

A traditional Chinese landscape painting. The scene is dominated by a large, gnarled tree with thick, textured bark and dense, stylized blue-green foliage. To the left, a man in a vibrant red robe and a black scholar's cap stands looking towards the right. In the lower right, another man in a white robe and a light-colored cap is seated near the base of the tree. The background features rolling hills and a body of water, rendered in soft, muted tones. The overall style is characteristic of traditional Chinese ink and wash painting with selective color.

FINE CHINESE PAINTINGS
中國書畫

Hong Kong, 26-27 May 2021 | 香港 2021年5月26-27日

CHRISTIE'S 佳士得



AUCTION CODE AND NUMBER

拍賣名稱及編號

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Exquisite Eye:
Chinese Paintings Online,
11 - 26 May
丹青薈萃 — 中國書畫網上拍賣
5月11-26日



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FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY 中國古代書畫

WEDNESDAY 26 MAY 2021 · 2021年5月26日 (星期三)

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

THURSDAY 27 MAY 2021 · 2021年5月27日 (星期四)

AUCTIONS · 拍賣

Monday 24 May · 5月24日 (星期一)
ZHANG DAQIAN Temple at Mountain Peak and WU GUANZHONG Scenery of Mount Lao to be sold at 6:00pm within the Sale of 20th and 21st Century Art Evening Sale
拍賣品張大千 碧峰古寺及吳冠中 誤入嶗山於下午6.00，二十及二十一世紀藝術 晚間拍賣中呈獻。

Wednesday 26 May · 5月26日 (星期三)
2.00pm (Lots 801-907) · 下午2.00 (拍賣品編號801-907)

Thursday 27 May · 5月27日 (星期四)
10.00am (Lots 1001-1100) · 上午10.00 (拍賣品編號1001-1100)
2.30pm (Lots 1101-1240) · 下午2.30 (拍賣品編號1101-1240)

Location: Hall 3D, Hong Kong Convention and Exhibition Centre,
No.1 Harbour Road, Wanchai, Hong Kong
地點：香港灣仔港灣道1號香港會議展覽中心展覽廳3D
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VIEWING · 預展

HONG KONG, Hong Kong Convention and Exhibition Centre

香港，香港會議展覽中心

Friday - Tuesday, 21 - 25 May · 5月21至25日 (星期五至二)

10.30am - 6.30pm
Wednesday, 26 May · 5月26日 (星期三)
10.30am - 12.30pm

HIGHLIGHTS PREVIEW · 精選拍品預展

BEIJING, Christie's Beijing Art Space

北京，佳士得北京藝術空間

Saturday - Sunday, 24 - 25 April · 4月24至25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 - Thursday, 28 - 29 April · 4月28至29日 (星期三至四)
10.00am - 6.00pm

TAIPEI, Taipei Marriott Hotel

台北，台北萬豪酒店

Saturday - Sunday, 1 - 2 May · 5月1至2日 (星期六至日)
11.00am - 6.00pm

ONLINE SALE · 網上拍賣

Exquisite Eye: Chinese Paintings Online · 丹青薈萃 — 中國書畫網上拍賣
11 - 26 May 2021 · 2021年5月11至26日

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Liang-Lin Chen
Sara Mao
Elaine Kwok
CC Wang

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.
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中國近現代及當代書畫

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS



FROM A DISTINGUISHED ASIAN PRIVATE COLLECTION
亞洲重要私人珍藏

◦ **ZHANG DAQIAN** (1899-1983)

Temple at the Mountain Peak

Hanging scroll, ink and colour on gold paper

127.7 x 63 cm. (50 ¼ x 24 ¾ in.)

Inscribed and signed, with one seal of the artist and one dated seal of *dingwei* year (1976)

Dated *dingwei* year (1967)

PROVENANCE:

Previously in the collection of Li Zulai (1910-1986) and Li Deying.

Christie's Hong Kong, Fine 19th and 20th Century Chinese Paintings, 28 April 1996, Lot 280.

Christie's Hong Kong, Fine Chinese Modern Paintings, 30 November 2010, Lot 2644.

Estimate on Request 估價待詢

張大千 碧峰古寺 設色金箋 立軸 一九六七年作

題識：爰翁，五亭湖上製。

鈐印：丁未、大千唯印大年

來源：李祖萊（1910-1986）、李德英舊藏；

香港佳士得，中國十九二十世紀書畫，1996年4月28日，編號280；

香港佳士得，中國近現代畫，2010年11月30日，編號2644。





FROM A DISTINGUISHED ASIAN PRIVATE COLLECTION
亞洲重要私人珍藏

WU GUANZHONG (1919-2010)

Scenery of Mount Lao

Scroll, mounted and framed, ink and colour on paper

96.2 x 179.3 cm. (37 ⁷/₈ x 70 ⁵/₈ in.)

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

Dated December, 1988

PROVENANCE:

Previously from the Dr. S. Y. Yip Collection.

EXHIBITED:

Hong Kong, Urban Council of Hong Kong & Hong Kong Museum of Art, *Vision and*

Revision: Wu Guanzhong, 27 October – 10 December 1995.

Beijing, Poly Art Museum, *An Unbroken Line: In Commemoration of Wu Guanzhong*, 2010.

LITERATURE:

Vision and Revision: Wu Guanzhong, Urban Council of Hong Kong, 1995, p.98-99.

The Complete Works of Wu Guanzhong Vol. VI, Hunan Fine Art Publishing House, 2007,

p.193.

An Unbroken Line: In Commemoration of Wu Guanzhong Exhibition Catalogue, Poly Art Museum, 2010, pp.130-131.

HK\$26,000,000-30,000,000

US\$3,300,000-3,800,000

吳冠中

誤入嶗山

設色紙本

鏡框

一九八八年作

題識：誤入嶗山。

一九七五年，黑雲猶壓城，不忘寫生樂，偕德儂等誤入嶗山，迷途深山松石間，竟日不遇人影，偶見狼蛇，漸惶恐，呼道士，無應。數度攀峰，窺大海，測方位。傍晚，遙聞村落廣播聲，踏月奔跑，午夜出山，已抵他縣，慶活命。十餘年後憶前事，縱橫交錯入畫圖。一九八八年十二月，吳冠中，龍潭湖畔。

鈐印：吳冠中印、荼、八十年代

來源：攻玉山房舊藏。

展覽：香港，香港藝術館，“叛逆的師承—吳冠中水墨畫展”，1995年10月27日至12月10日。
北京，保利藝術博物館，“風箏不斷線：緬懷吳冠中先生經典作品收藏大展—來自全球華人珍藏”，2010年。

出版：《叛逆的師承—吳冠中》，香港市政局，香港，1995年，第98-99頁。

《吳冠中全集》第六集，湖南美術出版社，2007年，第193頁。

《風箏不斷線：緬懷吳冠中先生經典作品收藏大展—來自全球華人珍藏展覽圖冊》，保利藝術博物館，2010年，第130-131頁。



誤入勝山



人不過
竟日
間
枯石
途
途
嶠山
借德
樂
寫
壓
墨
一
九
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年

影，偶見浪蛇，漸惶然，呼道士無應。

送
晚
洞
牙
龍
峯
海
攀
攀
教
長



村居
踏月

喜跑，午辰出山，已抵他縣，慶活命。十餘年後憶前事，縱橫交錯入畫圖。一九八八年十二月吳冠中

龍潭湖





MORNING SESSION

27 MAY 2021, 10AM

2021年5月27日，上午10時

LOTS 1001-1100

Ma Shun Ying is well-known in Hong Kong for serving as voluntary director of the Young Women's Christian Association and director of the True Light Girls' School. She loves art and works diligently to create many artworks. She studied under many masters, including Gao Qifeng, Cai Peizhu, Ding Yanyong, Li Fanping, Huang Junbi, Lin Jiantong, and Liang Zijiang. Among them, Ding Yanyong was the most influential to her. She received many works of very high quality with diverse themes. Her husband Wong Wing Seen and her eldest son Wong Kwok Learn are both accountants. The collection also consists of paintings dedicated to them, manifesting the close relationship between the family and the artists.

馬信英女士，香港知名人士，曾擔任基督教女青年會義務理事、真光女書院校董。馬女士熱愛藝術，並勤奮創作，曾師承高奇峯、蔡佩珠、丁衍庸、李汎萍、黃君璧、林建同、梁子江等多位大師，其中受丁公影響最大，並獲贈頗多作品，題材多樣，精彩絕倫。夫婿黃永善及長子黃國良均為會計師，收藏中亦有贈予二人之作品，可見家族與畫家關係之密切。

1001

DING YANYONG (1902-1978)

Crane and Pine

Hanging scroll, ink and colour on paper

138.5 x 68.6 cm. (54 ½ x 27 in.)

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

Dated *bingchen* year (1976)

Dedicated to Yongshan (Wong Wing Seen)

HK\$70,000-90,000

US\$9,100-12,000

丁衍庸 松鶴遐齡 設色紙本 立軸
一九七六年作

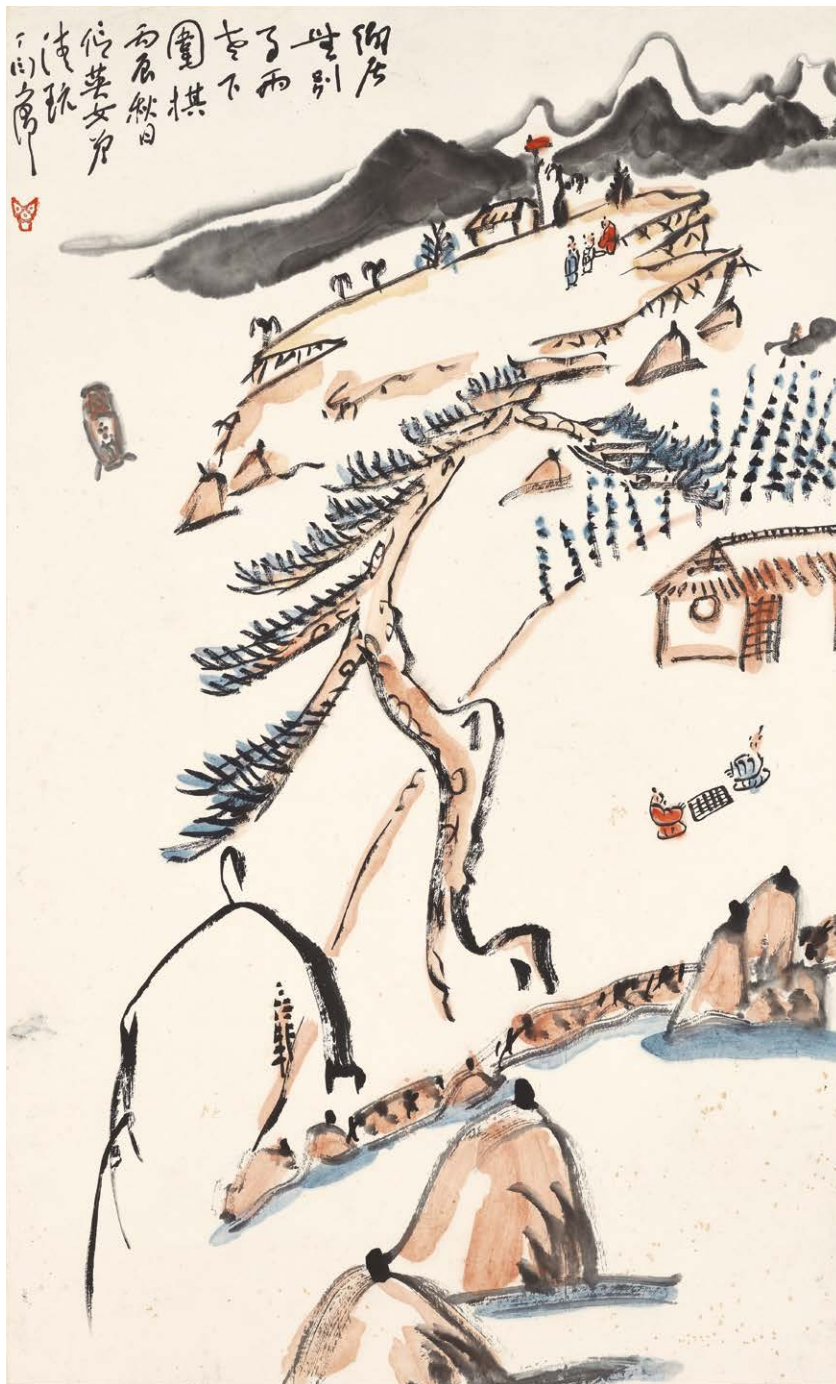
題識：松鶴遐齡。

永善先生方家正，丙辰（1976年）丁衍庸寫於
思文堂中。

鈐印：虎（肖形印）、丁（人像肖形）



1001



1002

1002

DING YANYONG (1902-1978)

The Idyllic Life

Scroll, mounted and framed, ink and colour on paper
95.8 x 58.3 cm. (37 ¾ x 23 in.)

Inscribed and signed, with one seal of the artist

Dated autumn, *bingchen* year (1976)

Dedicated to Xinying (Ma Shun Ying)

HK\$35,000-55,000

US\$4,600-7,100

丁衍庸 鄉居一局棋 設色紙本 鏡框 一九七六年作

題識：鄉居無別事，兩老下圍棋。

丙辰（1976年）秋日，信英女弟清玩，丁衍庸。

鈐印：虎（肖形印）



1003

1003

DING YANYONG (1902-1978)

Aquatic Animals

Scroll, mounted and framed, ink on paper

98.7 x 67.9 cm. (38 7/8 x 26 3/4 in.)

Inscribed and signed, with one seal of the artist

Dated summer, *bingchen* year (1976)

Dedicated to Xinying (Ma Shun Ying)

HK\$35,000-55,000

US\$4,600-7,100

丁衍庸 水族 水墨紙本 鏡框 一九七六年作

題識：贈我黃河數尺魚，情懷勝讀十年書。

信英女弟清玩，丙辰（1976年）長夏，丁衍庸。

鈐印：丁庸



1004

1004

DING YANYONG (1902-1978)

Romance of the Western Chamber

Scroll, mounted and framed, ink and colour on paper

95.7 x 59.6 cm. (37 5/8 x 23 1/2 in.)

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

Dated *bingchen* year (1976)

Dedicated to Xinying (Ma Shun Ying)

HK\$40,000-60,000

US\$5,200-7,800

丁衍庸 西廂驚艷 設色紙本 鏡框 一九七六年作

題識：驚艷。

信英女弟清玩，丙辰（1976年），丁衍庸。

鈐印：丁庸



1005

1005

DING YANYONG (1902-1978)

Underwater

Scroll, mounted and framed, ink on paper
68.8 x 128.6 cm. (27 1/8 x 50 5/8 in.)

Inscribed and signed, with one seal of the
artist

HK\$40,000-60,000 US\$5,200-7,800

丁衍庸 魚戲圖 水墨紙本 鏡框

款識：丁衍庸畫。

鈐印：丁虎

1006

LUI SHOU KWAN

(LÜ SHOUKUN, 1919-1975)

Rain in Mountains

Hanging scroll, ink and colour on paper
93.2 x 30 cm. (36 3/4 x 11 3/4 in.)

Inscribed and signed, with two seals of the
artist

Dated second month, *renyin* year (1962)

PROVENANCE:

Acquired from Alisan Fine Arts, Hong Kong.

HK\$100,000-150,000

US\$13,000-19,000

呂壽琨 雨中山色 設色紙本 立軸
一九六二年作

題識：壬寅（1962年）二月，呂壽琨寫。

鈐印：呂壽琨印、天之所與

來源：現藏家購自香港藝倡畫廊。

1007

LUI SHOU KWAN

(LÜ SHOUKUN, 1919-1975)

Dwelling

Scroll, mounted and framed, ink on paper
113 x 46 cm. (44 1/2 x 18 1/8 in.)

Inscribed and signed, with three seals of the
artist

Dated spring, *guimao* year (1963)

LITERATURE:

Wucius Wong (ed.) *Lui Shou Kwan 1919-1975*, Lui Mui Sin-Ping, Hong Kong, 1979, no pagination.

HK\$180,000-280,000

US\$24,000-36,000

呂壽琨 居 水墨紙本 鏡框
一九六三年作

題識：癸（辛）卯（1963年）初春，呂壽琨
寫。

鈐印：呂、壽琨、虎（肖形印）

出版：王無邪（編），《呂壽琨 — 1919-1975》，呂梅倩萍，香港，1979年，無頁碼。



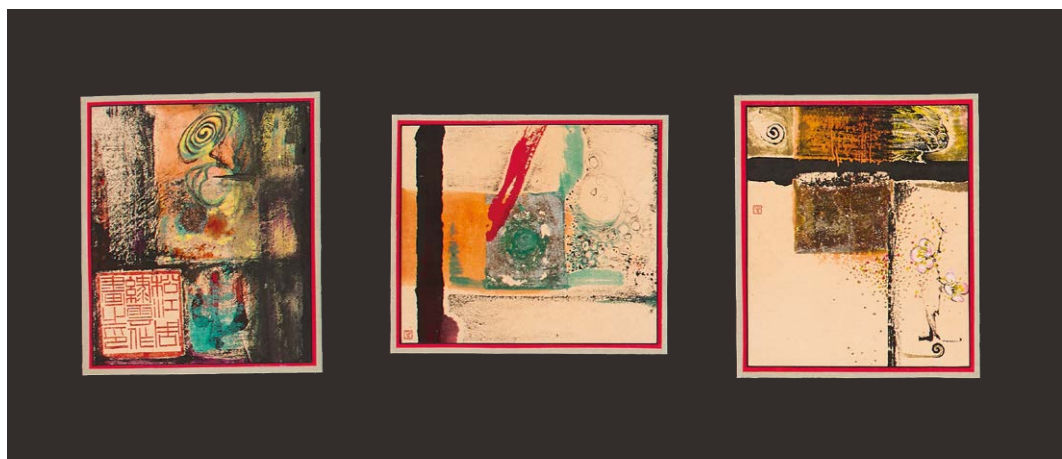
1006



1007



1008



1008

LUI SHOU KWAN (Lǚ SHOU KUN, 1919-1975)

Harbour Scene

Scroll, mounted and framed, ink and colour on paper
20 x 92.5 cm. (7 7/8 x 36 3/8 in.)

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

Dated autumn, *xinchou* year (1961)

PROVENANCE:

Private Collection, UK, 1990s.

Christie's London, Chinese Ceramics Works of Art and Textiles,
12 May 2017, Lot 372.

HK\$100,000-150,000

US\$13,000-19,000

呂壽琨 帆之感 設色紙本 鏡框 一九六一年作

題識：帆之感。辛丑（1961年）秋夜，呂壽琨寫於香海。

鈐印：虎（肖形印）、呂壽琨印、譽虎

來源：英國私人收藏，1990年代；

倫敦佳士得，中國瓷器及工藝精品，2017年5月12日，
編號372。



1009

1009

IRENE CHOU (ZHOU LÜYUN, 1924-2011)

The Universe in My Mind

A set of seven scrolls, mounted as a handscroll and framed, ink and colour on paper

Four scrolls measure 12.5 x 14.5 cm. (4 7/8 x 5 3/4 in.)

Three scrolls measure 14.5 x 12.5 cm. (5 3/4 x 4 7/8 in.)

Two scrolls inscribed and signed by the artist, with a total of seven seals

Dated summer, *jisi* year (1989)

PROVENANCE:

Acquired from Charlotte Horstmann & Gerard Godfrey Ltd., Hong Kong, 1989.

HK\$120,000-180,000

US\$16,000-23,000

周綠雲 宇宙在吾心 設色紙本 手卷鏡框 一九八九年作

題識：

1. 綠雲小小品。
2. 己巳（1989年）夏日試作小畫裱成小卷，倒也清新可愛。陸象山先生（宋代理學家）有言“宇宙在吾心”，觀此小卷，莫非我之宇宙特小耶？

鈐印：雲（六次）、松江周綠雲作畫之印

來源：現藏家1989年購自香港Charlotte Horstmann & Gerard Godfrey Ltd。



1010

1010

CHAN TIN BOO (CHEN TIANBAO, B. 1950)

Morning Light in Autumn

Scroll, mounted and framed, ink and colour on paper

142 x 74.3 cm. (55 7/8 x 29 1/4 in.)

Signed, with one seal of the artist

HK\$40,000-60,000

US\$5,200-7,800

陳天保

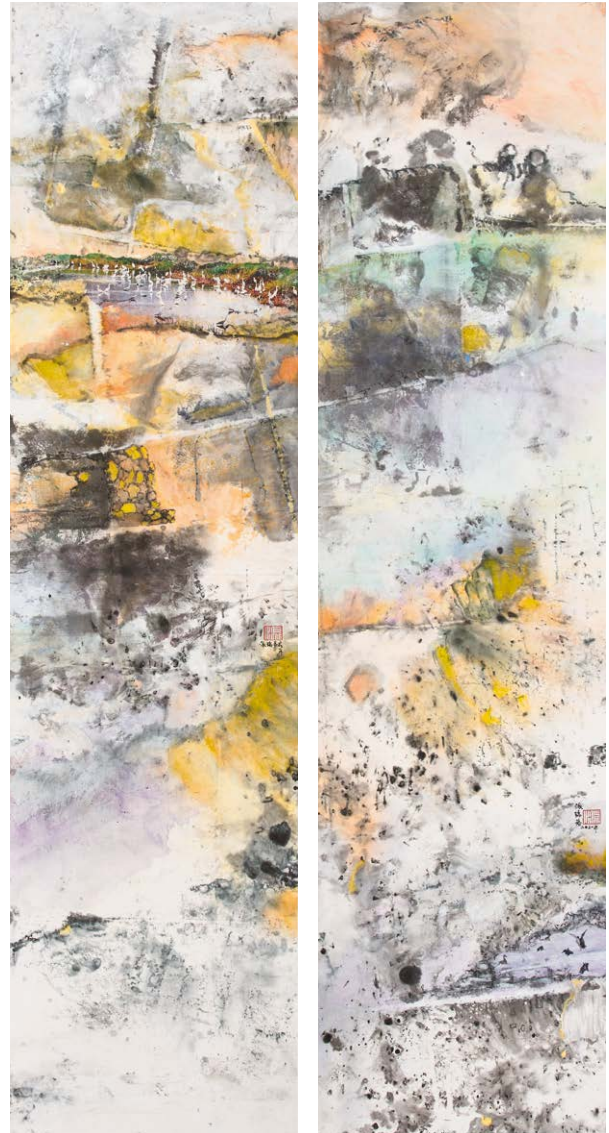
秋壑雲光

設色紙本

鏡框

款識：天保。

鈐印：陳



1011

1011

NINA PRYDE (B. 1945)

The Summer Afternoon

A pair of scrolls, mounted and framed as one, ink and colour on paper

Each scroll measures 134 x 34 cm.

(52 3/4 x 13 3/8 in.)

Each scroll inscribed and signed, with a total of two seals

Dated 2021

HK\$55,000-75,000

US\$7,000-9,600

派瑞芬

歡樂時光

設色紙本

鏡框

二〇二一年作

題識：

1. 派瑞芬，二〇二一年。

2. 派瑞芬，二〇二一年。

鈐印：派（二次）



1012

1012

WESLEY TONGSON (1957-2012)

Mountains of Heaven

Scroll, mounted and framed, ink and colour on paper

96.5 x 180.3 cm. (38 x 71 in.)

Signed, with one seal of the artist

PROVENANCE:

Acquired directly from the artist.

HK\$80,000-120,000

US\$11,000-16,000

唐家偉

天界

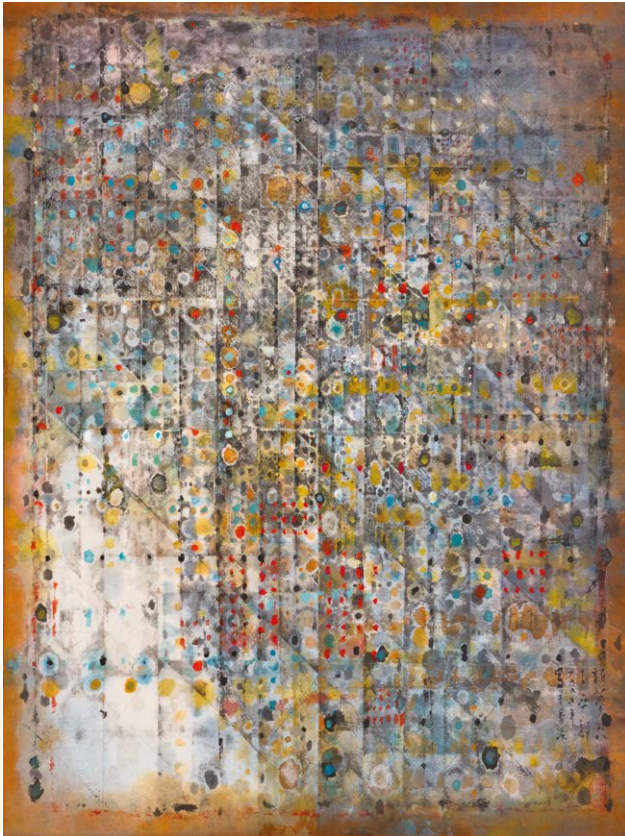
設色紙本

鏡框

款識：唐家偉。

鈐印：唐家偉

來源：直接得自藝術家。



1013

1013

WUCIUS WONG (WANG WUXIE, B. 1936)

New Dream #8

Scroll, mounted and framed, ink and colour on paper

60.5 x 45.2 cm. (23 7/8 x 17 3/4 in.)

Inscribed and signed, with one seal of the artist

Dated 1997

PROVENANCE:

Acquired directly from the artist.

HK\$50,000–60,000

US\$6,500–7,800

王無邪 新夢之八 設色紙本 鏡框 一九九七年作

題識：新夢之八。

王無邪，一九九七年寫於香港。

鈐印：無邪

來源：直接購自藝術家。

1014

WUCIUS WONG (WANG WUXIE, B. 1936)

New Dream #7

Scroll, mounted and framed, ink and colour on paper

60.5 x 45.2 cm. (23 7/8 x 17 3/4 in.)

Inscribed and signed, with one seal of the artist

Dated 1997

PROVENANCE:

Acquired directly from the artist.

HK\$50,000–60,000

US\$6,500–7,800

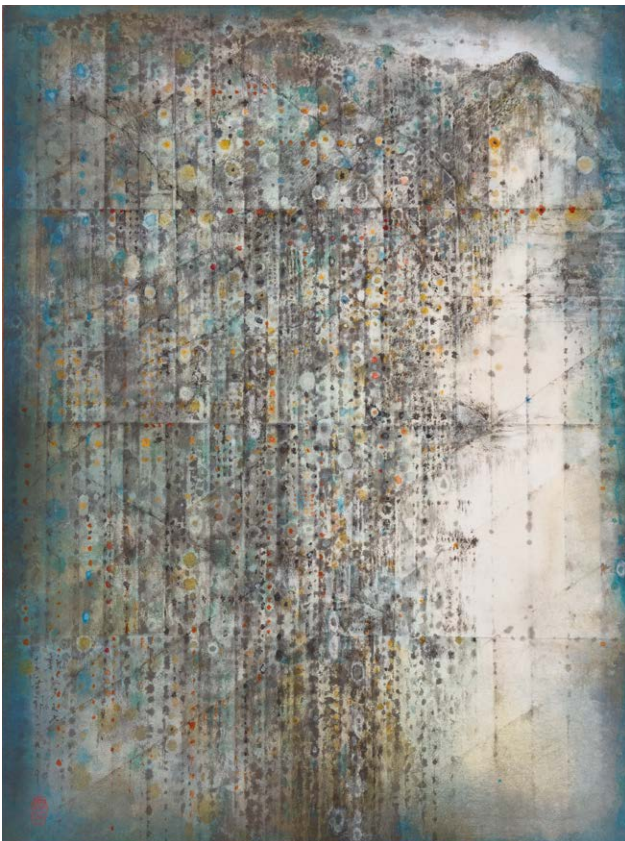
王無邪 新夢之七 設色紙本 鏡框 一九九七年作

題識：新夢之七。

王無邪，一九九七年。

鈐印：無邪

來源：直接購自藝術家。



1014

1015

SU CHUNG-MING (B. 1965)

A Wonderful View around Lake

Scroll, mounted and framed, ink and colour on paper

69.4 x 135.3 cm. (27 3/8 x 53 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated *gengzi* year (2020)

HK\$60,000–80,000

US\$7,800–10,000

蘇崇銘 湖山勝景 設色紙本 鏡框 二〇二〇年作

題識：二〇二〇庚子，崇銘。

鈐印：蘇、崇銘



1015



1016

1016

LIXUBAI (B. 1940)
Autumn Landscape

Scroll, mounted and framed, ink and colour on paper
69 x 139.4 cm. (27 1/8 x 54 7/8 in.)
Inscribed and signed, with three seals of the artist
Dated spring, *gengzi* year (2020)

HK\$60,000-80,000

US\$7,800-10,000

李虛白 秋壑聽泉圖 設色紙本 鏡框 二〇二〇年作

題識：銀蟾新沐。正低戶窺簾，照我幽獨。露凝風冷，夜半凜嚴聽竹。流光萬頃悠悠去，訴千秋，興亡相續。噫噓無語，惘然一夢，渾忘蕉鹿。傍何處，居雲結屋？擬隱几憑臨，鳴雷冰瀑。靜慮澄心，寂滅如來金粟。攝收群動歸吾有，縱須臾，崩崖沉陸。清茶啜罷，橫眸冷看，長安棋局。右詞《桂枝香》。庚子（2020年）元春，虛白並題於歸去來堂。

鈐印：天涯海客、虛白居士、歸去來堂



1017



1017

TAI XIANGZHOU (B. 1968)

Celestial Chaos

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

Each scroll measures 59.5 x 59 cm. (23 3/8 x
23 1/4 in.)

Both scrolls inscribed and signed, with a total
of two seals of the artist

Dated *yiwei* year (2015) (2)

HK\$260,000-360,000

US\$34,000-47,000

泰祥洲 天象 水墨紙本 鏡框兩幅
二〇一五年作

題識：

1. 乙未（2015年），祥洲。
2. 乙未（2015年），祥洲。

鈐印：祥洲（二次）



1018

1018

HE BAILI (PAKLEE HO, B. 1945)

Verdant Mountains

Scroll, mounted and framed, ink and colour on paper

35 x 92.5 cm. (13 ¾ x 36 ⅜ in.)

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

Dated summer, *jiawu* year (2014)

EXHIBITED:

Kunshan, Houbeiren Art Museum, *Sui Xin Fu Cai – China Poured Famous Painting Art Exhibition Collections*, October 2014

LITERATURE:

Sui Xin Fu Cai – China Poured Famous Painting Art Exhibition Collections, Shanghai People's Fine Arts Publishing House, Shanghai, October 2014, pp. 84-85.

NOTE:

He Baili sought inspiration from Li Bai's poems and composed an open vista of the verdant peaks. In the foreground, the mountains are shrouded with blue and purple haze, subtly revealing the cottages in the forest. At the break of dawn, the sunlight reflects upon the earth. The sounds of the streams are melodious and awaken lives around them. With superb brushwork and application of colours, He Baili conveys silence and subtle lights and manifests that spirit resonance of the mountains.

HK\$220,000-300,000

US\$29,000-39,000

何百里 群山蒼蒼入紫冥 設色紙本 鏡框 二〇一四年作

題識：群山蒼蒼入紫冥。

甲午（2014年）初夏，百里。

鈐印：何、自在軒

展覽：昆山，侯北人美術館，“隨心賦彩 - 中國潑彩畫藝術名家展作品集”，2014年10月。

出版：《隨心賦彩 - 中國潑彩畫藝術名家展作品集》，上海人民美術出版社，上海，2014年10月，第84-85頁。

註：《群山蒼蒼入紫冥》是畫家取李白《詠衡山》詩末句詩意成圖。橫幅畫面，開景曠闊，近景山壑青紫霞光縈繞，迷離境界中隱現茂林山居，曙破，熹微晨光折射瀉谷白練，萬籟俱寂之際傳來泉聲妙韻，清音喚醒大地。作者巧妙運用相對襯托手法，描寫靜寂之聲、暗中之光，突出作品精神所在，詩情畫意，耐人尋味。

1019

ERIC HO KAY-NAM (HE JILAN, B. 1974)

Harbour Spectrum

Scroll, mounted and framed, ink and colour on paper

34.3 x 94 cm. (13 ½ x 37 in.)

Three seals of the artist

HK\$60,000-80,000

US\$7,700-10,000

何紀嵐

幻彩繁江

設色紙本

鏡框

鈐印：何、紀嵐、思無爲軒

1020

WONG HAU KWEI (HUANG XIAOKUI, B. 1946)

Big Wave Bay

Scroll, mounted and framed, ink and colour on paper

27.2 x 137.2 cm. (10 ¾ x 54 in.)

Four seals of the artist

HK\$30,000-40,000

US\$3,800-5,100

黃孝達

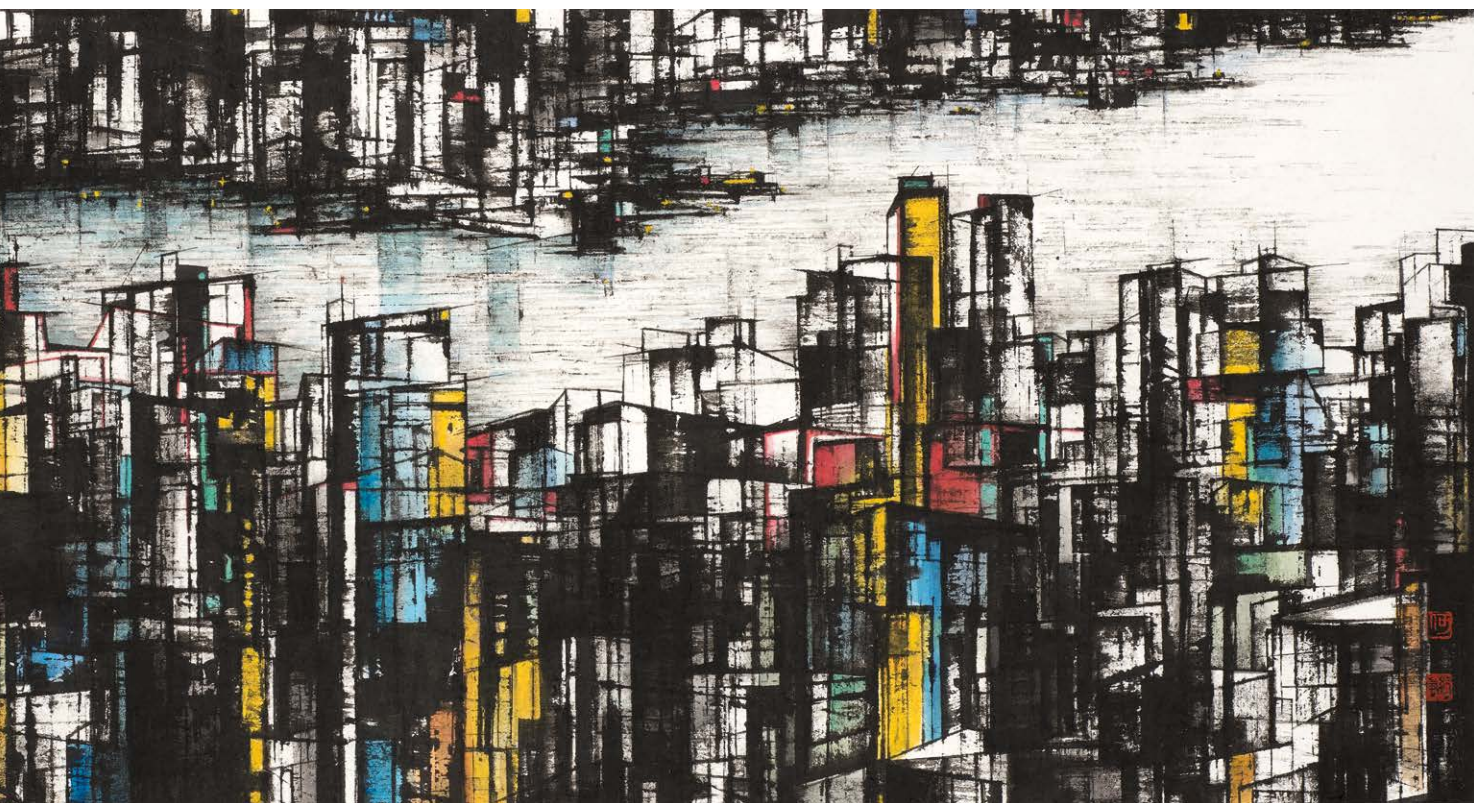
大浪西灣

設色紙本

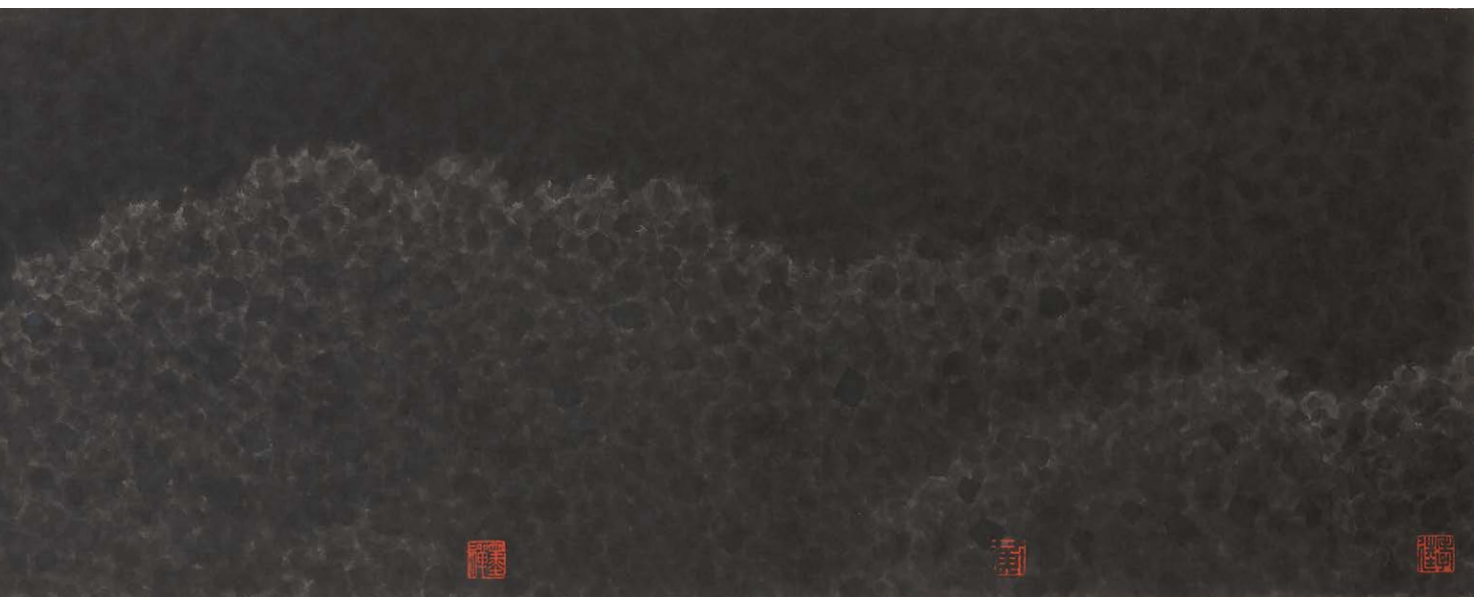
鏡框

鈐印：清水居業主、墨禪、黃、孝達

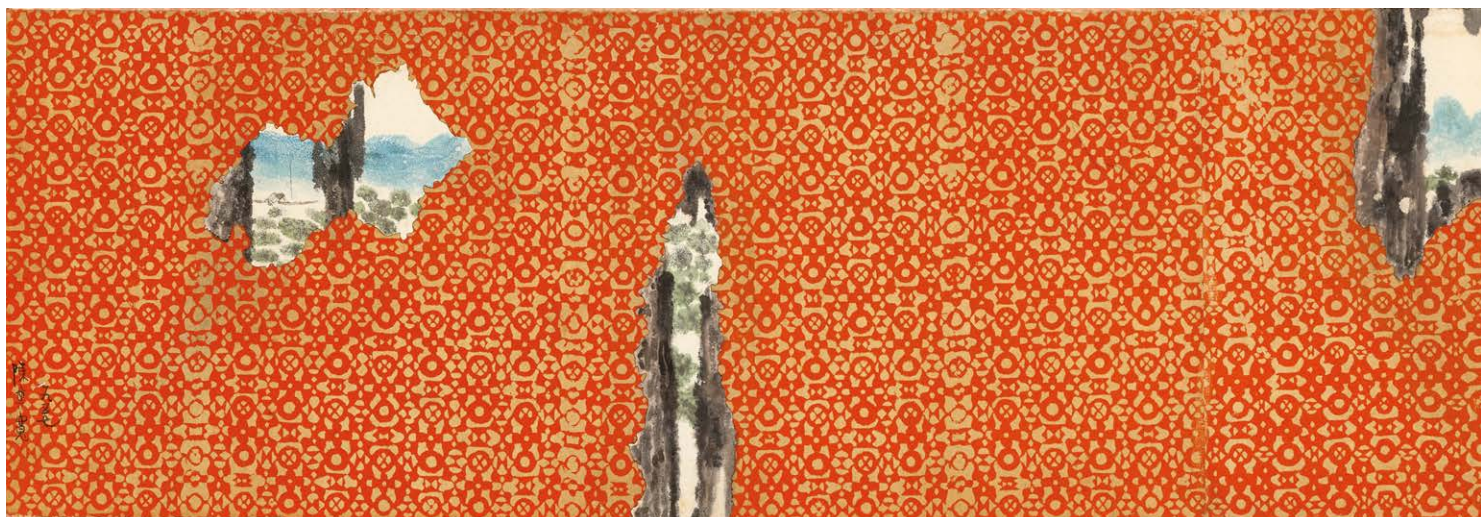




1019

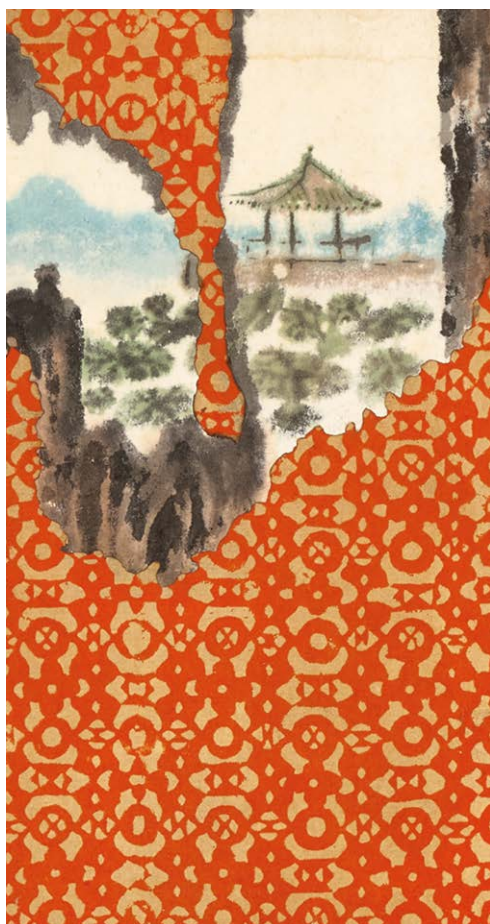


1020



A New Perspective – the 100th Anniversary of Chen Qikuan's Birth

另闢蹊徑的東西融合： 紀念陳其寬誕辰一百週年 專題



Between 1948 and 1960, architect Chen Qikuan made his debut in the North American art circle with several solo exhibitions held in the US. His paintings from this period (Lot no. 1021 and 1022) recount his past and express the nostalgia towards his hometown.

At the invitation of renowned architect I. M. Pei, Chen co-designed the campus of Tunghai University in Taiwan in 1954 and subsequently moved there to become its Director of School of Architecture in 1960. While in Taiwan, Chen used his paintings to explore the relationship between humanity and the universe, a quest aligned with the philosophical pursuit of the literati. Through the objective perspective of his architectural training, Chen transformed his vision by re-shaping and regrouping his subject in a small and often narrow composition. By using the technique of Batik, ink rubbing and ink dripping, Chen departed from the traditional three-point perspective of Chinese paintings and designed his signature style of landscape.

By employing the architectural perception of time, space and perspective, Chen combined his inspiration from Western art to express the literati spirit under brand new and colourful expressions. Christie's is honoured to present these Chen Qikuan paintings to commemorate the 100th anniversary of his birth.

1948至1960年間，旅居美國並以建築師為業的陳其寬曾多次舉辦繪畫個展，並在北美藝術圈中展露頭角。此時期的作品（拍品編號1021及1022），追憶畫家過往的生活體驗和描繪故鄉情懷，流露出濃厚的民族情感。

陳其寬於1960年移居臺灣，擔任東海大學建築系主任。此時的山水作品（拍品編號1023-1026）開始探討人與大地、宇宙和空間的關係，呼應傳統文人畫探討天人關係的哲理。透過建築師的理性視角，他將所思所見的世界加以變形、轉化與重組，並在小尺幅的畫面中，大膽使用蠟染、墨拓、滴彩等技巧進行創作，跳脫出傳統山水的三遠構圖。

陳其寬將建築學對於時間、空間以及透視的掌握，和西方前衛藝術的元素，融合了中國藝術中所講求的人文情懷，創造出了多元而絢麗多彩的水墨作品。本季，我們榮幸為廣大藏家呈獻數幅陳其寬五、六十年代的精美作品，值此紀念陳其寬百歲誕辰。



1021

SOLD BY THE YALE UNIVERSITY ART GALLERY FOR THE BENEFIT OF ACQUISITION FUNDS
耶魯大學美術館珍藏 (LOTS 1021-1023)

This group of Chen Qikuan paintings were collected by the distinguished collector of Japanese art Mary Griggs Burke (1916-2012) and bequeathed to the Yale University Art Gallery. The proceeds of the sale will benefit its acquisition funds.

此系列陳其寬作品為美國著名日本藝術收藏家Mary Griggs Burke (1916-2012) 舊藏，後贈予耶魯大學美術館珍藏。拍賣所得將全數用作館方購藏基金。

1021

CHEN QIKUAN
(CHEN CHI-KWAN, 1921-2007)

Vermilion

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

23.5 x 120.5 cm. (9 ¼ x 47 ½ in.)

Inscribed and signed by the artist

Dated 1957

LITERATURE:

Pan Bo, *Contemporary Taiwanese Ink Paintings Series: Chen Qikuan*, Artist Publishing Co., Taipei, November 2007, pp. 28-29.

HK\$150,000-200,000

US\$20,000-26,000

陳其寬 朱顏 設色、綜合媒材 紙本
鏡框 一九五七年作

題識：一九五七，陳其寬。

出版：潘播，《台灣近現代水墨畫大系：陳其寬》，藝術家出版社，臺北，2007年11月，第28-29頁。

1022

CHEN QIKUAN
(CHEN CHI-KWAN, 1921-2007)

Spring Blossom

Scroll, mounted and framed, ink and colour on
paper

119 x 23.5 cm. (46 ⅞ x 9 ¼ in.)

Entitled and signed by the artist

Dated 1956

LITERATURE:

Chen Chi Kwan Paintings 1940-1980, Art Book Company, Taipei, 1981, p. 51, pl. 22.

Pan Bo, *Contemporary Taiwanese Ink Paintings Series: Chen Qikuan*, Artist Publishing Co., Taipei, November 2007, p. 49.

HK\$120,000-180,000

US\$16,000-23,000

陳其寬 暮雲春樹 設色紙本 鏡框
一九五六年作

題識：暮雲春樹。
陳其寬56。

出版：《陳其寬畫集》，藝術圖書公司，臺北，1981年，第51頁，圖版22。
潘播，《台灣近現代水墨畫大系：陳其寬》，藝術家出版社，臺北，2007年11月，第49頁。



1022



1023

CHEN QIKUAN (CHEN CHI-KWAN, 1921-2007)
Arcadia / Coexistence

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

Each scroll measures 22 x 29.5 cm. (8 5/8 x 11 5/8 in.)

Each entitled by the artist, with a total of two seals

Dated 1962

(2)

HK\$60,000-80,000

US\$7,800-10,000

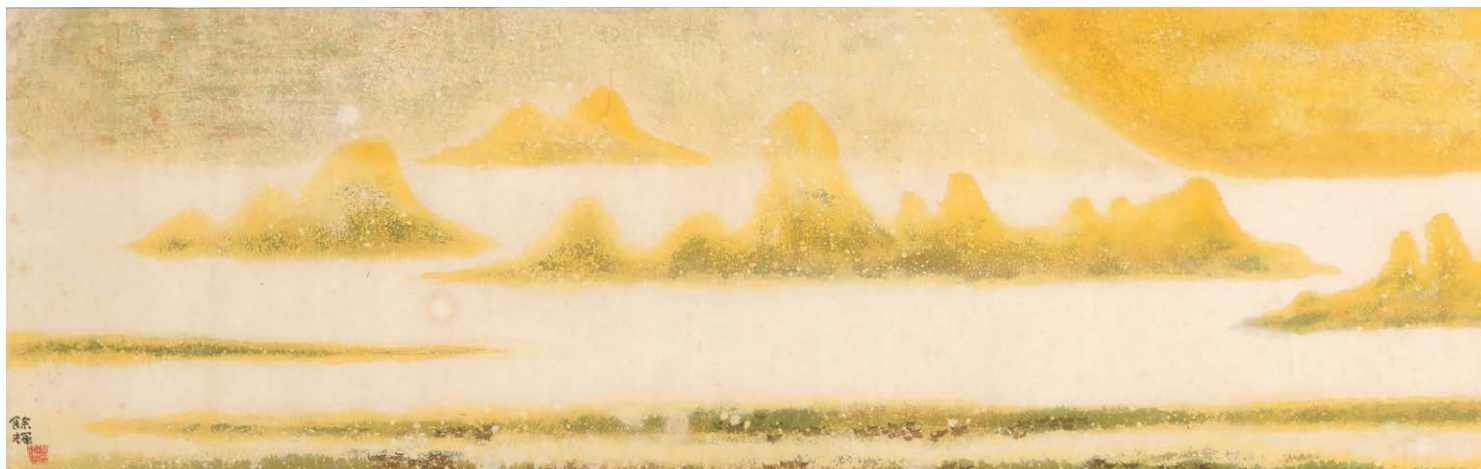
陳其寬 桃園／合而不同 設色紙本 鏡框兩幅
一九六二年作

1. 題識：桃園。
2. 題識：合而不同。

鈐印：陳其寬印（二次）



1023



1024

VARIOUS OWNERS

1024

CHEN QIKUAN

(CHEN CHI-KWAN, 1921-2007)

Twilight

Scroll, mounted and framed, ink and colour on paper

23 x 120 cm. (9 x 47 ¼ in.)

Entitled, with one seal of the artist

Dated 1966

Entitled and dated 1966 on the reverse

PROVENANCE:

Sotheby's London, Important Chinese Art, 16 May 2018, Lot 55.

HK\$120,000-180,000

US\$16,000-23,000

陳其寬 餘輝 設色紙本 鏡框
一九六六年作

題識：餘輝。

餘輝，TWILIGHT，1966。（畫背）

鈐印：陳其寬印

來源：倫敦蘇富比，中國藝術珍品，2018年
5月16日，編號55。



PROPERTY FROM A DISTINGUISHED
NEW YORK COLLECTION
紐約重要私人珍藏 (LOTS 1025-1028)

1025

CHEN QIKUAN

(CHEN CHI-KWAN, 1921-2007)

Pass

Hanging scroll, ink and colour on paper

92 x 22.2 cm. (36 ¼ x 8 ¾ in.)

Entitled, with one seal of the artist

EXHIBITED:

Taipei, Taipei Fine Arts Museum, *Chen Chi-Kwan Retrospective*, 28 September-1 December 1991.

LITERATURE:

Han Mo No. 20: Special Study on Chen Chi-Kwan, Han Mo Xuan Publishing Co., Ltd., Hong Kong, September 1991, p. 76.

Chen Chi-Kwan Retrospective (Exhibition Catalogue), Taipei Fine Arts Museum, September 1991, p. 94, pl. 18.

HK\$150,000-200,000

US\$20,000-26,000

陳其寬 龍門 設色紙本 立軸

題識：龍門。

鈐印：陳其寬印

展覽：臺北，臺北市立美術館，“陳其寬七十回顧展”，1991年9月28日至12月1日。

出版：《名家翰墨第20期：陳其寬特集》，翰墨軒，香港，1991年9月，第76頁。

《陳其寬七十回顧展》展覽圖錄，臺北市立美術館，1991年9月，第94頁，圖版18。



1025



1026



1027

1026

CHEN QIKUAN
(CHEN CHI-KWAN, 1921-2007)

Noon

Hanging scroll, ink and colour on paper

45 x 44.8 cm. (17 ¾ x 17 ⅝ in.)

Entitled and signed, with one seal of the artist

Dated 1969

Titleslip inscribed by the Master of the Water, Pine and Stone Retreat, with one seal

PROVENANCE:

Previously collected by The Water, Pine and Stone Retreat Collection.

Sotheby's Hong Kong, Fine Chinese Paintings, 19 May 1988, Lot 93.

EXHIBITED:

Taipei, Taipei Fine Arts Museum, *Chen Chi-Kwan Retrospective*, 28 September–1 December 1991.

LITERATURE:

Chen Chi Kwan Paintings 1940-1980, Art Book Company, Taipei, 1981, p. 99, pl. 90.

Han Mo: Special Study on Chen Chi-Kwan, Han Mo Xuan Publishing Co., Ltd., Hong Kong, September 1991, pp. 104-105.

Chen Chi-Kwan Retrospective (Exhibition Catalogue), Taipei Fine Arts Museum, September 1991, p. 116, pl. 37.

Masters of Chinese Painting Vol. 64: Chen Chi Kwan, JinXiu Publishing Ltd., Taipei, 18 November 1995, p. 18.

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

陳其寬 午 設色紙本 立軸
一九六九年作

題識：午。陳其寬作。

鈐印：陳其寬印

水松石山房主人題簽條

來源：水松石山房舊藏；

香港蘇富比，中國書畫拍賣，1988年5月19日，編號93。

展覽：臺北，臺北市立美術館，“陳其寬七十回顧展”，1991年9月28日至12月1日。

出版：《陳其寬畫集》，藝術圖書公司，臺北，1981年，第99頁，圖版90。

《名家翰墨：陳其寬特集》，翰墨軒，香港，1991年9月，第104-105頁。

《陳其寬七十回顧展》展覽圖錄，臺北市立美術館，1991年9月，第116頁，圖版37。

《巨匠美術週刊 中國系列64期：陳其寬》，錦繡出版，臺北市，1995年11月18日，第18頁。

1027

C. C. WANG (WANG JIQIAN, 1907-2003)

Landscape

Scroll, mounted and framed, ink on paper
60.5 x 75.4 cm. (23 7/8 x 29 3/4 in.)
Inscribed and signed, with two seals of the artist
Dated twelfth month, *renzi* year (1972)
Titleslip by the artist

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

王己千 山水 水墨紙本 鏡框
一九七二年作

題識：壬子（1972年）十二月王己千。

鈐印：王己千鈐、偶然拾得

畫家題簽條：王己千壬子（1972年）十二月創
稿。

1028

FANG ZHAOLING (1914-2006)

Boat People

Scroll, mounted and framed, ink and colour
on paper
127.5 x 67.5 cm. (50 1/4 x 26 5/8 in.)
Inscribed and signed, with five seals of the artist
Dated *jiwei* year (1979)
Titleslip entitled and signed by the artist

PROVENANCE:

Previously from the Water, Pine and Stone
Retreat Collection.

EXHIBITED:

Hugh Moss Gallery, London, October-
November 1982.

LITERATURE:

Hugh Moss, *The Experience of Art: Twentieth
Century Chinese Paintings from the Shuisongshi
Shanfang Collection*, Umbrella, Hong Kong,
1983, pp. 118-119.

HK\$200,000-300,000

US\$26,000-39,000

方召譽 船民流亡圖 設色紙本
鏡框 一九七九年作

題識：此為所作《船民流亡圖》第三幅。
時至今日，越南難民絡繹乘船流亡出
海，情況迄未改善，人世悲劇莫此為
甚，余寫此畫表達對船民之慘慘遭遇寄
以同情。梁溪方召譽。

畫家題於船上：港島旭和道畫室，
己未年（1979）梁溪方召譽
作。

鈐印：召麟、召譽、宣周堂方、
逆水行舟、牛（肖形印）

畫家題簽條：船民流亡圖。方召譽筆。

來源：水松石山房舊藏。

展覽：Hugh Moss Gallery，倫敦，1982年
10月至11月。

出版：Hugh Moss，《藝術實踐：水松石山房
珍藏二十世紀中國書畫》，Umbrella，
香港，1983年，第118-119頁。



1028

An intimate portrait of chiselled ridges and ravines, Scholar's Rock takes its place within Liu Dan's finest, most virtuosic studies of rocks. Suffused with subtle inflections of light and shadow dancing across the composition, it showcases the artist's extraordinarily meticulous brushwork, whose oscillation between presence and absence alludes to the Deleuzian folding of space and time. The rock portrayed, which belongs to the artist and collector Zeng Xiaojun, is elegantly slender and marked with hollows and protrusions; the artist's refined inscription of poems by the Tang poet Bai Juyi balances the composition. By capturing and enlarging the minutiae of the rock surface, Liu Dan creates a profound effect of strangeness inspired by the Russian philosopher Viktor Shklovsky, who proclaimed that the purpose of art is to impart the sensation of things as they are perceived, not as they are known. For Liu Dan, rocks are "a symbolic microcosm of the material world". Thus, Scholar's Rock offers endless open-ended interpretations and possibilities, inviting the viewer to journey through history and time.

1029**LIU DAN** (B. 1953)*Scholar's Rock*

Scroll, mounted and framed, ink on paper

99.8 x 183 cm. (39 ¼ x 72 in.)

Inscribed and signed, with one seal of the artist

Dated spring, *renchen* year (2012)**PROVENANCE:**

The Chinese Porcelain Company, New York, November 2011.

NOTE:

The painting was commissioned by the current owner through the Chinese Porcelain Company, with the painting dated a year after the commission. The work was on loan to the Nelson-Atkins Museum of Art, Kansas from 2013 to 2019, during which it was displayed at its furniture gallery.

HK\$2,000,000-3,000,000**US\$260,000-390,000****劉丹 太湖石 水墨紙本 鏡框 二〇一二年作**

題識：古之達人，皆有所嗜：玄晏先生嗜書，嵇中散嗜琴，靖節先生嗜酒，今丞相奇章公嗜石。石無文無聲，無臭無味。與三物不同，而公嗜之何也？衆皆怪之，我獨知之。昔故友李生約有云：苟適吾意，其用則多。誠哉是言，適意而已。公之所嗜，可知之矣。公以司徒，保厘河洛。治家無珍產，奉身無長物。惟東城置一第，南郭營一墅。精葺宮宇，慎擇賓客。性不苟合，居常寡徒。遊息之時，與石爲伍。石有族聚，太湖爲甲。羅浮、天竺之徒次焉。今公之所好者，甲也。先是公之僚吏，多鎮守江湖。知公之心，唯石是好。乃鉤深致遠，獻瑰納奇。四五年間，累累而至。公於此物，獨不謙讓。東第南墅，列而置之。富哉石乎，厥狀非一：有盤拗秀出，如靈丘鮮雲者。有端儼挺立，如眞官神人者。有嶺潤削成如珪瓚者。有廉棱銳劇如劍者。又有如虬如鳳，若跬若動。將翔將踴，如鬼如獸。若行若驟，將攫將鬥者。風烈雨晦之夕，澗穴開（刻）類，若欲雲歎雷，嶷嶷然有望而

劉丹的《太湖石》創作於2012年，作品中左側所描繪的供石，外形優雅纖細，稜角輪廓鮮明，表面凹陷與突起彼此參差。而在畫面右側，劉丹以精練的楷書題以唐代詩人白居易詩句，平衡了作品整體構圖，並提及太湖石原型爲當代藝術家及古董收藏家曾小俊介眉堂所藏。畫家運用其卓越且嚴謹的筆觸，在微觀的岩石表面刻劃出光與影的細緻變化，引導出岩體無所不在的皺褶，產生虛實不定的效果。這種效果與法國後現代主義哲學家吉爾·德勒茲時空褶皺的概念相互呼應，體現出一種無窮盡的生成過程和連續差異性。俄國哲學家維克托·什克洛夫斯基曾主張，藝術應表達對事物的感覺，而不是認知。”深受其啓發，劉丹透過捕捉及放大岩體表面瑣碎的細節，創造出一個極其奇異的效果。對劉丹來說，岩石就象徵著“物質世界的縮影”，他在《太湖石》中提供觀者一個無止盡開放式的闡釋與可能性，引領觀者進行一場穿梭時空的旅程。

畏之者。煙霽景麗之且，岩壑霏若拂嵐撲黛，靄靄然有可狎而玩之者。昏旦之交，名狀不可。撮要而言，則三山五嶽、百洞千壑，飄縷簇縮，盡在其中。百仞一拳，千里一瞬，坐而得之。此其所以爲公適意之用也。嘗與公迫視察，相顧而言。豈造物者有意於其間乎？將胚渾凝結，偶然成功乎？然而自一成不變以來，不知幾千萬年，或委海隅，或淪湖底。高者僅數仞，重者殆千鈞。一旦不鞭而來，無脛而至。爭奇騁怪，爲公眼中之物。公又待之如賓友，視之如賢哲，重之如寶玉，愛之（如）兒孫。不知精意有所召耶？將尤物有所歸耶？孰不爲而來耶，必有以也。石有大小，其數四等，以甲乙丙丁品之。每品有上中下，各刻於石陰。曰：牛氏石，甲之上，丙之中，乙之下。噫！是石也，千百載後，散在天壤之內。轉徙隱見，誰復知之。欲使將來與我同好者，睹斯石，覽斯文，知公嗜石之自。會昌三年五月丁丑記。唐代白居易太湖石記。錯落復崔嵬，蒼然玉一堆。峰駢仙掌出，罅坼劍（門）開。峭頂高危矣，盤根下壯哉。精神欺竹樹，氣色壓亭台。隱起磷狀，凝成瑟瑟胚。廉棱露鋒刃，清越扣瓊瑰。岌嶸形將動，巍峩勢欲摧。奇應潛鬼怪，靈合蓄雲雷。黛潤沾新雨，斑明點古苔。未曾棲鳥雀，不肯染塵埃。尖削琅玕筍，窪刻瑪瑙壘。海神移碣石，畫障簇天臺。在世爲尤物，如人負逸才。渡江一葦載，入洛五丁推。出處雖無意，升沉亦有媒。拔從水府底，置向相庭隈。對稱吟詩句，看宜把酒杯。終隨金礪用，不學玉山頹。疏傳心偏愛，園公眼屢回。共嗟無此分，虛管太湖來。奉和思黯相公以李蘇州所寄太湖石奇狀絕倫，因題二十韻見示兼呈夢得。青石一兩片，白蓮三四枝。寄將東洛去，心與物相隨。石倚風前樹，蓮栽月下池。遙知安置處，預（想）發榮時。領郡來何遠，還鄉去已遲。莫言千里別，歲晚有心期。白居易蓮石詩。介眉堂藏太湖石。壬辰初春，金陵劉丹畫并題。

鈐印：忽然客

來源：紐約中國瓷器公司，2011年11月。

註：此作品爲現藏家通過中國瓷器公司委託藝術家創作，時經一年後完成。《太湖石》曾於2013至2019年間借展予美國堪薩斯州的納爾遜-阿特金斯藝術博物館展出。






1029

古之達人皆有所嗜玄晏先生嗜書嵇中散嗜琴靖節先生嗜酒今丞相奇章公嗜石石無文無聲無臭無味與三物不同而公嗜之何也衆皆怪之我獨知之昔故友李生約有云苟適吾志其用則多誠哉是言適意而已公之所嗜可知之矣公以司徒保厘河洛治家無珍產奉身無長物惟東城置一第南郭營一墅精華宮宇慎擇賓客性不苟合居常寡徒遊息之時與石為伍石有族聚太湖為甲羅浮天竺之徒次焉今公之所好者甲也先是公之僚吏多鎮守江湖知公之心惟石是好乃鈞深致遠獻瑰納奇四五十年間累而至公於此物獨不謙讓東第南墅列而置之富哉石乎厥狀非一有盤拗秀出如靈丘鮮雲者有端伊挺立如真官神人者有縝潤削成如珪瓚者有廉棱銳剌如劍者又有如虬如鳳若踞若動將翔將踴如鬼如獸若行若驟將攫將鬥者風烈雨晦之夕澗穴開刺頗若欲雲歎雷轟然有可望而畏之者煙霽景麗之旦岩罅霞若拂嵐撲黛靄然有可狎而玩之者昏旦之交名狀不可撮要而言則三山五嶽百洞千壑觀纏簇縮盡在其中百仞一拳千里一瞬坐而得之此其所以為公適意之用也嘗與公迫視察相顧而言豈造物者有意於其間乎將胚渾凝結偶然成功乎然而自一成一變以來不知幾千萬年或委海隅或淪湖底高者僅數仞重者殆千鈞一旦不鞭而來無脛而至爭奇騁怪為公眼中之物公又待之如賓友視之如賢哲重之如寶玉愛之兒孫不知精意有所召耶將尤物有所歸耶孰不為而來耶必有以也石有大小其數四等以甲乙丙丁品之每品有上中下各刻於石陰曰牛氏石甲之上丙之中乙之下噫是石也千百載後散在天壤之內轉徙隱見誰復知之欲使將來與我同好者睹斯文知公嗜石之自會昌三年五月丁丑記唐代白居易太湖名記錯落復崔嵬蒼然玉一堆峰駢仙掌出罅坼劍開峭頂高危矣盤根下壯哉精神欺竹樹氣色壓亭台隱起磷磷扶凝成瑟瑟胚廉棱露鋒刃清越扣瓊瑰岌業形將動巍峨勢欲摧奇應潛鬼怪靈合蓄雲雷黛潤沾新雨斑明點古苔未曾棲鳥雀不肯染塵埃尖削琅玕筍窠剗瑪瑙壘海神移碣石畫障蕪天臺在在為尤物如人負逸才渡江一葦載入洛五丁推出屢雖無意升沉亦有媒拔從水府底置向相庭隈對稱吟詩句看宜把酒杯終隨金礪用不學玉山頽疏傳心偏愛園公眼屢回共嗟無此分虛管太湖來奉和思豔相公以李蘇州所寄太湖石奇狀絕倫因題二十韵見示兼呈夢得青石一两片白蓮三四枝寄將東洛去心與物相隨石倚風前樹蓮栽月下池遙知安置處預發榮時領郡來何遠還鄉去已遲莫言千里別歲晚有心期唐詩介眉堂葺太湖石壬辰初春金陵劉丹書并題





Emanating the distinct hues of the four seasons, this exquisite set of fan leaves offers a glimpse of a part of Li Huayi's oeuvre rarely seen in the auction market. Known for his large-scale landscape paintings where he found inspiration from Northern Song masters and splashed ink pioneer Zhang Daqian, Li Huayi demonstrates his talent to compose atmospheric landscapes irrespective of scale and size.

Fan leaf painting requires an artist to adjust his eyes and hands and exercise extreme control, precision, and detailed planning. By combining abstract splashed ink washes and fine brush painting, Li Huayi transcends perilous cliffs, strange rocks, and twisted trees into unpredicted beauty and harmony. This element of surprise makes *Landscapes of Four Seasons* an exceptional work of the artist and a true gem.

The artistic journey of Li Huayi had its humble beginnings when he learned painting and calligraphy from the masters in Shanghai as a child. For the artist, his iconic style came to evolve during his later years in San Francisco. The monumentality of his painting is the amalgam of historical methods and innovation and resonates with nature, photography and classical music that the artist so loves.

此四件一套之李華弑團扇面作品以精緻筆法捕捉四季風景，是畫家藝術生涯極其特殊的創作。受北宋山水大家及近代潑彩巨匠張大千的影響，李華弑不受尺幅和空間的限制，創作出氣氛渲染濃厚的多樣作品。

扇面作品的創作要求甚高，畫家需要調整手腕用力和眼睛對焦，於盈尺之間達到極致的筆墨控制與空間構建。本作中，李華弑融合潑墨技法與工筆傳統，將丘壑、怪石、奇樹以和諧的方式構置於畫面中。這種技法的融合與創新使得本作為畫家生涯中的特別之作。

李華弑的藝術生涯始於幼時，他跟隨上海的著名畫家學習書法和繪畫。後來李氏移居舊金山，逐漸演變出最具特色的畫風。他筆下標誌性的雄壯山水融合了傳統筆法和現代創新，與自然萬物交相輝映，亦蘊含了畫家對於攝影及音樂的濃厚興趣。

1030

LI HUAYI (B. 1948)

Landscapes of Four Seasons

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

Each scroll measures 24.7 cm. (9 ¾ in.) in diameter

Signed, with one seal of the artist on each scroll

(4)

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

US\$160,000-230,000

李華弑

四季山水

設色絹本

鏡框四幅

款識：李華弑（四次）。

鈐印：華弑（三次）、華弑







1031

1031

PENG WEI (B. 1974)
Ancient Map No. 1

Scroll, mounted and framed, ink and colour on paper
109 x 196 cm. (42 7/8 x 77 1/8 in.)
Inscribed and signed, with one seal of the artist
Dated 2003

PROVENANCE:

Plum Blossoms Gallery, Hong Kong.

HK\$280,000-380,000

US\$37,000-49,000

彭薇 我的舊地圖之一 設色紙本 鏡框 二〇〇三年作

題識：山開梁代，佛顯南天，著羅迦之勝蹟，追慧鏘之遺賢，
曉夜潮音，六朝銀殿，晨昏鐘鼓，二梵金仙，朱甍炫耀，
玉宇澄鮮，頌慈悲於雲大士，沐感應於微緣，四海梯航，
緇黃雲集，九州瞻仰，善信心虔，輝煌宮刹，繚繞香煙。
呈圖永固，聖天綿延，今來古往，百千百千萬。
彭薇製造。

鈐印：彭薇

來源：香港萬玉堂。





1032

1032

HE HUAISHUO (B. 1941)

Tragic Scene

Scroll, mounted and framed, ink on paper

97.5 x 137 cm. (38 3/8 x 53 7/8 in.)

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

Dated twelfth month, *jisi* year (1989)

PROVENANCE:

Previously from the Water, Pine and Stone Retreat Collection.

Sotheby's Hong Kong, Fine Chinese Paintings, 3 April 2012,

Lot 1388.

LITERATURE:

Ho Huai-shuo: Review 1990, Hong Kong, Umbrella, 1990,

pp.100-101.

HK\$120,000-220,000

US\$16,000-28,000

何懷碩 悲愴風景 水墨紙本 鏡框 一九八九年作

題識：悲愴風景。

歲次己巳（1989年）嘉平月。

何懷碩造境於澀盦。

鈐印：何、懷碩、苦澀滋味

來源：水松石山房舊藏；

香港蘇富比，中國書畫拍賣，2012年4月3日，編號1388。

出版：《何懷碩庚午畫集》，香港，Umbrella，1990年，

第100-101頁。



1033

1033

LU HUI (B. 1977)

Deep Snow 21-5

Scroll, mounted and framed, ink on paper
89 x 100 cm. (35 x 39 3/8 in.)

Inscribed and signed

Dated March 2021

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

盧輝 瑞雪21-5 水墨紙本 鏡框
二〇二一年作

題識：2021.3. Hui。

Born in Jiangsu, Lu Hui graduated from Nanjing University of the Arts and further studied at Peking University. Lu paints entirely in black and white, repeatedly dyeing the rice paper with ink to create thick layering often seen in Western oil paintings.

Rendered in a natural and photorealistic manner, Lu Hui conveys the contrasting images of the bitter cold wintriness and a strong sense of vitality through a thick layer of snow and the tree branches and leaves beneath it. The negative space takes centerstage in *Deep Snow* and gives viewers breathing space and deepens the perception of space.

通過“雪景”的自然描寫，盧輝很好地處理了作品的主题與畫面的虛實結構。黃賓虹曾經說過，“畫能奪其神韻者，方是真畫，徒取形影如案頭置盆景，非真畫也，雖一時取悅於人，終為識者所棄”，即是強調形式和技法層面上的諸多努力。即便為表現畫家的精神世界打下了基礎，但是要達致理想的精神表達，更需要的是以神寫神、出神入化而方得神韻。在“瑞雪”系列中，盧輝似乎能夠在對自然關照中漸漸感悟真諦，並將其中的心得營造出某種通靈的心境，以驅使和貫通於筆墨和造型。而同樣是在“瑞雪”系列之中，在那些厚厚的積雪之下，在那些荒煙蔓草之中，我們也依舊真切地感受到了畫面裡瀰漫著的“荒寒之氣”，只是它的氣質不再只是那倔強與孤僻，卻是多了些厚積薄發和郁勃向上的氣息。

文選自趙力（中央美術學院教授）-《荒煙蔓草依舊》



1034

1034

ZHENG CHONGBIN (B. 1961)

Breeze 2 - 001.2012

Scroll, mounted and framed, ink and acrylic
on paper

123.5 x 123.5 cm. (48 5/8 x 48 5/8 in.)

Inscribed and signed

Dated 2012

HK\$120,000-180,000

US\$16,000-23,000

鄭重賓 微風 2 - 001.2012 水墨丙烯紙本
鏡框 二〇一二年作

題識：鄭重賓 Chongbin 2. 2012

Zheng Chongbin allows ink to take centre-stage in his work and constantly explores and exposes its materiality. He uses white acrylic to “enrich ink painting by adding abstract plastic elements, to create a multi-dimensional environment and increase the tangibility and tactility of the medium. I found that by incorporating acrylic into ink painting, I cleared away barriers to expression: it completed my visual language.” The breakthrough from two-dimensionality with added textural quality gives vivacity and movement as seen in *Breeze 2*.

Zheng’s works are contemporary and multidisciplinary and he truly breaks through from the identity of a traditional ink painter. Using innovative materials, his concepts to spatial intervention are thought-provoking and experiential. Zheng’s recent projects include *Liquid Space*, a light and space installation in a temple in Kyoto, and *I Look for the Sky*, a site-specific installation suspended at the Asian Art Museum, San Francisco.

鄭重賓對水墨語言系統進行梳理、實驗與解構，以純粹的水墨作為視覺的中心，將墨的物質性本身視為藝術創作的重點。鄭重賓的白墨因有抽象立體的元素，“令水墨畫更豐富，創造出一個多元的環境，從而使水墨的材質更加可觸、可見。因引入丙烯這種外來媒材，清除了水墨語系中表達的障礙，擴充了繪畫的視覺語彙。通過剪裁、分割與重疊的紙張，鄭重賓營造出充滿張力的視覺空間，令觀者能靜觀箇中哲理。突破二維空間並帶入立體的質感，令觀者可在《微風-2》這幅作品中看到風帶來的動態和活力。

鄭重賓的作品十分富有當代性，亦跨越不同媒介，突破傳統水墨藝術家創作的媒介及界限，通過使用創新性的媒材，他的作品打破空間限制，傳達出實驗性的概念。他近期的項目包括於京都寺廟展示的裝置藝術《流動的空間》，及於舊金山亞洲藝術博物館展出的裝置藝術《I Look for the Sky》。



1035

1035

LIU KUO-SUNG (LIU GUOSONG, B. 1932)

Snowy Mountains

Scroll, mounted and framed, ink and colour on paper
78 x 73 cm. (30 ¾ x 28 ¾ in.)

Inscribed and signed by the artist

Dated 1967

NOTE:

This work will be included in the forthcoming Catalogue Raisonné currently being prepared by The Liu Kuo-sung Archives (Information provided by the Liu Kuo-sung Archives).

HK\$350,000-450,000

US\$46,000-58,000

劉國松 冰峰雪嶺 設色紙本 鏡框 一九六七年作

題識：劉國松，一九六七。

註：此作將收錄於藝術家全集（資料提供／劉國松文獻庫）。



1036

1036

WU GUANZHONG (1919-2010)

Mountain Village Fish Pond

Scroll, mounted and framed, ink and colour on paper

39.7 x 68.3 cm. (15 5/8 x 26 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated 1987

PROVENANCE:

Acquired from Plum Blossoms Gallery, Hong Kong.

EXHIBITED:

Hong Kong, Plum Blossoms, *Wu Guanzhong - Kaleidoscope: An Exhibition of Paintings by Wu Guanzhong*, 18-27 May 1989.

LITERATURE:

Wu Guanzhong - Kaleidoscope, Plum Blossoms Ltd., Hong Kong, 1989, pp. 59-60, pl.46.

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

US\$200,000-260,000

吳冠中 山村漁池 設色紙本 鏡框 一九八七年作

題識：吳冠中，一九八七。

鈐印：八十年代、茶

來源：現藏家購自香港萬玉堂。

展覽：香港，萬玉堂，“吳冠中：萬紫千紅”，1989年5月18至27日。

出版：《吳冠中：萬紫千紅》，萬玉堂，香港，1989年，第59-60頁，圖版46。





1037

1037

WU GUANZHONG (1919-2010)

Riverside Village

Scroll, mounted and framed, ink and colour on paper
34 x 37 cm. (13 3/8 x 14 5/8 in.)

One seal of the artist

PROVENANCE:

Purchased from Davidson Gallery, Seattle, USA by the present owner
in 1986.

LITERATURE:

Selection of Paintings by Wu Guan-zhong, Hebei Fine Arts Publishing
House, 1986, p. 51.

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

US\$110,000-160,000

吳冠中

濱江小鎮

設色紙本

鏡框

鈐印：冠中寫生

來源：現藏家1986年購自美國西雅圖Davidson畫廊。

出版：《吳冠中畫集》，河北美術出版社，1986年，第51頁。



“進入北武當山，情調大變，穿叢林拾石級登山，漸至險境，似曾相識華山蒼龍嶺，但石級已修得整齊穩固，雖陡險而無須懼怕。松樹自有其頑強的種族傳統吧，偏愛在石隙中、石壁上植根，迎風長成曲曲彎彎的虯龍體態，這裡的松與黃山的松，應屬同一家族，同一血緣。愈登高，泥土愈稀少、幾乎全是石山了，但松卻愈茂密，愈挺拔。”

——吳冠中《深巷酒香北武當》

1038

WU GUANZHONG (1919-2010)

North Wudang Mountain

Scroll, mounted and framed, ink and colour on paper

89.5 x 67.8 cm. (35 ¼ x 26 ¾ in.)

With two seals of the artist

EXHIBITED:

Pao Siu Loong Galleries, Hong Kong Arts Centre, *Wu Guanzhong: A Retrospective*, 10 September – 4 October, 1987.

LITERATURE:

Wu Guanzhong: A Retrospective, Hong Kong Arts Centre, 1987, pl. 99.

Paintings by Wu Guanzhong, Rong Bao Zhai, Beijing, June, 1987, p. 8.

The Complete Works of Wu Guanzhong Vol. VI, Hunan Fine Art Publishing House, 2007, p. 126.

Han Mo Series A21: Wu Guanzhong / Ancient City, Han Mo Xuan Publishing Co., Ltd., April 1997, p. 31.

NOTE:

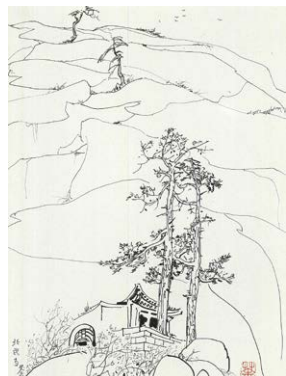
The upper part and the area near the right edge are cropped in the publication *Paintings by Wu Guanzhong* by Rong Bao Zhai.

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

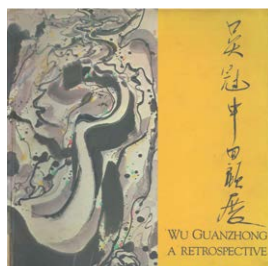
US\$520,000-780,000

Wu Guanzhong went on sketching trips to Shanxi a few times in his life, and North Wudang Mountain came from one of his sketches bearing the same title in 1986. Situated in the city of Lvliang, Shanxi, North Wudang is known as the most important mountain in the province. As Wu Guanzhong began to paint, he sought his bearing from the mountain foot as he gazed into the sky. The Guanyin Pavilion and the ancient pine trees are depicted in vivid details in the foreground, while the rocky peaks, painted in semi-abstract brushwork, lie in the background.

Formed by granite, North Wudang has little vegetation except for the elegant pine trees which grow through the rocks. With a few confident grey lines, Wu depicted the exposed shape and the texture of the granite and only dotted with a few colours to indicate trees and rocks. The monochrome background juxtaposes the colourful foreground and accentuates the height of the monumental peaks.



Sketch of North Wudang Mountain, 1986
1986年同名速寫稿



吳冠中

北武當山

設色紙本

鏡框

鈐印：吳冠中印、八十年代

展覽：香港藝術中心包兆龍畫廊，“吳冠中回顧展”，1987年9月10日至10月4日。

出版：《吳冠中回顧展》，香港藝術中心，1987年，圖版99。

《吳冠中畫集》，榮寶齋，北京，1987年6月，第8頁。

《吳冠中全集》第六集，湖南美術出版社，2007年，第126頁。

《名家翰墨叢刊—中國近代名家書畫全集第21期：吳冠中／故城》，翰墨軒出版有限公司，1997年4月，第31頁。

註：本作品於榮寶齋1987年出版之《吳冠中畫集》中，圖片頂部以及右側邊緣附近被裁切。

吳冠中一生曾五、六次赴山西寫生，本幅《北武當山》得稿自他1986年的同名速寫稿。北武當山位於山西呂梁境內，有“三晉第一名山”之譽。吳冠中取極低視角、仰視玄天崖角度入畫，觀音殿盤踞山腳，古松相伴，是全畫構圖最密集的部分；殿後則是巍峨石崖，北武當山山體為灰白色系花崗岩，甚少植被，岩石裸露，惟青松盤石，深根偃蓋，千古風月，幽姿意遠。畫家疏朗幾筆，便將岩石紋理、山體結構呈現紙上；點綴其間不過石松幾株，與觀音殿青松巨細相比，更顯山勢高峻。



1038



1039

1039

WU GUANZHONG (1919-2010)

Mountainscape

Scroll, mounted and framed, ink and colour on paper

95.5 x 102 cm. (37 5/8 x 40 1/8 in.)

Two seals of the artist

PROVENANCE:

Collection of Professor Arthur Lim Siew Ming (1934-2014), Singapore.
Christie's Hong Kong, Fine Chinese Modern Paintings, 6 February
2015, Lot 1617.

Collection of Tathata Gallery.

NOTE:

This painting previously belonged to the collection of Professor Arthur Lim Siew Ming (1934 - 2014). Born in Hong Kong, Prof. Lim was educated in Singapore and graduated from the University of Malaya. He specialised in ophthalmology and was a mentor and icon to eye surgeons all over the world.

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

US\$260,000-390,000

吳冠中

奇峰疊翠

設色紙本

鏡框

鈐印：吳冠中印、八十年代

來源：林少明醫生收藏，新加坡；

香港佳士得，中國近現代畫，2015年2月6日，編號1617；
眞如居收藏。

註：此作品來自林少明教授（1934 - 2014）舊藏。林氏生於香港，自幼在新加坡接受教育，1956年獲得馬來西亞大學內外全科醫學士學位，之後專注於眼科。林教授因醫術精湛並在國際眼科合作中發揮的巨大貢獻，被業界同行公認為“東南亞眼科之父”。



1040

1040

FU BAOSHI (1904-1965)

Travellers in the Snowy Mountains

Hanging scroll, ink and colour on paper

41.2 x 48.5 cm. (16 ¼ x 19 ⅛ in.)

Inscribed and signed, with two seals of the artist

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

US\$130,000-190,000

傅抱石

雪山行旅

設色紙本

立軸

題識：新喻傅抱石金剛坡下山齋寫。

鈐印：抱石私印、往往醉後



1041

1041

GUAN LIANG (1900-1986)

The Drunken Poet

Scroll, mounted and framed, ink and colour on paper

33.3 x 45 cm. (13 1/8 x 17 3/4 in.)

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

HK\$60,000-80,000

US\$7,800-10,000

關良 太白醉酒 設色紙本 鏡框

題識：太白醉酒。番禺關良。

鈐印：關良



1042

1042

XU BEIHONG (1895-1953)

Two Magpies and Red Plum Blossoms

Hanging scroll, ink and colour on paper

80.5 x 47.5 cm. (31 3/4 x 18 3/4 in.)

Inscribed and signed, with one seal of the artist

Dated summer, *jisi* year (1929)

Dedicated to Dawei

HK\$200,000-300,000

US\$26,000-39,000

徐悲鴻 梅花雙喜 設色紙本 立軸
一九二九年作

題識：己巳（1929年）長夏寫賀大維學長嘉禮，悲鴻。

鈐印：鴻爪

1043

LIN FENGMIAN (1900-1991)

Stream and Pine Trees

Scroll, mounted and framed, ink and colour
on paper

37 x 39.8 cm. (14 $\frac{3}{4}$ x 15 $\frac{5}{8}$ in.)

Signed, with one seal of the artist

HK\$180,000-280,000

US\$24,000-36,000

林風眠 流水松濤 設色紙本 鏡框

款識：林風眠。

鈐印：林風眠印



1043

VARIOUS OWNERS

1044

LIN FENGMIAN (1900-1991)

Geese Across the Reed Pond

Scroll, mounted and framed, ink and colour
on paper

42.5 x 47.8 cm. (16 $\frac{3}{4}$ x 18 $\frac{7}{8}$ in.)

Signed, with one seal

HK\$200,000-300,000

US\$26,000-39,000

林風眠 葦塘飛雁 設色紙本 鏡框

款識：林風眠。

鈐印：林風眠印



1044



1045

1045

JIANG ZHAOHE (1904-1986)

Little Girl

Scroll, mounted and framed, ink and colour on paper
45.4 x 39.2 cm. (17 7/8 x 15 3/8 in.)

PROVENANCE:

Christie's London, Fine Chinese Ceramics and Works of Art,
6 November 2018, Lot 154.

EXHIBITED:

Oxford, Ashmolean Museum, *Portraits by Jiang Jaohe*, 21 November -
30 December 1988.

LITERATURE:

Portraits by Jiang Zhaohe (Exhibition Catalogue), Ashmolean Museum,
Oxford, November 1988, no pagination.

HK\$500,000-700,000

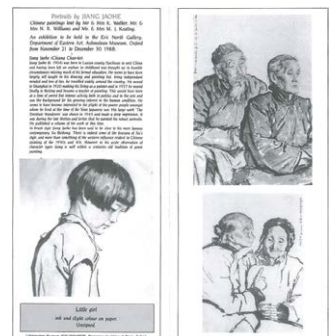
US\$65,000-90,000

蔣兆和 少女 設色紙本 鏡框

來源：倫敦佳士得，中國瓷器及工藝精品，2018年11月6日，
編號154。

展覽：牛津，阿須摩林博物館，“蔣兆和肖像畫”，1988年11月
21日至12月30日。

出版：《蔣兆和肖像畫圖錄》，
阿須摩林博物館，牛津，
1988年11月，無頁碼。





1046

1046

XIE ZHILIU (1910-1997)

Living in the Snow Mountain

Hanging scroll, ink and colour on paper
68.3 x 67.8 cm. (26 7/8 x 26 3/4 in.)

Inscribed and signed, with three seals of the artist

Dated seventh month, *bingyin* year (1986)

One collector's seal

EXHIBITED:

Hong Kong, Tsi Ku Chai, *Exhibition of Paintings and Calligraphy in the Spring of Renshen Year*, 15-31 January, 1992.

LITERATURE:

Exhibition of Paintings and Calligraphy in the Spring of Renshen Year (Exhibition Catalogue), Tsi Ku Chai, Hong Kong, 1992, pl.104.

HK\$300,000-400,000

US\$39,000-52,000

謝稚柳 雪景寒林 設色紙本 立軸 一九八六年作

題識：丙寅（1986年）七月溽暑，寫雪景寒林，以遣暑氣。
壯暮翁稚柳巨荒園居。

鈐印：壯暮、稚柳、疋須室

鑑藏印：少雪齋

展覽：香港，集古齋，“壬申新春書畫展”，1992年1月15至31日。

出版：《壬申新春書畫展》展覽圖錄，集古齋，香港，1992年，圖版104。





1047

1047

PU RU (1896-1963)

Landscape for Li Xuangong

Hanging scroll, ink and colour on paper

70.2 x 27.9 cm. (27 7/8 x 11 in.)

Inscribed and signed, with three seals of the artist

Dated eleventh month, *guiyou* year (1933)

Dedicated to Mochao (Li Xuangong)

One collector's seal

NOTE:

The recipient Mochao was Li Xuangong (1867-1953), a native of Fujian province and a poet from the Republic era.

He shared a close friendship with Pu Ru and once published his collection of Pu Ru's works named *The Xishan Yiren Painting Collection* in 1939. Known also for his collection of Yi Bingshou's works, Pu Ru inscribed on the painting "the studio is for collecting Yi Moqing's calligraphy and paintings."

HK\$120,000-180,000

US\$16,000-23,000

溥儒 墨巢圖 設色紙本 立軸 一九三三年作

題識：墨巢居士屬作《墨巢圖》，用藏伊墨卿書畫。

癸酉（1933年）十一月寫此，恐不足當雅意耳，溥儒。

鈐印：一壺之中、遠性風疏、頽仰之間

鑑藏印：少雪齋

註：上款人“墨巢居士”為民國時期詩人李宣龔（1867-1953），字拔可，福建閩縣人。李氏與溥心畬交誼甚厚，1939年曾將其收藏溥氏作品結集出版《西山逸士畫集》。

李氏喜好收藏，除溥心畬作品外，尤以藏伊秉綬為多，故本幅畫題中有“用藏伊墨卿書畫”之謂。

FORMERLY IN THE COLLECTION OF LU HSIEN

呂咸舊藏 (LOTS 1048-1050)

These paintings are dedicated to Lu Hsien (1888-1960), also known as Zhuoqing. Lu held many key positions in the Ministry of Industry, Commerce and Labour and the Central Bank of the Republic of China before moving to Taiwan after 1949. Lu enjoyed painting and collecting and was very well-connected within the art, literati and political circles. Amongst his artist friends, Lu was especially close to Zhang Daqian and Yu Fei'an.

呂咸（1888-1960），字著青，北京人。曾任國民政府工商部參事，中央銀行國庫局長等職，1949年後移居臺灣。呂氏熱愛書畫藝術，擅於書畫，亦喜收藏，廣納政界、文人及藝壇名家之丹青墨跡，並與張大千、于非闇等書畫家交往密切。

1048

WU HUFAN (1894-1968)

Ink Bamboo / Calligraphy in Running Script

Folding fan, ink on paper

18 x 45.7 cm. (7 1/8 x 18 in.)

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

Dated sixth month, *wuzi* year (1948)

Dedicated to Zhuoqing

LITERATURE:

Wong Wen-Wei, *The Most Fabulous Fans*

Printed with Calligraphy & Paintings by Celebrated

Great Masters of the Country for Past Centenary

Volume 1, Taipei, March 1974, p. 27.

HK\$150,000-200,000

US\$20,000-26,000

吳湖帆 墨竹/行書 水墨紙本 成扇
一九四八年作

《墨竹》題識：著青先生法家正之，
戊子（1948年）六月吳湖帆。

《行書》釋文：雨過推竹窗，闌檻任可憑。
奈此風葉何，瀟瀟不能定。

題識：著青先生屬，吳湖帆。

鈐印：倩齋畫記、倩齋

出版：翁文煒，《近百年全國名家書畫扇面》
第一集，臺北，1974年3月，第27頁。



1048

1049

ZHANG BOJU (1898-1982)

Ink Plum Blossoms

Folding fan, ink on paper

18.5 x 42 cm. (7 1/4 x 16 1/2 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Zhuoqing

HK\$80,000-120,000

US\$11,000-16,000

張伯駒 閒庭滿芳香 水墨紙本 成扇

題識：歌舞舊宮牆，月滿雲廊。怕黃昏後又昏黃。
不語閒庭空佇立，縞素衣裳。零亂謝芳香，玉笛無腔。
和烟覓夢向江鄉，醉裏渾忘身亦客，對影成雙。
著青仁兄雅屬，弟伯駒寫。

鈐印：張大



1049



1050



1050

1050

ZHANG DAQIAN (1899-1983) / **GUAN WENBIN** (1868-1966)
Landscape after Wang Meng / Calligraphy in Bronze Script

Folding fan, ink and colour on paper
17.4 x 47.5 cm. (6 7/8 x 18 3/4 in.)

Landscape after Wang Meng inscribed and signed by Zhang Daqian,
with two seals

Dated twelfth month, *gengchen* year (1940)

Calligraphy in Bronze Script on the reverse, inscribed and signed by
Guan Wenbing, with one seal

Both sides dedicated to Zhuoqing

HK\$350,000-500,000

US\$46,000-65,000

張大千／關文彬

傲黃鶴山樵山水圖／金文書法
設色／水墨紙本 成扇 一九四〇年作

《傲黃鶴山樵山水圖》題識：庚辰（1940年）十二月，傲山樵筆寄
上，箬青仁兄方家正之，大千張爰。
鈐印：張爰、大千

《金文》釋文：（節錄《令方彝》、《魯公鼎》銘文，
略而不錄。）

題識：書奉箬青先生方家指正，關文彬。
鈐印：均笙

1051

TAO LENGYUE (1895-1985) /
YE GONGCHUO (1881-1968)

Landscape / Calligraphy

Folding fan, ink and colour / ink on paper
19 x 44 cm. (7 1/2 x 17 3/8 in.)

Landscape inscribed and signed by Tao Lengyue, with two seals

Calligraphy on the reverse, inscribed and signed by Ye Gongchuo, with one seal

Both sides dedicated to Peicun

LITERATURE:

Chronicle of Tao Lengyue, Vol II, Shanghai Paintings and Calligraphy Publishing House, Shanghai, 2013, p. 898, painting no. 32245.

HK\$30,000-50,000

US\$3,900-6,500

陶冷月 / 葉恭綽

山水 / 書法
設色 / 水墨紙本 成扇

題識：青山一帶似秦餘，谷口逃名共結廬。
何日真如圖畫裏，釀泉山下對門居。
珮存先生雅正，宏齋陶冷月。

鈐印：宏齋、冷月

背面葉恭綽書法釋文不錄。

題識：珮存先生屬。遐翁。

鈐印：恭綽大利

著錄：《陶冷月年譜長編（下）》上海書畫出版社，上海，2013年，第898頁，作品編號32245。



1051

1052

WANG XUETAO (1903-1984) /
WANG JIAHUAI (20TH CENTURY)

Bamboo and Insects / Calligraphy

Folding fan, ink and colour / ink on paper
18 x 45 cm. (7 1/8 x 17 3/4 in.)

Bamboo and Insects, inscribed and signed by Wang Xuetao, with one seal

Dated summer, xinqiao year (1951)

Further inscribed and signed by Wang Sanwu, with one seal

Dated summer, xinqiao year (1951)

Dedicated to Jinghu

Calligraphy on the reverse, inscribed and signed by Wang Jiahuai, with one seal

Dedicated to Jinghu

HK\$30,000-50,000

US\$3,900-6,500

王雪濤 / 王家槐 墨竹昆蟲 / 節錄《楹聯叢話》
設色 / 水墨紙本 成扇 一九五一年作

題識：辛卯（1951年）夏日，雪濤寫。

鈐印：雪濤長年

王三吾又題：辛卯（1951年）仲夏，鏡湖兄選於敬學齋書畫展，屬余為書，並云因知余與雪濤兄素稔，蓋借此以訂三方之筆墨緣尔，三吾識於滬上。

鈐印：王氏三吾

背面王家槐書法釋文不錄。

題識：鏡湖吾兄法家正之，王家槐。

鈐印：王家槐印



1052



1053

1053

DING FUZHI (1879-1949)

Red Plum Blossoms / Calligraphy

Folding fan, ink and colour on paper / ink on paper
18 x 45 cm. (7 1/8 x 17 3/4 in.)

Inscribed and signed, with two seals of the artist

Dated summer, *dingsi* year (1941)

Calligraphy on the reverse, inscribed and signed, with two seals of the artist

Dated fifth month, *xinsi* year (1941)

Both sides dedicated to Congren

HK\$30,000-50,000

US\$3,900-6,500

丁輔之 紅梅/甲骨文自作詩四首

設色紙本/水墨紙本
成扇 一九四一年作

題識：丹砂寫嬌姿，絢爛亦可愛。

雖然顏色鮮，不露脂粉態。

辛巳（1941年）夏日，從仁先生之屬，丁輔之寫於海上，時年六十三。

鈐印：丁輔之、鶴廬

背面書法釋文不錄。

題識：雁蕩山水甲於浙中，幽勝處必有古寺，所謂天下名山，僧占多也。能仁之宋元祐大鑊，尚在田中，曾拓文而歸。

辛巳（1941年）五月，錄舊作四首，集商卜文字，從仁兄雅屬，丁輔之時年六十三。

鈐印：鶴廬、古杭



1054

1054

PURU (1896-1963)

Hermit in the Mountains

Hanging scroll, ink and colour on paper

64.2 x 31.3 cm. (25 ¼ x 12 ½ in.)

Inscribed and signed, with four seals of the artist

HK\$100,000-150,000

US\$13,000-19,000

溥儒

翠微隱士

設色紙本

立軸

題識：疑是天台路，攜琴獨自行。
高高翠微裏，遙見石梁橫。
心齋。

鈐印：舊王孫、溥儒、松巢客、江山為助筆縱橫



1055

1055

PURU (1896-1963)

Autumn Scenery

Hanging scroll, ink and colour on paper

97 x 32.2 cm. (38 ¼ x 12 ⅝ in.)

Inscribed and signed, with three seals of the artist

HK\$150,000-200,000

US\$20,000-26,000

溥儒

秋色滿山

設色紙本

立軸

題識：誰家林麓近溪灣，高樹扶疎出石間。
落葉盡隨流水去，只留秋色滿空山。
西山逸士溥儒。

鈐印：舊王孫、溥儒、松巢客



1056

1056

HUANG JUNBI (1898-1991)

Pine and Waterfall

Hanging scroll, ink and colour on paper

89.3 x 64.3 cm. (35 1/8 x 25 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated summer, *yiyou* year (1945)

HK\$150,000-250,000

US\$20,000-32,000

黃君璧 松瀑圖 設色紙本 立軸 一九四五年作

題識：乙酉（1945年）夏日，時客渝州之作，黃君璧。

鈐印：黃君璧印、君翁

1057

ZHANG DAQIAN (1899-1983)

Peony

Scroll, mounted and framed, ink and colour on paper

109 x 44 cm. (42 7/8 x 17 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated fourth month, *guimao* year (1963)

PROVENANCE:

Previously from the family of K'ung Hsiang-Hsi.

Christie's Hong Kong, Fine Chinese Modern Paintings,

2 June 2015, Lot 1498.

Collection of Tathata Gallery.

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

張大千 牡丹 設色紙本 鏡框 一九六三年作

題識：洛浦風光爛漫時，千金開宴醉爲期。
花方著雨猶含笑，蝶不禁寒總是癡。
檀暈吐，玉華滋，不隨桃李競春菲。
東君自有回天力，看把花枝帶月歸。
宋李廷忠《蝶戀花》。
癸卯（1963年）四月既望，張大千爰。

鈐印：張大千、大千唯印大年

來源：孔祥熙家族舊藏；
香港佳士得，中國近現代畫，2015年6月2日，編號
1498；
真如居收藏。



1057

1058

ZHANG DAQIAN (1899-1983)

Misty Void and Hazy Rains over the Hill

Scroll, mounted and framed, ink and colour on paper

59.2 x 95 cm. (23 ¼ x 37 ⅜ in.)

Inscribed and signed, with one seal of the artist

Dated third month, *bingwu* year (1966)

PROVENANCE:

Sotheby's New York, Fine Classical Chinese Paintings and Calligraphy, 13 September 2018, Lot 700.

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

US\$390,000-520,000

張大千 山色空濛雨亦奇 設色紙本 鏡框
一九六六年作

題識：爰翁。

丙午（1966年）三月作。

鈐印：大千唯印大年

來源：紐約蘇富比，中國書畫，2018年9月13日，編號700。





1058



Zhang Daqian: *Landscape Hidden in Mist* after Bi Hong

畢宏霧鎖重關圖
張大千畫

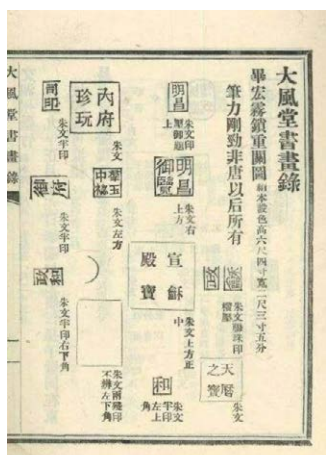


Fig.1 Dafengtang Painting and Calligraphy Record.

圖1 大風堂書畫錄

paintings from the Tang and Song dynasties, aiming to elevate his techniques to the level of the ancient masters. The Bi Hong painting did not bear any signature; purportedly it bore an inscription from Emperor Huizong of the Song dynasty, stating that “the powerful and purposeful brush strokes cannot be from periods after the Tang dynasty.” During his extended stay in Dunhuang, Zhang Daqian determined that this was an authentic work by Bi Hong after studying numerous Tang wall paintings. Bi Hong held an office during the Tianbao reign (742-756) and was mentioned in the verses of the prominent Tang poet Du Fu, in the treatise by the Tang art historian Zhang Yanyuan, and in *Xuanhe Painting Catalogue* produced by the Song court. Unfortunately, few of his works have survived. The significance of this work to Zhang Daqian can be glimpsed from his 1943 *Dafeng tang shuhua lu* (*Dafeng tang Calligraphy and Painting Catalogue*), where it is listed as the first work in the collection (Fig. 1).

Landscape Hidden in Mist after Bi Hong exemplifies Zhang Daqian’s most important fine-line (*gongbi*), blue-and-green, figure-in-landscape works completed during the peak of his career. A large-scale painting on satin with meticulous details also reflects the artist’s reverence for tradition, as well as his determination to explore and push the boundaries of Chinese painting.

According to the inscription, Zhang Daqian acquired the Bi Hong painting from which he emulated when he was living in Beijing before the Sino-Japanese War. During this period, he focused on collecting

張大千《做畢宏霧鎖重關圖》是畫家盛年時期仿古青綠山水工筆人物的重要作品。本幅作於絹上，尺幅宏大而用筆精細，反映了張大千出入傳統、上下求索的雄強魄力。

根據題識，本幅所臨畢宏原本應為大千戰前客居北平時所得，此時期大千苦心收集唐宋名跡，力求上追古人。此作乃無款之作，畫上有疑宋徽宗題“筆力剛勁，非唐以後所有”。抗戰軍興，大千1941年入敦煌研習臨摹，發覺與唐人筆法相同，遂審定為唐朝畫家畢宏真蹟。畢宏，天寶年間官御史，樹石奇古，擅名於代，杜甫詩句、張彥遠《歷代名畫記》及《宣和畫譜》均有提及，唯所遺作品寥寥無幾。大千1943年居成都集成《大風堂書畫錄》，畢宏此作赫然首位，為壓卷之作，可見此作在大風堂收藏中的重要地位（圖1）。畢宏原本《霧鎖重關圖》現藏美國大都會博物館¹，館藏記載為張大千1972年餽贈。值得注意的是，該館亦藏有陳洪綬款之同構圖作品（圖2），原為Mr and Mrs Earl Morse舊藏，唯館方中文資料中認定為傳陳洪綬寫，值得進一步比較研究。

此次呈現的大千本，尺幅與大都會畢宏原本相差無幾，構圖幾乎完全遵循



Fig.2 Chen Hongshou (Attr.), *Landscape in the Blue-and-Green Manner* in the collection of the Metropolitan Museum of Art.

圖2 大都會博物館藏陳洪綬（傳）本

Currently, it is preserved at the Metropolitan Museum of Art in New York,¹ as a donation from Zhang Daqian in 1972 according to museum records. It is worth noting that the Met also holds a work of the same composition previously in the collection of Mr and Mrs Earl Morse (Fig. 2), but it is attributed Chen Hongshou.

Landscape Hidden in Mist after Bi Hong is virtually the same size as the Bi Hong original at the Met, with an almost identical composition. Layers of mountain peaks towering over the vertical composition in the far distance. Ancient tall trees in the middle ground are interrupted by bands of heavy atmosphere. In the foreground stands a red-robed figure, perhaps a lofty-minded, reclusive scholar, glancing back at the servant boy who has fallen behind. The varying depths and heights depicted as well as the rich colour palette, hark back to the stylistic characteristics of Tang landscape paintings.

Zhang Daqian also injects his strong personal flavours into this reinterpretation of a traditional original. Whereas Bi Hong uses lines to delineate the surfaces of rocks and trees, Zhang uses textural strokes to mould the same shapes, creating a stronger sense of volume. Bi's figure of a frail old man also contrasts sharply with Zhang's classic, serene middle-aged scholar. The heavy applications of cinnabar, azurite, malachite, and white powder—an influence of the Dunhuang wall paintings—have been well preserved on the satin. As such, its vivid colours remain virtually unchanged after 80 years.

Zhang Daqian began working on this painting in 1941 and finished it in the following year. He sent it to its original recipient “Yizhi,” which was the sobriquet of his old friend Xiao Fan (1890–1948). A native to Neijiang of the Sichuan province, Xiao Fan and Zhang Daqian became friends when they were children; later he worked in the salt trade and banking. He managed the sales of all of Zhang's exhibitions in Sichuan after 1939. Zhang frequently referred to him fondly as a brother (Fig. 3) and the two were very close. This painting entered the possession of an unknown collector who called himself “Jingweng” before 1952. Later it was acquired by Ye Qianyu, who recalled in writings that he found this work in the early 1960s in the Liulichang neighbourhood in Beijing.² It made its debut in the market at Christie's in 1999; 20 years later, it emerges once again, bringing us awe and amazement.

1 Due to copyrights, the reproduction of this painting cannot be published here. Individuals can request the image directly from the Metropolitan Museum of Art.

2 Ye Qianyu, *The Art of Zhang Daqian*, from *Selected Works by Zhang Daqian*, Tianjin People's Fine Arts Publishing House, 1984.



Fig.3 (left to right) Zhang Daqian, Gao Lingmei, Yang Xiaoci, Xiao Yizhi in Qingcheng Mountain in Sichuan, 1942-1945. Courtesy of Mei Yun Tang. 圖3 (左至右) 張大千、高嶺梅、楊孝慈及蕭翼之同遊四川青城山，1942-1945年。梅雲堂提供。

原作的章法佈局。作品取直幅構圖，重在突出山巒疊翠之聳立姿態。畫底描繪紅衣高士佇立回首，似在等候落在後面的白衣書童。幾株樹木聳立而上，直入雲端，中間為重重霧氣所攔腰遮斷，正是霧鎖重關之意。樹梢越過雲端繼續向上挺立，遠處則是綿延群山，全幅高遠深遠具備，意境豐富，正應和唐宋山水強調情節性和可讀性的時代特徵。

本作中，大千在深入傳統的同時亦有所突破，雜揉了強烈的個人風格。在山石樹幹的描摹上，畢宏原本重在以線條勾勒形態，而大千更注重皴擦以表現結構，立體感強烈。在人物的描寫上，“畢宏本”人物形容枯槁，盡顯老態龍鍾之態，而“大千本”則是典型雍然自若的中年高士形象。在色彩使用上，本幅盡顯大千研習敦煌壁畫之受益，所用硃砂、白粉、石青石綠等礦物顏料厚重華麗，而絹本更易保留厚重顏料，使得本作歷經八十載而顏色幾乎未變，可謂是青綠山水中的罕見佳作。

本幅於1941年開始創作，至翌年始成，可見大千精心之意。完成後大千鄭重寄上翼之二哥，並有相當自信認為畫技已有長足進步。“翼之”即蕭藩（1890–1948），字翼之，四川內江人，大千的童年好友，後來加入鹽號及錢莊，1939年後大千在四川的書畫展覽及銷售均有賴蕭翼之負責管理，因此二人關係親密，大千口中常稱其“蕭二哥”（圖3）。此作至少1952年或以前由“靜翁”入藏，然靜翁不知何許人也。後轉入葉淺予珍藏，葉淺予在回憶文章中提到此作乃六十年代初於北京琉璃廠覓得²。1999年此作於佳士得首次面世，如今二十年後重現，展卷如新，如此種種，盡顯長物當有情。

1 由於版權所限，大都會博物館藏畢宏原本圖片未能公開，相關內容可參閱館方網站。

2 葉淺予，〈張大千的繪畫藝術〉，《張大千作品選》，天津人民美術出版社，1984年。

1059

ZHANG DAQIAN (1899-1983)*Landscape Hidden in Mist After Bi Hong*

Hanging scroll, ink and colour on silk

213 x 75 cm. (83 7/8 x 29 1/2 in.)

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

Dated autumn, *renwu* year (1942)

Further inscribed and signed by the artist, with two seals

Dedicated to Yizhi

One collector's seal of Ye Qianyu (1907-1995)

With a titleslip, and a collector's seal of Ye Qianyu

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 1 November 1999, Lot 139.

LITERATURE:*Zhongguo Meishu*, Issue 8, February 1982, p.12.*Selected Works by Zhang Daqian*, Tianjin People's Fine Arts Publishing House, 1984, pl. 5.*Han Mo*, vol. 40, Han Mo Publishing House, Hong Kong, May 1993, pp. 72-73.**HK\$18,000,000-28,000,000** **US\$2,400,000-3,600,000**張大千 傲畢宏霧鎖重關圖 設色絹本 立軸
一九四二年作

題識：畢宏霧鎖重關圖。

壬午（1942年）秋，蜀郡張爰樵。

鈐印：張爰之印、大千

又題：此幅得於故都，辛巳（1941年）之燬煌，携在行篋，與漢高窟唐人筆正同，定為真跡。越歲始摹成，寄上翼之二哥，知兩年以來，與在成都時，當略有進境也。弟爰又識。

鈐印：張爰、大千居士

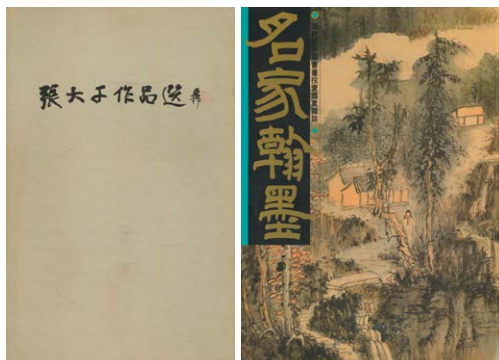
葉淺予（1907-1995）鑑藏印：淺予藏畫

題簽：張大千臨畢宏霧鎖重關圖。

靜翁珍藏。一九五二年定香館。

鑑藏印：淺予珍藏

來源：香港佳士得，近現代中國書畫，1999年11月1日，編號139。

出版：《中國美術》第8期，1982年2月，第12頁。
《張大千作品選》，天津人民美術出版社，1984年，圖版第5號。
《名家翰墨》，第40期，香港翰墨軒，1993年5月，第72-73頁。

1059



1060

ZHANG DAQIAN (1899-1983)*Scholar Reciting Poem after Zhao Mengfu*

Scroll, mounted and framed, ink and colour on paper

81.5 x 27 cm. (32 1/8 x 10 5/8 in.)

Inscribed and signed, with two seals of the artist

Dated spring, *xinsi* year (1941)**NOTE:**

In the first half of Zhang Daqian's long and illustrious career, he diligently copied works by ancient masters, especially Zhao Mengfu. Zhang admired the master so much that he had a few of his works in his private collection, as mentioned in the *Dafengtang Painting and Calligraphy Catalogue*. He observed and learned the technique of Zhao in calligraphy, figure and horse paintings and was particularly fond of his figure paintings. According to the inscription of the current lot, Zhang copied *Scholar Reciting Poem* by Zhao Mengfu in 1941. Unfortunately, the original work was long lost. Zhang Daqian inscribed the calligraphy and painted the willow leaves in soft and fine lines, attesting to his earlier style before and during the early 1940s. The features of the figure, such as his face, his clothing, and the application of colour, appear to be closer to Zhang's mature style after his study in the Dunhuang caves. Apart from the scholar, Zhang Daqian depicted a stream and willow trees in the surrounding, giving depth to the composition. One can see his mastery as he meticulously delineated the scholar's beard, the outline of his robe, the vibrant colours painted on the shoes and hairband, and the confident expression and gesture of the scholar. Although it is likely that Zhang Daqian just arrived in Dunhuang at the time of painting, the gifted artist already was in transition to give the current figure painting a new and refreshing style. As a witness to this transformation, *Scholar Reciting Poem after Zhao Mengfu* is a testament to Zhang's early life as an artist before receiving influences from the Dunhuang cave paintings.

HK\$1,000,000-1,500,000**US\$130,000-190,000**

張大千 傲趙孟頫秋江行吟圖 設色紙本 鏡框
一九四一年作

題識：江干何物妙，衰柳數行秋。
短詠長吟去，前邨問酒樓。
辛巳（1941年）春，傲趙吳興《秋江行吟圖》，爰。

鈐印：張季、大千居士

註：張大千的藝術生涯中，前半段著力學習古人，其中必然不能忽略元代大畫家趙孟頫。據1944年《大風堂書畫錄》可知，張大千彼時已收藏數幅趙孟頫作品，對其書法、人物、駿馬都有臨習，其中又以人物為重。據題識，本幅乃1941年春臨摹趙孟頫《秋江行吟圖》，惜原本已不可考。作品中書法與柳葉寫法正是張大千走入四十年代轉型期的典型風格，行筆細膩柔美；然高士風貌，不論開臉、衣紋、賦色，均已具備盛年時期的特色，鬚髮描繪工細，衣紋流暢，頭巾和鞋履賦色濃重；高士雍容自信，刻畫立體，配以溪流水草，畫面深度十足。雖推測此時大千應剛剛抵達敦煌，但人物畫風貌卻儼然一變，走向成熟，顯示了張大千卓越的學習領會天賦。本作為認識和研究張大千四十年代人物畫的轉型與成熟應有重要意義。



1060



1061

1061
ZHANG DAQIAN (1899-1983)
Scholar Strolling

Hanging scroll, ink and colour on paper
 144.3 x 39.2 cm. (56 3/4 x 15 3/8 in.)
 Inscribed and signed, with two seals of the artist
 Dated autumn, *jiaxu* year (1934)
 Dedicated to Fuheng

PROVENANCE:
 Sotheby's New York, Fine Chinese Paintings, 3 June 1986, Lot 124.

HK\$400,000-600,000

US\$52,000-78,000



1062

張大千 松壑高士 設色紙本 立軸 一九三四年作

題識：兩石對立如門，一松鼓翼若蓋。
 秋聲歷歷耳邊，詩思當在物外。
 甲戌（1934年）新秋，萬壽山聽鸚館寫奉復恒先生法教，張爰。

鈐印：張爰私印、蜀客

來源：紐約蘇富比，中國書畫，1986年6月3日，編號124。

1062

ZHANG DAQIAN (1899-1983)

Begonia

Hanging scroll, ink and colour on paper

87 x 36.3 cm. (34 ¼ x 14 ¼ in.)

Inscribed and signed, with one seal of the artist

Dated spring, *xinwei* year (1931)

PROVENANCE:

Christie's New York, Fine Chinese Paintings and Calligraphy,
1 December 1986, Lot 188.

HK\$150,000-250,000

US\$20,000-32,000

張大千 海棠 設色紙本 立軸 一九三一年作

題識：辛未（1931年）春日，戲寫於大風堂下，蜀人張爰。

鈐印：張季爰印

來源：紐約佳士得，中國古近代名畫，1986年12月1日，編號188。

1063

ZHANG DAQIAN (1899-1983)

River Boating

Scroll, mounted and framed, ink and colour on paper

134 x 50.5 cm. (52 ¾ x 19 ⅞ in.)

Inscribed and signed, with three seals of the artist

Dated twelfth month, *jihai* year (1959)

Dedicated to Decao

NOTE:

Sun Zhen (1892-1985), sobriquet Decao, was born in Sichuan and originally from Shaoxing, Zhejiang. He was also a well-known military strategist and educator. Zhang Daqian painted *River Boating* during his sojourn in South America. In 1959 he travelled to Taiwan and probably painted this work upon his return home. Having left China in 1949 to travel and live on three continents, Zhang held exhibitions in many major cities and his art is informed by world cultures. Although his primary painting materials remain traditional Chinese ink, colour pigments, paper and silk, Zhang Daqian's paintings see influences from art movements across borders and geographies. Of all the places Zhang travelled, South America brought him the most inspirations. During this period, the artist completed many important paintings in his career, including the current work.

HK\$2,300,000-2,800,000

US\$300,000-360,000

張大千 溪山泛舟 設色紙本 鏡框 一九五九年作

題識：西風岸曲縈疏柳，落日江鄉結網絲。

歌冷閒篙欸乃歇，長橋橫過遠山眉。

己亥（1959年）嘉平月，

自巴西寫寄德操先生台北即乞法教。

大千弟張爰。

鈐印：張爰、大千居士、大風堂

註：上款人“德操先生”或為孫震（1892-1985），原籍浙江紹興，出生於四川華陽，國民革命軍陸軍上將（1939年），譜名孫定懋，後改名孫震，字德操，另號夢僧。民國時期著名軍事家、教育家。

本幅乃張大千寓居南美時期所作，同年將有返臺灣之行，寫寄孫將軍，或為臺北之行鋪墊。張大千1949年離開大陸後旅居三大洲，在全球藝術的重要據點旅行并展覽，廣泛的遊歷使張大千接觸到不同文化，儘管他創作的媒介仍然是根植中國繪畫傳統的筆墨紙絹，但其藝術風格卻顯然是全球藝術、文化和地理環境共同影響的結果。在張大千足跡所及之地，南美對其藝術產生了極為深遠的影響，創作出衆多重要作品，本幅即是其中之一。





1064

ZHANG DAQIAN (1899-1983)

Lotus in the Wind

Scroll, mounted and framed, ink and colour on paper

138.5 x 69.5 cm. (54 ½ x 27 ⅞ in.)

Inscribed and signed, with one seal of the artist

Dated third month, *xinchou* year (1961)

HK\$3,800,000-4,800,000 US\$500,000-620,000

張大千 風荷 設色紙本 鏡框 一九六一年作

題識：問甚時同賦，三十六陂秋色。

辛丑（1961年）三月，張爰。

鈐印：張爰私印





1065

QI BAISHI (1863-1957)

Lychees

Scroll, mounted and framed, ink and colour on paper

98.7 x 32.2 cm. (38 7/8 x 12 5/8 in.)

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

NOTE:

This lot was acquired by the current owner's grandfather, and has remained in the family for three generations. Other artworks from the family collection were donated to museums in the United States and the National Palace Museum in Taiwan, and have been featured in numerous exhibitions throughout Asia.

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

US\$110,000-160,000

齊白石

大利

設色紙本

鏡框

題識：大利。白石老人齊璜晨興。

鈐印：借山翁

註：此件齊白石作品由現藏家祖父購得，家傳三代，珍藏至今。李氏家族珍藏藝術品，部分已捐贈予美國各大博物館及臺北國立故宮博物院，另於亞洲不同藝術展覽中可見。

1066

QI BAISHI (1863-1957)

Wisteria and Bees

Hanging scroll, ink and colour on paper

99.5 x 34 cm. (39 1/4 x 13 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *wuzi* year (1948)

PROVENANCE:

Acquired from Qi Baishi's painting exhibition in Foyles Art Gallery London, mid-1950s.

Alun Falconer (1923-1973), thence by descent.

NOTE:

Alun Falconer (1923-1973) was an established documentary filmmaker from New Zealand who co-founded the Pacific Film Unit. He left New Zealand for Shanghai in 1948 to witness, first-hand, the events unfolding in the city, and to make a film about the Chinese Industrial Cooperatives (CIC) and the work of Rewi Alley with Song Ching-Ling. Falconer also worked both as a journalist in Shanghai and Assistant Editor at the China Weekly Review. In 1950, he left China to live in the United Kingdom, publishing a book about New China the same year, with an introduction by Joseph Needham. Falconer was a member of the Britain-China Friendship Association which organized *Exhibition of Paintings by Ch'i Pai-Shih* held at Foyles Art Gallery in London in the mid-1950s. Falconer went on to have a successful career as a film screenwriter in the UK but the years he spent in China had an indelible effect on the young man. He remained interested and closely engaged with China for the rest of his life.

HK\$700,000-900,000

US\$91,000-120,000

齊白石 紫藤蜜蜂 設色紙本 立軸 一九四八年作

題識：戊子（1948年）秋，八十八歲老人白石。

鈐印：借山老人、吾年八十八

來源：購自倫敦齊白石畫展，倫敦Foyles畫廊，1950年代中期；

Alun Falconer（1923-1973），並由家族承傳。

註：Alun Falconer（1923-1973）是來自新西蘭的著名電影紀錄片製作人，亦是太平洋電影公司的合夥創始人。他於1948年自新西蘭前往上海，製作一部影片來反映中國工合國際委員會（CIC）的工作，包括路易·艾黎與宋慶齡之間的合作。Falconer在上海亦擔任《密勒氏評論報》的助理編輯。他於1950年離開中國，前往英國定居，同年出版關於中國的著作，本書由李約瑟作序。Falconer在英國亦成為成功的電影劇本作家，但是在中國的經歷對他產生深遠影響，餘生對中國事務保持了極大的興趣。他同李約瑟同為“中國友好協會”的會員，並一起策劃了1953年於倫敦Foyles舉辦的齊白石展覽。



Fig.1. *New China - Friend or Foe?* By Alun Falconer
圖1. Alun Falconer著作《新中國：朋友還是敵人？》



Fig.2. Booklet of Qi Baishi painting exhibition at Foyles, London, mid-1950s
圖2. 1950年代中期倫敦Foyles舉辦齊白石展覽之圖冊



Fig.3. Alun Falconer (far left) and friends, outside Shanghai, 1949
圖3. Alun Falconer（左）與朋友在上海城外，1949年

1067

QI BAISHI (1863-1957)

Flowers and Insects

Four album leaves, mounted and framed, ink and colour on paper

(1) 22.4 x 28.4 cm. (8 7/8 x 11 1/4 in.)

(2) 33 x 25.8 cm. (13 x 10 1/8 in.)

(3) 32 x 26 cm. (12 5/8 x 10 1/4 in.)

(4) 29.5 x 24 cm. (11 5/8 x 9 1/2 in.)

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

Further inscribed by the artist on the mounting, with one seal

Dedicated to Gongshu

Further inscribed and signed by Zhang Shizhao (1881-1973), with one seal

Dated *dinghai* year (1947)

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 25 May 2009, Lot 766.

EXHIBITED:

Beijing, The Soviet Union Exhibition Hall (Beijing Exhibition Center), *The Posthumous Works of Qi Baishi*, 1-20 January 1958, no. 342.

LITERATURE:

The Commemorative Catalogue of the Posthumous Works of Qi Baishi, People's Fine Arts Publishing House, Beijing, December 1957, p.36, no.342; one leaf *Lamp and Moth* illustrated.

Works of Qi Baishi: Painting Selection Volume I, People's Fine Art Publishing House, Beijing, 1963, pl. 146, 150, 162, 169.

Qi Baishi: The Last Legend of Literati Painting, Lionart, Taipei, 1978, pl. 48, 49, 62 (three leaves published).

NOTE:

Yang Gongshu (1896-1978) was the eldest son of the politician Yang Du (1874-1931). They came from Xiangtan, Hunan, the hometown of Qi Baishi. Yang Gongshu attained his doctoral degree in chemistry in Berlin and worked for two years in a chemical company in Germany. Upon his return to China, Yang held the post of Secretary-General of the National Resources Commission. He later became an acquaintance of Chinese pharmaceutical entrepreneur Yue Daren (1877-1947). Through his introduction, he married Yue's niece Yue Manyong, the thirteenth-generation descendant of the legendary Chinese pharmacy Tong Ren Tang.

Yue Manyong was active in the art and literati circle. She studied poetry from Qiao Dazhuang and was close to painter Qi Baishi. The present lot was a gift from Qi Baishi to the couple Yang Gongshu and Yue Manyong. The album initially consisted of seventeen leaves and the paintings demonstrate Qi's superb fine brush (*gongbi*) technique

through his meticulous, vivid and lifelike insects. Simple in form but complex in idea and application, these exquisite album leaves are the results of the artist's keen observation of nature. His ability to capture the essence of an ordinary form and transformed it into a masterpiece truly distinguishes Qi Baishi as one of the most important Chinese painters of the 20th century.

HK\$12,000,000-20,000,000 **US\$1,600,000-2,600,000**

齊白石 草蟲 設色紙本 鏡框四幅

1. 題識：魯班門下白石。
鈐印：齊大
2. 題識：楓林亭外，白石。
鈐印：齊大
3. 題識：白石老人老年作。
鈐印：白石
4. 題識：寄萍老人老年作。
鈐印：白石翁
畫家裱邊又題：此冊共十有七開，乃八十七歲白石老人為公庶公子、曼雍夫人作。丁亥（1947年）。
鈐印：白石翁

章士釗題跋：《鸛鵲天》有序。

夏午詒欣賞齊白石畫，而謂書法不中程，不喜其題款，屢索不著一字之和尙畫片，觀者似為不平。前明狀元姚涑輒譏文衡山為畫匠，或評之曰：待詔名垂不朽，後人誰記有年撥窺科如姚明山其人者？吾題此幀不禁此感。惜午詒下世，不得親拈是事為笑語，云：“八十年來氣類空，劣憑兩事壯南風，湘鄉將相平妖寇，直到齊璜畫草蟲。尊款識，泥宏通，頭巾吾笑直心翁，狀元儘許姚涑中，待詔名同萬歲紅。”公庶、曼雍賢夫婦賞之。孤桐章士釗題，時丁亥（1947年）長夏。

鈐印：別署孤桐

來源：香港佳士得，中國近現代畫，2009年5月25日，編號766。

展覽：北京，蘇聯展覽館（現北京展覽館）文化館，“齊白石遺作展覽會”，1958年1月1日-20日，展覽編號第342。

出版：《齊白石遺作展覽會紀念冊》，人民美術出版社，北京，1957年12月，全冊頁著錄於第36頁，展覽編號342；《燈蛾》一頁出版。

《齊白石作品集》第一集，人民美術出版社，北京，1963年，圖版146、150、162、169。

《齊白石一文人畫最後的奇葩》，雄獅圖書股份有限公司，臺北，1978年，圖版48, 49, 62（三開出版）。



335	松 鷹	86岁	乐曼雍
336	柳树黑猿	86岁	乐曼雍
337	守門吠犬	86岁	柴宝斋
338	玉米草虫	87岁	中国美术家协会
339	得財圖	87岁	中国美术家协会
340	灯 鼠	87岁	徐悲鸿纪念馆
341	玉 兰	約87岁	柴宝斋
342	草 虫 (册頁十七开)	87岁	乐曼雍
343	葡 萄	約87岁	黄永玉
344	荔 树	88岁	中国美术家协会
345	手 年	88岁	中国美术家协会
346	蟹	88岁	中国美术家协会
347	葫 蘆	88岁	徐悲鸿纪念馆
348	秋 荷	88岁	吳作人



2



1



4

1067



3

註：上款人“公庶公子、曼雍夫人”，即楊公庶、樂曼雍夫婦。楊公庶父親楊度乃齊白石同鄉兼密友。楊公庶在德國柏林大學修得化學博士，歸國後曾任國民政府資源委員會秘書長，立志發展民族工業。夫人樂曼雍出自北京同仁堂樂氏家族，其兄樂松生1948年接任同仁堂經理。曼雍夫人喜好藝文，曾隨喬大壯學詞。夫婦二人同白石老人之往來，延續了兩大家族與畫家的友誼。

此四幀草蟲，分別為《蟬蛻秋葉》、《白花螻蛄》、《飛蛾油燈》和《紅葉秋蟬》，而當中蟬蛻和螻蛄更是白石老人作品中較少出現的題材，尤其珍貴；而四幀都是畫家獨創的工筆草蟲與大寫意並存的獨特風格。例如《紅葉秋蟬》中的秋蟬體態結構精準，尤其是鬚、翅、腳等部位。蟬翼的結構是用極纖細之筆粘上濃墨用中鋒勾勒，每一筆都能看出粗細提按等用筆變化，最後再用薄淡淡墨渲染

而成，透過蟬翼更可以看到腹、背部的細節。此類工蟲作品一般按照原大繪製，效法自然，形神俱似、活靈活現的草蟲配上瀟灑老辣的寫意花卉背景，兩種畫法產生強烈的對比，營造出工蟲聚焦而背景虛化的效果。在此冊中，草蟲從過去作為花卉畫的點綴成為作品的主角。

冊頁原有十四開，齊白石於《燈蛾》一頁裱邊題贈夫婦二人。白石老人1957年秋仙去，中國文化部及美協於翌年元旦舉辦盛大展覽以作紀念；據展覽圖錄，共有公私收藏超過四百件作品參展，樂曼雍夫人提供包括此冊在內作品多件，涵蓋不同時期、題材，印證夫婦二人收藏之精。展覽出圖錄一冊，精選十數件作品刊登圖片，《飛蛾油燈》位列其中，亦是唯一一件工筆草蟲作品，可見其重要。





白石老人老年作





魯班門下白石



鷓鴣天 有序

夏午誰欣賞齊白石畫而謂書法
不中程不喜其題款屢索不著一字
和而畫片觀者似為不平而明狀元姚
沫輒談文衡山為畫匠或評曰
待詔名無不朽後人誰記有女梭
窺科如姚明山其人者吾題此贊不
禁如感懷午詔下世不得款始是
事乃啖語云

八十年來氣類空為憑兩事壯
南風湘鄉將相平杖寇直到齊
橫畫草蟲 尊歎識泥宏通頭
中吾啖直心翁狀元儘許姚沫
中待詔名同萬歲紅

子原 賢夫婦賞之

魯班門下白石



時丁亥長夏

1068

ZHAO SHAO'ANG (1905-1998)

White Camellia

Scroll, mounted and framed, ink and colour on paper

185.2 x 95 cm. (72 7/8 x 37 3/8 in.)

Inscribed and signed, with three seals of the artist

Dated winter, eleventh month, *wuxu* year (1958)

PROVENANCE:

Previously in the Yang Ang Tang Collection.

Christie's Hong Kong, Fine Chinese Modern Paintings, 27 November 2012, Lot 1435.

Collection of Tathata Gallery.

NOTE:

This painting previously belonged to the Yang Ang Tang Collection. The owner of Yang Ang Tang admired Zhao Shao'ang's art and studied under him. Most paintings in this collection were acquired directly from the artist.

White Camellia demonstrates Zhao's unique method of combining traditional Chinese painting techniques with Western realism. The artist once sketched this subject matter and later recreated the composition on a six-foot paper. The branches are vigorous and powerful, and the flowers and leaves are slightly curled but full of tension. The blooming flower is full of vitality, and the emerald praying mantis at the upper right corner adds a touch of dynamism to the painting. The entire composition is dense at the top and sparse at the bottom. To maintain balance, Zhao placed his inscription at the bottom right. The meticulous cursive script complements the slender branches and shows the ingenuity of the artist.

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

US\$110,000-160,000

趙少昂 白茶花 設色紙本 鏡框 一九五八年作

題識：蔥蘢芳樹雨初乾，樽酒花前洽笑歡。
日晃簾櫳晴噴雪，風迴齋閣氣生蘭。
參差玉佩排空出，爛熳香鱗擁醉看。
自是東君苦留客，莫教絃管易吹殘。
戊戌（1958年）冬十一月，偶檢速寫畫冊勾得此舊稿，
重製一過，並以古詩補白。少昂。

鈐印：趙、少昂、足跡英法意瑞德日印菲諸國

來源：仰昂堂舊藏；

香港佳士得，中國近現代畫，2012年11月27日，編號1435；

真如居收藏。

註：本幅為仰昂堂舊藏，仰昂堂主人仰慕趙少昂藝術，更拜其為師，收藏多精品，並直接得自畫家本人。本幅《白茶花》顯示了趙少昂融合中國畫傳統技法和西方寫實技法的獨特表達方式。畫家注重寫生，曾以素描寫得此白茶花舊稿，及後取六尺整紙，精心構寫，枝幹蒼勁有力，花葉微微捲曲卻極富張力，怒放的白茶花滿溢勃勃生機。右上角的翠綠色螳螂為畫面增添幾許靈動。整幅作品構圖上密下疏，為平衡畫面效果，於右下長題，草書細密，與修長枝幹相得益彰，可見畫家構思精巧。



The New Expression of the Lingnan School

折衷中外，融合古今

“To sketch nature candidly is not to purely obey what you observe. One must form your own opinion, absorb and transform ideas, to pursue a higher level of aesthetic.”

— Gao Jianfu.

The historical and traditional training of Chinese painting gave heavy emphasis on strict pedagogy and copying of the ancient masters. At the end of the Qing dynasty, influences from the West emerged with artists attempting to revolutionize this practice and explored the ways to modernize Chinese ink paintings.

The Guangdong-based Lingnan School began with flower-and-bird painters Ju Chao (1811-1865) and Ju Lian (1828-1904), with the mission to combine the best of Chinese and western, ancient and modern elements of paintings. The most representative of the first generation of Lingnan artists include Gao Jianfu, Gao Qifeng, Gao Jianseng and Chen Shuren. Gao Jianfu and Chen Shuren were students of Ju Lian and studied in Japan before returning to China. Against the pedagogy to blindly copy ancient masterpieces, they proposed a revised and naturalistic painting method based on sketching from nature.

The second generation of Lingnan artists includes Zhao Shao'ang, Li Xiongcai, Guan Shanyue, and Yang Shanshen. These artists expanded the repertoire of traditional subject matters and expressed their contemporaneity through the interchanging use of Chinese and Western technique in their practice. The characteristics of the Lingnan School include the importance given to the negative space and the use of bone method brushwork. The Lingnan artists are known for their excellent rendition of colours which demonstrates the vitality of the subject.

Luo Ning, sobriquet Huali, was the third daughter of renowned Guangzhou gentleman Luo Bowen. Luo Bowen practised painting and calligraphy and was a collector himself. Luo Ning carried on with the family tradition with a passion for art and a rich paintings collection. Christie's is honoured to offer part of her collection of exquisite works by Zhao Shao'ang, Yang Shanshen, and Deng Erya in this auction (Lots 1069-1079).

1069

YANG SHANSHEN (1913-2004)

Plantain and Bird

Scroll, mounted and framed, ink and colour on paper

93.4 x 45.4 cm. (36 ¾ x 17 ⅞ in.)

Inscribed and signed, with one seal of the artist

Titleslip inscribed and signed by the artist

EXHIBITED:

Beijing, National Art Museum of China, *Paintings by Yang Shanshen*, 13-20, July 2006.

LITERATURE:

The Art of Yang Shan Shen, Tianjin People's Fine Arts Publishing House, 2006, p. 22, pl. 12.

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

US\$110,000-160,000

“要忠實寫生取材大自然，即又不是一味服從自然，是由自己主見，經過心靈化合提鍊而出，取捨美化，增強效果。”

—高劍父

中國傳統書畫在發展過程中，向來重視師承與臨摹。至清末民初，西風東漸，文化界掀起“詩界革命”、“文界革命”、“小說界革命”，“美術界革命”也隨之形成時代旋風，許多藝術家開始思變，探索中國畫的現代化，展開對傳統書畫的革新運動。

嶺南畫派，從地域上來說，主要是以廣東地區的藝術家為中心；就其風格淵源，可上溯至晚清花鳥畫家居巢（1811-1865）、居廉（1828-1904）；而在理論上，則以“折衷中外，融合古今”為其繪畫理念。第一代嶺南畫派以“三高一陳”為代表人物，高劍父及陳樹人都出自居廉門下，從日本學成歸國後，他們對於當時中國繪畫長期停滯於臨摹仿古的現象，提出了師法自然、重視寫生，以跳脫傳統的窠臼。

第二代嶺南畫家又與前代不同，代表人物是“嶺南四大家”的趙少昂（1905-1998）、黎雄才（1910-2001）、關山月（1912-2000）與楊善深（1913-2004），他們更注重大題材的開拓，以及時代精神的體現，以“筆墨當隨時代”、“古為今用、洋為中用”，在美術界開拓出別樹一幟的風格。嶺南畫派繪畫特點是：佈局重視空白，用筆注重骨法，畫面賦色艷麗，背景著色渲染，在畫面上創造出有別於傳統的效果，營造成氣韻生動的境界。

羅凝女士，別號華麗，畢業於廣州執信女子中學，為廣州名士羅博聞先生之三女。羅博聞先生兼習書畫有成，愛好收藏歷代名家墨寶。羅凝女士繼承父親對於書畫藝術之喜愛，亦建構了質量皆豐的收藏，此次佳士得隆重呈獻數幅由嶺南藝術家如趙少昂、楊善深、鄧爾雅等創作之佳構，皆來自羅凝女士之珍藏（拍品編號1069-1079）。

楊善深

雨打芭蕉

設色紙本

鏡框

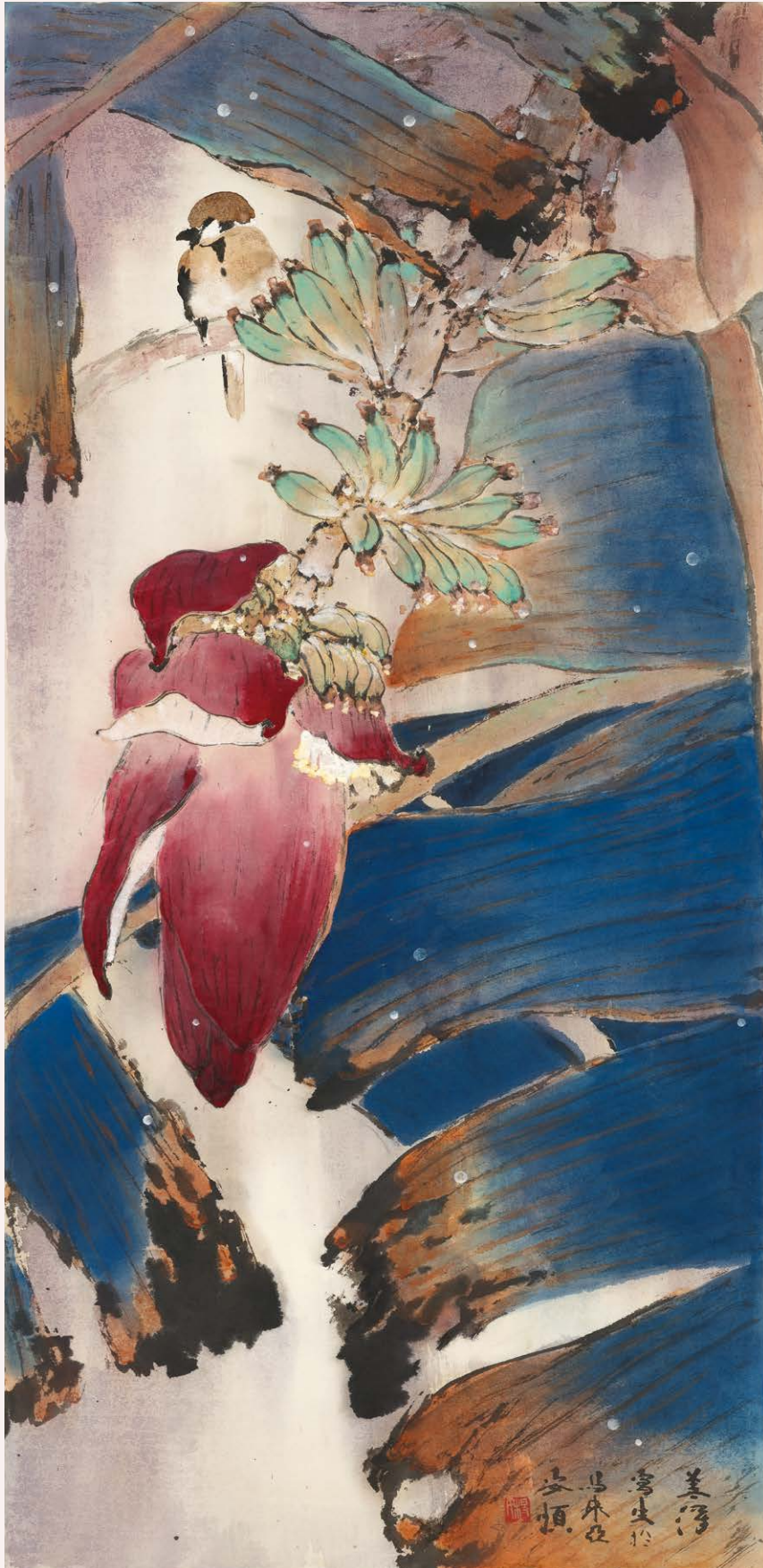
題識：善深寫生於馬來亞安順。

鈐印：楊氏

畫家題簽：雨打芭蕉。楊善深筆。

展覽：北京，中國美術館，“楊善深書畫展”，2006年7月13至20日。

出版：《楊善深畫集》，天津人民美術出版社，2006年，第22頁，圖版12。



雨打芭蕉
楊善深

善深
寫於
馬林夜
安頓



1070



1071

1070
YANG SHANSHEN (1913-2004)
 Calligraphy

Scroll, mounted and framed, ink on paper
 35.3 x 63 cm. (13 7/8 x 24 3/4 in.)
 Signed, with one seal of the artist

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

楊善深 行書《隨我》 水墨紙本 鏡框

釋文：隨我。
 款識：楊善深。
 鈐印：善深無恙

1071
YANG SHANSHEN (1913-2004)
 Black Pig

Scroll, mounted and framed, ink and colour on paper
 34 x 48.5 cm. (13 3/8 x 19 1/4 in.)
 Inscribed and signed, with two seals of the artist
 Dated *guihai* year (1983)

HK\$60,000-100,000 **US\$7,800-13,000**

楊善深 豬 設色紙本 鏡框 一九八三年作

題識：中國養豬歷史可追溯到黃帝時代，文字據說是由倉頡創始，而從“家”字拆字所見是也，從“豕”是說“無豕不成家”云。癸亥（1983年），善深。

鈐印：楊、大自在



1072

1072

YANG SHANSHEN (1913-2004)
Autumn Landscape

Hanging scroll, ink and colour on paper
86.2 x 32.2 cm. (33 7/8 x 12 5/8 in.)
Inscribed and signed, with two seals of the
artist
Dated thirty-second year (of the Republic,
1943)

EXHIBITED:

Beijing, National Art Museum of China,
Paintings by Yang Shanshen, 13-20, July 2006.

LITERATURE:

The Art of Yang Shan Shen, Tianjin People's
Fine Arts Publishing House, 2006, p. 14, pl. 5.

HK\$60,000-100,000 US\$7,800-13,000

楊善深 秋山觀瀑 設色紙本 立軸
一九四三年作

題識：卅二年（1943）初夏作於瀛曦樓，
善深。

鈐印：深、雄武風流

展覽：北京，中國美術館，“楊善深書畫
展”，2006年7月13至20日。

出版：《楊善深畫集》，天津人民美術出版
社，2006年，第14頁，圖版5。



1073

1073

YANG SHANSHEN (1913-2004)
Roses and Bamboo

Hanging scroll, ink and colour on paper
97.5 x 32.5 cm. (38 3/8 x 12 3/4 in.)
Signed, with one seal of the artist

HK\$60,000-80,000 US\$7,800-10,000

楊善深 翠竹玫瑰 設色紙本 立軸

款識：善深。

鈐印：老善



1074



1075

1074

ZHAO SHAO'ANG (1905-1998)

Plum Blossoms

Scroll, mounted and framed, ink and colour on paper

92.5 x 26.8 cm. (36 3/8 x 10 1/2 in.)

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

Dedicated to Madame Luo Huali

EXHIBITED:

Jao Tsung-I Petite Ecole of HKU: *The Lingering Rhythm of Tianfeng Studio, Artworks of Gao Qi-feng and His Seven Apprentices*, 18 June – 26 July, 2013.

LITERATURE:

The Lingering Rhythm of Tianfeng Studio, Artworks of Gao Qi-feng and His Seven Apprentices, Jao Tsung-I Petite Ecole of HKU, Guangdong Huayuan, 2013, p.103, pl.83.

HK\$80,000-100,000

US\$11,000-13,000

趙少昂 聊贈一枝春 設色紙本 鏡框

題識：聊贈一枝春。

華麗羅女士清賞，少昂。

鈐印：少昂、夢萱堂

展覽：香港大學饒宗頤學術館，《天風餘韻：高奇峰與天風樓七子書畫作品展》，2013年6月18日至7月26日。

出版：《天風餘韻：高奇峰與天風樓七子書畫作品選集》，香港大學饒宗頤學術館、廣東畫院，2013年，第103頁，圖版83。

1075

DENG ERYA (1883-1954)

Calligraphy in Seal Script

Scroll, mounted and framed, ink on paper
108.5 x 31.3 cm. (42 3/4 x 12 3/8 in.)

Inscribed and signed, with three seals of the artist

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

鄧爾雅 篆書陶淵明詩 水墨紙本 鏡框

釋文：結廬在人境，而無車馬喧。
問君何能爾，心遠地自偏。
採菊東籬下，悠然見南山。
山氣日夕佳，飛鳥相與還。
此中有真意，欲辨已忘言。

題識：陶淵明飲酒詩。鄧爾雅。

鈐印：鄧、爾、正心

1076

ZHAO SHAO'ANG (1905-1998) AND
YANG SHANSHEN (1913-2004)

Autumn Cicada

Painted brushpot, ink and colour on ceramic
12.5cm. (4 7/8 in.) in diameter, 26.3 cm. (10
3/8 in.) in height

Inscribed and signed, with one painted seal
of the artist

Dated winter solstice, *guimao* year (1963)

Dedicated to Madame Luo Ning

HK\$100,000-150,000

US\$13,000-19,000

趙少昂、楊善深 秋蟬 瓷筆筒
一九六三年作

題識：暮色連空一片秋，綠楊（楊）搖落傍西樓。有人獨坐尋詩思，耳畔蟬聲意更幽。善深寫柳，予為綴以秋蟬並題舊作一章。癸卯（1963年）冬至少昂。羅凝女士存之。

鈐印：少昂



1076 (two views)

1077

ZHAO SHAO'ANG (1905-1998)

Iris and Bee

Painted dish, ink and colour on ceramic
31 cm. (12 1/4 in.) in diameter

Inscribed and signed, with one painted seal
of the artist

Dated second month, *guimao* year (1963)

Dedicated to Madame Luo Huali

HK\$60,000-100,000

US\$7,800-13,000

趙少昂 鳶尾花蜜蜂 手繪瓷盤
一九六三年作

題識：華麗羅女士屬，
癸卯（1963年）六月，少昂。

鈐印：少昂

註：按周恆先生（趙少昂外孫）評語：趙少昂鳶尾花作品極少，只是在其個人出版作品集見過，以瓷碟形式出現更是罕見。



1077



1078

1078
XU BEIHONG (1895-1953)
Autumn Branches

Scroll, mounted and framed, ink and colour on paper
24 x 30.5 cm. (9 ½ x 12 in.)
Inscribed and signed, with one seal of the artist
Dated winter, thirty-second year (of the Republic, 1943)

EXHIBITED:
Singapore Chinese Chamber of Commerce, *Paintings from the Collection of Madame Huali Luoning*, 1-3 August 1959.

LITERATURE:
Paintings from the Collection of Madame Luo Ning (Huali), Singapore, 1959, pl.10.

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

徐悲鴻 寒色 設色紙本 鏡框
一九四三年作

題識：悲鴻賦寒色。
卅二年（1943）冬。

鈐印：悲鴻

展覽：新加坡中華總商會，“華麗羅凝女士珍藏名人書畫欣賞會”，1959年8月1至3日。

出版：《華麗羅凝女士珍藏名人書畫欣賞會》，星洲文化印務公司，新加坡，1959年，圖版10。

1079
ZHAO SHAO'ANG (1905-1998)
Willow and Cicada

Scroll, mounted and framed, ink and colour on paper
31.8 x 54 cm. (12 ½ x 21 ¼ in.)
Inscribed and signed, with three seals of the artist
Dated eighth month, *guimao* year (1963)
Dedicated to Madame Yaning

EXHIBITED:
Jao Tsung-I Petite Ecole of HKU: *The Lingering Rhythm of Tianfeng Studio, Artworks of Gao Qi-feng and His Seven Apprentices*, 18 June – 26 July, 2013.

LITERATURE:
The Lingering Rhythm of Tianfeng Studio, Artworks of Gao Qi-feng and His Seven Apprentices, Jao Tsung-I Petite Ecole of HKU, Guangdong Huayuan, 2013, p.96, pl.76.

HK\$60,000-100,000
US\$7,800-13,000

趙少昂 柳蟬 設色紙本 鏡框
一九六三年作

題識：秉潔高吟世所傾，清心吸露總輕盈。
臨風似解秋深意，疎柳夕陽無限情。
癸卯（1963年）八月為雅凝女士清賞。趙少昂。

鈐印：趙、少昂、外師造化中得心源

展覽：香港大學饒宗頤學術館，《天風餘韻：高奇峰與天風樓七子書畫作品展》，2013年6月18日至7月26日。

出版：《天風餘韻：高奇峰與天風樓七子書畫作品選集》，香港大學饒宗頤學術館、廣東畫院，2013年，第96頁，圖版76。

VARIOUS OWNERS

1080
ZHAO SHAO'ANG (1905-1998)
Fish

Hanging scroll, ink and colour on paper
36.8 x 47 cm. (14 ½ x 18 ½ in.)
Inscribed and signed, with one seal of the artist
Dated winter, *guiwei* year (1943)
Dedicated to Madame Zhang Ruyun

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

趙少昂 魚 設色紙本 立軸
一九四三年作

題識：如韞章夫人慧鑒。
癸未（1943年）冬月少昂畫。

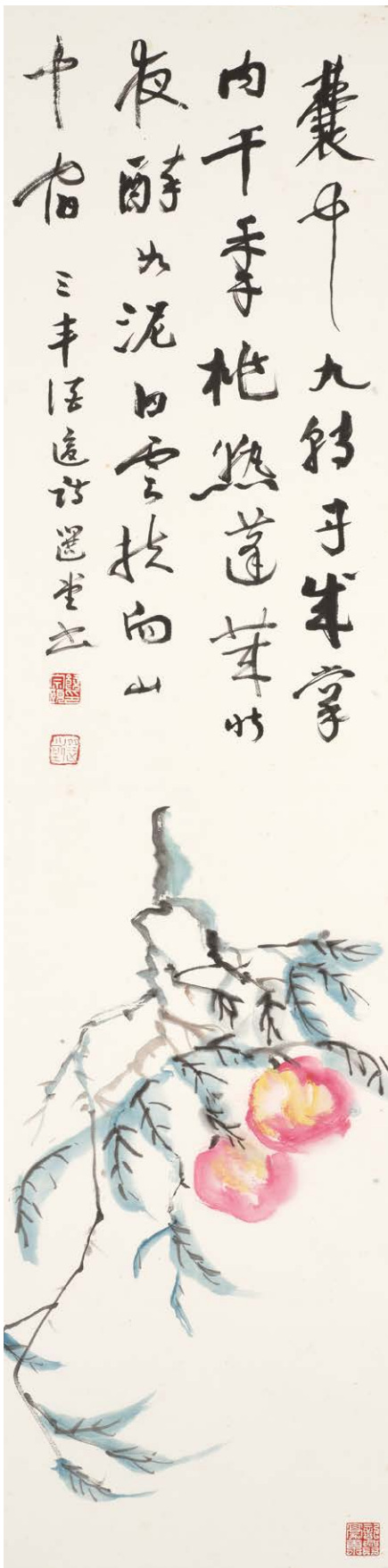
鈐印：少昂



1079



1080



1081



1082



1083

1081

RAO ZONGYI (1917-2018)

Two Peaches

Scroll, mounted and framed, ink and colour on paper

138.5 x 34.1 cm. (54 ½ x 13 ¾ in.)

Inscribed and signed, with three seals of the artist

HK\$100,000-150,000

US\$13,000-19,000

饒宗頤 雙壽 設色紙本 鏡框

題識：囊中九轉丹成，掌內千年桃熟。
蓬萊昨夜醉如泥，白雲扶向山中宿。
三丰酒後詩，選堂書。

鈐印：饒宗頤印、選堂、記興豪素

1082

RAO ZONGYI (1917-2018)

Secluded in the Mountains

Hanging scroll, ink and colour on silk

94.5 x 33.6 cm. (37 ¼ x 13 ¼ in.)

Inscribed and signed, with three seals of the artist

Dated *dingsi* year (1977)

LITERATURE:

Appreciating Paintings and Calligraphy of Rao Zongyi, Tsi Ku Chai, Poly Auction (HK) Ltd., 2014, pl. 30.

HK\$80,000-120,000

US\$11,000-16,000

饒宗頤 修椽獨坐圖 設色絹本 立軸
一九七七年作

題識：修椽供獨坐，老樹結芳鄰。
丁巳（1977年）選堂。

鈐印：饒伯子、固庵、獨語不回得心會理

出版：《遷想妙得：饒宗頤書畫欣賞》，
集古齋、保利香港拍賣，2014年，
圖版30。

FROM A PRIVATE HONG KONG
COLLECTION 香港私人收藏
(LOT 1083-1084)

1083

RAO ZONGYI (1917-2018)

Bamboo and Rock

Scroll, mounted and framed, ink and colour on paper

32.5 x 66.1 cm. (12 ¾ x 26 in.)

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

Dated spring, *wuyin* year (1998)

HK\$100,000-150,000

US\$13,000-19,000

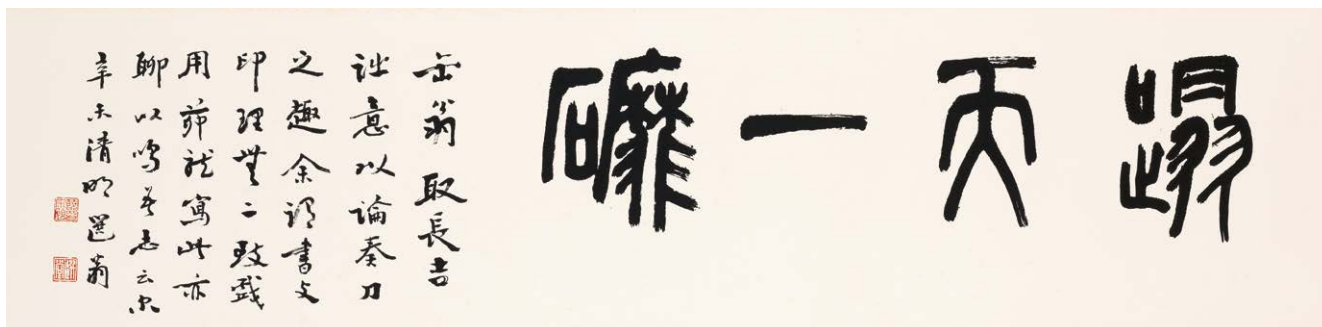
饒宗頤 竹報平安 設色紙本 鏡框
一九九八年作

題識：竹報平安。
戊寅（1998年）新春用徐熙法，
選堂時在雪萊。

鈐印：饒氏、宗頤



1084



1085

FROM A PRIVATE HONG KONG
COLLECTION 香港私人收藏
(LOT 1083-1084)

1084

RAO ZONGYI (1917-2018)
Calligraphy - Fortune, Prosperity, Longevity
Scroll, mounted and framed, ink on gold-
flecked red paper
87.5 x 165 cm. (34 ½ x 65 in.)
Signed, with two seals of the artist
Dated *dingchou* year (1997)

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

饒宗頤 福祿壽 水墨灑金紅箋 鏡框
一九九七年作

釋文：福祿壽。

題識：丁丑（1997年），選堂。

鈐印：饒宗頤印、選堂

VARIOUS OWNERS

1085

RAO ZONGYI (1917-2018)
Calligraphy in Stone-drum Script
Scroll, mounted and framed, ink on paper
33.5 x 136 cm. (13 ¼ x 53 ½ in.)
Inscribed and signed, with two seals of the
artist
Dated Qingming Festival, *xinwei* year (1991)

LITERATURE:

Calligraphy by Rao Zongyi, Hong Kong
Gallery Centre Publishing House, August
1992, p.157, pl.198.

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

饒宗頤 石鼓文《躡天一礪》
水墨紙本 鏡框 一九九一年作

釋文：躡天一礪。

題識：缶翁取長吉詩意以論奏刀之趣，
余謂書與印，理無二致，
戲用茆龍寫此，亦聊以鳴吾志云爾。
辛未（1991年）清明，選翁。

鈐印：饒宗頤印、選堂

出版：《饒宗頤翰墨》，香港藝苑出版社，
1992年8月，第157頁，圖版198。

1086

DING YANYONG (1902-1978)

The Eight Immortals

Scroll, mounted and framed, ink and colour on paper

137.5 x 69 cm. (54 1/8 x 27 1/8 in.)

Inscribed and signed, with one seal of the artist

Dated *wuyu* year (1978)

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 29 October 2001, Lot 167.

Christie's Hong Kong, Fine Chinese Modern Paintings, 29 May 2012, Lot 3231.

HK\$500,000-700,000 US\$65,000-90,000

丁衍庸 八仙 設色紙本 鏡框
一九七八年作

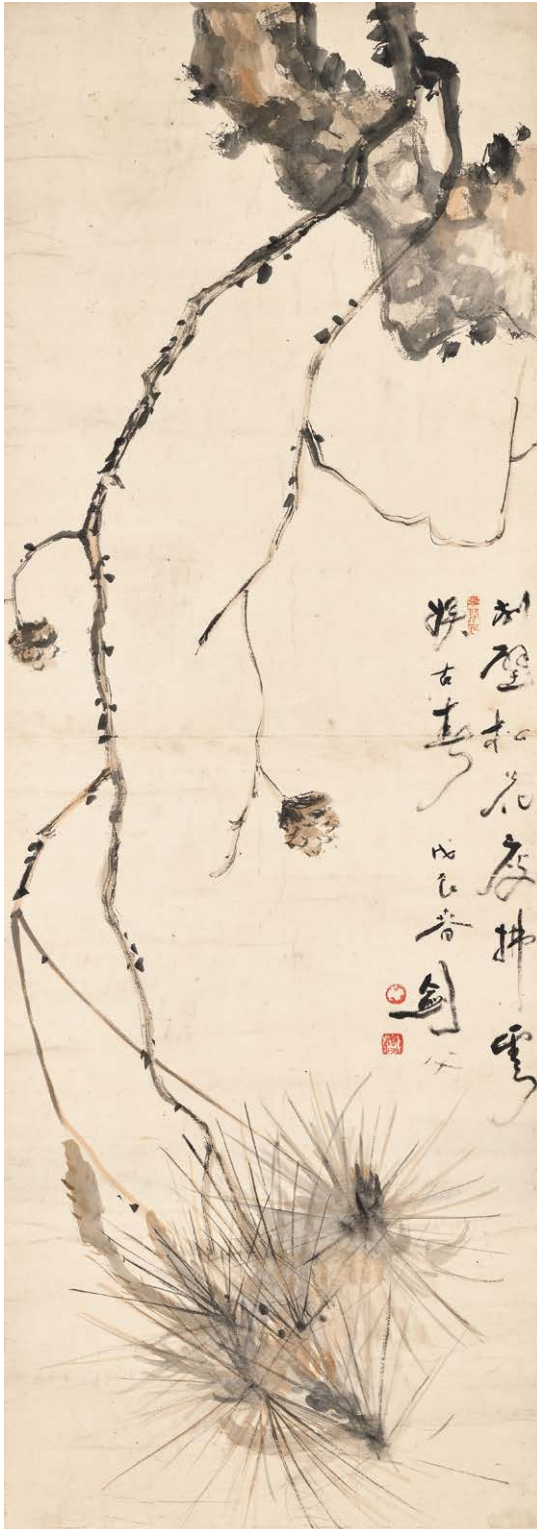
題識：倒騎驢子張果老，稚氣尚存藍采和。
道行高深呂洞賓，道貌（然）岸然漢鍾離。
皇親國戚曹國舅，狀貌古怪鐵拐李。
簫聲入雲韓（湘子）湘子，
婷婷玉立仙姑何。
戊午（1978年）（丁衍）丁衍庸。

鈐印：牛鉢

來源：香港佳士得，近現代中國書畫，2001年
10月29日，編號167；
香港佳士得，中國近現代畫，2012年5月
29日，編號3231。



1086



1087



1088

1087

GAO JIANFU (1879-1951)

Pine Cones

Hanging scroll, ink and colour on paper

89.7 x 31.5 cm. (35 $\frac{3}{8}$ x 12 $\frac{3}{8}$ in.)

Inscribed and signed, with three seals of the artist

Dated spring, *wuchen* year (1928)

PROVENANCE:

Sotheby's New York, Fine Chinese Paintings, 3 June 1985, Lot 120.

LITERATURE:

Chen Xiangpu, *Kao Chien-fu: His Life and His Paintings*, Taipei Fine Arts Museum, Taipei, 1991, p. 159, pl.74.

HK\$60,000-80,000

US\$7,800-10,000

高劍父 松花 設色紙本
立軸 一九二八年作

題識：削壁松花瘦，拂雲娛古春。
戊辰（1988年）春，劍父。

鈐印：虎（肖形印）、劍父、半閒人

來源：紐約蘇富比，中國書畫，
1985年6月3日，編號120。

出版：陳薌普，《高劍父的繪畫藝術》，
臺北市立美術館，臺北市，1991年，第159頁，
圖版74。

1088

YANG SHANSHEN (1913-2004)

Rooster and Hens

Hanging scroll, ink and colour on paper

131 x 31.9 cm. (51 $\frac{5}{8}$ x 12 $\frac{1}{2}$ in.)

Signed, with one seal of the artist

LITERATURE:

You Ju Ji: Selected Paintings by Yang Shanshen, Art Book Co., Ltd, Taipei, January 1993, p.130.

HK\$120,000-200,000

US\$16,000-26,000

楊善深 司晨伴侶 設色紙本
立軸

款識：善深。

鈐印：善心

出版：《幽居集：楊善深作品選 柯淑玲珍藏》，藝術圖書公司，臺北，1993年1月，第130頁。

1089

YANG SHANSHEN (1913-2004)

Eagle

Hanging scroll, ink and colour on paper
179 x 96.5 cm. (70 ½ x 38 in.)

Inscribed and signed, with one seal of the
artist

Dated winter, *wuchen* year (1988)

PROVENANCE:

Christie's Hong Kong, Fine Chinese
Modern Paintings, 28 May 2007, Lot 1065.

HK\$600,000-800,000

US\$78,000-100,000

楊善深 雄鷹 設色紙本 立軸
一九八八年作

題識：善深，戊辰（1988年）冬。

鈐印：善深書畫

來源：香港佳士得，中國近現代畫，2007年
5月28日，編號1065。



1089



1090



1091

1090

LI XIONGCAI (1910-2001)

River Ferry

Hanging scroll, ink and colour on paper

33 x 44.8 cm. (13 x 17 7/8 in.)

Inscribed and signed, with one seal of the artist

Dated July, 1978

HK\$80,000-150,000

US\$11,000-19,000

黎雄才 溪山舟渡 設色紙本 立軸
一九七八年作

題識：一九七八年七月，雄才寫於廣州。

鈐印：黎雄才

1091

LAI SHAOQI (1915-2000)

Red Forest (Hainan Dao)

Hanging scroll, ink and colour on paper

69 x 50.5 cm. (27 1/8 x 19 7/8 in.)

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

Dated March, 1987

Further inscribed and signed, with one seal of the artist

Dated *gengwu* year (1990)

Dedicated to Shaozhong and Madame Aiquan

EXHIBITED:

Hong Kong, The Hong Kong Institute for Promotion of Chinese Culture, *Painting and Calligraphy by Lai Shao-qi*, 2-23 July 1988.

LITERATURE:

Painting and Calligraphy by Lai Shao-qi, The Hong Kong Institute for Promotion of Chinese Culture, 1988, pl.1.

HK\$150,000-250,000

US\$20,000-32,000

賴少其 紅林（海南島） 設色紙本 立軸
一九八七年作

題識：紅林。

海浪打不散，白鷺戀故林。

琼崖遊擊隊，千秋留美名。

東寨港離海口僅十多公里，

瓊崖游擊隊在此堅持了八年遊擊戰，

直至日軍投降，人民呼之為紅林。

余作畫吟詩以紀之。

一九八七年三月，賴少其。

鈐印：少其、賴少其

畫家又題：少中、愛銓伉儷屬。

庚午（1990年），賴少其又題。

鈐印：鐵鑄江山圖畫裏

展覽：香港，香港中華文化促進中心，《賴少其書畫展》，1988年7月2至23日。

出版：《賴少其書畫展》，香港中華文化促進中心，1988年，圖版1。



1092

1092

GUAN SHANYUE (1912-2000)

Parenting

Hanging scroll, ink and colour on paper

74 x 49 cm. (29 1/8 x 19 1/4 in.)

Inscribed and signed, with three seals of the artist

Dated Mid-Autumn Festival, 1959

Dedicated to Zhang E

LITERATURE:

Shuimo Fenghua, Cultural Relics Publishing House, 2015, p. 92.

Exhibition of Classic Chinese Calligraphy and Paintings, Xinhua News Agency, 2015, p. 86.

HK\$850,000-1,000,000

US\$110,000-130,000

關山月 育子圖 設色紙本 立軸 一九五九年作

題識：一九五九年中秋於北京東方飯店燈下畫奉張謬同志黎正，嶺南關山月筆。

鈐印：嶺南人、關山月、積健為雄

出版：《水墨風華》，文物出版社，2015年，第92頁。

《千年水墨 百年傳承—中國書畫經典作品展》，新華社亞太總分社，2015年，第86頁。

註：上款人為張謬（1910—1995），江蘇宿遷人，擅長漫畫。1928年入杭州藝專雕塑系學習，後轉入上海美專西畫系，曾任《漫畫陣地》主編，《民族生路》出版人。1954年後歷任中國美術家協會會員工作部主任、副秘書長，中國美術館副館長。



1093

1093

DENG FEN (1894-1964)

Willow Shore

Scroll, mounted and framed, ink and colour on paper
94 x 33 cm. (37 x 13 in.)

Inscribed and signed, with one seal of the artist

Dated fifth day of the fifth month, *xinwei* year (1931)

Dedicated to Feng Zhuwan

HK\$30,000-40,000

US\$3,900-5,200



1094

鄧芬 柳岸 設色紙本 鏡框 一九三一年作

題識：凌麗甫兄屬畫，用贈祝萬馮先生法鑒。
辛未（1931年）端陽，從心居士曇殊芬。

鈐印：鄧芬

註：上款馮祝萬（1879-1954），廣東鶴山人。早年畢業於北京陸軍大學，曾任廣東軍政府軍務局局長、廣東省政府財政廳廳長、廣州政治分會主席等職。



1095

1094

DENG FEN (1894-1964)

Guanyin

Hanging scroll, ink and colour on paper
94.5 x 32 cm. (37 ¼ x 12 ⅝ in.)

Inscribed and signed, with two seals of
the artist

HK\$30,000-50,000

US\$3,900-6,500

鄧芬 觀音 設色紙本 立軸

題識：吳先生居士供養。
曇殊芬敬識。

鈐印：鄧芬、阿賴耶室



1096

1096

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

Gazing

Scroll, mounted and framed, ink and colour
on paper

97.3 x 59 cm. (38 ¼ x 23 ¼ in.)

Signed, with one seal of the artist

HK\$70,000-90,000

US\$9,100-12,000

林湖奎 凝視 設色紙本 鏡框

款識：湖奎。

鈐印：林湖奎印

1095

LIU MENGKUAN (B. 1950)

Eternal Sound of Waves

Scroll, mounted and framed, ink and colour
on paper

136 x 68.5 cm. (53 ½ x 54 ⅞ in.)

Inscribed and signed, with one seal of the
artist

Dated *xinchou* year (2021)

HK\$80,000-100,000

US\$11,000-13,000

劉孟寬 濤聲飄遠 設色紙本 鏡框
二〇二一年作

題識：辛丑（2021年），孟寬。

鈐印：劉



1097



1098

1097

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

Dancing in Auspicious Snow

Scroll, mounted and framed, ink and colour on paper

69.5 x 137.3 cm. (27 3/8 x 54 in.)

Signed, with two seals of the artist

HK\$150,000-200,000

US\$20,000-26,000

林湖奎 祥鶴瑞雪 設色紙本 鏡框

款識：湖奎。

鈐印：林湖奎印、近山堂

1098

XING BAOZHANG

(YING POCHONG, 1940-2019)

Rainy Landscape

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

54.5 x 129 cm. (21 1/2 x 50 3/4 in.)

Inscribed and signed, with two seals of the artist

Dated Qingming, *bingzi* year (1996)

HK\$60,000-80,000 **US\$7,800-10,000**

邢寶莊 煙雨濛濛 設色灑金箋 鏡框
一九九六年作

題識：梳洗罷，獨倚望江樓。過盡千帆皆不是，斜暉脈脈水悠悠。腸斷白蘋洲。溫庭筠。候館梅殘，溪橋柳細。草薰風暖搖征轡。離愁漸遠漸無窮，迢迢不斷如春水。寸寸柔腸，盈盈粉淚。樓高莫近危闌倚。平蕪盡處是春山，行人更在春山外。歐陽修踏莎行。丙子（1996年）清明，窗外煙雨濛濛，寶莊畫並記前賢詞兩闕於芙蓉山寓齋。

鈐印：邢寶莊書畫印、日日江頭坐翠微



1099

1099
CHOU HSI-TING (B. 1958)
Verdant Mountain

Hanging scroll, ink and colour on paper
194 x 98 cm. (76 ¾ x 38 ¾ in.)
Inscribed and signed, with one seal of the artist
Dated spring, 2020

HK\$150,000-200,000
US\$19,000-26,000

周錫珽 層岩疊翠 設色紙本 立軸
二〇二〇年作

題識：二〇二〇年初春，錫珽造境。

鈐印：周錫珽印

註：觀自然高山景色入畫，前景橫岩層層疊疊，背景的山仍蒼茫幽邃，淡霧冉冉帶動畫面而有移動感。作者年幼以仿古入門，而後受石濤畫論：“我自用法”影響，改變以自然為師，從觀察自然的變化入畫，畫作出離門派而有新意。



1100

1100
XU BAO'AN (B. 1934)
Landscape

Scroll, mounted and framed, ink and colour on paper
180 x 97.5 cm. (70 ⅞ x 38 ¾ in.)
Entitled, inscribed and signed, with two seals of the artist
Dated spring, *jihai* year (2019)

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

許葆安 奇峰開葉 設色紙本 鏡框
二〇一九年作

題識：奇峰開葉。己亥（2019年）之春，
許葆安。

鈐印：許葆安印、素心人

註：許葆安，字辛翁，1934年1月出生於浙江紹興山陰。少年時進入山水畫巨匠黃賓虹之室，悉觀大師調墨揮毫之繪畫過程，聽取大師對畫理畫法深入淺出的講述，得大師之真傳。以賓虹山水之髓，匯北汀、謙如之要，自成風格，難能可貴。其畫，道法自然，意蘊厚遠；於氣勢中見磅礴，在內美裡傳神韻；筆勁墨妙，章法謹嚴。如北宋之郭熙曰：“大山堂堂為眾山之主，長松亭亭乃眾木之表，主次分明，相得益彰。”其筆墨章法、形神氣韻的造化之功，由妙悟於神會的學識宏博，修養精到所致。現任世界藝術家聯合會理事，紫光閣畫院副院長，人民藝術家創作院副院長等職。國家一級美術師。



AFTERNOON SESSION

27 MAY 2021, 2:30 PM

2021年5月27日，下午2時30分

LOTS 1101-1240

From The Collection Of Zhang Xinjia

Born in the Forbidden City, Beijing in 1928, Zhang Xinjia is the youngest daughter of Zhang Shanzi, the elder brother of Zhang Daqian. Petite in stature and fearless at heart, the young girl known to her family as Jiade grew up in the storied Garden of the Master of Nets in Suzhou in the early 1930s, where her family took up residence and where her father, famed for his spirited depictions of tigers, cared for a tiger gifted to him. For several years the Garden was a sanctuary for artists, scholars and connoisseurs such as Ye Gongchuo. It was in this extraordinary milieu that Xinjia, under the guidance of her father and uncle, received her first lessons in painting.



In 1937, with war imminent in China, Zhang Shanzi took his family on a long, arduous journey to seek refuge, first to Yichang in Hubei, where he created the earliest surviving painting in celebration of Xinjia's birthday, and eventually to Chongqing. From there he embarked on campaigns to Europe and North America, fundraising for war relief efforts by exhibiting and selling his paintings. The gruelling trips inevitably took a toll on his health and upon his

return in 1940, he succumbed to a sudden illness. Zhang Daqian was then a month into his north-ward journey to Dunhuang. Stricken with grief, he rushed to Chongqing and vowed to take care of Xinjia and her siblings, a promise he kept unwaveringly over the next forty years.

After the war, Xinjia came of age and returned to Shanghai, where she pursued studies in geology and archaeology. In 1953 she married Duan Qing'an, a chemical engineer, and together they raised two children. Throughout these decades her uncle lived in South and North America, although they kept in close touch through correspondences. 'If you're ever in need,' Zhang Daqian wrote in a letter to Xinjia and her sister during the tumultuous years of the 1970s, 'write any time. Uncle will do whatever it takes.' True to his word, he became guardian to Xinjia's son Duan Jing in the 1960s, fully supporting his studies in Brazil and California. An endearing portrait by him of his young grandniece Duan Duan, likely done from photographs, also tenderly demonstrates the affectionate relationship between Zhang Daqian and his niece's family.

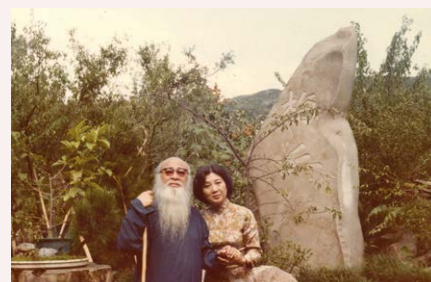
When Zhang Daqian settled in Taiwan in 1977, China was gradually opening up. A letter from the artist in the collection recounted a terrible accident of falling into a pond while taking a stroll in his garden in 1979: 'in distress I called out to everyone... it took an hour before someone came to my rescue. My back is awfully injured.' He had long wished to be united with Xinjia, and this injury proved to be the last straw. In a letter dated October 1979, he urged in earnest: 'my niece, I hope you will come



as soon as you can. Go to Hong Kong first. From there, it will be easy to enter Taiwan.' It was still highly unusual for someone to travel from the Chinese mainland to Taiwan then. Unsurprisingly, Xinjia was stranded in Hong Kong for several months. It took persistent lobbying, aided by Zhang Daqian's politician friends, for Xinjia to finally be allowed in Taiwan, where she stayed with her uncle during his final years.

In Taiwan, Xinjia spent several blissful years by her uncle's side. An accomplished artist and calligrapher herself, she was naturally entrusted with organising his private papers: previously unpublished manuscripts, sketches, menus, and letters to family and friends spanning decades – providing an intimate glimpse into the artist's world in which his generosity, humility and joie de vivre come to light. Many works were painted or inscribed for Xinjia, often with a dedication 'to my darling niece'. Most exemplary is a rare sketch depicting an elegant lady and two scholars with simple brushstrokes, and an amusing inscription: 'June 29th, xinhai year (1981) – today marks the second day I try out contact lenses', perhaps a reminder of a happy afternoon in the studio.

Since the artist's passing in 1983, the collection of paintings and calligraphy has been under Xinjia's careful stewardship in loving memory of her uncle, and presents the largest collection of Zhang Daqian's private writing to ever appear in the market to date. Her extraordinary life, from Shanghai, Suzhou, Chongqing, Taiwan to the United States, bears witness to the changing histories of China in the 20th century. The artworks are not only invaluable additions to scholarship and connoisseurship, but also personal gifts from Zhang Daqian and Zhang Shanzi to their beloved niece and daughter, as gestures of affection, together or apart.



素箋錦書憶別離：張心嘉珍藏書畫手跡



張心嘉，又名嘉德，1928年生於北京紫禁城，是張大千二哥張善孖的幼女。依照張家習俗，張氏昆仲子侄輩排行分男女，心嘉在女孩中排行第八，故大千稱其為嘉德八姪。心嘉自幼天資聰穎，雖身材嬌小，但性格大膽，甚得叔父喜愛。1930年代初，張善孖、張大千舉家客居蘇州網師園，將殿春簃改作畫室。張善孖號虎癡，在網師園中養虎寫生作畫；心嘉與虎兒朝夕相伴，毫無懼色。當時同寓網師園的還有書畫金石大家葉恭綽（1881-1968），吳門文人雅士時常雅集於此，心嘉亦拜入大風堂門下，在園內跟隨父親及八叔讀書習畫。

1937年，局勢風雲變幻，張善孖攜全家流離轉徙，先到湖北宜昌，最終遷居重慶，旅程歷盡艱辛。張善孖最早贈予心嘉慶祝生日的畫作，即可追溯到此時。1938年，他旋即又遠赴歐美籌款募捐，四處奔波，日久積勞成疾。1940年10月，張善孖回到重慶後因病溢逝。張大千當時已從成都啓程前往敦煌一個多月，收到二哥病故的消息後悲痛萬分，立即率衆人返渝奔喪。是年心嘉僅12歲。自此，張大千對二兄的遺孤慈愛有加，盡力照撫，矢志不渝逾四十載。

張大千於1949年末離開故土，而心嘉隨家人定居上海，叔姪從此天各一方。心嘉大學修讀地質考古，1953年與研讀化工專業的段慶安結為連理，後誕下一對子女段靖、段端。三十年間，張大千的足跡自南美阿根廷、巴西至北美紐約、加州，但叔姪間通信幾乎從未間斷。1970年代初，大千致心嘉及其姐心素的家書中曾寫道：“姪有何需，隨時函告，叔當盡力。”心嘉長子段靖，小名聰聰，1960年代初移居海外，後由大千資助赴加州學醫。因兄妹常年分居兩地，又見大千畫心嘉幼女肖像付與聰聰，並題：“這是你的妹妹敏敏”，可見時時掛念。

1977年，張大千遷居臺灣，築建摩耶精舍，此時大陸逐漸開放。1979年，張大千在園中散步時失足跌入池中，“呼喚無人來拽，掙扎逾一小時始得出水……腰背皆傷。”經歷大



病一場的大千更倍感思親的苦悶，盼望能早日與親人團聚。1979年10月，寄出一封家書：“嘉姪：盼汝速來。申請先到香港徐伯處，然後轉到摩耶精舍，甚易。”隻言片語間，大千不負二兄臨終之重托、寄望叔姪能團圓之情流諸筆端，躍然紙上。文中徐伯，即與大千相交數十載的香港著名鑒藏家徐伯郊（1913-2002）。心嘉不久即帶著女兒段端來到香港，不料臺灣當局遲遲不允放行，停滯香港數月。經過張大千四處奔波，只有心嘉終於獲得特許，來到外雙溪畔摩耶精舍，一直伴隨大千渡過晚年最後的時光。



來到臺灣後，心嘉協助雯姨，即雯波夫人照顧八叔，無微不至。心嘉是大風堂門人，書畫皆通，在照料大千起居生活之餘，自然挑起了為大千整理文書詩稿的工作。大千交付心嘉的手札內容豐富，均從未對外發表；手稿方面，有巴西八德園集《石門銘》書法，初到美國加州環華龔種梅詩稿，1972年美國《張大千回顧展》自序前後二稿，家宴菜單；手札方面，有大千寫給至親家人和摯友的信原稿，如徐雯波、張群、王濟遠等。在難得的一幀手稿中，更流露大千日常生活的點滴：“辛亥六月二十九，試御隱形眼鏡之第二日。”旁畫有兩位高士顧盼自如，又以精簡數筆勾出美人面貌，並題予嘉姪留之。

時光荏苒，此批書畫手跡自1983年張大千仙遊後，一直由張心嘉悉心珍藏，體現了她對八叔綿綿不絕的懷念與敬意。張大千直接贈畫，多上款嘉德愛姪，也屢有畫作寫贈聰聰、端端外孫，筆墨之中洋溢著濃濃親情。心嘉的一生，自上海、蘇州、重慶至臺灣、美國，見證了一個特殊時代的變遷。是次張善孖、張大千家族珍藏私人書畫手札首次公開亮相，最珍貴的父女、叔姪情誼盡在其中，更豐富了張大千研究的重要史料，異常珍貴。





1101

1101

ZHANG DAQIAN (1899-1983)

Calligraphy-Huan Bi An

Horizontal scroll, ink on paper
31 x 88 cm. (12 ¼ x 34 ½ in.)

HK\$300,000-500,000

US\$39,000-65,000

張大千

書法—環華庵

水墨紙本

橫批

釋文：環華庵。

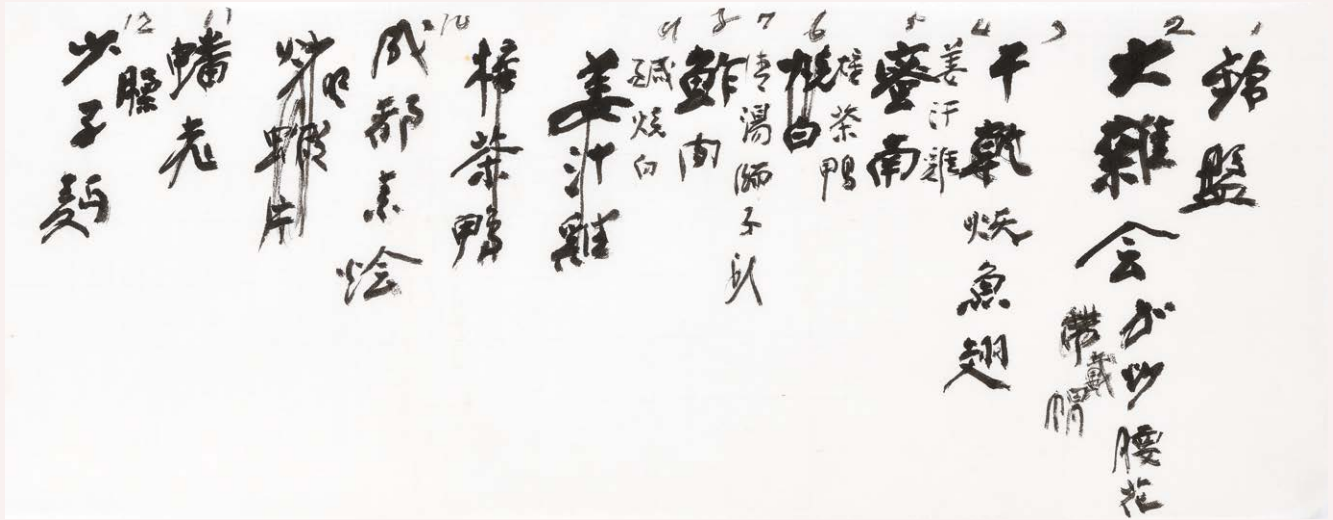


Horizontal plaque of Huan Bi An, California
張大千加州環華齋匾額



Xinjia at Huan Bi An
心嘉在環華庵





1102

1102
ZHANG DAQIAN (1899-1983)

Menu

Unmounted scroll, framed, ink on paper
68.5 x 17 cm. (27 x 6 ¾ in.)
Inscribed by the artist

HK\$80,000-150,000
US\$10,000-19,000

張大千 菜單 水墨紙本（未裱）
鏡框

- 題識：1. 錦盤
2. 大雜會（加炒腰花、帶戴帽）
3. 干（乾）燒魚翅
4. 薑汁（汗）雞
5. 蜜南
6. （燒白）樟茶鴨
7. 清湯獅子頭
8. 鮓肉
9. 鹹燒白（姜汁雞，樟茶鴨）
10. 成都素燴（炒明蝦片）
11. 蟠桃
12. （少）臊子麵

1103
ZHANG DAQIAN (1899-1983)

A Pair of Plum Blossoms Vases

Each vase measures 23 cm. (9 in.) in height
Printed inscription, signature, and three seals
of the artist
One seal of Dafengtang at the bottom

NOTE:
This pair of vases belong to the group of special vases commissioned by Zhang Daqian and made by the renowned potter Tsai Hsiao Fang around 1982 in Taiwan, as souvenirs for the artist's close families and friends. An ardent admirer of the plum blossoms, Zhang planted many plum trees in his garden in Taiwan and painted the flowers repeatedly, such as the painting shown on the present vases. The painting and calligraphy on the body of the vases are by the artist's hand and were then transfer-printed to the surface of the vase. An identical vase, previously in the Zande Lou Collection and gifted to the Chinese University of Hong Kong, is illustrated in *Elegant Vessels for the Lofty Pavilion, Hong Kong, 1993, no. 32.*

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

張大千 粉彩梅花紋玉壺春瓶一對

底款：大風堂

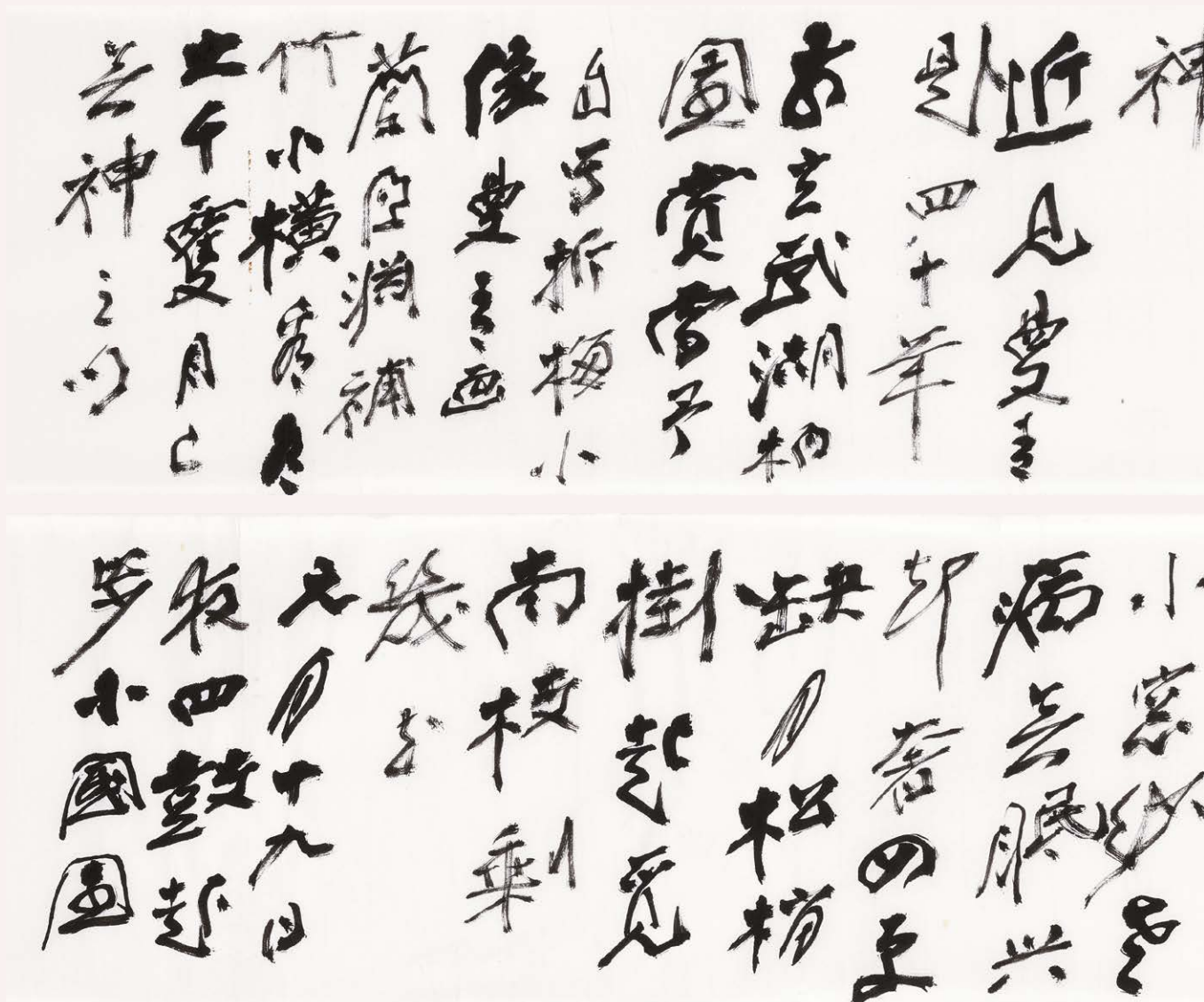
印刷題識：萬里還歸故國山，溪邊結得屋三椽，種梅買鶴餘生了，月下花前伴鶴眠。壬戌（1982年）嘉平月寫摩耶精舍，小詩，八十四叟爰。

鈐印：張爰、大千父、春長好

註：此對梅花瓶為張大千約1982年，以所寫紅梅和自作小詩，請臺灣陶藝名師蔡曉芳代為燒製而成，用贈家人、至交留念，極為罕見。張大千移摩耶精舍後，在庭院種梅樹成林，而紅梅也是他最愛繪畫的題材之一。畫與題識經網印移貼於瓶面，然後高溫燒成，是現代彩瓷常見的製作方法。另一香港中文大學文物館館藏同款梅瓶可見著錄《壺閣佳器——暫得樓捐贈堂名款瓷器》，香港，1993年，編號32。







1104
ZHANG DAQIAN (1899-1983)

Poems

Two unmounted scrolls, framed, ink on paper
One scroll measures 23 x 122 cm. (9 x 48 in.)
One scroll measures 23 x 134 cm. (9 x 52 ¾ in.)
Both inscribed by the artist

NOTE:

One of the scrolls here mentioned a painting the artist painted when he was in Beijing in the 1940s. The abovementioned painting was sold at Christie's Hong Kong Fine Chinese Modern Paintings sale in May 2019.

HK\$150,000-250,000

US\$20,000-32,000

(2)

張大千 行書詩 水墨紙本（未裱） 鏡框兩幅

題識：

- 老夫七十新開四，謎目黃塵愧等倫。
曼青近題四十年前予為柏烈武自寫持梅小像，有句云：大千雙目已無神，好在得心能應手，不須對鏡始傳神。
近見曼青題四十年前玄武湖柏園賞雪，予自寫折梅小像，曼青畫蘭，頤淵補竹小橫看，有“大千雙目已無神”之句。
- 梅花落盡。
老樹無花子已胎，紛紛桃李欲全開。
成蹊成逕吾能說，可有調羹手段來。
暗香微度小窻紗，老病無眠興卻奢。
四更缺月松梢掛，起覓南枝剩幾花。
元月十九日夜四鼓，起步小園園。

註：內容提及之畫作，於佳士得香港2019年5月中國近現代畫專場釋出。

身走七十秋
 年四時自
 黃塵愧等
 海豐多近
 予力如十年
 白字枯槁小像
 月向五六年復
 月上無神
 好在心能
 應及不須
 對鏡始信

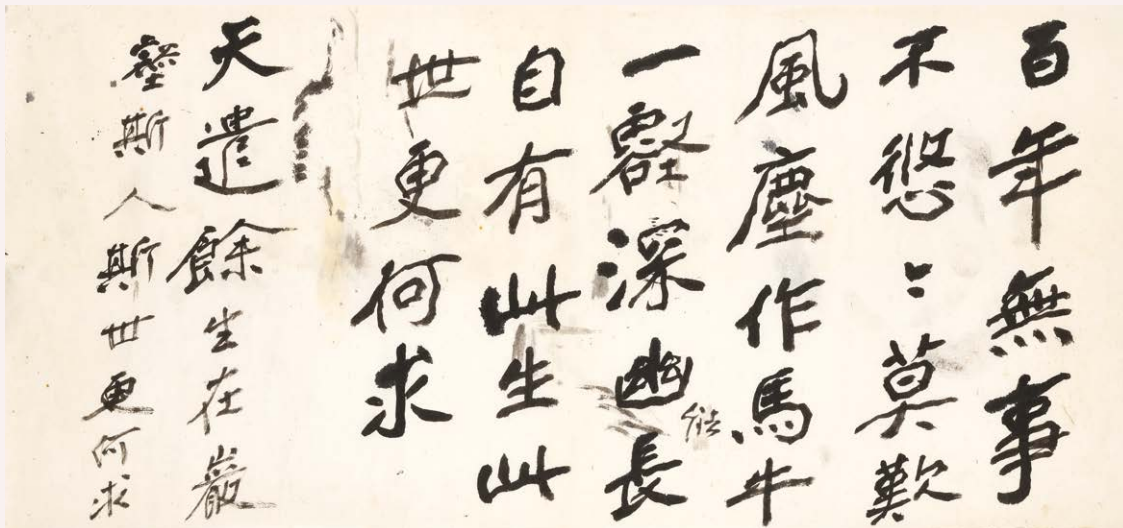
極之落老
 子之臉
 松李
 全開成
 成
 法
 洗不
 手
 未
 香
 總度

1104



ZHANG DAQIAN (1899-1983), YU YOUREN (1879-1964) AND OTHERS, *Portrait & Three Purities*, Christie's Hong Kong Fine Chinese Modern Paintings, May 2019, Lot 1365, HK\$562,500.

張大千等，《梅蘭竹與張大千自畫像》，佳士得香港，中國近現代畫，2019年5月，拍品1365，HK\$562,500成交。



1105

1105
ZHANG DAQIAN (1899-1983)
Letter to Wang Jiyuan / Calligraphy

Two unmounted scrolls, framed, ink on paper
 32.5 x 69 cm. (12 3/4 x 27 1/8 in.) / 56.5 x 120 cm. (22 1/4 x 47 1/4 in.)
 One inscribed and signed by the artist
 One inscribed by the artist
 Dated third month, *xinhai* sixtieth year (of the Republic, 1971) (2)

HK\$120,000-180,000 **US\$16,000-23,000**

張大千 答王濟遠函／書法 水墨紙本（未裱） 鏡框兩幅
 一九七一年作

題識：

1. 擾龍（在散花塢）接引（在始信峯）世稱奇，更愛生花筆一枝（文筆生花一松秀峙峯尖，在師子林至始信峯道中）。或愧先零似蒲柳，空搔首對歲寒姿。六十年辛亥（1971年）三月，濟遠道長兄自紐約寄所寫黃山松石卷子影本，拈二十八字奉答。弟爰。
2. 百年無事不悠悠，莫歎風塵作馬牛。一壑深幽能（長）自有，此生世更何求。天遣餘生在巖壑，斯人斯世更何求。

1106
ZHANG DAQIAN (1899-1983)
Letter to Chang Chun

Two unmounted scrolls, framed, ink on paper
 Each scroll measures 35.5 x 89.5 cm. (14 x 35 1/4 in.)
 Inscribed and signed by the artist
 Dated twenty-ninth day of the fourth month

NOTE:

The recipient of the letter is Zhang Qun (1889-1990), also known as Yuejun, the prominent politician, calligrapher, collector and lifelong friend of Zhang Daqian's. They first met in Shanghai in the late 1920s over a shared love for Chinese paintings, and remained close friends for over 50 years. After moving to Taiwan, the artist relished the company of his old friend, and the two men spent many happy moments together. (2)

HK\$100,000-150,000

US\$13,000-19,000

岳軍老長兄惠書，歸國短短十
 數日，間日接，洋中獲，亦至多
 致謝，不才，喻之，奉候，端意，送
 益，愧謝，別後，友，抵，濱，石，鄉，社
 遲，未，及，箋，候，復，奉，書，又，復，未，能，作，答，死，罪，死，罪
 緣，初，歸，小，園，梅，花，正，盛，患，就，早，起，六，時，曉，日，未，昇，獨，步，花，間，弟，向，舉，止，輕，率，竟，失，足，跌，入，池，中，為，疊，石，所，夾，家，人，盡，皆，憂，起，呼，喚，無，人，來，拽，掙，扎，逾，一，小，時，始，得，出，水，衣，襦，盡，濕，腰，背，皆，傷，服，白，藥，五，瓶，經，二，週，方，得，行，走，隱，不，見，客，更，不，敢，上，聞，吾，兄，訶，責，所，不，敢，辭，蒙，兄，垂，愛，高，厚，關，切，不，安，則，弟，罪，戾，益，深，矣，今，已，一，切，如，恒，敬，謹，奉，陳，立，法，院，數，公，囑，作，畫，贈，西，人，是，以，遲，遲，並，祈，賜，賓，又，前，同，游，藝，術，承，與，新，衡，兄，汪，館，長，同，贈，大，理，石，奇，峰，屏，嶂，而，弟，因，愛，成，癡，貪，得，無，厭，又，欲，購，藏，廚，中，小，石，一，拳，汪，館，長，推，屋，烏，之，愛，舉，以，見，遣，頃，聞，此，石，原，主，萬，金，不，易，頗，與，汪，館，長，為，難，遠，道，聞，之，不，勝，悚，息，今，此，石，昨，已，由，金，山，公，司，運，到，敬，謹，包，裝，托，蔡，堅，兄，帶，台，轉，上，汪，館，長，本，擬，由，華，航，飛，運，而，孟，堅，兄，日，間，即，將，啟

弟，與，新，衡，兄，汪，館，長，同，贈，大，理，石，奇，峰，屏，嶂，而，弟，因，愛，成，癡，貪，得，無，厭，又，欲，購，藏，廚，中，小，石，一，拳，汪，館，長，推，屋，烏，之，愛，舉，以，見，遣，頃，聞，此，石，原，主，萬，金，不，易，頗，與，汪，館，長，為，難，遠，道，聞，之，不，勝，悚，息，今，此，石，昨，已，由，金，山，公，司，運，到，敬，謹，包，裝，托，蔡，堅，兄，帶，台，轉，上，汪，館，長，本，擬，由，華，航，飛，運，而，孟，堅，兄，日，間，即，將，啟

1106

張大千 致張岳軍先生四月二十九日函 水墨紙本（未裱） 鏡框兩幅

題識：岳軍老長兄惠青，歸國短短十數日間，日接清言，獲教至多，感激不可言喻。又蒙機場遠送，益增愧謝。別後安抵濱石鄉社，遲遲未及箋候，復奉辱書，又復未能作答，死罪死罪。緣初歸小園，梅花正盛，患就早起，六時曉日未昇，獨步花間。弟向舉止輕率，竟失足跌入池中，為疊石所夾。家人盡皆憂起，呼喚無人來拽，掙扎逾一小時始得出水，衣襦盡濕，腰背皆傷。服白藥五瓶，經二週方得行走，隱不見客，更不敢上聞，吾兄訶責所不敢辭。蒙兄垂愛高厚，關切不安，則弟罪戾益深矣。今已一切如恒，敬謹奉陳。立法院數公囑作畫贈西人，是以遲遲並祈賜賓，又前同游藝術。承與新衡兄、汪館長同贈大理石奇峰屏嶂，而弟因愛成癡，貪得無厭，又欲購藏廚中小石一拳。汪館長推屋烏之愛舉以見遣，頃聞此石原主萬金不易，頗與汪館長為難，遠道聞之，不勝悚息。今此石昨已由金山公司運到，敬謹包裝，托蔡堅兄帶台轉上汪館長。本擬由華航飛運，而孟堅兄日間即將啟

行，用特煩之也，並懇吾兄先代致歉（忱）。來天惠夫人畫上星期五郵上，度已到。賤辰辱賜電下祝，愧不敢當，叩首敬謝。四月二十九日，弟愛頓首頓首。謹空。

註：上款人岳軍先生，即張大千終生摯友張群（1889-1990），中華民國重要政治人物，亦為書畫家、收藏家。兩人最早於1920年代末在上海因書畫結識，但除翰墨情誼之外，張群對張大千的關心與幫助從未中斷，可見友誼之深厚。張大千晚年移居臺灣後，兩人時常同聚一堂，話舊天南地北。



Zhang Qun (left), Zhang Daqian and Zhang Xinjia, holding the gibbon, in Taiwan
 張群、張大千、張心嘉、徐雙波

1107

ZHANG DAQIAN (1899-1983)

Two Drafts of "Preface to Chang Dai-Chien-A Retrospective"

A set of eight and a set of six unmounted scrolls, ink on paper

Each scroll measures 89.5 x 35.5 cm. (35 ¼ x 14 in.)

Inscribed and signed by the artist

Dated summer, fifth month, renzi year (1972) (14)

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

US\$110,000-160,000

張大千 《張大千回顧展》序稿 水墨紙本（未裱）
鏡片十四幅 一九七二年作

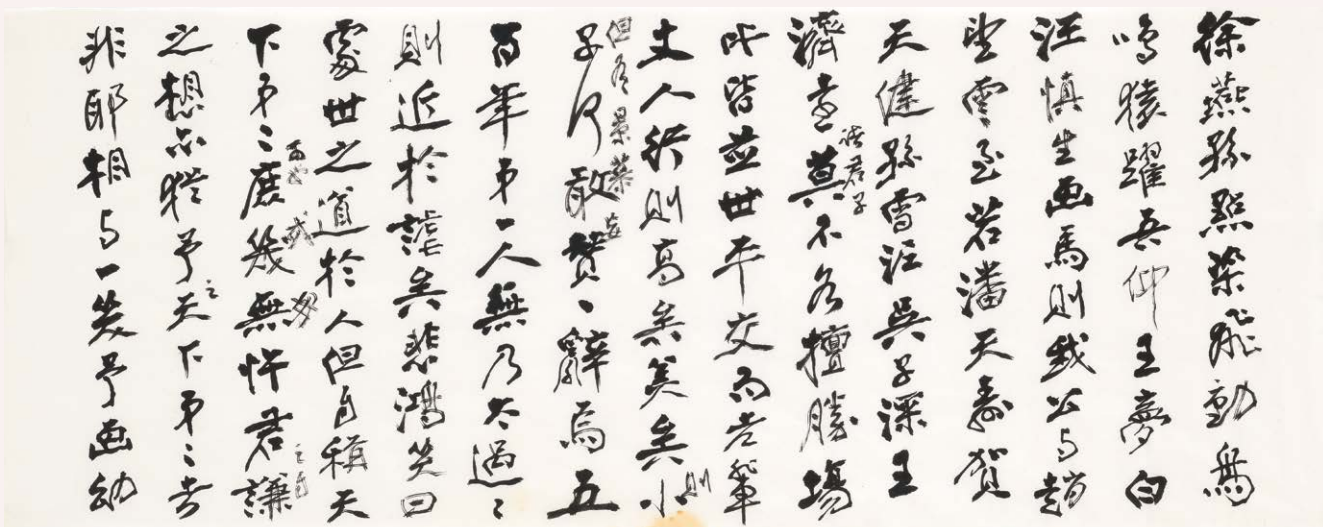
題識：

1. 往昔悲鴻嘗謂人曰：“張大千畫五百年來第一人也。”予惶恐而對曰：“惡是何言也。山水竹石，清逸絕塵，吾仰吳湖帆；古澹而峭，吾仰溥心畬；明麗軟美，吾仰鄭午昌；雲瀑空靈，吾仰黃君璧；文人餘事，涉筆成趣，自然高峻，吾仰陳定山、謝玉岑；茝荷蘭梅，吾仰鄭曼青、王個移；寫景入微，不為境囿，吾仰錢瘦鐵；花鳥蟲魚，吾仰于非闇、謝稚柳；人物仕女，吾仰徐燕孫；點染飛動，鳥鳴猿躍，吾仰王夢白、汪慎生；畫馬則我公與趙望雲；至若潘天壽、賀天健、孫雪泥、吳子深、王濟遠諸君子，莫不各擅勝場。此皆並世平交，而老輩丈人行則高矣美矣，則小子但有景慕，何敢妄贊一辭焉！五百年第一人，無乃太過，過則近於謔矣。”悲鴻笑曰：“處世之道，於人但自稱天下第二（可也），庶（或）幾無（毋）忤。君之自謙之想，亦猶予之天下第二者，非耶，相與一笑。予畫幼承母教，稍長從仲兄善子學人馬故實，先姊瓊枝為寫生花鳥，已而出峽渡海，學染織於日本西京，繪事遂綴廢。年二十歲歸國，居上海，受業於衡陽曾夫子農髯、臨川李夫子梅庵，學三代兩漢金石文字、六朝三唐碑刻。兩師作畫之餘，間喜作畫，梅師酷好八大，喜為花竹松石。髯師則好石濤山水，每以畫法通之書法詔門人子弟。予乃效八大為墨荷，效石濤為山水梅竹，兩師嗟許，謂可亂真。又以石濤漸江皆往來於黃山者數十年，所寫諸勝並得茲山性情，因命予往游，三度裏糧，得窮松石之奇詭、煙雲之變幻。兩師獎譽，於時大江南北以黃山派（矣）呼予矣。名攝影家郎靜山先生與予兄弟又組成黃社以倡導之。一時入社者百有餘人，許靜仁、吳禮卿兩公復拉予輩，又組成黃山建設委員會。黃山自乾隆以後游者漸少，道路失（不）修，杖履為艱，自此乃復煊耀於世也。抗戰軍興，予自故都，間關還蜀，居青城峨眉，看兩山在雲煙電靄，幾及三年，作畫甚多，曾度展巡，已而乃西出嘉裕，禮佛敦煌，觀石室壁畫，始知人物畫法絕響於世千有餘年，乃屏去一切，臨樵傳寫。居石室者兩年，得畫二百餘幅，並撰成《敦煌石室記》一書，（詳）詳記其洞窟大小、壁畫故實。既還成都之明年，以所臨樵，先後展列於成都重慶，觀者莫不詫嘆。我國人物畫之偉麗雄奇，千載上已曠絕塵寰也。勝利後予遂重入故都，收得董源《江隄晚景》大幅、《瀟湘圖》卷、巨然《江山晚興》卷，日夕規摹，畫風丕變。阿好者又以董巨復興許予矣。曾紹杰先生精篆“老董風流尚可攀”印以贈予，愧不能當也。民國三十八年（1949）冬赤禍陷遍全國，予遂流落海外。當（予）六十初度之歲，遽攫目疾，不復能刻意為工（矣），所作多減筆破墨，世以為創新，目為抽象，予何嘗新，破墨固我國之傳統（而），特人久不用耳。老子云：“得其環中，超以象外”，則吾畫其庶幾乎。達祥西先生，吾十年老友也。在巴黎時，數助予展出，比復為予（作）七十歲至三十歲四十年回顧展於金山砥昂博物館，都五十餘幅，歷時三年始徵集得之，將於（於）今冬展出。愛譽之深，感何可言，使予所作得以就正

於當世名宿勝流，亦足榮也。

（惟悲鴻）惟仲兄善子與悲鴻先後下世，稚柳陷在（稽）於大陸不及見此，是為憾事耳。達君目次編成，囑述予作畫經過，以為（序）弁其首，因約畧書之，愧不文耳。時中華民國六十一年，歲在壬子（1972）夏，蜀人張大千爰。

2. 往昔悲鴻嘗謂人曰：“張大千迺五百年來第一人也。”予惶恐而對曰：“惡，是何言也。山水竹，清逸絕塵，吾仰吳湖帆；古樸峭勁，吾仰溥心畬；明麗軟美，吾仰鄭午昌；文人餘事，涉筆（事）成趣，吾仰陳定山、謝玉岑；寫景入微，而不為境所囿，吾仰錢瘦鐵；花卉茝荷，吾仰鄭曼青；魚鳥寫生，吾仰于非闇、謝稚柳；人物仕，吾仰徐燕孫；點染小品、鳥鳴猿躍，吾仰王夢白、汪慎生；畫馬則兄與趙望雲。此皆並平交，至若老輩丈人行高矣美矣，小子何敢妄贊一辭焉！五百年第一人，毋乃太過，過則近於謔矣。”悲鴻笑曰：“處世之道，於人但稱天下第二，庶幾不忤，君而不承擔，亦猶予之天下第二者耶”，相與一笑。予畫幼承母教，稍長從仲兄善子學人馬，先姊瓊枝為寫生花鳥，已而出峽渡海，於日本西京學染織，於是繪事遂廢。年二十歲歸國，居上海，受業於衡陽曾夫子農髯、臨川李夫子梅庵，學書為篆分章草。兩師藏弄甚富，間亦作畫，梅師酷好八大，喜為花竹松石。髯師則好石濤，時時詔予為之，每蒙嗟許，又以石濤漸江，皆往來黃山者數十年，所寫皆茲山之勝，因而裏糧三度往游，於時南北以黃山派目予。郎靜山先生與兄弟又（有）組成黃社。復次許靜仁兄復拉予輩組為黃山建設委員會。黃山自乾嘉以後遊者漸少，道路不修，自此乃復煊耀於世。抗戰軍興，（予方重游華山還歸）予自故都間還蜀，居青城二年，乃西出嘉裕，禮佛敦煌，觀石室六朝隋唐壁畫，始知人物畫法絕響於世千有餘年，遂屏去一切，一意致力於人物畫。三年始還蜀中成都，展於成都、重（慶），人亦託以為奇。（）年我國受降，予返故都，收得董源《江隄（晚）景》軸、《瀟湘圖》卷、巨然《江山晚興》，日夜揣摩，畫筆丕變。數年赤焰遍及全（禍）國，予亦流落海外。六十之年忽攫目疾，不復能刻意為工。乙巳（1965年）以後始為破墨，見者以為新，以為抽象。噫！予有何新？予固傳統耳。老子云：“得其環中，超以象（外）”，則吾豈敢！恍兮惚兮其有象，其庶幾乎。吾友達翔西先生，最知予畫，在巴黎時已數為展，（予比）為予作四十年回顧展覽。自七十歲回潮至三十歲之作，都五十餘幅，歷時三年始徵集得之，將於今（歲）冬，展列於金山砥昂博物館，推（獎）譽逾分，感何可言，但使予畫得以就正於當世名宿勝流，亦自榮也。惟仲兄善子與悲鴻先後下世，稚柳陷在大陸，不及見此，為憾事耳。目錄編此既就，達先生囑述予作畫經過以為序，約畧書之。時中華民國六十一年壬子（1972）夏五月，蜀人張大千，時在金山之克密爾。



1107

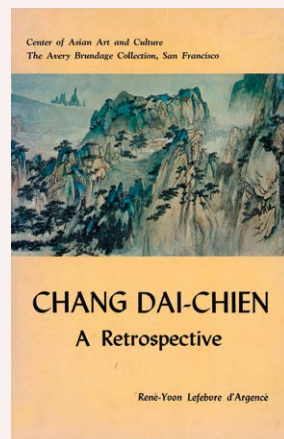
NOTE:

This lot consists of two sets of calligraphic works, one with eight and one with six scrolls respectively. They are two drafts of forewords that Zhang Daqian wrote for his solo exhibition Zhang Daqian Retrospective, held at the Center for Asian Art and Culture from 16 November to 17 December 1972. The two drafts are very similar, with the set of six scrolls appearing to be a more concise version. Zhang Daqian Retrospective was a key milestone for the artist's career and was the first showcase of his works from different periods. In the foreword, Zhang mentioned that it took him three years to gather paintings to prepare for the exhibition. The fact that Zhang repeatedly drafted the foreword also manifested the importance of this exhibition for him.

Additional images are available online.

註：本拍品為兩套書法作品，分別是一套八幅和一套六幅張大千為其於1972年11月16日至12月17日在舊金山亞洲藝術與文化中心舉行的《張大千回顧展》所作之序的草稿。兩篇並沒有太大區別，六幅的版本比起八幅的版本簡短，但整體內容上與最後展覽所用的版本並沒有太大不同。《張大千回顧展》為大千先生藝術生涯的一個重要里程碑，是藝術家首次同時展出其生涯不同年代的作品，據序文內容單是徵集作品就花了三年籌備。因此他為這篇序文再三起稿，足見他對此非常重視。

另一套圖片詳見網上圖錄。



Catalogue cover of *Chang Dai-Chien: A Retrospective*.
《張大千回顧展》出版物封面。

承母教稍長遊仲九善
 子嘗人為故實先師壇
 柱為可生之身而出岷
 瀘海學染織於日本西京
 繪事遂廢年二十歲
 歸國居上海受業於衡
 陽曾夫子農龔臨川李
 夫子梅庵學之代而漢金
 石文字亦於唐碑刻兩
 師並之之餘間喜畫梅
 師酷好畫葉力畫竹松
 石髯師則好石濤以
 画法通之書法詔門人
 乃效以為墨菊效石濤
 力山水板竹而師嗟許謂

不亂去以石濤漸江皆
 往未於黃山者數十年
 亦可謂勝筮也昔山性
 情因命予往遊三度裏
 糧以窮松石之奇詭烟
 中之變幻而師獎譽於時
 大江南北以黃山派矣呼予
 吳名攝影家郎靜山先
 生予予九中又組成黃社
 一時入社者百餘人許靜
 仁吳禮卿而公汲松予
 筆又組成黃山畫社
 會黃山自孔隆以迄游去
 漸大道給不修自此乃復
 煥輝於世也抗我軍興予

自故都間國還居焉
 城峨嶺而山巒疊嶂後及
 出嘉峪禮佛敦煌觀石室
 鑿畫始知人画法絕響於
 世千有餘年乃奔去功餘
 無傳寓居石室者兩年以
 畫三百餘幅并撰成敦煌
 石室記詳詳記其洞窟大小
 鑿畫故實既成成都之
 年以所成極先後展列於
 成都重慶觀者不絕我
 國人物畫之偉庶雄奇千
 載上已曠絕塵寰也勝利
 後予遂重入故都收以董
 源江堤晚景大幅瀟湘圖

卷自然江山晚興暮日夕
規摹畫風玉變河好者又
以董巨演興許子吳曾從
素先生精篆者董公流
為可攀即以此贈子愧不該
當也民國三十八年冬未福
臨全因予遊法落海外
當予六十初度之歲遠樓
目疾不復能刺意為工矣
亦近多減筆破墨世以
為創新目為抽象予何
嘗新破墨固我國之傳統
而特人久不用耳老子云
以且環中起以象外則子
豈敢快予惚兮且中象

吾西其庶幾乎達祥而
先生吾十年老友也生已
黎時教助予展出比復為
延七十歲至三十歲四十年
回顧展於金山砥昂塔
物館都五十餘幅歷時
三年始徵集以之收於
於今冬展出愛譽之深或
不可言使予亦遂得以就心
於當世在宿騰流不之榮也
怪悲鴻

適以為序因約畧書之付
不耳
中華民國六十二年春至
且且習八張奉書



1108

1108

YE QIANYU (1907-1995)

Miao Girl

Scroll, mounted and framed, ink and colour on paper

52.7 x 32 cm. (20 3/4 x 12 5/8 in.)

Inscribed and signed, with one seal of the artist

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

Dedicated to Jiade

HK\$80,000-120,000

US\$11,000-16,000

葉淺予 貴州苗女 設色紙本 鏡框
一九四五年作

題識：三十四年（1945）六月，
為嘉德小姐畫貴州苗女。
葉淺予時客成都。

鈐印：淺予

1109

ZHANG SHANZI (1882-1940)

Flower and Birds Album after Yao Shou

Album of twenty-three leaves, ink and colour on paper

Each leaf measures 27 x 13 cm.

(10 5/8 x 5 1/8 in.)

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

Dated winter, *jiayu* year (1934)

Ten leaves inscribed

NOTE:

An intimate artwork that Zhang Shanzi kept at home, the artist's flower and bird album, which he painted by copying the works of ancient masters, is extremely rare.

HK\$500,000-700,000

US\$65,000-90,000

張善孖 臨姚綏花鳥冊 設色紙本
冊頁二十三開 一九三四年作

題識：

1. 墅草失故綠，天空將肅霜。
蛙聲傍殘葉，煙雨滿秋塘。逸史。
2. 玄蟬幻化初，未解鳴高樹。
淩風飲露餘，一日當飛去。逸史。
3. 螳勇瞋雙目，草頭何所尋。
蟬唯食風露，相害亦何心。逸史。
4. 霜草擁石根，秋蟲響機織。
惰婦夜貪眠，生憎嗚唧唧。逸史。
5. 撲捕昔遣使，瘞焚徒自忙。
豐年今屢頌，何地復生蝗。逸史。
6. 枯荷帶煙渚，脊令飛且鳴。
西風吹落日，重此急難情。逸史。
7. 傑哉霜下鞠，粲粲黃金花。
共我一杯酒，南山秋日斜。逸史。
8. 紫芬葉澹褪，莖碧味辛辣。
併送入冰壺，醉吻香且滑。逸史。
9. 花攢蜀錦窠，開落南風裏。
一寸向陽心，天涯幾千里。逸史。
10. 有雀無羅網，秋風木葉黃。
分明寫清景，孤坐送斜陽。逸史。
11. 剛哉蠶尾蜂，么蝶相趁逐。
石灘紅蓼花，亦尔又歷陸。逸史。
12. 甲戌（1934年）冬日雪窓無事，
檢雲東逸史花鳥蟲草冊十二幅，
並對題呵凍臨之，藉以消寒，
虎癡善孖於吳門網師園殿春籜。
鈐印：蜀人張澤

註：本冊頁是為數極少張善孖臨摹古人花鳥作品，實為畫家留在家中把玩之作。





1110

ZHANG DAQIAN (1899-1983)

Bird on a Branch

Scroll, mounted and framed, ink and colour on paper

94 x 33 cm. (37 x 13 in.)

Inscribed and signed, with three seals of the artist and one dated seal of the *jiwei* year (1979)

Dated second day of the tenth month, sixty-eighth year (of the Republic, 1979)

Dedicated to Jiade

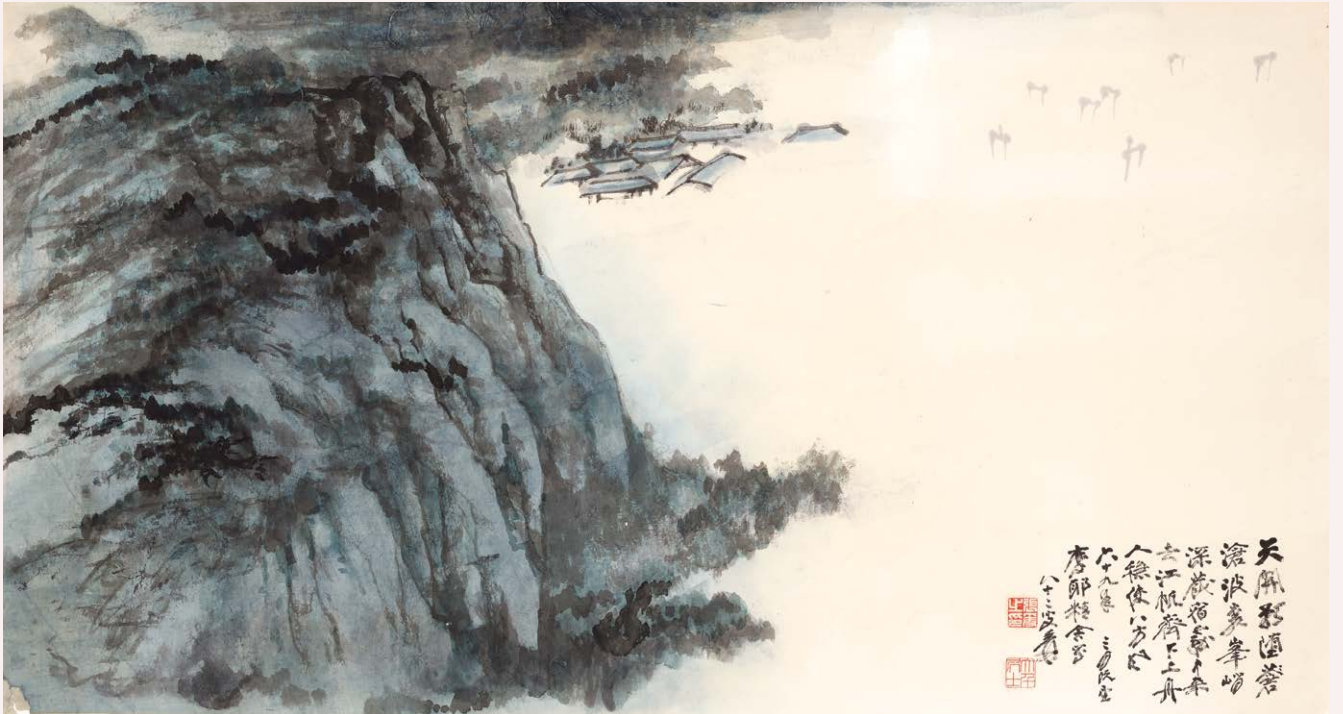
HK\$400,000-600,000

US\$52,000-78,000

張大千 枝上小鳥 設色紙本 鏡框 一九七九年作

題識：嘉姪：盼汝速來，申請先到香港徐伯處，
然後轉到摩耶精舍甚易。叔亦可叫聰聰前來會晤也。
六十八年（1979）十月初二日。八叔爰，八十一歲。

鈐印：張爰之印、大千居士、摩耶精舍、己未（1979年）



1111

1111

ZHANG DAQIAN (1899-1983)

Sailing by the Cliff

Scroll, mounted and framed, ink and colour on paper

47 x 89 cm. (18 ½ x 35 in.)

Inscribed and signed, with two seals of the artist

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

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

US\$160,000-230,000

張大千 峰峭江帆 設色紙本 鏡框 一九八〇年作

題識：天開影墮滄（蒼）波裏，峯峭深藏宿霧中。

來去江帆齊下上，舟人穩使八方風。

六十九年（1980）三月既望，摩耶精舍寫，八十二叟爰。

鈐印：張爰之印、大千居士

1112

ZHANG DAQIAN (1899-1983)

Landscape after Juran

Scroll, mounted and framed, ink and colour on paper

117.5 x 49.5 cm. (46 ¼ x 19 ½ in.)

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

Dated second intercalary month, *dinghai* year (1947)

Dedicated to Xunhou

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

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

張大千 巨然晴峰圖 設色紙本 鏡框 一九四七年作

題識：巨然晴峰圖。

丁亥（1947年）閏二月朔，

臨似恁侯仁兄法家正之，大千弟張爰。

鈐印：張爰之印、大千

The landscape paintings of Zhang Daqian from the 1920s and the 1930s were inspired by the Huangshan School, especially artists such as Shitao, Shi Xi, and Wang Meng. As Zhang travelled to Dunhuang and began to acquire Song and Yuan classical paintings, he incorporated the Dong Ju technique (Dong Yuan and Juran) in his artistic practice.

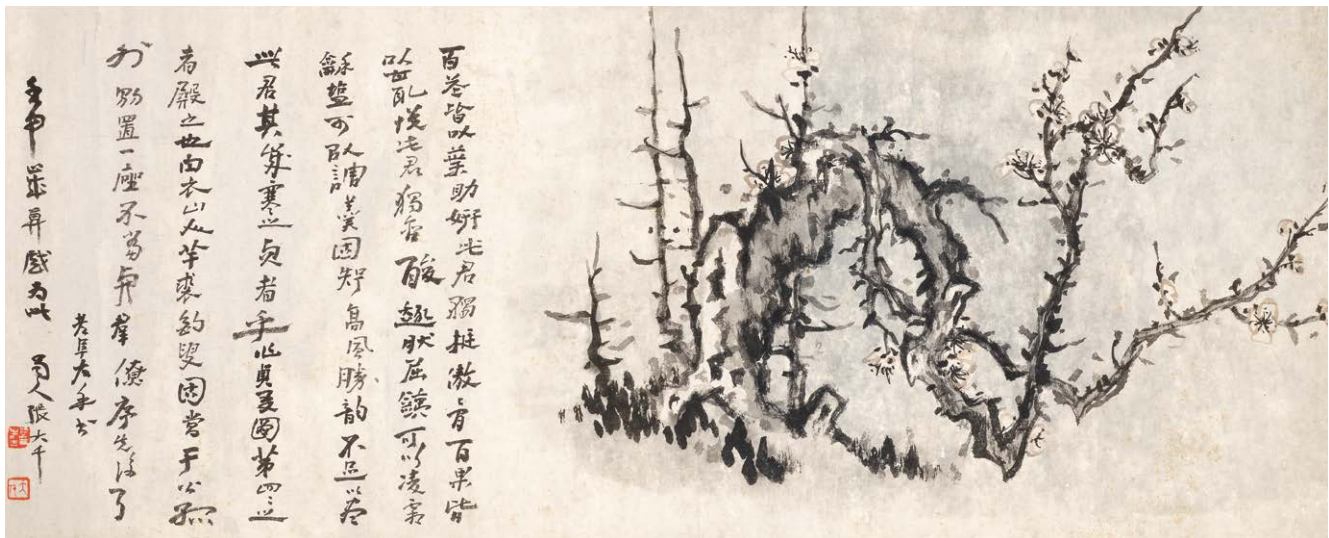
Zhang painted this masterpiece in Juran's renowned style of blue and green landscape. With long, dense brushstrokes, dots, and the application of mineral pigments derived from azurite, malachite and ocher, *Landscape after Juran* reminds us of the lush green mountainscape of the Southern country. The composition is typical of the artist's landscape paintings in the 1940s and features perilous peaks contrasting with details such as small boats and cottages. Just like the monumental landscapes of the Tang and Song dynasties that are rich in narratives and readability, the current work offers a clear division of middle ground and background and enables viewers to experience the landscape as if they can tour it in person.

Between 1946 and 1947, Zhang Daqian produced some of the best copies of blue and green landscapes after ancient masters. His training in the Dunhuang caves and his expert knowledge of mineral colours contributed to his success. As the war ended, Zhang could afford a more comfortable living and acquired many important Tang and Song paintings. His collection further inspired him to practice diligently, with new materials for his solo exhibitions in major cities such as Chengdu and Shanghai. Blue and green landscape paintings such as the current lot were very popular among collectors at the time. With Zhang's departure from China in 1949, his physical strength and eyesight began to deteriorate. He painted very few works in the fine-brush technique since then. *Landscape after Juran* is thus an invaluable example before the artist embarked on his world journeys.

大千的山水，在二、三十年代主要受到黃山畫派的畫家，尤其是石濤的影響，其後擴及石溪，上溯王蒙。到了四十年代，尤其是經過敦煌洗禮，並且著力入藏宋元及以上古畫後，逐漸轉向以董巨法描繪南方山水。本幅《巨然晴峰圖》即是效法巨然的青綠山水佳作。此畫以董巨特色的長披麻皴為主，層疊而上，再以苔點點出山脊走向，然後以石青石綠及赭石等礦物顏料層層皴染，表現出南方山水特有的渾厚華姿的效果。作品在構圖上保持了四十年代盛期山水所特有的奇絕險峻，近中遠景分明，搭配以漁舟小艇、小橋茅舍，可觀可遊，正應和唐宋山水強調情節性和可讀性的時代特徵。畫面色調以青綠為主，再搭配赭石描繪的遠山及近處的樹葉，冷暖色調交相配置，使得全幅具有強烈的裝飾感。

大千仿古青綠工筆山水在1946至1947年間達到創作的頂峰，不論數量還是質量都最為顯著，一來大千經過敦煌的訓練，對礦物顏料的使用更加得心應手，二來戰後生活相對穩定，大千於此時期大量入藏唐宋巨跡，並勤奮臨摹學習，在成都、上海等地接連舉辦展覽，此一類型的青綠山水最受觀眾歡迎。1949年去國後，大千體力、目力均不及以往，此類工筆山水逐漸減少，以致成爲絕唱，更顯本幅《巨然晴峰圖》之珍貴。





1113

1113
ZHANG DAQIAN (1899-1983)
Ink Plum Blossoms

Horizontal scroll, ink on paper
 35.5 x 87.5 cm. (14 x 34 ½ in.)
 Inscribed and signed, with two seals of the artist
 Dated *renshen* year (1932)

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

張大千 傲高鳳翰墨梅 水墨紙本 橫批 一九三二年作

題識：百花皆以葉助妍，此君獨挺傲傲間。
 百果皆以甘取悅，此君獨重酸趣狀。
 屈銜可以凌霜，齏鹽可以調羹。
 固知高風勝韻，不足以盡此君。其歲寒之貞者乎。
 作貞友圖第四，四之者，殿之也，白衣山人芋裘釣叟，
 固嘗於公孫外別置一座，不當與群僚序先後耳。
 老阜左手書。
 壬申（1932年）歲暮戲為此，蜀人張大千。

鈐印：季爰之印、大千

1114
ZHANG DAQIAN (1899-1983)
Pine Trees in Mount Huang

Hanging scroll, ink and colour on paper
 131 x 65.3 cm. (51 ⅝ x 25 ¾ in.)
 Inscribed and signed, with two seals of the artist
 Two collectors' seals

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

張大千 黃山松濤 設色紙本 立軸

題識：老松磊磊多奇節，冬無霜雪夏無熱。
 根頭更有千歲苓，向誰說與長生訣。
 大千居士張爰。

鈐印：張先生、大千無恙

鑑藏印：鄧氏蒼梧鑑藏、郭春浦珍藏印





1115

1115
ZHANG DAQIAN (1899-1983)
Calligraphy

Scroll, mounted and framed, ink on paper
 34.5 x 68.2 cm. (13 5/8 x 26 7/8 in.)
 Inscribed and signed, with two seals of the
 artist and one dated seal of *bingchen* year
 (1976)
 Dedicated to Youjia

HK\$120,000-150,000
US\$16,000-19,000

張大千 行書《題畫杏花》詩 水墨紙本
 鏡框 一九七六年作

釋文：玉砌雕闌不任遮，出牆仍自逞天斜。
 遺山應悔無真識，虛費心情賦此花。
 題識：題畫杏花。有加仁兄法正，張爰。
 鈐印：張爰之印、大千居士、
 丙辰（1976年）

1116
ZHANG SHANZI (1882-1940)
Lohan with Tiger

Hanging scroll, ink and colour on paper
 133 x 63.5 cm. (52 3/4 x 25 in.)
 Inscribed and signed, with three seals of the
 artist
 Dated Buddha's Birthday, *wuchen* year
 (1928)
 Dedicated to Monk Benli

HK\$280,000-380,000
US\$37,000-49,000

張善孖 伏虎羅漢圖 設色紙本 立軸
 一九二八年作

題識：深山出沒恨蹉跎，孽海茫茫可奈何？
 亟早回頭歸佛法，娑婆世界脫脩羅。
 戊辰（1928年）浴佛日，
 寫似本立大禪師供養。
 張善孖。

鈐印：善孖長壽、張澤、大風堂

1117
ZHANG SHANZI (1882-1940) AND
ZHANG DAQIAN (1899-1983)
Tiger

Hanging scroll, ink and colour on paper
 124 x 50.8 cm. (48 7/8 x 20 in.)
 Entitled, inscribed and signed by Zhang
 Shanzi, with three seals
 One collector's seal of Deng Cangwu

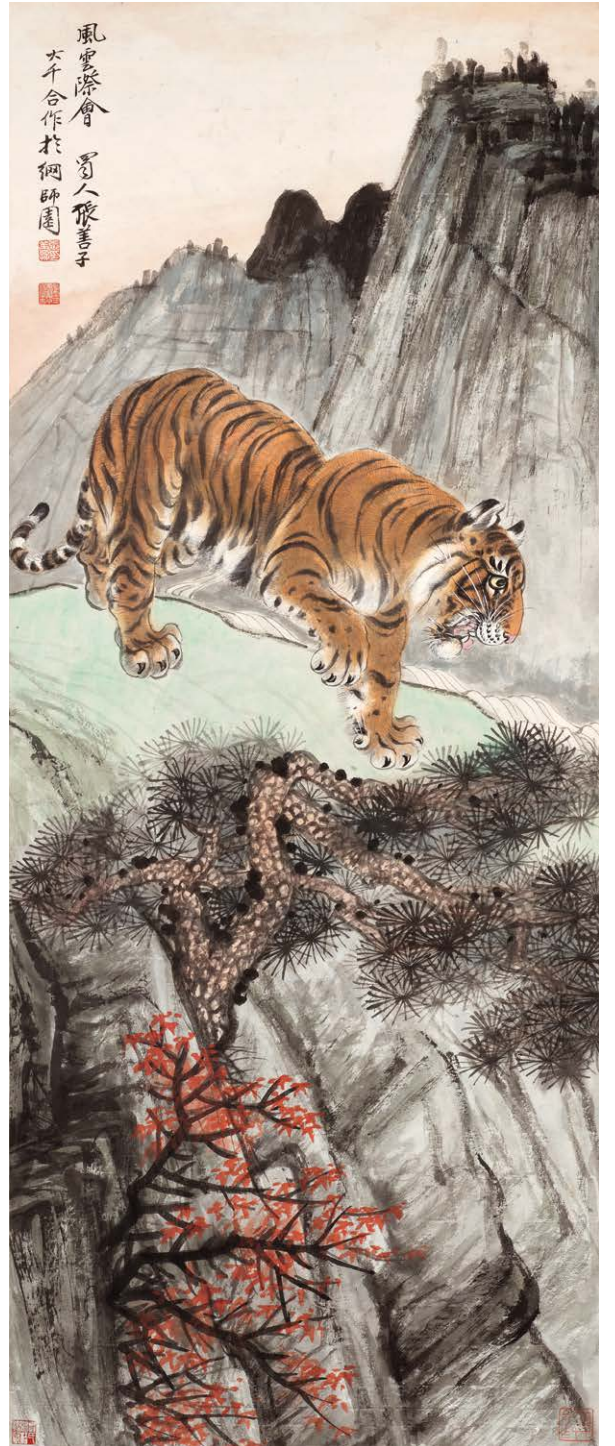
HK\$260,000-360,000
US\$34,000-47,000

張善孖、張大千 風雲際會圖
 設色紙本 立軸

題識：風雲際會。
 蜀人張善孖、大千合作於網師園。
 鈐印：張善孖印、張大千老復丁長樂吉、
 善孖大千合作
 鑑藏印：鄧氏蒼梧鑑藏



1116



1117

The famous Indian painter Beohar Rammanohar Sinha, who illuminated the original Constitution of India and frescoed Martyr-Memorial Concert Hall, lived in different parts of China between 1957-59 as a scholar but also as India's cultural emissary. The objective was to forge a strong cross-cultural bridge between two great civilisations by way of fine arts. While promoting Indian art in China, he gained expertise in fine Chinese painting and lacquer-work from great contemporary masters at first hand, such as Qi Baishi (1864-1957) and his contemporaries and followers, including Chen Banding (1877-1970), Wu Zuoren (1908-1997), Luo Ming (1912-1998), and Li Keran (1907-1989), whose artworks from this collection we sold in 2017 Autumn (Lots 1295-1299).

In 1957, Qi Baishi introduced him to Li Kuchan, with whom Rammanohar shared studio in Beijing for months. In that period, he demonstrated and tutored the Indian elements of painting to the students of Central Academy of Fine Arts and in turn, Rammanohar witnessed the nuanced skills of the Xieyi-way of depicting various aspects of forms and movements of birds and flowers, which was Li Kuchan's forte.

This collection of Li Kuchan's paintings, demonstrations, studies and rough-works were divided by subject matter into five parts: Birds, Narcissus & Flowers, Loquats, Lotuses, and Plum Blossoms. In addition, a Pink Lotus (Lot 1118) finished by Rammanohar (pinned to the wall behind Rammanohar in the accompanying photo) is also present, which was exhibited in Rammanohar's comprehensive shows in 1958 in different institutes of China, such as Central Academy of Fine Arts, National Central University Institute of Fine Arts, Shanghai Academy of Fine Arts, Zhejiang Academy of Fine Arts, Hubei Institute of Fine Arts, Wuchang Institute of Fine Arts, Southwest Academy of Fine Arts, and Northwest Academy of Fine Arts. This collection provides a rare opportunity for collectors and enthusiasts to get a glimpse of Rammanohar's artistic endeavour and Li Kuchan's brilliance not only as an artist, but also as a teacher.

辛哈（1929-2007），印度著名藝術家。他最重要的作品包括為印度憲法手稿創作裝飾圖案等。1957年至1959年期間，印度政府派遣辛哈作為文化使者前往中國，目的是建立兩國文化交流的橋樑。除了傳播印度藝術之外，辛哈亦藉此機會向齊白石和其他著名藝術家學習中國藝術，如陳半丁、吳作人、羅銘、李可染等。佳士得2017年秋季曾拍賣多件辛哈舊藏的李可染作品多幅（拍品1295-1299）。

1957年，齊白石介紹辛哈與李苦禪認識，他們之後在北京的同一個畫室裡工作了一段時間，期間辛哈向中央美術學院的師生展示和教導印度的繪畫元素，並同時從李苦禪學習了寫意畫法的技巧與及寫意花鳥的各種形態。

本專題將辛哈所藏苦禪畫稿按題材分為五部分：禽鳥、水仙花卉、枇杷、荷花、梅花，另外也有辛哈本人創作寫意荷花《粉荷》（見附圖掛在辛哈背後作品，拍品1118）。此幅《粉荷》更是辛哈1958年的巡迴展覽中多次展出，其中包括中央美術學院、浙江美術學院、湖北美術學院、西南美術學院、西北美術學院。苦禪畫稿極少見於市場，本專題給收藏家和藝術愛好者瞭解李苦禪的藝術提供一個寶貴的機會。



Li Kuchan (left) and Rammanohar in their studio in Beijing, c. 1957-58.
李苦禪（左）與辛哈1957至1958年間在李氏北京的畫室。



1118

1118

BEOHAR RAMMANOHAR SINHA (1929-2007)

Pink Lotus

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

96.5 x 45 cm. (38 x 17 ¾ in.)

Signed, with one seal of the artist

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

辛哈 粉荷 設色紙本 紙板鏡框

印地文款識：辛哈。

鈐印：辛哈



1



2

1119

LI KUCHAN (1899-1983)

Studies of Loquats

Four scrolls, one mounted and framed and three unmounted, ink and colour / ink on paper

1. 44.5 x 49.5 cm. (17 ½ x 19 ½ in.)

2. 69 x 45.2 cm. (27 ⅛ x 17 ¾ in.)

3, 4. Two scrolls measure 68.3 x 40 cm. (26 ⅞ x 15 ¾ in.)

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

Dated autumn, *dingyou* year (1957)

One scroll entitled

(3)

HK\$60,000-80,000

US\$7,800-10,000

李苦禪 枇杷／枇杷畫稿 設色紙本／水墨紙本
鏡框一幅、宣紙三幅 一九五七年作

1. 題識：枇杷

2. 題識：五月枇杷正滿林。丁酉（1957年）秋月寫於北京
課堂。苦禪並記之。

鈐印：李英、苦禪



3

4



1



2

1120

1120

LI KUCHAN (1899-1983)

Studies of Plum Blossoms

Two scrolls, one mounted and framed and one unmounted, ink/ink and colour on paper

1. 46.5 x 69.8 cm. (18 ¼ x 27 ½ in.)

2. 70.5 x 46.3 cm. (27 ¾ x 18 ¼ in.)

One scroll inscribed and signed by the artist

One scroll inscribed by the artist

(2)

HK\$25,000-35,000

US\$3,300-4,500

李苦禪

梅花二幀

水墨／設色紙本
鏡框一幅／宣紙一幅

1. 題識：斜出梅枝。面·背。

2. 題識：白梅花。苦禪作。

1121

LI KUCHAN (1899-1983)

Studies of Lotuses

Seven scrolls, one mounted and framed and six unmounted, ink on paper

One scroll inscribed by the artist, with two seals

One scroll inscribed

1. 71.5 x 47.5 cm. (28 ⅞ x 18 ¾ in.)

2. 27.5 x 38 cm. (10 ⅞ x 15 in.)

3. 69.5 x 46 cm. (27 ¾ x 18 ½ in.)

4. 78 x 34.3 cm. (30 ¾ x 13 ½ in.)

5. 70 x 44.5 cm. (27 ½ x 17 ½ in.)

6. 66 x 52 cm. (26 x 20 ½ in.)

7. 29.5 x 31 cm. (11 ⅝ x 12 ¼ in.)

(7)

HK\$50,000-70,000

US\$6,500-9,000



1



3



4



2



5

1121



6



7

李苦禪 墨荷／荷花畫稿 設色紙本／水墨紙本
鏡框一幅、宣紙六幅 一九五七年作

3. 題識：景物對象典型。（正、仰）。忌自然主意，平排齊頭、足。
輪廓後前後、左右、長短大小。濃淡乾濕。
濃墨、淡墨、水墨焦墨、乾淡墨。
5. 題識：門外野風開白蓮。丁酉（1957年）作。
鈐印：苦禪、李英



1

1122



2

1122

LIKUCHAN (1899-1983)

Studies of Birds

Eleven scrolls, one mounted on cardboard and framed and ten unmounted, ink on paper

1. 55.7 x 42.7 cm. (21 7/8 x 16 3/4 in.)
2. 70 x 69.5 cm. (27 1/2 x 27 3/8 in.)
3. 69.5 x 50.8 cm. (27 3/8 x 20 in.)
4. 69 x 48.8 cm. (27 1/8 x 19 1/4 in.)
5. 66.5 x 35 cm. (26 1/8 x 13 3/4 in.)
6. 69.5 x 34.5 cm. (27 3/8 x 13 5/8 in.)
7. 47.5 x 70.2 cm. (18 3/4 x 27 5/8 in.)
8. 44.5 x 49.8 cm. (17 1/2 x 19 5/8 in.)
9. 30 x 61 cm. (11 3/4 x 24 in.)
10. 61 x 66.5 cm. (24 x 26 1/8 in.)
11. 60.5 x 66 cm. (23 7/8 x 26 in.)

Four scrolls inscribed by the artist (11)

HK\$65,000-85,000 US\$8,400-11,000

李苦禪 禽鳥畫稿 設色紙本／水墨紙本
紙板鏡框一幅、鏡片十幅

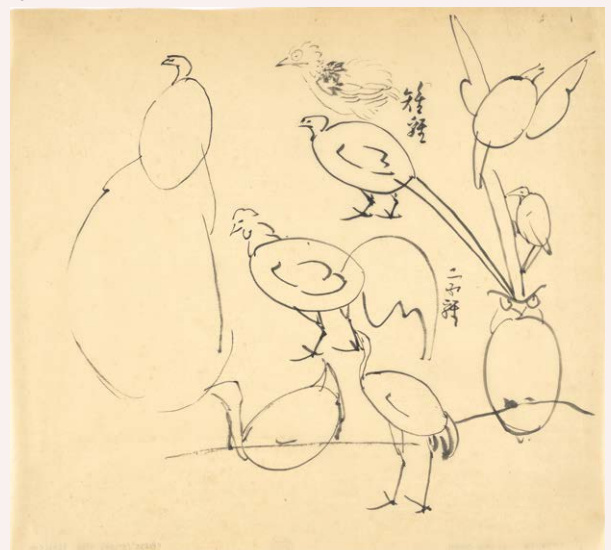


3



4

5. 題識：意在超出自然、提鍊主意。落筆之前。
8. 題識：竹雞。
10. 題識：客觀出發。
11. 題識：雉雞、家雞。



1123

LIKUCHAN (1899-1983)

Studies of Flowers

Four scrolls, one mounted and framed and three unmounted, ink on paper

2, 3. 69.5 x 34 cm. (27 3/8 x 13 3/8 in.)

1, 4. 44.5 x 50 cm. (17 1/2 x 19 5/8 in.)

One inscribed and signed, with one seal of the artist

One inscribed (4)

HK\$40,000-60,000

US\$5,200-7,800

李苦禪

水仙、秋海棠花/花卉畫稿

設色紙本/水墨紙本

鏡框一幅、宣紙三幅

3. 題識：水仙花、秋海棠花。
苦禪。

鈐印：李英

4. 題識：萱花。
黃色者為黃，
花可作菜蔬。



1



2



3



4

1123

1124

XU BEIHONG (1895-1953)

Standing Horse

Hanging scroll, ink and colour on paper
103 x 53.2 cm. (40 ½ x 21 in.)

Inscribed and signed, with one seal of the artist

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

NOTE:

Born in Wyoming, Major General Robert H. Soule (1900-1952) was a senior officer in the United States Army and a key player in the military history of China in the 1940s. A keen student of Chinese and Russian languages and an avid horseman, Soule began serving in Asia in 1918 and was stationed in Beiping for four years. He was appointed the Military Attaché to the Republic of China in Nanjing from 1947 to 1950. During his time in Nanjing, he became acquainted with many artists, including the art historian and educator Qin Xuanfu (1906-1998), who was a professor at Nanjing University at the time and studied with Xu Beihong in France in the 1930s. Acquired in China, this painting has remained in General Soule's family for over seven decades.

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

US\$200,000-390,000

徐悲鴻 立馬 設色紙本 立軸
一九四二年作

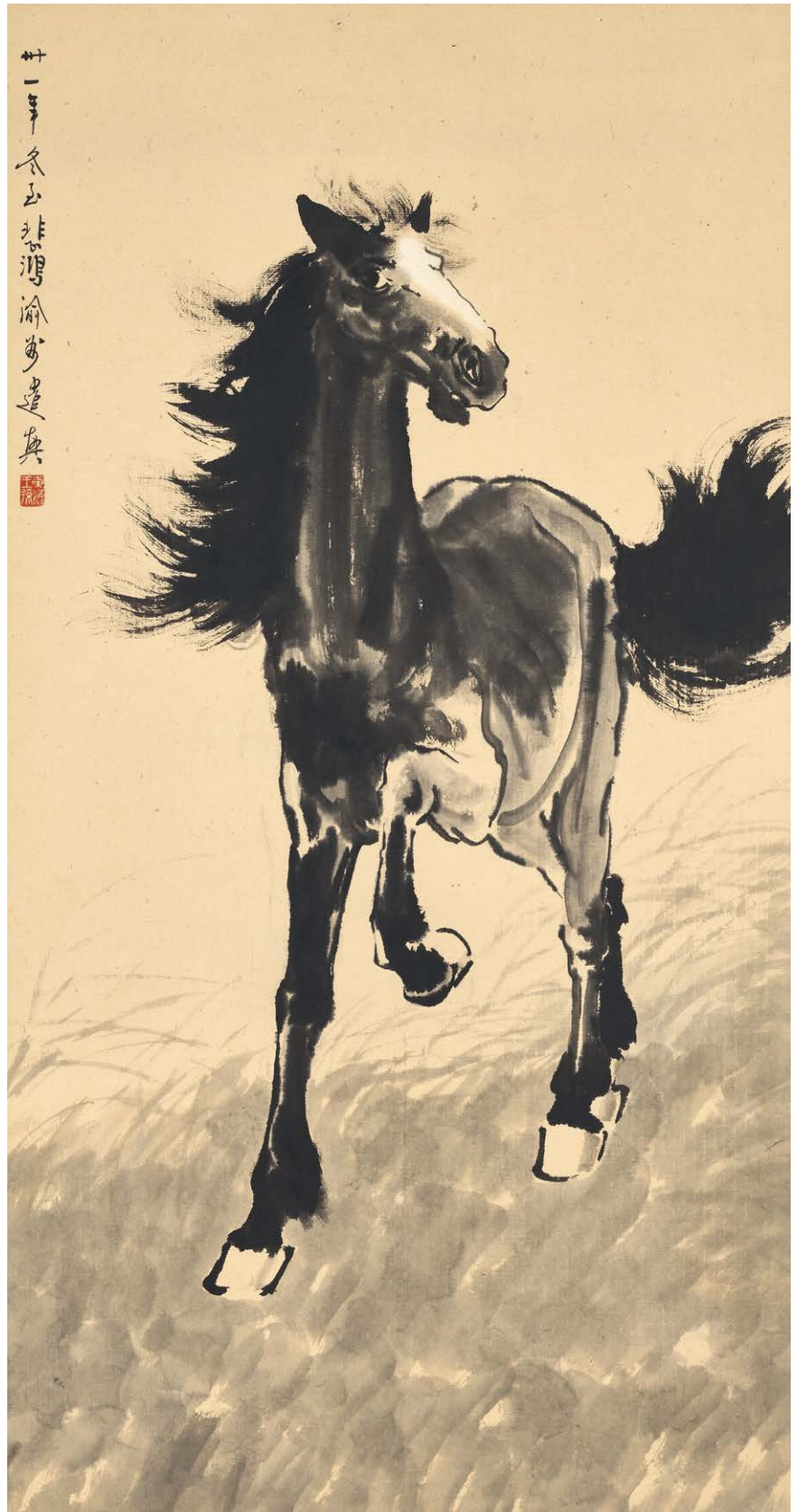
題識：卅一年（1942）冬至，
悲鴻渝州遣興。

鈐印：東海王孫

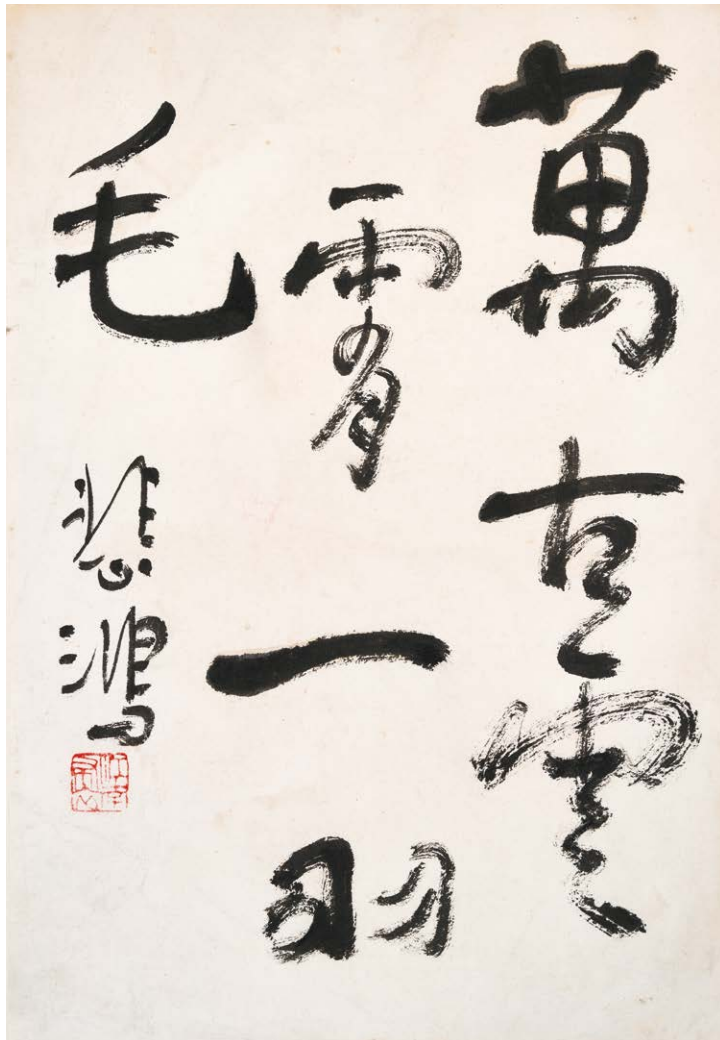
註：羅伯特·H·索爾（1900-1952），又譯蘇樂，出生於美國西部懷俄明州，美國陸軍二星少將，自1918年起多次駐亞洲。1920年代末駐北平，學習中文及俄文，1947年至1950年居南京寧海路54號，任美國駐華大使館武官。在南京時結識衆多藝術家，尤其與當時任南京大學藝術系教授的秦宣夫熟稔。索爾來自美國西部，酷愛馬術，得此畫作後珍而重之。索爾少將去世後，作品由家族悉心寶藏七十逾年，從未公開展出。



General Soule (second from left) meeting Chiang Kai-shek
索爾少將（左二）拜會蔣介石



1124



1125

1125

XU BEIHONG (1895-1953)

Calligraphy

Scroll, mounted and framed, ink on paper

27.5 x 18.8 cm. (10 7/8 x 7 3/8 in.)

Signed, with one seal of the artist

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. 82, 221.

HK\$50,000-100,000

US\$6,500-13,000

徐悲鴻 行書杜甫詩句 水墨紙本 鏡框

釋文：萬古雲霄一羽毛。

款識：悲鴻。

鈐印：江南布衣

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82，221頁。



1126

1126

XU BEIHONG (1895-1953)

Standing Horse

Scroll, mounted and framed, ink and colour on paper

26 x 14 cm. (10 1/4 x 5 1/2 in.)

Inscribed and signed, with one seal of the artist

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

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.212.

HK\$200,000-300,000

US\$26,000-39,000

徐悲鴻 立馬 設色紙本 鏡框 一九三九年作

題識：廿八年（1939），悲鴻。

鈐印：悲鴻

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212頁。



1127

1127

XU BEIHONG (1895-1953)

Two Magpies and Red Plum Blossoms

Scroll, mounted and framed, ink and colour on paper
41 x 30 cm. (16 1/8 x 11 3/4 in.)

Inscribed and signed, with one seal of the artist

Dated *jimao* year (1939)

HK\$250,000-350,000

US\$33,000-45,000

徐悲鴻

梅花雙喜

設色紙本

鏡框

一九三九年作

題識：悲鴻，己卯（1939）。

鈐印：徐



While Fu Baoshi did not date *Landscape after Shitao*, according to Pan Gongzhan's (1895–1975) 1942 inscription and judging from the stylistic features of his painting and calligraphy, it is an exceptionally fine work by the master from the 1940s. During this critical period in Fu Baoshi's career, he explored the different possibilities of Chinese painting, transforming from his earlier days of adhering to the traditional techniques and styles to actively seeking changes.

Before his relocation to Chongqing at the beginning of the Sino-Japanese War, where he changed his focus to artistic creation, Fu Baoshi used to concentrate on art historical studies and teaching, and seal carving. In all of these pursuits, he maintained a deep interest in and reverence for the renowned master Shitao of the late-Ming and early-Qing, to whom he has referred as a “grieving and upright artist” and whose life experience and poetic and artistic philosophy have greatly influenced him.

The couplet Fu Baoshi inscribes on *Landscape after Shitao* is a direct quotation from one of Shitao's poetic inscriptions on a painting from an album: “After the rain at sunset, the clouds are pulling the greenery; at the end of the day, one cultivates one's temperament by opening a book.” Unlike Shitao, Fu Baoshi's interpretation of this couplet is not limited to the small-size album leaf, as he devotes the top two-thirds of the nearly 4-foot composition to a myriad of mountain tops and tall trees, interspersed among them are misty atmosphere and fog as if a shower has just passed. The bottom third presents the main focus: a reclusive scholar holds a book inside the lakeside pavilion but looks out at the lake. The distraction is an approaching skiff, probably carrying a visiting friend. Except for the shape of the mountains and trees, where the outline is used to delineate the objects, Fu Baoshi does not outline most of the motifs and chooses to use textural strokes to model the forms, distances, and volumes instead—a major characteristic of his landscapes of the early 1940s.

The colophon writer, Pan Gongzhan, was a native of Wuxing of the Zhejiang province and was active in politics and literary circles. He has held positions on the martial committee and the communications department of the Republic of China government and has served as a chief commentator of the newspaper Central News Daily.

此幅傅抱石《擬石濤詩意山水》並無紀年，但根據畫上潘公展1942年題跋，並結合款識畫風及傅抱石創作生涯分期，當是四十年代初期不可多得的山水佳構。此時期傅抱石竭力探索，於早年傳統風格中脫胎換骨，正是風格求變、求新的關鍵時期。

傅抱石早年專注美術史研究與教學，兼及治印，抗戰後隨中央大學遷居重慶，始將重心轉移到藝術創作上。不論是史學研究還是國畫創作，他對明清初的大畫家石濤上人始終保持了極大興趣，除苦心編纂《石濤上人年譜》外，亦曾有一宏偉計劃，將石濤研究成果形象化，“把石濤的一生……寫成一部史畫，來紀念這傷心磊落的藝人。”雖計劃未能完全實現，但傅抱石深刻受到石濤的人生際遇、詩詞畫論及藝術創作的影響，可謂是畫家跨越時空、心靈相通的知己。

本幅即是顯著受石濤影響的傑作。畫家以工致篆書題詩一聯，查證乃出自石濤題畫詩一首，全詩如下：

十里湖山擁翠鈿，
去來漁艇蕩輕煙。
夕陽雨過雲拖綠，
盡日攤書養性情。

題詩原作乃冊頁中一開（圖），見於1930年中



1128

FU BAOSHI (1904-1965)*Landscape Inspired by Shitao's Poem*

Hanging scroll, ink and colour on paper

137.5 x 40 cm. (54 1/8 x 15 3/4 in.)

Inscribed and signed, with two seals of the artist

Further inscribed and signed by Pan Gongzhan (1894-1975), with one seal

Dated winter, *renwu* year (1942)**HK\$3,000,000-5,000,000****US\$390,000-650,000****傅抱石 擬石濤詩意山水 設色紙本 立軸**

題識：夕陽雨過雲拖綠，盡日攤書養性情。抱石寫。

鈐印：抱石長年、抱石齋

潘公展題跋：生怕倚闌干，閣下溪聲閣外山。

空有舊時山共水，依然。

暮雨朝雲去不還。

芝軒兄近得抱石畫索題，

因書吾家紫巖《南鄉子》半闕歸之。

壬午（1942年）冬日，潘公展。

鈐印：潘公展印

華書局印行之珂羅版畫冊《石濤和尚山水集》。傅氏自少年時就開始研究石濤，相信很大機會看過此畫冊。不同於石濤原作局限於冊頁盈尺之間，傅抱石將畫意放到近乎四尺長幅。畫面上三分之二全寫背景山巒，層層疊疊，綴以樹木溪流，郁郁蔥蔥，氤氳靄靄，正是夕陽雨過之意境。全幅重點放在畫面下三分之一，寫高士於湖畔亭閣中讀書，雖手拂書卷，但轉身望向湖心，原來有舟駛來，應是好友來訪，正應和“盡日攤書養性情”中“攤”字所傳達的愜意閒適。畫面充實優美，充滿趣味，頗似世外桃源之景。湖山、漁艇、夕陽、雨過、攤書，幾乎詩上的細節在畫上都有體現，真可謂詩畫相通。

除此以外，此作畫法亦相當特別，極富新意。圖中除山體輪廓、嶺上樹木略見筆之外，其餘部分幾乎沒有任何勾勒，純用烘染之法，以水墨配合赭石顏料染出明暗遠近和體積，整體的效果不似後期以散鋒創製的“抱石皴”的典型寫法，而這正是四十年代初期山水的一大特點，並在多幅名作中有所體現，如1941年之名作《雲台山圖》。圖中山體和樹幹大筆縱橫，人物、樹葉則細筆勾勒，可謂粗中有細，耐人揣摩尋味。

本作由潘公展1942年再題，交待乃“芝軒兄近得”。潘公展（1895-1975），浙江吳興人，曾任國民政府軍事委員會參事等職。1939年赴重慶，任國民黨中央宣傳部副部長兼《中央日報》主筆，活躍於政界及藝文界。而“芝軒”者，或為民國報業和商界人士唐芝軒，畢業於復旦大學，曾在報館工作，後進入上海香港工商銀行任職，在多種報紙和雜誌上發表各類文章，頗有家學，雅好收藏文玩字畫。本作後流入歐洲，至今日方重現公眾視野，對研究四十年代初傅抱石轉型成熟期的藝術發展應有相當裨益。





縱橫咫尺間 傅抱石《對弈圖》讀記

萬新華

《對弈圖》，六朝煙雨，魏晉風流。
傅抱石歷史人物畫佳作，足稱早年代表之作！

——題記

圍棋兩色，一黑一白；棋盤兩方，一縱一橫。大繁至簡，方寸之間寓有無窮變化。在古代中國，或文人墨客，或士族名流，多喜歡弈棋，或消遣娛樂，或緩解壓力，或體悟人生，也或鍛煉全域能力，增強謀略。

魏晉以來，玄學興起，文人學士崇尚清談，對弈之風熾盛，下圍棋也被譽為“手談”。南朝劉義慶《世說新語·巧藝》記載：“王中郎以圍棋是坐隱，支公以圍棋為手談。”王中郎，乃東晉名士王坦之，支公則是名僧支道林。王坦之認為兩人對坐弈棋，專心致志，別事不聞不問，猶如隱居，遂得“坐隱”之名；支道林視圍棋為清談，兩人對弈以手代口代筆，進行無言交流，“手談”之名遂不脛而走。唐代段成式《酉陽雜俎》記錄了一則高僧下棋的故事：“一行公本不解弈，會燕公宅，觀王積薪棋一局，遂與之敵。笑謂燕公曰：此但爭先耳，若念貧道四句乘除語，則人人為國手”，這便是中國文化史上為人津津樂道的“高僧觀棋”故實。清代李漁《閒情偶寄》有云：“弈棋不如觀棋，因觀者無得失心。”無論下棋，還是觀棋，都是有趣的事，觀棋不語更是君子之道。因此，在中國繪畫史上，對弈圖自古以來就是傳統的經典畫題。

1942年9月22日，傅抱石為即將舉辦的個展撰寫序言，扼要說明了自己的畫題來源：(一)擷取自然、(二)詩境入畫、(三)歷史故實、(四)臨摹古人，特別聲明，第三條路線是其人物畫創作的主要路線。他熟稔文學故實，仰慕古代高人逸士，諸如“淵明沽酒”“東山逸致”“羲之愛鵝”“蕭翼賺蘭亭”“赤壁舟遊”“西園雅集”等歷史故事，成為他抒發情感的工具。多年來，他始終如一地堅持高古博雅的创作方向，往往注入某種理想主義的情感，從而經營出嶄新的畫面。作為傳統文人津津樂道的對弈題材，自然成為傅抱石筆下樂於表現的主題。

1943年8月7日，傅抱石精心經營完成《對弈圖》：寒林中，三人圍攏棋坪，兩人捉對廝殺，青衣道人持孟拈子，身體向前微傾，全神貫注，仔細地推敲著；白衣文士則翹腳而坐，一手扶膝，略垂首，貌似神定氣閒，也認真地思量瞬息變化。傍觀者為高僧模樣，雙手合攏於寬袍袖內，凝息不語，靜觀其變，儼然一派清寂忘憂的世外桃源之境！

傅抱石早年追求東晉顧愷之古樸清遠的情趣，多用綿細圓勁的筆法，後汲取陳洪綬的造型和石濤的意態，相互交叉滲透，任其個性統率，又注重人物的心境表現，追求主、客體之間的情感共鳴，努力實踐“傳神”“寫意”之要旨，形成了老辣中兼瀟灑，飄逸中見深沉的藝術風貌。無論是談詩論道，還是蕉蔭對弈，無論是策杖行吟，還是臨泉聽瀑，他多化奔放的衝動表現為想像的馳騁，營造出一個曠達疏遠的精神世界。

《對弈圖》人物造型奇古超脫，面容清麗光潔，氣宇軒昂，尤其是眉眼之間刻畫精微，先以淡墨勾勒上下眼瞼，後勾出眼睛輪廓，注重瞳孔轉折變化，淡墨乾筆勾擦眼珠，淡墨渲染數次，在朦朧中以散鋒濃墨加重瞳孔部分，配合濃密的睫毛，虛實相生，含蓄深邃；長袍衣紋以破鋒飛白線條為之，果敢不施修飾，細勁凝練、圓潤飄逸，極具韻律節奏，後又大筆潑墨，淡色衝暈，色墨交融，渾化一片，既淋漓酣暢又灑脫飄逸。

眾所周知，以歷史人物故實與山水畫相結合是傅抱石的繪畫習慣。他注重氣氛的烘托，將高人逸士置於枯樹寒林間，清疏蕭瑟，更顯高古氣象，人物、景物層次分明，節奏韻律拿捏到位，空間寬闊，佈置合理，賦予畫面以全新的意境。這裡，林木排列組合極見秩序，枝幹粗細，伸展交疊姿態不一，呈交錯變化，而筆墨收放自如，突破中鋒、側鋒傳統樹法，下筆如風馳電掣，縱橫交錯，或拖長線，或掃飛白，隨勢而動，韻律豐富，濃淡、乾濕之間盡顯挺拔之姿。人物從造型、開臉以至衣飾

細節，亂中求整，精中有細，各得其神，線條爽利，設色淡雅，渲染微妙，皆細緻縝密，將高人逸士仙風道骨的神韻表達得惟妙惟肖。這種人物與山水互為映襯、精緻與粗放的對比趣味，引人入勝，堪稱精心。

對於線條的運用，傅抱石創造力非同凡響，引來老舍在《傅抱石先生的畫》中嘖嘖稱讚：“凡是有意改造中國繪畫的都應當第一，去把握到中國畫的筆力，有此筆力，中國畫才能永遠與眾不同，在全世界的繪事中保持住他特有的優越與崇高……畫人物的筆力就是每個中國畫家所應有的。有此筆力，才有了美的馬達，騰空潛水無往不利矣。可是，國內能有幾人有此筆力呢？這就是使我們在希望他從事改造創作之中而不能不佩服他的造詣之深了。”抑如《對弈圖》，傅抱石追求“線性”，融合破筆散鋒，兼用多種筆法，“力求奔放生動，使筆與墨溶合、墨與色溶合，而使畫面有一種雄渾的意味及飛揚之氣勢”，充滿著剛勁的力和寫意的美。

當然，傅抱石富有“史”的癖好，著重於對歷史的鑽研和精神的體悟，曾言：“為了有時代性，重心多在人物，當我決定採取某項題材時，首先應該參考的便是畫中主要人物的個性，以及佈景、服裝、道具等等。這些在今天中國還沒有專門的資料，我只有鑽著各種有關的書本，最費時間，就是這一階段。”創作時，他將自己與人物類似的情感融入其中，通過縝密的形象構思細膩地再現了人物的精神氣質。他又注重氣氛的烘托、意境的營造，對人物神態、衣著的處理表現過人，貼切地把握人物的細微特徵，亦如他在《陳老蓮〈水滸葉子〉序》中所言：“刻畫歷史人物，有它的方便處，也有它的困難處，畫家只有通過長期的廣泛而深入的研究體會，心儀其人，凝而成像，所謂得之於心，然後形之於筆，把每個人的精神氣質性格特徵表現出來。”由此，歷史之美通過他的畫筆，便藝術地一一呈現。

就精神意涵而言，《對弈圖》也是值得一說的。從人物形象來看，傅抱石深受傳統文化影響，似乎在演繹“儒、釋、道三教原來是一家”的經典母題。就在完成《對弈圖》的兩天後，他又精心繪製《洗手圖》，屏風人物也為“對弈圖”，圖像元素、組合方式與《對弈圖》頗為相似，然因只是背景，而筆墨相對粗獷，不及前者精工。1944年6月，傅抱石再作《對弈圖》，則命名曰“高僧觀棋”，人物造型、衣冠服飾，也都有所變化，其圖像淵源更接近於宋元以來的經典題材“高僧觀棋”。無論題材，還是風格，《對弈圖》《高僧觀棋》可以構成傅抱石創作畫題的演進脈絡。

隨著一次次展覽的舉辦，傅抱石畫名日隆，所作歷史人物畫博得了人們嘖嘖稱讚。1946年7月25日，傅抱石致函張院西，曾略及《高僧觀棋》，似乎能成為有益的注腳：

拙作辱荷購介，感拜不盡。諸收藏家均為先生友好，弟惟有竭力在作品求其精，而請酬求其廉，始足稱雅意於萬一也。……又《高僧觀棋》大幅，去歲為一學生借臨，不慎略有水漬，故特貶其酬（凡拙作所定數目，必要時乞先生不必拘之，再減無妨。既為先生友好，亦即弟之神交也）。

儘管如此，《對弈圖》尤得魏晉風度，又不失現代的浪漫氣息。1943年，傅抱石不停頓地畫著“東山絲竹”“東山攜妓”“羲之愛鵝”“山陰道上”“虎溪三笑”“五柳先生”“竹林七賢”“洗手圖”，與魏晉名流晤談，演繹出一幅幅精彩的畫面，訴說著深邃細膩的歷史感懷。因此，《對弈圖》不僅僅在於故實場景的簡單描繪，而是在思想上達到與古賢息息相通，塑造出一片高雅不俗的審美空間。他期願以此追溯心目中關於中國文化精神的古典傳統，那裡才是他的繪畫故國與精神家園。雖是時空畛域，他卻心手相應，氣息相契……

2021年4月15日

1129

FU BAOSHI (1904-1965)*Chess Playing*

Scroll, mounted and framed, ink and colour on paper

87.5 x 59.3 cm. (34 ½ x 23 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated Qixi Festival, *guiwei* year (1943)

Three collectors' seals

PROVENANCE:

Collection of Deng Cangwu.

Collection of Huang Weixiong.

Sotheby's Hong Kong, Fine Chinese Paintings, 6 April 2010, Lot 767.

HK\$40,000,000-50,000,000**US\$5,200,000-6,500,000**

傅抱石 對弈圖 設色紙本 鏡框 一九四三年作

題識：癸未（1943年）七夕日，傅抱石寫。

鈐印：傅、新諭、輓跡大化

鑑藏印：鄧蒼梧藏、鄧氏傳硯樓藏本、黃氏維熊珍藏

來源：鄧蒼梧收藏；

黃維熊收藏；

香港蘇富比，中國書畫拍賣，2010年4月6日，編號767。

Dominating the Confined Space — Fu Baoshi's *Chess Playing*

By Wan Xinhua

Chess Playing embodies the vicissitudes of the Six Dynasties, the romance of the Wei and Jin dynasties, and Fu Baoshi's unparalleled interpretation of historical figure painting. What an exemplary early masterpiece from his oeuvre!

Chinese chess (*weiqi* or go) had been a favourite pastime among the gentry and literati in ancient China, as a leisurely entertainment, relief from stress, a way to search for meanings in life, and a method to develop strategic thinking. Since the Wei and Jun dynasties, the rise of metaphysics led to the advocacy of discourse among the literati as well as the popularity of chess. A chess match was then elegantly referred to as “a conversation by hands.” Well-known and obscure allegorical anecdotes of chess matches between historical and religious figures can often be found in transmitted texts. Watching a chess match has even been argued as more preferable than playing the match itself, for the audience has nothing at stake. Both playing and watching a chess match bring joy, and being a silent viewer is especially important for a gentleman. As such, a chess match has been a classic theme in the history of Chinese painting.

On September 22, 1942, Fu Baoshi wrote a preface to his upcoming solo show, articulating the sources of his inspirations: appropriation from nature, the realm of poetic imagery, historical events and anecdotes, and emulation of ancient masters. Of these, historical events and anecdotes became his guidelines for figure painting. His familiarity with Chinese literature and history and his admiration for the ancient lofty recluses and scholars directed his artistic development towards a revival and reinterpretation of the archaic styles, where they sometimes became a vehicle for his idealistic emotions. It is no surprise that the game and the theme of chess—much played and discussed with enthusiasm among the traditional literati—would

have become a subject matter under Fu Baoshi's brush.

The two players and a monk viewer in the painting are completely engrossed by the chess match, seemingly oblivious to the outside world. The momentary calm, a sharp contrast to the competitiveness on the chessboard, is about to be interrupted by the next move of the grey-robed player. An adherent to the style of Gu Kaizhi (ca. 344–406) early in his painting career, Fu Baoshi demonstrates his aim of “conveying the spirit” and “sketching ideas” in this work by meticulously modelling the heads, features, bodies, postures, and robes of the three figures so that they can effectively convey their inner (intense) feelings.

Situating figures within a landscape is one of Fu Baoshi's favourite compositional approaches. He places the three figures among denuded trees to create a mood of sombre desolation, which is usually associated with an archaic style. To achieve different effects, he utilizes a broad range of brush strokes for each component: delicate, precise lines to delineate the faces, features, and clothing; dry, narrow lines to give texture to the hair; wet brush strokes for the ink washes on the robes; rapid movements of dry and wet brush strokes, of long and short, thick and thin lines, to render the tree roots, trunks and branches. Order can be found in this jumble of various brush strokes executed with different speed. Such diametrical opposite of controlled and untrammelled brushwork, all laid out harmoniously, is truly a testament to the virtuosity of Fu Baoshi's technical abilities.



Fu Baoshi, *Chess Playing*, dated 1944, private collection.
傅抱石，《對弈圖》，1944年作，私人收藏

In 1943, the same year that he completed *Chess Playing*, Fu Baoshi also created several other figure paintings, all harked back to the Wei and Jin dynasties, as if in communion with the literati of that time. Paying homage to the early sages and masters through his portrayal, he realized his pursuit of the essence of Chinese cultural tradition, his spiritual homeland, with the brush in his hand.



孫子兵法
孫子兵法
孫子兵法



1130

1130

FU BAOSHI (1904-1965)

Boating in Autumn

Scroll, mounted and framed, ink and colour on paper

38.6 x 53.1 cm. (15 ¼ x 20 7/8 in.)

Inscribed and signed, with three seals of the artist

Dated seventh month, *renyin* year (1962)

Dedicated to Yaohui

LITERATURE:

Works of the Baoxi Zhai Collection, Hebei Educational Publishing House, 2005, p.115.

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

US\$260,000-390,000

傅抱石 秋風吹下紅雨來 設色紙本 鏡框 一九六二年作

題識：耀輝同志惠正，壬寅（1962年）七月小憩上海，抱石并記。

鈐印：傅、抱石之印、往往醉後

出版：《古韻今情—寶熙齋藏品集》，河北教育出版社，2005年，第115頁。

An accomplished filmmaker, poet, historian and artist, Wan-go H. C. Weng (1918–2020) was one of the most respected collectors and connoisseurs of Chinese paintings of the twentieth century. He was the great-great-grandson of the scholar-official Weng Tonghe (1830–1904), whose distinguished collection of Chinese paintings and calligraphy formed the core of the family collection. After graduating from Purdue University in 1940, Weng had an illustrious career in Hollywood in film in addition to producing films on Chinese art and culture. Zhang Daqian likely first met Weng in the 1950s during one of his trips to New York, where he dedicated *Scholar under Pine Tree* to him. The second painting, dated 1973 and bearing the seal of Zhang's Pebble Beach studio, stands as a testament to the lasting friendship formed over a shared devotion to art between the two men.

本收藏上款人為著名電影工作者、詩人、歷史學家和藝術家翁萬戈先生（1918–2020），他被廣泛讚譽為20世紀最重要和最受尊敬的中國書畫藏家之一。他是晚清重臣翁同龢（1830–1904）之五世孫，繼承了先祖之重要中國書畫收藏。1940年自普渡大學畢業後，翁氏進入好萊塢從事電影製作，並拍攝、監製諸多關於中國藝術和文化的重要影片。推測他應該於五十年代與張大千首次會面，並受贈《松下高士》一作。第二幅荷花作品由張大千1973年創作，並鈐“環華齋”印章，印證了二人持續不斷的友誼。



1131

1131

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

Scroll, mounted and framed, ink and colour on silk

41.8 x 35.7 cm. (16 ½ x 14 in.)

Inscribed and signed, with two seals of the artist

Dated fifth month, *yiwèi* year (1955)

Dedicated to Wange (Wan-go H.C. Weng)

HK\$800,000–1,200,000**US\$110,000–160,000****張大千 松下高士 設色絹本 鏡框 一九五五年作**

題識：乙未（1955年）夏五，寫似萬戈仁兄方家正之，大千張爰同客紐約。

鈐印：張爰、大千

1132

ZHANG DAQIAN (1899-1983)*Lotus*

Scroll, mounted and framed, ink and colour on paper

136.5 x 68.5 cm. (53 ¾ x 27 in.)

Inscribed and signed, with four seals of the artist and one dated seal of the year *guichou* (1973)

Dated seventh day of the first month, sixty second year (of the Republic, 1973)

Dedicated to Wange (Wan-go H.C. Weng)

HK\$2,600,000-3,200,000*US\$340,000-410,000***張大千****荷花****設色紙本****鏡框****一九七三年作**

題識：六十二年（1973）人日寫似萬戈道兄法教。
大千弟張爰。

鈐印：張爰之印、大千居士、癸丑（1973年）、環華庵、得心應手

Zhang Daqian's fascination for painting lotus came from his early years as a devout Buddhist. The lotus in Buddhism, or Padma, is a symbol for cosmic renewal and primordial purity. The artist once said, "There are three qualities of beauty in a painting - grand, radiant, and melodious." This current lot is grand and luminous - Zhang's determined but flexible lines traverse the composition to express grandeur; the radiant white lotus emerging from the accompanying darker leaves at the artist's clever design. Zhang Daqian painted the current lot in 1973 when he first moved to California. He had chosen one of the most timeless motifs and composed it in splashed ink and expressive manner as a gift to a dear friend.

大千喜愛畫荷，與其早年對佛教與蓮荷的傾心有密切聯繫。在佛教中，蓮花被賦予了極樂淨土和再生的象徵。大千作畫有云：“畫有三美：曰亮；曰大；曰曲。”本幅荷花之“大”與“曲”，在於用尺幅巨大，運筆恢宏，又層疊婉轉，婀娜多姿，再現了荷花的法相莊嚴。而“亮”則體現在墨彩的揮灑自如，畫中白荷在深邃墨彩的環繞中“猶抱琵琶半遮面”，混沌之中更加烘托出白荷之清麗可人。大千畫荷幾乎持續整個藝術生涯，本幅作於1973年，正是剛剛遷居北美而廣泛遊歷展覽之時，取傳統的荷花題材，以潑寫而成，送贈在美華裔友人，頗顯精心之意。



1133

ZHANG DAQIAN (1899-1983)

Landscape of Jiangnan

Scroll, mounted and framed, ink and colour on paper

52.5 x 110.5 cm. (20 5/8 x 43 1/2 in.)

Inscribed and signed, with four seals of the artist and one dated seal of *xinyou* year (1981)

PROVENANCE:

Acquired directly from the artist, thence by descent.

NOTE:

The recipient of this painting, Ms Yin Boxian, was the eldest daughter of Mr Yin Ruli. When Mr Yin was studying at Waseda University in Tokyo, he became good friends with Zhang Qun. The Yin family and the Zhang family had deep ties and frequently visited each other. Ms Yin met Zhang Daqian through her father and Zhang Qun. As a gourmand, Zhang Daqian, who at the time was living in Beitou (a suburb near Taipei), enjoyed getting together with Zhang Qun and Zhang Xueliang over dinners. Since Ms Yin was born and raised in Shanghai, Zhang Daqian has selected the landscape of Jiangnan as the background.

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

US\$390,000-520,000

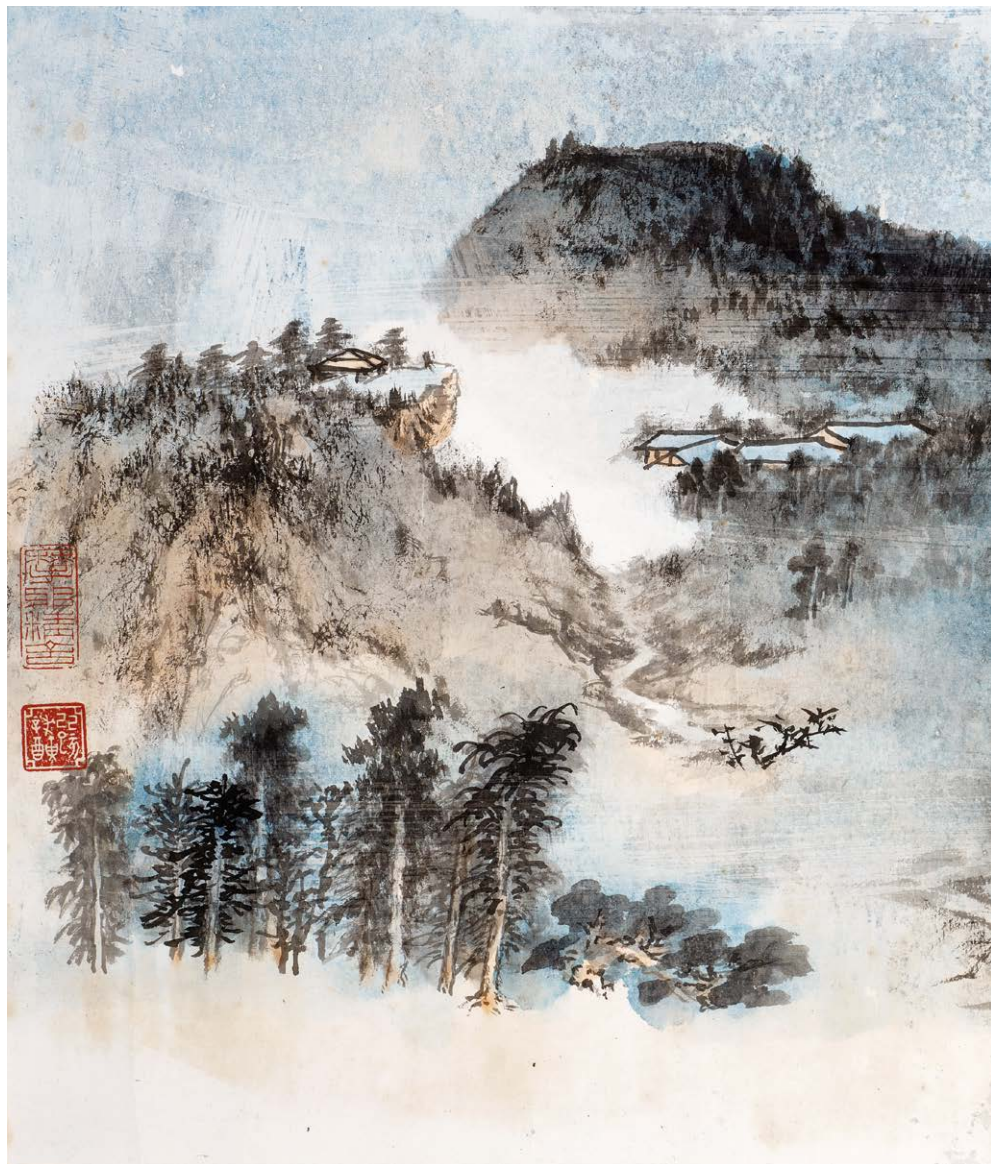
張大千 京江至江甯一角 設色紙本
鏡框 一九八一年作

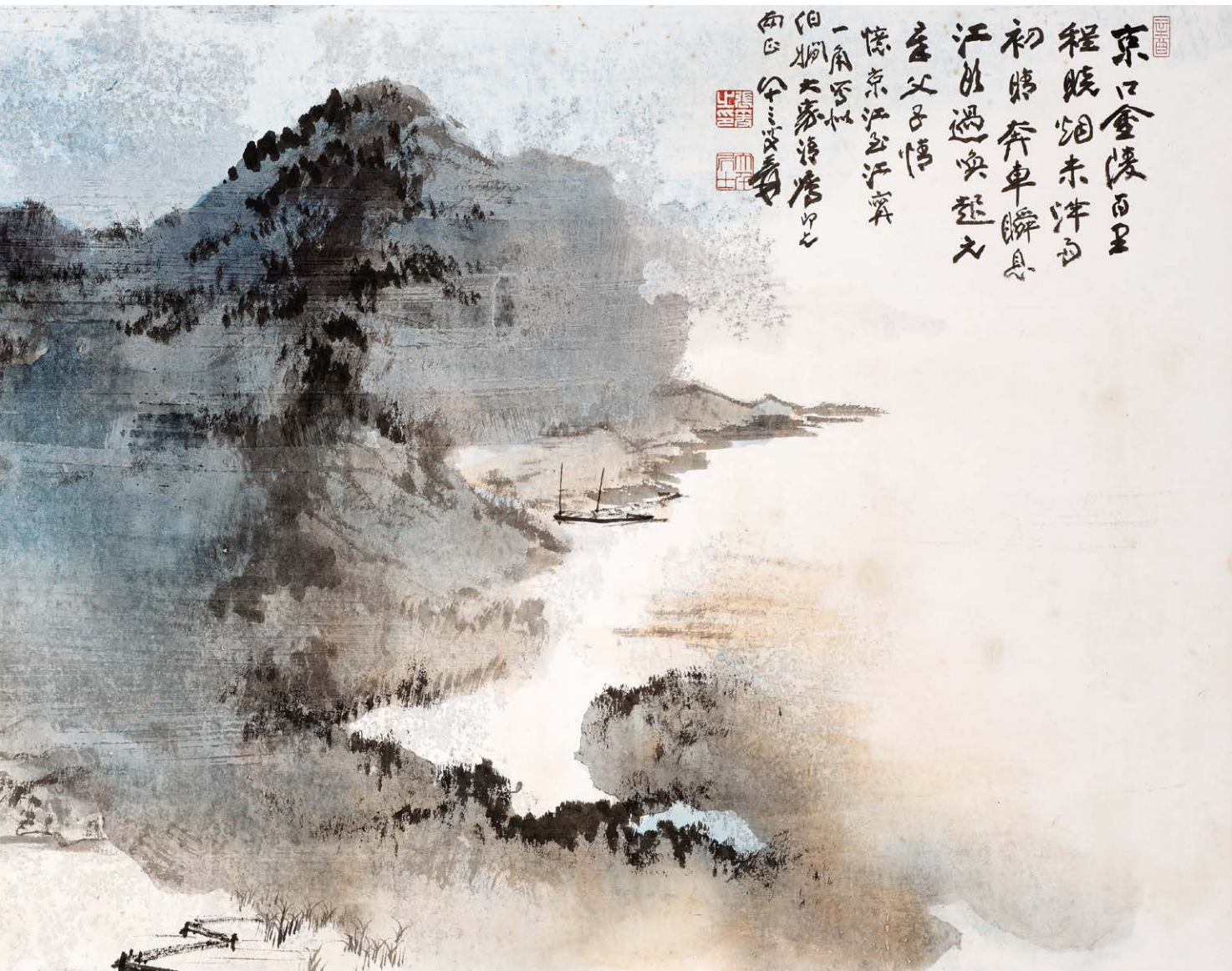
題識：京口金陵百里程，曉煙未泮雨初晴。
奔車瞬息江頭過，喚起元章父子情。
憶京江至江甯一角，寫似伯嫺大家清
囑，即乞兩正。
八十三叟爰。

鈐印：張爰之印、大千居士、摩耶精舍、
己亥己巳戊寅辛酉、辛酉（1981年）

來源：直接得自畫家本人，並由家族傳承。

註：上款人殷伯嫺女士為殷汝驪先生之長女。殷汝驪先生在日本早稻田大學求學時，與當時也在日本的張群成為好友。殷家與張家為世交，往來頻繁。殷女士經由她父親和張群而認識張大千。熱愛美食的張大千，當時住在臺北近郊北投，與張群、張學良等人時常聚餐。因為殷女士生長於上海，所以張大千選擇江南的風景作為背景。





京口金陵百里
程晚烟未泮
初晴奔車瞬息
江外過喚起元
在父子情
懷京江之寂寞
一角空似
伯桐大春清遠
丙午年三月



1134



1135

VARIOUS OWNERS

1134
GAO YIHONG (1908-1982) **AND ZHANG DAQIAN** (1899-1983)
Loquats and Small Bird

Scroll, mounted and framed, ink and colour on paper
 88 x 33.5 cm. (34 5/8 x 13 1/4 in.)

Inscribed and signed by Gao Yihong, with two seals

Dated summer, *xinmao* year (1951)

Further inscribed and signed by Zhang Daqian, with one seal

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 29 May
 2005, Lot 726.

HK\$80,000-100,000

US\$11,000-13,000

高逸鴻、張大千 枇杷小鳥 設色紙本 鏡框 一九五一年作

高逸鴻題識：辛卯（1951年）長夏，逸鴻寫枇杷。

鈐印：高逸鴻印、雁高軒

張大千又題：大千補小鳥。

鈐印：張爰私印

來源：香港佳士得，中國近現代畫，2005年5月29日，編號726。

註：高逸鴻，浙江臨安人。早年即已活躍於畫壇，曾與白蕉、唐雲、來楚生共創“天風書畫社”。渡臺後，為“七友畫會”等多個畫會成員，與張大千、黃君璧等畫家來往甚密。



1136

1135

ZHANG DAQIAN (1899-1983)

Peony

Scroll, mounted and framed, ink and colour on paper
95.3 x 53.5 cm. (37 ½ x 21 ¼ in.)

Inscribed and signed, with four seals of the artist and one dated seal of gengshen year (1980)

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

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings,
28 November 2017, Lot 1340.

HK\$600,000-800,000

US\$78,000-100,000

張大千 國色天香 設色紙本 鏡框 一九八〇年作

題識：國色朝酣酒，天香夜染衣。

六十九年（1980）夏仲，摩耶精舍寫，
八十二叟爰試新製仿宋羅紋紙，為大熱中一快事也。

鈐印：張爰之印信、大千居士、己亥己巳戊寅辛酉、摩耶精舍、
庚申（1980年）

來源：香港佳士得，中國近現代畫，2017年11月28日，編號1340。

1136

ZHANG DAQIAN (1899-1983)

Peonies

Scroll, mounted and framed, ink and colour on paper
45.5 x 82.5 cm. (17 ¾ x 32 ½ in.)

Inscribed and signed, with six seals of the artist

Dated third month, sixty-eighth year (of the Republic, 1979)

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

US\$160,000-230,000

張大千 國色天香 設色紙本 鏡框 一九七九年作

題識：晏起還噴中酒時，玉牌分得牡丹枝。

花下自調新樂府，寫烏絲。

付與紫衣傳別院，夜來翻入管絃吹。

賺得老夫重醉也，有情癡。

眉公《攤破浣溪沙》，八十一叟爰，

六十八年（1979）三月摩耶精舍有友來歌此詞者，

因染毫寫之。

鈐印：張爰之印、大千居士、摩耶精舍、大千豪髮、春長好、
己亥己巳戊寅辛酉

1137

ZHANG DAQIAN (1899-1983)

Waterfall / Secluded Valley under the Clouds

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

Each scroll measures 48.5 x 27.2 cm. (19 1/8 x 10 3/4 in.)

Waterfall signed, with one seal of the artist and one dated seal of *yisi* year (1965)

Secluded Valley under the Clouds inscribed and signed, with two seals of the artist

Dated twelfth month, *yisi* year (1965)

PROVENANCE:

Christie's Hong Kong, Fine 19th and 20th Century Chinese Paintings, 30 October 1994, Lot 191.

EXHIBITED:

Hong Kong, City Hall, *Chang Dai-chien: Exhibition of Chinese Paintings*, 14-26 April, 1971.

LITERATURE:

Chang Dai-chien: Exhibition of Chinese Paintings, Hong Kong, 1971, pl. 9, 10 and back cover.

The Paintings and Calligraphy of Chang Dai-Chien vol. 7, National Museum of History, Taipei, 1990, pl. 36, 67.

Waterfall: The World of Zhang Daqian, Publication (Holdings) Limited, Hong Kong, April

1983, p. 145.

(2)

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

US\$460,000-580,000

張大千 飛泉／幽谷寒雲 水墨金箋 紙板鏡框兩幅 一九六五年作

《飛泉》款識：爰翁。

鈐印：大千唯印大年、乙巳（1965年）

《幽谷寒雲》題識：乙巳（1965年）嘉平月，爰翁。

鈐印：張爰、大千

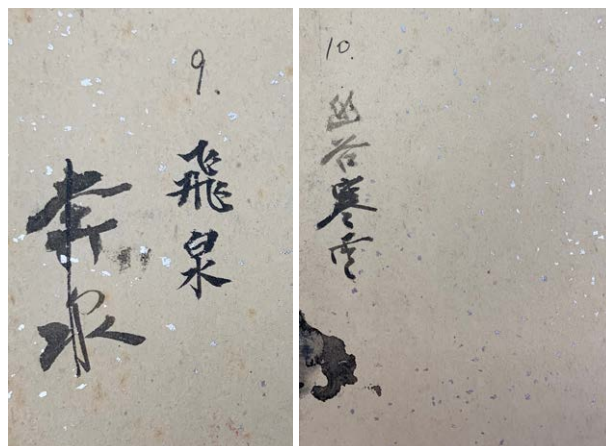
來源：香港佳士得，中國十九二十世紀繪畫，1994年10月30日，編號191。

展覽：香港大會堂，《張大千書畫展》，1971年4月14至26日。

出版：《張大千書畫展》，香港，1971年，圖版9，10及封底。

《張大千書畫集·第七集》，國立歷史博物館，臺北，1990年，圖版36，67。

《飛泉》：《大千世界》，博益出版集團有限公司，香港，1983年4月，第145頁。



Zhang Daqian entitled at the back of each painting.
兩幅卡紙背後均有書法題識：奔泉/飛泉，幽谷寒雲。



1137



1138

HUANG BINHONG (1864-1955)

Dwelling in Deep Mountains

Hanging scroll, ink and colour on paper

114 x 39.6 cm. (44 $\frac{7}{8}$ x 15 $\frac{5}{8}$ in.)

Inscribed and signed, with two seals of the artist

Dated *yiyou* year (1945)

HK\$500,000-700,000

US\$65,000-90,000

黃賓虹 層巒幽居 設色紙本 立軸 一九四五年作

題識：董思翁論元四家多學北苑，各各不相似。
他人爲之，皆與臨本同，若之，何能傳世也？
乙酉（1945年），賓虹。

鈐印：黃賓虹、虹盧



1139

1139

HUANG JUNBI (1898-1991)

Roaring River after Rain

Scroll, mounted and framed, ink and colour on paper

64.2 x 125.5 cm. (25 ¼ x 49 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated autumn, *jiwei* year (1979)

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 29 November 2011, Lot 2176.

Collection of Tathata Gallery.

HK\$300,000-400,000

US\$39,000-52,000

黃君璧 雨後山溪 設色紙本 鏡框 一九七九年作

題識：雨後溪聲吼似雷。己未（1979年）秋日，八二叟黃君璧。

鈐印：黃君璧印、君翁、浩蕩閒心存萬里

來源：香港佳士得，中國近現代畫，2011年11月29日，編號2176；真如居收藏。



1140

1140

HUANG JUNBI (1898-1991)

Cascading Falls along a Cliff

Scroll, mounted and framed, ink and colour on paper
56.2 x 91 cm. (22 1/8 x 35 7/8 in.)

Inscribed and signed, with two seals of the artist

One collector's seal

Dated summer, *gengshen* year (1980)

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Paintings, 1 May 2000, Lot 225.

Christie's Hong Kong, Fine Chinese Modern Paintings, 29 November
2011, Lot 1915.

Collection of Tathata Gallery.

HK\$300,000-400,000

US\$39,000-52,000

黃君璧 蒼崖飛瀑 設色紙本 鏡框 一九八〇年作

題識：蒼崖積空翠，怡我曠古心。

飛泉落深谷，冷冷弦玉琴。

庚申（1980年）夏，八三叟黃君璧。

鈐印：黃君璧、君翁

鑑藏印：雲心珍藏

來源：香港蘇富比，近現代中國書畫拍賣，2000年5月1日，編號225；

香港佳士得，中國近現代畫，2011年11月29日，編號1915；

真如居收藏。



1141

1141

HUANG JUNBI (1898-1991)

Stream from the Mountain

Hanging scroll, ink and colour on paper
118.5 x 55 cm. (46 ¾ x 21 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated spring, *jiawu* year (1954)

Dedicated to Muhan

NOTE:

The recipient of the painting Muhan should be Zhang Muhan, a close friend of Zhang Daqian. Because of this friendship, the two Zhangs travelled to Europe together and the artist gifted exquisite paintings to his dear friend as a token of friendship.

HK\$200,000-300,000

US\$26,000-39,000

黃君璧 溪林小築 設色紙本 立軸
一九五四年作

題識：煙雲出沒有無間，半在空虛半在山。
我亦閒中消日月，幽林深處聽潺湲。
目寒吾兄法家正，
甲午（1954年）春，黃君璧。

鈐印：南海黃氏、君璧、白雲堂

註：上款人“目寒吾兄”應為張大千義弟張目寒。張目寒（1900-1980），號雪龕，安徽霍丘人，曾參加過北伐軍，後追隨辛亥革命元老于右任，是他的重要幕僚，先後擔任中國國民黨中央執行委員、檢察院議事科長等職。1949年後隨于右任去臺，任檢察院秘書長。他與張大千交情匪淺，曾陪同大千前往歐洲旅行，獲贈作品既豐且精。



1142

1142

YUAN SONGNIAN (1895-1966)

Boating at Leisure

Scroll, mounted and framed, ink and colour on paper
104.5 x 41.4 cm. (41 ¼ x 16 ¼ in.)

Inscribed and signed, with one seal of the artist

Dated autumn, *renwu* year (1942)

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

袁松年 溪山漁樂 設色紙本 鏡框
一九四二年作

題識：江上新晴嵐影秀，松風吹送鷺鷥舟。
壬午（1942年）仲秋作於歙浦，
袁松年。

鈐印：松年書畫



1143

1143
LIN FENGMIAN (1900-1991)
Ladies

A pair of scrolls, mounted and framed, ink and colour on paper
Each scroll measures 32.3 x 22 cm. (12 ¾ x 8 ⅝ in.)
Each scroll signed, with one seal of the artist

PROVENANCE:
Collection of Dino Terese Markowitz, daughter of the artist.
Christie's Hong Kong, Fine Modern and Contemporary Chinese
Paintings, 29 May 2006, Lot 763.

HK\$400,000-600,000

US\$52,000-78,000

林風眠 仕女二幀 設色紙本 鏡框兩幅

款識：1. 林一。
2. 林風眠。

每幅鈐印：林風眠印

來源：林風眠女兒林蒂娜舊藏；
香港佳士得，近現代中國書畫，2006年5月29日，編號763。



1144

1144

LIN FENGMIAN (1900-1991)

Market

Scroll, mounted and framed, ink and colour on paper

36 x 39.5 cm. (14 1/8 x 15 1/2 in.)

Signed, with one seal of the artist

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 29 May 2006, Lot 761.

HK\$200,000-300,000

US\$26,000-39,000

林風眠

市集

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印

來源：香港佳士得，近現代中國書畫，2006年5月29日，編號761。

1145

LIKERAN (1907-1989)

Six Cows

Scroll, mounted and framed, ink on paper

67 x 136 cm. (26 3/8 x 53 1/2 in.)

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

Dated autumn, *wuchen* year (1988)

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

US\$160,000-230,000

李可染 六牛圖 水墨紙本 鏡框
一九八八年作

題識：六牛圖。

牛也，力大無窮，俯首孺子，
而不逞強，終生勞瘁事而不居功，
純良溫馴，時亦強犖，穩步向前，
足不踏空，皮毛骨角，無不有用，
形容無華，氣宇軒宏。
吾崇其性，愛其形，
故屢屢不倦寫之。
一九八八年歲次戊辰秋月，
可染畫於北戴河。

鈐印：李、可染、語不驚人、李下不整冠、
師牛堂



六牛圖



牛也力大至窮

俯首孺子

而不可逞強

於生勞作事

而亦居功

他良溫馴

時亦強健

步向前足不

踏空皮毛骨

角無不有用

形容字





1146

1146
LI KERAN (1907-1989)
Two Boys and Buffalo

Scroll, mounted and framed, ink and colour on paper
99 x 50.5 cm. (39 x 19 7/8 in.)
Inscribed and signed, with two seals of the artist
Dated summer, *wuzi* year (1948)

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

李可染 牧童嬉戲圖 設色紙本 鏡框 一九四八年作

題識：戊子（1948年）夏，可染於有君堂。

鈐印：染、有君堂



1147

1147
LIU JIYOU (1918-1983)
Tiger

Scroll, mounted and framed, ink and colour on paper
137.5 x 69.5 cm. (54 1/8 x 27 3/8 in.)
Signed, with one seal of the artist
Titleslip inscribed and signed by the artist

HK\$60,000-80,000 **US\$7,800-10,000**

劉繼卣 虎 設色紙本 鏡框

款識：繼卣作。

鈐印：劉繼卣

畫家題簽條：虎。劉繼卣作。



1148

1148

LI KERAN (1907-1989)

Jiangnan Landscape

Hanging scroll, ink and colour on paper

69.5 x 46.3 cm. (27 3/4 x 18 1/4 in.)

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

HK\$600,000-800,000

US\$78,000-100,000

李可染

細雨濛濛憶江南

設色紙本

立軸

題識：細雨濛濛憶江南。
可染畫於渤海之濱。

鈐印：可染、寄情、廢畫三千





Commemorating the fifteenth anniversary of the founding of the People's Republic of China, Li Keran painted *Army Crossing the Yangtze River* as his interpretation of Mao Zedong's poetic lines from "People's Liberation Army's (PLA) Occupation of Nanjing." Li built up the tense mood as the People's Liberation Army brave the storm and cross the river, with the negative space cutting through the composition diagonally. The foreground shows the ships in full sail, almost as if captured in documentary photographs. In the background, one can get a glimpse of Nanjing city in the mist, and the northern gate (Fig. 1)—where the PLA entered the city—is partially visible. The ink-washed evening sky contrasts sharply with the light-brown ships and orange-red flags. This painting exemplifies Li Keran's superior ability to use ink wash to create the atmosphere. By using ink of various intensities, Li sculpted space, light and shadow with full vivacity. Such grand and touching compositions have earned his war-themed works as some of the most representative Chinese paintings of the 20th century.



Fig. 1 Yijiang Gate, Nanjing 圖1 南京挹江門

Although Mao Zedong composed this poem immediately upon his victory in Nanjing, he did not publish it until 1963. It was a year later that Li Keran painted the current work. Unlike his other historical and revolutionary motifs, such as *Jinggang Mountain* and *All the Mountains Blanketed in Red*, paintings depicting this decisive river battle are extremely rare. As we compare with a work bearing the same title offered at Christie's in 2019 (Fig. 2), the artist boldly removed the mountainscape in the distant background of the current painting, so that the battleships and the view of Nanjing city are diagonally opposing each other. By compressing the composition with a reduced length, Li directs the viewers to focus entirely on the battle scene and reinforced the tightened tension and atmosphere he built. While Li Keran painted the example from our 2019 auction in the Spring of 1964, we believe that the current work might be completed later in the same year, as seen in his growing maturity and confidence in handling the subject matter.

《百萬雄師過大江》是李可染於建國十五周年之際，以毛澤東所作《七律·人民解放軍佔領南京》詩意創作的革命歷史題材畫作。畫面取解放軍渡江的場面入畫，重在表現風雨飄搖、激蕩磅礴的戰役氣氛。整幅取對角線構圖，近景細描帆船，自右下角進入畫面，棕色的風帆迎風鼓滿。江浪翻雪，煙雲一段橫截於中間，更多帆影隱沒在蒼茫風雨之中，遠處則是虎踞龍蟠的南京城若隱若現，北面門戶挹江門半露在視線中，解放軍渡江後正是從此門入城（圖1）。畫家以水墨渲染天空，漫天玄雲天色晦，南京城籠罩其中，與近景中赭色船隻、紅色旗幟之奪目鮮明形成強烈對比。李可染善用水墨渲染氣氛，整幅畫面在空間、氣氛和光影上均達到了細緻入微、攝人心魄的境界，成為以中國傳統水墨表現現代戰爭題材的經典之作。



Fig.2. Li Keran, *Army Crossing River*, Christie's Fine Chinese Modern Paintings, May 2019, Lot 1375
圖2 李可染，《百萬雄師過大江》，佳士得中國近現代畫拍賣，2019年春，編號1375

《七律·人民解放軍佔領南京》原是毛澤東於戰役結束後即席創作，但直到1963年才正式出版，李可染此幅正創作於該詩發表翌年。不同於《井岡山》及《萬山紅遍》等同類題材，本主題作品所見極少，另幅作品由香港佳士得2019年拍出（圖2），相較之下，本場此幅取偏方形構圖，將渡江船隊與南京城置於對角線兩端，直接對立，更略去傳統遠山背景，令觀者視線完全集中於渡江這一場景，氣氛渲染似更勝一籌。2019年拍賣一幅創作於1964年春，本幅或許寫於稍後，畫家之思量應更為成熟。

1149

LIKERAN (1907-1989)

A Million Strong Across the Yangtze

Scroll, mounted and framed, ink and colour on paper

62.8 x 55.2 cm. (24 ³/₄ x 21 ³/₄ in.)

Inscribed and signed, with two seals of the artist

Dated 1964

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 31 May 2011, Lot 2879.

HK\$25,000,000-30,000,000

US\$3,300,000-3,900,000

李可染 百萬雄師過大江 設色紙本 鏡框 一九六四年作

題識：鍾山風雨起蒼黃，百萬雄師過大江。
虎踞龍盤今勝昔，天翻地覆慨而慷。
宜將剩勇追窮寇，不可沽名學霸王。
天若有情天亦老，人間正道是滄桑。
一九六四年寫毛主席《人民解放軍佔領南京》詩意，可染於北京。

鈐印：可染、寄情

來源：香港佳士得，中國近現代畫，2011年5月31日，編號2879。



The collection formerly belonged to a European collector who enjoyed Chinese art. During the 1980s and the 1990s, the collector was in Hong Kong and frequented galleries and auctions searching for modern Chinese paintings, with a particular interest in Wu Guanzhong and Huang Yongyu. These paintings are in the market for the very first time, having been in the same collection for more than three decades.

舊藏者雖為歐籍人士，然喜好中國藝術，上世紀八、九十年代在港營商期間多流連於畫廊、拍賣，與當地藝文界頗有往來，搜藏中國現代名家，尤鍾情吳冠中、黃永玉。本輯是其收藏之部分，主人品味清晰可見，度藏數十年，今日方首次釋出。

In 1973, Wu Guanzhong, Huang Yongyu, Yuan Yunpu and a few artists received a commission from the Beijing Hotel to collaborate on the monumental painting *The Landscape of the Yangtze River*. Because of the subject, Wu Guanzhong had the opportunity to go on a sketching trip at the renowned Three Gorges and nearby areas. Although the project did not materialize, Wu made use of the materials from that trip (Fig. 1) to create several large-scale oil paintings of the Three Gorges in the 1970s, two of these are currently in the collection of the National Museum of China (1977) and the Great Hall of the People (1979).

Wu increasingly preferred to paint in Chinese ink and paper in the 1980s. In the mid-1980s, Wu painted the Three Gorges subject twice in ink and colour. Apart from the current lot, the other painting was exhibited in his solo exhibition in the US in 1989 (Fig. 2). The two pieces are similar in size but different in composition and brushwork. Comparing his oil painting sketch from the 1950s and his pencil sketches from the 1970s, we can see the likeliness of his compositions. Painted in ink on paper, the artist intentionally constructed a narrow view of the Yangtze River, with towering cliffs opposing from two sides. Wu's broad, dense ink brushes outlined the contour, while diluted ink washes replace traditional brushstrokes to depict the mountains. Dots of red, blue and yellow pigments scattered on the painting to accentuate the various shades of ink, bringing vitality to the composition.

1973年，吳冠中與黃永玉、袁運甫等幾位畫家奉調為北京飯店創作壁畫《長江萬里圖》，因此有機會到三峽等地寫生，這項工程以未成而告終，但在七十年代後期，吳冠中利用這次的寫生素材（圖一）創作數幅巨型油畫《長江三峽》，分別收藏於中國國家博物館（圖二）（1977年）與北京人民大會堂（1979年）。

進入八十年代，吳冠中將創作重心由油畫轉移至中國畫創作，畫材的不同，令他可以放低對造型的要求，轉而追求其它；令他可以下筆暢快，在速度中更盡興地抓取風景中的韻律。八十年代中期，吳冠中兩次以《長江三峽》為題進行水墨創作，除本幅外，另本展出於1989年畫家在美國的個展（圖三），兩幅尺寸相若，惟構圖用筆略有差異。將兩件水墨本《長江三峽》與五十年代油畫寫生與七十年代創作相比，構圖的一脈相承清晰可見，然而在水墨版中，畫家有意識地將長江寬幅儘量縮窄，四尺長的畫面留給兩邊江崖頂天立地，幾筆濃墨長刷刷出輪廓，頓生氣勢；淡墨染成山體，巧妙地以西畫的灰色調代替傳統皴法，觀者只見形式，不見筆墨，頓時進入新的審美世界。紅、藍、黃色點散佈於畫中，調濟著畫面的各種黑，而生靈動。尤其是本場中這幅，江水水域被壓縮到極致，線條對比更為強烈，所謂形式的張力得到最大程度的呈現。推想此本許創作稍晚於美國展出本。水墨較之油畫，藝術家的自由與追求，變得無比的清晰與強烈。水墨本《長江三峽》與同期畫家代表作《長城》異曲同工，堪稱八十年代中期吳冠中於水墨中追求形式美的一類典型佳作。

本作1988年由舊藏者購自香港，帶回歐洲，逾三十年未曾在亞洲展示。故全集出版圖文資料皆採自新加坡展覽目錄，尺寸與實物的微小誤差，許為星洲展覽度量時造成。

1150**WU GUANZHONG (1919-2010)***The Three Gorges of the Yangtze River*

Scroll, mounted and framed, ink and colour on paper

135.5 x 67.5 cm. (53 3/8 x 26 5/8 in.)

Two seals of the artist

PROVENANCE:

Hong Kong Auctioneers & Estate Agency Limited, Sale of Modern Chinese Paintings, 14 May 1988, Lot.72.

EXHIBITED:Singapore, National Museum Art Gallery, *Paintings by Wu Guanzhong*, 10-21 February, 1988.**LITERATURE:***Paintings by Wu Guanzhong*, National Museum, Singapore, 1988, no pagination.*The Complete Works of Wu Guanzhong Vol. VI*, Hunan Fine Arts Publishing House, Changsha, August 2007, p.141.**HK\$6,000,000-8,000,000****US\$780,000-1,000,000****吳冠中 長江三峽 設色紙本 鏡框 一九八七年作**

鈐印：八十年代、冠中寫生

來源：香港拍賣行及地產代理有限公司，中國近代畫，1988年5月14日，編號72。

展覽：新加坡國家博物館，《吳冠中畫展》，1988年2月10日-21日。

出版：《吳冠中畫展》，新加坡國家博物館，1988年，無頁碼。

《吳冠中全集》第六集，湖南美術出版社，2007年8月，第141頁。

Fig.1. Wu Guanzhong, *The Three Gorges*, oil work, 1973

圖1 吳冠中1973年油畫《長江三峽》

Fig.2. Wu Guanzhong and Chu Teh-chun in front of Wu Guanzhong's oil painting *The Three Gorges* in National Museum of China

圖2 吳冠中與朱德群合影於中國國家博物館其巨型油畫《長江三峽》

Fig.3. Wu Guanzhong, *The Three Gorges*, ink work, 1989

圖3 吳冠中1989年在美國展出彩墨創作《長江三峽》



1151

WU GUANZHONG (1919-2010)*Spring and Autumn*

Scroll, mounted and framed, ink and colour on paper

47.5 x 48.7 cm. (18 ¾ x 19 ⅛ in.)

Inscribed and signed, with one seal of the artist

Dated 1985

PROVENANCE:

Hong Kong Auctioneers & Estate Agency Limited, Sale of Modern Chinese Paintings, 14 May 1988, Lot. 133.

LITERATURE:*Paintings by Wu Guanzhong*, Rong Bao Zhai, Beijing, June 1987, p.43.**HK\$2,000,000–4,000,000****US\$260,000–520,000**

Among the representative ink paintings by Wu Guanzhong we can almost always find corresponding sketches from his earlier days. His sketches are reductions to the essential minimal manifested in dots and lines that he observed from nature.

“Spring and Autumn” is a recurrent subject for the artist in the 1980s. The first of such examples was his sketch of Jiuzhaigou in Sichuan in 1985 (Fig. 1). In this sketch, he focused on a small bridge and its surrounding, an idyllic portrait adorned with herds grazing in the distance. When he visualized the Jiuzhaigou Lake, Wu abandoned the grand landscape with technicolour and was drawn to the large body of shallow water, manifested in darker and lighter shades of grey. The details under his brush are the thin vegetation stems moving elegantly and the yaks and the leaves abstracted to become coloured dots. The painting is full of energy and movement.

Wu Guanzhong said, “I painted Spring and Autumn in Jiuzhaigou based on one of my sketches. The painting does not indicate Spring or Autumn – because as season changes, we are oblivious of years passing by.” The quote reverberates his nostalgia for the passing of time; and his wish to transform emotions into this beautiful and abstract composition.

This painting was featured in Rong Bao Zhai published *Paintings by Wu Guanzhong*. In this authoritative catalogue, Wu wrote the preface and asked Lin Fengnian to inscribe the book cover. At the time of publication, the painting only had one seal and had no signature. The signature on the current painting was added later by the artist when it was sold or gifted.

Fig.1. Wu Guanzhong, Sketch of Jiuzhaigou
圖1 吳冠中九寨溝速寫

吳冠中 春秋 設色紙本 鏡框 一九八五年作

題識：吳冠中。1985。

鈐印：冠中寫生

來源：香港拍賣行及地產代理有限公司，中國近代畫，1988年5月14日，編號133。

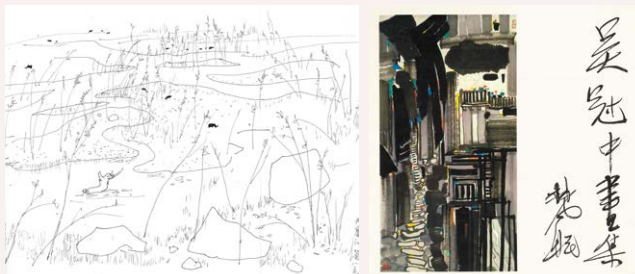
出版：《吳冠中畫集》，榮寶齋，北京，1987年6月，第43頁。

吳冠中的成熟作品往往可以在他的速寫中找到相應母體。他的速寫，已刪繁就簡從自然中提取畫家看到的點與線，而具象的內容則退而其次，這正是他日後創作總是可以直接借鑑其速寫的原因。

《春秋》是吳冠中八十年代中期屢屢創作的題材之一，最早的源頭可追溯至他1985年在四川九寨溝的一幅速寫（圖一）。速寫描繪的許是四姑娘山雙橋溝帶的景緻：近景中湖水淹沒的樹叢，沙棘枯木立而不倒，牦牛散佈在遠處草灘悠閒吃草。畫家於再創作時，已完全摒棄九寨溝之實景，他鍾情的是那大片的淺水形成的灰色背景，深淺不一的灰令畫面有了空間；植物婀娜的線條跳躍穿插在全幅，牦牛與葉片則化身為最精神的色點，整幅作品靈動而不沙散，充滿韻味。

畫家如此記錄他的這幅速寫：“作於九寨溝，依經稿曾作大幅墨彩《春秋》，畫境不辨春與秋，春來秋往不記年。”畫家對光陰周而復始的感慨，化為如此美麗而抽象的畫面。吳冠中內心的詩情也是他畫面抒情的重要來源。

本幅出版於1987年榮寶齋發行的《吳冠中畫集》，此書由畫家自作序言、林風眠題書名。《春秋》在書中僅有鈐印，尚未署款。在售出或贈人時，方將作品簽名，是吳冠中的習慣，所以出版物與實物的不一亦是常見。





1151



1152



1153

1152

WU GUANZHONG (1919-2010)

Water Village

Scroll, mounted and framed, ink and colour on paper

47 x 70.3 cm. (18 ½ x 27 ¾ in.)

Inscribed, with two seals of the artist

Dated 1985

PROVENANCE:

Hong Kong Auctioneers & Estate Agency Limited, Sale of Modern Chinese Paintings, 14 May 1988, Lot. 216.

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

US\$200,000-390,000

吳冠中 小橋流水人家 設色紙本 鏡框 一九八五年作

題識：1985。

鈐印：冠中寫生、茶

來源：香港拍賣行及地產代理有限公司，中國近代畫，1988年5月14日，編號216。

1153

HUANG YONGYU (B. 1924)

Hérons

Horizontal scroll, ink and colour on paper

66.9 x 130.8 cm. (26 ¾ x 51 ½ in.)

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

Dated summer, *gengshen* year (1980)

HK\$300,000-400,000

US\$39,000-52,000

黃永玉 只在蘆花淺水邊 設色紙本 橫批 一九八〇年作

題識：只在蘆花淺水邊。

庚申（1980年）夏日，黃永玉作。

鈐印：黃永玉

1154

QI BAISHI (1863-1957)

Taro Leaves

Hanging scroll, ink and colour on paper

114.2 x 18.6 cm. (45 x 7 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *bingyin* year (1926)

Dedicated to Youli

PROVENANCE:

Sotheby's Hong Kong, Fine Modern Chinese Paintings, 19 May 1988, Lot 89.

HK\$300,000-500,000

US\$39,000-65,000

齊白石 芋葉 設色紙本 立軸 一九二六年作

題識：白石山翁夜鑿人靜時畫。

由里先生雅正，丙寅（1926年）秋九日後白石。

鈐印：木人、老白

來源：香港蘇富比，中國近現代畫，1988年5月19日，編號89。



1154



1155

1155
HUANG YONGYU (B. 1924)
Jiang Ziya

Hanging scroll, ink and colour on paper
 133 x 66.7 cm. (52 3/8 x 26 1/4 in.)
 Inscribed and signed, with two seals of the artist
 Dated summer, *guihai* year (1983)

HK\$500,000-700,000 **US\$65,000-90,000**

黃永玉 姜太公 設色紙本 立軸 一九八三年作

題識：姜太公在此，百無禁忌。
 癸亥年（1983）仲夏日戲筆，湘西黃永玉時年五十有九，
 於香港。

鈐印：天難老、黃永玉



1156

1156
HE HUAISHUO (B. 1941)
Fisherman in Early Spring

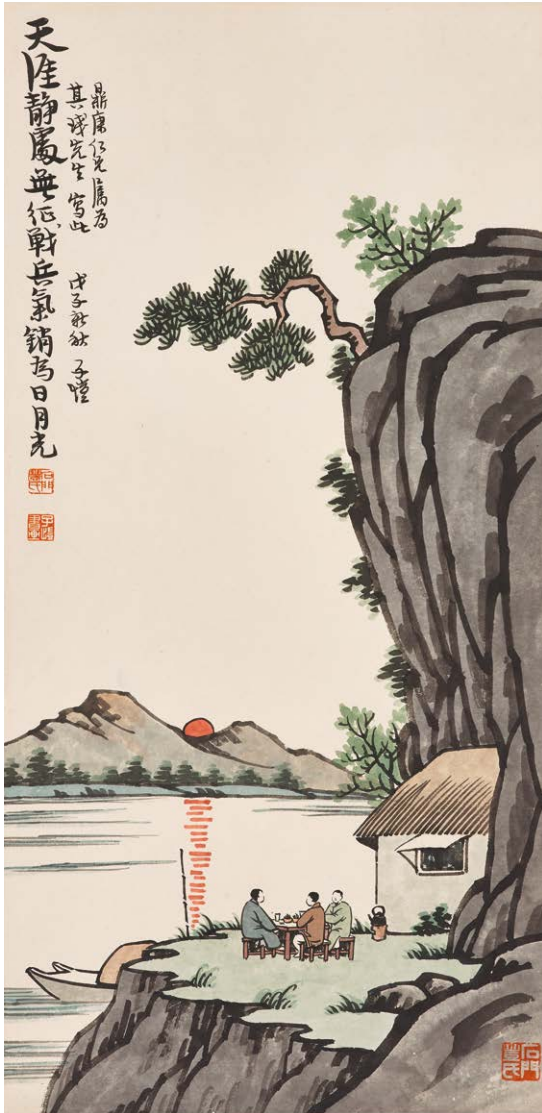
Hanging scroll, ink and colour on paper
 96 x 53.3 cm. (37 3/4 x 21 in.)
 Entitled, inscribed and signed, with three seals of the artist
 Dated spring, *wuwu* year, the sixty-seven year (of the Republic, 1978)

HK\$60,000-80,000 **US\$7,800-10,000**

何懷碩 春寒 設色紙本 立軸 一九七八年作

題識：春寒。
 六十七年戊午（1978）春夜，何懷碩造境并記。

鈐印：何、懷碩、未之聞齋



1157

VARIOUS OWNERS

1157

FENG ZIKAI (1898-1975)

Gathering

Hanging scroll, ink and colour on paper

67.5 x 33.1 cm. (26 3/8 x 13 in.)

Inscribed and signed, with three seals of the artist

Dated autumn, *wuzi* year (1948)

Dedicated to Qizhan

HK\$120,000-180,000

US\$16,000-23,000

豐子愷 和樂融融 設色紙本 立軸 一九四八年作

題識：天涯靜處無征戰，兵氣銷為日月光。

鼎康仁兄屬為其瓊先生寫此。

戊子（1948年）新秋，子愷。

鈐印：石門豐氏、子愷書畫、石門豐氏



1158

1158

LIN FENGMIAN (1900-1991)

Opera Figure

Scroll, mounted and framed, ink and colour on paper

32 x 21.5 cm. (12 3/8 x 8 1/2 in.)

Signed, with one seal of the artist

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 29 May 2012, Lot 3125.

HK\$200,000-300,000

US\$26,000-39,000

林風眠 戲曲人物 設色紙本 鏡框

款識：林風眠。

鈐印：林風暝印

來源：香港佳士得，中國近現代畫，2012年5月29日，編號3125。

1159

LIN FENGMIAN (1900-1991)

Seated Lady with Flowers

Scroll, mounted and framed, ink and colour on paper

67.5 x 65.5 cm. (26 ⁵/₈ x 25 ³/₄ 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：林風眠印



1159

“When you paint with a finger, it is easy to extract; but hard to complicate;
it is easy to be expressive, but hard to be meticulous.
If you are careless, you lose control and then the canvas becomes messy and nonsensical.”

- Pan Tianshou

“指頭畫，易概括，不易複雜，宜寫意，不易細整，稍不留意，
易蹈狂塗亂抹、怪誕無理之病，每為循規蹈矩、寸步不亂者所側目。”

— 潘天壽《聽天閣畫談隨筆》

Pan Tianshou, a towering figure in the 20th-century Chinese art circle, was known for his majestic, tenacious and upright compositions. Fellow painter Wu Fuzhi once commented that Pan's was an opportunistic artist as he would often create visual as an opportunity to overcome and conquer them. Painted in 1956, *Hen on Rock* is the most iconic of his compositions. A giant rectangular rock stands tall and occupies most of the painting like a treacherous cliff; a hen sits on top of the rock; young bamboo and orchids grow at the bottom. These three elements are placed together rhythmically with the contrast of grey tones and the various thickness of lines that show the flexibility of the artist's hand. By reinvigorating the tradition of finger painting, Pan's lines are "as strong as steel and bone", he once said, "I can lift weights and fight a beast with my fingers."

The recipient of the painting was Kliment Voroshilov (1881-1969), a prominent Soviet military officer and politician during the Stalin era. He was one of the original five Marshals of the Soviet Union, the highest military rank of the Soviet Union, and served as Chairman of the Presidium of the Supreme Soviet, the nominal Soviet head of state, from 1953 to 1960. In April 1957, at the invitation of Mao Zedong, Voroshilov visited China and toured around major cities such as Beijing, Shanghai, Hangzhou, and Guangzhou. During the visit, he held exchanges with local businesses, schools, and various cultural sites. As a head of state, Voroshilov received the grandest welcome, with Mao's greeting at the airport and millions of Beijing residents cheering on the street as he arrived. The visit was widely documented in the press (Fig). *Hen on Rock* is likely a gift presentation from China to Voroshilov and offers us a glimpse of the importance and popularity of Pan Tianshou at the time.



Fig. 1. Jiefang Daily reporting on Voroshilov's visit to China, 16 April 1957.

圖1 《解放日報》1957年4月16日頭版對伏氏訪華之行作了整版報導。

二十世紀中國書畫家中，潘天壽之為人，以及其作品之雄奇、倔強、堂正，向為時人所稱譽。

潘天壽繪畫之構圖，以“險絕”著稱。吳奔之（1900-1977）分析他的作品，認為其特有的“造險”與“破險”手法，創造出雄渾、壯闊與驚奇之美感。這幅創作於1956年之《磐石墨雞圖》，為潘氏典型構圖風格。作品中一巨型長方磐石，以極富骨力之線條勾勒，險峻而生動地聳立於中央，幾乎佔滿整個畫面。如此侷促的佈局，彷彿自陷險境般。而左上方盤踞的墨雞，以及右下方勁挺生動的幼竹和蘭草，卻令畫面保持了一種靜態的平衡。巨石上用飽含水分的濃墨描繪出實輕而似重的墨雞，與赭色淡抹表現出厚重而輕靈的巨石，形成強烈的虛實對比，彼此呼應。如此大膽巧妙的佈局，配合畫家鏗鏘有力、明快響亮的節奏，格外令人醒目醒神，展現置諸險地而求生之妙。

潘天壽的作品向來富有鋼筋鐵骨的結構之美，這在他的指墨畫作品中更為顯著。向來被視為“末技”的指墨畫，在他的指間發展成氣勢磅礴的巨製。他用手指不同部位所產

生的線條變化，與傳統筆墨相比，更為簡樸古拙，別有逸趣。潘天壽晚年創作之巨幀，絕大多為指墨畫，他曾題詩自喻：“老夫指力能扛鼎，不遣毛龍張一軍。”句子裡透露出畫家的倔強自信與雄渾氣魄。

本幅作品上款人“伏羅希洛夫”（Kliment Voroshilov, 1881-1969）為五十年代蘇聯最高領導人。1957年4月間，伏羅希洛夫應毛澤東之邀，以蘇聯最高蘇維埃主席的身分訪華，先後訪問了北京、上海、杭州以及廣州等城市，參觀當地企業、學校與名勝古蹟，觀賞各地藝文活動。伏氏此行受到了最高禮遇的接待，毛澤東親赴機場迎接，百萬北京市民夾道歡迎，當時《人民日報》、《解放日報》更是連日進行大篇幅報導。（圖1）此幅《磐石墨雞圖》即應在當時作為國禮贈予伏氏，由此可知，潘天壽之作品在當時廣受各界人士之重視。



伏羅希洛夫主席同志



江南風物近白如

丙申木樨年

蘇東表大

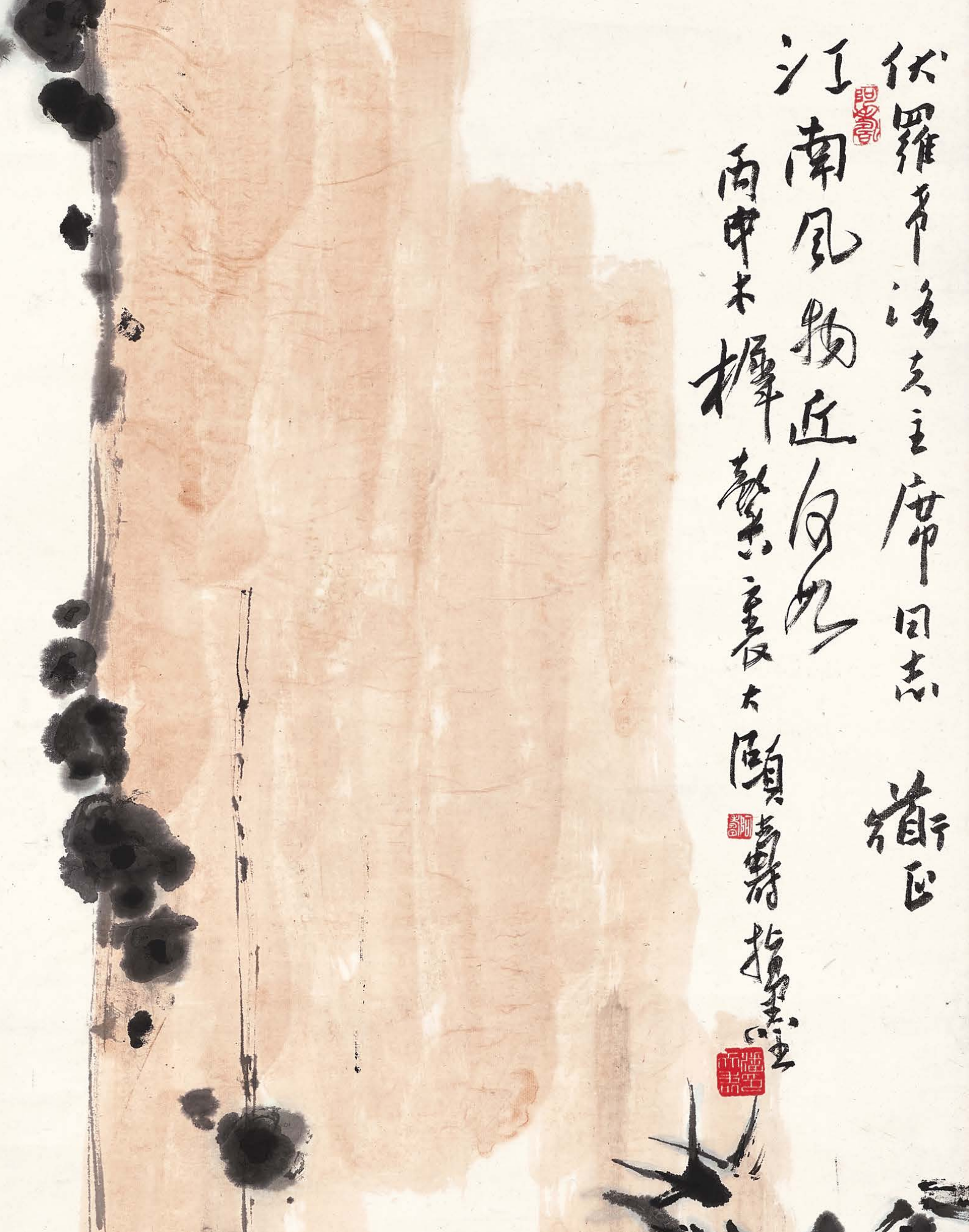
頤



壽 怡



首正



1160

PAN TIANSHOU (1897-1971)

Hen on Rock

Hanging scroll, ink and colour on paper

148.5 x 41 cm. (58 ½ x 16 ¼ in.)

Inscribed and signed, with three seals of the artist

Dated *bingshen* year (1956)

Dedicated to Kliment Yefremovich Voroshilov (1881-1969)

One collector's seal

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Modern Paintings, 6 April 2010, Lot 799.

LITERATURE:

Cultural Relics World, vol. 2, 2017, China Cultural Relics News, 2017, p.119.

HK\$18,000,000-28,000,000 **US\$2,400,000-3,600,000**

潘天壽 磐石墨雞圖 設色紙本 立軸 一九五六年作

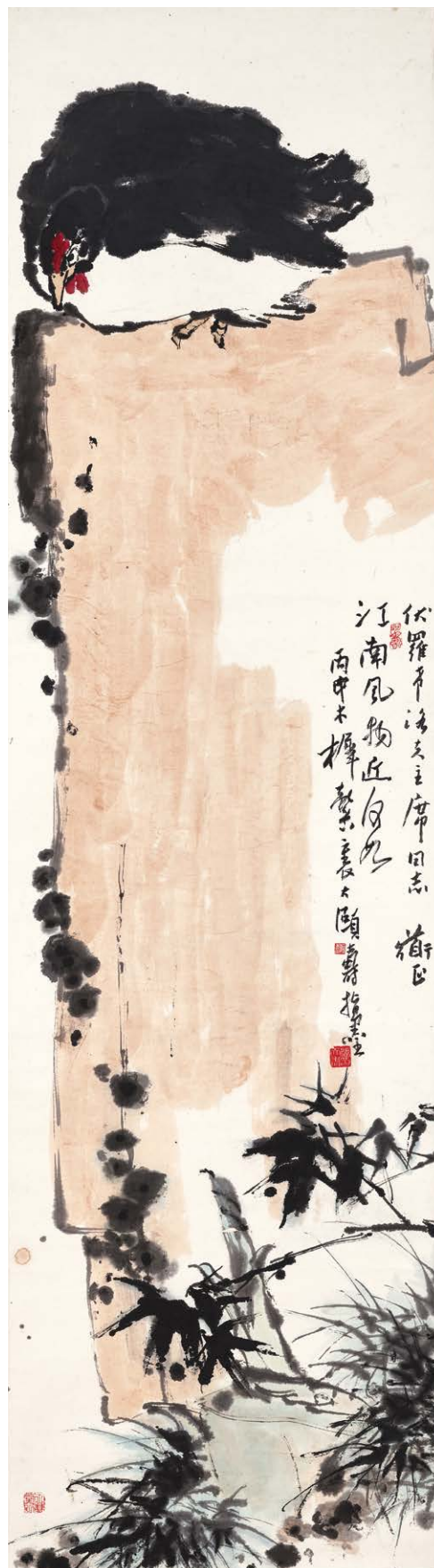
題識：江南風物近何如。丙申（1956年）木樨馨裏，大頤壽指墨。
伏羅希洛夫主席同志道正。

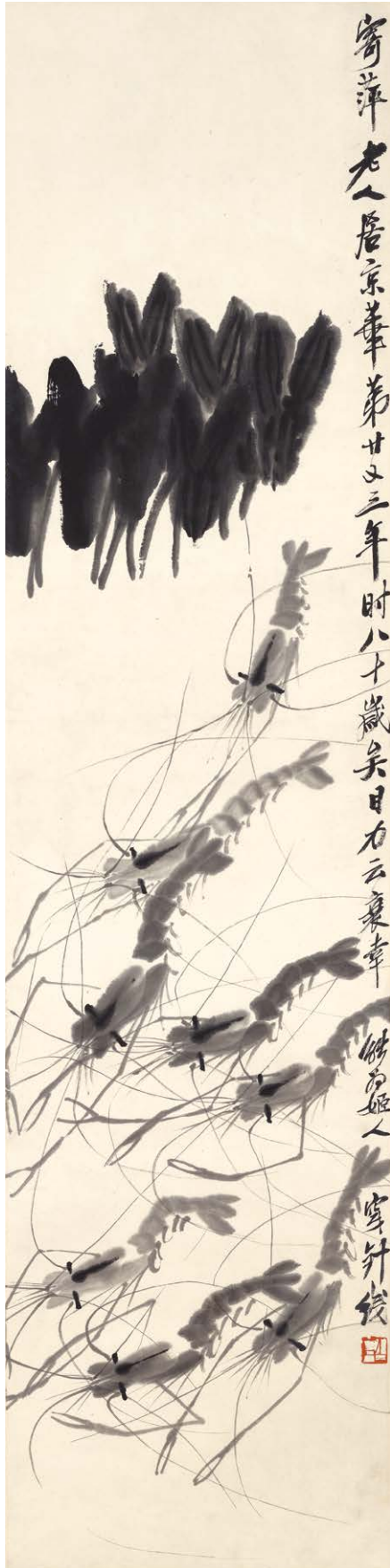
鈐印：阿壽、阿壽、潘天壽印

鑑藏印：永慶堂記

來源：香港蘇富比，中國近現代畫，2010年4月6日，編號799。

出版：《文物天地》2017年第2期，中國文物報社，2017年，第119頁。





1161

QI BAISHI (1863-1957)

Shrimps by Arrowhead Leaves

Hanging scroll, ink on paper

136 x 33.5 cm. (53 ½ x 13 ¼ in.)

Inscribed and signed, with one seal of the artist

HK\$700,000-900,000

US\$91,000-120,000

齊白石

茨菇游蝦

水墨紙本

立軸

題識：寄萍老人居京華第廿又三年，時八十歲矣，目力云衰，幸能為姬人穿針線。

鈐印：白石

1162

QI BAISHI (1863-1957)*Sailboat*

Hanging scroll, ink and colour on paper

118 x 26 cm. (46 ½ x 10 ¼ in.)

Signed, with two seals of the artist

PROVENANCE:

Formerly in the collection of the artist Tang Yun (1910-1993).

LITERATURE:*The Collected Works of Qi Baishi, Vol.4*, Hunan Fine Arts Publishing House, 1996, p. 139, pl.124.**HK\$3,500,000-4,500,000****US\$460,000-580,000**

齊白石 揚帆圖 設色紙本 立軸

款識：白石。

鈐印：齊璜、白石翁

來源：唐雲舊藏。

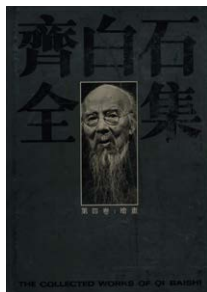
出版：《齊白石全集》第四卷，湖南美術出版社，1996年，第139頁，圖版124。

Qi Baishi's breakthrough in his stylistic landscape painting was not accepted by his contemporaries. Not content with the situation, Qi moved to Beijing in 1919 at the age of 57 and dedicated himself to painting figures, flowers and birds. He once said, "Since I received many criticisms for my landscape paintings, I decided to stop working on this genre." As a result of this halt, Qi's landscape works are rare and even more so for those he dedicated to dear friends.

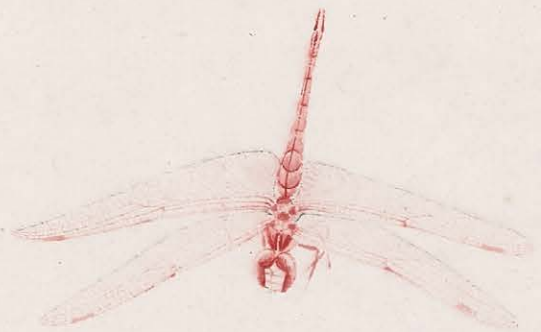
Sailboat was painted in the 1930s and was formerly in the collection of artist Tang Yun. In this narrow and concise composition, Qi painted a few strong tree branches in the foreground and a boat hoisting full sail in the middle ground. The bright red sun, slowly rising from the horizon, forms a strong contrast with the monochrome ink washes in the rest of the painting. The crude brushwork reveals Qi's authentic attitude to life and his yearning for simplicity and contentment.

齊白石畫山水不落窠臼，時人卻未加稱許，批評甚烈。因此他自五十七歲，即1919年移居北京後，少畫山水予外人，專注畫人物花鳥，他曾自言：“吾畫山水，時流誹之，故余幾絕筆。”故其花鳥人物畫較為常見，而山水作品稀少，僅贈予知音好友，因此更為珍罕。

此幅《揚帆圖》為唐雲舊藏，大約創作於三十年代。作品以狹長立幅入景，構圖簡練。近景寫枝丫數條，用筆簡練快速，卻蒼勁有力；中景寫帆船橫渡，船帆佔據大幅畫面。遠處紅日朦朧初升，映照江面，與畫面其餘純水墨部分形成對比，整幅作品不求精雕細琢，但求平淡意境，透露出畫家至“簡”至“樸”，至“拙”至“厚”的藝術特色。



1162



1163

QI BAISHI (1863-1957)

Insects and Bodhi Leaves

Scroll, mounted and framed, ink and colour on paper

107 x 34.2 cm. (42 ⅞ x 13 ½ in.)

Inscribed, with three seals of the artist

NOTE:

The insect paintings of Qi Baishi were inspired by his rural experience as a youth and his superb skill in sketching. Qi was born to a family of farmers in Xiangtan County, Hunan Province. His early life in the rural countryside enabled him to observe the postures of various insects. After moving to Beijing, he continued to keep grasshoppers, bees, butterflies and other insects as pets at home. These insects became the source of Qi Baishi's sketches. Through observation and consideration of their subtle details, he grasped the most vivid gestures of the insects.

According to Hu Peiheng, Qi Baishi created the genre of "Insect and Bodhi Leaves" painting after the age of sixty. During his travels in Guangxi and Guangdong, he saw the delicate withered bodhi tree leaves. He collected and admired them frequently, thus creating the painting method of bodhi tree leaves. The methodology involves first outlining the visible veins with a fine brush, he would then add the small netted veins, and finally, he would apply light colours to stain the leaves.

HK\$5,000,000-7,000,000

US\$650,000-900,000

齊白石

貝葉草蟲

設色紙本

鏡框

題識：八十八歲老人製於燕京城西太平橋外。

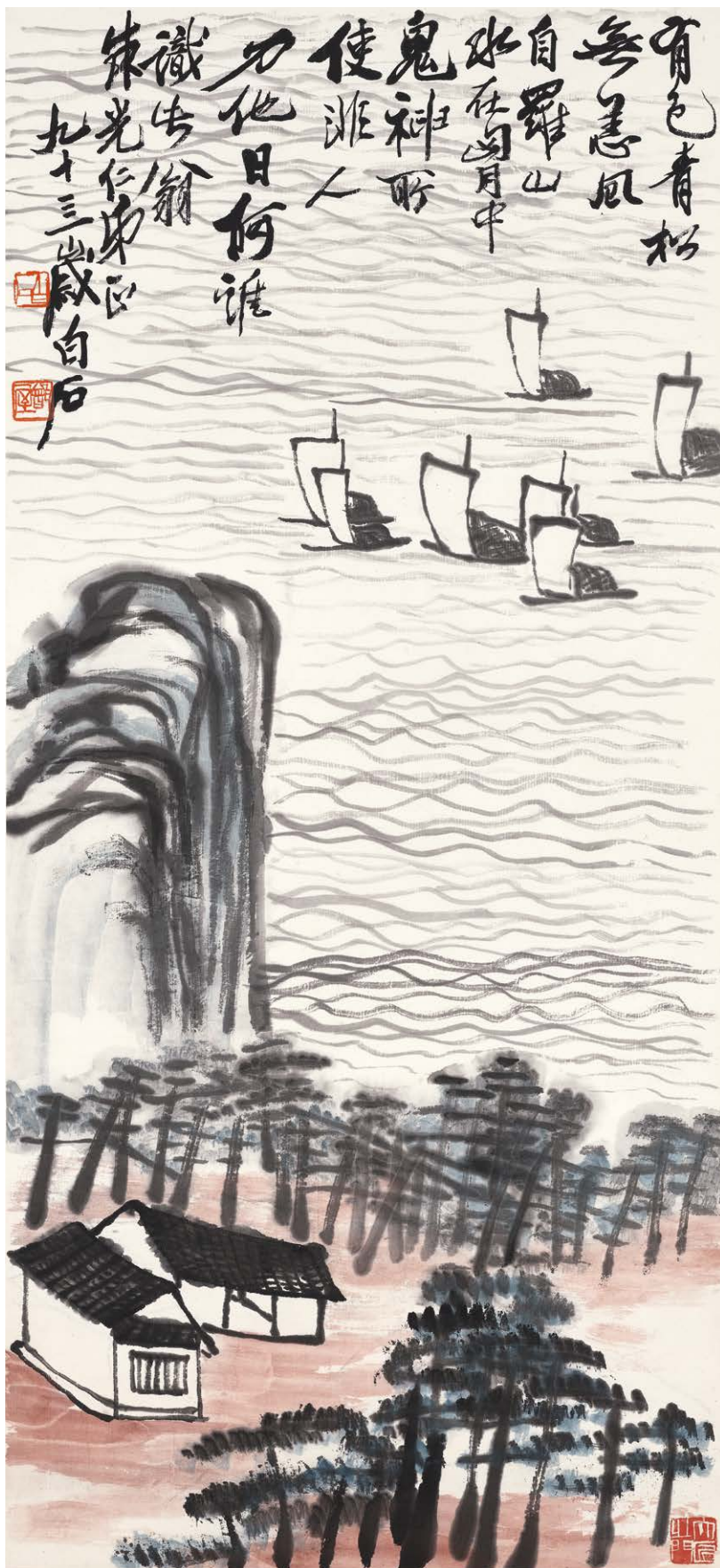
鈐印：齊白石、齊璜老手、雕蟲小技家聲

註：白石老人的草蟲畫是來自他年少時農村生活的體會和他寫生的功夫。他出生於湖南湘潭縣農民家庭，鄉間生活讓他能夠仔細觀察各種蟲類動態。移居北京後，他在家一直養蚱蜢、蜜蜂、蝴蝶等各種昆蟲。這些草蟲也成為齊白石寫生繪畫的天然題材。透過仔細觀察、對牠們微細末節琢磨透徹，他抓住草蟲最生動的姿態，加以取捨，並大膽創作出來，確實是“為萬蟲寫照”。

據胡佩衡記載，老人創造貝葉草蟲是六十歲以後的事。他遊歷廣東廣西時，看到凋落的菩提樹葉極具畫意，特地收集下來經常欣賞，從而創造出貝葉的畫法。他用極細的筆先把葉的主筋畫出，然後再添像紗一般的網狀脈，最後再薄施淡彩而成。



1163



1164

QI BAISHI (1863-1957)

Sailing through Winds and Waves

Scroll, mounted and framed, ink and colour on paper

101.3 x 46.3 cm. (39 7/8 x 18 1/4 in.)

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

PROVENANCE:

Christie's Hong Kong, The Songde Tang
Collection of Chinese Modern Paintings, 28 May
2010, Lot 683.

NOTE:

Many of Qi Baishi's later landscape paintings were presented to his friends as gifts. He painted *Sailing through Winds and Waves* when he was ninety-four and dedicated the work to his friend Zhu Guang (1906-1969). Zhu studied at the Guangzhou National University and served as the mayor of Guangzhou in the 1950s.

Another painting of the same subject was later presented to Zhou Enlai and was published in *Selected Works of Zhou Enlai and Deng Yingchao's Collection*.

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

US\$460,000-580,000

齊白石 乘風破浪 設色紙本 鏡框

題識：有色青松無恙風，自羅山水在胸中。
鬼神所使非人力，他日阿誰識此翁。
朱光仁弟正。九十四歲白石。

鈐印：齷屋、白石、大匠之門

來源：香港佳士得，藝海遺珍：頌德堂藏中國近現代畫，2010年5月28日，編號683。

註：齊白石晚年的山水作品多是贈送與好友知音。此幅作品創作於齊白石九十四歲，為友人朱光（1906-1969）所作。朱氏曾就讀廣州國民大學，五十年代曾任廣州市市長。齊老早年亦有同一題材之作品，該作後贈與周恩來，輯錄於《周恩來鄧穎超珍藏書畫選》。



1165

1165

QI BAISHI (1863-1957)

Butterfly and Peaches

Scroll, mounted and framed, ink and colour on paper

78.4 x 32.2 cm. (30 7/8 x 12 5/8 in.)

Inscribed and signed, with one seal of the artist

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

US\$110,000-130,000

齊白石

多壽

設色紙本

鏡框

題識：寄萍堂上老人齊白石畫於京華。

鈐印：白石翁



1166

1166

QI BAISHI (1863-1957)

Chicks under Palm Tree

Hanging scroll, ink and colour on paper

134.5 x 33.1 cm. (53 x 13 in.)

Inscribed and signed, with one seal of the artist

HK\$400,000-600,000

US\$52,000-78,000

齊白石

棕櫚雛雞

設色紙本

立軸

款識：白石山翁畫。

鈐印：木人



1167

PROPERTY FROM A JAPANESE PRIVATE COLLECTION
日本私人收藏 (LOT 1167)

1167

QI BAISHI (1863-1957)

Princess-feather and Dragonfly

Hanging scroll, ink and colour on paper

102.3 x 34.2 cm. (40 ¼ x 13 ½ in.)

Inscribed and signed, with two seals of the artist

Dated *wuzi* year (1948)

HK\$600,000-800,000

US\$77,000-100,000

齊白石 紅蓼蜻蜓 設色紙本 立軸 一九四八年作

題識：戊子（1948年），八十八歲白石老人寫意。

鈐印：白石、吾所能者樂事

FROM AN EARLY TWENTIETH CENTURY JAPANESE
PRIVATE COLLECTION 二十世紀初期日本私人收藏
(LOTS 1168-1169)

Two classical paintings from the same collection will be offered in
Christie's Fine Chinese Classical Paintings and Calligraphy sale on May
26th. (Lots 832-833)

本收藏另有兩幅古代書畫作品將於2021年5月26日舉行的“中國古代
書畫”呈現。（拍品編號832-833）

1168

WU CHANGSHUO (1844-1927)

Ink Pine

Hanging scroll, ink on paper

143.3 x 39.5 cm. (56 ¾ x 15 ½ in.)

Inscribed and signed, with one seal of the artist

Dated autumn, seventh month, *jiayin* year (1914)

HK\$300,000-400,000

US\$39,000-52,000

吳昌碩 墨松 水墨紙本 立軸 一九一四年作

題識：研池墨水騰蛟龍。

甲寅（1914年）秋七月偶學李晴江用筆。

安吉吳昌碩。

鈐印：俊卿大利

1169

WU CHANGSHUO (1844-1927)

Bamboo and Rock

Hanging scroll, ink on paper

85 x 39 cm. (33 ½ x 15 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated spring, *jiazi* year (1924)

HK\$260,000-300,000

US\$34,000-39,000

吳昌碩 竹石圖 水墨紙本 立軸 一九二四年作

題識：山頭雪霽雲嶺岫，劍門插天斜陽殘。

碧煙隨風吹欲墜，卻是抱巖秋竹竿。

甲子（1924年）春，吳昌碩，年八十又一。

鈐印：吳昌石、九十開一



1168



1169



1170



1171

PROPERTY FROM A JAPANESE
PRIVATE COLLECTION
日本私人收藏 (LOT 1170)

1170

WU CHANGSHUO (1844-1927)

Ink Plum Blossoms

Hanging scroll, ink on satin

145.5 x 41.3 cm. (57 ¼ x 16 ¼ in.)

Inscribed and signed, with three seals of the
artist

Dated twelfth month, *jiwei* year (1919)

HK\$300,000-500,000

US\$39,000-65,000

吳昌碩 墨梅 水墨綾本 立軸
一九一九年作

題識：孤山三百樹，此是最高枝。
憑仗東風力，花開不及時。
己未（1919年）十二月杪，
吳昌碩年七十六。

鈐印：俊卿大利、蒼石、二耳之聽

1171

WU CHANGSHUO (1844-1927)

Scholar's Rock

Hanging scroll, ink and colour on paper

138.9 x 33 cm. (54 ⅝ x 13 in.)

Inscribed and signed, with four seals of the
artist

Dated third month, *bingchen* year (1916)

HK\$180,000-350,000

US\$24,000-45,000

吳昌碩 靈石圖 設色紙本 立軸
一九一六年作

題識：荒途磊磊等瓜壺。

丙辰（1916年）三月畫於海上禪巖
軒，安吉吳昌碩。

鈐印：吳俊卿印、安吉吳俊章、
醉裏呼童展畫、胸有成竹



1172

1172

QI BAISHI (1863-1957)

Orchids and Bee

Scroll, mounted and framed, ink and colour on paper

30 x 23.5 cm. (11 ¾ x 9 ¼ in.)

Signed, with one seal of the artist

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 31 May 2011, Lot 2897.

LITERATURE:

Archives of Art Works in the 20th Century – Qi Baishi, Hebei

Educational Publishing House, December 2011, p. 107.

HK\$1,500,000–2,000,000

US\$200,000–260,000

齊白石

蘭花蜜蜂

設色紙本

鏡框

款識：星塘老人白石。

鈐印：白石

來源：香港佳士得，中國近現代畫，2011年5月31日，編號2897。

出版：《二十世紀美術作品檔案·齊白石》，河北出版傳媒集團，河北教育出版社，2011年12月，第107頁。



1173

1173
QI BAI SHI (1863-1957)/**ZHAO SHI JUN** (?-1927)

Loquats / Calligraphy

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

Each fan leaf measures 23.2 x 72 cm. (9 1/8 x 28 3/8 in.)

Loquats inscribed and signed, with one seal of the artist

Dated second month, *gengshen* year (1920)

Dedicated to Wujin

Calligraphy inscribed and signed, with one seal of the artist

Dedicated to Zhidong

HK\$300,000-500,000

US\$39,000-65,000

齊白石／趙世駿 枇杷／節臨《聖教序》 設色紙本／水墨紙本
 扇面鏡框 一九二〇年作

題識：庚申（1920年）二月，為無近先生畫。
 弟璜時將四游京師。

鈐印：白石翁

釋文：（節臨《聖教序》）。

題識：臨為植東仁兄大人雅鑒，聲伯弟趙世駿。

鈐印：聲伯



1174

1174

QI ZIRU (1902-1955)

Insects and Leaves

Hanging scroll, ink and colour on paper
68.7 x 29.5 cm. (27 x 11 3/4 in.)

Inscribed and signed, with one seal of the artist

LITERATURE:

Masterpieces of Si Miao Tang's Collection, Han Mo Xuan Publishing Co., Ltd., Hong Kong, 2005, p.186

HK\$100,000-150,000

US\$13,000-19,000

齊子如

貝葉孤蟬

設色紙本

立軸

題識：居高聲自遠，非是借秋風。唐句。
白石三子齊子如劫後省親故都。

鈐印：漁父

出版：《四妙堂藏中國近代名家書畫》，翰墨軒，香港，2005年，第186頁。



1175

1175

PU RU (1896-1963) **AND YU FEI'AN** (1889-1959)

Autumn Leaves and Insects

Hanging scroll, ink and colour on paper
82.8 x 23.6 cm. (32 3/4 x 9 1/4 in.)

Inscribed and signed by Pu Ru, with three seals
Further inscribed and signed by Yu Fei'an, with two seals
Dated spring, second month, xinsi year (1941)

HK\$120,000-200,000

US\$16,000-26,000

溥儒、于非闇 秋葉草蟲 設色紙本 立軸 一九四一年作

溥儒題識：猶記使人西去日，不堪流涕北征年。心奮畫並題句。

鈐印：舊王孫、溥儒、半床紅豆

于非闇又題：辛巳（1941年）春二月，非闇補蟲並記。

鈐印：于照私印、非厂



1176

1176

WANG XUETAO (1903-1984)

Flowers and Insects in Autumn

Scroll, mounted and framed, ink and colour on paper

69 x 126.5 cm. (27 1/8 x 49 3/4 in.)

Inscribed and signed, with four seals of the artist

Dated autumn, *wuzi* year (1948)

Dedicated to Yansun

NOTE:

The recipient Yansun was Xu Cao (1899-1961) was a native of Hebei province and an outstanding painter of the fine brush figure genre in the 20th century. He painted historical figures and allusions; held many solo exhibitions in Shanghai, Beijing, and Tianjin. He was acquainted with Wang Xuetao and had collaborated with Wang to create many artworks.

HK\$200,000-300,000

US\$26,000-39,000

王雪濤 秋聲秋色 設色紙本 鏡框 一九四八年作

題識：戊子（1948年）秋月時近重陽，遊遲園見滿籬秋華，芬芳斑斕，蟲蟻低和，即以項聖謨之濃寫成此幅。燕孫仁兄一笑，雪濤。

鈐印：瓦壺齋、遲園、雪濤書畫、傲雪居士

註：上款人“燕孫”為中國近代畫家徐操（1899-1961），字燕孫，河北深州人。其作品經常取材於歷史人物、史籍典故，並多次於上海、北京、天津等地舉辦個人畫展。與王雪濤熟識，並曾合作多幅作品。

“北海靜心齋的那一段，我弄只船，撐了進去，這在北海的水面上，並不是容易的事，一則要划船術好，一則要明白哪裡水深水淺，哪裡有鐵絲欄，哪裡水草薄。我自早晨八點鐘，直至下午一點鐘，只轉得喉乾舌燥，周身若炙，汗出如洗，衣履盡濕，頭頂著的荷葉，像新出蒸籠”‘荷葉肉’的顏色。可是周敦頤形容的那個清字—‘香遠益清’，實在有些道理，它竟使人不疲倦，使人心氣和平。我所得畫稿，也以這一次為最多，為最滿意。”

—于非闇《北平荷花》，
刊載於《北平日報》1947年7月10日

1177

YU FEI'AN (1888-1959)

Lotus and Bees

Scroll, mounted and framed, ink and colour on paper

97.3 x 34.4 cm. (38 ¼ x 13 ½ in.)

Inscribed and signed, with three seals of the artist

HK\$550,000-800,000

US\$72,000-100,000

于非闇

仙衣紫綃

設色紙本

鏡框

題識：閒步太液池得此畫本。非闇。

鈐印：非闇、于照、玉山硯齋

註：本幅繪仙衣紫綃一朵灼灼其華，亭亭出水；荷葉田田，參差似妒，舒展者碧圓如蓋，微展秋心，新出者日高日上，自有婀娜。蜜蜂忙，穿飛蓬實花葉間，更有翠蜓欲點水，恰是杜少陵詩意“穿花蛺蝶深深見，點水蜻蜓款款飛”。整幅讀來，眼前如睹池塘荷淨，晚風收暑。

依畫風及書法，本幅應為于非闇四十年代中後期作品。“太液池”指的是北京北海公園中的水域，于非闇筆下荷花不少得稿於此。現存北京畫院于氏1947年《荷花》題“泛舟太液池得此畫本”，與本幅一濃妝，一清雅，異曲同工。另幅1947年作品中，畫家給這種荷取了個好名字：“仙衣紫綃”。



1177



1178

1178

PU RU (1896-1963)

Landscape

Handscroll, ink on paper

4 x 133 cm. (1 5/8 x 52 3/8 in.)

Inscribed and signed, with one seal of the artist

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 27 April 1997, Lot 350.

HK\$300,000-500,000

US\$39,000-65,000

溥儒 夕陽野渡 水墨紙本 手卷

題識：夕陽明野渡，樵徑入山斜。
遠岫煙光裏，蒼茫數晚鴉。
心畬。

鈐印：心畬

來源：香港佳士得，近現代中國書畫，1997年4月27日，編號350。

1179

PU RU (1896-1963)

Scholar under Pine Tree

Scroll, mounted and framed, ink and colour on paper

102 x 32 cm. (40 1/8 x 12 5/8 in.)

Inscribed and signed, with two seals of the artist

PROVENANCE:

According to present owner, the painting was acquired in Hong Kong in 1960s.

HK\$150,000-250,000

US\$20,000-32,000

溥儒 松下高士 設色紙本 鏡框

題識：翠巘開青壁，丹林映夕陽。心畬。

鈐印：松巢客、溥儒

來源：據現藏家介紹，本作於1960年代購自香港。



1179



1180

1180

PU JIN (1893-1966)

Evergreens

Hanging scroll, ink and colour on silk

123 x 53 cm. (48 3/8 x 20 7/8 in.)

Inscribed and signed, with three seals of the artist

Dated autumn, *genshen* year (1920)

Dedicated to Liangsheng

NOTE:

The painting is dedicated to Wang Hengyong (1881-1965), Pu Jin's brother-in-law. Wang held key military positions in the Bordered Yellow Banner and Plain Red Banner of the Manchu Military. He also assisted to authenticate painting and calligraphy at the Palace.

HK\$40,000-60,000

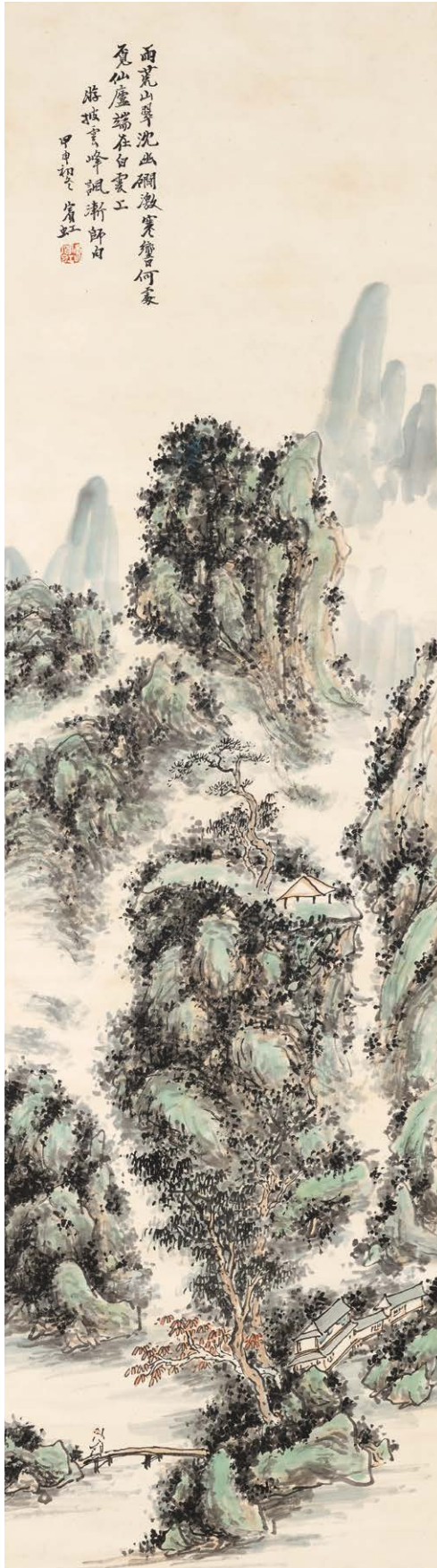
US\$5,200-7,800

溥忻 松柏長青 設色絹本 立軸 一九二〇年作

題識：醉後時呼鸞鶴羣，青霞碧落自氤氳。
何須瑤島探珠樹，半壁能留五嶽雲。
傲南田筆奉祝亮生亞兄壽。
庚申（1920年）中秋雪齋溥忻寫。

鈐印：溥忻印章、雪齋居士、長白

註：上款人“亮生亞兄”即王衡永（1881-1965），號亮生，本姓完顏，入民國後改姓王，與溥忻為連襟。王衡永曾任鑲黃旗滿洲副都統、正紅旗滿洲都統，又擔任清查鑒定故宮字畫事務，精鑒藏。



1181

1181

HUANG BINHONG (1864-1955)

Piyun Peak

Hanging scroll, ink and colour on paper

130 x 36.5 cm. (51 1/8 x 14 3/8 in.)

Inscribed and signed, with one seal of the artist

Dated winter, *jiashen* year (1944)

PROVENANCE:

Christie's London, South Kensington, Chinese Works Of Art,

18 May 2007, Lot 157.

HK\$220,000-320,000

US\$29,000-41,000

黃賓虹 披雲峰 設色紙本 立軸 一九四四年作

題識：兩荒山翠沈，幽磳激寒響。何處覓仙廬，端在白雲上。

游披雲峰諷漸師句。甲申（1944年）初冬，賓虹。

鈐印：黃賓虹

來源：佳士得倫敦，中國工藝精品，2007年5月18日，編號157。

1182

MA JIN (1900-1970)

Eight Horses

Hanging scroll, ink and colour on paper

98.8 x 46.5 cm. (38 7/8 x 18 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated spring, *renwu* year (1942)

HK\$120,000-200,000

US\$16,000-26,000

馬晉 八駿圖 設色紙本 立軸 一九四二年作

題識：壬午（1942年）春月畫於滬華館，伯逸馬晉。

鈐印：馬晉、滬如



1182



1183

1183

CHEN BANDING (1876-1970)

Landscape

Hanging scroll, ink and colour on paper

101 x 40.3 cm. (39 ¾ x 15 ⅞ in.)

Inscribed and signed, with four seals of the artist

PROVENANCE:

Sotheby's New York, Fine Chinese Paintings, 3 June 1986, Lot 124.

EXHIBITED:

Seibu Hyakaten, Tokyo, *China Rongbaozhai Exhibition*, 2–7 November 1979.

Seibu Hyakaten, Takatsuki, *China Rongbaozhai Exhibition*, 9–14 November 1979.

LITERATURE:

The 30th Anniversary of the Founding of the People's Republic of China: China Rongbaozhai Exhibition, Ministry of Culture of the People's Republic of China, Rong Bao Zhai (Beijing), China International Bookstore, Japan International Trade Association, Seibu Hyakaten, November 1979, p. 24.

HK\$60,000-80,000 US\$7,800-10,000

陳半丁 碧山訪友 設色紙本 立軸

題識：碧山悠悠高插天，盡日松風鼓天籟。造物以我為知音，許我山中獨行邁。我亦攜琴欲和之，此心已寄浮塵外。龔俗繁音恐不聞，天地無聲亦應解。意在董巨之間，半丁老人。

鈐印：老復丁、長年大利、半丁老人、家住進錢亭畔

來源：紐約蘇富比，中國書畫，1985年12月，編號173。

展覽：西武百貨，東京，“中國榮寶齋展覽會”，1979年11月2–7日。西武高槻購物中心，高槻市，“中國榮寶齋展覽會”，1979年11月9–14日。

出版：《中華人民共和國建國三十周年紀念：中國榮寶齋展覽會》，中國文化部、北京榮寶齋、中國國際書店、日本國際貿易促進協會、西武百貨，1979年11月，第24頁。



1184

1184

LIU KUILING (1885-1968)

Two Goats and Bats

Scroll, mounted and framed, ink and colour on silk
40.5 x 41 cm. (16 x 16 1/4 in.)

Inscribed and signed, with two seals of the artist

HK\$80,000-100,000

US\$11,000-13,000

劉奎齡 福壽綿綿 設色絹本 鏡框

款識：耀辰劉奎齡繪。

鈐印：劉奎齡印、耀辰氏



1185

1185

WU ZUOREN (1908-1997)

Fishes in Lotus Pond

Scroll, mounted and framed, ink and colour on paper
37 x 34.3 cm. (14 3/8 x 13 1/2 in.)

Inscribed and signed, with one seal of the artist

Dated 1975

Dedicated to Chen Ying

NOTE:

The recipient Chen Ying was a well-known collector from China. He made friends with painters and connoisseurs all over the country since the 1960s, starting to collect a large number of calligraphy and paintings of good quality. During the Cultural Revolution, he protected and preserved many classical paintings and calligraphy that were on the verge of destruction, and assisted artists during their hard times.

HK\$40,000-60,000

US\$5,200-7,800

**吳作人 荷塘清趣 設色紙本 鏡框
一九七五年作**

題識：陳英同志正畫，作人，一九七五年。

鈐印：吳作人

註：上款人陳英為中國著名收藏家，六十年代起與全國書畫家、鑑定家廣交朋友，更因此收藏了大批質量可觀的歷代書畫作品。於文化大革命期間不僅搶救出一批瀕臨銷毀的古代書畫名迹，同時也為當代的畫家們紓困與協助。

Buddhism in Art

An Ensemble of Buddhist Paintings and Calligraphy from 20th-Century China

Buddhism originated in India and first came to China over two millennia ago, the practise of Buddhism has altered many aspects of the Chinese way of living. From philosophy to the use of language, its influences lay far beyond religion.

With the turmoil of 20th century China, Buddhism played an indispensable role in Chinese society. This collection of works offers a glimpse of how artists followed this religion and how it inspired them in their artistic pursuit. Artists such as Hong Yi, Wang Zhen and Dai Jitao were from all walks of life, but they all created paintings or calligraphy with Buddhist motifs. Their intentions varied - some were devout followers, some were philanthropists, some had political agenda and some intended to spread Buddhism to a wider world through his calligraphy.

The religious scene in post-1949 unified China was relatively calm. For Qi Gong, Buddhism became his vehicle to express personal emotions, while Zhao Puchu followed his calling to promote the religion. As we find ourselves in the contemporary world where traditional values were changing rapidly, Buddhism has further transformed into a gentler religious force. Contemporary artists such as Pan Wenxun and Sun Hao find ways to relate to Buddhism through culture and history more than ever before. For them, expressing their Buddhist beliefs in art becomes a personal experience, with the hope of providing a stage for viewers for self-reflection.

世間佛法

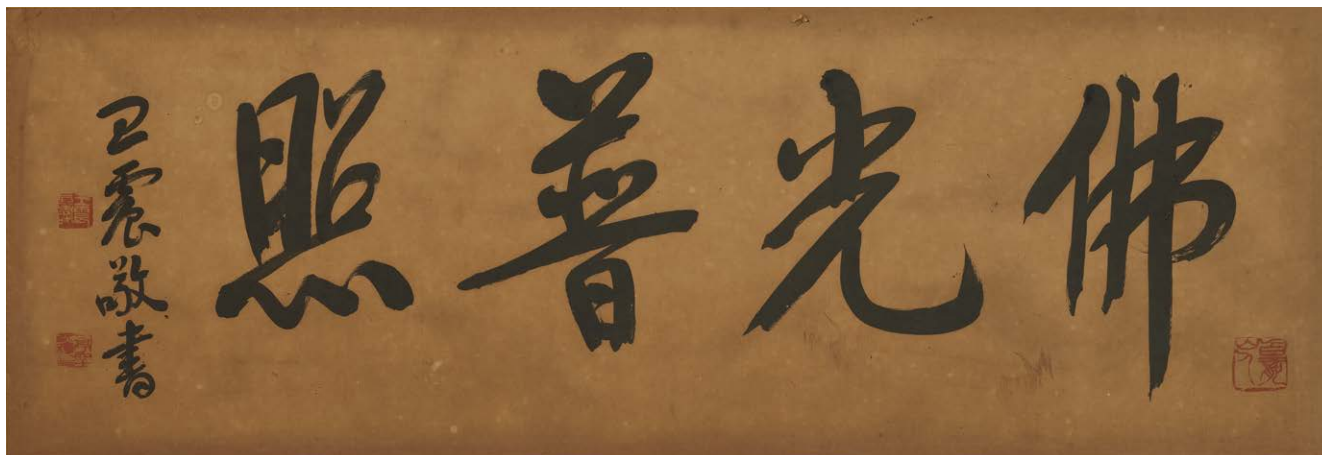
名家佛教書畫專輯

“國基既固，教法斯宏，世覺已昌，佛門乃盛，
於是協和衆教，共進大同，而後萬物並育而不相害，
道並行而不相背之自由世界方得藉天地之覆載，
日月之所照，霜露之所墜。”

——節錄戴季陶《孝園寫經記》（詳見本輯編號 1191 拍品）

佛教起源於印度，卻是在向外傳播的過程中得到更長久深遠的發展。對於中國而言，佛教傳入兩千餘年，它的影響已遠超宗教本身，宏大至中國哲學思想，細小至日常語言，其廣大精微，不可量度。近代中國，國家傾危，世事紛擾，佛教的社會角色精彩而多樣，只從本輯數件作品亦可見其一斑：高僧者如弘一，苦節自持，淡泊寧靜；巨賈如王一亭、官僚如戴季陶，皆虔心向佛，或貢獻財富，佈施慈善；或津津於宣傳佛法入世，志在救國，誠如戴氏文中所言：“我四萬萬之國民，信佛教者數逾三萬萬佛教之衰頹若此，何以立國？”沸騰激揚，令人心生澎湃。

四九年後，政治統一，宗教歸於相對平靜，啓先生與佛教更多是個人的情感與寄託，而趙樸初則是帶著歷史的使命。再移步當下，世界巨變，竟有大同於因特網之勢頭，佛教似乎變得更加溫和，減弱了宗教的力量，卻更貼近文化與歷史，對於年輕的藝術家，他們不再懷揣戰戰兢兢的敬畏來圖畫佛像，而更像是創造一個讓自己、讓觀者避世、自省的角落，如潘汶汛所說：“看那些作品，心中情誼，綿延其間，這些東西仿佛是我在雁湯山絕壁山谷裡的梯田間麥稈裡的煙火。在世間的無人處，有了供人念想與深的意味。”。



1186

1186

WANG ZHEN (1867-1938)

Calligraphy

Scroll, mounted and framed, ink on paper
30.7 x 90.7 cm. (12 1/4 x 35 3/4 in.)

Inscribed and signed, with three seals of the artist

HK\$50,000-100,000

US\$6,500-13,000

王震

佛光普照

水墨紙本

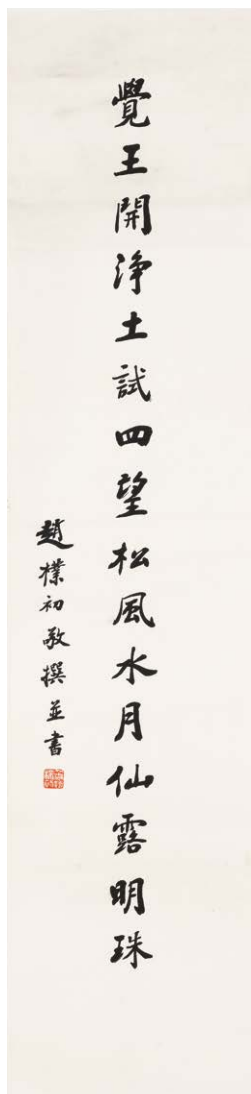
鏡框

釋文：佛光普照。

款識：王震敬書。

鈐印：白龍山人、王震長壽、一亭六十以後作

註：“佛光普照”意即佛的光明普遍平等地照到一切世界。王一亭自幼受家族影響，虔誠信佛，終其一生，成為民國佛教界不可替代之人物。他曾擔任中國佛教會委員、上海佛教居士林林長，與社會各界組織各類法會，興佛救民。觀其一生，三教九流，無不往來，應付自如，坦蕩從容，故書“佛光普照”四字，筆底一片光明燦爛。



1187

1187

ZHAO PUCHU (1907-2000)

Sixteen-character Calligraphic Couplet

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

Each scroll measures 106.5 x 23 cm. (41 7/8 x 9 in.)

Inscribed and signed, with one seal of the artist
Dated *jiayu* year (1994) (2)

HK\$150,000-300,000

US\$20,000-39,000

趙樸初 書法十六言聯 水墨紙本
鏡框兩幅 一九九四年作

釋文：正道示周行遍十方寶樹金繩戒香梵鉢，覺王開淨土試四望松風水月仙露明珠。

題識：佛曆二千五百三十八年歲次甲戌（1994年）佛吉祥日，趙樸初敬撰並書。

鈐印：太湖趙樸初



1188

1188

RAO ZONGYI (1917-2018)

Twin Pines

Scroll, mounted and framed, ink on gold paper

177.5 x 98 cm. (69 7/8 x 38 7/8 in.)

Inscribed and signed, with three seals of the artist

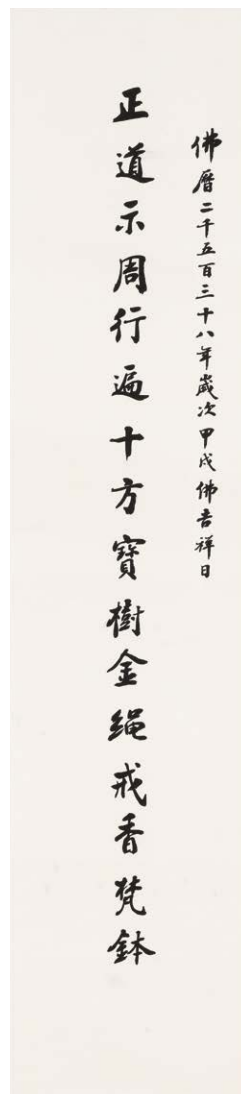
Dated *xinyou* year (1981)

EXHIBITED:

Hong Kong, University Museum and Art Gallery, The University of Hong Kong, *Paintings and Calligraphy by Jao Tsung-I*, 23 October-16 November 1996.

LITERATURE:

Paintings and Calligraphy by Jao Tsung-I, University Museum and Art Gallery, The University of Hong Kong, Hong Kong, October 1996, p. 59.
Peaceful Selection - The Artworks of Rao Zongyi, China Health Project Initiation Foundation, Hong Kong, August 1999, p. 38, pl. 10.



1187

HK\$350,000-450,000

US\$46,000-58,000

饒宗頤 水墨雙松 水墨金箋 鏡框
一九八一年作

題識：古聖所見諸境唯見自心，祖師道：不是風動幡動仁者心動，但且怎麼會好，別無親於親處也。
辛酉（1981年）清和，選堂戲墨。

鈐印：饒宗頤印、選堂、待與鶴銘分浩逸

展覽：香港，香港大學美術館，“饒宗頤八十回顧展”，1996年10月23日至11月16日。

出版：《饒宗頤八十回顧展》，香港大學美術館，香港，1996年10月，第59頁。
《澄心選萃—饒宗頤的藝術》，中國健康工程引發基金會，香港，1999年8月，第38頁，圖版10。

1189

FENG ZIKAI (1898-1975)

Sakyamuni

Hanging scroll, ink and colour on paper

70.2 x 34.4 cm. (27 7/8 x 13 1/2 in.)

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

Dated autumn, *dinghai* year (1947)

Dedicated to Miansong

Titleslip by Feng Yiyin, with one seal

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Paintings, 28 October 2002, Lot 49.

Christie's Hong Kong, Fine Chinese Modern Paintings, 30 May 2017, Lot 1476.

NOTE:

The recipient was Liu Miansong (1919-1983), a native of Fujian Province, who was acquainted with Hong Yi in 1938 and followed him to promote Buddhism. Hong Yi named Liu "Shenghua" as his dharma name. Liu Miansong and Feng Zikai are both disciples of Hong Yi.

HK\$350,000-450,000

US\$46,000-58,000

豐子愷 釋迦牟尼佛 設色紙本 立軸
一九四七年作

題識：南無本師釋迦牟尼佛。

綿松居士供養。

丁亥（1947年）中秋，三寶弟子豐子愷敬造象。

鈐印：緣緣堂主、石門豐氏、豐子愷

豐一吟題簽條：南無本師釋迦牟尼佛。

先父豐子愷繪，豐一吟敬題。

鈐印：豐一吟

來源：香港蘇富比，中國書畫專場，2002年

10月28日，編號49；

香港佳士得，中國近現代畫，

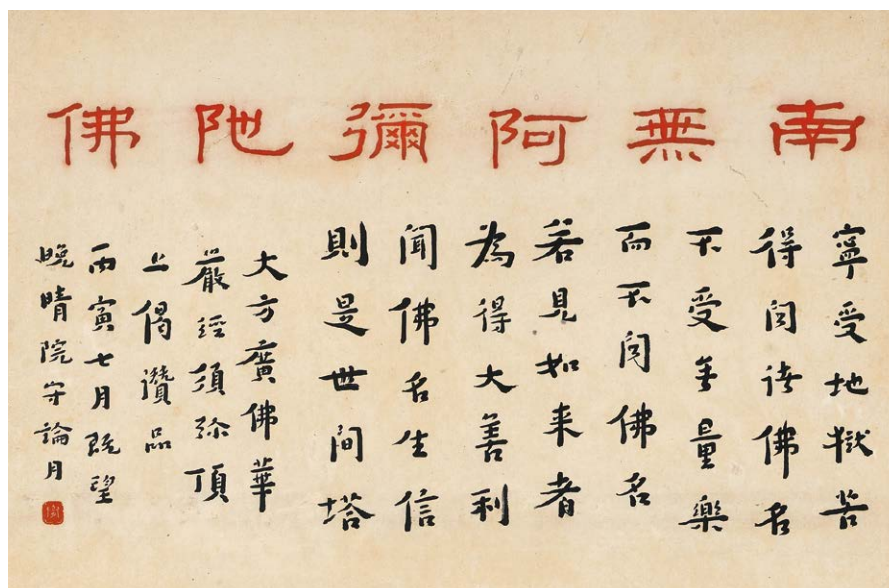
2017年5月30日，編號1476。

註：此作品上款人“綿松居士”即劉綿松（1919-1983），福建漳州人。1938年與弘一法師相識後，時常追隨弘一左右，宣揚佛法，撰寫論文。弘一法師為其取法名“勝華”，與豐子愷同為弘一法師門下。

南無本師釋迦牟尼佛
先父豐子愷繪
豐一吟敬題



1189



1190

WANG ZHEN (1867-1938) AND HONG YI (1880-1942)

Buddha

Hanging scroll, ink and colour on paper

142 x 51.7 cm. (55 7/8 x 20 3/8 in.)

Entitled, inscribed by Hong Yi, with one seal

Dated seventh month, *bingyin* year (1926)

Inscribed and signed by Wang Zhen, with three seals

Dedicated to Miaoda

Dated winter, *bingyin* year (1926)

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

US\$110,000-160,000

王震、弘一 南無阿彌陀佛 設色紙本 立軸 一九二六年作

弘一釋文：南無阿彌陀佛。

寧受地獄苦，得聞諸佛名。不受無量樂，而不聞佛名。

若見如來者，為得大善利。聞佛名生信，則是世間塔。

題識：《大方廣佛華嚴經》〈須彌頂上偈讚品〉，丙寅（1926年）七月既望，晚晴院守論月。

鈐印：胤

王震題識：逸達居士供奉。丙寅（1926年）冬，佛弟子王震敬船。

鈐印：王震、一亭父、我佛

註：此軸乃1926年，弘一書偈讚，王一亭畫佛，民國儒醫王逸達裝就，合力而成，殊為難得。王震筆下阿彌陀佛雙跏趺坐於蓮座，右手結禪定印，左手捧蓮臺，雙目微閉，但見慈祥，不覺威嚴。弘一朱砂隸書佛名“南無阿彌陀佛”，墨筆節錄《大方廣佛華嚴經須彌頂上偈讚品第十四》，一派莊嚴靜謐，所用“論月”一號極為少見，僅見於同期另幅書作，可作弘一研究資料補遺。

三人背景迥異，惟皆篤信佛教，喜好文藝，故有交集。王逸達早年棄儒從醫，行醫施善，在鄉間有“救命王菩薩”之譽，1908年進京為慈禧醫病，1936年為蔣中正以中醫療疾，可謂一代名醫。

王氏閒暇喜好治印學書，在滬期間與吳昌碩友善，與王一亭之往來或與此有關。而他與弘一相識於1910年代，兩人居杭時互訪甚頻，談佛論儒，兼及藝事，可謂知音，弘一有多幅書法相贈，除此讚偈外，曾見1930年，弘一為王氏書聯“欲為諸法本，心如工畫師”。1942年，弘一在福建泉州圓寂，王逸達聞迅後即刻往虎跑寺佛堂祭拜，可見二人情誼。

王逸達（1878-1968），又名若園，字盍叟，號覆船山人，浙江嵊州人。出生書香門第，少年就讀於杭州紫陽書院，得以接觸西方文化。早年經營茶葉、絲綢，往返滬杭兩地，1922年，由滬遷居杭州，開設診所。1924年，曾出任浙江省第三屆參議會議員，頗能直言。1949年後，王氏曾任浙江省文史館館員、浙江省政協委員等。

南無阿彌陀佛

寧受地獄苦
 得聞法佛名
 不受等量樂
 而不聞佛名
 若見如來者
 為得大善利
 聞佛名生信
 則是世間塔

大方廣佛華
 嚴經須彌頂
 上偈讚品
 丙寅七月既望
 晚晴院守論月



晚
 達居士供奉
 丙寅冬月
 守論月

DAIJITAO (1891-1949)

Calligraphy - Buddhist Scriptures

Album of thirty six leaves, ink on paper

Each leaf measures 31.5 x 20.3 cm. (12 3/8 x 8 in.)

Inscribed and signed, with a total of seven seals of the artist

Dated nineteenth year (of the Republic, 1930)

Titleslip entitled, inscribed and signed by the artist

Further inscribed and signed by Wang Zhen, with two seals

Dated summer, nineteenth year (of the Republic, 1930)

HK\$400,000-500,000

US\$52,000-65,000

戴季陶 六波羅蜜法 水墨紙本 冊頁三十六開
一九三〇年作

〈一〉

釋文：（戴氏自撰禮讚，及節錄諸經論語，文略）

題識：民國十九年（1930）佛生日，敬集諸經論說六度法之大要，願自今日始，依此修行，成就正果，普度衆生，悉登覺岸。吳興戴傳賢。

〈二〉

題識：余家自祖父父母以來，奉佛敬神，尊祖孝親，備極虔誠。而我慈母黃太夫人，信佛尤篤。余自幼受此感化，對於釋迦教義，若具夙根，雖生逢末法之世，委身於諸業流轉之中。四周環境，悉為排斥宗教，毀滅信仰，蔑棄仁義，薄視宗親之潮流所充塞，而以先德所佑，終未至於隨流俱化。徒以慧根淺薄，信行不堅，未能於人心狂惑之世，修十善之苦行，挽時風於已敝，斯為惶悚悲淚，而不能自己者耳。伏惟我總理中山先生，聖神文武，睿智聰明，體天心以立極，察民意而垂慈，於教義則包舉諸宗，於政綱則融洽衆意，採東西之特質，貫古今之正道。雖信仰鍾於基督，而誠敬則遍於衆教，惟以國家乃超越宗教之民族團體，而民族乃繼承血統丕揚文化之國家骨幹。革命大業，志在救國，保種創造文明，斯乃入世之苦行。奮鬥之難業，當人心渙散之秋，群論囂張之會，只有望各教同胞，捨小異而趨大同，除迷信以崇實事，共發心以救國。各捨己以成仁，自不能以建國宗師、民族領袖、偏一宗以說教，忽實務而談玄也。然先生信仰之真摯，悟道之透澈，則於危難之中，彌留之際，已發露其無量之光輝。忠誠之信徒，無不知之深，而感之切矣。且真理正義，各教皆通，救世救人，衆聖所同，即以我總理革命之宗旨，合之六度之教義，亦無所歧異，祇緣今古之文語互殊，故聞者感其差別耳。夫犧牲財產生命與一切自由，以貢獻於主義，是佈施之精意也，信主義必有所不為，行革命必有所不為。言必有信，行必盡忠，嚴守秘密，誓共生死，即持戒之本體也；孤忠自矢，苦節自持，飛短流長，置若罔聞，乃忍辱之微意也；一心一德，澈始澈終，百折不回，窮且益堅，斯精進之素質也。履險如夷，臨危不動，擇善固執，無間生死，所謂富貴不淫，貧賤不移，威武不屈者，真禪定之極致也。至若知難行易之教，科學救國之方，革心救人之道，斯乃智慧之慈航，而化迷之甘露，後來居上，有志竟成，則是究竟圓滿，而波羅蜜之義於是乎具足矣。傳賢信心佛法，而矢志革命，不僅存道並行而不相背之心，實確信諸法圓融真理無二之義，況乎出世之教，必藉入世之法而後能通。救世之功，必藉救國之德而後能具，所以大鑑禪師頌曰：“佛法在世間，不離世間；覺離世，覓菩提，恰如求兔角。”旨哉言乎。至於今世佛教之衰微，其唯一原因在於正法隱藏，邪

魔外道滲入佛門，六度不修，五明不究，遺教所戒，行之不恥，魔鬼踞坐，占卜迷心。其正法高僧，苦心居士，又往往泥古而不通今，逃禪而不入世，我佛捨身救世之教義，僅成爲棄塵脫世之空文，嗟嗟。我四萬萬之國民，信佛教者數逾三萬萬，佛教之衰頹若此，何以立國，惟望衆善信人，共明斯義，以六波羅蜜爲用，歸三民主義之宗，則國基既固，教法斯宏，世覺已昌，佛門乃盛，於是協和衆教，共進大同，而後萬物並育而不相害，道並行而不相背之自由世界方得藉天地之覆載，日月之所照，霜露之所墜。一切世法人心之所信持保障，而運用之於無窮矣。民國十九年（1930）佛生日，寫六波羅蜜大要竟，感而誌此。傳賢。

〈三〉

題識：慎文字，寡言語，戒忿怒，絕憂思，勿玩物喪志，勿因私誤公，書札須盡可公開言語，要都有實用；勿過動，過動是致憤之根；勿猛進，猛進是傷勇之源；和平忠厚，忍讓謙損，事成勿居功，事敗必引咎。牛步雖遲，久行可致千里；駒行雖疾，一蹶難以再興，不求事必成功，但求行之合道，努力爲善，慎始全終，痛定思痛，過勿憚改。

民國十九年（1930）立夏後三日，書自箴語，願自今以後，勿再悠忽，好學近乎智，力行近乎仁，知恥近乎勇，今年四十矣，去日已多，歲不我延，及今努力，猶有可追。傳賢謹書。

鈐印：戴傳賢印（三次）、季陶（三次）、季園寫經

書家題簽條：六波羅蜜法。並書後，傳賢自署。

王震又題：六波羅蜜法。十九年（1930）初夏，王振敬書。

鈐印：王震大利、一亭

著錄：《孝園寫經》，民國時期私家印書。

註：國民黨元老戴季陶一生從政，跟隨孫中山多年，總理遺囑即由他與汪精衛、吳敬恒等共同起草；他又篤信佛教，素有民國佛教大護法之譽，發起諸多公共佛事活動，極力提倡佛教護國。本冊《六波羅蜜法並書後》書於1931年，集諸經論說六法大要，並撰長文以抒心意，長文之後，再書箴語以惕厲，“勿再悠忽好學，近乎智力，行近乎仁，知恥近乎勇”，字字鏗鏘，君子自警自勉之心立見。

“六波羅蜜法”指六種離開此岸、抵達彼岸之法：施、戒、忍、勤、定、慧。戴季陶在長文中並未條條釋讀，而只談心得。戴氏談佛教，不涉玄奧的理論，卻字字強調其務實之功能。他著力分析孫中山的宗教觀，孫氏本人雖信奉基督教，卻不持狹隘的宗教觀，對其它宗教誠敬尊重，以國家超越宗教，包容並蓄。戴氏認爲佛教絕不是消極遁世，但是可以團結國民，共進國家大同的途徑，當時四億國民中逾三億者信佛，救佛即是救國，如若能令隱藏之正法得以彰顯，令佛教徒以捨身救世之佛陀精神愛國，則國家將是另一種面貌，文章最後所言“惟望衆善信人共明斯，以六波羅蜜爲用，歸三民主義之宗，則國基既固，教法斯宏，世覺已昌，佛門乃盛，於是協和衆教，共進大同”，正是他理想中最美好的願景。全文千餘字，涉佛教、儒學、救國、革命，爲談救國，避玄求實，各法之融會貫通在戴氏文字中了無痕跡，不難理解爲何他又有國民黨“文膽”之稱。寫成當年，此文冠以《孝園寫經記》之名，全文登載於11月佛學月刊《潮海音》，成爲後人研究戴季陶佛教思想的最重要的文章之一。

1931年，戴氏曾請蘇州漢貞閣碑帖肆唐仲芳爲其寫經刻石摹印，寫本亦有付梓傳播。每本皆具王震題首或繪製扉畫。戴、王乃民國政、商界翹楚，二人爲吳興鄉里，皆虔誠信佛、崇實救世，惺惺相惜、同欲相助，於此亦可窺見一斑。

下濟三塗苦	無量眾生恩	上報諸佛恩	更以此功德	至於盡形壽
無邊諸苦聚	悉皆得報答	父母師友恩	普及於一切	精勤不退轉

願至心奉持	歡喜而涕泣	波羅蜜妙法	我今結善緣	稽首諸菩薩
依說實修行	如見慈母顏	覺我諸迷夢	得聞六度義	禮讚十方佛

六波羅蜜法 五言詩 傅賢自書

六波羅 密法

十五年製 己亥秋 書

終未至於隨流俱化徒以慧	潮流所充塞而以先德所佑	信仰葳蕤仁義薄視宗親之	周環境志為排斥宗教毀滅	世委身於諸業流轉之中四
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義若具風根雖生逢末法之	自幼受此感化對於釋迦教	慈母黃太夫人信佛尤篤余	神尊祖孝親備極虔誠而我	余家自祖父母以來奉佛敬
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會居其首種波羅蜜即是除三
毒之尤貪障既消則人我之相
易空而十善之行易就以此推
之餘四理皆自明無須廣說初
心學人允宜明了依此修行

民國十九年佛生日敬集諸經
論說六度法之大要願自今日
始依此修行成就正果普度眾
生志登覺岸

吳興戴傳賢

心之所信持保障而運用之	照霜露之所墜一切世法人	得藉天地之覆載日月之所	行而不相背之自由世界方	後萬物並育而不相害道並
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於是協和眾教共進大同而	法斯宏世覺已昌佛門乃盛	斯義以六波羅蜜為用歸三	民主義之宗則國基既固教	以立國惟望眾善信人共明
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建國宗師民族領袖偏一宗
以說教忽實務而談玄也然
先生信仰之真摯悟道之透
澈則於免難之中彌留之際
已發露其無量之光輝志誠

之信徒無不知之深而感之
切矣且真理正義各教皆通
救世救人眾聖所同即以我
總理革命之宗旨合之六度
之教義亦無所歧異祇緣今

猶有可進	日已多歲不我延及今努力
------	-------------

傳賢謹書

知耻近乎勇今年四十矣去	忽好學近乎智力行近乎仁	自箴語願自今以後勿再慙	民國十九年立夏後三日書	懺改
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進猛進是驍勇之源和平忠厚	勿過勤過動是致惰之根勿猛	須盡可公聞言語要都有實用	勿玩物喪志勿因私誤公書札	慎文字寡言語戒忿怒絕憂思
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為善慎始全終痛定思痛過勿	事必成功但求行之合道努力	駒行雖疾一蹶難行再與不求	引完牛步雖遲久行可致千里	忍讓謙損事成勿居功事敗必
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1192

1192
ZHAO PUCHU (1907-2000)
Calligraphy (Prajñā)

Scroll, mounted and framed, ink on paper
 39 x 82 cm. (15 3/8 x 32 1/4 in.)
 Signed, with one seal of the artist

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

趙樸初 般若 水墨紙本 鏡框

釋文：般若。
 款識：趙樸初。
 鈐印：趙樸初印

1193
DING YANYONG (1902-1978)
Maitreya

Hanging scroll, ink on paper
 177 x 46.2 cm. (69 3/8 x 18 1/4 in.)
 Inscribed and signed, with two seals of the artist

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

丁衍庸 彌勒佛 水墨紙本 立軸

題識：佛祖有真傳，彌勒是佛之二祖也。丁衍庸畫。
 鈐印：叔旦、衍庸之鈐

1194
WANG ZHEN (1867-1938)
Guanyin

Hanging scroll, ink and colour on paper
 132 x 41.3 cm. (52 x 16 1/4 in.)
 Inscribed and signed, with three seals of the artist
 Dated autumn, ninth month, *gengwu* year (1930)
 Titleslip by Ding Mocun (1901-1947)

NOTE:

During the Republican era, Wang Zhen's Buddhist paintings were frequently enshrined in temples and used as gifts amongst socialists. The current painting was a gift to Ding Mocun. A native of Hunan province, Ding Mocun (1901-1947) was a politician and he once served as the chairman of Zhejiang Province. In 1930, Ding became the principal of Mingguang Junior High School in Shanghai.

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

王震 觀音像 設色紙本 立軸 一九三〇年作

題識：南無大慈大悲救苦救難廣大靈感觀世音菩薩。
 庚午（1930年）秋九月，奉佛弟子王震敬寫。

鈐印：王震大利、一亭、我佛如來

丁默邨（1901-1947）題簽：日高先生惠存。丁默邨敬贈。

註：王一亭佛教題材繪畫，在民國時不僅為各大寺廟供奉，也是社會名流相互饋贈佳禮的選擇，本幅即為後一種情形。
 丁默邨，湖南常德人，民國政治人物，曾任浙江省主席等職。1930年，丁氏於滬上任明光中學校長。

日高先生 惠存

丁默邨敬贈

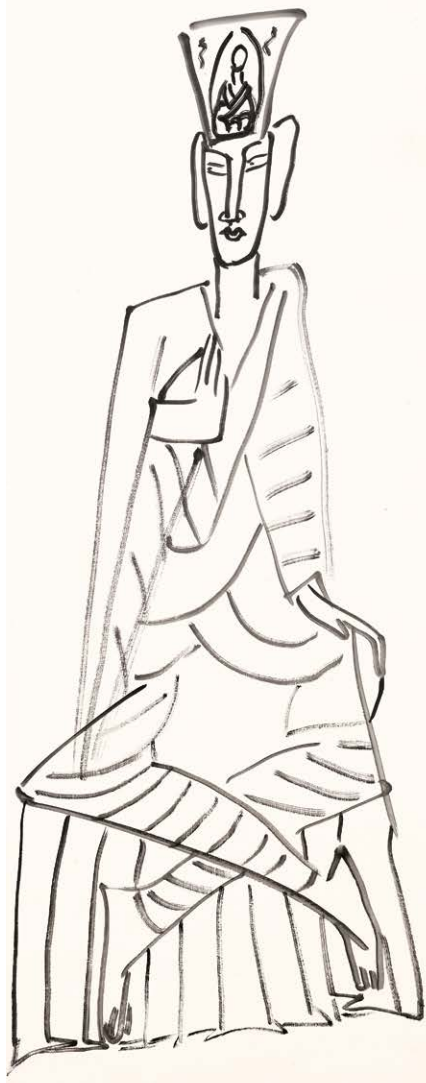
南無大慈大悲救苦救難廣大靈感觀世音菩薩
庚午秋九月
吳佛弟子日高敬書



1194

佛一初丁日高傳
彌勒是佛之
二祖

心常
意



1193



1195

“好藝術總有些獨立於世的態度，在更高處，營造一種境界，是牽引著人，心嚮往之，正如勝景總在人跡罕至處，如若在罕至之處，有了些火光，閃電，風雨，煙靄升騰，則更有別樣的詩意。我們手中正是點燃星星之光或許是另一種介入其中的“光”，那我們的眼光，照見心畫。繪畫正是這樣的處境，我以為畫有“貴”格，它必然有野逸之氣。見與不見，映竹無人處的悠然與佇立，讓它成了自然中的一部分，若人能如此，則有與天地共心的自在，也有了源源不斷的精神力量源泉。”

— 潘汶汛

1195

PAN WENXUN (B. 1976)

Pure Sound

Scroll, mounted and framed, ink and colour on paper

59 x 77cm. (23 ¼ x 30 ¼ in.)

Signed, with one seal of the artist

HK\$60,000-80,000

US\$7,800-10,000

潘汶汛 清音 設色紙本 鏡框

款識：汶汛。

鈐印：汶汛

1196

SUN HAO (B. 1980)

Prajñā

Scroll, mounted and framed, ink and colour on paper

123 x 80 cm. (48 ⅜ x 31 ⅜ in.)

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

Dated 2021

HK\$100,000-150,000

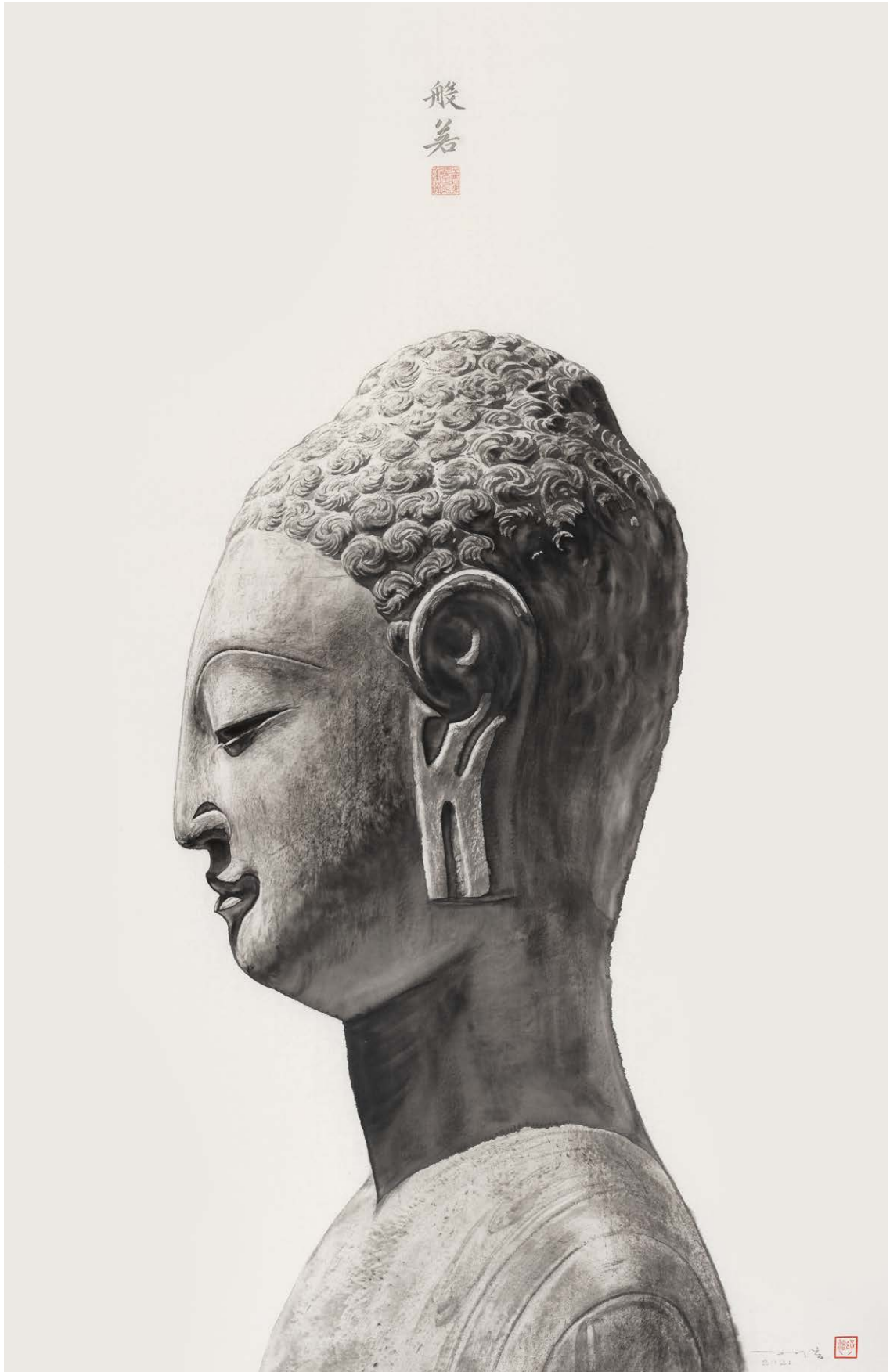
US\$13,000-19,000

孫浩 般若 水墨紙本 鏡框
二〇二一年作

題識：般若。孫浩2021。

鈐印：孫浩、所有相遇都是久別重逢

般若



“我三歲時家裡讓我到雍和宮接嚴格的儀式接受灌頂禮，正式歸依了喇嘛教，從此我成了一個記名的小喇嘛（後來還接受過班禪大師的灌頂）。……自從歸依雍和宮後，我和雍和宮就結下不解之緣。我每年大年初一都要到雍和宮去拜佛……直到今年，兩條腿實在行動不便才沒去，但仍然委託我身邊最親信的人替我去。現在雍和宮內有我題寫的一幅匾額和一幅長聯。匾額的題詞是“大福德相”，長聯的題詞是“超二十七重天以上，度百千萬億劫之中”，這都寄託了我對雍和宮的一份虔誠。”

—《啓功口述歷史》

1197

QI GONG (1912-2005)

Eight Characters Calligraphic Couplet in Standard Script

A pair of hanging scrolls, ink on paper

Each scroll measures 368.5 x 46 cm. (145 1/8 x 18 1/8 in.)

Signed, with three seals of the artist

PROVENANCE:

Acquired directly from the artist.

(2)

HK\$1,200,000–1,500,000

US\$160,000-190,000

啓功

楷書八言聯

水墨紙本

立軸兩幅

釋文：超二十七重天以上，度百千萬億劫之中。

款識：啓功敬書。

鈐印：啓功之印、元伯、長慶

來源：現藏者直接得自啓功先生。

註：啓功先生與雍和宮有近九十年之佛緣，自三歲於此皈依，一生與之親近。二十歲時，隻身一人深夜到此為曾祖夫人求藥；而每年雍和宮各種重要法會，啓先生必親臨參加。雍和宮的楹聯大多是清帝乾隆御筆，二十世紀八十年代時，啓功先生曾為雍和宮書匾額、楹聯、條幅多種，其中最重要者一為懸掛於萬福閣三樓匾額“大福德相”，另一則為正殿大雄寶殿中的柱聯“超二十七重天以上，度百千萬億劫之中”，與乾隆御筆之另兩副柱聯共置。

啓功先生每為重要場所作書，皆不止一本，謹嚴可於此一見。為雍和宮所書“大福德相”曾書兩紙，除萬福閣一幅，另幅則由家人於2017年捐贈北京廣化寺；“超二度百”柱聯，曾寫三紙，其中正式作品兩種，未署名草稿一種。正式作品紙、絹各一，因絹本一堂與殿中乾隆對聯質地更為相配，故最終選用，而紙本今日公之於世，乃目前所見其楹聯中最巨幅者。恭楷書之，結體謹嚴，筆劃因尺幅之巨而不同於慣常之細勁，而添幾分豐腴厚重，卻仍不失平日之清雋儒雅，可謂其書作中精奇之作。



Qi Gong in the Yonghe Lama Temple
啓功先生在雍和宮



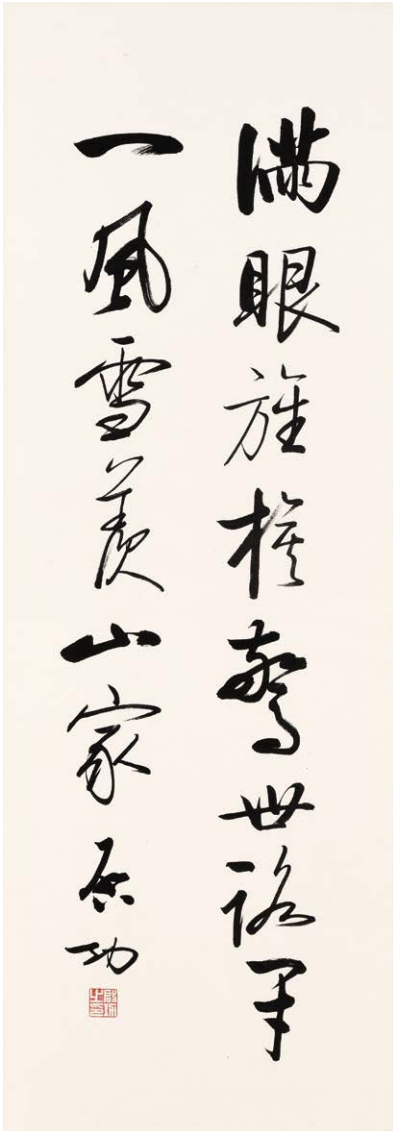
Qi Gong composed three versions of this couplet and the version written on silk is still on display at the Yonghe Gong.
啓功先生共書此長聯三紙，絹本者至今仍展陳於雍和宮大雄寶殿。

起二十七重天以上

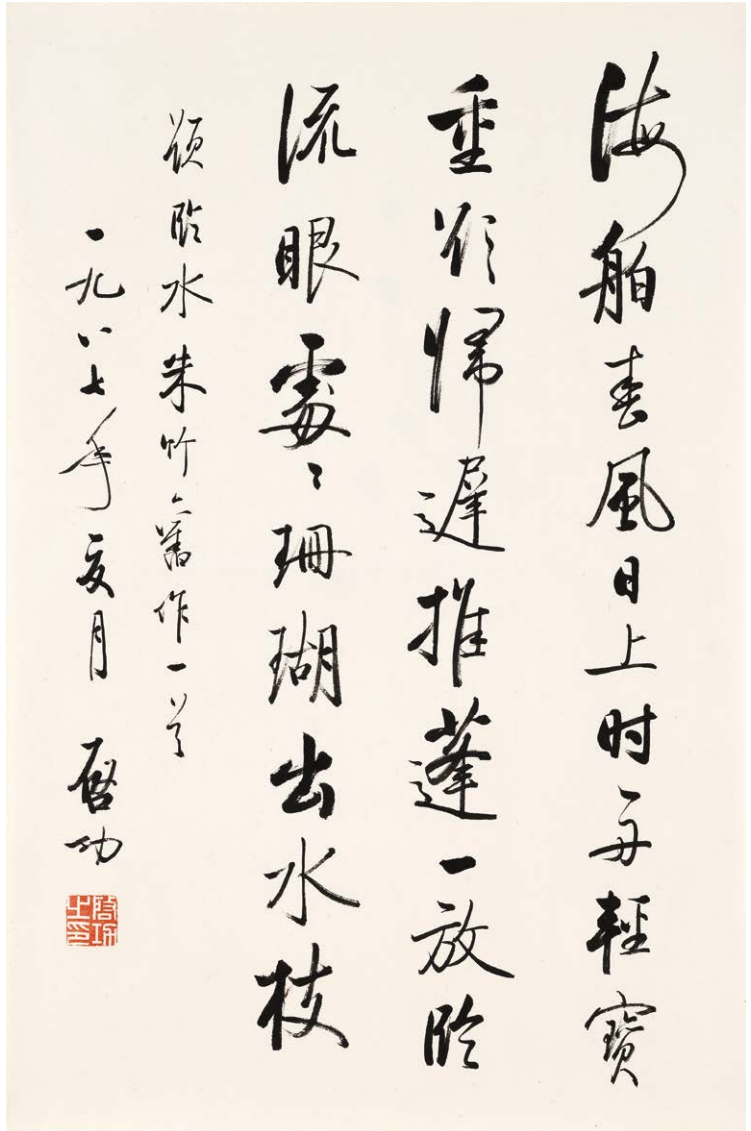
度百千萬億劫之中

啓功敬書





1198



1199

1198
QI GONG (1912-2005)
Calligraphy

Scroll, mounted and framed, ink on paper
 102.2 x 35.2 cm. (40 ¼ x 13 ⅞ in.)
 Signed, with one seal of the artist

PROVENANCE:
 Acquired directly from the artist.

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

啓功 行書元好問詩 水墨紙本 鏡框

釋文：滿眼旌旗驚世路，閉門風雪羨山家。

款識：啓功。

鈐印：啓功之印

來源：現藏者直接得自啓功先生。

1199
QI GONG (1912-2005)
Calligraphy in Running Script

Scroll, mounted and framed, ink on paper
 68.5 x 45.4 cm. (27 x 17 ⅞ in.)
 Inscribed and signed, with one seal of the artist
 Dated summer, 1987

PROVENANCE:
 Acquired directly from the artist.

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

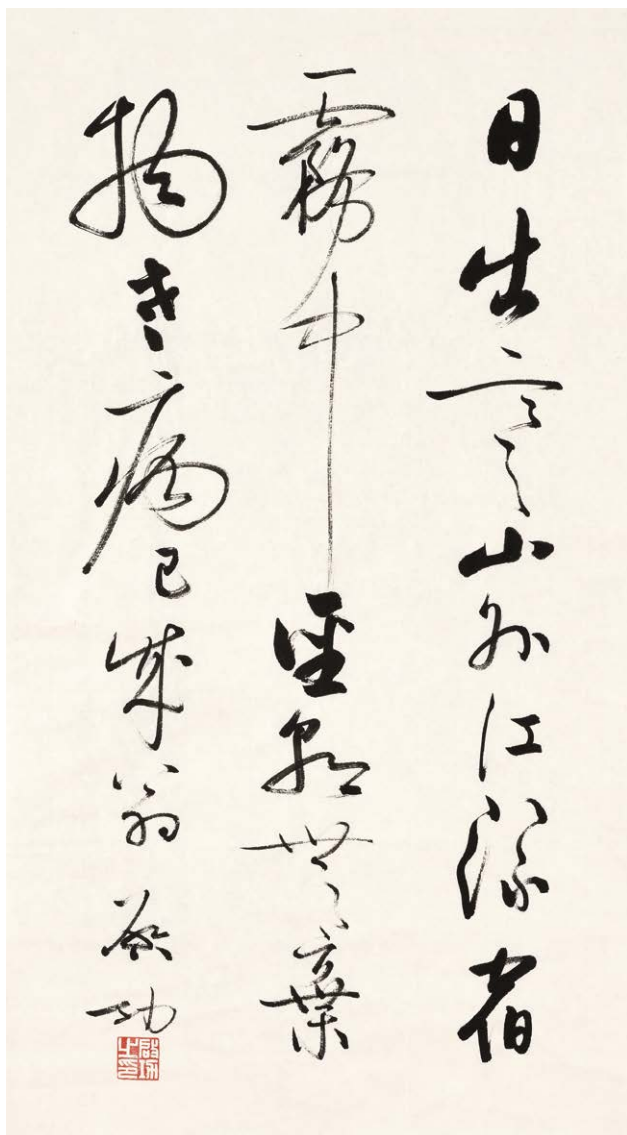
啓功 行書題畫詩 水墨紙本 鏡框 一九八七年作

釋文：海舶春風日上時，舟輕重欲歸遲。
 推蓬一放臨流眼，處處珊瑚出水枝。

題識：題臨水朱竹舊作一首。一九八七年夏月，啓功。

鈐印：啓功之印

來源：現藏者直接得自啓功先生。



1200

1200

QI GONG (1912-2005)

Calligraphy

Scroll, mounted and framed, ink on paper
68.5 x 38 cm. (27 x 15 in.)

Signed, with one seal of the artist

PROVENANCE:

Acquired directly from the artist.

HK\$100,000-150,000

US\$13,000-19,000

啓功 行書杜甫詩 水墨紙本 鏡框

釋文：日出寒山外，江流宿霧中。
聖朝無棄物，老病已成翁。

款識：啓功。

鈐印：啓功之印

來源：現藏者直接得自啓功先生。



1201

1201

QI GONG (1912-2005)

Calligraphic Couplet

A pair of scrolls, mounted and framed, ink on paper
Each scroll measures 89.5 x 16 cm. (35 ¼ x 6 ¼ in.)

Signed, with three seals of the artist

PROVENANCE:

Acquired directly from the artist.

(2)

HK\$150,000-200,000

US\$20,000-26,000

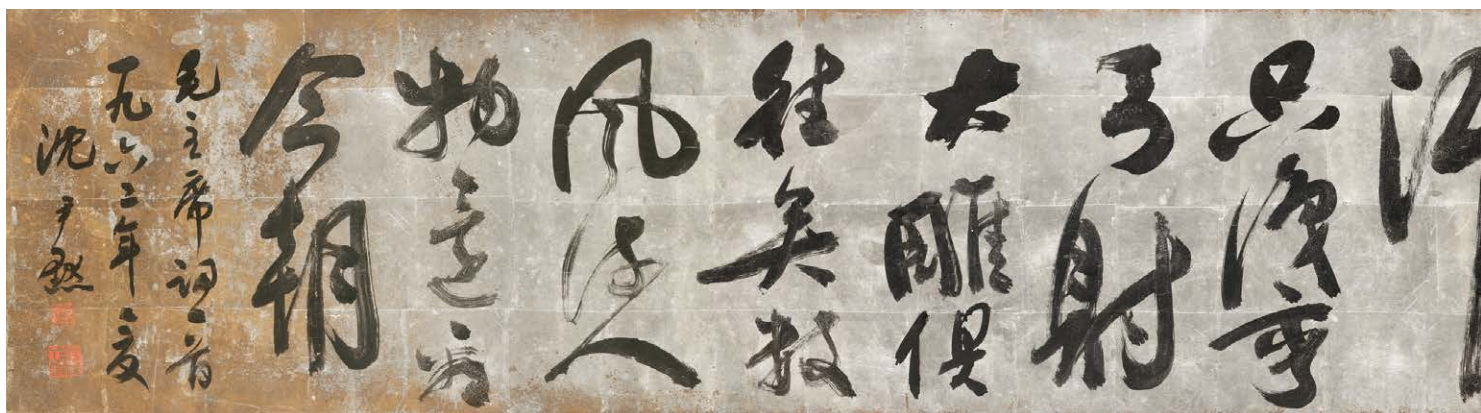
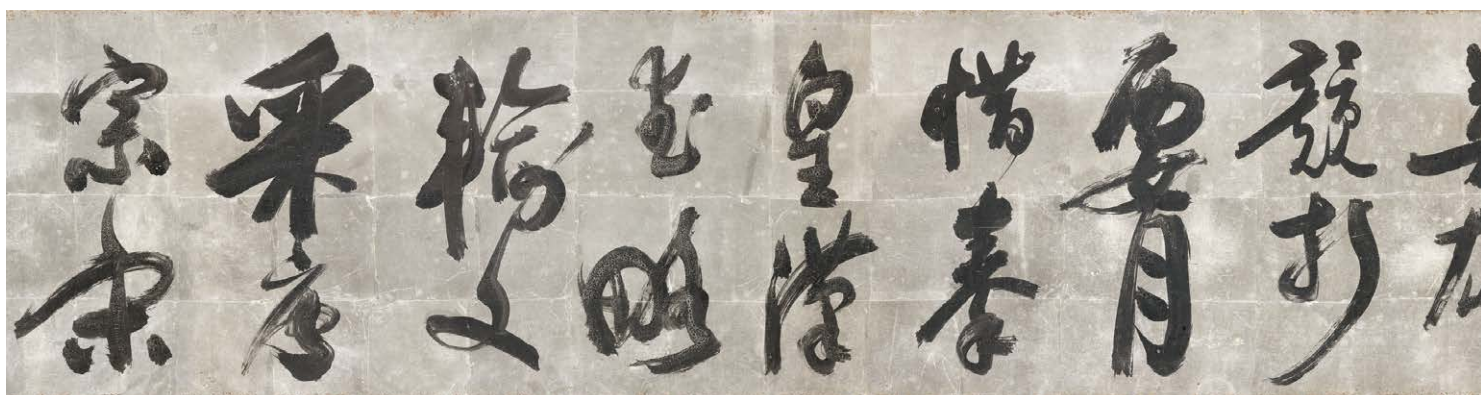
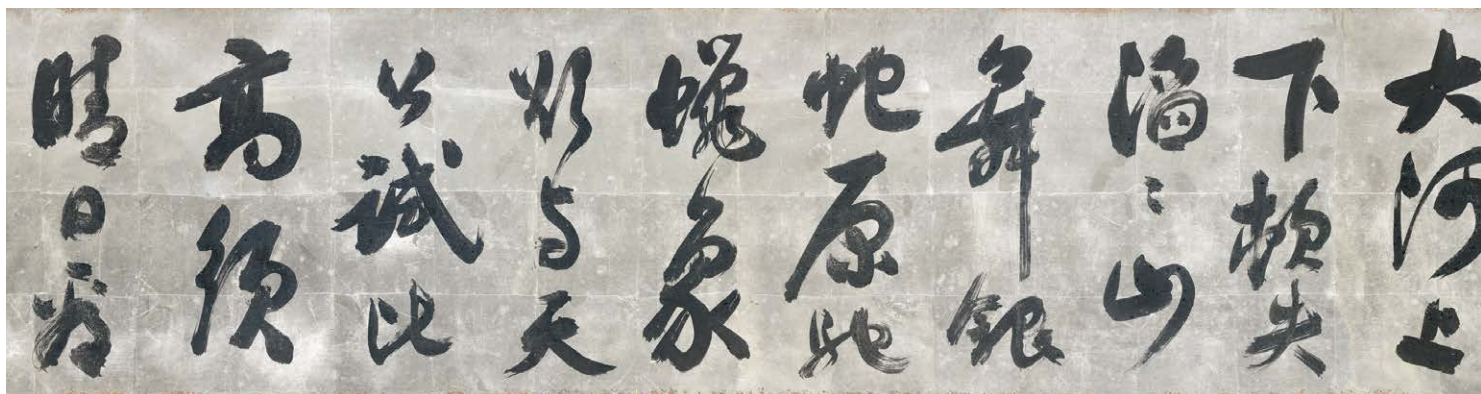
啓功 行書七言聯 水墨紙本 鏡框

釋文：若能杯水如名淡，應信村茶比酒香。

款識：啓功。

鈐印：啓功、珠申、長慶

來源：現藏者直接得自啓功先生。



1202

1202

SHEN YINMO (1887-1971)

Calligraphy in Cursive Script - "Tune of Spring in Qin Garden - Snow" by Mao Zedong

Handscroll, ink on silver paper

55 x 1134.5 cm. (21 5/8 x 446 5/8 in.)

Inscribed and signed, with three seals of the artist

Dated summer, 1962

Frontispiece inscribed and signed by Rao Zongyi (1917-2018), with two seals

55.1 x 100.4 cm. (21 3/4 x 39 1/2 in.)

Dated *gengyin* year (2010)

HK\$500,000-700,000

US\$65,000-90,000

沈尹默 草書《沁園春·雪》 水墨銀箋 手卷 一九六二年作

釋文：北國風光，千里冰封，萬里雪飄。
望長城內外，惟餘莽莽；大河上下，頓失滔滔。
山舞銀蛇，原馳蠟象，欲與天公試比高。
須晴日，看紅裝素裹，分外妖嬈。
江山如此多嬌，引無數英雄競折腰。
惜秦皇漢武，略輸文采；唐宗宋祖，稍遜風騷。
一代天驕，成吉思汗，只識彎弓射大雕。
俱往矣，數風流人物，還看今朝。

題識：毛主席詞一首，一九六二年夏，沈尹默。

鈐印：吳興郡、吳興谿中鈞碼、竹溪沈尹默之印

饒宗頤（1917-2018）題引首：大氣磅礴。庚寅（2010年）選堂題。

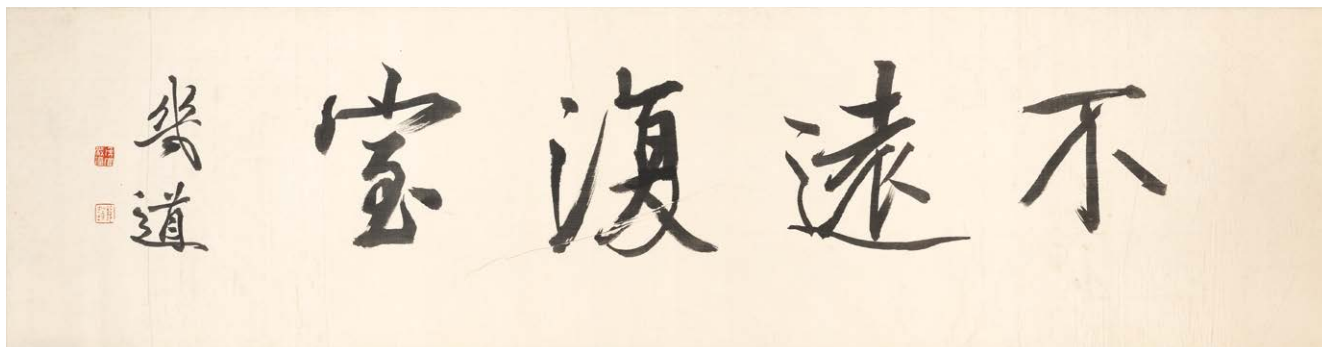
鈐印：饒宗頤印、固庵

北國風 光千里冰 封豕 里雪 飄望長 城內外 惟餘 莽

紅裝 素裹 分外妖 娆江山 如此多 嬌引 無數 英雄

祖國 風 騷一 代天驕 成 吉 恩

大氣磅礴
庚子年
運亨題



1203

1203

YAN FU (1854-1921)

Calligraphy

Scroll, mounted and framed, ink on silk

41 x 158.3 cm. (16 1/8 x 62 3/8 in.)

Signed, with two seals of the artist

HK\$150,000-250,000

US\$20,000-32,000

嚴復 不遠復室 水墨絹本 鏡框

釋文：不遠復室。

款識：幾道。

鈐印：侯官嚴復、幾道

註：“不遠復”語出《易經》復卦初九爻辭“不遠復，無祇悔，元吉”，意人有過失，能儘早有所覺知，不遠而復，不要遠離本初太遠而至迷兇，就是吉。南宋理學家劉子翬著《復齋銘》，引此三字為自我修養、勉己復禮之要，並傳給少年學生、日後成為理學大儒的朱熹，令其從治學為人之始，便重誠心正己，用力至微之處，所至卻極廣大，影響極深。

嚴復是現代中國最早從事西學教學者，亦深諳中國傳統文化，一直嘗試將西方科學哲學與中國儒道傳統價值結合，達到中西合璧，平衡判斷，故不難理解他翻譯文風追求復古爾雅，也不難理解他反對五四運動中學生運動之群情洶湧。此匾所書“不遠復”之理論與嚴復之主張甚為切合，更書於素絹，乾淨利落，從容斯文，甚為難得。

1204

KANG YOUWEI (1858-1927)

Calligraphy in Cursive Script

Hanging scroll, ink on paper

145 x 38.2 cm. (57 1/8 x 15 in.)

Signed, with two seals of the artist

HK\$80,000-120,000

US\$11,000-16,000

康有為 舊時月色 水墨紙本 立軸

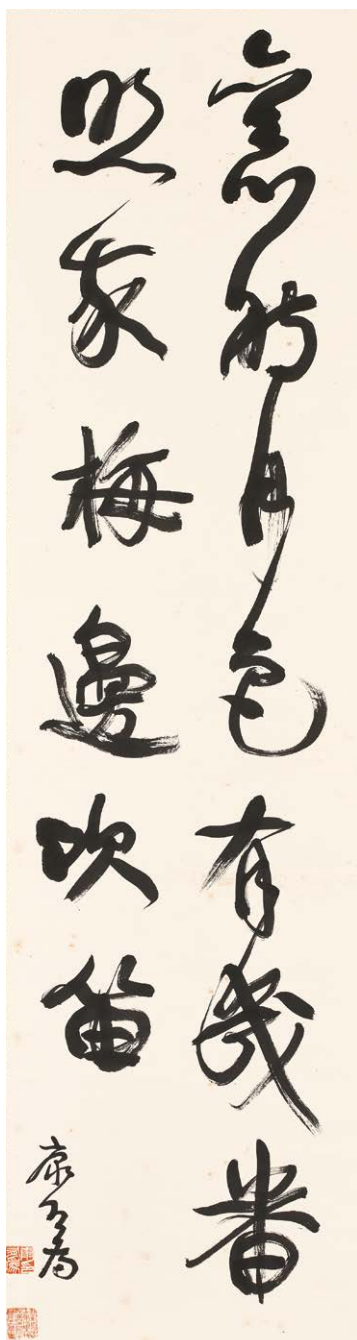
釋文：舊時月色，有幾番照我，梅邊吹笛。

款識：康有為。

鈐印：康有為印、維新百日日出亡十六年三周大地游遍四洲經三十一國行六十萬里

註：本作外盒有日本高島屋標籤。高島屋乃日本頂級百貨公司，初創於1831年，而高島屋美術部早在二十世紀初期已名聲大噪，所經營中國藝術家作品多經由長尾甲直接得自藝術家本人，惟以吳昌碩等人作品為多，康有為則甚為少見。

康氏書宋人姜夔《暗香·舊時月色》中句，也是這位政壇叱咤風雲的近代人物難得一見的閒情逸致。



1204



Takashimaya's label on the box.
本作外盒具日本高島屋標籤。

1205

ZHANG XUELIANG (1901-2001)

Calligraphic Couplet in Running Script

A pair of hanging scrolls, ink on paper

Each scroll measures 124.2 x 29.3 cm.

(48 7/8 x 11 1/2 in.)

Inscribed and signed, with one seal of the artist

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 30 November 2010, Lot 2714.

Previously in the collection of Wang Shuchang.

NOTE:

A native of Liaoning, Wang Shuchang was chosen by the Viceroy of Three Northeast Provinces, Xu Shichang, to study at the Imperial Japanese Army Academy. By chance he met Chiang Kai-shek and Chang Ch'un during his voyage to Japan. Upon graduating in 1910 he returned to China and took part in the Xinhai revolution. In 1915 he was once again selected by the First President of the Republic of China, Yuan Shikai, to take part in military training in Japan and did not return until 1919. From 1921 onwards Wang played a significant role in the North-Eastern Army in the Huanggutun Incident of 1928-Zhang Zuolin was bombed to death and Zhang Xueliang was recruited as acting commander in chief and operational commander for the army, leading armies from 1930 onwards and taking the position Chairman of Hebei province. In 1930 Wang often led armies into revolt. Having fought and travelled all over China, including Henan, Wuhan and Hong Kong, Wang finally settled in Beijing in 1949.

HK\$400,000-600,000

US\$52,000-78,000

張學良 行書七言聯 水墨紙本
立軸兩幅

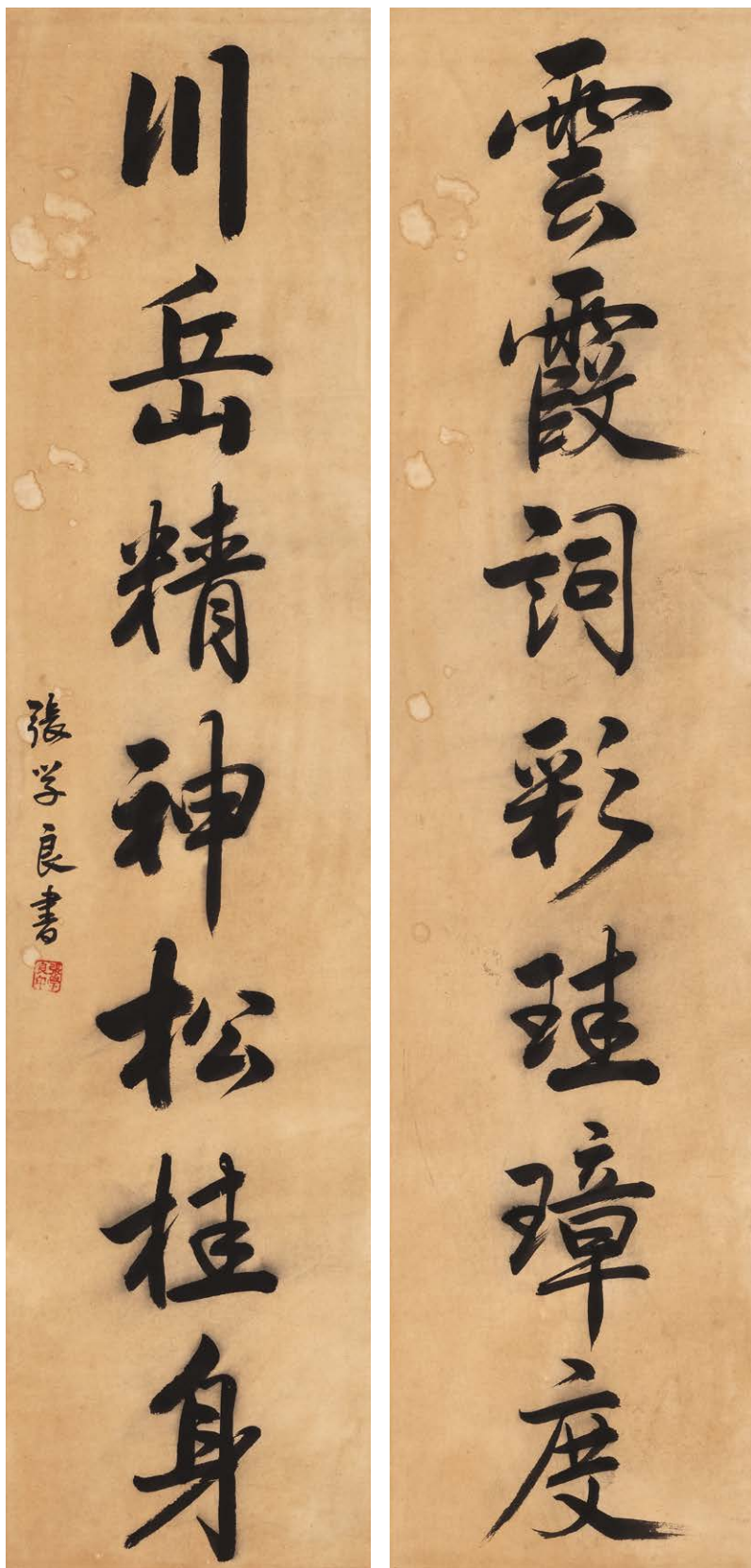
釋文：雲霞詞彩珪璋度，川岳精神松桂身。

款識：張學良書。

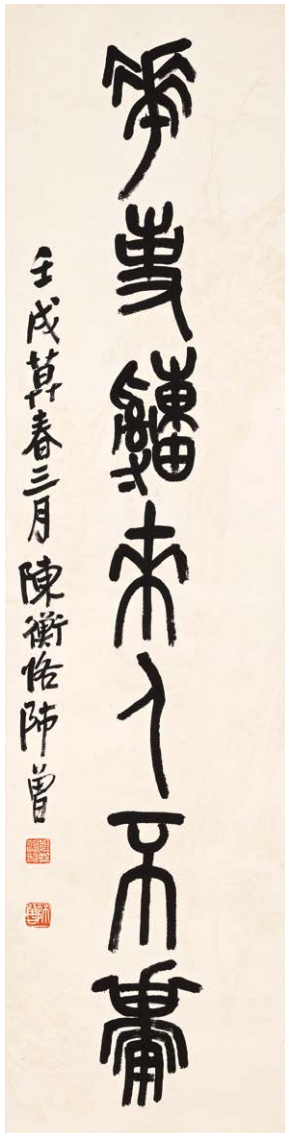
鈐印：張學良印

來源：香港佳士得，中國近現代畫，
2010年11月30日，編號2714。
王樹常先生舊藏。

註：舊藏者王樹常，字庭五，遼寧省遼中縣人。早年入日本士官學校深造，在去日本船上認識蔣介石和張群。1910年畢業回國，參加辛亥革命，後又被袁世凱派送日本陸軍大學培訓。1921年起，王樹常長期在奉軍任職，成為東北軍重要人物；1928年皇姑屯事件，張作霖被炸死，張學良入主東北軍，他擔任軍令廳長，成為東北軍的指揮核心。1930年王樹常率軍入關，出任京津衛戍司令、河北省主席。抗戰時輾轉於河南、武漢、香港等地。1949年後，閒居北京。



1205



1206

1206

CHEN SHIZENG (1876-1923)*Seven Characters Calligraphic Couplet in Stone-drum Script*

A pair of hanging scrolls, ink on patterned paper

Each scroll measures 129.5 x 31.9 cm.

(51 x 12 ½ in.)

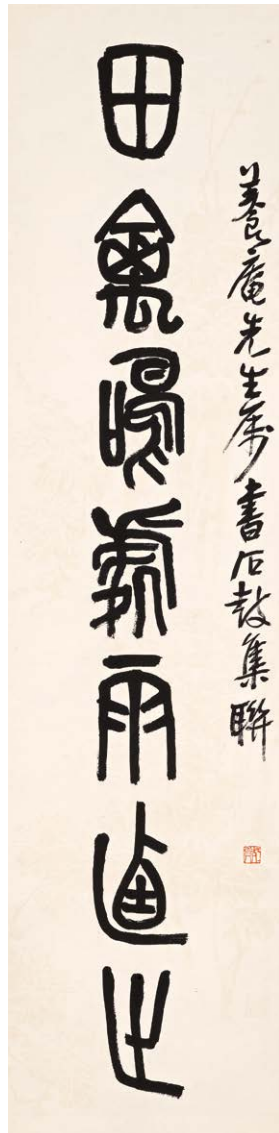
Inscribed and signed, with three seals of the artist

Dated spring, third month, *renxu* year (1922)

Dedicated to Yang'an (2)

NOTE:

The recipient "Yang'an" could be Zhou Zhaoxiang (1880-1954), a native of Zhejiang province, who is a calligrapher and painter in the early 20th century. Zhou is good at poetry and has expertise in history, literature and appreciating artworks. In his later years, he devoted himself to study bronze and stone inscriptions and was one of the leaders of the Beijing-Tianjin painting school. In 1920, he



established the Chinese Painting Research Association with Jin Cheng and Chen Shizeng. This couplet was written on patterned paper of Rongbaozhai.

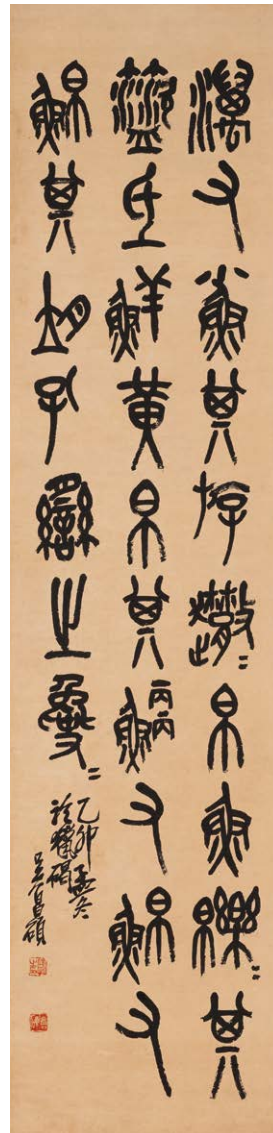
HK\$30,000-50,000 US\$3,900-6,500陳師曾 石鼓文七言聯 水墨花箋
立軸兩幅 一九二二年作

釋文：田禽鳴處雨迺止，花事纏來人不庸。

題識：養庵先生屬書石鼓文集聯，壬戌（1922年）莫春三月，陳衡恪師曾。

鈐印：朽道人、陳衡恪印、師曾

註：上款人“養庵先生”或為清末民初書畫家周肇祥（1880-1954），字嵩靈，浙江紹興人。擅於詩文，精於鑑賞，並通文史。晚年潛心於金石書畫，為京津畫派領袖人物之一。1920年與金城、陳師曾等同道成立中國畫學研究會。
此聯寫於榮寶齋箋紙。



1207

1207

WU CHANGSHUO (1844-1927)*Calligraphy in Stone-drum Script*

Hanging scroll, ink on paper

134.5 x 32 cm. (53 x 12 ½ in.)

Inscribed and signed, with two seals of the artist

Dated winter, *yimao* year (1915)**HK\$100,000-150,000**

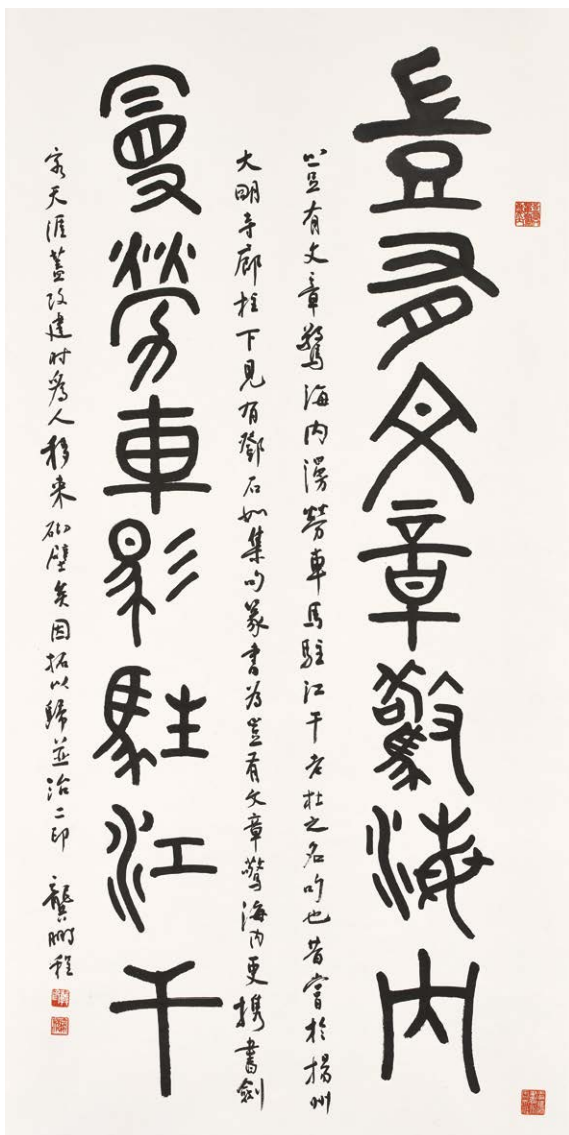
US\$13,000-19,000

吳昌碩 石鼓文 水墨紙本 立軸
一九一五年作

釋文：澗有小魚，其族趣趣。
帛魚鱗鱗，其鱗氏鮮。
黃帛其鱗，有鱗有鯢。
其腔孔，鱗之龜龜。

題識：乙卯（1915年）孟冬臨獵碣，吳昌碩。

鈐印：俊卿之印、倉碩



1208

1208

GONG PENGCHENG (B. 1956)

Calligraphy in Seal Script

Hanging scroll, ink on paper

136.2 x 67.6 cm. (53 3/8 x 26 3/8 in.)

Inscribed and signed, with four seals of the artist

HK\$80,000–120,000

US\$11,000–16,000

龔鵬程 篆書《豈有文章驚海內》 水墨紙本 立軸

釋文：豈有文章驚海內，曼勞車馬駐江干。

題識：“豈有文章驚海內，漫勞車馬駐江干”，老杜之名句也。昔嘗於揚州大明寺廊柱下，見有鄧石如集句，篆書為“豈有文章驚海內，更攜書劍客天涯”，蓋改建時為人移來砌壁矣，因拓以歸，並治二印，龔鵬程。

鈐印：豈有文章驚海內、更攜書劍客天涯、龔印、鵬程



1209

1209

SONG WEIYUAN (B. 1957)

Peonies

Hanging scroll, ink and colour on paper

178.3 x 47.8 cm. (70 1/4 x 18 3/8 in.)

Inscribed and signed, with one seal of the artist

HK\$100,000–150,000

US\$13,000–19,000

宋唯源 牡丹 設色紙本 立軸

題識：高價最憐和氏璧，忍將蜀紫換榆錢。唯源。

鈐印：唯源之印



1210

1210
LIU HAI SU (1896-1994)
Mount Huang

Scroll, mounted and framed, ink and colour on gold paper
 62.5 x 98.5 cm. (24 3/8 x 38 3/4 in.)
 Inscribed and signed, with five seals of the artist
 Dated September, 1985

HK\$180,000-280,000

US\$24,000-36,000

劉海粟 黃山 設色金箋 鏡框 一九八五年作

題識：九上黃山絕頂人，縱橫今古感微塵。
 笑煞天都峰頂客，人間咫尺數煙雲。
 一九八五年九月，劉海粟潑彩畫。
 年方九十。

鈐印：劉海粟、藝海堂、真手不壞、清白傳家、九上黃山絕頂人



1211

1211

LIU HAISU (1896-1994)

Red Plum Blossoms

Scroll, mounted and framed, ink and colour on paper

68 x 137.5 cm. (26 3/4 x 54 1/8 in.)

Inscribed and signed, with five seals of the artist

Dated spring, renzi year (1972)

Further inscribed and signed, with one seal of the artist

Dedicated to Xiao Fu

PROVENANCE:

Purchased from the recipient of the painting directly.

HK\$150,000-250,000

US\$20,000-32,000

劉海粟 紅梅 設色紙本 鏡框 一九七二年作

題識：水龍吟。

直教身歷冰霜，看來凡骨經全換。
凍蛟危立，珊瑚冷掛，絳雲烘暖。
勁足神完，英華內蘊，風光流轉。
愛琅玕石鼓，毫端鬱勃，斂元氣，存吾腕。
迅見山花齊綻。
醉瓊卮、襟懷舒坦。
乾坤縱覽，朱顏共慶，異香同泛。
三五添籌，騰天照海，六州紅燦。
正芳枝並倚，陽和轉播，稱生平願。
壬子（1972年）春仲，七十七歲老人劉海粟信筆。

鈐印：藝術叛徒、劉海粟、曾經滄海、心迹雙清、百尺竿頭須進步

畫家再題：蕭復先生歸國觀光便以贈之。

八十歲海翁又題。

鈐印：海翁

來源：得自上款人本人。

1212

LIU HAI SU (1896-1994)

Mount Huang in Splashed-colour

Scroll, mounted for framing, ink and colour on paper

116 x 226.5 cm. (45 5/8 x 89 1/8 in.)

Inscribed and signed, with five seals of the artist

Dated summer, *renxu* year (1982)

PROVENANCE:

Acquired directly from the artist.

HK\$600,000-800,000

US\$78,000-100,000

劉海粟 黃山獅子林朝暉 設色紙本
鏡片 一九八二年作

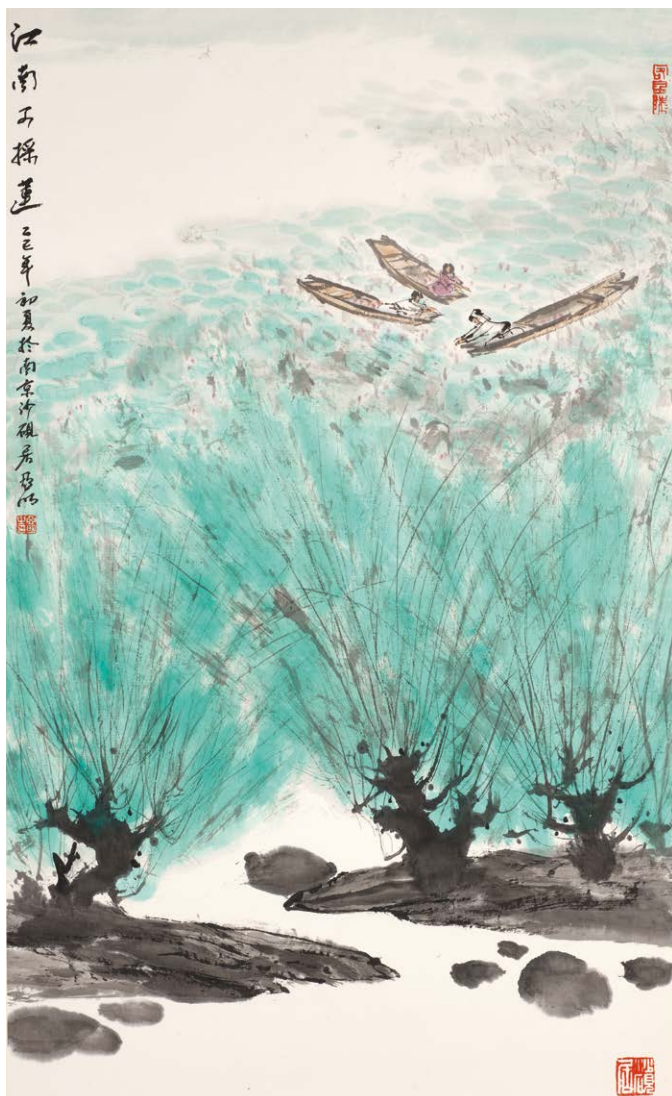
題識：黃岳奇峰皆昂首，雲海乾坤眼底收。
宇宙曙光映金秋，青山丹嶂呈錦繡。
蒼松滿崖齊探手，凌霜傲雪更蔥籠。
何當更踏峰巔頂，笑播彩雨舞神州。
壬戌（1982年）大暑九上黃山，
登獅子峰松林，觀雲飛萬壑，
羣巒突兀，松濤呼嘯，丹霞臥雲，
朝夕變色，渾涵茫茫，奇幻百出，
黃山盤薄，千載天矯。
黃山終古壽無極，我欲與之長相守。
潑彩存記，黃山獅子林朝暉。
劉海粟，年方八十七。

鈐印：海粟不朽、靜遠堂、
九上黃山絕頂人、
昔我師黃山今作黃山友、筆歌墨舞

來源：直接得自畫家本人。







1213

1213
YA MING (1924-2002)
Picking Lotus

Hanging scroll, ink and colour on paper
 82 x 49.5 cm. (32 ¼ x 19 ½ in.)
 Entitled, inscribed and signed, with three seals of the artist
 Dated summer, *jisi* year (1989)

HK\$20,000-40,000 **US\$2,600-5,200**

亞明 江南可採蓮 設色紙本 立軸 一九八九年作

題識：江南可採蓮。
 己巳年（1989）初夏於南京沙硯居，亞明。
 鈐印：亞明之印、沙硯居、客金陵



1214

1214
CHENG SHIFA (1921-2007)
Autumn Mountains

Hanging scroll, ink and colour on paper
 124.3 x 67.8 cm. (48 ⅞ x 26 ¾ in.)
 Inscribed and signed, with three seals of the artist
 Further inscribed and signed by Fan Zeng (B. 1938), with one seal
 Dated *xinwei* year (1991)
 Two collector's seals of Deng Cangwu
 Titleslip inscribed, with one seal of Deng Cangwu

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

程十髮 雨洗秋山 設色紙本 立軸

題識：雨洗秋山淨，林光澹碧滋。程十髮寫於黃浦西岸寓齋。
 鈐印：十髮、雲間、雲間程潼
 范曾又題：真跡。辛未（1991年）抱沖齋主，范曾於台北。
 鈐印：范曾
 鑑藏印：鄧蒼梧藏、鄧蒼梧真賞印
 題簽條：程十髮雨洗秋山圖。
 鈐印：傳研樓藏



1215

1215

CHENG SHIFA (1921-2007)

Autumn Mountains / West Lake

Two scrolls, mounted and framed, ink and colour on paper

Each scroll measures 60 x 32 cm. (23 7/8 x 12 5/8 in.)

Each entitled, inscribed and signed, with a total of four seals.

Dated summer, *gengwu* year (1990)

(2)

HK\$300,000-400,000

US\$39,000-52,000

程十髮

秋山紅樹／西湖柳蔭

設色紙本

鏡框兩幅

一九九〇年作

題識：

1. 秋山紅樹。庚午（1990年）首夏，程十髮寫。
2. 西湖柳蔭。庚午（1990年）夏，程十髮寫。

鈐印：十髮（二次）、二陸鄉人（二次）



1216

1216

CHENG SHIFA (1921-2007)

Lady Playing Chinese Harp

Scroll, mounted and framed, ink and colour on paper
81 x 69 cm. (31 7/8 x 27 1/8 in.)

Inscribed and signed, with three seals of the artist

Dated autumn, *dingsi* year (1977)

Further inscribed and signed by the artist, with one seal

Dated 1977

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 29
November 2016, Lot 1273.

HK\$120,000-180,000

US\$16,000-23,000

程十髮 花朝篳篥圖 設色紙本 鏡框 一九七七年作

題識：偶寫花朝篳篥圖。

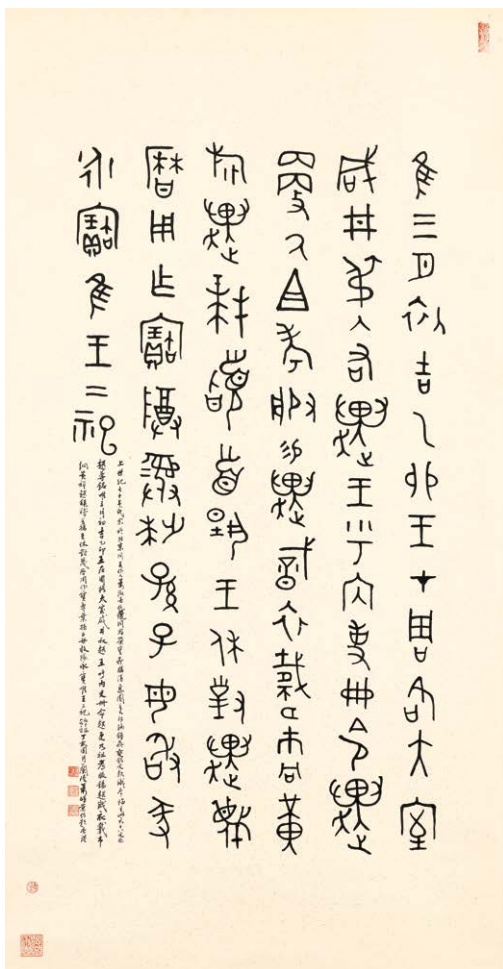
丁巳（1977年）秋程十髮於黃浦江西畔。

鈐印：十髮、程潼、大象

又題：吳絲蜀桐長高秋，空山凝雲顏不流。
江娥啼竹素女愁，李憑中國彈篳篥。
昆山玉碎鳳凰叫，芙蓉泣露香蘭笑。
十二門前融冷光，二十三絲動紫皇。
女媧煉石補天處，石破天驚逗秋雨。
夢入神山教神軀，老魚跳波瘦蛟舞。
吳質不眠倚桂樹，露腳斜飛濕寒兔。
借李長吉詩題空。

鈐印：程十髮

來源：香港佳士得，中國近現代畫，2016年11月29日，編號1273。



1217

1217

XIAO HUIRONG (SIU FAI WING, B. 1946)

Calligraphy in Bronze Script

Hanging scroll, ink on gold-flecked paper

131 x 68 cm. (51 5/8 x 26 3/4 in.)

Inscribed and signed, with six seals of the artist

Dated *dinghai* year (2007)

EXHIBITED:

Shenzhen, Guan Shanyue Art Museum, *Exhibition of Professor Xiao Huirong's Art*, 6-15 July 2018.

LITERATURE:

Xiao Huirong's Art: Ancient Script Calligraphy, Hong Kong Art and Culture Inc., March 2018, p.43.

Professor Xiao Huirong's Art, Guan Shanyue Art Museum, July 2018, p.189.

HK\$60,000-80,000

US\$7,700-10,000

蕭暉榮 臨趨尊銘文 水墨灑金箋 立軸 二〇〇七年作

題識：（釋文不錄。）上世紀七十年代余於北京同吳作人、蕭淑芳伉儷同游榮寶齋，購息園主人所編《鐘鼎彝銘文款識》。今臨之此六十八文為趨尊銘：“唯三月初吉乙卯，王在周格大室，咸並叔，（入佑）趨。王呼內史冊命趨，更乃祖考服錫，趨織衣載市綱黃旂，趨拜稽首，揚王休對，蔑曆用作寶尊葉，孫子毋敢隊，永寶唯王二祀。（叔下漏入佑二字）。丁亥（2007年）周月，蘭陵蕭暉榮並題香港。



1218

鈐印：蕭、暉、榮、西泠印社中人、借古開今、海暉齋

展覽：深圳，關山月美術館，“追源溯本 汲古涵新：蕭暉榮教授藝術作品展”，2018年7月6至15日。

出版：《蕭暉榮的藝術—古文書法集》，香港藝苑出版社，2018年3月，第43頁。

《追源溯本 汲古涵新：蕭暉榮教授藝術作品集》，關山月美術館，2018年7月，第189頁。

1218

BAI QIANSHEN (B. 1955)

Seven-character Calligraphic Couplet

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

Each scroll measures 66 x 13 cm. (26 x 5 1/8 in.)

Inscribed and signed, with three seals of the artist

Dated summer, *dingyou* year (2017)

HK\$28,000-38,000

US\$3,600-4,900

白謙慎 書法七言聯 水墨紙本 鏡框兩幅 二〇一七年作

釋文：萬字盤香消晝永，冰紋窓紙閉春寒。

題識：歲在丁酉（2017年）夏，白謙慎書。

鈐印：白謙慎印、懷谷、雲廬



1219

1219

LU QINGYUAN (LO CHING YUAN, B. 1946)

Mount Huang

Scroll, mounted and framed, ink and colour on paper
72 x 140 cm. (28 3/8 x 55 1/8 in.)

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

Dated summer, sixth month, *jiashen* year (2004)

EXHIBITED:

Hong Kong, Hong Kong Central Library, *Review of Lu Qingyuan: at the Age of 65*, 24-26 February 2012.

Guangzhou, Guangdong Museum of Art, *The Exhibition of Lu Qingyuan*, 30 July 2013-7 August 2013.

Hong Kong, Hong Kong Heritage Museum, *Boundless Nature: The Art of Lo Ching Yuan*, 16 October 2019-20 April 2020.

LITERATURE:

Review of Lu Qingyuan's Chinese Paintings: at the Age of 65, Yun Shan Art Gallery, Taichung, 2012, p.77.

HK\$150,000-250,000

US\$20,000-32,000

盧清遠 黃山雲海 設色紙本 鏡框 二〇〇四年作

題識：黃山雲海。

甲申（2004年）夏六月，清遠。

鈐印：盧、江山如畫

展覽：香港，香港中央圖書館，“盧清遠六十五歲回顧展”，2012年2月24-26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至8月7日。

香港，香港文化博物館，“雲山無限：盧清遠作品展”，2019年10月16至2020年4月20日。

出版：《盧清遠國畫集（三）：盧清遠六十五歲回顧展》，台中，雲山畫院，2012年，第55頁。

1220

HO FUNG-LIN (HE FENGLIAN, B. 1944)

Autumn Scenery of River Min

Scroll, mounted and framed, ink and colour on paper
57.8 x 96.6 cm. (22 3/4 x 38 in.)

Inscribed and signed, with three seals of the artist

Dated spring, *jihai* year (2019)

NOTE:

Ho Fung-Lin studied landscape, flowers-and-birds paintings under Zhao Shao'ang, and studied poetry under Pan Xiaopan. He graduated from Nanjing University of the Arts with a Ph.D degree in Chinese Fine Arts.

HK\$80,000-120,000

US\$11,000-16,000

何鳳蓮 秋入岷江 設色紙本 鏡框 二〇一九年作

題識：氣清江浦闊，古渡見歸舟。

村野丹楓染，千林萬壑秋。

己亥（2019年）春月，鳳蓮。

鈐印：何、鳳蓮、疏柳鳴蟬

註：何鳳蓮為趙少昂先生高弟，隨其師研習山水、花鳥等門類，又從潘小磐學詩，畢業於南京藝術學院，獲中國美術學博士學位。



1220



1221

1221

HE HONGYU (B. 1984)

Spring Herding

Scroll, mounted and framed, ink and colour on silk
51 x 89.4 cm. (20 1/4 x 35 1/4 in.)

Inscribed and signed, with one seal of the artist

Dated ninth month, *yiwei* year (2015)

HK\$35,000-55,000

US\$4,600-7,100

何紅玉 春牧圖 設色絹本 鏡框 二〇一五年作

題識：乙未（2015年）九月，
紅玉寫於杭州。

鈐印：紅玉

Eoghan Murray McMillan (1936-2001) was the managing partner of Arthur Andersen & Co's practices in Hong Kong and the Mainland until 1993. He also served as chairman of the Hong Kong Futures Exchange and was a director of the Hong Kong Futures Exchange Clearing Corporation Ltd. from 1989 to 1992. Later on he served as a member of the managing board of Urban Renewal Authority.

Mr. McMillan has a keen interest in Chinese paintings, and he became friends with the painter Zhu Qizhan and received many works as gifts. This painting is one of them. Other works from this collection are available in Christie's online sale, *Exquisite Eye: Chinese Paintings Online* on 11-26 May 2021.

麥銳衡先生曾任國際知名之安達信會計事務所中港兩地業務之董事合夥人。1989年至1992年期間他還擔任香港期貨交易所主席。後來，他亦獲委任市區重建局董事局成員。

麥先生對書畫藝術有濃厚興趣，其中更與畫家朱屺瞻成為好友，並獲贈作品多幅。本幅為其中之一，並由家族繼承。本收藏的其他作品將於2021年5月11至26日舉行的“丹青薈萃—中國書畫網上拍賣”呈現。



1222

1222

ZHU QIZHAN (1892-1996)

Mountains in the Distance in Autumn

Scroll, mounted and framed, ink and colour on paper
68.5 x 136.2 cm. (27 x 53 5/8 in.)

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

Dated winter, *gengwu* year (1990)

HK\$80,000-100,000

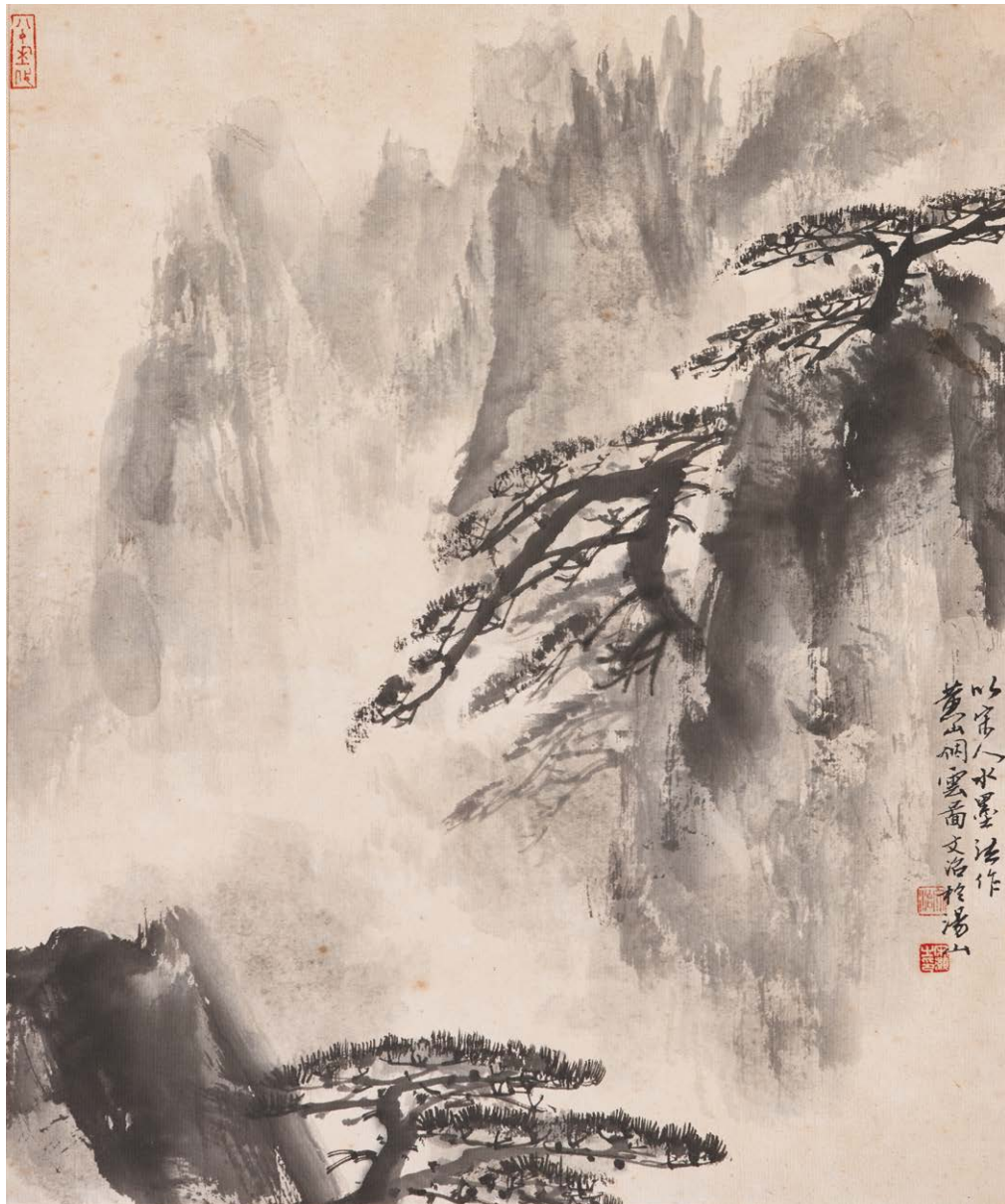
US\$11,000-13,000

朱屺瞻 遠山秋後出 設色紙本 鏡框 一九九〇年作

題識：遠山秋後出。

錄楊萬里句，庚午（1990年）冬月畫於上海梅花草堂晴窗下，
二瞻老民朱屺瞻年九十九。

鈐印：朱屺瞻、門外人、梅花草堂



1223

1223

SONG WENZHI (1919-1999)

Mist and Clouds of Mount Huang

Scroll, mounted and framed, ink on paper

43.5 x 36.3 cm. (17 1/8 x 14 1/4 in.)

Inscribed and signed, with three seals of the artist

EXHIBITED:

Singapore, *Paintings by Song Wenzhi*, October 1981.

LITERATURE:

Paintings by Song Wenzhi, Rising Arts & Crafts Pte. Ltd., Singapore, 1981, p.6, pl. 9.

HK\$50,000-80,000

US\$6,500-10,000

宋文治

黃山煙雲圖

水墨紙本

鏡框

題識：以宋人水墨法作黃山煙雲圖，文治於湯山。

鈐印：文治、宋灝之印、八十年代

展覽：新加坡，“宋文治畫展”，1981年10月。

出版：《宋文治畫集》，立新工藝品有限公司，新加坡，1981年，第6頁，圖版9。



1224

1224

TIAN SHIGUANG (1916-1999)

Mice Eating Grains

Scroll, mounted and framed, ink and colour on paper
98.5 x 47 cm. (38 ¾ x 18 ½ in.)

Inscribed and signed, with two seals of the artist

HK\$60,000-80,000

US\$7,800-10,000

田世光 鼠戲圖 設色紙本 鏡框

題識：春亭先生方家正之。公煒田世光。

鈐印：田世光、公緯



1225

1225

LU YIFEI (1908-1997)

Lotus

Scroll, mounted and framed, ink and colour on paper
75 x 40 cm. (29 ½ x 15 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated summer, *jiachen* year (1964)

HK\$50,000-80,000

US\$6,500-10,000

陸抑非 荷塘 設色紙本 鏡框 一九六四年作

題識：鮮荷出水好豐神，一片風搖連理身。

花底鴛鴦飛霜雪，凌波清淺不生塵。

甲辰（1964年）夏日，陸抑非。

鈐印：陸抑之印、希放樓



1226

1226

WU ZHENG (1876-1949), **FENG CHAORAN** (1882-1954) AND **LIU BIN** (1887-1945)

Three Friends of Winter

Hanging scroll, ink and colour on paper

109 x 53.8 cm. (42 7/8 x 21 1/8 in.)

Entitled, inscribed and signed, with a total of four seals of the artists

Dated autumn, *jiashen* year (1944)

HK\$40,000-60,000

US\$5,200-7,800

吳徵、馮超然、柳濱 歲寒三友圖 設色紙本 立軸
一九四四年作

〈吳徵〉題識：歲寒三友圖。甲申（1944年）秋日衰銅居士補松。

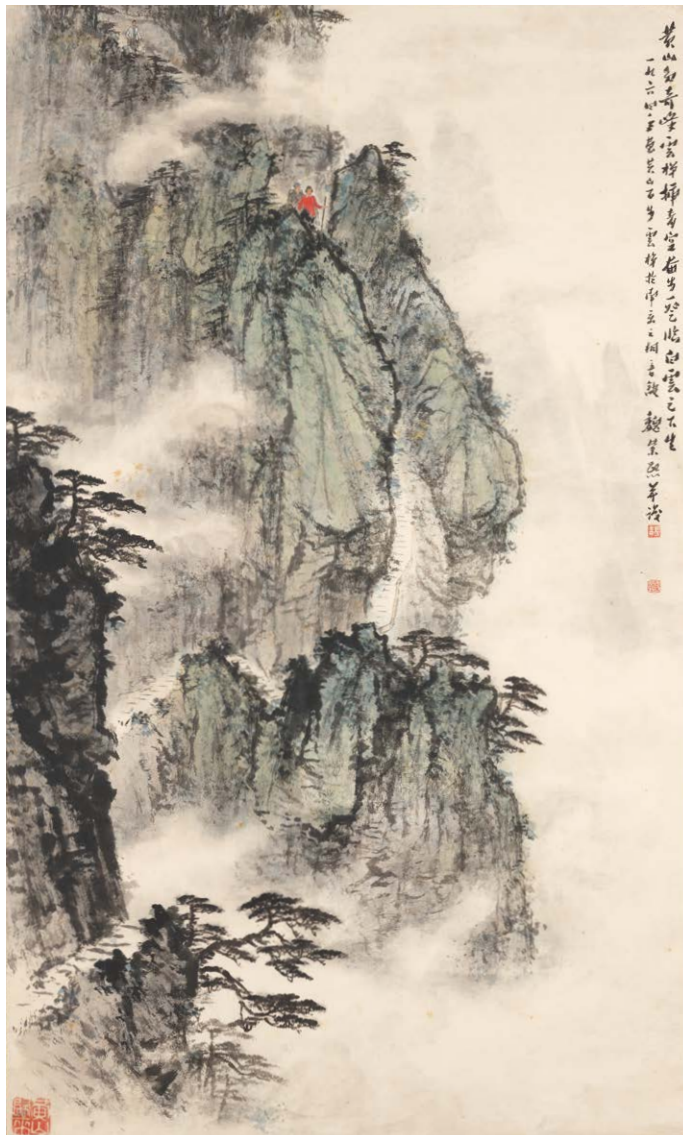
鈐印：吳徵

〈柳濱〉題識：漁笠添紅梅。

鈐印：濱印

〈馮超然〉題識：雨洗煙開霽，摩空綠鳳飛。稜稜如玉立，宜傍子猷扉。甲申（1944年）七月馮超然補竹并題。

鈐印：馮超然、慎得居士



1227

PROPERTY FROM A JAPANESE PRIVATE COLLECTION
日本私人收藏 (LOT 1227)

1227

WEI ZIXI (1915-2002)

Mount Huang

Hanging scroll, ink and colour on paper

105.5 x 63.5 cm. (41 1/2 x 25 in.)

Inscribed and signed, with three seals of the artist

Dated 1964

HK\$150,000-250,000

US\$19,000-32,000

魏紫熙 黃山百步雲梯 設色紙本 立軸 一九六四年作

題識：黃山幻奇峰，雲梯插青空。

奮步一登臨，白雲足下生。

一九六四年畫黃山百步雲梯於南京之桐音館，魏紫熙並識。

鈐印：魏、紫熙、黃山歸來



1228

1228

TAO LENGYUE (1895-1985)

Verdant Mountains

Hanging scroll, ink and colour on paper
97.5 x 37.5 cm. (38 3/8 x 14 3/4 in.)

Inscribed and signed, with two seals of the artist

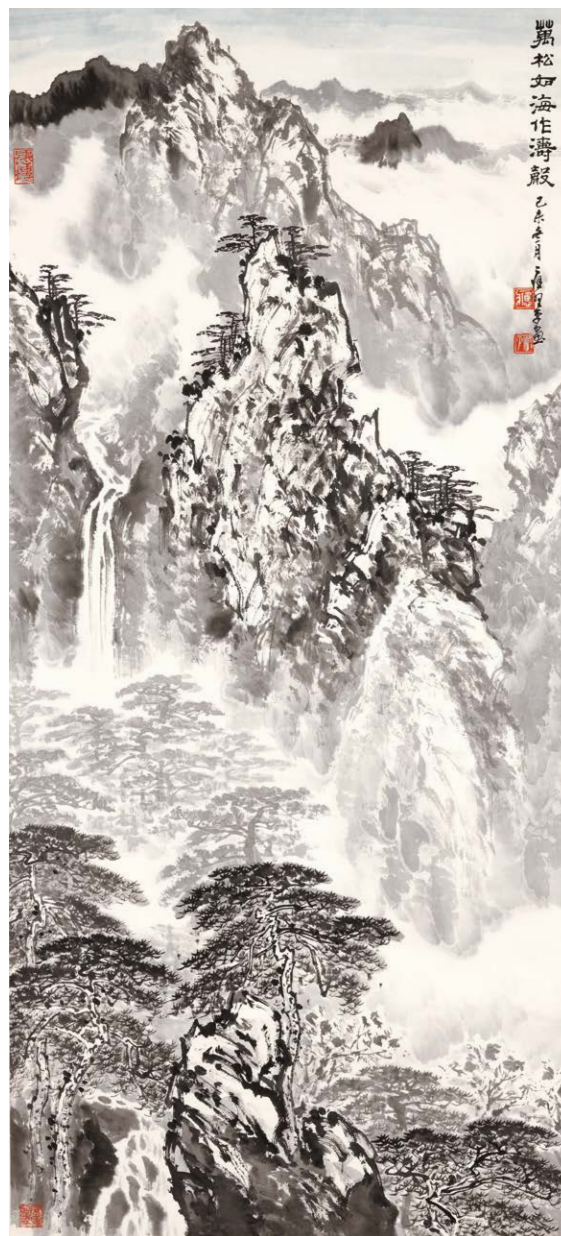
Dedicated to Tingdong

EXHIBITED:

Guangzhou, Art Centre of Jinan University,
Paintings by Tao Lengyue, 16-20, November
2006.

LITERATURE:

Tao Lengyue, Vol. I, Shanghai Paintings and
Calligraphy Publishing House, 2005, p. 90.



1229

Paintings by Tao Lengyue, Jinan University
Publishing House, 2006, p. 51.

Chronicle of Tao Lengyue, Vol II, Shanghai
Paintings and Calligraphy Publishing House,
2013, p. 676, painting no. 14172.

Paintings by Tao Lengyue, Shanghai Paintings
and Calligraphy Publishing House. 2015,
p.247.

HK\$100,000-150,000

US\$13,000-19,000

陶冷月 遠山凝翠 設色紙本 立軸

題識：遠山凝翠復含煙，白石喬松映碧天。
此地絕無人跡到，好來松下聽流泉。

廷棟先生大雅之屬，宏齋陶冷月。

鈐印：陶鏞大利、冷月

展覽：廣州，暨南大學藝術中心，“陶冷月
畫展”，2006年11月16至20日。

出版：《陶冷月·上》，上海書畫出版社，
2005年，第90頁。

《陶冷月畫集》，暨南大學出版社，
2006年，第51頁。

《光風霽月-陶冷月畫集》，上海書
畫出版社，2015年，第247頁。

著錄：《陶冷月年譜長編（下）》上海書畫
出版社，上海，2013年，第676頁，
作品編號14172。



1229

YING YEPING (1910-1990)

The Sounds of Pine

Hanging scroll, ink and colour on paper
143.5 x 65.5 cm. (56 1/2 x 25 3/4 in.)

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

Dated winter, *jiwei* year (1979)

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

應野平 萬松如海作濤聲 設色紙本
立軸 一九七九年作

題識：萬松如海作濤聲。

己未（1979年）冬月，應野平畫。

鈐印：應、野平、閱盡人間春色、愚樓



1230

1230

WU HUFAN (1894-1968)

Scholar Contemplating / Calligraphy

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

18.7 x 49 cm. (7 3/8 x 19 1/4 in.)

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

Dated winter, *jimao* year (1939)

Calligraphy on the reverse, inscribed and
signed, with one seal

Both sides dedicated to Liangfu

HK\$120,000-180,000

US\$16,000-23,000

吳湖帆 松陰觀泉 / 書法 設色紙本 /
水墨紙本 成扇 一九三九年作

題識：松陰觀泉。用仇實父放縱之筆。

己卯（1939年）冬日為亮甫先生雅
正，倩菴吳湖帆。

鈐印：倩菴、東莊

背面書法釋文：金枝玉葉老遺民，
筆硯精良迥出塵。
興到寫花如戲影，
分明兜率是前身。
翠裙依水翳飄飄，
光豔隨風詎可描。
妒煞幾般紅粉輩，
凌波豐骨豈（壓）春嬌。

題識：大滌子題八大山人畫水仙，
亮甫先生雅正，倩菴吳湖帆。

鈐印：倩菴



1231

1231
ZHANG DAQIAN (1899-1983)
Magnolias

Hanging scroll, ink and colour on paper
 36 x 53.2 cm. (14 1/8 x 21 in.)
 Inscribed and signed, with two seals of the artist
 Dated summer, *jiashen* year (1944)

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

張大千 山木蘭 設色紙本 立軸
 一九四四年作

題識：蝶粉蜂黃帶露寒，破愁啼眼夢闌珊。
 青城二月風兼雨，寂寞閑尋山木蘭。
 甲申（1944年）夏，似谷兄法教，
 大千弟爰。

鈐印：張大千、蜀客

1232
PURU (1896-1963)
Conversation in Autumn

Hanging scroll, ink and colour on paper
 100 x 33 cm. (39 3/8 x 13 in.)
 Inscribed and signed, with two seals of the artist
 One collector's seal

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

溥儒 秋日對談 設色紙本 立軸

題識：看到秋容最好時，瘦藤老樹有奇姿。
 閑來愛共山僧話，可笑踏青人未知。
 湖上秋夜偶作，心奮。

鈐印：溥儒之印、心奮

鑑藏印：漢齋

1233
PURU (1896-1963)
Travelling in the Rain

Hanging scroll, ink and colour on paper
 82 x 37.3 cm. (32 1/4 x 14 5/8 in.)
 Inscribed and signed, with one seal of the artist

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

溥儒 風雨行旅圖 設色紙本 立軸

題識：急雨添飛瀑，秋風落暮林。
 行人歸去晚，驢背不成吟。
 心奮題。

鈐印：溥儒



1232



1233



1234

1234

FENG CHAORAN (1882-1954)

Dwelling in the Mountains

Hanging scroll, ink and colour on paper

70.2 x 26.8 cm. (27 3/4 x 10 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated twelfth month, *xinwei* year (1931)

HK\$40,000-60,000

US\$5,200-7,800

馮超然 雲溪幽居 設色紙本 立軸 一九三一年作

題識：辛未（1931年）嘉平月朔，偶撫耕煙散人筆法，晉陵馮超然。

鈐印：馮超然、馮迥



1235

1235

PU RU (1896-1963)

Lotus and Bird

Hanging scroll, ink and colour on paper

86.2 x 29 cm. (33 3/4 x 11 3/8 in.)

Inscribed and signed, with four seals of the artist

HK\$80,000-100,000

US\$11,000-13,000

溥儒 荷花水鳥 設色紙本 立軸

題識：菱苻隨朝雨，荷花謝素波。心畬畫。

鈐印：舊王孫、溥儒、玉壺、二樂軒



1236

1236

WU ZHENG (1876-1949)

Boating

Hanging scroll, ink on paper

97 x 38.8 cm. (38 ¼ x 15 ¼ in.)

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

One collector's seal

Dated summer, fourth month, *guiyou* year (1933)

HK\$40,000-60,000

US\$5,200-7,800

吳徵 秋林放棹 水墨紙本 立軸 一九三三年作

題識：秋林放棹。

癸酉（1933年）維夏四月，鷺鷥灣人吳徵。

鈐印：吳

鑑藏印：漢齋珍藏



1237

1237

YING YEPING (1910-1990)

Dwelling in Pine Mountains

Hanging scroll, ink and colour on paper

66.5 x 33.3 cm. (26 ½ x 13 ⅛ in.)

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

Dated spring, thirty-eighth year (of the republic, 1949)

HK\$40,000-60,000

US\$5,200-7,800

應野平 雲壑濤聲 設色紙本 立軸 一九四九年作

題識：雲壑濤聲。

畧用山樵簡筆，三十八年（1949）暮春，應野平。

鈐印：野平



1238

1238
ZHAO SHAO'ANG (1905-1998)
Red Leaves and Two Birds

Hanging scroll, ink and colour on paper
 83.5 x 30.3 cm. (32 7/8 x 11 7/8 in.)
 Entitled, inscribed and signed, with two seals of the artist
 Dated spring, second month, *jiwei* year (1979)

HK\$60,000-80,000 **US\$7,800-10,000**

趙少昂 曉來誰染霜林醉 設色紙本 立軸 一九七九年作

題識：曉來誰染霜林醉。
 己未（1979年）春二月，少昂於蟬嫣室。
 鈐印：趙、少昂



1239

1239
HUANG ZHOU (1925-1997)
Girl Herding Donkeys

Hanging scroll, ink and colour on paper
 69.5 x 35 cm. (27 3/8 x 13 3/4 in.)
 Inscribed and signed, with one seal of the artist
 Dated spring, 1964

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

黃胄 豐收 設色紙本 立軸 一九六四年作

題識：一九六四年初春，黃胄畫於北京西郊。
 鈐印：黃胄

1240

QI GONG (1912-2005)

Calligraphy

Hanging scroll, ink on paper

131 x 30.5 cm. (51 5/8 x 12 in.)

Inscribed and signed, with three seals of the artist

HK\$80,000-100,000

US\$11,000-13,000

啓功

行書屈大均詩

水墨紙本

立軸

釋文：一笑無秦帝，飄然向海東。
誰能排大難，不屑計奇功。
古戍三秋雁，高臺萬木風。
從來天下士，只在布衣中。

題識：明僧詩。

啓功書。

鈐印：啓功私印、小乘客、元白



1240

Index

Artists		Lot Number	Artists		Lot Number
Bai Qianshen	白謙慎	1218	Hong Yi	弘一	1190
Beohar Rammanohar Sinha	辛哈	1118	Huang Binhong	黃賓虹	1138, 1181
Chan Tin Boo	陳天保	1010	Huang Junbi	黃君璧	1056, 1139, 1140, 1141
Chen Banding	陳半丁	1183	Huang Yongyu	黃永玉	1153, 1155
Chen Qikuan	陳其寬	1021, 1022, 1023, 1024, 1025, 1026	Huang Zhou	黃胄	1239
Chen Shizeng	陳師曾	1206	Irene Chou	周綠雲	1009
Cheng Shifa	程十髮	1214, 1215, 1216	Jiang Zhaohé	蔣兆和	1045
Chou Hsi-Ting	周錫珽	1099	Kang Youwei	康有為	1204
Dai Jitao	戴季陶	1191	Lai Shaoqi	賴少其	1091
Deng Erya	鄧爾雅	1075	Li Huayi	李華弑	1030
Deng Fen	鄧芬	1093, 1094	Li Keran	李可染	1145, 1146, 1148, 1149
Ding Fuzhi	丁輔之	1053	Li Kuchan	李苦禪	1119, 1120, 1121, 1122, 1123
Ding Yanyong	丁衍庸	1001, 1002, 1003, 1004, 1005, 1086, 1193	Li Xiongcai	黎雄才	1090
Fang Zhaolin	方召譽	1028	Li Xubai	李虛白	1016
Feng Chaoran	馮超然	1226, 1234	Lin Fengmian	林風眠	1043, 1044, 1143, 1144, 1158, 1159
Feng Zikai	豐子愷	1157, 1189	Lin Hukui	林湖奎	1096, 1097
Fu Baoshi	傅抱石	1040, 1128, 1129, 1130	Liu Bin	柳濱	1226
Gao Jianfu	高劍父	1087	Liu Dan	劉丹	1029
Gao Yihong	高逸鴻	1134	Liu Haisu	劉海粟	1210, 1211, 1212
Gong Pengcheng	龔鵬程	1208	Liu Jiyou	劉繼卣	1147
Guan Liang	關良	1041	Liu Kuiling	劉奎齡	1184
Guan Shanyue	關山月	1092	Liu Kuo-Sung	劉國松	1035
Guan Wenbin	關文斌	1050	Liu Mengkuan	劉孟寬	1095
He Baili	何百里	1018	Lu Hui	盧輝	1033
He Hongyu	何紅玉	1221	Lu Qingyuan	盧清遠	1219
He Huaishuo	何懷碩	1032, 1156	Lu Yifei	陸抑非	1225
Ho Fung-Lin	何鳳蓮	1220	Lui Shou Kwan	呂壽琨	1006, 1007, 1008
Eric Ho Kay-Nam	何紀嵐	1019	Ma Jin	馬晉	1182

Index

Artists		Lot Number	Artists		Lot Number
Pan Tianshou	潘天壽	1160	Xiao Huirong	蕭暉榮	1217
Pan Wenxun	潘汶汛	1195	Xie Zhiliu	謝稚柳	1046
Peng Wei	彭薇	1031	Xing Baozhuang	邢寶莊	1098
Nina Pryde	派瑞芬	1011	Xu Bao'an	許葆安	1100
Pu Jin	溥忻	1180	Xu Beihong	徐悲鴻	1042, 1078, 1124, 1125, 1126, 1127
Pu Ru	溥儒	1047, 1054, 1055, 1175, 1178, 1179, 1232, 1233, 1235	Ya Ming	亞明	1213
Qi Baishi	齊白石	1065, 1066, 1067, 1154, 1161, 1162, 1163, 1164, 1165, 1166, 1167, 1172, 1173	Yan Fu	嚴復	1203
Qi Gong	啓功	1197, 1198, 1199, 1200, 1201, 1240	Yang Shanshen	楊善深	1069, 1070, 1071, 1072, 1073, 1076, 1088, 1089
Qi Ziru	齊子如	1174	Ye Gongchuo	葉恭綽	1051
Rao Zongyi	饒宗頤	1081, 1082, 1083, 1084, 1085, 1188	Ye Qianyu	葉淺予	1108
Shen Yinmo	沈尹默	1202	YingYeping	應野平	1229, 1237
Song Weiyuan	宋唯源	1209	Yu Fei'an	于非闇	1175, 1177
Song Wenzhi	宋文治	1223	Yuan Songnian	袁松年	1142
Su Chung-Ming	蘇崇銘	1015	Zhang Boju	張伯駒	1049
Sun Hao	孫浩	1196	Zhang Daqian	張大千	1050, 1057, 1058, 1059, 1060, 1061, 1062, 1063, 1064, 1101, 1102, 1103, 1104, 1105, 1106, 1107, 1110, 1111, 1112, 1113, 1114, 1115, 1117, 1131, 1132, 1133, 1134, 1135, 1136, 1137, 1231
Tai Xiangzhou	泰祥洲	1017	Zhang Shanzi	張善孖	1109, 1116, 1117
Tao Lengyue	陶冷月	1051, 1228	Zhang Xueliang	張學良	1205
Tian Shiguang	田世光	1224	Zhao Puchu	趙樸初	1187, 1192
Wang Jiahuai	王家槐	1052	Zhao Shao'ang	趙少昂	1068, 1074, 1076, 1077, 1079, 1080, 1238
Wang Jiqian	王己千	1027	Zhao Shijun	趙世駿	1173
Wang Xuetao	王雪濤	1052, 1176	Zheng Chongbin	鄭重賓	1034
Wang Zhen	王震	1186, 1190, 1194	Zhu Qizhan	朱屺瞻	1222
Wei Zixi	魏紫熙	1227			
Wesley Tongson	唐家偉	1012			
Wong Hau Kwei	黃孝達	1020			
Wu Changshuo	吳昌碩	1168, 1169, 1170, 1171, 1207			
Wu Guanzhong	吳冠中	1036, 1037, 1038, 1039, 1150, 1151, 1152			
Wu Hufan	吳湖帆	1048, 1230			
Wu Zheng	吳徵	1226, 1236			
Wu Zuoren	吳作人	1185			
Wucius Wong	王無邪	1013, 1014			

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(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 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(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\$5,000,000, 20% on that part of the **hammer price** over HK\$5,000,000 and up to and including HK\$50,000,000, and 14.5% of that part of the **hammer price** above HK\$50,000,000.

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 recognized experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- 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 gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).**

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the authenticity warranty is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) - (e) above shall be read as references to both the **Heading** and the **Subheading**.

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 **⚠** 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. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by 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

- 目錄描述**部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。
- 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 1 段另有約定。

3. 狀況

- 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復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狀況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。
- 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

- 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。
- 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍賣決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近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

6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

- 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及 / 或在日後需要特殊的保養。
- 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。
- 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

- 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。
- 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。
- 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

B. 登記競投

1. 新競投人

- 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：
 - 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。
 - 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身分證明文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。
 - 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- 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。如果您過去兩年內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 / 或反恐主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

- 作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。
- 作為隱名委託人的代理人**：如果您以代理人身份為隱名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：
 - 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。
 - 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語被錄音。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 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx> 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**售給最先送達其書面競投書給本公司之競投人。

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用“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：

- 拒絕接受任何競投；
- 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- 撤回任何**拍賣品**；
- 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- 重開或繼續競投，即便已經下槌；
- 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：

- 拍賣會場參與競投的競投人；
- 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；
- 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會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 5,000,000 元之 25%；加逾港幣 5,000,000 元以上至港幣 50,000,000 元部分之 20%；加逾港幣 50,000,000 元以上之 14.5% 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優先適用。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：

- 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；
- 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：

- 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**。
- 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。
- 真品保證**不適用有**保留標題**或任何有保留的部分**標題**。有**保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有

“重要通告及目錄編列方法之說明”內有**保留標題**的某些字眼。例如：**標題**中對“認為是…之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“有**保留標題**”列表及**拍賣品的目錄描述**。

- (d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**合乎被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：
(i) 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
(ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
(iii) 自費交回與拍賣時狀況相同的**拍賣品**給佳士得拍賣場。
- (i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或其他賠償或支出承擔責任。
- (j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的保證，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
(a) 此額外保證不適用於：
(i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
(ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
(iii) 沒有標題的書籍；
(iv) 沒有標明估價的已出售**拍賣品**；
(v) 目錄中表明售出後不可退貨的書籍；
(vi) 狀況報告中或拍賣時公告的瑕疵。
(b) 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- (k) **東南亞現代及當代藝術以及中國書畫**。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付

之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日後 12 個月內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據。買方需按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，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。

(l) **中國、日本及韓國工藝品（中國、日本及韓國書畫、版畫、素描及珠寶除外）**。
以上 E2(b)-(e) 在此類別**拍賣品**將作修改如下。當創作者或藝術家未有列明時，我們不僅為**標題**作出**真品保證**，並會對本**目錄描述**第二行以大階字體注明的有關日期或時期的資料提供**真品保證**（“**副標題**”）。以上 E2(b)-(e) 所有提及**標題**之處應被理解為**標題**及**副標題**。

F. 付款

1. 付款方式

- (a) 拍賣後，您必須立即支付以下**購買款項**：
(i) **成交價**；和
(ii) **買方酬金**；和
(iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。
所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。
- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
(i) 佳士得通過“**MyChristie's**”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
(ii) 電匯至：
香港上海匯豐銀行總行
香港中環皇后大道中 1 號
銀行編號：004
賬號：062-305438-001
賬名：Christie's Hong Kong Limited
收款銀行代號：HSBCHKHHHKH
(iii) 信用卡
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”（CNP）的方式支付，本公司每次拍賣接受總數不超過港幣 1,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：
(iv) 現金
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
(v) 銀行匯票
抬頭請註明“佳士得香港有限公司”（須受有關條件約束）；

(vi) 支票

- 抬頭請註明「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) 支付時請註明拍賣號碼、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）：

- (a) 買方提貨日；
(b) 自拍賣日起 30 日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

4. 不付款之補救辦法

- (a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：
(i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
(ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
(iii) 代不履行責任的買方支付賣方應付的**拍賣淨價金額**。您承認佳士得有賣方之所有權利向您提出追討；
(iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
(v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
(vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
(vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
(viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
(ix) 採取我們認為必要或適當的任何行動。
(b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。

- (c) 如果您在到期付款日之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

5. 扣押拍賣品

如果您欠我們或其他佳士得集團公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它佳士得集團公司的拍賣品。只有在您全額支付欠下我們或相關佳士得集團公司的全部款項後，您方可領取有關拍賣品。我們亦可選擇將您的拍賣品按照我們認為適當的方式出售。我們將用出售拍賣品的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的拍賣品（但請注意，在全數付清所有款項之前，您不可以提取拍賣品）。
- (b) 有關提取拍賣品之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com
- (c) 如果您未在拍賣完畢立即提取您購買的拍賣品，我們有權將拍賣品移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十日曆日或之前提取您購買的拍賣品，除非另有書面約定：
- 我們將自拍賣後第 31 日起向您收取倉儲費用。
 - 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。
 - 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。
 - 倉儲的條款適用，條款請見 www.christies.com/storage。
 - 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、描述、尺寸、質量、狀況、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、狀況報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就拍賣品購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的購買款項。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該拍賣品的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他佳士得集團公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或者在 Christie's LIVE™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別註釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 www.christies.com 上找到本公司私隱政策。如您是加利福尼亞州居民，您可在 <https://www.christies.com/about-us/contact/ccpa> 看到我們的《加州消費者隱私法》(California Consumer Privacy Act) 聲明。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權利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；

d) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**成交價**，買方支付給我們的費用。

目錄描述：拍賣目錄內對**拍賣品**的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

佳士得集團：Christie's International Plc 及其子公司及集團的其它公司。

狀況：**拍賣品**的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

估價：目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**：指該範圍的最高價。**中間估價**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：張貼位於拍賣場內的**拍賣品**旁或 www.christies.com 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

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它**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 made loans or advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the Authenticity Warranty. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship or of the lot being created in certain period, reign or dynasty of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any issue or disputes which arise under the Authenticity Warranty or the 'Qualified Headings'.

CHINESE CLASSICAL PAINTINGS & CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

QUALIFIED HEADINGS

- "Attributed to ...": In Christie's qualified opinion probably a work by the artist or maker in whole or in part.
- "With signature ...": In Christie's qualified opinion the signature appears to be by a hand other than that of the artist.

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with 'circa') when the impression was printed or published.

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 ◊ 號以資識別。

◊◆: 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄中註以符號 ◊◆ 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或者潛在買方提供借款或者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。

目錄編列方法之說明

下列詞語於本目錄或拍賣品描述中具有以下意義。請注意本目錄內或拍賣品描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定、買方須知，包括真品保證的條款下作出。該用詞的表達獨立於拍賣品本身的狀況或任何程度的修復。我們建議買方親身檢視拍賣品的狀況。佳士得也可按的要求提供書面狀況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述的本目錄拍賣品之創作者或拍賣品於某時期、統治時期或朝代內創作的真實，並不承擔任何風險、法律責任和義務。而真品保證條款，亦不適用於以該詞語所描述的拍賣品。

目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決真品保證或「有保留的標題」下產生的任何問題以及爭議。

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有保留的標題

「傳」指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。
「款」指以佳士得有保留之意見認為某簽名/某日期/題詞應不是某藝術家所為。

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		Bought <input checked="" type="checkbox"/> or <input type="checkbox"/> x	Under bid to / Result

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 Bidding generally starts below the low estimate and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids may be lowered to the next bidding interval.

HK\$1,000 to HK\$2,000 by HK\$1,000
 HK\$2,000 to HK\$3,000 by HK\$200s
 HK\$3,000 to HK\$5,000 by HK\$200, 500, 800
 (i.e.: HK\$4,200, HK\$4,500, HK\$4,800)
 HK\$5,000 to HK\$10,000 by HK\$500s
 HK\$10,000 to HK\$20,000 by HK\$1,000s
 HK\$20,000 to HK\$30,000 by HK\$2,000s
 HK\$30,000 to HK\$50,000 by HK\$2,000, 5,000, 8,000
 (i.e.: HK\$32,000, HK\$35,000, HK\$38,000)
 HK\$50,000 to HK\$100,000 by HK\$5,000s
 HK\$100,000 to HK\$200,000 by HK\$10,000s

HK\$200,000 to HK\$300,000 by HK\$20,000s
 HK\$300,000 to HK\$500,000 by HK\$20,000, 50,000, 80,000
 (i.e.: HK\$320,000, HK\$350,000, HK\$380,000)
 HK\$500,000 to HK\$1,000,000 by HK\$50,000s
 Above HK\$1,000,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

CHRISTIE'S
 Bid Department
 Tel: +852 2978 9910
 bidsasia@christies.com

Account No. _____
 Account Name _____
 Email _____
 Invoice Address _____

Complete for telephone bids only
 Contact Name _____
 Language _____
 Tel No. (+ _____) _____
 Alternative Tel No. (+ _____) _____

Complete for 3-way call only
 Staff Name _____
 Staff Tel No. (+ _____) _____
 Staff Alternative Tel No. (+ _____) _____

Please send me a shipping quotation Yes No
 Delivery address Invoice address Alternative address (complete below)
 Address _____

The account name and address above will appear on the invoice for lots purchased with your assigned paddle number. Please check that the details are correct, as the details cannot be changed after the sale.
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 understand that if my bid is successful the amount payable will be the sum of the hammer price and the buyer's premium (together with any taxes chargeable on the hammer price and buyer's premium in accordance with the Conditions of Sale - Buying at Christie's). Christie's ONLY accepts payment from the account holder named on the invoice. 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.

Signature _____
 Date _____



佳士得 競投表格

佳士得專用	競投牌號	職員	CTL
-------	------	----	-----

CHRISTIE'S 佳士得

投標部
Tel: +852 2978 9910
bidsasia@christies.com

拍賣項目 _____ 拍賣編號 _____
拍賣日期 _____

請選擇以下一項

書面競投 電話競投

拍賣品編號	書面最高競投價 或 緊急電話競投價 (港幣, 酬金不計在內)	佳士得專用	
		成功 ✓ 或 x	出價至/成交價

競投價遞增幅度

競投一般由低於低標佔價開始，通常每次遞增之遞增幅度（競投價遞增幅度）最高為10%，拍賣官會自行決定每輪競投價位及遞增幅度。書面競投價表與下列之遞增幅度一致，并將最低至下一個遞增金額；

(例) 4,200, 4,500, 4,800 港元
5,000-10,000 港元 500 港元
10,000-20,000 港元 1,000 港元
20,000-30,000 港元 2,000 港元
30,000-50,000 港元 2,000 港元
50,000-100,000 港元 2,000 港元
100,000-200,000 港元 2,000 港元
200,000-300,000 港元 2,000 港元
300,000-500,000 港元 3,000 港元
500,000-1,000,000 港元 3,000 港元
1,000,000 港元或以上 拍賣官自行決定

(例) 200, 400, 600, 800 港元
1,000-2,000 港元 100 港元
2,000-3,000 港元 200 港元
3,000-5,000 港元 200, 500, 800 港元

在拍賣時拍賣官可酌情更改每次增加之幅度。

客戶編號 _____
客戶姓名 _____
電郵地址 _____
賬單地址 _____

只供電話競投填寫

聯絡姓名 _____
拍賣語言 _____
聯絡電話 (+) _____
其他聯絡電話 (+) _____

只供三方電話競投填寫

職員姓名 _____
職員聯絡電話 (+) _____
職員其他聯絡電話 (+) _____

請提供付運報價 是 否

送貨地址 賬單地址 其他地址 (請於下方填寫)

地址 _____

客戶名稱及地址會列印在附有是次登記之競投應編號碼的發票上；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。
本人已細閱載於目錄內之買家須知、重要通知及目錄編列方法之說明 及不接受第三方付款通告，並同意遵守所有規定。本人知悉如競投成功，本人應付之購買款項為成交價及買方酬金（以及所有基於成交價和買方酬金而產生的稅費；及符合業務規定，買方須知。佳士得只可接受發票上所列明的客戶之付款。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。

簽署 _____

日期 _____

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"/> 19856 The Ultimate Private Collection Featuring The Greatest Burgundies | <input type="checkbox"/> 20193 Chinese Jade Carvings From a Distinguished European Collection |
| <input type="checkbox"/> 19861 Handbags & Accessories | <input type="checkbox"/> 20194 Classical Chinese Furniture from Heveningham Hall * |
| <input type="checkbox"/> 19858 An Exceptional Season of Watches | <input type="checkbox"/> 19677 Important Chinese Ceramics and Works of Art * |
| <input type="checkbox"/> 20619 The Legends of Time * | <input type="checkbox"/> 16897 20 th and 21 st Century Art Evening Sale * |
| <input type="checkbox"/> 19860 Hong Kong Magnificent Jewels * | <input type="checkbox"/> 20265 Legacy: Xu Beihong's Slave and Lion * |
| <input type="checkbox"/> 19679 Fine Chinese Classical Paintings and Calligraphy * | <input type="checkbox"/> 16898 20 th and 21 st Century Art Morning Session |
| <input type="checkbox"/> 19678 Fine Chinese Modern and Contemporary Ink Paintings * | <input type="checkbox"/> 16899 20 th and 21 st Century Art Afternoon Session * |
| | <input type="checkbox"/> 20640 Mr Doodle : Caravan Chaos |

* If you intend to bid on: (i) any lot in the 20th and 21st Century 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 "Slave and Lion" by Xu Beihong, please tick the box below.

I wish to apply for a HVL paddle designated for the "Slave and Lion".

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

19856 絕代私人窖藏布良地稀世名釀

19861 典雅傳承：手袋及配件

19858 時代巨鑄

20619 驚世傳奇*

19860 瑰麗珠寶及翡翠首飾*

19679 中國古代書畫*

19678 中國近現代及當代書畫*

20193 凝秀輝英 — 歐洲私人珍藏玉雕

20194 赫維寧漢莊園珍藏中國古典家具*

19677 重要中國瓷器及工藝精品*

16897 二十及二十一世紀藝術 晚間拍賣*

20265 國之瑰寶：徐悲鴻不朽傑作*

16898 二十及二十一世紀藝術 上午拍賣

16899 二十及二十一世紀藝術 下午拍賣*

20640 Mr Doodle：瘋狂旅行車

*如閣下有意競投 (i) 佳士得二十及二十一世紀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。

*如閣下有意競投徐悲鴻的《奴隸與獅》，請於以下方格畫上「✓」號。

本人有意登記有關《奴隸與獅》的高額拍品競投牌。

請提供閣下之競投總額：

港幣 0 - 500,000

港幣 500,001 - 2,000,000

港幣 2,000,001 - 4,000,000

港幣 4,000,001 - 8,000,000

港幣 8,000,001 - 20,000,000

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



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Guillaume Cerutti, Chief Executive Officer
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13/04/2021

HONG KONG AUCTION CALENDAR

THE ULTIMATE PRIVATE COLLECTION FEATURING THE GREATEST BURGUNDIES

Sale number: 19856
THURSDAY 20 MAY
11.00 AM

HANDBAGS & ACCESSORIES

Sale number: 19861
FRIDAY 21 MAY
1.00 PM
Viewing: 21 May

AN EXCEPTIONAL SEASON OF WATCHES

Sale number: 19858
SATURDAY 22 MAY
2.00 PM
Viewing: 21-22 May

THE LEGENDS OF TIME

Sale number: 20619
SATURDAY 22 MAY
7.00 PM
Viewing: 21-22 May

HONG KONG MAGNIFICENT JEWELS

Sale number: 19860
SUNDAY 23 MAY
2.00 PM
Viewing: 21-23 May

20TH AND 21ST CENTURY ART EVENING SALE

Sale number: 16897
MONDAY 24 MAY
7.30 PM
Viewing: 21-24 May

LEGACY: XU BEIHONG'S SLAVE AND LION

Sale number: 20265
MONDAY 24 MAY
7.30 PM
Viewing: 21-24 May

20TH AND 21ST CENTURY ART MORNING SESSION

Sale number: 16898
TUESDAY 25 MAY
10.30 AM
Viewing: 21-24 May

20TH AND 21ST CENTURY ART AFTERNOON SESSION

Sale number: 16899
TUESDAY 25 MAY
12.30 PM
Viewing: 21-24 May

MR DOODLE : CARAVAN CHAOS

Sale number: 20640
TUESDAY 25 MAY
12.30 PM
Viewing: 21-24 May

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 19679
WEDNESDAY 26 MAY
2.00 PM
Viewing: 21-26 May

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 19678
THURSDAY 27 MAY
10.00 AM & 2.30 PM
Viewing: 21-26 May

CHINESE JADE CARVINGS FROM A DISTINGUISHED EUROPEAN COLLECTION

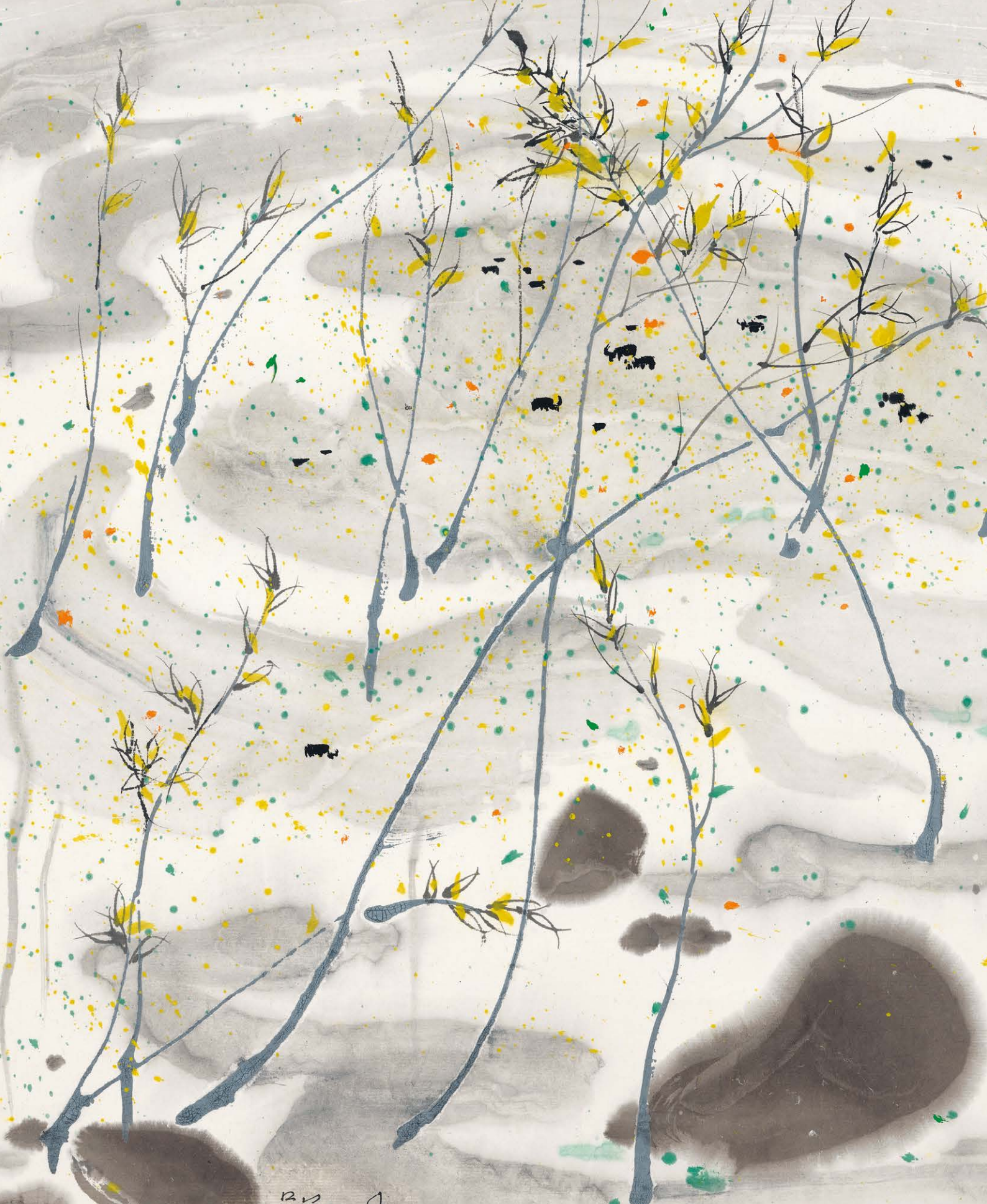
Sale number: 20193
FRIDAY 28 MAY
10.30 AM
Viewing: 21-27 May

CLASSICAL CHINESE FURNITURE FROM HEVENINGHAM HALL

Sale number: 20194
FRIDAY 28 MAY
11.00 AM
Viewing: 21-27 May

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 19677
FRIDAY 28 MAY
2.00 PM
Viewing: 21-27 May



12月
天光

1985.



鳳樓濤側江
湖六白轉
餘從奉
東頭

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