

The background is a complex, abstract Chinese painting. It features a dense composition of dark, swirling brushstrokes in shades of black, deep blue, and green. Interspersed throughout are vibrant streaks and washes of yellow and gold, which catch the light and create a sense of movement and depth. The overall effect is one of dynamic energy and intricate detail, characteristic of traditional Chinese ink and wash techniques adapted for a modern, expressive style.

FINE CHINESE PAINTINGS
中國書畫

Hong Kong, 2-3 December 2022 | 香港 2022 年 12 月 2-3 日

CHRISTIE'S 佳士得

景伴老長也
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Exquisite Eye:
Chinese Paintings Online,
23 November – 7 December
丹青薈萃 — 中國書畫網上拍賣
11月23至12月7日



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

FRIDAY 2 DECEMBER 2022 · 2022年12月2日 (星期五)

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY 中國古代書畫

SATURDAY 3 DECEMBER 2022 · 2022年12月3日 (星期六)

AUCTIONS · 拍賣

Friday 2 December · 12月2日 (星期五)
10.00am (Lots 1001-1120) · 上午10.00 (拍賣品編號1001-1120)
2.30pm (Lots 1121-1243) · 下午2.30 (拍賣品編號1121-1243)

Saturday 3 December · 12月3日 (星期六)
10.30am (Lots 801-924) · 上午10.30 (拍賣品編號801-924)

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

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

Saturday – Thursday, 26 November – 1 December · 11月26至12月1日 (星期六至四)
10.30am – 6.30pm

Fine Chinese Classical Paintings and Calligraphy
中國古代書畫

Saturday – Friday, 26 November – 2 December · 11月26至12月2日 (星期六至五)
10.30am – 6.30pm

HIGHLIGHTS PREVIEW · 精選拍品預展

TAIPEI, Taipei Marriott Hotel
台北，台北萬豪酒店

Saturday – Sunday, 22 – 23 October · 10月22至23日 (星期六至日)
11.00am – 6.00pm

SINGAPORE, The Arts House
新加坡，藝術之家

Saturday – Sunday, 29 – 30 October · 10月29至30日 (星期六至日)
10.00am – 6.00pm

BEIJING, China World Summit Wing
北京，北京國貿大酒店

Monday – Tuesday, 7 – 8 November · 11月7至8日 (星期一至二)
10.00am – 6.00pm

SHANGHAI, Christie's Shanghai Art Space
上海，佳士得上海藝術空間

Friday – Sunday, 11 – 13 November · 11月11至13日 (星期五至日)
10.00am – 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
23 November – 7 December · 11月23至12月7日

AUCTIONEERS · 拍賣官

Chen Liang-Lin · Carmen Shek Cerne · Sara Mao · Vanessa Wong · Jacky Ho

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中國近現代及當代書畫

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS





MORNING SESSION
2 DECEMBER 2022, 10AM
2022年12月2日，上午10時

LOTS 1001-1120



1001

1001

DING YANYONG (1902-1978)

Farewell My Concubine / Cat on Rock

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

Each scroll measures 69.3 x 34.6 cm. (27 ¼ x 13 ⅝ in.)

Farewell My Concubine inscribed and signed, with one seal of the artist

Cat on Rock inscribed and signed, with one seal of the artist

Dated fourth month, *guichou* year (1973)

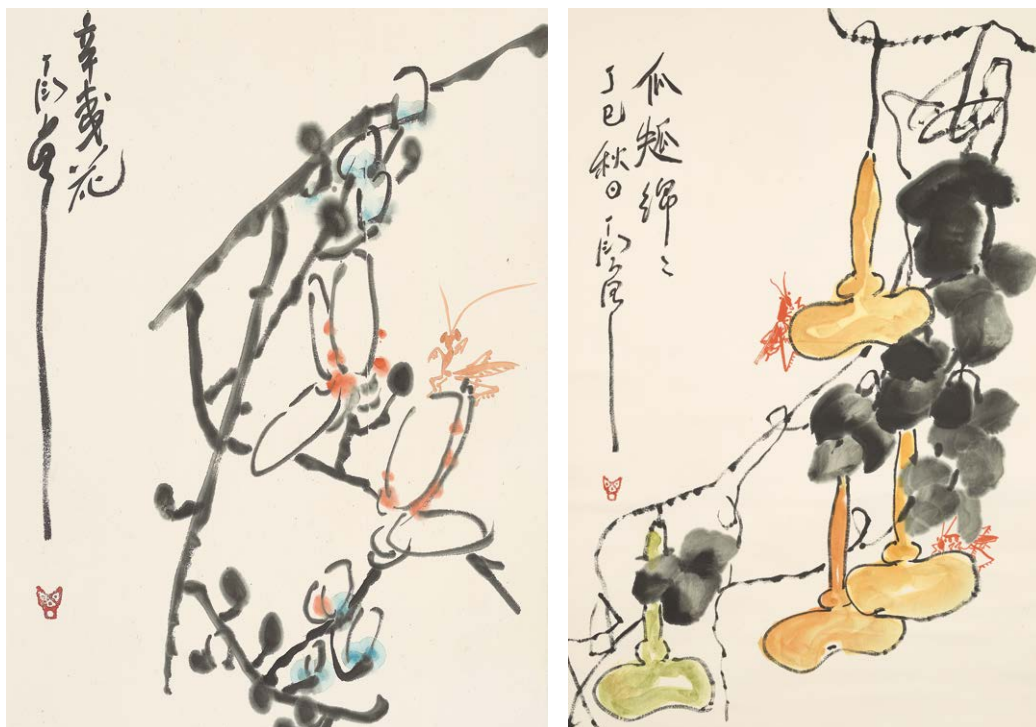
HK\$50,000-70,000

US\$6,400-9,000

丁衍庸 霸王別姬/貓石圖 設色/水墨紙本 鏡框二幅 一九七三年作

《霸王別姬》題識：項王何必為天子，鉅鹿一戰古今無。丁衍庸。
鈐印：肖形印

《貓石圖》題識：寫此自壽。癸丑（1973年）四月，丁衍庸。
鈐印：丁



1002

1002

DING YANYONG (1902-1978)

Gourds / Magnolia

Hanging scroll / scroll, mounted and framed, ink and colour on paper

Gourds measures 69 x 45.6 cm. (27 1/8 x 18 in.)

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

Dated autumn, dingsi year (1977)

Magnolia measures 52.5 x 39.3 cm. (20 5/8 x 15 1/2 in.)

Entitled and signed, with one seal of the artist

HK\$50,000-70,000

US\$6,400-9,000

丁衍庸 瓜瓞綿綿/辛夷花 設色紙本 立軸/鏡框 一九七七年作

《瓜瓞綿綿》題識：瓜瓞綿綿。丁巳（1977年）秋日，丁衍庸。
鈐印：虎（肖形印）

《辛夷花》題識：辛夷花。丁衍庸
鈐印：虎（肖形印）



1003

1003

DING YANYONG (1902-1978)

Zhong Kui Marrying off his Sister

Scroll, mounted and framed, ink on paper

69 x 138 cm. (27 1/8 x 54 3/8 in.)

Inscribed and signed, with one seal of the artist

Dated *jiayin* year (1974)

Dedicated to Zhongxing (Mr Lau Chung Hang)

PROVENANCE:

Acquired directly from the artist.

NOTE:

The recipient of the painting, Zhongxing, is Mr Lau Chung Hang, a student of Ding Yanyong.

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

丁衍庸 鍾馗嫁妹 水墨紙本 鏡框
一九七四年作

題識：此行遠嫁去，道路近八千。
行行復行行，江海浪滔天。
妾心忽如焚，何日到郎邊。
郎心如鐵石，妾亦至心堅。
中行仁弟，甲寅（1974年），丁衍庸。

鈐印：牛君

來源：直接得自畫家本人。

註：上款人“中行仁弟”乃丁衍庸學生劉中行先生。



1004

DING YANYONG (1902-1978)

Flowers and Birds

A set of four hanging scrolls, ink on paper

Each scroll measures 69.5 x 34.5 cm.

(27 3/8 x 13 5/8 in.)

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

One scroll dated *renzi* year (1972)

HK\$120,000-180,000 **US\$15,000-23,000**

丁衍庸 花鳥四條屏 水墨紙本 立軸四幅

1. 《鶴》

題識：丁衍庸寫。

鈐印：虎旦

2. 《蜜蜂牽牛花》

題識：丁衍庸寫。

鈐印：丁氏

3. 《鸚鵡》

題識：丁衍庸寫。

鈐印：丁氏

4. 《白鷺鷥》

題識：一行白鷺上青天。壬子（1972年）丁衍庸寫於思文堂。

鈐印：丁氏



1004



1005

1005

DING YANYONG (1902-1978)

Plantains and Frogs

Scroll, mounted and framed, ink on paper
140.5 x 70.3 cm. (55 3/8 x 27 5/8 in.)

Inscribed and signed, with one seal of the artist
Dated *wumu* year (1978)

Dedicated to Madame Qiuyun, a student of the artist

PROVENANCE:

Acquired from Madame Qiuyun by the present owner.

HK\$50,000-80,000

US\$6,400-10,000

丁衍庸 芭蕉群蛙 水墨紙本 鏡框 一九七八年作

題識：秋雲女弟清玩。戊午（1978年），丁衍庸寫。

鈐印：牛君

來源：現藏家得自上市款人。



1006

1006

LUIS CHAN (CHEN FUSHAN, 1905-1995)

Twenty-Five Characters

Hanging scroll, ink and colour on paper
152 x 82.5 cm. (59 7/8 x 32 1/2 in.)

Entitled, inscribed and signed, with three seals of the artist
Dated *jiwei* year (1979)

PROVENANCE:

Acquired from Hanart TZ Gallery, Hong Kong.

HK\$60,000-80,000

US\$7,700-10,000

陳福善 人物二十五 設色紙本 立軸 一九七九年作

題識：25 CHARACTERS 人物二十五。

己未年（1979）福善，LUIS CHAN 1979。

鈐印：陳、福善、戲筆

來源：現藏家購自香港漢雅軒。



1007

1007

LUIS CHAN (CHEN FUSHAN, 1905-1995)

Under the Sea

Scroll, mounted and framed, ink and colour on paper
82.5 x 153 cm. (32 ½ x 60 ¼ in.)

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

Dated *jiwei* year (1979)

PROVENANCE:

Acquired from Hanart TZ Gallery, Hong Kong by the present owner.

HK\$60,000-80,000

US\$7,700-10,000

陳福善 魚樂圖 設色紙本 鏡框 一九七九年作

題識：魚樂圖。己未年（1979）陳。LUIS CHAN 1979。

鈐印：福善、陳、戲筆

來源：現藏家購自香港漢雅軒。

Born in Panama and moved to Hong Kong in 1910, Luis Chan was a self-taught artist who painted in his spare time and received art education through a correspondence course from the Press Art School in London. Chan once mentioned in an interview that he was captivated by the television and would stay up at night watching it before starting to paint. The advent of colour television in the 1960s and the 1970s and early Hollywood motion pictures brought great inspiration and countless imaginations to Luis Chan. His paintings are also known for their fantastic colours and are teeming with childlike whimsy. The present lot, where Chan depicted a figure living inside a big fish, could be inspired by the biblical story of Jonah and the Fish or the late 19th-century figure James Bartley who allegedly stayed alive inside a whale for three days after being swallowed.

陳福善，生於巴拿馬，1910年移居香港，業餘時間通過倫敦一所藝術學校的函授課程自修繪畫。陳福善的藝術語言並不刻意關注和區分西方或東方藝術，而是強調作品中所表現出的想像力。他的風格為超現實主義風格，作品營造出如萬花筒般夢幻的色彩與場景。陳福善喜歡將日常生活的事物轉化為畫中形象。他將電視作為他的寫生對象，晚上常常會看電視至凌晨，因而畫面也出現了充滿奇思異想的人物及奇怪的生物。本幅作品中，陳福善描繪了居住在大魚身體裡的人，或許是受到聖經故事《約拿和大魚》或者十九世紀家喻戶曉的故事人物詹姆斯·巴特利的啟發，後者傳說被鯨魚吞入腹中，三天後奇跡般存活下來。



1008



1009

PROPERTY OF DISTINGUISHED
CHINESE-AMERICAN
PHOTOGRAPHER RICHARD YEE
美籍華僑攝影家趙羨藻先生收藏
(LOT 1008)

1008

LI XUBAI (B. 1940)

Lush Mountains

Hanging scroll, ink and colour on
paper

232 x 52 cm. (91 3/8 x 20 1/2 in.)

Inscribed and signed, with three
seals of the artist

Dated autumn, *jimao* year (1999)

Title slip by the artist

NOTE:

The collection also includes Lots
1063-1064 in this sale.

HK\$50,000-80,000

US\$6,400-10,000

李虛白 蒼蒼山色圖 設色紙本
立軸 一九九九年作

題識：

乘桴海上泊孤蹤，意裏蓬山幕幾重。
誰分蒼茫風雨後，晚鐘聲繞玉芙蓉。
己卯（1999年）秋日，虛白寫於渥太
華聽雲山館。

鈐印：虛白、省齋、李公望、山氣
日夕佳

畫家題簽條：蒼蒼山色圖。己卯年
（1999）虛白製。

註：本收藏亦包括拍品1063-1064。



1010

1009

KOO MEI (GU MEI, B. 1929)

Autumn Sunset

Scroll, mounted and framed, ink and colour on paper

183.5 x 56.3 cm. (72 ¼ x 22 ⅝ in.)

Signed, with three seals of the artist

Further inscribed and signed with one seal

Dedicated to Mr and Mrs Zeng Xianglin

HK\$60,000-100,000

US\$7,700-13,000

顧媚

秋霞

設色紙本

鏡框

款識：顧媚。

鈐印：嘉瀾、顧媚、下筆便有煙雲生

又題：曾祥霖賢伉儷雅正并賀喬遷之喜。
曾麗霞、顧媚敬贈并題。

鈐印：顧媚

1010

CHANTIN BOO (CHEN TIANBAO, B. 1950)

Peach Blossoms in Spring

Scroll, mounted and framed, ink and colour on paper

70 x 139.5 cm. (27 ½ x 54 ⅞ in.)

Signed, with two seals of the artist

HK\$40,000-60,000

US\$5,100-7,700

陳天保

桃花源

設色紙本

鏡框

款識：天保。

鈐印：陳、好色之徒

註：陳天保，香港墨象畫會會長，從事藝術工作與繪畫創作多年，風格著重空間的構造與色彩的張力。陳先生藝行之餘，雅好登山涉水觀摩自然景緻，筆底凡有所作，皆取景眼聞心見。

此幅《桃花源》在矩形空間裡進行三角平行切割，左右兩邊皴染成紅色，映襯中間位置遠近兩株桃花似錦，在天藍與水彩之間，進行了一次當代藝術意念穿越古代時空桃源的體會。無聲的筆墨語言表現文學裡的桃花源，以空間切割轉換與桃花代表具象，摒棄了傳統的畫相與文字障礙，真箇心境自在。



1011

1011

LUI SHOU KWAN (LÜ SHOUKUN, 1919-1975)

Ruins

Scroll, mounted and framed, ink and colour on paper
39.4 x 93 cm. (15 ½ x 36 ⅝ in.)

Inscribed and signed, with four seals of the artist

PROVENANCE:

Formerly the property from Portuguese Consul in Hong Kong,
acquired directly from the artist.

Private collection, Russia.

Christie's Hong Kong, Asian 20th Century Art, 29 November 2015,
Lot 573.

Christie's Hong Kong, Chinese Contemporary Ink, 28 May 2018,
Lot 859.

HK\$300,000-400,000

US\$38,000-51,000

呂壽琨

劫餘

設色紙本

鏡框

題識：劫餘。此香港戰後太平山頂之遺跡也。別發書局柯路拔氏時
邀余赴山頂別墅寫生，相與論及國畫外師造化，中得心源之
妙理。此幀特爲此，冀得寫生造形與立體變色之混合表現，
寄予新意而一反荒涼情緒之作。呂壽琨於新藝畫苑。

鈐印：響虎、呂壽琨印、肖形印（虎）、自誠明

來源：直接得自藝術家；

葡萄牙駐港領事舊藏；

俄羅斯私人珍藏；

香港佳士得，亞洲二十世紀藝術，2015年11月29日，
編號573。

香港佳士得，中國當代水墨，2018年5月28日，編號859。



1012

1012

LUI SHOU KWAN
(LÜ SHOUKUN, 1919-1975)

Layering Peaks

Scroll, mounted and framed, ink and colour on paper

92.5 x 45.5 cm. (36 3/8 x 17 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *guimao* year (1963)

PROVENANCE:

Acquired directly from the artist, thence by descent.

From the collection of the artist's daughter, the Lui Chin Ling Collection.

HK\$220,000-320,000

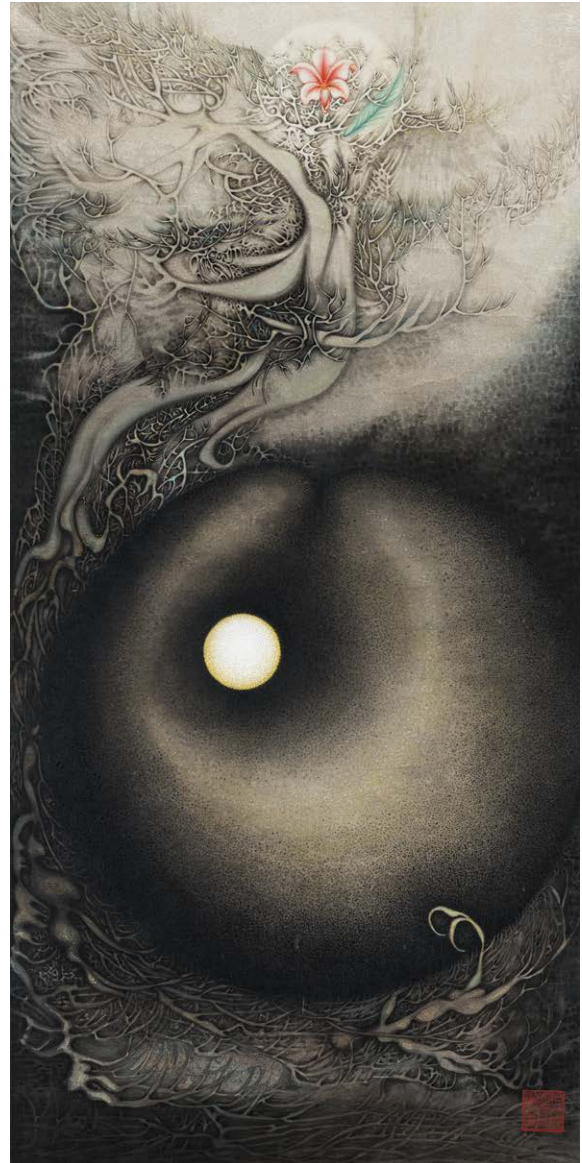
US\$28,000-41,000

呂壽琨 重巒疊嶂 設色紙本 鏡框
一九六三年作

題識：癸卯（1963年）秋日，呂壽琨寫。

鈐印：呂壽琨印，肖形印

來源：直接得自藝術家，由家族傳承。
藝術家女兒呂展靈收藏。



1013

1013

IRENE CHOU (ZHOU LÜYUN, 1924-2011)

Blooming

Scroll, mounted and framed, ink and colour on paper

134.5 x 66.2 cm. (53 x 26 1/8 in.)

With one seal of the artist

PROVENANCE:

Private collection, Australia.

HK\$70,000-90,000

US\$9,000-12,000

周綠雲 綻放 設色紙本 鏡框

鈐印：松江周綠雲作畫之印

來源：澳洲私人收藏。

1014

WUCIUS WONG (WANG WUXIE, B. 1936)

Solitary Heights No. 2 / Pencil Sketch of Solitary Heights No. 2

Solitary Heights No. 2

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

138.5 x 70 cm. (54 ½ x 27 ½ in.)

Entitled, inscribed and signed by the artist

Dated 1980

Pencil Sketch of Solitary Heights No. 2

Scroll, mounted and framed, pencil on paper

23.5 x 12.5 cm (9 ¼ x 4 ⅞ in.)

Inscribed and signed by the artist

Dedicated to Anne

PROVENANCE:

Purchased by the present owner in Hong Kong in the 1980s.

EXHIBITED:

Sotheby's Hong Kong Gallery, *Eternal Water: Wucius Wong Solo Exhibition*, 18-30 October 2017.

LITERATURE

Wucius Wong – Eternal Water, Sotheby's, October 2017, Hong Kong, p. 12.

HK\$400,000-600,000

US\$51,000-77,000

王無邪 孤高之二／孤高之二鉛筆草稿 設色紙本／鉛筆紙本 木板鏡框／鏡框 一九八〇年作

《孤高之二》

題識：孤高之二。王無邪，一九八〇年初。

《孤高之二鉛筆草稿》

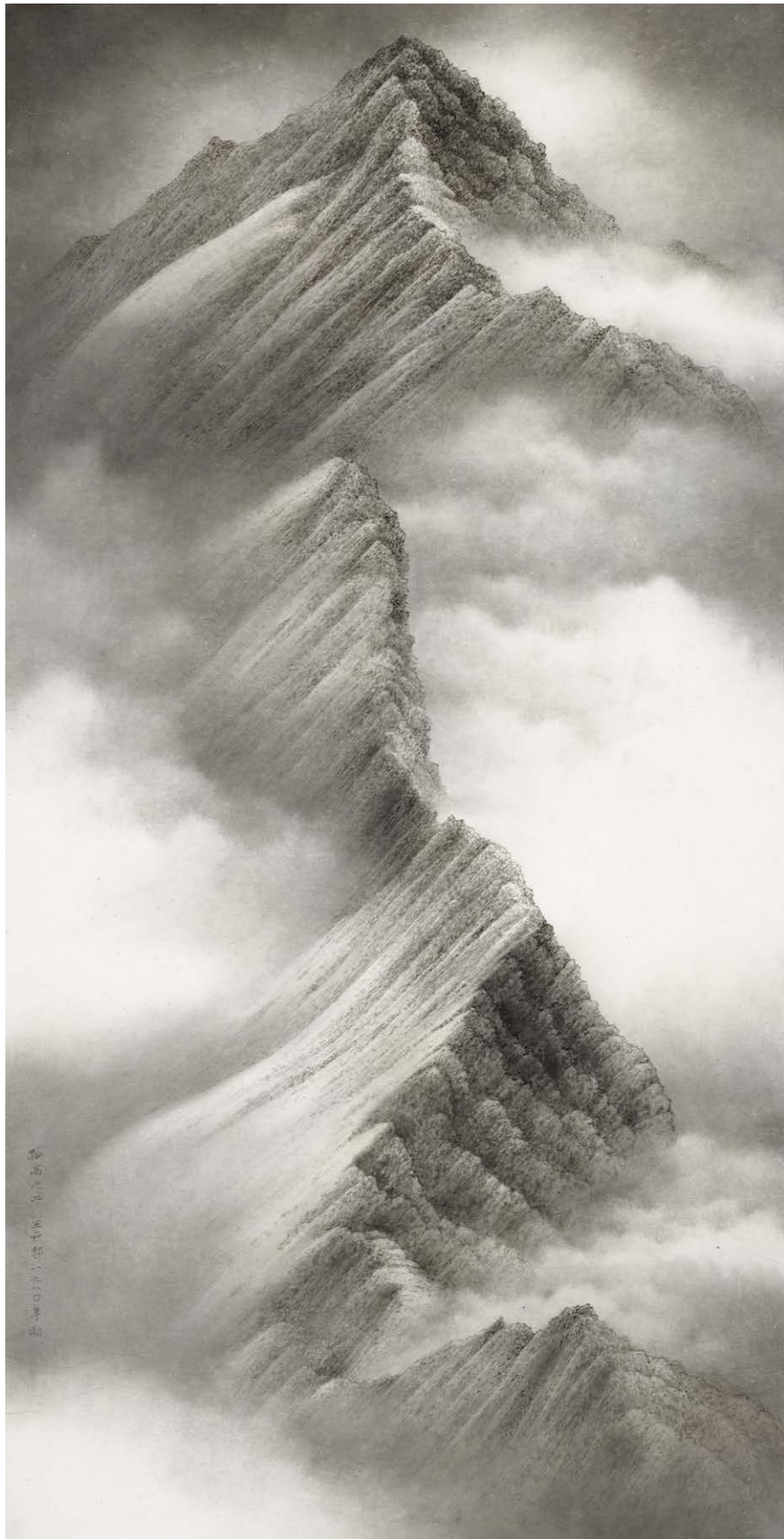
題識：王無邪畫稿。FOR ANNE, WUCIUS WONG。

來源：現藏家於1980年代購於香港。

展覽：香港蘇富比藝術空間，“永恆之水：王無邪”，2017年10月18至30日。

出版：《王無邪 - 永恆之水》，蘇富比，2017年10月，香港，第12頁。







1015

1015

HE HUAISHOU (B. 1941)

Tree by the Hudson River

Scroll, mounted and framed, ink and colour on paper
68 x 69.5 cm. (26 ¾ x 27 ⅜ in.)

Inscribed and signed, with four seals of the artist

Dated *bingchen* year (1976)

PROVENANCE:

The artist;
Umbrella, Hong Kong;
Acquired by the present owner from the above in the 1980s.

HK\$50,000-70,000

US\$6,400-9,000

何懷碩 赫德遜河畔之樹 設色紙本 鏡框 一九七六年作

題識：一九七六年歲次丙辰，時客紐約赫德遜河畔。
何懷碩寫此並記之。

鈐印：何、懷碩、碩、未之間齋

來源：藝術家；
香港Umbrella收藏；
現藏家於1980年代購自上述收藏。

1016

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

Snowy Rivers

Scroll, mounted and framed, ink and colour on paper
64 x 48.5 cm. (25 ¼ x 19 ⅞ in.)

Inscribed and signed, with two seals of the artist

Dated sixteenth day, eleventh month, *jiazi* year (1984)

PROVENANCE:

The artist;
Umbrella, Hong Kong;
Acquired by the present owner from the above in the 1980s.

HK\$40,000-60,000

US\$5,100-7,700

王己千 雪瑞山河 設色紙本 鏡框 一九八四年作

題識：甲子（1984年）十一月十六日。王己千寫。

鈐印：己千印信、懷雲樓

來源：藝術家；
香港Umbrella收藏；
現藏家於1980年代購自上述收藏。

1017

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

Landscape

Scroll, mounted and framed, ink and colour on paper
47 x 65 cm. (18 ½ x 25 ⅝ in.)

Inscribed and signed, with two seals of the artist

Dated thirteenth day, twelfth month, *bingyin* year
(1986)

PROVENANCE:

The artist;

Umbrella, Hong Kong;

Acquired by the present owner from the above in the
1980s.

HK\$40,000-60,000

US\$5,100-7,700

王己千 青山縈懷 設色紙本 鏡框 一九八六年作

題識：丙寅（1986年）十二月十三日。王己千。

鈐印：非南非北亦古亦今、己千印信

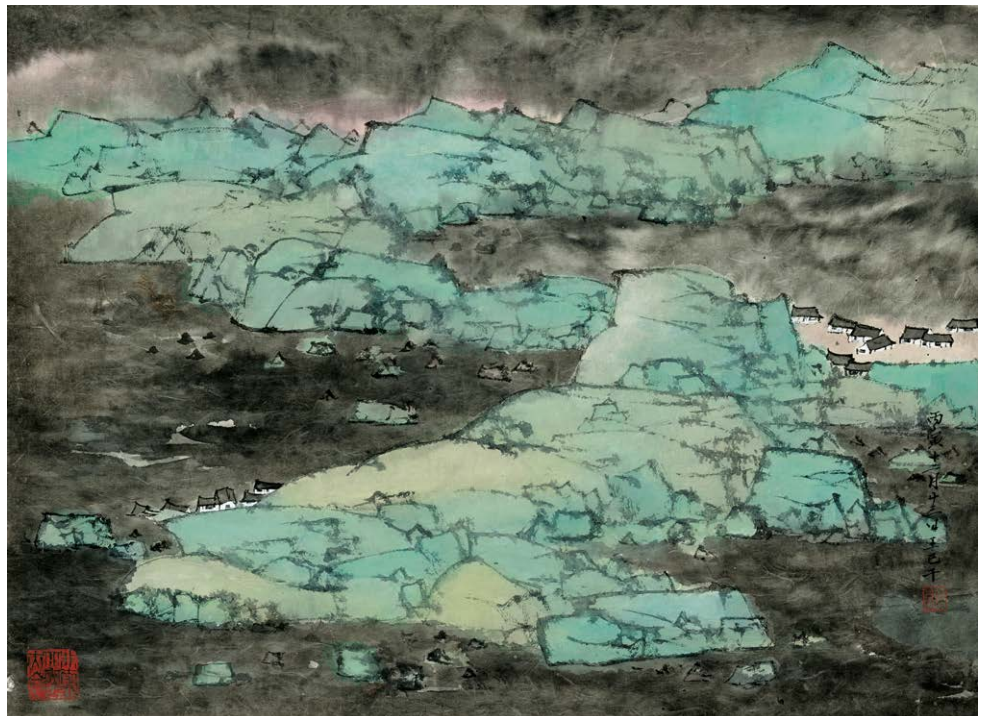
來源：藝術家；

香港Umbrella收藏；

現藏家於1980年代購自上述收藏。



1016



1017



1018

1018

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

Moon's Metamorphoses No. 12

Scroll, mounted and framed, ink and colour on paper

53.5 x 53.5 cm. (21 1/8 x 21 1/8 in.)

Inscribed, with one seal of the artist

Dated 1969

LITERATURE:

The Art of Liu Kuo-sung, Hubei Fine Art Publishing House, Wuhan, 1985, p. 82.

NOTE:

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

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

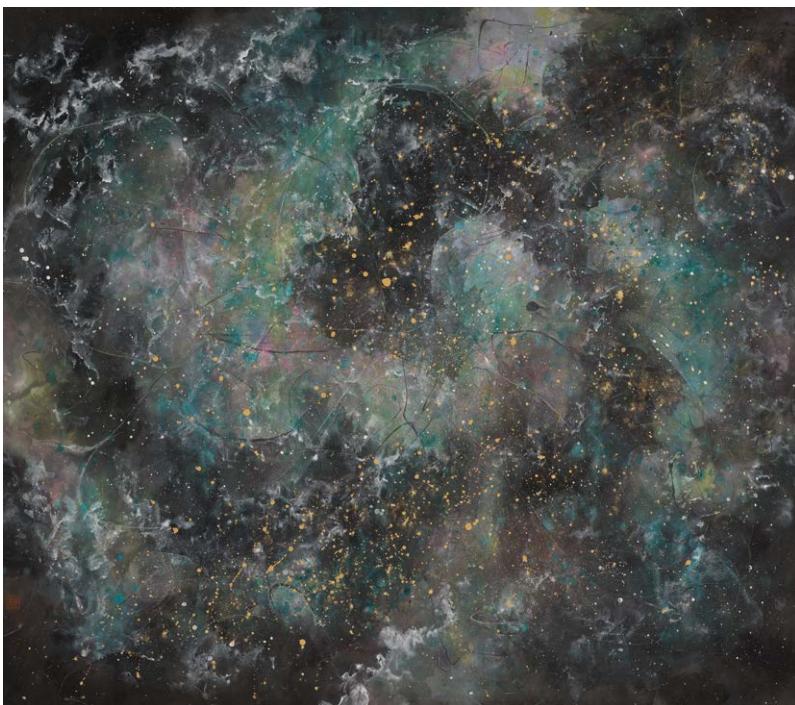
劉國松 月之蛻變之十二 設色紙本 鏡框

題識：一九六九。

鈐印：錕國松

出版：《劉國松的藝術構成》，湖北美術出版社，武漢，1985年，第82頁。

註：此作將收錄於藝術家全集（資料提供／劉國松基金會）。



1019

1019

CHENG MAN KUEN (B. 1972)

Traverse

Scroll, mounted and framed, ink and colour on paper

96 x 109 cm. (37 3/4 x 42 7/8 in.)

One seal of the artist

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

鄭文娟 穿越 設色紙本 鏡框

鈐印：鄭

“Light traverses through the seasons’ shadows, reaching Oneness in time. The heart is enlightened as one comes to terms with the trials and tribulations of life. The moon shines softness into the heart, its lustre unveiling the memories. Spring goes and autumn comes. With time, life gives wondrous experiences that resonate with universal truths, and the heart comes to reconciliation with the whims of humanity. The power of Now leads one to harmony with the boundlessness of the universe.”

“光映相迴千百眸，四時搖影如太昭。

歷盡五色心自澄，對境自如了無極。

月光柔情、芳華萬姿，相迴千百次的凝望是多少情懷與追憶，春去秋來、陰晴圓缺，交織的良辰美景有如穹蒼般清虛有律，人生五味、雜陳在心，世態風情早已習然為常自得明鏡，內性外境、適然而處，不為欲所牽自能穿透萬物，重歸無窮，合而如一。”



1020

1020

WONG HAU KWEI (HUANG XIAOKUI, B. 1946)

Twilight at Victoria Harbour

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

122 x 122 cm. (48 x 48 in.) in full

With a total of four seals of the artist

Dated 2022

HK\$200,000-300,000

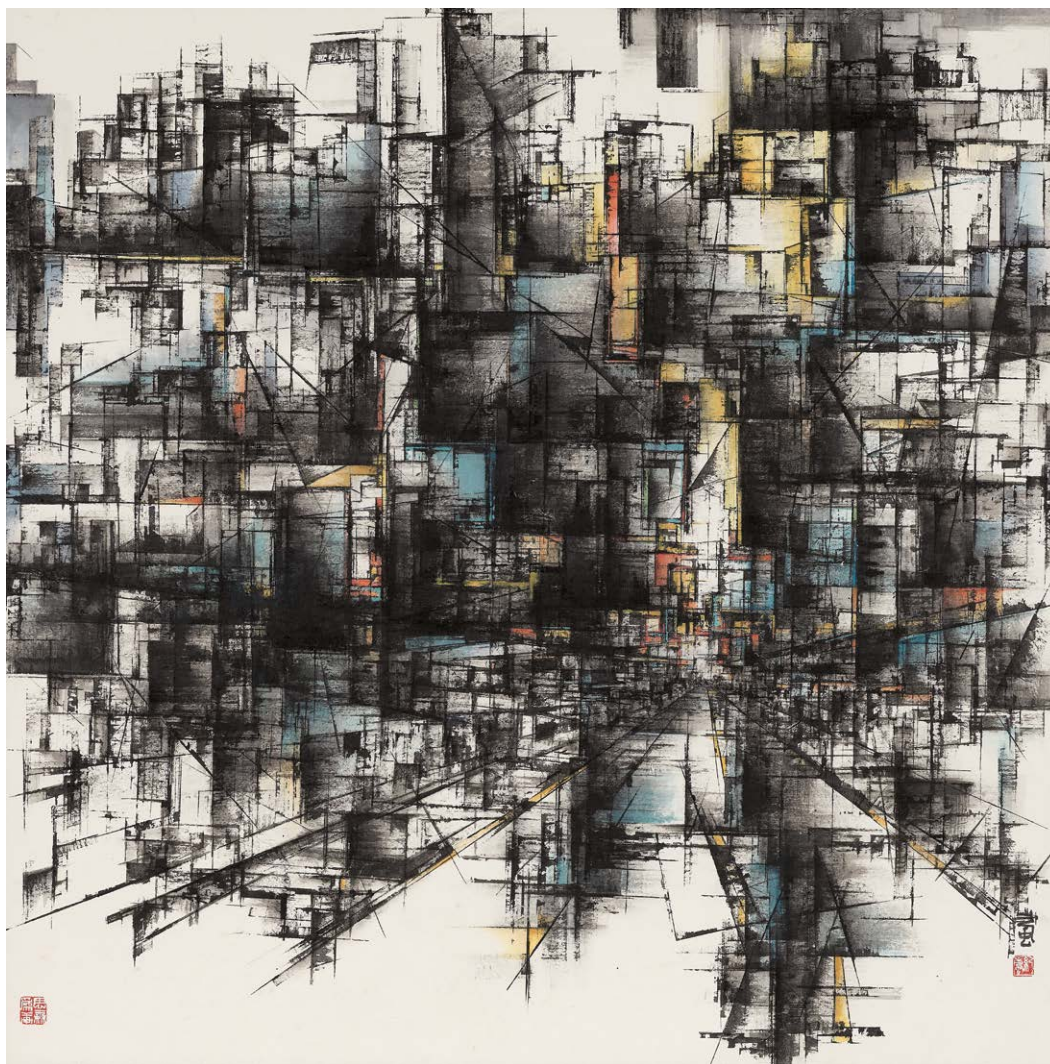
US\$26,000-38,000

黃孝遠 維港暮色 設色紙本 鏡框三幅 二〇二二年作

鈐印：清水居、黃、孝遠、墨禪

Twilight at Victoria Harbour depicts the cosmopolitan Hong Kong waterfront. Viewing the harbour behind the tall glass panes at the Hong Kong Museum of Art, Wong saw the Convention Centre, a symbol of innovation for Hong Kong, and the lights reflected on its window façade and the sea from the setting sun. In the shimmering image full of golden hues, an old fishing vessel slowly approached and left. Amazed by the contrast between the new and the old, Wong painted *Twilight at Victoria Harbour* and envisioned that the flowing water has been witnessing a century of transformation of his city from a fishing village to an international financial centre.

《維港暮色》是黃孝遠以維多利亞港為主題的水墨作品。藝術家站在香港藝術館走廊，隔着玻璃隔着海，對面是會展中心，斜陽透過寫字樓幕牆折射到海面，留下一片斑斕。突然，一條古老的漁船由東向西靜靜地駛來，施施然離去。藝術家驚訝莫名，有如在巴塞爾博覽會見到古代大家王翬的作品。由漁村轉變為金融中心，這一百年的歷史凝聚在這粼粼的波光中。



1021

1021

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

Urban Convergence

Scroll, mounted and framed, ink and colour on paper

89 x 89 cm. (35 x 35 in.)

Signed, with two seals of the artist

HK\$90,000-120,000

US\$12,000-15,000

何紀嵐

透視格式

設色紙本

鏡框

款識：嵐。

鈐印：紀嵐、思無為軒

The paintings of Eric Ho are often about Hong Kong, his home city. In the past, he has rendered semi-abstract depictions of Victoria Harbour and the architectural perception of Kowloon. *Urban Convergence* is the artist's expression of a newfound and deeper understanding of the city. Using a square composition, Ho invites viewers to experience the crisscrossing perspectives and depths where they wonder whether specific structures are residential buildings, street scenes, or shopping malls. In the ever-changing Hong Kong cityscape, Eric Ho's painting goes back and forth in temporality and is his ode to his life in Hong Kong.

何紀嵐的新水墨近作中，以香港為主題的，先後有以半抽象形式表達維港景色的「深刻印象 - Deep Impression」和描寫港九建築物街道的「香港格式 - HKID」。《透視格式》是在「香港格式」基礎上推展，畫家再深入表達其對香港更透切的感受。異於往前之橫長形式畫面，《透視格式》採用了正方平衡視感的畫面，目光即時投入內容的深度，密集縱橫的透視綫條和墨彩組合 - 是樓宇？是街道？是商場？香港在不斷的構建變化，前後時空的交織，是作者對香港生活感受的衷訴。

1022

TENG PU-CHUN (B. 1957)

Twisted Spring Water and Greenstones Fish for the Green Clouds

Scroll, mounted and framed, ink and colour on paper
217.5 x 96 cm. (85 5/8 x 37 3/4 in.)

Inscribed and signed, with three seals of the artist

Dated 2016

EXHIBITED:

Taipei, Chini Gallery, *Rock the Dream, Spirit of Ink – Teng Pu-Chun*, 30 September – 19 November, 2017.

LITERATURE:

Rock the Dream, Spirit of Ink – Teng Pu-Chun, Chini Gallery, Taipei, 2017, pp. 68–69.

HK\$300,000–400,000 US\$38,000–51,000

鄧卜君 泉落數灣水綠岩砌獨釣青雲 設色紙本
鏡框 二〇一六年作

題識：泉落數灣，水綠岩砌，獨釣青雲。貳零壹陸年春，卜君作於花蓮。

鈐印：鄧、君、佛（肖形印）、磊磊落落

展覽：台北，采泥藝術，“墨幻搖滾—鄧卜君個展”，2017年9月30日至11月19日。

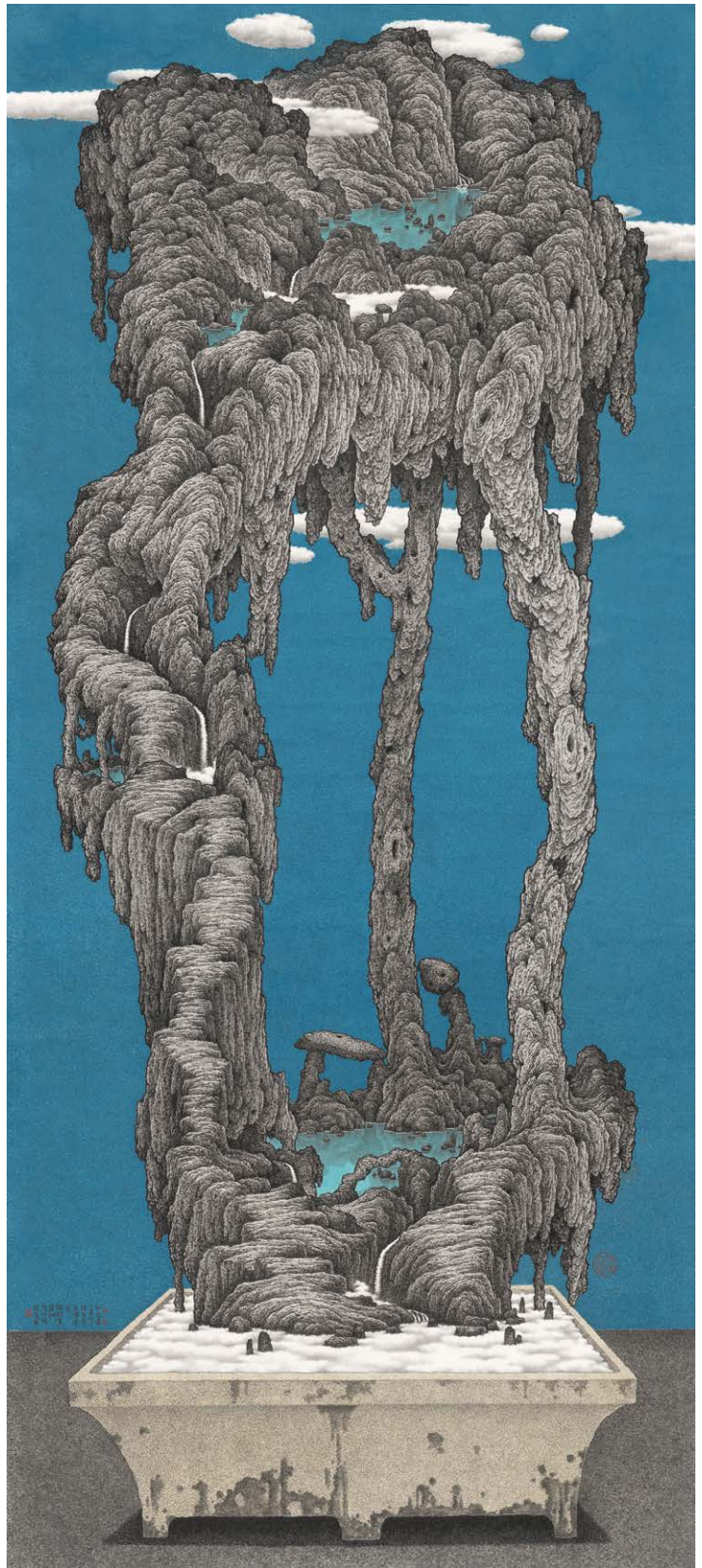
出版：《墨幻搖滾—鄧卜君個展》，采泥藝術事業股份有限公司，台北，2017年，第68–69頁。

Teng Pu-Chun, born in Taiwan in 1957, graduated from the National Taiwan Academy of Arts (now the National Taiwan University of Arts). Encouraged by his father, Teng often observed patterns of stones and structures of trees since childhood, which gave him the sensitivity to perceive hidden details in solid texture. Upon graduation, Teng led a joyful life in eastern Taiwan to enjoy unfettered freedom.

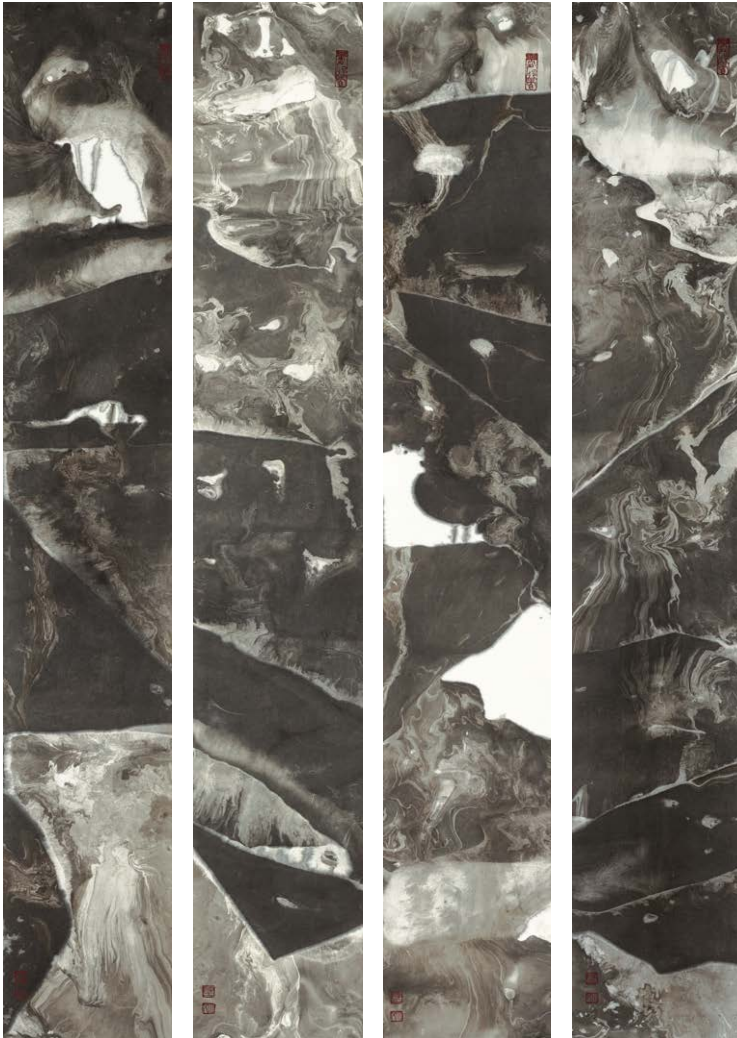
Teng does not confine himself to the artistic traditions of the Tang, Song, Yuan, and Ming dynasties; his ink landscape appropriates realistic scenes with multiple perspectives. Teng's works exude a sense of self-imposed freedom, expressed through his unique technique of “rolled wrinkle strokes”. With his refined and skilful brushwork, Teng creates paintings that are pure and delicate; they manifest a sense of unexpected majesty. Although the artist mainly portrays natural scenes of mountains, waters and trees in an archaic atmosphere, his fantastical and illusory representation seems to transport viewers to a surreal, magical realm of the contemporary landscape beyond what is seen by the naked eye.

鄧卜君，1957年生於台灣，1984年畢業於國立藝專（今台灣藝術大學前身）。自小受父親耳濡目染，觀察石材的紋理與樹種的構造，讓他在剛硬的肌理中敏感地感受隱藏的細節。畢業後生活在東台灣，享受自然無拘束的生活。

鄧卜君長期以水墨創作，卻不拘泥於唐、宋、元、明的水墨筆畫基礎，畫中的林木山水或者是超乎現實的景觀挪移與多重視點都是他跳脫傳統水墨、自成一格的氣派，有別於文人雅士的風雅，多了個人的瀟灑。尤其他所自創的「搓點皴」成就了現代魔幻水墨語彙。鄧卜君的水墨筆法細膩精緻，純粹中帶有娟秀，但是卻又具有卓然大氣，雖然多以山、水、樹建構渾然天成的古樸景致，在奇幻迷離的視感中更超越眼界所見的意象，以超乎現實之境成為迷幻的當代山水意境。



1022



1023

1023

CHEN YOUCHUAN (B. 1944)

Cosmic Wind

A set of four hanging scrolls, ink on paper

Each scroll measures 137 x 22.3 cm. (53 7/8 x 8 3/4 in.)

With a total of twelve seals

Dated *jiawu* year (2014)

HK\$60,000-80,000

US\$7,700-10,000

陳又川 宇宙風 水墨紙本 立軸四幅
二〇一四年作

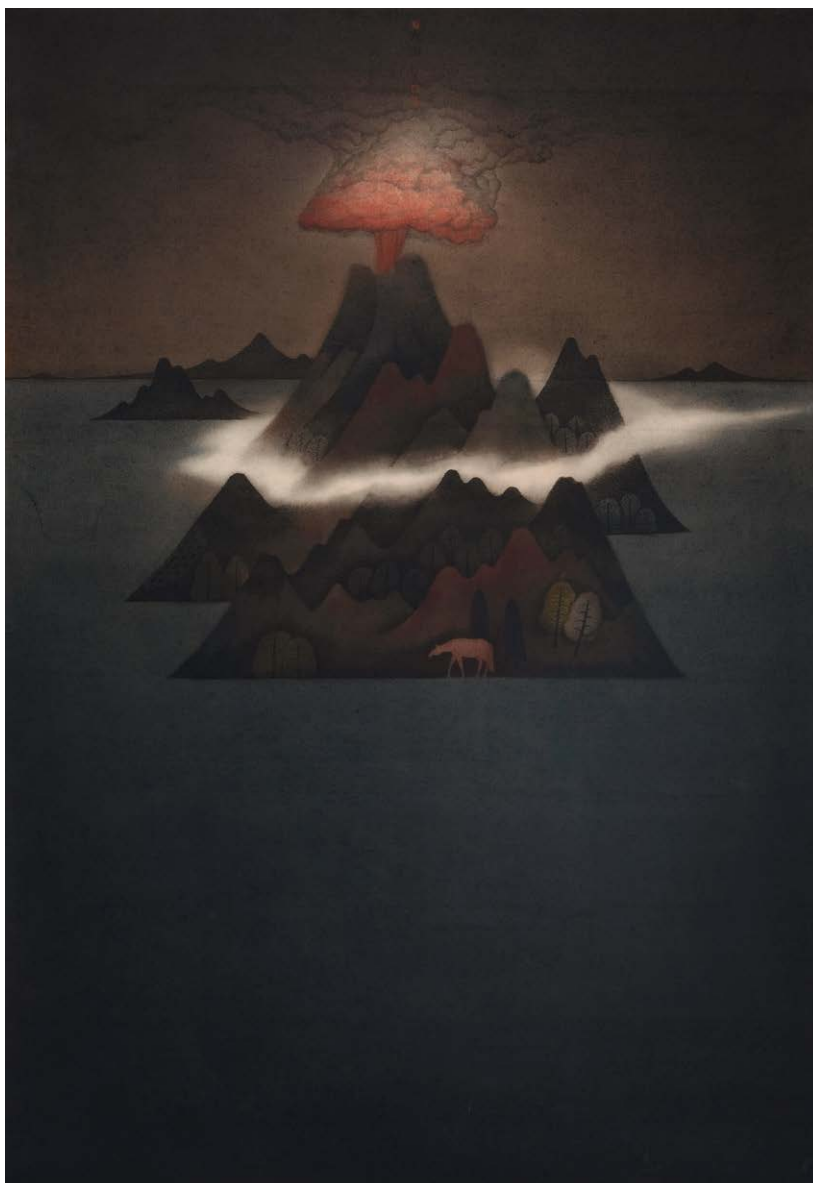
鈐印：陳（四次）、又川（四次）、無名行者（四次）

Born in Chengdu and raised in Beijing, the painter and photographer Chen Youchuan is a member of the experimental Stars group and the April Photo Society. His ink works are bold and abstract compositions with a strong sense of movement.

陳又川，武漢人，生於成都，長於北京，星星畫會、四月影會成員。身兼畫家及攝影家，他的畫作中抽象的線點與黑白墨趣無窮，既大膽又新穎，兼備強烈的形式美感。



1024



1025

1024

CHUI TAK-YI (B. 1957)

From Here To There

Scroll, mounted and framed, ink and acrylic on paper

72 x 119.5 cm. (28 3/8 x 47 in.)

Signed by the artist

HK\$60,000-80,000

US\$7,700-11,000

徐德義 渡 水墨丙烯紙本 鏡框

款識：Takyi。

"Life is a mystery. Our life time is filled with snapshots: joy and sadness, celebration and grief, getting together and separation, surviving and self-actualizing. In life's journey, we look for aspirations and meaning from things and people around us, and from the greater power above us that one might believe in. In this work, Chui used colours, patterns, symbols to depict experiences which may appear mundane or meaningless to one, but life changing for others."

“生命是個奧秘。我們一生充斥著片段：喜樂與憂愁、慶祝與哀悼、相聚與離散、倖存與自我實現。在生命之旅，我們透過周遭的人和事，或我們相信那在人類之上更大的力量，來尋找啓示和意義。在這作品中，徐氏用不同顏色、圖案、符號來代表或有人覺得平凡或沒意義的，卻可能改變別人一生的體驗。”

1025

HUANG HONGTAO (B. 1983)

Volcano

Scroll, mounted and framed, ink and colour on paper

183 x 126 cm. (72 x 49 1/2 in.)

Entitled and signed, with three seals of the artist

Dated 2022

HK\$120,000-180,000

US\$15,000-23,000

黃紅濤 火山 設色紙本 鏡框
二〇二二年作

題識：火山。紅濤。

鈐印：無名山、黃、紅濤



1026

1026

HE HONGYU (B. 1984)

Flavours on the Lake

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

Each scroll measures 39 x 26 cm. (15 3/8 x 10 1/4 in.)

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

Two scrolls dated *renyin* year (2022)

HK\$40,000-60,000

US\$5,100-7,700

何紅玉 湖中風味 設色絹本 鏡框四幅 二〇二二年作

1. 題識：湖中風味。壬寅（2022年）五月，紅玉寫。
鈐印：何紅玉印、玉壺在懷
2. 款識：紅玉寫生。
鈐印：何紅玉印、四季平安
3. 款識：黎陽女史。
鈐印：何紅玉印、欣於所遇
4. 題識：壬寅（2022年）夏，紅玉寫於錢塘。
鈐印：何、紅玉、美意延年



1027

1027

SU CHUNG-MING (B. 1965)

Traversing Streams

Scroll, mounted and framed, ink and colour on paper

69.5 x 137 cm. (27 3/8 x 53 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated 2021

HK\$80,000-100,000

US\$10,000-13,000

蘇崇銘 曲水雲山 設色紙本 鏡框 二〇二一年作

題識：二〇二一，辛丑，崇銘。

鈐印：蘇、崇銘

1028

FAN ZHIBIN (B. 1972)

Flower in Vase

Scroll, mounted and framed, ink and colour on paper

48.3 x 39.4 cm. (19 x 15 1/2 in.)

Inscribed and signed, with four seals of the artist

Dated spring, *renyin* year (2022)

HK\$50,000-70,000

US\$6,400-9,000

范治斌 瓶花 設色紙本 鏡框 二〇二二年作

題識：廬山煙雨浙江潮，未到千般恨不消。及至到來無一事，廬山煙雨浙江潮。錄東坡詩。壬寅（2022年）春回家鄉，因疫滯，遂與常樂君寫生度日，繪此瓶花，題蘇東坡句以寄情。治斌。

鈐印：范、治斌之印、肖形印、佛（肖形印）



1028



1029

1029

ZHENG CHONGBIN (B. 1961)

Line With Shade No.2

Scroll, mounted and framed, ink and acrylic on paper

178 x 134 cm. (70 1/8 x 52 3/4 in.)

Incribed and signed by the artist

Dated August 2012

PROVENANCE:

Acquired from D3E Art, Hong Kong by the present owner.

HK\$150,000-200,000

US\$19,000-26,000

鄭重賓 線影2號 水墨丙烯紙本 鏡框 二〇一二年作

題識：重賓。Chongbin，2012.8。

來源：現藏家購自香港D3E Art。



1030

1030

SUN HAO (B. 1980)

Horse in Purple Drape

Scroll, mounted and framed, ink and colour on paper
180 x 124 cm. (70 7/8 x 48 7/8 in.)

Inscribed and signed by the artist

Dated 2022

HK\$300,000-400,000

US\$38,000-51,000

孫浩 紫氣東來 設色紙本 鏡框

二〇二二年作

題識：孫浩，2022。



1031

1031

HAO LIANG (B. 1983)

The Tens of Thousands of Rocks Scroll

Handscroll, ink and colour on silk

23 x 305 cm. (9 x 120 1/8 in.)

Signed by the artist

Dated 2014

PROVENANCE:

Acquired by the present owner from Sotheby's New York, 2014.

EXHIBITED:

New York, Sotheby's New York, *Shuimo / Water Ink: Enchanted Landscapes*, 14-28 March 2014.

LITERATURE:

Shuimo / Water Ink: Enchanted Landscapes, Sotheby's New York, 2014, p. 32-33.

NOTE:

This work is accompanied by a certificate of authenticity by the artist.

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

US\$150,000-230,000

郝量 萬萬石卷 設色絹本 手卷 二〇一四年作

款識：蜀人郝量製。

來源：現藏家2014年購自紐約蘇富比。

展覽：紐約，紐約蘇富比，“水墨：夢幻仙境”，2014年3月14-28日。

出版：《水墨：夢幻仙境》，紐約蘇富比，2014年，第32-33頁。

註：本作附有畫家簽發的證明書。





1031

In *Tens of Thousands of Rocks*, Hao Liang rendered an imaginary world of fantastical landscapes and mystical figures. In chronologically depicting a series of events, the artist invites his viewers to travel a journey from the abyss to a utopia-like paradise.

An element that connects all the scenes is the rock, for the artist loves rocks and finds abundant inspiration from them. Of the stones Hao Liang referenced in the present lot, some are real, and some are documented in historical paintings or literature: Mi Fu's ink grinding stone, rocks from historical sites such as the Lingering Garden in Suzhou and the Ningshou Palace in the Forbidden City, a blue scholar's rock depicted in *Spring Morning in the Han Palace* by Qiu Ying, Lingbi rock from Wu Bin's *Ten Views of a Lingbi Rock* all appear unexpectedly in the composition. Hao Liang creatively sets his scenes, such as a deconstructed rock as a meteorite shower, a massive rock carried by mystical creatures half human and half beast, and giant rocks enshrouded by dark clouds descending from the sky. One has to look hard to find these rocks and deduce their association.

Born in Chengdu in 1983, Hao Liang is a rising star in Chinese paintings who radically weaves classical poetry, modern literature, film theory and modern art into this traditional genre. For the artist, his images must reflect superb technical skills and art historical knowledge and a reflection of his lived experience. As a result, his paintings often contain historical references interpreted with a contemporary sensibility.

在《萬萬石卷》中，郝量創造了一個充滿奇幻地域及神秘人物的幻境。他按照時間順序，描繪了一系列事件，藉此邀請觀眾同藝術家一起暢遊從海底到天堂的旅程。

貫穿整個圖景的是一系列奇石，畫家鍾愛奇石，從中獲取豐富靈感。在該圖卷所表現的奇石中，有些是現實存在的，而有些則是記錄在歷代繪畫典籍中。它們包括：米芾筆下的研山，蘇州留園、紫禁城寧壽宮中的奇石，仇英《漢宮春曉》中描繪的藍色文人賞石，吳彬《十面靈璧圖》中的靈璧石，等等。郝量以天馬行空的方式描繪這些石頭，有的石頭變成流星雨，有的石頭被半人半獸的精靈托舉，也有巨大的石頭被天空落下的黑雲籠罩。觀眾需要仔細觀看、尋找這些石頭，以發現他們互相之間的聯繫。

郝量1983年出生於成都，作為中國藝壇一顆冉冉升起的新星，他將經典詩畫、文學、電影理論以及當代藝術融入傳統風格中。他的作品反映了畫家高超的繪畫技巧，堅實的美術史學養，並體現了畫家自身的生活經驗。概括起來，郝量的作品充滿了以現代方式演繹的古典歷史元素。





1032

1032

LU HUI (B. 1977)

Auspicious Snow 21-05

Scroll, mounted and framed, ink on paper

89 x 99 cm. (35 x 39 in.)

Inscribed and signed by the artist

Dated 2021

HK\$60,000-80,000

US\$7,700-10,000

盧輝 瑞雪21-05 水墨紙本 鏡框 二〇二一年作

題識：LU HUI 2021。

“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》



1033

1033

PENG WEI (B. 1974)

Chinese Robe

Scroll, mounted and framed, ink and colour on paper

84 x 154 cm. (33 1/8 x 60 3/8 in.)

Signed, with one seal of the artist

PROVENANCE:

Acquired from Art Scene China, Shanghai.

Private collection, Europe.

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

US\$100,000-150,000

彭薇

錦繡

設色紙本

鏡框

款識：彭薇畫。

鈐印：薇

來源：現藏家購自上海藝術景畫廊。
歐洲私人收藏。

Peng Wei is a Beijing-based artist known for fusing traditional Chinese ink painting aesthetics into contemporary form and presentation. Inspired by garments, shoes, and silk brocade, Peng created beautiful and thought-provoking works such as robe paintings, handcrafted silk shoes, painted mannequins, and handscrolls which she replaced traditional silk brocade mounting with hand-painted patterns.

Peng Wei began to paint her robe series in the early 2000s. The current work is a prime example of the artist re-interpreting a traditional Chinese fabric design motif as a visual element in her painting. Peng Wei's works are in the collection of leading museums worldwide, including the Museum of Fine Art, Boston; Asian Art Museum, San Francisco and M+, Hong Kong.

彭薇現居北京，她的作品巧妙地將傳統中國水墨畫的美學概念融入當代繪畫。受到傳統服飾、鞋履及絲錦的啟發，彭薇在長袍、絲綢鞋子以及服裝模型上繪畫，有時亦將傳統絲織物上的圖案用手繪方式表現，創造出令人遐思的作品。

彭薇自2000年初開始創作長袍系列繪畫。在此件作品中，彭薇將傳統織物以及圖案重新演繹，表現在平面的繪畫作品上，構思精巧。彭薇的作品被全球各地的美術館及機構收藏，包括波士頓美術館、舊金山亞洲藝術博物館，以及香港M+博物館等。



1034

1034

NINA PRYDE (B. 1945)

The Old World

A set of two scrolls, mounted and framed, ink and mixed media on paper

One scroll measures 40 x 109 cm. (15 ¾ x 42 ⅞ in.)

One scroll measures 70 x 70 cm. (27 ½ x 27 ½ in.)

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

Dated 2022

HK\$70,000-90,000

US\$9,000-12,000

派瑞芬 萬紫千紅 水墨·混合媒材紙本 鏡框兩幅
二〇二二年

1. 題識：派瑞芬，二〇二二年。
鈐印：派
2. 題識：派瑞芬，二〇二二年。
鈐印：瑞芬

“In this work I have allowed my imagination to run free in order to picture a world as it may have been before humans started on their destruction of the environment. The vibrancy and purity of the colours in a landscape untouched by people, surrounded by pristine waters with only the birds to enjoy it, is a dream that today, only comes to life on the artist’s canvas.

In fact in today’s world, we struggle to find the birds but through art we can still imagine the Old World. Let’s all dream and just maybe, we can make the World a better place.”

“我常常幻想和懷念著往日的世界。自然界中的生物、動物、鳥類享受天然無極限地成長，自從人類生存在這個宇宙中，多方面因素破壞了大自然境界生存空間。創作概念和希望世界變得更美好。”



1035

LIZHIQING (B. 1963)

Hunting in the Snow

Scroll, mounted and framed, ink and colour on paper
80.5 x 120.5 cm. (31 ¾ x 47 ½ in.)

Signed, with one seal of the artist

HK\$60,000-100,000 *US\$7,700-13,000*

李志清 飛雪連天射白鹿 設色紙本 鏡框

款識：志清。

鈐印：李



1035



Since 2000, He Baili's unique technique used to paint landscapes has earned him great appreciation and popularity. His subject matters include the autumn colours of Canada, the rural coastal scenes of Hong Kong, and the famous peaks of China. His carefree ink splashes fuse the Lingnan painting technique, where myriad colours mix and layer with each other to create a spectacular scene.

Dreaming of the River Valley 2, a sequel of He's earlier work, is inspired by the Flying Dragon Gorge at Mount Taihang. He creates a grand vista where form, concept, ink and colour co-exist harmoniously. As the blue mist fuses with saturated ink, the two hues contradict each other and forge an intense foreground. White clouds aggregate towards the peaks far away as they welcome the rising sun, the subtle light revealing mountain villages. His work exudes the essence of life and nature and takes the burden off the viewers from their mundane lives.

何百里自2000年以其所創「何家山水」新風格畫作，題材包括加國秋色、香港風光及中國名山秀嶺等，均備受歡迎。「何家山水」之獨特表現手法，大潑墨氣勢開局，融入嶺南畫派技法，色墨層次變化混成，畫面雄渾氣象，遠觀近看皆宜。

《河谷夢之二》是《河谷夢》之延續創作。構思來自太行山桃花谷之飛龍峽。借景化意入畫，構成一幅集形、意、墨、彩合一的視覺整體，境界宏觀。畫面藍煙浸向淋漓濃墨之對比，結構成厚重的前景，白雲推景至昂然遠峰，迎來晨光朝暉，映照隱現於半山村居，帶出作品之生命氣息，讓觀者大有“身同雲外鶴，斷得世塵侵”之超然感受。



1036

1036

HE BAILI (PAKLEE HO, B. 1945)

Dreaming of River Valley 2

Scroll, mounted and framed, ink and colour on paper

94 x 137.5 cm. (37 x 54 1/8 in.)

Signed, with two seals of the artist

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

US\$100,000-150,000

何百里

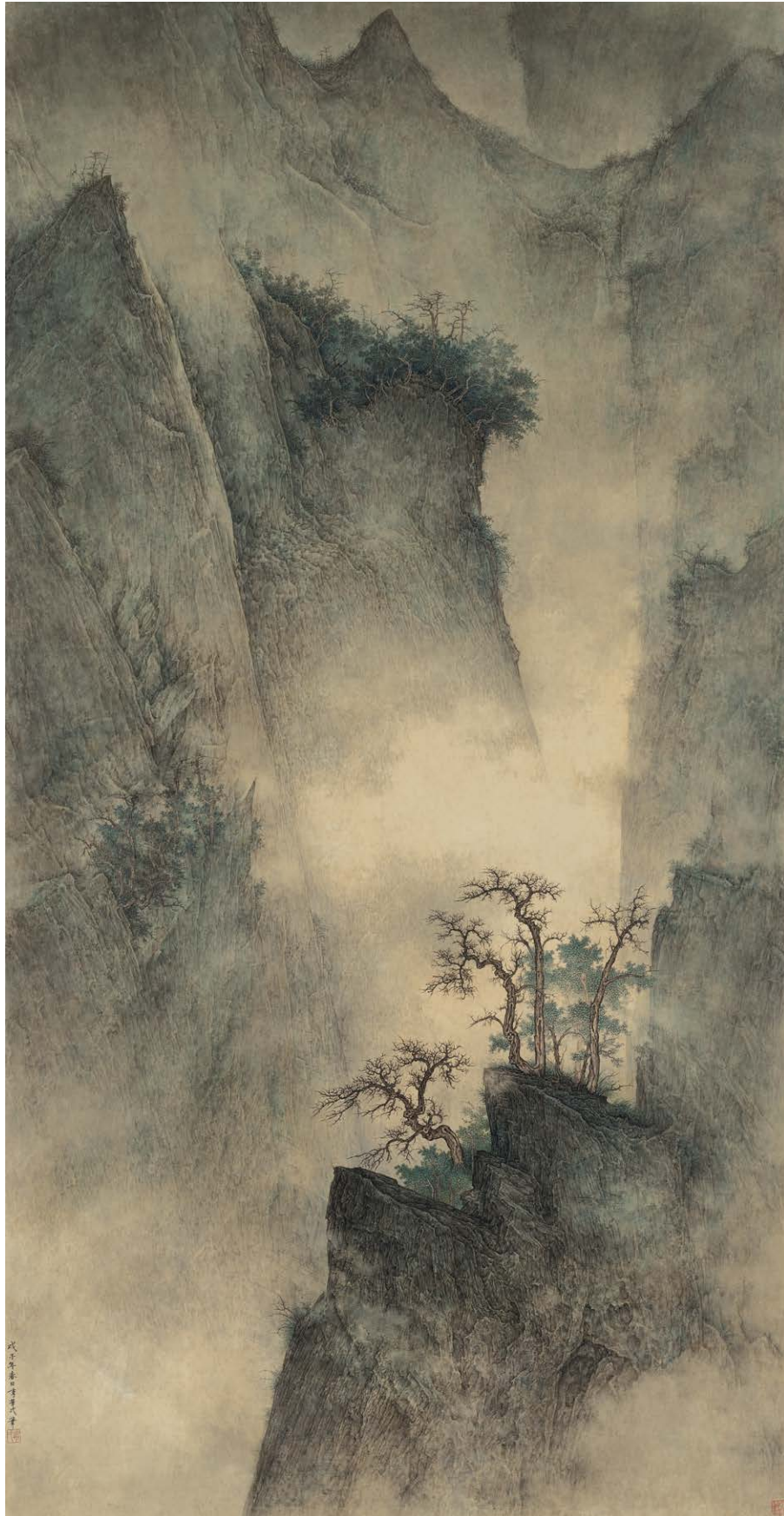
河谷夢之二

設色紙本

鏡框

款識：百里。

鈐印：百里畫印、何家山水



1037

LI HUAYI (B. 1948)

Mountains in Morning Mist

Scroll, mounted and framed, ink and colour on paper

188.5 x 97 cm. (74 1/4 x 38 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated spring, *wuzi* year (2008)

EXHIBITED:

Beijing, Beijing Center for the Arts, *Beyond Representation: Li Huayi's New Art*, 23 April–1 June 2011.

Beijing, Hive Center for Contemporary Art, *Illusion / Image: Contemporary Chinese Ink Art Series 1*, 22 June–22 July 2013.

Hawaii, Honolulu Museum of Art, *Contemporary Landscapes: Li Huayi*, 24 August 2019–5 January 2020.

LITERATURE:

Weng Ling and Shen Kuiyi, *Exhibitions Catalogue for Images of the Mind: The Ink Painting of Li Huayi & Beyond Representation: Li Huayi's New Art*, Beijing Center for the Arts Publishing House, Hong Kong, 2011, p. 149.

Illusion / Image: Contemporary Chinese Ink Art Series 1, Hive Center for Contemporary Art, Beijing, 2013, p. 41.

Edward Fung, *Li Huayi, Landscapes From A Master's Heart*, Milan: Rizzoli International Publications Inc, Hong Kong: Kwai Fung Art Publishing House, 2018, p. 111.

Shawn Eichman, *Contemporary Landscapes: Li Huayi*, The Honolulu Museum of Art, Hawaii, 2019, p. 53.

HK\$2,400,000–3,500,000

US\$310,000–450,000

李華弌 層巒曉霧 設色紙本 鏡框 二〇〇八年作

題識：戊子年（2008）春日，李華弌筆。

鈐印：華弌、一華開五葉

展覽：北京，天安時間當代藝術中心，“象外：李華弌新作展”，2011年4月23日至6月1日。

北京，蜂巢當代藝術中心，“幻象：中國當代水墨大展1”，2013年6月22日至7月22日。

夏威夷，檀香山藝術博物館，“當代山水：李華弌”，2019年8月24日至2020年1月5日。

出版：翁菱、沈揆一，《心印：李華弌藝術展》及《象外：李華弌新作展》展覽圖錄，北京天安時間當代藝術出版社，香港，2011年，第149頁。

《幻象：中國當代水墨大展1》，蜂巢當代藝術中心，北京，2013年，第41頁。

馮戈，《李華弌：心寬山水遠》，米蘭：Rizzoli國際出版社、香港：季豐美術出版社，2018年，第111頁。

肖恩·艾希曼，《當代山水：李華弌》，檀香山藝術博物館，夏威夷，2019年，第53頁。

Emanating the monumentality of Northern Song landscape paintings nearly a millennium later, Li's *Mountains in Morning Mist* encompasses a remarkable personal expression in an exquisite modernist style. From afar, as if the viewer is standing on a nearby summit, *Mountains in Morning Mist* yields a riveting, ethereal impression with its rugged mountains and wispy clouds. Forming the yin-yang symbol as a result of their animated entanglement and marked contrast in luminosity, the curving of the bank of clouds against the hook-shaped sierra evokes enlivening wonder. Amid the mist-silhouetted mountains, the juxtaposition of solid volume and airy mass becomes ever-shifting and enigmatic. Meanwhile, the verdant trees at the centre announce a rooted, vibrant presence; their miraculous growth on the precipice, besides symbolising robustness and resilience, encapsulates natural spontaneity. Such serendipity further prevails in Li's method of creating the inky massifs – in a manner reminiscent of Jackson Pollock's gestural abstraction, Li first splashes ink, then tilts and stretches the paper to realise the mountains. Apart from imparting movement through the subjects of *Mountains in Morning Mist*, Li instils qi, or “life energy”, into his work.

李華弌在創作中深受北宋山水啟發，擅長取其恢宏壯麗，他獨有的表現手法又富有絕妙現代感。2000年前後，隨著國際藝壇對中國當代水墨創作的關注逐漸升溫，紐約懷古堂、古根漢博物館等藝術機構均籌劃了一系列以當代水墨為主題的展覽，李華弌的作品亦自然備受矚目。《層巒曉霧》在汲取不同文化影響的同時，體現了藝術家對創作恆久山水景致的追求：構圖從遠處廣角入鏡，觀者仿佛站立在另一高峰上遠眺，置身煙雲之中，意境空靈而扣人心弦。雲霧與山體交錯之間，光暗斑駁的反差構成了陰陽兩極，高低起伏的曲線山脈喚起了生機。在薄霧籠罩的群山之中，輕與重、光與影的對比顯得千變萬化而神秘莫測。畫面中央的翠綠樹木生長在懸崖，表現出強大的生命力。通過潑墨的手法，李華弌在創作山體時由墨汁在畫面上自由流淌，然後傾斜並拉伸紙張直至山脈成形，又與傑克遜·波洛克的抽象滴畫技法有異曲同工之妙，表達造化中氣韻流動之外，更注入了無限生機。



1038

LIU DAN (B. 1953)

Proud and Shy

Scroll, mounted and framed, ink and colour on paper

37.5 x 37.5 cm. (14 3/4 x 14 3/4 in.)

Inscribed and signed, with one seal of the artist

Dated 1999

PROVENANCE:

Acquired from The Chinese Porcelain Company, New York.

EXHIBITED:

New York, The Chinese Porcelain Company, *Still Expression: Recent Flower Paintings by Liu Dan*, 20 March – 1 April, 2000.

LITERATURE:

Exhibition Catalogue *Still Expression: Recent Flower Paintings by Liu Dan*, The Chinese Porcelain Company, New York, 2000, pp. 20–21, pl. 6.

HK\$400,000–600,000

US\$51,000–77,000

劉丹 罌粟花 設色紙本 鏡框 一九九九年作

題識：弗耽藝籟，彼東野孟，與歸園陶。處寂而莫，謂道且遙。壁沉鑑覆，瓊委瓊飄。投淵潔耳，何傷盛朝。阜林環丹，亭水逼翠。魚鱗不驚，鳥爵成對。澹翦鞠裳，長持荷蓋。長笙短歌，忘富薄貴。俠賓歎士（獸），妍女傾盃。絃會琴瑟，語寓優俳。佳兒員俶，異士方回。飽飡巨筍，恬寐涼槐。承祐獲康，鈞賴英（主）。轉宿移辰，迴冬幹暑。執要觀煩，理絲得楚。浮靡每誅，敦篤斯取。顧是寵命，勉茲倫常。烹阿封郎，沛祿發棠。帳染墨蹟，帷集書囊。（此）廟貌敢翫，路骸使藏。充於萬廂，勸此八口。惠貽農商，稅答父母。特致羊羔，願奉黍酒。造門曲躬，登堂稽首。祀能濟漆，贊必祇庸。經筵時幸，易義最通。紈綺本誠，麗器量洪。審罪矜惻，聞言納容。嚴性比薑，曠暘勿芥。叛盜駭惶，舊戚歡愛。息紛象廊，靜事雞塞。藍果絳房，墻條青帶。尋嵇叔夜，約阮嗣宗。蘭牋歷落，被服蒙戎。川渠浴垢，岡領摩松。□□李白，觴競次公。管榮頗美，寒巾。德馨潛達，善氣翔（蒸）。劉丹畫。

鈐印：苦僧

來源：現藏家購自紐約中國瓷業公司。

展覽：紐約，中國瓷業公司，“劉丹花卉作品近作展”，2000年3月20日至4月1日。

出版：《劉丹花卉作品近作展》展覽圖錄，中國瓷業公司，紐約，2000年，第20–21頁，圖版6。

Proud and Shy, a portrait of a red and a black poppy, was painted by Liu Dan in 1999 for his first solo exhibition, *Still Expression: Recent Flower Paintings by Liu Dan*, at the Chinese Porcelain Company in New York in 2000. Two poppies, one straight and one bent as a loop intertwining with each other, elegantly stand at the centre of the painting, adorned by the artist's meticulous calligraphy in Slender Gold style first invented by Emperor Song Huizong. Liu Dan's poppies occupy a unique time and position in his life and career. Beginning with a series of flower paintings in the late 1990s when he lived in New York, Liu has not painted many other small flower paintings after this period.

The poppy encompasses an array of uses and symbolic meanings across different cultures and traditions. From representing beauty to remembrance to modern medicine, it possesses robust visual and practical qualities and ironically contrasts with the humble presence of this small, elegant yet resilient flower. One wonders if Liu Dan was attracted to the contradicting qualities of the poppy flower in the first place.

Liu Dan distils his subject matter into a purely visual experience – one so beautiful that it becomes impossible to forget. Since blossoms are transient beings, the flowers depicted by Liu Dan appear more beautiful and long-lasting than in reality. As the artist wrote in his artist statement that “whether it is from a life sketch or from a photograph, [the flowers] shapes are formed initially in order ‘not to forget.’ Now what has been painted has become the ‘remembered.’”

本作描繪了紅灰兩朵綻放的罌粟花，乃劉丹1999年繪製，翌年即參與紐約中國瓷業公司舉辦的劉丹個展“劉丹花卉作品近作展”。兩朵罌粟花，曲直交錯，相互對應，優雅的綻放於畫面中央，畫家以瘦金體雋永小楷書寫其上，與畫面交相輝映。劉丹的罌粟花系列是其畫家生涯中獨特而別具意義的風格。1990年代劉丹定居紐約，開始繪製一系列花卉作品，而這之後，劉丹的小幅花卉作品並不常見。

罌粟花綻放時鮮艷奪目，在不同的文化與傳統中亦有著不同的寓意：它或象徵美，或承載著對逝者的懷念，或為現代醫學的象徵。罌粟花花型雖嬌小，優雅而不懼風雨，背後蘊含了無限深意。畫家劉丹被罌粟花多樣而豐富的內涵所深深吸引。

劉丹將印象中花卉之美提煉成純粹的視覺體驗，罌粟花之美令人難以忘懷。花開花落雖是人間常事，但劉丹筆下展現的的花朵比肉眼所見的更美。觀者因而不能再用同樣的眼光去看待事物，而對日常生活中的物體刮目相看，將花卉轉化成空靈的幻想，神遊其中。正如劉丹在展覽圖錄中寫道：“無論以素描寫生為原本，或以攝影為素材，用繪畫去捕捉花開瞬間是為了不去遺忘，畫面定格之後才能銘記於心。”

弗馳藝穡彼東野孟與歸園陶
 處寂而莫謂道且遥璧沉鑑覆
 璿委璣飄扶淵潔耳何傷盛朝
 阜林環丹亭水通翠魚鱗不驚
 鳥爵成對澹翦鞠裳長持荷蓋
 長笙短歌忘富薄貴俠宿歎士
 獸妍女傾盃結會琴瑟語窈優
 徘徊兒員似異士方回飽冷巨筍
 恬寐涼槐承祐獲康鈞賴英轉
 宿移辰回冬幹暑執要觀煩理
 絲得楚浮靡每誅敦篤斯取顧
 是寵命勉茲倫常烹阿封即沛
 祿發棠悵染墨蹟惟集書囊此
 廟貌敢耽路骸使藏充於萬廟
 勸此八口惠貽農商稅答父母特
 致羊羔頌奉黍酒造門曲躬登
 堂稽首祀能濟漆跼貝必祗庸
 經筵時幸易義最通統綺本
 誠麗器量洪審罪於閔聞言
 納容嚴性比薑曠賜勿芥叛盜
 駭惶舊戚歡愛息紛象廊靜
 事鷄塞藍果絳房墻條青滯
 尋嵇叔夜約阮嗣宗蘭棧歷落
 被服蒙戎川渠浴垢罔領摩松
 李白觴競次公嘗菜頰美寒巾
 德馨潛達善氣翔劉丹畫



Although Liu Dan came to fame for his flower, rock and landscape paintings, he also depicted a small number of works with other subjects in his career. A small dictionary, a bamboo cabinet, and a brush pot – these objects push Liu Dan's artistic practice out of its comfort zone.

The exceptionally rare ceramic brush pot, made at the imperial kilns during the Yongzheng period (1723–35), has realistic wood effects and a panoramic landscape painted on its ceramic surface thanks to technological advances and the new colours developed at the time. By depicting this wooden-looking ceramic brush pot in seemingly photorealistic detail, the audience is further confused about whether the brush pot is made of wood or ceramic. This painting expresses the artist's dilemma between reality and uncertainty, shown through his utmost discipline in his practice, superb virtuosity and an eye for the extraordinary.

Liu Dan sees mystery and uncertainty in these objects. He once commented when asked why he chose a particular subject for his painting, 'There is only one criterion for selection: whether it brings for me elements of uncertainty. The function of art is to make one leave behind the "certainties" in life and enter a state of "uncertainty".' He does this by decontextualizing and reconfiguring his subjects into life-size paintings with the help of observation and imagination. This way, he removes the original meaning of his subject, and his paintings become a mindful reconstruction and an unadulterated visual experience. What we see is almost like a hallucination, a likeness almost more beautiful than reality, a new life augmented on paper.

儘管劉丹以花卉、奇石及風景畫享譽藝壇，但其藝術生涯中卻創作一批數量有限的其他題材作品。字典，竹製立櫃，筆筒，這些特別題材拓寬了劉丹的藝術實踐。

畫中描繪的這件罕有陶瓷筆筒，由雍正朝（1723–35）御窯燒造，逼真的模仿了木質材質，並且由於當時燒造技術的進步以及研製出的新顏料，得以在瓶身描繪出全景式的山水圖樣。劉丹以寫實的技法將其描繪在畫面上，使觀眾進一步思考筆筒的材質是木還是瓷。透過畫家嚴謹的描繪，高超的技巧，以及精益求精的審美，作品進一步體現了畫家對真實與不確定性之間的辯證關係，劉丹看重這些物品的神秘感與不確定性。當被問及為什麼要選擇某一個主題時，劉丹的回答是：“我作選擇只有一個標準，就是它是否能帶給我不確定的因素。藝術的功能在於使人脫離生活中的‘確定性’，從而進入一個不確定的狀態。“通過解構物質形體，他捨棄了繪畫的敘事性，而將作品提煉成純粹的視覺體驗。通過不去“講故事”，劉丹使觀者能夠關注眼前和諧之美，直達內在的精神國度，去欣賞畫家心手合一的境界。

'Your one responsibility as an artist is changing the visual experience of people, the way they look at things. Your one purpose is to encourage an openness of mind that allows them to look beyond everyday concerns and think freely.'
– Liu Dan

“藝術家的責任之一就是改變人們的視覺體驗、看待事物的方式。藝術家的目標之一就是鼓勵人們解放思想，超越身邊的日常事物，去自由地思考。”
– 劉丹

1039

LIU DAN (B. 1953)

Faux Bois Brushpot with Calligraphy

Scroll, mounted and framed, ink and colour on paper
129.5 x 71 cm. (51 x 28 in.)

Inscribed and signed, with one seal of the artist

Dated 2010

PROVENANCE:

Acquired directly from the artist in 2009.

EXHIBITED:

On loan: New Haven, Yale University Art Gallery, 2011–2012

On loan: Kansas City, Nelson-Atkins Museum of Art, 2013–2015

HK\$1,500,000–2,500,000

US\$190,000–320,000

劉丹 仿木紋釉墨彩高士策杖圖筆筒 設色紙本 鏡框 二〇一〇年作

題識：（文不錄）。金陵劉丹。

鈐印：劉丹之印

來源：2009年直接得自藝術家。

展覽：（借展）紐海文，耶魯大學美術館，2011–2012年；

（借展）堪薩斯市，納爾遜-阿特金斯藝術博物館，2013–2015年。



The rare Yongzheng Faux Bois and Grisaille-decorated 'Landscape' Brush Pot, sold at Christie's Hong Kong in June 2016 at HK\$34,840,000.

清雍正仿木紋釉墨彩高士策杖圖筆筒，於香港佳士得2016年春季以港幣34,840,000拍出售。

雍正時期瓷器的造型，一改康熙時渾厚古拙之風，
 代之以輕巧俊秀、工麗嫵媚之貌。器形之美，可與
 以纖細秀麗、比例協調、明永樂、成化瓷器相提並論，各
 部分之間，確有增一分則拙，減一分則陋之感。綫條
 美，之譽，確有增一分則拙，減一分則陋之感。綫條
 型，品類中除大量的創新之作外，還有諸多的仿古款
 式，其中仿宋名瓷器最為突出。這些秀美端莊的美
 器，數量之巨，式樣之多，達到空前之境，並為乾
 隆瓷的造型工藝奠定了基礎。也大大地提高了整個精
 會的審美觀和欣賞水平。雍正墨彩器較為多見，精
 粗皆有的基本，上突破康熙時大寫意風格和綠地托
 黑色彩的技藝。採用纖細的畫筆直接繪出墨彩紋飾，
 墨色濃淡有致，層次分明。畫格高雅，有的似於紙
 絹上作的水墨畫。如上海博物館所藏雍正官窑墨彩
 竹紋碗（屬珐琅彩類）及常見的玲瓏套杯、蓋碗
 畫均為雍正墨彩的精品。另有木釉紋地開光繪
 以木紋的彩式甚為特殊。器內及外壁上邊緣施
 物行旅圖，在畫面的花草和樹梢上點染淺藍、綠、
 淡珊瑚紅、紫和白色，甚為新穎。雍正一朝僅十三
 年，所取得的成就遠遠超過前後兩朝。金陵劉丹





1040

1040

ZHAO SHAO'ANG (1905-1998)

Fish Under Peach Blossoms

Scroll, mounted and framed, ink and colour on paper

96.5 x 47 cm. (38 x 18 ½ in.)

Inscribed and signed, with two seals of the artist

Dated summer, fourth month, *yisi* year (1965)

HK\$150,000-250,000

US\$19,000-32,000

趙少昂 桃花游魚 設色紙本 鏡框
一九六五年作

題識：人生多苦辛，勞形亦勞役。

何如水中魚，悠然各自適。

乙巳（1965年）夏四月，少昂於嶺南藝苑。

鈐印：趙、少昂

1041

ZHAO SHAO'ANG (1905-1998)

Mantis Under Moonlight

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

24 x 72.5 cm. (9 ½ x 28 ½ in.)

Inscribed and signed, with four seals of the artist

Dated spring, *jisi* year (1989)

Dedicated to Baozhuang

NOTE:

The recipient of this painting is Hong Kong artist Xing Baozhuang (Ying Po Chong, 1940-2020).

HK\$50,000-100,000

US\$6,400-13,000

趙少昂 月下螳螂 設色紙本 扇面鏡框
一九八九年作

題識：挹露裳初試，微風斧半撐。

己巳（1989年）春三月為寶莊老弟清賞。

少昂時年八十五。

鈐印：少昂、趙、蟬媽室、我之為我自有我在

註：上款人為香港著名畫家邢寶莊。曾習西畫及基本雕塑，並曾從事美術設計工作。七十年代開始自學中國畫，尤醉心鑽研人物畫作品，期間在香港中文大學校外進修部修讀文憑課程。其作品分別在中國、美國、日本、澳洲、英國、德國、加拿大、新加坡、馬來西亞及台灣、香港等地展出，作品為香港藝術館、新加坡國家博物館及中外私人收藏。



1041

1042

ZHAO SHAO'ANG (1905-1998)

Welcoming Spring

Scroll, mounted and framed, ink and colour on paper

48.3 x 111 cm. (19 x 43 3/4 in.)

Inscribed and signed, with three seals of the artist

Dated summer, fifth month, *jisi* year (1989)

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings,
25 May 2009, Lot 683.

HK\$150,000-250,000

US\$19,000-32,000

趙少昂 翠鳥迎春 設色紙本 鏡框 一九八九年作

題識：春到梢頭萬點紅，忍教顏色向東風。

雲橫庾嶺無消息，千里鄉心付夢中。

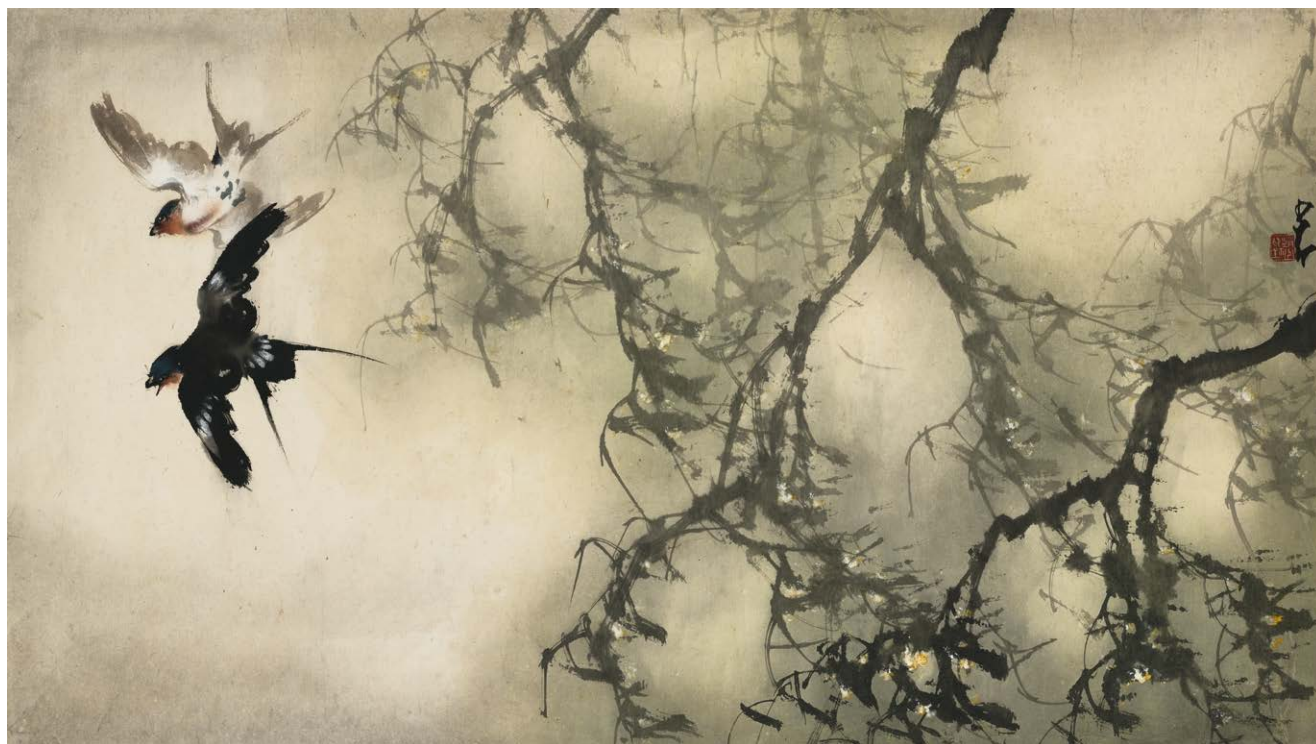
己巳（1989年）夏五月少昂於嶺南藝苑，時年八十五。

鈐印：趙、少昂、我之為我自有人在

來源：香港佳士得，中國近現代畫，2009年5月25日，編號683。



1042



1043

1043

ZHAO SHAO'ANG (1905-1998)

Two Swallows under Willows

Scroll, mounted and framed, ink and colour on paper

58.4 x 104.5 cm. (23 x 41 1/8 in.)

Signed, with one seal of the artist

HK\$300,000-500,000

US\$38,000-64,000

趙少昂

柳蔭雙燕

設色紙本

鏡框

款識：少昂。

鈐印：趙少昂鈐



1044

ZHAO SHAO'ANG (1905-1998)

Blossoms Along the Shore

Hanging scroll, ink and colour on paper

105.5 x 47.7 cm. (41 ½ x 18 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated winter, *renchen* year (1952)

Dedicated to Yuyuan

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Paintings,

5 April 2013, Lot 1330.

Collection of Tathata Gallery.

HK\$700,000-900,000

US\$90,000-120,000

趙少昂 武陵春色 設色紙本 立軸
一九五二年作

題識：裕源我兄指正。

武陵依舊花如錦，猶見當年避世人。

歸棹心隨流水意，一篙撐破隴頭春。

壬辰（1952年）冬月，少昂畫。

鈐印：少昂

來源：香港蘇富比，中國書畫拍賣，2013年4月

5日，編號1330。

真如居收藏。



1044

題畫雜詩廿首
 上舍神竇如知詩湖
 竹身常祇弄姿猶是
 荻花楓葉地夕陽無
 語雁來時 以畫望如作
 以皆法均
 生以蒼茫如詠詩後
 花逝水夢生姿臨風自
 拂鬢溪銷疎窗暗
 主使時
 耶 漢小艇如追詩荷葉
 荷花十里姿若見必此濕
 問訊碧梧可有鳳栖時
 去小漁漸入詩波闊
 帝上 勁風姿傲光一
 寬出許榜點防陽故
 僅時
 西風捲地玉拋詩南雁
 在末媚這姿寫身如鳥
 驚水時與虧之塗抹費
 移時
 老圃心晴且種詩烟濕
 雨足樹凝姿華層澄
 星洋成思十年在雲山

懽懽時
 一川雨歇暮催詩枝以鳴
 桂初隱隱 畫境人家誰
 令圖中樓好是十村時
 空堂空山可藏詩雨洗
 兼望見 見如畫之報畫江
 深一入 觀瀾 待倚夕陽時
 間高且是 世何詩後第
 情花出紅姿 一語霜林
 看不非雲山 夢里葉黃
 時
 林深恍似夢中沙況是春
 江雨遠望臨 青山共舊
 識夕陽人在倚樓時
 一燈 王出河字詩世回生
 亦換 亦後窗前可葉香
 筆生 前而 柳平 柳岸時
 樓 爐烟處 詩紫禽柳
 巷 竹冷姿芭蕉 竹滴心
 以 乃看 放 春 晴 無 詩時
 上 巧 地 車 苦 費 詩 西 山 送
 處 淡 去 姿 眼 前 佳 景 若
 誰 說 一 抹 微 雲 以 月 時
 人 皆 說 已 苦 亦 詩 華 底
 河 山 宛 異 姿 為 為 蓮 娟

點秀內有塔漸過下生時
 刺 畫 才 刺 可 載 詩 海 畔
 尖 山 翠 玉 染 坡 老 鹿
 雲 紅 未 改 激 波 又 水 河
 庭 時
 探 得 空 枝 冷 似 詩 江 深
 春 淺 淡 幽 姿 莫 嫌 詩
 淡 去 多 滴 柱 及 終 以 該
 絲 時
 懶 向 人 前 舉 好 詩 看 花 以
 尖 息 移 出 幸 先 隱 地 誰
 收 整 筆 待 湖 陰 結 漁
 時
 蕭 蕭 半 夕 如 郎 詩 性 以
 梢 頭 在 夕 姿 暗 柳 蕭 蕭 以
 星 丹 描 成 上 斷 腸 時
 少 日 茶 山 龍 說 詩 秋 風 激
 雁 沈 姿 冬 可 以 勵 力 時
 安 處 看 取 淡 平 如 掌 時
 四 十 年 字 以 詩 去 以 說
 後 且 雲 姿 生 子 少 詩 工
 裁 內 偏 愛 山 程 小 驛 時
 辛 亥 望 堂

1045

1045

RAO ZONGYI (1917-2018)

Calligraphy

Scroll, mounted for framing, ink on paper

29 x 298 cm. (11 3/8 x 117 3/8 in.)

Inscribed and signed, with one seal of the artist

Dated xinhai year (1971)

PROVENANCE:

Private collection of Mr. Qin Huai, Mo Yu Zhai Art Gallery, Singapore.

NOTE:

Rao Zongyi was department chair and professor at the Chinese department of the National University of Singapore between 1968 and 1973. The present lot was painted when he was living in Singapore and is a rare, earlier work by the artist.

HK\$220,000-320,000

US\$28,000-41,000

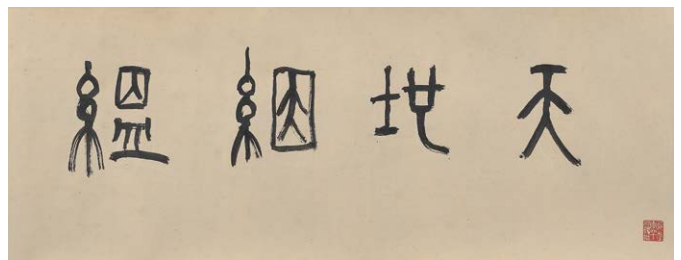
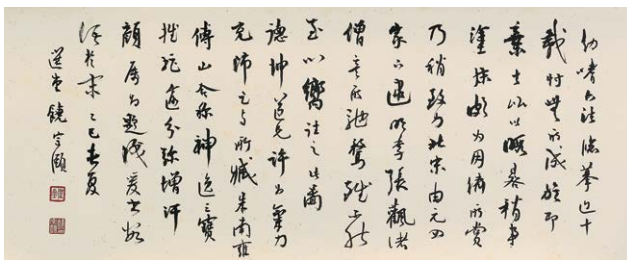
饒宗頤 題畫雜詩廿首 水墨紙本 鏡片 一九七一年作

題識：題畫雜詩廿首（釋文不錄）。辛亥（1971年），選堂。

鈐印：固齋

來源：新加坡墨玉齋藝術館秦淮先生珍藏。

註：饒宗頤教授於1968-1973年間，任新加坡大學中文系講座教授及系主任。此幅饒教授手錄題畫雜詩作品，即為當時所書並贈於該國人士。此次自新加坡徵集饒教授此幅早年作品，殊為難得，識者珍之。



1046

1046

RAO ZONGYI (BORN 1917)

Endless Mountains

Handscroll, ink on paper

Painting measures 29.8 x 119.7 cm. (11 ¾ x 47 ½ in.)

Frontispiece measures 29.8 x 79.8 cm. (11 ¾ x 31 ½ in.)

Colophon measures approximately 29.8 x 69 cm. (11 ¾ x 27 ½ in.)

Inscribed and signed, with one seal of the artist

Dedicated to Dekun

Frontispiece and colophon inscribed by the artist, with a total of three seals

Colophon dated summer, yisi year (1965)

PROVENANCE:

Sotheby's London, The Mu-Fei Collection of Chinese Paintings, 7 November 2007, Part of lot 69.

Christie's Hong Kong, Fine Chinese Modern Paintings, 29 May 2012, Lot 3181.

Collection of Tathata Gallery.

NOTE:

The recipient of this painting should be Professor Zheng Dekun (1907–2001), first generation Chinese archaeologist. After receiving his PhD from Harvard University, he went on to teach in the University of Cambridge and the Chinese University of Hong Kong.

HK\$350,000–450,000

US\$45,000–58,000

饒宗頤 雲山無盡圖 水墨紙本 手卷 一九六五年作

題識：雲山無盡圖。寫奉德坤方家正之，選堂墨戲。

鈐印：饒伯子

引首：天地網緼。

鈐印：選堂年四十以後作

題跋：幼嗜六法，臨摹近十載，忖無所成，旋即棄去，比以暇晷，稍事塗抹，頗為朋儕所賞。乃稍致力北宋，由元四家下逮明季張靚諸僧，意所馳騁，雖不能至，心嚮往之。此圖德坤道兄許為氣力充沛，足與所臧朱南雍，傅山合稱神逸三寶，推托逾分，彌增汗顏，屬為題識，爰書數語於末。乙巳（1965年）長夏，饒宗頤。

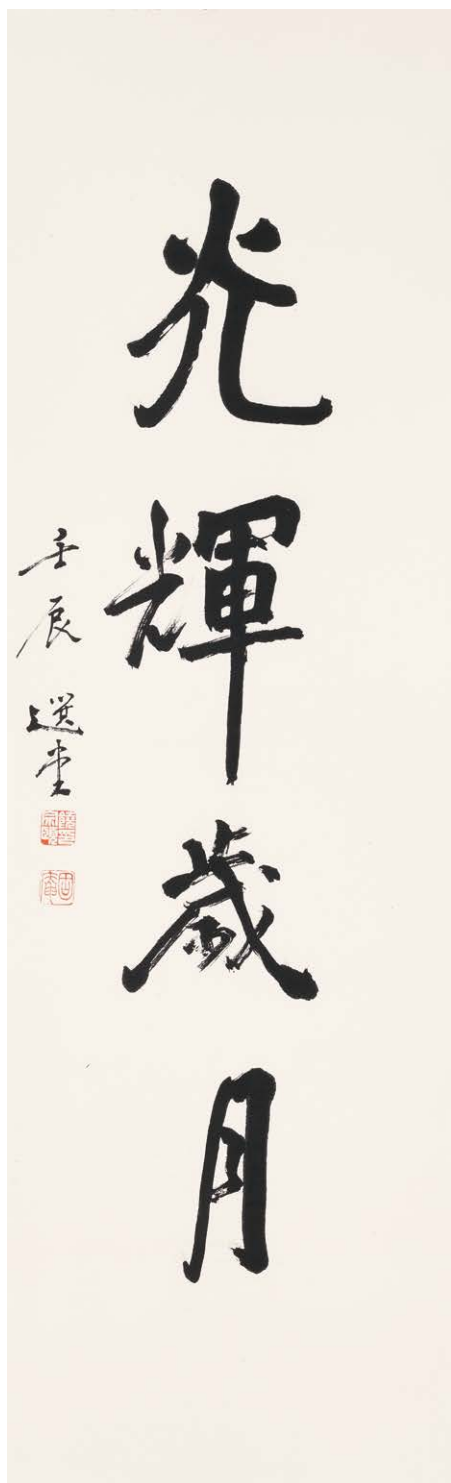
鈐印：選堂、饒宗頤印

來源：倫敦蘇富比，中國書畫拍賣，2007年11月7日，編號69（部分拍品）。

香港佳士得，中國近現代畫，2012年5月29日，拍品編號3181。真如居收藏。

註：上款人德坤道兄，應為鄭德坤教授（1907–2001），福建鼓浪嶼人。中國第一代考古學家。1941年取得哈佛大學博士，及後到劍橋大學和香港中文大學從事教育工作，與饒宗頤教授為中文大學同事。





1047



1048

1047

RAO ZONGYI (1917-2018)

Calligraphy - The Glorious Years

Scroll, mounted and framed, ink on paper
116.5 x 34.8 cm. (45 7/8 x 13 3/4 in.)

Inscribed and signed, with two seals of
the artist

Dated *renchen* year (2012)

NOTE:

The present lot comes from the same
collection as Rao Zongyi's calligraphic
work 'Pride of Hong Kong', sold at
Christie's Hong Kong in May 2022.

HK\$50,000-80,000

US\$6,400-10,000

饒宗頤 行書-光輝歲月 水墨紙本
鏡框 二〇一二年作

釋文：光輝歲月。

題識：壬辰（2012年），選堂。

鈐印：饒宗頤印、固庵

註：本作與2022年春季佳士得中國近現代
及當代書畫拍賣釋出之饒宗頤《行書-香港
的驕傲》（編號1048）為同一藏家收藏。

1048

RAO ZONGYI (1917-2018)

Plum Blossoms and Rock

Hanging scroll, ink and colour on paper
137 x 33.7 cm. (53 7/8 x 13 1/4 in.)

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

Dated spring, *jisi* year (1989)

HK\$150,000-300,000

US\$19,000-38,000

饒宗頤 且插繁花向晴昊 設色紙本
立軸 一九八九年作

題識：且插繁花向晴昊。己巳（1989年）
小陽春，選堂。

鈐印：饒宗頤印、九州歷其七五岳登其四



1049

1049

LI XIONGCAI (1910-2001)

Mountain Village after Rain

Scroll, mounted and framed, ink and colour on paper

68 x 137.3 cm. (26 ¾ x 54 in.)

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

Dated spring, *jiazi* year (1984)

PROVENANCE:

Christie's Hong Kong, Fine Modern Chinese Paintings, 28 May 2007, Lot 1261.

HK\$500,000-800,000

US\$64,000-100,000

黎雄才 山村春雨 設色紙本 鏡框 一九八四年作

題識：山村春雨。甲子（1984年）春月寫於廣州，雄才。

鈐印：黎、雄才

來源：香港佳士得，中國近現代畫，2007年5月28日，編號1261。



1050



1051



1052

1050

HUANG HUANWU (1906-1985)

Waterfall in Snow Mountain

Hanging scroll, ink and colour on paper

143.5 x 46.6 cm. (56 ½ x 18 ¾ in.)

Signed, with one seal of the artist

Titleslip entitled and inscribed by the artist

PROVENANCE:

Previously in the collection of the artist.

LITERATURE:

Paintings by Shanghai School vol. 19, Shanghai Shuhua Press, August 2016, p. 64.

HK\$80,000-120,000

US\$10,000-15,000

黃幻吾 寒山飛瀑 設色紙本 立軸

款識：幻吾。

鈐印：幻吾

畫家題簽條：黃幻吾寒山飛瀑圖。

來源：黃幻吾煙雨畫院舊藏。

出版：《海派繪畫大系》第19冊，上海書畫出版社，2016年8月，第64頁。

註：此作裱帶殘缺之“煙雨畫院出品”標籤，應為黃幻吾煙雨畫院舊藏。作品創作於三十年代，並為畫家自藏，直到四十年代末期送展時才貼上“煙雨畫院出版”之標籤。

1051

YANG SHANSHEN (1913-2004)

Mountain Journey

Hanging scroll, ink and colour on paper

137 x 34.2 cm. (53 ⅞ x 13 ½ in.)

Inscribed and signed, with two seals of the artist

Dated eighth day, ninth month,

renwu year (2002)

Dedicated to Zhanliang

PROVENANCE:

Acquired from the artist directly, and thence by descent.

HK\$120,000-180,000

US\$15,000-23,000

楊善深 深山行旅 設色紙本 立軸
二〇〇二年作

題識：壬午（2002年）重陽前一日，展良先生過訪春風草堂，見此幀而愛，因贈留念。善深。

鈐印：善深、楊

來源：直接得自畫家本人，並由家族繼承。

1052

GUAN SHANYUE (1912-2000)

Bamboo and Plum Blossoms

Scroll, mounted and framed, ink and colour on paper

67.3 x 135.3 cm. (26 ½ x 53 ¼ in.)

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

Dated summer, 1987

HK\$200,000-300,000

US\$26,000-38,000

關山月 雙清圖 設色紙本 鏡框
一九八七年作

題識：雙清圖。

一九八七盛暑，揮汗畫此於珠江南岸。漢陽關山月。

鈐印：漢陽、關山月



1053

1053

LI XIONGCAI (1910-2001)

Orchids in the Secluded Valley

Hanging scroll, ink and colour on paper

135 x 67.5 cm. (53 1/8 x 26 5/8 in.)

Inscribed and signed, with two seals of the artist

PROVENANCE:

Acquired directly from the artist by present owner.

HK\$350,000-450,000 *US\$45,000-58,000*

黎雄才 空谷幽蘭 設色紙本 立軸

題識：空谷幽崖（原）隨意長，好根原不仗人栽。
雄才畫。

鈐印：雄才、端州黎氏

來源：現藏家直接得自畫家。

Wu Weijia, the owner of Yizhai, came from a prominent Macanese banking family. With a passion for collecting art, Wu especially loved the Lingnan school and was close friends with artist Deng Fen.

Wu was an active philanthropist who supported many art fundraising events alleviating natural disasters and war damage. In 1931, Wu purchased many paintings donated by Gao Jianfu to fundraise for the Eastern China flood. To thank Wu for this kind gesture, Gao gifted him a set of four scrolls entitled *The Four Seasons* (sold at Christie's Hong Kong on 28 May 2019) the following year. During the Sino-Japanese war, Wu also assisted many artists in Guangdong, Hong Kong and Macau to overcome hardship.

To express his appreciation for Wu's philanthropic efforts, Deng Fen painted *Portrait of Lay Buddhist Zhaoguang* for him and gifted him Zhang Daqian's *Viewing Sunset in Mount Huang*, a personal gift for Deng Fen from the artist. Formerly from the collection and presented here are also calligraphy by Shen Yangong and Shen Yinmo.

吳偉佳，號儀齋，出身澳門望族，澳門大興銀行主人。精於收藏，尤喜愛嶺南畫派的作品，與鄧芬交情甚篤。

吳偉佳先生為人行俠仗義，一生行善，並曾多次響應藝術界為賑災與抗戰所舉辦的募款義賣。1931年，吳偉佳慷慨解囊九萬大洋，買下高劍父為華東大水災義賣的部分作品，令高劍父深受感動，次年便精心繪製《春、夏、秋、冬》四屏作為謝禮贈之，該作品於2019年5月28日佳士得香港中國近現代畫拍賣中釋出（拍品編號1448）。抗戰時期，吳偉佳對許多在粵、港、澳的藝術家及鄉親解困脫難。

本輯呈現鄧芬為感念吳偉佳善行義舉而特意繪贈之羅漢肖像，以及張大千畫贈鄧芬，由鄧芬轉贈吳偉佳之黃山青綠小景，亦有儀齋舊藏沈演公及沈尹默書法作品。



1054

1054

DENG FEN (1894-1964)

Portrait of Lay Buddhist Zhaoguang

Hanging scroll, ink and colour on gold-flecked paper

133 x 67.7 cm. (52 3/8 x 26 5/8 in.)

Inscribed and signed, with one seal of the artist

Dated the day before Buddha's Birthday, leap fourth month, *guimao* year (1963)

Dedicated to Weijia

Two collector's seals

Titleslip entitled, inscribed and signed by Wu Weijia, with one seal

PROVENANCE:

Gift from the artist, thence by descent

HK\$80,000-100,000

US\$10,000-13,000

鄧芬 兆光居士像 設色灑金箋 立軸 一九六三年作

題識：偉佳吳兄屬寫以證功德壽。

癸卯（1963年）閏四月浴佛前日，曇殊芬識在阿賴耶室。

鈐印：鄧芬

鑑藏印：浴佛節前一日生、吳偉佳藏

吳偉佳題簽條：兆光居士像。

從心先生鄧芬寫於癸卯（1963年）閏四月浴佛節前一日，吳氏儀齋珍藏。

鈐印：吳

來源：直接得贈自畫家，並由家族傳承。

註：鄧芬與吳偉佳皆為廣東南海人，彼此交情甚篤。吳氏的善念及義舉為鄧芬所熟知與感動，晚年特別為他畫了此幅羅漢肖像，盛讚其功德無量，堪稱為中國近代畫壇中的一段佳話。

1055

ZHANG DAQIAN (1899-1983)

Viewing Sunset in Mount Huang

Scroll, mounted and framed, ink and colour on paper

27 x 31 cm. (10 $\frac{3}{8}$ x 12 $\frac{1}{4}$ in.)

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

Dated tenth month, *guiyou* year (1933)

Dedicated to Deng Fen (1894-1964)

One collector's seal of Deng Fen

Further inscribed and signed on the mounting by Deng Fen, with three seals of the artist

Dated twenty-second day, sixth month, *gengchen* year (1940)

PROVENANCE:

Gift from Deng Fen, thence by descent

HK\$300,000-500,000

US\$38,000-64,000

張大千 黃山西澗門看落日圖 設色紙本 鏡框 一九三三年作

題識：黃山西澗門看落日圖。

曇殊老長兄教我，大千寫貢。

癸酉（1933年）十月羊城旅居。

鈐印：季爰、張大千、蜀客、兩到黃山絕頂人、

鄧芬（1894-1964）鑑藏印：守藝堂

鄧芬裱邊題：此為大千第一次過嶺南東路之作，距與海上把臂又五年。大千為芬同學於李臨川太史瑞清之門，彼此相知在畫。聞聲二十載，迨入共和建國後，乃得相從，挾丹青，登遊屐，消磨壯歲，徒瀟鬱勃於千巖萬壑間。癸酉（1933年）冬來萬石，昕夕過從，同訪鄭安期遺像在濂永蒲澗，共造摩星之巔，嘗作孫登嘯，其狂放甚我如此。黃山為其兩度遊覽，因為芬圖其一幀，并羅浮卷存無思慮齋，比遭兵亂卷則先於流亡百紊中矣。偉佳吳兄曩假此張壁，故本獲重觀，濠江客裏示我，屬移贈寶藏，芬披讀之餘，猶觀故人顏色，今大千歸蜀，去我遠甚，異日希再索近作，得慰素慕也可！庚辰（1940年）六月廿二日荷花生日，芬識。

鈐印：鄧芬、水明樓、庚辰（1940年）

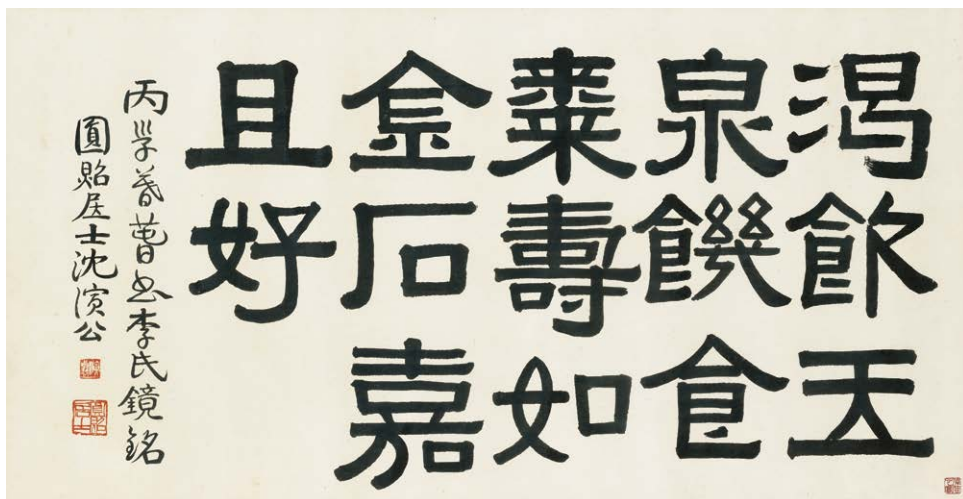
來源：直接得贈自畫家鄧芬，並由家族傳承。



景晖者兵也
教武于官真
癸酉一月年
破旅居

黄山西海门看落日图

此画大千第二次返嶺南东路之作
距与海上把臂又五年大千为不
同学于东临川太史瑞清之门
彼此相知在画间者三十载
进入共和建国良月日初逆旅
丹青踪迹履消磨杜裁挂挂
鬱勃于千岩万壑间 望西中未
忘而所夕区同话 郑安期造象
在溪水蒲洞共造 磨磨之巖
常作瑞岑啸 狂放若我少凶
黄山为吾两度 遊覽因为一景圖
其一悅并 存后卷 享思靈丹
比連兵亂 卷則先於 既止百卷
中矣 伴位 吳兄 袁做 此 陵 壁 坡
半獲 重觀 漆江 宜 哀 示 秋 香 種
贈 金 藏 茶 按 清 之 條 猶 觀 故 人
顏色 大千 歸蜀 為 我 遠 甚 畢 日
希 再 宗 此 作 以 致 素 志 也 可
庚辰六月廿五日 荷花 景



1056

1056

SHEN YANGONG (1867-1943)

Calligraphy in Clerical Script

Scroll, mounted and framed, ink on paper

54 x 104.5 cm. (21 ¼ x 41 ½ in.)

Inscribed and signed, with two seals of the artist

Dated spring, *bingzi* year (1936)

One collector's seal

HK\$20,000-40,000

US\$2,600-5,100

沈演公 隸書 水墨紙本 鏡框
一九三六年作

釋文：渴飲玉泉饑食棗，壽如金石嘉且好。

題識：丙子（1936年）暮春書李氏鏡銘，
圓照居士沈演公。

鈐印：演翁、圓照居士

鑑藏印：偉佳心賞

1057

SHEN YINMO (1887-1971)

Calligraphy in Running Script

Horizontal scroll, ink on paper

38.5 x 124 cm. (15 ½ x 48 ⅞ in.)

Inscribed and signed, with three seals of the artist.

Dated winter, *dinghai* year (1947)

Titleslip entitled, inscribed and signed by Wu Weijia, with two seals

PROVENANCE:

Collection of Wu Weijia.

Christie's Hong Kong, Fine Chinese Paintings, 2 June 2015, Lot 1419.

HK\$80,000-120,000

US\$10,000-15,000

沈尹默 行書一節錄《世說新語》
水墨紙本 橫批 一九四七年作

題識：（釋文不錄）。

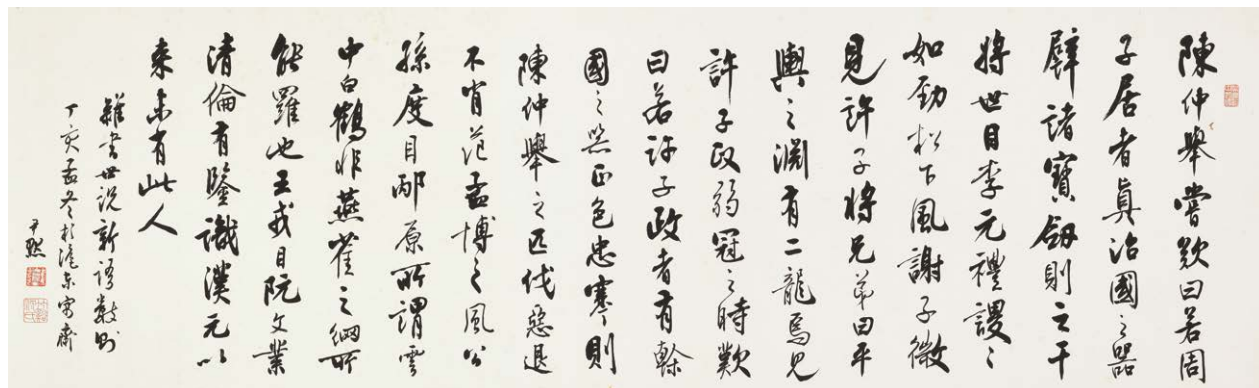
雜書世說新語數則，丁亥（1947年）
孟冬於滬東寓齋，尹默。

鈐印：沈尹默，竹谿沈氏，吳興谿中鈞碼
吳偉佳題簽條：沈尹默行書橫幅。儀齋吳
偉佳藏并署。

鈐印：吳，偉佳

來源：吳偉佳收藏。

香港佳士得，中國書畫拍賣，
2015年6月2日，編號1419。



1057

此卷是沈尹默先生於一九四九年秋在滬所書之《宣傳詩》。全卷共計三十首，內容豐富，反映了當時社會的真實面貌。書法上，沈先生以行書為主，筆力雄健，線條流暢，展現了深厚的書法功底。全卷共計三十首，內容豐富，反映了當時社會的真實面貌。書法上，沈先生以行書為主，筆力雄健，線條流暢，展現了深厚的書法功底。

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1058

1058
SHEN YINMO (1887-1971)
Calligraphy
 Handscroll, ink on paper
 24.5 x 194 cm. (9 7/8 x 76 3/8 in.)
 Inscribed and signed by the artist

HK\$300,000-500,000
US\$38,000-64,000

沈尹默 行書-《宣傳詩》 水墨紙本 手卷

釋文：伏老應邀來華訪問，為賦一詩以志盛況兼寫歡欣。有朋遠方來，冷然御春風。陽和與之俱，懷新（衆）所同。熙攘出游觀，倏忽闕巷空。奚止百里惠，欽此萬夫雄。和平新歷開，西歐接亞東。古訓今益信，天下本為公。驚動凡耳目，煇赫雲從龍。合作列寧志，毛公繼孫公。伏老尤可愛，戲言足發蒙。落落景山樹，堪受大夫松。列強橫行時，神州幾喪失。八年續新命，赤貧足衣食。誰歟致此者，布尔什維克。禦侮必盡心，新民在明德。建國有計劃，月進歲又益。鋼噸千萬計，糧斤增千億。交通暢東西，水利連南北。弦歌不輟響，軍旅養神力。自由世界本空言，多數窮愁少數歡。何似人民公社好，無憂無慮地天寬。洋場一向起西風，今日東風故不同。攘往熙來人世樂，老人館與少年宮。瀟灑旋看無濁流，誰來更論龍鬚溝。百年汙染一朝去，明德新民有所由。

人間喫飯尋常事，說是尋常卻異常。六万万人同一飽，從來無此好時光。千年萬歲雪山水，令利用之來灌田。昔者何愚近何智，翻身合作始能然。先民處處法皇天，今日才能改自然。表裏精粗新格致，後生魄力過前賢。但覺當前事事新，百年出入亦多門。且拈書法明終始，莫讓牽絲斷一根。近日詩壇見曙光，不須卻曲異迷陽。且拋格律專情感，唱出歌謠意興長。論事評人要至工，斟令酌古莫由衷。已知莼菜非羊酪，更向時空判異同。智慧都從積累來，古為今用莫疑猜。多聞廣見徵文獻，誰願關門作秀才。五四才過六一來，歡騰節日好安排。不知老至今尤信，青少年中作伴回。總路線原無限長，兩條腿走莫窮徨。分明照見前途景，燈塔無時不放光。躍進何曾有盡頭，五年成果兩年收。指標調整民尤信，勞動高潮匯眾流。愛社計畫兩年完，騰出工夫整環境。盡美仍需求盡善，崇山更上一層（重）樓（山）。鋼鐵用途分土洋，糧棉增產抗災荒。安排比速醫窮白，所得何曾失不償。愛社才能說愛家，於令公社正揚花。莫將私小妨公大，著意當前護幼芽。浪漫原同現實俱，先民未枉費工夫。鏗鏘論證誰經始，追溯當從天地初。蚱蜢飛行越海洋，芙蓉鳳亦相將。東方風趣西人慕，小扇檀香共奉揚。令番番個太平開，男婦工農樂滿懷。記否當初腰鼓舞，帶將喜信入城來。雄獅乘剩下名城，一砲聲聲未許鳴。曉出居民始驚動，紅軍街宿等天明。成渝接軌遂通車，萬眾來觀道路遮。最喜瀟陽老機械，六十年後得參加。遊山昔日要肩輿，今日匡廬走汽車。

風物都隨時代異，勞人休息樂蓬蓬。精神物質奠新基，公社生涯樂所期。六億多人成一體，誰能強迫與諷欺。唯當革命進行日，秩序才能是正常。一事令人發深省，自由世界最荒唐。懷山襄陵禹改觀，不教洪水漫中原。惟遺水土流失患，幹盤令看賢子孫。神門河下有深淵，故事龍宮只浪傳。淵底盲魚尤可歎，至今終不識光天。定使淮河聽指揮，蓄洪放閘任安排。已開荒野滋禾稼，更利行舟便往來。一昨映傳佛子嶺，近來爭說新安江。人民慧力無窮大，山可開移水可降。妄圖細菌戰橫行，竟向昆蟲浪乞靈。六萬萬人齊手撲，城中基本絕蚊蠅。人口論對人手論，馬爾薩斯派應輸。六億多雙萬能手，定教缺乏雙盈餘。兩條道路走中間，說著中間有兩邊。和平共處五原則，東風吹送徧人寰。鼠身雀角詩人怨，四害於今眾怨同。無有一人不愛國，熱情盡見衛生中。黑河區有黃金窟，興安嶺育棟梁材。千年閉塞非無意，留待人民建國來。黑龍江水映天長，兩岸人家盡樂康。鎮日相看渾不厭，青蔥嶺樹接波光。少年整隊接班班，鼓角紅旗動晚天。莫道海倫園地小，曾供東海隊聯歡。艦隊英姿耀海東，鷹鷹意氣更橫空。兒童耳熟能詳說，八南昌始建功。如今夫子異前聞，四體長勤五穀分。等是普通勞動者，治平於此奏奇勳。民可使由不可知，先行而後解言之。要從實踐明真理，故訓新參得所師。乾淨驪場見市容，經營尤足驗民風。先人後己成盟約，振拔從來詐偽中。里弄時時取所需，市場處處用工夫。何曾只是錢交易，社會相關德不孤。

題識：宣傳詩若干首。尹默。十，廿三。



CHINESE PAINTINGS FROM THE COLLECTION OF FILM DIRECTOR CHOR YUEN AND ACTRESS NAM HUNG

楚原·南紅伉儷珍藏中國書畫



Chor Yuen and Nam Hung are one of the most well-known couples in the 20th-century film industry in Hong Kong. The couple married in 1967.

Chor Yuen (1934–2022), born in Guangzhou, was a renowned Hong Kong director, screenwriter and actor. His father was the revered actor Cheung Wood Yau active in the 1950s and 1960s. Emerging as a young director in 1956, Chor Yuen came to fame in 1960 from his work *The Great Devotion* depicting the life of the poor. With a career in the film industry spanning over six decades, Chor Yuen was credited 120 films as a director, over 70 films as a writer, and over 40 films as an actor. His roles in many movies and television series were loved and remembered by many in Hong Kong and the Chinese-speaking communities worldwide. He was honoured the Professional Achievement Award in 1998 and the Lifetime Achievement Award in 2017 by the Hong Kong Film Awards.



Nam Hung (b. 1934) is a retired Cantonese opera performer, movie actress most active in the mid-20th century. At her mother's introduction, Nam Hung studied under Hung Sin Nui (1924–2013) at a young age, thus embarking on her acting career as a Cantonese opera performer. By the 1950s, Nam Hung began to act in films. Over the new few decades, she appeared in over 170 movies, many with her as the leading actress. Nam Hung was active in television where she appeared in a wide range of roles from the 1970s until her retirement in the late 1990s.

The collection includes a Zhang Daqian lotus painting gifted by the artist to Nam Hung when she visited New York in 1966, a Qi Baishi Lotus and a Huang Binhong landscape previously owned by Chor Yuen's father, Cheung Wood Yau. According to the family, the Qi Baishi and Huang Binhong paintings were gifted to famous actor Cheung Wood Yau (1910–1985), Chor Yuen's father, by Liao Chengzhi during Cheung's visit to Beijing. Liao Chengzhi (1908–1983) was an influential early 20th-century political figure in China and the son of artist He Xiangning and politician Liao Zhongkai.



楚原與南紅乃二十世紀香港最家喻戶曉的電影伉儷之一，兩人於1967年喜結連理。

楚原（1934–2022），生於廣州，香港著名導演、編劇及演員。其父乃上世紀五六十年代活躍的粵語片演員張活游。楚原自1956年開始作為年輕導演嶄露頭角，1960年因指導表現窮苦階層生活的《可憐天下父母心》而蜚聲影壇。逾六十載電影生涯中，楚原導演的電影有120部，編劇超過70部，而作為演員參演亦超過40部。他於諸多電影及電視劇中的形象深入人心，為香港及華人觀眾所喜愛，於1998年及2018年分別獲頒第17屆香港電影金像獎專業精神獎及第37屆香港電影金像獎終身成就獎。

南紅（1934年生）乃退休粵劇及粵語片演員，活躍於上世紀中葉。經母親引薦下，拜紅線女（1924–2013）為師學戲，開啓粵劇演員之表演生涯。1950年代開始，南紅亦踏足電影表演。在數十年生涯中，南紅出演超過170部電影，多以女主角出演。南紅1970年代至1990年代退休前亦活躍於電視界，出演大量角色。

本輯收藏含張大千1966年送贈南紅之荷花作品，以及楚原父親張活游舊藏的黃賓虹山水、齊白石荷花。據家族介紹，齊白石及黃賓虹畫作乃楚原父親張活游造訪北京時，由廖承志相贈。廖承志乃20世紀中國政治人物，廖仲愷與何香凝之子。

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ZHANG DAQIAN (1899-1983)

Lotus

Scroll, mounted and framed, ink and colour on paper

75.3 x 143.5 cm. (29 3/8 x 56 1/2 in.)

Inscribed and signed, with three seals of the artist

Dated tenth month, *bingwu* year (1966)

Dedicated to Madame Shumei (Nam Hung)

PROVENANCE:

Gifted by the artist in New York in 1966.

HK\$3,000,000-4,000,000 **US\$380,000-510,000**

張大千 三十六陂秋色 設色紙本 鏡框 一九六六年作

題識：藕樣玲瓏玉樣肌，麝煤親研乞題詩。
老夫自覺才情減，愧尔亭亭出水姿。
丙午（1966年）十月寫與淑眉小姐。
大千居士爰並拈小詩。

鈐印：大千唯印大年、三十六陂秋色、大千世界

來源：畫家1966年於紐約送贈南紅。



The paintings in the study of Chor Yuen
作品於楚原書房內。



Bo Bo Restaurant, Chinatown, New York.
紐約唐人街“寶寶”餐廳。



Nam Hung performing in Cantonese Opera in New York.
南紅在紐約登台時照片。



In the 1960s, Nam Hung often performed Cantonese opera to Chinese communities abroad, travelling regularly to Southeast Asia and the United States, including cities such as New York, Chicago, and San Francisco. While in New York, Nam Hung and her mother would visit her dear uncle Tam Ping Yung, owner of legendary Bo Bo Restaurant on Mott Street in Chinatown. Known for his love for good food, Zhang Daqian loved going to Bo Bo for its delicious Cantonese cuisine during his visits to



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New York from Brazil, where he resided in the 1960s. In 1966, Nam Hung met Zhang Daqian at the restaurant through Tam's introduction. A few days later, as a gift to Nam Hung, Zhang returned to the restaurant with a large beautiful lotus painting dedicated to her. Nam Hung particularly enjoys the poem inscribed by the artist. Lotus has adorned Chor Yuen's study for more than half a century.

1960年代，南紅頻頻在東南亞和美國（包括紐約，芝加哥及舊金山）華人社區巡迴表演粵劇。在紐約時，她與母親時常造訪叔叔譚炳鏞於唐人街勿街開設的餐廳“寶寶”。張大千喜愛美食，每次從巴西造訪紐約，都會去“寶寶”餐廳品嘗粵菜。1966年，南紅在餐廳中經過Tam的介紹認識張大千。幾日後，張大千攜帶一幅上款南紅的荷花作品來到餐廳，贈予南紅。南紅尤其喜愛畫中題詩，此作由伉儷珍視，懸掛於楚原書房超過半世紀。



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QI BAISHI (1863-1957)

Lotus and Dragonfly

Scroll, mounted and framed, ink and colour on paper
69.5 x 34 cm. (27 3/8 x 13 3/8 in.)

Inscribed and signed, with one seal of the artist

Dated *yiyou* year (1945)

PROVENANCE:

According to the present owner, this painting was gifted to Cheung Wood Yau (1910-1985) by Liao Chengzhi (1908-1983), and thence by descent.

HK\$600,000-800,000

US\$77,000-100,000



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齊白石 荷花蜻蜓 設色紙本 鏡框 一九四五年作

題識：乙酉（1945年）八十五歲白石老人。

鈐印：木人

來源：據藏家介紹，本作由廖承志（1908-1983）贈予張活游（1910-1985），並由家族傳承。

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HUANG BINHONG (1864-1955)

Boating by the Shore

Scroll, mounted and framed, ink and colour on paper

67 x 32.8 cm. (26 3/8 x 12 7/8 in.)

Inscribed and signed, with one seal of the artist

Dated fourth month, *xinyou* year (1921)

PROVENANCE:

According to the present owner, this painting was gifted to Cheung Wood Yau (1910-1985) by Liao Chengzhi (1908-1983), and thence by descent.

HK\$300,000-400,000

US\$38,000-51,000

黃賓虹 亭岸輕舟 設色紙本 鏡框 一九二一年作

題識：辛酉（1921年）四月，賓虹寫。

鈐印：黃賓私印

來源：據藏家介紹，本作由廖承志（1908-1983）贈予張活游（1910-1985），並由家族傳承。

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HUANG BINHONG (1864-1955)

Peach Blossoms and Magnolia

Hanging scroll, ink and colour on paper

107.5 x 44.5 cm. (42 3/8 x 17 1/2 in.)

Inscribed and signed, with one seal of the artist

One collector's seal

LITERATURE:

Wah Kiu Yat Po, 9 May 1961, Vol. 4, p.1.

HK\$400,000-600,000

US\$51,000-77,000

黃賓虹 玉蘭桃花 設色紙本 立軸

題識：舊傳天上千年熟，今見人間五月香。
賓虹散人元初畫。

鈐印：黃賓公

鑑藏印：未廬所藏

出版：《華僑日報》，1961年5月9日，第四張第一頁。



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This collection belongs to renowned Chinese American photographer Richard Yee known to many in Hong Kong for the nostalgic portraits of the city. Born in 1936 in Taishan, Guangdong province, Yee developed a keen interest in his camera at age twelve. With the endorsement and encouragement of Guangzhou-based photographer Wu Chin Li, Yee soon began his career in photography. Yee moved to the United States in 1951 and settled in Boston. Throughout his career, Yee received numerous awards and professional recognitions, including first prize in the Boston Globe Annual Photo competition and the all-U.S. Photo competition and second place in the World Photography Salon in 1968. Yee held solo exhibitions in many prestigious institutions, such as the Peabody Museum (Salem) and Addison Gallery in the 1980s, and in the past decade, the National Art Museum of China in Beijing in 2016 and the Memorial Hall of Lingnan School of Painting in 2021. The magnificent Huang Junbi painting in the collection was dedicated to him by the artist.

此收藏來自資深攝影家趙羨藻先生。趙羨藻1936年生於廣東台山，十二歲時已接觸攝影，當年他拍攝的照片被攝影家伍千里欣賞，從而展開攝影人生。他於1951年赴美國波士頓，曾獲美國數次重要攝影比賽首獎，以及1968世界沙龍十傑第二名，八十年代於美國碧波台博物館和愛迪生博物館舉辦個展，2016年於北京中國美術館及2021年於嶺南畫派廣州美術大學城舉辦個展。收藏中之黃君璧六尺巨幀乃畫家特意繪畫精品相贈。



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HUANG JUNBI (1898-1991)

Conversation by the Majestic Waterfall

Scroll, mounted and framed, ink and colour on paper
92 x 185 cm. (36 ¼ x 72 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated winter, *yimao* year (1975)

Dedicated to Xianzao (Richard Yee, b. 1936)

PROVENANCE:

Acquired directly from the artist by the present owner.

HK\$400,000-600,000

US\$51,000-77,000

黃君璧 飛瀑清談 設色紙本 鏡框 一九七五年作

題識：雨虹千丈落潺湲，石壁巖巖擁翠鬢。
料得兩翁勞應接，耳中流水眼中山。
乙卯（1975年）冬月，羨藻先生雅屬，君翁黃君璧。

鈐印：黃君璧、君翁日利長年、白雲堂

來源：現藏家直接得自畫家本人。



Zhang Daqian first visited the United States in early 1953. From his home in Argentina, he travelled to New York, where he rejoiced in reuniting with his good friends C. C. Wang (1907-2003) and Wang Jiyuan (1893-1975). His first significant North American exhibition took place at New York's Hirschl & Adler Galleries a decade after his first visit. By the mid-1960s, Zhang Daqian's ground-breaking splashed colour and ink landscapes resonated with the United States' sophisticated audience. In the summer of 1967, he held two landmark exhibitions in California - an academic show at Stanford University and a commercial show at Laky Gallery. From August to September of 1967, Zhang Daqian organised an exhibition with friends and fellow artists at The Wustum Museum of Fine Arts, Racine, Wisconsin. The present lot was one of the exhibits and was the first of Zhang's paintings illustrated in the exhibition catalogue.

Similar to Zhang's splashed ink works from the mid to late 1960s, Pavilion on Emerald Hills is abstract in composition and furnished with minimal architectural elements. The choice of a specially-made patterned paper enabled Zhang to glide and blend water, ink and colour on the paper surface before they were absorbed. Rich in colours and layers, the present lot embodies a strong sense of eastern aesthetics, an exceptional work to celebrate the artist's first visit to the state of Wisconsin.

張大千1953年初首次有美國之行，自阿根廷曼多酒呢燕樓出發，乘飛機到紐約與王己千、王濟遠等相聚一堂。1963年他於紐約舉辦首個在北美重要個人展覽。到1960年代中期，大千首創的潑彩潑墨技法達致成熟，國際聲望漸盛。他對抽象藝術的探索，讓紐約乃至全美國品味獨到的藏家頗有共鳴，於是其展覽足跡逐漸遍及全美各地。1967年夏天，兩場重要的展覽分別於斯坦福大學藝術博物館和商業性質的Laky畫廊舉辦。同年8月至9月，大千聯合好友王濟遠、潘玉良於威斯康辛州伍斯通美術館舉辦“華筆書畫作品”聯合展，三位畫家每人展出五幅作品，本作即為大千作品之一，根據展覽圖錄，亦是大千部分第一件作品。

本作與同時期美國展覽所見的大千潑彩作品一致，以抽象為主，附點綴有中國傳統意味之樓閣廟宇。然細觀本幅，所用材料乃日本特製仿宋羅紋紙，墨彩顏料較易停留紙面，得以細膩融合，更顯典雅東方氣質，或是大千首次踏入威州，特意而為，與展覽主題“華筆書畫”契合。

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ZHANG DAQIAN (1899-1983)

Pavilions on Emerald Hills

Scroll, mounted and framed, ink and colour on paper

68.8 x 96 cm. (27 1/8 x 37 3/4 in.)

Inscribed and signed, with two seals of the artist

Dated spring, *dingwei* year (1967)

PROVENANCE:

Sotheby Parke Bernet Inc, New York, Chinese Paintings,
17 June 1980, Lot 245.

EXHIBITED:

USA, Wisconsin, Racine, The Wustum Museum of Fine Arts,
Modern Chinese Brushwork: Water Ink, Calligraphy, Watercolor,
13 August – 17 September 1967.

LITERATURE:

Exhibition Catalogue *Modern Chinese Brushwork: Water Ink,
Calligraphy, Watercolor*, The Wustum Museum of Fine Arts, Racine,
Wisconsin, USA, 1967, pl. 11.

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

US\$260,000-380,000

張大千 浮巒暖翠 設色紙本 鏡框 一九六七年作

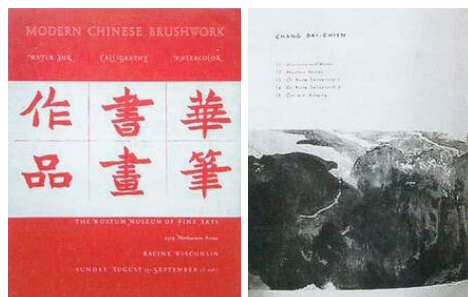
題識：丁未（1967年）之春，大風堂寫，爰翁。

鈐印：大千唯印大年、大千世界

來源：蘇富比紐約，中國書畫，1980年6月17日，編號245。

展覽：美國，威斯康辛州，拉辛市，伍斯通美術博物館：“華筆書畫作品展”，1967年8月13日至9月17日。

出版：展覽圖錄《華筆書畫作品》，伍斯通美術博物館，美國威斯康辛州拉辛市，1967年，圖版11。





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PU RU (1896-1963)

Snow Landscape

Hanging scroll, ink and colour on paper
118 x 26.5 cm. (46 ½ x 10 ⅜ in.)

Inscribed and signed, with four seals of the artist

One collector's seal

HK\$150,000-200,000

US\$19,000-26,000



1066

溥儒 雪中望山 設色紙本 立軸

題識：白鷗泛清溪，溪水靜如月。
幽人殊未來，獨咏心高潔。心奮。

鈐印：溥儒、舊王孫、玉壺、二樂軒

鑑藏印：風惠拜觀

1066

PU RU (1896-1963)

Dreams by the Red Apricot Tree

Hanging scroll, ink and colour on paper

80.3 x 33.7 cm. (31 5/8 x 13 1/4 in.)

Inscribed and signed, with four seals of the artist

LITERATURE:

The Complete Paintings and Calligraphy of P'u Hsin-yu, Vol.2 Figures, Royal Books Corp. Unlimited, Taipei, 1978, p.22.

NOTE:

The illustration in the book has different artist's seals as the present lot. This is a common printing error in the printing process from mid to late 20th century.

HK\$200,000-300,000

US\$26,000-38,000

溥儒 紅杏綺夢 設色紙本 立軸

題識：子規聲裏度東風，紅杏花繁綺夢中。
立盡斜陽雙燕去，斷煙芳草碧無窮。心畬。

鈐印：寒玉堂、舊王孫、溥儒、荒寒

出版：《溥心畬書畫全集，第二冊：人物篇》，乾隆圖書有限公司，台北，1978年，第22頁。

註：此作品與出版物中之圖片，印章有差異，應為早期出版套色印刷時之錯誤，此種情況時有發生。

1067

PU RU (1896-1963)

Zhong Kui

Hanging scroll, ink and colour on paper

117.5 x 33.3 cm. (46 1/4 x 13 1/8 in.)

Inscribed and signed, with three seals of the artist

One collector's seal

PROVENANCE:

Formerly from the collection of Tianjin Yangliuqing Painting Society.

LITERATURE:

The collection of Tianjin Yangliuqing Painting Society, Tianjin Yangliuqing Painting Society, December 1987, p. 51.

HK\$600,000-800,000

US\$77,000-100,000

溥儒 鍾馗上朝圖 設色紙本 立軸

題識：碧落秋無際，蕭然一劍橫。
有時朝帝座，拂袖御風行。心畬。

鈐印：一朵紅雲、舊王孫、溥儒

鑑藏印：東陽珍藏

來源：天津楊柳青畫社舊藏。

出版：《天津楊柳青畫社藏畫集》，天津楊柳青畫社，1987年12月，第51頁。



1067



PROPERTY OF A DISTINGUISHED
NORTH AMERICAN COLLECTION
重要北美私人收藏

The owners of this collection began acquiring 20th-century Chinese paintings in the late 1980s. Having lived in Japan and Hong Kong, they travelled extensively throughout Asia and to China where they were excited by the intellectual rigour, the experimentation of materials and techniques, and the vitality of the artists who painted in the ink tradition. Acquiring works from galleries and auction houses, the owners assembled a diverse collection of Chinese paintings that witnessed the development of this multifaceted art tradition in the past hundred years.

The owners' fascination with Chinese paintings is manifested by the wide range of artists and subjects present in the collection. With curiosity and an open mind, they have collected works by Qi Baishi, Li Keran, Chen Shaomei, Zhang Daqian, Shi Lu, Wu Guanzhong and Lui Shou Kwan. Each of the above artists had a strong, unique visual identity and interpreted the Chinese ink tradition differently than the others. Long treasured by the owners, these paintings are coming to the market for the first time since they were acquired over two decades ago.

現藏家自八十年代末開始蒐集二十世紀中國書畫。藏家先後居於日本、香港，曾多次前往亞洲各國及中國大陸訪問參觀，以兼容並蓄的心態拜訪藝術家、欣賞作品。中國水墨畫家於作品中展現的嚴謹、創新及活力，給予藏家深刻之印象。藏家通過藝術家、畫廊及拍賣行蒐集作品，終建立起一個多樣的中國書畫收藏，見證了過去百年來不斷演進的水墨之路。

藏家的中國書畫收藏視野廣泛，畫家、題材多樣豐富。齊白石、李可染、陳少梅、張大千、石魯、吳冠中及呂壽琨等名家作品兼容並蓄。每一位畫家都演繹出獨特的風格，樹立獨有的特色。此收藏歷經超過20年時間蒐集而成，今日首次呈現於市場。



1068

1068

ZHANG DAQIAN (1899-1983)

Scholars Resting under a Pine Tree

Scroll, mounted and framed, ink and colour on cardboard

52.3 x 39 cm. (20 3/8 x 15 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated summer, fifth month, *bingshen* year (1956)

Dedicated to Tongbo

PROVENANCE:

Sotheby's Hong Kong, Fine Modern and Contemporary Chinese Paintings and Works of Art, 30 April 1992, Lot 213.

NOTE:

The recipient of this painting should be Chen Yuan (1896-1970), courtesy name Tongbo. A native of Wuxi, Jiangsu, he studied in London in 1912. In 1922, he returned to China and was appointed as a professor at Peking University. In 1943, Chen went to London to work in the Sino-British Cultural Association. In 1946, he was appointed as the first representative to UNESCO by the National Government, and took up resident in Paris.

HK\$500,000-800,000

US\$64,000-100,000

張大千 松蔭話舊 設色紙本 紙板鏡框
一九五六年作

題識：通伯老長兄法教。

丙申（1956年）夏五同在巴黎，大千弟張爰。

鈐印：張爰私印、三千大千

來源：香港蘇富比，中國書畫及工藝精品，1992年4月30日，編號213。

註：上款人“通伯”應為陳源（1896-1970），字通伯，筆名西澐，江蘇無錫人，中國文學家。1912年在表舅吳稚暉的資助下留學英國，在愛丁堡大學和倫敦大學政治經濟學專業學習。1922年回國，任北京大學外文系教授。1943年，陳赴倫敦，在中英文化協會工作。1946年，被中華民國國民政府任命為駐聯合國教科文組織首任代表，常駐法國巴黎。



1069

1069

ZHANG DAQIAN (1899-1983)

Reflecting upon Age by the Stream

Hanging scroll, ink on paper

126 x 69.7 cm. (49 5/8 x 27 1/2 in.)

Inscribed and signed, with five seals of the artist
Dated spring, *gengxu* year (1970)

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 2 November 1998, Lot 140.

EXHIBITED:

Hong Kong, City Hall, *Exhibition of Zhang Daqian's Paintings*, 1971.

LITERATURE:

Exhibition of Zhang Daqian's Paintings, Hong Kong, 1971, p. 14.

The Observation Post vol. 364, September 1972, front cover.

Chang Dai-Chien Paintings and Calligraphy Vol. I, Ya Yun Tang, Taiwan, pl.16.

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

US\$100,000-150,000

張大千 觀河圖 水墨紙本 立軸
一九七〇年作

題識：江南鶯亂草如茵，正有觀河面皺人。
對此茫茫真百感，當時親見海揚塵。
庚戌（1970年）春，大千居士爰。

鈐印：張爰私印、大千、大風堂、大千世界、獨具隻眼

來源：香港佳士得，近現代中國書畫，1998年11月2日，編號140。

展覽：香港，香港大會堂，“張大千書畫”，1971年。

出版：《張大千書畫展圖錄》，香港，1971年，第14頁。

《春秋》雜誌第364期，香港，1972年9月，封面。

《張大千書畫集第一集》，雅蘊堂，台灣，圖版16。

1070

ZHANG DAQIAN (1899-1983)

Mushrooms

Hanging scroll, ink and colour on paper

88.3 x 32.5 cm. (34 3/4 x 12 3/4 in.)

Inscribed and signed, with one seal of the artist
Dated fifth month, *gengyin* year (1950)

One collector's seal

PROVENANCE:

Sotheby's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 26 April 1999, Lot 134.

HK\$200,000-300,000

US\$26,000-38,000





1070

張大千 草菇 設色紙本 立軸
一九五〇年作

題識：此蜀中之三大菇，與滇西之雞稷（樅）同清腴，真山廚之珍也。庚寅（1950年）五月。爰。

鈐印：張爰私印

鑑藏印：李喬峯

來源：香港蘇富比，近現代中國書畫，1999年4月26日，編號134。



1071

1071

CHEN SHAOMEI (1909-1954)
Lady Dressing in Front of a Mirror

Hanging scroll, ink and colour on paper
66 x 32.5 cm. (26 x 12 ¾ in.)
Inscribed and signed, with two seals of the artist
Dated sixth month, *dinghai* year (1947)

PROVENANCE:

Christie's Swire Hong Kong, Fine 19th and 20th Century Chinese Paintings, 24 October 1993, Lot 177.

HK\$300,000-400,000
US\$38,000-51,000

陳少梅 理妝圖 設色紙本 立軸
一九四七年作

題識：丁亥（1947年）六月少梅陳雲彰。
鈐印：陳雲彰、少梅

來源：香港太古佳士得，中國十九二十世紀繪畫，1993年10月24日，編號177。



1072

1072

LI KERAN (1907-1989)

Seeking Inspiration

Hanging scroll, ink and colour on paper
68 x 45.5 cm. (26 3/4 x 17 7/8 in.)

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

PROVENANCE:

Christie's Hong Kong, Fine Modern
and Contemporary Chinese Paintings, 1
November 1999, Lot 130.

LITERATURE:

*Modern Chinese Paintings and Calligraphy
from the Collection of the Kau Chi Society
of Chinese Art, The Kau Chi Society of*

Chinese Art, Hong Kong, and the Art
Gallery, The Chinese University of Hong
Kong, 1987, pp.250-251, pl. 199.

*Han Mo 25: Special Study of Authentication
of Li Keran's Paintings*, Han Mo Xuan
Publishing Co., Ltd., Hong Kong,
February 1992, p. 89.

HK\$500,000-700,000

US\$64,000-90,000

李可染 苦吟圖 設色紙本 立軸

題識：苦吟圖。夜吟曉不休，苦吟神鬼
愁，兩句三更得，一吟雙淚流。此

賈島句也，吾性愚鈍不識機巧，生
平尊崇先賢苦學精神，因寫此圖自
勉。可染。

鈐印：師牛堂、七十二難、陳言務去、白
髮學童、李、可染

來源：香港佳士得，近現代中國書
畫，1999年11月1日，編號130。

出版：《求知雅集珍藏近代中國書畫》，
香港求知雅集及香港中文大學，
1987年，第250-251頁，圖版199。
《名家翰墨 25：李可染鑒定特
集》，翰墨軒出版有限公司，香
港，1992年2月，第89頁。



1073

1073

LI KERAN (1907-1989)

Prunus Garden

Hanging scroll, ink and colour on paper

69.5 x 50.5 cm. (27 3/8 x 19 7/8 in.)

Signed, with one seal of the artist

PROVENANCE:

Formerly in the collection of Dr. Yip Yee.

Sotheby's Hong Kong, Fine Chinese Paintings: Property of the Estate of Dr. Ip Yee, 21 November 1984, Lot 137.

Sotheby's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 27 April 1998, Lot 183.

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

US\$150,000-230,000

李可染

人在萬點梅花中

設色紙本

立軸

款識：可染。

鈐印：可染

來源：葉義醫生舊藏。

香港蘇富比，中國書畫：葉義醫生珍藏，1984年11月21日，編號137。

香港蘇富比，近現代中國書畫，1998年4月27日，編號183。



1074

1074

QI BAISHI (1863-1957)

Pine Tree

Hanging scroll, ink on paper

78 x 43 cm. (30 3/4 x 16 7/8 in.)

Signed, with one seal of the artist

One collector's seal of Alice Boney (1901-1998)

PROVENANCE:

Christie's Swire Hong Kong, Fine 19th and 20th Century Chinese Paintings, 24 October 1993, Lot 239.

NOTE:

Alice Boney (1901-1988) was an important Chinese antique dealer and was recognized as a preeminent authority in Chinese art in the mid-20th century.

HK\$300,000-400,000

US\$38,000-51,000



1075

齊白石

墨松

水墨紙本

立軸

款識：白石。

鈐印：齊大

鑑藏印：龐耐

來源：香港太古佳士得，中國十九二十世紀繪畫，1993年10月24日，編號239。

註：此作品曾為古玩商艾麗斯·龐耐（Alice Boney, 1901-1988）所收藏。



1076

1075

SHI LU (1919-1982)

Ducks amongst Reed

Hanging scroll, ink and colour on paper

99.5 x 65.6 cm. (39 1/8 x 25 7/8 in.)

Inscribed and signed, with one painted seal of the artist

Dated autumn, *xinhai* year (1971)

PROVENANCE:

Christie's Hong Kong, Fine 19th and 20th Century Chinese Paintings, 30 April 1995, Lot 281.

HK\$240,000-350,000

US\$31,000-45,000

石魯 蘆邊鴨戲 設色紙本 立軸 一九七一年作

題識：風雨起，江水寒否。辛亥（1971年）穉日，石魯。

鈐印：石魯

來源：香港佳士得，中國十九二十世紀繪畫，1995年4月30日，編號281。

1076

LUI SHOU KWAN (LÜ SHOUKUN, 1919-1975)

Mindfulness

Hanging scroll, ink and colour on paper

68 x 136 cm. (26 3/4 x 53 1/2 in.)

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

Dated 1974

PROVENANCE:

Lok Ku Gallery, 1990.

HK\$400,000-600,000

US\$51,000-77,000

呂壽琨 靜觀自在 設色紙本 立軸 一九七四年作

題識：靜觀自在。七四年（1974）畫，呂壽琨。

鈐印：呂、天之所與、自誠明

來源：樂古堂，1990年。



The collection's highlight is the five Wu Guanzhong paintings, dating from the 1970s to the 1980s, with brilliant colours and diverse subjects. As society opened up towards the end of the 1970s, Wu Guanzhong dedicated himself entirely to sketching, painting, and organizing exhibitions at last. Travelling across the country and beyond, he documented the different people, cultures and customs he saw, instilling a new life and novel themes into his art. From a sketching trip to Shandong with his students at the Academy of Arts and Design in 1976, Wu painted Longxu Island in gouache. Located in Rongcheng, Weihai in Shandong province, *Longxu Island* (Lot 1077) is located at the eastern tip of the Jiaodong peninsula. Inspired by the island scenery and the fishing activities, Wu painted many oil and ink paintings and sketches of the lives on the island. Beginning to experiment with ink in the mid-1970s, it was not until the 1980s that Wu focused most of his work on ink. While Wu travelled to Sichuan to sketch, he was captivated by the rice paddies in the area and subsequently painted a body of works on this theme. Although *Rice Paddies* (Lot 1078) is undated, we can reference a sketch with similar composition dating from 1984. *Reminiscences of the Indian Shepherds* (Lot 1079) is an extremely rare theme in Wu's oeuvre. From Wu's trip to India, he captured the shepherding scene from memory with his superb virtuosity in ink and brush.

For Wu Guanzhong, Hong Kong played a crucial role in shaping his career as an international artist thanks to its connectivity between China and the West. Partnering with commercial galleries and department stores, Wu held several solo shows in Hong Kong and Japan in the 1980s. In 1985, he came to Hong Kong after being away for four decades. In 1989, he held his first show at Plum Blossoms Gallery, a place for many emerging Mainland Chinese artists to have the opportunity to showcase their works to a Hong Kong and also expatriate audience. The exhibition was so successful that visitors queued in front of the gallery in the early hours, eager to see the show and purchase his paintings. *Village* (Lot 1080) and *Ferry Pier* (Lot 1081) were works acquired by the owners from this exhibition. Recounting the moment when Wu left China to study Western art in France, his career came full circle as collectors, academics, and art connoisseurs worldwide applauded and appreciated his paintings from the 1980s well into the present day.

此收藏以一組橫跨七十至八十年代之吳冠中紙上作品引人注目，題材豐富，精彩紛呈。七十年代後期，政治氣氛解凍，吳冠中全情投入到寫生、創作、展覽等藝術活動中，天南地北的風土人情，漸次躍上紙面，給他帶來全新的藝術生命。水粉寫生作品《龍鬚島》（編號1077）乃畫家1976年春帶領工藝美術學院學生赴山東寫生所得。龍鬚島位於山東威海榮成，膠東半島最東端，畫家受海島風景及漁民生活啓發，創作多幅油畫、水墨及速寫作品。吳冠中自七十年代中期開始嘗試水墨創作，及至八十年代，重心基本轉移至國畫。《稻田》（編號1078）雖未署年款，但可見同構圖之紙上素描作品創作於1984年，乃畫家至四川寫生之成果結晶，後來依四川稻田為題材的作品產出甚豐，可見畫家對這一題材之喜愛。《憶印度牧羊人》（編號1079）乃畫家生涯中極少見之題材，亦是畫家赴印度參觀寫生所得，畫家以極精煉之墨彩捕捉記憶中之畫面，顯示了高超的提煉概括能力，亦透露出畫家面向國際的視野。八十年代開啓，日本、香港先後成為吳冠中展覽的舉辦地。尤其是香港，作為中西交匯的樞紐，在吳冠中走向世界的過程中發揮了重要作用。1985年，吳冠中時隔近四十年再度踏足香港，四年後1989年，香港萬玉堂畫廊舉辦「吳冠中—萬紫千紅」畫展，大批觀眾於清晨已在展覽場外守候，受歡迎程度可見一斑。《小村》及《渡口》（編號1080-1081）正是北美藏家自此展覽中購得。在吳冠中這位中國畫家走向世界舞台的道路上，得到諸如本收藏之西方藏家之青睞，從此走入世界觀眾的視野中，可謂是中西交流的一段畫緣。如今藏家將作品再次呈現於今日之觀眾眼前，不論花落誰家，都是畫緣再續，正如畫家所言：同心願者，無別離。



1077

1077

WU GUANZHONG (1919-2010)

Longxu Island

Scroll, mounted and framed, ink and gouache on paper

37 x 40 cm. (14 5/8 x 15 3/4 in.)

Entitled, inscribed and signed by the artist

Dated 1976

PROVENANCE:

Christie's Swire Hong Kong, Fine 19th and 20th Century Chinese Paintings, 25 September 1989, Lot 44.

LITERATURE:

Selection of Gouache Paintings, Tianjin People's Fine Arts Publishing House, 1979, pl. no.2.

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

US\$130,000-190,000

吳冠中 龍鬚島 水粉紙本 鏡框 一九七六年作

題識：龍鬚島。茶，76。

來源：香港太古佳士得，中國十九世紀繪畫，1989年9月25日，編號44。

出版：《水粉寫生畫選》，天津人民美術出版社，1979年，圖版2。



“一堆堆的稻草擺開了陣勢，草垛頸部被札束後，腦袋便多轉折，俯、昂、呼、應，相互對話以慰寂寞。每個草垛的肥瘦與體形不一，蹲伏的姿式各異，密密的烏黑稻根組成游擊隊之群，前後左右衛護寬鬆的草垛。疏與密、線與點、銳與鈍……乘人不留意，一個荒蕪的田孕育了複雜多樣的繪畫世界。”
— 吳冠中

1078

WU GUANZHONG (1919-2010)

Rice Paddies

Hanging scroll, ink and colour on paper

59 x 69 cm. (23 ¼ x 27 ½ in.)

With two seals of the artist

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Paintings, 1 May 2005, Lot 113.

EXHIBITED:

Taipei, National Museum of History, *Arts of Wu Guanzhong*, 10 May – 13 July, 1997.

LITERATURE:

Arts of Wu Guanzhong, National Museum of History, Taipei, May 1997, p.200.

The Complete Works of Wu Guanzhong vol. VI, Hunan Fine Art Publishing House, Changsha, 2007, p.72.

HK\$1,500,000–2,000,000

US\$190,000–260,000

吳冠中

稻田

設色紙本

立軸

鈐印：八十年代、吳冠中印

來源：香港蘇富比，中國書畫拍賣，2005年5月1日，編號113。

展覽：台北，國立歷史博物館，“吳冠中畫展”，1997年5月10日至7月13日。

出版：《吳冠中畫展圖錄》，國立歷史博物館，台北，1997年5月，第200頁。

《吳冠中全集6》，湖南美術出版社，長沙，2007年，第72頁。



Wu Guanzhong sketching in rice paddies
吳冠中在稻田中寫生



Wu Guanzhong, *Bundles of Straws in the Rice Field*, sketch on paper, 1984
吳冠中，《田中稻束》，紙上素描，1984年作

“Stacks and stacks of straw spread out in formation. Tied together by the necks and with their heads lifted or dropped, they engaged in a dialogue with one another to ward off loneliness. Diverse in form and size and sparsely spaced, they squat in different poses and are guarded on all sides by a dense band of guerillas formed by dark straw stubs. The sparse and the dense, the lines and the dots, the sharp and the blunt... they have given birth to a complex world of painting in an abandoned field without anyone noticing.”

– Wu Guanzhong



1078

1079

WU GUANZHONG (1919-2010)

Reminiscences of Shepherds of India

Hanging scroll, ink and colour on paper

67 x 44.8 cm. (26 3/8 x 17 5/8 in.)

Inscribed, with one seal of the artist

Dated summer, 1987

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 29 April 2001, Lot 38.

EXHIBITED:

Tokyo, Seibu Department Store Gallery, *The Master Artist of Contemporary Chinese Painting: Wu Guanzhong's Exhibition*, August 1988.

LITERATURE:

The Master Artist of Contemporary Chinese Painting: Wu Guanzhong's Exhibition, Seibu Department Store, Tokyo, 1988, p.39, pl. no.28.

The Landscape of Life: Wu Guanzhong's Album in Art Vol. 2, Joint Publishing, 2002, pp. 134-135.

Hua Wai Yin, Shandong Huabao Publishing House, 2005, p.255.

The Complete Works of Wu Guanzhong vol. VI, Hunan Fine Art Publishing House, Changsha, 2007, p.146.

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

US\$130,000-190,000



In June 1987, Wu Guanzhong represented China when he participated in India's *Contemporary Chinese Oil Paintings Exhibition*. Wu visited many local museums, art galleries and the renowned landmark Taj Mahal Palace. On his return to Mumbai, a large flock of sheep blocked his road and inspired him to paint the present lot. Wu remarked in his journal:

“to see the Taj Mahal, I had to travel in a taxi without air-conditioning and was running around for twelve hours under 42 degrees of heat. On my return, a flock of sheep blocked the road, and our car could not proceed. Like a powerful current flowing in a river, the sheep's white colour connected with the clouds in the sky. The highway was surrounded by a greyish-yellow desert, much like the Gobi in Xinjiang. All of a sudden, the white hue dominated the universe. A few shepherds wore white shirts, only revealing their tanned arms and shoulders. I was captivated by the red scarfs they used to wrap their heads, which stood out entirely from the cloud of white. I was so touched and amazed. Perhaps it was the contrast between the red and the white? Or the strength and the resistance of the people on the highlands? I fell into exhilaration, appreciation and reverence and forgot to turn on my camera! At the Taj Mahal today, I did not think of taking any photographs at all. When I returned to my hotel, I could not sleep. I could only sketch what I remembered under the dim light, but this was only a flash of a memory.”

吳冠中 憶印度牧羊人 設色紙本 立軸 一九八七年作

題識：憶印度牧羊人。一九八七年暑。

鈐印：冠中寫生

來源：香港佳士得，近現代中國書畫，2001年4月29日，編號38。

展覽：東京，西武百貨店，“現代中國繪畫的巨匠：吳冠中展”，1988年10月。

出版：《現代中國繪畫的巨匠：吳冠中展》，西武百貨店，東京，1988年，第39頁，圖版28。

《生命的風景：吳冠中藝術專集》第二卷，三聯書店，2002年，第134-135頁。

《畫外音》，山東畫報出版社，2005年，第255頁。

《吳冠中全集6》，湖南美術出版社，長沙，2007年，第146頁。



Indian Shepherds, the first sketch by Wu Guanzhong based on this subject in 1987 吳冠中《印度牧羊人》，1987年作，吳冠中對此題材的首張速寫稿

1987年6月，吳冠中作為中國畫家代表赴印度舉辦《中國當代油畫展》，並在印度寫生。此行中他先後參訪了當地美術館、博物館，以及著名的泰姬陵，在回程中偶遇羊群阻道，頓時被這異域風情所感動，之後創作了此幅作品，畫家回憶到：

“爲了看泰姬陵，我坐沒有空調的出租車，在四十二度高溫的室外整整活動了十二個小時。歸途中，車幾度被羊群阻道，白色的羊群如洪流，一直連接到天際的白雲。公路左右往往只是黃灰色的沙漠，類似新疆的戈壁灘，荒漠中的白色洪流主宰了宇宙大地。幾個牧羊人也穿著白色的短衣，調和了羊群之色，只露出紫褐色的堅硬活躍的臂膀，頭上都裹著大堆深紅色的包頭巾，白茫茫洪流中的這幾點紅實在太引人注目了。我感到無名的激動，是緣於萬白叢中幾點紅的對照之美？是緣於高溫中人的頑強的抗力？我墜入驚喜、欣賞與崇敬之複雜情緒中，竟忘了打開攝影機，因今天在泰姬陵，我根本想不起要攝影。回到旅店後，夜深不眠，在暗暗的燈光下用速寫本勾勒了回憶中的景象，但僅是浮光掠影而已！”





1080

1080

WU GUANZHONG (1919-2010)

Village

Scroll, mounted and framed, ink and colour on paper

51.5 x 44 cm. (20 ¼ x 17 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated 1987

EXHIBITED:

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

LITERATURE:

Wu Guanzhong – Kaleidoscope: An Exhibition of Paintings by Wu Guanzhong, Plum Blossoms, Hong Kong, 1989, p.24, pl.10.

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

US\$130,000-190,000

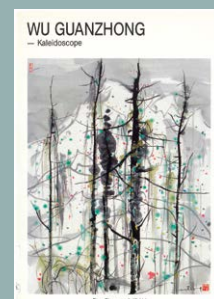
吳冠中 小村 設色紙本 鏡框 一九八七年作

題識：吳冠中，1987。

鈐印：荼

展覽：香港，萬玉堂，“吳冠中—萬紫千紅”，1989年5月16至27日。

出版：《吳冠中—萬紫千紅》，萬玉堂，香港，1989年，第24頁，圖版10。





1081

1081

WU GUANZHONG (1919-2010)

Ferry Pier

Hanging scroll, ink and colour on paper

37 x 46.3 cm. (14 5/8 x 18 1/4 in.)

Inscribed and signed, with one seal of the artist

Dated 1988

EXHIBITED:

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

LITERATURE:

Wu Guanzhong – Kaleidoscope: An Exhibition of Paintings by Wu Guanzhong, Plum Blossoms, Hong Kong, 1989, p.56, pl.41.

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

US\$100,000-150,000

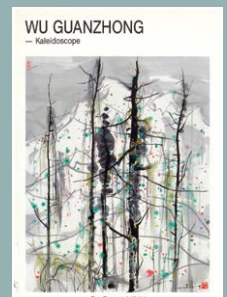
吳冠中 渡口 設色紙本 立軸 一九八八年作

題識：吳冠中，88年。

鈐印：冠中寫生

展覽：香港，萬玉堂，“吳冠中一萬紫千紅”，1989年5月16至27日。

出版：《吳冠中一萬紫千紅》，萬玉堂，香港，1989年，第56頁，圖版41。





1082

1082

LIN FENGMIAN (1900-1991)

Geese Flying Over Reeds Pond

Scroll, mounted and framed, ink on paper

61.5 x 64 cm. (24 1/4 x 25 1/4 in.)

Signed, with one seal of the artist

HK\$400,000-600,000

US\$51,000-77,000

林風眠

葦塘飛雁

水墨紙本

鏡框

款識：林風眠。

鈐印：林風暝印



1083

1083

LIN FENGMIAN (1900-1991)

Coastal Scene

Scroll, mounted and framed, ink and colour on paper

63 x 63 cm. (24 $\frac{3}{4}$ x 24 $\frac{3}{4}$ in.)

Signed, with one seal of the artist

HK\$600,000-800,000

US\$77,000-100,000

林風眠

海岸風景

設色紙本

鏡框

款識：林風眠。
鈐印：林風眠印

1084

LIN FENGMIAN (1900-1991)

Dahlia

Scroll, mounted and framed, ink and colour on paper

68 x 65 cm. (26 ³/₄ x 25 ⁵/₈ in.)

Signed, with one seal of the artist

PROVENANCE:

Previously from a European collector who acquired the painting in the early 1960s in Shanghai;

Christie's Hong Kong, Fine Chinese Modern Paintings, 26-27 May 2014, Lot 1329.

HK\$3,300,000-4,200,000

US\$420,000-540,000

林風眠

大麗花

設色紙本

鏡框

款識：林風眠。

鈐印：林風暝印

來源：原歐洲藏家1960年代初期購於上海；

香港佳士得，中國近現代畫，2014年5月26-27日，編號1329。



1084

1085

LIN FENGMIAN (1900-1991)

Lotus Pond

Scroll, mounted and framed, ink and colour on paper

65 x 68 cm. (25 ⁵/₈ x 26 ³/₄ in.)

Signed, with one seal of the artist

PROVENANCE:

Property of a private Swiss collector;

Christie's Hong Kong, Fine Chinese Modern Paintings II, 28 May 2013, Lot 1430.

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

US\$450,000-580,000

林風眠

荷塘

設色紙本

鏡框

款識：林風眠。

鈐印：林風暝印

來源：瑞士私人收藏；

香港佳士得，中國近現代畫II，2013年5月28日，編號1430。



1085

1086

LIN FENGMIAN (1900-1991)

Lady Holding Flowers

Scroll, mounted and framed, ink and colour on paper

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

Signed, with one seal of the artist

PROVENANCE:

Formerly from the collection of Miao Zhongkang;

Christie's Hong Kong, Fine Chinese Modern Paintings, 26 November 2019, Lot 1349.

NOTE:

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

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

US\$260,000-380,000

林風眠

弄花仕女

設色紙本

鏡框

款識：林風眠。

鈐印：林風暝印

來源：繆仲康舊藏；

香港佳士得，中國近現代畫，2019年11月26日，編號1349。

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



1086



1087

1087

DONG SHOUPING (1904-1997)

Ink Bamboo

Scroll, mounted and framed, ink on paper
122.5 x 245.5 cm. (48 ¼ x 96 ¾ in.)

Inscribed and signed, with two seals of the artist
Dated spring, 1984

PROVENANCE:

Previously from a Private Japanese Collection;
Christie's Hong Kong, Fine Chinese Modern Paintings,
26 November 2019, Lot 1290.

NOTE:

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

HK\$200,000-300,000

US\$26,000-38,000

董壽平 墨竹圖 水墨紙本 鏡框 一九八四年作

題識：何可一日無此君。甲子（1984年）仲春，董壽平。

鈐印：董壽平、畫圖留與人看

來源：日本私人舊藏；

香港佳士得，中國近現代畫，2019年11月26日，編號1290。

註：1980年代至1990年代初，原日本藏家作為中日文化交流組織成員訪問中國，白雪石、董壽平等藝術家均參加活動。本幅為當時日本藏家直接購自畫家。

1088

HUANG JUNBI (1898-1991), **RAO ZONGYI** (1917-2018) AND **WU QIANSHAN** (1947-1990)

Pine Tree and Rock

Scroll, mounted and framed, ink and colour on paper
137 x 68 cm. (53 ⅞ x 26 ¾ in.)

Inscribed and signed by Rao Zongyi, with a total of five seals
Dated *bingyin* year (1986)

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings,
24 November 2014, Lot 1281.

LITERATURE:

Paintings by Wu Qianshan, Tsi Ku Chai, Hong Kong, 1986, Cover.

HK\$80,000-100,000

US\$10,000-13,000

黃君璧、饒宗頤、吳千山 松柏同春 設色紙本 鏡框 一九八六年作

題識：歲在丙寅（1986年）至日，君璧寫石、千山植松、選堂補柏樹藤蘿並記。

鈐印：饒宗頤印（兩次）、吳千山裁、黃君璧、萬綠草堂

來源：香港佳士得，中國近現代畫，2014年11月24日，編號1281。

出版：《千山仁兄畫集》，集古齋，香港，1986年，封面。



1088

1089

ZHANG DAQIAN (1899-1983)

Bamboo

Hanging scroll, ink on paper

94.5 x 49 cm. (37 ¼ x 19 ¼ in.)

Inscribed and signed, with two seals of the artist

Dated eighth month, *renyin* year (1962)

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings,
24 November 2014, Lot 1272.

HK\$400,000-600,000

US\$51,000-77,000



1089

張大千 竹路滴清響 水墨紙本 立軸 一九六二年作

題識：竹露滴清響。壬寅（1962年）八月，蜀人張爰大風堂作。

鈐印：季爰、大千唯印大年

來源：香港佳士得，中國近現代畫，2014年11月24日，編號1272。



1090

1090

HUANG YONGYU (B. 1924)

Birds

Scroll, mounted and framed, ink and colour on paper
65.5 x 68 cm. (25 3/4 x 26 3/4 in.)

Inscribed and signed, with three seals of the artist

Dated summer, *bingyin* year (1986)

Dedicated to Madame Baoyu

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings,
24 November 2014, Lot 1296.

HK\$300,000-500,000

US\$38,000-64,000

黃永玉 有美人兮在水之湄 設色紙本 鏡框 一九八六年作

題識：有美人兮在水之湄。寶玉女士清賞。

湘人黃永玉於香港，丙寅（1986年）初夏。

鈐印：永玉、黃大、梅玉館

來源：香港佳士得，中國近現代畫，2014年11月24日，編號1296。

1091

FENG ZIKAI (1898-1975)

Drunken Revellers

Scroll, mounted and framed, ink and colour on paper
23.3 x 38.7 cm. (9 1/8 x 15 1/4 in.)

Inscribed and signed, with two seals of the artist

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese
Paintings, 6 July 2003, Lot 352 (one of two).

HK\$100,000-200,000

US\$13,000-26,000

豐子愷

家家扶得醉人歸

設色紙本

鏡框

題識：日暮影斜春社散，家家扶得醉人歸。子愷。

鈐印：豐子愷、緣緣堂主人酒後之作

來源：香港佳士得，近現代中國書畫，2003年7月6日，編號352（兩件其一）。



1091

1092

FENG ZIKAI (1898-1975)

Viewing Green Hills

Hanging scroll, ink and colour on paper

68 x 42 cm. (26 ¾ x 16 ½ in.)

Inscribed and signed, with one seal of the artist

Dated ninth month, *renwu* year (1942)

Dedicated to Madam Ruolan

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Paintings, 27 October 2003, Lot 211.

HK\$200,000-300,000

US\$26,000-38,000

豐子愷 我見青山都嫵媚 設色紙本 立軸 一九四二年作

題識：我見青山都嫵媚，料青山見我應如是。
若蘭女史清賞，壬午（1942年）九月，子愷畫。

鈐印：豐子愷

來源：香港蘇富比，中國書畫拍賣，2003年10月27日，編號211。



1092

1093

HUANG YONGYU (B. 1924)

Colourful Lotus

Scroll, mounted and framed, ink and colour on paper

69 x 137 cm. (27 1/8 x 53 7/8 in.)

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

Dated 15th January, 2002

Dedicated to Shanchun and Madame Qiluan

PROVENANCE:

Acquired directly from the artist by the original collector.

Christie's Hong Kong, Fine Chinese Modern Paintings, 2 June 2015, Lot 1389.

NOTE:

The recipient of this painting is Dr. Cheng Sian Chun and his wife. Dr. Cheng was born in Quanzhou, Fujian. He went to the Philippines to study in his early years and obtained a doctorate in medicine from the University of Santo Tomas in Manila in 1950. After studying in the UK, he settled in Hong Kong in 1954 as a practicing doctor. During his nearly 70 years of practicing medicine, he has won praises from all walks of life for his contribution as a doctor; and also as a philanthropist for his support of schools and public welfare.

HK\$1,800,000-2,200,000

US\$230,000-280,000

黃永玉 荷心仁術 設色紙本 鏡框 二〇〇二年作

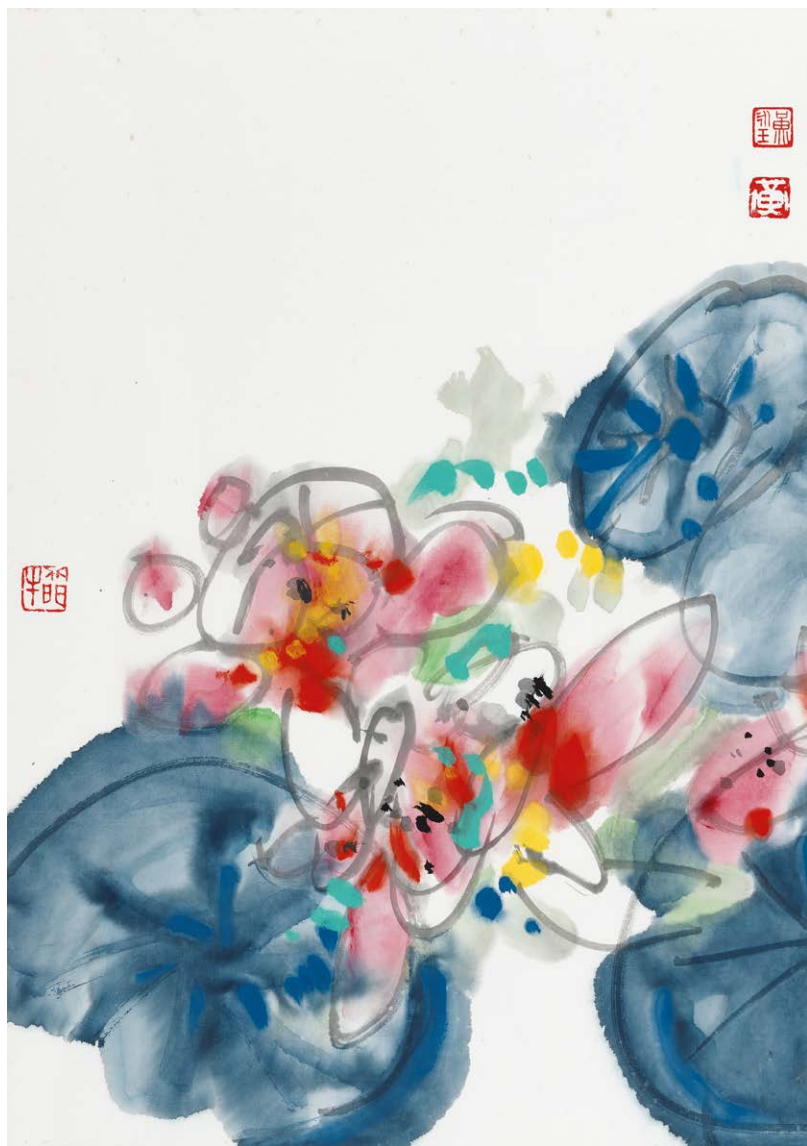
題識：荷心仁術。善春、啓鑾兄嫂行醫濟世，我輩友朋伙得其眷顧者衆，聞將退休，理之所是，然情實難解，作此以表不勝依依之感也。鳳凰黃永玉二〇〇二年一月十五日於香港山之半居，時年七十有八矣。

鈐印：黃永玉、黃、北門牛

來源：原藏家直接得自畫家。

香港佳士得，中國近現代畫，2015年6月2日，編號1389。

註：上款人爲莊善春醫生、鄭啓鑾夫婦。莊氏出生於福建泉州，早年赴菲律賓求學，1950年獲菲律賓聖多瑪斯大學醫學博士，後留學英國，1954年定居香港爲執業醫生，兼任西班牙及菲律賓駐港總領事館醫生，同時也爲中港許多文化人看病。他在近70年的行醫過程中，以醫術精湛和醫德高尚，更樂善好施，熱心辦學及公益，贏得各界讚賞。



仁術
荷心

善春

啟奎

元嫂行醫

濟世我輩

友朋欣得

其眷顧者

衆爾將退

休理之所

是茲情實

難解作此

以表不悻

依々之感也

鳳凰黃水玉

二〇〇二年二月

十五日於香港

山之平居

時年七十

有以矣





1094

1094

HUANG YONGYU (B. 1924)

Owl

Scroll, mounted and framed, ink and colour on paper

68 x 68 cm. (26 ¾ x 26 ¾ in.)

Inscribed and signed, with one seal of the artist

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

黃永玉 瞻仰 設色紙本 鏡框

題識：瞻印。哲夫成城、哲婦傾城。懿厥哲婦、為梟為鴟。婦有長舌、維厲之階。亂匪降自天、生自婦人。匪教匪誨、時維婦寺。鞠人忒忒。譖始（始）競背。豈曰不拯（極）？伊胡為慝？如賈三倍、君子是識。婦無公事、休其蠶織。黃永玉畫。

鈐印：黃永玉印

FROM A PRIVATE EUROPEAN COLLECTION
歐洲私人收藏 (LOTS 1095-1096)

The collection belonged to a gentleman who lived and worked in Hong Kong with his family in the 1980s. A connoisseur of Western art, he began to acquire contemporary Chinese paintings from art galleries and at auction, which he displayed in his residence and enjoyed daily. In the 1990s, he relocated to Europe and brought his beloved collection. His family has now inherited the collection.

此收藏之歐洲藏家於1980年代生活在香港，對西方藝術甚有研究。居港期間對中國文化及藝術產生興趣，進而收藏，足跡遍及中港藝廊與拍賣場。他把藏畫雅致地掛在府邸當眼位置，以供日夕欣賞。1990年代舉家帶同藏畫移居歐洲，此收藏中之作品後於家族中傳承。



1095

1095

HUANG YONGYU (B. 1924)

Sunflowers and Bird

Scroll, mounted and framed, ink and colour on paper

50.3 x 52.8 cm. (19 ¾ x 20 ¾ in.)

Inscribed and signed, with two seals of the artist

HK\$220,000-280,000 US\$28,000-36,000

黃永玉 向日葵小鳥 設色紙本 鏡框

題識：黃永玉作於長安街新巷東屋。

鈐印：黃大、北門牛



1096

1096

GUAN LIANG (1900-1986)

Bouquet in a Blue Vase

Hanging scroll, ink and colour on paper
136 x 67.5 cm. (53 ½ x 26 ¾ in.)

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

Dated eighth month, *wuwu* year (1978)

HK\$150,000-200,000

US\$19,000-26,000

關良 群花爭艷 設色紙本 立軸
一九七八年作

題識：群花爭艷。

戊午（1978年）八月畫於申江向陽
樓，番禺關良。

鈐印：關良、南亭、七十九後作、求真



1097

1097

HUANG YONGYU (B. 1924)

Red Lotus

Hanging scroll, ink and colour on paper
178 x 45 cm. (70 ¼ x 17 ¾ in.)

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

Dated *jiwei* year (1979)

PROVENANCE:

Hong Kong Auctioneers & Estate
Agencing Limited, Sale of Fine Chinese
Paintings, 18 November 1990, Lot 161.

HK\$260,000-360,000

US\$33,000-46,000

黃永玉 荷塘清曉 設色紙本 立軸
一九七九年作

題識：荷塘清曉。

黃永玉，己未（1979年）於丙城。

鈐印：黃

來源：香港拍賣行及地產代理有限公司，
中國書畫拍賣，1990年11月18日，
編號161。



1098

1098

ZHAO SHAO'ANG (1905-1998)

Lychees and Cicada

Scroll, mounted and framed, ink and colour on paper

95.5 x 37.5 cm. (37 3/8 x 14 3/4 in.)

Inscribed and signed, with two seals of the artist

Dated 22nd August, 1970

Dedicated to Zhaofang

PROVENANCE:

Acquired directly from the artist, thence by descent.

NOTE:

There are seven additional works in the same collection with the same dedication that will be offered in *Exquisite Eye: Chinese Paintings Online*.

HK\$100,000-200,000

US\$13,000-26,000



1099

趙少昂 蟬鳴荔熟 設色紙本 鏡框 一九七〇年作

題識：荔熟鯨吞三百顆，與君豪作嶺南人。

一九七〇年八月廿二日穎林吾兄以其近句屬畫，贈兆芳先生方家清賞。少昂於香島。

鈐印：趙、少昂

來源：直接得自畫家本人，並由家族繼承。

註：本收藏尚有七件同一上款作品將於“丹青薈萃：中國書畫網上拍賣”呈現。



1100

1099

LIN YONG (B. 1942)

Herding in Spring

Scroll, mounted and framed, ink and colour on paper
133 x 67 cm. (52 3/8 x 26 3/8 in.)

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

Dated autumn, *jiwei* year (1979)

Dedicated to Zhaofang

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$50,000-70,000

US\$6,400-9,000

林墉 杏花春雨江南 設色紙本 鏡框 一九七九年作

題識：杏花春雨江南。

問價畫牛不值錢。奉兆芳先生正之。

己未年（1979年）秋日，林墉。

鈐印：林、林墉

來源：直接得自畫家本人，並由家族繼承。

1100

ZHAO SHAO'ANG (1905-1998)

Boating along the River

Scroll, mounted and framed, ink and colour on paper
53.5 x 84.3 cm. (21 1/8 x 33 1/4 in.)

Inscribed and signed, with three seals of the artist

Dedicated to Bingquan (Yu Ping-kuen, 1925-1988)

NOTE:

The recipient of this painting was Yu Ping-kuen, who was a famous scholar in Sinology. He taught at the School of Chinese at the University of Hong Kong and worked together with Rao Zongyi, Lo Hsiang-lin, Mou Tsung San among others for more than ten years. He was later invited to serve as the director of the Center for Chinese Research Materials in Washington, D.C., where he published numerous books and articles.

HK\$100,000-200,000

US\$13,000-26,000

趙少昂 江岸扁舟 設色紙本 鏡框

題識：港島郊外一片荒涼境界也。秉權吾兄清賞，少昂。

鈐印：趙、少昂六十後作、足跡英美法義瑞德日印菲諸國

註：上款“秉權”應為余秉權（1925-1988），當代著名學者、漢学研究專家，任教於香港大學中文學院，與饒宗頤、羅香林、牟宗三等共事十餘載。後受邀出任美國華盛頓中國研究資料中心主任並移居美國，其著作頗豐。



1101

1101

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

Cranes in the Autumn

Scroll, mounted and framed, ink and colour on paper

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

Signed, with two seals of the artist

HK\$200,000-250,000

US\$26,000-32,000

林湖奎

秋聲

設色紙本

鏡框

款識：湖奎。

鈐印：林湖奎印、近山堂主



1102

1102

HO FUNG-LIN (HE FENGLIAN, B. 1944)

Misty Mount Huang

Scroll, mounted and framed, ink and colour on paper
58 x 97 cm. (22 7/8 x 38 1/4 in.)

Inscribed and signed, with three seals of the artist

Dated summer, *renyin* year (2022)

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

何鳳蓮 黔山霧迷 設色紙本 鏡框
二〇二二年作

題識：縹渺亂雲逕錯，縈紆崖壑徐行。
樵歌隱隱松潤，山色偷偷換晴。
壬寅（2022年）夏月，鳳蓮。

鈐印：何、鳳蓮、疏柳鳴蟬

1103

LU QINGYUAN (LO CHING YUAN, B. 1946)

Peacock and Azaleas

Hanging scroll, ink and colour on paper

139 x 74 cm. (54 3/4 x 29 1/8 in.)

Signed, with two seals of the artist

EXHIBITED:

Guangzhou, Guangdong Museum of Art, *Fifty Years of Chinese Paintings by Lu Qingyuan*, 30 July-7 August, 2013.

Hong Kong, Hong Kong Central Library, *Review of Lo Ching Yuan's Chinese Paintings*, 24-26, February 2012.

LITERATURE:

Review of Lo Ching Yuan's Chinese Paintings (III), Yun Shan Art Gallery, Taichung, 2012, p.25.

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

盧清遠 孔雀杜鵑 設色紙本 立軸

款識：清遠。

鈐印：盧、清遠

展覽：廣州，廣東美術館，“嶺南風韻—盧清遠從藝五十年作品展”，2013年7月30日—8月7日。
香港，香港中央圖書館，“盧清遠六十五歲回顧展”，2012年2月24日—26日。

出版：《盧清遠國畫集（三）—盧清遠六十五歲回顧展》，雲山畫院，台中，2012年，第25頁。



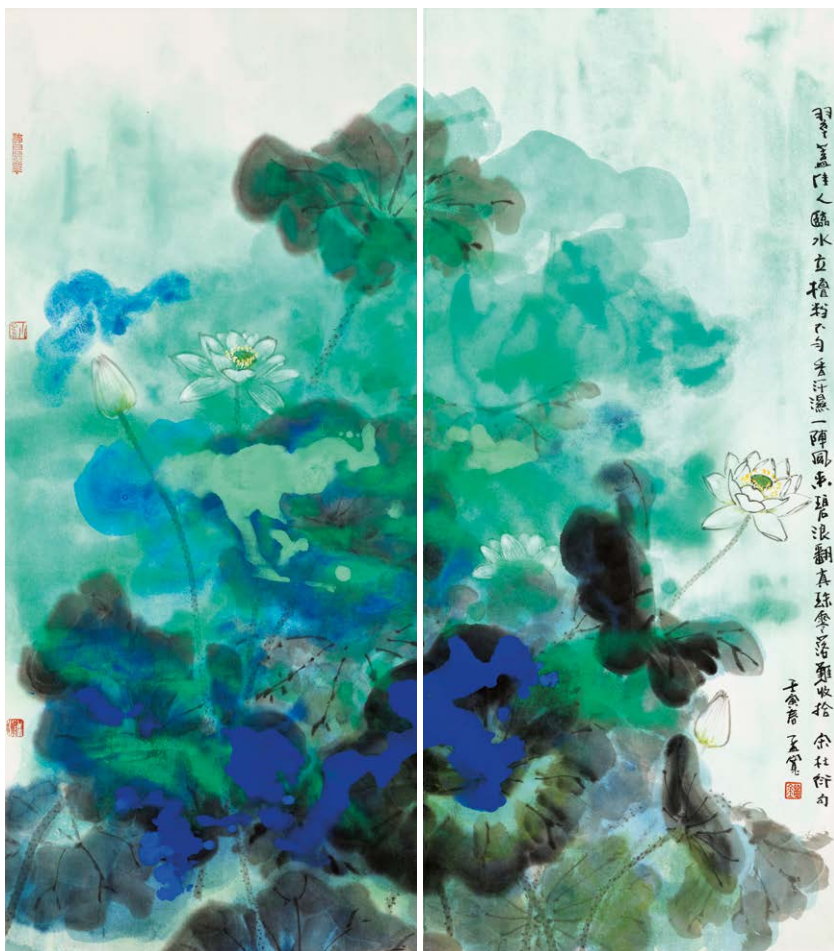
1103



1104



1105



1106

1104

GUAN SHANYUE (1912-2000)

Moonlight

Scroll, mounted and framed, ink on paper
59 x 96.5 cm. (23 ¼ x 38 in.)

Inscribed and signed, with four seals of
the artist

Dated spring, *guihai* year (1983)

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese
Paintings, 4 October 2011, Lot 1718.

HK\$260,000-360,000

US\$33,000-46,000

關山月 月裡橫枝影 水墨紙本 鏡框
一九八三年作

題識：君看月裡橫枝影，盡是蒼龍與翠
虬。癸亥（1983年）莫春，漢陽關
山月於珠江南岸鑒泉居。

鈐印：漢陽、關山月、八十年代、
筆墨當隨時代

來源：香港蘇富比，中國書畫拍賣，
2011年10月4日，編號1718。

1105

LI XIONGCAI (1910-2001)

Summer Mountain

Scroll, mounted and framed, ink on paper
94.8 x 176.5 cm. (37 ¾ x 69 ½ in.)

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

Dated March, 1979

HK\$600,000-800,000

US\$77,000-100,000

黎雄才 山溪清夏 水墨紙本 鏡框
一九七九年作

題識：
山溪清夏。
一九七九年三
月，雄才畫。

鈐印：
黎雄才印

The artist in front
of the present lot
畫家於本作前



1106

LIU MENGKUAN (B. 1950)

Lotus in Splashed-Colour

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

Each scroll measures 92 x 40 cm.
(36 ¼ x 15 ¾ in.)

Inscribed and signed, with four seals of
the artist

Dated spring, *renyin* year (2022)

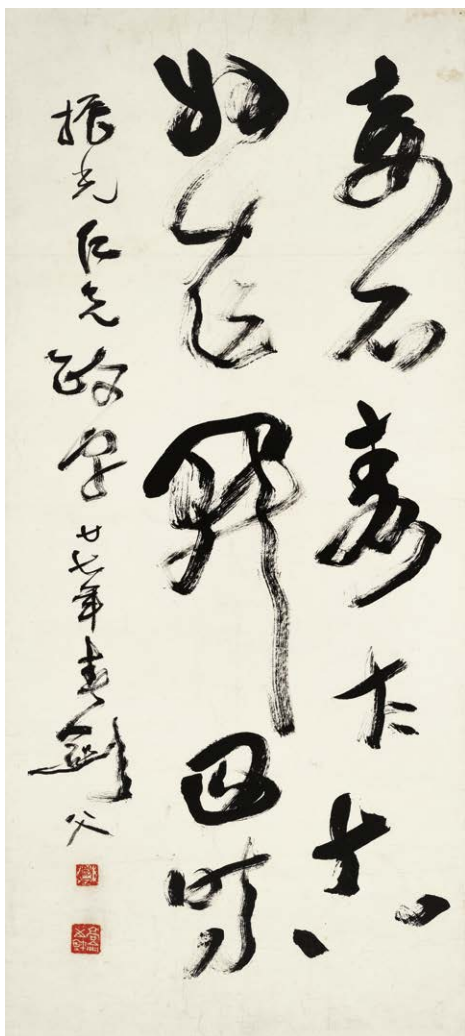
HK\$80,000-100,000

US\$10,000-13,000

劉孟寬 潑彩荷花 設色紙本
鏡框兩幅 二〇二二年作

題識：翠蓋佳人臨水立，檀粉不勻香汗
濕。一陣風來碧浪翻，真珠零落難
收拾。宋杜衍句。壬寅（2022年）
春，孟寬。

鈐印：緇、遊目騁懷、濯清水、小得意



1107

1107

GAO JIANFU (1879-1951)

Calligraphy

Hanging scroll, ink on paper

65 x 29.5 cm. (25 3/4 x 11 5/8 in.)

Inscribed and signed, with two seals of the artist

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

Dedicated to Zhenguang

HK\$40,000-60,000

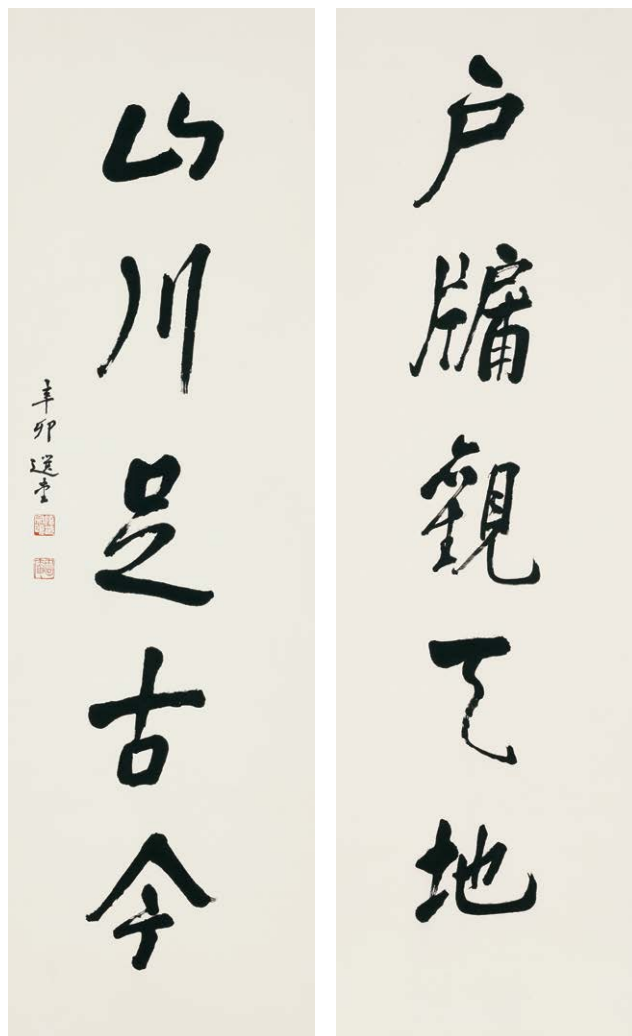
US\$5,100-7,700

高劍父 書法 水墨紙本 立軸 一九三八年作

釋文：奇石壽太古，好花開四時。

題識：振光仁兄政字，廿七年（1938）春，劍父。

鈐印：倫父、高倫之鈐



1108

1108

RAO ZONGYI (1917-2018)

Five-character Calligraphic Couplet in Running Script

A pair of hanging scrolls, ink on paper

Each scroll measures 138 x 41.2 cm. (54 3/8 x 16 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated *xinmao* year (2011)

PROVENANCE:

Acquired directly from the artist by present owner.

HK\$100,000-150,000

US\$13,000-19,000

饒宗頤 行書五言聯 水墨紙本 立軸兩幅 二〇一一年作

釋文：戶牖觀天地，山川足古今。

題識：辛卯（2011年）選堂。

鈐印：饒宗頤印、固庵

來源：現藏家直接得自書法家。



1109

1109

RAO ZONGYI (1917-2018)

Calligraphy - Happiness and Longevity

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

Each scroll measures 64.5 x 64.5 cm. (25 3/8 x 25 3/8 in.)

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

Both dated *gengyin* year (2010)

PROVENANCE:

The present collector purchased these works from Tsi Ku Chai.

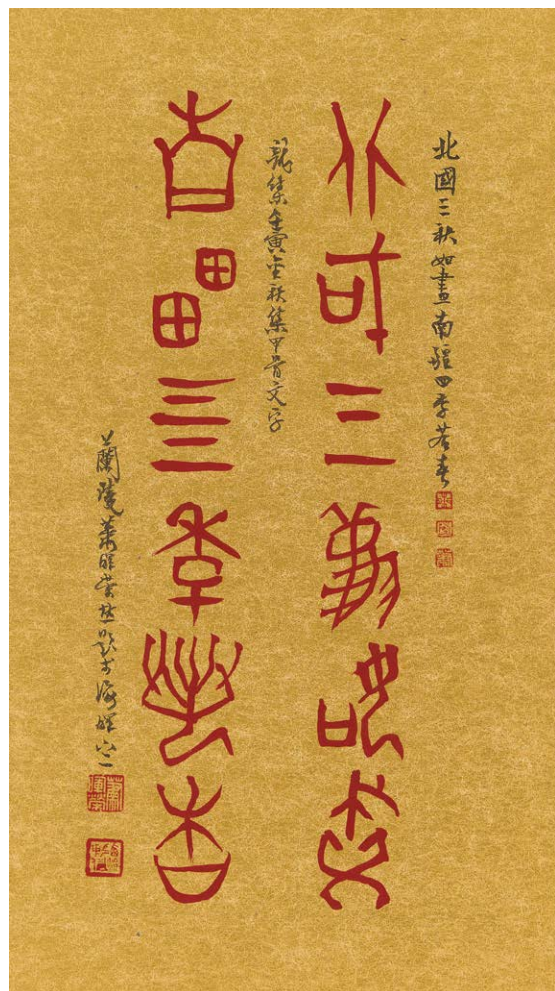
HK\$80,000-120,000

US\$10,000-15,000

饒宗頤 書法—長樂延年 水墨灑金色箋 立軸兩幅
二〇一〇年作

- 釋文：長樂。
題識：庚寅（2010年），選堂。
鈐印：饒宗頤印、固庵、美意延年
- 釋文：延年。
題識：庚寅（2010年），選堂。
鈐印：饒宗頤印、固庵、美意延年

來源：現藏家購自集古齋展銷會。



1110

1110

XIAO HUIRONG (SIU FAI WING, B. 1946)

Six-character Poem in Oracle Script

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

30.5 x 20 cm. (12 x 7 7/8 in.)

Inscribed and signed, with four seals of the artist

Dated autumn, *renyin* year (2022)

HK\$50,000-80,000

US\$6,400-10,000

蕭暉榮 甲骨文 設色金箋 鏡框 二〇二二年作

釋文：北國三秋如畫，南疆四季若春。

題識：龍集壬寅（2022年）金秋集甲骨文。蘭陵蕭暉榮並題於海暉齋。

鈐印：蘭陵、蕭、蕭暉榮、西泠印社中人

展覽：香港國際創價學會，陸儼少藝術院等主辦《從精微至弘大——蕭暉榮藝術展》，2022年9月30日至10月5日。

註：蕭暉榮教授所書龜甲文，筆劃線條多尖起尖收，行筆中蘊含著刀意，刀筆融合，或勁瘦挺拔，或圓潤沉著，無不樸茂多姿，挺秀古雅，具筆墨之韻味，得契刻之真意，達高古率真之妙境。這幅甲骨文對聯佈局靈動，結構和諧統一，具備書法的美學要素，“北國三秋如畫，南疆四季若春”，蕭教授以筆墨寄託對祖國山河的讚美與熱愛，大江南北四季如畫，傳統書法藝術的魅力與現代寫意藝術的精神相輔相成，熔鑄古今，自成一體，蔚為大觀。



1111

1111

SUN WEN (1866-1925)

Calligraphy - The World Community is Equally Shared by All

Scroll, mounted and framed, ink on paper

32.5 x 128 cm. (12 ¾ x 50 ⅝ in.)

Inscribed and signed, with one seal of the artist

Dedicated to Zhongyi

HK\$300,000-350,000

US\$38,000-45,000

孫文

天下為公

水墨紙本

鏡框

釋文：天下為公。

題識：仲毅先生，孫文。

鈐印：孫文之印

PROPERTY FROM A PRIVATE MASSACHUSETTS
COLLECTION 麻省私人珍藏 (LOTS 1112-1113)

1112

YU YOUREN (1879-1964)

Five-character Calligraphic Couplet in Cursive Script

A pair of hanging scrolls, ink on paper

Each scroll measures 134 x 33.2 cm. (52 ¾ x 13 ⅛ in.)

Inscribed and signed, with one seal of the artist

Dedicated to Madame Xiaoping

HK\$80,000-160,000

US\$10,000-21,000

于右任

草書五言聯

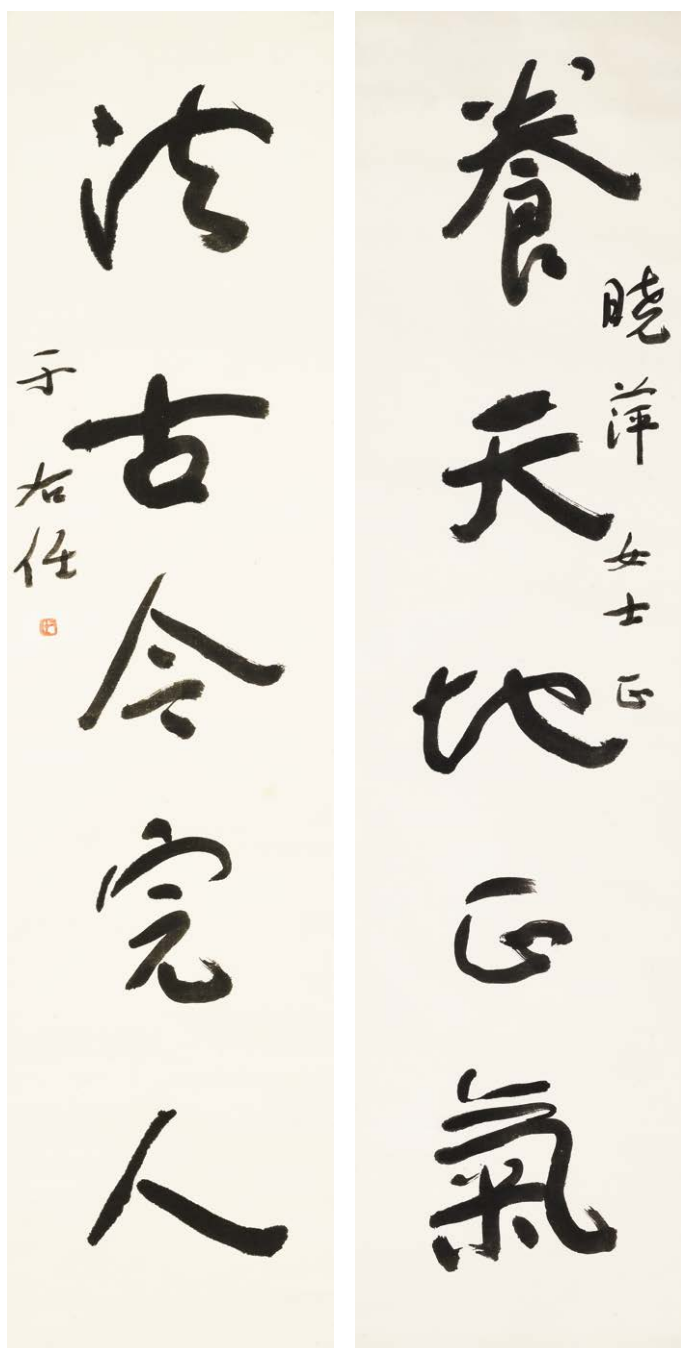
水墨紙本

立軸兩幅

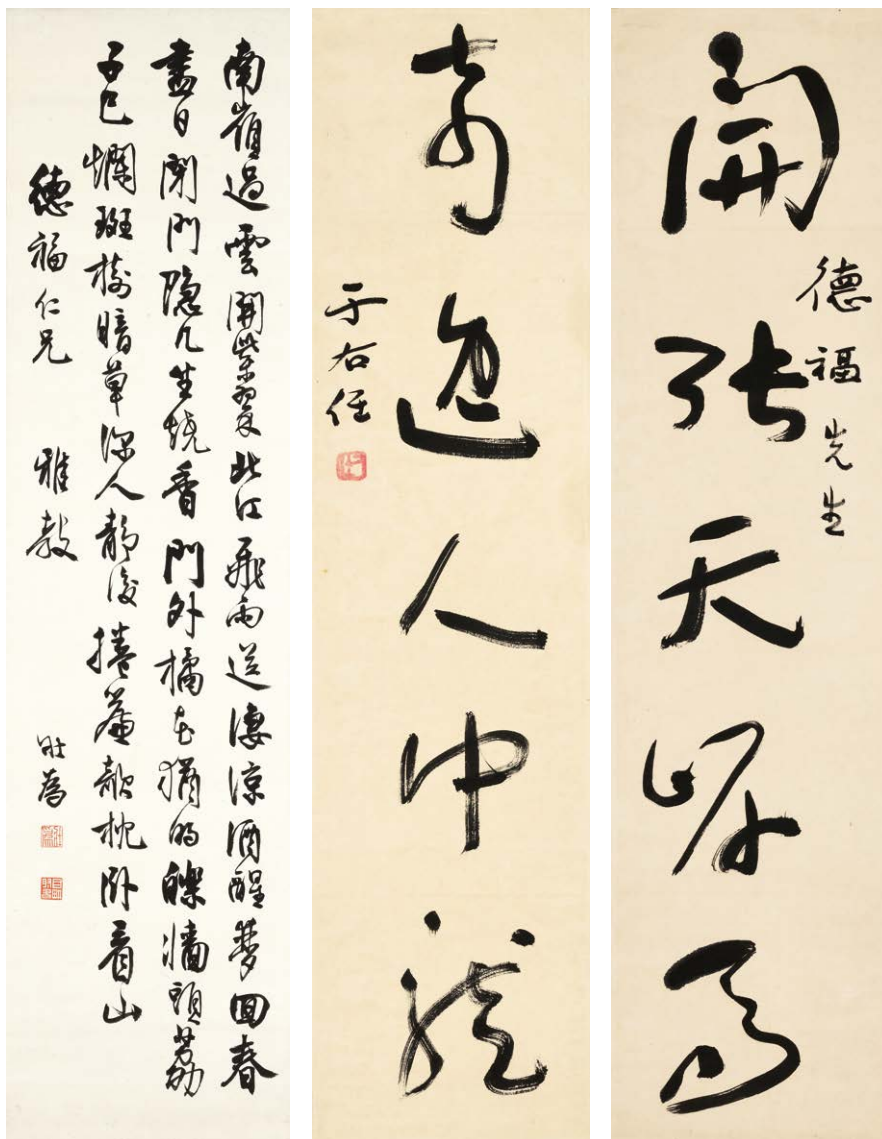
釋文：養天地正氣，法古今完人。

題識：曉萍女士正。于右任。

鈐印：右任



1112



1113

1113

YU YOUREN (1879-1964) / WANG ZHUANGWEI (1909-1998)

Five-character Calligraphic Couplet in Cursive Script /
Seven-character Poem by Su Shi in Running Script

A pair of hanging scrolls / hanging scroll, ink on paper
Five-character Calligraphic Couplet in Cursive Script each scroll measures
69 x 17 cm. (27 1/8 x 6 3/4 in.)

Inscribed and signed by Yu Youren, with one seal

Dedicated to Defu

Seven-character Poem by Su Shi in Running Script measures

135.5 x 33.5 cm. (53 3/8 x 13 1/4 in.)

Inscribed and signed by Wang Zhuangwei, with two seals

Dedicated to Defu

HK\$80,000- 160,000

US\$10,000-21,000

于右任 / 王壯為

草書五言聯 / 行書蘇軾詩

水墨紙本
立軸兩幅 / 立軸

《草書五言聯》

釋文：開張天岸馬，奇逸人中龍。

題識：德福先生。于右任。

鈐印：右任

《行書蘇軾詩》

釋文：南嶺過雲開紫翠，北江飛雨送淒涼。

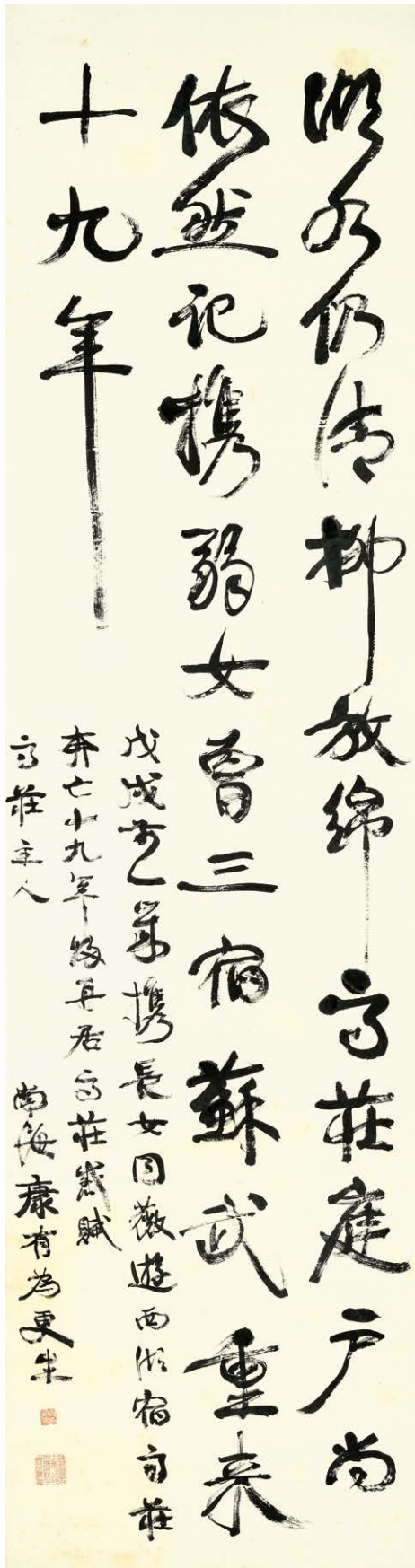
酒醒夢回春盡日，閉門隱几坐燒香。

門外橘花猶明瞭，牆頭荔子已爛斑。

樹暗草深人靜後，捲簾欹枕卧看山。

題識：德福仁兄雅教，壯為。

鈐印：壯為、目畊肘書



1114

KANG YOUWEI (1858-1927)

Seven-character Poem in Running Script

Hanging scroll, ink on paper

178 x 46.5 cm. (70 1/8 x 18 1/4 in.)

Inscribed and signed, with two seals of the artist

LITERATURE:

Refer to Chinese.

HK\$400,000-600,000

US\$51,000-77,000

康有為 行書—《杭州高莊記遊詩》 水墨紙本 立軸

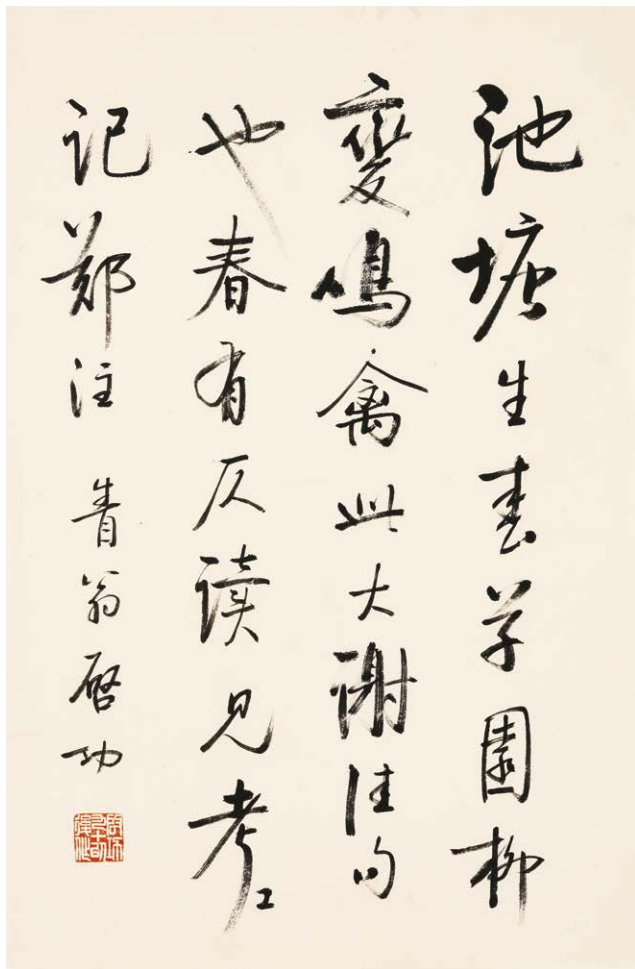
釋文：湖水仍清柳放綿，高莊庭戶尚依然。記攜弱女曾三宿，蘇武重來十九年。

題識：戊戌（1898年）前一歲攜長女同薇遊西湖宿高莊，奔亡十九年歸，再居高莊感賦，高莊主人。南海康有為更生。

鈐印：康有為印、維新百日出亡十六年三周大地遊徧四洲經三十一國行六十萬里

著錄：康同璧編，《近代中國史料叢刊·康南海先生年譜續編》，文海出版社，1972年，第110頁。

《萬木草堂詩集—康有為遺集》，上海文物保管委員會文獻研究部，上海人民出版社，1996年，第325頁。



1115

1115

QI GONG (1912-2005)
Calligraphy in Running Script

Scroll, mounted and framed, ink on paper
69.5 x 46 cm. (27 3/8 x 18 1/8 in.)
Signed, with one seal of the artist

PROVENANCE:
Acquired directly from the artist.

LITERATURE:
Complete Collection of Qi Gong Vol. 15,
Beijing Normal University Press (Group),
September 2009, p.285.

NOTE:
The seal in this work was added by the artist's descendant after the work was published. Due to editing reasons during publishing, the paper colour in the publication has deviated from the actual work.

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

啓功 行書謝靈運《登池上樓》 水墨紙本 鏡框

釋文：池塘生春草，園柳變鳴禽。
此大謝佳句也。春有仄讀，見考工
記鄭注。

款識：青翁啓功。
鈐印：啓功九十以後作
來源：現藏者直接得自啓功先生。

出版：《啓功全集》第十五卷，北京師範
大學出版集團，2009年9月，第285
頁。

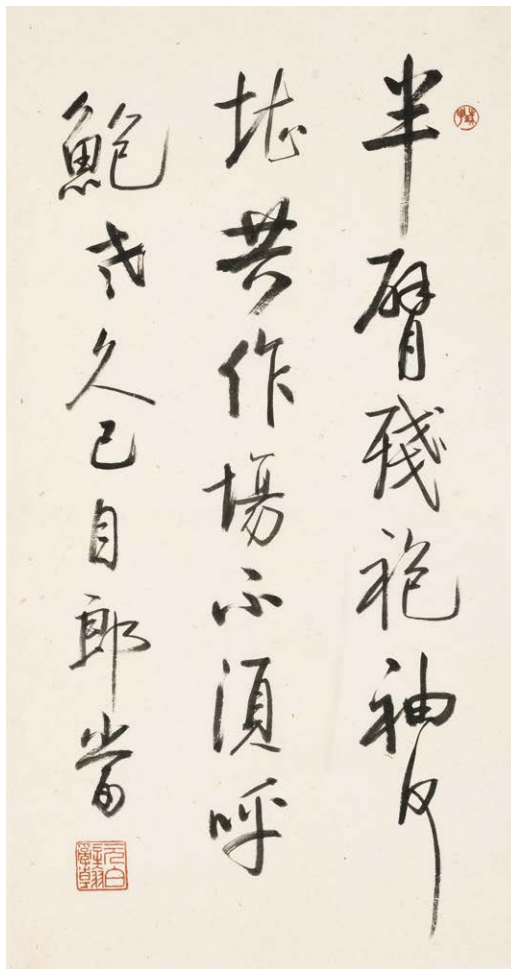
註：本幅作品中印章是出版後由藝術家後
人補鈐。另出版過程中編輯原因，圖片紙
地顏色與實物有偏差。

1116

QI GONG (1912-2005)
Calligraphy in Running Script

Scroll, mounted and framed, ink on paper
80 x 43 cm. (31 1/2 x 16 7/8 in.)
With two seals of the artist

PROVENANCE:
Acquired directly from the artist.



1116

LITERATURE:

Complete Collection of Qi Gong Vol. 15,
Beijing Normal University Press (Group),
September 2009, p.286.

NOTE:
Due to editing reasons during publishing,
the paper colour in the publication has
deviated from the actual work.

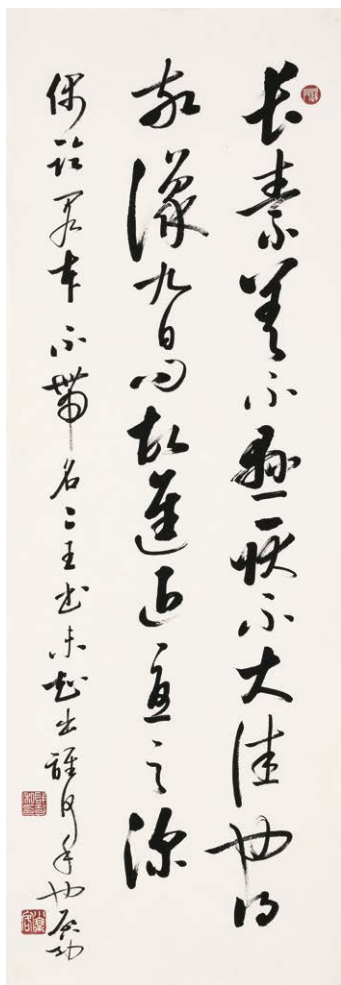
HK\$60,000-100,000
US\$7,700-13,000

啓功 行書自作詩 水墨紙本 鏡框

釋文：半臂殘袍袖，何堪共作場。
不須呼鮑老，久已自郎當。

鈐印：珠申、元白辭翰
來源：現藏者直接得自啓功先生。
出版：《啓功全集》第十五卷，北京師範
大學出版集團，2009年9月，第288
頁。

註：出版過程中編輯原因，圖片紙地顏色
與實物有偏差。



1117

1117

QI GONG (1912-2005)

Calligraphy in Running Script

Scroll, mounted and framed, ink on paper
101 x 34.5 cm. (39 ¾ x 13 ⅝ in.)

Inscribed and signed, with three seals of
the artist

PROVENANCE:

Acquired directly from the artist.

LITERATURE:

Complete Collection of Qi Gong Vol. 20,
Beijing Normal University Press (Group),
April 2011, p.168.

NOTE:

Due to editing reasons during publishing,
the paper colour in the publication has
deviated from the actual work.

HK\$150,000-200,000

US\$19,000-26,000

啓功 行書王羲之《長素帖》 水墨紙本
鏡框

釋文：長素差小懸耿，不大佳也。
得敬豫九日問，故進退憂之深。

題識：偶臨唐本不帶名二王書，未知出誰
何手也。啓功。

鈐印：啓功私印、小乘客、闖門

來源：現藏者直接得自啓功先生。

出版：《啓功全集》第二十卷，北京師範大
學出版集團，2011年4月，第168頁。

註：出版過程中編輯原因，圖片紙地顏色
與實物有偏差。

1118

QI GONG (1912-2005)

Calligraphy in Running Script

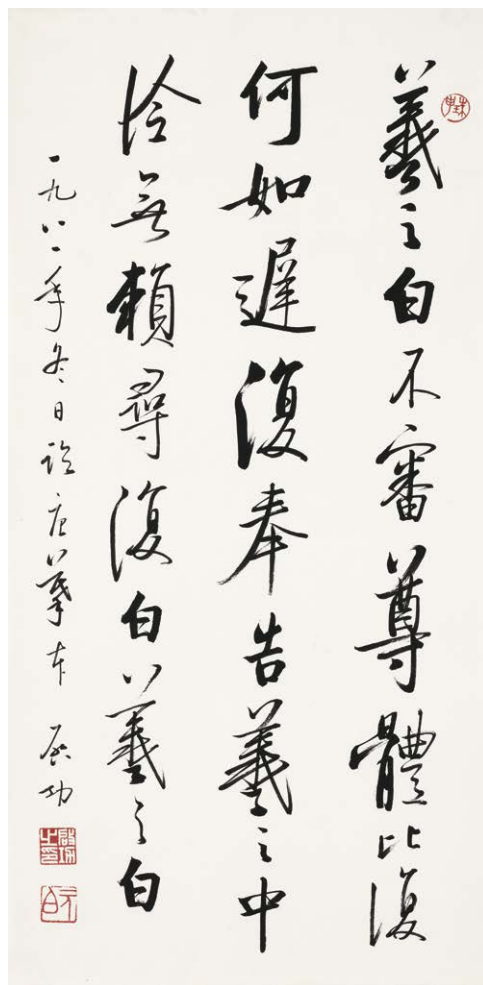
Scroll, mounted and framed, ink on paper
70 x 34.5 cm. (27 ½ x 13 ⅝ in.)

Inscribed and signed, with three seals of
the artist

Dated winter, 1981

PROVENANCE:

Acquired directly from the artist.



1118

LITERATURE:

Complete Collection of Qi Gong Vol. 20,
Beijing Normal University Press (Group),
April 2011, p.146.

NOTE:

Due to editing reasons during publishing,
the paper colour in the publication has
deviated from the actual work.

HK\$80,000-150,000

US\$10,000-19,000

啓功 行書王羲之《何如帖》 水墨紙本
鏡框 一九八一年作

釋文：羲之白：不審、尊體比復何如？遲
復奉告。羲之中冷無賴，尋復白。
羲之白。

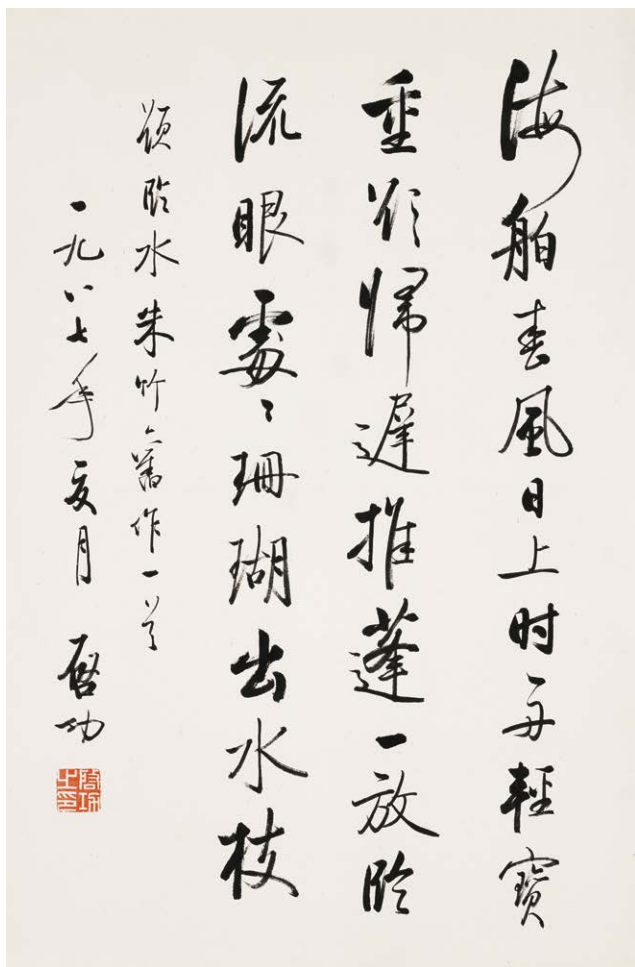
題識：一九八一年冬日臨唐摹本。啓功。

鈐印：啓功之印、元白、珠申

來源：現藏者直接得自啓功先生。

出版：《啓功全集》第二十卷，北京師範大
學出版集團，2011年4月，第146頁。

註：出版過程中編輯原因，圖片紙地顏色
與實物有偏差。



1119

1119

QI GONG (1912-2005)

Calligraphy in Running Script

Scroll, mounted and framed, ink on paper
68.5 x 45.4 cm. (27 x 17 7/8 in.)

Inscribed and signed, with one seal of the artist

Dated summer, 1987

PROVENANCE:

Acquired directly from the artist by the former collector.
Christie's Hong Kong, Fine Chinese Modern and Contemporary
Ink Paintings, 27 May 2021, Lot 1199.

HK\$150,000-200,000

US\$19,000-26,000

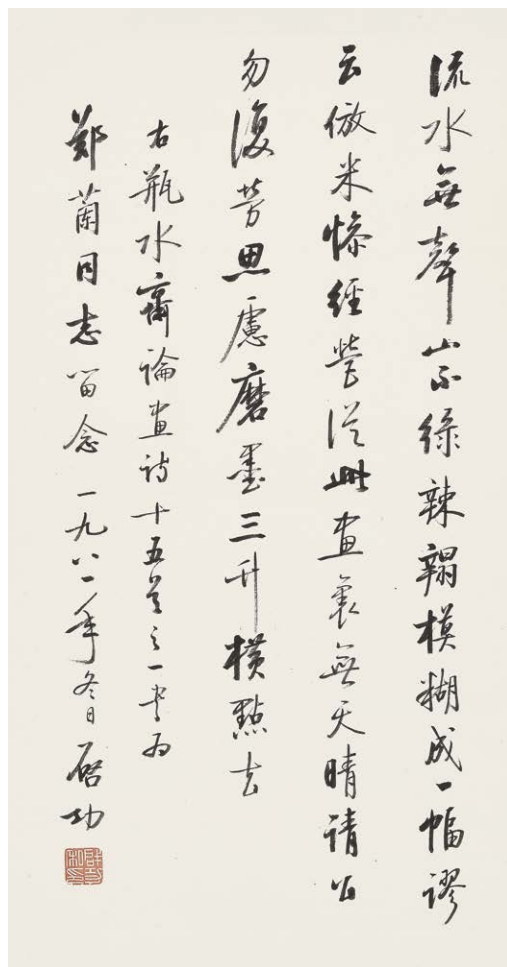
啓功 行書題畫詩 水墨紙本 鏡框 一九八七年作

釋文：海舶春風日上時，舟輕寶垂欲歸遲。
推蓬一放臨流眼，處處珊瑚出水枝。

題識：題臨水朱竹齋舊作一首。一九八七年夏月，啓功。

鈐印：啓功之印

來源：原藏家直接得自啓功先生。
香港佳士得，中國近現代及當代書畫，2021年5月27日，
編號1199。



1120

1120

QI GONG (1912-2005)

Calligraphy in Running Script

Scroll, mounted and framed, ink on paper
67 x 34 cm. (26 3/8 x 13 3/8 in.)

Inscribed and signed, with one seal of the artist

Dated winter, 1981

Dedicated to Zheng Lan

HK\$60,000-80,000

US\$7,700-10,000

啓功 行書《瓶水齋論畫詩》 水墨紙本 鏡框 一九八一年作

釋文：流水無聲山不綠，辣蕪模糊成一幅。
謬云傲米慘經營，從此畫裏無天晴。
請公勿復勞思慮，磨墨三升橫點去。

題識：右瓶水齋論畫詩十五首之一。書爲鄭蘭同志留念。
一九八一年冬日，啓功。

鈐印：啓功私印

AFTERNOON SESSION
2 DECEMBER 2022, 2:30 PM
2022年12月2日，下午2時30分

LOTS 1121-1243



The master of the Baishaxuan has a strong interest in Chinese paintings and calligraphy, and previously studied under Huang Junbi (1898-1991) and Feng Kanghou (1901-1983) respectively. Since the 1970s, they have been collecting art pieces, and they are especially fond of collecting folding fans. Throughout their career, they amassed over a hundred pieces, and was presented with the studio name of Baishaxuan (One Hundred Fans Studio) by Tai Jingnong (1902-1990). There is one With Signature of Lang Shining folding fan that will be offered in the *Fine Chinese Classical Paintings and Calligraphy* sale on 3 December 2022.

百簞軒主人對中國書畫有著濃厚的興趣，曾分別跟隨馮康侯（1901-1983）與黃君璧（1898-1991）學習書法和繪畫。

自上世紀七十年代起在機緣下開始收藏，並對成扇情有獨鍾。多年來收藏上百柄，更獲臺靜農（1902-1990）賜贈百簞軒之美譽。此收藏尚有一把郎世寧（款）成扇將於12月3日的《中國古代書畫》呈現。



1121

PU RU (1896-1963) / **ZHANG BOYING** (1871-1949)

Scholar under Pine Tree / Calligraphy in Running Script

Folding fan, ink and colour / ink on paper

19 x 47.5 cm. (7 ½ x 18 ¾ in.)

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

Dated summer, *jiashen* year (1944)

Calligraphy in Running Script inscribed and signed, with one seal of the artist

Dedicated to Jinnong

Fan ribs carved by Liu Mengyun

Dedicated to Jinnong

HK\$80,000-120,000

US\$10,000-15,000

溥儒／張伯英

松陰高士圖／行書一節錄賀鑄《飛鴻亭》
設色／水墨紙本 成扇 一九四四年作

《松陰高士圖》

題識：松陰高士圖。甲申（1944年）夏月，心奮。

鈐印：溥儒之印

《行書一節錄賀鑄《飛鴻亭》》

題識：（釋文不錄）。錄賀方回詩。今農先生正，張伯英。

鈐印：彭城張老

註：劉夢雲刻扇骨。一面刊壽石工書法，題“《高郵》絕句。壽鏞寫復堂詩，夢雲刻。”，落「鏞」印；另一面刊王叔暉畫童子，題“叔暉畫。今農仁兄正之，夢雲刻。”，落「王」印。



1121



Inscription by Tai Jingnong (1902-1990)
臺靜農為百簞軒主人題堂號



1122



1123

1122

PU XIAN (1901-1966) / **SUO YUEPING** (20TH CENTURY)

Swans / Calligraphy in Running Script

Folding fan, gold ink and colour / gold ink on paper
18 x 47 cm. (7 1/8 x 18 1/2 in.)

Swans inscribed and signed, with three seals of the artist
Dated summer, *guiyou* year (1933)

Calligraphy in Running Script inscribed and signed, with one seal of the artist

Dedicated to Yanmin

HK\$30,000-50,000

US\$3,800-6,400

溥僩 / 索樾平

池塘佳趣 / 行書趙孟頫《天冠山題詠二十八首其十三雷公岩》
泥金設色 / 泥金鴉青箋 成扇 一九三三年作

《池塘佳趣》

題識：池塘生趣。癸酉（1933年）夏日倣宋人紈扇本。
毅齋居士溥僩。

鈐印：僩、毅齋、天許作閒人

《行書趙孟頫〈天冠山題詠二十八首其十三雷公岩〉》

題識：（釋文不錄）。雁民二兄雅令，索樾平。

鈐印：索氏樾平

註：此扇與本場溥僩、馮恕一扇應為“雁民”訂製套扇，以泥金為主要用色，書畫於墨箋上，較一般扇箋更顯莊嚴靜謐，別有一種宮廷氣象。

1123

PU JIN (1893-1966) / **FENG SHU** (1867-1948)

Boating at Night / Calligraphy in Running Script

Folding fan, gold ink and colour / gold ink on paper
18.5 x 48.5 cm. (7 1/4 x 19 1/8 in.)

Boating at Night inscribed and signed, with two seals of the artist

Calligraphy in Running Script inscribed and signed, with two seals of the artist

Both sides dedicated to Yanmin

HK\$40,000-60,000

US\$5,100-7,700

溥僩 / 馮恕 月下輕渡 / 行書一賈至、董其昌詩
泥金設色 / 泥金鴉青箋 成扇

《月下輕渡》

題識：雁民仁兄法鑒，雪齋溥僩寫。
鈐印：溥僩之印、雲水光中洗眼來

《行書一賈至、董其昌詩》

題識：（釋文不錄）。雁民仁兄雅鑒，馮恕。

鈐印：公度、御賜志勵樸忠



1124

1124

YU MING (1884-1935) / ZHU YIFAN (1861-1937)

Pipa Player / Calligraphy in Running Script

Folding fan, ink and colour on paper / ink on paper
19 x 50.5 cm. (7 1/2 x 19 3/8 in.)

Pipa Player with one seal of the artist

Further inscribed and signed by Xu Zonghao (1880-1957), with one seal

Calligraphy in Running Script inscribed and signed, with one seal of the artist

HK\$40,000-60,000

US\$5,100-7,700

俞明/朱益藩 琵琶行/行書 設色紙本/水墨紙本 成扇

《琵琶行》

鈐印：俞滌煩畫

徐宗浩題識：蝦蟇凌下春風夢，潯陽江頭秋月愁。
莫怪青衫容易濕，多情司馬雪盈頭。
滌煩畫，石雪題。

鈐印：石雪

《行書》

題識：（釋文不錄）。鑑秋仁兄雅屬，朱益藩。

鈐印：定園



1125

1125

WANG XUETAO (1903-1984) /

HUANG CHONG (20TH CENTURY)

Flowers and Insects / Calligraphy in Seal Script

Folding fan, ink and colour on paper / ink on paper
18 x 46.5 cm. (7 1/8 x 18 1/4 in.)

Flowers and Insects inscribed and signed, with two seals of the artist
Dated Dragon Boat Festival, xinsi year (1941)

Calligraphy in Seal Script inscribed and signed, with two seals of the artist

Dated autumn, xinsi year (1941)

Both sides dedicated to Bohan

HK\$50,000-70,000

US\$6,400-9,000

王雪濤/黃翀 秋趣圖/篆書一節錄庾信《枯樹賦》

設色紙本/水墨紙本 成扇 一九四一年作

《秋趣圖》

題識：辛巳（1941年）蒲節，伯涵先生雅正。

雪濤寫於遲園燈下，時居燕市。

鈐印：遲園、王雪濤印

《篆書一節錄庾信〈枯樹賦〉》

釋文：東海有白木之廟，西河有枯桑之社。

北陸以楊葉為關，南陵以梅根作冶。

題識：伯涵仁兄雅屬。辛巳（1941年）秋，黃翀。

鈐印：黃翀、聲名



1126

1126

XU CAO (1899-1961) / SHAO ZHANG (1872-1953)

Three Legendary Knight Errants / Calligraphy in Running Script

Folding fan, ink and colour on paper / ink on paper
19 x 45 cm. (7 ½ x 17 ¾ in.)

Three Legendary Knight Errants inscribed and signed, with one seal of the artist

Dated sixth month, gengchen year (1940)

Calligraphy in Running Script inscribed and signed, with one seal of the artist

Both sides dedicated to Yi'an

Fan ribs carved by Zhang Zhiyu (1893-1961)

Dedicated to Yi'an

HK\$220,000-300,000

US\$28,000-38,000

徐操/邵章 風塵俠侶圖/行書 設色/水墨紙本 成扇
一九四〇年作

《風塵俠侶圖》題識：風塵俠侶圖。畫似毅庵仁兄方家雅教。庚辰（1940年）六月朔日寫於太液，燕孫徐操。

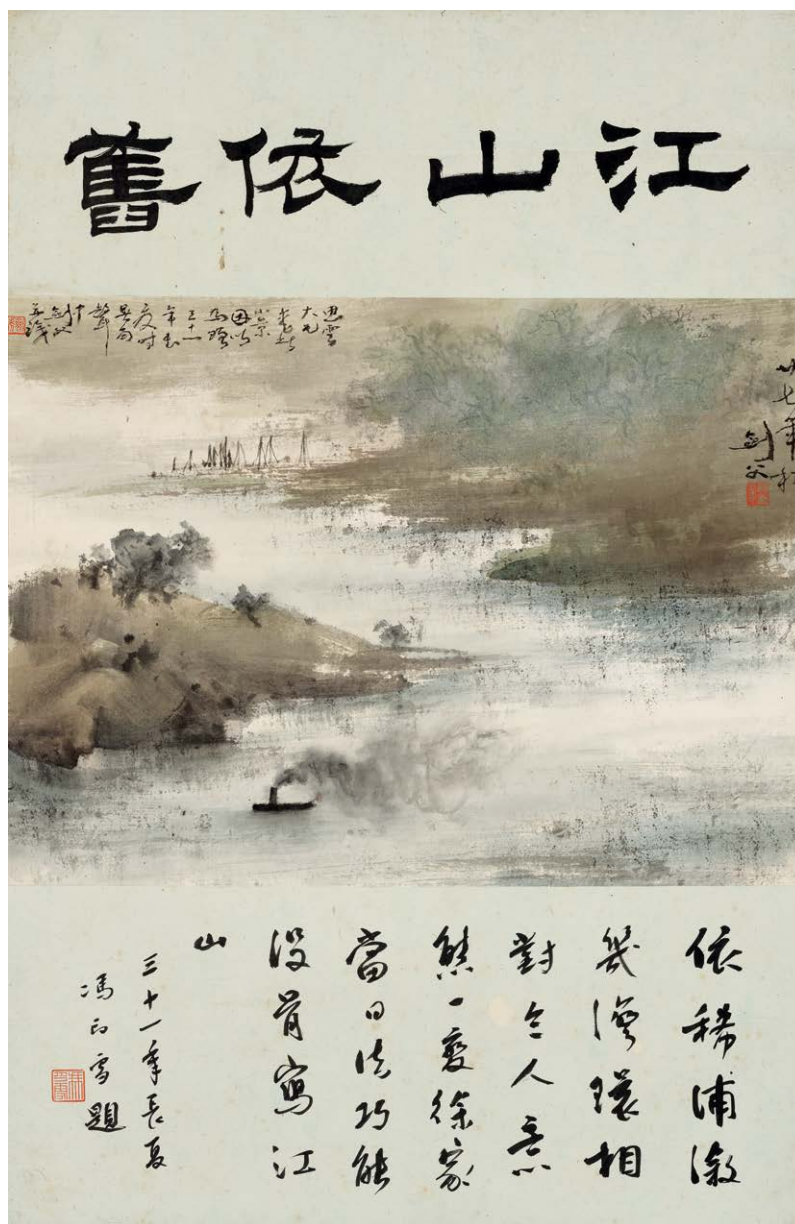
鈐印：徐操

《行書》題識：（釋文不錄）。書似毅齋先生，邵章。

鈐印：臣章

註：張志魚刻扇骨。一面刻松下高士，題“毅庵仁兄正，燕孫畫、志魚刻。”落“徐”、“志魚”印。另一面刻陸游《題柴言山水》，題“毅庵道長正之，汪溶。”，落“汪”印。

“毅庵”即郭綏珊，號毅庵，遼寧黑山人。出身軍政界，餘暇好丹青，上世紀三、四十年代活躍於舊京藝壇，收藏同期藝友作品極豐，於畫家尤嗜徐燕孫，作品形製則以成扇為最愛。此扇徐氏精繪風塵三俠，刻竹名家張志魚所取亦是徐氏陸遊詩意畫稿，一派“高秋風雨天，幽居詩酒地”之意境，想必定為郭氏所藏精品之一。



1127

1127

GAO JIANFU (1879-1951)

Landscape

Scroll, mounted and framed, ink and colour on paper
71.5 x 47 cm. (28 1/8 x 18 1/2 in.)

Inscribed and signed, with one seal of the artist

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

Further inscribed, with one seal of the artist

Dedicated to Siyun

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

Frontispiece and colophon inscribed and signed by Feng Yinxue
(1893-1964), with one seal

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

HK\$80,000-100,000

US\$10,000-13,000

高劍父 江山依舊 設色紙本 鏡框 一九三八年作

題識：廿七年（1938年）秋，劍父。

鈐印：高崙章

又題：思雲大兄，愛此小景，因以為贈。三十一年（1942）長夏時
暑雨聲中。劍父並識。

鈐印：劍老

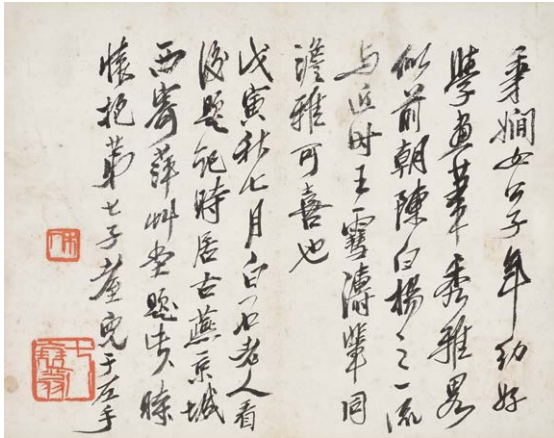
馮印雪題詩堂題跋：江山依舊。

依稀浦激幾灣環，相對令人意態。

一變徐家當日法，巧能沒骨寫江山。

三十一年（1942）長夏。馮印雪題。

鈐印：馮印雪



1128

1128

YANG BINGXIAN (20TH CENTURY) / **QI BAISHI** (1863-1957)

Album of Flowers

Album of fourteen leaves, ink and colour on paper

Each leaf measures 20.3 x 26 cm. (8 x 10 ¼ in.)

Frontispiece inscribed and signed by Qi Baishi, with two seals

Dated autumn, seventh month, *wuyin* year (1938)

Further inscribed and signed by Zhang Chaoyong (1860-1942), with one seal
Two collector's seals

Titleslip inscribed by Xuelü, with one seal

HK\$40,000-60,000 US\$5,100-7,700

楊秉嫻／齊白石 花卉冊 設色紙本 冊頁十四開

齊白石題引首：

秉嫻女公子年幼好學，畫筆秀雅，畧似前朝陳白陽之一流，與近時王蠶濤輩同澹雅可喜也。戊寅（1938年）秋七月白石老人看後題記，時居古燕城西寄萍草堂，題此時，懷抱第七子盞兒于左手。

鈐印：木人、七八衰翁

張朝墉（1860-1942）題跋：

畫筆幽窈，有神無迹，在腦滿腸肥中觀之，直是一付清涼散，難得難得，泊廬老人寶存之，不時展玩，以塞其悲。八十有一老友張朝墉。

鈐印：時年八十有一

鑑藏印：百筆軒（兩次）

雪侶題簽條：白石題秉嫻花卉。

鈐印：雪侶

註：上款“泊廬老人”即楊溥，與齊白石交情深厚，能以“平生風義兼師友”來形容。楊溥不僅跟隨齊白石學畫山水，亦命長女楊秉嫻拜齊氏為師。但秉嫻不幸於十八歲因病早逝，留下少許作品讓父親楊溥睹物思念。齊白石也曾稱這位聰慧過人的少女為其“關門女弟子”。



1129



1130



1130

1129

QI BAISHI (1863-1957)

Flower and Butterfly

Folding fan, ink and colour on paper
17.5 x 46 cm. (6 7/8 x 18 1/8 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Furen

HK\$250,000-350,000

US\$32,000-45,000

齊白石 海棠蝴蝶 設色紙本 成扇

題識：甫仁先生雅屬。八十二歲白石畫。

鈐印：阿芝

1130

PU RU (1896-1963) / ZHANG BOYING (1871-1949)

Angel Fishes / Calligraphy in Running Script

Folding fan, ink and colour on paper / ink on paper
19 x 50 cm. (7 1/2 x 19 3/8 in.)

Angel Fishes inscribed and signed by Pu Ru, with three seals

Calligraphy in Running Script inscribed and signed by Zhang Boying, with one seal

HK\$100,000-150,000

US\$13,000-19,000

溥儒 / 張伯英

神仙魚 / 行書一蘇軾《題楊朴妻詩》
設色紙本 / 水墨紙本 成扇

《熱帶魚》

題識：何事方羅網罟，不如辛苦上龍門。心畵并題。

鈐印：垂虹、溥儒之印、心畵

《行書一蘇軾《題楊朴妻詩》》

釋文：真宗東封還，訪天下隱者，得杞人楊朴，能詩。召對，自言不能。上問：“臨行有人作詩送否？”朴言：“無有。惟臣妻一絕云：‘且休落拓貪杯酒，更莫猖狂愛詠詩。今日捉將官裏去，這回斷送老頭皮。’”上大笑，放還山，命其子一官就養。

題識：東坡題跋。張伯英。

鈐印：東涯



1131



1131

YU FEI'AN (1888-1959)

Blue Bird on Pine

Folding fan, ink and colour on paper

18 x 45 cm. (7 1/8 x 17 3/4 in.)

Inscribed and signed, with one seal of the artist

Dated fourth month, *yihai* year (1935)

Dedicated to Yunsheng

One seal on the back

HK\$150,000-200,000

US\$19,000-26,000

于非闇 松樹翠鳥 設色紙本 成扇 一九三五年作

題識：雲生仁兄大鑒。滇南石青嘉道以還，捨大內外，民間至不易得。寒齋所藏係得自庚子聯夷入京後者，其為內廷之物無疑。乙亥（1935年）春季礪治試寫小鳥擬之宋元色澤當不多讓。乙亥（1935年）四月並記，非廠。

鈐印：于照書畫章

背面拓齊白石印章邊款。

鈐印：忠恕



IMPORTANT HUANG
BINHONG PAINTINGS AND
CALLIGRAPHY FROM THE
XICHA'AN COLLECTION
息茶庵藏重要黃賓虹作品

IMPORTANT HUANG BINHONG PAINTINGS AND CALLIGRAPHY FROM THE XICHA'AN COLLECTION

息茶庵藏重要黃賓虹作品 (LOTS 1132-1136)

Yang Zuofu (Yeung Chok Poo, 1896-1973) was born in Zhongshan, Guangdong province. After graduating from Guangdong University (now Sun Yat-sen University), Yang taught at the Zhongshan Military Academy for a while before moving to Guangzhou. He often travelled between Guangdong, Hong Kong and Macau for business and finally settled in Hong Kong in 1938. In the wake of the Second Sino-Japanese War, Yang moved his family to Macau before Hong Kong surrendered. The family returned to Hong Kong in 1946 and re-established their shipping and property management businesses.

Outside his successful business career, Yang Zuofu was passionate about Chinese literature and paintings. After his retirement, he frequented Luk Yu Tea House in Central and gathered with the art and literary circle to appreciate tea and discuss art. His studio, Xicha An, translated as House of Appreciating Tea, expresses his aspiration for the literati's life. With a penchant for writing, Yang regularly contributed to Tai Kung Pao, a local newspaper. Yang became friends with many like-minded, leading figures in the arts, such as Huang Binhong, Feng Gangbai, Huang Jusu, Li Fanfu, Ren Zhenhan and Ye Wenpu.

The present collection showcases five Huang Binhong paintings and calligraphic works from Yang Zuofu's collection. The highlight is the handscroll entitled *Studio of Tea Appreciation*, painted in 1939 and since then been inscribed by more than a dozen literary figures. Among them,

Huang Juxu was especially noteworthy, for he was a student and good friend of Huang Binhong, who helped the artist to promote his works in Hong Kong. With the help of Huang Juxu, Yang got to know the artist and secured this commission named after his studio name. This work naturally became the first Huang Binhong painting in the Xicha An collection.

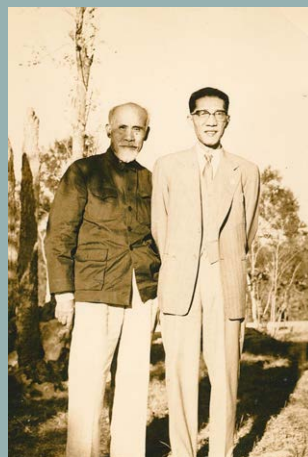
Since acquiring the handscroll, Yang Zuofu continued to collect other Huang Binhong paintings. The *Studio of Tea Appreciation* has accompanied the family since 1939 and has been kept safely through wartime and multiple moves by the family between Hong Kong and Macau. Two of his collected works were published in a Huang Binhong monograph by Tai Kung Pao in 1958 and 1961. These paintings have not appeared in public since then. Christie's is honoured to present the collection and hopes it provides an opportunity for our audience to appreciate Huang Binhong's paintings as Yang Zuofu did in his lifetime.



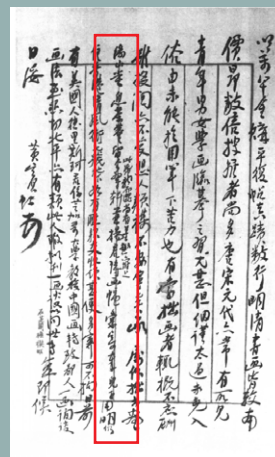
Mr and Mrs Yang in their house, with the calligraphy by Huang Binhong hanging on the wall
楊作甫夫婦於故居中，牆上所懸掛即黃賓虹書法堂號



Yang Zuofu (fourth from the right), and Mr and Mrs Huang Jusu (second and third from the right) in Yang's house, with a Huang Binhong landscape painting hanging on the wall
楊作甫先生(右四)和黃居素夫婦(右二、三)及其他友人攝於家中，後面牆上所掛亦是黃翁作品



Mr Yang and Mr Feng Gangbai, a pioneer in Chinese oil painting
楊作甫先生與中國油畫先驅馮鋼百(1884-1984)



Correspondence from Huang Binhong to Huang Jusu, mentioning the Xicha'an collection, dated 1939
黃賓虹至黃居素信函(1939年)，信中提及息茶庵收藏作品

楊作甫（1896–1973），名述，號仰彭，生於廣東中山，少時就讀廣東大學（現為中山大學），畢業後曾在中山軍校短暫任教，後前往廣州發展事業。1932年擔任中國煤油股份有限公司董事，同期分別在廣州和澳門開設海味工場、貿易行和船運公司，緣此在1932至1938年間常往來於粵港澳三地，直至1938年定居香港。二戰爆發，香港淪陷前夕，楊氏一家搬往澳門直至戰爭結束。1946年和平後再次回港居住。因廣州公司在二戰期間被嚴重損毀，於是在香港再次成立船運公司和物業管理公司。

楊作甫先生在事業上取得傑出的成就，同時亦喜愛文學書畫，退休後經常出入中環陸羽茶室，與本土藝文名家往還，品茶論藝。其齋號“息茶庵”，表達了他對傳統文人出世生活的嚮往。楊氏亦鍾愛寫作，退休之後常在大公報以筆名“木易”為副刊撰寫專欄。因其一生愛好書畫和文學，結交諸多文藝名家，如黃賓虹，馮鋼百，黃居素，李凡夫，任真漢，葉蘊璞等人。

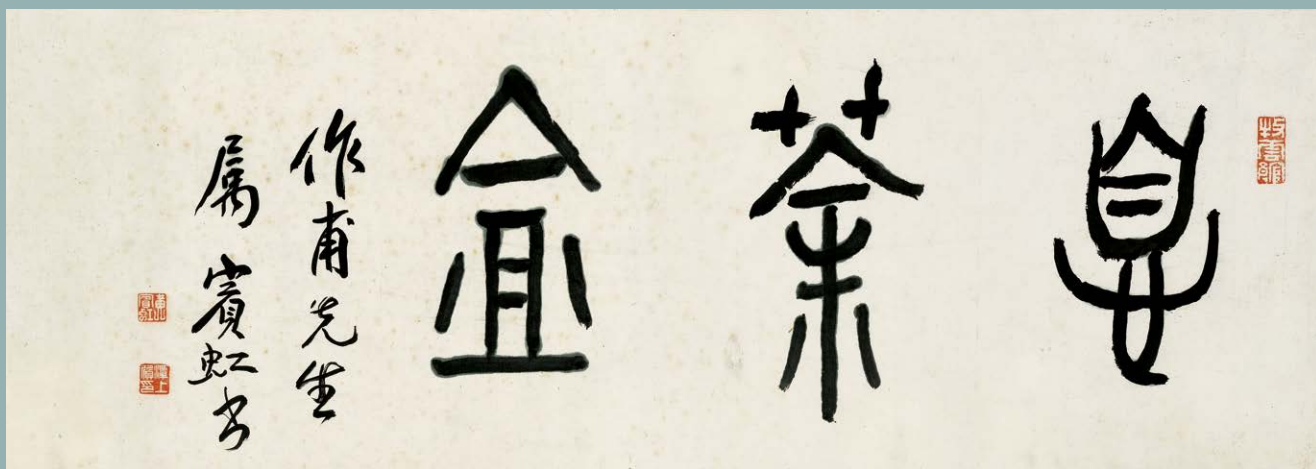
本輯呈現息茶庵楊作甫先生收藏黃賓虹書畫作品五幀，含堂號、《息茶庵圖卷》、金文書法聯、中晚期山水各一，丹青翰墨，燦然一堂，為近年罕有成體系賓翁作品收藏專場。其中尤以《息茶庵圖卷》為重，此卷1939年秋完成後，歷經多位文人、名士十數次題跋，僅黃居素一人，先後五次題跋。黃居素既是黃賓虹學生、知己，更是賓翁在粵港地區最重要的推介人。楊君向賓翁求畫，亦始自黃居素居中介紹、聯繫。黃居素1939年致賓翁信札，謂楊君係二十年舊友，仰慕賓翁藝術，懇求作《息茶庵圖》立軸及撰寫堂

號。1939年夏，黃賓虹回信黃居素，“承屬作拙書畫《緣山堂》、《息茶庵》…並楊君詩畫幅彙寄奉”（圖），此乃楊作甫收藏黃賓虹作品之肇始。

及後，楊作甫逐漸擴大其賓翁作品收藏版圖。尤其入藏《息茶庵圖卷》後，遍邀名士題跋，直至1961年章士釗題為止。此卷自1939年畫成後，歷經二戰戰火，隨楊氏一家輾轉香江、濠江兩地，顛沛流離之際毫髮不損，固然是楊氏珍護之力，亦書畫福緣深厚。楊氏珍視作品，但不吝分享，除時時邀請同好共賞，亦屢次借諸公私展覽，《圖卷》及《西山有鳴鶴》二作先後刊登於1958年大公報《黃賓虹作品特輯》及1961年《黃賓虹先生畫集》。自此之後，此收藏由家族秘藏於篋，鮮有公開，唯後世學人以居素賓翁信函往來，知其存在，未見真容。今日由楊氏家族釋出，圖文輝映，尤顯珍貴，可謂延續和繼承作甫先生對賓翁藝術推崇推廣之本意。



楊作甫夫婦
Mr and Mrs Yang Zuofu



1132

1132

HUANG BINHONG (1864-1955)

Calligraphy

Scroll, mounted and framed, ink on paper

26 x 73.5 cm. (10 ¼ x 28 ⅞ in.)

Inscribed and signed, with three seals of the artist

Dedicated to Zuofu

PROVENANCE:

Acquired directly from the artist, hence by descent.

HK\$300,000–500,000

US\$38,000–64,000

黃賓虹

書法-息茶庵

水墨紙本

鏡框

釋文：息茶庵。

題識：作甫先生屬，賓虹書。

鈐印：黃賓虹、潭上質印、牧雲館

來源：直接得自畫家，並由家族傳承。



1133

1133

HUANG BINHONG (1864-1955)

Seven-character Calligraphic Couplet in Bronze Script

A pair of hanging scrolls, ink on patterned paper
 Each scroll measures 135 x 25.2 cm. (53 1/8 x 9 7/8 in.)
 Inscribed and signed, with three seals of the artist
 Dated spring, *gengchen* year (1940)
 Dedicated to Zuofu

PROVENANCE:

Acquired directly from the artist, hence by descent.

HK\$220,000-320,000

US\$28,000-41,000

黃賓虹 金文書法七言聯 水墨花箋 立軸兩幅
 一九四〇年作

釋文：晉唐八法若布陣，韋孟五言為長城。

題識：作甫先生屬祭。庚辰（1940年）春日，賓虹散人。

鈐印：黃賓虹藏周奇字印、黃質樸承又長壽印信、片雲生半壁

來源：直接得自畫家，並由家族傳承。

註：下聯署名下方兩鈐印，第一印為黃賓虹收藏古印，見《黃賓虹文集：題跋編、詩詞編、金石編》，上海書畫出版社，1999年6月，第397頁。

1134

HUANG BINHONG (1864-1955)

Studio by the Lake

Hanging scroll, ink and colour on paper
 98 x 41 cm. (38 3/8 x 16 1/8 in.)
 Inscribed, entitled and signed, with two seals of the artist
 Dedicated to Zuofu

PROVENANCE:

Acquired directly from the artist, hence by descent.

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

US\$190,000-320,000

黃賓虹 池陽湖舍 設色紙本 立軸

題識：湖汀一雨餘，遙岑淨如沐。

茆屋迎朝曦，春風吹杜若。

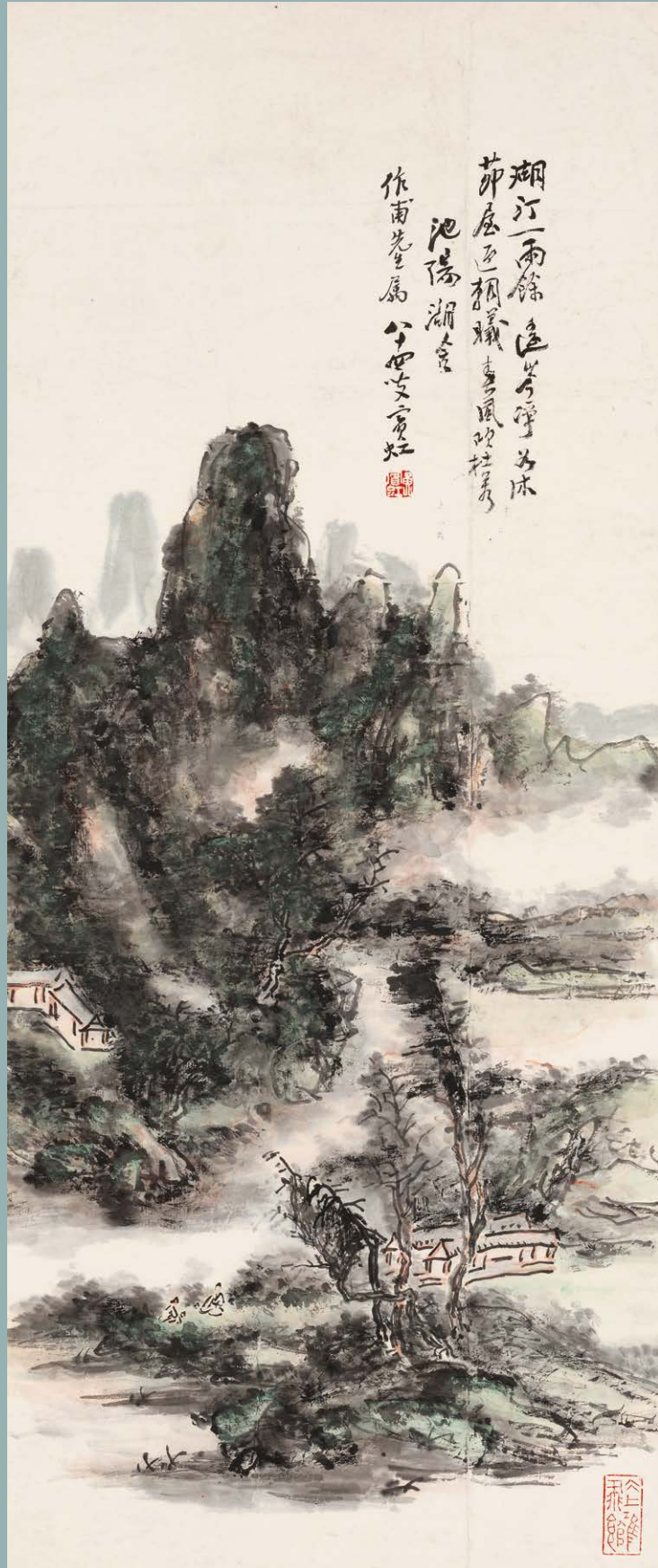
池陽湖舍。

作甫先生屬，八十四叟賓虹。

鈐印：黃賓虹、冰上鴻飛館

來源：直接得自畫家，並由家族傳承。

註：題畫詩見《黃賓虹文集：題跋編、詩詞編、金石編》，上海書畫出版社，1999年6月，第138頁。



湖汀雨餘色 山翠浮為沐
葑底近楓嶺 喜風吹社房
池陽湖景
作甫先生屬 分世文家紅

分世文家紅

Yang Zuofu originally commissioned Huang Binhong to paint a vertical landscape entitled his studio name Xicha'an (the painting is illustrated in *Paintings by Huang Binhong*, Ta Kung Po, Hong Kong, May 1961, p. 42). After completing the hanging scroll, the artist further painted a handscroll and gifted to Yang, which is the current lot. The artist, however, had a different idea and returned with a handscroll. Yang travelled to many well-known mountains and natural scenes throughout his life. He once lived in Mount Huang for several months, retreating to study poems and appreciate tea. This handscroll depicts exactly his life on Mount Huang: in the backdrop of rugged mountains and lofty trees is a tranquil thatched hut, where books are stacked on the desk, tea is brewing, and the master of the studio is looking out, feeling pleased and content. Such a state of being was Yang's spiritual pursuit. When the art circle in Northern China ostracized Huang Binhong, he found refuge in collectors in Hong Kong who appreciated his artistic sensibilities. To express his gratitude, Huang was incredibly thoughtful when he received commissions from these collectors. The result was numerous important Huang Binhong collections in Southern China and Hong Kong, such as the collections of Huang Juxu, Tang Tianru, Liu Junliang and Wu Ming. Xicha'an is also a prime example of this crucial artistic exchange.

Since Yang Zuofu received this painting in 1939, he invited many art and literary figures to inscribe on the colophon between 1940 and 1961. Huang Juxu warmly inscribed five times from 1944, expressing his admiration for Huang Binhong's art and his friendship with Yang Zuofu. The present lot, kept in a pristine condition through the war and political turmoil, is the witness to the fateful solidarity built between Huang Binhong and the art circle of Hong Kong and Macau.



楊作甫先生以齋號“息茶庵”為題，屬賓翁創作山水立幅（註）。賓翁以意有未盡，復為此卷（黃居素跋語）。作甫先生曾遊名山大川，居黃山數月，煮茗讀詩，此卷正表現了這一場景。畫中山勢起伏，樹木聳立，幽靜深處得一草堂，案上書卷累積，茶爐正旺，主人坐眺遠方，愜意非常，正應和“息茶庵”主人所追求之精神境界。香港本地藏家，實力雄厚，與北地藝壇排擠賓翁不同，極心賞識其藝術。為報答知音，賓虹作畫多悉心思量，畫意切合藏家，不以泛泛之作檢贈，造就了粵地重要的黃賓虹作品收藏，如緣山堂黃居素，聽帆樓唐天如，虛白齋劉君量（作籌），以及挹翠閣主人吳鳴等，今次呈現的息茶庵收藏又是一重要例證。

楊氏1939年收到此卷畫作後，極為珍視，自1940年至1961年期間，先後邀請唐天如、楊鐵夫、黃慈博、張學華、李滄萍、黃居素、曾希穎、章士釗諸名家題跋，其中以黃居素自1944年開始，連續五次題跋為最，跋語或推崇賓翁藝術，或闡述交誼離合，筆端真情流露，為之動容。此卷經歷戰火，保存完好，濠江再觀，黃居素如重遇舊人，感慨萬分。正如引首陳融所題：仰之彌高，鑽之彌堅，此卷正是港澳藝術界與黃賓虹惺惺相惜的墨緣見證。

註：黃賓虹作《息茶庵》立幅，見《黃賓虹先生畫集》，大公報，香港，1961年5月，第42頁。





此畫題為《山居圖》，乃黃賓虹晚年之作。畫面以墨色為主，表現了山居的幽靜與自然之美。畫中可見山石、樹木、房屋及人物，構圖疏朗，意境深遠。此畫為黃賓虹山水畫的傑作之一，展現了其精湛的繪畫技藝。

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1135



1135

HUANG BINHONG (1864-1955)

Xicha'an - The Studio of Appreciating Tea

Handscroll, ink and colour on paper

32.3 x 154 cm. (12 3/4 x 60 5/8 in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *jimao* year (1939)

Dedicated to Zuofu

Frontispiece by Chen Rong (1876-1955), with two seals

Colophons by Tang Enpu (1881-1961), Yang Tiefert (1869-1943), Huang Cibo

(1886-1946), Zhang Xuehua (1863-1951), Li Cangping (1897-1949)

Titleslip by Yang Tiefert (1869-1943), with one seal

PROVENANCE:

Acquired directly from the artist, hence by descent.

LITERATURE:

Ta Kung Pao, Hong Kong, 29 May 1958, Vol. II, p.8.

Paintings by Huang Binhong, *Ta Kung Pao*, Hong Kong, May 1961, p. 43.

An Exhibition of Works by Huang Binhong Exhibition Catalogue Chronology, Hong Kong Arts Centre and the Department of Fine Arts of the University of Hong Kong, 1980, no pagination.

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

US\$260,000-380,000



斷雲崩石
幾山過千
里詩情送
棹歌牛渚
磯頭晚風
起江聲不
似樹中多
作甫先生
屬槩
己卯
黃賓虹

此畫乃黃賓虹先生晚年所作，其時已八旬有奇。畫中景物，皆其平生所見，故能神態畢肖，氣貫紙背。其用筆之老辣，墨色之沉郁，實為其藝術成熟之表現。此畫不僅是自然景觀之寫真，更是其內心世界之投射。畫中隱居之屋，象徵著其對寧靜生活之嚮往。而遠處之山巒，則隱喻著其對自然之敬畏與追求。此畫之題識，更進一步點明了畫中意境，讀之令人回味無窮。

黃賓虹 息茶庵圖卷 設色紙本 手卷 一九三九年作

題識：斷雲崩石幾山過，千里詩情送棹歌。
牛渚磯頭晚風起，江聲不似樹中多。
作甫先生屬槩，己卯（1939年）秋日，黃賓虹畫。

鈐印：黃賓虹、片石居

陳融（1876-1955）題引首：仰之彌高，鑽之彌堅。
作甫先生寶之。融。

鈐印：癸巳七十八、浣音亭

唐恩溥（1881-1961）、楊鐵夫（1869-1943）、黃慈博（1886-1946）、張學華（1863-1951）、李滄萍（1897-1949）、黃居素（1897-1986）、曾希穎（1903-1985）、章士釗（1881-1973）題跋。

楊鐵夫題簽：黃賓虹息茶庵圖長卷。鐵夫題檢。

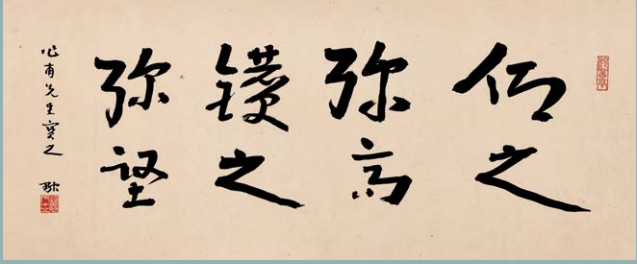
鈐印：楊鐵夫

來源：直接得自畫家，並由家族傳承。

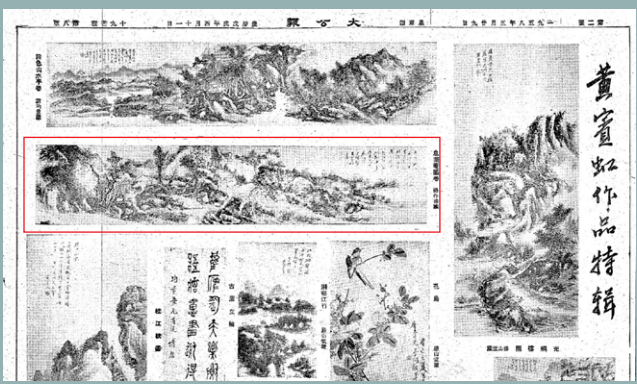
出版：《大公報》，香港，1958年5月29日，第二張，第八版。

《黃賓虹先生畫集》，大公報，香港，1961年5月，第43頁。

著錄：《黃賓虹作品展》展覽圖錄年表，香港藝術中心及香港大學藝術系，1980年，無頁碼。



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Ta Kung Pao, Hong Kong, 29 May 1958, Vol. II, p.8.
《大公報》，香港，1958年5月29日，第二張，第八版。

1136

HUANG BINHONG (1864-1955)

The Echo of Xishan

Scroll, mounted and framed, ink and colour on paper

98.5 x 41.3 cm. (38 ¾ x 16 ¼ in.)

Inscribed and signed, with three seals of the artist

Dated *xinsi* year (1941)

Dedicated to Zuofu

PROVENANCE:

Acquired directly from the artist, hence by descent.

LITERATURE:

Paintings by Huang Binhong, Ta Kung Pao, Hong Kong, May 1961, p. 48.

An Exhibition of Works by Huang Binhong Exhibition Catalogue Chronology, Hong Kong Arts Centre and the Department of Fine Arts of the University of Hong Kong, 1980, no pagination.

Chronology of Painter Huang Binhong, People's Fine Arts Publishing House, June 1992, p. 157.

Chronology of Huang Binhong, Shanghai Painting and Calligraphy Publishing House, June 2005, pp.414-415.

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

US\$130,000-260,000

黃賓虹 西山有鳴鶴 設色紙本 鏡框 一九四一年作

題識：西山有鳴鶴，遠在大華岑。
憶昔逢堯年，曾聽箭招音。
聞聲徒相思，逝者難重尋。
作甫先生屬粲，辛巳（1941年）黃賓虹寫。

鈐印：黃賓虹、潭上質印、片石居

來源：直接得自畫家，並由家族傳承。

出版：《黃賓虹先生畫集》，大公報，香港，1961年5月，第48頁。

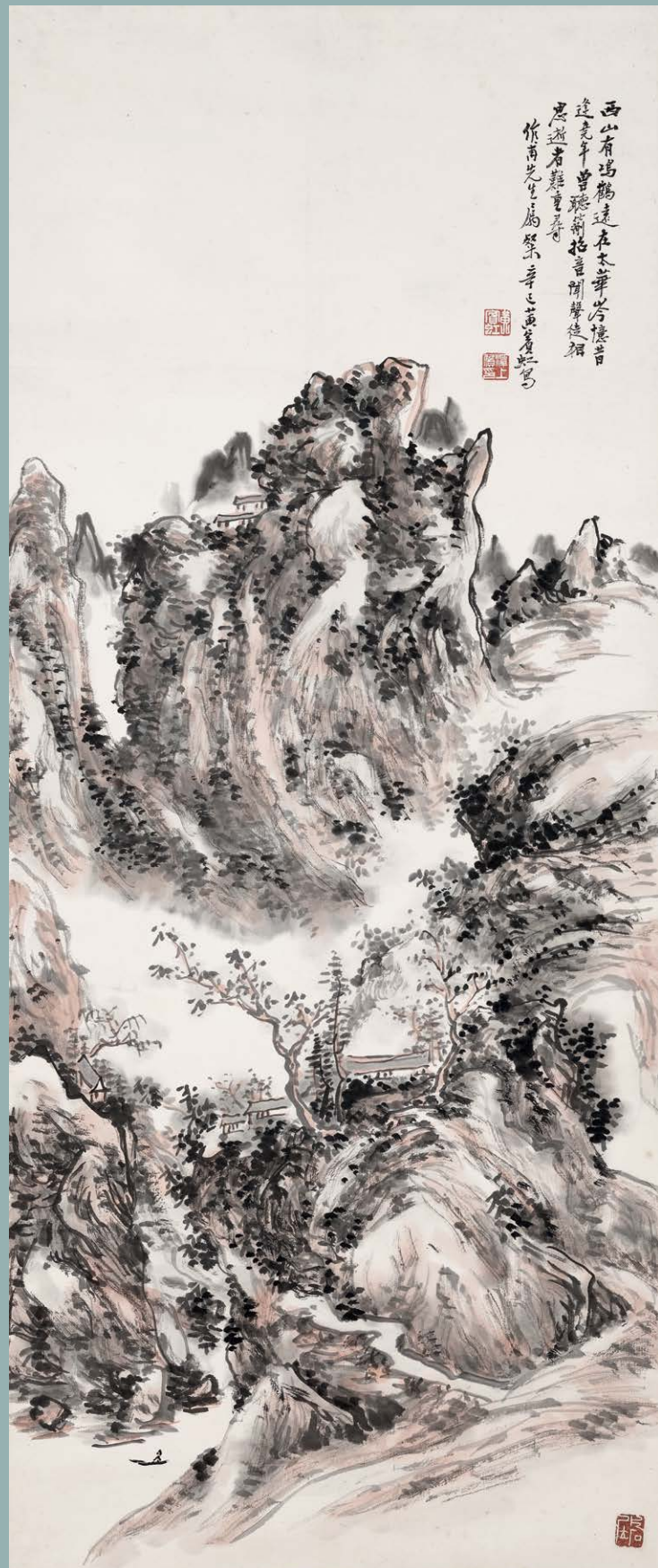
著錄：《黃賓虹作品展》展覽圖錄年表，香港藝術中心及香港大學藝術系，1980年，無頁碼。

《畫家黃賓虹年譜》，人民美術出版社，1992年6月，第157頁。

《黃賓虹年譜》，上海書畫出版社，2005年6月，第414-415頁。

註：題畫詩見《黃賓虹文集：題跋編、詩詞編、金石編》，上海書畫出版社，1999年6月，第197頁。





西山有陽鶴遠在太華岑憶昔
逢堯年曾聽前招言開聲德韶
思道者難言其可
作甫先生屬筆辛巳黃慶年寫



1137

ZHANG DAQIAN (1899-1983)

Landscape of Jiangnan

Scroll, mounted and framed, ink and colour on paper

52.5 x 110.5 cm. (20 3/4 x 43 1/2 in.)

Dated 1981

Dedicated to Boxian

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

US\$260,000-380,000

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，寫似伯孺大家清曠，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：上款人殷伯孺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，當時住在台北近郊北投，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
程賤烟未泮
初晴奔車瞬息
江外過喚起元
子情
憶京江之江寧
一角可似
伯桐大弟詩序
丙午年文秀

Mr Sung Sin-pui (1908-1980), served as the general manager of the Pearl Island Hotel for 40 years. The hotel was formerly the British Army Officer's Dormitory. He worked hard all his life and loved to make friends. During his tenure, he got acquainted with Zhang Daqian and received many works, including the present lot.

孫善培先生（1908-1980），生前於前身乃英軍軍官宿舍的龍珠島酒店任總經理一職，長達40年之久。一生勤奮並喜結交朋友，在任職其間與張大千先生因緣結識，獲贈包括此拍品在內的多幅作品。



1138

1138

ZHANG DAQIAN (1899-1983)

Scholar under Pine

Scroll, mounted on cardboard and framed, ink and colour on silk
26.7 x 23.5 cm (10 ½ x 9 ¼ in.)

Inscribed and signed, with two seals of the artist

Dedicated to Shanpei (Mr Sung Sin-pui)

PROVENANCE:

Acquired directly from the artist, hence by descent.

HK\$150,000-250,000

US\$19,000-32,000

張大千

松下高士

設色絹本

紙板鏡框

題識：善培仁兄法教，大千張爰。

鈐印：張爰、大千居士

來源：直接得自畫家，並由家族傳承。



1139

1139

CHENG SHIFA (1921-2007)

Girl and Deer

Scroll, mounted and framed, ink and colour on paper
69 x 44.7 cm. (27 ½ x 17 ¾ in.)

Signed, with one seal of the artist

HK\$60,000-80,000

US\$7,700-10,000

程十髮

少女與鹿

設色紙本

鏡框

款識：十髮。

鈐印：程潼十髮之鉢



1140

1140

ZHANG DAQIAN (1899-1983)

Horse and Attendants

Scroll, mounted and framed, ink and colour on paper

34.5 x 68.5 cm. (13 3/8 x 27 in.)

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

Dated second month, *jichou* year (1949)

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings,
1 December 2015, Lot 1352.

NOTE:

This painting belonged to Ren Jiacheng and Madame Liao Naiqian. Ren Jiacheng worked at the Orient Overseas Container Line, one of the largest shipping companies, owned by Tung Chao Yung (1912-1982). During his time in the United States, he was introduced to Zhang Daqian by Tung Chao Yung.

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

US\$160,000-230,000

張大千 番馬圖 設色紙本 鏡框 一九四九年作

題識：番馬圖。有東丹王風格，致可喜也。
己丑（1949年）二月，大千居士作。

鈐印：張大千長年大吉又日利

來源：香港佳士得，中國近現代畫，2015年12月1日，編號1352。

註：本收藏原屬任家誠、廖乃茜舊藏，多數作品乃藏家直接得自藝術家本人。任家誠曾供職於世界七大船王之一董浩雲（1912-1982）的東方海外貨櫃航運公司，後在董浩雲介紹下於美國結識張大千。

A polymathic artist, calligrapher, playwright, film producer and actor, Wang Chi-po (1925-1964) was born in Shanghai and graduated from St. John's University in Shanghai at the age of 19, before furthering his studies at Soochow University. In his youth, he studied calligraphy and seal carving with Deng Sanmu and authored several publications on calligraphy. Following his move to Hong Kong in the 1950s, he started working in the film industry, writing screenplays and producing movies. He held exhibitions of his calligraphic works, which were well received in Hong Kong. Wang was invited by Louis Cha to write the title of Ming Pao at the founding of the newspaper that still appears as the masthead today. He was married to the actress and artist Molly Oong Mei Ying (Weng Mulan, 1927-1998), who starred in the 1959 comedy *The Quarrelsome Couple* and studied flower-and-bird painting with the artist Gao Yihong.

Their daughter Wang Tan-tan, known as Diana, began painting at a young age and studied with Zhao Shao'ang, Peng Ximing and Zhou Shixin. In 1965, she became one of the last disciples of Zhang Daqian's and travelled to the artist's residence in Brazil, the Garden of Eight Virtues, where she spent three years at his studio. Zhang Daqian once wrote in his colophon on Diana's painting that: 'my student Tan-tan [...] journeyed thousands of miles to follow my footsteps. So bright and intelligent is she, that she comprehends my teachings immediately.' In a letter dated January 1967 to Diana, addressing her as 'my good niece', Zhang Daqian wrote that 'please tend to all matters at home diligently, and be reminded to copy paintings and practise calligraphy, which is of the utmost importance,' before adding endearingly: 'how are the cats, dogs, birds and gibbons? Are they behaving themselves?' It is evident that for Zhang Daqian, Diana was not only a brilliant young artist, but also a student he adored.

In 1971 Diana married Chang Yiu-Cho (1942-1975), a fellow student of Zhang Daqian's in Brazil who was also known as Zhang Shizheng. His talents were much appreciated by Zhang Daqian, although unfortunately, his artistic career came to an untimely end with his passing. The present selection of

paintings from the Wang Chi-po family collection includes paintings and calligraphy directly dedicated to members of the family, including Zhang Daqian paintings gifted to his beloved students, standing as a testament to the close friendships between the artists and the Wang family over two generations. There are additional lots from this collection that will be offered in the *Fine Chinese Classical Paintings and Calligraphy* and *Exquisite Eye: Chinese Paintings Online* sales.

王植波 (1925-1964)，字砥中，別署天壤王郎，生於上海。十九歲即畢業於上海聖約翰大學，復入東吳大學進修。植波學貫中西且熱愛書法，年幼即拜師於鄧散木門下習書法篆刻，其書法造詣早負盛名，為當代著名書法家之一。著有《中國各種書法》、《毛筆筆觸鋼筆字》、《鋼筆字帖》等有關書法的專籍。五十年代舉家遷居香港後，投身電影事業，職至電懋影業公司製片部主任，同時身兼編劇、製片工作，並曾參與演出。植波亦擅丹青，曾舉辦書畫展覽，頗得文藝界好評。金庸在香港創報時，特邀植波賜予墨寶，《明報》報頭二字即植波手書。

其夫人翁木蘭女士 (1927-1998)，別名翁梅影，為同期電影紅星，曾出演《歡喜冤家》等諸片；翁女士亦長於繪畫，特別是花鳥國畫。曾隨高逸鴻習藝。

王氏夫婦的掌珠旦旦，別名王曦，自幼亦喜好藝術，師從趙少昂、彭襲明、周士心等。1965年，旦旦被張大千收納為其最後一位入室弟子。次年，即隨大千老師赴巴西八德園習藝凡三年之久。大千曾題旦旦畫作：“女弟子王旦旦……不遠萬里來從予遊，每與講論亦慧解”，可見旦旦深得大千老師倚重。1967年1月，大千自巴西抵達舊金山，至函旦旦寫道：“旦旦賢姪……家中一切望小心照應，多多臨畫寫字，至要至囑。”又問及：“貓兒、狗兒、烏猿乖不乖？”隻言片語間，師徒感情深厚躍然紙上。

旦旦先夫張師鄭 (1942-1975)，原名耀祖，與旦旦同期在八德園學藝，書畫作品甚獲大千先生賞識，1971年與王旦旦結為連理，可惜英年早逝，遺留作品不多。此輯書畫手跡集諸家贈予王氏家族作品，其中更有大千送贈愛徒之作，見證書畫家與王氏家族二代之交誼。本收藏另有物件作品將於《中國古代書畫》與《丹青薈萃 - 中國書畫網上拍賣》呈現。



Family photo of Wang Chi-Po, Wang Tan-Tan and Molly Oong Mei Ying in 1960.
1960年王植波、翁木蘭、王旦旦闔家照片



Zhang Daqian (sitting) and his four disciples in Brazil. (Standing from left to right: Sun Chia-Chin, Chang Yiu-Cho, Shin Chách, Wang Tan-Tan)
張大千與他在巴西的四位弟子。(從左至右：孫家勤、張師鄭、沈潔、王旦旦)

1141

ZHANG DAQIAN (1899-1983)

Lady Holding a Fan

Hanging scroll, ink and colour on paper

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

Inscribed and signed, with two seals of the artist

Dated second month, *wuzi* year (1948)

HK\$1,800,000-2,500,000

US\$230,000-320,000

張大千 執扇仕女 設色紙本 立軸 一九四八年作

題識：明月王郎曲，竹枝湘女謳。秋風零露下，衿裏欲生愁。

戊子（1948年）二月大千張爰。

鈐印：張爰、大千居士



明月之郎世竹枝湘水
松竹心亭露下
於夏節至燕 皇之月堂庚子



1142

1142

ZHANG DAQIAN (1899-1983)

Delightful Vegetables

Scroll, mounted and framed, ink and colour on paper
93.2 x 42.8 cm. (36 ¾ x 16 ⅞ in.)

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

Dated eighteenth day, second month, *bingwu* year
(1966)

Dedicated to Dandan

HK\$600,000-800,000

US\$77,000-100,000

張大千 嘉果圖 設色紙本 鏡框 一九六六年作

題識：嘉果圖。

丙午（1966年）二月十八日寫與且賢姪，爰
大風堂下。

鈐印：張爰私印、大千



Vegetables and Fruits
by Shitao from the
Dafengtang Collection.
大風堂舊藏石濤《瓜茄菜藕
藕竹草圖》。

1143

ZHANG DAQIAN (1899-1983)

White Lotus

Hanging scroll, ink and colour on paper
134 x 68 cm. (52 ¾ x 26 ¾ in.)

Inscribed and signed, with two seals of the
artist

Dated spring, *renyin* year (1962)

Dedicated to Yaozu (Chang Yiu-cho)

NOTE:

The recipient of this painting was Chang
Yiu-Cho (1942-1975), also known as
Zhang Shizheng, was one of the artist's
four disciples in Brazil. He married Wang
Tan-Tan in 1971.

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

US\$190,000-320,000

張大千 白荷 設色紙本 立軸
一九六二年作

題識：壬寅（1962年）春寫與耀祖仁弟，
大千居士爰在日本江戶。

鈐印：蜀郡、張爰印

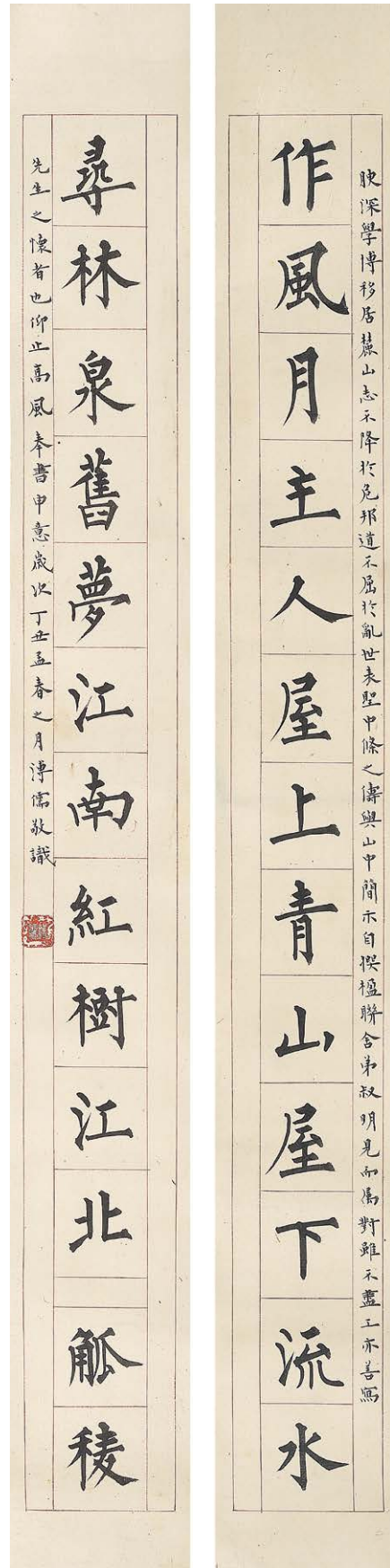
註：上款人“耀祖仁弟”即大風堂門人，
張大千弟子張耀祖，字師鄭，王且且同門
師兄，1971年結為連理。



1143



1144



1145

1144

HUANG JUNBI (1898-1991)

Strolling in the Mountains

Scroll, mounted and framed, ink and colour on paper

88 x 30 cm. (34 3/8 x 11 3/4 in.)

Inscribed and signed, with three seals of the artist

Dated autumn, *renyin* year (1962)

Dedicated to Zhibo (Wang Chi-po)

HK\$50,000-70,000

US\$6,400-9,000

黃君璧 雲山探幽 設色紙本 鏡框 一九六二年作

題識：植波先生雅屬，并請正之。壬寅（1962年）秋日畫於白雲堂，黃君璧。

鈐印：黃君璧印、君翁、白雲堂

1145

PU RU (1896-1963)

Thirteen-character Calligraphic Couplet in Regular Script

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

Each scroll measures 85 x 9.5 cm. (33 1/2 x 3 3/4 in.)

Inscribed and signed, with one seal of the artist

Dated spring, *dingchou* year (1937)

HK\$80,000-120,000

US\$10,000-15,000

溥儒 楷書十三言聯 水墨紙本 鏡框兩幅 一九三七年作

釋文：作風月主人，屋上青山，屋下流水。尋林泉舊夢，江南紅樹，江北觚稜。

題識：映深學博移居麓山，志不降於危邦，道不屈於亂世，表聖中條之儔。與山中簡示，自撰楹聯，舍弟叔明見而屬對，雖不盡工，亦善寫先生之懷者也。仰止高風，奉書申意。歲次丁丑（1937年）孟春之月，溥儒敬識。

鈐印：溥儒

1146

PU RU (1896-1963)

Living in the Mountains

Scroll, mounted and framed, ink and colour on silk

63.5 x 13.2 cm. (25 x 5 1/4 in.)

Inscribed and signed, with one seal of the artist

Dated ninth month, *renshen* year (1932)

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

Dated Lantern Festival, *guiyou* year (1933)

Further inscribed and signed by He Zhendai (1867-1952), with one seal

Dated spring, *bingzi* year (1936)

HK\$120,000-180,000

US\$15,000-23,000

溥儒 寒山松雪 設色絹本 鏡框 一九三二年作

題識：壬申（1932年）九月，心奮。

鈐印：溥儒之印

畫家裱邊又題：心與先生遠自閩中索畫，題舊作奉貽。

癸酉（1933年）上元桐花書屋燈下，溥儒。

鈐印：舊王孫

何振岱（1867-1952）裱邊題：丙子（1936年）小春之月小雪節次，洗戈老弟五十晉五初度雙慶，以此幅所畫松石足侑壽觥，遂留以贈。振岱志。

鈐印：何振岱印

註：何振岱（1867-1952）字梅生，號心與、覺廬、悅明，晚年自號梅叟，侯官縣人。光緒二十三年舉人。辛亥革命後在福州主纂《西湖志》兼《福建通志》。何振岱擅畫能琴，書法融碑帖於一爐，詩作成就亦高，是“同光體”閩派的領軍人物。



1147

WU GUANZHONG (1919-2010)

Musical Notes of Pines

Scroll, mounted and framed, ink and colour on paper

70 x 69 cm. (27 ½ x 27 ¼ in.)

Signed, with two seals of the artist

PROVENANCE:

Acquired in the 1980s in Beijing by the previous owner Fausto Zapata Loredo (1940-2014), former Mexican Ambassador to China (1987), thereafter by descent.

LITERATURE:

The Art of Wu Guanzhong, L & F Art Gallery, Hong Kong, 1987, p. 113.

The Complete Works of Wu Guanzhong, Volume 6, Hunan Fine Arts Publishing House, Changsha, 2007, p.103.

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

US\$230,000-360,000

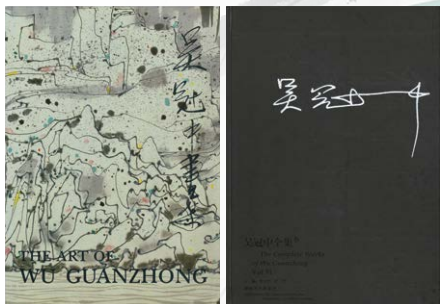
吳冠中 松曲 設色紙本 鏡框

款識：吳冠中。

鈐印：吳冠中印、八十年代

來源：前墨西哥駐中國大使Fausto Zapata Loredo (1940-2014) 舊藏，於八十年代購自北京，後由家族繼承。

出版：《吳冠中畫集》，德藝藝術公司，香港，1987年，第113頁。
《吳冠中全集》第六卷，湖南美術出版社，長沙，2007年，第103頁。





1147

1148

WU GUANZHONG (1919-2010)

Joy of Life

Scroll, mounted and framed, ink and colour on paper

68 x 68.5 cm. (26 ¾ x 27 in.)

Inscribed and signed, with one seal of the artist

Dated 1989

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 28 November 2017, Lot 1423.

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

US\$130,000-190,000

吳冠中 生命躍動 設色紙本 鏡框 一九八九年作

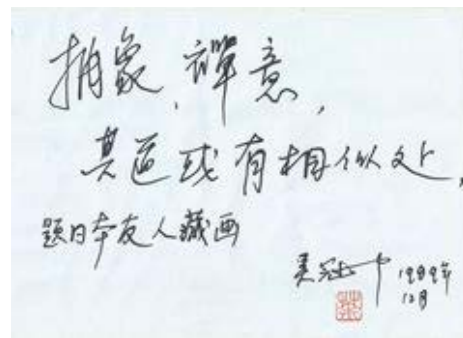
題識：茶，八九。

鈐印：茶

來源：香港佳士得，中國近現代畫，2017年11月28日，編號1423。



Wu Guanzhong with the present Lot
畫家吳冠中與《生命躍動》



Note inscribed by Wu Guanzhong in 1989 to the Japanese collector
一九八八年日本藏家於吳冠中家中取畫時，畫家贈此書法留念。



1148

1149

WU GUANZHONG (1919-2010)

Village by River

Scroll, mounted and framed, ink and colour on paper

67.5 x 93.3 cm. (26 3/8 x 36 3/4 in.)

With two seals of the artist

EXHIBITED:

Hong Kong, Chinese Arts and Crafts Import and Export Beijing Company, Tsi Ku Chai Co. Ltd. & Pok Art House, *Chinese Modern Paintings Exhibition*, July 1982.

LITERATURE:

Selection of Chinese Modern Paintings, Tsi Ku Chai Co. Ltd. & Pok Art House, July 1982, pl.49.

Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. IX, Sin Hua Gallery, November 2019, pp.223-224.

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

US\$260,000-380,000

吳冠中

濱江小鎮

設色紙本

鏡框

鈐印：八十年代、吳冠中印

展覽：香港，中國工藝品進出口公司北京市分公司、集古齋、博雅藝術公司聯合組辦，“中國近代書畫展”，1982年7月。

出版：《近代中國畫選》，集古齋、博雅藝術公司，1982年7月，圖版49。
《新加坡秋齋藏畫》卷九，新加坡新華美術中心，2019年11月，第223-224頁。





An abstract painting by Lin Fengmian, featuring a dense and complex composition of overlapping brushstrokes. The color palette is rich and varied, including deep blues, vibrant yellows, earthy reds, and dark, almost black tones. The brushwork is expressive and dynamic, with some areas showing fine, delicate lines and others with thick, textured applications of paint. The overall effect is one of intense energy and visual richness.

BOUNTIFUL COLOURS
IMPORTANT LIN FENGMIAN
PAINTINGS FROM THE
ROBERT CHANG COLLECTION

絢麗華貴——張宗憲珍藏林風眠作品





BOUNTIFUL COLOURS: IMPORTANT LIN FENGMIAN PAINTINGS FROM THE ROBERT CHANG COLLECTION

絢麗華貴： 張宗憲珍藏林風眠作品

This season, Christie's is honoured to present Bountiful Colours: Important Lin Fengmian Paintings from the Robert Chang Collection. Exceptional in quality, bountiful in colours, and rare in their compositions, these paintings have been in the collection for over three decades and adorned Chang's home for an equally long time. *Opera Figures*, *Dunhuang Dancers*, and *Autumn Forest* are undoubtedly some of the best examples of the artist's works that have ever come to the market and represent the pinnacle of the artist's career in different stages of his life.

Born in Shanghai in the 1920s, Chang opened a department store in his teens before quitting for Hong Kong in 1948 during the Chinese Civil War. Chang arrived in Hong Kong alone, lacking academic qualifications and carrying just a suitcase and \$24 in his pocket. With no friends, family or money and without speaking any English or Cantonese, Chang had a can-do attitude and a father who could help kick-start his career from afar. His father, a respected antique dealer in Shanghai, sent his son a steady supply of objects to sell from his stall in Cat Street Market with notes explaining why they were important and how to price them. Growing up surrounded by art and antiques, Chang perceived his father as his teacher and inspiration.

Not long after setting up on Cat Street, Chang became an important broker between Hong Kong and Taiwan. As he started making money and his appreciation of antiques grew, he began to build a collection of his own — particularly in ceramics and Chinese paintings. Chang actively bought at a time when antiques and paintings were relatively “cheap” by today's standards. Where British and American collectors had dominated the Chinese antiquities market in the first half of the 20th century, Chang — along with peers such as T.Y. Chao, J.M. Hu, K.S. Lo and E.T. Chow — was one of a few Chinese collectors who helped turn Hong Kong into a hub in the second half of the 20th century. By the 1960s, he ran five stores and became the golden boy of the Chinese art and antiquities trade.

When the traditional way of doing business in Hong Kong was mainly private transactions between dealers and collectors, Chang helped usher in a complex new marketplace: in the 1980s, he was instrumental in encouraging the major auction houses to set up in the city. His contribution to the industry lies far beyond his own business.

Chang attributes his success to a willingness to learn. He has never stopped looking to improve his knowledge — whether reading books, talking to other experts, or travelling the world to see art in auctions and museums. This spirit is symptomatic of a passion for his subject and a deep-rooted work ethic. ‘Retirement isn't on my agenda,’ he says. ‘I'm going to work till the day I drop... As long as there's something I fancy — and can afford — I'm still determined to acquire it. Even if I were 150 years old, I'd feel compelled to buy it.’



佳士得榮譽呈現“絢麗華貴 — 張宗憲珍藏林風眠作品”專題。三幀林風眠作品，張宗憲先生收藏超過三十年時間，置於家居醒目位置，朝夕相伴，均屬頂級作品。無論從色彩、構圖或繪畫技法上，均屬頂級作品。三副作品涵蓋林風眠不同題材，戲曲人物，秋林風景，敦煌人物皆為同類題材之翹楚，展現畫家不同時期的藝術特色。

張宗憲出生成長於1920年代鼎盛時期的上海，少年時期一手開辦並經營自家百貨公司，直到1948年為躲避戰亂，離開上海來到香港。初來乍到香港，張宗憲隨身只帶了一個箱子，口袋裡僅24美元，也沒有文憑，「我沒有朋友，沒有親戚，也沒有錢，不懂粵語也不會英文」，但張宗憲有的是樂觀自信，家中也為他事業的起步提供不可或缺的重要幫助。張宗憲的父親張仲英是上海灘有名的古董商，他向兒子發送源源不斷的貨物，在摩羅街的小店面中售賣。張仲英給兒子發送的貨物中總會附上清單，寫明每件貨品的來路背景和建議售價。「父親是我的啟蒙老師，也是我的導師。」張宗憲如是說。

在摩羅街開設店鋪站穩腳跟後不久，張宗憲就成了香港和台灣的重要古董商人。隨著財富累積，他對藝術的愛好也不斷增加，開始建立自己的收藏，當中又以瓷器和中國書畫為主。那是收藏中國工藝品和書畫的絕佳時機，用合適的價格就能買到優質的藏品。二十世紀上半葉的中國古董市場由英美藏家主導，張宗憲同趙從衍、胡惠春及仇焱之等同儕一起，合力推動香港成為二十世紀下半葉的中國藝術品交易中心。到了1960年代，他同時開設五家古董店，儼然成為中國藝術及古董界一顆冉冉升起的新星。

香港做生意的傳統方式一直是藝術商和藏家之間的私人交易。而張宗憲幫助催生了全新的買賣市場：他為國際大型拍賣行在香港順利起步發揮了重要作用。

張宗憲自述自己成功的秘訣是一顆「好學之心」。無論是讀書、與其他專家探討，還是周遊世界參加拍賣或去博物館欣賞珍品，他從未停止充實自我的腳步。這種勤奮好學的精神既見證了他對中國藝術品的一生熱忱，也反映出其內心深處的刻苦工作理念。「退休不在我的計劃內」，他笑談道：「我一定會一直收藏藝術，做一天和尚撞一天鐘，直到最後……只要是我喜歡的東西，也確實值得收藏的，如果我買得起就一定要得到手，就算我現在是一百五十歲，我也要得到手。」



1150

LIN FENGMIAN (1900-1991)

Autumn Forest

Scroll, mounted and framed, ink and colour on paper

68 x 134.5 cm. (26 ¾ x 53 in.)

Signed, with one seal of the artist

LITERATURE:

Important Chinese Paintings from the Robert Chang Collection: Works by Seventeen Masters, Sotheby's Hong Kong Ltd., Hong Kong, June 2002, pp.178-179; pl.208.

HK\$12,000,000-18,000,000 *US\$1,500,000-2,300,000*

林風眠 秋林 設色紙本 鏡框

款識：林風眠。

鈐印：林風暝印

出版：《張宗憲珍藏中國近代書畫：十七家作品集》，香港蘇富比有限公司，香港，2002年6月，第178-179頁；圖版208。

Permeated with glorious red, orange, yellow and green hues and full of luminosity and vitality, Lin Fengmian's *Autumn Forest* is his landscape painting at its finest. Its shimmering tones, fresh like after a cool shower, embrace the land with warmth and comfort.

Reminiscing the landscape of West Lake after he left Hangzhou, Lin Fengmian began to paint autumn scenery in the 1950s. His foremost concerns in the series are luminosity and the colour palette. Lin's training in Western oil painting gave him the confidence and ability to render light effects, colours, shadows, and spatial dimensions beautifully, differing drastically from the techniques of traditional Chinese painters. Autumn sceneries were some of the artist's favourite subjects; these works varied in style and composition depending on which period they came from during his career. *Autumn Forest* is a prime example where Lin Fengmian embraced joy and optimism - full of vibrant and contrasting colours, shimmering in golden autumn lights.

In the late 1970s, Lin Fengmian moved to Hong Kong from Shanghai, where he reached the final pinnacle of his career. While in China, his art was not understood and was only acquired randomly by Western art connoisseurs. Since settling in the city, Lin found more room to promote his paintings and eventually held exhibitions in Hong Kong, Paris, Japan and Taiwan. Although his artistic development then was an extension of his time in China, his creative expression had become more liberated and mature. As a young student in Europe, Lin shocked the art world with his expressive and atmospheric rendition of *Searching and Life*, two of his large oil paintings. He continued to render larger paintings after returning to China until the 1940s, when he retreated from the art circle and confined himself to the square-sized canvas that the world associates him with today. With his past suffering finally behind him, Lin resumed painting some larger-scale works in Hong Kong, even though never in the same stamina. The horizontal compositions from this period are often depictions of scenery or lotus ponds, with a plethora of colours to represent the particular stage in his life.

一年好景君須記，正是橙黃橘綠時。秋入雲山，萬般景物堪圖畫，似剛經過一場秋雨，山遠天高，遠峰無語，溪水灑灑，金風蕩林，樹樹秋色，丹碧胭脂，一片溫暖燦爛，連倒影都透著暖暖秋意。青瓦白牆，農舍七八，散佈林間各處，每家都忙著欣賞一園秋色，或早已見慣，習以為常了。這是林風眠秋景作品中難得溫暖明艷的一幅佳作。

林風眠的秋景題材始於1950年代，與他搬離杭州，對西湖風景的回憶相關，在此題材中，色彩與光線成為最重要的畫面因素，過往的西方繪畫訓練經驗，令他對風景畫中的光線順逆、色彩冷暖、甚至倒影表現、空氣感處理，都全然不同於傳統中國山水畫家的方式。秋景成為林風眠筆下鍾情的畫題，各個時期、各種形製，甚至不同風格，都有涉獵，其中一種即如本幅，充滿著強烈的色彩對比，呈現金秋的響亮明麗，是林風眠作品中最開朗喜悅的面貌。

1970年代後期，林風眠離開上海來到香港，並最終定居在此，進入他生命與藝術創作最後一個高峰。來港之前，林風眠的作品主要由西方藏家零星購藏，藝術也缺乏傳播。進入香港時期，林風眠先後在香港、巴黎、日本、台灣舉辦個展，他的藝術有了更多的賞識者與收藏家，對其藝術生活的支持起到重要作用。林風眠香港時期的作品題材大都延續從前，藝術語言卻更為純熟自由，他甚至重新開始大畫的創作。在歐洲留學期間，林風眠引起一時轟動的《摸索》、《生之慾》等創作都是巨幅作品，他擅長在大尺幅中營造感染觀者的視覺氛圍，充分表達自己的情感。回到中國後，林風眠的創作中一直保留這類巨幅作品，直至1940年代，林風眠退出中國藝術舞台中心，也退到了他個人的藝術世界，默默筆耕，只為自己，四呎見方的宣紙成了他的世界，很少再出來。到香港後，他的身心慢慢開放了一些，雖然很有限，但他重拾起過去的種種，甚至包括早年的各種題材，包括如本幅《秋林》一般大小的大畫，只是這次的大畫，多是風景或荷塘，鋪滿色彩，成為他藝術生涯中特別的一筆。





BOUNTIFUL COLOURS: IMPORTANT LIN FENGMIAN PAINTINGS FROM THE ROBERT CHANG COLLECTION
絢麗華貴 — 張宗憲珍藏林風眠作品 (LOTS 1150-1152)

1151

LIN FENGMIAN (1900-1991)

Opera Figures - Slain Six Generals and Breached Five Passes

Scroll, mounted and framed, ink and colour on paper

66 x 65 cm. (26 x 25 5/8 in.)

Signed, with one seal of the artist

PROVENANCE:

Property of Dino Terese Markowitz, daughter of the artist.

Christie's New York, Fine Chinese Paintings and Calligraphy,
28 November 1990, Lot 226.

LITERATURE:

Important Chinese Paintings from the Robert Chang Collection: Works by Seventeen Masters, Sotheby's Hong Kong Ltd., Hong Kong, June 2002, pp.174; pl.204.

HK\$12,000,000–18,000,000 *US\$1,500,000-2,300,000*

The inspiration for Lin Fengmian's *Slain Six Generals and Breached Five Passes* came from Chapter Twenty-Seven of the Romance of the Three Kingdoms. General Guan Yu went through five passes and slain six of Cao Cao's generals to escape and reunite with his sworn brother Liu Bei. The composition, packed full of colours and geometric shapes, is a feast for the viewer's eyes. Among a sea of semi-visible characters, General Guan Yu stands out in a green robe and headdress, his head tilting right, exuding an invincible spirit. Two women, possibly Liu Bei's wives, are standing timidly behind Guan Yu, their facial expressions pale and blank. A white-faced character emerges from the left and is perhaps one of the six generals whom Guan Yu would slay to escape from Cao Cao. The composition manifests countless faces, clothes, and weapons weaved together indistinguishably as if an actual fighting scene in a battleground.

The present lot comes from Lin's literature-themed series in the 1950s. Another famous work, *Flooding the Monastery*, which is based on White Snake Legend, also came from this body of works. Lin perceived cubism as the vital art movement after impressionism in 20th-century Europe and applied it successfully in his works. By using colour, line and plane emphasized by cubism, Lin attempted to break through the artistic expression of realism. The result enabled him to enhance his compositional structure and logically express his thoughts. Lin introduced a sense of temporality in the two works, whereby his characters enter the composition according to their order of appearance in the book, overlapping each other as they fade into obscurity. Indeed, the twenty scenes in *Slain Six Generals and Breached Five Passes* only revolve around two characters and are void of fighting scenes. However, Lin's depiction of a chaotic set is undoubtedly a creative outlet, his afterthoughts and his real emotions. In a letter he wrote to Pan Qiliu in November 1952, full of excitement, he said, "I found a new method after watching an old opera: I overlap the characters one by one on my composition. My aim is not to pursue the sense of volume of individual objects and people but a sense of integrated continuity. The painting doesn't look bad, so I will watch old operas again to look for a fresh, vibrant colour palette and funny, awkward movements. I painted dozens of works depicting the masks worn by the stage actors because they intrigued me. In the new way of painting, the style has changed so drastically that many of my friends went completely shocked and accused me of going crazy." Lin's joy and self-gratification in discovering a new expression are thoroughly demonstrated in his words to Pan. In his later years, Lin Fengmian re-interpreted many of these compositions again, rendering a different outlook with less emphasis on exploring forms but a much stronger focus on his emotional expressions.

林風眠 京劇人物—過五關 設色紙本 鏡框

款識：林風眠。

鈐印：林風暝印

來源：畫家女兒林蒂娜舊藏。

紐約佳士得，中國古近代名畫，1990年11月28日，編號226。

出版：《張宗憲珍藏中國近代書畫：十七家作品集》，香港蘇富比有限公司，香港，2002年6月，第174頁；圖版204。

本幅寫京劇傳統劇目“過五關”，此劇取材《三國演義》二十七回“美髯公千里走單騎，漢壽侯五關斬六將”，描述關公決意辭曹，掛印封金，帶著二位嫂嫂，留東告辭，一路經過東嶺、洛陽、沂水、滎陽、黃河渡口等五處關隘，斬孔秀、孟坦、韓福、卞喜、王植、秦琪等六員曹將，脫險而出的故事。但見畫作，滿紙鋪滿，目光所及全是色彩與幾何形，人物隱約其間，可辨識者只有關公綠蟒青巾，扭頭右視，聳肩按刀，呈巍峨之勢，無人可敵，身後甘、糜二夫人面色蒼白；畫面左方白面藍鬚者，也許是那在鎮國寺設下伏兵欲對關羽加以謀害的六將之一卞喜，而其餘便只見青綾玄衫，紅線黃纓，盔頭披靠，刀光劍影，龍蛇相插，紅塵白羽，密不透風，一片混雜交疊，氣氛熾熱。

本幅與林風眠1950年代初《水漫金山》應創作於同一時期，兩幅作品異曲同工，都是畫家借鑒西方立體主義畫派的成功典範。林風眠視立體主義為印象派之後歐洲二十世紀最重要的藝術風格，他吸收立體主義在自然中抽取顏色、線條、平面，並主觀地安排組合，創造出心中圖像的方法，用這種方式來打破寫實的繪畫語言，一方面在色彩與幾何形狀間探索組合自己的畫面結構，一方面尋求在理性的藝術語言中表達內心生活與精神的可能。在《水漫金山》與本幅《過五關》中，他更是將時間的概念代入平面畫作，人物的先後出場，被上下層疊地表現，《過五關》一劇分二十場，每場主要人物不過一二，並無宏大場面，亦無激烈打鬥場面，而本幅呈現一派混沌複雜，與其說是戲中某場某段，毋寧說是觀戲全場下來所得一種印象，在看似混亂的畫面中，林風眠表達出更真切的情感與感受。1952年11月他給潘其鑒的信中興奮地寫到：

“我用一種方法，就是看了舊戲之後，一場一場的故事人物，也一個一個把他折疊在畫面上，我的目的不是求物、人的體積感，而是求綜合的連續感，這樣畫起來並不難看，我決定繼續下去，在舊戲裡有新鮮豐富的色彩，奇怪的動作，我喜歡那原始的臉譜，畫了一共幾十張，很有趣，這樣一畫，作風根本改變得很厲害，總而言之，怪得會使許多朋友發呆，也許朋友會說我發狂了。”

畫家找到一種滿意的藝術語言，得意之情溢於言表。許多年後，畫家晚年重新將類似畫面重現筆下，卻又是另一種景象，更多主觀情感，而稍少理性的形式探索了。



1151

1152

LIN FENGMIAN (1900-1991)

Dunhuang Dancers

Scroll, mounted and framed, ink and colour on paper

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

Signed, with one seal of the artist

PROVENANCE:

Property of Dino Terese Markowitz, daughter of the artist.
Christie's New York, Fine Chinese Paintings and Calligraphy,
29 May 1991, Lot 198.

LITERATURE:

*Important Chinese Paintings from the Robert Chang Collection: Works by
Seventeen Masters*, Sotheby's Hong Kong Ltd., Hong Kong, June
2002, pp.150-151; pl.184.

HK\$12,000,000-18,000,000 **US\$1,500,000-2,300,000**

Lin Fengmian recognized and embraced traditional Chinese art during his studies in Paris. His teacher Yencesse once told him, 'as a Chinese, do you understand the significance and superiority of your artistic tradition? Why do you not study it? You should! Get out of the academy and visit Musée de Guimet and Sèvres Ceramics Museum to find treasures!' From Yencesse's teaching, Lin forged a new path in Chinese painting. From the Parisian museum collections, Lin discovered the aesthetics of the round and powerful lines in Chinese ceramics. Upon his return to China, Lin became aware of the art of Dunhuang, possibly by seeing the landmark Zhang Daqian Dunhuang mural paintings exhibition in Chongqing during the Sino-Japanese War. In a letter Lin wrote to his student Pan Qiliu on 5 January 1952, he said, 'if you see the murals of the Dunhuang caves, you will notice that they are the best kind of art from the East. Many European masters tried to pursue perfection in this and never succeeded; Gauguin was a prime example. I have also been pursuing this for a long time. It looks effortless but is hard to delineate. It is almost impossible for a human hand to paint two lines and fill them with the right tone of colours perfectly.' This letter and his limited versions of Dunhuang figure paintings were from the 1950s when the artist dedicated himself to researching and exploring the art of Dunhuang.

The present lot is similar in medium and dimensions to other Dunhuang-themed works in the Shanghai Chinese Paintings Academy collection. Lin applied a textured warm grey tone to distinguish the backdrop after completing the animated figures. The earthy hue harmonizes the dancers' darker skin colour and echoes the palette of Dunhuang's inner cave walls. Full of movement in the composition, each dancer holds a distinct pose: the flautist's profile faces the viewers as she stands effortlessly on her tiptoe while the dancer waves her arms and twists her waists. Their torsos were draped with sheer chiffon, with long skirts in blue and purple covering their lower body; emerald jewellery adorned their wrists and heads painted in malachite pigments. Lin also used darker ink tones and white pigments to delineate a sense of three-dimensionality to bring the animated dancers to life.

When Lin Fengmian mentioned to Pan Qiliu the impossible pursuit by the Western masters, he was referring to the equilibrium between the refined and the vulgar, whether the shades of grey could harmonize the primary colours, and whether contradictory ideas and representations could achieve a delicate aesthetic. Only painted for a few years of his life, the Dunhuang figure paintings are extremely rare. The present lot was first offered by the artist's family at Christie's New York auction in the 1990s, from where Mr Robert Chang purchased it and has since displayed his beloved painting in his residence.

林風眠

敦煌樂伎

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印

來源：畫家女兒林蒂娜舊藏。

紐約佳士得，中國古代名畫，1991年5月29日，編號198。

出版：《張宗憲珍藏中國近代書畫：十七家作品集》，香港蘇富比有限公司，香港，2002年6月，第150-151頁；圖版184。

林風眠真正對於中國傳統藝術的了解與有意識地接受是在留學巴黎期間。他的老師揚西斯（Yencesse）誠懇而嚴厲地對這位年輕的藝術家說：“你是一個中國人，你可知道你們中國的藝術有多麼寶貴的、優秀的傳統啊！你怎麼不去好好地學習呢？去吧！走出學院的大門，到東方博物館、陶瓷博物館去，到那富饒的寶藏中去挖掘吧！”正是這一番醍醐灌頂的教導，為林風眠打開了一扇通往他終身為之奮鬥的藝術道路的大門。

林風眠在巴黎各個博物館的東方藝術收藏、尤其是陶瓷藝術中發現了中國的線條，流利圓勁；以及造型的飽滿，充滿力量的美。對於敦煌的接觸則在他回國以後，有一種說法是抗日戰爭期間，同在四川的林風眠可能在重慶看過當時全城哄動的張大千臨摹敦煌壁畫展，而他最直接關於敦煌的一段表述則是在1952年1月5日寫給弟子潘其鏗的一封信中：“你偶然見到敦煌石室的壁畫，那是東方最好的美術品，許多歐洲大畫家理想中所追求而沒有得到的東西，高根，就是最明顯的例子，我追求這東西好久了，看起來很簡單，但是畫起來真不容易，兩線之間的平塗，中間色的度數，幾乎都是人手不能畫出來的。”這封信的寫作時間與林風眠為數不多、直接做敦煌風格的作品都在1950年代，這應該是他著意研究探索敦煌藝術的時期。

本幅《敦煌樂伎》與上海中國書院收藏中數幅同題材作品皆作於紙本，尺寸相若，上海數本有幾種背景處理方式：或簡單幾何色塊作為背景，或保留紙的原色，或以單一底色平塗，本幅取第三種方法，在人物畫就後在平塗一層摻糝灰色作地，令人物深赭膚色無突兀之感，也更接近壁畫以牆體為地的色彩均衡感。伎樂二人，吹笛者取正側面，墊腳而立，曼妙輕盈；獨舞者，搖手舞腰，翩如蘭苕，上身皆罩以輕紗，下身則分著藍、紫色長裙，再用石綠畫二人頭手裝飾、紗衣飄帶及玉笛一管，色彩單純沉靜，細觀下，深赭罩以白色高光之輕紗，白紗中摻以石綠之飄帶環繞，顏色最深之藍、紫二裙亦有墨、粉調和之微妙變化，令人體結構清晰，令大面積的色塊無板滯狀，再搭配人物線條之婀娜，整幅作品優美典雅，充滿古典意趣。

以本幅及上海數本敦煌題材作品觀之，林風眠對潘其鏗所謂之敦煌石室壁畫有著“許多歐洲大畫家理想中雖追求而沒有得到的東西”，是意趣與拙意的平衡，是純色之間通過灰色達到的協調，是各種矛盾碰撞統一達到的響亮而不失柔和的美。這類題材只在他的藝術生涯中存在短短數年，數量亦極為珍罕，本幅上世紀九十年代由畫家家屬提供，出現在佳士得紐約拍場，張先生欣喜購藏後，一直懸掛在客廳中最顯要位置，喜愛之情可見。卅餘年後再次釋出市場，望同樣有心者繼續得以寶藏。







Yogaraj Yogasundram was a Sri Lankan diplomat who served in several countries across the world over three decades from the early 1950s. Between 1960 and 1963, he and his wife Indrani lived in China. The present Lin Fengmian was acquired there following a visit to the artist's studio.

此幅林風眠為斯里蘭卡外交官Yogaraj Yogasundram及其夫人Indrani珍藏。自1950年代初起，Yogasundram先生曾在世界多個國家任職，職業生涯長達三十逾年。1960至1963年間他駐中國，曾與夫人拜訪林風眠工作室，而《仕女》正是彼時入藏。

1153

LIN FENGMIAN (1900-1991)

Lady

Scroll, mounted and framed, ink and colour on paper

65 x 68 cm. (25 ⁵/₈ x 26 ³/₄ in.)

Signed, with one seal of the artist

HK\$1,200,000–2,000,000

US\$150,000–260,000

林風眠

仕女

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印



1153



1154

1154

FENG ZIKAI (1898-1975)

Figures

Scroll, mounted and framed, ink on paper
33 x 35.5 cm. (13 x 14 in.)
Signed, with one seal of the artist

LITERATURE:

Cartoon Paintings by Feng Zikai, Ming Chuang Publishing House, Hong Kong, 1979, p. 20.
Collection of Feng Zikai's Cartoon Paintings, Chunwenxue Publishing House, Taipei, 1989, pp.50-51.
Imperishable Affection: The Art of Feng Zikai, Creating a World of Compassion, Hong Kong Museum of Art, 2012, p.113.

HK\$80,000-150,000

US\$10,000-19,000

豐子愷 自己相打 水墨紙本 鏡框

款識：子愷畫。

鈐印：子愷

出版：《豐子愷連環漫畫集》，明窗出版社，香港，1979年，第20頁。
《豐子愷連環兒童漫畫集》，純文學出版社，台北，1989年，第50-51頁。
《有情世界—豐子愷的藝術：人間情味》，香港藝術館，2012年，第113頁。



1155

1155

FENG ZIKAI (1898-1975)

Work Hard

Scroll, mounted on cardboard and framed, ink and colour on paper
27 x 24 cm. (10 5/8 x 9 1/2 in.)
Entitled, inscribed and signed, with two seals of the artist

HK\$80,000-120,000

US\$10,000-15,000

豐子愷 用功 設色紙本 紙板鏡框

題識：用功。子愷畫。

鈐印：豐子愷、子愷漫畫

1156

LIN FENGMIAN (1900-1991)

Still Life

Scroll, mounted and framed, ink and
colour on paper

33.5 x 33.5 cm. (13 ¼ x 13 ¼ in.)

Signed, with one seal of the artist

HK\$400,000-600,000

US\$51,000-77,000

林風眠 靜物 設色紙本 鏡框

款識：林風眠。

鈐印：林



1156

1157

LIN FENGMIAN (1900-1991)

Egret and Reeds

Scroll, mounted and framed, ink and
colour on paper

68 x 82.5 cm. (26 ¾ x 32 ½ in.)

Signed, with one seal of the artist

LITERATURE:

Artist Issue 4, Artist Publishing Hong
Kong, December 2019, p. 18.

HK\$400,000-600,000

US\$51,000-77,000

林風眠 蘆塘鷺鷥 設色紙本 鏡框

款識：林風眠。

鈐印：林風眠印

出版：《美術家》第四期，美術家出版
社，2019年12月，第18頁。



1157



1158



1159



1160

1158

LIN FENGMIAN (1900-1991)

Autumn Forest

Scroll, mounted and framed, ink and colour on paper
34 x 46 cm. (13 3/8 x 18 1/8 in.)

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

NOTE:

The recipient of this painting was Cheng Yajun (1921-1995). Born in Shexian County, Anhui Province, Cheng specialised in landscape painting and printmaking, and was also good at painting orchids and carving seals. He was previously the secretary general of Shanghai Chinese Painting Academy and the consultant of Shanghai Painting and Calligraphy Publishing House. He was well acquainted with painters of Shanghai.

HK\$550,000-750,000

US\$71,000-96,000

林風眠 秋林 設色紙本 鏡框

題識：亞君同志正畫。林風眠。

鈐印：林風暝印

註：上款人應為程亞君（1921-1995）安徽歙縣人，原名振昌，亦名亞軍，號新安軸子、徽州佬，齋號存真樓。專於山水畫、版畫，亦擅蘭草，偶涉篆刻。曾任上海國畫院秘書長、上海書畫出版社顧問等職，與滬上畫家來往密切。

1159

LIN FENGMIAN (1900-1991)

Geese Flying Over Reeds Pond

Scroll, mounted and framed, ink and colour on paper
34.5 x 46.2 cm. (13 3/8 x 18 1/4 in.)

Inscribed and signed, with one seal of the artist
Dated 1965
Dedicated to Yajun

HK\$260,000-360,000

US\$33,000-46,000

林風眠 葦塘飛雁 設色紙本 鏡框 一九六五年作

題識：亞君先生正畫，林風暝，一九六五年。

鈐印：林風暝印

1160

WU GUANZHONG (1919-2010)

Riverside Scenery

Scroll, mounted and framed, ink and colour on paper
33 x 50 cm. (13 x 19 5/8 in.)

Inscribed and signed, with two seals of the artist

HK\$850,000-1,250,000

US\$110,000-160,000

吳冠中 江岸風景 設色紙本 鏡框

題識：冠中，北京。

鈐印：荼、八十年代



1161

1161

WU GUANZHONG (1919-2010)

Lotus Pond and Fishes

Scroll, mounted and framed, ink and colour on paper

32.3 x 44.5 cm. (12 ¾ x 17 ½ in.)

Inscribed and signed, with one seal of the artist

Dated 1989

LITERATURE:

Paintings by Famous Masters from the Collection of Wangyuelou, Kenlick Publishing Company, Hong Kong, 2010. (Postcards)

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

US\$100,000-130,000

吳冠中 荷池夏曲 設色紙本 鏡框 一九八九年作

題識：吳冠中，一九八九。

鈐印：荼

出版：《望月樓藏名家小品》，時代藝術出版社，香港，2010年。
(明信片)



1162

1162

WU GUANZHONG (1919-2010)

Scenery of Water Country

Scroll, mounted and framed, ink and colour on paper

34 x 43 cm. (13 3/8 x 16 7/8 in.)

Inscribed, with two seals of the artist

Dated 1983

Further inscribed on the back by the artist

Dated 1988

LITERATURE:

Paintings by Wu Guanzhong, Rong Bao Zhai, Beijing, June 1987, p.36.

HK\$700,000-1,000,000

US\$90,000-130,000

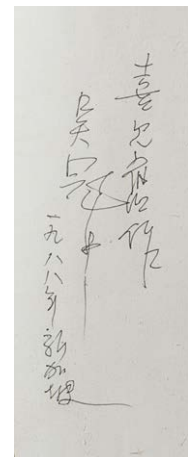
吳冠中 朱家角 設色紙本 鏡框 一九八三年作

題識：1983。


鈐印：荼、冠中寫生

畫家畫背題識：喜見舊作，吳冠中，
一九八八年，新加坡。

出版：《吳冠中畫集》，榮寶齋，北京，1987年6月，第36頁。



Artist inscription
on the back of the
painting.
畫背題識



PROPERTY FROM AN IMPORTANT HONG KONG COLLECTION
香港重要私人收藏 (LOT 1163)

1163

ZHANG DAQIAN (1899-1983)

Temple on the Mountains

Scroll, mounted and framed, ink and colour on paper

34 x 51 cm. (13 $\frac{3}{8}$ x 20 $\frac{1}{8}$ in.)

Signed, with one seal of the artist and one dated seal of *guichou* year
(1973)

PROVENANCE:

Christie's Hong Kong, Fine 19th and 20th Century Chinese Paintings,
28 September 1992, Lot 287.

LITERATURE:

The Paintings and Calligraphy of Chang Dai-Chien Vol.7, National
Museum of History, Taipei, May 1990, p.94.

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

US\$260,000-380,000

張大千 空山古寺 設色紙本 鏡框 一九七三年作

款識：爰翁。

鈐印：大千唯印大年、癸丑（1973年）

來源：香港佳士得，中國十九二十世紀繪畫，1992年9月28日，編號287。

出版：《張大千書畫集》第七集，國立歷史博物館，台北，1990年5月，
第94頁。



1163

Painted on a traditional six-panel Japanese folding screen, Zhang Daqian exemplifies his superb mastery in depicting the lotus. He took on the challenge to paint an enormous composition across six panels on a relatively non-absorbent material. Standing upright on one side are a few long, slender lotus stems rendered in dark and diluted ink. One of them bends ever so slightly, showing the artist's exceptional brush control. On the opposite side are layers of overlapping lotuses, their stems and leaves crisscrossing wildly as if a thunderstorm has just passed. The shiny and non-porous gold leaf prevented Zhang from creating a saturated effect as the gold leaf absorbed very little ink. However, it allows every brushstroke to shine through. At times echoing Shitao, Zhang's brushstrokes manifest his strength and determination in a carefree, full-of-life spirit. The everchanging ink lotus is made even more striking against a backdrop of sumptuous gold, rendering the artist's favourite subject at its most grand and luxurious.

Like many great masters in the Chinese ink tradition, Zhang Daqian was meticulous with his choice of painting materials. During the Spring of 1958, he travelled to Japan and placed a large order of pigments, papers and other materials. Precious and delicate, the present gold screen was likely one of his purchases from that trip. Zhang Daqian dedicated the lotus gold screen to Tseng Hsien-chi (1919–2000), a friend and fellow art connoisseur. Tseng became interested in art under his father's influence. After graduating from the Central University in Nanjing, he went to further his studies in art history at Harvard University in 1946. He subsequently stayed in the United States and became the curator of Oriental Art at the Museum of Fine Art, Boston. After Zhang moved to California, the two friends gathered on many occasions to share their love of art, especially Shitao paintings.

本幅繪製於日式六曲金地屏風，一邊是深淺幾竿，淨植亭，其中濃墨一筆，曲折有致，最見功力。一邊則是花葉交疊，恣意縱橫，恰如驟雨忽過，風來葉浪，打遍碧葉粉荷，一塘凌亂。金箔質地的屏風較大千常用之生宣，幾乎全不吃墨，無法在畫面形成水墨氤氳的效果，卻凸顯出大千用筆之恣意磅礴，運筆軌跡清晰可見，有石濤八大之痕跡，卻更是大千一己氣象，爽利淋漓，豪氣痛快，讀畫生閱人之感。深淺變化無窮之淨墨，與一屏金箔相互輝映，富貴雅麗，熊掌與魚，竟可兼得。

如同中國諸多傳統名家，大千先生對畫材遴選尤為在意。1958年春天，張大千在日本定購大批畫材，此件金箔屏風應屬此中珍品。上款“憲七道兄”即曾憲七（1919–2000），自幼受父兄影響，喜好文藝，曾就讀於南京中央大學美術系，抗戰時隨校遷往重慶，1946年留學美國哈佛大學，攻讀藝術史，曾任波士頓美術館東方部主任。大千在美期間，與曾氏頗有往來，二人皆好石濤，可謂知音。









1164

ZHANG DAQIAN (1899-1983)

Lotus

A set of six scrolls, mounted as a folding screen, ink on gold paper

156 x 349 cm. (61 3/8 x 137 3/8 in.) in full

Inscribed and signed, with four seals of the artist

Dated twelfth month, *wuxu* year (1958)

Dedicated to Xianqi (Tseng Hsien-chi, 1919-2000)

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 28 April 2002, Lot 268.

HK\$16,000,000-26,000,000

US\$2,100,000-3,300,000

張大千 風荷 水墨泥金 六折屏風
一九五八年作

題識：戊戌（1958年）嘉平月寫似，憲七道兄法教。蜀郡張大千爰大風堂下。

鈐印：張爰之印、大千居士、大風堂、東西南北之人

來源：香港佳士得，近現代中國書畫，2002年4月28日，編號268。



Zhang Daqian (left) and Tseng Hsien-chi.
張大千（左）與曾憲七。





1164



1165

1165

ZHANG DAQIAN (1899-1983)

Peony

Scroll, mounted and framed, ink and colour on gold-flecked paper
49.7 x 83.5 cm. (19 7/8 x 32 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated twelfth month, *guisi* year (1953)

HK\$500,000-700,000

US\$64,000-90,000

張大千 國色天香 設色灑金箋 鏡框 一九五三年作

題識：魏紫姚黃枉自誇，輸將秋色付寒葩，
芳心也怨繁華歇，故著殘粧向晚霞。
華山秋牡丹，八九月數花，瀾漫山谷，
絢爛如鋪錦，不減永嘉竹間水際也。
癸巳（1953年）十二月蜀人張大千爰寫於曼多酒。

鈐印：張爰之印、大千居士

1166

ZHANG DAQIAN (1899-1983)

Lotus

Scroll, mounted and framed, ink and colour on paper
88.5 x 90 cm. (34 7/8 x 35 3/8 in.)

Inscribed and signed, with five seals of the artist

Dated ninth month, *renzi* year (1972)

Dedicated to Bangjun

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings,
26 November 2007, Lot 1263.

Christie's Hong Kong, Fine Chinese Modern Paintings, 2 June
2015, Lot 1653.

HK\$1,600,000-2,000,000

US\$200,000-260,000

張大千 荷花 設色紙本 鏡框 一九七二年作

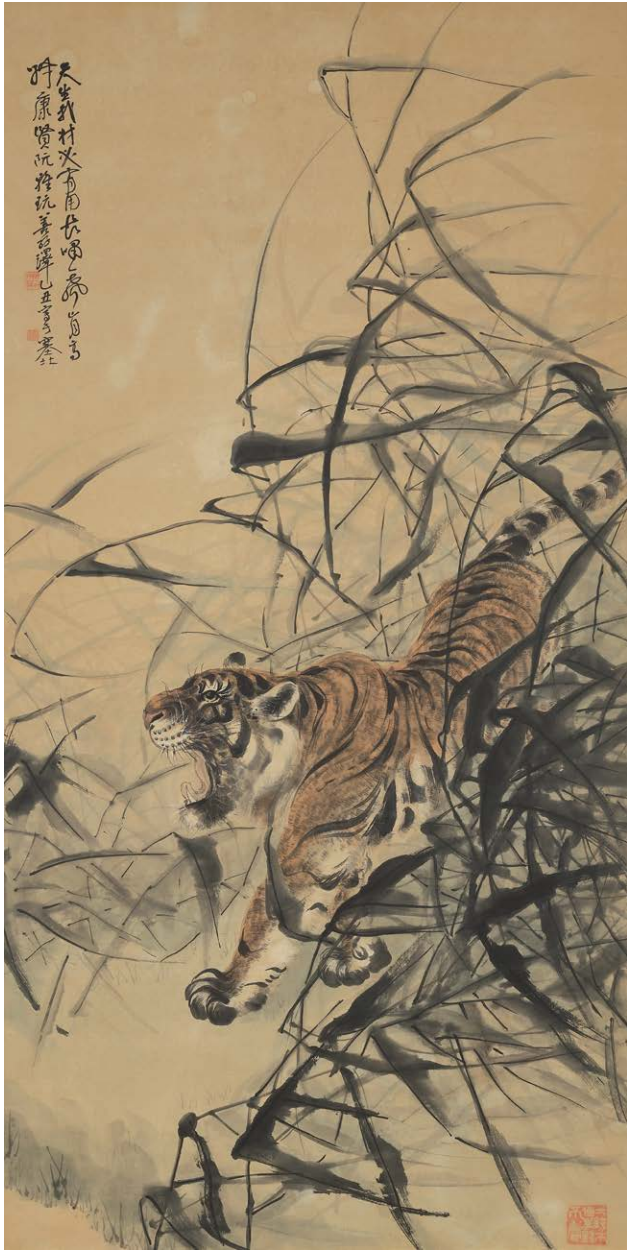
題識：六十一年壬子（1972年）九月朔，寫似邦俊仁兄方家正之。
蜀郡張大千爰環華蓋。

鈐印：張爰之印、大千居士、大風堂、大千世界、得心應手

來源：香港佳士得，中國近現代畫，2007年11月26日，編號1263。
香港佳士得，中國近現代畫，2015年6月2日，編號1653。



1166



1167

1167

ZHANG SHANZI (1882-1940)

Tiger

Scroll, mounted and framed, ink and colour on paper
134 x 66 cm. (52 ¾ x 26 in.)

Inscribed and signed, with three seals of the artist

Dated yichou year (1925)

Dedicated to Shukang

PROVENANCE:

Previously from a Private French Collection.

Christie's Paris, Art d'Asie, 12 December 2019, Lot 14.

HK\$150,000-200,000

US\$19,000-26,000



1168

張善孖 虎 設色紙本 鏡框 一九二五年作

題識：天生我材必有用，長嘯一聲山月高。
叔康賢院雅玩，善孖澤。乙丑（1925年）寫於塞北。

鈐印：虎癡、張澤、一錢不值萬錢不賣

來源：法國私人舊藏。

巴黎佳士得，亞洲藝術，2019年12月12日，編號14。

1168

ZHANG SHANZI (1882-1940)

Tiger

Hanging scroll, ink and colour on paper

138.5 x 47.5 cm. (54 ½ x 18 ¾ in.)

Signed, with one seal of the artist

Further inscribed and signed by Chen Banding (1876-1970), with three seals

HK\$100,000-150,000

US\$13,000-19,000

張善孖 鬪穀於菟 設色紙本 立軸

款識：善孖張澤。

鈐印：張澤

陳半丁又題：鬥穀於菟。張善孖遺作，半丁題字。

鈐印：半丁老人、年七十矣、山陰道人

註：鬪穀於菟為春秋時期人物。據《左傳》記載，楚君之子鬪伯比於鄆國和鄆子的女兒生下孩子，被遺棄在雲夢澤，得到一隻老虎收養及餵奶。孩子最終獲接回，並起名為穀於菟（楚語之穀為「乳」，於菟為「虎」之意）。鬪氏後來成為楚國令尹，曾拿出家產協助楚國度過難關，又率兵攻打弦國、隨國等，為楚國賢相。

1169

ZHANG DAQIAN (1899-1983)

Boating under Cliff

Hanging scroll, ink and colour on paper

151.5 x 71.3 cm. (59 ⅝ x 28 ⅛ in.)

Inscribed and signed, with four seals of the artist

Dated thirteenth day, first month, wuyin year (1938)

HK\$2,200,000-4,000,000

US\$280,000-510,000

張大千 崖下泛舟 設色紙本 立軸
一九三八年作

題識：生煙老樹掛高坡，漁艇牽風盪晚波。
極得意時揮灑去，自然丘壑不須多。
戊寅（1938年）正月十三日燈下寫，蜀郡張爰。

鈐印：張爰、爰居士、三千大千、浪花無際似清湘



1169



1170

1170

HUANG JUNBI (1898-1991)

Landscape

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

60.5 x 120 cm. (23 7/8 x 47 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated spring, *xinhai* year (1971)

Further inscribed and signed by Chen Zihe (1910-1984), with two seals

Dedicated to Zaishan

NOTE:

The recipient of this painting was the German-educated mechanical engineer Du Zaishan. A native of Shandong, he served on the Natural Resources Commission and engineer before moving to Taiwan in 1949, where he contributed to the construction of the Central Cross-Island Highway.

HK\$300,000-400,000

US\$38,000-51,000

黃君璧 靈壑雲開圖 設色紙本 木版鏡框 一九七一年作

題識：辛亥（1971年）春日畫於白雲堂。黃君璧。

鈐印：黃君璧印、君翁

陳子和又題：靈壑雲開。再山先生八秩大慶。陳子和敬題。

鈐印：百葉館、子和書畫

註：杜再山，山東濰坊人，留學德國，機械工程專家，抗戰時任職資源委員會，兼交通部路政司總工程師，1949年赴台，參與橫貫公路等營建。

1171

PURU (1896-1963)

Living by the Autumn River

Hanging scroll, ink and colour on silk

42 x 22.5 cm. (16 1/2 x 8 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated ninth month, *yihai* year (1935)

HK\$150,000-250,000

US\$19,000-32,000

溥儒 秋江葭草 設色絹本 立軸 一九三五年作

題識：餘霞媚秋漢，迴月濯滄波。趙幹有漁父圖，秋江葭草有千里之勢。乙亥（1935年）九月聽雨偶作。心奮。

鈐印：殘山、舊王孫



1171

1172

ZHANG DAQIAN (1899-1983)

Scholar under Plantain

Hanging scroll, ink and colour on paper
122.5 x 30 cm. (48 ¼ x 11 ¾ in.)

Inscribed and signed, with one seal of the artist.

Dated spring, *bingzi* year (1936)

Further Inscribed and signed by Gu

Qingyao (1896-1978), with three seals

Dated seventh month, *bingxu* year (1946)

Two collector's seals

HK\$200,000-300,000

US\$26,000-38,000

張大千 芭蕉高仕 設色紙本 立軸
一九三六年作

題識：丙子（1936年）春日蜀人張爰。

鈐印：大風堂

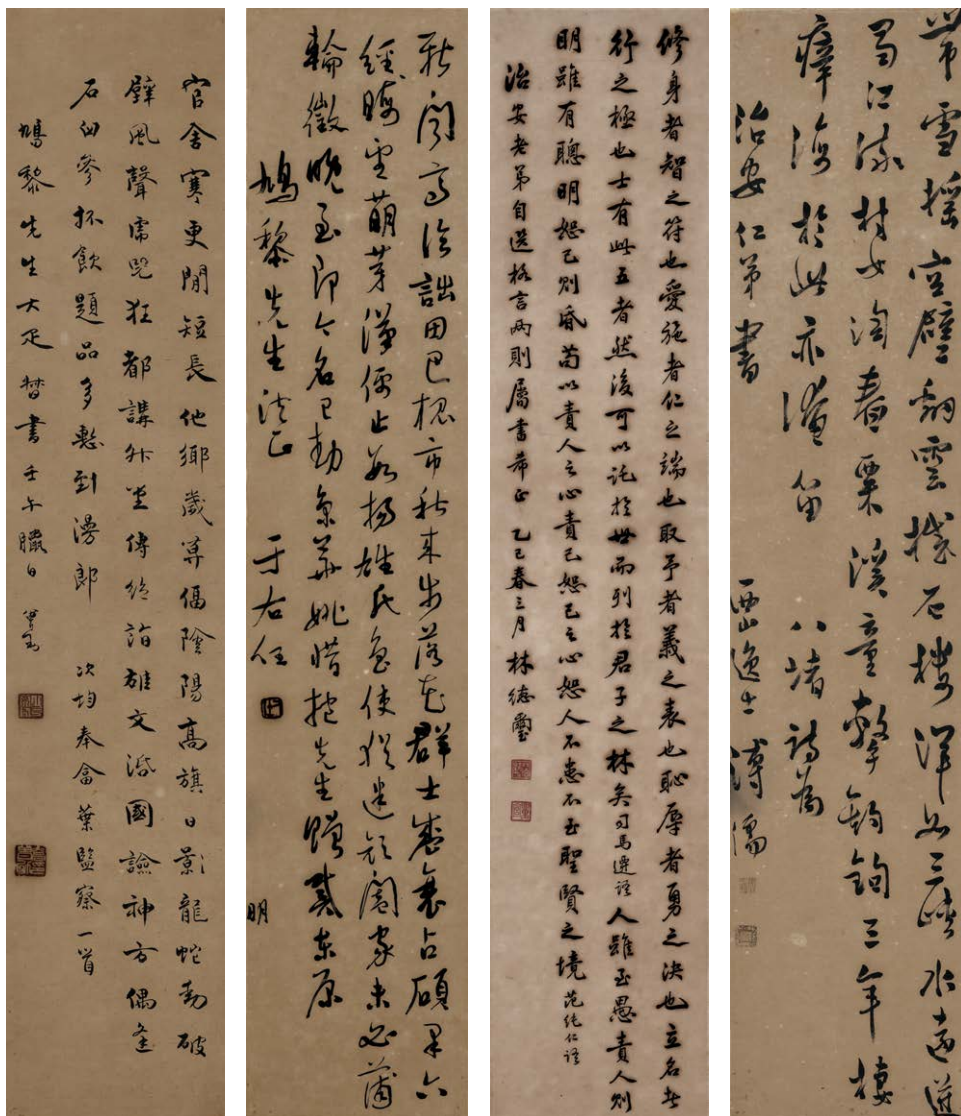
顧青瑤又題：芭蕉葉葉自高潔，一葉纔舒一葉生，恰是靈苗抽不盡，漫愁風雨作秋聲。丙戌（1946年）七月，吳郡顧青瑤題。

鈐印：顧鈞、青瑤、雲壺女孫

鑑藏印：曾經丁丑之劫、毘陵丁氏考藏書畫記



1172



1173

1173

PU RU (1896-1963) / LIN DEXI (?-1973) /
YU YOUREN (1879-1964) / QIAO ZENGCHU (1892-1948)

Calligraphy

Four scrolls, mounted and framed, ink on paper

Each scroll approximately measures 92 x 18.5 cm. (36 ¼ x 7 ¼ in.)

Each scroll inscribed and signed, with a total of seven seals of the artists

Two scrolls dedicated to Zhi'an, one dated spring, third month, yisi year (1965)

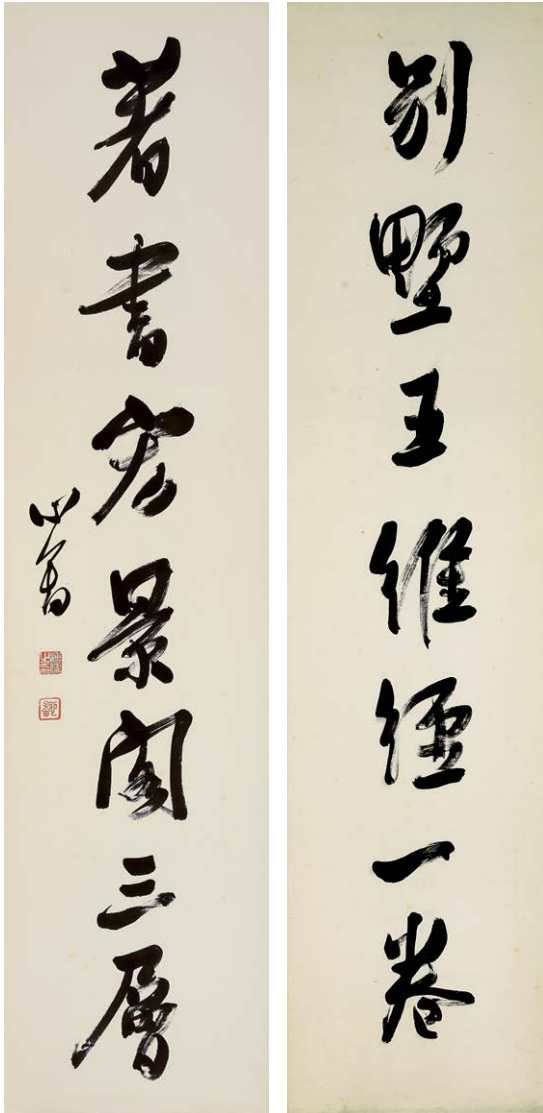
Two scrolls dedicated to Jiuli, one dated twelfth month, renwu year (1942)

HK\$120,000-200,000

US\$15,000-26,000

溥儒/林德璽/于右任/喬曾劬 書法 水墨紙本 鏡框四幅

1. 題識：（釋文不錄）。八堵詩為治安仁弟書，西山逸士溥儒。鈐印：舊王孫、溥儒
2. 題識：（釋文不錄。）治安老弟自選格言兩則屬書希正。乙巳（1965年）春三月。林德璽。鈐印：林德璽璽、霽宣
3. 題識：（釋文不錄。）姚惜抱先生贈戴東原。鳩黎先生法正。于右任。鈐印：右任
4. 題識：（釋文不錄。）次均奉禽葉監察一首。鳩黎先生大疋督書。壬午（1942年）臘日。曾劬。鈐印：小長安客、喬曾劬印



1174

1174

PU RU (1896-1963)

Seven-character Calligraphic Couplet in Running Script

A pair of hanging scrolls, ink on paper

Each scroll measures 131 x 32 cm. (51 3/8 x 12 5/8 in.)

Signed, with two seals of the artist

HK\$60,000-80,000

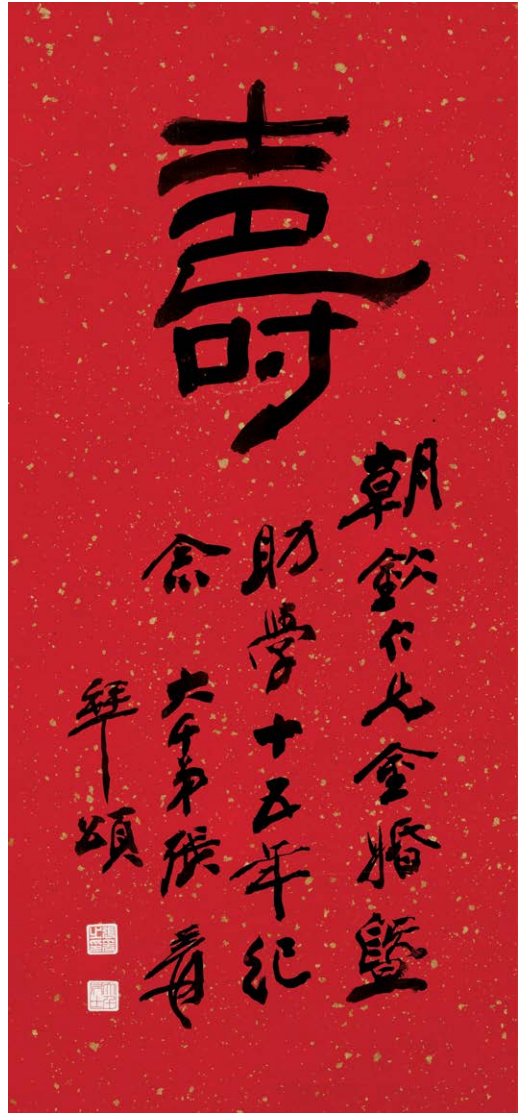
US\$7,700-10,000

溥儒 行書七言聯 水墨紙本 立軸一對

釋文：別墅王維經一卷，著書宏景閣三層。

款識：心畬。

鈐印：溥儒之印、心畬



1175

1175

ZHANG DAQIAN (1899-1983)

Calligraphy - Longevity

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

84.5 x 39 cm. (33 1/4 x 15 3/8 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Chaoqin

HK\$120,000-150,000

US\$15,000-19,000

張大千 壽 水墨灑金紅箋 鏡框

釋文：壽。

題識：朝欽六兄金婚暨助學十五年紀念。大千弟張爰拜頌。

鈐印：張爰之印、大千居士



1176

1176

PU RU (1896-1963)

Autumn Scenery

Hanging scroll, ink and colour on paper

100 x 32.1 cm. (39 3/8 x 12 5/8 in.)

Inscribed and signed, with two seals of the artist

HK\$180,000-250,000

US\$23,000-32,000

溥儒 秋意圖 設色紙本 立軸

題識：巖姿秋意淡無弦，煙影天機滅沒邊。更看山翁掩書卷，只應人境兩翛然。心奮。

鈐印：省心齋、溥儒



1177

1177

PU RU (1896-1963)

Zhong Kui

Hanging scroll, ink and colour on paper

41.5 x 21.2 cm. (16 3/8 x 8 3/8 in.)

Inscribed and signed, with one seal of the artist

HK\$120,000-200,000

US\$15,000-26,000

溥儒 鍾馗 設色紙本 立軸

題識：髯戟神清似鬼雄，閒遊行遍亂山中。自尋野菜沾村酒，尚有林泉處士風。心奮。

鈐印：溥儒

1178

PU RU (1896-1963)

Listening to the Stream

Hanging scroll, ink and colour on paper
129.3 x 62.3 cm. (50 7/8 x 24 1/2 in.)

Inscribed and signed, with four seals of
the artist

HK\$350,000-500,000

US\$45,000-64,000

溥儒 聽泉圖 設色紙本 立軸

題識：碧巘飛楓葉，丹巖宿白雲，
寒煙傍秋水，石上葉紛紛，
空谷留斜照，巖棲憶隱君，
清猿聲斷續，應是隔溪聞。
心畬畫并題。

鈐印：松巢客、舊王孫、溥儒、
吾將此地巢雲松





1179

1179

FU BAOSHI (1904-1965)

Scholars Strolling in Deep Mountains

Scroll, mounted and framed, ink and colour on paper
41.5 x 68 cm. (16 3/8 x 26 3/4 in.)

Inscribed and signed, with two seals of the artist and one dated seal
of *renyin* year (1962)

Dated tenth month, *renyin* year (1962)

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings,
29 November 2009, lot 712.

HK\$500,000-600,000

US\$64,000-77,000

傅抱石 少陵詩意 設色紙本 鏡框 一九六二年作

題識：壬寅（1962年）十月，寫少陵詩意。抱石。

鈐印：抱石私印、往往醉後、壬寅（1962）

來源：香港佳士得，中國近現代畫，2009年11月29日，編號712。



1180

FU BAOSHI (1904-1965)

Xie An with Two of His Concubines

Hanging scroll, ink and colour on paper

60.4 x 47.7 cm. (23 3/4 x 18 3/4 in.)

Inscribed and signed, with three seals of the artist

Dated summer, *jiashen* year (1944)

Frontispiece inscribed and signed by He Huaishuo (b. 1941), with four seals

Dated five days after *guyu*, *jisi* year (1989)

Titleslip entitled, inscribed and signed by He Huaishuo

Dated *jisi* year (1989)

PROVENANCE:

Acquired from Lo Shan Tang, Hong Kong by the present owner in 1988.

LITERATURE:

Contemporary Chinese Painting, Lo Shan Tang, London, 1988, P.76-77.

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

US\$640,000-900,000

傅抱石 東山攜妓圖 設色紙本 立軸 一九四四年作

題識：甲申（1944年）夏月，抱石寫於蜀中。

鈐印：傅、新諭、其命唯新

何懷碩（1941年生）題詩堂：

東山攜妓圖。謝安字安石，少有重名，寓會稽，與王羲之、高陽、許詢、支遁遊，無處世意，棲遲東山，朝命屢降而不動，放情丘壑，每游賞必以妓從。性好音樂，故有東山絲竹之稱。歷代畫人每喜為圖詠之，有高隱之令名，又兼聲色之美。東山再起，不過小草何如處而遠志。抱石先生此作，安石面有憂色，垂袖徐行，似別有懷抱。予藏有可染先生曩歲同題之作，同曲異工，堪稱稀世之珍。己巳（1989年）穀雨後五日，澀盒何懷碩沐手敬題。

鈐印：何、懷、碩、澀盒

何懷碩題簽：傅抱石東山攜妓圖。澀盒署。己巳（1989年）。

來源：現藏家1988年購自香港樂山堂。

出版：《中國當代書畫》，樂山堂，倫敦，1988年，第76-77頁。

Fu Baoshi's figure paintings came to full maturity in the 1940s. This period is also known as the "Jingangpo Period," referring to his residence near Chongqing. These paintings demonstrate his confidence and spirit to revolutionize ink paintings, much like Tang Dynasty poet Chen Zi'ang described in ancient poems. While Fu emulated the figure paintings by Ming dynasty painter Chen Hongshou, he instilled nuances and variety in his lines and a likeness to his figures' composure. His preference for rough rather than smooth brushstrokes bring pensive and melancholic historical figures to life in a humanistic manner.

Xie An with Two of His Concubines is a story of scholar Xie An from the Eastern Jin dynasty. Xie led a hermitic life in Dongshan to avoid politics and societal affairs and often travelled for leisure in the company of his two concubines. The composition of the present lot echoes the painting by Ming painter Guo Xu with the same title. Xie An stands in the foreground; his hands are relaxed, and his facial expression is indifferent. His concubines followed him standing behind; their youthful spirit and make-up contrast with Xie An's declining age, although the figures all bear an uninterested expression on their faces. Compared to Fu's other versions of Xie An and his concubines, the present lot is rid of any background and allows the artist and the viewers to dedicate their focus entirely to the figures themselves and experience its potent solemnity.

傅抱石山水人物成熟於上世紀四十年代金剛坡時期，出於一己胸臆，獨立天地，有詩中陳子昂之氣象。其人物高古，稍得於老蓮，然畫中線條變化無窮，於形態上應物象形，於線條本身趣味則偏愛艱澀更甚圓勁，乃更合作品清奇苦澀之氣象，更添氣韻生動之故。

本幅《東山攜妓圖》以東晉名士謝安棲隱東山，出遊必攜歌妓為題材，畫面繪三人於空白畫面，似得於明郭詡同題材畫作，謝安徐行於前，垂手含胸，髮髻蓬鬆，雙眉微蹙，眼瞼下垂，目光不知所及。二妓緊隨其後，鬢挽青雲，眉如新月，淡淡妝成，臉襯朝霞，更映襯謝安衰瘦色老，惟衣著素淡，眼觀虛處，又與謝安之神情呼應。傅抱石屢屢畫此題材，惟本幅無一筆背景，且人物裝束、畫面處理皆極盡簡約，毋論畫家之精神，或是觀者之注意，全集中於畫中人物本身，最得一種肅穆之致，極具感染力量。



Ming, Guo Yi (1456-1532), *Xie An with Two of His Concubines*, Collection of Taipei Palace Museum
明、郭詡，《東山攜妓圖》，台北故宮博物院收藏

東山攜妓圖

謝安字安石少有重名
寓會稽之王羲之
高陽許詢支遁遊
無憂性意棲遲東
山朝命屢降而不動
放情丘壑每游賞
必以妓往性好音樂
故曰東山珠竹之
稱歷代畫人每喜
為圖詠之有高隱之
令名又兼聲色之美
東山再觀不過小草
何如安而遠志抱石
先生此在安石面有憂
勿垂袖徐行似別有
懷抱予藏且可決先
生曩歲回題之作同曲
異工此稱稀世之玩
已已穀雨後文日澗會畫
何慎頤沐年敬題



甲申年正月十日
何慎頤于蜀中



Renowned entrepreneur and philanthropist Chen Jiandun was born in the early 20th century and moved from China to Singapore in his youth. While in Singapore, he developed a successful career and founded a business empire in property development, shipping and cement manufacturing in Singapore and Hong Kong. Mr Chen was known for his generosity and philanthropic activities towards his hometown in China, making frequent visits and donations for infrastructure building from the 1950s.

As a keen photographer, Mr Chen became friends with many Singaporean artists in the Chinese and Western traditions who opened his eyes to Chinese paintings. With a passion for Chinese art, Mr Chen assembled an impressive collection of Chinese ink paintings throughout his life, with a particular interest in Xu Beihong, a love shared by many of his fellow Southeast Asian collectors. During his visits to China in the 1970s, he met many Beijing artists, such as Huang Zhou, Li Kuchan and Wang Xuetao, from whom he acquired these paintings. Seven works from this collection will be offered in the Exquisite Eye: Chinese Paintings Online on 23 November – 7 December 2022.

陳劍敦先生，1917年生，少年時即南渡新加坡。經過一番打拼，成功建立起自己的商業版圖，在新加坡和香港兩地經營地產實業、船務和混凝土生產。陳氏樂善好施，1950年代事業成功後，頻頻撥款捐助到中國內地，支持家鄉公益事業。

陳氏在事業之餘，亦是攝影愛好者，在藝文圈內結識精通中西不同畫法的新加坡畫家，從此開闊眼界，與中國書畫結下不解之緣。他多方瑰集，上下求索，建立起自己的中國水墨藝術收藏。同其他東南亞華人藏家一樣，他尤其對徐悲鴻的藝術情有獨鍾，收藏其作品既豐且精。1970年代，陳氏於歷次中國大陸訪問中結識黃胄、李苦禪、王雪濤及黃永玉等北京畫家，並獲贈多幅精彩作品，皆屬佳作。本收藏另有7件作品將於11月23至12月7日的“丹青薈萃：中國書畫網上拍賣”呈現。

1181

XU BEIHONG (1895-1953)

Galloping Horse

Scroll, mounted and framed, ink on paper

111.5 x 108.5 cm. (43 7/8 x 42 3/4 in.)

Signed, with one seal of the artist

One collector's seal of Huang Manshi (1890-1963)

NOTE:

The collector's seal belongs to Huang Manshi (1890-1963). He and his elder brother, Huang Menggui (1885-1965), were two influential people in Xu Beihong's life in Southeast Asia. As General Manager of Nanyang Brothers Tobacco, Huang Manshi invited Xu Beihong to Singapore and introduced him to many influential Chinese tycoons in Southeast Asia, where many of his important works were born. Xu saw the Huang brothers as "the most intimate friends in life", calling them "big brother" and "second brother" respectively. After the brothers' deaths, their collection was passed to family as well as to several prominent collectors in Southeast Asia.

徐悲鴻 奔馬 水墨紙本 鏡框

款識：悲鴻漫筆。

鈐印：東海王孫

鑑藏印：曼士珍藏

註：鑑藏印屬黃曼士（1890–1963），東南亞著名華僑，南洋兄弟煙草公司總經理，與其兄黃孟圭（1885–1965）同為徐悲鴻摯友。徐悲鴻一生數次下南洋，蒙黃氏兄弟照顧並結識東南亞地區華人名流，創作無數經典之作。徐氏視黃氏兄弟為摯友，尊稱“大哥”、“二哥”。黃氏兄弟過世後，畢生珍藏由家人及東南亞收藏傳承。

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

US\$320,000-450,000



1181



1182

XU BEIHONG (1895-1953)

Horse Grazing

Scroll, mounted and framed, ink and colour on paper

101 x 51.5 cm. (39 ¾ x 20 ¼ in.)

Inscribed and signed, with one seal of the artist
Dated fourth month, twenty-ninth year (of the Republic, 1940)

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

US\$100,000-150,000

徐悲鴻 牧馬 設色紙本 鏡框 一九四〇年作

題識：廿九年（1940）四月西馬拉雅之大吉嶺寫，悲鴻。

鈐印：江南布衣

1182



1183

1183

XU BEIHONG (1895-1953)

Running Horse

Hanging scroll, ink and colour on paper

80.3 x 86.8 cm. (31 5/8 x 34 1/8 in.)

Inscribed and signed, with two seals of the artist

Dated thirtieth year (of the Republic, 1941)

Dedicated to Yucai

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

US\$230,000-360,000

徐悲鴻 奔騰 設色紙本 立軸 一九四一年作

題識：郁才先生雅正。卅年（1941）悲鴻將辭別檳城之作。

鈐印：鴻爪、聊以自娛



1184

1184

WANG XUETAO (1903-1984)

Red Peonies and Butterflies

Scroll, mounted and framed, ink and colour on paper

94.2 x 55.2 cm. (37 1/8 x 21 3/4 in.)

Signed, with one seal of the artist

One collector's seal

HK\$150,000-200,000

US\$19,000-26,000

王雪濤

國色天香

設色紙本

鏡框

款識：雪濤。

鈐印：王雪濤印

鑑藏印：劍閣校藏書畫



1185

1185

HUANG ZHOU (1925-1997)

Joy

Scroll, mounted and framed, ink and colour on paper
68.3 x 44.3 cm. (26 7/8 x 17 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated summer, 1973

One collector's seal

HK\$50,000-70,000

US\$6,400-9,000

黃胄 歡欣 設色紙本 鏡框 一九七三年作

題識：黃胄畫，一九七三年夏月。

鈐印：梁黃胄印、黃胄

鑑藏印：劍庵珍藏



1186

1186

HUANG ZHOU (1925-1997)

Donkeys under Willows

Scroll, mounted and framed, ink and colour on paper
76.5 x 41.8 cm. (30 1/8 x 16 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated autumn, 1973

HK\$60,000-80,000

US\$7,700-10,000

黃胄 柳下牧驢 設色紙本 鏡框 一九七三年作

題識：黃胄畫，一九七三年秋。

鈐印：黃、胄



1187

1187

HUANG ZHOU (1925-1997)

Herding Donkeys

Scroll, mounted and framed, ink and colour on paper
 89.5 x 53.7 cm. (35 ¼ x 21 ¼ in.)

Inscribed and signed, with two seals of the artist

Dated summer, *guichou* year (1973)

One collector's seal

HK\$60,000-80,000

US\$7,700-10,000

黃胄 牧驢圖 設色紙本 鏡框 一九七三年作

題識：了無追逐電材，漫勞子厚代剪裁。
 不隨騷人踏雪去，願由孺子驅使來。
 黃胄畫，癸丑（一九七三年）夏月。

鈐印：梁、黃胄之印

鑑藏印：劍閣校藏書畫



1188

1188

HUANG ZHOU (1925-1997)

Going to the Market

Scroll, mounted and framed, ink and colour on paper
 69.5 x 46.5 cm. (27 ¾ x 18 ¼ in.)

Inscribed and signed, with two seals of the artist

Dated autumn, 1973

HK\$50,000-70,000

US\$6,400-9,000

黃胄 趕集 設色紙本 鏡框 一九七三年作

題識：黃胄畫，一九七三年秋月。

鈐印：黃、胄



1189

1189

WANG XUETAO (1903-1984)

Roosters

Scroll, mounted and framed, ink and colour on paper
69.5 x 46.5 cm. (27 3/4 x 18 1/4 in.)

Inscribed and signed, with two seals of the artist

One collector's seal

HK\$150,000-200,000

US\$19,000-26,000

王雪濤

雙吉圖

設色紙本

鏡框

題識：瓦壺齋雨後，雪濤寫。

鈐印：王雪濤印、老牛

鑑藏印：劍閣校藏書畫



1190

1190

WANG XUETAO (1903-1984)

Pomegranates and Blue Magpie

Scroll, mounted and framed, ink and colour on paper

69.5 x 106.5 cm. (27 3/4 x 41 7/8 in.)

Signed, with one seal of the artist

HK\$200,000-300,000

US\$26,000-38,000

王雪濤

藍鵲石榴圖

設色紙本

鏡框

款識：雪濤。

鈐印：王雪濤印



1191

1191

HUANG ZHOU (1925-1997)

Walking in the Snow

Scroll, mounted and framed, ink on paper

124 x 83 cm. (48 7/8 x 32 5/8 in.)

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

Dated spring, 1973

Dedicated to Ji Fang

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 30 May 2017, Lot 1514.

NOTE:

The recipient of the painting is Ji Fang (1890-1987), a native of Haimen, Jiangsu Province. He served several government roles, such as the vice chairman of the National Political Consultative Conference, the vice minister of the Ministry of Transportation, and the vice governor of Jiangsu Province.

HK\$400,000-600,000

US\$51,000-77,000

黃胄 風雪高原行 設色紙本 鏡框
一九七三年作

題識：風雪高原行。一九七三年初春於京郊，黃胄畫。季方同志指正。

鈐印：黃胄畫印、梁、無限風光、黃胄寫意

來源：香港佳士得，中國近現代畫，2017年5月30日，編號1514。

註：季方(1890-1987)，江蘇海門人，前全國政協副主席、農公民主黨名譽主席。建國後，歷任交通部副部長、江蘇省副省長。



1192

1192

YAN BOLONG (1896-1954)

Flowers and Birds

Fan leaf, ink and colour on gold paper

28 x 71.5 cm. (11 x 28 1/8 in.)

Inscribed and signed, with two seals of the artist

Dated winter, *renwu* year (1942)

Dedicated to Rushan

HK\$120,000-200,000

US\$15,000-26,000

顏伯龍 花卉小鳥 設色金箋 扇面 一九四二年作

題識：如山先生雅屬。

壬午（1942年）仲冬擬元人筆意，顏伯龍寫。

鈐印：伯龍書畫、椿草堂主、長白布衣

1193

YU FEI'AN (1889-1959)

Peonies in the Palace Garden

Hanging scroll, ink and colour on paper
100 x 48.5 cm. (39 3/8 x 19 1/8 in.)

Inscribed and signed with two seals of the
artist

Dated tenth month, *wuzi* year (1948)

HK\$500,000-700,000

US\$64,000-90,000

于非闇 御苑牡丹 設色紙本 立軸
一九四八年作

題識：紅翦絨。故宮御苑稷園均有其種。
今春御苑珍妃井旁得畫本。戊子
(1948年)十月晴窓并記。非闇于
照。

鈐印：于照私印、非闇



1193



1194

1194

HUANG ZHOU (1925-1997)

Yellow Cat and Plum Blossoms

Scroll, mounted and framed, ink and colour on paper
67.8 x 44.8 cm. (26 ¾ x 17 ⅝ in.)

Inscribed and signed, with three seals of the artist

Dated winter, *guihai* year (1983)

Dedicated to Shihua

PROVENANCE:

According to the present owner, Huang Zhou came to Hong Kong to hold an exhibition in the 1990s to raise funds for the operation of the Yanhuang Art Museum. The collector got acquainted with the artist and acquired this painting directly with an added dedication.

LITERATURE:

Paintings from the Collection of Yan Huang Art Museum, Yan Huang Art Museum, Beijing, 1985, p.37.

The Life and Works of Huang Zhou – Contemporary Chinese Artists Series, Sichuan Art Publishing House, Chengdu, 1989, no pagination.

Paintings from Huang Zhou's Exhibition, Chinese Arts and Crafts (Hong Kong) Limited, no pagination.

HK\$60,000-80,000

US\$7,700-10,000



1195

黃胄 梅花與黃貓 設色紙本 鏡框
一九八三年作

題識：癸亥（1983年）年冬太湖飛雪時，黃胄於小山居。

畫家又題：石華先生雅正。

鈐印：黃胄之印、映齋梁氏、黃胄之鉢

來源：據現藏家憶述，上世紀90年代黃胄為籌集炎黃藝術館營運經費而前來香港舉辦展覽。藏家經朋友介紹結識畫家，並從展覽中挑選本幅，由畫家題寫上款相贈。

出版：《炎黃藝術館藏畫》，炎黃藝術館，北京，1985年，第37頁。

《中國當代美術家：黃胄》，四川美術出版社，成都，1989年，無頁碼。

《黃胄畫展作品集》，中藝（香港）有限公司，無頁碼。



1196

1195

WANG XUETAO (1903-1984)

Rooster

Hanging scroll, ink and colour on paper

130 x 50.5 cm. (51 1/8 x 19 7/8 in.)

Signed, with three seals of the artist

HK\$100,000-150,000

US\$13,000-19,000

王雪濤

大吉

設色紙本

立軸

款識：雪濤寫。

鈐印：瓦壺齋、王雪濤印、瓦壺齋

1196

TIAN SHIGUANG (1916-1999)

Flower and Birds

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

Each scroll measures 65.3 x 20.8 cm. (25 3/4 x 8 1/4 in.)

Three scrolls signed, one scroll inscribed and signed, with a total

of five seals of the artist

Dated spring, *yiyou* year (1945)

HK\$120,000-200,000

US\$15,000-26,000

田世光 花卉小鳥 設色紙本 鏡框四幅 一九四五年作

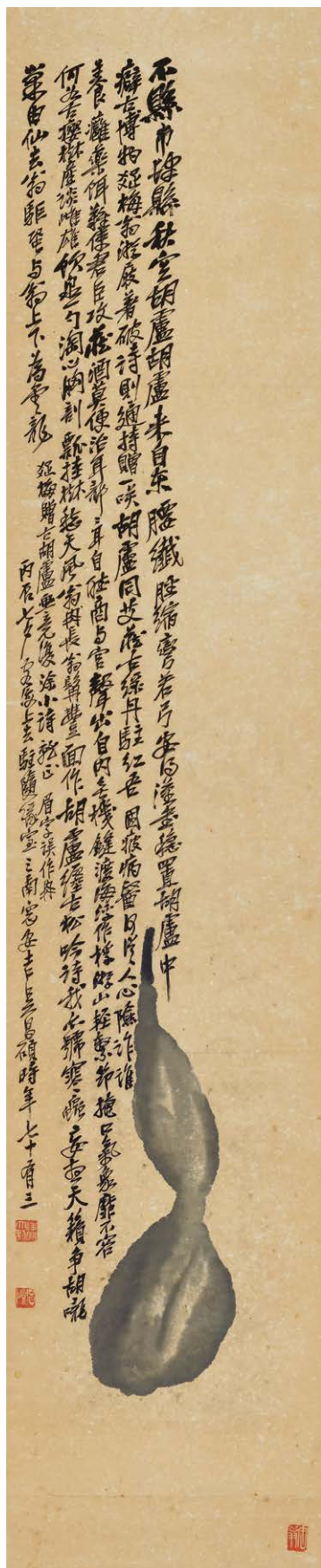
1. 款識：公煒。

2. 款識：公煒田世光。

3. 款識：公煒寫。

4. 題識：乙酉（1945年）春日擬趙昌寫生法，公煒田世光於咸安宮。

鈐印：世光畫印（四次）、公煒



1197

WU CHANGSHUO (1844-1927)

Gourd

Hanging scroll, ink on paper

133.5 x 27 cm. (52 ½ x 10 ⅝ in.)

Inscribed and signed, with three seals of the artist

Dated Qixi Festival, *bingchen* year (1916)

Dedicated to Sobai Mizuno (1864-1921)

Titleslip inscribed and signed, by Sobai

Mizuno (1864-1921), with two seals

Wooden box lid inscribed and signed with

one seal

LITERATURE:

Kyozo Yokota, *Mizuno Sobai to sono kouyū (Sobai Mizuno and his Friendships)* in *Shogaku Shodoushi Genkyū* Vol. 2, June 1992, p.9.

Wu Changshuo Memorial Hall in Shanghai ed., *Glory of Wu Changshuo's artwork in Japan*, Shanghai Bookstore Publishing House, Shanghai, June 2009, p.73.

Shanghai Artist Association ed., *Works of Representatives of Shanghai artists in the Century: Wu Changshuo*, Shanghai Paintings and Calligraphy Publishing House, July 2013, p.111.

Chronicles of Wu Changshuo, Zhejiang Ancient Books Publishing House, August 2014, p.438.

NOTE:

The lot is accompanied by an original size reproduction published by Shogekai Co., Ltd. in 1986.

HK\$300,000-500,000

US\$38,000-64,000

吳昌碩 胡蘆詩畫 水墨紙本 立軸
一九一六年作

題識：不懸市肆懸秋空，胡蘆胡蘆來自東。
腰織脛縮彎若弓，安得漢書穩置胡蘆中。
癖古博物疏梅翁，游屐著破詩則通。
持贈一笑胡蘆同，艾藏古綠丹駐

紅。吾固疲病醫何從，人心險詐誰養癰。
藥餌難使君臣攻，藏酒莫便治耳聾。
聾耳自聽商與宮，聲出自內無機鋒。
渡海浮作桴，游山輕繫笱。掩口氣象靡不容，何如古瘦樹產談雌雄。
飲泉一勺淘心胸，剖瓢掛樹愁天風。
翁肉（眉）長，翁髯豐，面作胡蘆纏古松。
吟詩我亦號寒蟲，妄想天籟爭胡嚨。
巢由仙去翁駢豎，與翁上下為雲龍。
疏梅贈古胡蘆，畫竟復塗小詩就正，眉字誤作肉。丙辰（1916年）七夕客海上去駐隨緣室之南窗，安吉吳昌碩時年七十有三。

鈐印：昌碩、浚卿大利、缶翁

水野疏梅（1864-1921）題簽條：

吳昌碩胡蘆詩畫。吳昌碩先生胡蘆詩畫。

丙辰（1916年）秋仲於古吳海上，疏梅識。

鈐印：元直之印、疏梅

原裝木盒蓋面題字：吳昌碩胡蘆詩畫。

蓋底題字：此幅水野疏梅舊藏缶蘆七十三歲作。鎮西松石。

鈐印：得

出版：橫田恭三，《水野疎梅とその交遊》，書學書道史研究第2號，1992年6月，第9頁。

上海吳昌碩紀念館編著，《藝燦扶桑—日本藏吳昌碩作品精粹》，上海書店出版社，上海，2009年6月，第73頁。

上海市美術家協會編，《海派百年代表畫家系列作品集：吳昌碩》，上海書畫出版社，2013年7月，第111頁。

著錄：《吳昌碩年譜長編》，浙江古籍出版社，2014年8月，第438頁。

註：水野疏梅，名元直，字小栗，號疏梅，日本福岡人，日本著名書家。曾加入玄洋社，並成為韓國政府的顧問，但因閔妃被暗殺而返日。1910年前往上海，期間結識吳昌碩、楊守敬等書法家，並跟隨學習書畫數月。水野喜好詩文，曾作《疏梅詩存》，吳昌碩曾為其題端。題畫詩見《缶蘆集》卷三第27-28頁“疏梅贈胡蘆”。

本作附有日本株式會社書藝界1986年發行的原大複製品。



Wu Changshuo (left) and Sobai Mizuno.
吳昌碩（左）與水野疏梅。



1198

1198

WU CHANGSHUO (1844-1927)

Loquats and Rocks

Hanging scroll, ink and colour on paper

145 x 39.7 cm. (57 1/8 x 15 5/8 in.)

Inscribed and signed, with two seals of the artist

Dated first month, *bingchen* year (1916)

Dedicated to Peishen

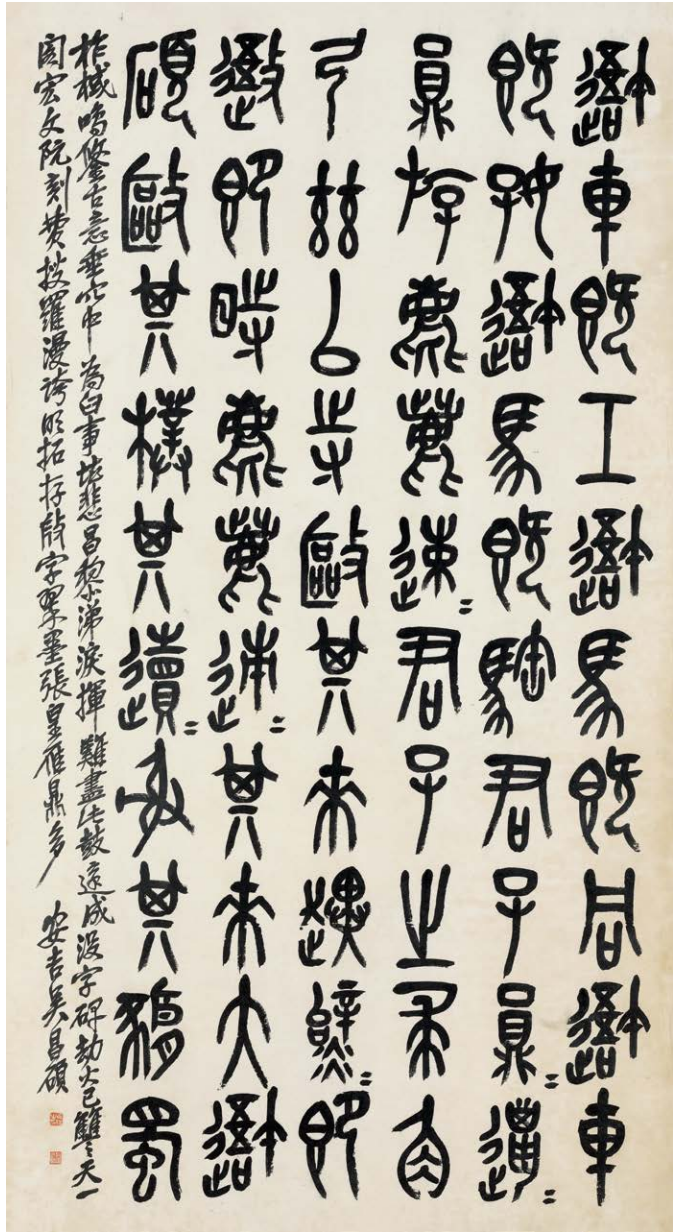
HK\$300,000-500,000

US\$38,000-64,000

吳昌碩 枇杷滿枝 設色紙本 立軸 一九一六年作

題識：萬里橋邊路，離離一樹垂。閉門花落候，金橘荔枝宜。佩紳仁兄大雅屬正。丙辰（1916年）元月，吳昌碩。

鈐印：吳俊之印、吳昌石



1199

1199

WU CHANGSHUO (1844-1927)

Calligraphy in Stone-drum Script

Hanging scroll, ink on paper

140 x 76.2 cm. (55 1/8 x 30 in.)

Inscribed and signed, with two seals of the artist

HK\$300,000-400,000

US\$38,000-51,000

吳昌碩 石鼓文書法 水墨紙本 立軸

題識：（釋文不錄）。

柞械鳴鑿古意垂，穴中為白事堪悲。昌黎涕淚揮難盡，此鼓遂成沒字碑。劫火已饑天一闕，宏文阮刻費搜羅，漫誇明拓存殷字，翠墨張皇雁鼎多。安吉吳昌碩。

鈐印：吳俊之印、吳昌石



1200

1200

WU CHANGSHUO (1844-1927)

Loquats, Rocks and Flowers

Hanging scroll, ink and colour on paper

132.5 x 64 cm. (52 1/8 x 25 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated fourth month, *bingwu* year (1906)

Dedicated to Jiansan

HK\$400,000-600,000

US\$51,000-77,000

吳昌碩 枇杷 設色紙本 立軸
一九〇六年作

題識：擬李晴江大寫之法，應緘三仁兄大雅屬。
丙午（1906年）四月，吳俊卿記。

鈐印：安吉吳俊昌石、湖州安吉縣

1201

WU CHANGSHUO (1844-1927)

Bamboo and Rock

Hanging scroll, ink on paper

133 x 33 cm. (52 3/8 x 13 in.)

Inscribed and signed, with three seals of the artist

Dated winter, *jiazi* year (1924)

Titleslip inscribed and signed by Wang Tingjue (1884-1958), with one seal

Dated autumn, *dingmao* year (1927)

HK\$150,000-250,000

US\$19,000-32,000

吳昌碩 竹石圖 水墨紙本 立軸
一九二四年作

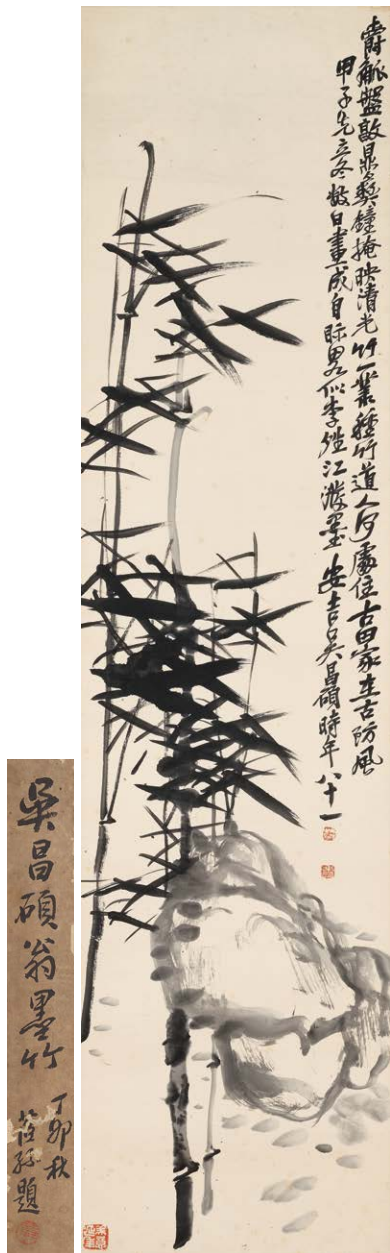
題識：爵觚盤敦鼎彝鐘，掩映清光竹一叢。種竹道人何處住，古田家在古防風。甲子（1924年）先立冬數日畫成，自詠畧似李晴江潑墨。安吉吳昌碩，時年八十一。

鈐印：吳俊之印、吳昌石、美意延年

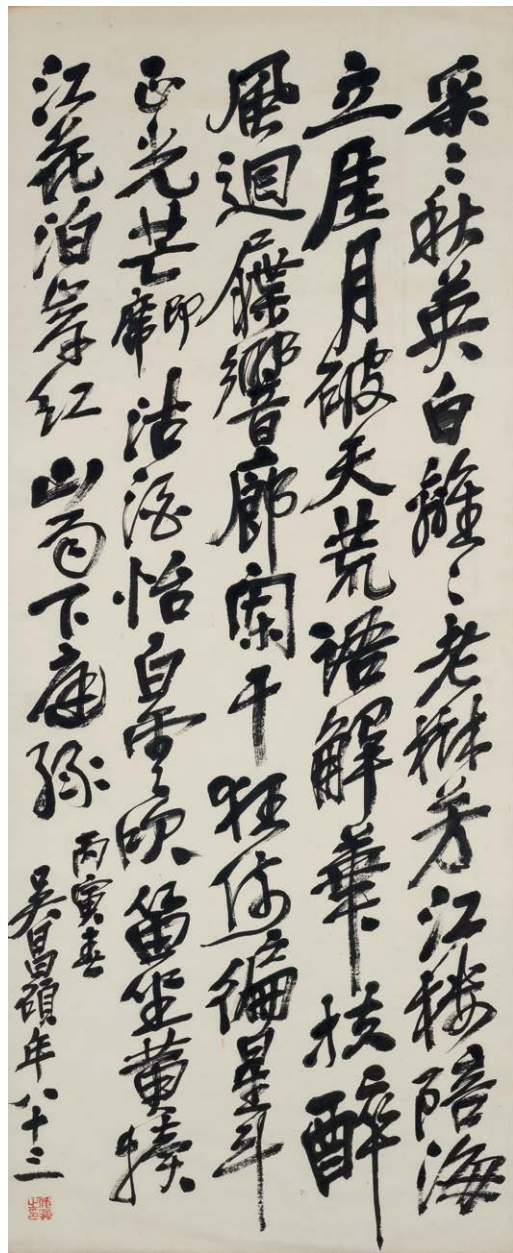
王廷珏（1884-1958）題簽條：吳昌碩翁墨竹。

丁卯（1927年）秋，菑孫題。

鈐印：廷珏



1201



1202

PROPERTY FROM A NEW ENGLAND COLLECTION
美國新英格蘭私人收藏 (LOT 1202)

1202

WU CHANGSHUO (1844-1927)

Five-Character Poem in Running Script

Scroll, mounted and framed, ink on paper

114.5 x 47.5 cm. (45 1/8 x 18 3/4 in.)

Inscribed and signed, with one seal of the artist

Dated spring, *bingyin* year (1926)

PROVENANCE:

Sotheby's New York, Chinese and Japanese Decorative Works of Art, 2-3 October 1985, Lot 130.

HK\$200,000-300,000

US\$26,000-38,000

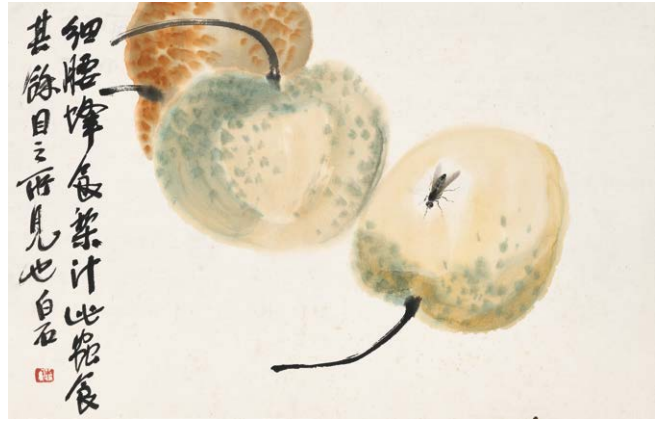
吳昌碩 行書五言詩 水墨紙本 鏡框 一九二六年作

釋文：采采秋英白，離離老樹芳。
江樓陪海立，厓月破天荒。
語解華扶醉，風迴屨響廊。
闌干狂倚徧，星斗正光芒。即席。
沽酒怡白雲，吹笛坐黃犢。
江花泊岸紅，山雨下庭綠。

題識：丙寅（1926年）春，吳昌碩年八十三。

鈐印：俊卿之印

來源：紐約蘇富比，中國及日本裝飾藝術，1985年10月2-3日，編號130。



1203

1203

QI BAISHI (1863-1957)

Fruits and Insects

A set of four scrolls, mounted and framed, ink and colour on paper
Each scroll measures 21 x 33 cm. (8 ¼ x 13 in.)

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

One scroll dated autumn, *jiazi* year (1924)

Dedicated to Liucun

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 28 April 2002, Lot 306.

HK\$600,000-800,000

US\$77,000-100,000

齊白石

瓜果草蟲

設色紙本

鏡框四幅

1. 款識：八硯樓太平時之仙人。
鈐印：阿芝
2. 題識：細腰蜂，食梨汁。此蟲食其餘，目之所見也，白石。
鈐印：木人
3. 款識：借山吟館主人翁製。
鈐印：齊大
4. 題識：柳村仁兄清正，甲子（1924年）秋，齊璜。
鈐印：阿芝

來源：香港佳士得，近現代中國書畫，2002年4月28日，編號306。

1204

QI BAISHI (1863-1957)

Begonias and Dragonfly

Scroll, mounted and framed, ink and colour on paper

66.6 x 30 cm. (26 ¼ x 11 ¾ in.)

Inscribed and signed, with one seal of the artist

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 25 May 2009, Lot 770.

HK\$400,000-600,000 US\$51,000-77,000

齊白石 海棠秋艷 設色紙本 鏡框

題識：鴛鴦簪冷紅新點，蟋蟀欄低翠乍籠。
白石老人九九時題。

鈐印：齊大

來源：香港佳士得，中國近現代畫，2009年5月25日，編號770。



1205

QI BAISHI (1863-1957)

Monkey with Peach

Hanging scroll, ink and colour on paper

100 x 34 cm. (39 3/8 x 13 3/8 in.)

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

PROVENANCE:

Feng Wen Tang Collection.

Christie's Hong Kong, The Feng Wen Tang Collection Of Chinese Paintings, 2 June 2015, Lot 1250.

LITERATURE:

Hu Peiheng & Hu Tuo, Qi Baishi - Painting Techniques and Appreciation, People's Fine Arts Publishing House, Beijing, 1959, pl.107.

Hu Peiheng & Hu Tuo, Qi Baishi - Painting Techniques and Appreciation, People's Fine Arts Publishing House, Beijing, February 1992, pl.97.

Catalogue of Qi Baishi's Paintings, Volume III, Tianjin People's Fine Arts Publishing House, July 2006, p.180.

Baishi Liu Yun - Collection of Paintings by Qi Baishi, Volume II, People's Fine Arts Publishing House, Beijing, February 2008, pp.370-371, pl.172.

Hu Peiheng & Hu Tuo, Qi Baishi - Painting Techniques and Appreciation, Culture and Art Publishing House, Beijing, April 2011, p.135, pl.108.

HK\$6,000,000-8,000,000

US\$780,000-1,000,000

齊白石

大壽

設色紙本

立軸

題識：大壽。三百石印富翁齊白石造。

鈐印：白石草衣、夢想芙蓉路八千、人長壽

來源：奉文堂收藏。

香港佳士得，奉文堂藏中國書畫，2015年6月2日，編號1250。

出版：胡佩衡、胡橐，《齊白石畫法與欣賞》，人民美術出版社，北京，1959年，圖版107。

胡佩衡、胡橐，《齊白石畫法與欣賞》，人民美術出版社，北京，1992年2月，圖版97。

《齊白石繪畫作品圖錄 一下卷》，天津人民美術出版社，2006年7月，第180頁。

《白石留韻 一下卷》，人民美術出版社，北京，2008年2月，第370-371頁，圖版172。

胡佩衡、胡橐，《齊白石畫法與欣賞》，文化藝術出版社，2011年4月，第135頁，圖版108。







1206

1206

QI BAISHI (1863-1957)

Cherries

Fan leaf, mounted and framed, ink and colour on paper
18.8 x 53.3 cm. (7 3/8 x 21 in.)

Inscribed and signed, with one seal of the artist

PROVENANCE:

Feng Wen Tang Collection.

Christie's Hong Kong, The Feng Wen Tang Collection Of Chinese Paintings, 2 June 2015, Lot 1251.

EXHIBITED:

Hong Kong Convention and Exhibition Centre, Paintings and Calligraphy by Qi Baishi – The Feng Wen Tang Collection, Christie's Hong Kong, 21–25 November 2013.

LITERATURE:

Exhibition catalogue of Paintings and Calligraphy by Qi Baishi – The Feng Wen Tang Collection, Christie's Hong Kong, 2013, pp.40–41, pl.12.

HK\$600,000–800,000

US\$78,000–100,000

齊白石

櫻桃

設色紙本

扇面鏡框

題識：昔人詠櫻桃云：「只應漢武金盤上」句，為士大夫食，吾畫於磁盤中，則為人民食矣。白石。

鈐印：齊大

來源：奉文堂收藏。

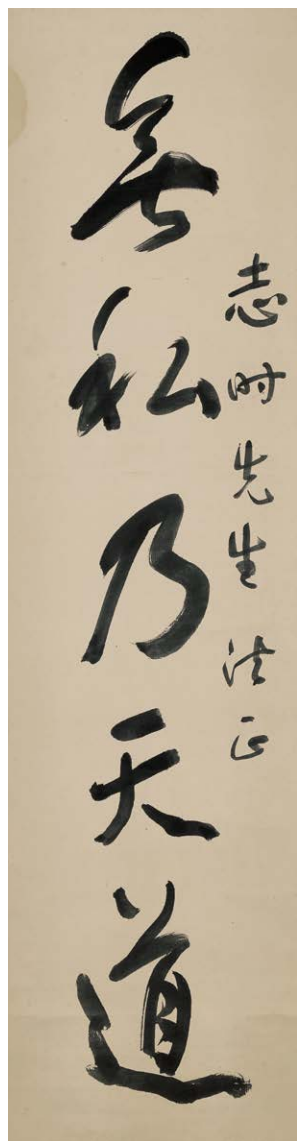
香港佳士得，奉文堂藏中國書畫，2015年6月2日，編號1251。

展覽：佳士得，香港會議展覽中心，“奉文堂藏齊白石書畫”，2013年11月21日–25日。

出版：展覽目錄《奉文堂藏齊白石書畫》，香港佳士得，2013年，第40–41頁，圖版12。



1207



1207

YU YOUREN (1879-1964)

Five-Character Calligraphic Couplet in Cursive Script

A pair of hanging scrolls, ink on paper

Each scroll measures 144 x 38.5 cm. (56 ¾ x 15 ½ in.)

Inscribed and signed, with one seal of the artist

Dedicated to Zhishi

PROVENANCE:

Directly acquired from the artist, thence by descent.

HK\$50,000-80,000

US\$6,400-10,000

于右任

草書五言聯

水墨紙本

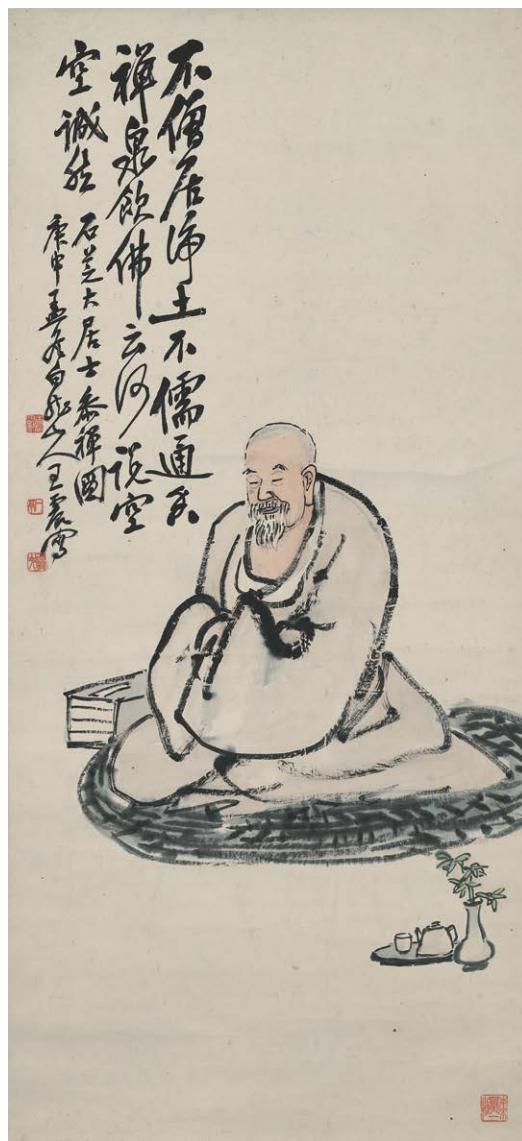
立軸兩幅

釋文：無私乃天道，不役是人倫。

題識：志時先生法正，于右任。

鈐印：右任

來源：直接得自畫家本人，並由家族傳承。



1208

1208

WANG ZHEN (1867-1938)

Zen Meditation

Hanging scroll, ink and colour on paper

95.5 x 44 cm. (37 ¾ x 17 ¾ in.)

Inscribed and signed, with four seals of the artist

Dated winter, *gengshen* year (1920)

HK\$30,000-50,000

US\$3,800-6,400

王震

參禪圖

設色紙本

立軸

一九二〇年作

題識：不僧居淨土，不儒通香禪。泉飲佛云何，說空空誠然。石芝大居士參禪圖。庚申（1920年）孟冬，白龍山人王震寫。

鈐印：王震大利、一亭、白龍山人、本來無一物



1209

1209

QI BAISHI (1863-1957)

Balsamine and Mynah

Scroll, mounted and framed, ink and colour on paper

94 x 52 cm. (37 x 20 ½ in.)

Signed, with one seal of the artist

HK\$600,000-800,000

US\$77,000-100,000

齊白石 鳳仙八哥 設色紙本 鏡框

款識：白石山翁。

鈐印：齊大

1210

ZHANG SHUQI (1899-1956)

Two Chickens

Scroll, mounted and framed, ink and colour on paper

124 x 46 cm. (48 ⅞ x 18 ⅞ in.)

Inscribed and signed, with one seal of the artist

Dated summer, thirtieth year (of the Republic, 1941)

HK\$50,000-80,000

US\$6,400-10,000

張書旂 雙吉 設色紙本 鏡框
一九四一年作

題識：卅年（1941）夏月，書旂作。

鈐印：書旂



1210



1211

1211

QI BAISHI (1863-1957) AND CHEN BANDING (1876-1970)

Lotus and Duck

Hanging scroll, ink and colour on paper

68 x 35 cm. (26 3/4 x 13 3/4 in.)

Entitled, inscribed and signed by Chen Banding, with one seal

Dated autumn, *jiazi* year (1924)

Inscribed and signed by Qi Baishi, with one seal

Dated third month, *dingmao* year (1927)

One collector's seal of Wang Li

Titleslip inscribed and signed by Wang Li (1900-1986)

HK\$150,000-250,000

US\$19,000-32,000

齊白石·陳半丁合作

清涼世界

設色紙本

立軸

陳半丁題識：清涼世界。甲子（1924年）秋暮，陳年。

鈐印：陳年之印

齊白石題識：白石補鴨于寄萍堂上，時丁卯（1927年）三月也。

鈐印：阿芝

鑑藏印：王力鑒賞

王力題簽條：陳半丁畫荷、齊白石補鴨。王力存。白石六十三四歲時畫鴨極生動，整幅皆活。

陳半丁畫荷 齊白石補鴨
王力存 白石六十三四歲時
巨幅極生動整幅皆活



1212

1212

QI BAI SHI (1863-1957)

Frog and Insect

Scroll, mounted and framed, ink and colour on paper

33 x 31 cm. (13 x 12 ¼ in.)

Signed, with one seal of the artist

One collector's seal

HK\$150,000-250,000

US\$19,000-32,000

齊白石 青蛙蟋蟀 設色紙本 鏡框

款識：白石。

鈐印：白石翁

鑑藏印：湖成



1213

1213

LI KERAN (1907-1989)

Herding

Scroll, mounted and framed, ink and colour on paper

30.5 x 41 cm. (12 x 16 ½ in.)

Inscribed and signed, with three seals of the artist

Dated New Year, *wuchen* year (1988)

Dedicated to Yunsheng

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 26 November 2013, lot 1511.

HK\$280,000-380,000

US\$36,000-49,000

李可染 牧牛圖 設色紙本 鏡框
一九八八年作

題識：雲生同志屬正。歲次戊辰（1988年）新春，可染于師牛堂。

鈐印：李、可染、孺子牛

來源：香港佳士得，中國近現代畫，2013年11月26日，編號1511。



1214

1214

WU ZUOREN (1908-1997)

Swans

Scroll, mounted and framed, ink and colour on paper
58.2 x 42.6 cm. (22 7/8 x 16 3/4 in.)

Inscribed and signed, with one seal of the artist
Dated 1987

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Paintings, 1 November 2004,
Lot 544.

EXHIBITED:

Han Mo Hua Zhang: *Paintings and Calligraphy of New China*, 18-27
December 2015.

LITERATURE:

Shui Mo Feng Hua, Cultural Relics Publishing House, 2015, p.81.
Han Mo Hua Zhang: Paintings and Calligraphy of New China,
Cultural Relics Publishing House, 2015, p.66.

HK\$150,000-200,000

US\$19,000-26,000

吳作人 天鵝 設色紙本 鏡框 一九八七年作

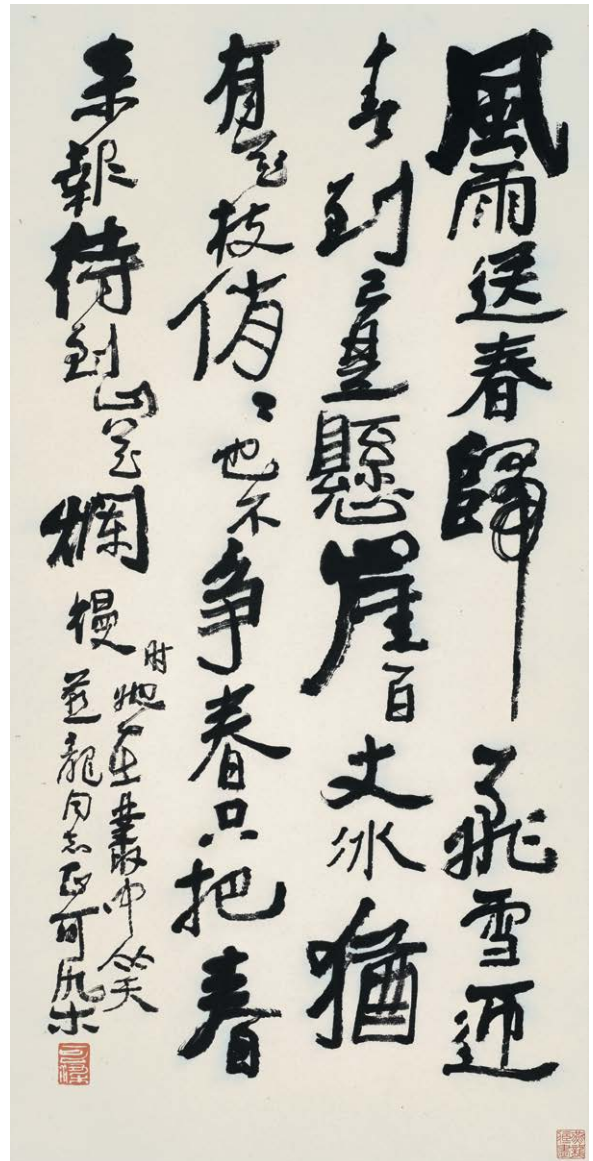
題識：一九八七年，作人。

鈐印：吳作人印

來源：香港蘇富比，中國書畫拍賣，2004年11月1日，編號544。

展覽：《翰墨華章—新中國以來名家書畫文牘大展》，2015年12月
18-27日。

出版：《水墨風華》，文物出版社，2015年，第81頁。
《翰墨華章—新中國以來名家書畫文牘集》，文物出版社，
2015年，第66頁。



1215

1215

LI KERAN (1907-1989)

Calligraphy in Running Script

Hanging scroll, ink on paper
84 x 42 cm. (33 1/8 x 16 1/2 in.)

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

One collector's seal

HK\$150,000-200,000

US\$19,000-26,000

李可染 行書《卜算子·詠梅》 水墨紙本 立軸

釋文：風雨送春歸，飛雪迎春到。已是懸崖百丈冰，猶有花枝俏。
俏也不爭春，只把春來報。待到山花爛漫時，她在叢中笑。

題識：燕龍同志正，可染。

鈐印：可染

鑑藏印：燕龍藏畫



1216

1216

LI KERAN (1907-1989)

Winter Herding

Scroll, mounted and framed, ink and colour on paper

89.5 x 48 cm. (35 ¼ x 18 ¾ in.)

Inscribed and signed, with six seals of the artist

Dated winter, tenth month, 1989

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

US\$130,000-190,000

李可染 冬牧圖 設色紙本 鏡框 一九八九年作

題識：余畫冬牧圖常以松作配景，昔年遊黃山，在清涼臺遙見有此奇松，茲寫其仿佛，深感高巖之松，飽經酷暑嚴寒，而愈老逾勁，愈奇逾美，非僅其壽長也。一九八九年歲次冬十月上浣，白髮學童李可染作於師牛堂。

鈐印：白髮學童、李、可染、延壽、陳言務去、李下不整冠（肖形印）



1217

1217

LI KERAN (1907-1989)

Gushing Waterfalls

Scroll, mounted and framed, ink and colour on paper
68.8 x 46.5 cm. (27 1/8 x 18 1/4 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 300.

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

US\$230,000-360,000

李可染

千巖競秀萬壑爭流

設色紙本

鏡框

題識：千巖競秀萬壑爭流圖。

吾昔年雨後過山陰道，得此意境，茲（以）漫寫之。可染。

鈐印：可染

來源：香港佳士得，近現代中國書畫，1997年4月27日，編號300。



1218

1218

FU BAOSHI (1904-1965)

Lady

Hanging scroll, Ink and colour on paper

68 x 45 cm. (26 ¾ x 17 ¾ in.)

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

Dated April, 1965

Dedicated to Huilin

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

US\$260,000-380,000

傅抱石 湘君圖 設色紙本 立軸 一九六五年作

題識：湘君。一九六五年四月旬。寫奉惠林同志教正。抱石南京并記。

鈐印：乙巳（1965）、傅

註：上款人“惠林”應為歐陽惠林，時任江蘇省委宣傳部長，1965年4月，傅抱石前往句容縣茅山寫生，當時在句容擔任“社教運動”工作組負責人的歐陽惠林接待畫家一行。



1219

1219

CHEN DAYU (1912-2001)

Rooster

Scroll, mounted and framed, ink and colour on paper
98.5 x 57 cm. (38 ¾ x 22 ½ in.)

Inscribed and signed, with three seals of the artist

Dated winter, 1980

Dedicated to Huilin

HK\$30,000-50,000

US\$3,800-6,400

陳大羽 大吉圖 設色紙本 鏡框 一九八〇年作

題識：惠林同志雅鑒。一九八〇年冬，大羽。

鈐印：陳翱、大羽、春長在



1220

1220

XU BEIHONG (1895-1953)

Cat

Scroll, mounted and framed, ink and colour on paper
65.5 x 37 cm. (25 ¾ x 14 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated *xinsi* year (1941)

HK\$200,000-300,000

US\$26,000-38,000

徐悲鴻 貓 設色紙本 鏡框 一九四一年作

題識：寂寞誰與語，昏昏又一年。悲鴻。辛巳（1941年）。

鈐印：江南布衣



1221

1221

XIE ZHILIU (1910-1997)

Snowy Mountains

Handscroll, ink and colour on paper

31.5 x 178.5 cm. (12 ½ x 70 ¼ in.)

Inscribed and signed, with five seals of the artist

Dated spring, *xinwei* year (1991)

Frontispiece by Chen Peiqiu (1922-2020), with two seals

Dated summer, *xinwei* year (1991)

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 27-28

May 2013, Lot 1332.

Collection of Tathata Gallery.

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

US\$100,000-150,000

謝稚柳 千峯積雪 設色紙本 手卷 一九九一年作

題識：撤楚空裏未堪擬，柳絮因風苦未稠。

已訝九臯丹頂鶴，更披千嶂白狐裘。

辛未（1991年）春暮巨鹿園居，壯暮翁稚柳。

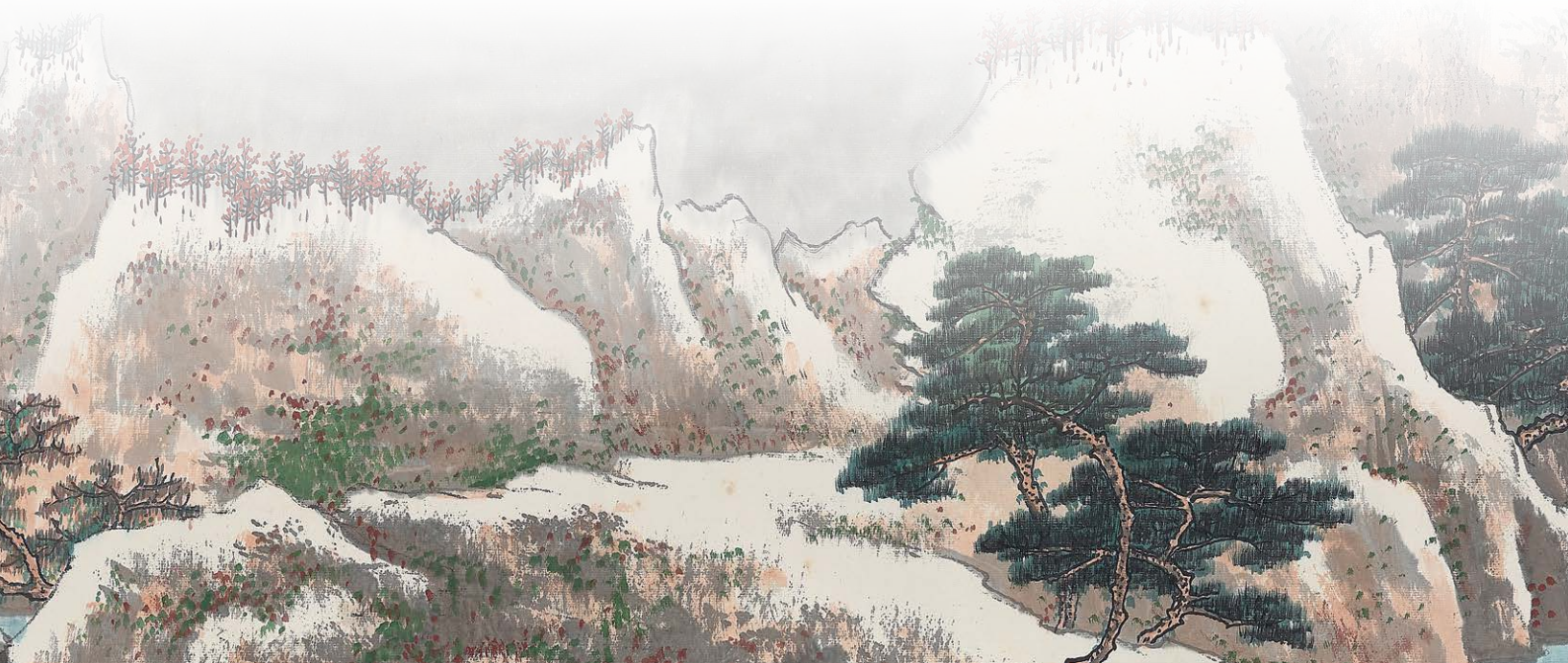
鈐印：巨鹿園、夕好、壯暮（二次）、稚柳

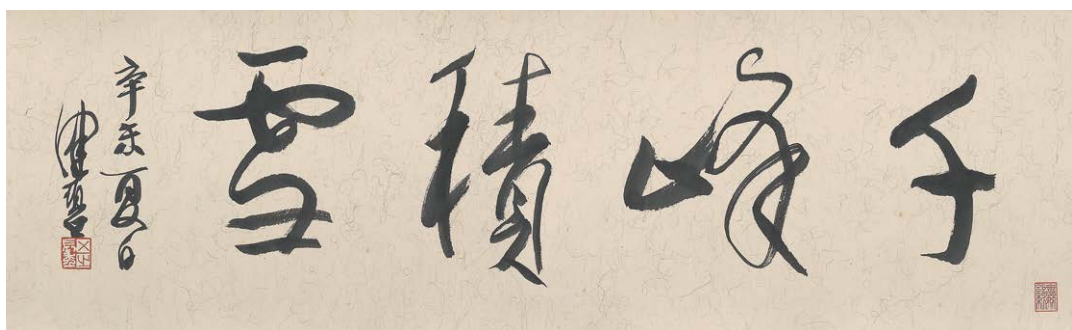
陳佩秋（1922-2020）題引首：千峰積雪。辛未（1991年）夏日，健碧。

鈐印：舞絕、劉之長年

來源：香港佳士得，中國近現代畫，2013年5月27-28日，拍品編號1332。

真如居收藏。





1221





1222

1222

TANG YUN (1910-1993)

Landscape

Hanging scroll, ink and colour on paper
122.3 x 32.5 cm. (48 1/8 x 12 3/4 in.)

Inscribed and signed, with three seals of
the artist

Dated leap seventh month, *wuyin* year
(1938)

Dedicated to Lu Bin

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese
Paintings, 5 April 2011, Lot 1235.

HK\$50,000-70,000

US\$6,400-9,000



1223

1223

BAI JIAO (1907-1969)

Orchid

Scroll, mounted and framed, ink on paper
72.5 x 34.3 cm. (28 1/2 x 13 1/2 in.)

Inscribed and signed, with three seals of
the artist

HK\$50,000-70,000

US\$6,400-9,000

白蕉 墨蘭 水墨紙本 鏡框

題識：蘭花本是山中草，還向山中種此花。
塵世紛紛植盆盎，不如留與伴煙霞。
鄭板橋句，雲間白蕉。

鈐印：復翁私印、晉太原中、蘭王

唐雲 水邨煙樹圖 設色紙本 立軸
一九三八年作

題識：樹圍山影碧重重，沙帶人煙渺渺青。
七策六韜俱掉盡，獨來此地著魚經。
雲藏樹影樹藏村，邨裡人家畫掩門。
流水落花知有路，鵝鳩呼雨又黃昏。
戊寅（1938年）閏七月之望為魯濱先
生屬，唐雲記。

鈐印：俠塵、唐雲之印、知我者希

來源：香港蘇富比，中國書畫拍賣，2011
年4月5日，編號1235。



1224

1224

WU HUFAN (1894-1968)

Bamboo / Calligraphy

Two scrolls, mounted on a two-panel tabletop screen, ink on paper
Each scroll measures 12.5 x 8 cm. (4 7/8 x 3 1/8 in.)

Bamboo inscribed and signed, with one seal of the artist

Calligraphy in Running Script inscribed and signed, with one seal of
the artist

Dated sixth month, wuyin year (1938)

Dedicated to Madame Huaicong

HK\$180,000-300,000

US\$23,000-38,000

吳湖帆 墨竹/行書 水墨紙本 兩折小屏風 一九三八年作

《墨竹》題識：虛心直節。東莊居士。

鈐印：湖帆

《行書》釋文：光陰有限度，學問無止境。為有益大眾之事，抱無
愧吾心之旨。

題識：戊寅（1938年）六月，懷琮世妹屬書。吳湖帆。

鈐印：湖帆



1224

1225

WU HUFAN (1894-1968)

Landscapes

Album of eight leaves, ink and colour on paper

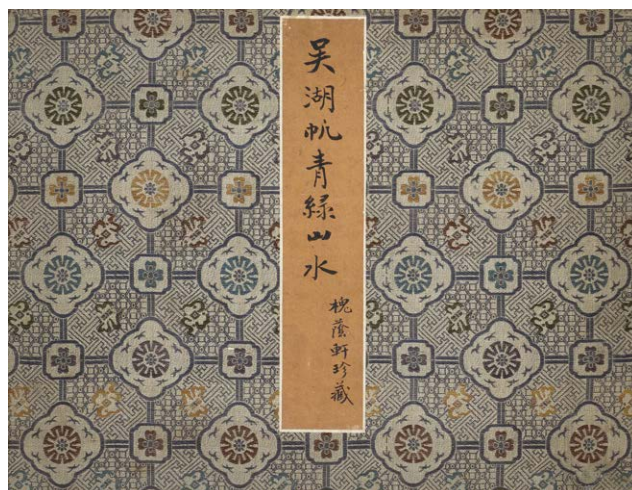
Each leaf measures 21.5 x 28.5 cm. (8 1/2 x 11 1/4 in.)

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

One leaf dated autumn, *renshen* year (1932)

HK\$400,000-600,000

US\$51,000-77,000





1224

吳湖帆 青綠山水冊 設色紙本 冊頁八開 一九三二年作

1. 題識：楓壁幽篁。醜篛。
鈐印：吳湖帆
 2. 題識：武陵勝境。仿趙千里法，吳湖帆。
鈐印：醜篛詞境
 3. 題識：仿馬文璧，吳湖帆。
鈐印：醜篛詞境
 4. 題識：柳池荷風。醜篛。
鈐印：吳湖帆
 5. 題識：松壑草堂。吳湖帆。
鈐印：醜篛詞境
 6. 題識：秋嵐雲瀑。醜篛。
鈐印：吳湖帆
 7. 題識：高士幽居。吳湖帆。
鈐印：醜篛詞境
 8. 題識：古木寒鴉。仿郭熙筆法，壬申（1932年）秋，吳湖帆。
鈐印：吳湖帆
- 簽條：吳湖帆青綠山水。槐蔭軒珍藏。



1226

1226

WU HUFAN (1894-1968)

Mount Huang Scenery

Scroll, mounted and framed, ink on paper

39 x 85.5 cm. (15 3/8 x 33 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated autumn, gengchen year (1940)

Dedicated to Zhenmin and Enpu

NOTE:

The recipient of this painting are the brothers Ye Zhenmin and Ye Enpu. The two came from a prominent family in Dongshan, Dongting Lake, and were compradors working for a French bank in Shanghai. Both brothers married Xi Xifan's daughters of the prominent Dongshan Xi family.

In 1937, Ye's visited Huangshan with their parents. Upon their return, they commissioned Wu Hufan to create a painting to commemorate their travel, which was completed in 1940. Another painting, "A Corner of Huangshan Mountain", completed in the same year with a dedication to Zhenmin can be seen in the market, and it was likely commissioned together with the present painting. (see *Chronicles of Wu Hufan*, China Publishing Group, 2017, p. 315).

HK\$300,000-500,000

US\$38,000-64,000

吳湖帆 黃山獅子林 水墨紙本 鏡框 一九四〇年作

題識：黃山獅子林奇峰聳峙，大有子久、元鎮筆端神致。丁丑（1937年）之夏，振民、恩溥昆昆曾侍其尊人遊是地，庚辰（1940年）秋日屬圖大畧，以為紀遊之徵。余從未涉跡，故不拘其形似矣。倩生吳湖帆並識。

鈐印：倩齋、萬里江山供燕几

註：上款“振民、恩溥”應為葉振民、葉恩溥兄弟，二人出自洞庭東山望族，曾任中法銀行買辦，兄弟二人均娶東山席家席錫蕃女兒為妻。

此作乃二人向吳湖帆特別訂製。1937年，二人攜雙親遊覽黃山，歸來後特請吳湖帆繪圖紀念此事，吳湖帆於1940年完成本作。市場上亦見吳湖帆同年創作上款“振民先生”之《黃山一角》畫作，應為同批委託之作（見《吳湖帆年譜》，中國出版集團，2017年，第315頁）。



1227

1227

LU YIFEI (1931-2005)

Waterfall in Mount Lu

Handscroll, ink and colour on paper

45.5 x 999 cm. (17 7/8 x 393 1/4 in.)

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

Dated winter, *wuchen* year (1988)

Frontispiece inscribed and signed by He Youhui (b. 1931), with three seals

HK\$60,000-80,000

US\$7,700-10,000

陸一飛 匡廬飛瀑卷 設色紙本 手卷 一九八八年作

題識：匡廬飛瀑圖卷。飛流直下三千尺，疑是銀河落九天。戊辰（1988年）歲末，陸一飛作李白詩意。

鈐印：慈溪、一飛慶、一飛

何幼惠（1931年生）題引首：匡廬飛瀑卷。陸一飛繪，何幼惠書。

鈐印：順德何氏、幼惠、神怡務閑





1228

WU GUXIANG (1848-1903)

Landscapes after Ancient Masters

Album of twelve leaves, ink and colour on paper

Each leaf measures 31 x 41.3 cm.

(12 ¼ x 16 ¼ in.)

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

One collector's seal on the second leaf
Dated spring, *wuzi* year (1888)

Two collectors' seals on the inside cover pages

Titleslip entitled and signed by Zhao Geng (b. 1973), with two seals

HK\$150,000-200,000

US\$19,000-26,000

吳穀祥 擬古山水冊 設色紙本
冊頁十二開 一八八八年作

- 題識：風前春柳綠毵毵，平遠山光溪水涵。橋裏小村橋外棹，可能佳景似江南。摹趙大年法。秋農。
鈐印：穀祥
- 題識：錫山沈氏所藏胡三橋長卷本有此一角，背擬之。秋農。
鈐印：吳穀祥
鑑藏印：初園心賞
- 題識：蒼松翠黛色，靜坐望甲子。下有流泉聲，何須洗我耳。擬文、唐兩家法。秋農。
鈐印：秋農
- 題識：松陰觀瀑。略用衡山大意。秋農吳穀祥。
鈐印：穀祥
- 題識：幽崖下，不斷流。疏樹邊，不繫舟。惟詩翁，獨吟秋。撫唐居士法。秋農吳穀祥。
鈐印：穀祥
- 題識：攜琴松下彈，餘響發天表。流水與高山，終古知音少。擬李晞古松壑鳴琴圖大意。吳穀祥。
鈐印：秋農
- 題識：偶見農人小冊對臨此，其設色之處，愧未能得其渾厚也。秋農。
鈐印：穀祥
- 題識：臨溪結屋，倚岸維舟。草際青泛，林端翠浮。向滌塵夢娛清遊，一片春光禿管收。擬石谷子本。吳穀祥。
鈐印：秋農

9. 題識：疏樹經秋葉未乾，橋通山館綠溪寬。雨晴巖腹添新瀑，只許幽人倚杖看。秋農。
鈐印：穀祥
10. 題識：長松有高蔭，危石激清籟。忽聞晚鐘聲，響徹秋山外。仿文五峯筆意。秋農吳穀祥。
鈐印：秋農
11. 題識：筆意疏逸間，澹有瀟灑出塵之想。所謂詩中畫、畫中詩也。可於斯領悟其旨，曾見馬和之納扇本，戲擬其意。秋農。
鈐印：穀祥
12. 題識：山家除夕無多事，插了梅花便過年。背擬錢松壺真本。戊子（1888年）春日，秋農吳穀祥。
鈐印：穀祥

內頁鑑藏印：陳濤、謝海燕藏

趙耿題簽條：吳穀祥山水冊。趙耿。

鈐印：漢陽趙耿、虛懷



1229

KANG YOUWEI (1858-1927)

Seven-character Calligraphic Couplet in Running Script

A pair of hanging scrolls, ink on paper

Each scroll measures 356.5 x 68.5 cm. (140 3/8 x 27 in.)

Signed, with two seals of the artist

HK\$450,000-550,000 US\$58,000-71,000

康有為 行書七言聯 水墨紙本 立軸兩幅

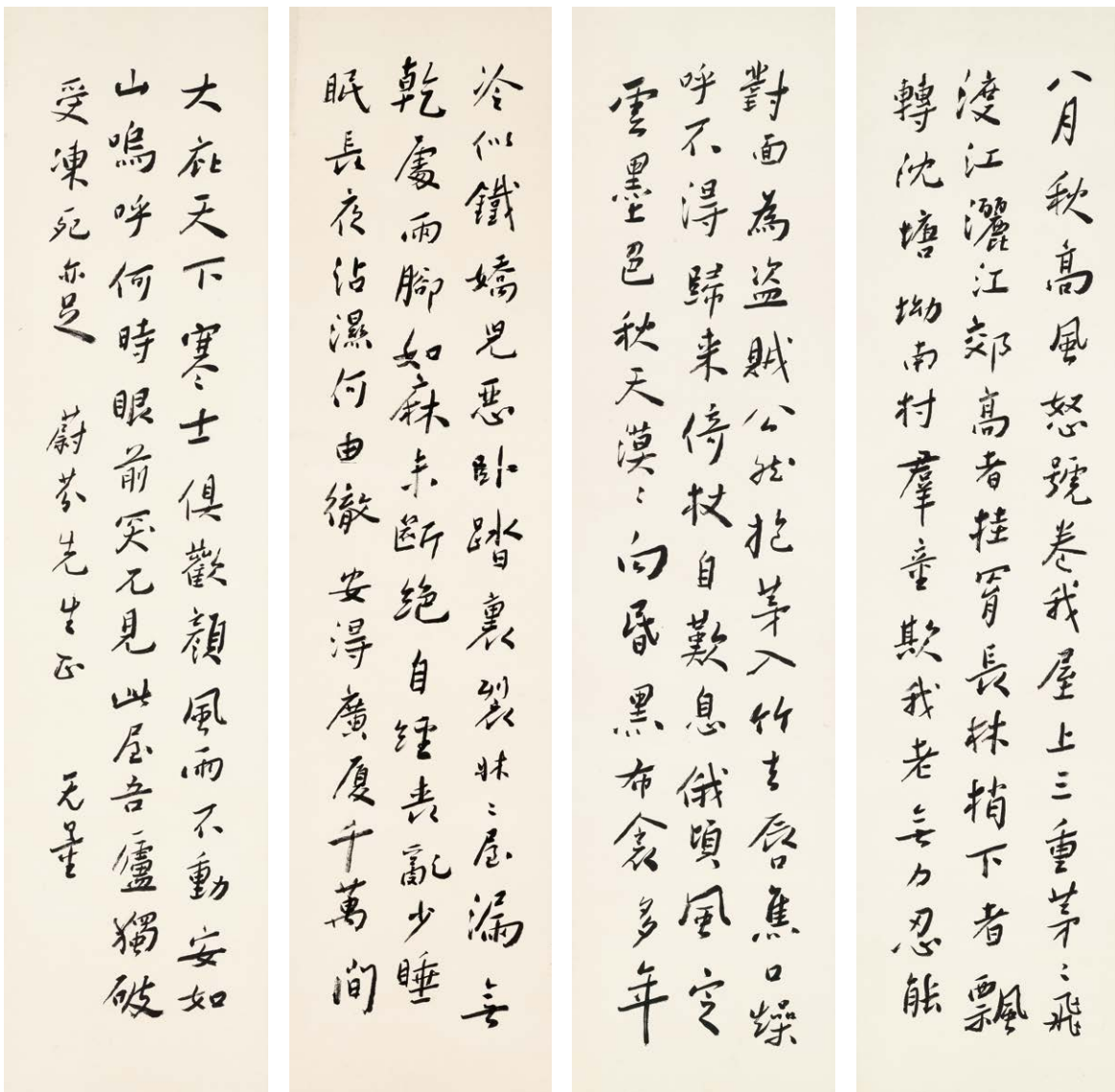
釋文：儉成德道因時立，靜修身理自天開。

款識：天游化人康有為。

鈐印：康有為印、維新百日出亡十六年三周大地游遍四洲經三十一國行六十萬里

1229

237



1230

1230

XIE WULIANG (1884-1964)

Poem by Du Fu in Running Script

A set of four hanging scrolls, ink on paper

Each scroll measures 135.5 x 32.8 cm. (53 3/8 x 12 7/8 in.)

Inscribed and signed by the artist

Dedicated to Weifen

HK\$60,000-80,000

US\$7,700-10,000

謝無量

行書杜甫詩

水墨紙本

立軸四幅

釋文：八月秋高風怒號，卷我屋上三重茅。

茅飛渡江灑江郊，高者掛罥長林梢，下者飄轉沈塘坳。

南村羣童欺我老無力，忍能對面為盜賊。公然抱茅入竹去。

唇焦口燥呼不得，歸來倚杖自歎息。

俄頃風定雲墨色，秋天漠漠向昏黑。

布衾多年冷似鐵，嬌兒惡臥踏裏裂。

牀牀屋漏無乾處，雨腳如麻未斷絕。

自經喪亂少睡眠，長夜沾濕何由徹。

安得廣廈千萬間，大庇天下寒士俱歡顏，風雨不動安如山。

嗚呼，何時眼前突兀見此屋，吾廬獨破受凍死亦足。

題識：蔚芬先生正。無量。

1231

HONG YI (1880-1942)

Calligraphy

Hanging scroll, ink on paper

67.5 x 32.8 cm. (26 3/8 x 12 7/8 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Madame Julian

PROVENANCE:

Acquired directly from the artist, hence by descent.

NOTE:

Madame Julian was the wife of Chief of Staff of the Security Bureau in Fujian province between 1939 to 1944.

HK\$450,000-650,000 US\$58,000-83,000

弘一 書法 水墨紙本 立軸

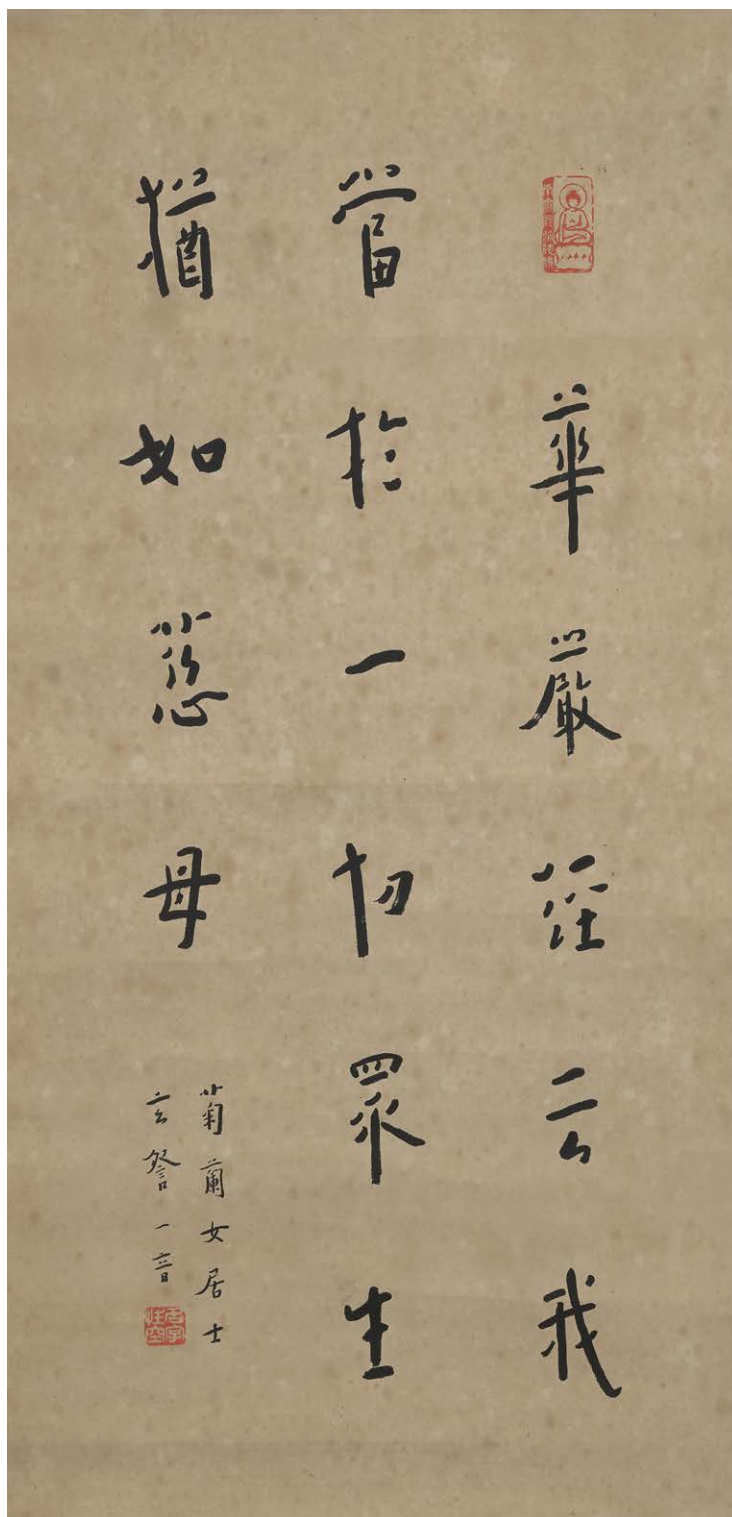
釋文：華嚴經云：我當於一切衆生猶如慈母。

題識：菊蘭女居士玄誓，一音。

鈐印：名字性空、佛（肖形印）

來源：直接得自書法家，並由家族傳承。

註：菊蘭女士乃當時（1939-1944）福建保安處參謀長將軍之原配夫人。



1231



1232

1232

XIAO HAICHUN (B. 1944)
Yandang Mountains

Hanging scroll, ink and colour on paper
246.5 x 123.5 cm. (97 x 48 5/8 in.)

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

HK\$50,000-80,000

US\$6,400-10,000

蕭海春

雁宕泉壑圖

設色紙本

立軸

題識：雁宕泉壑圖。海春於抱雪齋。

鈐印：蕭海春、抱雪齋、抱雪齋、計黑生白、
葉蕭蕭歌楚騷鼓素琴霜月高

1233

HUANG QIUYUAN (1914-1979)

Mountain Scenery after Rain

Hanging scroll, ink and colour on paper

63.7 x 56 cm. (25 1/8 x 22 in.)

Inscribed and signed, with two seals of the artist

HK\$30,000-50,000 **US\$3,800-6,400**

黃秋園 雨過石生色 設色紙本 立軸

題識：雨過石生五色，雲過山餘數層。
時有炊煙出樹，中多隱士高僧。半個僧畫。

鈐印：半個和尚、長留天地間



1233

1234

HE HAIXIA (1908-1998)

Landscape

Hanging scroll, ink and colour on paper

47.5 x 56.5 cm. (18 3/4 x 22 1/4 in.)

Inscribed, with one seal of the artist

HK\$80,000-100,000 **US\$10,000-13,000**

何海霞 斜陽餘暉 設色紙本 立軸

題識：斜陽餘暉一片綺麗。海霞為□□女士作于湖南蓉園。

鈐印：何海霞



1234



報春圖
 壬戌年春月
 程十髮
 畫於海上
 十

1235

CHENG SHIFA (1921-2007)

Heralding Spring

Scroll, mounted and framed, ink and colour on paper

137 x 67.8 cm. (53 7/8 x 26 3/4 in.)

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

Dated spring, second month, *renxu* year (1982)

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 2 June 2015, Lot 1558.

HK\$500,000-700,000

US\$65,000-89,000

程十髮 報春圖 設色紙本 鏡框
 一九八二年作

題識：報春圖。壬戌（1982年）春二月，程十髮漫筆於海上。

鈐印：十、髮、魚（肖形印）、雲間程潼

來源：香港佳士得，中國近現代畫，2015年6月2日，編號1558。

1235



1236

1236

WU QIAOLIU (WINSON C. L. NG, B. 1958)

Flower

Scroll mounted and framed, ink and colour on paper

69 x 46 cm. (27 1/8 x 18 1/8 in.)

Inscribed and signed, with three seals of the artist

Dated winter, *wuxu* year (2018)

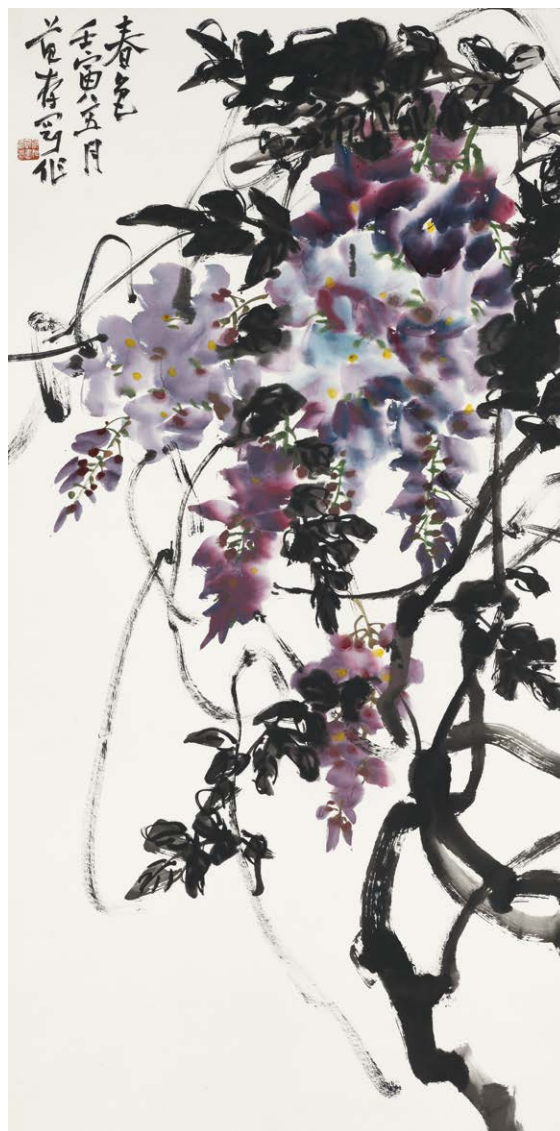
HK\$60,000-80,000

US\$7,700-10,000

吳樵六 花卉 設色紙本 鏡框 二〇一八年作

題識：彩墨畫首重墨法。墨氣足，自然氣韻生動，墨象隨生。
戊戌（2018年）之冬日。澄雪堂主人試作。吳樵六筆。

鈐印：吳、樵六、澄雪堂



1237

1237

FAN CUNGANG (B. 1965)

Wisteria

Scroll, mounted and framed, ink and colour on paper

138.5 x 68.5 cm. (54 1/2 x 27 in.)

Inscribed and signed, with one seal of the artist

Dated fifth month, *renyin* year (2022)

HK\$400,000-600,000

US\$51,000-77,000

范存刚 春色 設色紙本 鏡框 二〇二二年作

題識：春色。壬寅（2022年）五月，范存刚作。

鈐印：范存刚書畫之印

註：范存刚，別署范遲，1965年生於山東龍口。中國美術家協會理事、中國畫藝術委員會委員，中國藝術研究院中國畫院研究員，中國國家畫院研究員，中國國家博物館藏品徵集委員會委員，中國文物保護基金會文物藝術品專家組專家，中國書法家協會會員。現為榮寶齋黨委副書記、常務副總經理，北京榮寶拍賣有限公司董事長兼總經理。國家一級美術師。



1238

1238

LIU Haisu (1896-1994)

Sea of Clouds in Mount Huang

Scroll, mounted for framing, ink and colour on paper
95.5 x 267.2 cm. (37 5/8 x 105 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated winter, 1978

HK\$200,000-300,000

US\$26,000-38,000

劉海粟 黃山煙雲 設色紙本 鏡片 一九七八年作

題識：一九七八年冬日，劉海粟。

鈐印：劉海粟印、黃山是我師

1239

LIU Haisu (1896-1994)

Red Plum Blossoms

Hanging scroll, ink and colour on paper
102 x 52.5 cm. (40 1/8 x 20 5/8 in.)

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

HK\$80,000-120,000

US\$10,000-15,000

劉海粟 鐵骨紅梅 設色紙本 立軸

題識：鐵骨紅梅。劉海粟。

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。

愛瑯琊石鼓，毫端鬱勃，斂元氣，奔吾腕。

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，六洲紅燦。

正芳枝並倚，陽和轉播，稱生平願。靜遠老人。

鈐印：海翁長壽、曾經滄海、藝海堂



1239



1240

1240

LIU HAI SU (1896-1994)

Waterfall in Mount Huang

Scroll, mounted and framed, ink and colour on paper

176.5 x 94 cm. (69 ½ x 37 in.)

Inscribed and signed, with three seals of the artist

Dated 18th July 1980

HK\$150,000-200,000

US\$19,000-26,000

劉海粟 黃山飛泉 設色紙本 鏡框 一九八〇年作

題識：一九八〇年七月十八日，劉海粟年方八五。

鈐印：海翁、劉海粟、黃山是我師



1241

1241

LIU ZHENXIA (B. 1941)

Indian Elders

Scroll, mounted and framed, ink and colour on paper

68.5 x 81 cm. (27 x 31 7/8 in.)

Inscribed and signed, with two seals of the artist
Dated eleventh month, *jiashen* year (2004)

HK\$400,000-500,000

US\$51,000-64,000

劉振夏 赴印度寫生(哥倆好) 設色紙本
鏡框 二〇〇四年作

題識：赴印度寫生，新德里街頭所得。甲申
(2004年)十一月，振夏。

鈐印：劉、振夏畫印

出版：《情畫未了》，北京，生活讀書新知三聯書店，2007年，第264頁。

《劉振夏人物畫集》，上海人民美術出版社，2010年，第78頁。

《劉振夏水墨人物畫集》，人民美術出版社，2012年，第108頁。

《劉振夏作品集》，下卷，上海人民美術出版社，2017年，第83頁。

展覽：蘇州，蘇州博物館，“寂寞修正果—劉振夏水墨人物畫展”，2011年，並巡迴至中國美術館、龍美術館、臺北國父紀念館。香港，香港大會堂，“墨韻傳神—劉振夏人物畫展”，2016年。

美國三藩市國際藝術中心，“寂寞修正果—劉振夏意筆寫實人物畫展”，2016年9月，並巡迴至新加坡中國文化中心。

日本東京日中友好會館，“劉振夏意筆寫實人物畫展”，2017年11月，並巡迴至法國尼斯亞洲藝術博物館。



1242

1242

FANG CHUXIONG (B. 1950)

Chicken

Scroll, mounted and framed, ink and

colour on paper

68.5 x 138 cm. (27 x 54 $\frac{3}{8}$ in.)

Entitled, inscribed and signed, with two

seals of the artist

Dated April, 1988

HK\$40,000-60,000

US\$5,100-7,700

方楚雄 群雞圖 設色紙本 鏡框
一九八八年作

題識：群雞圖。一九八八年四月，楚雄。

鈐印：方、大吉羊



1243

WANG ZIWU (1936-2021)

Two Eagles

Hanging scroll, ink and colour on paper

136.5 x 67.5 cm. (53 $\frac{3}{4}$ x 26 $\frac{3}{8}$ in.)

Inscribed and signed, with two seals of the
artist

Dated autumn, *renxu* year (1982)

HK\$100,000-150,000

US\$13,000-19,000

王子武 雙鷹 設色紙本 立軸
一九八二年作

題識：壬戌（1982年）初秋，子武寫於長
安神禾原畫居。

鈐印：子武、子武之印

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Wu Changshuo	吳昌碩	1197, 1198, 1199, 1200, 1201, 1202			
Wu Guanzhong	吳冠中	1077, 1078, 1079, 1080, 1081, 1147, 1148, 1149, 1160, 1161, 1162			

HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH AND 21ST CENTURY ART EVENING SALE AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

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

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

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or email infoasia@christies.com.

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得二十及二十一世紀藝術晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣 8,000,000 元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

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

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

查詢

如欲了解詳情，請致電 + 852 2760 1766 與本公司客戶服務部聯絡或電郵至 infoasia@christies.com。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

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

4 VIEWING LOTS PRE-AUCTION

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

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

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest

practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

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

7 JEWELLERY

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

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

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

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

8 WATCHES & CLOCKS

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

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

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

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

owners;

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction and may also be

made on the Christie's WeChat Mini Program. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. To learn more, please visit <https://www.christies.com/auctions/christies-live-on-mobile>. You should register at least 24 hours in advance of the sale in order to bid online with Christie's LIVE™. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on <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 or on the Christie's WeChat Mini Program. 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 a **reserve** with the symbol - next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at 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 26% of the **hammer price** up to and including HK\$7,500,000, 20% on that part of the **hammer price** over HK\$7,500,000 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 E2(h)(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 HKD 80,000 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 G(d)(i) and (ii). In such circumstances paragraph G(d)(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 by phone 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 by phone 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 **Ψ** 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, export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **Ψ** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and,

as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, other damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy 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.

Subheading : has the meaning given to it in paragraph E2.

UPPER CASE type : means having all capital letters.

warranty : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定 · 買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以△標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

(a) **目錄描述**部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 I 段另有約定。

3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

(a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**

可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**賣方酬金**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

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。

(b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。

(c) 我們不會為每件拍賣的寶石索取鑒定報告。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道的改進及處理進行報告。

(d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

(b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

B. 登記競投

1. 新競投人

(a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場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：

(i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。

(ii) 公司客戶：顯示名稱及注册地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身分證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和最終受益人的文件證明。

(iii) 信託、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

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

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐主義財務審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

(a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) **作為隱名委托人的代理人**：如果您以代理人身份為隱名委托人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：

(i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間裏保存證明盡職調查的文件和記錄。

(ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。

(iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。

(iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其

他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投，也可在佳士得微信小程序申請電話競投。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。**估價**低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 <https://www.christies.com/auctions/christies-live-on-mobile>。如需網絡競投，您必須在拍賣開始前至少 24 小時辦理申請。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 <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 或佳士得微信小程序選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。**拍賣官**將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高價，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**，除非**拍賣品**已由第三方保證而相關不可撤銷的書面競投價高於**低端估價**。在此情況下，**底價**將被認為不可撤銷的書面競投的價格。該等由第三方保證的**拍賣品**在目錄中注以符號。以資識別。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- 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(i) 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於或高於**底價**之出價。就不設**底價**的**拍賣品**，**拍賣官**通常會以**低端估價**的 50% 開始拍賣。如果在此價位沒有人競投，**拍賣官**可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，**拍賣官**可視該**拍賣品**為流拍**拍賣品**。

6. 競投價遞增幅度

競投通常從低於**低端估計**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**落槌價**外，亦同意支付

本公司以該**拍賣品**落槌價計算的**買方酬金**。酬金費率按每件**拍賣品**落槌價首港幣 7,500,000 元之 26%；加逾港幣 7,500,000 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**落槌價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。

有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付基於**落槌價**，**買方酬金**和/或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，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。
- 真品保證**適用於被**拍賣會通告**修訂後的**標題**。

- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**乎合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：
- 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
 - 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
 - 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
- (i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、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**：
- 此額外**保證**不適用於：
 - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
 - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
 - 沒有標題的書籍；
 - 沒有標明**估價**的已出售**拍賣品**；
 - 目錄中表明售出後不可退貨的書籍；
 - 狀況**報告中或拍賣時公告的瑕疵。
 - 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**：
- 落槌價；和
 - 買方酬金；和
 - 任何關稅、有關貨物、銷售、使用、補償或服務稅項。
- 所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。
- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即

使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。

- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：

- 佳士得通過“**MyChristie's**”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 www.christies.com/MyChristies 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。

(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：HSBCHKHHKHH

(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）：

- 買方提貨日；
- 自拍賣日起 30 日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

4. 不付款之補救辦法

- (a) 如果**到期付款日**：您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：

- 自**到期付款日**日起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
- 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償、法律費用及任何賣方酬金的差額；
- 代不履行責任的買方支付賣方應付的**拍賣淨價金額**。您承認佳士得有賣方之所有權利向您提出追討。
- 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；

- 我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
- 我們可以選擇將您的身份及聯繫方式披露給賣方；
- 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
- 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
- 採取我們認為必要或適當的任何行動。

- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。

- (c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

- (d) 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。

- (e) 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。

- (f) 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。

- (g) 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。

- (h) 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。

- (i) 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。

- (j) 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。

- (k) 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。

G. 提取及倉儲

- 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）。
- 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
- 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。
- 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 或發電郵至 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**出境要求出口聲明及/或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換**購買款項**。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求。

- 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766 或發電郵至 postsaleasia@christies.com。
- 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。
- 含有受保護動植物物的拍賣品**
由瀕臨絕種及其他受保護野生動植物製造或組成（不論百分比率）的**拍賣品**在本目錄中註有 [~] 號。
這些物料包括但不限於象牙、玳瑁殼、

鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和/或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛犸象牙，海象象牙和犀鳥象牙）且您計劃將上述**拍賣品**進口到美國，請查看 (c) 段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

(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非非洲象象牙，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/或進出口源自伊朗的“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 ♡ 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

- 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度下，所有由法律附加

的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些**保證**不負有任何責任。

- 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。
- 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。
- 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。
- 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、其他賠償或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或在 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**落槌價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。

我們不能按要將這些資料從 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、作者或製作者的作品；
- 拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；
- 拍賣品**在**標題**被描述為某**來源**，則為該**來源**的作品；
- 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

買方酬金：除了**落槌價**，買方支付給我們的費用。

目錄描述：拍賣目錄內對**拍賣品**的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

佳士得集團：Christie's International Plc、其子公司及集團的其它公司。

狀況：拍賣品的物理狀況。

到期付款日：如第 F1(a) 段所列出的意思。

估價：目錄中或拍賣場通告中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**指該範圍的最高價。**中間估價**為兩者的中間點。

落槌價：拍賣官接受的**拍賣品**最高競投價。

標題：如 E2 段所列出的意思。

拍賣品：供拍賣的一件**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。

副標題：如 E2 段所列出的意思。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

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.

△ Property in which Christie's or another **Christie's Group** company has an ownership or financial interest. See Important Notices and Explanation of Cataloguing Practice.

u 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.

⊠ A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**.

• **Lot** offered without **reserve** 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。

△ 佳士得或其他**佳士得集團**公司對該**拍賣品**持有所有權或經濟利益。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。

⊠ 對該**拍賣品**有直接或間接經濟利益的一方有可能對該**拍賣品**作出競投，其可能知道該**拍賣品**的**底價**或其他重要資訊。

• 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 in which Christie's or another Christie's Group company has an ownership or financial interest

From time to time, Christie's may offer a lot in which Christie's or another Christie's Group company has an ownership or financial interest 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 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

▲: 佳士得或其他佳士得集團公司對該拍賣品持有所有權或經濟利益

佳士得可能會不時提供其或其他佳士得集團公司持有所有權或經濟利益之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 ▲ 符號以資識別。如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附註符號，但會於正文首頁聲明其權益。

◊ 保證最低出售價

佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 ◊ 符號以資識別。

◊◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔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落槌價計算的酬金。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落槌價及買方酬金。

我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品，我們建議您應當要求您的代理人確認他 / 她是否在拍賣品持有經濟利益。

✘ 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。佳士得也可按要提供書面狀況報告。

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之本目錄拍賣品之創作或拍賣品於某時期、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。

中國古代書畫及中國近現代畫及當代水墨

有保留的標題

「傳」指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

「款」指以佳士得有保留之意見認為某簽名 / 某日期 / 題詞應不是某藝術家所為。

中國古籍及拓本之日期是指作品印刷或出版之時期 [或大概時期] 。

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Fax: +1 212 636 4929
Email: gsudlow@christies.com

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Fax: +852 2760 1767
Email:
info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES

New York
Tel: +1 212 974 4579
Email: newyork@cfass.com

CHRISTIE'S REDSTONE

Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office **EMAIL**— info@christies.com
For a complete salerooms & offices listing go to christies.com

CHRISTIE'S

20TH/21ST CENTURY ART EVENING SALE

Hong Kong, 30 November 2022

VIEWING

26-30 November 2022

Hong Kong Convention and Exhibition Centre

CONTACT

Jacky Ho

JackyHo@christies.com

+852 2978 5353

SANYU (1895-1966)

Potted Prunus

oil on masonite

90.5 x 63.5 cm. (35 5/8 x 25 in.)

Painted in the 1940s

HK\$85,000,000-100,000,000

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



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"/> 21214 Finest and Rarest Wines & Spirits | <input type="checkbox"/> 19901 20 th and 21 st Century Art Evening Sale * |
| <input type="checkbox"/> 22019 ICONIC WINES FROM JOSEPH LAU PART II | <input type="checkbox"/> 22284 Post-Millennium Evening Sale * |
| <input type="checkbox"/> 21087 Handbags and Accessories | <input type="checkbox"/> 22179 Marc Chagall, Colour of Life:
Works formerly from the Artist's Estate (Part II) * |
| <input type="checkbox"/> 21089 Important Watches, Featuring The Triazza Collection (I) * | <input type="checkbox"/> 19902 20 th Century Art Day Sale * |
| <input type="checkbox"/> 21655 The Champion Collection Part VI: The Finest Watchmaking | <input type="checkbox"/> 19903 21 st Century Art Day Sale * |
| <input type="checkbox"/> 21088 Magnificent Jewels Including the Collection of Rosamund Kwan | |
| <input type="checkbox"/> 20851 The Chang Wei-Hwa Collection of Archaic Jades -
Qin and Han Dynasties * | <input type="checkbox"/> 20832 Fine Chinese Modern and Contemporary Ink Paintings * |
| <input type="checkbox"/> 20848 Rich Golden Hues and Graceful Forms -
Classical Chinese Furniture from the Tseng Collection * | <input type="checkbox"/> 20833 Fine Chinese Classical Paintings & Calligraphy * |
| <input type="checkbox"/> 20849 Important Chinese Ceramics and Works of Art * | |

* 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.

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.

Christie's is required by applicable law to do due diligence on the source of funds for the purchase.

If you are successful, could you please confirm that the funds to pay for the lot(s) will be from you and not anyone else? Yes No

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**：政府發出附有相片之身份證明文件（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之身份證明文件，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最終受益人的公司文件。**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，連同該人士簽發的授權書。

新客戶、過去十二個月內未有在佳士得獲得拍賣品，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拍品之保證金——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，閣下仍需為高拍品按高拍品登記程序進行登記。佳士得保留不時更改高拍品登記程序及要求的權利而不作另行通知。

C 拍賣項目登記

- | | |
|--|--|
| <input type="checkbox"/> 21214 珍罕名釀及烈酒 | <input type="checkbox"/> 19901 二十及二十一世紀藝術 晚間拍賣 * |
| <input type="checkbox"/> 22019 劉鑾雄顯赫佳釀珍藏 第二部份 | <input type="checkbox"/> 22284 千禧後晚間拍賣 * |
| <input type="checkbox"/> 21087 手袋及配件 | <input type="checkbox"/> 22179 夏加爾的繽紛人生：藝術家舊藏傑作（第二部分）* |
| <input type="checkbox"/> 21089 精緻名錶 | <input type="checkbox"/> 19902 二十世紀藝術 日間拍賣 * |
| 特別呈獻：The Triazza Collection（第一部分）* | <input type="checkbox"/> 19903 二十一世紀藝術 日間拍賣 * |
| <input type="checkbox"/> 21655 臻極系列（第六部分）：爐火純青 | <input type="checkbox"/> 20832 中國近現代及當代書畫 * |
| <input type="checkbox"/> 21088 瑰麗珠寶及翡翠首飾 | <input type="checkbox"/> 20833 中國古代書畫 * |
| 特別呈獻：關之琳私人珠寶珍藏 | |

- 20851 雲中玉筵 重要亞洲私人古玉珍藏：秦漢篇 *
- 20848 卓木沁香：曾氏收藏中國古典家具 *
- 20849 重要中國瓷器及工藝精品 *

* 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) 其他類別拍賣低價為港幣 8,000,000 元或以上的拍賣品，即高拍品，請於以下方格劃上「✓」號。

本人有意登記高拍品競投牌。

請提供閣下之競投總額：

- | | | |
|---|--|---|
| <input type="checkbox"/> 港幣 0 - 500,000 | <input type="checkbox"/> 港幣 500,001 - 2,000,000 | <input type="checkbox"/> 港幣 2,000,001 - 4,000,000 |
| <input type="checkbox"/> 港幣 4,000,001 - 8,000,000 | <input type="checkbox"/> 港幣 8,000,001 - 20,000,000 | <input type="checkbox"/> 港幣 20,000,000 + |

D 聲明

- 本人已細閱載於目錄內之末的業務規定 · 買家須知、重要通告及目錄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拍預先登記，佳士得將有權不接受任何高拍品之競投。
 - 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。根據相關法例，佳士得必須對購買資金的來源進行盡責調查。如您是成功競投人，您的購買資金是否由本人而非他人提供？ 是 否

姓名 簽署 日期



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Guillaume Cerutti, Chief Executive Officer
Jussi Pyykkänen, Global President
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Mia Zhang

15/8/2022

HONG KONG AUCTION CALENDAR

FINEST AND RAREST WINES & SPIRITS

Sale number: 21214
FRIDAY 25 NOVEMBER
10.30AM

ICONIC WINES FROM JOSEPH LAU PART II

Sale number: 22019
FRIDAY 25 NOVEMBER
6.00 PM

HANDBAGS AND ACCESSORIES

Sale number: 21087
SATURDAY 26 NOVEMBER
2.00 PM
Viewing: 25-26 November

IMPORTANT WATCHES, FEATURING THE TRIAZZA COLLECTION (I)

Sale number: 21089
SUNDAY 27 NOVEMBER
1.00 PM
Viewing: 25-27 November

THE CHAMPION COLLECTION PART VI: THE FINEST WATCHMAKING

Sale number: 21655
SUNDAY 27 NOVEMBER
7.00 PM
Viewing: 25-27 November

MAGNIFICENT JEWELS INCLUDING THE COLLECTION OF ROSAMUND KWAN

Sale number: 21088
MONDAY 28 NOVEMBER
2.00 PM
Viewing: 25-28 November

THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES - QIN AND HAN DYNASTIES

Sale number: 20851
TUESDAY 29 NOVEMBER
10.00 AM
Viewing: 26-28 November

RICH GOLDEN HUES AND GRACEFUL FORMS - CLASSICAL CHINESE FURNITURE FROM THE TSENG COLLECTION

Sale number: 20848
TUESDAY 29 NOVEMBER
11.30 AM
Viewing: 26-28 November

IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 20849
TUESDAY 29 NOVEMBER
1.30 PM
Viewing: 26-28 November

20TH / 21ST CENTURY ART EVENING SALE

Sale number: 19901
WEDNESDAY 30 NOVEMBER
7.00 PM
Viewing: 26-30 November

POST-MILLENNIUM EVENING SALE

Sale number: 22284
WEDNESDAY 30 NOVEMBER
8.00 PM
Viewing: 26-30 November

MARC CHAGALL, COLOUR OF LIFE: WORKS FORMERLY FROM THE ARTIST'S ESTATE (PART II)

Sale number: 22179
THURSDAY 1 DECEMBER
1.00 PM
Viewing: 26-30 November

20TH CENTURY ART DAY SALE

Sale number: 19902
THURSDAY 1 DECEMBER
1.30 PM
Viewing: 26-30 November

21ST CENTURY ART DAY SALE

Sale number: 19903
THURSDAY 1 DECEMBER
6.00 PM
Viewing: 26-30 November

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 20832
FRIDAY 2 DECEMBER
10.00AM & 2.30PM
Viewing: 26 November - 1 December

FINE CHINESE CLASSICAL PAINTINGS & CALLIGRAPHY

Sale number: 20833
SATURDAY 3 DECEMBER
10.30 AM
Viewing: 26 November - 2 December

2/11/2022



YUAN YUNFU (B. 1933)

Red Lotus

Scroll, mounted for framing, ink and colour on paper

100 x 103.5 cm. (39 3/8 x 40 3/4 in.)

袁運甫 《紅蓮》 設色紙本 鏡片

**EXQUISITE EYE:
CHINESE PAINTINGS ONLINE**

丹青薈萃：中國書畫網上拍賣

23 November – 7 December 2022

Closing at 2:00PM, 7 December 2022
www.christies.com/chinesepaintingsonline

VIEWING 預展

Hong Kong Convention and Exhibition Centre
香港會議展覽中心
26 November – 2 December 2022, 10:30am – 6:30pm

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