



FINE CHINESE PAINTINGS  
中國書畫

*Hong Kong, 31 May - 1 June 2023* | 香港 2023 年 5 月 31 日 - 6 月 1 日

CHRISTIE'S 佳士得







## AUCTION CODE AND NUMBER 拍賣名稱及編號

In sending Written and Telephone bids or making enquiries, this sale should be referred to as **Red Cliff-21793** and **Qiu Ying-21792**

在遞交書面和電話競投表格或查詢拍賣詳情時，請註明拍賣名稱及編號為**赤壁-21793**及**仇英-21792**。

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

The sale for each lot is subject to the Condition of Sale, Important Notices and Explanation of Cataloguing Practice, which are set out on christies.com. Please note that the symbols and cataloguing for some lots may change before the auction. For the most up to date sale information for a lot, please see the full lot description, which can be accessed through the sale landing page on christies.com.

每件拍賣品的銷售均受 christies.com 上列出的業務規定、重要通知及目錄編列方法之說明的約束。請注意，某些拍賣品的符號和目錄可能會在拍賣前發生變化。有關拍賣品的最新拍賣信息，請參閱 christies.com 上的拍賣登陸頁面中的完整拍賣品描述。

## ENQUIRIES · 查詢

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

Front Cover 封面: Lot 836, 1077  
Back Cover 封底: Lot 841, 1102



Scan to view online auction details  
掃描以瀏覽網上拍賣詳情  
Fine Chinese Modern and Contemporary Ink Paintings  
31 May  
中國近現代及當代書畫  
5月31日



Scan QR to access Christie's WeChat mini program.  
掃描二維碼或微信搜索“佳士得”小程序，查閱全球拍賣資訊。



Fine Chinese Classical Paintings and Calligraphy  
1 June  
中國古代書畫  
6月1日



Scan QR to access Christie's WeChat mini program.  
掃描二維碼或微信搜索“佳士得”小程序，查閱全球拍賣資訊。



Exquisite Eye:  
Chinese Paintings Online,  
19 May 2023 - 2 June  
丹青薈萃 — 中國書畫網上拍賣  
5月19日至6月2日



Follow us  
關注佳士得  
ChristiesAsia

CHRISTIE'S  LIVE  
Bid live in Christie's salerooms worldwide

christies.com

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

WEDNESDAY 31 MAY 2023 · 2023年5月31日 (星期三)

# FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY 中國古代書畫

THURSDAY 1 JUNE 2023 · 2023年6月1日 (星期四)

## AUCTIONS · 拍賣

Wednesday 31 May · 5月31日 (星期三)  
10.30am (Lots 1001-1120) · 上午10.30 (拍賣品編號1001-1120)  
2.30pm (Lots 1121-1238) · 下午2.30 (拍賣品編號1121-1238)

Thursday 1 June · 6月1日 (星期四)  
10.30am (Lots 801-911) · 上午10.30 (拍賣品編號801-911)

Location: Hall 3D-3G, 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-3G  
Tel 電話: +852 2760 1766 · Fax 傳真: +852 2760 1767

## VIEWING · 預展

**HONG KONG, Hong Kong Convention and Exhibition Centre**  
香港, 香港會議展覽中心

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

Thursday - Tuesday, 25 - 30 May · 5月25至30日 (星期四至二)  
10.30am - 6.30pm

**Fine Chinese Classical Paintings and Calligraphy**  
中國古代書畫

Thursday - Wednesday, 25 - 31 May · 5月25至31日 (星期四至三)  
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 April · 4月22至23日 (星期六至日)  
11.00am - 6.00pm

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

Tuesday - Wednesday, 9 - 10 May · 5月9至10日 (星期二至三)  
10.00am - 6.00pm

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

Saturday - Sunday, 13 - 14 May · 5月13至14日 (星期六至日)  
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**  
19 May - 2 June · 5月19日至6月2日

## AUCTIONEERS · 拍賣官

Chen Liang-Lin · Carmen Shek Cerne · Sara Mao · Emmanuelle Chan

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

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

CHRISTIE'S 佳士得



# INTERNATIONAL ASIAN ART DEPARTMENT

## GLOBAL MANAGING DIRECTOR

Heidi Yang  
Tel: +852 2978 6804

## CHAIRMAN

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

## SENIOR ADVISOR

Jonathan Stone  
Tel: +852 2978 9989

## CHINESE CERAMICS & WORKS OF ART

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

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

Chi Fan Tsang  
*Deputy Chairman, Asia Pacific International Director*  
Tel: +852 2760 1766

## BEIJING

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

## HONG KONG

Marco Almeida  
Liang-Lin Chen  
Timothy Lai  
Audrey Lee  
Yunhan Sun  
Tel: +852 2760 1766

## LONDON

Kate Hunt  
Tel: +44 207 752 3389

## NEW YORK

Vicki Paloympis  
Rufus Chen  
Michelle Cheng  
Margaret Gristina  
Lucy Yan  
Zhengdong Guo  
Tel: +1 212 636 2180

## PARIS

Tiphaine Nicoul  
Camille de Foresta  
Zheng Ma  
Carla Trely  
Tel: +33 (0)1 40 76 83 75

## SAN FRANCISCO

Andrew Lueck  
Tel: +1 415 982 0982

## SHANGHAI

Sherese Tong  
Tel: +86 (0)21 6355 1766

## TAIPEI

Ruben Lien  
Tel: +886 2 2736 3356

## TOKYO

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

## CHINESE PAINTINGS

Kim Yu  
*Chairman, International Chinese Paintings*  
Tel: +852 2760 1766

## BEIJING

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

## HONG KONG

Carmen Shek Cerne  
Jessie Or  
Jing Jing Qiao  
Amy Cheng  
Dr Man Kung  
Yorkie Tam  
Frank Yang  
Andy Kang  
Tel: +852 2760 1766

## NEW YORK

Sophia Zhou  
Tel: +1 212 641 5760

## TOKYO

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

## JAPANESE & KOREAN ART

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

## NEW YORK

Takaaki Murakami  
Hua Zhou  
Tel: +1 212 636 2160

## REGIONAL MANAGING DIRECTORS

Rachel Orkin-Ramey  
Tel: +1 212 636 2194

Valeria Severini  
Tel: +33 (0)1 40 76 7286

Nicole Wright  
Tel: +852 2978 9952

## HEADS OF SALE MANAGEMENT

Yanie Choi  
Tel: +852 2978 9936

Holly Rittweger  
Tel: +1 212 641 7529

Samantha Yuen  
Tel: +852 2978 6703

## ASIA PACIFIC REGIONAL OFFICES

### BANGKOK

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

### BEIJING

Rebecca Yang  
Tel: +86 (0) 10 8583 1766

### JAKARTA

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

### KUALA LUMPUR

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

### MUMBAI

Sonal Singh  
Tel: +91 222 280 7905

### SEOUL

Lee Hak Jun  
Tel: +82 2 720 5266

### SHANGHAI

Rebecca Yang  
Tel: +86 (0)21 6355 1766

### SINGAPORE

Kim Chuan Mok  
Tel: +65 6735 1766

### TAIPEI

Ada Ong  
Tel: +886 2 2736 3356

### TOKYO

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



# SPECIALISTS AND SERVICES FOR THIS AUCTION

## SPECIALISTS AND LIAISON

### HONG KONG



Kim Yu



Carmen Shek Cerne



Jessie Or



Jing Jing Qiao



Amy Cheng



Sophia Zhou

### THE AMERICAS



Dr Man Kung



Yorkie Tam



Frank Yang



Andy Kang



Michael Xie



Vicky Liu

### TOKYO



Seiji Inami

### HONG KONG

Kim Yu

Chairman, International Chinese Paintings

Tel: +852 2978 9947

Carmen Shek Cerne

Tel: +852 2978 9981

Jessie Or

Tel: +852 2978 9934

Jing Jing Qiao

Tel: +852 2978 9937

Amy Cheng

Tel: +852 2978 9974

Dr Man Kung

Tel: +852 2978 9931

Yorkie Tam

Tel: +852 2978 6886

Frank Yang

Tel: +852 2978 9938

Andy Kang

Tel: +852 2978 6842

Fax: +852 2973 0087

### BEIJING

Michael Xie

Vicky Liu

Tel: +86 (0) 10 8583 1766

Fax: +86 (0) 10 8572 7901

### NEW YORK

Sophia Zhou

Tel: +1 212 641 5760

Fax: +1 212 636 4922

### TOKYO

Seiji Inami

Tel: +81 362 671 778

### SALE CO-ORDINATORS

Sandy Yom

Tel: +852 2978 9933

syom@christies.com

Rachel Wong

Tel: +852 2978 6794

RachWong@christies.com

Flora Choi

fchoi@christies.com

Tel: +852 2978 6723

Fax: +852 2973 0087

### GLOBAL MANAGING DIRECTOR

Heidi Yang

Tel: +852 2978 6804

Fax: +852 2521 5398

### REGIONAL MANAGING DIRECTOR

Nicole Wright

Tel: +852 2978 9952

Fax: +852 2525 8157

### HEAD OF SALE MANAGEMENT

Yanie Choi

Tel: +852 2978 9936

Fax: +852 2973 0087

## SERVICES

### WRITTEN AND TELEPHONE BIDS & CHRISTIE'S LIVE

Tel: +852 2978 9910

Email: bidsasia@christies.com

### PADDLE REGISTRATION

Tel: +852 2760 1766

Email: registrationasia@christies.com

### AUCTION RESULTS

HK: +852 2760 1766

UK: +44 (0)20 7627 2707

US: +1 212 703 8080

Internet: www.christies.com

### CATALOGUES ONLINE

Lotfinder®

Internet: www.christies.com

### CLIENT SERVICES

Tel: +852 2760 1766

Email: infoasia@christies.com

### POST-SALE SERVICES

Tel: +852 2760 1766

Email: postsaleasia@christies.com

www.christies.com

### EMAIL

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







# 中國近現代及當代書畫

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS



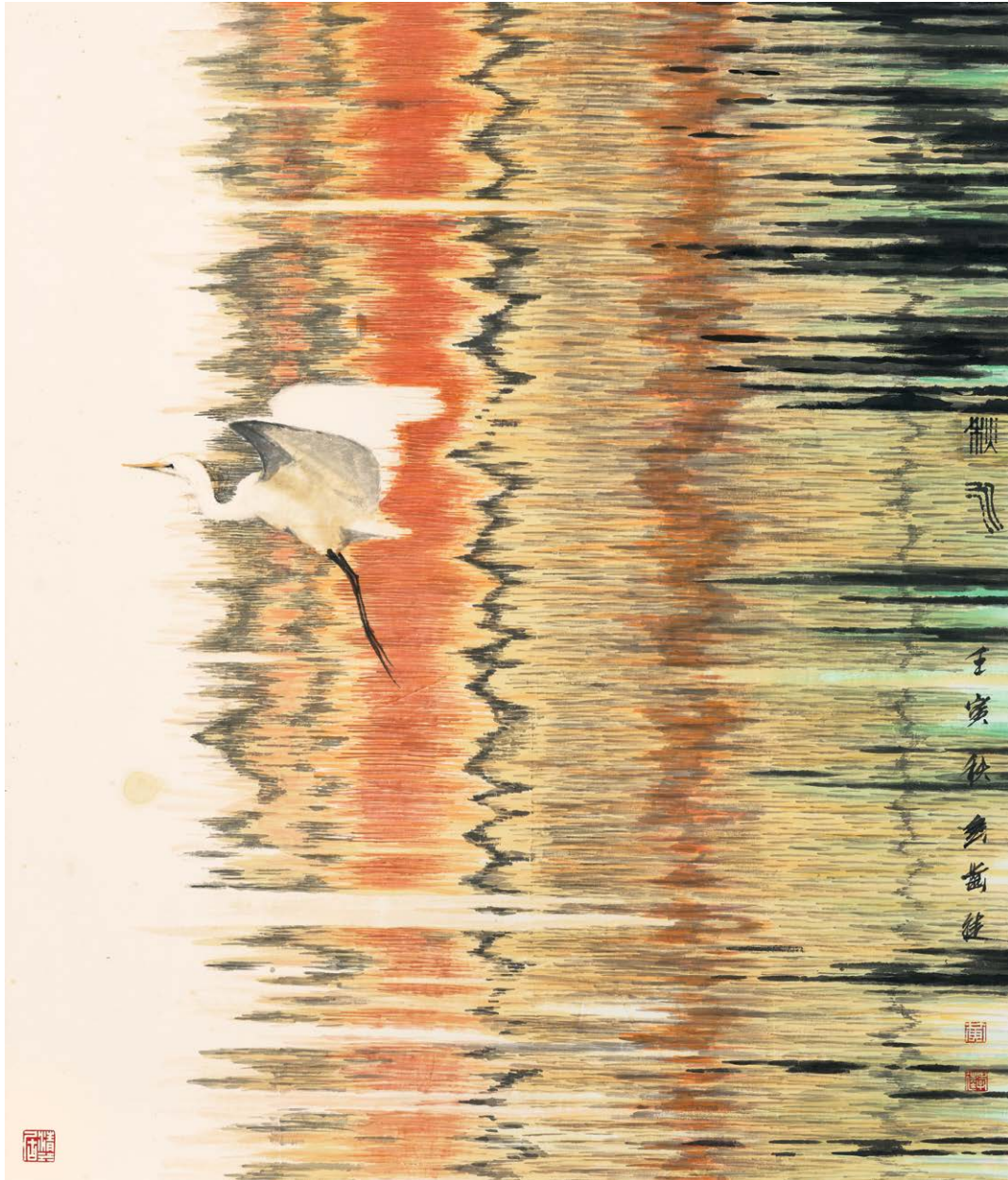




**MORNING SESSION**  
**31 MAY 2023, 10:30AM**  
**2023年5月31日，上午10時30分**  
**LOTS 1001-1120**







1001

1001

**WONG HAU KWEI** (HUANG XIAOKUI, B. 1946)

*Autumn River*

Scroll, mounted and framed, ink and colour on paper  
96 x 82 cm. (37 ¾ x 32 ¼ in.)

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

Dated autumn, *renyin* year (2022)

**HK\$70,000-120,000**

**US\$9,000-15,000**

黃孝遠 秋水 設色紙本 鏡框 二〇二二年作

題識：秋水。壬寅（2022年）秋，無齒徒。

鈐印：黃、孝遠、清水居

Wong Hau Kwei was born in Chongqing in 1946 and worked as a textile businessman before retiring to become an artist. In the 1970s, he studied art under Huang Zhou in Beijing. Wong's paintings combine refined lines, meticulous brushstrokes, and geometric composition, creating a visual harmony that evokes his background in textile. His paintings often present natural scenery, modern architecture, and social commentary simultaneously, and his ability to balance these elements has become his signature style. It is as if different elements are woven together with needles and threads, resulting in a cohesive whole.

黃孝遠，1946年生於重慶，先從事紡織行業，退休後專注藝術創作。七十年代他曾在北京跟隨傳統水墨大師黃胄先生習畫，從而開啓他的藝術生涯。黃孝遠之畫作融合了細膩線條，嚴謹筆法和幾何構圖，呈現出一種和諧之美，整個畫面仿佛由針線織成，不免令人聯想到他的紡織背景。他常常將自然景觀，現代建築，和自己的社會評論等元素匯於畫面之中，以巧妙的平衡形成他標誌性的創作風格。





1002

1002

**LUIS CHAN** (CHEN FUSHAN, 1905-1995)

*Snow Time / Towering Tree*

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

*Snow Time* measures 43 x 76 cm. (16 7/8 x 29 7/8 in.)

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

Dated *xinhai* year (1971)

*Towering Tree* measures 47 x 68.5 cm. (18 1/2 x 27 in.)

Inscribed and signed, with two seals of the artist

Dated *guichou* year (1973)

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

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

陳福善

寒林雪滿山/喬木

設色紙本

鏡框兩幅

一九七一/一九七三年作

《寒林雪滿山》

題識：寒林雪滿山。辛亥（1971年）陳福善繪。SNOW TIME。

LUIS CHAN 1971。

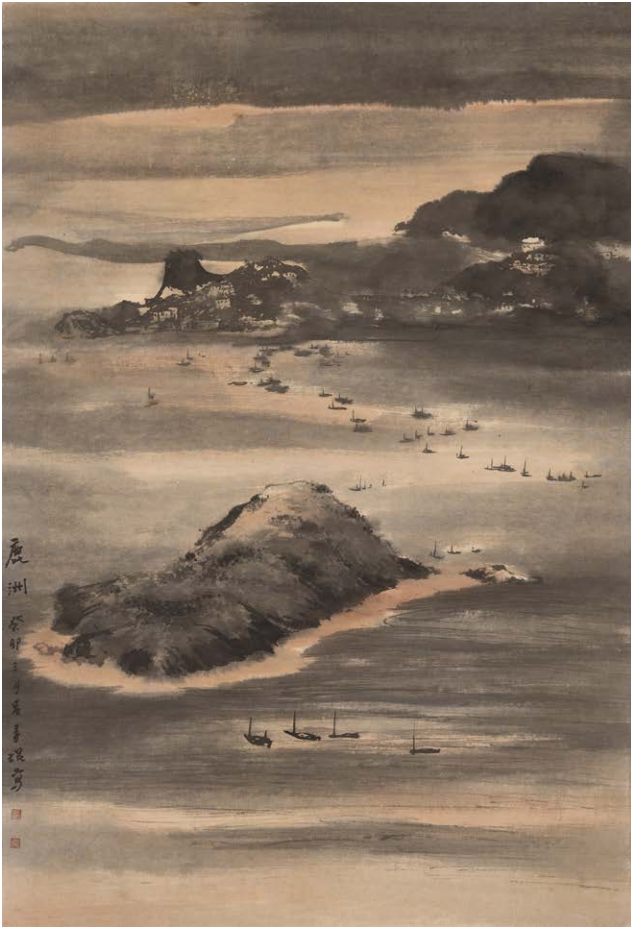
鈐印：福善、陳福善鈐

《喬木》

題識：癸丑年（1973）陳福善。LUIS CHAN 1973。

鈐印：福善、陳福善鈐





1003

**1003**

**LUI SHOU KWAN** (LÜ SHOUKUN, 1919-1975)

*Luk Chau, Lamma Island*

Scroll, mounted and framed, ink and colour on paper

85 x 58.5 cm. (33 ½ x 23 in.)

Inscribed and signed, with two seals of the artist

Dated third month, *guimao* year (1963)

**PROVENANCE:**

Previously from a British Private Collection

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

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

呂壽琨 鹿洲 設色紙本 鏡框 一九六三年作

題識：鹿洲。癸卯（1963年）三月，呂壽琨寫。

鈐印：譽虎、呂壽琨印

來源：英國私人舊藏。



1004

**1004**

**IRENE CHOU** (ZHOU LÜYUN, 1924-2011)

*Impact 7106*

Scroll, mounted and framed, ink and colour on paper

177 x 92 cm. (69 ¾ x 36 ¼ in.)

With one seal of the artist

**PROVENANCE:**

Grotto Fine Art, Hong Kong, 2004.

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

*US\$10,000-15,000*

周綠雲 激震7106 設色紙本 鏡框

鈐印：松江周綠雲作畫之印

來源：嘉圖現代藝術，香港，2004年。



## 1005

**LUI SHOU KWAN** (LÜ SHOUKUN, 1919-1975)

*Zen*

Scroll, mounted and framed, ink and colour on paper

151 x 82 cm. (59 ½ x 32 ¼ in.)

Inscribed and signed, with five seals of the artist

Dated 1970

### PROVENANCE:

Major T. Geoffrey Barker (1912-1980) acquired directly from the artist;

Mr Alastair Campbell;

Corporate collection, Hong Kong;

Private collection, Hong Kong, acquired from the above.

### LITERATURE:

*Lui Shou-kwan 1919-1975*, Lui Mui Sin-ping, Hong Kong, February 1978, unpaginated.

*Lui Shou-kwan 1919-1975*, Lui Mui Sin-ping, Hong Kong, July 1983, unpaginated.

### NOTE:

The illustration of this painting in *Lui Shou-kwan 1919-1975* shows only the artist's seals but without the artist inscription and signature. The photograph was probably taken before the artist inscribed and signed the painting.

Major T. Geoffrey Barker (1912-1980) was the agent of Lui Shou Kwan's paintings in the UK. He was instrumental in promoting Lui's art to an international audience and held Lui's solo exhibition at the Runbold Gallery in the UK in 1962.

**HK\$350,000-550,000**

*US\$45,000-71,000*

呂壽琨

禪

設色紙本

鏡框

一九七〇年作

題識：七〇畫禪。呂壽琨。

鈐印：天之所與、虎（肖形印）、自誠明、呂、壽琨之印

來源：Major T. Geoffrey Barker（1912-1980）直接得自畫家；

Mr Alastair Campbell；

香港企業收藏；

香港私人收藏。

出版：《呂壽琨紀念畫集》，呂梅倩萍，香港，1978年2月，無頁碼。

《呂壽琨紀念畫集》，呂梅倩萍，香港，1983年7月，無頁碼。

註：出版中，本幅作品圖片只具鈐印，應為畫家題款前所攝，日後補題款式。

Major T. Geoffrey Barker（1912-1980）是呂壽琨作品在英國的代理人。他在將呂壽琨的藝術推向國際上扮演著重要的角色，並於1962年在英國Runbold畫廊舉辦了呂壽琨的個展。











1006

**WUCIUS WONG** (WANG WUXIE, B. 1936)

*Harbour Rhythm*

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

138 x 138 cm. (54  $\frac{3}{8}$  x 54  $\frac{3}{8}$  in.)

Entitled, inscribed and signed by the artist

Dated 2011

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**EXHIBITED:**

Hong Kong Central Library, *Ink Painting Two Cities -Hong Kong  
& Shenzhen 2011 Works Exhibition of Ink Painting and Metropolis*,  
September, 2011.

**LITERATURE:**

*Ink Painting Two Cities -Hong Kong & Shenzhen 2011 Works Exhibition  
of Ink Painting and Metropolis*, Shenzhen Fine Art Institute, 2011, pp.  
10-11.

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

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

王無邪 港韻 設色紙本 鏡框 二〇一一年作

題識：港韻。王無邪，二〇一一年。

來源：現藏家直接得自藝術家。

展覽：香港中央圖書館展覽廳，“水墨·雙城—第三屆深港水墨藝術  
交流展”，2011年9月。

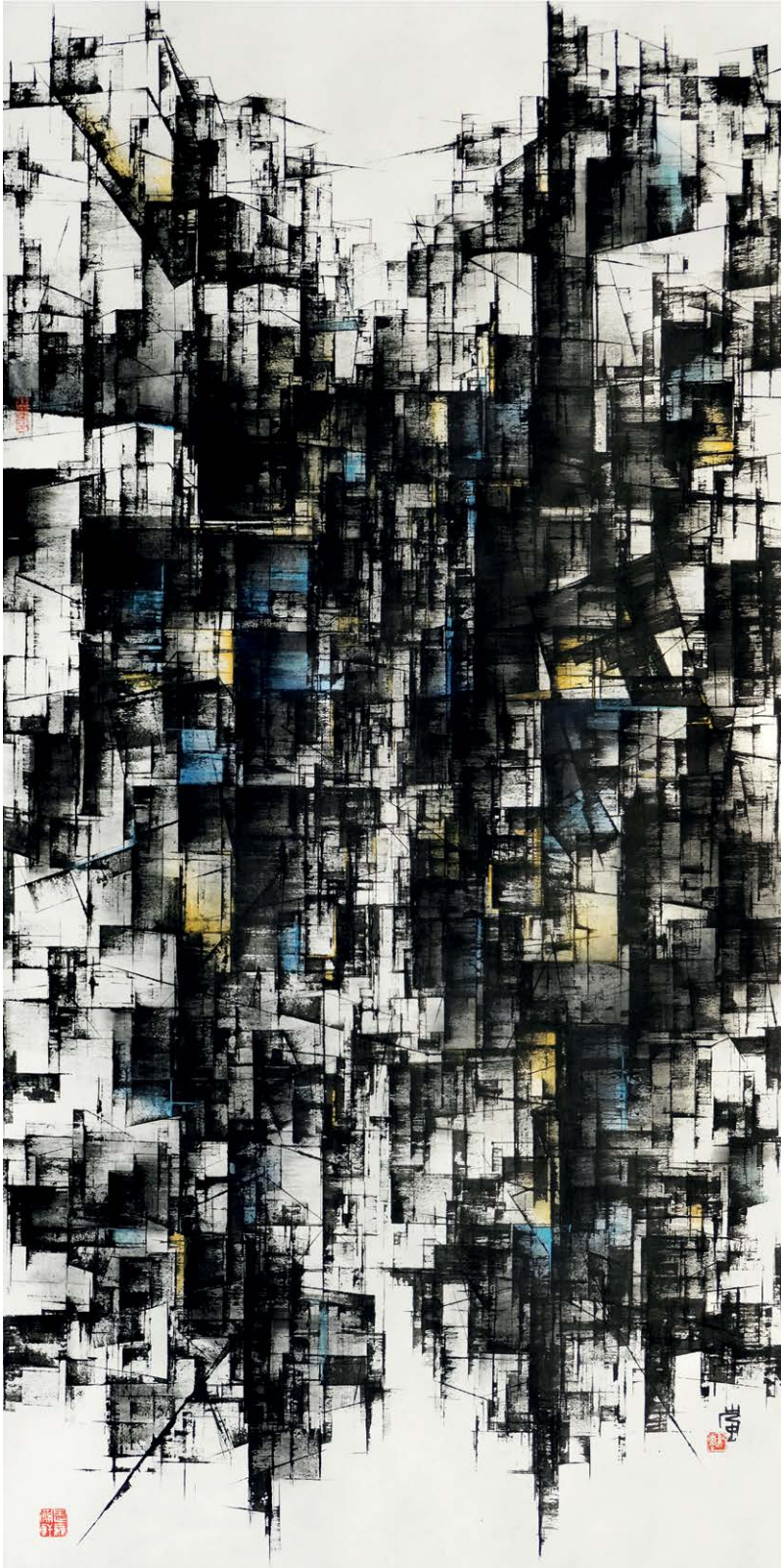
出版：《水墨·雙城—第三屆深港水墨藝術交流展》作品集，深圳畫  
院、深圳市美術家協會，2011年，第10-11頁。





1006





**1007**

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

*Linear Jungle*

Scroll, mounted and framed, ink and colour on paper

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

Signed, with three seals of the artist

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

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

---

何紀嵐      線路      設色紙本      鏡框

款識：嵐。

鈐印：紀嵐、思無為軒、水墨弄堂

1007



1008

**HUANG HONGTAO** (B. 1983)

*Celebrations*

Scroll, mounted and framed, ink and  
colour on paper

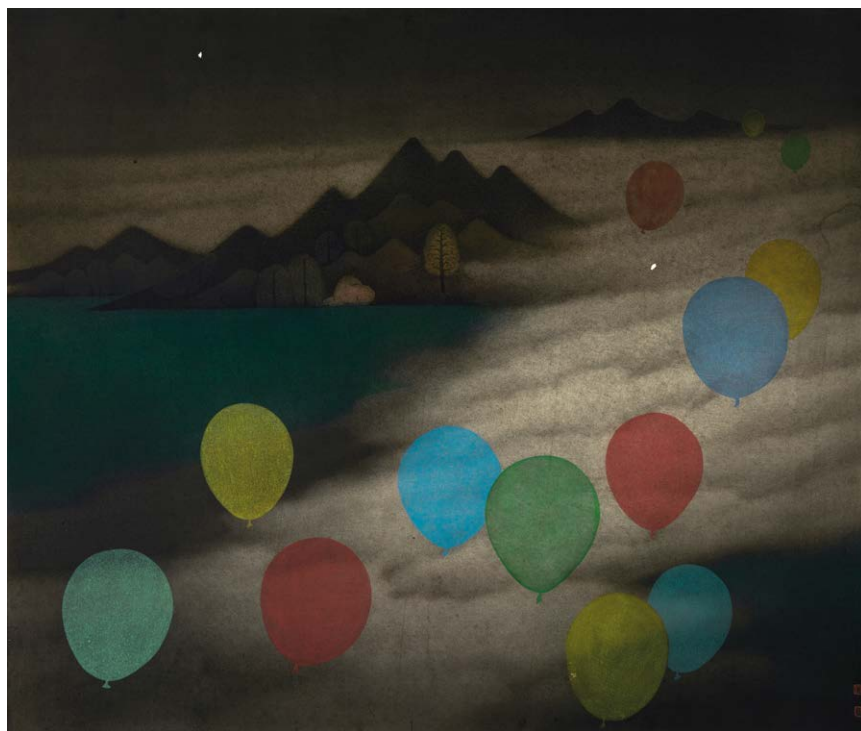
83 x 98 cm. (32 ¾ x 38 ½ in.)

Dated 2022

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

**US\$10,000-15,000**

黃紅濤 大吉 設色紙本 鏡框  
二〇二二年作



1008

1009

**CHUI TAK-YI** (B. 1957)

*Winter Blossom*

Scroll, mounted and framed, acrylic on  
paper

90 x 90.5 cm. (35 ¾ x 35 ¾ in.)

Signed by the artist

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

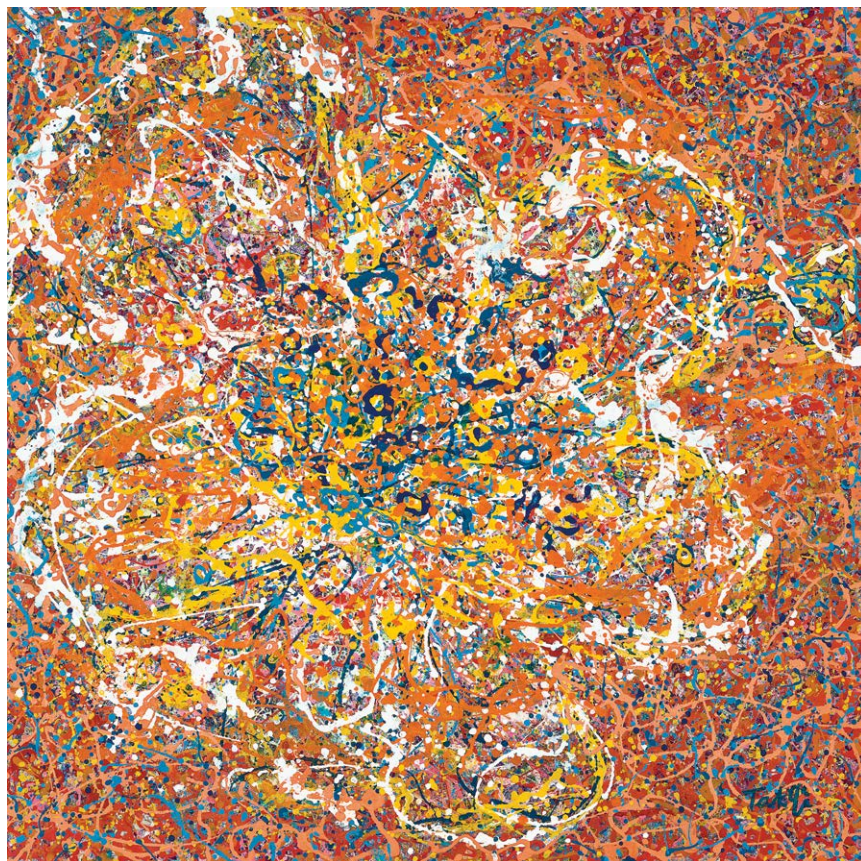
**US\$9,000-12,000**

徐德義 冬綻 丙烯紙本 鏡框

款識：Tak Yi。

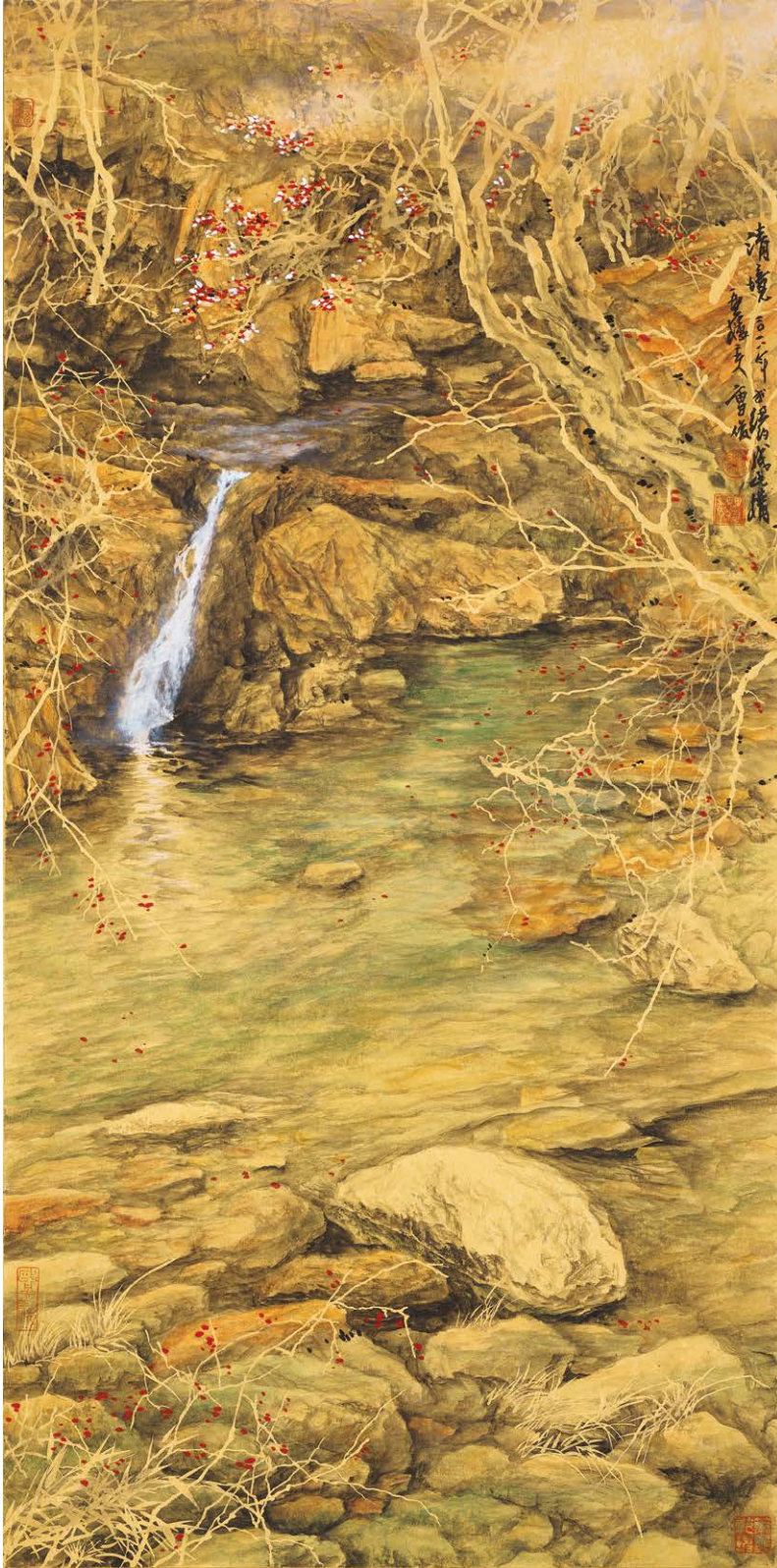
*Polyspora Axillaris* is a native flower of Hong Kong which blooms in late autumn and winter. They grow on many mountain trails and flourish on hillsides in dry seasons. These so-called “fried egg flowers” stand out vividly among the branches with their large white petals and yellow anthers. When they fall, they are still fresh and beautiful. This painting does not serve as a portrait of the flower but a tribute to them for the colours, warmth and joy they bring to hikers in the winter, whether they are blooming on the trees or weaving the velvety fabric after they have landed on the trails.

“大頭茶”是一種香港在秋冬開花的原生植物。在很多山坡上都容易找到這些無懼乾旱季節、有著大白花瓣和鮮黃花蕊的大頭茶。花落時，花冠還是完整無缺的，然後在地上慢慢演化，變成片片斑斕，好不悅目。畫家希望透過這作品向大頭茶致敬，感謝它為郊遊人士帶來色彩、暖意和樂趣。



1009





1010

**1010**

**CAO JUN** (B. 1966)

*Serene Scenery*

Scroll, mounted on cardboard and framed,

ink and colour on gold paper

100 x 50 cm. (39 3/4 x 19 5/8 in.)

Inscribed and signed, with five seals of the artist

Dated 2018

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

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

曹俊 清境 設色金箋 卡紙鏡框  
二〇一八年作

題識：清境。二〇一八年於紐約成此構。

一畫樓主人曹俊。

鈐印：紐約客、曹俊之印、一畫樓主、筆墨乾坤、  
驅風四海



1011

LI JIN (B. 1958)

*Lovers (Love is One Word) / Woman's Deep Sorrow and Hatred*

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

*Lovers (Love is One Word)* measures

44.3 x 50.4 cm. (17 ½ x 19 ⅞ in.)

Entitled and signed, with two seals of the artist

*Woman's Deep Sorrow and Hatred* measures

43 x 47 cm. (16 ⅞ x 18 ½ in.)

Entitled, with two seals of the artist

Both dated 2008

**PROVENANCE:**

Tao Water Art Gallery, Barnstable, 2013.

**NOTE:**

The paintings are accompanied by certificates issued by Tao Water Art Gallery.

**HK\$50,000-100,000**

**US\$6,400-13,000**

李津 愛就一個字/婦女怨愁深  
設色紙本 鏡框兩幅 二〇〇八年作

《愛就一個字》

題識：愛就一個字。李津制。

鈐印：李津之印、有心人

《婦女怨愁深》

題識：婦女怨愁深。

鈐印：李津之印、有心人

來源：靜泉畫廊，巴恩斯特布爾，2013。

註：作品附有靜泉畫廊之證書。



1011



1012

LI QIANG (B. 1965)

*Landscape in Seven Colours*

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

Each scroll measures 56 x 23.6 cm. (22 x 9 ¼ in.)

Each scroll signed, with a total of seven seals of the artist

HK\$180,000-220,000

US\$23,000-28,000

李強

七彩山水

設色紙本

鏡框七幅

款識：強。（七次）

鈐印：李強（七次）

Li Qiang is from Nanjing and graduated from the Nanjing University of the Arts, specializing in Chinese painting. Li is currently a professional painter at the Nanjing Painting Institute and a member of the China Artists Association. In recent years, Li held exhibitions at numerous private and public museums in China, including the Powerlong Museum in Shanghai and Xuzhou Museum. His works are in the collection of the Jiangsu Art Museum and the China Art Museum in Beijing.

李強，生於南京，1988年畢業於南京藝術學院美術系中國畫專業。現為南京書畫院專職畫家，國家一級美術師，中國美術家協會會員。作品近年於中國多個私人及公共美術館展覽，包括上海寶龍美術館和徐州博物館。其作品亦被江蘇省美術館及中國美術館收藏。



1012

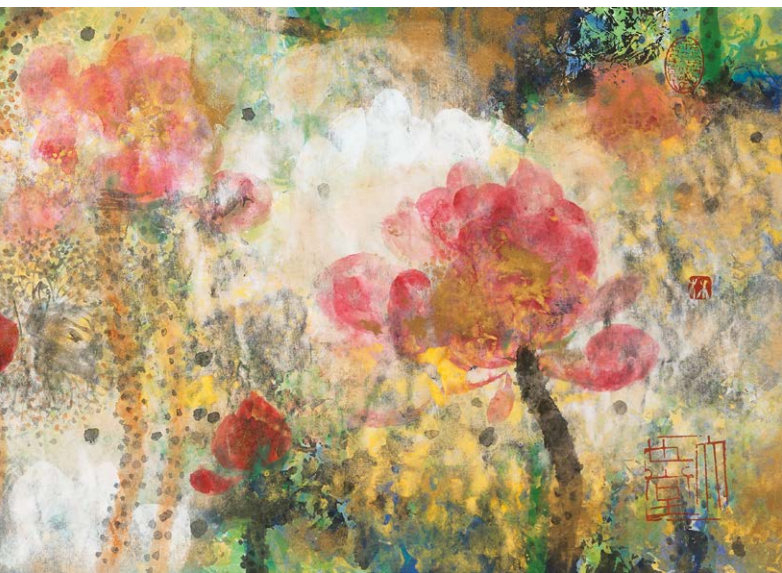


1013





1012



1013

**LAM TIAN XING** (B. 1963)

*Chanting Poem*

Scroll, mounted and framed, ink and colour on paper

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

Inscribed and signed, with four seals of the artist

Dated 2015

**HK\$150,000-180,000**

*US\$19,000-23,000*

林天行 詠懷 設色紙本 鏡框 二〇一五年作

題識：林天行，二〇一五年。

鈐印：林天行印、大也堂、林、天行荷





1014

**1014**

**SU CHUNG-MING** (B. 1965)

*Autumn Waterfall*

Scroll, mounted and framed, ink and colour on paper

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

Inscribed and signed, with two seals of the artist

Dated *renyin* year (2022)

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

**US\$10,000-15,000**

蘇崇銘 秋山疊瀑 設色紙本 鏡框  
二〇二二年作

題識：二〇二二壬寅，崇銘。

鈐印：蘇、崇銘



1015

**1015**

**HE HUAISHUO** (B. 1941)

*Falling Moon*

Hanging scroll, ink and colour on paper  
104 x 68.3 cm. (41 x 26 7/8 in.)

Inscribed and signed, with three seals of the artist

Dated summer, 1970

Titleslip inscribed and signed by the artist

Dated September 1970

**PROVENANCE:**

Asian Private collection;

Christie's Hong Kong, Chinese

Contemporary Ink, 29 May 2016, Lot 806.

**HK\$50,000-80,000**

**US\$6,400-10,000**

何懷碩 月落 設色紙本 立軸  
一九七〇年作

題識：一九七〇年盛夏何懷碩寫落月並記。

鈐印：何、懷碩、碩

畫家題簽條：月落。

何懷碩，一九七〇年九月。

來源：亞洲私人收藏；

香港佳士得，中國當代水墨，

2016年5月29日，編號806。





1016

1016

TENG PU-CHUN (B. 1957)

*Stone - Free*

Scroll, mounted and framed, ink and colour on paper  
78 x 71 cm. (30 3/4 x 28 in.)

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

Dated February 2017

**NOTE:**

A graduate of the National Taiwan University of Arts, Teng Pu-Chun 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 skillful 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.

HK\$ 80,000-120,000

US\$ 10,200-15,400

鄧卜君 無石 設色紙本 鏡框 二〇一七年作

題識：無石。二〇一七，二月，卜君作。

鈐印：鄧、君、樂春

註：畢業於國立藝專（今台灣藝術大學前身）的鄧卜君，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。



1017

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

*The Red Land*

Scroll, mounted and framed, ink and colour on paper

40.5 x 145 cm. (16 x 57 1/8 in.)

Inscribed and signed, with one seal of the artist

Dated 1970

**NOTE:**

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

**HK\$700,000-900,000**

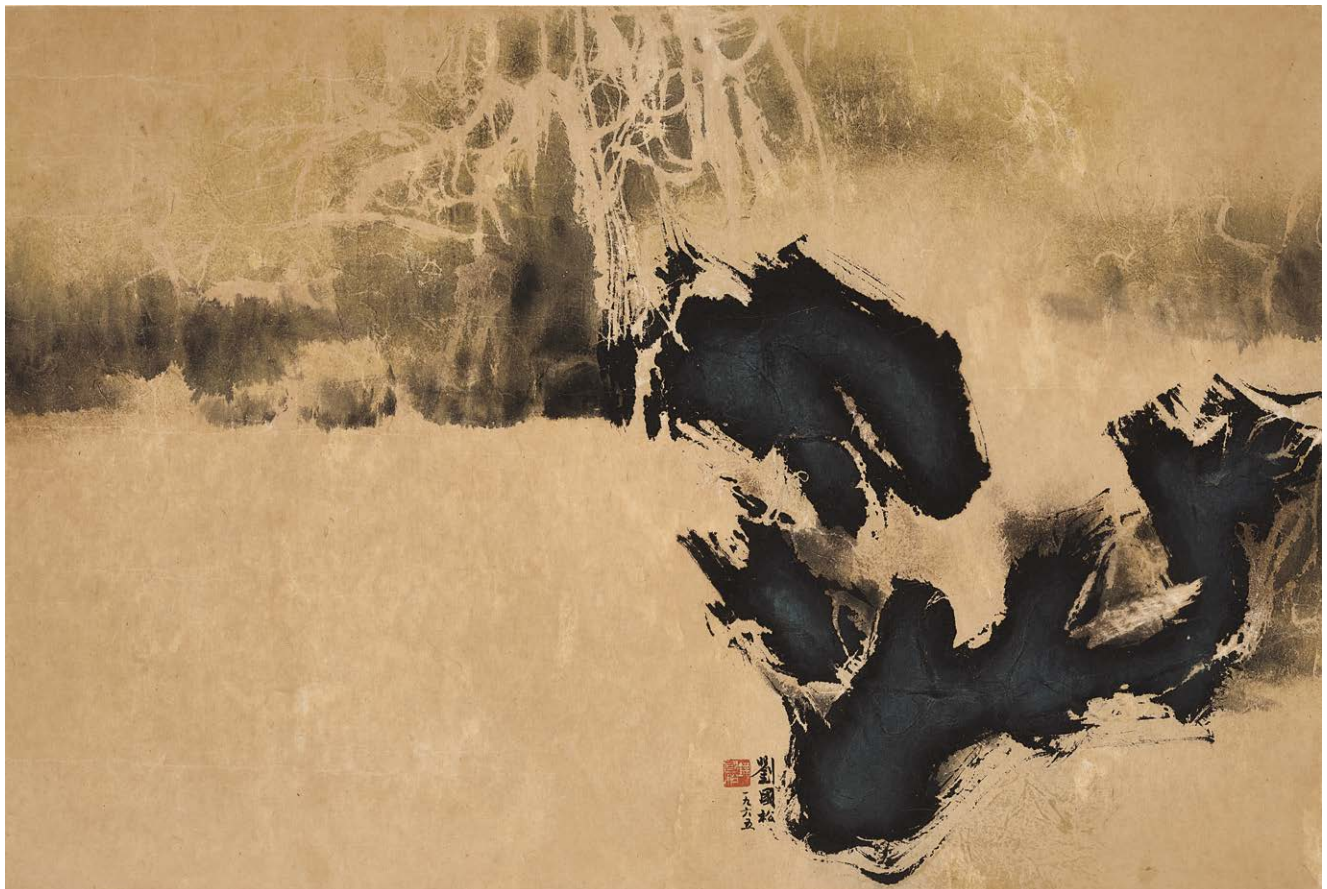
*US\$90,000-115,000*

劉國松 紅色大地 設色紙本 鏡框 一九七〇年作

題識：劉國松，一九七〇。

鈐印：劉國松

註：此作將收錄於藝術家全集（資料提供／劉國松基金會）。



1018





1017

**1018**

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

*Dusk*

Scroll, mounted and framed, ink and colour on paper

58.3 x 86.3 cm. (23 x 34 in.)

Inscribed and signed, with one seal of the artist

Dated 1965

**PROVENANCE:**

Private collection, USA, acquired circa 1966.

**EXHIBITED:**

Taipei, National Museum of History, *Five Chinese Painters: Fifth Moon Exhibition*, 1970.

**LITERATURE:**

*Five Chinese Painters: Fifth Moon Exhibition*, National Museum of History, Taipei, 1970, unpaginated.

**NOTE:**

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

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

**US\$38,000-51,000**

劉國松 黃昏 設色紙本 鏡框 一九六五年作

題識：劉國松，一九六五。

鈐印：鑄國松

來源：美國私人收藏，約1966年購入此畫。

展覽：台北，國立歷史博物館，“五月畫集”，1970。

出版：《五月畫集》，國立歷史博物館，台北，1970年，無頁數。

註：此作將收錄於藝術家全集（資料提供 / 劉國松基金會）。







1019

**1019**

**ZHANG TIANJUN** (B.1986)

*La Puerta, Shape of Tiger*

Scroll, mounted and framed, acrylic on canvas

108 cm. (42 ½ in.) in diameter

Dated 2021

**EXHIBITED:**

Shanghai, West Bund Art & Design, 11-14 November 2021.

Shanghai, WS Space, *Open & Close*, 2022.

**HK\$120,000-200,000**

*US\$15,000-26,000*

**張天軍 門·虎形山脊 布面丙烯 鏡框 二〇二一年作**

展覽：上海，西岸藝術與設計博覽會，2021年11月11日至14日。

上海，WS Space，“開合藝術展”，2022年。

註：張天軍，1986年出生於上海，2009年畢業於中國美術學院油畫系，並獲學院創作獎學金，優秀畢業創作獎，其作品被中國美術學院美術館收藏，目前於上海創作與生活。張天軍的創作以架上繪畫為主，藝術家對古典山水有著濃厚的興趣，並一直以繪畫實踐的方式進行研究，摸索山水系統在現當代的藝術創作中能呈現出的新貌。張天軍的作品曾多次展出於亞洲及歐洲，並被中國美術學院美術館等多家藝術博物館收藏。





1020

**1020**

**ZHENG CHONGBIN** (B. 1961)

*Deflection*

Scroll, mounted and framed, ink and acrylic on paper  
161 x 133 cm. (63 3/8 x 52 3/8 in.)

Inscribed and signed by the artist

Dated 2020

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**NOTE:**

The painting is accompanied by a certificate issued by the artist.

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

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

鄭重賓 偏轉 水墨丙烯紙本 鏡框 二〇二〇年作

題識：2020, Chongbin。

來源：現藏家直接得自藝術家。

註：作品附有畫家簽署之證書。





1021

**1021**

**LU HUI** (B. 1977)  
*Hsinchu 20-01*

Scroll, mounted and framed, ink on paper  
35 x 180 cm. (13 ¾ x 70 ⅞ in.)  
Inscribed and signed, with one seal of the  
artist  
Dated May 2020

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

**盧輝 新竹20-01 水墨紙本 鏡框**  
二〇二〇年作

題識：2020.5 Hui。  
鈐印：盧輝

**1022**

**ZHU XIAOQING** (B. 1986)  
*Snowscape*

Scroll, mounted and framed, ink on silk  
34 x 106.5 cm. (13 ⅜ x 41 ⅞ in.)  
Inscribed and signed, with two seals of the  
artist  
Dated winter, *renyin* year (2022)

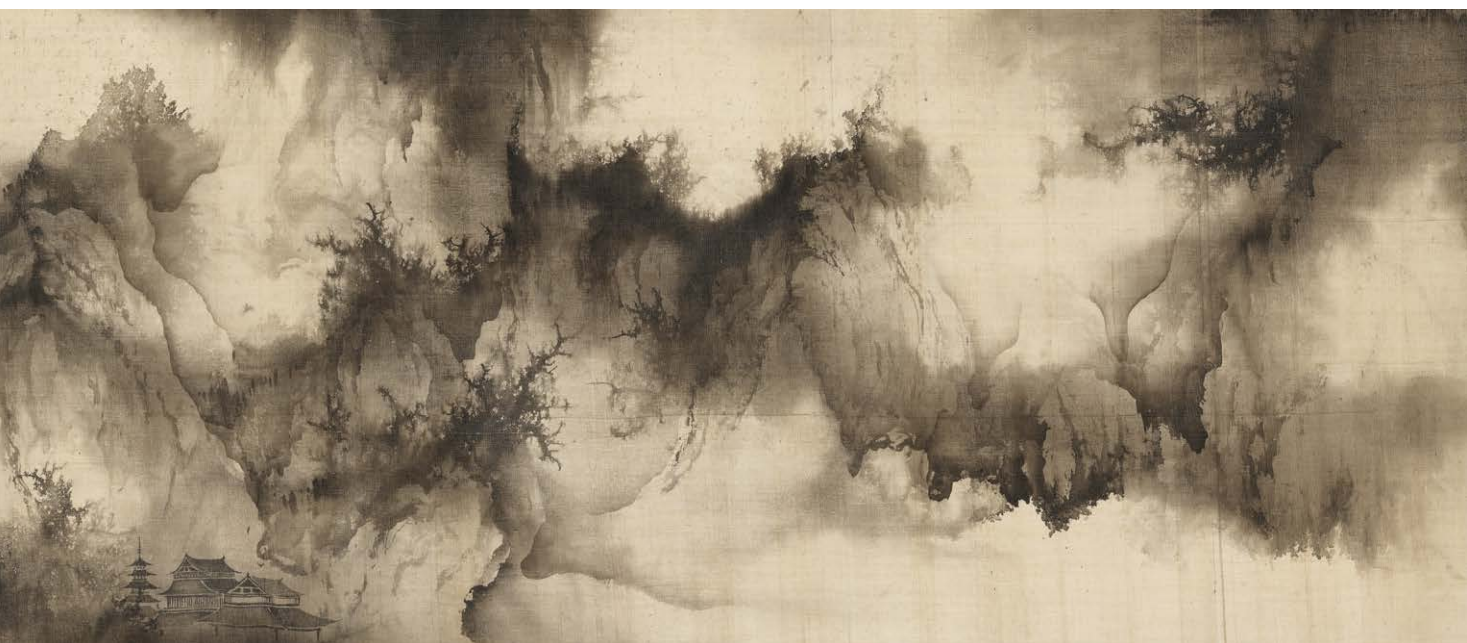
**HK\$80,000-150,000**  
**US\$10,000-19,000**

**朱曉清 雪館閒吟 水墨絹本 鏡框**  
二〇二二年作

題識：雪館閒吟。北宋人有本寫出天寒木  
落石齒出稜幽賞行唸浩蕩堅潔。  
今略擬其大意。壬寅（2022年）冬  
月，陔華唸館主曉清。  
鈐印：朱曉清印、陔花唸館







1022





1023

**1023**

**HONG JIAN** (B. 1967)

*A Snowy Night*

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

Inscribed and signed, with one seal of the artist

Dated 2023

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

*US\$10,000-13,000*

洪健 雪夜 設色紙本 鏡框 二〇二三年作

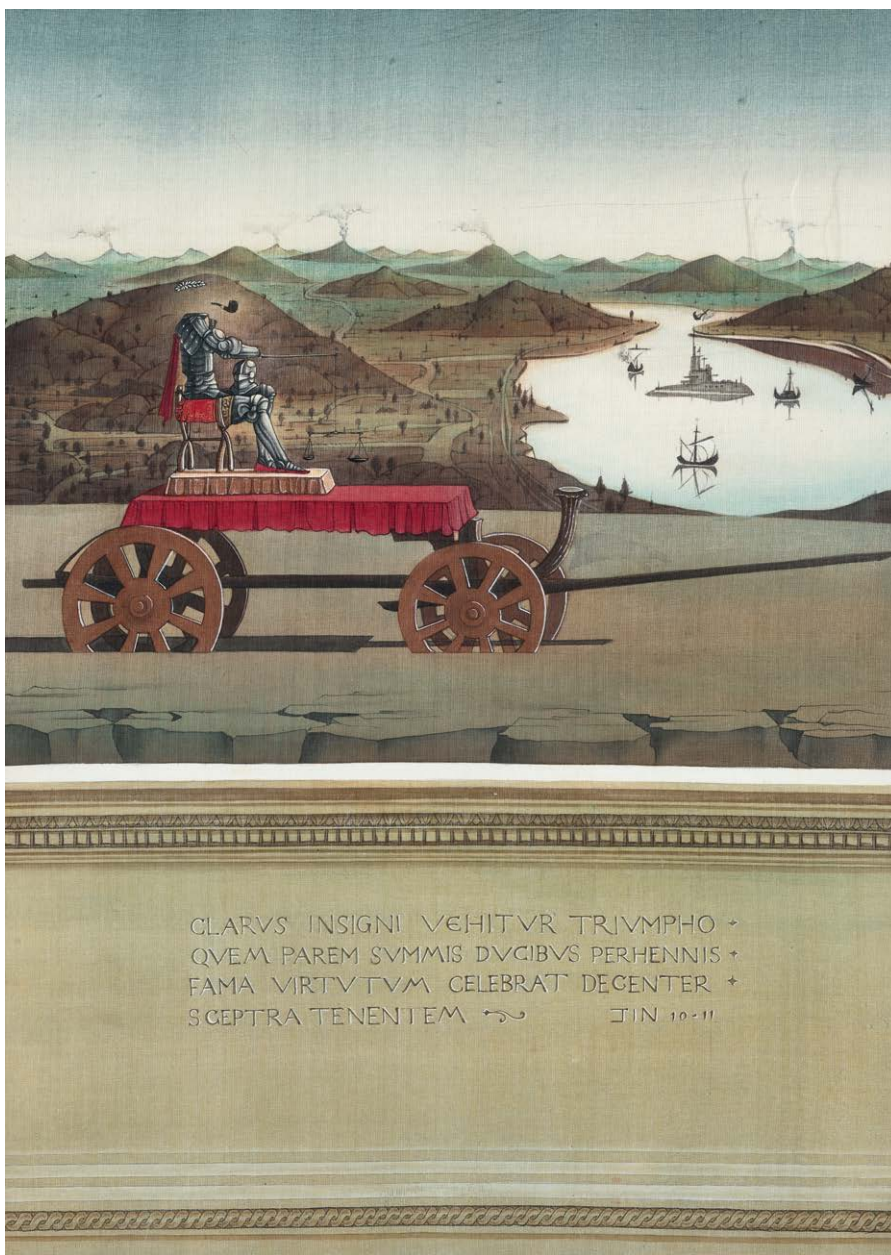
題識：健，2023。

鈐印：洪

Hong Jian was born in Shanghai and graduated from Shanghai University with a degree in Chinese painting. This painting is a continuation of Hong's artistic language, combining the nuanced use of gongbi with a rigorous composition structured through a Western perspective. Hong's paintings are rooted in naturalistic depictions, but he elevates them through his treatment, blurring the boundary between reality and imagination.

洪健出生於上海，在上海大學美術學院中國畫系畢業。此作品延承了洪健獨樹一幟的藝術語彙，他以細膩的水墨工筆，搭配上西方繪畫透視的嚴謹構圖，以寫實為基礎，同時採用虛實相間的描繪手法，呈現出建築物靜穆的美感。





1024

1024

JIN SHA (B. 1968)

Salute to Masters: Conversation with Piero della Francesca No.3

Scroll, mounted and framed, ink and colour on silk

47 x 34.5 cm. (18 ½ x 13 ⅝ in.)

Dated 2011

HK\$180,000-250,000

US\$23,000-32,000

金沙 向大師致敬：尋找佛蘭西斯卡之三 設色絹本 鏡框  
二〇一一年作

金沙，畢業於中央美術學院，現任北京工筆重彩畫會副會長等職，生活、工作在悉尼及北京。作品多次在中國、澳大利亞、日本舉行個展，並數十次在世界各地參加各類藝術群展。

“我的創作過程如同與好友交談，古老的三簪九染讓我得以在一個舒緩而安詳的氣氛中和心中敬仰的大師們，就當下的一個共同話題展開一場持久、私密、非公開性的討論，迴圈漸進、暢所欲言；期間，我們從一個話題開始，相互闡明觀點、發表意見、測試因果關係，層層展開，不斷深入的挖掘主題，每聊到精彩之處，彼此興奮異常，整個過程曲折迂回、充滿誘惑……”

—金沙自述





1025

1025

SUN HAO (B. 1980)

*Black Horse, White Horse*

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

Each scroll measures 96 x 123 cm. (37 ¾ x 48 ⅜ in.)

Inscribed and signed by the artist

Dated 2023

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

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

孫浩 淺予深深 暮暮朝朝

水墨紙本

鏡框兩幅  
二〇二三年作

題識：孫浩。2023。





1025

Sun Hao was born in Shandong in 1980 and graduated from the Central Academy of Fine Arts. As a member of the Qishe group, composed of artists born after 1970, Sun draws inspiration from Greek and Roman horse sculptures and Buddhist sculptures from the Gandhara and Northern Qi periods. His work explores the boundaries of expressive complexity and the relationship between tradition and the contemporary context. In 2016, he held a solo exhibition titled *Time as a Fleeting White Horse* at the National Art Museum of China.

孫浩於1980年出生於山東，畢業於北京中央美術學院，是當代青年水墨藝術家群體柒舍的成員。孫浩致力於探討傳統水墨藝術與現代文化背景的結合，並廣泛汲取創作靈感。他從古希臘、羅馬時期的馬雕像，到犍陀羅時期和北齊青州時期的佛像，都能融入到自己的創作中。孫浩於2016年在中國美術館舉辦了個展“白駒過隙”。





1026

**1026**

**QIN AI** (B. 1973)

*Rabbit on Box*

Scroll, mounted and framed, ink and colour on paper

89 x 60 cm. (35 x 23 7/8 in.)

Signed, with one seal of the artist

**EXHIBITED:**

Beijing, Agricultural Exhibition Center, 2014 *The 17th Beijing International Art Fair*, 6-9 October 2014.

**LITERATURE:**

*New Ink Exhibition*, Beijing Ronghuatang Publishing, 2006, p. 84.

*New Gongbi Painting Collection Book: Qin Ai Volume*, Anhui Fine Art Publishing House, 2010, pp. 17, 99.

*Concept Transcendence: Qin Ai's Personal Collections*, Chinese Fine Art Publishing House, Beijing, 2012, pp. 29, 60, 61.

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

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

秦艾

百寶箱之嫦娥

設色紙本

鏡框

款識：秦艾。

鈐印：秦

展覽：北京，農業展覽館，“第十七屆北京國際藝術博覽會”，2014年10月6日至9日。

出版：《水墨新銳年展》，北京榮華堂出版社，2006年，第84頁。

《新工筆文獻叢書—秦艾卷》，安徽美術出版社，2010年，第17及99頁。

《靠近我的天涯—秦艾個人作品集》，中國美術出版社，北京，2012年，第29、60及61頁。



1027

LIU DAN (B. 1953)

Rock

Hanging scroll, ink on paper

73.5 x 23 cm. (28 7/8 x 9 in.)

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

Dated twentieth day, twelfth month, *renshen* year (1992)

Dedicated to Shengsheng

**PROVENANCE:**

Acquired directly from the artist;

Private European Collection;

Ben Brown Fine Arts, Hong Kong;

Private Asian Collection.

**EXHIBITED:**

Hong Kong, Ben Brown Fine Arts, *Meditations in Nature: New Ink*,  
28 March - 7 May, 2014.

**LITERATURE:**

*Meditations in Nature: New Ink* Exhibition Catalogue, Ben Brown  
Fine Arts, Hong Kong, 2014, unpaginated.

**NOTE:**

The painting is accompanied by an album inscribed by Master of  
the Water, Pine and Stone Retreat, dated August 2013.

HK\$240,000-320,000

US\$31,000-41,000

劉丹 水有洞天 水墨紙本 立軸 一九九二年作

題識：水有洞天。

東坡小有洞天石，在石下作一座子。座中每藏香爐，引數竅  
孔正對岩岫間，每當焚香，則雲煙滿岫，後在豫章郡山谷  
家，珍重常與谷身同置一篋。

聖生老弟雅賞。壬申年（1992）十二月二十日，劉丹於水松  
石山房。

鈐印：劉

來源：直接購自藝術家；

歐洲私人收藏；

香港，Ben Brown Fine Arts 畫廊；

香港私人收藏。

展覽：香港，Ben Brown Fine Arts 畫廊，“水墨心境”，2014年3月  
28日至5月7日。

出版：《水墨心境》展覽圖錄，Ben Brown Gallery，香港，2014年，  
無頁碼。

註：本作品附水松石山房主人題寫於2013年8月之冊頁。







1028

Growing up in a family whose history spanned several continents, Emy Cohenca was exposed to a rich variety of artistic and cultural influences. Her upbringing sparked a passion for art that would last a lifetime, and as that interest grew, Emy developed a sophisticated eye and an ability to identify artists who would go on to change the course of art history. Together with her husband, Jacques, the couple built a collection that brings together paintings, sculpture, and works on paper that span time, medium, and geography.

Emy Cohenca 成長於一個歷史跨越洲際的國際家庭，獨特的成長經歷令她從小接觸到豐富多樣的藝術和文化，引發了她終生的對藝術的熱忱。她別具慧眼，能夠識別那些將改變藝術歷史進程的藝術家。她與丈夫 Jacques 一起搜集藝術臻品，珍藏涵蓋繪畫、雕塑和紙上作品，跨越時光、媒介及國界。

**1028**

**LIU DAN** (B. 1953)

*Impression of the Qianlong Emperor's Private Garden in the Forbidden City, Beijing*

Scroll, mounted and framed, ink on paper  
45 x 165.5 cm. (17 ¾ x 65 ½ in.)

Inscribed and signed, with one seal of the artist

**PROVENANCE:**

Acquired directly from the artist in Beijing in 2012.

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

**US\$130,000-190,000**

劉丹

乾隆花園印象

水墨紙本

鏡框

題識：故宮乾隆花園有此印象，金陵劉丹北京并題。

鈐印：苦僧

來源：2012年於北京直接得自畫家。





In *Impression of the Qianlong Emperor's Private Garden in the Forbidden City, Beijing*, Liu Dan transforms a small section of a palace rock garden into a rich yet intricate landscape composition on paper. Acute bends and gentle curves outline abstract geology. Points of rock protrude in sharp definition, while weathered crevasses and small caverns retreat into deep, black ink. Clean brushstrokes separate paper-white highlights from painted texture; quick, dry, grey strokes enhance the roughness of the paper in emulating archaic rock forms. In some sections, the rock seems pock-marked from many years of rain; in others, swift rivulets have carved jagged channels. From right to left, a range of values across unique shapes creates a dramatic sense of movement.

There are more than meticulously-depicted rocks within the complex geology: possibly early evidence of Liu Dan's interest in Western Renaissance drawing. Some rock formations in this painting seem influenced by human anatomy, which inspired 15th and 16th-century European artists. By depicting a straightforward garden scene in immense detail, Liu Dan reveals that minutia is no less challenging to comprehend at a large scale. Is it a rock, or is it a human figure? Is it co-mingled impressions of sections from the garden? Or is the painting meant to evoke impressions of a walk through the garden by the Qianlong Emperor himself?

Liu's paintings embrace the idea of *wu xing* (not-form). This does not mean that Liu paints no forms—he does: rocks, mountains, trees, animals, and persons. But there is more to his paintings than their forms. In the way that Laozi's *Dao De Jing* identifies the difference between the named and the not-named, this painting may be viewed in two ways: “not desiring to give it a name, one observes its sublime subtlety; desiring to give name, one observes its utility.” For Liu Dan, painting must be viewed in both notions —not-named and named, sublimely subtle and intensely useful.

《乾隆花園印象》中，劉丹巧妙地將一小角御花園賞石化作豐富且錯綜複雜的山水結構，並以柔和線條勾勒出抽象空間。作品中描繪的賞石稜角輪廓鮮明，而石體的縫洞則隱於濃墨之中。劉丹筆法爽利，將紋理凸顯出來，再配以不同筆法皴法在宣紙上經營古石之形，整畫不沾一絲渾濁，可謂明淨非常。賞石歷經風吹雨打，其獨特的肌理渾然天成，從右到左，高低錯落，形狀千變萬化，極富動感。

如此一絲不苟的作品非單是劉丹對賞石精細入微的描繪，更是他早年鍾情文藝復興素描藝術的印證。十五及十六世紀的歐洲畫家皆需精通解剖學，才可精準地繪畫出對象的形貌及細節。畫面上部分的賞石似是劉丹藉解剖學去大膽探索和定義的形態。劉丹所繪的花園場景，顯示了處理工筆畫作與大尺幅作品同樣具有挑戰性。而劉丹所畫的到底是石，還是人呢？或是他對乾隆花園所摻入的部分印象？抑或是此畫是用於喚起觀者對乾隆皇帝漫步花園的想像呢？

“無形”是劉丹的藝術語言。“無形”非指劉丹繪畫無形之物，反之其畫作涉獵主題甚廣：文石、山水、花卉、動物及人物。無形之形乃是超越事物的表象，正如《道德經》中以“有名”和“無名”來分辨事物的表現與本質，本幅亦可循此角度欣賞，亦即“常無欲以觀其妙，常有欲以觀其微”。



1029

LI HUAYI (B. 1948)

*Snowy Landscape*

Scroll, mounted and framed, ink and colour on paper

138 x 68.5 cm. (54 3/8 x 27 in.)

Signed, with one seal of the artist

Dated 2001

**EXHIBITED:**

Hong Kong, The Ink Society, *Li Huayi at 60: Paintings in the Yiqingzhai*, 4-7 October 2008.

Beijing, National Art Museum of China, *Images of the Mind: The Ink Painting of Li Huayi*, 14-24 April 2011.

**LITERATURE:**

Maudsley, Catherine, *Li Huayi at 60: Paintings in the Yiqingzhai*, The Ink Society, Hong Kong, 2008, p. 39.

Weng, Ling and Shen, Kuiyi, *Images of the Mind: The Ink Painting of Li Huayi and Beyond Representation: Li Huayi's New Art*, Beijing Center for the Arts Publishing House, Hong Kong, 2011, p. 83.

Fung, Edward, *Li Huayi: Landscapes From A Master's Heart*, Rizzoli International Publications Inc. and Kwai Fung Art Publishing House, Milan, 2018, p. 191.

Fung, Edward, *Infinites Between Ink and Gold - Catalogue Raisonné of the Gilded Works by Li Huayi 2008-2021*, Kwai Fung Art Publishing House, Hong Kong, 2022, p. 131.

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

**US\$190,000-260,000**

李華弋 榮樹倚雪山 設色紙本 鏡框 二〇〇一年作

款識：李華弋。

鈐印：華弋

展覽：香港，水墨會，“李華弋六秩大慶—怡情齋藏畫”，2008年10月4至7日。

北京，中國美術館，“心印—李華弋藝術展”，2011年4月14至24日。

出版：毛岱康，《李華弋六秩大慶：怡情齋藏畫》，水墨會，香港，2008年，第39頁。

翁菱、沈揆一，《心印：李華弋藝術展》及《象外：李華弋新作展》展覽圖錄，北京天安時間當代藝術出版社，香港，2011年，第83頁。

馮戈，《李華弋：心寬山水遠》，Rizzoli國際出版社、季豐美術出版社，米蘭，2018年，第191頁。

馮戈，《金墨無界：李華弋金箔系列全集2008-2021》，季豐美術出版社，香港，2022年，第131頁。











1030

HE BAILI (PAKLEE HO, B. 1945)

*Misty Red Cliff Valley*

Scroll, mounted and framed, ink and colour on paper

87 x 117.8 cm. (34 ¼ x 46 ⅜ in.)

Signed, with two seals of the artist

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

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

何百里

赤崖浮翠春煙渺

設色紙本

鏡框

款識：百里。

鈐印：百里畫印、自在軒





1030





1031

**1031**

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

*Longevity Cranes*

Scroll, mounted and framed, ink and colour on paper

78.5 x 142 cm. (30 7/8 x 55 7/8 in.)

Signed, with two seals of the artist

Dated 2022

**HK\$240,000-320,000**

*US\$31,000-41,000*

林湖奎 松鶴延年 設色紙本 鏡框 二〇二二年作

款識：湖奎。

鈐印：林湖奎、近山堂主

**1032**

**LIU MENGKUAN** (B. 1950)

*Tranquil Times*

Hanging scroll, ink and colour on paper

137 x 68 cm. (53 7/8 x 26 3/4 in.)

Inscribed and signed, with two seals of the artist

Dated *guimao* year (2023)

Titleslip by the artist, with one seal

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

*US\$10,000-13,000*

劉孟寬 歲月靜好 設色紙本 立軸 二〇二三年作

題識：癸卯（2023年），孟寬。

鈐印：繆氏、孟寬

畫家題簽條：歲月靜好。劉孟寬作。

鈐印：劉





1032

1033

**DING YANYONG** (1902-1978)

*Eagle on Pine Tree*

Scroll, mounted and framed, ink on paper

181 x 48.8 cm. (71 ¼ x 19 ¼ in.)

Inscribed and signed, with one seal of the artist

**HK\$50,000-100,000**

**US\$6,400-13,000**

丁衍庸

松鷹圖

水墨紙本

鏡框

題識：丁衍庸寫於思文堂中。

鈐印：衍庸之鈐



1033





1034

**1034**

**DING YANYONG** (1902-1978)

*Riding Donkey*

Hanging scroll, ink on paper  
137.8 x 69.2 cm. (54 ¼ x 27 ¼ in.)

Inscribed and signed, with one seal of the artist

Dated autumn, *xinhai* year (1971)

**PROVENANCE:**

Sotheby's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 29 April 1993, lot 1176.

**HK\$70,000-150,000**

*US\$9,000-19,000*



1035

丁衍庸 長安市上 水墨紙本 立軸 一九七一年作

題識：長安市上倒騎驢。辛亥（1971年）秋日，丁衍庸寫。

鈐印：丁鴻

來源：香港蘇富比，中國近當代畫，1993年4月29日，編號1176。





1036

1035

DING YANYONG (1902-1978)

Crane and Bamboo

Hanging scroll, ink and colour on paper

69 x 34 cm. (27 1/8 x 13 3/8 in.)

Inscribed and signed, with one seal of the artist

Dated spring, *dingsi* year (1977)

Dedicated to Dingxian

HK\$50,000-100,000

US\$6,400-13,000

丁衍庸 鶴有冲霄志 設色紙本 立軸 一九七七年作

題識：鶴有冲霄志。定賢仁弟清玩。  
丁巳（1977年）春日，丁衍庸。

鈐印：丁庸

註：上款人爲丁衍庸弟子黃定賢。

1036

DING YANYONG (1902-1978)

Zhong Kui

Scroll, mounted and framed, ink and colour on paper

34 x 69 cm. (13 3/8 x 27 1/8 in.)

Inscribed and signed, with three seals of the artist

HK\$40,000-80,000

US\$5,100-10,000

丁衍庸 南山有進士 設色紙本 鏡框

題識：南山有進士，北山有張羅。鬼怪妖魔都收盡，不靠阿彌陀。  
丁衍庸畫並題。

鈐印：叔旦、福壽康寧、青凡英道





1037

1037

**GAO QIFENG** (1889-1933)

*Cockerel*

Hanging scroll, ink and colour on paper

81.2 x 43.5 cm. (32 x 17 1/8 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Zhaoheng

**PROVENANCE:**

Sotheby's Hong Kong, Fine Chinese Modern Paintings,  
15 November 1989, Lot 167.

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

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



1038

高奇峰

雄雞

設色紙本

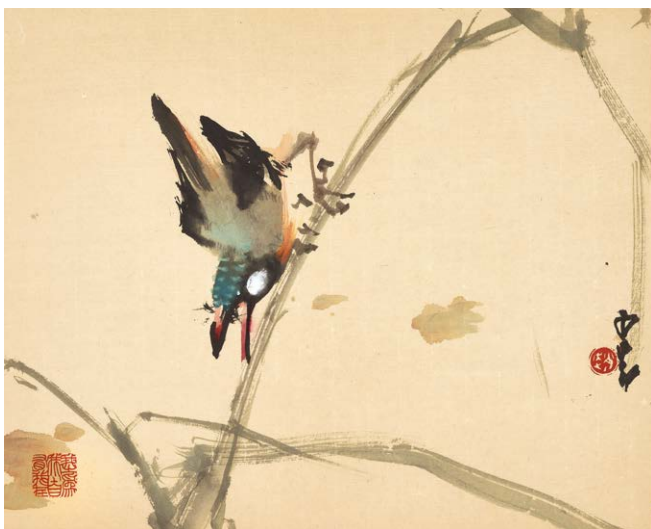
立軸

題識：兆恆先生屬，奇峰。

鈐印：奇峰不朽、高崙

來源：香港蘇富比，中國近現代畫，1989年11月15日，編號167。





1039

1038

ZHAO SHAO'ANG (1905-1998)

Peacock

Hanging scroll, ink and colour on paper

123 x 46.5 cm. (48 3/8 x 18 1/4 in.)

Signed, with one seal of the artist

HK\$200,000-300,000

US\$26,000-38,000

趙少昂

孔翠

設色紙本

立軸

款識：少昂。

鈐印：嶺南趙垣

1039

ZHAO SHAO'ANG (1905-1998)

Birds, Snail and Butterfly

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

Each scroll measures approximately 29 x 37 cm. (11 3/8 x 14 5/8 in.)

Each scroll signed, with a total of eight seals of the artist

PROVENANCE:

Acquired directly from the artist by the present owner.

HK\$60,000-80,000

US\$7,700-10,000

趙少昂

花鳥草蟲

設色紙本

鏡框四幅

款識：少昂。（四次）

鈐印：趙（四次）、我之爲我自有我在（四次）

來源：現藏家直接得自畫家。





1040

1040

ZHAO SHAO'ANG (1905-1998)

Peonies and Birds

Scroll, mounted and framed, ink and colour on paper

35.5 x 87 cm. (14 x 34 1/4 in.)

Inscribed and signed, with three seals of the artist

Dated spring, second month, *jisi* year (1989)

HK\$70,000-90,000

US\$9,000-12,000

趙少昂 牡丹雙雀 設色紙本 鏡框  
一九八九年作

題識：落盡殘紅始吐芳，佳名喚作百花王。  
競誇天下無雙艷，獨佔人間第一香。  
己巳（1989年）春二月，少昂於嶺南藝苑，時年八十五。

鈐印：趙、少昂、我之為我自有我在

1041

ZHAO SHAO'ANG (1905-1998)

Calligraphy in Running Script

Scroll, mounted and framed, ink on paper  
45.5 x 133 cm. (17 7/8 x 52 3/8 in.)

Inscribed and signed, with three seals of the artist

Dated winter solstice, *jiwei* year (1979)

Dedicated to Jingrui

One collector's seal

LITERATURE:

*Selected Collection: in Commemoration of the 105th Anniversary of the Birth of Master Zhao Shao-Ang*, Lingnan Art Publishing House, October 2011, p.154.

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

趙少昂 行書遊卡妙自作詩 水墨紙本  
鏡框 一九七九年作

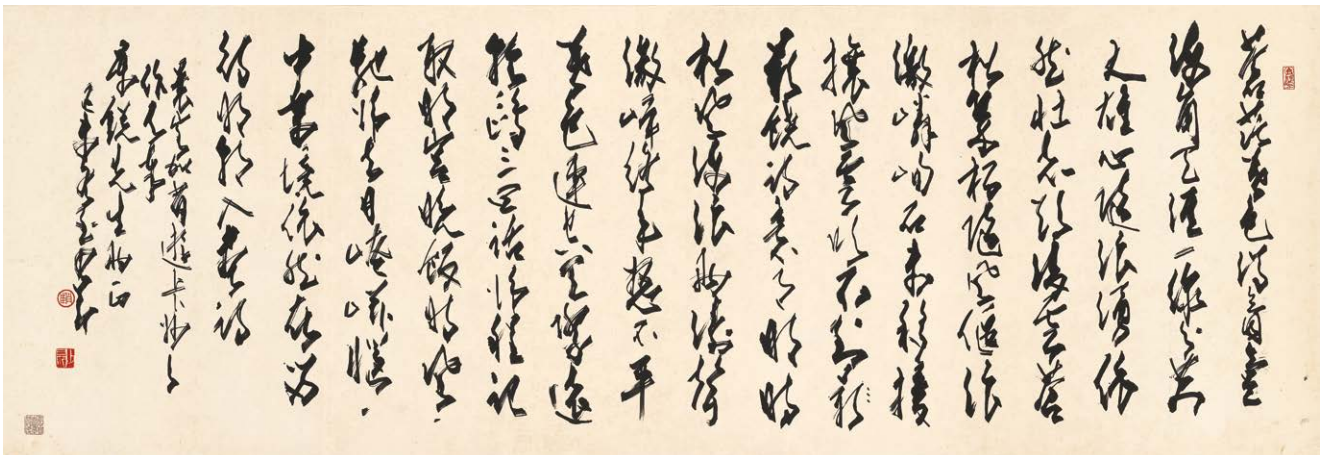
釋文：蒼茫暮色滿氤氳，海角天涯一線分。  
萬丈雄心隨浪湧，依然壯志欲凌雲。  
蒼松翠柏隨風偃，浪激嶙峋石未移。  
擾攘風雲吹不到，最饒詩意天明時。  
松風海浪兩濤聲，激岸終年怒不平。  
暮色連空天際遠，輕鷗三四話歸程。  
記取明宮晚飯時，風馳歸去目崦嵫。  
腦中樂境依然在，留待明朝入畫詩。

題識：曩客加省遊卡妙之作，書奉景銳先生兩正。己未（1979年）冬至，少昂。

鈐印：趙、少昂、佛（肖形印）

鑑藏印：壽石山莊主人關景銳收藏印

出版：《趙少昂精品集·紀念誕辰105周年》，嶺南美術出版社，2011年10月，第154頁。



1041



1042

**1042**

**ZHAO SHAO'ANG** (1905-1998)

*Sparrows in Snow*

A pair of scrolls, mounted and framed, ink and colour on paper  
Each scroll measures 83 x 30 cm. (32 5/8 x 11 3/4 in.)

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

Dated spring, second month, *jiwei* year (1979)

Dedicated to Jingxian

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

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

趙少昂 傲雪凌霜 設色紙本 鏡框兩幅 一九七九年作

題識：

(一) 鏡賢仁兄清賞。己未（1979年）春二月，趙少昂於香島。

(二) 鏡賢仁兄念其先祖，保傑先生屬為寫此紀。  
己未（1979年）春二月趙少昂於香島。

鈐印：趙（二次）、少昂（二次）



1043

ZHAO SHAO'ANG (1905-1998)

*Twelve Peaks of Mount Wu*

Hanging scroll, ink and colour on paper

113 x 68 cm. (44 ½ x 26 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated summer, sixth month, *bingwu* year (1966)

Titleslip inscribed by the artist

**PROVENANCE:**

Yang Ang Tang Collection.

Christie's Hong Kong, Fine Chinese Modern Paintings, 26-27 November 2012,

Lot 1439.

Collection of Tathata Gallery.

**LITERATURE:**

Ho Kung-shang, *Paintings by Chao Shao-an*, Art Book Co. Ltd., Taipei, June 1985, pl.165.

Ho Kung-shang, *Paintings by Chao Shao-an*, Art Book Co. Ltd., Taipei, January 1994, pl.165.

**HK\$500,000-700,000**

**US\$64,000-90,000**

趙少昂 巫山十二峰 設色紙本 立軸 一九六六年作

題識：丙午（1966年）夏六月，趙少昂於香島。

鈐印：趙、少昂、足跡英美法意瑞德日印菲諸國

趙少昂題簽條：巫山十二峰。趙少昂筆。

來源：仰昂堂收藏；

香港佳士得，中國近現代畫，2012年11月26-27日，編號1439；

真如居收藏。

出版：何恭上，《趙少昂畫集》，藝術圖書公司，台北，1985年6月，圖版165。

何恭上，《趙少昂畫集》，藝術圖書公司，台北，1994年1月，圖版165。







巫山十二景  
趙少昂畫

趙少昂  
畫



**1044**

**GAO QIFENG** (1889-1933)

*Tiger*

Hanging scroll, ink and colour on paper

172 x 89.4 cm. (67 ¾ x 35 ¼ in.)

Inscribed and signed, with two seals of the artist

Dated October, twenty-first year (of the Republic, 1932)

Further inscribed and signed by Zhang Kunyi (1895-1969), with two seals

Dedicated to Guolun

One collector's seal of Wang Yanjun

**NOTE:**

This painting is from a descendant of the Wang Yanjun family, with his collector's seal stamped in the lower right corner of the painting. There is very little information available about Wang's life, but according to his family, he was born in 1905 and was a successful businessman in Hong Kong during the mid-20th century. He frequently led delegations to visit Taiwan and received this Gao Qifeng painting as a gift during one of his visits.

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

*US\$190,000-320,000*

高奇峰

虎嘯風生

設色紙本

立軸

一九三二年作

題識：廿一年（1932）十月，奇峰高嶽。

鈐印：高（花押）、奇峰不朽

張坤儀（1895-1969）又題：先父師高奇峰先生遺畫，謹奉國綸先生存念，坤儀恭獻。

鈐印：張、幼華坤儀

鑑藏印：王延駿

註：本幅由王延駿家族後人提供，作品右下角亦鈐“王延駿”鑑藏印。王氏生平資料闕如，根據家族後人意述，王氏生於1905年，上世紀中期於香港經商有道，常帶隊訪問台灣，在一次率團參訪台灣過程中，受贈此幅高奇峰畫作。查台灣官方政治檔案資料，顯示1952年王延駿率港澳各界回國旅行團一行15人，於8月15日抵達台灣，9月12日離台。（見邵銘煌、薛化元編，《蔣中正總裁批簽檔案目錄》，國立政治大學歷史系，台北，2005年12月，第138頁。）





壬子十月 奇峰 画  
先父高奇峰先生遺畫 謹奉  
國瑞先生 存念 坤儀 敬獻



1045

**1045**

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

*Two Buffaloes*

Scroll, mounted and framed, ink and colour on paper

93.5 x 178 cm. (36 ¾ x 70 ⅞ in.)

Inscribed and signed, with two seals of the artist

Dated spring, *dingchou* year (1997)

**HK\$350,000-550,000**

*US\$45,000-71,000*

何百里 一泓綠水歌澗止 設色紙本 鏡框 一九九七年作

題識：一泓綠水歌澗止。

三十一年前寫生雙牛圖，今逢牛歲重繪遣興。

丁丑（1997年）春，百里。

鈐印：何百里畫、嶺嵐山館





1046

**1046**

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

*Landscape*

Scroll, mounted and framed, ink and colour on paper

87.5 x 181.5 cm. (34 ½ x 71 ½ in.)

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

Dated summer, *gengchen* year (2000)

**PROVENANCE:**

Sotheby's Hong Kong, Fine Chinese Paintings, 8 April 2008,  
Lot 265.

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

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

何百里 隔岸日光雁影高 設色紙本 鏡框 二〇〇〇年作

題識：隔岸日光雁影高。庚辰（2000）年夏日於多城自在軒。

鈐印：何百里印、四十載中外古今情、自在軒

來源：香港蘇富比，中國書畫拍賣，2008年4月8日，編號265。



1047

1047

LIXIONGCAI (1910-2001)

*Pine Trees and Waterfall*

Hanging scroll, ink on paper

87.5 x 47 cm. (34 ½ x 18 ½ in.)

Inscribed and signed, with one seal of the artist

Dated September, 1982

Dedicated to Guangxiang

HK\$120,000-200,000

US\$15,000-26,000

黎雄才 松峰飛瀑 水墨紙本 立軸 一九八二年作

題識：廣祥同志正。一九八二年九月畫於北京，雄才。

鈐印：嶺南黎雄才

1048

HUANG BORE (1901-1968)

*Jinji Ridge*

Hanging scroll, ink and colour on paper

32 x 59.3 cm. (12 ⅝ x 23 ⅜ in.)

Inscribed and signed, with three seals of the artist

Dated June, 1965

LITERATURE:

Hui Cheuk Fan, *Cantonese Painters*, Hong Kong, 2005, p. 81, pl. 30.

HK\$40,000-80,000

US\$5,100-10,000

黃般若 金雞嶺 設色紙本 立軸 一九六五年作

題識：金雞嶺雄峙粵北。

相傳太平天國時洪宣嬌曾拒清兵於此。

一九六五年六月，般若。

鈐印：般若、東官黃般若印、大好江山

出版：許灼勳，《煙雲過眼錄：近代省港澳畫人》，香港，2005年，第81頁，圖版30。



1048



1049

RAO ZONGYI (1917-2018) / CAI CHUFU  
(B. 1942)

Calligraphy / Bodhidharma

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

20.5 x 65.5 cm. (8 1/4 x 25 3/4 in.)

Calligraphy signed by Rao Zongyi, with  
two seals of the artist

Bodhidharma inscribed and signed by Cai  
Chufu, with two seals of the artist

Dated autumn, *gengyin* year (2010)

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

饒宗頤／蔡楚夫 書法-悟道／達摩  
水墨灑金箋／設色紙本  
成扇 二〇一〇年作

《書法-悟道》釋文：悟道。

款識：選堂。

鈐印：饒宗頤印、心畫

《達摩》題識：幻有智悟，涉無盡波。

一剎那間，坐見波羅。

庚寅年（2010）秋，楚夫

沐手。

鈐印：蔡、禪



1049

1050

XIAO HUIRONG (SIU FAI WING, B. 1946)

Calligraphy in Oracle Bone Script

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

Each scroll measures 26 x 7.5 cm. (10 1/4 x 3 in.)

Inscribed and signed, with five seals of the  
artist

Dated autumn, *renyin* year (2022)

HK\$80,000-120,000

US\$10,000-15,000

蕭暉榮 甲骨文詩 設色紙本  
卡紙鏡框 二〇二二年作

釋文：漁父歸來載夕陽，維舟盡在柳絲鄉。  
呼朋約友漁家樂，自得壺中日月長。

題識：龍集玄默攝提格（2022年）春日讀  
彥堂甲骨文詩。仰其卜辭文研究之  
權威也。至壬寅秋分再照龜骨文有  
關文獻，以朱筆成之於汕上。蘭陵  
蕭暉榮並記於海暉齋，年七十有  
八。

鈐印：蕭暉榮、西泠印社中人、蘭、陵、蕭



1050





1051

**1051**

**DENG FEN** (1894-1964)

*Lady in Autumn*

Hanging scroll, ink and colour on paper

65 x 32.5 cm. (25 5/8 x 12 3/4 in.)

Inscribed and signed, with one seal of the artist

Dated spring, *xinchou* year (1961)

Dedicated to Youchi (Chan Ping Kwong, b. 1938)

Two collector's seals of Chan Ping Kwong

Further inscribed on the mounting by Liu Bingheng, with two seals

Dated *yisi* year (1965)

**EXHIBITED:**

Leal Senado de Macau, *Deng Fen: Cem Anos de Retrospectiva*, 1-30 August 1997.

**LITERATURE:**

*Paintings and Calligraphy of Tanshu Jushi*, Kwan Wo Co. Ltd., Australia, January 1976, p.48.

*Deng Fen: Cem Anos de Retrospectiva*, Leal Senado de Macau, August 1997, pl.75.

**NOTE:**

The recipient of this painting was Chan Ping Kwong, a Hong Kong artist, and a student of the artist.

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

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

鄧芬 芙蓉庭院聽秋聲 設色紙本 立軸 一九六一年作

題識：友篋學兄雅屬。辛丑（1961年）春夜，曇殊芬。

鈐印：鄧芬

鑑藏印：東官陳壽如所藏書畫之印、陳丙光珍藏書畫

劉秉衡題詩堂：筆超墨妙曇殊畫，儒雅風流想見之。

寫意寫情詩境在，心香無處不欽遲。

南海鄧芬誦先先生自弱冠治藝，著譽南北五十餘年，所作山水、人物、花鳥無不細膩溫婉，清雅絕俗，為世所珍。乙巳（1965年）花朝，劉秉衡題。

鈐印：劉、大雅

陳丙光題簽條：曇殊先師美人。丙光珍藏。

展覽：澳門，市政廳畫廊，“鄧芬百年藝術回顧展”，1997年8月1-30日。

出版：《曇殊居士書畫集》，澳洲均和有限公司，1976年1月，第48頁。

《鄧芬百年藝術回顧》，澳門市政廳，1997年8月，圖版75。

註：上款人為陳丙光，香港著名畫家及鄧芬的學生。







1052

**1052**

**DENG FEN** (1894-1964)

*Bamboo and Plum Blossom / Calligraphy in Running Script*

A pair of fan leaves, ink on paper / ink on gold-flecked paper  
19 x 50 cm. (7 ½ x 19 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated *jiashen* year (1944)

Calligraphy inscribed and signed, with three seals of the artist

Two collector's seals of Chen Bingguang (b. 1938)

Dedicated to Xiahuai (Liu Hap Wai, 1903-1952)

**NOTE:**

Liu Hap Wai was a famous Cantonese opera actor in Hong Kong.

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

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

鄧芬 雙清 / 行書七言詩 水墨紙本 / 水墨灑金色箋  
扇面一對 一九四四年作

題識：甲申（1944年）新年立春前夕，俠懷廖七來訪還珮樓，問及比況，因書一截又爲此圖奉教之。從心芬。

鈐印：從心之作、鄧芬、還珮樓

《行書七言詩》

釋文：米貴無由嗜酒看，自高畫價莫相嘲。  
諸公幾許膠投漆，欲借黃金訂久交。

題識：擬板橋先例，所謂要錢便俗，無錢是僕。  
與其爲僕，不若從俗。  
俠懷於意云何？從心芬。

鈐印：從心、鄧芬、還珮樓

鑑藏印：陳丙光珍藏書畫（二次）

註：廖俠懷，廣東順德人，香港著名粵劇演員、電影明星，與葉弗弱、李海泉、半日安合稱“粵劇四大名丑”。

Literary gathering at Jian Qinzhai's studio in 1948. From left to right: Liu Hap Wai, Zhang Junhua, Zhang Daqian, Jian Qinzhai, Deng Fen, Yu Kuangfu, Lei Junshi, and Zhang Xiangning.

一九四八年袖海堂雅集合影。從左到右：廖俠懷、張君華、張大千、簡經綸、鄧芬、余匡父、雷君賦、張祥凝。





**1053**

**ZHAO SHAO'ANG** (1905-1998)

*Sunflowers*

Scroll, mounted and framed, ink and colour on paper

135.5 x 51 cm. (53 3/8 x 20 1/8 in.)

Inscribed and signed, with one seal of the artist

Dated spring, *renchen* year (1952)

Titleslip by the artist

**HK\$280,000-380,000**

**US\$36,000-49,000**

趙少昂 秋姿初洗 設色紙本 鏡框 一九五二年作

題識：今日見花落，明日見花開。  
 花開能向日，花落委蒼苔。  
 自不同凡卉，看時幾日迴。  
 壬辰（1952年）新春少昂於蟬嫣室。

鈐印：少昂

畫家題簽條：秋姿初洗。趙少昂筆。



1053



1054

GAO JIANFU (1879-1951)

*Pavilion in the Forest*

Scroll, mounted and framed, ink and colour on paper  
122 x 47.8 cm. (48 x 18 7/8 in.)

Inscribed and signed, with two seals of the artist

Further inscribed and signed by the artist, with two seals

Dated *yichou* year (1925)

Dedicated to Zhongying

**NOTE:**

This painting was dedicated to Sun Zhongying (1883-1953), a native of Zhongshan, Guangdong province. Sun Zhongying was a learned scholar and a renowned poet. He owned a rich collection of paintings focusing on masters in the Guangdong area. Sun held positions in various civic departments in Guangdong and was appointed Head of the Guangdong Tax Bureau.

HK\$100,000-150,000

US\$13,000-19,000

高劍父 枯木幽亭 設色紙本 鏡框

題識：與柴丈人古木幽亭本約略相似。劍父。

鈐印：高倫之鈐、劍父無恙

畫家又題：仲瑛我兄鑒政。乙丑（1925年）殘臘劍父持贈。

鈐印：斧（肖形印）、亂畫哀亂世也

註：上款人應為孫仲瑛（1883-1953），名璞，號顧齋，廣東中山人。孫氏學識深厚，名列南社詩人，收藏字畫甚豐，尤重廣東名家。曾於廣東省民政廳、建設廳、稅務管理局等供職。抗戰勝利後，任廣東稅務局局長。



1054



**1055**

**QI BAISHI** (1863-1957)

*Shrimps*

Scroll, mounted and framed, ink on paper

103.5 x 34 cm. (40 ¾ x 13 ⅜ in.)

Inscribed and signed, with one seal of the artist

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

*US\$38,000-51,000*

齊白石

群蝦

水墨紙本

鏡框

題識：寄萍堂上老人齊白石時年八十五歲製。

鈐印：白石翁



1056

XU BEIHONG (1895-1953)

*Running Horse*

Scroll, mounted and framed, ink on paper  
109.5 x 53.3 cm. (43 1/8 x 21 in.)

Inscribed and signed, with two seals of the  
artist

Dated autumn, *wuzi* year (1948)

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

**US\$190,000-260,000**

徐悲鴻 奔馬 水墨紙本 鏡框  
一九四八年作

題識：戊子（1948年）中秋，悲鴻寫。

鈐印：悲鴻之畫



1056



**1057**

**ZHANG DAQIAN** (1899-1983)

*Scholar under Pine Trees*

Scroll, mounted and framed, ink and colour on paper  
129 x 51.5 cm. (50 3/4 x 20 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated second month, *jiaxu* year (1934)

Titleslip inscribed and signed by Xiao Jinhua (1904-1978),  
with two seals

**NOTE:**

Xiao Jinhua (1904-1978), a native of Hengyang in Hunan province, had an interest in calligraphy. Like Zhang Daqian, Xiao was the pupil of Zeng Xi and was advised by Li Ruiqing. He immigrated to Hong Kong in 1948, where he stayed for more than ten years. He later settled in Malaysia and became a teacher. Xiao held travelling art exhibitions, showcasing his works and the works of his son alongside prominent classical and modern Chinese paintings. These exhibitions promoted Chinese culture in Southeast Asia.

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

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

張大千 松下高士 設色紙本 鏡框 一九三四年作

題識：甲戌（1934年）二月寫於吳中網師園，蜀人張爰。

鈐印：張爰之印、大千

蕭勁華（1904-1978）題簽條：張大千山水人物真跡。  
蕭勁華題。

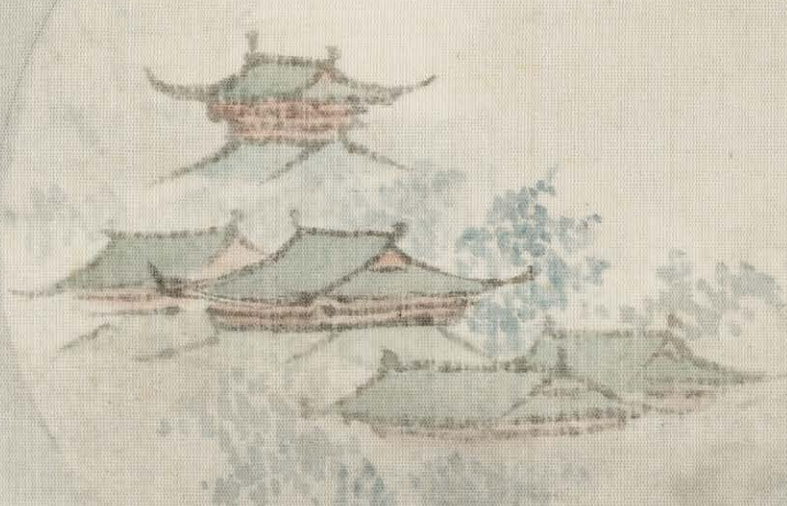
鈐印：蕭、勁華

註：蕭勁華（1904-1978），湖南衡陽人。蕭氏雅好書法，與張大千同出曾熙之門，並得李瑞清指點。1948年移居香港十餘載，後定居馬來西亞，以教書為業，並在馬來西亞、泰國等地舉行“蕭勁華父子書畫暨古今名書畫”巡迴藝術展，弘揚中華文化。



# DELIGHTS FROM THE WINTRY JADE STUDIO

## 一瓣心香寒玉堂



溥心畬先生（1896-1963）上世紀20年代與溥雪齋等人結社“松風畫會”，至1930年春於北京中山公園水榭個展一鳴驚人，被視為重振北派山水之代表人物，與張大千、吳湖帆諸人並譽南北。1949年，心畬先生與家人自舟山轉機至台北，遂居於此，而終老於斯。在台灣十餘年間，於台北師大與臨沂街寓所設帳教學，一時南北慕名而來求學者衆，寒玉堂乃自成一傳統經史子集書畫授學場所。心畬先生安居之暇，足履遍及台灣諸縣市，遊賞、寫生山水之景，寄興筆墨吟詠，書畫作品尤多。後來者又以心畬先生與張大千、黃君璧合稱為“渡海三家”，彰顯三人之畫藝以及影響台灣水墨之深遠。

今歲癸卯為心畬先生仙遊一甲子，寒玉堂聲名播遠四海，一衆友好與及門弟子早已春華老去，秋風凋零，王謝故家舊藏，遂有出世之日。佳士得香港值此春拍之時，乃自台北徵集寒玉堂故友舊藏心畬先生書畫作品十三件套：

《烏來遊記》絹本手卷（1952）、《變葉木賦》（1952）、《歸去來辭》成扇（1952）、《嫦娥奔月》絹本（1953）、《翠蔭晚景》絹本（1953）、《一葦渡江》（1957）、《澗水鳴山》（1959）、《洛神》絹本、《鶴壽松年》絹本、《溪山積翠》手卷、《白蓮結社》、《雪景》、《十二月令》書法聯屏等。

十三件作品除卻《十二月令》書法聯屏為楷行書法外，其他畫作以扇面、手卷、條幅等形式呈現，凡人物、山水、花鳥各類並存，其中五件為絹本，殊為難得，尤見心畬先生筆底大千世界無不成畫，而又各自精緻雅逸。其中三件作品（編號1061/1065/1067）更收錄於1973年國立歷史博物館出版之《溥心畬書畫集》畫冊中，重要程度可見一斑。

其中七件作品署以年款（1952-1959），五件作品集中於1952-1953年，彼時心畬渡海初期，授課之餘日夕丹青揮灑，《變葉木賦》遇物感時，《歸去來辭》以古喻今，《嫦娥奔月》哀而不怨，《烏來遊記》手卷盈盈指掌，尤稱力作。稍後1957年《一葦渡江》衣帶飄逸，水波泛浪；《鶴壽松年》絹本鶴翅微張虬松之間；《洛神》絹本工筆設色，端艷無方，足稱絕品。即便無年款之書法《十二月令》，楷書、行書隔月交替，箋色隨月氣轉移，尤見書寫布置用心之極。

十三件作品，大抵率為心畬先生渡海後之佳構逸品，徵集初見之時，舊家紙絹作品皆以宣紙捲裹，雖未托裱，而保存完好，若非故交至友，何有機緣獲藏此等珍品。此次初見於佳士得香港春拍，誠屬榮幸之至，四海有識之士鑑賞同時，請為心畬先生詩書畫藝合什一瓣心香。

Pu Ru (1896-1963) co-founded the Songfeng Painting Group with Pu Jin and others in the 1920s. In the spring of 1930, he gained immediate fame after his solo exhibition at Zhongshan Park in Beijing. With his southern counterparts Zhang Daqian and Wu Hufan, Pu Ru was considered a reinvigorating force in the Northern School of painting. In 1949, Pu Ru and his family moved to Taipei, where he spent the rest of his life. For over a decade in Taiwan, Pu Ru taught at the National Taiwan Normal University and from his residence on Linyi Street, he attracted followers from all over. His studio, Wintry Jade Studio (Hanyu Tang), became a platform for learning traditional literature, history, philosophy, and art. During these years, Pu Ru led a comfortable life and travelled all over Taiwan, sketching numerous sceneries, composing poems, and creating many paintings. Together with fellow painters Zhang Daqian and Huang Junbi, the trio is revered as the “Three Masters who Crossed the Sea,” symbolizing their long-lasting influence on the art history of Taiwan.

This year, the year of *guimao*, marks the sixtieth anniversary of Pu Ru's death, and we celebrate the fame and influence of his art and teaching. Christie's is honoured to present a private collection of thirteen exquisite pieces created by Pu Ru during his time in Taiwan, coming from an old friend of the artist. Several works were unmounted and kept pristine, still wrapped in Xuan paper for decades. From landscapes and figures to Pu Ru's rare standard running script calligraphy, *Calligraphic Couplet on Twelve Months*, these thirteen works are a feast for connoisseurs' eyes and an excellent gateway for us to explore the artist's life and versatile artistic styles.







1058

1058

PU RU (1896-1963)

Poem on Garden Croton

Scroll, mounted and framed, ink and colour on paper  
32.5 x 38 cm. (12 3/4 x 15 in.)

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

Dated twelfth month, *renchen* year (1952)

PROVENANCE:

Acquired directly from the artist, and thence by descent.

HK\$400,000-600,000

US\$51,000-77,000

溥儒 變葉木賦 設色紙本 鏡框 一九五二年作

題識：變葉木賦。

何東溟之異氣，眇珠葉於庭柯！

彼匠石之不顧，乃紛雜而遂多。

歌狸首之班然，瞻秋雲之如羅。

其舒其卷，乍丹乍黃。

或含風而善舞，或湛露而不揚。

秉貞心於異德，煥文彩於離方。

君子豹變，其文蔚然。

小人能革，以治則賢。

惟茲灌木，豈用於斯。

宿應鶉火，徂冬不萎。

知白守黑，善變奚為。

既作此賦並為之圖。

壬辰（1952年）臘月夜雨寄廬。心畵記。

鈐印：舊王孫、心畵、竹素

來源：直接得自畫家，並由家族傳承。



1059

PU RU (1896-1963)

*Studio in the Mountain*

Hanging scroll, ink and colour on paper

86 x 31.3 cm. (33 7/8 x 12 3/8 in.)

Inscribed and signed by the artist

Dated winter, tenth month, *jihai* year (1959)

**PROVENANCE:**

Acquired directly from the artist, and thence by descent.

HK\$400,000-600,000

US\$51,000-77,000

溥儒 澗水鳴山 設色紙本 立軸 一九五九年作

題識：澗水鳴山館，長林接釣臺。  
風巒秋色在，雲壑樹聲來。  
雁外斜陽遠，鷗邊霽色開。  
晨朝采薇蕨，應向白雲隈。

己亥（1959年）冬十月，心畬畫並題。

來源：直接得自畫家，並由家族傳承。





1060

PU RU (1896-1963)

*Luo River Goddess*

Scroll, mounted and framed, ink and colour on silk  
99.5 x 43 cm. (39 1/8 x 16 7/8 in.)

Inscribed and signed, with three seals of the artist

PROVENANCE:

Acquired directly from the artist, and thence by descent.

HK\$400,000-600,000 US\$51,000-77,000

溥儒 洛神 設色絹本 鏡框

題識：霓旌拂日彩雲飛，洛水何年乘霧歸。  
也似荆臺託神女，陳王又賦五銖衣。  
凌波微步襪生塵，遺跡空傳洛水濱。  
託警通辭成夢幻，不知解珮贈何人。  
心畬畫並題。

鈐印：舊王孫、溥儒、省心齋

來源：直接得自畫家，並由家族傳承。

1061

PU RU (1896-1963)

*Chang-O Flying to the Moon*

Scroll, mounted and framed, ink and colour on silk  
33.5 x 21 cm. (13 1/4 x 8 1/4 in.)

Inscribed and signed, with two seals of the artist  
Dated Mid-Autumn Festival, *guisi* year (1953)

PROVENANCE:

Acquired directly from the artist, and thence by descent.

LITERATURE:

*P'u Hsin-yu's Paintings*, National Museum of History, Taipei, December 1973, p.100.

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

溥儒 嫦娥奔月 設色絹本 鏡框 一九五三年作

題識：雲母屏風燭影深，銀河漸落曉星沉。  
嫦娥應悔偷靈藥，碧海青天夜夜心。  
癸巳（1953年）中秋寫此。心畬。

鈐印：溥儒之印、竹素

來源：直接得自畫家，並由家族傳承。

出版：《溥心畬書畫集》，國立歷史博物館，台北，1973年12月，第100頁。







雲母屏風寫影涼  
銀河澗  
曉星沉  
嫦娥  
應悔  
偷靈藥  
碧海青天夜夜心  
癸巳中秋  
寫此  
心



1062

1062

PU RU (1896-1963)

*The White Lotus Society*

Scroll, mounted and framed, ink and colour on paper

100.5 x 54.5 cm. (39 5/8 x 21 1/2 in.)

Inscribed and signed, with three seals of the artist

**PROVENANCE:**

Acquired directly from the artist, and thence by descent.

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

**US\$38,000-64,000**

溥儒 白蓮結社 設色紙本 鏡框

題識：白蓮結社在廬峰，高士瞿曇隨意逢。  
一笑已過山下路，忘機妙諦不言中。  
心畵。

鈐印：舊王孫、溥儒、明夷

來源：直接得自畫家，並由家族傳承。

註：“白蓮結社”乃中國佛教發展史上重要的事件。東晉時期南方的宗教領袖惠遠（亦作慧遠，約334-416）於西元402年（晉安帝元興元年）號召當時的僧人、西方聖眾、士大夫、名流居士123人同在廬山結社，目的是專修“淨土”之法，以期死後往生“西方”，這一根源於大乘佛教淨土信仰的社團，便是佛教淨土宗的起源，因此慧遠被視作佛教淨土宗之始祖。後來南北朝時期名士謝靈運（385-433）欽服慧遠，在廬山東林寺中開東、西兩池，遍種白蓮，這次結社因此得名為“白蓮社”，而淨土宗又稱為“蓮宗”。淨土宗同禪宗一樣，對後世繪畫史影響深遠。現遼寧博物館亦存有清宮舊藏宋人作《白蓮社圖》，描繪的就是當時白蓮結社盛況，溥心畵或許曾有機會觀此卷。

1063

PU RU (1896-1963)

*Going Across the River with a Reed*

Scroll, mounted and framed, ink on paper

88.5 x 40 cm. (34 7/8 x 15 3/4 in.)

Inscribed and signed, with three seals of the artist

Dated spring, first month, *dingyou* year (1957)

**PROVENANCE:**

Acquired directly from the artist, and thence by descent.

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

溥儒 一葦渡江 水墨紙本 鏡框  
一九五七年作

題識：萬里飛行入帝都，袈裟著破解雙鳧。  
憑君莫問西來意，秋水虛空葦亦無。  
丁酉（1957年）春正月寫達摩渡江並題。  
心畵。

鈐印：舊王孫、溥儒、明夷

來源：直接得自畫家，並由家族傳承。





1063

1064

PU RU (1896-1963)

*Crane and Pine*

Scroll, mounted and framed, ink and colour on silk  
50 x 24.8 cm. (19 3/4 x 9 3/4 in.)

Inscribed and signed, with one seal of the artist

**PROVENANCE:**

Acquired directly from the artist, and thence by descent.

**HK\$120,000-200,000**

**US\$15,000-26,000**



1064

溥儒

鶴壽松年

設色絹本

鏡框

題識：鶴壽松年萬古春。心畬。

鈐印：溥儒

來源：直接得自畫家，並由家族傳承。



1065

1065

PU RU (1896-1963)

*Returning Home / Calligraphy in Regular Script*

Fan leaf, ink and colour on paper / ink on paper  
18.5 x 52 cm. (7 ¼ x 20 ½ in.)

1. Inscribed and signed, with four seals of the artist  
Dated summer, fifth month, *renchen* year (1952)
2. Inscribed and signed, with two seals of the artist

PROVENANCE:

Acquired directly from the artist, and thence by descent.

LITERATURE:

*P'u Hsin-yu's Paintings*, National Museum of History, Taipei,  
December 1973, p.19. (*Returning to One's Farm*)

HK\$250,000-350,000

US\$32,000-45,000

溥儒 歸去來辭/楷書《雪賦》 設色紙本/水墨紙本 扇面  
一九五二年作

《歸去來辭》

題識：(文不錄)。壬辰(1952年)夏五月，風雨終日，案几生涼，寫陶淵明像並錄其文。西山逸士溥儒記。

鈐印：舊王孫、心齋、竹素、采薇山阿

楷書《雪賦》

題識：(文不錄)。壬辰(1952年)閏月錄謝惠連雪賦。溥儒。

鈐印：心齋、竹素

來源：直接得自畫家，並由家族傳承。

《歸去來辭》出版：《溥心齋書畫集》，國立歷史博物館，台北，1973年12月，第19頁。



1066

PU RU (1896-1963)

Calligraphic Couplet on Twelve Months

A set of twenty-four scrolls, mounted and framed as four, ink on gold-flecked colour paper

Each scroll measures 64.5 x 12.5 cm. (25 3/8 x 4 7/8 in.)

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

**PROVENANCE:**

Acquired directly from the artist, and thence by descent.

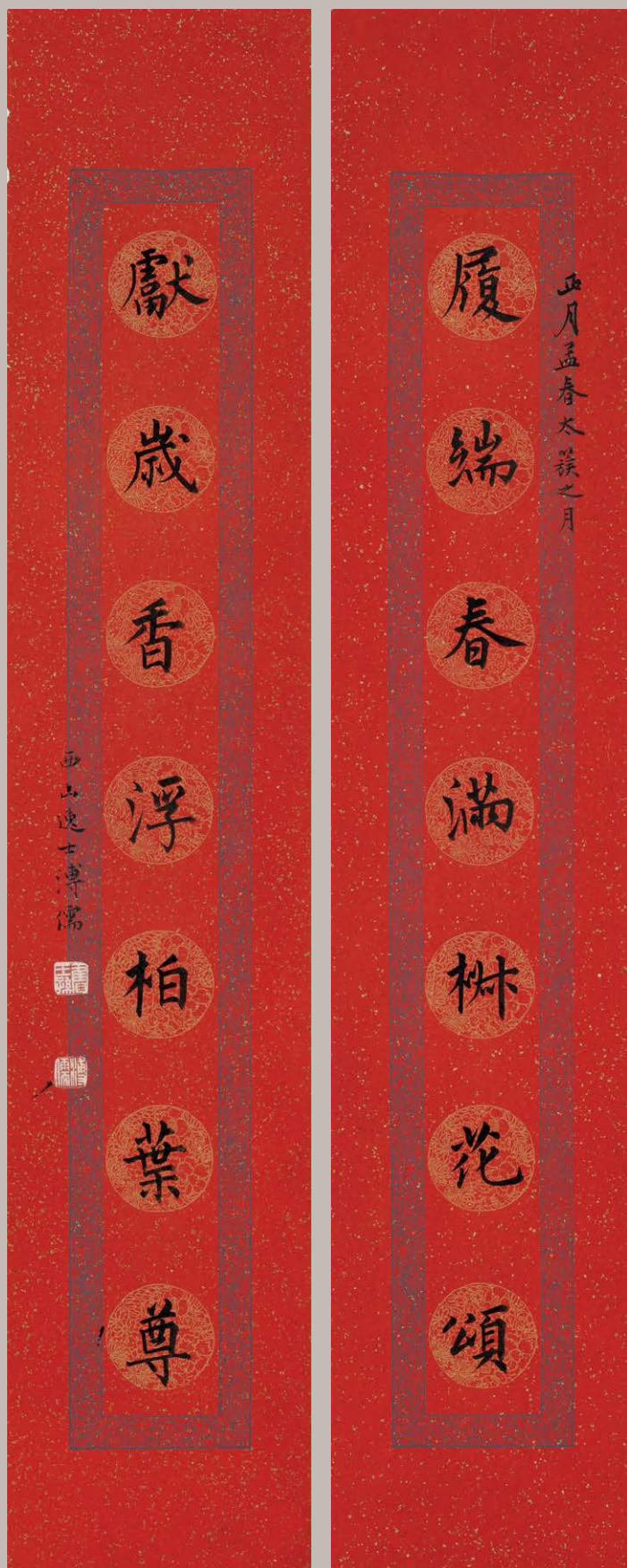
HK\$800,000-1,200,000 US\$100,000-150,000

溥儒 十二月令 水墨灑金色箋 二十四屏鏡框四幅

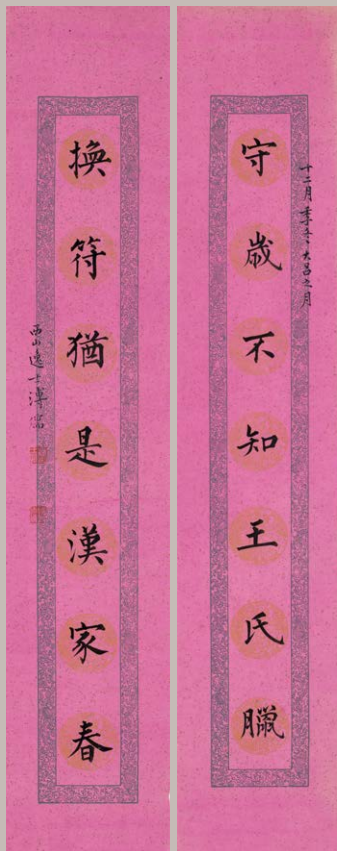
- (一) 釋文：履瑞春滿樹花頌，獻歲香浮柏葉尊。  
題識：正月孟春太簇之月，西山逸士溥濡。
- (二) 釋文：牆邊紅杏初含雨，隄上垂楊未化煙。  
題識：二月仲春夾鍾之月，西山逸士溥濡。
- (三) 釋文：黃鶯隔葉啼春水，紫燕穿簾送落花。  
題識：季春姑洗之月，西山逸士溥濡。
- (四) 釋文：池塘淺水飄風絮，庭院斜陽轉露葵。  
題識：孟夏中呂之月，西山逸士溥濡。
- (五) 釋文：酒浮艾葉尊中色，歌落梅花笛裏聲。  
題識：仲夏蕤賓之月，西山逸士溥濡。
- (六) 釋文：曲岸荷開明月浦，涼風人上木蘭舟。  
題識：六月季夏林鍾之月，西山逸士溥濡。
- (七) 釋文：綺窓乍滿梧桐月，畫閣初涼楊柳風。  
題識：七月孟秋夷則之月，西山逸士溥濡。
- (八) 釋文：白露橫江鴻影斷，碧空攀桂月輪高。  
題識：八月仲秋南呂之月，西山逸士溥濡。
- (九) 釋文：江楓落月登高日，白露黃花作賦時。  
題識：九月季秋無射之月，西山逸士溥濡。
- (十) 釋文：蒙密雪低寒竹葉，葳蕤春上凍梅梢。  
題識：十月孟冬應鍾之月，西山逸士溥濡。
- (十一) 釋文：律中黃鍾傳夏正，荒村建子賦幽風。  
題識：十一月仲冬黃鍾之月，西山逸士溥濡。
- (十二) 釋文：守歲不知王氏臘，換符猶是漢家春。  
題識：十二月季冬大呂之月，西山逸士溥濡。

鈐印：舊王孫（十二次）、溥儒（十二次）

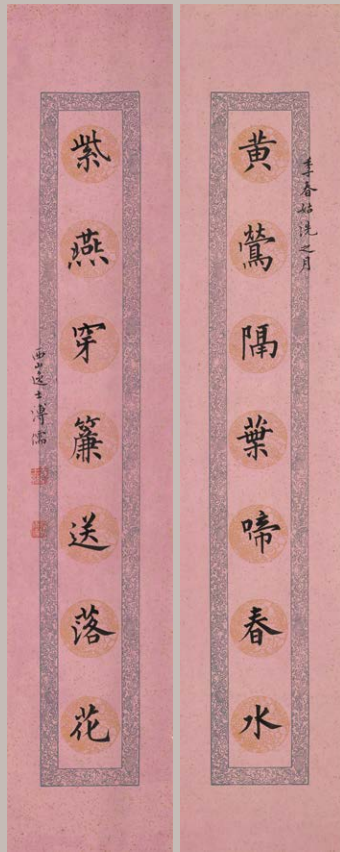
來源：直接得自畫家，並由家族傳承。













1067

**1067**

**PU RU** (1896-1963)

*An Evening Scenery*

Scroll, mounted and framed, ink and colour on silk

61.5 x 19.5 cm. (24 ¼ x 7 ⅝ in.)

Inscribed and signed, with four seals of the artist

Dated autumn, ninth month, *guisi* year (1953)

**PROVENANCE:**

Acquired directly from the artist, and thence by descent.

**LITERATURE:**

*P'u Hsin-yu's Paintings*, National Museum of History, Taipei,

December 1973, p.45.

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

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

溥儒 翠蔭晚景 設色絹本 鏡框 一九五三年作

題識：飛簾垂雨碧山陰，霜葉經風暎晚林。  
樓上玉人吹鳳管，羅衣舞罷夜沉沉。  
癸巳（1953年）秋九月，心畬。

鈐印：溥儒、舊王孫、明夷、飛鴻

來源：直接得自畫家，並由家族傳承。

出版：《溥心畬書畫集》，國立歷史博物館，台北，1973年12月，第45頁。



**1068**

**PU RU** (1896-1963)

*Landscape and Calligraphy*

Scroll, mounted and framed, ink and colour on silk / ink on paper

*Landscape* measures 5.5 x 61.5 cm. (2 ¼ x 24 ¼ in.)

Signed, with two seals of the artist

*Calligraphy* measures 5.5 x 52 cm. (2 ¼ x 20 ½ in.)

Inscribed and signed, with two seals of the artist

Dated fourth month, *renchen* year (1952)

**PROVENANCE:**

Acquired directly from the artist, and thence by descent.

**HK\$500,000-700,000**

**US\$64,000-90,000**





盤峽浮舟撒，江雲白日昏。新軍開戰壘，老婦泣空村。  
 開戰壘老婦，江雲白日昏。新軍開戰壘，老婦泣空村。  
 色泥沙雜浪痕，高陵下木葉處處掩柴門。  
 登燕子磯，亂後必行役空尋。孫楚樓蕭蕭木葉下，浩浩大江流。  
 下浩大江流，地向前。雲盡山連吳越秋。伊人在天末，瞻望滿離憂。  
 滿離憂，石塘道中。遠樹鳴寒角，橫煙浦溆分。不聞歸戰馬，爭道募新軍。  
 燈酒溆分不聞歸戰馬，爭道募新軍。古寺高陵變，荒碑野火焚。客愁如落雁，隨月度江雲。  
 如落雁隨月度江雲，夜發金陵。

霜林搖落月不見，隔江山背郭寒吹。懸燈夜度關，峰煙喬木盡。征戰幾人還，亦有江南客，相逢多苦顏。  
 我笑人還亦有江南客，相逢多苦顏。向客相逢多苦顏，桐廬舟中。  
 江上連朝雨，雙臺黛色深。閒隨漁父去，遙結水雲心。雖有扁舟興，無人與入林。嚴陵何敢望，余亦芥千金。  
 共入林嚴陵河鼓，望余亦芥千金。烏來山中。絕壁開千嶂，峩峩俯赤城。遠道還家夢，殘春為客情。愁心似海水，日日向南征。  
 壬辰四月既畫淺絳山水小卷並錄紀遊詩作于後。心奮。  
 山水小卷并錄紀遊詩作于後。

1068

溥儒 烏來遊記 設色絹本/水墨紙本 鏡框 一九五二年作

款識：心奮。

鈐印：心奮、西山逸士

題跋：江行。

盤峽浮舟撒，江雲白日昏。新軍開戰壘，老婦泣空村。  
 風雨連山色，泥沙雜浪痕。高陵下木葉，處處掩柴門。  
 登燕子磯。  
 亂後悲行役，空尋孫楚樓。蕭蕭木葉下，浩浩大江流。  
 池向荆襄盡，山連吳越秋。伊人在天末，瞻望滿離憂。  
 石塘道中。  
 遠樹鳴寒角，橫煙浦溆分。不聞歸戰馬，爭道募新軍。  
 古寺高陵變，荒碑野火焚。客愁如落雁，隨月度江雲。

夜發金陵。

霜林搖落月，不見隔江山。背郭寒吹角，懸燈夜度關。峰煙喬木盡，征戰幾人還。亦有江南客，相逢多苦顏。

桐廬舟中。

江上連朝雨，雙臺黛色深。閒隨漁父去，遙結水雲心。雖有扁舟興，無人與入林。嚴陵何敢望，余亦芥千金。

烏來山中。

絕壁開千嶂，峩峩俯赤城。遠道還家夢，殘春為客情。愁心似海水，日日向南征。

壬辰（1952年）四月既畫淺絳山水小卷並錄紀遊詩作于後。心奮。

鈐印：舊王孫、呷煙

來源：直接得自畫家，並由家族傳承。





1069

**1069**

**PU RU** (1896-1963)

*Verdant Landscape*

Scroll, mounted and framed, ink and colour on paper

5 x 132 cm. (2 x 52 in.)

Inscribed and signed, with one seal of the artist

**PROVENANCE:**

Acquired directly from the artist, and thence by descent.

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

*US\$38,000-64,000*

溥儒

溪山積翠

設色紙本

鏡框

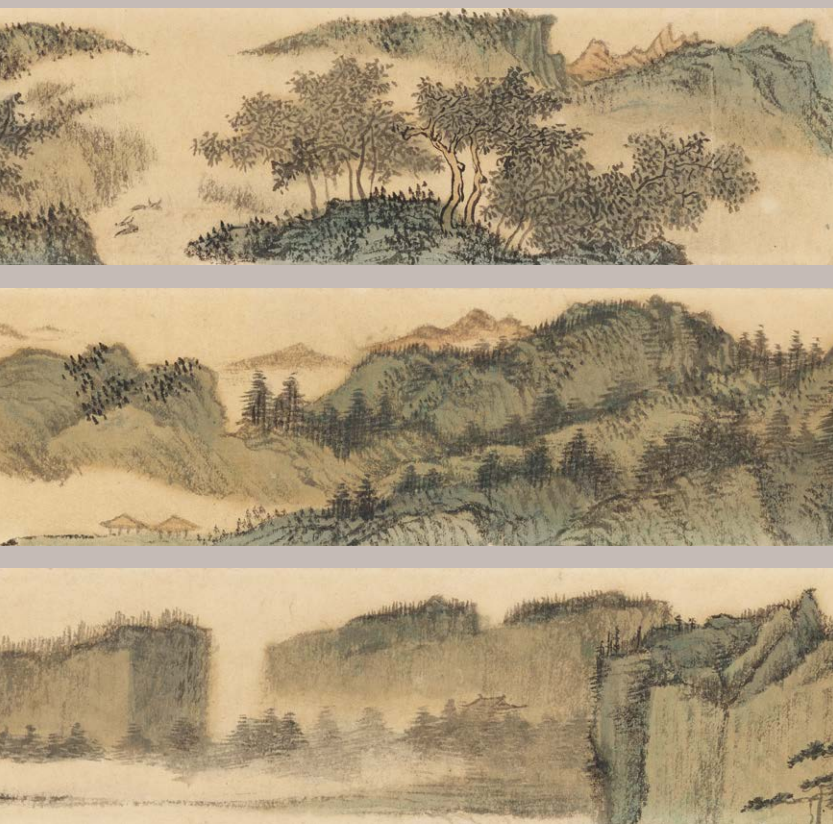
題識：溪山積翠。心畬。

鈐印：心畬

來源：直接得自畫家，並由家族傳承。







**1070**

**PU RU** (1896-1963)

*The Snowy Scene*

Hanging scroll, ink and colour on paper

112.5 x 25.2 cm. (44 ¼ x 9 ⅞ in.)

Inscribed and signed, with four seals of the artist

**PROVENANCE:**

Acquired directly from the artist, and thence by descent.

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

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

溥儒

雪景

設色紙本

立軸

題識：片水帶孤青，微雲生遠白。心齋。

鈐印：舊王孫、溥儒、省心齋、羲皇上人

來源：直接得自畫家，並由家族傳承。





1071

GAO JIANFU (1879-1951)

*Ducks in Spring*

Hanging scroll, ink and colour on paper  
132.5 x 67.8 cm. (52 1/8 x 26 3/4 in.)

Signed, with one seal of the artist

Further inscribed and signed by the artist,  
with two seals

Dedicated to Yujie

HK\$200,000-300,000

US\$26,000-38,000

高劍父 春江鴨戲 設色紙本 立軸

款識：劍父。

鈐印：高崙之鈐

又題：古人佳句中有：春江水暖鴨先知，至為貼切。蓋以鴨羣嬉戲棲息其間，對於季候之冷暖來臨，自然有優先敏覺也。今寫其振羽歡欣之一，另有瑟縮者環居其中，以示春水仍寒之意，獨惜未能盡其意耳。建國廿六年（1937）秋九月持贈玉階同志兄一粲。劍父再誌。

鈐印：俞、劍父

1071



Y. C. Wang (1910-2012), a native of Wuxi, Jiangsu province, was a well-known Hong Kong industrialist. Wang studied in the United States and obtained a Bachelor's degree in Textile Engineering from Lowell Textile College. Upon returning to China, Wang managed his family business and co-owned flour and yarn mills with the Rong family. He later married into the Rong family.

In 1931, Wang was the youngest mill proprietor in the textile industry in China, managing two yarn mills in Shanghai. With his educational background, he introduced advanced Western management theories to China. Wang moved to Hong Kong in the late 1940s and founded Nanyang Textile Mills Limited in 1947, where he served as executive director for a long time. During the heyday of Hong Kong's textile industry in the 1970s, Wang was a prominent figure known locally and abroad.

王雲程（1910-2012），江蘇無錫人，為香港知名實業家，早年留學美國，取得羅威爾紡織大學紡織工程學士學位。返國後經營家族事業，與榮氏家族合營麵粉廠、紗廠等企業，並結為姻親。1931年於上海管理兩間紗廠，是全國棉紡織廠中最年輕的廠長，並將學習到的西方先進管理經驗引入中國。1940年代末期遷居香港，並在1947年創立南洋紗廠有限公司，長期擔任常務董事，在七十年代香港紡織業鼎盛時期叱吒業界，享譽海外。



1072

1072

OU HAONIAN (B. 1935)

*Roaring Tiger*

Scroll, mounted and framed, ink and colour on paper

66.2 x 135.6 cm. (26 1/8 x 53 3/8 in.)

Signed, with one seal of the artist

HK\$100,000-200,000

US\$13,000-26,000

歐豪年

虎嘯

設色紙本

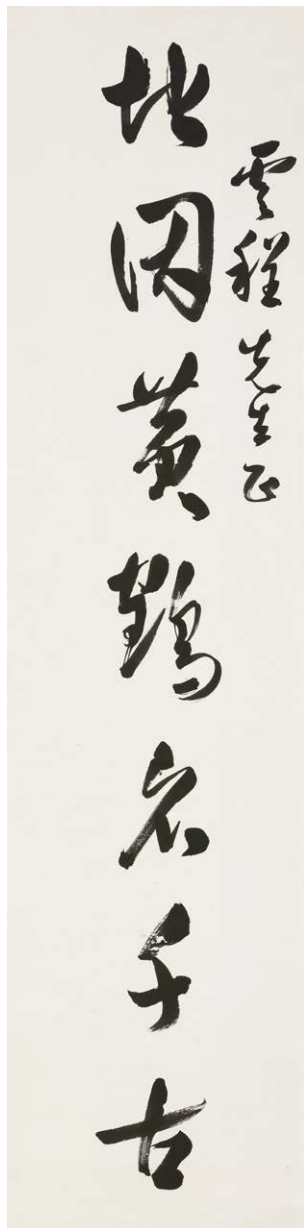
鏡框

款識：豪年。

鈐印：歐介



1073



**1073**

**PU RU** (1896-1963)

Seven-character Calligraphic Couplet in Running Script

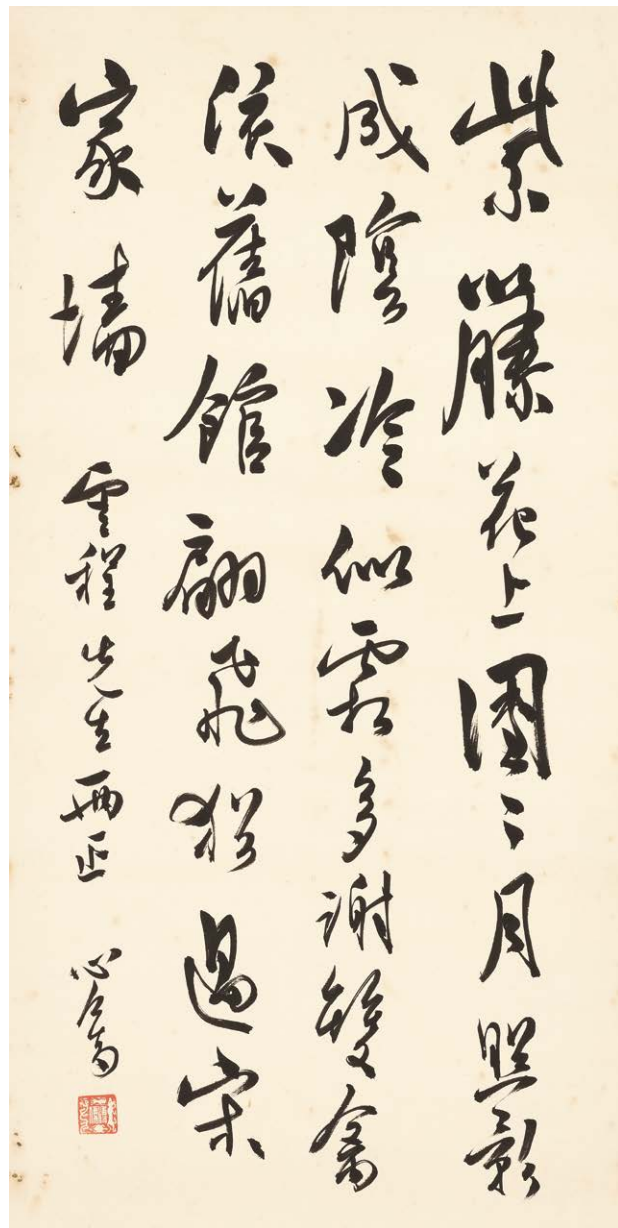
A pair of hanging scrolls, ink on paper  
Each scroll measures 136 x 33 cm. (53 ½ x 13 in.)  
Inscribed and signed, with two seals of the artist  
Dedicated to Yuncheng

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

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

溥儒 行書七言聯 水墨紙本 立軸兩幅

釋文：地因黃鶴名千古，人共青山老此生。  
題識：雲程先生正，心奮。  
鈐印：溥儒之印、心奮翰墨



1074

**1074**

**PU RU** (1896-1963)

Seven-character Poem in Running Script

Scroll, mounted and framed, ink on paper  
66.5 x 33.5 cm. (26 ¼ x 13 ¼ in.)  
Inscribed and signed, with one seal of the artist  
Dedicated to Yuncheng

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

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

溥儒 行書七言詩 水墨紙本 鏡框

釋文：紫藤花上團團月，照影成陰冷似霜。  
多謝雙禽依舊館，翩飛猶過宋家牆。  
題識：雲程先生兩正，心奮。  
鈐印：溥儒



前赤壁賦

壬戌之秋七月既望蘇子與客泛舟遊於赤壁之下清風徐來水波不興舉酒屬客誦前赤壁賦之詞果物產之童少焉月出於東山之上徘徊於斗牛之間白露橫江水光瀲灩一葉之舟如遺世獨立而望衡宇則山川相繆鬱蒼蒼此其所以為赤壁也客曰此非曹孟德之困於周郎者乎蘇子曰西望武昌之山東望黃鶴之故壘此其所以為赤壁也客曰此非曹孟德之困於周郎者乎蘇子曰西望武昌之山東望黃鶴之故壘此其所以為赤壁也客曰此非曹孟德之困於周郎者乎蘇子曰西望武昌之山東望黃鶴之故壘此其所以為赤壁也

後赤壁賦

是歲十月之望步自雪堂將幽於臨皋之南遂步出黃泥坂而西望見赤壁黃州之故壘也蘇子曰西望武昌之山東望黃鶴之故壘此其所以為赤壁也客曰此非曹孟德之困於周郎者乎蘇子曰西望武昌之山東望黃鶴之故壘此其所以為赤壁也客曰此非曹孟德之困於周郎者乎蘇子曰西望武昌之山東望黃鶴之故壘此其所以為赤壁也

甲寅立秋日臺靜農書於臺北市龍坡里



1075

1075

TAI JINGNONG (1903-1990)

Ode to the Red Cliff

Scroll, mounted and framed, ink on paper

45.7 x 93 cm. (18 x 36 3/8 in.)

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

Dated autumn, jiyin year (1974)

HK\$80,000-120,000

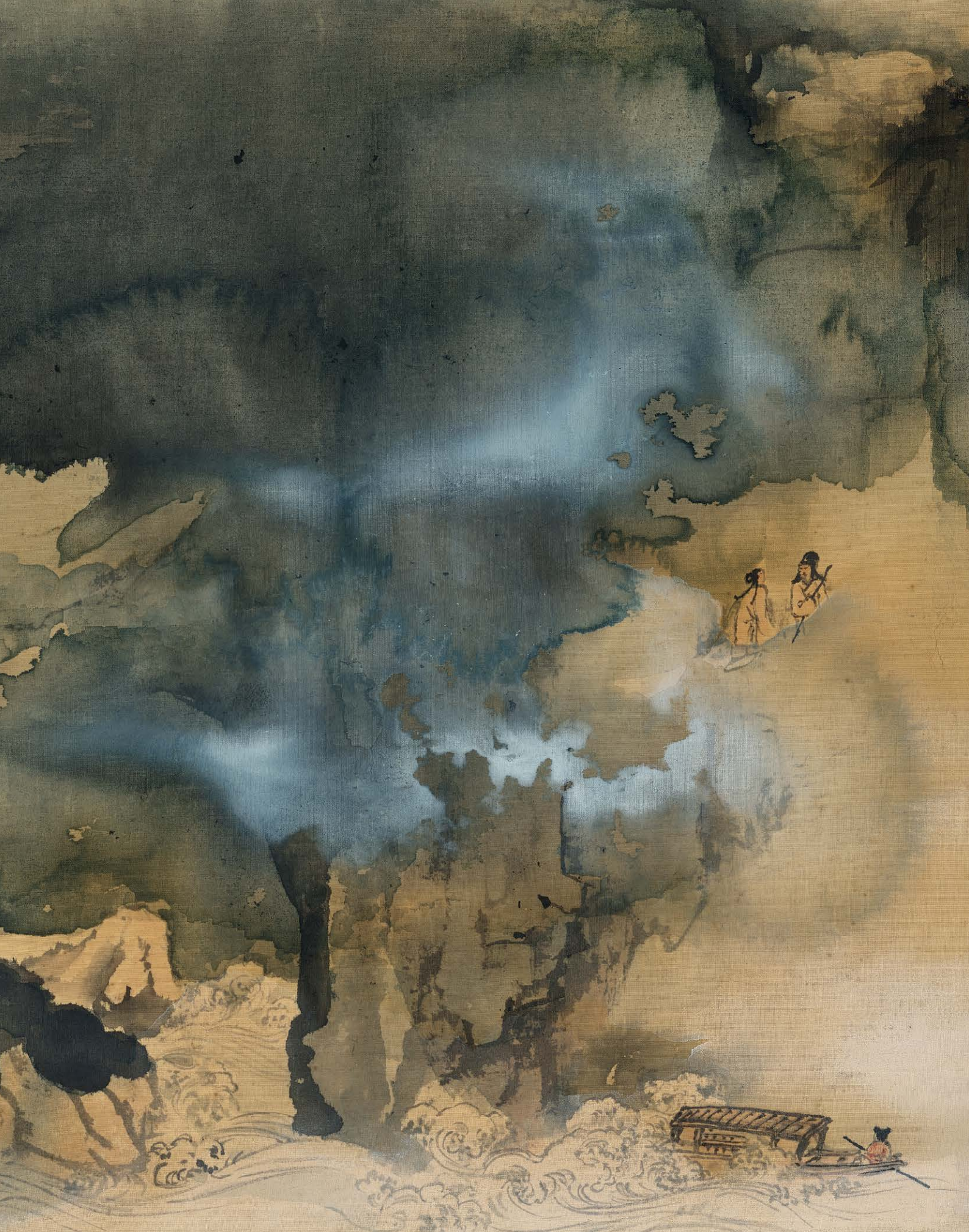
US\$10,000-15,000

臺靜農 前、後赤壁賦 水墨紙本 鏡框 一九七四年作

題識：（《前、後赤壁賦》，文不錄。）甲寅（1974年）立秋日，臺靜農書臺北市龍坡里。

鈐印：歇脚盒、臺靜農、靜者







## TWO PERFECT PAIRS – THE FIRST AND SECOND ODE TO RED CLIFF BY ZHANG DAQIAN

赤壁賦

The *Ode to Red Cliff* was a poem composed by Su Shi, a great writer and artist of the Northern Song Dynasty known for his provocative poetry. He criticized political reforms and was exiled to Huangzhou in 1080. While banished, he visited the Red Cliff on the sixteenth night of the seventh lunar month, in the fifth year of the Yuanfeng era (1082). It was then that he wrote the first *Ode to Red Cliff*, a prose poem about a drinking party aboard a boat. In the poem, while cruising the waters below the cliff, Su admonishes a flute-playing companion who lusts after immortality.

Later, in the tenth month of the same year, Su Shi revisited the same spot and completed the second Ode. The two odes have been passed down over the last 1000 years; today, their grappling with inevitable change has come to represent Chinese culture. Su Shi's literary prowess and ideology are manifest in the profound influence of the First and Second Ode.

Zhang Daqian painted both versions of *Ode to Red Cliff* several times. The earliest known example is a pair of paintings dated 1941, which Zhang painted for businessman Kang Xinru (1890–1969). The present lots comprise two calligraphy-painting pairs. One pair is based on the first Ode; the other is based on the second. Both are painted in Daqian's splashed ink and colour technique on silk.

Inspired by the first Ode, *Boating to the Red Cliff* invites viewers to enter the painting from afar. Much of the composition is occupied by mountains; large forms in splashed ink loom over water, and dots of luxurious malachite pigment accentuate the night's depths. To the left, in the negative space, a boat of figures traverses a calm river. The humans are dwarfed by the Red Cliff, highlighting the insignificance of living beings when compared to nature's forces. Zhang debates the notion in the accompanying calligraphy.

*Boating and Travelling the Red Cliff* brings the viewer into the story of the second Ode. A compact composition, this narrative focuses on Su Shi's journey as he disembarks from the boat. The scene is dynamic—full of action—with rising waves and shrouding mist painted in white powder. Zhang's unsurpassed talent immerses the viewer in the painting's atmosphere.

The calligraphy is Zhang's own composition, based on his interpretation of two classic poems, *Shuidiao Getou* (Water Melody) by Su Shi and *Man Jiang Hong* (The Whole River Red), attributed to Yue Fei. The quality of Zhang's writing shows that he was adept not only in the aesthetic act of painting but also in the literary meaning of his calligraphy. In all his precision, Zhang ensured that the paintings and works of calligraphy had exactly the same dimensions. They are the perfect pairs.

Zhang Daqian worked throughout 1973 to complete these two painting-calligraphy sets. The same year, he held his solo exhibition, *Chang Dai-chien, Exhibition of Chinese Paintings*, at Hong Kong City Hall. The exhibition showcased 60 works, including the present lots. Unfortunately, they were not illustrated in the exhibition catalogue. According to an article in *Panorama* magazine in 1974: "The four highest-value paintings were sold on the show's first day. Mr Wang Yuncheng acquired the *First Ode to Red Cliff* and the *Second Ode to Red Cliff*; two painting-calligraphy sets. Both works are large-scale and hence challenging to photograph due to their size. As a result, they were not illustrated in the catalogue."

These two painting-calligraphy pairs have remained in the family of Mr YC Wang for half a century. The masterpieces bear witness to the intellectual interaction between Zhang Daqian and Su Shi, a conversation that spanned a millennium.

### 雙璧成輝：張大千《前後赤壁賦》書畫合璧

《前後赤壁賦》乃北宋文豪蘇軾創作的千古名篇。東坡居士被貶黃州，於元豐五年（1082年）七月十六日夜遊赤壁，寫下《赤壁賦》（亦稱《前赤壁賦》），同年十月十五日重遊赤壁，復有《後赤壁賦》。二文集中體現了蘇軾的文學修為和思想境界，歷經千年傳誦成爲中華文化之璀璨明珠，於後世影響深遠。

《前後赤壁賦》亦是大千屢屢入畫之題材，最早可見1941年寫贈工商巨子康心如（1890–1969）之前後赤壁對屏。本次呈現的書畫合璧，含前後赤壁潑彩、書法各一，洋洋灑灑，四屏合一，乃少見的創作形式。據前後赤壁賦之不同文意，大千分別以潑墨潑彩法於絹本繪製。《前赤壁賦圖》以遠景入畫，畫面大部爲山體佔據，大千以潑墨爲主，輔以少量石綠點綴，突出夜景。數人乘小舟泛於江上，水面全以空白表現，不施筆墨，正有“清風徐來，水波不興”之意境。小舟人物在山壁映襯下顯得微小，大有“寄蜉蝣於天地”之意趣，凸顯文中關於人生與自然的辯證思考。《後赤壁圖》轉而將視角拉近，以蘇子登岸遊

覽爲視覺焦點，構圖緊湊，富敘事感。霧氣襲來，浪花起興，極具動感。大千於潑墨之上施以粉白，表現煙雲曖昧之氣，墨彩於絹面氤氳，頗得細膩變化之妙。

繪畫之外，大千居士取同尺幅宣紙，填二闋詞，稱之“隱括”，乃宋詞中之獨特文體，即作者據原作，結合個人理解與感受，改編而成之作品，寄予了個人的思想情感。二詞調寄“水調歌頭”、“滿江紅”，顯示了大千深厚的詩詞底蘊。

書畫四屏的創作持續數月，於癸丑1973年十月始完成，翌年即參加大千於香港大會堂舉辦之“張大千書畫展覽”。展覽展出大千作品60件，畫冊則只刊出42幅，本幅惜未收錄。據相關資料：“標價最高的四件畫，俱在第一日售出……王雲程先生獲得前後赤壁賦二字二畫，都屬大塊文章，由於畫件較大，攝製有困難，均未列入畫冊”<sup>1</sup>。書畫合璧四幅入藏王雲程家族半個世紀，今日由家族釋出，可謂蘇子千古文章與大千丹青藝事交相輝映，溢彩流光，古今文脈相承，可見一斑。

1. 《大成》，1974年第三期，1974年2月1日，第333頁。  
*Panorama*, Issue 3, 1 February 1974, p.33.





1076

1076

**ZHANG DAQIAN** (1899-1983)

*First Ode to the Red Cliffs / Calligraphy*

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

Each scroll measures 43.7 x 90.5 cm. (17 ¼ x 35 ⅝ in.)

Painting inscribed and signed, with two seals of the artist

Calligraphy inscribed and signed, with four seals of the artist

Dated autumn, *guichou* year (1973)

**PROVENANCE:**

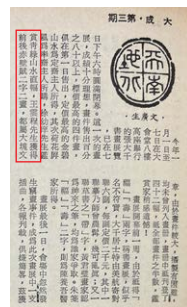
Acquired from *Chang Dai-chien, Exhibition of Chinese Paintings at Hong Kong City Hall* by YC Wang in 1974, thence by descent (see *Panorama*, Issue 3, 1 February 1974, p. 33).

**EXHIBITED:**

Hong Kong City Hall, *Chang Dai-chien, Exhibition of Chinese Paintings*, 1-7 January 1974.

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

**US\$640,000-900,000**



*Panorama*, Issue 3, 1974  
《大成》, 1974年第三期



Poster of *Chang Dai-chien Exhibition*, Hong Kong, 1974  
香港張大千書畫展覽海報, 1974年





張大千 前赤壁賦圖／書法 設色絹本／水墨紙本 鏡框兩幅  
一九七三年作

畫作題識：烏鵲飛鳴夜，坡僂話舊游。橫江秋露白，大月照扁舟。  
癸丑（1973年）秋日與二三故舊誦坡公二賦，興致洒然，  
破（之）一夜之功成此。  
爰皤。

鈐印：張爰、大千

書法釋文：橫槩發浩唱，釀酒憶臨江。  
武昌夏口相望，山水鬱蒼蒼。  
何處舳艫千里，當日英雄一世，斂手避周郎。  
成敗渺千古，人物費平章。  
縱一葦，凌萬頃，泝流光。  
盈虛消長，如彼逝水一何長。  
只有清風明月，耳目取之無盡，物我足相忘。  
洗盞與子酌，枕藉白東方。  
水調歌頭。

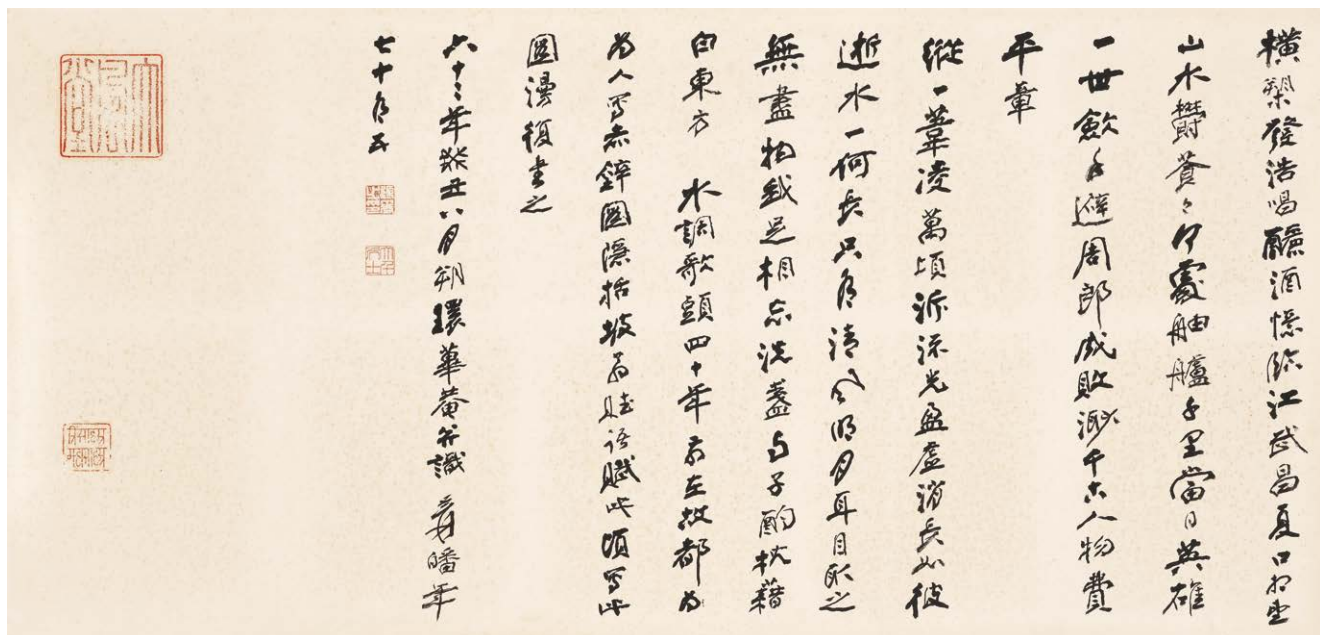
書法題識：四十年前在故都（爲）爲人寫赤壁圖隱括坡翁賦語賦此，  
頃寫此圖漫復書之。  
六十二年癸丑（1973）八月朔環華庵並識。  
爰皤年七十有五。

鈐印：張爰之印、大千居士、大風堂、三千大千

來源：王雲程購自1974年香港大會堂“張大千書畫展”，並由家  
族傳承（見《大成》，1974年第三期，1974年2月1日，第33  
頁）。

展覽：香港大會堂，“張大千書畫展覽”，1974年1月1日至7日。

註：《書法》詞文見《張大千先生詩文集·上》，國立歷史博物  
館，台北，1993年6月，卷四第13-14頁。







1077

1077

ZHANG DAQIAN (1899-1983)

Second Ode to the Red Cliffs / Calligraphy

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

Each scroll measures 43.7 x 90.5 cm. (17 ¼ x 35 ⅝ in.)

Painting inscribed and signed, with two seals of the artist and one dated seal of the year *guichou* (1973)

Calligraphy inscribed and signed, with seven seals of the artist and one dated seal of the year *guichou* (1973)

Dated October, sixty-second year (of the Republic, 1973)

PROVENANCE:

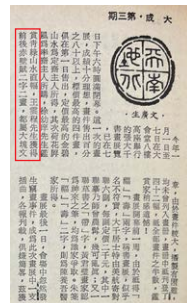
Acquired from Chang Dai-chien, *Exhibition of Chinese Paintings* at Hong Kong City Hall by YC Wang in 1974, thence by descent (see *Panorama*, Issue 3, 1 February 1974, p. 33).

EXHIBITED:

Hong Kong City Hall, Chang Dai-chien, *Exhibition of Chinese Paintings*, 1-7 January 1974.

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

US\$640,000-900,000



Panorama, Issue 3, 1974 《大成》, 1974年第三期



Post of Chang Dai-Chien Exhibition, Hong Kong, 1974 香港張大千書畫展覽海報, 1974年





張大千 後赤壁賦圖／書法 設色絹本／水墨紙本 鏡框兩幅  
一九七三年作

畫作題識：獨履巉巖上，濤喧萬壑松；馮夷空俯瞰，二客與難從。  
六十二年（1973）十月既望環華庵寫，爰翁。

鈐印：張爰、大千、癸丑（1973）

書法釋文：千古風流，誰得似，髯蘇赤壁。  
長相望，遊情良夜，風清月白。  
綠螳新醕魚出網，黃泥舊坂霜芟葉。  
破寂寥，人影奮行歌，相從客。新醕易家醕。  
波聲起，岸千尺，寒水落，危崖出。  
曾幾時重到，江山難識。  
杖烏已驚棲鶴夢，嘯歌欲動馮夷宅。  
有羽衣，歸去揖臨皋，逢疇昔。  
隱括後赤壁賦，倚滿江紅。

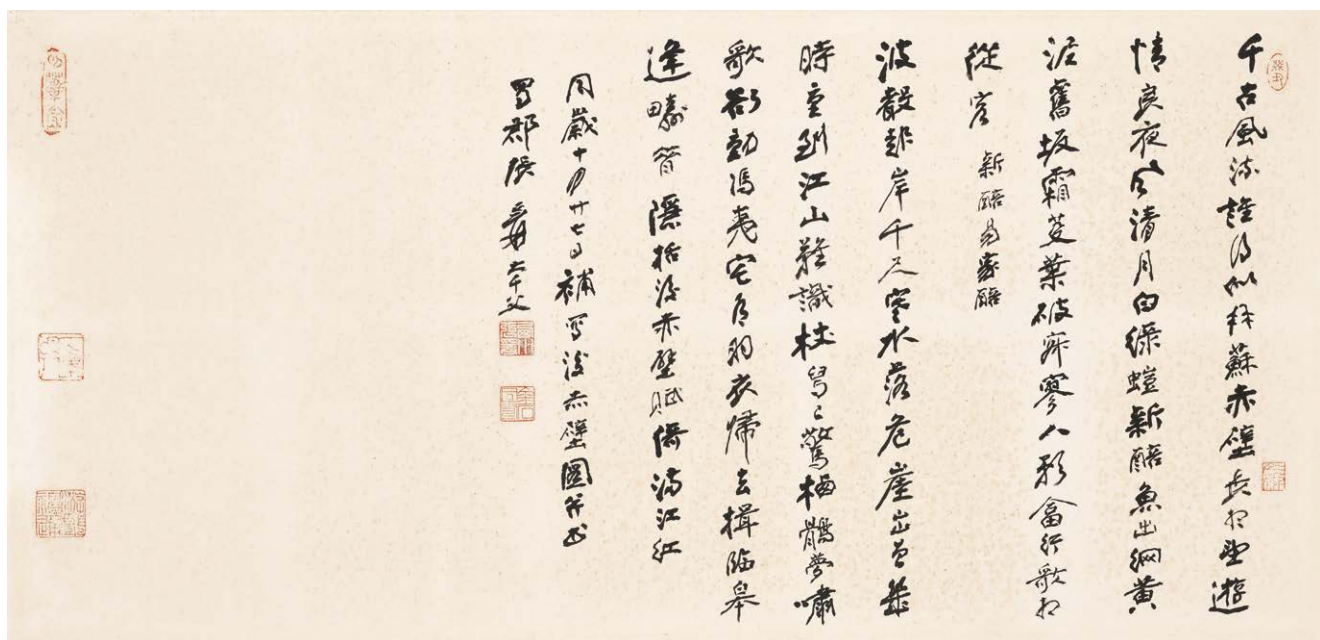
書法題識：同歲（1973年）十月廿七日補寫後赤壁圖並書，蜀郡張爰大千父。

鈐印：癸丑、三千大千、西川張爰、金石同壽、環華庵、下墨巴人、游戲神通

來源：王雲程購自1974年香港大會堂“張大千書畫展”，並由家族傳承（見《大成》，1974年第三期，1974年2月1日，第33頁）。

展覽：香港大會堂，“張大千書畫展覽”，1974年1月1日至7日。

註：《書法》詞文見《張大千先生詩文集·上》，國立歷史博物館，台北，1993年6月，卷四第13-14頁。





1078

**1078**

**TANG YUN** (1910-1993)

*Lotus Pond*

Hanging scroll, ink and colour on paper  
100.5 x 37.8 cm. (39 3/8 x 14 7/8 in.)

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

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

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

唐雲 蓮池魚樂圖 設色紙本 立軸

題識：蓮池魚樂圖。杭州唐雲寫意。

鈐印：唐雲印信、耳視、愉雲館



1079

**1079**

**HU TINGLU** (1883-1943)

*Peach Blossom and Swallow*

Hanging scroll, ink and colour on paper  
110 x 42.5 cm. (43 1/4 x 16 3/4 in.)

Inscribed and signed, with two seals of the artist

Dated spring, *wuchen* year (1928)

**HK\$20,000-40,000**

**US\$2,600-5,100**

胡汀鷺 飛燕桃花 設色紙本 立軸 一九二八年作

題識：偶逢錦瑟佳人問，肯罵無情燕子飛。

戊辰（1928年）春日，汀鷺作。

鈐印：胡振、梁溪瘖公





1080

1080

WU HUFAN (1894-1968), WU ZHENG (1878-1949),  
WU ZISHEN (1894-1972) AND FENG CHAORAN (1882-1954)

*Four Gentlemen*

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

Each scroll measures approximately 30.8 x 37.2 cm. (12 1/8 x 14 5/8 in.)

*Plum Blossom* inscribed and signed by Wu Zheng (1878-1949), with two seals

Dated spring, third month, *wuzi* year (1948)

*Orchid* inscribed and signed by Wu Zishen (1894-1972), with two seals

Dated spring, *wuzi* year (1948)

*Bamboo* inscribed and signed Wu Hufan, with one seal

Dated third month, *wuzi* year (1948)

*Chrysanthemum* inscribed and signed by Feng Chaoran, with one seal

Dated spring, *wuzi* year (1948)

HK\$200,000-300,000

US\$26,000-38,000

吳湖帆、吳徵、吳子深、馮超然

四君子 設色/水墨紙本  
鏡框四幅 一九四八年作

《梅》題識：雪霽月初出，曉寒風更勁。梅花窗外開，忽見橫斜影。戊子（1948年）春三月，銷翁時年七十有一。

鈐印：吳徵之印、吳

《蘭》題識：香露清風。擬羣玉山樵筆。戊子（1948年）春子深。

鈐印：吳華源、清氣軒主

《竹》題識：戊子（1948年）三月仿趙松雪筆趣，吳湖帆。

鈐印：倩齋

《菊》題識：問年年黃鞠知為誰開。

戊子（1948年）春日慎翁馮超然。

鈐印：馮超然印



PROPERTY FROM THE FAMILY COLLECTION OF Y. C. WANG  
王雲程家族收藏 (LOTS 1072-1081)

**1081**

**CAO KEJIA** (1906-1979) **AND WANG XUETAO** (1903-1984)

*Two Cats under Plantains*

Hanging scroll, ink and colour on paper

100 x 33 cm. (39  $\frac{3}{8}$  x 13 in.)

Inscribed and signed by the artists, with a total of three seals

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

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

曹克家·王雪濤

雙貓圖

設色紙本

立軸

曹克 (1906-1979) 家題識：曹克家寫吾家狸奴於舊京草藹庵。

鈐印：為貓寫照

王雪濤 (1903-1984) 題識：蘿月堂晴隱，雪濤補景。

鈐印：遲園、雪濤長年

VARIOUS OWNERS

**1082**

**HUANG ZHOU** (1925-1997)

*Four Donkeys*

Hanging scroll, ink on paper

65 x 44 cm. (25  $\frac{3}{8}$  x 17  $\frac{3}{8}$  in.)

Inscribed and signed, with two seals of the artist

Dated winter, *renxu* year (1982)

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

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

黃胄

四驢圖

水墨紙本

立軸

一九八二年作

題識：壬戌年（1982）初冬，黃胄寫於望稔堂。

鈐印：黃胄之鈐、蠡縣梁氏





1082



1083

**1083**

**HUANG ZHOU** (1925-1997)

*Donkey Family*

Hanging scroll, ink on paper

68 x 46 cm. (26 ¾ x 18 ½ in.)

Inscribed and signed, with three seals of the artist

Dated winter, *yichou* year (1985)

Dedicated to Guorong

**PROVENANCE:**

Acquired directly from the artist.

**NOTE:**

The current owner, Guorong, was in charge of replacing all the aluminum doors and windows in the Diaoyutai State Guesthouse in Beijing in the 1980s. By chance, Mr. Zhai Yintang, the chief of the Diaoyutai State Guesthouse at the time, introduced Huang Zhou to him. He replaced the aluminum windows in Huang Zhou's home. After completion, he was given this painting as a gift.

**HK\$80,000-150,000**

**US\$10,000-19,000**

**黃胄 老驢吃草小驢吃奶 水墨紙本 立軸 一九八五年作**

題識：國榮先生留念。

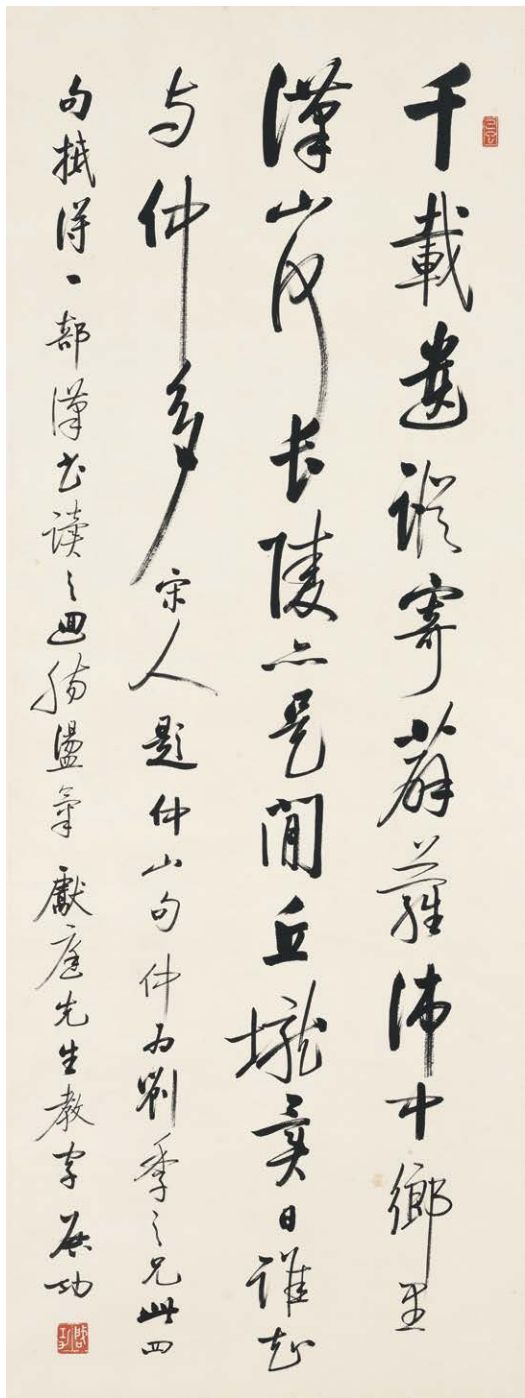
老驢吃草，小驢吃奶。

乙丑年（1985）冬，黃胄。

鈐印：黃胄之印、雲居、蠡縣梁氏

來源：直接得自畫家本人。

註：上款人國榮先生上世紀80年代負責為北京釣魚臺國賓館更換鋁門窗業務。偶然機緣下經當時國賓館館長翟蔭棠先生引薦認識黃胄，為黃胄家中更換鋁窗，完成後獲贈本幅作品。



1084

1084

QI GONG (1912-2005)

Seven-character Poem in Running Script

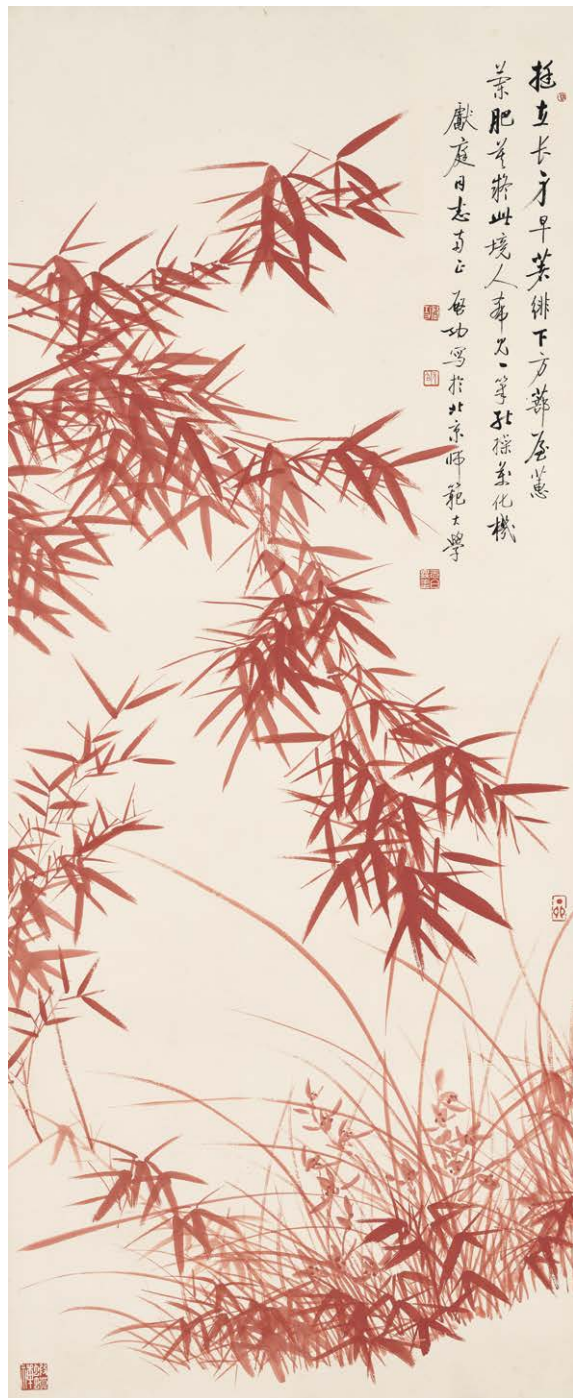
Scroll, mounted and framed, ink on paper  
137 x 50.5 cm. (53 7/8 x 19 7/8 in.)

Inscribed and signed, with one seal of the artist and one dated seal of *jisi* year (1989)

Dedicated to Xianting

HK\$80,000-150,000

US\$10,000-19,000



1085

啓功 行書七言詩 水墨紙本 鏡框 一九八九年作

釋文：千載遺蹤寄薜蘿，沛中鄉里漢山河。  
長陵亦是閒丘隴，異日誰知與仲多。

題識：宋人題仲山句。  
仲為劉季之兄，此四句抵得一部漢書，讀之迴腸盪氣。  
獻庭先生教字，啓功。

鈐印：啓功、己巳（1989年）





1086

1085

QI GONG (1912-2005)

*Red Bamboo and Orchid*

Scroll, mounted and framed, vermilion on paper

129.5 x 52.5 cm. (51 x 20 5/8 in.)

Inscribed and signed, with five seals of the artist and one dated seal of *dingmao* year (1987)

Dedicated to Xianting

HK\$100,000-200,000

US\$13,000-26,000

啓功 朱竹蘭石 朱砂紙本 鏡框 一九八七年作

題識：挺立長身早著緋，下方部屋蕙蘭肥，  
莫疑此境人希見，一筆能操萬化機。  
獻庭同志兩正。啓功寫於北京師範大學。

鈐印：啓功、元白、元白無恙、啓、蝦蟆禪、丁卯（1987）

1086

LI KERAN (1907-1989)

*Boy and Buffalo in Spring*

Scroll, mounted and framed, ink and colour on paper

68 x 44.5 cm. (26 3/4 x 17 1/2 in.)

Inscribed and signed, with four seals of the artist

Dated spring, second month, *renxu* year (1982)

Dedicated to Xianting

HK\$400,000-600,000

US\$51,000-77,000

李可染 牧牛圖 設色紙本 鏡框 一九八二年作

題識：鞠躬盡瘁，鐵骨紅心，迎來天下春。寫贈獻庭同志屬。壬戌  
（1982年）春二月，可染。

鈐印：可染、陳言務去、師牛堂、孺子牛



1087

**1087**

**QI BAISHI** (1863-1957)

*Chrysanthemums and Butterfly*

Hanging scroll, ink and colour on paper  
56.5 x 34.5 cm. (22 ¼ x 13 ⅝ in.)

Inscribed and signed, with one seal of the artist

Dated winter, *gengwu* year (1930)

Dedicated to Foxi

Titleslip by Mok E-den

**NOTE:**

The recipient of this work was Xiong Foxi (1900-1965), original name 'Xiong Foxi' (written in different Chinese characters), pen name 'Xi Zi', Xiong, who was a playwright of modern Chinese drama and a drama educator. Born in Fengcheng of Jiangxi Province, Xiong was admitted to Yenching University in 1920. Four years later, he travelled to the United States to study drama at Columbia University in the City of New York and received his master's degree. After his return to China, he served as the head of the Faculty of Drama at the National Beijing Fine Art School.



1088

In 1927, Qi Baishi was invited to teach Chinese painting at the National Beijing Fine Art School by Lin Fengmian who was the director of the school at the time and therefore had worked with Xiong Foxi as a colleague.

**HK\$260,000-360,000**

**US\$33,000-46,000**

齊白石 秋菊蝴蝶 設色紙本 立軸 一九三〇年作

題識：佛西先生清屬，庚午（1930年）冬，齊璜。

鈐印：木居士

莫一點題簽

註：上款人應為熊佛西（1900-1965），原名熊福禧，筆名戲子，為中國近代劇作家及戲劇教育家。出生於江西豐城，1920年考入燕京大學，四年後赴美國紐約哥倫比亞大學研究戲劇，並獲得碩士學位。回國後任北京國立藝術專科學校戲劇系主任等教職。1927年齊白石應時任北京國立藝專校長林風眠之邀，擔任該校中國畫教席，與熊佛西具共事之誼。



1088

QI BAISHI (1863-1957)

*Morning Glory*

Hanging scroll, ink and colour on paper

65 x 33 cm. (25 5/8 x 13 in.)

Inscribed and signed, with one seal of the artist

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings,  
2 June 2015, Lot 1640.

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

**US\$38,000-51,000**

齊白石 牽牛花 設色紙本 立軸

題識：寄萍堂上老人九十歲。

鈐印：白石

來源：香港佳士得，中國近現代畫，2015年6月2日，編號1640。

FROM THE LU SHOUCHEG FAMILY COLLECTION

盧壽澄家族收藏 (LOTS 1089-1092)

Born in Guangdong, Lu Shoucheng (ca. 1896-1968) was one of fourteen Chinese pupils selected by the Tsinghua Academy to study in the United States. After graduating from the University of Illinois, Lu returned to China and began working for the Bank of China. In 1965, he served as the acting President of the Bank's branch in Singapore. A keen collector active in the circle of Liu Taixi (1899-1989) and Lin Qianshi (1918-1990), he acquired a notable collection of Chinese paintings and calligraphy in Singapore, spanning from the classical period to the modern artists including Qi Baishi, Fu Baoshi and Huang Binhong. The present collection of paintings has remained in the family to date.

盧壽澄（約1896-1968），字仲清，廣東中山人。清華學堂遴選留美之十四名幼生之一。美國伊利諾伊大學畢業後，回國任職銀行界，1965年出任中國銀行新加坡分行代理行長。他雅好書畫，喜收藏，與劉太希（1898-1989）、林千石（1918-1990）等文人友善，藏品自古代佳構至近代名家如齊白石、傅抱石、黃賓虹等，皆在搜羅之列，多由家人寶存至今。

1089

QI BAISHI (1863-1957)

*Wisteria*

Hanging scroll, ink and colour on paper

102 x 34 cm. (40 1/8 x 13 3/8 in.)

Inscribed and signed, with two seals of the artist

Two collectors' seals

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

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

齊白石 紫藤 設色紙本 立軸

題識：杏子塢老民白石。

鈐印：白石、寄萍堂

鑑藏印：明德、仲清所藏





1090

1090

QI BAISHI (1863-1957) / LIU TAIXI (1898-1989) AND LIN QIANSHI (1918-1990)

*Lychee / Seven-character Poems*

A pair of fan leaves mounted as a hanging scroll, ink and colour on paper / ink on paper

Each fan leaf measures 18 x 53.5 cm. (7 1/8 x 21 1/8 in.)

*Lychee* entitled, inscribed and signed by Qi Baishi, with one seal  
Two collector's seals

*Seven-character Poems* signed by Liu Taixi and inscribed and signed by Lin Qianshi, with a total of two seals of the artists

Dedicated to Zhongqing

One collector's seal

HK\$150,000-250,000

US\$19,000-32,000

齊白石 / 劉太希 · 林千石

多利圖 / 書法七言詩  
設色紙本 / 水墨紙本 扇面立軸

齊白石《多利圖》

題識：多利圖。九十歲白石老人。

鈐印：借山翁

鑑藏印：盧明德、明德

劉太希、林千石《書法七言詩》

- 釋文：荔枝灣畔記凌波，縱使重遊奈老何，  
試向炎洲栽幾樹，他年題句待東坡。

款識：太希。

鈐印：劉

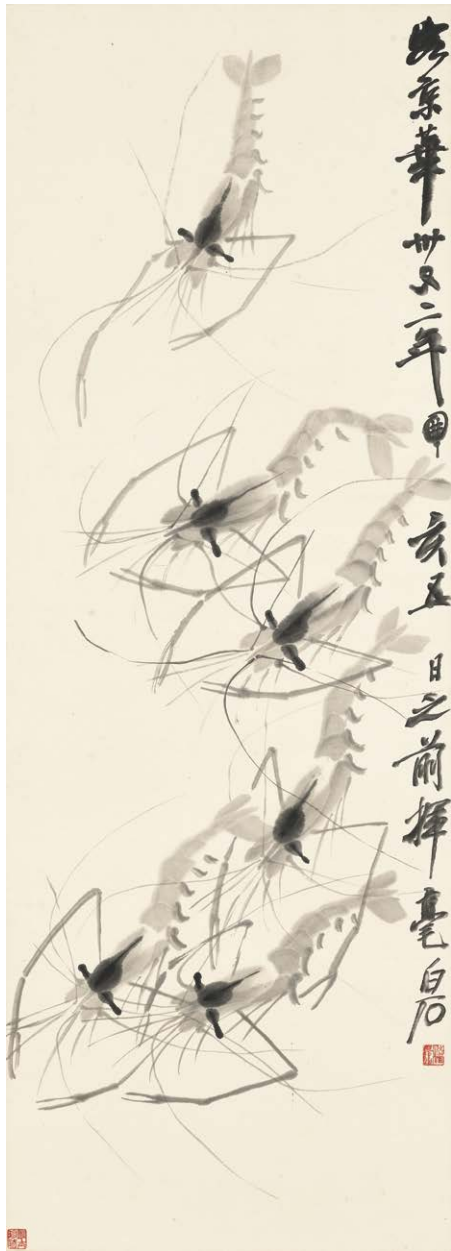
- 釋文：歲歲鳴蟬引夏長，晴牕呼夢入南鄉，  
畫師解得商人意，寫出相思十八娘。

題識：仲清先生屬題白石老人多利圖，千石居士。

鈐印：無心上人

鑑藏印：明德





1091

**1091**

**QI BAISHI** (1863-1957)

*Shrimps*

Hanging scroll, ink on paper

94 x 33.5 cm. (37 x 13 ¼ in.)

Inscribed and signed, with one seal of the artist

Dated fourth month, *dinghai* year (1947)

One collector's seal of Huang Manshi (1890-1963)

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

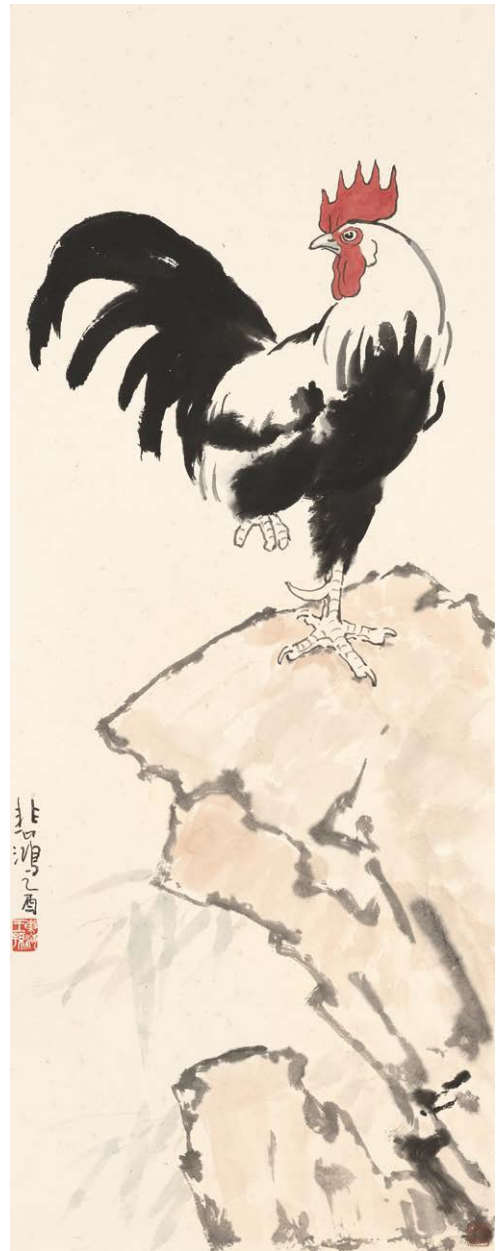
**US\$38,000-64,000**

齊白石 群蝦圖 水墨紙本 立軸 一九四七年作

題識：客京華卅又二年，丁亥（1947年）五日之前揮毫，白石。

鈐印：借山翁

鑑藏印：曼士珍藏



1092

**1092**

**XU BEIHONG** (1895-1953)

*Rooster on Rock*

Scroll, mounted and framed, ink and colour on paper

79.5 x 31 cm. (31 ¼ x 12 ¼ in.)

Inscribed and signed, with one seal of the artist

Dated *yiyou* year (1945)

One collector's seal of Huang Manshi (1890-1963)

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

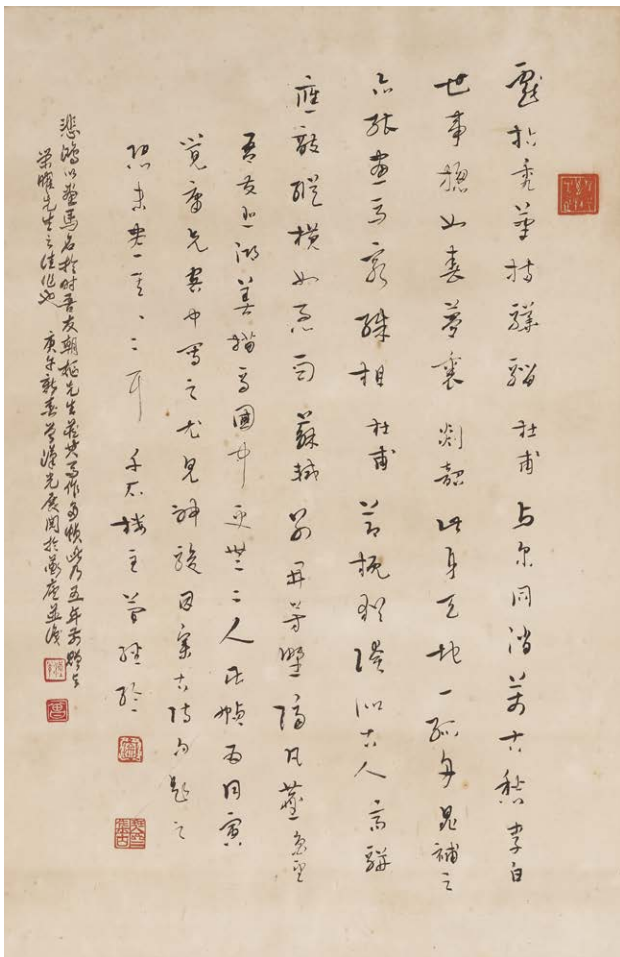
**US\$38,000-64,000**

徐悲鴻 雄雞 設色紙本 鏡框 一九四五年作

題識：悲鴻·乙酉（1945年）。

鈐印：東海王孫

鑑藏印：曼士珍藏



1093

**1093**

**XU BEIHONG (1895-1953)**

*Standing Horse*

Hanging scroll, ink on paper  
53.3 x 34.5 cm. (21 x 13 5/8 in.)

Inscribed and signed, with one seal of the artist

Dated ninth month, *wuyin* year (1938)

Dedicated to Jueyong

Two collector's seals

Further inscribed and signed by Jian Qinzhai (1888-1950), with three seals

Further inscribed and signed by Zeng Hanguang (1910-2012), with two seals

Dated spring, *gengwu* year (1990)

Dedicated to Rongyao

**PROVENANCE:**

Collection of Zhou Qigang (1887-1978);

Collection of Wu Chaoshu;

Acquired from Mr. Wu Chaoshu in 1985 by the present owner.

**NOTE:**

The recipient was Zhou Qigang (1887-1978), a native of Guangdong, who was a leader in the field of oversea affairs in

KMT. Zhou served as deputy minister of Overseas Affairs from 1938 to 1944. Wu Chaoshu was a renowned diplomat in Southeast Asia, and he served as the Ambassador in Malaysia. Wu was acquainted with the Chinese art circle and collected many fine pieces by Xu Beihong.

**HK\$300,000-600,000**

**US\$38,000-77,000**

**徐悲鴻 迴立向蒼蒼 水墨紙本 立軸 一九三八年作**

題識：覺庸先生惠教。戊寅（1938年）九月袖海堂遺興，悲鴻。

鈐印：悲鴻

鑑藏印：留研堂、朝樞珍藏

簡琴齋題詩堂：

戲拈秃筆掃驩驩。杜甫。與爾同銷萬古愁。李白。世事總如春夢裡。剡韶。此身天地一孤舟。晁補之。亦能畫馬窮殊相。杜甫。節概猶誇似古人。高駢。應敵縱橫如急雨。蘇軾。別開芳野隔凡塵。魯聖。吾友悲鴻善描馬，國中更無二人，此幀為

同寅覺庸兄客中寫之，尤見神駿，因案古詩為句題之。恐未盡其一二耳。千石樓主簡經綸。

鈐印：俞、琴齋集古

曾漢光題詩堂：

悲鴻以畫馬名於時，吾友朝樞先生藏其馬作多幀。此乃五年前贈與榮耀先生之佳作也。庚午（1990年）新春曾漢光展閱於蘅廬並識。

鈐印：漢光、曾

來源：周啓剛（1887-1978）舊藏；

馬來西亞著名藏家吳朝樞舊藏；

現藏家“榮耀先生”1985年直接得自吳朝樞。

註：上款人應為周啓剛（1887-1978），字覺庸，廣東南海人，中國國民黨僑務領袖，1938年4月至1944年4月任國民黨海外部副部長。此作乃徐悲鴻1938年停留香港時作於“袖海堂”，即簡琴齋寓所，後由南洋著名藏家吳朝樞收藏。吳朝樞，著名外交家，東南亞地區名人，曾為中國駐馬來西亞領事館參贊及領事。吳氏收藏眾多徐悲鴻佳作。



1094

XU BEIHONG (1895-1953)

*Horses Drinking*

Scroll, mounted and framed, ink and  
colour on paper

93 x 48 cm. (36 ¾ x 18 ¾ in.)

Inscribed and signed, with three seals of  
the artist

Dated July, thirty-second year (of the  
Republic, 1943)

**PROVENANCE:**

From a distinguished Hong Kong  
collection acquired in the 1950s, thence by  
descent in the family.

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

**US\$190,000-260,000**

徐悲鴻 飲馬圖 設色紙本 鏡框  
一九四三年作

題識：悲鴻，卅二年（1943）七月。

鈐印：東海王孫、悲鴻之畫、吞吐大荒

來源：香港重要私人收藏，購於1950年  
代，並由家族傳承。



1094



1095

**1095**

**ZHANG DAQIAN** (1899-1983)

*Sailing Along the River*

Scroll, mounted and framed, ink and colour on paper

119.3 x 38.5 cm. (47 x 15 1/8 in.)

Inscribed and signed, with two seals of the artist

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

**US\$19,000-32,000**

張大千 臨石濤山水 設色紙本 鏡框

題識：臨石濤早歲之作，蜀人張大千。

鈐印：張爰、大千



1096

**1096**

**ZHANG DAQIAN** (1899-1983)

*Landscape after Shitao*

Hanging scroll, ink on paper  
143.5 x 41.8 cm. (56 1/2 x 16 1/2 in.)

Inscribed and signed, with four seals of the artist

Dated autumn, *jiaxu* year (1934)

**LITERATURE:**

*Duhua Jianci Lu* 3, Yangcheng Wanbao Publishing House, August 2020, p.97.

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

**US\$38,000-51,000**

張大千 倣大滌子山水 水墨紙本  
立軸 一九三四年作

題識：小閣低窓卧未溫，眼花無那恹燈昏。  
狂風撼夢常吹樹，積雨侵階欲入門。  
衿上痕多緣別淚，甕頭春盡負吟尊。  
明朝試向原頭望，草綠空銷客路魂。  
倣大滌子筆，似岫清先生方家博叟。  
甲戌（1934年）秋，大千弟爰。

鈐印：張爰、蜀客、大千豪髮、大風堂

出版：《讀畫鑒盜錄3》，羊城晚報出版社，2020年8月，第97頁。



1097

ZHANG DAQIAN (1899-1983)

Landscape

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

87.3 x 44.3 cm. (34 3/8 x 17 1/2 in.)

Inscribed and signed, with two seals of the  
artist

Dated tenth month, *wuzi* year (1948)

Two collectors' seals of Gu Yi (1917-1993)

**PROVENANCE:**

Sotheby's New York, Fine Chinese  
Paintings, 21 March 1995, Lot 89.

**NOTE:**

Gu Yi (1917-1993), a native of Jiading,  
Jiangsu province, was an accountant who  
developed an interest in paintings from  
a young age. In the Spring of 1946, Gu  
became a student of Zhang Daqian at the  
introduction of Xiong Songquan; his  
paintings were shown in the exhibition  
organized by Da Feng Tang. The two kept  
in touch after Zhang Daqian left China.  
On several occasions, Zhang Daqian gifted  
paintings to Gu and inscribed titleslip for  
Gu's painting album. Gu's collection, known  
as "Crouching Tiger Pavilion", is renowned  
for its exquisite paintings by Shanghai  
school masters and the owner of Da Feng  
Tang, Zhang Daqian and his brother Zhang  
Shanzi.

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

**US\$150,000-260,000**

張大千 山水 水墨金箋 木板鏡框  
一九四八年作

題識：揚雄投閣動微塵，庚信江南白髮新。  
何必文章驚海內，稍憐林壑念閒身。  
戊子（1948年）十月既望寫此并題，  
浩然有歸志矣。蜀郡張爰大千父時客  
海上試乾隆內庫金牋、吳天章墨。

鈐印：張爰、蜀客

鑑藏印：卧虎慶長物、顧翼心賞

來源：紐約蘇富比，中國書畫拍賣，1995年  
3月21日，編號89。

註：顧翼（1917-1993），一名福佑，字復  
予，號猛子，江蘇嘉定人，習會計，後  
為專業會計師。年幼已好繪畫。一九四  
六年春，經熊松泉介紹拜大千先生為  
師，其作品曾參加大風堂舉行的畫展。  
大千去國後，師徒仍通過書信和友人往  
來傳遞消息。他多次獲老師輾轉贈畫，  
又為其畫集題簽。顧氏嗜收藏，除海上  
同期名家作品外，尤重「大風堂」善  
子、大千二師書畫，廣肆搜集，兼品味  
不與俗同，其「卧虎樓」所藏皆精品。



1097



1098

ZHANG DAQIAN (1899-1983)

Peonies

Scroll, mounted and framed, ink and colour on paper  
102.5 x 34.5 cm. (40 3/8 x 13 5/8 in.)

Inscribed and signed, with two seals of the artist

Dated spring, sixtieth year (of the Republic, 1971)

Further entitled, inscribed and signed, with two seals of the artist

Dated twelfth month, *yimao* year (1975)

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings,  
2 June 2015, Lot 1357.

**HK\$700,000-900,000**

**US\$90,000-120,000**

張大千 富昌大吉 設色紙本 鏡框 一九七一年作

題識：國色朝酣酒，天香夜染衣。

六十年（1971）春仲可以居寫，爰翁。

鈐印：張爰之印、大千居士

又題：富昌大吉。

乙卯（1975年）嘉平月歲不盡，重題以為丙寅開歲之頌。

鈐印：春長好、環華龔

來源：香港佳士得，中國近現代畫，2015年6月2日，編號1357。



1099

ZHANG DAQIAN (1899-1983)

Lotus

Hanging scroll, ink and colour on paper

137.3 x 46 cm. (54 x 18 1/8 in.)

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

Dated summer, *wushen* year (1968)

One collector's seal

**PROVENANCE:**

Christie's Swire Hong Kong, Fine 19th and 20th Century Chinese Paintings, 30 March 1992, lot 179.

Sotheby's Hong Kong, Fine Chinese Paintings, 5 October 2015, Lot 1380.

**LITERATURE:**

*Han Mo Series A3 Paintings of Famous Modern Chinese Artists: Zhang Daqian Lotus Paintings*, Han Mo Xuan Publishing Co., Ltd, Hong Kong, September 1994, p. 47.

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

**US\$190,000-260,000**

張大千 冷香飛上詩句 設色紙本 立軸 一九六八年作

題識：冷香飛上詩句。

戊申（1968年）初夏，拈白石詞，爰翁。

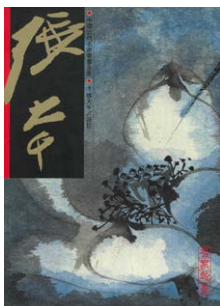
鈐印：張爰之印、大千居士

鑑藏印：張熾良藏

來源：香港太古佳士得，中國十九二十世紀繪畫拍賣，1992年3月30日，編號179。

香港蘇富比，中國書畫拍賣，2015年10月5日，編號1380。

出版：《名家翰墨 中國近代名家書畫全集3：張大千／荷花》，翰墨軒，香港，1994年9月，第47頁。



1099



1100

ZHANG DAQIAN (1899-1983)

*Old Shack in the Rolling Hills*

Scroll, mounted and framed, ink and colour on paper  
44.5 x 59 cm. (17 ½ x 23 ¼ in.)

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

Dated September, sixty-second year (of the Republic, 1973)

**PROVENANCE:**

Sotheby's Hong Kong, Fine Chinese Paintings, 30 April 2001, Lot 89.

**EXHIBITED:**

Hong Kong City Hall, *Chang Dai-chien, Exhibition of Chinese Paintings*, 1-7 January 1974.

**LITERATURE:**

*Chang Dai-chien, Exhibition of Chinese Paintings*, Hong Kong, 1974, pl. 35.

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

US\$320,000-450,000

張大千 平岡老屋 設色紙本 鏡框 一九七三年作

題識：六十二年（1973）九月，爰翁。

鈐印：大千唯印大年、癸丑

來源：香港蘇富比，中國書畫拍賣，2001年4月30日，編號89。

展覽：香港大會堂，“張大千書畫展覽”，1974年1月1日至7日。

出版：《張大千書畫展覽》展覽圖錄，香港，1974年，圖版35。

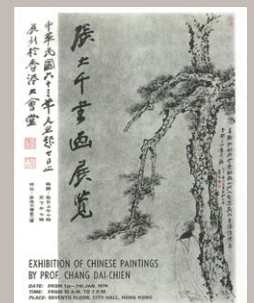




1100



Chang Dai-Chien Exhibition Catalogue, 1974  
香港張大千畫展圖錄，1974年



Poster of Chang Dai-Chien Exhibition, Hong Kong, 1974  
香港張大千畫展展覽海報，1974年

**1101**

**LIN FENGMIAN** (1900-1991)

*Chinese Opera Series: Lotus Lantern*

Scroll, mounted and framed, ink and colour on paper

65 x 63.5 cm. (25 5/8 x 25 in.)

Signed, with one seal of the artist

**PROVENANCE:**

Sea Captain Parr of Britain acquired directly from the artist in Shanghai, 1965.

Christie's Hong Kong, Asian 20th Century Art (Day Sale), 24 November 2013, Lot 101.

**HK\$3,500,000–5,500,000**

*US\$450,000–710,000*

林風眠

戲劇系列：寶蓮燈

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印

來源：英國船長帕爾於1965年在上海直接得自於藝術家。

香港佳士得，亞洲二十世紀藝術（日間拍賣），2013年11月24日，編號101。

In 1965, British seaman Captain Parr arrived in Shanghai with his ship, the Sea Coral. He visited the only bar in town open to foreigners then, the Seamen's Club on the Bund. He sat at what was then the world's longest bar and chatted with the club's only other patron that night - a chargé d'affaires from the British Consulate. The conversation turned to the Chinese painter Lin Fengmian who then resided in Shanghai. Through an introduction by the chargé d'affaires, Captain Parr later visited Lin in his apartment. He saw hundreds of works, which Lin pulled from under his bed. That night, Captain Parr acquired three oil and seventeen ink paintings from the artist. Part of this collection was sold at Christie's Hong Kong in 2011, and the present lot was acquired from the above auction.

此作品源自英國船長帕爾（Parr）家族收藏。1965年，英國船隻珊瑚號停留上海裝卸貨物，船長帕爾前往當時唯一開放給外國人，位於上海外灘的水手俱樂部。在俱樂部內，彼時英國領事向他提及居住在上海的中國畫家林風眠。經由領事引薦，帕爾前往林風眠寓所，親見畫家自床底拖出的百餘件作品。在此次拜訪中，帕爾購得三幅油畫及十七件水墨作品。這批作品於佳士得2011年拍賣中呈現，本幅作品乃現藏家購自上述拍賣。





1101









Wu Guanzhong's ink paintings reached full maturity in the 1980s. After years of sketching all over China, Wu gathered a vast array of inspirations and intriguing subjects that he expressed in his diverse works throughout that decade. Although the artist did not specify the location of "Woods and a Spring," one can easily guess from Wu's footprints during his many sketching trips. Wu Guanzhong loved nature and was passionate about old trees, forests, and springs. His trips to Mount Wuyi, Hainan Island, Gulangyu, and Xishuangbanna allowed him to capture different types of trees in full vivacity under his brush. His artistic expression echoes the tradition of Chinese ink painting and acts as the artist's spiritual sanctuary.

In this particular work, Wu Guanzhong depicts the forests of southern China. The towering and majestic old trees rise from the bottom, exuding a sense of monumentality similar to that seen in Northern Song dynasty landscape paintings. Wu's confident and carefree brushwork is evident in the intertwining tree trunks and vines, colourful dots, ink lines, and planes. A quiet stream flows from the bottom left corner of the composition, instilling a sense of tranquillity and translucency, which balances the very dense and dynamic composition. Woods and a Spring encapsulates Wu's interests in sketching and abstraction and is undoubtedly a representative masterpiece from the 1980s.

吳冠中八十年代的水墨繪畫藝術至臻成熟，經過多年天南海北的寫生創作，畫家積累了大量素材，因此八十年代的作品呈現出多元融合的面貌。本幅作品得名《林與泉》，雖未道出畫題源自何處風景，卻能看出吳冠中豐富的寫生足跡。吳冠中喜歡自然風景，對老樹、林泉情有獨鍾，他曾到武夷山、海南島、鼓浪嶼、西雙版納的密林中探訪，筆下的榕樹、樺樹、白皮松、銀杏不僅栩栩如生，更代表著中國山水畫的傳統正朔，成為畫家精神的寄寓。本作品中，吳冠中描繪南方密林之場景，古樹從畫面視線處騰空而起，頂天立地，頗有北宋“巨碑式”山水的氣勢。樹幹與藤蔓交錯，標誌性的點線面淋漓盡致的揮灑。左下角的空白處以潺潺溪水表現，靜中有動，密中顯透，畫面得到完美平衡。整幅作品融合了寫生與抽象表達的雙重意趣，實乃八十年代代表性的佳作。

**1102**

**WU GUANZHONG** (1919-2010)

*Woods and a Spring*

Scroll, mounted and framed, ink and colour on paper

136.3 x 67.3 cm. (53 5/8 x 26 1/2 in.)

Signed, with two seals of the artist

**PROVENANCE:**

Sotheby's Hong Kong, Fine Chinese Paintings, 7 April 2014, Lot 1169.

**LITERATURE:**

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

*The Complete Works of Wu Guanzhong* Vol. V, Hunan Fine Arts Publishing House, August 2007, p. 212.

*The Paintings of Wu Guanzhong*, vol. I, Jiangxi Fine Arts Publishing House, March 2008, p. 29.

**HK\$12,000,000-18,000,000**

**US\$1,500,000-2,300,000**

吳冠中

林與泉

設色紙本

鏡框

款識：吳冠中。

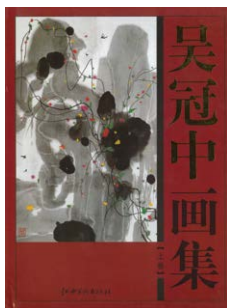
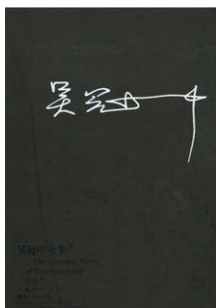
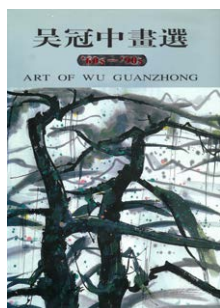
鈐印：八十年代、吳冠中印

來源：香港蘇富比，中國書畫拍賣，2014年4月7日，編號1169。

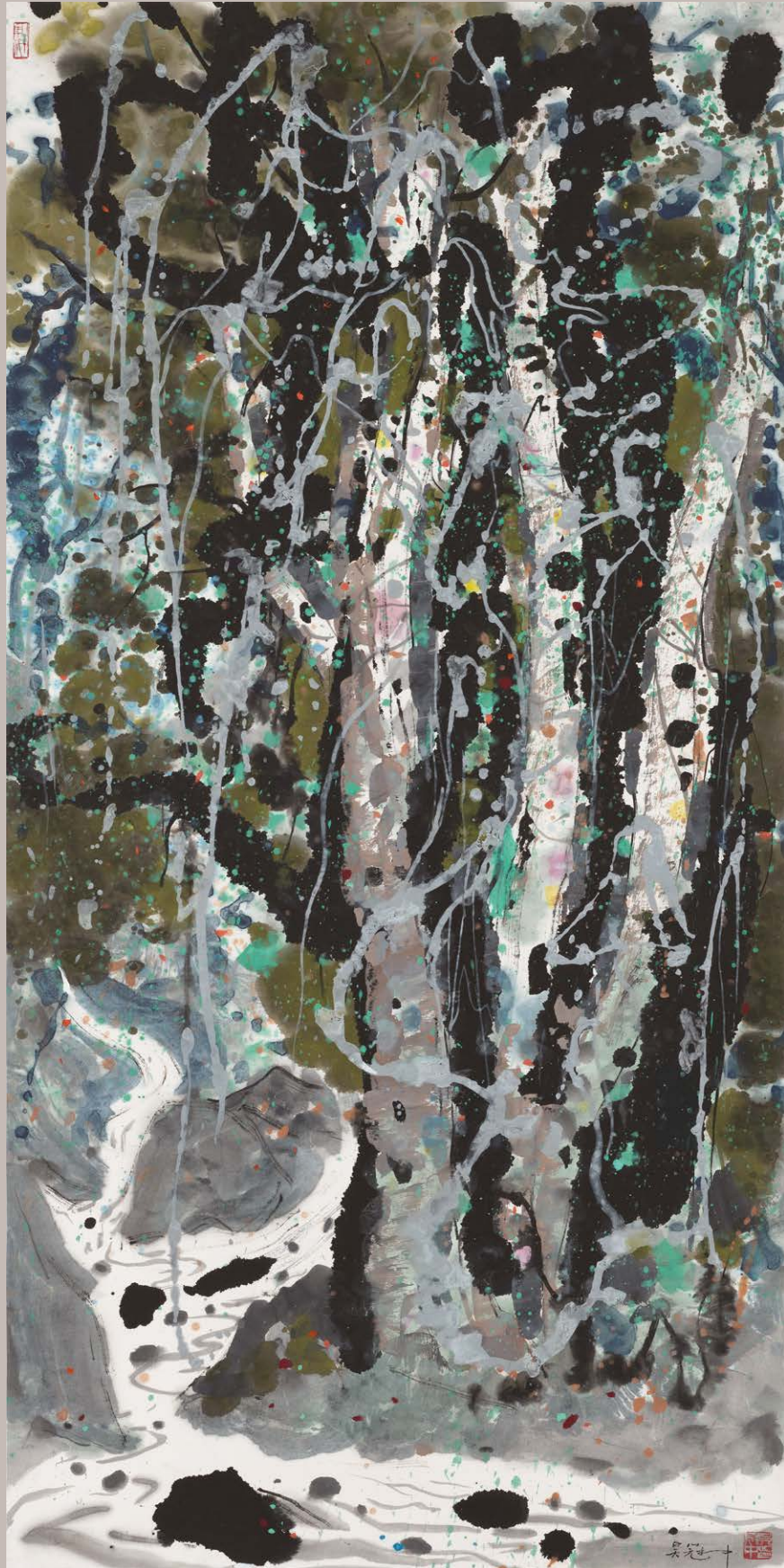
出版：《吳冠中畫選—60s-90s》，中國三峽出版社，1996年9月，圖版18。

《吳冠中全集V》，湖南美術出版社，2007年8月，第212頁。

《吳冠中畫集》上卷，江西美術出版社，2008年3月，第29頁。







**1103**

**WU GUANZHONG** (1919-2010)

*Ancient Tree*

Scroll, mounted and framed, ink and colour on paper

69 x 49.5 cm. (27 1/8 x 19 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated 1991

**EXHIBITED:**

Korea, Seoul, Sejong Center, *Exhibition of Representative Contemporary Chinese Painters '91*, 24-30, September, 1991.

**LITERATURE:**

*Exhibition of Representative Contemporary Chinese Painters '91*, The Korean Economics Daily, 1991, p.29.

*Han Mo 22*, Han Mo Xuan Co., Ltd., Hong Kong, November 1991, p.99.

**NOTE:**

The painting was acquired by the father of the current collector in Seoul following the exhibition in 1991 and has remained in the family since.

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

*US\$190,000-320,000*

吳冠中

秋思

設色紙本

鏡框

一九九一年作

題識：吳冠中。1991。

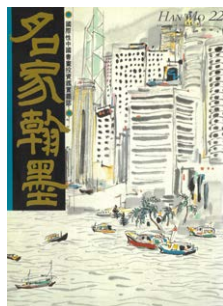
鈐印：冠中寫生、九十年代

展覽：韓國漢城，世宗文化會館，“九一現代中國畫代表作家展”，1991年9月24日至30日。

出版：《九一現代中國畫代表作家展》，韓國經濟新聞社，1991年，第29頁。

《名家翰墨·22》，翰墨軒出版有限公司，香港，1991年11月，第99頁。

註：作品由現藏家父親於1991年韓國展覽後入藏，並由家族寶藏至今。







**1104**

**WU GUANZHONG** (1919-2010)

*Reeds by a Pond*

Scroll, mounted and framed, ink and colour on paper

66.5 x 73.5 cm. (26 1/8 x 28 7/8 in.)

With two seals of the artist

**PROVENANCE:**

Acquired from Plum Blossoms Gallery, Hong Kong, in 1989.

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

*US\$150,000-230,000*

吳冠中

蘆葦塘

設色紙本

鏡框

鈐印：吳冠中印、八十年代

來源：1989年購自香港萬玉堂。



Invoice of current owner's purchase from Plum Blossom Gallery in 1989.

現藏家1989年購自萬玉堂之發票





1104

**1105**

**LIN FENGMIAN** (1900-1991)

*Two Ladies in the Garden*

Scroll, mounted and framed, ink and colour on paper

67 x 66 cm. (26 <sup>3</sup>/<sub>8</sub> x 26 in.)

Signed, with one seal of the artist

**PROVENANCE:**

From the collection of Ms. Feng Yeh;

Acquired from the above by the present owner.

**EXHIBITED:**

Japan, Seibu Department Store, *Lin Feng Mien*, 1990.

**LITERATURE:**

*Lin Feng Mien*, Seibu Department Store, Japan, 1990, p.33, pl.60.

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

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

林風眠

遊園

設色紙本

鏡框

款識：林風眠。

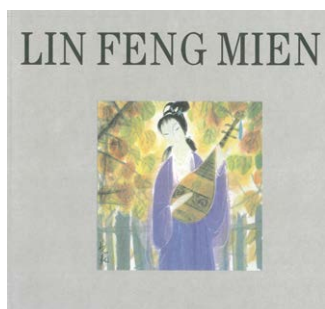
鈐印：林風暝印

來源：馮葉女士收藏；

現藏家購自上述來源。

展覽：日本，西武百貨店，“現代中國繪畫之巨匠：林風眠作品展”，1990年。

出版：《現代中國繪畫之巨匠：林風眠作品展》，株式會社西武百貨店，1990年，第33頁，圖版60。







1105

**1106****LIN FENGMIAN** (1900-1991)*Lady in Blue Dress*

Scroll, mounted and framed, ink and colour on paper

68 x 65.5 cm. (26 ¾ x 25 ¾ in.)

Signed, with one seal of the artist

**PROVENANCE:**

Sotheby's Hong Kong, Fine Chinese Paintings, 10 February 2017, Lot 1378.

**NOTE:**

This work was purchased by the original collector from Chinese Art &amp; Craft (H.K.) Ltd. on 15 October 1979, with a receipt stamped with a seal of "Chinese Paintings Exhibition".

**HK\$2,800,000-4,000,000***US\$360,000-510,000*

林風眠

藍衣仕女

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印

來源：香港蘇富比，中國書畫拍賣，2017年2月10日，編號1378。

註：原藏家於1979年10月15日購自中藝（香港）有限公司，原單據上鈐“中國畫展覽”印章。





1106



1107

1107

**LIN FENGMIAN** (1900-1991)

*Boating*

Scroll, mounted and framed, ink and colour on paper

67 x 67 cm. (26 3/8 x 26 3/8 in.)

Signed, with one seal of the artist

**PROVENANCE:**

Christie's Swire Hong Kong, Fine 19th and 20th Century Chinese Paintings (Part I), 19 March 1990, Lot 133.

**EXHIBITED:**

Tokyo, The Shoto Museum of Art, *Special Exhibition: Modern Chinese Paintings of Hashimoto Collection*, 13 June–23 July 1989.

**LITERATURE:**

*Special Exhibition: Modern Chinese Paintings of Hashimoto Collection* Catalogue, The Shoto Museum of Art, Tokyo, 1989, p. 14.

**HK\$800,000–1,200,000**

**US\$100,000–150,000**

林風眠

泊舟

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印

來源：香港太古佳士得，中國十九二十世紀繪畫(I)，1990年3月19日，編號133。

展覽：東京，澀谷區立松濤美術館，“特別展：橋本收藏中國近現代繪畫”，1989年6月13日–7月23日。

出版：《特別展：橋本收藏中國近現代繪畫》展覽圖錄，澀谷區立松濤美術館，東京，1989年，第14頁。





1108

**1108**

**LIN FENGMIAN** (1900-1991)

*Autumn Scene*

Scroll, mounted and framed, ink and colour on paper

66.5 x 65 cm. (26 1/8 x 25 3/8 in.)

Signed, with one seal of the artist

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings,  
29 November 2011, Lot 2085.

**HK\$1,200,000-2,200,000**    *US\$150,000-280,000*

林風眠

秋色

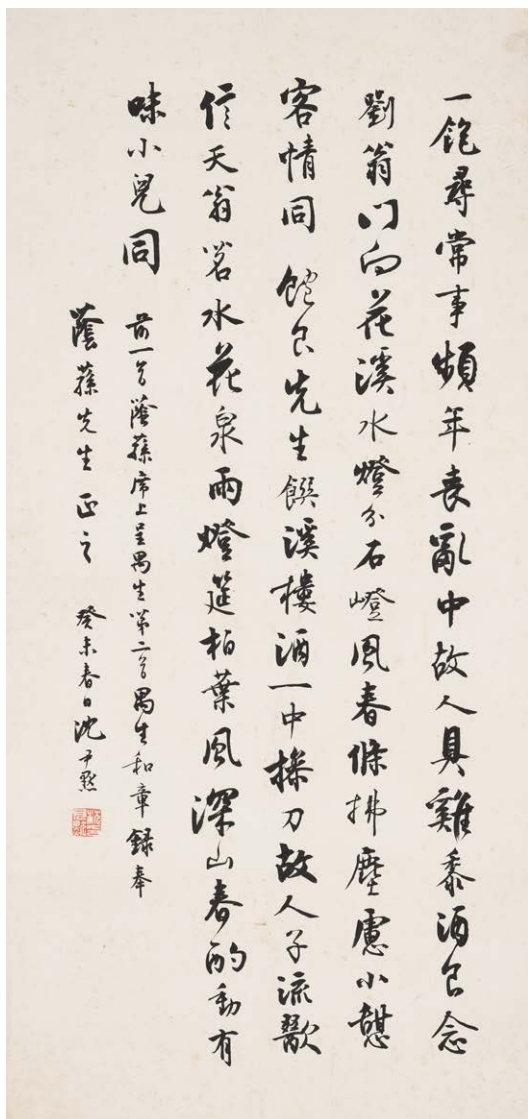
設色紙本

鏡框

款識：林風眠。

鈐印：林風暝印

來源：香港佳士得，中國近現代畫，2011年11月29日，  
編號2085。



1109

1109

SHEN YINMO (1887-1971)

Calligraphy in Running Script

Scroll, mounted and framed, ink on paper

68 x 21.5 cm. (26 3/4 x 8 1/2 in.)

Inscribed and signed, with one seal of the artist

Dated spring, *guiwei* year (1943)

Dedicated to Yinsun

HK\$60,000-120,000

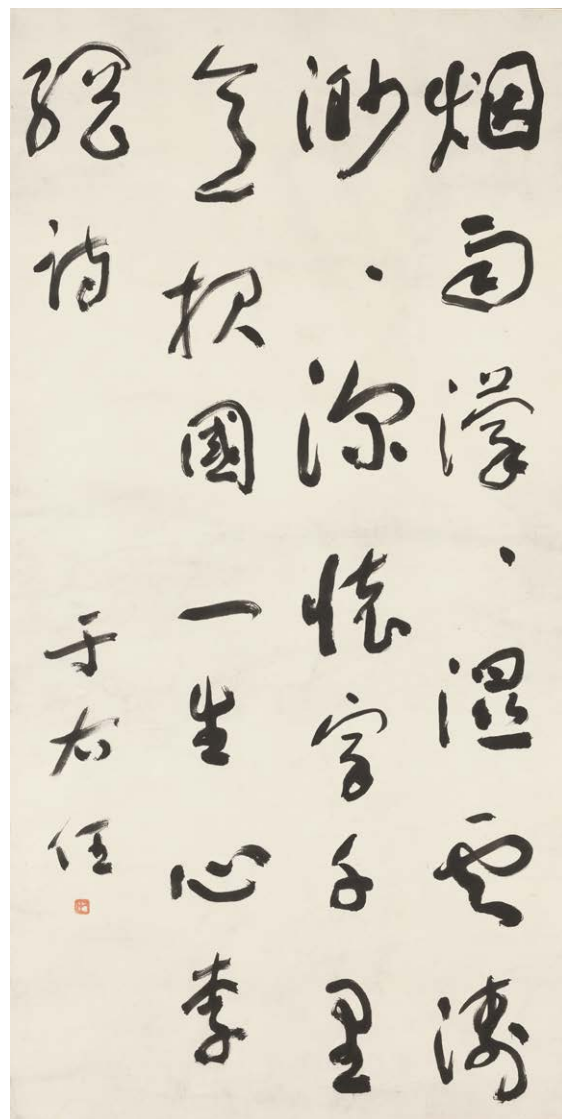
US\$7,700-15,000

沈尹默 行書詩兩首 水墨紙本 鏡框 一九四三年作

釋文：一飽尋常事，頻年喪亂中。故人具雞黍，酒食念劉翁。  
門向花溪水，燈分石嶺風。春條拂塵慮，小憩客情同。  
飽食先生饌，溪樓酒一中。操刀故人子，流歎信天翁。  
茗水花泉雨，燈筵柏葉風。深山春酌動，有味小兒同。

題識：前一首蔭蓀席上呈禺生。第二首禺生和章。錄奉蔭蓀先生正之。癸未（1943年）春日，沈尹默。

鈐印：沈尹默印



1110

1110

YU YOUREN (1879-1964)

Calligraphy in Cursive Script

Hanging scroll, ink on paper

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

Inscribed and signed, with one seal of the artist

HK\$100,000-200,000

US\$13,000-26,000

于右任 草書《江行十首其七》 水墨紙本 立軸

釋文：煙雨濛濛濕，雲濤渺渺深。懷家千里意，報國一生心。

題識：李綱詩。于右任。

鈐印：右任





1111



1112

1111

**KANG YOUWEI** (1858-1927)

Calligraphy

Scroll, mounted on woodboard and framed, ink on paper

35.5 x 96 cm. (14 x 37 ¾ in.)

Signed, with two seals of the artist

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

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

康有為 書法-波羅密 水墨紙本 木板鏡框

釋文：波羅密。

款識：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

1112

**CHEN HENGKE** (1876-1923)

Calligraphy in Seal Script

Scroll, mounted and framed, ink on paper

30 x 103.5 cm. (11 ¾ x 40 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated spring, *renxu* year (1922)

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

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

陳衡恪 篆書-以財發身 水墨紙本 鏡框 一九二二年作

釋文：以財發身。

題識：壬戌（1922年）春仲為西哲太郎先生篆寫曾子句。  
槐堂朽道人陳衡恪。

鈐印：陳衡恪印

註：西哲太郎，日本文化商社駐沈代表，通過齊白石倚重的弟子周鐵衡收藏齊白石印章。1927年末，又請齊白石為自己治了三方印，分別是“老哲”“杏齋”和“西家珍藏”。西先生亦與齊白石有書信往來，齊白石在落款中稱西哲太郎均為“西先生”，頗為有趣新潮。1945年，西先生返回日本。西先生非常喜愛中國的藝術品，在華期間收藏了很多精美的中國藝術品，大多運回了日本，在藝術品包裝上貼了自己的收藏簽條，並蓋了齊白石給他刻的收藏章。西先生離世後，其諸多收藏品被後人輾轉出售送拍。



1113



1114

1113

**HUANG MIAOZI** (1913-2002)

*Calligraphy in Seal Script*

Scroll, mounted for framing, ink on paper

50 x 339 cm. (19 5/8 x 133 1/2 in.)

Inscribed and signed, with three seals of the artist

Dated winter, 2000

**HK\$50,000-80,000**

*US\$6,400-10,000*

黃苗子 九州生氣恃風雷 水墨紙本 鏡片 二〇〇〇年作

釋文：九州生氣恃風雷。

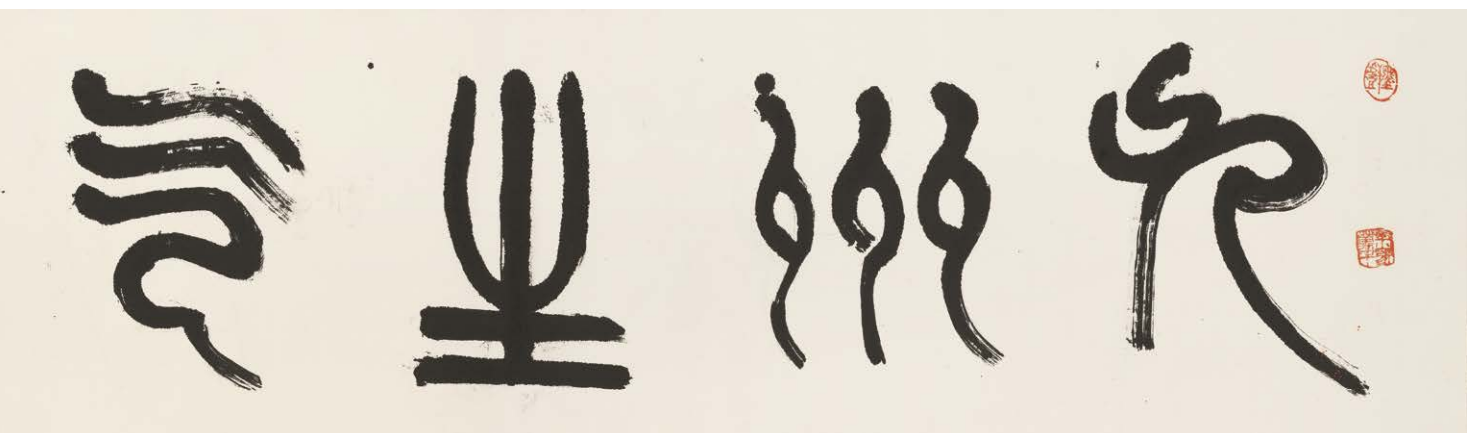
題識：九州生氣恃風雷。二〇〇〇年冬，苗子。

鈐印：墨戲、氣象萬千、老苗無恙

Photo of Huang Miaozi  
and the current lot  
黃苗子與本作合照







1113



1114

1114

**BAI XUESHI** (1915-2011)

*Scenery of Li River*

Scroll, mounted for framing, ink and colour on paper

86.3 x 357.5 cm. (34 x 140 3/4 in.)

Inscribed and signed, with three seals of the artist

Dated *wuyin* year (1998)

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

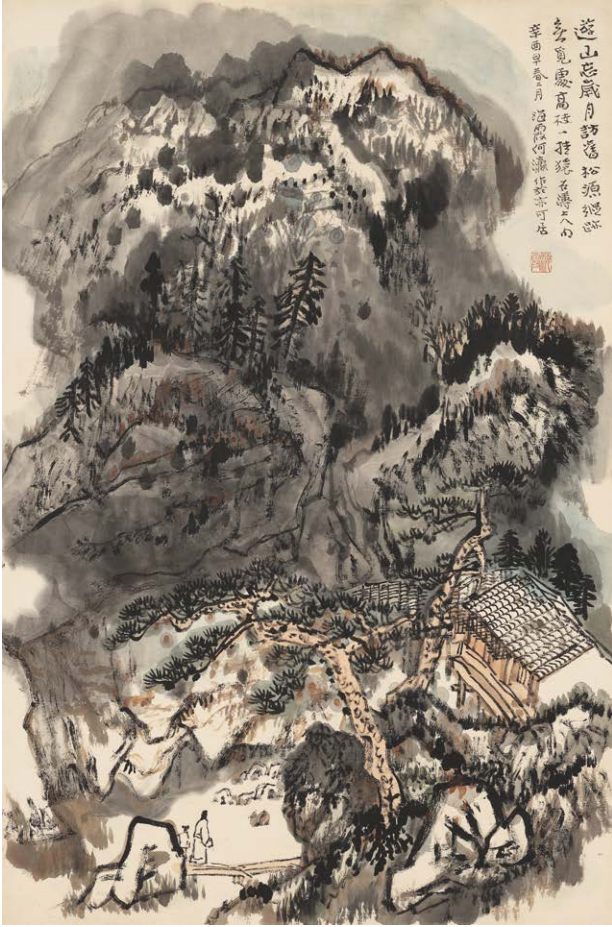
*US\$190,000-260,000*

白雪石 灕江景色 設色紙本 鏡片 一九九八年作

題識：江作青羅帶，山如碧玉簪。戊寅（1998年）雪石寫。

鈐印：何須齋、老白、雪石長年





1115

1115

**HE HAIXIA** (1908-1998)

*Visting Friend*

Scroll, mounted and framed, ink and colour on paper

68 x 44.5 cm. (26 ¾ x 17 ½ in.)

Inscribed and signed, with one seal of the artist

Dated spring, second month, *xinyou* year (1981)

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

**US\$10,000-15,000**

何海霞 遊山忘歲月 設色紙本 鏡框  
一九八一年作

題識：遊山忘歲月，訪舊（到）松源。

蹤跡無覓處，高枝一掛猿。

石濤上人句。

辛酉（1981年）早春二月，海霞何瀛作於亦可居。

鈐印：海霞



1116

1116

**LAI SHAOQI** (1915-2000)

*Pine Mountain*

Hanging scroll, ink and colour on paper  
67.5 x 46 cm. (26 ¾ x 18 ½ in.)

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

Dated summer, *xinyou* year (1981)

**LITERATURE:**

*Paintings by Lai Shaoqi*, People's Fine Art Publishing House, December 1983, pl.52.

*Contemporary Chinese Paintings Masters*, Hong Kong Big World Publishing House, May 1998, pl.85.

*Paintings Collection of Yao Xiang Ju*, Tuanjie Publishing House, September 2005, p.49.

*Xiaoxiang Collection 30th Anniversary 1984-2014*, China Collection Publisher Limited, April 2014, p.74.

*Duhua Jianci Lu 1*, Yangcheng Wanbao Publishing House, May 2019, p.181.

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

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

賴少其 長松絕壁不見天 設色紙本  
立軸 一九八一年作

題識：長松絕壁不見天。

辛酉（1981年）夏於黃山。

賴少其。

鈐印：賴、少其、肖形印

出版：《賴少其畫集》，人民美術出版社，1983年12月，圖版52。

《中國當代名家翰墨》，香港大世界出版社，1998年5月，圖版85。

《曜湘居藏書》，團結出版社，

2005年9月，第49頁。

《小湘藏書三十年》，中華收藏出版社有限公司，2014年4月，第74頁。

《讀畫鑒盜錄1》，羊城晚報出版社，

2019年5月，第181頁。



This work 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.

此畫之歐洲藏家於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。

1117

**HUANG YONGYU** (B. 1924)

*Red Lotus*

Hanging scroll, ink and colour on paper  
179 x 96 cm. (70 ½ x 37 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated autumn, *wuyu* year (1978)

Inscribed and signed by Huang Miaozi (1913–2012), with one seal

**HK\$350,000–500,000**

**US\$45,000–64,000**

黃永玉 紅蓮 設色紙本 立軸  
一九七八年作

題識：黃永玉作於北京，戊午（1978年）  
秋日。

鈐印：黃永玉印、鳳凰黃氏、大潑墨嘛

黃苗子（1913–2012）

題識：太華山頭玉井蓮，花開十丈藕如  
船。永玉畫，苗子題。

鈐印：黃



1117



1118

1118

**HUANG YONGYU** (B. 1924)

*Red Plum Blossoms*

Scroll, mounted and framed, ink and colour on paper

82.5 x 77 cm. (32 ½ x 30 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated eighth day of the first month, *guichou* year (1973)

Further inscribed and signed by the artist, with one seal

Dated spring, 1973

Dedicated to Guoquan (Ma Guoquan)

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 2 December 2008, Lot 1425.

**NOTE:**

Mr. Ma Guoquan, courtesy name "Datang" was born in 1931 in Guangzhou. A graduate from Guangzhou University specialising in Chinese Classical Studies, Mr. Ma was a pupil of Master Rong Geng. Upon graduation, he worked variously as a professor, lecturer, researcher and editor in mainland China and in Hong Kong. Upon retirement in 1992, he immigrated to Canada but soon returned to Hong Kong to continue his research position at the Chinese University of Hong Kong.

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

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

黃永玉 紅梅 設色紙本 鏡框  
一九七三年作

題識：定定住天涯，依依向物華。  
寒梅最堪恨，當作去年花。  
義山所作詠梅覓句一首，畫意殊不類，  
癸丑（1973年）正月初八於薊門夜半，  
玉。

畫家又題：國權兄雅命，永玉作於北京，時七三年春節，從文寄奉。

鈐印：黃永玉印

來源：香港佳士得，中國近現代畫，2008年12月2日，編號1425。

註：馬國權，字達堂，1931年生於廣州南海，出身廣州中山大學，專修古文字學，為國學大師容庚先生的入室弟子。研究院畢業後，歷任中山大學及暨南等校教授。1979年，馬先生應聘來港，出任大公報編撰，兼任香港中文大學考古藝術中心研究員及通識教育講席。1992年退休後僑居加拿大，歷潛心著述者凡數年。其後返港，出任中文大學中國文化研究所研究員及通識教育講席。



1119





1120

1119

**HUANG YONGYU** (B. 1924)

*Plum Blossoms in Snow*

Scroll, mounted and framed, ink and colour on paper

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

Inscribed and signed, with three seals of the artist

Dated *renchen* year (2012)

**LITERATURE:**

*Lotus and Other Subjects II*, Beijing Rongde Gallery, 2012, p.10.

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

**US\$38,000-64,000**

黃永玉 雪中紅梅 設色紙本 鏡框 二〇一二年作

題識：文星街田家有此梅花，開時田家小妹妹擺小攤賣此花，距今八十餘年矣。黃永玉壬辰（2012年）作於萬荷堂。

鈐印：黃永玉、黃、萬荷堂主

出版：《荷花及其它·二》，北京融德畫廊，2012年，第10頁。

1120

**HUANG YONGYU** (B. 1924)

*Calligraphy Fortune*

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

65.5 x 65.5 cm. (25 3/4 x 25 3/4 in.)

Signed, with one seal of the artist

**LITERATURE:**

*Collection of Huang Yongyu's Calligraphy*, Beijing Rongde Gallery, 2015, p.41.

**HK\$50,000-80,000**

**US\$6,400-10,000**

黃永玉 福 水墨灑金紅箋 鏡框

釋文：福。

款識：黃永玉。

鈐印：黃永玉印

出版：《黃永玉書法集》，北京融德畫廊，2015年，第41頁。



AFTERNOON SESSION  
31 MAY 2023, 2:30 PM  
2023年5月31日，下午2時30分

LOTS 1121-1238



The masters of the Baishaxuan Studio (One Hundred Fans Studio) has a strong interest in Chinese paintings and calligraphy, and previously studied under Huang Junbi (1898-1991) and Feng Kanghou (1901-1983). Since the 1970s, they have been collecting art pieces, and they are especially fond of collecting folding fans. Throughout their career, they have amassed over a hundred pieces, and were presented with the studio name of Baishaxuan (One Hundred Fans Studio) by Tai Jingnong (1902-1990).

百簞軒主人對中國書畫有著濃厚的興趣，曾先後跟隨馮康侯（1901-1983）與黃君璧（1898-1991）學習書法和繪畫。自上世紀七十年代起開始收藏，對成扇情有獨鍾。多年來收藏上百柄成扇，更獲臺靜農（1902-1990）賜贈“百簞軒”齋額。



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



1121

ZHENG WUCHANG (1894-1952),  
WANG JIQIAN (C. C. WANG, 1907-2003),  
JIANG HANTING (1903-1963) AND OTHERS

Various Paintings and Calligraphy

Folding fan, ink and colour on paper / ink on paper  
17 x 48 cm. (6 3/4 x 18 7/8 in.)

Inscribed and signed, with a total of eleven seals of the artists

Dated *guiwei* year (1943)

Dedicated to Zifen

**NOTE:**

The recipient of lots 1121-1123 was Yao Feng, a native of Jiaxing in Zhejiang province who was an active member of the art circle during the Republican period. He became friends with many well-known artists and was the nephew of Wang Jiqian.

HK\$40,000-60,000

US\$5,100-7,700

鄭午昌、王己千、江寒汀等 書畫格錦扇 設色紙本/水墨紙本  
成扇 一九四三年作

1. 鄭午昌題識：（釋文不錄）。  
錄太白《客中行》即似子芬先生博笑，  
癸未（1943年），鄭午昌。  
鈐印：午昌
2. 王己千題識：子芬賢表甥屬，王季遷。  
鈐印：王遷、選青



1121

3. 鄒夢禪題識：（釋文不錄）。  
戲撫禽彝，子芬先生一粲，夢禪。  
鈐印：大齋居士、寐癖
4. 江寒汀題識：子芬道兄正之，癸未（1943年）六月，寒汀。  
鈐印：江荻
5. 來楚生題識：（釋文不錄）。  
子芬仁兄屬，甲申（1944年），楚鳧。  
鈐印：負翁、來

樊熾（1912-2001）、單孝天（1921-1987）、張仲良（1887-1966）書/畫並題。

註：拍品編號1121至1123上款人子芬即姚澧，浙江嘉興人。民國期間活躍於滬上藝壇，結交書畫界名宿，為王季遷表甥，曾參加徐邦達、王季遷發起的綠漪藝社，與吳湖帆、江寒汀等海上畫家多有過從。



1122

1122

**JIANG HANTING** (1903-1963) / **YU ZICAI** (1915-1992)

*Flowers / Landscape*

Folding fan, ink and colour on paper  
15.5 x 41 cm. (6 1/8 x 16 1/8 in.)

*Flowers* inscribed and signed, with one seal of the artist  
*Landscape* inscribed and signed, with one seal of the artist  
Dated Dragon Boat Festival, *yiwei* year (1955)

Both dedicated to Zifen  
Fan rib carved by Yu Zhongjia  
Dated autumn, *renshen* year (1932)

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

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

江寒汀/俞子才 花卉/溪山初晴 設色紙本 成扇  
一九五五年作

《花卉》題識：子芬老友教正，寒汀。  
鈐印：鴻

《溪山初晴》題識：繞郭波兌新漲後，隔溪山色晚晴初。  
乙未（1955年）端午為子芬老兄學石濤，  
子才齋壽。  
鈐印：子才畫

余仲嘉刻扇骨。一面刊荷花，題“壬申（1932年）秋日，仲嘉刻”，落“余”印；另一面刻梅蘭靈芝，款“南海余仲嘉”，落“中加”、“江”印。



1123

1123

**JIANG HANTING** (1903-1963) / **FAN HAOLIN** (1885-1962)

*Goldfish / Bamboo and Rock*

Folding fan, ink and colour on paper / ink on paper  
17.5 x 44.5 cm. (6 7/8 x 17 1/2 in.)

*Goldfish* inscribed and signed, with one seal of the artist  
Dated autumn, *renwu* year (1942)  
*Bamboo and Rock* inscribed and signed, with two seals of the artist  
Dated summer, *renwu* year (1942)  
Both sides dedicated to Zifen

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

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

江寒汀/樊浩霖 金魚/竹石 設色紙本/水墨紙本 成扇  
一九四二年作

《金魚》題識：子芬道兄雅教。壬午（1942年）秋，寒汀。  
鈐印：寒汀

《竹石》題識：子芬先生雅屬。壬午（1942年）夏日，古瀛樊浩霖  
寫於滬壩。  
鈐印：少雲書畫之章、浩霖





1124

1124

ZHU MEICUN (1911-1993) / HU SIYUAN (1869-1949)

Fishing under Willows / Calligraphy in Regular Script

Folding fan, ink and colour / ink on paper

18.3 x 44 cm. (7 1/4 x 17 3/8 in.)

Fishing under Willows inscribed and signed, with two seals of the artist

Dated sixth month, *guiwei* year (1943)

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

Fan rib carved by Zhi Ci'an (1904-1974)

HK\$50,000-70,000

US\$6,400-9,000

朱梅邨/胡嗣瑗 柳下垂釣/楷書 設色/水墨紙本 成扇  
一九四三年作

《柳下垂釣》題識：綠楊庭戶靜沉沉，楊花吹滿襟。  
晚來閒向水邊尋，驚飛雙浴禽。  
癸未（1943年）六月，朱梅邨。  
鈐印：朱、梅邨

《楷書》題識：（釋文不錄）。愔仲胡嗣瑗。  
鈐印：胡嗣瑗印、舊史氏

支慈厂刻扇骨。一面刻宮怨圖，題“宮怨圖。南邨作。”，落“息”印；另一面刊思君恩詩，題“壬午（1942年）暮春慈厂錄唐人思君恩詩並刻。”，落“支”印。



1125

1125

ZHU MEICUN (1911-1993) / YU XIAOQUAN (20TH CENTURY)

Autumn Landscape / Calligraphy in Running Script

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

18.5 x 47.5 cm. (7 1/4 x 18 3/4 in.)

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

Dated summer, *bingzi* year (1936)

Both sides dedicated to Shuliang

Fan rib carved

HK\$50,000-70,000

US\$6,400-9,000

朱梅邨/俞嘯泉 仿關全《秋山晴靄圖》/行書書法  
設色紙本/水墨紙本 成扇 一九三六年作

《仿關全秋山晴靄圖》題識：叔良先生法家雅屬。  
仿關全《秋山晴靄圖》，朱梅邨。  
鈐印：梅邨

《行書書法》題識：（釋文不錄）。  
比紅兒詩絕句百首，唐羅虬為雕陰宮妓杜紅兒作。茲錄其百分之六。時丙子（1936年）仲夏，叔良先生雅屬即正，嘯泉。  
鈐印：俞五

扇骨一面刻漢瓦新莽布刀文，落“金”印。另一面刻漢古泉父丁銘文，落“刊”印。



1126

1126

WU QINMU (1894-1953) / SHEN JINGQIAN (20TH CENTURY)

*Viewing Plum Blossoms / Calligraphy in Running Script*

Folding fan, ink and colour on paper / ink on paper  
18.3 x 44 cm. (7 ¼ x 17 ¾ in.)

*Viewing Plum Blossoms* inscribed and signed, with two seals of the artist

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

Fan ribs carved by Tang Shi

HK\$50,000-70,000

US\$6,400-9,000

吳琴木 / 沈景乾 香雪海 / 行書書法 設色紙本 / 水墨紙本  
成扇

《香雪海》

題識：香雪海。冷楓居士吳琴木。

鈐印：吳琴木、冷楓居士

《行書書法》

題識：（釋文不錄）。獨屢時年六十有九。

鈐印：沈景乾、仁者壽

唐石刻扇骨。一面刻群蝦，題“白石八十老翁”，落“白”印。另一面刻群蟹，款“孝宗唐石刻”，落“唐”印。



1127

1127

GU YUN (1835-1896) / GU HUAN (20TH CENTURY)

*Autumn Landscape / Viewing River at the Pavilion*

Folding fan, ink and colour on paper  
18 x 47.5 cm. (7 ⅛ x 18 ¾ in.)

*Autumn Landscape* inscribed and signed, with one seal of the artist  
*Viewing River at the Pavilion* inscribed and signed, with one seal of the artist

Both sides dedicated to Yingruo

Fan ribs carved by Zhu Quan

HK\$40,000-60,000

US\$5,100-7,700

顧澐 / 顧桓 仿子久秋山圖 / 五月江深草閣寒 設色紙本 / 金箋  
成扇

《仿子久秋山圖》

題識：仿子久秋山圖以應瑩若二兄大人雅屬即正之。若波顧澐。

鈐印：雲壺

《五月江深草閣寒》

題識：五月江深草閣寒。瑩若二兄大人正。顧桓。

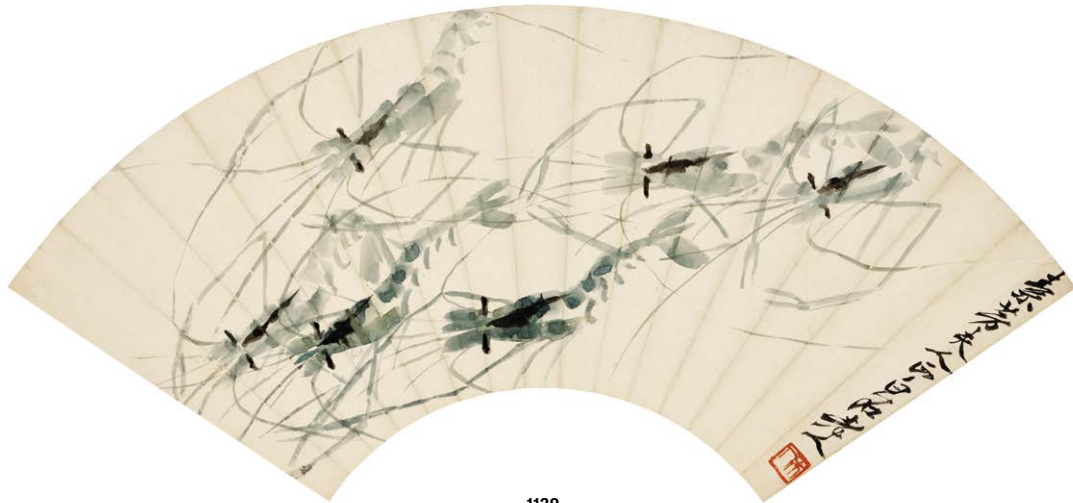
鈐印：鶴汀

竹泉刻扇骨。一面刊梅花高士，款“竹泉刊”，落“竹泉”印；另一面刊松下高士。





1128



1129

1128

WANG FU'AN (1880-1960) /  
YANG XIAOQUAN (1900-1972)

*Preface to Zhao Ming Selected Works /  
Antique Objects*

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

18.5 x 49 cm. (7 1/4 x 19 1/4 in.)

*Preface of Zhao Ming Selected Works*  
inscribed and signed by Wang Fu'an, with  
three seals

Dated third month, *wuzi* year (1948)

*Antique Objects* inscribed and signed by  
Yang Xiaoquan, with two seals

Dated second month, *wuzi* year (1948)

Both sides dedicated to Zhijie

HK\$40,000-60,000

US\$5,100-7,700

王福厂/楊肖泉 梁昭明太子文選序/錦灰堆  
水墨紙本/設色紙本 成扇 一九四八年作

《梁昭明太子文選序》

題識：（釋文不錄）節錄《梁昭明太子文  
選序》。志潔先生法家屬。

戊子（1948年）三月福厂王禔。

鈐印：王禔、福厂六十後書、麋研齋

《錦灰堆》

題識：詩書未必濟時艱，貽誤蒼生事一般。  
太息祖龍燒不盡，殘編依舊在人間。  
戊子（1948年）花朝後五日為志潔先  
生屬正，楊肖泉作于海上。

鈐印：肖泉、榕城楊氏

扇骨刻字：始建國元年正月癸酉。  
始建國元年正。朔日制。  
朔日制文三字古吳松石刻。  
律斤衡蘭注水區，容一斗。  
律斤衡蘭水區。授園陰。  
授園陰漢惠帝五年。

1129

QI BAI SHI (1863-1957)

*Shrimps*

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

18.5 x 51.5 cm. (7 1/4 x 20 1/4 in.)

Inscribed and signed, with one seal of the  
artist

Dedicated to Madam Sufen

HK\$200,000-300,000

US\$26,000-38,000

齊白石 群蝦 設色紙本 扇面鏡框

題識：素芳夫人正。白石老人。

鈐印：木人



1130

1130

PU RU (1896-1963), PU JIN (1893-1966), PU QUAN (1913-1991),  
PU ZUO (1918-2001) / LUO FUKAN (1872-1955)

*Eight Horses*

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

Each leaf measures 17 x 50 cm. (6 ¾ x 19 ⅝ in.)

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

Dated ninth month, *gengchen* year (1940)

Dedicated to Zaisheng

Calligraphy inscribed and signed by Luo Fukan, with two seals

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings,  
24-25 November 2014, Lot 1485.

**HK\$120,000-300,000**

*US\$15,000-38,000*

溥儒、溥忻、溥佐、溥佐／羅復堪 八駿 設色紙本／水墨紙本  
扇面兩幅鏡框 一九四〇年作

1. 溥忻題識：庚辰（1940年）九月為再生仁兄雅正，雪齋溥忻。  
鈐印：忻、劍青齋主
2. 溥儒題識：秋林雙駿。再生仁兄正之，溥儒。  
鈐印：心齋
3. 溥佐題識：再生仁兄雅鑒，雪溪溥佐寫生。  
鈐印：溥佐長壽、松窗
4. 溥佐題識：再生仁兄雅正，溥佐。  
鈐印：庸齋

書法題識：（文不錄。）再生仁兄屬臨四體書。羅惇晏。  
鈐印：羅、復堪

來源：香港佳士得，中國近現代畫，2014年11月24-25日，  
編號1485。

註：上款應為民國時期北京名琴師陳再生。



1131

LI KUCHAN (1899-1983)

Aquatics

Hanging scroll, ink on paper  
145 x 81 cm. (57 1/8 x 31 7/8 in.)

Inscribed and signed, with one seal of the artist

Further inscribed and signed, with one seal of the artist

One collector's seal

HK\$220,000-320,000

US\$28,000-41,000

李苦禪 水族 水墨紙本 立軸

題識：善寫意者專言其神，  
工寫生則重其形。  
要寫生而復要於寫意，  
寫生自然於形神俱現耳，  
非為偶然之於可得矣。  
此白石翁畫題句。  
苦禪並識。

鈐印：李氏苦禪

又題：一日阿英於吾寓處見，囑為其所作，  
久未應，今日聊為塞責也。禪題。

鈐印：苦禪

鑑藏印：邨上三島珍藏書畫印

註：本幅鈐日本著名書道家邨上三島  
(1912-2005) 鑒藏印。邨上先生不僅  
以書法及書法教育名世，於中日文化  
交流亦有貢獻，曾擔任上海博物館特  
別顧問，在1993、1998年分別被授予文  
化勳章、勳三等旭日中綬章。



1131







# LOTS 1132-1140

## FROM A DISTINGUISHED ASIAN COLLECTION

### 重要亞洲私人收藏



The collectors (middle), Fu Baoshi (left), Fu Xiaoshi (right), in Beijing, 1960.

藏家夫婦（中）與傅抱石（左一）、傅小石（右一），1960年北京



Wedding gift painted by Fu Baoshi and Luo Shihui for the collectors, 1963.

傅抱石、羅時慧寫贈藏家夫婦之結婚賀禮，1963年

This collection belongs to a family of intellectuals in 20th-century China. Hailing from an affluent family, the collector pursued postgraduate studies in the United States specializing in international law and history. He later travelled to Europe where he undertook research at the Museum of Far Eastern Antiquities in Sweden. He returned to China in the late-1950s and joined the Institute of Archaeology at the Chinese Academy of Social Sciences. The collector's wife also came from a prominent family with roots in Hubei. Her father was a renowned railway engineer who presided over numerous notable projects, such as the construction of the Yunnan-Burma Road and Yunnan-Burma Railway.

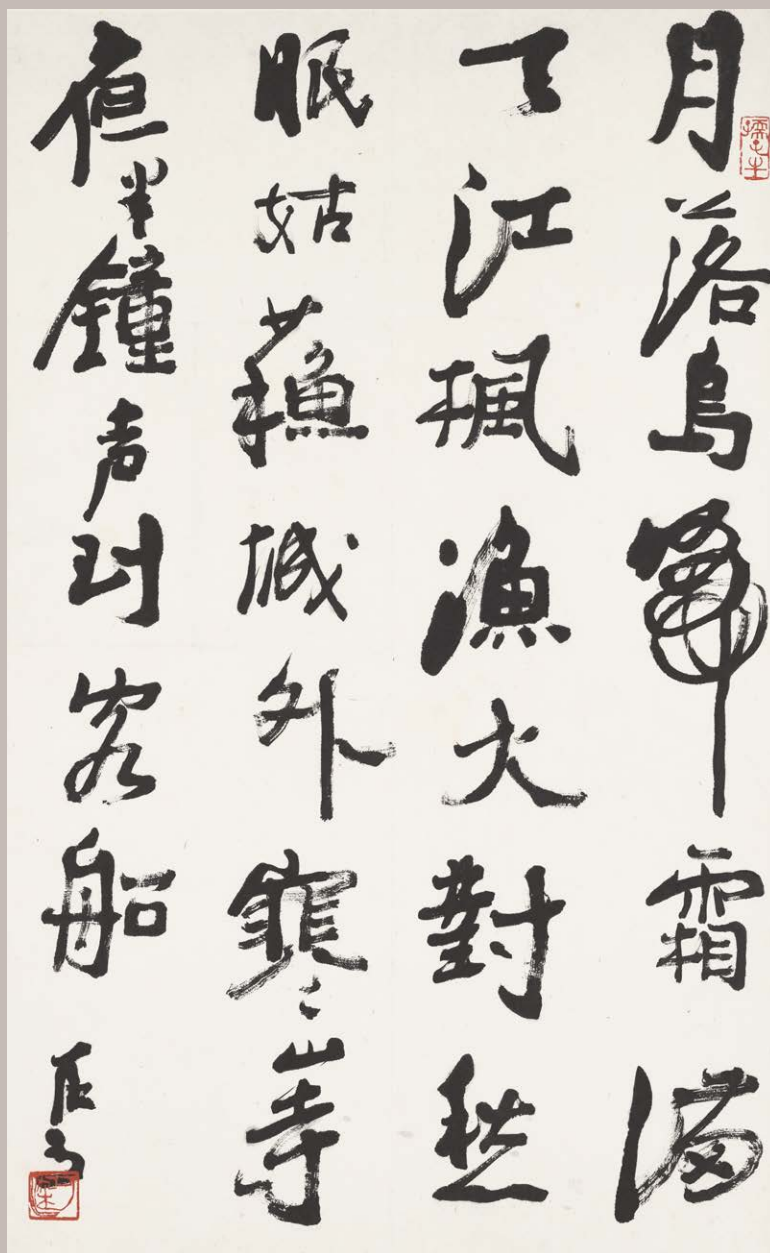
Part of Beijing's intellectual circles, the collector couple had a passion for art in addition to their professional pursuits. They became friends with some of the country's leading intellectuals and artists, including Li Keran, Fu Baoshi, and Huang Zhou. Bonding over their mutual appreciation for art, literature, and history, these artists often gifted paintings to the collector couple as tokens of friendship. Examples in the couple's collection include an exquisite figure painting by Fu Baoshi, given to the couple as their wedding gift, and a magnificent landscape by Li Keran. These works attest to the breadth and depth of artistic output in this collection. Li Xiaoke, son of artist Li Keran, recalled that his father had always wanted to go on a sketching trip to the Tibetan Plateau to catch a glimpse of the Himalayas, but his dream was never fulfilled. In the late-1970s, the collector gifted Li Keran two albums of photographs of the Himalayas by a Swedish photographer. Li used these materials to create a set of sketches and named the folio A Research on Mountains, demonstrating the extraordinary friendship between the two.

The collection has remained in the family and has been preserved for over half a century through turbulent times. Part of the collection, including Li Keran's paintings from different periods, was offered at Christie's in May 2019. The present selection includes works by renowned Beijing painters Li Keran, Huang Zhou and Li Kuchan of various times and subject matters. We hope these paintings will be treasured by connoisseurs as much as they were by the collector couple.

本輯作品源自中國近代重要知識分子家族收藏。藏家家學深厚，開蒙早慧，青年時便負笈海外，於美國攻讀國際法與歷史專業的研究生，後遊歷歐洲，期間於瑞典東亞博物館進行研究工作。五十年代末回國，進入中國社科院考古研究所。藏家夫人系出名門，祖籍湖北，父親為近代著名鐵路專家，曾主持修建包括滇緬公路、滇緬鐵路在內的近代重大鐵路工程。

自古文藝歷史為一家。藏家伉儷在專業之餘喜好藝術，與諸多知識份子傑出人物與近現代書畫名家交好，包括李可染、傅抱石、黃胄等。知識份子談藝論道，關係非常緊密。承自互相之間的友誼，受贈作品頗豐，既有傅抱石賀藏家夫婦新婚之喜的人物佳作，又有李可染氣勢磅礴的雄壯山水，質精量豐，蔚為大觀。伉儷二人與諸畫家家族保持親密的友誼，李可染之子李小小曾回憶，李可染先生渴望到青藏高原寫生，一睹喜馬拉雅山風貌，然而由於時代關係未能如願。藏家於70年代末特意帶給畫家兩本畫冊，是瑞典攝影家拍攝的喜馬拉雅山，李可染以此為資料，畫了一組關於山的結構的畫稿，叫做《山的研究》，由此可見藏家與畫家的關係遠超普通，實乃互相賞識的至交。

藏家家族精心珍藏此一批作品超過半個世紀，在動蕩時期依然矢志不渝。佳士得於2019年5月首次釋出此收藏第一部分，包括李可染數幅不同時期佳作，引起業界矚目，並取得亮眼佳績。本次呈現專輯亦集合李可染、黃胄、李苦禪等北京名家之佳作，橫跨不同時期、題材，識者珍之。



1132

1132

LI KERAN (1907-1989)

Seven-character Poem by Meng Haoran in Running Script

Scroll, mounted and framed, ink on paper

69.2 x 42.5 cm. (27 ¼ x 16 ¾ in.)

Signed, with two seals of the artist

**PROVENANCE:**

Acquired directly from the artist, thence by descent.

HK\$200,000-300,000

US\$26,000-38,000

李可染

行書—《楓橋夜泊》

水墨紙本

鏡框

釋文：月落烏啼霜滿天，江楓漁火對愁眠。  
姑蘇城外寒山寺，夜半鐘聲到客船。

款識：可染。

鈐印：孺子牛、可染

來源：直接得自藝術家，並由家族傳承。





1133

1133

**LI KERAN** (1907-1989)

*Boy on Buffalo under Plum Blossoms*

Scroll, mounted and framed, ink and colour on paper  
68.5 x 46.5 cm. (27 x 18 ¼ in.)

Inscribed and signed, with one seal of the artist

Dated March, 1978

**PROVENANCE:**

Acquired directly from the artist, thence by descent.

**HK\$500,000-700,000**

64,000-90,000

李可染 春牧圖 設色紙本 鏡框 一九七八年作

題識：春在枝頭已十分。一九七八年三月，可染作於北京。

鈐印：可染

來源：直接得自藝術家，並由家族傳承。

**1134**

**LI KERAN** (1907-1989)

*Sailing along Li River*

Scroll, mounted and framed, ink and colour on paper

110.5 x 66.3 cm. (43 ½ x 26 ⅞ in.)

Inscribed and signed, with three seals of the artist

Dated June, 1964

**PROVENANCE:**

Acquired directly from the artist, thence by descent.

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

**US\$640,000-1,000,000**

李可染 灑江山水 設色紙本 鏡框 一九六四年作

題識：灑江山奇水秀，為天下景，吾曾數次前往寫生，然覺江山雖勝，構圖頗不容易，茲以傳統以大觀小法寫之，因得略見其情趣。人在灑江邊上終不能見此景也。一九六四年六月，可染作於西山。

鈐印：可染、李、陳言務去

來源：直接得自藝術家，並由家族傳承。

‘The inscription clearly states that the composition uses a traditional multifocal perspective technique, that is, reducing distances and incorporating different viewpoints, in order to depict a panoramic view. If one were to stand by the river, it would be impossible to see so far or so widely, neither would the sailboats be so clear.’

– Wan Qingli, *The World of Li Keran*

*Sailing Along Li River* is an important theme in Li Keran’s oeuvre, and the scenery along the Li River is perhaps the most crucial source of inspiration. The artist’s affinity for the subject lasted throughout his life, as evidenced by the landscape of the Li River hanging in his studio. Li Keran first travelled to Guilin in the spring of 1959, accompanied by the artist Yan Di, and the duo painted the Guilin and Yangshuo landscapes. In 1962, he took his students there to sketch en plein air again. Painted in Beijing in 1964, the present *Sailing Along River Li* dates to the final years of a transitional period, from 1954 to 1965, as his idiosyncratic landscape style fully emerged. Layer by layer, jagged mountains follow the twists and turns of the river: the heavily-inked, solid forms are deftly complemented by the light azurite colours, while a light wash signals the reflection of the mountains on the river, achieving a sense of balanced lightness. The present painting is also larger in size compared to most works with the same subject-matter, and a fine example of Li Keran’s exploration of the theme.

“題詞中說得很清楚，這幅畫的構圖是運用傳統‘以大觀小法’，也就是減弱遠近透視大小差別，人為地擴展境界。如果真的站在江邊，則看不到這麼多，這麼遠，船也難以這麼清楚。”

—引自萬青力著《李可染的世界》

桂林山水乃李可染筆下重要題材，而灑江風景又是其中最關鍵的靈感源泉。李可染一生鍾愛桂林山水，在他的畫室中，曾長期懸掛《灑江天下景》自賞。李可染曾多次赴桂林，第一次是在1959年春，李可染與畫家顏地赴桂林、陽朔寫生。1962年，再次帶學生赴桂林寫生。本幅寫自1964年北京西山，乃畫家山水轉型期（1954-1965）的末期，標誌著李家山水至臻成熟。畫中群山序列，參差交錯，隨水道曲折迂回，層層推進，遠近關係分明。山體以濃墨寫成，石青相配，塊面厚實穩重，但色彩清麗，肌理清晰；山緣入水處以淡墨染出倒影，漸次過渡，平衡了畫面厚重的體積感，取得視覺上協調的效果。畫中積墨法運用熟練，然渾厚中不失松透，整體呈現清麗秀潤的特色，畫面亦較常見作品尺幅更巨，可謂是此一題材中的佳構。

Photo of the collector couple, the Li Keran painting hung on the wall was offered in Christie’s 2019 Spring auction.

藏家伉儷照片，背後懸掛李可染畫作《桂林山水甲天下》於佳士得2019年春拍呈現。





浙江山水

秀乃天下景

看月數年前

狂寫生性

覺江屋

滕構圖

亦容易并此傳

阮望觀小

法寫因得

是見其佳

趣入在離江遠

上終不能見世景

也五四年二月

可成在子西山





1135

LIKERAN (1907-1989)

*Autumn Landscape*

Scroll, mounted and framed, ink and colour on paper

76.2 x 41.5 cm. (30 x 16 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *dinghai* year (1947)

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

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

李可染 秋山煙靄 設色紙本 鏡框  
一九四七年作

題識：金風瑟瑟入空山，邨落人家葉盡斑。  
羨殺箇中奇絕處，一天煙靄有無間。  
丁亥（1947年）秋日，可染寫於蜀  
中有君堂。

鈐印：李可染、有君堂

1135





1136

1136

**HUANG ZHOU** (1925-1997)

*Girls Herding Donkeys*

Scroll, mounted and framed, ink and colour on paper  
69 x 45.5 cm. (27 1/8 x 17 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated summer, *jiwei* year (1979)

**PROVENANCE:**

Acquired directly from the artist, thence by descent.

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

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

黃胄 少女趕驢圖 設色紙本 鏡框 一九七九年作

題識：黃胄己未（1979年）夏寫。

鈐印：梁、黃胄寫意

來源：直接得自藝術家，並由家族傳承。



1137

1137

**HUANG ZHOU** (1925-1997)

*Chicks*

Scroll, mounted and framed, ink and colour on paper

65 x 48.5 cm. (25 5/8 x 19 1/8 in.)

Inscribed and signed, with two seals of the artist

**PROVENANCE:**

Acquired directly from the artist, thence by descent.

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

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

黃胄

雛雞

設色紙本

鏡框

題識：黃胄練習病手寫。

鈐印：黃胄、黃胄之印

來源：直接得自藝術家，並由家族傳承。

1138

**HUANG ZHOU** (1925-1997)

*Seven Donkeys*

Scroll, mounted and framed, ink on paper

83 x 70.3 cm. (32 5/8 x 27 3/4 in.)

Signed, with one seal of the artist

**PROVENANCE:**

Acquired directly from the artist, thence by descent.

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

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

黃胄

群驢圖

水墨紙本

鏡框

款識：黃胄畫。

鈐印：黃胄畫印

來源：直接得自藝術家，並由家族傳承。



1138

1139

**HUANG ZHOU** (1925-1997)

*Sparrows on Willows*

Scroll, mounted and framed, ink and colour on paper

37.5 x 55.3 cm. (14 3/4 x 21 3/4 in.)

Inscribed and signed, with two seals of the artist

Dated *yimao* year (1975)

**PROVENANCE:**

Acquired directly from the artist, thence by descent.

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

**US\$10,000-15,000**

黃胄

柳雀圖

設色紙本

鏡框

一九七五年作

題識：胄作，乙卯（1975年）。

鈐印：梁、黃胄

來源：直接得自藝術家，並由家族傳承。





1139



1140

1140

**LI KUCHAN** (1899-1983)

*Chrysanthemums and Orchids*

Scroll, mounted and framed, ink and colour on paper

37 x 65.5 cm. (14 5/8 x 25 3/4 in.)

Inscribed and signed, with one seal of the artist

**PROVENANCE:**

Acquired directly from the artist, thence by descent.

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

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

李苦禪

蘭菊圖

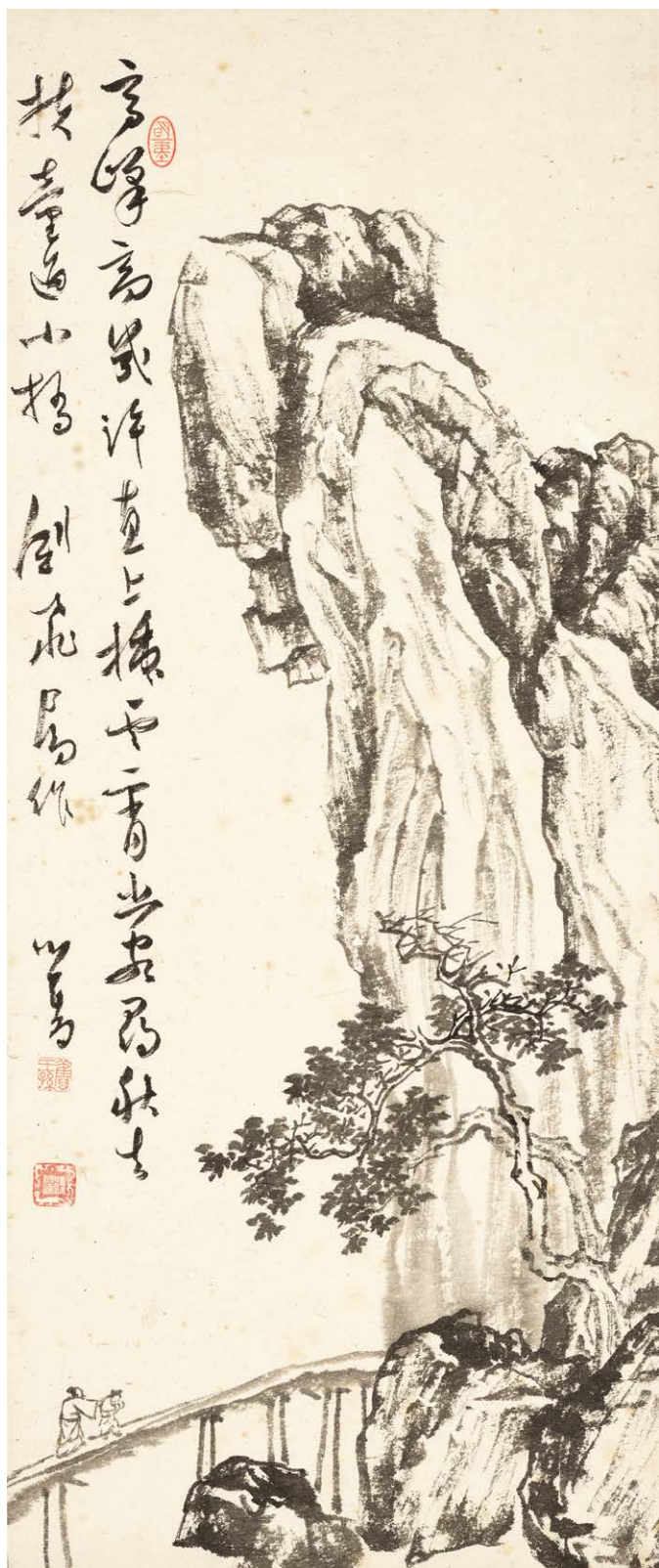
設色紙本

鏡框

題識：高士蘭，君子菊，古人多題之，茲借用，有何不可。苦禪遺筆。

鈐印：苦禪

來源：直接得自藝術家，並由家族傳承。



1141

Wang Jianfei, born in Tongcheng, Anhui, was the great-uncle of Professor Wang Zhong, a famous calligrapher in Taiwan. In 1949, he moved to Taiwan and befriended Pu Ru. His niece Wang Peifen was one of Pu Ru's disciples.

汪劍飛，安徽桐城人，台灣著名書法家汪中教授之叔祖父。1949年移台，為溥儒好友，侄女汪佩芬為溥儒弟子。

1141

PU RU (1896-1963)

*Strolling Up the Mountain*

Hanging scroll, ink on paper

64.7 x 27.3 cm. (25 ½ x 10 ¾ in.)

Inscribed and signed, with three seals of the artist

Dedicated to Jianfei

HK\$120,000-180,000

US\$15,000-23,000

溥儒

秋山尋幽

水墨紙本

立軸

題識：高峰高幾許，直上插雲霄。

幽客尋秋去，扶童過小橋。

劍飛屬作，心畬。

鈐印：明夷、舊王孫、溥儒





1142

1142

PU RU (1896-1963)

*Bird and Red Leaves*

Scroll, mounted and framed, ink and colour on paper

56.3 x 27.4 cm. (22 1/8 x 10 3/4 in.)

Inscribed and signed, with three seals of the artist

Dated spring, *renchen* year (1952)

Dedicated to Jianfei

HK\$120,000-200,000

US\$15,000-26,000

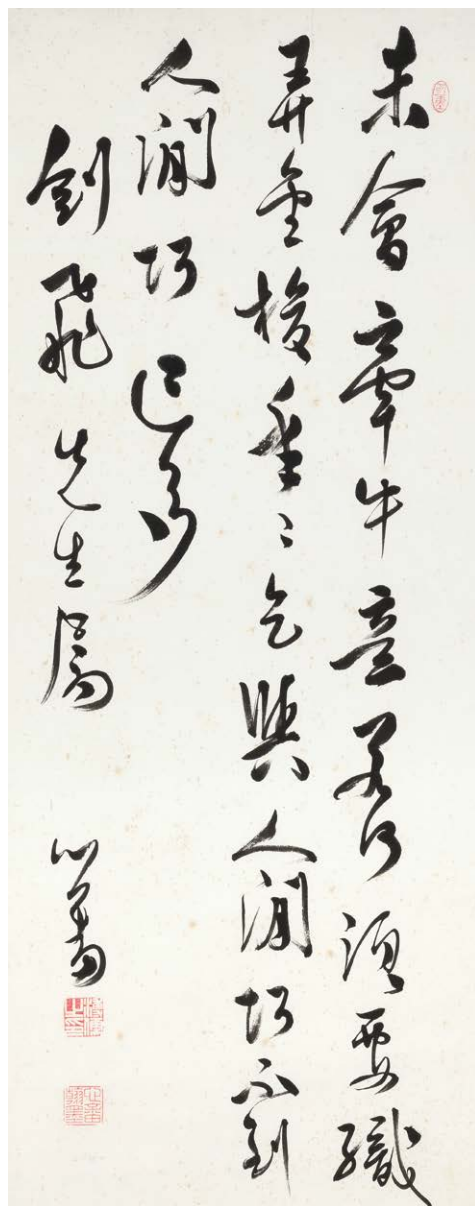
溥儒 紅葉小鳥 設色紙本 鏡框 一九五二年作

題識：霜葉紅於染，西風帶雨來。

寒禽棲不去，戢翼對蒼苔。

壬辰（1952年）孟春，劍飛賢兄之屬，溥儒畫。

鈐印：竹素、溥儒之印、心奮



1143

1143

PU RU (1896-1963)

*Seven-character Poem by Yang Pu in Running Script*

Scroll, mounted and framed, ink on paper

79.5 x 31.5 cm. (31 1/4 x 12 3/8 in.)

Inscribed and signed, with three seals of the artist

Dedicated to Jianfei

HK\$50,000-70,000

US\$6,400-9,000

溥儒 行書一楊樸《七夕》 水墨紙本 鏡框

釋文：未會牽牛意若何，須要織（女）弄金梭。

年年乞與人間巧，不到人間巧已多。

題識：劍飛先生屬，心奮。

鈐印：明夷、溥儒之印、心奮翰墨





1144







1144

**HUANG JUNBI** (1898-1991)

*Returning Home*

Scroll, mounted and framed, ink and colour on paper

69.5 x 212.3 cm. (27 3/8 x 83 3/8 in.)

Inscribed and signed, with three seals of the artist

Dated autumn, *wushen* year (1968)

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

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

黃君璧 歸樵圖 設色紙本 鏡框 一九六八年作

題識：雲際依依認舊林，斷崖荒磴路難尋。  
西山望見朝來雨，南澗歸時渡處深。  
戊申（1968年）秋日畫於白雲堂，黃君璧。

鈐印：黃君璧印、君翁、白雲堂

1145

**ZHANG DAQIAN** (1899-1983)

*Running Streams from the Mountain*

Hanging scroll, ink and colour on paper

89 x 50 cm. (35 x 19 5/8 in.)

Inscribed and signed by the artist

Dated spring, *xinchou* year (1961)

Dedicated to Minzhong

Titleslip inscribed and signed by the artist

**PROVENANCE:**

Christie's Swire Hong Kong, Fine 19th and 20th Century Chinese Paintings (Part II),  
7 October 1990, Lot 188.

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings (II),  
28 November 2005, Lot 845.

Christie's Hong Kong, Fine Chinese Modern Paintings, 26 November 2007, Lot 1265.

**LITERATURE:**

Kao Ling-mei, *Chang Dai-Chien's Paintings*, The East Society, January 1967, p.86.

T.C. Lai, *Three Contemporary Chinese Painters: Chang Da-chien, Ting Yin-yung, Cheng Shih-fa*, University  
of Washington Press, 1975, p.21.

*Essays of The Symposium of Chang Dai-chien's Art (In Memory of Chang's 90th Birthday)*, National Museum  
of History, 1988, p.168.

*The International Conference on the Poetry, Calligraphy and Painting of Chang Dai-Chien and P'u Hsin-Yu:*  
*Proceedings*, National Palace Museum, May 1994, p.89.

**NOTE:**

This patterned paper was manufactured according to the technique and craftsmanship from the Song  
Dynasty and was specially made for Zhang Daqian in Japan.

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

**US\$150,000-230,000**

張大千

太乙觀泉圖

設色紙本

立軸

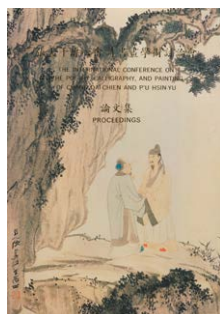
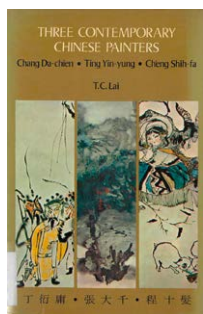
一九六一年作

題識：太乙觀泉圖。舊藏山樵做北苑此圖在宋楮上，亂後失去，頃在日本自製做宋羅紋紙，極能發墨  
韻，想像為敏中仁兄擬此即乞法教，辛丑（1961年）春張大千爰。

來源：香港太古佳士得，中國十九世紀繪畫 (II)，1990年10月7日，編號188。  
香港佳士得，中國近現代及當代畫 (二)，2005年11月28日，編號845。  
香港佳士得，中國近現代畫，2007年11月26日，編號1265。

出版：高嶺梅，《張大千畫集》，東方學會，1967年1月，第86頁。  
賴恬昌，《丁衍庸、張大千、程十髮》，華盛頓大學出版社，1975年，第21頁。  
傅申，《王蒙筆力能扛鼎，六百年來有大千：大千與王蒙》，收錄於《張大千學術論文集·九十  
紀念學術研討會》，國立歷史博物館，1988年，第168頁。  
傅申，《上昆崙尋河源：大千與董源—張大千仿古歷程研究之一》，收錄於《張大千溥心畬詩書  
畫學學術研討會：論文集》，國立故宮博物院，1994年5月，第89頁。

註：此紙張為張大千於日本訂製之仿宋羅紋紙。







大心觀水圖 善卷之遊此死此圖  
在東橋上亂波去三頃至本自製做不  
雅好帝性能燕是約行像乃  
敬中心與心之 作自畫去使去者



1146

**ZHANG DAQIAN** (1899-1983)

*Poets Li Bai and Du Fu*

Scroll, mounted and framed, ink on paper

119 x 56 cm. (46 7/8 x 22 in.)

Inscribed and signed, with two seals of the artist

Dated eighth month, *wuzi* year (1948)

**PROVENANCE:**

Previously in the collection of Rong Bao Zhai, Beijing.

Acquired in Hong Kong in November 1990.

Christie's Hong Kong, Fine Chinese Modern Paintings, 31 May 2011,  
Lot 2765.

Sotheby's Hong Kong, Fine Chinese Paintings, 30 May 2016, Lot 271.

**HK\$2,800,000-3,800,000**

**US\$360,000-490,000**

張大千 李杜聯吟圖 水墨紙本 鏡框 一九四八年作

題識：故都友人以宣和御題孫位《高逸圖》影本見寄，人物都雅，樹石樸拙，與漢高窟唐人壁畫相表裏，真神品也！此卷清室舊藏，流落長春，劫火之餘，煥然無恙，神物信有鬼神呵護。展翫晨夕，因取其意為《李杜聯吟圖》，但不設色耳，觀者或以為效龍眠白描，遂並識之。戊子（1948年）八月，青城山中。張大千爰。

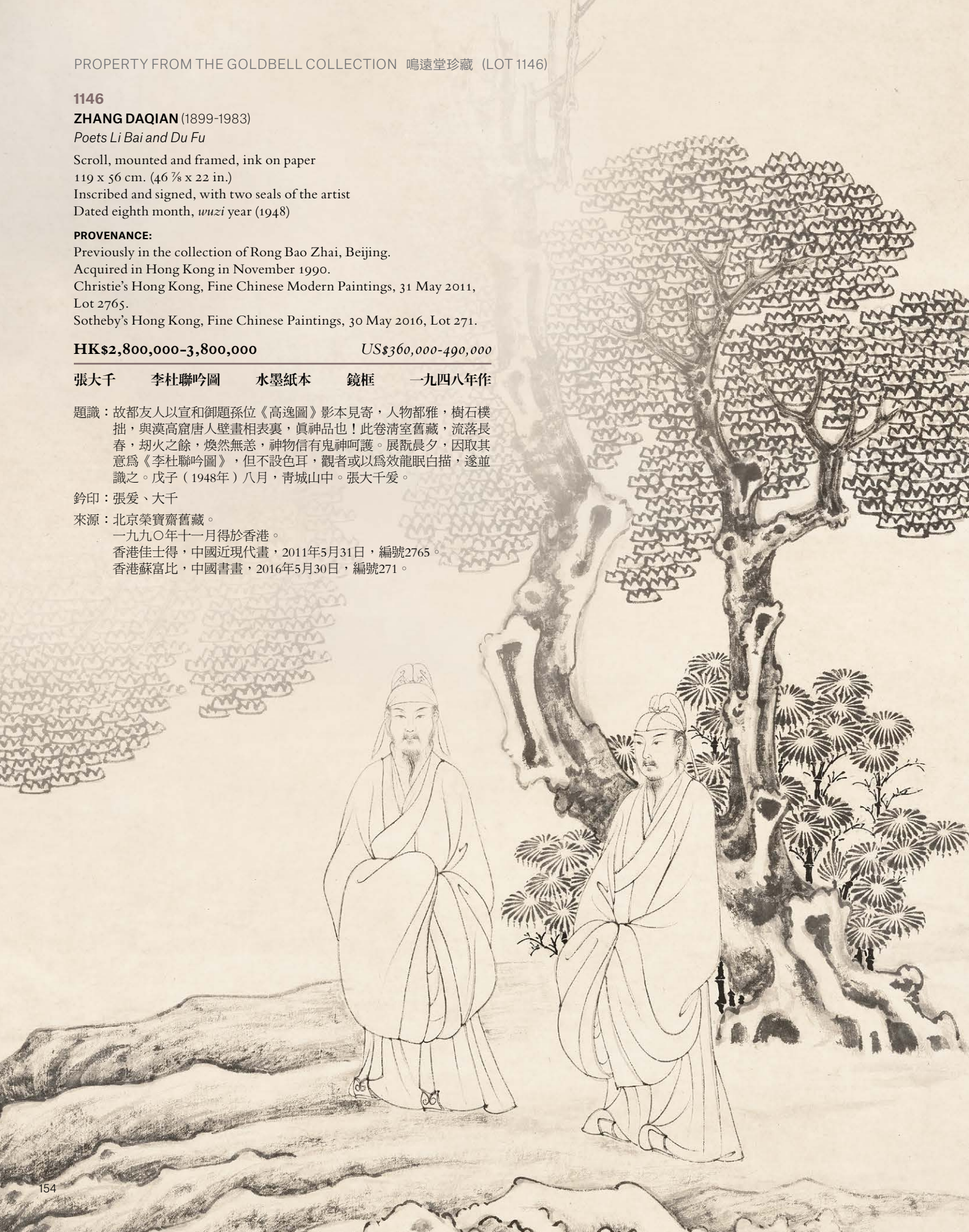
鈐印：張爰、大千

來源：北京榮寶齋舊藏。

一九九〇年十一月得於香港。

香港佳士得，中國近現代畫，2011年5月31日，編號2765。

香港蘇富比，中國書畫，2016年5月30日，編號271。





故都及人以道和柳類此  
 西逸園新本凡善人如柳  
 雅稱石樸也漢高祖嘗  
 人鐸也相長長真柳而此  
 卷情而善感淚落長去級  
 六之餘映於上志神如信  
 神活讀及既農夕因臥其  
 牙和然作圖但求後身觀  
 感乃如書眼白插透并撒之  
 此乃乃善感也  
 庚子年  
 庚子年







# LOTS 1147-1148 PROPERTY FROM THE FAMILY COLLECTION OF WANG SHIH-CHIEH 王世杰家族珍藏

Wang Shih-Chieh (1891-1981), courtesy name Xueting, was born in Wuchang of Hubei province. Wang was a renowned scholar of constitutional studies and an educator in the Republican period. He previously served as the Minister of Education and Foreign Affairs and was later appointed Director of Academia Sinica in 1962. Wang's passion for Chinese paintings began in 1936 when he served in the Ministry of Education and was also an ex-officio member of the National Palace Museum. He started to collect paintings and became one of the most important collectors of Chinese painting in Taiwan. *The Cool Food Observance* by Su Shi, now in the permanent collection of the National Palace Museum, was purchased by Wang Shih-Chieh from the family of Japanese collector Fusajiro Abe in the late 1940s or early 1950s and was later gifted to the Museum by the Wang family. Sharing the same passion for calligraphy and painting, Wang was closely associated with Luo Jialun, Zhang Qun and Zhang Daqian; together, they appreciated paintings at frequent social gatherings.

王世杰（1891-1981），字雪艇，出生於湖北武昌，為民國時期著名憲法學家、教育家，曾任教育部及外交部部長等職，並於1962年於台北任中央研究院院長。王氏對書畫癡迷，可追溯至1936年，時任教育部長的王世杰乃故宮博物院的當然理事，遂對書畫藝術產生興趣，進而收藏，逐漸成為近代中國書畫重要收藏家之一。現藏於台北故宮博物院的蘇東坡《寒食帖》，便是來自王世杰家族收藏，為其於四十年代末、五十年代初，從日本收藏家阿部房次郎家族手中購得。王世杰和同樣酷愛書畫藝術的羅家倫、張群，以及藝術家張大千有著深厚的交情，時常以書畫為友，一同欣賞畫作。



百六、事不昇襟白帽  
遠故國、落盡清山紅  
躑躅、夕時歸去、駐蹕以







1147

1147

**ZHANG DAQIAN** (1899-1983)

*Ancient Temple in Misty Mountain*

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

44.5 x 174.5 cm. (17 ½ x 68 ¾ in.)

Inscribed and signed, with five seals of the artist

Dated spring, *dingwei* year (1967)

Dedicated to Xuelao (Wang Shih-Chieh, 1891-1981)

**PROVENANCE:**

Acquired directly from the artist, thence by descent.

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

**US\$1,900,000-3,200,000**

張大千

雲峰古寺

設色金箋

鏡框

一九六七年作

題識：百無一事可開襟，白帽遼（東）故國心。

落盡滿山紅躑躅，何時歸去聽猿吟。

丁未（1967年）春寫寄雪老道兄教正，大千弟張爰，三巴摩詰山中。

鈐印：大風堂、張爰、大千居士、大千世界、己亥己巳戌寅辛酉

來源：直接得自藝術家，並由家族傳承。



Photo of Wang Shih-Chieh visiting Zhang Daqian in Moye Jingshe, Taipei, in August 1979.

張大千與王世杰1979年8月合影於摩耶精舍。





Zhang Daqian's *Ancient Temple in Misty Mountain* was created in 1967, during the pinnacle of his creativity in the splashed-ink genre. At this time, Zhang typically painted his works in portrait format to cater to an overseas audience. However, unlike his usual practice, Zhang painted the present lot as a horizontal scroll. In this unique composition dedicated to his friend Wang Shih-Chieh, Zhang applied ink splashes in varying shades to depict an undulating mountain landscape where houses and waterfalls are faintly visible and intertwined. The tree trunks are delineated with light ink strokes, while the rest of the painting is layered with ink and colour washes, creating a misty atmosphere imbued with spirit resonance.

Wang Shih-Chieh was a well-known figure in Taiwan, commemorated for his contribution to art and culture, particularly his purchase of Su Shi's *Cold Food Observance* which was acquired by the National Palace Museum from Wang's family. Zhang Daqian, Wang Shih-Chieh, and important political figures such as Chang Chun and Chiang Fu-Tsung loved to gather and share their passion for art. In 1967, Zhang Daqian gifted the present lot to Wang while he was residing in Brazil, in which the artist expressed his nostalgia for his homeland fully in the inscription.

《雲峰古寺》繪於1967年，正是大千潑彩臻於化境的鼎盛時期，為適應海外市場，大千潑彩多作直幅，如本幅如橫卷展開，墨色濃淡潑出山勢綿延起伏，屋舍飛瀑隱約錯落，樹木用淡墨點畫出枝幹，餘則色墨染破漬疊，朦朧中覺真氣瀰漫，甚為罕見，也許正是因為此畫受贈者王世杰是深諳中國傳統藝術的收藏大家。

上款王世杰，毋論政治成就，單論他對國家之文物保護、個人之藝術收藏，已是二十世紀中國不可忽略之人物。民國時期故宮文物赴歐展覽、戰時文物西遷；之後台北故宮保護文物之倉庫修建、故宮法書及名畫分集出版等等，王氏皆有深度參與。而曾為他個人收藏的蘇軾《寒食帖》更是現今台北故宮最珍貴的藏品之一。

王世杰與張大千結交數十年，與張群、蔣復璁等都是可彼此分享藝術與收藏樂趣的友人。1967年，遠在巴西的張大千以此特別尺幅的潑彩相贈，題詩也滿是去國懷鄉之情，自不同於他其餘潑彩畫作，值得珍惜。



1148

1148

**ZHANG DAQIAN** (1899-1983)

*Wintry Plum Blossoms*

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

44.7 x 74 cm. (17 5/8 x 29 1/8 in.)

Inscribed and signed, with five seals of the artist

Dated winter, *jiwei* year, sixty-eighth year (of the Republic, 1979)

Dedicated to Xueting and Madam Dehua

**PROVENANCE:**

Acquired directly from the artist, thence by descent.

**HK\$500,000-700,000**

**US\$64,000-90,000**

張大千 以介眉壽 設色紙本 紙板鏡框 一九七九年作

題識：爲此春酒，以介眉壽。

雪艇道長、德華夫人庚申開歲百福，六十八年己未（1979年）冬，大千弟張爰

鈐印：張爰之印、大千居士、春長好、摩耶精舍、己亥己巳戊寅辛酉

來源：直接得自藝術家，並由家族傳承。





1149

1149

ZHANG DAQIAN (1899-1983)

Lotus

Scroll, mounted and framed, ink on paper

69 x 135 cm. (27 1/8 x 53 1/8 in.)

Inscribed and signed, with one seal of the artist

Dated eleventh day, sixth month, *dingwei* year (1967)

Dedicated to Zhonglie

**PROVENANCE:**

Previously in the collection of Mr. Yu Zhonglie  
Christie's Hong Kong, Fine Modern and Contemporary Chinese  
Paintings, 26 October 2003, Lot 226.

**LITERATURE:**

Yu Zhonglie, *My Cousin Zhang Daqian, Wide Angle*, Issue 128,  
Hong Kong, May 1983.

*Collection of Poems by Zhang Daqian* (II), National Palace museum,  
Taipei, June 1993, vol. 7, p. 143.

Wang Jiacheng, *Genius of the Art: Zhang Daqian*, Chiu Ko  
Publishing Co. Ltd., Taipei, 10 March 2006, p. 632.

**NOTE:**

The recipient of this work was Mr. Yu Zhonglie (1928-2006), a younger cousin of Zhang Daqian. Yu was born in Shanghai and later studied economics, receiving his PhD in Europe. Yu often met with Zhang Daqian during Zhang's overseas travelling exhibitions. He even visited Zhang at home at 'Bade Yuan' and Carmel on several occasions. In 1967, Yu visited Zhang Daqian for the last time at Carmel. This work was created and dedicated to 'Zhonglie' by Zhang Daqian as a farewell gift.

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

US\$190,000-260,000

張大千 風荷 水墨紙本 鏡框 一九六七年作

題識：鍾烈表弟分袂三年，頃來訪予克密爾，歡聚數日，又將遠西德，別緒不任，寫此黯然矣。丁未（1967年）六月十一日小兄爰。

鈐印：大千唯印大年

來源：喻鍾烈先生舊藏；

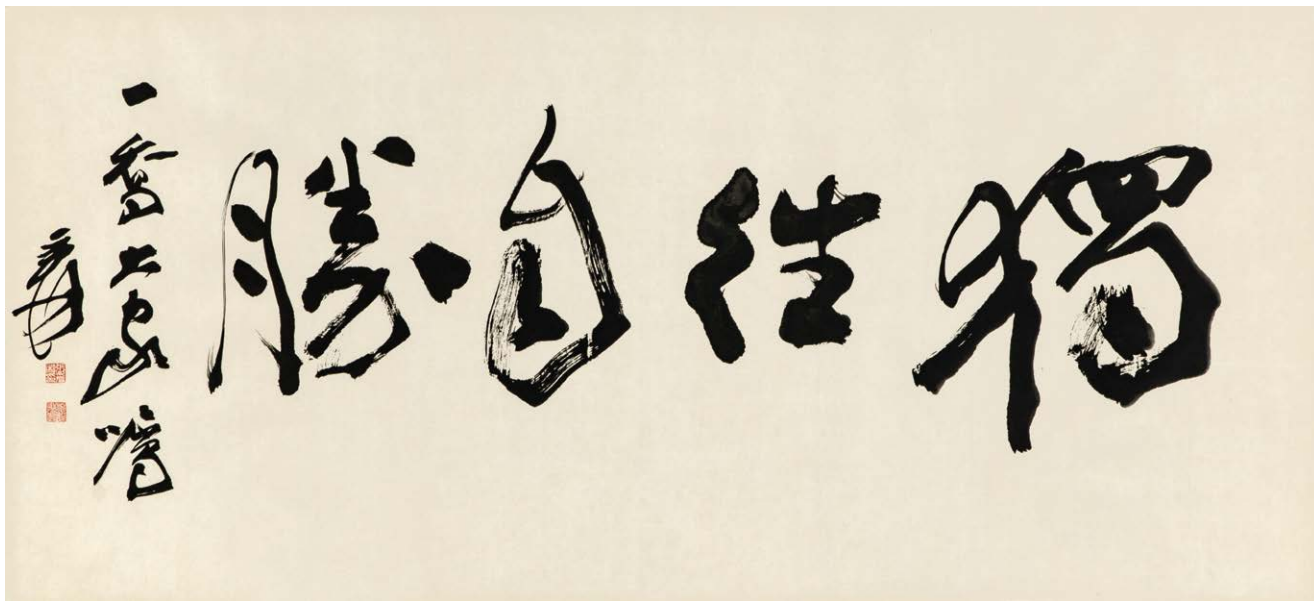
香港佳士得，近現代中國書畫，2003年10月26日，編號226。

著錄：喻鍾烈，《我的表哥張大千》，《廣角鏡》，第128期，香港，1983年5月。

《張大千先生詩文集（下）》，國立故宮博物院，台北，1993年6月，卷七，第143頁。

王家誠，《書壇奇才張大千》（下），九歌出版社有限公司，台北，2006年3月10日，第632頁。

註：上款人為張大千的表弟喻鍾烈（1928-2006）先生。喻氏出生於上海，後赴歐洲工讀經濟學並獲得博士學位。喻氏經常於大千海外巡展旅遊時與其相會，並且曾赴巴西八德園及加州克密爾拜訪張大千住處。本幅作品《風荷》為1967年喻氏最後一次赴克密爾與張大千相聚，大千為其揮毫作為臨別贈禮。



1150

1150

ZHANG DAQIAN (1899-1983)

Calligraphy

Scroll, mounted and framed, ink on paper

61 x 130.5 cm. (24 x 51 3/8 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Madame Yiqiao (Anna Wu Weakland, 1924-2014)

PROVENANCE:

Acquired directly by Ms Anna Wu Weakland from the artist, and thence by descent.

NOTE:

Born in Shanghai, Anna Wu Weakland (1924-2014) was encouraged by her father in her ambition to become a scholar of ancient and modern China. At the age of nineteen, she obtained a B.A. from the University of Shanghai and two years later founded her own advertising agency. Seeking further education, Anna Wu journeyed to New York in 1947 to study sociology at Columbia University. While teaching at China Institute in New York, Ms. Wu's life was redirected when she was asked to translate for artist Wang Yachen (1894-1983). During the next several years, she became acquainted with visiting and resident artists, including Zhang Daqian, and later became his student, and hence collected many Chinese paintings and calligraphy, part of which were offered by Christie's from 2011 to 2014.

HK\$100,000-200,000

US\$13,000-26,000

張大千

書法-獨往自勝

水墨紙本

鏡框

釋文：獨往自勝。

題識：一喬大家囑，爰。

鈐印：張爰私印、千秋願

來源：鄔一喬女士直接得贈自張大千，並由家族傳承至今。

註：鄔一喬女士（1924-2014）生於上海，十九歲獲得上海大學學士學位，兩年後成立自己的廣告公司。1947年她遠赴紐約哥倫比亞大學深造社會學。畢業後在紐約大學的中國研究所任教。1948年，一個偶然的機會下，她受畫家汪亞塵之邀，為他在美國大都會博物館之展覽當翻譯，從此與藝術結下不解緣。鄔氏年輕時好習書法，結識汪氏後進一步學習中國繪畫與繪畫史，並結識很多當地和到訪的藝術家，包括張大千，隨後拜師張大千，師徒友誼深厚，由此獲贈或收藏頗多中國書畫作品，部分作品於佳士得2011-2014年拍賣中漸次釋出，成績斐然。

“獨往自勝”常被大千用於題畫，此四字語出唐王維詩《終南別業》：“興來每獨往，勝事空自知。”字面大意是：經常興致一來就自己出發遊覽，看到美好的事情也只有自己知曉。四字體現了王維超然隱世、怡然自得的人生態度，亦是張大千追求的人生境界。



Ms Anna Wu Weakland (first right) and Zhang Daqian  
鄔一喬女士（右一）與張大千





1151

1151

**ZHANG DAQIAN** (1899-1983)

*Lotus Pond*

Scroll, mounted and framed, ink and colour on paper

48.5 x 100 cm. (19 1/8 x 39 3/8 in.)

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

Dated summer, fifth month, *gengshen* year, sixty-ninth year (of the Republic, 1980)

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings,  
29 November 2009, Lot 611.

Christie's Hong Kong, Fine Chinese Modern Paintings,  
2 June 2015, Lot 1386.

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

*US\$130,000-190,000*

張大千 三十六陂秋色 設色紙本 鏡框 一九八〇年作

題識：三十六陂秋色。

六十九年庚申（1980年）夏五月既望，拈姜堯章句寫此，爰。

鈐印：大千唯印大年、摩耶精舍、己亥己巳戊寅辛酉

來源：香港佳士得，中國近現代畫，2009年11月29日，編號611。  
香港佳士得，中國近現代畫，2015年6月2日，編號1386。

1152

ZHANG DAQIAN (1899-1983)

*Pine Trees and Clouds in Mount Huang*

Scroll, mounted and framed, ink and colour on paper

57.5 x 102 cm. (22 5/8 x 40 1/8 in.)

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

Dated third day of the fourth month, *gengshen* year (1980)

**NOTE:**

This patterned paper was manufactured according to the technique and craftsmanship from the Song Dynasty and was specially made for Zhang Daqian in Japan.

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

**US\$380,000-510,000**

張大千 黃山松雲 設色紙本 鏡框 一九八〇年作

題識：黃山松雲。

庚申（1980年）夏四初三日，摩耶精舍寫，爰翁。

鈐印：大千居士、張爰、大千豪髮、己亥己巳戊寅辛酉

註：此紙張為張大千於日本訂製之仿宋羅紋紙。



Mu Xi (Southern Song, 13th century), *Fishing Village at Sunset* (detail), collection of Nezu Museum, Tokyo Japan.

南宋 牧溪，《瀟湘八景·漁村夕照》（局部），日本東京根津美術館藏。

“The Five Famous Mountains may transcend peaks elsewhere, but Mount Huang tops even those.” Among his visits to famous mountains around the world, Zhang Daqian was only ever fond of Mount Huang, as expressed in his countless paintings of the rugged marvel. While attributable to his early instruction in landscape painting after Shitao, Hongren and Mei Qing – all of whom were part of the Huangshan School of Painting – Zhang’s lifelong enjoyment of mountains commenced with his first visit to Mount Huang.



Painted in Zhang Daqian’s later years, *Pine Trees and Clouds in Mount Huang* exhibits Zhang’s characteristic traits during this period. Besides silhouetting the peaks with a thick brush, Zhang relays their intricate veins and rocky texture through applying ink of varying dampness. It is believed that Zhang was inspired by the works of Southern Song Buddhist Monk Mu Xi, where such minimalistic and light strokes were used. As the mountains merge into the backdrop, Zhang portrays the vast sea of clouds with wispy ripples in the blank spaces. Majestic and visionary, the metamorphosis of Mount Huang, from soaring summit to swirl of sapphire and jadeite ink, astounds and awes.





1152

“五嶽歸來不看山，黃山歸來不看嶽。”張大千走訪過天下無數名山，唯獨對黃山情有獨鐘，他一生三赴黃山，黃山景致的奇、偉、幻、險令大千印象深刻，早年學習山水畫亦從黃山畫派的石濤、弘仁和梅清起家，一生中以黃山為題之作品不能勝數。

《黃山松雲》為大千晚年精品，以粗筆率真的筆觸勾勒出群峰之輪廓，並以乾溼濃淡不同的墨色皴擦，表現出山體的脈絡與岩壁的肌理，此種簡練淡然的皴法亦見於南宋禪僧牧溪的作品，相信大千早年臨習諸家時亦曾取法此人，足見大千取百家之長的深厚根基。留白處以細筆勾勒出波紋，暗示著雲海茫茫與群峰聳峻，而在群峰之上，彩墨淋漓、雲氣滃鬱，將黃山峻峭秀麗、瑰麗絕倫的景致，似真似幻地呈現在觀者面前。

**1153**

**ZHANG DAQIAN** (1899-1983)

*Spring in Lishan*

Scroll, mounted and framed, ink and colour on paper

30.4 x 46.5 cm. (12 x 18 ¼ in.)

Signed, with two seals of the artist

One collector's seal

**PROVENANCE:**

Sotheby's Hong Kong, Fine Chinese Paintings, 6 May 2002, Lot 40.

Sotheby's Hong Kong, Fine Chinese Paintings, 8 October 2012, lot 1237.

**LITERATURE:**

*Productions of Famous Chinese Artists*, New China Publishing House, Taipei, March 1969, unpaginated.

**NOTE:**

The collector's seal on the painting belongs to Kuang Shi (1924-2015), master of Huaixuancao Tang. He was born in Changsha, Hunan and was passionate about Chinese painting, calligraphy, seal carving, photography, and gardening. He studied painting under Zhang Daqian and opened a commercial art gallery in Taipei named Chinese Culture Shop, where he promoted Chinese art, including his teacher Zhang Daqian's paintings.

The painting was originally part of a twelve-loose-leaf album gifted by Zhang Daqian to Kuang Shi during his time in Brazil. It depicts Li Shan (Mount Li, Slamao), a beautiful mountain range along Taiwan's newly opened Central Cross-Island Highway in the mid-1960s. Although undated, Zhang Daqian probably painted this work in or soon after 1964. That summer, Zhang was amazed by the landscape of the mountains of Taiwan during his travels on the highway. After returning to Brazil, he painted this work with his signature splashed ink technique, full of life and aspiration, as a gift for Kuang Shi.

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

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

張大千

梨山春曉

設色紙本

鏡框

款識：蜀人張大千爰。

鈐印：張爰之印信、張季子

鑑藏印：懷萱草堂

來源：香港蘇富比，中國書畫拍賣，2002年5月6日，編號40。

香港蘇富比，中國書畫，2012年10月8日，編號1237。

出版：《中國名畫家精品集》，新中國出版社，台北市，1969年3月，無頁碼。

註：“懷萱草堂”主人匡時（1924-2015），號仲英，湖南長沙人，愛好書畫篆刻及攝影、園藝，為張大千入室弟子，追隨大千先生半世紀，師生情誼深厚。他在台北時，開設“中華文物館”，經營名家書畫，尤重大千先生作品，極力推廣。

本幅潑彩小品，原屬十二幀散冊其一，由大千寫自巴西寄送匡時。大千先生致匡氏信札提及“適偶作小冊十數幅，寄去留翫”，此十二幀作品，涉及山水花鳥人物，尺寸相一，於2002年拍賣市場中首次釋出，本幅乃其中之一。

本幅未署畫名，然收錄於1969年台北出版之《中國名畫家精品集》，列第一幅，得名《梨山春曉》。此畫冊收錄張大千、高逸鴻、孫雲生等台灣名家作品，匡時或為出版支持者，得此十二幅後擇其一系列印，與公眾分享。

梨山隸屬台灣中央山脈，氣候宜人，風景優美，原本與世隔絕，1960年代中橫公路開通後，一躍成為台灣中部開發最早、最負盛名的高山風景區。本幅雖未署年款，據風格應為六十年代中期作品，又信札言“南歸乎乎，已近三月...”，落款署十一月一日，由此推斷或是大千1964年夏與張目寒遊橫貫公路返回巴西後憶景而作，寫成後於當年年末十一月寄贈匡時。本幅於方寸之間構圖巧妙，群山翠巍，樓台隱隱，墨彩淋漓之間勾勒盎然生機，頗得寫生之妙趣。



Photo of Zhang Daqian and Kuang Shi  
張大千與匡仲英合影

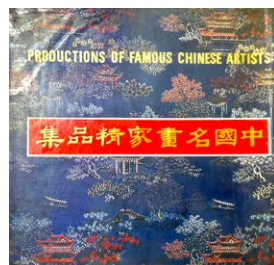


Kuang's Studio name inscribed by Zhang Daqian  
張大千為匡仲英親題“懷萱草堂”匾額





1153





1154

ZHANG SHANZI (1882-1940)

*Two Tigers*

Hanging scroll, ink and colour on paper

106.5 x 47 cm. (41 7/8 x 18 1/2 in.)

Inscribed and signed, with three seals of the artist

Dated summer, *dingmao* year (1927)

HK\$100,000-150,000

US\$13,000-19,000

張善孖 雙虎 設色紙本 立軸 一九二七年作

題識：眠時恆問醒時意，所恨求安計不同。

丁卯（1927年）夏，善孖張澤寫並集句。

鈐印：善孖、張澤、虎癡



1155

XIE ZHILIU (1910-1997)

*White Bird on Branch with Red Leaves*

Scroll, mounted and framed, ink and colour on paper

96 x 48 cm. (37 ¾ x 18 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated tenth month, *wuzi* year (1948)

Dedicated to Zi'ang

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Paintings from The Tsi Ku Chai Collection - A 40th Anniversary Celebration, 11 February 1998, Lot 6007.

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

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

謝稚柳 紅葉小鳥 設色紙本 鏡框  
一九四八年作

題識：子昂仁兄方家正之，  
戊子（1948年）十月，謝稚柳。

鈐印：燕白衣、小謝

來源：香港佳士得，集古齋藏中國書畫四十週年紀念拍賣，1998年2月11日，編號6007。





1156

1156

LIN FENGMIAN (1900-1991)

*Bouquet of Flowers*

Scroll, mounted and framed, ink and colour on paper

66 x 67 cm. (26 x 26 3/8 in.)

Signed, with one seal of the artist

**PROVENANCE:**

According to the present owner, the painting was purchased from the artist by the present owner in 1988-1990, through the introduction of a friend.

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

*US\$130,000-190,000*

林風眠

花團錦簇

設色紙本

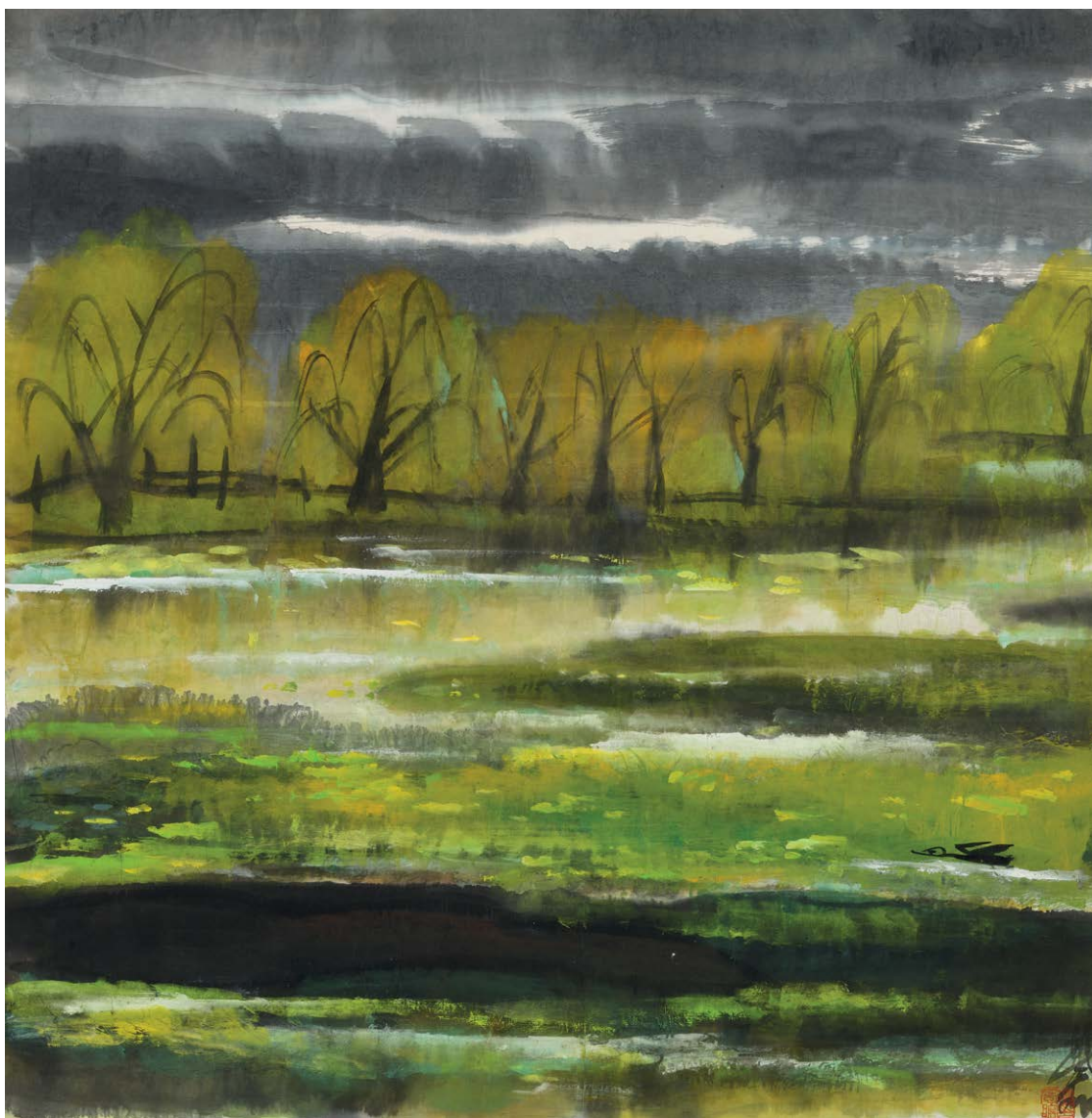
鏡框

款識：林風眠。

鈐印：林風暝印

來源：據現藏家介紹，本作於1988-1990年間，經朋友介紹，於香港直接購自畫家。





1157

1157

**LIN FENGMIAN** (1900-1991)

*Pond in Springtime*

Scroll, mounted and framed, ink and colour on paper

66.5 x 65.5 cm. (26 1/8 x 25 3/4 in.)

Signed, with one seal of the artist

**PROVENANCE:**

Christie's Swire Hong Kong, Fine 19th and 20th Century Chinese Paintings (Part II), 7 October 1990, Lot 214.

Sotheby's Hong Kong, Fine Chinese Paintings, 28 October 2001, Lot 46.

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

*US\$150,000-230,000*

林風眠

池塘春色

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印

來源：香港太古佳士得，中國十九二十世紀繪畫拍賣，1990年10月7日，編號214。

香港蘇富比，中國書畫拍賣，2001年10月28日，編號46。



1158

**1158**

**LIN FENGMIAN** (1900-1991)

*Three Birds*

Scroll, mounted and framed, ink and colour on paper

33 x 35 cm. (13 x 13 ¾ in.)

Signed, with one seal of the artist

**PROVENANCE:**

Property from the private American collection;  
Christie's Hong Kong, Fine Chinese Modern Paintings (I),  
26 November 2012, Lot 1156.

**NOTE:**

The painting formerly came from the private collection of an American businessman and philanthropist. He became interested in Chinese paintings while travelling to Hong Kong between the 1960s to the 1980s. During this time, he came to know several important artists, such as Lin Fengmian and Luis Chan, and actively supported their work. The collector was also instrumental in charitable projects devoted to helping children.

**HK\$500,000-700,000**

*US\$64,000-90,000*

林風眠

三傑

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印

來源：美國私人私藏；

香港佳士得，中國近現代畫(I)，2012年11月26日，編號1156。

註：這幅畫作源於一位美國商人及慈善家的私人收藏。上世紀六十年至八十年代他多次訪港，有機會接觸中國畫，萌生興趣繼而收藏。期間他結識了多位重要畫家，如林風眠、陳福善等，並積極購入他們的作品。此外，他亦致力推動和資助有關兒童的慈善項目。



## BETWEEN TWO WORLDS: TWO MASTERS OF LINGNAN

### 體用中西：嶺南雙傑的香江“藝遇”

At the end of the 19th century, many learned Chinese individuals reckoned with the power of Western technological development. They encouraged their people to see “Chinese learning as the essence of identity and Western learning as a practical necessity.” Starting in the early 20th century, many Chinese students studied abroad to invigorate political thought, science, music, art and literature back home. The exchange of ideas has had a far-reaching impact on Chinese culture and history in the past century.



Masters of Lingnan in celebration of the artistic achievements of Lin Fengmian (1900-1991) and Ding Yanyong (1902-1978).

The older of the two, Lin Fengmian, was a native of Meixian, Guangdong. He was among the sixth batch of students to receive an award to study art in France in 1919. His return to China in 1925 marked the beginning of Lin's six-decade-long career as an artist and art educator. Lin taught some of the artists most representative of the 20th century, such as Zao Wou-ki, Wu Guanzhong and Chu Teh-Chun. After 1977, Lin Fengmian moved to Hong Kong to focus on painting and left behind a large body of landscape, figure, and still life paintings. His footprint in Hong Kong has enriched the city's art history.

Ding Yanyong, a native of Maoming, Guangdong, went to study at the Tokyo School of Fine Arts in Japan in 1919. He returned to China as an educator and worked for many years. In 1949, Ding settled in Hong Kong and continued to paint while teaching at universities. Over the years, many students studied under Ding and several nicknames were coined for him: “Matisse of the East” and “Modern Bada Shanren” are among the most memorable.

Both Lin Fengmian and Ding Yanyong are known for their fusion of traditional Chinese and modern Western techniques. As evidenced by the present lots, the work of these two masters truly embodies “Chinese learning as the essence of identity and Western learning as a practical necessity.” They live up to their intercultural Cantonese roots.

Historically, the coastal province of Guangdong has been relatively open-minded. Due to its location, its residents were at the forefront of Western cultural and technological arrival. They often embraced the new ideas from afar, and many Cantonese went abroad to study in the early 20th century. Some went to nearby Japan, and some went farther afield to Europe and North America. This season, Christie's is honoured to present

19世紀末，有識之士深感西方船堅炮利，提出“中學為體，西學為用”之說，為國家儲備英才。由是至20世紀初期，大量官派留學生及私費出國學習，回國後以所學專業與思想育民，形成了政治、科學、音樂、美術、文學等各界之“革命”風潮，影響廣泛深遠。

廣東為沿海諸省接觸西人科技文化之先，時代思潮澎湃而至，民衆感受尤為深刻。職是之故，粵人出洋留學頗眾，近則日本，遠至歐美，

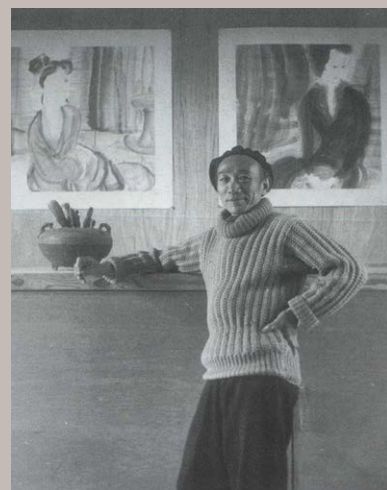
皆欲以所學圖報家國。諸如是次佳士得香港春拍呈現的“廣東雙傑”——林風眠（1900-1991）、丁衍庸（1902-1978）兩位美術界前輩人物，俱是時代思潮推動產生的先鋒者。

林風眠年歲最長，廣東梅縣人，1919年以

第六批勤工儉學的留學生名額前往法國攻讀美術，1925年回國任北平藝術專門學校校長，開啓六十多年的美術教育與創作生涯，美術界許多耳熟能詳如趙無極、吳冠中、朱德群等著名畫家，都是林風眠的學生。1977年後，林風眠遷居香港安心繪畫，留下許多山水、風景、人物、靜物等題材佳作，為香港美術史增加了厚重豐彩的一章。

丁衍庸，廣東茂名人，1919年於日本東京美術學校留學，回國後參與美術教育。1949年後移居香港，於大專院校教學並創作不斷，門下弟子頗眾，有“東方馬蒂斯”、“現代八大山人”之美譽。

兩人皆出生廣東，均跳出地域限制，青年時代負笈海外，以學習西方油畫為主。但是，先後不約而同地兼習中國水墨，自傳統中學習筆墨與吸收氣息，形成色彩鮮美，構圖簡潔的畫面。此外，二人又雅愛京劇，好以京劇人物、劇情入畫。此次二人以油畫形式繪成《寶蓮燈》、《白褶領女士》兩幅作品，題材各不相同，但既富有傳統文化表現力，又兼有當代意義。20世紀初期“兼學中西”的時代期許，100年後又在“後殖民時代”的香港現身，完美地呈現了兩位出身嶺南的美術大師“體用中西”的時代風格與特色。











林風眠  
《戲曲人物：寶蓮燈》



John Molloy was born in Doncaster, England, in 1938. Upon finishing school at Doncaster Grammar School in 1954, he took the British Civil Service entrance examination and joined the British Foreign Office the next year as a clerical staff. In 1957, Molloy joined the Royal Air Force for his national military service. During his service, he studied Chinese as a linguist and was stationed at the base in Siu Sai Wan, Hong Kong, between April 1958 and January 1959.

After his military service, Molloy resumed his career in the Foreign Office in London and was soon posted to the British Embassy in Kuwait. He served there from April 1959 until September 1960 and was then posted to China. Molloy arrived in Beijing in December 1960 and, in April 1961, began his position as British Vice Consul at the British Consulate General in Shanghai. He remained there until April 1963 before transferring to Düsseldorf in Germany.

Whilst in Shanghai, Molloy became good friends with Nien Cheng (1915–2009), the internationally renowned Chinese author of her autobiography *Life and Death in Shanghai* and friend of the artist Lin Fengmian. Cheng was born into a wealthy family in Beijing and studied at Yenching University and later the London School of Economics. After 1949, Nien Cheng's husband, Kang-chi Cheng, served at the Shell Oil Company office in Shanghai until he died in 1957. Nien Cheng then joined the company as an adviser. During Molloy's time in Shanghai, he frequently invited her to dinner parties he held. On one occasion, Cheng invited Molloy to dinner one evening at her house. This evening, Molloy noticed Lin Fengmian's painting for the first time as he admired a painting on the wall of Cheng's dining room. Taking notice of his interest, Cheng asked Molloy if he would like to meet the artist and a visit was arranged in the summer of 1962.

On the pre-arranged day of the visit, Molloy picked up Nien in his car and drove to Lin Fengmian's home. Molloy recalls his visit, "he was very welcoming, and we sat down and chatted generally over tea. I knew our conversation would be being monitored, so it was of a very general nature, mostly about his life and career as an artist. I had been aware that the Chinese government used to sell his paintings in Hong Kong. In return, they provided him with materials for his art. I was also aware that some of the foreign residents in Shanghai, most notably the two Shell managers who were there during my time, would also bring back materials for him whenever they went out of China on business or for holidays.

Towards the end of my stay at his home, which I think lasted about an hour, he invited Nien and me into his studio. It was full of paintings, both completed and in progress. I particularly admired the painting, which is now with you, and he explained its composition to me. I should say his English was excellent. When he saw how much I admired the painting, he very generously gave it to me. It was a rolled-up canvas at the time."

Molloy took the Lin Fengmian painting with him when he left Shanghai in April 1963. The painting subsequently travelled with him to his next posting to Liberia, West Africa and then returned to England in October 1969, where he and the painting have been ever since.

In 1951, Lin Fengmian left Hangzhou for Shanghai, where he spent some fifteen peaceful years before the Cultural Revolution. On the advice of his close friend Guan Liang, Lin watched many operas during this period. He was inspired to create a series of paintings with blank backgrounds, based on famous titles: The Female Generals of the Yang Family, The Legend of the White Snake, Farewell My Concubine, and The Linked Rings. The present work, Opera Figures: Lotus Lantern, is considered a larger-scale piece in the series.

In Lotus Lantern the opera, the two lead female roles never appear on stage simultaneously, but in this composition, Lin arranged them together to express pure, motherly love. The background of the canvas is left blank so that the focus is entirely on the scene, where Erlang Shen is perhaps attempting to intervene in the impending marriage of Goddess San Sheng Mu and mortal Liu Yanchang. In the opera, the goddess drives the mortal away with the lotus lantern.

Lin's characters' costumes are dark: red, blue, and green. A bright and vibrant yellow is used to paint lines and small blocks between them. The female figures' fair faces are the highlight of the painting. Their oval shapes contrast with the straight lines of the male characters. The menacing Erlang Shen and his fierce followers further accentuate the calm and composed nature of the two women.

Unlike Guan Liang, who is known for the simplicity and vivacity of his opera figures, Lin Fengmian focused on overlapping geometric shapes to convey continuity of time and space. At the opera, his sketchbook was always in-hand, collecting details for his compositions. He abstracted the details, creating conversations between Chinese painting and modern Western art that appealed to expats living in Shanghai.

約翰·莫洛伊 (John Molloy) 1938年出生於英國唐卡斯特。1954年自唐卡斯特文法學校畢業，隨後參加國家公務員考試，翌年於英國外交部擔任文職工作。1957年，莫洛伊於英國皇家空軍服役。在軍中服役期間，他研習漢語，並於1958年4月至1959年1月派駐香港小西灣基地。

退伍後，莫洛伊續回倫敦外交部工作，1959年4月隨即被委派到英國駐科威特大使館，直至1960年9月，隨後調派中國。莫洛伊於1960年12月抵達北京，後於1961年4月在英國駐上海總領事館擔任英國副領事，直至1963年4月，再被轉調德國杜塞爾多夫。

旅居上海時間，莫洛伊與林風眠好友鄭念（1915–2009）結識。鄭氏出生於北京名門世家，先就讀燕京大學，後留學於英國倫敦政治經濟學院，日後寫出了享譽海外的名作《上海生死劫》。其夫鄭康琪在1949年後出任英國殼牌石油公司上海辦事處的總經理，1957年離世後，鄭念繼其夫到石油公司擔任顧問一職。莫洛伊在滬期間，常邀鄭氏作客晚宴。一次偶然，鄭氏邀莫洛伊到其家赴宴。莫洛伊當晚看見懸掛在飯廳牆上的林風眠畫作，饒有興趣。鄭氏見狀便問其意願，並為他安排於1962年夏拜訪林氏。

在預定的拜訪當天，莫洛伊駕車接送鄭氏一同前往林風眠住處。莫洛伊回憶道：“他十分好客，席間清茶淡話。我們的談話，大多圍繞他作為藝術家的生活及工作。我得知政府將其畫作銷售到香港賺取外匯，相應地為他提供繪畫材料。另外，我認識的一些居滬外籍人士，尤其是當時任殼牌石油公司的兩位經理，他們到外地出差或假期時也會為林氏添置畫具。談了大約一個小時，臨近結束時，林氏邀我們二人到他的工作室。工作室全是已完成及正在創作的作品。我尤愛他的一幅畫作，亦即是次拍品，他向我娓娓道來畫面上的構圖。不得不說，他實在說得一口流利英語。他見我如此鍾愛該作，於是慷慨送贈。那時這件作品仍只是被捲成捆的畫布。”

1963年4月，莫洛伊攜著這幅林風眠畫作離開上海，陪伴他到職非洲的利比亞，一直至1969年10月回到英國家鄉，珍藏至今。

林風眠1951年離開杭州移居上海，直至文革之前，在這裡度過十餘年平靜時光。在老友關良影響下，林風眠這段時期看了不少各種戲劇，1950年代後期至60年代初期，他創作一系列以空白為背景的戲劇題材作品，如《楊門女將》、《白蛇傳》、《霸王別姬》、《連環套》等，本幅《寶蓮燈》是這個系列中尺幅較大的作品。

林風眠筆下的《寶蓮燈》常常表現兩位甚至更多女性，該劇中的主要兩位女性角色：劈山救母沉香的生母三聖母與凡間養母，在戲劇中從未同時出現，藝術家卻將她們、甚至更多虛構的女性同置一框，其實是藉由這一主題表現與象徵最真摯純淨、富有犧牲精神的母愛。空白的畫布如同中國戲劇舞台幾近空白的佈景，將觀眾的注意力完全吸引到劇中人物，本幅呈現的也許是二郎神得知三聖母與凡人劉彥昌欲締良緣，前來橫加干涉，被聖母用寶蓮燈逼退的場景，所有人物的服飾或紅或藍或綠，都用深色調，鮮艷亮眼的黃色以跳躍的線條或者不大的色塊跳躍在深色之間，兩位女性白皙的面龐是全畫的高光，橢圓的造型與表現男性的直線形成強烈對比，二郎神及其隨從的凶神惡煞更將女性沉靜堅定無所畏懼的神情襯托無遺。

如果說林風眠好友關良畫戲在意的只是簡潔傳神，林風眠在戲畫中則更醉心於如何用形式疊加的方式達到時間與空間的連續感，他每次看戲都帶著速寫本，快速記下人物扮相以及服裝道具，細節的表現絕不是生硬的編造，而是依據現實的抽象化、符號化，令傳統藝術的表達與西方現代藝術找到共通與交匯，這也是林風眠這個系列戲劇題材創作得到當時旅居滬上的歐美人士欣賞與爭相購藏的原因。



Recent photo of Mr. John Molloy  
現藏家John Molloy近照





1159

1159

**LIN FENGMIAN** (1900-1991)

*Opera Figures: Lotus Lantern*

Framed, oil on canvas  
64 x 89 cm. (25 ¼ x 35 in.)  
Signed by the artist

**PROVENANCE:**

Acquired directly from the artist by Mr John Molloy, the present owner, in Shanghai in 1962.

**HK\$4,500,000-6,500,000**

*US\$580,000-830,000*

林風眠

戲曲人物：寶蓮燈

油彩畫布

鏡框

款識：林風眠。

來源：現藏家John Molloy先生於1962年上海直接得自畫家本人。

# 丁衍庸 《白褶領女子》

1160

**DING YANYONG** (1902-1978)

*Woman with White Ruffles*

Framed, oil on board

61 x 45.7 cm. (24 x 18 in.)

Inscribed and signed by the artist

Dated 5 November, 1971

**PROVENANCE:**

Acquired directly from the artist by Mr Chan Sam (1911-2011), Ding Yanyong's student, thence by descent.

**LITERATURE:**

Rita Wong et al. ed., *Ting Yin Yung Catalogue Raisonné, Oil Paintings*, The Li Ching Cultural and Educational Foundation, Taipei, 2020, pl.128.

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

*US\$380,000-640,000*

丁衍庸

白褶領女子

板上油彩

鏡框

一九七一年作

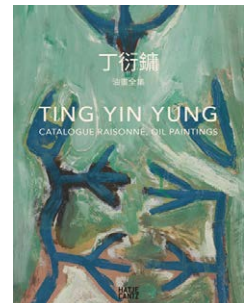
題識：Y.Y. TING. 5/11.71。

來源：丁衍庸學生陳森先生（1911-2011）收藏，直接得自畫家，後由家族傳承。

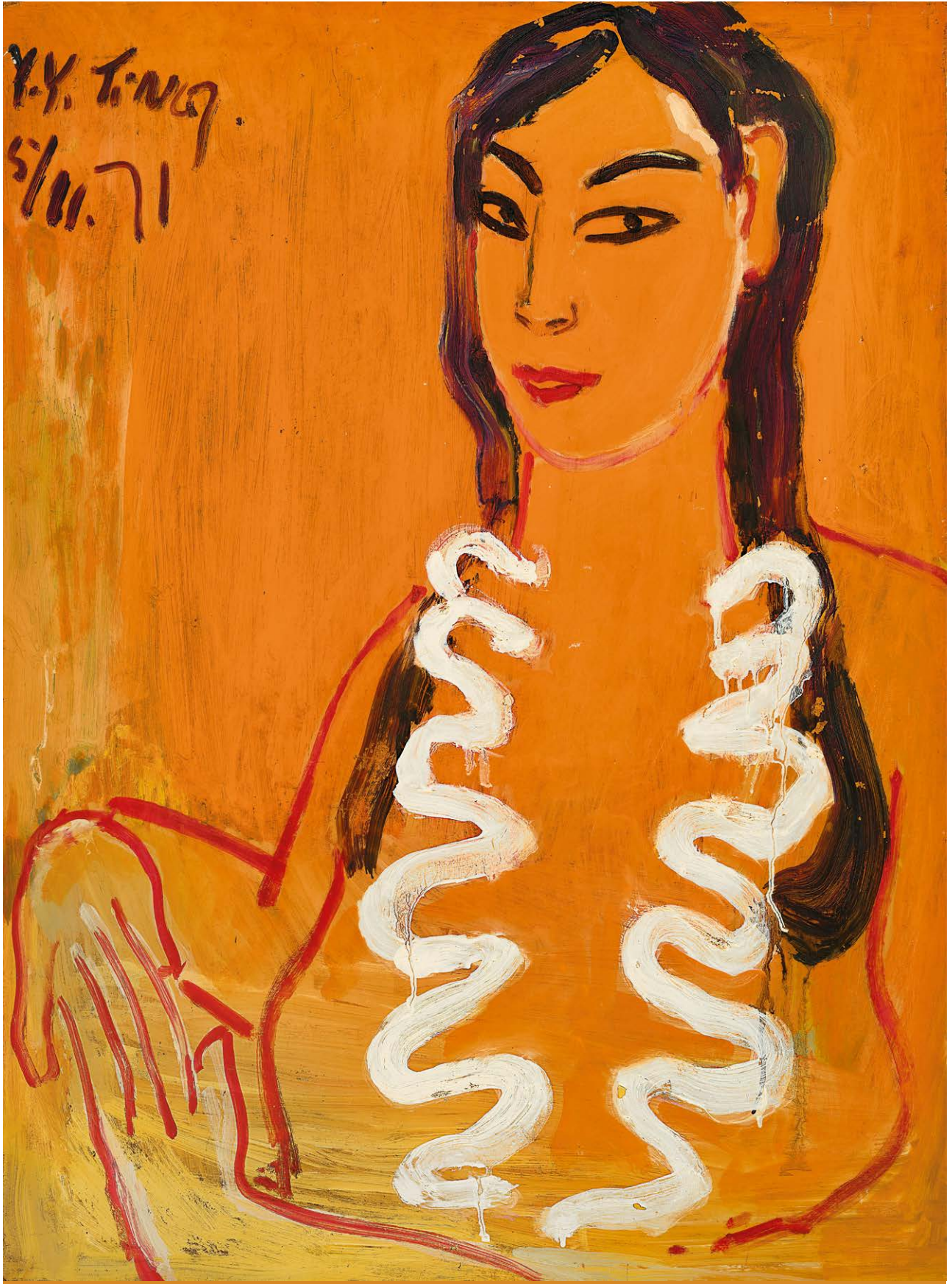
出版：衣淑凡等編，《丁衍庸油畫全集》，財團法人立青文教基金會，台北，2020年，圖版128。



Ding Yanyong (third from the right, front) and his students (Mr Chan Sam at third from the left, front)  
丁衍庸（前排右三）與弟子合影（前排左三為陳森先生）







**1161**

**LIN FENGMIAN** (1900-1991)

*Lady*

Scroll, mounted and framed, ink and colour on paper

66.5 x 65.5 cm. (26 1/8 x 25 3/4 in.)

Signed, with one seal of the artist

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

*US\$320,000-380,000*

林風眠

仕女

設色紙本

鏡框

款識：林風眠。

鈐印：林風暝印





1161



1162

1162

**GUAN LIANG** (1900-1986)

*Goodbye my Concubine*

Hanging scroll, ink and colour on paper

68.3 x 45.7 cm. (26 7/8 x 18 in.)

Inscribed and signed, with one seal of the artist

Dated *wuuu* year (1978)

One collector's seal on the titleslip

**HK\$120,000-200,000**

*US\$15,000-26,000*

關良 霸王別姬 設色紙本 立軸 一九七八年作

題識：戊午（1978年），關良。

鈐印：關良

題簽鑑藏印：習苦齋范尙原



1163

1163

**FENG ZIKAI** (1898-1975)

*Sunrise*

Scroll, mounted and framed, ink and colour on paper

51 x 33 cm. (20 1/4 x 13 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Zhongming

**HK\$150,000-300,000**

*US\$19,000-38,000*

豐子愷 旭日初昇萬疊金 設色紙本 鏡框

題識：旭日初昇萬疊金。仲銘先生雅屬。子愷。

鈐印：豐子愷





1164

**1164**

**WU GUANZHONG** (1919-2010)

*Fishing Boats*

Scroll, mounted and framed, pen and carbonic ink on paper

38.5 x 55.5 cm. (15 1/8 x 21 7/8 in.)

Inscribed and signed, with one seal of the artist

Dated 1982

**PROVENANCE:**

Sotheby's Hong Kong, 20th Century Chinese Art, 6 April 2013, Lot 605.

**LITERATURE:**

*The Complete Works of Wu Guanzhong* Vol. I, Hunan Fine Arts Publishing House, Changsha, August 2007, p. 200.

**HK\$500,000-700,000**

*US\$64,000-90,000*

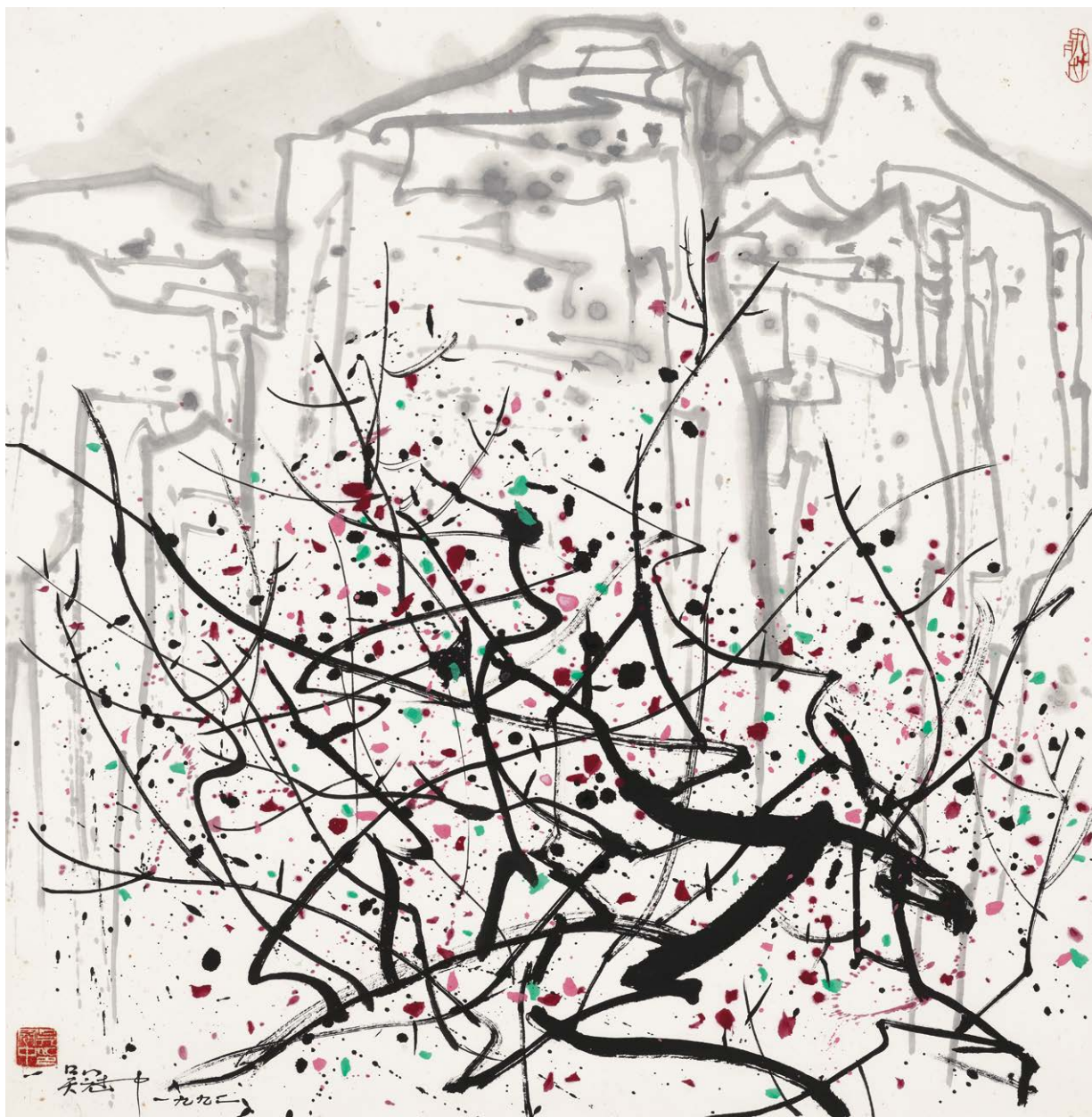
吳冠中 漁船 鋼筆、碳素墨水紙本 鏡框 一九八二年作

題識：茶，八二年。

鈐印：茶

來源：香港蘇富比，二十世紀中國藝術，2013年4月6日，編號605。

出版：《吳冠中全集1》，湖南美術出版社，長沙，2007年8月，第200頁。



1165

**1165**

**WU GUANZHONG** (1919-2010)

*Plum Blossom and Hill Scene*

Scroll, mounted and framed, ink and colour on paper

68 x 67 cm. (26 ¾ x 26 ⅝ in.)

Inscribed and signed, with two seals of the artist

Dated 1992

**PROVENANCE:**

The former collector acquired it from Ke Shan Art Gallery, Taipei, in October 1992.

Sotheby's Hong Kong, Fine Chinese Paintings, 9 April 2007, Lot 952.

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

*US\$150,000-230,000*

吳冠中 紅梅山景 設色紙本 鏡框 一九九二年作

題識：吳冠中，一九九二。

鈐印：吳冠中印、九十年代

來源：原藏家1992年10月得自台北隔山畫館。

香港蘇富比，中國書畫拍賣，2007年4月9日，編號952。



1166

**WU GUANZHONG** (1919-2010)

*The White Wall of the Hupao Temple*

Scroll, mounted and framed, ink and colour on paper

69 x 45.5 cm. (27 1/8 x 17 3/8 in.)

Signed, with two seals of the artist

**LITERATURE:**

*Collection of Paintings by Wu Guanzhong*,  
Rong Bao Zhai, Beijing, June 1987, p.35.

*Analysis of Wu Guanzhong's Paintings*,  
Sichuan Fine Arts Publishing House,  
March 1988, pp.80-81.

*The Complete Works of Wu Guanzhong Vol. V*,  
Hunan Fine Arts Publishing House,  
August 2007, p. 255.

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

**US\$190,000-320,000**

吳冠中 虎跑白牆 設色紙本 鏡框

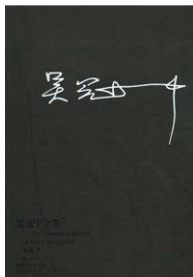
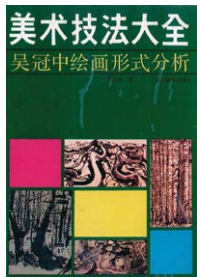
款識：吳冠中。

鈐印：吳冠中印、八十年代

出版：《吳冠中畫集》，榮寶齋，北京，  
1987年6月，第35頁。

《美術技法大全·吳冠中繪畫形式分析》，  
四川美術出版社，1988年3月，  
第80-81頁。

《吳冠中全集·5》，湖南美術出版社，  
2007年8月，第255頁。



1166

1167

**WU GUANZHONG** (1919-2010)

*By the Banks*

Scroll, mounted and framed, ink and colour on paper

68 x 99 cm. (26 <sup>3</sup>/<sub>4</sub> x 39 in.)

Inscribed and signed, with two seals of the artist

Two collector's seals

Dated July, 1988

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 2 June 2015, Lot 1557.

**NOTE:**

The collector of this painting, Li Lincan (1913-1999), was a native of Henan. During his time as a student at the Hangzhou Art Academy, his family fell onto hard times. His then-teacher Li Kuchan helped fund his final studies so that he could graduate in 1938. After graduation, he moved to Li Jiang to study the ethnic minority culture.

In July 1941 he began working at the National Palace Museum in Taipei and eventually took up the position as Vice-President of the museum. Having retired in 1984, he continued to teach and focus his studies in Chinese art and history. He was awarded the National Cultural Award of R.O.C. (Taiwan) in 1995.

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

*US\$510,000-770,000*

吳冠中

水鄉人家

設色紙本

鏡框

一九八八年作

題識：吳冠中，八八，七。

鈐印：茶、八十年代

鑑藏印：綠雪齋主、李霖燦印

來源：香港佳士得，中國近現代畫，2015年6月2日，編號1557。

註：鑑藏印屬李霖燦（1913-1999），河南省輝縣人，1938年畢業于國立杭州藝術專科學校。在就學期間，一度因家貧，準備退學，幸得李苦禪教授資助而完成學業。隨後至雲南麗江玉龍山，研究少數民族麼些族的文字與文化。

1941年七月就國立故宮博物院之聘，一直在博物院工作，1984年元旦自臺北故宮博物院副院長之位退休，仍然繼續于藝術史的研究，並在台大、師大等校任教中國美術史及古畫品鑒研究等課程。1995年榮獲行政院文化獎，綠雪齋乃其齋號。





1167



1168

LU YANSHAO (1909-1993)

*Scenery of The Three Gorges*

Hanging scroll, ink and colour on paper

106.2 x 41.7 cm. (41 ¾ x 16 ⅜ in.)

Inscribed and signed, with three seals of the artist

Dated December, 1977

**PROVENANCE:**

Rong Bao Zhai (H.K.) Company Limited & Associated Fine Arts Auctioneers Limited, Sale of Fine Modern Chinese Paintings, 5 May 1992, lot 76.

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

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

陸儼少 三峽勝景 設色紙本 立軸 一九七七年作

題識：此寫三峽險水急浪漩渦，性命俄頃之狀，以告來者，俾知夫昔日行旅之艱難，而幸生新時代，濁灘除礁，千里恬波，夜航無阻，幸福為何如耶。一九七七年十二月，陸儼少並記。

鈐印：儼少、宛若、山河壯麗

來源：榮寶齋（香港）有限公司，協聯古玩拍賣有限公司，中國近代字畫拍賣會，1992年5月5日，編號76。



1169

**HUANG BINHONG** (1864-1955)

*Mount Huang*

Hanging scroll, ink and colour on paper  
53.5 x 29 cm. (21 1/8 x 11 3/8 in.)

Inscribed and signed, with two seals of the  
artist

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

**US\$100,000-190,000**

黃賓虹 黃山紫玉屏 設色紙本 立軸

題識：天成彩墨山，精巧出狂恠。  
萬態雲變滅，坐看不容畫。  
黃山紀游，黃賓虹。

鈐印：黃山予向、素心

註：本幅以小青綠寫黃山，山為湛綠玉色，點綴丹砂紅葉，筆墨飛動，傳染奇麗高古。題自作黃山紀游詩《紫玉屏二》之一，“天成彩墨山，精巧出狂恠”寫黃山風景奇秀精巧而不嫵媚，“萬態雲變滅，坐看不容畫”寫黃山雲霞往返，瞬息變化，詩作收錄於《賓虹詩草卷三》，惟將原詩中“赭墨山”寫作“彩墨山”，似特意為其作青綠風格而改。

依筆墨風格，當為賓翁1930年代後期佳作，這一時期，賓翁筆下頻現黃山紀遊題材，1937年尾第二屆全國美術展覽會作品精選集出版，賓翁亦以同題材另幅作品入選。



1169

**1170**

**HUANG BINHONG** (1864-1955)

*Houses in Quiet Mountains*

Scroll, mounted and framed, ink and colour on paper

58 x 33 cm. (22 7/8 x 13 in.)

Inscribed and signed, with two seals of the artist

One collector's seal on the mounting

**EXHIBITED:**

Beijing, Poly Art Museum, *Selected Works from Singapore's Qiu Zhai Collection Exhibition*, 18-25 April 2010.

**LITERATURE:**

*Experts on Collections*, Dongfang Publishing Centre, July 2009, p.85.

*Qiu Zhai: A Singapore Collection of Chinese Paintings Vol. II*, Sin Hua Gallery, October 2010, pp.38-39.

*From Blossom to Harvest: A Century of Modern Chinese Paintings from Singapore's Qiu Zhai Collection Vol. II*, Christie's Hong Kong, 2016, pp.112-113.

*A Golden Autumn in Singapore: Singapore's Qiu Zhai Collection of 19th & 20th Century Chinese Paintings Vol. I*, National Library Board Singapore, 2022, pp.66-67.

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

**US\$190,000-380,000**

黃賓虹

山含幽舍

設色紙本

鏡框

題識：賓虹年九十。

鈐印：黃賓虹、冰上鴻飛館

鑑藏印：星洲秋齋珍藏（裱邊）

展覽：北京保利藝術博物館，“新加坡秋齋藏畫精選展”，2010年4月18-25日。

出版：《名家談收藏》，東方出版中心，2009年，第85頁。

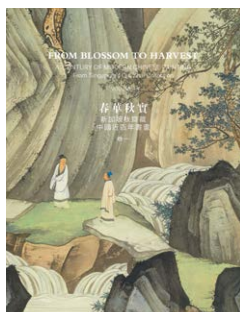
《新加坡秋齋藏畫》卷二，新加坡新華美術中心，2010年，第38-39頁。

《春華秋實—新加坡秋齋藏中國近百年書畫》卷一，香港佳士得，2016年，第112-113頁。

《南國金秋—新加坡秋齋藏19、20世紀中國繪畫精選》卷一，新加坡國家圖書館，2022年，第66-67頁。

註：《山含幽舍》畫春山含翠，嫩綠鴨黃，老樹屋舍，望眼極舒。用筆粗而不失於獷野，斜正俯仰，參差離合，看似用筆以簡，實則筆簡意不簡，氣在筆力，韻在墨采，畫面真力瀰滿，氣象雄厚，雖尺幅不巨，卻絕非小品逸趣，天真爛漫，如入神明之境，可稱賓翁最後期佳作。

賓翁九十，當為一九五三年，是年賓翁筆耕不輟，於畫學則撰長歌《畫學篇》述中國畫學之流變，於創作則在六月白內障成功手術後，寫畫如常，自言“較日前朝夕黑暗中摸索已勝，解除苦悶多矣”，故筆下老辣兼明麗，一片光明燦爛，正如此畫。



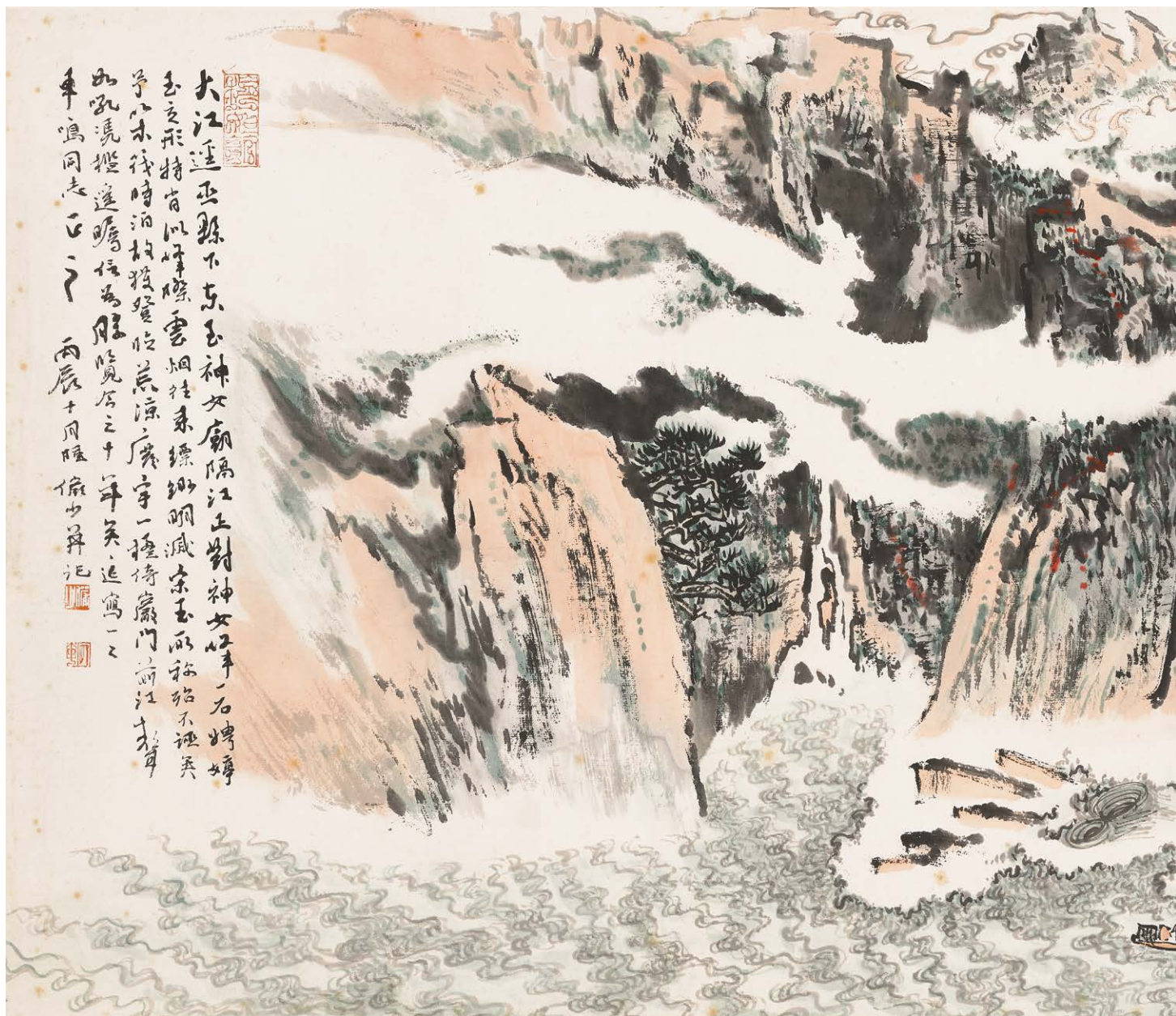




宿江集九十一







1171

1171

**LU YANSHAO** (1909-1993)

*Scenery of the Three Gorges*

Scroll, mounted and framed, ink and colour on paper

44.5 x 103.5 cm. (17 ½ x 40 ¾ in.)

Inscribed and signed, with five seals of the artist

Dated tenth month, *bingchen* year (1976)

Dedicated to Cheming

One collector's seal

**EXHIBITED:**

Beijing, Poly Art Museum, *Selected Works from Singapore's Qiu Zhai Collection Exhibition*, 18-25 April 2010.

**LITERATURE:**

*Completed Works of Lu Yanshao* Vol.3, Zhejiang People's Fine Art Publishing House, October 2008, pp.250-251.

*Qiu Zhai: A Singapore Collection of Chinese Paintings* Vol. II, Sin Hua Gallery, October 2010, pp.170-173.

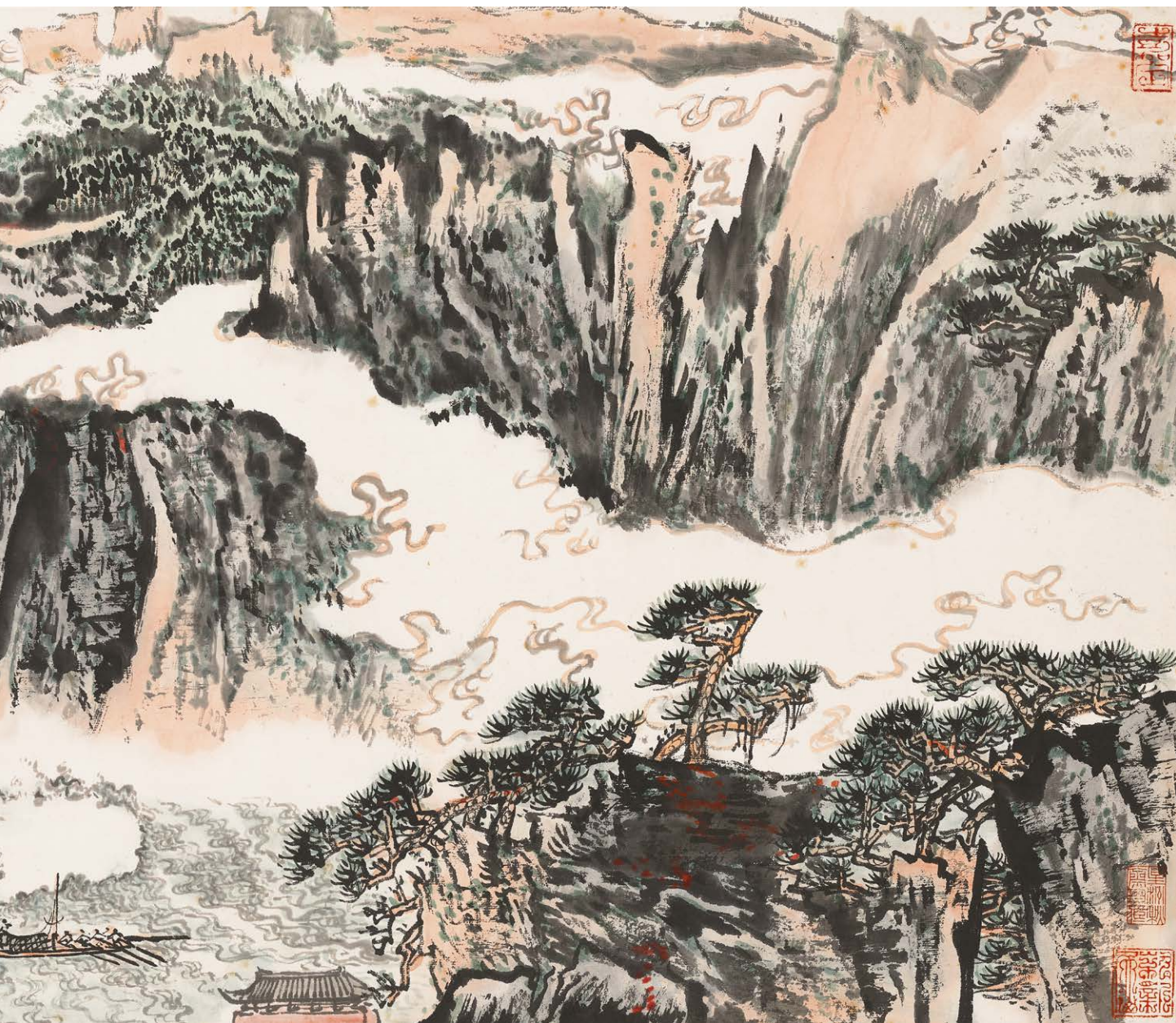
*From Blossom to Harvest: A Century of Modern Chinese Paintings from Singapore's Qiu Zhai Collection* Vol. II, Christie's Hong Kong, 2016, pp.78-79.

*A Hundred Flowers Bloom: Singapore's Qiu Zhai Collection of 19th & 20th Century Chinese Paintings* Vol. II, National Library Board Singapore, 2022, pp.168-169.

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

**US\$190,000-380,000**





**陸儼少 峽江勝景 設色紙本 鏡框 一九七六年作**

題識：大江逕巫縣下，東至神女廟，隔江正對神女峰，一石娉婷玉立，形特肖似，峰際雲煙往來，縹緲明滅，宋玉所稱殆不誣矣。予以木筏時泊，故獲登臨，荒涼廢宇，一楹倚巖，門前江聲如吼，憑檻遙矚，信為勝覽。今之十年矣，追寫一二。車鳴同志正之。丙辰（1976年）十月，陸儼少並記。

鈐印：儼少、宛若、穆如館、嘉定、就新居

鑑藏印：星洲秋齋珍藏

展覽：北京保利藝術博物館，“新加坡秋齋藏畫精選展”，保利藝術博物館與新加坡秋齋聯辦，北京保利國際拍賣有限公司協辦，2010年4月18-25日。

出版：《陸儼少全集》卷三，浙江人民美術出版社，2008年10月，第250-251頁。

《新加坡秋齋藏畫》卷二，新加坡新華美術中心，2010年，第170-173頁。

《春華秋實—新加坡秋齋藏中國近百年書畫》卷二，香港佳士得，2016年，第78-79頁。

《百花齊放—新加坡秋齋藏19、20世紀中國繪畫精選》卷二，新加坡國家圖書館，2022年，第168-169頁。



1172

HONG YI (1880-1942)

Calligraphy Collection

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

Five-character Calligraphic Couplet each scroll measures 66 x 16.5 cm. (26 x 6 1/2 in.)

Inscribed and signed, with one seal of the artist

Calligraphy measures 67 x 28.5 cm. (26 3/8 x 11 1/4)

Inscribed, with one seal of the artist

Two collector's seals on the mounting and titleslip

Both dated tenth month, *renshen* year (1932)

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

US\$260,000-380,000

弘一 書法集錦 水墨紙本 立軸鏡框 一九三二年作

《書法五言聯》釋文：遠離一切有，圓滿無上悲。

題識：大方廣佛華嚴經偈句。壬申（1932年）十月，沙門善臂集書。

鈐印：弘一

《中堂》釋文：願共諸衆生同生極樂國。

題識：壬申（1932年）十月，精進書。

鈐印：弘一

裱邊及簽條鑑藏印：伴雲廬主人（兩次）

註：此堂弘一書蹟含五言聯及中堂，聯語乃《華嚴集聯三百》其一，中堂“願共諸衆生，同生極樂國”，則取迴向之意。1930年，弘一為母親七十冥壽緬懷罔極，亦為善巧方便導俗利生，發願從事律學撰述，並輯《華嚴集聯三百》付梓。“遠離一切有，圓滿無上悲”為其中第一部分“晉譯大方廣佛華嚴經偈頌集句百聯”的第十七聯，“遠離一切有”取自《光明覺品》，“圓滿無上悲”取自《入法界品》，一堂內容極盡慈悲之意，與法師平淡衝逸之書風相得益彰，惟款落“精進”，又是法師勇猛不懈、弘揚佛法之一面。

此堂書法作於1932年，贈當地居士“伴雲廬主人”。溫州氣候溫適，少俗世應酬，是弘一法師出家後駐錫時間最長的地方，法師與本地各界有緣人士廣結佛緣，留下書蹟頗多。1932年，弘一由閩南回溫州慶福寺結夏，秋日離開，從此再也沒有返回溫州。是次停留期間，法師為當地居士趙伯頤寫《華嚴經普賢行願品》，此堂三屏亦書於大約同時，受贈者“伴雲廬主人”與當時章炳麟、黃炎培等熟稔，思想主張民主，甚為進步，又生性簡潔，吟詩讀畫，引于右任以“奇士”相稱。居士得此堂書法，鄭重交付溫州玉華堂裝潢，數代傳承，寶藏近百年至今。



A collector's seal and a seal of the mounter on the titleslip  
作品包首鈐收藏者、以及溫州玉華堂印章



大方廣佛華嚴經偈句

遠離一切有

顛共諸眾生同

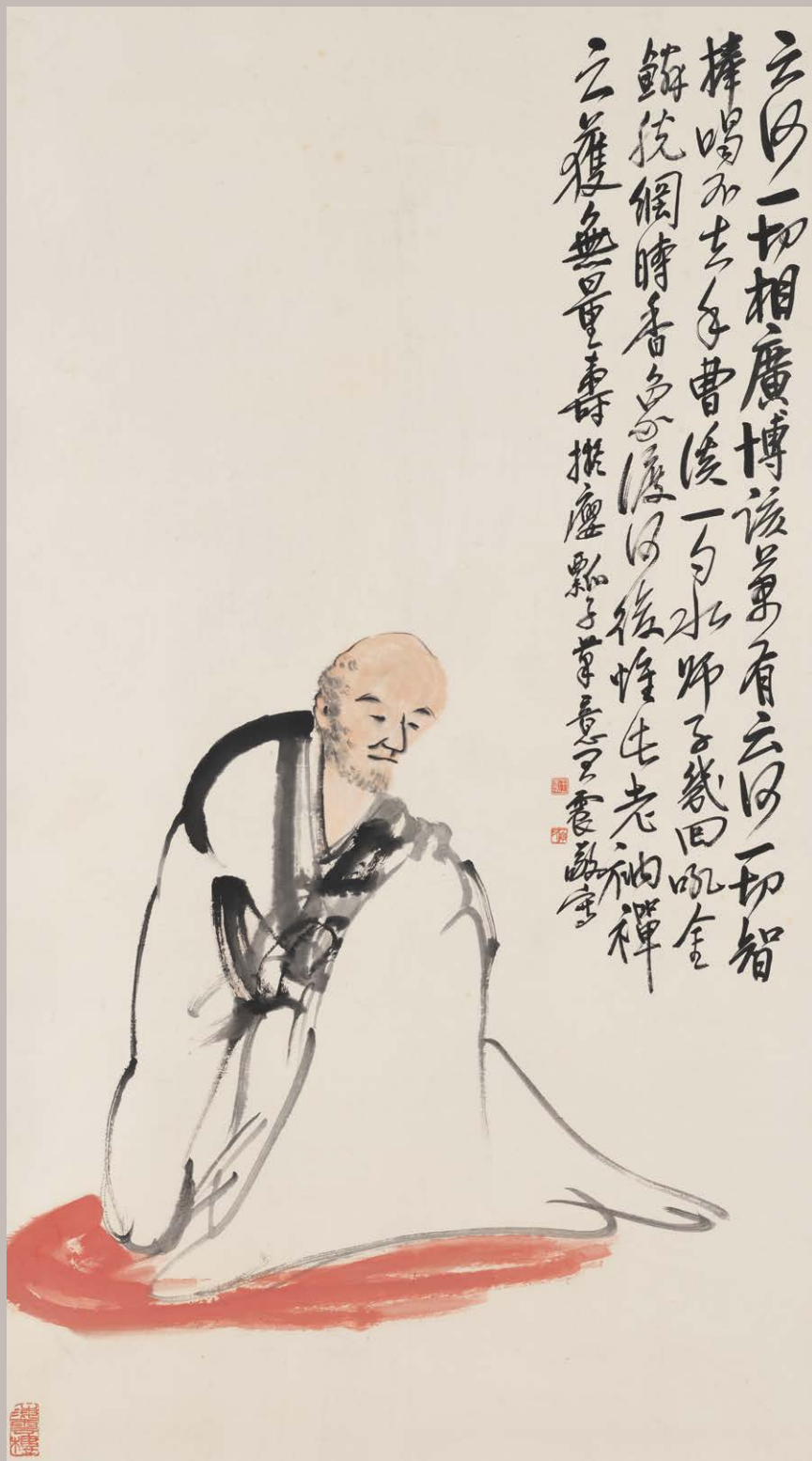
生極樂國

壬申十月  
精進書

圓滿等上悲

壬申十月 沙門善群月集書





1173

WANG ZHEN (1867-1938)

*Bodhisattva*

Hanging scroll, ink and colour on paper  
155.5 x 85.3 cm. (61 ¼ x 33 ⅝ in.)

Inscribed and signed, with three seals of  
the artist

**PROVENANCE:**

Acquired from Hanart Gallery, Hong  
Kong, in the early 1990s.

Christie's Hong Kong, Fine Chinese  
Paintings, 7 October 2013, Lot 1442.

**NOTE:**

There is an additional Yi Bingshou  
Calligraphy (Lot 879) from the same  
collection to be offered in the Fine  
Chinese Classical Paintings and  
Calligraphy on 1 June 2023.

**HK\$120,000-200,000**

**US\$15,000-26,000**

王震 無量壽佛 設色紙本 立軸

題識：云何一切相，廣博該萬有。  
云何一切智，棒喝不去手。  
曹溪一勺水，師子幾回吼。  
金鱗脫網時，香象渡河後。  
惟此老衲禪，云獲無量壽。  
擬慶瓢子筆意，王震敬寫。

鈐印：王震、一亭父、海雲樓

來源：九十年代初得自香港漢雅軒。  
香港佳士得，中國書畫拍賣，2013  
年10月7日，編號1442。

註：此收藏專輯另有伊秉綏書聯呈現於  
2023年6月1日至中國古代書畫專拍品  
編號879。

1173



1174

HONG YI (1880-1942)

Four-character Calligraphic Couplet in Running Script

A pair of hanging scrolls, ink on paper

Each scroll measures 124.5 x 28.8 cm. (49 x 11 3/8 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Hongdian

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

US\$130,000-260,000

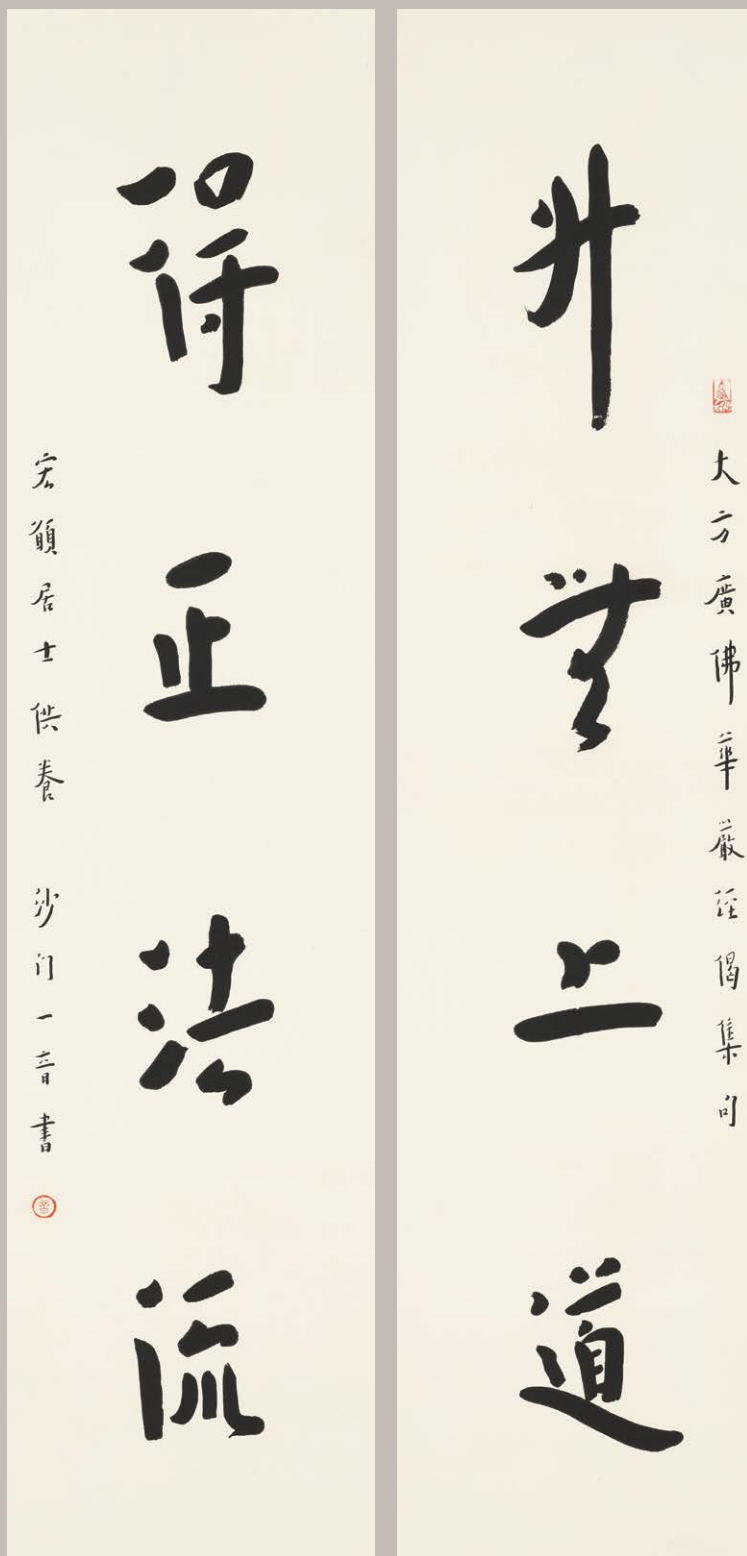
弘一 行書四言聯 水墨紙本 立軸兩幅

釋文：升無上道，得正法流。

題識：大方廣佛華嚴經偈集句，宏願居士供養，沙門一音書。

鈐印：音、佛（肖形印）

註：上款或為民國廣東潮安籍著名居士王弘願（1876-1937），本名宏願，於佛教刊物《海潮音》上多有弘法文章發表，影響甚巨。



1174



1175

1175

QI BAISHI (1863-1957) / PU JIN (1893-1966)

Chrysanthemum / Poems by Bai Juyi in Running Script

Fan leaf, ink and colour / ink on paper

19.5 x 55.3 cm. (7 5/8 x 21 3/4 in.)

Chrysanthemum entitled, inscribed and signed by Qi Baishi, with one seal

Poems by Bai Juyi in Running Script signed by Pu Jin, with one seal

LITERATURE:

The Nan Guo Han Mo Passion, Da Jiang Publishing House, 2007, p.59.

HK\$200,000-300,000

US\$26,000-38,000

齊白石 / 溥忻 益壽延年 / 行書白居易詩 設色 / 水墨紙本 扇面

《益壽延年》題識：益壽延年。白石老人并篆四字。

鈐印：木人

《行書白居易詩》釋文：（錄白居易《朝課》《池上夜境》，節錄《秋遊平原》，贈韋處士閑禪師，文略）

款識：雪齋書。

鈐印：溥忻

出版：《南國翰墨緣》，大將出版社，2007年，第59頁。



1176

**HUANG BINHONG** (1864-1955)

*Misty Landscape*

Hanging scroll, ink and colour on paper  
72.5 x 35.3 cm. (28 ½ x 13 ¾ in.)

Inscribed and signed, with one seal of the  
artist

**PROVENANCE:**

Sotheby's New York, Fine Chinese  
Paintings, 28 November 1994, Lot 112.

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

*US\$130,000-260,000*

黃賓虹 棲霞煙雨 設色紙本 立軸

題識：棲霞嶺雨後，諸峰出沒雲表，茲一  
擬之。八十七叟賓虹。

鈐印：黃賓虹

來源：紐約蘇富比，中國書畫拍賣，  
1994年11月28日，編號112。





1177



1178

1177

**DING YANYONG** (1902-1978)

*Eagle on Pine Tree*

Hanging scroll, ink on paper  
138.8 x 69.2 cm. (54 3/8 x 27 1/4 in.)  
Inscribed and signed, with one seal  
Dedicated to Qiulin

**HK\$50,000-100,000**

**US\$6,400-13,000**

丁衍庸 松鷹圖 水墨紙本 立軸

題識：秋霖先生，丁衍庸寫。

鈐印：叔旦

1178

**YANG SHANSHEN** (1913-2004)

*Scenery of Hong Kong*

A pair of album leaves mounted and framed, ink on paper  
One measures 28 x 29.7 cm. (11 x 11 3/4 in.)  
Inscribed and signed, with one seal of the artist

Dated 29 October, 1977

One collector's seal

One measures 25.5 x 24.5 cm. (10 x 9 5/8 in.)

Inscribed and signed, with one seal of the artist

Dated 19 December, 1978

**HK\$50,000-100,000**

**US\$6,400-13,000**

楊善深

香港寫生

水墨紙本  
冊頁兩開鏡框

- 題識：鴨洲遠景。  
一九七七年十月廿九日寫生，善深。  
鈐印：善  
鑑藏印：錫文心賞
- 題識：九龍白坭山溪。  
一九七八年十二月十九日郊遊寫生，同行有林建華、黃佩宜、鍾情。善深。  
鈐印：善





1179

1179

DENG FEN (1894-1964)

Standard Horse

Hanging scroll, ink on paper  
72.5 cm. (28 ½ in.) in diameter

Inscribed and signed, with one seal of the artist

Dated spring, gengchen year (1940)

Dedicated to Weijia

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

Dated autumn, yuhai year (1959)

**NOTE:**

Wu Weijia, of Macanese descent, was the owner of Taixing Bank in Macau. He came from a well-established family and was friends with many Lingnan artists such as Deng Fen. An avid collector, Wu was particularly fond of paintings from the Lingnan School.

HK\$30,000-50,000

US\$3,800-6,400

鄧芬 墨水馬圖 水墨紙本 立軸 一九四〇年作

題識：趙松雪畫馬，市坊多贗作，有以賤值得，今有畫馬大師，自負空前佳構，標其重價欺世，所以自欺矣。芬舊題句：汗血周流笑畫工，生慚殊相未能窮，欲從無思論規矩，骨法何曾與鹿同。庚辰（1940年）春日戲為偉佳吾兄圖之，從心先生曇殊芬濠江酒後。

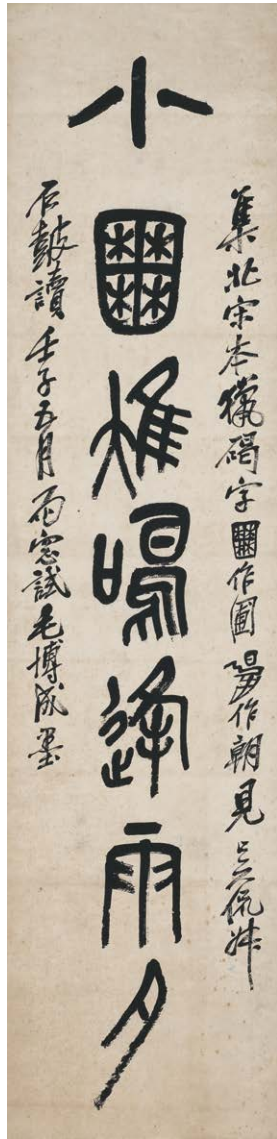
鈐印：鄧芬

吳偉佳題簽條：曇殊居士鄧芬墨水馬圖。

庚辰（1940年）春寫於濠江儀齋，己亥（1959年）秋重裝，南海吳偉佳藏并署。

鈐印：吳、偉佳

註：吳偉佳，號儀齋，出身於澳門望族，擁有澳門大興銀行。與鄧芬交情甚篤，精於收藏，尤善愛嶺南畫派的作品。



1180

PREVIOUSLY IN THE COLLECTION OF WU WEIJIA  
吳偉佳舊藏 (LOTS 1179-1180)

1180

WU CHANGSHUO (1844-1927)

Seven-character Calligraphic Couplet in Seal Script

A pair of scrolls, mounted and framed, ink on paper  
Each scroll measures 134.5 x 32.8 cm. (53 x 12 7/8 in.)  
Inscribed and signed, with two seals of the artist  
Dated fifth month, *renzi* year (1912)

HK\$80,000-120,000

US\$10,000-15,000

吳昌碩 篆書七言聯 水墨紙本 鏡框兩幅 一九一二年作

釋文：小圃雉鳴逢雨夕，澗流魚出樂華朝。

題識：集北宋本獵碣字，口作圃，口作朝，見吳侃叔石鼓讀。  
壬子（1912年）五月，雨窓試毛博成墨。安吉吳昌碩。

鈐印：俊卿之印、倉碩



1181

1181

PU RU (1896-1963)

Fishing

Scroll, mounted and framed, ink on paper

71 x 26.5 cm. (28 x 10 3/8 in.)

Inscribed and signed, with three seals of the artist

HK\$100,000-150,000

US\$13,000-19,000

溥儒

秋江漁父

水墨紙本

鏡框

題識：澹澹峰巒遠，泠泠水石虛。  
秋江漁父樂，舉網得鱸魚。  
心齋。

鈐印：舊王孫、溥儒、省心齋



1182

**HUANG BINHONG** (1864-1955)

*House Nestled in a Mountain Ravine*

Hanging scroll, ink and colour on paper

173.5 x 48.8 cm. (68 ¼ x 19 ¼ in.)

Signed, with one seal of the artist

**PROVENANCE:**

Christie's Hong Kong, Fine 19th and 20th Century Chinese Paintings, 16 January 1989, Lot 54.

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

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

黃賓虹

深谷幽居圖

設色紙本

立軸

款識：濱虹散人質。

鈐印：古歛黃樸存印

來源：香港佳士得，中國十九二十世紀繪畫，1989年1月16日，編號54。



1182

321

1183

FU BAOSHI (1904-1965)

*The Lady Xiang*

Scroll, mounted and framed, ink and colour on paper  
35.7 x 47.4 cm. (14 x 18 7/8 in.)

Inscribed and signed, with one seal of the artist

Dated 1954

Further inscribed and signed by the artist

Dated 13th August, 1962

**EXHIBITED:**

Nanjing, Jiangsu Art Museum, *110th Birthday Anniversary Exhibition of Fu Baoshi*, 9 – 14 December 2014.

**LITERATURE:**

*Collection of Fu Baoshi's Paintings in Memory of His 110th Birthday*, Jiangsu Phoenix Publishing House, 2014, pp. 178-179.

**HK\$2,400,000-4,000,000**

**US\$310,000-510,000**

傅抱石 湘夫人 設色紙本 鏡框 一九五四年作

題識：□□先生指教。一九五四年傅抱石。

鈐印：抱石私印

畫家又題：數年不見，昨承過訪，并出部分所藏見跡，多明清之際劇蹟也，具微高齋，珍秘不同凡近，法眼所經，真贗立判，欽遲曷既。此八年前舊製，珠玉在前，蓋滋慙汗，敢不勇孟精進邪？希有以教我，六二年八月十三日抱石上海補記。

展覽：江蘇美術館，“其命唯新一紀念傅抱石誕辰110周年民間珍藏傅抱石作品展”，2014年12月9日至14日

出版：《其命唯新一紀念傅抱石誕辰110周年民間珍藏傅抱石作品集》，（南京）江蘇鳳凰美術出版社，2014年，頁178至179。



*Lady Xiang* in the album titled *Nine Songs*, currently in the collection of the National Art Museum of China.

中國美術館收藏，傅氏作於同年《九歌圖冊》中〈湘夫人〉一開。

Painted in 1954, *The Lady Xiang* depicts the mythological goddess of the Xiang River, a deity eulogised in the ancient poem, *Nine Songs*, attributed to the poet Qu Yuan. A passionate idealist, Fu Baoshi admired Qu Yuan's fierce love for his country and the people. Goddess of the Xiang River was one of his favourite subjects. The noble beauty of the goddess is portrayed in Fu Baoshi's tautly controlled brushwork, contouring the slender figure of the goddess in flowing lines. Her light canary dress, outlined by gossamer-like brushstrokes, flows in the wind. The background illustrates the poem: 'gently the wind of autumn whispers / on the waves of the Dongting lake the leaves are falling'.

1954 was the year when Fu Baoshi created some of his finest portraits. His 1954, titled *Nine Songs*, contains a similarly-composed leaf depicting the Lady Xiang. The distinguished author and historian Guo Moruo had published a modern translation of the poem the year prior, which inspired Fu Baoshi to paint these subjects. The present lot is perhaps one of such iterations from an intense burst of creativity. Fu Baoshi's additional 1962 colophon expresses his sense of joy of viewing the painting again, attesting to its importance within the artist's oeuvre.

在傅抱石的藝術生涯中，屈原是他的精神榜樣，他崇拜屈原，一是屈原作為愛國者的用情深沉，憂國憂民；一是屈原詩賦中奇譎瑰麗的意象，給他無限靈感與創作激情，其中一些成為貫穿他創作生涯的題材，《九歌》的〈湘君〉〈湘夫人〉兩篇便是傅抱石創作最多的人物題材。

本幅《湘夫人》作於1954年，“帝子降兮北渚，目眇眇兮愁予”，傅氏筆下仕女，畫眼點睛，獨步畫史，濃墨勾點，淡墨散鋒，畫出明眸凝潤，玲瓏秀鬢。一襲淺黃襦裙鑲飾以黑邊，袖貼裡襯皆用朱紅，腰間乳白抱腰繫以紅色絲帶，衣紋以高古游絲寫出，人物面部與服飾則以工筆渲染法出之。背景則取〈湘夫人〉‘嫋嫋兮秋風，洞庭波兮木葉下’句意，只有微波與落葉，將人物全然烘托而出。

1954年是傅抱石創作湘夫人題材最集中、最多精品出現的一年，除本幅外，尚有《九歌圖冊》以及為中國人民保衛世界和平委員會所作巨幅同題材畫作。這一年他最重要的創作是《九歌圖冊》。1953年郭沫若號召宣傳屈原精神、出版《屈原賦今譯》，令傅抱石蒙發依據此白話文譯本創作《九歌圖冊》之意，並得到華東文化局支持、甚至資金補助，從1953年冬天，他已經開始這本冊頁的創作，經年方最終完成，1954年10月他給郭氏一通長信中寫到：“今年底在京將舉行全國美展，抱石經營逾年之《九歌圖》已於本月七日完成”，也提到：“石此生決不能經營第二次，筆墨雖陋而馳志彌深，將來此冊（除印刷外），即擬作為一個終身景慕的畫人的紀念品，呈諸左右。”在此套圖冊中用力之深，可得窺見。

本幅與《九歌圖冊》尺寸幾若相同，與其中《湘夫人》（參見輔圖）一開構圖亦如出一轍，惟本幅背景微波以較濃墨寫出，落葉更是最畫用墨最重之處，以背景之濃重襯托湘夫人之嫋裊飄忽；而圖冊一開則以“淡”為通幅主旨，背景與夫人皆取清淡色調，不以對比，卻用融合取勝。兩幅並置，可想見畫家傅抱石為經營此套圖冊，確是殫思竭慮，經歷各種嘗試，終成定稿。於此兩開《湘夫人》，最終擇定清淡一幀，許考慮整冊色調濃淡搭配之故。近十年後，傅抱石於滬上友人處再睹此畫，再題以“珠玉在前，蓋滋慙汗，敢不勇孟精進邪？”，表達者仍是對此作品的滿意與欣賞。



“這兩位女神，明淨、透亮，像春天一般芬芳……我一閉眼就能看見父親畫仕女的眼睛時的情景，他臉上神色專注，幾乎都有點兒緊張，不斷地把眼鏡摘下，又戴上，不時地彎下腰，準備身來，仔細端詳，彷彿自語，又彷彿與畫中人相聊。他手中一枝細筆，沾了墨在嘴唇上舔了又舔，直到感覺最好的時候才再伏下身子，父親畫的眼睛，從濃到淡，從遠到近，有無數的層次；只有父親這樣仔細的手和心才能畫出這樣細膩複雜，變化多端的眼神。”

—傅益瑤《傅抱石的仕女畫》



茂林盡處百千家，極目寒江啼晚鴉。  
最愛盈盈東逝水，清名讓與恆河沙。

1184

XU BEIHONG (1895-1953)

*Two Horses under Willows*

Scroll, mounted and framed, ink and colour on paper

102 x 93 cm. (40 1/4 x 36 5/8 in.)

Inscribed and signed, with three seals of the artist

Dated spring, first month, twenty-ninth year (of the Republic, 1940)

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

US\$510,000-770,000

徐悲鴻

柳蔭雙駿

設色紙本

鏡框

一九四〇年作

題識：最愛盈盈東逝水，清名讓與恆河沙。

廿九年（1940年）春正月，客印度聖地尼克坦。悲鴻。

鈐印：東海王孫、悲鴻、欲罷不能之工

After the outbreak of the Second World War, Xu Beihong travelled extensively around the world. He first arrived in Singapore in early 1939 from Hong Kong, where he organised successful fundraising exhibitions for war relief efforts. He then travelled through Myanmar and by the end of the year, he reached Santiniketan in India, the campus of Visva-Bharati University founded by Rabindranath Tagore.

Santiniketan, a quiet rural town with scenic landscapes, provided Xu Beihong with a safe haven away from the war. With Santiniketan as his base, Xu Beihong took trips to the Ganges River, Darjeeling and the Himalayas, accompanied by students and artists of Visva-Bharati University. The natural scenery greatly inspired him, as documented in the poem he composed: 'how I love the water slowly flowing to the east / the fine sand of the Ganges clearing my name.' The artist inscribed *Two Horses under Willow* with the poem, dating it to 1940, upon his return to Santiniketan from an excursion to the Ganges. Under the willow tree by the river, one horse bows its head to drink while the other lifts a front leg to scratch its head, completely at ease. Xu Beihong's wartime depictions of horses often show them running and alert, but the relaxed mood of the horses in this painting no doubt reflected the artist's state of mind during a time of relative calm.

In 1941, Xu Beihong returned to Singapore from India. He continued to hold touring exhibitions in Singapore and Malaysia, showcasing new works created in India. *Two Horses under Willow* went into an important Southeast Asian collection, where it has remained for several decades. This is the first time it is being seen by the public.

抗戰爆發後，徐悲鴻輾轉各地，於1939年初取道香港抵達星洲，舉辦畫展，籌款支援內地抗戰，成果豐厚。繼而於該年底取道緬甸前往印度，終於是年12月抵達印度國際大學的所在地—聖蒂尼克坦。

聖蒂尼克坦是印度西北部的小鎮，後由泰戈爾創建國際大學於此，成為文化重鎮。張大千、葉淺予均曾到訪此地，稱其為“寂鄉”。小鎮環境清幽，遠離戰火，常年奔波各地的徐悲鴻得以休憩。徐悲鴻以此地為中心，到訪印度恆河兩岸、大吉嶺、喜馬拉雅山等地，參訪自然風光、名勝古跡，在異域風情下靈感迸發，寫下諸多重要作品。徐悲鴻隨國際大學師生遊覽恆河上拉合爾等地時，曾作《遊印度恆河詩》一首曰：

茂林盡處百千家，極目寒江啼晚鴉。

最愛盈盈東逝水，清名讓與恆河沙。

本幅即是取此詩意之作，應是徐氏遊畢恆河返回國際大學後有感而作。畫中寫左右兩馬，一馬俯首飲水，一馬抬蹄癢癢，河岸青草依依，舉頭柳葉徐徐，如春風拂面，愜意非常。徐氏擅寫馬，抗戰前後尤以戰馬、奔馬為多，抒憂國激憤之情，而此作中之雙馬盡顯悠然之態，或正是畫家在此世外桃源之心態寫照。畫作尺幅頗巨，類似作品多見於印度時期創作，亦與環境、心境有關。

本幅出自南洋重要私人收藏。徐悲鴻完成印度之旅後，於1941年初攜全新創作返回星洲，繼而於星馬各地展開一系列巡迴畫覽，得到當地華人傾力支持，本幅即是此時期留與此地，數十載後重現公眾，殊為難得。





1185

**XU BEIHONG** (1895-1953)

*Running Horse*

Hanging scroll, ink on paper

97.8 x 58 cm. (38 ½ x 22 ⅞ in.)

Inscribed and signed, with one seal of the artist

Dated 1950

Further inscribed and signed by the artist, with one seal

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 30 November 2010, Lot 2592.

**NOTE:**

The dedication of Rengong refers to Xu Beihong's good friend Li Jishen (1885-1959). A native of Jiangsu, Li was once commander and acting president of the Whampoa Military Academy. After opposing Jiang Zhongjing he was expelled from the Kuomintang and locked up in Tangshan, Guilin, before being appointed as the Chairman of the People's Revolutionary Government of the Republic of China during the Fujian rebellion. Due to Li's heroic acts and patriotism, many of his peers and followers used the designation Rengong as a mark of respect.

Li had deep admiration towards Xu, often buying loquats as a gift for Xu when Li was living in Nanjing. During the chaos of war, many of Xu's paintings were kept safe thanks to Li, who hid them in Guilin. Xu painted Loquats for Li as a gesture of thanks-the inscription recalls the times when Xu received the fruits from him, and their deep friendship. Created in 1950, Stallion depicts a magnificent horse painted with bold strokes, believed to be a celebration of the establishment of a new China as well as their continued friendship.

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

*US\$380,000-640,000*

徐悲鴻

騰躍

水墨紙本

立軸

一九五〇年作

題識：山河百戰歸民主，劇盡崎嶇大道平。悲鴻居北平，一九五〇年。

鈐印：悲鴻之畫

畫家又題：任公賢兄補壁，悲鴻。

鈐印：東海王孫

來源：香港佳士得，中國近現代畫，2010年11月30日，編號2592。

註：上款“任公”應為與徐悲鴻在1936年前已是詩畫相交的好友的李濟深（1885-1959）。李氏在廣西蒼梧出生，原籍江蘇。曾於黃埔軍校任教，北伐期間協助蔣中正在廣東清黨，之後又多次反蔣，曾被蔣囚於湯山的桂系將軍，於福建事變時成立中華人民革命政府，任政府主席。抗戰勝利後脫離蔣中正之中國國民黨，另成立中國國民黨革命委員會。因李氏字任潮，在黨內被受尊重，所以當時李濟深的同儕和後輩們都稱呼李濟深為“任公”以示尊敬。

李濟深對徐悲鴻十分敬重。他住在南京時，聽說他愛吃枇杷，每次枇杷成熟的時候，均會特地送些給徐悲鴻。在後來的戰亂中，徐悲鴻的畫是由李濟深在桂林保護起來的。徐悲鴻感激這段亂世友情，曾特地畫了一幅《枇杷》，在上題道：“每因佳果識時節，當日深交懷李公。”此《奔馬》作於1950年，用筆簡潔，馬匹精神抖擻，氣勢非凡，相信是慶祝新中國成立後畫家贈與李氏以證二人情誼的得意之作。



Photo of Li Jishen and Xu Beihong

李濟深與徐悲鴻合影





任公賢允補壁悲鴻  
山河百戰歸民主制  
道平悲鴻居北平  
元三〇年  
崎區大



1186

XU BEIHONG (1895-1953)

*Pine*

Scroll, mounted and framed, ink on paper

94.5 x 41.5 cm. (37 ¼ x 16 ⅜ in.)

Inscribed and signed, with one seal of the artist

Dated August, thirtieth year (of the Republic, 1941)

Dedicated to Hanjie

**HK\$420,000-600,000**      *US\$54,000-77,000*

徐悲鴻 墨松 水墨紙本 鏡框 一九四一年作

題識：漢傑世仁兄存，卅年（1941年）八月，悲鴻。

鈐印：江南布衣





1187

**1187**

**XU BEIHONG** (1895-1953)

*Cat on Rock*

Scroll, mounted and framed, ink and colour on paper  
69 x 33.5 cm. (27 1/8 x 13 1/4 in.)

Inscribed and signed, with one seal of the artist

Dated *yihai* year (1935)

Dedicated to Zhangling

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

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

徐悲鴻 貓石圖 設色紙本 鏡框 一九三五年作

題識：張靈先生雅教，悲鴻，乙亥（1935年）。

鈐印：徐悲鴻



1188

**1188**

**XU BEIHONG** (1895-1953)

*Horse under Willow*

Scroll, mounted and framed, ink and colour on paper  
105.5 x 44.5 cm. (41 1/2 x 17 1/2 in.)

Inscribed and signed, with one seal of the artist

Dated thirty-fifth year (of the Republic, 1946)

Dedicated to Zongwen

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

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

徐悲鴻 秋風萬里頻回顧 設色紙本 鏡框 一九四六年作

題識：宗文吾兄正畫，卅五年（1946年），悲鴻寫。

鈐印：東海王孫



Jeremy John Galbraith Brown (1933–2022), educated at Eton College and Cambridge University, had an illustrious career in Hong Kong with Jardine Matheson. He joined the company in Hong Kong 1958 and held key positions, including Director of Jardine, Matheson & Co. Ltd., from 1967 to 1984. Brown retired from the Far East in 1978. During his years in Hong Kong, Brown actively supported charities and foundations for opera, music, and art, such as the Hong Kong Arts Festival. Brown also became interested in Chinese art and assembled a collection of paintings and works of art in Hong Kong.

Jeremy John Galbraith Brown (1933–2022), 於英國伊頓公學及劍橋大學畢業，隨即於香港怡和洋行開啓職業生涯。他於1958年加入香港分公司，歷任多個重要職位，包括1967至1984年擔任怡和洋行董事，Brown於1978年從香港公司退休。在香港任職期間，Brown積極支持戲曲、音樂和藝術類慈善項目，比如香港藝術節。他亦對中國藝術產生興趣，在香港蒐集了書畫及工藝品收藏。

### 1189

**XU BEIHONG** (1895-1953)

*Drinking Horse*

Scroll, mounted and framed, ink and colour on paper  
106 x 36.5 cm. (41 ¾ x 14 ⅜ in.)

Inscribed and signed, with one seal of the artist

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

#### PROVENANCE:

According to current owner's record, the painting was purchased by Mr Brown from Tsi Ku Chai on 20 November 1972 at HK\$22,000.

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

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

徐悲鴻 飲馬 設色紙本 鏡框 一九三八年作

題識：廿七年（1938），悲鴻。

鈐印：徐悲鴻

來源：根據現藏家保留之記錄，本作為Brown先生1972年11月20日以港幣22000元購自香港集古齋。

### 1190

**GAO JIANFU** (1879-1951)

*Return Fishing in Winter*

Hanging scroll, ink and colour on paper

78 x 31.4 cm. (30 ¾ x 12 ⅜ in.)

Inscribed and signed, with one seal of the artist

Further inscribed and signed by the artist, with two seals

Dated twelfth month, thirty-eighth year (of the Republic, 1949)

Dedicated to Shanxiao

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

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

高劍父 暮雪歸漁圖 設色紙本 立軸

題識：范中立暮雪歸漁，有荒寒寂寞，筆致超邁，舊藏小幀，為友人攜去，橐臆背擬，未能相似也。老劍記。

鈐印：劍父

又題：山笑兄出際舊作，屬為題識，並記歲月，三十八年（1949）殘臘，劍父。

鈐印：劍父不朽、劍父

註：上款人乃鄺山笑（1909–1976），上世紀中葉紅極香港的粵劇名伶、粵語片演員。1932年開始參拍電影，一生約演出120多部香港電影。鄺氏與粵港兩地文化藝術界關係密切，交誼頻密，獲贈書畫作品極豐，其中以嶺南派作品為重。





1190

1191

**LUIS CHAN** (CHEN FUSHAN, 1905-1995)

*Night Landscape*

Scroll, mounted and framed, ink and colour on paper  
135 x 68.5 cm. (53 1/8 x 27 in.)

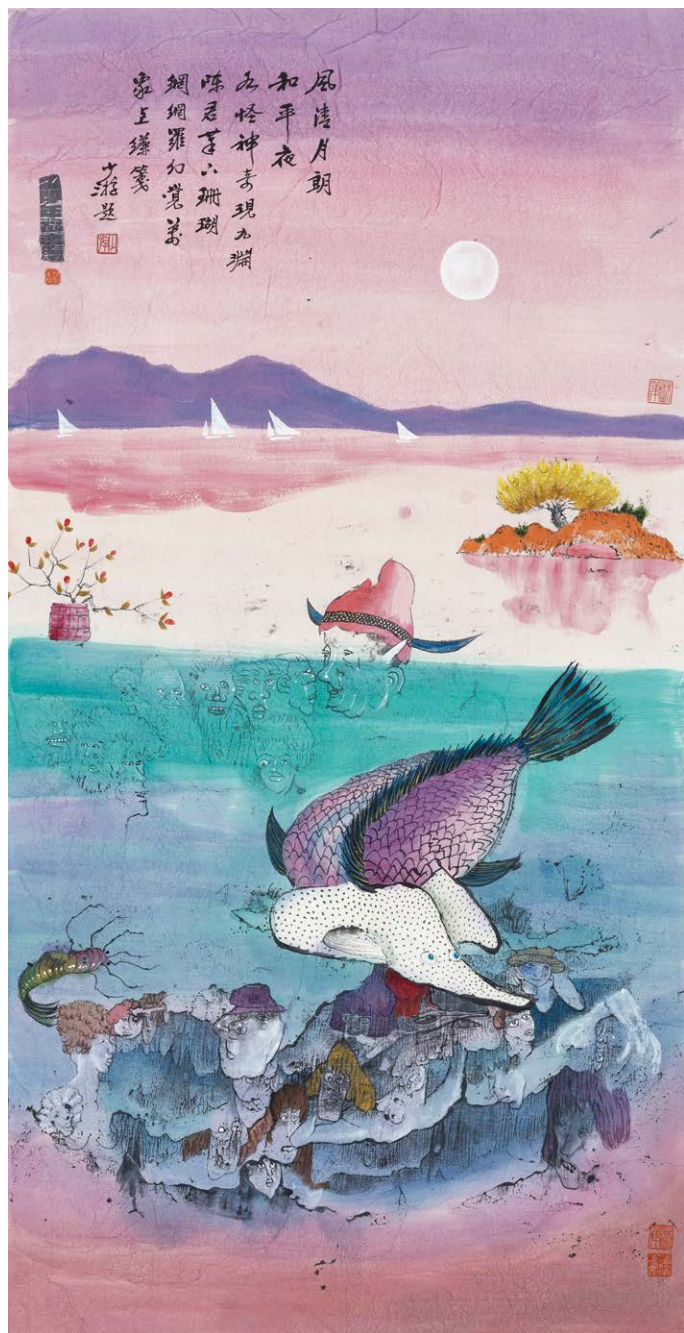
Inscribed and signed, with four seals of the artist

Dated 1975

Further inscribed and signed by Bao Shaoyou (1892-1985), with one seal

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

US\$9,000-12,000



1191

**陳福善 風清月朗 設色紙本 鏡框 一九七五年作**

題識：LUIS CHAN，1975。

乙卯年（1975）福善贈。

鈐印：陳福善鈐、戲墨、戲筆、福善印信

鮑少游（1892-1985）又題：風清月朗和平夜，各怪神奇現九淵。陳君筆下珊瑚網，網羅幻覺萬象上繚箋。少游題。

鈐印：少游



1192

1192

**XU BEIHONG** (1895-1953)

*Cat on Rock*

Scroll, mounted and framed, ink and colour on paper

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

Inscribed and signed, with one seal of the artist

Dated *renwu* year (1942)

Dedicated to Jingshan

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

**US\$38,000-64,000**

徐悲鴻 貓石圖 設色紙本 鏡框 一九四二年作

題識：靜珊吾兄晒正。悲鴻，壬午（1942年）。

鈐印：東海王孫



1193

1193

**LI KERAN** (1907-1989)

*Herding Buffalo*

Scroll, mounted and framed, ink and colour on paper

43.5 x 33 cm. (17 1/8 x 13 in.)

Signed, with two seals of the artist

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings,  
31 May 2011, lot 2687.

**HK\$180,000-220,000**

**US\$23,000-28,000**

李可染 放牛圖 設色紙本 鏡框

款識：可染。

鈐印：可染、有君堂

來源：香港佳士得，中國近現代書畫，2011年5月31日，  
編號2687。





1194

1194

LI KERAN (1907-1989)

*Return from Herding*

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

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

Dated winter, *yichou* year, 1985

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings,  
2 June 2015, Lot 1368.

HK\$600,000-800,000

US\$77,000-100,000

李可染 歸牧圖 設色紙本 鏡框 一九八五年作

題識：歸牧圖。

一九八五年歲次乙丑（1985年）冬月，可染作於師牛堂。

鈐印：李、可染、陳言務去

來源：香港佳士得，中國近現代畫，2015年6月2日，編號1368。



1195

1195

LI KERAN (1907-1989)

*Heading Spring*

Hanging scroll, ink and colour on paper

68 x 46.5 cm. (26 ¾ x 18 ¼ in.)

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

Dated spring, 1979

Dedicated to Mr. Okuda

**HK\$500,000-700,000**

*US\$64,000-90,000*

李可染 迎春圖 設色紙本 立軸 一九七九年作

題識：迎春圖。一九七九年歲始為奧田藝友畫，可染。

鈐印：可染、李下不整冠（肖形印）、師牛堂

註：上款或為奧田元宋（1912-2003），日本膠彩畫畫家，日本藝術學院前成員，1984年獲得文化勳章。

1196

QI BAISHI (1863-1957)

*Vegetable*

Scroll, mounted and framed, ink and colour on paper

93.5 x 35.7 cm. (36 ¾ x 14 in.)

Inscribed and signed, with one seal of the artist

Dated *wuzi* year (1948)

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

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

齊白石 蔬果圖 設色紙本 鏡框 一九四八年作

題識：戊子（1948年）八十八歲齊白石畫，時客京華卅又三年。

鈐印：大匠之門





1196

1197

QI BAISHI (1863-1957)

*Chicks*

Scroll, mounted and framed, ink on paper  
68.8 x 32.5 cm. (27 1/8 x 12 3/4 in.)

Dedicated to Leng An

**NOTE:**

The dedication of this work refers to Hu Peiheng who was a master of Chinese painting and an art theorist. Hu Peiheng, original name 'Heng' and art name 'Leng An,' was most recognized by his courtesy name 'Peiheng'. Hu had a profound friendship with Qi Baishi and he had published a painting album for Qi with a preface written by him.

HK\$260,000-360,000

US\$33,000-46,000



1197

齊白石

雛雞

水墨紙本

鏡框

題識：冷盦先生之雅，白石八十六歲。

鈐印：借山翁

註：上款人為國畫大師和美術理論家胡佩衡。胡佩衡，原名衡，以字行，號冷庵。與齊白石有著深厚的友誼，亦曾為齊白石出版畫冊，撰寫序言。

**1198****QI BAISHI** (1863-1957)*Rooster and Cockscomb*

Hanging scroll, ink and colour on paper

100.5 x 33.5 cm. (39 5/8 x 13 1/4 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Xuecun (Huang Hsüeh-Chun, 1909-1995)

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

**PROVENANCE:**

Acquired directly from the artist and thence by descent.

**NOTE:**

The recipient of this painting, Huang Hsüeh-Chun, was born in Xiangtan, Hunan, and was previously Li Zongren's secretary. He held important positions such as the director of the Beijing News Department, the editor-in-chief of the "Central Daily", the director of the Second Bureau of the Taiwan Presidential Office, and the vice-chairman of the China-Japan Relations Research Association. Huang wrote a book titled *A Motley Collection*, in which he mentioned building a relationship with the artist during his time in Beijing after 1945. Perhaps because they are both from Xiangtan, Huang received three paintings and two seals from the artist, and the current piece should be one of them.

According to the present owner, when Li Zongren became the acting President of China in January 1949, the artist painted this rooster and cockscomb flower painting and dedicated it to Huang in celebration of his rise to a position so intimate with the nominally highest power in the nation. The rooster and cockscomb flower are used to represent guan, or a high official position. The rooster, with its crown, is visually symbolic, while the cockscomb flower is both visually and phonetically so. By presenting Huang with a painting that has both the rooster and the cockscomb flower, the artist is acknowledging Huang's position as one of the country's highest officials.

Zhang Daqian's *Landscape along Highway Hengguan* from the same family collection was sold in May 2011 at HK\$52,180,000 by Christie's Hong Kong.

**HK\$800,000-1,200,000***US\$100,000-150,000*

齊白石

加官

設色紙本

立軸

題識：雪邨鄉兄正，八十八白石。

鈐印：白石、吾所能者樂事

畫家又題：加官。白石又篆。

鈐印：萃翁

來源：直接得自畫家本人，並由家族繼承。

註：上款人為黃雪邨，湖南湘潭人，曾任李宗仁機要秘書。歷任北平行營新聞處長、《中央日報》社主筆、總統府第二局長、中日關係研究會副會長等要職。黃氏著有《百納集》一書，當中“記齊白石”一文中提及自抗戰勝利與畫家在北平的交往。或許因同為湘潭同鄉，獲畫家贈與三幅畫與兩枚印章。本幅應為其中之一。

據現藏家所述，1949年1月蔣介石暫行引退，李宗仁宣佈就代總統職，齊白石畫本幅贈與黃氏，慶祝他升任總統府第二局長要職。畫中雄雞頭上戴冠，再畫雞冠花於其上，在視覺上和諧音上都與“官”字相關。藝術家再篆“加官”二字，寓意“官上加官”，別具意義。

同一家族珍藏之張大千《橫貫公路一景》曾於2011年5月於香港佳士得以港幣5218萬成交。



Mr. Huang Hsüeh-Chun  
黃雪邨先生







1199

QI BAISHI (1863-1957)

Crow

Scroll, mounted and framed, ink and colour on paper

103 x 33.8 cm. (40 ½ x 13 ¼ in.)

Inscribed and signed, with four seals of the artist

Dated autumn, *dinghai* year (1947)

HK\$700,000-900,000

US\$90,000-120,000

齊白石 花頂鳥 設色紙本 鏡框 一九四七年作

題識：此鳥吾湘瞿兌之謂花頂鳥，惜瞿詩吾已忘之矣。

丁亥（1947年）新秋，白石老人畫（並）記數字。

鈐印：齊白石、借山翁、鬼神使之非人工、王樊先去天留齊大作晨星



1200

QI BAISHI (1863-1957)

*Shrimps*

Scroll, mounted and framed, ink on paper

102.5 x 33.5 cm. (40 <sup>3</sup>/<sub>8</sub> x 13 <sup>1</sup>/<sub>4</sub> in.)

Inscribed and signed, with two seals of the artist

HK\$600,000-800,000

US\$77,000-100,000

齊白石

墨蝦

水墨紙本

鏡框

題識：白石老人八十九歲尙在京華作客。

鈐印：借山老人、吾所能者樂事



1200



1201

QI BAISHI (1863-1957)

*Crabs and Red Leaves*

Scroll, mounted and framed, ink and colour on paper

103.5 x 34.5 cm. (40 ¾ x 13 ⅝ in.)

Inscribed and signed, with two seals of the artist

Dated *xinmao* year (1951)

Dedicated to Yaping

One collector's seal

**PROVENANCE:**

Sotheby's Hong Kong, Important Chinese Paintings from the Robert Chang Collection, 7 April 2006, Lot 44.

**LITERATURE:**

*Important Chinese Paintings from the Robert Chang Collection: Works by Qi Baishi*, Sotheby's Hong Kong Ltd., June 2002, pp.190-191, pl.89.

HK\$600,000-800,000

US\$77,000-100,000

齊白石 楓葉螃蟹 設色紙本 鏡框 一九五一年作

題識：亞平先生清屬，辛卯（1951年）九十一歲白石。

鈐印：白石、大匠之門

鑑藏印：雲海閣珍藏印

來源：香港蘇富比，張宗憲珍藏中國近代書畫，2006年4月7日，編號44。

出版：《張宗憲珍藏中國近代書畫：齊白石作品集》，香港蘇富比有限公司，2002年6月，第190-191頁，圖版89。



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

In 1957, Rammanohar met Li Kuchan at the introduction of Qi Baishi. The two shared studio space in Beijing for months. During this period, Rammanohar taught the techniques and elements unique to Indian painting to Central Academy of Fine Arts students. In turn, he witnessed the nuanced, expressive skills to depict the forms and movements of birds and flowers from Li Kuchan. Some of his Li Kuchan paintings were sold at Christie's Spring 2021 auctions (Lots 1119-1123).

The present selection includes four works by Li Kuchan. Another works by Li Kuchan and Rammanohar will be offered in Exquisite Eye: Chinese Paintings Online.

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

1957年，齊白石介紹辛哈與李苦禪認識，他們之後在北京的同一個畫室裡工作了一段時間，期間辛哈向中央美術學院的師生展示和教導印度的繪畫元素，並同時從李苦禪學習了寫意畫法的技巧與寫意花鳥的各種形態。佳士得於2021年春季拍賣中呈現辛哈收藏多幅李苦禪作品（拍品1119-1123）。

本場專題將呈現辛哈所藏李苦禪花卉、游魚作品四幅，另有李苦禪以及辛哈本人創作，將一同呈現於“丹青蒼萃：中國書畫網上拍賣”。



1202

**1202**

**LI KUCHAN** (1899-1983)

*Lotus*

Scroll, mounted and framed, ink and colour on paper  
97.5 x 35 cm. (38 3/8 x 13 3/4 in.)

Inscribed and signed, with three seals of the artist

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

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

李苦禪

紅荷

設色紙本

鏡框

題識：一花一世界，一葉一如來。苦禪寫。

鈐印：李英、苦禪、苦禪一字勵公



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



1203

**1203**

**LI KUCHAN** (1899-1983)

*Cherry and Loquat*

Scroll, mounted and framed, ink and colour on paper

70.7 x 138.7 cm. (27 7/8 x 54 3/8 in.)

Inscribed, with two seals of the artist

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

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

李苦禪

枇杷櫻桃

設色紙本

鏡框

題識：櫻桃多不作，常大概如此，可參看其他專作者。

枇杷畫法多如此，余鈎葉，脈中綫不鈎，亦照其性質當然耳。

鈐印：李英、苦禪





1204

**1204**

**LI KUCHAN** (1899-1983)

*Plantain and Rock*

Scroll, mounted and framed, ink on paper  
138.5 x 70.5 cm. (54 ½ x 27 ¾ in.)

Inscribed and signed, with one seal of the artist  
Dated autumn, *dingyou* year (1957)

**HK\$50,000-80,000**

**US\$6,400-10,000**

李苦禪 芭蕉樹石 水墨紙本 鏡框 一九五七年作

題識：丁酉（1957年）秋雨，苦禪稿。

鈐印：李英



1205

**1205**

**LI KUCHAN** (1899-1983)

*Fishes*

Scroll, mounted and framed, ink on paper  
102.5 x 34.5 cm. (40 ¾ x 13 ¾ in.)

Inscribed and signed, with four seals of the artist  
Dated autumn, *dingyou* year (1957)

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

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

李苦禪 游魚 水墨紙本 鏡框 一九五七年作

題識：塘草射游魚。丁酉（1957年）秋雨，苦禪作稿。

鈐印：勵公、李英、苦禪、苦禪一字勵公



1206

**1206**

**QI BAISHI** (1863-1957)

*Chicks*

Hanging scroll, ink on paper  
100 x 34.2 cm. (39 3/8 x 13 1/2 in.)  
Inscribed and signed, with one seal

**PROVENANCE:**

Christie's Swire Hong Kong, Fine 19th and 20th Century Chinese Paintings, 25 September 1989, Lot 214.

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

**US\$38,000-64,000**



1207

齊白石

雛雞

水墨紙本

立軸

題識：容靜女士法論，此幅乃往余教鄧白雲女甥之作，從易見簡朗，白石。

鈐印：齊大

來源：香港太古佳士得，中國十九二十世紀繪畫，1989年9月25日，編號214。



1207

WU CHANGSHUO (1844-1927)

Flower and Rock

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

155.5 x 51.3 cm. (61 ¼ x 20 ¼ in.)

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

Dated autumn, gengshen year (1920)

Dedicated to Mr. Tsuchiya

HK\$300,000-500,000

US\$38,000-64,000

吳昌碩 赤城霞氣 設色綾本 木板鏡框 一九二〇年作

題識：赤城霞氣。

土屋先生雅屬，庚申（1920年）孟秋，安吉吳昌碩時年七十又七，客滬壘。

鈐印：俊卿之印、倉碩、寥天一

註：上款人應為土屋計左右（1888-1973），號晃堂，日本神奈川人。1912年從東京高等商業學校畢業，三井銀行上海支店店長，駐上海期間與吳昌碩、王一亭等人交好。

1208

WU CHANGSHUO (1844-1927)

Three Friends of Winter

Hanging scroll, ink on satin

155 x 41 cm. (61 x 16 ¼ in.)

Inscribed and signed, with three seals of the artist

Dated twelfth month, quichou year (1913)

Inscribed and signed by Kuwana Tetsujou (1864-1938) on the woodbox lid, with two seals

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Paintings, 5 April 2013, Lot 1203.

HK\$400,000-600,000

US\$51,000-77,000

吳昌碩 三友圖 水墨綾本 立軸 一九一三年作

題識：匹士梅花老衲松，竹枝寒意伴高蹤。

曾見殘鐫石宗伯作歲寒交題此二語，茲錄之。

癸丑（1913年）嘉平月，吳昌碩並記。

鈐印：吳俊之印、吳倉石、古郭

木盒題識：吳昌碩畫三友圖。

桑名鐵城（1864-1938）

木盒蓋內題識：此圖筆勢雅健，非老熟不能也。印人傳曰：吳俊卿字倉碩，一字昌石，自號石子，又石敢當、苦鐵。安吉人，官江蘇知縣。性孤冷，工詩，能篆籀及刻石，又喜作畫，天真爛漫，在青藤、雪個間。又與吳恣齋善，見聞日廣，而氣韻益超，有缶廬詩存、印存。鐵城主人題簽並記。

鈐印：其、鐵城

來源：香港蘇富比，中國書畫拍賣，2013年4月5日，編號1203。

註：桑名鐵城（1864-1938），名箕，字星精，號鐵城、大雄山氏。富山人。少年時從鄉儒小西有義先生學習漢學和書法。其後游歷遠江，入山岡鐵舟門下修煉劍術。又移居金澤受到北方心泉先生的指教，鑽研篆刻金石學。長於鐵筆，名震京畿。曾多次遊歷中國，與蘇杭土夫相往還，搜採秦漢古銅印譜甚夥。



1208



1209

1209

ZHANG DAQIAN (1899-1983)

*Lady / Scholar Reading*

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

Each scroll measures 18 x 25 cm. (7 1/8 x 9 7/8 in.)

*Lady*, inscribed and signed, with one seal of the artist

Dated sixth month, *gengyin* year (1950)

*Scholar Reading*, inscribed and signed, with one seal of the artist

Dated tenth month, *jichou* year (1949)

Both scrolls dedicated to Xialing

**PROVENANCE:**

Christie's New York, Fine Classical and Modern Chinese Paintings, 30 November 1984, lot 866.

HK\$200,000-300,000

US\$26,000-38,000

張大千 仕女/高士 水墨紙本/設色紙本 鏡框兩幅  
一九五〇/四九年作

《仕女》題識：遐齡世兄索寫，行李已戒，無由構思，草草為歉仄耳。庚寅（1950年）六月將重遊印度，爰。

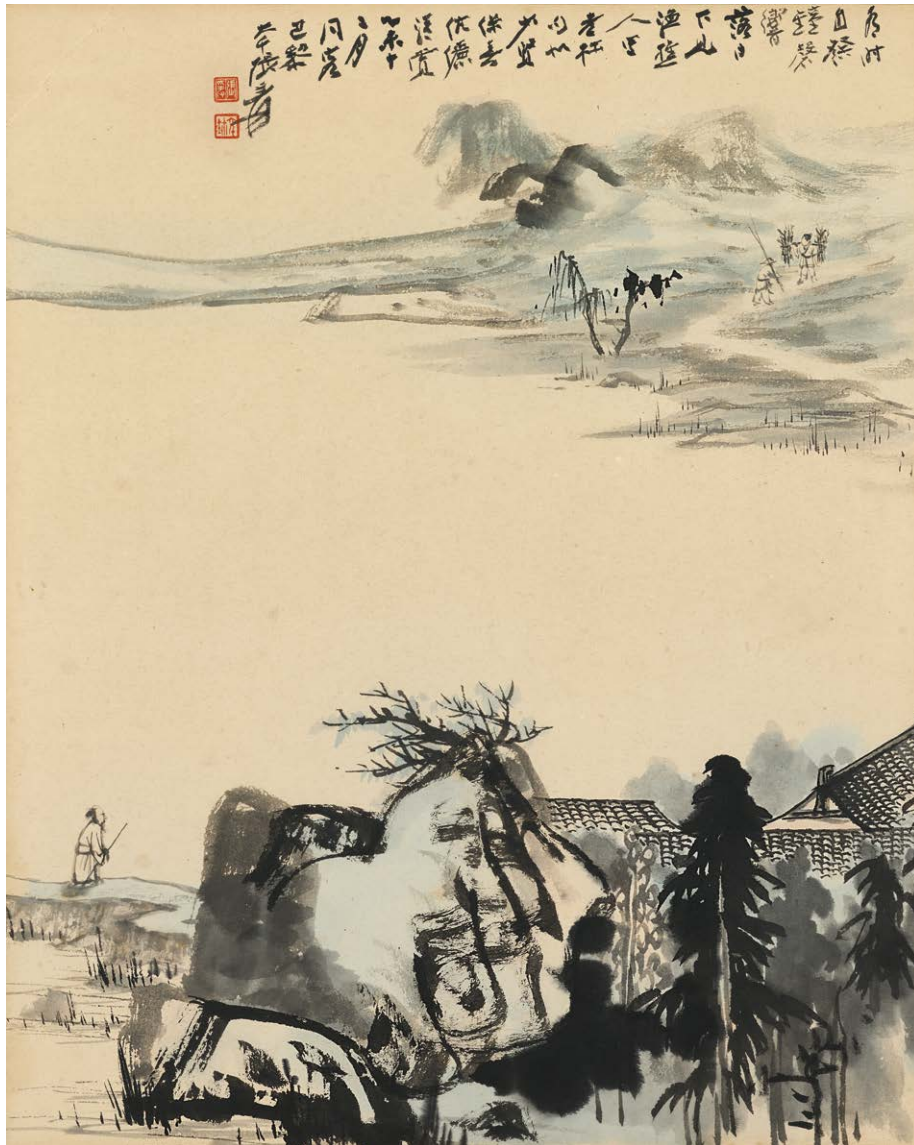
鈐印：張爰長壽

《高士》題識：遐齡世兄屬，己丑（1949年）十月，大千居士爰。

鈐印：張爰私印

來源：紐約佳士得，中國古代及近現代書畫，1984年11月30日，編號866。





1210

**1210**

**ZHANG DAQIAN** (1899-1983)

*Dialogue between Fisherman and Woodcutter*

Scroll, mounted and framed, ink and colour on paper

42.5 x 34 cm. (16 ¾ x 13 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated twelfth month, *yiwei* year (1955)

Dedicated to Shaoxian and Baochun

**NOTE:**

The present painting was dedicated to the current collector's parents, Shaoxian and Baochun. The couple married in Hong Kong before moving to Paris in the mid-1950s. They later moved to Nancy where Shaoxian studied at the University of Nancy. Zhang Daqian's inscription states that he was 'also sojourning in Paris' as the couple in late 1955, perhaps in transit between Japan and Brazil, in preparation for his exhibitions in Paris the following year. The couple remained friends with the artist until at least 1960, as documented by the artist's signed exhibition catalogue dedicated to them.

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

**US\$38,000-64,000**

張大千 漁樵問答 設色紙本 鏡框 一九五五年作

題識：有時自發鐘磬響，落日下見漁樵人。  
寫老杜句，似少賢、保春伉儷清賞，  
乙未（1955年）十二月同客巴黎，大千張爰。

鈐印：張爰、大千鈐

註：此幅張大千上款人為現藏家的父母。少賢、保春伉儷在香港喜結連理，1950年代中期遷居至巴黎，後因少賢就讀於南錫大學，又移居至南錫。畫中題識明示大千1955年末與少賢、保春同客巴黎，或是在日本、巴西往返旅途中，為籌備1956年巴黎的重要展覽而短暫停留。少賢、保春伉儷1960年獲贈大千簽名巴黎近作展圖錄，與大千的密切相交從中可見一斑。



1211

Koo Ti-Hua, a native of Wuxi, Jiangsu province, was born in Shanghai. In the 1950s, Koo graduated in Civil Engineering at Shanghai Jiao Tong University and was awarded scholarships by the government of West Germany to study business management in Hong Kong in 1962. Koo settled in Hong Kong in 1975, became an entrepreneur, and set up multi-category businesses. Since his youth, Koo developed an interest in Peking and Kunqu opera under the influence of his family. He has supported Kunqu opera groups by setting up a philanthropic foundation.

顧鐵華先生，祖籍江蘇無錫，生於上海，50年代畢業於上海交通大學土木工程系，1962年來港，越二年獲西德政府獎學金出國深造，學習工商管理，1975年定居香港，創辦企業，業務覆蓋實業，國際貿易、航運等行業。顧氏自幼受家庭熏陶，酷嗜京、昆劇，設立基金會支持昆劇組織，其表演水平精湛，受業界肯定。

### 1211

**ZHANG DAQIAN** (1899-1983)

*Admiring the Waterfall*

Scroll, mounted and framed, ink and colour on paper

99.2 x 34 cm. (39 x 13 3/8 in.)

Inscribed and signed, with four seals of the artist

Dated winter, *jiwei* year, sixty-eighth year (of the Republic, 1979)

Dedicated to Liangzhi

#### PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 29 May 2012, Lot 2933.

#### NOTE:

The painting was dedicated to Zhan Liangzhi, the landscape architect for Zhang Daqian's residence in Taiwan named Moye Jingshe. In Huatan Qicai Zhang Daqian (II), the writer Wang Jiacheng describes Zhang's idea for his residence: "Once entering the door is the forecourt, with a flat lawn and many bonsai plants; closer to the house are flowers, trees and a swimming pool." Zhang Daqian had particular requests for every corner of his house; for example, "the south of the second floor is the painting studio and mounting room, to facilitate the restorer to come work on the paintings. The rest of the floor is a sleeping area for my children and grandchildren. Above the second floor is a rooftop garden with a great vista, decorated with a lawn and bonsai, gibbon cage and small umbrellas for shading." Zhan Liangzhi had a close friendship with the artist through building his ideal dwelling, and Zhang Daqian dedicated this painting to him as a token of gratitude.

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

**US\$100,000-130,000**

張大千 高仕觀瀑 設色紙本 鏡框 一九七九年作

題識：台灣致多嘉瀑，惜予老憊，末由登眺，特懸想其勝耳。  
六十八年己未（1979年）冬日寫似良治仁兄法家正之。  
八十一叟張大千爰。

鈐印：張爰、大千居士、摩耶精舍、大千豪髮

來源：香港佳士得，中國近現代畫拍賣，2012年5月29日，編號2933。

註：上款人乃詹良治，是為大千先生設計摩耶精舍庭園的景觀設計師。位於外雙溪畔的摩耶精舍，於1977年動工興建，是張大千一生最後居所。王家誠在《畫壇奇才張大千（下）》描述畫家對摩耶精舍的構思：“入門後即前院，有平坦的草坪、設盆景，近屋處有花木、水池。”大千先生對居所每處均有特別的要求，例如“二樓的南面，有小畫室和裱畫室，以便請師傅裝裱書畫。餘者為兒孫輩臥室。二樓上面的樓頂花園，視界很好，鋪以草坪，擺盤景，並有滾籠和小遮蔭柵。”詹良治為大千先生建造如此理想的住所，二人感情不淺，故大千寫贈此畫致謝。





1212

1212

**CHENG SHIFA** (1921-2007)

*Girl and Sheep*

Scroll, mounted and framed, ink and colour on paper

75 x 41 cm. (29 ½ x 16 ½ in.)

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

Dated June 1977

Dedicated to Tiehua (Mr. Koo Ti-Hua)

**PROVENANCE:**

Acquired directly from the artist by present owner.

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

**US\$19,000-26,000**

程十髮 采藥圖 設色紙本 鏡框 一九七七年作

題識：鐵華吾兄正之，一九七七年六月，十髮寫采藥圖。

鈐印：程十髮印

來源：現藏家直接得自畫家本人。



1213

1213

**CHENG SHIFA** (1921-2007)

*Yellow Birds and Lotus Pond*

Scroll, mounted and framed, ink and colour on paper

67 x 44 cm. (26 ¾ x 17 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated winter, *dingsi* year (1977)

Dedicated to Tiehua (Mr. Koo Ti-Hua)

**PROVENANCE:**

Acquired directly from the artist by present owner.

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

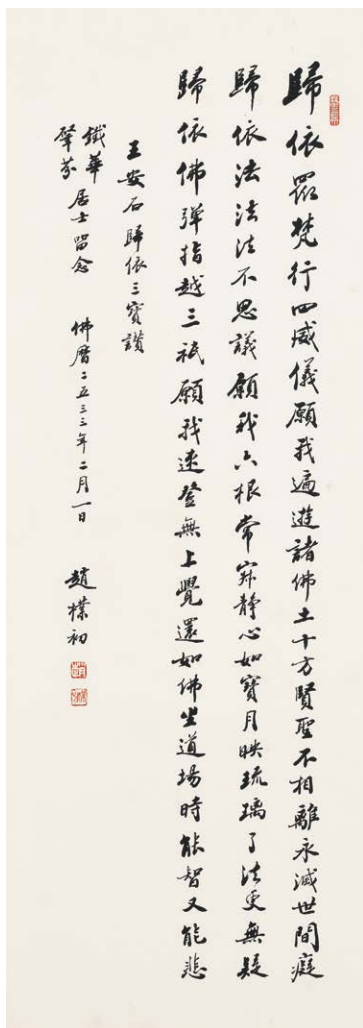
**US\$13,000-19,000**

程十髮 荷塘小鳥 設色紙本 鏡框 一九七七年作

題識：鐵華兄大教，丁巳（1977年）孟冬月，程十髮漫筆。

鈐印：十髮、大象

來源：現藏家直接得自畫家本人。



1214

1214

ZHAO PUCHU (1907-2000)

Calligraphy

Scroll, mounted and framed, ink on paper

60 x 22 cm. (23 3/8 x 8 3/4 in.)

Inscribed and signed, with three seals of the artist

Dated 1 February, 1990

Dedicated to Tiehua and Madam Zhaofen

**PROVENANCE:**

Acquired directly from the artist by present owner.

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

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

趙樸初 書法 水墨紙本 鏡框 一九九〇年作

釋文：歸依眾，梵行四威儀。

願我遍遊諸佛土，十方賢聖不相離，永滅世間痼。

歸依法，法法不思議。

願我六根常寂靜，心如寶月映琉璃，了法更無疑。

歸依佛，彈指越三祇，願我速登無上覺，還如佛坐道場時，

能智又能悲。王安石《歸依三寶讚》。

題識：鐵華、肇芬居士留念，佛曆二五三三年（1990年）二月一日，趙樸初。

鈐印：趙、樸初、無盡意齋

來源：現藏家直接得自畫家本人。



1215

1215

QI GONG (1912-2005)

Ink Bamboo

Hanging scroll, ink on paper

60.5 x 30 cm. (23 3/8 x 11 3/4 in.)

Inscribed and signed, with three seals of the artist

**EXHIBITED:**

Tap Seac Gallery, Macao, *Century Traces of Epigraphy: The Arts of Masters of Xiling Seal Society*, 30 November 2013 - 9 February 2014.

**LITERATURE:**

*Century Traces of Epigraphy: The Arts of Masters of Xiling Seal Society*, Cultural Affairs Bureau of the Macao S.A.R. Government, November 2013, pp.112-113.

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

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

啓功 墨竹 水墨紙本 立軸

題識：元白啓功燈下戲墨。

鈐印：元白、啓功、繞佛閣

展覽：塔石藝文館，澳門，“百年金石—西泠印社歷任社長作品展”，2013年11月30日至2014年2月9日。

出版：《百年金石—西泠印社歷任社長作品集》，澳門特別行政區政府文化局，2013年11月，第112-113頁。





1216

1216

MA JIN (1900-1970)

*Ducks / Eight-character Calligraphic Couplet in Seal Script*

A set of three hanging scrolls, ink and colour on paper / ink on paper

*Ducks* measures 105.5 x 40 cm. (41 ½ x 15 ¾ in.)

Inscribed and signed, with three seals of the artist

*Eight-character Calligraphic Couplet in Seal Script* each scroll measures 97 x 20.5 cm.

(38 ¼ x 8 ⅞ in.)

Signed, with two seals of the artist

**LITERATURE:**

*Chinese Modern Paintings Masters: Ma Jin*, People's Fine Art Publishing House, June 2001, pp.126-127, 199.

HK\$200,000-300,000

US\$26,000-38,000

馬晉

湖畔雙鴨／篆書八言聯

設色紙本／水墨紙本  
立軸三幅

《湖畔雙鴨》題識：伯逸馬晉畫於北京中國畫院。  
鈐印：馬晉、伯逸、此中有真意

《篆書八言聯》釋文：墨外傳神六如居士，畫中有法九龍山人。  
款識：伯逸馬晉。  
鈐印：馬晉之印、湛花館主

出版：《中國近現代名家畫集：馬晉》，人民美術出版社，2001年6月，第126-127頁、第199頁。



1217

1217

**MA JIN** (1900-1970)

*Two Horses*

Scroll, mounted and framed, ink and colour on paper

39 x 24.5 cm. (15 3/8 x 9 5/8 in.)

Inscribed and signed, with two seals of the artist.

Dated winter, *wuzi* year (1948)

**LITERATURE:**

*Selections of Famous Modern Chinese Painter: Ma Jin*, Changcheng Publishing House, December 2006, p. 28.

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

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

馬晉 雙駒 設色紙本 鏡框 一九四八年作

題識：戊子（1948年）冬月湛如馬晉。

鈐印：馬晉之印、湛如

出版：《中國近現代著名畫家·馬晉畫選》，長城出版社，2006年12月，第28頁。



1218

1218

**REN YI** (REN BONIAN, 1840-1896)

*Reading*

Hanging scroll, ink on silk

114 x 50.5 cm. (44 7/8 x 19 7/8 in.)

Dated winter, *wuyin* year (1878)

Dedicated to Weiqiu

One collector's seal

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Classical Paintings and Calligraphy, 27 May 2013, Lot 850.

**HK\$150,000-300,000**

**US\$19,000-38,000**

任頤 讀書圖 水墨絹本 立軸 一八七八年作

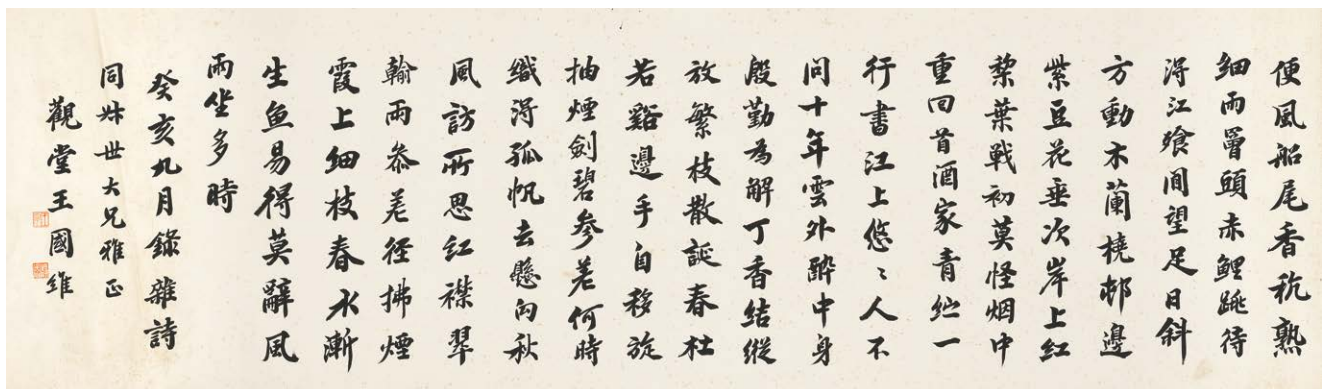
題識：戊寅（1878年）仲冬之月，味秋仁五兄大人雅正。伯年任頤。

鈐印：頤印、伯年長壽印信

鑒藏印：迦龍審定真跡

來源：香港佳士得，中國古代書畫，2013年5月27日，編號850。





1219

1219

WANG GUOWEI (1877-1927)

Seven-character Poems in Running Script

Unmounted scroll, framed, ink on paper  
38.7 x 145.1 cm. (15 ¼ x 57 ⅞ in.)

Inscribed and signed, with two seals of the  
artist

Dated ninth month, *guihai* year (1923)

Dedicated to Shushi

HK\$300,000-500,000

US\$38,000-64,000

王國維 行書七言詩 水墨紙本 鏡框  
一九二三年作

題識：便風船尾香杭熟。細雨罨頭赤鯉跳。  
待得江殮閒望足，日斜方動木蘭橈。  
邨邊紫豆花垂次，岸上紅黎葉戰初。  
莫怪烟中重回首，酒家青紵一行書。  
江上悠悠人不問，十年雲外醉中身。  
殷勤爲解丁香結，縱放繁枝散誕春。  
杜若谿邊手自移，旋抽煙劍碧參差。  
何時織得孤帆去，懸向秋風訪所思。  
紅襟翠翰兩參差，徑拂煙霞上細枝。  
春水漸生魚易得，莫辭風雨坐多時。  
癸亥（1923年）九月錄雜詩。  
同叔世大兄雅正，觀堂王國維。

鈐印：王國維、靜安

註：王國維在近代學人中“不僅在能承續先哲將墜之業”，而尤能在傳統學術之外，開拓甲骨學、敦煌學、蒙元史等學術新區宇，補前修之未逮。正是因其之於中國學術貢獻巨大、影響深遠，後人崇其學而敬其人，對其手澤愈加珍惜，得其片紙，便視如拱璧。

本作為橫幅紙本，尺幅為存世作品較大者。所用紙張為玉版宣，書作墨色自然濃重，用筆飽滿爽利，氣充神完，顯示了王國維取法顏體的書法基礎。

作品題識云“錄雜詩”，乃唐人陸龜蒙所作七絕雜詩五首，分別為《江南》二首、《丁香》、《種蒲》、《翠碧》各一首，陸龜蒙這一組雜詩詩境淡散中不失綿纏之致，其間欲訴還休處往往別有深意，與王國維彼時處境、心境似有映照，可作為研究王國維思想變化及書法藝術的重要例證。



1220

1220

**ZHU MEICUN** (1911-1993)

*Autumn Landscape*

Hanging scroll, ink and colour on paper

67 x 33.5 cm. (26 3/8 x 13 1/4 in.)

Inscribed and signed, with one seal of the artist

Dated autumn, *renwu* year (1942)

**LITERATURE:**

*Collections of Paintings and Calligraphy by Zhu Meicun*, Shanghai Huangjie Art Limited, 2015, pp. 16-17.

**HK\$50,000-100,000**

**US\$6,400-13,000**

朱梅邨 翠岩錦樹 設色紙本 立軸 一九四二年作

題識：翠岩錦樹。略仿黃子久焚餘《秋山無盡圖卷》遺意。  
壬午（1942年）九秋，朱梅邨。

鈐印：梅邨

出版：《朱梅邨書畫集》，上海煌傑藝術品有限公司，2015年，第16-17頁。



1221

1221

**ZHENG WUCHANG** (1894-1952) AND

**ZHAO SHURU** (1874-1945)

*Horse Under Willow*

Scroll, mounted and framed, ink and colour on paper

107.5 x 55.5 cm. (42 3/8 x 21 7/8 in.)

Inscribed and signed by each artist, with a total of four seals of the artists

Dated *xinsi* year (1941)

**HK\$50,000-100,000**

**US\$6,400-13,000**

鄭午昌、趙叔儒 柳下飲馬 設色紙本 鏡框 一九四一年作

趙叔儒題識：嗅塵一歎驚肉飛，奮迅不受人間韉。  
辛巳（1941年）秋月，趙叔儒畫馬。

鈐印：趙時桐印

鄭午昌題識：東風粉飾太平年，草綠如茵柳似煙。  
春水一江看飲馬，將軍何日勒燕然。

辛巳（1941年）九月絲鬢散人鄭午昌補景並題。

鈐印：午昌、鄭昶長壽、兩袖五湖煙雨



Dr. Lawrence Wong Men Koy (1941-2018) was a revered professor in the School of Business at the National University of Singapore and an esteemed pioneer in the field of Organizational Development and Leadership. In tandem with his devotion to academia, Dr. Wong's passion for art scholarship and connoisseurship was well known in academic and art circles in Singapore.

While Dr. Wong's art collection was wide-ranging across cultures and genres, his passion and primary focus as a collector was in Chinese ink painting and calligraphy. Dr. Wong travelled frequently to Shanghai, Beijing and Hong Kong throughout the 1970s to 1990s to acquire these works of art and to commune with the artists to learn about their artistic process. He greatly valued an artist's studio practice, and in many cases acquired works directly from the artists over the course of their careers. He believed in supporting artists, and enjoyed personal relationships with them as he followed their artistic journeys over several decades. He especially treasured his relationships with the artists Zhu Qizhan and Lu Yanshao.

黃民輝博士（1941-2008）乃新加坡國立大學商學院受人尊敬的教授，亦是組織發展和領導力領域的先驅。黃博士在致力學術之餘，亦對藝術鑒賞和收藏保有熱情，乃新加坡學術界和藝術收藏界之知名人物。

黃博士的藝術收藏品類廣泛，跨越不同文化和風格，但是他始終對中國書畫藝術最為熱愛。他於1970至1990年代經常往返上海、北京和香港等地，與藝術家往還交流，期間獲得眾多作品。他尤其對畫家的創作過程感興趣，常常觀摩畫家作畫，在此過程中直接自畫家獲得作品，跨越不同創作時期。他大力支持畫家的生活和創作，與諸多畫家形成跨越幾十年的友誼，其中尤以朱記瞻和陸儼少為重。

## 1222

**LU YANSHAO** (1909-1993)

*Mount Yandang*

Hanging scroll, ink and colour on paper

133 x 67.5 cm. (52 3/8 x 26 5/8 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Shubo

One collector's seal

**HK\$600,000-800,000** *US\$77,000-100,000*

陸儼少 雁蕩勝景 設色紙本 立軸

題識：此雁蕩勝景也，為予二十餘年前所作，書博兄收得，因屬補木姑識之。戊午（1978年）正月，陸儼少記於海上之就新居。

鈐印：陸儼少、宛若

鑑藏印：徐偉達鑑定印

註：書博應為任書博（1918-2012），學名世朴，號樸廬，自取齋名松竹草堂。海派書畫篆刻大家，梅景書屋入室弟子，上海文史館館員，中國書法家協會會員。為吳湖帆、陸儼少以及其他海上名家治印無數，為陸儼少先生好友。

鑑藏印屬徐偉達，上海文物商店原經理，師從書畫鑒定家朱念慈和謝稚柳先生，1990年獲聘國家文物鑒定委員會委員。

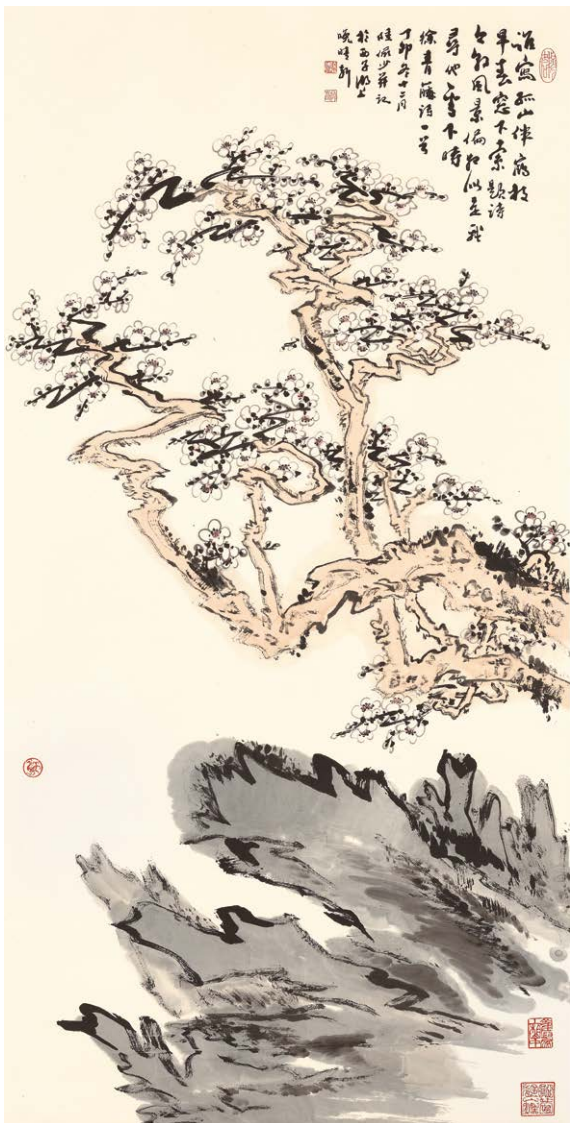


1222



Dr. Lawrence Wong  
黃民輝博士





1223

**1223**

**LU YANSHAO** (1909-1993)

*Plum Blossoms and Rock*

Hanging scroll, ink and colour on paper  
137 x 68.5 cm. (53 7/8 x 27 in.)

Inscribed and signed, with six seals of the artist  
Dated winter, twelfth month, *dingmao* year (1987)

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

**US\$19,000-26,000**

陸儼少 梅石圖 設色紙本 立軸 一九八七年作

題識：誰寫孤山伴鶴枝，早春窗下索題詩。  
今朝風景偏相似，是我尋他雪下時。  
徐青藤詩一首。  
丁卯（1987年）冬十二月，陸儼少並記於西子湖上晚晴軒。  
鈐印：陸儼少、宛若、穆如、舊家上柏山中、明愛晚山晴、鳳凰（肖形印）



1224

**1224**

**CHEN BANDING** (1876-1970)

*Listening to a Stream*

Hanging scroll, ink and colour on paper  
134 x 52.5 cm. (52 3/4 x 20 5/8 in.)

Inscribed and signed, with four seals of the artist  
Dated summer, *wuzi* year (1948)

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

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

陳半丁 聽泉圖 設色紙本 立軸 一九四八年作

題識：危峰東南來，氣勢何磅礴。  
下有幽人居，投情在丘壑。  
山雲簷下宿，瀑布空中落。  
境靜神自舒，地偏心亦樂。  
唐解元仿二李將軍，尤仇實父學趙千里，皆主重鉤勒。偶而擬之。  
戊子（1948年）新夏半丁老人陳年，年七十有三。  
鈐印：竹環齋、半丁陳年、疆其骨、江山一抹





1225

**1225**

**ZHU QIZHAN** (1892-1996)

*Summer Fruits*

Hanging scroll, ink and colour on paper  
102.5 x 59.3 cm. (40 3/8 x 23 3/8 in.)

Inscribed and signed, with three seals of the artist

Dated summer, *wumu* year (1978)

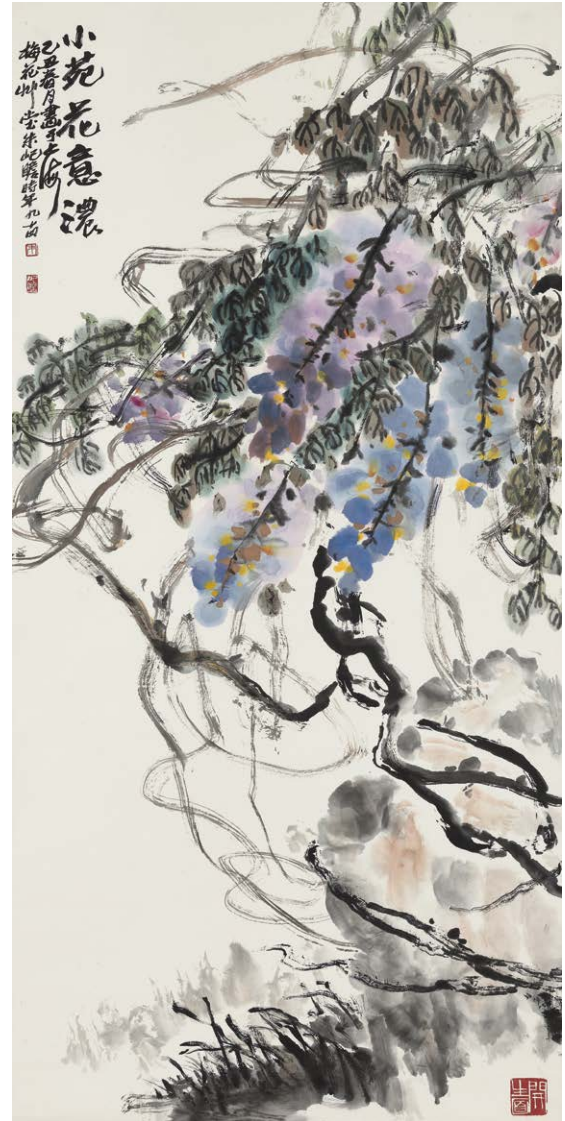
**HK\$50,000-80,000**

**US\$6,400-10,000**

朱肥瞻 消暑圖 設色紙本 立軸 一九七八年作

題識：戊午（1978年）夏月作於上海癸斯居，肥瞻。

鈐印：婁江朱氏、肥瞻寫、八十七歲涉筆



1226

**1226**

**ZHU QIZHAN** (1892-1996)

*Wisteria*

Hanging scroll, ink and colour on paper  
137.5 x 68.7 cm. (54 1/8 x 27 in.)

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

Dated spring, *yichou* year (1985)

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

**US\$10,000-15,000**

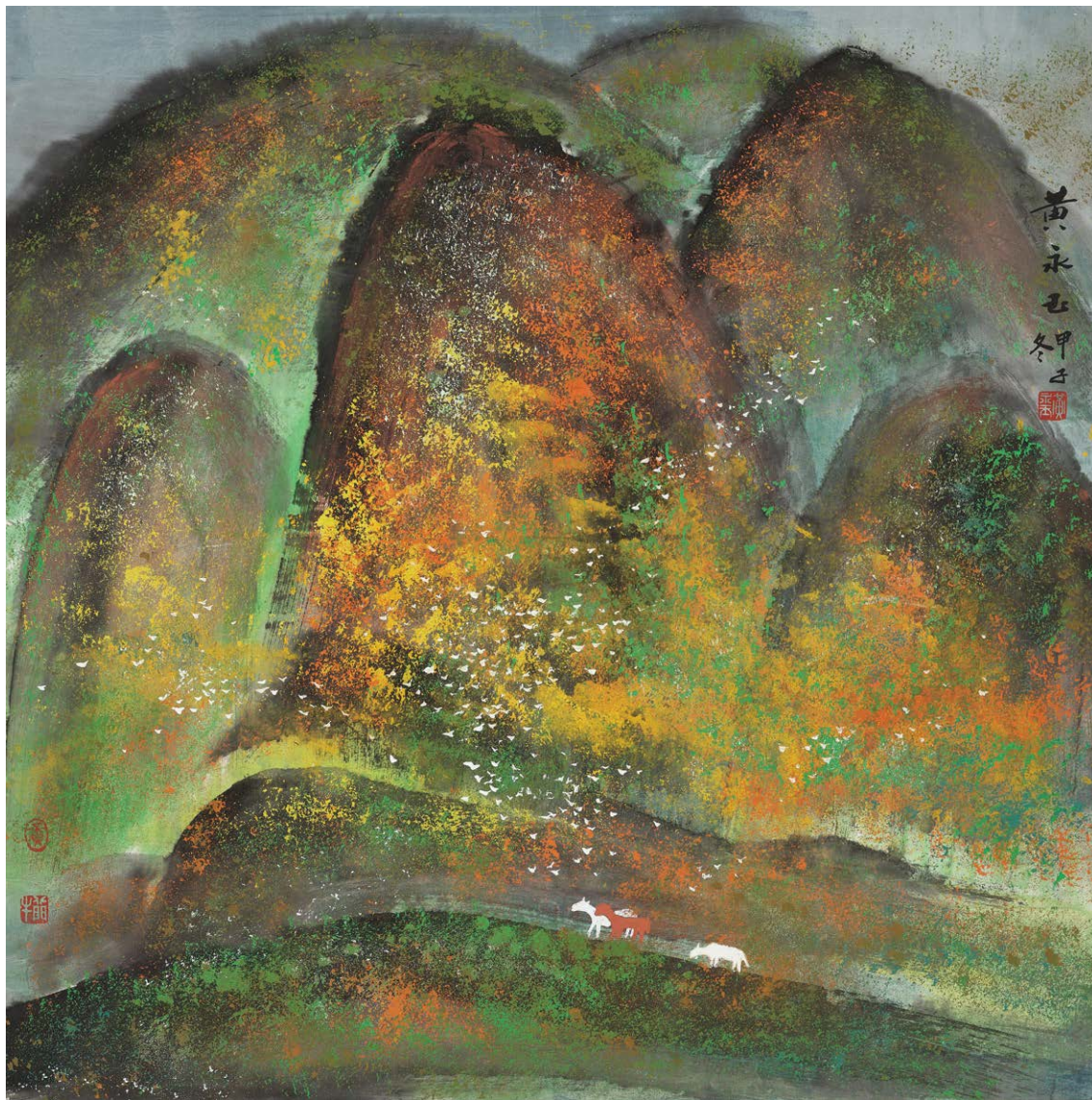
朱肥瞻 小苑花意濃 設色紙本 立軸 一九八五年作

題識：小苑花意濃。

乙丑（1985年）春月畫於上海梅花草堂，朱肥瞻時年九十四。

鈐印：朱、肥瞻、開生面





1227

1227

**HUANG YONGYU** (B. 1924)

*Landscape*

Hanging scroll, ink and colour on paper

68.5 x 68.5 cm. (27 x 27 in.)

Inscribed and signed, with three seals of the artist

Dated winter, *jiazi* year (1984)

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

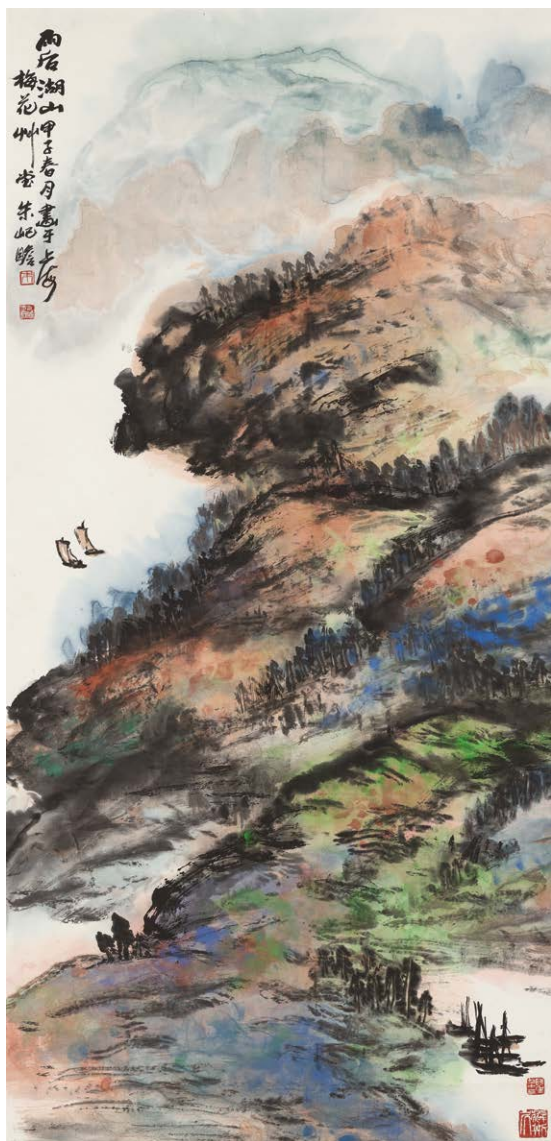
*US\$19,000-26,000*

黃永玉 山水 設色紙本 立軸 一九八四年作

題識：黃永玉，甲子（1984年）冬。

鈐印：黃永玉、黃、北門牛





1228

1228

ZHU QIZHAN (1892-1996)

*Lake and Mountain After Rain*

Hanging scroll, ink and colour on paper

121 x 58.8 cm. (47 7/8 x 23 1/8 in.)

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

Dated spring, *jiazi* year (1984)

HK\$120,000-180,000

US\$15,000-23,000

朱紀瞻 雨後湖山 設色紙本 立軸 一九八四年作

題識：雨後湖山。

甲子（1984年）春月畫於上海梅花草堂，朱紀瞻。

鈐印：朱、紀瞻墨戲、時年九十三、癖斯居



1229

1229

LIU HAISU (1896-1994)

*Red Plum Blossoms*

Scroll, mounted and framed, ink and colour on paper

121 x 63.7 cm. (47 7/8 x 25 1/8 in.)

Inscribed and signed, with five seals of the artist

Dated spring, *yichou* year (1985)

HK\$150,000-200,000

US\$19,000-26,000

劉海粟 鐵骨紅梅 設色紙本 鏡框 一九八五年作

題識：一支畫筆舞東風，點染梅花徹底紅。

更有新詩記今日，神州都在彩霞中。

乙丑（1985年）春仲於京華香山梅莊憶寫故鄉昆陵靜遠堂前鐵骨紅梅。劉海粟年方九十歲。

鈐印：海粟不朽、金石齊壽、心跡雙清、靜遠堂、石破天驚





1230

1230

LIU HAI SU (1896-1994)

*Spring Rain in Mount Huang*

Scroll, mounted and framed, ink and colour on paper

135.5 x 65.7 cm. (53 3/8 x 25 7/8 in.)

Inscribed and signed, with three seals of the artist

Dated spring, *jiazi* year (1984)

**EXHIBITED:**

Hong Kong Art School, *Exhibition of Paintings by Famous Chinese Artists*, commencing at 11 October 1987.

**LITERATURE:**

*Express*, Hong Kong, 12 October 1987, p.8.

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

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

劉海粟 黃山春雨 設色紙本 鏡框  
一九八四年作

題識：黃山春雨散浮埃，煙柳冥蒙霽欲開。  
十里清明連紫陌，半空翠影接白龍。  
甲子（1984年）仲春，麗都飯店客次，  
劉海粟年方八九。

鈐印：海粟長壽、存天閣、黃山是我師

展覽：香港藝術學院，“香港藝術學院新址開幕酒會暨中國名畫家作品展覽”，  
1987年10月11日開幕。

出版：《快報》，香港，1987年10月12日，  
第八版。

註：香港藝術學院於1987年10月11日遷入九龍彌敦道新址，當日剪綵儀式，並舉行“中國名畫家作品展覽”，展出著名畫家作品二十幅，包括關良、呂壽琨、林風眠、黃君璧、吳冠中、劉海粟等作品，本幅即為參展作品之一。





1231

ZHU QIZHAN (1892-1996)

*Sunflowers*

Scroll, mounted and framed, ink and

colour on paper

68 x 68.5 cm. (26 ¾ x 27 in.)

Inscribed and signed, with two seals of the artist

Dated summer, *gengwu* year (1990)

**PROVENANCE:**

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 29 May 2006, Lot 892.

**EXHIBITED:**

Hong Kong, Singing Waves Gallery, 6/F, Amenities Building, City University of Hong Kong, *The Art of Zhu Qizhan: Calligraphy and Painting*, 15 August - 28 September 2014.

**LITERATURE:**

*The Art of Zhu Qizhan: Calligraphy and Ink Painting*, Department of Chinese and History, City University of Hong Kong, August 2014, pp.130-131.

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

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

朱屺瞻 向日葵 設色紙本 鏡框  
一九九〇年作



1231

題識：庚午（1990年）夏月戲作於上海。  
二瞻老民朱屺瞻，時年九十有九也。

鈐印：朱屺瞻、太倉一粟

來源：香港佳士得，近現代中國書畫，2006年5月29日，編號892。

展覽：香港，城市大學康樂樓六樓濤聲藝廊，“朱屺瞻書畫藝術”，2014年8月15日至9月28日。

出版：《朱屺瞻書畫藝術》，香港城市大學中文及歷史學系，2014年8月，第130-131頁。

1232

FAN CUNANG (B. 1965)

*Peonies*

Scroll, mounted and framed, ink and colour on paper

34.5 x 138 cm. (13 ⅝ x 54 ⅜ in.)

Inscribed and signed, with two seals of the artist

Dated 1 May, *xinchou* year (2021)

**HK\$150,000-300,000**

**US\$19,000-38,000**

范存剛 牡丹 設色紙本 鏡框  
二〇二一年作

題識：何人不愛牡丹花，占斷城中好物華。  
疑是洛川神女作，千嬌萬態破朝霞。  
辛丑（2021年）五一節作於白雲居，  
范存剛。

鈐印：遲遲、淺歡齋



1232



1233

1233

FAN ZENG (B. 1938)

Zhong Kui

Scroll, mounted and framed, ink and colour on paper  
134.5 x 67 cm. (53 x 26 3/8 in.)

Inscribed and signed, with four seals of the artist

Dated *jisi* year (1989)

Dedicated to Suwa Yoriko

HK\$400,000-600,000

US\$51,000-77,000

范曾 鍾馗神威圖 設色紙本 鏡框  
一九八九年作

題識：鍾馗神威圖。誡訪賴子女士雅藏。  
歲在己巳（1989年），十翼范曾。

鈐印：范曾、十翼、我見青山多嫵媚、家在吳頭楚尾

註：1979年，北京榮寶齋與日本西武百貨建立了業務  
往來。隨即誡訪賴子女士成爲了日本西武百貨中  
國藝術品部部長。在與榮寶齋的業務往來中，誡  
訪賴子女士與在京的著名畫家多有往來。



New Year's greeting card from the artist to the original owner  
with this painting printed on it  
范曾寫贈原藏家印有本作之新年賀卡





1234

1234

WANG ZIWU (1936-2021)

*Li Bai and Chao Heng*

Hanging scroll, ink and colour on paper  
149 x 95 cm. (58 3/8 x 37 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated winter, *xinyou* year (1981)

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

US\$280,000-510,000

王子武 李白晁衡月夜飲唱圖 設色紙本 立軸 一九八一年作

題識：阿倍仲麻呂於公元七一七年隨遣唐使入唐，求學長安，勇於任事，為玄宗所賞，易名為朝（晁）衡，官補闕，儀王友，秘書監，兼衛尉卿等職。晁衡多學能詩，其望月懷鄉之歌，御命辭國之作，或流傳日土，或諷誦中朝。唐詩人若李白、王維、儲光羲、趙驩、包佶之屬，皆與往還。茲圖為太白與晁衡月夜飲唱。方七五三年阿倍仲麻呂歸國，傳聞遇風飄歿，李白遂作《哭晁衡詩》以悼之，誠可謂古今之傳誦，相互友好之明徵也，因為之寫。辛酉（1981年）初冬，子武繪於藻鑑堂。

鈐印：子武、神禾原人也



1235

1235

**CHENG SHIFA** (1921-2007)

*Ladies with Deer*

Scroll, mounted and framed, ink and colour on paper

77 x 53.3 cm. (30 3/4 x 21 in.)

Inscribed and signed, with four seals of the artist

Dated autumn, *xinyou* year (1981)

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings,  
24-25 November 2014, Lot 1420.

**HK\$240,000-320,000**

*US\$31,000-41,000*

程十髮 閩苑長春 設色紙本 鏡框 一九八一年作

題識：閩苑長春。辛酉（1981年）九秋，程十髮於北京。

鈐印：十髮、程潼、山花爛漫、程

來源：香港佳士得，中國近現代畫，2014年11月24-25日，  
編號1420。





1236

**1236**

**CHENG SHIFA** (1921-2007)

*Floral scent*

Scroll, mounted and framed, ink and colour on paper

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

Inscribed and signed, with two seals of the artist

**PROVENANCE:**

Sotheby's Hong Kong, Fine Chinese Paintings, 7 April 2006, Lot 284.

**LITERATURE:**

*Paintings and Calligraphy by Cheng Shifa, Vol. 4, Xiling Yinshe, May 1980, p.84.*

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

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

程十髮 高黎貢山密林中 設色紙本 鏡框

題識：高黎貢山之密林中，十髮寫。

鈐印：程、十髮

來源：香港蘇富比，中國書畫拍賣，2006年4月7日，編號284。

出版：《程十髮書畫之四：滇南塞北》，西泠印社，1980年5月，第84頁。



1237

**1237**

**CHENG SHIFA** (1921-2007)

*Dancing Girl*

Hanging scroll, ink and colour on paper

102.5 x 59.7 cm. (40 3/8 x 23 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated fourteenth day, ninth month, *renzi* year (1972)

Further inscribed and signed by the artist, with one seal

Dated summer, *dingsi* year (1977)

Dedicated to Danhong

Titleslip by Dongguan Yunan

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

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

程十髮 擊鼓舞 設色紙本 立軸 一九七二年作

題識：壬子（1972年）九月十四日晚窗初霽，十髮戲作長鼓舞數幀後，放筆成此，并記於黃埔西畔。

鈐印：十髮、雲間程潼

畫家又題：丹紅先生法教。丁巳（1977年）仲夏，十髮再記。

鈐印：程十髮印

東官雲庵題籤條：雲間程十髮長鼓舞圖。此圖曾列為黑畫，至今得見光明，後贈於予乃璋兄，神品也。東官雲庵。



1238

1238

WU QIAOLIU (WINSON C. L. NG, B. 1958)

*Lotus in Summer*

A set of four hanging scrolls, ink and colour on silk

Each scroll measures 33.7 x 34 cm. (13 ¼ x 13 ⅜ in.)

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

Dated summer, *dingchou* year (1997)

HK\$60,000-80,000

US\$7,700-10,000

吳樵六 夏日清荷 設色絹本 立軸四幅 一九九七年作

1. 題識：丁丑（1997年）夏日，澄雪堂製。
2. 題識：丁丑（1997年）夏日，吳樵六製。
3. 題識：丁丑（1997年）夏日，吳樵六製。
4. 題識：丁丑（1997年）夏，樵六製。

鈐印：吳（四次）、樵六（四次）、芬芳（四次）、澄雪堂（四次）



## Index

Artists		Lot Number	Artists		Lot Number
Bai Xueshi	白雪石	1114	Huang Binhong	黃賓虹	1169, 1170, 1176, 1182
Irene Chou	周綠雲	1004	Huang Bore	黃般若	1048
Cai Chufu	蔡楚夫	1049	Huang Hongtao	黃紅濤	1008
Cao Jun	曹俊	1010	Huang Junbi	黃君璧	1144
Cao Kejia	曹克家	1081	Huang Miaozi	黃苗子	1113
Luis Chan	陳福善	1002, 1191	Huang Yongyu	黃永玉	1117, 1118, 1119, 1120, 1227
Chen Banding	陳半丁	1224	Huang Zhou	黃胄	1082, 1083, 1136, 1137, 1138, 1139
Chen Hengke	陳衡恪	1112	Jiang Hanting	江寒汀	1121, 1122, 1123
Cheng Shifa	程十髮	1212, 1213, 1235, 1236, 1237	Jin Sha	金沙	1024
Chui Tak-Yi	徐德義	1009	Kang Youwei	康有為	1111
Deng Fen	鄧芬	1051, 1052, 1179	Lai Shaoqi	賴少其	1116
Ding Yanyong	丁衍庸	1033, 1034, 1035, 1036, 1160, 1177	Lam Tian Xing	林天行	1013
Fan Cungang	范存剛	1232	Li Huayi	李華弑	1029
Fan Haolin	樊浩霖	1123	Li Jin	李津	1011
Fan Zeng	范曾	1233	Li Keran	李可染	1086, 1132, 1133, 1134, 1135, 1193, 1194, 1195
Feng Chaoran	馮超然	1080	Li Kuchan	李苦禪	1131, 1140, 1202, 1203, 1204, 1205
Feng Zikai	豐子愷	1163	Li Qiang	李強	1012
Fu Baoshi	傅抱石	1183	Li Xiongcai	黎雄才	1047
Gao Jianfu	高劍父	1054, 1071, 1190	Lin Fengmian	林風眠	1101, 1105, 1106, 1107, 1108, 1156, 1157, 1158, 1159, 1161
Gao Qifeng	高奇峰	1037, 1044	Lin Hukui	林湖奎	1031
Gu Huan	顧樞	1127	Lin Qianshi	林千石	1090
Gu Yun	顧澐	1127	Liu Dan	劉丹	1027, 1028
Guan Liang	關良	1162	Liu Haisu	劉海粟	1229, 1230
He Baili	何百里	1030, 1045, 1046	Liu Kuo-Sung	劉國松	1017, 1018
He Haixia	何海霞	1115	Liu Mengkuan	劉孟寬	1032
He Huaishuo	何懷碩	1015	Liu Taixi	劉太希	1090
Eric Ho Kay-Nam	何紀嵐	1007	Lu Hui	盧輝	1021
Hong Jian	洪健	1023	Lu Yanshao	陸儼少	1168, 1171, 1222, 1223
Hong Yi	弘一	1172, 1174	Lui Shou Kwan	呂壽琨	1003, 1005
Hu Siyuan	胡嗣瑗	1124	Luo Fukan	羅復勤	1130
Hu Tinglu	胡汀鹭	1079			

## Index

Artists		Lot Number	Artists		Lot Number
Ma Jin	馬晉	1216, 1217	Wu Hufan	吳湖帆	1080
Ou Haonian	歐豪年	1072	Wu Qiaoliu	吳樵六	1238
Pu Jin	溥忻	1130, 1175	Wu Qinmu	吳琴木	1126
Pu Quan	溥佐	1130	Wu Zheng	吳徵	1080
Pu Ru	溥儒	1058, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1069, 1070, 1073, 1074, 1130, 1141, 1142, 1143, 1181	Wu Zishen	吳子深	1080
Pu Zuo	溥佐	1130	Xiao Huirong	蕭暉榮	1050
Qi Baishi	齊白石	1055, 1087, 1088, 1089, 1090, 1091, 1129, 1175, 1196, 1197, 1198, 1199, 1200, 1201, 1206	Xie Zhiliu	謝稚柳	1155
Qi Gong	啓功	1084, 1085, 1215	Xu Beihong	徐悲鴻	1056, 1092, 1093, 1094, 1184, 1185, 1186, 1187, 1188, 1189, 1192
Qin Ai	秦艾	1026	Yang Shanshen	楊善深	1178
Rao Zongyi	饒宗頤	1049	Yang Xiaoquan	楊肖泉	1128
Ren Yi	任頤	1218	Yu Xiaoquan	俞嘯泉	1125
Shen Jingqian	沈景乾	1126	Yu Youren	于右任	1110
Shen Yinmo	沈尹默	1109	Yu Zicai	俞子才	1122
Su Chung-Ming	蘇崇銘	1014	Zhang Daqian	張大千	1057, 1076, 1077, 1095, 1096, 1097, 1098, 1099, 1100, 1145, 1146, 1147, 1148, 1149, 1150, 1151, 1152, 1153, 1209, 1210, 1211
Sun Hao	孫浩	1025	Zhang Shanzi	張善孖	1154
Tai Jingnong	臺靜農	1075	Zhang Tianjun	張天軍	1019
Tang Yun	唐雲	1078	Zhao Puchu	趙樸初	1214
Teng Pu-Chun	鄧卜君	1016	Zhao Shao'ang	趙少昂	1038, 1039, 1040, 1041, 1042, 1043, 1053
Wang Fu'an	王福厂	1128	Zhao Shuru	趙叔孺	1221
Wang Guowei	王國維	1219	Zheng Chongbin	鄭重賓	1020
Wang Jiqian	王己千	1121	Zheng Wuchang	鄭午昌	1121, 1221
Wang Xuetao	王雪濤	1081	Zhu Meicun	朱梅邨	1124, 1125, 1220
Wang Zhen	王震	1173	Zhu Qizhan	朱屺瞻	1225, 1226, 1228, 1231
Wang Ziwu	王子武	1234	Zhu Xiaoqing	朱曉清	1022
Wong Hau Kwei	黃孝遼	1001			
Wucius Wong	王無邪	1006			
Wu Changshuo	吳昌碩	1180, 1207, 1208			
Wu Guanzhong	吳冠中	1102, 1103, 1104, 1164, 1165, 1166, 1167			





**AN EXHIBITION OF PAINTINGS  
FROM THE FOH COLLECTION**

**傅氏家族珍藏中國書畫展**

*25 - 30 May 2023*

**EXHIBITION 展覽**

Hong Kong Convention and Exhibition Centre

香港會議展覽中心

25 - 30 May 2023

**CONTACT 查詢**

Carmen Shek Cerne 石嘉雯

cshek@christies.com

Tel: +852 2978 9981

**CHRISTIE'S**







離旗鼓師之耳

目唐子語

同治乙丑秋余將南歸

東甫出佳紙索書以當語別因取

古語之切日用者數條藉有觀感期

共勉焉八月十日之謙記



# HIGH VALUE LOT PRE-REGISTRATION

**IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20<sup>TH</sup> AND 21<sup>ST</sup> 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](mailto: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](mailto: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(g).

## 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](http://www.christies.com) or on the Christie's WeChat Mini Program. We must receive your completed Written Bid 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, 21% on that part of the **hammer price** over HK\$7,500,000 and up to and including HK\$50,000,000, and 15% 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](http://www.christies.com/MyChristies). While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
- (ii) Wire transfer

You must make payments to:

HSBC  
Head Office  
1 Queen's Road, Central, Hong Kong  
Bank code: 004  
Account No. 062-305438-001  
Account Name: Christie's Hong Kong Limited  
SWIFT: HSBCHKHHHKH

- (iii) Credit Card

We accept most major credit cards subject to certain conditions. We accept payments in person by credit

card up to HK\$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](mailto:postsaleasia@christies.com).

## 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, 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](mailto:postsaleasia@christies.com)

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we or a third party warehouse 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 we or they may charge you transport costs and administrative fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at [www.christies.com/storage](http://www.christies.com/storage) shall apply.
- (v) nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so.

For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com).

(b) 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 **W** in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (d) 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 **W** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our

representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, **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 notice at [www.christies.com](http://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 WWWCHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

**auctioneer** : individual auctioneer and/or Christie's.  
**authentic** : a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty** : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium** : the charge the buyer pays us along with the **hammer price**.

**catalogue description** : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group** : Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition** : the physical **condition** of a **lot**.

**due date** : has the meaning given to it paragraph F1(a).  
**estimate** : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price** : the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

**Heading** : has the meaning given to it in paragraph E2.

**lot** : an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages** : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price** : has the meaning given to it in paragraph F1(a).

**provenance** : the ownership history of a **lot**.

**qualified** : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve** : the confidential amount below which we will not sell a **lot**.

**saleroom notice** : a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**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**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近日錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

### 6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

### 7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。

(b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。

(c) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。

(d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

### 8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

(b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

(c) 大多數的錶都被打開查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(g) 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：顯示名稱及註冊地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身分證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和最終受益人的文件證明。

(iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(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. 再次參與競投的客戶

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) **作為隱名委託人的代理人**：如果您以代理人身份為隱名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：

(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，並可以在佳士得微信小程序中做出申請。佳士得只會向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。如需了解更多信息，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](https://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**底端估價**的 50% 進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

#### C. 舉行拍賣

##### 1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

##### 2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用·標記。**底價**不會高於**拍賣品**的**底端估價**，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**底端估價**。在此情況下，**底價**將被設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；

(e) 重開或繼續競投，即便已經下槌；

(f) 如果有關於競投的錯誤或者爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣，或是將**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後 3 個工作天內提供一份詳細述您訴求的書面通知。**拍賣官**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第 7 個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第 B(3)，E(2)(i)，F(4) 及 J(1) 段中所列的取消權，取消出售一件**拍賣品**的權利。

#### 4. 競投

**拍賣官**接受以下競投：

- 拍賣會場參與競投的競投人；
- 從電話競投人，通過 Christie's Live™（如第 B6 部分所示）透過網絡競投的競投人；
- 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委托競投）。

#### 5. 代表賣方競投

**拍賣官**可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到**底價**以下。**拍賣官**不會特別指明此乃代表賣方的競投。**拍賣官**不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，**拍賣官**通常會以**底端估價**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**底端估計**開始，然後逐步增加（競投價遞增幅度）。**拍賣官**會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

#### 7. 貨幣兌換

拍賣會的顯示板，Christie's Live™ 和佳士得網站可能會以拍賣場當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得不受其約束。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 21%；加逾港幣 50,000,000 元以上之 15% 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**或其具有法律上有權這麼做；
- 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第 F1(a) 段定義）的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您作出的**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**。
- 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，標題符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**只有通過科學鑑定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：  
(i) 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；  
(ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及  
(iii) 自費交回與拍賣時狀況相同的**拍賣品**給佳士得拍賣場。
- (i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或其他賠償或支出承擔責任。
- (j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的保證，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：  
(a) 此額外保證不適用於：  
(i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；  
(ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；  
(iii) 沒有標題的書籍；  
(iv) 沒有標明估價的已出售**拍賣品**；  
(v) 目錄中表明售出後不可退貨的書籍；  
(vi) 狀況報告中或拍賣時公告的瑕疵。  
(b) 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- (k) **東南亞現代及當代藝術以及中國書畫**。**真品保證**並不適用於此類別**拍賣品**。目前藝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**拍賣品**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. 付款方式

1. 付款方式  
(a) 拍賣後，您必須立即支付以下**購買款項**：  
(i) 落槌價；和  
(ii) 買方佣金；和  
(iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。  
所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。
- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：  
(i) 佳士得通過“**MyChristie's**”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 [www.christies.com/MyChristies](http://www.christies.com/MyChristies) 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。  
(ii) 電匯至：  
香港上海匯豐銀行總行  
香港中環皇后大道中 1 號  
銀行編號：004  
賬號：062-305438-001  
賬名：Christie's Hong Kong Limited  
收款銀行代號：HSBCHKHHHKH  
(iii) 信用卡  
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關係款及限制適用。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](mailto:postsaleasia@christies.com)。

#### 2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

#### 3. 風險轉移

**拍賣品**的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；  
(b) 自拍賣日起 31 日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。
4. 不付款之補救辦法  
(a) 如果**到期付款日**：您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：  
(i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；  
(ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償、法律費用及任何賣方酬金的差額；  
(iii) 代不履行政任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；  
(iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；  
(v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；  
(vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；  
(vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；  
(viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以前典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和  
(ix) 採取我們認為必要或適當的任何行動。
- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。
- (c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

#### 5. 扣押**拍賣品**

如果您欠我們或其他**佳士得集團**公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的**拍賣品**。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關**拍賣品**。我們亦可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

#### G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買

的拍賣品（但請注意，在全數付清所有款項之前，您不可以提取拍賣品）。

- (b) 有關提取拍賣品之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com
- (c) 如果您未在拍賣完畢立即提取您購買的拍賣品，我們有權將拍賣品移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十個日曆日或之前提取您購買的拍賣品，除非另有書面約定：
  - (i) 我們或第三方倉庫將自拍賣後第 31 日起向您收取倉儲費用。
  - (ii) 我們有權將拍賣品移送到關聯公司或第三方倉庫，並且我們或第三方倉庫可向您收取因此產生的運輸費用和處理費用。
  - (iii) 我們可以按我們認為商業上合理且恰當的方式出售拍賣品。
  - (iv) 倉儲的條款適用，條款請見 [www.christies.com/storage](http://www.christies.com/storage)。
  - (v) 本段的任何內容不限制我們在 F4 段下的權利。

## H. 運送

### 1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排拍賣品的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值品。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](mailto:postsaleasia@christies.com)。我們會合理謹慎處理、包裝、運輸拍賣品。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

### 2. 出口 / 進口

拍賣售出的任何拍賣品都可能受拍賣品售出國家的出口法律及其他國家的進口法律限制。許多國家就拍賣品出境要求出口聲明及/或就拍賣品入境要求進口聲明。進口國當地法律可能會禁止進口某些拍賣品或禁止拍賣品在進口國出售。

我們不會因您所購買的拍賣品無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換購買款項。您應負責確認並滿足任何法律或法規對出口或進口您購買的拍賣品的要求。

- (a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口拍賣品的要求。如果您被拒發許可證，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。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766 或發電郵至 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。
- (b) 你應負責支付與拍賣品出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口拍賣品，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。
- (c) **含有受保護動植物材料的拍賣品**  
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 (d) 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) 美國關於非洲象牙的進口禁令

美國禁止非洲象牙進口美國。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有關拍賣品進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象牙牙，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某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗（波斯）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（如短吻鱈或鱈魚）的物料所製成的錶帶。這些拍賣品在本目錄內的拍賣品編號旁以 Ψ 符號顯示。這些錶帶只用來展示拍賣品並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用途但含有瀕危及受保護動物物料的錶帶給買方。

H2 段中的標記是佳士得為了方便閣下而在有關拍賣品附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

## I. 佳士得之法律責任

(a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何拍賣品作任何陳述，或資料的提供，均不作出任何保證。在法律容許的最大程度上，所有由法律附加的保證及其他條款，均被排除在本協議外。在 E1 段中的賣方保證是由賣方提供的保證，我們對這些保證不負有任何

責任。

- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買拍賣品或與競投相關的任何其它事項）；和  
(ii) 本公司無就任何拍賣品的可商售品質、是否適合某特定用途、描述、尺寸、質量、狀況、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、保證或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何保證，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's Live™、狀況報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就拍賣品購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的購買款項。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、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一切圖片、插圖與書面資料（除有特別注釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的拍賣品會取得任何版權或其他複製的權利。

### 4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

### 5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

### 6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

### 7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它佳士得集團公司用於我



們的私隱政策所描述的，或與其相符的目的。您可以在 [www.christies.com](http://www.christies.com) 上找到本公司私隱政策。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](http://www.christies.com) 的報告

售出的**拍賣品**的所有資料，包括**目錄描述**及**價款**都可在 [www.christies.com](http://www.christies.com) 上查閱。銷售總額為**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。我們不能按將這些資料從 [www.christies.com](http://www.christies.com) 網站上刪除。

#### K. 詞匯表

**拍賣官**：個人拍賣官和 / 或佳士得。

**真品**：以下所述的真實作品，而不是複製品或贗品；

(a) **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；

(b) **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；

(c) **拍賣品**在**標題**被描述為某來源，則為該來源的作品；

(d) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

**真品保證**：我們在本協議 E2 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。**中間估值**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](http://www.christies.com) 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

**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.

◆

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(c) of the Conditions of Sale • Buying at Christie's.

Ψ

The endangered species strap is shown for display purposes only and is not for sale. Upon sale, this watch may be supplied to the buyer with a non CITES strap (not shown). For further information please refer to the Conditions of Sale.

## 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(c) 段。

Ψ

瀕危物種錶帶只用作展示用途並不作銷售。出售後，此手錶或會配以不受瀕危野生動物種國際貿易公約所管制的錶帶（未有展示）以提供予買家。請參閱業務規定以獲取進一步資料。

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. 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

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-lot announcement.

#### 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注以符號 ◊ 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不可撤銷的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

如果佳士得達成某種安排或獲悉需要附註目錄符號的競投，我們將通過更新 christies.com 相關信息（在時間允許的情況下）或通過拍賣會舉行前或拍賣某拍賣品前的公告通知您。

#### 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，我們不會在目錄中注以符號。

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者或拍賣品於某時期、統治時期或朝代內創作的真貨，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 ] 。



# WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

## AMERICAS

**BOGOTA**  
+571 635 54 00  
Juanita Madrinan  
(Consultant)

**BUENOS AIRES**  
+54 11 43 93 42 22  
Cristina Carlisle

**CHICAGO**  
+1 312 787 2765  
Catherine Busch

**DALLAS**  
+1 214 599 0735  
Capera Ryan

**HOUSTON**  
+1 713 802 0191  
Jessica Phifer

**LOS ANGELES**  
+1 310 385 2600  
Sonya Roth

**MEXICO CITY**  
+52 55 5281 5446  
Gabriela Lobo

**MIAMI**  
+1 305 445 1487  
Jessica Katz

**-NEW YORK**  
+1 212 636 2000

**PALM BEACH**  
+1 561 777 4275  
David G. Ober (Consultant)

**SAN FRANCISCO**  
+1 415 982 0982  
Ellanor Notides

**SANTIAGO**  
+56 2 2 2631642  
Denise Ratinoff de Lira

**SÃO PAULO**  
+55 21 3500 8944  
Marina Bertoldi

**TORONTO**  
+1 647 519 0957  
Brett Sherlock (Consultant)

## ASIA PACIFIC

**BANGKOK**  
+66 (0) 2 252 3685  
Prapavadee Sophonpanich

**BEIJING**  
+86 (0)10 8583 1766  
Rebecca Yang

**-HONG KONG**  
+852 2760 1766

**JAKARTA**  
+62 (0)21 7278 6268  
Charmie Hamami

**KUALA LUMPUR**  
+62 (0)21 7278 6268  
Charmie Hamami

**MUMBAI**  
+91 (22) 2280 7905  
Sonal Singh

**SEOUL**  
+82 2 720 5266  
Jun Lee

**-SHANGHAI**  
+86 (0)21 6355 1766  
Rebecca Yang

**SINGAPORE**  
+65 6715 9358  
Kim Chuan Mok

**TAIPEI**  
+886 2 2736 3356  
Ada Ong

**TOKYO**  
+81 (0)3 6267 1766  
Katsura Yamaguchi

## EUROPE, THE MIDDLE EAST AND AFRICA

**-AMSTERDAM**  
+31 (0)20 57 55 255  
Arno Verkade

**BOLOGNA**  
+39 051 265 154  
Benedetta Possati Vittori  
Veneti (Consultant)

**BRITTANY, THE LOIRE VALLEY & NORMANDY**  
+33 (0)6 09 44 90 78  
Virginie Greggory

**BRUSSELS**  
+32 (0)2 512 88 30  
Astrid Centner

**CAMBODIA**  
+66 (0)2 252 3685  
Prapavadee Sophonpanich

**CENTRE AUVERGNE LIMOUSIN & BURGUNDY**  
+33 (0)6 10 34 44 35  
Marine Desproges-Gotteron

**CENTRAL & SOUTHERN ITALY**  
+39 348 520 2974  
Alessandra Allaria (Consultant)

**COPENHAGEN**  
+45 2612 0092  
Rikke Juel Brandt (Consultant)

**-DUBAI**  
+971 50 723 3274  
Meagan Kelly Horsman

**DÜSSELDORF**  
+49 211 491 59322  
Gudrun Klemm

**FRANKFURT**  
+49 170 840 7950  
Natalie Radziwill

**FLORENCE**  
+39 335 704 8823  
Alessandra Niccolini di  
Camugliano (Consultant)

**-GENEVA**  
+41 (0)22 319 1766  
Françoise Adam

**HAMBURG**  
+49 (0)40 27 94 073  
Christiane Gräfin  
zu Rantzau

**IRELAND**  
+353 (0)87 638 0996  
Christine Ryall (Consultant)

**ISTANBUL**  
+90 (532) 558 7514  
Eda Kehale Argün  
(Consultant)

**LAOS**  
+66 (0)2 252 3685  
Prapavadee Sophonpanich

**LISBON**  
+351 919 317 233  
Mafalda Pereira Coutinho  
(Consultant)

+974 7731 3615  
Farah Rahim Ismail  
(Consultant)

**-LONDON**  
+44 (0)20 7839 9060

**MADRID**  
+34 91 532 66 27  
Maria Garcia Yelo

**-MILAN**  
+39 02 303 283 1  
Cristiano De Lorenzo

**MONACO**  
+377 97 97 11 00  
Nancy Dotta

**MUNICH**  
+49 (0)89 24 20 96 80  
Marie Christine Gräfin Huyn

**MYANMAR**  
+66 (0)2 252 3685  
Prapavadee Sophonpanich

**NORTH ITALY**  
+39 348 3131 021  
Paola Gradi (Consultant)

**NORTH OF ENGLAND AND WALES**  
+44 (0)20 7752 3033  
Jane Blood

**OSLO**  
+47 949 89 294  
Cornelia Svedman (Consultant)

**-PARIS**  
+33 (0)1 40 76 85 85

**POITOU CHARENTES AQUITAINE**  
+33 (0)5 56 81 65 47  
Marie-Cécile Moueix

**PROVENCE - ALPES CÔTE D'AZUR**  
+33 (0)6 71 99 97 67  
Fabienne Albertini-Cohen

**ROME**  
+39 06 686 33 33

**SAUDI ARABIA**  
+44 (0)7904 250666  
Zaid Belbagi (Consultant)

**SCOTLAND**  
+44 (0)131 225 4756  
Robert Lagneau

**STUTTGART**  
+49 (0)71 12 26 96 99  
Eva Susanne Schweizer

**TEL AVIV**  
+972 (0)3 695 0695  
Roni Gilat-Baharaff

**TURIN**  
+39 347 2211 541  
Chiara Massimello  
(Consultant)

**VENICE**  
+39 041 277 0086  
Bianca Arrivabene Valenti  
Gonzaga (Consultant)

**VIENNA**  
+43 (0)1 533 881214  
Angela Baillou

**VIETNAM**  
+66 (0)2 252 3685  
Prapavadee Sophonpanich

**-ZURICH**  
+41 (0)44 268 1010  
Jutta Nixdorf

## AUCTION SERVICES

**CHRISTIE'S AUCTION ESTIMATES**  
Tel: +1 212 492 5485  
www.christies.com

**CORPORATE COLLECTIONS**  
Tel: +1 212 636 2464  
Fax: +1 212 636 4929  
Email: gsdlow@christies.com

**ESTATES AND APPRAISALS**  
Tel: +1 212 636 2400  
Fax: +1 212 636 2370  
Email: info@christies.com

**MUSEUM SERVICES**  
Tel: +1 212 636 2620  
Fax: +1 212 636 4931  
Email: awhiting@christies.com

## OTHER SERVICES

**CHRISTIE'S EDUCATION**  
New York  
Tel: +1 212 355 1501  
Fax: +1 212 355 7370  
Email: newyork@christies.edu

Hong Kong  
Tel: +852 2978 6768  
Fax: +852 2525 3856  
Email: hongkong@christies.edu

London  
Tel: +44 (0)20 7665 4350  
Fax: +44 (0)20 7665 4351  
Email: london@christies.edu

**CHRISTIE'S INTERNATIONAL REAL ESTATE**  
New York  
Tel: +1 212 468 7182  
Fax: +1 212 468 7141  
Email: info@christiesrealestate.com

London  
Tel: +44 (0)20 7389 2551  
Fax: +44 (0)20 7389 2168  
Email: info@christiesrealestate.com

Hong Kong  
Tel: +852 2978 6788  
Fax: +852 2760 1767  
Email: info@christiesrealestate.com

**CHRISTIE'S FINE ART STORAGE SERVICES**  
New York  
Tel: +1 212 974 4579  
Email: newyork@cfass.com

**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



HUANG YONGYU (B. 1924)

*Lotus at Dawn*

Scroll, mounted and framed, ink and colour on paper  
67.5 x 68 cm. (26 5/8 x 26 3/4 in.)

Dated 1984

黃永玉 《荷塘晨曦》 設色紙本 鏡框 一九八四年作

**EXQUISITE EYE:  
CHINESE PAINTINGS ONLINE**

丹青薈萃：中國書畫網上拍賣

19 May – 2 June 2023

Closing at 2:00 pm, 2 June 2023

[www.christies.com/chinesepaintingsonline](http://www.christies.com/chinesepaintingsonline)

**VIEWING 預展**

Hong Kong Convention and Exhibition Centre

香港會議展覽中心

25 – 30 May 2023, 10:30am – 6:30pm

**CONTACT 查詢**

Andy Kang 康心恩

[andykang@christies.com](mailto:andykang@christies.com)

Tel: +852 9448 9069



Scan to view online  
auction details  
掃描以瀏覽網上拍賣詳情

**CHRISTIE'S**









# BIDDER REGISTRATION FORM

Christie's Hong Kong Limited

22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong Tel: +852 2760 1766 www.christies.com

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 to 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 .....

Phone No. .... Would you like to activate your online account?  Yes  No

**Please verify email address for post-sale communication** .....

## B Sale Registration

- |   |   |
|---|---|
| <input type="checkbox"/> 22119 Finest and Rarest Wines  | <input type="checkbox"/> 22014 A Connoisseur's studio - The Cissy and Robert Tang Collection of Chinese Classical Furniture * |
| <input type="checkbox"/> 22120 Finest and Rarest Wines  | <input type="checkbox"/> 22013 A Heritage of Appreciation: Selected Treasures from the Palmer Family Collection               |
| <input type="checkbox"/> 21723 Handbags and Accessories   | <input type="checkbox"/> 22646 The Imperial Palette - Three Qianlong Treasures *  |
| <input type="checkbox"/> 21019 Important Watches, Featuring The Triazza Collection (II) *       | <input type="checkbox"/> 21656 Important Chinese Ceramics and Works of Art *  |
| <input type="checkbox"/> 22608 The Ultimate Collection  | <input type="checkbox"/> 21793 Fine Chinese Modern And Contemporary Ink Paintings *   |
| <input type="checkbox"/> 22175 Magnificent Jewels   | <input type="checkbox"/> 21792 Fine Chinese Classical Paintings & Calligraphy *   |
| <input type="checkbox"/> 21389 20 <sup>th</sup> and 21 <sup>st</sup> Century Art Evening Sale * |   |
| <input type="checkbox"/> 21394 20 <sup>th</sup> Century Art Day Sale *                          |   |
| <input type="checkbox"/> 21390 21 <sup>st</sup> Century Art Day Sale *                          |   |

\* If you intend to bid on: (i) any lot in the 20<sup>th</sup> and 21<sup>st</sup> 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+           |

## C Authorisation

I/We understand that if the Authorised Agent named below is a successful bidder on a lot, I/we will be liable to pay Christie's the purchase price of the lot, including the Buyer's Premium and applicable taxes and other charges, pursuant to the Conditions of Sale set forth in Christie's sale catalogues. I/We understand that Christie's will not accept payment from the Authorised Agent on my/our behalf.

Please provide a copy of the authorised agent's government-issued photo ID (e.g. photo driving license, national identity card or passport).

This authorises the below person to Bid for:  All Sales  Only Sale No. ....

Authorised Agent's Name .....

Authorised Agent's Photo ID .....

Authorised Agent's Address .....

Authorised Agent's Phone No. .... Authorised Agent's Email .....

## 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.

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

I agree to the above and agree to abide by the Conditions of Sale.

Name ..... Signature ..... Date .....

# 現場競拍登記表格

佳士得香港有限公司  
香港中環遮打道 18 號歷山大廈 22 樓 電話：+852 2760 1766 www.christies.com

競投牌編號

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 .....

電話號碼 ..... 您是否希望啟動您的網上賬戶？  是  否

請確認電郵地址以作售後服務用途 .....

## B 拍賣項目登記

- |   |   |
|---|---|
| <input type="checkbox"/> 22119 珍罕名釀   | <input type="checkbox"/> 22014 明窗淨几：鄧氏伉儷藏中國古典家具 * |
| <input type="checkbox"/> 22120 珍罕名釀   | <input type="checkbox"/> 22013 博古紹裘 – 帕默家族珍藏      |
| <input type="checkbox"/> 21723 手袋及配飾  | <input type="checkbox"/> 22646 絢彩鬥妍 – 乾隆御瓷三珍 *    |
| <input type="checkbox"/> 21019 精緻名錶<br>特別呈獻：The Triazza Collection ( 第二部分 ) * | <input type="checkbox"/> 21656 重要中國瓷器及工藝精品 *      |
| <input type="checkbox"/> 22608 極致系列   | <input type="checkbox"/> 21793 中國近現代及當代書畫 *       |
| <input type="checkbox"/> 22175 瑰麗珠寶及翡翠首飾                                      | <input type="checkbox"/> 21792 中國古代書畫 *           |
| <input type="checkbox"/> 21389 二十及二十一世紀藝術 晚間拍賣 *                              |   |
| <input type="checkbox"/> 21394 二十世紀藝術 日間拍賣 *                                  |   |
| <input type="checkbox"/> 21390 二十一世紀藝術 日間拍賣 *                                 |   |

\* 如閣下有意競投 (i) 佳士得二十及二十一世紀藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品，即高價拍品，請於以下方格劃上「」號。

本人有意登記高價拍品競投牌。

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+           |

## C 委託授權書

本人 / 我們明白若上述被授權代理人成功競得拍賣品，本人 / 我們將有責任按佳士得目錄所載業務規定支付拍賣品的購買款項，包括買方酬金及任何適用的稅費及其他費用。本人 / 我們明白佳士得將不會接受由被授權代理人代本人 / 我們作出付款。

請提供被授權代理人由政府發出附有相片的身分證明文件（如附有照片的駕駛執照、國民身分證或護照）。

現授權以下人士於指定拍賣場次代為競投： 所有拍賣場次  僅限於拍場編號 .....

被授權代理人姓名 .....

被授權代理人身分證明文件編號 .....

被授權代理人住址 .....

被授權代理人電話 ..... 被授權代理人電郵 .....

## D 聲明

- 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方支付款通告，並同意遵守所有規定。
- 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。
- 本人知悉若本人未於拍賣前完成高價拍賣預先登記，佳士得將有權不接受任何高價拍品之競投。

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「ü」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

本人同意以上各項並同意遵守業務規定所列之條款。

姓名 ..... 簽署 ..... 日期 .....





# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman  
Guillaume Cerutti, Chief Executive Officer  
Jussi Pylikkänen, Global President  
François Curiel, Honorary Adviser; Chairman, Europe  
Benjamin Gore, Chief Operating Officer  
Jean-François Palus  
Héloïse Temple-Boyer  
Sophie Carter, Company Secretary

## INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas  
The Earl of Snowdon, Honorary Chairman, EMEA  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li-Cohen, Deputy Chairman, Christie's Int.

## CHRISTIE'S ASIA PACIFIC

Francis Belin, President  
Audrey Shum, Managing Director, Asia Pacific  
Rebecca Yang, Chairman, China  
Heidi Yang, Global Managing Director, Asian and World Art

## CHAIRMAN'S OFFICE

Jonathan Stone, Senior Advisor  
Cristian Albu, Deputy Chairman  
Pola Antebi, Deputy Chairman  
Eric Chang, Deputy Chairman  
Charmie Hamami, Deputy Chairman  
Elaine Holt, Deputy Chairman  
Evelyn Lin, Deputy Chairman  
Ada Ong, Deputy Chairman  
Vickie Sek, Deputy Chairman  
Chi Fan Tsang, Deputy Chairman

## SENIOR VICE PRESIDENTS

Marco Almeida, Karen Au-Yeung,  
Alexandre Bigler, Adam Bilbey,  
Linda Chan, Jacky Ho, Lillian Ng,  
Jasmin Ngai, Audrey Shum, Bo Tan,  
Nicole Wright, Katsura Yamaguchi, Kim Yu

## VICE PRESIDENTS

Carmen Shek Cerne, Michelle Chan, Janet Chang,  
Liang-Lin Chen, Isaac Choi, Betsy Chow,  
Georgina Hilton, Seiji Inami, Wei-Ting Jud,  
Yunah Jung, Michelle Kim, Hak Jun Lee,  
Stephenie Leung, Ruben Lien, Gabrielle Mak,  
Sara Mao, Tony Ng, Edward Ngan,  
Jessie Or, Jing Jing Qiao, Sonal Singh,  
Prapadavee Sophonpanich, CY Tang, Winsy Tsang,  
Ada Tsui, Michael Xie, Maxwell Yao,  
Phoebe Yeung, Alan Yip, Harriet Yu,  
Dina Zhang, Mia Zhang, Grace Zhuang

## ASSOCIATE VICE PRESIDENTS

Emmanuelle Chan, Nga Lam Chan, Jerry Chang,  
Kelly Chang, Lesley Chen, Amy Cheng,  
Henry Cheng, Joanne Cheng, Terry Choi,  
Yanie Choi, Simon Chow, Dai Dai,  
Helen Fung, Gigi Ho, Phylbie Ho,  
Ronny Hsu, Yiwen Huang, Chie Kawasaki,  
Masahiko Kuze, Rosita Kwong, Anita Lam,  
Annie Lee, Kevyn Leung, Caroline Liang,  
Faye Liu, Louis Lin, Vicky Liu,  
Fai Lo, Yu-Shan Lu, Cissy Ngan,  
Benson Or, Stephanie Pang, Felix Pei,  
Thomas Portolano, Zhongwei Qin, Joe So,  
Yorkie Tam, Sherese Tong, Mandy Wang,  
Aaron Wong, Harmond Wong, Frank Yang

13/04/2023

# HONG KONG AUCTION CALENDAR

## FINEST AND RAREST WINES

Sale number: 22119  
**WEDNESDAY 24 MAY**

## FINEST AND RAREST WINES

Sale number: 22120  
**THURSDAY 24 MAY**

## HANDBAGS AND ACCESSORIES

Sale number: 21723  
**THURSDAY 25 MAY**  
**3.30 PM**  
Viewing: 24-25 May

## IMPORTANT WATCHES, FEATURING THE TRIAZZA COLLECTION (II)

Sale number: 21019  
**FRIDAY 26 MAY**  
**1.00 PM**  
**SUNDAY 28 MAY**  
**7.00 PM**  
Viewing: 24-26 May

## THE ULTIMATE COLLECTION

Sale number: 22608  
**FRIDAY 26 MAY**  
**6.00 PM**  
Viewing: 24-26 May

## MAGNIFICENT JEWELS

Sale number: 22175  
**SATURDAY 27 MAY**  
**2.00 PM**  
Viewing: 24-27 May

## 20<sup>TH</sup> / 21<sup>ST</sup> CENTURY ART EVENING SALE

Sale number: 21389  
**SUNDAY 28 MAY**  
Viewing: 25-28 May

## 20<sup>TH</sup> CENTURY ART DAY SALE

Sale number: 21394  
**MONDAY 29 MAY**  
Viewing: 25-28 May

## 21<sup>ST</sup> CENTURY ART DAY SALE

Sale number: 21390  
**MONDAY 29 MAY**  
Viewing: 25-28 May

## A CONNOISSEUR'S STUDIO- THE CISSY AND ROBERT TANG COLLECTION OF CHINESE CLASSICAL FURNITURE

Sale number: 22014  
**TUESDAY 30 MAY**  
**10.30 AM**  
Viewing: 25-29 May

## A HERITAGE OF APPRECIATION: SELECTED TREASURES FROM THE PALMER FAMILY COLLECTION

Sale number: 22013  
**TUESDAY 30 MAY**  
**11.00 AM**  
Viewing: 25-29 May

## THE IMPERIAL PALETTE- THREE QIANLONG TREASURES

Sale number: 22646  
**TUESDAY 30 MAY**  
**2.30 PM**  
Viewing: 25-29 May

## IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 21656  
**TUESDAY 30 MAY**  
**2.45 PM**  
Viewing: 25-29 May

## FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 21793  
**WEDNESDAY 31 MAY**  
**10.30AM & 2:30PM**  
Viewing: 25-30 May

## FINE CHINESE CLASSICAL PAINTINGS & CALLIGRAPHY

Sale number: 21792  
**THURSDAY 1 JUNE**  
**10.30 AM**  
Viewing: 25-31 May

27/04/2023





CHRISTIE'S 佳士得

22ND FLOOR ALEXANDRA HOUSE 18 CHATER ROAD CENTRAL HONG KONG  
香港 中環 遮打道18號 歷山大廈22樓