司，香港，1995年10月27日，第9頁。

《吳冠中畫選—60s-90s》，中國三峽出版社，1996年9月，圖版18。

《吳冠中全集VI》，湖南美術出版社，2007年8月，第317頁。

展覽：香港，西港城，香港土地發展公司主辦，“吳冠中眼中的香港”，1991年。

註：敬請注意，本作於出版物中尺寸標為124.5 x 82 cm.，與實際尺寸不符。查出版物中圖片之長寬比例，應與本圖錄中尺寸更為切合，相信應為首次出版資訊有誤，而後期出版以訛傳訛所致。

In 1990, Wu Guanzhong was invited by the Land Development Corporation to record his impressions of Hong Kong before certain districts were demolished and rebuilt. Spending a month sketching Hong Kong's densely packed and narrow streets (Fig. 1 & 2), the artist produced a number of thoughtful portraits that were later published and presented as an exhibition in 1991.

Tsim Sha Tsui, a culmination of these efforts, demonstrates the artist's mastery over rendering a beautiful, yet nostalgic portrait of the changing city. Once a major trade port in the early-19th century, Tsim Sha Tsui became a bustling city in the mid-1980s. Wu first visited Tsim Sha Tsui in 1950, when he departed from the old Kowloon railway station to return to Beijing from Paris after his studies. The scene depicted in *Tsim Sha Tsui* is likely the junction between Granville Road and Carnarvon Road, known to be a busy shopping street with small outlets selling fashion and beauty products. Some of the shop signs, depicted in various neon colours, can be seen from the photographs of the 1980s and 1990s. Tsim Sha Tsui has been constantly changing and Wu captures this sense of change through a vibrant dash of unmuddied colours, elegant lines, and broad brushstrokes. Highlighting another side of the life and beauty of this old town, Wu pours his passion onto paper and gives motion to the ink. The town becomes alive, pulsating with energy, with each stroke and flick of the brush. Exposing his years of artistic training, control and unbridled creativity, Tsim Sha Tsui is also a poignant story about friendship between the artist and Hong Kong.

今日坐在香港街頭寫生，筆底卻流露出童年的憧憬來。

—吳冠中

1990年，吳冠中受香港土地發展公司邀請，在香港舊區拆除改造之前，專事創作《吳冠中眼中的香港》系列，記錄下畫家的香港印象。在香港停留一個月，吳冠中用速寫筆記錄下香港鱗次櫛比的街景（圖1、2），後來完成多幅正式作品，於1991年在西港城集中展出。

《尖沙咀》即為其中具標誌性的一件。在這件作品中，吳冠中創作了一幅視覺上充滿節奏美感的圖像，也記錄了一個不斷變化的城市在時代演進中充滿懷舊的一刻。尖沙咀在18世紀香港開埠後即成為重要的貿易港口，而後不斷發展，於1980年代成為主要的香港市鎮之一。吳冠中在1950年時第一次來到尖沙咀，那時他自法國留學歸來，從九龍尖沙咀火車總站乘火車回廣州，再往北京。本作所描繪的街道應是加連威老道與加拿芬道一帶，此處遍佈潮流名店，是繁華的購物街區。畫中的許多店鋪招牌亦可在八九十年代舊照片中閃現。吳冠中用明亮的色彩，流暢的線條和不羈的筆觸將這種不斷演進的時代感記錄在畫面中。畫家將強烈的熱情傾注在有限的紙面和流動的水墨中，映射出尖沙咀這個傳統市鎮的生機、活力與都市美感。在吳的線條和墨點下，靜止的城市一景擁有了跳動的生機。這件標誌性的作品，亦成為吳冠中與香港不解之緣的一個生動寫照。



Fig 1. Wu Guanzhong making sketches of Hong Kong with his wife in 1990.

圖1 吳冠中與太太在香港街頭寫生。



Fig 2. Preliminary sketch of Tsim Sha Tsui

圖2 九龍街頭速寫。

*“Today when I sketched the streets of Hong Kong,
I was really depicting my childhood dreams with my brushes.”*

Wu Guanzhong







“When one is dealing with the vastness of the Grand Canyon, or the length of the Great Wall, in painting from nature or from photography, there is no way that one can accommodate the vast objective landscape within the limited format of the picture. I have made several versions of the Grand Canyon. This version concentrates on capturing its boundless energy. In order to represent the world-famous Grand Canyon of the West, I have used the untrammelled power of the East's brush and ink. This is both an experiment and struggle.”

Wu Guanzhong

Quoted from Anne Farrer, *Wu Guanzhong – A twentieth-century Chinese Painter*

“當一個人，無論用繪畫抑或攝影的方式，來面對廣袤的大峽谷或是綿延的萬里長城時，要在有限的空間中表現這種廣闊是無法做到的。我曾創作過幾個不同版本的大峽谷，本幅重在捕捉她的廣袤無垠。為了表現這一西方的世界名勝，我著意使用不受拘束的東方筆墨，這是一種嘗試，亦是挑戰。”

吳冠中

譯自《吳冠中：一個二十世紀的中國畫家》

《美利堅大峽谷》是1992年大英博物館舉辦《吳冠中：一個二十世紀的中國畫家》的參展作品。1989年，吳冠中赴美國舊金山參加於中國文化中心舉辦的個展開幕式，期間慕名遊覽舉世聞名之大峽谷，之後創作出這一巨幅作品。吳冠中一生僅創作三幅以大峽谷為題材之作品，本幅為其中尺幅最巨之作。吳冠中認為，（本幅）重在以不受拘束的東方筆墨捕捉大峽谷的廣袤無垠。

八十年代末及九十年代初是吳冠中藝術生涯極為重要的時刻。彼時，畫家在接踵的展覽和出版物中得到了國際藝術界的持續關注。他曾寫道：“七十而知天命之年，我似乎又找回自己的青春年華，狂妄，奔放，一味任性起來。”在《美利堅大峽谷》一作中，畫家所謂的“狂妄，奔放，任性”在一系列交錯的線條中得到了淋漓展現。作品中的線條時而輕柔流淌，時而奔放闖蕩，色調和厚度輾轉變化，將廣闊無垠的美國風景盡收紙面。吳冠中熟練掌握著兩種不同的行筆方法，一種來自於中國傳統中自由而有法度的線條，一種則來自後現代藝術中的大膽明快的筆觸，在兩種技巧下畫家盡情馳騁，創造出具個人藝術語言特色的巨作。畫面中另一獨有的特色是墨點的應用。在紙面上擴散的墨點成為線條的連接或終點。部分墨點看起來隨機，好似隨意點撒在畫面，而有些是在畫家有意放置，用以表現大峽谷中崎嶇的山體走勢。《美利堅大峽谷》一作超越了傳統水墨技法，成為吳冠中全面運用點線面創作的代表之作。《大峽谷》一作所呈現出的抽象，具有一種強大的力量感，吳冠中對美國大峽谷的認識和解讀，與美國哈德遜河派風景畫家托馬斯·莫蘭的《科羅拉多大峽谷》中的寫實主義的表現方法形成鮮明而有趣的對比（圖1）。

The Grand Canyon (1989) was part of the British Museum's groundbreaking 1992 exhibition, *Wu Guanzhong: a twentieth-century Chinese painter*. The magnificent large-scale painting was produced as a result of the artist's 1989 trip to the United States, where he was attending the opening of his exhibition at the Chinese Cultural Centre in San Francisco. Wu has only painted three known versions of the Grand Canyon and in this awe-inspiring panorama the artist wrote that he “concentrate(d) on capturing its boundless energy” by using the “untrammelled power of the East's brush and ink”.

The late-1980's and early-1990's was a pivotal time for Wu Guanzhong. The artist was finally gaining the keen attention of the international art world through an outpour of exhibitions and publications. The artist wrote that “in (his) seventies, (he) seem(ed) to have regained (his) youthful days. (He has) become arrogant, bold and unrestrained and willful again.”

In *The Grand Canyon*, the artist's newfound vitality is demonstrated through a myriad of complex lines. From thin meandering lines, to lines applied with a broad brush, to lines of varying tone and length, the artist skillfully captures the beauty of the vast American landscape. Effortlessly moving between two styles, Wu embraces both the free-flowing line of early-Qing artist Gong Xian and the rapid brushstrokes of Post-Impressionist Henri Matisse. The multiplying and tangling of different brush lines epitomises Wu's distress between two contradictory styles, which ultimately drove his pursuit of a completely new artistic language. Another important stylistic feature of Wu's work is the spots of diffusing ink, which allows the line to pause and create moments of quiet contemplation. Some dots appear randomly, as if they were casually splattered across the paper, others are deliberate, with unmuddied bright colours marking the rugged terrain. Thus, *The Grand Canyon* is a perfect illustration of Wu's skill in exceeding the traditional textures of ink strokes and demonstrating a blend of unique lines, dots, and brushwork. Creating an abstract, yet equally powerful portrait of the Grand Canyon, Wu's rendering of the majestic landscape takes on a different perspective, especially when compared to Thomas Moran's more hyper-realistic portrayal (Fig. 1).



Fig 1. Thomas Moran (1837-1926), *The Grand Canyon of the Colorado*, dated 1904, oil on canvas, 75 x 152.4 cm (29½ x 60 in). Offered in Christie's New York Spring Sale in 2014. Price realized: USD 12,485,000.

圖1 托馬斯·莫蘭，《科羅拉多大峽谷》，1904年作。紐約佳士得2014年春，成交價美金12,485,000。

1262

WU GUANZHONG (1919-2010)

The Grand Canyon

Scroll, mounted and framed, ink and colour on paper

123.3 x 170 cm. (48 ½ x 66 ⅞ in.)

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

Dated 1989

PROVENANCE:

Acquired from Zee Stone Gallery, Hong Kong in 1996 by the present owner.

EXHIBITED:

London, British Museum, *Wu Guanzhong-A Twentieth Century Chinese Painter*, March 1992.

LITERATURE:

Wu Guanzhong-A Twentieth Century Chinese Painter, British Museum Press, London, March 1992, pl.21.
The Collection of Wu Guanzhong's Work, Beijing Crafts and Arts Publishing House, Beijing, July 2003, p.35.

HK\$15,000,000-20,000,000

US\$2,000,000-2,600,000

吳冠中 美利堅大峽谷 設色紙本 鏡框
一九八九年作

題識：美利堅大峽谷。吳冠中。
GRAND CANYON 一九八九。

鈐印：八十年代、吳冠中印

來源：現藏家於1996年從香港一畫廊購入

展覽：倫敦，大英博物館，“吳冠中：一個二十世紀的中國畫家”，1992年3月。

出版：《吳冠中：一個二十世紀的中國畫家》，大英博物館出版社，倫敦，1992年3月，圖版21。
《吳冠中墨彩作品集》，北京工藝美術出版社，北京，2003年7月，第35頁。





GRAND CANYON





1263

1263

WU GUANZHONG (1919-2010)

Residents at Riverbank

Scroll, mounted and framed, ink and colour on paper

Four seals of the artist

51 x 40 cm. (20 1/8 x 15 3/4 in.)

PROVENANCE:

Acquired from Plum Blossoms Gallery by the present owner.

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

US\$200,000-320,000

吳冠中

溪岸人家

設色紙本

鏡框

鈐印：冠中寫生、老吳作、八十年代、茶

來源：現藏家購自萬玉堂。



1264

1264

WU GUANZHONG (1919-2010)

An Old Man's Envy of a Rushing Stream

Scroll, mounted and framed, ink and colour on paper
66 x 81 cm. (26 x 31 7/8 in.)

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

Dated 1988

PROVENANCE:

Acquired from Plum Blossoms Gallery by the present owner.

EXHIBITED:

Hong Kong, Plum Blossoms Gallery, *Wu Guanzhong-Kaleidoscope. An Exhibition of Paintings by Wu Guanzhong*, 16-27 May, 1989.

LITERATURE:

Wu Guanzhong-Kaleidoscope, Plum Blossoms (International) Ltd., 1989, p. 44.

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

US\$330,000-450,000

吳冠中 老來慕奔流 設色紙本 鏡框 一九八八年作

題識：老來枉自羨奔流。

吳冠中，一九八八。

鈐印：吳冠中印、八十年代

來源：現藏家購自萬玉堂。

展覽：香港，萬玉堂，《吳冠中—萬紫千紅》，1989年5月16-27日。

出版：《吳冠中—萬紫千紅》，萬玉堂，1989年，第44頁。

未始有極 張大千早年作品專輯

若論二十世紀中國畫壇中最具有創新精神，風格最為變化多樣的畫家，非張大千莫屬。而他一生藝術的進程，則世人普遍分為幾個時期，前期或早年大致為二十至三十年代，此一時期，張大千初涉繪事，除了拜海上名師習畫，亦從明清名家入手，以臨摹學習古人奠定藝術的基礎。這段時期張大千毫無藝術上的禁錮，師法各大名家，因此作品的風格呈現出極為多樣的面貌，而從這些面貌各異的作品中，又可窺見大千中後期作品的影子。

本輯呈現的五件大千作品，均為此一時期（二十至三十年代）所作。《天女散花圖》以《朝元仙仗圖》中“開明童子”之形象為藍本，裝飾富麗，既與明清以降娟秀纖弱的仕女風格不同，又可將其與受敦煌影響後之人物畫作一比較。《明月峽》構圖奇絕，但已初步具有了四十年代青綠山水的雛形；《仿唐寅滄浪歌圖》、《仿張僧繇沒骨山水》及《君子慕竹》三作中，大千均表明在構圖或筆法上師法自明代唐寅（1470–1524）、南梁張僧繇（479–？）及元代趙孟頫（1254–1322），可見大千此一時期集百家之長，涉獵之廣。《滄浪歌圖》臨摹自唐寅手卷，在構圖上改為立幅；《君子慕竹》用筆工致，二作中的高士形象亦初步看到以後作品的影子；《仿張僧繇沒骨山水》中大膽應用沒骨筆法，以花青和赭石並用，與底部白色之人物形成強烈反差，凸顯出奇幻艷麗的美感，仿佛可以看到五六十年代橫空出世的潑墨潑彩風格之霞光一縷。本輯作品所呈現的多樣面貌，正是張大千藝術起步道路上的萬千氣象的一個縮影，而這種多樣性，最終成就了畫家藝術生涯中的大千世界。

ZHANG DAQIAN THE EARLY YEARS

As we look back at the development of 20th century Chinese ink painting, Zhang Daqian is often recognised as the most innovative artist among his contemporaries. Spanning over six decades, Zhang's career as an artist went through many phases of development, with some distinct techniques and outlooks in his art only seen in a specific period in his life. The works from Zhang's early period, dated between the 1920s and the 1930s, reflect his ambition and ingenuity as a young artist. Zhang conceived of his work within the *longue durée* of China's artistic history, once stating: "During every period in Chinese painting, what is newest is what has come down from the past." With an open mind, Zhang studied under various masters from the Shanghai School of painting, but also copied signature works by masters of the Ming and Qing dynasties to strengthen his foundation. Zhang's reservoir of historic models was cemented in his 1930s oeuvre, which formed the basis for his later artistic development. While Zhang used painting to articulate a relationship to antiquity, he insisted that each of his paintings speak with its own voice. He measured himself against three criteria: monumentality, indirectness, and presence.

Monumentality – Zhang's conception of monumentality was not a simple idea of scale or physical size. He was concerned with the impact of a painting on the viewer. Works that embody this quality are characterised by technical excellence, intriguing compositions and compelling narratives. They transport us beyond our mundane surroundings.

Indirectness – Zhang's indirectness describes the winding route between his paintings and their classical inspiration. It is a quality accessible to *cognoscenti*, exciting viewers as they unpick the layers of references within a painting. Zhang's indirect borrowing from antiquity ensured his paintings were not slavish copies, but modern creations inspired by a classical muse.

Presence – In Chinese, this term literally means luminescence or brightness. Zhang's usage derives from Chinese opera, where *liang* refers to an imposing stage presence. In painting, it encompasses both the simulated presence of a figure, and the evocation of a mood through a pictorial scene.



1265

ZHANG DAQIAN (1899-1983)

Gorges of Sichuan

Scroll, mounted and framed, ink and colour on paper

123 x 27 cm. (48 3/8 x 10 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated Lunar New Year's Eve, *jimao* year (1939)

Dedicated to Ruofei

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Paintings, 5 April 2011, Lot 1199.

NOTE:

Gorges of Sichuan is dedicated to Feng Ruofei, personal secretary to the hugely influential Nationalist Politician Zhang Qun (1899-1990). Zhang Daqian and Zhang Qun first met in Shanghai in the 1930s, forming a lifelong friendship. They grew particularly close in the 1940s when they were both based in Sichuan, following the Nationalists' retreat from the Japanese invasion. Feng was also well connected in artistic circles at that time, and was particularly awed by Zhang Daqian's all consuming passion for collecting Chinese painting and calligraphy. Feng once commented that though Zhang already possessed an astounding collection, he would not hesitate in bankrupting himself if he felt it could further enhance his store of classical works.

This painting depicts the Mingyue (Bright Moon) gorge on the Jialing river, a tributary of the Yantze in Guangyuan county, Sichuan. Zhang dedicated the work to Feng following a poetic inscription that celebrates the delicious local fish of the Jialing river, and compares the gorge's scenery to an immortal's paradise. Embedding these sentiments in one of his finest landscapes from this period, Zhang clearly communicates a sense of camaraderie with Feng in a time of national hardship.

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

US\$260,000-450,000

張大千 明月峽 設色紙本 鏡框 一九三九年作

題識：峽勢入朝天，江魚薦饌鮮。
盤空鑿明月，馳想挾飛仙。
青靄人家住，丹霄客夢懸。
龍門思禮佛，椎斷一愴然。
嘉陵江明月峽，蜀江之有峽，自此始也。
己卯（1939年）除夕，若飛道長兄兩教。
弟張爰。

鈐印：張爰、大千大利

來源：香港蘇富比，中國書畫拍賣，2011年4月5日，編號1199。

註：此作由大千贈與國民政府要人張群（1899-1990）的私人秘書馮若飛。張大千與張群相識於1930年代，友誼延續一生。抗日戰爭後，國民政府西遷重慶，大千亦在此地，二人友情益深。彼時馮若飛與文藝界聯繫緊密，曾以“富可敵國、貧無立錐”形容張大千對收藏古畫的癡迷。

本作描繪的是長江支流嘉陵江上之明月峽。明月峽峽勢險峻，兩岸青山蔥鬱，景色尤盛。張大千的題識中盛讚其風景之美和江中河魚之鮮，並將其比作道界仙境。張大千三十年代末的作品已經出現演變的趨勢，本作中所用之顏料色彩及山石皴法均見到四五十年代青綠山水的影子，可謂是早中期轉變中的一幅佳構。



1265

1266

ZHANG DAQIAN (1899-1983)

Goddess Scattering Flowers

Scroll, mounted and framed, ink and colour on paper

123 x 65 cm. (48 3/8 x 25 1/8 in.)

Inscribed and signed, with two seals of the artist

Dated twelfth month, *guiyou* year (1933)

Titleslip entitled and inscribed

Dated twelfth month, *gengchen* year (1940)

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

US\$330,000-450,000

張大千 天女散花圖 設色紙本 鏡框 一九三三年作

題識：說法青蓮九品臺，天花病榻亦低徊；

偶逢一笑禪心定，那有阿難著體來。

癸酉（1933年）十二月，大千居士張爰。

鈐印：蜀郡張爰、大風堂

籤條：張大千天女散花圖。庚辰（1940年）十二月裝於海上。



Fig 1. Wu Zongyuan, detail, *Celestial Rulers of Daoism*.

圖一 北宋武宗元《朝元先仗圖》
（局部）



Fig 2. Zhang Daqian, *Heavenly Females Scattering Flowers*, 1933.

圖二 張大千《天女散花》1933
年作（癸酉年寫贈玉岑居士）

Goddess Scattering Flowers is a powerful and imposing composition, one of only a handful of paintings Zhang produced of this subject. Zhang's composition is based on a figure repeated in two historic works he saw in the early 1930s: *Celestial Rulers of Daoism* by Wu Zongyuan (d.1050), and *Eighty Seven Divinities*, attributed to Wu Daozi (680-c.7600). The importance of this subject within Zhang's 1930s oeuvre was fully acknowledged in the period. In the preface to an exhibition catalogue published in Nanjing in 1936, art critic Lu Danlin praised a painting by Zhang of a *Goddess Scattering Flowers* as "the most monumental and the rarest of all Zhang's works."

While Zhang's classical prototypes represented the Daoist pantheon, when Zhang saw this figure he viewed her as a Buddhist deity. In fact, his inscription makes clear that she prompted a profound religious experience in Zhang: Preaching the buddhist law from atop a turquoise nine-tier lotus paltform; Divine flowers refuse to fall from the afflicted. On this chance encounter, with a single smile I enter a state of meditative absorbtion; What is the need for the corpus of scripture transmitted by the Buddha's disciple Ānanda?

Zhang's poem describes his experience by alluding to two Buddhist stories: the debate between layman Vimalakīrti and the bodhisattva Mañjuśrī, and the enlightenment of the Buddha's disciple Mahākāśyapa. The image of flowers adhering to the robes of the karmically afflicted comes from an episode in the Vimalakīrti sutra. In this scene, a Buddhist goddess throws flowers over the gathered assembly. The blossoms stick to the robes of those not yet enlightened, and cannot be dislodged. In the third line of his poem, Zhang describes how he broke out into a smile on seeing this goddess, and was transported into a meditative state. Zhang's experience mirrors the sudden awakening of Mahākāśyapa. This occurred when the Buddha silently raised a single flower and Mahākāśyapa responded with a slight smile. In Zhang's encounter with this female deity in a classical painting, the *Goddess Scattering Flowers* took on an instructive role similar to that of the Buddha for Mahākāśyapa: she sparked Zhang's awakening with the single flower raised in her right hand. The painting is a powerful record of Zhang's deep faith in Buddhism, and of how that faith informed the finest works in his oeuvre.

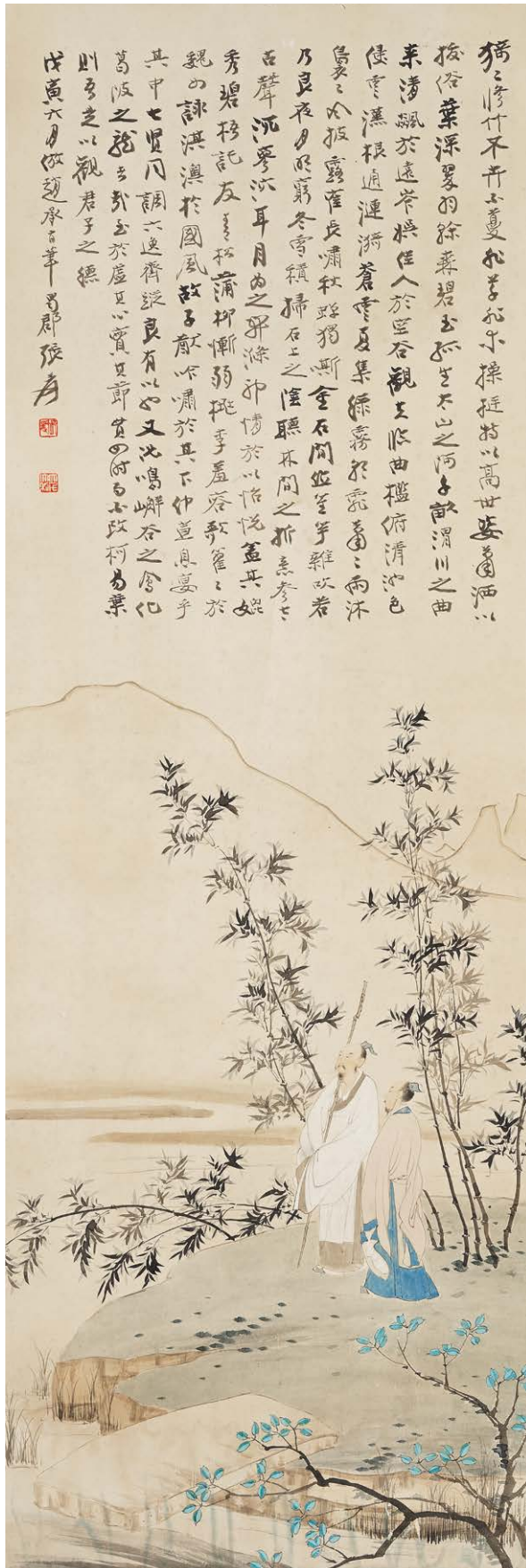
張大千最初以明、清名家入手，上世紀20至30年代的仕女畫風深受唐寅、陳洪綬、華新羅及費曉樓的影響，至40年代敦煌之行後畫風一改，上溯唐風。然而，作於1933年的本作《天女散花》卻別有異趣。不同於其他同一時期以明、清娟秀纖弱風格的仕女作品，張大千借鑒了北宋武宗元的《朝元仙仗圖》（王季遷收藏）中“開明童子”之形象（圖1），繪製出體態更為豐滿圓潤、服裝配飾更為複雜的唐、宋風格作品。本作之創作時間及構圖皆與1933年張大千為其摯友謝玉岑繪製的同主題作品相同（圖2），唯不同之處在於本作天女的五官更加柔和順暢。根據當時著名文藝記者陸丹林於1936年的〈張大千畫集序〉（收錄於傳申著作《張大千的世界》）中提到了其於同年張大千畫展中所見——“那張天女散花，可說是全部作品中最偉大最名貴的作品。他從前也畫過兩張，都給人出高價購藏，但是藝術是一天比一天精進，這一張是取法唐人的壁畫，和以前的相比，筆路來得超脫……陸丹林於上海紅樹室。”由此推知在1936年以前，出於張大千筆下具此構圖風格者，應至少有三幅，而本作應為其中之一。

本作同時也顯現出張大千最遲已於上世紀30年代初便開始試圖轉變其人物畫風格，走向唐、宋風格的嘗試。1932年，張大千兄弟入住蘇州網師園，分住於前後院的為當時創立“敦煌經籍輯存會”的葉恭綽。葉氏十分賞識大千的人物畫風格，更曾力勸大千專攻人物畫，學習元代以前之風格以改明、清之氣，達振興人物畫之舉。大千曾於《葉遐庵先生書畫集》序言中說過“西去流沙，寢饋於莫高、榆林二石室者近三年，臨撫魏、隋、唐、宋壁畫幾三百幀，皆先生啓之也。”故葉氏之語對於張大千上世紀30年代初創作風格改變之嘗試應有推波助瀾之作用。

本作天女之面部妝容承襲唐宋以來的三白法，將額頭、鼻子和下巴妝粉擦白，配以紅潤的臉頰及嘴唇唇襯，使臉孔線條分明。值得一提的，張大千於上世紀20年代至30年代間便時常以其妻子、戀人作為仕女畫寫生對象，而本作中的天女面部神韻與張大千二夫人黃凝素神似，令人玩味。

既法之尊九品臺天
病榻心低細偶逢一笑
心定那有阿難着體未
癸酉十二月大千畫





1267

This collection was amassed by a Hong Kong industrialist. He started collecting Chinese artworks in the 1930s and 1940s in Shanghai, and concentrated primarily on Chinese paintings. He later migrated to Hong Kong in the late 1940s and brought the collection with him. This collection is kept in the family for over fifty years.

本收藏源自香港著名實業家舊藏。他上世紀30至40年代起於上海開始藝術收藏，尤以中國書畫最多且精。40年代末他帶同作品輾轉移居香港。此收藏由家族繼承，秘藏超過半世紀，至今方首次公開。

1267
ZHANG DAQIAN (1899-1983)

Scholars Admiring Bamboo

Scroll, mounted and framed, ink and colour on paper

110 x 37 cm. (43 ¼ x 14 ⅝ in.)

Inscribed and signed, with two seals of the artist

Dated sixth month, *wuyin* year (1938)

HK\$600,000-800,000

US\$77,000-100,000

張大千 君子慕竹 設色紙本 鏡框 一九三八年作

題識：猗猗修竹，不卉不蔓，非草非木，操挺特以高世姿，瀟灑以拔俗，葉深翠羽幹森碧玉，孤生太山之阿，千畝渭川之曲，來清飆於遠岑，娛佳人于空谷，觀夫臨曲檻，俯清池，色浸雲漢，根通漣漪，蒼雲夏集，綠霧朝霞。蕭蕭雨沐，裊裊風披，露鶴長嘯，秋蟬獨嘶，金石閒作，笙竽雜吹，若乃良夜月明，窮冬雪積，掃石上之陰，聽林間之折，意參太古，聲沈寥泬，耳目為之開，滌神情於以怡悅，蓋其嫵秀碧梧，託友青松，蒲柳慚弱，桃李羞容，歌翟翟于魏女，詠淇澳于國風，故子猷吟嘯於其下，仲宣息宴乎其中，七賢同調，六逸齊蹤，良有以也，又況鳴嶧谷之鳳，化葛陂之龍者哉，至於虛其心，實其節，貫四時而不改柯易葉，則吾是以觀君子之德。
戊寅（1938年）六月做趙承旨筆，蜀郡張爰。

鈐印：張爰、大千大利

1268
ZHANG DAQIAN (1899-1983)

Scholar Viewing Pine in the Style of Tang Yin

Hanging scroll, ink and colour on paper

136.5 x 67 cm. (53 ¾ x 26 ⅝ in.)

Inscribed three times by the artist, with a total of five seals

Dated third month, *gengyin* year (1950)

Titleslip inscribed, dated *gengwu* year (1930)

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

US\$110,000-150,000

NOTE:

There is another version of *Scholar Viewing Pine in the Style of Tang Yin*, painted by Zhang Daqian in 1930, currently residing in the Sichuan Museum collection. According to its side inscription dated 1930, Zhang viewed the original handscroll by Tang Yin (1470-1524) seven or eight years ago in Shanghai. According to the current painting's inscription, Zhang Daqian copied the abovementioned and transformed the original horizontal composition into a vertical work. In the Sichuan Museum version, Zhang Daqian wrote that he painted it after viewing another Tang Yin's work in the collection of Pang Laichen (1864-1949). In this

大千居士仿六如滄浪歌圖 庚午之春付裝

version, he inscribed poems by Tang Yin and Shen Zhou on the silk mounting on top of the painting, which altered the proportion of the work. It is likely that both versions are based on the same painting by Tang Yin.

Although the inscribed date on the current work is *gengyin* year (1950), it is probable that Zhang misdated the painting. Judging from his painting and calligraphic style, the work was likely created around the same time as the Sichuan Museum version, and is a work early in the artist's career.

張大千 仿唐寅滄浪歌圖 設色紙本 立軸

題識：昔人歌滄浪，其志良有以。
今君號滄浪，事亦有所啓。
紛紛汗濯中，潔已將自洗。
達官跨高馬，所行為衆鄙。
志士守閭閻，不辱寧肯死。
世不分白黑，類視若蜂蟻。
蜂蟻有君臣，世途無涇汜。
他日我期君，散發衡門裏。
萬事何足問，長纓付流水。
乾旋坤轉日月改，
白髮長泉吾已矣。
居士唐寅為滄浪先生賦。

鈐印：張爰印、大千居士

又題：一池風物十亭多，費價其如四萬何。
今日滄浪休問主，百年興廢本同波。
月明看洗吳僧鉢，我欲來聽孺子歌。
只在城南自清徹，車塵馬足有誰過。
沈周。

鈐印：大風堂

再題：庚寅（1950年）三月既望臨六如卷，
為立幅，惜予不能為松雪書臨其題字也。
大千張爰。

鈐印：季、元

簽條：大千居士仿六如滄浪歌圖。
庚午（1930年）之春付裝。

註：除本幅以外，有另一本作於1930年的張大千《仿唐寅滄浪歌圖》，現藏四川博物院（簡稱川博本）。據川博本1930年裱邊題跋，大千先生回憶於七、八年前從海上一供客見過唐寅手卷《滄浪歌圖》。本幅題識提及本幅乃畫家按所見唐寅手卷，以直幅構圖臨摹而成。四呎畫紙上下分半，本應在手卷後的題跋被移往畫面上半。大千明言因“不能為松雪書臨其題字”，故只能以自己書體錄唐寅原卷題跋，而沈周《滄浪亭故址為僧所居》詩句則以沈周字體書成。畫面下半的畫風線條清雅秀麗，頗具唐寅筆法意趣。川博本構圖則是畫家見吳興龐萊臣（1864-1949）所藏另一唐寅本後“憶其大意寫作直幅裝成”，兩幅雖構圖相似，但川博本的唐寅與沈周詩句則題於畫幅上方裱絹上，令整體畫面比例出現明顯變化。

本幅年款記為庚寅（1950年），但據畫面風格，並題識上說明不諳趙孟頫字體，與及川博本題跋資料，相信本幅實與川博本年代相距不遠，亦應是張大千早年作品。畫上年干亦相信是筆誤。



1268



1269

ZHANG DAQIAN (1899-1983)

Landscape after Zhang Sengyou

Hanging scroll, ink and colour on paper

135.5 x 56.7 cm. (53 3/8 x 22 3/8 in.)

Inscribed and signed, with two seals of the artist

HK\$800,000-1,000,000 US\$110,000-130,000

張大千 仿張僧繇沒骨山水 設色紙本 立軸

題識：遠近皆僧舍，西村八九家。

得魚無賣處，沽酒入蘆花。

做吾家僧繇法，大千居士張爰。

鈐印：張爰之印、大千居士

Landscape after Zhang Sengyou uses the boneless technique, in which washes of colour are applied without outline. This technique was purportedly first developed by Zhang Sengyou (ca. 500-550) in the first half of the sixth century. Zhang Daqian studied numerous works by historic masters, but once stated that he had only ever seen one authentic painting by Zhang Sengyou. Many modern scholars believe none at all survive. This makes *Landscape after Zhang Sengyou* an indirect response to antiquity: a revival of an historic master through an original modern creation. Zhang's boneless experiments with fields of raw colour prefigured the triumphal splashed colour compositions of his later career, where he stretched another historic technique to new aesthetic limits.

張大千在作品《仿張僧繇沒骨山水》中使用了傳統中國繪畫技法中的沒骨法，以設色渲染出山水景色而不墨筆勾勒出輪廓線，這種技法相傳起源於南北朝時期大畫家張僧繇之手。張大千精研歷代書畫名家珍品，並聲稱僅見過一幅張僧繇真蹟。儘管現在學術界多認為張僧繇之真蹟早幾全數失傳，然這幅作品可說是張大千以原創現代繪畫手法間接地向古代名家致敬與回應的作品。張大千施以原色的沒骨繪畫風格預示著其晚年名聞遐邇的潑彩構圖之發展，並將此傳統技法推升至一個全新的美學境界。

1270

ZHANG DAQIAN (1899-1983)

Scholar under Willow

Scroll, mounted and framed, ink and colour on paper

121 x 38 cm. (47 3/8 x 15 in.)

Inscribed and signed, with one seal of the artist

HK\$250,000-350,000 US\$33,000-45,000

張大千 詠柳 設色紙本 鏡框

題識：輕花纔似雪，空翠復如烟，

不待秋風起，搖落已堪憐，

年年苦攀折，何故總綿綿。

先師李文潔公詠柳，張大千爰。

鈐印：張爰私印



1270



1271

1271

PU RU (1896-1963)

Conversation at the Pavillion

Scroll, mounted and framed, ink and colour on paper
132 x 47.5 cm. (52 x 18 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated tenth month, *dinghai* year (1947)

HK\$120,000-180,000

US\$16,000-23,000

溥儒 水閣清談 設色紙本 鏡框 一九四七年作

題識：潤水鳴山館，疏林接釣臺。高風茅舍在，秋氣大江來。
雁外斜陽遠，鷗邊霽色開。晨朝采薇蕨，應向白雲隈。
衡門棲隱處，黃菊散幽叢。詩思風雲外，秋心煙雨中。
廚人燒苦葉，稚子斲寒菘。好去期麋鹿，林巒意不窮。
丁亥（1947年）十月，寫西山隱居詩意。溥儒。

鈐印：舊王孫、溥儒、省心齋



1272

QI BAISHI (1863-1957)

Peaches

Scroll, mounted and framed, ink and colour on paper

101 x 35 cm. (39 ³/₄ x 13 ³/₄ in.)

Inscribed and signed, with two seals of the artist

HK\$400,000-600,000

US\$52,000-77,000

齊白石

多壽

設色紙本

鏡框

題識：借山老人齊白石八十七歲時一揮。

鈐印：白石、人長壽

1273

WU HUFAN (1894-1968)

Waterfall amidst Green Mountains

Hanging scroll, ink and colour on paper

134.5 x 67 cm. (53 x 26 ³/₈ in.)

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

Dated spring, *bingzi* year (1936)

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

US\$160,000-230,000

吳湖帆

蒼巖飛瀑

設色紙本

立軸

一九三六年作

題識：蒼巖飛瀑。

曾見唐六如巨幅，筆勢縱橫，直入宋人堂奧，

用其法寫成此圖，略具明人韻致而已。

丙子（1936年）春日，吳湖帆。

鈐印：吳湖帆、東莊、梅景書屋



I.M. Pei was one of the century's most influential and respected architects. Internationally renowned for his iconic glass pyramid at the entrance to the Louvre Museum in Paris, he designed over 100 buildings around the world, ranging from large-scale corporate headquarters to smaller, more intimately scaled dwellings. Emerging from the Modernist tradition, Pei's work evinced an intelligent combination of the cutting-edge and the conservative. He rigorously crafted buildings remembered for their crisp forms, luminous interiors and elegant materials designed to engage and please the public. He became one of the few architects whose inventiveness and erudition appealed equally to real estate developers, corporate chairmen and museum boards. In addition to his project for the Louvre, Pei is well known for the National Gallery of Art's East Building in Washington, D.C. (1978), the Bank of China Building in Hong Kong (1989), the Miho Museum in Shigaraki, Shiga, Japan (1997), and one of his last cultural projects, the Museum of Islamic Art in Doha, Qatar (2008).

Integral to an understanding of I.M. Pei and his stature on the stage of international architecture is a fascinating art collection that Pei and his wife Eileen had quietly assembled during their 72-year marriage. It is a unique collection that speaks not only to the sophisticated breadth of their interests in both Eastern and Western artistic traditions, but also to the deep friendships they forged with artists in their milieu. Artists such as Barnett Newman, Jean Dubuffet, Zao Wou-Ki, Henry Moore and Isamu Noguchi, many of whom epitomized the major movements of post-war and contemporary art history, and whose bold and assertive works are represented in the collection, were personal friends with whom the Peis maintained longstanding and warm relationships. As such, The Collection of Eileen and I.M. Pei is an intensely personal collaboration reflective of the couple's shared vision and brilliant insight, their artistic circle and an aesthetic sensibility that celebrated a culture of creativity.

貝聿銘乃二十世紀最備受愛戴的知名建築師之一。巴黎盧浮宮的玻璃金字塔入口便是令其享譽海內外的經典之作，他在全球各地設計逾100棟建築，既有恢弘大氣的企業總部，亦有細膩精緻的住宅樓宇。貝氏從現代主義傳統出發，將尖端技術和嚴謹態度巧妙結合，嚴格設計出外形一鳴驚人的建築物，優良的採光和雅緻的物料都令公眾身臨其境而深深著迷。極少有建築師能將創意與學識完



Eileen and I.M. Pei in Hong Kong, 1988
Photo: Frédéric REGLAIN / DIVERGENCE
貝聿銘夫婦在香港，1988年攝

美結合，令房地產開發商、企業集團主席和博物館委員會都嘆為觀止，貝聿銘便是其中之一。除了盧浮宮的知名項目外，貝氏其他聞名於世的建築成就還包括1978年於華盛頓特區設計的國家美術館東翼、1989年的香港中銀大樓、1997年日本滋賀縣甲賀市的美秀美術館，以及2008年卡塔爾杜哈的伊斯蘭藝術博物館，這亦是其最後一批文化項目之一。

若要理解貝聿銘及其在國際建築舞臺上的重要地位，則必須瞭解貝氏與妻子盧淑華（愛玲）在72年攜手共度的時光中，低調蒐集的璀璨藝術珍藏。貝氏夫婦的藏品不但反映二人對東西方藝術傳統的深厚興趣，更見證夫婦倆與圈中傑出藝術家所結下的真摯友誼。多位在戰後及當代藝術史上成就卓著的知名藝術家如巴內特·紐曼、尚·杜布菲、趙無極、亨利·摩爾、野口勇等，均為貝氏夫婦一生摯友，他們果敢自信的不羈傑作也是貝氏珍藏中的矚目亮點。因此，貝聿銘及盧淑華夫婦珍藏見證二人親密無間的合作，體現出夫婦二人的共同願景和獨到慧眼，從中亦可一瞥其藝術圈子及敏銳審美視角，可見其對創意文化的無限讚頌。

1274

LI KERAN (1907-1989)

The Eternal Pine

Hanging scroll, ink on paper

69.5 x 46.5 cm. (27 3/8 x 18 1/4 in.)

Entitled and signed, with two seals of the artist

Further inscribed and signed by the artist, with two seals

Dated 26th April, 1979

Dedicated to Bei Yuming (I.M. Pei)

HK\$500,000-700,000

US\$65,000-90,000

李可染 不老松 水墨紙本 立軸 一九七九年作

題識：不老松。可染。

鈐印：可染、學不輟

又題：貝聿銘先生六十二壽辰紀念。

一九七九年四月二十六日，可染畫祝。

鈐印：延壽、李

The pine tree is a symbol for longevity and virtue in Chinese culture, and is often painted by artists as a birthday gift to a friend or a patron. Li Keran writes in the inscription that this work was created to celebrate I.M. Pei's 62nd birthday on April 26th, 1979, possibly during one of his stays in Beijing, when he was working on the ground-breaking Fragrant Hill Hotel. Here, thick and dense washes of ink are layered to depict the heavy foliage, punctured by energetic, calligraphic brushstrokes that represent the branches, an experimental technique favoured by the artist.

自古松樹有百木之長的尊稱，因四季常青，亦有長壽的吉祥象徵，因此藝術家往往以松柏入畫表達祝壽的主題寓意。李可染在《不老松》題識中闡明，此作畫於1979年4月26日，正為貝聿銘六十二歲壽辰，當時他受委託開始設計位於北京西山的香山飯店。畫中松樹的主體以雄渾有力的枯筆帶出，輔以濃密交錯的松針，造型蒼曲遒勁，充分展現了李可染精湛的繪畫技巧。





1275

In *Scholar Under Plantain*, Zhang Daqian depicts a scholar in traditional dress under plantain trees, executed with only ink in a free, impressionistic style with rich tonal variation that showcases the artist's masterful brushwork. The inscription records that it was painted on the 26th day of the fourth month of 1965: '...painted during a banquet gathering at the Pavilion of Self-Regard, dedicated to Yuming [I.M. Pei]. The host of the evening was likely Kyatang Woo (Wu Jiatang, 1913-1983), a newspaper editor and journalist working as the representative of Hong Kong's Chamber of Commerce in New York at the time. It can thus be inferred that Pei and Zhang met during a feast hosted by Woo to celebrate Pei's birthday – the present painting was created as a gift from the artist to Pei, as a testament to their friendship.

《芭蕉高士》以濃淡變化豐富的筆墨描繪了蕉蔭下一位高逸之士乘涼之景，畫面瀟灑而極具閒逸古風。芭蕉葉以濃墨落筆畫成，水氣氤氳而生動自然，將張大千大寫意風格的高超技巧表現得淋漓盡致。題識提及，此作畫於1965年4月26日自惜慶宴集；自惜慶應為吳嘉棠（1913-1983），號自惜樓主人，美國密蘇里大學新聞學院畢業，曾任上海英文《大陸報》總編輯，1956年任香港英文《虎報》主編，60年代被香港貿易發展局委任為北美區代表。4月26日恰為貝聿銘生辰之日，可推斷當日吳嘉棠設宴為其慶生。同為席上客的大千或即席揮毫，慷慨贈予貝聿銘祝壽。《芭蕉高士》見證了張大千、貝聿銘兩人友誼，彌足珍貴。

1275

ZHANG DAQIAN (1899-1983)

Scholar Under Plantain

Hanging scroll, ink on paper

83 x 47.5 cm. (32 3/8 x 18 3/4 in.)

Inscribed and signed, with two seals of the artist

Dated twenty-sixth day, fourth month, *yisi* year (1965)

Dedicated to Yuming (I.M. Pei)

HK\$400,000-600,000

US\$52,000-77,000

張大千 芭蕉高士 水墨紙本 立軸
一九六五年作

題識：乙巳年（1965）四月二十六日自惜慶宴集，寫似聿銘仁兄法教。大千張爰。

鈐印：張大千長年大吉又日利、大千



1276

Originally from New Zealand, Breton (1927–2016) and Louise Penman resided in Hong Kong for over fifty years, during which they befriended John Lok Hsiao-pei (1921–2015) and his wife Tan Kwan-yuan. Both Breton and John were important figures in the architectural and construction industry; they collaborated in several projects such as Mei Fu Sun Chuen and Harbour City. John Lok was art enthusiast who established the Chee Kim Tong Arts Centre in 1980, which showcased Chinese ink paintings as well as Victorian oil paintings. This current painting was gifted to the Penmans by John Lok in 1981 and was cherished for over three decades.

現藏家Louise Penman與丈夫Breton均來自新西蘭，在香港居住了五十多年，與公和建築創辦人陸孝佩和夫人談坤元結識。Breton和陸孝佩從事建築業，多年來合作多個項目，例如美孚新村和海港城。陸孝佩熱愛藝術，於1980年成立了Chee Kim Tong藝術中心，展示中國水墨畫和維多利亞時代的油畫。本幅張大千作品由陸氏於1981年贈予Penman夫婦，並珍藏超過三十載。

1276

ZHANG DAQIAN (1899-1983)

Red Leaves and Bird

Scroll, mounted and framed, ink and colour on paper
55 x 90 cm. (21 ¾ x 35 ⅜ in.)

Inscribed and signed, with two seals of the artist and one dated seal of *gengshen* year

Dated twelfth month, sixty-ninth year (of the Republic, 1980)

PROVENANCE:

Gifted by John Lok Hsiao-pei in Hong Kong in 1981.

HK\$300,000-500,000

US\$39,000-64,000

張大千 蕭疏紅葉艷於花 設色紙本 鏡框 一九八〇年作

題識：蕭疏紅葉艷於花。

六十九年（1980）嘉平月八十二爰寫於摩耶精舍。

鈐印：張爰之印、大千居士、庚申（1980年）

來源：1981年於香港由陸孝佩先生贈送。



1277

ZHANG DAQIAN (1899-1983)

Scholar Watching the Waves

Scroll, mounted and framed, ink on paper
165.8 x 82.8 cm. (65 ¼ x 32 ¾ in.)

Inscribed and signed, with two seals of the
artist

Dated third month, *guimao* year (1963)

Dedicated to Qinglei

PROVENANCE:

Acquired directly from the artist, thence by
descent.

NOTE:

The recipient, Thio Keng Lui, worked in
the real estate and shipping industry. He
was a collector of Chinese paintings and
ceramics, and befriended artists such as
Zhang Daqian. According to the current
collector, Zhang Daqian gifted this
painting to Mr. Thio when he exhibited
his works at the Victoria Memorial Hall in
Singapore in March 1963.

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

US\$160,000-230,000

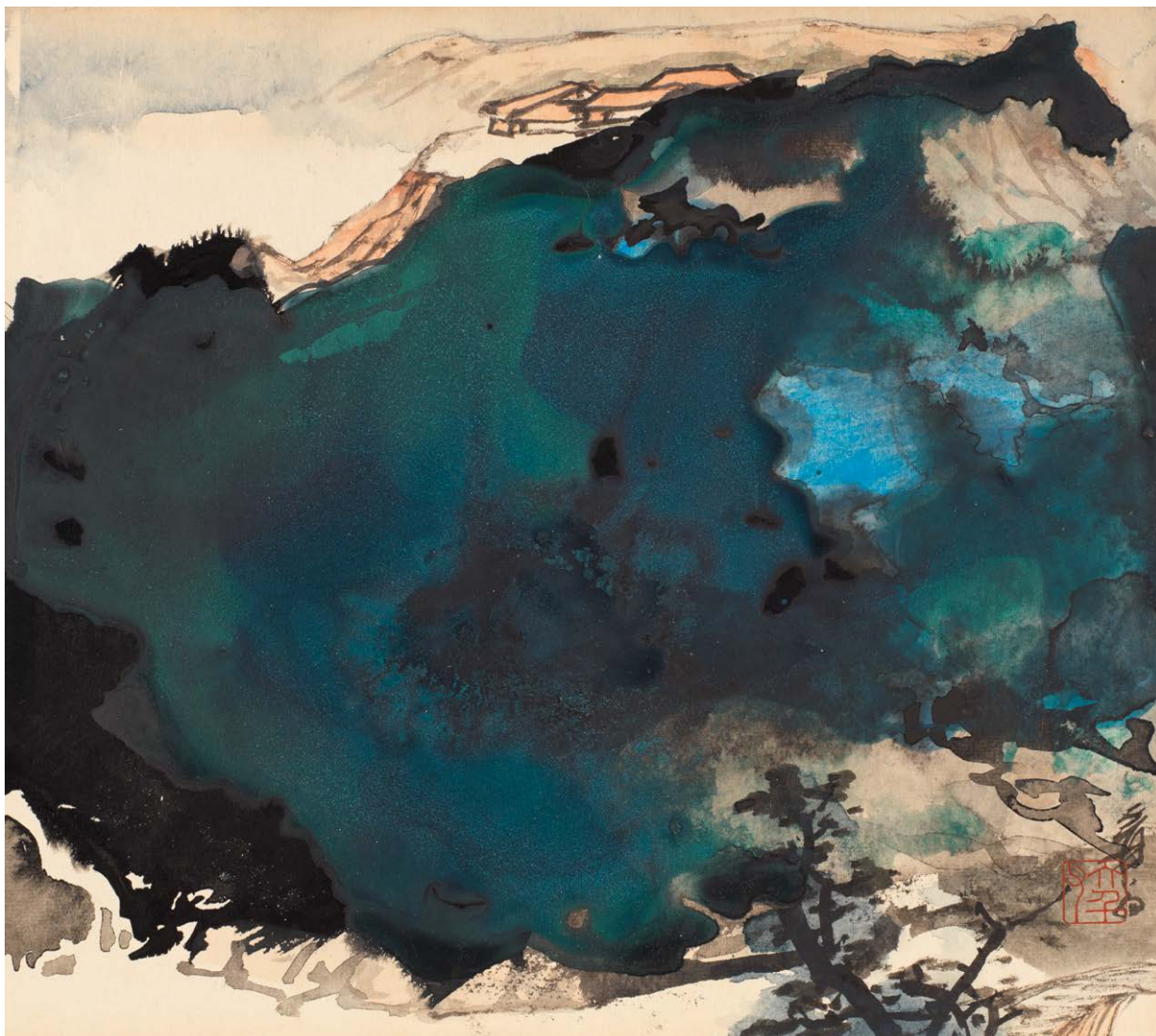
張大千 高士觀海 水墨紙本 鏡框
一九六三年作

題識：癸卯（1963年）三月，
寫似慶類仁兄法家正之。
蜀人張大千爰。

鈐印：張爰私印、千秋愿

來源：張慶類先生（1922-1976）直接得自
畫家本人，並由家族傳承至今。

註：上款人“慶類”為新加坡華商張慶
類，從事地產及航運業，並喜好中國畫與
瓷器，與張大千等畫家友好。據現藏家回
憶，1963年3月，張大千於新加坡維多利亞
紀念堂舉辦“張大千畫展”，特繪此作贈
予張慶類先生。



1278

1278

ZHANG DAQIAN (1899-1983)

Dwelling on the Majestic Peak

Scroll, mounted on cardboard and framed, ink and colour on paper
24.3 x 27.3 cm. (9 5/8 x 10 3/4 in.)

Signed, with one seal of the artist

Entitled by the artist on the back of the painting

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

US\$130,000-190,000

張大千

絕巘幽居

設色紙本

紙板鏡框

款識：爰翁。

鈐印：大千父

畫家畫背題識：絕巘幽居。

絕巘幽居

1279

ZHANG DAQIAN (1899-1983)

Ink Lotus

Scroll, mounted and framed, ink on paper

94.5 x 174.7 cm. (37 ¼ x 68 ¾ in.)

Inscribed and signed, with four seals of the artist

Dated winter, *bingwu* year (1966)

Dedicated to Qiyuan and Madame Meide

PROVENANCE:

Acquired directly from the artist, thence by descent.

NOTE:

The recipient of this painting is Chen Chie Yuan, an overseas Chinese shipping tycoon in the United States. Born in Shanghai in 1920, Chen graduated from Shanghai Jiaotong University in Mechanical Engineering, and received his doctorate from Purdue University. The Chen family was very prominent in China. Chen's great grandmother was the sister of Sheng Xuanhuai, Qing dynasty Chinese tycoon and politician. Chen's great-uncle was Cai Yuanpei, educator and politician who served as the president of Peking University. Chen followed his family traditions after he moved to the United States, and acquired and led a major shipping company, the Marine Transport Line, and became a pivotal figure in the American shipping industry.

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

US\$390,000-640,000

張大千 墨荷 水墨紙本 鏡框 一九六六年作

題識：丙午（1966）冬日自紐約遠歸巴西，
寫寄榮元仁兄、美德夫人麗賞。
大千張爰。

鈐印：張爰私印、大千、大千世界、
三十六陂秋色

來源：直接得自畫家，並由家族傳承。

註：上款人為留美華僑、船運巨商陳榮元博士及夫人。陳榮元祖籍江蘇武進，1920年生於上海，畢業於上海交通大學，後於美國普渡大學獲得博士學位。陳氏家族為中國名門望族，據其家人介紹，陳榮元曾祖母為晚清“實業之父”盛宣懷的妹妹，而他的叔祖則是民國教育家蔡元培。陳氏家族世代經營航運，陳榮元赴美後亦以此為事業追求，最終成為MTL航運公司的掌舵人，成為美國船運界舉足輕重的人物。





1279



FROM AN IMPORTANT ASIAN PRIVATE COLLECTION
重要亞洲私人收藏



1280

ZHANG DAQIAN (1899-1983)

Retreat in the Bamboo Grove

Scroll, mounted and framed, ink and colour on paper

102 x 193 cm. (40 1/4 x 76 in.)

Inscribed and signed, with four seals of the artist and one dated seal of *dingsi* year (1977)

Dated summer, sixty-sixth year (of the Republic, 1977)

HK\$45,000,000-55,000,000

US\$5,800,000-7,000,000

張大千 竹林幽居 設色紙本 鏡框 一九七七年作

題識：六十六年歲丁巳（1977）長夏大風堂畫，蜀郡張大千爰，年七十有九。

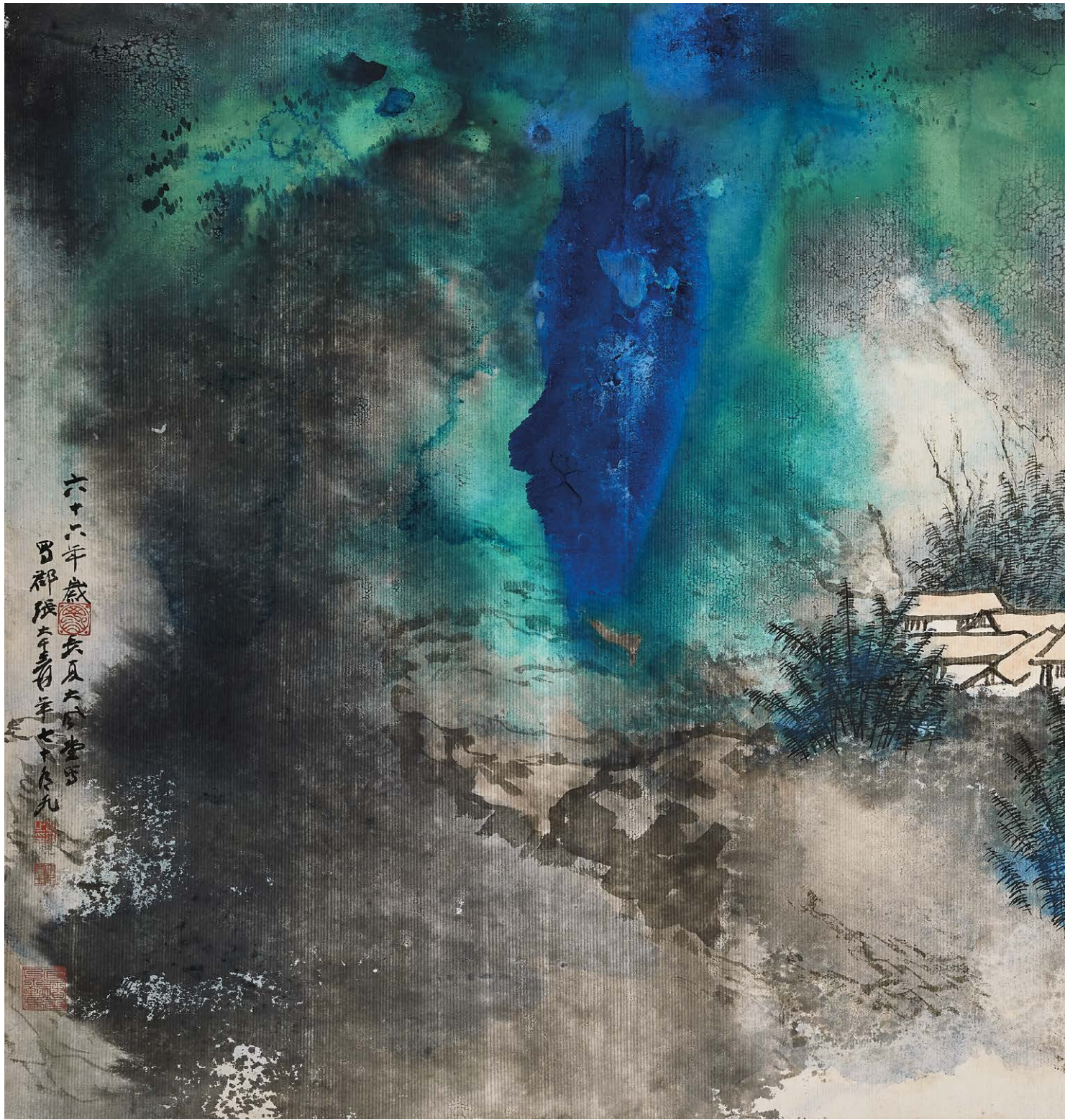
鈐印：大風堂、張爰之印、大千居士、直造古人不到處、丁巳（1977年）

After travelling the world from India to Argentina, Zhang Daqian settled in Mogi das Cruzes near São Paulo in Brazil in 1954 where he built an extravagant, lush traditional Chinese garden named the Garden of Eight Virtues. The 1950s and the 1960s were a fruitful period in Zhang Daqian's prolific artistic career. It was during these decades that he finessed his splashed-ink and splashed-colour techniques, further breaking away from the traditional Chinese landscape painting that he was well-versed in. The exposure to new cultures and geographies, coupled with the deteriorating eyesight that reduced his ability to paint in the meticulous manner, inspired him to seek radical reinvention of painting that propelled his art in unexpected directions.

An electrifying vision of scintillating hues of green and blue, *Retreat in the Bamboo Grove* sits amongst the most monumental splashed-colour works that epitomise the triumphant outburst of creative energy in the artist's final years. If his Brazil and California periods saw unprecedented, powerful canvases with near-abstract swaths of colour, after Zhang settled in the outskirts of Taipei in 1976, figurative motifs from the visual language of traditional painting – waterfalls, houses, boats and scholars – made increasing appearances in his splashed-colour landscapes. Executed in 1977 on special paper produced by an antiquated method dating to the Song dynasty, *Retreat in the Bamboo Grove* is dominated by majestic mountainous forms in a dance of cobalt and malachite. Rising above patches of gradually built up diluted ink forms, a striking dash of iridescent blue punctuates the composition, anchored by the cluster of humble huts emerging from the depths of the bamboo groves and further framed by the contrapuntal colour formations in the foreground; textured strokes outline the meandering path in the near distance, a ribbon of mist separating the dwellings from the outside world. By depicting an idyllic retreat with effortless technical prowess, Zhang Daqian demonstrates a spectacular synthesis of pictorial languages that firmly places him as one of the greatest artists of the twentieth century.

1954年，張大千繼暫居印度、阿根廷後舉家定居巴西，在聖保羅市郊摩詰鎮開拓八德園，收羅玲瓏怪石、奇花異草。上世紀五十、六十年代乃張大千創立並發展潑墨潑彩畫風的重要時期，對大千而言，無論地理環境還是人文環境均為全新，追求變法成為順應時勢的必然趨向。且張大千目疾之後，對線條的控制顯得難以從心所欲。此時開始，大千頻頻使用大潑墨寫意山水技法，更於六十年代在潑墨基礎上發展出潑墨潑彩相結合的新面貌，愈來愈臻於完善。

1976年，大千舉家國外返回台灣定居，重新回歸華人社會，為重新迎身邊親朋及觀眾的審美，大千又將潑墨潑彩的抽象風格與傳統山水寫意風格融匯一體，創作出適合社會語境的作品，這一批晚年作品代表了大千一生的藝術探索。而此幅創作於1977年的《竹林幽居》正是這一時期的代表。此作尺幅巨大，所用的紙張便是畫家在日本特製的大風堂紙，由於是仿造宋代羅紋宣而成，所以紙張堅結而平滑，雖薄卻頗耐擦磨，青綠重彩施於其上，附於表面而不沉入紙內，特別顯出色彩的華麗。此作畫面左右表現方式各不相同，但潑寫兼具。潑墨潑彩集中在左側，一片清涼，流動的青綠，猶如蜿蜒不斷的幽深林境，環繞在中間的茅舍之上，居於此處，極目遠眺，又可見煙雲霧靄和曲徑通幽，雖然屋舍簡譜，但卻深處仙境一般，何嘗不是大千先生心神嚮往之地。



六十六年歲次庚辰六月廿五日

呂郡張大年書

九

呂郡張大年



Vojtěch Chytil (1896–1936) was the first European to systematically collect and exhibit modern Chinese paintings. He began his collection in the 1920s, and continued to add to it until his untimely death in 1936.

Chytil first resided in China from spring 1918 to late 1919, where he became the first European instructor of Western Painting at the Beijing Academy of Fine Art. Chytil returned to China in 1921, reprising his former post at the Beijing Academy from 1922 until his return to Czechoslovakia in 1927. Chytil's involvement in the Beijing art scene allowed him to form close friendships with leading artists of the day, particularly Qi Baishi, Chen Banding, and Xiao Xun. One photograph gives a particularly clear illustration of the relaxed affinity between Vojtěch Chytil, his wife Nina Chytilova (d. 1981) and their Chinese artistic contemporaries.

Following his return to Europe, Chytil held a series of ground breaking exhibitions showing modern Chinese paintings across Europe. From 1928 to 1936 he held 23 exhibitions in Eastern Europe, Austria, Germany, and the UK, with six further exhibitions organised by his widow Nina from 1936–1938. Chytil funded his exhibitions by offering selected works for sale. However, his most prized pieces were not available for purchase. He returned to China several times between 1928 and the mid-1930s to acquire more works for display. After Chytil died of illness in 1936 the present works were retained in Nina Chytilova's collection.

Nina Chytilova remarried in 1939 to her second husband Jaroslav Otava and the current paintings (Lots 1281–1283) left their collection in the 1970s, when they were gifted to their personal physician, Vladimir Richter. The three works were later acquired from Richter's heirs by the present owner in the early 2010s and are an exceptionally rare example of Chytil's collection still in private hands. Nina Chytilova passed away in 1981 and thereafter the collection was accessioned by the National Gallery Prague.

齊蒂爾是第一位系統收藏和展覽近現代中國書畫之歐洲人士。他於1920年代開始收藏，一直延續至1936年去世。

齊蒂爾最初於1918年春至1919年末寓居北平，成為首位在北平藝術學校講授西方繪畫的歐洲人。他後來於1921年重回中國，並於1922年重上講壇，直至1927年返回捷克斯洛伐克。齊蒂爾在北京期間因工作關係與眾多著名藝術家締結友誼，其中包括齊白石、陳半丁和蕭瑟。本文後的照片顯示了齊蒂爾夫婦與畫家之間的親密關係。

返回歐洲後，齊蒂爾在全歐舉辦了一系列開創先河的近代中國畫展覽。1928至1936年間，他在東歐、奧地利、德國和英國舉辦了23場展覽，後期他的遺孀Nina亦在1936至1938年間繼續舉辦6場。齊蒂爾通過出售部分作品來支援展覽活動，但是最受喜愛作品絕不出售。他後來在1928年至1930年中期亦數次返回中國，購買了更多作品。1936年去世後，這批作品保存在遺孀Nina Chytilova手中。

Nina 於1939年再嫁Jaroslav Otava，本次呈現的三件作品（編號1281–1283）由夫婦二人贈送給私人醫生Vladimir Richter，後來由家族繼承人獲得。此三件作品為絕少保存在私人手中的齊蒂爾收藏，Nina 1981年去世後，齊蒂爾收藏歸入布拉格國立美術館。



1281

1281

XIAO XUN (1883-1944)

Viewing Waterfall under the Pine Tree

Hanging scroll, ink on paper

42.5 x 64.6 cm. (16 ¾ x 25 ⅜ in.)

Signed, with one seal of the artist

LITERATURE:

Michaela Pejčochová, *Emissary from the Far East: Vojtěch Chytil and the Collecting of Modern Chinese Painting in Interwar Czechoslovakia*, National Gallery Prague, 2019, pl. C039.

HK\$25,000-35,000

US\$3,300-4,500

蕭瑟 松下觀瀑 水墨紙本 立軸

款識：蕭瑟。

鈐印：謙中

出版：貝米沙，《遠東使者：齊蒂爾以及戰間期捷克近代國畫收藏》，布拉格國立美術館，2019年，C039圖。

1282

QI BAISHI (1863-1957)

Cicada and Cucumbers

Scroll, mounted and framed, ink and colour on paper

96 x 33 cm. (37 ¾ x 13 in.)

Signed, with one seal of the artist

LITERATURE:

Michaela Pejčochová, *Emissary from the Far East: Vojtěch Chytil and the Collecting of Modern Chinese Painting in Interwar Czechoslovakia*, National Gallery Prague, 2019, pl. C039.

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

US\$130,000-260,000

齊白石 瓜藤草蟲 設色紙本 鏡框

款識：老萍。

鈐印：白石翁

出版：貝米沙，《遠東使者：齊蒂爾以及戰間期捷克近代國畫收藏》，布拉格國立美術館，2019年，C039圖。



Nina and Vojtěch Chytil with several Chinese artists in Beijing: at the bottom, from left to right, Wang Mulian (Chen Banding's wife), Nina Chytilová, Qi Baishi, Chen Banding; and above, from left to right, Sun Kewu, Vojtěch Chytil, and Xiao Xun; 1930 or early 1931.

1930 至 1931 年間齊蒂爾與太太在北京與畫家們合照。下行由左至右：陳半丁太太、齊蒂爾太太、齊白石、陳半丁；上行由左至右：孫克武、齊蒂爾、蕭瑟。



1282



1283

CHEN BANDING (1876-1970) AND XIAO XUN (1883-1944)

Recluse in the Mountains

Scroll, mounted and framed, ink and colour on paper
96 x 35 cm. (37 ¾ x 13 ¾ in.)

Inscribed and signed by Chen Banding, with five seals of the artist
Inscribed and signed by Xiao Xun with one seal of the artist
Dated *renwu* year (1942)

LITERATURE:

Michaela Pejčochová, *Emissary from the Far East: Vojtěch Chytil and the Collecting of Modern Chinese Painting in Interwar Czechoslovakia*, National Gallery Prague, 2019, pl. C039.

HK\$40,000-60,000

US\$5,200-7,700

陳半丁、蕭愔 谿山隱逸 設色紙本 鏡框 一九四二年作

陳半丁題識：畫裏谿山好，谿亭事事幽，
闌干三面水，風月四時秋，
野老時分席，漁人每繫舟，
此中容隱逸，何用覓丹丘。
半丁題。

鈐印：半丁畫印、陳年、不同而同、半丁合作之印、江山一抹

蕭愔題識：山陰陳年、龍山蕭愔合寫。

鈐印：龍樵壬午（1942）六十歲

出版：貝米沙，《遠東使者：齊蒂爾以及戰間期捷克近代國畫收藏》，布拉格國立美術館，2019年，C039圖。

1283

VARIOUS OWNERS

1284

QI BAISHI (1863-1957)

Two Mice Contemplating Stalks of Fresh Wheat

Hanging scroll, ink and colour on paper

80.5 x 33.5 cm. (31 ¾ x 13 ¼ in.)

Inscribed and signed, with two seals of the artist

PROVENANCE:

Christie's Swire Hong Kong, Fine 19th and 20th Century Chinese Paintings, 7 October 1990, Lot 46.

HK\$400,000-600,000

US\$52,000-77,000

齊白石 麥穗老鼠 設色紙本 立軸

題識：杏子隴老民八十八歲尚客京華。

鈐印：白石、尋常百姓人家

來源：香港太古佳士得，中國十九二十世紀繪畫，1990年10月7日，編號46。



1284

Xie Chunping, served as the reception manager of the Overseas Chinese Travel Service in the 1970s, mainly receiving overseas Chinese, and from Hong Kong and Macao. Because of his work, Xie contacted many well-known painters in China and befriended artists such as Wu Zuoren, Wang Xuetao, Huang Zhou, Bai Xueshi, Tang Yun, Li Xiongcai, Guan Shanyue and Wu Guanzhong. All the calligraphy and paintings in this collection acquired directly from the artists and thence by descent. Additional works from the same collection are available in the Exquisite Eye: Chinese Paintings Online (Lots 1630-1635)

謝春平，70年代擔任華僑旅行社接待科長，主要接待海外僑領和海外港澳華人知名人士。當時，國際物資貧乏，只能以字畫相贈來訪的海外僑領及海外港澳知名人士。因為工作之便，謝春平接觸了大江南北的諸多知名畫家，在那個艱難的歲月，與吳作人、王雪濤、黃胄、白雪石、唐雲、黎雄才、關山月、吳冠中等諸多大家結為知己。謝春平收藏的字畫都是由畫家親手所贈，並由家族繼承。本收藏另有作品將於丹青薈萃—中國書畫網上拍賣上拍。（拍品1630-1635）



1285

1285
HUANG ZHOU (1925-1997)
Herding

Scroll, mounted and framed, ink and colour on paper
65.5 x 44.1 cm. (25 ¾ x 17 ¾ in.)
Inscribed and signed, with two seals of the artist
Dedicated to Bolin

NOTE:
The recipient Bolin is the brother of Xie Chunping.

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

黃胄 牧驢圖 設色紙本 鏡框

題識：柏林弟正之。黃胄畫。

鈐印：梁、黃胄畫印

註：上款人柏林為謝春平弟弟謝柏林。



1286

1286
HUANG ZHOU (1925-1997)
Donkeys

Scroll, mounted and framed, ink on paper
69 x 51.5 cm. (27 ⅞ x 20 ¼ in.)
Signed, with one seal of the artist

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

黃胄 驢 水墨紙本 鏡框

款識：黃胄寫。

鈐印：黃胄畫印



1287

VARIOUS OWNERS

1287

HUANG ZHOU (1925-1997)

Lady and Donkey

Scroll, mounted and framed, ink and colour on paper
91 x 46.5 cm. (35 7/8 x 18 1/4 in.)

Inscribed and signed, with three seals of the artist

Dated spring, *gengshen* year (1980)

HK\$180,000-260,000

US\$24,000-33,000

黃胄 少女與驢 設色紙本 鏡框 一九八〇年作

題識：黃胄客於杭州。

庚申（1980年）梅雨時節。

鈐印：映齋畫印、梁黃胄、黃胄畫印



1288

1288

LI KERAN (1907-1989)

Return from Herding

Scroll, mounted and framed, ink and colour on paper
69.5 x 46 cm. (27 3/8 x 18 1/8 in.)

Entitled and signed, with one seal of the artist

HK\$400,000-600,000

US\$52,000-77,000

李可染 歸牧圖 設色紙本 鏡框

題識：歸牧圖。可染。

鈐印：可染

1289

LI KERAN (1907-1989)

Landscape of River Li

Hanging scroll, ink and colour on paper

69.5 x 46.3 cm. (27 ³/₈ x 18 ¹/₄ in.)

Inscribed and signed, with two seals of the artist

Dated 1972

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 24 November 2014, Lot 1440.

HK\$4,000,000-5,000,000

US\$510,000-640,000

李可染

灑江山水

設色紙本

立軸

一九七二年作

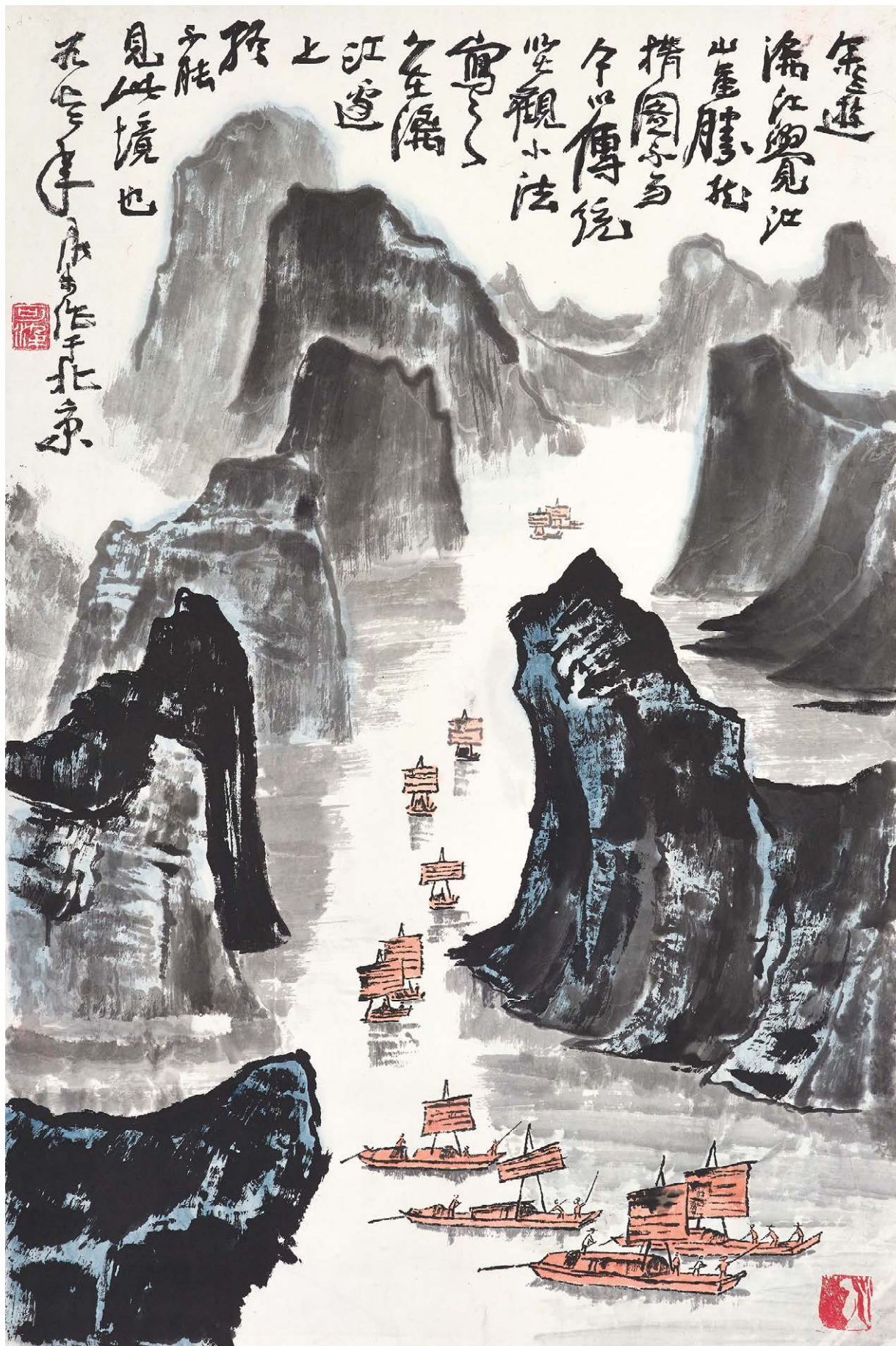
題識：余三遊灑江，覺江山雖勝，然構圖不易，今以傳統以大觀小法寫之。

人在灑江邊上，終不能見此境也。

一九七二年，可染作於北京。

鈐印：可染、李下不整冠（肖形印）

來源：香港佳士得，中國近現代畫，2014年11月24日，編號1440。



The collector was part of a delegation for Sino-Japanese cultural exchange who visited China in the 1980s to early 1990s. The artists Bai Xueshi and Dong Shouping participated in the exchange. These two paintings were acquired directly from the artists.

1980年代至1990年代初，現藏家作為中日文化交流組織成員訪問中國，白雪石、董壽平等藝術家均參加活動。此二幅作品皆為日本藏家直接購自畫家。

1290

DONG SHOUPING (1904-1997)

Ink Bamboo

Scroll, mounted and framed, ink on paper

122.5 x 245.5 cm. (48 ¼ x 96 ⅝ in.)

Inscribed and signed, with two seals of the artist

Dated spring, *jiazi* year (1984)

HK\$200,000-400,000

US\$26,000-51,000

董壽平 墨竹圖 水墨紙本 鏡框 一九八四年作

題識：何可一日無此君。甲子（1984年）仲春，董壽平。

鈐印：董壽平、畫圖留與人看



1291

BAI XUESHI (1915-2011)

Scenery of Lijiang

Scroll, mounted and framed, ink and colour on paper

102 x 245.7 cm. (40 ⅛ x 96 ¾ in.)

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

Dated third month, *guihai* year (1983)

HK\$400,000-600,000

US\$52,000-77,000

白雪石 象山春 設色紙本 鏡框 一九八三年作

題識：象山春。

癸亥（1983年）三月，雪石於何須齋。

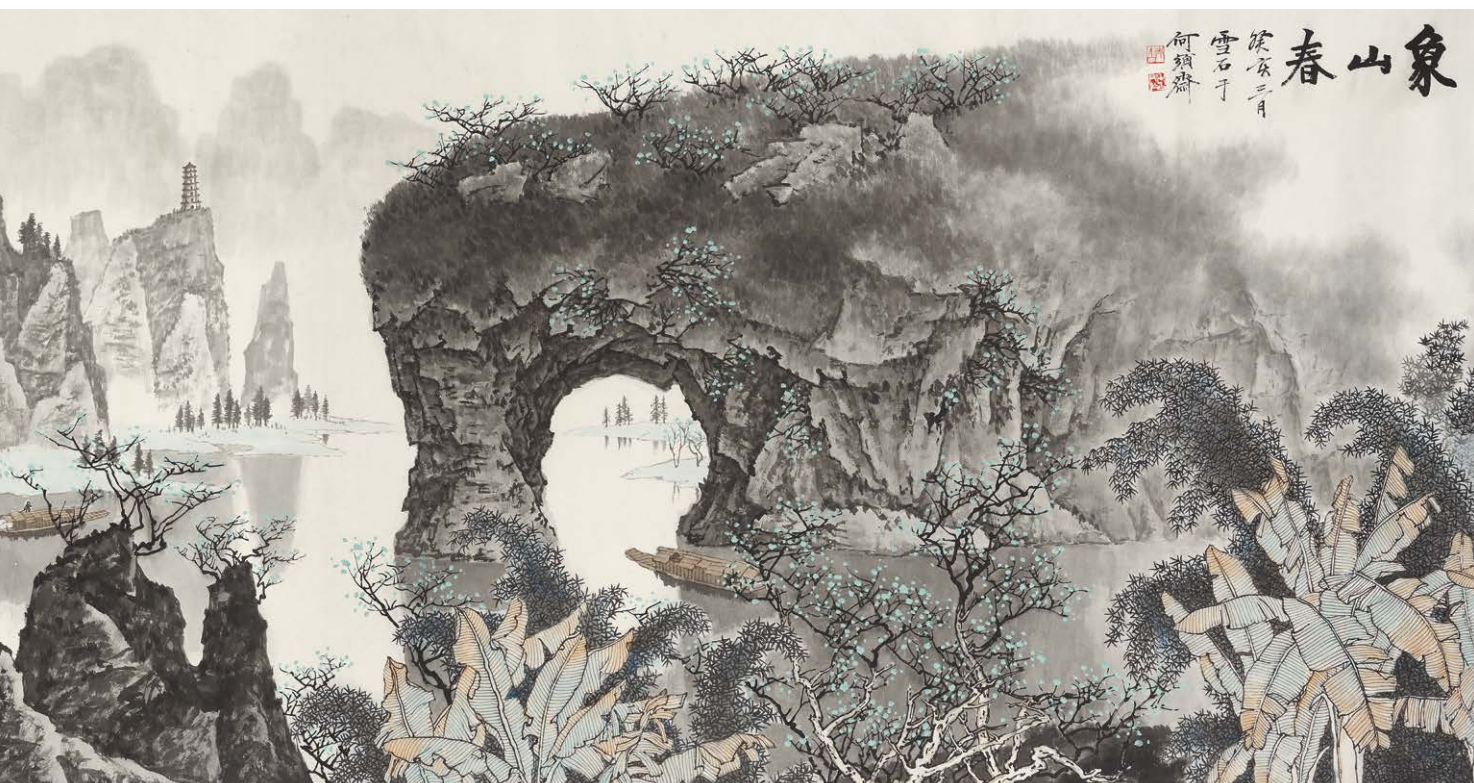
鈐印：老白、老白所作、萬里江山憶舊游



Japanese collectors and artists at one of the Sino-Japanese cultural exchange events.
日本藏家與畫家們於中日文化交流活動時合照。



1290



1291



1292

1292

WANG XUETAO (1903-1984)

Magnolia and Pheasant

Hanging scroll, ink and colour on paper

85 x 52.5 cm. (33 ½ x 20 ¾ in.)

Signed, with three seals of the artist

HK\$120,000-150,000

US\$16,000-19,000

王雪濤

玉蘭錦雞

設色紙本

立軸

款識：雪濤。

鈐印：瓦壺齋、王雪濤印、癡絕



1293

1293

TIAN SHIGUANG (1916-1999)

Flower and Dragonfly

Hanging scroll, ink and colour on paper

99 x 32.5 cm. (39 x 12 ¾ in.)

Inscribed and signed, with one seal of the artist

HK\$70,000-90,000

US\$9,000-12,000

田世光

花卉蜻蜓

設色紙本

立軸

題識：公煒田世光寫於柳浪莊上。

鈐印：田世光

1294

LIU KUILING (1885-1968)

Family

Scroll, mounted and framed, ink and colour on silk

122.5 x 68 cm. (48 ¼ x 26 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated *renshen* year (1932)

PROVENANCE:

Purchased from Sale of Fine Modern Chinese Paintings by Rong Bao Zhai (H.K.) Company Limited & Associated Fine Arts Auctioneers Limited in May 1994.

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

US\$130,000-260,000

劉奎齡 教子圖 設色絹本 鏡框
一九三二年作

題識：歲次壬申（1932年）梅月，
劉奎齡繪。

鈐印：耀宸、蝶隱、種墨草廬

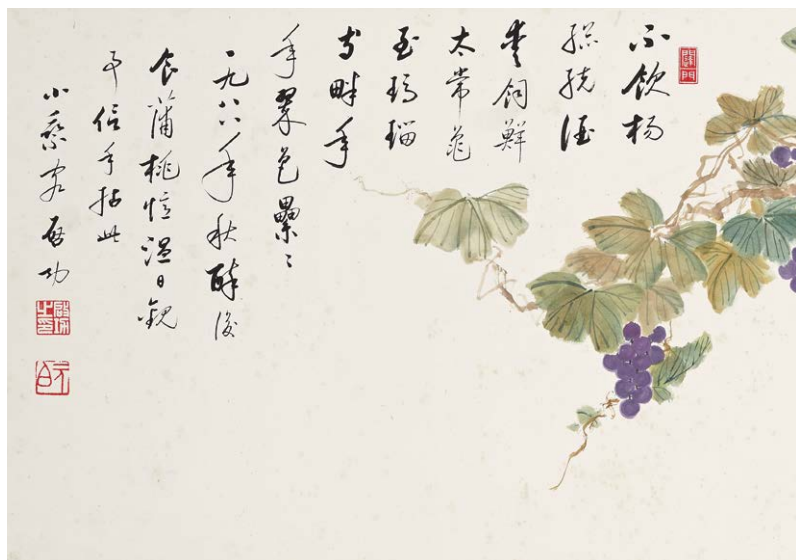
來源：現藏家1994年5月購自榮寶齋
（香港）有限公司與協聯古玩
拍賣有限公司合辦之中國近代
字畫拍賣會。



1294



1295



1296

QI GONG (1912-2005)

Ink Bamboo

Hanging scroll, ink on paper

95 x 43 cm. (37 ¾ x 16 ⅞ in.)

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

Dated summer, *bingzi* year (1996)

PROVENANCE:

Christie's New York, Fine Chinese Ceramics and Works of Art (II),
14 September 2012, Lot 1328.

HK\$60,000-80,000

US\$7,700-10,000

啓功 竹天浮雲翠 水墨紙本 立軸 一九九六年作

題識：竹天浮雲翠。丙子（1996年）夏，啓功。

鈐印：啓功、元白

來源：紐約佳士得，重要中國瓷器及工藝精品 (II)，2012年9月14日，
編號1328。

1296

QI GONG (1912-2005)

Grapes

Scroll, mounted and framed, ink and colour on paper

42.5 x 171.5 cm. (16 ¾ x 67 ½ in.)

Inscribed and signed, with four seals of the artist

Dated autumn, 1988

HK\$300,000-400,000

US\$39,000-51,000

啓功 葡萄 設色紙本 鏡框 一九八八年作

題識：不飲楊總統酒，愛飼鮮太常龜。

至（今）瑪瑙寺畔，年年翠色累累。

一九八八年秋醉後食蒲桃，憶溫日觀事，

信手拈此，小乘客啓功。

鈐印：啓功之印、元白、闖門、珠申



1296

1297

ZHENG WUCHANG (1894-1952)

Swallows Returning at Sunset

Hanging scroll, ink and colour on paper

40 x 31.2 cm. (15 3/4 x 12 1/4 in.)

Inscribed and signed, with three seals of the artist

Dated autumn, twentieth year (of the Republic, 1931)

Dedicated to Weinong

HK\$35,000-55,000

US\$4,500-7,000

鄭午昌 柳燕歸暮 設色紙本 立軸
一九三一年作

題識：搖曳東風柳萬絲，綠波江上燕歸遲。
呢喃莫話雕梁夢，巷口斜陽異昔時。
二十年（1931）秋，暴日侵占我遼陽，
國亡有日，而甯粵猶持黨爭，舉目河山，
能無慨然！
寫此志憤，以似慰農兄兩正，剡谿鄭午昌，
時客扈上之嘉木里。

鈐印：鄭、午昌、七松堂



1297



1298

1298

ZHENG WUCHANG (1894-1952)

Four Sceneries

A set of four scrolls, mounted and framed, ink and colour on silk

Each scroll measures 68 x 21 cm. (26 ¾ x 8 ¼ in.)

Each inscribed and signed, with a total of six seals

Dated *xinsi* year (1941)

(4)

HK\$250,000-350,000

US\$33,000-45,000

鄭午昌 四景山水 設色絹本 鏡框四幅 一九四一年作

題識：

1. 泉聲誇雨勢，雲彩動山光。
策杖天門近，回頭覺世忙。
鄭午昌。
2. 飛峯舞瀑絕塵寰，策杖新從雪竇還。
滿壑雲藏天下雨，太平重看四明山。
鄭午昌。
3. 奔騰過雲影，橫側逞峰情。
何必貌黃嶽，心同造化爭。
辛巳（1941年）鄭午昌。
4. 淺水蘆花倚釣竿，露衣巖下不知寒。
可憐一片松間月，勝傍雕闌玉砌看。
午昌。

鈐印：鄭昶長壽（三次）、午昌畫印（二次）、午昌

1299

HUANG BINHONG (1864-1955)

Autumn Landscape

Scroll, mounted and framed, ink and colour on paper

75 x 27 cm. (29 ½ x 10 ⅝ in.)

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

Dated *renchen* year (1952)

HK\$600,000-800,000

US\$77,000-100,000

黃賓虹 靈峰秋霽 設色紙本 鏡框 一九五二年作

題識：靈峰秋霽。

仿范華原意寫之。

壬辰（1952年），賓虹年八十又九。

鈐印：黃賓虹、取諸懷抱



1299

1300

FU BAOSHI (1904-1965)*Spring Rain in Jiangnan*

Scroll, mounted and framed, ink and colour on paper
 Entitled, inscribed and signed, with two seals of the artist
 63.7 x 36.3 cm. (25 1/8 x 14 1/4 in.)

PROVENANCE:

Lempertz Köln, sale Asian Art n° 973, 10/11 December 2010, lot 35.

NOTE:

Fu Baoshi was good at depicting rain. The theme of rain was found in his works in the 1940s, and was inspired by the scenery of Sichuan. After the civil war, Fu moved from Sichuan to the Jiangnan region, and paintings of Sichuan's rainy scenes became Jiangnan's rainy scenes. This painting is one typical work of this theme. Using his signature "broken brush and open tip" brushstroke, he painted a few willows and then added some rocks to create the near shore. The far shore in the upper left corner was rendered in *mogu* style. The boat and boatman are meticulously depicted in fine brushstroke. The umbrella on the boat is the finishing touch, adding a touch of pink to the painting. Finally, the artist used his own "ink-sweeping method," sweeping the painting in one direction by a slanted ink brush, to cover the scene in misty rain.

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

Gerhard Pommeranz-Liedke (1909-1974), was born in Mewe, Eastern Prussia, present-day Poland. He studied at the State Art Academy in Breslau and then at the State Academy for Graphic Arts in Leipzig. In the 1950s and 1960s, he oversaw art publications and exhibitions at the Academy of the Arts in East Berlin (East). Starting in 1953, Pommeranz-Liedke began to travel to China, accompanying exhibitions from East Germany, such as the *German Applied Art from the GDR* exhibition in Shanghai and Beijing. He developed an intense interest in Chinese art, including nianhua, stone rubbings and contemporary Chinese paintings. He returned to China for the third time from mid-September to mid-December of 1958 at the invitation of the Bureau of Cultural Relation with Foreign Countries, and visited numerous art academies in Beijing, Nanjing, Shanghai and Chongqing, where he met and discussed Chinese and Western art with many artists, including Fu Baoshi, whom he met in Nanjing on 14 November 1958. This painting was perhaps presented to him at this occasion.

傅抱石**江南春雨****設色紙本****鏡框**

題識：江南春雨。新喻傅抱石寫於金陵。

鈐印：抱石私印、往往醉後

來源：科隆倫佩茨，亞洲藝術品拍賣第973場，2010年12月10-11日，編號35。

註：傅抱石擅畫雨景。這主題最早出現在四十年代在四川的創作中，透過對大自然的觀察而成。抗戰結束，傅氏離開從巴蜀遷往江南定居，蜀中雨景則變成“柳絲長、春雨細”的江南景色。此幅正是典型例子之一。畫中右下角畫家用其自創“破筆散鋒筆法”把垂柳數棵畫出，再簡單渲染把河岸坡石完成，組成近岸。左上角遠岸更是利用沒骨渲染，加上寥寥數筆垂柳而成。唯一細緻的扁舟和舟上船夫則用精妙筆法清晰描繪。舟上粉色雨傘更是畫龍點睛，令畫面增添一絲主調外的色彩。最後畫家運用自創的“墨掃雨法”，用墨筆順著一個方向斜刷畫面，把湖上萬物籠罩在一片濛濛的雨霧之中，完成一幅江南春日，小雨霏霏，斜風細細的《江南春雨》。

李特克，1909年生於普魯士東部Mewe市，今波蘭境內。他先後在布雷斯勞國家美術學院和萊比錫國家工藝美術學院學習。1950至1960年期間，他任職於東柏林德國藝術學院，負責藝術出版與展覽。自1953年始，他先後兩次隨德國展覽團隊前往中國北京及上海舉辦展覽。在華期間，他對中國藝術產生濃厚興趣，特別是水墨畫、年畫、拓印碑帖等，並計劃出版關於中國藝術與當代畫家方面的書。他藉此機會認識了許多藝術家並獲贈畫作。1954年7月至8月他把帶回國的作品在柏林舉辦“中國圖像”展。他在1958年9月中旬至12月中旬收到中國對外文化局之邀進行第三次訪華，並拜訪了北京、南京、上海及重慶等地的美術學院，與多位藝術家會面並討論中西藝術。本作或是李氏在11月14日拜訪在南京的傅抱石時所得。



Gerhard Pommeranz-Liedke (first from the right) and Fu Baoshi (second from the right) viewing paintings in Nanjing on 14/11/1958.
 11月14日李特克（右一）拜訪南京並與傅抱石（右二）等同觀畫。







Waterfalls of Lake Jingpo is the artistic culmination of Chinese ink painter Fu Baoshi's (1904-1965) journey to Northeast China in the early-1960s. Travelling to the northern kingdom for the first time, the artist covered 4,000 miles and the entire trip lasted four months. Having lived in the south for much of his life, Fu was in awe of the magnificent northern scenery and hence captured its beauty in the form of this ink painting.

Located in the upper reaches of the Mudan River, Lake Jingpo is a tributary of the Songhua River, which is located southwest of Mudanjiang, a prefecture-level city in the Heilongjiang Province. The lake functions as a deep reservoir for the gushing stream of the Diaoshuilou Waterfall and is famously celebrated as the largest mountain lake in China. In the upper left corner of his painting, Fu depicts the exact moment, when the six-foot giant waterfall flows into the lake below. The work appears to embody the philosophical saying: "thunder, the sound of the valley". In the foreground, trees are rendered with a combination of dry and wet ink brushstrokes, while the texture of the rugged rocks are expressed through thick ink outlines. In the upper right area of the painting, the ink application becomes lighter and emulates a drifting cloud. Overall, the spectacular composition is representative of Fu's mastery over the traditional ink and brush.

《鏡泊飛泉》乃傅抱石六十年代初赴東北寫生的創作題材。傅氏善寫瀑布雨景，然之前多見南方及巴蜀之景，此次東北之行，歷時四個月，行程四千多里，使長期生活在南方的傅抱石，第一次領略了北國風光的雄強壯美，傅抱石對於這次寫生的評價更是“茲游奇絕冠平生”。

“鏡泊湖”今位於中國黑龍江省牡丹江市甯安市境西南部的松花江支流牡丹江幹流上，是中國最大的高山堰塞湖，湖水在東北部以“吊水樓”瀑布注入深潭，而本作正是描繪此一勝景。此作為六尺巨幀，瀑布佔據左上角，出水口開闊，飛流直下，仿佛有“雷霆疾走，聲震山谷”之意。畫家以乾濕濃淡不同的筆墨表現鬱鬱蔥蔥的林木，而以散鋒亂筆皴擦出山石結構，而至右上角則以極淡墨暈染，表現出水汽雲霧蒸騰之意，整幅構圖緊湊，層次分明，實為此題材創作之代表。

1301

FU BAOSHI (1904-1965)

Waterfalls of Lake Jingpo

Scroll, mounted and framed, ink and colour on paper

97.2 x 180.6 cm. (38 ¼ x 71 ⅝ in.)

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

Dated May, 1963

PROVENANCE:

Christie's Swire Hong Kong, Fine 19th and 20th Century Chinese Paintings, 28 September 1992, Lot 283.

LITERATURE:

Ye Zonggao ed., *The Chronicle of Fu Baoshi's Life*, Shanghai Classics Publishing House, December 2012, p.427.

HK\$5,000,000-8,000,000

US\$650,000-1,000,000

傅抱石 鏡泊飛泉 設色紙本 鏡框
一九六三年作

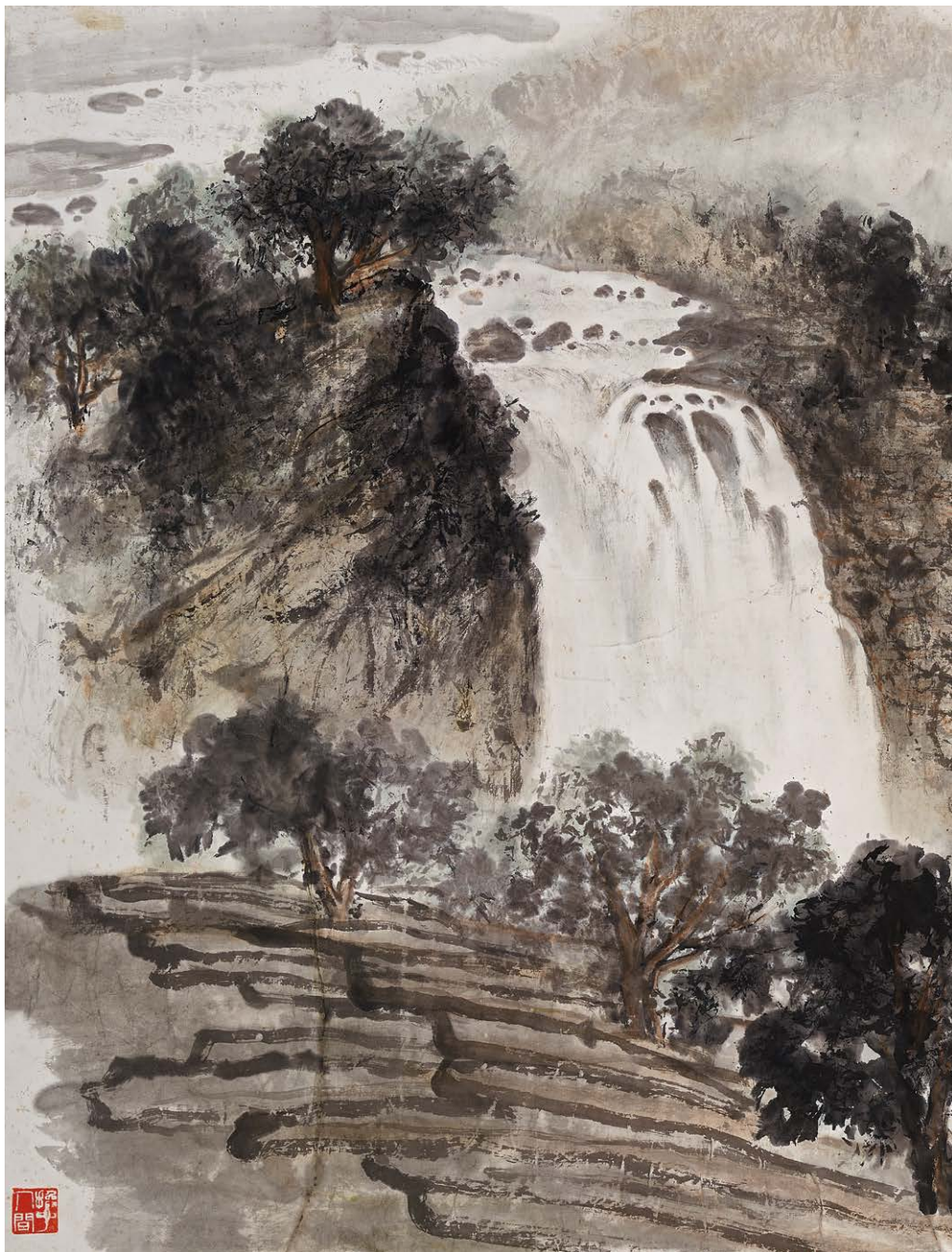
題識：鏡泊飛泉。

一九六三年五月，傅抱石南京並記。

鈐印：傅抱石、換了人間

來源：香港太古佳士得，中國十九二十世紀繪畫，1992年9月28日，編號283。

著錄：葉宗鎬編，《傅抱石年譜（增訂本）》，上海書畫出版社，2012年12月，第427頁。





鐘山隱居
一九三三年五月
傅抱石南京作
元

重要亞洲收藏徐悲鴻作品 徐悲鴻與他的亞洲朋友們

撰文／徐慶平教授

1939年先君悲鴻公從桂林出發到南洋為抗戰籌款，從上世紀30年代末至40年代初，他創作了上千件作品，舉行了36次畫展，以賣畫全部所得幫助陣亡將士的遺孤和流離失所的難民。他也在此時分別以中國畫和油畫兩種形式創作完成了表達中國人民百折不撓，勇往直前偉大精神的巨作《愚公移山》，實踐了自己所說藝術家應“盡其所能，貢獻國家，盡國民一份子的義務”。今天我們有幸看到的這一展示，使我們如同看到為國家拼命畫畫的藝術家就在眼前。

悲鴻公的動物畫享譽中外，其筆下動物神情畢現：牛淳厚踏實，馬聰穎忠勇，貓機敏顛頂，雞忠職警惕，均性格突出，形象鮮明。應該說，借物寄情的象徵性手法本是中國傳統文人的一大特點，擅長以松竹梅不畏嚴寒的形象比喻作者的一身傲骨，又以巨石、粗幹象徵此精神的地久天長。但如果完全抄襲古人，毫無新意地依樣畫葫蘆，就勢必退步到故作文雅，無病呻吟的可笑境地。悲鴻公將中國傳統文化崇尚的“德”“仁”和西方文學經典中對真理、對進步思想理念的追求融匯一處，具有浪漫主義藝術的典型特點—豐富無比的想像力。他的畫把中國詩歌的寄情托興變成繪畫中充滿象徵意義的擬人手法。

悲鴻公在日軍進攻新加坡時乘最後離開的輪船經緬甸回國，80年後，我們欣喜地看到收藏家們把這些遺留在南洋的作品保存得完好如初，令人仿佛仍然清晰地看到他那緊張作畫的身影。藝術家的生命因其偉大的作品而永存。

註：本收藏中作品之介紹由徐慶平教授撰文。

XU BEIHONG AND HIS FRIENDS IN ASIA WORKS BY XU BEIHONG FROM AN IMPORTANT ASIAN COLLECTION

By Professor Xu Qingping

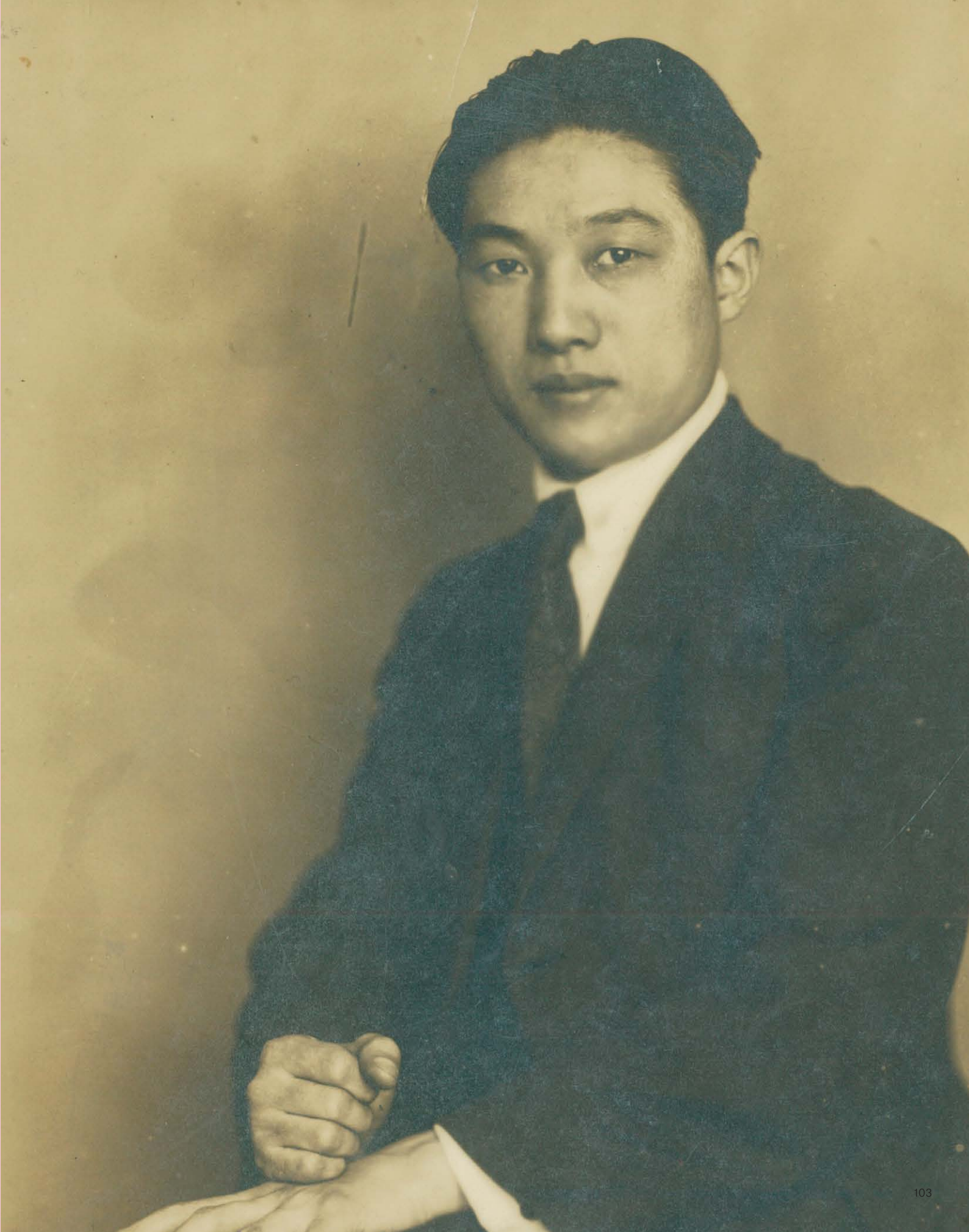
In 1939 my father Xu Beihong left Guilin for Nanyang to raise funds for anti-Sino Japanese War activities. Over the next few years, he created over a thousand paintings and organized 36 selling exhibitions through which he donated all the proceeds to assist the orphans of deceased soldiers and displaced refugees. It is also during this period that Xu Beihong worked with both traditional Chinese ink and western oil media to create the masterpiece *The Foolish Old Man Removes the Mountains* that praised the unflinching spirit of the Chinese people. Xu believed that an artist should “use his ability to contribute to one’s country and fulfil one’s responsibility as a citizen.” We are extremely fortunate to see this display of Xu’s works, it is as if the patriotic artist relives in front of our eyes.

Xu Beihong is renowned for his depiction of animals for they are true to their spirits. Under his brush, each animal demonstrates its unique temperament – the cow honest and down-to-earth, the horse shrewd and brave, the cat agile and watchful, and the rooster loyal and alert. Chinese literati painting prides itself in expressing sentiment through symbolism. Painters depict the “three friends” – pine tree, bamboo and plum blossoms to manifest their perseverance for they thrive in the harshness of winter. They paint a large rock or a strong branch to symbolise a long-lived spirit. However, if an artist blindly copies the symbols without truly understanding the underlying meaning, then his work merely emanates a constructed elegance but is in fact a mockery to one’s creativity. Xu Beihong fused together the Chinese philosophical concepts of morality (de) and benevolence (ren) as well as western teaching of the pursuit of universal truth and progress. His work sees a rich imagination that is characteristic of Romanticism. As such, Xu successfully transformed the sentiments and hidden meanings in Chinese poetry into metaphors personified in the protagonists of the paintings.

Before the arrival of the Japanese army, Xu Beihong left Singapore to return to China on a ferry via Myanmar. Eighty years later, we are pleased to see that a large body of work that Xu created in his Southeast Asia journey has been kept intact under one single collection, allowing us to get a glimpse of Xu Beihong as an artist in that period, and the enduring greatness of his art.

Note: The introductory notes in this collection were written by Professor Xu Qingping.





1302

XU BEIHONG (1895-1953)*Portrait of Mrs Lu Yun Tao (small draft)*

Scroll, mounted on linen and framed, oil on canvas

38.5 x 26.5 cm. (15 1/8 x 10 3/8 in.)

EXHIBITED:Changsha, M. L. Art Museum, *Spring Blossoms – Xu Beihong in Southeast Asia (1939-1942)*, 27 April – 15 June 2019.**LITERATURE:**Huang Xiao and Xu Ji ed., *Spring Blossoms – Xu Beihong in Southeast Asia (1939-1942)*, Hunan Fine Arts Publishing House, Changsha, March 2019, p.188.**NOTE:**This painting will be featured in the upcoming book *Complete Works by Xu Beihong: Oil Paintings*, edited by Fan Di'an and Xu Qingping, to be published by China Youth Publishing Group.

Loke Wan Tho is an important film producer, ornithologist and photographer in Singapore and Southeast Asia. The woman in the painting is Mr. Loke's first wife, Christina Lee.

HK\$1,500,000-3,000,000**US\$200,000-380,000****徐悲鴻 陸運濤夫人像 (小稿)**
油畫布本 亞麻布鏡框

展覽：長沙，美倫美術館，“春風得意—徐悲鴻在南洋1939-1942”，2019年4月27日至6月15日。

出版：黃嘯、徐驥主編，《春風得意—徐悲鴻在南洋1939-1942》，湖南美術出版社，長沙，2019年3月，第188頁。

註：本作即將收錄出版於范迪安、徐慶平主編的《徐悲鴻全集》油畫卷，中國青年出版社。

陸運濤為新加坡及東南亞地區重要的電影製片人、鳥類學家以及攝影家。畫中女士為陸運濤第一位夫人—李惠望（Christina Lee）。

Xu Beihong's oil paintings from his sojourn in Southeast Asia are extremely important amongst his works in the medium, their popularity opened a commercial market for him in the region.

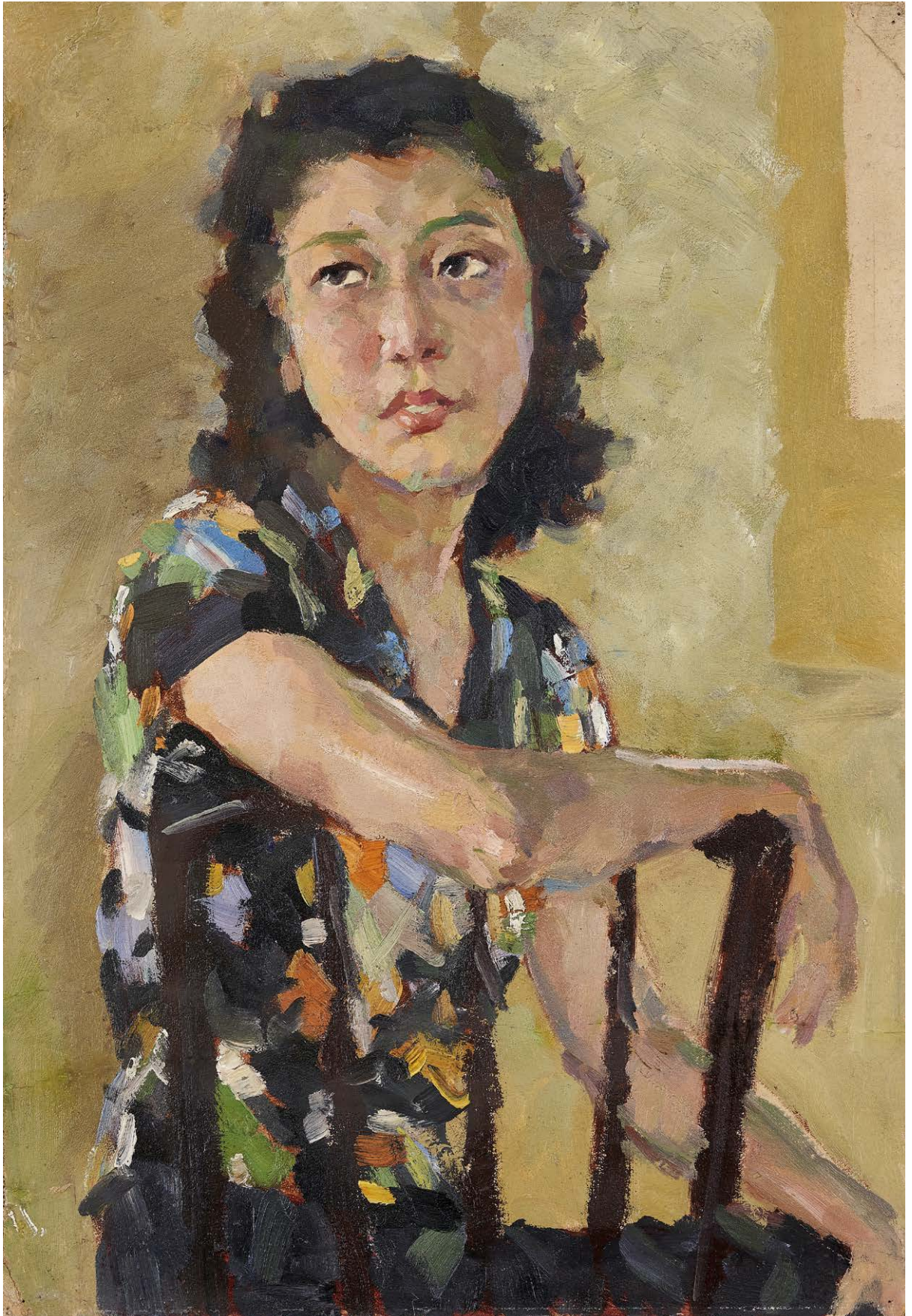
According to historical archives and photographs, Xu Beihong painted *Portrait of Mrs Lu Yun Tao* in his studio in Jiang Xia Tang in Singapore in 1939. Xu created two versions of this painting - one is a live sketch (Lot 1302), and the other is a later work (collection of Xu Beihong Memorial Museum, Beijing); the latter is widely known as one of his most representative portraits. In this dynamic yet elegant work, Xu painted a fascinating countenance, and applied relaxed brushwork to depict the textures of skin, clothes and chair. The bright and varied colours used in the subject's face highlight the carefree and enthusiastic personality that Xu observed in the young lady. Xu had instructed Mrs Lu to turn her face away slightly, away from the viewer's direction, so as to avoid dull symmetry. To illustrate the unique subtlety of Asian beauty, Xu paid special attention to Mrs Lu's hairstyle and facial features, emphasising on the gap between her brows as well as the space between her nose and her upper lip.Xu Beihong instilled Eastern aesthetics into Western oil paintings by reducing the contrast between black and white and harmonizing the complex use of colours through careful application of cold and warm hues. *Portrait of Mrs Lu Yun Tao* is thus far from a Western realist portrait as it is endowed with imageries specific to Chinese painting, in which Xu alluded to reality while shifting the viewers from their mundane existence.

在悲鴻公的油畫創作中，在南洋創作的肖像佔據重要地位。他通過繪製油畫肖像在馬來亞地域打開了局面，充分展現出自己在題材統合、人物塑造、神情刻畫諸方面的精湛技巧，並吸收了中國人物畫的優秀傳統，呈現了與眾不同的魅力。

通過查找當時悲鴻公留下的史料與照片，可以看到他創作《李惠望小姐像》（即《陸運濤夫人像》）的地點在“江夏堂”家中的畫室，具體時間應在1939年。他一共創作了兩幅《李惠望小姐像》，一幅為當場的寫生畫稿（拍品編號1302），一幅為之後創作的尺幅更大些的人像作品（現存於北京徐悲鴻紀念館內），是徐悲鴻人物肖像畫的代表作之一。這張寫生作品生動典雅，面部表情引人入勝，輕鬆的筆觸表現出人物肌膚、衣著和椅子的質感。作品中熱烈明快的色調，突出了少婦爽朗熱情的性格特徵。作者在構圖中頗具匠心地將李惠望小姐的面部做偏轉向觀眾的大角度處理，完全避免了人物形象的同一化和呆板，對模特髮型的描繪十分講究，起到了突出人物個性作用，在五官刻畫上，則以眉眼之間、口鼻之間的關係作為著力重點，呈現了東方女性含蓄而微妙的美感。

悲鴻公並未採用傳統的定式和固定的俗套，不是為了迎合訂畫者的訴求，而在於通過對東方審美觀念的引入，表現出“中西藝術融合”的高遠旨趣。在具體的描繪中，他有意識地減弱黑白對比，通過對色調的冷暖佈局，將複雜的色彩關係，有機地組合在一個明亮鮮豔的色調之中，給人留下強烈飽滿的視覺觀感。可以看到《李惠望小姐像》並不是對西方傳統寫實油畫的複製照搬，而更帶東方的“意象”觀念—既是對現實生活的關照與概括，又是對現實生活的提純與超越，更是客觀與主觀間的相容與協調。

Portrait of Mrs Lu Yun Tao, 82 x 54 cm.
陸運濤夫人像，北京徐悲鴻紀念館藏Mrs Lu Yun Tao sitting for the portrait at Xu Beihong's studio.
徐悲鴻在江夏堂中為陸運濤夫人畫像。



1302

1303

XU BEIHONG (1895-1953)*War-Horse and Calligraphic Couplet*

A set of three hanging scrolls, ink and colour on paper / ink on paper
War-Horse measures 121 x 69 cm. (47 ¾ x 27 ¼ in.)

Calligraphic Couplet each scroll measures 127 x 26.5 cm. (50 x 10 ⅜ in.)

Both inscribed and signed, with one seal of the artist

Dated seventh month, twenty-eighth year (of the Republic, 1939)

Dedicated to Huaizhun (3)

NOTE:

The recipient of the couplet is Han Huaizhun (1892-1970), a Chinese Singaporean who was born in Wenchang, Hainan Province. He was also a well-known archaeologist, historian, and planting expert. In the 1930s, he succeeded in assembling a great collection of cultural relics. He was widely acquainted with scholars and artists, and had a close friendship with Xu Beihong.

HK\$2,500,000-3,500,000**US\$330,000-450,000**

Xu Beihong loved painting horses. The horses he depicted were fearless battle horses raised in vast deserts and plains. Characterized by long legs, a slender body, a broad nose, a raised chest and a high-carried tail, Xu's horse always stayed alert and kept its sight far ahead - even while grazing and resting. Xu portrayed his horses to symbolize bravery and high morale, thereby encouraging soldiers to never stop advancing when fighting against their enemy.

Xu Beihong dedicated this work to Han Huaizhun (1892-1970), a good friend whom he met in Singapore. Xu's commitment to this fine work can be seen in the careful planning and execution of the horse's weight, its posture, the spatial arrangement, and the astounding painterly quality. The aura of this painting and Xu's inscription of Du Fu's poem "*He neighs mournfully thinking of battle, and stands in pride facing the grey-blue sky*" share with viewers a sense of solemnity and resonate with the historical account of the Tianshui Revolt during the Three Kingdoms period (AD 228). As the poem echoes the horse's facial expression and posture, the viewer can imagine the presence of both Du Fu and the horse, in addition to fully experiencing the painting both visually and semantically.

I remember grinding ink for my father when I was young: it was a very labour-intensive process that took me an hour to prepare a large bowl of ink which he would use in a single day. When the hour was late, he would use the remaining ink to write large calligraphic couplets. He had the lifelong habit of being very abstemious in his use of ink but always insisted to never use leftover ink from the day before. I am almost certain that the current calligraphy couplet was written with the unfinished ink in Han Huaizhun's garden. The couplet is composed of lines from two poems: the first half is from Tang poet Wang Wei's famous poem about a farewell blessing, "*I urge you, my dear friend: finish another cup of wine: Westwards beyond Yang Guan, no friends can be seen again!*", while the second part is from Li Bai's poem, when Li asked his son to lavishly exchange a horse for drinking wine, "*Let us drink to our heart's content until we get rid of all the sorrows since ancient time!*" By merging the two poems, Xu Beihong sought an ideal visual balance while expressing his ambivalent feelings of helplessness and pride that he earned battling against his own fate. The running-standard script is rarely used by Xu, but under his brush, every character breaks through its own constraints to convey a fluid and magnificent visual effect.

**徐悲鴻 哀鳴思戰鬥／書法對聯 設色紙本／水墨紙本
立軸三幅 一九三九年作**

《馬》題識：哀鳴思戰鬥，迴立向蒼蒼。
 卅八年（1939）七月，悲鴻。

鈐印：徐

《書法對聯》題識：勸君更盡一盃酒，與爾同消萬古愁。
 槐準先生雅教，卅八年（1939年）七月悲鴻寫於星洲。

鈐印：鴻爪

註：上款人韓槐準（1892-1970）為新加坡華僑，著名考古學家、歷史學家及種植專家，出生於海南省文昌縣。1930年代已在文物收藏方面頗有成就，廣交文人雅士，與徐悲鴻交情深厚，其「愚趣園」、「愚趣齋」之匾額便出自徐悲鴻之手。1942年日軍占領新加坡期間，韓氏更幫助徐悲鴻保存及運出其留於星洲之收藏文物及作品，今徐悲鴻紀念館中不少作品便是當時所保存下來的。

馬同樣是東西方畫家一致鍾愛的題材。在中國，更是各朝各代都有畫馬的名家高手。但他們都有一個共同的弱點“畫肉不畫骨”。不能如“庖丁”那樣洞察生理結構特點和骨骼肌肉的運動規律，自然無法傳達出強烈動態。而對象又是整日無所事事，養尊處優的皇家廐馬，已然喪失了勇敢奮起的氣質精神。

“徐悲鴻的馬”則是生長於荒原大漠之上，“相期效死得長征”“風入四蹄輕”“真堪托死生”的戰馬，是以長腿、瘦身、闊鼻、挺胸、鬃尾飛揚為標誌，“向前敲瘦骨，猶自帶銅聲”的天馬，即使它在食草、小憩之時，也依然保持著高瞻遠矚、志在千里的雄姿。寄託著畫家不畏犧牲、勇衝敵陣，所向披靡，一往無前的精神。

這幅立馬是為在新加坡結識的好友韓槐準先生所作。為一位優秀的朋友作畫，先君格外盡心盡力，把神駿的體積感、空間感、品質感傳達得令人讚歎，仿佛正在天水城外古寺中吟頌“哀鳴思戰鬥，迴立向蒼蒼”的杜甫和馬一起出現在畫面之中。觀眾與繪畫作者、繪畫物件的審美融為一體，這就是徐悲鴻的馬和他筆下的其它動物為這一千年畫種開闢的前所未有的境界。

記得少時常為父親磨墨，每次都要用全手握住六棱形的大墨塊，需研一個小時，才能研好這一滿池的墨，夠用一整天。如果天色已晚，墨尚未用完，他便用它來書寫大幅對聯。他“惜墨如金”，從不使用宿墨，是他一生特有的習慣。此幅想必是他在好友韓槐準家的紅毛丹園用餘墨所書。“勸君更盡一杯酒，西出陽關無故人”是唐代大詩人王維的名句，是為遠行的朋友們送別時的祝語。“與爾同消萬古愁”則是李白叫兒子把自己的珍寶一五花馬、千金裘拿去換酒時的豪言。先君從兩首唐詩中各取一句，組此聯句書寫，是他的一種審美享受，更是傳達自己對人生的感悟。其中或有些許無奈，但是更多的是與命運抗爭的豪情和意氣風發。此幅書法使用了行楷，巧妙地以少數行書打破純楷書的嚴謹勻一。在字形上，他融匯研習真、草、篆、隸各體之所得，呈現出雄強高古的審美，每一個字都在全力突破正四方形的束縛，給人以雄渾流暢，吞吐大荒的美感。

與尔同消萬古愁

廿六年七月裴鴻寫于里海



勸君更盡一盃酒

槐準先生雅教

1304**XU BEIHONG (1895-1953)***Lion and Snake*

Scroll, mounted and framed, ink and colour on paper

92 x 89 cm. (36 ¼ x 35 in.)

Inscribed and signed, with one seal of the artist

Dated winter, twenty-seventh year (of the Republic, 1938)

Dedicated to Shaolu (Lau Siului)

NOTE:

The recipient of the painting is Liu Shaolu (Lau Siului, 1900-1996), born in Guangzhou, Guangdong Province. Liu established the Jiuhuatang Stationary Shop in Guangzhou and migrated to Hong Kong in 1948 where he founded the mounting studio Jiuhuatang. He was interested in Chinese painting and calligraphy and contributed to promoting the art. He provided valuable support and assistance to the exhibitions of various well-known artists which gave him the opportunity to collect masterpieces that later formed his renowned Taiyilou Collection.

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

In the history of Western art, the lion and the horse are both important and recurrent themes as they signify the brave and the invincible. The earliest painting of a lion can be traced back to the Assyrian Empire, all the way to 19th century French painters Théodore Géricault and Eugène Delacroix. Often these paintings depict scenes of violence, such as hunting or battles between lion and human or other beasts. Xu Beihong's lion paintings are very different, for he said "I love to paint lions because I like their calm demeanor. I have seen them smile, I have touched them in proximity, I have heard them roar angrily, and I have watched them dance." The lion under his brush is humanized with a noble character, and through the depiction of a lion Xu praised his national spirit in all its greatness. Works such as *Wounded Lion*, *Galloping Lion*, and the highly metaphoric work *Lions at the Hilltop* all demonstrate the strength of this noble animal. Xu also painted the theme of *Lion and Snake* many times, with a lion looking down on a poisonous snake to symbolize the pride of his nation. Xu exaggerated the muscle tone and the bone structure of the lion, so that from a close-up perspective it looks even more imposing. During the Renaissance Michelangelo mastered the art of figure painting by having a thorough understanding of the human body and using perspective to create a specific visual effect; Xu Beihong undoubtedly mastered such skills and manifested them in his animal paintings.

徐悲鴻 側目 設色紙本 鏡框 一九三八年作

題識：少旅先生教正。廿七年（1938）冬日，悲鴻。

鈐印：江南布衣

註：上款人劉少旅（1900-1996）出生於廣州，為廣州著名九華堂簾扇莊主人，後於1948年遷港定居，設立香港九華堂從事書畫裝池。對中國書畫有濃厚的熱忱，曾協助多位書畫名家籌劃展覽，積極推廣書畫藝術，因此與許多書畫家深交，其「太乙樓」之收藏豐富。

以獅、馬為例，它們曾是西方繪畫的主要題材，象徵勇猛和無敵。在西方美術史上，畫獅歷史可上溯到巴比倫和亞述，直到19世紀的Géricault（籍裡柯）和Delacroix（德拉克羅瓦）。其題材表現都是獅與人、與獸的廝殺。尤其是人獵獅、獅攫馬的場面，以鮮血、殺戮尋求感官的刺激。但是悲鴻公的獅則不同，他畫的雄獅具有高貴的人性，飽含畫家的讚許和憧憬。正如他讚美獅子的長詩所說：“平生好寫獅，愛其性和易。亦曾觀憨笑，亦曾親芳澤。亦曾聞怨啼，亦曾觀舞躍。”他畫的獅如君子一般高貴，尤其是寄託了對偉大民族精神的讚美，《負傷之獅》、《飛將軍從天而入》，直以至諧音傳達強烈寓意的《會師東京》都在期待這頭被西方稱為睡獅的英雄奮然振起，昂然屹立。他反復多次地畫《側目》，以雄獅向毒蛇投去不屑的目光表達中華民族的自尊。蛇的嘴已張到最大，但在肌骨雄強，體形巨大的獅子面前顯得那樣渺小。作者借助了對動物主要肌肉、骨骼的突出和誇張，特別是它們在大角度透視中傳達出的獨特魅力。使畫面力度達到空前。這本是文藝復興巨人米開朗基羅獨步天下的畫人體的本領，要求畫家具有堅卓的寫物造型能力。悲鴻公把它巧妙地運用到了動物畫中。



少旅先生教正
廿七年冬
蔡鴻

1304

1305

XU BEIHONG (1895-1953)

Four Happiness

Scroll, mounted and framed, ink and colour on paper

76.5 x 36 cm. (30 1/8 x 14 1/8 in.)

Inscribed and signed, with one seal of the artist

Dated eighth month, thirtieth year (of the Republic, 1941)

Dedicated to Jincun

NOTE:

The recipient of the painting is Zheng Jincun (?-1967), a Malaysian Chinese poet, who became friends with Xu Beihong, Luo Qingquan, and Sun Shaoqi.

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

US\$130,000-190,000

徐悲鴻

四喜圖

設色紙本

鏡框

一九四一年作

題識：今邨先生惠教，卅年（1941）八月，悲鴻。

鈐印：徐

註：上款人鄭今邨（?-1967）為馬來西亞華僑詩人，與徐悲鴻、駱清泉、孫少侵等人熟識。

Four Happiness is a classic composition – at the bottom of the painting three magpies are chirping to the magpie standing on a higher branch, as if they are chatting with each other. Each magpie has a round body standing in a rhythmic posture. To compose the magpie, Xu Beihong drew two oval shapes to form the body, with thick ink strokes to paint the tail, talons and beak. A small blue area is painted at the lower body to suggest auspiciousness. Xu chose a grey coloured paper, and applied a white powder pigment to paint the body of the magpie, accentuating the contrast with the thick black ink. Juxtaposing this strong distinction are the red leaves painted in diluted colours throughout the background. As the four magpies stand in unique postures facing different directions, the composition is full of movement and overflows with the joy of life.

《四喜圖》是藝術表現以少勝多的經典。下面三隻喜鵲與上面的那只在相互招呼，似在交談。兩個橢圓形狀組成的鳥身上使用濃墨的尾、爪和長喙，組成豐裕而富有韻律感的形狀。畫家獨創出在灰底紙上運用白粉表現鳥身白色部分的技法，使得畫面黑白灰關係格外鮮明。加在鳥身、尾相接之處的一點藍色和象徵喜慶、卻又淡雅動人的紅葉，令畫面色彩交響，鳥兒向幾乎全正面和全背面角度望去的透視動態，更使畫面生趣盎然。





1306

XU BEIHONG (1895-1953)

Sparrows on Willow

Scroll, mounted and framed, ink and colour on paper
68.7 x 29 cm. (27 x 11 3/8 in.)

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

NOTE:

The recipient of the painting is Han Yuefeng, the son of Han Huaizhun.

HK\$300,000-500,000

US\$39,000-64,000

徐悲鴻 柳雀圖 設色紙本 鏡框

題識：嶽豐仁侄存玩，悲鴻。

鈐印：悲鴻

註：上款人為韓槐準之子韓嶽豐。

Sparrows are one of Xu Beihong's favourite subjects. He often called sparrows "the little things" and claimed that he had emotions attached to small, ordinary things inconspicuous to most people. Sparrows are free, brave and smart, they chirp happily every morning to announce the beginning of a day. Artists throughout history have been very fond of birds - Claude Monet compared his paintings to spring mornings, with birds chirping joyfully in the background. Xu painted soft and slender willows in light grey brushwork, presenting to viewers a minimal composition and the sparrows in their full liveliness.

麻雀也是悲鴻公喜愛的題材，他常稱其為“小東西”，說自己的感情常常寄託在這些隨處可見、又不起眼的“小東西”身上。它們自由自在，勇敢聰明，每天發出歡快的叫聲，宣佈新的一天開始。印象派的創始人莫內就曾把自己的繪畫比喻成春天的早晨，小鳥在枝頭的歡鳴。可見畫家們都很鍾愛小鳥。悲鴻公為了突出小鳥的可愛，沒有讓畫面上出現增加沉重感的交錯枝幹。而是運用輕盈而挺拔的柳條組成灰色的背景，最簡潔而又最大程度地構成愉悅清和的環境。



1307

1307

XU BEIHONG (1895-1953)

Black Pig

Scroll, mounted and framed, ink on paper

48.1 x 57.5 cm. (18 7/8 x 22 5/8 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Ruqi (Tchang Ju Chi)

NOTE:

The recipient of the painting is Zhang Ruqi (Tchang Ju Chi, 1905-1944), a native of Chaozhou, Guangdong province. Zhang was an important promoter of art-related activities in the Chinese community in Singapore before the Second World War and was recognized as the founder of modern painting in Singapore. In 1936, he became the founding Chairman of the Singapore Society of Chinese Artists and hosted Xu Beihong in his home when Xu came to Singapore for art events.

HK\$400,000-600,000

US\$52,000-77,000

徐悲鴻

墨豬

水墨紙本

鏡框

題識：汝器仁兄存，悲鴻寫。

鈐印：悲鴻

註：上款人張汝器（1905-1944），廣東潮州人，為新加坡戰前華社美術活動的重要推手，被認為是新加坡現代繪畫藝術的奠基者。1936年成為華人美術研究會創會主席，曾接待來新加坡舉辦活動的徐悲鴻客居其家中。

As Xu Beihong was very fond of traditional Chinese customs and practices, he would paint Zhong Kui every year at the Dragon Boat Festival, and would only paint the eyes of Zhong Kui at noon time. He would also paint Chinese zodiac animals as birthday gifts to friends and relatives. Xu often painted pigs for his friends, a subject that most other artists resisted. In *Black Pig*, Xu painted a round and robust body with strong limbs and bright eyes looking straight ahead. Intelligent and adorable, the black pig is animated under Xu's brushstrokes that thoroughly express form, volume and quality.

在藝術創作中先君十分喜愛和尊重中國傳統風俗，例如他每年端午節都畫鍾馗，在正午畫眼睛，以“畫龍點睛”之法突出鎮鬼英雄的神采。為親戚朋友畫生肖之屬也是他常盡的“秀才人情”。一般畫家很少畫或者說大多數畫家終身未觸及過的豬卻是他為朋友們常畫的。此作中的豬身體渾圓，壯碩有力。在五官的塑造上特別著力表現直視前方、炯炯有神的眼光。對四肢的刻畫堅實、生動，每筆都把形狀、體積、品質感同時完成，表現出動物機敏、靈活、可愛的特點。

徐悲鴻的南洋足跡

XU BEIHONG'S JOURNEY IN SOUTHEAST ASIA



1937年至1942年間，徐悲鴻離開中國，前往東南亞及印度等地。本專輯之作品反映了徐氏此段旅程中的人生經歷、藝術成就及人際交往。畫家結交諸多朋友，他們贊助畫展，提供下榻，並與悲鴻談藝論道。本專輯中多件作品即贈予該地區之諸位友好，尤其可貴的是，其中亦呈現數件畫家朋友贈送徐悲鴻之作品。

徐悲鴻一生中訪歐不下五次。1938年底至1939年初，他乘荷蘭“萬福士”號郵輪經香港前往新加坡。在香港停留期間，他與諸位本地畫家見面，包括陳福善、余本和王少陵等人，來自不同地區不同背景的畫家得以互相交流藝術理念。

徐悲鴻1939年到訪印度，尤以他與泰戈爾（1871-1951）的見面為標誌性事件，泰戈爾是印度現代繪畫的關鍵人物，亦是著名的詩人。這次訪問使徐悲鴻創作出多幅特別作品，包括《甘地像》（編號1308）及色彩明麗的大吉嶺風景水彩畫（編號1309）。

From 1937 to the 1942, Xu Beihong left China and travelled to Southeast Asia and India. This collection celebrates Xu's extraordinary journey, artistic achievements, and the friendships he developed in this important period. Xu's friends supported his exhibitions, provided accommodation, as well as discussed art with him. Many works in the collection are dedicated to these individuals, and for works painted by other artists, dedicated to Xu Beihong himself.

Throughout his life Xu Beihong had in total visited Europe five or six times. At the end of 1938 and beginning of 1939, he travelled on Dutch cruise Van Heufze to Singapore via Hong Kong. During his stay in Hong Kong, he met with fellow artists Luis Chan (Chen Fushan), and Yee Bon (Yu Ben), and Wang Shaoling to exchange ideas on art and art theories.

Xu's visit to India in 1939 is famously documented by his meeting with Abanindranath Tagore (1871-1951), one of the key artists who developed modern Indian painting as well as a noted writer. This visit also inspired Xu Beihong to paint unconventional works, such as Portrait of Gandhi (Lot 1308) and the three stunning watercolour landscapes of Darjeeling (Lot 1309).



Tagore (left) and Xu Beihong.
泰戈爾（左）與徐悲鴻。



Wang Shaoling (left) and Xu Beihong in 1935.
1935年王少陵（左）與徐悲鴻。



1308

1308

XU BEIHONG (1895-1953)

Portrait of Gandhi

Scroll, mounted and framed, charcoal on sketch paper
24.8 x 18.7 cm. (9 ¾ x 7 ⅜ in.)

EXHIBITED:

Changsha, M. L. Art Museum, *Spring Blossoms – Xu Beihong in Southeast Asia (1939-1942)*, 27 April – 15 June 2019.

LITERATURE:

Huang Xiao and Xu Ji ed., *Spring Blossoms – Xu Beihong in Southeast Asia (1939-1942)*, Hunan Fine Arts Publishing House, Changsha, March 2019, p.170.

HK\$150,000-200,000

US\$20,000-26,000

徐悲鴻

聖雄甘地

炭筆紙本

鏡框

展覽：長沙，美倫美術館，“春風得意—徐悲鴻在南洋1939-1942”，2019年4月27日至6月15日。

出版：黃嘯、徐驥主編，《春風得意—徐悲鴻在南洋1939-1942》，湖南美術出版社，長沙，2019年3月，第170頁。



1309

XU BEIHONG (1895-1953)

Spring of the Himalayas/Sunset in Darjeeling/Mountain Forest

A set of three scrolls, mounted and framed, watercolour on paper

Two scrolls measure 24 x 30 cm. (9 ½ x 11 ¾ in.)

One scroll measures 25.5 x 34 cm. (10 x 13 ⅝ in.)

Spring of the Himalayas inscribed and signed, with one seal of the artist

Dated Tomb-sweeping Day, twenty-ninth year (of the Republic, 1940)

(3)

EXHIBITED:

Changsha, M. L. Art Museum, *Spring Blossoms – Xu Beihong in Southeast Asia (1939-1942)*, 27 April – 15 June 2019.

LITERATURE:

Huang Xiao and Xu Ji ed., *Spring Blossoms – Xu Beihong in Southeast Asia (1939-1942)*, Hunan Fine Arts Publishing House, Changsha, March 2019, pp.164-169.

NOTE:

This painting will be featured in the upcoming book *Complete Works by Xu Beihong: Oil Paintings*, edited by Fan Di'an and Xu Qingping, to be published by China Youth Publishing Group.

HK\$500,000-700,000

US\$65,000-90,000

徐悲鴻 喜馬拉雅之春／大吉霞光／山之林 水彩紙本 鏡框三幅

《喜馬拉雅之春》

題識：廿九年（1940）清明大吉嶺掃墓，悲鴻。

鈐印：徐

展覽：長沙，美倫美術館，“春風得意—徐悲鴻在南洋1939-1942”，2019年4月27日至6月15日。

出版：黃嘯、徐驥主編，《春風得意—徐悲鴻在南洋1939-1942》，湖南美術出版社，長沙，2019年3月，第164-169頁。

註：本作即將收錄出版於范迪安、徐慶平主編的《徐悲鴻全集》油畫卷，中國青年出版社。

這次展出的三幅水彩均是1940年4月5日前後先君悲鴻公在喜馬拉雅山大吉嶺所作的寫生。在長年的緊張工作之後，這是他極其少有的放鬆時刻，他也隨身攜帶了最為便捷的繪畫工具—水彩紙筆與顏色。

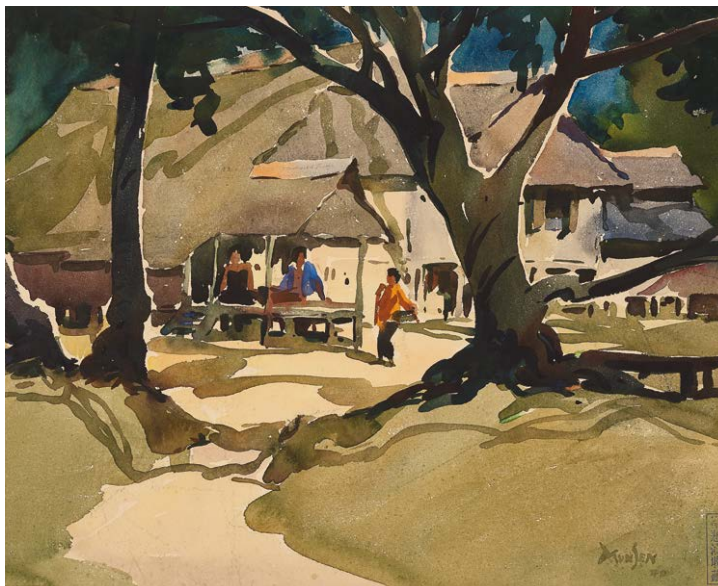
《山之林》無疑是畫家對大吉嶺的第一印象。沉鬱茂密的森林佔據了畫面近三分之二的空間，紫色的背光山影酣暢淋漓，在紙上巧妙的留白組成了雪山的受光部分，極淺的一點藍色讓天空顯得無比澄淨透明。前後幾層的樹木都是乘濕時以極盡變化的用筆組合而成。令人感到一種一吐積鬱、盡情呼吸的痛快。

《大吉霞光》為極其迅速地捕捉大自然脈搏的傑作。從黃到橙，再到淺藍色的天空顏色，過渡得那樣生動自然，紙上留白而成的太陽正在冉冉升起，噴薄而出。暫時還處在黑暗中的樹木，每棵都是由四五筆色塊一揮而就畫出，畫家同時隨手勾勒枝幹，“但取簡約，以求大和”，表現出捕捉最美瞬間的過人本領。樹的動態配合空中紫色雲朵的飄動，令畫面具有強烈的動感，引人入勝。

1309

《喜馬拉雅之春》寧靜而深沉，巨大的蒼穹給人以馳騁遐想的自由，雪山已經隱入雲中，讓前景上的紅土山丘分外突出。畫家著意刻劃了位於畫面正中的巨木。它堅實挺拔，在高海拔的惡劣環境中，歷盡滄桑而傲然聳立，這是以樹自況的中國傳統畫法的巧妙運用。此時的畫家故園已成灰燼，他孤身一人，在異國他鄉的清明時節，在炎黃子孫懷念逝去的親人之際，借助百年巨樹以自喻，抒發自己的思鄉之情。

水彩在19世紀個體的藝術表達發展到高峰時成為最普及、最能抒發情感、個性的畫種，悲鴻公的悲天憫人、懷人思鄉也借助于它留給觀眾以巨大的感動。1938年，悲鴻公從香港出發，經在他將最主要的精力用於經年累月地創作主題性繪畫的生涯中，這些水彩畫以其特有的優雅、放鬆、展現出中國畫家在這一畫種上更為概括、深邃的特點。因此，對於喜愛他博大精深藝術的收藏者來說，尤其難得與珍貴。



1310

1310

YANG MANSHENG (1896-1962)

Living in the Forest

Scroll, mounted and framed, watercolour on paper

38.5 x 47.5 cm. (15 1/4 x 18 3/4 in.)

Inscribed and signed by the artist

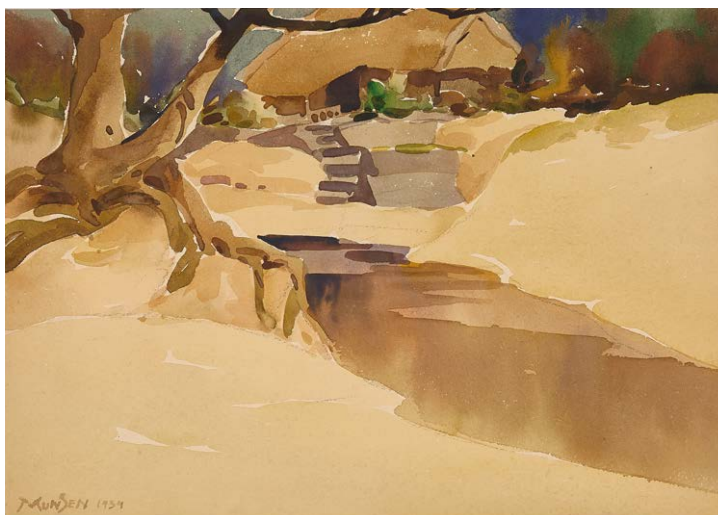
Dated 1940

HK\$30,000-40,000

US\$3,900-5,100

楊曼生 林間逸趣 水彩紙本 鏡框 一九四〇年作

題識：Mun Sen 40。



1311

1311

YANG MANSHENG (1896-1962)

Cottage

Scroll, mounted and framed, watercolour on paper

27.4 x 38.6 cm. (10 3/4 x 15 1/4 in.)

Inscribed and signed by the artist

Dated 1934

HK\$30,000-40,000

US\$3,900-5,100

楊曼生 林中小徑 水彩紙本 鏡框 一九三四年作

題識：Mun Sen 1934。



1312

1312

YANG MANSHENG (1896-1962)

Beach

Scroll, mounted and framed, watercolour on paper

38.7 x 54.7 cm. (15 1/4 x 21 1/2 in.)

Inscribed and signed by the artist

Dated 1951

HK\$30,000-40,000

US\$3,900-5,100

楊曼生 熱帶沙灘 水彩紙本 鏡框 一九五一年作

題識：曼生1951 Mun Sen。



1313

1313
YEE BON (1905-1995)

Fishing Port

Scroll, mounted and framed, watercolour on paper
22.3 x 33 cm. (8 ¾ x 13 in.)
Signed, with one seal of the artist

HK\$30,000-40,000

US\$3,900-5,100

余本 漁港 水彩紙本 鏡框

款識：YEE BON。

鈐印：余本

1314
YEE BON (1905-1995)

Workers Loading Ship

Scroll, mounted and framed, watercolour on paper
24 x 33.2 cm. (9 ½ x 13 ⅛ in.)
Signed, with one seal of the artist

HK\$30,000-40,000

US\$3,900-5,100

余本 船邊勞動的人 水彩紙本 鏡框

款識：YEE BON。

鈐印：余本



1314

1315
WANG SHAOLING (1909-1989)

Statue Square

Scroll, mounted and framed, watercolour on paper
26 x 35.4 cm. (10 ¼ x 13 ⅞ in.)
Inscribed and signed, with one seal of the artist
Dated 1936
Further inscribed by the artist on the back

NOTE:

Wang Shaoling (Wong Siu Ling), a native of Taishan, Guangdong, was one of Hong Kong's first generation artists. In 1913, he moved to Hong Kong and studied Western painting. In 1935, Wang and some Hong Kong artists such as Luis Chan joined the Hong Kong Arts Society where he met Xu Beihong. In 1937, together with Li Tiefu and Yee Bon, Wang went to visit Guilin with Xu Beihong. In 1938, with the encouragement of Xu Beihong, Wang left Hong Kong for the United States to further his studies in art at the California School of Fine Arts. He specialised in oil and watercolour painting.

HK\$30,000-40,000

US\$3,900-5,100

王少陵 皇后像廣場 水彩紙本 鏡框 一九三六年作

題識：S. LING 36。

鈐印：陵

畫家題於作品背面：

「象牙之塔」。一九三六年之秋後，寫於香港之市中心區。這是兩個不同世紀的建築物。（前的是皇后像，之後的是改建之匯豐銀行。）反映出人類思想和物質文明的演進。

註：王少陵，廣東台山人，為香港著名旅美畫家。1913年移居香港，後於香港學習西畫。1935年與陳福善等香港藝術家加入香港文藝協會，並與徐悲鴻結識。1937年他曾與香港畫家李鐵夫、余本一同與徐悲鴻遊桂林。1938年在徐悲鴻的鼓勵下決定赴美留學，進修於三藩市加州美術專科學校，此後譽響美國。其畫作多為油畫與水彩畫。



1315

1316

LUIS CHAN (CHEN FUSHAN, 1905-1995)

Sailing on the River

Scroll, mounted and framed, watercolour on paper

27.5 x 36.7 cm. (10 7/8 x 14 1/2 in.)

Inscribed and signed by the artist

Dated 1938

Further inscribed and signed by the artist on the

mounting

Dated 23 December, 1938

Dedicated to Peon (Xu Beihong)

HK\$30,000-40,000

US\$3,900-5,100

陳福善 划船 水彩紙本 鏡框 一九三八年作

題識：L.C. 1938。

畫家裱邊題：To Peon, from Luis Chan 23/12/38



1316

1317

LUIS CHAN (CHEN FUSHAN, 1905-1995)

Two Fishing Boats

Scroll, mounted and framed, watercolour on paper

36.5 x 25.5 cm. (14 3/8 x 10 in.)

Inscribed and signed by the artist

Dated 1938

Further inscribed and signed by the artist on the

mounting

Dated 13 December, 1938

Dedicated to Peon (Xu Beihong)

HK\$30,000-40,000

US\$3,900-5,100

陳福善 雙舟 水彩紙本 鏡框 一九三八年作

題識：L.C. 1938。

畫家裱邊題：To Peon, from Luis Chan 23/12/38



1317

1318
HUANG DAOZHOU (1585-1646)

Calligraphy

Album of fourteen leaves, ink on silk
Each leaf measures 26 x 15.7 cm. (10 ¼ x 6 ½ in.)
Inscribed and signed, with two seals of the artist
Dated first month, *guiwei* year (1643)
Titleslips and colophons by Xu Beihong (1895-1953), Zhang Shizhao (1881-1973) and Qi Gong (1912-2005).
Dated 1953

NOTE:

On the last page of this album, Xu Beihong wrote a colophon commenting on the life and artistic achievement of Huang Daozhou. There are traces of pencils written between the brushstrokes, which is not uncommon in Xu Beihong's colophon of classical paintings and calligraphy. Xu Beihong cherished classical paintings and calligraphy, and he was cautious when he writes colophons. An example is the Yuan dynasty anonymous work *Hunting*, currently in the Xu Beihong Memorial Museum Collection (Fig. 1).

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

US\$100,000-150,000

黃道周 陽山遇寇詩 水墨絹本 冊頁十四開

題識：（文不錄）。癸未（1643年）正月，世胄述舊，黃道周頓首。

鈐印：黃道周印、史周氏

徐悲鴻鑑藏印：八十七神仙同居

徐悲鴻題封面：黃石齋陽山遇寇詩。悲鴻。
一九五三年二月以畫馬一幅易得。

鈐印：徐悲鴻

章士釗題扉頁：（文不錄）。

悲鴻得此冊後，殊愜心願，即遣伴屬予題字。
吾詩久就因循，未書諸冊，而悲鴻化去，
負友生前諾責，良愧良愧。
癸巳（1953年）冬，孤桐章士釗。

鈐印：章士釗印、行巖

啓功題跋：（文不錄）。一九五三年三月三十日，啓功。

鈐印：啓、啓功之印、元白居士

啓功再題：（文不錄）。漳浦集原刊不易見，
此從重刊本錄，有無排誤之字不可知。
啓功再書。

鈐印：啓、啓功之印、元白居士

徐悲鴻題跋：（文不錄）。一九五三年，悲鴻題。

鈐印：江南布衣

註：本冊頁末頁徐悲鴻題跋，評論黃道周生平及藝術水平。毛筆字跡間有鉛筆打稿痕跡，這在徐悲鴻為古書畫題跋中并不罕見。徐悲鴻珍愛古代書畫，題跋時多小心謹慎，務求工整不傷畫面。詳見附圖徐悲鴻紀念館藏元無款《射獵圖》（圖1），亦為同例。

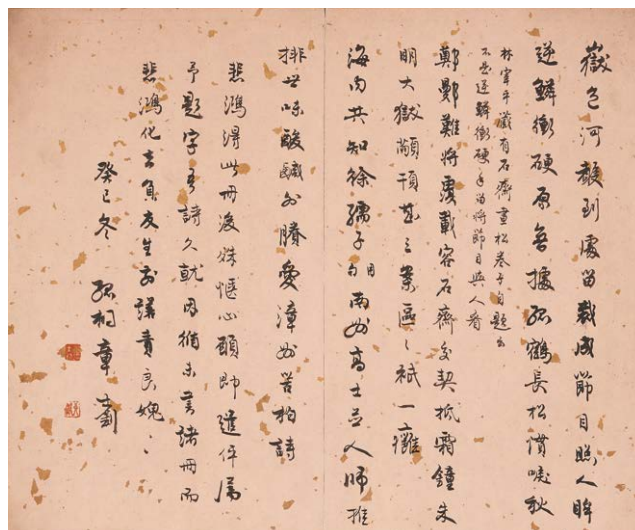
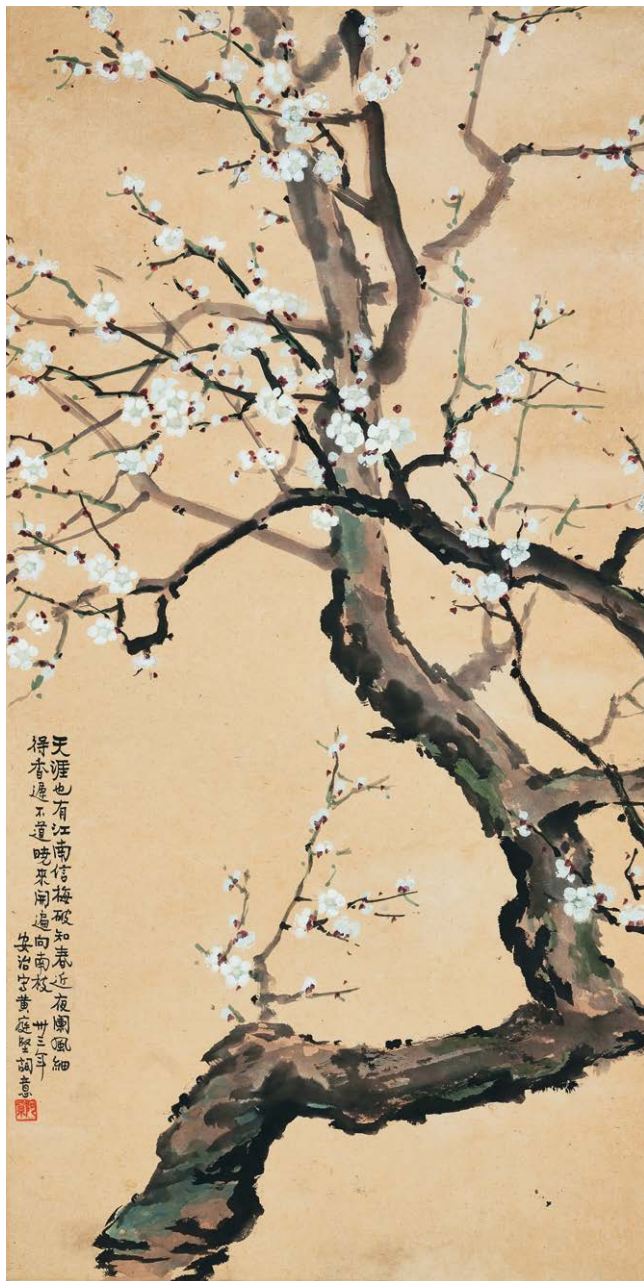


Fig. 1
圖1



1319

1319
ZHANG ANZHI (1911-1990)
Plum Blossoms

Scroll, mounted and framed, ink and colour on paper
90 x 45.4 cm. (35 3/8 x 17 7/8 in.)
Inscribed and signed, with one seal of the artist
Dated thirty-third year (of the Republic, 1944)

HK\$15,000-25,000

US\$2,000-3,200

張安治 暗香疏影 設色紙本 鏡框 一九四四年作

題識：天涯也有江南信，梅破知春近。
夜闌風細得香遲，不道曉來開遍，向南枝。
卅三年（1944），安治寫黃庭堅詞意。

鈐印：阿紫

Paul Ozoux served as a military delegation to the French Embassy in China during the Second World War, and was also a staff member of the Military Attaché. Ozoux stationed in Chongqing in the 1940s, and was awarded the Yunxiao Medal after the war by the Nationalist Government in 1948. Both paintings were gifted to him during Ozoux's time in Chongqing by Xu Beihong and his student Zhang Anzhi. Ozoux and his family later moved to Southeast Asia, and the paintings were hung in their home and remained with the family.

何書博，於二戰時期以步兵上尉軍銜任職於法國駐華軍事代表團，亦是法國大使館武官處職員，四十年代駐重慶，並於1948年戰後榮獲國民政府頒發之雲鷹勳章。此兩幅作品應為何氏駐重慶時得自徐悲鴻及弟子張安治，後何氏及家人遷居東南亞，作品一直懸掛於家中，傳承至今。



The French Embassy staff card of Paul Ozoux.
何書博駐華使館職員證



Paul Ozoux's son with *Galloping Horse* hanging at home in 1951.
何書博之子於家中與《奔馬》合影，1951年攝

1320
XU BEIHONG (1895-1953)
Galloping Horse

Scroll, mounted and framed, ink on paper
75.8 x 40.5 cm. (29 7/8 x 16 in.)
Inscribed and signed, with one seal of the artist
Dated summer, thirty-fourth year (of the Republic, 1945)

HK\$400,000-600,000

US\$52,000-77,000

徐悲鴻 奔馬 水墨紙本 鏡框 一九四五年作

題識：卅四年（1945）夏，悲鴻居磐溪。

鈐印：東海王孫



廿四年夏 慧鴻居 盤溪





1321

VARIOUS OWNERS

1321

XU BEIHONG (1895-1953)

Cat and Rock

Scroll, mounted and framed, ink and colour on paper

64.5 x 33.5 cm. (25 3/8 x 13 1/4 in.)

Inscribed and signed, with one seal of the artist

Dated summer, thirty-first year (of the Republic, 1942)

HK\$350,000-450,000

US\$45,000-58,000

徐悲鴻 貓石圖 設色紙本 鏡框 一九四二年作

題識：卅一年（1942）大暑，悲鴻。

鈐印：悲鴻



1322

1322

PAN TIANSHOU (1897-1971)

Bird on Rock

Scroll, mounted and framed, ink and colour on paper

81.5 x 41 cm. (32 1/8 x 16 1/8 in.)

Signed, with two seals of the artist

HK\$300,000-400,000

US\$39,000-51,000

潘天壽 鳥石圖 設色紙本 鏡框

款識：雷婆頭峰壽者。

鈐印：潘天壽印、阿壽

1323

PAN TIANSHOU (1897-1971)

Cat

Hanging scroll, ink on paper

137 x 45.3 cm. (53 7/8 x 17 7/8 in.)

Signed, with three seals of the artist

Titleslip entitled, inscribed and signed by the artist

Dated summer, *guisi* year (1953)

PROVENANCE:

According to the present collector, the artist gave the work directly to their mother. The collector's mother was a well-regarded master of embroidery arts and crafts in China. She worked at the Shanghai Arts and Crafts Institute and is a native of Zhejiang. Christie's Hong Kong presented another work from the same collection - *Bamboo Valley* (Lot 1368) in its 2016 Spring Auction. Both works bear the artist's personally inscribed title slips.

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

US\$160,000-230,000

潘天壽 墨貓 水墨紙本 立軸

款識：懶禿壽者草草。

鈐印：潘天壽印、阿壽、壽

畫家自題簽：潘天壽墨貓。

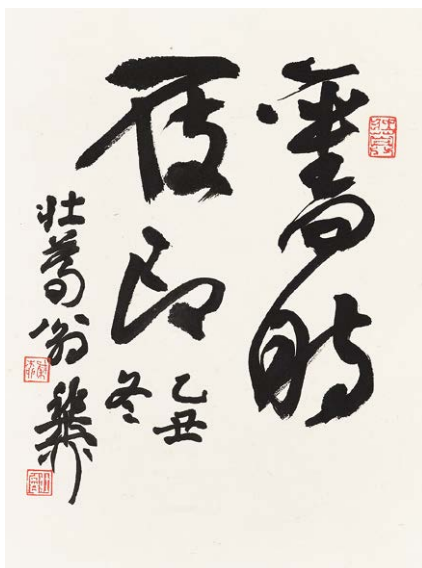
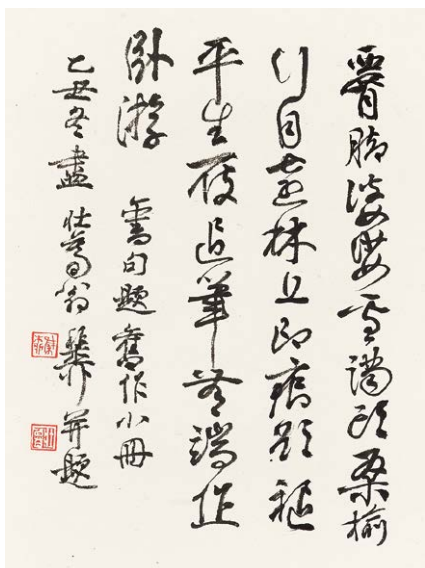
癸巳（1953年）炎暑，壽簽。

來源：據現藏家介紹，本作品為潘天壽直接贈予其母親，並傳承至今。

藏家之母為中國著名的刺繡工藝美術大師，任職於上海工藝美術研究所，並與潘天壽為浙江同鄉。佳士得於2016年春拍釋出《竹谷圖》（編號1368）亦來自此收藏，兩作均由潘天壽親自題簽。



PAN TIANSHOU, *Bamboo Valley*, Christie's Hong Kong 2016 Spring sale, Lot 1368, price realized HKD 18,040,000
潘天壽，《竹谷圖》，香港佳士得2016年春，編號1368，成交價港幣18,040,000



VARIOUS OWNERS

1324
XIE ZHILIU (1910-1997)
Landscapes

A set of ten scrolls, mounted and framed, ink and colour/ink on paper
 Each scroll measures 23 x 17 cm. (9 x 6 ¾ in.)
 Each scroll inscribed and signed, with a total of twenty-five seals of the artist
 Three scrolls dated *gengxu* year (1970)
 Two scrolls dated winter, *yichou* year (1985)

PROVENANCE:
 Christie's Hong Kong, Fine Chinese Modern Paintings, 26 May 2014, Lot 1586.

HK\$2,500,000-3,500,000 *US\$320,000-450,000*

謝稚柳 舊時履印 設色紙本／水墨紙本 鏡框十幅
 一九七〇／八五年作

題首：舊時履印。
 乙丑（1985年）冬，壯暮翁稚柳。
 鈐印：稚柳、壯暮（兩次）

1. 款識：稚柳。
鈐印：謝稚、稚柳、謝履
2. 款識：稚柳。
鈐印：魚飲、苦篁、謝履
3. 題識：庚戌（1970年），習悅齋畫記。稚柳。
鈐印：壯暮、稚柳、謝履
4. 款識：稚柳。
鈐印：謝稚之印、魚飲父
5. 題識：稚柳。習悅齋庚戌（1970年）畫記。
鈐印：魚飲、苦篁
6. 題識：習悅齋庚戌（1970年）畫記。稚柳。
鈐印：魚飲、苦篁、謝履
7. 款識：稚柳。
鈐印：魚飲、苦篁
8. 款識：稚柳。
鈐印：謝稚、稚柳

題跋：腰腳婆娑雪滿頭，桑榆行自遠林丘。
 印痕欲褪平生履，退筆無端作卧游。
 舊句題舊作小冊。
 乙丑（1985年）冬盡，壯暮翁稚柳並題。

鈐印：稚柳、壯暮

來源：香港佳士得，中國近現代畫，2014年5月26日，編號1586。





1325

1325

LIU HAI SU (1896-1994)

Mount Huang

Scroll, mounted and framed, ink and colour on paper

81 x 150 cm. (31 7/8 x 59 in.)

Inscribed and signed, with four seals of the artist

Dated autumn, *xinyou* year (1981)

PROVENANCE:

Acquired directly from the artist.

HK\$300,000-500,000

US\$39,000-64,000

劉海粟 潑彩黃山 設色紙本 鏡框 一九八一年作

題識：煙彌霧漫千山雪，峰巒突兀臥白雲。

虬吼龍吟萬壑松，玉屏丹嶂聳天風。

辛酉（1981年）九秋八上黃山登始信峰絕頂觀雲海奇景潑彩。

劉海粟年方八六。

鈐印：海粟不朽、金石齊壽、海粟歡喜、黃山是我師

來源：直接得自畫家本人。



1326

1326

LIU HAI SU (1896-1994)

Pine Trees

Scroll, mounted for framing, ink and colour on paper

122 x 277.5 cm. (48 x 109 ¼ in.)

Inscribed and signed, with four seals of the artist

Dated 1979

Further inscribed and sign, with one seal of the artist

Dated autumn, *dingmao* year (1987)

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

US\$110,000-150,000

劉海粟 古松 設色紙本 鏡片 一九七九年作

題識：擎天華嶽峰高，九州生氣風雷換，
雲岡千仞，濤聲萬里，紫煙生暖，
天矯擎空，崢嶸立節，乾坤新轉，
看千霄磅礴，蔥蔥鬱鬱，虬枝直，同舒腕，
最喜腥羶盡洗，去荆榛，征途夷坦。
百花齊放，層林競爽，五松長健。
琥珀（脂）凝，笙簧韻協，朝暉光燦。
正旌旗紅遍，江山錦繡，遂蒼生願。
《水龍吟》慶祝建國三十周年，欣研新墨寫古松并記。
劉海粟年方八十四。

鈐印：劉海粟印、一洗萬古凡馬空、藝海堂、虎步西洋東海

畫家又題：虬角龍鱗氣屈蟠，長風天末座生寒。
分明藝海無雙筆，勁節貞心紙上看。
丁卯（1987年）孟秋，劉海粟又題。
時在香港御花園，百歲開一。

鈐印：劉海粟



1327



1328

1327

XU GU (1824-1896)*Chrysanthemums*

Hanging scroll, ink on paper

113 x 22 cm. (44 ½ x 8 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated autumn, *bingxu* year (1886)

Dedicated to Zhuo'an

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 26 November 2007, Lot 1016.

HK\$180,000-280,000 US\$24,000-36,000虛谷 菊花 水墨紙本 立軸
一八八六年作

題識：拙菴先生正之。

丙戌（1886年）秋，虛谷。

鈐印：虛谷

來源：香港佳士得，中國近現代畫，
2007年11月26日，編號1016。

1328

WU ZHENG (1876-1949)*Green Landscape*

Hanging scroll, ink and colour on paper

133 x 33.5 cm. (52 ¾ x 13 ¼ in.)

Inscribed and signed, with two seals of the artist

Dated autumn, seventh month, *yichou* year (1925)**HK\$30,000-40,000** US\$3,900-5,100吳徵 青綠山水 設色紙本 立軸
一九二五年作

題識：惟山有松水有竹，野老時來煙霧宿。

匆匆世事等浮雲，乾坤不外吾茅屋。

乙丑（1925年）秋七月雨窗，

裱銅居士吳徵。

鈐印：裱銅居士、吳待秋

1329

HUANG SHANSHOU (1855-1919)*Birthday Celebration*Fan leaf, mounted and framed, ink and colour
on paper

19.5 x 53.5 cm. (7 ¾ x 21 ¼ in.)

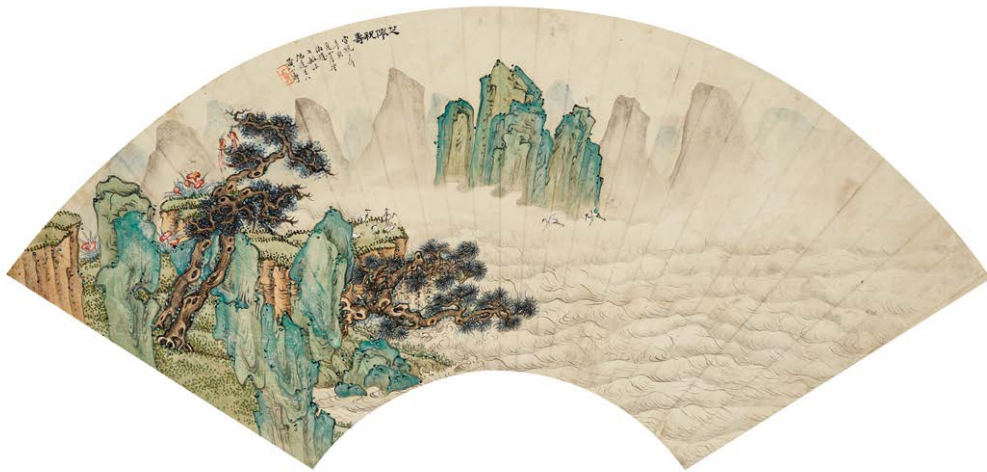
Entitled, inscribed and signed, with one seal of
the artistDated summer, fourth month, third year of the
Xuantong reign, *xin Hai* year (1911)**HK\$26,000-35,000** US\$3,400-4,500黃山壽 芝儂祝壽 設色紙本 扇面鏡框
一九一一年作

題識：芝儂祝壽。

宣統三年辛亥（1911）夏四月望，

倣趙文敏法。旭遲道人黃山壽。

鈐印：山壽



1329



1330

1330

WU HUFAN (1894-1968)/
ZHOU LIANXIA (1909-2000)

Lotus / Calligraphy

A pair of fan leaves, mounted and framed, ink and colour on gold paper/ink on gold paper
Each fan leaf measures 13 x 44 cm.
(5 1/8 x 17 3/8 in.)

Lotus:

Inscribed and signed, with two seals of the artist
Dated sixth month, *guisi* year (1953)
Dedicated to Madame Peili

Calligraphy:

Inscribed and signed, with two seals of the artist

Dated summer, *guisi* year (1953)

Two collector's seals

HK\$120,000-220,000

US\$16,000-28,000

吳湖帆/周鍊霞

設色金箋/設色紙本

粉荷/行書書法

扇面鏡框兩幅

一九五三年作

《粉荷》

題識：佩麗方嫂夫人屬畫。

癸巳（1953年）六月，吳湖帆。

鈐印：倩齋、吳帶當風

《行書書法》

題識：路轉一峯近，風兼子兩輕。

月波寒不定，烟岸夜難明。

鷗浦回篙影，漁梁布網聲。

西山同宿處，猿鶴待歸纓。

晚渡陽湖。佩麗夫人正腕。

癸巳（1953年）夏日，鍊霞學書。

鈐印：周氏、鍊霞

鑑藏印：世濤藏扇（二次）

1331

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. (63¼ x 17½ 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

PROVENANCE

Acquired from Dr Tan Tsze Chor (1911-1983), thence by descent

LITERATURE:*Jen I's Paintings 1840-1895*, Tan Tsze Chor, Singapore, pl. 55-58.**NOTE:**

Dr Tan Tsze Chor (1911-1983) was an early important collector of Chinese art from Southeast Asia, his collection was named "Cottage of the Fragrant Snow". Hailing from Chao'an, Guangdong province, Tan began his career as an apprentice and later founded two trading companies, "Chang Feng" and "Long Rong", selling specialty products from the Southeast Asian region. Because of his trade, Tan was widely known with his nickname "King of Pepper". Tan amassed an impressive and extensive collection of Chinese paintings, ceramics, ink stones and seals over four decades.

With a passion in Chinese paintings, Tan met artist Xu Beihong through fellow businessman Huang Manshi. Tan and Xu became very good friends, and at Xu Beihong's recommendation, Tan acquired over a hundred works by Ren Bonian that he subsequently published in the catalogue *Jen I's Paintings* in 1953.

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

- 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
- 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
- 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
- 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

來源：直接得自陳之初，並有家族傳承。

出版：《任伯年畫集》，陳之初，新加坡，圖版55-58。

註：陳之初（1911-1983）是東南亞早期的大收藏家，齋號“香雪莊主”。他祖籍廣東省潮安縣東鳳鄉，從學徒做起，創辦“長豐”和“隆榮”兩聯號，經營南洋土產致富，有“胡椒大王”之美譽。他收藏超過40年，主要為書畫、陶瓷、端硯和印章，數量龐大，難以估計。

陳之初喜好書畫，通過殷商藏家黃曼士結識畫家徐悲鴻。徐悲鴻鍾愛任伯年作品，將其推崇為“五百年第一人”。陳之初與徐悲鴻友誼深厚，通過徐悲鴻力薦，購藏海派畫家任頤（伯年）百件畫作，俱收錄於1953年出版的《任伯年畫集》中。



1331





1332

Wang Fuxiao, scholar name Yunmen, was an admirer of Li Ruiqing, who was well-known for his stone carvings. In the 1950s, Wang was a member of the "China Golden Stone Carving Research Society". The recipient of the works was the father of Wang Fuxiao. All six works in the collection were acquired by the current owner by descent.

王扶霄，字雲門，浙江鄞縣人。民國時期為上海著名實業家，熱愛藝術，收藏豐富，亦曾拜於李瑞清門下，不僅擅長書畫，亦精金石篆刻。上世紀五十年代時曾加入上海地區重要金石篆刻團體——“中國金石篆刻研究社”，對金石藝術的發揚有所貢獻。此收藏六件拍品皆由家屬繼承，據現藏家指出此五件拍品之上款人泮林先生即為王扶霄的父親。

1332
YAO SHUPING (1882-1927)

Retreat in Xishan

Scroll, mounted and framed, ink and colour on paper

146 x 80 cm. (57 ½ x 31 ½ in.)

Inscribed and signed, with two seals of the artist

Dated winter, *renxu* year (1922)

Dedicated to Panlin

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

姚叔平 溪山幽居 設色紙本 鏡框
一九二二年作

題識：畫，逸事也。

刻意求工，愈工愈遠。

故落筆時能隨機而變，便見天趣。

壬戌（1922年）冬日，泮林仁兄先生

正，叔平姚鍾葆。

鈐印：鍾葆之印、叔平日利



1333

1333
SHEN XINHAI (1855-AFTER 1941)

Delivering Wine to Tao Qian

Scroll, mounted and framed, ink and colour on paper

145.5 x 80 cm. (57 ¼ x 31 ½ in.)

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

Dated winter, *renxu* year (1922)

Dedicated to Panlin

HK\$25,000-35,000 US\$3,300-4,500

沈心海 白衣送酒圖 設色紙本 鏡框
一九二二年作

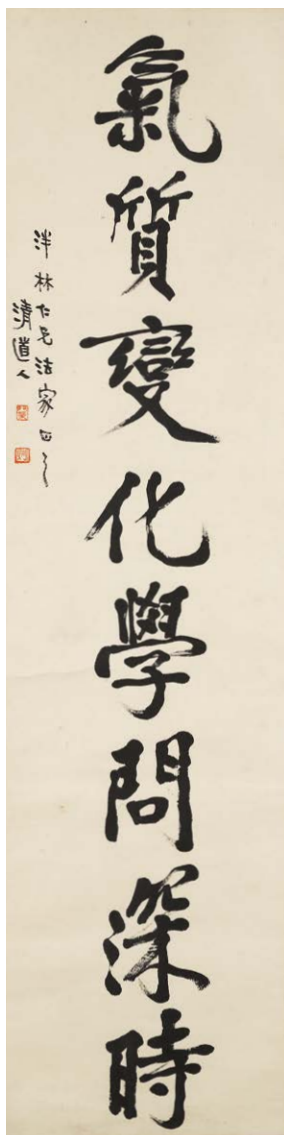
題識：白衣送酒圖。

壬戌（1922年）冬日仿華秋岳筆，

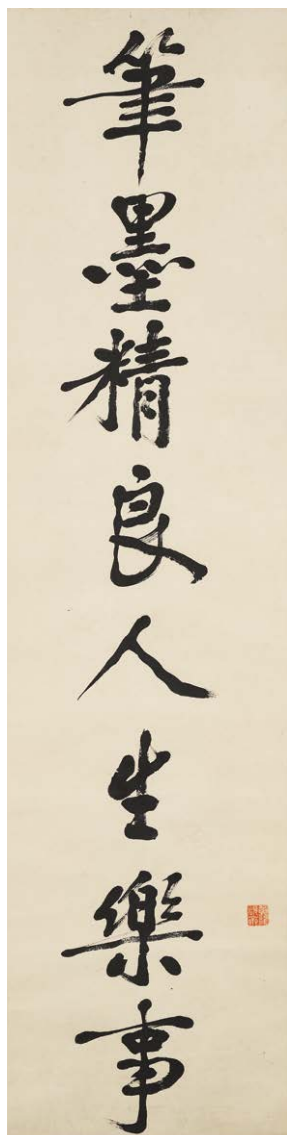
奉泮林仁兄大人雅屬，

心海沈兆涵，時年六十有七。

鈐印：沈兆涵印章



1334



1335



1334

LI RUIQING (1867-1920)

Calligraphic Couplet

A pair of hanging scrolls, ink on paper
Each scroll measures 150 x 38 cm. (59 x 15 in.)
Inscribed and signed, with three seals of the artist

Dedicated to Panlin

Each titleslip inscribed, with one seal (2)

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

李瑞清 書法對聯 水墨紙本 立軸兩幅

題識：筆墨精良人生樂事，
氣質變化學問深時。
泮林仁兄法家正之，清道人。

鈐印：阿梅、清道人、黃龍硯齋

簽條：李文潔書山谷聯精品。

鈐印：霄

1335

LI JIAN (1881-1956)

Calligraphic Couplet

A pair of hanging scrolls, ink on gold-flecked red paper

Each scroll measures 165 x 35.5 cm.
(65 x 14 in.)

Inscribed and signed by the artist

Dedicated to Cipeng

Each titleslip inscribed, with one seal (2)

NOTE:

Li Jian, sobriquet Zhong Qian, is skilled in calligraphy and engraving. Alongside Li Ruiqing (1867-1920) and Huang Hongtu (1880-1940), Li Jian is forms part of the "three major calligraphers of Jiangxi".

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

李健

書法對聯

水墨灑金紅箋

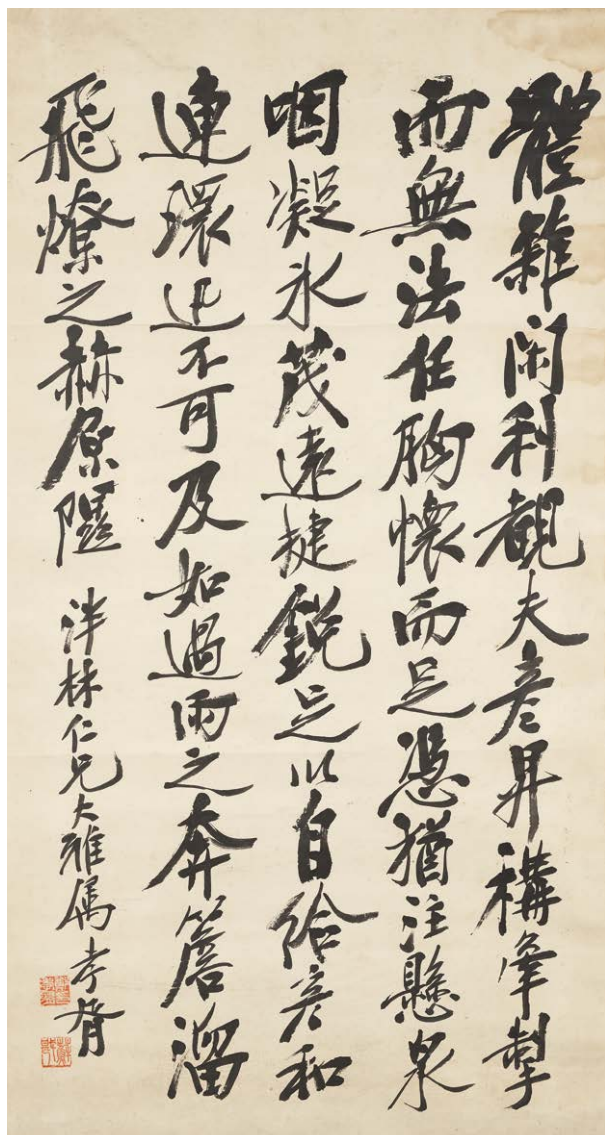
立軸兩幅

題識：麟子鳳雛輝光照國，
比目附翼福意入門。
泮林先生哲嗣，慈鵬世兄嘉禮，
通家愚弟李健頓首拜頌。

簽條：李健書山谷聯

鈐印：霄

註：李健，字仲乾，號鶴然居士。為李瑞清情同父子的侄子，亦為其得意弟子。擅長書法，真、草、篆、籀皆工，亦擅長篆刻。與李瑞清、黃鴻圖（1880-1940）有“江西三大書法家”之稱。



1336

1336
ZHENG XIAOXU (1860-1938)
Calligraphy in Running Script

Scroll, mounted and framed, ink on paper
147.5 x 79.5 cm. (58 1/8 x 31 1/4 in.)
Inscribed and signed, with two seals of the artist
Dedicated to Panlin
Titleslip inscribed and signed, with one seal

HK\$60,000-80,000

US\$7,700-10,000

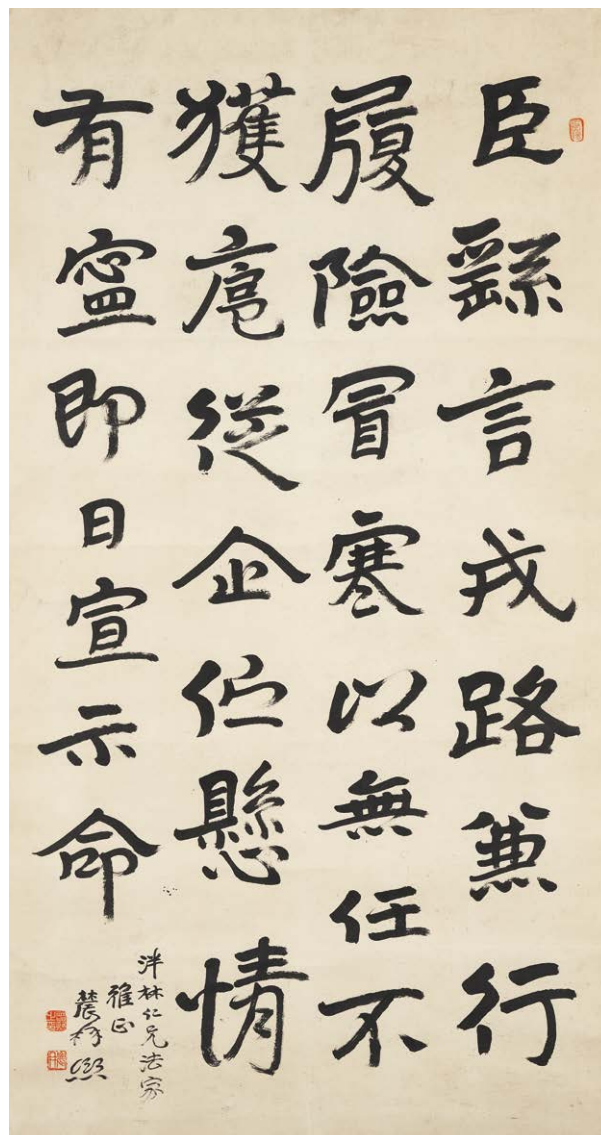
鄭孝胥 行書書法 水墨紙本 鏡框

題識：體雜閑利，睹夫彥昇。構率掣而無法，任胸懷而足憑。
猶注懸泉，咽凝冰。茂遠捷銳，足以自給。
彥和連環，迅不可及。如過雨之奔簷溜，飛燎之赫原隰。
泮林仁兄大雅屬，孝胥。

鈐印：鄭孝胥印、蘇戡

籤條：(漫漶不清)書屏精品。

鈐印：霄



1337

1337
ZENG XI (1861-1930)
Calligraphy in Clerical Script

Scroll, mounted and framed, ink on paper
148 x 80 cm. (58 1/4 x 31 1/2 in.)
Inscribed and signed, with three seals of the artist
Dedicated to Panlin
Titleslip inscribed and signed, with one seal

HK\$50,000-70,000

US\$6,500-9,000

曾熙 隸書書法 水墨紙本 鏡框

題識：臣繇言：戎路兼行，履險冒寒。
(臣)以無任，不獲扈從，企佇懸情，(無)有寧(舍)。
即日(長史速充)宣(大令，)示命。
泮林仁兄法家雅正，農髯熙。

鈐印：曾熙之印、農髯、蒸陽

籤條：曾農髯先生隸書精品。

鈐印：(一印漫漶)



1338

1338

WU CHANGSHUO (1844-1927)

Calligraphy in Stone-drum Script

Six-panel screen, ink on paper

144 x 39.3 cm. (56 ¾ x 15 ½ in.)

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

Four scrolls dated *xinyou* year (1921)

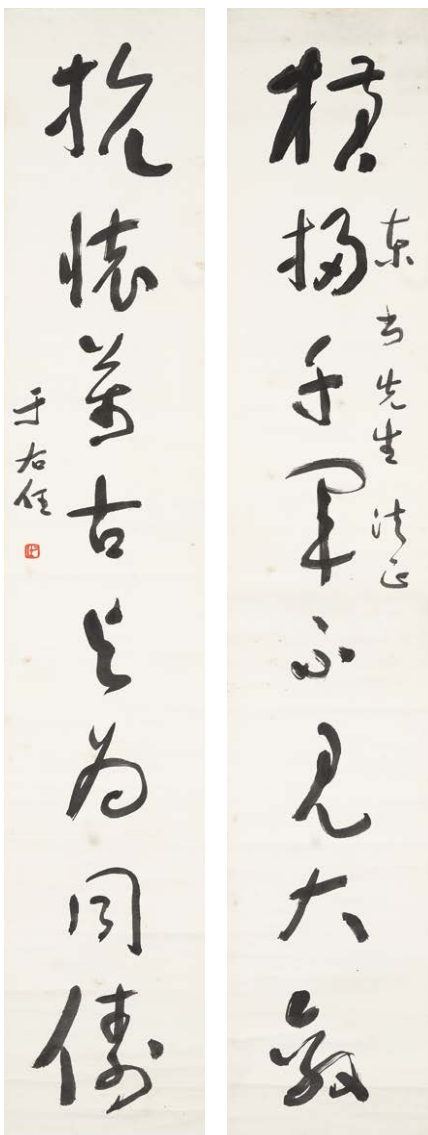
HK\$600,000-800,000

US\$77,000-100,000



吳昌碩 石鼓文書法 水墨紙本 六折屏風 一九二一年作

1. 題識：（文不錄）。節錄泮鼓字。
辛酉（1921年）春，吳昌碩年七十有八。
鈐印：吳俊之印、吳昌石
2. 題識：（文不錄）。右臨白鼓字。
安吉吳昌碩老缶時客海上去駐隨緣室，年七十八。
鈐印：俊卿大利
3. 題識：（文不錄）。右臨鑿車。
辛酉（1921年）先穀雨一日，試杜氏曼陀華館藏墨。
吳昌碩年七十八。
鈐印：缶翁、吳押
4. 題識：（文不錄）。
辛酉（1921年）三月，吳昌碩篆於海上去駐隨緣室，
時年七十有八。
鈐印：吳俊卿
5. 題識：（文不錄）。安吉吳昌碩書於禪覽軒之南，時病足未痊。
鈐印：吳俊卿、蒼石
6. 題識：（文不錄）。節臨靈雨鼓。
辛酉（1921年）穀雨，安吉吳昌碩年七十有八。
鈐印：吳俊卿、昌碩



1339



1340

1339

YU YOUREN (1879-1964)

Calligraphic Couplet in Cursive Script

A pair of hanging scrolls, ink on paper
Each scroll measures 138.5 x 25 cm.
(54 ½ x 9 ¾ in.)

Inscribed and signed, with one seal of the artist

Dedicated to Dongshu

(2)

NOTE:

The recipient of this work is Zhao Dongshu (1898-1980). Zhao was one of the generals of the Republic Army. He moved to Taiwan after 1949 and re-established the China Liism Association, and served as the chairman.

HK\$60,000-80,000

US\$7,700-10,000

于右任

草書八言聯

水墨紙本
立軸兩幅

題識：橫掃千軍不見大敵，
抗懷萬古與為同儔。
東書先生清正，于右任。

鈐印：右任

註：趙東書在私立北平民國大學政治經濟系畢業，授以聖理哲學博士。趙氏之後加入東北陸軍，曾任少將支隊司令，第九兵團司令部少將高級參謀，濱江省政府簡任參議，國民政府少將高參。遷臺後趙東書擔任中華理教總會理事長，創立理教聖理學院並任教授兼院長。

1340

YU YOUREN (1879-1964)

Five-character Calligraphic Couplet in Cursive Script

A pair of scrolls, mounted and framed, ink on red paper
Each scroll measures 65 x 21 cm.
(25 ¾ x 8 ¼ in.)

Inscribed and signed, with one seal of the artist

Dedicated to Dongshu

(2)

HK\$60,000-80,000

US\$7,700-10,000

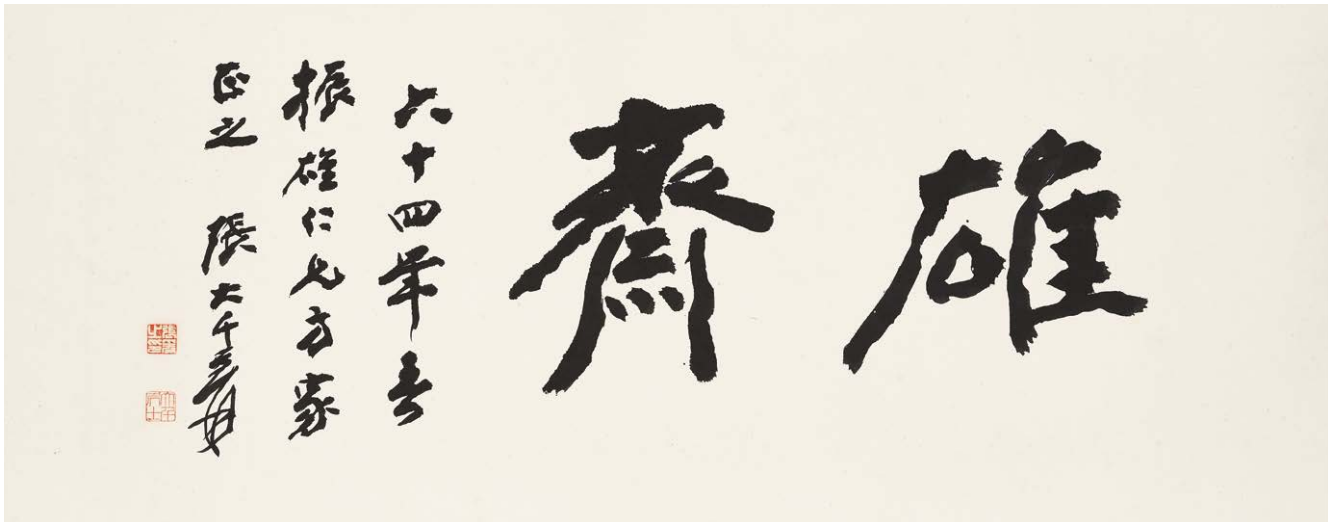
于右任

草書五言聯

水墨紅箋
鏡框兩幅

題識：風雨一杯酒，江山萬里心。
東書老弟正，于右任。

鈐印：右任



1341

1341

ZHANG DAQIAN (1899-1983)

Calligraphy

Scroll, mounted and framed, ink on paper

35.5 x 89.5 cm. (14 x 35 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated spring, sixty-fourth year (of the Republic, 1975)

Dedicated to Zhenxiong

NOTE:

Mr Au Chun-hung (1917-1994) was a well-known collector of Chinese paintings from Hong Kong. Over the years, Au developed a deep friendship with artists, including Zhang Daqian and Pu Ru. This work was a direct gift from the artist.

HK\$250,000-300,000

US\$33,000-38,000

張大千 書法—雄齋 水墨紙本 鏡框 一九七五年作

題識：雄齋。六十四年（1975）春振雄仁兄方家正之。張大千爰。

鈐印：張爰之印、大千居士

註：歐振雄（1917-1994），廣東人，香港著名書畫收藏家，齋名“雄齋”，對中國書畫有著濃厚的興趣，其財力雄厚，又與近代畫壇大家張大千、溥心畬等交情深厚，故收藏各家作品既多且精，此作即為大千特意書其齋號以贈。

1342

ZHANG DAQIAN (1899-1983)*Scholar in the Woods*

Scroll, mounted and framed, ink and colour on paper

118 x 58.5 cm. (46 ½ x 23 in.)

Inscribed, with four seals of the artist and one dated seal of *guihai* year (1983)

Dated 1983

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Paintings, 8 April 2008, Lot 175.

LITERATURE:*Panorama Magazine* vol. 223, Hong Kong, 1st June 1992, Back Cover.**HK\$8,000,000-12,000,000****US\$1,100,000-1,500,000**

張大千

喬木芳暉

設色紙本

鏡框

一九八三年作

題識：少有道氣，終與俗違。
亂山喬木，碧苔芳暉。

鈐印：大千居士、癸亥、大風堂、摩耶精舍、己亥己巳戊寅辛酉

來源：香港蘇富比，中國書畫拍賣，2008年4月8日，編號175。

出版：《大成雜誌》第223期，香港，1992年6月1日，封底。

Lofty scholars beneath magnificent trees became an increasingly popular subject within Zhang Daqian's (1899-1983) later oeuvre. In this 1983 version, *Scholar in the Woods* has a four-line verse inscription, which reads: "I inclined toward the Way in youth, grown old I reject the mundane world. Among jagged peaks and towering trunks, jade-green moss perfumes the sunlight." The origin of this verse comes from Tang dynasty author Sikong Tu's (scholar name Biaosheng, 837-908) *Evaluation of Poetry*, where the poet categorises the verses into twenty-four classes on the basis of its moral standing. This particular quatrain comes from Sikong's twelve-line appraisal of the 'Surpassing class'. Zhang repeatedly referenced this poem throughout his artistic career, despite rarely acknowledging its source. According to Mr. Fu Shen, "These lines are suffused with a deep affinity for Daoist ideals, calling for a departure from the mundane world and a return to nature. Zhang shared this adoption of a Daoist perspective with many of China's historic officials and literati. Though respectful of the worldly concerns of Confucian tradition, such men often pursued Daoist ideals of reclusion in later life. Zhang's repeated exploration of this subject matter reflects his inner psyche during his final years."

Evident in *Scholar in the Woods*, Zhang places a lofty scholar, who appears to be looking back at something or someone, underneath a cluster of towering trees. The background, rich in green and blue hues, demonstrates Zhang's famous splashed-ink technique. In comparison to the 1982 version of the subject, which was shown during the Christie's Hong Kong Spring sale in 2018, the 1983 version perhaps reveals a more intimate portrait of Zhang's overall contemplation about his prolific art career in the last year of his life.

“喬木芳暉”是大千晚年鍾愛的題材。畫中所題“少有道氣，終與俗違；亂山喬木，碧苔芳暉”四句，是大千非常喜用於題畫的文詞，系出於唐代詩論家司空圖（字表聖，837-908）的名著《詩品》，以人品論作為詩品的依據，將諸詩品類分作二十四品，此四句出自“超詣”這一品。據傅申先生介紹，“探此文意，屬於道家思想的氣息極為濃厚，旨在回歸自然，不屑與俗世人為伍。大千所以對此情有獨鍾，就像中國史上許多士大夫或文人，雖遵儒家的入世思想，但是在某種程度上，也往往嚮往老莊式的道家出世思想，這種隱伏於內心深處的意識，愈趨晚年就愈發浮現出來。”

此作融匯大千擅長的高士題材與晚年至臻成熟的潑彩技法，描繪矗立參天的喬木下，有一高士孑然行走期間霎然回首駐立一刻。背景中樹林蒼鬱，青綠翡翠，芳草如茵，以濃淡有階的潑墨法予以表現，盡顯林深境幽。《喬木芳暉》題材多出於大千晚年，佳士得曾釋出1982年版本，唯高士側立靜止，不同於本幅回首顧望之姿。此幅紀年癸亥（1983），乃大千返歸道山之年，或大千在經營此畫面之時頗有回顧一生之意，實為此題材絕響之作。





1343

1343

WU GUANZHONG (1919-2010)

Village Scene

Scroll, mounted and framed, ink and colour on paper
91.5 x 68.5 cm. (36 x 27 in.)

Two seals of the artist

LITERATURE:

Art Market, Issue 1, 2007, front cover.

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

US\$160,000-230,000

吳冠中

山村一景

設色紙本

鏡框

鈐印：吳冠中印、八十年代

出版：《藝術市場》，2007年第1期，封面。



1344

The two paintings by Lin Fengmian came from the collection of the Hocs family. Mr Samuel Hocs was a Jewish neurosurgeon based in Russia, who relocated to China and acquired these two paintings in the 1970s. Mr and Mrs Hocs later relocated to Brazil, and gifted the paintings to their business partners, who were family members of the current owner.

這兩幅林風眠作品原為Hocs家族收藏。Samuel Hocs先生為猶太裔腦外科醫生，原居俄羅斯，後遷居中國，於上世紀七十年代在中國生活時所得。Hocs夫婦後來移居巴西，因生意往來的關係將此兩件作品贈予現藏家家族。

1344

LIN FENGMIAN (1900-1991)

Forest Landscape

Scroll, mounted and framed, ink and colour on paper
67.5 x 69 cm. (26 ½ x 27 ¼ in.)

Signed, with one seal of the artist

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

US\$110,000-150,000

林風眠

林間小景

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印



1345

1345

LIN FENGMIAN (1900-1991)

Seated Lady

Scroll, mounted and framed, ink and colour on paper

66 x 66 cm. (26 x 26 in.)

Signed, with one seal of the artist

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

US\$240,000-360,000

林風眠

弄花仕女

設色紙本

鏡框

款識：林風眠。

鈐印：林風暝印

PROPERTY OF A GENTLEMAN 私人收藏

1346

LIN FENGMIAN (1900-1991)

Opera Figure

Scroll, mounted and framed, ink and colour on paper

33.5 x 21.5 cm. (13 ¼ x 8 ½ in.)

Signed, with one seal of the artist

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Modern Paintings,
28 April 1997, Lot 108.

HK\$200,000-300,000

US\$26,000-38,000

林風眠 戲曲人物 設色紙本 鏡框

款識：林風眠。

鈐印：林風眠印

來源：香港蘇富比，中國近現代畫，1997年4月28日，
編號108。



1346

VARIOUS OWNERS

1347

LIN FENGMIAN (1900-1991)

Birds and Autumn Leaves

Scroll, mounted and framed, ink and colour on paper

31 x 39.5 cm. (12 ¼ x 15 ½ in.)

Signed, with one seal of the artist

HK\$180,000-280,000

US\$24,000-36,000

林風眠 秋葉小鳥 設色紙本 鏡框

款識：林風眠。

鈐印：林風眠印



1347



1348

1348

LIN FENGMIAN (1900-1991)

Lotus Pond

Scroll, mounted and framed, ink and colour on paper
65.5 x 65.3 cm. (25 3/4 x 25 3/4 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Zhongkang

NOTE:

The recipient of this painting is Miao Zhongkang (1914-1991), a famous physician in Suzhou. He was passionate in collecting art, and had a wonderful collection of folding fans painting. He also befriended numerous artists, such as Lin Fengmian, Fu Baoshi (1904-1965), Lu Yanshao (1909-1993), and Cheng Shifa (1921-2007), and received numerous paintings from artists directly.

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

US\$240,000-360,000

林風眠

荷塘

設色紙本

鏡框

題識：仲康醫師正畫，林風眠。

鈐印：林風眠印

註：上款人為蘇州名醫繆仲康（1914-1991），字勁廬，號崇綱。繆氏懸壺濟世之餘愛好藝術收藏，書畫成扇收藏頗豐。此外亦與諸多藝術家結為莫逆之交，與林風眠、傅抱石、陸儼少及程十髮等藝術家皆有來往，收藏中以上世紀70、80年代全國諸多名家精品為主。



1349

1349

LIN FENGMIAN (1900-1991)

Lady Holding Flower

Scroll, mounted and framed, ink and colour on paper

66 x 65.7 cm. (26 x 25 7/8 in.)

Signed, with one seal of the artist

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

US\$260,000-380,000

林風眠

弄花仕女

設色紙本

鏡框

款識：林風眠。

鈐印：林風暝印



1350

1350

ZHANG DAQIAN (1899-1983)

Landscape in the Style of Zhang Sengyou

Hanging scroll, ink and colour on paper

117 x 43 cm. (46 1/8 x 16 7/8 in.)

With one seal of the artist

Inscribed and signed by Yan Jiyuan (1901-2011), with two seals

HK\$150,000-250,000

US\$20,000-32,000

張大千 仿張僧繇山水 設色紙本 立軸

鈐印：大風堂

晏濟元題：沒骨法自梁僧繇以後代有習者，但未能浸廣，以其用色不精，難以致妙也。此幅乃大千早年嘗試未竟之作，其醞釀斟酌，多法清湘，凡用筆留心處喜具本色，足為習學研究，直窺不傳之祕，誠不易見之粉本也。可寶可寶。濟元晏平題，時年九十有三。

鈐印：濟元、晏平

註：此作品沒有張大千本款



1351

1351

ZHANG DAQIAN (1899-1983)

Flowers

Scroll, mounted and framed, ink on paper

54.6 x 36 cm. (21 1/2 x 14 1/8 in.)

Inscribed and signed, with one seal of the artist

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 29 November 2011, Lot 2146.

HK\$120,000-180,000

US\$16,000-23,000

張大千 花卉 水墨紙本 鏡框

題識：囊底無錢酒可賒，醉餘扶杖憇山家。

怡情最愛南山色，坐到籬根日影斜。大千。

鈐印：大千無恙

來源：香港佳士得，中國近現代畫，2011年11月29日，編號2146。



1352

1352

ZHANG DAQIAN (1899-1983)

Splash Colour Landscape

Scroll, mounted and framed, ink and colour on paper

31 x 40.5 cm. (12 ¼ x 16 in.)

Signed, with one seal of the artist

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 31 October 2004, Lot 137.

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

US\$130,000-190,000

張大千

深林帆影

設色紙本

鏡框

款識：爰皤。

鈐印：季爰

來源：香港佳士得，近現代中國書畫，2004年10月31日，編號137。



1353

The Master of the Treasuring Three Lotuses Dwelling was born in Suzhou and raised in Shanghai. She studied acupuncture under Fei Zibin (1890-1981) and is well-educated in Chinese opera and traditional Chinese medicine. She was invited by *Panorama Magazine's* chief editor Shen Weichuang to write for the magazine. Through these connections, she befriended Zhang Daqian. When Shen wanted to give *Pink Lotus* to her and asked the artist, Zhang happily agreed and reminisced that he painted another *Red Lotus* in 1976. Zhang ultimately decided to paint one more lotus painting for her and gifted her the studio name "Treasuring Three Lotuses Dwelling", demonstrating their friendship.

寶三荷居主人，生於蘇州，長於上海，曾隨費子彬醫師（1890-1981）學習針灸。因其對戲曲、醫學等學問都頗有研究，《大成》雜誌總編輯沈葦窗力邀為雜誌撰寫「天南地北」和「笑語大成」專欄。吳氏更因諸位良師益友介紹認識張大千，並與大千先生結緣。沈葦窗當時將大千先生所贈工筆粉荷轉贈女史並向先生請示，大千先生回憶起1976年曾為她畫了一幅荷花，決定再多畫一幅，正好代表他三個不同時期的畫荷風貌，並為她起齋名「寶三荷居」，足見二人友誼。



1353

ZHANG DAQIAN (1899-1983)

Pink Lotus

Scroll, mounted and framed, ink and colour on paper
24 x 63 cm. (9 ½ x 24 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated fourth month, *gengyin* year (1950)

Further inscribed and signed, with one seal of the artist
Dedicated to Weichuang

PROVENANCE:

This painting was gifted directly by Shen Weichuang (1918-1995) to the present owner.

LITERATURE:

Nan Zhen Ji, Panorama Publishing House, 1991, p. xiv.

Nan Zhen Ji Volume II, 2016, p. 44.

NOTE:

The recipient of this painting is Shen Weichuang (1918-1995). He was a prominent figure in the Shanghai cultural sector. He migrated to Hong Kong in 1949 and was the chief editor of *Panorama Magazine*.

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

US\$130,000-260,000

張大千 粉荷 設色紙本 鏡框 一九五〇年作

題識：畫舸無恩別浦長，綠雲十里暗紅妝。
一番雨過秋如許，從此西風夜夜涼。
庚寅（1950年）四月寫於大吉嶺。
大千居士爰。

鈐印：張大千長年大吉又日利

畫家又題：葦窗吾兄博笑。

大千弟爰同客香島，時將去再去天竺。

鈐印：張爰長壽

來源：本作品由沈葦窗（1918-1995）贈予現藏家。

出版：《南軒集》，大成出版社，1991年，第xiv頁。

《南軒集之貳》，2016年，第44頁。

註：上款人爲沈葦窗（1918-1995），民國時期上海文化界人士、於1949年後自上海遷居香港，曾經擔任《大人》及《大成》雜誌總編輯。



1354

1354

PU RU (1896-1963)

Guanyin

Scroll, mounted and framed, ink on silk
55.5 x 36 cm. (21 7/8 x 14 1/8 in.)

Signed, with two seals of the artist

HK\$180,000-280,000

US\$24,000-36,000

溥儒 觀音菩薩 水墨絹本 鏡框

款識：西山逸士溥儒敬寫。

鈐印：溥儒之印、心畬

1355

PU RU (1896-1963)

Returning Boat at Sunset

Hanging scroll, ink and colour on paper
101.3 x 32.3 cm. (39 7/8 x 12 3/4 in.)

Inscribed and signed, with five seals of the artist

Dated summer, *gengchen* year (1940)

HK\$120,000-150,000

US\$16,000-19,000

溥儒 日暮歸舟 設色紙本 立軸
一九四〇年作

題識：浦溆炊煙孤起，溪橋舊板欹斜。
行盡江干日暮，疎林黃葉誰家。
庚辰（1940年）初夏作此，
西山逸士溥儒。

鈐印：心畬、舊王孫、溥儒、
萬里山河一寸長、模山範水

1356

PU RU (1896-1963)

Scholars in Conversation

Scroll, mounted and framed, ink and colour on paper

113 x 42.5 cm. (44 1/2 x 16 3/4 in.)

Inscribed and signed, with three seals of the artist

Dated spring, *guiyou* year (1933)

HK\$200,000-300,000

US\$26,000-38,000

溥儒 松下清談 設色紙本 鏡框
一九三三年作

題識：空山秋雨晦，端居日多暇。
時有高人來，邂逅松風下。
癸酉（1933年）春日，溥儒并題。

鈐印：抱冰卧雪、寒玉堂、咸陽布衣



1355



1356

Huang Junbi, born in Nanhai, Guangdong, was one of the most influential artists in Modern China. He devoted himself to painting at an early age. In the 1920s, he along with many artists such as Huang Bore (1901-1968), established the Guihai Cooperative Society to promote Chinese paintings education. Huang travelled to China's numerous famous mountains and rivers, and was a connoisseur of Chinese paintings. He also studied the ancient masters and laid a solid foundation in his art. After moving to Taiwan, his footsteps went all over the world, and gradually formed his famous "Cloud Mountains and Waterfall" landscape style. Huang, along with Zhang Daqian and Pu Ru, were known as the "Three Masters Crossing the Sea".

These five paintings come from the collection of the artist's family. *Waterfalls and Cliffs* is the most typical of the subject matter, and captures the grandeur and magnificence of waterfalls; *Fei Xia Grotto* is the artist's recollection of Guangdong Qingyuan's scenery; *Waterfall in Brazil* was painted after visiting Zhang Daqian and the Iguazu Falls. These three paintings are six-foot gigantic works, and the first two are published in *Huang Chun-pi's Painting Album* by the National History Museum in Taipei. The other two paintings, although smaller in size, have special subject matters. These series of works represent Huang Junbi's artistic achievements comprehensively, and is rare in the art market.

黃君璧祖籍廣東南海，是近代廣東籍畫家中影響力深遠的一位。他幼承庭訓，少年時便矢志繪事，二十年代與黃般若等畫家組成癸亥合作社，推廣中國書畫的美育普及。四九之前，黃君璧遊歷中國名山大川，精於收藏鑒賞，師法古人前賢，打下了堅實的基礎。播遷來臺後，腳步更是遍及世界各地，逐漸形成了以“雲山飛瀑”為特色的山水風格，名揚藝壇。他與張大千、溥儒並稱渡海三家，亦是中國畫美育界的中流砥柱。

本輯來自畫家家族收藏。《巖屏飛瀑》為題材最典型者，氣勢磅礴；《飛霞洞》則是憶舊時廣東清遠攬勝而寫，飽含懷舊之情；《巴西觀瀑》乃畫家遠赴巴西訪大千後，參觀伊瓜蘇瀑布寫生所得。此三幅均為六尺巨幀，前兩幅更出版於國立歷史博物館《黃君璧畫集》中。另兩幅作品，尺幅稍小，但題材特別，意境悠遠。本輯作品雲山飛瀑，深林幽境，較為全面的代表了黃君璧渡海後最高藝術水平，為藝術市場上殊為難得之作。



1357

1357
HUANG JUNBI (1898-1991)
Waterfalls and Cliffs

Scroll, mounted and framed, ink and colour on paper
90.5 x 183.3 cm. (35 5/8 x 72 1/8 in.)
Inscribed and signed, with three seals of the artist
Dated spring, *jiayin* year (1974)

LITERATURE:
Huang Chun-Pi's Paintings, National Museum of History, Taipei,
June 1977, p.92.

HK\$380,000-580,000

US\$49,000-74,000

黃君璧 巖屏飛瀑 設色紙本 鏡框 一九七四年作

題識：甲寅（1974年）春，黃君璧時年七七。

鈐印：黃君璧印、君翁、白雲堂

出版：《黃君璧畫集》，國立歷史博物館，1977年6月，第92頁。

1358

HUANG JUNBI (1898-1991)

Fei Xia Grotto

Hanging scroll, ink and colour on paper

175 x 95 cm. (68 $\frac{7}{8}$ x 37 $\frac{3}{8}$ in.)

Inscribed and signed, with three seals of the artist

Dated seventh month, *dingwei* year (1967)

Titleslip entitled by the artist

LITERATURE:

Huang Chun-Pi's Paintings, National Museum of History, Taipei, June 1977, p.42.

HK\$400,000-600,000

US\$52,000-77,000

黃君璧 飛霞洞 設色紙本 立軸
一九六七年作

題識：舊遊回憶意茫茫，十里叢林接上方。
獨鶴鳴秋時導客，野花沿路暗吹香。
冥烟突兀蒼山色，佛火依微破壁光。
此日披圖談往事，卅年踪跡未能忘。
遊清遠飛霞洞。丁未（1967年）孟秋
於臺北白雲堂，黃君璧。

鈐印：黃君璧印、君翁、白雲堂

畫家題簽條：黃君璧飛霞洞

出版：《黃君璧畫集》，國立歷史博物館，
1977年6月，第42頁。

黃君璧
飛霞洞



1358



1359

1359

HUANG JUNBI (1898-1991)

Serene Stream

Hanging scroll, ink and colour on paper

56.5 x 93 cm. (22 ¼ x 36 ⅝ in.)

Inscribed and signed, with three seals of the artist

Dated New Year's Day, *bingwu* year (1966)

HK\$220,000-320,000

US\$29,000-41,000

黃君璧 一曲清溪 設色紙本 立軸 一九六六年作

題識：一曲清溪一小舟，蘆花深處伴閒鷗。

橋西酒價休嫌貴，盡醉霜林樹樹秋。

丙午（1966年）元旦畫於白雲堂，黃君璧。

鈐印：黃君璧印、君翁、白雲堂



1360

HUANG JUNBI (1898-1991)

Waterfall in Brazil

Scroll, mounted and framed, ink and colour on paper

185.2 x 90.8 cm. (72 7/8 x 35 3/4 in.)

Inscribed and signed, with three seals of the artist

Dated summer, *jiyou* year (1969)

NOTE:

Huang Junbi's *Waterfalls and Cliffs* depicts the world-famous Iguazu Falls, which is located on the border of the Argentine province of Misiones and the Brazilian state of Paraná. In 1969, the artist flew to Brazil after attending the opening of his exhibition in South Africa. One of the purposes of this trip was to visit his dear friend, Zhang Daqian. During his stay, Huang was intoxicated by the famous waterfall and with the help of a student living in Brazil, the artist took a special plane and circled above the landscape to see it from different angles. In the same year, Huang visited three of the world's major waterfalls, including Victoria Falls in South Africa, Iguazu Falls in Brazil, and Niagara Falls in the United States. From Huang's perspective, Iguazu Falls won the artist's heart as "the most beautiful waterfall".

HK\$350,000-550,000

US\$45,000-70,000

黃君璧 巴西觀瀑 設色紙本 鏡框
一九六九年作

題識：己酉（1969年）初夏，
巴西觀瀑得此境界，黃君璧。

鈐印：黃君璧印、君翁、白雲堂

註：黃君璧所繪之瀑布舉世聞名，筆下之瀑布皆為其周遊世界各國，觀察各種瀑布所獲之心得與成果。1969年，黃君璧在結束南非的畫展之後，搭上前往巴西的班機，此行的目的之一便是拜訪許久未見的好友張大千。在巴西期間，黃君璧觀看了位於巴西及阿根廷之間並聞名於世的依瓜索瀑布，觀賞瀑布之動態作為創作靈感。而透過一位旅居巴西的高足學生的協助下，黃君璧甚至搭乘專機，於依瓜索瀑布上方來回盤旋，以各種角度鳥瞰萬丈飛濺。此外，亦渡海至阿根廷以利從另一個視野，捕捉白雲、瀑布、流水融會的靈感。這一年，黃君璧先後走訪了南非維多利亞瀑布、巴西依瓜索瀑布以及美國尼加拉瓜瀑布等世界三大瀑布，而依瓜索瀑布因水源眾多、地形寬窄不一，使水流形成千變萬化的姿態，榮獲了黃君璧心中“最美麗的瀑布”之歎。





1361

1361

HUANG JUNBI (1898-1991)

Returning Home

Hanging scroll, ink on paper

94.5 x 54.5 cm. (37 ¼ x 21 ½ in.)

Inscribed and signed, with one seal of the artist

Dated summer, *renzi* year (1972)

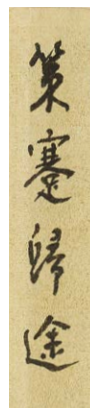
HK\$180,000-280,000

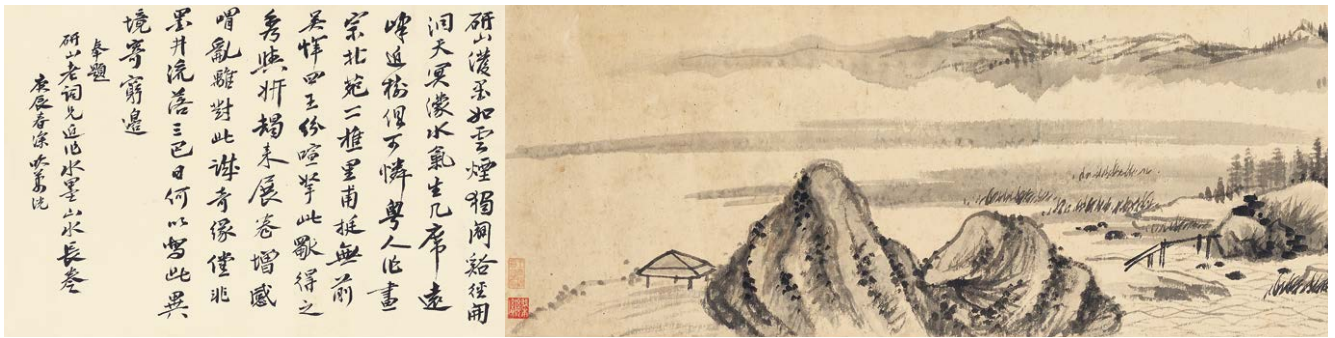
US\$24,000-36,000

黃君璧 策蹇歸途 水墨紙本 立軸
一九七二年作

題識：巖深谷迴野雲連，路繞蒼崖卻自然。
漫遊策蹇歸途上，家在前山隔遠烟。
壬子（1972年）夏日於白雲堂，
黃君璧。

鈐印：黃君璧印、君翁、白雲堂





1362

VARIOUS OWNERS

1362

LI YANSHAN (1898-1961)

Ink Landscape

Handscroll, ink on paper

25 x 207 cm. (9 7/8 x 81 1/2 in.)

Further inscribed and signed by the artist, with four seals

One collector's seal

Titleslip inscribed and signed by Wang Guichen (b. 1928), with one seal

Colophon inscribed and signed by Li Lv'an (1903-1945)

Dated spring, gengchen year (1940)

NOTE:

Li Lv'an, born in Xiangshan County in Guangdong, was an important poet and educator of the Republican period in the Lingnan region.

HK\$100,000-200,000

US\$13,000-26,000

李研山 水墨山水 水墨紙本 手卷 一九三九年作

題識：己卯（1939年）秋日寫於九龍寓齋。

庚辰（1940年）清明後兩日雨窗補題。

李研山。

鈐印：居端、師大年、李李山水人、我本玄元胤

鑑藏印：王世濤真賞印

王貴忱題簽條：李研山山水長卷。王貴忱題於可居室。

鈐印：王貴忱印

李履庵題跋：研山潑墨如雲煙，獨闢豁徑開洞天。冥濛水氣生几席，遠峰近樹俱可憐。粵人作畫宗北苑，二樵里甫挺無前。吳憚四王紛喧擊，此獨得之秀與妍。揭來展卷增感喟，亂離對此誠奇緣。儻非墨井流落三巴日，何以寫此異境寄窮邊。奉題研山老詞兄近作水墨山水長卷。庚辰（1940年）春深，吹萬。洸。

註：李履庵，名洸，字履庵，號吹萬，以字行，齋號荆園、吹萬樓。廣東香山小欖人。畢業於廣東高等師範學校，後任中山縣第三區中學（即小欖中學）校長。履庵好古，富收藏，尤多藏香山籍先賢之書畫等。履庵工於詩詞，喜與廣州詩壇前輩過從，極有詩名，常客前輩詩人陳融之顛園，與時人餘心一、曾希穎、佟紹弼、熊閏桐齊名，並稱“顛園五子”，亦稱“南園今五子”，為當時廣州詩壇青年詩人之代表。著有《吹萬樓詩》、《明遺民伍瑞隆評傳》等，編有《鳩艾山人遺集》、《李文介公年譜》等書。抗戰勝利前夕病卒。



1363

The present owner of the Qingxiang Lou Collection, Zhou Weiru (b. 1931), is an artist, collector, and former student and collaborator of Huang Junbi (1898-1991). Born in Ningbo in 1931, Zhou was acquainted with many celebrated artists at a young age and subsequently studied ink painting, specialising in the subjects of bamboo and orchid with Gu Qingyao (1896-1978) in 1954 and Gao Yihong (1908-1982) since 1957.

In 1961, when Zhou had learned painting for seven years, she was introduced to Huang by Feng Bichi (1916-2009), who was pursuing her painting studies under the mentorship of Zhang Daqian (1899-1983). The elegance and grace with which Zhou depicted bamboos were much admired and praised by Huang, who also collaborated with her on various occasions.

周慰如，別署清響樓主人，生於浙江寧波。早年獨好丹青翰墨，且與書苑畫壇名流交往深厚，故曾請益多師。1954年於因緣際會下，有幸得書畫家顧青瑤啓蒙，專習蘭竹，繼後又隨高逸鴻學藝，頗受影響；至1961年因與大風堂門人馮璧池爲苔岑，經其穿針引線，終受業於白雲堂主人黃君璧門下，最有深契。然其拜師之際，早已習畫七載，遠非生手嫩芽，常能舉一反三，悟性非同一般。黃氏見其畫大爲讚許，稱「女弟周慰如夙具慧根，尤擅寫竹，一經指點，無不領悟。」更以「勤加練習，百尺竿頭，更上一層矣」勉之。

其作墨竹，無論竿、枝、葉、節，均是疏密有致而適健圓勁，濃淡相依而不落俗套，風致楚楚而筆無妄下。而與黃氏之合作畫亦不在少數。

1363

HUANG JUNBI (1898-1991)

Waterfalls

Hanging scroll, ink and colour on paper

114 x 54.5 cm. (44 7/8 x 21 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated summer, *bingyin* year (1986)

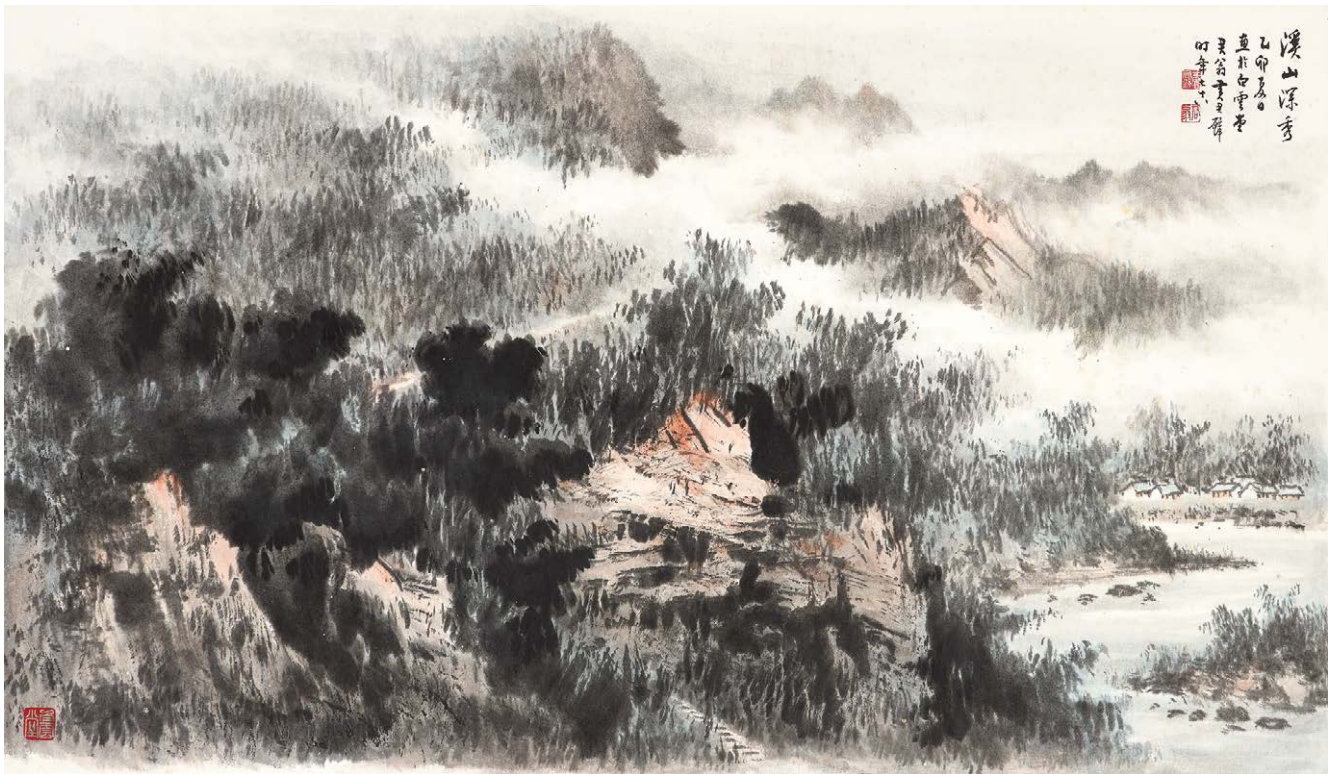
HK\$180,000-260,000

US\$23,000-33,000

黃君璧 瀑飛千仞圖 設色紙本 立軸
一九八六年作

題識：瀑飛千仞氣如虹，雲樹清溪碧映空。
自有幽人來此住，晨昏長在翠微中。
丙寅（1986年）夏，黃君璧時年
八十九。

鈐印：黃氏、君璧



1364

1364

HUANG JUNBI (1898-1991)

In the Mountains

Scroll, mounted and framed, ink and colour on paper

53.1 x 91 cm. (21 x 35 7/8 in.)

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

Dated summer, *yimao* year (1975)

HK\$150,000-250,000

US\$19,000-32,000

黃君璧 溪山深秀 設色紙本 鏡框 一九七五年作

題識：溪山深秀。

乙卯（1975年）夏日畫於白雲堂。

君翁黃君璧時年七十六。

鈐印：黃君璧、君翁、白雲堂

1365

GUAN LIANG (1900-1986)

Opera Figures

Hanging scroll, ink and colour on paper

68 x 51.6 cm. (26 3/4 x 20 3/8 in.)

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

Dated third month, *gengshen* year (1980)

HK\$120,000-180,000

US\$15,000-23,000

關良 蘇三起解圖 設色紙本 立軸 一九八〇年作

題識：蘇三起解圖。

庚申（1980年）三月時同客滬江。

番禺關良。

鈐印：仰日軒、關良



1365



1366

Harry Hon 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. These two works were gifted to Wong's family.

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。此兩幅作品為趙少昂寫贈王氏家人。

1366

ZHAO SHAO'ANG (1905-1998)

Paradise Flycatcher and Pomegranates

Scroll, mounted and framed, ink and colour on paper
90 x 29.8 cm. (35 3/8 x 11 3/4 in.)

Inscribed and signed, with three seals of the artist
Dedicated to Shengzu

HK\$100,000-150,000

US\$13,000-19,000

趙少昂

綬帶石榴

設色紙本

鏡框

題識：累累枝上實，滿腹飽珠璣。

繩祖世侄有弄璋之喜，屬為寫此誌慶，少昂。

鈐印：趙、少昂、美意延年

1367

ZHAO SHAO'ANG (1905-1998)

Bird on Branch

Scroll, mounted and framed, ink and colour on paper

83.5 x 29.5 cm. (32 7/8 x 11 3/8 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Madame Liduan

HK\$100,000-150,000

US\$13,000-19,000

趙少昂

春滿人間

設色紙本

鏡框

題識：依然春色滿人間，花自嬌嬈鳥自閑；
避世恨無仙境在，忍看風雨遍江山。
麗端女弟清賞，少昂於蟬嫣室。

鈐印：趙、佛（肖形印）



1367



VARIOUS OWNERS

1368

ZHAO SHAO'ANG (1905-1998)

Sunset on the Peaks

Scroll, mounted and framed, ink and colour on paper

84.1 x 29.5 cm. (33 1/8 x 11 5/8 in.)

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

Dated spring, *dingmao* year (1987)

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 25 May 2009,
Lot 800.

HK\$80,000-120,000

US\$11,000-15,000

趙少昂 日落萬山巔 設色紙本 鏡框 一九八七年作

題識：日落萬山巔。丁卯（1987年）春，少昂。

鈐印：少昂、我之為我自有我在

來源：香港佳士得，中國近現代畫，2009年5月25日，編號800。

1369

ZHAO SHAO'ANG (1905-1998)

Cicada

Scroll, mounted and framed, ink and colour on paper
29.5 x 37 cm. (11 7/8 x 14 5/8 in.)

Inscribed and signed, with one seal of the artist

Dated spring, third month, *gengxu* year (1970)

Dedicated to Juyuan

NOTE:

The recipient is Qiu Juyuan, a student of the artist.

HK\$26,000-35,000

US\$3,400-4,500

趙少昂 寒蟬 設色紙本 鏡框 一九七〇年作

題識：抱葉寒蟬靜。

鉅源仁弟屬，庚戌（1970年）春三月，少昂。

鈐印：趙

註：上款人應為邱鉅源，趙少昂弟子。



1369

1370

YANG SHANSHEN (1913-2004)

Rooster and Hen

Scroll, mounted and framed, ink and colour on paper
55 x 75 cm. (21 5/8 x 29 1/2 in.)

Inscribed and signed, with three seals of the artist

Dated summer, *wuchen* year (1988)

Dedicated to Madame Lisheng

NOTE:

The recipient is He Lisheng, a student of Zhao Shao'ang
(1905-1998).

HK\$30,000-50,000

US\$3,900-6,400

楊善深 雙吉圖 設色紙本 鏡框 一九八八年作

題識：陽出雞鳴，雞之為音佳也。

麗生女士屬畫，戊辰（1988年）夏日，善深。

鈐印：楊、善深、曾繞地球一周

註：麗生女士應為何麗生，趙少昂女弟子。



1370

PROPERTY FROM A HONG KONG PRIVATE COLLECTION

香港私人收藏 (LOTS 1371-1377)

1371

YANG SHANSHEN (1913-2004)

Returning Boat

Scroll, mounted and framed, ink and colour on paper
38.7 x 56.2 cm. (15 1/4 x 22 1/2 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Caiguang

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$30,000-50,000

US\$3,900-6,400

楊善深 遠山歸舟 設色紙本 鏡框

題識：才廣兄正，善深。

鈐印：楊

來源：直接得自畫家，並由家族傳承。



1371



1372

1372

ZHAO SHAO'ANG (1905-1998)

Arrival of Spring

Scroll, mounted and framed, ink and colour on paper

65.5 x 185 cm. (25 ¾ x 72 ⅞ in.)

Inscribed and signed, with two seals of the artist

Dated spring, *xin Hai* year (1971)

Dedicated to Caiguang and Madame Yueqiao

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$350,000-500,000

US\$45,000-64,000

趙少昂 春到梢頭 設色紙本 鏡框 一九七一年作

題識：春到梢頭萬點紅，忍教顏色向東風；
雲橫庾嶺無消息，千里鄉心付夢中。
辛亥（1971年）春月少昂於嶺南藝苑。
才廣先生、越巧女士伉儷清賞。

鈐印：趙、少昂

來源：直接得自畫家，並由家族傳承。

1373

YANG SHANSHEN (1913-2004)

Landscape

Scroll, mounted and framed, ink and colour on paper

29.8 x 87 cm. (11 ¾ x 34 ¼ in.)

Inscribed and signed, with one seal of the artist

Dated second month, *jiayin* year (1974)

HK\$50,000-70,000

US\$6,500-9,000

楊善深 秋山行旅圖 設色紙本 鏡框 一九七四年作

題識：甲寅（1974年）二月，善深。

鈐印：楊



1373

1374

QI BAISHI (1863-1957)

Shrimps

Hanging scroll, ink on paper

104.7 x 34.7 cm. (41 ¼ x 13 ⅝ in.)

Inscribed and signed, with one seal of the artist

Dated spring, *wuzi* year (1948)

Dedicated to Lanxin

HK\$600,000-800,000

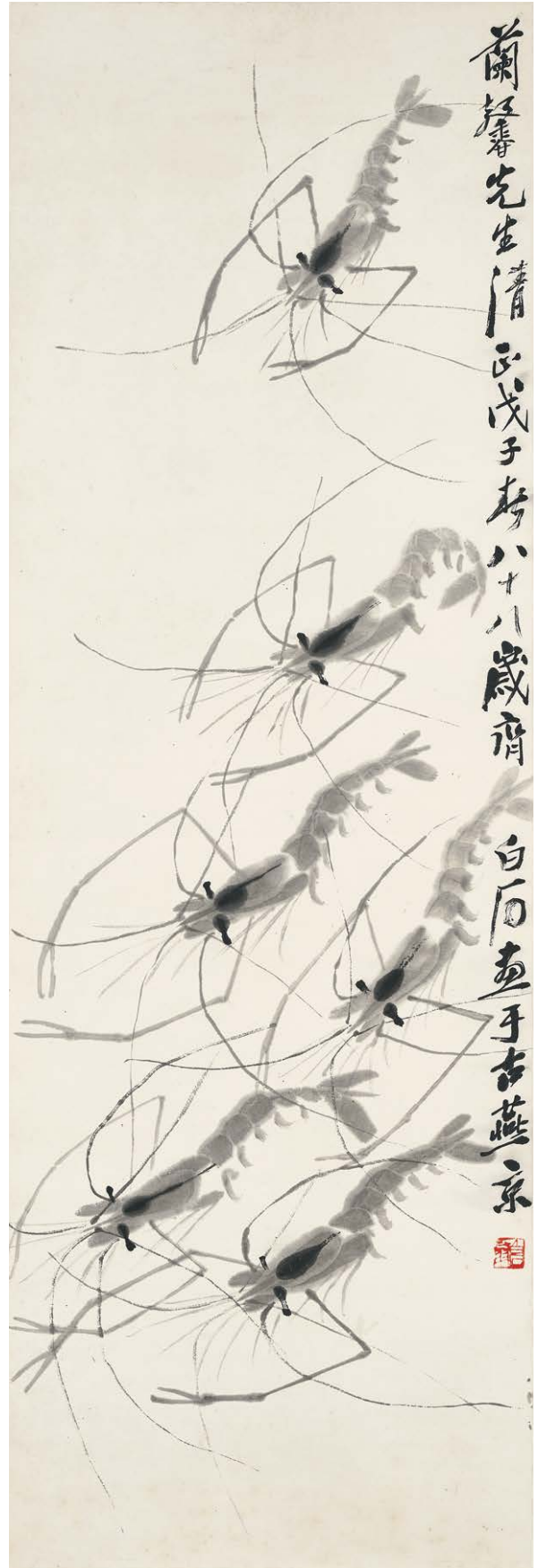
US\$77,000-100,000

齊白石 群蝦 水墨紙本 立軸 一九四八年作

題識：蘭馨先生清正。

戊子（1948年）春，八十八歲齊白石畫於古燕京。

鈐印：白石翁



1374



1376

**HE TIANJIAN (1893-1974)/
XU BAOHENG (1875-1961)**

Landscape/Calligraphy

Folding fan, ink and colour on paper/ink
on paper

18.6 x 44.5 cm. (7 3/8 x 17 1/2 in.)

Landscape inscribed and signed by He
Tianjian, with one seal

Dated spring, *jimao* year (1939)

Calligraphy inscribed and signed by Xu
Baoheng, with one seal

Dated autumn, *xinsi* year (1941)

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

賀天健/許寶衡 山水/書法
設色紙本/水墨紙本 成扇
一九三九/一九四一年作

《山水》題識：己卯（1939年）春，賀天健
製於上海。

鈐印：百尺樓頭一丈夫

《書法》題識：（錄《惜紅衣》、
《側犯》二首，文不錄）。
辛巳（1941年）秋日書白石
詞二闕，許寶衡。

鈐印：夫廬

註：許寶衡，字季湘，晚號夫廬，浙江杭州
人。光緒年間中舉人，曾在民國初年的北京
及滿洲國擔任政府要職。閒暇之餘致力於歷
史、書法之研究。



1375

1375

**ZHANG DAQIAN (1899-1983)/
MA XULUN (1884-1970)**

Viewing the Mountain/Calligraphy

Folding fan, ink and colour on paper/ink
on paper

18.5 x 46.5 cm. (7 1/4 x 18 1/4 in.)

Viewing the Mountain inscribed and signed by
Zhang Daqian, with one seal

Calligraphy inscribed and signed by Ma
Xulun, with one seal

Dated autumn, *yihai* year (1935)

Both dedicated to Yunge

HK\$150,000-200,000

US\$20,000-26,000

張大千/馬敘倫 望山圖/書法 設色
紙本/水墨紙本 成扇 一九三五年作

《望山圖》題識：芸閣仁兄屬，蜀人張大
千。

鈐印：張爰印

《書法》題識：（文不錄）。錄李義山詩即
應芸閣仁兄雅鑒，
乙亥（1935）秋日，夷初馬
敘倫。

鈐印：馬敘倫印

1377

**YAN BOLONG (1896-1954)/
SHOU XI (1885-1950)**

Birds and Pine Tree/Calligraphy

Folding fan, ink and colour on paper/ink
on paper

19 x 54 cm. (7 1/2 x 21 1/4 in.)

Birds and Pine Tree inscribed and signed by
Yan Bolong, with two seals of the artist

Dated autumn, *wuyin* year (1938)

Calligraphy inscribed and signed, with two
seals of the artist

Dated *jimao* year (1939)

Both dedicated to Jicheng

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

顏伯龍/壽鏞 雪松寒禽/書法
設色紙本/水墨紙本 成扇
一九三八/一九三九年作

《雪松寒禽》
題識：濟成先生雅屬，戊寅（1938年）秋顏
伯龍寫。

鈐印：白龍、顏雲霖印

《書法》

題識：（文不錄）。己卯（1939年）濟成仁
兄雅令，紹興壽鏞。

鈐印：己卯、鏞

註：壽鏞，字石工，浙江紹興人，中國近代
著名篆刻家、文人，亦擅長書法即詩詞。曾
為南社及湖社畫會成員。



Index

Artists		Lot Number	Artists		Lot Number
BAI XUESHI	白雪石	1291	QI BAISHI	齊白石	1272, 1282, 1284, 1374
CAO XINGCHU	曹興初	1224	QI GONG	啓功	1250, 1295-1296
CHEN BANDING	陳半丁	1226, 1228, 1283	RAO ZONGYI	饒宗頤	1229-1230
CHENG SHIFA	程十髮	1251-1252	RENYI	任頤	1331
CHENG ZONGYI	程宗伊	1224	REN ZHONG	任重	1236
CHOU HSI-TING	周錫珽	1238			
DENG FEN	鄧芬	1220, 1253	SHEN XINHAI	沈心海	1333
DING YANYONG	丁衍庸	1208-1213	SHENYINMO	沈尹默	1214
DONG SHOUPING	董壽平	1290	SHEN ZENGZHI	沈曾植	1216-1217
FANGYI	房毅	1222	SHOU XI	壽鏞	1377
FU BAOSHI	傅抱石	1255, 1300-1301	SONG WEIYUAN	宋唯源	1237
			SONG WENZHI	宋文治	1249
GAO JIANFU	高劍父	1373	SONG YUDE	宋育德	1224
GUAN LIANG	關良	1206-1207, 1365, 1367	TIAN SHIGUANG	田世光	1293
HE BAILI	何百里	1232-1233	WANG SHAOLING	王少陵	1315
HE TIANJIAN	賀天健	1376	WANG XUETAO	王雪濤	1292, 1368
HONGYI	陳福善	1316	WU CHANGSHUO	吳昌碩	1338
HU TINGLU	胡汀鷺	1223	WU GUANZHONG	吳冠中	1261-1264, 1343
HUANG BINHONG	黃賓虹	1299	WU HUFAN	吳湖帆	1215, 1273, 1330
HUANG DAOZHOU	黃道周	1318	WU ZHENG	吳徵	1328
HUANG JUNBI	黃君璧	1357-1361, 1363-1364, 1372	WU ZIFU	吳子復	1227
HUANG SHANSHOU	黃山壽	1329	XIAO HUIRONG	蕭暉榮	1234-1235
HUANG ZHOU	黃胄	1285-1287	XIAO XUN	蕭愔	1281, 1283
JU CHAO	居巢	1225	XIE ZHILIU	謝稚柳	1254, 1324
JU LIAN	居廉	1225	XU BAOHENG	許寶衡	1376
KANGYOUWEI	康有爲	1231	XU BEIHONG	徐悲鴻	1302-1309, 1320-1321
LI JIAN	李健	1335	XU GU	虛谷	1327
LI KERAN	李可染	1274, 1288-1289	YAN BOLONG	顏伯龍	1377
LI KUCHAN	李苦禪	1369-1371	YANG MANSHEG	楊曼生	1310-1312
LI RUIQING	李瑞清	1334	YANG SHANSHEN	楊善深	1370-1371, 1373
LIYANSHAN	李研山	1218-1220, 1362	YAO SHUPING	姚叔平	1332
LIN FENGMIAN	林風眠	1256-1260, 1344-1349	YEE BON	余本	1313-1314
LIN HUKUI	林湖奎	1241-1242	YUYOUREN	于右任	1339-1340
LIN SHU	林紓	1224	ZENG XI	曾熙	1337
LIU HAI SU	劉海粟	1243, 1325-1326	ZHANG ANZHI	張安治	1319
LIU KUILING	劉奎齡	1294	ZHANG DAQIAN	張大千	1265-1270, 1275-1280, 1341-1342, 1350-1353, 1374-1377
LIU MENGKUAN	劉孟寬	1240	ZHANG QIHOU	張啓後	1224
LU QINGYUAN	盧清遠	1239	ZHAO SHAO'ANG	趙少昂	1366-1369, 1372
LU ZISHU	盧子樞	1221	ZHENG WUCHANG	鄭午昌	1297-1298
LUIS CHAN	陳福善	1317	ZHENG XIAOXU	鄭孝胥	1336
MA XULUN	馬敘倫	1375	ZHOU LIANXIA	周鍊霞	1330
PAN TIANSHOU	潘天壽	1322-1323	ZHU QIZHAN	朱屺瞻	1244-1248
PU RU	溥儒	1201-1205, 1271, 1354-1356			

HIGH VALUE LOT PRE-REGISTRATION

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

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

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

ENQUIRIES

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

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得二十世紀及當代藝術晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣 8,000,000 元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

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

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

查詢

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

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

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

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

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(A) PHONE BIDS

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

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on 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. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol **·** next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

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

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including HK\$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:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

(a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- 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. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
- (ii) Wire transfer

You must make payments to:

HSBC
Head Office
1 Queen's Road, Central, Hong Kong
Bank code: 004
Account No. 062-305438-001
Account Name: Christie's Hong Kong Limited
SWIFT: HSBCHKHHHKH

- (iii) Credit Card.

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

(iv) Cash

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

(v) Banker's draft

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

(vi) Cheque

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

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

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

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4

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

G COLLECTION AND STORAGE

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

(b) For information on collecting lots, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at www.christies.com/storage shall apply.

(v) nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

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

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

(c) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol - in

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

(d) US import ban on African elephant ivory

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

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

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

(g) Watches

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

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

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

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

exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

The **mid estimate** is the midpoint between the two.

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

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

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

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

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

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

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

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

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

UPPER CASE type : means having all capital letters.
warranty : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定 · 買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和 / 或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以 ▲ 標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

- (a) 目錄描述部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。
- (b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 1 段另有約定。

3. 狀況

- (a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。
- (b) 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**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**

- (a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。
- (b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍賣決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近目錄錄印時的兌換率設定，所以可能與拍賣當日兌換率有差別

6. 撤回

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

7. 珠寶

- (a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及 / 或在日後需要特殊的保養。
- (b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。
- (c) 我們不會為每件拍賣的寶石拿取鑒定報告。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。
- (d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

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

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

B. 登記競投

1. 新競投人

- (a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場或競投過任何東西，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：
 - (i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。
 - (ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身分證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。
 - (iii) 信託、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- (b) 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：
+852 2760 1766。

2. 再次參與競投的客人

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

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和 / 或反恐佈主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與買方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

- (a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。
- (b) **作為隱名委托人的代理人**：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：
 - (i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不

少於 5 年的期間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，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 網站。

(C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 www.christies.com 選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。**拍賣官**將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先達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：
- 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；
 - 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
 - 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
- (i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期待款或利息、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**：
- 此額外**保證**不適用於：
 - 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；
 - 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；
 - 沒有標題的書籍；
 - 沒有標明**估價**的已出售**拍賣品**；
 - 目錄中表明售出後不可退貨的書籍；
 - 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**：
- 成交價**；和
 - 買方酬金**；和
 - 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：
- 佳士得通過“**MyChristie's**”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
 - 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
 - 信用卡
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP) 的方式支付，本公司每次拍賣接受總數不超過港幣 1,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：
 - 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）；
 - 銀行匯票
抬頭請注明“佳士得香港有限公司”（須受有關條件約束）；
- (vi) 支票
抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
- (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。
- (e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766；或發電郵至 postsaleasia@christies.com。
- ### 2. 所有權轉移
- 只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。
- ### 3. 風險轉移
- 拍賣品**的風險和責任自以下日期起將轉移給您（以較早者為準）：
- 買方提貨日；
 - 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）：
- 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；
 - 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；
 - 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；
 - 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；
 - 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；
 - 我們可以選擇將您的身份及聯繫方式披露給賣方；
 - 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；
 - 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
 - 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。
 - (v) 本段的任何內容不限制我們在 F4 段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排拍賣品的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766；或發郵件至 postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸拍賣品。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口/進口

拍賣售出的任何拍賣品都可能受拍賣品售出國家的出口法律及其他國家的進口法律限制。許多國家就拍賣品入境要求出口聲明及/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。

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

(c) 含有受保護動植物物的拍賣品

由瀕臨絕種及其他受保護野生動物製造或組成（不論百分比）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。

(d) 美國關於非洲象象牙的進口禁令

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

(e) 源自伊朗的拍賣品

一些國家禁止或限制購買和/或進口源自伊朗的“傳統工藝作品”（身份不明確的藝術家作品及/或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒）。美國禁止進口以上物品亦禁止美國民眾（不論所在處）購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗（波期）的拍賣品下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關拍賣品，違反有關適用條例。

(f) 黃金

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

(g) 鐘錶

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

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

I. 佳士得之法律責任

- (a) 除了真品保證，佳士得、佳士得代理人或僱員，對任何拍賣品作任何陳述，或資料的提供，均不作出任何保證。在法律容許的最大程度上，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些保證不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買拍賣品或與競投相關的任何其它事項）；和
- (ii) 本公司無就任何拍賣品的可商售品質、是否適合某特定用途、描畫、尺寸、質量、狀況、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、狀況報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就拍賣品購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的購買款項。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該拍賣品的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他佳士得集團公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或者在 Christie's LIVE™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作一切圖片、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文件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 www.christies.com 上找到本公司私隱政策。

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 的報告

售出的**拍賣品**的所有資料，包括**目錄描述**及價款都可在 www.christies.com 上查閱。銷售總額為**成交價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 www.christies.com 網站上刪除。

K. 詞匯表

拍賣官：個人拍賣官和 / 或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

- 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；
- 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**成交價**，買方支付給我們的費用。

目錄描述：拍賣目錄內對**拍賣品**的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

佳士得集團：Christie's International Plc、其子公司及集團的其它公司。

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

估價：目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**：指該範圍的最高價。**中間估價**為兩者的中間點。

成交價：**拍賣官**接受的**拍賣品**最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第 F1(a) 段的意思。

來源：**拍賣品**的所有權歷史。

有保留：如 E2 段中的意思；**有保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“有保留標題”的意思。

底價：**拍賣品**不會以低於此保密**底價**出售。

拍賣場通告：張貼於拍賣場內的**拍賣品**旁或 www.christies.com 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

大階字體：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.

✂ Bidding by parties with an interest.

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

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

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

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

本目錄中使用的各類標識

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

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

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

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

✂ 利益方的競投。

• 不設**底價**的**拍賣品**，不論其在本目錄中的售前**估價**，該**拍賣品**將售賣給出價最高的競投人。

~ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定·買方須知第 H2(b) 段。

ψ **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. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

◊: Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◊ next to the lot number.

◆: Third Party Guarantees/ Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆.

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

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

✂: Bidding by parties with an interest

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

Post-catalogue notifications

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has 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.

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

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。如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附註符號，但會於正文首頁聲明其權益。

◊: 保證最低出售價

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

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

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

我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品，

我們建議您應當要求您的代理人確認他 / 她是否在拍賣品持有經濟利益。

✂: 利益方的競投

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

目錄出版後通知

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

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方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。

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。

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，可能在他人監督下完成。

* 「...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的拍賣品。

WORLDWIDE SALEROOMS, OFFICES AND SERVICES

ARGENTINA
BUENOS AIRES
 +54 11 43 93 42 22
 Cristina Carlisle

AUSTRALIA
SYDNEY
 +61 (0)2 9326 1422
 Ronan Sulich

AUSTRIA
VIENNA
 +43 (0)1 533 881214
 Angela Baillou

BELGIUM
BRUSSELS
 +32 (0)2 512 88 30
 Roland de Lathuy

BRAZIL
SÃO PAULO
 +55 21 3500 8944
 Marina Bertoldi

CANADA
TORONTO
 +1 647 519 0957
 Brett Sherlock
 (Consultant)

CHILE
SANTIAGO
 +56 2 2 2631642
 Denise Ratinoff
 de Lira

COLOMBIA
BOGOTA
 +571 635 54 00
 Juanita Madrinan
 (Consultant)

DENMARK
COPENHAGEN
 +45 2612 0092
 Rikke Juel Brandt
 (Consultant)

FRANCE
**BRITTANY AND
 THE LOIRE VALLEY**
 +33 (0)6 09 44 90 78
 Virginie Gregory
 (Consultant)

**GREATER
 EASTERN FRANCE**
 +33 (0)6 07 16 34 25
 Jean-Louis Janin Daviet
 (Consultant)

NORD-PAS DE CALAIS
 +33 (0)6 09 63 21 02
 Jean-Louis Brémilts
 (Consultant)

•PARIS
 +33 (0)1 40 76 85 85

**PROVENCE -
 ALPES CÔTE D'AZUR**
 +33 (0)6 71 99 97 67
 Fabienne Albertini-
 Cohen

RHÔNE ALPES
 +33 (0)6 61 81 82 53
 Dominique Pierron
 (Consultant)

GERMANY
DÜSSELDORF
 +49 (0)170 840 7950
 Arno Verkade

FRANKFURT
 +49 (0)170 840 7950
 Natalie Radziwill

HAMBURG
 +49 (0)40 27 94 073
 Christiane Gräfin
 zu Rantzau

MUNICH
 +49 (0)89 24 20 96 80
 Marie Christine Gräfin
 Huyn

STUTTGART
 +49 (0)71 12 26 96 99
 Eva Susanne
 Schweizer

INDIA
MUMBAI
 +91 (22) 2280 7905
 Sonal Singh

INDONESIA
JAKARTA
 +62 (0)21 7278 6268
 Charmie Hamami

ISRAEL
TEL AVIV
 +972 (0)3 695 0695
 Roni Gilat-Baharaff

ITALY
•MILAN
 +39 02 303 2831
 Cristiano De Lorenzo

ROME
 +39 06 686 3333
 Marina Cicogna
 (Consultant)

NORTH ITALY
 +39 348 3131 021
 Paola Gradi
 (Consultant)

TURIN
 +39 347 2211 541
 Chiara Massimello
 (Consultant)

VENICE
 +39 041 277 0086
 Bianca Arrivabene
 Valenti Gonzaga
 (Consultant)

BOLOGNA
 +39 051 265 154
 Benedetta Possati Vittori
 Venenti (Consultant)

GENOA
 +39 010 245 3747
 Rachele Guicciardi
 (Consultant)

FLORENCE
 +39 055 219 012
 Alessandra Niccolini
 di Camugliano
 (Consultant)

**CENTRAL &
 SOUTHERN ITALY**
 +39 348 520 2974
 Alessandra Allaria
 (Consultant)

JAPAN
TOKYO
 +81 (0)3 6267 1766
 Katsura Yamaguchi

MALAYSIA
KUALA LUMPUR
 +62(0)21 7278 6268
 Charmie Hamami

MEXICO
MEXICO CITY
 +52 55 5281 5446
 Gabriela Lobo

MONACO
 +377 97 97 11 00
 Nancy Dotta

THE NETHERLANDS
•AMSTERDAM
 +31 (0)20 57 55 255
 Arno Verkade

NORWAY
OSLO
 +47 949 89 294
 Cornelia Svedman
 (Consultant)

**PEOPLE'S REPUBLIC
 OF CHINA**
BEIJING
 +86 (0)10 8583 1766
 Julia Hu

•HONG KONG
 +852 2760 1766

•SHANGHAI
 +86 (0)21 6355 1766
 Julia Hu

PORTUGAL
LISBON
 +351 919 317 233
 Mafalda Pereira
 Coutinho
 (Consultant)

RUSSIA
MOSCOW
 +7 495 937 6364
 +44 20 7389 2318
 Zain Talyarkhan

SINGAPORE
SINGAPORE
 +65 6735 1766
 Jane Ngiam

SOUTH KOREA
SEOUL
 +82 2 720 5266
 Jun Lee

SPAIN
MADRID
 +34 (0)91 532 6626
 Carmen Schjaer
 Dalia Padilla

SWEDEN
STOCKHOLM
 +46 (0)73 645 2891
 Claire Ahman
 (Consultant)
 +46 (0)70 9369 201
 Louise Dyhlén
 (Consultant)

SWITZERLAND
•GENEVA
 +41 (0)22 319 1766
 Eveline de Proyart

•ZURICH
 +41 (0)44 268 1010
 Jutta Nixdorf

TAIWAN
TAIPEI
 +886 2 2736 3356
 Ada Ong

THAILAND
BANGKOK
 +66 (0)2 252 3685
 Prapavadee
 Sophonpanich

TURKEY
ISTANBUL
 +90 (532) 558 7514
 Eda Kehale Argün
 (Consultant)

**UNITED ARAB
 EMIRATES**
•DUBAI
 +971 (0)4 425 5647

UNITED KINGDOM
•LONDON
 +44 (0)20 7839 9060

**NORTH AND
 NORTHEAST**
 +44 (0)20 7104 5702
 Thomas Scott

**NORTHWEST
 AND WALES**
 +44 (0)20 7752 3033
 Jane Blood

SOUTH
 +44 (0)1730 814 300
 Mark Wrey

SCOTLAND
 +44 (0)131 225 4756
 Bernard Williams
 Robert Lagneau
 David Bowes-Lyon
 (Consultant)

ISLE OF MAN
 +44 (0)20 7389 2032

CHANNEL ISLANDS
 +44 (0)20 7389 2032

IRELAND
 +353 (0)87 638 0996
 Christine Ryall
 (Consultant)

UNITED STATES
CHICAGO
 +1 312 787 2765
 Catherine Busch

DALLAS
 +1 214 599 0735
 Capera Ryan

HOUSTON
 +1 713 802 0191
 Jessica Phifer

LOS ANGELES
 +1 310 385 2600
 Sonya Roth

MIAMI
 +1 305 445 1487
 Jessica Katz

•NEW YORK
 +1 212 636 2000

PALM BEACH
 +1 561 777 4275
 David G. Ober
 (Consultant)

SAN FRANCISCO
 +1 415 982 0982
 Ellanor Notides

AUCTION AND OTHER SERVICES

PRIVATE SALES
 HK: +852 2978 6871
 Fax: +852 2760 1767
 Email: privatesale-servicecentre@christies.com

CHRISTIE'S EDUCATION
NEW YORK
 Tel: +1 212 355 1501
 Fax: +1 212 355 7370
 Email: newyork@christies.edu

HONG KONG
 Tel: +852 2978 6768
 Fax: +852 2525 3856
 Email: hongkong@christies.edu

LONDON
 Tel: +44 (0)20 7665 4350
 Fax: +44 (0)20 7665 4351
 Email: london@christies.edu

CHRISTIE'S INTERNATIONAL REAL ESTATE
NEW YORK
 Tel: +1 212 468 7182
 Fax: +1 212 468 7141
 Email: info@christiesrealestate.com

LONDON
 Tel: +44 (0)20 7389 2551
 Fax: +44 (0)20 7389 2168
 Email: info@christiesrealestate.com

HONG KONG
 Tel: +852 2978 6788
 Fax: +852 2760 1767
 Email: info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES
NEW YORK
 Tel: +1 212 974 4579
 Email: newyork@cfass.com

• DENOTES SALEROOM

ENQUIRIES — Call the Saleroom or Office

EMAIL — info@christies.com

For a complete salerooms & offices listing go to christies.com

Bespoke Service. Buy and Sell Privately. Now.
專人服務 · 保密交易 · 即時購藏

CONTACTS 查詢

Global Head, Private Sales
私人洽購全球主管
Adrien Meyer
ameyer@christies.com
+1 212 636 2056

Global Managing Director, Private Sales
私人洽購全球總監
Anthea Peers
apeers@christies.com
+44 (0)207 389 2124

Chinese Ceramics and Works of Art, Hong Kong
中國瓷器及藝術品部 (香港)
Pola Antebi 安蓓蕾
chnhk@christies.com
+852 2978 6734

Chinese Ceramics and Works of Art, New York
中國瓷器及藝術品部 (紐約)
Margaret Gristina 葛曼琪
mgristina@christies.com
+1 212 636 2180

PRIVATE SALES 私人洽購

CHRISTIE'S 佳士得



**A MASSIVE PAIR OF CHINESE PORCELAIN
DOUBLE-GOURD VASES AND COVERS**

Kangxi Period (1662-1722)

43 $\frac{3}{4}$ in. (111 cm.) high

清康熙 青花釉裏紅花卉紋葫蘆形大蓋瓶一對

PRICE UPON REQUEST 價格待詢



The I.M. Pei Townhouse, New York, New York

The home of celebrated architect I.M. Pei, 11 Sutton Place is a 3,700-square-foot townhouse within one of Manhattan's most prestigious neighborhoods. Blending Pei's signature style of modernism with its original architecture, the residence offers ample living space and access to Sutton Square Gardens. Offered at US\$8,000,000

Edward Joseph
+1 212 974 4434
ejoseph@christies.com

Art. Beauty. Provenance.

christiesrealestate.com

BIDDER REGISTRATION FORM

Paddle No.

We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.

Please complete and sign this form and send it to us by email registrationasia@christies.com.

A Bidder's Detail

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

Account Name Account No.

Address

..... Post/Zip Code

Phone No.

Please verify email address for post-sale communication

Shipping Quote Required.

Shipping Address (Same as the above address):

.....

B Identity Documents and Financial References

If you are a new client, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply.

If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. Deposit can be paid by using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

To apply for a high value lot ("HVL") paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1,600,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

C Sale Registration

- | | |
|--|---|
| <input type="checkbox"/> 17625 Fine & Rare Wines and Spirits Featuring an Exceptional Private Collection and a Collection of Century Old Madeira | <input type="checkbox"/> 17208 Chinese Contemporary Ink |
| <input type="checkbox"/> 17474 Handbags & Accessories | <input type="checkbox"/> 17209 Fine Chinese Classical Paintings and Calligraphy |
| <input type="checkbox"/> 17478 Hong Kong Magnificent Jewels * | <input type="checkbox"/> 17210 Fine Chinese Modern Paintings * |
| <input type="checkbox"/> 17481 The Masterpiece Auction *
Important Watches including an Important Private Asian Collection Part 1 | <input type="checkbox"/> 17742 The Chang Wei-Hwa Collection of Archaic Jades, Part I - Neolithic Period |
| <input type="checkbox"/> 15618 20th Century & Contemporary Art (Evening Sale) * | <input type="checkbox"/> 19171 On The Studio Desk * |
| <input type="checkbox"/> 18773 HI-LITE * | <input type="checkbox"/> 17741 An Important Collection Of Chinese Ceramics From A Private Collector |
| <input type="checkbox"/> 15619 20th Century & Contemporary Art (Morning Session) | <input type="checkbox"/> 19172 A Dream Realised: Kangxi's Ultimate <i>Falangcai</i> bowl * |
| <input type="checkbox"/> 15620 20th Century & Contemporary Art (Afternoon Session) | <input type="checkbox"/> 16696 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.

If you intend to bid on the "Five Nudes" by Sanyu, please tick the box below.

I wish to apply for a HVL paddle designated for the "Five Nudes".

Please indicate the bidding level you require:

- | | | |
|--|---|--|
| <input type="checkbox"/> HK \$ 0 - 500,000 | <input type="checkbox"/> HK \$ 500,001 - 2,000,000 | <input type="checkbox"/> HK \$ 2,000,001 - 4,000,000 |
| <input type="checkbox"/> HK \$ 4,000,001 - 8,000,000 | <input type="checkbox"/> HK \$ 8,000,001 - 20,000,000 | <input type="checkbox"/> HK \$ 20,000,000 + |

D Declarations

- I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the personal information section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- I understand that if I have not completed the high value lot pre-registration before the auction Christie's may refuse my bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail. You can opt-out of receiving this information at any time.

Name Signature Date

Christie's Hong Kong Limited

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

建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

A 投標者資料

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

客戶名稱 客戶編號

客戶地址

..... 郵區編號

電話號碼

請確認電郵地址以作售後服務用途

請提供運費報價。

運送地址（ 同上述地址相同）：

B 身份證明文件及財務證明

如閣下為新客戶，請提供以下文件之副本。**個人**：政府發出附有相片的身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶**：公司註冊證書、公司地址證明、被授權競投者附有相片的身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司**：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。

如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽署的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

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

C 拍賣項目登記

- | | |
|---|---|
| <input type="checkbox"/> 17625 佳士得珍罕名釀及烈酒：呈獻顯赫私人珍藏及馬德拉酒百年極尚窖藏 | <input type="checkbox"/> 17208 中國當代水墨 |
| <input type="checkbox"/> 17474 典雅傳承：手袋及配飾 | <input type="checkbox"/> 17209 中國古代書畫 |
| <input type="checkbox"/> 17478 瑰麗珠寶及翡翠首飾* | <input type="checkbox"/> 17210 中國近現代畫* |
| <input type="checkbox"/> 17481 名匠巨鑄*
精緻名錶及亞洲重要私人收藏（第一部份） | <input type="checkbox"/> 17742 雲中玉筵 — 重要亞洲私人古玉珍藏：新石器時代篇 |
| <input type="checkbox"/> 15618 二十世紀及當代藝術（晚間拍賣）* | <input type="checkbox"/> 19171 斗室案上* |
| <input type="checkbox"/> 18773 HI-LITE* | <input type="checkbox"/> 17741 私人珍藏重要中國瓷器 |
| <input type="checkbox"/> 15619 二十世紀及當代藝術（上午拍賣） | <input type="checkbox"/> 19172 圓夢 — 康熙琺瑯彩千葉蓮盤* |
| <input type="checkbox"/> 15620 二十世紀及當代藝術（下午拍賣） | <input type="checkbox"/> 16696 重要中國瓷器及工藝精品* |

*如閣下有意競投 (i) 佳士得二十世紀及當代藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品，即高額拍品，請於以下方格劃上「✓」號。

本人有意登記高額拍品競投牌。

如閣下有意競投常玉《五裸女》，請於以下方格劃上「✓」號。

本人有意登記有關《五裸女》的高額拍品競投牌。

請提供閣下之競投總額：

- | | | |
|---|--|---|
| <input type="checkbox"/> 港幣 0 - 500,000 | <input type="checkbox"/> 港幣 500,001 - 2,000,000 | <input type="checkbox"/> 港幣 2,000,001 - 4,000,000 |
| <input type="checkbox"/> 港幣 4,000,001 - 8,000,000 | <input type="checkbox"/> 港幣 8,000,001 - 20,000,000 | <input type="checkbox"/> 港幣 20,000,000 + |

D 聲明

- 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方支付款通告，並同意遵守所有規定。
 - 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。
 - 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。
 - 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。
- 如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

姓名 簽署 日期



AUCTION WEEK SHORT COURSE 秋拍期間課程

Chinese Art in Hong Kong: A Brief History of Collecting and the Art Market | Paintings

中國藝術在香港：收藏及市場簡史 | 書畫

Providing an overview on the history of collecting Chinese art in Hong Kong from the late 19th century to the present, this dynamic two-day course includes lectures, a handling session, and exhibition visits which highlight major collectors, dealers, museums and auctions that enabled Hong Kong to become an international hub for Chinese art. Part III focuses on Chinese paintings, and coincides with the Christie's Hong Kong 2019 Autumn Auctions.

本充滿互動性的課程系列縱觀自19世紀晚期至今香港地區的中國藝術品收藏史，透過講座、鑑賞及參觀活動，讓您認識促使香港成為中國藝術品國際交易中心的重要藏家、藝術商、博物館和拍賣行。第三部分聚焦中國書畫，將於佳士得2019年秋季拍賣期間於香港會議展覽中心舉行。



Dr Malcolm McNeill
Specialist, Chinese Paintings,
Christie's London
莫友柯博士
佳士得倫敦中國書畫部專家

Part I: Works of Art | November 2018

第一部分：工藝精品 | 2018年11月

Part II: Ceramics | May 2019

第二部分：瓷器 | 2019年5月

Part III: Paintings | 23-24 November 2019

第三部分：書畫 | 2019年11月23至24日

English and Mandarin, with simultaneous interpretation

英語及普通話，輔以即時傳譯

Location 地點

Hong Kong Convention and Exhibition Centre and various locations
香港會議展覽中心及各參觀地點

Enquiries 查詢

Yi Gao 高伊
hongkong@christies.edu
+852 2978 6768



christies.edu/Asia

CHRISTIE'S
EDUCATION 佳士得美術學院

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Guillaume Cerutti, Chief Executive Officer
Stephen Brooks, Deputy Chief Executive Officer
Jussi Pylkkänen, Global President
François Curiel, Chairman, Europe
Jean-François Palus
Stéphanie Renault
Héloïse Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMEA
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li-Cohen, Deputy Chairman, Christie's Int.

CHRISTIE'S ASIA PACIFIC

Francis Belin, President

CHAIRMAN'S OFFICE

Jonathan Stone, Deputy Chairman
Pola Antebi, Deputy Chairman
Eric Chang, Deputy Chairman
Charmie Hamami, Deputy Chairman
Ben Kong, Deputy Chairman
Evelyn Lin, Deputy Chairman
Ada Ong, Deputy Chairman
Vickie Sek, Deputy Chairman
Chi Fan Tsang, Deputy Chairman

CHRISTIE'S ADVISORY COUNCIL, ASIA PACIFIC

Jinjing Cai, Chairman
Pierre Chen, Raymond Ch'ien, William Fung,
Qiong Er Jiang, Handel Lee, Anthony Lin,
Pan Gong Kai, Dee Poon, Mimi Tang,
Patrick Thomas, Wang Wei, Douglas Woo

SENIOR VICE PRESIDENTS

Karen Au Yeung, Lavina Chan, Elaine Holt,
Kitty Mak, Audrey Shum, Bo Tan,
Katsura Yamaguchi

VICE PRESIDENTS

Alexandre Bigler, Carmen Shek Cerne, Janet Chang,
Liang-Lin Chen, Blanca Cheng, Fung Chiang,
Betsy Chow, Jennie Chu, Isabel Coutier,
Emily Fisher, Dexter How, Julia Hu,
Seiji Inami, Marcello Kwan, Elaine Kwok,
Stephenie Leung, Ruben Lien, Gabrielle Mak,
Sara Mao, Lillian Ng, Jasmin Ngai,
Jessie Or, Terence Poon, Sonal Singh,
Ronan Sulich, Winsy Tsang, Nicole Wright,
Alan Yip, Kim Yu, Dina Zhang,
Grace Zhuang

ASSOCIATE VICE PRESIDENTS

Lee Bingle, Selina Chan, Winifred Chan,
Kelly Chang, Lesley Chen, Amy Cheng,
Joanne Cheng, Isaac Choi, Terry Choi,
Yanie Choi, Dai Dai, Helen Fung,
Georgina Hilton, Gigi Ho, Phylbie Ho,
Yunah Jung, Masahiko Kuze, Annie Lee,
Joyce Lee, Kevyn Leung, Nelly Li,
Rachel Li, Caroline Liang, Louis Lin,
Georgina Liu, Vicky Liu, Yu-Shan Lu,
Tony Ng, Benson Or, Felix Pei,
Zhongwei Qin, Sherese Tong, CC Wang,
Mandy Wang, Aaron Wong, Michael Xie,
Maxwell Yao, Harriet Yu, Mia Zhang,
Michelle Zhang, Terry Zhou

01/09/2019

HONG KONG AUCTION CALENDAR

FINE & RARE WINES AND SPIRITS FEATURING AN EXCEPTIONAL PRIVATE COLLECTION AND A COLLECTION OF CENTURY OLD MADEIRA

Sale number: 17625
**SATURDAY 23 NOVEMBER
10.30 AM**

THE MASTERPIECE AUCTION

Sale number: 17481
**SATURDAY 23 NOVEMBER
5.30 PM**
Viewing: 22-23 November

20TH CENTURY & CONTEMPORARY ART (EVENING SALE)

Sale number: 15618
**SATURDAY 23 NOVEMBER
5.30 PM**
Viewing: 22-23 November

HI-LITE

Sale number: 18773
**SATURDAY 23 NOVEMBER
5.30 PM**
Viewing: 22-23 November

20TH CENTURY & CONTEMPORARY ART (MORNING SESSION)

Sale number: 15619
**SUNDAY 24 NOVEMBER
10.00 AM**
Viewing: 22-23 November

20TH CENTURY & CONTEMPORARY ART (AFTERNOON SESSION)

Sale number: 15620
**SUNDAY 24 NOVEMBER
1.30 PM**
Viewing: 22-23 November

CHINESE CONTEMPORARY INK

Sale number: 17208
**MONDAY 25 NOVEMBER
11.00 AM**
Viewing: 22-24 November

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 17209
**MONDAY 25 NOVEMBER
2.30 PM**
Viewing: 22-25 November

HANDBAGS & ACCESSORIES

Sale number: 17474
**MONDAY 25 NOVEMBER
3.00 PM**
Viewing: 22-25 November

FINE CHINESE MODERN PAINTINGS

Sale number: 17210
**TUESDAY 26 NOVEMBER
2.00 PM**
Viewing: 22-25 November

HONG KONG MAGNIFICENT JEWELS

Sale number: 17478
**TUESDAY 26 NOVEMBER
1.00 PM**
Viewing: 22-26 November

THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES, PART I - NEOLITHIC PERIOD

Sale number: 17742
**WEDNESDAY 27 NOVEMBER
10.30 AM**
Viewing: 22-26 November

IMPORTANT WATCHES INCLUDING AN IMPORTANT PRIVATE ASIAN COLLECTION PART 1

Sale number: 17481
**WEDNESDAY 27 NOVEMBER
11.00 AM**
Viewing: 22-26 November

ON THE STUDIO DESK

Sale number: 19171
**WEDNESDAY 27 NOVEMBER
11.30 AM**
Viewing: 22-26 November

AN IMPORTANT COLLECTION OF CHINESE CERAMICS FROM A PRIVATE COLLECTOR

Sale number: 17741
**WEDNESDAY 27 NOVEMBER
2.30 PM**
Viewing: 22-26 November

A DREAM REALISED: KANGXI'S ULTIMATE FALANGCAI BOWL

Sale number: 19172
**WEDNESDAY 27 NOVEMBER
2.50 PM**
Viewing: 22-26 November

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 16696
**WEDNESDAY 27 NOVEMBER
2.50 PM**
Viewing: 22-26 November

All dates are subject to change, please phone +852 2760 1766 for confirmation

Catalogue photo credits: Mak Kin Pon





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