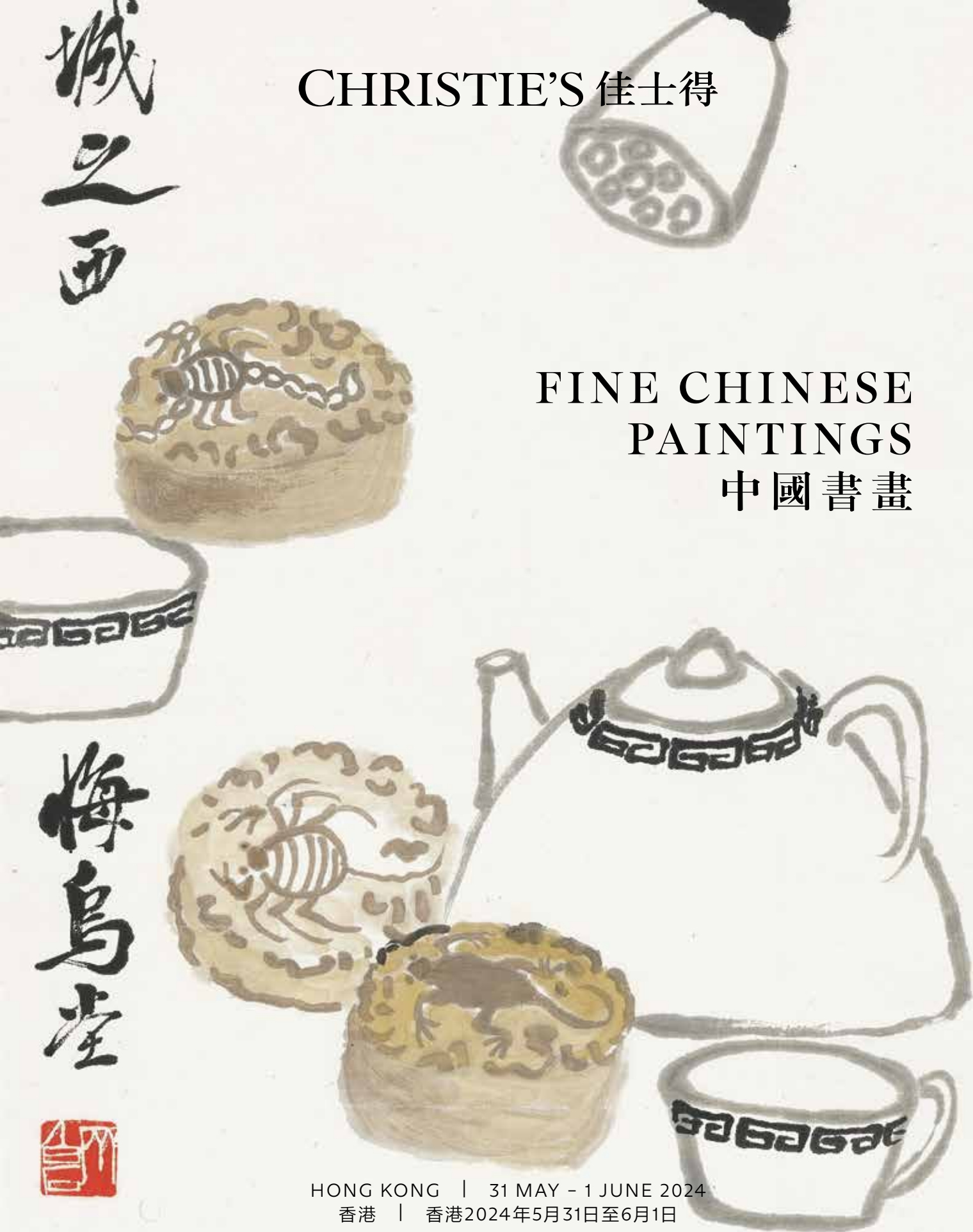


城之西

CHRISTIE'S 佳士得

FINE CHINESE
PAINTINGS
中國書畫



梅鳥雀



HONG KONG | 31 MAY - 1 JUNE 2024
香港 | 香港2024年5月31日至6月1日



山者程安眠
日辰光靜
冬日燈暖
日

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Carmen Shek Cerne



Amy Cheng



Dr Man Kung



Yorkie Tam



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CHRISTIE'S 佳士得

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

FRIDAY 31 MAY 2024 星期五 2024年5月31日

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY 中國古代書畫

SATURDAY 1 JUNE 2024 星期六 2024年6月1日

AUCTION 拍賣

Friday, 31 May 2024 · 2024年5月31日 (星期五)
10.30am (Lots 1001-1090) · 上午10時30分 (拍賣品編號 1001-1090)
2.00pm (Lots 1091-1206) · 下午2時 (拍賣品編號 1091-1206)

Saturday, 1 June 2024 · 2024年6月1日 (星期六)
10.30am (Lots 801-894) · 上午10時30分 (拍賣品編號 801-894)

Location: HONG KONG, Hall 3F & 3G, Hong Kong Convention and
Exhibition Centre, No.1 Harbour Road, Wanchai
地點: 香港, 灣仔港灣道1號香港會議展覽中心展覽廳3F & 3G

Tel 電話: +852 2760 1766 Fax 傳真: +852 2760 1767

VIEWING 預展

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

Fine Chinese Modern and Contemporary Ink Paintings
中國近現代及當代書畫
Saturday - Thursday, 25 - 30 May · 5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 - 31 May · 5月25至31日 (星期六至五)
10.30am - 6.30pm

AUCTIONEERS 拍賣官

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

AUCTION CODE AND NUMBER 拍賣名稱及編號

In sending Written and Telephone bids or making enquiries, this sale should be referred to as **HUANGHE-22880** and **DAKAI-22881**.
在遞交書面和電話競投表格或查詢拍賣詳情時, 請註明拍賣名稱及編號為 **黃河-22880** 及 **達開-22881**。

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

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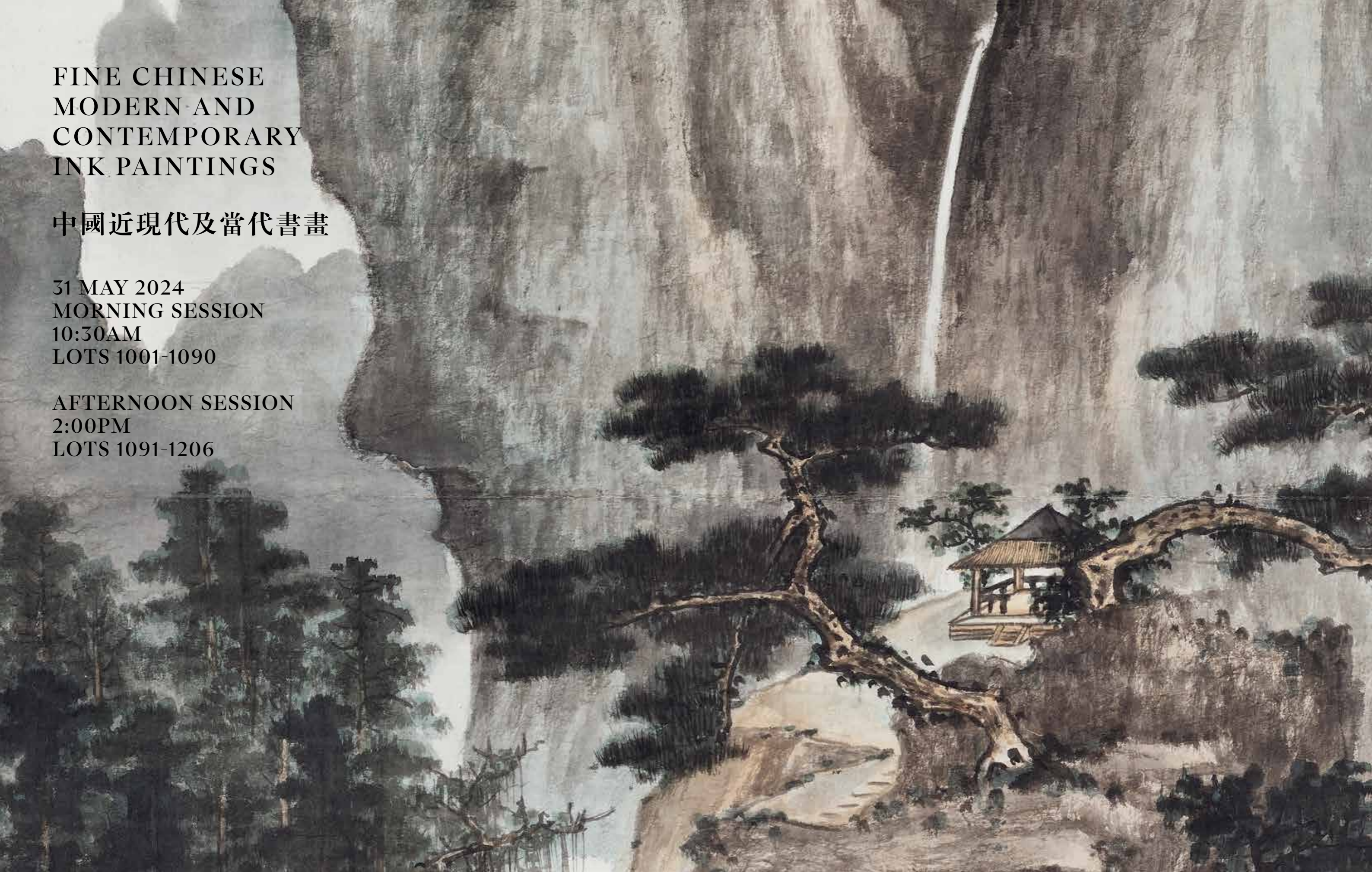
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FINE CHINESE
MODERN AND
CONTEMPORARY
INK PAINTINGS

中國近現代及當代書畫

31 MAY 2024
MORNING SESSION
10:30AM
LOTS 1001-1090

AFTERNOON SESSION
2:00PM
LOTS 1091-1206





1001



1001

DING YANYONG (1902-1978)

Camellia / Taro Leaves and Insects

A pair of scrolls, mounted and framed, ink and colour on paper
Camellia measures 69.5 x 33.3 cm. (27 3/8 x 13 1/8 in.)

Inscribed and signed, with one seal of the artist
Taro Leaves and Insects measures 69.1 x 34.2 cm. (27 1/4 x 13 1/2 in.)

Inscribed and signed, with one seal of the artist
Dated sixth month, bingchen year (1976)

HK\$40,000-60,000

US\$5,200-7,700

丁衍庸 茶花草蟲／芋葉草蟲 設色紙本 鏡框兩幅 一九七六年作

《茶花草蟲》

題識：年年山花艷稱王。丁衍庸畫並題。

鈐印：虎（肖形印）

《芋葉草蟲》

題識：丙辰（1976年）六月，丁衍庸。

鈐印：丁貞



1002

1002

DING YANYONG (1902-1978)

Rural Leisure / Hibiscus

A pair of hanging scrolls, ink and colour on paper
Rural Leisure measures 69 x 44 cm. (27 1/8 x 17 3/8 in.)

Inscribed and signed, with one seal of the artist
Dated bingchen year (1976)

Hibiscus measures 67.5 x 40.5 cm. (26 3/8 x 16 in.)
Inscribed and signed, with one seal of the artist
Dated eighth month, yimao year (1975)

HK\$40,000-60,000

US\$5,200-7,700



丁衍庸

田園風趣／芙蓉花

設色紙本 立軸兩幅

一九七六／一九七五年作

《田園風趣》

題識：田園風趣。丙辰（1976年）丁衍庸。

鈐印：叔

《芙蓉花》

題識：乙卯（1975年）八月，丁衍庸寫。

鈐印：龍（肖形印）



1003

1003

DING YANYONG (1902-1978)

Lotus Pond / Aquatics

A pair of hanging scrolls, ink on paper

Lotus Pond measures 80.3 × 45.7 cm. (31 5/8 × 18 in.)

Signed, with one seal of the artist

Aquatics measures 69 × 51.5 cm. (27 1/8 × 20 1/4 in.)

Inscribed and signed, with one seal of the artist

Dated summer, *bingchen* year (1976)

HK\$30,000-50,000

US\$3,900-6,400

丁衍庸 荷塘/水族 水墨紙本 立軸兩幅 一九七六年作

《荷塘》

款識：丁衍庸寫。

鈐印：庸

《水族》

題識：丙辰（1976年）夏日，丁衍庸。

鈐印：丁庸

1004

SU CHUNG-MING (B. 1965)

Majestic Mountains and Winding Rivers

Scroll, mounted and framed, ink and colour on paper

136.5 × 69.5 cm. (53 3/4 × 27 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated *jihai* year (2019)

HK\$70,000-100,000

US\$9,000-13,000

蘇崇銘

曲水崇山

設色紙本

鏡框

二〇一九年作

題識：二〇一九己亥，崇銘。

鈐印：蘇、崇銘



1004

1005

SHEN NING (B. 1976)

World's Dream-Lei Dong

Scroll, mounted and framed, ink and colour on silk

49.3 × 164.3 cm. (19 3/8 x 64 5/8 in.)

One seal of the artist

LITERATURE:

Shen Ning, Jiangsu Huadian, Nanjing, August 2023, pp. 38-39.

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

沈寧 世界的夢-雷東 設色絹本 鏡框

鈐印：沈寧

出版：《沈寧》，江蘇畫社，南京，2023年8月，第38-39頁。

“雨過天青雲破處。法國象徵主義大師雷東夢境中的
繽紛蝴蝶和中國唐代韓幹的照夜白、北宋李成的寒
林相遇了……

共同組成了全新的世界的藝術夢想。”



1005



1006

1006

ZHU XIAOQING (B. 1986)

On a Journey

Scroll, mounted and framed, ink on silk

22 × 92 cm. (8 5/8 x 36 1/4 in.)

Inscribed and signed, with three seals of the artist

HK\$50,000-80,000 **US\$6,500-10,000**

朱曉清 途 水墨絹本 鏡框

題識：吳門陔花唸館曉清於南窗下。

鈐印：朱氏、曉清、陔花吟館



1007

1007

DU XIAOTONG (B. 1972)

Song of the Summer 2

Scroll, mounted and framed, ink and colour on paper

69 × 128 cm. (27 1/8 × 50 3/8 in.)

Signed, with one seal of the artist

Dated 2020

HK\$120,000-200,000

US\$16,000-26,000

杜小同 夏歌2 設色紙本 鏡框 二〇二〇年作

款識：小同。

鈐印：小同

1008

PENG WEI (B. 1974)

Robe Series: Listening to the Stream

Hanging scroll, framed, ink and colour on silk

237 × 138 cm. (93 1/4 × 54 3/8 in.)

Inscribed and signed, with one seal of the artist

Dated 2006

HK\$280,000-380,000

US\$36,000-49,000

彭薇 錦繡系列：聽泉圖 設色絹本 立軸鏡框 二〇〇六年作

題識：貳零零陸年彭薇製。

鈐印：薇



1008



1009

1009

HUANG HONGTAO (B. 1983)

Landscape Inspired by Ni Zan

Scroll, mounted and framed, ink and colour on paper

110 × 90 cm. (43 ¼ × 35 ¾ in.)

Signed by the artist, with two seals

HK\$160,000-260,000

US\$21,000-33,000

黃紅濤

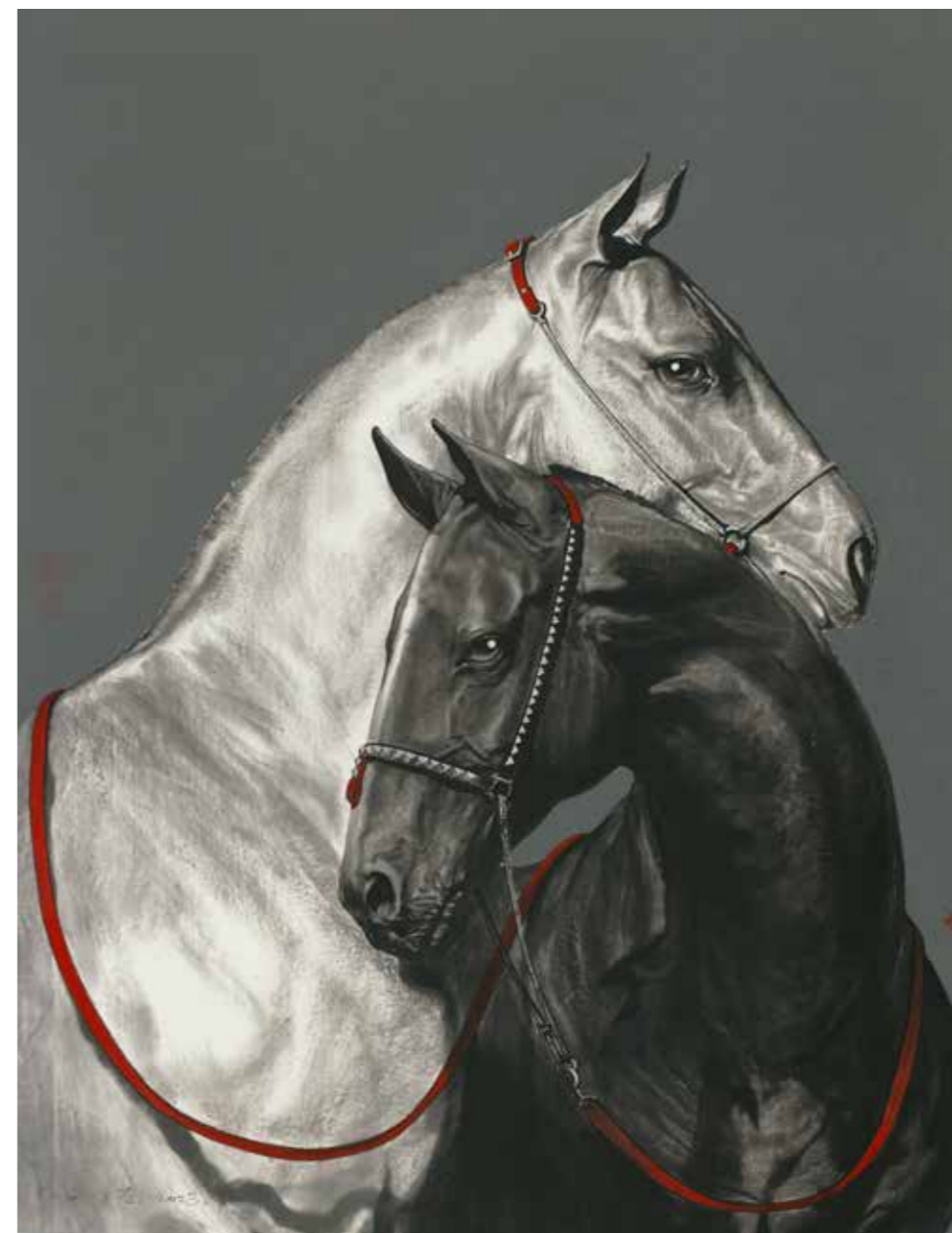
對望倪瓚疏林圖

設色紙本

鏡框

款識：紅濤。

鈐印：黃紅濤印（二次）



1010

1010

SUN HAO (B. 1980)

Companion

Scroll, mounted and framed, ink and colour on paper

123 × 96 cm. (48 ¾ × 37 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated 2023

HK\$160,000-260,000

US\$21,000-33,000

孫浩

地久天長

設色紙本

鏡框

二〇二三年作

題識：孫浩，2023。

鈐印：孫浩、所有相遇都是久別重逢、梅花（肖形印）



1011

1011
LAM TIANXING (B. 1963)
Flowers
 Scroll, mounted and framed, ink and colour on gold paper
 45.3 × 53 cm. (17 7/8 × 20 7/8 in.)
 Inscribed and signed, with four seals of the artist
 Dated 2021

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

林天行 花卉 設色金箋 鏡框
 二〇二一年作

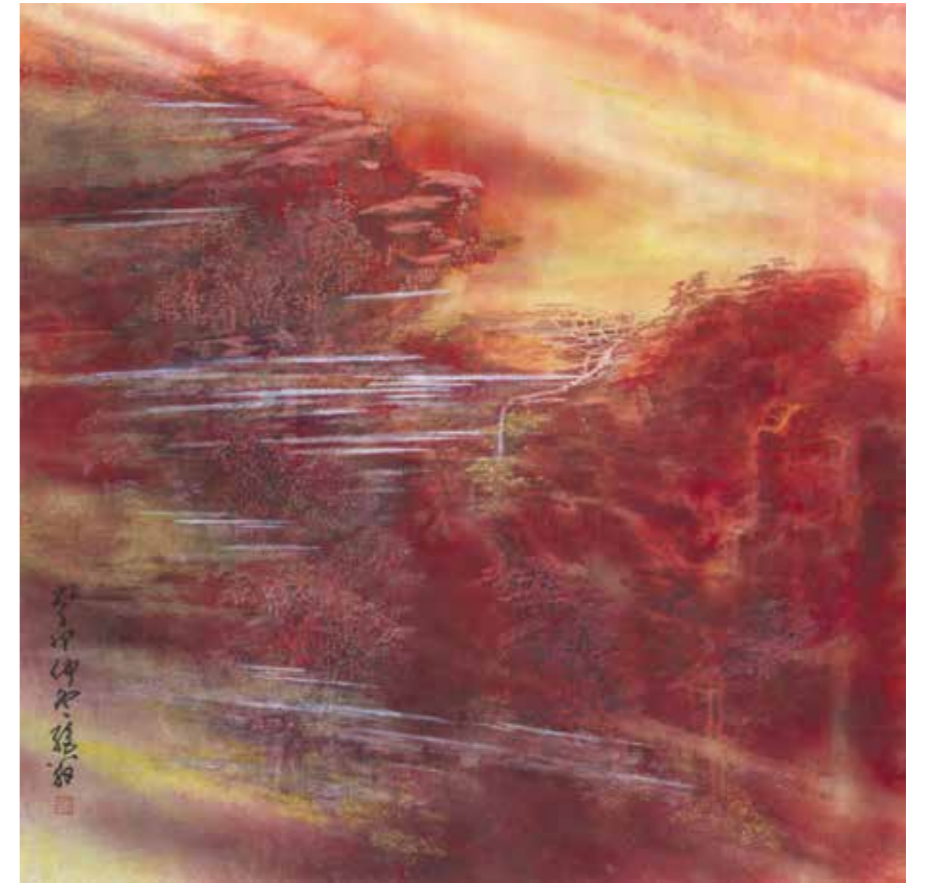
題識：林天行。二〇二一年。
 鈐印：天行、林、天行循道、大也堂主

1013
WENG ZUQING (B. 1947)
Autumn Melodies
 Scroll, mounted and framed, ink and colour on paper
 67.5 × 67.8 cm. (26 5/8 × 26 3/4 in.)
 Inscribed and signed, with one seal of the artist
 Dated winter, *guimao* year (2023)

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

翁祖清 秋韻 設色紙本 鏡框
 二〇二三年作

題識：癸卯（2023年）仲冬。絕翁。
 鈐印：翁祖清印



1013

1012
WONG HAU KWEI (HUANG XIAOKUI, B. 1946)
Autumn
 Scroll, mounted and framed, ink and colour on paper
 35 × 178 cm. (13 3/4 × 70 1/8 in.)
 Entitled, inscribed and signed, with three seals of the artist
 Dated autumn, 2023

HK\$50,000-80,000 **US\$6,500-10,000**

黃孝遠 秋水 設色紙本 鏡框 二〇二三年作

題識：秋水。二千又二十三年秋，無齒徒於清水居樓上。
 鈐印：黃、孝遠、清水居業主



1012



1014

1014
LU HUI (B. 1977)
Bamboo
 Scroll, mounted and framed, ink on paper
 70 × 93 cm. (27 ½ x 36 ⅝ in.)
 Inscribed and signed, with one seal of the artist
 Dated March 2024

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

盧輝 詠竹 水墨紙本 鏡框
 二〇二四年作

題識：LU HUI. 2024. 3.
 鈐印：HUI（手繪印章）



1015

1015
ERIC HO KAY-NAM (HE JILAN, B. 1974)
HKID - Urban Diary
 Scroll, mounted and framed, ink and colour on paper
 52.5 × 91.5 cm. (20 ⅝ x 36 in.)
 With one seal of the artist
 Dated 2024

HK\$60,000-90,000 **US\$7,700-12,000**

何紀嵐 香港格式 - 都市日記 設色紙本
 鏡框 二〇二四年作

鈐印：紀嵐

註：這幅畫是對繁華都市香港的生動印象，藝術家將其視作家園並深深擁抱。通過他標誌性的墨筆筆觸和生動的色彩融合，作品捕捉到了城市的動感和不停止的運動。巧妙地融入作品的微小標誌無縫展示了當地文化，作為微妙而重要的點綴，回響著藝術家對這個地方的回憶和聯繫。墨筆筆觸的鮮明對比與鮮豔色彩的結合喚起了興奮和活力的感覺，這正是香港城市景觀的定義。

From an American Collector
 美國私人收藏 (Lot 1016)

1016
LIU KUO-SUNG (LIU GUOSONG, B. 1932)
Landscape #4
 Scroll, mounted and framed, ink and colour on paper
 91.7 × 60.3 cm. (36 ⅛ x 23 ¾ in.)
 Inscribed and signed, with one seal of the artist
 Dated 1967

PROVENANCE:
 Lee Nordness Galleries, New York, 1969;
 James Cusick Nichols Antiques, Carmel, 1985.

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

HK\$220,000-320,000 **US\$29,000-41,000**

劉國松 山水#4 設色紙本 鏡框
 一九六七年作

題識：劉國松，一九六七。

鈐印：鑄國松

來源：紐約Lee Nordness畫廊，1969年；
 克密爾James Cusick Nichols古董，1985年。

註：此作將收錄於藝術家全集（資料提供／劉國松基金會）。



1016



1017

1017

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

Abstract Landscape

Scroll, mounted and framed, ink and colour on paper

60 × 92 cm. (23 5/8 × 36 1/4 in.)

Inscribed and signed, with one seal of the artist

Dated 1966

NOTE:

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

HK\$250,000-350,000

US\$33,000-45,000

劉國松 抽象山水 設色紙本 鏡框 一九六六年作

題識：劉國松，一九六六。

鈐印：劉國松

註：此作將收錄於藝術家全集（資料提供／劉國松基金會）。



1018

1018

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

Which is Earth?

Scroll, mounted on woodboard and framed,

mixed media on paper

77 × 54.5 cm. (30 3/8 × 21 1/2 in.)

Inscribed and signed by the artist

Dated 1972

PROVENANCE:

Acquired directly from the artist in the USA in the early 1980s.

NOTE:

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

HK\$260,000-350,000

US\$34,000-45,000

劉國松 地球何許？ 綜合媒材紙本 木板鏡框 一九七二年作

題識：劉國松，一九七二。

來源：1980年代初期於美國直接得自畫家。

註：此作將收錄於藝術家全集（資料提供／劉國松基金會）。



1019

1019

CAO JUN (B. 1966)

Sound of Spring

Scroll, mounted and framed, ink and colour on paper

108 x 78 cm. (42 ½ x 30 ¾ in.)

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

Dated summer, 2020

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

US\$200,000-230,000

曹俊 春之聲 設色紙本 鏡框 二〇二〇年作

題識：春之聲。《詩經·小雅》句，“秩秩斯干，幽幽南山”之境，乃余最愛也。今藉此景，成構於紐約並記。二〇二〇年夏月，一畫樓主人，曹俊。

鈐印：曹、俊、千祥雲集、厚德載物

註：曹俊，著名旅美藝術家。先後獲得巴黎盧浮宮國際藝術沙龍展金獎，紐約、洛杉磯傑出藝術家稱號。作品參加第十三屆全國美展進京展等中國重要展覽。先後在中國美術館、美國波士頓學院美術館、北京榮寶齋等地舉辦個人畫展十餘次。代表作入編中、美大學教材，及《榮寶齋畫譜》。作品《春消息》被人民大會堂收藏並陳列；《荷語凝香》等作品陳列於紐西蘭國會及多國使館。



1020

1020

HE BAILI (PAKLEE HO, B. 1945)

A Colourful Atmosphere

Scroll, mounted and framed, ink and colour on paper

87 x 132.5 cm. (34 ¼ x 52 ½ in.)

Signed, with three seals of the artist

HK\$380,000-580,000

US\$49,000-74,000

何百里 楓谷流翠遠煙輕 設色紙本 鏡框

款識：百里。

鈐印：何氏、自在軒、何家山水

Ho Ka Chi (circa 1896-1970), also known as Wen-fang, was born in Shunde, Guangdong. He studied at Queen's College and later graduated from the University of Hong Kong. In 1962, he taught at Clementi Secondary School, where a scholarship was established under his name, known as the "Ho Ka Chi Scholarship". His younger brother He Qiyuan (birth name Ho Ka Fong, 1899-1970), was one of the Seven Masters of the Lingnan School's Tin Fung group.



1021

何家誌（約1896–1970），字文舫，祖籍廣東順德，早年就讀於皇仁書院，後於香港大學畢業，1962年任教金文泰中學，有以其名設立之“何家誌獎學金”。胞弟何漆園（本名何家訪，1899–1970）為嶺南派天風七子之一。

1021
GAO QIFENG (1889-1933)
Wisteria and Parrot

Hanging scroll, ink and colour on paper
93.5 x 38.4 cm. (36 3/4 x 15 1/8 in.)
Signed, with two seals of the artist
One collector's seal
Further inscribed and signed by Huang Shaoqiang (1900-1942), He Qiyuan (1899-1970), Zhou Yifeng (1890-1982), Zhao Shao'ang (1905-1998), and Rong Shushi (1903-1996) on the mounting, with a total of six seals

LITERATURE:
Representative Chinese Paintings: The Late Kao Chien-Fu and Kao Chi-Fung, Vol. 4, Ko Lai Chit and Ko Lai Wah, May 1969, unpaginated.

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

高奇峰 紫藤鸚鵡 設色紙本 立軸

款識：奇峰。
鈐印：高嶽之鈔、高押
鑑藏印：軍人慰勞會
黃少強（1900–1942）裱邊題：紫藤鸚鵡圖，先師奇峰高先生遺墨也。先生於花鳥蟲魚山水人物無不工、廣大精微、向所未有、而自謂治花鳥畫尤有其獨具之心得。是幅雖非先生生平鉅製，而睹微知著，有足述焉。其寫鸚鵡能言紫藤解語，詡詡欲活，令人如聞其聲，蓋已盡骨法用筆，應物象形之極致，而經營慘澹，賦色冲和，氣韻動律，由是生焉，不必傳模，直已抗行前哲矣。畫角有軍人慰勞會一印，蓋昔曾出品斯會者，時迄於今倏歷二十稔，文舫六兄邇得之港中，歷划不磨，疑有神護使吾徒小子重獲敬觀以為大快，能解其幸耶？猶憶三原于右任嘗贈先生詩有：蒼梧哭罷先元帥，心血都教付義師句，殆即指此，足徵師門不惜捐其心血之作，資以犒軍，見義勇為，彌足紀已。文舫六兄持此軸再三屬跋，意甚殷懇，爰不付讓陋為書數行。建國三十年（1941）十一月，止廬弟黃少強拜題於壁立山房。
鈐印：少強、黃



1022

何漆園（1899–1970）裱邊題：民國九年（1920）陳炯明由漳州返粵，驅逐莫榮新。是年冬，孫中山先生督師蒼梧，汪胡諸子在廣州籌設軍人慰勞會，此圖蓋當時先師應徵之作。先師是時隱居河南，致力繪事，功力孟晉，雖筆墨寥簡而神揚氣聚，世所罕見。今六兄以賤值之市賈之手，可謂焦桐得伯喈而價重矣。拜讀之餘敬識數語。辛巳（1941年）初冬，漆園。

鈐印：何
周一峰（1890–1982）裱邊題：奇峰先師此幅草草數筆無美不備，文舫六兄其寶存之。癸巳（1953年）中秋，周一峰敬識。
鈐印：一峰
趙少昂（1905–1998）裱邊題：奇峰先師稟賦過人，當世無兩，惜天不假年矣。此幀為早年所作，雖不及晚年，惟寸縑尺楮彌足可珍，願文舫六兄寶之。少昂。
鈐印：少昂
容漱石（1903–1996）裱邊題：四野悲笳，醜類姿虐，重睹先師之作，不勝惆悵之感。癸巳（1953年）新秋應文舫六兄雅屬。容漱石於香港。
鈐印：容漱石
出版：《高劍父、高奇峰遺作精選（第四輯）》，高勵華、高勵節，1969年5月，無頁碼。

1022
LI XIONGCAI (1910-2001)
Sketch of Yunnan
Scroll, mounted and framed, ink and colour on paper
68 x 138 cm. (26 3/4 x 54 3/8 in.)
Inscribed and signed, with two seals of the artist
Dated one day before Mid-Autumn Festival, *wuchen* year (1988)

HK\$350,000-550,000 **US\$45,000-71,000**

黎雄才 雲南道中寫生圖 設色紙本 鏡框 一九八八年作

題識：一九八八年八月赴雲南，道中小憩，寫得此圖。時戊辰（1988年）中秋節前一日於廣州，雄才。
鈐印：雄才、端州人





1023

Lui Hau Kwong (1922-2012), a Hong Kong entrepreneur, was one of the earliest Hong Kong businessmen to invest in the Mainland after China's reform and opening up. He was fond of Chinese painting and calligraphy and became acquainted with several Guangdong painters, such as Li Xiongcai, Huang Duwei, Guan Shanyue, Guan Xiaofeng and Hu Gentian. Another work from Mr. Lui's collection, Lai Xiongcai's *Pine Trees and Waterfall* was sold in Christie's Autumn Auction 2013 (lot 1551).

呂校光（1922-2012），香港企業家，為改革開放後最早進入內地投資經營的香港商人之一，因喜書畫，結識眾多廣東畫家，如黎雄才、黃篤維、關山月、關曉峯、胡根天等人。呂校光先生收藏另一黎雄才作品《歲寒圖》於佳士得2013年秋季拍賣釋出（編號1551）。

1023

LI XIONGCAI (1910-2001)

Waterfall in Summer Mountain / Calligraphy

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

Waterfall in Summer Mountain measures 68.3 x 138 cm. (26 7/8 x 54 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated summer, 1979

Calligraphy measures 67 x 43.5 cm. (26 3/8 x 17 1/8 in.)

Inscribed and signed, with two seals of the artist

Dated spring, *jiazi* year (1984)

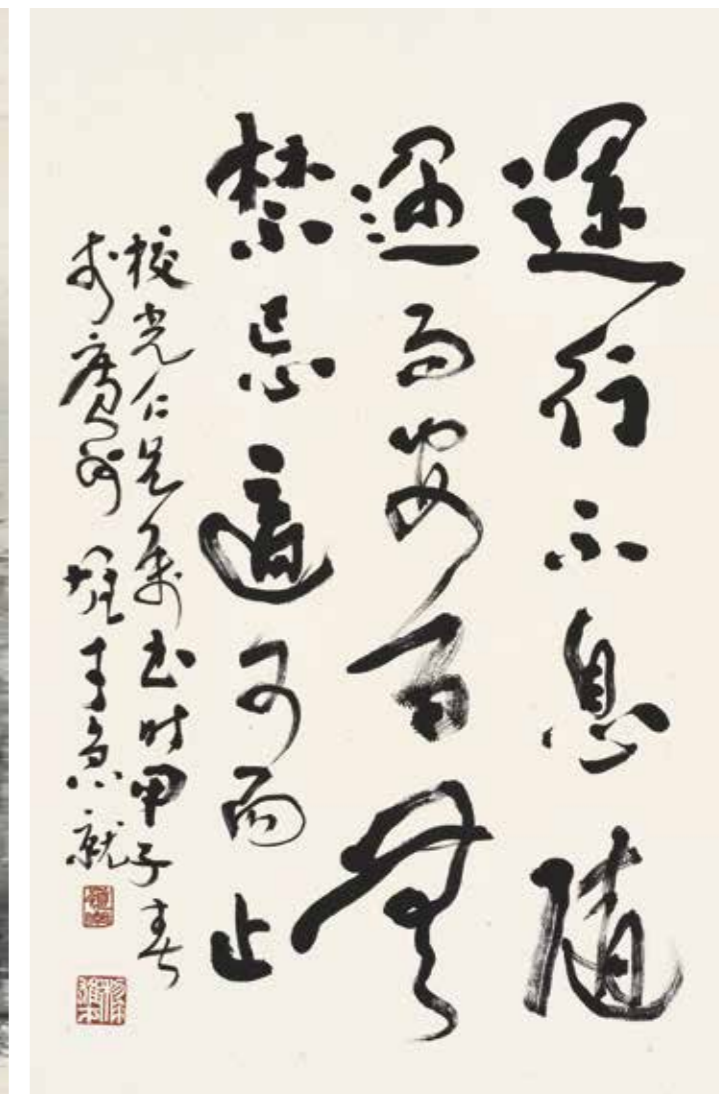
Both scrolls dedicated to Xiaoguang (Mr Lui Hau Kwong)

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$380,000-650,000

US\$ 49,000-83,000



1023

黎雄才 夏山飛瀑／書法 設色紙本／水墨紙本 鏡框兩幅 一九七九/八四年作

《夏山飛瀑》

題識：一九七九年長夏，校光先生雅屬，雄才。

鈐印：黎、黎雄才

《書法》

釋文：運行不息，隨遇而安。

百無禁忌，適可而止。

題識：校光仁兄屬書，時甲子（1984年）春於廣州，雄才急就。

鈐印：嶺南、黎雄才

來源：直接得自畫家，並由家族傳承。



Photo of the artist creating Calligraphy of current lot 黎雄才創作本拍品《書法》時照片



Mr and Mrs Lui and Li Xiongcai, 1980s 藏家呂校光夫婦與黎雄才八十年代合影



1024

1024

LAI SHAOQI (1915-2000)

Mountains in the Cloud

Handscroll, ink and colour on paper
41.5 x 368.5 cm. (16 3/8 x 145 1/8 in.)

Inscribed and signed, with five seals of the artist

Dated seventh month, *xinyou* year (1981)

Dedicated to Jiaju

PROVENANCE:

M K Lau Collection.

EXHIBITED:

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:

Exhibition catalogue, *Joys of Southern Brush - Paintings and Calligraphy from the M K Lau Collection*, M K Lau Collection, Hong Kong, 2022, pp. 64-65.

Joys of the Southern Brush - Paintings and Calligraphy from the M K Lau Collection, M K Lau Collection., Hong Kong, 2022, pp. 156-157.

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

US\$130,000-260,000

賴少其 雲峰逸秀 設色紙本 手卷 一九八一年作

題識：黃山崢嶸秀且逸，中有大壑藏龍龜。
雲來峰轉浪拍空，襟懷坦蕩寄胸臆。
余學程遠筆墨，又以巽賢之法取景。
賓虹家在黃山白嶽之間，觀其畫尋其跡，黃山如在夢裏，別有乾坤也。
辛酉（1981年）七月寫贈家駒方家。賴少其。

鈐印：賴少其、合以古籀、一木一石齋、賴少其印、書意

來源：梅潔樓珍藏。

展覽：香港會展中心，“粵色畫意—梅潔樓藏書畫展覽”，2022年10月3日至8日。

出版：《粵色畫意—梅潔樓藏書畫》展覽目錄，梅潔樓，香港，2022年，第64-65頁。

《粵色畫意—梅潔樓藏書畫集》，梅潔樓，香港，2022年，第156-157頁。

註：此卷乃賴少其為千家駒所作。千家駒（1909-2002），浙江武義人，著名經濟學家，曾任中國民主同盟中央常委等職。





1025

YANG SHANSHEN (1913-2004)

Cosmo Flower

Scroll, mounted and framed, ink and colour on paper

102 × 26.5 cm. (40 1/8 × 10 3/8 in.)

Signed, with one seal of the artist

PROVENANCE:

Christie's Swire Hong Kong, Fine 19th and 20th Century Chinese Paintings (Part I), 19 March 1990, Lot 176.

M K Lau Collection.

EXHIBITED:

CityU Gallery, City University of Hong Kong, *Representing Cosmic Energy: Eminent Works of Yang Shanshen*, 31 July to 30 September, 2003.

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:

Cheng Puikai ed., *Representing Cosmic Energy: Eminent Works of Yang Shanshen*, Chinese Civilisation Centre, City University of Hong Kong, 2003, pp. 20-21.

Joys of the Southern Brush - Paintings and Calligraphy from the M K Lau Collection, M K Lau Collection., Hong Kong, 2022, pp. 98-99.

HK\$400,000-600,000

US\$52,000-77,000

楊善深

波斯菊

設色紙本

鏡框

款識：善深。

鈐印：善深

來源：香港太古佳士得，中國十九二十世紀繪畫 (I)，1990年3月19日，編號176。
梅潔樓珍藏。

展覽：香港城市大學城大藝廊，《筆透鴻濛—楊善深書畫精品展》，2003年7月31日至9月30日。
香港會展中心，“粵色畫意—梅潔樓藏書畫展覽”，2022年10月3日至8日。

出版：鄭培凱編，《筆透鴻濛—楊善深書畫精品展》，香港城市大學中國文化中心，2003年，第20-21頁。
《粵色畫意—梅潔樓藏書畫集》，梅潔樓，香港，2022，第98-99頁。



1026

ZHAO SHAO'ANG (1905-1998)

Tiger

Hanging scroll, ink and colour on paper

142 × 71 cm. (55 7/8 x 28 in.)

Inscribed and signed, with three seals of the artist

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

Further inscribed and signed, with one seal of the artist

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

Dedicated to Peizhong

PROVENANCE:

M K Lau Collection.

EXHIBITED:

Taipei, National Dr. Sun Yat-sen Memorial Hall, *Traditional into Contemporary: Masterpieces from the Great Contemporary Chinese Painters*, 5 December 2009 – 24 January 2010.

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:

Traditional into Contemporary: Masterpieces from the Great Contemporary Chinese Painters, Xizhitang Publishing Co., Ltd., Taipei, 2009, p 230-231, pl. 91.

Joys of the Southern Brush – Paintings and Calligraphy from the M K Lau Collection

Exhibition Catalogue, M K Lau Collection., Hong Kong, 2022, pp. 28-29.

Joys of the Southern Brush – Paintings and Calligraphy from the M K Lau Collection, M K Lau Collection., Hong Kong, 2022, pp. 78-79.

HK\$500,000-800,000

US\$65,000-100,000

趙少昂 草澤雄風 設色紙本 立軸 一九四五年作

題識：三十四年（1945）新春，少昂於錦城藝苑。

鈐印：趙、少昂、夢萱堂

畫家再題：佩忠吾兄高論。

卅四年（1945）十月，少昂並誌。

鈐印：少昂無恙

來源：梅潔樓珍藏。

展覽：台北，國父紀念館，“古萃今承—近現代名家精選展”，2009年12月5日至2010年1月24日。

香港會展中心，“粵色畫意—梅潔樓藏書畫展覽”，2022年10月3日至8日。

出版：《古萃今承—近現代名家精選》，羲之堂文化出版事業有限公司，台北，2009年，第230-231頁，圖版91。

《粵色畫意—梅潔樓藏書畫》展覽目錄，梅潔樓，香港，2022年，第28-29頁。

《粵色畫意—梅潔樓藏書畫集》，梅潔樓，香港，2022年，第78-79頁。



1026



1027

1027

DENG FEN (1894-1964)

Bodhidharma Crossing River

Scroll, mounted and framed, ink and colour on paper

151.5 x 67 cm. (59 5/8 x 26 3/8 in.)

Inscribed and signed, with three seals of the artist

Dated summer, *dingyou* year (1957)

Dedicated to Dehua

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Paintings, 28 October 2001, Lot 148.

M K Lau Collection.

EXHIBITED:

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.

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

LITERAURE:

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. 10-11.

Joys of the Southern Brush - Paintings and Calligraphy from the M K Lau Collection, M K Lau Collection., Hong Kong, 2022, pp. 144-145.

HK\$160,000-260,000

US\$21,000-33,000

鄧芬 一葦渡江 設色紙本 鏡框
一九五七年作

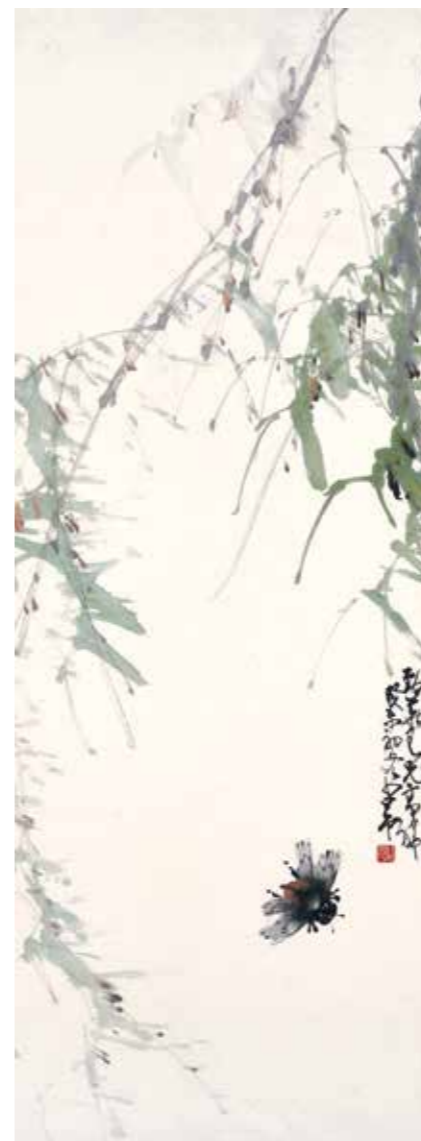
題識：渡江一葦自西來，隻履如今去不回。
豈謂一華開五葉，禪宗結果正黃梅。
丁酉（1957年）初夏畫似德華先生法教正之。藕絲孔居曼殊芬並題。

鈐印：鄧芬、從心先生、藕絲孔居

來源：香港蘇富比，中國書畫拍賣，2001年10月28日，編號148。
梅潔樓珍藏。

展覽：香港會展中心，“大師點滴—梅潔樓藏書畫展覽”，2021年4月16日至20日。
香港會展中心，“粵色畫意—梅潔樓藏書畫展覽”，2022年10月3日至8日。

出版：《大師點滴—梅潔樓藏書畫展覽》展覽圖錄，梅潔樓，香港，2021年，第10-11頁。
《粵色畫意—梅潔樓藏書畫集》，梅潔樓，香港，2022年，第144-145頁。



1028

1028

ZHAO SHAO'ANG (1905-1998)

Cicada and Willow

Scroll, mounted and framed

93.5 x 34.5 cm. (36 3/4 x 13 5/8 in.)

Inscribed and signed, with one seal of the artist

Dated winter, *guiwei* year (1943)

Dedicated to Jinghua

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 29 November 2011, Lot 2312.

HK\$70,000-90,000

US\$9,000-12,000

趙少昂 柳蟬 設色紙本 鏡框 一九四三年作

題識：勁華吾兄高論，癸未（1943年）初冬少昂。

鈐印：少昂

來源：香港佳士得，中國近現代畫，2011年11月29日，編號2312。



1029

1029

ZHAO SHAO'ANG (1905-1998)

Cicada and Bamboo

Hanging scroll, ink and colour on paper

96.5 x 30 cm. (38 x 11 3/4 in.)

Inscribed and signed, with two seals of the artist

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

Dedicated to Shuyun

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 29 November 2011, Lot 2314.

HK\$60,000-80,000

US\$7,700-10,000

趙少昂 竹蟬 設色紙本 立軸 一九四七年作

題識：翠葉已秋零，寒蟬起幽咽。不肯逐金貂，飲露聊自潔。

叔雲吾兄有道兩正。三十六年（1947）七月，少昂仍客香島。

鈐印：少昂、此生只願作閒人

來源：香港佳士得，中國近現代畫，2011年11月29日，編號2314。



1030

1030

ZHAO SHAO'ANG (1905-1998)
Bird on Kapok Tree

Scroll, mounted and framed, ink and colour on paper
95.8 × 46.2 cm. (37 ¾ x 18 ¼ in.)
Inscribed and signed with three seals of the artist
Dated winter, *gengwu* year (1990)

HK\$100,000-200,000

US\$13,000-26,000



1031

趙少昂 白鷺 設色紙本 鏡框 一九八七年作

題識：白鷺同高潔，綠水共澄清。
丁卯（1987年）冬少昂時年八十三。

鈐印：趙、趙少昂七十五歲後之作、足跡英美法意瑞德日印菲諸國

1031

ZHAO SHAO'ANG (1905-1998)

White Egret

Scroll, mounted and framed, ink and colour on paper
96 × 49 cm. (37 ¾ x 19 ¼ in.)
Inscribed and signed, with three seals of the artist
Dated winter, *dingmao* year (1987)

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Paintings,
3 April 2012, Lot 1126.
Collection of Tathata Gallery.

HK\$120,000-220,000 *US\$16,000-28,000*

趙少昂 白鷺 設色紙本 鏡框 一九八七年作

題識：白鷺同高潔，綠水共澄清。
丁卯（1987年）冬少昂時年八十三。

鈐印：趙、少昂、我之為我自有我在

來源：香港蘇富比，中國書畫拍賣，2012年4月3日，
編號1126。
真如居收藏。

1032

ZHAO SHAO'ANG (1905-1998)

Boating in the Moonlight

Scroll, mounted and framed, ink on paper
120.3 × 57 cm. (47 ¾ x 22 ½ in.)
Inscribed and signed, with one seal of the artist
Dated summer, fifth month, *wushen* year (1968)

PROVENANCE:

Private British Collection.
Sotheby's Hong Kong, Fine Chinese Paintings,
6 October 2013, Lot 1154.
Collection of Tathata Gallery.

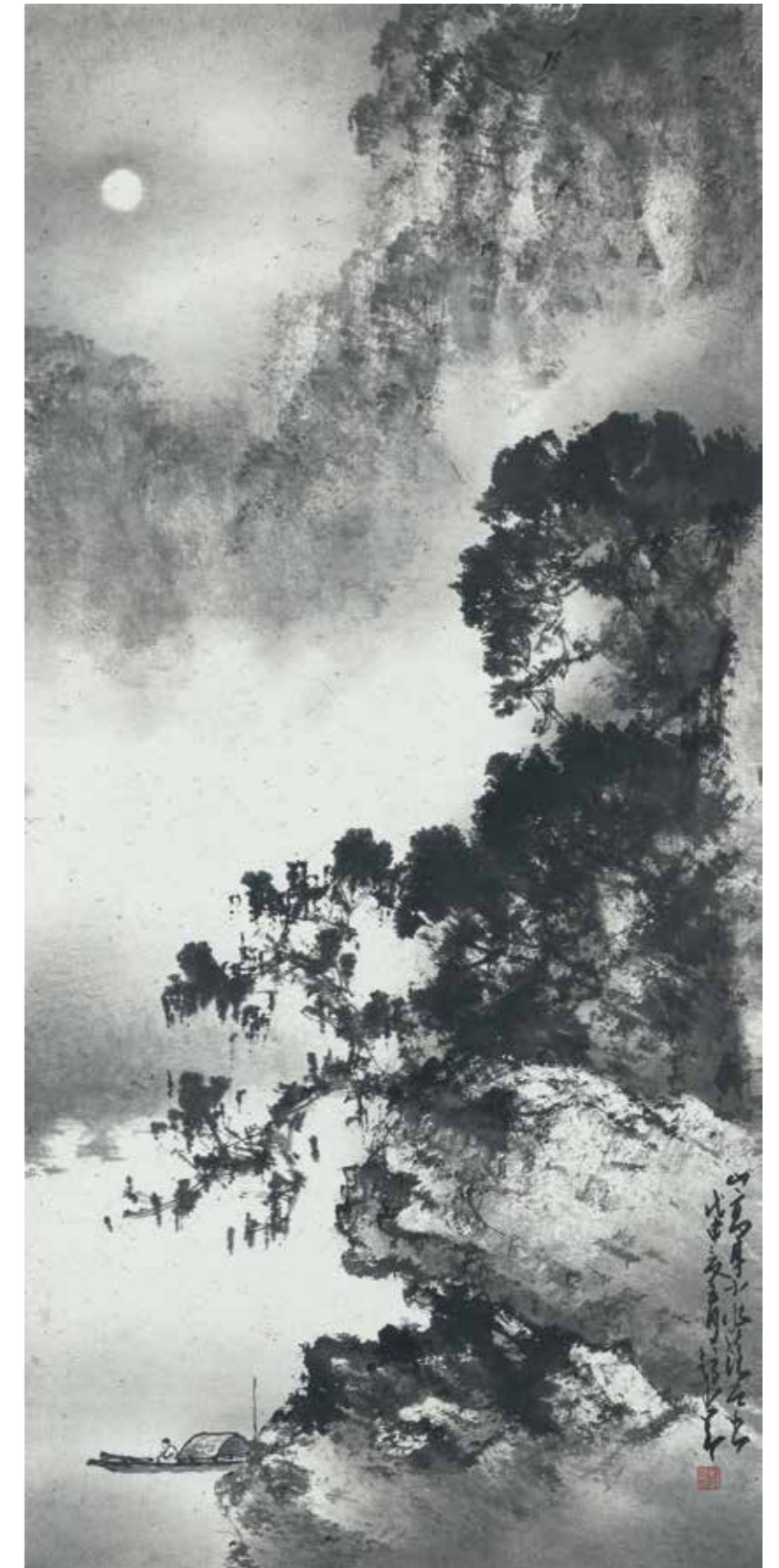
HK\$300,000-500,000 *US\$39,000-64,000*

趙少昂 月夜泊舟 水墨紙本 鏡框
一九六八年作

題識：山高月小，水落石出。戊申（1968年）夏五月。
趙少昂。

鈐印：趙少昂

來源：英國私人收藏。
香港蘇富比，中國書畫拍賣，2013年10月6日，
編號1154。
真如居收藏。



1032

PROPERTY FROM THE FAMILY COLLECTION OF LOH CHENG CHUAN, PENANG 檳城駱清泉家族珍藏

Loh Cheng Chuan (1907-1966), sobriquet Zishi, was a renowned art collector in Southeast Asia. He was the founding chairman of the Penang Art Society and was passionate about poetry, calligraphy, seal carving, and epigraphy. Loh was also a Chinese medicine practitioner, and his strong ethics were highly regarded by friends in Malaysia and overseas.

In the early 1940s, Xu Beihong visited Penang to organize an art exhibition to aid China in its resistance against Japan. During this time, he met Loh Cheng Chuan, and their connection was immediate and profound. They became close friends, forming a bond that transcended borders and time. Even after Xu Beihong returned to China, their friendship remained strong, with correspondence and exchanged artworks serving as tokens of their friendship.

After the war, Loh Cheng Chuan developed strong friendships with overseas artists such as Zhao Shao'ang, Yang Shanshen, and Zhang Daqian. He contributed significantly to the local art scene and actively promoted Chinese culture. Zhang Daqian praised him for having a "warm heart like the ancients," he was often referred to as a key patron and promoter of art in northern Malaysia. Loh assembled an extensive personal art collection and considered art his life's mission, making him a prominent figure in the northern region of Malaysia.

駱清泉（1907-1966），字子石，南洋著名藝術鑒藏家，檳城藝術協會創會主席，喜詩書金石，精醫濟世，為海內外友朋稱道。四十年代初，徐悲鴻蒞檳城為籌備抗日賑災開畫展，與駱氏一見如故，成為莫逆之交，遂義結金蘭。徐氏寓南國旅社，創作出多幅代表作，回國後魚雁往還，書畫寄贈，情誼彌堅。戰後，駱氏與過往的海外藝術家如趙少昂、楊善深、張大千等，相交甚篤，並為推動本地藝術發展，推動中華文化不遺餘力，張大千讚其“古道熱腸”，時有“現代孟嘗”及“北馬藝術保姆”之譽。駱氏本人收藏頗豐，視藝術如命，堪稱北馬一大家。



1941年，駱清泉與徐悲鴻、管震民、駱新民、駱覺民攝於檳城
Loh Cheng Chuan, Xu Beihong, Guan Zhenmin, and Lok's two sons, Penang, 1941



1033

XU BEIHONG (1895-1953) AND ZHAO SHAO'ANG (1905-1998)
Magpie and Red Maple Leaves

Scroll, mounted and framed, ink and colour on paper
102.3 x 34.7 cm. (40 1/4 x 13 5/8 in.)
Inscribed and signed by Zhao Shao'ang, with one seal of the artist
Dated sixth month, *renchen* year (1952)
Dedicated to Qingquan (Loh Cheng Chuan)

HK\$400,000-600,000 *US\$52,000-77,000*

徐悲鴻、趙少昂 紅楓喜鵲 設色紙本 鏡框 一九五二年作

趙少昂題識：曉來誰染霜林醉。
壬辰（1952年）六月，清泉吾兄以悲鴻先生所畫喜鵲，
屬少昂補成。

鈐印：少昂訊鈐

簽條：徐悲鴻、趙少昂二先生合作紅楓喜鵲。



Zhao Shao'ang, Fang Zhaolin, and Loh Cheng Chuan at Kek Lok Si Temple, 1953
1953年，趙少昂、方召鑾在檳城舉行畫展，與駱清泉攝於檳城極樂寺



1033



1034

楊善深先生殘荷芙蓉

1034

YANG SHANSHEN (1913-2004)

Lotus / Hibiscus

A pair of scrolls, mounted and framed, ink and colour on paper
Each scroll measures 45 × 51.5 cm.
(17 ¾ × 20 ¼ in.)

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

Dated summer, *renchen* year (1952)
Dedicated to Qingquan (Loh Ching Chuan)

Hibiscus, inscribed and signed, with two seals of the artist
Dated *renchen* year (1952)

HK\$100,000-200,000

US\$15,000-26,000

楊善深 殘荷/芙蓉 設色紙本
鏡框兩幅 一九五二年作

《殘荷》

題識：清泉我兄政之。
壬辰（1952年）夏日，楊善深

鈐印：羊

《芙蓉》

題識：壬辰（1952年），楊善深畫。

鈐印：善深之畫、楊

簽條：楊善深先生殘荷芙蓉。
駱清泉藏。



Loh Cheng Chuan and Yang Shanshen, Penang, 27 November 1955
1955年11月27日，駱清泉與楊善深攝於檳城

1035

QI BAISHI (1863-1957)

Morning Glory, Gourds and Cicada

Scroll, mounted and framed, ink and colour on paper
94.5 × 34.5 cm. (37 ¼ × 13 ⅝ in.)

Signed, with one seal of the artist

HK\$350,000-550,000

US\$45,000-71,000

齊白石

夏日蟬鳴

設色紙本

鏡框

款識：白石。

鈐印：齊大



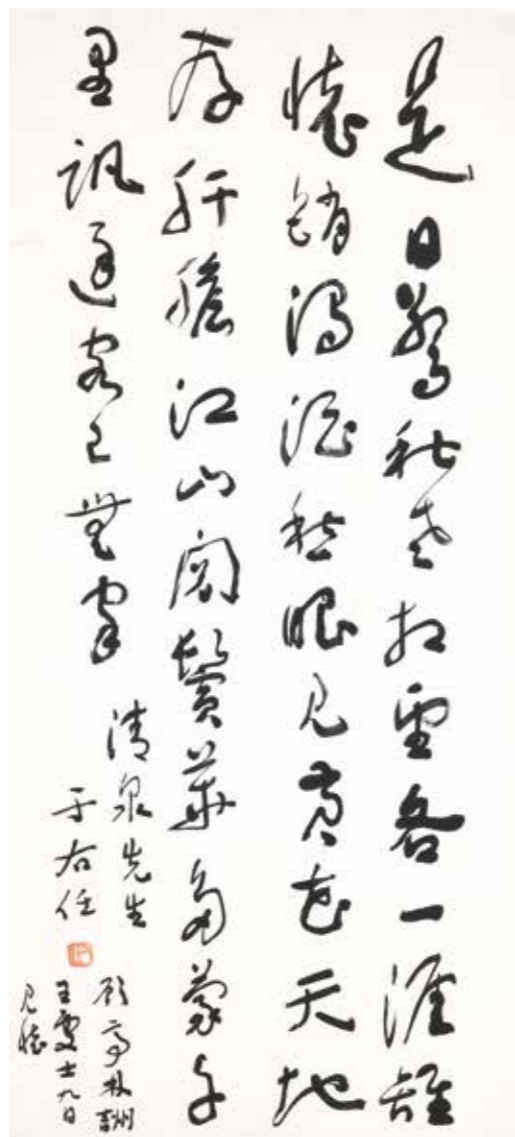
1035



1036

1036
PU RU (1896-1963)
Scholars in Autumn Mountains
 Scroll, mounted and framed, ink and colour on paper
 96.3 x 31 cm. (37 7/8 x 12 1/4 in.)
 Inscribed and signed, with four seals of the artist
HK\$100,000-150,000 **US\$15,000-19,000**
 溥儒 秋山隱居 設色紙本 鏡框

題識：借問剡中道，東南指越鄉。
 舟從廣陵去，水入會稽長。
 竹色溪下綠，荷花鏡裏香。
 辭君向天姥，拂石臥秋霜。心畵。
 鈐印：舊王孫、溥儒、雁在秋天、晚雲如髻



1037

1037
YU YOUREN (1879-1964)
Calligraphy
 Scroll, mounted and framed, ink on paper
 84 x 38.3 cm. (33 1/8 x 15 1/8 in.)
 Inscribed and signed, with one seal of the artist
 Dedicated to Qingquan (Loh Ching Chuan)
HK\$60,000-80,000 **US\$7,700-10,000**
 于右任 書法-顧亭林詩 水墨紙本 鏡框

釋文：是日驚秋老，相望各一涯。
 離懷銷濁酒，愁眼見黃花。
 天地存肝膽，江山閱鬢華。
 多蒙千里訊，逐客已無家。顧亭林酬王處士九日見懷。

題識：清泉先生，于右任。
 鈐印：右任
 簽條：于右任先生草書。駱清泉藏。

1038
ZHANG DAQIAN (1899-1983)
Portrait of Poet Lin Bu
 Scroll, mounted and framed, ink and colour on paper
 98.5 x 42.3 cm. (38 3/4 x 16 3/8 in.)
 Inscribed and signed, with two seals of the artist
 Dated sixth month, *renchen* year (1952)
 Dedicated to Zishi (Luo Ching Chuan)

NOTE:
 The recipient of the painting Zishi, refers to Loh Cheng Chuan (1907-1966).

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

張大千 林和靖 設色紙本 鏡框 一九五二年作

題識：和靖孤山，放翁一樹。偶憶昆明黑龍潭唐梅，寫此似子石仁兄法家正之。壬辰（1952年）六月，張大千爰。

鈐印：張爰、大千
 簽條：張大千先生林和靖，駱清泉藏。
 註：上款人“子石”即駱清泉。



The invitation card of Zhang Daqian's exhibition in Penang in 1963. Loh Cheng Chuan's name is listed the second of first row
 1963年，張大千於檳城舉辦畫展之邀請卡，駱清泉名列一併第二



Loh Cheng Chuan and Zhang Daqian, during Zhang's exhibition in Penang, 1963
 1963年，張大千在檳城開畫展時與駱清泉合影



1038

張大千先生林和靖 駱清泉藏



1039

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.

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。

1039
XU BEIHONG (1895-1953)
Standing Horse
 Hanging scroll, ink on paper
 110.5 × 54.5 cm. (43 ½ x 21 ½ in.)
 Inscribed and signed, with two seals of the artist
 Dated summer, thirtieth year (of the Republic, 1941)
 Dedicated to Jiaxun

HK\$1,000,000-2,000,000
US\$150,000-260,000

徐悲鴻 迴立向蒼蒼 水墨紙本 立軸
 一九四一年作

題識：哀鳴思戰鬥，迴立向蒼蒼。
 家訓仁兄存。卅年（1941）大暑，
 悲鴻。

鈐印：悲鴻、徐

NOTE:

The recipient of the painting, Jiaxun, refers to Zhuang Jiaxun (1908-1999), originally from Hui'an, Fujian Province. Zhuang worked as a clerk at the Penang Southern Hotel run by his in-law Loh Cheng Chuan (1907-1966). In 1941, Xu Beihong left India and stopped by several cities such as Penang, Ipoh, and Kuala Lumpur on his way back. He held exhibitions en route and donated proceeds to support China against Japan's invasion. In July 1941, when Xu Beihong stayed in Penang, Zhuang cared for him, and they became close friends. Xu gifted many paintings to Zhuang; the present work was painted then. The horse is saturated with ink; it seems to be neighing in the wind, ready to emerge from the painting. There are other works by Xu Beihong dedicated to Jiaxun in Lim Yee Hoh's collection; Lim probably acquired the work directly from Zhuang's family.

註：家訓即馬來西亞檳城人士莊家訓（1908-1999），原籍福建惠安，乃檳城名家駱清泉（1907-1966）姻親，於駱氏經營的南國旅社擔任書記工作。1941年，徐悲鴻自印度回國，途中經檳城、怡保、吉隆坡等地，舉行畫展，義賣所得捐獻支援抗戰。1941年7月，徐悲鴻居檳嶼時，下榻南國旅社，多受莊氏關照，並結為好友，屢贈作品。此幅即為此時所作。此幅立馬墨氣盎然，風中嘶鳴之態，呼之欲出。林維和收藏中亦見其他上款家訓之徐悲鴻作品，推測應為林氏直接得自莊氏家族。



Zhuang Jiaxun in Penang Southland Inn. Xu Beihong stayed in the right room at the end of corridor in this photo. 莊家訓於檳城南國旅社內，走廊盡頭右側的房間即為徐悲鴻下榻之處。

1040
PU RU (1896-1963)
Pavilion under Cliff
 Scroll, mounted and framed, ink and colour on paper
 131.5 × 32.8 cm. (51 ¾ x 12 7/8 in.)
 Inscribed and signed, with four seals of the artist

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

溥儒 幽壑仙館 設色紙本 鏡框

題識：幽壑隱仙館，入門生道心。
 松風吹解帶，明月照彈琴。心齋。

鈐印：心齋、溥儒、松巢客、江天水墨秋光晚



1040



1041

1041
PU RU (1896-1963)
Contemplating under the Tree
 Scroll, mounted and framed, ink and colour on paper
 131.5 × 32.8 cm. (51 3/4 × 12 7/8 in.)
 Inscribed and signed, with four seals of the artist
HK\$150,000-250,000 *US\$20,000-32,000*

溥儒 霜意滿空巖 設色紙本 鏡框

題識：丹林接青峰，霜意滿空巖。
 秋風颯然至，寒吹生松杉。
 湘雲飛不盡，湘水正悠然。心奮。
 鈴印：心奮、溥儒、松巢客、江天水墨秋光晚



1042

1042
PU RU (1896-1963)
Tied Horse in the Style of Zhao Mengfu
 Hanging scroll, ink and colour on paper
 53 × 37 cm. (20 7/8 × 14 5/8 in.)
 Inscribed and signed, with one seal of the artist
 Dated autumn, *yiwei* year (1955)
 Dedicated to Ziqiang
 Further entitled and inscribed on the back of the lid of the wood box by the artist, with one seal
 Dated autumn, seventh month, *yiwei* year (1955)
 Dedicated to Ziqiang

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

溥儒 臨趙松雪古木繫馬圖 設色紙本 立軸
 一九五五年作

題識：乙未（1955年）秋，為子彊先生作，心奮。
 鈴印：溥儒
 畫家題木盒內面：臨趙松雪古木繫馬圖，乙未（1955年）
 秋七月，贈子彊先生，溥儒題。
 鈴印：舊王孫

註：1955年，溥儒旅居日本一年，是他晚年歲月自在寬心的時光。兩幅作品構圖憶臨趙孟頫而成，趙、溥異代同命，溥王孫臨趙王孫，畫成題字至“舊藏御府”筆重千鈞，異域舊國鬱鬱之懷，豈能等閒視之！



1043

1043
PU RU (1896-1963)
Washing Horse in the Style of Zhao Mengfu
 Hanging scroll, ink and colour on paper
 57 × 40 cm. (22 1/2 × 15 3/4 in.)
 Inscribed and signed, with one seal of the artist
 Dated summer, *yiwei* year (1955)
 Further entitled and inscribed on the lid of the wood box by the artist, with two seals
 Dated fifth month, *yiwei* year (1955)
 Dedicated to Ziqiang

HK\$180,000-280,000 *US\$24,000-36,000*

溥儒 臨趙松雪洗馬圖 設色紙本 立軸 一九五五年作

題識：趙榮祿洗馬圖，舊藏御府，多明人題記。
 乙未（1955年）夏月，偶臨並記。心奮。
 鈴印：溥儒
 畫家題木盒內面：臨趙松雪洗馬圖。子彊先生屬，乙未（1955年）
 五月，溥儒題。
 鈴印：舊王孫、溥儒



FINE ZHANG DAQIAN PAINTINGS FROM THE FAMILY COLLECTION OF CHONG FUNG KUEN 莊鳳娟家族藏張大千精品

Madam Chong Fung Kuen (1930-1977), originally from Zhongshan, Guangdong, briefly attended school during her childhood. As a teenager, she experienced the hardships of the Second Sino-Japanese War. In 1948, Madame Chong migrated with fellow villagers to Hong Kong to work, primarily serving as a cook and doing odd jobs for wealthy households, which eventually led to her settling in Hong Kong.

In the 1960s, Madame Chong started working for the household of Li Zulai (1910-1986) and his wife Li Deying. At that time, The Li family resided in Glory Mansion on Macdonnell Road. He was a Shanghai native engaged in trade, with his wife managing the household. Madame Chong was responsible for taking care of their daily needs and meals, residing in the workers' quarters of the grand apartment.

Li Zulai and Zhang Daqian were close friends, and Li assisted Zhang Daqian in organizing exhibitions in Hong Kong. Whenever Zhang Daqian visited Hong Kong, he would stay at Li's home, and Madame Chong would take care of his daily needs and meals. Due to their long acquaintance, Zhang Daqian painted and inscribed many artworks as gifts for Madame Chong. Li Deying also had a close bond with Madame Chong, showing great affection for her and her two children, often presenting them with gifts. Some of the Zhang Daqian artworks in Madame Chong's collection were probably gifts from Li Deying.

Madam Chong Fung Kuen passed away in 1977. Later, Li Deying placed the ashes of their beloved Pekingese, Lulu, near Madame Chong's ashes so they could keep each other company in the afterlife. This collection of paintings was left to Madame Chong's sister and has been passed down through the family to this day.

莊鳳娟（1930-1977），籍貫廣東中山，幼年曾短暫上學讀書，少年適逢抗日戰爭，生活艱苦，遂於1948年與同鄉到香港打工，主要為大戶人家煮食及做雜工，自此便在香港定居。

六十年代，莊氏輾轉至李祖萊（1910-1986）先生家服務。彼時李氏住在麥當勞道輝煌大廈。李氏乃上海人，從事貿易，由夫人李德英持家。鳳娟負責照顧他們的起居飲食，住在大宅的工人房。

李祖萊一家與張大千交誼深厚，三姊李秋君乃紅顏知己，兄祖韓、祖桐亦屬好友。四十年代末，李祖萊移居香港，大千不少瑣事雜務及香港的書畫展覽事宜皆託付處理。張大千時有來港，多在李家小住，鳳娟便同時照顧起居飲食。因多年相識，張大千多次為鳳娟寫畫並題名相贈。李夫人與鳳娟也非常親密，亦對莊氏姐姐兩兒女非常愛惜，常贈禮物。鳳娟所得的張大千先生畫作，部分或是李夫人所贈。

莊鳳娟於1977年離逝，後來李夫人亦把愛犬北京狗Lulu的骨灰安放在鳳娟靈位附近，互相為伴。此一批作品留與莊鳳娟姐姐，後由家族傳承至今。

1044

ZHANG DAQIAN (1899-1983)

Blossoming Lotus

Scroll, mounted and framed, ink and colour on paper
89.5 x 36 cm. (35 1/4 x 14 1/8 in.)

Inscribed and signed, with two seals of the artist

Dated sixty-first year (of the Republic), *renzi* year (1972)

Dedicated to Madam Fengjuan (Chong Fung Kuen)

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$600,000-800,000

US\$77,000-100,000

張大千 菡萏盛放 設色紙本 鏡框 一九七二年作

題識：六十一年壬子（1972年）八月初四日，寫贈鳳娟女士，爰翁。

鈐印：張爰之印、大千居士

來源：直接得自畫家，並由家族傳承。



1044



1045

1045

ZHANG DAQIAN (1899-1983)

White Lotus

Scroll, mounted and framed, ink and colour on paper

95.5 x 59 cm. (37 5/8 x 23 1/4 in.)

Inscribed and signed, with four seals of the artist

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

HK\$400,000-600,000

US\$52,000-77,000

張大千 水殿荷香 設色紙本 鏡框
一九七三年作

題識：露冷煙霏月未沉，留珠贈佩本無心。
平生不入春風夢，肯競鉛華門淺深。
六十二年癸丑（1973年）九月，環華
庵並題，爰翁。

鈐印：大千唯印大年、環華齋、大千世界、
得心應手

1046

ZHANG DAQIAN (1899-1983)

Mount Xinglong

Scroll, mounted and framed, ink and colour on paper

85.5 x 53 cm. (33 3/8 x 20 7/8 in.)

Inscribed and signed, with three seals of the artist

NOTE:

Mount Xinglong is located southwest of Yuzhong County, Lanzhou City, Gansu Province. It is known for its majestic scenery and is considered one of the most beautiful spots in Gansu. It has a rich historical significance, with Genghis Khan having fought here and hermits practising here during the Song Dynasty. In 1941, Zhang Daqian visited the site twice during his trip to Dunhuang and was so impressed that the landscape of the Gobi desert could look like the scenery of the South. He then created several paintings depicting Mount Xinglong. According to the inscription on this painting, the artist likely created the work in the early 1960s when he was staying at Li Zulai's apartment.

HK\$500,000-700,000

US\$65,000-90,000

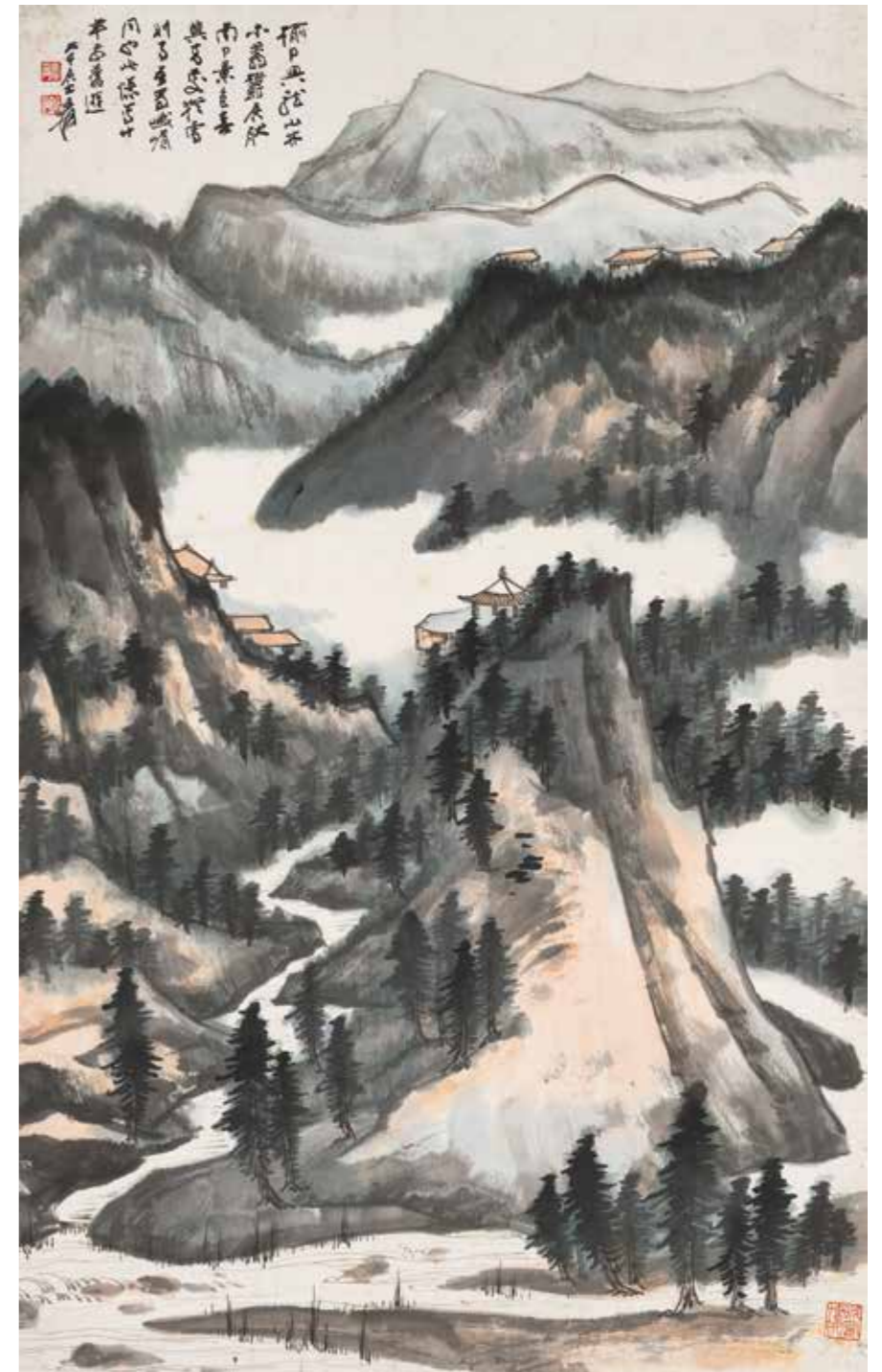
張大千 榆中興龍山 設色紙本 鏡框

題識：榆中興龍山林木蒼鬱，居狀南中景色，
春莫高處猶雪，則與吾蜀峨嵋同也。
此憶寫廿年前舊遊。大千居士爰。

鈐印：張爰、大千居士、呢宴樓

註：興隆山（興龍山）位於甘肅蘭州市榆中縣城西南，屬祁連山山系東延部分，是甘肅諸山中“最雄秀處”，風景秀麗，向有“隴上名勝”之稱，被譽為“隴右第一名山，宋時有隱士在此修行“羽化”，又稱為“棲仙山”。成吉思汗曾在此與西夏交兵；民國時為躲避戰火，“成陵”亦西遷於此，可謂是承載歷史記憶的風水寶地。

大千先生曾於1941年春西行敦煌時兩次遊覽興隆山，畫家感歎於沙漠戈壁之地竟有如南國景色，遂提筆描繪，之後亦多次創作。本幅題“憶寫廿年前舊遊”，可知應寫於六十年代初，或是大千來港下榻李祖萊寓所時創作。



1046

1047

ZHANG DAQIAN (1899-1983)

Fishing under Autumn Peaks in the Style of Yang Sheng

Scroll, mounted and framed, ink and colour on paper

85 × 43 cm. (33 ½ x 16 ¾ in.)

Inscribed and signed, with two seals of the artist

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

US\$390,000-640,000

張大千 傲楊昇筆意秋山漁隱圖 設色紙本 鏡框

題識：碧浪粼粼接五湖，水天一色浸（菰）蒲。
秋深卻有閑洲渚，釣得松陵鬪口鱸。
傲楊昇筆，大千居士張爰。

鈐印：張爰之印、大千

Meticulously outlined and painted in vibrant, thick colour and luscious gold pigments, Zhang Daqian created this untitled work and inscribed it “in the style of Yang Sheng.” The composition and application of colour in this painting bear similarities to Zhang’s other landscapes, *Snow in Tongguan Pass*, which were painted around the same period. In those other examples, Zhang Daqian explicitly mentioned his inspiration from Yang Sheng of the Tang Dynasty. Zhang likely painted multiple versions of this subject.

The subject of *Snow in Tongguan Pass* was a highly popular motif during the Republic period. Zhang Daqian began depicting this subject in his body of work in the 1930s (an example in lot 1146). Although this painting is undated, it is believed to have been created in the mid-1940s based on the brushwork and calligraphic style.

The composition of this painting is spacious and open. In the foreground are a few shallow shores with autumn trees, and two scholars are depicted riding a boat in opposite directions. The middle ground features calm water without ripples, while in the distance, another shallow shore partially obscures a thatched cottage and a small bridge. Towering in the high and faraway background are extraordinary snow-covered peaks and ridges, occupying the main focus of the painting.

Using emerald green as the foundation colour for the lush mountains and grounds, Zhang Daqian employed cerus, a white powder, to depict clouds and snow. He further enhanced the autumn hues with cinnabar, ochre, and gold pigments. Amidst these strong contrasts, an extraordinary scene of the slanting sunset glow emerges. During this period, Zhang Daqian broke free from the constraints of Ming and Qing literati traditions, drawing inspiration from the splendid art of the Jin and Tang dynasties in Dunhuang, thus creating a new style of work.

This present work masterfully combines ink, colour, and gold with utmost grace and elegance, exuding the aura of a scholar and a profound sense of expansiveness. “Fishing by the Autumn Mountains in the Style of Yang Sheng” is a rare and exquisite piece among Zhang’s landscape masterpieces from the 1940s and 1950s.

本幅工筆重彩金碧山水，未俱畫名，題識云“仿楊昇筆”，與同時期常作之《潼關蒲雪圖》，在構圖和設色上，頗有相似之處，而《潼關蒲雪圖》之不同畫本亦言明臨仿自唐代楊昇（現存臺北故宮博物院有楊昇畫山水卷，董其昌亦有臨作），因此或同一畫題下之不同變化版本。

《潼關蒲雪》之畫題，在民國時期受到諸多畫家的追捧創作。張大千對此題材的創作始見於三十年代（如本場拍賣中編號1146作品），然而此作雖未署年款，其用筆設色顯然是四十年代中期後之成熟風格。此作章法疏朗開闊，近處二三淺灘秋樹，兩高士乘艇相對，中景空水無波，遠處再有淺灘橫遮，茅舍小橋置於其間，高遠處則是奇峰絕嶺，佔據畫面主體。大千以青綠表現為基礎，以鉛粉寫雲朵積雪，以硃砂赭石染山體植被，以金粉提注，種種強烈對比之下，呈現出斜陽暉照的奇絕景色。大千此時期終究跳脫明清以來的文人意趣，轉以敦煌絢麗堂皇之晉唐藝術為養分，以一己之力開創出以古為新的全新局面。本作以墨、色、金巧妙結合，整幅作品色彩絢麗又無一絲俗格，反襯出高士閒逸雅致之氣及開闊深遠之天地意境，於四五十年代成熟期一眾工筆山水佳作中，亦是罕有神品。



1047



1048

1048

ZHANG DAQIAN (1899-1983)

Lotus in Rain

Scroll, mounted and framed, ink and colour on paper

140.5 × 51.8 cm. (55 3/8 × 20 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated winter, *wuzi* year (1948)

Further inscribed and signed by the artist, with two seals

Dated first month, *jichou* year (1949)

Dedicated to Zhengguang

HK\$600,000-800,000

US\$77,000-100,000

張大千 雨澁風姿 設色紙本 鏡框 一九四八年作

題識：林塘秋思晚寥寥，雨澁風姿澹玉標。
出水最憐新句好，涉江無奈美人遙。
戊子（1948年）冬日，蜀郡張大千爰。

鈐印：張爰私印、蜀客

又題：己丑（1949年）正月，題似鄭光仁兄法正，張爰。

鈐印：張爰長壽、張大千長年大吉又日利



1049

1049

ZHANG DAQIAN (1899-1983)

Lotus

Scroll, mounted and framed, ink and colour on paper

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

Inscribed and signed, with three seals of the artist

Dated 14th June, fifty-ninth year (of the Republic), *gengxu* year (1970)

Dedicated to Hengji (Dr. Heng-Chi Ho)

PROVENANCE:

Acquired directly from the artist, thence by descent.

NOTE:

The recipient of the painting, Dr Heng-Chi Ho, was a foremost orthopedic surgeon trained in Japan and the United States, who later became the director of the Air Force Hospital in Taiwan. Since its acquisition, the painting has been cherished by the family.

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

US\$130,000-260,000

張大千 荷花 設色紙本 鏡框 一九七〇年作

題識：五十九年庚戌（1970年）六月十四日
寫寄亨基吾兄大國手法正，張大千爰。

鈐印：張爰之印、大千居士、大風堂

來源：直接得自畫家，並由家族傳承。

註：此幀上款人乃著名骨科醫生何亨基，受訓於日本、美國，移居台灣後曾任空軍總醫院院長，為醫界翹楚。大千尊稱何氏“大國手”，或以表答謝之恩。入藏後作品由何亨基醫生後人珍而重之至今。

1050

ZHANG DAQIAN (1899-1983)

Temple in the Mountains

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

52 × 40 cm. (20 ½ x 15 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated *bingwu* year (1966)

PROVENANCE:

Acquired from California collector Wil Fountain by the present owner in 2006.

EXHIBITED:

Carmel, California, The Laky Gallery, *Exhibition of Paintings by Chang Dai-chien*, 19 August - 4 September, 1967.

San Francisco, Fine Arts Gallery, San Francisco State University, *Chang Dai-chien in California*, 24 September - 20 November, 1999.

LITERATURE:

Exhibition Catalogue *Exhibition of Paintings by Chang Dai-chien*, The Laky Gallery Ltd., 1967, pl. 18.

Chang Dai-chien in California, San Francisco State University, 1999, p.72, pl. 16.

HK\$2,800,000-3,800,000

US\$360,000-490,000

Temple in the Mountains was created during the Lunar New Year in 1966. Between 1965 and 1966, Zhang Daqian travelled to the renowned scenic attractions of the Swiss and Austrian Alps and was deeply inspired by the landscape. During this period, he left many abstract and semi-abstract splashed ink landscape paintings of various sizes. The distinctive feature of these works lies in the scattered colour splashes, saturated colour gradation, and an abundance of water mixed with ink on the composition. Taking nature as his teacher, Zhang depicted the ever-changing scenes of mountains and clouds and the misty landscapes of rivers and mountains. This painting is undoubtedly a representative piece by the artist from the 1960s.

Zhang Daqian used his abstract, semi-automatic splashed ink technique to portray mountain peaks, cliffs, mist, flowing water, and towering waterfalls. The only identifiable elements in the landscape are two groups of pavilion-like buildings arranged staggered at the top of the painting, a stone bridge in the lower right corner, and layers of tree shadows directly below. The composition reveals a tranquil and exquisite lake and stream, mountain peaks and cliffs breaking through the clouds, and a pavilion built on the cliffs illuminated by natural light, displaying a dazzling golden brilliance.

The original collector of this painting was Wilbert Bernard Fountain (Wil Fountain, 1920-2015), a friend of Zhang Daqian in San Francisco. In 1974 and 1975, Zhang Daqian created two sets of approximately eleven prints using Western printmaking techniques based on Wil Fountain's suggestion. Wil Fountain organized an exhibition featuring Zhang Daqian's prints during this time.

張大千 碧山嵐隱 設色金箋 紙板鏡框 一九六六年作

題識：丙午（1966年）開歲，爰翁。

鈐印：大千

來源：現藏家2006年得自加州藏家Wil Fountain。

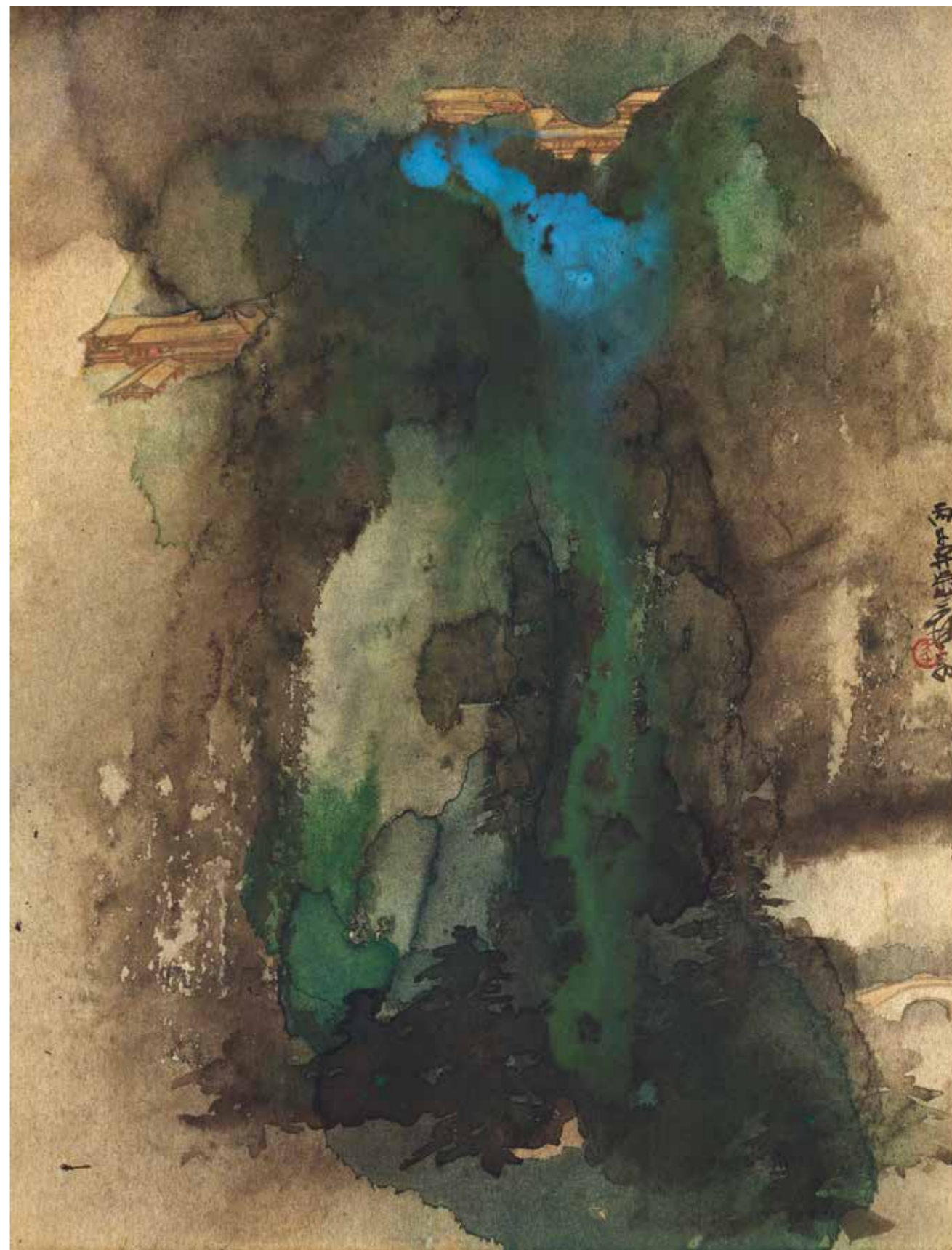
展覽：美國加州，克密爾，萊克美術館，“張大千克密爾畫展”，1967年8月19日-9月4日。

美國加州，三藩市，加州三藩市州立大學藝術館，“張大千在加州—傳統中國畫風的國際化發展”，1999年9月24日-11月20日。

出版：《張大千克密爾畫展》展覽圖錄，萊克美術館，1967年，圖版18。

《張大千在加州—傳統中國畫風的國際化發展》，加州三藩市州立大學，1999年，第72頁，圖版16。

本幅金卡潑彩作品創作於1966年農曆春節開歲時節。1965年至1966年間，大千先生因為遍遊歐洲瑞澳名山大川，而深受啟發。期間，留下許多大小不一的全抽象、半抽象的潑墨潑彩山水畫作。其特色在於以散落的色塊，飽和的色階，充足的水分，以大自然為師，描寫出山間風雲變幻，水氣氤氳的山川風光。本幅的創作即屬於大千先生這個時期的代表。畫面的經營上，用的是大面積描摹山峰、山壁、煙嵐、流水、高瀑的全抽象半自動技法。具象的風景，只有畫面上方崖頂上，高低錯落的兩組宮殿式建築，右下方的石橋與正下方的重重樹影而已。所完成的畫作，但見湖水與溪流幽靜、絕美；山峰與崖壁，兀自突破雲嵐而出；在自然的光線下，崖上倚山勢建造的宮殿式建築更顯金燦奪目。本幅原收藏者為 Wilbert Bernard Fountain (Wil Fountain, 1920-2015)，為張大千在美國舊金山地區的友人。張大千曾於1974和1975期間，從 Wil Fountain 的提議，先後以西方藝術的石版畫技法創作了兩組約十一幅的版畫，其間並由 Wil Fountain 為其舉辦了張大千形象版畫展。



1051

ZHANG DAQIAN (1899-1983)

Tibetan Dancer

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

119 × 59.2 cm. (46 7/8 x 23 1/4 in.)

Inscribed and signed, with three seals of the artist

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

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

張大千

蕃女醉舞圖

設色灑金箋

鏡框

題識：千影燈輪壓路低，穿花作隊向招提。朝飛金勒揜紅袖，夜倒銀尊舞白題。宛宛清謳一串珠，被風秋藥出文殊。曲環摩地弓彎折，醉眼斜睨不令扶。行近前來俏語低，要拼今夜醉如泥。不辭瓶底春醪盡，那管原頭月向西。風定燈昏欲曙時，毛紅斜掛小腰支。明朝歸向海西去，別酒殷勤更一卮。壬午（1942年）上元青海塔兒寺燈詞贈蕃姬。偶作圖，漫書其上，爰。

鈐印：張爰之印、大千、摩登戒體

In the Spring of 1941, Zhang Daqian embarked on the second journey to Dunhuang. By the end of the year, he approached Xining and planned to invite Tibetan lama painters to assist him in copying the Dunhuang cave murals. His son Zhang Xinzhi recalled, “While staying at the Kumbum Monastery, the timing was before, and after Chinese New Year, various ethnic communities all came to the monastery to worship wearing their traditional costumes. Taking this opportunity, Mr. Zhang (Daqian) brought his sketchbook to make quick drawings. Sometimes, he even went into the tents of Mongolian, Tibetan, and Tu people as a guest. During this period, he created many sketches based on the lives of ethnic minorities.” His later works on these subjects originated from this trip to Xining and were probably based on his accumulated sketches. Zhang painted most paintings featuring women from ethnic minorities and Tibetan mastiffs in the 1940s.

The inscription on a famed work by Zhang reads, “In the winter of the *xinsi* year (1941), I travelled from Hexi to Qinghai. On the fifteenth day of the first month, they celebrated the Lantern Festival at the Kumbum Monastery. Various tribes from Tibet and Mongolia all came for this occasion. I was fascinated by the costumes and makeup of many women from these tribes and hence painted *Tibetan Girl Dancing*.” The present work is likely inspired by the same occasion. Although undated, Zhang Daqian inscribed a special poem of 112 characters for the Lantern Festival, which he composed for a Tibetan lady in 1942.

In the present painting, Zhang Daqian skillfully applies thick cinnabar to embellish the lady’s outer dress, using fine brushstrokes to depict the delicate fur lining. The Tibetan girl adorns a long braid decorated with a colourful ribbon, and intricately painted patterns adorn her jewellery, accessories, and shoes, displaying exquisite detail. The composition, facial delineation of the girl, and the depiction of her hand gestures can be attributed to the influence of Dunhuang cave paintings on Zhang Daqian. A painting with a similar composition was featured in the 50th Anniversary of *Chang Dai-chien: A Retrospective Exhibition* in 1972 (fig). It was dated to the twelfth month of the *guiwei* year (1943). In this version, the Tibetan lady assumes a comparable pose; her back is turned towards the viewer, and she glances back, revealing a subtle smile. As she dances, her shoulders extend, and her right-hand holds a wine cup, reminiscent of a scene witnessed by Zhang Daqian during a festive banquet. Based on the brushwork and calligraphic style, the present work is believed to have been created in the early 1950s. When compared to other examples from the 1972 retrospective exhibition and a piece sold in the 2013 auction market, dated to the sixth month of the *xinmao* year (1951), the present work stands out due to its unique, lengthy inscription of Zhang’s lantern poem and the refined brushwork of the details. We can observe the elegant features of the girl’s face and the subtle patterns on the inner shirt, carefully delineated using white pigment mixed with powder. The artist’s choice of splashed gold paper adds further opulence to the piece, enhancing the significance of this artwork representing one of the artist’s most recognized subjects. The painting has been in the family collection of the present owner since the 1950s and is offered in the auction for the very first time. The present owner’s grandparents are originally from Shanghai and settled in Hong Kong before 1949.

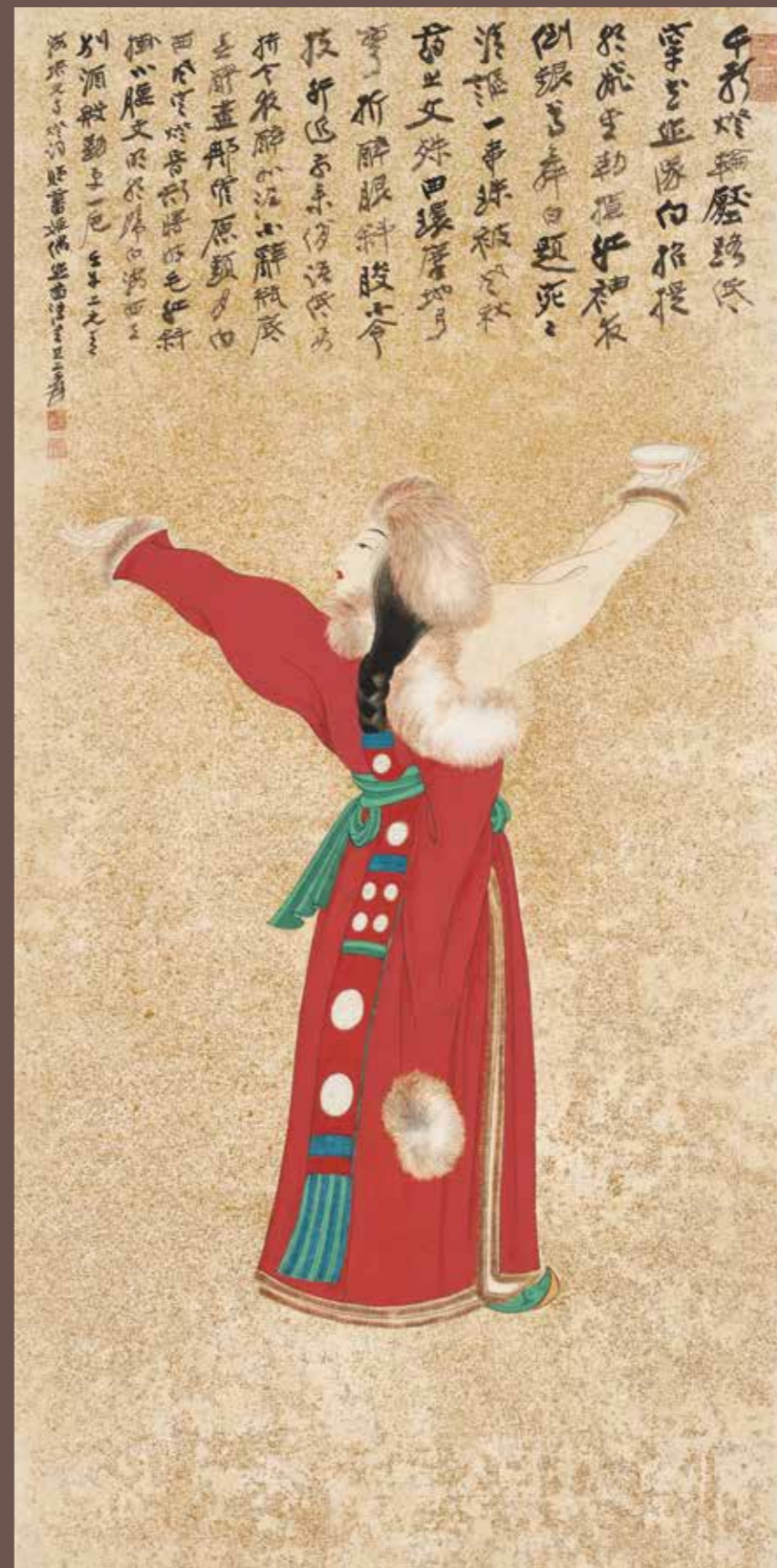
1941年春，張大千二赴敦煌，至年底往西寧，欲邀喇嘛畫師協助臨摹壁畫。據其子張心智記述：“逗留塔爾寺期間，正逢春節前後，各兄弟民族身穿民族服裝專程到寺朝拜。先生乘此機會帶本子去速寫。有時還冒昧地走進蒙、藏、土等族的帳篷裡作客。他在這一段時間裡，以少數民族生活為素材，作了許多速寫。日後創作這類的作品，即始自西寧塔爾寺之行，相信亦根據他所累積的速寫素材而成。”從目前流傳畫跡所見，他筆下的少數民族婦女題材作品，多集中於四五十年代，畫題如醉舞圖、掣影圖，主角為蕃女，或獨舞或掣西藏黑彪，本幅《蕃女醉舞圖》即獨舞題材中又一新出現例證。

據張大千傳世畫作題記：“辛巳（1941年）之冬，予自河西過青海，正月十五日塔兒寺觀燈節，西藏蒙古之族畢至，月明三五有女如雲，訝其服飾古豔，曾為寫《蕃女醉舞圖》。”相信這應是此畫本之淵源。本幅作品，大千雖未署作畫年款，但錄“燈詞”凡112字，亦云乃1942年上元節贈蕃姬所作，與前述情景相符。

本幅中，畫家以濃重硃砂賦色蕃女衣袍，以工細筆觸寫毛皮襟邊。蕃女蓄長辮，辮尾飾長彩帶，以各種圖案裝飾，鞋履亦有裝飾，均以重彩塗抹描繪，細微精絕，無以復加。整幅作品的構圖及設色，人物的開臉，手指畫法，均明顯受到敦煌壁畫的深刻影響。與此圖類似之畫本，可見收錄於1972年《張大千四十年回顧展》之“癸未（1943年）十二月本”（附圖）。此二本寫蕃女舞姿類同，均背對觀眾，半露面容，雙臂舒展作起舞狀，右手舉酒杯，相信應是畫家寫生節慶宴會之一瞬。觀本幅書風與畫法，相信為五十年代初之作品。與“癸未十二月本”及市場2013年曾釋出之“辛卯（1951年）六月本”比較，本幅除有“燈詞”長題之外，蕃女面容神情更加雍容嫵媚，細節處更為工細，如蕃女右臂所著內衫亦以鉛粉勾勒圖案，此為其他畫本所不俱；再加之本幅作於金箋之上，更顯畫家珍重之意，實為此重要題材之冠上明珠。作品寫就後，由現藏家祖父母收藏，他們原居上海，1949年前來港。據現藏家記述，作品自1950年代起就藏於家中，直至今日公開。



張大千，《蕃女醉舞》，1943年作，見1972年《張大千四十年回顧展》展覽圖錄，圖版20。
Zhang Daqian, *The Drunken Dance*, dated 1943, see Chang Dai-Chien, *A Retrospective, 1972*, exhibition catalogue plate 20.



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1052

Liu Jingyi (1897-1973), also known as Benyi, was born in Kaifeng, Henan. He graduated from Henan Kaifeng Preparatory School in 1917 and received a scholarship to study abroad in the United States at the University of California and the University of Michigan, where he obtained his master's degree. After working as an engineer at Detroit Continental Motors and Corkhan Engine Factory, he returned to China in 1924 and became a professor at Northeastern University in Shenyang, while he also worked in the Ministry of Aviation led by Zhang Xueliang. In May 1947, Liu was appointed as General Manager of China National Aviation Holding Corporation Limited (Air China). On November 9, 1949, he led all the employees from Central Air Transport Co. and Air China in Hong Kong to join the People's Republic of China, along with Chen Zhuolin. Due to illness, Liu received long-term treatment in Hong Kong and later moved to Australia with his wife Liu Weiying in March 1971. The present paintings by Zhang Daqian and Xie Zhiliu were acquired directly from the artists in the 1940s, with artist's dedication to Benyi. They are passed down and preciously preserved by his family until today.

劉敬宜（1897-1973），字本義，河南開封人。1917年畢業於河南開封留學生預備學校，考取“庚款”留學，就讀於美國加利福尼亞大學、密執安大學，取得碩士學位。先後在底特律大陸汽車公司和寇克罕發動機廠任工程師。1924年回國後，應聘瀋陽東北大學任教授，並參加了張學良領導的航空部工作。1947年5月，劉被任命為“中航”總經理。1949年11月9日劉和陳卓林一起，率領在港的“兩航”全體員工投向新成立的中華人民共和國。後劉敬宜因患病，長期在香港治療。1971年3月，同夫人劉偉英移居澳洲。此輯張大千、謝稚柳作品兩幀均為劉敬宜上世紀四十年代直接得自畫家，並具“本義”上款，由家族寶藏至今。



Liu Jingyi in Shanghai, 1948
劉敬宜在上海，1948年

1052

ZHANG DAQIAN (1899-1983)

Scholar in Deep Mountain

Hanging scroll, ink and colour on paper
120 × 40.5 cm. (47 ¼ x 16 in.)

Inscribed and signed, with two seals of the artist

Dated twelfth month, *dinghai* year (1947)

Dedicated to Benyi (Mr Liu Jingyi)

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$500,000-700,000

US\$65,000-90,000

張大千 溪山訪友圖 設色紙本 立軸 一九四七年作

題識：丁亥（1947年）嘉平月擬清湘老人筆。
本義仁兄法家正之，大千張爰。

鈐印：張爰、大千

來源：直接得自畫家，並由家族傳承。



1053

1053

XIE ZHILIU (1910-1997)

Fragrant Lotus

Hanging scroll, ink and colour on paper
63 × 32.7 cm. (24 ¾ x 12 ⅞ in.)

Inscribed and signed, with three seals of the artist

Dated spring, *wuzi* year (1948)

Dedicated to Benyi (Mr Liu Jingyi)

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$220,000-350,000

US\$29,000-45,000

謝稚柳 新荷清馥 設色紙本 立軸
一九四八年作

題識：戊子（1948年）初春寫似本義先生方家正之，謝稚柳。

鈐印：謝稚、稚柳、烏衣

來源：直接得自畫家，並由家族傳承。



1054

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 Qiujun'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（參見李永超著《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，更與其合作作畫。

1054
ZHANG DAQIAN (1899-1983)

Landscape

Hanging scroll, ink and colour on paper
95.8 × 37.3 cm. (37 ¾ × 14 ⅝ in.)

Inscribed and signed, with two seals of the artist

PROVENANCE:

Previously from the collection of Madam Zhang Shuting.
Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 29 April 2001, Lot 22.

HK\$600,000-800,000 **US\$77,000-100,000**

張大千 臨崖疊嶂 設色紙本 立軸

題識：破石如龍氣未降，摩挲鱗甲尚森張。
高人遊戲題詩句，卻被山僧說短長。
黃山清涼臺破石松，自吾蜀傳沅老題詩其上，厥後漸然枯萎。
山僧無知，致疑此老，以鑊水作書，促松壽命耳，可笑。大千居士爰。

鈐印：張大千、大千

來源：章述亭女士舊藏。
香港佳士得，近現代中國書畫，2001年4月29日，編號22。



1055

1055
ZHANG DAQIAN (1899-1983)

Rock and Pine

Hanging scroll, ink and colour on paper
105.5 × 37.5 cm. (41 ½ × 14 ¾ in.)

Inscribed and signed, with four seals of the artist

Dated winter, *jimao* year (1939)

Dedicated to Xiaoyuan

PROVENANCE:

Previously from the collection of Madam Zhang Shuting.
Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 29 April 2001, Lot 21.

NOTE:

The recipient of the painting, Xiaoyuan, refers to Wu Xiaoyuan, husband of Zhang Shuting.

HK\$600,000-800,000 **US\$77,000-100,000**

張大千 石門平松 設色紙本 立軸 一九三九年作

題識：兩石對立如門，一松鼓翼若蓋。
秋聲歷歷耳邊，詩思當在物外。
肖園仁兄法家正之。己卯（1939年）冬同客昆明，大千張爰。

鈐印：張爰、大千大利、兩到黃山絕頂人、大風堂

來源：章述亭女士舊藏。
香港佳士得，近現代中國書畫，2001年4月29日，編號21。

註：上款人肖園，即章述亭丈夫吳肖園。



1056

YU FEI'AN (1888-1959)

Parrot on Apricot Branch

Hanging scroll, ink and colour on paper

100.5 x 49 cm. (39 3/8 x 19 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated spring, *jiashen* year (1944)

LITERATURE:

Panorama Magazine Vol. 242, Panorama Publishing House, Hong Kong, 1 January 1994, cover.

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

US\$110,000-190,000

于非闇 紅杏文禽圖 設色紙本 立軸 一九四四年作

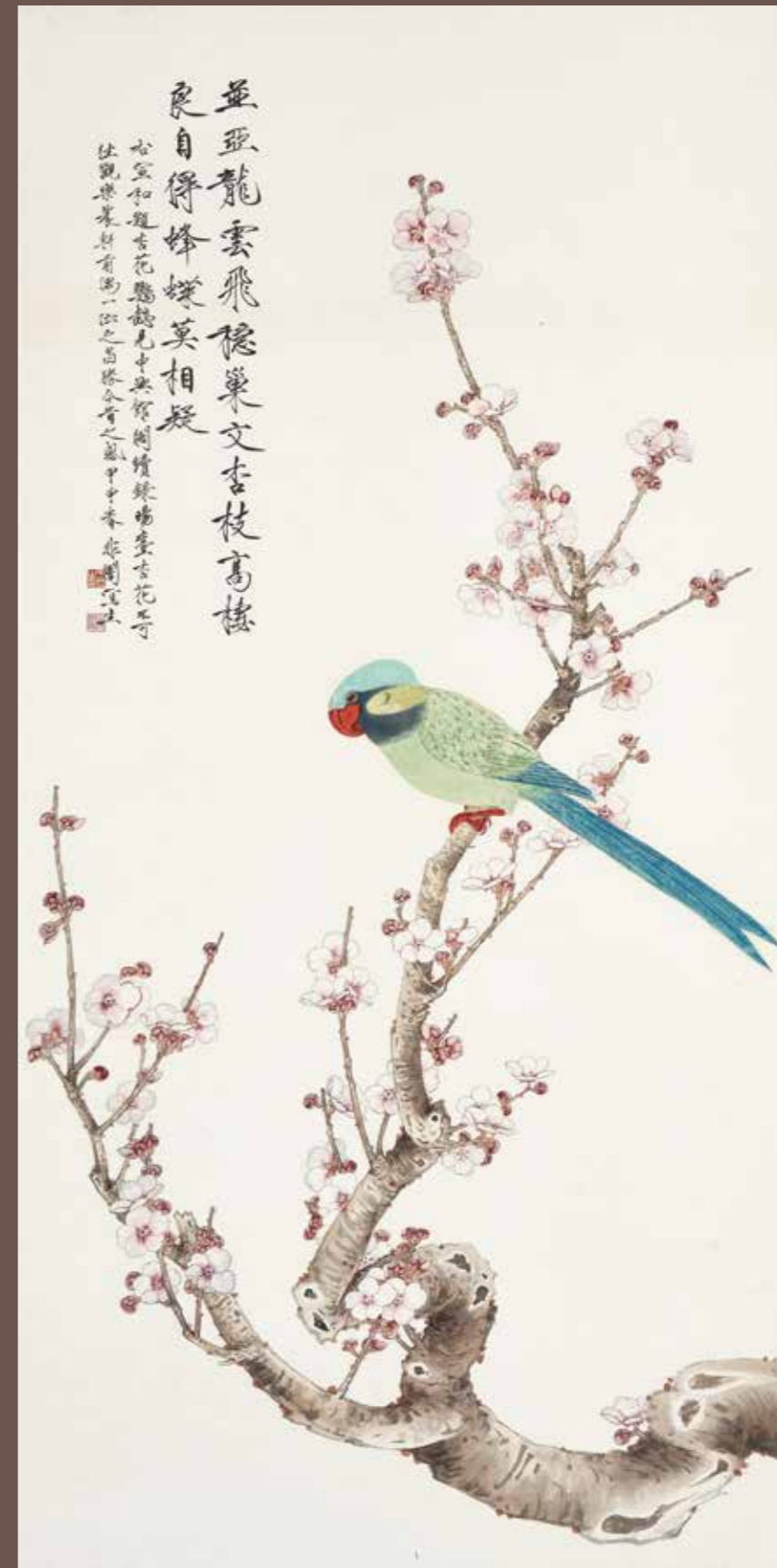
題識：並亞龍雲飛，穩巢文杏枝。
高樓良自得，蜂蝶莫相疑。
右宣和題杏花鸚鵡，見中興館閣續錄，
賜臺杏花不可往觀，樂農軒前偶一佇足，曷勝今昔之感。
甲申（1944年）春，非闇寫生。

鈐印：于照之印、非闇

簽條：于非闇紅杏文禽圖。乙未（1955年）中焮，勺園題簽。

鈐印：運百

出版：《大成》雜誌第二四二期，大成出版社，香港，1994年1月1日，封面。



並亞龍雲飛穩巢文杏枝高樓
良自得蜂蝶莫相疑
右宣和題杏花鸚鵡見中興館閣續錄賜臺杏花不可往觀樂農軒前偶一佇足曷勝今昔之感
甲申年春非闇寫生



1057

1057
ZHANG DAQIAN (1899-1983) **AND YU FEI'AN** (1889-1959)
Flowers and Birds
 Hanging scroll, ink and colour on paper
 125.7 x 37 cm. (49 1/2 x 14 5/8 in.)
 Inscribed and signed by Yu Fei'an, with two seals of the artists

HK\$260,000-400,000 **US\$34,000-51,000**

張大千、于非闇 花鳥圖 設色紙本 立軸

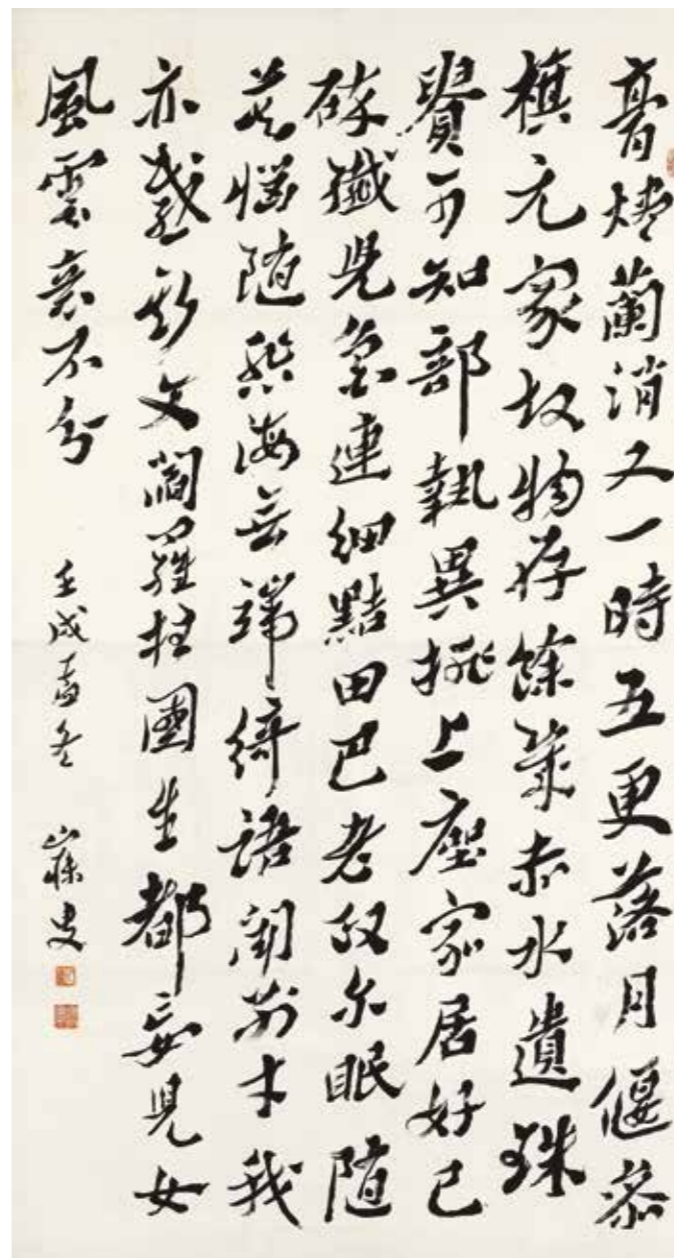
于非闇題識：大千居士寫錦鳩，非闇寫梅竹山茶。
 鈐印：大風堂、大千非闇合作
 註：張大千、于非闇訂交於二十年代末。1933年，張大千受中國畫學研究會邀請再赴北平，居住在頤和園聽鸞館。此時期，二人過從甚密，常有合作。本幅由大千寫錦鳩，非闇補梅竹山茶並題，此乃三十年代中期兩人經常合作之習慣，畫上鈐“大千非闇合作”之印，正是此時期創作之典型例證。

1058
SHEN ZENGZHI (1850-1922)
Calligraphy
 Scroll, mounted and framed, ink on paper
 150 x 82 cm. (59 x 32 1/4 in.)
 Inscribed and signed, with three seals of the artists
 Dated winter, *renxu* year (1922)

HK\$80,000-120,000 **US\$11,000-15,000**

沈曾植 書法 水墨紙本 鏡框 一九二二年作

釋文：膏燼蘭消又一時，五更落月偃參旗。
 元家故物存餘幾，赤水遺珠貴可知。
 部執異(先)排上座，家居好已碎織兒。
 魯連細黠田巴老，政尔眠隨苦惱隨。
 悲海無端綺語聞，別才我亦感斯文。
 閻羅柱國生都妄，兒女風雲意不分。
 題識：壬戌(1922年)孟冬。寐叟。
 鈐印：蕉雨山房、乙盦、海日慶



1058

1059
ZHANG DAQIAN (1899-1983)
Scholar
 Scroll, mounted and framed, ink and colour on paper
 96.5 x 28.3 cm. (38 x 11 1/8 in.)
 Inscribed and signed, with three seals of the artist
 Dated eighth month, *yihai* year (1935)

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

張大千 金井詩情 設色紙本 鏡框 一九三五年作

題識：金井詩情。乙亥(1935年)八月，蜀人張爰。
 鈐印：蜀客、張大千、遊戲神通



1059



1060

LIANG QICHAO (1873-1929)

Thirteen-character Calligraphic Couplet in Regular Script

A pair of hanging scrolls, ink on coloured patterned paper
Each scroll measures 167.5 × 37.8 cm. (66 × 14 7/8 in.)

Inscribed and signed, with two seals of the artist
Dated sixth month, *jiazi* year (1924)
Dedicated to Zhongyi

HK\$120,000-220,000

US\$16,000-28,000

梁啟超 楷書十三言龍門對 水墨花色箋
立軸兩幅 一九二四年作

釋文：試憑他流水寄情卻道海棠依舊，
但鎮日綉簾高卷為妨雙燕歸來。

題識：王沂孫《瑣窓寒》、李清照《如夢令》、
盧祖皋《倦尋芳》、劉涇《清平樂》。
仲易仁兄正集宋人詞句。
甲子（1924年）六月既望，梁啟超。

鈐印：新會梁啟超印、任公四十五歲以後所作

1060

1061

KANG YOUWEI (1858-1927)

Eight-character Calligraphic Couplet in Running Script

A pair of hanging scrolls, ink on gold-flecked red paper
Each scroll measures 195.5 × 41.5 cm. (77 × 16 3/8 in.)
Inscribed and signed, with two seals of the artist

Dated autumn, *jiazi* year (1924)

Further inscribed on the mounting by Yang

Shanshen (1913-2004), with one seal

Dated autumn, ninth month, *jiayu* year (1994)

Titleslips inscribed by Yang Shanshen

HK\$200,000-400,000

US\$26,000-51,000

康有為 行書八言聯 水墨灑金紅箋
立軸兩幅 一九二四年作

釋文：雲錦七章榮光霄漢，松柏千載瑞氣長春。

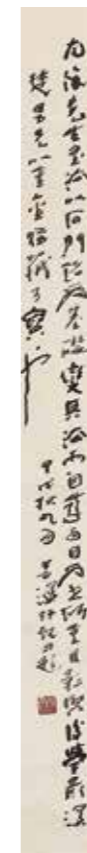
題識：甲子（1924年）孟秋，康有為。

鈐印：康有為印、維新百日日出亡十六年三週大地
遊遍四洲經三十一國行六十萬里

楊善深裱邊題跋：南海先生書法以石門銘為基礎，
變其法而自成面目，為世所重，且影響後學最深。楚男
兄以重金購藏，可寶也。甲戌（1994年）秋九月，善深拜觀
並題。

鈐印：楊氏

楊善深題簽條：康有為先生書聯（上／下）。



1061



1062

Liu Bonian (1902-1990), also known as Siruo and Qian, was born in Sichuan Province. He was a member of the Shanghai Research Institute of Culture and History, Xiling Seal Art Society, and Shanghai Artists Association. Liu grew up in poverty and was admitted to the Sichuan Fine Art Institute in Chengdu when he was 20. Liu was fascinated by Wu Changshuo's paintings when he first began to practise art. He travelled to Shanghai, hoping to visit Wu Changshuo, but his dream never materialized. Liu then started to study art with Wang Geyi. While in Shanghai, he also ran a Sichuan restaurant and made acquaintances with celebrities there. In middle age, Liu returned to practising painting after successfully succeeding in his business. His works were chosen to be exhibited in London and Paris in 1945, and he held a solo exhibition in Shanghai in the winter of 1983 when he was eighty-one years old.

Liu Bonian had a fine collection of paintings from the Shanghai School, focusing on masters like Wu Changshuo, Wang Zhen, and Wang Geyi, with their paintings from alternative periods, including those from the early years. His family has carefully preserved the paintings, and part of the collection will also be presented at Christie's upcoming online auction.

劉伯年(1902-1990)，名思若，又名遷，字伯年，後以字行。晚署伯儼、道元，所居先後稱明遠樓、半閣、今是樓，四川崇慶人。曾任上海文史研究館館員、西泠印社社員、上海美術家協會會員。

劉氏幼年家貧，於弱冠之年考入成都的四川美術學校，涉畫事後仰慕吳昌碩的藝術，親往上海欲拜師吳昌碩，未及吳昌碩去世，轉拜王个移為師。其後於上海學藝並經營四川菜館，廣交滬上名人。中年事業有成之際回歸畫事，1945年獲選參加英國倫敦、法國巴黎的美術作品展覽，1983年冬，以81歲高齡在上海舉辦個展。

劉伯年收藏海上書畫作品，聚焦師門畫家吳昌碩、王震、王个移作品，涉及諸先生不同時期之佳作，不乏難得一見之早年作品，亦有多幅上款劉伯年（劉遷）畫作。作品由劉伯年家族精心保存至今，部分亦將於佳士得網上拍賣中呈現。

1062

WU CHANGSHUO (1844-1927)

Plum Blossoms and Rock

Hanging scroll, ink on paper

140 × 35 cm. (55 1/8 x 13 3/4 in.)

Inscribed and signed, with three seals of the artist

One collector's seal

Dated summer, *xinyou* year (1921)

HK\$150,000-250,000

US\$20,000-32,000

吳昌碩 梅石圖 水墨紙本 立軸
一九二一年作

題識：藤本梅，近惟金（惜）昔耶能之。
吳昌碩年七十八，時辛酉（1921年）夏。

鈐印：吳俊之印、吳昌石、人書俱老

劉伯年鑑藏印：劉遷印

1063

WU CHANGSHUO (1844-1927)

Calligraphic Couplet in Seal Script

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

Each scroll measures 201 × 43.5 cm.

(79 1/8 x 17 1/8 in.)

Inscribed and signed, with two seals of the artist

Dated sixth month, *guisi* year (1893)

Dedicated to Zimao

HK\$100,000-150,000

US\$13,000-19,000

吳昌碩 篆書對聯 水墨灑金紅箋
立軸兩幅 一八九三年作

釋文：史頌成簋多祿永令，奎父樽鼎大壽吉康。

題識：子穉尊兄大人雅屬篆即正，癸巳（1893年）六月，昌碩吳俊。

鈐印：俊卿之印、倉碩



1063



1064

WANG ZHEN (1867-1938)

Pheasants and Chrysanthemums

Hanging scroll, ink and colour on paper

138 × 63.5 cm. (54 3/8 x 25 in.)

Inscribed and signed, with three seals of the artist

Dated spring, *guihai* year (1923)

HK\$40,000-60,000

US\$5,200-7,700



1064

王震 秋菊野雉 設色紙本 立軸 一九二三年作

題識：滿地離披菊影低，于飛朝雉隔林啼。
寒煙疎雨留重九，漫說前邨滑滑泥。
癸亥（1923年）莫春之初，白龍山人王震寫於海雲樓。

鈐印：王震大利、一亭、古秋



潘先生作畫，特別重氣機，講格調。往往出奇制勝，好野戰。無論從構思、構圖、取材、筆墨的運用已至題款及印章中，都可發現他的才華高超，在師古人師造化的基礎上，充分發揮他的個性與理想，有其極其鮮明的自家面目和強烈的藝術感染力。

文人而兼畫家，畫家而又兼文人，是中國繪畫史上一大特點。中國繪畫由此進入超逸之境地。畫家而兼文人者，讀書較多，識見較廣，詩文書法之修養亦較高。潘先生即是此類文人畫家的代表，因學問廣博，貫通透脫後，自不肯拘泥於形似，做造化之奴僕。

此《虬松高士》巨幅創作於1944年新春，時任杭州國立藝術專科學校校長的潘天壽，已從前人筆墨中跳脫出來，強烈奔放的個人風格呼之欲出。畫幅中對角斜立著一樹虬枝夭矯，萬古長青的巨松下，一禿頭老僧持書閒坐於石上，筆墨酣暢，一味霸悍，緣於畫家對自然造化細緻入微的觀察揣摩。山頂老松，因土薄風大的關係，生長緩慢，松枝稀少，枝幹蒼老，但也最禁得起風霜，最為堅強。畫中松樹用筆奇崛果斷，如書法般堅毅的線條，意到興到的點苔頗具節奏感。松幹略施赭色，松枝佈局疏密得當，最密處叢簇簇，於濕墨處加乾筆重墨，層次分明，顯現出沉甸甸的厚重感。石濤上人曾言“拈秃筆用淡墨半乾者，向紙上直筆空鉤，如蠶食葉，再用焦墨重上，看陰陽點染，用筆以錐得透為妙。”潘天壽深得石濤畫理精髓。

落款題詩灑脫的行草自上而下，穿插於密松之間，如行雲流水，行其所不能行，止其所不能止，留白處恰到好處，書法大氣磅礴。與斜插入雲的松幹相呼應，虛實相生，此中國畫講求之空靈也。畫中有虛實之處，畫的氣脈、人的想像才得以暢通流動。

潘天壽常以“禿壽”為號，畫幅中持書閒坐之老者當是畫家自喻之筆。題識中所云“勻碧齋”為杭州著名紙店，尤以煮捶玉版宣紙最受畫家青睞，潘天壽善作大畫，此《虬松高士》高近八尺，闊近兩尺，古樸之美，天真之美，自然之神，雍容華貴，當真是要辣、要古，不要甜。



1065

PAN TIANSHOU (1897-1971)

Scholar under Pine Tree

Hanging scroll, ink and colour on paper

244.5 x 61 cm. (96 1/4 x 24 in.)

Inscribed and signed, with four seals of the artist

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

Dedicated to Peixin

LITERATURE:

Modern Chinese Painting and Calligraphy from the Collection of the Kau Chi Society of Chinese Art, the Kau Chi Society of Chinese Art and the Art Gallery, the Chinese University of Hong Kong, 1987, pl. 67.

HK\$24,000,000-35,000,000

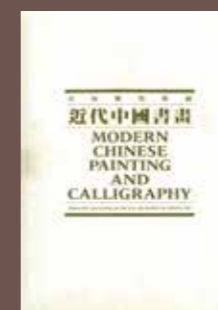
US\$3,100,000-4,500,000

潘天壽 虬松高士 設色紙本 立軸 一九四四年作

題識：老禿原來懶讀書，對書（奈）問魯訛魚，偶然朗誦長松下，為和閑雲自卷舒。
培心先生久以勻碧齋紙屬畫，至梅花開候始克成之。三十三年（1944）新春，禿壽。（那誤奈）。

鈐印：壽康寧、阿壽、潘天壽印、壽

出版：《求知雅集珍藏近代中國書畫》，求知雅集，香港中文大學文物館，1987年，圖版67。



1065

Dr. Wong Chun Bong (Dr. C B Wong, 1942-2019) was a registered general practitioner in Hong Kong who graduated from the University of Hong Kong in 1968 with a Bachelor of Medicine and Bachelor of Surgery degrees. In addition to his private practice, Dr. Wong treated patients at Hong Kong Sanatorium & Hospital and St. Paul's Hospital. The local community highly regarded Dr. Wong for his superb medical skills and generous personality. Outside of his profession as a medical doctor, Dr. Wong was an enthusiast in sports, travel, and Chinese opera. Dr. Wong was also very committed to philanthropy, providing free medical services to people with needs. In 1970, Dr. Wong married Ms Leung Kwok Ping Lois. The two were together for 49 years and exemplified an excellent example of a happy marriage and partnership in the eyes of their friends and family.

Dr. Wong acquired the two Lin Fengmian paintings (Lot 1066 and 1067) directly from the artist in 1980. In 1973, he travelled to Thailand and met Dr. Ling Po, a fellow medical professional. The two quickly formed a strong friendship that would endure for many decades, extending to their families (fig). Dr. Ling Po, a native of Meizhou, was a cousin of Lin Fengmian. In 1977, when Lin Fengmian was granted permission to leave China to visit his family, he eventually settled in Hong Kong and was in urgent need of financial support. Through Dr. Ling's introduction, Dr. Wong had the opportunity to meet the artist and commissioned two paintings of any subject matter of the artist's choice. In 1980, Lin Fengmian completed the two paintings and dedicated them to Dr. Wong on the inscription, a rare practice by the artist as a gesture of gratitude.



Dr. and Mrs. Ling Po (on the left) with Lois Wong (on the right) at the Ling's home in the mid-1980s. There was a Lin Fengmian water ink painting of a lady hanging on the wall in the background. 林浦醫生夫婦（左）與黃梁國樺女士1980年代中期在林醫生家中合影，背後懸掛林醫生所藏林風眠仕女作品。

One of the paintings, *The Four Beauties*, is an exceptional composition seldom seen in private or public art collections. Lin expertly applied soothing pastel hues on the four beauties, contrasting the figures with a darker background. The other painting, *Goose Flying Over Lotus Pond* combines two of Lin's well-versed subjects. It portrays geese flying over an expansive landscape against a vibrant backdrop of a lotus pond adorned with lush green lotus leaves. These two paintings were displayed at Dr. Wong's residence for over four decades and now belong to Mrs Wong since Dr. Wong's passing in 2019.

黃振邦醫生（1942-2019）是一位香港執業的註冊普通科醫生。他1968年於香港大學畢業，獲內外全科醫學士學位。除自營診所外，黃醫生亦於養和醫院和聖保祿醫院診治病人。黃醫生醫術高超，為人和善，在本地社區中享有盛名。除醫師本業外，黃醫生熱衷運動，旅行，京劇，亦長期參與慈善事業，致力為貧困患者提供無償醫療服務。黃醫生與夫人黃梁國樺女士1970年喜結連理，兩人共同走過49載春秋，乃家人和朋友眼中的模範夫妻。



Dr. C B and Lois Wong's wedding on 10th January 1970 黃振邦醫生與梁國樺小姐1970年結婚

此兩幅林風眠畫作乃黃醫生1980年直接購自林風眠。黃醫生1973年赴泰國旅行途中結識同在醫界服務的林浦醫生，兩人旋即成為好友，兩家亦建立長達數十年的親密友誼（附圖）。林浦醫生乃林風眠同鄉堂弟。林風眠1977年獲准出國探親，初來香港，生活頗為拮据。在林浦醫生介紹下，黃振邦醫生結識林風眠，出於支持藝術家生活的美好心願，黃醫生委託畫家創作兩幅作品，題材不限。1980年，林風眠以此兩幅作品相應，並特意添加上款相贈，這在林氏生涯作品中並不常見，盡顯畫家感激知遇之情。

《四美圖》為畫家古典仕女中屈指可數的宏大題材，公私收藏均稱罕見；《荷塘飛雁》則是糅合經典“荷塘”與“蘆雁”題材，層層疊染之下，空間開闊，少了孤寂，多了輕快亮麗之感。此兩幅作品此後一直懸掛於黃醫生居所，伴隨家人度過四十載春秋。2019年黃醫生仙逝，作品留與現藏家黃夫人。

1066

LIN FENGMIAN (1900-1991)

Goose Flying Over Lotus Pond

Scroll, mounted and framed, ink and colour on paper

67 × 68.5 cm. (26 3/8 × 27 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Zhenbang (Dr. Wong Chun Bong)

PROVENANCE:

Acquired directly from the artist, thence by descent.

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

US\$160,000-260,000

林風眠

荷塘飛雁

設色紙本

鏡框

題識：振邦先生正畫，林風眠。

鈐印：林風眠印

來源：直接得自畫家，後由家族傳承。



1066



Dr. C B Wong's three children and their friends celebrating one of the children's birthday in 1981, with the *Goose Flying Over Lotus Pond* painting hanging on the dining room wall in the background. 1981年11月，黃振邦醫生三位子女與朋友慶祝生日，背後懸掛即本拍品《荷塘飛雁》。

1067

LIN FENGMIAN (1900-1991)

The Four Beauties

Scroll, mounted and framed, ink and colour on paper

69 × 69 cm. (27 1/8 x 27 1/8 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Zhenbang (Dr. Wong Chun Bong)

PROVENANCE:

Acquired directly from the artist, thence by descent.

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

US\$520,000-770,000

林風眠

四美圖

設色紙本

鏡框

題識：振邦先生正畫，林風眠。

鈐印：林風眠印

來源：直接得自畫家，後由家族傳承。

Lin Fengmian was known for his exceptional skill in painting portraits of women, representing a significant portion of his oeuvre. These captivating portraits captured the multifaceted nature of his subjects, often depicted wearing classic Chinese costumes or assuming roles as protagonists in Chinese opera. Whether seated, standing, contemplating, combing their hair, or playing the *qin*, the women portrayed by Lin exhibited a diverse range of emotions and activities. Most of his portraits feature a single figure; occasionally, he would compose scenes from Chinese opera with two figures. Portraits featuring four female figures are a true rarity among Lin Fengmian's work. Historically, only two versions are known to exist—the first originated from the YC Gallery Collection (Ciquan Tang), while the second was captured in a photograph by the renowned Hong Kong photographer Chan Chik (fig) in the artist's residence. Both works were sold in auctions in Hong Kong in the mid-2000s.

With an impeccable provenance that traces its acquisition directly from Lin Fengmian by Dr C B Wong, *The Four Beauties* presents an invaluable opportunity for collectors to witness and appreciate a remarkably rare and exquisite masterpiece by the artist. In this painting, the four female figures stand side-by-side within a square composition, adorned in delicate and pastel-coloured traditional dresses. Lin Fengmian skillfully portrayed their poses with subtle variations, infusing the painting with a sense of movement and dynamism. The figures' collective gaze converges towards the centre, captivating the audience's attention. Lin paid meticulous attention to the background, embellishing it with vibrant and diverse patterns and a lamp, lending depth to the overall composition. It is worth noting that Lin Fengmian's portraits featuring multiple figures emerged only towards the end of the 1970s after his relocation to Hong Kong. This creative breakthrough may have been influenced by the new and stimulating environment. Compared to the two previous examples that surfaced in the auction market nearly twenty years ago, the present work stands out not only for its exceptional quality in brushwork, colour and the richness of the composition but also for its provenance and a witness to the collector's encounter with the artist.



Dr. CB Wong's mother, brother and two other relatives playing mahjong in Dr. CB Wong's master bedroom in the early 1990s, with the *Four Beauties* painting hanging on the wall in the background.

1990年代初，黃振邦醫生母親、兄弟及其他兩位親屬在黃醫生主臥室打麻將娛樂，背後懸掛即本拍品《四美圖》。

風眠先生善寫仕女，無論是傳統服飾，或是戲劇題材，仕女佔據了生涯創作的大部。其筆下的仕女，或坐臥，或站立，或凝思，或梳妝，或彈琴，儀態萬千。然而，除部分戲曲題材下之雙人相對外，多是單人構圖，三人及以上已然少見，以古典仕女為主題的四美圖更是屈指可數，傳世畫跡僅有“賜荃堂”舊藏四美圖，香港攝影家陳跡於林風眠寓所拍攝之《四美圖》（附圖），均於2000年代中期見於市場。本幅乃睽違近二十載後，市場再現來源清晰可靠之《四美圖》，意義重大。

本作乃畫家應黃振邦醫生誠意之請，專門創作。畫面橫列四仕女，站姿稍有不同，略有前後之分，服飾亦各色搭配，唯仕女站姿、眼神微微轉向中央，使畫面具有凝聚感。背景之帷幕設色絢麗，各色圖案加以裝飾，左側置宮燈，為林風眠仕女題材中之繁複精妙者。存世四美圖僅見於畫家七十年代末來港後，應是畫家所處環境、心境改變後嘗試的題材突破。相較於以往出現之四美圖，黃醫生獲贈作品，線條、設色、畫面元素之搭配，更為精妙，並有畫家特題上款，更顯珍罕，足見畫家赤誠之心，感激知遇之情，躍然紙上。



Lin Fengmian painting in his apartment, photo taken by Chan Chik (1918-2004)
林風眠於寓所作畫，陳跡（1918-2004）拍攝



1067

Wu Zhongyi (1911-2006), an expert and educator of Modern Textile Technology, was born in Wuxi, Jiangsu Province. After graduating from high school, Wu started his career as a trainee engineer in Shenxin Ninth Factory, where his father Mr. Wu Kunsheng worked as the factory director. In 1946, Wu was promoted to associate manager, when the company became the cotton textile factory with the largest scale and the newest facilities in this period. During the late 1940s, the society was in a turbulent state, hence Shenxin was moved to the south. Wu Kunsheng then established Wyler Textiles in Hong Kong with other joint shareholders in 1948, when Wu Zhongyi followed his father to Hong Kong. Later in August 1949, Wu return to Shanghai to maintain the production of Shenxin Ninth Factory entrusted by his father. He then became the Deputy General Manager, and further took the role of the factory director after the public-private joint management was launched. He was also the Vice President of Shanghai Federation of Industry and Commerce and had joined the first Shanghai National People's Congress.

In early 1976, his father's death brought him to Hong Kong, which he became the Chairman of Weyler Textile Company (Hong Kong) before he moved back to Shanghai in March 1979.

Mr. Wu Zhongyi was an enthusiast of collecting Chinese paintings in his lifetime. He had close relationships with several artists from both Shanghai and Hong Kong. Part of his collection has been sold by Christie's with exceptional prices. According to Wu's daughter, the present owner of the collection, when Wu moved to Hong Kong, he asked his friend for contact and purchased a huge number of paintings from Lin Fengmian when he heard that Lin was in Hong Kong, living in poverty. Lin's paintings were hung in almost every room of Wu's former residence. The collection was later passed to Wu's children, where the present painting was carefully preserved until today.

吳中一（1911-2006），近代紡織技術專家，教育家，江蘇無錫人。吳氏高中畢業後進入父親吳昆生任廠長的申新九廠，從練習工程師做起，1946年升任協理，期間申新九廠成為規模最大、設備最新的棉紡織廠。四十年代末，時局動蕩，申九資產南移，吳昆生等股東合資於1948年在香港開設偉綸紗廠，他隨父旅港。後於1949年8月，受父親交託，回滬維持申新九廠生產，其後出任副總經理，公私合營後任廠長，亦擔任上海市工商業聯合會副主任委員，上海市第一屆人大代表。1976年初，因父故奔喪，前往香港，繼任（香港）偉綸紡織公司董事長。1979年3月回到上海。

吳中一先生生前雅好書畫收藏，與滬港兩地畫家交往頻密，其部分藝術收藏由佳士得於歷年拍賣中漸次呈現，高價釋出。據現藏家，即吳氏女兒回憶，吳先生來港後，聽聞上海大畫家林風眠先生亦來港，且生活拮据，遂托友人聯絡，購下相當數量的作品。當時的吳氏舊居中，幾乎每個房間都懸掛有林氏畫作。這批作品其後傳承至吳氏各位兒女手中，此作由現藏家保留至今。

1068

LIN FENGMIAN (1900-1991)

Dressing in the Morning

Scroll, mounted and framed, ink and colour on paper

66 × 66.5 cm. (26 × 26 1/8 in.)

Signed, with one seal of the artist

PROVENANCE:

Acquired directly from the artist, thence by descent.

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

US\$200,000-380,000

林風眠

晨妝

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印

來源：直接得自畫家，後由家族傳承。



1068

Wu Guanzhong's masterful oeuvre encompasses a profound exploration of China's iconic landscapes. Revered as the "mother river" of Chinese civilization, the Yellow River symbolizes cultural and natural significance. Unavoidably, this became a theme in Wu Guanzhong's artistic pursuit. By visiting the Hukou Waterfalls of the Yellow River twice in 1984 and 1986, Wu Guanzhong created a series of evocative pieces.

Diverging from the other portrayals of the Yellow River, the present work encapsulates a transcendent abstract representation of the river's flow. Rapidly but gracefully, meandering but swirling, the artist created kinetic dynamism with the fluid lines delineated by his swift brushstroke. With soft and pastel colours applied within a compact composition, the painting radiates a sense of agility and rhythm. The fusion of the seemingly spontaneous lines and irregular shapes vividly evokes the loess and water texture. Unlike the landscapes we saw in traditional Chinese paintings, Wu Guanzhong focused on specific natural elements instead of the spectacular sceneries. Embracing an abstract concept with a linear perspective, Wu Guanzhong perfectly depicted the movement, which displayed his mature skills in Western painting techniques and Eastern aesthetics. The present work reveals Wu Guanzhong's magnificent visions, combining the strengths of the East and the West. Converging and entwining the two aesthetics, Wu Guanzhong painted the mesmerizing *Yellow River*. Another example of the artist's depiction of the Yellow River was sold at Christie's Hong Kong Autumn auction in 2018, lot 1311.

1069

WU GUANZHONG (1919-2010)

Yellow River

Scroll, mounted and framed, ink and colour on paper

68 x 137 cm. (26 ¾ x 53 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated 1988

PROVENANCE:

Acquired by the present owner from Soobin Art Gallery Pte Ltd, Singapore, in 1993.

LITERATURE:

Wu Guanzhong (1919-2010)'s Personal Selection of Paintings, A&U Publication (HK) Ltd., Hong Kong, January 1992, pp. 116-117.

Wu Guanzhong-A Twentieth Century Chinese Painter, British Museum Press, London, March 1992, p.164.

Chua Soo Bin, ed., *Spirit of the East by Wu Guanzhong*, L'Atelier Production, Singapore, 1993, pp.46-47.

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

US\$520,000-770,000

吳冠中對中國名山大川多有描繪，在風景畫領域成就極高，黃河作為中華民族的母親河，不論在人文還是自然風景，都意義重大，自然也成為他的作畫對象。1984年和1986年，吳冠中兩次前往黃河壺口寫生，創作出多幅經典作品。

不同於其他描繪黃河兩岸風景之作品，本作重在以抽象方式描繪奔流的黃河水。作品中，畫家以快速的筆法繪出的線條自由延展，賦予畫面動感。流動的線條時急時緩，時而綿長，時而迴旋，配合柔和的色彩和緊湊的構圖，讓作品顯得更加輕靈明快和富有律動感。畫中看似隨意安置的線條，參差迴旋的形狀，生動地描繪出黃土和河水的質感。本幅作品的結構與傳統的中國山水橫幅截然不同，畫家捨棄大山大水的環境敘事，轉而聚焦具體的自然元素，以抽象但是極具線性透視的表現方式，刻畫出運動中的物體，顯示出畫家的西方繪畫基礎和東方美學意境。畫家將自己中西融匯的審美和技法賦於作品之中，將兩種文化中不同的元素並列、交織在畫面中，演繹出全新的“黃河”組曲。（吳冠中描寫黃河之另一作品，可見佳士得香港2018年秋拍釋出《黃河月》，編號1311）

吳冠中 黃河 設色紙本 鏡框 一九八八年作

題識：吳冠中，一九八八。

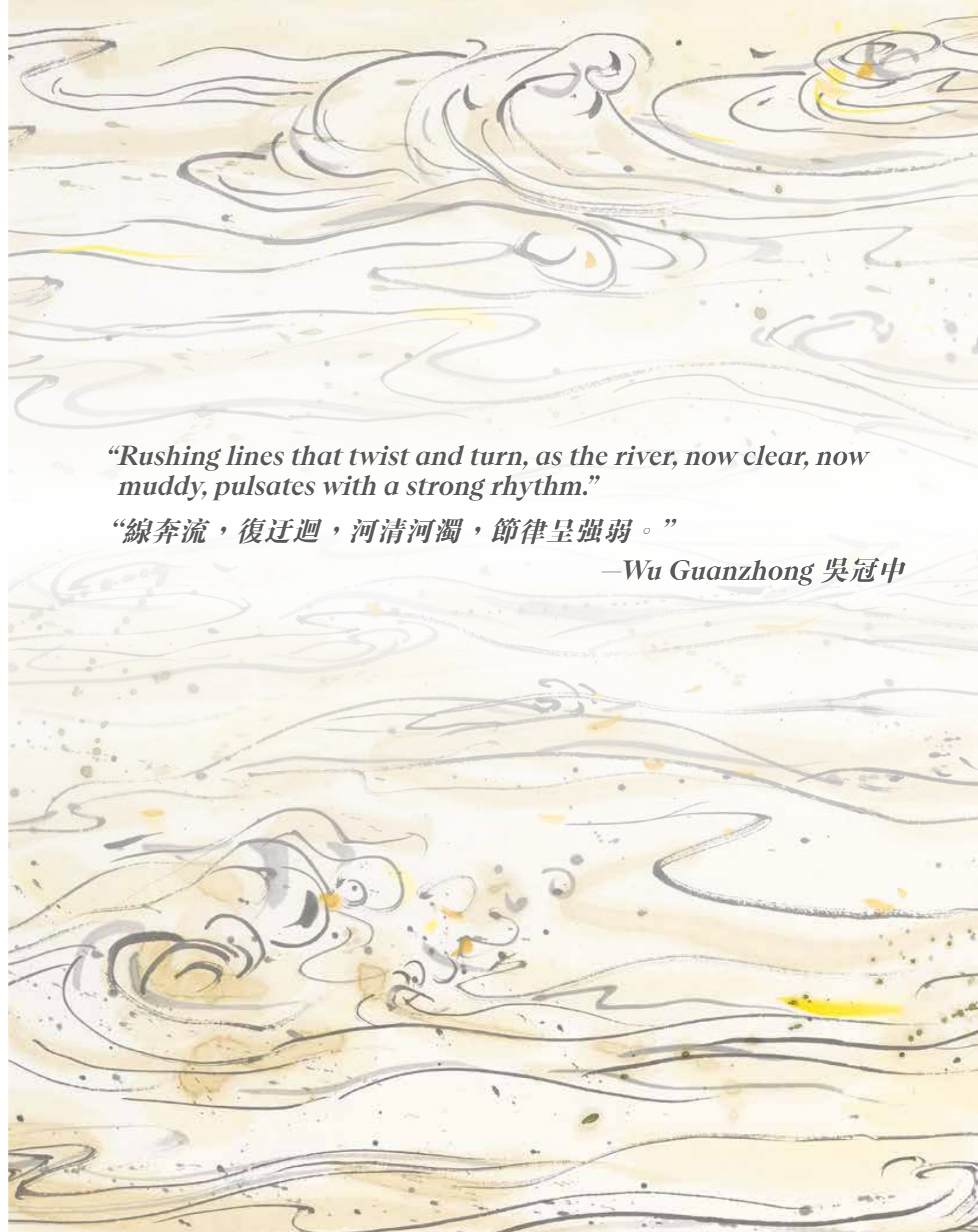
鈐印：吳冠中印、八十年代

來源：現藏家於1993年購自新加坡斯民藝苑。

出版：《吳冠中自選畫集》，東方出版社，北京，1992年1月，第116-117頁。

《吳冠中：一個二十世紀的中國畫家》，大英博物館出版社，倫敦，1992年3月，第164頁。

蔡斯民編，《東方情思：吳冠中畫集》，藝達作坊，新加坡，1993年，第46-47頁。



“Rushing lines that twist and turn, as the river, now clear, now muddy, pulsates with a strong rhythm.”

“線奔流，復迂迴，河清河濁，節律呈強弱。”

—Wu Guanzhong 吳冠中



1069



1070

1070

WU GUANZHONG (1919-2010)
Arc de Triomphe

Scroll, mounted and framed, colour on monochrome print on paper
37 × 28 cm. (14 3/8 x 11 in.)

Inscribed and signed by the artist on the back of the painting
Dated 1993

LITERATURE:

Sketches by Wu Guanzhong, L'Atelier Productions Pet Ltd., Singapore, May 1993, pp.210-211, pl.101.

NOTE:

According to the inscription by Wu Guanzhong on the back of the painting, he

created a sketch of the Arc de Triomphe when he visited Paris in 1989. When the sketch was damaged, the artist photocopied the original drawing and added colours to complete the work. The present lot is, hence, a unique piece.

HK\$300,000-500,000

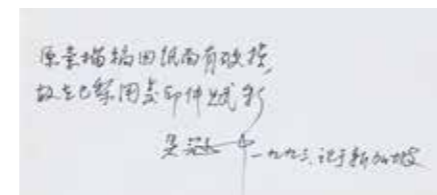
US\$39,000-64,000

吳冠中 凱旋門 紙本素描複印稿、設色 鏡框

畫背題識：原素描稿因紙面有破損，故在巴黎用複印件賦彩。吳冠中，一九九三年，記於新加坡。

出版：《吳冠中速寫集》，藝達作坊，新加坡，1993年5月，第210-211頁，圖版101。

註：據吳冠中畫背題識，吳冠中曾於1989年巴黎之行中創作巴黎凱旋門之素描稿，但因原稿損壞，故用複印機重製，再以彩筆賦色創作此幅，故本幅仍可視作畫家創作的原作。



Inscribed on the back of the mounting by the artist in 1993. 畫家1993年於畫背題識



1071

1071

LIN FENGMIAN (1900-1991)
Snowscape

Scroll, mounted and framed, ink and colour on paper
65.7 × 69 cm. (25 7/8 x 27 1/8 in.)
Signed with one seal of the artist

PROVENANCE:

Acquired directly from the artist, thence by descent.

NOTE:

This painting is part of a European collection and the owner's father was a patron of Lin Fengmian in China during the 1950s. He visited Lin Fengmian frequently at his atelier and acquired his paintings there.

HK\$500,000-700,000

US\$65,000-90,000

林風眠

雪景

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印

來源：直接得自畫家，後由家族傳承。

註：《雪景》源自歐洲私人珍藏。藏家與家人於1950年代居住中國，其父熱愛中國藝術，常到訪林風眠畫室，欣賞林氏新作並選購心儀畫作。



The esteemed scholar, collector, and artist Wang Fangyu (1913-1997), born in Beijing, began training in calligraphy from a young age. He had an illustrious academic career in the United States, where he was professor of Chinese language and literature at Yale and later Seton Hall University. United by a shared passion for art and connoisseurship, Wang forged a close friendship with Zhang Daqian. Together with his wife Sum Wai (1918-1996), Wang meticulously assembled the largest and most significant private collection of Bada Shanren's works. This unparalleled collection served as the cornerstone for Wang Fangyu's pioneering scholarship, establishing him as a foremost authority on Bada Shanren today. His co-authored monograph on Qi Baishi in 1979, alongside Hsu Kai-yu, remains a seminal work in the field. Wang's own abstract calligraphy exudes dynamism and poetry, injecting fresh vitality into the tradition of calligraphy.

王方宇（1913-1997），生於北京，著名學者、收藏家、藝術家。自幼習書法，赴美之後受聘於耶魯大學、西東大學中文系三十餘年。五十年代因緣際會結識張大千，二人遂成爲終生摯友。王方宇與夫人沈慧（1918-1996）經歷多年精心遴選收集，成爲海內外最重要的八大山人私人藏家，王氏亦因而成爲八大山人生平藝術研究的權威。王方宇對齊白石的藝術亦甚有研究，藏品甚豐。王方宇、許芥昱1979年合著《看齊白石畫》，至今仍是白石藝術研究的重要著作。王方宇個人的抽象書畫創作充滿動感與詩意，開創傳統書法現代化的蹊徑。



1072

1072

WANG FANGYU (1913-1997)

Dragon

Hanging scroll, ink on paper
86.4 × 62.2 cm. (34 × 24 ½ in.)
With two seals of the artist

HK\$60,000-80,000

US\$7,700-10,000

王方宇 書法—龍 水墨紙本 立軸

釋文：龍。
鈐印：方宇

1073

ZHANG DAQIAN (1899-1983)

Lotus

Scroll, mounted on cardboard and framed, ink and colour on paper
51 × 38 cm. (20 ⅞ x 15 in.)
Inscribed and signed, with two seals of the artist
Dedicated to Fangyu and Madam Shen Hui (Sum Wai)

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

US\$110,000-150,000

張大千 清麗荷芳 設色紙本 紙板鏡框

題識：方宇仁兄、沈慧女士吉席，大千弟張爰拜頌。
鈐印：張爰、大千



1073



1074

1074

QI BAISHI (1863-1957)

Mid-Autumn Festival

Hanging scroll, ink and colour on paper

104 × 34.7 cm. (41 × 13 5/8 in.)

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

One collector's seal of Wang Fangyu (1913-1997)

EXHIBITION:

Beijing, Aurther M. Sackler Museum of Art and Archaeology at Peking University, *Pictures of the Mind: The Art of Wang Fangyu*, December 8 2012 – February 20 2013.

LITERATURE:

Fang-Yu Wang & Kai-Yu Hsu, *Ch'I Pai-Shih's Paintings*, Art Book Co., Ltd., Taipei, May 1979, p.102, pl. 40.

The Collected Works of Qi Baishi Volume V, Hunan Fine Art Publishing House, October 1996, p.280; pl.266.

A Catalogue of Qi Baishi's Paintings, Tianjin People's Fine Art Publishing House, July 2006, p.358.

Pictures of the Mind: The Art of Wang Fangyu, Wang Shaofang, China, 2012, p.146, pl.46.

NOTE:

Qi Baishi entitled the present painting Mid-Autumn Festival and adorned the composition with lotus roots, tea ware, and pastries. A closer look shows that the three pastries bear unusual imprinted patterns of poisonous creatures. These pastries are called "Five Poisonous Cakes" and are traditional Chinese festival pastries with imprints of five poisonous creatures (snake, centipede, scorpion, spider, toad). Consuming them was believed to enhance resistance and ward off pests and disasters. (Different versions of this painting can be found in the Complete Works of Qi Baishi, Vol. 5, pl. 315 and pl. 310 from two different collections.)

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

US\$160,000-230,000

齊白石 穠中圖 設色紙本 立軸

題識：穠中圖。

借山老人製於京華西城之西梅鳥堂。

鈐印：齊白石、古潭州人

王方宇（1913-1997）鑑藏印：食雞跖廬

展覽：北京，北京大學賽克勒考古與藝術博物館，“心畫：王方宇的藝術”，2012年12月8日 – 2013年2月20日。

出版：王方宇、許芥昱 編，《看齊白石畫》，藝術圖書公司，台北，1979年5月，第102頁，圖版40。

《齊白石全集》第五卷，湖南美術出版社，1996年10月，第280頁，圖版266。

《齊白石繪畫作品圖錄》中卷，天津人民美術出版社，2006年7月，第358頁。

《心畫：王方宇的藝術》，王少方，中國，2012年，第146頁，圖版46。

註：白石老人本幅定名《穠中圖》，圖中除了蓮藕、茶具以外更有三件似為月餅之物，但餅上印有蝎子等昆蟲毒物，實屬罕見。這三件“月餅”實為五毒餅，乃畫家較少見之題材。五毒餅為中國傳統節日糕點，上面模印有五毒（蛇、蜈蚣、蠍子、蜘蛛、蟾蜍）圖案。據說吃了可以增強抵抗力，滅蟲免災。（此畫題不同版本見《齊白石全集》第五卷收錄之中國展覽交流中心藏本（圖版315）及天津楊柳青書畫社藏本（圖版310）。）

1075

QI BAISHI (1863-1957)

Dragonfly Fly over Lotus Pond

Hanging scroll, ink and colour on paper

110.8 × 33.3 cm. (43 5/8 x 13 1/8 in.)

Signed, with one seal of the artist

LITERATURE:

Fang-Yu Wang & Kai-Yu Hsu, *Ch'I Pai-Shih's Paintings*, Art Book Co., Ltd., Taipei, May 1979, p.62, pl. 22.

The Collected Works of Qi Baishi Volume IV, Hunan Fine Art Publishing House, October 1996, p.192; pl.175.

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

US\$260,000-380,000

齊白石 蜻蜓荷花 設色紙本 立軸

款識：白石。

鈐印：白石

出版：王方宇、許芥昱編，《看齊白石畫》，藝術圖書公司，台北，1979年5月，第62頁，圖版22。

《齊白石全集》第四卷，湖南美術出版社，1996年10月，第192頁，圖版175。



1075



1076

1076

LI KERAN (1907-1989)
Herdboy Playing Flute

Hanging scroll, ink and colour on paper
65.5 × 49.5 cm. (25 ¾ x 19 ½ in.)
Inscribed and signed, with three seals of the artist
Further inscribed on the mounting by Fan Zeng
(b. 1938)

PROVENANCE:
M K Lau Collection.

HK\$450,000-650,000 *US\$58,000-83,000*

李可染 牧笛圖 設色紙本 立軸

題識：牧笛圖。可染寫。
鈐印：可染、師牛堂、（肖形印）李下不整冠
范曾題跋：可染先生下筆空靈如是者殊少。
歲在壬午（2002年），江東十翼范曾。
鈐印：江東范曾、長年
來源：梅潔樓珍藏。



Authentication Certificate
Signed by Li Xiaoke
李小可親筆簽名鑑定證書

A renowned neurosurgeon and pioneer of neurosurgery, Dr Alfonso Asenjo (1906-1980) was a Chilean physician who received training in both the United States and Germany. He assumed the role of the inaugural director of the Institute of Neurosurgery and Brain Research in Chile in 1953, subsequently renamed the Dr Alfonso Asenjo Institute of Neurosurgery. In 1973, he was awarded the National Science Prize of Chile. In 1964, during the same year his seminal neurosurgery textbook was translated into Chinese, Dr Asenjo acquired the present painting during a visit to China. The painting has since remained in the family.

神經外科手術先驅阿方索·阿森霍醫生（1906-1980）出生於智利，負笈美國、德國，曾獲智利國家科學獎最高殊榮。1953年出任智利神經外科研究院首任院長，隨後該機構亦以他的名字命名。1964年，阿森霍醫生所著《神經外科技術》被翻譯成中文。同年，他訪華參加學術研討活動，從而入藏此作，作品由家族傳承至今。

1077

LI KERAN (1907-1989)

Scenery of Li River

Scroll, mounted and framed, ink and colour on paper
81 × 50.5 cm. (31 7/8 x 19 7/8 in.)
Inscribed and signed, with three seals of the artist
Dated 1963

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

US\$160,000-260,000

李可染 灕江勝景 設色紙本 鏡框
一九六三年作

題識：余三游灕江，覺江山雖勝，然構圖不易。茲以傳統以大觀小法寫之，人在灕江邊上，終不能見此景也。一九六三年可染並記。

鈐印：可染、寄情、河山如畫



1077

Mr. Chow On Kiu (b. 1950) graduated from the University of Hong Kong with a Bachelor of Social Sciences. He joined The Wharf (Holdings) Limited in 2006 and held various key positions in the company, including Director, Vice Chairman, Deputy Chairman, and Chairman of Wharf China Development Limited until his retirement. Mr. Chow is a seasoned expert in the banking, finance, trading, investment, and real estate industries.

In addition to his professional portfolio, Mr. Chow is an avid arts enthusiast and supporter. He has played a crucial role in bringing Mainland Chinese artists, such as Liu Haisu, Huang Yongyu, and Fan Zeng, to Hong Kong for organizing art exhibitions. As a token of gratitude, Mr. Chow has received numerous artworks from these artists, many of which bear dedications to him. These paintings hold a special place in Mr. Chow's collection.

周安橋先生（生於1950年）畢業於香港大學，取得社會科學文學士學位。他於2006年加入九龍倉集團，歷任董事、副主席、第一副主席兼九龍倉中國地產發展有限公司主席直至退休。周先生在銀行、金融、貿易、投資及地產投資方面有豐富經驗。

周先生亦是藝術愛好者和支持者，他曾數次協助中國內地藝術家來港舉辦展覽，包括劉海粟、黃永玉和范曾等畫家，因此受贈作品頗多，周先生所蓄作品多由畫家直接上款送贈。



1078

1078
FAN ZENG (B. 1938)
Scholar and Child under Pine
 Scroll, mounted and framed, ink and colour on paper
 68.5 × 138.5 cm. (27 × 54 1/2 in.)
 Entitled, inscribed and signed, with two seals of the artist and one dated seal of *xinyou* year (1981)
 Dated *xinyou* year (1981)
 Further inscribed and signed by the artist, with one seal
 Dedicated to Anqiao (Mr. Chow On Kiu)

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

范曾 唐人詩意圖 設色紙本 鏡框 一九八一年作

題識：唐人詩意。歲在辛酉（1981年），江東范曾於北京抱冲齋狂風大作之日。

鈐印：范曾、辛酉（1981年）、抱冲齋

又題：安橋兄雅藏，木上又題。

鈐印：范曾所作



1079

1079
WU ZUOREN (1908-1997)
Panda Eating Bamboo
 Scroll, mounted and framed, ink and colour on paper
 66.5 × 45 cm. (26 1/8 × 17 3/4 in.)
 Inscribed and signed, with two seals of the artist
 Dated *renyin* year (1962)
 Dedicated to Yike

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

吳作人 竹林熊貓 設色紙本 鏡框 一九六二年作

題識：一珂同志存玩，壬寅（1962年），作人。

鈐印：吳、作人



1080

1080
BAI XUESHI (1915-2011)
Pine and Clouds in Mount Huang
 Scroll, mounted and framed, ink and colour on paper
 137.3 × 70.3 cm. (54 × 27 3/8 in.)
 Entitled, inscribed and signed, with two seals of the artist
 Dated spring, *gengshen* year (1980)
 Dedicated to Anqiao (Mr. Chow On Kiu)

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

白雪石 黃山松雲 設色紙本 鏡框 一九八〇年作

題識：黃山松雲。安橋先生雅正，庚申（1980年）春，雪石寫。

鈐印：老白、江山多嬌



1081

1081
FAN ZENG (B. 1938)
Zhong Kui
 Scroll, mounted and framed, ink and colour on paper
 135 × 68 cm. (53 1/8 x 26 3/4 in.)
 Entitled, inscribed and signed, with three seals of the artist
 Dated *jisi* year (1989)
 Dedicated to Madam Suwa Yoriko
HK\$400,000-500,000
US\$52,000-64,000

范曾 鍾馗神威圖 設色紙本 鏡框
 一九八九年作

題識：鍾馗神威圖。
 諷訪賴子女士雅藏，己巳年（1989），
 十翼范曾。

鈐印：抱冲齋、范曾、家在吳頭楚尾



New Year's greeting card gifted by Fan Zeng to Ms Suwa Yoriko
 范曾致贈上款人諷訪賴子女士的新年賀卡

1082
WANG ZIWU (1936-2021)
Zhong Kui
 Scroll, mounted and framed, ink and colour on paper
 137.5 × 69 cm. (54 1/8 x 27 1/8 in.)
 Inscribed and signed, with two seals of the artist
 Dated *jiazi* year (1984)
HK\$900,000-1,500,000
US\$120,000-190,000

王子武 鍾馗 設色紙本 鏡框
 一九八四年作

題識：鍾馗大師乃唐終南秀才，字正南，豹頭環眼，鐵面虬鬚，外貌不足而內才有餘，且生性正直，不畏邪祟。其時德宗登基，年方大試，馗別親應試，為貢生之首。德宗殿試傳臚，觀馗容而不悅，兼有奸相討悔，馗大怒，舉笏便打，繼而自刎。張贊不平，以理奏明德宗，方回過味來，遂發配盧杞於嶺外，封鍾馗為驅魔大神，遍行天下，斬妖除邪。甲子（1984年）歲初，子武畫於長安神禾原畫屋。

鈐印：子武甲子大吉、虎（肖形印）



1082



1083

1083
SONG YUGUI (1940-2017)
Maple Forest
 Hanging scroll, ink and colour on paper
 132 × 68.5 cm. (52 × 27 in.)
 Signed, with three seals of the artist
HK\$150,000-250,000 *US\$20,000-32,000*
 宋雨桂 楓林 設色紙本 立軸

款識：宋雨桂。
 鈐印：雨桂寫意、宋、水到盡處天是岸人登絕頂我為峯



1084

1084
SONG YUGUI (1940-2017)
White Egrets
 Hanging scroll, ink and colour on paper
 111.5 × 66.3 cm. (43 7/8 × 26 1/8 in.)
 Inscribed and signed, with five seals of the artist
 Dated summer, *yichou* year (1985)
HK\$120,000-220,000 *US\$16,000-28,000*
 宋雨桂 落霞 設色紙本 立軸 一九八五年作

題識：落霞。乙丑年（1985）夏月居黃霞草堂，因記唐人詩句“秋水共長天一色，落霞與孤鶩齊飛”，乃寫斯圖以誌之。中國遼寧畫院，雨桂。
 鈐印：雨桂寫意、宋、心隨流水去、人生難得一知己、水到盡處天是岸人登絕頂我為峯



1085

1085
FENG DAZHONG (B. 1949)
Spring
 Scroll, mounted and framed, ink and colour on paper
 95 × 176.5 cm. (37 3/8 × 69 1/2 in.)
 Inscribed and signed, with one seal of the artist
 Dated first month, *jisi* year (1989)
HK\$350,000-550,000 *US\$45,000-71,000*

馮大中 懷春 設色紙本 鏡框 一九八九年作
 題識：懷春。己巳年（1989）正月，大中作。
 鈐印：馮



1086

1086

HUANG YONGYU (B. 1924)

Flying Egrets

Scroll, mounted and framed, ink and colour on paper
94.5 x 180 cm. (37 1/4 x 70 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated April, 1994

Further inscribed and signed by the artist, with one seal

Dated March, 1995

Dedicated to Shixin (Mr Lee Shih Shin)

PROVENANCE:

Acquired directly from the artist by Mr Lee Shih Shin, thence by descent.

NOTE:

The recipient of this painting, Shixin, refers to Lee Shih Shin, who was born in Shandong province in 1934. Lee moved to Taiwan when he was young and later served as the head of the Foreign Affairs Team at Taipei Songshan Airport before entering the business world. Lee and Huang Yongyu were in-laws. The two met at the wedding of a relative, which Lee travelled to Hong Kong to attend. The present painting was a gift from the artist when they first met and exchanged gifts. Huang Yongyu further inscribed this work with a dedication to Lee. The painting has been with the Lee family ever since.

HK\$300,000-600,000

US\$39,000-77,000

黃永玉 望鄉 設色紙本 鏡框 一九九四年作

題識：望鄉從此始，留眼未須穿。
一九九四年四月，黃永玉於日知園。

鈐印：老子姓黃、不瓦全

又題：九五年三月，實馨自美來港，贈此作為念。黃永玉七十。

鈐印：黃永玉

來源：李實馨先生直接得自畫家，後由家族傳承。

註：上款人“實馨”乃李實馨，1934年生於山東，幼年來台，曾任職松山機場外事組組長，後下海經商。李氏與黃永玉家族有姻親之好。1995年，李實馨先生赴港參加親戚婚禮，在宴會上結識黃永玉，二人互贈禮物，此作即為當時畫家所贈，黃永玉於此作特別再題，上款相贈，此後一直保留在李氏家中。



1087

1087

HUANG YONGYU (1924-2023)

Blooming Lotus

Scroll, mounted and framed, ink and colour on paper
14.8 x 180 cm. (5 7/8 x 70 7/8 in.)

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

Dated *jichou* year (2009)

PROVENANCE:

Acquired directly from the artist.

HK\$120,000-180,000

US\$16,000-23,000

黃永玉 荷花開了 設色紙本 鏡框 二〇〇九年作

題識：荷花開了。
己丑年（2009），黃永玉作於萬荷堂。

鈐印：弘二、黃永玉、萬荷堂主

來源：現藏家直接得自畫家。





1088

The current owner's father is an Italian-Chinese who travelled to Italy in the 1980s to study film and theatre. He was dedicated to promoting cultural exchanges and international cooperation between Italy and the two sides of the Taiwan Strait. The present owner's father met Huang Yongyu at an art exhibition and they developed a lasting friendship, visiting each other in Italy and China. According to the present owner, these two lots were gifts from the artist to his father during Huang's solo exhibition in Rome in 1986.

現藏家之父為意大利籍華人，於八十年代赴意大利學習電影及戲劇，多年來致力於促進海峽兩岸與意大利之間的國際合作及文化交流。現藏家父親與黃永玉於畫展中相識，隨後建立深厚友誼，兩人曾先後在意大利及中國相互拜訪。據現藏家憶述，此次呈現之兩件作品，為藝術家於1986年在羅馬舉辦個人畫展時贈予其父，後為家族傳承至今。



A group photo of guests at the opening of Contemporary Chinese Painting Exhibition, with lot 1088 hanging behind. 《當代中國繪畫展覽》開幕式嘉賓合影，背後即是1088拍品。

1088
HUANG YONGYU (1924-2023)
Whitestone Seacoast

Scroll, mounted and framed, ink and colour on paper
96.5 × 90.3 cm. (38 × 35 ½ in.)
Inscribed and signed, with one seal of the artist
Dated *bingyin* year (1986)

PROVENANCE:
Acquired directly from the artist, and thence by descent.

EXHIBITED:
Hong Kong City Hall Low Block, *Contemporary Chinese Paintings Exhibition*, 9-14 May 1986.

HK\$150,000-300,000 **US\$20,000-38,000**

黃永玉 白石海岸 設色紙本 鏡框 一九八六年作

題識：白石海岸。黃永玉，丙寅（1986年）。
鈐印：黃永玉印
來源：直接得自畫家本人，並由家族繼承。
展覽：香港大會堂低座，“當代中國繪畫展覽”，1986年5月9-14日。



1089

1089
HUANG YONGYU (1924-2023)
Lake Dongting

Scroll, mounted and framed, ink and colour on paper
96 × 88.7 cm. (37 ¾ × 34 7/8 in.)
Inscribed and signed, with three seals of the artist
Dated *yichou* year (1985)

PROVENANCE:
Acquired directly from the artist, and thence by descent.

HK\$120,000-240,000 **US\$16,000-31,000**

黃永玉 洞庭朝陽 設色紙本 鏡框 一九八五年作

題識：沉舟潭畔千帆過，病樹前頭萬木春。湘西黃永玉作於乙丑（1985年）。此作甚似抽象派之品類，君若至洞庭朝陽下即有此景緻，不如此則無境界，正人君子奈何，鄙人奈何。
鈐印：梅玉館、永玉、黃大
來源：直接得自畫家本人，並由家族繼承。



1090

1090
HUANG YONGYU (1924-2023)
Chrysanthemums

Scroll, mounted and framed, acrylic on linen
99 × 99 cm. (39 × 39 in.)
Inscribed and signed by the artist
Dated 1991

Dedicated to Shanchun and Qiluan (Cheng Sian Chun & Luana Tee)

PROVENANCE:
Acquired directly from the artist, and thence by descent.

NOTE:
Dr. Cheng Sian Chun, loves Chinese art and was a good friend of Huang Yongyu. Huang presented the painting to Dr. Cheng to commemorate their friendship in 1991. Dr. Cheng is on the Board of Directors at Fujian Huaqiao University in Xiamen. He and his

wife Luana Tee donated funds to build the S C Cheng and Luana Tee Building of Art in 2006 to improve the offices and teaching environment of the College of Fine Arts at the university, which has served to positively advance art education.

HK\$600,000-800,000 **US\$77,000-100,000**

黃永玉 菊花 丙烯麻布 鏡框 一九九一年作

題識：給敬愛的朋友，善春、啟鑾兄嫂。HWANG YENG YU 1991 H.K.。

來源：直接得自畫家本人，並由家族繼承。

註：莊善春醫生，雅好中國藝術，與黃永玉為好友，1991年獲送贈此幅以誌友情。莊醫生是福建華僑大學校董會董事。2006年，與夫人鄭啟鑾捐款興建‘善春啟鑾藝術教學樓’，改善美術學院的辦公和教學環境設施，對美術教學發揮積極的鼓勵及推動作用。



1091



1091

GUAN LIANG (1900-1986)

The Story of the Red Lamp / Shajiang

A pair of hanging scrolls, ink and colour on paper
Each scroll measures 26 × 17.5 cm. (10 ¼ × 6 7/8 in.)
Inscribed and signed, with a total of three seals of the artist
Both dated 1965

PROVENANCE:
M K Lau Collection.

LITERATURE:
M K Lau ed., *Rendering Change: A New China under The Brush*,
Hong Kong M K Lau Collection, 2022, pp.48-49; pl. 61-62

HK\$60,000-90,000 **US\$7,700-12,000**

關良 紅燈記／沙家浜 設色紙本 立軸兩幅 一九六五年作

《紅燈記》
題識：紅燈記。一九六五年，關良。
鈐印：良、肖形印（魚）
《沙家浜》
題識：一九六五年寫革命現代戲沙家浜一段。良公。
鈐印：關良
來源：梅潔樓珍藏。
出版：梅潔樓編，《河山色染—繪出新中國》（二），香港，梅潔樓，2022年，第48-49頁，圖版61-62。



1092

1092

FENG ZIKAI (1898-1975)

Swallows Flying over the Village

Scroll, mounted and framed, ink and colour on paper
42 × 29.6 cm. (16 ½ × 11 ¾ in.)
Inscribed and signed, with two seals of the artist

HK\$80,000-100,000 **US\$11,000-13,000**

豐子愷 舊時王謝堂前燕 設色紙本 鏡框

題識：舊時王謝堂前燕。子愷。
鈐印：豐子愷、子愷



1093

1093

FENG ZIKAI (1898-1975)

Red Foliage

Scroll, mounted and framed, ink and colour on paper
42.5 × 29.9 cm. (16 ¾ × 11 ¾ in.)
Inscribed and signed, with two seals of the artist

HK\$80,000-100,000 **US\$11,000-13,000**

豐子愷 滿山紅葉女郎樵 設色紙本 鏡框

題識：滿山紅葉女郎樵。子愷畫。
鈐印：豐子愷、子愷



1094

1094
FENG ZIKAI (1898-1975)
Spring Swallows
 Fan leaf, mounted and framed, ink and colour on paper
 19 × 51 cm. (7 ½ x 20 ⅛ in.)
 Inscribed and signed, with two seals of the artist

PROVENANCE:
 Christie's Hong Kong, Fine Modern Chinese Paintings, 28 May 2007, Lot 1045.
 M K Lau Collection.

HK\$80,000-150,000
 US\$11,000-19,000

豐子愷 春燕歸 設色紙本 扇面鏡框

題識：春色滿園關不住。子愷畫。
 鈐印：豐子愷、豐子愷年五十以後作
 來源：香港佳士得，中國近現代畫，2007年5月28日，編號1045；梅潔樓珍藏。

1095
ZHU MEICUN (1911-1993)
Scholars Gathering
 Folding fan, ink and colour on paper
 18.5 × 44.5 cm. (7 ¼ x 17 ½ in.)
 Inscribed and signed, with one seal of the artist
 Dated summer, *bingyin* year (1986)

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

朱梅邨 文會圖 設色紙本 成扇
 一九八六年作

題識：丙寅（1986年）夏，朱梅邨。
 鈐印：梅邨



1095

1096
WANG YUANZHUI (1870-1948) /
CAO GUANGZHEN (1864-1937)
Landscape after Wang Hui / Calligraphy in Running Script

Folding fan, ink and colour on paper / ink on paper
 19 × 41.5 cm. (7 ½ x 16 ⅜ in.)
Landscape after Wang Hui inscribed and signed by Wang Yuanzhui, with one seal
 Dated summer, *wuchen* year (1928)
Calligraphy in Running Script inscribed and signed by Cao Guangzhen, with one seal
 Both sides dedicated to Hengqing

HK\$30,000-50,000
 US\$3,900-6,400

王元林／曹廣楨
 做王畊煙山水／行書節錄《黃楊樹子賦》
 設色／水墨紙本 成扇 一九二八年作

《做王畊煙山水》
 題識：做王畊煙奉衡卿先生雅正。戊辰（1928年）夏日，王元林。
 鈐印：二水
 行書節錄《黃楊樹子賦》
 題識：（文不錄）。衡卿仁兄雅屬即正。蔚叟曹廣楨。
 鈐印：蔚廬



1096



1097

1097
LIU KUILING (1885-1968) /
ZHANG QIN (1861-1949)
Aquatics / Calligraphy
 Folding fan, ink and colour on paper / ink on paper
 18.3 x 44 cm. (7 1/4 x 17 3/8 in.)
Aquatics Inscribed and signed, with one seal of the artist
Calligraphy inscribed and signed, with two seals
 Both sides dedicated to Jianda
HK\$50,000-80,000 **US\$6,500-10,000**
 劉奎齡/章棧 魚藻圖 設色紙本/水墨紙本
 成扇

《魚藻圖》
 題識：本白雲外史魚藻圖畫意以應漸達仁兄雅囑，劉奎齡。
 鈐印：劉奎齡印
 《書法》
 釋文不錄。
 題識：漸達仁兄大人雅正，八十一叟章棧。
 鈐印：章一山、御賜獨抱冬心



1098

1098
ZHANG DAQIAN (1899-1983)
Calligraphy
 Scroll, mounted and framed, ink on gold-flecked paper
 43 cm. (16 7/8 in.) in diameter
 Inscribed and signed, with two seals of the artist
 Dated autumn, *xinchou* year (1961)
HK\$50,000-80,000 **US\$6,500-10,000**
 張大千 書法 水墨灑金箋 圓光鏡框
 一九六一年作

釋文：鳥語和溪音，自在笙簧，不假人間絲竹。
 山雲籠樹色，天然圖畫，何勞筆下丹青。
 檻外山光，歷春夏秋冬，萬千變幻，都非凡境。
 窗中雲影，任東西南北，去來淡蕩，洵是仙居。
 題識：辛丑（1961年）秋日。蜀人張大千爰。
 鈐印：張爰之印、大千居士

1098
ZHANG DAQIAN (1899-1983)
Cat and Butterfly
 Round fan, ink on paper
 28 cm. (11 in.) in diameter
 Inscribed and signed, with one seal of the artist
 Dated spring, *bingwu* year (1966)

HK\$200,000-300,000 **US\$26,000-38,000**
 張大千 毫墨圖 水墨紙本 團扇 一九六六年作

題識：丙午（1966年）春日，爰翁。
 鈐印：大千



1099

THE FOH COLLECTION OF CHINESE PAINTINGS

傅氏家族珍藏中國書畫

The Foh Collection, assembled by Singapore-based collectors Mr Foh Kim Hong and his wife, Ms Chan Siew Fong, celebrates five decades of life and partnership. Mr Foh, a Malaysian-born cellist, settled in Singapore after graduating from Taiwan Normal University and became a member of the Singapore Symphony Orchestra. Ms Chan studied design in London and began collecting Chinese contemporary art in the late 1960s.

Their diverse collection showcases Chinese paintings from the late Qing Dynasty to the late 1990s, featuring traditional and modern works. In the early 1990s, the Fohs founded Yuen Gallery, which hosted exhibitions and advised collectors on Chinese art. Yuen Gallery organized many exhibitions featuring modern and contemporary ink artists such as Wu Guanzhong, Zhao Shao'ang, Hong Yi, Li Keran, Lu Yanshao, Wu Zuoren, Zhu Qizhan, and Wang Jiqian. 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. The Foh family will donate all sale proceeds to benefit the children with autism and special needs and the elderly living with cognitive decline.

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，在臺灣修讀音樂畢業後定居新加坡，於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。

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，他們創立了“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。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。傅氏家族決定將其拍賣所得用作慈善用途，期望幫助患有自閉症、有特殊需要的兒童，以及有認知能力障礙的老年人。



1100
FENG ZIKAI (1898-1975) /
QIAN JUNTAO (1907-1998)
Woman Sweeping Autumn Leaves /
Calligraphy
 Folding fan, ink and colour / ink on paper
 18.5 × 41.5 cm. (7 ¼ × 16 ⅜ in.)
Woman Sweeps of Autumn Leaves inscribed
 and signed by Feng Zikai, with two seals
 Dedicated to Zhongjin
Calligraphy inscribed and signed by Qian
 Juntao, with one seal
 Dated fourth month, *renshen* year (1992)

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

豐子愷/錢君匋 滿山紅葉女郎樵/書法
 設色/水墨紙本 成扇 一九九二年作

《滿山紅葉女郎樵》
 題識：滿山紅葉女郎樵。
 鍾瑾同志雅屬，子愷畫。
 鈐印：子愷漫畫、石門豐氏
 《書法》
 釋文：東風獻雨入煙霞，暫憩中峯大士家，
 客路青穿松柏杪，佛臺紅映木蓮花。
 題識：壬申（1992年）四月，君匋八十七。
 鈐印：錢君匋
 註：上款人“鍾瑾”即沈鍾瑾，浙江慈溪人，
 民國間著名收藏家，雅好書畫，尤嗜成扇。





1101

1101
YAN BOLONG (1896-1954) /
ZHOU ZHENXIANG (19-20TH CENTURY)
Joy of Spring / Calligraphy

Folding fan, ink and colour / ink on paper
 22 × 60 cm. (8 5/8 × 23 5/8 in.)
Joy of Spring inscribed and signed by Yan Bolong, with two seals
 Dated summer, *yihai* year (1935)
Calligraphy inscribed and signed by Zhou Zhenxiang, with two seals
 Dated summer, *bingzi* year (1936)
 Both dedicated to Zhunian

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

顏伯龍／周振湘 春趣圖／書法
 設色／水墨紙本 成扇
 一九三五／一九三六年作

《春趣圖》
 題識：乙亥（1935年）仲夏畫似竹年先生雅屬，長白顏伯龍。
 鈐印：伯龍、顏雲霖印
 《書法》
 題釋：（釋文不錄。）丙子（1936年）伏日為竹年二兄姻大人法屬政之，謔度周振湘節臨東海十七帖。
 鈐印：振湘、謔度



1102

1102
LIU KUILING (1885-1968) /
ZHANG SHOU (1877-1947)
Rooster and Hen / Calligraphy

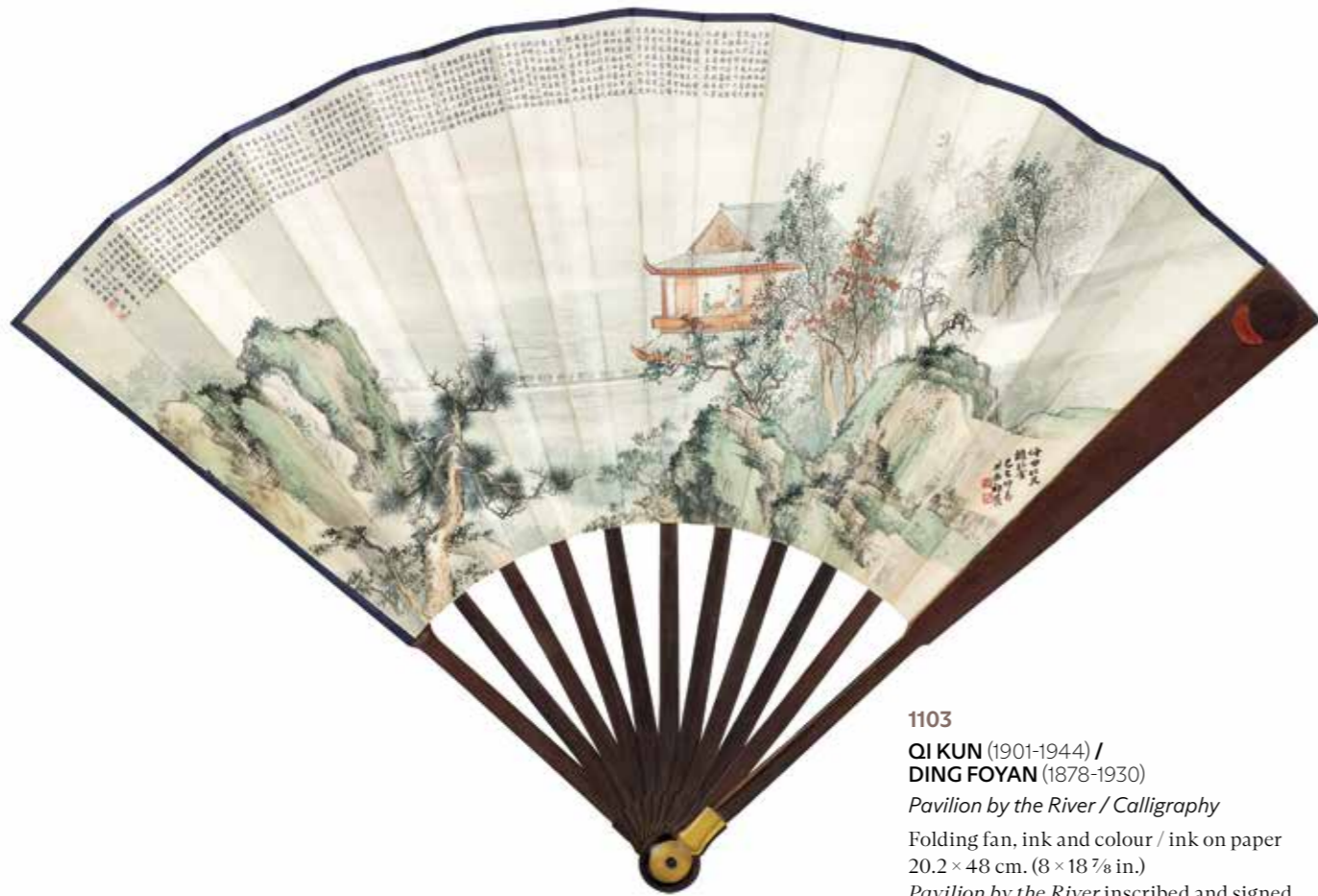
Folding fan, ink and colour / ink on paper
 19.2 × 50 cm. (7 1/2 × 19 5/8 in.)
Rooster and Hen inscribed and signed by Liu Kuiling, with two seals
 Dated autumn, eighth month, *renshen* year (1932)
Calligraphy inscribed and signed by Zhang Shou, with two seals
 Dated autumn, ninth month, *renshen* year (1932)
 Both dedicated to Shaoting

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

劉奎齡／張壽 雙吉圖／書法 設色／水墨紙本
 成扇 一九三二年作

《雙吉圖》
 題識：紹廷仁兄雅鑒。
 壬申（1932年）秋八月下澣，劉奎齡繪。
 鈐印：劉奎齡印、耀宸
 《書法》
 題識：（釋文不錄。）壬申（1932年）秋九月奉應紹廷仁兄大人雅屬即正，君壽張壽並釋於篆樓。
 鈐印：張壽、君壽
 註：上款人“紹廷”即章紹廷，民國時期銀行家章瑞庭次子，平生好藏摺扇，藏扇不拘古今，且講究配上各式扇骨、扇匣，所藏當代書畫扇逾千，明清人書畫扇過百，號“韶筆齋主人”。傅氏收藏瑰集多把章紹廷舊藏成扇。





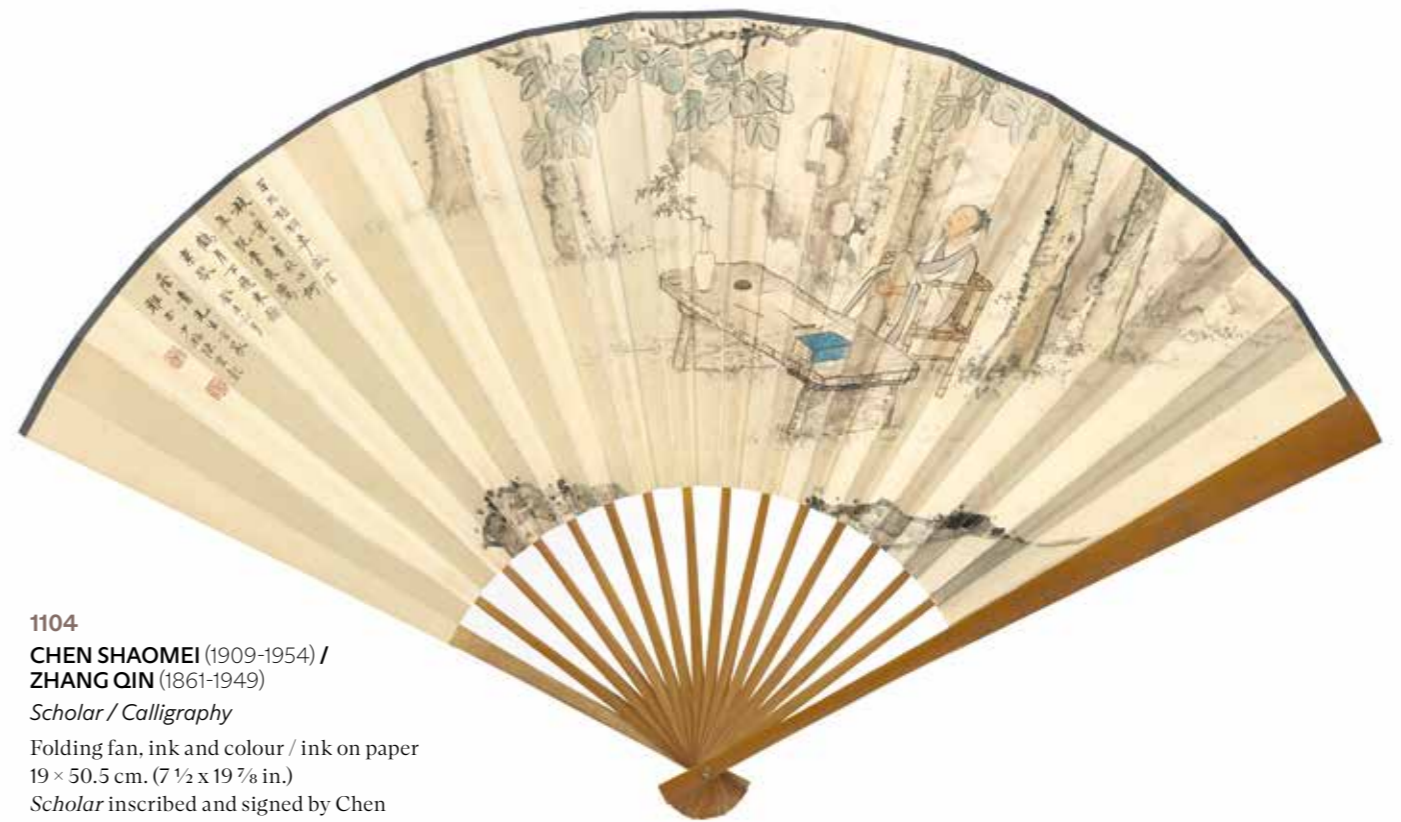
1103

1103
QI KUN (1901-1944) /
DING FOYAN (1878-1930)
Pavilion by the River / Calligraphy
 Folding fan, ink and colour / ink on paper
 20.2 x 48 cm. (8 x 18 7/8 in.)
Pavilion by the River inscribed and signed
 by Qi Kun, with two seals
 Dated spring, *jisi* year (1929)
 Further inscribed and signed by Shen Shu
 (20th century), with two seals
Calligraphy inscribed and signed by Ding
 Foyan, with two seals
 Dated summer, *jisi* year (1929)
 Both sides dedicated to Zhongtian

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

祁崑/丁佛言 江岸林亭/書法
 設色/水墨紙本 成扇

《江岸林亭》
 題識：仲田仁兄雅鑒。己巳（1929年）仲春
 井西祁崑。
 鈐印：祁崑、井西
 沈樞又題：（錄《滕王閣序》）己巳（1929
 年）花朝題滕王閣序以為仲田仁
 兄方家指正。吳興沈樞。
 鈐印：沈、樞
 《書法》
 題識：（釋文不錄）。仲田仁兄雅屬，夏曆
 己巳（1929年）首夏，佛言并釋。
 鈐印：邁鈍、黃人



1104

1104
CHEN SHAOMEI (1909-1954) /
ZHANG QIN (1861-1949)
Scholar / Calligraphy
 Folding fan, ink and colour / ink on paper
 19 x 50.5 cm. (7 1/2 x 19 7/8 in.)
Scholar inscribed and signed by Chen
 Shaomei, with two seals
 Dated sixth month, *guiwei* year (1943)
Calligraphy inscribed and signed by Zhang
 Qin, with three seals
 Both dedicated to Yinqing

PROVENANCE:
 Acquired from the descendents of the
 renowned Singaporean collector Zhang
 Qingchong (1910-1992) in 1993.

HK\$180,000-240,000
US\$24,000-31,000

陳少梅/章棧 梧桐高士/書法
 設色/水墨紙本 成扇

《梧桐高士》
 題識：百尺梧桐半畝陰，枝枝葉葉有秋心。
 何年脫骨乘鸞鶴，月下飛來聽素琴。
 癸未（1943年）六月，蔭清先生方家
 雅正，少梅陳雲彰。
 鈐印：雲彰長壽、少梅畫印
 《書法》
 題識：（釋文不錄）。蔭清仁兄大人雅正，
 八十三叟章棧。
 鈐印：一山老人、甲辰翰林、御賜靈壽延禧
 劉夢雲扇骨刻高士圖。
 來源：傅氏1993年購自新加坡著名藏家張慶
 重（1910-1992）後人。





1105



1105
XIAO XUN (1883-1944) / **LI JINGYU** (1858-1935)
Landscape / Calligraphy
 Folding fan, ink and colour / ink on paper
 17.5 × 43.3 cm. (6 7/8 x 17 in.)
Landscape inscribed and signed by Xiao Xun, with one seal
 Dated autumn, *dingsi* year (1917)
 Dedicated to Wuwei
Calligraphy inscribed and signed by Li Jingyu, with two seals
 Dated summer, *wuwu* year (1918)
 Dedicated to Yangan

NOTE:
 This work was dedicated to Zhou Yang'an in Beijing, also known as Wuwei. The work was painted by Xiao Xun at the age of thirty-four, which is extremely rare.

HK\$50,000-50,000 **US\$3,900-6,400**

蕭愨 / 李經畬 秋林讀書圖 / 書法
 設色 / 水墨紙本 成扇

《秋林讀書圖》
 題識：無畏兄鑑正，弟愨，丁巳（1917年）秋日作。
 鈐印：蕭愨之印

《書法》
 題識：（釋文不錄）。戊午（1918年）長夏養庵姻世仁兄徵書，此筆蕭畫絕精，久久不敢著筆，勉強塗抹即希正指。新吾李經畬。

鈐印：涵洲、李經畬印
 註：上款人“無畏”即周肇祥（1886-1945），號養庵，又號無畏，與金城等北京畫家創辦中國畫學研究會，自1926年起任會長，蕭愨亦為創會會員。本扇乃蕭愨早期三十四歲所作，所見極少。

1106
LU YANSHAO (1909-1993)
Boating on the Autumn River
 Scroll, mounted and framed, ink and colour on paper
 68.5 × 39.2 cm. (27 × 15 3/8 in.)
 Inscribed and signed, with five seals of the artist
 Dated first month, *dingmao* year (1987)
 Dedicated to Qingquan

NOTE:
 The dedication refers to Singapore renowned collector Lu Qingchuan. Lu had a vast collection of works by celebrated artists such as Lu Yanshao and Huang Zhou.

HK\$220,000-350,000
US\$29,000-45,000

陸儼少 秋江野航 設色紙本 鏡框
 一九八七年作

題識：秋水纔添四五尺，野航恰受兩三人。慶全先生正之，丁卯（1987年）正月，陸儼少畫。

鈐印：儼少、宛若、嘉定、晚晴軒、舊家上柏山中

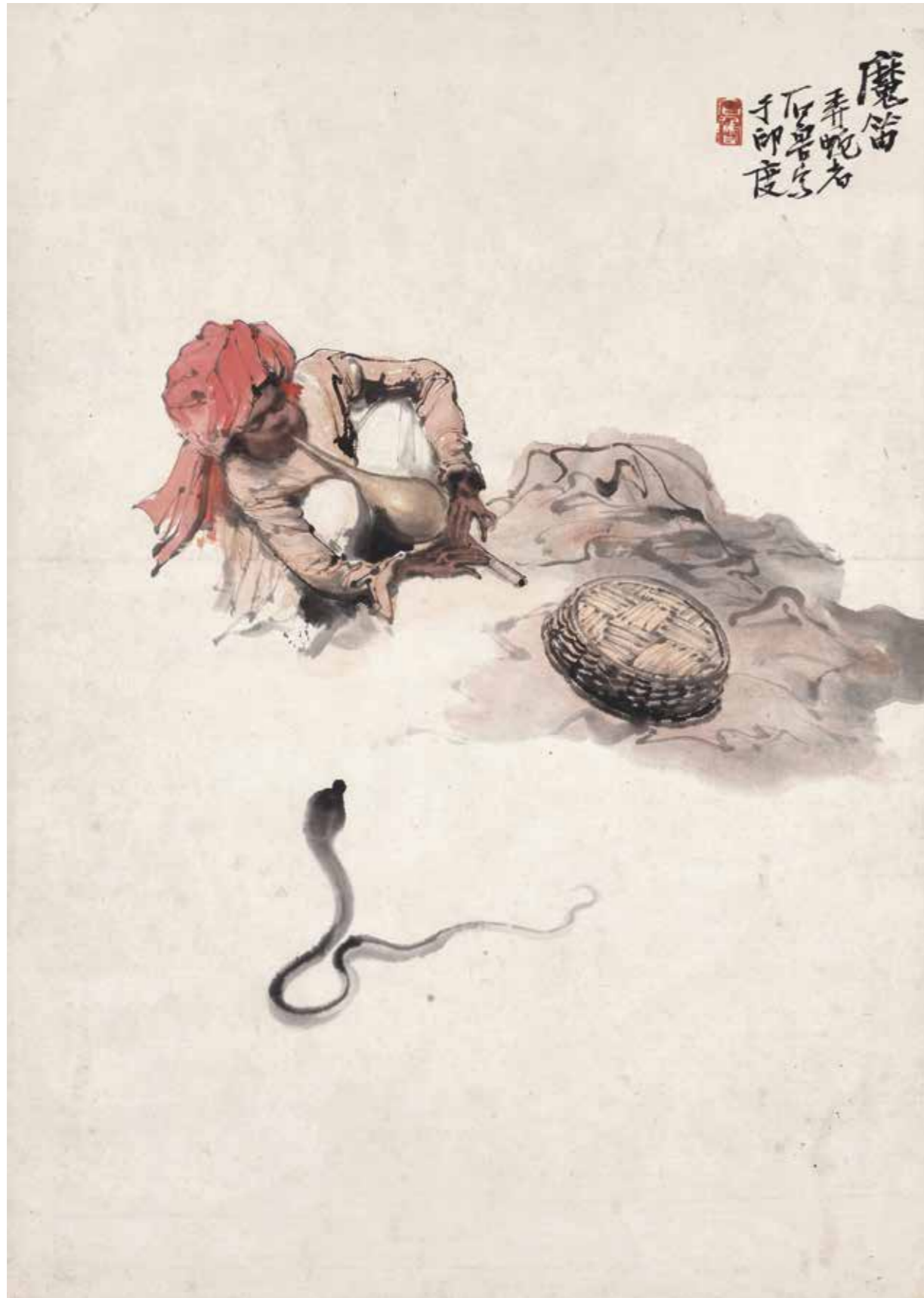
註：上款人慶全即新加坡著名收藏家盧慶全，收藏陸儼少、黃胄等名家作品甚豐。



Artist inscribing on this painting
 陸儼少為本幅題寫款識時照片



1106



1107

1107

SHI LU (1919-1982)

Snake Charmer

Scroll, mounted and framed, ink and colour on paper
52.2 x 37 cm. (20 ½ x 14 ⅝ in.)

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

LITERATURE:

Shi Lu, *Sketches in India*, Zhaohua Fine Arts Publishing House, Beijing, June 1957, no pagination.

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

US\$110,000-190,000

石魯 魔笛 設色紙本 鏡框

題識：魔笛。弄蛇者，石魯寫於印度。

鈐印：石魯

出版：石魯，《在印度的速寫》，朝花美術出版社，北京，1957年6月，無頁碼（散頁）。



1108

ZHAO SHAO'ANG (1905-1998)

Twin Cormorants

Hanging scroll, ink and colour on paper
108 x 60.5 cm. (42 ½ x 23 ⅞ in.)

Inscribed and signed, with two seals of the artist

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

Further inscribed by the artist

Dedicated to Wuben

Two collectors' seals

LITERATURE:

Zhao Shao'ang, *a Sixty Year Retrospective*, The Yuen Gallery Collection, Yuen Gallery, Singapore, 1995, pp. 40-41.

HK\$350,000-550,000 **US\$45,000-71,000**

趙少昂 魚鷹 設色紙本 立軸 一九四五年作

題識：曩在桂林所見，至今匆匆又兩載耳。

偶檢舊稿，重製一過。

卅四年（1945）七月少昂。

鈐印：少昂、此生祇願作閒人

又題：務本先生指教。

鑑藏印：李務本藏、覺良

出版：《趙少昂書畫精粹》，緣畫廊，新加坡，1995年，第40-41頁。



1108

"It is challenging to paint bamboo forest. Wu painted from a long-distance perspective to express its loftiness, with a dark green hue conveying a sense of solemnity. Up close, he rendered the textures of bamboo and leaves. By applying exaggerated brushstrokes to depict bamboo leaves, his bamboo in light green stood out proudly in vigour." Upon completing the painting, Wu initially said it was not for sale but subsequently gave it to Rongbao Zhai.

-Qu Mo, *The Young Companion* magazine, Issue 29

“竹園是很難表現的，遠觀取其勢，用墨綠烘出竹林的蕪鬱，近觀取其質，用誇大的竹葉點出竹子的勁利”。吳老看了這張畫後說此畫原是非賣品（因只畫一次，其無重製），榮寶齋人員硬是要，不得已出去了。

——瞿墨於第29期《良友》記

1109

WU GUANZHONG (1919-2010)

Bamboo Forest Behind Wall

Scroll, mounted and framed, ink and colour on paper

67 × 63.5 cm. (26 3/8 × 25 in.)

With two seals of the artist

LITERATURE:

The Young Companion, issue 29, Hong Kong, October 1986, content page.

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

US\$450,000-580,000

吳冠中

牆內竹林

設色紙本

鏡框

鈐印：八十年代、吳冠中印

出版：《良友》，第29期，香港，1986年，目錄頁。



1109



1110

1110

WU GUANZHONG (1919-2010)

Pine Forest

Scroll, mounted and framed, ink on paper

46 × 69.5 cm. (18 1/8 × 27 3/8 in.)

Inscribed and signed, with one seal of the artist

Dated 1976

LITERATURE:

Selection of Wu Guanzhong Paintings and Sketches, Shandong First Light Industry Research Institute, 1979, pl. 21.

HK\$500,000-800,000

US\$65,000-100,000

吳冠中 松林 水墨紙本 鏡框 一九七六年作

題識：1976·茶。

鈐印：冠中寫生

出版：《吳冠中彩畫素描選》，山東省第一輕工業科學研究所，1979年，圖版21。

1111

WU GUANZHONG (1919-2010)

Jiangnan Shore

Scroll, mounted and framed, ink and colour on paper

67.3 × 47.5 cm. (26 1/2 × 18 3/4 in.)

With three seals of the artist

LITERATURE:

Selection of Paintings by Wu Guanzhong, Hebei Fine Art Publishing House, October 1986 (2nd edition), p. 54.

The Complete Works of Wu Guanzhong Vol. V, Hunan Fine Arts Publishing House, August 2007, p. 205.

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

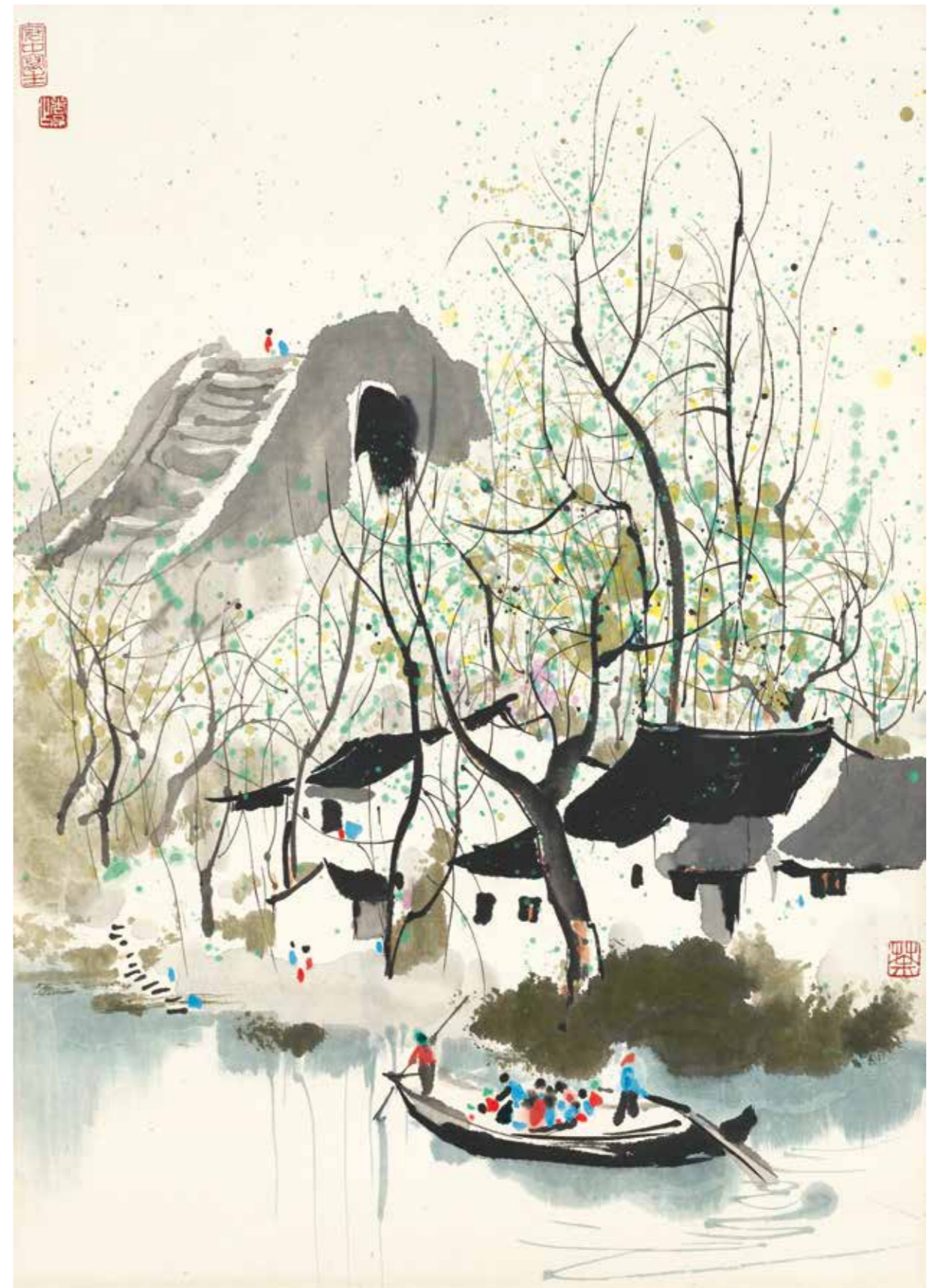
US\$200,000-260,000

吳冠中 江南岸 設色紙本 鏡框

鈐印：冠中寫生、老吳作、茶

出版：《吳冠中畫集》，河北美術出版社，1986年10月（第二版），第54頁。

《吳冠中全集V》，湖南美術出版社，2007年8月，第205頁。



1111



1112

1112

LIN FENGMIAN (1900-1991)
Cormorants on the Fishing Junks

Scroll, mounted and framed, ink and colour on paper
64.5 × 65.5 cm. (25 3/8 x 25 3/4 in.)
Signed, with one seal of the artist

PROVENANCE:

The Heydemann Collection.
Christie's Hong Kong, Fine Chinese Modern Paintings, 31 May 2011,
Lot 2875.

HK\$600,000-800,000

US\$77,000-100,000

林風眠 魚鷹 設色紙本 鏡框

款識：林風眠。
鈐印：林風暝印
來源：Heydemann收藏。
香港佳士得，中國近現代畫，2011年5月31日，編號2875。



1113

1113

LIN FENGMIAN (1900-1991)
Flying Goose and Autumn Bridge

Scroll, mounted and framed, ink and colour on paper
66 × 66.5 cm. (26 × 26 1/8 in.)
Inscribed and signed, with one seal of the artist
Dedicated to Chuqian

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Paintings, 7 October 2013, Lot
1187.

HK\$500,000-800,000

US\$65,000-100,000

林風眠 秋堤飛雁 設色紙本 鏡框

題識：楚謙兄正之，林風眠。
鈐印：林風暝印
來源：香港蘇富比，中國書畫拍賣，2013年10月7日，編號1187。



1114

1114

LIN FENGMIAN (1900-1991)

Nude

Scroll, mounted and framed, ink and colour on paper
67.5 × 69 cm. (26 5/8 × 27 1/8 in.)

Signed, with one seal of the artist

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 30 October 2000, Lot 114.

Christie's Hong Kong, Asian 20th Century Art (Day Sale), 31 May 2015, Lot 475.

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

US\$240,000-360,000

林風眠

裸女

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印

來源：香港佳士得，近現代中國書畫，2000年10月30日，編號114。
香港佳士得，亞洲二十世紀藝術（日間拍賣），2015年5月31日，
編號475。



1115

1115

LIN FENGMIAN (1900-1991)

Chrysanthemum in a Vase

Scroll, mounted and framed, ink and colour on paper
66 × 66 cm. (26 × 26 in.)

Signed with one seal of the artist

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Paintings, 1 May 2005, Lot 127.

Christie's Hong Kong, Chinese 20th Century Art (Day Sale), 28 November 2010, Lot 1064.

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

US\$210,000-330,000

林風眠

菊花

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印

來源：香港蘇富比，中國書畫拍賣，2005年5月1日，編號127。
香港佳士得，中國二十世紀藝術日間拍賣，2010年11月28日，
編號1064。



1116

1116

LIU HAI SU (1896-1994)

Stone Pillars of Mount Huang

Scroll, mounted and framed, ink and colour on paper
68.5 x 136.8 cm. (27 x 53 7/8 in.)

Inscribed and signed, with three seals of the artist
Dated summer, *wuchen* year (1988)

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 the current lot.

HK\$500,000-700,000

US\$65,000-90,000



Madam Xia and current lot
夏伊喬與本作之合影



1117

1117

LIU HAI SU (1896-1994)

Red Plum Blossoms

Scroll, mounted and framed, ink and colour on paper
121 x 63.7 cm. (47 5/8 x 25 1/8 in.)

Inscribed and signed, with five seals of the artist
Dated spring, *yichou* year (1985)

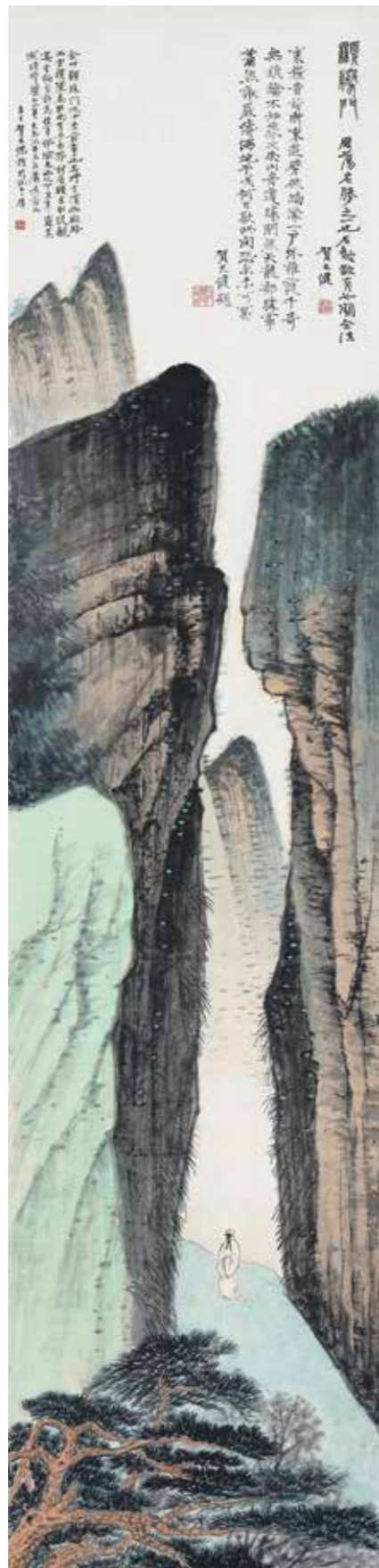
HK\$150,000-200,000

US\$20,000-26,000

劉海粟 鐵骨紅梅 設色紙本 鏡框
一九八五年作

題識：一支畫筆舞東風，點染梅花徹底紅。
更有新詩記今日，神州都在彩霞中。
乙丑（1985年）春仲於京華香山梅莊，憶
寫故鄉昆陵靜遠堂前鐵骨紅梅。劉海粟年
方九十歲。

鈐印：海粟不朽、金石齊壽、心跡雙清、
靜遠堂、石破天驚



1118

HE TIANJIAN (1893-1974)

Mount Yandang Scenery

Hanging scroll, ink and colour on paper

128.5 × 30.5 cm. (50.5/8 × 12 in.)

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

Further inscribed and signed by the artist, with one seal

Further inscribed and signed by the artist, with one seal

Dated *xinsi* year (1941)

Dedicated to Peiyu

PROVENANCE:

M K Lau Collection.

EXHIBITED:

New York, Guggenheim Museum, *A Century in Crisis – Modernity and Tradition in the Art of Twentieth-Century China*, February 6 to May 24, 1998

LITERATURE:

A Century in Crisis – Modernity and Tradition in the Art of Twentieth Century China, Guggenheim Museum, New York, 1998, p.88.

Modern Chinese Painting, 1911-49: Shanghai, National History Museum, Taipei, June 1998, pp.258-259.

HK\$200,000-300,000

US\$26,000-38,000

賀天健 顯勝門 設色紙本 立軸

題識：顯勝門。雁蕩名勝之一也，石皴皴有如關全法。賀天健。

鈐印：天健手制

又題：裏糧昔詣浙東遊，劈破鴻蒙一戶秋。
誰護千奇無鎖鑰，不知幾次失山舟。
道場閒煞天龍部，勝事蕭然謝履儔。
滿地干戈何日歇，此間恐亦未可留。賀天健題。

鈐印：百尺樓頭一丈夫

再題：余叩顯勝門，迺十年前事也。其時方濬幽啓路，而雲鎖煙巒，則尚有未易探討者，顧余則獲睹其全豹，自許為佳事。佩瑜兄而以丁丑年（1937）窺其域，時烽煙正盛，夫亦不平凡矣，屬為圖之。辛巳（1941年）賀天健識於開天樓。

鈐印：賀天健

來源：梅潔樓珍藏。

展覽：紐約，古根漢博物館，“世紀的轉折：二十世紀中國藝術中的傳統與現代性”，1998年2月6日至5月24日。

出版：《世紀的轉折：二十世紀中國藝術中的傳統與現代性》，古根漢博物館，1998年，第88頁。

《民初十二家·上海畫壇》，國立歷史博物館，台北，1998年6月，第258至259頁。

註：上款人“佩瑜”即丁沛漁（1874-1960），貴州織金人。民國間曾任上海中國銀行行長，吉林、甘肅省財政廳廳長。1949年後任上海文史館館員。

1119

ZHENG WUCHANG (1894-1952)

Mountain in the Clouds

Hanging scroll, ink on paper

198 × 63.5 cm. (78 × 25 in.)

Inscribed and signed, with three seals of the artist

Dated autumn, *dinghai* year (1947)

Dedicated to Yunshui

PROVENANCE:

M K Lau Collection.

HK\$300,000-500,000

US\$39,000-64,000

鄭午昌 雲山圖 水墨紙本 立軸 一九四七年作

題識：水從天際落，雲自壑間生。
雲下為霖雨，水東合海瀛。
臨崖恣俯仰，無限倦時情。
雲水先生教正。
丁亥（1947年）秋，鄭午昌。

鈐印：鄭昶、午昌、兩袖五湖煙雨

來源：梅潔樓珍藏。





1120

1120

ZHU QIZHAN (1892-1996)
Autumn Evening in Resplendent Mountains

Hanging scroll, ink and colour on paper
183 × 74 cm. (72 × 29 1/8 in.)
Entitled, inscribed and signed, with three seals of the artist
Dated October, 1974

PROVENANCE:
M K Lau Collection.

EXHIBITED:
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:
Feng Qiyong & Yin Guanghua, ed., *Chronicle of Zhu Qizhan*, Shanghai Calligraphy and Painting Publishing House, 1986, p.81.
A Taste of the Master, An Exhibition of Paintings from the M K Lau Collection Exhibition Catalogue, M K Lau Collection Limited, Hong Kong, 2021, pp.82-83.

HK\$300,000-500,000 **US\$39,000-64,000**

朱紀瞻 秋山晚翠 設色紙本 立軸 一九七四年作

題識：秋山晚翠。五代梁關全，長安人，工山水。畫法筆健氣壯，王覺斯題關全畫縱橫博大，旁若無人，云全師事荆浩有出藍之美，馳名當時，為古代畫家中傑出大師，而其遺跡絕少，世所罕見，此原作已被人盜賣，流傳異邦，余自照片臨出，斗膽設色，自覺汗顏，一九七四年十月朱紀瞻記。

鈐印：紀瞻、年八十三也、二瞻老民

來源：梅潔樓珍藏。

展覽：香港會議展覽中心，“大師點滴—梅潔樓藏畫展覽”，2021年4月16日至20日。

著錄：馮其庸、尹光華著，《朱紀瞻年譜》，上海書畫出版社，1986年，第81頁。

出版：《大師點滴—梅潔樓藏畫展覽》展覽圖錄，梅潔樓，香港，2021年，第82-83頁。

註：1973至1976年，畫家居家病休三年，期間臨摹了一批《故宮週刊》出版的古代山水畫。他根據照片及印本臨摹歷代名畫，藉此與古人筆墨對話，溫故知新，重新檢視自身畫法。此類作品多以巨幅創作，出於照片與印刷品的色彩有所局限，畫家多按照己意大膽設色。這批作品創作於此一短暫時期，數量稀少，頗為珍罕，此作即為其一。



Evening Colors over Autumn Mountains
By Guan Tong (active 10th Century),
currently in the collection of the National
Palace Museum.
王鐸題跋之關全《秋山晚翠》，現藏國立
故宮博物院。

1121

ZHU QIZHAN (1892-1996)
Lychee and Pumpkin

Hanging scroll, ink and colour on paper
90 × 48 cm. (35 3/8 x 18 7/8 in.)
Inscribed and signed, with four seals of the artist
Dated spring, xinwei year (1991)

LITERATURE:
Please refer to Chinese text.

NOTE:
This painting was completed in the spring of 1991, the year of the artist's 100th birthday. After turning 100, he stopped using stiff brushes and opted for soft brushes made of goat hair, pursuing sophisticated, powerful and vigorous brushstrokes. This painting was created using these brushstrokes to capture the inner essences of the lychees and pumpkins, a true masterpiece of the artist in his later years.

HK\$120,000-220,000 **US\$16,000-28,000**

朱紀瞻 荔枝南瓜圖 設色紙本 立軸 一九九一年作

題識：辛未（1991年）春畫於上海。二瞻老民朱紀瞻，時年百歲。

鈐印：朱紀瞻、二瞻老民、紀瞻期頤後作、梅花草堂

出版：《中國近現代名家畫家—朱紀瞻》，錦繡文化企業、新地平線文化事業有限公司，1994年3月，圖版43。

《當代著名中國書畫家專刊·上海—朱紀瞻畫集》，上海教育出版社，1996年5月第1版，圖版32。

《中國近現代名家畫家—朱紀瞻》，人民美術出版社，1996年6月第1版；2000年9月第2版，第56頁。

陳洙龍編，《中國書畫名家畫語圖解—朱紀瞻》，中國人民大學出版社，2003年12月，第283頁。

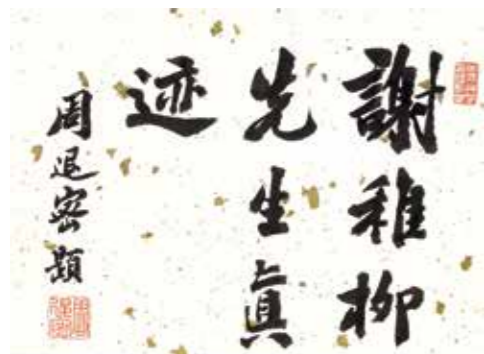
《朱紀瞻畫集》下卷，人民美術出版社，2005年6月第1版，第247頁。

朱紀瞻藝術館編，《大道存真：紀念朱紀瞻先生120週年誕辰》，上海人民美術出版社，2011年5月，第125頁。

註：本幅為朱老1991年春季所繪，乃其百歲誕辰之年，但他對藝術的追求並未停止，仍然積極求變。這年他開始從硬毫改用羊毫，追求豐富筆墨變化，達到氣淳質厚的效果。本幅著重取荔枝南瓜的物情神韻，用筆老辣蒼莽，乃畫家晚年佳作。



1121



1122

1122

XIE ZHILIU (1910-1997)

Blue and Green Landscape

Scroll, mounted and framed, ink and colour on silk

62.3 × 21.3 cm. (24 ½ × 8 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated *dinghai* year (1947)

Frontispiece inscribed and signed by Zhou Tuimi, with two seals

HK\$250,000-350,000

US\$33,000-45,000

謝稚柳 青綠山水 設色絹本 鏡框 一九四七年作

題識：丁亥（1947年）稚柳居士謝稚。

鈐印：謝稚

周退密題詩堂：謝稚柳先生真跡。周退密題。

鈐印：周退密、安亭草閣印信長樂



1123

1123

WU HUFAN (1894-1968)

Seven-character Calligraphic Couplet in Running Script

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

Each scroll measures 150.5 × 28 cm.

(51 ¾ × 11 in.)

Signed, with two seals of the artist

HK\$80,000-150,000

US\$11,000-19,000

吳湖帆 行書七言聯 水墨紙本 鏡框

釋文：子瞻卻喜文與可，魯直深知李伯時。

款識：吳湖帆。

鈐印：吳湖帆印、倩齋書印

1124

XIE ZHILIU (1910-1997)

Lush Lotus Pond

Scroll, mounted and framed, ink and colour on paper

100.5 × 59.5 cm. (39 ¾ × 23 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated winter, *wuwu* year (1978)

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern

Paintings, 25-26 November 2013, lot 1260.

Collection of Tathata Gallery.

HK\$400,000-600,000

US\$52,000-77,000

謝稚柳 萬綠荷塘 設色紙本 鏡框
一九七八年作

題識：戊午（1978年）歲暮，稚柳。

鈐印：魚飲、稚柳

來源：香港佳士得，中國近現代畫，2013年

11月25-26日，編號1260。

真如居收藏。



1124

Kwok Zhongyi (1900-1994), also known as Xiaoqing, Zhongyi, with studio name Qin Yan Zhai (Studio of Qin and Inkstone), was a distinguished art connoisseur from Shanghai during the Republican period. He was closely associated with esteemed artists such as Wu Hufan, Xie Zhiliu, Zhang Daqian, Pu Ru, and Peking Opera performer Mei Lanfang, which helped enrich his artistic pursuits and inspiration. Kwok's diverse interests extended beyond art, encompassing music, chess, calligraphy and painting. As a result, his home exuded an atmosphere of vibrant artistic expression.

Following in his father's footsteps, Kwok Chun-Po (1938-2022) inherited and continued the artistic traditions and knowledge of Qin Yan Zhai. He graduated from the Shanghai Conservatory of Music and became a celebrated tenor. After relocating to Hong Kong, he actively immersed himself in the world of collecting antiques and paintings. The Kwok family's relationship with Wu Hufan grew stronger, with Wu cherishing Kwok Chun-po as his godson. The Qin Yan Zhai collection includes exceptional Wu Hufan artworks, along with many classical paintings and seals bearing his colophons. Three works from the collection will be offered in the Fine Classical Chinese Paintings and Calligraphy sale (Lots 874-876), and one Jadeite will be offered in Important Chinese Ceramics and Works of Art sale (Lot 3012).

1125

PU RU (1896-1963)

Fairy Offering Longevity Peach

Hanging scroll, ink and colour on paper

131 × 64.5 cm. (51 5/8 x 25 3/8 in.)

Inscribed and signed, with three seals of the artist

Dated second month, *bingxu* year (1946)

Further inscribed and signed by Wu Hufan (1894-1968), with two seals

Both dedicated to Madam Jingzhen, wife of Guo Zhongyi

Two collector's seals

PROVENANCE:

Acquired directly from the artists by Kwok Zhongyi's wife, thence by descent.

HK\$1,600,000-2,200,000 *US\$210,000-280,000*

溥儒 瑤妃獻壽圖 設色紙本 立軸 一九四六年作

題識：舞鳳回鸞下玉臺，羽衣飄拂彩雲開。
分明阿母瑤池女，飛向瓊筵獻壽來。
丙戌（1946年）二月，畫為靖嫂夫人四十壽，溥儒敬祝。

鈐印：溥儒、心畬、常樂鴛鴦

吳湖帆題識：瑤妃獻壽。仲易郭兄賢侶靖媿嫂夫人四十壽，吳湖帆題。

鈐印：湖飄長壽、雲破月來花弄影

鑑藏印：琴硯齋、春浦珍藏

來源：郭仲易夫人直接得自畫家，後由家族傳承。

郭仲易（1900–1994），籍貫江蘇上海，字效青、仲逸，民國時期著名鑒藏家，號“琴硯齋”，精書畫、印石鑒賞，與吳湖帆、謝稚柳等滬上名家往還密切，亦與民國畫壇名家張大千、溥儒，京劇名家梅蘭芳友好。郭氏興趣廣泛，琴棋書畫，無不雅愛，家中藝術氛圍濃厚。其子郭春浦先生（1938–2022），幼承庭訓，紹繼“琴硯齋”家學，於藝文及收藏用力尤多。郭氏早年畢業於上海音樂學院，乃享有時譽之男高音歌唱家，後輾轉赴港，活躍於書畫古玩收藏界。郭氏一家尤其與吳湖帆關係親密，郭春浦先生深得吳湖帆喜愛，收為義子。琴硯齋所蓄吳氏作品乃至精之作，古書畫、印石收藏也多有吳湖帆鑒賞題跋。琴硯齋藏三幅古代書畫作品將於中國古代書畫拍賣中呈現（編號874–876），一件翠玉龍紋帶鉤於重要中國瓷器及工藝精品拍賣中呈現（編號3012）。

註：1930年代，溥儒以異軍突起之勢崛起北方畫壇，與張大千有“南張北溥”之譽，與吳湖帆並稱“南吳北溥”，一時溥王孫之名遍傳京畿及北方諸省。心畬以家藏宋元書畫自行臨摹學習，主要以北派山水為時人所知，花鳥偶然為之，人物仕女較少著筆，故向為藏家所重。郭氏琴硯齋藏中國書畫珍藏中，此溥儒工筆重彩繪製八平尺“瑤妃獻壽”仕女，袖帶飄搖，羽衣高髻，面容端莊，設色以青、藍、紅三色為主，為市場多年未見之溥儒精心佳作。心畬在繪成畫作後，慣性題上自作詩一首。前兩句寫瑤妃形貌衣帶之飄逸，第三句點出身份，最後一句呼應首句：瑤妃下玉臺原是為了獻壽來。瑤妃源自《道藏》：“神女名瑤妃，乃西王母之女。”瑤妃手中高高舉起的“桃”，在中國傳統文化裡具備了長壽祛病、趨吉辟邪等吉祥意象，相傳每年三月三日為西王母壽誕，當日以蟠桃分賜諸仙，是為“蟠桃會”。畫中瑤妃飛下玉臺，手持青色泛紅的蟠桃，“獻壽”的對象正是郭仲易(1900–1994)夫人“靖嫂四十壽辰”。畫旁並有“南吳”吳湖帆篆書鄭重題寫，清晰指出祝壽對象。畫作於丙戌年(1946)二月，當時心畬仍在北京，秋天即將南下南京與齊白石聯合畫展。因此，溥儒和郭氏相識並繪製巨幅祝壽，頗有可能與南吳居中紹介有關。從“溥儒敬祝”的落款可知，他對郭氏之敬重，所以畫、詩、書都是極為講究用心，亦側面反映了琴硯齋郭氏在上海藝文界的地位。

《瑤妃獻壽》是溥儒難得可貴的工筆仕女作品，有助認識他在40年代中期的繪畫風格以及交遊，值得心畬愛好者珍貴珍藏。





1126

1126
MEI LANFANG (1894-1961) / **WU HUFAN** (1894-1968)
Red Flowers / Calligraphy

Two fan leaves, mounted and framed, ink and colour on gold paper / ink on paper
Red Flowers measures 14.3 × 43 cm. (5 5/8 x 16 7/8 in.)
 Inscribed and signed, with three seals of the artist
 Dated summer, *wuzi* year (1948)
Calligraphy measures 17.5 × 50.5 cm. (6 7/8 x 19 7/8 in.)
 Inscribed and signed, with one seal of the artist
 Dated autumn, *jichou* year (1949)
 Both leaves dedicated to Madam Guo Jingzhen

PROVENANCE:
 Acquired directly from the artists by Kwok Zhongyi's wife, thence by descent.

NOTE:
 The recipient of the two fan leaves Madam Jingzhen, refers to Kwok Zhongyi's wife Mrs Kwok Jingzhen.

HK\$70,000-120,000 **US\$9,000-15,000**

梅蘭芳/吳湖帆 虞美人/書法 設色金箋/水墨紙本
 扇面鏡框兩幅 一九四八/四九年作

《虞美人》
 題識：靜真夫人雅屬。戊子（1948年）大暑，梅蘭芳。
 鈐印：蘭芳、曉華、綴玉軒

《書法》
 釋文：百舌聲中欲送春，碧蘭綉幕散香塵。
 東風著意塗紅紫，肯負花前對酒人。
 題識：和趙文敏題牡丹。己丑（1949年）秋日，為靜真郭嫂夫人書，吳湖帆。
 鈐印：倩齋
 來源：郭仲易夫人直接得自畫家，後由家族傳承。
 註：上款人“靜真夫人”即郭仲易夫人。



1127

1127
ZHENG WUCHANG (1894-1952)
Cabbages

Scroll, mounted and framed, ink on paper
 30.8 × 130.2 cm. (12 1/8 x 51 1/4 in.)
 Inscribed and signed, with two seals of the artist
 One collector's seal

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

鄭午昌 白菜圖 水墨紙本 鏡框

題識：宦海倦遊知世味，歸來益覺菜根香。
 此吾鄉南園侍郎句也，先輩搗叔大令為寫菜根香齋圖贈之，
 至今紅柏溪屋內壁好事者刻石存之。鄭午昌并記。
 鈐印：午昌所作、鄭昶
 鑑藏印：玉虹館主

1128
WU HUFAN (1894-1968)
Bamboo, Tree, and Rock

Scroll, mounted and framed, ink on paper
 46.4 × 97.2 cm. (18 1/4 x 38 1/4 in.)
 Inscribed and signed, with three seals of the artist
 Dated spring, *yisi* year (1965)
 Three collector's seals

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

吳湖帆 木竹石圖 水墨紙本 鏡框 一九六五年作

題識：用東坡瀟湘圖意作此。吳湖帆，乙巳（1965年）春日。
 鈐印：吳倩畫印、吳湖帆、淮海草堂
 鑑藏印：琴硯齋、春浦珍藏、時泰



1128



1129

1129

WU HUFAN (1894-1968)

Bamboo and Rock

Scroll, mounted and framed, ink and colour on paper
102.2 × 29.7 cm. (40 ¼ × 11 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated *jichou* year (1949)

Two collector's seals

HK\$200,000-300,000

US\$26,000-38,000

吳湖帆 綠筠倚石 設色紙本 鏡框 一九四九年作

題識：綠雲晴不散，風動曉鶯聲。煙月闌干夜，閒吹碧玉笙。
己丑（1949）閏月錄南田句。吳湖帆。

鈐印：倩齋、迢迢閣

鑑藏印：琴硯齋、春浦珍藏



1130

1130

JIANG HANTING (1903-1963),
WANG YACHEN (1894-1983),
ZHENG WUCHANG (1894-1952) AND
OTHER SHANGHAI ARTISTS

A Hundred Birds

Scroll, mounted and framed, ink and colour
on paper

131.5 × 66.7 cm. (51 ¾ × 26 ¼ in.)

Entitled, inscribed and signed by Zheng
Wuchang, with two seals

Dated New Years Day, *yiyou* year (1945)

With a total of twenty-four seals of the artists

Further inscribed and signed by Zheng

Wuchang, with two seals

HK\$50,000-80,000 **US\$6,500-10,000**

江寒汀、汪亞塵、鄭午昌及海上諸家 百雀圖
設色紙本 鏡框 一九四五年作

鄭午昌題識：百雀圖。乙酉（1945年）元旦。
弱齋鄭午昌題。

畫者二十有五人，顧坤伯、朱文
侯、張天奇、諸樂三、臥雲居
士、田硯雲、沈一齋、劉慎、孔
小瑜、王韻笙、汪海瀾、王辰
昌、丹曦老人、汪亞塵、顧飛、
江寒汀、張宇澄、潘君諾、尤无
曲、柳漁笙、丁慶齡、蔣孝遊、
欠如、婁詠芳、王師子。

鈐印：午昌、鄭昶之印、顧坤伯字景丰、文
侯、天奇、樂三之印、臥雲、田清泉、
沈一齋、劉慎、小瑜、王叶之印、海
瀾、王崑、井曦、汪亞塵、顧飛、虞山
江寒汀書畫記、宇澄、潘然私印、陶風
畫印、漁笙、慶齡、孝游長壽、欠如女
史、句容王偉長壽

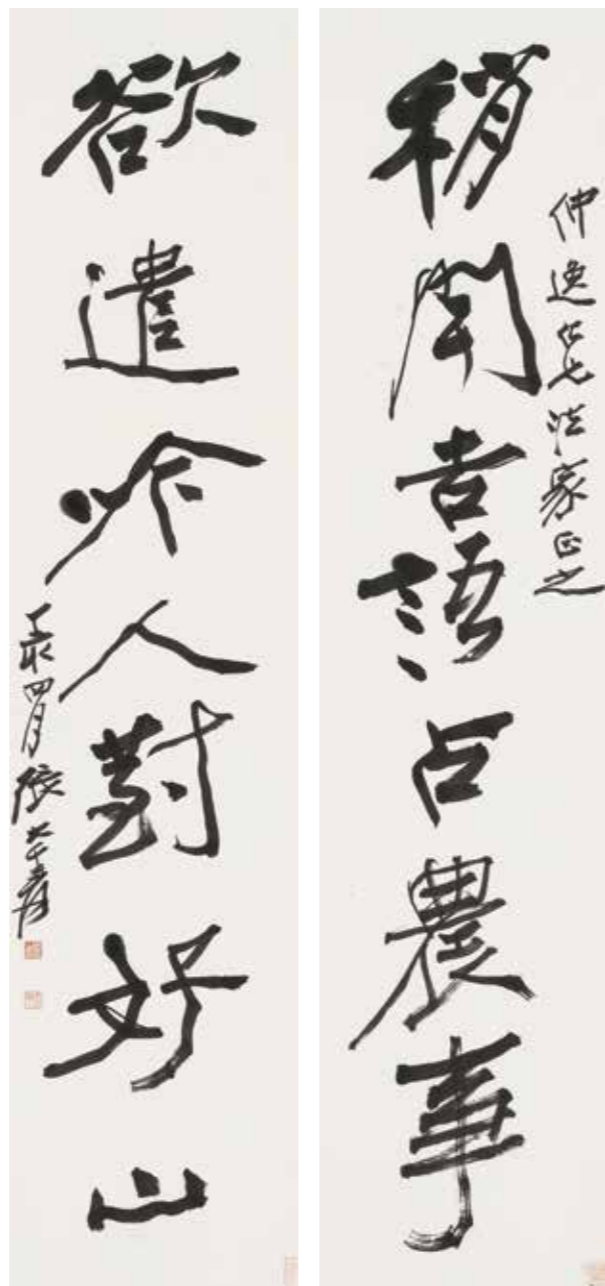
鄭午昌又題：鄭午昌補圖。

鈐印：鄭昶長壽、午昌



1131

1131
WU HUFAN (1894-1968)
Nine-character Calligraphic Couplet in Clerical Script
 A pair of scrolls, mounted and framed, ink on patterned paper
 Each scroll measures 124 × 27.6 cm. (48 7/8 × 10 7/8 in.)
 Inscribed and signed, with three seals of the artist
 Dated spring, *gengyin* year (1950)
 Dedicated to Zhongyi
PROVENANCE:
 Acquired directly from the artists, thence by descent.
HK\$80,000-120,000 *US\$11,000-15,000*



1132

吳湖帆 隸書九言聯 水墨花箋 鏡框兩幅 一九五〇年作
 釋文：仗酒祓清愁，花銷英氣。
 甚興高泉石，耳倦絲簧。
 題識：姜白石翠樓吟，袁易聲聲慢。
 仲易通家兄屬集宋詞，庚寅（1950年）春，吳湖帆。
 鈐印：吳湖帆印、倩齋書印、萬里江山供燕几
 來源：直接得自藝術家，並由家族傳承。

1132
ZHANG DAQIAN (1899-1983)
Seven-character Calligraphic Couplet in Running Script
 A pair of scrolls, mounted and framed, ink on paper
 Each scroll measures 104.5 × 23.5 cm. (41 1/8 × 9 1/4 in.)
 Inscribed and signed, with two seals of the artist
 Dated fourth month, *dinghai* year (1947)
 Dedicated to Zhongyi
 Two collector's seals
PROVENANCE:
 Acquired directly from the artists, thence by descent.
HK\$150,000-250,000 *US\$20,000-32,000*
 張大千 行書七言聯 水墨紙本 鏡框兩幅 一九四七年作
 釋文：稍聞吉語占農事，欲遣吟人對好山。
 題識：仲逸仁兄法家正之，丁亥（1947年）四月，張大千愛。
 鈐印：張爰之印、大千
 鑑藏印：琴硯齋、郭春浦珍藏印
 來源：直接得自藝術家，並由家族傳承。

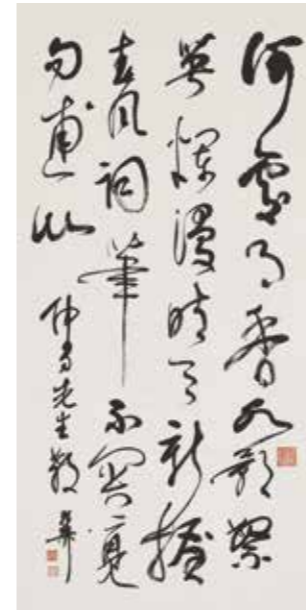


1133

1133
QI BAISHI (1863-1957)
Chrysanthemums and Dragonfly
 Scroll, mounted and framed, ink and colour on paper
 101.5 × 33.6 cm. (40 × 13 1/4 in.)
 Inscribed and signed, with two seals of the artist
HK\$300,000-500,000 *US\$39,000-64,000*
 齊白石 菊花蜻蜓 設色紙本 鏡框
 題識：寄萍堂上老人白石八十七歲時畫于京華。
 鈐印：湘潭人也、麓山紅葉相思



1134



1134

1134

XIE ZHILIU (1910-1997)

Pavilion in the Verdant Mountains / Calligraphy

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

Pavilion in the Verdant Mountains measures 64.5 x 45 cm. (25 3/8 x 17 3/4 in.)

Inscribed and signed, with three seals of the artist

Calligraphy measures 79 x 39 cm. (31 1/8 x 15 3/8 in.)

Inscribed and signed, with three seals of the artist

Both scrolls dedicated to Zhongyi

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$350,000-600,000

US\$45,000-77,000

謝稚柳 高閣飛瀑/書法 水墨/設色紙本 鏡框兩幅

《高閣飛瀑》題識：仲易先生教。謝稚柳。

鈐印：謝稚、稚柳、敦煌舊客

《書法》釋文：何處月香水影，繁英爛漫晴天。新握春風詞筆，不關覓句逋仙。

題識：仲易先生教。稚柳。

鈐印：墨溟鳥仙、謝稚、稚柳

來源：直接得自畫家，並由家族傳承。

1135

PU RU (1896-1963)

Studio in the Mountain

Scroll, mounted and framed, ink and colour on paper

100.5 x 30.5 cm. (39 3/8 x 12 in.)

Inscribed and signed, with three seals of the artist

HK\$200,000-300,000

US\$26,000-38,000

溥儒 蟬鳴故林 設色紙本 鏡框

題識：魚戲多深藻，蟬鳴但故林。溥儒。

鈐印：舊王孫、溥儒、省心齋



1135



1136

1136

ZHANG DAQIAN (1899-1983)

Scholar Admiring Waterfall

Scroll, mounted and framed, ink on paper

81.8 × 36.2 cm. (32 ¼ × 14 ¼ in.)

Inscribed and signed, with two seals of the artist

Dated tenth month, wuzi year (1948)

HK\$220,000-320,000 *US\$29,000-41,000*

張大千 高士觀瀑 水墨紙本 鏡框 一九四八年作

題識：戊子（1948年）十月朔，大千張爰。

鈐印：張爰、大千

1137

ZHANG DAQIAN (1899-1983)

Lady and Cat

Scroll, mounted and framed, ink on paper

80.5 × 64.5 cm. (31 ¾ × 25 ⅜ in.)

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

Executed between autumn, *gengxu* year (1970) and 1973

Two collector's seals

HK\$800,000-1,200,000 *US\$110,000-150,000*

張大千 繡幕春姿 水墨紙本 鏡框 一九七〇至一九七三年作

題識：庚戌（1970年）秋日五亭湖上寫此，以目翳方盛遂擱置之，越三年乃為補成。爰翁。

鈐印：癸丑（1973年）、大千唯印大年、三千大千、老奴、得心應手、摩登戒體

鑑藏印：琴硯齋、郭春浦珍藏印



1137

When Zhang Daqian pioneered and mastered a new style of splashed ink and colour paintings in the 1960s, he revolutionized the depiction of Chinese landscapes in abstract representation. The present painting, dated 1963, was the year Zhang held his solo exhibition at the Hirschl & Adler Gallery in New York. Most works featured in the exhibition catalogue were painted in his splashed ink technique, which became the most frequently observed style among his various artistic periods.

Splashed ink paintings possessed a more abstract and expressive composition, seamlessly blending the strengths of Eastern ink brushwork with Western aesthetics. This fusion played a pivotal role in establishing Zhang's international reputation. In the present painting, one can appreciate the captivating infusion of ink and water, reminiscent of flowing clouds and cascading waterfalls. On the lower left, the grass and trees are depicted with bold and expressive brushstrokes in the *xieyi* style. Such a perfect combination of these two styles only appeared in his exhibitions in the West during this particular period.

大千先生以破墨法，開闢潑墨潑彩新風格，六十年代進入至臻化境階段。本幅寫於1963年，本年大千於紐約Hirschl & Adler畫廊舉辦個展，展覽目錄所列作品多以潑墨法寫成。相較於其他時期，此階段以潑墨作品為重，畫面更為抽象，極具表現主義色彩，兼俱東方筆墨意趣和西方美學潮流，乃大千先生向國際藝壇扣門之作。本作水墨交融，仿如雲瀑流動；左下以肆意揮灑姿態寫草木，此種表現手法似僅見於此時期歐美個展作品中，乃畫家潑墨潑彩發展中一特別時期。

1138

ZHANG DAQIAN (1899-1983)

Splashed Ink Landscape

Scroll, mounted and framed, ink and colour on paper

97.5 × 62 cm. (38 3/8 × 24 3/8 in.)

Inscribed and signed, with one seal of the artist

Dated eleventh month, *guimao* year (1963)

One collector's seal

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

US\$110,000-150,000

張大千

潑墨山水

設色紙本

鏡框

一九六三年作

題識：癸卯（1963年）十一月既望，爰翁。

鈐印：大千唯印大年

鑑藏印：琴硯齋



1138



1139

1139

ZHANG DAQIAN (1899-1983)

Scholar under Plantain Tree

Hanging scroll, ink on paper
95.3 × 42.5 cm. (37 ½ x 16 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated ninth, *guisi* year (1953)

Dedicated to Mifu (Dr. Mifoo Hsu)

NOTE:

The present painting is dedicated to the esteemed acupuncturist and Peking opera performer, Dr Mifoo Hsu (1903-1978). Hailing from Zhejiang, Dr Hsu studied under the tutelage of the renowned opera performer Meng Xiaodong in Hong Kong. Zhang Daqian, also a Peking opera enthusiast, likely became acquainted with Dr Hsu through Meng's introduction. Upon relocating to the United States in the 1970s, Dr Hsu taught acupuncture at the University of Washington Medical Center while continuing to participate in Peking opera performances.

HK\$250,000-350,000

US\$33,000-45,000

張大千 芭蕉高士 水墨紙本 立軸 一九五三年作

題識：癸巳（1953年）九月將別東京還於曼多洒，行李已戒，退筆敗糜，匆匆爲此，即請密甫仁兄法教，張爰。

鈐印：張爰私印、大千富昌大吉

註：上款“密甫”即許密甫（1903-1978），祖籍浙江，知名針灸醫師、京劇表演藝術家，曾拜孟小冬爲師，並時常登台演出，或許因此結識酷愛京劇的大千先生。七十年代自香港赴美後，在華盛頓大學醫學中心行醫，教授針灸，業餘繼續與國劇社友雅集清唱。



Mifoo Hsu with Zhang Daqian
許密甫與張大千合照

1140

PU RU (1896-1963)

Flying Dragon

Scroll, mounted and framed, ink and colour on paper
42 × 20 cm. (16 ½ x 7 ⅞ in.)

Inscribed and signed, with two seals of the artist

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 26 November 2018, lot 1461.

HK\$200,000-300,000

US\$26,000-38,000

溥儒 雲龍 設色紙本 鏡框

題識：冥冥變宇宙，蕩蕩失乾坤。何日乘雲霧，飛騰過禹門。心奮。

鈐印：明夷、溥儒

來源：佳士得香港，中國近現代畫，2018年11月26日，編號1461。



1140

1141

PU RU (1896-1963)

Sewing

Scroll, mounted and framed, ink and colour on paper
24 × 69 cm. (9 ½ x 27 ⅞ in.)

Inscribed and signed, with three seals of the artist

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 30 May 2017, lot 1400.

HK\$150,000-300,000

US\$20,000-38,000

溥儒 白屋青燈紡績勤 設色紙本 鏡框

題識：白屋青燈紡績勤，祖孫蔬食日居貧。
古今惟有陳情表，至性能教泣鬼神。
舊作此畫補題。心奮記。

鈐印：舊王孫、心奮、一壺之中

來源：佳士得香港，中國近現代畫，2017年5月30日，編號1400。



1141



1142

Tchen Hiong-Fei (1911-2004), born in Shanghai, was a prominent diplomat of the Republic of China. He obtained a doctorate degree in law from Aurora University in Shanghai, as well as from the Sorbonne University in Paris. In 1943, he entered the Foreign Service, where he held several posts—most notably, Commissioner at the Commission on Treaties. After World War II, Tchen Hiong-Fei was appointed Minister in charge of the Chinese Embassy in Paris. He initiated contacts with future leaders of French-speaking African countries, contributing substantially to the establishment of diplomatic relations with these emerging African countries. He was made « Chevalier de la Légion d'Honneur » under Vincent Auriol and « Commandeur de la Légion d'Honneur » under de Gaulle. From 1963 to 1971, Tchen Hiong-Fei served as Ambassador to the Kingdom of Belgium and the Grand Duchy of Luxembourg, receiving the « Grand Cordon de l'Ordre de Léopold ». He then served as Vice-Minister of Foreign Affairs in Taiwan; and as Ambassador to Uruguay. In retirement, Tchen Hiong-Fei remained active as a counselor to the Ministry of Foreign Affairs and special advisor to the President. Tchen Hiong-Fei passed away in Taipei in 2004. The present painting was directly gifted by Zhang Daqian to Tchen Hiong-Fei and has been cherished by the family ever since.

陳雄飛（1911-2004），上海人，中華民國外交官。陳雄飛從震旦大學獲法學博士後留學法國，在巴黎大學獲國際法學博士學位。1943年回國，他進入外交部門，擔任多個職務，其中最重要的當屬條約司司長。二戰後，他被任命為中華民國駐法國領事館總領事。他開啓了與非洲法語區國家未來領袖的對話，幫助建立與這些新興非洲國家建立外交關係。他曾獲得文森特·奧裡奧爾頒發的法國榮譽軍團騎士勳章，以及戴高樂頒發的法國榮譽軍團指揮官勳章。

從1963年到1971年，陳雄飛擔任中華民國駐比利時王國和盧森堡大公國的大使，獲得了比利時大十字勳章。之後，他擔任臺灣的外交部副部長和烏拉圭的大使。退休後，陳雄飛繼續擔任外交部顧問和總統特別顧問。2004年，陳雄飛在臺北去世。本作乃張大千直接寫贈陳雄飛，由家族寶藏至今。

1142

ZHANG DAQIAN (1899-1983)

Lotus

Scroll, mounted and framed, ink and colour on paper
69.5 × 136.5 cm. (27 3/8 × 53 3/4 in.)

Inscribed and signed, with four seals of the artist and one dated seal of *renxu* year (1982)

Dated twelfth month, seventy-first year (of the Republic, 1982)

Dedicated to Xiongfei (Tchen Hiong-Fei)

PROVENANCE:

Acquired directly from the artist, thence by descent.

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

US\$150,000-230,000

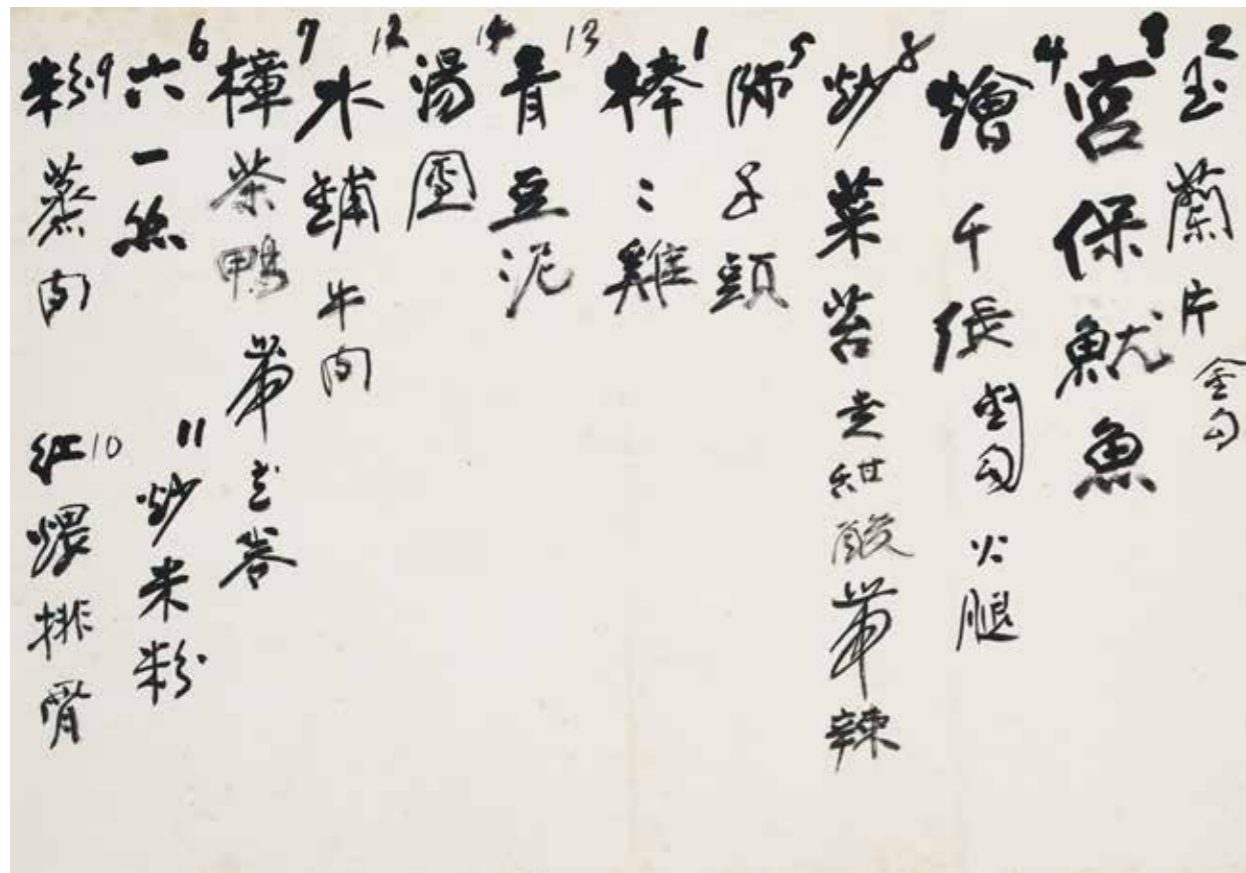
張大千 荷花 設色紙本 鏡框 一九八二年作

題識：七十一年（1982）嘉平月寫呈雄飛吾兄疥壁並祈教正。
大千弟張爰，同在台北。

鈐印：張爰之印、大千居士、壬戌（1982年）、大千居士、摩耶精舍
來源：直接得自畫家，並由家族傳承。



Tchen Hiong-Fei and his wife
in their residence with the
current lot
陳雄飛夫婦於寓所合影，背後懸
掛即本作



1143

1143
ZHANG DAQIAN (1899-1983)
Menu
 Scroll, mounted and framed, ink on paper
 27.1 x 38.7 cm. (10 5/8 x 15 1/4 in.)
 Inscribed by the artist

PROVENANCE:
 Sotheby's Hong Kong, Fine Chinese Paintings, 5 April 2016, lot 1368.
 M K Lau Collection.

HK\$160,000-260,000 **US\$21,000-33,000**

張大千 菜單 水墨紙本 鏡框

題識：
 2 玉蘭片金勾
 3 宮保魷魚
 4 燴千張火腿
 8 炒菜苔 走甜酸帶辣
 5 師子頭
 1 棒棒雞
 13 青豆泥
 14 湯圓
 12 水鋪牛肉
 7 樟茶鴨帶花卷
 6 六一絲
 11 炒米粉
 9 粉蒸肉
 10 紅燴排骨
 來源：香港蘇富比，中國書畫，2016年4月5日，編號1368。
 梅潔樓珍藏。
 註：據相關記錄，本幅原為張大千先生摩耶精舍管家莊嫂所藏。大千夫人徐雯波女士晚年定居台北，仍由莊嫂照顧。本幅乃畫家在摩耶精舍廚房送給莊嫂，2011年轉贈謫仙館主。菜單上具編號，乃上桌次序。

1144
ZHANG DAQIAN (1899-1983)
Auspicious Lingzhi
 Scroll, mounted and framed, ink and colour on paper
 136 x 70 cm. (53 1/2 x 27 1/2 in.)
 Inscribed and signed, with four seals seals of the artist
 Further inscribed and signed, with two seals of the artist
 Dated fifty-ninth year (of the Republic, gengxu year (1970)
 Dedicated to Taixi (Liu Taixi, 1899-1989)

PROVENANCE:
 Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 1 November 1999, Lot 90.

NOTE:
 Liu Taixi, a native of Jiangxi, graduated from Peking University. After arriving in Taiwan, he taught at several universities. He was famous for his poetry and his outstanding talents and calligraphy.

HK\$800,000-1,200,000
US\$110,000-150,000

張大千 芝儂祝壽 設色紙本 鏡框
 一九七〇年作

題識：芝儂祝壽。蜀郡張大千爰大風堂寫。
 鈐印：張爰私印、以介眉壽、大千世界、獨具隻眼
 又題：五十九年庚戌（1970年）冬，恭介太希道兄七十令辰。大千弟張爰，可以居拜寄。
 鈐印：張爰之印、大千居士
 來源：香港佳士得，近現代中國書畫，1999年11月1日，編號90。

註：劉太希（1899-1989），江西人，畢業於北京大學，渡台後任教於師範、政治、輔仁、文化、東吳、淡江等大學，以詩文名世且有捷才，故大千尊其為“詩雄”。太希先生著述甚豐，包括《無象齋詞》、《詩經概論》。其行書跌宕瀟灑，偶然作畫，得文人畫意趣。



1144



1145

1145

ZHANG DAQIAN (1899-1983)

Flying Apsara

Scroll, mounted and framed, ink and colour on paper

41.2 × 67.5 cm. (16 ¼ x 26 ⅞ in.)

Signed, with two seals of the artist

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 29 October 2001, Lot 188.

LITERATURE:

Hugh Moss, *The Experience of Art: Twentieth Century Chinese Paintings from the Shuisongshi Shanfang Collection*, Andamans East International Ltd., Hong Kong, 1983, pp.50-51.

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

US\$150,000-190,000

張大千

飛天獻瑞

設色紙本

鏡框

款識：大千居士。

鈐印：張爰長壽、三千大千

來源：香港佳士得，近現代中國書畫，2001年10月29日，編號188。

出版：《水松石山房藏二十世紀中國畫》，香港，1983年，第50-51頁。



1146

1146

ZHANG DAQIAN (1899-1983)

Hills in Springtime

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

42.5 × 58 cm. (16 ¾ x 22 ⅞ in.)

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

Dated *yisi* year (1965)

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 30 April 2000, Lot 134.

EXHIBITED:

Laky Gallery, Carmel, USA, *Exhibition of Paintings by Chang Dai-Chien*, 10-31 May 1970.

LITERATURE:

Exhibition of Paintings by Chang Dai-Chien, Exhibition Catalogue, Laky Gallery, Carmel, California, USA, 1970, pl.10.

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

US\$260,000-380,000

張大千

春山圖

設色金箋

紙板鏡框

一九六五年作

題識：大千居士爰，五亭湖上。

鈐印：大千唯印大年、乙巳（1965年）

來源：香港佳士得，近現代中國書畫，2000年4月30日，編號134。

展覽：美國加州克密爾Laky畫廊，“張大千畫展”，1970年5月10-31日。

出版：《張大千畫展》展覽目錄，美國加州克密爾Laky畫廊，1970年，圖版10。



Exhibition of Paintings by Chang Dai-Chien



“On a plateau with slender grass more verdant than the sky, the raven horse, descendant of dragons, stands still.”

- Pu Ru

“Although Daqian, who excelled in all thirteen categories of paintings, did not create many equestrian portraits, his unparalleled depictions of horses capture their spirits perfectly.”

- Wang Zhuangwei

Known for his mastery of diverse subject matters over an illustrious career, Zhang Daqian only depicted horses during a relatively short but transformative period following his return from Dunhuang at the end of 1943 until the early 1950s. For the artist, spirited horses in an archaic style became a vehicle to experiment with colour and form, of which *Black Horse After Liu Yongnian* is exemplary. Painted in the summer of 1945 in Chengdu, the present painting focuses on a raven black steed grazing at the water's edge, its foreshortened torso elegantly bent and eyes gently gazing up at the viewer, the composition devoid of human presence. ‘The most revered horse paintings date to the Tang,’ Zhang Daqian contends, ‘for they capture not only the physiognomy, the movements, but also their psychology.’ While the horse's prototype by the Northern Song nobleman-artist Liu Yongnian, named by the artist in his inscription, is likely lost, the stallion's meticulously painted musculature recalls the venerated horse portraits by Han Gan (active in the 8th century), Li Gonglin (1041-1106) and Zhao Mengfu (1254-1322). The sensitivity with which he depicted the horse's movement also reveals the artist's intimate knowledge of the animal, having relied on them for transportation in northwestern China along the Silk Road.

A fine-brush masterpiece created at the peak of the artist's early career, *Black Horse After Liu Yongnian* is the triumphant display of Zhang Daqian's virtuosity and innovation. The Buddhist cave murals that he painstakingly studied and copied inspired him to revive the magnificent equine imageries of the Northern Wei and Tang dynasties, notably, in his *Horse After Northern Wei Style* dated 1946. Compared to compositions where the background is deliberately left blank, the steed in *Black Horse After Liu Yongnian* emerges from washes of unmodulated, malachite green, a mineral pigment expertly prepared and applied with precision and clarity. The jewel-like pasture is punctured only by the red leaves in the foreground and the earth fissures close to the horizon, and further complemented by the light azurite washes of the smaller rock forms. Such stunning treatment can be found in two other equestrian images by the artist: *Black Steed*, painted in the autumn months of the same year in the Chongqing Three Gorges Museum; and *Horse and Groom*, dated early 1946. The 1961 painting manual the artist compiled also contains a sketch of a horse in an almost identical pose.

“平原細草碧於天，龍種烏騾控不前。”

- 溥儒

“大千於畫，十三科無所不能，無所不精。畫馬不多，亦無不得其神駿，世無抗手。”

- 王壯為

張大千以馬為主題之作品為數不多，大部分創作於1943年末自敦煌之行歸來至五十年代初之間。敦煌殫精竭慮臨摹壁畫的經歷，使正值盛年的大千能突破原有畫風的限制，上溯唐代、北朝的高古氣息。馭馬、相馬的題材，正為大千探索色彩運用、造型表達提供了豐富的素材。《倣宋人劉永年烏騾圖》作於1945年夏，彼時大千寓居成都。畫中草原上烏騾神態從容，俯身欲有飲水之意，又似揚首直視觀者，極為生動傳神。大千曾言：“畫馬當以唐人為最，蓋於物理、物情、物態三者有得，是以為妙。”題跋中提到的宋人劉永年《烏騾圖》原作，至今或已佚失。此幀中馬健美的輪廓，由細緻的線條勾勒帶出，而黑亮的毛髮則由濃墨反覆渲染而成，充分再現了韓幹、李公麟、趙孟頫等大家神韻。大千行走西域時常以馬代步，畫中精準的造型也是他對馬的動態觀察細緻入微的成果。

《倣宋人劉永年烏騾圖》作於大千盛年工筆創作的高峰期，傳統畫風發揮得淋漓盡致之餘，更體現了他化古為新，獨闢蹊徑的追求。臨摹敦煌壁畫，對大千畫事影響最深遠其一，即是古人對石青、石綠等礦物顏料的運用。畫面精麗的底色由石綠層層堆疊渲染而成，前景用紅葉點睛，佐以石青點綴，將草原背景作簡單化，從而突顯裝飾性。背景處地面裂縫的處理，使構圖更賦有韻律感。縱觀大千寫馬作品，另有二幅現知與此作同本：同年秋月作《烏騾圖》，現存重慶中國三峽博物館，以及1946年初作的《唐人控馬圖》。據此推測，本幅應為已知相似題材中最早。1961年高嶺梅編輯出版之《張大千畫》中，亦有畫馬神態一例，同《倣宋人劉永年烏騾圖》中神駿的姿勢如出一轍。

A horse sketch published in *Chang Da-chien, Kao Ling-Mei*, ed., 1961, p.82. 張大千畫馬線描稿，見高嶺梅編，《張大千畫》，1961年，第82頁。



The painting was originally collected by Wang Anfu (1913-2005) and Liu Huanzeng (1908-1989), the daughter and son-in-law of the eminent politician and diplomat of the Republic of China era, Dr Chengting T. Wang (Wang Zhengting, 1882-1961). Born in Ningbo and educated in Japan and the United States, Dr Wang was one of China's delegates to the Paris Peace Conference in 1919 and held prominent government positions throughout the 1920s and the 1930s, including Minister of Foreign Affairs and Minister of Finance. From 1936 to 1938, he served as the Chinese Ambassador to the United States, where Anfu often accompanied him to official dinners alongside with her sisters.

Upon returning to China, Dr Wang travelled extensively between Chengdu, Chongqing and Shanghai in the early 1940s. It was likely during this period that Anfu and Huanzeng became acquainted with Zhang Daqian, who was active in Chengdu and Chongqing following his expeditions to Dunhuang. Huanzeng's father, Liu Shuping (1857-1917), was also a renowned scholar and educator. In the summer of 1944, the artist dedicated an elegant portrait of a lady to the young couple, noting that he inscribed the painting in his Chengdu studio. Dated 1945, the present painting was likely acquired by the couple around this time. In 1949, Dr Wang relocated to Hong Kong, where he continued to promote sports and the Olympic Games. Anfu and Huanzeng subsequently joined him and cared for him during his final years before moving to the United States. Dr Wang's papers are now housed at Yale University thanks to a generous donation by Huanzeng, Anfu, and her siblings in the 1980s.

此作原藏家為王安福（1913-2005）、劉歡曾（1908-1989），民國時期傑出政治家、外交家王正廷博士（1882-1961）之女兒及女婿。王正廷，浙江寧波人，負笈日本及美國，茂年屢居政府要職。1919年巴黎和會召開時，王正廷、顧維鈞等作為中國代表出席。王正廷公職生涯數十載成就良多，二十、三十年代曾任外交總長、財政總長等職。1936至1938年間出任中國駐美國大使時，長女安慶時常陪伴左右，安福與妹妹安秀亦陪同出席白宮晚宴等外交場合。



Dr Chengting T. Wang attending a reception at the White House in 1937 with his three daughters. Anfu is second from the right. 1937年王正廷攜三位千金出席華盛頓白宮晚宴，右二為安福。

返國後，王正廷活躍於成都、重慶、上海之間。大千先生自敦煌之行歸蜀後，寓居青城山，四十年代中期在成都、重慶等地舉辦臨摹敦煌壁畫展覽。安福與歡曾原為燕京大學同窗，雅好藝術。歡曾父親劉樹屏（1857-1917）亦是清末進士，提倡教育改革辦學。二人應是在此時與張大千結緣。1944年夏，大千於成都寂寞齋作一幀柳下仕女，題“歡曾仁兄、安福夫人儷賞”。本幅作於翌年乙酉（1945）六月，據推測，應由歡曾、安福在畫作完成不久後購藏。1949年，王正廷定居香港，作為國際奧林匹克委員會成員，繼續將精力投入社會公益事業及運動外交事業。安福、歡曾旋即跟隨到香港照顧，並協助王正廷撰寫回憶錄，對其生平知悉不少。移居美國後，歡曾、安福與其兄妹將回憶錄原稿等史料捐贈予王正廷母校耶魯大學，難得可貴。

1147

ZHANG DAQIAN (1899-1983)

Black Horse After Liu Yongnian

Scroll, mounted and framed, ink and colour on paper

99 x 47.5 cm. (39 x 18 3/4 in.)

Inscribed and signed, with two seals of the artist

Dated sixth month, yiyou year (1945)

EXHIBITED:

San Francisco, Fine Arts Gallery, San Francisco State University, *Chang Dai-chien in California*, 24 September - 20 November, 1999. San Francisco, Asian Art Museum, *Chang Dai-chien, Painting from Heart to Hand*, 26 November, 2019 - 26 April, 2020.

LITERATURE:

Chang Dai-chien in California, San Francisco State University, 1999, cat. No. 4, pp. 52-53.

Mark Dean Johnson and Fan Jeremy Zhang, *Chang Dai-chien, Painting from Heart to Hand*, Asian Art Museum of San Francisco, 2020, cat. No. 3, pp. 30-31.

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

張大千 倣宋人劉永年烏驢圖 設色紙本 鏡框 一九四五年作

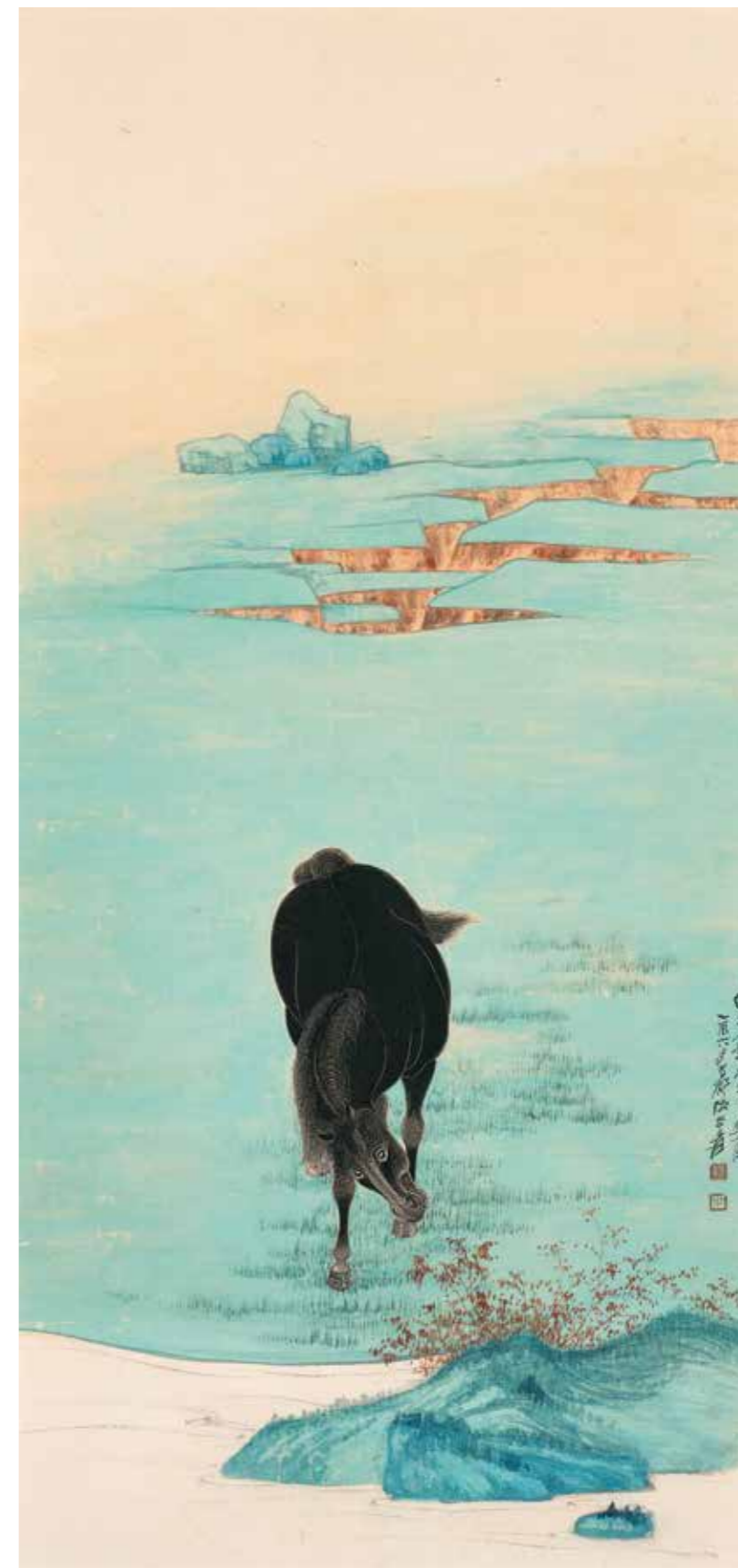
題識：倣宋人劉永年烏驢圖。

乙酉（1945年）六月，蜀郡張大千爰。

鈐印：張季、大千

展覽：三藩市州立大學藝術館，“張大千在加州”，1999年9月24日至11月20日。三藩市亞洲藝術館，“張大千：得心應手”，2019年11月26日至2020年4月26日。

出版：《張大千在加州》目錄，三藩市州立大學，1999年，圖版4，第52-53頁。《張大千：得心應手》目錄，三藩市亞洲藝術館，2020年，圖版3，第30-31頁。





1148

ZHANG DAQIAN (1899-1983)

Waterfall in Mountains

Scroll, mounted and framed, ink and colour on paper

93.5 × 42.5 cm. (36 ¾ × 16 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated *dingwei* year (1967)

PROVENANCE:

Christie's Hong Kong, Fine 19th and 20th Century Chinese Paintings, 1 May 1994, Lot 319.

EXHIBITED:

Taipei, National Museum of History, *Recent Paintings by Chang Dai-Chien*, October 1967.

LITERATURE:

Recent Paintings by Chang Dai-Chien, National Museum of History, Taipei, 1967, pl. 9.

HK\$3,500,000-5,500,000

US\$450,000-710,000

張大千

秋山瀑布

設色紙本

鏡框

一九六七年作

題識：爰翁，丁未歲（1967年）作。

鈐印：大千唯印大年

來源：香港佳士得，中國十九世紀繪畫，1994年5月1日，編號319。

展覽：台北，國立歷史博物館，“張大千近作展覽”，1967年10月。

出版：《張大千近作展覽》，國立歷史博物館，台北，1967年，圖版9。



1148



1149

The present collection has been thoughtfully assembled by Bill and Wea Sun Wong, the proprietors of Asia Book Store, one of San Francisco's pioneering Chinese language bookshops located on Washington Street in the city's Chinatown. Originally from Taishan, the Wongs arrived in San Francisco in the early 1950s, bringing with them an appreciation for Chinese art and culture. Bolstered by their extensive networks within the literary circles of China and Hong Kong, the Wongs embarked on a collecting journey throughout the 1950s and 1960s. Known for their leadership within the Chinese American community, the collectors often welcomed visiting artists from Asia. The cherished collection has remained in the family since.

黃炳洲與夫人梁佩珊原籍台山，五十年代初移居三藩市後，在市區華盛頓街創辦亞洲書局，該書店是三藩市最早及最有開創性的華語書店之一。得益於黃氏夫婦在亞洲積聚的廣泛文學界人脈，他們在五、六十年代開始收藏中國書畫。黃氏夫婦熱心公益，在灣區華人社區中頗有影響力，亦時常歡迎自亞洲來訪灣區的藝術家。書畫珍藏由家族傳承，延續至今。



1149

ZHANG DAQIAN (1899-1983)

Red Mountain with Snowcape

Hanging scroll, ink and colour on paper

120 × 53 cm. (47 ¼ × 20 7/8 in.)

Inscribed and signed, with three seals of the artist

Dated seventh month, *jiaxu* year (1934)

Further inscribed and signed by the artist, with two seals

Dedicated to Jingting

Further entitled and signed by Peng Gongfu (1897-1963),

with one seal

NOTE:

The recipient of this painting was Xiao Jingting (1892-1952), who was the owner of the "Jizhenzhai" antique shop in Liulichang, Peking during the Republican period. He was friendly with many of the artists in Beijing and was especially good friends with Zhang Daqian. His son Xiao Yunzhong was a student of Zhang Daqian.

HK\$600,000-800,000

US\$77,000-100,000

張大千 潼關蒲雪圖 設色紙本 立軸
一九三四年作

題識：唐楊昇有此圖，真跡已佚。
董華亭數臨之。蕭山米氏所藏其最精者。
此幅略師其意，不襲其格局也。
甲戌（1934年）七月，蜀人張大千。

鈐印：張季、大千、大風堂

又題：雄關百百此岩崑，無限幽懷未肯消。
漲起黃河千尺水，滿天風雨失中條。
華山歸途，潼關阻雨，占此再為靜亭五兄
書之即請吟教，重九日，爰。

鈐印：張爰私印、蜀客

彭恭甫（1897-1963）又題：潼關蒲雪圖。
彭恭甫題。

鈐印：彭恭甫印

註：上款人應為蕭文江（1892-1952），字靜亭，民國時期北平琉璃廠“吉珍齋”古玩店的掌櫃。蕭氏與國畫家齊白石、傅心畬、于非闇、張大千、徐悲鴻等也十分友善，尤與張大千交往頗多。其子蕭允中為大風堂門人，拜張大千為師學習繪畫。

1150

PU RU (1896-1963)

Landscape

Hanging scroll, ink and colour on paper

133.5 × 66 cm. (52 ½ × 26 in.)

Inscribed and signed, with four seals of the artist

HK\$200,000-300,000

US\$26,000-38,000

溥儒 溪山高隱 設色紙本 立軸

題識：落葉紛無數，西風送雁群，
霜林石徑冷，苔色入山深，
何處聞高隱，長吟散素襟，
松間時小坐，忘機理玉琴。心畬。

鈐印：松巢客、舊王孫、溥儒、二樂軒



1150



1151

1151

PU RU (1896-1963)

Returning to Retreat

Hanging scroll, ink on paper

134 × 33 cm. (52 ¾ × 13 in.)

Inscribed and signed, with four seals of the artist

Dated spring, *bingxu* year (1946)

HK\$120,000-180,000

US\$16,000-23,000

溥儒 歸隱圖 水墨紙本 立軸 一九四六年作

題識：杖錫安禪地，香煙戀講樓。孤雲半溪水，冷葉四山秋。
鳥影臨巖下，泉聲入澗流。何人伴幽獨，來共遠公遊。
丙戌（1946年）春月，心齋。

鈐印：松巢客、舊王孫、溥儒、江山為助筆縱橫



1152

1152

WU HUFAN (1894-1968)

Flying Swallows and Mandarin Ducks

Hanging scroll, ink and colour on paper

73 × 34.5 cm. (28 ¾ × 13 ⅝ in.)

Inscribed and signed, with two seals of the artist

Dated first month, *yihai* year (1935)

Dedicated to Shaofeng

NOTE:

The recipient of this painting was Xu Shaofeng (1888-?), a famous dentist in Shanghai in the 1930s. He studied paintings and calligraphy under Feng Chaoran, and was a member of Jinyu Qin Society.

HK\$100,000-200,000

US\$13,000-26,000

吳湖帆 飛燕鴛鴦 設色紙本 立軸 一九三五年作

題識：用盛子昭筆法寫“泥（濃）融飛燕子，沙暖睡鴛鴦”詩意。
少峰吾兄有道雅鑒，乙亥（1935年）正月，吳湖帆。

鈐印：吳湖帆、梅景書屋

註：上款人應為徐少峰（1888-？），1930年代海上頗負聲望的齒科醫師，能書畫，師從馮超然，善鼓琴，今虞琴社成員。

1153

QI BAISHI (1863-1957)

Mandarin Ducks in Lotus Pond

Hanging scroll, ink and colour on paper

134.4 × 32.3 cm. (52 ⅞ × 12 ¾ in.)

Inscribed and signed, with two seals of the artist

HK\$400,000-600,000

US\$52,000-77,000

齊白石 荷塘鴛鴦 設色紙本 立軸

題識：九九翁白石齊璜。

鈐印：九九翁、老白



1153

Qi Baishi had never stopped developing his painting skills even after his sixties and had kept gaining widespread recognition in Beijing and across China. After 1949, Qi Baishi was honoured as a national artist by the government, leading to increased support and acknowledgment in both life and art. His creativity flourished, reaching new heights in his nineties and his works from this period are highly celebrated by collectors.

The album with the quantity of twenty-four leaves is seldom seen in both public and private collections, not to mention the inscription of “Qi Baishi at Ninety-Four” in twenty of the pages, showing the dating of 1954. In the significant year of 1954, Qi Baishi had his exhibition held in Beijing by the China Artists Association in April, followed by his election of National People’s Congress by Hunan Province in August, cementing his reputation and confidence as an esteemed painter.

Ranging from landscapes to various themes like flowers, fruits, and animals, which are the most celebrated themes painted by Qi Baishi, the present album with twenty-four leaves showcased the artist’s versatile artistic repertoire. Despite creating this album at the age of ninety-four, his vigorous spirit can be seen in the confident and masterful brushstrokes, vibrant colour, and the superb technique.

The album was dedicated to Lin Feng (1906-1977), a prominent political figure also known as Zheng Yongxiao. Born in Wangkui, Heilongjiang Province, Lin Feng joined the underground Chinese Communist Party during his early years. After 1949, he worked in the Northeast of China and in Beijing as the Deputy Minister of the second and third National People’s Congress and the President of the Central Party School of the Chinese Communist Party. Lin Feng’s former residence was turned into a memorial hall in Suihua City, Heilongjiang Province. The album was sold in a New York auction in 1984, and has been in the present owner’s collection since then.

白石老人器晚成，花甲之年衰年變法，始享譽京城，漸名滿全國。其生活際遇與藝術境界相同，愈到晚年，愈上層樓。1949年後，齊白石被新政府尊崇為人民藝術家，生活也備受關照，創作亦越發揮灑自如，九十歲後更踏新高，此時期作品為藏家所重。本冊共二十四開，為公私收藏所見數量巨者，且其中二十開均題“九十四歲白石”，可知本冊約作於1954年。是年4月，中國美術家協會在北京舉辦《齊白石繪畫展覽會》，8月被湖南省推舉為全國人民代表，可謂是聲譽極隆，畫家自信洋溢之情躍然紙上。

本冊二十四開，題材包羅萬象，除少作山水題材外，白石老人善畫題材幾乎包攬無遺。花卉者如紅蓼、雞冠、墨蘭、玉蘭、梨花、牽牛、菊花、牡丹、紅杏、紅荷；蔬果者如蘿蔔、枇杷、絲瓜、蟠桃、石榴、荔枝、葡萄、南瓜、蓮藕、葫蘆；動物者如青蛙、雛雞、螃蟹、遊蝦，無一不足，皆其數十年來慣寫題材。白石老人雖以九十四歲高齡創作此冊，但年高身健，下筆不見遲疑，筆墨老辣，設色濃麗，信手拈來，觀者一覽，其一生之藝術成就，可得一二，可謂是這一近代傳奇畫家的案上展覽館。

冊頁末開題贈“林楓同志”，乃近代政治人物林楓（1906-1977），原名鄭永孝，黑龍江望奎人，早年即參與中共地下工作。49年後，先後在東北和北京工作，曾擔任第二、三屆全國人大常委會副委員長和中共中央直屬高級黨校校長，今黑龍江省綏化市設有林楓故居紀念館。本冊於1984年紐約拍賣釋出市場，由現藏家珍藏至今。



1154

QI BAISHI (1863-1957)

Countryside Pleasures

An album of twenty four leaves, mounted and framed, ink / ink and colour on paper
Each leaf measures approximately 34 × 34 cm. (13 3/8 × 13 3/8 in.)

Twenty leaves inscribed and signed, four leaves signed, with a total of twenty-six seals of the artist

Dedicated to Lin Feng

PROVENANCE:

Sotheby’s New York, Fine Chinese Paintings, 5 December 1984,

Lot 92.

HK\$10,000,000-15,000,000

US\$1,300,000-1,900,000

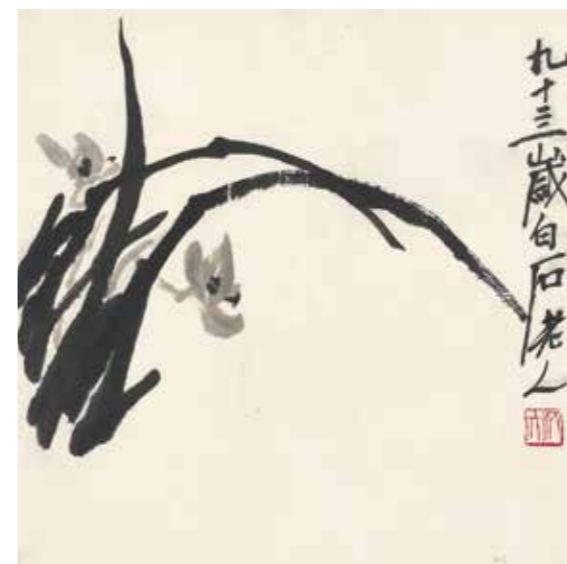
齊白石 田園逸趣 水墨/設色紙本
冊頁鏡框二十四幅

1. 題識：九十四歲白石。
鈐印：木人
2. 題識：三千年開花。九十四歲白石。
鈐印：老齊、寄萍堂
3. 題識：九十三歲白石。
鈐印：借山翁
4. 題識：九十四歲白石。
鈐印：阿芝
5. 題識：杏子隴老民。
鈐印：借山翁
6. 題識：九十三歲白石。
鈐印：齊大
7. 題識：九十四歲白石。
鈐印：白石翁
8. 題識：九十四歲白石。
鈐印：白石翁
9. 題識：九十三歲白石老人。
鈐印：齊大
10. 題識：九十三歲白石老人。
鈐印：齊大
11. 題識：九十三歲白石。
鈐印：白石翁
12. 題識：九十三歲白石。
鈐印：借山翁
13. 題識：九十四歲白石。
鈐印：老白
14. 題識：九十三歲白石。
鈐印：白石翁



15. 題識：九十四歲白石。
鈐印：借山翁
16. 題識：借山老人白石。
鈐印：齊白石
17. 題識：九十四歲白石。
鈐印：木人
18. 題識：九十三歲白石。
鈐印：借山翁
19. 題識：九十三歲白石。
鈐印：借山翁
20. 題識：星塘老人白石。
鈐印：齊白石、三百石印富翁

21. 題識：好樣。九十四歲白石。
鈐印：木人
 22. 題識：九十三歲白石。
鈐印：齊大
 23. 題識：星塘老屋後人白石畫。
鈐印：白石翁
 24. 題識：此冊共廿又四頁，林楓同志屬。
九十四歲白石老人。
鈐印：白石翁
- 來源：紐約蘇富比，中國書畫拍賣，1984年
12月5日，編號92。







1155

1155
QI BAISHI (1863-1957)
Radishes
 Scroll, mounted on woodboard and framed, ink and colour on paper
 32.2 × 61.3 cm. (12 5/8 × 24 1/8 in.)
 Inscribed and signed, with one seal of the artist

HK\$800,000-1,200,000
 US\$110,000-150,000

齊白石 蘿蔔 設色紙本 木板鏡框

題識：手種新蔬香滿園，冬天難捨掘其根，何年仍享清平福，著屐攜籃翦芥孫。白石老人題舊句。

鈐印：齊大

1156
QI BAISHI (1863-1957)
Shrimps
 Hanging scroll, ink on paper
 95 × 34 cm. (37 3/8 × 13 3/8 in.)
 Inscribed and signed, with one seal of the artist
 Inscribed by Suma Yakichiro (1892-1970) on the woodbox, with one seal

LITERATURE:
Archives of Art Works in the 20th Century, Masters, Combined Vol. 1, Hebei Education Publishing House, May 2024, p. 247.

HK\$400,000-600,000
 US\$52,000-77,000

齊白石 群蝦圖 水墨紙本 立軸

題識：余之畫蝦已經數變，此三變也。白石山翁並記。

鈐印：齊大

須磨彌吉郎（1892-1970）木盒題：白石翁群蝦圖。彌吉郎題。

鈐印：須磨彌吉郎印

出版：《二十世紀美術作品檔案—大師合卷一》河北教育出版社 2024年5月，第247頁。

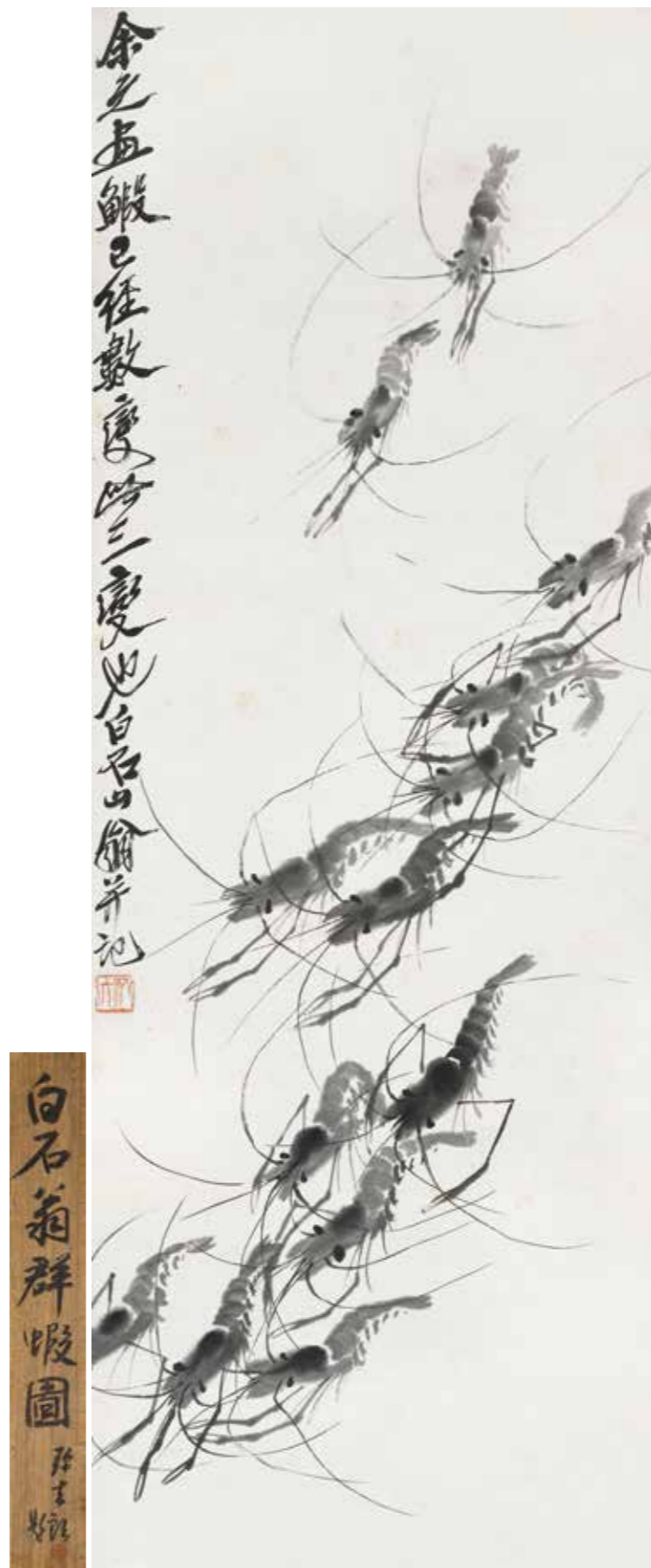
1157
QI BAISHI (1863-1957)
Plum Blossoms and Butterfly
 Scroll, mounted and framed, ink and colour on paper
 98.5 × 34.2 cm. (38 3/4 × 13 1/2 in.)
 Inscribed and signed, with one seal of the artist

HK\$600,000-800,000
 US\$77,000-100,000

齊白石 梅蝶圖 設色紙本 鏡框

題識：白石齊璜製于燕京城西又西之借山館。

鈐印：齊大



白石翁群蝦圖 齊大

1156



白石齊璜製于燕京城西又西之借山館

1157



1158

1158

MA JIN (1900-1970)

Polar Bears

Hanging scroll, ink and colour on paper

115.5 × 48.5 cm. (45 ½ x 19 ⅞ in.)

Inscribed and signed, with three seals of the artist

Dated summer, *yiyou* year (1945)

Two collectors' seals

HK\$120,000-220,000

US\$16,000-28,000

馬晉 北極熊 設色紙本 立軸 一九四五年作

題識：乙酉（1945年）孟夏畫於滬華館。伯逸馬晉。

鈐印：馬晉之印、湛如、湛華館

鑑藏印：敘古齋鑒賞印、榮寶齋收藏



1159

1159

TIAN SHIGUANG (1916-1999)

Magnolia and Peacock

Scroll, mounted for framing, ink and colour on paper

178 × 96.5 cm. (70 ⅞ x 38 in.)

Inscribed and signed, with two seals of the artist

HK\$120,000-200,000

US\$16,000-26,000

田世光 玉蘭孔雀 設色紙本 鏡片

題識：田世光寫於柳浪莊上。

鈐印：田世光、世光寫生



1160

1160

LI KUCHAN (1899-1983)

Grapes

Scroll, mounted and framed, ink on paper

179 × 96 cm. (70 ½ x 37 ¾ in.)

Inscribed and signed, with one seal of the artist

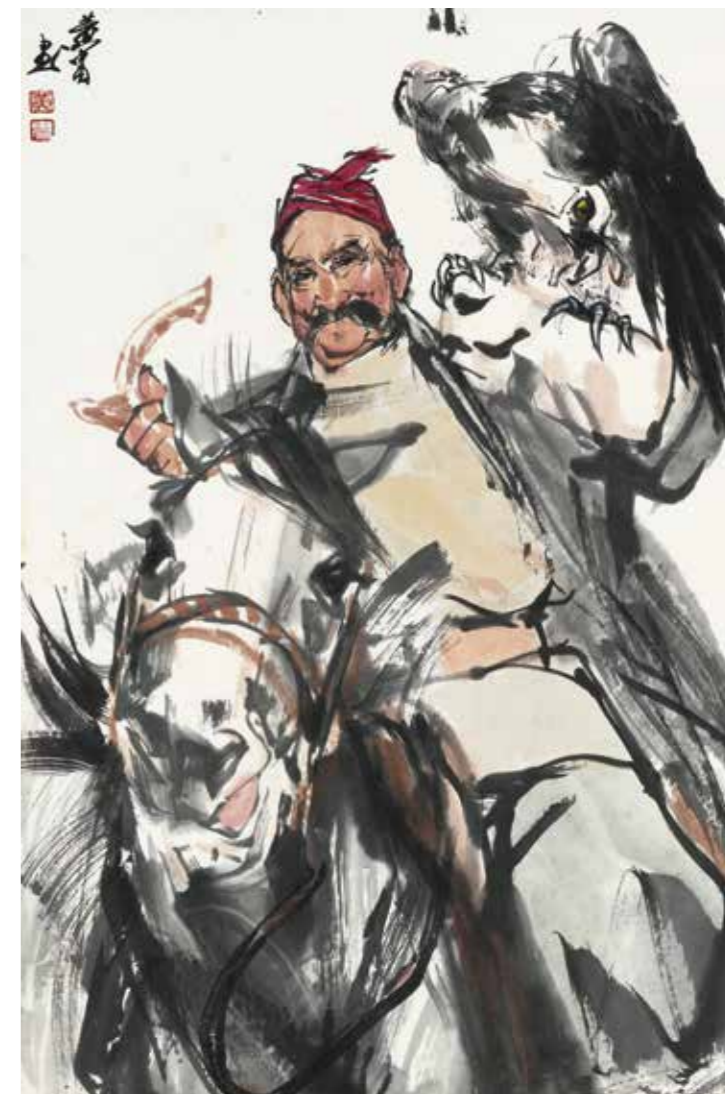
HK\$60,000-80,000

US\$7,700-10,000

李苦禪 葡萄 水墨紙本 鏡框

題識：此同古堂之山筆，寫為小丞兄一笑正之。勵公記。

鈐印：李苦禪



1161

1161

HUANG ZHOU (1925-1997)

Man and Eagle

Hanging scroll, ink and colour on paper

69 × 45.5 cm. (27 ⅞ x 17 ⅞ in.)

Signed, with two seals of the artist

PROVENANCE:

From an important Southeast Asian collection.

HK\$150,000-250,000

US\$20,000-32,000

黃胄 放鷹圖 設色紙本 立軸

款識：黃胄畫。

鈐印：黃、胄

來源：南洋重要私人收藏。



1162

1162
WANG ZIWU (1936-2021)
Rooster

Scroll, mounted and framed, ink and colour on paper
86 × 34.5 cm. (33 7/8 × 13 5/8 in.)
Inscribed and signed, with two seals of the artist
Dedicated to Yong'an

PROVENANCE:
Acquired directly from the artist.

HK\$80,000-150,000 *US\$11,000-19,000*

王子武 雄雞 設色紙本 鏡框

題識：永安同志賞翫，子武。
鈐印：子武、子武之印
來源：直接得自畫家本人。



1163

1163
WANG XUETAO (1903-1984)
Rooster and Flowers

Hanging scroll, ink and colour on paper
108 × 60.5 cm. (42 1/2 × 23 7/8 in.)
Signed with two seals of the artist

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

王雪濤 大吉圖 設色紙本 立軸

款識：雪濤寫。
鈐印：瓦壺齋、王雪濤印



1164

1164
XU BEIHONG (1895-1953)
Two Magpies

Scroll, mounted and framed, ink and colour on paper
86 × 42.5 cm. (33 7/8 × 16 3/4 in.)
Inscribed and signed, with one seal of the artist
Dated Mid-autumn festival, twenty-eighth year (of the Republic, 1939)

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

徐悲鴻 雙喜 設色紙本 鏡框 一九三九年作

題識：廿八年（1939）中秋，悲鴻寫。
鈐印：徐

1165

XU BEIHONG (1895-1953)

Gallopng Horse

Hanging scroll, ink on paper
102 × 77 cm. (40 1/8 × 30 3/8 in.)

Inscribed and signed, with one seal of the artist
Dated twenty-eighth year (of the Republic, 1939)

NOTE:

The painting is from the collection of a former diplomat of Singapore. According to the collector, the painting was purchased by his father through his donations to Xu Beihong's fund raising exhibition in Singapore in the 1930s, and has been preserved in the family ever since.

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

US\$240,000-360,000

徐悲鴻 奔馬 水墨紙本 立軸 一九三九年作

題識：廿八年（1939）夏日，悲鴻客星洲。

鈐印：江南布衣

註：本作來自新加坡前外交官收藏。藏家憶述，此作乃其父親於上世紀三十年代徐悲鴻新加坡籌賑展覽中捐款購得，保留於家族中至今。



The foundation of Xu Beihong's early artistic career was rooted in his training in sketching and oil painting. Upon returning from France to China, he merged Western art techniques with Chinese ink-brush painting to forge a new creative path. Xu Beihong's oil paintings are rare in the market, as most of them were created during his youth, while a few noteworthy large-scale works from his middle years now reside in permanent collections in public museums. The present lot, titled *Nude*, once belonged to an important Singaporean personality and collector, Huang Man Shi (1890-1963). The painting was prominently displayed at the *Exhibition of Paintings by the Late Ju Peon* in 1954, an event organized by Huang Man Shi in Singapore to commemorate the passing of his dear friend Xu Beihong. *Nude* stands as one of the few remaining and well-preserved oil paintings with a documented history. The back of the painting is imprinted with an official stamp of the Collector of Customs, Calcutta, India (fig). This significant stamp serves as evidence that the painting entered India, most likely during Xu Beihong's departure from Singapore to India at the end of 1939. It suggests that the artist brought along the artwork, possibly intending it for exhibition purposes. The presence of this stamp not only highlights Xu Beihong's attachment to the painting but also adds historical significance to its provenance.

Huang Man Shi and his brother Huang Menggui (1885-1965) shared a close friendship with Xu Beihong and were active supporters and patrons of the artist. During Xu's time in Singapore and Malaysia, the Huang brothers provided invaluable assistance and encouragement, facilitating his exhibitions and travels. Xu held a deep bond with the Huang brothers, considering them his confidants and brothers. As a result of their friendship, Huang Man Shi amassed one of Southeast Asia's finest collections of Xu Beihong's paintings. Following Xu Beihong's passing, Huang Man Shi organized the *Exhibition of Paintings by the Late Ju Peon* in Singapore. Huang published an exhibition catalogue for the show, illustrating 28 works in black and white and one in colour. These exhibits stand as a testament to Huang's significant contributions to the art collection scene in Southeast Asia and are highly esteemed by scholars and collectors alike. Unfortunately, these important works were only illustrated in black and white. The reappearance of the present lot seven decades after its initial exhibition is a significant event in the study of Xu Beihong's oil paintings. It also sheds light on how Xu Beihong's oil paintings profoundly influenced his ink paintings and the development of 20th-century Chinese art.

徐悲鴻的藝術生涯，以西方寫實素描、油畫訓練為基礎，歸國後結合水墨創作走出中西融合之路。油畫作品因多數乃早年創作，中年少數完成的巨幅作品也多收入博物館，因此市場流通數量極罕。本幅《裸女》出自星洲黃曼士（1890–1963）舊藏，曾於黃氏1954年為紀念徐悲鴻去世而舉辦的《徐悲鴻遺作展》中展出，乃現存流傳有序的少數油畫作品之一。畫背清晰可見印度加爾各答海關印章，由此可知，此作曾是畫家1939年末離開新加坡、訪問印度時行匣所帶之物，或是印度展覽之用，隨身之物亦見畫家重視，歷史意義更為顯著。

黃孟圭（1885–1965）、黃曼士兄弟是徐悲鴻一生重要的朋友、贊助人，兄弟二人屢次出手相助，尤其在星馬的居住、旅行和展覽，黃氏出力極多，被徐稱為“生平第一知己”，徐悲鴻稱他們為“大哥、二哥”。藉於此種情誼，黃氏所蓄悲鴻作品量豐質精，堪稱南洋最重要之一。徐氏逝世後，黃曼士於星洲舉辦《徐悲鴻遺作展》，並印製圖錄，呈現作品二十九幅，除一幀俱彩圖，其餘均黑白呈現。此展覽作品乃黃氏遺留南洋畫作中之核心，歷來為學術界、收藏界所重，惜多數作品多年來只見當年圖錄，本作也僅留下黑白書影。作品後由現重要私人秘藏，是次真容重現，乃七十年後之首次，必將裨益徐悲鴻油畫研究乃至徐悲鴻對二十世紀中國藝術史之影響。

1166

XU BEIHONG (1895-1953)

Nude

Scroll, mounted on cardboard and framed, oil on paper

52 × 33.3 cm. (20 ½ x 13 ⅛ in.)

Signed by the artist

EXHIBITED:

Singapore, Victoria Memorial Hall, *Exhibition of Paintings by the Late Ju Peon*, 19-21 February 1954.

LITERATURE:

Exhibition of Paintings by the Late Ju Peon, The Society of Chinese Artists, Nanyang Academy of Fine Arts, The South Seas Society, 1954, pl.29.

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

US\$260,000-380,000

徐悲鴻

裸女

油彩紙板

鏡框

款識：悲鴻。

展覽：新加坡，維多利亞紀念堂，“徐悲鴻遺作展覽”，1954年2月19至21日。

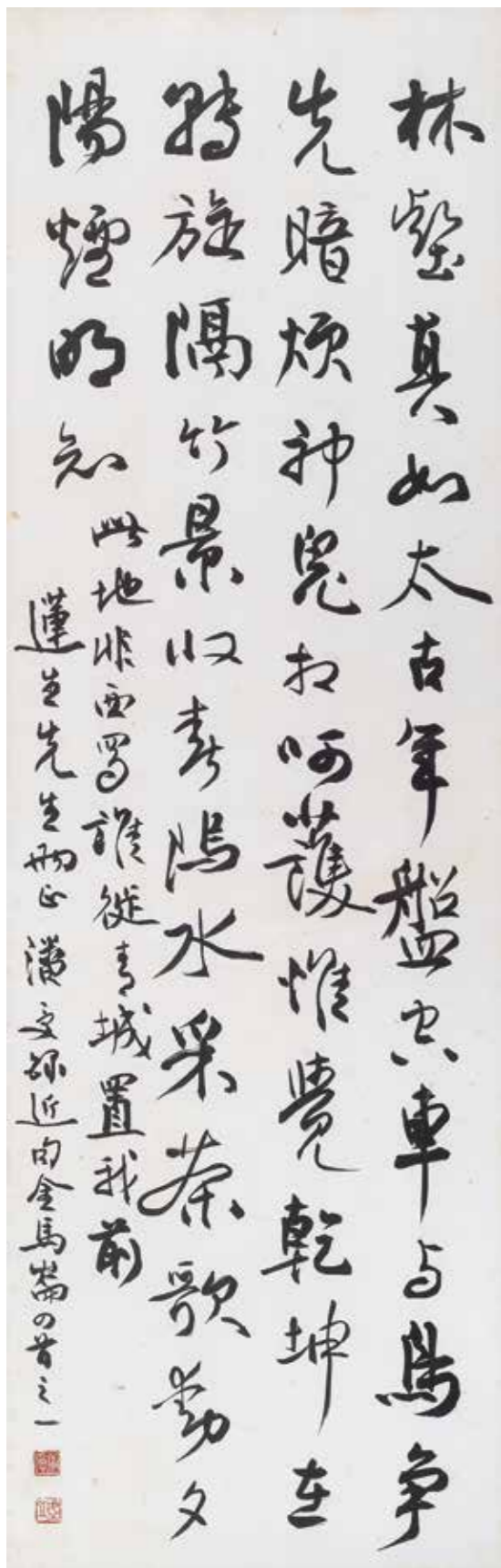
出版：《徐悲鴻遺作集》，新加坡徐悲鴻遺作展覽會籌備委員會，1954，圖版29。



The back of the painting
畫背照片



1166



1167

Prior to World War II, Mr. Chew Lian Seng managed a rubber plantation in Malaysia and later entered the banking industry after the war. Mr. Chew had a fondness for art and was one of the patrons of Xu Beihong's art exhibitions during his residency in Singapore. Christie's has presented works by Xu Beihong and Yu Dafu from Mr. Chew Lian Seng's family collection in several auctions, all of which were sold at attractive prices. Both calligraphy works in this collection were acquired directly from the artists bearing the dedication "Liansheng" and have been kept in the family until now.

二戰前，周蓮生在馬來西亞經營橡膠種植園，戰後進入銀行界。周先生喜好藝術，是徐悲鴻客居星洲時的畫展贊助人之一。佳士得曾於歷次拍賣中呈現周蓮生家族收藏徐悲鴻、郁達夫作品，均善價釋出。本收藏兩件書法作品均為直接得自畫家，並附“蓮生”上款，由家族傳承至今。

• 1167

PAN SHOU (1911-1999)

Calligraphy

Scroll, mounted and framed, ink on paper

92.5 x 29.5 cm. (36 3/8 x 11 3/8 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Liansheng (Mr Chew Lian Seng)

NOTE:

Please note this lot is offered without reserve.

HK\$50,000-50,000

US\$3,900-6,400

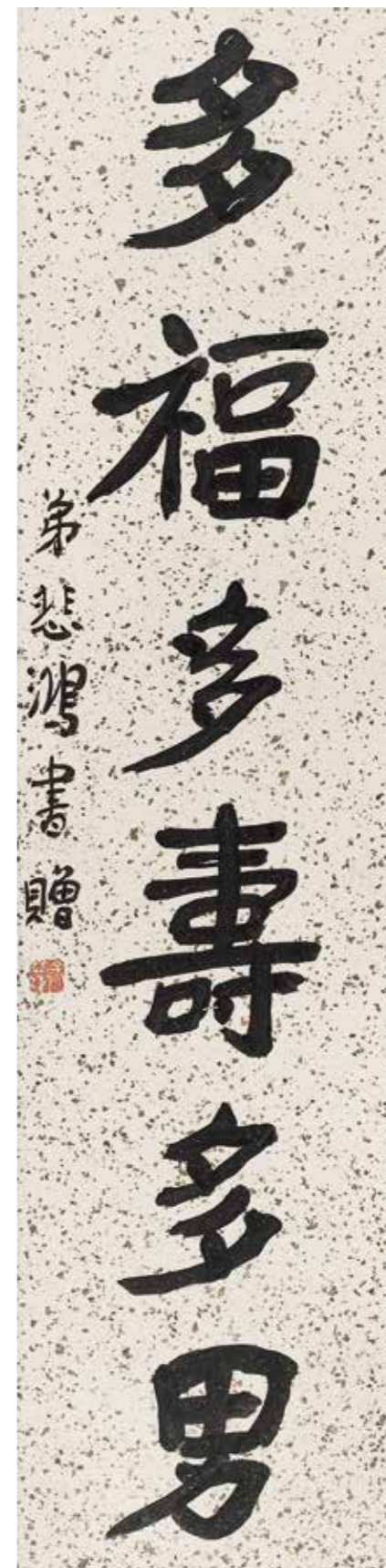
潘受	書法	水墨紙本	鏡框
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釋文：林壑真如太古年，盤空車與鳥爭先。
暗煩神鬼相呵護，惟覺乾坤在轉旋。
隔竹景收春鳴水，采茶歌動夕陽煙。
明知此地非西蜀，誰從青城置我前。

題識：蓮生先生兩正。潘受錄近句金馬崙四首之一。

鈐印：潘受、虛之

註：本拍品為無底價拍品。



1168

1168

XU BEIHONG (1895-1953)

Seven-character Calligraphic Couplet

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

136 x 32.5 cm. (53 1/2 x 12 3/4 in.)

Inscribed and signed, with one seal of the artist

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

Dedicated to Liansheng (Mr Chew Lian Seng)

Dedicated to Liansheng (Mr Chew Lian Seng)

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

US\$130,000-260,000

徐悲鴻	書法七言聯	水墨灑金箋
	鏡框兩幅	一九三九年作

釋文：有猷有為有守，多福多壽多男。

題識：廿八年（1939）八月，蓮生尊兄初度，弟悲鴻書贈。

鈐印：徐悲鴻

註：上聯“有猷有為有守”，語出自《尚書·洪範》。猷，意指“謀略”，為，指“作為”，守，指“操守”。上聯意“有謀略，有作為，有操守”，乃對一個人品質、能力和成就的讚賞之詞。下聯“多福多壽多男”，即對人的美好祝福。福祿廣，壽命長，子女多，敬賀之語。值周蓮生先生生日之際，徐悲鴻書此聯相贈，足見二人交誼之深。



1169

Professor Wong Shiu Hon (born 1941), former professor of the Chinese Department at the University of Hong Kong, is a prolific writer. Currently residing in Hobart, Tasmania, Australia, he is actively engaged in teaching, promoting, and researching Chinese calligraphy, painting, and culture. Ms. Tsang Ying Ching, Wong's wife, formerly served as the Deputy Librarian of the Hong Kong Polytechnic University.

黃兆漢（1941年生），前香港大學中文系正教授，著述等身，現居澳洲塔斯曼尼亞省霍巴特（Hobart, Tasmania），從事中國書畫和文化授學與推廣。曾影靖女士，曾任香港理工大學圖書館副館長。

1169

RAO ZONGYI (1917-2018)

Landscape

Scroll, mounted and framed, ink on paper

138.3 × 34 cm. (54 ½ × 13 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated *wuyin* year (1988)

HK\$150,000-250,000

US\$20,000-32,000

饒宗頤 奇峰聳天 水墨紙本 鏡框 一九八八年作

題識：造物何鍾九曲溪，巖峯映壁闕玻璃，道人筆載蓬窗底，雙目瞳瞳未敢題。漸江藥以鈍筆寫之。戊辰（1988年）以似兆漢，以為何如？選翁於梨俱室。

鈐印：固庵、饒宗頤印

1170

RAO ZONGYI (1917-2018)

Calligraphy - Yi Qing Lou

Scroll, mounted and framed, ink on blue patterned paper

36.2 × 139.1 cm. (14 ¼ × 54 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated *wuyin* year (1998)

Dedicated to Zhaohan and Yingjing

One collector's seal

HK\$80,000-120,000

US\$11,000-15,000

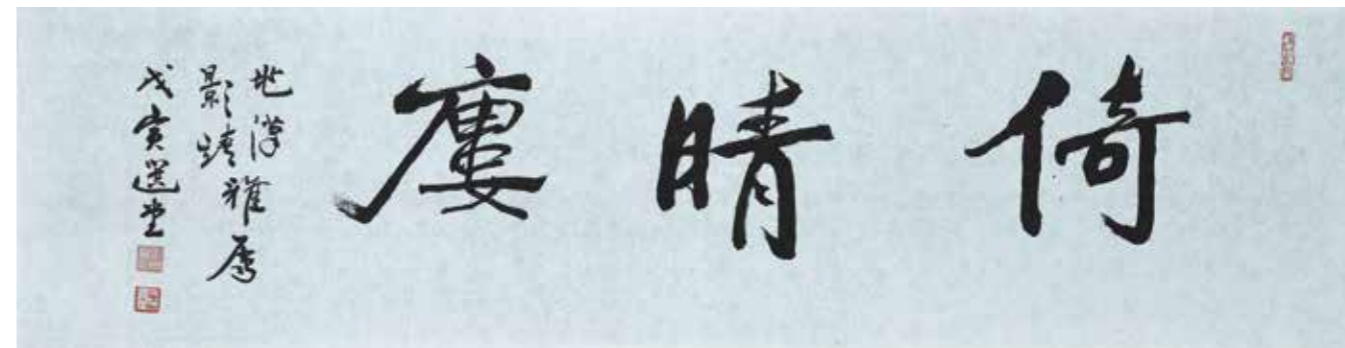
饒宗頤 書法-倚晴廬 水墨花藍箋 鏡框 一九九八年作

釋文：倚晴廬。

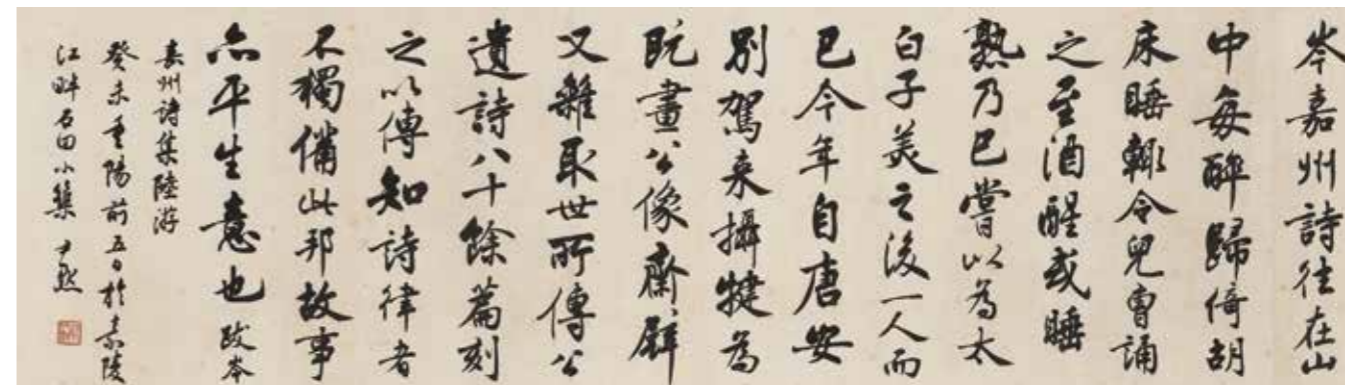
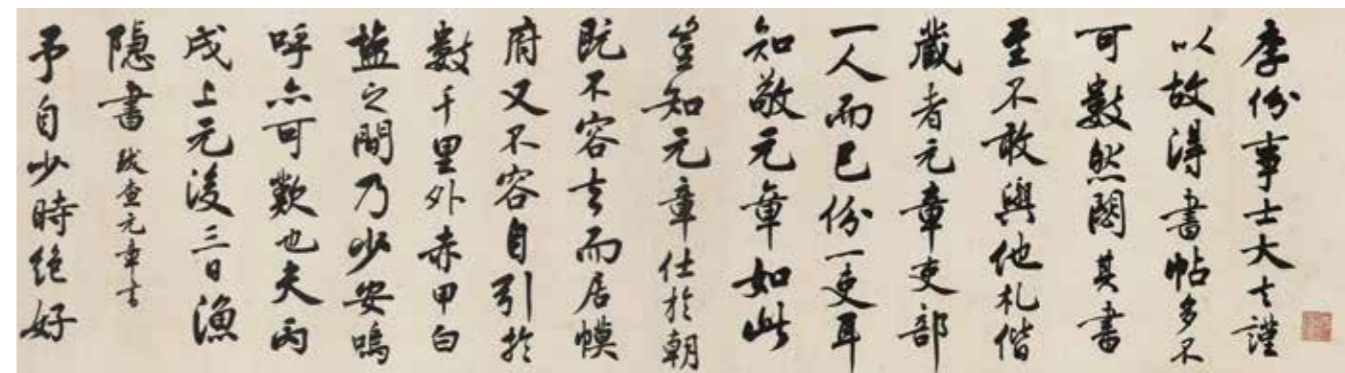
題識：兆漢、影靖雅屬。戊寅（1998年）。選堂。

鈐印：饒宗頤印、梨俱室

鑑藏印：今刑蠻母



1170



1171

1171

SHEN YINMO (1887-1971)

Calligraphy in Running Script

Handscroll, ink on paper

34 × 243 cm. (13 ¾ × 95 ⅝ in.)

Inscribed and signed, with one seal of the artist

Dated five days before Chongyang Festival, *guiwei* year (1943)

One collector's seal

Frontispiece inscribed and signed by Shen Peng (1931-2023), with two seals

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 30 May 2017, Lot 1434.

HK\$80,000-150,000

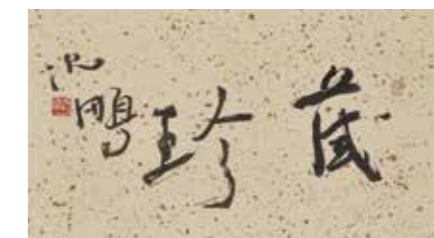
US\$11,000-19,000

沈尹默

行書陸由跋《查元章書》、《岑嘉州詩集》兩書
水墨紙本 手卷 一九四三年作

題識：（文不錄）。跋《查元章書》。（文不錄）。跋《岑嘉州詩集》。陸游。癸未（1943年）重陽前五日於嘉陵江畔石田小築。尹默。

鈐印：沈尹默

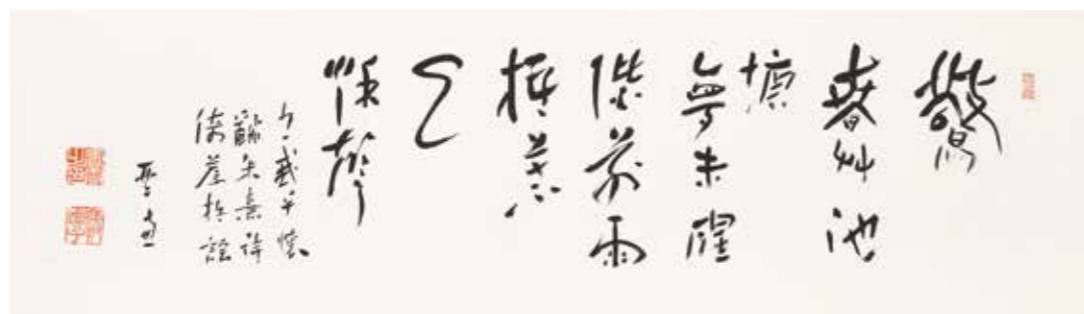


田家英（1922-1966）鑑藏印：成都曾氏小奔蒼蒼齋藏書印

沈鵬（1931-2023）題引首：藏珍。沈鵬。

鈐印：沈鵬、藏絕

來源：香港佳士得，中國近現代畫，2017年5月30日，編號1434。



1172

1172
RAO ZONGYI (1917-2018)
Calligraphy in Running Script
 Handscroll, ink on paper
 32 × 138.5 cm. (12 5/8 × 54 1/2 in.)
 Inscribed and signed by the artist
 Dated autumn, *yisi* year (1965)
 Dedicated to Qin Chuang (Mizuhara Kinso, 1892-1976)
 Frontispiece measures 32 × 111 cm.
 (12 5/8 × 43 3/4 in.)
 Inscribed by Mizuhara Kinso, with three seals

NOTE:
 This lot is accompanied by eight calligraphic works of Mizuhara Kinso and other Japanese calligraphers.

HK\$80,000-120,000
US\$11,000-15,000

饒宗頤 行書《廣島夜弔和平塚》
 水墨紙本 手卷 一九六五年作

我來憑弔久，逝水向東注。
 佳兵紛未已，群生那得度。
 何以儆後人，迴車更緩步。

題識：《廣島夜弔和平塚》。
 琴窗先生鄧正。
 乙巳（1965年）秋，饒宗頤。

水原琴窗題引首：驚春草池塘夢未醒，
 階前雨梧葉已秋聲。
 有感乎懷龔朱熹詩倚簾梧謠。琴窗。

鈐印：實雲之印、號捫蝨子、倚聲
 簽條：水原琴窗詞家暨饒宗頤教授詩墨。
 琴窗詞館珍藏。
 鈐印：詠鳳廬
 木盒：水原琴窗詞家暨饒宗頤教授詩墨。
 水原琴窗先生紀念館藏。

註：琴窗為日本著名詞人水原琴窗（1892-1976）。1964年饒宗頤赴日本講學，結識水原先生，並與水原父子剪燭談詞於京都的燃林房，開始了與水原家族四十多年的友誼。水原家族為日本天皇的漢學和唐樂老師，聲名顯赫。琴窗先生次子水原渭江（1930年生），繼承父志，赴香港大學從羅傑烈教授和饒宗頤教授修讀，獲文學博士。2007年水原家族更將過百件書刊、古籍、藝術品等捐贈與香港大學饒宗頤學術館，設立「水原琴窗、渭江兩代學藝文獻室」。

本幅另附水原琴窗先生等日本文人詩詞書法作品八件。



1173
HONGYI (1880-1942)
Calligraphy - Five-characters Poem
 Hanging scroll, ink on paper
 75 × 23.8 cm. (29 1/2 × 9 3/8 in.)
 Inscribed and signed, with two seals of the artist
 Dedicated to Madam Guoqiong

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

弘一 行書五言詩 水墨紙本 立軸

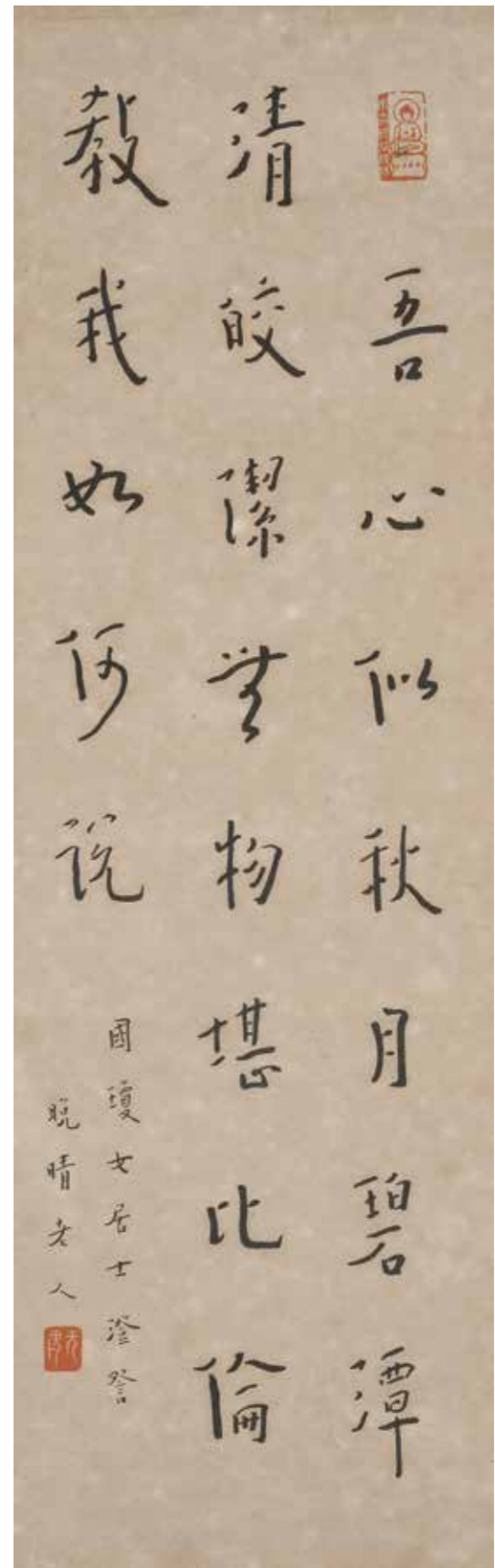
釋文：吾心似秋月，碧潭清皎潔。
 無物堪比倫，教我如何說。

題識：國瓊女居士澄督，晚晴老人。
 鈐印：無畏、南無阿彌陀佛（肖形印）

註：上款人國瓊女士應為中國近代知名女企業家董竹君與丈夫夏之時的女兒夏國瓊，乃鋼琴音樂家。董竹君（1900-1997），原籍江蘇省海門縣，生於上海，中國女企業家，錦江飯店的創始人。



Photo of Dong Zhujun and Xia Guoqiong 董竹君、夏國瓊母女合影



1173



1174

WANG FU'AN (1880-1960)

Eight-character Calligraphic Couplet in Seal Script

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

Each scroll measures 131.5 × 21 cm. (51 ¾ x 8 ¼ in.)

Inscribed and signed, with two seals of the artist

Dated winter, *jimao* year (1939)

Dedicated to Renshan

EXHIBITION:

Hong Kong, Tsi Ku Chai Co. Ltd., *Bo Fang Liu He: Paintings and Calligraphy by Presidents of the Xiling Seal Society*, 2-9 November 2023.

LITERATURE:

Bo Fang Liu He: Paintings and Calligraphy by Presidents of the Xiling Seal Society; Tsi Ku Chai Co. Ltd., November 2023, p.23.

HK\$70,000-100,000

US\$9,000-13,000

王福厂 篆書八言聯 水墨灑金花箋 立軸兩幅 一九三九年作

釋文：松竹有屏鑄誠金版，衛薇降位問道璿華。

題識：書上疆邨人集句以應仁山先生法家之屬，即希正擊。屠維單閼（己卯，1939年）律中黃鐘之月，福厂王禔。

鈐印：王禔私印、福厂六十後書

展覽：香港集古齋，“播芳六合：西泠印社創社四君子暨歷任社長書畫篆作品海外藏品展”，2023年11月2-9日。

出版：《播芳六合：西泠印社創社四君子暨歷任社長書畫篆作品海外藏品集》，集古齋有限公司，2023年11月，第23頁。

註：上款人為王仁山，北京順義縣人。農家出身，入榮寶齋當學徒，得主人賞識，一九二六年獲委任經理，綜攬業務。擅經營，先後於南京、上海、洛陽、天津等地設分店，業務擴展至大江南北，執掌店務逾廿載，奉為業界翹楚。

1174



1175

INSCRIBED BY WU CHANGSHUO (1844-1927) AND OTHER ARTISTS

Rubbing of Qinquan

Hanging scroll, ink on paper

112.5 × 55 cm. (44 ¼ x 21 ⅝ in.)

Further inscribed by various artists

One collector's seal of Duan Fang (1861-1911)

EXHIBITION AND LITERATURE:

Please refer to the Chinese text.

NOTE:

The collector's seal belonged to Duan Fang (1861-1911), also known as Wuqiao and Taozhai. Duan was a late Qing dynasty politician, art collector, and an expert in epigraphy. He compiled and published *Records of Auspicious Bronzes from Taozhai Studio*.

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

吳昌碩等題跋 吳大澂藏秦權墨拓 水墨紙本 立軸

吳昌碩題跋：

始皇御極六國失，銘權度量紀功烈，斯破大瑑作小瑑，洪鑪鑄鑿昆吾鐵，懸鉞垂露此其祖，急就凡將勢難匹，讀書共此言無道，秦明壹猶訪吏侵蝕，紀年廿六併天下，再十四年秦亦滅，玉璽奉上隆準公，十二金人泣秋月，三章約後制度更，此權不用為棄物，文字奇倔製作精，好古摩挲勝碑碣，國有興亡器長壽，金石時從土中出，中華文物高四夷，秦相尤稱大手筆，豈置海內證維新，古器力當保今日，平生吾有金石癖，對茲翠墨歎咄咄，時何去訪琅琊碑，極目之興俯溟渤。權為陶齋尚書所藏，拓手亦佳，為錄舊作。戊申（1908年）九月，吳俊卿。

鈐印：安吉吳俊昌石

另有欽其寶、巽龔、顧麟士、昭晉、汪開社、張祖廉、俞宗海、俞陸雲、沈同瑞等人題跋。

鑑藏印：匋齋考藏金石刻辭記

展覽：東京銀座畫廊美術館，“日本珍藏清代金石名家書畫印石篆刻及明磁展”，2020年3月3-7日。

出版：《吳昌碩金石書畫集》上，江西美術出版社，2015年2月，第260-261頁。
《日本珍藏清代金石名家書畫印石篆刻及明磁展》，三圭社，東京，2020年，第112-113頁，圖版51。

註：鑑藏印“匋齋考藏金石刻辭記”屬端方（1861-1911），字午橋，號匋齋，清末政治家、金石學家、收藏家，著有《匋齋吉金錄》。

1175



1176

1176

WU CHANGSHUO (1844-1927)

Ink Bamboo

Hanging scroll, ink on paper

180 × 35 cm. (70 7/8 × 13 3/4 in.)

Inscribed and signed, with four seals of the artist

Dated winter, *bingchen* year (1916)

Wooden box inscribed and signed by Aizu Yaichi (1881-1956)

Dated fourteenth day of the fifth month, *gengyin* year (1950)

HK\$200,000-300,000

US\$26,000-38,000

吳昌碩 墨竹 水墨紙本 立軸 一九一六年作

題識：荒崖寂寞無俗情，竹氣一碧纏衣襟。

吟聲斷續嘯聲作，引得天風來和琴。

秋陰陰誤作琴無俗情。

丙辰（1916年）冬仲，吳昌碩。

鈐印：俊卿之印、俊卿之印、倉碩、雄甲辰

會津八一（1881-1956）題木盒：庚寅（1950年）五月十四日，秋草道人審定。



1177

WU CHANGSHUO (1844-1927)

Loquats

Hanging scroll, ink and colour on satin

137 × 41.5 cm. (53 7/8 × 16 3/8 in.)

Inscribed and signed, with three seals of the artist

Dated winter, *jiayin* year (1914)

Inscribed and signed by Ou Haonian (1935-2024) on the wooden box

HK\$260,000-350,000

US\$34,000-45,000

吳昌碩 晚翠圖 設色綾本 立軸 一九一四年作

題識：高枝實累累，山雨打欲墮。

何時白玉堂，翠盤薦金果。

甲寅（1914年）冬仲，吳昌碩。

鈐印：吳俊之印、吳昌石、道在瓦甃

歐豪年（1935-2024）題木盒：吳昌碩先生晚翠圖。

壬戌（1982年）之秋，歐介豪年署。



1177





1178

1178

WU CHANGSHUO (1844-1927)

Visiting the Mountain

Scroll, mounted and framed, ink on paper

133 × 60 cm. (52 3/8 × 23 3/8 in.)

Inscribed and signed, with three seals of the artist

Dated autumn, *yimao* year (1915)

HK\$400,000-600,000 *US\$52,000-77,000*

吳昌碩 深山訪幽 水墨紙本 鏡框 一九一五年作

題識：老僧赤足朝山去，百步還愁九折面。
逢著阮嵇方識路，白雲深處是天台。
乙卯（1915年）秋仲（劉誤嵇），吳昌碩。

鈐印：俊卿之印、昌碩、歸仁里民



1179

1179

HUANG BINHONG (1864-1955)

Landscape

Hanging scroll, ink and colour on paper

56 × 37.5 cm. (22 × 14 3/4 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Guchu (Zhang Guchu, 1891-1968)

Inscribed on the mounting by Zhang Guchu, with one seal

NOTE:

Zhang Guchu (1894-1965), originally named Zhang Hong, was born in Shunde. He was first influenced by the Lingnan School and studied painting with Gao Jianfu. He was part of the Guihai Cooperative Painting Society and the Chinese Painting Research Society. He had a rich and unique collection of calligraphy and paintings.

HK\$300,000-500,000

US\$39,000-64,000

黃賓虹

雲山雅居

設色紙本

立軸

題識：谷籬先生正。朱樓別起擁飛霞，浮石橋邊久住家。
海日浴紅春雨霽，鷓鴣啼上刺桐花。賓公。

鈐印：黃賓公

張谷籬題裱邊：庚辰（1940年）歲春朝與沛然兄遇於濠江，枉過寓齋，因見濱虹丈七十壽辰，寄余是軸，雅愛之，題此移贈以歸同好為識，歲月以紀劫外餘珍。谷籬。

鈐印：張虹

註：張谷籬（1894-1965）原名張虹，字谷籬，號申齊。順德人。初受嶺南派影響，曾隨高劍父習畫。先後參加癸亥合作畫社、國畫研究會。富收藏，性喜遊覽。所藏三國、隋唐五代、宋金元明清名家書畫、佛像、經卷、玉石等頗豐，系統獨備。

Originally from Taishan, Lee Kwun-Seng (1891-1977) was a prominent businessman in Hong Kong during the first half of the 20th century. His second daughter, Lee Sean-Man, married the watercolourist Tong Tak-Kam, whose watercolour paintings were exhibited in Guilin in 1943. Throughout the 1950s and 1960s, Tong authored numerous volumes on art history, encompassing topics such as Greek sculptures, British watercolour paintings, and European art history at large. According to the family, it was Tong who knew Huang Binhong and recommended that he create a painting dedicated to his father-in-law, Lee Kwun-Seng. Huang Binhong has long admired the misty, cloudy mountain landscapes developed by the Song scholar-artist Mi Fu and his son Mi Youren, praising their varying use of wet ink dots to depict foliage and hills. The present work is such an example of Huang Binhong's exploration of the Mi style. Since its acquisition, the painting has been cherished by the Lee family.

李鯤生（1891—1977），祖籍台山，二十世紀上半葉香港工商界人士，次女倩文夫婿為水彩畫家唐德鑑。唐氏的水彩風景畫創作1943年曾在桂林展出，亦曾任職人民美術出版社，五、六十年代編寫《希臘雕刻簡史》、《英國水彩畫》、《西洋美術史》等著作。據藏家後人介紹，唐德鑑因活躍於藝壇而結識黃賓虹，並有機會代岳父向賓翁索畫。“小米”，即米芾長子米友仁，黃庭堅戲稱其為“虎兒”。賓翁曾有詩云：“師古未容求脫早，虎兒筆力鼎能扛。”此幀題跋點明，黃賓虹觀米友仁作品後有感寫蜀中山水，並錄題句，通過積墨渾染的運用追求米氏山水山色空蒙的意境。入藏後由李鯤生後人珍藏至今，彌足珍貴。



Lee Kwun-Seng and his wife Lui Shuet-Ying in their Hong Kong home
李鯤生與夫人呂雪英在香港宅中

1180

HUANG BINHONG (1864-1955)

Sichuan Mountains after Mi Youren

Scroll, mounted and framed, ink and colour on paper
113.5 × 48 cm. (44 5/8 × 18 7/8 in.)

Inscribed and signed, with two seals of the artist
Dedicated to Kunsheng (Lee Kwun-Seng)

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$5,500,000-5,000,000 *US\$450,000-640,000*

黃賓虹 擬米友仁蜀中山 設色紙本 鏡框

題識：霄壤千千萬萬山，東南勝地孰躋攀。
古人作語詠不得，我寓無聲楮素閒。
觀小米畫並錄題句寫蜀中山。
鯤生先生屬粲，賓虹。

鈐印：黃賓虹、黃山山中人

來源：直接得自畫家，並由家族傳承。

註：畫事精能，全中勾勒；勾勒既成，複加渲染。唐人真跡，二者兼長，細如遊絲，勻如鐵線。勾勒之道，存於筆意。五日一水，十日一石。渲染之工，著乎墨法。用筆之方，前人純由口授，未易名言，要賴循序漸進，真積力久，功候既深，方能參悟。

此幅《擬米友仁蜀中山》，系賓翁於上世紀四十年代所作。此時期黃賓虹山水畫已參悟到了更深層的境界，筆力是氣，墨彩是韻；氣韻生動，章法嚴謹。題識曰：“觀小米畫並錄題句，寫蜀中山。”

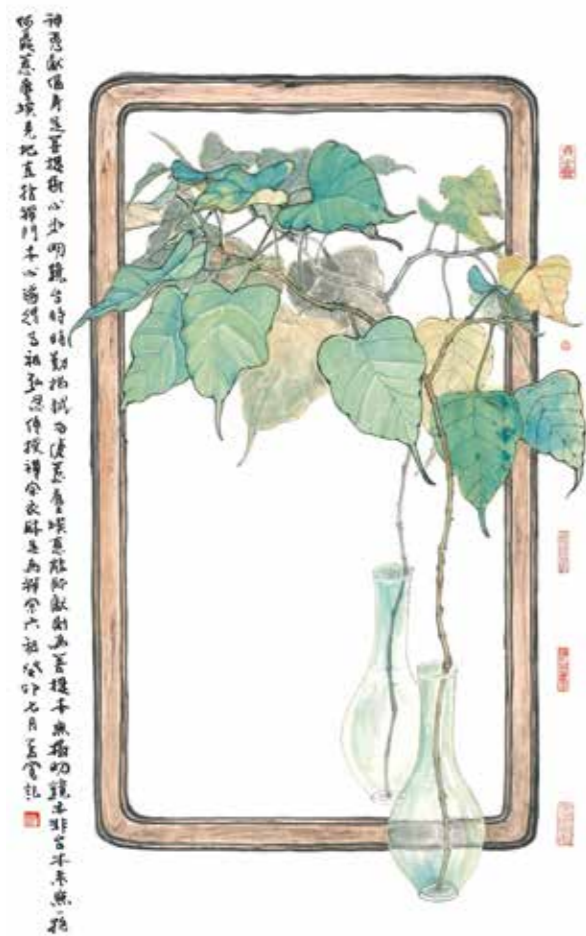
1932年秋，黃賓虹曾應邀赴四川藝術專科學校講學。此次蜀江之行，賓老與畫家吳一峰（1907—1998）同行，中秋由上海啓程，乘船沿長江而上，十二日後抵達重慶，又由宜賓經岷江抵成都。兩岸景色奇絕深秀，尤其是宜賓以上的三峽、瀉堆、峨嵋，兩人常站在甲板上寫生，賓老觸景生情，還寫下了不少詩歌。

米家山水，源出於董源，又用王洽潑墨，參以破黑、積墨、焦墨，顧融其味。小米友仁，作山水，清致可掬，煙雲變幻，林泉點綴，生意無窮。賓翁數十載筆耕不綴，深得二米筆墨逸趣，《擬米友仁蜀中山》以積墨法畫蜀中山水，滿紙浮動，山勢迤邐，技法運用靈活多變，積色、積墨、積水及墨破色、色破墨，水破色、水破墨等技法相互交替使用，以達沉雄、渾厚、滋潤的藝術效果。濃淡不同的墨彩、反復勾畫點染，山體以石綠賦色，兼以赭石、紅樹其中，山中茅屋錯落有致。山頂浮圖，用淡墨染出，略不經意，然其水墨要皆數十百次積累而成，故能墨彩瑩瑩、意境深邃。蜀中多奇峰，蜀中也多煙雨雲霧。雲雨霧氣中的高山，看上去若隱若現，有一種潤澤朦朧的感覺。賓翁用漬墨法描摹蜀中山水，可以捕捉到這種美感，自然生動，意境無窮。

此幅《擬米友仁蜀中山》圖為賓翁為香港工商界朋友李鯤生所作，於家中珍藏多年，今由李氏後人釋出，當為識者寶也。



1180



1181

1181
LIU MENGKUAN (B. 1950)
A Mirror and Bodhi Leaves
 Hanging scroll, ink and colour on paper
 98.5 × 55 cm. (38 ¾ x 21 ⅝ in.)
 Inscribed and signed, with six seals of the artist
 Dated seventh month, *guimao* year (2023)
 Titleslip inscribed and signed, with one seal of the artist
HK\$60,000-80,000 **US\$7,700-10,000**

劉孟寬 菩提本無樹 設色紙本 立軸 二〇二三年作
 題識：神秀獻偈：“身是菩提樹，心如明鏡台；時時勤拂拭，勿使惹塵埃。”惠能所獻則為：“菩提本無樹，明鏡亦非台；本來無一物，何處惹塵埃？”見地直指禪門本心，遂得五祖弘忍傳授禪宗衣鉢，是為禪宗六祖。癸卯（2023年）七月，孟寬記。
 鈐印：劉、肖形印（佛祖）、肖形印（心燈）、菩提薩婆訶、煙雲供養宜、不增不減
 畫家題簽條：菩提本無樹。劉孟寬筆。
 鈐印：劉



1182

1182
WU QIAOLIU (WINSON C. L. NG, B. 1958)
Flowers
 A set of four scrolls, mounted as one and framed, ink and colour on silk
 Each scroll measures approximately 34.5 × 26.5 cm. (13 ⅝ x 10 ⅜ in.)
 Inscribed and signed, with a total of eleven seals of the artist
 Two leaves dated summer, 1989
 One leaf dated spring, *jisi* year (1989)
 One leaf dated summer, *jisi* year (1989)
HK\$80,000-100,000 **US\$11,000-13,000**

吳樵六 花卉 設色絹本 鏡框 一九八九年作
 1. 題識：八九年夏日樵六寫生於香島。
 鈐印：吳、樵六、樵六寫生
 2. 題識：八九年大暑吳樵六寫薑花。
 鈐印：吳、樵六、澄雪堂
 3. 題識：己巳（1989年）春樵六畫山茶花。
 鈐印：吳、樵六、樵六寫生
 4. 題識：己巳（1989年）夏日樵六寫凌霄花於香島。
 鈐印：吳、樵六



1183

1183
HO FUNG-LIN (HE FENGLIAN, B. 1944)
Mountains in Wintry Mist
 Scroll, mounted and framed, ink and colour on paper
 52.5 × 85 cm. (20 ⅞ x 33 ½ in.)
 Inscribed and signed, with three seals of the artist
 Dated spring, *jiachen* year (2024)
HK\$80,000-120,000 **US\$11,000-15,000**

何鳳蓮 萬壑寒煙 設色紙本 鏡框 二〇二四年作
 題識：雲凝深谷黯，澗雪落前川。
 萬壑寒煙裡，悠然斷俗緣。
 甲辰（2024年）新春，鳳蓮。
 鈐印：何、鳳蓮、疏柳鳴蟬

1184
LU QINGYUAN (LO CHING YUAN, B. 1946)
Pine and Waterfall
 Scroll, mounted and framed, ink and colour on paper
 29.5 × 83 cm. (11 ⅞ x 32 ⅞ in.)
 Inscribed and signed, with one seal of the artist
 Dated summer, sixth month, *gengchen* year (2000)
EXHIBITED:
 Hong Kong Central Library, *Review of Lo Ching Yuan's Chinese Painting (At the Age of 65)*, 24-26 February 2012.
LITERATURE:
Review of Lo Ching Yuan's Chinese Painting (At the Age of 65), Yunshan Studio, Taichung



1184

City, January 2021, p.113.
HK\$55,000-85,000 **US\$7,100-11,000**
盧清遠 清泉石上流 設色紙本 鏡框 二〇〇〇年作

題識：山中一夜雨，樹杪百重泉。
 庚辰（2000年）夏六月，清遠於臺北。
 鈐印：盧
 展覽：香港中央圖書館，“盧清遠國畫集（三）：六十五歲回顧展”，2012年2月24 - 26日。
 出版：《盧清遠國畫集（三）：六十五歲回顧展》，雲山畫院，台中，2012年1月，第113頁。



1185

1185

WEI XIAORONG (B. 1957)

Playing Chess

Scroll, mounted and framed, ink and colour on paper

68.5 × 35.5 cm. (27 × 14 in.)

Inscribed and signed, with three seals of the artist

Dated *jiachen* year (2024)

HK\$150,000-300,000

US\$20,000-38,000

尉曉榕 弈戰圖 設色紙本 鏡框 二〇二四年作

題識：弈戰圖。釋道對弈，未知勝者其誰，因其各具勝算耳。
甲辰（2024年）司雨。

鈐印：尉上主道、得自在禪

註：尉曉榕，中國美術學院碩博研究生導師，首屆中國畫創作與理論博士，首任中國美術學院中國畫與書法藝術學院院長，二級教授，浙江文史館館員，享受國務院特殊津貼。



1186

1186

WONG CHAI LOK (1924-2022)

Calligraphy

Scroll, mounted and framed, ink on paper

133 × 50.5 cm. (52 3/8 × 19 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated *gengwu* year (1990)

HK\$200,000-300,000

US\$26,000-38,000

王齊樂 正直無私 水墨紙本 鏡框 一九九〇年作

釋文：正直無私。

題識：正直無私。庚午（1990年），樂翁。

鈐印：王齊樂、文昌點什

註：王齊樂（1924-2022），號樂翁，香港書法家、教育工作者。上世紀五十年代師從趙鶴琴、馮康侯，於二王鑽研尤深，曾任香港蘭亭學會會長、樂天書法學會會長。畢生致力推廣教育，曾推動創辦官立夜中學、開展教育署教職員課程，亦曾任香港大學專業進修學院任兼職講師，二〇一一年獲香港大學專業進修學院授“客座教授”銜。

1187

JIN YONG (1924-2018)

Calligraphy

Hanging scroll, ink on paper

64 × 75.5 cm. (25 1/4 × 29 3/4 in.)

Inscribed and signed by the artist

Dated summer, *guiwei* year (2005)

Dedicated to Zhou Xuefeng

HK\$100,000-150,000

US\$13,000-19,000

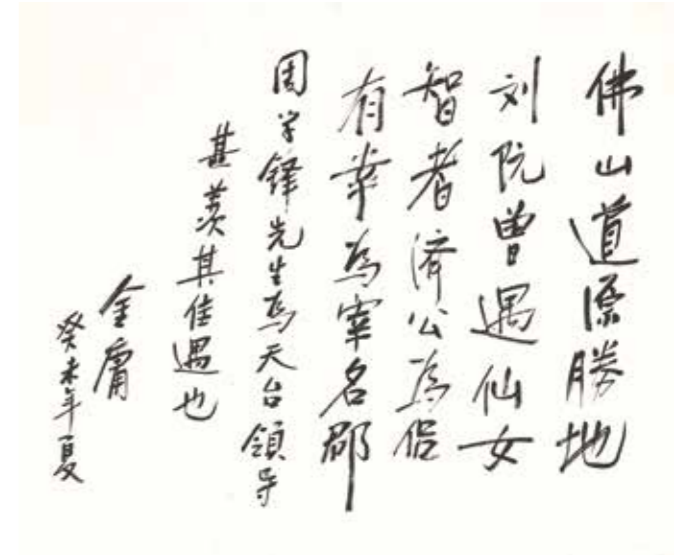
金庸 書法 水墨紙本 立軸 二〇〇三年作

釋文：佛山道源勝地，劉阮曾遇仙女。

智者濟公為侶，有幸為宰名郡。

題識：周學鋒先生為天台領導，甚羨其佳遇也。

金庸，癸未年（2003年）夏。



1187

1188

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

Dancing Crane

Scroll, mounted and framed, ink and colour on paper

73 × 112 cm. (28 3/4 × 44 1/8 in.)

Signed, with two seals of the artist

HK\$200,000-260,000

US\$26,000-33,000

林湖奎 朝陽 設色紙本 鏡框

款識：湖奎。

鈐印：林湖奎印、近山堂



1188



1189

1189

FANG CHUXIONG (B. 1950)

Tropical Forest after Rain

Scroll, mounted for framing, ink and colour on paper

112 × 236 cm. (44.1/8 × 92.7/8 in.)

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

Dated autumn, *gengwu* year (1990)

Further inscribed and signed by the artist, with two seals

Dated September, 1990

HK\$220,000-320,000

US\$29,000-41,000

方楚雄 森林雨後 設色紙本 鏡片 一九九〇年作

題識：森林雨後。庚午年（1990）秋，楚雄畫於廣州美院。

鈐印：方氏、楚雄之印、返樸歸真

又題：一九九零年九月，楚雄畫。

鈐印：方、方楚雄印



This collection of paintings and calligraphy was part of the collection of K'ung Hsiang-Hsi (Kong Xiangxi, 1880-1967). Born in Taigu, Shanxi province, to a well-established family of businessmen and educated by Christian missionaries, K'ung was a 75th-generation descendant of Confucius.

K'ung Hsiang-Hsi was a passionate advocate for education – having studied at Oberlin College and Yale University before returning to China in 1907, he helped to set up schools in his hometown of Taigu to fulfil his vision of strengthening China through education in the 1910s. His initial career as an educator was cut short by the political disruption caused by the fall of the Qing dynasty. He was quickly appointed the civil administrator of Taigu and division commander of the local army. Shifting politics obliged K'ung to spend time in Japan, where he met and in 1914 married Soong Ailing (1889-1973), eldest of the three famed Soong sisters and eventually became the brother-in-law of Sun Yat-sen and Chiang Kai-shek.

K'ung also engaged in business, trading internationally in kerosene and other natural resources through his Xiang Ji Company. K'ung Hsiang-Hsi served in several critical posts in the Republic of China government: Minister of Industry and Commerce (1928-1931), Minister of Finance (1933-1944), Governor of the Central Bank of China (1933-1945), and Premier of the Republic (1939-1945). During his career, he enacted important economic reforms and was among the key architects of China's modern financial and industrial systems.

孔祥熙（1880—1967），字庸之，號子淵，生於山西太谷縣一個亦商亦儒的家庭。祖籍山東曲阜，孔子的第75世孫。孔公致力推動教育，1910年代自美國歐柏林學院及耶魯大學學成歸國後，於家鄉山西太谷縣辦學，培育英才，冀以教育強國。但其最初的從教生涯因清末政治動蕩而終結。而後從政，旅居日本期間與“宋氏三姊妹”之長姊宋藹齡（1889—1973）相識，並於1914年成婚。其後與孫中山、蔣介石成爲“連襟”。

孔祥熙亦以經商見長，成立祥記公司，從事煤油進口與天然資源貿易，其後於民國政府屢居要職，歷任實業部長（1928—1931）、財政部長（1933—1944年）、中央銀行總裁（1933—1945）和行政院長（1939—1945）。他推行多項重要經濟改革，在中央銀行總裁任內，更著力爲中國現代金融及工業體制發展奠定基礎。

孔氏夫婦學養深厚，眼光獨到，所藏珠寶、翡翠、中國書畫與藝術精品，堪爲近代中國之重要收藏。1947年，孔公移居美國，這些珍藏爲孔氏家族傳承。



1190

1190

WANG ZHEN (1867-1938)

Pine and Cranes

Hanging scroll, ink and colour on gold-flecked paper

99.2 × 41.8 cm. (39 × 16 1/2 in.)

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

Dedicated to Yongzhi (H. H. K'ung) and Madam Ailing (Ai-Ling Soong)

HK\$40,000-60,000

US\$5,100-7,700

王震

松鶴延年

設色灑金箋

立軸

題識：松鶴延年。

庸之先生、藹齡夫人儷鑒。王震。

鈐印：一亨日利、鶴壽



1191

1191
MA JIN (1900-1970) / **SHEN CHENGLIE** (19-20TH CENTURY)
Vegetables / Calligraphy
 Folding fan, ink and colour on paper / ink on paper
 20 × 50 cm. (7 7/8 x 19 3/8 in.)
Vegetables entitled, inscribed and signed by Ma Jin, with one seal
 Dated autumn, *xinwei* year (1941)
Calligraphy inscribed and signed by Shen Chenglie, with one seal
 Both sides dedicated to Xue'an

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

馬晉/沈承烈 田家風味/書法 設色紙本/水墨紙本 成扇 一九四一年作

《田家風味》
 題識：田家風味。雪盦上人法家指正，辛未（1941年）秋日，馬晉。
 鈐印：馬湛如

《書法》
 題識：釋文不錄。雪盦禪師法正，佑甫弟承烈。
 鈐印：沈承烈印



1192

1192
LIN FENGMIAN (1900-1991)
Two Villagers
 Hanging scroll, ink and colour on paper
 64.5 × 33.5 cm. (25 3/8 x 13 1/4 in.)
 Inscribed and signed by the artist
 Dated twenty-ninth year (of the Republic, 1940)

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

林風眠 村婦 設色紙本 立軸 一九四〇年作

題識：林風眠，廿九年（1940）渝。

1193
XU BEIHONG (1895-1953)
Plantain, Bamboo and Rock
 Hanging scroll, ink and colour on paper
 152 × 41 cm. (59 7/8 x 16 1/8 in.)
 Inscribed and signed, with one seal of the artist
 Dated summer, twenty-seventh year (of the Republic, 1938)

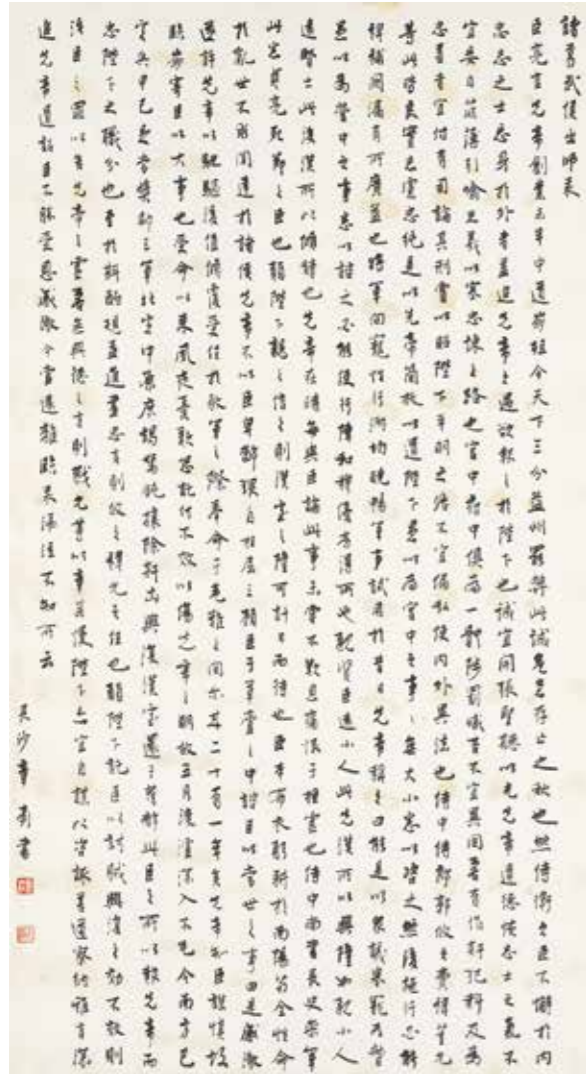
HK\$400,000-600,000 **US\$52,000-77,000**

徐悲鴻 芭蕉竹石 設色紙本 立軸 一九三八年作

題識：頑石何知天地變，冥然感受影扶疎。
 廿七年（1938年）大暑，悲鴻客渝州。
 鈐印：東海王孫



1193

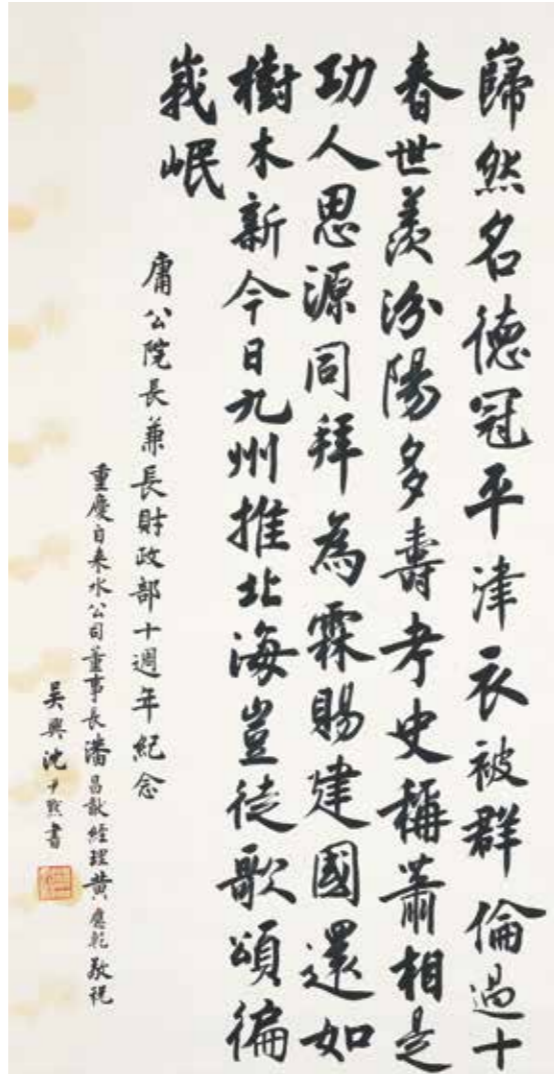


1194

1194
ZHANG SHIZHAO (1881-1973)
Calligraphy
 Hanging scroll, ink on paper
 147.2 x 79 cm. (58 x 31 1/8 in.)
 Signed, with two seals of the artist
HK\$80,000-120,000 *US\$11,000-15,000*

章士釗 書法—諸葛武侯出師表 水墨紙本 立軸

釋文：諸葛武侯出師表（文不錄）。
 題識：長沙章士釗書。
 鈐印：章士釗印、行嚴



1195

1195
SHEN YINMO (1887-1971)
Calligraphy
 Hanging scroll, ink on paper
 129 x 66 cm. (50 3/4 x 26 in.)
 Inscribed and signed, with one seal of the artist
 Dedicated to Yonggong (H. H. K'ung)
HK\$70,000-90,000 *US\$9,000-12,000*

沈尹默 書法 水墨紙本 立軸

釋文：巋然名德冠平津，衣被群倫過十春。
 世羨汾陽多壽孝，史稱蕭相是功人。
 思源同拜為霖賜，建國還如樹木新。
 今日九州推北海，豈徒歌頌徧峩岷。

題識：庸公院長兼長財政部十週年紀念。
 重慶自來水公司董事長潘昌猷，經理黃應乾敬祝。
 吳興沈尹默書。

鈐印：沈尹默印



1196

1196
MA YIFU (1883-1967)
Seven-character Calligraphic Couplet in Running Script
 A pair of hanging scrolls, ink on paper
 Each scroll measures 173 x 36.7 cm. (68 1/8 x 14 1/2 in.)
 Inscribed and signed, with two seals of the artist
 Dedicated to Yongzhi (H. H. K'ung)
HK\$80,000-120,000 *US\$11,000-15,000*

馬一浮 行書七言聯 水墨紙本 立軸兩幅

釋文：風臺露樹生光飾，翠蕤雲旂相蕩摩。
 題識：庸之先生雅屬，蠲叟。
 鈐印：蠲叟、茂陵馬氏

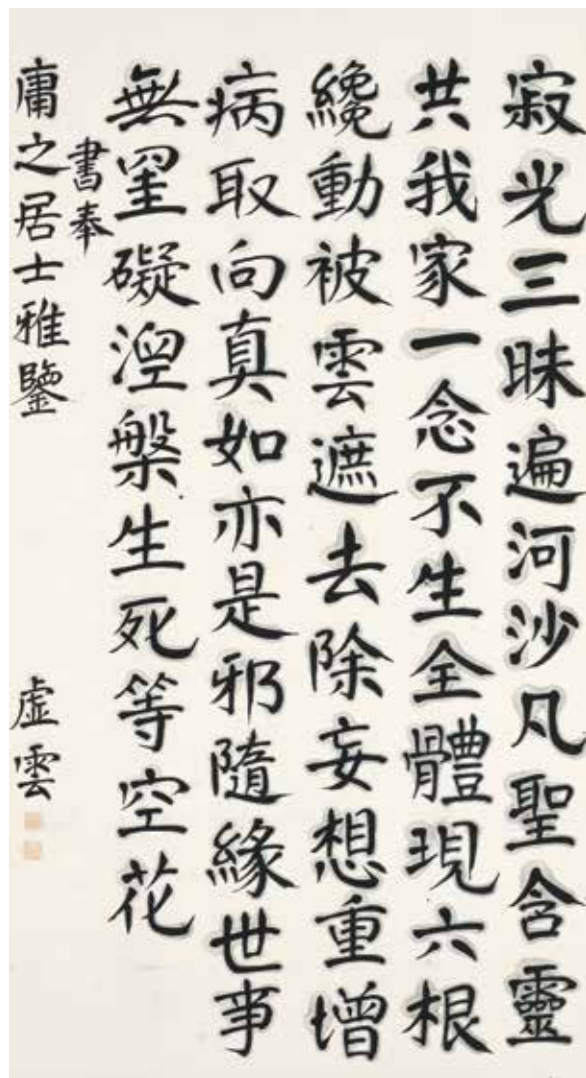


1197

1197
XIE WULIANG (1884-1964)
Seven-character Calligraphic Couplet in Running Script
 A pair of hanging scrolls, ink on patterned paper
 Each scroll measures 142.8 x 38 cm. (56 1/4 x 15 in.)
 Inscribed and signed by the artist
 Dedicated to Yongzhi (H. H. K'ung)
HK\$80,000-120,000 *US\$11,000-15,000*

謝無量 行書七言聯 水墨花箋 立軸兩幅

釋文：日月兩輪天地眼，質文三代聖賢心。
 題識：庸之先生雅正，無量。



1198

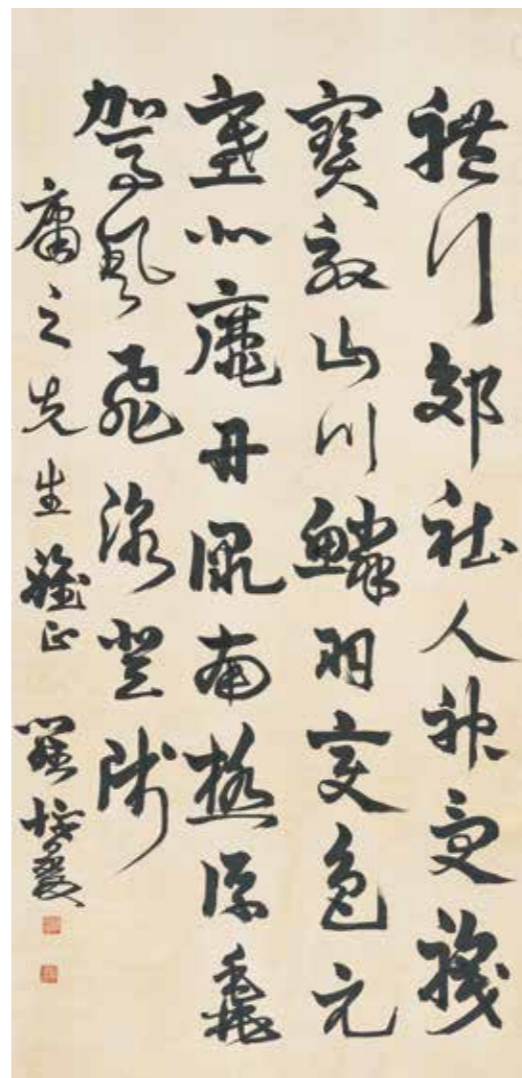
1198
SHI XUYUN (?-1959)
Calligraphy in Regular Script
Hanging scroll, ink on paper
100.5 x 54 cm. (39 3/8 x 21 1/4 in.)
Inscribed and signed, with two seals of the artist
Dedicated to Yongzhi (H. H. K'ung)

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

釋虛雲 楷書書法 水墨紙本 立軸

釋文：寂光三昧遍河沙，凡聖含靈共我家。
一念不生全體現，六根纔動被雲遮。
去除妄想重增病，取向真如亦是邪。
隨緣世事無罣礙，涅槃生死等空花。

題識：書奉庸之居士雅鑒，虛雲。
鈐印：虛雲清印、幻游人古巖氏德清記



1199

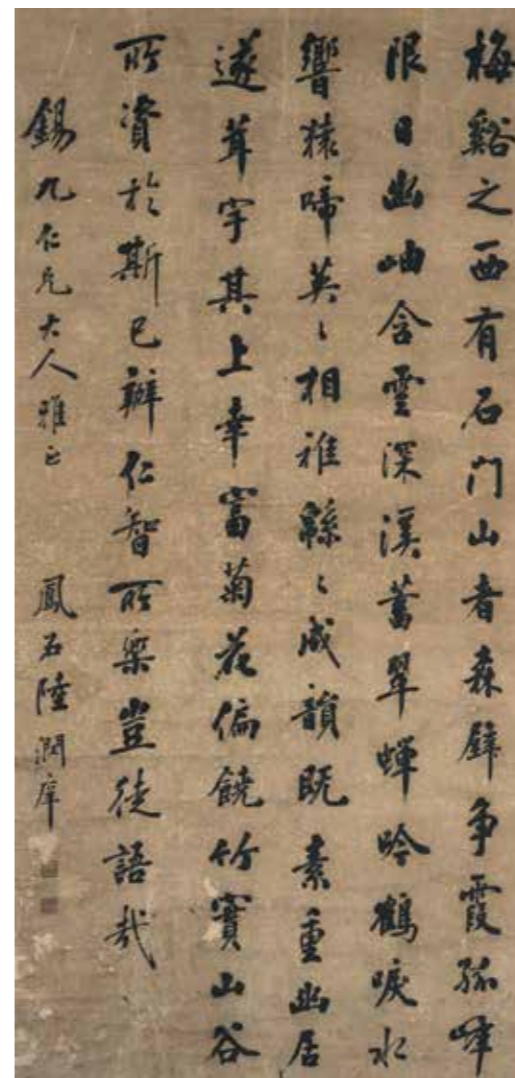
1199
LUO CHUNRONG (19TH-20TH CENTURY)
Calligraphy in Running Script
Hanging scroll, ink on paper
131 x 62.8 cm. (51 3/8 x 24 3/4 in.)
Inscribed and signed, with two seals of the artist
Dedicated to Yongzhi (H. H. K'ung)

HK\$15,000-25,000 US\$2,000-3,200

羅淳融 行書書法 水墨紙本 立軸

釋文：禮行郊社，人神受職。寶郊山川，鱗羽變色。
元塞北靡，丹徼南極。浮氍駕風，飛泳登陟。

題識：庸之先生雅正，羅淳融。
鈐印：羅淳融、羅復堪



1200

1200
LU RUNXIANG (1841-1915)
Calligraphy in Running Script
Hanging scroll, ink on paper
172.8 x 82.3 cm. (68 x 32 3/8 in.)
Inscribed and signed, with two seals of the artist
Dedicated to Xijiu
One collector's seal of Lin Sen (1868-1943) on the mounting

HK\$30,000-50,000 US\$3,900-6,400

陸潤庠 行書書法 水墨紙本 立軸

釋文不錄。
題識：錫九仁兄大人雅正，鳳石陸潤庠。
鈐印：陸潤庠印、朝朝染翰
裱邊林森（1868-1943）鑑藏印：林森藏書畫印



1201

1201
ZHANG SHIZHAO (1881-1973)
Five-character Calligraphic Couplet in Regular Script
A pair of hanging scrolls, ink on red paper
Each scroll measures 166 x 40 cm. (65 3/8 x 15 3/4 in.)
Inscribed and signed by the artist
Dedicated to Yonggong (H. H. K'ung)

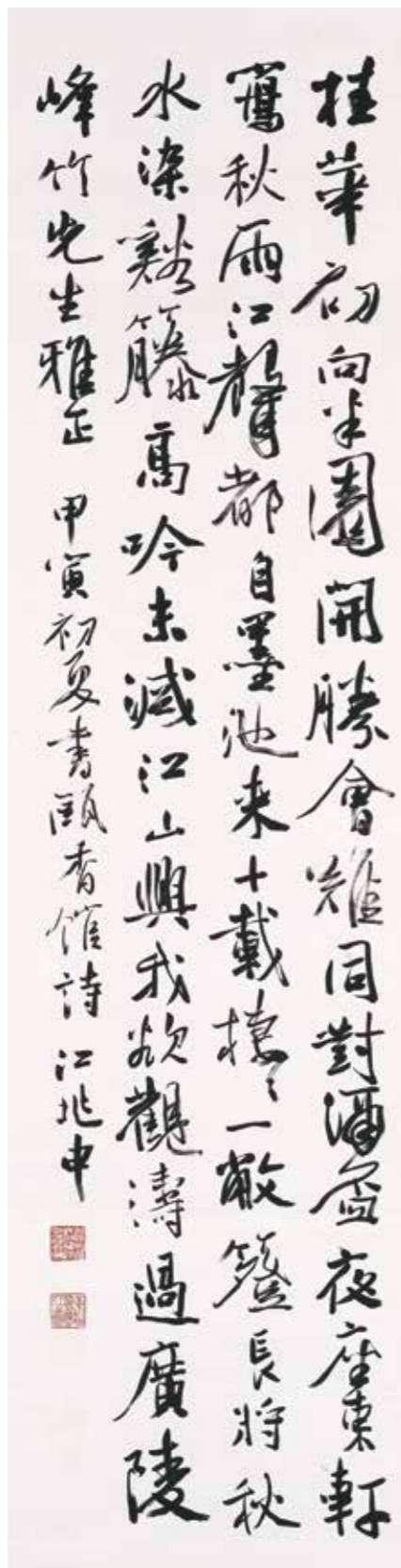
HK\$26,000-35,000 US\$3,400-4,500

章士釗 楷書五言聯 水墨紅箋 立軸兩幅

釋文：謝公人望重，魯國世家高。
題識：庸公吾兄院長六十七壽。愚弟章士釗並祝。



1202



1203

1202

MA YIFU (1883-1967)

Calligraphy in Running Script

Hanging scroll, ink on paper

130.5 x 33 cm. (51 3/8 x 13 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Yongzhi (H. H. K'ung)

HK\$30,000-50,000 US\$3,900-6,400

馬一浮 行書書法 水墨紙本 立軸

釋文：列侯封邑有土臣，積學所致無鬼神。
馮詡京兆執治民，廉潔平端俯順親。

題識：庸之先生屬正，錫叟。

鈐印：錫叟老人

1203

JIANG ZHAOSHEN (1925-1996)

Calligraphy in Running Script

Hanging scroll, ink on paper

178 x 46 cm. (70 1/8 x 18 1/8 in.)

Inscribed and signed, with two seals of the artist

Dated summer, *jiayin* year (1974)

Dedicated to Fengzhu (Ling-Wei Kung)

NOTE:

The recipient of this painting is Kung Lingwei (1919-1994), the second daughter of K'ung Hsiang-hsi. She previously worked as the manager of The Grand Hotel Taipei, and secretary of Soong May-ling during her visit to the United States.

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

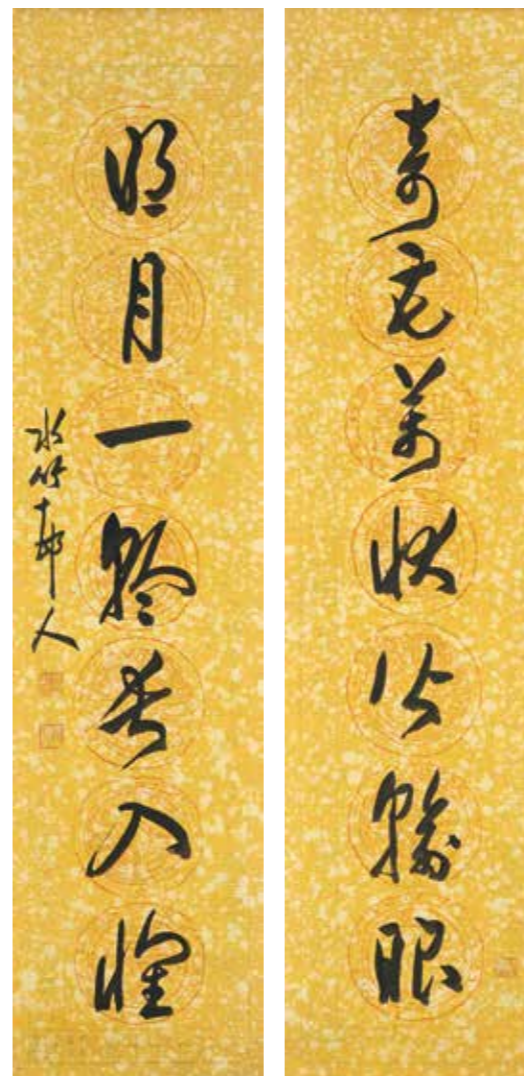
江兆申 行書甌香館詩 水墨紙本 立軸
一九七四年作

釋文：桂華初向半園開，勝會難同對酒杯。
夜座東軒寫秋雨，江聲都自墨池來。
十載樓樓一徹簷，長將秋水染谿籬。
高吟未減江山興。我欲觀濤過廣陵。

題識：峰竹先生雅正。甲寅（1974年）初夏書甌香館詩。江兆申。

鈐印：兆申茶原書畫、黃山麓漸江原

註：上款人峰竹先生為孔祥熙與宋霽齡之次女孔令偉（1919-1994），人稱孔二小姐，曾任圓山大飯店經理、蔣宋美齡訪美隨行秘書。



1204

1204

XU SHICHANG (1855-1939)

Seven-character Calligraphic Couplet in Running Script

A pair of two scrolls, mounted and framed, ink on coloured patterned paper

Each scroll measures 131.5 x 30.8 cm. (51 3/4 x 12 1/8 in.)

Inscribed and signed, with three seals of the artist

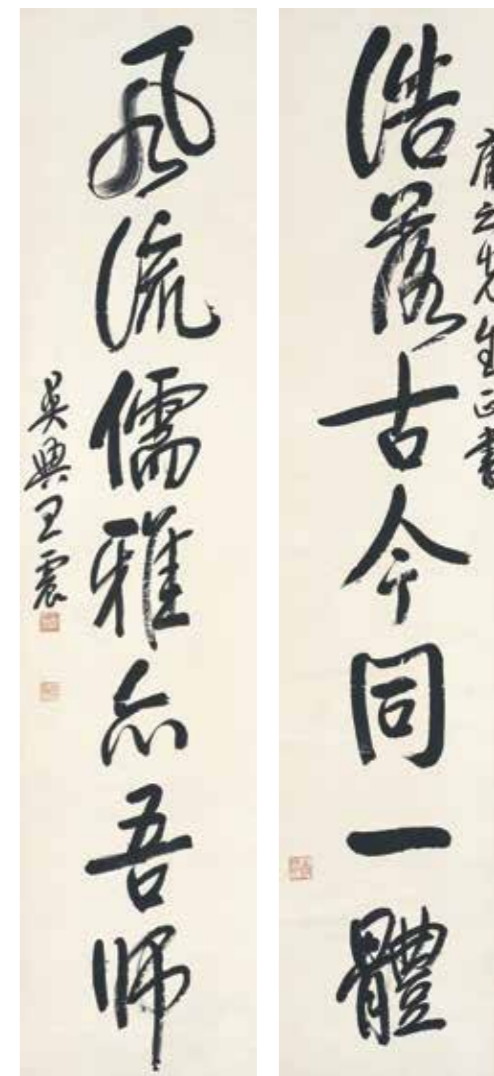
HK\$20,000-40,000 US\$2,600-5,100

徐世昌 行書七言聯 水墨花色箋 鏡框兩幅

釋文：奇花萬狀皆輸眼，明月一輪長入懷。

款識：水竹邨人。

鈐印：徐世昌印、鞠人、不倦於書



1205

1205

WANG ZHEN (1867-1938)

Seven-characters Calligraphic Couplet in Running Script

A pair of hanging scrolls, ink on paper

Each scroll measures 134.5 x 30.3 cm. (53 x 11 7/8 in.)

Inscribed and signed, with three seals of the artist

Dedicated to Yongzhi (H. H. K'ung)

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

王震 行書七言聯 水墨紙本 立軸兩幅

釋文：浩落古今同一體，風流儒雅亦吾師。

題識：庸之先生正書，吳興王震。

鈐印：王震長壽、一亭六十以後作、生清淨心



1206
YU YOUREN (1879-1964)
Five-character Calligraphic Couplet in Running Script
 A pair of hanging scrolls, ink on patterned silk
 Each scroll measures 167.5 × 38.7 cm. (66 × 15 ¼ in.)
 Inscribed and signed by the artist
 Dedicated to Yongzhi (H. H. K'ung)
HK\$200,000-300,000 US\$26,000-38,000
 于右任 草書五言聯 水墨手繪絹本 立軸兩幅

釋文：是聖人之裔，為民族而生。
 題識：庸之老兄院長六十壽辰，于右任恭賀。

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CONDITIONS OF SALE • BUYING AT CHRISTIE’S

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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

- 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" within seven days after the date of sale, we do not guarantee when you will receive the payment as the timefor banks to process a fund transfer or refund varies.
- 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

- 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.
- 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

- 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.
- 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

- 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.
- It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- 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.

- Certain weights in the **catalogue description** are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.
- 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. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.
- 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

- 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.
- 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.
- 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

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

- As authorised bidder:** If you are bidding on behalf of another person who will pay Christie’s directly, 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.

- As agent for a principal:** If you register in your own name but are acting as agent for someone else (the “ultimate buyer(s)”) who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

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 www.christies.com/LiveBidding/OnlineTermsOfUse.aspx.

(c) Written Bids

You can find a Written Bid Form at any Christie’s office or by choosing the sale and viewing the **lots** online at www.christies.com or on the Christie’s WeChat Mini Program. We must receive your completed Written Bid 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 RESERVE

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 at <https://www.christies.com/en/help/buying-guide-important-information/financial-information>.

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.

Exception for wine: the **buyer's premium** for wine is 25% of the **hammer price**.

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:

- 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
- 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:

- 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**.
- 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**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO....." in a **Heading** means that the **lot** is in Christie's opinion probable 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.
- The **authenticity warranty** applies to the **Heading** as amended by any **saleroom notice**.
- 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.
- 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**.
- 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.

- In order to claim under the **authenticity warranty** you must:
- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognized experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- 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.
 - 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:
 - This additional **warranty** does not apply to:
 - 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;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - 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.

- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.
In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original

buyer gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f), (g) and (i) also apply to a claim under these categories.

- 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**.

(m) Guarantee in relation to Wines and Spirits

- Subject to the obligations accepted by Christie's under this **authenticity warranty**, none of the seller, Christie's, its employees or agents is responsible for the correctness of any statement as to the authorship, origin, date, age, attribution, genuineness or **provenance** of any **lot**, for any other error of description or for any fault or defect in any **lot**. Further, no **warranty** whatsoever is given by the seller, Christie's, its employees or agents in respect of any **lot** and any express or implied condition or **warranty** is hereby excluded;
- If, (i) within twenty-one days of the date of the auction, Christie's has received notice in writing from the buyer of any **lot** that in his view the **lot** was at the date of the auction short or ullaged or that any statement of opinion in the catalogue was not well founded, (2) within fourteen days of such notice, Christie's has the **lot** in its possession in the same **condition** as at the date of the auction and (3) within a reasonable time thereafter, the buyer satisfies Christie's that the **lot** was as notified in writing by the buyer (as above) and that the buyer is able to transfer a good and marketable title to the **lot** free from any lien or encumbrance, Christie's will set aside the sale and refund to the buyer any amount paid by the buyer in respect of the **lot** provided that the buyer shall have no rights under this **authenticity warranty** if: (i) the defect is mentioned in the catalogue; or (ii) the **catalogue description** at the date of the auction was in accordance with the then generally accepted opinion of scholars or experts or fairly indicated there to be a conflict of such opinion; or (iii) it can be established that the **lot** was as notified in writing by the buyer (as above) only by means of a scientific process not generally accepted for use until after the publication of the catalogue or by means of a process which at the date of the auction was unreasonably expensive or impracticable or likely to have caused damage to the **lot**. (See also notes on ullages and corks);
- The buyer shall not be entitled to claim under this **authenticity warranty** for more than the amount paid by him for the **lot** and in particular shall have no claim for any loss, consequential loss or damage whether direct or indirect suffered by him;
- The benefit of this **authenticity warranty** shall not be assignable and shall rest solely and exclusively in the buyer who shall be the person to whom the original invoice was made out by Christie's in respect of the **lot** when sold and who has since the sale retained uninterrupted, unencumbered ownership thereof.

3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
 - you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the ultimate buyer(s) (or its officers, beneficial owners or any person acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of, money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and
 - where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction.

You will make such documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - 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**").
- 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.
- 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:
 - Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. While this service is available for most **lots**, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
 - 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: HSBCHKHCHKH
 - 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.
- Cash
We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).
- Banker's draft
You must make these payable to Christie's Hong Kong Limited and there may be conditions.
- 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.

- 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.
- For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- 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

- 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):
 - 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;
 - 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;
 - 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;

- 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;
- 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);
- we can, at our option, reveal your identity and contact details to the seller;
- 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;
- 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
- we can take any other action we see necessary or appropriate.

- 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.
- 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 G4(a) and (b). In such circumstances paragraph G4(d) 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

- 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**).
- For information on collecting **lots**, please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com.
- 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.
- 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:
 - we or a third party warehouse will charge you storage costs from that date.
 - 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.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at www.christies.com/storage shall apply.
 - nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so.

For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

- 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.
- 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.

If you are the successful purchaser of a **lot** of (i) liquor or cordials, including Irish and Scotch whiskeys, from Germany, Ireland, Italy, Spain or the U.K. or (ii) non-carbonated wine, containing less than 14% alcohol and in bottles smaller than 2 litres, from France, Germany, Spain or the U.K. and you plan to import it into the US, you are solely responsible for and must pay any relevant tariff for the **lot** at the time of importation. For more information, please contact Christie's Post-Sale service Department on +852 2760 1766/ Email: postsaleasia@christies.com.

(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 = 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 ≈ or = and further information can be found in paragraph H2(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

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of **lot** into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.

(f) Gold

Gold of less than 18ct does not qualify in all countries as "gold" and may be refused import into those countries as "gold".

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ¶ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in

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”

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 **=** 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 **=** 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

1. 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**.

2. (a) 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

(b) 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.

3. 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.

4. We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

5. 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. 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.CHRESTIES.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: the 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.

UPPERCASE 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.

◊

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 H2 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 H2 of the **Conditions of Sale** for further information.

■

Handbag **lot** incorporates materials 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 H2 of the **Conditions of Sale** for further information.

∞

Lot incorporates elephant ivory material. See paragraph H2 of the **Conditions of Sale** for further information.

♣

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 H2 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**.

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 interest or a financial interest. Such **lot** is identified with the symbol **△** in the 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](http://www.christies.com) with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

Christie’s may enter into other arrangements not involving bids. These include arrangements where Christie’s has advanced money to consignors or prospective purchasers or where Christie’s has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue. Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue

or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under ‘Qualified Headings’ is a qualified statement as to authorship, period, reign or dynasty. While the use of this term is based upon careful study and represents the opinion of specialists, Christie’s and the consignor assume no risk, liability and responsibility for the authenticity of authorship or of the lot being created in certain period, reign or dynasty of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any issue or disputes which arise under the **authenticity warranty** or the ‘Qualified Headings’.

PICTURES, DRAWINGS, PRINTS, AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

QUALIFIED HEADINGS

“Attributed to...”: in Christie’s qualified opinion probably a work by the artist in whole or in part.

“Studio of ...”/“Workshop of ...”: in Christie’s qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

“Circle of ...”: in Christie’s qualified opinion a work of the period of the artist and showing his influence.

“Follower of ...”: in Christie’s qualified opinion a work executed in the artist’s style but not necessarily by a pupil.

“Manner of ...”: in Christie’s qualified opinion a work executed in the artist’s style but of a later date.

“After ...”: in Christie’s qualified opinion a copy (of any date) of a work of the artist.

“Signed ...”/“Dated ...”/ “Inscribed ...”: in Christie’s qualified opinion the work has been signed/dated/inscribed by the artist.

“With signature ...”/“With date ...”/ “With inscription ...”: in Christie’s qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with ‘circa’) on which the matrix was worked and not necessarily the date when the impression was printed or published.

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.

- (a) 拒絕接受任何競投；
- (b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
- (e) 重開或繼續競投，即便已經下槌；及
- (f) 如果有關於競投的錯誤或爭爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣，或是將**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後3個工作天內提供一份詳細記述您訴求的書面通知。**拍賣官**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第7個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第B(3)、 E(2)(i)、 F(4)及J(1)段中所列的取消權，取消出售一件**拍賣品**的權利。

4. 競投

拍賣官接受以下競投：

- (a) 拍賣會場參與競投的競投人；
- (b) 從電話競投人，和通過Christie’s LIVE™（如第B6部分所示）透過網絡競投的競投人；及
- (c) 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委托競投）。

5. 代表賣方競投

拍賣官可選擇代賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到**底價**以下。**拍賣官**不會特別指明此乃代表賣方的競投。**拍賣官**不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，**拍賣官**通常會以**低端估價**的50%開始拍賣。如果在此價位沒有人競投，**拍賣官**可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，**拍賣官**可視該**拍賣品**為**流拍拍賣品**。

6. 競投價遞增幅度

競投通常從低於**低端估價**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。在網址https://www.christies.com/en/help/buying-guide-important-information/financial-information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當場地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

8. 成功競投

除非**拍賣官**決定使用以上C3段中的酌情權，**拍賣官**下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及/或電子郵件方式發送發票，但我們並不負責通知您競投是否成功。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。

名酒例外：名酒的**買方酬金**按**落槌價**之25%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：

- (a) 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其在法律上有權這麼做；及
- (b) 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第F1(a)段定義）的金額。賣方不會就您利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的**保證**及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的“**真品保證**”）。如果在拍賣日後的五年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。業務規定的詞匯表裏有對“**真品**”一詞做出解釋。真品保證條款如下：

- (a) 我們對在拍賣日後5年內提供的申索通知提供真品保證。此期限過後，我們不再提供**真品保證**。
- (b) 我們只會對本**目錄描述**第一行（“**標題**”）以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料（包括**標題**以外的大階字體**註明**）作出任何**保證**。
- (c) **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**。
- (d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**符合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：
 - (i) 在拍賣日後5年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
 - (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專

家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及

- (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
- (i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。

(j) 書籍。

如果**拍賣品**為書籍，我們提供額外自拍賣日起為期14天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：

- (i) 此額外**保證**不適用於：
 - (A) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑰邊的破損、污漬、邊緣磨損或其它不影響文本及圖樣完整性的瑕疵；
 - (B) 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；
 - (C) 沒有標題的書籍；
 - (D) 沒有標明**估價**的已售出**拍賣品**；
 - (E) 目錄中表明售出後不可退貨的書籍；
 - (F) **狀況**報告中或拍賣時公告的瑕疵。
- (ii) 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者。

- (k) **東南亞現代及當代藝術以及中國書畫**。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日後12個月內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據。買方需按以上E2(h)(ii)的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上E2(h)(iii)規定交回**拍賣品**給我們。E2(b),(c),(d),(e),(f),(g)和(i)適用於此類別之申索。

- (l) **中國、日本及韓國工藝品（中國、日本及韓國書畫、版畫、素描及珠寶除外）**。以上E2(b)–(e)在此類別**拍賣品**將作修改如下。當創作者或藝術家未有列明時，我們不僅為標題作出**真品保證**，並會對本**目錄描述**第二行以**大階字體**注明的有關日期或時期的資料提供**真品保證**（“**副標題**”）。以上E2(b)–(e)所有提及**標題**之處應被理解為**標題**及**副標題**。
- (m) **與名酒及烈酒有關的保證**。
 - (i) 除佳士得按此**真品保證**有所接受的責任外，賣家、佳士得、佳士得僱員或代理人均不會對任何有關**拍賣品**的創作者、產地、日期、年代、作品歸屬、真實性或來源所作的任何陳述的真確性或就任何其他有關於任何**拍賣品**的任何缺陷或瑕疵所作的錯誤描述負上責任。此外，賣家、佳士得、佳士得僱員或代理人對任何**拍賣品**均不作出任何**保證**且任何明示或默認的條款或條件均被免除；
 - (ii) 如果(i)在拍賣日後二十一日內，佳士得接獲任何**拍賣品**的賣方所提交的書面通知，當中表示按買方的意見認為在拍賣日之時該**拍賣品**有短缺或損耗的情況或圖錄所載的任何意見並無根據，(2)在該通知的十四日內，佳士得管有該**拍賣品**而該**拍賣品**的狀況與拍賣日時的狀況一樣及(3)在此後於合理時間內，買方能夠滿足佳士得該**拍賣品**和買方通告內所述一致（見前述）而買方可以將**拍賣品**的良好而尚可交易的產權於沒有任何留置權或產權負擔的情況下作轉讓，則佳士得將會擱置交易並退還買

方其就**拍賣品**所付的款項。然而，如果(i) 瑕疵在目錄中有所描述；或 (ii)在拍賣日的圖錄描述符合當時被普遍接受的學者或專家意見或已經指出意見衝突的地方；或 (iii)買方在通知中所指出的**拍賣品**的狀況（見前述）只有通過在出版目錄之日還未存在或未被普遍接納的科學鑒定方法或在拍賣日價格太昂貴或不實際或者可能損害**拍賣品**的方法才可得以證明，則買方不可獲得此條款下的權利（參見就損耗及酒塞的備注）；

(iii) 買方無權按此**真品保證**作出相比其就**拍賣品**所付金額更高之索償。買方無權就其所蒙受的任何直接或間接的損失、連帶損失或損害作出申索；

(iv) 此**真品保證**的權益不可作轉讓，僅為按佳士得在拍賣時就**拍賣品**所發出之原始發票所載之買方所獨有，且買方需在拍賣後對**拍賣品**持有無間斷而未有產權負擔之擁有權。

3. 您的保證

- (a) 您**保證**用於結算的資金與犯罪活動（包括逃稅）沒有任何關係，而您沒有基於洗錢、恐怖活動或其他罪行而被調查，起訴或定罪。
- (b) 如果您以代理人身份為最終買方進行競投，而此最終買方會在你向我們為**拍賣品**付款之前向你提供資金，您**保證**：
 - (i) 您已經對最終買方進行必要的客戶盡職調查，並已經遵守所有適用的反洗錢，打擊恐怖分子資金籌集及制裁法律；
 - (ii) 您將向我們披露最終買家（包括其任何職員，最終受益人以及代表其行事的任何人士）的身份，並應我們的要求提供文件以驗證其身份；
 - (iii) 您和最終買方之間有關**拍賣品**或其他方面的安排不是為了完全或部分便於任何稅務罪行；
 - (iv) 您不知曉並且沒有理由懷疑最終買方（或其職員，最終受益人以及代表其行事的任何人士）被列入制裁名單，因洗錢，恐怖活動或其他罪行而被調查，起訴或定罪，或用於結算的資金與犯罪活動（包括逃稅）有關；
 - (v) 如果您是根據歐洲經濟區法律，或根據其他與歐盟第4條洗錢指令有等效要求的司法管轄區的法律下因反洗錢目的被監管的人士，而我們在您註冊時沒有要求您提供文件來驗證最終買家的身份，您同意我們將依賴您就最終買家進行的盡職調查，並同意將在由交易之日起不少於5年的期間裏保存盡職調查的證明和驗證文件。您將根據我們的要求提供此類文件供即時檢查。

F. 付款

1. 付款方式

- (a) 拍賣後，您必須立即支付以下**購買款項**：
 - (i) **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進行註冊)。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
 - (ii) 電匯至：
 - 香港上海匯豐銀行總行

香港中環皇后大道中1號

銀行編號：004

賬號：062-305438-001

賬名：Christie’s Hong Kong Limited

收款銀行代號：HSBCHKHHHKH

- (iii) 信用卡

在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣1,000,000元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”（CNP)的方式支付，本公司每次拍賣接受總數不超過港幣1,000,000元之付款。CNP付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下(d)段。

- (iv) 現金

本公司每年只接受每位買方於售後服務部作總數不超過港幣80,000元之現金付款（須受有關條件約束）。

- (v) 銀行匯票

抬頭請註明「佳士得香港有限公司」（須受有關條件約束）。

- (vi) 支票

抬頭請註明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

- (d) 支付時請註明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道18號歷山大廈22樓）。

- (e) 如要瞭解更多信息，請聯繫售後服務部。電話：+852 2760 1766或發電郵至：postsaleasia@christies.com。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；或
- (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7%的利息；
 - (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
 - (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；
 - (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
 - (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
 - (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
 - (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
 - (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的物品作為抵押品並以

抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等權利及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和

- (ix) 採取我們認為必要或適當的任何行動。

- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。

- (c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第31日起根據G4(a)及(b)段向您收取倉儲和運輸費用。在此情況下，G4(d)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**公司的物品。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，您方可領取有關物品。我們亦可選擇將您的物品按照我們認為適當的方式出售。我們將用出售該物品的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

- 1. 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**）。
- 2. 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。
- 3. 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。

- 4. 如果您未在拍賣後第三十日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：

- (a) 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。
- (b) 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。
- (c) 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**。
- (d) 倉儲的條款適用，條款請見www.christies.com/storage。
- (e) 本段的任何內容不限制我們在F4段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。詳情請聯繫佳士得售後服務部，電話：+852 2760 1766或發郵件至：postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為、遺漏或疏忽引致的任何責任。

2. 出口/進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出發國的出口法律及其他國家的進口法律限制。許多國家就物品出境要求出口聲明及/或就物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發郵件至：postsaleasia@christies.com。

- (b) 您應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口**拍賣品**，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。

如果您是(i)來自德國、愛爾蘭、意大利、西班牙或英國的烈酒或利口酒，包括愛爾蘭及蘇格蘭威士忌；或(ii)來自法國、德國、西班牙或英國的不含碳酸且酒精量不足14%的兩公升以下的瓶裝酒類此類**拍賣品**的成功買方，而您打算將此**拍賣品**入口到美國，您個人將負有在入口時支付此**拍賣品**的關稅的責任。如要瞭解更多信息，請聯繫我們的售後服務部：+852 2760 1766或發郵件至電郵：postsaleasia@christies.com。

- (c) **含有受保護動植物料的拍賣品**

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、短吻鱔皮及駝鳥皮。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H2(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) **美國關於非洲象象牙的進口禁令**

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛犸象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

- (e) **源自伊朗的拍賣品**

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。一些國家禁止或限制購買和/或進口伊朗原產的財產。您有責任確保您的競標或您進口**拍賣品**時不會違反任何制裁、貿易禁運或其他有關適用條例。例如，美國禁止在沒有適當許可證的情況下交易和進口原產於伊朗的“傳統工藝作品”（如地毯、紡織品、裝飾品和科學儀器）。佳士得擁有OFAC的一般牌照，在符合某些條件的情況下，買家可以將此類**拍賣品**進口到美國。如您使用佳士得的一般OFAC牌照作此用途，即表示您同意遵守牌照條件，並向佳士得提供所有相關信息。您亦確認佳士得會向OFAC披露您的個人資料及您對牌照的使用。

- (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 ♣ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。若買方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。請就個別拍賣品與相關部門聯絡。

- (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您而在有關**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。

- 佳士得之法律責任**

1. 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。

2.

(a) 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他事項）；和

(b) 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。

3. 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。

4. 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。

5. 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、商機或價值喪失、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。

- 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賣方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或者在Christie’s LIVE™競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別注釋外，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、遺產及任何承繼您責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在**www.christies.com**上找到本公司私隱政策，如您是加利福尼亞州居民，您可在**https://www.christies.com/about-us/contact/ccpa**看到我們的《加州消費者隱私法》(California Consumer Privacy Act)聲明。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權力或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. www.christies.com的報告

售出的**拍賣品**的所有資料，包括**目錄描述**及價款都可在**www.christies.com**上查閱。銷售總額為**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**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：

- (i) **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；
- (ii) **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；
- (iii) **拍賣品**在**標題**被描述為某來源，則為該來源的作品；
- (iv) 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**不會以低於此保密底價出售。

拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或**www.christies.com**的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

副標題：如E2段所列出的意思。

大楷字體：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。

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。

△

佳士得對此**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。

▽

請注意對**拍賣品**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。

^[1] 此手袋拍賣品含有瀕危物種，受國際運輸限制約束。拍賣品在售後需要獲得出口/入口許可可以將其運送到香港特別行政區境外。請參見業務規定中的第H2段以獲得進一步資料。

^[2] 此拍賣品不設底價。

^[3] 此拍賣品含有象牙材料。請參見業務規定中的第H2段以獲得進一步資料。

^[4] 此拍賣品含有瀕危物種，或會導致出口限制。請參見業務規定中的第H2段以獲得進一步資料。

^[5] 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植物種國際貿易公約所管制的錶帶（未有展示）以提供予買家。請參閱業務規定以獲取進一步資料。請參閱業務規定H2項。

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托出售的**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、統治時期或朝代的所有陳述均在符合本公司之業務規定：買方須知，包括**真品保證**的條款下作出。該用詞的表達獨立於**拍賣品**本身的狀況或任何程度的修復。我們建議買方親身檢視**拍賣品**的狀況。佳士得也可按要求提供書面狀況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義為對**拍賣品**創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述的本目錄**拍賣品**之創作者或**拍賣品**於某時期、統治時期或朝代內創作的真贋，並不承擔任何風險、法律責任和義務。而**真品保證**條款，亦不適用於以該詞語所描述的**拍賣品**。目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決**真品保證**或「有保留的標題」下產生的任何問題以及爭議。

繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

有保留的標題

佳士得認是屬於該藝術家之作品

「傳」、「認為是...之作品」指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。「...之創作室」及「...之工作室」指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

「...時期」指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。「跟隨...風格」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。「具有...創作手法」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

「...複製品」指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。「簽名...」、「日期...」、「題寫...」指以佳士得有保留之意見認為，某作品由某藝術家簽名／寫上日期／題詞。

「附有...簽名」、「附有...之日期」、「附有...之題詞」、「款」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期〔或大概日期〕而不一定是作品印刷或出版之日。

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〕。

中國古代書畫及中國近現代畫及當代水墨

有保留的標題

「傳」指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

「款」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕。

珠寶

“Boucheron”：若製造商之名稱出現於**拍賣品**標題，則表示根據佳士得之意見，此件**拍賣品**為該珠寶製造商所製造。

“Mount by Boucheron”：根據佳士得之意見，該珠寶製造商在生產該**拍賣品**時使用了由珠寶商的客戶所提供的原石。

有保留的標題

“Attributed to”：根據佳士得**有保留**之意見，有可能是其珠寶商/製造商的作品，但不能保證該**拍賣品**是指定珠寶商/製造商的作品。

目錄描述中包含的其他資訊

“Signed Boucheron / Signature Boucheron”：根據佳士得有保留之意見，**拍賣品**上載有珠寶商的簽字

“With maker’s mark for Boucheron”：根據佳士得

有保留之意見，**拍賣品**上載有生產商的標記。

時期

Art Nouveau 1895-1910

Bella Epoque 1895-1914

Art Deco 1915-1935

Retro 1940年代

手錶

真品證書

因有些製造商不會提供**真品證書**，所以（除非佳士得在圖錄內另有特別說明），佳士得沒有義務向買家提供製造商的**真品證書**。除非佳士得同意其應該按**真品保證**條款取消交易，否則不能以製造商不能提供**真品證書**作為取消交易的理由。

拆除手錶電池

目錄中**拍賣品**注有 **⊕** 標誌代表其含有的電池可能被管轄航空運輸的國際法律法規認定為「危險物品」。如果買家要求將此手錶運送到拍賣會場所在的以外地區，電池將在運送手錶之前被拆除並予以保存。若該**拍賣品**由拍賣會場提取，其電池將供免費提取。

中國瓷器及工藝精品

佳士得認為是屬於該創作者或藝術家之作品

例如：A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)

當作品描述標題的直接下方以英文大階字體註明作品的歸屬，以佳士得之意見認為，該作品屬於所註明之時期、統治時期或朝代。

例如：A BLUE AND WHITE BOWL QING DYNASTY, 18TH CENTURY

如日期、時期或統治時期款識出現在作品描述標題的直接下方並以英文大階字體註明款識為屬於某時期，則以佳士得之意見認為，該作品乃款識所示之日期、時期或統治時期之作品。

例如：A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

作品之歸屬以英文大階字體在其標題描述直接下方及以詞語「和更早」註明，以佳士得之意見認為，該作品不遲於該時期、統治時期或朝代創造。

例如：A JADE NECKLACE LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

在作品描述標題的直接下方沒有以英文大階字體註明日期、時期或統治時期款識之作品，以佳士得之意見認為，該作品之創作日期不詳或屬於較後時期創作之作品。

例如：A BLUE AND WHITE BOWL

有保留的標題

以佳士得之意見認為，作品並非自歸屬於基於其風格其通常被認為的時期，此風格將會註明在描述的第一行或描述內容中。

例如: A BLUE AND WHITE MING-STYLE BOWL The Ming-style bowl is decorated with lotus scrolls...

以佳士得有保留之意見認為作品可能或為康熙時期但佳士得對此有強烈懷疑。

例如: A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD

佳士得認為作品屬於某時期、統治時期或朝代。但以佳士得有保留之意見認為，作品可能屬於某文化但佳士得對此有強烈懷疑。

例如: A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

手袋

狀況報告及評級

拍賣中所出售**拍賣品**的狀況可受多種因素如年代、先前損壞、修復、修理及損耗等因素而有較大變化。狀況報

告及評級為我們所免費提供，僅為方便我們的買家並謹供參閱用。狀況報告及評級反映了我們的如實意見但未必足以覆蓋**拍賣品**的所有缺陷、修復、更改及改造。它們不能取代由您親身檢驗**拍賣品**或您自行就**拍賣品**尋求的專業意見。**拍賣品**均以拍賣時的「現狀」出售且佳士得或賣家對於**拍賣品**的狀況不設任何陳述或保證。

狀況報告評級

我們提供概況性、數字階梯式狀況等級以對物品的總體性狀況提供指引。另外，請在競投前閱讀每個**拍賣品**的狀況報告及附加圖像。

第1級： 該物品未呈現使用或磨損的跡象，可被視為如新，沒有瑕疵。原裝包裝及保護膠膜可能完整無缺，請參考**拍賣品**描述。

第2級： 該物品呈現細微的瑕疵，可被視為幾乎全新。該物品可能從未使用過，或可能被使用過幾次。該物品上僅有在狀況報告中所述的細微的狀況備註。

第3級： 該物品呈現可察覺的被使用過的痕跡。任何使用或磨損的跡象都很輕微。狀況良好。

第4級： 該物品呈現頻繁使用後一般的磨損跡象。該物品存在輕度總體性磨損或小範圍內的重大磨損。狀況不錯。

第5級： 該物品呈現出因經常或重度使用所造成的損耗。此物品處於可被使用的狀況，請參照狀況記錄。

對於**拍賣品**狀況，由於目錄版面所限未能提供對**拍賣品**的全面描述，而所載圖像亦可能無法清楚顯示**拍賣品**狀況。**拍賣品**實物與透過印刷及顯示屏展示的圖像色彩和色調或會存在色差。閣下有責任確保閣下已收到並已考慮到任何狀況報告及評級。我們建議閣下親身檢驗**拍賣品**或自行就**拍賣品**尋求專業意見。

有關「配件」

在本目錄中，「配件」所指為皮具之金屬部分，如鑲以有色金屬（例如金、銀或鈀金）袋扣、底部承托配件、掛鎖、鑰匙、及/或掛帶。目錄中之「黃金配件」、「純銀配件」或「鈀金配件」純粹為配件顏色或處理方法而非實際原料之描述。若任何**拍賣品**之配件完全以某種金屬製造，相關條目將附以特別說明。

名酒

購買一系列貨批的選擇權

一組貨批內含多批相同批量、瓶容量及種類的名酒。競投將會由一系列貨批之中的第一貨批開始，成功競投的買家有權以相同的**落槌價**購入系列中部分或全部貨批。若果第一貨批的買家未有進一步購入，該系列貨批的餘下貨批將會相似的方式開放競投。佳士得建議對貨批的出價應在該系列貨批的第一貨批之上。如果出價被取代，佳士得將會自動把買家的出價置在下一相同貨批，如此類推。在所有情況下，有關出價均全權由拍賣官處理。

分類

內容中的波爾多分類標準僅作識別之用，並且根據Médoc 1855年正式的分類標準及其他標準來源。除註明外，所有名酒均在莊園內裝瓶。

舊酒的自然耗損及酒塞

在本目錄內列明的名酒均在印刷前盡量確定內容正確，惟舊酒買家必須對自然程度的耗損、酒箱狀況、標籤、酒塞及名酒的差異作出包容。恕不接受退貨。

耗損

名酒水位未能達至滿的水位之差距，有關差距會根據名酒之年期而有所不同，而在銷售前能通過檢驗確定的，均會在目錄中註明。本目錄以圖表的形式詳細說明水位與損耗量形容及解釋以方便閣下參考。



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