

# FINE CHINESE PAINTINGS

## 中國書畫

Hong Kong, 1 - 2 December 2023 | 香港 2023 年 12 月 1-2 日



CHRISTIE'S 佳士得







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掃描以瀏覽網上拍賣詳情  
Fine Chinese Modern and Contemporary Ink Paintings  
1 December  
中國近現代及當代書畫  
12月1日



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Fine Chinese Classical Paintings and Calligraphy  
2 December  
中國古代書畫  
12月2日



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Cultured Legacy:  
Chinese Paintings and Calligraphy from the Chang Shiu Sig and Tung Shui Wah Collection,  
22 November - 6 December 2023  
儒風遺澤：張紹斌佟文珈伉儷珍藏中國書畫  
11月22至12月6日



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

FRIDAY 1 DECEMBER 2023 · 2023年12月1日 (星期五)

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

SATURDAY 2 DECEMBER 2023 · 2023年12月2日 (星期六)

## AUCTIONS · 拍賣

Friday 1 December · 12月1日 (星期五)

10.30am (Lots 1001-1100) · 上午10.30 (拍賣品編號1001-1100)

2.30pm (Lots 1101-1219) · 下午2.30 (拍賣品編號1101-1219)

Saturday 2 December · 12月2日 (星期六)

10.30am (Lots 801-927) · 上午10.30 (拍賣品編號801-927)

Location: Hall 3D & 3E, Hong Kong Convention and Exhibition Centre,  
No.1 Harbour Road, Wanchai, Hong Kong

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HONG KONG, Hong Kong Convention and Exhibition Centre

香港，香港會議展覽中心

Fine Chinese Modern and Contemporary Ink Paintings

中國近現代及當代書畫

Saturday - Thursday, 25-30 November · 11月25至30日 (星期六至四)

10.30am - 6.30pm

Fine Chinese Classical Paintings and Calligraphy

中國古代書畫

Saturday - Friday, 25 November - 1 December · 11月25日至12月1日 (星期六至五)

10.30am - 6.30pm

## ONLINE SALE · 網上拍賣

Cultured Legacy: Chinese Paintings and Calligraphy from the Chang Shiu Sig

and Tung Shui Wah Collection · 儒風遺澤：張紹斌佟文珈伉儷珍藏中國書畫

22 November - 6 December · 11月22至12月6日

## AUCTIONEERS · 拍賣官

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

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CHRISTIE'S 佳士得



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# 中國近現代及當代書畫

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS





**MORNING SESSION**

**1 DECEMBER 2023, 10:30AM**  
**2023年12月1日，上午10時30分**

**LOTS 1001-1100**



The masters of Baishaxuan (One Hundred Fans Studio) have 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 are especially fond of folding fans. Throughout their career, they have amassed over a hundred pieces, and were presented 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。



1001



1001

**1001**

**DING FUZHI** (1879-1949)

*Autumn Fruits / Calligraphy in Oracle Bone Script*

Folding fan, ink and colour / ink on paper  
18.5 x 47 cm. (7 ¼ x 18 ½ in.)

*Autumn Fruits* inscribed and signed, with three seals of the artist

Dated Mid-Autumn Festival, *jimao* year (1939)

*Calligraphy in Oracle Bone Script* inscribed and signed, with three seals of artist

Dated eighth month, *jimao* year (1939)

Both sides dedicated to Zifen

**NOTE:**

The dedication of lots 1001-1003 refers to Zifen, also known as Yao Feng, a native of Jiaying, Zhejiang Province. During the Republic of China, Zifen was active in the Shanghai art scene and made friends with famous figures in the field of calligraphy and painting. Perhaps because Wang Jiqian (commonly known as C.C. Wang) was his cousin, he became acquainted with disciples of Wu Hufan. He once participated in Lüyi Art Club and was a member of the club together with Xu Bangda and C.C. Wang. In 1941, he founded the Jingguanlou Calligraphy and Painting Office in Shanghai with C.C. Wang, Zhang Shoucheng and others. There are many folding fans dedicated to Zifen in the Baishaxuan collection and have been previously offered in Christie's past auctions.

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

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

丁輔之 秋果/甲骨文書法 設色/水墨紙本 成扇  
一九三九年作

《秋果》

題識：登盤秋果甘。己卯（1939年）八月中秋前四日寫應子芬仁兄之屬，鶴廬居士丁輔之時年六十一。

鈐印：鶴廬、丁、果園坊里為求來

《甲骨文書法》

題識：（釋文不錄。）集商卜文紀遊詩，己卯（1939年）八月子芬仁兄大雅之屬。鶴廬丁輔之錄舊作。

鈐印：守寒叟、鶴廬、周甲後作

註：拍品1001-1003作品均上款“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，或因為王季遷表甥，與“梅景書屋”弟子過從尤密。曾參與綠漪藝社，與徐邦達、王季遷等同為社友。1941年，與王季遷、張守成等在上海創辦靜觀樓書畫事務所。百簞軒收藏有諸多上款“子芬”之成扇，於歷次佳士得拍賣中釋出。



1002

**1002**

**WU QINMU** (1894-1953) / **ZHU QIZHAN** (1892-1996)

*Landscape / Bamboo*

Folding fan, ink and colour / ink on paper

19 x 48 cm. (7 ½ x 18 ⅞ in.)

*Landscape* inscribed and signed by Wu Qinmu, with one seal

*Bamboo* inscribed and signed by Zhu Qizhan, with two seals

Both dated summer, *wuyin* year (1938)

Both dedicated to Zifen

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

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

吳琴木 / 朱杞瞻 歸鶴 / 墨竹 設色 / 水墨紙本 成扇  
一九三八年作

《歸鶴》題識：戊寅（1938年）夏日擬馬遠法。子芬先生法政。  
吳琴木。

鈐印：蒼梧生

《墨竹》題識：窗外新栽竹數根。戊寅（1938年）之夏畫奉。  
子芬先生法正，朱杞瞻。

鈐印：墨戲、杞瞻





1003



1004

### 1003

GAO YEHOU (1878-1952) /  
WANG FU'AN (1880-1960)

Plum Blossoms /  
Calligraphy in Clerical Script

Folding fan, ink on paper  
18.3 x 48 cm. (7 ¼ x 18 ⅞ in.)

Plum Blossoms inscribed and signed by Gao  
Yehou, with three seals

Dated tenth month, *jiayu* year (1934)

Calligraphy in Clerical Script inscribed and  
signed by Wang Fu'an, with three seals

Dated seventh month, *bingzi* year (1936)

Both sides dedicated to Zifen

Fan rib carved by Zhou Tienong

HK\$30,000-50,000 US\$3,800-6,400

高野侯/王福安 墨梅/隸書書法  
水墨紙本 成扇 一九三四/三六年作

《墨梅》

題識：未憂筋力弱，意緒日荒蕪。

興來不暇懶，野月滿庭隅。

甲戌（1934年）十月集杜寫似子芬

仁兄雅屬。高野侯作於梅王閣。

鈐印：野侯、梅王閣、畫到梅花不讓入

《隸書書法》

釋文：勛業文章意已闌，暮年不足是看山。

江南寺裏樓堪倚，安得身如杜牧閒。

題識：丙子（1936年）七月錄放翁詩應子  
芬先生雅屬，福厂王禔。

鈐印：墨汁因緣、王禔、福厂五十後書

扇骨刻字：松竹留因夏，溪山去為秋。

久廣白雪詠，更度采菱謳。

子芬先生雅正，鐵農刻。

落“襄”印。

另一面：甲子五月竹侯。

落“周”印。

### 1004

YUAN SONGNIAN (1895-1966) /  
SHEN YOUREN (19TH-20TH CENTURY)

Fishing Boats at the Harbour /  
Zhu Zi's Family Motto

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

19.3 x 47 cm. (7 ⅝ x 18 ½ in.)

Fishing Boats at the Harbour inscribed and  
signed by Yuan Songnian, with one seal

Dated summer, *renchen* year (1952)

Dedicated to Wuqiao

Zhu Zi's Family Motto inscribed and signed  
by Shen Youren, with two seals

Dated winter, *jiazi* year (1924)

Dedicated to Xiangling

HK\$30,000-50,000 US\$3,800-6,400

袁松年/沈有壬 渡口泊漁舟/朱子治家格言  
設色紙本/水墨灑金色箋 成扇

一九五二/一九二一年作

《渡口泊漁舟》

題識：綠楊渡口泊漁舟，午橋老先生方家  
綏正。

壬辰（1952年）仲夏，袁松年作於  
海上。

鈐印：松年

《朱子治家格言》

題識：（節錄《朱子治家格言》，文不  
錄。）

時在甲子（1924年）季冬錄朱子治  
家格言為湘齡鄉長先生指正。吳興  
沈有壬。

鈐印：沈俊、有壬





1005

1005

QI DAKUI (1921-1982) /  
YUAN SONGNIAN (1895-1966)

Entering Ruoye River / Touring West Lake

Folding fan, ink and colour / ink on paper  
18.5 x 46 cm. (7 ¼ x 18 ½ in.)

Entering Ruoye River inscribed and signed  
by Qi Dakui, with two seals

Dated summer, sixth month, *xinmao* year  
(1951)

Touring West Lake inscribed and signed by  
Yuan Songnian, with one seal

Dedicated to Peigen

Fan ribs carved

HK\$30,000-50,000 US\$3,800-6,400

祁大夔 / 袁松年

人若耶溪 / 西湖紀游  
設色 / 水墨紙本 成扇

《入若耶溪》

題識：輕舟去何急，已到雲林境。  
起坐雲鳥間，動搖山水影。  
巖中響自答，谿裡言彌靜。  
事事令人幽，停橈向餘景。  
辛卯（1951年）夏六月，寫於真逸  
閣風雨之夜。筱西居士祁大夔。

鈐印：祁筱西、大夔

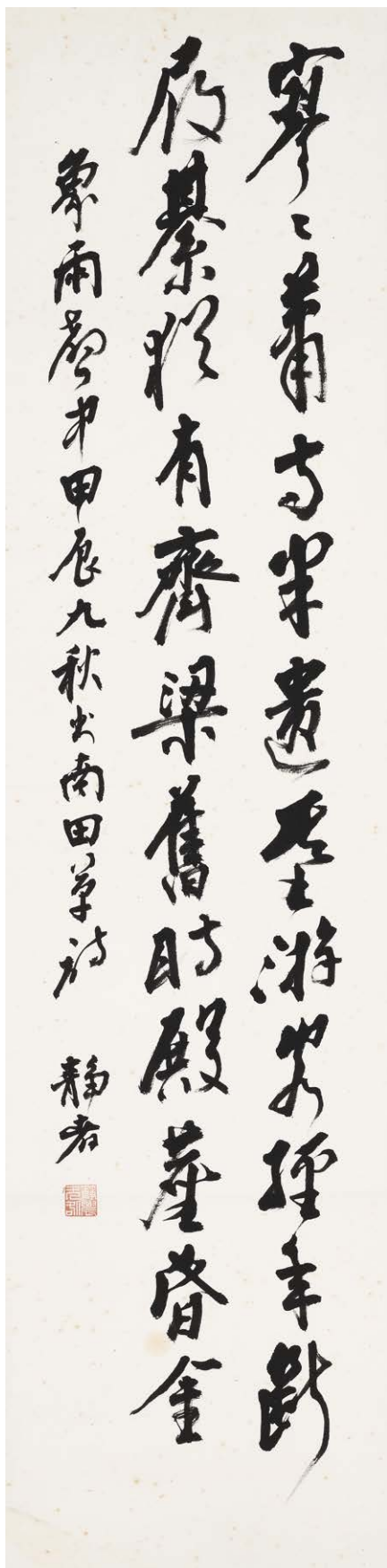
《西湖紀遊》

釋文：湖山原是舊知音，八載烽煙兩地心。  
湖水湖風應識我，重來卻感鬢霜侵。  
環山處處落金烏，柳岸長蘆宿野鶩。  
一棹歸去明月上，萬家燈火映西湖。  
已涼天氣未寒時，西子容光別樣姿。  
湖水湖山撩我興，一來一度有新詩。  
六橋策杖興徐徐，樓外樓頭好歇車。  
充我詩腸何佐酒，一雞三味醋溜魚。

題識：上錄拙作西湖紀遊，應培根先生法  
家兩政。袁松年鋼筆。

鈐印：松年

扇骨刻字：天伯獲作父癸彝。金石古本。  
婦庚。婦庚二字。落“刻”  
印。闕作祖癸珍寶彝。仿古之  
文。子孫角。落“二仲”印。



1006



1007

**1006**  
**TAI JINGNONG** (1903-1990)  
Calligraphy

Scroll, mounted and framed, ink on paper  
132.5 x 34.5 cm. (52 1/8 x 13 3/8 in.)  
Inscribed and signed, with one seal of the  
artist  
Dated autumn, *jiachen* year (1964)

**HK\$30,000-50,000**  
**US\$3,800-6,400**

臺靜農 書法 水墨紙本 鏡框  
一九六四年作

釋文：寥々蕭寺半遺基，遊客經年斷履基。  
猶有齊梁舊時殿，塵昏象雨聲中。

題識：甲辰（1964年）九秋書南田草詩。  
靜者。

鈐印：靜農無咎

**1007**  
**PU RU** (1896-1963)  
Studying

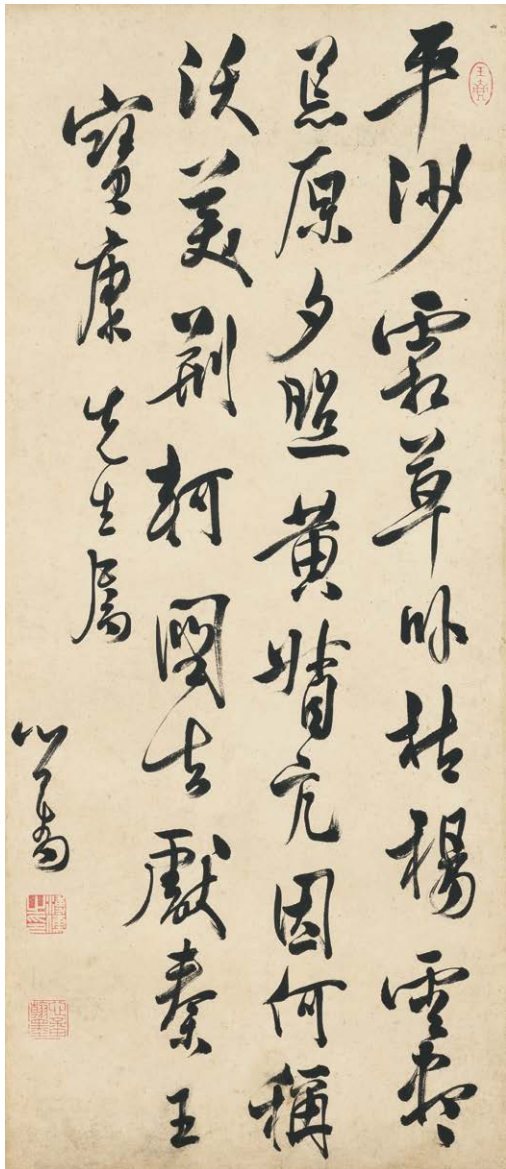
Scroll, mounted and framed, ink and  
colour on paper  
45 x 25.5 cm. (17 3/4 x 10 in.)  
Inscribed and signed, with two seals of  
the artist

**HK\$80,000-100,000**  
**US\$10,000-13,000**

溥儒 讀書圖 設色紙本 鏡框

題識：時還讀我書。心奮。

鈐印：明夷、溥儒



1008

1008

**PU RU** (1896-1963)

*Calligraphy in Running Script*

Scroll, mounted and framed, ink on paper

76 x 33 cm. (29 7/8 x 13 in.)

Inscribed and signed, with three seals of the artist

Dedicated to Baokang

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

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

溥儒

行書書法

水墨紙本

鏡框

釋文：平沙霜草卧枯楊，雲盡荒原夕照黃。  
督亢因何稱沃美，荆軻圖去獻秦王。

題識：寶康先生屬，心奮。

鈐印：溥儒之印、心奮翰墨、玉壺



1009

1009

**PU RU** (1896-1963)

*Bird on a Branch*

Hanging scroll, ink on paper

77.5 x 21 cm. (30 1/2 x 8 1/4 in.)

Inscribed and signed, with one seal of the artist

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings,  
26-27 May 2014, Lot 1763.

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

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

溥儒

水禽啄粟

水墨紙本

立軸

題識：水禽啄粟白沙阡，秋野西風落穀田。

應是農家置場圃，空倉來向夕陽邊。心奮。

鈐印：溥儒

來源：香港佳士得，中國近現代畫，2014年5月26-27日，編號1763。



1010

PU RU (1896-1963)

*Admiring Pine Trees and Waterfall*

Round fan leaf, mounted as a hanging scroll,  
ink and colour on paper

33.5 cm. (13 ¼ in.) in diameter

Inscribed and signed, with one seal of the  
artist

HK\$80,000-150,000

US\$10,000-19,000

溥儒 聽松觀瀑 設色紙本 圓光立軸

題識：松巖間落瀑，雲壑起秋風。心奮。

鈐印：心奮



1010

1011

PU RU (1896-1963)

*Pear Blossoms and Butterfly*

Scroll, mounted and framed, ink and colour  
on paper

31.8 x 31.8 cm. (12 ½ x 12 ½ in.)

Inscribed and signed, with four seals of the  
artist

Dated spring, *bingxu* year (1946)

HK\$60,000-100,000

US\$7,700-13,000

溥儒 蝶戀花 設色紙本 鏡框  
一九四六年作

題識：夜照金波惟見影，香銜白燕只聞聲。  
咏梨花句也。丙戌（1946年）春月，  
心奮。

鈐印：溥儒、心奮、玉壺、江山爲助筆縱橫



1011

This collection of paintings previously belonged to Poon Sook Chun (1926–2015). Born in 1926 and originally from Heshan, Guangdong Province, she moved to Hong Kong in 1950 and worked in the education industry. She later studied painting with Zhao Shao'ang and became Zhao's goddaughter. She was good at painting flowers and feathers with bold brushwork and bright colours. She held solo exhibitions in Hong Kong, Taipei, Singapore, Malaysia, and Vancouver amongst other locations. *The Paintings of Poon Sook Chun* was published in 1981, with inscriptions by her teacher Zhao Shao'ang and preface by Chen Jinghong. Poon and her family had a good relationship with Zhao Shao'ang and received many works as gifts.

本收藏為潘淑俊（1926–2015）家族舊藏。潘氏為廣東鶴山人，於1950年遷港從事教育行業，後師從趙少昂學畫並被收為義女。擅長花卉翎毛，筆法豪放，設色鮮豔，書寫遒勁，並曾在香港、台北、新加坡、馬來西亞、溫哥華等地舉辦個人畫展。1981年出版《潘淑俊畫集》，得恩師趙少昂為該集題字、題詩，並有陳荆鴻作序。潘氏及家人與趙師關係良好，獲贈作品多幅。



1012

**1012**

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

*Butterflies and Peony*

Scroll, mounted and framed, ink and colour on paper

29.5 x 37 cm. (11 ½ x 14 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated spring, *jiazi* year (1984)

Dedicated to Madam Shujun and her husband

**HK\$35,000-55,000**

**US\$4,500-7,100**

趙少昂 蝶舞牡丹 設色紙本 鏡框 一九八四年作

題識：甲子（1984年）新春寫贈，淑俊誼女伉儷祝歲。  
少昂於蟬嫣室。

鈐印：少昂、趙、美意延年

**1013**

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

*Lychees and Cicada / Sparrow on a Tree*

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

Each scroll measures 24 x 27 cm. (9 ½ x 10 ¾ in.)

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

One scroll, dated *jiachen* year (1964), dedicated to Huang Xian

**NOTE:**

The dedication refers to Huang Xian, Poon Sook Chun's husband.

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

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

趙少昂 蟬鳴荔熟／虬枝小雀 設色紙本 鏡框兩幅  
一九六四年作

1. 題識：黃憲吾兄清賞，甲辰（1964年）月當頭之夕。少昂。  
鈐印：少昂、佛（肖形印）

2. 款識：少昂。  
鈐印：趙

註：上款“黃憲”為潘淑俊丈夫。





1013



1014

1014

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

*Paradise Flycatchers on a Branch*

Hanging scroll, ink and colour on paper

84.5 x 29.5 cm. (33 ¼ x 11 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated spring, tenth day of the third month, *wushen* year (1968)

Dedicated to Chengrui

**NOTE:**

The dedication refers to Huang Chengrui, Poon Sook Chun's father-in-law. According to the current collector, this painting was commissioned as a gift for Huang's seventieth birthday.

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

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

**趙少昂 壽帶圖 設色紙本 立軸 一九六八年作**

題識：戊申（1968年）春三月十日，為承銳先生七十壽慶之祝，少昂。

鈐印：少昂六十後作、美意延年

註：上款“承銳”為潘淑俊夫婿的父親黃承銳。據現藏家憶述，本幅乃潘氏特別請老師訂製作祝壽之用。



1016



1015



1016

**1015**

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

*Bird Singing on Willow*

Scroll, mounted and framed, ink and colour on paper  
104.7 x 32.8 cm. (41 ¼ x 12 ⅞ in.)

Inscribed and signed, with two seals of the artist

Dated spring, *guisi* year (1953)

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

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

趙少昂 柳枝黃鶯 設色紙本 鏡框 一九五三年作

題識：癸巳（1953年）新春，少昂於嶺南藝苑。

鈐印：夢萱堂、少昂

**1016**

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

*Five-character Calligraphic Couplet in Running Script*

A pair of scrolls, mounted and framed, ink on paper  
Each scroll measures 122.2 x 22.2 cm. (48 ⅞ x 8 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated autumn, ninth month, *jiachen* year (1964)

Dedicated to Madam Shujun

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

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

趙少昂 行書五言聯 水墨紙本 鏡框兩幅 一九六四年作

釋文：美花多映竹，喬木自成林。

題識：淑俊女弟過苑屬書。甲辰（1964年）秋九月，趙少昂。

鈐印：趙、少昂、佛（肖行印）



1017

GAO QIFENG (1889-1933)

*Monastery in the Clouds*

Hanging scroll, ink on paper

119 x 36.5 cm. (46 7/8 x 14 3/8 in.)

Signed, with two seals of the artist

**LITERATURE:**

*Paintings Series, Vol. 1 by the Late Artistic Sage Ko Kei-Fung, The Overseas-Chinese Publishing Co., Ltd., Shanghai, January 1935, no pagination.*

HK\$400,000-600,000

US\$51,000-77,000

高奇峰

煙寺晚鐘

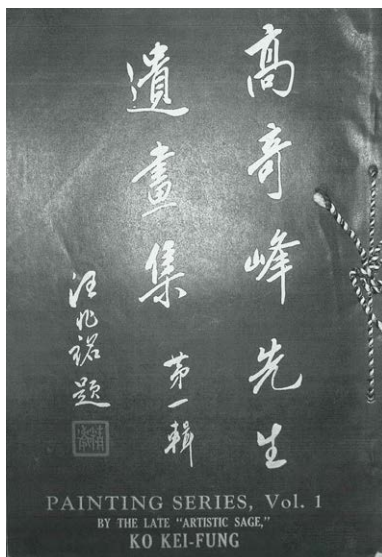
水墨紙本

立軸

款識：奇峰。

鈐印：奇峰、番禺高嶽

出版：《高奇峰先生遺畫集（第一輯）》，華僑圖書印刷有限公司，上海，1935年1月，無頁碼。



1017



1018

1018

**YANG SHANSHEN** (1913-2004)

*Winter Plums and Sparrows*

Hanging scroll, ink and colour on paper

44.5 x 51 cm. (17 ½ x 20 ¼ in.)

Signed, with one seal of the artist

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

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

楊善深 梅竹雙棲 設色紙本 立軸

款識：善深。

鈐印：楊



1019



1019

**YANG SHANSHEN** (1913-2004)

*Poet Xie Lingyun and His Companions*

Scroll, mounted and framed, ink and  
colour on paper

33.7 x 69 cm. (13 ¼ x 27 ½ in.)

Inscribed and signed, with two seals of the  
artist

**LITERATURE:**

*Ling-nan School Painting*, Art Book Co.,  
Ltd, Taipei, 1983, p.117, pl.166.

*Paintings by Yang Shen-Sun*, Art Book Co.,  
Ltd, Taipei, 1986, pp.148-149, pl.137.

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

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

楊善深 謝靈運 設色紙本 鏡框

題識：山水詩人謝靈運。謝靈運是河南省人，祖父謝玄晉時為車騎將軍，父親謝瑒是不聰明而早死。靈運幼聰慧，祖父常向人說：真不信瑒會生了靈運。他自幼喜歡讀書，後來因祖父關係，襲封為康樂公，他既是世家公子，家產豐厚，不做官在家中，僮僕既多，門生也衆，無論如何高之嶺，他必攀登上去云。善深戲寫。

鈐印：楊氏、交盡美人名士

出版：《嶺南畫派》，藝術圖書公司，台北，1983年，第117頁，圖版166。  
《楊善深畫集》，藝術圖書公司，台北，1986年，第148-149頁，圖版137。

1020

**LI XIONGCAI** (1910-2001)

*Sailing Along the River*

Hanging scroll, ink and colour on paper  
138 x 68 cm. (54 ¾ x 26 ¾ in.)

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

Dated spring, *dingmao* year (1987)

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

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

黎雄才 風帆出峽圖 設色紙本  
立軸 一九八七年作

題識：風帆出峽圖。

丁卯（1987年）之春寫昔時山行所見，雄才。

鈐印：端州黎氏、雄才



1020



1021

Mr Sun Ruihuang (1900–1980), known as Zu Ming, was a native of Chongming County, Shanghai. Sun was admitted to the Tsinghua School in Beijing in 1917, graduated in 1921, and went to the U.S. at public expense to study banking. He studied banking at New York University and Columbia University, obtaining a bachelor's degree and a master's degree, respectively. Upon his return to China, he served as a professor at Nankai University, Chief Auditor of the National Construction Commission of the Republic of China, and Deputy Director of the Accounting Department of the General Bureau of Postal Savings and Exchange. In 1930, when Sin Hua Bank was restructured, Mr Sun was invited to serve as Deputy Manager and Deputy General Manager. He remained an influential figure in the banking industry in Shanghai until 1949. The four paintings in this collection are from Sun's family, and one painting was dedicated to Sun.

孫瑞璜（1900–1980），名祖銘，字瑞璜，上海市崇明縣人。1917年考取北京清華學校，1921年畢業，公費赴美留學。先後在紐約大學和哥倫比亞大學攻讀銀行學，分別獲得學士和碩士學位。回國後先後擔任南開大學教授、國民政府建設委員會總稽核、郵政儲金匯業總局會計處副處長等職。1930年新華銀行改組，孫瑞璜應邀任副經理、副總經理。一直到1949年後，在上海銀行界具影響力。本輯四幅作品出自孫瑞璜家族後人，《富貴豐饒》一作並俱上款，可謂是傳承有序的作品。



Mr and Mrs Sun Ruihuang  
孫瑞璜夫婦

#### 1021

**QI BAISHI** (1863-1957)

*Peonies and Bees*

Hanging scroll, ink and colour on paper

134 x 33 cm. (52 ¾ x 13 in.)

Inscribed and signed, with one seal of the artist

Dated tenth month, *jiashen* year (1944)

Dedicated to Ruihuang

#### PROVENANCE:

Acquired directly from the artist, thence by descent.

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

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

齊白石 富貴豐饒 設色紙本 立軸 一九四四年作

題識：瑞璜先生清屬，甲申（1944年）十月之初白石老人齊璜作。

鈐印：齊大

來源：直接得自畫家，並由家族傳承。





1022

**1022**

**QI BAISHI** (1863-1957)

*Chicks*

Hanging scroll, ink on paper

66.5 x 33 cm. (26 1/8 x 13 in.)

Inscribed and signed, with one seal of the artist

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

*US\$19,000-26,000*

齊白石

雛雞

水墨紙本

立軸

題識：借山老人齊白石八十四歲時晨興。

鈐印：齊大



1023

**1023**

**QI BAISHI** (1863-1957)

*Vegetables*

Hanging scroll, ink and colour on paper

100 x 32.8 cm. (39 3/8 x 12 7/8 in.)

Inscribed and signed, with one seal of the artist

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

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

齊白石

清蔬圖

設色紙本

立軸

題識：借山唵館主者齊白石八十七歲時畫于京華。

鈐印：白石翁



1024

PROPERTY FROM THE FAMILY COLLECTION OF SUN RUIHUANG 孫瑞璜家族收藏 (LOTS 1021-1024)

**1024**

**QI BAISHI** (1863-1957)

*Shrimps*

Hanging scroll, ink on paper

103 x 34 cm. (40 ½ x 13 ⅜ in.)

Inscribed and signed, with one seal of the artist

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

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

齊白石

群蝦

水墨紙本

立軸

題識：寄萍老人畫蝦半生，方得不似之似而能雅觀。

鈐印：齊大

**1025**

**QI BAISHI** (1863-1957)

*Autumn Leaves and Insects*

Scroll, mounted and framed, ink and colour on paper

120 x 33.5 cm. (47 ¼ x 13 ¼ in.)

Inscribed and signed, with one seal of the artist

Dated *jiazi* year (1924)

**PROVENANCE:**

Previously from a Japanese collection.

Sotheby's Hong Kong, Fine Chinese Paintings, 6 October 2015, Lot 1275.

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

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

齊白石

秋色秋聲

設色紙本

鏡框

一九二四年作

題識：甲子（1924年），齊璜。

鈐印：木居士

來源：日本私人舊藏。

香港蘇富比，中國書畫拍賣，2015年10月6日，編號1275。

**1026**

**QI BAISHI** (1863-1957)

*Rooster and Chicks*

Hanging scroll, ink and colour on paper

104.3 x 34.1 cm. (41 ⅛ x 13 ⅜ in.)

Inscribed and signed, with one seal of the artist

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

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

齊白石

雄雞將雛圖

設色紙本

立軸

題識：寄萍老人白石由白下歸來製。

鈐印：老白





1025



1026



1027

**1027**

**QI BAISHI** (1863-1957)

*Calligraphy in Seal Script*

Scroll, mounted and framed, ink on paper  
29.5 x 128.2 cm. (11 3/4 x 50 1/2 in.)

Inscribed and signed, with one seal of the  
artist

Dated autumn, ninth month, *yihai* year  
(1935)

Dedicated to Wenlong

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

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

齊白石 篆書—無量壽佛 水墨紙本 鏡框  
一九三五年作

釋文：無量壽佛。

題識：文龍先生晒存，乙亥（1935年）秋  
九月，齊璜。

鈐印：白石翁

**1028**

**LIANG QICHAO** (1873-1929)

*Calligraphy-The Amitabha Sutra*

Hanging scroll, ink on silk  
115 x 24.8 cm. (45 1/4 x 9 3/4 in.)

Inscribed and signed, with two seals of the  
artist

Dated first month, *yichou* year (1925)

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

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

梁啟超 書法—佛說阿彌陀經 水墨絹本  
立軸 一九二五年作

釋文：（《佛說阿彌陀經》，文不錄）。

題識：乙丑（1925年）正月，啟超敬書。

鈐印：梁、啟超

**1029**

**QI BAISHI** (1863-1957)

*Guanyin*

Hanging scroll, ink and colour on paper  
98.5 x 33.8 cm. (38 3/4 x 13 1/4 in.)

Signed, with one seal of the artist

**LITERATURE:**

*Paintings and Art of Qi Baishi*, China  
Publishing Tohan Co. Ltd., 30 June 2011,  
pp.44-45.

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

**US\$100,000-190,000**

齊白石 白衣大士 設色紙本 立軸

款識：齊璜。

鈐印：齊大

出版：《天成の作—齊白石老人の繪畫芸術》，中国出版ト一ハン株式会  
社，2011年6月30日，第44-45頁。





# FROM FENGHUANG COUNTY TO THE HALL OF TEN THOUSAND LOTUSES: PAINTINGS BY HUANG YONGYU

## 從鳳凰縣到萬荷堂：黃永玉作品專輯

Born in 1924 in Fenghuang County, Hunan Province, Huang Yongyu was one of the most groundbreaking and multi-talented modern artists, widely known for his ink-wash paintings, woodblock prints, and literary works. Coming from an impoverished background, he worked in various professions and wandered to different places since the age of thirteen to make a living during the tumultuous wartimes.

He first started creating woodblock prints at the age of sixteen, earning his first income when attending the Jimei School in Fujian Province. In 1948, he moved to Hong Kong and quickly gained local recognition after his first solo exhibition. He then worked as an arts editor alongside Jin Yong for *Ta Kung Pao*, wrote screenplays for films, and befriended many figures in Hong Kong's cultural circle, such as James Wong Jim. He moved to Beijing in 1953 after being referred by his uncle, the famed writer Shen Congwen, as the youngest professor at the Central Academy of Fine Arts.

Huang Yongyu gained initial fame through his print series *Ashima* (1957) and *Spring Tide* (1961) for its strong folk influences and bold style, but he never stopped pushing the boundaries of his practice. Whilst living alongside other emerging artists in Chinese paintings, such as Li Kuchan and Li Keran, Huang Yongyu started exploring and experimenting with ink and oil paintings. Since the seventies, he produced many colored ink paintings with subjects ranging from landscapes, flowers, figures, caricatures, and birds, often accompanied by inscriptions with historical allusions and playful messages. During the Cultural Revolution, his painting *Winking Owl* (1973) caused controversy, but he regained his reputation by creating the first zodiac stamp for the Year of the Monkey in 1980, which would later be the most sought-after postal stamps in China. Huang returned to Hong Kong in 1988 and continued to hold exhibitions both at home and abroad. He spent his final years in the suburbs of Beijing, naming his self-designed residence and studio the *Ten Thousand Lotus Hall*—a reference to his lifelong love for lotus flowers.

Aside from being known as an artist, Huang was also a bestselling author and prolific writer who had published essays, picture books, autobiographies, and poems. His literary talent and humorous personality are evidenced through his extensive but insightful inscriptions that complement the artworks. Before he passed away in 2023, Huang was once again commissioned to design special stamps for the Year of the Rabbit, which later sold out quickly.

Christie's fall auction presents some of the most well-known themes and personal moments in Huang Yongyu's extensive oeuvre. From his famed lotus flowers and humorous rabbits to works that commemorate his reunion with his childhood friend Su Tu, each work celebrates an important chapter in Huang Yongyu's itinerant life and offers a glance of his extraordinary personality.

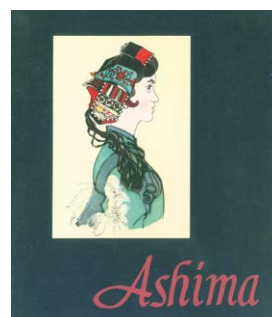
黃永玉1924年出生於湖南省鳳凰縣，以水墨畫、木版畫和文學作品而廣為人知，是最具開創性和多才多藝的現代藝術家之一。他出身貧寒，自13歲起就從事各種職業，在動盪的戰爭年代四處漂泊謀生。雖然沒有受過任何藝術訓練，但他從生活經歷、各種藝術形式、家鄉的粗獷山水中汲取靈感，後來又從藝術家朋友那裡汲取靈感，自學成才，形成了自己奔放、靈動的風格。

他16歲開始創作木刻版畫，在福建省集美學校時，賺取了他在藝術領域的第一筆收入。1948年，他移居香港，並在首次舉辦個人畫展後迅速在當地獲得認可。之後，他與《大公報》的金庸一起擔任藝術編輯，為電影撰寫劇本，並結識了許多香港文化界人士，如黃霑等。1953年，經叔父、著名作家沈從文引薦，他來到北京，被聘為中央美術學院，成為該校最年輕的教授。

黃永玉因其版畫作品《阿詩瑪》（1957年）和《春潮》（1961年）而聲名鵲起，其作品具有濃厚的民間色彩和大膽的風格，但他從未停止在實踐中不斷探索。在與李苦禪、李可染等國畫名家一起生活期間，黃永玉開始探索和嘗試水墨和油畫。自七十年代起，他創作了大量墨彩畫作，題材涵蓋山水、花卉、人物、漫畫和花鳥，並經常配以歷史典故和寓意俏皮的題詞。1973年，他的畫作《貓頭鷹》使他深受打擊。1980年，他創作了第一枚猴年生肖郵票，重新贏得了聲譽，這枚郵票後來成為中國最搶手的郵票。1988年，黃永玉回到香港，繼續在海內外舉辦畫展。晚年他定居北京，在郊區親自設計了萬荷堂居所，自稱“萬荷堂主人”，代表了他一生對荷花的熱愛。

除了藝術家的身份，黃永玉還是一位多產的暢銷書作家，出版過多部散文集、圖畫書、自傳和詩歌作品。他的文學才華和幽默個性體現在眾多書面題詞中，這些題詞與藝術作品相得益彰。直到晚年，黃永玉仍活躍在藝術創作和展覽的舞台上。在2023年去世前，他再次受託創作兔年郵票作品，盡管作品設計不同尋常，它還是成為社會關注的熱點話題，並很快就被搶購一空。

此次佳士得秋季拍賣，呈現一系列黃永玉不同時期的代表作品，反映了藝術家創作生涯中最廣為人知的主題和重要時刻。從他著名的荷花和幽默的兔子，到紀念他與兒時好友蘇篤重逢的作品，每件作品都代表了黃永玉多彩人生中的一個重要篇章，並讓人一窺其非凡的個性。



Huang Yongyu's Woodcut Print *Ashima*, published by Foreign Language Press, 1957  
黃永玉木刻版畫《阿詩瑪》，外文出版社，1957年



Huang Yongyu with Qi Baishi  
黃永玉與齊白石合影



*Winking Owl* by Huang Yongyu  
黃永玉作《貓頭鷹》



The First Chinese Zodiac Stamp, known as the Golden Monkey stamp, painted by Huang Yongyu in 1980  
1980年由黃永玉繪製的金絲猴為中國第一張生肖郵票

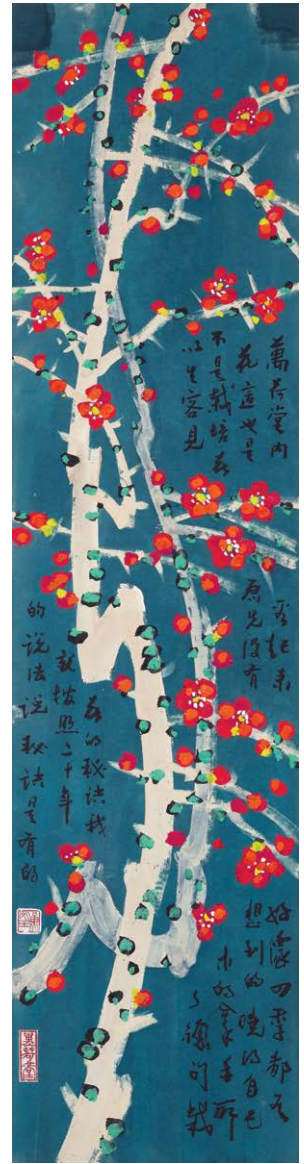


Huang Yongyu in front of his Hall of Ten Thousand Lotus in Beijing  
黃永玉于北京萬荷堂前



Stamps for the Year of the Rabbit 2023, based on Huang Yongyu's painting  
由黃永玉繪製的2023年兔年生肖郵票





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**HUANG YONGYU** (1924-2023)

*Flowers of Four Seasons*

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

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

Inscribed and signed, with nine seals of the artist

Dated spring, *yiyou* year (2005)

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

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

黃永玉 四季花 設色紙本 鏡框四幅 二〇〇五年作

題識：萬荷堂內看起來好像四季都有花，這也是原先沒有想到的，曉得自己不是栽培花木的拿手，所以生客見了總問栽花的秘訣，我就按照二十年的說法，說秘訣是有的，只是普普通通兩個字，勤買而已。到了萬荷堂，承各方朋友的好意，從各地送來了花木，連動買二字真經都不用唸了。眼看十年過去，花木居然成個氣候，很有點樣子了。所以每逢花季我都要趕回來看看，哪一季辜負了，心裡免不了要深深歉然的。乙酉（2005年）初春作四季花，黃永玉於萬荷堂。

鈐印：黃永玉、萬荷堂、黃永玉、萬荷堂、永玉作畫、黃、黃永玉、黃、弘二





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One of the most important Chinese cartoonists of the twentieth century, Hua Junwu (1915–2010) stands out for his biting social commentary and humorous illustrations that have been widely published and loved. Huang Yongyu dedicated this painting to his good friend's newborn granddaughter. In the endearing inscription, Huang recounts the events leading up to the baby girl's birth, welcoming her to a new world where "patriarchal traditions preferring boys to girls are nonextant." The unusually intimate nature of the message, written in the artist's distinctive witty prose, attests to the close friendship between Huang Yongyu and Hua Junwu. The painting has been cherished by the Hua family since then.

華君武（1915–2010），漫畫家，二十世紀中國漫畫界的領軍人物，從事漫畫創作大半世紀。他的時事漫畫以尖銳深刻著名，構思機智幽默，廣受人民大眾的喜愛。此幅作品為黃永玉祝賀摯友華君武喜得孫女而作，題識誠摯回敘她出生趣事之餘，更感歎重男輕女的時代“已經消失了”。作品直接上款予新生女孩並落款“黃爺爺”，表達了對新生兒美好的祝願，更彰顯黃、華兩人的深厚友誼，由華君武後人珍而重之至今。



Huang Yongyu with Hua Junwu's granddaughter.  
黃永玉與華君武孫女合照。

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HUANG YONGYU (1924-2023)

Pink Lotus

Scroll, mounted and framed, ink and colour on paper  
69 x 70.4 cm. (27 1/8 x 27 3/4 in.)

Entitled, inscribed and signed, with three seals of the artist  
Dated one day after Ching Ming Festival, 1980  
Dedicated to Hua Ya

PROVENANCE:

Acquired directly from the artist by the present owner.

HK\$300,000-500,000

US\$38,000-64,000

黃永玉 小雅 設色紙本 鏡框 一九八〇年作

題識：小雅。乃生女子，載寢之地。載衣之褐，載弄之瓦。無非無儀，唯酒食是議，無父母詒羅。

這是小雅詩中名叫“斯干”最後一段的詩。說的是我們古代中國過日子的事。其中提到生了男孩如何如何了不得，讓他睡床，給他玉做玩具。要不是做皇帝，便是做天下的王。生了女兒呢，就給她睡地，用普通的布當襪衣，拿一塊瓦當玩具算了，長大會做酒做飯得了，別給父母增加憂愁就很不錯。看看封建社會對女孩子多殘酷和不公平。在你沒有生下地來的前一晚，妳爺爺他就盼望你是個女孩子，第二天早上電話裡你爸爸就告訴我和張婆婆，說你來到世界上。我們這個新世界歡迎你！那個重男輕女的時代已經消失了。畫這張畫留給你長大看看，那時我已經龍鍾或不在人世，你會想起有過這麼一些事情，有點意思吧！給華雅留念，一九八〇年清明節第二天，黃爺爺永玉於北京。

鈐印：黃永玉、黃大、壁虎

來源：現藏家直接得自畫家。





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**1032**

**HUANG YONGYU** (1924-2023)

*Three Rabbits in a Burrow*

Scroll, mounted and framed, ink and colour on paper

126.8 x 121.7 cm. (49 7/8 x 47 7/8 in.)

Inscribed and signed, with three seals of the artist

Dated spring, *xinmao* year (2011)

**LITERATURE:**

*Lotus and The Others*, Beijing Rongde Gallery, 2012, p.45.

*Huang Yongyu 90th Birthday Postage Stamp Collection*, China National Philatelic Corporation, p.137.

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

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

黃永玉 一窟已足 設色紙本 鏡框 二〇一一年作

題識：一窟已足，何需三窟。辛卯（2011年）春，黃永玉畫。

鈐印：萬荷堂主、八十刀槍不入、黃永玉印

出版：《荷花及其他》，北京融德畫廊，2012年，第45頁。  
《黃永玉九十壽誕紀念郵冊珍藏》，中國集郵總公司，第137頁。



1033

Su Tu (1921–2014), also known as Su Guozhong and Su Jingyi, was a native of Nan'an, Fujian Province. During the War of Resistance, Huang Yongyu, who was a teenager back then, came to the Xiamen Jimei School (founded by Mr Chen Jiageng) to study in junior high school. He later relocated with the school to Anxi, a town near Xiamen, where he spent more than two unforgettable years. While studying in Anxi, Su Tu and Huang Yongyu (also known as Huang Niu) worked together as text and art editors for the school magazine and became friends. One year, Huang Yongyu fell ill and could not return to his hometown to celebrate Chinese New Year. Su Tu brought him to his house for treatment as his family ran Chinese medicine shop. Huang Yongyu's life was saved and he became lifelong friends with Su Tu.

In 1947, Su Tu came to Taiwan with the Nationalist government. He worked for the county government until his retirement but had long lost contact with Huang Yongyu. During this period, they both searched for each other through their mutual network, but there was no news.

In 1990, while reading the China Times, Su Tu came across an interview with Huang Yongyu, who then was a painter from China, and thought he looked like his childhood friend, so he made contact through the newspaper. Huang Yongyu soon sent the painting *Reunion of Old Friends* to Su Tu and arranged a reunion in Hong Kong. In 1993, after being separated for sixty years, Su Tu brought his entire family to Hong Kong to reunite

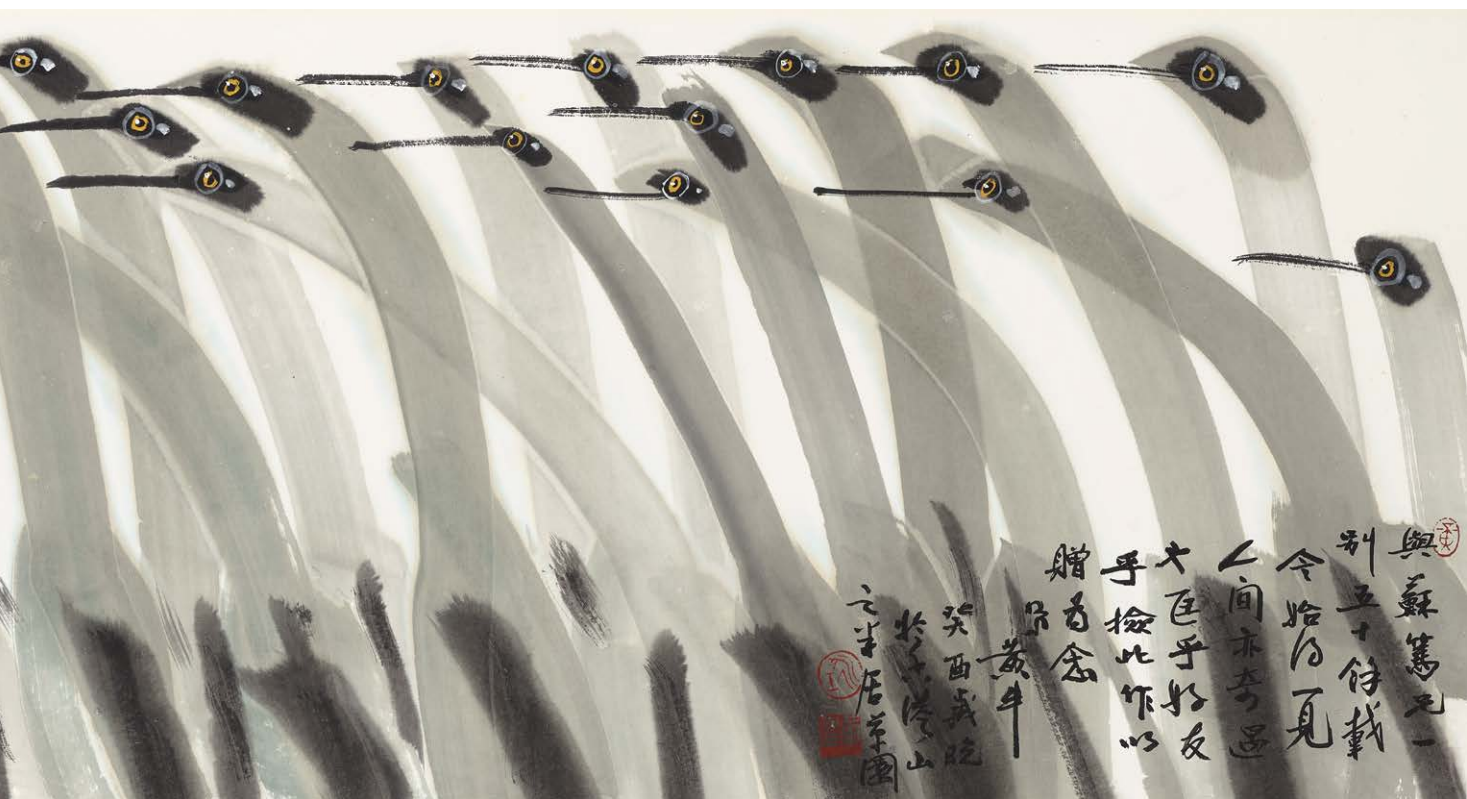
with Huang Yongyu. The two friends were excited to see each other and had great conversations. Before departure, the couple and their three daughters each received an artwork from Huang Yongyu as a gift.

The works in this collection vary in subject matter and size but were all wholeheartedly painted by the artist as gifts to his close friend, representing the long-lasting friendship spanning over half a century and also reflecting the artist's affectionate and righteous personality. The works offered this time reintroduce the story of two old friends and commemorate a great master of the art world.

Su Tu's family and Huang Yongyu at the artist's Hong Kong residence, 1993.  
蘇篤篤一家與黃永玉於畫家香港寓所，1993年。







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蘇篤（1921–2014），又名蘇國忠、蘇靜一，生於民國十年（1921），福建南安人。

抗戰期間，時年僅十幾歲的黃永玉，來到由陳嘉庚先生創辦的廈門集美學校讀初中，並隨學校內遷到廈門附近的安溪，在這裡度過了兩年多難忘時光。在福建安溪唸書期間，蘇篤與黃永玉（又名黃牛）同為校刊的文字和插圖編輯，結下同窗友誼。某年，黃永玉因無法返鄉過年在學校生病，蘇篤發現後帶回開中藥行的家中醫治，自此成為至交好友。

民國三十六年（1947）蘇篤跟隨國民政府來台，從事縣政府公職直至退休，自此與黃永玉失聯。期間彼此都有透過友人尋找對方，但了無音訊。

1990年，蘇篤翻閱中國時報時，偶然看到一篇有關大陸畫家黃永玉的採訪，感覺像是兒時玩伴黃牛，遂透過報社取得連絡。隨後黃永玉寄回《故人相逢》一作，並約定香港重聚。1993年，在分離近六十載後，蘇篤攜全家到香港與黃永玉重逢。舊人相逢，分外激動，相談甚歡，臨別時黃永玉贈與夫婦二人及三位女兒每人一幅作品留念。

此收藏一系列作品題材、畫幅不一，均乃畫家精心繪製贈與摯友之作，代表著畫家與友人跨越半世紀歷久彌新之友情，亦反映了畫家重情重義的個性。今次釋出，重展故人舊事，亦是對一代畫壇巨匠的紀念。

### 1033

**HUANG YONGYU** (1924-2023)

*Looking at the Other Side*

Scroll, mounted and framed, ink and colour on paper  
46.5 x 175 cm. (18 ¼ x 68 ⅞ in.)

Entitled, inscribed and signed, with one seal of the artist  
Further inscribed and signed by the artist, with three seals  
Dated *guiyou* year (1993)  
Dedicated to Su Tu

#### PROVENANCE:

Acquired directly from the artist, thence by descent.

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

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

黃永玉 愛看哪邊就看哪邊！ 設色紙本 鏡框 一九九三年作

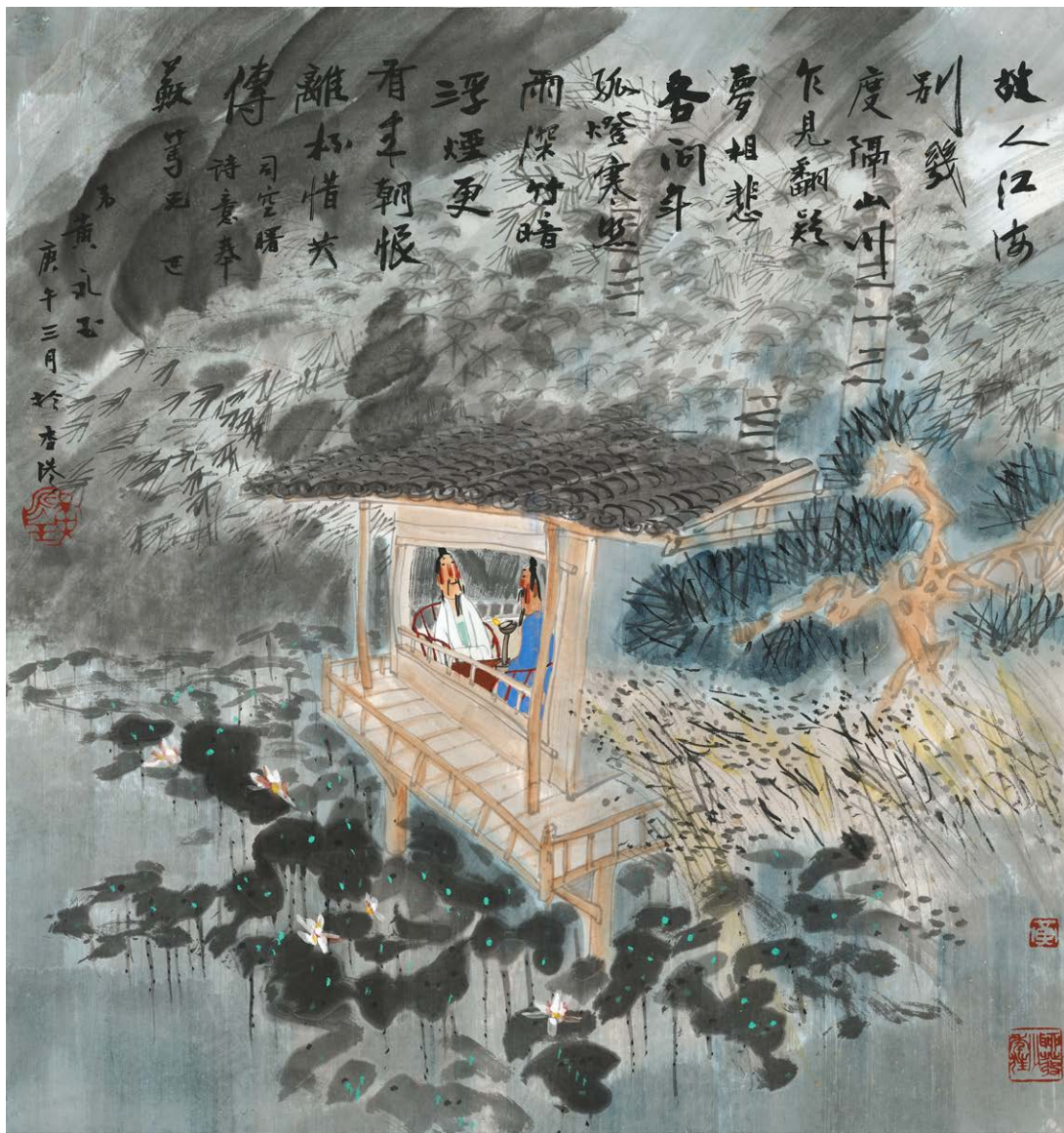
題識：愛看哪邊就看哪邊！黃永玉，癸酉（1993年）歲暮。

鈐印：黃永玉印

又題：與蘇篤兄一別五十餘載，今始得一見，人間亦奇遇也，匡乎好友乎。檢此作以贈為念。弟黃牛，癸酉（1993年）歲晚於香港山之半居草園。

鈐印：黃永玉印、永玉、黃永玉

來源：直接得自畫家，並由家族傳承。



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HUANG YONGYU (1924-2023)

*Conversation Between Old Friends*

Scroll, mounted and framed, ink and colour on paper

96 x 90.8 cm. (37 ¾ x 35 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated third month, *gengwu* year (1990)

Dedicated to Su Tu

**PROVENANCE:**

Acquired directly from the artist, thence by descent.

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

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

黃永玉 故人重逢 設色紙本 鏡框 一九九〇年作

題識：故人江海別，幾度隔山川。  
乍見翻疑夢，相悲各問年。  
孤燈寒照雨，深竹暗浮煙。  
更有來朝恨，離杯惜共傳。  
司空曙詩意奉蘇篤篤兄正。  
弟黃永玉，庚午（1990年）三月於香港。

鈐印：黃永玉、黃、聊發少年狂

來源：直接得自畫家，並由家族傳承。



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**HUANG YONGYU** (1924-2023)

*Fragrant Narcissus*

Scroll, mounted and framed, ink and colour on paper

68 x 68 cm. (26 ¾ x 26 ¾ in.)

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

Dated *guiyou* year (1993)

Dedicated to Madam Limei

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**NOTE:**

The dedication of the painting, Madam Limei, refers to Mr Su Tu's third daughter Ms Su Lee Mei.

**HK\$150,000-250,000** US\$19,000-32,000

黃永玉 香滿 設色紙本 鏡框  
一九九三年作

題識：香滿。儷玫女存。  
黃永玉，癸酉（1993年）歲暮。

鈐印：黃永玉、黃

來源：現藏家直接得自畫家。

註：上款“儷玫女”乃蘇篤先生三女蘇儷玫。



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**HUANG YONGYU** (1924-2023)

*Red Lotus*

Scroll, mounted and framed, ink and colour on paper

68 x 68 cm. (26 ¾ x 26 ¾ in.)

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

Dated spring, *jiwei* year (1979)

Dedicated to Madam Kongzhi

**PROVENANCE:**

Acquired from the artist by the former owner. Christie's Hong Kong, Fine Chinese Modern Paintings, 24-25 November 2014, Lot 1456.

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

黃永玉 紅荷 設色紙本 鏡框  
一九七九年作

題識：紅荷。孔智女士雅正。  
黃永玉己未（1979年）暮春。

鈐印：黃永玉、黃

來源：原藏家直接得自畫家本人。  
香港佳士得，中國近現代畫，2014年11月  
24-25日，編號1456。



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**HUANG YONGYU** (1924-2023)

*Pavilion on Huangshan*

Scroll, mounted and framed, ink and colour on paper

95 x 180.5 cm. (37 3/8 x 71 1/8 in.)

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

Dated spring, *wuchen* year (1988)

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings,  
31 May 2011, Lot 2908.

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

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

黃永玉 清涼臺 設色紙本 鏡框 一九八八年作

題識：清涼臺。黃永玉，戊辰（1988年）春。

鈐印：黃、永玉、黃永玉、貓頭鷹（肖形印）

來源：香港佳士得，中國近現代畫，2011年5月31日，編號2908。







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**HUANG YONGYU** (1924-2023)

*Lotuses in Splendid Colours*

Scroll, mounted and framed, ink and colour on paper

68.2 x 137.5 cm. (26 7/8 x 54 1/8 in.)

Inscribed and signed, with three seals of the artist

Dated spring, *wuchen* year (1988)

Dedicated to Shihua

**PROVENANCE:**

Acquired directly from the artist by the present owner.

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

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

黃永玉 彩荷 設色紙本 鏡框 一九八八年作

題識：林斷山明竹隱牆，亂蟬衰草小池塘。  
翻空白鳥時時見，照水紅蕖細細香。  
村舍外，古城旁，杖藜徐步轉斜陽。  
殷勤昨夜三更雨，又得浮生一日涼。  
東坡《鷓鴣天》詞意。  
戊辰（1988年）春作贈石華仁兄，黃永玉。

鈐印：黃、永玉、黃永玉

來源：現藏家直接得自畫家本人。



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Mr Koh Tin Kok was a successful entrepreneur in Singapore who founded Tai Wee Company Private Limited, a food trading and investment company. He built valued business relationships, especially in China, where lifelong friendships with famed artists like Huang Zhou were forged. In 1986, he invited Huang Zhou to Singapore and sponsored his art exhibition there, also hosting Huang Zhou at his residence. Huang Zhou was inspired to paint at his home and gifted Mr Koh and his family artworks in return.

許振國先生乃新加坡成功商人，他開立的大偉私人有限公司主營食品貿易和投資業務。因為經營的緣故，許先生廣結人緣，尤其在中國，與黃胄等畫家成為畢生好友。1986年，許氏邀請黃胄訪問新加坡，支持其舉辦畫展，並在寓所熱情招待。黃胄亦在許氏家中作畫相贈，以作留念。



Huang Zhou painting at Mr Koh's Singapore residence, 1986.  
黃胄於許氏新加坡寓所作畫，1986年。

### 1039

**HUANG ZHOU** (1925-1997)

*Three Horses*

Scroll, mounted and framed, ink on paper

86 x 94.3 cm. (33 7/8 x 37 1/8 in.)

Inscribed and signed, with one seal of the artist

Dated winter, *yichou* year (1985)

Dedicated to Zhenguo

#### PROVENANCE:

Acquired directly from the artist, thence by descent.

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

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

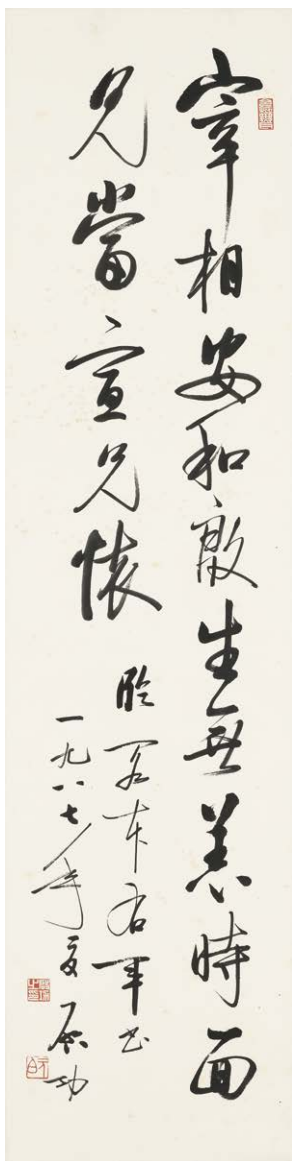
黃胄 三馬圖 水墨紙本 鏡框 一九八五年作

題識：鎮國兄存正。乙丑（1985）年冬，黃胄於抱海樓。

鈐印：黃胄之印

來源：直接得自畫家本人，並由家族傳承。





1040

**1040**

**QI GONG** (1912-2005)

*Calligraphy in Running Script*

Hanging scroll, ink on paper  
134.5 x 33.5 cm. (53 x 13 1/4 in.)

Inscribed and signed, with three seals of the artist

Dated summer, 1987

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

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

啓功 行書《宰相安和帖》 水墨紙本 立軸 一九八七年作

釋文：宰相安和，殷生無恙，時面見當宣兄懷。

題識：臨閣本右軍書，一九八七年夏，啓功。

鈐印：啓功之印、元白、令紙黑耳



1041

**1041**

**WANG ZIWU** (1936-2021)

*Frogs in Lotus Pond*

Hanging scroll, ink and colour on paper  
93.5 x 64.7 cm. (36 3/4 x 25 1/2 in.)

Inscribed and signed, with one seal of the artist

Dated summer, *dingsi* year (1977)

Dedicated to Zhiping

**PROVENANCE:**

From a private Japanese collection.

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

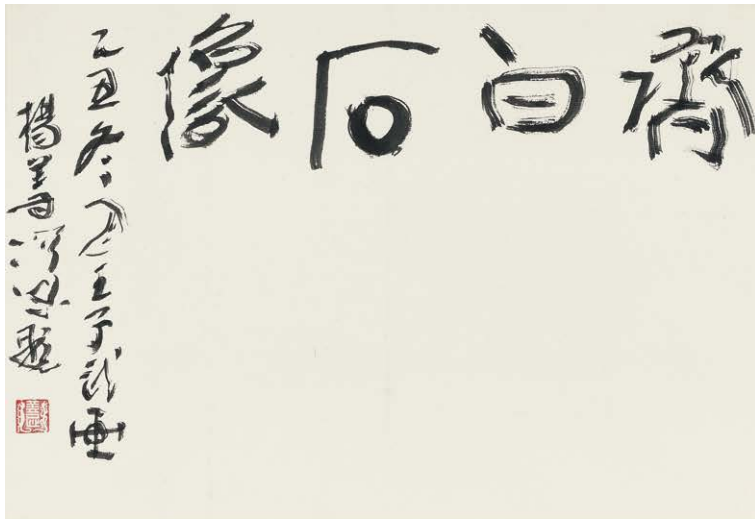
**US\$38,000-51,000**

王子武 荷塘蛙趣 設色紙本 立軸 一九七七年作

題識：治平方家清正，一九七七年歲丁巳長夏日，子武於城畫屋。

鈐印：子武寫意

來源：日本私人收藏。



1042

WANG ZIWU (1936-2021)

Portrait of Qi Baishi

Hanging scroll, ink on paper  
67.5 x 43.5 cm. (26 3/8 x 17 1/8 in.)

Inscribed and signed, with two seals of the artist

Dated *jiazi* year (1984)

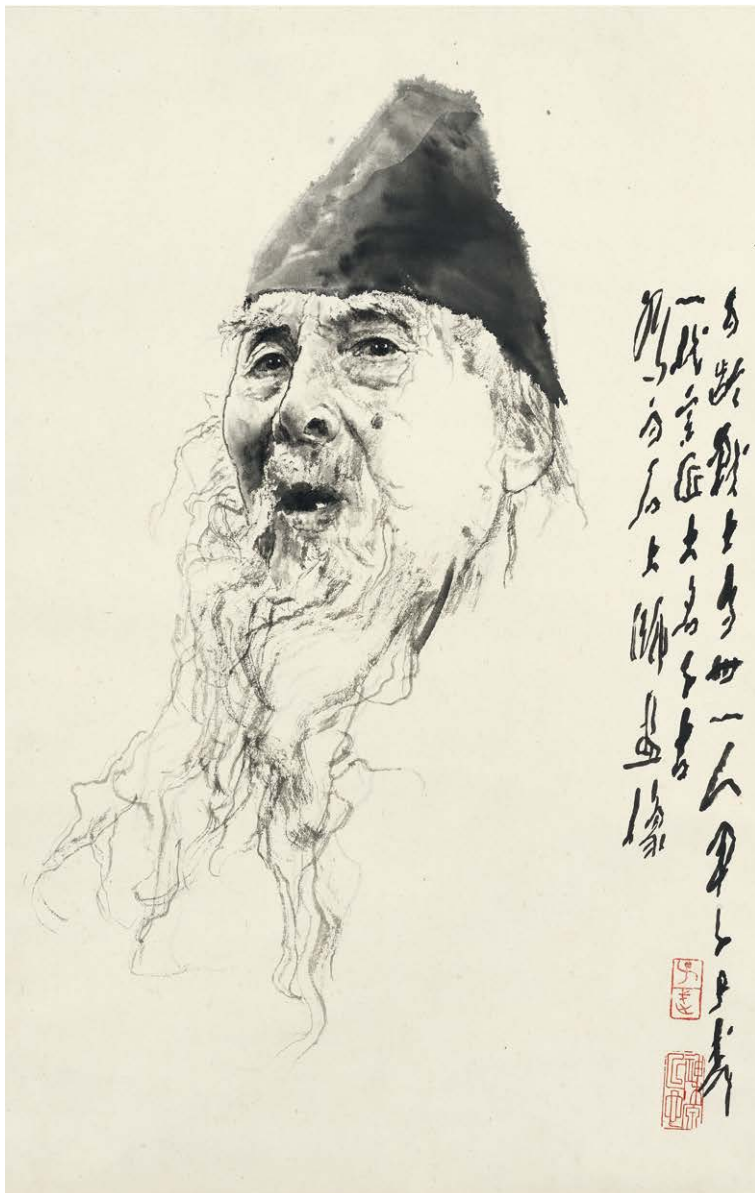
Further inscribed and signed by Yang Shanshen  
(1913-2004) on the mounting, with one seal

Dated winter, *yichou* year (1985)

HK\$500,000-700,000

US\$64,000-90,000

王子武 齊白石像 水墨紙本 立軸  
一九八四年作



題識：百齡戰士方世一人，一代宗匠大名千古。

為白石大師畫像，甲子（1984年），子武。

鈐印：子武、神禾原人也

楊善深（1913-2004）題詩堂：

齊白石像。乙丑（1985年）冬月王子武畫，楊善深題。

鈐印：善心

1042



1043

**HUANG ZHOU** (1925-1997)

*Herding Donkey*

Scroll, mounted and framed, ink and colour on paper

137 x 69.3 cm. (53 7/8 x 27 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *guihai* year (1983)

**LITERATURE:**

*Paintings from Huang Zhou's Exhibition*, Chinese Arts and Crafts (Hong Kong) Limited, no pagination.

*Masters of Chinese Painting: Huang Zhou*, Jin Xiu Publishing House, Taipei, 16 November 1996, p. 18.

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

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

黃胄 趕驢 設色紙本 鏡框  
一九八三年作

題識：癸亥年（1983）之秋雨夜，黃胄於思遠樓。

鈐印：黃胄寫意、黃胄之印

出版：《黃胄畫展作品集》，中藝（香港）有限公司，無頁碼。

《中國巨匠美術週刊：黃胄》，錦繡出版事業股份有限公司，台北，1996年11月16日，第18頁。



1043



1044

**1044**

**MA JIN** (1900-1970)

*Eight Horses*

Scroll, mounted and framed, ink and colour on silk  
104.3 x 52.8 cm. (41 1/8 x 20 3/4 in.)

Inscribed and signed, with two seals of the artist

Dated eleventh month, *dingmao* year (1927)

Dedicated to Shengjie

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

**US\$19,000-26,000**

馬晉 八駿圖 設色絹本 鏡框 一九二七年作

題識：笙階先生大雅之屬即正，丁卯（1927年）十一月北平湛如馬晉畫。

鈐印：馬晉、伯逸



1045

**1045**

**YE QIANYU** (1907-1995)

*Folk Dance*

Hanging scroll, ink and colour on paper  
69 x 46 cm. (27 1/8 x 18 1/8 in.)

Inscribed and signed, with one seal of the artist

Dated autumn, 1978

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

**US\$6,500-10,000**

葉淺予 民族舞蹈 設色紙本 立軸 一九七八年作

題識：一九七八年秋，和平佳期，淺予畫此賀之。

鈐印：淺予興到



1046

FAN ZENG (B. 1938)

*Laozi Leaving the Hangu Pass*

Scroll, mounted and framed, ink and colour on paper

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

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

Dated summer, *renwu* year (2002)

**LITERATURE:**

*Shuimo Fenghua*, Cultural Relics

Publishing House, October 2015, p.159.

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

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

范曾 老子出關 設色紙本 鏡框  
二〇〇二年作

題識：老子出關。  
歲壬午（2002年）仲夏，  
抱冲齋主范曾。

鈐印：抱冲齋主、十翼、范曾、范曾所作

出版：《水墨風華》，文物出版社，2015年  
10月，第159頁。

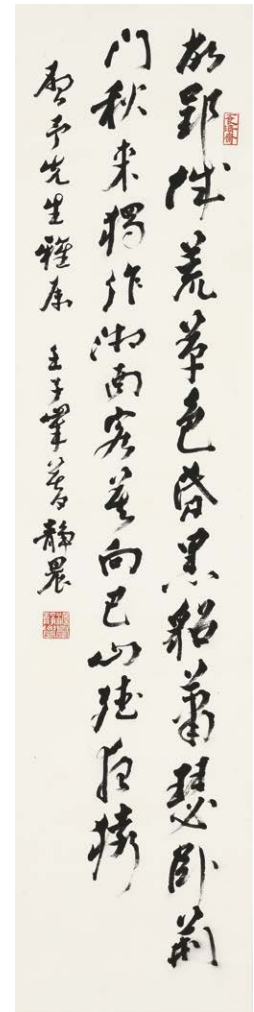


Chua Kay Cheong, also known as Qiyu, is a native of Jinjiang County, Fujian Province. He was born in Perak, Malaysia in 1947. Mr Chua joined the business world after graduating from Chung Ling High School in Penang in 1965. He is keenly interested in literature and art, and although he does not paint himself, he met many contemporary scholars, writers, and painters both at home and abroad through his connections in his literary circle. In his spare time, Chua entertains himself with poetry, calligraphy, Chinese paintings, and epigraphy. After his retirement, he became an active writer and published art criticism in newspapers and magazines. The three paintings in this collection were all gifted to Chua by the artists, as evident in the dedication in each work. Chua's careful preservation of the works over the decades and his retention of his correspondence with the artists at the time demonstrate his genuine passion for art.

蔡啟昌，一字啓予，福建晉江縣人，1947年出生於馬來西亞霹靂州，父輩於三十年代南來。蔡氏於1965年畢業於檳城鍾靈中學，即投身商界。他酷嗜文學藝術，雖未親繪事，卻通過文學因緣，結識了諸多當代海內外學者、文豪、畫家。蔡氏閒暇以詩文書畫金石自遣，退休後涉筆為文，於報章雜誌積極發表藝術評論文章。此收藏三幅作品皆蔡氏直接得贈自畫家，並俱上款。蔡氏精心保存數十載，且細心保留當年與藝術家之通信，可見藏家對藝術之真摯熱情。



1047



1048

1047

**YANG ZHIGUANG** (1930-2016)  
*Tang Dynasty Dancer*

Scroll, mounted and framed, ink and colour on paper  
67.5 x 45.5 cm. (26 3/8 x 17 7/8 in.)  
Entitled, inscribed and signed, with two seals of the artist  
Dated *jiazi* year (1984)  
Dedicated to Qiyu (Mr Chua Kay Cheong)

**PROVENANCE:**

Acquired directly from the artist by the present owner.

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

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

楊之光 唐舞 設色紙本 鏡框 一九八四年作

題識：唐舞。啓予弟雅正，甲子（1984年）  
新歲，之光戲筆。

鈐印：楊之光、我行我素

來源：現藏家直接得自畫家。



Yang Zhiguang's handwritten New Year's card to Mr Chua.  
楊之光致蔡氏親題新年賀卡

1048

**TAI JINGNONG** (1903-1990)  
*Calligraphy*

Scroll, mounted and framed, ink on paper  
134.5 x 32.5 cm. (53 x 12 3/4 in.)  
Inscribed and signed, with two seals of the artist  
Dated *renzi* year (1972)  
Dedicated to Qiyu (Mr Chua Kay Cheong)

**PROVENANCE:**

Acquired directly from the artist by the present owner.

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

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

臺靜農 書法 水墨紙本 鏡框 一九七二年作

釋文：故郢城荒草色昏，黑貂蕭瑟卧荆門。  
秋來獨作湘南客，莫向巴山聽夜猿。

題識：啓予先生雅屬，壬子（1972年）歲暮，靜農。

鈐印：澹臺靜農、一食清齋

來源：現藏家直接得自畫家。



1049

FAN ZENG (B. 1938)

*Yi Yuanji and His Monkey*

Scroll, mounted and framed, ink and colour on paper

138.3 x 68.8 cm. (54 ½ x 27 ¼ in.)

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

Dated spring, 1979

Further inscribed and signed by the artist, with two seals

Dated *jiwei* year (1979)

Dedicated to Qiyu (Mr Chua Kay Cheong)

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**LITERATURE:**

1980 *Calendar*, China National Foreign Trade Transportation Corp., China National Chartering Corp., 1980, plate February.

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

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

范曾 易元吉戲猴圖 設色紙本  
鏡框 一九七九年作

題識：易元吉戲猴圖。圖畫見聞誌載云：易元吉入萬守山百餘里，以覘猿猴棲止嬉戲之狀，筆下遂得天籟。一九七九年春於北京，江東范曾。

鈐印：范三手段

又題：啓予先生大雅之屬，歲在己未（1979年），范曾。

鈐印：范曾之印、肖形印（虎）

來源：現藏家直接得自畫家。

出版：《1980年掛曆》，中國對外貿易運輸總公司、中國租船公司，1980年，圖版2月份。



1049



1050

1050

LI KERAN (1907-1989)

*Boys and Buffalos in Autumn*

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

Inscribed and signed, with three seals of the artist

HK\$650,000-850,000

US\$83,000-110,000

李可染

秋趣圖

設色紙本

鏡框

題識：忽聞蟋蟀鳴，容易穰風起。可染畫。

鈐印：李、可染、孺子牛



The owners of this collection began acquiring 20th-century Chinese paintings in the late 1980s. Having lived in Japan and Hong Kong, they travelled extensively throughout Asia and to China, where they were excited by the intellectual rigour, the experimentation of materials and techniques, and the vitality of the artists who painted in the ink tradition. Acquiring works from galleries and auction houses, the owners assembled a diverse collection of paintings by masters including Zhang Daqian, Wu Guanzhong and Shi Lu. Each of the above artists had a strong, unique visual identity and interpreted the Chinese ink tradition differently than the others. Long treasured by the owners, these paintings are coming to the market for the first time since they were acquired over two decades ago.

現藏家自八十年代末開始蒐集二十世紀中國書畫。藏家先後居於日本、香港，曾多次前往亞洲各地及中國大陸訪問參觀，以兼容並蓄的心態拜訪藝術家、欣賞作品。中國水墨畫家於作品中展現的嚴謹、創新及活力，給予藏家深刻印象。藏家通過藝術家、畫廊及拍賣行蒐集作品，終建立起一個多樣的中國書畫收藏，包含張大千、吳冠中、石魯等近代大師之作。每一位畫家都演繹出獨特的風格，樹立獨有的特色。此收藏歷經超過二十年時間蒐集而成。

### 1051

**ZHANG DAQIAN** (1899-1983)

*Scholars*

Hanging scroll, ink and colour on paper

122 x 61 cm. (48 x 24 in.)

Inscribed and signed, with two seals of the artist

Dated spring, *jiashen* year (1944)

Further inscribed and signed by the artist, with two seals

Dedicated to Yuqiu

#### PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 1 November 1999, Lot 85.

#### LITERATURE:

*Paintings by Zhang Daqian*, Tsi Ku Chai, Hong Kong, 1982, pl.41.

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

張大千 催書圖 設色紙本 立軸 一九四四年作

題識：書被催成墨未濃。讀義山此詩，知古人作書，最（重）濃墨。渴筆濫觴於元章，澹墨則創始於玄宰也。甲申（1944年）春日，蜀人張爰。

鈐印：張爰、爰居士

又題：雨秋仁兄方爰大風堂下。  
大千居士弟爰大風堂下。

鈐印：張爰、三千大千

來源：香港佳士得，近現代中國書畫，1999年11月1日，編號85。

出版：《張大千畫集》，集古齋，香港，1982年，圖版41。



1051



1052

**1052**

**SHI LU** (1919-1982)

*Fragrant Lotus*

Hanging scroll, ink and colour on paper  
95.5 x 81 cm. (37 3/8 x 31 1/8 in.)

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

**PROVENANCE:**

Sotheby's Hong Kong, Fine Chinese  
Paintings, 30 April 2001, Lot 152.

**EXHIBITED:**

Beijing, National Art Museum of China,  
National Art Museum of China and China  
Artists Association Shaanxi Branch, *Six  
Artists of the Chang'an School*, December 1991.

**LITERATURE:**

*Six Artists of the Chang'an School* Exhibition  
Catalogue, National Art Museum of China  
and China Artists Association, Shaanxi  
Branch, Beijing, December 1991, p.56.

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

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

石魯 百里荷香 設色紙本 立軸

題識：百里荷香。寫於長安，石魯。

鈐印：石魯（手繪印章）

來源：香港蘇富比，中國書畫拍賣，2001  
年4月30日，編號152。

展覽：北京，中國美術館，中國美術館與中  
國美術家協會陝西分會，“長安畫派  
六大家展”，1991年12月。

出版：《長安畫派六大家展》展覽圖錄，  
中國美術館與中國美術家協會陝西  
分會，北京，1991年12月，第56頁。



1053

**1053**

**SHI LU** (1919-1982)

*Calligraphy*

Hanging scroll, ink on paper  
176 x 92.2 cm. (69 1/4 x 36 1/4 in.)

Signed, with one painted seal of the artist

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

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

石魯 空靈 水墨紙本 立軸

釋文：空靈。

款識：石魯。

鈐印：石魯（手繪印章）





1054

1054

**WU GUANZHONG** (1919-2010)

*South Jiangsu House*

Scroll, mounted and framed, ink and colour on paper

56 x 47 cm. (22 x 18 ½ in.)

With two seals of the artist

**EXHIBITED:**

Hong Kong, Plum Blossoms Gallery, *Wu Guanzhong—Kaleidoscope*, 16-27 May 1989.

**LITERATURE:**

*Wu Guanzhong—Kaleidoscope*, Plum Blossoms (International) Ltd., May 1989, p.29, pl.14.

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

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

吳冠中

江南人家

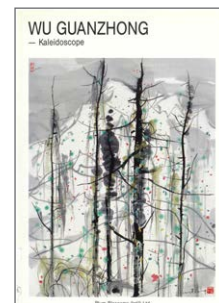
設色紙本

鏡框

鈐印：冠中寫生、八十年代

展覽：香港，萬玉堂，“吳冠中—萬紫千紅”，1989年5月16至27日。

出版：《吳冠中—萬紫千紅》，萬玉堂，1989年5月，第29頁，圖版14。





1055

**1055**

**WU GUANZHONG** (1919-2010)

*Water Village*

Scroll, mounted and framed, ink and colour on paper

46.5 x 66.3 cm. (18 ¼ x 26 ½ in.)

Inscribed and signed, with two seals of the artist

Dated 1988

**LITERATURE:**

*Odyssey Wu Guanzhong*, Plum Blossoms (International) Ltd., May 1990, p.71, pl.28.

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

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

吳冠中 水鄉石橋 設色紙本 鏡框 一九八八年作

題識：吳冠中，八八年。

鈐印：冠中寫生、八十年代

出版：《行到水源處—吳冠中》，  
萬玉堂，1990年5月，第71頁，  
圖版28。





**A** *Hill City* is one of Wu Guanzhong's rare masterpieces in ink and colour from the seventies. The entire painting is over four feet long, with a mixture of dots, lines, and surface, and almost no blank spaces, demonstrating Wu Guanzhong's enthusiasm for the transition from oil to ink painting in the late seventies. According to the published records, the painting is titled "A Hill City," possibly depicting the area around Chongqing or Sichuan of southwest China.

The composition is different from the flattened perspective of traditional landscapes. Starting from the foot of the mountain, the body of hills rises upwards along with the tall trees. The mighty mountains are dotted with the colours of the people living in the mid-levels so that it is not impermeable. Though the mountain is steep, a narrow path of stairs curves through the mass to lead up to the clouds, giving a sense of dynamism in the otherwise vertical structure. At the top of the hill is the "Hill City," where modern buildings are stacked and arranged, becoming one of the focal points of the painting.

The work was created at the end of the seventies when a decade of political turmoil ended, and the art world welcomed a breath of freedom. Wu used his art and brush to express and vent the years of frustration. The collector and his wife recalled that they had first seen this work in an exhibition at the National Art Museum of China between late 1977 and early 1978 and that it was one of the first works of art at the time that did not depict themes of "workers, peasants, and soldiers." Shortly after its completion, *A Hill City* was exhibited at Shenzhen Exhibition Hall's *Exhibition of Beijing Rong Bao Zhai Woodblock Prints, Calligraphy, and Paintings* in Hong Kong in 1977, and was well-received by the Hong Kong audience, with tens of thousands of visitors attending the event. A photo of the painting was later published in the October 1977 issue of *Ming Pao Monthly*. This was also the first time Wu Guanzhong's name and work appeared in a Hong Kong publication. The exhibition of this painting and its publication in a Hong Kong magazine were of great significance as they marked a turning point in Wu's creative career, where he came under the international spotlight for the first time in the beginning of a new era in society.

《山城》乃市場罕見的七十年代墨彩作品。全畫取四尺整幅，點線面交相輝映，幾乎未見空白處，顯示了吳冠中七十年代末油畫向水墨轉型期的飽滿熱情。據出版物，畫作定名《山城》，或是描寫四川、重慶一帶寫生所見。作品構圖不同於傳統山水的散點透視，從山腳開始，山體隨著修長樹木扶搖直上。山體雖密，但有半山人家的生活色彩所點綴，不至密而不透；山勢雖陡峭，但有一條台階小路直通雲霄，彎曲之中饒有變化滋味。山頂處即“山城”，現代建築堆疊排列，成為畫面的焦點之一。作品創作於70年代末，正是十年政治動蕩結束，藝術界迎來自由氣息的時刻。畫家借作品掃蕩多年積鬱，於揮灑淋漓間一抒胸意。藏家夫婦回憶，最早曾在1977年底至1978年初中國美術館畫展中見過此幅作品，乃當時第一批未表現“工農兵”形象之美術作品。《山城》創作後，即參加1977年於深圳展覽館舉辦之“北京榮寶齋木板水印、書畫展覽”，展覽受到香港書畫愛好者追捧，數月間有萬餘人前往欣賞，並被拍攝彩色照片，發表於1977年10月號《明報月刊》，此為吳冠中的名字和作品首次出現在香港的刊物上。《山城》的創作、公開展出及香港雜誌的介紹，乃至最終被英籍藏家欣賞入藏，不僅預示著中國社會一個嶄新時代的開始，亦是畫家創作生涯中的重大轉折點，標誌著吳冠中正式踏上國際舞台，可謂意義非凡。





Born in 1950, Sir William Ehrman is a retired British diplomat and ambassador who is fluent in Chinese. He was stationed in Mainland China and Hong Kong in his early years and participated in the Sino-British negotiations on the handover of Hong Kong in the 1980s. He later served as Political Adviser to the Hong Kong Government, the Principal Private Secretary to the Secretary of State for Foreign Affairs and the British Ambassador to Luxembourg. He served as British Ambassador to China from 2006 to 2010.

Ehrman attended Eton College and then Trinity College, Cambridge, from which he graduated with a first-class honours degree in Chinese in 1973. He joined the Foreign Office immediately after graduation, studied Chinese further in Hong Kong from 1975 to 1976 and was then assigned to British Embassy in Beijing from 1976 to 1978, first as Third and later as Second Secretary.

In 1978 when Ehrman and his wife lived in Beijing, Mrs Ehrman visited Rong Bao Zhai with the wife of the then British Ambassador to China, Sir Edward Youde (who later became the 26th Governor of Hong Kong), and came across this work. The Ehrmans purchased the piece. The work travelled with them to their various postings and returned to the United Kingdom with them, where it has remained in their collection to this day.

歐威廉爵士生於1950年，退休英國外交官及大使，通曉中文，早年獲派駐中國內地及香港等地，1980年代曾參與中英間的香港前途談判，後來歷任港府政治顧問、外交大臣首席私人秘書及英國駐盧森堡大使等職。他在2006年至2010年期間出任英國駐華大使。

歐威廉早年入讀伊頓公學，後來升讀劍橋大學三一學院，主修中文，他在1973年取得文學碩士一級榮譽學位畢業。畢業後旋即加入外交部，並憑藉其中文才能獲派遠東供職。他自1975至1976年曾在香港進修中文，後於1976至1978年間派到北京的英國駐華使館出任三等秘書，未幾升任為二等秘書。

1978年，歐爵士夫人同當時英國駐華大使尤德爵士（後出任第26任港督）夫人一同參觀榮寶齋，看到此幅作品即欣賞非常，於是夫婦二人購入此作，此後派駐各地，最終返回英國，此作一直陪伴左右，珍藏至今。



Sir William Ehrman  
歐威廉爵士



The painting displayed at Sir Ehrman's home  
本拍品懸掛於歐爵士家中

## 1056

**WU GUANZHONG** (1919-2010)

*A Hill City*

Scroll, mounted and framed, ink and colour on paper

137 x 67.5 cm. (53 7/8 x 26 3/8 in.)

With two seals of the artist

### EXHIBITED:

Shenzhen Exhibition Hall, *Exhibition of Beijing Rong Bao Zhai Woodblock Prints, Calligraphy and Paintings*, 1977.

### LITERATURE:

*Ming Pao Monthly* Vol. 12, Issue 5 (main issue 142), Hong Kong Ming Pao Company Limited, Hong Kong, October 1977, illustration page (no pagination).

*Chinese Paintings Calendar*, The Chinese People's Association for Friendship with Foreign Countries, 1979, plate May.

*Wu Guanzhong-Sixty Years of Encounters with Hong Kong: 1950-2010*, in *Lofty Integrity: Donation of Works by Wu Guanzhong* exhibition catalogue, Hong Kong Museum of Art, August 2010, p.146.

**HK\$6,000,000-8,000,000**

**US\$770,000-1,020,000**

吳冠中

山城

設色紙本

鏡框

鈐印：冠中寫生、老吳作

展覽：深圳展覽館，“北京榮寶齋木板水印、書畫展覽”，1977年。

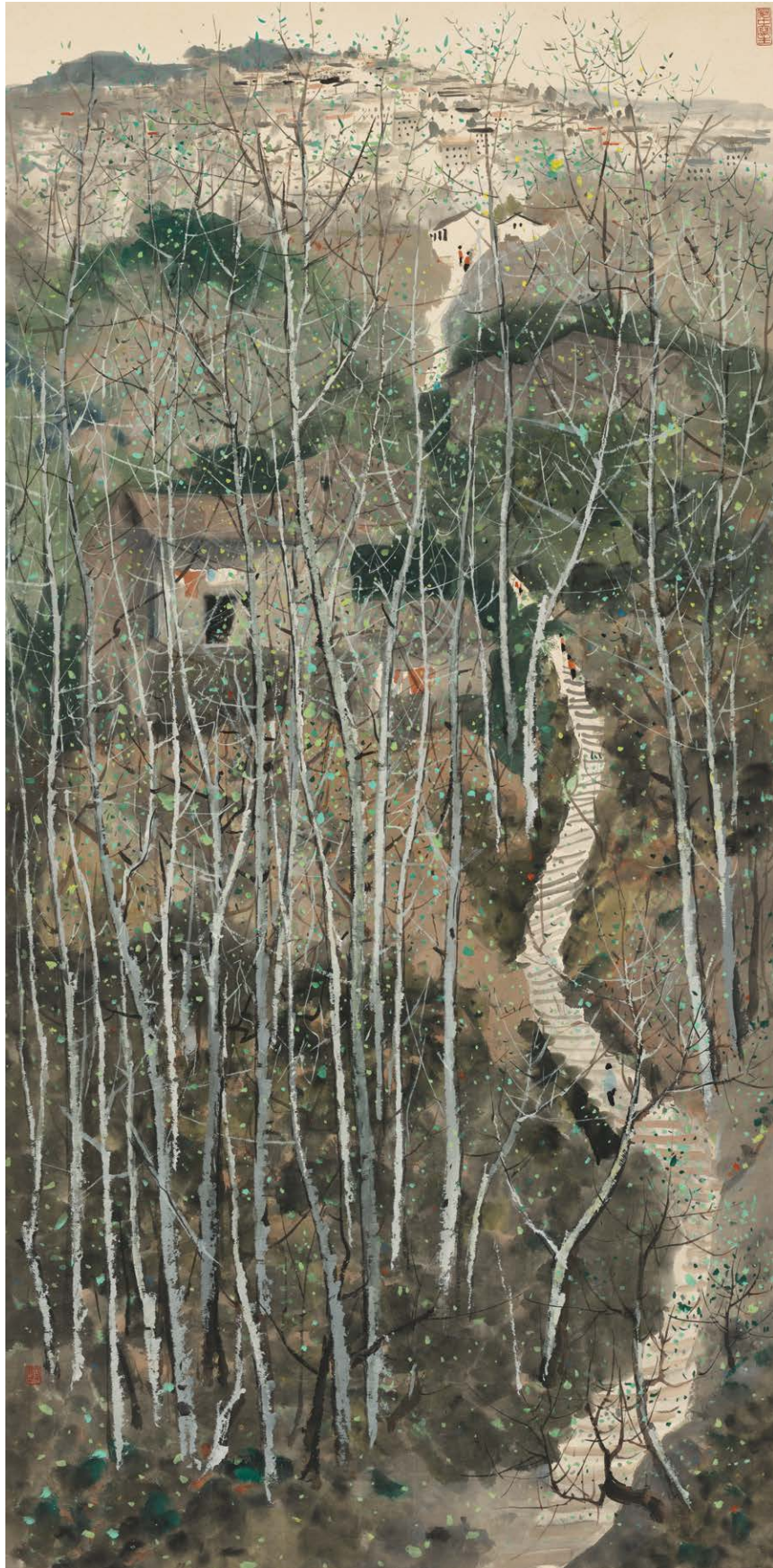
出版：《明報月刊》第12卷第10期（總第142期），香港明報有限公司，香港，1977年10月號，插圖彩頁（無頁碼）。

《1979年國畫掛曆》，中國人民對外友好協會，1979年，圖版5月份。

《吳冠中與香港的一甲子情緣1950-2010》，收錄於《獨立風骨：吳冠中捐贈展》展覽圖錄，香港藝術館，2010年8月，第146頁。







1057

WU GUANZHONG (1919-2010)

*Massive Cliff*

Scroll, mounted and framed, ink and colour on paper

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

Inscribed and signed, with two seals of the artist

Dated 1989

**PROVENANCE:**

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 30 April 2000, Lot 107.

Sotheby's Hong Kong, Fine Chinese Paintings, 6 October 2007, Lot 315.

Sotheby's Hong Kong, Fine Chinese Paintings, 7 October 2013, Lot 1182.

**EXHIBITED:**

Beijing, Poly Art Museum, *An Unbroken Line: In Commemoration of Wu Guanzhong*, 30 August–6 September 2010.

**LITERATURE:**

*Wu Guanzhong's Personal Selection of Paintings*, The Oriental Press and A & U Publication (HK) Ltd., 1992, pl. 2–20.

*Wu Guanzhong – A Twentieth Century Chinese Painter*, British Museum Press, London, March 1992, reference pl. 22.

*An Unbroken Line: In Commemoration of Wu Guanzhong*, Poly Art Museum, Beijing, October 2010, pp. 132–133.

**HK\$4,000,000–6,000,000**

*US\$510,000–770,000*

吳冠中 高嶺天低 設色紙本 鏡框 一九八九年作

題識：吳冠中，一九八九。

鈐印：茶、冠中寫生

來源：香港佳士得，近現代中國書畫，2000年4月30日，編號107。

香港蘇富比，中國書畫拍賣，2007年10月6日，編號315。

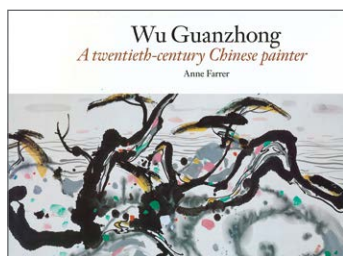
香港蘇富比，中國書畫拍賣，2013年10月7日，編號1182。

展覽：北京，保利博物館，“緬懷吳冠中先生經典作品收藏大展”，2010年8月30日至9月6日。

出版：《吳冠中自選畫集》，東方出版社及建築與城市出版社有限公司，1992年，圖版2–20。

《吳冠中——一個二十世紀的中國畫家》，大英博物館，倫敦，1992年3月，參考圖片圖版22。

《緬懷吳冠中先生經典作品收藏大展——來自全球華人珍藏》展覽目錄，保利博物館，北京，2010年10月，第132–133頁。







1057





1058

**1058**

**LIN FENGMIAN** (1900-1991)

*A Vase of Dahlias*

Scroll, mounted and framed, ink and colour on paper

68 x 68 cm. (26 ¾ x 26 ¾ in.)

Signed, with one seal of the artist

**PROVENANCE:**

Sotheby's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 1 May 2000, Lot 342.

**NOTE:**

According to the previous auction catalogue in 2000, the original collector obtained the work directly from the artist himself.

“In late October 1977, Lin Fengmian moved to Hong Kong. Under the care of his cousin, Lin Ruxiang, he temporarily resided on the top floor of Chung Kiu Chinese Products Company on Nathan Road, Kowloon, and soon held an exhibition of his works at the company. The collector of this painting was a great admirer of Lin Fengmian's art. Through an introduction, he visited Lin's apartment to ask for paintings and chose this work as well as another landscape from Lin's recent works in 1978-79.”

**HK\$2,400,000-3,200,000**

**US\$310,000-410,000**

**林風眠 大理花 設色紙本 鏡框**

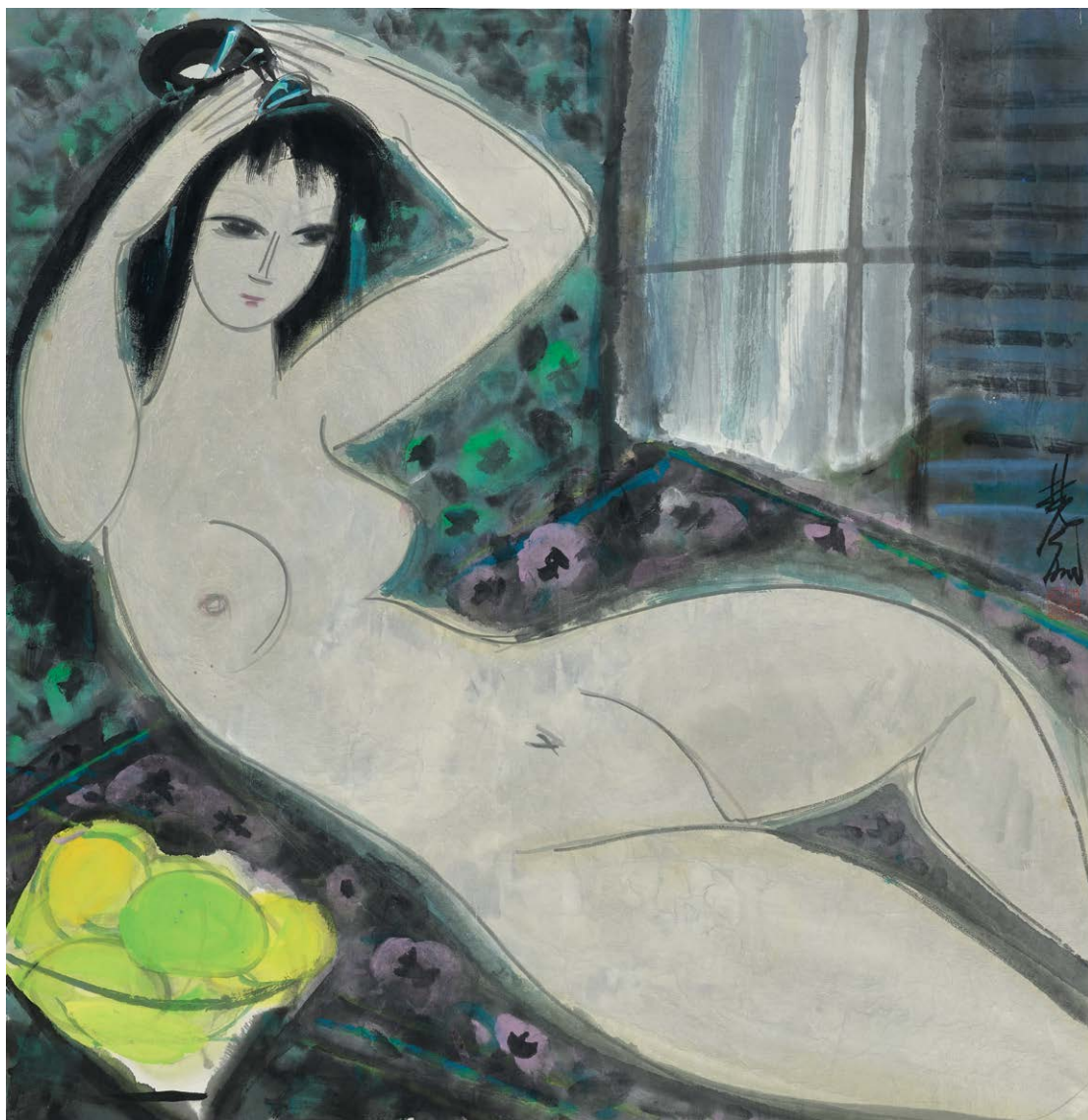
款識：林風眠。

鈐印：林風眠印

來源：香港蘇富比，近現代中國書畫，2000年5月1日，編號342。

註：作品於2000年拍賣時，據圖錄介紹，本作為原藏家直接得自畫家本人。“一九七七年十月下旬，林風眠先生移居香港。在堂弟林汝祥照顧下，暫居於九龍彌敦道中僑國貨公司頂樓，很快即在中僑國貨公司舉行了作品展。本幅藏者甚好林風眠先生的藝術，透過介紹，親訪其寓所求畫，在他多幀近作中挑得本幅及一幅風景作品，時維七八至七九年間。”





1059

**1059**

**LIN FENGMIAN** (1900-1991)

*Nude*

Scroll, mounted and framed, ink and colour on paper

68 x 66.5 cm. (26 ¾ x 26 ⅛ in.)

Signed, with one seal of the artist

**PROVENANCE:**

Formerly from the collection of Ms Feng Yeh.

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

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

林風眠

裸女

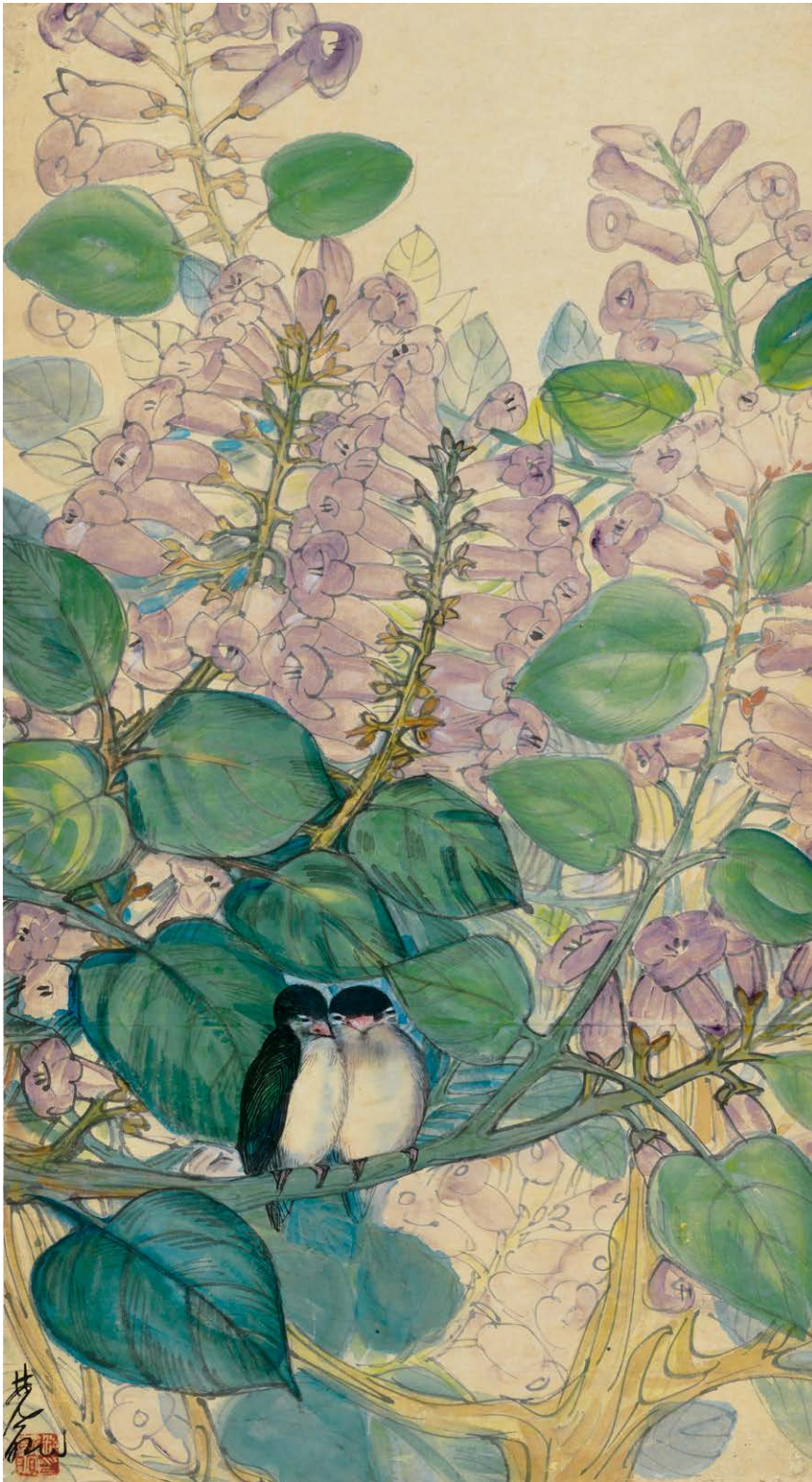
設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印

來源：馮葉女士舊藏。



1060

**1060**

**LIN FENGMIAN** (1900-1991)

*Two Birds and Purple Beardtongue*

Hanging scroll, ink and colour on paper

75.5 x 40.9 cm. (29 ¾ x 16 ⅞ in.)

Signed, with one seal of the artist

**PROVENANCE:**

Acquired in China in the 1960s, and  
thence by descent.

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

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

林風眠 紫桐雙鳥 設色紙本 立軸

款識：林風暝。

鈐印：林風暝印

來源：上世紀六十年代得自中國，並由家  
族繼承。



1061

**LIN FENGMIAN** (1900-1991)

*Cottages in the Pine Mountains*

Hanging scroll, ink and colour on paper

109.5 x 34 cm. (43 1/8 x 13 3/8 in.)

Inscribed and signed, with one seal of the artist

Dated thirty-fifth year (of the Republic, 1946)

**PROVENANCE:**

Acquired in China in the 1960s, and thence by descent.

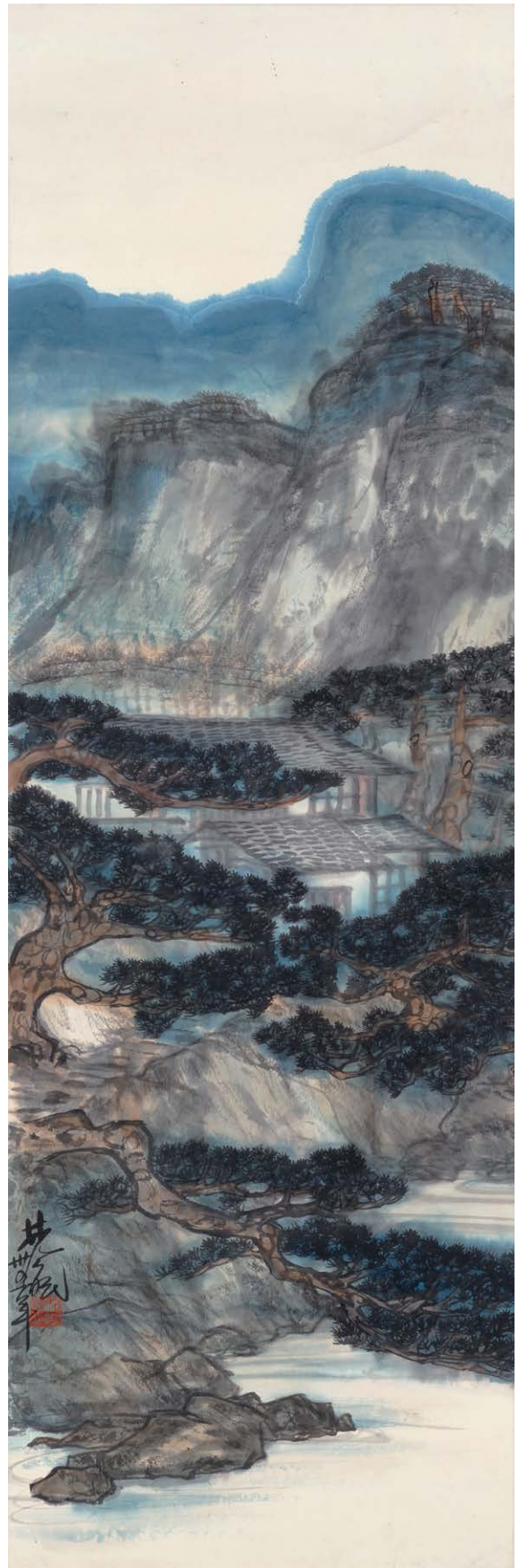
**HK\$1,500,000-2,000,000**                      *US\$190,000-260,000*

林風眠    松濤幽居    設色紙本    立軸    一九四六年作

題識：林風眠，卅五年（1946）。

鈐印：林風眠印

來源：上世紀六十年代得自中國，並由家族繼承。



1061

**1062**

**LIN FENGMIAN** (1900-1991)

*Lady Holding Fan*

Scroll, mounted and framed, ink and colour on paper

66.3 x 66.3 cm. (26 1/8 x 26 1/8 in.)

Signed, with one seal of the artist

**EXHIBITED:**

Taipei Fine Arts Museum, *China-Paris, Seven Chinese Painters who Studied in France, 1918-1960*, 26 March – 26 June, 1988.

**LITERATURE:**

*China-Paris, Seven Chinese Painters who Studied in France, 1918-1960*, Taipei Fine Arts Museum, 1988, p.77, pl.7.

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

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

林風眠

執扇仕女

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印

展覽：台北市立美術館，“中國—巴黎，早期旅法畫家回顧展”，1988年3月26日至6月26日。

出版：《中國—巴黎，早期旅法畫家回顧展》，台北市立美術館，1988年，第77頁，圖版7。







1062



## DEDICATION & SELF-IMPROVEMENT – THE LIU JING XIU TANG COLLECTION OF CHINESE PAINTINGS

### 敬業修身：敬修堂藏中國書畫

It was a sensation when Christie's Hong Kong proudly presented the Liu Jing Xiu Tang Collection of Chinese Paintings in May 2013. This autumn, we are very honoured to present the second installment of this collection, comprising 21 Classical and Modern works that belonged to the illustrious industrialist—textile giant of modern China, Mr Liu Kuo Chun (1887-1978).

Born in Shengci town, Jingjiang city of Jiangsu province, Liu Kuo Chun studied briefly at private school at the age of 10. In 1901, he went to Changzhou to make a living and subsequently started a business in textile trading with a dye workshop. In 1916, he established Dalun Machine Weaving Factory with his partners and in 1918, he opened Guangyi Weaving Factory in sole proprietorship. In 1930, he set up Dacheng Textile Printing and Dyeing Co., Ltd. In 1938 he established Anda Textile Co. Ltd. in Shanghai and in 1948, he set up South Cotton Mill Ltd. in Hong Kong. He returned to China in 1950 and served as Chairman and General Manager of Dacheng Company, and Vice Chairman and Deputy General Manager of Anda Company. Later he served as a Deputy to the National People's Congress, Vice Governor of Jiangsu Province, Vice Chairman of the Jiangsu Provincial Committee of the Chinese People's Political Consultative Conference and Member of the Standing Committee of Jiangsu Provincial People's Congress, to name but a few.

With a gift of discerning opportunities, a passion for advanced technology and management reform and a strength of horses for courses, Liu Kuo Chun eventually became the leader in the textile industry of the time. In 1941 he began acquiring paintings and calligraphy in Shanghai. He also attended exhibitions, where he met and made friends with collectors and connoisseurs such as Qian Jingtang (1907-1983), Wu Hufan (1894-1968), Xie Zhiliu (1910-1997) and Wang Nanping (1924-1985). Through their appreciation sessions from time to time, Mr Liu enhanced his knowledge on paintings and calligraphy. Later he acquired many works from private collections in Nanjing, Beijing, Chongqing, Hong Kong and Changzhou etc. that enriched the quality and quantity of the Liu Jing Xiu Tang Collection.

Named after Mr Liu's motto "Dedication and Self-Improvement," the Liu Jing Xiu Tang is one of the buildings in his former residence in Shengci town, Jingjiang city. Mr Liu not only had outstanding business achievements but also a strong sense of social responsibility. A philanthropist, he sponsored various charitable projects related to education, temple restoration, etc. Part of his paintings, calligraphy and furniture collection had been donated to various cultural institutions, including Nanjing Museum, Changzhou Museum, Changshu Museum and Jingjiang Archives, for sharing his love of art with the society.

2013年5月，佳士得香港隆重呈獻敬修堂藏中國書畫，轟動一時。今年秋季，我們非常榮幸再次獻上敬修堂藏中國書畫，展現21幅屬於中國現代傑出實業家、紡織巨人劉國鈞先生（1887-1978）珍藏之古代和近現代精品。

劉國鈞生於江蘇靖江生祠鎮，10歲入讀私塾，1901年往常州謀生，繼而從商，經營布匹、綢緞並兼辦染坊，生意興隆。1916年棄商從工，合資創辦大綸機器織布廠，1918年獨資開辦廣益織布廠，1930年成立大成紡織印染股份有限公司，1938年在上海創辦安達紡織公司，1948年在香港設立東南紗廠，1950年回內地出任大成公司董事長兼總經理及安達公司副董事長兼副總經理。此後曾任全國人大代表、江蘇省副省長、江蘇省政協副主席、江蘇省人大常委等。

劉氏憑着洞察先機的天賦、對先進技術、管理改革的熱衷及知人善任，最終成為當時紡織工業之翹楚。1941年，他開始在上海購藏書畫、參觀展覽，結識了錢鏡塘（1907-1983）、吳湖帆（1894-1968）、謝稚柳（1910-1997）及王南屏（1924-1985）等書畫藏家和鑑定家，不時交流和欣賞書畫。及後他亦囊括來自南京、北京、重慶、香港、常州等地的私人藏品，令敬修堂藏中國書畫之質與量不斷提高。

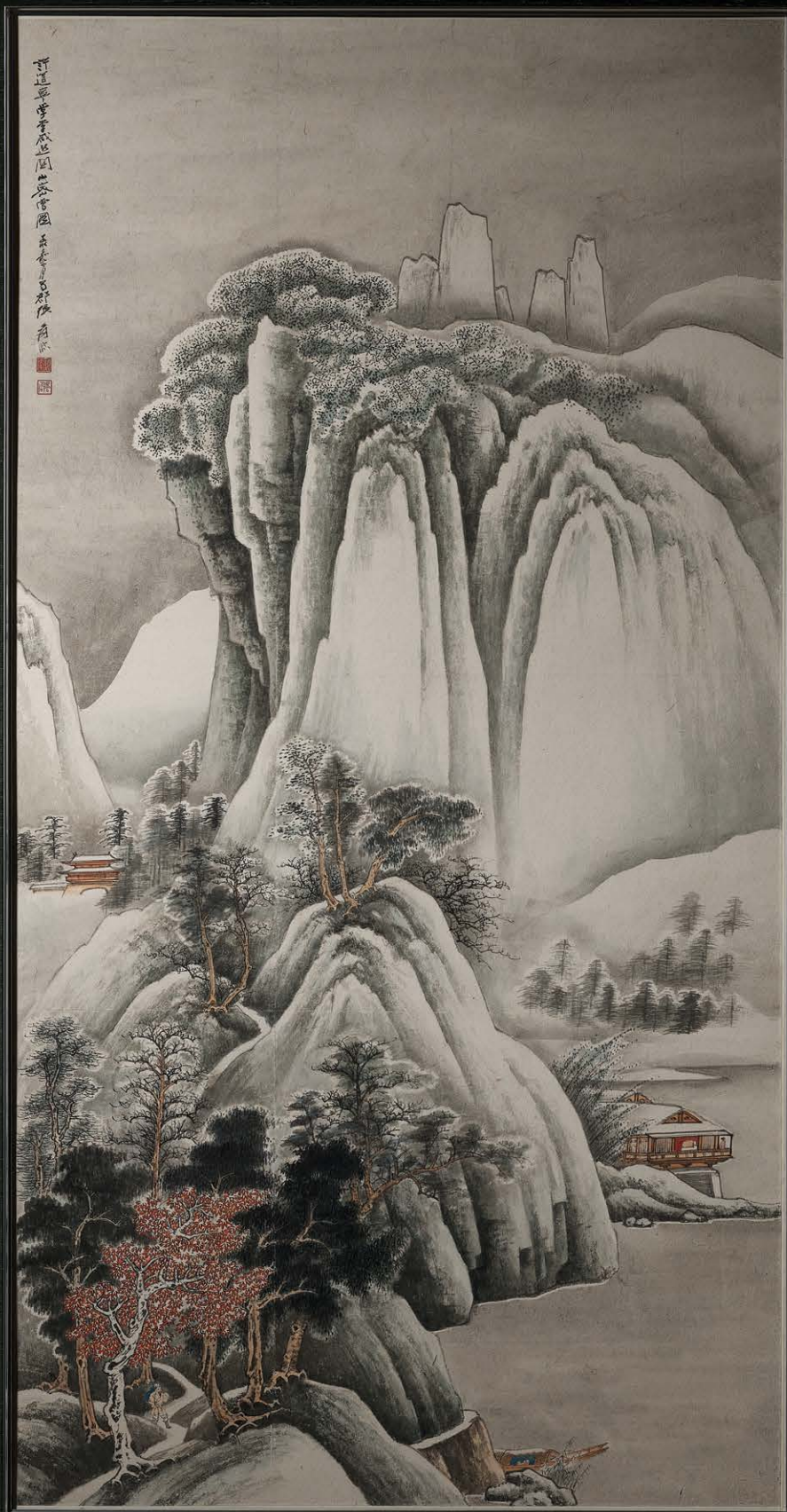
敬修堂乃劉國鈞位於靖江生祠鎮故居建築群之一，以他的座右銘「敬業修身」而命名。劉氏不僅擁有卓越的商業成就，更具有強烈的社會責任感。他一生熱心公益，出資贊助常州、靖江等地的公益項目；興辦教育、修建生祠鎮岳廟等；並且慷慨地把部分書畫和傢俱收藏捐贈予南京市博物院、常州博物館、常熟博物館、靖江檔案館等文化機構，回饋社會。



Mr Liu Kuo Chun  
劉國鈞先生



敬業修身：敬修堂藏中國書畫



敬修堂藏中國書畫  
敬修堂藏中國書畫  
敬修堂藏中國書畫  
敬修堂藏中國書畫





1063

**1063**

**ZHANG DAQIAN** (1899-1983)

*Scholar in the Pine Forest*

Horizontal scroll, ink and colour on paper

44 x 357.5 cm. (17 3/8 x 140 3/4 in.)

Dated after Ching Ming Festival, *wuzi* year (1948)

Titleslip by the artist

**EXHIBITED:**

Shanghai, Chinese Paintings Studio on Chengdu Road, *Recent Paintings by Chang Dai-chien*, 8-11 May 1948 (exhibition list no. 8).

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

**US\$320,000-380,000**

張大千 天台道者 設色紙本 橫批 一九四八年作

題識：老松作牆茆作瓦，道人來自天台者。

不種黃精不鬪苓，張口如箕坐松下。

（細）一片松濤勝古冰，細咀飽嚼風稜稜。

吾將礪齒齒已折，祇恐松枯化為石。

戊子（1948年）清明後，大千居士爰。

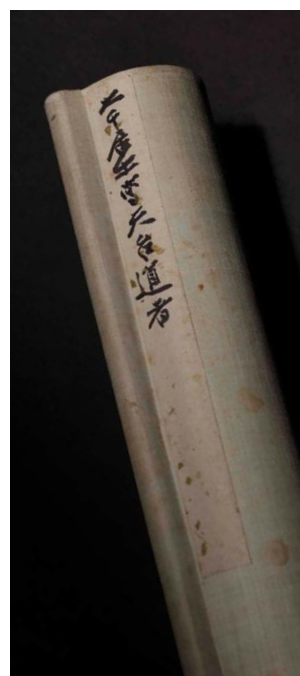
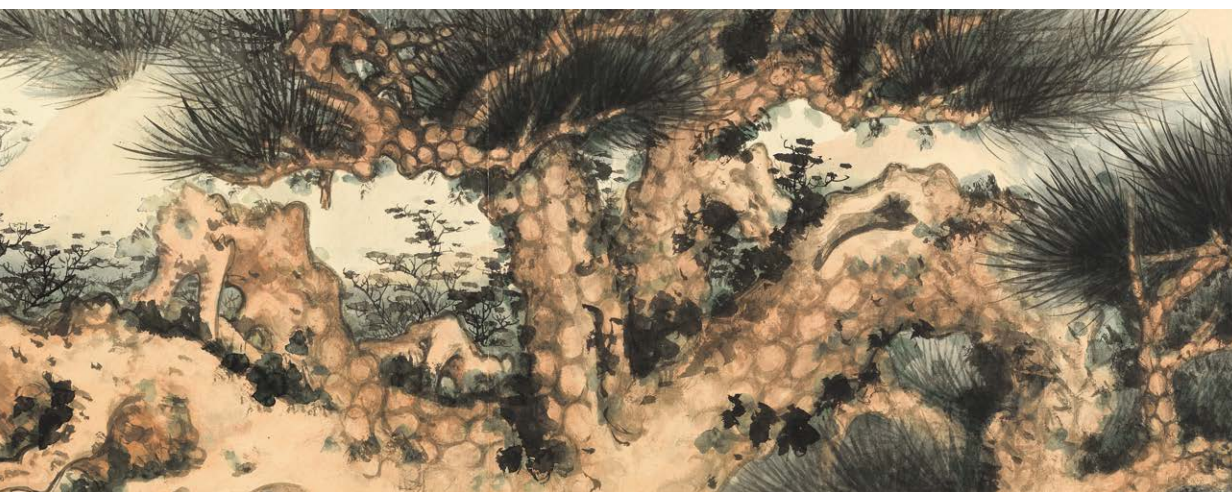
鈐印：張爰之印、大千居士

畫家題簽條：大千居士寫天台道者。

展覽：上海，成都路中國畫苑，“張大千近作展”，1948年5月8-11日（展覽目錄編號8）。







### 張大千近作展目錄

27	26	25	24	23	22	21	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1
多子圖	杪擢高士	白芙蓉	白貓圖前仕女	理妝圖	仿六如琵琶仕女	赤蓮供養	紗櫛仙人	呂虔贈刀圖	人物四幅	花草六幅	出處圖	擬謝江秋山圖	野橋臥柳	臨北苑滿湘圖	元亮騎舟	喬女	關山密雪	空林晴雪	天台蓮者	仿米元本春園	綠天高臥	湘夫人	芙蓉黃蝶	鳳河山房圖	仿劉暉之醉舞圖	松雲二士
一億五千萬元	八千萬元	六千萬元	五千萬元	八千萬元	八千萬元	八千萬元	八千萬元	八千萬元	每幅四千萬元	每幅二千萬元	八千萬元	三千萬元	三千萬元	非賣品	四千元	一億元	一億元	七千萬元	三千二百萬元	四千萬元	六千萬元	一億二千萬元	一億六千萬元	一億六千萬元	一億二千萬元	一億二千萬元
54	53	52	51	50	49	48	47	46	45	44	43	42	41	40	39	38	37	36	35	34	33	32	31	30	29	28
仿巨然溪山漁隱	溪山吟眺	臨北苑溪山雪簾	龍女禮佛圖	魏子迪古木幽禽	擬石溪溪山無盡卷	擬宋人雙鉤竹	青城玉茗	白衣大士	京口道中小景	臨趙松雪秋林戲酒	擬周文矩文會圖	仿王希孟千里江山	醉碧園	遊春圖	臨黃筌鷹犬圖	雙鷓圖	戲墨圖	滄浪漁翁	臨郭河陽董石平遠	晴歸高臥	山樓觀瀑	團扇開情	相馬圖	賺蘭亭圖	葵花白鴉	









Zhang Daqian painted *Heavy Snow on a Mountain Pass* between January and February 1948. That year, Zhang flew from Peking to Shanghai, where he stayed at his friend Li Qiujun's Ou Xiang Studio to work on publishing catalogues and planning exhibitions for his works. The 1940s saw Zhang's artistic skills progress phenomenally from his journey to Dunhuang. As the War of Resistance ended, Zhang began to travel worldwide, searching for Classical masterpieces. With good health and good sight, the artist had enough energy to imitate and invoke the essence of the ancient paintings. As a result, many of his works attributed to classical landscape masterpieces were produced during this period, often considered the peak of his early artistic career.

According to the inscription, the present work was an attribution to the painting of the same name by Xu Daoning, who painted his work in the style of Li Cheng. Xu Daoning, a painter from the Northern Song Dynasty, began his career by selling medicine prescriptions at the city gate and painting landscapes to attract customers. He initially painted in painter Li Cheng's style, but as he became famous in middle age, he developed his style with simple and hard brushstrokes. The famed *Xuanhe Catalogue of Paintings* recorded 138 of Xu's works, and the artist was considered a leading figure in the Northern Song artistic scene after Li Cheng and Fan Kuan.

Although Zhang stated that this work was a close imitation of the original masterpiece, a closer look at the composition and painting technique reveals that there are quite a few variations from the original work, suggesting it was a work of his intent. Xu Daoning's monumental composition places the prominent peak slightly to the right as the scenery deepens into the distance, with sparse trees and naked branches rustling in the wind to create a compelling sense of desolation and a chilling atmosphere. On the other hand, Zhang's painting exudes more brightness with paper as the choice of material rather than silk. There is also considerable change to the composition: the three grounds (front, middle, and back) in the landscape are more closely connected, with the main

本幅《關山密雪圖》寫於丁亥嘉平月（即公曆1948年1至2月份間），彼時大千先生由北平飛上海，借居李秋君歐湘館寓所，聯繫出版畫集、舉辦畫展事宜。四十年代後，經過敦煌洗禮，大千畫藝境界日升，尤其抗戰勝利後，遍訪各地，重金搜尋古代書畫巨跡。彼時大千目力體力俱佳，手掌心追，衆多工筆臨古山水巨作正是出自此時期，成爲大千前期藝術生涯最璀璨時刻。

據題識，本幅乃臨摹自許道寧學李成熙同名之作。許道寧，北宋畫家，初市藥於都門，畫山水以聚觀，早年學李成（字咸熙），頗得其面貌，中年盡畫舊學，行筆簡易，林木硬勁，自成一派。《宣和畫譜》著錄其作品138件，乃繼李成、范寬後主導北宋畫壇之人物。

大千雖明言此作爲臨作，但細觀構圖和畫法，則變化較多，實爲臨其意之作。許道寧原作構圖奇絕，主體山峰偏居右側，景深疏闊，前中後景相隔甚遠，樹木清疏，寒枝蕭瑟，整體有蕭疏之意，極盡寒意逼人之氣勢。反觀大千本，首先因作於紙本，而畫面更顯明亮。構圖上也做了較大改變。前中後景連接過渡緊密，主體的山峰也改爲佔據畫面中央，形成一種端正

peak now occupying the centre of the painting, forming an upright layout that favours grace and grandeur over oddity and sparseness. In terms of painting methods, Xu Daoning pursued extreme simplicity, restraining his use of colour and lines by using mostly short strokes for mountains and the powdering method to depict snow. Daqian's painting is characterized by a mix of classical techniques, using heavy strokes to illustrate vegetation and blank spaces to suggest snow scenes. The artist applies mineral pigments such as azurite, malachite, and cinnabar to buildings, temples, tree canopies, and figures, using a colourful palette to enrich an otherwise dull snowscape. The use of colours and the spirit of the work are evidently influenced by Dunhuang murals. Daqian's study and interpretation of works by ancient masters demonstrate his pursuit to "learn from the past but not to be constrained by the past".

Xu Daoning's work was once in the imperial collections of Song Dynasty Emperor Huizong and Jin Dynasty Emperor Zhangzong, later collected by Shen Zhou and Bian Yongyu during the Ming and Qing dynasties. The work was published in *Shiqu Baoji* and is in the collection of the National Palace Museum in Taipei. Since this painting was not on public display, it is unknown whether Zhang Daqian had the opportunity to see it in person or just a photograph from a publication, thus adding more intrigue to his interpretations of the imitation.

Upon its completion in early 1948, *Heavy Snow on a Mountain Pass* was exhibited in *Recent Works of Zhang Daqian*, the artist's solo exhibition in Shanghai in May of the same year. The exhibition featured 99 works priced from 24 million to 200 million yuan, with the present work listed as No. 10 in the catalogue and priced at 120 million, still considered a high price point in the exhibition. These exhibits are all considered important early works by Zhang Daqian, especially rare snowscapes in fine brush such as the present lot. Liu Guojun purchased the painting from the exhibition and kept it in his private collection for over half a century before it came to our auction for the first time.

的佈局，在氣勢上偏重雍容宏偉，而非奇絕蕭疏。在畫法上，宋人許道寧追求極簡，山體多用短皴，而積雪以“敷粉法”寫就，不論線條或賦色都頗爲克制。大千畫作以其融匯古代各家特色，以皴擦點染表現山體植被、光線明暗，而雪景則以典型的留白法表現。畫家於樓台、廟宇、樹冠、人物處施以石青石綠及硃砂等礦物顏料，色調濃郁，避免雪景山水的單調乏味，細節上更加豐富，其用色和意境顯然是受到敦煌壁畫的影響。大千對古人作品的學習與演繹，正顯示了其“師古而不泥古”的追求。

許道寧之作曾入宋徽宗、金章宗兩朝禦府，明、清以來迭經沈周、卞永譽收藏，爲清宮《石渠寶笈初編》收錄，現藏於臺北故宮博物院。此卷藏於深宮，未知大千是否有機會親觀，或許從出版物中見其照片，因而在臨仿中加入較多個人理解與演繹，亦未可知。此作完成後，即參加同年5月於上海舉辦之“張大千近作展”，畫展展出作品99幅，定價介乎2400萬至2億，本作列展品目錄編號10，定價1億2千萬元，屬高價者。觀展品目錄，存世者皆重要作品，而本幅作爲四十年代工筆山水中少見的雪景作品，更顯珍貴。作品由劉國鈞購自此展覽後，秘藏超過半世紀，至今公開，可謂是大千“血戰古人”的代表。



1064

ZHANG DAQIAN (1899-1983)

*Heavy Snow on a Mountain Pass*

Scroll, mounted and framed, ink and colour on paper

137.2 x 70.5 cm. (54 x 27 3/4 in.)

Inscribed and signed, with two seals of the artist

Dated twelfth month, *dinghai* year (1948)

EXHIBITED:

Shanghai, Chinese Paintings Studio on Chengdu Road, *Recent Paintings by Chang Dai-chien*, 8-11 May 1948 (exhibition list no. 10)

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

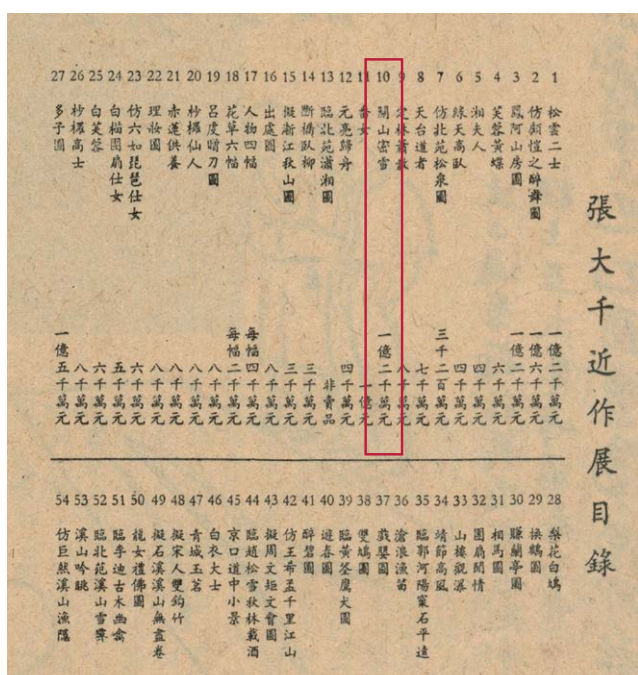
US\$1,900,000-2,600,000

張大千 關山密雪圖 設色紙本 鏡框 一九四八年作

題識：許道寧學李咸熙關山密雪圖。丁亥（1948年）嘉平月蜀郡張爰臨。

鈐印：張大千、蜀客

展覽：上海，成都路中國畫苑，“張大千近作展”，1948年5月8-11日（展覽目錄編號10）。



Xu Daoning, Song Dynasty, *Heavy Snow on a Mountain Pass*, Taipei National Palace Museum.

宋許道寧《關山密雪圖》，現藏臺北故宮博物院。









1065

PU RU (1896-1963)

*Boating by the Cliffs*

Scroll, mounted and framed, ink and colour on paper

99 x 49.4 cm. (39 x 19 ½ in.)

Inscribed and signed, with two seals of the artist

Dated summer, sixth month, *wuxu* year (1958)

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

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

溥儒 澗水鳴山 設色紙本 鏡框  
一九五八年作

題識：澗水鳴山館，疎林接釣臺。  
高風茅舍在，秋氣大江來。  
雁外斜陽遠，鷗邊霽色開。  
晨朝采薇蕨，應向白雲隈。  
戊戌（1958年）夏六月，西山逸士  
溥儒。

鈐印：溥儒之印、心齋

1065





1066

**1066**

**LIN FENGMIAN** (1900-1991)

*Egrets on Reeds Pond*

Scroll, mounted and framed, ink and colour on paper

65 x 67 cm. (25 7/8 x 26 3/8 in.)

Signed, with one seal of the artist

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

*US\$280,000-360,000*

林風眠

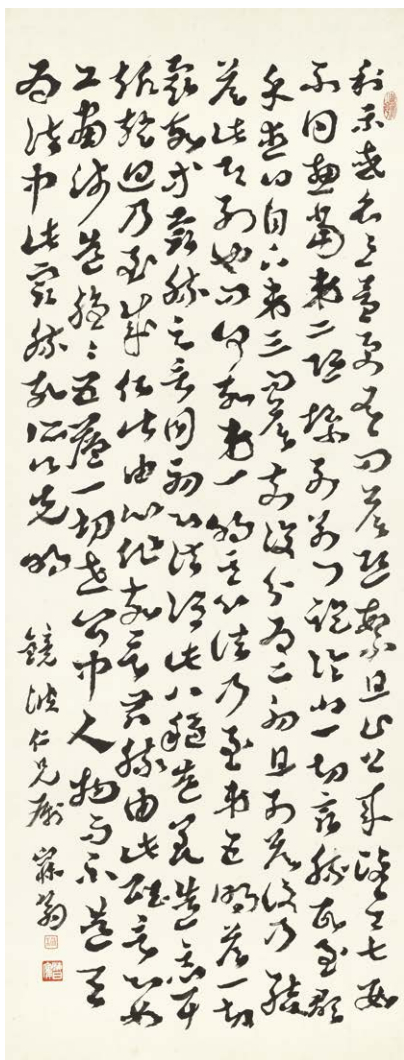
蘆塘鷺鷥

設色紙本

鏡框

款識：林風眠。

鈐印：林風暝印



1067

1067

SHEN ZENGZHI (1850-1922)

Calligraphy in Running Script

Scroll, mounted and framed, ink on paper  
127 x 48.8 cm. (50 x 19 ¼ in.)

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

HK\$50,000-70,000

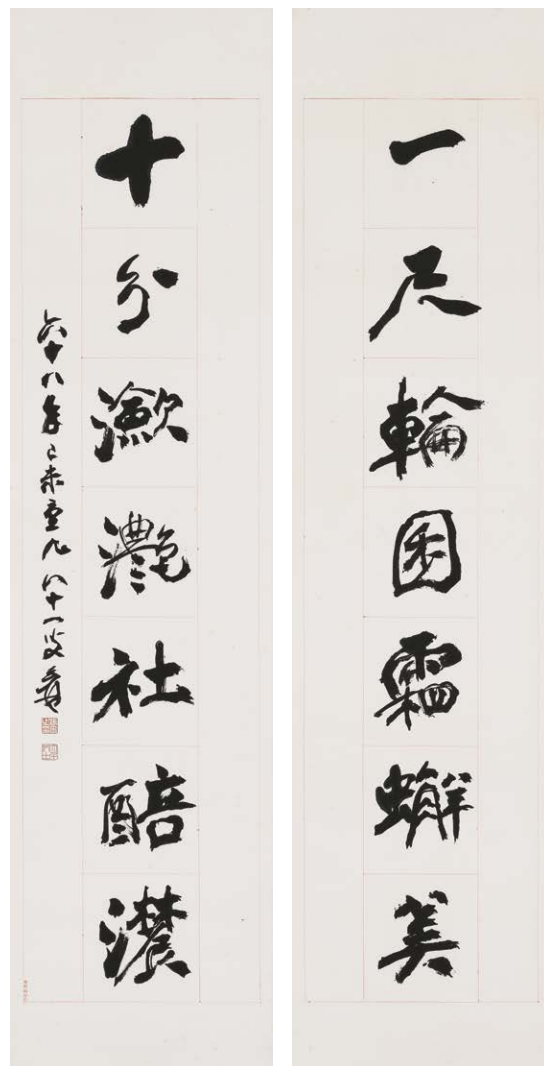
US\$6,400-9,000

沈曾植 行書 水墨紙本 鏡框

釋文：利樂或名至。蓋更有問答。恐繁且止公來望望，七數不同，想當第二。恐怪別別門訖。論小一切最勝。故至離乎。悉曰。自下第三問答。前後分為二。初且別答。復乃能答，此即別也。問何故，第一明其心法。乃至第五明答。一切最勝。故第最勝之言，因初心法佳，此八種造。蓋造其心耳，起輪迴乃至成仁，此由心作，故言有緣由，此賦言心如工畫師作種種五層，一切世間中人物而不造，天為法中此最勝，故所以先明。

題識：鏡波仁兄屬，寐翁。

鈐印：蕉雨山房、植、海日慶



1068

1068

ZHANG DAQIAN (1899-1983)

Seven-character Calligraphic Couplet in Running Script

A pair of scrolls, mounted and framed, ink on patterned paper  
Each scroll measures 135 x 33.5 cm. (53 ½ x 13 ¼ in.)

Inscribed and signed, with two seals of the artist  
Dated Double Ninth Festival, *jiwei* year (1979)

NOTE:

In the lower left corner of the left couplet, there is a red character seal stating the paper was “Made by Moye Jingshe.” After settling in Moye Jingshe in Taipei in his later years, Zhang Daqian ordered a batch of custom-made couplet paper to be used for writing.

HK\$150,000-200,000

US\$19,000-26,000

張大千 行書七言聯 水墨花箋 鏡框兩幅 一九七九年作

釋文：一尺輪困霜蟬美，十分激灑社醅濃。

題識：六十八年己未（1979年）重九，八十一叟爰。

鈐印：張爰之印、大千居士

註：下聯左下角見“摩耶精舍製”朱文印記，張大千晚年定居台北摩耶精舍後，曾專門訂製一批摩耶精舍對聯紙，用以書寫。





1069

In early 1949, at the invitation of Cai Keting, a prominent businessman and philanthropist, Zhang Daqian visited Macau from Hong Kong. He and his brother Zhang Shanzi were already acquainted with Cai's son Cai Changluan in Sichuan during the war. His sojourn in Macau was a peaceful time for the artist: for over three months, he stayed at the Cai family home on Rua da Sé, where his two gibbons played in the garden. He painted often, enjoyed the company of artists also staying in Macau, such as Deng Fen, Bao Shaoyou and Huang Bore, and cooked Sichuan dishes for his hosts and friends. Zhang Daqian dedicated several paintings to members of the Cai family to thank them for their warm hospitality, including the present lot.

1949年春，張大千應殷商蔡克庭邀從香港前往澳門作客。蔡克庭的次子蔡昌鑾與張大千、張善孖早結識於四川，成為好友。蔡家是濠江望族，宅邸位於澳門郵政總局後的大堂街，當時居澳門的藝術家鄧芬、鮑少游、黃般若等也常為其座上客。張大千將兩隻長臂白猿養在花園中，常在畫室揮毫作畫，閒時亦親自下廚川菜設宴，十分愜意。每日清晨，他與兒子葆羅牽猿到大三巴等地散步，一時傳為佳話。旅居蔡家三個月期間，畫家多次題贈作品予蔡氏家族，以答謝主人盛情款待。

### 1069

ZHANG DAQIAN (1899-1983)

*Stealing the Lanting Manuscript by Trickery*

Fan leaf, ink and colour / ink on paper

17.8 x 51.5 cm. (7 x 20 ¼ in.)

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

Dated sixth month, *jichou* year (1949)

Calligraphy on the reverse, inscribed and signed, with one seal of the artist

HK\$400,000-600,000

US\$51,000-77,000

張大千 蕭翼賺蘭亭圖 設色/水墨紙本 扇面 一九四九年作

題識：蕭翼賺蘭亭圖。己丑（1949年）六月，蜀郡張大千爰。

鈐印：張爰之印、大千居士

背面書法釋文：

唐太宗以蕭翼為監察御史，先使取羲之蘭亭序真跡於越僧辯才處。翼初作北人南游，一見款密留宿，設缸面酒，江東缸面猶河北甕頭，蓋初熟酒也。酣樂之後，探韻賦詩，才探來字，詩云：初醞一缸開，新知萬里來。披雲同落莫，步月共徘徊。夜久孤琴思，風長旅雁哀。非君有妙術，誰照不然灰。翼探（字）招字詩云：邂逅款良宵，殷勤荷勝招。彌去俄若舊，初地豈成遙。酒蟻傾遠泛，心猿躁似調。誰憐失羣翼，長苦業風飄。既而以術取其書以歸。

題識：蕭翼蘭亭圖舊傳為閩右相本，不可復見，往在故都會見錢舜舉及趙松雪所作，並皆真跡，既寫此圖，遂書本事於後。蜀人張爰大千。

鈐印：張爰長壽



1070

1070

ZHANG DAQIAN (1899-1983) / XIANG DICONG (1889-1969)

Landscape of Min River / Two Poems

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

18.5 x 51 cm. (7 ¼ x 20 ¼ in.)

Landscape of Min River inscribed and signed, with two seals of the artist

Dated sixth month, *jimao* year (1939)

Dedicated to Yuren

Two Poems inscribed and signed by Xiang Dicong, with two seals

Dated summer, *bingxu* year (1946)

Fan ribs carved by Pan Zhenyong

Dated fifth month, summer, *yiwei* year (1895)

Dedicated to Gongbo

PROVENANCE:

Christie's Swire Hong Kong, Fine 19th and 20th Century Chinese Paintings, 22 March 1993, Lot 303.

HK\$400,000-600,000

US\$51,000-77,000

張大千/向迪琮 岷江小景/自作詞兩首 設色紙本/水墨紙本  
成扇 一九三九/一九四六年作

《岷江小景》

題識：己卯（1939年）六月寫岷江小景似育仁二兄法教。弟爰。

鈐印：張季、大千

《自作詞兩首》

題識：（釋文不錄）。別成都三十又八年矣，劫後重歸，城郭已非人民殊昔。每誦子美訪舊半為鬼句，輒為哽咽，因諗踏莎行一闕似育仁賢阮齡定。丙戌（1946年）夏日迪琮。

鈐印：向迪琮仲堅父、玄晏室主小鉢

扇骨刻字：鞏伯仁兄大人正，潘振鏞畫，乙未（1895年）夏五月吉甫刻。

另一面：冰壺琴主雅聲氏。

來源：香港太古佳士得，中國十九二十世紀繪畫，1993年3月22日，編號303。



1071

ZHANG DAQIAN (1899-1983)

*Bird and Rock*

Scroll, mounted and framed, ink on paper  
98 x 56.5 cm. (38 5/8 x 22 1/4 in.)

Inscribed and signed, with two seals of the artist  
Dated summer, *guimao* year (1963)

**PROVENANCE:**

The Collection of Chai Sian Kwan.  
Sotheby's Hong Kong, Fine Chinese Paintings,  
28 October 2001, Lot 94.

**EXHIBITION:**

Paris, Musée de Pontoise, *Maitres de l'Encre:  
Chang Dai-Chien, T'ang Haywen, Zao Wou-Ki,  
Tradition et modernité de l'encre de Chine au 20ème  
siècle*, 16 October 1999 – 6 February 2000.

**LITERATURE:**

*Maitres de l'Encre: Chang Dai-Chien, T'ang  
Haywen, Zao Wou-Ki, Tradition et modernité de  
l'encre de Chine au 20ème siècle*, Musée de Pontoise,  
October 1999, pl.2.

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

張大千 鳥石圖 水墨紙本 鏡框  
一九六三年作

題識：癸卯（1963年）之夏摩詰山中涉事。  
大千居士爰。

鈐印：張爰長壽、張大千長年大吉又日利

來源：謫仙館珍藏。  
香港蘇富比，中國書畫拍賣，2001年10月  
28日，編號94。

展覽：巴黎，蓬圖瓦茲博物館，“水墨大師：張  
大千－曾海文－趙無極－20世紀中國水墨  
的傳統與現代性”，1999年10月16日至  
2000年2月6日。

出版：《水墨大師：張大千－曾海文－趙無極－  
20世紀中國水墨的傳統與現代性》，法國  
蓬圖瓦茲博物館，1999年10月，圖版2。



1071



1072

ZHANG DAQIAN (1899-1983)

*Ink Lotus*

Scroll, mounted and framed, ink on paper

94 x 34 cm. (37 x 13 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated twenty-second day, fifth month, *wushen* year (1968)

**PROVENANCE:**

Previously in the collection of Diana Wong Tan Tan.

Sotheby's Hong Kong, Fine Chinese Paintings, 7 April 2014, Lot 1211.

**NOTE:**

Wong Tantan, also known as Wang Xi, is the daughter of the late painter Wang Zhi Bo. She learned to paint at an early age and continued to study under Zhou Shixin, Zhao Shao'ang and Peng Ximing. She then went to Brazil to study with Zhang Daqian for four years, and was a disciple of Zhang Daqian together with Shen Jie, Sun Jiaqin, and Zhang Shizheng.

HK\$700,000-900,000

US\$90,000-120,000

張大千 墨荷 水墨紙本 鏡框 一九六八年作

題識：試玉川堂新製筆，且且索留之。戊申（1968年）五月廿二日，爰翁。

鈐印：西川張爰、金石同壽

來源：王且且舊藏。

香港蘇富比，中國書畫拍賣，2014年4月7日，編號1211。

註：王且且，名曦，為已故畫家王植波之女。她幼時學畫，先後跟從周士心、趙少昂、彭襲明先生學畫。隨後赴巴西隨大千先生學藝四年，和沈潔、孫家勤、張師鄭同為入室弟子。



1073

**HUANG BINHONG** (1864-1955)

*Landscape in the Rain*

Hanging scroll, ink and colour on paper

94 x 31.3 cm. (37 x 12 3/8 in.)

Inscribed and signed, with two seals of the artist

Further inscribed and signed by Lin Sanzhi, with one seal

Dated winter, thirty-sixth year (of the Republic, 1947)

Dedicated to Bohai

**PROVENANCE:**

Formerly in the collection of Lin Sanzhi (1898-1989).

Sotheby's Hong Kong, Fine Chinese Paintings, 5 October 2009, Lot 129.

Sotheby's Hong Kong, Fine Chinese Paintings, 6 October 2015, Lot 1421.

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

**US\$130,000-260,000**

黃賓虹 溪山雨意 設色紙本 立軸

題識：大癡溪山雨意，雲山蒼鬱，汀樹微茫，小艇長溪，渺然無際。茲以昆尚湖景寫之。賓虹。

鈐印：黃賓虹、讀書習字栽花

林散之又題：賓虹師晚年作畫另具門庭，娜婉紛拏，全以篆籀出之。此幅為今年暑間所作，年八十五矣，神明不減，可敬也。蕉嶺吾友勃海先生久欲師畫，即贈此幅並題數語歸之。卅六年（1947）冬仲。散耳。

鈐印：左耳

來源：林散之（1898-1989）舊藏。

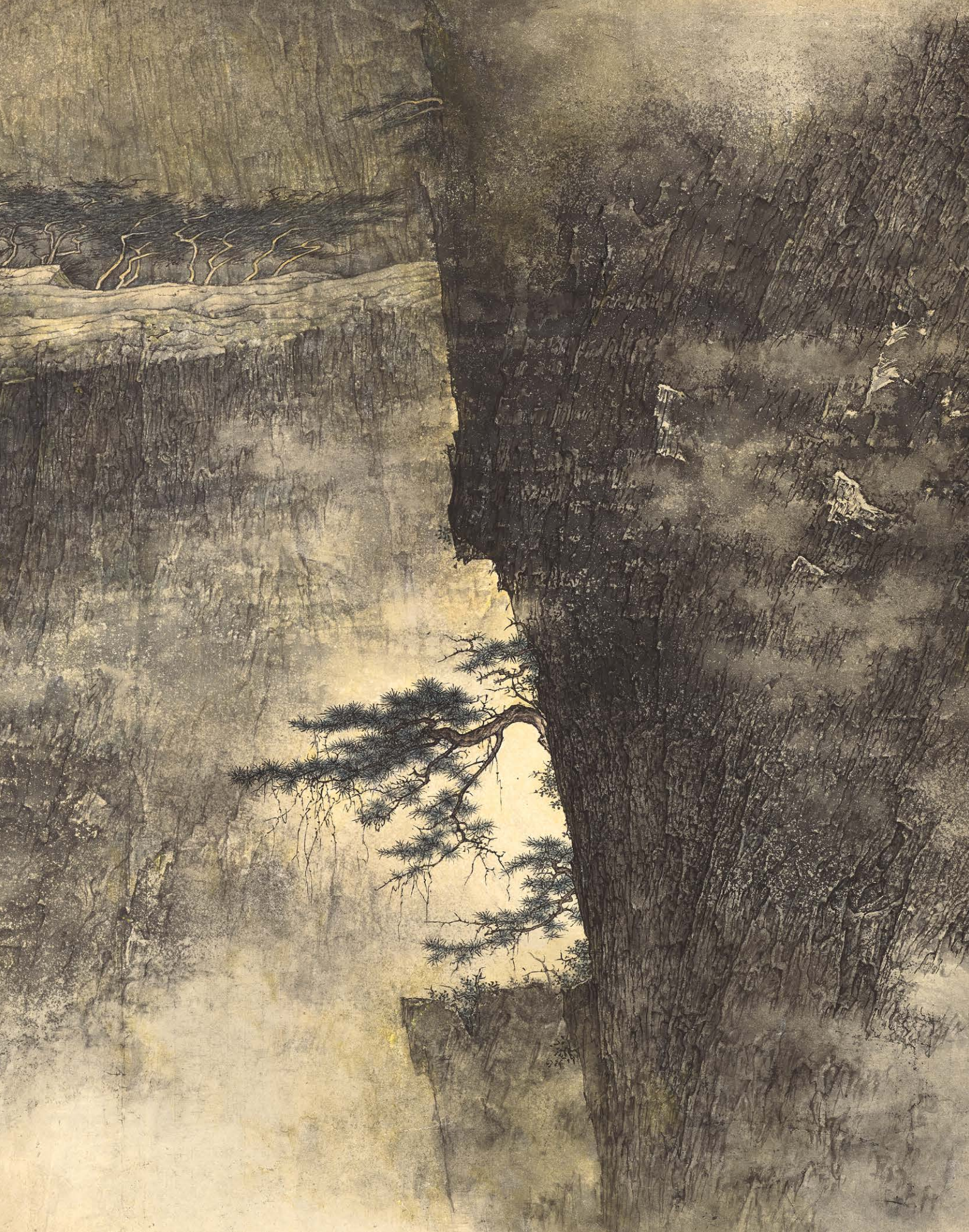
香港蘇富比，中國書畫拍賣，2009年10月5日，編號129。

香港蘇富比，中國書畫拍賣，2015年10月6日，編號1421。



1073









1074

**1074**

**LI HUAYI** (B. 1948)

*Landscape*

Scroll, mounted and framed, ink and colour on paper

66.5 x 126 cm. (26 1/8 x 49 5/8 in.)

Signed, with one seal of the artist

Dated 2009

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**NOTE:**

This work is featured on Li Huayi's official website <https://lihuayiarts.com/> (Artwork No. LHY-2009-I-08).

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

*US\$150,000-280,000*

李華弑 山水 設色紙本 鏡框 二〇〇九年作

款識：李華弑。

鈐印：李華弑

來源：現藏家直接得自畫家。

註：此作品收錄於李華弑官方網站<https://lihuayiarts.com/>（作品編號LHY-2009-I-08）。







**1075**

**GAO QIFENG** (1889-1933)

*Return of Spring*

Hanging scroll, ink and colour on paper

156 x 49.5 cm. (61 3/8 x 19 1/2 in.)

One seal of the artist.

**PROVENANCE:**

Sotheby's Hong Kong, Fine Chinese Paintings, 27 October 2003, Lot 254.

**EXHIBITED:**

Hong Kong Museum of Art, *The Art of Gao Qifeng*, 27 November 1981 to 17 January 1982.

Taipei Fine Arts Museum, *Overseas Collection of Lin Nan School Painting, The Paintings of Kao Chi-Feng*, 25 March to 25 May, 1986.

Hong Kong Convention and Exhibition Centre, *Joys of the Southern Brush - Paintings and Calligraphy from the M K Lau Collection*, 3-8 October, 2022.

**LITERATURE:**

*The Art of Gao Qifeng*, Urban Council, Hong Kong, 1982, p.78, pl. 33.

*Overseas Collection of Lin Nan School Painting, The Paintings of Kao Chi-Feng*, Taipei Fine Arts Museum, 1986, p. 18.

*Joys of the Southern Brush - Paintings and Calligraphy from the M K Lau Collection*, M K Lau Collection., Hong Kong, 2022, pp. 60-61.

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

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

高奇峰 春回大地 設色紙本 立軸

鈐印：奇峰畫印

來源：香港蘇富比，中國書畫拍賣，2003年10月27日，編號254。

展覽：香港藝術館，“高奇峰的藝術”，1981年11月27日至1982年1月17日。  
臺北市立美術館，“嶺南畫派海外收藏展”，1986年3月25日至5月25日。  
香港會展中心，“粵色畫意—梅潔樓藏書畫集”，2022年10月3日至8日。

出版：《高奇峰的藝術》，香港市政局，1981年，第78頁，圖版33。  
《嶺南畫派海外收藏展—高奇峰畫集》，臺北市立美術館，1986年，第18頁。  
《粵色畫意—梅潔樓藏書畫集》，梅潔樓，香港，2022，第60-61頁。



1075





1076

**1076**

**LU YANSHAO** (1909-1993)

*At Dragon's Tail Cliff*

Hanging scroll, ink on paper

151 x 82.5 cm. (59 ½ x 32 ½ in.)

Inscribed and signed, with four seals of the artist

Dated second month, *jiazi* year (1984)

Titleslip by the artist

**EXHIBITED:**

London, Godfrey Far Eastern Art,

*Paintings by Lu Yanshao*, 1993.

Hong Kong Convention and Exhibition Centre, *A Taste of the Masters, An Exhibition of Paintings from the M K Lau Collection*, 16-20 April, 2021.

**LITERATURE:**

*Paintings by Lu Yanshao* Exhibition Leaflet, Godfrey Far Eastern Art, London, 1993.

*The Complete Works of Lu Yanshao, Vol. 4*, Zhejiang People's Fine Arts Publishing House, 2008, p.149.

*A Taste of the Masters, An Exhibition of Paintings from the M K Lau Collection* Exhibition Catalogue, M K Lau Collection Limited, Hong Kong, 2021, pp. 44-45.

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

**US\$210,000-330,000**

陸儼少 潑天飛雨圖 水墨紙本 立軸  
一九八四年作

題識：潑天飛雨仰頭看，觸石游龍掉尾難。  
日瀉奔騰千斛水，上方澗壑不曾幹。  
此予往歲游青田石門洞詩也，與畫  
有合，因書補空。甲子（1984年）  
二月，陸儼少於京師。

鈐印：儼少、宛若、晚晴軒、嘉定

畫家自題簽條：陸儼少潑天飛雨圖。青田  
石門洞圖。

展覽：倫敦，Godfrey Far Eastern Art，“陸  
儼少畫展”，1993年。

香港會展中心，“大師點滴—梅潔  
樓藏畫展覽”，2021年4月16日至  
20日。

出版：《陸儼少畫展》展場單張，Godfrey  
Far Eastern Art，倫敦，1993年。

《陸儼少全集·卷四》，浙江人民  
美術出版社，2008年，第149頁。

《大師點滴—梅潔樓藏畫展覽》，  
梅潔樓（香港），2021年，  
第44-45頁。



1077

**ZHANG DAQIAN** (1899-1983)

*Central Cross-Island Highway*

Hanging scroll, ink and colour on paper  
179.5 x 96.5 cm. (70 3/4 x 38 in.)

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

Dated autumn, *yisi* year (1965)

Dedicated to Dr. Zhongying and Madam  
Shunzhen

**NOTE:**

The dedication refers to Ding Zhongying  
(1886-1978), a famous Chinese medicine  
doctor. He was the son of Ding Ganren,  
a famous Chinese medicine doctor.

Ding practised medicine with his father  
since childhood and inherited his skills.

He used to chair the Shanghai College  
of Traditional Chinese Medicine and  
the University of Traditional Chinese  
Medicine. Dr Ding started living in the  
United States. After 1949, Zhang Daqian  
often consulted Dr Ding during his  
stay in the U.S., and the two had a close  
relationship.

In 1965, Zhang Daqian was bedridden  
in New York. He was diagnosed with  
peptic ulcer disease and gallstones and  
required surgical treatment. However, his  
condition improved after receiving several  
months of Chinese medicine treatment.  
During Zhang's follow-up examination  
at Columbia University's hospital in New  
York, he discovered that his gallstones had  
disappeared and no surgery was needed.  
He was so happy that he painted several  
works as a thank-you gift for Dr Ding.

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

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

張大千 橫貫公路道中 設色紙本  
立軸 一九六五年作

題識：橫貫公路道中。乙巳（1965年）秋  
紐約旅邸似仲英大醫士、順珍夫人  
雅正，蜀郡張大千爰。

鈐印：大風堂印、張爰之印信、大千居士、  
三千

註：上款人丁仲英（1886-1978）為著名中  
醫，是近代名醫丁甘仁之子，自幼隨父行  
醫，頗得其傳。曾主持上海國醫學院、中  
醫學院。1949年後旅居美國，張大千在美期  
間，常常問診於丁醫師，兩人交往甚密。

1965年，張大千在紐約臥病，經檢查患有  
十二指腸潰瘍及膽結石，需手術治療。後  
經中醫治療數月後好轉，入紐約哥倫比亞  
醫院複查，膽結石已化掉，無需手術，大  
千欣喜，作畫數幀以作答謝。



1077



1078

**1078**

**XIE ZHILIU** (1910-1997)

*Bird on Branch with Red Leaves*

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

Inscribed and signed, with two seals of the artist

Dated winter, *dingsi* year (1977)

Dedicated to Yinghua

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

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

謝稚柳 紅葉小鳥 設色紙本 立軸 一九七七年作

題識：丁巳（1977年）冬日為英華作，稚柳。

鈐印：稚柳、壯暮堂



1079

**1079**

**XIE ZHILIU** (1910-1997)

*Camellia and Bird*

Hanging scroll, ink and colour on paper  
69 x 45.3 cm. (27 1/8 x 17 7/8 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Xuelin

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

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

謝稚柳 山茶翠鳥 設色紙本 立軸

題識：朱華盛發穿疎竹，寒枿齊枯遍野磯，  
大雪蔽天方亂下，眾鳥爭地各相依。  
非公好事誰能得，此畫如今自己稀，  
試待晴明挂軒壁，定開羣眼一時飛。  
學林先生屬，謝稚渝州。

鈐印：遲燕、謝稚





1080

1080

XIE ZHILIU (1910-1997)

Lotus / Seven-character Calligraphic Couplet in Running Script

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

1. Lotus

139.2 x 68.5 cm. (54 ¾ x 27 in.)

Inscribed and signed, with four seals of the artist

Dated spring, wuchen year (1988)

2. Seven-character Calligraphic Couplet in Running Script

Each scroll measures 135.3 x 32 cm. (53 ¼ x 12 ¾ in.)

Signed, with two seals

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

US\$130,000-260,000

謝稚柳 冷香飛上 / 行書七言聯 設色 / 水墨紙本 鏡框三幅  
一九八八年作

1. 《冷香飛上》題識：詞客有詩句，冷香飛上頭。  
鬧紅人未到，快綠客因留。  
掠水鳥呼侶，凌波月去儔。  
幾迴沙際路，三十六陂秋。  
戊辰（1988年）春暮巨荒園居，  
壯暮翁稚柳七十有九并書舊句。  
鈐印：壯暮翁、稚柳、夕好、龍年七十九
2. 《行書七言聯》釋文：每傍笠澤從漁釣，更擬滄浪聽棹歌。  
款識：謝稚柳。  
鈐印：謝稚柳、壯暮翁



1081

1081

YU FEI'AN (1888-1959)

*Lotus and Bees*

Hanging scroll, ink and colour on paper

114.5 x 57 cm. (45 1/8 x 22 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated tenth month, *wuzi* year (1948)

Dedicated to Yuecheng

HK\$600,000-800,000

US\$77,000-100,000

于非闇 亂香清宿醉 設色紙本  
立軸 一九四八年作

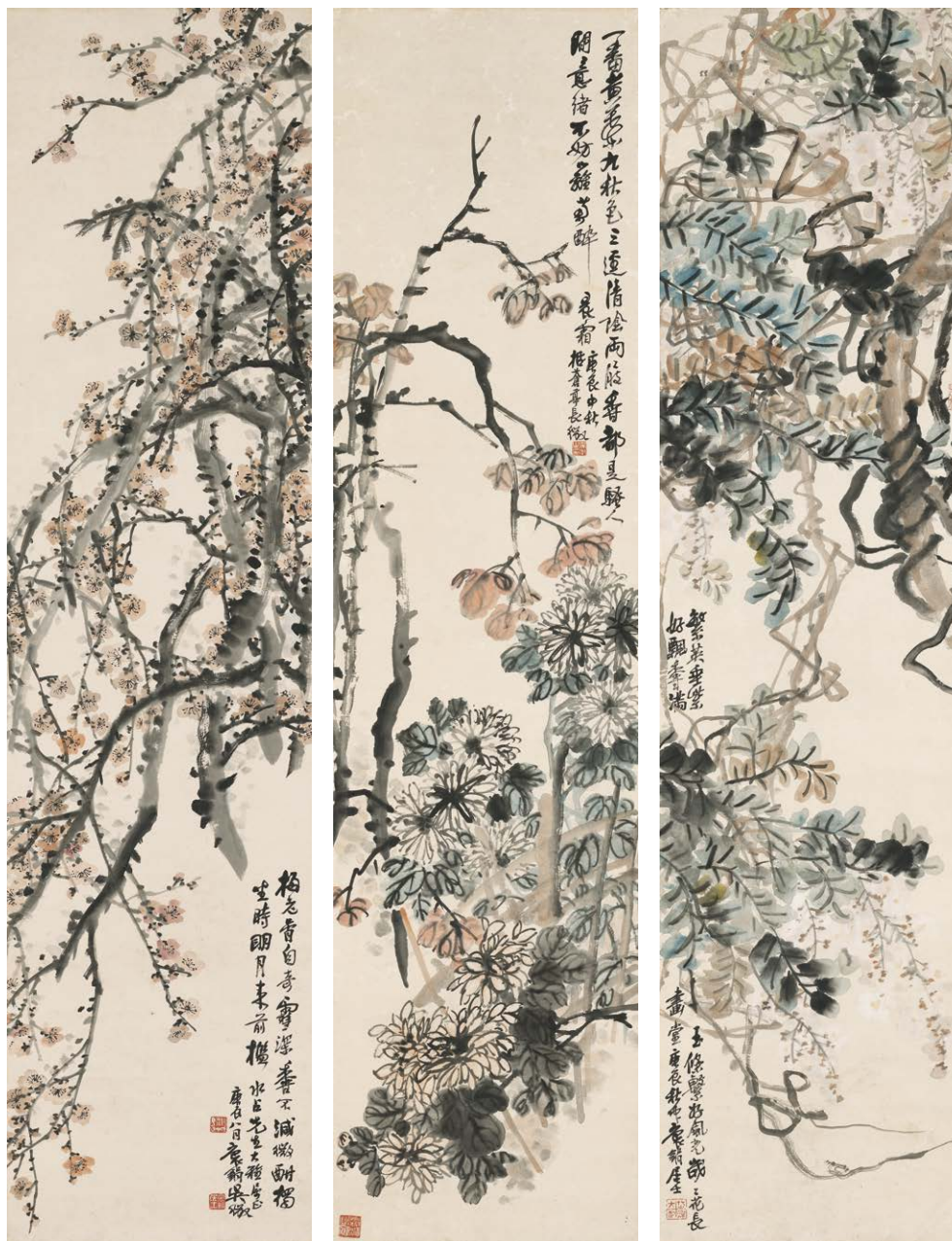
題識：亂香清宿醉，濃艷破狂愁。

越丞仁兄博笑，戊子（1948年）

十月并記，非闇于照。

鈐印：于照、非闇





1082

**1082**

**WU ZHENG** (1876-1949)

*Blooming Flowers*

A set of three hanging scrolls, ink and colour on paper  
 Each scroll measures 103 x 25.5 cm. (40 ½ x 10 in.)  
 Each scroll inscribed and signed, with a total of six seals of the artist

Dated *gengchen* year (1940)  
 Dedicated to Shuizhan

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

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

**吳徵 繁花似錦 設色紙本 立軸三幅 一九四〇年作**

1. 題識：繁英垂紫玉，條繫好風光。歲歲花長好，飄香滿畫堂。  
 庚辰（1940年）秋仲，裱銷居士。  
 鈐印：岱秋大利、吳徵
2. 題識：一番黃葉九秋色，三逕清陰兩履香。  
 都是騷人閒意緒，不妨籬菊醉晨霜。  
 庚辰（1940年）中秋，樞蒼亭長徵。  
 鈐印：吳徵之印、詩債待秋徵
3. 題識：梅老香自奇，雪深香不減。  
 微酣獨坐時，明月來前檻。  
 水占先生大雅屬正，庚辰（1940年）八月，裱銷吳徵。  
 鈐印：徵、裱銷居士



**1083**

**HUANG BINHONG** (1864-1955)

*Sichuan Mountains in Solitude*

Hanging scroll, ink on paper

121.3 x 35.2 cm. (47 ¾ x 13 ⅞ in.)

Inscribed and signed, with two seals of the artist

Dated *wuzi* year (1948)

**PROVENANCE:**

Sotheby's Hong Kong, *Fine Chinese Paintings*, 2 April 2019, Lot 1402.

**EXHIBITED:**

Hong Kong, Tsi Ku Chai, *Friends of Tsi Ku: 60th Anniversary Exhibition of Tsi Ku Chai*, 30-31 May 2018.

**LITERATURE:**

*Friends of Tsi Ku: 60th Anniversary Exhibition of Tsi Ku Chai Exhibition Catalogue*, Tsi Ku Chai, Hong Kong, August 2018, p. 70.

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

**US\$100,000-190,000**

黃賓虹 青城蜀秀 水墨紙本 立軸 一九四八年作

題識：蜀中青城山，絛亘數百里，幽深曠朗，茲一寫之。  
戊子（1948年），八十五叟賓虹。

鈐印：黃賓虹、虹廬

來源：香港蘇富比，中國書畫拍賣，2019年4月2日，編號1402。

展覽：香港，集古齋，“集古之友：集古齋六十週年紀念展”，  
2018年5月30至31日。

出版：《集古之友：集古齋六十週年紀念展》展覽圖錄，集古齋，  
香港，2018年，第70頁。



1084

**HUANG BINHONG** (1864-1955)

*Studio in Summer Mountains*

Hanging scroll, ink on paper

141.5 x 51.8 cm. (55 3/4 x 20 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *xinwei* year (1931)

Dedicated to Weizhong

**PROVENANCE:**

Previously from the Tianminlou collection.

Sotheby's Hong Kong, Fine Chinese Paintings, 2 April 2019,  
Lot 1428.

**EXHIBITED:**

Hong Kong, Art Museum, The Chinese University of Hong  
Kong, *Modern Chinese Painting and Calligraphy from the Collection of the  
Kau Chi Society of Chinese Art*, 29 August - 4 October 1987.

**LITERATURE:**

*Modern Chinese Painting and Calligraphy from the Collection of the Kau  
Chi Society of Chinese Art*, Art Museum, The Chinese University of  
Hong Kong, July 1987, pl. 23.

**HK\$1,300,000-1,600,000**

**US\$170,000-210,000**

黃賓虹 山村消暑 水墨紙本 立軸 一九三一年作

題識：長夏山村詩興幽，趁涼多在碧泉頭。  
松陰滿地凝空翠，肯逐朱門權穢流。  
辛未（1931年）秋日，蔚中先生屬粲，黃賓虹畫。

鈐印：黃賓公、片石居

來源：天民樓舊藏。  
香港蘇富比，中國書畫拍賣，2019年4月2日，編號1428。

展覽：香港，香港中文大學文物館，“求知雅集珍藏近代中國書畫”，1987年8月29日至10月4日。

出版：《求知雅集珍藏近代中國書畫》，香港中文大學文物館，1987年7月，圖版23。



1084

Mr Koo Ti-Hua, a native of Wuxi, Jiangsu Province, was born in Shanghai in 1937. In the 1950s, Koo graduated from the Shanghai Jiao Tong University with a degree in civil engineering. He came to Hong Kong in 1962 and was later awarded full scholarship by the West German government to study business administration at the University of Munich. Koo settled in Hong Kong in 1975, became an entrepreneur, and established a multinational group with many subsidiaries. Since childhood, Koo has been nurtured by his family to be a keen devotee of Peking and Kunqu Opera, and has set up a foundation to support Kunqu Opera groups, which has been recognized by the industry for its superb standard of performance.

顧鐵華先生，祖籍江蘇無錫，1937年生於上海，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，往慕尼黑大學學習工商管理，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。



百卷餘技  
 鐵華 肇芬 畫



1085

**CHENG SHIFA (1921-2007), HAN MEILIN (B. 1936) AND OTHERS**

*Various Subjects*

Album of six leaves, ink/ink and colour on paper

Each leaf measures 37.5 x 54 cm. (14 ¾ x 21 ¼ in.)

Each leaf inscribed and signed by the artists, with a total of fourteen seals

Two leaves dedicated to Tiehua (Mr Koo Ti-Hua), four leaves dedicated to

Tiehua and Madam Zhaofen

Titleslip by Cheng Shifa, with one seal

Dedicated to Tiehua

**PROVENANCE:**

Acquired directly from the artist by the present owner.

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

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

程十髮、韓美林及諸家 百花齊放 水墨設色紙本 冊頁六開 一九八七年作

1. 程十髮  
題識：一九七九年十月五日欣逢己未之中秋，是夕鐵華兄拜於振飛大師門下，繼承俞氏流派。余忻然率寫百花贈劍印象作為紀念，并乞振飛同志大教，十髮畫。  
鈐印：十髮、大象
2. 韓美林  
題識：不從桓公獵，何能伏虎威？一朝溝壑出，看取拂雲飛。  
丁卯（1987年）三月寫李賀詩意，鐵華、肇芬正，齊魯人美林。  
鈐印：犬為子、美林快意、二木長樂
3. 于希寧（1913-2007）  
題識：耐德雪霜寒，幽香出素顏。冰魂昭史冊，筆墨自難閒。  
鐵華先生教正，希寧。  
鈐印：于希寧印、看今朝
4. 張登堂（1944-2015）  
題識：鐵華肇芬賢伉儷雅教，丁卯年（1987）冬月登堂寫於香港九龍。  
鈐印：張登堂、詩情畫意
5. 王炳龍（1940-1999）  
題識：春韻。鐵華肇芬賢伉儷清正。歲在丁卯（1987年）冬，炳龍。  
鈐印：王、風華正茂
6. 劉寶純（1932-2023）  
題識：雪消門外千山綠，花發江邊二月晴。鐵華肇芬賢伉儷方家雅正之。  
丁卯年（1987）初冬鐵搗山人劉寶純寫於九龍。  
鈐印：膠東人、劉寶純、高枕石頭眠

程十髮題簽條：百花齊放。鐵華兄屬書，十髮。

鈐印：程十髮印

來源：現藏家直接得自畫家。

1086

**WU CHANGSHUO (1844-1927)**

*Calligraphy in Stone-drum Script*

Scroll, mounted and framed, ink on paper

132.3 x 33.7 cm. (52 ½ x 13 ¼ in.)

Inscribed and signed, with two seals of the artist

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

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

吳昌碩 石鼓文詩 水墨紙本 鏡框

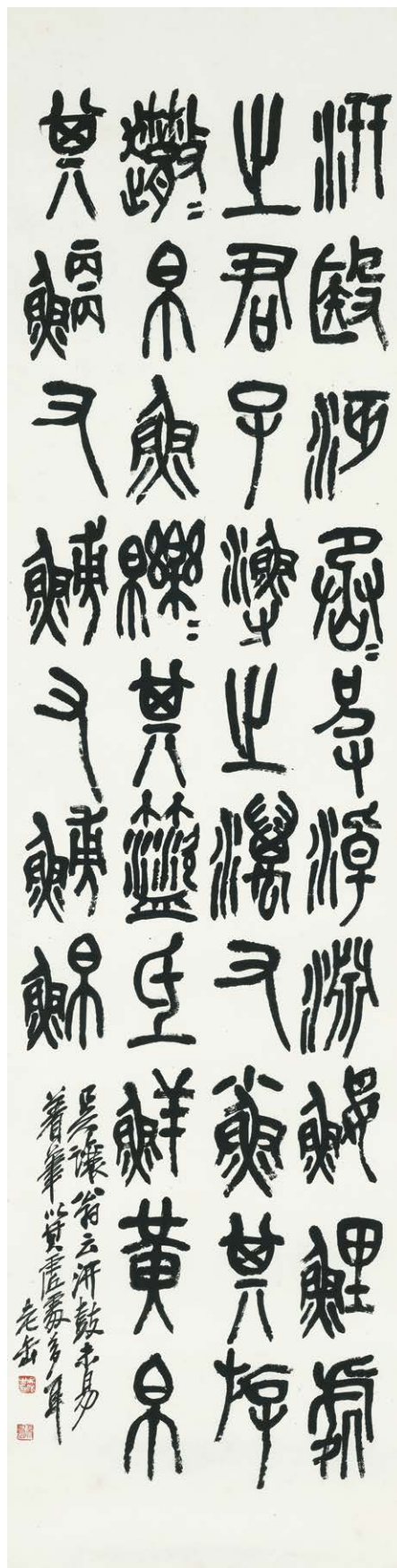
釋文：汧澗沔沔，沔彼淖淵。鯁鯉處之，君子漁之。

漫有鯿，其遊趨趨，帛魚鱗鱗。

其筮底鮮，黃帛其鱗，又鮪又鮪。

題識：吳讓翁云汧鼓未易著筆，以其虛處多耳。老缶。

鈐印：吳昌石、吳俊之印



1086



1087

1087

**HUANG JUNBI** (1898-1991)

*Viewing Waterfall*

Scroll, mounted and framed, ink and colour on paper

39.5 x 67.7 cm. (15 ½ x 26 ⅝ in.)

Inscribed and signed, with three seals of the artist

Dated summer, *dingsi* year (1977)

Dedicated to Mr Kasuga

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

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

黃君璧 觀泉圖 設色紙本 鏡框 一九七七年作

題識：春日社長雅正。丁巳（1977年）夏日畫於白雲堂，黃君璧。

鈐印：黃君璧、君翁、白雲堂

1088

**HUANG JUNBI** (1898-1991)

*Mount Emei*

Scroll, mounted and framed, ink and colour on paper

57.5 x 88.5 cm. (22 ⅝ x 34 ⅞ in.)

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

Dated winter, *dingyou* year (1957)

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

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

黃君璧 萬佛頂 設色紙本 鏡框 一九五七年作

題識：萬佛頂。丁酉（1957年）冬日寫峨眉景色於羅安琪。黃君璧。

鈐印：黃君璧印、君翁



1088



Ku Tam Ming, originally from Suzhou, was born in Panyu, Guangdong Province. In the 1930s and 1940s, he was active in the newspaper and artist circles in Hong Kong, Macau, and Guangdong. He specialized in landscape and figure painting and once held a solo exhibition in Hong Kong. He is the father of the famous composer Koo Kar-Fai and the singer and painter Koo Mei.

顧澹明（1904-1973），原籍蘇州，寄籍番禺，上個世紀三四十年代，活躍於省港澳報壇、藝壇，擅長山水、人物尤工，曾在港舉辦個人畫展，乃著名作曲家顧家輝和歌唱家、畫家顧媚之父。



1089

**1089**

**ZHANG DAQIAN** (1899-1983)

Scholar / Photo of Zhang Daqian

One scroll, mounted and framed, ink and colour on paper, and one black and white photograph

1. Scholar measures 33 x 48 cm. (13 x 18 7/8 in.)  
Inscribed and signed, with four seals of the artist and one dated seal of *jichou* year (1949)  
Dated first month, *jichou* year (1949)  
Dedicated to Danming
2. Photo of Zhang Daqian measures 20.7 x 15.7 cm. (8 1/8 x 6 1/8 in.)  
Further inscribed and signed by Zhang Daqian on the mounting, with one seal  
Photography by Liu Huaiguang  
Dated first month, *jichou* year (1949)

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

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

**張大千 高仕／致顧澹明照片**

設色紙本 鏡框兩幅 一九四九年作

1. 題識：澹明道兄法教。  
己丑（1949年）正月大千居士張爰。  
鈐印：蜀客、張爰、大千、己丑、張大千長幸大吉又日利  
註：上款人顧澹明為香港著名書畫家。
2. 照片裱邊題：己丑（1949年）元月在山樓為琴齋畫竹石。劉懷廣兄攝此影。澹明道兄留念。大千弟張爰。  
鈐印：張爰長壽



1089



1090

**1090**

**KOO MEI** (GU MEI, B. 1929)

*Landscape*

Scroll, mounted and framed, ink and colour on paper

78.5 x 144 cm. (30 7/8 x 56 3/4 in.)

Signed, with one seal of the artist

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

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

顧媚                      山水                      設色紙本                      鏡框

款識：顧媚。

鈐印：嘉瀾

**1091**

**TIAN LIMING** (B. 1955)

*Girl in the City*

Scroll, mounted and framed, ink and colour on paper

84.3 x 56.7 cm. (33 1/4 x 22 3/8 in.)

Entitled and signed, with two seals of the artist

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**NOTE:**

The lot will be included in *Rongbaozhai Huapu: Tian Liming, Figure Paintings*, to be published in December 2023.

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

*US\$100,000-130,000*

田黎明                      都市女孩                      設色紙本                      鏡框

題識：都市女孩。黎明。

鈐印：田黎明、天地人

來源：現藏家直接得自畫家。

註：作品即將收錄於《榮寶齋畫譜：田黎明，人物畫創作》，2023年12月出版。





1092

HE BAILI (PAKLEE HO, B. 1945)

*Fishing Village at Dawn*

Scroll, mounted and framed, ink and colour on paper

43.3 x 107.5 cm. (17 x 42 3/8 in.)

Signed, with three seals of the artist

HK\$280,000-380,000

US\$36,000-48,000

何百里

漁邨曦望

設色紙本

鏡框

款識：百里。

鈐印：何、自在軒、何家山水

1093

TENG PU-CHUN (B. 1957)

*Rocks in Quiet Clear Spring*

Scroll, mounted and framed, ink and colour on paper

39 x 141 cm. (15 3/8 x 55 1/2 in.)

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

Dated January, 2016

EXHIBITED:

New York, S|2 Sotheby's, *Different Paths: Explorations in Ink*, 9-24 March 2017.

HK\$100,000-150,000

US\$13,000-19,000

鄧卜君

濡石潤泉靜 濯岩對影澈

設色紙本

鏡框

二〇一六年作

題識：濡石潤泉靜，濯岩對影澈。

貳〇壹陸元月卜君作於花蓮。

鈐印：鄧、佛（肖形印）

展覽：紐約，蘇富比S|2畫廊，“道殊·同尋於墨”，2017年3月9至24日。



1093





1092







1094



1095

**1094**

**LIU MENGKUAN** (B. 1950)

*Carp in Colourful Pond*

Scroll, mounted and framed, ink and colour on paper

77 x 141 cm. (30 3/8 x 55 1/2 in.)

Inscribed and signed, with one seal of the artist

Dated *guimao* year (2023)

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

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

劉孟寬 彩池游鯉 設色紙本 鏡框 二〇二三年作

題識：癸卯（2023年），孟寬。

鈐印：劉

**1095**

**LU QINGYUAN** (LO CHING YUAN, B. 1946)

*Peacocks*

Hanging scroll, ink and colour on paper

137 x 72.3 cm. (53 7/8 x 28 1/2 in.)

Inscribed and signed, with one seal of the artist

Dated autumn, ninth month, *guiwei* year (2003)

Titleslip by the artist

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

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

盧清遠 孔雀 設色紙本 立軸 二〇〇三年作

題識：癸未（2003年）秋九月，清遠。

鈐印：盧

畫家題簽：孔翠，盧清遠。





1096

1096

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

*Autumn Cranes*

Scroll, mounted and framed, ink and colour on paper

96 x 132 cm. (37 ¾ x 52 in.)

Signed, with one seal of the artist

**HK\$260,000-350,000**

*US\$33,000-45,000*

林湖奎 秋聲 設色紙本 鏡框

款識：湖奎。

鈐印：近山堂主、林湖奎

1097

XIAO HUIRONG (SIU FAI WING, B. 1946)

*Flowers and Rocks*

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

Each scroll measures 32 x 32 cm.

(12 ⅝ x 12 ⅝ in.)

Both scroll entitled, inscribed and signed, with a total of thirteen seals of the artist Dated spring, *dingyou* year (2017)

**HK\$160,000-260,000**

*US\$21,000-33,000*

蕭暉榮 清逸/風韻清 設色紙本  
鏡框兩幅 二〇一七年作

《清逸》

題識：清逸。龍集丁酉（2017年）青陽首春，蕭暉榮並題於香港。

鈐印：蕭暉榮、谷人、香清、耕雲、谷人七十以後作

《風韻清》

題識：風韻清。龍集丁酉（2017年）九春仲陽杏月，蘭陵蕭暉榮並題於香港半山。

鈐印：蘭、陵、蕭、蕭暉榮、谷人、香清、谷人七十以後作、和合吉羊

展覽：香港國際創價學會，“東方墨彩·時代宏圖—蕭暉榮教授一帶一路藝術巡展”，2023年9月23-26日。



1097





1098

1098

**CHAN TIN BOO** (CHEN TIANBAO, B. 1950)

*Water Swinging Sunlight*

Scroll, mounted and framed, ink and colour on paper

70 x 68 cm. (27 ½ x 26 ¾ in.)

Signed, with two seals of the artist

**EXHIBITED:**

Hong Kong City Hall, *Sayhear for Art Visual Art Exhibition*, 2-8 June 2023.

**LITERATURE:**

*Sayhear for Art Visual Art Exhibition Exhibition Catalogue*, Hong Kong Modern Ink Paintings Society, 2023, p.35.

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

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

陳天保 水蕩斜陽 設色紙本 鏡框

款識：天保。

鈐印：陳、天保九如

展覽：香港大會堂，“藝聽心言現代畫展”，2023年6月2至8日。

出版：《藝聽心言現代畫展》展覽圖錄，香港現代水墨畫會有限公司，2023年，第35頁。



1099

1099

**FANG ZHAOLING** (1914-2006)

*Boating*

Scroll, mounted and framed, ink and colour on paper

96 x 83.5 cm. (37 ¾ x 32 ⅞ in.)

Inscribed and signed, with three seals of the artist

Dated summer, *gengwu* year (1990)

**PROVENANCE:**

Acquired from Alisan Fine Arts, Hong Kong.

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

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

方召慶 松崖泛舟圖 設色紙本 鏡框  
一九九〇年作

題識：庚午年（1990）夏月，方召慶。

鈐印：召麟大利、延年益壽、三陝印象

來源：購自香港藝倡畫廊。





1100

1100

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

*Lion Rock*

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

Each scroll measures 103.5 x 69 cm. (40 ¾ x 27 ⅛ in.)

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

Dated sixth month, *guimao* year (2023)

**HK\$180,000-250,000**

*US\$23,000-32,000*

黃孝遠 獅山破霧 設色紙本 鏡框三幅 二〇二三年作

題識：獅山破霧。癸卯（2023年）六月無齒徒作於清水居樓上。

鈐印：孝遠、黃、墨禪、清水居



AFTERNOON SESSION

1 DECEMBER 2023, 2:30 PM

2023 年 12 月 1 日，下午 2 時 30 分

LOTS 1101-1219





1101

1101

**1101**

**JIANG HANTING** (1903-1963) / **WANG FU'AN** (1880-1960)

*Flowers and Cicadas / Calligraphy in Seal Script*

Folding fan, ink and colour / ink on paper

18.5 x 45.8 cm. (7 ¼ x 18 in.)

*Flowers and Cicadas* inscribed and signed by Jiang Hanting, with one seal of the artist.

Dated fifth month, *renchen* year (1952)

*Calligraphy in Seal Script* inscribed and signed by Wang Fu'an, with two seals of the artist

Dated summer, *guisi* year (1953)

**PROVENANCE:**

Sotheby's Hong Kong, Fine Chinese Paintings, 5 October 2010, Lot 996.

Sotheby's Hong Kong, Fine Chinese Paintings, 7 April 2014, Lot 1240.

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

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

江寒汀/王福厂 高枝蟬鳴/篆書 設色/水墨紙本 成扇  
一九五二/一九五三年作

《高枝蟬鳴》

題識：壬辰（1952年）閏五月。寒汀作於海上

鈐印：江上漁

篆書節臨《頌敦蓋文》

題識：（文不錄。）癸巳（1953年）孟夏之月。節臨頌敦蓋文。  
持默翁王福厂。

鈐印：持默翁、福厂七十後書

來源：香港蘇富比，中國書畫拍賣，2010年10月5日，編號996。

香港蘇富比，中國書畫拍賣，2014年4月7日，編號1240。

註：扇骨為高式熊刻，款曰“次耿先生屬撫所藏秦瓦量文。辛卯（1951年）七月。”



1102



1102

**1102**

**JIN CHENG** (1878-1926) / **YAN SHIQING** (1873 - 1929)

*Pavilion in the Wildness / Calligraphy in Running Script*

Folding fan, ink on paper  
22 x 49.5 cm. (8 7/8 x 19 1/2 in.)

*Pavilion in the Wildness* inscribed and signed by Jin Cheng, with two seals

Dated autumn, *jiazi* year (1924)

*Calligraphy in Running Script* inscribed and signed by Yan Shiqing, with one seal

Both dedicated to Zifang

**PROVENANCE:**

Sotheby's Hong Kong, Fine Chinese Paintings, 7 April 2014, Lot 1235.

**EXHIBITED:**

Hong Kong, Tsi Ku Chai, *Exhibition of Famous Calligraphy and Painting*, May 1989.

**LITERATURE:**

*Exhibition Catalogue Exhibition of Famous Calligraphy and Painting*, Tsi Ku Chai, Hong Kong, 1989, pl.70.

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

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

金城／顏世清 荒木孤亭／行書 水墨紙本 成扇 一九二四年作

《荒木孤亭》題識：擬李檀園。甲子（1924年）秋日。  
子芳先生大雅屬畫。吳興金城。  
鈐印：金城、鞏伯

《行書》題識：（節錄《堅瓠集》，文不錄。）子芳兄屬之。  
鈐印：顏世清

來源：香港蘇富比，中國書畫拍賣，2014年4月7日，編號1235。

展覽：香港，集古齋，“名家書畫扇面展”，1989年5月。

出版：《名家書畫扇面展》展覽圖錄，集古齋，香港，1989年，圖版70。





**1103**

**WANG YUANZHUI** (1870-1948) / **YI LIXUN** (1857 - 1940)

*Fishing in Spring Streams / Calligraphy in Regular Script*

Folding fan, ink and colour / ink on paper

18.7 x 47 cm. (7 3/8 x 18 1/2 in.)

*Fishing in Spring Streams* inscribed and signed by Wang Yuanzhui, with one seal

*Calligraphy in Regular Script* inscribed and signed by Yi Lixun, with four seals

Both dated winter, *reshen* year (1932)

Both dedicated to Wangqu

**PROVENANCE:**

Sotheby's Hong Kong, Fine Chinese Painting, 5 October 2010, Lot 999.

Sotheby's Hong Kong, Fine Chinese Paintings, 7 April 2014, Lot 1236.

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

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

王元林/伊立動 春江漁隱/節臨《多寶塔碑》 設色/水墨紙本 成扇 一九三二年作

《春江漁隱》

題識：倣王耕煙本，望渠先生雅正。壬申（1932年）冬日。王元林。

鈐印：二水

節臨《多寶塔碑》

題識：（節錄《多寶塔碑》，文不錄。）

壬申（1932年）仲冬之月中澣，臨為望渠仁兄先生雅鑒。陵齋伊立動時年七十有七。

鈐印：伊立動印、陵齋、石琴、任聖之後

來源：香港蘇富比，中國書畫拍賣，2010年10月5日，編號999。香港蘇富比，中國書畫拍賣，2014年4月7日，編號1236。



## THE FOH COLLECTION OF CHINESE PAINTINGS

### 傅氏家族珍藏中國書畫

Assembled by Singapore-based collectors Mr Foh Kim Hong and his wife, Ms Chan Siew Fong, the Foh Collection celebrates five decades of life and partnership. Mr Foh was born in Malaysia, and upon graduating from Taiwan Normal University in music, he settled in Singapore and became a professional cellist for the newly formed Singapore Symphony Orchestra. Ms Chan grew up in Singapore and studied design at the prestigious art college Central Saint Martin's in London. In the 1960s, she met and befriended renowned Singaporean artist Cheong Soo Pieng in London and also encountered artists such as Zao Wou-ki, Chu Te-Chun and Sanyu when she travelled to Paris.

The couple began collecting Chinese contemporary art in the late 1960s. Their different backgrounds and personalities have resulted in an impressively curated, diverse collection of Chinese paintings from the late Qing Dynasty to the late 1990s, showcasing masterpieces across the spectrum, from traditional literati pieces to bolder, more modern and abstract works. Subsequently, in the early 1990s, the Fohs founded Yuen Gallery, after Mr Foh had completed his time with the Singapore Symphony Orchestra. The gallery was welcomed by Chinese painting connoisseurs in Singapore, Southeast Asia and beyond, and the Fohs have been advising many new and seasoned collectors with Mr Foh's encyclopedic knowledge of Chinese art and provenance. Yuen Gallery organized many exhibitions featuring modern and contemporary ink artists such as Wu Guanzhong, Hong Yi, Li Keran, Lu Yanshao, Wu Zuoren, Zhu Qizhan, and Wang Jiqian. Mr Foh met Zhao Shao'ang on his visit to Hong Kong in the spring of 1992, which led to their collaboration on Zhao's solo show at Yuen Gallery in 1995, *Zhao Shao'ang – A Sixty-Year Retrospective*.

Since Mr and Mrs Foh's retirement in the last few years, their son, Foh Kai Lik has taken an active role in managing and shaping the future of the collection. In May 2023, the Foh family collaborated with Christie's to present an exhibition of their cherished collection. Just as art has given light and joy to their lives, the family would like to see the collection supporting those who find it challenging to appreciate the world in all its beauty, particularly children with autism and special needs and elderly living with cognitive decline. The Foh family will donate all sale proceeds to support these causes.

傅氏家族中國書畫珍藏記錄了來自新加坡的收藏家傅金洪及陳秀芳伉儷近半世紀的收藏和情誼。傅金洪先生出生於馬來西亞，高中畢業後赴臺灣師範大學修讀音樂，畢業後移居新加坡，於當年剛成立不久的新加坡交響樂團擔任大提琴手。陳秀芳女士成長於新加坡，後前往倫敦著名中央聖馬丁藝術學院學習設計。1960年，她在倫敦結識了新加坡著名藝術家鍾泗濱，及後到巴黎遊歷時，亦與趙無極、朱德群、常玉等藝術家碰面。



伉儷二人於六十年代開始收藏中國當代藝術家的作品。因兩人擁有截然不同的背景和個性，最終促成一個多樣化的藝術收藏。傅氏家族中國書畫珍藏向大眾展示了橫跨清末至當代各個時期的傑作，上至傳統文人畫作，下至前衛、現代及抽象的油畫作品。九十年代初，傅先生在結束新加坡交響樂團的工作後，因緣際遇下創立了“緣畫廊”。緣畫廊受到來自新加坡、東南亞及其他地區藏家的矚目，而傅氏伉儷以其對書畫鑒賞的知識給大量新舊客戶提供收藏建議。緣畫廊舉辦了多場展覽，展出了吳冠中、弘一、李可染、陸儼少、吳作人、朱屺瞻、王己千等多位近現代及當代水墨畫家的作品。1992年春天，傅先生到訪香港時結識了趙少昂，並於1995年在緣畫廊為其舉辦個展《趙少昂—六十年回顧展》。

自傅氏夫婦榮休後，兒子傅凱立傳承二人的衣鉢，繼續管理和拓展傅氏家族的藝術收藏。2023年5月，傅氏家族攜手佳士得於香港舉辦盛大展覽，向公眾分享這一獨特收藏。在過去的半世紀，傅氏夫婦以收藏為樂，獨樂樂不如眾樂樂，因此他們決定將其珍藏用作慈善用途。他們期望這些藏品可幫助患有自閉症、有特殊需要的兒童，以及有認知能力障礙的老年人，為他們的世界帶來豐富色彩，正如藝術為他們的生命帶來了光明和歡樂一樣。傅氏收藏的拍賣收益將全數用於支持上述公益活動。







**1104**

**XU CAO** (1899-1961) / **WANG FU'AN** (1880-1960)

*Peddler / Calligraphy*

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

19.5 x 46 cm. (7 5/8 x 18 1/8 in.)

*Peddler* inscribed and signed by Xu Cao, with three seals of the artist

Dated autumn, *jimao* year (1939)

*Calligraphy* inscribed and signed by Wang Fu'an, with three seals of the artist

Dated winter, *gengchen* year (1940)

Both dedicated to Zhuquan

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

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

**徐操 / 王福厂 市擔嬰戲 / 書法 設色 / 水墨灑金箋 成扇**  
一九三九 / 一九四〇年作

《市擔嬰戲》題識：己卯（1939年）新秋寫於太液芳華樓，似竹泉四兄正之，燕孫徐操。

鈐印：徐、操、大吉羊

《書法》題識：（釋文不錄）。

庚辰（1940年）初冬節臨《嶧山碑》，竹泉先生法家屬，福厂王禔。

鈐印：王禔、福厂六十後書、麋研齋



1105



1105

**1105**

**HU YEFO** (1908-1980) / **JING'AN** (20TH CENTURY)

*Pines in the Mountain / Calligraphy*

Folding fan, ink and colour / ink on paper  
18.5 x 46 cm. (7 ¼ x 18 ½ in.)

*Pines in the Mountain* entitled, inscribed and signed by Hu Yefo, with two seals

Dated summer, *guiwei* year (1943)

Dedicated to Wen

*Calligraphy* inscribed and signed by Jian'an, with one seal  
Dedicated to Lanfu

**NOTE:**

The dedication refers to Wen Lanting, a native of Changzhou and a well-known figure in Shanghai during the Republican period. Wen was skilled at writing the clerical script.

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

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

胡也佛/敬菴 萬壑松風/書法 設色/水墨紙本 成扇  
一九四三年作

《萬壑松風》題識：萬壑松風。癸未（1943年）仲夏仿明周東邨法奉聞老夫子晦教，也佛作於申江。

鈐印：也佛、大空

《書法》釋文：高義自修無德色，老年長樂有童心。所教學不外詩禮，既安樂且長子孫。

題識：蘭父大人誨政，蔭男敬菴書。

鈐印：敬菴

註：上款人爲民國海上名人聞蘭亭（1870-1948），常州人，善隸書。





1106

1106

QI KUN (1901-1944) / SHEN SHU (20TH CENTURY)

Landscape and Calligraphy

Folding fan, ink and colour / ink on paper  
17.5 x 50 cm. (6 7/8 x 19 3/8 in.)

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

Dated fourth month, *jiaxu* year (1934)

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

祈崑／沈樞 瀟湘八景／書法  
設色／水墨紙本 成扇 一九三四年作

1. 題識：瀟湘夜雨。  
鈐印：祁崑
2. 題識：遠浦歸帆。  
鈐印：祁崑
3. 題識：漁村夕照。  
鈐印：井西
4. 題識：山市晴嵐。  
鈐印：祁崑之印
5. 題識：洞庭秋月。  
鈐印：井西
6. 題識：烟寺晚鐘。  
鈐印：祁崑之印
7. 題識：平沙落雁。  
鈐印：祁崑
8. 題識：江干暮雪。甲戌（1934年）四月仿元人筆意，作於甘露精舍。井西居士祁崑。  
鈐印：祁崑、井西  
沈樞書法，共鈐印八方



1107

1107

YAN BOLONG (1896-1954) / LIU SONGAN (1919-1994)

*Dragonfly and Morning Glory / Calligraphy*

Folding fan, ink and colour / ink on paper  
19.5 x 47 cm. (7 5/8 x 18 1/2 in.)

*Dragonfly and Morning Glory* inscribed and signed by Yan Bolong, with two seals

Dated summer, *yiyou* year (1945)

*Calligraphy* inscribed and signed by Liu Songan, with three seals

Dated summer, sixth month, *yiyou* year (1945)

HK\$40,000-60,000

US\$5,200-7,700

顏伯龍／劉松庵 蜻蜓牽牛花／書法 設色／水墨紙本 成扇  
一九四五年作

《蜻蜓牽牛花》題識：弱質幽姿娛我老，傍人籬落蔓秋花。  
乙酉（1945年）夏寫倪雲林詩意，顏伯龍。

鈐印：伯龍、顏雲霖印

《書法》題識：（釋文不錄）。節錄安般箴集叢詩。  
乙酉（1945年）夏六月小雨初晴書此遣興。  
松菴劉俊琦。

鈐印：劉氏、松菴、乙酉



1108





1109



1109

1108

ZHANG SHANZI (1882-1940)

Tiger

Fan leaf, mounted and framed, ink and colour on paper  
18 x 50.5 cm. (7 1/8 x 19 7/8 in.)

Inscribed and signed, with one seal of the artist

Dated *dingmao* year (1927)

Dedicated to Jiuyi

HK\$80,000-150,000

US\$11,000-19,000

張善孖 虎嘯 設色紙本 扇面鏡框 一九二七年作

題識：谷風生萬壑，長嘯振深林。

多君秉貞操，不息惡木陰。

丁卯（1927年）似久詒仁兄法家教之，虎癡張善孖。

鈐印：善孖長壽

1109

ZHANG DAQIAN (1899-1983) / SHOU XI (1885-1950)

Landscape / Calligraphy

Folding fan, ink and colour / ink on paper  
19 x 52 cm. (7 1/2 x 20 1/2 in.)

Landscape inscribed and signed by Zhang Daqian, with two seals

Dated eighth month, *yihai* year (1935)

Calligraphy inscribed and signed by Shou Xi, with four seals

Dated autumn, *yihai* year (1935)

Both dedicated to Yumin

NOTE:

The dedication refers to Jin Yumin (1906-1982), a renowned Republican period carver apprenticed to Shou Shigong. Jin had a profound knowledge of the oracle bone script and bronze inscriptions of the Shang and Zhou dynasties.

HK\$300,000-400,000

US\$39,000-51,000

張大千/壽鏞 山水/書法 設色/水墨紙本 成扇  
一九三五/一九三六年作

《山水》題識：禹民仁兄方家屬寫黃山，爲做乾筆清湘乞正。  
時乙亥（1935年）八月朔大熱，猶似伏中也。  
大千弟張爰。

鈐印：張季、大千

《書法》題識：（釋文不錄）。

乙亥（1935年）所作詩，越歲丙子（1936年）似禹民老弟印人，紹興壽鏞石工。

鈐印：珏廣詩、彊學、鈔、石工

註：上款人乃著名印家金禹民（1906-1982），壽石工弟子，對商周金文，甲骨文研究功力深厚，得古人法度。

**1110****HUANG BINHONG** (1864-1955)*Landscapes*

Folding fan, ink and colour on paper

18 x 37 cm. (7 1/8 x 14 5/8 in.)

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

Dated *xinmao* year (1951)

Dedicated to Madam Yongzhen

**PROVENANCE:**

Formerly in the collection of Singaporean collector Tan Keng Cheow (1907-1972).

**NOTE:**

The dedication of this work refers to Madam Yongzhen, wife of Singapore renowned collector Mr Tan Keng Cheow. Born in Chao'an, Guangdong Province, Tan graduated with a law degree from Shanghai Public Chi Nan University and lectured in several colleges and universities including Guangzhou University. He later moved to Singapore where he contributed further to education as the principal of Tuan Mong High School and lectured in Chung Cheng High School. When he was in Shanghai, he followed many famous painters including Huang Binhong and Ye Gongchuo who enlightened him tremendously. It also provided him a chance to read and appreciate the famous works of contemporary artists. Mr Tan was a distinguished educator, artist, and art collector. He was the honorable chairman of the Chinese Pen Calligraphy Institution and superintendent of the Society of Chinese Artists. He was an influential figure in the Chinese Calligraphy Society of Singapore and a noted collector of Huang Binhong's work. His vast collection of Huang Binhong paintings earned his residence the name *Hundred Huang's Building* and *The Studio of Three Hundred Paintings*. There are a number of works by Huang Binhong in the Foh collection that are dedicated to Tan Keng Cheow or his family. According to Foh's notes, this fan was acquired from Tan Keng Cheow's descendants in 2004.

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

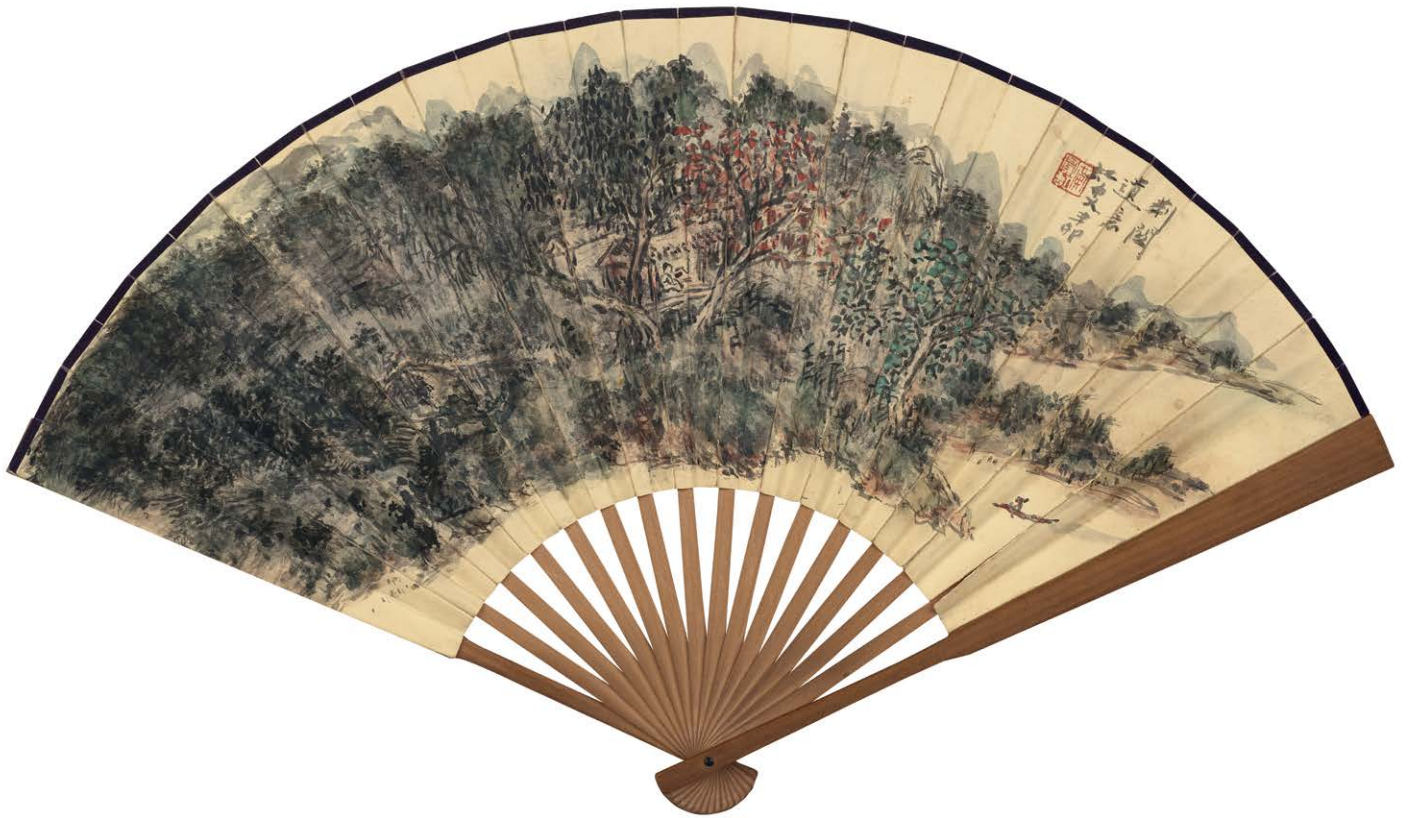
黃賓虹	山水	設色紙本	成扇	一九五一年作
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- 題識：荆關遺意。虹叟，辛卯（1951年）。  
鈐印：黃賓虹
- 題識：永貞女士屬。八十八叟賓虹，辛卯（1951年）。  
鈐印：黃賓虹

來源：新加坡藏家陳景昭（1907-1972）舊藏。

註：上款人“永貞女士”即新加坡藏家陳景昭先生之夫人。陳景昭原籍廣東省潮安縣，早年畢業於上海國立暨南大學，獲法學士學位，歷任廣州大學等多間大學講師。先生及後南來新加坡，繼續服務教育事業，出任端蒙中學校長十餘年，及中正中學總校教席。陳先生是嶺東金石書畫耆宿陳兆五先生之公子，家學淵源，於書畫夙具心得，當他旅學滬上時，課餘復從名家黃賓虹、葉恭綽，深得指授，並博覽名家所藏古今名迹，造詣湛深，是星洲重要的收藏家，尤以黃賓虹為重。陳先生的寓所名曰“百虹樓”，乃因收藏其師黃賓虹達百幅以上，又稱“三百畫齋”。傅氏收藏中有多件上款陳景昭或家人之黃賓虹作品。據傅氏手記，本扇於2004年傅氏得自陳景昭後人。







1111

1111

**CHEN SHAOMEI** (1909-1954)

*Scholar under Pine Trees*

Scroll, mounted and framed, ink and colour on silk

24 x 25.5 cm. (9 ½ x 10 in.)

With one seal of the artist

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

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

陳少梅

聽泉圖

設色絹本

鏡框

鈐印：少梅



1112

**HUANG BINHONG** (1864-1955)

*Stream*

Hanging scroll, ink on paper  
75.5 x 41 cm. (29 3/4 x 16 1/8 in.)

Inscribed by the artist

Further inscribed and signed by the artist, with  
one seal

Dated *wuzi* year (1948)

**PROVENANCE:**

Previously in the collection of Chen Chong Swee  
(1910-1985).

**LITERATURE:**

*Exhibition of Huang Binhong's Works*, Singapore  
Chinese Fine Art Society & Nanyang Academy of  
Fine Art, 3 June 1955, p.4.

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

**US\$210,000-330,000**

黃賓虹 臨漸江山水 水墨紙本 立軸

題識：不學蘇門嘯，長揮谿畔琴。  
在今亦停響，流水有清音。  
庚子八月作於澄觀軒中，弘仁。

又題：此余二十年以前臨漸師所作，畫取其意而不襲其貌云。戊子（1948年）八十五叟賓虹重題。

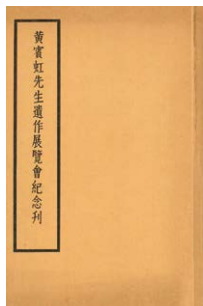
鈐印：黃賓虹

來源：陳宗瑞先生舊藏。

出版：《黃賓虹先生遺作展覽會紀念刊》，  
中華美術研究會、南洋美術專科學校，  
1955年6月3日，第4頁。



1112





1113

YU FEI'AN (1888-1959)

*Two Birds and Plum Blossoms*

Hanging scroll, ink and colour on paper

89 x 28 cm. (35 x 11 in.)

Inscribed and signed, with four seals of the artist

Dated *jimao* year (1939)

Dedicated to Zhongyuan

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

US\$110,000-150,000

于非闇 臘梅山禽 設色紙本 立軸 一九三九年作

題識：山禽矜逸態，梅粉弄輕柔。

已有丹青約，千秋指白頭。

仲元仁兄博笑，己卯（1939年）浴佛後一日製於玉山硯齋，非闇。

鈐印：于照之印、非闇、非闇五十以後作、千歡萬喜

1114

XIE ZHILIU (1910-1997) / CHEN PEIQIU (1922-2020)

*Landscape / Seven-character Calligraphic Couplet in Running Script*

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

*Landscape* measures 87.5 x 34.2 cm. (34 ½ x 13 ½ in.)

Inscribed and signed by Xie Zhiliu, with two seals

*Seven-character Calligraphic Couplet in Running Script* each scroll measures

87.5 x 14.7 cm. (34 ½ x 5 ¾ in.)

Signed by Chen Peiqiu, with two seals

NOTE:

Xie Zhiliu inscribed that he employed the Northern Song technique to paint the present work and drew inspiration from Fan Kuan's towering peaks, steep mountains, and dense forests on the mountaintops with cascading waterfalls in between. However, he chose to use the long brushstrokes of Dong Yuan instead of Fan Kuan's scratching iron strokes to delineate the textures of the mountains. A light green hue was fittingly used to depict the softer soil of the southern mountain range, adding a sense of translucency and calmness to the towering grandeur. This visual harmony reflects the natural scenery the artist often saw and appreciated in Shanghai. Xie Zhiliu's unique talent lies in his ability to study and draw inspiration from ancient techniques without being bound by them.

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

US\$130,000-200,000

謝稚柳/陳佩秋 穠山晚翠/行書七言聯 設色/水墨紙本 鏡框三幅

《穠山晚翠》

題識：穠山晚翠。用北宋人法，定定館鑒下，謝稚柳。

鈐印：謝稚柳之印、稚柳居士

《行書七言聯》

釋文：風生北渚烟波闊，雨歇南廡積翠深。

款識：健碧。

鈐印：長年、佩秋

註：畫家題“用北宋人法”，乃取范寬作品群峰屏立，山形陡峭，山頂林木幽深，峰間飛瀑如練的整體意象。然山体皴法，卻以董源長披麻皴，而不用范寬刮鐵皴，色彩則敷以小青綠，更適合表現南方山脈土質鬆軟，巍峨之外，兼具清潤平和，這才是生活滬上的謝稚柳常常可見可賞可遊之山水。學古而不泥古，正是謝氏過人之處。



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 南  
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 積  
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 波  
 深

畫

## 1115

**ZHANG DAQIAN** (1899-1983)*Waterfall*

Hanging scroll, ink and colour on paper

134 x 67 cm. (52 ¾ x 26 ⅜ in.)

Inscribed and signed, with one seal

Dated twelfth month, *renyin* year (1962)

With a titleslip

**PROVENANCE:**

Previously from an American private collection.

Sotheby's Hong Kong, Fine Chinese Paintings, 2 April 2018, Lot 1254.

**EXHIBITED:**New York, Hirschl & Adler Galleries, *Paintings by Chang Dai-Chien*, 22 October–2 November 1963 (listed in the exhibition catalogue no. 22).**NOTE:**

The poem inscribed on the painting was inspired by a composition by Qu Dajun, a renowned Guangdong scholar during the Qing dynasty, in which he praises the impressive scenery of Mount Lu. In the painting, the peaks rise one after another as if piercing the clouds, and the hanging waterfalls resemble white silk. The trees at the foot of the mountain are lush and dense. Although Zhang Daqian had never visited Mount Lu, he reinterpreted Qu Dajun's poem to paint the landscape from his imagination. Zhang Daqian combined the splashed ink technique and traditional brushwork to create this work in 1962—the very year when he gradually shifted towards the splashed ink technique, as evidenced in his carefree brushworks and his bold and unrestrained style.

This painting belonged to a private collector in the United States. The collector went to Zhang Daqian's exhibition in New York in 1963 and was so impressed by his work that he purchased several paintings.

He eventually became friends with Zhang Daqian and later received several works from the artist as gifts. Signed "Waterfall, No. 22," the title slip corresponds to work No.22 in the 1963 New York exhibition catalogue, though the image was not illustrated.

**HK\$3,500,000–5,500,000****US\$450,000–710,000**

張大千

懸泉圖

設色紙本

立軸

一九六二年作

題識：地削芙蓉瓣，天懸瀑布瓠。壬寅（1962年）嘉平月拈屈翁句寫。爰杜多。

鈐印：大千唯印大年

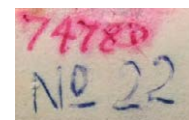
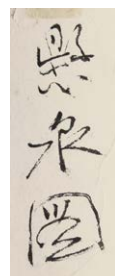
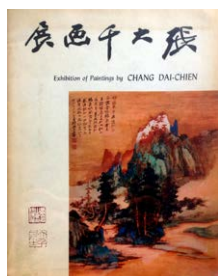
來源：美國私人舊藏。

蘇富比香港，中國書畫，2018年4月2日，編號1254。

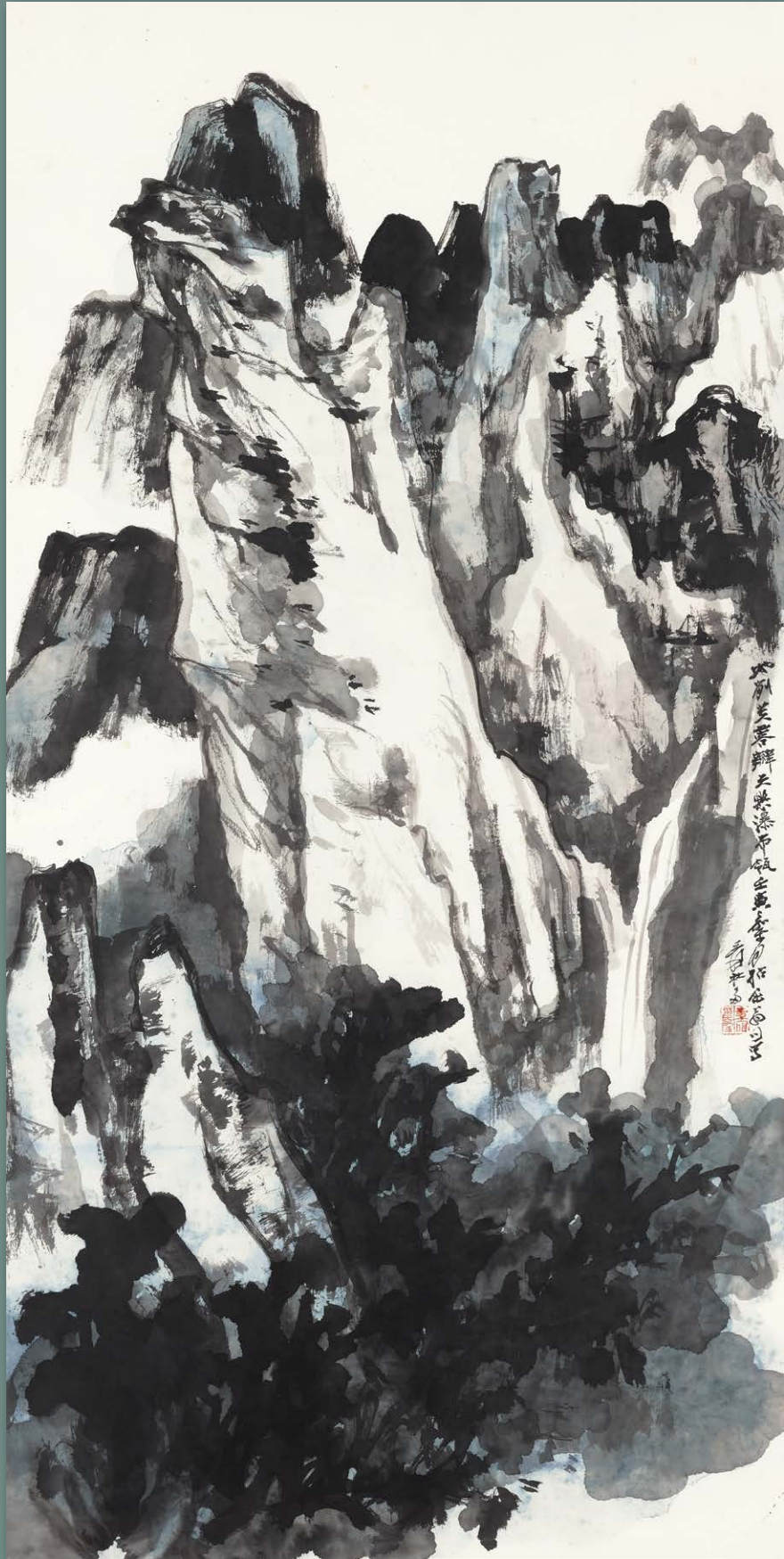
展覽：赫希爾艾德勒畫廊，紐約，“張大千畫展”，1963年10月22日至11月2日（列於展品目錄，編號22）。

註：本幅題詩取自清初嶺南三家之一屈大均《東安·其二》，描寫匡廬九疊屏即廬山勝景。圖中峯巒疊起，直插雲天，懸瀑如白練垂下，山下樹木郁郁蔥蔥，大千一生未入廬山，全憑詩意構思，足見其深厚功力。本幅以潑寫兼有之筆法寫成，畫作寫於1962年，正是大千向潑墨法轉變的時期，筆法已見潑墨影蹤，盡顯酣暢淋漓之風姿。

本作原屬美國私人藏家，1963年參觀紐約舉行之張大千畫展，甚喜其作，選購數幅，與大千結識，締結友誼，之後更得畫家寫畫送贈。本幅具簽條“懸泉圖No.22”，於1963年紐約展覽圖錄所列清單中第22號作品信息相符，唯圖片未刊印於圖錄。









1116

**1116**

**WU GUANZHONG** (1919-2010)

*Melting Snow*

Scroll, mounted and framed, ink and colour on paper

44.5 x 61.8 cm. (17 ½ x 24 ¾ in.)

Signed, with one seal of the artist

**NOTE:**

This work is accompanied by a photo of the original collector and Wu Guanzhong with the present lot.

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

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

吴冠中

融雪

設色紙本

鏡框

款識：吳冠中。

鈐印：茶

註：附有原藏家與畫家及本作品之合影。



Photo of the original collector, artist, and present lot.

原新加坡藏家獲得此作後與畫家、畫作合影。





1117

1117

**WU GUANZHONG** (1919-2010)

*Winter Scene - Fig Tree*

Scroll, mounted and framed, gouache on paper

39 x 32 cm. (15 3/8 x 12 5/8 in.)

Inscribed and signed by the artist

Dated 1976

**LITERATURE:**

*Wu Guanzhong Connoisseurs Choice*, Vol I, People's Fine Arts Publishing House, 2003, p. 269, pl.126.

*The Complete Works of Wu Guanzhong* Vol. III, Hunan Fine Arts Publishing House, August 2007, p.70.

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

*US\$110,000-150,000*

吳冠中 無花果冬景 水粉紙本 鏡框 一九七六年作

題識：茶，七六。

出版：《吳冠中作品收藏集1》，人民美術出版社，2003年，第269頁，圖版126。

《吳冠中全集III》，湖南美術出版社，2007年8月，第70頁。

*In 1930, Xu Beihong published an article in The Young Companion magazine: "Upon departing Paris, I stopped by Singapore in the autumn of 1925, where I frequently met with tycoons Chen Jiageng and Huang Tian'en." Xu also gifted a painting titled Honeymoon to Huang Tian'en and his wife; the painting is now in the collection at the Xu Beihong Memorial Museum in Beijing.*

- Collector's note

徐悲鴻於1930年《良友》發表《悲鴻自述》，稱“1925秋自法國經新加坡時，與巨商陳君嘉庚及黃君天恩來往密切”，並為黃天恩夫婦繪油畫《蜜月》，現藏北京徐悲鴻紀念館。

——藏家記

**1118**

**XU BEIHONG** (1895-1953)

*Two Ducks*

Hanging scroll, ink and colour on paper

109.5 x 48.2 cm. (43 1/8 x 19 in.)

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

Dated summer, *renshen* year (1932)

Dedicated to Tian'en

**PROVENANCE:**

Previously from a Singaporean private collector.

Christie's Hong Kong, Fine Chinese Modern Paintings, 28 May 2007, lot 1106.

**EXHIBITED:**

Singapore Art Museum, *Xu Beihong in Nanyang*, 5 April-13 July, 2008.

**LITERATURE:**

*Xu Beihong in Nanyang*, Singapore Art Museum, April 2008, p.303, pl.69.

**NOTE:**

The dedication refers to Huang Tian'en, the sixth son of Huang Yizhu (1868-1945), a sugar magnate in Indonesia. The Huang family was influential in the early 20th century and supported the establishment of banks and public service institutions in Xiamen. In 1921, Huang Yizhu also founded the China & South Sea Bank.

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

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

徐悲鴻                      仙島雙鴨                      設色紙本                      立軸                      一九三二年作

題識：仙島。天恩吾友存念。壬申（1932年）夏日悲鴻。

鈐印：悲鴻、東海王孫、困而知之

來源：新加坡私人舊藏。

香港佳士得，中國近現代畫，2007年5月28日，編號1106。

展覽：新加坡美術館，“徐悲鴻在南洋”，2008年4月5日至7月13日。

出版：《徐悲鴻在南洋》，新加坡美術館，2008年4月，第303頁，圖版69。

註：上款人“天恩”乃星洲富商黃天恩，印尼糖王黃奕住（1868-1945）第六子。黃奕住生於福建南安縣極普通家庭，20多歲到南洋尋出路，成為成功的商人。20世紀早期，黃奕住在廈門協助創建銀行及公共服務機構，於1921年在中國創建中南銀行，影響巨大。







1119

**LIN FENGMIAN** (1900-1991)

*Rooster and Wisteria*

Hanging scroll, ink and colour on paper

96 x 32.5 cm. (37 ¾ x 12 ¾ in.)

Inscribed and signed, with one seal of the artist

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

Dedicated to Qingjun

**LITERATURE:**

*Celebrating 30th Anniversary of Shanghai Friendship Shop*, Shanghai Friendship Shop, September 1988, p.13.

*Commemorating One Year Opening of Rong Baozhai HK*, Rong Bao Zhai HK Limited, December 1988, pl.41.

**NOTE:**

The recipient of the painting was likely Wu Qingjun, sister of Shanghai artist Wu Qingxia (1910-2008).

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

**US\$160,000-280,000**

林風眠 紫藤雄雞 設色紙本 立軸 一九四四年作

題識：清君先生正畫。弟林風眠，卅三年（1944）渝。

鈐印：林風眠印

出版：《慶祝上海友誼商店成立卅週年舉辦中國書畫、文玩展覽》，上海友誼商店，1988年9月，第13頁。

《榮寶齋（香港）有限公司開業一週年書畫展紀念畫集》，榮寶齋（香港）有限公司，1988年12月，圖版41。

註：上款人清君應為滬上畫家吳青霞（1910-2008）二姐吳清君。





1120

1120

FENG ZIKAI (1898-1975)

*Cooking*

Scroll, mounted and framed, ink and colour on paper  
29.3 x 26 cm. (11 ½ x 10 ¼ in.)

Inscribed and signed, with two seals of the artist  
Dedicated to Zuoju

**NOTE:**

The dedication refers to Liang Zuoju, one of the founders of a pioneering art magazine in Hong Kong and the principal of a school that offered public education. Liang was known to be friends with the educator Liang Xihong, as well as artists such as Chen Baoyi, Xu Beihong, and Feng Zikai.

HK\$200,000-300,000

US\$26,000-38,000

豐子愷

草火燎爇

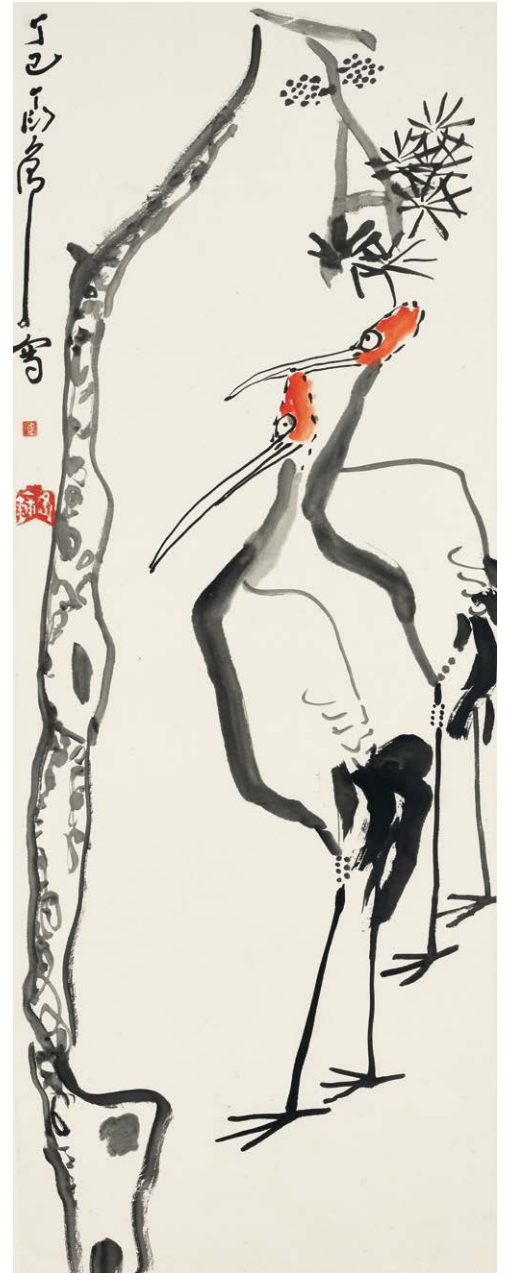
設色紙本

鏡框

題識：今朝賣穀得青錢，自出街頭買餛飩。  
草火燎來香滿屋，未曾下筋已流涎。  
作渠先生屬，子愷。

鈐印：子愷、TK

註：上款人作渠應為梁作渠，《美術雜誌》創刊人之一，香港大眾學校校長。與梁錫鴻、陳抱一、徐悲鴻、豐子愷等藝術家交好。



1121

1121

DING YANYONG (1902-1978)

*Two Cranes*

Scroll, mounted and framed, ink and colour on paper  
122.8 x 46.6 cm. (48 ¾ x 18 ¾ in.)

Inscribed and signed, with two seals of the artist  
Dated *dingsi* year (1977)

HK\$150,000-250,000

US\$20,000-32,000

丁衍庸

丹頂雙鶴

設色紙本

鏡框

一九七七年作

題識：丁巳（1977年），丁衍庸寫。

鈐印：庸、鴻之鈐



1122

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

*Corn and Insect*

Hanging scroll, ink and colour on paper

105 x 37 cm. (41  $\frac{3}{8}$  x 14  $\frac{5}{8}$  in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *bingshen* year (1956)

Dedicated to Yuyuan

**NOTE:**

The dedication refers to Long Yuyuan, a prominent figure in the Malaysian Chinese community, originally from Shunde, Guangdong Province. In 1946, after the defeat of Japan, Long Yuyuan commissioned and rebuilt the "Kwong Siew Association" in Selangor. In 1949 he initiated the establishment of the Shunde Association in Selangor and served as the first chairman and was later awarded an honorary chairman title for his outstanding contribution. His keen interest in Chinese calligraphy and painting led him to accumulate an extensive collection of celebrated artists in Chinese modern painting.

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

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

趙少昂 玉蜀黍天牛 設色紙本 立軸 一九五六年作

題識：裕源吾兄雅屬，丙申（1956年）新秋，少昂於香島。

鈐印：趙、少昂

註：上款“裕源”即龍裕源，馬來西亞僑領，祖籍廣東順德。1946年日本戰敗後百廢待舉，重於雪蘭莪建設「廣肇義學」，龍裕源即任策劃復學專員。1949年在雪蘭莪發起成立順德會館，並擔任首任主席，後因貢獻卓著被授予永久名譽會長。雅愛中國書畫，收藏近現代名家書畫頗豐。



1123

ZHAO SHAO'ANG (1905-1998)

*Autumn Scene*

Hanging scroll, ink and colour on paper

134 x 45 cm. (52 ¾ x 17 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated spring, *jimao* year (1939)

Dedicated to Hanchuan

**LITERATURE:**

*Zhao Shao-ang, a Sixty Year Retrospective, The Yuen Gallery Collection, Yuen Gallery, Singapore, 1995, pp. 32-33.*

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

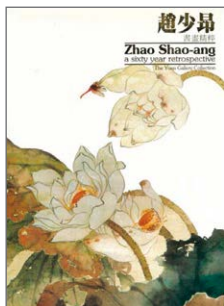
**US\$77,000-100,000**

趙少昂 板橋詞意山水 設色紙本 立軸 一九三九年作

題識：日落萬山巔，一片雲煙，望中樓閣有無邊。  
惟有鐘聲攔不住，飛滿江天。  
秋水落秋泉，晝夜潺湲，梵王鐘好不多傳。  
除卻晨昏三兩擊，悄悄無言。  
翰傳先生屬，己卯（1939年）春寫，少昂於赤柱山。

鈐印：少昂巨勝

出版：《趙少昂書畫精粹》，緣畫廊，新加坡，1995年，第32-33頁。



1123



1124



1125

1124

**DING YANYONG** (1902-1978)

*Bamboo and Rock*

Hanging scroll, ink on paper

180 x 48 cm. (70 7/8 x 18 7/8 in.)

Inscribed and signed, with one seal of the artist

Dated summer, *gengxu* year (1970)

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

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

丁衍庸

竹石圖

水墨紙本

立軸

一九七〇年作

題識：飄零海角了無因，閒寫竹枝作畫人。

今生偶見阿羅漢，始悟前世即此身。

庚戌（1970年）夏日，偶成此幀并題句，丁衍庸。

鈐印：叔旦





1126

1125

**DING YANYONG** (1902-1978)

*Mountains and Beyond*

Hanging scroll, ink and colour on paper  
68 x 34 cm. (26 ¾ x 13 ⅜ in.)

Inscribed and signed, with one seal of the artist

Dedicated to Dingxian

**LITERATURE:**

*Professor Ting Yen Yung Works*, Ting Yen Yung Art Club, Hong Kong, January 1986, p.94.

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

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

丁衍庸 立軸  
山外青山樓外樓 設色紙本

題識：山外青山樓外樓，閒步往來逕夕月，爲你留。定賢仁弟。丁衍庸。

鈐印：丁

出版：《丁衍庸畫集》，丁衍庸畫會，香港，1986年1月，第94頁。

1126

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

*Pheasants*

Scroll, mounted and framed, ink and colour on paper  
59 x 82.5 cm. (23 ¼ x 32 ½ in.)

Inscribed and signed, with one seal of the artist

Dated autumn, thirty-eighth year (of the Republic, 1949)

**PROVENANCE:**

Property formerly from the collection of Singaporean businessman Mr Leong Qiutian.  
Christie's Hong Kong, Fine Chinese Modern Paintings, 29 May 2012, Lot 3302.  
Collection of Tathata Gallery.

**NOTE:**

Leong Qiutian (1892-1952), a native of Shunde, Guangdong Province, was an entrepreneur who migrated from China to Singapore. With businesses in Hong Kong and Singapore, he started his career in the textile industry, opening Guang Youcheng Textiles Company in

both locations and expanded into Fu'an Department Store in Singapore. As a reputable and wealthy merchant, Leong was honoured by many artists and was often presented with paintings to display in the store.

**HK\$260,000-350,000**

**US\$33,000-45,000**

趙少昂 鳳凰雞 設色紙本 鏡框  
一九四九年作

題識：三十八年（1949）新秋，少昂爲鳳凰雞寫照。

鈐印：少昂信鉢

來源：新加坡梁秋田先生家族舊藏。  
香港佳士得，中國近現代畫，2012年5月29日，編號3302。  
真如居收藏。

註：梁秋田（1892-1952），廣東順德人，從中國移居到新加坡的企業家。梁氏早期從事紡織，創立廣有成中歐布疋出入口商布料公司，業務遍及香港和新加坡，其後更擴展爲福安百貨公司。作爲知名和成功的商人，梁氏結識到很多有名畫家，並常獲贈畫作，亦以供展示擺放其百貨公司內。



1127

1127

**ZHAO SHAO'ANG** (1905-1988)

*Flycatcher on Prunus*

Hanging scroll, ink and colour on paper

105.7 x 37.3 cm. (41 5/8 x 14 3/8 in.)

Inscribed and signed, with three seals of the artist

Dated fourth month, *bingshen* year (1956)

Titleslip by Long Yuyuan, with one seal

**PROVENANCE:**

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 26 October 2003, Lot 352.

Christie's Hong Kong, Fine Chinese Modern Paintings,

29 November 2011, Lot 1939.

Collection of Tathata Gallery.

**NOTE:**

Please refer to Lot 1122 for the information on the collector Long Yuyuan.

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

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



1128

**趙少昂 眉壽圖 設色紙本 立軸 一九五六年作**

題識：近水穿籬壓衆芳，檀心一點漏春光。

世情多厭冰霜面，故作東風冶豔妝。

丙申（1956年）四月，少昂。

鈐印：趙、少昂、外師造化中得心源

龍裕源題篆：趙少昂，紅梅，直軸。

鈐印：龍裕源印

來源：香港佳士得，近現代中國書畫，2003年10月26日，編號352。

香港佳士得，中國近現代畫，2011年11月29日，編號1939。

眞如居收藏。

註：上款“裕源”即龍裕源，馬來西亞僑領，祖籍廣東順德。1946年日本戰敗後百廢待舉，重於雪蘭莪建設「廣肇義學」，龍裕源即任策劃復學專員。1949年在雪蘭莪發起成立順德會館，並擔任首任主席，後因貢獻卓著被授予永久名譽會長。雅愛中國書畫，收藏近現代名家書畫頗豐。

此畫作於1956年，以梅花及壽帶鳥入畫，取其諧音眉壽，祝福長壽之意，以畫抒情也。

陳樹人廿八鶴翠柳圖 主軸 趙少昂 龍裕源題篆 一九五六年 眞如居收藏





1129

1128

**CHEN SHUREN** (1884-1948)

*Willow and Orioles*

Hanging scroll, ink and colour on paper

67.3 x 37.5 cm. (26 ½ x 14 ¾ in.)

Inscribed and signed by Zhao Shao'ang (1905-1998), with two seals

Titleslip by Wu Weijia, with one seal

**PROVENANCE:**

Collection of Mr Wu Weijia.

**NOTE:**

Wu Weijia, born into a well-established Macanese family, was the owner of Dah Sing Bank in Macau. He was friends with many Lingnan artists such as Deng Fen. As an avid collector, Wu was particularly fond of paintings from the Lingnan School.

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

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

陳樹人 黃鸝翠柳 設色紙本 立軸

趙少昂（1905-1998）題識：樹人先生所作黃鸝翠柳圖為偉佳吾兄得自市上，屬少昂補誌歸之。

鈐印：少昂、趙

吳偉佳題簽條：陳樹人黃鸝翠柳圖立軸。趙少昂教授題款，儀齋吳偉佳珍藏。

鈐印：吳偉佳

來源：吳偉佳先生收藏。

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，尤喜愛嶺南畫派的作品。

1129

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

*Peach Blossoms, Bamboo, and Birds*

Scroll, mounted and framed, ink and colour on paper

46.7 x 97 cm. (18 ¾ x 38 ¼ in.)

Inscribed and signed, with three seals of the artist

Dated fourth month, *gengwu* year (1990)

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

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

趙少昂 桃花墨竹翠鳥 設色紙本 鏡框 一九九〇年作

題識：竹外桃花三兩枝，更添小鳥趁芳時。  
春回萬象多奇色，窗外雲山景不移。  
庚午（1990年）四月少昂時年八十六。

鈐印：我之為我自有我在、趙、少昂



1130



1131



1130

ZHAO SHAO'ANG (1905-1998)

*Flower and Bird*

Scroll, mounted and framed, ink and

colour on paper

106.5 x 30 cm. (41 7/8 x 11 3/4 in.)

Inscribed and signed, with three seals of  
the artist

Dated third month, *renchen* year (1952)

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

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

趙少昂 紫藤小鳥 設色紙本 鏡框  
一九五二年作

題識：壬辰（1952年）三月春雨方歇，  
少昂於嶺南藝苑。

鈐印：趙、少昂、此生祇願作閑人

1131

YANG SHANSHEN (1913-2004)

*Bird and Flower under Moonlight*

Scroll, mounted and framed, ink and

colour on paper

120.5 x 28 cm. (47 1/2 x 11 in.)

Signed, with one seal of the artist

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

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

楊善深 月夜牽牛麻雀 設色紙本 鏡框

款識：善深。

鈐印：羊

1132

XU BEIHONG (1895-1953)

*Plantain and Sparrows*

Scroll, mounted and framed, ink and

colour on paper

137.7 x 69 cm. (54 1/4 x 27 1/8 in.)

Inscribed and signed, with one seal of the  
artist

Dated Mid-Autumn Festival, *xinsi* year  
(1941)

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

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

徐悲鴻 芭蕉麻雀 設色紙本 鏡框  
一九四一年作

題識：辛巳（1941年）中秋，悲鴻漫筆。

鈐印：東海王孫



1132



1133

Li Hanxiang(1926-1996) studied at the Beijing National Academy of Fine Arts in his early years and learned to paint with artists such as Xu Beihong and Wu Zuoren. In 1978, he travelled to China to visit his family, friends, and teachers before heading to the US to receive medical treatments. He kept in touch with his mentor, Wu Zuoren, with whom he exchanged letters frequently after that. According to the collector, Li Hanxiang once tried to introduce a foreign doctor to treat Wu Zuoren's eye disease but could not do so, which became Li's lifelong regret. The painting *Eagles Soaring above Mountains* was gifted to Li by Wu Zuoren when they reunited in 1978, expressing the enduring friendship between the two and the artist's most sincere blessings for Li. This work has been in the collection of the Li family for many years.

李翰祥（1926-1996）早年就讀國立北平藝專，和徐悲鴻及吳作人等藝術家學習繪畫，其藝術長才深得徐吳二人之欣賞。1978年赴美就醫前，李翰祥北上內地，探訪親朋師友，與恩師吳作人再次取得聯繫，兩人此後常有書信往來。據藏家家族回憶，李翰祥曾嘗試介紹外國醫師為吳作人治療眼疾，無奈未能如願，此為李氏一生之遺憾。《雲山萬里》為吳作人於1978年兩人重逢時繪贈予李氏，表達出兩人情誼不受多年現實隔閡之影響，以及對李氏的深切祝福。作品多年來一直由李翰祥及其家族所珍藏，今首次呈現於拍場，見證兩位藝壇巨擘相知相惜之情。

1133

WU ZUOREN (1908-1997)

*Eagles Soaring above Mountains*

Scroll, mounted and framed, ink and colour on paper

139.2 x 69.4 cm. (54 ¾ x 27 ⅜ in.)

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

Dated 1978

Dedicated to Hanxiang (Li Hanxiang, 1926-1996)

PROVENANCE:

Acquired directly from the artist, and thence by descent.

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

US\$100,000-190,000

吳作人 雲山萬里 設色紙本 鏡框  
一九七八年作

題識：雲山萬里。翰祥同學存之，一九七八年作人圖。

鈐印：涇川吳氏、作人、寥廓

來源：直接得自畫家，並由家族傳承。



1134

XU BEIHONG (1895-1953)

Ink Bamboo

Scroll, mounted and framed, ink on paper

111 x 33 cm. (43 3/4 x 13 in.)

Inscribed and signed, with one seal of the artist

Dated winter, gengchen year (1940)

Dedicated to Yangren (Mr N. I. Low)

PROVENANCE:

Acquired directly from the artist, thence by descent.

NOTE:

Mr N. I. Low (1900-1986) was born in Fuzhou, China, and later moved to Singapore to make a living. He served as an education officer in Singapore and also wrote *Recollections: Chinese Jetsam on a Tropic Shore* and *When Singapore Was Syonan-To*. These books tell the stories of the Chinese community in Singapore during the first half of the twentieth century. Mr Low translated Xu Beihong's *A Brief Introduction to the Three Scrolls of Chaoyuan Xianzhang*. As a return, Xu Beihong sketched Low's portrait in July 1939.

HK\$600,000-800,000

US\$77,000-100,000

徐悲鴻 墨竹 水墨紙本 鏡框 一九四〇年作

題識：仰仁先生晒正，庚辰（1940年）冬日，悲鴻。

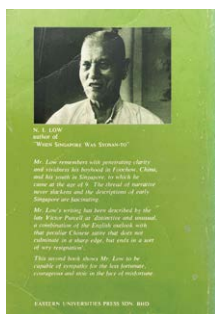
鈐印：鴻爪

來源：直接得自畫家，並由家族傳承。

註：劉仰仁（1900-1986），生於中國福州，九歲時前往新加坡謀生，曾擔任星洲視學官，亦是一位勤奮的作家，曾撰寫 *Recollections: Chinese Jetsam on a Tropic Shore* 和 *When Singapore Was Syonan-To* 兩書，講述二十世紀上半葉新加坡地區的華人社會。劉仰仁曾翻譯徐悲鴻《朝元仙仗三卷述略》一文，而徐悲鴻亦於1939年7月為劉氏創作素描肖像。



Xu Beihong's sketch portrait for Mr Low in 1939 徐悲鴻1939年為劉仰仁作素描肖像





1135

1135

**XU BEIHONG** (1895-1953)

*A Playful Cat*

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

16.8 x 49.8 cm. (6 5/8 x 19 5/8 in.)

Inscribed and signed, with one seal of the artist

Dated winter, *yiyou* year (1945)

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

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

徐悲鴻 貓戲圖 設色紙本 扇面鏡框 一九四五年作

題識：乙酉（1945年）冬，悲鴻。

鈐印：徐

1136

**XU BEIHONG** (1895-1953)

*Horse Drinking Water*

Scroll, mounted and framed, ink and colour on paper

22.5 x 31.5 cm. (8 7/8 x 12 3/8 in.)

Signed, with one seal of the artist

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

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

徐悲鴻 飲馬圖 設色紙本 鏡框

款識：悲鴻。

鈐印：徐



1136





1137

1137

FENG ZIKAI (1898-1975)

*The Night of Victory*

Scroll, mounted and framed, ink and colour on paper

44.5 x 28 cm. (17 ½ x 11 in.)

Inscribed and signed, with two seals of the artist

HK\$120,000-200,000

US\$15,000-26,000

豐子愷

勝利之夜

設色紙本

鏡框

題識：慶祝勝利之夜。子愷。

鈐印：豐子愷、石門豐氏書畫



1138

1138

FENG ZIKAI (1898-1975)

*Autumn Moon*

Scroll, mounted and framed, ink and colour on paper

41.5 x 25.5 cm. (16 ⅜ x 10 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Zhanbao

HK\$120,000-200,000

US\$15,000-26,000

豐子愷

秋涼

設色紙本

鏡框

題識：無言獨上西樓月如鉤。湛寶先生雅屬，子愷。

鈐印：豐子愷

The late Mr Lim Yee Hoh was born in Malaysia into a Hokkien family in 1924. His grandparents immigrated to Malaysia from Fujian Province in the late 1800s and started a business in rubber plantations, trading, and processing as the Yee Seng Group. Lim Yee Hoh was active in Malaysia's various Chinese and Hokkien communities.

Apart from being a well-established business personality in Malaysia, Lim Yee Hoh was fond of art and music and also actively devoted himself to philanthropy. He was a generous patron of the arts, providing funds to the local symphony orchestras and supporting the development of the local arts scene. Lim often travelled between Hong Kong and Singapore for business, using his spare time to collect works of art from galleries and auction houses. He accumulated an impressive art collection over the years, especially works by modern and contemporary artists.

In Xu Beihong's *Horse Drinking* (lot 1139), the horse stands in the lush grass and leisurely drinks from the stream in the spring breeze. Xu Beihong stated that he painted wild horses without any saddles or reins; they either bow down to drink water or gallop freely in the wild. In the context of the Second Sino-Japanese War, Xu Beihong's horses more or less symbolize the hope that the Chinese people would regain their freedom. As a gift to a close friend in the South Sea region, the painting also implicates the idea of not forgetting one's origin.

林維和（1924–2005），原籍福建，生於馬來西亞。祖輩早於十九世紀末自閩移居，發展橡膠種植、生產及貿易事業。林氏承祖業，活躍於當地僑界，熱心公益，且雅好文藝，大力出資支持當地交響樂團，亦資助當地藝術界發展。他因經商之故，不時往來香江、星洲等地，公務之暇，於拍賣會及畫廊致力搜購書畫，歷年所積極豐，以近現代名家之作尤精。

林氏收藏中《春江飲馬》（拍品1139）芳草茵茵，駿馬在春風中，悠閒地啜飲清泉，「閒逸」二字油然而生。徐悲鴻稱自己畫的都是野馬，不見馬鞍，不見韁繩，或低頭飲水或奔馳於天地，結合抗日戰爭的時代背景，徐悲鴻在畫中多少寓意了希望中國人民重獲自由的心願。此幅寫贈南洋知己，大概也寄寓“飲水思源”之意。





1139

**XU BEIHONG** (1895-1953)

*Horse Drinking*

Hanging scroll, ink and colour on paper

132.5 x 53.5 cm. (52 1/8 x 21 1/8 in.)

Inscribed and signed, with one seal of the artist

Dated summer, *wuyin* year (1938)

Dedicated to Zemin

**NOTE:**

The work is dedicated to Zheng Zemin (1887-1959), a Malaysian wine merchant from Kuala Lumpur, whose ancestral home is Shantou, Guangdong Province. He was a good friend of Xu Beihong at that time and was gifted several works. Since Zheng Zemin was the third eldest in the family, Xu Beihong called him “Zemin third brother.” Zheng later became the president of the first Chinese school to resume classes after the war in Selangor. He also helped raise funds as a founding member of the Nanyang University. Zheng was widely regarded as an important figure in the Malaysian-Chinese community.

(For the relationship between Xu Beihong and Zheng Zemin, and Zheng’s collection of Xu Beihong’s works, please refer to Li Hongzhao’s article *Zheng Zemin and Xu Beihong*, published in Shantou Daily on 22 April 2018)

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

徐悲鴻 春江飲馬 設色紙本 立軸 一九三八年作

題識：則民三哥惠教。戊寅（1938年）大暑，悲鴻。

鈐印：東海王孫

註：上款“則民”即鄭則民（1887-1959），祖籍廣東汕頭，為馬來西亞吉隆坡酒商。鄭氏在二戰前協助徐悲鴻奔走新馬舉辦畫展，為抗日籌款。二人交好，情同手足，因鄭則民家中排行老三，徐悲鴻稱他為“則民三哥”。鄭則民蒙徐悲鴻饋贈多幅畫作，畫作落款均有“則民三哥”四字。戰後他接任雪隆潮州會館會長，勵精圖治，讓培才學校成為雪隆最早復學的華校。同時，他也協助復興潮聯會，並為南洋大學創校會員，為南大籌募辦學經費，乃新馬地區重要的華人領袖。

（關於徐悲鴻與鄭則民之交往，及鄭則民收藏徐悲鴻作品，見李鴻鈞撰《鄭則民與徐悲鴻》，刊登於2018年4月22日之《汕頭日報》。）





1140

**1140**

**PURU** (1896-1963)

*Scholar Strolling in Deep Mountains*

Scroll, mounted and framed, ink and colour on paper

131.5 x 32.8 cm. (51 ¾ x 12 ⅞ in.)

Inscribed and signed, with four seals of the artist

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

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

溥儒

寒林映嶺雲

設色紙本

鏡框

題識：峭壁開關月，寒林映嶺雲。心畬。

鈐印：心畬、溥儒、松巢客、江天水墨秋光晚





1141

1141

**CHEN SHAOMEI** (1909-1954)

*Lady Holding a Fan*

Scroll, mounted and framed, ink and colour on silk  
32.5 x 23.5 cm. (12 ¾ x 9 ¼ in.)

Inscribed and signed, with two seals of the artist

Dated second month, *jiashen* year (1944)

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 26 May 2008, Lot 806.

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

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

陳少梅 執扇仕女 設色絹本 鏡框 一九四四年作

題識：甲申（1944年）二月，少梅陳雲彰。

鈐印：陳章、少梅

來源：香港佳士得，中國近現代畫，2008年5月26日，編號806。



1142

1142

**PU RU** (1896-1963)

*Picking Water Caltrop*

Hanging scroll, ink and colour on silk  
67 x 33 cm. (26 ¾ x 13 in.)

Inscribed and signed, with three seals of the artist

Dated spring, *bingzi* year (1936)

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

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

溥儒 採菱圖 設色絹本 立軸 一九三六年作

題識：朝朝越溪上，日日採菱歸。丙子（1936年）春日，心畬并題。

鈐印：溥儒、心畬、愛畫入骨髓



POETRY IN PAINTING:  
EVOKING SONG DYNASTY AESTHETICS  
UNDER PU RU'S BRUSH

畫中有詩：溥儒的宋人筆墨與詩境



溥儒山水畫冊  
卷之二  
山水畫冊  
卷之二



After returning to Beijing from his seclusion in the Western Hills, Pu Ru held his first exhibition in 1930 in a waterside pavilion at Zhongshan Park. Crowds and leading cultural figures in Beijing gathered to view his works. They agreed that Pu Ru revived the Northern School of landscape painting from three centuries of slumber and recognized him as a leading figure in this renewal movement. Pu Ru learned to paint not with a teacher but by imitating Song and Yuan Dynasty masterpieces from his family collection in the Imperial court. His great success coincided with the reform era in the late Qing dynasty and early Republican period. As his paintings revitalized the landscape painting genre, which the Four Wangs dominated since the 1600s, his art brought hope for change and reform to the art world.

Pu Ru's twelve-leaf landscape album is his early landscape masterpiece painted in the Northern style. The Song Dynasty influence is evident in the composition and the evocation of poetic conceptions in this work. For example, "Temple Hidden in Pine Trees" uses few strokes to portray the lofty peaks of the distant mountains. The outline and layout of the trees in the misty clouds highlight the temple in the centre, reflecting Pu Ru's careful arrangements. Each brushstroke is just right, with the nearby rocks dotted with moss and the rippling waves delineated with thin lines.

Another example is the "Moon Dawning on the Forest." A moon glows faintly above the treetops; an arched bridge in the centre of the work connects the shores, with a few thatched cottages scattered along the right side of the bridge. Pu Ru's fascinating strokes bring the four tiny but lively donkeys under the roofs to life. "Water Chestnut Floating on Pond" depicts a scholar on an arched bridge underneath a plum tree. The tree's gnarled roots and blossoming branches above the bridge contrast with the flowing water under the bridge as the scholar stands still with his staff and contemplates this poetic scenery.

Pu Ru always perceived himself as a scholar and a poet who only painted and wrote calligraphy. However, his skillful classical brush and ink techniques effectively evoke the tranquil and poetic scenes from the Jin and Tang dynasties, just like the old saying goes, "There is poetry in painting." These twelve elaborate paintings offer a glimpse of Pu Ru's imaginary world.

西山隱居回京後，1930年，溥儒在中山公園水榭舉辦了首次書畫展覽，京城名流雅集，觀者如雲，咸認為心畬打破了北宗山水沉寂三百年的局面，公認是當時北宗山水之代表。心畬以家藏宋元名跡臨摹，無師自通，一舉獲得巨大成功，原因在於適逢晚清民初革舊迎新的年代，他的畫對明末清初以來籠罩畫壇的四王山水，注入了新的活力，使畫壇看到了改變的新希望。

是次拍品心畬十二開山水冊頁，是他早年北宗山水精心之作。畫裡對於宋畫比例的掌握準確，其次是畫中詩境的勾勒。如“松際藏蕭寺”對遠山的渲染，用筆不多而巍峨峰起；中處“蕭寺”的亭臺樓閣，雲霧繚繞中樹木的勾寫和鋪排，既突出中心的“蕭寺”，又見用心；近處山石的皴擦點苔，流水的波浪層層疊疊，每一筆無不恰到好处。又如“寒林初落月”，寒月遙遙在樹梢之尖，中間拱橋連繫河流兩岸，橋右茅屋數椽，最引人入勝的是屋舍下的四隻毛驢形神並俱，驢腿腳細而有力，躍然紙上。再如“野水搖蕩符”，寫野梅板橋高士，梅樹盤根曲虬，花枝並茂，橋上寒梅，橋下流水，柱杖高士凝然不動觀水聽水聞香，宛如詩境。心畬一直以學者、詩人居，書畫卻是餘事了。但是，他卻嫺熟地運用了宋人筆墨，繪寫出晉唐詩境的清幽澹逸，古人云“畫中有詩”，大概是而已。心畬胸次的松崖幽壑，約略可以從這十二幀精心之作窺探一二。



**1143****PU RU** (1896-1963)*Album of Landscapes from the Wintry Jade Studio*

Album of twelve leaves, ink and colour on paper

Each leaf measures 22.3 x 21 cm. (8 ¾ x 8 ¼ in.)

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

Frontispiece by Wang Zhong (1925-2010), with three seals

Titleslip by Jiang Zhaoshen (1925-1996), with one seal

Titleslip dated 1991

**LITERATURE:***The Paintings of Pu Hsin-Yu*, National Museum of History, Taipei, April 1976, pp. 23, 32, 65, 77, 89, 96 (six of twelve leaves).*The Complete Paintings and Calligraphy of P'u Hsin-yü (1896-1963) vol. 3: Landscape*, Royal Books Corp. Unlimited, Taipei, September 1978, pp. 20, 54, 63, 71, 78, 97, 110, 114, 119, 124, 128 (eleven of twelve leaves).**HK\$12,000,000-20,000,000****US\$1,500,000-2,600,000**

溥儒 寒玉堂山水冊 設色紙本 冊頁十二開

1. 題識：秋生垂釣渚，雲滿讀書樓。心畬。
2. 題識：松際藏蕭寺，天邊疊楚峰。心畬。
3. 題識：山舍依巖築，漁舟傍渚行。心畬。
4. 題識：暮煙生翠柳，秋浦接紅橋。心畬。
5. 題識：巖陰飛瀑影，林際動波光。心畬。
6. 題識：山寺迷雲影，溪堂起竹聲。心畬。
7. 題識：寒林初落月，茅店曉生霜。心畬。
8. 題識：茂樹秋如錦，寒山遠似屏。心畬。
9. 題識：春波花鑑影，孤嶂水連雲。心畬。
10. 題識：路隔寒山雨，林連野寺秋。心畬。
11. 題識：水落多寒石，江寒少渡舟。心畬。
12. 題識：野水搖菱苒，寒柯挂薜蘿。心畬。

鈐印：溥儒（十二次）、素心

汪中（1925-2010）題引首：西山逸品。辛未（1991年）嘉平，後學汪中拜題。

鈐印：汪中、履安、桐城

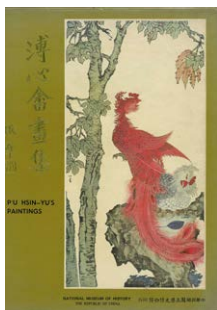
江兆申（1925-1996）題簽條：西山溥先生設色山水十二幀。

辛未（1991年）歲闌，江兆申敬署。

鈐印：江兆申印

出版：《溥心畬畫集》，國立歷史博物館，台北，1976年4月，第23、32、65、77、89、96頁（其中六開）。

《溥心畬畫集全集第三冊：山水篇》，乾隆圖書無限公司，台北，1978年9月，第20、54、63、71、78、97、110、114、119、124、128頁（其中十一開）。











1144



1145



1144

**PU RU** (1896-1963)

*Horse and Groom*

Hanging scroll, ink and colour on paper

97.3 x 33.3 cm. (38 ¼ x 13 ½ in.)

Inscribed and signed, with three seals of the artist

**HK\$180,000-280,000** *US\$23,000-36,000*

溥儒 秋風散馬圖 設色紙本 立軸

題識：竹劈雙耳峻，風入四蹄輕。心奮。

鈐印：舊王孫、溥儒、松巢客

1145

**PU RU** (1896-1963)

*Two Pines by the Cliff*

Scroll, mounted and framed, ink and colour on paper

101.5 x 41.3 cm. (40 x 16 ¼ in.)

Inscribed and signed, with three seals of the artist

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

溥儒 懸壁雙松 設色紙本 鏡框

題識：古幹經霜雪，陰巖隱日星。

磷磷溪上石，鳥道出青冥。心奮。

鈐印：舊王孫、溥儒、玉壺

1146

**XU BEIHONG** (1895-1953)

*Going to the Market*

Hanging scroll, ink and colour on paper

80 x 47 cm. (31 ½ x 18 ½ in.)

Inscribed and signed, with one seal of the artist

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

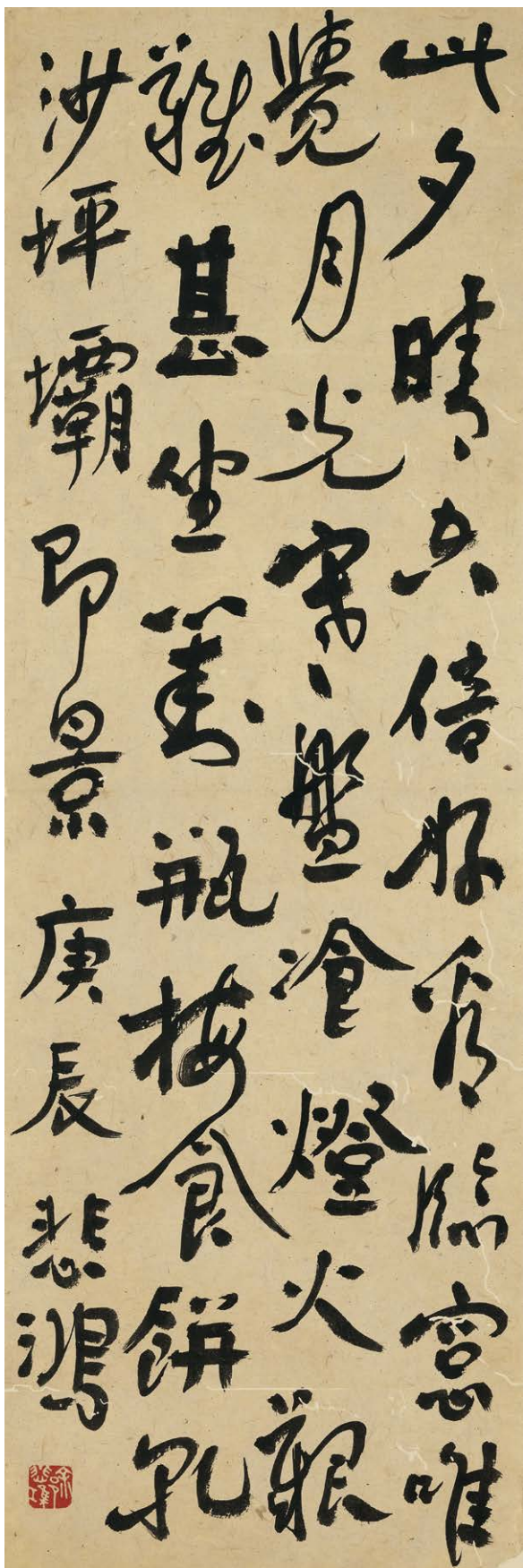
徐悲鴻 市集一景 設色紙本 立軸

題識：悲鴻寫於庸議齋。

鈐印：悲鴻



1146



1147

XU BEIHONG (1895-1953)

Seven-character Poem in Running Script

Scroll, mounted and framed, ink on paper

104.7 x 35 cm. (41 ¼ x 13 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated gengchen year (1940)

NOTE:

The calligraphy refers to an old poem composed by Xu Beihong, which he wrote many times on various occasions. This poem is composed in Shapingba, the place where Xu Beihong went to teach at the Art Department of Chongqing Central University after the outbreak of the War of Resistance. At that time, the artist was alone and experienced a national tragedy along with family issues. This sadness and loneliness were expressed in the poem.

HK\$300,000-500,000

US\$38,000-64,000

徐悲鴻 行書七言詩 水墨紙本 鏡框 一九四〇年作

釋文：此夕晴空倍好看，臨窗唯覺月光寒。  
盤餐燈火艱難甚，坐對瓶梅食餅乾。

題識：沙坪壩即景，庚辰（1940年），悲鴻。

鈐印：徐悲鴻

註：此作錄徐悲鴻舊時自作詩，曾多次書寫。詩曰沙坪壩即景，乃徐悲鴻抗戰爆發後前往重慶中央大學藝術系任教之地。彼時畫家孤身一人，又經歷國難家愁，淒涼冷寂之感隨詩文一一道出，可謂對景抒情之作。





1148

**1148**

**XU BEIHONG** (1895-1953)

*Running Horse*

Hanging scroll, ink on paper

82.5 x 93 cm. (32 ½ x 36 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated September, thirtieth year (of the Republic, 1941)

Dedicated to Madam Qin

**NOTE:**

Xu Beihong returned to Singapore at the end of 1940 after his trip to India. After a short stay there, he travelled to Kuala Lumpur, Ipoh, Penang and other places in Malaysia to hold fund-raising exhibitions to support the War of Resistance and disaster reliefs in China. The present painting was thus made during this period. The brushwork in the painting is sharp and the horse is galloping in full flight, typical of the galloping horse style of this period.

According to the collector, “Sister Qin” was a local Penang resident. Xu Beihong gave this work as a gift and the painting has remained with the local community ever since.

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

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

徐悲鴻 奔馬 水墨紙本 立軸 一九四一年作

題識：芴妹存念。卅年（1941）九月悲鴻檳城。

鈐印：東海王孫

註：徐悲鴻於1940年底完成印度之行，返回新加坡。在短暫停留修整之後，又前往馬來西亞吉隆坡、怡寶、檳城等地繼續舉行義賣籌款展覽，支援中國抗戰及賑災。本幅正是作於此時期。畫中筆墨爽利，駿馬健飛，乃此時期之奔馬典型風格。據藏家介紹，“芴妹”乃檳城本地人士，本幅作品由徐悲鴻寫就送贈後留與本地至今。



1149

ZHANG DAQIAN (1899-1983)

*Lotus*

Hanging scroll, ink and colour on paper  
180.5 x 75.3 cm. (71 1/8 x 29 5/8 in.)

Entitled and signed, with three seals of the artist  
Two collector's seals of Lu Danlin (1896-1972)

**NOTE:**

The collector's seals belonged to Lu Danlin (1896-1972), a native of Sanshui, Guangdong province, and master of the Redwood Studio. Lu was a member of the Chinese United League and later left for Shanghai to develop his career. He joined the South Society, a famous poetry organization, and worked as a publication editor there. Lu influenced the art and literature circle significantly and was considered the "best editor" in Mainland, Hong Kong and Macau in the 1930s and 1940s.

**HK\$1,300,000-2,900,000** US\$170,000-370,000

張大千 荷花世界夢俱香 設色紙本 立軸

題識：荷花世界夢俱香。大千居士爰。

鈐印：大千、張爰、大風堂

鑑藏印：紅樹室藏、陸丹林鈐

註：鑑藏印屬陸丹林（1896-1972），齋名紅樹室，廣東三水人。曾加入同盟會，後來到上海發展，加入著名詩人團體南社，並從事報刊及書畫刊物編輯，在當時藝文圈影響巨大，堪稱是三四十年代國內和港澳兩地的第一“名編”。

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This painting is dedicated to Tsui Tao-Lu (1918–2002). Tsui Tao Lu was a native of Dongtai, Jiangsu Province. He graduated from the Department of Law at National Southwestern Associated University in Kunming, Yunnan Province. Tsui entered Peking University in 1943 as a research assistant, where he wrote his dissertation on the legal system from the Sui and Tang Dynasties under the supervision of renowned legal scholar Yan Shutang (1891–1984). In 1946, Tsui was among the 148 students awarded scholarship by the Chinese government to study abroad. With the funding, Tsui went to study law at the University of Rome and earned the Doctor of Jurisprudence in 1952. The next year, Tsui studied international law at Columbia University, New York under the tutelage of Dr. Philip C. Jessup, and received his master's degree in 1958. Tsui moved to Miami, Florida in 1974 where he worked in the local jurisdiction system for over twenty years.

In 1955, while residing in Italy, Tsui Tao-Lu collaborated with esteemed sinologist Professor Lionello Lanciotti (1925–2015) to translate and publish the Italian version of the renowned Chinese literary work *Six Records of a Floating Life* (*Fusheng Liuji*) by Shen Fu (titled *Shên-Fu. Sei racconti di vita irreal* in Italian). Originally passed down through the oral tradition, the autobiography from the Qing

dynasty was first published in 1878 in a Shanghai newspaper. It recounts the life of Shen Fu and his enchanting wife, Chen Yun. This book is one of the earliest Italian translations of Chinese literature from the Qing Dynasty, making it accessible to the general public.

To commemorate Tsui's significant achievement and contribution, Zhang Daqian specifically painted an exquisite female portrait, possibly of Chen Yun from the *Six Records*. Zhang Daqian inscribed the painting with the words, "I created this to commemorate Brother Daolu completing the translation of *Six Records of a Floating Life*," marking this special occasion. Although the painting is undated, Zhang Daqian likely painted it in the early 1950s. The delicate brushwork, meticulous detailing, and precise application of luminous and luxurious pigments on the lady's face and attire indicate that this creation represents the pinnacle of Zhang Daqian's fine brush genre. Despite its modest size, this magnificent painting radiates a profound beauty and flawless perfection that expresses the artist's deep respect and friendship towards Tsui Tao-Lu.



此作乃張大千為慶賀友人崔道錄教授翻譯之《浮生六記》意大利文譯本出版而作賀禮。上款人道錄即崔道錄（1918–2002），江蘇東台人，1943年畢業於國立西南聯合大學法律系，後進入北京大學擔任助理研究員，在著名法學家燕樹棠（1891–1984）的指導下撰寫了關於隋唐法制的論文。1946年，崔道錄獲得中國政府出國留學獎學金，於1947年至意大利羅馬大學深造法律，1952年獲得羅馬大學法學博士。1953年又至美國紐約哥倫比亞大學隨國際法大師 Philip C. Jessup 博士研習國際法，1958年獲得碩士學位。1974年，他定居佛羅里達州邁阿密市，在當地法院工作二十年之久。

1955年，旅居意大利的崔道錄與著名漢學家 Lionello Lanciotti 教授（1925–2015年）合作，以意大利文翻譯出版了沈復的名著《浮生六記》（意語書名為 *Shên-Fu. Sei racconti di vita irreal*）。這部清代自傳體散文集於1808年左右成書，最初於文人間流傳，直至1878年首次在上海《申報》發表，講述了沈復和妻子陳芸的傳奇一生。該書是最早的中國清代文學意大利語譯本之一，後成為大眾讀物。

為了紀念崔道錄的成就和貢獻，張大千特意繪製此幅仕女圖，其描繪對象可能是《浮生六記》中的陳芸。張大千在畫上題詞：“道錄仁兄浮生六記以意大利文譯成，囑寫此”，以紀念這一特殊時刻。雖然作品並未標註日期，但推測畫家在1950年代初畫成。畫中仕女的開臉和服飾用筆細膩，細節刻畫嚴謹，線條精準，賦色華麗，代表了張大千工筆人物畫的頂尖水準。畫作於方寸之間，盡顯深邃美感和無瑕質感，亦顯示了畫家與友人崔道錄間的深厚友情。

## 1150

**ZHANG DAQIAN** (1899-1983)

*Lady*

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

27 x 24 cm. (10 5/8 x 9 1/2 in.)

Inscribed and signed, with three seals of the artist

Dedicated to Daolu (Tsui Tao-lu)

### PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 26 May 2014, Lot 1233.

**HK\$6,500,000–8,500,000**

*US\$830,000–1,100,000*

張大千

簪花仕女

設色紙本

紙板鏡框

題識：道錄仁兄浮生六記以意大利文譯成，囑寫此。蜀郡張大千爰。

鈐印：張爰、大千、大風堂

來源：香港佳士得，中國近現代畫，2014年5月26日，編號1233。



*Shên-Fu. Sei racconti di vita irreal. A cura di Lionello Lanciotti e Tsui Tao-Lu, Gherardo Casini, Rome, 1955.*

崔道錄翻譯意文《浮生六記》封面。





道錄毛澤生記以燕大利文譯成爲此  
昌郡張全書

畫

張全書



余品詩獲謫得□□先生一言而解，昔戴文進嘗遭畫困，得王方伯一言而解，文進竭其精力寫溪山巨幅以報，遂為平生極作。今予能事不逮文進，而先生雅量，過於方伯，媿無以報，輒竭三月之力，以成此卷，留為後之覽者，知我嘲珠之旨耳。並乞正屬。壬午（1942年）八月定山居士蜷野又記。

定山兄近作長卷摹巨然筆端金剛，洵奇構也，以贈□□先生，可謂徇知之作。壬午（1942年）中秋，余適病腕，漫識數言。吳湖帆拜觀。

余劉潤書錄之以誌

先生可謂徇知之作也壬午中秋  
余適病腕漫識數言吳湖帆拜觀

定山此卷直接巨師，不落山樵仲圭石田一筆，無論廉州石谷，湖帆題曰神品，非諛詞也。壬辰（1952年）二月大千居士題記。



1151

1151

**CHEN DINGSHAN** (1897-1987)

*Snowscape in the Style of Ju Ran*

Handscroll, ink and colour on paper

30 x 214.5 cm. (11 ¾ x 84 ½ in.)

Inscribed and signed, with two seals of the artist

Dated eighth month, *renwu* year (1942)

Colophon by the artist, with three seals

Dated August, *renwu* year (1942)

Colophon by Wu Hufan (1894-1968), dated Mid-Autumn

Festival, *renchen* year (1942), signed with two seals

Frontispiece by Zhang Daqian (1899-1983), dated second

month of *renchen* year (1952), signed with two seals

Titleslip inscribed and signed by Wu Hufan

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

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

陳定山 摹巨然雪霽圖 設色紙本 手卷  
一九四二年作

題識：壬午（1942年）八月寫，定山。

鈐印：蜷野、陳蓬

陳定山（1897-1987）

題跋：余品詩獲謫得□□先生一言而解，昔戴文進嘗遭畫困，得王方伯一言而解，文進竭其精力寫溪山巨幅以報，遂為平生極作。今予能事不逮文進，而先生雅量，過於方伯，媿無以報，輒竭三月之力，以成此卷，留為後之覽者，知我嘲珠之旨耳。並乞正屬。壬午（1942年）八月定山居士蜷野又記。

鈐印：蜷野、陳蓬、百鈍人

吳湖帆（1894-1968）

題跋：定山兄出近作長卷摹巨然筆端金剛，洵奇構也，以贈□□先生，可謂徇知之作。壬午（1942年）中秋，余適病腕，漫識數言。吳湖帆拜觀。

鈐印：吳湖帆、倩齋

張大千（1899-1983）

題引首：定山居士臨巨然雪霽圖。定山此卷直接巨師，不落山樵仲圭石田一筆，無論廉州石谷，湖帆題曰神品，非諛詞也。壬辰（1952年）二月大千居士題記。

鈐印：張爰之印、大千居士

吳湖帆題簽：定山摹巨然雪霽圖□神品。  
吳湖帆題。

定山居士摹巨然雪霽圖  
神品  
吳湖帆題





1152

1152

**ZHANG DAQIAN** (1899-1983)

*Landscape in Splashed Ink*

Scroll, mounted and framed, ink and colour on paper

81 x 57.5 cm. (31  $\frac{7}{8}$  x 22  $\frac{5}{8}$  in.)

Inscribed and signed, with one seal of the artist

Dated third month, *bingwu* year (1966)

**PROVENANCE:**

Acquired directly from the artist, and thence by descent.

Private Collection, USA.

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

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

張大千 潑墨山水 設色紙本 鏡框 一九六六年作

題識：爰翁，丙午（1966年）閏三月作。

鈐印：大千唯印大年

來源：直接得自畫家本人，並由家族傳承。  
美國私人收藏。



1153



1154

**1153**

**ZHANG DAQIAN (1899-1983) AND OTHERS**

*Lady with Bamboo and Rock*

Hanging scroll, ink on paper

113 x 43 cm. (44 ½ x 16 7/8 in.)

Inscribed and signed by Zhang Daqian, with a total of five seals of the artists

Dated twenty-fifth day, ninth month, *jiayu* year (1934)

Dedicated to Cechen

One collector's seal

**PROVENANCE:**

Sotheby's London, Fine Chinese Ceramics and Works of Art, 6 June 1995, Lot 138.

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

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

**張大千及諸家 竹石仕女圖 水墨紙本 立軸 一九三四年作**

題識：寒天翠袖照明霞，倚竹伶儂日又斜。

瘦到骨時香到骨，祇應薄命是梅花。

甲戌（1934年）九月二十五日燈下，小集昆明湖上永壽齋，策忱先生出楮，命大千寫仕女，藹士補竹，默迦補石，虎癡補梅，大千署款並書黃莘田絕句其上。

鈐印：張爰、三千大千、善孖、默迦居士、溧陽張恂

鑑藏印：淵靜室藏

來源：倫敦蘇富比，重要中國瓷器及工藝品，1995年6月6日，編號138。



1154

**ZHANG DAQIAN** (1899-1983)

*Scholars Boating*

Scroll, mounted and framed, ink on paper

91 x 58.5 cm. (35 7/8 x 23 in.)

Inscribed and signed, with two seals of the artist

Dated Dragon Boat Festival, *xinyou* year (1981)

Dedicated to Junweng (Huang Junbi, 1898-1991)

Frontispiece inscribed and signed by Jiang Yicai (b. 1973), with two seals

Dated spring, *jichou* year (2009)

Two collector's seals

**EXHIBITED:**

Taipei, National Dr. Sun Yat-Sen Memorial Hall, *The Three Masters: Chang Dai-Ch'ien, P'u Hsin-yin, Huang Chun-Pi*, February 17 to March 13, 2011.

**LITERATURE:**

*The Three Masters: Chang Dai-Ch'ien, P'u Hsin-yu, Huang Chun-Pi*, National Dr. Sun Yat-Sen Memorial Hall, Huang Chun-Pi Fine Arts Fellowship Foundation, Taipei, 2011, p. 45.

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

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

張大千 長江高士圖 水墨紙本 鏡框

題識：秋水纜深四五尺，野航恰受兩三人。石濤上人最愛杜陵此二語，數數見於其畫上。此紙乃予二十年前自三巴歸國，於師範學院課室所作，不足以存，君翁乃拾而留之，良可愧也。辛酉（1981年）端午，爰。

鈐印：張爰之印、大千居士

姜義才（1973年生）題詩堂：

前後赤壁賦（賦文不錄）。以東坡居士赤壁賦題大千居士講學師大美術系課室，後贈君翁之作於下，遙想風流人物神往矣。己丑（2009年）春日誌此翰墨緣，姜義才於鶴汀。

鈐印：姜、義才

鑑藏印：義才珍藏、鶴汀姜義才珍藏書畫

展覽：台北，國父紀念館，“再現渡海三家：藝韻風華”，2011年2月17日—3月13日。

出版：《再現渡海三家藝韻風華畫集》，國立國父紀念館、黃君璧先生美術獎助基金會，台北，2011年，第45頁。

1155

**ZHANG DAQIAN** (1899-1983)

*Peonies*

Scroll, mounted and framed, ink and colour on paper

95 x 53.5 cm. (37 3/8 x 21 1/8 in.)

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

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

**PROVENANCE:**

Property from a Private Taiwanese Collection;

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

**NOTE:**

This painting was completed in 1980 and the artist's inscription states that it was painted on patterned paper made in the style of Song Dynasty. The paper was custom-made by Japanese artisans under the request of Zhang Daqian. According to the inscription, this painting should be the first work painted by Daqian after he received a new



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batch of the special paper. The watermark specific to this paper is faintly visible in the upper left corner of the painting.

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

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

張大千 國色天香 設色紙本 鏡框 一九八〇年作

題識：國色朝酣酒，天香夜染衣。

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

鈐印：張爰之印信、大千居士、己亥己巳戊庚辛酉、摩耶精舍、庚申（1980年）

來源：台灣私人舊藏。

香港佳士得，中國近現代畫，2017年11月28日，編號1340。

註：本幅作於1980年，畫家題識中講是作於仿宋羅紋紙上。此紙為張大千特意向日本匠人訂製。按題識，本幅應是新一批仿宋螺紋紙製成後，大千所作第一幅作品。畫面左上角題識處隱約可見該紙特有的浮水印。






船入荷花裏  
 船行荷葉間  
 先生遠去汝  
 誰能定船來  
 八十年







The development of Zhang Daqian's splashed ink and colour technique first matured in his landscape paintings from the middle to the late 1960s. In his later years, Zhang gradually applied this technique to painting lotus flowers and figures. As a lifelong admirer of flowers and plants, Zhang was particularly fond of lotuses and never stopped depicting them from his youth to his later years. The present lot, *Lotus in Rain*, is a splashed-ink masterpiece created by Zhang Daqian in his final years when the artist resided in Moye Jingshe, his residence and studio in Waishuangxi, Taipei. The artist uses simple yet expressive brushstrokes in this painting to outline two budding lotus blossoms and their stalks. The leaves are then portrayed with ink and colour pigments splashed freely on paper by a mix of azurite, malachite, and anthocyanin into a myriad of blue and green. The saturated mineral pigments freely flow and spread all over the painting, thus creating a striking contrast to the lightly coloured buds. Zhang presents the natural beauty of the lotus pond by focusing more on the composition to create a mood that evokes the gentle breeze, glimmering green water, vast waves, and fragrant flowers.

張大千的潑墨潑彩技法於六十年代中後期從山水畫中發展成熟，晚年逐漸將此技法擴展運用以荷花及人物為主題的作品之中。他一生喜愛品賞名卉盆景，亦對荷花尤為鍾愛，從青年時期到晚年始終筆耕不輟。此幅造境清靈脫俗、浪漫綺麗的《雨荷》，為張大千晚年於台北外雙溪摩耶精舍所創作之潑彩臻品。

大千以簡潔利索的寫意筆法，勾勒出兩朵含苞待放的荷花及荷梗。後以大片水墨揮寫荷葉，並用石青、石綠和花青等顏料，隨意潑染，使得水墨和青綠顏料交疊點染，瑰麗斑斕。其厚重而抽象的礦物顏料在畫面上流動彌散，絢爛無比，更顯粉紅輕染的花苞清麗可愛。在整體構圖上，大千更加重視氣氛的營造與意境的表現，以呈現出雨後荷塘薰風沖和、綠水清灑，煙波浩淼、花香馥郁的自然天趣之美。



1156

ZHANG DAQIAN (1899-1983)

*Lotus in Rain*

Scroll, mounted and framed, ink and colour on paper

89.7 x 44.7 cm. (35 <sup>3</sup>/<sub>8</sub> x 17 <sup>5</sup>/<sub>8</sub> in.)

Inscribed and signed, with three seals of the artist

**LITERATURE:**

*The Paintings and Calligraphy of Chang Dai-Chien* Vol. 2, National Museum of History, Taipei, December 1980, cover envelope and p. 90, pl. 77.

*Daqian Shijie*, Boyi Publishing Company, April 1983, no pagination.

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

**US\$1,020,000-1,500,000**

張大千

雨荷

設色紙本

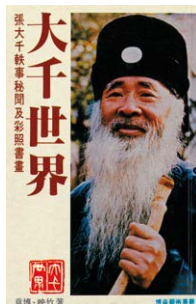
鏡框

題識：船入荷花裡，船衝荷葉開。先生歸去後，誰坐此船來。八十一叟爰。

鈐印：張爰之印、大千居士、摩耶精舍

出版：《張大千書畫集》第二集，國立歷史博物館，台北，1980年12月初版，封套及第90頁，圖版77。

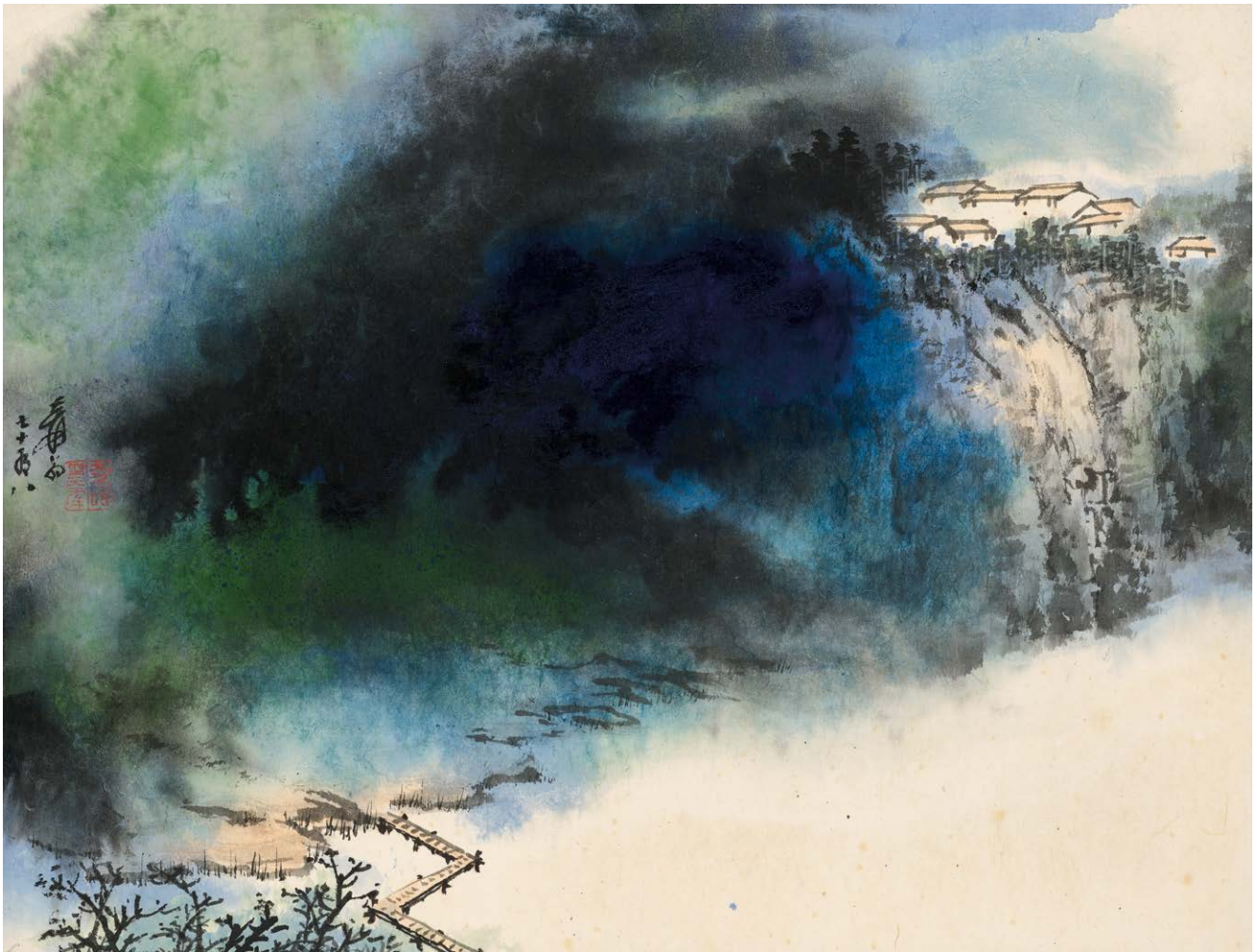
《大千世界》，博益出版集團有限公司，1983年4月，無頁碼。







船入荷花裏  
船行葉間先  
生遠去汝  
往望此船  
朱 今  
百  
有



1157

1157

**ZHANG DAQIAN** (1899-1983)

*Splashed-Colour Landscape*

Scroll, mounted and framed, ink and colour on paper

47.2 x 62.2 cm. (18 ¾ x 24 ½ in.)

Inscribed and signed, with one seal of the artist

**PROVENANCE:**

Christie's New York, Fine Chinese Paintings, 20 March 2018, Lot 123.

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

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

張大千

雲浦青靄

設色紙本

鏡框

題識：爰翁七十有八。

鈐印：大千唯印大年

來源：紐約佳士得，中國書畫拍賣，2018年3月20日，編號123。





1158

**1158**

**ZHANG DAQIAN** (1899-1983)

*Lotus*

Scroll, mounted and framed, ink and colour on paper

68.5 x 135 cm. (27 x 53 1/8 in.)

Inscribed and signed, with four seals of the artist

Dated third month, *bingchen* year (1976)

**PROVENANCE:**

Christie's Swire Hong Kong, Fine 19th and 20th Century Chinese Paintings, 30 March 1992, Lot 233.

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

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

張大千 水殿荷香 設色紙本 鏡框 一九七六年作

題識：丙辰（1976年）三月朔，大千張愛環華龔寫。

鈐印：張大千、大千、環華庵、得心應手

來源：香港太古佳士得，中國十九二十世紀繪畫，1992年3月30日，編號233。

1159

**ZHANG DAQIAN** (1899-1983)

*Conversation amongst Pine and Streams*

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

132.5 x 52 cm. (52 1/4 x 20 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *jiashen* year (1944)

**PROVENANCE:**

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 29 April 2001, Lot 23.

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

*US\$380,000-510,000*

張大千

松下清對

設色紙本

木板鏡框

一九四四年作

題識：愛爾林屋僻，雲霞一徑通。形軀百年內，心賞幾人同。  
日晚花房冥，秋深燕壘空。物華閒玩久，不覺夕陽紅。  
甲申（1944年）秋日，寫黃姬水句。蜀郡張大千爰。

鈐印：張季、大千

來源：香港佳士得，近現代中國書畫，2001年4月29日，編號23。

Madam Zhang Shuting was a native of Anhui. She started learning Western paintings at a young age and later joined the Women's Paintings Society formed by He Xiangning to study Chinese paintings. In 1932, Madam Zhang became a student of Zhang Shanzi and Zhang Daqian in Wangshi Yuan in Suzhou and was one of the first pupils of Dafengtang.

During the Sino-Japanese War, Madam Zhang relocated from Shanghai to Kunming, Yunnan, in 1937 with her husband, Mr Wu Xiaoyuan, who worked for the Jincheng Bank. In the spring of 1938, Zhang Shanzi came to Kunming and stayed with Madam Zhang, where he painted many works and was heavily involved in spreading propaganda against the Japanese invasion [see Li Yongqiao, Zhang Daqian Quanzhuan (The Life of Zhang Daqian), Huacheng Publishing, 1998, p.162.].

After the war, the Wu family moved back to Shanghai, where Mr Wu was the General Manager of the Bank of Communications. When Zhang Daqian lived in Li Qiuju's Ou Xiang Guan studio from 1947 to 1948 in Shanghai, Madam Zhang frequently visited her teacher and even collaborated on several works.

章述亭，安徽人，早年學西洋畫，後加入何香凝創辦的女子書畫會，改學國畫。一九三二年，在蘇州網師園拜張善孖、張大千為師，為大風堂最早門生之一。

章女士丈夫，上海銀行家吳肖園先生，抗戰前任職金城銀行上海總行，一九三七年調任雲南昆明分行。一九三八年春，張善孖到昆明住在他們家中，潛心作畫，宣傳抗日（參見李永翹著《張大千全傳》，花城出版社，1998年版，第162頁）。

抗戰勝利後，舉家遷回上海，吳肖園先生轉任上海交通銀行經理。一九四七、四八年期間，張大千寓居上海石門路李秋君甌湘館，章述亭女士常往探望老師張大千，更與其合作畫。







1160

1160

**HUANG JUNBI** (1898-1991)

*Waterfall in Spring*

Scroll, mounted and framed, ink and colour on paper  
99 x 57 cm. (39 x 22 ½ in.)

Inscribed and signed, with three seals of the artist

Dated spring, *bingchen* year (1976)

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

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

黃君璧 瀑聲春色 設色紙本 鏡框 一九七六年作

題識：領取此中無限樂，瀑聲春色滿山烟。

丙辰（1976年）春日畫於香江，南海君翁黃君璧時年七十九。

鈐印：黃君璧印、君翁、白雲堂



1161

1161

**HUANG JUNBI** (1898-1991)

*Strolling in Mountain*

Scroll, mounted on woodboard and framed, ink and colour on paper  
89.5 x 29.7 cm. (35 ¼ x 11 ¾ in.)

Inscribed and signed, with three seals of the artist

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

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

黃君璧 策杖尋幽 設色紙本 木板鏡框

題識：萬樹千紅盡放春，遠峰箇箇玉嶙峋。

谿南策杖來遊者，不是山陰雪後人。君翁黃君璧。

鈐印：黃君璧印、君翁、白雲堂





1162

**1162**

**XIE ZHILIU** (1910-1997)

*Majestic Pine*

Hanging scroll, ink on paper

74 x 40 cm. (29 1/8 x 15 3/4 in.)

Inscribed and signed, with three seals of the artist

**NOTE:**

There is a label from Chinese Goods Centre Ltd. on the scroll end.

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

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

謝稚柳

松壑聽濤

水墨紙本

立軸

題識：魚飲謝稚柳苦篁齋中寫。

鈐印：謝稚柳之信印、稚柳、太華延繩

註：軸頭上附有香港華豐國貨的標籤。



**1163**

**XU BEIHONG** (1895-1953)

*Running Horse*

Hanging scroll, ink and colour on paper

99.5 x 61.5 cm. (39 1/8 x 24 1/4 in.)

Inscribed and signed, with one seal of the artist

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

**PROVENANCE:**

Sotheby's Hong Kong, Fine Modern Chinese Paintings, 19 November 1986, Lot 73.

**LITERATURE:**

*The Horse Paintings by Hsu Pei-hung*, Chinese Paintings Publishing House, Taipei, July 1994, p.27.

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

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

徐悲鴻

奔馬

設色紙本

立軸

一九四四年作

題識：卅三年（1944）春夜，悲鴻寫。

鈐印：東海王孫

來源：香港蘇富比，中國近現代畫，1986年11月19日，編號73。

出版：《徐悲鴻畫馬集》，中華書畫出版社，臺北，1994年7月，第27頁。









1164

**1164**

**ZHANG DAQIAN** (1899-1983)

*Scholar under Pine*

Scroll, mounted and framed, ink and colour on paper  
98.5 x 62.3 cm. (38 ¾ x 24 ½ in.)

Inscribed and signed, with two seals of the artist

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

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

張大千

松下高士

設色紙本

鏡框

題識：相賞有松石間意。爰翁。

鈐印：張爰私印、千秋願



1165

FU BAOSHI (1904-1965)

*Viewing Waterfall*

Hanging scroll, ink and colour on paper

94 x 33.8 cm. (37 x 13 ¼ in.)

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

Dated March, 1963

Dedicated to Liu Dan

**HK\$1,200,000-2,000,000**      *US\$150,000-260,000*

傅抱石 觀瀑圖 設色紙本 立軸 一九六三年作

題識：劉丹同志惠正，一九六三年三月傅抱石并記。

鈐印：抱石私印、癸卯（1963年）



1165

After the outbreak of the Sino-Japanese War, Fu Baoshi and his family relocated to Chongqing and lived in a small cottage at Jingangpo. Apart from teaching at the university, he devoted himself entirely to painting. This was when Fu started to explore figure paintings. He depicted historical characters and ladies whose emotions are vividly expressed through their eyes.

Ladies playing a ruan is a recurring theme in Fu Baoshi's works from this period. Painted in 1943, *Listening to the Ruan* depicts a scene in which two scholars sit face-to-face under a tree and listen attentively to the music of a ruan played by the lady musician. Not far away from the scene, a humble servant holding a tray with a wine vessel stands beside a tree. The melancholy in the lady's eyes and the desolate atmosphere seem to express the loneliness of the elite.

抗日戰爭爆發後，傅抱石舉家遷往重慶，入住成渝古道旁金剛坡麓的一所小茅廬。除教學外作畫無間，並開始了人物畫之創作。以歷史人物及仕女入畫，眉目傳情，極富詩意。

琴阮仕女乃傅抱石此時期常用之題材。《聽阮圖》作於1943年，在樹林中兩位高仕屈膝對坐於氈上，靜聽著身旁仕女擊阮之妙韻，不遠處恭敬的僕人托著一壺美酒安靜地站在樹旁。阮女幽怨之眼神，加上冷清的場面，道出曲高和寡之意。

## 1166

**FU BAOSHI** (1904-1965)

*Listening to the Ruan*

Scroll, mounted and framed, ink and colour on paper

87.2 x 58.3 cm. (34 <sup>3</sup>/<sub>8</sub> x 23 in.)

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

Dated ninth month, *guiwei* year (1943)

### PROVENANCE:

Previously from a private Italian collection.

### LITERATURE:

*Qiming Weixin: Jinian Fu Baoshi Danchen 110 Zhounian Minjian Zhencang Fubaoshi Zuopinji*, Jiangsu Fenghuang Publishing House, Nanjing, November 2014, p.30-31.

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

*US\$1,020,000-1,500,000*

傅抱石

聽阮圖

設色紙本

鏡框

一九四三年作

題識：聽阮圖。癸未（1943年）九月下浣抱石寫于金剛坡下山齋。

鈐印：傅

來源：意大利私人舊藏。

出版：《其命唯新：紀念傅抱石誕辰110週年民間珍藏傅抱石作品集》，江蘇鳳凰美術出版社，南京，2014年11月，第30-31頁。





晴窗圖  
明末  
丁巳  
關氏  
全  
新  
填  
十  
山  
翁  
畫



**1167**

**LIN FENGMIAN** (1900-1991)

*Lady Holding Fan*

Scroll, mounted and framed, ink and colour on paper

68.5 x 68.5 cm. (27 x 27 in.)

Signed, with one seal of the artist

**EXHIBITED:**

Taipei, TKG+, *R/evolution*, 30 October–27 November 2009.

Taipei, TKG+, *Peerless Grace - Hangzhou National Academy of Fine Arts*, 6–28 March 2010.

**LITERATURE:**

*History of One-hundred-year Chinese Oil Paintings: The Great Epic of Art in 20th Century*, Artist Publishing Co., Taipei, August 2002, p.538.

**HK\$3,200,000–4,200,000**

*US\$420,000–540,000*

林風眠

執扇仕女

設色紙本

鏡框

款識：林風眠。

鈐印：林風暝印

展覽：台北，大未來耿畫廊，“延·革 R/evolution”，2009年10月30日至11月27日。  
台北，大未來耿畫廊，“風華絕代—杭州藝專展”，2010年3月6日至28日。

出版：《中國油畫百年史：二十世紀最悲壯的藝術史詩》，藝術家出版社，台北，2002年8月，第538頁。





1168







Wu Guanzhong's oeuvre took a major turn in the early seventies when he returned to ink painting in 1973 and resumed his long-stalled travel sketching practices. In 1977, Wu Guanzhong travelled to Guilin and Nanning in Guangxi Province to sketch. In Longsheng County, Guangxi Province, he was impressed by the unique natural scenery, especially the terraced rice paddies that are rarely seen in the north. He was also inspired by the culture of the various ethnic groups, and created a series of new works, of which he later wrote: "Most of my oil paintings and ink paintings of the terraced fields were painted in Longsheng in Guangxi and Wanxian in Sichuan Province."

The present work is not titled or dated, but according to *The Complete Works of Wu Guanzhong*, it was painted in 1977 and titled *Village of the Zhuang People in Guangxi*. The sketch of "Terraced Fields of Guangxi" (Fig.), created in the same year, suggests that this work was probably a large-scale ink and color painting created shortly after Wu returned to Beijing from Guangxi. Slightly different from the sketch, the local dwellings are positioned as the main subject, with the terraced fields outlined in the upper right corner. The work's large-scale and deep perspective together evoke a sense of sketch-like liveliness. With plantain trees in foreground anchoring the artist's viewpoint, the traditional houses of the Zhuang people dotted along the mountain streams and terraced fields stretch all the way into the clouds. The cloudy green ink is embellished with crowds of villagers and hung clothes using dots of oil paint, reflecting Wu's distinctive characteristics as he transitioned from oil to ink paintings. The ingenious and dynamic composition is rarely seen in Wu's future works, making it an important and rare work in Wu's ink painting career.

吳冠中的創作在七十年代初出現重大轉向和變化，從1973年開始，他重拾水墨創作，同時也重啓停滯許久的旅行寫生。1977年，吳冠中赴廣西桂林、南寧等地寫生。在廣西龍勝縣，他為當地獨特的自然風光、尤其是北方難得一見的梯田，以及少數民族的文化風情所感染，創作出一批作品，他日後亦寫道：我的許多油畫和水墨梯田，大都作於龍勝和四川萬縣一帶。

本幅作品並無紀年與畫題，據《吳冠中全集》，訂為1977年作品，取名《廣西壯家村寨》。查有同年創作之《廣西梯田》素描作品，可知本幅或是該年於廣西寫生返京不久後創作的大幅墨彩作品。與素描作構圖略有不同，本幅以村寨民居為主體，右上角勾勒出梯田大意。作品尺幅宏大，而透視深遠，頗有寫生意趣。近景的芭蕉樹道出寫生的視點，獨特的莊家村寨民居沿山溪和梯田綿延而上，直至雲間。一片墨彩翠綠之間，最引人矚目的卻是以厚重而鮮亮的油彩點綴而成的人頭攢動及晾曬衣衫，反應出吳氏油畫水墨轉型期的鮮明特點。作品的構圖充滿了巧思，日後亦少見此類構圖及題材，可謂吳氏水墨生涯中重要且稀見的作品。



Wu Guanzhong,  
*Terraced Fields in  
Guangxi Province, 1977*  
吳冠中·《廣西梯田》  
1977年作

1168

**WU GUANZHONG** (1919-2010)

*A Village of the Zhuang People in Guangxi*

Scroll, mounted and framed, ink and colour on paper

90 x 96 cm. (35 <sup>3</sup>/<sub>8</sub> x 37 <sup>3</sup>/<sub>4</sub> in.)

With one seal of the artist

**EXHIBITED:**

Paris, UNESCO, *Emotion & Innovation – Wu Guanzhong's Wash Painting Career*, June 2004.

Beijing, National Art Museum of China, *Emotion & Innovation – Wu Guanzhong's Wash*

*Painting Career*, July 2004.

**LITERATURE:**

*Emotion & Innovation - Wu Guanzhong's Wash Painting Career*, Hunan Fine Arts Publishing House, May 2004, pp. 22-23.

*Cai Mian Chao Tian: Wu Guanzhong's World*, Shanghai Hua Bao Publishing Co., Shanghai, August 2005, p. 184.

*The Complete Works of Wu Guanzhong* Vol. V, Hunan Fine Arts Publishing House, August 2007, p. 74.

**HK\$13,000,000-18,000,000**

**US\$1,700,000-2,300,000**

吳冠中

廣西壯家村寨

設色紙本

鏡框

鈐印：吳冠中印

展覽：巴黎，聯合國教科文組織總部，“情感、創新一吳冠中水墨里程”，2004年6月。

北京，中國美術館，“情感、創新一吳冠中水墨里程”，2004年7月。

出版：《情感·創新一吳冠中水墨里程》，湖南美術出版社，2004年5月，第22-23頁。

《彩面朝天—吳冠中的世界》，上海畫報出版社，2005年8月，第184頁。

《吳冠中全集5》，湖南美術出版社，2007年8月，第74頁。







1168



1169

1169

**WU GUANZHONG** (1919-2010)

*The Old Town of Lijiang*

Scroll, mounted and framed, ink and colour on paper  
37.5 x 53.5 cm. (14 ¾ x 21 ½ in.)

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

Dated 1978

**EXHIBITED:**

Singapore, Le Meridien Hotel, *Original Works by Rongbaozhai Famous Artists*, organized by Beijing Rong Bao Zhai, Sin Hua Gallery and Nanyang/Sin Chew Lianhebao, 8-11 November 1985.

**LITERATURE:**

*Qiu Zhai: A Singapore Collection of Chinese Paintings*, Vol. VI, Sin Hua Gallery, October 2012, pp.15-18.

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

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

吳冠中 玉龍山下麗江城 設色紙本 鏡框 一九七八年作

題識：玉龍山下麗江城。一九七八年，茶。

鈐印：冠中寫生

展覽：新加坡，美麗殿大酒店，“榮寶齋名家原作展”，中國北京榮寶齋、新華美術中心及南洋/星洲聯合報聯合主辦，1985年11月8-11日。

出版：《新加坡秋齋藏畫卷六之〈洋為中用〉》，新加坡新華美術中心，2012年10月，第15-18頁。





1170

1170

**LIN FENGMIAN** (1900-1991)

*House by the Lake in Autumn*

Scroll, mounted and framed, ink and colour on paper

66 x 66.8 cm. (26 x 26 ¼ in.)

Signed, with one seal of the artist

**PROVENANCE:**

Previously from a Danish collection.

Christie's Hong Kong, Fine Chinese Modern Paintings, 2 June 2015,  
Lot 1553.

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

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

林風眠

秋林盡染

設色紙本

鏡框

款識：林風眠。

鈐印：林風暝印

來源：丹麥私人舊藏。

香港佳士得中國近現代畫，2015年6月2日，編號1553。



1171

1171

LIN FENGMIAN (1900-1991)

*Boats on the River*

Scroll, mounted and framed, ink and colour on paper

33.7 x 33.5 cm. (13 ¼ x 13 ¼ in.)

Signed, with one seal of the artist

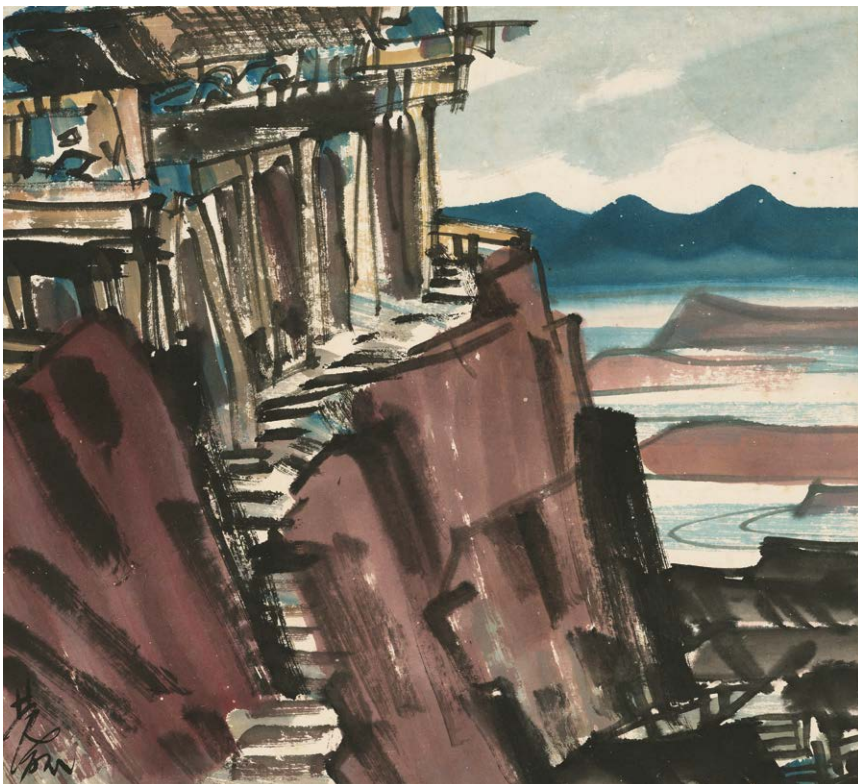
**HK\$200,000-400,000**

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

林風眠 碧波雙舟 設色紙本 鏡框

款識：林風眠。

鈐印：林風眠印



1172

1172

LIN FENGMIAN (1900-1991)

*Coastal Village*

Scroll, mounted and framed, ink and colour on paper

32 x 36 cm. (12 5/8 x 14 1/8 in.)

Signed by the artist

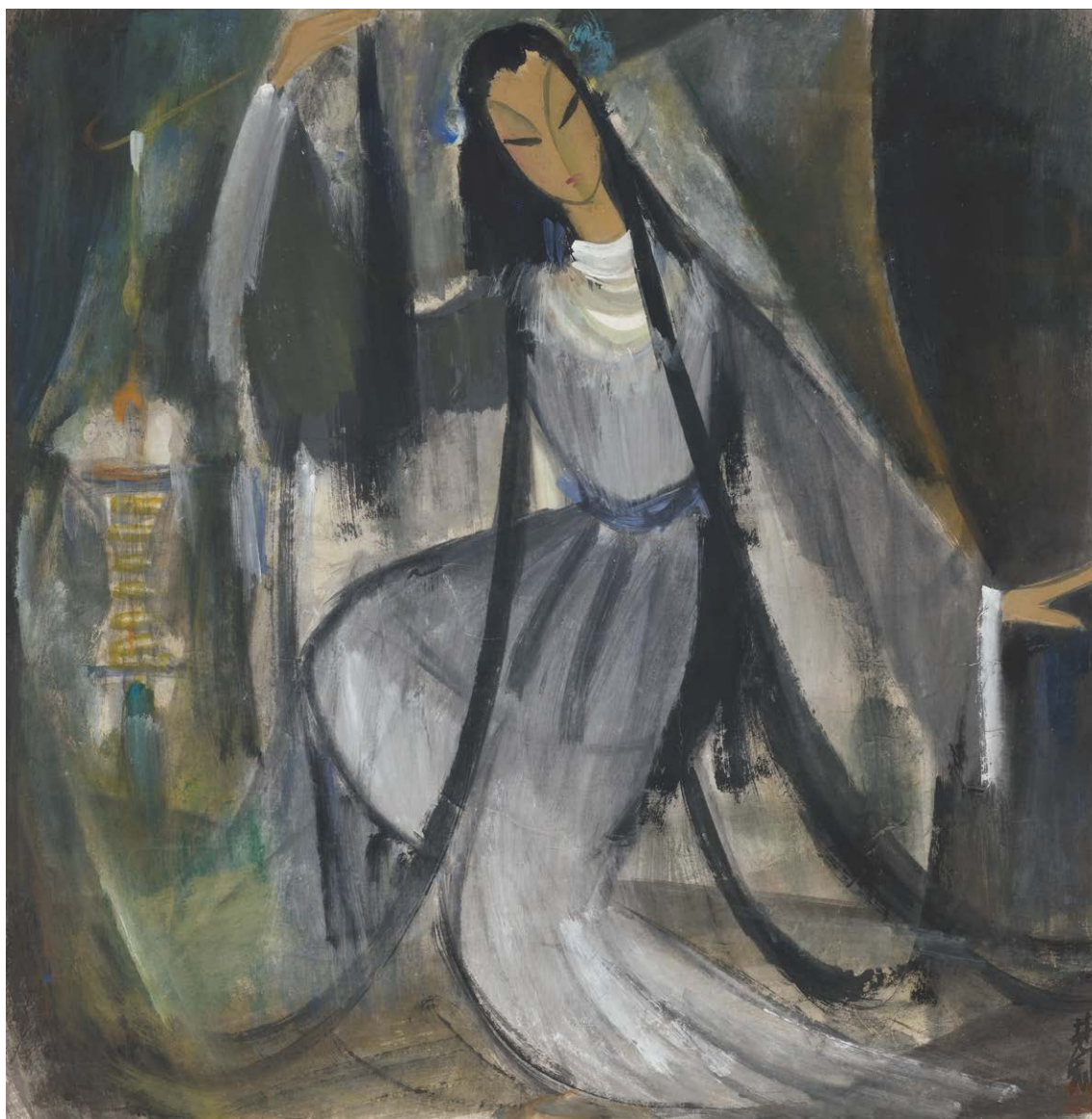
**HK\$200,000-400,000**

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

林風眠 嘉陵江畔 設色紙本 鏡框

款識：林風眠。





1173

**1173**

**LIN FENGMIAN** (1900-1991)

*Dancing Lady*

Scroll, mounted and framed, ink and colour on paper

65.5 x 64 cm. (25 ¾ x 25 ¼ in.)

Signed, with one seal of the artist

**NOTE:**

According to present owner, the painting was gifted by his friend in 2000 who purchased this painting directly from the artist in Shanghai in the 1960s.

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

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

林風眠

倩影

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印

註：據現藏家憶述，此作品為友人於六十年代在上海直接購藏自畫家，並於2000年餽贈予現藏家。









1174

1174

PENG WEI (B. 1974)

*Robe*

Scroll, mounted and framed, ink and colour on paper

85 x 158.8 cm. (33 ½ x 62 ½ in.)

With one seal of the artist

**PROVENANCE:**

Acquired from Art Scene Warehouse at M50 Art District in Shanghai in 2007.

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

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

彭薇

錦繡

設色紙本

鏡框

鈐印：彭薇

來源：2007年購自上海藝術景畫廊。





1175

1175

**HAO SHIMING** (B. 1977)

*Bring in the Wine 202302*

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

Overall 180 x 196 cm. (70 7/8 x 77 1/8 in.)

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

Dated 2023

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

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

郝世明 將進酒202302 設色紙本 鏡框兩幅 二〇二三年作

題識：將進酒，世明。2023。

鈐印：郝世明





1176

1176

**SUN HAO** (B. 1980)

*Horse in Red*

Scroll, mounted and framed, ink and colour on paper  
102 x 81 cm. (40 1/8 x 31 7/8 in.)

Inscribed and signed, with one seal of the artist

Dated 2023

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

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

孫浩 心想事成 設色紙本 鏡框 二〇二三年作

題識：孫浩。2023。

鈐印：孫浩



1177



1178





1177

1177

**HUNG FAI** (B. 1988) **AND HUNG HOI** (B. 1957)

*The Six Principles of Chinese Painting-Transmission XI*

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

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

Signed by the artist, with one seal of Hung Fai and two seals of Hung Hoi

Dated 2017

**EXHIBITION:**

Hong Kong, Art Basel Hong Kong, Grotto Fine Art, 23-25 March 2017.

**NOTE:**

This work is listed on Hung Fai's artist website. <https://www.hungfaivito.com/>

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

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

熊輝·熊海 繪畫六法一傳移摹寫之十一(熊海合作)  
水墨/設色紙本 鏡框十二幅 二〇一七年作

熊輝款識：Hung Fai。

鈐印：熊

熊海款識：熊海。

鈐印：熊海、不求形似

展覽：香港，香港巴塞爾，嘉圖現代藝術，2017年3月23-25日。

註：此作品收錄於熊輝官方網站。 <https://www.hungfaivito.com/>

1178

**HUANG HONGTAO** (B. 1983)

*Watermelon on a Table*

Scroll, mounted and framed, ink and colour on paper

99 x 174.5 cm. (39 x 68 3/4 in.)

With one seal of the artist

Dated 2023

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

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

黃紅濤 桌子上的風景 設色紙本 鏡框 二〇二三年作

鈐印：黃紅濤印



1179

**1179**

**DU XIAOTONG** (B. 1972)

*The North*

Scroll, mounted and framed, ink and colour on paper

89 x 61 cm. (35 x 24 in.)

Signed, with one seal of the artist

Dated 2021

**EXHIBITED:**

Yantai Meishu Museum, *Endless: Du Xiaotong's Works Exhibition*,  
8-27 April, 20121.

**LITERATURE:**

*Endless: A Collection of Du Xiaotong's Works*, Hebei Education  
Publishing House, 2021.

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

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

杜小同 北方 設色紙本 鏡框 二〇二一年作

款識：小同。

鈐印：杜小同印

展覽：煙台美術博物館，“無際：杜小同作品展”，2021年4月8-27  
日。

出版：《無際：杜小同作品集》，河北教育出版社，2021年。





1180

1180

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

*Landscape of Four Seasons*

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

Each scroll measures 32.5 cm. (12 ¾ in.) in diameter

With a total of eight seals of the artist

Dated 2023

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

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

蘇崇銘 四景山水 設色紙本 鏡框四幅 二〇二三年作

鈐印：蘇（四次）、崇銘（四次）



1181

1181

CHENG MAN KUEN (B. 1972)

*Kun*

Scroll, mounted and framed, ink and colour on paper

96 x 90 cm. (37 ¾ x 35 ⅜ in.)

With one seal of the artist

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

鄭文娟 坤 設色紙本 鏡框

鈐印：鄭

“Soundless love,  
Nourish the earth,  
Share the dark and light,  
Share the dream with promise,  
The key to eternity.”

—Cheng Man Kuen

“混然無聲 長養萬物  
如沐五彩 夢風環迴”

—鄭文娟



1182

1182

NINA PRYDE (B. 1945)

*Guilin Sojourn 1*

Scroll, mounted and framed, ink and colour on paper

69 x 69 cm. (27 ⅞ x 27 ⅞ in.)

Inscribed and signed, with one seal of the artist

Dated 2023

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

派瑞芬 桂林情懷(一) 設色紙本 鏡框  
二〇二三年作

題識：派瑞芬，2023。

鈐印：瑞芬

“2009年，我在桂林渡過了一個漫長的週末，沿着遇龍河蜿蜒到陽朔縣。還記得在一個清閑溫和晨光照耀下，兩旁沿着河岸種植了很多高高的柳樹，幼長稀薄的樹葉不停地飄舞着，襯托於古色古香，大大細細不同型式的傳統古屋及古橋等等…路上行人都是在緩慢步伐，和欣賞多麼美麗的景色環繞着河流的兩邊，並且朦朧幻想中可見喀斯特山脈。遊客們乘坐桂林傳統的小船隻，慢航移動在靜悄悄的河中央，彷彿停留在一個沉默浪漫之世外桃源中。多年來此情此景環繞着我的腦海，最後滿足自己的心願，愉快與衝動地創作了壹和貳兩張「桂林情懷」。”

—派瑞芬





1183

**1183**

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

*The Dawning of Tai O*

Scroll, mounted and framed, ink and colour on paper

35 x 35 cm. (13 ¾ x 13 ¾ in.)

With two seals of the artist

Dated 2022

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

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

何紀嵐 大澳晨曦 設色紙本 鏡框 二〇二二年作

鈐印：思無為軒、紀嵐翰娛

**1184**

**LAM TIANXING** (B. 1963)

*Love of Lotus*

Scroll, mounted and framed, ink and colour on paper

34 x 136 cm. (13 ⅜ x 53 ½ in.)

Signed, with two seals of the artist

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

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

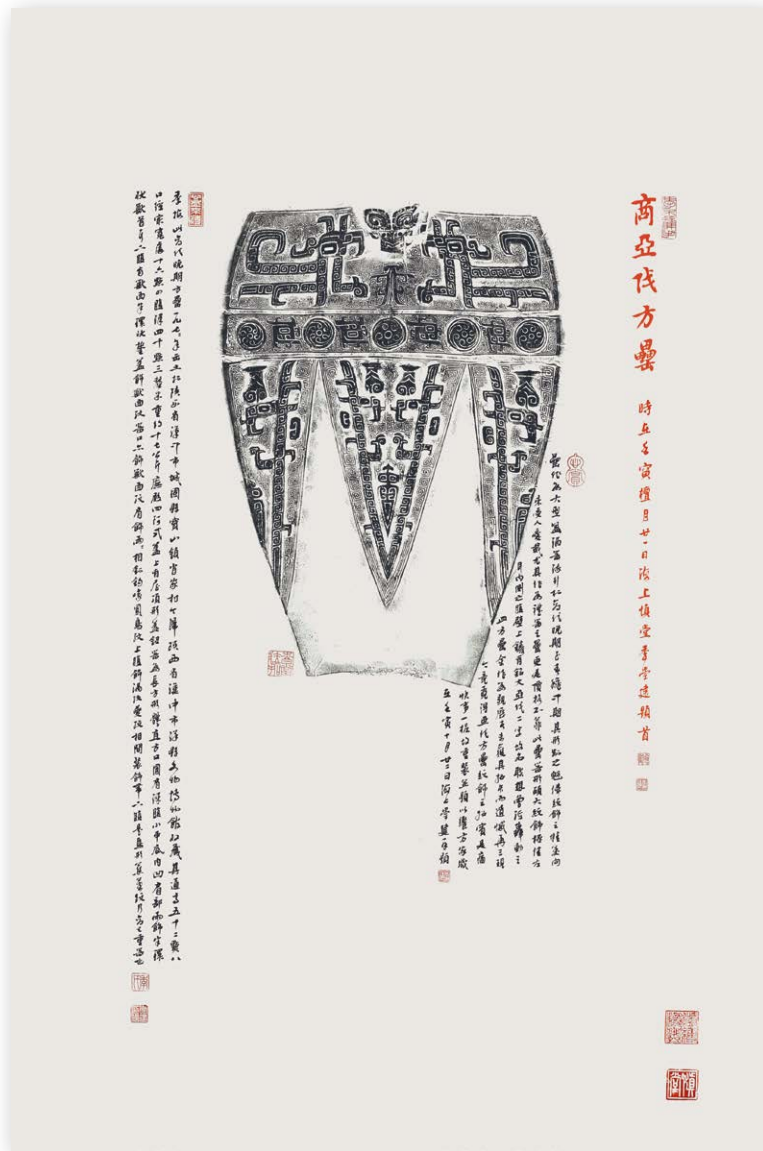
林天行 蓮說 設色紙本 鏡框

款識：林天行。

鈐印：天行、行、大也堂主



1184



1185

1185

JICHONGJIAN (B. 1955)

Shang Dynasty Fanglei Rubbing

Scroll, mounted and framed, ink and colour on paper

91.3 x 56.3 cm. (36 x 22 1/8 in.)

Inscribed and signed, with eleven seals of the artist

Dated *renyin* year (2022)

HK\$60,000-80,000

US\$7,700-10,000

季崇建 商晚期亞伐方罍紋飾拓片 設色紙本 鏡框  
二〇二二年作

題識：商亞夫方罍，時在壬寅（2022年）禮月廿一日海上慎堂季崇建題首。

罍作為大型盛酒器，流行於商代晚期至春秋中期，其形制之魁偉、紋飾之精美向來受人愛戴，尤其作為禮器之罍更是價格不菲。此罍器形碩大，紋飾極佳，左耳內側之腹壁上鑄有銘文“亞伐”二字，故名。聯想曾經轟動之皿方罍，餘作為

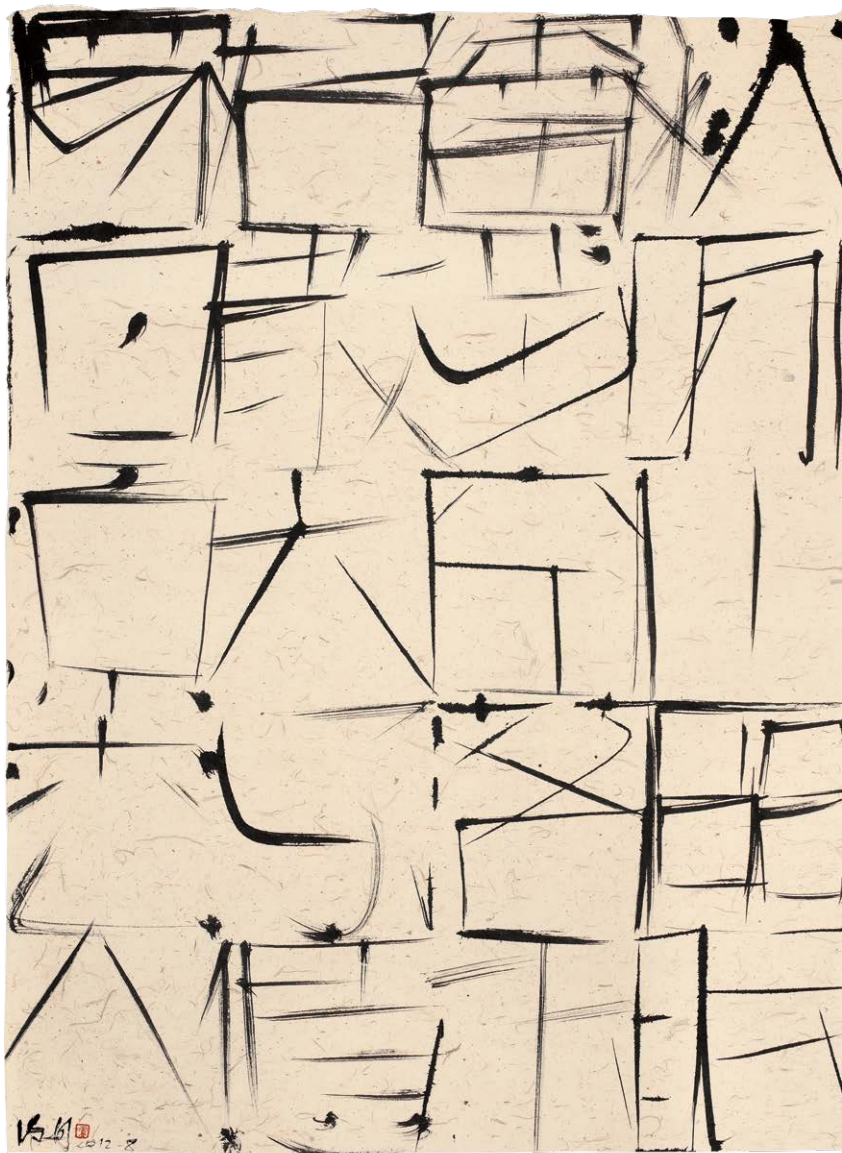
親歷者，未獲其拓片而遺憾再三，現今竟覓得亞伐方罍紋飾之拓，實是痛快事一樁，故重裝並題以饗方家。歲在壬寅（2022年）十月廿二日海上崇建再題。

此商代晚期方罍一九七七年出土於陝西省漢中市城固縣寶山鎮肖家村，今歸陝西省漢中市洋縣文物博物館收藏。其通高五十二點八，口徑最寬處十六點四，腹深四十點三釐米，重約十七公斤。廡殿四阿式蓋上有屋頂形蓋鈕，器為長方形體，直方口，圓肩，深腹，小平底內凹，肩部兩飾半環狀獸首耳，下腹有獸面半環狀鑿，蓋飾獸面紋，器口亦飾獸面紋，肩飾兩兩相對鈎啄鳳鳥紋，上腹飾渦紋、夔紋相間裝飾帶，下腹是鳥形蕉葉紋，乃商之重器也。

鈐印：修綆汲古、慎堂、愛不釋手、慎堂、崇建、心賞、崇建、慎堂藏拓、心血來潮、季氏、崇建印

註：季崇建，上海市人。曾供職上海博物館研究金石與佛造像，著述頗豐，亦擅書法，又曾創辦上海敬華、崇源及香港崇源、澳門崇源等拍賣行。現為中國國家博物館特聘研究員，上海視覺藝術學院教授，華東師範大學碩士生導師。





1186

**1186**

**LU JUNZHOU** (B. 1974)

*Calligraphy*

Scroll, mounted and framed, ink on paper

94 x 69 cm. (37 x 27 1/8 in.)

Inscribed and signed, with one seal of the art

Dated August, 2012

**EXHIBITED:**

Suzhou, Suzhou Museum, *Parallelisms: Lu Junzhou*, 18 August-21

October, 2012.

**HK\$85,000-100,000**

*US\$10,900-12,800*

盧俊舟 詠涼天 水墨紙本 鏡框 二〇一二年作

釋文：懷君屬秋夜，散步詠涼天。  
空山松子落，幽人應未眠。

題識：俊舟，2012-8。

鈐印：盧

展覽：蘇州，蘇州博物館，“平行：盧俊舟個展”，2018年8月18日  
至10月21日。

1187

CAO JUN (B.1966)

*Heron by the Stream*

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

78 x 107.7 cm. (30 <sup>3</sup>/<sub>4</sub> x 42 <sup>3</sup>/<sub>8</sub> in.)

Inscribed and signed, with three seals of the artist

Dated summer 2023

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

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

曹俊

千秋

設色金箋

紙板鏡框

二〇二三年作

題識：千秋。楚天千里清秋，水隨天去秋無際。

二〇二三年夏月於紐約作此並記之。一畫樓主人曹俊。

鈐印：曹俊、一畫樓主人、千里雲集

Cao Jun was born in Jiangsu, China in 1966. He lived in New Zealand for ten years before moving to New York in 2013. He is the Co-Chairman of the Art Consultant of the Nassau County Museum of Art, Art Consultant of the China Central Television Network, and is a visiting professor at Renmin University of China, Nanjing University of the Arts, Shandong University of Science and Technology, and Communication University of China and Shanghai Institute of Visual Arts.

Cao has held several solo exhibitions at the National Art Museum of China, the McMullen Museum of Art in Boston College etc. and participated in art exhibitions in New York, Paris and China.

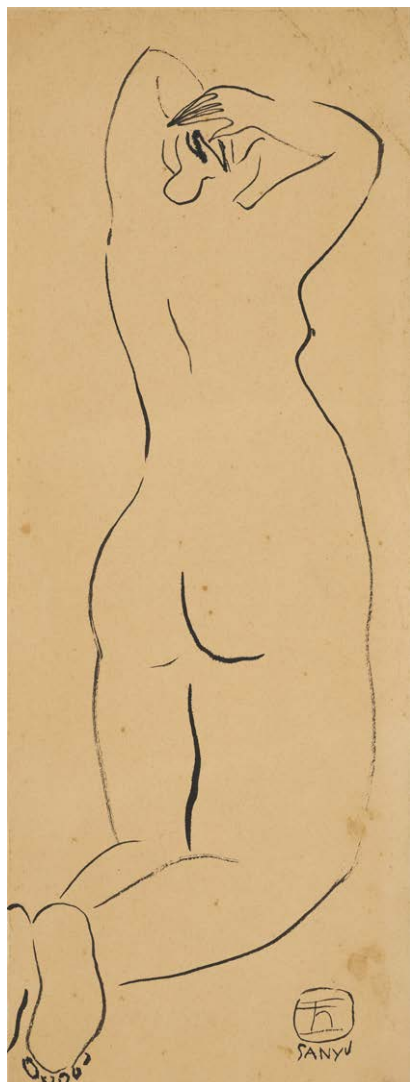
曹俊，1966年生於中國江蘇。現旅居紐約，曾在紐西蘭生活十年。曹俊現任紐約納蘇郡藝術博物館藝術委員會主席，中央電視台（網路台）藝術顧問，為中國人民大學、南京藝術學院、山東科技大學、中國傳媒大學，上海視覺藝術學院客座教授。

曹俊分別在中國美術館、美國波士頓學院博物館、紐西蘭等地舉辦大型個展；並參加巴黎盧浮宮國際藝術大展、紐約藝術博覽會及中國第十三屆全國美展等。





1187



1188

**1188**

**SANYU** (CHANG YU, 1901-1966)

*Nude*

Scroll, unmounted and framed, ink on paper

44.5 x 16.8 cm. (17 1/2 x 6 5/8 in.)

Signed, with one painted seal of the artist

**PROVENANCE:**

Previously from a private collection, Paris, France.

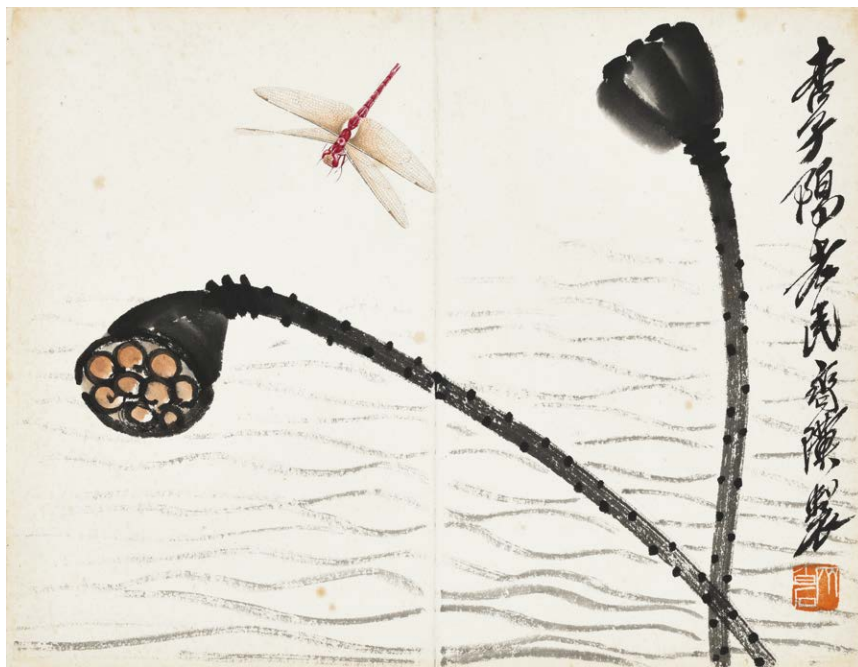
Christie's Hong Kong, Chinese 20th Century Art, 29 May 2011, lot 1209 (one of five).

**LITERATURE:**

Rita Wong ed., *Sanyu: Catalogue Raisonné, Drawings and Watercolors*, The Li Ching Cultural and Educational Foundation, November 2014, No. D0542.

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

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



1189

**1189**

**QI BAISHI** (1863-1957)

*Lotus and Dragonfly*

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

30 x 39 cm. (11 3/4 x 15 3/8 in.)

Signed, with one seal of the artist

**PROVENANCE:**

Christie's New York, Fine Chinese Paintings, 16 September 2014, Lot 66.

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

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

齊白石 蓮蓬蜻蜓圖 設色紙本 冊頁鏡框

款識：杏子隴老民齊璜製。

鈐印：齊白石

來源：紐約佳士得，中國書畫拍賣，2014年9月16日，編號66。

常玉 背影裸女 水墨紙本 未托裱鏡框

款識：SANYU。

鈐印：玉（手繪印章）

來源：法國巴黎私人舊藏。  
香港佳士得，中國二十世紀藝術，  
2011年5月29日，編號1209（五件其一）。

出版：衣淑凡編，《常玉素描與水彩全集》，財團法人立青文教基金會，  
2014年11月，編號D0542。





1190

1190

LIU HAI SU (1896-1994)

*Misty Mount Huang*

Scroll, mounted and framed, ink on paper  
64.5 x 133.3 cm. (25 3/8 x 52 1/2 in.)

Inscribed and signed, with five seals of the artist

Dated summer, *gengshen* year (1980)

**PROVENANCE:**

Acquired from Madam Xia Yiqiao (1915-2012), Liu Haisu's wife, by the present owner and accompanied by a photo of Madam Xia and current lot.

HK\$300,000-400,000

US\$38,000-51,000

劉海粟 黃山雲壑 水墨紙本 鏡框 一九八〇年作

題識：黃山多松林，此峰獨神秀。天風撼翠濤，勁骨弄清瘦。守此歲寒姿，敢謂冰霜厚。豈不懷棟梁，永養山中壽。庚申（1980年）大暑，七上黃山潑墨，劉海粟年方八五。

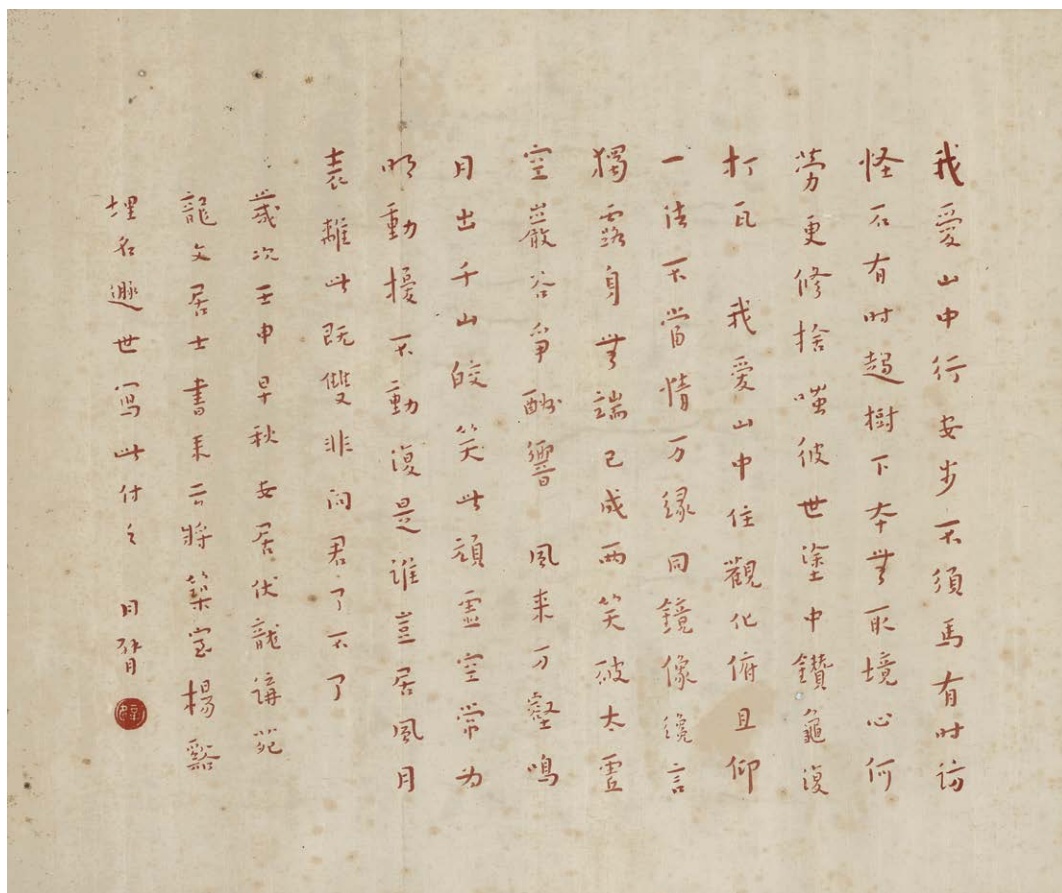
鈐印：海粟長壽、存天閣、靜遠堂、清白傳家、藝術畔徒

來源：現藏家得自劉海粟夫人夏伊喬（1915-2012），並附夏伊喬與本作之合影。



The collection belongs to the descendent of an influential and progressive intellectual of 20th-century China. The scholar was associated with other intellectuals, thinkers, and artists of the time. All the works in this collection were directly gifted by the artists and were kept in the family for nearly a century.

本收藏來自二十世紀重要學者之後人。此學者亦與當時衆多知識分子、思想家和藝術家交往。本收藏中作品均為直接得自藝術家，作品保留在家族中近一個世紀，識者珍之！



1191

1191

HONGYI (1880-1942) /  
MA XULUN (1885-1970) /  
YUAN XILIAN (?-1950)

Calligraphy

Hongyi:

Scroll, mounted and framed, vermilion  
on paper

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

Inscribed and signed, with one seal of the artist

Dated autumn, *renshen* year (1932)

Dedicated to Longwen

Ma Xunlun:

A set of two scrolls, unmounted and  
framed as one, ink on paper

One scroll measures 35.5 x 25 cm. (14 x 9 7/8 in.)

One scroll measures 30 x 18.3 cm.

(11 3/4 x 7 1/4 in.)

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

Each dated thirtieth-first year (of the  
Republic, 1942)

Both dedicated to Mianzun

Yuan Xilian:

Two scrolls, mounted and framed, ink on  
paper

Each scroll measures 68.5 x 19.8 cm.

(27 x 7 3/4 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Mianzun

PROVENANCE:

Acquired directly from the artist, thence  
by descent.

NOTE:

Ma and Yuan's works are dedicated  
to Mianzun, whose full name is Xia  
Mianzun (1886-1946). Born in Songxia,  
Shangyu, Zhejiang Province, his real  
name is Xia Zhu and his courtesy name  
is Mianzhan. He later changed his name  
to Mianzun. He is known as a modern  
Chinese educator, prose writer, and  
Buddhist layman. Longwen refers to Xia  
Longwen, Xia Mianzun's son.

HK\$200,000-300,000

US\$26,000-38,000

弘一/馬敘倫/袁希濂

致夏龍文朱砂古德法語/致夏巧尊詩稿  
兩通/書法對聯 朱砂紙本/水墨紙本  
鏡框四幅 一九三二/四二年作

弘一《致夏龍文朱砂書法》

釋文：我愛山中行，安步不須馬。

有時訪怪石，有時趨樹下。

本無取境心，何勞更修捨。

嗤彼世塗中，鑽龜復打瓦。

我愛山中住，觀化俯且仰。

一法不當情，萬緣同鏡像。

纔言獨露身，無端已成兩。

笑破太虛空，巖谷爭酬響。

風來萬壑鳴，月出千山皎。

笑此頑虛空，常為明動擾。

不動復是誰，豈居風月表。

離此既雙非，問君了不了。

題識：歲次壬申（1932年）早秋，安居伏龍  
講苑，龍文居士書來云將築室楊谿，  
埋名遯世，寫此付之。月臂。

鈐印：辟



袁希濂《書法對聯》

釋文：華枝春滿，天心月圓。

題識：晚晴老人辭世半偈，丐尊屬書為聯，希濂時年七十。

鈐印：袁（花押）

馬敘倫《訪丐尊歸後感賦兩通》

1. 釋文：

訪丐尊歸後感賦即示丐尊。

當年豪氣已平常，袒臂攤書獨踞牀。酒興近來還似舊，瓦尊虛設不能嘗。  
(丐尊癖酒，今不能具。)

回首風雲明遠樓，(明遠樓在故浙江貢院至公堂前院，廢為浙江兩級師範學堂，復改為浙江省立第一師範學校。余與丐尊及錢均夫、姜敬廬並嘗執教焉。)眼前多少賤封侯。

身翰由癡成宋棟，笑語何妨暫楚囚。整整何止是江鴻，行路時間歎腹空。  
為道頻年無水旱，只緣國命偶逢凶。平日何嘗有宿糧，如今笏仗掛空囊。  
同嗟莫問淮南米，早辦終身辟穀方。誤身端是慕為儒，已分青山葬餓夫。  
偏為妻兒成再誤，尙尋椎鑿發金珠。

題識：三十一年(1942)八月，敘倫寫稿。

鈐印：夷初五十後作

2. 釋文：(與上文同，不錄)。

題識：與丐尊吾兄不見廿餘年，比方得其消息，往訪其寓，快談而歸，感賦五章奉教，三十一年(1942)夏，夷初馬敘倫並書。

鈐印：馬敘倫

來源：直接得自藝術家，並由家族繼承。

弘一作品著錄：林子青編，《弘一大師年譜》，中日文化協會上海分會，上海，1944年9月，第124頁。

(後世弘一研究著作多引用此年譜，因此此作著錄繁多，此處不再贅錄)

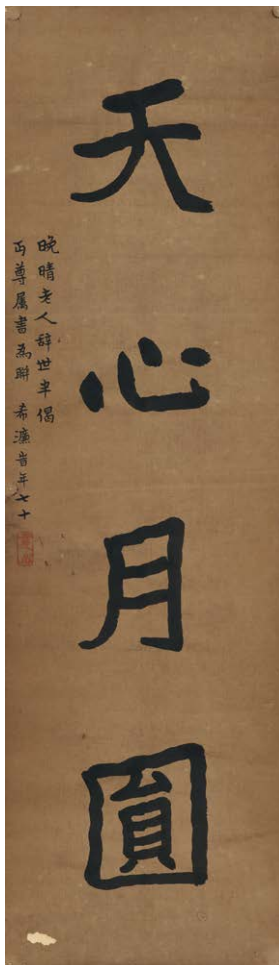
註：馬敘倫、袁希濂作品上款人“丐尊”即夏丐尊(1886-1946)，本名夏鑄，字勉旃，後改丐尊，號閻庵，浙江上虞松廈人。中國近代教育家、散文家、佛教居士。

弘一書法上款“龍文居士”即夏丐尊哲嗣夏龍文。

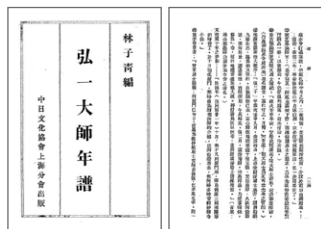
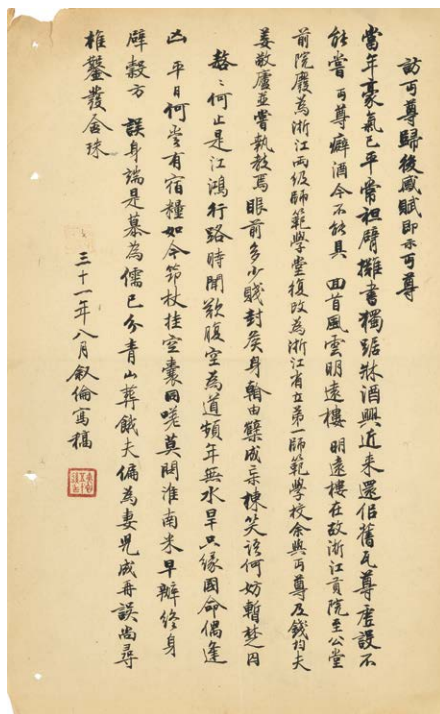
弘一法師1931年受廈門廣洽法師邀請意欲赴閩，至滬後因時局不寧未果，轉而至杭州，十月至紹興，臘月至鎮海龍山伏龍寺度歲，來年壬申(1932年)往返伏龍寺與周邊寺院之間，至十一月方得往南閩。本幅書法作於“壬申早秋，安居伏龍講苑”時，即此時期所書。弘一1942年圓寂，佛學研究者林子青於1944年編輯出版《弘一大師年譜》，此年譜成為後世弘一研究的基礎，本作即收錄於此年譜中，此後續見於後世弘一研究著作中，不可勝數，但始終未見書影。本作秘藏近百年，今日方得面世，其重要性不言而喻。

袁希濂所書聯文“華枝春滿，天心月圓”乃弘一圓寂前致夏丐尊遺劄中偈語，全偈為“君子之交，其淡如水。執象而求，咫尺千里。問余何適，廓爾忘言。華枝春滿，天心月圓。”，乃弘一法師“悲欣交集”前最後書劃墨跡。

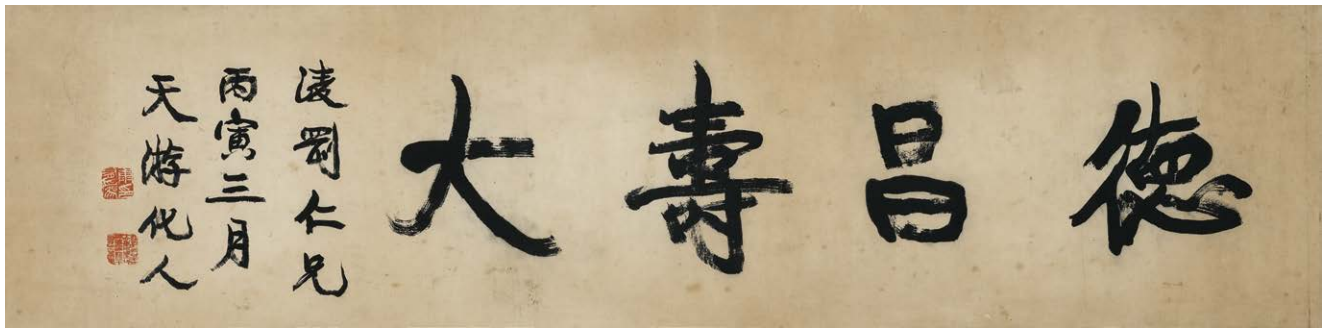
此拍品所含三人書法、信劄以夏丐尊為中心，是研究弘一及諸位文人學者生平與交遊的重要史料。



1191



1191



1192

1192

**KANG YOUWEI** (1858-1927)

*Calligraphy in Running Script*

Scroll, mounted and framed, ink on paper  
35.7 x 144.4 cm. (14 x 56 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated third month, *bingyin* year (1926)  
Dedicated to Linggang

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

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

康有為 行書 水墨紙本 鏡框  
一九二六年作

釋文：德昌壽大。

題識：凌剛仁兄，丙寅（1926年）三月，  
天游化人。

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

1193

**WANG GUOWEI** (1877-1927)

*Calligraphy in Regular Script*

Hanging scroll, ink on paper  
26 x 37.6 cm. (10 1/4 x 14 3/4 in.)

Inscribed and signed, with one seal of the artist

Dated summer, *guichou* year (1913)  
Dedicated to Chikashige

**NOTE:**

The dedication refers to Masumi Chikashige. He was born in 1870 and served as the dean of the Graduate School of Science at Kyoto University, specializing in chemistry and metallography. Chikashige likely knew Wang Guowei when Wang was in Kyoto during the Xinhai Revolution.

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

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

王國維 杜甫詩兩首 水墨紙本 立軸  
一九一三年作

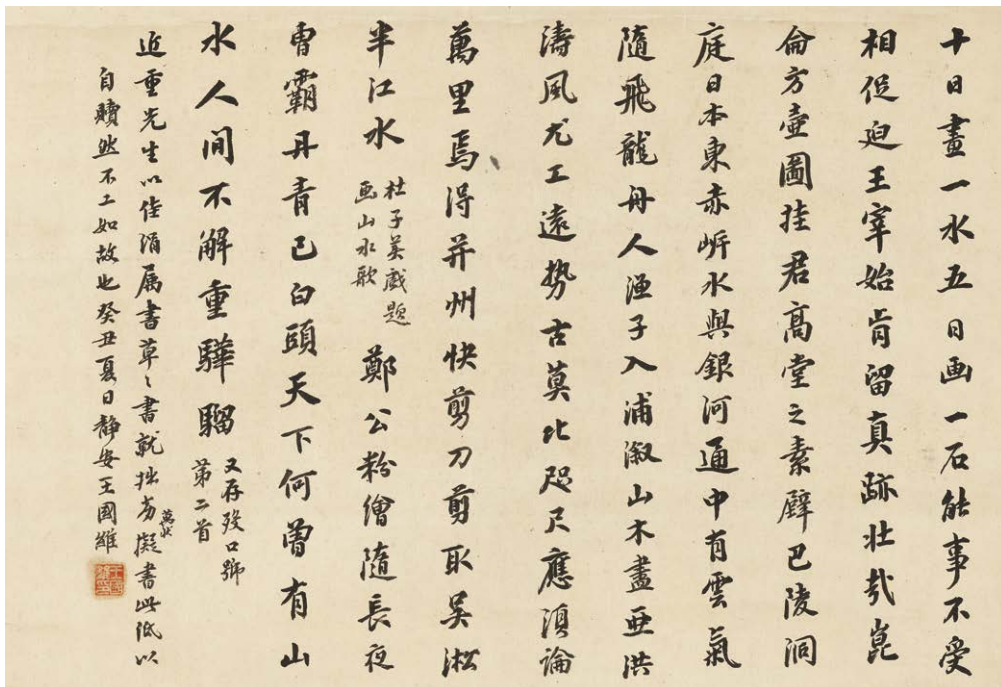
釋文：十日畫一水，五日畫一石。

能事不受相促迫，王宰始肯留真跡。  
壯哉崑崙方壺圖，掛君高堂之素壁。  
巴陵洞庭日本東，赤岸水與銀河通，  
中有雲氣隨飛龍。  
舟人漁子入浦潏，山木盡亞洪濤風。  
尤工遠勢古莫比，咫尺應須論萬里。  
焉得并州快剪刀，剪取吳淞半江水。  
杜子美戲題畫山水歌。  
鄭公粉繪隨長夜，曹霸丹青已白頭。  
天下何曾有山水，人間不解重驩留。  
又存歿口號第二首。

題識：近重先生以佳絹屬書，草草書就，  
拙劣萬狀，擬書此紙以自贖，然不  
工如故也。癸丑（1913年）夏日靜  
安王國維。

鈐印：王國維印

註：上款人近重真澄出生於1870年，曾任  
京都大學理學部長，研究化學和金石學，  
王國維辛亥革命期間客居日本京都時與其  
相識。



1193



Aoyama San'u (1912-1993), also known as Aoyama Fumio, was a famous calligrapher in modern Japan. When he was a young man, he was influenced by Ooike Seiran (1899-1977), and also used Chinese calligraphy from the Wei and Jin Dynasties to the Tang Dynasty as a model to study calligraphy. Aoyama served as a professor at Daito Bunka University and Chukyo University, and contributed greatly to the development and education of Chinese calligraphy at the Kenshin Shudo Association and Daito Bunka University. He was a member of the Japan Art Institute and an advisor to the Kenshin Shudo Association, and was awarded a prize by the Japan Art Institute for his three books.

青山杉雨（1912-1993），名文雄，字杉雨，以字行。號寄鶴山民、三車亭主、杉雨逸人，別署轟、寄鶴刊、轟齋等，是日本近代著名的書法家。他少年時受大池晴嵐（1899-1977）影響，以中國魏晉至唐代書法為稿本，走上了書法學習之路。並先後擔任過大東文化大學、中京大學教授，並在謙慎書道會、大東文化大學和日展中，為漢字書法的發展及培訓後進盡力，貢獻甚著。曾任日展常務理事，日本藝術院會員，謙慎書道會顧問，並獲日本藝術院賞，著書三種。

Aoyama San'u and Sha Menghai, the president of Xiling Seal Art Society, October 1980.

1980年10月青山杉雨向西泠印社社長沙孟海贈送由日本編印的吳昌碩作品集



1194

WU CHANGSHUO (1844-1927)

Calligraphy in Stone Drum Script

Hanging scroll, ink on paper

132 x 32.5 cm. (52 x 12 3/4 in.)

Inscribed and signed, with one seal of the artist

Dated seventh month, *jiwei* year (1919)

One collector's seal

Two collector's seals on the wooden box and on the back of the hanging scroll

LITERATURE:

Kenshin Shodokai ed., *All About Wu Chang-Shih*, Nigensha, August 1977, no pagination.

*Famous Paintings and Calligraphy of China - Wu Changshuo*, Tensha Bunkai, May 2004, pl.43.

HK\$150,000-200,000

US\$19,000-26,000

吳昌碩 節臨石鼓文第六 水墨紙本 立軸 一九一九年作

釋文：猶作原作道，遄我嗣除帥，皮阪草為世，里微域域迥罍，栗柞械其櫛，格祇祇。

題識：己未（1919年）七月節臨石鼓第六。吳昌碩年七十六。

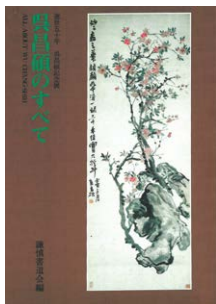
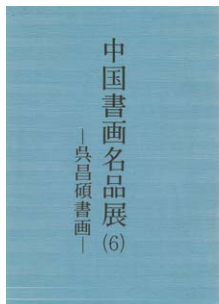
鈐印：倉碩

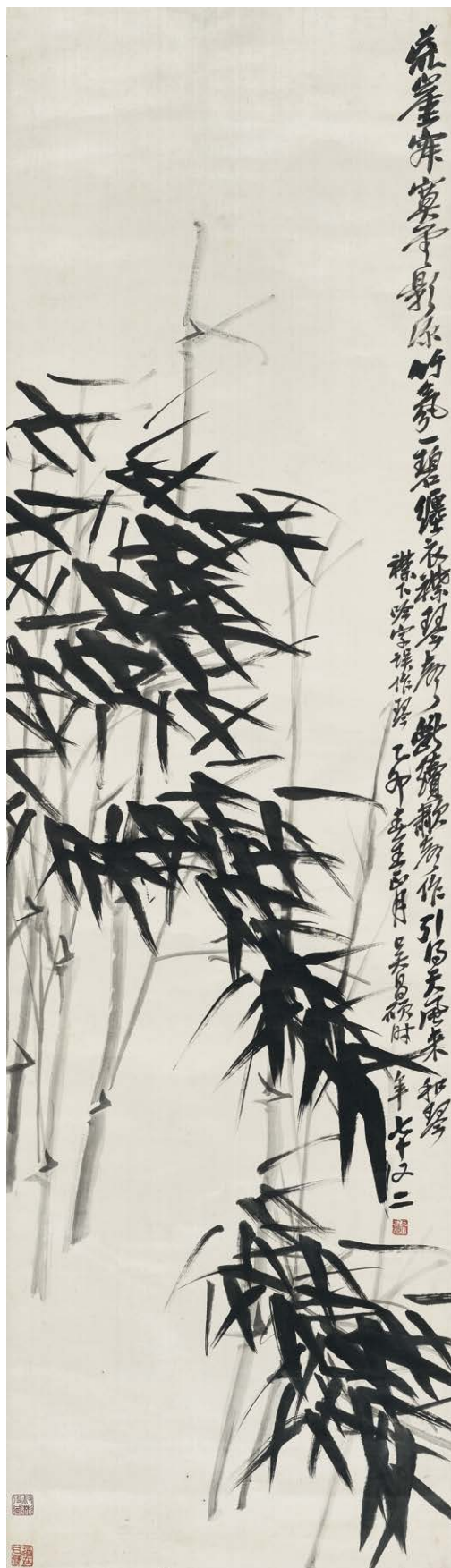
鑑藏印：叔彬收藏

木盒和畫背鑑藏印：轟齋平生珍玩

出版：謙慎書道會編，《逝世五十年吳昌碩紀念展—吳昌碩のすべて》，二玄社，1977年8月，無頁碼。

《中國書畫名品展（6）—吳昌碩書畫》，楨社文會，2004年5月，圖版43。





吳昌碩石室竹圖

1195

1195

WU CHANGSHUO (1844-1927)

*Ink Bamboo*

Hanging scroll, ink on satin

142 x 40.5 cm. (55 7/8 x 16 in.)

Inscribed and signed, with two seals of the artist

Dated spring, first month, *yimao* year (1915)

One collector's seal

Two collector's seals on the wooden box and on the back of the hanging scroll

**EXHIBITED:**

Japan, BSN Niigata Art Museum, *BSN Niigata Art Museum 25th Anniversary Exhibition - Wu Changshuo*, 12 March - 17 April, 1977

**LITERATURE:**

Aoyama San'u ed., *Wu Changshuo no Ka to San*, Nigensha, April 1976, pl.38.

*BSN Niigata Art Museum 25th Anniversary - Wu Changshuo*, BSN Niigata Art Museum, 1977, no pagination.

HK\$300,000-500,000

US\$38,000-64,000

吳昌碩 墨竹圖 水墨綾本 立軸 一九一五年作

題識：荒崖寂寞雲影深，竹氛一碧纏衣襟。琴（吟）聲斷續歌聲作，引得天風來和琴。  
襟下吟字誤作琴。乙卯（1915年）春王正月，吳昌碩，時年七十又二。

鈐印：吳昌石、道在瓦甃

鑑藏印：叔彬收藏

木盒和畫背鑑藏印：囂齋平生珍玩

展覽：日本，BSN新瀉美術館，BSN新瀉美術館25週年吳昌碩展，1977年3月12日至4月17日。

出版：青山杉雨編，《吳昌碩の画と賛》，二玄社，1976年4月，圖版38。

《BSN新瀉美術館25週年吳昌碩展》圖錄，BSN新瀉美術館，1977年，無頁碼。





1196

WU CHANGSHUO (1844-1927)

*Ink Plum Blossoms*

Hanging scroll, ink on paper

136 x 41 cm. (53 ½ x 16 ⅞ in.)

Inscribed and signed, with two seals of the artist

Dated *yisi* year (1905)

One collector's seal

**LITERATURE:**

*Famous Paintings and Calligraphy of China - Wu Changshuo*, Tensha Bunkai, May 2004, pl.18.

*Selection of Wu Changshuo Paintings and Calligraphy in Japan*, Xiling Seal Art Society, Hangzhou, October 2004, p.46.

Wu Changshuo Memorial Hall in Shanghai ed., *Glory of Wu Changshuo's artwork in Japan*, Shanghai Bookstore Publishing House, Shanghai, June 2009, p.38.

HK\$280,000-380,000

US\$36,000-49,000

吳昌碩 墨梅圖 水墨紙本 立軸 一九〇五年作

題識：只管和煙和墨寫，不知是雪是梅花。  
乙巳（1905年）花朝大雪，安吉吳俊卿。

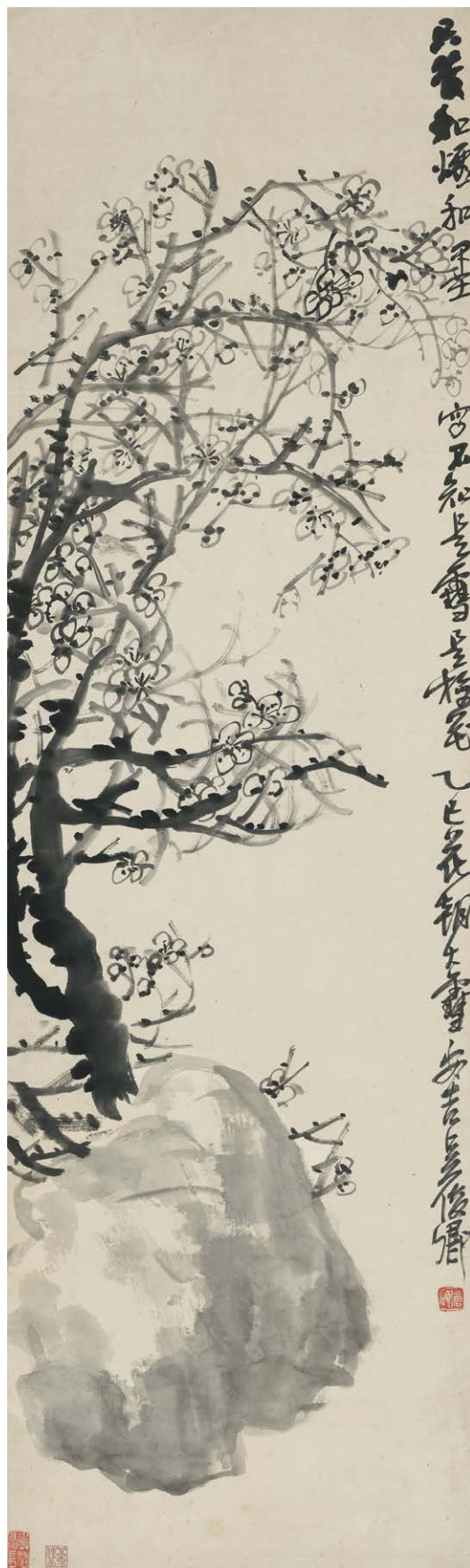
鈐印：倉碩、破荷亭長

鑑藏印：壽齋秘笈

出版：《中國書畫名品展（6）—吳昌碩書畫》，楨社文會，2004年5月，圖版18。

《日本藏吳昌碩金石書畫精選》，西泠印社出版社，2004年10月，第46頁。

上海吳昌碩紀念館編著，《藝燦扶桑—日本藏吳昌碩作品精粹》，上海書店出版社，2009年6月，第38頁。



吳昌碩墨梅圖





吳昌碩 長松圖 水墨綾本 立軸

題識：長松一綫裊飛泉，峰削雲孤地勢偏。  
何日俗塵風滌盡，呼龍蒼上去耕煙。昌碩。

鈐印：吳俊之印、苦鍊近況

會津八一題木盒：吳苦鐵老人長松圖。  
昭和十九年歲在甲申（1944年）十月於  
渾齋。秋草道人朔題署。

鈐印：松雪、朔

出版：《吳昌碩畫譜》，文求堂書店，1920年5月，  
圖版24。

《中國書畫名品展（6）—吳昌碩書畫》，槓社文  
會，2004年 5月，圖版53。

《南畫大成》第11冊，廣陵書社，揚州，2004年9  
月，第2592頁。

《日本藏吳昌碩金石書畫精選》，西泠印社出版  
社，2004年10月，第246頁。

上海吳昌碩紀念館編著，《藝燦扶桑—日本藏吳昌  
碩作品精粹》，上海書店出版社，2009年6月，第  
46頁。

註：會津八一（1881—1956），新瀉縣人。名朔、號八一、  
渾齋、秋艸道人。齋堂為秋艸堂。歌人、美術史家及書  
家。早稻田大學名譽教授。存世有《南京新唱》、《鹿鳴  
集》、《寒燈集》

1198

QI BAISHI (1863-1957)

Vegetables

Hanging scroll, ink and colour on paper

54.5 x 22.5 cm. (21 ½ x 8 ¾ in.)

Signed, with one seal of the artist

HK\$200,000-300,000

US\$26,000-38,000

齊白石 田園佳話 設色紙本 立軸

款識：寄萍老人齊白石製。

鈐印：齊大





1199



1200



1199

QI BAISHI (1863-1957)

*Pomegranate and Mantis*

Hanging scroll, ink and colour on paper

98 x 34.5 cm. (38 5/8 x 13 5/8 in.)

Signed, with two seals of the artist

**PROVENANCE:**

Sotheby's Hong Kong, Fine Chinese Paintings, 5 April 2013,  
Lot 1153.

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

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

齊白石 石榴螳螂 設色紙本 立軸

款識：星塘老屋後人白石。

鈐印：萍翁、尋常百姓人家

來源：香港蘇富比，中國書畫拍賣，2013年4月5日，編號 1153。

1200

QI BAISHI (1863-1957)

*Chicks*

Scroll, mounted and framed, ink and colour on paper

102.2 x 33.8 cm. (40 1/4 x 13 1/4 in.)

Inscribed and signed, with one seal of the artist

Dated *dinghai* year (1947)

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

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

齊白石 雛雞 設色紙本 鏡框 一九四七年作

題識：杏子隴老民齊白石由白下還京華時丁亥（1947年）。

鈐印：白石翁

1201

QI BAISHI (1863-1957)

*Misty Clouds after Rain*

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

130.5 x 31.5 cm. (51 3/8 x 12 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated winter, tenth month, *renxu* year (1922)

Dedicated to Baochen

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

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

齊白石 雨後煙雲 設色紙本 木板鏡框 一九二二年作

題識：寶臣先生喜余大筆山水，以此贈之。

壬戌（1922年）冬十月，弟齊璜白石。

鈐印：齊大、白石翁



1201



1202

**1202**

**WANG XUETAO (1903-1984)**

*Peonies*

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

31.3 x 102 cm. (12 3/8 x 40 1/8 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Xiuzhi

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

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

王雪濤

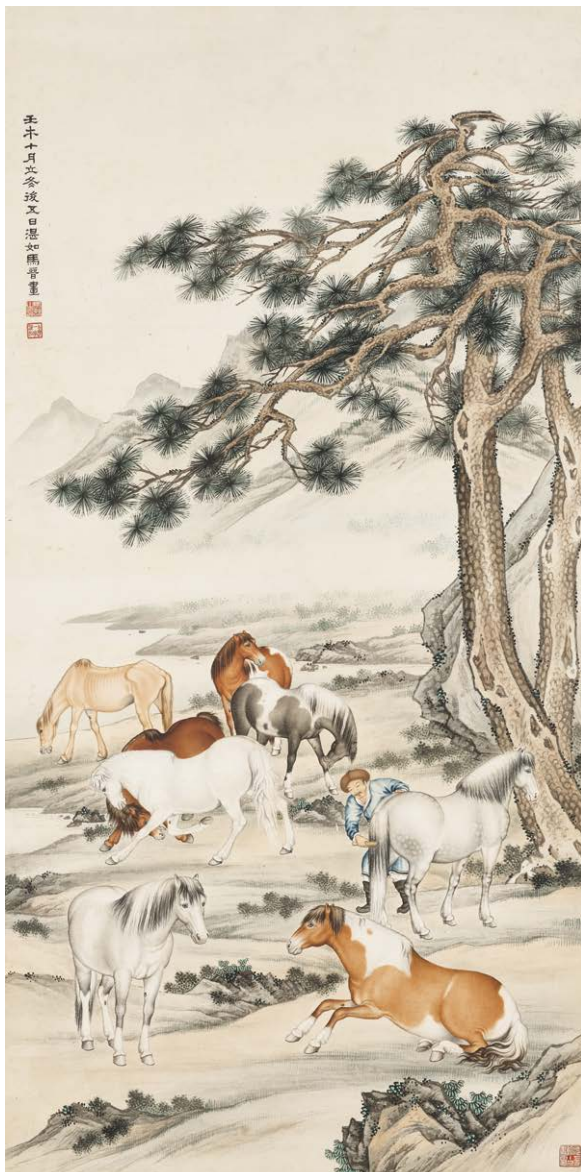
富貴天香

設色紙本

扇面鏡框

題識：秀志同志屬，雪濤寫於首都。

鈐印：王雪濤印



1203

**1203**

**MA JIN (1900-1970)**

*Eight Horses*

Hanging scroll, ink and colour on paper

128.2 x 63.5 cm. (50 1/2 x 25 in.)

Inscribed and signed, with three seals of the artist

Dated tenth month, *renwu* year (1942)

**PROVENANCE:**

Private Southeast Asian collection.

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

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

馬晉

八駿圖

設色紙本

立軸

一九四二年作

題識：壬午（1942年）十月立冬後五日，湛如馬晉畫。

鈐印：馬晉之印、伯逸一字湛如、湛花館主人書畫印

來源：東南亞私人收藏。





1204

**1204**

**LI KERAN** (1907-1989)

*Herding in Autumn*

Hanging scroll, ink and colour on paper

67.8 x 44 cm. (26 ¾ x 17 ⅜ in.)

Inscribed and signed, with two seals of the artist

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 2 June 2015, Lot 1546.

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

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

李可染

牧牛圖

設色紙本

立軸

題識：霜葉紅於二月花。可染畫。

鈐印：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1546。



1205

**1205**

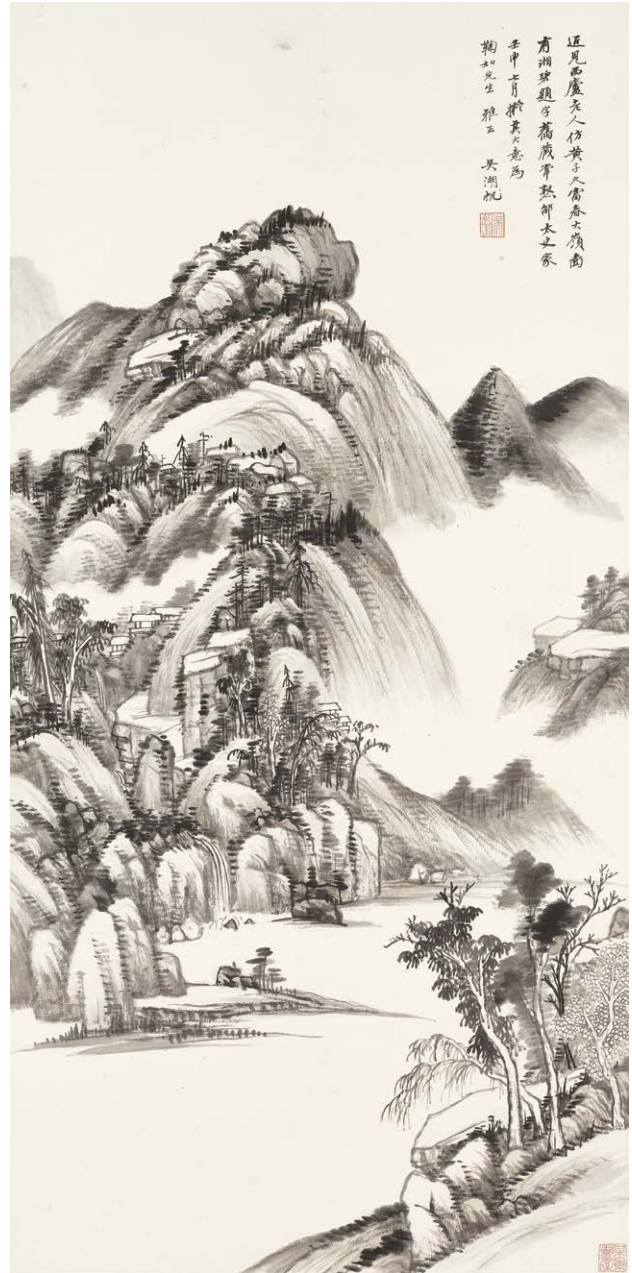
**HE TIANJIAN** (1893-1974)  
*Landscape in the Style of Ni Zan*

Hanging scroll, ink on paper  
 79 x 36.5 cm. (31 1/8 x 14 3/8 in.)  
 Inscribed and signed, with two seals of the artist  
 Dated *gengwu* year (1930)

**PROVENANCE:**  
 Previously from a private Japanese collection.  
 Christie's Hong Kong, Fine Chinese Modern Paintings,  
 1 December 2015, Lot 1113.

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

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



1206

**賀天健 仿倪瓚山水 水墨紙本 立軸 一九三〇年作**

題識：雲林得荆浩之神髓，而其澹秀逸且復過之，  
 蓋此老胸中滿儲逸氣，豈五湖之靈使然耶。  
 庚午（1930年）仿雲林意，似翊園主人雅正，賀天健并識。

鈐印：天健長壽、意得驪珠

來源：日本私人舊藏。  
 香港佳士得，中國近現代畫，2015年12月1日，編號1113。



1206

WU HUFAN (1894-1968)

*Journey on the Fuchun Mountains*

Hanging scroll, ink on paper

108 x 52.5 cm. (42 ½ x 20 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated seventh month, *renshen* year (1932)

Dedicated to Juru

**PROVENANCE:**

Christie's Swire Hong Kong, Fine 19th and 20th Century Chinese Paintings, 18 March 1991, Lot 202.

**LITERATURE:**

Wang Shuzhong and Chen Hansu ed., *Chronicle of Wu Hufan*, China Publishing Group, July 2017, p.126.

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

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

吳湖帆 仿黃子久富春大嶺圖 水墨紙本  
立軸 一九三二年作

題識：近見西廬老人仿黃子久富春大嶺圖，有湘碧題字，舊藏常熟邵太史家。壬申（1932年）七月擬其大意，為鞠如先生雅正。吳湖帆。

鈐印：吳湖帆、梅景書屋

來源：香港太古佳士得，中國十九二十世紀繪畫，1991年3月18日，編號202。

著錄：王叔重、陳含素編，《吳湖帆年譜》，中國出版集團，2017年7月，第126頁。

1207

LU YANSHAO (1909-1993)

*Cloudy Mountains*

Hanging scroll, ink and colour on paper

89 x 47 cm. (35 x 18 ½ in.)

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

Dated ninth month, *renxu* year (1982)

**PROVENANCE:**

Private collection, Hong Kong.

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

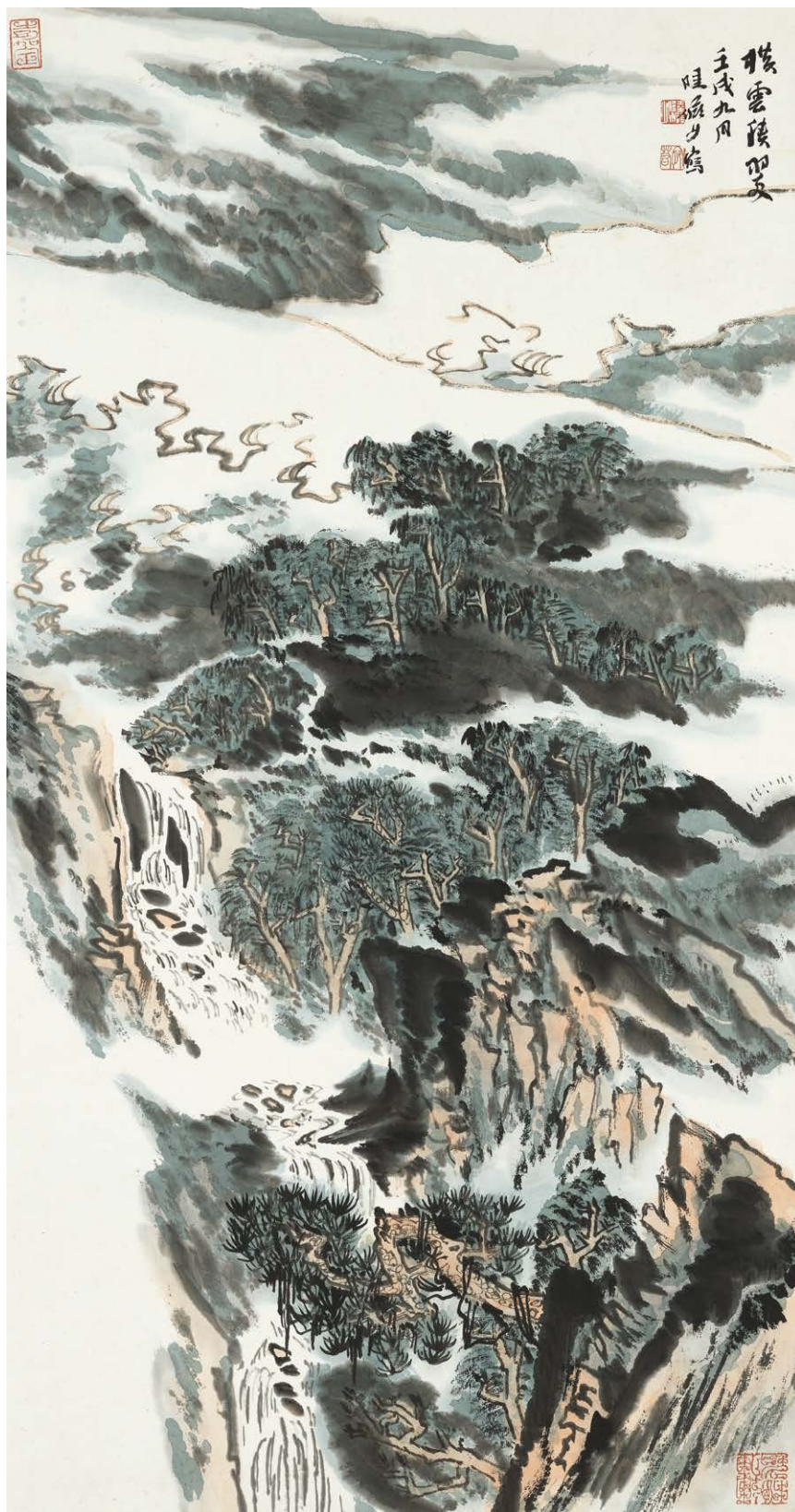
**US\$51,000-77,000**

陸儼少 橫雲積翠 設色紙本 立軸  
一九八二年作

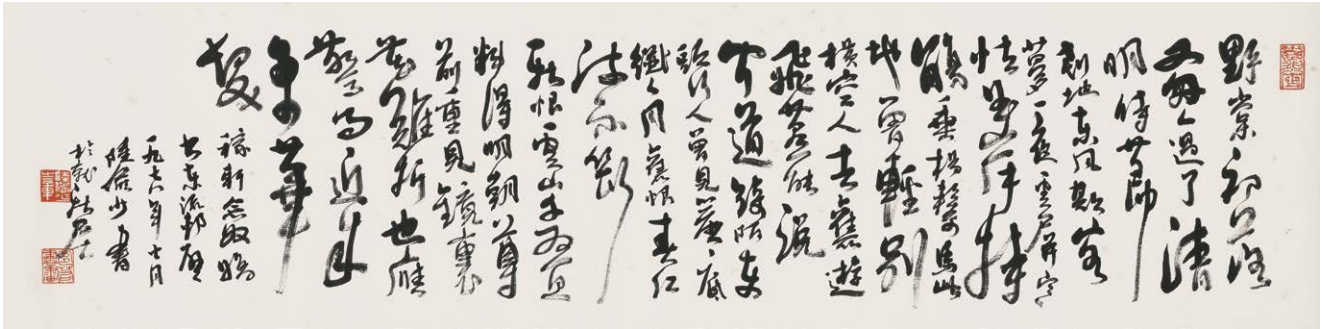
題識：橫雲積翠。壬戌（1982年）九月，陸儼少寫。

鈐印：嘉定、陸儼少、宛若、晚晴軒

來源：香港私人收藏。



1207



1208

1208

LU YANSHAO (1909-1993)

Calligraphy

Scroll, mounted and framed, ink on paper

33 x 129 cm. (13 x 50 3/4 in.)

Inscribed and signed, with three seals of the artist

Dated July, 1978

**PROVENANCE:**

Christie's Hong Kong, The Feng Wen Tang Collection of Chinese Paintings, 2 June 2015, Lot 1211.

HK\$50,000-80,000

US\$6,400-10,000

陸儼少 書法 水墨紙本 鏡框 一九七八年作

釋文：野棠初落，又匆匆過了，清明時節。剗地東風欺客夢，一夜（枕）雲屏寒怯。曲岸持觴，垂楊繫馬，此地曾經（經）別。橫（樓）空人去，舊游飛燕能說。

聞道綺陌東頭，行人曾（長）見，簾底纖纖月。舊恨春江流不斷，新恨雲山千疊。料得明朝，尊前重見，鏡裏花難折。也應驚問：近來多少華髮？

稼軒念奴嬌、書東流邨壁。

題識：一九七八年七月，陸儼少書於就新居。

鈐印：陸儼少之章、宛若書畫、嘉定

來源：香港佳士得，奉文堂藏書畫，2015年6月2日，編號1211。



1209

1209

LU YANSHAO (1909-1993)

Returning from Market

Hanging scroll, ink and colour on paper

73.5 x 51.8 cm. (28 7/8 x 20 3/8 in.)

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

Dated winter, 1961

**PROVENANCE:**

Christie's Hong Kong, The Feng Wen Tang Collection of Chinese Paintings, 2 June 2015, Lot 1210.

HK\$200,000-300,000

US\$26,000-38,000

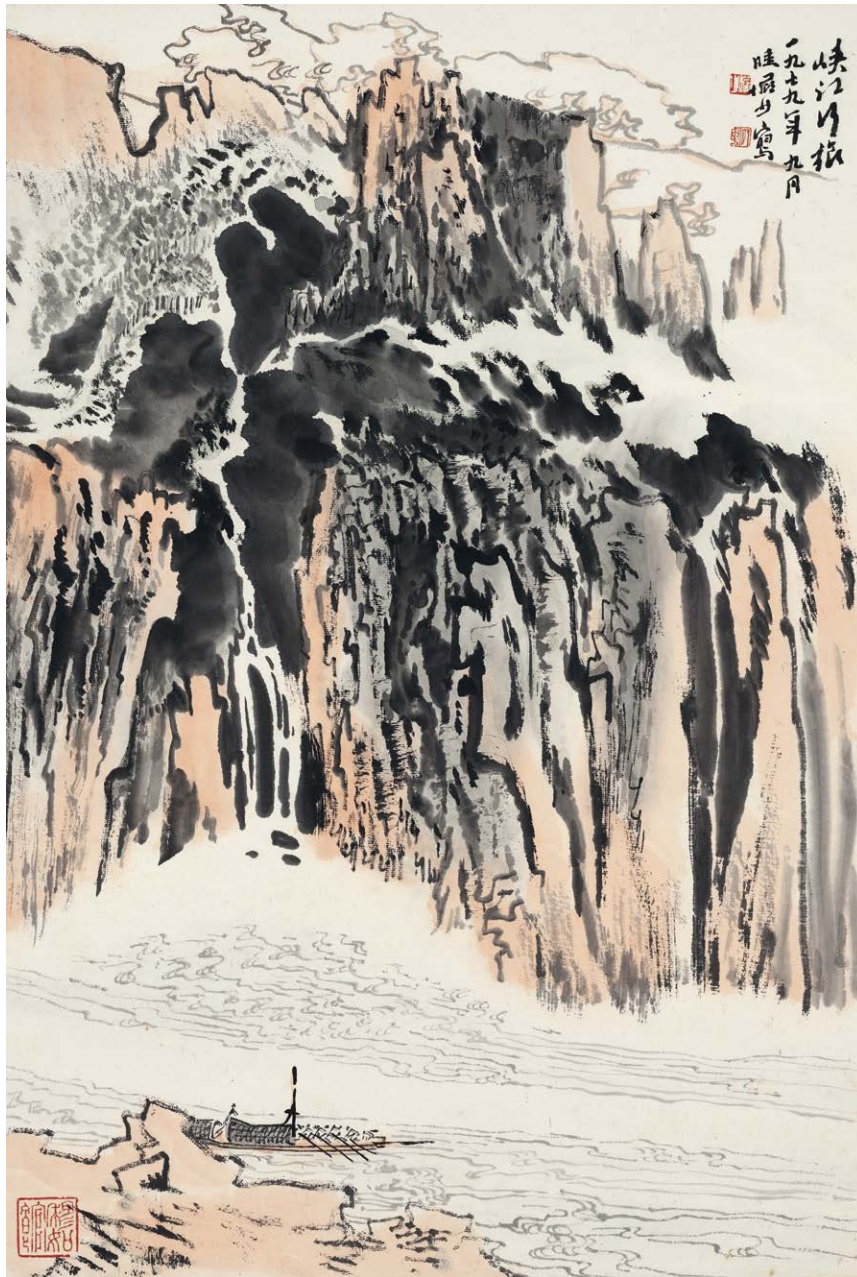
陸儼少 趕集歸來 設色紙本 立軸 一九六一年作

題識：趕集歸來。一九六一年冬日，陸儼少。

鈐印：陸儼少印

來源：香港佳士得，奉文堂藏書畫，2015年6月2日，編號1210。





1210

1210

**LU YANSHAO** (1909-1993)

*Travelling through the Gorge*

Hanging scroll, ink and colour on paper

67.5 x 46 cm. (26 3/8 x 18 1/8 in.)

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

Dated September, 1979

**PROVENANCE:**

Acquired from Sin Hua Gallery, Singapore on 4 Apr 1988.

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

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

陸儼少 峡江行旅 設色紙本 立軸 一九七九年作

題識：峡江行旅。一九七九年九月，陸儼少寫。

鈐印：儼少、宛若、穆如館

來源：1988年4月4日得自新加坡新華工藝美術中心。





1211

1211

**QIAN SONGYAN** (1898-1985)

*Seven Star Crags in Zhaoqing*

Hanging scroll, ink and colour on paper

56.5 x 45 cm. (22 ¼ x 17 ¾ in.)

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

Dated 1973

**LITERATURE:**

*Jinsong Huaji*, Shanghai Calligraphy and Painting Publishing House, March 1983, unpaginated.

**HK\$280,000-350,000**

**US\$36,000-45,000**

錢松品

肇慶七星岩

設色紙本

立軸

一九七三年作

題識：肇慶七星岩。一九七三年，錢松品作於南京。

鈐印：松岩、錢押、錦繡河山

出版：《勁松畫集》，上海書畫出版社，1983年3月，無頁碼。



1212

1212

**YA MING** (1924-2002)

*Scenery of River Li*

Hanging scroll, ink and colour on paper

67 x 68 cm. (26 ¾ x 26 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *jisi* year (1989)

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

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

亞明

漓江晨霧

設色紙本

立軸

一九八九年作

題識：漓江晨霧。己巳年（1989年）秋月寫，亞明。

鈐印：客金陵、亞明之印



1213

LIU HAI SU (1896-1994)

*Qinglong Pond in Mount Huang*

Hanging scroll, ink and colour on paper  
153 x 83.3 cm. (60 ¼ x 32 ¾ in.)

Inscribed and signed, with six seals of the  
artist

Dated July, 1985

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

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

劉海粟 黃山青龍潭 設色紙本 立軸  
一九八五年作

題識：今日桃花嶺上立，誰來添寫青龍潭。  
一千九百八十五年七月，劉海粟年  
方九十。

鈐印：海粟不朽、金石齊壽、存天閣、  
心跡雙清、九上黃山絕頂人、  
百尺竿頭須進步



1213





1214

1214

LIU HAI SU (1896-1994)

*Old Pine*

Scroll, mounted and framed, ink and colour on paper

156.5 x 82.5 cm. (61 5/8 x 32 1/2 in.)

Inscribed and signed, with four seals of the artist

Dated spring, *gengzi* year (1960)

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

US\$51,000-77,000

劉海粟 古松圖 設色紙本 鏡框  
一九六〇年作

題識：古松孳攫如蒼龍，鱗甲飛動頭嶄然。  
是誰借得韋偃筆，墨色忽生雲氣濃。  
庚子（1960年）春，劉海粟畫於藝海堂。

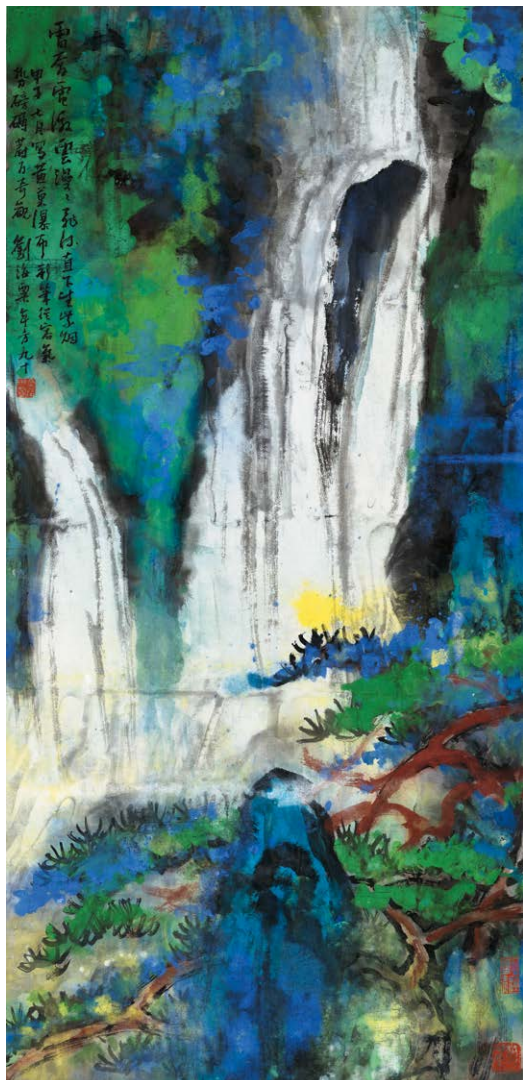
鈐印：劉海粟、曾經滄海、心跡雙清、  
百丈竿頭須進步



Liu Haisu and the present owner.

劉海粟與現藏家合影





1215

**1215**

**LIU HAI SU** (1896-1994)

*Waterfall in Splashed-colour*

Hanging scroll, ink and colour on paper

136 x 66.3 cm. (53 ½ x 26 ⅞ in.)

Inscribed and signed, with three seals of the artist

Dated seventh month, *jiazi* year (1984)

**PROVENANCE:**

Sotheby's New York, Fine Chinese Paintings, 21 March 1995, Lot 83.

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

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

劉海粟 黃菓瀑布 設色紙本 立軸 一九八四年作

題識：雷奔電激雲漫漫，飛流直下生紫煙。

甲子（1984年）七月寫黃菓瀑布，彩筆從容，氣勢磅礴，蔚為奇觀。劉海粟年方九十。

鈐印：金石齊壽、心跡雙清、藝海堂

來源：紐約蘇富比，中國書畫拍賣，1995年3月21日，編號83。



1216

**1216**

**ZHU QIZHAN** (1892-1996)

*Sunset Scenery*

Hanging scroll, ink and colour on paper

116.5 x 80 cm. (45 ⅞ x 31 ½ in.)

Inscribed and signed, with two seals of the artist

Dated spring, *yichou* year (1985)

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

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

朱屺瞻 吹盡寒雲放夕陽 設色紙本 立軸 一九八五年作

題識：東風似與行人便，吹盡寒雲放夕陽。錄楊萬里句。乙丑（1985年）新春畫於上海梅花草堂，朱屺瞻時年九十四。

鈐印：朱屺瞻、梅花草堂



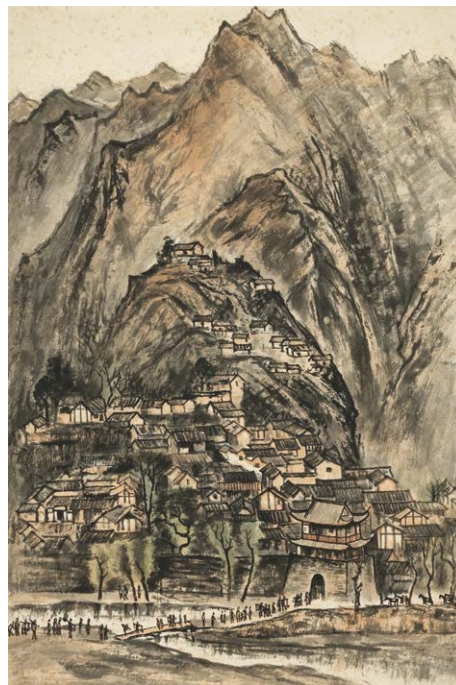
The famed Indian painter Beohar Rammanohar Sinha, who illuminated the original manuscript of Constitution of India and frescoed Martyr-Memorial Concert Hall, lived in different parts of China between 1957-59 as a scholar but also as India's cultural emissary. The objective was to forge a robust cross-cultural 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 students, including Chen Banding (1877-1970), Wu Zuoren (1908-1997), Luo Ming (1912-1998), and Li Kuchan (1899-1983). Part of the collection of Li Kuchan paintings were sold at Christie's in 2021 and 2023.

In 1957, Qi Baishi introduced Rammanohar to Li Keran after which they worked together for some time in the same studio in Beijing. When Rammanohar moved out of Beijing, several paintings were exchanged between him and Li Keran. Some of the works are visible in the accompanying photograph, including the work (Lot 1217) air-drying in the background. Some of Li Keran's works in the collection were sold at Christie's 2017 Fall auctions.

辛哈（1929-2007）是一位印度藝術家。他最著名作品是為印度憲法手稿創作裝飾圖案。在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、李苦禪、羅銘等。佳士得於2021年和2023年分別拍賣多件辛哈舊藏的李苦禪作品。



1957年，齊白石介紹辛哈與李可染認識，他們之後在北京的同一個畫室裡工作了一段時間。當辛哈離開北京時，他和李可染互相交換多件作品。包括照片中正在風乾的作品（見附圖右邊作品，編號1217）。佳士得曾於2017年秋季拍賣拍出同一收藏的李可染畫作和畫稿多幅。



1217

**1217****LI KERAN** (1907-1989)*Landscapes*

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

1. *Sailing through Wuxia*

67.5 x 41.8 cm. (26 3/8 x 16 1/2 in.)

2. *Valley in Sichuan*

70.2 x 40.9 cm. (27 5/8 x 16 1/8 in.)

3. *The City of Lüeyang at Sunset*

61.3 x 41 cm. (24 1/8 x 16 1/8 in.)

**HK\$200,000-300,000****US\$26,000-38,000****李可染****山水畫稿****設色紙本****鏡框三幅**

1. 《巫峽帆影》
2. 《四川河谷》
3. 《夕照略陽城》





1218

1218

LI KERAN (1907-1989)

*Returning from Herding / Herding in Spring*

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

1. *Herding in Spring*

68.8 x 41.5 cm. (27 1/8 x 16 3/8 in.)

2. *Returning from Herding*

69.2 x 45.8 cm. (27 1/4 x 18 in.)

Signed, with two seals of the artist

HK\$600,000-800,000

US\$77,000-100,000

李可染 春牧圖／遠山歸牧 設色紙本 鏡框兩幅

1. 《春牧圖》
2. 《遠山歸牧》款識：可染。  
鈐印：李、陳言務去



The work *Returning from Herding* behind Li Keran and Rammanohar.  
《遠山歸牧》在畫家與辛哈背後。

**1219**

**LI KERAN** (1907-1989)

*Landscape Drafts*

1. *Sunset Glow in the Cloudy Mist*  
Scroll, mounted and framed, ink and colour on paper  
42.7 x 27.8 cm. (16 ¾ x 11 in.)
2. *Mount Huang*  
Scroll, mounted and framed, ink on paper  
42.6 x 31.6 cm. (16 ¾ x 12 ½ in.)
3. *Tiger Hill in Suzhou*  
Scroll, mounted and framed, ink on paper  
45.5 x 35.1 cm. (17 ⅞ x 13 ⅞ in.)
4. *Landscape Sketches*  
A set of ten scrolls, mounted and framed, ink on paper  
Each leaf measures 22.5 x 16.8 cm. (8 ⅞ x 6 ⅝ in.)

**NOTE:**

During the summer months of 1958, Li Keran and Rammanohar made several excursions to different parts of China to study and paint diverse landscapes, including mountain ranges, summits, valleys, streams, sailboats, bridges, pavilions and the wilderness. They were often accompanied by students, mentees, and guides, as evidenced in the photograph. Li Keran sketched not just in pencil but also sometimes in ink. As a memorabilia of their excursions together, Li Keran gifted some of his sketchbooks to Rammanohar in sets of 10 sheets. This lot is part of the set.

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

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

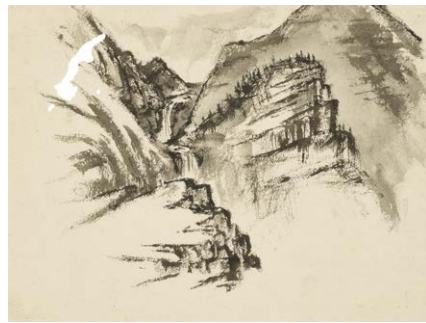
李可染	山水畫稿	水墨／設色紙本	鏡框三幅、鏡片十幅
1.	《黃山晚霞》 設色紙本 鏡框		
2.	《黃山》 水墨紙本 鏡框		
3.	《蘇州虎丘》 水墨紙本 鏡框		
4.	山水畫稿 水墨紙本 十幅		

註：1958年夏季，李可染和辛哈多次前往中國各地，研究和描繪各種風景，包括山脈、山谷、溪流、帆船、橋樑、亭閣和荒野等。他們經常由學生、受訓者和導遊陪同。李可染不僅用鉛筆寫生，有時也用水墨。作為兩人一起旅行的紀念，李可染將自己的一些素描本以10張一組贈送給了辛哈，本拍品即屬其中一部分。



Li Keran and Rammanohar during their excursions in China in the summer of 1958  
1958年夏天李可染與辛哈效遊寫生時的合照。





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Xiao Huirong	蕭暉榮	1097			
Xie Zhiliu	謝稚柳	1078-1080, 1114, 1162			
Xu Beihong	徐悲鴻	1118, 1132, 1134-1136, 1139, 1146-1148, 1163			
Xu Cao	徐操	1104			

# 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。若閣下須以港元以外貨幣付款，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 Catalogue 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:

(i) 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;

(ii) 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

(iii) 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), (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 MyChristies. 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 [postsalesia@christies.com](mailto:postsalesia@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: [postsalesia@christies.com](mailto:postsalesia@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 - in the catalogue.

This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations prior to purchasing any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. 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. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. **Lots** made of or including elephant ivory material are marked with the symbol  $\times$  and are offered with the benefit of being registered as "exempt" in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol  $\equiv$  or  $\equiv$  and further information can be found in paragraph G5(h) below.

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  $\Psi$  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**.

#### (h) Handbags

A **lot** marked with the symbol  $\equiv$  includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. It will not be possible to obtain a CITES export permit to ship these bags to addresses outside Hong Kong SAR post-sale.

A **lot** with the symbol  $\equiv$  is subject to CITES export/import restrictions and will require export/import permits to ship the bag outside Hong Kong SAR post sale. Buyers are responsible for obtaining and paying for the necessary permits. Please contact the department for further information.

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 WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

## K GLOSSARY

**auctioneer** : individual auctioneer and/or Christie's.

**authentic** : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty** : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium** : the charge the buyer pays us along with the **hammer price**.

**catalogue description** : the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

**Christie's Group** : Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition** : the physical **condition** of a **lot**.

**due date** : has the meaning given to it paragraph F1(a).

**estimate** : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price** : the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

**Heading** : has the meaning given to it in paragraph E2.

**lot** : an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages** : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price** : has the meaning given to it in paragraph F1(a).

**provenance** : the ownership history of a **lot**.

**qualified** : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve** : the confidential amount below which we will not sell a **lot**.

**saleroom notice** : a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**Subheading** : has the meaning given to it in paragraph E2.

**UPPER CASE type** : means having all capital letters.

**warranty** : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# 業務規定 · 買方須知

## 業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述**粗體**字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以 Δ 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**佣金**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打印時的兌換率設定，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鑑定報告，報告的費用由您支付。
- (c) 我們不會為每件拍賣的寶石索取鑑定報告。若我們有從國際認可的寶石鑑定實驗室取得鑑定報告，我們會在目錄中提及。從美國寶石鑑定實驗室發出的鑑定報告會描述對寶石的改良或處理。歐洲寶石鑑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。寶石鑑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**是以寶石鑑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、鐘錘或鐘匙出售。
- (b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。
- (c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(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：公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，被授權競投者附有相片的身份證文件，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. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及/或押金作為許可您競投的條件。如果您過去兩年內沒有從我們的拍賣會成功投得**拍賣品**，或者您每次提交出價金額高於過往，

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/或反恐怖主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

#### 4. 代表他人競投

- (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) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
  - (iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。
  - (iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢、恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

#### 5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

#### 6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

##### (A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投，並可以在佳士得微信小程序中做出申請。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。**估價**低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

##### (B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。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>。

##### (C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 [www.christies.com](http://www.christies.com) 或佳士得微信小程序選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少 24



小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考底價後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有底價的拍賣品，而且沒有其他更高叫價，我們會為您以低價估價的 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格相等的書面競投，而在拍賣時此等競投價乃該拍賣品之最高出價，則該拍賣品售給最先達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進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

### 2. 底價

除非另外列明，所有拍賣品均有底價。不定有底價的拍賣品，在拍賣品號碼旁邊用「標記」底價不會高於拍賣品的低價估價，除非拍賣品已由第三方保證而相關不可撤銷的書面競投價高於低價估價。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；
- 重開或繼續競投，即便已經下槌；
- 如果有關於競投的錯誤或者爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消拍賣品的拍賣，或是將拍賣品重新拍賣或出售。如果您相信拍賣官在接受成功投標時存在錯誤，您必須在拍賣日後 3 個工作天內提供一份詳細記述您訴求的書面通知。拍賣官將本著真誠考慮該訴求。如果拍賣官在根據本段行使的酌情權，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託競投)。

### 5. 代表賣方競投

拍賣官可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到底價以下。拍賣官不會特別指明此乃代表賣方的競投。拍賣官不會代表賣方作出相等於或高於底價之出價。就不設底價的拍賣品，拍賣官通常會以低價估價的 50% 開始拍賣。如果在此價位沒有人競投，拍賣官可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該拍賣品，拍賣官可視該拍賣品為流拍拍賣品。

### 6. 競投價遞增幅度

競投通常從低於低價估計開始，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，僅供您參考。

### 7. 貨幣兌換

拍賣會的顯示板，Christie's Live™ 和佳士得網站可能會以拍賣會當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約

束。對於在提供該服務出現的任何錯誤 (人為或其

### 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您競投是否成功。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法律上有權這麼做；及
- 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 F(1a) 段定義) 的金額。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、其他賠償或支出承擔責任。賣方不就任何拍賣品提供任何以上列舉之外的保證；只要法律許可，所有賣方對您做出的保證及法律要求加入本協議的所有其它賣方責任均被免除。

### 2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的拍賣品都是真品 (我們的「真品保證」)。如果在拍賣日後的五年內，您通知我們您的拍賣品不是真品，在符合以下條款規定之下，我們將把您支付的購買款項退還給您。業務規定的詞匯表裏有對「真品」一詞做出解釋。真品保證條款如下：

- 我們對在拍賣日後 5 年內提供的申索通知提供真品保證。此期限過後，我們不再提供真品保證。
- 我們只會對本目錄描述第一行 (「標題」) 以大階字體註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註明) 作出任何保證。
- 真品保證不適用於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。

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受，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。

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。

要申索真品保證下的權利，您必須：

- 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
- 佳士得有權要求您提供為佳士得及您均事先同意的在此拍賣品領域被認可的兩位專家的書面意見，確認該拍賣品不是真品。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
- 自費交回與拍賣時狀況相同的拍賣品給佳士得拍賣場。

您在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。

書籍。如果拍賣品為書籍，我們提供額外自拍賣日起為期 14 天的保證，如經校對後，拍賣品的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的購買款項：

- 此類外保證不適用於：
  - 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
  - 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
  - 沒有標題的書籍；
  - 沒有標明估價的已出售拍賣品；
  - 目錄中表明售出後不可退貨的書籍；
  - 狀況報告中或拍賣時公告的瑕疵。

要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的拍賣品給當時進行拍賣的佳士得拍賣行。

(k) 東南亞現代及當代藝術以及中國書畫。

真品保證並不適用於此類別拍賣品。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫拍賣品之交易。已付之購買款項則根據佳士得真品保證的條款退還予原本買方，但買方必須在拍賣日後 12 個月內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據。買方需按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該拍賣品為贗品；及須按照以上 E2(h)(iii) 規定交回拍賣品給我們。E2(b)，(c)，(d)，(e)，(f)，(g) 和 (i) 適用於此類別之申索。

(l) 中國、日本及韓國工藝品 (中國、日本及韓國書畫、版畫、素描及珠寶除外)。

以上 E2(b) - (e) 在此類別拍賣品將作修改如下。當創作者或藝術家未有列明時，我們不僅為標題作出真品保證，並會對本目錄描述第二行以大階字體註明的有關日期或時期的資料提供真品保證 (「副標題」)。以上 E2(b) - (e) 所有提及標題之處應被理解為標題及副標題。

## F. 付款

### 1. 付款方式

(a) 拍賣後，您必須立即支付以下購買款項：

- 落槌價；和

- (ii) 買方酬金；和
- (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。

(b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。

(c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：

- (i) 佳士得通過 MyChristie's 網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 [www.christies.com/MyChristies](http://www.christies.com/MyChristies) 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。

(ii) 電匯至：

香港上海匯豐銀行總行  
香港中環皇后大道中 1 號  
銀行編號：004  
賬號：062-305438-001  
賬名：Christie's Hong Kong Limited  
收款銀行代號：HSBCHKHHKHK

(iii) 信用卡

在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP) 的方式支付，本公司每次拍賣接受總數不超過港幣 1,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段；

(iv) 現金

本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；

(v) 銀行匯票

抬頭請註明「佳士得香港有限公司」（須受有關條件約束）；

(vi) 支票

抬頭請註明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

(d) 支付時請註明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。

(e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至 [postsaleasia@christies.com](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賣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銷，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](mailto: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品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。詳情請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 [postsaleasia@christies.com](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

**拍賣品**出售的任何**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 或發郵件至 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。

(b) 您應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口**拍賣品**，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。

(c) 含有受保護動植物科的**拍賣品**

由瀕危物種及其他受保護野生動植物製造或組成（不論分比率）的**拍賣品**在**拍賣詳情**中注有 - 號。

這些物料包括但不限於象牙、玳瑁殼、鯨骨、某些珊瑚品種、玫瑰木、鱈魚皮、短吻鱈皮及駝鳥皮。由於您或需要獲得相關牌照，若您有意將含有野生動物物料的任何**拍賣品**從出售地進口至其他國家，您須於競投該**拍賣品**之前瞭解有關海關法例和規定。在某些情況下，**拍賣品**必須附有獨立的物種的科學證明和 / 或年期證明，方能運送，而您需要自行安排上述證明並負責支付有關的費用。部分國家對象牙交易設有限制，例如美國全面禁止進口象牙，而部分國家則嚴格規管進口、出口及售賣象牙。由象牙材料製成或包含象牙材料的**拍賣品**均標有 ∞ 符號，並根據英國《象牙法》登記為“豁免”物品。含有瀕危或受保護物種物料的手袋注有 - 號或 = 號，進一步資料請參見以下第 G5(h) 段。

如果您無法出口或進口該**拍賣品**或**拍賣品**因任何原因被政府部門查收，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，海象象牙和犀牛角象牙），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。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象牙，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：地氈、碗、大口水壺、瓷磚和裝飾盒）。美國禁止進口以上物品亦禁止美國民眾（不論所在處）購買以上物品。有些國家，例如加拿大則允許在特定情況下可以進口



上述物品。為方便買方，佳士得在源自伊朗（波斯）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**  
本目錄內有些鐘錶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 **ψ** 符號顯示。這些鐘錶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。
- (h) **手袋**  
注有 **≡** 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制。這些手袋只可運往香港特別行政區境內地址或從香港的拍賣場領取。獲取瀕危野生動植物種國際貿易公約出口許可可以將這些手袋在售後運送到香港特別行政區境內外是不可能的。  
注有 **≡** 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制，需要出口/進口許可可以將這些手袋在售後運送到香港特別行政區境外。買家有責任獲取必須的許可並為此付款。請與部門聯繫以獲得進一步資料。

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) 除非我們有所欺詐或作出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**有關之製作之一切圖片、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力或補償不應阻止或限制對其它權利或補償的行使。

##### 9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

##### 10. www.christies.com 的報告

售出的**拍賣品**的所有資料，包括**目錄描述**及**價款**都可在 [www.christies.com](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。我們不能按要求將這些資料從 [www.christies.com](http://www.christies.com) 網站上刪除。

##### K. 詞匯表

**拍賣官**：個人拍賣官和/或佳士得。

**真品**：以下所述的真實作品，而不是複製品或贗品：

- (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。**中間估價**為兩者的中間點。

**落槌價**：**拍賣官**接受的**拍賣品**最高競投價。

**標題**：如 E2 段所列出的意思。

**拍賣品**：供拍賣的一件物品（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**不會以低於此保底价出售。

**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 in the Conditions of Sale for further information.

◊ **Christie's** has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the **Conditions of Sale** for further information.

△ **Christie's** has a financial interest in the **lot**. See Important Notices in the **Conditions of Sale** for further information.

△◊ **Christie's** has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the **Conditions of Sale** for further information.

⌘ 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**.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See paragraph G5 of the **Conditions of Sale** for further information.

≡ Handbag **lot** incorporates material from endangered species. The lot can only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. See paragraph G5 of the **Conditions of Sale** for further information.

= Handbag **lot** incorporates material from endangered species. International shipping restrictions apply and export / import permits are required in order to ship the bag outside Hong Kong SAR post sale. See paragraph G5 of the **Conditions of Sale** for further information.

∞ **Lot** incorporates elephant ivory material. See paragraph G5 of the **Conditions of Sale** for further information.

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 paragraph G5 of the **Conditions of Sale**.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## 本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為“業務規定·買方須知”一章的最後一頁。

○ **佳士得就此拍賣品持有直接的經濟利益**。請參閱業務規定中的重要通知以獲得進一步資料。

◊ **佳士得已經提供最低出售價保證並對此拍賣品持有直接經濟利益**。**佳士得的全部或部分利益通過第三方融資**。如果具備保證**拍賣品**被售出，該等第三方通常會獲得經濟利益。請參閱業務規定中的重要通知以獲得進一步資料。

△ **佳士得就此拍賣品持有經濟利益**。請參閱業務規定中的重要通知以獲得進一步資料。

△◊ **佳士得對此拍賣品持有經濟利益**，該利益全部或部分通過第三方融資。如果具備保證**拍賣品**被售出，該等第三方通常會獲得經濟利益。請參閱業務規定中的重要通知以獲得進一步資料。

⌘ 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。

• 此**拍賣品**不設底價。

~ 此**拍賣品**含有瀕危物種，或會導致出口限制。請參閱業務規定中的第 G5 段以獲得進一步資料。

≡ 此手袋**拍賣品**含有瀕危物種。**拍賣品**只可運送到香港特別行政區境內的地址或經親身從我們的香港拍賣場提取。請參閱業務規定中的第 G5 段以獲得進一步資料。

= 此手袋**拍賣品**含有瀕危物種，受國際運輸限制約束。**拍賣品**在後需要獲得出口 / 入口許可以將其運送到香港特別行政區境外。請參閱業務規定中的第 G5 段以獲得進一步資料。

∞ 此**拍賣品**含有象牙材料。請參閱業務規定中的第 G5 段以獲得進一步資料。

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。請參閱業務規定中的第 G5 段以獲得進一步資料。

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 has an ownership or financial interest

From time to time, Christie's may offer a lot in which Christie's has an ownership or financial interest. Such property is identified in the catalogue with the symbol △ next to its lot number.

##### ◊ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the lot. 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.

##### △◊ Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid

Where Christie's has a financial interest in a lot and the lot fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with

a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the lot. Such lot is identified in the catalogue with the symbol △.

Where the third party is the successful bidder on the lot, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any lot in which Christie's has a financial interest. If you are advised by or bidding through an agent on a lot in which Christie's has a financial interest that is subject to a contractual written bid, 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

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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。

#### ◦ 保證最低出售價

佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 ◦ 號以資識別。

#### ◊ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄中注以符號 ◊ 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。

#### ▲◆ 佳士得的權益及第三方保證

佳士得對此拍賣品持有經濟利益。如果拍賣品未能出售，佳士得將承擔遭受損失的風險。為此，佳士得或選擇與在拍賣之前簽訂合同同意就此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。此拍賣品在拍賣詳情中注有 ▲◆ 符號。

如果第三方成功競投，第三方將不會獲得任何作為承擔風險而交換所獲的酬金。如果第三方不是成功競投人，佳士得或者會給予補償予第三方。此外，我們要求第三方向其客戶披露其在

佳士得所持有經濟利益的拍賣品中的經濟利益。如果您通過代理人競投一件佳士得擁有經濟利益的拍賣品而該拍賣品已有合同訂明的書面競投出價，您應要求您的代理人確認其是否對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注符號 ▣。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注目錄符號的競投，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。佳士得也可按要求提供書面狀況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述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屬，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

佳士得認是屬於該藝術家之作品

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「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 ] 。

張紹栳  
文珈女士

## 儒風遺澤：張紹栳文珈伉儷珍藏中國書畫

張紹栳醫生（1919-2012）為香港著名皮膚專科醫生。他雅好傳統文化，以作詩填詞、秉筆臨池為餘事，並與詩人學者書畫家結交往還，包括嶺南大家趙少昂、學術泰斗饒宗頤等。張夫人佟瑞華女士（1928-2020），為溥儒在香港的四位女高足之一，獲恩師賜名文珈。張夫人祖輩為駐守兩廣的八旗子弟，因此與溥儒關係尤為親密。

“儒風遺澤：張紹栳文珈伉儷珍藏中國書畫”共分為三個部分。第一部分為香港和廣東名家贈予張醫生的書畫作品，約 40 件拍品。第二部分部分為張氏夫婦收藏的明清及近代名家作品，當中包括吳湖帆的山水精品和吳昌碩的書法對聯。最後部分為 40 件溥儒拍品，當中絕大部分為溥儒寫贈張氏夫婦的書畫作品和多年來函授文珈的畫稿多件。三個部分加起來共 100 件拍品，歡迎海內同好一起共襄盛舉。





# CULTURED LEGACY: CHINESE PAINTINGS AND CALLIGRAPHY FROM THE CHANG SHIU SIG AND TUNG SHUI WAH COLLECTION

Dr. Chang Shiu Sig (1919–2012) was a renowned dermatologist in Hong Kong. He devoted his spare time to poetry writing and indulging in the art of calligraphy and painting. He also befriended literati, poets, and artists, including Lingnan masters such as Zhao Shao'ang and the leading academic Rao Zongyi. Dr. Chang's wife, Ms. Tung Shui Wah (1928–2020), was one of Pu Ru's four female disciples in Hong Kong. She was given the name Wenjia by her teacher. As a descendant of the Eight Banners stationed in Guangdong and Guangxi, she had a particularly close relationship with Pu Ru.

*"Cultured Legacy: Chinese Paintings and Calligraphy from the*

*Chang Shiu Sig and Tung Shui Wah Collection"* consists of three parts. The first part includes 40 paintings and calligraphy works presented to Dr. Chang by famous Hong Kong and Guangdong artists. The second part of the collection contains works from the Ming and Qing dynasties and 20th-century famous artists collected by the couple, including pieces by Wu Hufan and Wu Changshuo. The third part primarily comprises of works by Pu Ru gifted to Dr. Chang and Wenjia and numerous drafts for Wenjia to study. This collection of one hundred paintings and calligraphic works reflect the owners' taste and life history, and should not be missed..



22 November 2023 10AM – 6 December 2023 2PM

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# 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"/> 22122 The Dr A. Botenga Cellar: Six Decades of Collecting Part I       | <input type="checkbox"/> 21392 21 <sup>st</sup> Century Art Day Sale *              |
| <input type="checkbox"/> 22123 Finest and Rarest Wines  | <input type="checkbox"/> 22016 The Tianminlou Collection *                          |
| <input type="checkbox"/> 21885 Handbags and Accessories   | <input type="checkbox"/> 21657 Important Chinese Ceramics and Works of Art *        |
| <input type="checkbox"/> 22129 Important Watches *  |   |
| <input type="checkbox"/> 23129 The Philippe & Elisabeth Dufour Foundation Charity Auction *     | <input type="checkbox"/> 22020 Fine Chinese Modern And Contemporary Ink Paintings * |
| <input type="checkbox"/> 23076 The OAK Collection Part I  | <input type="checkbox"/> 22021 Fine Chinese Classical Paintings & Calligraphy *     |
| <input type="checkbox"/> 22176 Magnificent Jewels & The Pink Supreme *                          |   |
| <input type="checkbox"/> 22849 Post-Millennium Evening Sale, a Collab with Jay Chou *           |   |
| <input type="checkbox"/> 21391 20 <sup>th</sup> and 21 <sup>st</sup> Century Art Evening Sale * |   |
| <input type="checkbox"/> 21393 20 <sup>th</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

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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。

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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"/> 22122 A. Botenga 醫生珍藏名酒：六十載收藏之旅第一部份         | <input type="checkbox"/> 22016 天民樓珍藏 *       |
| <input type="checkbox"/> 22123 珍罕名釀                                  | <input type="checkbox"/> 21657 重要中國瓷器及工藝精品 * |
| <input type="checkbox"/> 21885 典雅傳承：手袋及配飾                            | <input type="checkbox"/> 22020 中國近現代及當代書畫 *  |
| <input type="checkbox"/> 22129 精緻名錶 *                                | <input type="checkbox"/> 22021 中國古代書畫 *      |
| <input type="checkbox"/> 23129 Philippe & Elisabeth Dufour 基金會慈善拍賣 * |  |
| <input type="checkbox"/> 23076 匠·豐系列 ( 第一部份 )                        |  |
| <input type="checkbox"/> 22176 瑰麗珠寶及翡翠首飾 *                           |  |

22849 千禧後晚間拍賣，與周杰倫聯袂合作 \*

21391 二十及二十一世紀藝術 晚間拍賣 \*

21393 二十世紀藝術 日間拍賣 \*

21392 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，即高額拍品，請於以下方格劃上「✓」號。

本人有意登記高額拍品競投牌。

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付款通告，並同意遵守所有規定。

· 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。

· 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。

如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

根據相關法例，佳士得必須對購買資金的來源進行盡責調查。如您是成功競投人，您的購買資金是否由本人而非他人提供？  是  否

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 Pyykkänen, Global President  
François Curiel, Honorary Adviser; Chairman, Europe  
Benjamin Gore, Chief Operating Officer  
Jean-François Palus  
Héloïse Temple-Boyer  
Sophie Carter, Director & Company Secretary

## INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas  
The Earl of Snowdon, Honorary Chairman, EMERI  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li-Cohen, Deputy Chairman, Christie's

## CHRISTIE'S ASIA PACIFIC

Francis Belin, President  
Kevin Ching, Chairman, Asia Pacific  
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  
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, 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,  
Summer 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

08/09/2023

# HONG KONG AUCTION CALENDAR

## THE DR A. BOTENGA CELLAR: SIX DECADES OF COLLECTING PART I

Sale number: 22122  
**FRIDAY 24 NOVEMBER**  
**10.00 AM**

## FINEST AND RAREST WINES

Sale number: 22123  
**SATURDAY 25 NOVEMBER**  
**10.00 AM**

## HANDBAGS AND ACCESSORIES

Sale number: 21885  
**SATURDAY 25 NOVEMBER**  
**3.00 PM**  
Viewing: 25 November

## IMPORTANT WATCHES

Sale number: 22129  
**SUNDAY 26 NOVEMBER**  
**1.00 PM**  
Viewing: 25-26 November

## THE PHILIPPE & ELISABETH DUFOR FOUNDATION CHARITY AUCTION

Sale number: 23129  
**SUNDAY 26 NOVEMBER**  
**6.00 PM**  
Viewing: 25-26 November

## THE OAK COLLECTION PART I

Sale number: 23076  
**SUNDAY 26 NOVEMBER**  
**6.30 PM**  
Viewing: 25-26 November

## MAGNIFICENT JEWELS & THE PINK SUPREME

Sale number: 22176  
**MONDAY 27 NOVEMBER**  
**3.00 PM**  
Viewing: 25-27 November

## POST-MILLENNIUM EVENING SALE, A COLLAB WITH JAY CHOU

Sale number: 22849  
**TUESDAY 28 NOVEMBER**  
Viewing: 25-28 November

## 20<sup>TH</sup> / 21<sup>ST</sup> CENTURY ART EVENING SALE

Sale number: 21391  
**TUESDAY 28 NOVEMBER**  
Viewing: 25-28 November

## 20<sup>TH</sup> CENTURY ART DAY SALE

Sale number: 21393  
**WEDNESDAY 29 NOVEMBER**  
Viewing: 25-28 November

## 21<sup>ST</sup> CENTURY ART DAY SALE

Sale number: 21392  
**WEDNESDAY 29 NOVEMBER**  
Viewing: 25-28 November

## THE TIANNINLOU COLLECTION

Sale number: 22016  
**THURSDAY 30 NOVEMBER**  
**10.30 AM**  
Viewing: 25-29 November

## IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 21657  
**THURSDAY 30 NOVEMBER**  
**11.15 AM & 2:00PM**  
Viewing: 25-29 November

## FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 22020  
**FRIDAY 1 DECEMBER**  
**10.30AM & 2:30PM**  
Viewing: 25-30 November

## FINE CHINESE CLASSICAL PAINTINGS & CALLIGRAPHY

Sale number: 22021  
**SATURDAY 2 DECEMBER**  
**10.30 AM**  
Viewing: 25 November - 1 December

03/11/2023



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