



CHRISTIE'S 佳士得

FINE CHINESE PAINTINGS
中國書畫

HONG KONG | 27-28 NOVEMBER 2024
香港 | 香港2024年11月27至28日

CHRISTIE'S 佳士得

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY 中國古代書畫

WEDNESDAY 27 NOVEMBER 2024 星期三 2024年11月27日

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

THURSDAY 28 NOVEMBER 2024 星期四 2024年11月28日

AUCTION 拍賣

Wednesday, 27 November 2024 · 2024年11月27日 (星期三)
2.00pm (Sale 22885, Lots 101-239)
下午2時 (拍賣編號 22885, 拍賣品編號 101-239)

Thursday, 28 November 2024 · 2024年11月28日 (星期四)
10.30am (Sale 22884, Lots 601-700)
2.30pm (Sale 22884, Lots 701-797)
上午10時30分 (拍賣編號 22884, 拍賣品編號 601-700)
下午2時30分 (拍賣編號 22884, 拍賣品編號 701-797)

Location: HONG KONG, 6/F, The Henderson,
2 Murray Road, Central
地點: 香港, 中環美利道2號 The Henderson 6樓
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VIEWING 預展

HONG KONG, 6/F, The Henderson
香港, The Henderson 6樓

Fine Chinese Classical Paintings and Calligraphy
中國古代書畫
Friday - Monday, 22 - 25 November · 11月22至25日 (星期五至一)
10.30am - 6.00pm
Tuesday, 26 November · 11月26日 (星期二)
10.30am - 2.00pm

Fine Chinese Modern and Contemporary Ink Paintings
中國近現代及當代書畫
Friday - Wednesday, 22 - 27 November · 11月22至27日 (星期五至三)
10.30am - 6.00pm

AUCTIONEERS 拍賣官

Chen Liang-Lin · Carmen Shek Cerne · Nicola Chan · Audrey Lee

AUCTION NUMBER 拍賣編號

In sending Written and Telephone bids or making enquiries, this sale should be referred to as **22884** and **22885**.
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Kim Yu
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Sale Co-ordinators

Sandy Yom
Tel: +852 2978 9933
syom@christies.com

Flora Choi
Tel: +852 2978 6723
fchoi@christies.com

Global Managing Director

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FINE CHINESE MODERN
AND CONTEMPORARY
INK PAINTINGS

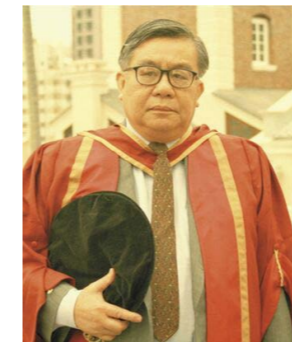
中國近現代及當代書畫

28 NOVEMBER 2024



MORNING SESSION 10:30AM LOTS 601-700

Chinese Paintings and Calligraphy from the Collection of Prof. L. Y. Chiu 趙令揚教授藏中國書畫 (Lots 601-609)



Professor L. Y. Chiu (1935-2019)
趙令揚教授 (1935-2019)

Professor L. Y. Chiu (Chiu Ling Yeong, 1935-2019), originally from Chenghai, Guangdong, and born in Shanghai, was a renowned scholar of Chinese literature and history, admired both in Hong Kong and abroad. He obtained his PhD in 1968 from the Department of Oriental Studies at the University of Sydney and later taught at the University of Hong Kong, where he served as Dean of the Faculty of Arts,

Head of the Department of Chinese, and as chair professor. He retired in 2001 and received the title of Professor Emeritus. Professor Chiu's academic achievements and his influence were widely praised and recognized. Through his broad scholarly connections, he acquired many works of calligraphy and painting from esteemed artists, which provided invaluable insights into his life and social circle. Wen Zhengming's painting *Bamboo, Tree and Rock* (Lot 208) from the collection will be offered in Fine Chinese Classical Paintings and Calligraphy sale on 27 November 2024, other paintings and calligraphy from the collection by renowned 20th-century artists, including Qi Gong, Rao Zongyi, Zhuang Yan, Liu Haisu, and Xie Zhiliu, will be offered in Christie's Chinese Paintings Online sale in December 2024.

趙令揚 (1935-2019)，籍貫廣東澄海，生於上海，乃享譽海內外之著名中國文史學者。趙令揚1968年於雪梨大學東方學系獲得博士學位，後於香港大學任教，並擔任港大文學院院長、中文系系主任、講座教授。2001年退休，獲大學頒授“榮休教授”銜。趙教授學術聲譽遠揚，影響頗巨。基於廣泛的學術交誼，趙教授得贈諸多名家書畫作品，今日釋出，可一窺一代文史大家之生平交遊，彌足珍貴。趙令揚教授收藏文徵明《枯木竹石圖》，將於2024年11月27日“中國古代書畫拍賣”呈現（編號208），另有啓功、饒宗頤、莊嚴、劉海粟、謝稚柳等近世名人書畫十九組，將於佳士得2024年12月網上拍賣呈現。

601

QI GONG (1912-2005)

Seven-character Calligraphic Couplet in Running Standard Script

A pair of hanging scrolls, ink on paper
Each scroll measures 126 x 32 cm. (49 5/8 x 12 5/8 in.)
Inscribed and signed, with three seals of the artist
Dedicated to Lingyang (Prof. L. Y. Chiu)

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$80,000-120,000

US\$11,000-16,000

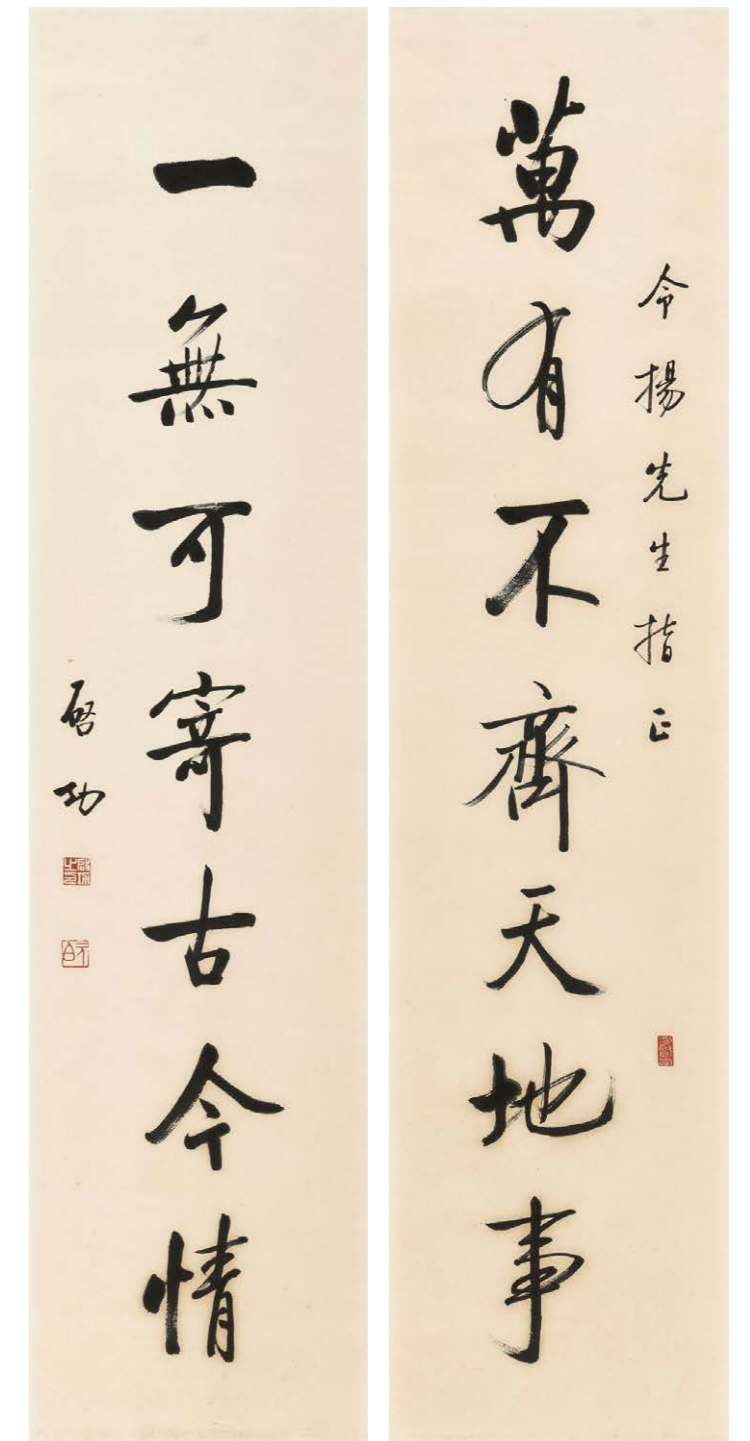
啓功 七言行楷聯 水墨紙本 立軸兩幅

釋文：萬有不齊天地事，一無可寄古今情。

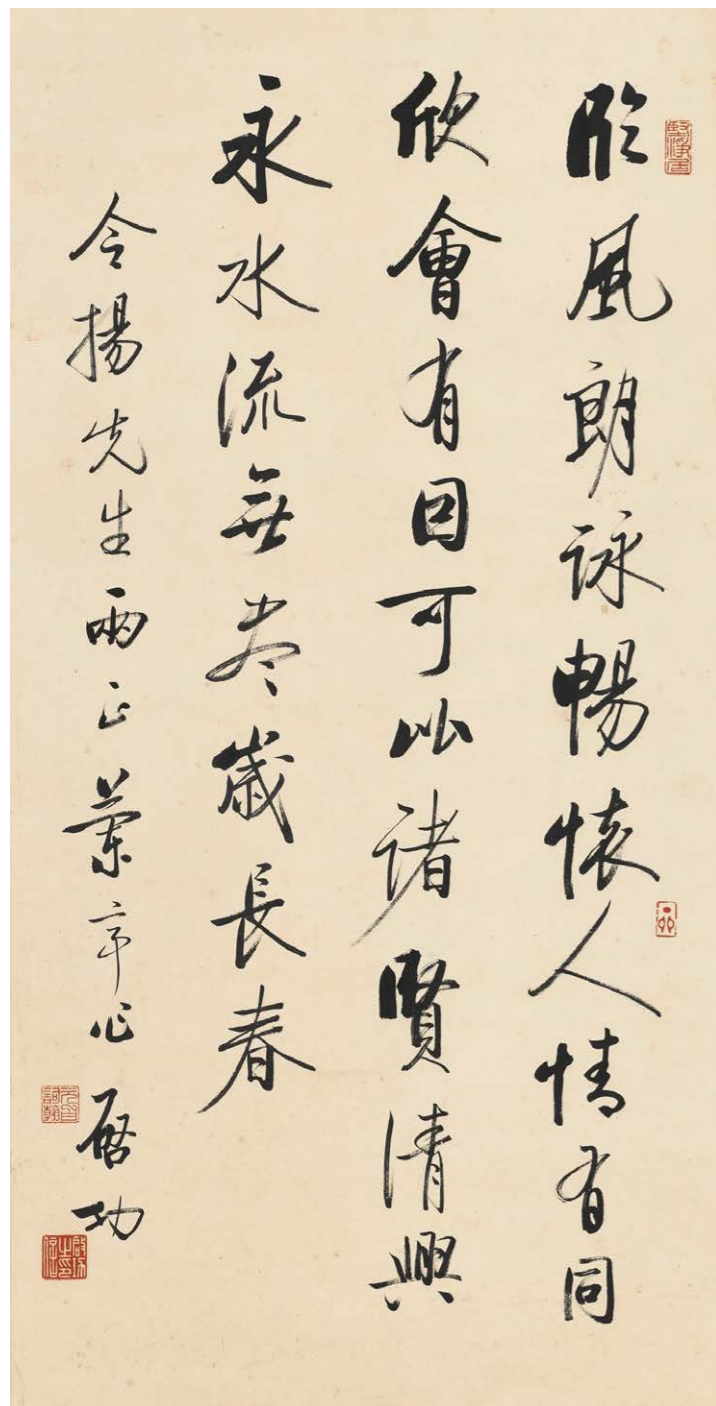
題識：令揚先生指正，啓功。

鈐印：啓功之印、元白、前賢句

來源：直接得自書法家，並由家族傳承。



601



602

602
QI GONG (1912-2005)
Calligraphy
Hanging scroll, ink on paper
95 × 48 cm. (37 3/8 x 18 7/8 in.)
Inscribed and signed, with three seals of the artist and one dated seal of *dingmao* year (1987)
Dedicated to Lingyang (Prof. L. Y. Chiu)
PROVENANCE:
Acquired directly from the artist, thence by descent.
HK\$60,000-80,000 **US\$7,800-10,000**

啓功 書法-蘭亭詩 水墨紙本 立軸 一九八七年作
釋文：臨風朗詠暢懷人，情有同欣會有因。
可比諸賢清興永，水流無盡歲長春。
題識：令揚先生兩正蘭亭作，啓功。
鈐印：元白詞翰、啓功之印信、堅淨居、丁卯（1987年）
來源：直接得自書法家，並由家族傳承。

603
QI BAISHI (1863-1957)
Shrimps
Hanging scroll, ink on paper
97 × 34 cm. (38 1/4 x 13 3/8 in.)
Inscribed and signed, with one seal of the artist
One collector's seal
Dated spring, third month, *gengchen* year (1940)
Dedicated to Zhimai (Chen Chih-Mai, 1908-1978)
PROVENANCE:
According to the family of Prof. L. Y. Chiu, the painting was acquired directly from Chen Chih-Mai.
HK\$220,000-350,000 **US\$29,000-45,000**

齊白石 贈之邁群蝦圖 水墨紙本 立軸 一九四〇年作

題識：之邁世兄雅屬，庚辰（1940年）春三月，八十老人齊璜白石山翁。
鈐印：齊大
陳之邁鑑藏印：之邁珍藏
來源：據趙令揚家人介紹，本幅由趙教授直接得自陳之邁（1908-1978）。
註：上款人即陳之邁，筆名微塵，天津人，中華民國外交官。1928年畢業於清華學校留美預備部，旋赴美留學。1934年獲哥倫比亞大學哲學博士學位。歸國後任教清華大學。1944年任駐美使館參事。1946年後派駐聯合國擔任各種職務。1955年後，先後任駐菲律賓、澳大利亞、紐西蘭、日本等國大使。1978年返台，同年，病逝於台北。



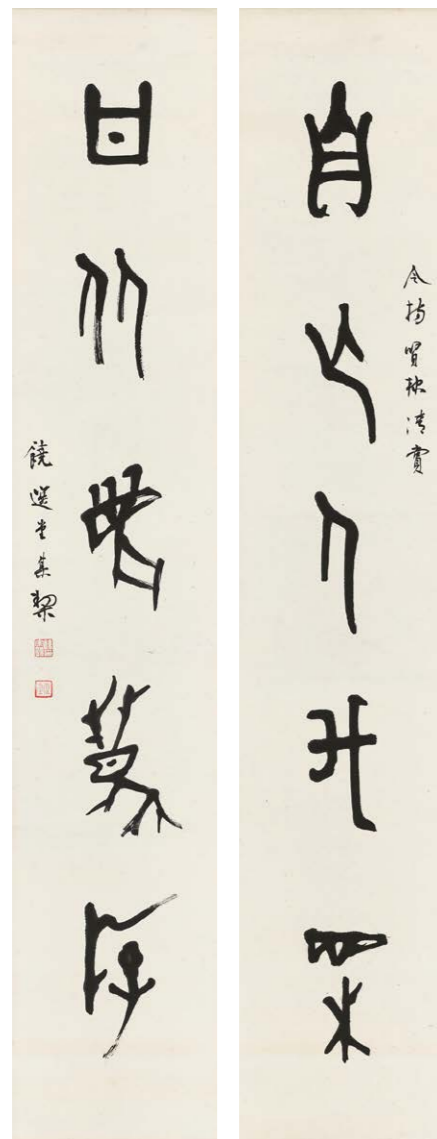
603

604
QI BAISHI (1863-1957)
Shrimps
Hanging scroll, ink on paper
104 × 34 cm. (41 x 13 3/8 in.)
Inscribed and signed, with two seals of the artist
Two collector's seals
Dated *wuzi* year (1948)
Dedicated to Madam Xianchu
PROVENANCE:
According to the family of Prof. Chiu, the painting was acquired directly from Chen Chih-Mai, the recipient of this painting. Madam Xianchu was the wife of Mr Chen.
HK\$260,000-400,000 **US\$34,000-52,000**



604

齊白石 贈憲初群蝦圖 水墨紙本 立軸 一九四八年作
題識：憲初女士清屬，戊子（1948年）八十八歲，白石老人。
鈐印：齊大、吾年八十八
陳之邁鑑藏印：之邁珍藏、傳鑑堂
來源：據趙令揚家人介紹，本幅由趙令揚教授直接得自陳之邁。上款“憲初女士”即陳之邁夫人。



605

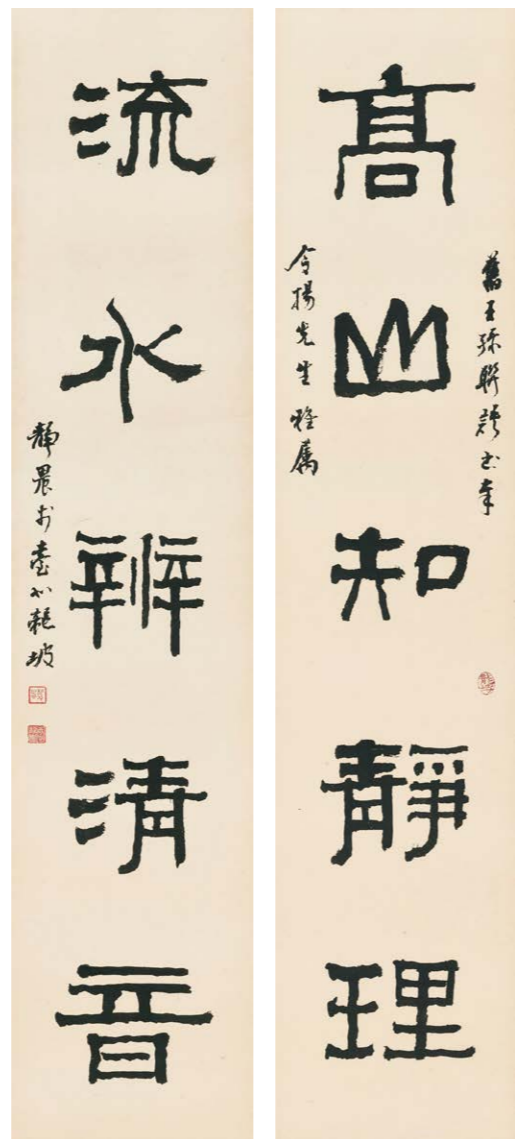
605
RAO ZONGYI (1917-2018)
Five-character Calligraphic Couplet in Oracle Bone Script
 A pair of hanging scrolls, ink on paper
 Each scroll measures 114 × 20.5 cm. (44 7/8 x 8 1/8 in.)
 Inscribed and signed, with two seals of the artist
 Dedicated to Lingyang (Prof. L. Y. Chiu)

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

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

饒宗頤 甲骨文五言聯 水墨紙本 立軸兩幅

釋文：自忘人我相，甘從麋鹿遊。
 題識：令揚賢棣清賞。饒選堂集契。
 鈐印：饒宗頤、選堂
 來源：直接得自書法家，並由家族傳承。



606

606
TAI JINGNONG (1903-1990)
Five-character Calligraphic Couplet
 A pair of hanging scrolls, ink on paper
 Each scroll measures 93.5 × 20 cm. (36 3/4 x 7 7/8 in.)
 Inscribed and signed, with three seals of the artist
 Dedicated to Lingyang (Prof. L. Y. Chiu)

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

HK\$20,000-30,000 **US\$2,600-3,900**

臺靜農 書法五言聯 水墨紙本 立軸兩幅

釋文：高山知靜理，流水辨清音。
 題識：舊王孫聯語，書奉令揚先生雅屬。靜農於臺北龍坡。
 鈐印：靜者、臺靜農、龍坡
 來源：直接得自書法家，並由家族傳承。

607
QIAN MU (1895-1990)
Calligraphy
 Hanging scroll, ink on paper
 107 × 33.3 cm. (42 1/8 x 13 1/8 in.)
 Inscribed and signed, with three seals
 of the artist
 Dedicated to Lingyang (Prof. L. Y. Chiu)
 Titleslip by Luo Kanglie (1918-2009),
 with one seal

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

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

錢穆 書法 水墨紙本 立軸

釋文：船下清江竹節灘，長煙漠漠水漫漫。
 人家斷岸斜陽好，客子中流薄暮寒。

題識：令揚先生補壁，錢穆。
 鈐印：錢穆、素書老人、素書堂

羅抗烈（1918-2009）題篆：
 錢賓先生行書宋詩條幅。抗烈署。

鈐印：抗烈

來源：直接得自書法家，並由家族傳承。

608
DING YANYONG (1902-1978)
Bamboo, Rock and Frog
 Hanging scroll, ink on paper
 140 × 34.5 cm. (55 1/8 x 13 5/8 in.)
 Inscribed and signed, with one seal of
 the artist
 Dedicated to Lingyang (Prof. L. Y. Chiu)

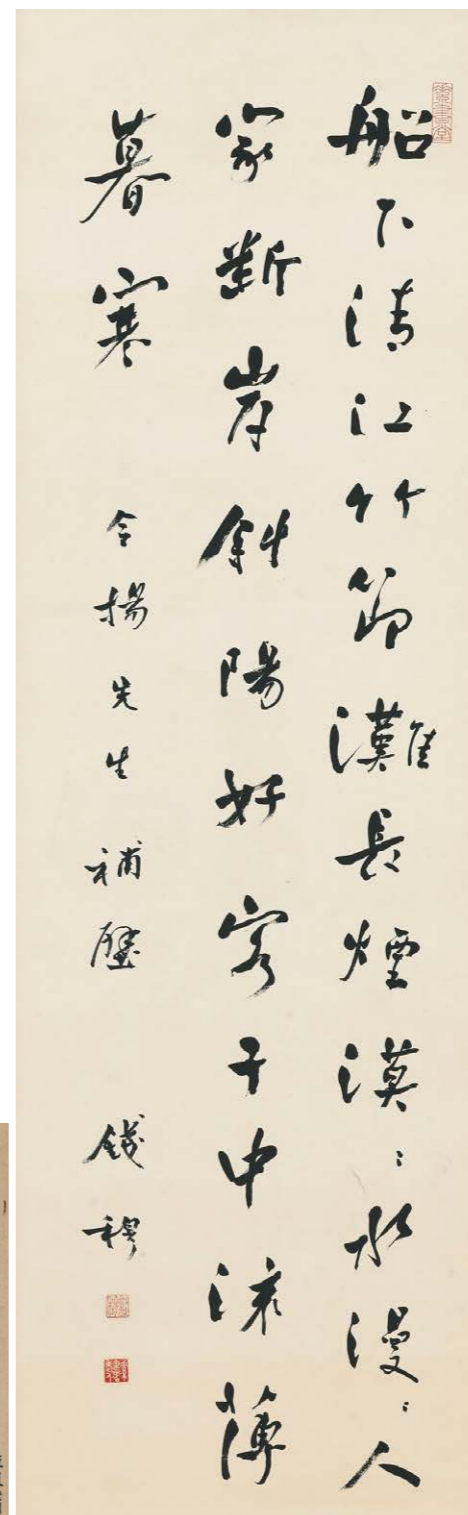
PROVENANCE:
 Acquired directly from the artist,
 thence by descent.

HK\$20,000-30,000
US\$2,600-3,900

丁衍庸 竹石蛙趣 水墨紙本 立軸

題識：令揚仁兄正拙，丁衍庸寫。
 鈐印：叔旦

來源：直接得自畫家，並由家族傳承。



607



608



609

609

DING YANYONG (1902-1978)

Mandarin Ducks in Lotus Pond

Scroll, mounted and framed, ink on paper
70 × 158.5 cm. (27 ½ × 54 ½ in.)

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

PROVENANCE:

Acquired directly from the artist, thence by descent.

NOTE:

The recipient of the painting, Shiming, refers to Chiu Sai Ming (1905-2004), father of Prof. L. Y. Chiu, and a native of Chenghai, Guangdong. He graduated from the Western Painting Department of the Guangzhou Municipal School of Fine Arts in 1926, being a member of the first graduating class of that school. His younger brother is the renowned Lingnan school artist Zhao Shiguang (1916-2007).

HK\$30,000-50,000

US\$3,900-6,500

丁衍庸 荷塘鴛鴦 水墨紙本 鏡框

題識：世銘吾兄咲咲，丁衍庸寫。

鈐印：叔旦

來源：直接得自畫家，並由家族傳承。

註：上款人“世銘”即趙令揚父親趙世銘（1905-2004），廣東澄海人，1926年畢業於廣州市立美術學校西洋畫系，乃該校第一屆畢業生。其弟乃嶺南畫派著名書畫家趙世光（1916-2007）。

Property From The M K Lau Collection 梅潔樓珍藏中國書畫 (Lots 610-614)

610

DING YANYONG (1902-1978)

Bird on Bamboo

Hanging scroll, ink and colour on paper
137.5 × 68.8 cm. (54 ¼ × 27 ⅞ in.)

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

PROVENANCE:

Charlotte Horstmann & Gerald Godfrey Gallery, Hong Kong, 1987.
Private American Collection.
Sotheby's Hong Kong, Contemporary Ink Art, 5 October 2015, Lot 2866.

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:

Joys of the Southern Brush - Paintings and Calligraphy from the M K Lau Collection, M K Lau Collection, Hong Kong, 2022, pp. 186-187.

HK\$70,000-90,000

US\$9,100-12,000

丁衍庸 竹鳥圖 設色紙本 立軸 一九七六年作

題識：丙辰（1976年）長夏，丁衍庸。

鈐印：丁虎

來源：Charlotte Horstmann & Gerald Godfrey Gallery，香港，1987年。美國私人收藏。香港蘇富比，當代水墨藝術，2015年10月5日，編號2866。

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—梅潔樓藏書畫集》，梅潔樓，香港，2022年，第186-187頁。



610

611

DING YANYONG (1902-1978)

Pheasant and Magnolia

Scroll, mounted and framed, ink and colour on paper
139.2 × 69.9 cm. (54 ¾ × 27 ½ in.)

Inscribed and signed, with two seals of the artist
Dated summer, *wuwu* year (1978)

Two collector's seals of Hsiao Chin (1935-2023)

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 26 May 2008, Lot 1087.

HK\$60,000-80,000

US\$7,800-10,000



611

丁衍庸 賞花 設色紙本 鏡框 一九七八年作

題識：戊午（1978年）長夏丁衍庸畫於思文堂。

鈐印：牛君、馬（肖形印）

蕭勤（1935-2023）鑑藏印：悟無居、得意忘形

來源：香港佳士得，中國近現代畫，2008年5月26日，編號1087。



612

612
DING YANYONG (1902-1978)
Travelling Among Mountains
 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 one seal of the artist
 Dated *jiayin* year (1974)

PROVENANCE:
 Christie's Hong Kong, Fine Modern Chinese Paintings, 30 October 2000, Lot 110.

EXHIBITED:
 Hong Kong Museum of Art, *No Frontiers: The Art of Ding Yanyong*, 19 December 2008-5 April 2009.
 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:
No Frontiers: The Art of Ding Yanyong, Hong Kong Museum of Art, 2008, p.206, pl.116.
Joys of the Southern Brush - Paintings and Calligraphy from the M K Lau Collection, M K Lau Collection, Hong Kong, 2022, pp. 172-173.

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

丁衍庸 遊山樂 設色紙本 鏡框
 一九七四年作

題識：昨日遊山去，今日尚未還。
 何日重遊此，問天天不應。
 甲寅（1974年）丁衍庸。

鈐印：丁鴻

來源：香港佳士得，中國近現代畫，2000年10月30日，編號110。

展覽：香港藝術館，“跨越東西·遊戲古今—丁衍庸的藝術時空”，2008年12月19日至2009年4月5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：香港藝術館編，《跨越東西·遊戲古今—丁衍庸的藝術時空》，康樂及文化事務署及香港藝術館，香港，2008年，第206頁，圖版116。
 《粵色畫意—梅潔樓藏書畫集》，梅潔樓，香港，2022年，第172-173頁。

613
DING YANYONG (1902-1978)
Dragon Boat Racing
 Scroll, mounted and framed, ink on paper
 180 × 97 cm. (70 7/8 x 38 1/4 in.)
 Inscribed and signed, with one seal of the artist
 Dated summer, *dingsi* year (1977)

PROVENANCE:
 Christie's Hong Kong, Fine Modern Chinese Paintings, 30 October 2000, Lot 105.

EXHIBITED:
 Hong Kong Museum of Art, *No Frontiers: The Art of Ding Yanyong*, 19 December 2008 - 5 April 2009.
 Hong Kong Convention and Exhibition Centre, *A Tribute to Ding Yanyong*, Fine Art Asia 2021, 7-11 October 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.

LITERATURE:
No Frontiers: The Art of Ding Yanyong, Hong Kong Museum of Art, 2008, p.256, pl.160.
A Tribute to Ding Yanyong, The Ink Society, Hong Kong, 2021, pp.42-43.
 Exhibition catalogue, *Joys of the Southern Brush - Paintings and Calligraphy from the M K Lau Collection*, M K Lau Collection, Hong Kong, 2022, pp. 76-77.
Joys of the Southern Brush - Paintings and Calligraphy from the M K Lau Collection, M K Lau Collection, Hong Kong, 2022, pp. 184-185.

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

丁衍庸 龍舟競渡圖 水墨紙本 鏡框
 一九七七年作

題識：堯舜禹湯文武周，乘駕六龍御神州。
 中華文化能光大，時代精神筆底收。
 丁巳（1977年）長夏，丁衍庸。

鈐印：衍庸信鈞

來源：香港佳士得，中國近現代畫，2000年10月30日，編號105。

展覽：香港藝術館，“跨越東西·遊戲古今—丁衍庸的藝術時空”，2008年12月19日至2009年4月5日。
 香港會議展覽中心，“向丁衍庸致敬”，水墨會及典亞藝博主辦，2021年10月7日至11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：香港藝術館編，《跨越東西·遊戲古今—丁衍庸的藝術時空》，康樂及文化事務署及香港藝術館，香港，2008年，第256頁，圖版160。
 《向丁衍庸致敬》，水墨會，香港，2021年，第42-43頁。
 《粵色畫意—梅潔樓藏書畫集》展覽刊物，梅潔樓，香港，2022年，第76-77頁。
 《粵色畫意—梅潔樓藏書畫集》，梅潔樓，香港，2022年，第184-185頁。



613



614

614

FENG ZIKAI (1898-1975)

Willow and Swallows

Scroll, mounted and framed, ink and colour on paper
29 × 34 cm. (11 3/8 × 13 3/8 in.)

Inscribed and signed, with one seal of the artist

Dated autumn, *yiyou* year (1945)

Dedicated to Zongyu (Xia Zongyu)

Frontispiece inscribed and signed by Feng Yiyin (1929-2021), with one seal

NOTE:

Xia Zongyu, a native of Henan, served as a reporter and editor for various newspapers and magazines in China starting from 1946, including Renmin Ribao. He edited the posthumous monographs for Hong Yi, Feng Zikai, and Ma Yifu, and had a close association with Feng Zikai.

HK\$100,000-200,000

US\$13,000-26,000

豐子愷 翠拂行人首 設色紙本 鏡框 一九四五年作

題識：燕子呢喃，景色乍長春畫。觀園林，萬花如繡。海棠經雨胭脂透。柳展官眉，翠拂行人首。

向郊原踏青，恣歌攜手。醉醺醺，尚尋芳酒。問牧童，遙指孤村道：杏花深處，那裏人家有。

此詞第三行可題此畫。畫靜人閑，窗明几淨。遂將全詞寫入，並供宗禹仁弟欣賞。乙酉（1945年）新秋於沙坪，子愷。

鈐印：子愷漫畫

豐一吟（1929-2021）

題詩堂：此描寫兩小無猜之柳燕圖，乃一九四五年父親畫給忘年交夏宗禹之佳作。當時抗戰已勝利，而我家尚在重慶沙坪壩未歸江南。此畫雖小，但書法佔據畫面一半。父親在畫靜人閑，窗明几淨之環境中寫他喜愛之歐陽修《生查子·元夕詞》一首，並指出第三行甚切畫意，實為精心之作也。己丑（2009年）霜降，豐一吟題。

鈐印：一吟八十後作

註：夏宗禹，河南禹縣人。1946年後歷任重慶《商務日報》記者，《新疆畫報》主編，《人民日報》記者。編輯選集《弘一大師遺墨》、《豐子愷遺作》、《馬一浮遺墨》等，與豐子愷關係密切。



615

615

FENG ZIKAI (1898-1975)

Eldest Grandson Holding the Youngest Son

Scroll, mounted and framed, ink and colour on paper
33.2 × 26.6 cm. (13 1/8 × 10 1/2 in.)

Entitled, inscribed and signed, with one seal

PROVENANCE:

Previously in the collection of Cai Longren (1905-1966).

EXHIBITED:

Hong Kong, Poly Gallery, *Reality, Goodness, Beauty: Love is Everywhere-Feng Zikai's Art Exhibition*, 25 November - 4 December 2018.

LITERATURE:

Reality, Goodness, Beauty: Love is Everywhere-Qi Yuji's Collection of Feng Zikai's Works, Poly International Auction Co. Ltd., 2018, pl.30, p.51.

NOTE:

Cai Longren, born in Dingcheng, Hunan, was a graduate of the Huangpu Military Academy. He served many key positions in

the army during the 1940s and moved to Taiwan after 1949. The auspicious theme symbolizes good health, happiness, and longevity, embodying heartfelt well wishes.

HK\$180,000-280,000

US\$24,000-36,000

豐子愷 長孫抱幼子 設色紙本 鏡框

題識：長孫抱幼子。子愷畫。

鈐印：豐子愷

來源：蔡隆仁先生（1905-1966）舊藏。

展覽：香港，保利香港藝術空間，“真·善·美：豐子愷愛在人間藝術展”，2018年11月25日-12月4日。

出版：《真·善·美：愛在人間-祁遇記珍藏豐子愷精品集》，北京保利國際拍賣有限公司，2018年，圖版30，第51頁。

註：蔡隆仁，湖南鼎城人，黃埔軍校第四期畢業，中央憲兵學校研究班畢業。1940年代在軍中擔任重要職務，包括憲兵第一團少將團長。1949年下半年移居台灣。此畫內容頗有趣，蘊含著健康、幸福、長壽、福氣的美好祝願。



616

616

FENG ZIKAI (1898-1975)

Butterflies Love Flowers

Scroll, mounted and framed, ink and colour on paper

34.6 × 27.6 cm. (13 5/8 × 10 7/8 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Gu Kai

NOTE:

The recipient of the painting refers to Gu Kai, former manager of Nanjing Antique Shop.

HK\$50,000-80,000

US\$6,500-10,000

豐子愷 蝶戀花 設色紙本 鏡框

題識：蝶戀花。顧凱同志惠存。子愷畫。

鈐印：豐子愷、子愷漫畫

註：上款人顧凱為原南京市文物公司經理。



618

618

FANG ZHAOLING (1914-2006)

Wu Gorge

Scroll, mounted and framed, ink and colour on paper

48.7 × 137.5 cm. (19 1/8 × 54 1/8 in.)

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

Dated xinyou year (1981)

PROVENANCE:

Acquired by the present owners in Hong Kong in November 1992.

HK\$60,000-80,000

US\$7,800-10,000

方召慶 巫峽 設色紙本 鏡框 一九八一年作

題識：巫峽。辛酉年（1981），方召慶寫。

鈐印：方召慶印

來源：現藏家於1992年11月購自香港。



619

619

SHI HU (1942-2023)

Lucky Day

Scroll, mounted and framed, ink and acrylic on paper

153 × 95.5 cm. (60 1/4 × 37 3/8 in.)

Inscribed and signed, with one seal of the artist

Dated 1991

PROVENANCE:

Acquired by the present owners in Hong Kong in May 1991.

HK\$120,000-200,000

US\$16,000-26,000

石虎 幸運日 水墨丙烯紙本 鏡框 一九九一年作

題識：91石虎寫。

鈐印：石虎

來源：現藏家於1991年5月購自香港。



617

617

FENG ZIKAI (1898-1975)

Celebrating Harvest

Scroll, mounted and framed, ink on paper

27 × 35.3 cm. (10 5/8 × 13 7/8 in.)

Inscribed and signed, with four seals of the artist

Inscribed and signed, with four seals of the artist

HK\$60,000-120,000

US\$7,800-16,000

豐子愷 豐收圖 水墨紙本 鏡框

題識：棗如瓜與瓜如車。子愷。

鈐印：豐子愷居日月樓、緣緣堂主、子愷書畫、子愷漫畫



620

620

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

Village

Hanging scroll, ink and colour on paper

119.5 × 23 cm. (47 × 9 in.)

Entitled, with one seal of the artist

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

PROVENANCE:

M K Lau Collection.

EXHIBITED:

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

LITERATURE:

Chen Chi-kwan Retrospective, Taipei Fine Art Museum, 1991, pl. 20, p.100.

Han Mo: Special Study on Chen Chi-Kwan, Han Mo Xuan Publishing Co., Ltd., Hong Kong,

September 1991, p. 100.

HK\$100,000-200,000

US\$13,000-26,000

陳其寬

山居

設色紙本

立軸

題識：山居。

鈐印：陳其寬印

水松石山房主人題簽條：Chen Chikwan, "Village", at the Water, Pine & Stone Retreat.

鈐印：水松石山房藏

來源：梅潔樓珍藏。

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

出版：《陳其寬七十回顧展》展覽圖錄，臺北市立美術館，1991年9月，第100頁，圖版20。

《名家翰墨·陳其寬特集》，翰墨軒出版有限公司，香港，1991年9月，第100頁。

621

SU CHUNG-MING (B. 1965)

Misty and Snowy Landscape

Scroll, mounted and framed, ink and colour on paper

69 × 136.3 cm. (27 1/8 × 53 5/8 in.)

Inscribed and signed, with two seals of the artist

Dated *xinchou* year (2021)

HK\$70,000-100,000

US\$9,100-13,000

蘇崇銘

寒煙晴雪

設色紙本

鏡框

二〇二一年作

題識：二〇二一，辛丑，崇銘。

鈐印：蘇、崇銘



621

622

ZHU XIAOQING (B. 1986)

Fragrant Breeze Across the Wilderness Ford

Scroll, mounted and framed, ink on silk

34.6 × 92.1 cm. (13 5/8 × 36 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated 2023

EXHIBITED:

Hong Kong, K & J Gallery, *Reaching for the Clouds, Zhu Xiaoqing*

Solo Exhibition, 28 June -28 July, 2024.

LITERATURE:

Zhu Xiaoqing's Collection of Landscape Paintings, Zhu Jing Shan

Fang, p.20.

HK\$80,000-150,000

US\$11,000-19,000

朱曉清 薰風野渡 水墨絹本 鏡框 二〇二三年作

題識：吳門鑄經山房主曉清於香山。

鈐印：朱氏、曉清之印

展覽：香港，K & J Gallery，「攀雲—朱曉清個展」，2024年6月28日至7月28日。

出版：《攀雲—朱曉清山水畫作品集》，鑄經山房，第20頁。



622



623

623

SUN HAO (B. 1980)

Let Your Dreams Lead You

Scroll, mounted and framed, ink and colour on paper
125 x 96 cm. (48 3/8 x 37 3/4 in.)

Inscribed and signed, with one seal of the artist

Dated 2024

HK\$120,000-180,000

US\$16,000-25,000

孫浩 以夢為馬 設色紙本 鏡框 二〇二四年作

題識：孫浩，2024。

鈐印：孫浩



624

624

TAI XIANGZHOU (B. 1968)

Mountain Peaks on a Clear Day

Scroll, mounted for framing, ink on silk
45.2 x 292.3 cm. (17 3/4 x 115 1/8 in.)

Inscribed and signed, with one seal of the artist

Dated sixteenth day, ninth month, *guisi* year (2013)

PROVENANCE:

Sotheby's New York, *Shuimo/Water Ink: Chinese Contemporary Ink Paintings - A Selling Exhibition*, March 2013.

EXHIBITED:

New York, Sotheby's New York, *Shuimo/Water Ink: Chinese Contemporary Ink Paintings - A Selling Exhibition*, 14-28 March 2013.

HK\$500,000-800,000

US\$65,000-100,000

泰祥洲 晴山列岫 水墨絹本 鏡片 二〇一三年作

題識：（文不錄。）癸巳（2013年）九月既望，祥洲製。

鈐印：祥洲

來源：紐約蘇富比，“水墨-中國當代水墨畫”，2013年3月。

展覽：紐約，紐約蘇富比，“水墨-中國當代水墨畫”，2013年3月14-28日。



625

LI HUAYI (B. 1948)

Landscape

Scroll, mounted and framed, ink and colour on paper

178.5 × 93.5 cm. (70 ¼ × 36 ¾ in.)

Signed, with one seal of the artist

Dated 2011

LITERATURE:

Li Huayi, Kwai Fung Publishing Hong Kong & Rizzoli International Publication Inc., March 2018, p.223.

Hao Yang, "Eternal Landscape, Ink Aesthetics", *Life Magazine*, Issue 94, September 2013, p. 157.

HK\$2,400,000-3,500,000

US\$320,000-450,000

李華式

山水

設色紙本

鏡框

二〇一一年作

款識：李華式。

鈐印：李華式

出版：《李華式：心寬山水遠》，香港季豐美術出版社與美國紐約Rizzoli International Publication Inc.，2018年，第223頁。

楊好，“山水不老 墨韻清遠”，《生活月刊》，第94期，2013年9月，第157頁。

Dramatic, almost vertical cliffs, dark crags, unusual rock formations, lone trees, and surreal clouds and mist are just a few of the striking visual elements in Li Huayi's painting *Landscape*. Viewed from eye level, these elements combine to form a breathtaking composition that is both precise and abstract, reminiscent of the monumental landscapes of the Northern Song dynasty while also offering a contemporary sense of movement and three-dimensionality.

Landscape stands as a magnificent representation of Li Huayi's artistic prowess in the 2000s. The landscape, rich in delicate details, is juxtaposed against an expressive splashed-ink background, with painstakingly added photorealistic elements using the *gongbi* technique to portray the pine trees and jagged rocks emerging from the depths. The artist once said he was "most attracted to the serenity and purity in Northern Song dynasty landscape – it is a purity of the heart that touches beyond the technique of the brush. The power of the ink manifests itself as pure expression."

Originally from Shanghai, Li Huayi began his artistic journey by studying traditional Chinese painting under Wang Jimei, the son of the renowned artist Wang Zhen. At the age of sixteen, he was introduced to Western art through the artist Zhang Chongren, who had studied at the Royal Academy of Fine Arts in Brussels. In the 1970s, Li worked as a propaganda artist, an experience that motivated him to seek a novel visual language in his artistry. In 1982, Li Huayi and his wife relocated to San Francisco, where he enrolled at the Academy of Art to study Western art, graduating with a master's degree in 1984. As one of the most internationally renowned Chinese ink artists, Li Huayi has been the focus of prestigious solo exhibitions at esteemed institutions such as the Honolulu Museum of Art in 2019 and the Suzhou Museum in 2017.

深林幽谷，懸崖峭壁，奇石怪松，煙雲飄蕪，本幅李華式《山水》中的視覺元素可謂包羅萬象，引人注目。從觀眾的視角水平線出發，這些元素結合在一起，形成了令人歎為觀止的構圖，既精準又抽象，讓人聯想到北宋時期宏偉的巨碑山水，同時也呈現出當代藝術的動態感和立體感。

秉承文人傳統，在《山水》一作中李華式以工筆筆法描繪疊起的奇石和飽經風霜的古松，運筆精緻細膩，極有攝影般的寫實感，是其2000年代的傑作。李華式作品中往往羣山雲煙籠罩，光線效果與明暗對比富有戲劇性。而此幀中的懸崖峭壁則以淺淡化的顏色勾勒出，突顯極為寫實的石與松。李華式曾道，北宋山水畫最吸引他的是“畫面呈現的意境、安靜，山水寄情，北宋人對山水的純淨，到心田的純淨，是最感人的地方，不只是學習筆意技法，更應體會墨韻的力量，客觀純淨的表現出來。”

李華式原籍上海，他自幼鍾情中國書畫，六歲時在上海隨著名藝術家王震之子王季眉習畫；十六歲時，亦師從曾就讀布魯塞爾皇家美術學院的畫家張允仁，學習西方藝術及理論，因而得以從一位中國藝術家的角度體會西方藝術之美。1982年，李華式和家人搬到三藩市，就讀於當地的美術學院學習西方藝術，並於1984年獲得碩士學位。作為國際上最著名的中國水墨藝術家之一，李華式曾於2019年檀香山藝術博物館和2017年蘇州博物館等重要機構舉辦個展，成為藝術界的盛事。



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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.

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。

626

LIXIONGCAI (1910-2001)

Pine Trees in the Mountains

Scroll, mounted and framed, ink and colour on paper

66.7 × 132.8 cm. (26 ¼ × 52 ¼ in.)

Inscribed and signed, with two seals of the artist

Dated winter, *yichou* year (1985)

Dedicated to Anqiao (Chow On Kiu)

PROVENANCE:

Acquired directly from the artist.

HK\$400,000-600,000

US\$52,000-78,000

黎雄才 萬壑松風 設色紙本 鏡框 一九八五年作

題識：安橋先生雅屬，乙丑（1985年）之冬，雄才畫。

鈐印：黎、雄才

來源：直接得自畫家。

627

GUAN SHANYUE (1912-2000)

A Farm Girl

Hanging scroll, ink and colour on paper

101 × 55 cm. (39 ¾ × 21 ⅝ in.)

Inscribed and signed, with three seals of the artist

One collector's seal

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

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:

Joys of the Southern Brush - Paintings and Calligraphy from the M K Lau Collection, M K Lau Collection, Hong Kong, 2022, pp. 92-93.

HK\$300,000-500,000

US\$39,000-65,000

關山月 農家女 設色紙本 立軸 一九四六年作

題識：卅五年（1946）深秋於流花橋畔寫生，嶺南關山月。

鈐印：嶺南布衣、關山月、關山無恙明月長圓

鑑藏印：徐偉達鑑定印

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—梅潔樓藏書畫集》，梅潔樓，香港，2022年，第92-93頁。

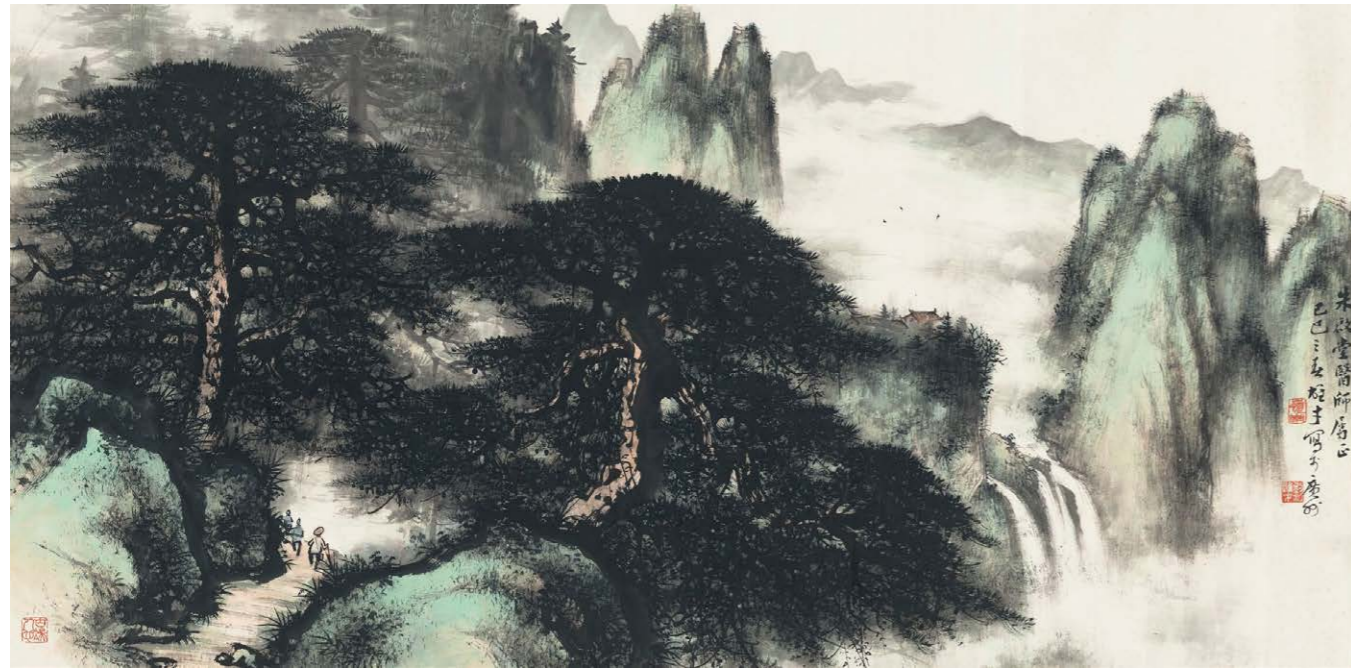
1959年與傅抱石在北京人民大會堂合作完成的鉅製《江山如此多嬌》奠定了關山月代表嶺南藝術的地位和肯定。當年三十四歲的關山月，繪畫已露過人之處。在發揚新中國畫推動方面，他主張首先要具備時代特色，再以現實主義思維處理藝術創作達至積極意義，並且藝術家應要肩負起社會責任。

《農家女》便是這創作方向的作品，標榜著勞動帶來的收穫，整幅以描線著色技法完成，留意描寫農家女輪廓精簡流利的行線，對比肩上升稻密而不亂的勾描，疏與密的組合，編織成有力的主體部份，更欣賞那破格的構圖，以大小懸殊的人物比例，推遠田野背景曠闊的空間感，三種主色，石青、豆青及赭黃，位置分佈講究，雅淡的色彩襯托農家女潤澤的肌膚，來自勞動的血氣神彩。好一幅平中見巧之作。

一何百里，《粵色畫意—梅潔樓藏書畫集》，第92頁。



627



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628

LIXIONGCAI (1910-2001)
Pine and Waterfall

Scroll, mounted and framed, ink and colour on paper
67.5 x 136 cm. (26 1/2 x 53 1/2 in.)
Inscribed and signed, with three seals of the artist
Dated spring, *jisi* year (1989)
Dedicated to Zhu Qitang

HK\$250,000-450,000

US\$33,000-58,000

黎雄才 松壑飛瀑 設色紙本 鏡框 一九八九年作

題識：朱啓堂醫師屬正。己巳（1989年）之春，雄才寫於廣州。
鈐印：嶺南、黎雄才、古端人也

This collection of Lingnan paintings belongs to Dr. Lee Tek Loon, a veteran art collector from Malaysia. Dr. Lee has a particular fondness for Lingnan art. He has established friendships with many Lingnan artists while acquiring paintings from private collections in Singapore and Malaysia. Over the past few decades, Dr. Lee has zealously built a large and magnificent collection of Lingnan paintings of exceptional quality. This collection has not been seen by the public for many years. Dr. Lee has privately published a catalog as a memento to share with friends, family, and like-minded collectors. *Tigers* by Yang Shanshen and Zhao Shao'ang (Lot 631) was chosen as the catalog cover.

本輯三幅嶺南佳作出自馬來西亞資深藏家李德倫醫生之收藏。藏家對嶺南藝術情有獨鍾，一方面與畫家建立友誼，另一方面留意星馬本地藏品，數十年來經心竭力，瑰集起實精量豐之收藏，蔚為大觀。此收藏多年來未有公開，僅藏家以一己之力，精印圖冊，饋贈親朋，以饗同好。本次釋出的楊善深、趙少昂合作《虎穴》（拍品631）即用作該圖冊封面。

629

ZHAO SHAO'ANG (1905-1998)

Gladiolus and Bees

Hanging scroll, ink and colour on paper
83.5 x 40.5 cm. (32 7/8 x 16 in.)

Inscribed and signed, with three seals of the artist

Dated winter solstice, *guimao* year (1963)

Dedicated to Peihong

Further inscribed and signed in miniature script
by Wen Yongchen (1922-1995)

Dated May 1979

LITERATURE:

Lingnan Paintings, Dr Stephen Lee Tek Loon,
Malaysia, February 2020, p.33.

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

趙少昂 劍蘭 設色紙本 立軸 一九六三年作

題識：癸卯（1963年）冬至，沛洪先生屬畫以紀念其先母鄭王秀英太夫人，生前雅愛劍蘭，故以此為題也。趙少昂於香島嶺南藝苑。

鈐印：趙、少昂、足跡英美法意瑞德日比非諸國

溫永琛（1922-1995）微書又題：

赤巖吾兄出示其所愛少昂之作，屬題以留紀念。永琛書於一九七九年五月。

出版：《嶺南繪畫》，李德倫醫生出版，馬來西亞，2020年2月，第33頁。



The collector, his wife, and Zhao Shao'ang in Zhao's residence in Shanghai, November 1995
現藏家夫婦與趙少昂於畫家香港寓所，1993年11月



629



630

630

ZHAO SHAO'ANG (1905-1998)

Two Egrets in Lotus Pond

Hanging scroll, ink and colour on paper
104.3 x 59.5 cm. (41 1/8 x 23 3/8 in.)

Inscribed and signed, with one seal of the artist
Dated seventh month, thirty-fourth year (of the Republic, 1945)

LITERATURE:

Lingnan Paintings, Dr Stephen Lee Tek Loon, Malaysia, February 2020, p.15.

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

趙少昂 比潔 設色紙本 立軸 一九四五年作

題識：驚濤蓮尤潔，湖清心更清。秋來無限意，憂樂兩般情。三十四年（1945）七月，少昂桂湖歸後。

鈐印：少昂

出版：《嶺南繪畫》，李德倫醫生出版，馬來西亞，2020年2月，第15頁。

631

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

Tigers Den

Hanging scroll, ink and colour on paper
154 x 76.3 cm. (60 3/8 x 30 in.)

Inscribed and signed by Zhao Shao'ang, with one seal
One seal of Yang Shanshen
Dated July, thirty-eighth year (of the Republic, 1949)
Dedicated to Shuheng

LITERATURE:

Lingnan Paintings, Dr Stephen Lee Tek Loon, Malaysia, February 2020, cover.

NOTE:

Yang Shanshen, deeply influenced by his teachers Gao Qifeng and the Lingnan master Gao Jianfu, had a profound passion for painting and excelled in capturing the essence of tigers. His depictions of these majestic creatures carried an ancient and profound Japanese charm. In his masterpiece, *Tiger Den*, Yang portrays a fierce tiger alongside two vulnerable cubs amidst deep mountains and dense forests. Employing delicate brushstrokes, he captures a fleeting moment of the tigers' movement and utilizes a blend of ink, water, and white powder to bring to life the realistic texture of their fur. Yang believed that achieving lifelike representation in animal painting was paramount, as he sought to convey the inner emotions of his subjects through colours, ink, and lines.

This painting was painted in 1949 on a grand scale, symbolizing a rare early collaboration between two esteemed Lingnan masters. The current owner acquired this piece from Shuheng, to whom the painting was dedicated, in 1993. Liu Shuheng, a

Chinese medicine practitioner from Hong Kong, initially commissioned Zhao Shao'ang to paint a tiger for him, but Zhao instead recommended Yang Shanshen for the task. Yang regarded this painting as one of his finest works on the subject, where the imposing presence of the formidable tiger contrasts with the tender vulnerability and warmth emanating from the cubs. Yang felt immense joy upon receiving a photograph of the painting from the current collector and subsequently journeyed to Malaysia to see the painting again four decades after its completion.

HK\$400,000-800,000

US\$52,000-100,000

楊善深、趙少昂 虎穴 設色紙本 立軸 一九四九年作

題識：淑衡吾兄屬，楊善深畫虎，少昂為足成之並誌，時在三十八年（1949）七月同寓香島。

鈐印：少昂信鈔

楊善深鈐印：善深

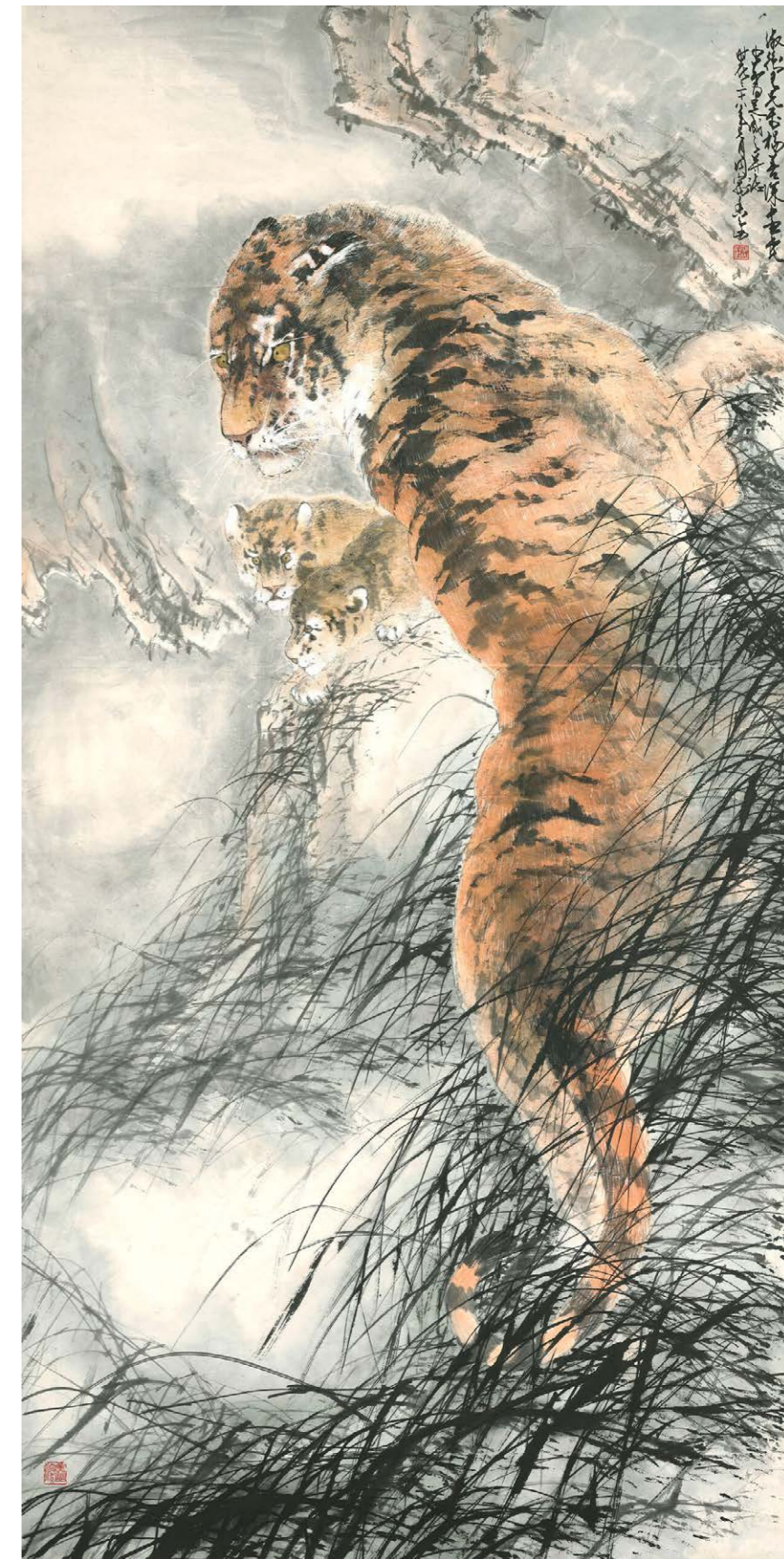
出版：《嶺南繪畫》，李德倫醫生出版，馬來西亞，2020年2月，封面。

註：楊善深受其師輩高奇峰、高劍父影響，擅畫虎，也愛畫鹿，筆下的虎有獨特的古拙幽玄之東瀛韻味。本幅寫深山密林中之猛虎及兩幼虎，楊氏用細緻筆法描繪出其動態之一瞬，以撞水撞粉之嶺南獨有技法表現皮毛之逼真質感。楊善深曾提到“寫動物畫貴在傳神”，務求用色、墨、線將動物的內心情感捕捉出來，以達到呼之欲出的至高境界。此幅作品，猛虎有威嚴之姿，而幼虎則添輕鬆溫馨之態，為楊氏寫虎題材中之特別範例。

畫作寫於1949年，尺幅巨大，以善深寫虎，少昂補景成之，可謂兩位嶺南畫家不多見的早年合作精品。現馬來西亞藏家1993年自上款人“淑衡”獲得此作後，將照片寄送楊善深，楊旋即決定飛赴藏家家中觀賞此作。畫家向現藏家回憶：原藏家“淑衡”，全名劉淑衡，乃香港中醫師，當時邀請好友趙少昂創作一幅虎畫，趙轉而推薦楊善深創作而成。楊氏亦表示，此幅乃其生涯最佳畫虎作品，時隔40年重見舊作畫影，激動之餘決定親赴馬國借觀。



The collector and his wife with Yang Shanshen in collectors' residence in Malaysia, 1999
現藏家夫婦與楊善深於藏家馬來西亞家中，1999年



631



632

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GAO JIANFU (1879-1951)

Skulls / Flying Fish

Two scrolls, mounted as a hanging scroll, ink and colour on paper
Each scroll measures 34.6 × 47.6 cm. (13 5/8 x 18 3/4 in.)
One scroll inscribed and signed, the other scroll signed, with a total of three seals of the artist

PROVENANCE:

Christie's New York, Fine Chinese Paintings, 9 November 2018, Lot 53.

HK\$120,000-180,000

US\$16,000-23,000

高劍父 骷髏／飛魚 設色紙本 雙挖立軸

1. 題識：朱門酒肉臭，野有凍死骨。嗟乎。富者愈富，窮者愈窮。芸芸衆生，寧有平等。我與骷髏同聲一笑之。劍。
鈐印：俞之毓、劍父
2. 款識：劍父。
鈐印：劍父

來源：紐約佳士得，中國書畫拍賣，2018年11月9日，編號53。



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YANG SHANSHEN (1913-2004)

Longevity Crane

Hanging scroll, ink and colour on paper
140 × 59.8 cm. (55 1/8 x 23 1/2 in.)

Entitled, inscribed and signed, with three seals of the artist
Dated *bingchen* year (1976)

Frontispiece by Feng Kanghou (1901-1983), with two seals

HK\$60,000-80,000

US\$7,800-10,000

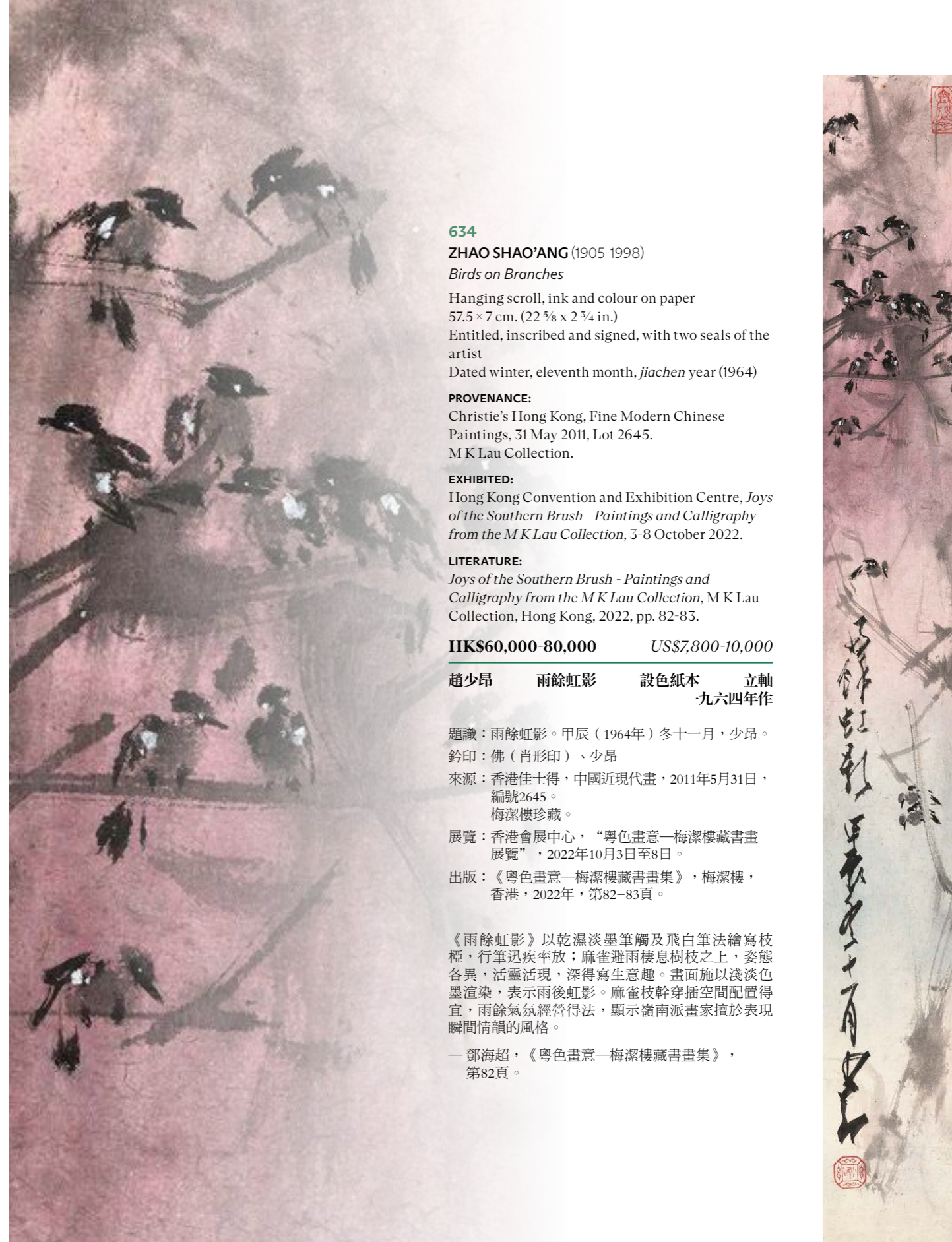
楊善深 千歲雅樂壽 設色紙本 立軸 一九七六年作

題識：千歲雅樂壽。丙辰（1976年）善深。

鈐印：善深無恙、楊、仁者壽

馮康侯（1901-1983）題詩堂：松鶴千秋，馮康侯篆。

鈐印：美意延年、康侯印信



634

ZHAO SHAO'ANG (1905-1998)

Birds on Branches

Hanging scroll, ink and colour on paper
57.5 × 7 cm. (22 3/8 x 2 3/4 in.)

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

Dated winter, eleventh month, *jiachen* year (1964)

PROVENANCE:

Christie's Hong Kong, Fine Modern Chinese Paintings, 31 May 2011, Lot 2645.
M K Lau Collection.

EXHIBITED:

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

LITERATURE:

Joy of the Southern Brush - Paintings and Calligraphy from the M K Lau Collection, M K Lau Collection, Hong Kong, 2022, pp. 82-83.

HK\$60,000-80,000

US\$7,800-10,000

趙少昂 雨餘虹影 設色紙本 立軸 一九六四年作

題識：雨餘虹影。甲辰（1964年）冬十一月，少昂。
鈐印：佛（肖形印）、少昂

來源：香港佳士得，中國近現代畫，2011年5月31日，編號2645。
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—梅潔樓藏書畫集》，梅潔樓，香港，2022年，第82-83頁。

《雨餘虹影》以乾濕淡墨筆觸及飛白筆法繪寫枝椏，行筆迅疾率放；麻雀避雨棲息樹枝之上，姿態各異，活靈活現，深得寫生意趣。畫面施以淺淡色墨渲染，表示雨後虹影。麻雀枝幹穿插空間配置得宜，雨餘氣氛經營得法，顯示嶺南派畫家擅於表現瞬間情韻的風格。

— 鄧海超，《粵色畫意—梅潔樓藏書畫集》，第82頁。



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Singaporean collector Mr. Tan Sin Liou (1922-1992) had familial ties to Fujian, China. His grandfather immigrated to Singapore, where he operated a palm tree business, later also became the owner of the Supreme House in the city's commercial district. Apart from his entrepreneurial pursuits, Mr. Tan held a keen interest in traditional Chinese culture, as evidenced by his collection of Chinese calligraphy, paintings, and folding fans. Since the 1960s, numerous painters such as Zhao Shao'ang, Yang Shanshen, Guan Shanyue, Li Xiongcai, and Rong Shushi showcased their works in Singapore due to its proximity to China. Mr. Tan, recognized for his generosity and hospitality towards these artists, notably fostered a close relationship with Yang Shanshen. A portion of Mr. Tan's collection will be available for bidding in Christie's online auction in December 2024.

陳新燎先生（1922-1992），原籍福建，祖父早年定居新加坡，經營棕欄有關生意，並擁有新加坡商業區著名之首邦大廈。陳先生極重視中國文化傳統，營商之餘，喜好收藏中國書畫，尤喜各種畫扇。陳先生待人接物熱情有禮，對由祖國訪問新加坡的畫家尤其親近。在諸位嶺南畫派畫家之中，與楊善深先生感情甚篤，所獲作品質量豐。陳新燎先生珍藏作品亦將於佳士得2024年12月網上拍賣中呈現。



Collector Mr Tan Sin Liou and artist Yang Shanshen
藏家陳新燎先生與楊善深

635

YANG SHANSHEN (1913-2004)

Goat

Scroll, mounted and framed, ink and colour on paper
50 × 54 cm. (19 ¾ x 21 ½ in.)

Inscribed and signed, with one seal of the artist
Dated fifteenth day, ninth month, *dingwei* year (1967)

PROVENANCE:

Acquired directly from the artist, thence by descent.

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

楊善深 叱石成羊 設色紙本 鏡框 一九六七年

題識：黃初平，年十五，牧羊。有道士將至金華山，其兄初起歷年不見，乃隨道士求弟相見。問羊何在，初平曰：羊近山東。初起曰：不見。初平叱，皆起，乃白石耳。神仙傳。
丁未（1967年）九月十五日，楊善深錄。

鈐印：羊（肖形印）

來源：直接得自畫家，並由家族傳承。



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YANG SHANSHEN (1913-2004)

Rooster

Scroll, mounted and framed, ink and colour on paper
92 × 39 cm. (36 ¼ x 15 ⅜ in.)

Inscribed and signed, with one seal of the artist
Dated tenth month, *guichou* year (1973)

Dedicated to Xinliao (Mr Tan Sin Liou)

PROVENANCE:

Acquired directly from the artist, thence by descent.

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

楊善深 雄雞 設色紙本 鏡框 一九七三年作

題識：朝朝雞向五更啼，處處春來山花秀。新燎吾兄正。
癸丑（1973年）十月畫於星洲首邦大廈十四樓，深。

鈐印：楊氏

來源：直接得自畫家，並由家族傳承。



637

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ZHAO SHAO'ANG (1905-1998)

Flying Eagle

Scroll, mounted and framed, ink on paper
101 × 46.5 cm. (39 ¾ x 18 ¼ in.)

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

NOTE:

The recipient of this painting is Ouyang Shaolin, a Hong Kong entrepreneur, and a good friend of artists such as Yang Shanshen and Zhao Shao'ang, and collected many fine paintings.

HK\$80,000-150,000 **US\$11,000-20,000**

趙少昂 飛鷹 水墨紙本 鏡框

題識：風塵應遠舉，雲漢任高飛。
紹麟吾兄過苑，即席屬畫，因成此贈之。少昂。

鈐印：趙、我之為我自有我在

註：上款人為歐陽紹麟，香港商人，雅好書畫，與楊善深、趙少昂等名家時相雅敘，收藏頗豐。

Dr. Ta-lin Hsu was the founder and chairman of H&Q Asia Pacific, who played a pivotal role in the development of the venture capital and private equity industry in Asia. A visionary leader and philanthropist, his achievements include introducing Starbucks to China. Together with his wife Joyce, a playwright and cartoonist, Dr. Hsu supported social ventures and fostered communities. The present paintings were acquired during their time in Asia.

徐大麟博士，漢鼎亞太主席及創辦人，對亞洲創投及私募行業發展甚為關鍵。徐博士成就非凡，曾協助星巴克打開中國市場，而夫人沈悅為劇作家、漫畫家。徐氏伉儷積極推動慈善事業，熱心回饋社會，亦雅好藝術。兩件作品均得自亞洲。



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638
ZHAO SHAO'ANG (1905-1998)
Maple Leaves and Birds

Scroll, mounted and framed, ink and colour on paper
46 × 96.3 cm. (18 1/8 × 37 7/8 in.)
Inscribed and signed, with three seals of the artist
Dated spring, third month, *dingmao* year (1987)
Dedicated to Dalin and Madam Shen Yue

HK\$60,000-80,000

US\$7,800-10,000

趙少昂 楓葉小鳥 設色紙本 鏡框 一九八七年作

題識：曉來珠露濕青蔥，楓葉扶疎色醉紅。
坐聽泉聲樓一角，已隨煙雨入空濛。
大麟先生沈悅女士伉儷清賞。
丁卯（1987年）春三月，少昂於香島時年八十三。
鈐印：趙、少昂、我之為我自有我在



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639
LIN FENGMIAN (1900-1991)
Lady Holding Mirror

Scroll, mounted and framed, ink and colour on paper
68 × 68.4 cm. (26 3/4 × 26 7/8 in.)
Signed, with one seal of the artist

PROVENANCE:

Acquired from Caves Art Center in Taipei in 1989.

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

US\$240,000-360,000

林風眠 攬鏡仕女 設色紙本 鏡框

款識：林風眠。
鈐印：林風眠印
來源：1989年得自臺北敦煌藝術中心。



Receipt of collector's purchase from Caves Art Center in Taipei. 藏家自台北敦煌藝術中心購入此作的收據

640

WU GUANZHONG (1919-2010)

Three Friends in Company in Wintry Times

Scroll, mounted and framed, ink and colour on paper

68.5 × 137.1 cm. (27 x 54 in.)

Inscribed and signed, with two seals of the artist

Dated 1993

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 30 April 2000, Lot 105.

LITERATURE:

The Complete Works of Wu Guanzhong Vol. VII, Hunan Fine Arts Publishing House, August 2007, p. 220.

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

US\$650,000-910,000

吳冠中 歲寒三友 設色紙本 鏡框
一九九三年作

題識：歲寒三友舊傳統，翠竹青松梅花瘦，雪裡共享太陽紅。一九九三，吳冠中。

鈐印：吳冠中印、九十年代

來源：香港佳士得，近現代中國書畫，2000年4月30日，編號105。

出版：《吳冠中全集VII》，湖南美術出版社，2007年8月，第220頁。



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The 1990s marked a decade of transformation in Wu Guanzhong's creativity and a rise in his status as an internationally acclaimed artist. In 1992, he presented his solo exhibition at the British Museum, becoming the first living artist to receive this honor. In 1993, he was invited to exhibit at the Musée Cernuschi in Paris, a city that enriched him with artistic skills and sensibilities.

Starting in the 1990s, Wu Guanzhong's artistic expression grew bolder, leading to more abstract and larger-scale works. The tools he used to convey Eastern aesthetics—points, lines, and planes—became even more prominent, freely and widely employed in his ink paintings during this period. This shift is clearly visible in "Three Friends in Company in Wintry Times," where Wu's ink dots, lines, and planes filled every inch of the composition. Additionally, Wu expanded his repertoire to include non-landscape themes.

Three Friends in Company in Wintry Times serves as a poignant and successful example of Wu's work in the 1990s, showcasing the artist's carefree brushwork, bold composition, and a daring departure from the familiar landscapes that propelled him to fame in the 1980s. Employing black ink to outline the painting's structure, Wu Guanzhong then embellished the scene with colors—utilizing pastel green strokes for pine needles and bamboo leaves, and dots of pink and dark red to depict plum blossoms. The "three friends of winter" symbol, originating from the "Record of Fine-cloud Plum Cottage" by Song Dynasty writer Lin Jingxi, praises individuals who exhibit resilience in adverse environments, much like how pine, bamboo, and plum blossoms persistently grow and blossom during harsh winters.

二十世紀九十年代標誌著吳冠中創作的轉型，他的影響力超越國門，逐漸崛起為國際知名的中國當代畫家。1992年，他在大英博物館舉辦個展，成為首位獲此殊榮的在世藝術家。1993年，他受邀在巴黎賽努奇博物館舉辦展覽，此時距離他四十年代在巴黎求學，已相隔半個世紀。

從九十年代開始，吳冠中的藝術表現變得更加大膽，創作出更為抽象、尺幅更大的作品。他用來表現東方美學的工具，點、線、面，在這一時期的水墨創作中變得更加突出，更加普遍。這種轉變在本幅《歲寒三友》中更加清晰可見，點線面組成了畫面的主體，題材更超出了過往常作的山水局限。

《歲寒三友》是吳冠中九十年代作品特殊的個例，展示了畫家無拘無束的筆法、大膽的構圖，以及對他對題材的大膽革新和突破。畫家先用墨線勾勒出輪廓結構，然後用色彩點綴不同元素：用淡綠色筆觸描繪松針和竹葉，用粉紅和深紅點綴梅花。“歲寒三友”出自宋代林景熙的《王雲梅舍記》，其後歷代文人讚頌在嚴寒中依然堅強生長的松竹梅，象徵著在逆境中堅韌不拔的可貴品質，成為歷來畫家筆下的題材。



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WU GUANZHONG (1919-2010)

Scene of Jiangnan

Scroll, mounted and framed, ink and colour on paper
45.2 x 87.3 cm. (17 ¾ x 34 ⅜ in.)

Inscribed and signed, with two seals of the artist
Dated 1987

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese
Paintings, 30 April 2000, Lot 104.

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

US\$110,000-160,000

吳冠中 江南水鄉 設色紙本 鏡框 一九八七年作

題識：吳冠中，一九八七。

鈐印：冠中寫生、茶

來源：香港佳士得，近現代中國書畫，2000年4月30日，編號104。



The collection of Lin Fengmian paintings belongs to the Van Roosbroek family from Belgium. Frank Van Roosbroek (1919-2008) moved to Shanghai from Belgium in 1948 to take up the position as the head of the Shanghai branch of the Banque Belge pour l'Étranger (Belgian Bank for Lands Abroad). He met his Korean wife, Linda, in Shanghai. The couple had four children and settled in an apartment in Grosvenor House on Rue Cardinal Mercier in the French Concession in the 1950s. Mrs. Van Roosbroek was an artist and art lover who took painting classes whilst in Shanghai. Through this artistic connection, the Van Roosbroeks met the artist Lin Fengmian and acquired a few of his works in Shanghai in the late 1950s.

The Korean War, which began in 1950, led to a dispute between the bank and Chinese authorities that lasted over 20 years. During this time, the bank's branches in Tianjin and Shanghai were suspended, and their management staff was not allowed to leave the country. Mrs Van Roosbroek was allowed to leave Shanghai in 1961 with three of her children and brought some of their belongings to Belgium, including the Lin Fengmian paintings. In 1966, she accompanied her youngest child to Belgium to attend school. After spending 24 years in Shanghai, Frank Van Roosbroek was released in April 1972 and returned to Belgium to reunite with his family via Hong Kong.

On 8 December 1971, Lin Fengmian penned the following in prison:

“In 1956, my wife accompanied our daughter and son-in-law to Brazil. Following their departure from Shanghai, I continued selling paintings, engaging directly with foreign buyers. Before my wife's departure, a Belgian named Roosbroek frequently purchased paintings from me, and I got to know him then. Subsequently, many other foreigners who acquired paintings from me were introduced by Roosbroek.”

Excerpt from the essay “The autobiography of Lin Fengmian written in prison” in Zheng Chong's Biography of Lin Fengmian, Oriental Publishing House, Shanghai, October 1999, p. 240.

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LIN FENGMIAN (1900-1991)

Farewell My Concubine

Scroll, mounted and framed, ink and colour on paper

65.4 × 64 cm. (25 ¾ × 25 ¼ in.)

Signed, with one seal of the artist

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$2,600,000-3,600,000

US\$340,000-470,000

林風眠 霸王別姬 設色紙本 鏡框

款識：林風眠。

鈐印：林風眠印

來源：直接得自藝術家，並由家族承傳。

此一批林風眠畫作來自於比利時范羅斯布魯克家族收藏。Frank van Roosbroek (1919-2008) 於1948年從比利時來到上海，擔任比利時華比銀行上海分行的負責人。在上海，他結識未來的韓裔妻子琳達 (Linda)，兩人育有四個孩子，一家人於20世紀50年代定居於原法租界邁爾西愛路 (今茂名南路) 峻嶺寄廬的公寓。琳達范羅斯布魯克夫人是一位畫家和藝術收藏家，閒暇時參加繪畫課。透過藝術界的聯繫，范羅斯布魯克一家結識了藝術家林風眠，在上海期間從藝術家手中收藏了多幅林風眠畫作。

1950年爆發的韓戰導致華比銀行與政府產生分歧，共持續了20多年。在此期間，銀行在天津和上海的分支機構被停業，管理人員滯留中國。范羅斯布魯克夫人於1961年陪同三個孩子離開上海，同時將這批林風眠作品帶回，其後於1966年將最小的孩子送回比利時上學。Frank van Roosbroek於1972年結束在上海長達24年的生活，途徑香港回到比利時與家人團聚。

1971年12月8日，林風眠在看守所寫的自傳中提到：

“1956年愛人隨女兒、女婿因生活關係，同他們到巴西去了 (女婿系奧地利人)。他們離開上海之後，我還是繼續賣畫，此時由我自己直接和外國人接洽，在我愛人未離開上海時，有比利時人羅斯布洛常來賣 (買) 畫，因此我也認識了他，後來有外國人要來買畫時，多由他介紹認識的”。

—《林風眠在看守所寫的自傳》，引自鄭重著，《林風眠傳》，東方出版社，上海，1999年10月，第240頁。



An article in The New York Times dated April 30, 1972, announced the release of Frank Van Roosbroek and his return to Belgium. 《紐約時報》1972年4月30日刊登文章，宣佈Frank Van Roosbroek離開中國、返回比利時的新聞。



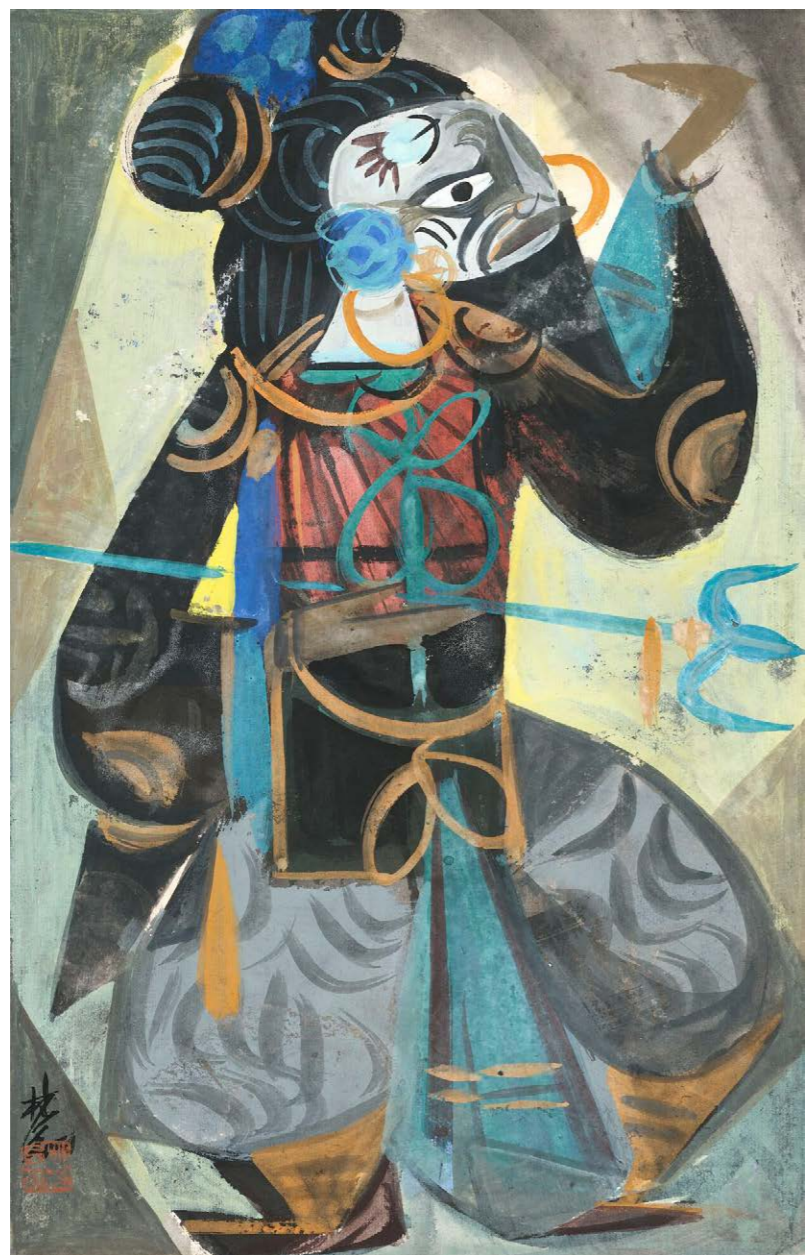
Constructed in 1935 by the Sassoon family, Grosvenor House stood as a distinguished Art Deco apartment building in Shanghai, representing one of the most prestigious residential addresses in the city. In the 1950s, the Van Roosbroek family established their residence within an apartment in this renowned building. 峻嶺寄廬乃1935年由沙遜家族建造，乃裝飾風藝術風格的建築，是彼時上海最為顯赫的公寓住宅之一。上世紀50年代，范·羅斯布魯克家族在此居住。



Frank and Linda Van Roosbroek in their apartment in Brussels in 1972, with Lin Fengmian's Farewell My Concubine (current lot) in the background. 范羅斯布魯克夫婦，1972年攝於布魯塞爾寓所中，背後懸掛即本拍品林風眠《霸王別姬》。



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LIN FENGMIAN (1900-1991)

Opera Figure

Scroll, mounted and framed, ink and colour on paper

35.1 × 22.2 cm. (13 7/8 × 8 3/4 in.)

Signed, with one seal of the artist

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$400,000-600,000

US\$52,000-78,000

林風眠

戲曲人物

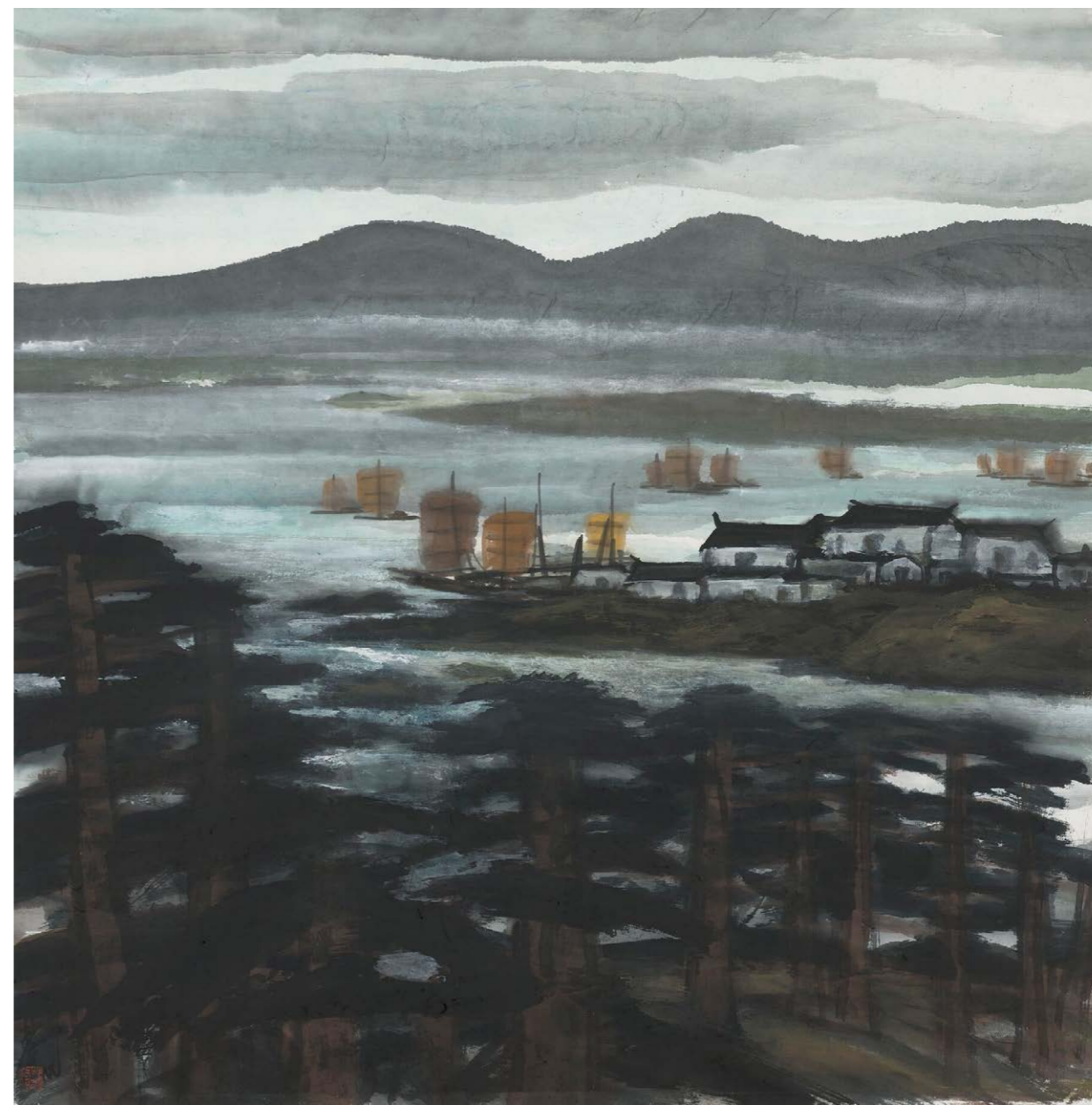
設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印

來源：直接得自藝術家，並由家族承傳。



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LIN FENGMIAN (1900-1991)

Sailing on Riverbank

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

67.8 × 67.9 cm. (26 3/4 × 26 3/4 in.)

Signed, with one seal of the artist

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$900,000-1,200,000

US\$120,000-160,000

林風眠

江岸歸帆

設色紙本

木板鏡框

款識：林風眠。

鈐印：林風眠印

來源：直接得自藝術家，並由家族承傳。



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BAI XUESHI (1915-2011)
Mountains of Li River

Scroll, mounted for framing, ink and colour on paper
Painting measures 33.7 × 277.1 cm. (13 ¼ x 109 ⅞ in.)
Frontispiece measures 32.6 × 84.8 cm. (12 ⅞ x 33 ⅜ in.)
Inscribed and signed, with two seals of the artist
Dated twelfth month, *jiazi* year (1984)
Frontispiece inscribed and signed by the artist, with three seals
Dated Mid-Autumn Festival, *jimao* year (1999)

LITERATURE:

Bai Xueshi, *The Selection of Rong Bao Zhai Paintings*, No. 34, Rong Bao Zhai, Beijing, 1989, pp.32-33.
Dong Yulong ed., *Research on Bai Xueshi's Landscape Art*, People's Fine Arts Publishing House, Beijing, 2009, pp. 294-295.

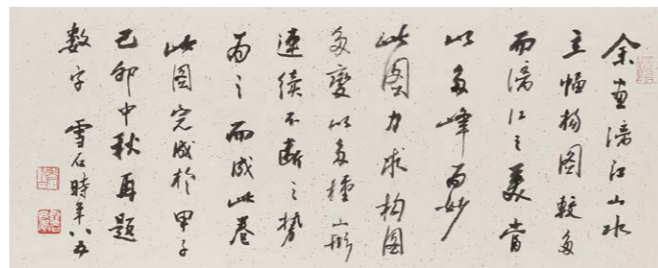
HK\$260,000-400,000 **US\$34,000-52,000**

白雪石 灕江群山 設色紙本 鏡片 一九八四年作

題識：江作青羅帶，山如碧玉簪。
甲子（1984）嘉平。雪石寫唐人詩意。
鈐印：白雪石印、惜陰



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畫家題引首：余畫灕江山水主幅構圖較多，而灕江之美當以多峰百妙。此圖力求構圖多變以多種山形連續不斷之勢為之而成此卷。此圖完成於甲子（1984）。己卯（1999）中秋再題數字。雪石時年八五。

鈐印：雪石、雪石長年、惜陰

出版：白雪石繪，《榮寶齋畫譜（三十四）風景範畫部分》，榮寶齋，北京，1989年，第32-33頁。
董玉龍主編，《白雪石山水畫藝術研究》，人民美術出版社，北京，2009年，第294-295頁。



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BAI XUESHI (1915-2011)
Pine and Clouds of Mount Huang

Scroll, mounted and framed, ink and colour on paper
49.7 × 136.7 cm. (19 ⅞ x 53 ⅞ in.)
Entitled, inscribed and signed, with three seals of the artist
Dated spring, *renshen* year (1992)

HK\$120,000-160,000
US\$16,000-21,000

白雪石 黃山松雲 設色紙本 鏡框
一九九二年作

題識：黃山松雲。壬申（1992）仲春，雪石于何須齋。

鈐印：白雪石印、何須齋、惜陰

Property From The M K Lau Collection
梅潔樓珍藏中國書畫 (Lots 647-654)

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SONG WENZHI (1919-1999)
Evergreen in Jinggang Mountain

Scroll, mounted and framed, ink and colour on paper
71.3 × 180 cm. (28 ⅛ x 70 ⅞ in.)
Entitled, inscribed and signed, with six seals of the artist

PROVENANCE:

M K Lau Collection.

EXHIBITED:

Hong Kong Art Centre, *Rendering Change - The Arts of New China 1949-79*, 3-13 April, 2015.

HK\$200,000-300,000
US\$26,000-39,000

宋文治 茨坪常青 設色紙本 鏡框

題識：茨坪常青。井岡山茨坪是當年毛主席領導革命鬥爭地之一。婁江文治。

鈐印：師造物、松石齋、好山河、文治、宋灝之印、風景這邊獨好

來源：梅潔樓珍藏。

展覽：香港藝術中心，“河山色染一繪出新中國”，2015年4月3至13日。



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YE QIANYU (1907-1995)

Indian Dancer

Hanging scroll, ink and colour on paper

68.5 × 45 cm. (27 × 17 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated 1979

PROVENANCE:

M K Lau Collection.

LITERATURE:

Collection of Paintings by Ye Qianyu, People's Fine Arts Publishing House, Beijing, 1981, p.12.

HK\$80,000-120,000

US\$11,000-16,000

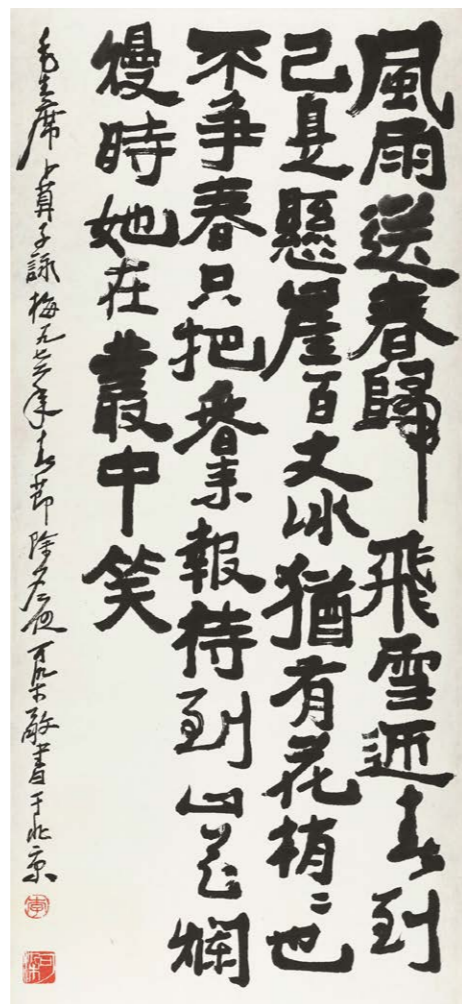
葉淺予 印度舞 設色紙本 立軸 一九七九年作

題識：曩遊印度見此舞姿。淺予一九七九藻鑑堂。

鈐印：葉、淺予、舞墨

來源：梅潔樓珍藏。

出版：《葉淺予畫輯》，人民美術出版社，北京，1981年，第12頁。



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649

LI KERAN (1907-1989)

Calligraphy

Hanging scroll, ink on paper

97 × 44.5 cm. (38 ¼ × 17 ½ in.)

Inscribed and signed, with two seals of the artist

Dated Lunar New Year's Eve, 1972

PROVENANCE:

M K Lau Collection.

EXHIBITED:

Hong Kong Art Centre, *Rendering Change - The Arts of New China 1949-79*, 3-13 April, 2015.

Beijing, Dadu Museum of Art, *Rendering Change - The Arts of New China 1949-79*, 10-30 October, 2015.

Shanghai, Long Museum, *Rendering Change - The Arts of New China 1949-79*, 26 November-20 December, 2015.

HK\$120,000-220,000

US\$16,000-28,000



650

650

LI KERAN (1907-1989)

Five Buffaloes

Hanging scroll, ink on paper

66 × 98 cm. (26 × 38 ⅝ in.)

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

PROVENANCE:

M K Lau Collection.

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

US\$130,000-190,000

李可染 五牛圖 水墨紙本 立軸

題識：五牛圖。

牛也，力大無窮，俯首孺子而不逞強。終身勞瘁事農，而安不居功。性情溫馴，時亦強犖，穩步向前，足不踏空，皮毛骨角，無不有用。形容無華，氣宇軒宏，吾崇其性，愛其形，故屢屢不厭寫之。可染。

鈐印：李、可染、孺子牛、白髮學童、七十二難

來源：梅潔樓珍藏。



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SHI LU (1919-1982)

Peonies

Hanging scroll, ink and colour on paper
130.3 x 70.6 cm. (51 ¼ x 27 ¾ in.)

Inscribed and signed, with two seals of
the artist

PROVENANCE:

M K Lau Collection.

HK\$300,000-500,000

US\$39,000-65,000

石魯 牡丹 設色紙本 立軸

題識：文章壽考，其華若神，
寫實為精，然乎。石魯。

鈐印：石魯畫印、石魯

來源：梅潔樓珍藏。



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SHI LU (1919-1982)

Girl Picking Mulberry

Scroll, mounted and framed, ink and colour on paper
65 x 50.2 cm. (25 ⅝ x 19 ¾ in.)

With seven painted seals

PROVENANCE:

Christie's Hong Kong, Fine Modern Chinese Paintings, 30 October
2000, Lot 77.

M K Lau Collection.

HK\$500,000-800,000

US\$65,000-100,000

石魯 採桑圖 設色紙本 鏡框

鈐印：手繪印七方

來源：香港佳士得，中國近現代畫，2000年10月30日，編號77。
梅潔樓珍藏。



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653

HUANG ZHOU (1925-1997)
The Celebration

Scroll, mounted and framed, ink and colour on paper
63.5 × 141.5 cm. (25 × 55 ¾ in.)
Inscribed and signed, with two seals of the artist
Dated 1958

PROVENANCE:
M K Lau Collection.

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

US\$260,000-390,000

黃胄 歡慶圖 設色紙本 鏡框 一九五八年作

題識：黃胄，1958。

鈐印：黃、胄

來源：梅潔樓珍藏。



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654

HE HAIXIA (1908-1998)

Conquering the Yellow River

Scroll, mounted and framed, ink and colour on paper
136.4 × 68.7 cm. (53 ¾ × 27 in.)

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

PROVENANCE:
M K Lau Collection.

EXHIBITED:
Hong Kong Art Centre, *Rendering Change - The Arts of New China 1949-79*, 3-13 April, 2015.
Beijing, Dadu Museum of Art, *Rendering Change - The Arts of New China 1949-79*, M K Lau Collection, 10-30 October, 2015.
Shanghai, Long Museum, *Rendering Change - The Arts of New China 1949-79*, 26 November-20 December, 2015.

LITERATURE:
Rendering Change - A New China under the Brush III, M K Lau Collection, Hong Kong, 2022, pp.76-77.

HK\$500,000-700,000
US\$65,000-91,000

何海霞 征服黃河 設色紙本 鏡框 一九七九年作

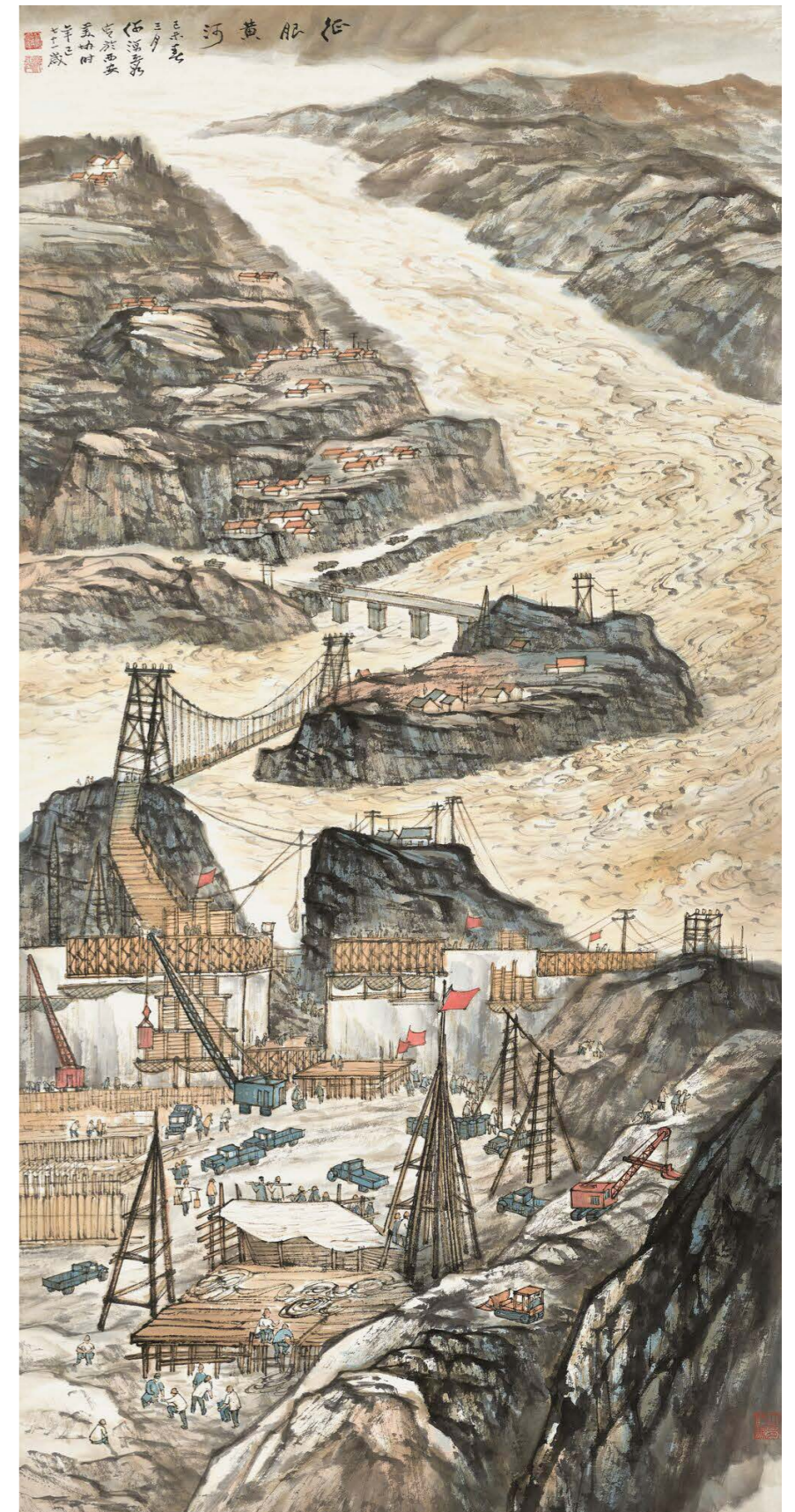
題識：征服黃河。己未（1979年）春三月，何海霞寫於西安美協，時年已七十一歲。

鈐印：何瀛、海霞、大有作為

來源：梅潔樓珍藏。

展覽：香港藝術中心，“河山色染—繪出新中國”，梅潔樓，2015年4月3至13日。
北京，大都美術館，“河山色染—繪出新中國”，梅潔樓，2015年10月10至30日。
上海，龍美術館，“河山色染—繪出新中國”，梅潔樓，2015年11月26日至12月20日。

出版：《河山色染—繪出新中國（三）》，梅潔樓，香港，2022年，第76-77頁。



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HUANG ZHOU (1925-1997)
Doctor Visiting Her Patients

Hanging scroll, ink and colour on paper
97 × 61.8 cm. (38 ¼ × 24 ⅝ in.)
Inscribed and signed, with two seals of the artist
Dated autumn, *yimao* year (1975)

PROVENANCE:
From an important Southeast Asian collection.

HK\$350,000-450,000 **US\$46,000-58,000**

黃胄 出診圖 設色紙本 立軸 一九七五年作

題識：乙卯（1975年）深秋於北京西郊，黃胄第二十五稿出診圖。
鈐印：黃胄、黃胄寫意
來源：重要南洋私人收藏。



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Property from the Tokutomi Soho Museum, Japan
日本德富蘇峰博物館收藏

656

QI BAISHI (1863-1957)
Chicks

Scroll, mounted on woodboard and framed, ink on paper
62.5 × 32.6 cm. (24 ⅝ × 12 ⅞ in.)
Signed, with one seal of the artist

HK\$400,000-600,000 **US\$52,000-78,000**

齊白石 雛雞 水墨紙本 木板鏡框

款識：齊璜。
鈐印：白石



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QI BAISHI (1863-1957)
Lotus and Frogs

Hanging scroll, ink and colour on paper
67.9 × 30.9 cm. (26 ¾ × 12 ⅛ in.)
Signed, with one seal of the artist

HK\$450,000-600,000 **US\$59,000-78,000**

齊白石 荷塘蛙趣 設色紙本 立軸

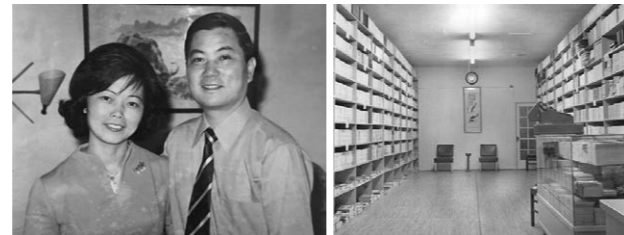
款識：阿芝。
鈐印：齊白石



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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，他們在五十、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。



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QI BAISHI (1863-1957)

Autumn Delights

Hanging scroll, ink and colour on paper
101.5 × 34.2 cm. (40 × 13 ½ in.)

Inscribed and signed, with two seals of the artist

HK\$600,000-800,000 **US\$78,000-100,000**

齊白石 秋興圖 設色紙本 立軸

題識：寄萍堂上老人齊白石八十六歲時畫於京華。
鈐印：白石翁、大匠之門

659

QI BAISHI (1863-1957)

Blessings from the Sky

Scroll, mounted and framed, ink and colour on paper
128 × 48.3 cm. (50 ¾ × 19 in.)

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

HK\$1,500,000-3,000,000 **US\$200,000-390,000**

齊白石 福自天來 設色紙本 鏡框

題識：福自天來。齊璜白石山翁製。
鈐印：白石造稿、人長壽



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From a Private Singaporean Collection 新加坡私人收藏

660

XU BEIHONG (1895-1953)

Orchid

Scroll, mounted and framed, ink and colour on paper

35.5 × 14 cm. (14 x 5 ½ in.)

Inscribed and signed, with one seal of the artist

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

Dedicated to Huaizhun

HK\$200,000-300,000

US\$26,000-39,000

徐悲鴻 芝蘭 設色紙本 鏡框 一九三九年作

題識：槐準先生存玩，廿八年（1939），悲鴻。

鈐印：徐

註：上款人韓槐準（1892–1970）為新加坡華僑，著名考古學家、歷史學家及種植專家，廣交文人雅士，與徐悲鴻交情深厚，其“愚趣園”、“愚趣齋”之匾額便出自徐悲鴻之手。1942年日軍占領新加坡期間，韓氏更幫助徐悲鴻保存及運出其留於星洲之收藏文物及作品，今徐悲鴻紀念館中不少作品便是當時所保存下來的。

Property from the Family Collection of Loke Wan Tho
新加坡陸運濤家族珍藏

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XU BEIHONG (1895-1953)

Rooster

Scroll, mounted and framed, ink and colour on paper

84 × 42 cm. (33 ¼ x 16 ½ in.)

Inscribed and signed, with two seals of the artist

Dated spring, *xinmao* year (1951)

Dedicated to Mr and Mrs Yuntao (Loke Wan Tho)

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$500,000-800,000

US\$65,000-100,000

徐悲鴻 雄雞獨立 設色紙本 鏡框 一九五一年作

題識：運濤先生夫人教，辛卯（1951年）春日，悲鴻寫。

鈐印：悲鴻之畫、行己有恥

來源：直接得自畫家，並由家族傳承。

Tan Sri Loke Wan Tho (1915–1964) was a Malaysian-Singaporean business magnate, ornithologist, and photographer. He founded Cathay Organization in Singapore and Malaysia and Motion Picture and General Investments Limited (MP&GI) in Hong Kong. On 20 June 1964, Loke and his wife were killed in a plane crash in Taiwan. Loke was passionate about promoting education for the Chinese population and donated generously to Singapore Nanyang University. Xu Beihong once painted a portrait for Loke's first wife, Ms Li Huiwang (Christina Lee). The painting is kept at the Xu Beihong Memorial Museum and is considered one of Xu's representative oil paintings. The present lot was a gift from Xu Beihong to Loke and his wife; their family has cherished it to this day.

陸運濤（1915–1964），星馬地區電影製片人、鳥類學家及攝影家。祖籍廣東鶴山，1915年生於馬來亞吉隆坡。1940年代至1960年代陸運濤是新加坡和香港著名電影製片人，國泰機構、永華電影和國際電影懋業有限公司（電懋）創辦人。1964年因飛機失事逝於台灣。陸運濤熱心華僑教育事業，捐資助建新加坡南洋大學。徐悲鴻曾為陸運濤第一任夫人李惠望（Christina Lee）繪製油畫肖像，現存於徐悲鴻紀念館，乃徐氏油畫代表作之一。本作《雄雞獨立圖》乃徐悲鴻送贈陸運濤夫婦，後由其家族珍藏至今。



XU BEIHONG, *Portrait of Christina Lee*, wife of Mr Loke Wan Tho, collected by Mr Loke Wan Tho, collected by Xu Beihong Memorial Museum, Beijing. 徐悲鴻，《陸運濤夫人像》，北京徐悲鴻紀念館藏。



Mrs Loke (Christina Lee) sitting for the portrait at Xu Beihong's studio. 徐悲鴻在江夏堂中為陸運濤夫人畫像。



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HUANG YONGYU (1924-2023)

Fragrance of Spring Flowers

Scroll, mounted and framed, ink and colour on paper

136.5 x 69 cm. (53 3/4 x 27 1/8 in.)

Inscribed and signed, with four seals of the artist

Dated Lunar New Year's Day, *xinchou* year (2021)

PROVENANCE:

According to the present owner, the painting was acquired directly from the artist.

HK\$400,000-600,000

US\$52,000-78,000

黃永玉 繁花春芳 設色紙本 鏡框
二〇二一年作

題識：盡日尋春不見春，芒鞋踏破隴頭雲。
歸來笑拈梅花嗅，春在枝頭已十分。

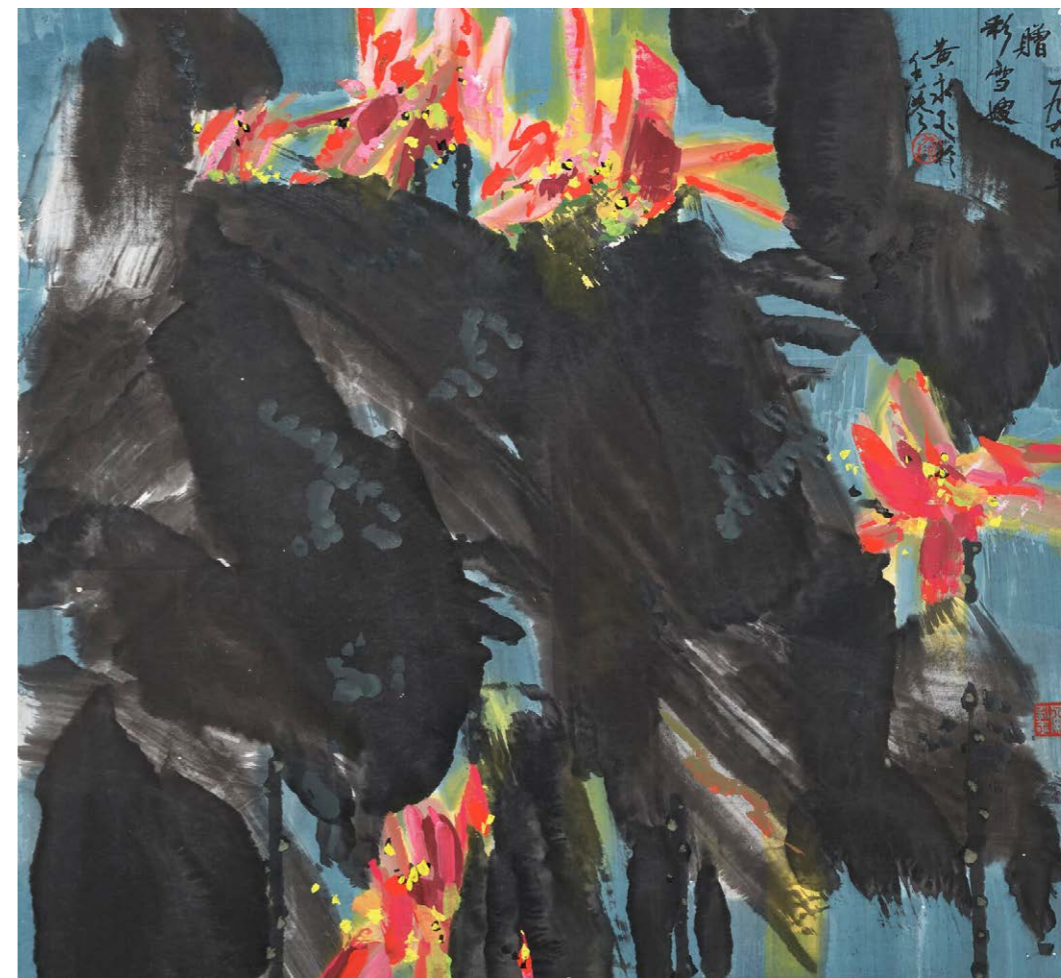
宋朝一位失名女尼所作，這裡譬喻尋找真理的意思。到處去找真理，其實真理就在眼前。

今年初一，自我放假一天，祝老友否極泰來。辛丑年（2021）初一，黃永玉九十七作於北京太陽城。

鈐印：黃永玉印、上善若水、老子刀槍不入、萬荷堂主

來源：據現藏家介紹，本作直接得自畫家本人。

From the Family Collection of Su Tu 台灣蘇篤篤家族收藏 (Lot 663)



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HUANG YONGYU (1924-2023)

Red Lotus

Scroll, mounted and framed, ink and colour on paper

90 x 96.5 cm. (35 3/8 x 38 in.)

Inscribed and signed, with three seals of the artist

Dated 1994

Dedicated to Madam Caixue (Wife of Mr. Su Tu)

PROVENANCE:

Acquired directly from the artist.

NOTE:

Su Tu (1921-2014) was a native of Nan'an, Fujian Province. During the War of Resistance, Huang Yongyu came to the Xiamen Jimei School, where he worked with Su Tu together as text and art editors for the school magazine and became friends. In 1947, Su Tu came to Taiwan with the Nationalist government, and the two lost connections with each other. In 1990 they were reconnected through a newspaper. In the end of 1993, after being separated for sixty years, Su Tu brought his entire family to Hong Kong to reunite with Huang Yongyu. The couple and their three daughters each received an artwork from Huang Yongyu as a gift. The recipient of current lot, Madam Caixue, was the wife of Mr. Su Tu.

HK\$200,000-300,000

US\$26,000-39,000

黃永玉 紅荷 設色紙本 鏡框 一九九四年作

題識：一九九四年贈彩雪嫂，黃永玉於香港。

鈐印：黃、永玉、黃永玉

來源：直接得自畫家本人。

註：蘇篤（1921-2014），福建南安人。抗戰期間，時年僅十幾歲的黃永玉，來到廈門集美學校讀初中，蘇篤與黃永玉同為校刊的文字和插圖編輯，結下同窗友誼。1947年蘇篤跟隨國民政府來台，兩人失去聯繫，直到1990年才通過報紙重新建立聯繫。1993年底，在分離近六十載後，蘇篤攜全家到香港與黃永玉重逢。黃永玉贈與夫婦二人及三位女兒每人一幅作品留念。部分作品已於佳士得拍賣中釋出。此作品上款人“彩雪嫂”乃蘇篤先生夫人。

Su Tu's family and Huang Yongyu at Huang's Hong Kong residence, 1993
蘇篤一家與黃永玉在畫家香港寓所中，1993年





664

Pok Shau-fu (Bu Shaofu, 1909-2000), a native of Jiangsu Province, was a prominent figure in journalism. After graduating from Meiji University in Japan in 1937, Pok served as an editor for numerous newspapers and magazines throughout his career. In 1945, he founded News World, the highest-selling and longest-running modern magazine. Following 1949, Pok resided in Hong Kong for many years. He transitioned into journalism education in 1969 and later served in the Taiwan Legislative Yuan from 1981 to 1986. Due to his active roles in journalism and politics across Mainland China, Taiwan, and Hong Kong, Pok cultivated a broad network of friends and received artworks from renowned artists. A portion of Pok Shau-fu's collection will be featured in Christie's online auction in December 2024.

卜少夫（1909-2000），江蘇江都縣人，筆名邵芙、龐舞陽，1937年畢業於日本明治大學新聞科，乃知名作家、新聞出版界人士。卜少夫長期活躍於新聞出版界，先後擔任衆多報紙、雜誌編輯，並於1945年創辦《新聞天地》，出刊直至2000年卜氏辭世，創下了近代雜誌銷售量最高、壽命最長的紀錄，留下大量政治與社會史料。卜氏自1946年起，亦涉足新聞教學工作，又在1981年至1986年間成爲台灣立法院委員。1949年後，卜氏長年定居香港。基於他長期活躍於兩岸三地出版界、文藝界和政界，卜氏交遊廣泛，得贈衆多名人書畫作品，涵蓋各家各派不同時期之作品，包羅萬象。卜氏舊藏中部分作品亦將於佳士得2024年12月網上拍賣呈現。

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HUANG YONGYU (1924-2023)

Drunken Rooster

Hanging scroll, ink and colour on paper
67 × 68.5 cm. (26 3/8 x 27 in.)

Inscribed and signed, with five seals of the artist
Dated *renshen* year (1992)

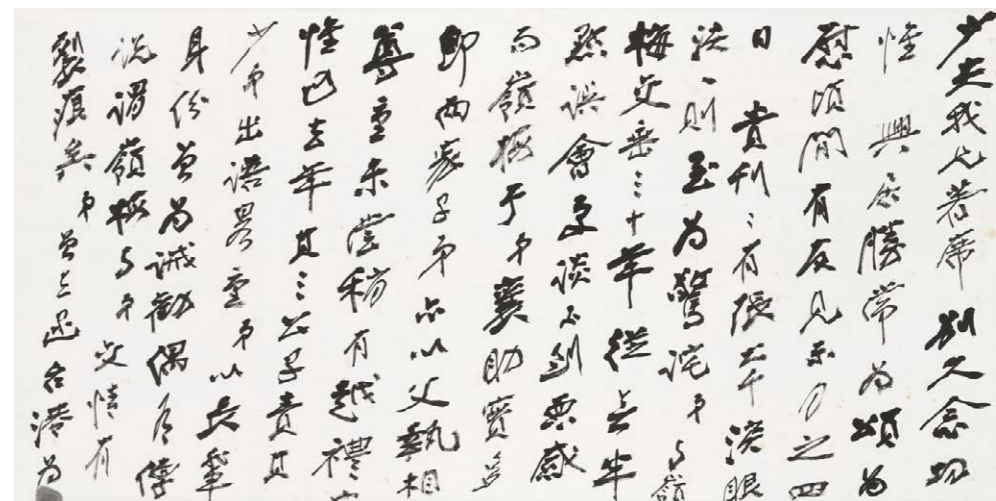
Dedicated to Shaofu (Pok Shau-fu)

HK\$100,000-200,000 US\$15,000-26,000

黃永玉 醉雞 設色紙本 立軸 一九九二年作

題識：既是酒翁又壽翁，醉罷香港過九龍。
強盜呼來不上船，笑稱本命是雞公。
風雨如磐四十年，不抱佛腳抱酒罈。
何來頭髮青如許，只爲胸中有濟顛。
癸酉（1993年）雞年是少夫翁本命，
唔話唔知，捉雞以賀，是爲醉雞。
壬申（1992年）歲暮，黃永玉於香港山之半居。

鈐印：黃永玉、小名觀保、壽、聊發少年狂、不瓦全



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ZHANG DAQIAN (1899-1983)

Letter to Pok Shau-fu

Two scrolls, mounted as hanging scroll, ink on paper
Each scroll measures 33.5 × 68 cm. (13 1/4 x 26 3/4 in.)

Inscribed and signed by the artist
Dated 10th September, 1971

LITERATURE:

Newsdom (issue 1232), *Newsdom* Publishing House, Hong Kong, 25 September 1971, p. 25.

NOTE:

An article titled *Zhang Daqian Weeping* was published by the newspaper *Newsdom* edition No. 1229 on 4 September 1971, in which Pok Shau-fu was the editor. Upon reading the article, Zhang Daqian responded to Pok with a letter (the present lot) to clarify the content of the article, dated 10 September. This letter was subsequently published in the same newspaper (Fig).

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

張大千 致卜少夫信 水墨紙本 雙挖立軸 一九七一年作

釋文：少夫我兄著席，別久念切，惟興居勝常，爲頌爲慰。頃聞有友見示，月之四日，貴刊刊有《張大千流眼淚》一則，至爲驚詫。弟與嶺梅交垂三十年，從無半點誤會，更談不到惡感。而嶺梅於弟襄助實多，即兩家子弟，亦以父執相尊重，未嘗稍有越禮也。惟乃去年其三公子責其少弟，出語略重。弟以長輩身份曾爲誠勸。偶有傳說，謂嶺梅與弟交情有裂痕矣。弟曾去函台港，爲澄清之。今讀貴刊，又不知自何處傳來三人市虎，將以爲實，若出諸弟口，則弟誠爲小人矣。兄與嶺梅，總角至交，弟亦愛末，望賜撰一文，爲更正之，感莫大焉。九月十日率書即叩撰安。大千弟張爰上。

再者其公子創店東方藝術中心，更無與弟稱貸事況。弟貧無立錐，日日過大年夜者，無不知者，何從言借，此尤誤傳之甚者也。弟大千又上。

著錄：《新聞天地》第1232期，新聞天地社，香港，1971年9月25日，第25頁。

註：信函上款者卜少夫主理之《新聞天地》，於1971年9月4日（總號1229期）刊登《張大千流眼淚》一文（樂山撰）。大千頃悉此聞，致函卜少夫，加以澄清。三週過後，《新聞天地》（總號1232期）刊登大千信函內容（圖），以告讀者，即爲本拍品。信函只錄日期爲“九月十日”，並無年份，根據兩篇文章的出版日期，可推斷此信寫於1971年9月10日。



Newsdom issue 1232, published on 25 September 1971. 《新聞天地》，總第1232期，1971年9月25日出版。



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ZHANG DAQIAN (1899-1983)

Sailing Across Gorge

Scroll, mounted and framed, ink and colour on paper

91 × 48.5 cm. (35 7/8 × 19 1/8 in.)

Inscribed and signed, with three seals of the artist

Dated third month, *xinchou* year (1961)

HK\$500,000-800,000

US\$65,000-100,000

張大千 江帆濃影 設色紙本 鏡框
一九六一年作

題識：

濃影江帆面面開，眼前憶著蜀山來。
赤鹽莫漫矜天塹，會有潛龍破怒雷。
辛丑（1961年）三月橫濱借樂園傲居遺
寂，蜀人張大千爰。

鈐印：張爰、大千居士、下里巴人



667

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ZHANG DAQIAN (1899-1983)

Scholar and Chrysanthemums

Scroll, mounted and framed, ink and colour on paper

99.6 × 55.1 cm. (39 1/4 × 21 3/4 in.)

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

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

Dedicated to Jixun

PROVENANCE:

Acquired directly from the artist, thence by descent.

NOTE:

The recipient of this painting, Jixun, is also known as Xiaowei. Both the present lot and *Scholar by a Lush Tree* (Lot 669) were dedicated to him by Zhang Daqian.

HK\$600,000-800,000

US\$78,000-100,000

張大千 淵明賞菊圖 設色紙本 鏡框
一九八二年作

題識：采采東籬間，寒香愛盈把。

人與境俱忘，此語語誰者。

七十一年（1982）嘉平月寫似濟勳仁

兄方家教正，大千弟張爰。

鈐印：壬戌（1982年）、張爰之印、

大千居士、摩耶精舍、大千豪髮、

己亥己巳戊寅辛酉

來源：直接得自畫家，並由家族傳承。

註：本件上款人“濟勳仁兄”與編號669張大千《喬木芳暉》上款人“孝威吾兄”為同一人，“孝威”乃其表字。



668

668

ZHANG DAQIAN (1899-1983)

Cat and Butterfly

Scroll, mounted and framed, ink and colour on paper

69.2 x 34.8 cm. (27 1/4 x 13 3/4 in.)

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

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

Dedicated to Maosong

PROVENANCE:

Acquired directly from the artist by the present owner.

HK\$500,000-700,000

US\$65,000-91,000

張大千 春萱菴圖 設色紙本 鏡框
一九八二年作

題識：茂松宗兄教正，七十一年（1982）嘉平月
大千弟爰台北摩耶精舍寫寄。

鈐印：壬戌（1982年）、張大千長年大吉又日利、
摩耶精舍

來源：現藏家直接得自畫家。



669

ZHANG DAQIAN (1899-1983)

Scholar by a Lush Tree

Scroll, mounted and framed, ink and colour on paper

137.4 x 69.5 cm. (54 1/8 x 27 3/8 in.)

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

Dated seventieth year (of the Republic, 1981)

Dedicated to Xiaowei

PROVENANCE:

Acquired directly from the artist, thence by descent.

NOTE:

The recipient of this painting, Xiaowei, is also known as Jixun. Both the present lot and *Scholar and Chrysanthemums* (Lot 667) were dedicated to him by Zhang Daqian.

HK\$5,200,000-5,000,000

US\$420,000-650,000

張大千 喬木芳暉 設色紙本 鏡框 一九八一年作

題識：七十年（1981）歲不盡日寫頌孝威吾兄壬戌（1982年）開春百福并乞教正，大千弟張爰。

鈐印：春長好、辛酉（1981年）、張爰之印、大千居士、己亥己巳戊寅辛酉、摩耶精舍

來源：直接得自畫家，並由家族傳承。

註：本作上款人“孝威吾兄”與編號667張大千《淵明賞菊圖》上款人“濟勳仁兄”為同一人，“孝威”乃其表字。

Scholar by a Lush Tree is among Zhang Daqian's most beloved themes in his later years. The Chinese title of the piece implies relaxation beneath a majestic tree, referencing towering trees and the scent of fresh moss. The title stems from a poem by Tang Dynasty poet Siku Tu (837-908), a verse often inscribed by Zhang Daqian in his paintings. In interpreting Zhang's art, modern scholar Fu Shen (1936-2024) suggested that the poem was heavily influenced by Taoist principles, emphasizing a return to nature and a detachment from worldly ties. Zhang Daqian, akin to many scholars in Chinese history, adhered to Confucian ideals while also holding a deep appreciation for Taoist philosophy, particularly in his later years.



ZHANG DAQIAN, *Lofty Scholar by Lush Trees*, dated 1982, sold for HK\$ 21,700,000 in Christie's 2018 Spring auction. 張大千，《喬木芳暉》，1982年作，佳士得香港2018年春季拍賣，成交價港幣2170萬。

Dated 1981, this current piece showcases Zhang Daqian's mastery in portraying figures, especially scholars, alongside his splashed ink and colour technique that he honed since the 1960s. It presents a lone scholar standing beneath a towering tree, gazing upon a verdant landscape. The artwork employs a rich layer of mineral blue pigment, establishing a striking contrast with the void on the right side of the composition, unveiling the profound and secluded forest. Contrasting with another work by the artist in 1982 featuring the same theme, *Scholar by a Lush Tree* captures a distinct contemplative stance of the scholar and a mystical ambiance. Zhang encapsulated profound meanings in this painting and dedicated it to his close friend Xiaowei.

此作雖未題畫名，但觀其構圖，實乃畫家筆下常為之“喬木芳暉”，亦是 大千晚年最鍾愛題材之一。“喬木芳暉”的畫題與大千常題寫的詩句“少有道氣，終與俗違；亂山喬木，碧苔芳暉”四句，系出於唐代詩論家司空圖（837-908）的名著《詩品》。據傅申先生介紹，“探此文意，屬於道家思想的氣息極為濃厚，旨在回歸自然，不屑與俗世俗人為伍。大千所以對此情有獨鍾，就像中國史上許多士大夫或文人，雖遵儒家的入世思想，但是在某種程度上，也往往嚮往老莊式的道家出世思想，這種隱伏於內心深處的意識，愈趨晚年就愈發浮現出來。”

此作融匯大千擅長的高士題材與晚年至臻成熟的潑彩技法，描繪矗立參天的巨樹下，有一高士孑然駐足觀望之一刻。高士佇立之地，林木蒼鬱，青綠蕩翠，芳草如茵。大千以濃厚石膏、花青顏料潑灑而成，顏料流動、停滯、凝固，仿如透光的琉璃寶石，散發出瑰麗色彩，與畫面右側的空靈形成強烈反差對比，盡顯林深境幽。“喬木芳暉”題材多出於大千晚年，佳士得曾釋出壬戌本（1982年），唯高士側立靜止，與本幅凝觀之態略有不同（圖）。本幅寫於1981年，大千在暮年以此題材寫贈好友“孝威”，意趣深遠。



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ZHANG DAQIAN (1899-1983)

Bamboo and Orchid

Scroll, mounted and framed, ink and colour on paper
87.6 × 43.5 cm. (34 ½ x 17 ¼ in.)

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

Dated first month, *yisi* year (1965)

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 30 April 2000, Lot 171.

HK\$350,000-550,000

US\$46,000-71,000

張大千 雙清 設色紙本 鏡框 一九六五年作

題識：雙清。乙巳（1965年）上元摩詰山園作，大千居士爰。

鈐印：大千唯印大年

來源：香港佳士得，近現代中國書畫，2000年4月30日，編號171。



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ZHANG DAQIAN (1899-1983)

Peonies

Scroll, mounted and framed, ink and colour on paper
96.5 × 48.5 cm. (38 × 19 ¼ in.)

Inscribed and signed, with five seals of the artist and one dated seal of *wuwu* year (1978)

Dated autumn, eighth month, sixty-seventh year (of the Republic, 1978)

Dedicated to Madam Xiuzhen

HK\$400,000-600,000

US\$52,000-78,000

張大千 芍藥圖 設色紙本 鏡框 一九七八年作

題識：烘簾微照自生光，吹面輕風與送香。

誰把金刀收絕艷，醉紅深淺上釵梁。

拈蔡君謨句，六十七年（1978）秋八月寫與琇珍小妹妹清玩，八十叟爰。

鈐印：張爰之印、大千居士、戊午（1978年）、大千豪髮、己亥己巳戊寅辛酉、摩耶精舍

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ZHANG DAQIAN (1899-1983)

Ink Lotus

Scroll, mounted and framed, ink on paper
135.4 × 69.5 cm. (53 ¼ x 27 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated second month, *guimao* year (1963)

PROVENANCE:

Gifted by the artist in Brazil, thence by descent.

NOTE:

The original collector was from Shanghai and was active in the 20th century. He worked in the manufacturing industry and moved to Brazil for business in the 1950s. During his stay in Brazil, the collector met the artist Zhang Daqian through mutual friends. The collector was passionate about Chinese art. He received the present lot from Zhang Daqian as a token of friendship and the painting has stayed in the same family ever since.

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

US\$160,000-230,000

張大千 墨荷 水墨紙本 鏡框 一九六三年作

題識：癸卯（1963年）二月寫，大千居士。

鈐印：張爰私印、大千、大千父

來源：於巴西直接得自畫家，並由家族傳承。

註：原藏家來自上海，上世紀活躍於製造業，並於1950年代移居巴西從商。在巴西期間，藏家通過共同的朋友認識張大千。藏家對中國藝術充滿熱情，並從畫家處獲得此幅作品，成為二人友誼的象徵。此作之後一直保留在藏家家族中，從未公開。



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May Chang is the daughter of Zhang Xuesen (1920-1995), the younger brother of Zhang Xueliang (Chang Hsueh-liang, 1901-2001). She led tours at the United Nations Headquarters in New York and often travelled to Taiwan with her family to visit her uncle. Likely acquired during one of her trips to Taiwan, the present work is dedicated to May and her husband Paul.

張閻芳，張學良（1901-2001）五弟張學森（1920-1995）次女，曾任職紐約聯合國總部負責導覽工作。她時常攜家人往返台灣探親，與伯父張學良感情尤深。大千先生寫此幀贈世講張閻芳與夫婿保羅，亦見證先生與少將家族深厚交情。



May Chang and her husband Paul
張閻芳女士與先生保羅

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ZHANG DAQIAN (1899-1983)

Lake and Mountains in Spring

Scroll, mounted on cardboard and framed, ink and colour on paper
44.6 × 74.9 cm. (17 ½ x 29 ½ in.)

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

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

Dedicated to Baoluo and Madam Lufang

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$1,500,000-2,500,000 **US\$200,000-320,000**

張大千 湖山春色 設色紙本 紙板鏡框 一九七九年作

題識：保羅閻芳世講儷賞，六十八年（1979）夏日，八十一叟爰。

鈐印：摩耶精舍、己未（1979年）、張爰、大千居士

來源：直接得自畫家，並由家族傳承。

674

ZHANG DAQIAN (1899-1983)

Scholar under Willows

Scroll, mounted and framed, ink and colour on paper
90.5 × 45.3 cm. (35 ¾ x 17 ⅞ in.)

Inscribed and signed, with two seals of the artist

Dated fifteenth day, third month, *renchen* year (1952)

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

PROVENANCE:

Christie's Hong Kong, Fine Chinese Paintings, 29 November 2016, Lot 1293.

NOTE:

Please refer to christies.com for full English text.

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

US\$200,000-320,000

張大千 行吟貫酒圖 設色紙本 鏡框 一九五二年作

題識：

渚花淒艷柳輕柔，小步徐行得自由。
一卷新詩一壺酒，老夫生計不須愁。

壬辰（1952年）三月既望，蜀人張大千客貝宜樂斯愛麗斯。

鈐印：張爰長壽、大千富昌大吉

裱邊又題：行吟貫酒之圖。

大千居士裝成再題。

鈐印：大千居士

來源：香港佳士得，中國書畫拍賣，
2016年11月29日，編號1293。

註：張大千曾慨歎：眼中恨少奇男子，腕底偏多美婦人。他一直認為，在人物畫各種題材中，要畫好一個高士，是非常難的。因畫高士，不能有酸苦氣，不能有村野氣，不能有脂粉氣，必須神怡氣閒，眉清目秀，瀟灑而簡遠，猶如魏晉六朝人物之風流，方可稱為高士。大千自四十年代開始，高士畫風已經趨於成熟，面部大多為橢圓形，豐滿圓潤，三絳秀鬚，頭上結髮，為大千心目中所追求的高士，也是比擬為自己的寫照。

張大千1949年離開中國大陸，輾轉香港、印度多地，尋找安身之所。因當時南美地廣人稀，鼓勵移民，大千於1952年2月前往阿根廷貝宜諾斯愛麗斯，生活遂趨於穩定。本幅寫於1952年3月，畫家以工細筆法寫成，高士鬚髮清楚，左手持葫蘆，右手握書卷，衣紋以石青填染。高士閒庭信步，姿態從容，背景垂柳依依，如春風拂面，或正是畫家彼時心態寫照。



674



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Liu Piji (1904-1976), styled Shoushi, was born in Jingjiang County, Jiangsu Province. He and his brother, Liu Jingji (1902-1997), were both well-known modern textile industrialists. In 1930, Liu Guojun founded the Da Cheng Textile Company, with Liu Piji serving as an inspector. In 1936, he became the director of the fourth factory of Da Cheng in Hankou. In 1948, he was elected as a member of the first Legislative committee. In May 1952, he returned from Shanghai to Hong Kong for business and engaged in real estate development in Kwun Tong. Besides his business ventures, influenced by his brother Liu Jingji, Liu Piji had a passion for art collecting. He had close relationships with famous painters and calligraphers from Shanghai and Suzhou areas, including Xie Zhiliu, Pan Boying, Zhang Shizhao, among others, and received a substantial number of art pieces as gifts. Paintings and calligraphy dedicated to Liu couple by Zhang Shizhao and Ma Wanli, will be offered in Chinese Paintings online sale in December 2024.

劉丕基（1904—1976），字壽石，江蘇省靖江縣人，與其兄劉靖基（1902—1997）均為近代著名的紡織實業家。1930年，劉國鈞創辦大成紡織公司，劉丕基擔任稽查。1936年，任漢口大成四廠廠長。1948年當選第一屆立法委員。1952年5月，自上海返回香港經商，在觀塘從事房地產開發事業。劉丕基先生在經營實業之餘，受其兄劉靖基影響，雅好藝術收藏，多與海上、江南等地的書畫名家相交甚篤，包括謝稚柳、潘伯鷹、章士釗等名士，獲贈作品頗豐。另有送贈劉丕基夫婦之章士釗、馬萬里作品，將於2024年12月中國書畫網上拍賣呈現。

675

XIE ZHILIU (1910-1997)

Bamboo, Plum Blossoms and Birds

Hanging scroll, ink and colour on paper
121.5 × 25.5 cm. (47 7/8 x 10 in.)

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

Dated autumn, *jiashen* year (1944)

Dedicated to Madame Liu Yiyi

PROVENANCE:

Acquired directly from the artist, thence by descent.

NOTE:

The recipient of the painting, Madame Yiyi, was the wife of Mr Liu Piji. A painting dedicated to Madam Yiyi by Ma Wanli, will be offered in Chinese Paintings online sale in December 2024.

HK\$200,000-400,000

US\$26,000-52,000

謝稚柳 雙清 設色紙本 立軸
一九四四年作

題識：雙清。甲申（1944年）秋日，寫似亦宜劉夫人雅賞，稚柳謝稚。

鈐印：遲燕、燕白衣

來源：直接得自畫家，並由家族傳承。

註：上款人亦宜劉夫人即劉丕基夫人。另有上款“亦宜嫂夫人”之馬萬里作品，將於2024年12月中國書畫網上拍賣呈現。

676

XIE ZHILIU (1910-1997)

Lady in the Song Style

Hanging scroll, ink and colour on gold-flecked paper
83 × 49.5 cm. (32 5/8 x 19 1/2 in.)

Inscribed and signed, with two seals of the artist
Dated sixth month, *bingxu* year (1946)

PROVENANCE:

Acquired directly from the artist, thence by descent.

LITERATURE:

Xie Zhiliu Dunhuang Liufeng, People's Fine Art Publishing House, Beijing, September 2021, pp.98-99.

NOTE:

According to the inscription, this work was painted by Xie Zhiliu during his stay at the Shoushi Tang, the studio of Liu Piji, in 1946. This work was painted on gold-flecked paper with delicate curtains as its backdrop. The lady was depicted in fine brushwork, displaying a serene expression and an elegant posture - a carefully crafted gift from the artist to his host. This piece has been treasured by the Liu family in Shoushi Tang for several decades and has been passed down through generations to this day.

HK\$500,000-800,000

US\$65,000-100,000

謝稚柳 效宋人宮樂圖 設色灑金箋 立軸
一九四六年作

題識：丙戌（1946年）六月效宋人宮樂圖，謝稚柳壽石堂借居。

鈐印：謝稚、穉柳

來源：直接得自畫家，並由家族傳承。

出版：《謝稚柳敦煌流風》，人民美術出版社，北京，2021年9月，第98-99頁。

註：據本作題識，此幅為謝稚柳1946年客居“壽石堂”時所作。劉丕基字壽石，“壽石堂”乃其堂號。此作寫於灑金紙上，輕染簾幕，仕女以工筆細繪，神情安然，姿態優雅，實為客人寫贈主人的精心之作。此作珍藏於“壽石堂”中數十載，後於家族傳承至今。



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677
PU RU (1896-1963)
Seven-character Calligraphic Couplet in Cursive Script
 A pair of hanging scrolls, ink on paper
 Each scroll measures 90 × 21.5 cm. (35 3/8 x 8 1/2 in.)
 Inscribed and signed, with two seals of the artist
 Dedicated to Rude (Yang Rude, 1926-2010)

NOTE:
 The recipient *Rude* refers to Yang Rude (1926-2010), a renowned figure in the journalism industry who was also a close friend of Zhang Daqian.

HK\$50,000-70,000 **US\$6,500-9,100**

溥儒 草書七言聯 水墨紙本 立軸兩幅

釋文：文必兼體始有得，畫貴雙鉤乃入神。
 題識：汝德先生屬書，溥儒。
 鈐印：溥儒之印、心齋翰墨
 出版：《溥心畬書畫集·卷下》，故宮博物院、紫禁城出版社，1997年4月，第115頁。
 註：上款人“汝德先生”，即羊汝德（1926-2010），著名新聞界人士，亦為張大千至交好友。



678

678
PU RU (1896-1963)
Amitayus Buddha
 Hanging scroll, ink on paper
 88.8 × 45.3 cm. (35 × 17 7/8 in.)
 Inscribed and signed, with two seals of the artist
 Two collector's seals by Tsai Chen-Yang (1949-2016)

LITERATURE:
The Paintings of Pu Xinyu, Zhen Shan Mei Publishing, Taipei, April 1966, pl.3.

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

溥儒 無量壽佛 水墨紙本 立軸

題識：梵語阿彌陀，華言無量壽。安得渡衆生，化身千百倍。溥儒畫并贊。
 鈐印：舊王孫、溥儒
 蔡辰洋（1949-2016）鑑藏印：民國七十一年歲次壬戌、交友帶三分俠氣作人存一點童心
 出版：《溥心畬先生墨寶》，真善美出版社，台北，1966年4月，圖版3。

679
PU RU (1896-1963)
Flower in a Vase
 Hanging scroll, ink and colour on silk
 77.1 × 37.4 cm. (30 3/8 x 14 3/4 in.)
 Inscribed and signed, with two seals of the artist
 Dated fourth day, first month, *gengzi* year (1960)
 Dedicated to Moyun (Lee Moyun)

LITERATURE:
The Paintings of Pu Ru, Bao Dao Wen Yi Publishing, Taipei, 20 June 1992, p.53.

NOTE:
 According to the inscription, this painting was a birthday present that Pu Ru painted for his wife, Lee Moyun. The painting features red Taiwan firethorn, an auspicious plant commonly associated with Chinese New Year, arranged in a coral-coloured vase adorned with the God of Longevity meticulously rendered in fine lines.

HK\$500,000-700,000 **US\$65,000-91,000**

溥儒 歲朝獻壽 設色絹本 立軸 一九六〇年作

題識：林下清風韻自殊，燕居歌詠愛吾廬。孟光井臼為勤日，猶似西山伴讀書。庚子（1960年）正月初四日，墨雲夫人初度，為寫案上歲朝瓶枝為壽。西山逸士溥儒并題。
 鈐印：舊王孫、溥儒
 出版：《溥儒書畫集》，寶島文藝出版社，台北，1992年6月20日，第53頁。
 註：據題識，本作乃溥儒為夫人李墨雲繪製的生日祝壽禮物。畫中繪有台灣特有的節慶吉祥花卉“狀元紅”，置於工筆繪製的壽星胭脂紅瓶中，可謂經心之作。



679



680

680
ZHANG DAQIAN (1899-1983)
Scholar under a Banana Tree
 Hanging scroll, ink on paper
 132.5 × 67 cm. (52 1/8 × 26 3/8 in.)
 Inscribed and signed, with two seals of the artist
 Dated summer, *jihai* year (1959)
 Dedicated to Songming
HK\$400,000-600,000 **US\$52,000-78,000**
 張大千 高士圖 水墨紙本 立軸 一九五九年作
 題識：頌銘仁兄法家正之。己亥（1959年）夏日，張大千爰作於巴黎。
 鈐印：張爰之印、大千居士



681

681
PU RU (1896-1963)
Journey in the Mountains
 Hanging scroll, ink and colour on silk
 62.5 × 27.6 cm. (24 3/8 × 10 7/8 in.)
 Inscribed and signed, with three seals of the artist
HK\$80,000-120,000 **US\$11,000-16,000**
 溥儒 遊南亭 設色絹本 立軸
 題識：密林含餘青，遠峰隱半規。謝康樂。心奮。
 鈐印：舊王孫、溥儒、松巢客

K.C. Wu (1903-1984), a prominent politician, reformer and historian, left an indelible mark on modern Chinese history. Born in Hubei, he was educated at Grinnell College and Princeton University, where he earned his doctorate in political science in 1926. His career in public service began in Hankou. He later served as the wartime Mayor of Chongqing and became Mayor of Shanghai in 1946. In 1949, he was appointed the Governor of Taiwan. An outspoken advocate for liberal reforms, he was one of the key architects of postwar Taiwan society. His wife Edith Huang Wu (1912-2002) was an accomplished artist. She studied under Zheng Manqing and Pu Ru, whose teachings greatly influenced her work. The present collection has been cherished by the family until today.

吳國楨（1903-1984），湖北人，近代中國重要歷史政治人物、改革家、歷史學家。早年留學美國格林內爾學院，1926年獲普林斯頓大學政治學博士學位。回國後從政，歷任漢口市市長、重慶市市長、上海市市長等要職。1949年，他出任台灣省政府主席，並致力進行地方建設、推動改革，為戰後台灣發展奠定堅實基礎，曾登上《時代》雜誌封面。吳夫人黃卓羣（1912-2002）出身於書香門第，尤其善畫，曾師從鄭曼青、溥儒。吳氏夫婦收藏之書畫作品多直接得自藝術家，由後人珍藏傳承至今。



682
PU RU (1896-1963)
Horse and Groom
 Scroll, mounted and framed, ink and colour on silk
 30 × 17.5 cm. (11 3/4 × 6 7/8 in.)
 Inscribed and signed, with one seal of the artist
HK\$150,000-250,000
US\$20,000-32,000

溥儒 胡人馴馬圖 設色絹本 鏡框
 題識：邊風吹雪渡桑乾，昨夜單于射獵還。
 奮鬣長鳴思戰鬥，胡兒騎過萬重山。
 心奮。
 鈐印：舊王孫



682



683

683
HUANG JUNBI (1898-1991)
Landscapes in Four Seasons

A set of four hanging scrolls, ink and colour on paper
Each scroll measures 113.8 × 25.7 cm. (44 3/4 x 10 1/8 in.)
Each scroll inscribed and signed, with a total of eight seals of the artist
Dated winter, wuzi year (1948)

HK\$160,000-220,000
US\$21,000-28,000

黃君璧 四季山水 設色紙本 立軸四幅
一九四八年作

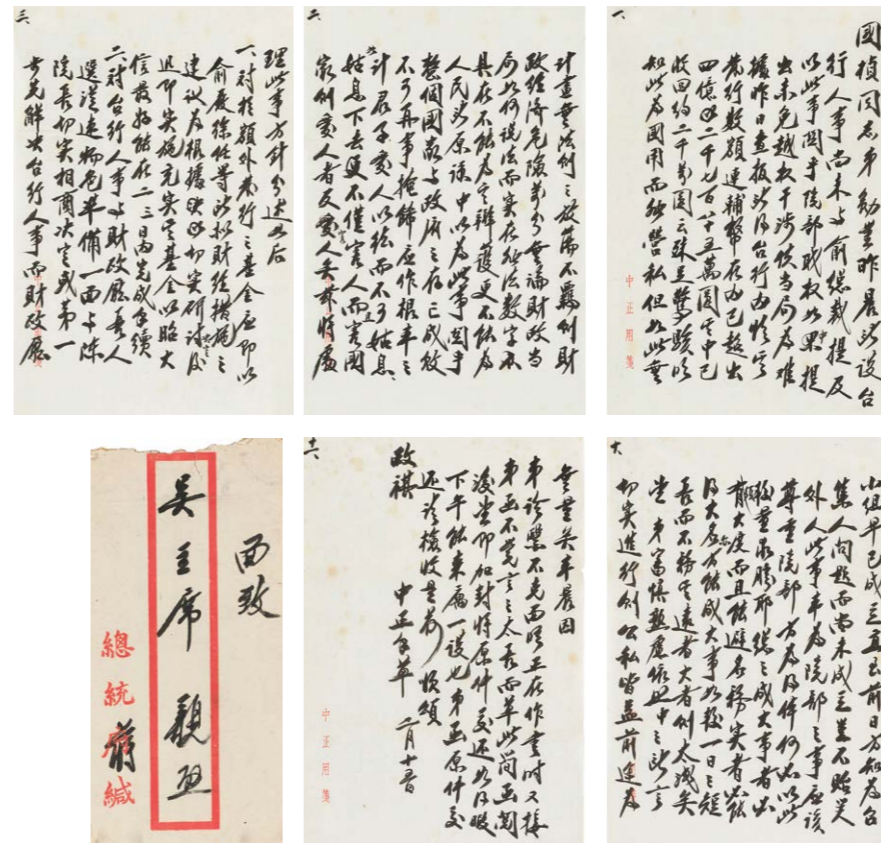
題識：

1. 白雲還憶去年春，冷雨楊花踏作塵，十二橋頭絃管散，可憐猶有蕩舟人。戊子（1948年）冬寫甌香館句，君璧於台灣。
2. 兩岸猿聲啼不住，輕舟已過萬重山。戊子（1948年）冬月寫於台灣，黃君璧。
3. 山色入空濛，江聲貫蒼翠，悠然遊雲來，與我若相待。戊子（1948年）冬寫於台灣，黃君璧。
4. 戊子（1948年）冬寫於台灣，黃君璧。

鈐印：黃氏（四次）、君璧（四次）



K.C. Wu Meeting U.S. Navy Admiral, with current lot hanging on the wall in background
吳國楨接見美國海軍將領，背景可見本拍品



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CHIANG KAI-SHEK (1887-1975)
Letter from Chiang Kai-Shek to K. C. Wu

Letter with eleven leaves, ink on paper
Each leaf measures 30 × 20.5 cm.
(11 3/4 x 8 1/8 in.)
Inscribed and signed by Chiang Kai-Shek
The lot is also accompanied by a letter with three leaves from K. C. Wu

NOTE:
Please refer to christies.com for full English text.

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

蔣介石 蔣介石致吳國楨信函 水墨紙本
信紙十一開

題識：國楨同志弟勛業。昨晨此設台台人事尚未與俞總裁提及，以此事關乎院部職權，如中提出，未免越權干涉。（後文不錄。）如得暇，下午能來萬一談也。弟函原件交還，請檢收是前。順頌政祺，中正手草，二月十五日。

本拍品附有吳國楨致蔣介石信三開。

註：本信函內容提及1950年代初期，時任台灣省政府主席吳國楨及由陳誠（1898-1965）主持的行政院之間在經濟金融政策和省政府人事案上的紛爭，吳國楨向蔣介石報告說明後，獲得蔣介石的訓勉及處理方針之建議。此拍品附有吳國楨信函三開，將有助於進一步認識與理解1950年代初期台灣經濟發展的歷史脈絡以及主要人物之間的關係。

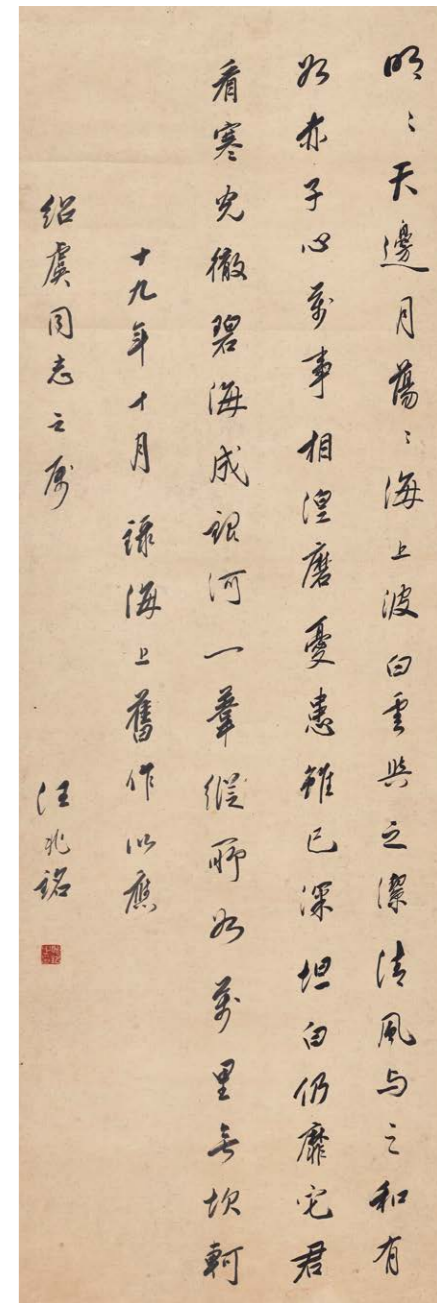
Property of an American Private Collection
美國私人珍藏

685
WANG JINGWEI (1883-1944)

Five-character Self-composed Poem in Running Script
Hanging scroll, ink on paper
122.8 × 40.2 cm. (48 3/8 x 15 7/8 in.)
Inscribed and signed, with one seal of the artist
Dated tenth month, nineteenth year (of the Republic, 1930)
Dedicated to Shaoyu

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

汪精衛 行書自作詩 水墨紙本 立軸
一九三〇年作



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釋文：明明天邊月，蕩蕩海上波。白雲與之潔，清風與之和。有如赤子心，萬事相混磨。憂患雖已深，坦白仍靡它。君看寒光徹，碧海成銀河。一羣縱所如，萬里無坎軻。

題識：十九年（1930年）十月錄海上舊作以應紹虞同志之屬，汪兆銘。

鈐印：兆銘之印

註：上款人為郭紹虞（1893-1984），江蘇人，語言文學家、教育家，曾任燕京大學、復旦大學教授。



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SUN WEN (1866-1925)

Calligraphy in Standard Script

Scroll, mounted and framed, ink on silk
27.5 × 79.5 cm. (10 7/8 × 31 1/4 in.)
Signed, with one seal of the artist

PROVENANCE:

Previously in the collection of Moriyama family in Kesenuma, Japan.

LITERATURE:

Sanriku Shimpō #6808, 3 August 1968, p.1.

NOTE:

According to the report in *Sanriku Shimpō*, the Moriyama family is a rice merchant in Kesenuma City. After the failure of the Second Revolution, Sun Wen was forced to flee to Japan, and received assistance from the Moriyama family. Wong Tong (1884-1957), an important subordinate of Sun Wen in Japan, had a close relationship with one of the members of the Moriyama family, and were referred to as brothers in their correspondences.

HK\$260,000-300,000

US\$34,000-39,000

孫文

楷書—博愛

水墨絹本

鏡框

釋文：博愛。

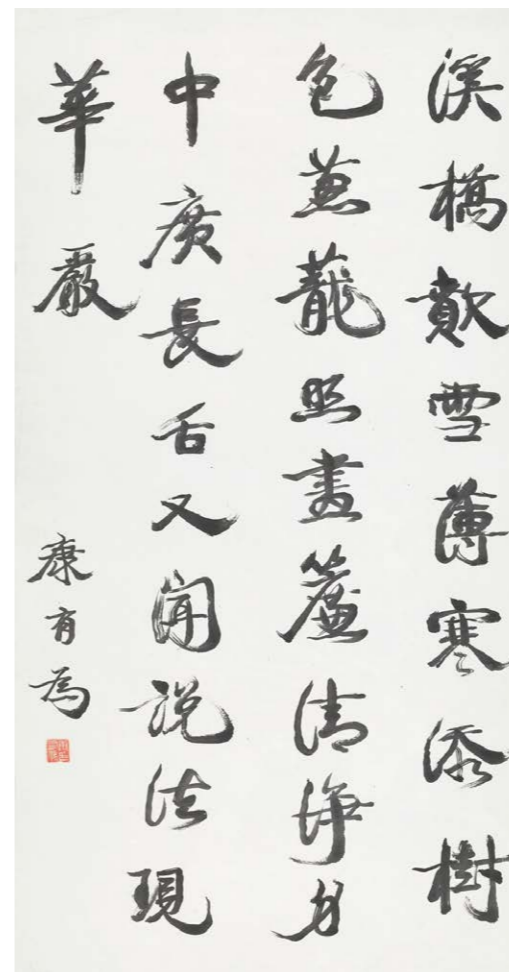
款識：孫文。

鈐印：孫文之印

來源：日本氣仙沼市森山家族舊藏。

出版：《三陸新報》復刊第6808號，1968年8月3日，第1頁。

註：據《三陸新報》的報導記載，森山家族為氣仙沼市米穀商。孫文在二次革命失敗後逃亡日本，得到森山家族其中一位長輩已代吉先生的援助。孫文在日本期間的重要下屬王統（1884—1957）與已代吉先生關係密切，書信中都以兄弟相稱。



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KANG YOUWEI (1858-1927)

Seven-character Self-composed Poem in Running Script

Hanging scroll, ink on paper
80 × 42.2 cm. (31 1/2 × 16 5/8 in.)
Signed, with one seal of the artist

HK\$50,000-70,000

US\$6,500-9,100

康有為

行書自作詩

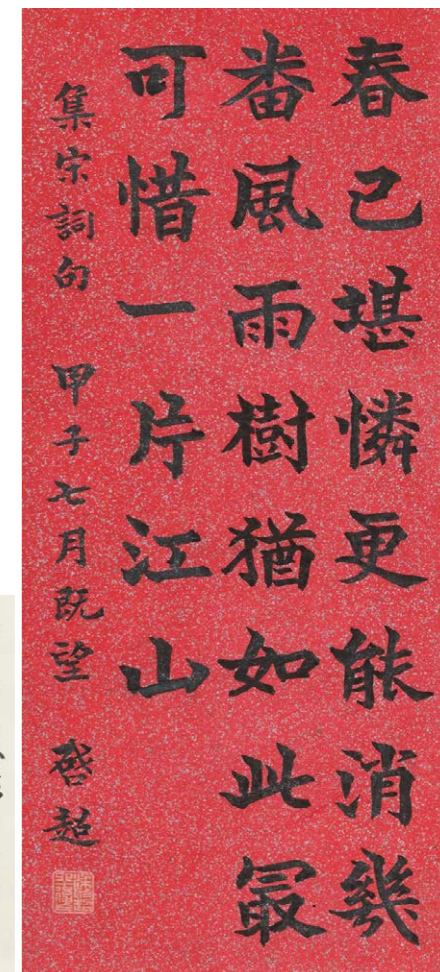
水墨紙本

立軸

釋文：溪橋歎雪薄寒添，樹色葱蘢照畫簾。
清淨身中廣長舌，又聞說法現華嚴。

款識：康有為。

鈐印：康有為印



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LIANG QICHAO (1873-1929)

Calligraphy in Regular Script

Hanging scroll, ink on gold-flecked red paper
68 × 30.2 cm. (26 3/4 × 11 7/8 in.)

Inscribed and signed, with one seal of the artist
Dated sixteenth day, seventh month, *jiazi* year (1924)
Further inscribed and signed on the mounting by Yang Shanshen (1913-2004), with one seal
Dated autumn, ninth month, *jiayu* year (1994)
Titleslip by Yang Shanshen, with one seal
Dated *jiayu* year (1994)

HK\$80,000-120,000

US\$11,000-16,000

梁啟超

楷書宋詞句

水墨灑金紅箋

立軸

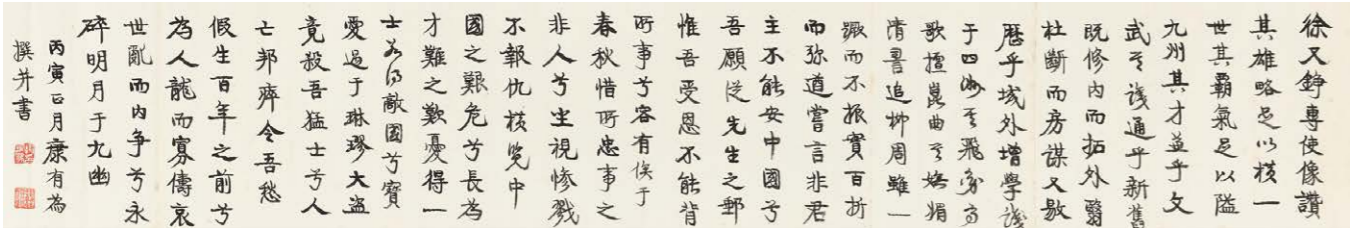
一九二四年作

釋文：春已堪憐，更能消幾番風雨。樹猶如此，最可惜一片江山。
題識：集宋詞句，甲子（1924年）七月既望，啓超。
鈐印：梁啟超四十后作
楊善深（1913-2004）題裱邊：任公先生書法精品，甲戌（1994年）秋九月，善深觀後拜題於春風草堂。

鈐印：善深

楊善深題簽條：梁任公先生書法，甲戌（1994年）善深題。

鈐印：楊



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KANG YOUWEI (1858-1927) / **XU SHUZHENG** (1880-1925)

Calligraphy

Horizontal scroll / hanging scroll, ink on paper

1. Kang Youwei: 19 × 120.2 cm. (7 ½ x 47 ¾ in.) Inscribed and signed by Kang Youwei, with two seals

Dated first month, *bingyin* year (1926)

2. Xu Shuzheng: 163.5 × 41 cm. (64 ¾ x 16 ⅛ in.)

Inscribed and signed by Xu Shuzheng, with two seals

HK\$60,000-80,000

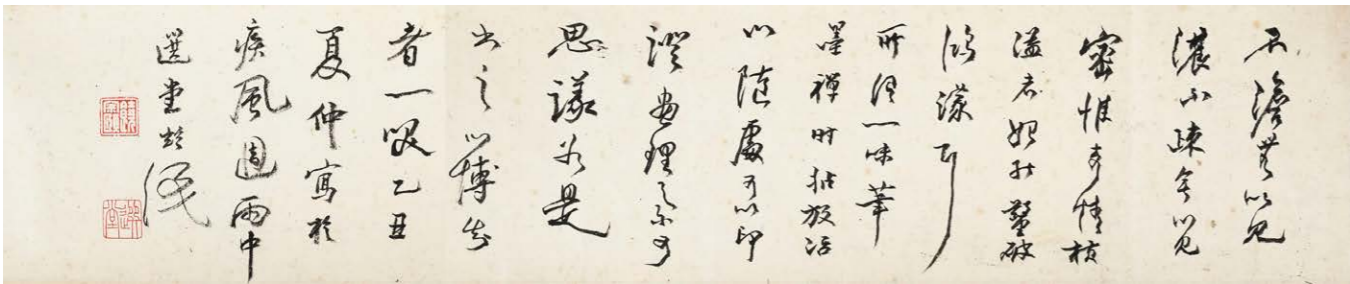
US\$7,800-10,000

康有為／徐樹錚

書法

水墨紙本
橫批／立軸

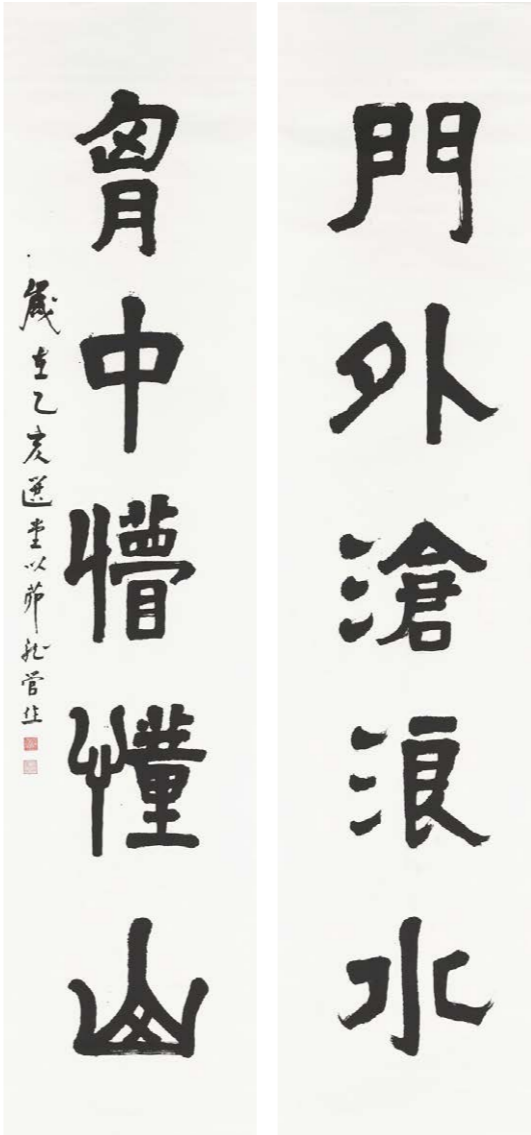
- 康有為《書法》釋文：徐又錚專使像讚。其雄略足以橫一世，其霸氣足以隘九州，其才兼乎文武，其識通乎新舊，既修內而拓外，翳杜斷而房謀，又歎歷乎域外，增學識于四洲，其飛動高歌擅峴曲，其嫵媚清畧追柳周，雖一蹶而不振，實百折而彌過，嘗言：非君主不能安中國兮，吾愿從先生之郵，惟吾受恩不能背所事兮，容有俟于春秋，惜所忠事之非人兮，坐視慘戮不報仇，橫觀中國之艱危兮，長為才難之歎憂，得一士若得敵國兮，寶愛過於琳瑯，大盜竟殺吾猛士兮，人亡邦瘁令吾愁，假生百年之前兮，為人龍而寡儔，哀世亂而內爭兮，永碎明月于九幽。題識：丙寅（1926年）正月康有為撰并書。鈐印：康有為印、維新百日出亡十六年三周大地遊遍四洲經三十一國行六十萬里
- 徐樹錚《書法》釋文：一睡清風直萬錢，無人肯買北窗眠。開心煖胃門東飲，知是東坡手自煎。題識：齋藤先生雅屬，徐樹錚。鈐印：徐樹錚印、又錚



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RAO ZONGYI (1917-2018)

Five-character Calligraphic Couplet in Seal Script

A pair of hanging scrolls, ink on paper
Each scroll measures 228.8 × 51 cm. (90 ⅛ x 20 ⅛ in.)
Inscribed and signed, with two seals of the artist
Dated *yihai* year (1995)

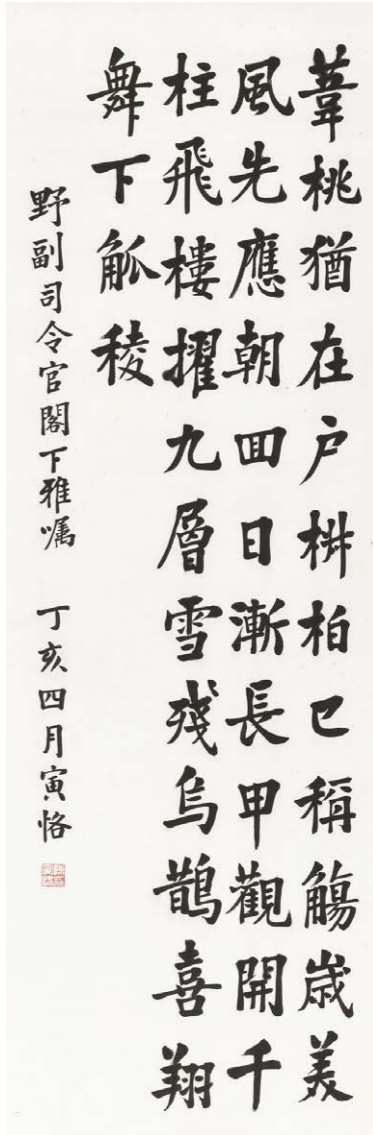
PROVENANCE:
You Yi Tang Collection.

HK\$50,000-70,000

US\$6,500-9,100

饒宗頤 篆書五言聯 水墨紙本 立軸兩幅 一九九五年作

釋文：門外滄浪水，胸中懵懂山。
題識：歲在乙亥（1995年）選堂以茆龍管作。
鈐印：饒宗頤、固庵
來源：游藝堂珍藏。



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CHEN YINKE (1890-1969)

Five-character Poem by Su Shi in Regular Script

Hanging scroll, ink on paper
122.3 × 40.2 cm. (48 ⅛ x 15 ⅞ in.)
Inscribed and signed, with one seal of the artist
Dated fourth month, *dinghai* year (1947)
Dedicated to Commander Nozoe

HK\$60,000-80,000

US\$7,800-10,000

陳寅恪 楷書—蘇軾《春帖子詞·皇太妃閣》 水墨紙本 立軸 一九四七年作

釋文：葦桃猶在戶。樹柏已稱觴。歲美風先應。朝回日漸長。甲觀開千柱。飛樓擢九層。雪殘烏鵲喜。翔舞下觚稜。
題識：野副司令官閣下雅囑。丁亥（1947年）四月，寅恪。
鈐印：陳寅恪印

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WU CHANGSHUO (1844-1927)

Bamboo and Rock

Hanging scroll, ink on paper
138 × 48.5 cm. (54 3/8 × 19 1/8 in.)

Inscribed and signed, with two seals of the artist
Further inscribed and signed by the artist, with two seals
Dated spring, *xinyou* year (1921)
Dedicated to Guanqing

HK\$200,000-300,000 **US\$26,000-39,000**

吳昌碩 竹石圖 水墨紙本 立軸 一九二一年作

題識：茅屋四隅幽，新篁看欲活。曉來山雨多，秋煙生一抹。
老缶年七十八。

鈐印：蒼石、半日邨

又題：冠卿仁兄屬畫，辛酉（1921年）春，吳昌碩。

鈐印：吳俊之印、吳昌石



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WU CHANGSHUO (1844-1927)

Ink Lotus

Hanging scroll, ink on paper
78 × 38.5 cm. (30 3/4 × 15 1/8 in.)

Inscribed and signed, with one seal of the artist

HK\$100,000-200,000 **US\$15,000-26,000**

吳昌碩 墨荷 水墨紙本 立軸

題識：一花一世界，一葉一如來。苦鐵。

鈐印：吳俊卿印

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WU CHANGSHUO (1844-1927)

Wisteria and Rocks

Hanging scroll, ink and colour on paper
285.3 × 129.5 cm. (112 3/8 × 51 in.)

Inscribed and signed, with three seals of the artist
Dated spring, third month, *gengshen* year (1920)
Two collectors' seals
Further inscribed and signed on the mounting by
Namerikawa Tachi (1868-1936)

LITERATURE:

Please refer to Chinese text.

NOTE:

Residing in Shanghai, Namerikawa Tachi maintained close relationships with notable figures such as Yang Xian, Wu Changshuo, and Lu Hui. Many of his seals were carved by Wu Changshuo and his disciple Xu Xinzhou, attesting to their deep connection. Tachi was skilled in calligraphy, painting, and seal carving, and was widely recognized for his erudition and literary talent. His abilities in collecting and appraising art were highly regarded.

HK\$400,000-600,000 **US\$52,000-78,000**

吳昌碩 紫氣東來 設色紙本 立軸
一九二〇年作

題識：花垂明珠滴香露，葉張翠蓋團春風。

庚申（1920年）孟春三月，安吉吳昌碩年七十七。

鈐印：俊卿之印、倉碩、破荷亭

鑑藏印：小坂順造賞鑒、禾魚草堂藏

滑川達（1868-1936）題裱邊：

此缶翁所繪紫藤巨作，其原為小坂順造君所藏，吾與其多次洽商，終達成以明人沈周繪山水圖卷易，實屬來之不易，望子孫永寶之。滑川達題於青山南麓禾魚草堂。
出版：《近現代名家花鳥作品精選》，天津楊柳青畫社，2016年4月，第8頁。

註：滑川達，別號禾魚草堂、多聞室，為僑寓上海之日本人，與楊峴、吳昌碩、陸恢等名士交往甚密，其多枚印，都由吳昌碩和其徒弟徐新周所刻，可見關係密切。滑川氏工書畫，精篆刻，博學能文，其收藏鑒賞之才能頗具盛名。



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TANG YUN (1910-1993)
Strolling Among Pine Trees

Hanging scroll, ink and colour on paper
130 x 69 cm. (51 1/8 x 27 1/8 in.)
Inscribed and signed, with three seals of the artist

Dated winter, *dinghai* year (1947)
Dedicated to Erkang
Further inscribed and signed by Tang Yilan (b.1942) on the mounting, with two seals
Dated autumn, *jiashen* year (2004)

PROVENANCE:
M K Lau Collection.

LITERATURE:
Please refer to Chinese text.

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

唐雲 松蔭扶杖圖 設色紙本 立軸
一九四七年作

題識：松老陰濃白日昏，鶴雛啄破舊苔痕。
紅塵不到雲深處，萬壑千峰獨閉門。
談禪獨向梵王家，來往山中每日斜。
一逕雲深春澗急，有人扶杖看松花。
丁亥（1947年）冬，為爾康先生雅教，杭人唐雲。

鈐印：唐雲私印、唐花盒、耳視
唐逸覽（1942年生）裱邊題跋：
先父唐雲先生四十年年代山水真跡。筆墨清
秀灑脫，承清湘老人筆意，獨創自家面目，
是一幅不可多得的早年山水精品也。甲申
（2004年）秋，逸覽題於勝緣齋。

鈐印：唐、逸覽
來源：梅潔樓珍藏。

出版：《20世紀山水畫集》，上海書畫出版社，
2006年6月，第185頁。
《大樸不雕—中國山水畫通鑒33》，
上海書畫出版社，2006年6月，
第40頁。

先父唐雲先生四十年年代山水真跡筆墨清秀灑脫
承清湘老人筆意獨創自家面目是一幅不可多得的
早年山水精品也 甲申秋逸覽題於勝緣齋

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LIU HAISU (1896-1994)
Mount Huang

Scroll, mounted and framed, ink and colour on paper
136.3 x 68.4 cm. (53 5/8 x 26 7/8 in.)
Inscribed and signed, with seven seals of the artist

Dated autumn, *renxu* year (1982)

PROVENANCE:
M K Lau Collection.

EXHIBITED:
Hong Kong Museum of Art, *The Grandeur of Chinese Art Treasures: Min Chiu Society Golden Jubilee Exhibition*, 25 September 2010 - 2 January 2011.

LITERATURE:
The Grandeur of Chinese Art Treasures: Min Chiu Society Golden Jubilee Exhibition, Leisure and Cultural Services Department, September 2010, p.188.

HK\$300,000-500,000
US\$39,000-65,000

劉海粟 黃山絕景 設色紙本 鏡框
一九八二年作

題識：黃山卓絕光明頂，叱咤千峰奴萬嶺。
斜陽散映青山紅，珊瑚紛種琉璃井。
更無宮燭傳天都，寒烟萬疊煙濛濛。
萬古此山此風雨，龍騰雲海天魔舞。
壬戌（1982年）新秋九上黃山寫，劉海粟
年方八七。

鈐印：海粟歡喜、武進劉氏、海粟之印、
存天閣主、心迹雙清、曾經滄海、
九上黃山絕頂人

來源：梅潔樓珍藏。
展覽：香港藝術館，“博古存珍：敏求精舍金禧紀念展”，2010年9月25日-2011年1月2日。
出版：《博古存珍：敏求精舍金禧紀念展》，康樂及文化事務署，2010年9月，第188頁。



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ZHU QIZHAN (1892-1996)

Peony

Hanging scroll, ink and colour on paper

68 × 68 cm. (26 ¾ × 26 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated summer, *xinwei* year (1991)

LITERATURE:

Collection of Paintings by Famous Modern Chinese Artists, Jinxiu Culture Enterprise, March 1994, pl.52.

Collection of Paintings by Famous Modern Chinese Artists, People's Fine Art Publishing House, June 1996 (1st ed.); September 2000 (2nd ed.), p.63.

Zhu Qizhan, Chinese People's University Publishing House, December 2003, p.86.

Paintings Collection of Zhu Qizhan Vol. II, People's Fine Art Publishing House, June 2005, Table of Contents; p.253.

HK\$80,000-150,000

US\$11,000-19,000

朱紀瞻 牡丹 設色紙本 立軸 一九九一年作

題識：辛未（1991年）夏月畫於上海梅花草堂。
二瞻老民朱紀瞻時年百歲。

鈐印：朱紀瞻、紀瞻期頤後作、太倉一粟

出版：《中國近現代名家畫集—朱紀瞻》，錦繡文化企業，1994年3月，圖版52。

《中國近現代名家畫集—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63頁。

《朱紀瞻》，中國人民大學出版社，2003年12月，第86頁。

《朱紀瞻畫集》下卷，人民美術出版社，2005年6月，目錄頁；第253頁。



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LIU HAIU (1896-1994)

Misty Mount Huang

Scroll, mounted and framed, ink and colour on paper

68.6 × 136.3 cm. (27 x 53 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated summer, *gengshen* year (1980)

HK\$300,000-500,000

US\$39,000-65,000

劉海粟 黃山雲壑 設色紙本 鏡框 一九八〇年作

題識：不見文殊獅背坐，獅壓蒼松碧空林。
雨溟迷離千峰奇，雲浪滔滔幾幾層。
庚申（1980年）大暑七上黃山桃溪別墅潑彩寫北海白雲。
劉海粟并題。年方八五。

鈐印：海粟無恙、存天閣主、黃山是我師

700

LIU HAIU (1896-1994)

Red Plum Blossom

Hanging scroll, ink and colour on paper

178 × 79 cm. (70 ⅞ × 31 ⅞ in.)

Inscribed and signed, with four seals of the artist

Three collector's seals

NOTE:

The collector's seals belong to Man Chung Yin (b. 1948), a famous Chinese medicine doctor and an art collector in Hong Kong.

HK\$200,000-300,000

US\$26,000-39,000

劉海粟 鐵骨紅梅 設色紙本 立軸

題識：水龍吟。
直教身歷冰霜，看來凡骨經全換。
凍蛟危立，珊瑚冷掛，絳雲烘暖。
勁足神完，英華內蘊，風光流轉。
愛瑯琊石鼓，毫端鬱勃，斂元氣，奔吾腕。
迅見山花齊綻。醉瓊卮，襟懷舒坦。
乾坤縱覽，朱顏共慶，異香同泛。
三五添籌，騰天照海，六洲紅燦。
正芳枝並倚，陽和轉播，稱生平願。
劉海粟百歲開一。

鈐印：劉海粟、曾經滄海、心跡雙清、藝海堂

鑑藏印：文氏鍾然藏畫記、鍾然珍藏、文鍾然鑑藏書畫印

註：藏印屬文鍾然（1948年生），香港著名中醫師及著名收藏家。浙江杭州人。曾師從余任天學習書畫鑒賞。現為香港中醫師公會永遠名譽會長、中國中醫針灸學術研究會、中國黃賓虹學術研究會、中國徽學研究會、中國錢幣研究會會員。



700



701

701
DENG FEN (1894-1964)
Night at Typhoon Shelter
 Fan leaf, mounted and framed, ink and colour on paper
 18 x 50.8 cm. (7 1/8 x 20 in.)
 Inscribed and signed, with one seal of the artist
 Dated summer, *guimao* year (1963)
 Dedicated to Zhancheng
PROVENANCE:
 Christie's Hong Kong, Fine Modern Chinese Paintings, 25 April 2004, Lot 58.
 M K Lau Collection.

Paintings and Calligraphy from the M K Lau Collection, 3-8 October, 2022.

LITERATURE:
 Exhibition catalogue, *Joys of the Southern Brush - Paintings and Calligraphy from the M K Lau Collection*, M K Lau Collection, Hong Kong, 2022, pp. 94-95.
Joys of the Southern Brush - Paintings and Calligraphy from the M K Lau Collection, M K Lau Collection, Hong Kong, 2022, pp. 246-247.

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

EXHIBITED:
 Hong Kong Convention and Exhibition Centre, *Joys of the Southern Brush -*

鄧芬 避風塘小景 設色紙本 扇面鏡框
 一九六三年作

題識：避風塘有此景色。
 癸卯（1963年）夏夜，銅鑼灣燈下，
 展程老兄一笑，曇殊芬。

鈐印：鄧芬
 來源：香港佳士得，中國近現代畫，2004年
 4月25日，編號58。
 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》展覽刊物，梅潔樓，香港，2022年，第94-95
 頁。
 《粵色畫意—梅潔樓藏書畫集》，梅
 潔樓，香港，2022年，第246-247頁。



702



702
PU RU (1896-1963)
Tropical Fish
 Fan leaf, mounted and framed, ink and colour on paper
 18.5 x 52 cm. (7 1/4 x 20 1/2 in.)
 Inscribed and signed, with five seals of the artist
HK\$60,000-80,000 **US\$7,800-10,000**

溥儒 神仙魚 設色紙本 扇面鏡框

題識：蕩蕩遊蘋藻，悠悠出碧波。
 炎方似蓬島，魚樂意如何。
 題神仙魚詩，心奮。
 鈐印：溥儒、垂虹、箕山穎水、江山為助筆縱橫、江天水墨秋光晚



703

703
ZHANG DAQIAN (1899-1983)
Lotus / Calligraphy in Running Script
 Round fan, ink on silk
 24.5 cm. (9 3/8 in.) in diameter
Lotus inscribed and signed, with one seal of the artist
Calligraphy in Running Script inscribed and signed, with two seals of the artist
 Both dedicated to the wife of Tang Cheng
HK\$180,000-280,000 **US\$24,000-36,000**

張大千 墨荷/行書書法 水墨絹本 團扇

《墨荷》
 題識：唐誠夫人清拂。大千張爰。
 鈐印：張爰
 《行書書法》
 釋文：疏池種芙蓉，當軒開一萼。暗香襟袖間，涼月吹燈坐。
 題識：唐誠夫人兩正，大千張爰。
 鈐印：張爰私印、張大千長年大吉又日利
 註：唐誠先生為台灣汽車產業巨擘汎德永業集團創辦人。唐氏於1954
 年創辦汎德永業集團，於1973年與同業創組汽車代理商公會，並被推
 選為首屆理事長，為推動產業發展貢獻巨大。

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. A calligraphy by He Shaoji from the collection will be offered in the Fine Classical Chinese Paintings and Calligraphy sale (Lot 190).

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。琴硯齋藏何紹基書法亦將於中國古代書畫拍賣中呈現（編號190）。



704

YU FEI'AN (1888-1959), HUANG BINHONG (1865-1955), CHEN BANDING (1876-1970) AND OTHERS

Various Subjects

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

24.5 x 67 cm. (9 5/8 x 26 3/8 in.)

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

Dated 1944-1945

All leaves dedicated to Xiaobo

NOTE:

This folding fan consists of six painting and five calligraphy segments created by different artists. It is larger than the standard folding fan and its fan rib is crafted from exquisite spotted bamboo. With the exception of Huang Binhong, all the artists showcased on the fan were esteemed personalities from Beijing during the 1940s. Each segment was dedicated to Xiaobo, suggesting that he might have been a notable figure in Beijing, given the artists' renown who contributed to the fan.

HK\$200,000-300,000

US\$26,000-39,000

于非闇、黃賓虹、陳半丁等 格錦扇 設色紙本/水墨紙本 一九四四至四五年作

- 吳幻蓀（1905–1975）
題識：濃碧遙青水拍天，人家蘆葦壓鱗屋。
腥風吹曬陳年網，移就山光上漁船。
幻蓀詩畫上呈筱波四叔大人誨正。
鈐印：吳幻蓀印、茱萸
- 于非闇
題識：京郊產水紅蘿蔔，味既甘芳，色尤艷美。
乙酉（1945年）夏，寫似筱波四哥正，照。
鈐印：于照之章、非龢、只好喫飯
- 葉昀（1901–1983）
題識：筱坡先生雅命，葉昀。
鈐印：昀、非曰能之
- 陳半丁
題識：筱波先生雅正之，乙酉（1945年）夏日，陳年。
鈐印：陳年、半丁

- 黃孝紓（1900–1964）
題識：意在雲西大癡之間。筱波四兄法家正，韻士。
鈐印：韻士
- 黃賓虹
題識：大癡晴嵐暖翠，沉著中極其灑脫，學者殊未易至。
筱坡先生屬，賓虹乙酉（1945年）年八十二。
鈐印：黃予向
- 釋文：正其誼不謀其利，明其道不計其功。
膽欲大而心欲小，智欲圓而行欲方。
題識：甲申（1944年）伏日，筱波四兄之屬。
鈐印：什翁四十以後所作
- 張海若（1877–1943）
釋文：燒得硫黃漫學仙，未勝長付酒家錢。
寶常不喫齊推樂，卻在人間八十年。
題識：筱波四兄粲監，海若寫張粘勸飲酒。
鈐印：張海若、甲申（1944年）
- 吳雷川（1870–1944）
釋文：默受智印，深入證源。不壞外緣，而見心本。
無作真性，而注福河。大起前功，重啓靈應。
筱波四兄雅察。杭縣吳雷川。
鈐印：吳雷川
- 高毓澎（1877–1956）
釋文：琉璃舊廠虎坊西，月斧脩成五色泥。
編插御花安鳳吻，絳繩扶上廣寒梯。
題識：筱波四兄大人正之，弟高毓澎。
鈐印：高毓澎印
- 陳集（二十世紀）
釋文：公譙鄴臺漳水秋，清華體氣壓應劉。
五官能以詩鳴世，何必生兒似仲謀。
題識：筱波四兄法政。弟陳集。
鈐印：陳顯集印

註：此格錦扇尺寸巨大，以湘妃竹製骨，裝池精良，配以錦飾方盒，可謂精美。除黃賓虹或為特別邀請外，作者均上世紀四十年代北京名家。諸家創作均上款“筱波”，署辭恭敬，雖其身份待考，可見“筱波”應是北京相當有影響力之人物。



704



705



706

705

WU HUFAN (1894-1968)/
YE GONGCHUO (1881-1968)

Flowers and Rock/ Calligraphy

Two fan leaves, mounted and framed, ink and colour on paper / ink on gold paper

Flowers and Rock measures 19.5 x 53.5 cm. (7 3/8 x 21 1/8 in.)

Inscribed and signed by Wu Hufan, with one seal

Dated summer, *gengyin* year (1950)

Calligraphy measures 17.5 x 51.5 cm. (6 7/8 x 20 1/4 in.)

Inscribed and signed by Ye

Gongchuo, with one seal

Both leaves dedicated to Zhongyi (Kwok Zhongyi)

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$80,000-120,000

US\$11,000-16,000

吳湖帆／葉恭綽 花石圖／書法
設色紙本／水墨金箋
扇面鏡框兩幅 一九五〇年作

《花石圖》

題識：庚寅（1950年）立夏為仲易兄畫扇卻暑，以消炎威，以入清涼境界，快哉，快哉！
吳湖帆。

鈐印：湖帆長壽

《書法》

釋文：若夫城南杜曲，郭內張田，坊名履道，地類平泉，上宰欽賢之館，相公獨樂之園，開丙舍於廣陸，尋午橋之通川，綠野匪伊關之舊，藍田出鞦韆水之間。

題識：仲易先生屬，恭綽。

鈐印：遐齋

來源：直接得自藝術家，並由家族傳承。



707

706

QI BAISHI (1863-1957)

Longevity

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

20.5 x 54.5 cm. (8 1/8 x 21 1/2 in.)

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

HK\$100,000-150,000

US\$13,000-19,000

齊白石

天壽圖

設色紙本

扇面鏡框

題識：天壽。白石老人畫並篆。

鈐印：齊大

707

QI BAISHI (1863-1957)

Flowers and Insects

Two fan leaves, mounted and framed as one, ink and colour on paper

Each leaf measures approximately

18.5 x 52 cm. (7 1/4 x 20 1/2 in.)

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

One scroll dated *guiwei* year (1943), dedicated to Zhong'an

PROVENANCE:

Collection of Duosheng Zhai.

HK\$400,000-600,000

US\$52,000-78,000

齊白石

花卉工蟲

設色紙本

鏡框雙挖

一九四三年作

1. 款識：白石山人畫。

鈐印：木人

2. 題識：仲安先生清屬。癸未（1943年）白石老人。

鈐印：白石

來源：多勝齋收藏。

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。



708

LU YANSHAO (1909-1993)

Sailing / Plum Blossoms

Folding fan, ink and colour / ink on paper

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

Sailing inscribed and signed, with one seal of the artist

Dated third month, *yisi* year (1965)

One collector's seal

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

One collector's seal

Both dedicated to Julai

LITERATURE:

Plum Blossoms: The Complete Works of Lu Yanshao, Vol.3, Zhejiang People's Fine Arts Publishing House, October 2008, p. 23.

The Foh Collection, Christie's Hong Kong, May 2023, p.148, pl.114.

NOTE:

The recipient of this work is Chen Julai (1904-1984), an important seal carver in Shanghai.

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

US\$160,000-230,000

陸儼少 雲水泛舟/寒梅 設色/水墨紙本 成扇
一九六五年作

《雲水泛舟》

題識：於時乙巳（1965年）三月晴窗間適憶昔時峽江之行，冲冒險水，性命俄頃。而方諸今日平灘設標，恬波安瀾未可並論，情動乎中，慨然命筆。即似巨來兄正，陸儼少并記。

鈐印：儼少

鑑藏印：虛空草堂翰墨因緣

《寒梅》

題識：從來不看梅花譜，信手拈來自有神。知否江邊千萬樹，東風吹着便成春。此徐文長題梅花句也，偶而借得，以補空為巨來兄，儼少。

鈐印：儼少、陸

鑑藏印：虛空草堂

出版：《寒梅》：《陸儼少全集·三》，浙江人民美術出版社，2008年10月，第23頁。

《傅氏家族珍藏中國書畫》，佳士得香港，2023年5月，第148頁，圖版114。

註：上款人應為陳巨來（1904-1984），號壻齋，別署安持，安持老人、牟道人等，浙江平湖乍浦鎮人，寓居上海。20世紀著名篆刻家、書畫家、詩人，其篆刻被譽為“三百年來第一人”。他曾任上海中國書院畫師、西泠印社社員、上海書法篆刻研究會會員。



708



709

QI KUN (1901-1944) / **ZHU BAOCI** (1880-1950)
Landscapes / Calligraphy

Folding fan, ink and colour on paper / ink on gold-flecked colour paper
19 x 49 cm. (7 1/2 x 19 1/4 in.)

Landscapes entitled, inscribed and signed by Qi Kun, with a total of three seals

Dedicated to Shaoting

Calligraphy inscribed and signed by Zhu Baoci, with a total of two seals

Dated autumn, *xinwei* year (1931)

Dedicated to Shaoting

LITERATURE:

The Foh Collection, Christie's Hong Kong, May 2023, p.153, pl.119.

NOTE:

Fan rib inscribed by Wang Zhu'an.

HK\$50,000-70,000

US\$6,500-9,100

祁崑/朱葆慈 山水/書法 設色紙本/設色灑金色箋 成扇
一九三一年作

《平沙落雁》題識：平沙落雁。效張君度筆法，并西居士。
鈐印：祁崑

《書法》釋文：平沙落雁。（文不錄）。浪淘沙詞。（文不錄）。
鈐印：新甌

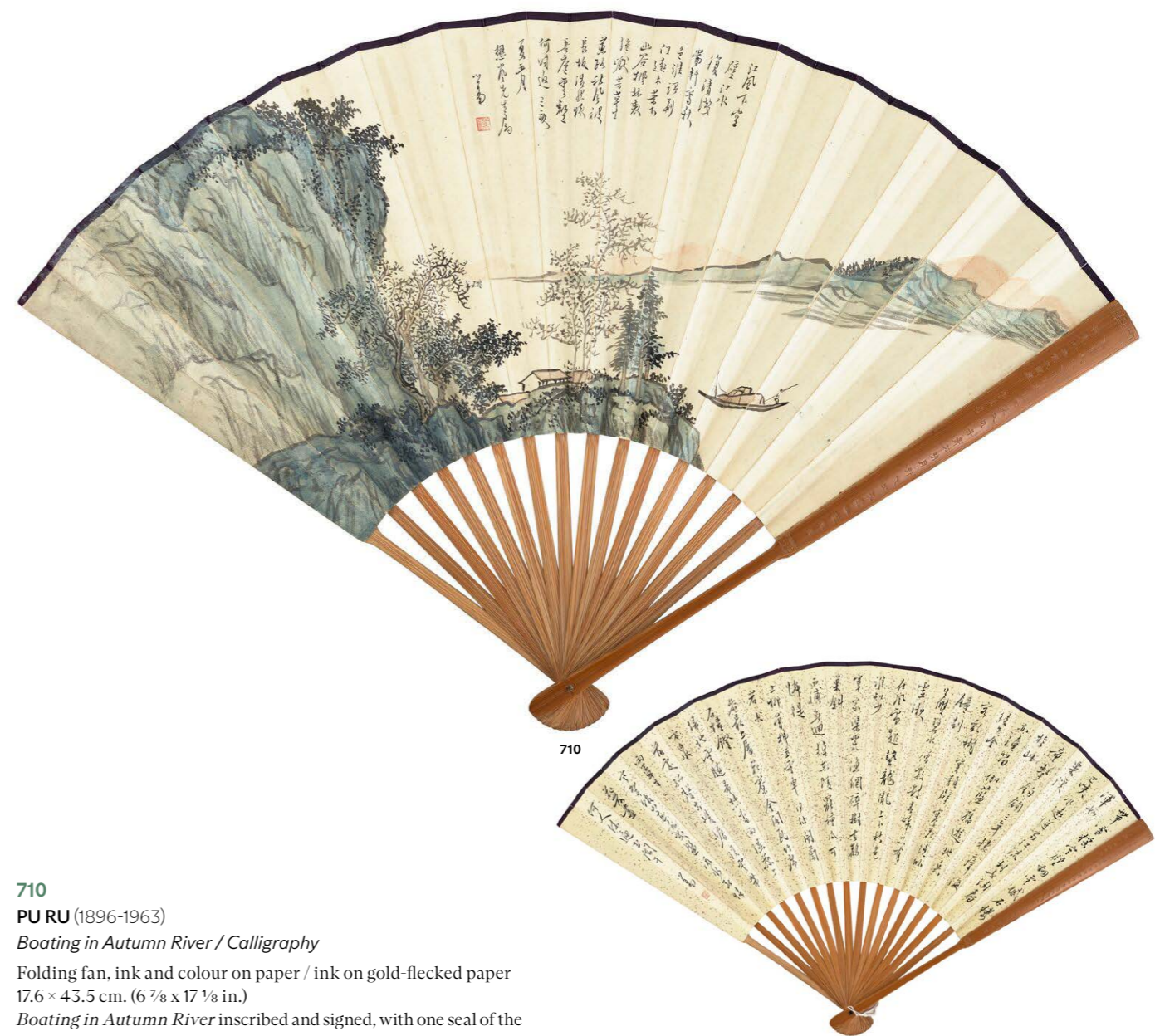
《江天暮雪》題識：江天暮雪。摹王安節筆意作於鷲峰別墅。紹廷道
兄方家正之，并西祁崑。
鈐印：祁崑之印、井西

《書法》釋文：江天暮雪。（文不錄）。浪淘沙詞。（文不錄）。
題識：韶簾齋主人賞正，辛未（1931年）秋朱葆慈書於舊京。
鈐印：朱德父

出版：《傅氏家族珍藏中國書畫》，佳士得香港，2023年5月，第153頁，
圖版119。

註：王竹厂刻扇骨。

上款人“紹廷道兄”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“韶簾齋主人”。傅氏
收藏瑰集多把章紹廷韶簾齋舊藏成扇。



710

PU RU (1896-1963)

Boating in Autumn River / Calligraphy

Folding fan, ink and colour on paper / ink on gold-flecked paper
17.6 x 43.5 cm. (6 7/8 x 17 1/8 in.)

Boating in Autumn River inscribed and signed, with one seal of the
artist

Dated summer, fifth month, *jihai* year (1959)

Dedicated to Maolan

Calligraphy signed, with one seal of the artist

LITERATURE:

The Foh Collection, Christie's Hong Kong, May 2023, p.151, pl.117.

HK\$180,000-280,000

US\$24,000-36,000

溥儒 秋江放棹/書法 設色紙本/水墨灑金箋 成扇
一九五九年作

《秋江放棹》

題識：江風下空壁，江水復清淺。當軒寫秋色，誰謂荆門遠。
木葉下幽居，楓林表絕巘。芳草生蕙路，秋風被長坂。
浩然懷吾廬，雲壑何時返。己亥（1959年）夏五月，懋嵐先生
屬，心齋。

鈐印：溥儒

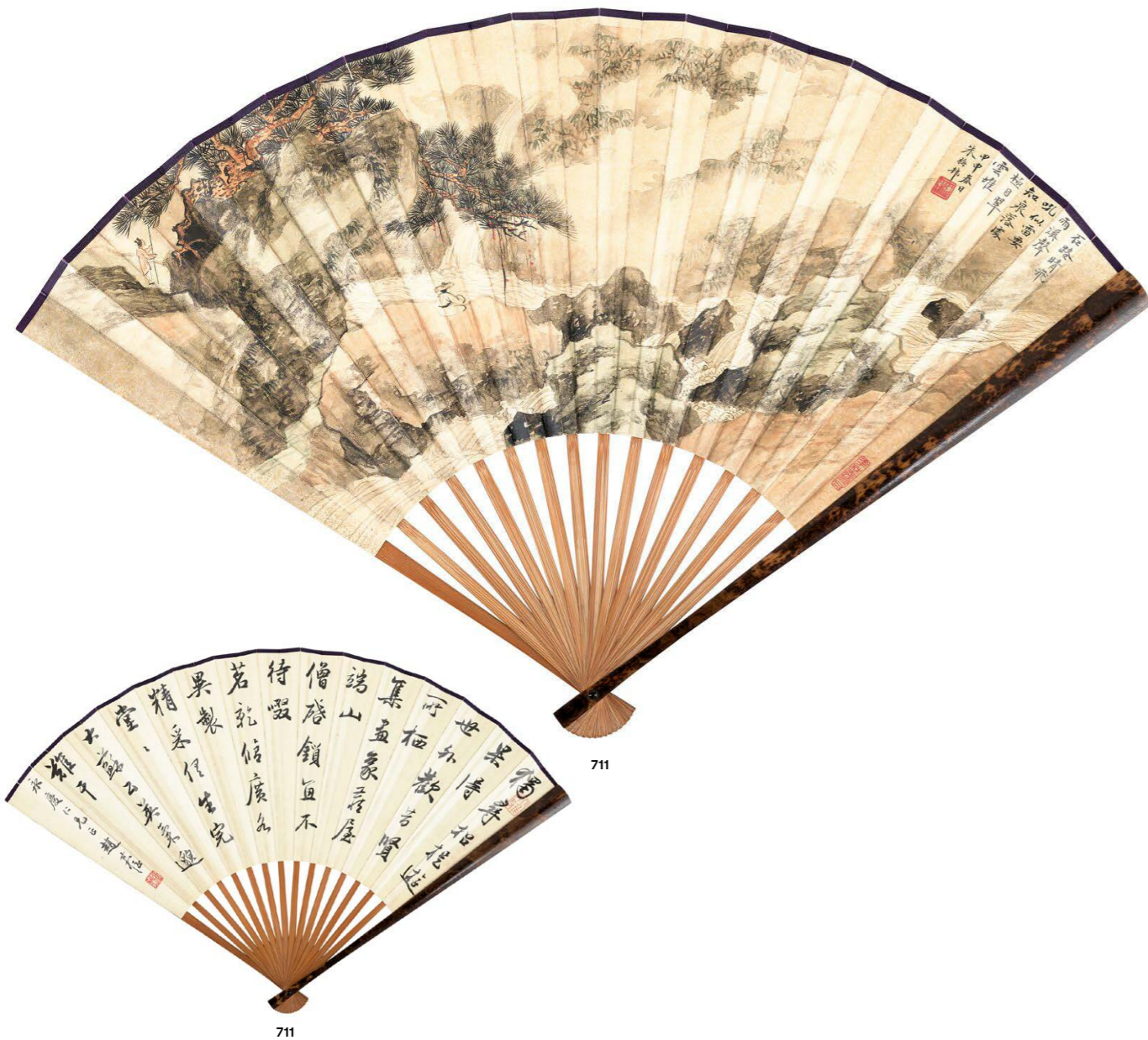
《書法》

釋文：帶雪搖空壁，翻雲撼石樓。渾如巴峽水，遠迸蜀江流。
村女淘春粟，溪童繫釣鉤。三年棲瘴海，於此亦淹留。
伽藍舊游地，兵後失金容。亂樹穿頽壁，寒花繞臥鐘。
劫生雙碧水，僧散數青峰。只有靈湫在，風雷起蟄龍。
隴上分秋色，誰知少宰家。渠荒漁網碎，樹古鶴巢斜。
西浦無迴棹，東陵罷種瓜。可憐隄上柳，曾拂五雲車。
汐沚開蘭若，求參最上層。花寮金閣瓦，竹席石幢鏡。
掃地雲隨帚，焚香雨濕藤。上方泉落處，孤磬出峻嶒。
溪雲帶雨簾生寒，翠館山亭路幾盤。
流水無情花落盡，何人倚遍玉闌干。

款識：心齋

鈐印：溥儒

出版：《傅氏家族珍藏中國書畫》，佳士得香港，2023年5月，第151頁，
圖版117。



711
ZHU MEICUN (1911-1993) / **ZHAO SHURU** (1874-1945)
Scholars by Riverside / Calligraphy
 Folding fan, ink and colour on gold-flecked paper / ink on paper
 18.3 x 46.5 cm. (7 1/4 x 18 1/4 in.)
Scholars by Riverside inscribed and signed by Zhu Meicun, with two seals
 Dated spring, *jiashen* year (1944)
Calligraphy inscribed and signed by Zhao Shuru, with two seals
 Dedicated to Yongqing
LITERATURE:
The Foh Collection, Christie's Hong Kong, May 2023, p.140, pl.104.
HK\$30,000-50,000 **US\$3,900-6,500**

朱梅邨／趙叔孺 臨流獨坐／書法 設色灑金箋／水墨紙本
 成扇 一九四四年作

《臨流獨坐》題識：石路晴飛雨，溪聲吼似雷。
 要知泉落處，極目翠雲堆。
 甲申（1944年）春日。朱梅邨。
 鈐印：梅邨、花野漁父

《書法》釋文：獨尋招提遊，果得世外歡。昔賢所栖集，畫象塵屋端。
 山僧啓鎖魚，不待啜茗乾。修廣各異製，精采俱生完。
 堂堂大蘇公，英氣遼難干。
 題識：永慶仁兄正。趙時桐。
 鈐印：趙叔孺、大雅

出版：《傅氏家族珍藏中國書畫》，佳士得香港，2023年5月，
 第140頁，圖版104。



712
XIE ZHILIU (1910-1997)
Landscape / Calligraphy
 Folding fan, ink and colour on gold paper / ink on paper
 19.5 x 49.3 cm. (7 5/8 x 19 3/8 in.)
Landscape inscribed and signed, with two seals of the artist
 Dedicated to Qiuwu
Calligraphy signed, with one seal of the artist
LITERATURE:
The Foh Collection, Christie's Hong Kong, May 2023, p.144, pl.110.
NOTE:
 The dedication refers to Shi Qiuhuo (B. 1941). Shi and his wife, Zhang Huixing, are renowned painters and Chinese painting connoisseurs in Changzhou, Jiangsu province. They grew up in scholarly families and received a traditional education in China.
HK\$300,000-500,000 **US\$39,000-65,000**
 謝稚柳 松亭雲起／書法 設色金箋／設色紙本 成扇

《松亭雲起》題識：松亭雲起。為秋鶯仁兄屬，稚柳。
 鈐印：稚柳、壯暮

《書法》釋文：雜彩紛華落落勻，迷迷煙雨墨痕新。
 懷中夢後纖毫失，病腕猶思斷鼻斤。
 款識：稚柳。
 鈐印：稚柳

出版：《傅氏家族珍藏中國書畫》，佳士得香港，2023年5月，
 第144頁，圖版110。

註：上款人乃史秋鶯（1941年生）。“二閑堂”主人史秋鶯、張慧行夫婦二人均為江蘇常州書畫名家，出身書香世家，自幼即浸淫傳統文化，學養深厚，與蘇滬間前輩耆宿、藝壇同道多有論藝往還。



713

“此寫桂林象鼻山，以焦墨、宿墨寫出。此時，賓虹目疾已深，全畫出自內心靜默所得，尤是難得。”

—藏家記

713

HUANG BINHONG (1864-1955)

Landscape

Hanging scroll, ink on paper

70.9 × 32.7 cm. (27 7/8 × 12 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated *xinmao* year (1951)

PROVENANCE:

Formerly in the collection of Singapore's collector Tan Keng Cheow (1907-1972)

LITERATURE:

The Foh Collection, Christie's Hong Kong, May 2023, p.119, pl.86.

NOTE:

According to the Foh family, the present lot was acquired from Tan Keng Cheow's daughter. Tan Keng Cheow (1907-1972), born in Guangdong, graduated in law from Shanghai Public Jit Nan University. Before moving to Singapore, he taught at various colleges and universities, including Kwang Chew University. There, he served as principal at Tuan Mong High School and taught at Chung Cheng High School. Son of the renowned calligrapher and painter Tan Teo Ngo, Tan excelled in calligraphy and painting from a young age. In Shanghai, he studied under painters like Huang Binhong and Ye Gongchuo. A respected educator, artist, and art collector, he held key positions in art institutions and was a prominent collector of Huang Binhong's works. His extensive collection earned his home the monikers "Hundred Huang's Building" and "The Studio of Three Hundred Paintings."

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

US\$150,000-260,000

黃賓虹 桂林象鼻山 水墨紙本 立軸 一九五一年作

題識：臨桂巖岫雄奇，以禿豪宿墨寫之，舊稿饒有古趣。辛卯（1951年）八十八叟，賓虹。

鈐印：黃賓虹、取諸懷抱

來源：新加坡藏家陳景昭舊藏。

出版：《傅氏家族珍藏中國書畫》，佳士得香港，2023年5月，第119頁，圖版86。

註：據傅氏手記，本作得自陳景昭女兒。陳景昭（1907-1972），新加坡著名藏家，原籍廣東省潮安縣，早年畢業於上海國立暨南大學，獲法學士學位，歷任多間大學講師。後南來新加坡，繼續服務教育事業，出任瑞蒙中學校長十餘年，及中正中學總校教席。陳氏家學淵源，於書畫夙具心得，旅學滬上時，課餘從名家黃賓虹、葉恭綽，深得指授。陳先生的寓所稱“百虹樓”，乃因收藏其師黃賓虹達百幅以上，又稱“三百畫齋”。



714

714

XIE ZHILIU (1910-1997)

Autumn River

Scroll, mounted and framed, ink and colour on paper

39.2 × 27.4 cm. (15 3/8 × 10 3/4 in.)

Inscribed and signed by the artist, with two seals

One collector's seal of Y. C. Gallery

LITERATURE:

Y. C. Gallery Collection Vol. 1, Y.C. Gallery, Taipei and Singapore, August 1989, p.15.

The Foh Collection, Christie's Hong Kong, May 2023, p.100, pl.72.

HK\$500,000-700,000

US\$65,000-91,000

謝稚柳 雲峰秋濤圖 設色紙本 鏡框

題識：此十五年前所作，乙丑（1985）春日，壯暮翁稚柳時年七十有六。

鈐印：壯暮、稚柳

鑑藏印：賜荃堂

出版：《賜荃堂藏書畫》第一集，賜荃堂，台北及新加坡，1989年8月，第15頁。

《傅氏家族珍藏中國書畫》，佳士得香港，2023年5月，第100頁，圖版72。





715

ZHANG DAQIAN (1899-1983)

Lotus

Scroll, mounted and framed, ink on paper
135.7 x 69.5 cm. (53 3/8 x 27 3/8 in.)

Inscribed and signed, with two seals of the artist
Dated twelfth month, *gengxu* year (1970)

EXHIBITED:

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

LITERATURE:

Chang Dai-chien: Exhibition of Chinese Paintings Exhibition Catalogue, Hong Kong City Hall, April 1971, pl.13.

Paintings and Calligraphy by Chang Dai-Chien II, Yayun Tang, Taipei, 1972, pl. 20.

The Foh Collection, Christie's Hong Kong, May 2023, pp.104-105, pl.76.

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

US\$200,000-320,000

張大千

墨荷

水墨紙本

鏡框

一九七〇年作

題識：花如今隸莖如篆，葉是分書草草書。墨落一時收不住，任譏老子是狂且。
庚戌（1970年）嘉平月，爰翁信筆塗此。

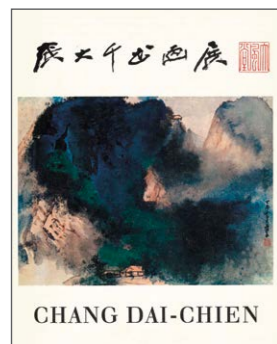
鈐印：張爰之印、大千居士

展覽：香港大會堂，“張大千書畫展”，1971年4月14-26日。

出版：《張大千書畫展》展覽圖錄，香港大會堂，1971年4月，圖版13。

《張大千書畫第二集》，雅蘊堂，臺北，1972年，圖版20。

《傅氏家族珍藏中國書畫》，佳士得香港，2023年5月，第104-105頁，圖版76。



715



716

716

WU GUANZHONG (1919-2010)

The Canglong Ridge of the Hua Mountains

Scroll, mounted and framed, ink on paper
39.5 x 28.3 cm. (15 1/2 x 11 1/8 in.)

Entitled, inscribed and signed by the artist

Dated 1982

LITERATURE:

Sketches by Wu Guanzhong, L'Atelier Productions Pet. Ltd.,
Singapore, May 1993, p.67.

Dang Dai Su Xie Jing Cui, Rong Bao Zhai Publishing House, Beijing,
1997, p.30.

Wu Guanzhong Shan Shui Ji Hen, Guangxi Fine Arts Publishing
House, January 2003, p.62.

Wu Guanzhong-Recent Works, Yan Gallery, Hong Kong, December
2003, pl. 19, pp.54-55.

The Complete Works of Wu Guanzhong Vol. I, Hunan Fine Arts
Publishing House, August 2007, p. 197.

The Foh Collection, Christie's Hong Kong, May 2023, p.30, pl.17.

HK\$300,000-500,000

US\$39,000-65,000

吳冠中 華山蒼龍嶺 碳素墨水·鋼筆紙本 鏡框 一九八二年作

題識：西嶽華山。一九八二年，茶。

出版：《吳冠中速寫集》，藝達作坊，新加坡，1993年5月，第67頁。

《當代速寫精粹》，榮寶齋出版社，北京，1997年，第30頁。

《吳冠中美文美畫系列·山水履痕》，廣西美術出版社，2003

年1月，第62頁。

《吳冠中近作集》，壹畫廊，香港，2003年12月，圖版19，
第54-55頁。

《吳冠中全集1》，湖南美術出版社，2007年8月，第197頁。

《傅氏家族珍藏中國書畫》，佳士得香港，2023年5月，第30
頁，圖版17。



717

717

WU GUANZHONG (1919-2010)

Huangshan - Fairy Points the Way

Scroll, mounted and framed, ink and colour on paper
71.1 x 47.2 cm. (28 x 18 5/8 in.)

Signed, with two seals of the artist

LITERATURE:

Wu Guanzhong-Connoisseurs' Choice, People's Fine Arts Publishing
House, 2003, pl. 31, p.63.

The Foh Collection, Christie's Hong Kong, May 2023, p.31, pl.18.

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

US\$160,000-230,000

吳冠中

黃山仙人指路

設色紙本

鏡框

鈐印：八十年代、冠中寫生

出版：《吳冠中作品收藏集》，人民美術出版社，2003年，圖版31，
第63頁。

《傅氏家族珍藏中國書畫》，佳士得香港，2023年5月，第31
頁，圖版18。

Lin Fengmian loved flowers. He painted them often and he especially adored chrysanthemums. For Lin, flowers accompanied him through the highs and lows of his life. In Chinese culture, chrysanthemums often symbolize an upright character, and the artist likely wanted to express his pursuit and aspiration for this noble trait through his paintings of chrysanthemums. The present painting depicts a pot full of vibrant, multicolour chrysanthemums in full bloom. The elegant and harmonious tones of the flowers are enhanced by the contrast of the white flowerpot. The colours under Lin's skilful brushwork are rich and luminous but reserved, just like the moral character chrysanthemum represents. Lin focused on enriching a composition on the two-dimensional plane, using the translucency of ink and colour pigments to represent spatial dimension coupled with a dark background. The calmness exuded by the painting aptly echoes the artist's personality. This work originally belonged to Zheng Yingquan, the owner of the renowned Y. C. Gallery collection in Singapore and was published in *Y.C. Gallery Collection* Vol. 2 in 1990. It was later acquired by the Foh family.

林風眠愛花，他不僅頻頻畫花，還熱愛養花，花卉陪伴他走過人生的起伏跌宕。林風眠筆下的花卉多種多樣，但是最常見的還是菊花，菊花在中國文化中常代表品行高潔，這或許也是畫家想要表現和追求的特質。此幅《百菊圖》寫花盆中綻放之各色雛菊，百菊簇擁在白色花盆中，色彩千變萬化，十分熱鬧。菊花花朵幼小，顏色變幻，但是畫家用色謹慎含蓄，萬花簇擁下無一點妖嬈艷麗之感。在表現花朵時，林風眠不追求過多層次變化，而是用墨彩虛實表現前後關係，再用深色塗抹背景，呈現出迷人的深邃空間感。整幅作品傳達出深邃幽靜的特質，畫如其人，名副其實。此作原屬著名新加坡藏家賜荃堂主人鄭應荃，收錄於1990年出版之《賜荃堂藏畫》，後由傅氏伉儷入藏。

718

LIN FENGMIAN (1900-1991)

Chrysanthemums

Scroll, mounted and framed, ink and colour on paper

67 × 63 cm. (26 3/8 × 24 3/4 in.)

Signed, with one seal of the artist

LITERATURE:

Y.C. Gallery Collection Vol. 2, Y.C. Gallery, Taipei and Singapore, 1990, pl.34.

The Foh Collection, Christie's Hong Kong, May 2023, pp.18-19, pl.9.

HK\$2,600,000-3,500,000

US\$340,000-450,000

林風眠

百菊圖

設色紙本

鏡框

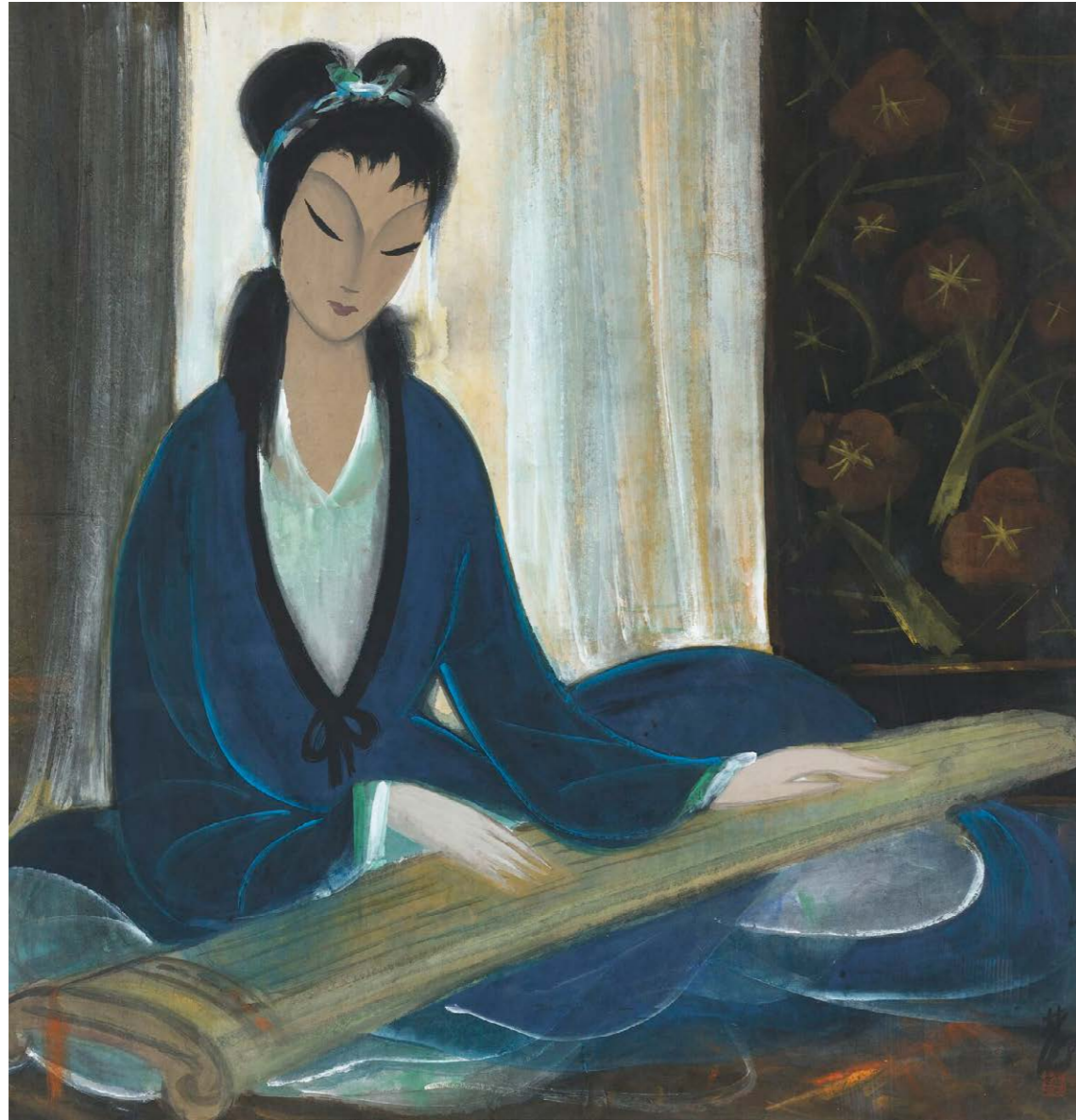
款識：林風眠。

鈐印：林風眠印

出版：《賜荃堂藏畫集》第二集，賜荃堂，台北及新加坡，1990年，圖版34。

《傅氏家族珍藏中國書畫》，佳士得香港，2023年5月，第18-19頁，圖版9。





719

719

LIN FENGMIAN (1900-1991)

Lady Playing Qin

Scroll, mounted and framed, ink and colour on paper
68 × 65.1 cm. (26 ¾ x 25 ⅝ in.)

Signed, with one seal of the artist

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 29 October 2001, Lot 160.

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

US\$160,000-280,000

林風眠

撫琴仕女

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，2001年10月29日，編號160。



720

720

LIN FENGMIAN (1900-1991)

Small Village in the Forest

Scroll, mounted and framed, ink and colour on paper
67.7 × 68.6 cm. (26 ⅝ x 27 in.)

Signed, with one seal of the artist

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 27 October 2002, Lot 214.

EXHIBITED:

Shanghai Museum of Art, *The Approach of Lin Fengmian*, November 1999.

LITERATURE:

The Collected Works of Lin Feng Mian Vol. 2, Tianjin Renmin Fine Arts Publishing House, October 1994, pp. 216-217.

The Approach of Lin Fengmian, National Academy of Fine Arts Publishing House, October 1999, p.256.

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

US\$200,000-320,000

林風眠

山村

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，2002年10月27日，編號214。

展覽：上海美術館，“林風眠之路：林風眠百歲誕辰紀念展”，1999年11月。

出版：《林風眠全集》，天津人民美術出版社，1994年10月，第216-217頁。

《林風眠之路》，中國美術學院出版社，1999年10月，第259頁。

Wu Guanzhong's *Sunrise over Guilin*, along with a selection of modern and contemporary ink paintings by Chinese artists, is part of a collection that belongs to a European noble family. This family, with close ties to Austrian friends residing in Hong Kong during the latter half of the 20th century, found themselves deeply fascinated by Chinese culture and the very good quality of food, furniture, silk products, even everyday objects due to the influence of their friends. Driven by a passion for art, the family frequently explored museums, galleries, private collections, and art dealers. They also visited Hong Kong to explore the treasures of China firsthand. The present collection was assembled in Hong Kong from the 1980s to the early 2000s.

The family recalls the excitement of unpacking boxes of the purchased works of art as they arrived from Hong Kong. The Chinese paintings and objects were displayed beautifully on the premises of their baroque estate alongside European antiques but also works by internationally renowned contemporary artists. The collection has accompanied the family for decades and has been an integral part of their household in Europe, embodying an elegant fusion of artistic expressions and cultural influences. The current sale features lot 619 (Shi Hu), lot 618 (Fang Zhaoling), and lot 721 (Wu Guanzhong), with additional works set to be offered in our upcoming Chinese Paintings online auction on 12 December 2024.

本拍品吳冠中《桂林日出》，以及一組中國現當代水墨作品，乃出自歐洲貴族收藏。此家族與20世紀下半葉寓居香港的奧地利友人聯繫密切，受其影響，對中國文化、美食、傢俱、絲綢，甚至日用品深感著迷。出於對藝術的熱愛，此家族流連於博物館、畫廊、私人藏家和藝術品行家之間。他們亦曾親赴香港搜集中國藝術品。此收藏即於上世紀80年代至21世紀初於香港瑰集而成。

家族成員仍記得，自香港購買的藝術品抵達家中，拆箱查看時的興奮場面。此一批中國繪畫和藝術品展示於家族巴羅克風格的莊園內，與歐洲古董以及國際知名當代藝術家的作品一起呈現。此收藏陪伴家族數十年，已然深入家族文化，體現了東西方藝術和文化之融合。此收藏包括619號拍品（石虎）、618號拍品（方召麟）和721號拍品（吳冠中），另有更多作品將在佳士得2024年12月12日的中國書畫網上拍賣中呈現。

721

WU GUANZHONG (1919-2010)

Sunrise over Guilin

Oil on woodboard, framed

35.3 x 54.1 cm. (13 7/8 x 21 1/4 in.)

Inscribed and signed by the artist

Dated 1978

PROVENANCE:

Christie's Swire Hong Kong, Fine 19th and 20th Century Chinese Paintings (Part II), 19 March 1990, Lot 219.

Acquired by the present owner in Hong Kong on 15 June 1990.

LITERATURE:

Modern and Contemporary Masters in China - Wu Guanzhong, People's Fine Arts Publishing House, June 1996, p. 153.

The Complete Works of Wu Guanzhong Vol. III, Hunan Fine Arts Publishing House, Changsha, August 2007, pp.136-137.

Wu Guanzhong Volume 2, Jiang Xi Mei Shu Chu Ban She, Beijing, March 2008, p. 322.

HK\$4,500,000-6,500,000

US\$590,000-840,000

吳冠中 桂林日出 油彩木板 鏡框 一九七八年作

題識：茶，七八。

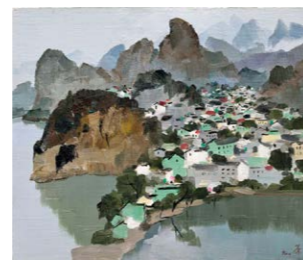
來源：香港太古佳士得，中國十九二十世紀繪畫 (II)，1990年3月19日，編號219。

現藏家1990年6月15日於香港購入此畫。

出版：《中國近現代名家畫集：吳冠中》，人民美術出版社，北京，1996年6月，第153頁。

《吳冠中全集III》，湖南美術出版社，長沙，2007年8月，第136-137頁。

《吳冠中畫集（下卷）》，江西美術出版社，北京，2008年3月，第322頁。



WU GUANZHONG. *Guilin*, dated 1991, sold for HK\$18,450,000 at Christie's in November 2022.
吳冠中，《桂林》，1991年作，佳士得2022年11月拍賣，成交價港幣18,450,000。

Wu Guanzhong first visited Guilin in 1972 when he went to see his mother-in-law in Guiyang with his wife. While passing through Guilin, he was captivated by its scenic beauty and decided to sketch for a few days at Yangshuo Mountain. Subsequently, he returned to Guilin twice more. The stunning landscapes of Guilin became Wu's most iconic and significant subject matter. His works on this theme can be categorized into those painted in the 1970s and those in the 1990s.

The earlier works, including the present lot created in 1978, are characterized by a focus on sketching, featuring complex compositions and detailed depictions of the scenes. In *Sunrise over Guilin*, Wu Guanzhong seamlessly integrated towering peaks, lush lakes, and village life into a single composition. Capturing the landscape from an aerial viewpoint posed a significant challenge. Wu Guanzhong remarked, "The great mountains cradle the villages, concealing their vibrant hues within the deep valleys. The scenery is enchanting and picturesque. However, truly conveying this grandeur in a painting and guiding viewers to explore its mysteries necessitates capturing only a glimpse, as it is impossible to encapsulate the entire scene. My relentless pursuit is to encapsulate the entirety, observing and sketching from all angles—front, back, left, right, above, and below the mountains. I then dedicated two days to constructing the composition and painting. This was the mid-1970s." These sentiments likely reflect Wu's mindset while painting *Sunrise over Guilin*. Contrasted with Wu's 1991 creation of *Guilin* (Fig), the present lot represents a masterpiece from Wu's formative years, signifying the commencement of his exploration of this subject matter.

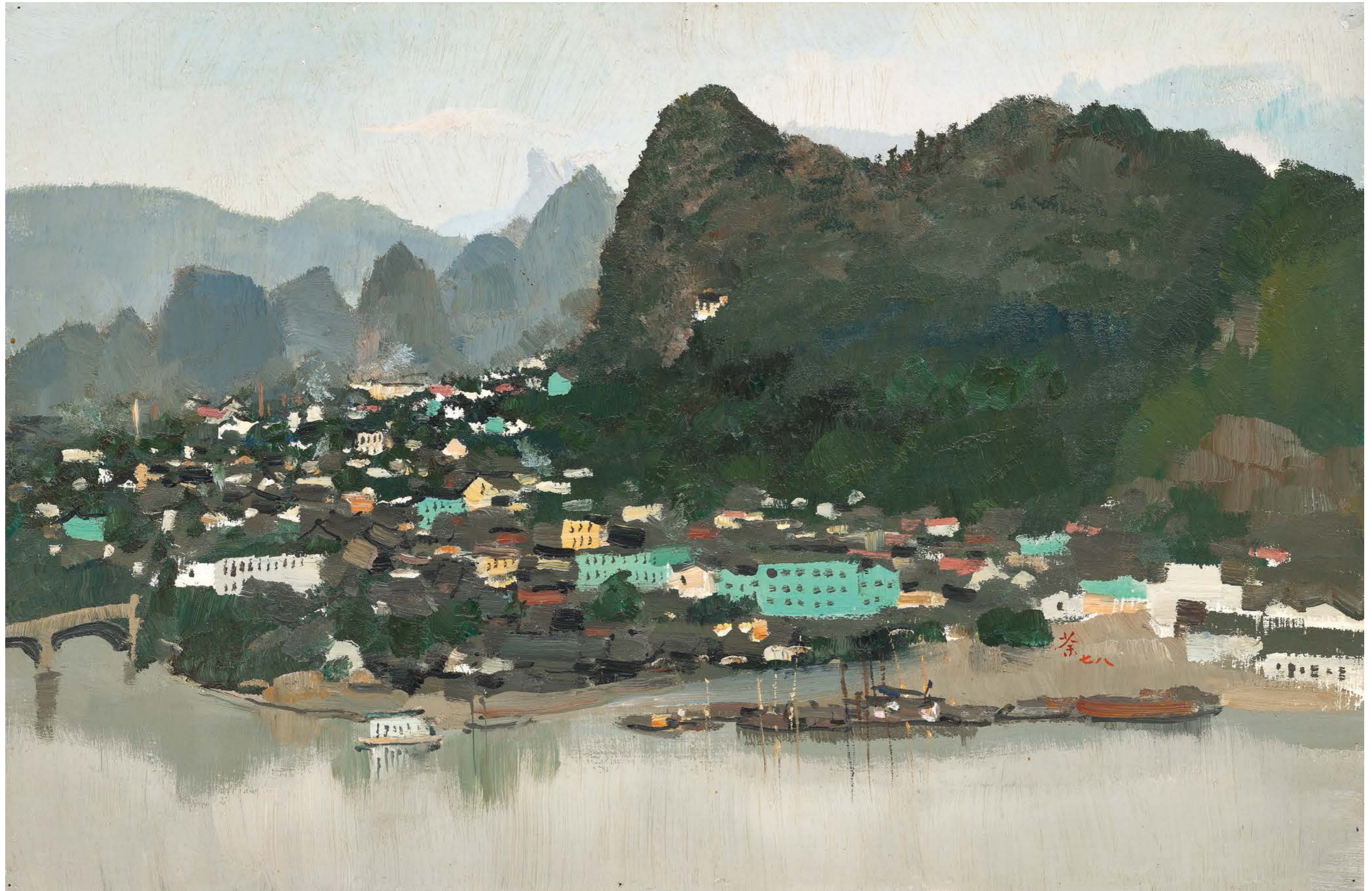
吳冠中與桂林的不解之緣始於1972年。當時吳冠中與妻子前往貴陽探望岳母，途經桂林便因其風光美景流連忘返，停留在陽朔山寫生數日。之後數年又兩次回到桂林采風創作。冠絕天下的桂林山水由此成為吳冠中的重要畫題。吳冠中畫桂林山水，七十年代成一組，九十年代成一組。前者重寫生，畫面構建複雜，景物繪寫詳細，本幅正是這一時期中的佼佼者。

本作創作於1978年，吳冠中在畫幅之間舉重若輕地將峻峰、青江、民居巧妙匯於一隅。以如此俯瞰的視角將江景、山景、村景收於咫尺畫面並非易事，吳冠中曾說：“大山懷抱人家村落，藏鮮艷色塊於黑壓壓的深谷中，景色宜人，風光入畫。但果真要在畫幅中表現此江山勝景，導遊人探幽，則僅寫生某一角落只窺其一斑，不見全豹。我一味想捕獲全豹，便前、後、左、右、山上山下採各種視角形象構建畫面，兩日之工專心於構建、繪寫，那是七十年代中期。”（《畫外話 吳冠中卷》，人民文學出版社，北京，1999年，第31頁）。相信這正是此幅《桂林日出》創作時的註解。相較於1991年創作的油畫《桂林》（圖），此1978年版本乃吳冠中盛年時期寫生創作的結晶，標誌著這一宏大題材的開端。



“爬上桂林疊彩山，
秀麗江山盡收眼底，
看山前，看山後，
層次分明，卻亦朦朧。”

—吳冠中





722

722

GUAN LIANG (1900-1986)

Scenery at the Factory

Oil on paperboard, framed
28 × 35.5 cm. (11 x 14 in.)

Signed by the artist

PROVENANCE:

M K Lau Collection.
Christie's Hong Kong, 20th Century Chinese Art, 25 April 2004,
Lot 713.

HK\$300,000-500,000

US\$39,000-65,000

關良 工廠一隅 油彩紙板 鏡框

款識：良。

來源：梅潔樓珍藏。
香港佳士得，二十世紀中國藝術，2004年4月25日，編號713。



723

丁衍庸 魚 IV 油彩布本 鏡框 一九四一年作

題識：Ding 41。

來源：游藝堂珍藏。

展覽：上海，大新畫所，“現代繪畫展覽”，
1941年6月16-22日。

出版：《良友》第167期，良友圖書印刷公
司，上海，1941年6月15日，第34頁。
《申報》，申報館，上海，1941年6月
21日，第10版。
衣淑凡編，《丁衍庸：油畫全集》，
Hatje Cantz出版社／立青文教基金會，
柏林／台北，2020年9月，第438頁，
圖版R。

As the Second Sino-Japanese War broke out, the Chinese government encouraged artists and art associations to participate in propaganda art and activities. Western oil painting, known for its emphasis on artistic originality, was gradually sidelined. Nevertheless, artists like Ding Yanyong and Guan Liang remained actively engaged in the movement. In June 1941, an exhibition named “Modern Painting Exhibition was organized in Shanghai,” featuring works by Ding Yanyong, Ni Yide, Guan Zilan, Guan Liang, and Zao Wou-ki. This event held significance for modern artists in the foreign concessioned areas of Shanghai, untouched by the Japanese army. Prominent periodicals of that era in Shanghai, such as *Shun Pao* and the *Young Companion*, covered the exhibition, underlining its enduring importance in 20th-century Chinese art history.

抗戰爆發之後，國家倡導的藝術宣傳活動和全國性的美術家組織成為大勢所趨，強調藝術獨創性的西畫運動被逐步邊緣化，但丁衍庸、關良等畫家在此期間仍然積極介入西畫運動。1941年6月上海舉辦“現代繪畫展覽會”，丁衍庸、倪貽德、關紫蘭、關良、趙無極等人作品參展，成為“孤島時期”現代藝術家陣營的重要事件，本作即是當時參展作品，並為《良友》、《申報》等主流報紙用於報道此次畫展，在美術史上具有重要意義。





Ye Qianyu, a distinguished 20th-century cartoonist, served as the editor of Jiumang Manhua (Rescue Cartoon) in Shanghai, as he boldly showcased anti-Japanese artworks on the streets of Nanjing. Following the fall of Shanghai, Ye sought refuge in Hong Kong alongside a group of artists, including Ding Chong, in 1939. However, the Japanese invasion of Hong Kong forced Ye and his wife to flee to Guilin. Safe in Guilin, Ye documented their arduous journey through 23 poignant scenes titled "Escape from Hong Kong" capturing moments like hunger, a month-long concealment in a village, departure from Kowloon, and the hopeful path to freedom in China. In January 1943, an art exhibition titled "Suffering of Hong Kong" was hosted in Guilin, featuring over a hundred artworks such as oil paintings, wood carvings, watercolours, sketches, and cartoons created by artists who had firsthand experiences during the Japanese occupation of Hong Kong. The present lot was probably part of this exhibition, stirring patriotic sentiments in wartime China.

葉淺予，二十世紀著名漫畫家，曾擔任《救亡漫畫》主編，他大膽在南京街頭展示反日藝術作品。上海淪陷後，葉淺予於1939年與丁聰等藝術家前往香港避難。然而，日軍入侵香港迫使葉淺予與妻子逃往桂林。在桂林安全後，葉淺予記錄了他們艱難的旅程，創作了23幅名為《逃出香港》的作品，記錄了忍饑挨餓、村莊躲避月餘、及後離開九龍，最終返回中國等特別時刻。

1943年1月，桂林舉辦名為“香港的受難”藝術展，展出了上百幅由親歷日軍佔領香港經歷的藝術家創作的油畫、木刻、水彩、素描和漫畫等作品。本作或是此展覽作品，激起了戰時中國的愛國情緒。

724

YE QIANYU (1907-1995)

Escape from Hong Kong

A set of twenty-three leaves, each leaf mounted and framed, ink / ink and colour on paper

Each leaf measures 27.5 x 22 cm. (10 7/8 x 8 5/8 in.)

Each leaf inscribed, with a total of twenty three seals of the artist

LITERATURE:

Ye Qianyu, Artist Publishing, Hong Kong, 1992, pl. 32, p.70 (one scroll).

Collection of Paintings by Ye Qianyu, Vol. 1, Beijing Arts and Crafts Press, Beijing, 2005, p.1.

Ye Qianyu, Autobiography of Ye Qianyu, Qunyan Press, Beijing, 1992, pp.140-141.

HK\$400,000-600,000

US\$52,000-78,000



葉淺予 逃出香港 設色紙本 鏡框二十三幅 一九四二年作

題識：

1. 離家。
2. 沙田前線。
3. 避難山尾洪道英家一月，自十二月九日至一月八日。
4. 一件襯衫，一條短褲，一本魯迅全集。
5. 山尾之獵。
6. 山尾村。
7. 亞美遭遇。
8. 石龕。
9. 出九龍。
10. “來！來！來！姑娘。”
11. 拉夫。
12. 臂章階級，狗，淺予。
13. 饑餓。
14. 碼頭。
15. 上海街。
16. 澳門日本特務機關人員。
17. 入中山。
18. 石岐。
19. 過石岐。

20. 敵運糧船。
21. 檢查。
22. 自由中國之路。
23. 民盛渡。

鈐印：葉淺予（二十三次）

出版：《葉淺予》，美術家出版社，香港，1992年，圖版32，第70頁（一開）。
《葉淺予畫集（上卷）》，北京工藝美術出版社，2005年，第1頁。

著錄：葉淺予著，《細敘滄桑記流年》，群言出版社，1992年，第140-141頁。



Harold Wong, Hong Kong, 1990s
黃仲方先生，香港，1990年代

A prominent figure in the Chinese art scene both in Hong Kong and internationally, Harold Wong (1943-2022) was a distinguished connoisseur, collector, advisor, gallerist, and artist. Raised in a cultured and educated family, he delved into classical Chinese art and literature from a young age. In 1957, he apprenticed under the esteemed painter Madam Koo Tsin-yaw. Wong's father, Wong Pao-hsie (1907-1979), a Shanghai native and renowned collector who was a member of the prestigious Min Chiu

Society, assembled the esteemed collection of classical artworks and calligraphy, *Lok Tsai Hsien*, with part of the collection published in Hong Kong as early as 1967.

Educated in both Hong Kong and the UK, Harold Wong devoted his life to the study, authentication, and sharing of his Chinese art knowledge to individuals passionate about the subject. He served as the Chairman of the Management Committee and Advisory Committee at the Art Museum of the Chinese University of Hong Kong and was an active member of the Min Chiu Society. In 1977, Wong co-founded Hanart Gallery in Hong Kong, which quickly became a hub for enthusiasts of Chinese painting. By 1990, he shifted his focus away from the gallery business to concentrate on his own artistic endeavors, collecting, and advisory pursuits.

Harold Wong's collection *Lechangzai Xuan*, with its foundation in his father's *Lok Tsai Hsien*, underwent significant expansion during the latter decades of the 20th century, reflecting his education, personal taste, and evolving preferences. This evolution culminated in a comprehensive and diverse compilation of Chinese paintings, with a particular emphasis on the following categories:

- The Literati Tradition of the Ming and Qing Dynasties
- Calligraphy
- Mid to Late Qing Paintings from the Harold Wong Collection
- Modern and Contemporary Ink Paintings

Within each thematic segment of the collection, Harold Wong's exceptional connoisseurship and refined taste for literati art were prominently showcased through his selections. These attributes were shaped by his upbringing, educational background, and experiences as an artist. Notably, the collection boasts works by highly esteemed figures in Chinese art history, including Wen Zhengming, Chen Chun, Tang Yin, Dong Qichang, Wang Duo, and numerous other luminaries.

Wong's immersion in art, culture, and interactions with important 20th century artists during his upbringing significantly influenced his collection of modern Chinese paintings. With strong ties to Shanghai, Huang Binhong's *Verdant Mountains*, a work dedicated to Wong Pao-hsie in 1949, stands out in the group. Other artists affiliated with Shanghai such as Lu Yanshao, Wu Hufan and Pan Tianshou are well represented in the collection. During his youth, Harold Wong had the privilege of engaging with Zhang Daqian, a family friend, who inscribed and gifted paintings to him on multiple occasions.

Harold Wong is fondly remembered in the art world as a dedicated connoisseur of Chinese art, known for his kindness, expertise, and generosity in sharing his profound knowledge of Chinese painting. Throughout his lifetime, Wong extensively exhibited and published his collection, aiming to share the joy of collecting and the outcome of his systematic and well-researched collection. His calligraphic couplets were showcased at the Art Museum of the Chinese University of Hong Kong in 2003, 2007, and 2016, while many of his paintings were featured in the renowned Min Chiu Society exhibition series at the Hong Kong Museum of Art from the 1980s to the 2000s. As a luminary in Chinese art connoisseurship in Hong Kong and beyond, Harold Wong's legacy as a contemporary literati will be celebrated through his exceptional collection and the profound influence he had on many collectors.

黃仲方（1943–2022）是香港和國際藝術界的知名人士，亦是傑出的鑒賞家、收藏家、顧問、畫廊主和藝術家。他出生在文化底蘊深厚、重視教育的家庭，自幼便深入研究中國古典藝術和文學。1957年，他在著名畫家顧青瑤女士門下拜師學藝。黃仲方的父親黃寶熙（1907–1979）乃上海人，亦是著名收藏家，曾是香港頂級收藏團體敏求精舍成員，其“樂在軒”收藏包含了一系列珍罕古代繪畫和書法作品，其中部分早在1967年就在香港結集出版。

黃仲方在香港和英國接受教育，一生致力於研究、鑒定，並樂於與同好分享交流。他曾擔任香港中文大學藝術博物館管理委員會和顧問委員會主席，並是敏求精舍的活躍成員。1977年，黃仲方在香港聯合創辦漢雅軒畫廊，迅速成為中國繪畫愛好者的聚集地。到了1990年，他將注意力從畫廊業務轉向自己的繪畫、收藏和藝術諮詢事業。

黃仲方的樂常在軒收藏，以父親建立的樂在軒收藏為基礎，在20世紀後半葉得到顯著發展。此收藏反映了他的教育背景、個人品味和不斷演進的喜好，最終形成了涵蓋廣泛、多樣的中國書畫收藏，尤其專注於以下類別：

- 明清文人繪畫
- 歷代書法
- 清中晚期繪畫
- 近當代書畫

此收藏之不同主題的構建，顯示了黃仲方卓越的鑒賞眼光和對文人藝術的極致品味。這些特質受他的成長背景、教育背景和藝術家經歷的影響。值得一提的是，此收藏包含藝術史上如雷貫耳的名家作品，包括文徵明、唐寅、陳淳、董其昌、王鏊等。

黃仲方在成長過程中受到的藝術文化熏陶，以及與20世紀重要藝術家的互動，對他的收藏產生了深遠影響，這尤其體現在他的近現代中國書畫收藏中。與上海有密切聯繫的畫家黃賓虹，1949年創作贈與黃寶熙的山水作品《疊山積翠》，是其中的亮點。其他與上海有關的藝術家，如陸儼少、吳湖帆和潘天壽，在此系列中也有精彩作品。年輕時的黃仲方有幸結識張大千，後者既是他的家族朋友，同時亦多次為他題字並贈予作品。

黃仲方在藝術界享有極高聲譽，他對中國藝術的鑒賞充滿熱情，並慷慨分享他的專業知識和深刻理解。其一生中不吝公開展出並出版他的藏品，旨在分享收藏的樂趣以及他系統且深入研究的成果。他的對聯作品曾於2003年、2007年和2016年在香港中文大學文物館展出，而他收藏中許多繪畫作品則曾在1980至2000年代的香港藝術博物館敏求精舍系列展覽中展出。作為香港及全球中國藝術鑒賞界的傑出人物，黃仲方必將作為當代文人的典範，繼續透過其精彩的藏品對世界產生深遠影響。



Harold Wong with Zhang Daqian, circa 1960
黃仲方與張大千，約1960年

725

ZHANG DAQIAN (1899-1983)

Banana Plant, Rock, Bird and Bamboo

Hanging scroll, ink on paper

122.2 × 45.2 cm. (48 1/8 × 17 3/4 in.)

Inscribed and signed, with two seals of the artist

Dated twentieth day, first month, *renyin* year (1962)

PROVENANCE:

Acquired from the artist by Harold Wong.

EXHIBITED:

Hong Kong, Hong Kong Museum of Art, *Honouring Tradition and Heritage: Min Chiu Society at Sixty*, 18 December 2020-28 April 2021.

Hong Kong, Hong Kong Convention and Exhibition Centre, *From Protégé to Master - The Chinese Painting Collection of Harold Wong*, 25-30 May 2024.

LITERATURE:

Honouring Tradition and Heritage: Min Chiu Society at Sixty Volume II, Min Chiu Society, Hong Kong, December 2020, pp.122-123, pl.245.

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 190-191.

HK\$300,000-500,000

US\$39,000-65,000

張大千 芭蕉竹石小鳥 水墨紙本 立軸 一九六二年作

題識：壬寅（1962年）元月廿日寫似仲方世兄兼呈令師青瑤大家教正。大千張爰。

鈐印：張大千、大千唯印大年

來源：黃仲方先生直接得自畫家。

展覽：香港，香港藝術館，“聚道傳承：敏求精舍六十周年”，2020年12月18日至2021年4月28日。
香港，香港會議展覽中心，“丹青冰鑑—黃仲方珍藏中國書畫”，2024年5月25—30日。

出版：《聚道傳承：敏求精舍六十周年》冊二，敏求精舍，香港，2020年12月，第122–123頁，圖版245。
《丹青冰鑑—黃仲方珍藏中國書畫》，香港佳士得，2024年5月，第190–191頁。





726

726

ZHANG DAQIAN (1899-1983)

Plantain Lily

Hanging scroll, ink on paper

43.8 x 33 cm. (17 1/4 x 13 in.)

Inscribed and signed, with two seals of the artist

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre, *From Protégé to Master - The Chinese Painting Collection of Harold Wong*, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 192-193.

HK\$80,000-150,000

US\$11,000-19,000

張大千

玉簪花

水墨紙本

立軸

題識：愛此玉簪花，清姿潔更幽。何當晚粧罷，斜插箇人頭。
大千居士。

鈐印：張愛私印、三千大千

展覽：香港，香港會議展覽中心，“丹青冰鑑—黃仲方珍藏中國書畫”，2024年5月25-30日。

出版：《丹青冰鑑—黃仲方珍藏中國書畫》，香港佳士得，2024年5月，第192-193頁。

727

ZHANG SHANZI (1882-1940)

Mount Huang

Hanging scroll, ink and colour on paper

65.5 x 32.5 cm. (25 3/4 x 12 3/4 in.)

Inscribed and signed, with two seals of the artist

Dated autumn, ninth month, *jiayu* year (1934)

Dedicated to Sanyuan (Chen Sanli, 1853-1937)

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre, *From Protégé to Master - The Chinese Painting Collection of Harold Wong*, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 186-187.

NOTE:

The recipient of the painting, Sanyuan, should be Chen Sanli (1853-1937). Chen hailed from a prominent family in the Jiangxi Province, and was widely regarded as the last poet of the traditional school in China. Chen was the father of the painter Chen Hengke (Shizeng) and scholar Chen Yinke.

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

張善孖

黃山

設色紙本

立軸

一九三四年作

題識：奇松叔姪數梅家，父子松門筆畫沙。
千古黃山好顏色，幾人肝肺幻雲緞。
甲戌（1934年）秋九月寫奉散原老伯誨政，愚姪張澤。

鈐印：澤、虎癡

展覽：香港，香港會議展覽中心，“丹青冰鑑—黃仲方珍藏中國書畫”，2024年5月25-30日。

出版：《丹青冰鑑—黃仲方珍藏中國書畫》，香港佳士得，2024年5月，第186-187頁。

註：上款人散原應為陳三立（1853-1937），中國近代詩人，字伯嚴，號散原，江西義寧人。清光緒十五年（1889年）進士，官吏部主事。維新變法時期，協助其父湖南巡撫陳寶箴推行新政，革除時弊，興辦實業。戊戌政變之後，父子同被革職。晚年目睹山河破碎，不勝悲憤，拒藥絕食而死。他是近代著名畫家陳衡恪（師曾）和著名學者陳寅恪的父親。



727

728

YU FEI'AN (1888-1959)

Five Colour Lotuses

Hanging scroll, ink and colour on paper
133.2 x 69.5 cm. (52 1/2 x 27 3/8 in.)

Inscribed and signed, with two seals of the artist
Two collector's seals

EXHIBITED:

Hong Kong, Hong Kong Museum of Art, *Auspicious Emblems: Chinese Cultural Treasures – 45th Anniversary Exhibition of the Min Chiu Society*, 25 November 2005 – 19 July 2006.
Hong Kong, Hong Kong Convention and Exhibition Centre, *From Protégé to Master – The Chinese Painting Collection of Harold Wong*, 25 – 30 May 2024.

LITERATURE:

Auspicious Emblems: Chinese Cultural Treasures – 45th Anniversary Exhibition of the Min Chiu Society, Leisure and Cultural Services Department, November 2005, p.304, pl.202.
From Protégé to Master – The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp.182-183.

NOTE:

The two collector's seals belonged to Mu Zhongqin (1906-1990), a native of Tianjin. Mu learned to paint portraits as an apprentice in a portrait studio in 1925 and studied under Han Ruitian. Subsequently, Mu worked in many advertising and design companies in Tianjin. After 1960, he taught at Tianjin Institute of Arts and Crafts and Tianjin Arts and Crafts School. In 1972, he became a full professor at Tianjin Arts and Crafts School. He was a member of the Chinese Artists Association and director of the Tianjin Branch of the Artists Association. He was known to excel in flower and bird painting.

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

US\$150,000-260,000

于非闇 和合同心圖 設色紙本 立軸

題識：余昔日遊太液得稿，見五彩荷艷麗，尤以內庫硃砂塗大紅，悅目之極。因長久擱置稍殘，慶幸完好，整理並記歲月於玉山硯齋，非闇照。

鈐印：于照私印、袖中裝萬物

鑑藏印：穆氏鑒賞珍藏、穆仲芹

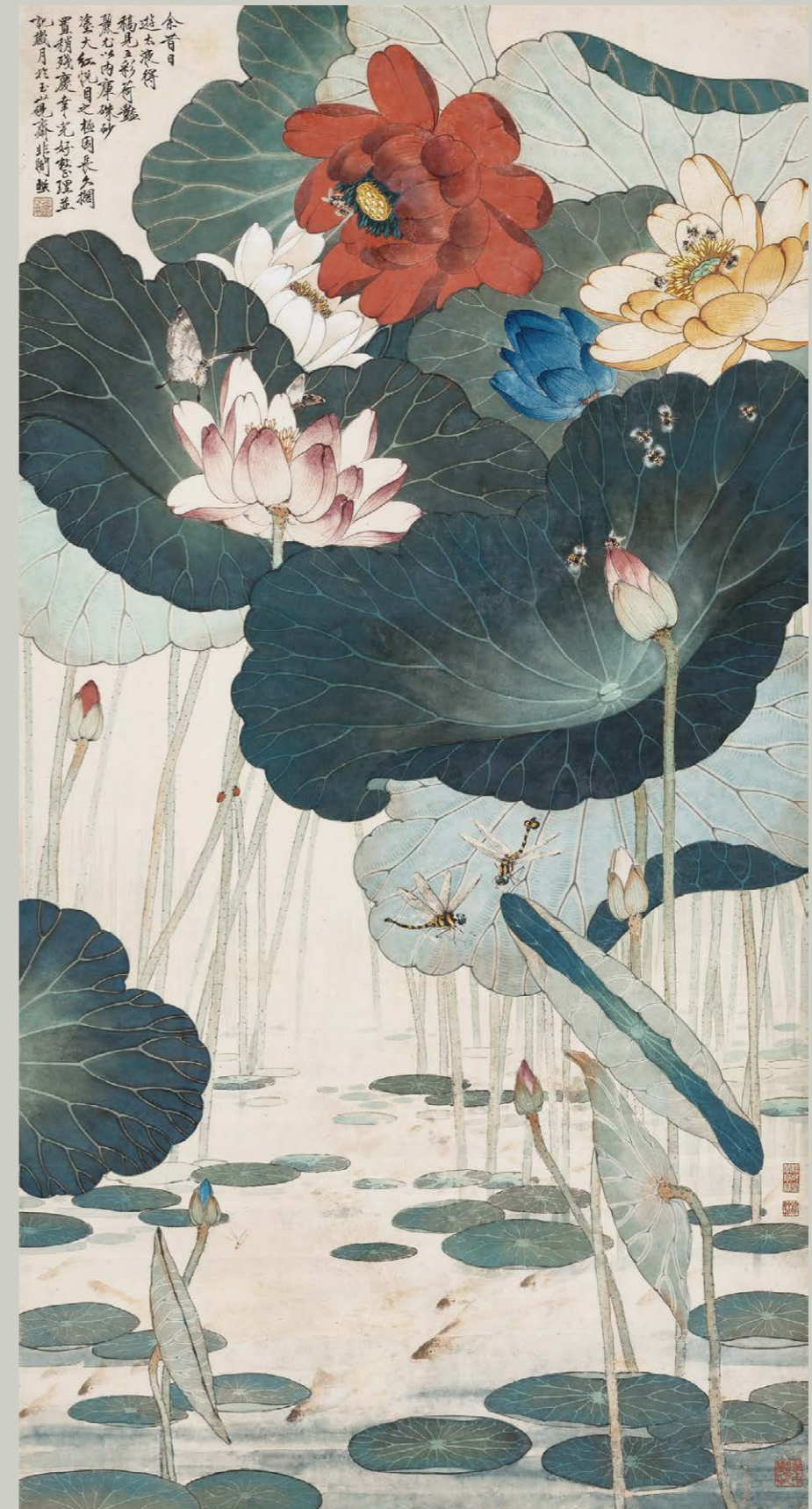
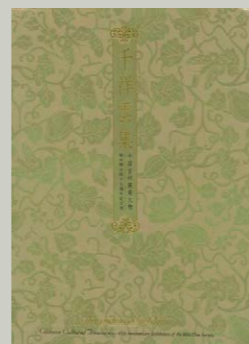
展覽：香港，香港藝術館，“千祥雲集：中國吉祥圖案文物—敏求精舍四十五週年紀念展”，2005年11月25日至2006年7月19日。

香港，香港會議展覽中心，“丹青冰鑑—黃仲方珍藏中國書畫”，2024年5月25-30日。

出版：《千祥雲集：中國吉祥圖案文物—敏求精舍四十五週年紀念展》，康樂及文化事務署，2005年11月，第304頁，圖版202。

《丹青冰鑑—黃仲方珍藏中國書畫》，香港佳士得，2024年5月，第182-183頁。

註：藏印屬穆仲芹（1906-1990），天津人，1925年在畫像館當學徒，畫人物肖像。師從韓瑞田先生，並於天津多間廣告及設計公司任職。1960年後在天津工藝美術學院和天津工藝美術學校任教。1972年成為天津工藝美術學校正教授。中國美術家協會會員，美協天津分會理事。擅長花鳥畫。



728



729

729

CHEN SHAOMEI (1909-1954)

Visiting Friends

Hanging scroll, ink and colour on silk

91.6 × 9.4 cm. (36 1/8 × 3 3/4 in.)

Signed, with three seals of the artist

Colophon by Wan Yitang (1877-1948), with one seal

Dedicated to Mr. Hidaka

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre, *From Protégé to Master - The Chinese Painting Collection of Harold Wong*, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 184-185.

HK\$200,000-300,000 *US\$26,000-39,000*

陳少梅 幽山訪友 設色絹本 立軸

款識：少梅陳雲彰。

鈐印：衡山陳五、陳、少梅

王揖唐（1877-1948）題跋：

日高先生雅玩。辛巳（1941年）冬至，揖唐。

鈐印：今傳是樓

展覽：香港，香港會議展覽中心，“丹青冰鑑—黃仲方珍藏中國書畫”，2024年5月25-30日。

出版：《丹青冰鑑—黃仲方珍藏中國書畫》，香港佳士得，2024年5月，第184-185頁。



730

HUANG BINHONG (1864-1955)

Verdant Mountains

Hanging scroll, ink and colour on paper

59.5 × 47 cm. (23 3/8 × 18 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated *jichou* year (1949)

Dedicated to Baoxi (Mr Wong Pao-hsie)

PROVENANCE:

Acquired directly from the artist, thence by descent.

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre, *From Protégé to Master - The Chinese Painting Collection of Harold Wong*, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 166-167.

NOTE:

Wong Pao-hsie (1907-1979), Harold Wong's father, was a native of Shanghai and an anthropologist trained at Sorbonne in Paris. In 1948, Wong relocated from Shanghai to Hong Kong with his family. He was a dedicated collector and a member of the Min Chiu Society. Wong assembled a remarkable collection of classical paintings and calligraphy, with a particular emphasis on his collection of calligraphic couplets. His collection, Lok Tsai Hsien, holds high esteem among collectors and scholars alike. In 1967, he published *Lok Tsai Hsien Collection of Chinese Paintings: Volume One Ming Dynasty*, followed by *Lok Tsai Hsien Collection of Calligraphy in Couplets* in 1972. The Wong family had close ties with numerous artists, including Zhang Daqian. The present lot, dedicated by Huang Binhong to Wong Pao-hsie, possibly served as a keepsake to symbolize Wong's departure from Shanghai.

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

US\$150,000-260,000



730

黃賓虹 疊山積翠 設色紙本 立軸 一九四九年作

題識：浮青萬疊山，一折累千級。懸梯絕壁飛，雲房天咫尺。寶熙先生屬粲，己丑（1949年）八十六叟賓虹。

鈐印：黃賓虹印、冰上鴻飛館

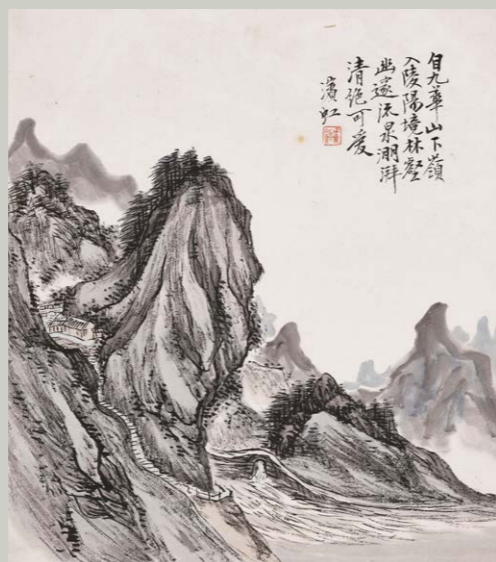
來源：直接得自畫家，並由家族傳承。

展覽：香港，香港會議展覽中心，“丹青冰鑑—黃仲方珍藏中國書畫”，2024年5月25-30日。

出版：《丹青冰鑑—黃仲方珍藏中國書畫》，香港佳士得，2024年5月，第166-167頁。

註：上款人寶熙即黃寶熙（1907-1979），黃仲方父親，上海人，曾在巴黎索邦大學接受人類學訓練。1948年，黃寶熙與家人從上海遷居香港。黃氏乃勤奮的收藏家，亦是著名收藏團體敏求精舍的成員。黃寶熙收藏了眾多傳統繪畫和書法作品，其中尤為注重對聯書法作品。他的“樂在軒”收藏享有極高聲譽。1967年，他出版了《樂在軒珍藏（天）畫》，隨後於1972年出版了《樂在軒藏聯》。

黃家與張大千等諸多藝術家聯繫密切。本幅黃賓虹作品上款黃寶熙，或是黃家離開上海遷往香港之際，畫家寫贈留念。



731

HUANG BINHONG (1864-1955)

Landscapes of Anhui

A set of four scrolls, mounted and framed, ink and colour on paper
Each scroll measures 23.2 x 21.5 cm. (9 1/8 x 8 1/2 in.)
Each scroll inscribed and signed, with a total of four seals of the artist

EXHIBITED:
Hong Kong, Hong Kong Convention and Exhibition Centre, *From Protégé to Master - The Chinese Painting Collection of Harold Wong*, 25 - 30 May 2024.

LITERATURE:
From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 168-169.

HK\$400,000-600,000

US\$52,000-78,000

黃賓虹 安徽遊記 設色紙本 鏡框四幅

- 題識：距春穀城十餘里，溪浦通大江，余曾泊舟其際，圖之以歸。濱虹。
鈐印：黃質
- 題識：黃山諸峯，日色照耀，每作深黝濃紫，奇采驚目，不可逼視。濱虹。
鈐印：黃質
- 題識：自九華山下嶺入陵陽境，林壑幽邃，流泉澎湃，清絕可愛。濱虹。
鈐印：黃質
- 題識：漁亭山色近白嶽，皆奇峰卓峙，翠絳如畫。濱虹。
鈐印：黃質

展覽：香港，香港會議展覽中心，“丹青冰鑑—黃仲方珍藏中國書畫”，2024年5月25-30日。

出版：《丹青冰鑑—黃仲方珍藏中國書畫》，香港佳士得，2024年5月，第168-169頁。

732

WU HUFAN (1894-1968)

Landscapes after Old Masters

A set of two scrolls, mounted as a hanging scroll, ink on paper / ink and colour on paper
Each measures 22.8 x 30 cm. (9 x 11 3/4 in.)

Each inscribed and signed, with a total of three seals of the artists

One scroll dedicated to Julai
Colophons by Zhang Heng (1915-1963) and Shen Wei (1862-1945), with a total of three seals

EXHIBITED:
Hong Kong, Hong Kong Convention and Exhibition Centre, *From Protégé to Master - The Chinese Painting Collection of Harold Wong*, 25 - 30 May 2024.

LITERATURE:
From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 172-173.

NOTE:
The recipient of this work was Chen Julai (1904-1984), an important seal carver in Shanghai.

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

吳湖帆 臨古山水 水墨紙本/設色紙本 立軸雙挖

- 題識：思翁平生，無不以松雪規範，文采風流，異代相映。湖帆以松雪設色法，為巨來道兄作。
鈐印：吳湖帆
- 題識：黃鶴山樵筆底鋒鏘，自能照耀妙諦，何夫復何言。吳湖帆。
鈐印：吳湖帆、梅景書屋

張珩題跋：醜移先生畫，深得元人冷逸之趣，如此冊諸幀，尤其善者機也。壬申（1932年）寒食，吳興張珩獲觀題記。

鈐印：西村、張氏蕙玉

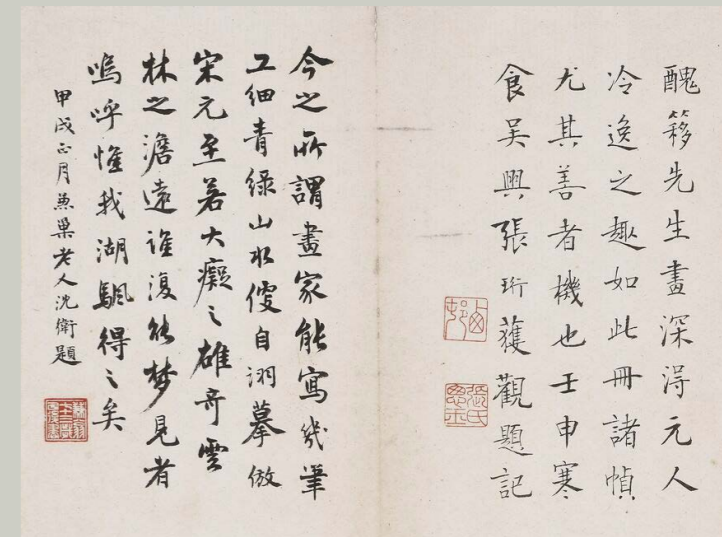
沈衛題跋：今之所謂畫家，能寫幾筆工細青綠山水，便自詡摹仿宋元，至若大癡之雄奇、雲林之澹遠，誰復能夢見者。嗚呼！惟我湖帆得之矣。甲戌（1934年）正月兼巢老人沈衛題。

鈐印：兼翁七十三歲以後書

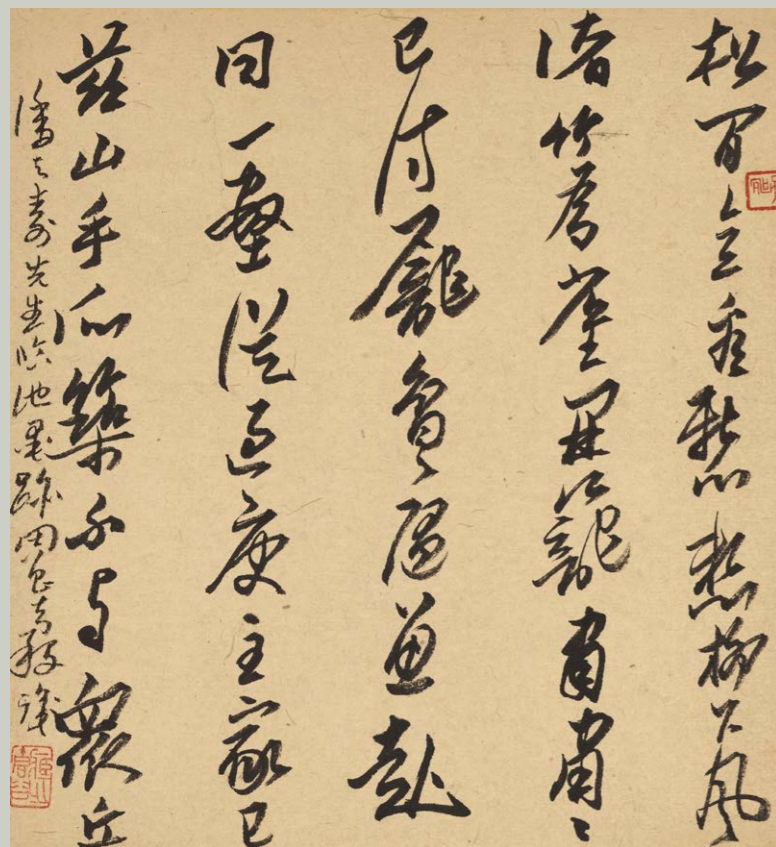
展覽：香港，香港會議展覽中心，“丹青冰鑑—黃仲方珍藏中國書畫”，2024年5月25-30日。

出版：《丹青冰鑑—黃仲方珍藏中國書畫》，香港佳士得，2024年5月，第172-173頁。

註：上款人為陳巨來（1904-1984），號塙齋，別署安持，安持老人、牟道人等，浙江平湖乍浦鎮人，寓居上海。20世紀著名篆刻家、書畫家、詩人，其篆刻被譽為“三百年來第一人”。他曾任上海中國書院畫師、西泠印社社員、上海書法篆刻研究會會員。



732



733

PAN TIANSHOU (1897-1971)

Calligraphy

A pair of scrolls, mounted and framed, ink on paper
Each scroll measures 24.4 × 32.2 cm. (9 5/8 × 12 5/8 in.)
With a total of three seals of the artist
Colophon by Zhou Changgu (1929-1985), with two seals

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 178-179.

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

潘天壽 書法 水墨紙本 鏡框兩幅

1. 釋文：松間意看愁，愁柳下風。渚竹為雀開籠，當肅肅已付龐會，會隨曾赴同一整，從過庚主家，已茲山乎，所築不與衆丘。

鈐印：天壽

周昌毅題跋：潘天壽先生臨池墨跡，周昌毅識。

鈐印：藏之倉谷

2. 釋文：本體某云：不不遷，不貳貳，上是箇學識。如何從此得見本見，在學識上用工者，到底底箇，用工工者，到底是箇過怒。怒在前日，嘗言在過怒上用工者，到底復不可頻悔，不可祇耳。仲旭云。

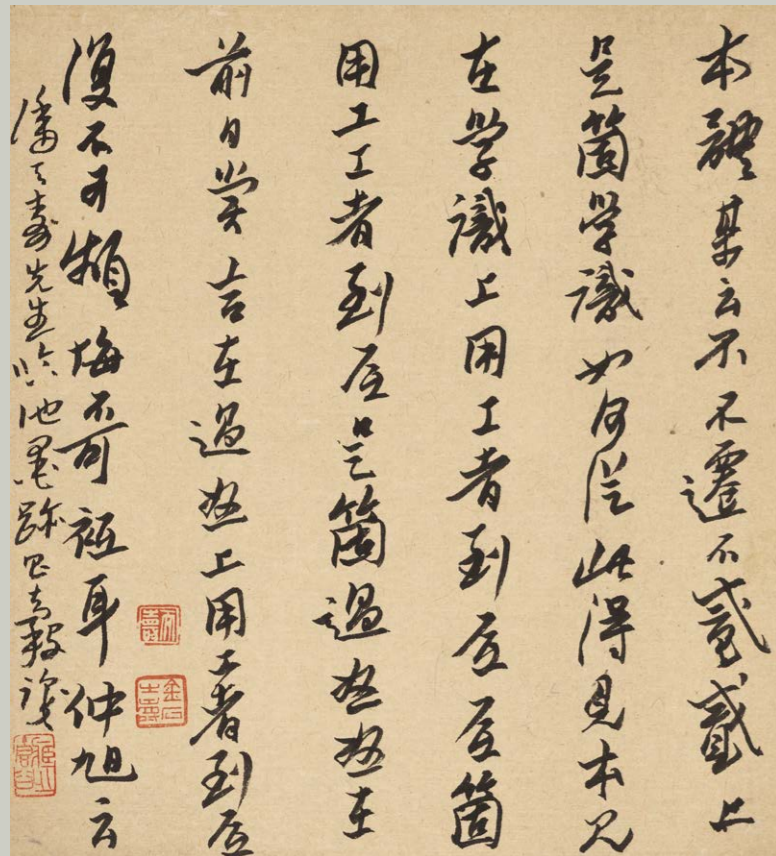
鈐印：天壽、金石之壽

周昌毅（1929-1985）

題跋：潘天壽先生臨池墨跡，昌毅識。

鈐印：藏之倉谷

出版：《丹青冰鑑—黃仲方珍藏中國書畫》，香港佳士得，2024年5月，第178-179頁。



733

734

LU YANSHAO (1909-1993)

Landscape of Mount Yandang

Hanging scroll, ink and colour on paper
96.5 × 35 cm. (38 × 13 3/4 in.)
Inscribed and signed, with three seals of the artist
Titleslip by Sha Menghai (1900-1992), with one seal

PROVENANCE:

Christie's Hong Kong, Fine Chinese Painting from the Tsi Ku Chai Collection - A 40th Anniversary Celebration, 2 November 1998, Lot 6007.

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre, From Protégé to Master - The Chinese Painting Collection of Harold Wong, 25 - 30 May 2024.

LITERATURE:

From Protégé to Master - The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 180-181.

HK\$700,000-1,000,000 US\$91,000-130,000

陸儼少 雁蕩一角 設色紙本 立軸

題識：雁蕩以泉石著聞於世，茲寫其一角，用紀舊遊。儼少畫記。

鈐印：陸印、儼少、愛新就新

沙孟海（1900-1992）題簽條：陸儼少雁蕩一角。孟海署檢。

鈐印：孟海

來源：香港佳士得，集古齋藏中國書畫四十週年紀念拍賣，1998年11月2日，編號6007。

展覽：香港，香港會議展覽中心，“丹青冰鑑—黃仲方珍藏中國書畫”，2024年5月25-30日。

出版：《丹青冰鑑—黃仲方珍藏中國書畫》，香港佳士得，2024年5月，第180-181頁。



734

陸儼少雁蕩一角
孟海署檢



735

735

GUAN LIANG (1900-1986)

Opera Figures

Hanging scroll, ink and colour on paper
33.3 × 69 cm. (13 1/8 × 27 1/8 in.)

Inscribed and signed, with two seals of the artist
Dated winter, *xinyou* year (1981)

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre, *From Protégé to Master – The Chinese Painting Collection of Harold Wong*, 25 – 30 May 2024.

LITERATURE:

From Protégé to Master – The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 196-197.

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

關良 戲劇人物 設色紙本 立軸
一九八一年作

題識：香港藝術中心留念。辛酉（1981年）冬月寫戲劇人物圖於香江，番禺關良。

鈐印：關良、安廬

展覽：香港，香港會議展覽中心，“丹青冰鑑—黃仲方珍藏中國書畫”，2024年5月25–30日。

出版：《丹青冰鑑—黃仲方珍藏中國書畫》，香港佳士得，2024年5月，第196–197頁。



736

736

PANG XUNQIN (1906-1985)

Dancing Lady

Scroll, mounted and framed, ink and colour on paper
32.8 × 38 cm. (12 7/8 × 15 in.)

Signed by the artist

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre, *From Protégé to Master – The Chinese Painting Collection of Harold Wong*, 25 – 30 May 2024.

LITERATURE:

From Protégé to Master – The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 198-199.

NOTE:

There are a few works by Pang Xunqin in Mr Harold Wong's collection, presumably obtained directly from the artist Wong Pao-hsie (1907-1979), Harold Wong's father. According to the *Chronology of Pang Xunqin* (Li Lixin, January 17, 1992), during the summer of 1948, Pang Xunqin “went to

Hong Kong to meet old friends Zhang Guangyu, Ding Cong, and Huang Baoxi,” indicating a close relationship between the two.

HK\$60,000-80,000

US\$7,800-10,000

龐薰榮 舞姿踴躍 設色紙本 鏡框

款識：龐薰榮。

展覽：香港，香港會議展覽中心，“丹青冰鑑—黃仲方珍藏中國書畫”，2024年5月25–30日。

出版：《丹青冰鑑—黃仲方珍藏中國書畫》，香港佳士得，2024年5月，第198–199頁。

註：黃氏樂常在軒收藏多幅龐薰榮作品，應為黃仲方先生父親黃寶熙直接得自畫家。據《龐薰榮年譜》（李立新，1992年1月17日）錄：1948年暑期，（龐薰榮）“赴港與老友張光宇、丁聰、黃寶熙敘”，可見二人關係匪淺。

737

CHEN WEN HSI (1906-1991)

Landscape

Scroll, mounted and framed, ink and colour on paper
176 × 95.6 cm. (69 1/4 × 37 5/8 in.)

Signed, with one seal of the artist

EXHIBITED:

Hong Kong, Hong Kong Convention and Exhibition Centre, *From Protégé to Master – The Chinese Painting Collection of Harold Wong*, 25 – 30 May 2024.

LITERATURE:

From Protégé to Master – The Chinese Painting Collection of Harold Wong, Christie's Hong Kong, May 2024, pp. 200-201.

NOTE:

With the mission to promote classical and contemporary Chinese art, Hanart Gallery, co-founded by Harold Wong, promoted Singaporean artist Chen Wen-Hsi and held a solo exhibition for him at the Hong Kong Arts Centre entitled *The Art of Chen Wen-hsi* in October 1989.”

HK\$150,000-250,000

US\$20,000-32,000

陳文希 山水 設色紙本 鏡框

款識：文希作。

鈐印：陳文希

展覽：香港，香港會議展覽中心，“丹青冰鑑—黃仲方珍藏中國書畫”，2024年5月25–30日。

出版：《丹青冰鑑—黃仲方珍藏中國書畫》，香港佳士得，2024年5月，第200–201頁。

註：由黃仲方先生創辦的漢雅軒畫廊致力推廣中國傳統及當代藝術，畫廊於1989年10月在香港藝術中心為新加坡華裔畫家陳文希舉辦名為《陳文希藝術》的個展。



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738

738

HUANG YONGYU (1924-2023)

Plum Blossoms

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

201.5 × 38.5 cm. (79 3/8 × 15 1/8 in.)

Inscribed and signed, with three seals of the artist

Dated wuzi year (2008)

PROVENANCE:

Acquired directly from the artist by the present owner.

HK\$100,000-200,000

US\$15,000-26,000

黃永玉 金梅報春 設色紅箋 鏡框 二〇〇八年作

題識：花開天下正風雪，冷煞長安市上人。
笑倒牡丹無福命，開時雖暖已殘春。白石老人梅花題句。
戊子（2008年）作於玉氏山房，黃永玉。

鈐印：黃永玉印、福壽康寧、黃

來源：現藏家直接得自畫家。

739

HUANG YONGYU (1924-2023)

The Happy Prince in Retirement

Oil on canvas, framed

99 × 99 cm. (39 × 39 in.)

Inscribed and signed by the artist

Dated 1990

Entitled on the reverse by the artist

PROVENANCE:

T. T. Tsui Collection, acquired in 1999.

LITERATURE:

Huang Yongyu, *From the Seine to Firenze*, Next Publications Limited, May 1992 (1st ed.); June 1993 (2nd ed.), p.65.

Huang Yongyu, Old Tree Book Co., 1993, pp. 142-143, pl. 9.

Huang Yongyu, *From the Seine to Firenze*, The Writers Publishing House, November 2006, p.83.

Huang Yongyu, *From the Seine to Firenze*, Chung Hwa Book Co. (H.K.) Ltd., November 2017 (1st ed.), p.113.

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

US\$130,000-190,000

黃永玉 退休的快樂王子號 油彩畫布 鏡框

題識：黃永玉，1990 翡冷翠。

畫家題畫作背面：退休的快樂王子號。

來源：徐展堂先生自1999年珍藏至今。

出版：黃永玉，《沿著塞納河到翡冷翠》，壹出版有限公司，1992年5月（第一版）；1993年6月（第二版），第65頁。

《黃永玉》，古椿書屋，1993年，第142至143頁，圖版9。

黃永玉，《沿著塞納河到翡冷翠》，作家出版社，2006年11月，第83頁。

黃永玉，《沿著塞納河到翡冷翠》，中華書局（香港）有限公司，2017年11月，第113頁。



739

Huang Yongyu spent over six months travelling in different parts of France and Italy in 1990. During his trip, he recorded his travels through short essays, sketches and paintings, eventually compiled them into the book *From the Seine to Firenze*. In this book, Huang mentioned his plan to create thirty acrylic paintings in Italy, each measuring one meter square. This painting is one of the abovementioned pieces, and is described in the book as follows:

“*The Happy Prince in Retirement* is an old, retired bus that always brings me joy whenever I pass by it. Despite its age, it is dressed quite elegantly. The owner has chosen an interesting location to display it, allowing the local residents to greet it everyday and appreciate its history.”

1990年黃永玉前往法國和意大利長達半年，一邊遊歷、將其所見所聞以短篇文字記錄下來，期間持續寫生創作，最後集成《沿著塞納河到翡冷翠》一書。據書中提及，畫家當時計劃要在意大利畫三十幅塑膠彩畫，每幅大小一樣，都是一米見方的尺寸。本幅正是其中之一。畫家在書中對作品有以下描述：

“《退休的快樂王子號》是一部古老的退休了的公共汽車。每次經過它面前時的確也使我產生快樂。它老了，卻穿戴的那麼體面。主人挑選了那麼有趣的所在來安置它，使這一地區跟它同齡而受惠的居民每天都有機會向它問好。”



740

740
HUANG YONGYU (1924-2023)
Moon Over Lake

Hanging scroll, ink and colour on paper
144 × 150 cm. (56 ¾ x 59 in.)
Inscribed and signed, with four seals of the artist
Dated summer, *yichou* year (1985)

PROVENANCE:
Acquired from Yanjing Studio, Beijing by the present Singaporean owner in 1985, with receipt enclosed (e-copy)

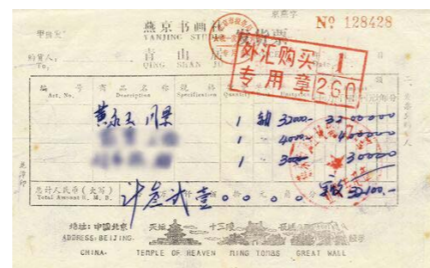
HK\$800,000-1,600,000
US\$110,000-210,000

黃永玉 一江明月碧琉璃 設色紙本
立軸 一九八五年作

題識：湖山信是東南美，一望彌千里。
使君難得幾回來？便使尊前醉倒更徘徊。
沙河塘裏燈初上，水調誰家唱。
夜闌風靜欲歸時，唯有一江明月碧琉璃。
蘇東坡詞意。黃永玉，乙丑（1985年）初
夏於北京。

鈐印：黃永玉、梅玉館、老黃六十、
流光過隙

來源：現新加坡藏家1985年購自北京燕京書畫社，並附收據（電子版）。



741
WEI XIAORONG (b. 1957)
Darwin

Scroll, mounted and framed, ink and colour on paper
69 × 34.5 cm. (27 1/8 x 13 5/8 in.)
Inscribed and signed, with four seals of the artist
Dated summer, *gengzi* year (2020)

HK\$400,000-600,000
US\$52,000-78,000

尉曉榕 達爾文無心傷害上帝 設色紙本
鏡框 二〇二〇年作

題識：達爾文無心傷害上帝。
庚子（2020年）夏月，司雨堂主。

鈐印：尉押、了、司雨堂、尉

註：尉曉榕，筆名瀟乙、號司雨堂主。1957年生於福建福州，1977年考入浙江美術學院（今中國美術學院）國畫系。首任中國美術學院中國畫與書法藝術學院院長，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，二級教授。曾獲中國美術學院哲匠金獎。享受國務院特殊津貼。



741



742
GUAN LIANG (1900-1986)
Opera Figures
 A set of five unmounted scrolls, ink and colour on paper
 Four scrolls measure approximately 17.1 × 16.1 cm. (6 ¾ x 6 ⅜ in.)
 One scroll measures 13.6 × 12 cm. (5 ⅜ x 4 ¾ in.)
 Each scroll signed by the artist, with a total of five seals
HK\$100,000-200,000 *US\$13,000-26,000*

關良 戲曲人物 設色紙本 未托裱鏡片五幅
 每幅款識：關良。
 鈐印：良（兩次）、良（三次）



743
WANG XUETAO (1903-1984)
Flowers and Birds
 Album of eight loose leaves, ink and colour on paper
 Each leaf measures 36 × 26 cm. (14 ⅛ x 10 ¼ in.)
 Seven leaves signed, one leaf inscribed and signed by the artist, with a total of eight seals
HK\$100,000-150,000
US\$13,000-19,000

王雪濤 花鳥冊 設色紙本 散冊頁八開
 1. 款識：雪濤。
 鈐印：雪濤書畫
 2. 款識：雪濤。
 鈐印：王雪濤印
 3. 題識：雪濤寫。
 鈐印：王雪濤印
 4. 款識：雪濤。
 鈐印：王雪濤印
 5. 款識：雪濤。
 鈐印：王雪濤印
 6. 款識：雪濤。
 鈐印：王雪濤印
 7. 款識：雪濤。
 鈐印：雪濤書畫
 8. 款識：雪濤。
 鈐印：王雪濤印



744

744

QI GONG (1912-2005)

Landscapes

A pair of scrolls, mounted and framed, ink and colour / ink on paper
Each scroll measures 31 × 20 cm. (12 ¼ × 7 ⅞ in.)
One scroll inscribed and signed, with a total of four seals of the artist
Dated autumn, *guiyou* year (1933)

EXHIBITED:

Please refer to Chinese text.

HK\$150,000-200,000

US\$20,000-26,000



啓功 山水 設色/水墨紙本 鏡框兩幅 一九三三年作

1. 鈐印：元白居士
2. 題識：癸酉（1933年）新秋雜擬宋元諸家筆，應松風主人鈞教，啓功元白學。

鈐印：啓功、元白居士、非曰能之

展覽：北海公園畫舫齋，“京派正傳·啓功先生繪畫精品展”，2024年7月20日至8月28日（並刊於展覽刊物，第5頁）。

註：上款“松風主人”即溥侗（1893-1966），號雪齋、雪道人，筆名松風主人，1925年組松風畫會，風靡京城，啓功亦是會員。



745

745

LI KERAN (1907-1989)

Viewing Mountains

Hanging scroll, ink and colour on paper
51 × 33.5 cm. (20 ¼ × 13 ¼ in.)

Inscribed and signed, with one seal of the artist

One collector's seal

Titleslip by Feng Kanghou (1901-1983), with one seal

HK\$300,000-500,000

US\$39,000-65,000

李可染

看山圖

設色紙本

立軸

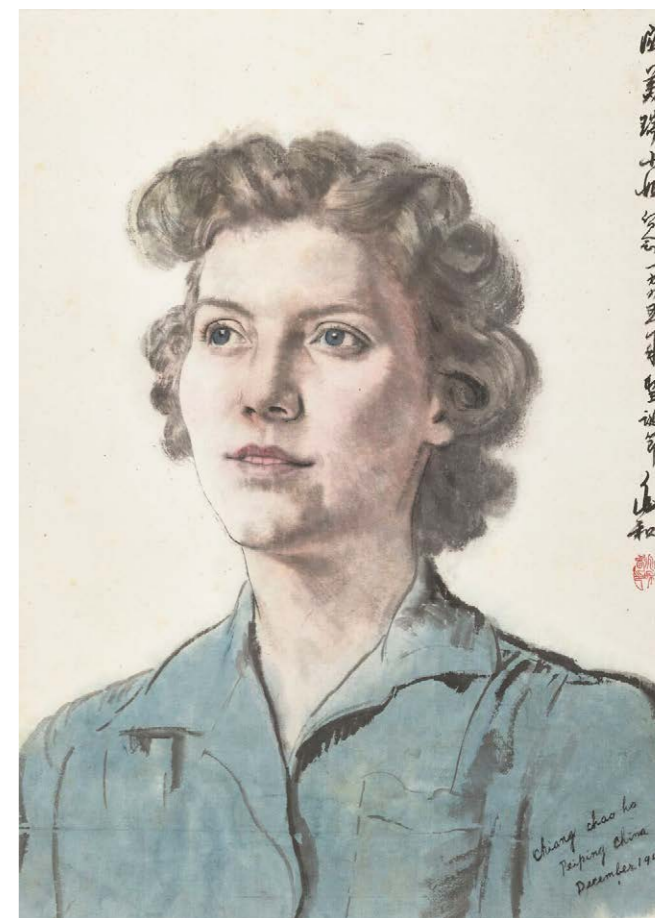
題識：可染畫看山圖於西子湖邊。

鈐印：可染

藏印：多勝齋珍藏印

馮康侯（1901-1983）題簽：李可染看山圖。多勝齋藏。康侯。

鈐印：馮



746

Property from a Private East Coast Collection 美國東岸私人收藏

746

JIANG ZHAOHE (1904-1986)

Portrait of A Lady

Hanging scroll, ink and colour on paper
59 × 42.5 cm. (23 ¼ × 16 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated Christmas, 1945

Dedicated to Madam Guanmeirui

Further inscribed and signed in English by the artist

PROVENANCE:

Acquired in Beijing in 1945, and thence by descent.

HK\$400,000-600,000

US\$52,000-78,000

蔣兆和

關美瑞小姐像

設色紙本

立軸

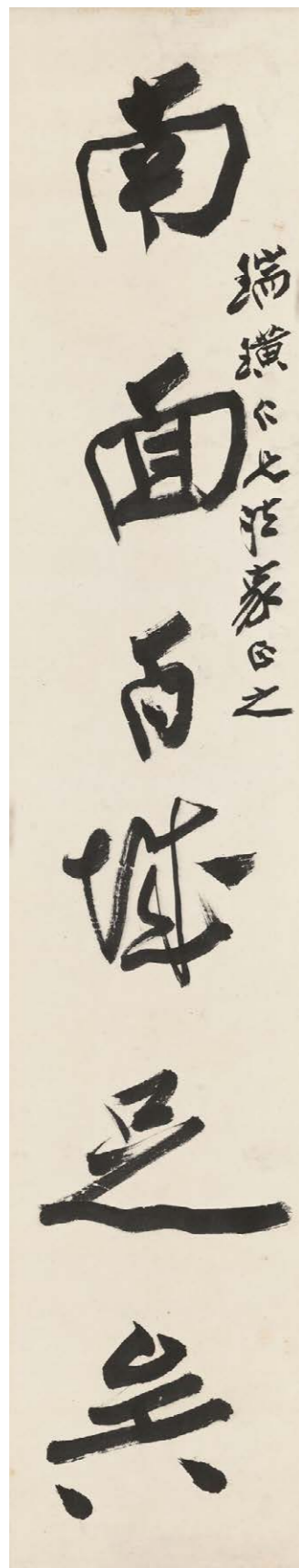
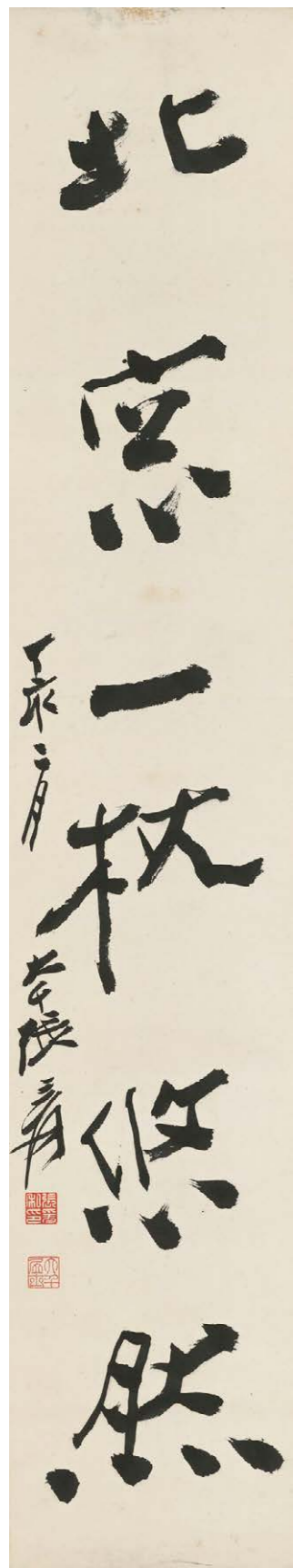
一九四五年作

題識：關美瑞小姐留念。一九四五年聖誕節，兆和。

鈐印：兆和畫印

又題：Chiang Chao Ho, Peiping China, December 1945.

來源：1945年得自北京，並由家族珍藏至今。



747

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

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



Mr and Mrs Sun Ruihuang
孫瑞璜夫婦

747

ZHANG DAQIAN (1899-1983)

Six-character Calligraphic Couplet in Running Script

A pair of hanging scrolls, ink on paper
Each scroll measures 100.1 × 19.1 cm. (39 3/8 × 7 1/2 in.)
Inscribed and signed, with two seals of the artist
Dated second month, *dinghai* year (1947)
Dedicated to Ruihuang

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$80,000-160,000

US\$11,000-21,000

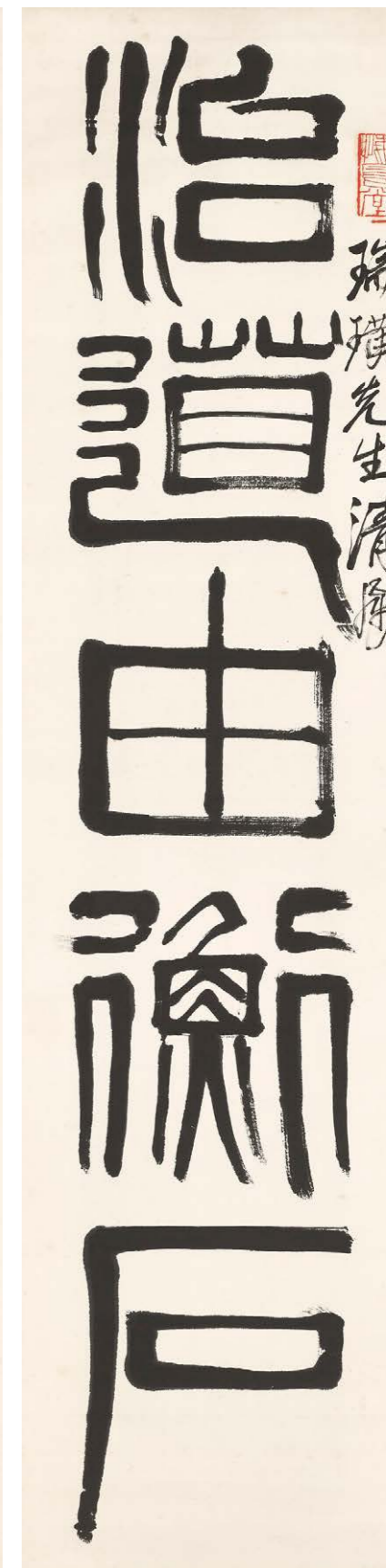
張大千 行書六言聯 水墨紙本 立軸兩幅 一九四七年作

釋文：南面百城足矣，北窗一枕悠然。

題識：瑞璜仁兄法家正之，丁亥（1947年）二月，大千張爰。

鈐印：張爰私印、大千居士

來源：直接得自藝術家，並由家族傳承。



748

748

QI BAISHI (1863-1957)

Five-character Calligraphic Couplet in Seal Script

A pair of hanging scrolls, ink on paper
Each scroll measures 135.5 × 33.7 cm.
(53 3/8 × 13 1/4 in.)

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

PROVENANCE:

Acquired directly from the artist, thence by descent.

NOTE:

Four Qi Baishi paintings from the collection of Sun Ruihuang, were sold in Christie's 2024 Autumn Auction, Lots 1021-1024.

HK\$400,000-800,000

US\$52,000-100,000

齊白石 篆書五言聯 水墨紙本 立軸兩幅

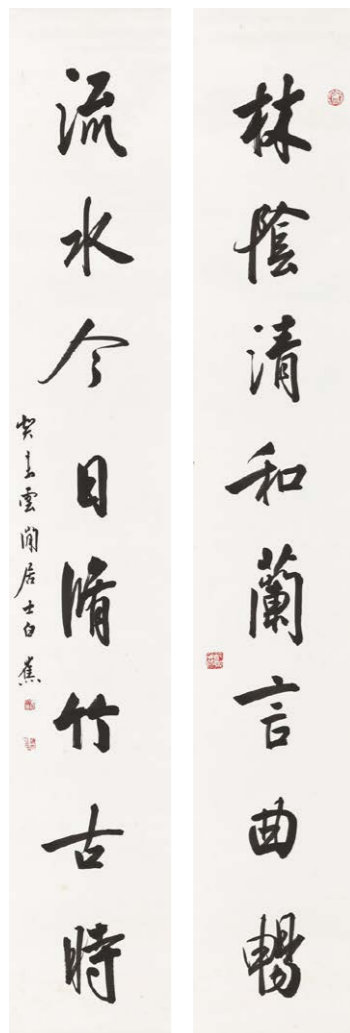
釋文：治道由衡石，洪響起豐山。

題識：瑞璜先生清屬，白石老人齊璜。

鈐印：悔鳥堂、肖形印（牽牛不飲洗耳水）、白石

來源：直接得自藝術家，並由家族傳承。

註：孫瑞璜收藏多幅齊白石佳作，已於佳士得2023年秋拍中善價釋出（編號1021-1024）。



749

749
BAI JIAO (1907-1969)
Eight-character Calligraphic Couplet in Running Script
 A pair of hanging scrolls, ink on paper
 Each scroll measures 138.4 x 22.1 cm. (54 ½ x 8 ¾ in.)
 Inscribed and signed, with four seals of the artist
 Dated *guiwei* year (1943)
HK\$20,000-40,000 **US\$2,600-5,200**
 白蕉 行書八言聯 水墨紙本 立軸兩幅 一九四三年作

釋文：林陰清和蘭言曲暢，流水今日脩竹古時。
 題識：癸未（1943年），雲間居士白蕉。
 鈐印：雲間、醉鄉侯印、吳國白蕉、海曲之印



750

750
MEI LANFANG (1894-1961) **AND YE GONGCHUO** (1881-1968)
Plum Blossoms, Bamboo and Rock
 Hanging scroll, ink and colour on paper
 68 x 41 cm. (26 ¾ x 16 ½ in.)
 Inscribed and signed by Ye Gongchuo, with one seal of the artist
 Further inscribed and signed by Mei Lanfang, with three seals
 Dated New Year's day, *bingxu* year (1946)
 Dedicated to Ruihuang
PROVENANCE:
 Acquired directly from the artist, thence by descent.

HK\$10,000-20,000 **US\$1,500-2,600**
 梅蘭芳、葉恭綽 紅梅竹石 設色紙本 立軸 一九四六年作

葉恭綽題識：遐翁作竹石，曉華補紅梅。
 鈐印：恭綽
 梅蘭芳題識：瑞璜先生雅正。丙戌（1946年）元旦，梅蘭芳。
 鈐印：蘭芳、綴玉軒、梅蘭芳畫記
 來源：直接得自藝術家，並由家族傳承。



751

Fang-Yu Niu Wu, a renowned actress and Peking opera star, was known for her many performances in Chinese media during the 1960s and 1970s, most notably, in movies such as *The Master Sword* and *Life and Death Entrance*. Her husband Chia-Chi Wu was also an actor who often starred alongside her. Her success was greatly celebrated by adoring fans, including artists Zhang Daqian and Tai Jingnong. An admirer of Fang-Yu, Zhang Daqian had specifically painted and gifted this splashed-colour landscape in dedication to her as a token of appreciation.



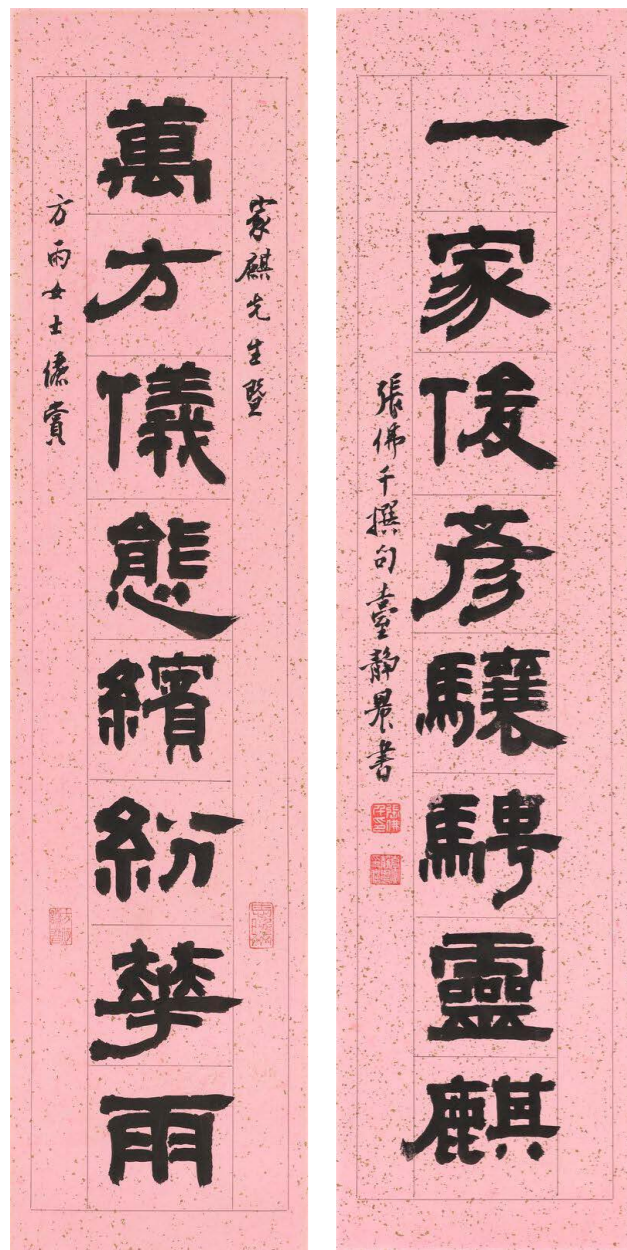
鈕方雨，著名女演員和京劇明星，以上世紀六七十年代在中國媒體上的眾多表演而聞名，尤其在《大劍師》和《生死門》等電影中。她的丈夫武家麒也是一位演員，經常與她合作出演。她的成功受到了熱情的粉絲們的熱烈歡迎，其中包括藝術家張大千和臺靜農。作為方雨的崇拜者，張大千特意繪製並贈送了這幅潑彩山水，以此作為對她的讚賞之情。

751
ZHANG DAQIAN (1899-1983)
Versing in River
 Scroll, mounted and framed, ink and colour on paper
 32.4 x 68 cm. (12 ¾ x 26 ¾ in.)
 Inscribed and signed, with one seal of the artist
 Dated fifth month, *yimao* year (sixty-fourth year of the Republic, 1975)
 Dedicated to Madam Fangyu (Niu Fangyu)

HK\$600,000-800,000 **US\$78,000-100,000**

張大千 溪山覓句 設色紙本 鏡框 一九七五年作

題識：六十四年乙卯（1975）五月寫似方雨女士晒正，蜀郡張大千爰年七十有七。
 鈐印：張大千長年大吉又日利



752

752

TAI JINGNONG (1903-1990)

Eight-character Calligraphic Couplet in Clerical Script

A pair of scrolls, mounted and framed, ink on gold-flecked colour paper
Each scroll measures 66.8 x 15.9 cm. (26 ¼ x 6 ¼ in.)

Inscribed and signed, with two seals of the artist and two seals of Zhang Foqian (1907-2003)

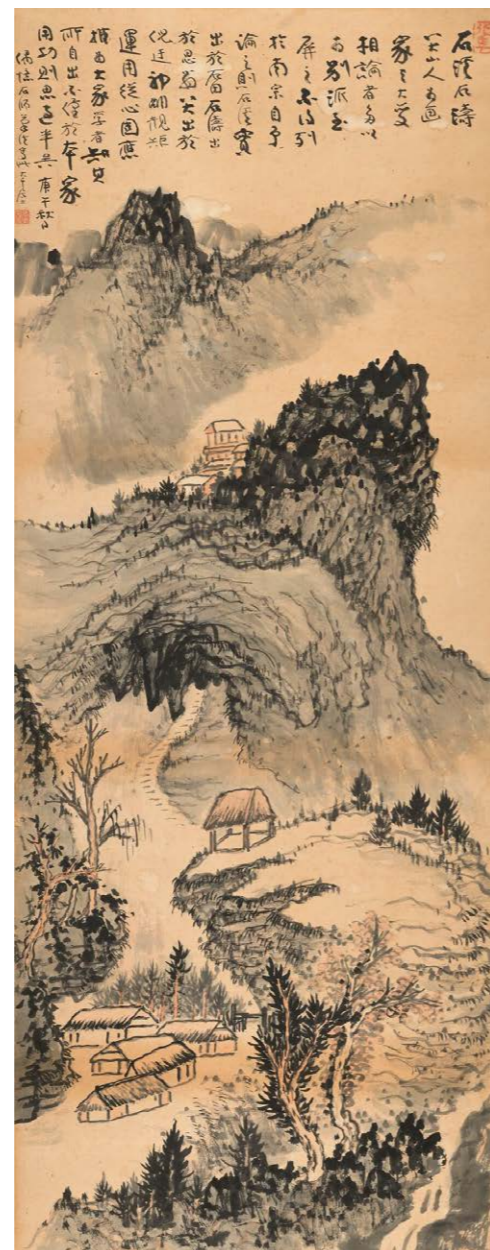
Dedicated to Jiaqi and Madam Fangyu (Niu Fangyu)

NOTE:

Zhang Foqian (1907-2003), whose real name is Zhang Yingrui, a native of Anhui province, was a famous calligraphic couplet writer in Taiwan.

HK\$30,000-50,000

US\$3,900-6,500



753

臺靜農

隸書八言聯

水墨灑金色箋

鏡框兩幅

釋文：萬方儀態繽紛華雨，一家俊彥驍騁靈麒。

題識：家麒先生暨方雨女士儷賞，張佛千撰句，臺靜農書。

鈐印：愛晚齋、方夜讀書、張佛千印、臺靜農印信

註：張佛千（1907-2003），本名張應瑞，安徽省廬縣人，為台灣制楹聯名家。

From a Private Japanese Collection

日本私人收藏

753

ZHANG DAQIAN (1899-1983)

Landscape in the Style of Shitao

Hanging scroll, ink and colour on paper
133 x 51.2 cm. (52 ¾ x 20 ¼ in.)

Inscribed and signed, with two seals of the artist
Dated autumn, gengwu year (1930)

NOTE:

Additional works from the collection will be offered in the Fine Chinese Classical Paintings and Calligraphy sale (lots 219-222) and Chinese Paintings online auction.

HK\$300,000-500,000 US\$39,000-65,000

張大千 石濤筆意山水 設色紙本 立軸
一九三〇年作

題識：石溪石濤八大山人為畫家三大變相，論者多以為別派，至屏之不得列於南宗。自予論之，則石溪實出於石田，石濤出於思翁，八大出於倪迂。神明規矩，運用從心，固應推為大家，學者知其所自出，不僅於本家用功，則思過半矣。
庚午（1930年）秋日，偶憶石師筆法寫此，大千居士。

鈐印：張爰印、張季

註：另有劉世儒、王福厂等作品，將於中國古代書畫（拍品編號219-222）、中國書畫網上拍賣呈現。

Property of a Senior Malaysian Collector
馬來西亞私人收藏

754

ZHANG DAQIAN (1899-1983)

Boating under Cliff in the Style of Shitao

Scroll, mounted and framed, ink and colour on paper
151.5 x 71.3 cm. (59 ½ x 28 ¼ in.)

Inscribed and signed, with four seals of the artist
Dated thirteenth day, first month, wuyin year (1938)

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

US\$78,000-210,000

張大千 仿石濤筆意松崖泛舟 設色紙本
鏡框 一九三八年作

題識：生煙老樹掛高坡，漁艇牽風盪晚波。

極得意時揮灑去，自然丘壑不須多。

戊寅（1938年）正月十三日燈下寫，蜀郡張爰。

鈐印：張爰、爰居士、三千大千、浪花無際似清湘

註：本作觀其畫法、構圖及書法，均為仿石濤筆意的山水作品。畫面左下鈐“浪花無際似清湘”白文印，常用於大千生涯早期，與“苦瓜滋味”、“未始有極”等印多鈐於臨仿石濤作品上。



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ZHANG DAQIAN (1899-1983)

Calligraphic Couplet

A pair of scrolls, mounted and framed, ink on patterned paper
Each scroll measures 137 × 35 cm.
(53 7/8 x 13 3/4 in.)

Inscribed and signed, with two seals of the artist
Dated spring, first month, *renxu* year (1982)

NOTE:

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

HK\$200,000-300,000

US\$26,000-39,000

張大千 書法對聯 水墨花箋 鏡框兩幅
一九八二年作

釋文：養鶴除培長得伴，種魚池院不輸租。
題識：壬戌（1982年）春正月，八十四叟爰。
鈐印：張爰之印、大千居士

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

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ZHANG DAQIAN (1899-1983) /
WANG JINGWEI (1883-1944)

Landscape / Letter to Ruan Yicheng

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

1. *Landscape* measures 39 × 30 cm.
(15 3/8 x 11 3/4 in.)

Inscribed and signed by Zhang Daqian, with
two seals

Dated spring, *yiwwei* year (1955)
Dedicated to Yicheng

Further inscribed by the artist on reverse

2. *Letter to Ruan Yicheng* measures
28 × 17.8 cm. (11 × 7 in.)

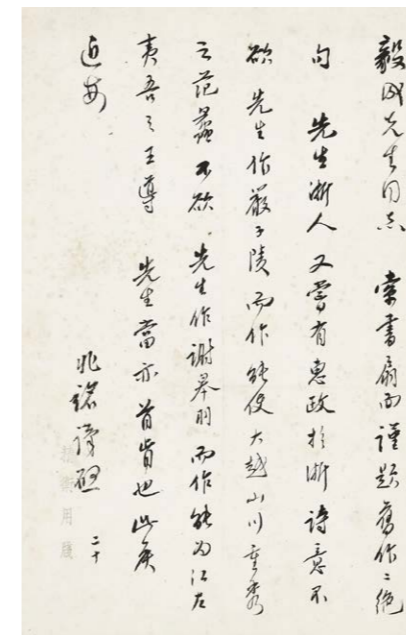
Inscribed and signed by Wang Jingwei
Dedicated to Yicheng

PROVENANCE:

Previously from the Ruan Yicheng (1905-
1988) Collection.



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LITERATURE:

Panorama Magazine Vol. 117, Panorama Publishing House, Hong Kong, 1 August 1983, p.16. (Wang Jingwei's *Letter to Ruan Yicheng*)

NOTE:

Please refer to christies.com for full English text.

HK\$650,000-850,000

US\$85,000-110,000

張大千/汪精衛 江磯帆影/致阮毅成函 設色/水墨紙本
紙板鏡框/鏡框 一九五五年作

1. 《江磯帆影》

題識：毅成仁兄法家正之。乙未（1955年）新春，將自東京還於三巴之摩詰城，倚裝寫。蜀人張爰。

鈐印：張爰、大千居士

畫家又題畫背：此冊請送高嶺梅伯處，轉易君左先生。爰拜上。

2. 《致阮毅成函》

釋文：毅成先生同志索書扇面，謹題舊作二絕句。先生浙人，又嘗有

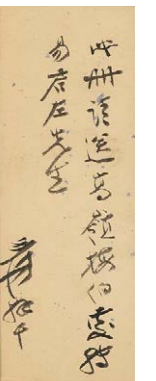
惠政於浙，詩意不欲先生作嚴子陵，而作能使大越山川重秀之范蠡；不欲先生作謝舉羽，而作能為江左夷吾之王導，先生當亦首肯也。此候近安。

款識：兆銘謹啓。

來源：阮毅成（1905-1988）舊藏。

著錄：《大成》雜誌第一一七期，大成出版社，香港，1983年8月1日，第16頁（汪精衛《致阮毅成函》）。

註：阮毅成（1905-1988），字靜生，號思寧，學名冠華，浙江餘姚臨山人，法學家。1931年，於法國巴黎大學獲法學碩士學位。回國後擔任國立中央大學法學院教授、《時代公論》主編。抗戰勝利後，參與籌建浙江大學法學院，並擔任首任院長。1949年赴台。先後擔任《台灣日報》等多家報紙主編、國立政治大學教授兼法律系主任等職。本作畫背亦見張大千手書，推測此作原為張大千托請高嶺梅贈易君左（1899-1972），或最終未能送達，日後大千又贈阮毅成，並在畫面題識前另加上款。



In the early 1940s, Zhang Daqian was encouraged by Ye Gongchuo, which prompted him to go to Dunhuang to copy and study murals. This was an important turning point for him to break the shackles of Ming and Qing painting styles and trace the ancient painting style of the Tang Dynasty and Northern Dynasties. Taiwanese writer Hsieh Chia-hsiao (1931-1994) wrote, "In the world of Zhang Daqian, the Dunhuang period is his most glorious, just as the Dunhuang period is the most glorious in the history of art. Dunhuang played an immensely important part in Zhang's artistic development and laid down the foundations for his future creations."

Staying in Dunhuang for two years and seven months, Zhang Daqian copied a total of about 276 murals from the Mogao Caves. The inscription of the current painting indicates that it was painted in the Mogao Caves on the nineteenth day of the ninth month in 1942, and it is an early representative work of his genre. The lines of the clothes are elegant, and one can see the changes in his brushstrokes. To mimic the colours of the original mural, the paints he used were specially prepared by Tibetan painters, and Zhang learnt the techniques to prepare the mineral pigments such as azurite, malachite, and cinnabar, which laid the foundation for his subsequent development of his use of colours. The figure has a bulging chest, a thin waist, wide hips, and a plump and healthy body. In addition, its head-to-body ratio is moderate, with the upper body and lower body accounting for roughly half each. These Buddhist figures are meant to be looked up and worshipped. This body

1940年代初，張大千得到葉恭綽的鼓勵，促成他前往敦煌臨摹和學習壁畫，是其打破明清畫風的枷鎖，上溯唐代、北朝高古繪畫氣息的重要轉折點。謝家孝曾寫：“張大千的世界中，敦煌是最重要最輝煌的一章，正如敦煌在文藝歷史中佔著高峰地位，敦煌在張大千個人藝術生命中，也是最結實的一環！”

在敦煌長達兩年七個月期間，張大千一共臨摹莫高窟壁畫作品約276幅。本幅《觀音造像》題識上註明是一九四二年農曆九月十九日造於莫高窟中，應為上述作品其中之一，也是他這類型較早期的代表作品。《觀音造像》的衣紋線條飄逸，能看到當中筆觸與毛筆提按的變化。為了更接近壁畫原作，他所用的顏料是特別聘請藏族畫師準備，色彩與原來的壁畫非常相似。畫家因此也學習到對石青、石綠、硃砂等礦物顏料的運用方法，對他後來色彩的發展定下基礎。造像有鼓胸、細腰、寬膀、

proportion combined with the viewpoint from low to high can better express the solemn image of the Buddha statue.

The nineteenth day of the ninth month is one of the dates of the Guanyin Festival, usually marked as the date he attained nirvana. Zhang Daqian specially painted this portrait of Guanyin on this day, which is particularly meaningful for him as he had previously spent a hundred days as a Buddhist monk. According to the current collector, this painting was kept by the artist for many years and was sold to director Lee Fa in the 1960s. Later, the work was introduced by Mr. Jiang Chao, a famous calligraphy and painting intermediary in Macau, and was sold to Master of the Songdetang collection in the early 1970s.

According to the current collector, this painting was kept by Zhang Daqian ever since it was finished, until Lee Fa purchased it in the 1960s. After Lee passed away, the owner of the Songde Tang Collection purchased the painting through the help of Jiang Chao, a famous Chinese painting intermediary of Macao.

Zhang Daqian donated 336 and 62 Dunhuang copies painted in the Mogao Grottoes and Yulin Grottoes to the Sichuan Museum and the National Palace Museum in Taipei in 1955 and 1969 respectively. Figure paintings donated to the Sichuan Museum are similar stylistically to the present work, which can be used as a reference. "Flying Immortals" from the family of H. H. Kong can also be used as reference. (Christie's Hong Kong, November 30, 2010, No. 2641) (Fig).

身軀豐滿健康的體型特徵。此外，其頭身比例適度，上半身和下半身基本各佔一半。造像本是讓世人仰望膜拜，這種身材比例配合從下向上的角度更能表現出佛像莊嚴肅穆的形象。

農曆九月十九日乃觀音誕，“觀音三會”中的涅槃成佛出家之日，大千特意在此日為觀音菩薩誠心造像，對於曾為百日和尚的大千來說別具深意。據現藏家介紹，本幅由畫家自藏多年，直到上世紀六十年代才割愛售予李化導演。後來作品經由澳門名書畫中介人蔣超先生介紹，於七十年代初轉讓給頌德堂收藏。

張大千分別於1955年及1969年捐贈了336幅及62幅寫於莫高窟及榆林窟的敦煌臨摹作品與四川博物院和臺北故宮博物院。大千捐贈與四川博物院的人物畫中亦見有相同畫風的人物仕女可做參考。另一幅可參見孔祥熙家族舊藏的《飛仙》（香港佳士得2010年11月30日編號2641）（圖）。

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ZHANG DAQIAN (1899-1983)

Portrait of Bodhisattva

Scroll, mounted and framed, ink and colour on paper

112.2 x 65.2 cm. (44 1/8 x 25 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated nineteenth day, ninth month, renwu year (1942)

PROVENANCE:

Previously in the collection of Lee Fa, movie director from Hong Kong.

The Songde Tang Collection

LITERATURE:

Thirty Years in Asia 1986-2016, Christie's, p.232.

NOTE:

Lee Fa (1909-1975) was born in Xinhui, Guangdong, and was one of the great Cantonese movie directors and movie makers in Hong Kong. Lee founded Emei Film Company in the 1960s, and directed many black and white movies adapted from the martial arts novels by Jin Yong and Liang Yusheng, a pioneer of the Hong Kong movie industry. Lee moved to Macau in 1968 and passed away in 1975.

HK\$3,800,000-5,800,000

US\$490,000-750,000

張大千 觀音造像 設色紙本 鏡框 一九四二年作

題識：壬午（1942年）九月十九日，蜀郡清信弟子張大千爰敬造於莫高窟。

鈐印：張爰之印、大千

來源：香港電影導演李化舊藏。頌德堂珍藏。

出版：《佳士得亞洲三十年1966-2016》，佳士得，第232頁。

註：李化（1909-1975），祖籍廣東新會，為粵語片大導演、編劇、製片。與李鐵、胡鵬等為香港電影初年“十大導”的一批，李氏於六十年代創辦峨眉影片公司，曾執導多部金庸和梁羽生筆下的黑白武俠片，是香港製作武俠電影的先驅。1968年李導演移居澳門，並於1975年離世。





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Collector's family studio name inscribed by Zhang Daqian
張大千為藏家題寫之“影漢虞”堂號



Zhang Daqian arriving Seoul with family, the first man from the right is collector's third son, who assisted with translation during the trip, photographed in Seoul, Korea, 1978
張大千與家人抵達韓國，照片右立者為藏家三子，負責翻譯工作，1978年攝於韓國漢城（今首爾）

The five Zhang Daqian paintings belong to a Chinese family based in Korea. The family met Zhang Daqian through the artist's solo exhibition in Seoul in 1978. At that time, the exhibition organiser entrusted the family to take care of the artist during his visit to Seoul in preparation for the exhibition. The family and Zhang Daqian became acquainted and later acquired several works directly from the artist. The family has cherished the collection for decades until this day, and it testifies to the decades-long friendship between them and the artist. In addition to the five paintings offered in the present auction, part of the collection was sold at Christie's Hong Kong in May 2022 (Lots 1157-1159).

此五幅大千佳作來自旅韓華僑家族收藏。藏家家族原在韓國漢城（今首爾）經營畫廊，受韓國《東亞日報》之托，鼎力相助大千1978年韓國畫展，悉心安排畫家在韓行程，深得信任。藏家二子負責畫作經紀與銷售，三子協助翻譯工作，均為大千在韓得力助手。從此藏家與畫家及兩家後人結下交情，綿延數十年，往還密切。張大千曾為藏家題寫橫額“影漢虞”。有此因緣，藏家家族入藏大千精品甚夥，部分作品已於佳士得2022年春拍中釋出（編號1157-1159）。此批作品由家族度藏數十載，未付公開，本次呈獻，別有意義。

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ZHANG DAQIAN (1899-1983)

Elegant Lotus

Scroll, mounted and framed, ink and colour on paper

99.1 x 33.8 cm. (39 x 13 1/4 in.)

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

Dedicated to Zhencai

PROVENANCE:

Acquired directly from the artist, thence by descent.

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

US\$130,000-190,000

張大千 清荷 設色紙本 鏡框 一九八一年作

題識：振財仁弟雅正，八十三叟爰台北寫寄。

鈐印：辛酉（1981年）、張爰之印、大千居士

來源：直接得自畫家，並由家族傳承。



Zhang Daqian and his wife with collector's family, photographed in Korea in 1978
張大千夫婦與藏家家人合影，1978年攝於韓國



Collector's family viewing Zhang Daqian creating calligraphy, photographed in Taipei in 1980-1981.
藏家父子於台北摩耶精舍觀賞張大千題寫書法，1980至1981年間攝於台北

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ZHANG DAQIAN (1899-1983)

Persimmons

Scroll, mounted and framed, ink and colour on paper

69.4 x 41 cm. (27 3/8 x 16 1/8 in.)

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

Dated tenth month, *wuwu* year (1978)

Further inscribed and signed by the artist, with a total of three seals

Dedicated to Zhencai

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$400,000-500,000

US\$52,000-65,000

張大千 利市三倍 設色紙本 鏡框 一九七八年作

題識：利市三倍。此兩漢人吉語也，爰翁亦不能無此望，可咲也矣。戊午（1978年）十月。

鈐印：張爰之印、大千居士

畫家又題：十一月二十二日將別漢城，還歸台北，行篋中檢此以贈振財仁弟，相期有如此畫也。八十叟爰。

鈐印：張爰、大千居士

畫家再題：百忙中印遂倒置，當兆弟倒發一千年也。大千居士又記。

鈐印：灑匠

來源：直接得自畫家，並由家族傳承。



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ZHANG DAQIAN (1899-1983)

Scholar and Chrysanthemums

Scroll, mounted for framing, ink and colour on paper

69.5 x 39.1 cm. (27 3/8 x 15 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated tenth month, wuwu year (1978)

Dedicated to Zaizhun

HK\$500,000-700,000

US\$65,000-91,000

張大千 南山秋菊 設色紙本 鏡片 一九七八年作

題識：南山山已暗塵埃，那得東籬稱意栽。花到夷荒無氣節，仰人顏色四時開。

予居南美，四時有菊，因拈小詩。戊午（1978年）十月寫似在準先生兩正，蜀郡張大千爰。

鈐印：張爰之印、大千居士

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ZHANG DAQIAN (1899-1983)

Strolling in the Mountains

Scroll, mounted and framed, ink and colour on paper

90.9 x 49 cm. (35 3/4 x 19 1/4 in.)

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

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

US\$110,000-160,000

張大千 人家在仙掌 設色紙本 鏡框 一九八二年作

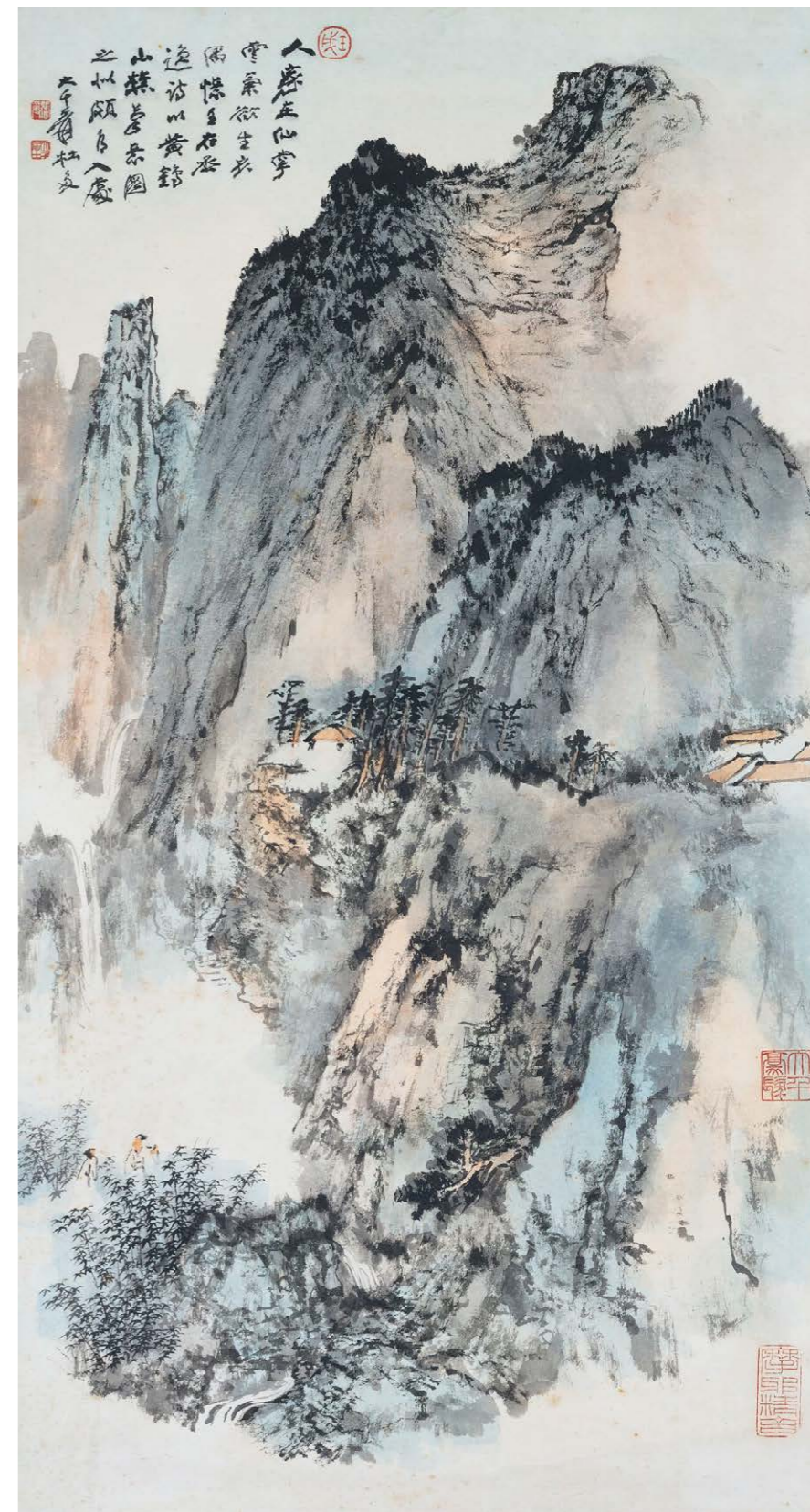
題識：人家在仙掌，雲氣欲生衣。偶憶王右丞逸詩，以黃鶴山樵筆意圖之，似頗有入處。大千爰杜多。

鈐印：壬戌（1982年）、張爰、大千居士、大千豪髮、摩耶精舍

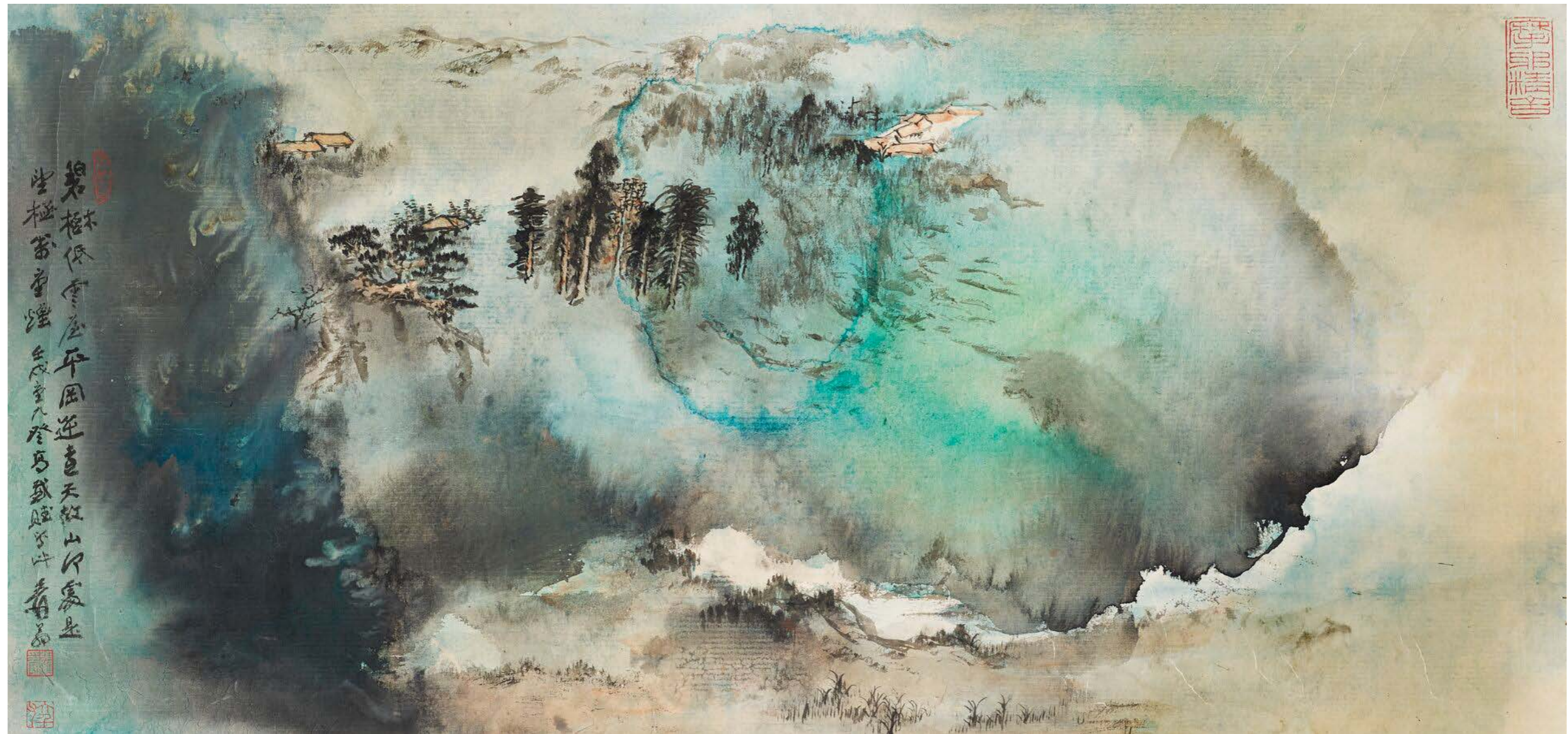
註：戊午（1978）韓國畫展一事，藏家與張大千結下深厚友誼，綿延一生。藏家家族日後受邀赴台，參觀摩耶精舍，並與大千一家遊覽寶島風景名勝，留下眾多合影，親切之態，溢於紙上。此後多年，畫家相贈山水作品數幅，包括是次拍品《人家在仙掌》（編號761）與《煙江疊嶂》（編號762），均寫於1982年。大千於生涯暮年寫贈異國至交好友，畫中山巒清秀，殿宇朦朧，數年前與友人徜徉山水之境，是否重現眼簾？山川不言，其情永在，畫中情愫，觀者或能感知一二，然藝術久遠醇厚之感染力，又非特當年親歷者心有戚戚焉！



藏家家族陪同張大千一家遊覽台灣，約1979年拍攝
Collector's family and Zhang Daqian's family travelling together in Taiwan, photographed in around 1979



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ZHANG DAQIAN (1899-1983)

Misty Landscape by the Lake

Scroll, mounted and framed, ink and colour on paper
40.2 x 84.8 cm. (15 7/8 x 33 3/8 in.)

Inscribed and signed, with four seals of the artist
Dated Double Ninth Festival, *renxu* year (1982)

NOTE:

The present lot was painted on a patterned paper manufactured in the style of the Song Dynasty. Zhang Daqian commissioned Japanese artisans to custom-make this paper to his specifications. A faint watermark displaying the artist's seal "Da Feng Tang" can be seen in the middle of the right edge of the painting.

HKS2,500,000-3,000,000 US\$330,000-390,000

張大千 煙江疊嶂 設色紙本 鏡框
一九八二年作

題識：碧樹低雲屋，平岡逆遠天。
故山何處是，望極萬重煙。
壬戌（1982年）重九登高感賦寫此，爰翁。

鈐印：摩耶精舍、大千豪髮、張爰、大千父

註：本幅寫於1982年，潑寫兼施，融合晚年開創的潑墨潑彩技法與傳統山水中的林木殿宇，為大千晚年常作之風格，亦是送贈華人朋友之慣常選擇。藏家家族曾於70年代末陪伴大千一家遊覽台灣，畫家相贈山水作品多幅，或有誌念之意！

作品寫於仿宋羅紋紙上。此紙為張大千特意向日本匠人訂製。畫面右側靠近邊緣處隱約可見該紙特有的“大風堂”浮水印。



藏家家族陪同張大千一家遊覽台灣，約1979年拍攝
Collector's family and Zhang Daqian's family travelling together in Taiwan, photographed circa 1979



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ZHANG DAQIAN (1899-1983)

Scholar and Attendant Carrying a Qin

Scroll, mounted and framed, ink and colour on paper
133.1 x 67.3 cm. (52 3/8 x 26 1/2 in.)

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

EXHIBITED:

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

LITERATURE:

Chang Dai-chien, Exhibition of Chinese Paintings, Hong Kong, 1974, pl. 23.

HK\$1,500,000-2,000,000 US\$200,000-260,000

張大千 攜琴賞菊 設色紙本 鏡框 一九七三年作

題識：南渡誠草草，長沙想艱難。
松風自度曲，我琴不須彈。
遠公香火社，遺民文字禪。
雖非老翁事，幽尚亦可觀。
客來欲關說，觸至不得言。
山谷詩，借題畫上，爰翁。

鈐印：大風堂、癸丑（1973年）、張爰之印、大千居士、環華齋、一隻眼、得心應手

展覽：香港大會堂，“張大千書畫展覽”，1974年1月1日至7日。

出版：《張大千書畫展覽》展覽圖錄，香港，1974年，圖版23。





764

764

ZHANG DAQIAN (1899-1983)

Symbols of Longevity

Scroll, mounted and framed, ink and colour on paper
47 × 64 cm. (18 ½ x 25 ¼ in.)

Inscribed and signed, with two seals of the artist

Dated second month, nintieth day, *gengxu* year (1970)

Further entitled, inscribed and signed by the artist, with two seal

Dedicated to Zulai

PROVENANCE:

From the collection of Li Zulai and Lee Te Ying.

Christie's Hong Kong, Fine Modern Chinese Paintings, 30 October
2000, Lot 22.

HK\$200,000-300,000

US\$26,000-39,000

張大千 芝仙祝壽 設色紙本 鏡框 一九七〇年作

題識：庚戌（1970年）二月十九日，目疾方甚，不能細寫也。

鈐印：張爰之印、大千居士

又題：芝仙祝壽。祖萊七弟六十初度，爰。

鈐印：大千唯印大年、以介眉壽

來源：李祖萊、李德英夫婦收藏；

香港佳士得，中國近現代畫，2000年10月30日，編號22。

765

YU FEI'AN (1888-1959)

Apricot Blossom and Parrot

Scroll, mounted and framed, ink and colour on paper
27 × 24 cm. (10 ¾ x 9 ½ in.)

Inscribed and signed, with one seal of the artist

Dated spring, *xinsi* year (1941)

HK\$200,000-300,000

US\$26,000-39,000

于非闇 杏花鸚鵡 設色紙本 鏡框 一九四一年作

題識：宋徽宗五色鸚鵡卷題字多而精，為晚年所作。

十年前見之，惜數百圓為日商購去。

近幸展轉乞得影片聊以慰情，寫此圖略參其意也。

辛巳（1941年）春，玉山硯齋非闇。

鈐印：于非齋

766

HUANG JUNBI (1898-1991)

Viewing Waterfall

Scroll, mounted and framed, ink and colour on paper
53 × 89.5 cm. (20 ¾ x 35 ¼ in.)

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

Dated winter, *gengxu* year (1970)

Dedicated to Gongxuan

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$80,000-120,000

US\$11,000-16,000

黃君璧 觀瀑圖 設色紙本 鏡框 一九七〇年作

題識：觀瀑圖。功鉉三姪清賞。

庚戌（1970年）冬日畫於白雲堂，君璧。

鈐印：黃君璧印、君翁、白雲堂

來源：直接得自畫家，並由家族傳承。



765



766



767

767

HUANG JUNBI (1898-1991)

Viewing Waterfall in Autumn Mountains

Scroll, mounted and framed, ink and colour on paper
91 × 182.5 cm. (35 7/8 × 71 7/8 in.)

Inscribed and signed, with three seals of the artist

Dated autumn, *jiazi* year (1984)

PROVENANCE:

Acquired directly from the artist by the present owner's husband in 1980s in Taipei, and accompanied by a photo of artist and the collector in front of present lot (e-copy).

HK\$400,000-600,000

US\$52,000-78,000



黃君璧 秋山觀瀑 設色紙本 鏡框 一九八四年作

題識：尋秋莫說我來遲，谿閣閒吟任所之。
暢過清輝雲徑上，滿山紅葉滿山詩。
甲子（1984年）新秋畫於白雲堂，君翁黃君璧時年八十七。

鈐印：黃君璧印、君翁、白雲堂

來源：現藏家丈夫於1980年代台北直接得自黃君璧，並附黃君璧、藏家在本作前之留影（電子版）。

768

PU RU (1896-1963)

Viewing Wild Geese Return

Unmounted scroll, framed, ink and colour on silk

24.7 × 24.7 cm. (9 3/4 × 9 3/4 in.)

Inscribed and signed, with one seal of the artist

HK\$300,000-500,000 *US\$39,000-65,000*

溥儒 停舟送歸雁 設色未裱絹本 鏡框

題識：停舟送歸雁，遵渚起浮煙。心奮。

鈐印：溥儒



768

769

PU RU (1896-1963)

Mountain Cloud

Unmounted scroll, framed, ink and colour on silk

24.9 × 24.5 cm. (9 3/4 × 9 5/8 in.)

Inscribed and signed, with one seal of the artist

HK\$300,000-500,000 *US\$39,000-65,000*

溥儒 風靜雲初合 設色未裱絹本 鏡框

題識：風靜雲初合，山深樹轉幽。心奮。

鈐印：溥儒



769

770

PU RU (1896-1963) / JIANG ZHAOSHEN (1925-1996)

Calligraphy in Regular Script / Autumn Scenery

Handscroll, ink on paper / ink and colour on paper

1. Calligraphy in Regular Script measures 21.6 x 77.8 cm. (8 1/2 x 30 5/8 in.)

Entitled, inscribed and signed by Pu Ru, with two seals

2. Autumn Scenery measures 21.6 x 96.7 cm. (8 1/2 x 38 1/8 in.)

Entitled, inscribed and signed by Jiang Zhaoshen, with three seals

Dated winter, gengshen year (1980)

Dedicated to Aiyun (Wang Aiyun, 1906-2004)

Frontispiece by Tai Jingnong (1903-1990), with two seals

Dated spring, xinyou year (1981)

Dedicated to Aiyun

Four colophons by Tai Jingnong, Wang Zhuangwei (1909-1998), Liu

Taixi (1899-1989), and Wang Jingzhi (1916-2002), with a total of nine

seals

Titleslip by Wang Zhuangwei, with one seal

PROVENANCE:

Formerly from the collection of Wang Aiyun (1906-2004);

M K Lau Collection.

EXHIBITED:

Beijing, Guardian Art Center, Intimate Encounters: An Exhibition

of Handscrolls and Albums from the M K Lau Collection, 7-22

November, 2017.

Hong Kong, PMQ, Intimate Encounters: An Exhibition of Handscrolls

and Albums from the M K Lau Collection, 24 March-5 April, 2018.

NOTE:

A native of Hangzhou, Zhejiang, Wang Aiyun (1906-2004) worked

under educator and activist Luo Jialun at the National Central

University, National Central University of Governance in Nanjing,

and later at the National Taiwan University. During his tenure at the

National Central University, Wang had frequent exchanges with

artists including Xu Beihong, Zhang Daqian, Huang Junbi and Fu

Baoshi. In 1948, Wang moved to Taiwan to work at the National

Taiwan University. While in Taiwan Wang became close friends with

Pu Ru. Wang retired in 1968 and was widely known for his passion in

collecting Chinese paintings and calligraphy.

HK\$200,000-300,000

US\$26,000-39,000

溥儒/江兆申 楷書《秋懷賦》/穠霖圖 水墨紙本/設色紙本 手卷

1. 溥儒楷書《秋懷賦》

釋文：秋懷賦。乙未（1955年）之秋予遊日本，道出東京，止於澀

谷，感秋霖之不晴，歎逝興懷愴然而賦其辭曰。（文不錄。）

題識：予昔在西山，每成一文必寫寄章一山左丞、陳蒼虬侍郎，議其存否，或塗改二三字焉。今兩公相隨謝世，雖有述作，孰與切磋，時人所輕覆瓿宜矣。溥儒拜識。

鈐印：溥儒、心齋

2. 江兆申《穠霖圖》

題識：穠霖圖。靄雲先生珍藏先師西山先生小楷書《秋懷賦》，庚申年（1980）冬出以見示，并命補秋霖圖，筆墨殊不足以稱尊意。芥原江兆申敬識。

鈐印：雙谿、江兆申印、略無丘壑

臺靜農（1902-1990）

題引首：晉唐逸韻。靄雲先生清賞，辛酉（1981年）春暮，靜農於龍坡里。

鈐印：龍坡、臺靜農

臺靜農題跋：（文不錄。）辛酉（1981年）黃梅雨時，靄雲先生屬題，臺靜農。

鈐印：臺靜農

王壯為（1909-1998）

題跋：（文不錄。）靄雲兄宜並寶之，癸亥（1983年）秋日獲觀假歸重陽前日敬題。漸翁弟王壯為時年七十又五。

鈐印：王壯為印、墨（宰）、老自有餘態

劉太希（1899-1989）

題跋：（文不錄。）靄雲吾兄屬題，甲子（1984年）三月劉太希。

鈐印：劉、太希

王靜芝（1916-2002）

題跋：（文不錄。）丁丑（1997年）孟春，王靜芝拜觀敬跋。

鈐印：王靜芝印、霜茂廬、延年

王壯為題簽條：寒玉靈滙師弟秋懷書畫卷。靄雲藏，漸齋題。

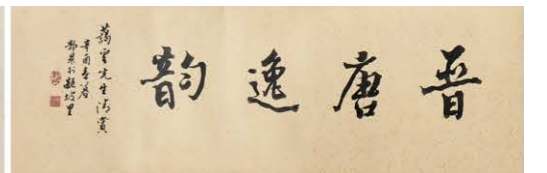
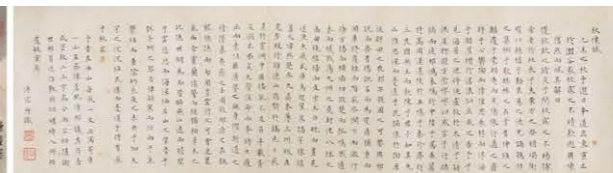
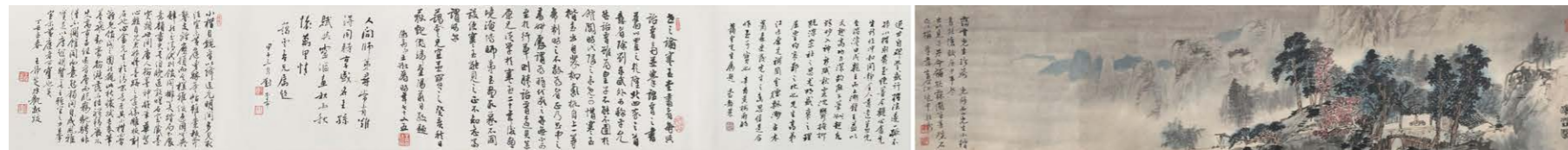
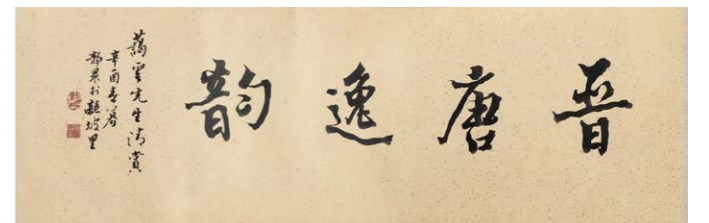
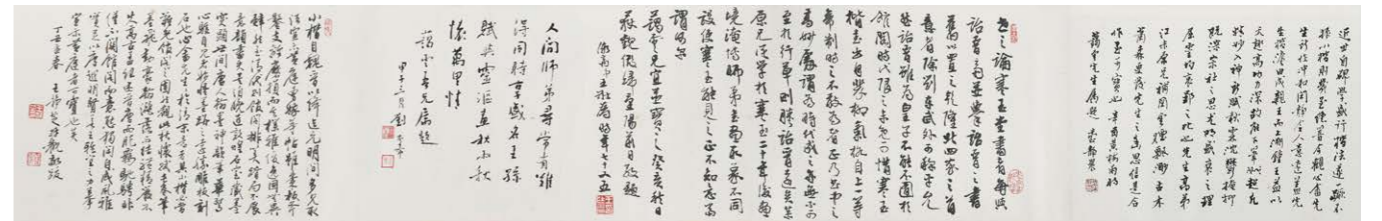
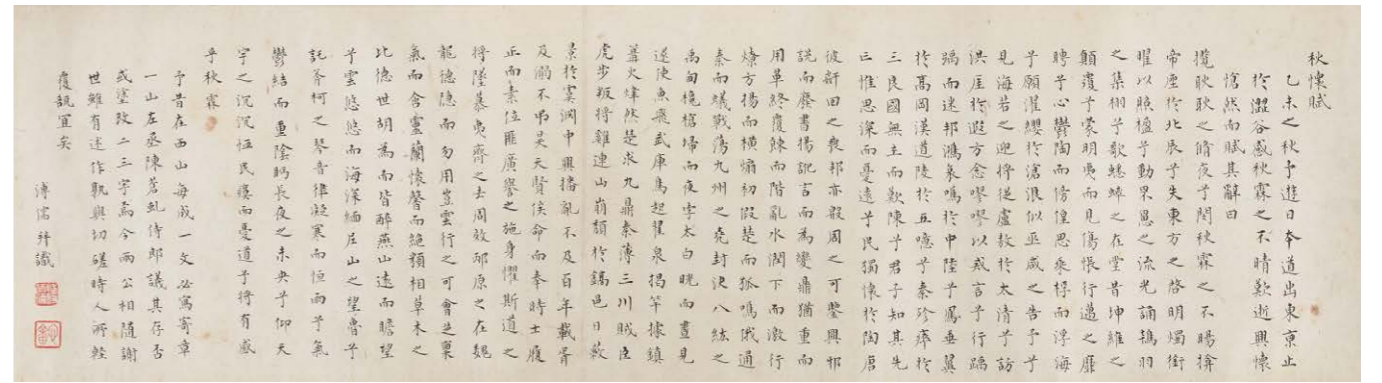
鈐印：壯為

來源：王靄雲舊藏；梅潔樓珍藏。

展覽：北京，嘉德藝術中心，“方寸之間—梅潔樓藏手卷冊頁”，2017年11月7至22日。

香港，元創方，“方寸之間—梅潔樓藏手卷冊頁”，2018年3月24日至4月5日。

註：王靄雲（1906-2004），齋號自怡室，浙江杭州人。追隨羅家倫從事教育行政及文化工作，先後於國立中央大學、國立政治大學、國立台灣大學及政府部門擔任要職。熱愛藝術，於國立中央大學期間跟徐悲鴻、張大千等藝術家有密切交流。1948年王氏受聘於國立台灣大學主任秘書，在台期間與溥儒交往深厚。1968年退休後專注書畫藝術，成為著名書畫收藏家。



771

ZHANG SHANZI (1882-1940)

Blossoms

Handscroll, ink on paper

19.8 × 260 cm. (7 ¾ × 102 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated autumn, *yihai* year (1935)

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

Dated autumn, *yihai* year (1935)

Frontispiece by Ye Gongchuo (1881-1968), with four seals

Two colophons by Huang Binhong (1865-1955) and Luo Changming (1904-1971), with a total of four seals

One collector's seal

EXHIBITED:

Beijing, Guardian Art Center, *Intimate Encounters: An Exhibition of Handscrolls and Albums from the MK Lau Collection*, 7-22 November, 2017.

Hong Kong, PMQ, *Intimate Encounters: An Exhibition of Handscrolls and Albums from the MK Lau Collection*, 24 March-5 April, 2018.

LITERATURE:

Huang Binhong Chronology, Shanghai Painting and Calligraphy Publishing House, 2005, pp.364-365.

HK\$300,000-400,000

US\$39,000-52,000

張善孖 洩漏天機 水墨紙本 手卷 一九三五年作

題識：寒暑有代謝，衆芳無歇時。達人貴適性，觀物齊妍媸。
荷菊與梅杏，園丁咸植之。吾亦隨手抹，刊落青紅姿。
南陽諸葛公，澹泊取自怡。乙亥（1935年）秋，虎癡張善孖寫於吳門網師園中。
鈐印：大風堂、善孖、虎癡

吳湖帆（1894-1968）又題：洩漏天機。乙亥（1935年）中秋快睹善孖二兄妙筆奉題。
吳湖帆。
鈐印：吳萬、梅景書屋

葉恭綽（1881-1968）題引首：花隨四時。恭綽。
鈐印：玉虎、綽、比德堂、小石林

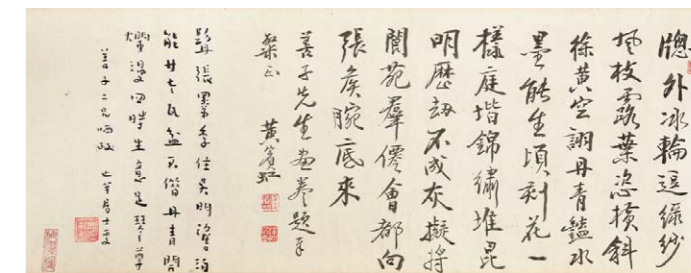
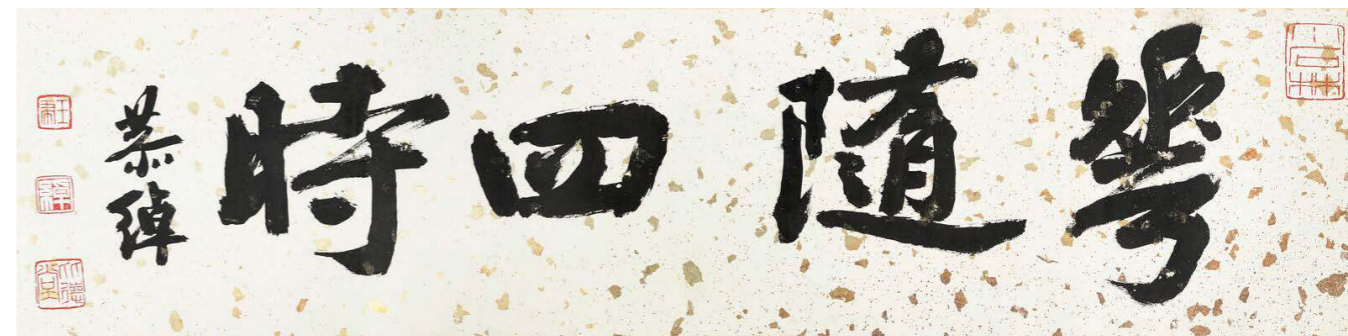
黃賓虹（1865-1955）題跋：臆外冰輪逗綠紗，風枝露葉恣橫斜，徐黃空詔丹青艷，水墨能生頃刻花。
一樣庭階錦繡堆，昆明歷劫不成灰，擬將閬苑群僊會，都向張侯腕底來。
善孖先生畫卷題奉粲正，黃賓虹。
鈐印：黃賓公、樸居士、黃

羅長銘（1904-1971）題跋：髯張昆弟季住吳門，澹泊能甘老瓦盆，不借丹青開爛漫，四時生意足琴尊。
善孖二兄晒政。亡羊居士更。
鈐印：羅更

鑑藏印：梅潔樓

展覽：北京，嘉德藝術中心，“方寸之間—梅潔樓藏手卷冊頁”，2017年11月7至22日。
香港，元創方，“方寸之間—梅潔樓藏手卷冊頁”，2018年3月24日至4月5日。

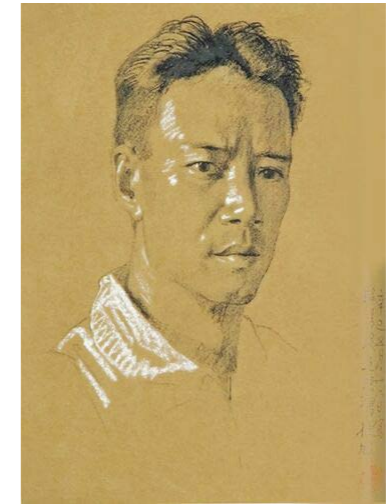
著錄：《黃賓虹年譜》，上海書畫出版社，2005年，第364-365頁。





Loh Cheng Chuan, Xu Beihong, Guan Zhenmin, and Loh's two sons, Penang, 1941

1941年，駱清泉與徐悲鴻、管震民、駱新民、駱覺民攝於檳城



XU BEIHONG, *Portrait of Loh Cheng Chuan*, dated 1941, Collection of Loh Cheng Chuan Family, Penang.

徐悲鴻，《駱清泉畫像》，1941年作，駱清泉家族藏

Loh Cheng Chuan (1907-1966), also known as Zishi, was a distinguished art collector in Southeast Asia and the founding chairman of the Penang Art Society. Loh, a Chinese medicine practitioner recognized for his strong work ethic, played a significant role in the local art scene and in promoting Chinese culture. In the early 1940s, Xu Beihong journeyed to Penang to organize an art exhibition to support China's resistance against Japan. During this time, Loh and Xu forged a deep friendship that transcended boundaries and endured over time. Even when Xu Beihong returned to China, their bond remained steadfast, with exchanged artworks and correspondence symbolizing their enduring friendship. Following the war, Loh cultivated close relationships with Chinese overseas artists like Zhao Shao'ang, Yang Shanshen, and Zhang Daqian, contributing significantly to the art community while championing Chinese cultural heritage. Loh's profound dedication to art solidified his position as a prominent figure in northern Malaysia.

The friendship between Loh and Xu Beihong became a celebrated narrative in the art world. Their initial encounter was in February 1941, when a Penang Chinese association invited Xu Beihong to exhibit in an art exhibition. Loh's meticulous preparations for the exhibition, ensuring the comfort of the artists' accommodations, deeply touched Xu Beihong and thus, their brotherly friendship was formed. Despite a twelve-year age gap, their connection was characterized by unwavering trust and understanding. Xu Beihong gifted paintings to Loh and later became the godfather to Loh's son, Lo Tuo. Alongside Huang Menggui and Huang Manshi, Xu discovered yet another kindred spirit in the region. The Loh Cheng Chuan collection of Xu Beihong paintings has remained private for decades, and the appearance of these two works in the auction offers invaluable insights into Xu Beihong's artistic journey in Southeast Asia.

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“北馬藝術保母”之譽。駱氏本人收藏頗豐，視藝術如命，堪稱北馬一大家。

徐悲鴻與駱清泉的交往，成為一段藝壇佳話。徐駱二人結緣於1941年2月，彼時徐悲鴻應檳城抗日團體之邀，由新加坡至檳城舉辦義展。籌委會委託駱清泉負責籌備展覽，駱氏將畫展繁瑣的細節佈置的井井有條，畫家飲食安排妥當舒適，徐悲鴻深為感激和讚賞，自此結下友誼，後來更在檳城極樂寺園璞方丈的主持下成為結盟兄弟。二人相差十二歲，同屬羊，情如兄弟，肝膽相照，徐氏相贈畫作不斷，後更收駱氏長子駱拓為義子，接去北京讀書生活。徐駱二人的交往，是徐悲鴻南洋旅途中的一段佳遇，乃繼黃孟圭、黃曼士兄弟後，徐氏於南洋的另一知音。駱清泉珍藏的徐悲鴻作品，數十年來鮮有公開。如今，駱氏舊藏徐悲鴻重要作品於佳士得拍賣中呈現，必將為徐悲鴻南洋藝途的研究，提供更多寶貴的資料。

772

XU BEIHONG (1895-1953)

Horse Scratching

Hanging scroll, ink and colour on paper

128.5 x 75.3 cm. (50 5/8 x 29 5/8 in.)

Inscribed and signed, with one seal of the artist

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

Dedicated to Qingquan (Mr Loh Cheng Chuan)

PROVENANCE:

Acquired directly from the artist, thence by descent.

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

US\$390,000-650,000

徐悲鴻 搔著癢處 設色紙本 立軸 一九三九年作

題識：清泉兄存玩，廿八年（1939）舊作。悲鴻。

鈐印：悲鴻之印

籤條：徐悲鴻先生搔著癢處。駱清泉藏。

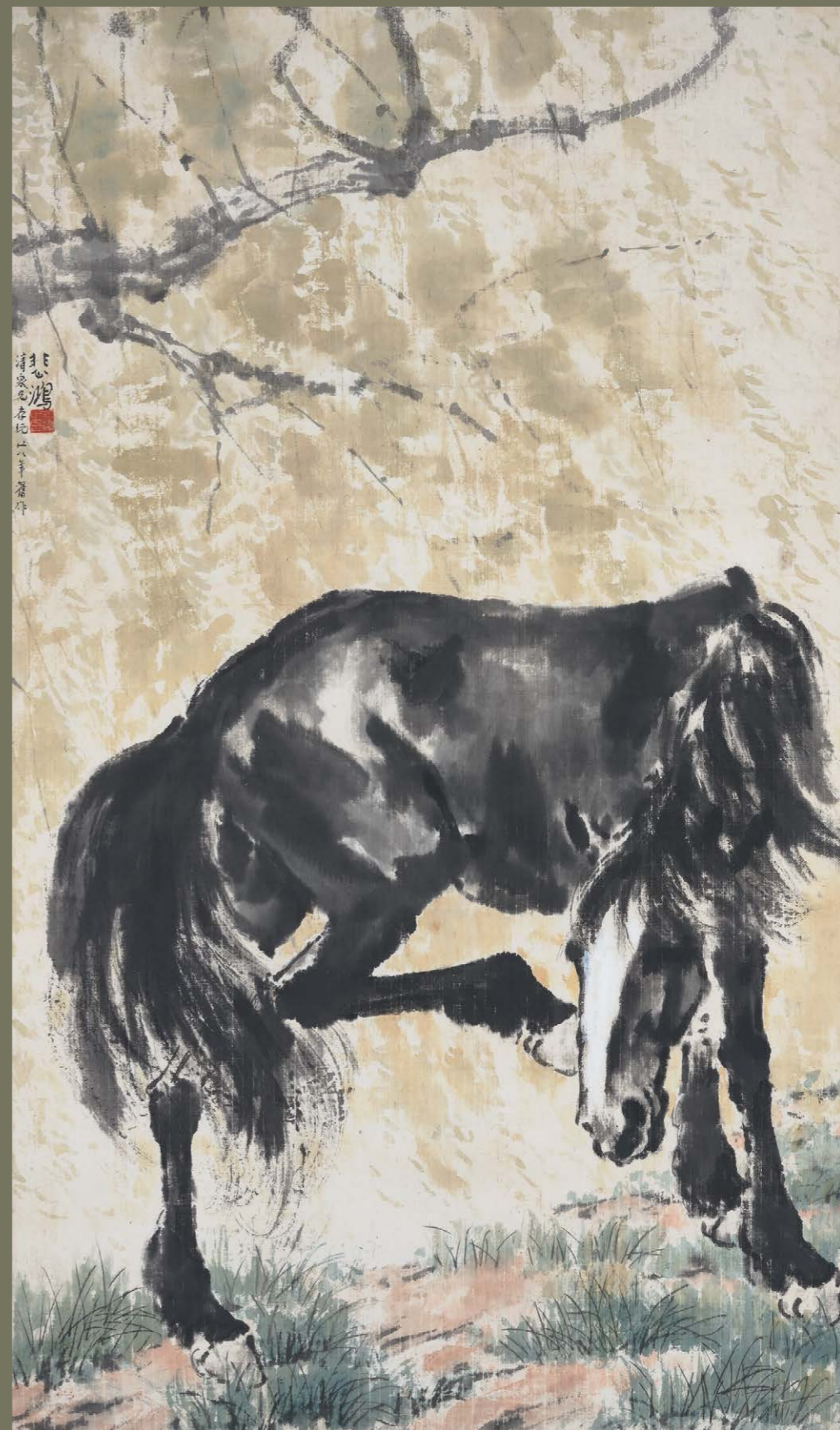
來源：直接得自畫家，並由家族傳承。

This painting, measuring over eight square feet, depicts a spirited horse scratching its head under the shade of a tree. Its posture is vigorous as it leans down to scratch, displaying a relaxed and comfortable demeanour amidst its strength. In the background, willow leaves sway in the wind, and lush grass lay like a carpet as if a refreshing breeze were brushing against the horse. As the horse and its background complement each other harmoniously, this painting serves as an excellent example of Xu Beihong's horse-themed painting.

In February 1941, Xu Beihong travelled from Singapore to Penang to hold a charity exhibition to raise funds for war relief efforts. In Penang, he met with the local overseas Chinese leader Loh Cheng Chuan, the exhibition organiser. The two men connected instantly and formed a close friendship, with Xu gifting many works to Loh as tokens of friendship. Signed initially only with "Beihong," this painting was later dedicated and gifted to Loh Cheng Chuan. Xu added an inscription on the left, stating: "For Brother Qingquan (Cheng Chuan) to enjoy an old work from the twenty-eighth year (1939)." This indicates that the artist completed this piece before coming to Penang, keeping it with him during his travels or intending to exhibit it in other places. Xu Beihong, known for his hard work and patriotic sentiments, often expressed deep emotions in his works, filled with concerns and indignation. However, this piece distinctly conveys a sense of leisure and elegance, illustrating rare moments of relaxation and joy during his time in Southeast Asia. The choice of this gift to Loh Cheng Chuan reveals Xu's innermost emotions and reflects the profound camaraderie and closeness shared between them.

本幅以八尺巨幅，寫樹蔭下一駿馬搔癢之態。駿馬身姿強健，俯身搔癢，剛毅中顯悠閒愜意之態。背景隱約見柳葉隨風搖曳，芳草如茵，如感清風拂面。兩者互相映照，詩意盎然，實為徐悲鴻畫馬題材中之一精彩特例。

徐悲鴻於1941年2月，由新加坡至檳城舉辦抗日籌賑義展，因此結識擔綱展覽籌備任務的當地僑領駱清泉，二人心意相投，結為金石之盟，友誼綿長，作品相贈不斷。本幅原應僅俱“悲鴻”款識，後贈予駱清泉時，徐悲鴻於原本簽名左側再題：“清泉兄存玩，廿八年（1939）舊作。”由此可見，這應是畫家來檳城前創作完成，隨身保留行篋，陪伴旅途的得意之作，或是徐氏用於星馬各地展覽之物。徐氏一生操勞，常抱家國情懷，筆下作品多有憂思激憤之態，而本作盡顯閒情雅致之意，可見徐氏南洋歲月包含了一生中為數不多的輕鬆愉悅時刻。徐氏以顯露內心深處情感的作品相贈駱清泉，亦可見二人情誼之深，交往之切。



徐悲鴻先生搔著癢處
駱清泉藏

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XU BEIHONG (1895-1953)

Standing Horse

Hanging scroll, ink and colour on paper

112 × 54.3 cm. (44 1/8 × 21 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated third month, thirtieth year (of the Republic, 1941)

Dedicated to Qingquan (Mr Loh Cheng Chuan)

PROVENANCE:

Acquired directly from the artist, thence by descent.

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

US\$290,000-410,000

徐悲鴻 秋風萬里頻回顧 設色紙本 立軸 一九四一年作

題識：秋風萬里頻回顧，認識當年舊戰場。清泉仁兄惠存，卅年（1941）三月，悲鴻。

鈐印：江南布衣、悲鴻

簽條：徐悲鴻先生回顧立馬。駱清泉藏。

來源：直接得自畫家，並由家族傳承。

After Xu Beihong and Loh Ching Chuan met in February 1941, the two spent much time together, with Loh inviting Xu to stay long-term at his Nam Kok Hotel in Penang. Xu's stay in Penang was a rare period of relaxation during his Southeast Asia journey. During this time, Loh's young son often observed Xu Beihong painting in his room at the hotel. This painting was created and gifted to Loh by the artist in March 1941 during his stay. It depicts an energetic horse standing in solitude on the grassland, looking back, echoing the poetic phrase "In the autumn wind, turning back to look over a thousand miles to recall the old battleground." The horse stands bravely against the wind, its mane blowing in the breeze, exuding a sense of heroic independence, expressing the artist's resilience and passion during the challenging times of the war. The gifting of this painting at the beginning of Xu and Loh's acquaintance reflects mutual respect and encouragement among the Chinese people.

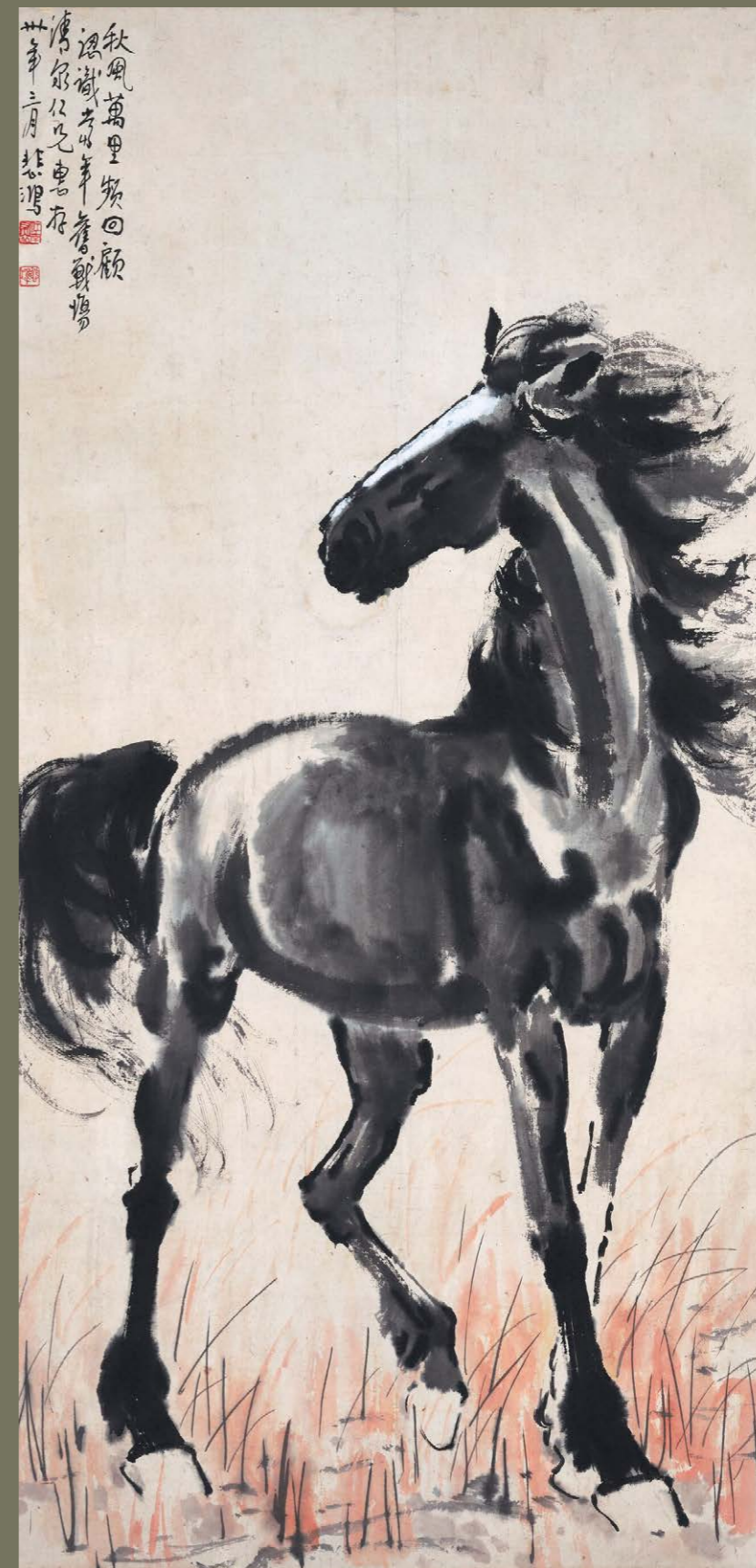
徐悲鴻與駱清泉於1941年2月結識後，二人形影不離，駱氏更邀請徐悲鴻至駱家經營的“南國大旅社”長住。在南國旅社的歲月成為徐悲鴻南洋生涯不多的輕鬆愉快時刻。在此期間，徐駱二人日日相隨，駱清泉與幼子常常觀賞徐悲鴻於南國旅社房間中作畫。本幅寫於1941年3月，正是這一時期創作和相贈駱氏的作品。畫作寫駿馬獨立於草澤，回首眺望，正應和“秋風萬里頻回顧，認識當年舊戰場”的題詩。駿馬迎風獨立，毛髮為風吹起，頗有英雄獨立的狹義之氣，也是畫家於抗戰相持的艱難時刻抒發堅韌激昂之氣的體現。畫作相贈於徐駱相識之初，頗有華人間惺惺相惜、互相砥礪之意。



Nam Kok Hotel, Penang
檳城南國旅社外景



Penang Nam Kok Hotel, Xu Beihong stayed in the right room at the end of corridor in this photo
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



徐悲鴻先生回顧立馬
駱清泉藏

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XU BEIHONG (1895-1953)

Two Sparrows and Reeds

Scroll, mounted and framed, ink and colour on paper
44 × 55.5 cm. (17 3/8 × 21 7/8 in.)

Inscribed and signed, with one seal of the artist
Dated *xinsi* year (1941)

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$280,000-380,000

US\$37,000-49,000

徐悲鴻 雙飛圖 設色紙本 鏡框 一九四一年作

題識：悲鴻，辛巳（1941年）。

鈐印：鴻爪

簽條：徐悲鴻先生雙飛圖。

來源：直接得自畫家，並由家族傳承。

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XU BEIHONG (1895-1953)

Magpie by Red Leaves

Hanging scroll, ink and colour on paper
79 × 33.7 cm. (31 1/8 × 13 1/4 in.)

Inscribed and signed, with one seal of the artist
Dated autumn, *yiyou* year (1945)

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Paintings, 5 April 2016, Lot 1328.

LITERATURE:

Paintings of Hsu Pei-Hung, China Painting Association, Taipei, January 1975, p. 72.

HK\$700,000-900,000

US\$91,000-120,000

徐悲鴻 紅葉喜鵲 設色紙本 立軸 一九四五年作

題識：乙酉（1945年）秋晚，悲鴻。

鈐印：徐

來源：香港蘇富比，中國書畫拍賣，2016年4月5日，編號1328。

出版：《徐悲鴻畫集》，中華書畫出版社，台北，1975年1月，第72頁。



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FU BAOSHI (1904-1965)

Appreciating Paintings under Trees

Scroll, mounted and framed, ink and colour on paper

47.3 × 66.3 cm. (18 5/8 × 26 1/8 in.)

Signed, with three seals of the artist

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

US\$390,000-650,000

傅抱石 桐蔭讀書圖 設色紙本 鏡框

款識：抱石寫。

鈐印：傅、抱石得心之作、其命維新

In the painting, Fu Baoshi portrays an old pavilion nestled beneath towering trees. Within, three scholars open a painting amidst conversation, accompanied by attentive young attendants behind the screen. Nearby, two scholars engage in discussions. The foreground features two scholars gesturing towards the pavilion, while on the right, a poignant reunion unfolds between two scholars and an attendant carrying a qin, evoking a sense of long-awaited connection. The scene exudes an air of refined elegance under the shelter of the Tong trees.

The Orchid Pavilion Gathering holds a central place in the hearts of Chinese literati, offering Fu Baoshi solace during the societal upheaval when he was in Chongqing. This influence is palpable in this piece, where Fu deftly employs splashed ink and layered brushstrokes to depict towering trees alive with vitality. Subtle hues of green and ochre evoke a buzzing summer, juxtaposing the serene figures against the lively setting.

The painting brims with lush brushstrokes, effortlessly blending reality and abstraction—both vague and natural, yet precise and evocative—vividly capturing the elegance and leisure of literati gatherings. Each character exudes a distinct demeanour, radiating a noble and refined aura. Notably, their eyes convey lifelike emotions, adding depth to the scene. His work focuses on bold strokes, meticulous refinement, and profound contemplation, resulting in a whimsical piece infused with meticulous thought.

In April 1939, Fu Baoshi and his family settled in Chongqing's western suburbs near Jingangpo for nearly eight transformative years. This period marked a zenith in Fu's artistic journey as he embraced his distinctive methodology, transcending the limitations of ink and brush. Alongside other creations from his Chongqing era, this painting stands as the pinnacle of his lifelong artistic endeavours.

此幅《桐蔭讀書圖》中，高樹下一椽老屋，三位高士正在展卷欣賞畫作，隔間的兩位高士正低聲輕語，兩書童於旁陪侍。近景左側，二人惻惻來遲，談笑著指著堂屋的幾人。右側二位感覺許久未見，正親密的交談。書童攜琴立於身後，桐蔭下一片高古風雅。

此幅《桐蔭讀書圖》正是來自蘭亭雅集的靈感。傅抱石以潑墨和多層次的豐富筆法繪前後大樹七株，滿布枝葉，氣勢撼人，順勢粗筆勾出筋脈，一片生機盎然。間以少許花青、赭石輔色，率性為之，營造出暑熱蟬鳴的盛夏濃蔭。點景人物細筆勾寫，精妙洗練。其他人物神態各異，均氣宇軒昂，神態飄逸，氣質不凡。尤其是眼神的刻畫，頗為傳神。從而與激蕩的大樹、粗放的坡石形成一種粗細、疏密、動靜的對比趣味。整幅筆墨滋潤渾厚，實中有虛，虛中有實，既朦朧，自然，又概括，具體，將多葉多枝多層次多表現得淋漓盡致，形象地表達了文人的雅集逸趣。

1939年4月，傅抱石攜家輾轉流徙，來到重慶西郊金剛坡下，羈留了近八年光陰。金剛坡八年，成為他繪畫創作的轉折期與高峰期。他“我用法”，豁然頓悟，逐漸打開了一扇“打破筆墨約束的法門”。金剛坡時期的作品被視為傅抱石一生創作中最重要的部分。《桐蔭讀書圖》頗見奇趣，絕是精心營構的金剛坡時期佳作。



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FU BAOSHI (1904-1965)

Reciting Poetry by the Willow Bank

Hanging scroll, ink and colour on paper

47.7 × 49 cm. (18 ¾ x 19 ¼ in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *guiwei* year (1943)

Further inscribed and signed by the artist, with one seal

Dedicated to Madam Huiru (Shum Wai Yu)

PROVENANCE:

Previously from a private American collection.

Sotheby's Hong Kong, Fine Chinese Paintings, 11 October 2021, Lot 3148.

NOTE:

According to the note affixed at the back of the painting, the painting previously belonged to Ms Shum Wai Yu in Palo Alto, California, USA.

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

US\$240,000-360,000

傅抱石 柳岸行吟圖 設色紙本 立軸 一九四三年作

題識：癸未（1943年）秋寫於東川金剛坡下，抱石。

鈐印：傅、抱石齋

畫家又題：慧如女士雅鑒，新喻傅抱石

鈐印：傅抱石印

來源：美國私人舊藏。

香港蘇富比，中國書畫拍賣，2021年10月11日，編號3148。

註：根據貼於畫背的英文簡述，此作品的原藏家為美國加州的沈慧如女士（Shum Wai Yu）。

Fu Baoshi loved painting and excelled at depicting ancient figures. His portrayal of these figures drew inspiration from his studies of Gu Kaizhi and captured the essence of the art from the Six Dynasties. In his painting *Reciting Poetry by the Willow Bank*, a scholar with a clear and elegant visage, adorned with a five-stranded beard, exudes a carefree and refined demeanor as he strolls along the riverbank, emanating a sense of serenity and contentment. It is likely that the scholar depicted in the painting is a representation of the renowned poet Tao Yuanming of the Jin Dynasty (356-427 AD).

Tao Yuanming epitomizes the ideal of enlightenment for intellectuals throughout Chinese history. To those disenchanted with reality, Tao serves as a spiritual guidepost, celebrated for his retreat to the mountains, his passion for reading without the pursuit of profound knowledge, his love for wine, his reserved disposition, aversion to fame and wealth, and unwavering commitment to his principles. This philosophy of life deeply resonated with Fu Baoshi during his time in Jingangpo near Chongqing. Despite the challenges of the 1940s in war-torn Chongqing, characterized by heavy family responsibilities and poverty, this period proved to be remarkably fruitful for Fu Baoshi. He took pleasure in drinking and was often seen “preferring wine over tea during moments of leisure.” This enjoyment served as a significant source of motivation for his artistic endeavors. These anecdotes may shed light on the artist’s particular fascination with Tao Yuanming.

傅抱石愛畫、善畫古代人物。此幅《柳岸行吟圖》，畫面中一高士，面目清秀，五絡鬚髯，瀟灑飄逸。負手踱步于江畔，神色淡然，怡然自得。在抱石灑脫奔放的皴染下，五棵粗壯的柳樹垂於岸上，枝桠婆婆，樹幹的赭色與衣袍上淡淡的花青，配合畫面清冷的色調，巧妙地表現出時值秋末冬初，柳葉凋零的蕭瑟場景。

畫中高士想來應是畫家筆下的五柳先生。五柳先生陶淵明（356-427）係晉代大詩人，因厭惡官場奉迎諂媚惡習，不願為五斗米折腰而辭官歸隱。陶淵明這一人物，似乎是中國歷代知識份子心中的明月光。他的為人處世的態度，以及愛酒嗜酒的豪放性情，與金剛坡時期滿腹才華、內心富足，而又生活貧困的傅抱石產生了強烈的共鳴。金剛坡也是傅抱石精品倍出的時期。“往往醉後”的佳話已為美術界所津津樂道。這一切或許已能說明抱石先生對陶淵明特別有興趣的原因。



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RAO ZONGYI (1917-2018)

Evening on the Lake

Hanging scroll, ink and colour on coloured patterned paper
136.1 x 34.7 cm. (53 5/8 x 13 5/8 in.)
Inscribed and signed, with two seals of the artist
Dated *dinghai* year (2007)

PROVENANCE:
Formerly from the Collection of Prof. Wong Shiu Hon and Mrs Tsang Ying Ching

LITERATURE:
Please refer to Chinese text.

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

饒宗頤 長天落彩霞 設色花色箋 立軸
二〇〇七年作

題識：長天落彩霞，遠水涵秋鏡。花如人面紅，山似佛頭青。生色圍屏，翠冷松雲徑，嫣然眉黛橫。但攜將旖旎濃香，何必賦橫斜瘦影。張可久湖上晚歸曲子。丁亥（2007年）選堂。

鈐印：饒宗頤印、選堂
來源：黃兆漢、曾影靖教授夫婦舊藏。
出版：《長天落彩霞—任劍輝的劇藝世界》，三聯書店（香港）有限公司，2009年11月，扉頁。
註：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。

Property from a Japanese Private Collection
日本私人珍藏

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WU CHANGSHUO (1844-1927)

Bamboo and Rock

Hanging scroll, ink and colour on satin
164.1 x 40.1 cm. (64 5/8 x 15 3/4 in.)
Inscribed and signed, with two seals of the artist
Dated spring, *jiwei* year (1919)
Inscribed and signed by Hitomi Shoka (1887-1968, a Japanese painting artist) on the wooden box, with one seal

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

吳昌碩 竹石圖 設色綾本 立軸 一九一九年作

題識：風枝露篠淨無塵。吳昌碩寫於廬。己未（1919）春年七十有六。

鈐印：昌碩、破荷
人見少華（日本畫家）題木盒蓋：
吳昌碩竹石圖。自黃統本淡彩條幅。
木盒內蓋題字：
七十萬人一缶翁，乘興一揮能藏神。青黃翠石一雨過，風枝露篠淨無塵。少華自題。
鈐印：心華髻子

景蘇室舊藏



Yonezawa Akihiro (1923-1982) was a Japanese collector of Chinese painting and works of art. He once owned a Dong Qichang calligraphy in his collection, bearing the collector's seals of Aoyama San'u (1912-1993), Lin Xiongguang (1897-1971), and his own. Akihiro's sobriquet, Keisoshitsu, was inspired by Su Shi, a Song Dynasty artist and poet whom he greatly admired. Among his favorite paintings was a portrait of Su Shi by the Qing dynasty painter Gai Qi. It is rumoured that Yonezawa Akihiro had intended to acquire the renowned calligraphy by Su Shi, "The Cold Food Observance," in Japan during the early 20th century before it was sold to Taiwan and was later acquired by the National Palace Museum in Taipei. Akihiro frequently visited Gyokusendo in Tokyo, an antique shop founded in 1818 that specialized in scholar's objects. It was there that he met the artist Zhang Daqian, who taught him painting. Akihiro also had a close friendship with the distinguished collector Lin Xiongguang and was acquainted with the eminent American Chinese art scholar James Cahill (1926-2014).

From the same collection, a painting by Huang Shen will be offered in the Fine Chinese Classical Painting and Calligraphy auction on 27 November 2024 and a group of scholar's objects will be offered in the Chinese Works of Art live and online auctions in Spring 2025.

景蘇室主人米澤彰洋（1923-1982）乃日本的中國繪畫和藝術品收藏家。他曾收藏董其昌的書法作品，上有青山杉雨（1912-1993）、林熊光（1897-1971）和他自己的鑒藏印。他的堂號“景蘇室”乃受到他非常崇拜的宋代藝術家、詩人蘇軾的啟發而得。在他鍾愛的畫作中，有一幅清代畫家改琦所繪的蘇軾畫像。據傳言，米澤彰洋於20世紀初期在日本曾嘗試收購蘇軾的名作《寒食帖》，但後來該作品售到臺灣，後來又被臺北故宮博物院收藏。米澤彰洋經常拜訪東京的玉川堂，一家成立於1818年專門經營文房四寶的古董店。在那裡，他認識了藝術家張大千，後者曾教授他繪畫。他還與著名藏家林熊光保持密切友誼，並熟識著名的美國中國藝術學者高居翰（1926-2014）。

米澤彰洋的收藏中，另有一幅黃慎繪畫將於2024年11月27日的中國古代書畫拍賣中呈現，一組文人器物將於2025年春季在中國藝術品線上及現場拍賣中呈現。



Yonezawa Akihiro (1923-1982)
米澤彰洋 (1923-1982)

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WU CHANGSHUO (1844-1927)

Flower and Calligraphy

Album of eight leaves, ink and colour on paper

Each leaf measures 24.7 x 31.3 cm. (9 3/4 x 12 3/8 in.)

Five leaves inscribed and signed, one leaf signed, with a total of ten seals of the artist

Dedicated to Xiaofang (Yan Xinhou, 1838-1906)

Nine collectors' seals

Titleslip inscribed and signed by He Songhua (1858-1934), with one seal

Dated tenth month, *xinchuo* year (1901)

Three titleslips by He Songhua (1858-1934), Nishikawa Yasushi (1902-1989) and another Japanese collector, with a total of four seals

PROVENANCE:

Previously in the collection of Kanayama Chusai (1916-2008).

Previously in the collection of Yonezawa Akihiro (1923-1982).

EXHIBITION & LITERATURE:

Please refer to Chinese text.

HK\$600,000-1,000,000 US\$78,000-130,000

吳昌碩 書畫合璧 設色紙本 冊頁八開

- 題識：曉鏡嬌煙鬢淺，小樓聽雨眠遲，待到上林春信，一花先發高枝。筱舫觀察大人正畫。安吉吳俊卿。
鈐印：苦鍊
鑑藏印：景蘇室、金壽私印
- 題識：白菌茵香（花）承露影，野慈姑葉刺浴衣。香氣消受夢初覺，臨水人家破竹扉。（第四字花字誤作香字）。俊卿。
鈐印：缶
嚴信厚鑑藏印：小書畫舫審定
- 題識：牆根鞠華可沽酒。昌碩。
鈐印：俊、苦鍊近況
嚴信厚鑑藏印：小書畫舫秘玩
- 題識：擬花之寺僧而神味不及。昌碩。
鈐印：缶
鑑藏印：□處過眼、景蘇室、曾經我眼即我有
- 釋文：雲孤依碧落，落老結春冰。面此石壁者，不知何代僧。梵音沉遠壑，初地絡枯藤。好夢如仙鶴，梅邊喚不應。到此難為別，前觀畫古吳。草頭春雁沒，風色太湖孤。冷趣聽泉得，高談見佛無。茲遊有仙骨，何必問方壺。《石壁精舍》
直沽中夜雙輪發，未及雞鳴已度關，
幻蜃吸珠魚吐沫，腥風滿載過成山。《成山》
鈐印：倉石
- 釋文：金山亭子墮低昂，高躡春雲禮上方。
佛坐南朝觀水月，人當北固振衣裳。
墓諛郭璞遊仙死，帶解坡公說法狂。
淘盡英雄千古恨，大江東去海茫茫。《金山》
客已悲窮鳥，心還制毒龍。牆低防屬耳，酒苦用填胸。
板屋蓋冬月，寒山長夜鐘。黃華鑑影畔，岑寂伴衰容。
《旅夜》
款識：昌碩。
鈐印：削觚
- 釋文：缶廬讀書處，好鳥時幽探。病臂臨池活，遊心繞樹貪。
酒香雲潑甕，花重雨盛籃。天意留情種，人堪學老聃。
《缶廬》
菜裏詩囊繞病身，一鏡漲雨絕來人。
海棠紅罷僧簾菊，只有秋花不厭貧。《病中》
鈐印：吳昌石

- 釋文：蓉湖西去夕陽貧，嶼蓼汀葭刺眼新。
明月笑留襟上酒，柳枝閒惹襖邊塵。
池香赤鯉吹泉眼，瑤古青虬舞石脣。
（唐李少溫石床瑒聽松二字）。
安得老僧重愛客，竹爐味（茶）味夜相親。
《蓉湖》（爐下茶字誤作味）。
- 題識：筱舫觀察大人命錄舊作即蕪大方家正之。安吉吳俊卿。
鈐印：吳俊之印、吳昌石
鑑藏印：景蘇室所藏金石書畫、景蘇室所藏

何頌華（1858-1934）
題簽條：吳昌碩詩畫冊。光緒辛丑（1901）十月。何頌華署簽。
鈐印：蒙孫

鑑藏印：景蘇室所藏
西川寧（1902-1989）
題簽條：缶廬先生書畫合璧。鑄齋藏。寧題崑。
鈐印：安叔

木盒簽條：吳昌碩書畫合璧冊。
鈐印：小夢樓、小夢樓主
來源：金山鑄齋舊藏；
景蘇室米澤彰洋舊藏。

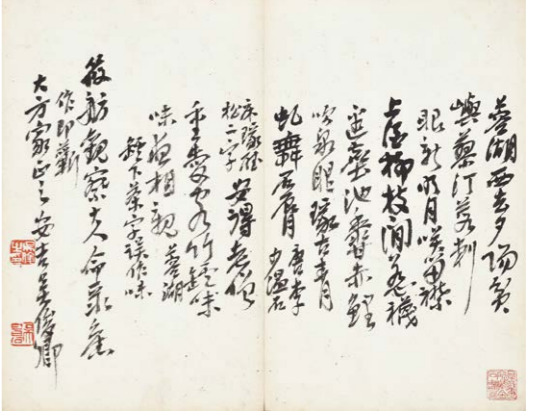
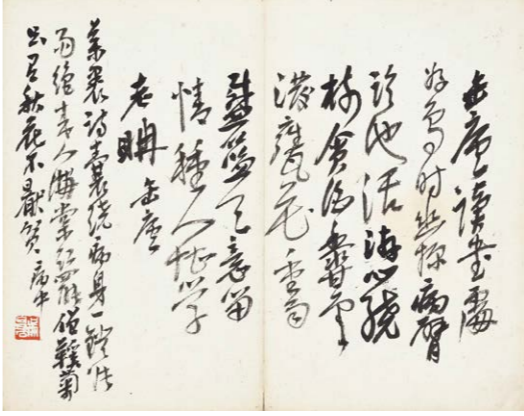
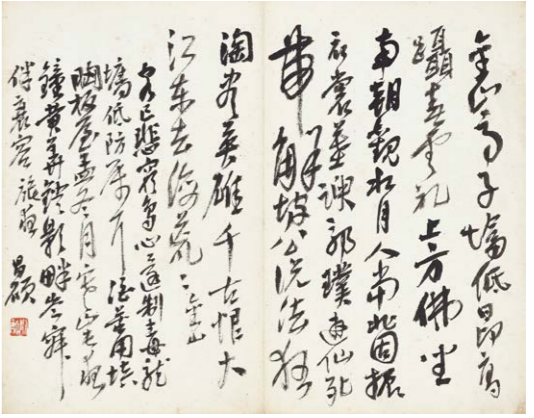
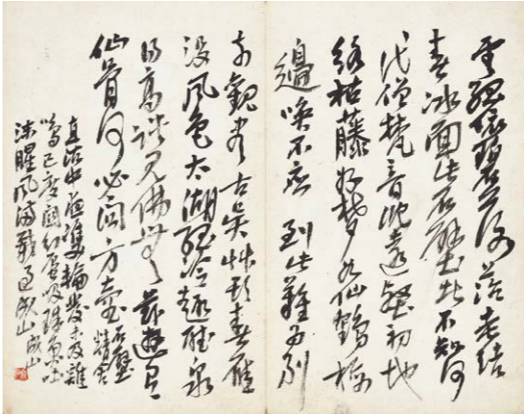
展覽：東京，上野之森美術館，“逝世五十年 吳昌碩記念展”，1977年5月15-21日。
東京國立博物館，“吳昌碩とその時代—苦鉄没後90年展”，2018年1月2-28日。
台東區立書道博物館，“吳昌碩とその時代—苦鉄没後90年展”，2018年1月30日至3月4日。

出版：《書籍名品叢刊・第161回配本「清 吳昌碩 尺牘／詩稿」》，株式會社二玄社，1970年1月初版、1988年9月二版，第50-57頁。（其中書法四開）
謙慎書道會編，《吳昌碩のすべて》，株式會社二玄社，1977年8月初版、1984年8月四版，第108-109頁。（其中繪畫四開）
《中国法書選60：清吳昌碩集》，株式會社二玄社，1990年2月，圖版68。（其中一開）
《中国法書ガイド60：清吳昌碩集》，株式會社二玄社，1990年2月，第58頁。（其中一開）
青山慶示，《缶廬先生書画合璧》，近代書道研究所，2016年6月6日，限量複製品700件。
《第40回由源展記念「缶廬先生書画合璧」》，近代書道研究所，2016年6月，限量複製品500件。

註：上款人筱舫應為嚴信厚（1838-1906），原名經邦，字筱舫，浙江寧波慈溪人。清末實業家、書畫家。中國近代企業的開拓者。晚清實業家四大巨富之一。嚴信厚工書善畫，其書法筆力沉凝，纂有《小長蘆館集帖》12卷。

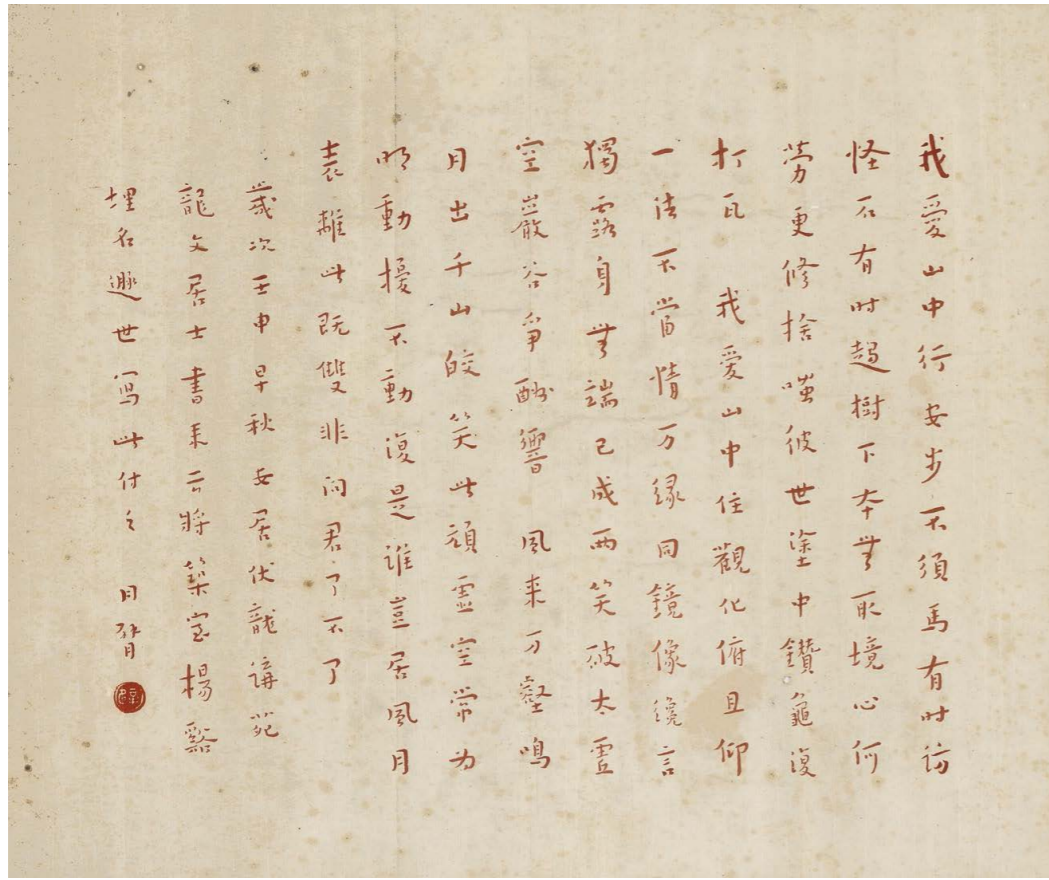
原藏家金山鑄齋（1916-2008），本名壽夫，號金壽、丁人石室，師從日本著名書法家西川寧先生，喜集藏中國金石書畫及明清印譜，和日本書法篆刻泰斗小林斗盦師出同門，1977年他和小林斗盦一起合作編寫《金石書畫印章史展圖錄》。

西川寧（1902-1989），字安叔，號靖閣，生於東京。明治時代書法家西川春洞之子。自幼濡染書法，學習書學，欽慕清代書法家趙之謙，精於六朝書法。他是日本著名的書法家和書法史家，為“昭和三筆”之一，對日本現代書法的發展貢獻極大。



The collection belongs to the descendent of an influential and progressive intellectual of 20th-century China. The scholar was associated with other intellectuals, thinkers, and artists of the time. All the works in this collection were directly gifted by the artists and were kept in the family for nearly a century.

本收藏來自二十世紀重要學者之後人。此學者亦與當時衆多知識分子、思想家和藝術家交往。本收藏中作品均為直接得自藝術家，作品保留在家族中近一個世紀，識者珍之！



781

781
HONGYI (1880-1942) /
MA XULUN (1885-1970) /
YUAN XILIAN (?-1950)
Calligraphy
Hongyi:
Scroll, mounted and framed, vermilion on paper
27.5 x 32.5 cm. (10 7/8 x 12 3/4 in.)
Inscribed and signed, with one seal of the artist
Dated autumn, *renshen* year (1932)
Dedicated to Longwen
Ma Xunlun:
A set of two scrolls, unmounted and framed
as one, ink on paper
One scroll measures 35.5 x 25 cm. (14 x 9 7/8 in.)
One scroll measures 30 x 18.3 cm. (11 3/4 x 7 1/4 in.)
Each inscribed and signed, with a total of
two seals of the artist
Each dated thirtieth-first year (of the Republic,
1942)
Both dedicated to Mianzun

Yuan Xilian:
Two scrolls, mounted and framed, ink on paper
Each scroll measures 68.5 x 19.8 cm.
(27 x 7 3/4 in.)
Inscribed and signed, with one seal of the artist
Dedicated to Mianzun
PROVENANCE:
Acquired directly from the artist, thence by
descent.
NOTE:
Ma and Yuan's works are dedicated to
Mianzun, whose full name is Xia Mianzun
(1886-1946). Born in Songxia, Shangyu,
Zhejiang Province, his real name is Xia Zhu
and his courtesy name is Mianzhan. He later
changed his name to Mianzun. He is known
as a modern Chinese educator, prose writer,
and Buddhist layman. Longwen refers to Xia
Longwen, Xia Mianzun's son.

HK\$300,000-500,000
US\$39,000-65,000

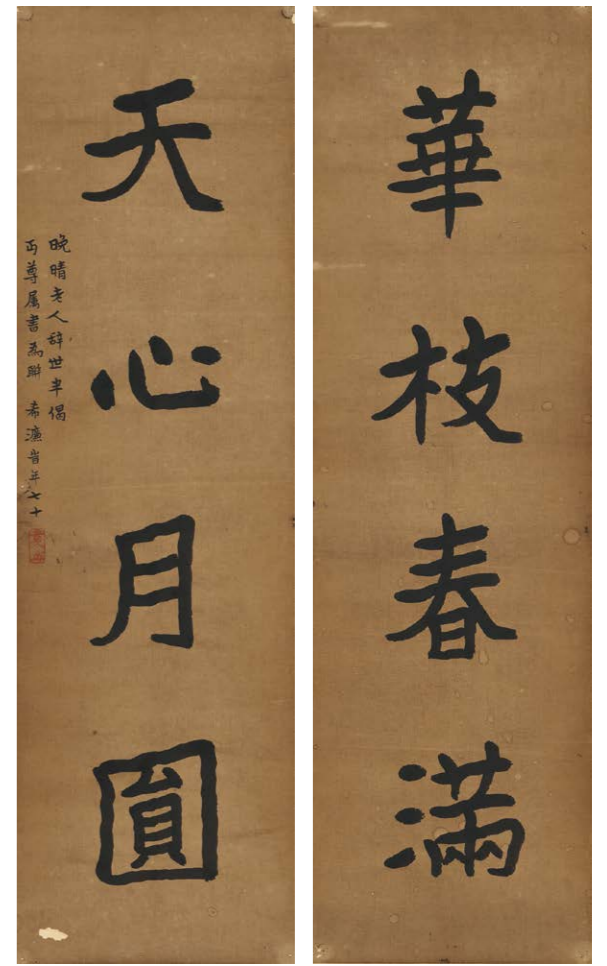
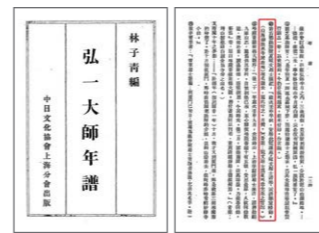
弘一/馬敘倫/袁希濂
致夏龍文朱砂古德法語/致夏丐尊詩稿兩
通/書法對聯 朱砂紙本/水墨紙本
鏡框四幅 一九三二/四二年作

弘一《致夏龍文朱砂書法》
釋文：我愛山中行，安步不須馬。
有時訪怪石，有時趨樹下。
本無取境心，何勞更修捨。
嗤彼世塗中，鑽龜復打瓦。
我愛山中住，觀化俯且仰。
一法不當情，萬緣同鏡像。
纔言獨露身，無端已成兩。
笑破太虛空，巖谷爭酬響。
風來萬壑鳴，月出千山皎。
笑此頑虛空，常為明動擾。
不動復是誰，豈居風月表。
離此既雙非，問君了不了。
題識：歲次壬申（1932年）早秋，安居伏龍
講苑，龍文居士書來云將築室楊巖，
埋名避世，寫此付之。月臂。
鈐印：辟

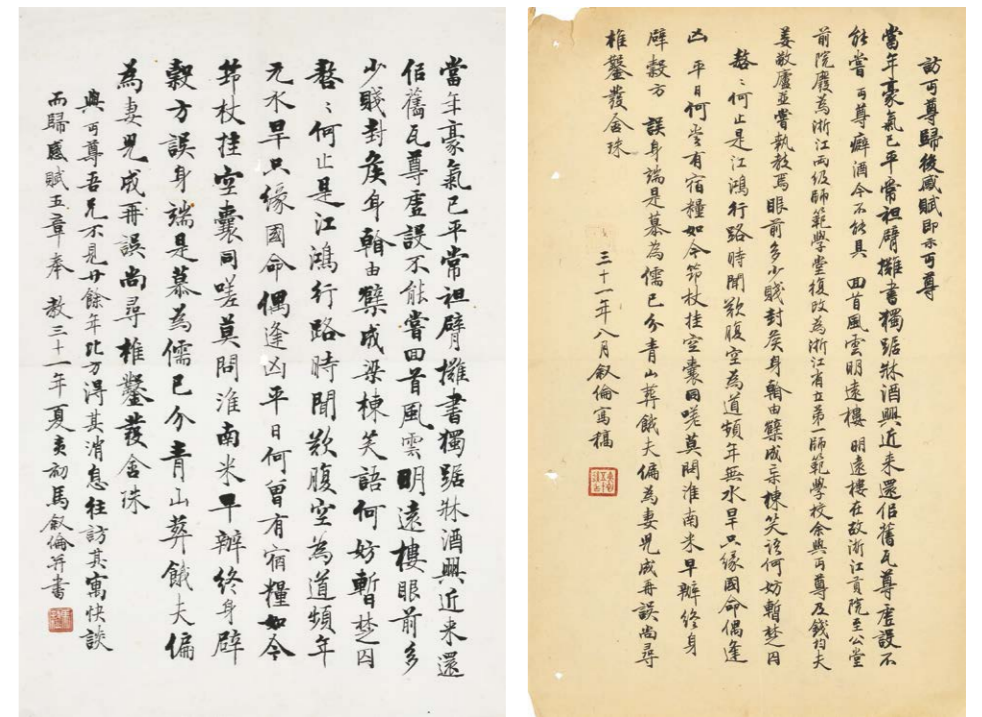
袁希濂《書法對聯》
釋文：華枝春滿，天心月圓。
題識：晚晴老人辭世半偈，丐尊屬書為聯，希濂時年七十。
鈐印：袁（花押）
馬敘倫《訪丐尊歸後感賦兩通》
1. 釋文：
訪丐尊歸後感賦即示丐尊。
當年豪氣已平常，袒臂攤書獨踞牀。酒興近來還似舊，瓦尊虛設不能嘗。
（丐尊癖酒，今不能具。）
回首風雲明遠樓，（明遠樓在故浙江貢院至公堂前院，廢為浙江兩級師範
學堂，復改為浙江省立第一師範學校。余與丐尊及錢均夫、姜敬盧並嘗執
教焉。）眼前多少賤封侯。
身輸由槩成宋棟，笑語何妨暫楚囚。誓誓何止是江鴻，行路時間歎腹空。
為道頻年無水旱，只緣國命偶逢凶。平日何嘗有宿糧，如今筇仗掛空囊。
同嗟莫問淮南米，早辦終身辟穀方。誤身端是慕為儒，已分青山葬餓夫。
偏為妻兒成再誤，尚尋椎鑿發金珠。
題識：三十一年（1942）八月，敘倫寫稿。
鈐印：夷初五十後作
2. 釋文：（與上文同，不錄）。
題識：與丐尊吾兄不見廿餘年，比方得其消息，往訪其寓，快談而歸，
感賦五章奉教，三十一年（1942）夏，夷初馬敘倫並書。
鈐印：馬敘倫

來源：直接得自藝術家，並由家族繼承。
著錄：林子青編，《弘一大師年譜》，中日文化協會上海分會，上海，1944年
9月，第124頁（弘一）。（後世弘一研究著作多引用此年譜，因此此作
著錄繁多，此處不再贅錄）

註：馬敘倫、袁希濂作品上款人“丐尊”即夏丐尊（1886-1946），本名夏
鑄，字勉旃，後改丐尊，號悶庵，浙江上虞松廈人。中國近代教育家、散文
家、佛教居士。
弘一書法上款“龍文居士”即夏丐尊哲嗣夏龍文。
弘一法師1931年受廈門廣洽法師邀請意欲赴閩，至滬後因時局不寧未果，轉而
至杭州，十月至紹興，臘月至鎮海龍山伏龍寺度歲，來年壬申（1932年）往返
伏龍寺與周邊寺院之間，至十一月方得往南閩。本幅書法作於“壬申早秋，安
居伏龍講苑”時，即此時期所書。弘一1942年圓寂，佛學研究者林子青於1944
年編輯出版《弘一大師年譜》，此年譜成為後世弘一研究的基礎，本作即收錄
於此年譜中，此後續見於後世弘一研究
著作中，不可勝數，但始終未見書影。
本作秘藏近百年，今日方得面世，其重
要性不言而喻。
袁希濂所書聯文“華枝春滿，天心月
圓”乃弘一圓寂前致夏丐尊遺割中偈
語，全偈為“君子之交，其淡如水。執
象而求，咫尺千里。問余何適，廓爾忘
言。華枝春滿，天心月圓。”，乃弘一
法師“悲欣交集”前最後書割墨跡。
此拍品所含三人書法、信割以夏丐尊為
中心，是研究弘一及諸位文人學者生
平與交遊的重要史料。



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SU MANSHU (1884-1918)

Scholars Boating

Scroll, mounted and framed, ink and colour on paper
55.4 x 30 cm. (21 3/4 x 11 3/4 in.)

Inscribed and signed, with one seal of the artist
Dedicated to Mr. Zhou
One collector's seal

HK\$80,000-120,000

US\$11,000-16,000



783

蘇曼殊

書生泛舟

設色紙本

鏡框

題識：周先生奉教，曼殊。

鈐印：元瑛

鑑藏印：許徵白師生畫展會印



784

783

LÜ FENGZI (1886-1959)

Buddhas and Lady

Hanging scroll, ink and colour on paper
85 x 33.5 cm. (33 1/2 x 13 1/4 in.)

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

Dated *xinsi* year (1941)

Further inscribed and signed by the artist,
with one seal

Dedicated to Xifan (Ma Xifan, 1894-1945)

One collector's seal of Ma Xifan

PROVENANCE:

From an important Southeast Asian
collection.

HK\$100,000-150,000

US\$13,000-19,000

呂鳳子 維摩詰說法圖 設色紙本 立軸

一九四一年作

題識：維摩詰說法圖。

辛巳（1941年）病起辟山。

鈐印：老鳳、廿七年入蜀以後作、先生造物

又題：洗繁先生鑒之。鳳先生。

鈐印：鳳先生

馬洗繁鑑藏印：洗繁清玩

來源：重要南洋私人收藏。

註：上款人“洗繁”應為馬洗繁（1894—
1945），河北昌黎人，1913年入天津南開學
校，後於日本、美國、英國等地深造，獲政
治經濟學碩士學位。1923年回國，擔任朝陽
大學、中國法政大學教授。1932年羅家倫出
長國立中央大學，特聘馬洗繁到校任教，兼
政治系系主任、法學院院長、法科研究所所
長，歷時十一載。呂鳳子曾於中央大學任教
近十年，二人有共事之誼。

784

LÜ FENGZI (1886-1959)

Four Arhats

Hanging scroll, ink and colour on paper
69 x 116 cm. (27 1/8 x 45 3/8 in.)

Entitled and signed, with one seal of the
artist

PROVENANCE:

M K Lau Collection.

HK\$150,000-250,000

US\$20,000-32,000

呂鳳子 四阿羅漢圖 設色紙本 立軸

題識：四阿羅漢圖。鳳先生。

鈐印：江南鳳

來源：梅潔樓珍藏。

The collector is a Southeast Asian Chinese who conducted business in mainland China in the 1980s. Due to his interest in Chinese paintings and calligraphy, he acquired works from various antique shops and galleries across the country. He also received many gifted works from artists, mainly focusing on painters from Shanghai and Jiangsu, in particular he had a close relationship with Huang Yongyu.

藏家為東南亞華人，上世紀80年代在中國內地經商，因喜好書畫藝術，自各地文物商店、畫廊處購入作品，同時亦自畫家處得贈作品良多，主要集中於上海、江蘇一帶畫家，亦與黃永玉關係密切。



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SONG WENZHI (1919-1999)

Pines and Clouds on Mount Huang

Hanging scroll, ink and colour on paper

70.7 × 44.4 cm. (27 7/8 × 17 1/2 in.)

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

Dated July 1979

HK\$60,000-80,000

US\$7,800-10,000

宋文治 黃山松雲 設色紙本 立軸 一九七九年作

題識：黃山松雲。一九七九年七月。文治寫於金陵。

鈐印：文治、宋灝之印、七十年代



786

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WEI ZIXI (1915-2002)

Waterfall by the Old Pine

90.6 × 48 cm. (35.5/8 × 18.7/8 in.)

Hanging scroll, ink and colour on paper

Inscribed and signed, with three seals of the artist

Dated, winter, gengshen year (1980)

HK\$30,000-50,000

US\$3,900-6,500

魏紫熙 松下流泉 設色紙本 立軸 一九八〇年作

題識：亂流爭迅湍，噴薄如雷風。庚申（1980）大寒畫於南京。魏紫熙。

鈐印：老魏、紫熙書畫、八十年代



787

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LU YANSHAO (1909-1993)

Mountains and Running Streams

Hanging scroll, ink and colour on paper

67.3 × 45.7 cm. (26 1/2 × 18 in.)

Inscribed and signed, with four seals of the artist

Dated October, 1978

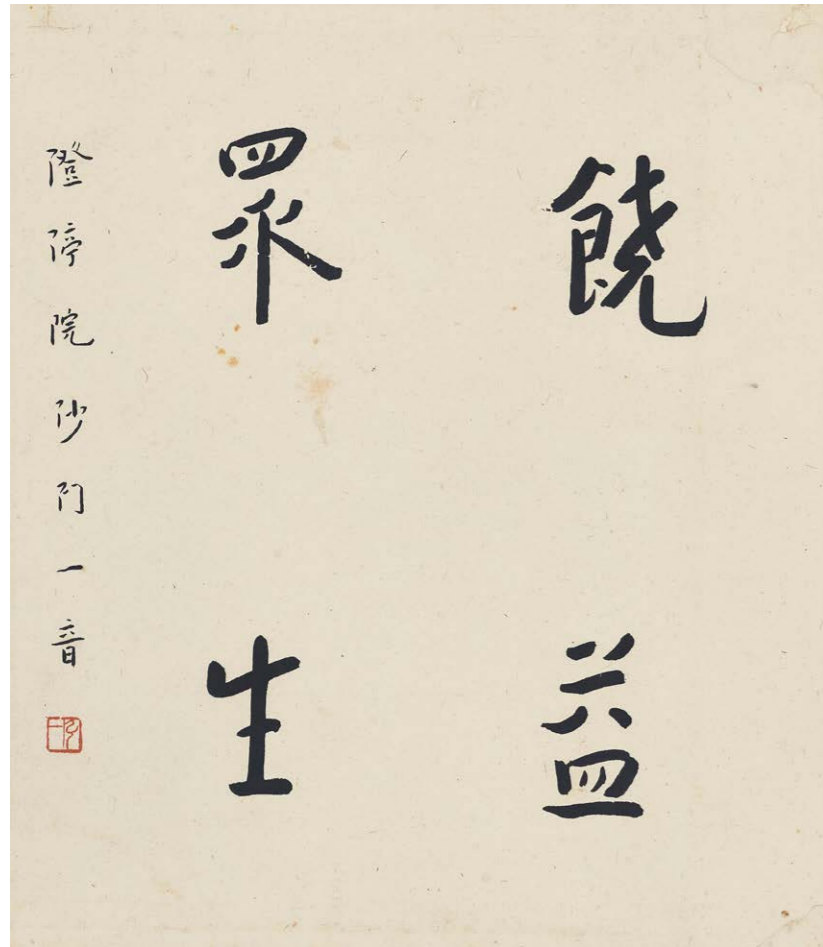
HK\$200,000-300,000

US\$26,000-39,000

陸儼少 溪山無盡 設色紙本 立軸 一九七八年作

題識：一九七八年十月。陸儼少寫記。

鈐印：儼少、宛若、穆如館、嘉定



788

788
HONGYI (1880-1942)
Calligraphy in Running Script
39 × 33.5 cm. (15.3/8 × 13.1/4 in.)
Hanging scroll, ink on paper
Signed, with one seal of the artist

HK\$100,000-200,000 **US\$15,000-26,000**

弘一 書法-饒益眾生 水墨紙本 立軸

釋文：饒益眾生。
款識：澄淨院沙門一音。
鈐印：弘一

From the Family Collection of Xu Zuguang
徐祖光家族珍藏 (Lots 789-791)

789
SHEN YINMO (1887-1971)
Calligraphy
Scroll, mounted and framed, ink on paper
33.8 × 97.8 cm. (13 1/4 x 38 1/2 in.)
Inscribed and signed, with two seals of the artist

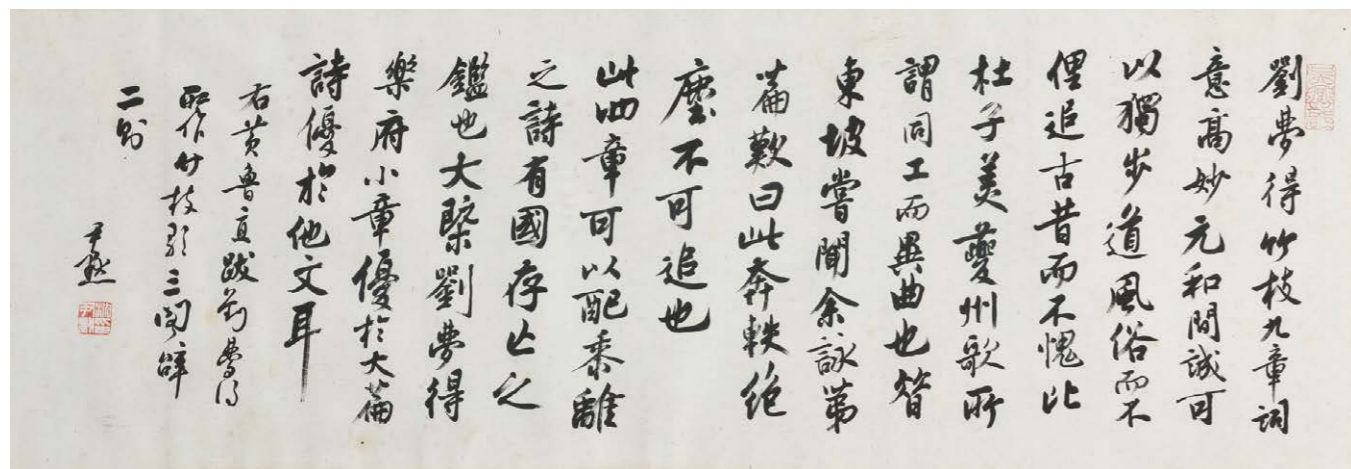
HK\$60,000-80,000 **US\$7,800-10,000**

沈尹默 書法 水墨紙本 鏡框

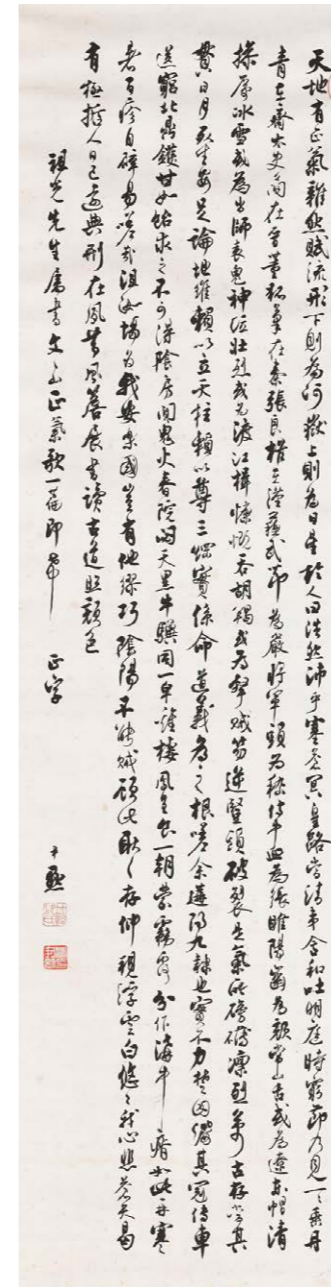
釋文：劉夢得竹枝九章，詞意高妙，元和間誠可以獨步。道風俗而不俚，追古昔而不愧，比杜子美夔州歌，所謂同工而異曲也。昔東坡嘗聞余詠第（一）篇，嘆曰：“此奔軼絕塵，不可追也。”此四章可以配黍離之詩，有國存亡之鑑也。大槩劉夢得樂府小章優於大篇，詩優於他文耳。

題識：右黃魯直跋劉夢得所作竹枝歌三闕辭二則。尹默。

鈐印：沈尹默印、吳興郡



789



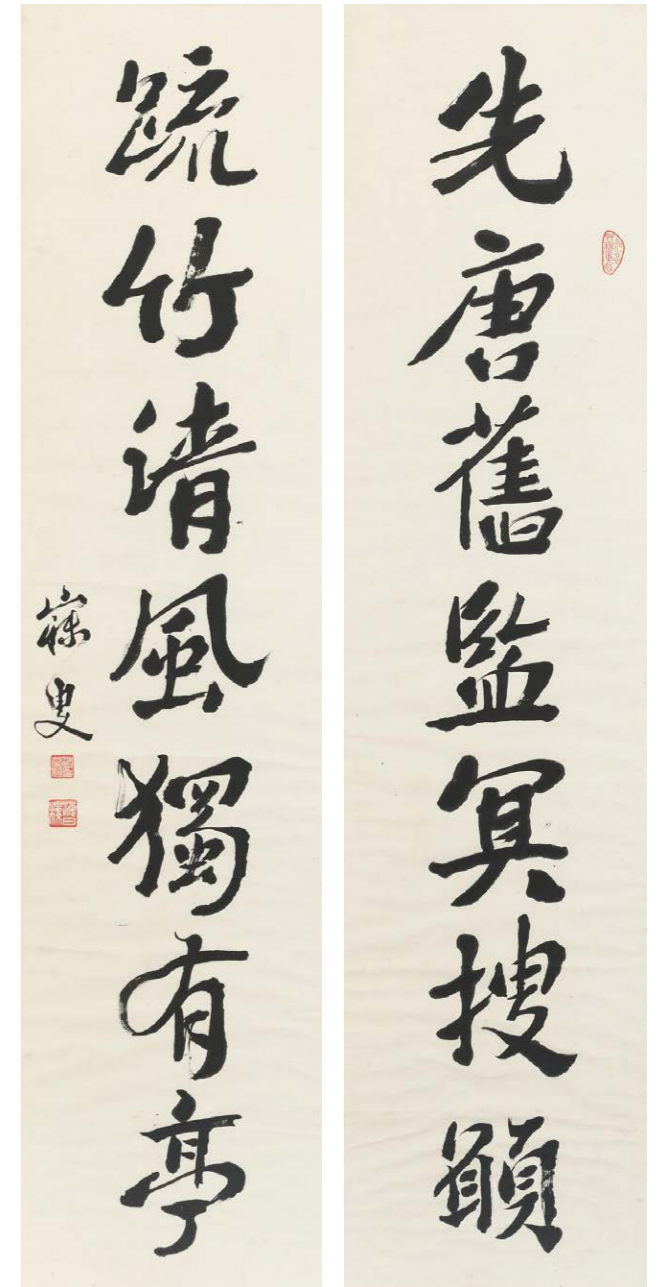
790

790
SHEN YINMO (1887-1971)
Calligraphy in Running Script
Scroll, mounted and framed, ink on paper
130 × 33 cm. (51 1/8 x 13 in.)
Inscribed and signed, with three seals of the artist
Dedicated to Zuguang

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

沈尹默 行書-正氣歌 水墨紙本 鏡框

釋文：（文天祥《正氣歌》文不錄）。
題識：祖光先生屬書文文山正氣歌一篇，即希正字，尹默。
鈐印：竹谿沈氏、沈尹默印、秋明



791

791
SHEN ZENGZHI (1850-1922)
Calligraphic Couplet
A pair of scrolls, mounted and framed, ink on paper
Each scroll measures 143 × 34 cm. (56 1/4 x 13 3/8 in.)
Signed, with three seals of the artist

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

沈曾植 書法對聯 水墨紙本 鏡框兩幅

釋文：先唐舊監冥搜願，疏竹清風獨有亭。
款識：寐叟。
鈐印：沈曾植印、海日樓、知一念即無量劫



792

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JI CHONGJIAN (B. 1955)

Rubbing of the Stone Sculpture of the Heavenly Guardian

Scroll, mounted and framed, ink on paper
122 × 58.5 cm. (48 x 23 in.)

Entitled, inscribed and signed by the artist, with a total of fourteen seals of the artist

Dated sixth month, twenty-sixth day, *guimao* year (2023)

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

季崇建 初唐力士造像 水墨紙本 鏡框
二〇二三年作

題釋：初唐力士造像。癸卯年（2023年）伏月廿六隅中，海上慎堂季崇建題。

此力士造像雕鑿手法頗具特色，並敷彩繪色，取以天然礦物質顏料。初觀，微見色痕，若著水即顯本色，甚是好。曾有鑒品者觀之信口臆品，啊呀呀！如此眼力。其實古佛雕之類藝術品，其中一大鑒定要點即是辨色。彼時造像完畢皆會著色敷彩，石窟大寺諸尊釋像並法界眷屬如此，寺院單體造像亦如此，民間小像造作更是如此。初視之，僅見痕跡，是因年久而褪卻不少，然若著水則原色必顯也。故鑒佛之真贗，觀色實乃一大要點矣。未知此而妄加斷判，實是水準所限也。癸卯伏月崇建再題。

季按：此力士造像以漢白石雕鑿而成。據其雕工風格與石材質地觀察研辨，產地應在河北不遠處也。其通高三十九，最寬處約在二十一釐米，雖手足皆殘缺，然主體部份均在，束高髮髻，臉龐方正，面部凹凸明顯，雙眉高翹，瞪目突睛，似有俗話“彈眼落睛”之狀，面目猙獰可怖，身體健壯，額骨突出，肌肉發達，腰束戰裙，尤見腹部多重肌肉，無比硬（朗），猶如“秀肌肉圖”一般。而裙褶紋理之刻劃與帔帛之表現極富動感，這種如隨風揚起風動感乃唐時造像之一大特徵。此品斷代顯見也。

鈐印：癸卯（2023年）、季氏（兩次）、崇建印信、別部將軍、慎堂藏拓（三次）、季崇建印、心血來潮、慎堂、崇建（兩次）、愛不釋手



793

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

Dancing Cranes

Scroll, mounted and framed, ink and colour on paper
96 × 126 cm. (37 ¾ x 49 ⅝ in.)

Signed, with two seals of the artist

HK\$260,000-350,000

US\$34,000-45,000

林湖奎 起舞弄清影 設色紙本 鏡框

款識：湖奎。

鈐印：林湖奎印、近山堂



794

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LIU MENGKUAN (B. 1950)
Leopard on Pine

Scroll, mounted and framed, ink and colour
on paper
84 × 187 cm. (33 1/8 × 73 5/8 in.)
Inscribed and signed, with one seal of the artist
Dated *jiachen* year (2024)

EXHIBITED:
Hong Kong City Hall, *Paintings and Calligraphy
by Huang Guozhen and Liu Mengkuan*, 9-12,
August 2024 (illustrated in exhibition catalogue).

HK\$160,000-260,000
US\$21,000-34,000

劉孟寬 南山豹隱 設色紙本 鏡框
二〇二四年作

題識：蒼鴻辭北塞，玄豹隱南山。
甲辰（2024年），孟寬。

鈐印：劉

展覽：香港大會堂，“黃國楨、劉孟寬書畫
展”，2024年8月9-12日（並刊於展覽
圖冊《劉孟寬畫集2024》）。

795

WONG HAU KWEI
(HUANG XIAOKUI, B. 1946)

View from Clear Water Bay Studio
Scroll, mounted and framed, ink and colour
on paper
58 × 140 cm. (22 7/8 × 55 1/8 in.)
With three seals of the artist
Dated 2024

HK\$70,000-90,000 **US\$9,100-12,000**

黃孝遠 清水居2024 0924 設色紙本 鏡框
二〇二四年作

鈐印：黃、孝遠、墨禪



795

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796

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LOUIS MAK (MAI LUOWU, B. 1946)
Untrammelled Vision of Lotus (7)

Scroll, mounted and framed, ink and colour
on paper
95 × 60 cm. (37 3/8 × 23 5/8 in.)
Signed, with one seal of the artist

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

麥羅武 脫穎之七 設色紙本 鏡框

款識：麥羅武。

鈐印：羅武



797

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SIU FUN KEE (XIAO FENQI, B.1975)
Lotus at the Window

Scroll, mounted and framed, watercolour on
paper
76.5 × 56.5 cm. (30 1/8 × 22 1/4 in.)
Inscribed and signed, with two seals of the
artist
Dated 2023

EXHIBITED:
Guangdong Provincial Lingdong Museum
of Arts, *Sowing Lotus with Color - Tour
Exhibition of Watercolor Paintings by Dr. Siu
Fun Kee*, April 27th to May 26th, 2024.
Luohu Art Museum, *Future of Interaction (4)
- Shenzhen, Hong Kong and Macao Young
Artists Exhibition*, July 10-28, 2024.

LITERATURE:
*Sowing Lotus with Color - Watercolor
Paintings by Siu Fun Kee*, Hong Kong Art and
Culture Group Limited, January 2024, Lot 112.
*Future of Interaction (4) - Shenzhen, Hong
Kong and Macao Young Artists Exhibition*

Collection, Luohu Art Museum, 2024, Pages
186-187.

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

蕭芬琪 窗迴時見荷 水彩紙本 鏡框
二〇二三年作

題識：Funkee, 2023。

鈐印：蕭、散懷

展覽：廣東省嶺東美術館，“播彩耕荷—蕭
芬琪博士水彩畫巡展”，2024年4月27
日—5月26日。
羅湖美術館，“交互的未來（第四
季）—深港澳青年藝術家作品展”，
2024年7月10日—28日。

出版：《播彩耕荷——蕭芬琪水彩畫集》，
香港藝苑集團有限公司出版，2024年
1月，圖112。
《交互的未來（第四季）—深港澳青
年藝術家作品展作品集》，羅湖美術
館，2024年，第186-187頁。

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HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH AND 21ST CENTURY EVENING SALES AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not

accept payment from third parties. This also applies to agents.

- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.
- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or email infoasia@christies.com.

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得二十及二十一世紀晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣8,000,000元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。

- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。

- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣1,600,000元或閣下擬競投全部拍賣品低估價總額之20%或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。

- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。

- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

查詢

如欲了解詳情，請致電 + 852 2760 1766 與本公司客戶服務部聯絡或電郵至 infoasia@christies.com。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- 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 time for 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 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊•.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in

any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through Christie's LIVE™ (as shown above in Section B6); and
- (c) 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:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not

be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our "authenticity warranty"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading**, even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO....." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

- (d) The **authenticity warranty** applies to the **Heading** as amended by any **saleroom notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognized experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (i) This additional **warranty** does not apply to:
 - (A) 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;
 - (B) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (C) books not identified by title;
 - (D) **lots** sold without a printed **estimate**;
 - (E) books which are described in the catalogue as sold not subject to return; or
 - (F) defects stated in any **condition** report or announced at the time of sale.
 - (ii) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original

buyer gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f), (g) and (i) also apply to a claim under these categories.

- (l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

(m) **Guarantee in relation to Wines and Spirits**

- (i) 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;
- (ii) If, (1) 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);
- (iii) 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;
- (iv) 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

- (a) 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.
- (b) 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:
 - (i) 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;
 - (ii) 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;
 - (iii) 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;
 - (iv) 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
 - (v) 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

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any duties, goods, sales, use, compensating or service tax.
- (b) Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- (c) 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.

(m) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

- (i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. While this service is available for most **lots**, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
- (ii) Wire transfer
You must make payments to:
HSBC
Head Office
1 Queen's Road, Central, Hong Kong
Bank code: 004
Account No. 062-305438-001
Account Name: Christie's Hong Kong Limited
SWIFT: HSBCHKHHKKH
- (iii) Credit Card

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a "cardholder not present" (CNP) payment, we accept payment up to HK\$1,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

- (iv) Cash
We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).
- (v) Banker's draft
You must make these payable to Christie's Hong Kong Limited and there may be conditions.
- (vi) Cheque
You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 6th Floor, The Henderson, 2 Murray Road, Central, Hong Kong.
- (e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
 - (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.
- #### 4 WHAT HAPPENS IF YOU DO NOT PAY
- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue

- (iv) you for such amounts;
 - (v) 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;
 - (vi) 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);
 - (vii) we can, at our option, reveal your identity and contact details to the seller;
 - (viii) 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;
 - (ix) 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
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
 - (c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs 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 any other **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

- 1. 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**).
- 2. For information on collecting **lots**, please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com.
- 3. 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.
- 4. 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:
 - (a) we or a third party warehouse will charge you storage costs from that date.
 - (b) 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.
 - (c) we may sell the **lot** in any commercially reasonable way we think appropriate.
 - (d) the storage terms which can be found at www.christies.com/storage shall apply.
 - (e) nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so.

For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

- (a) You alone are responsible for getting advice about and meeting

the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

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 Services 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 W in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale.

Please check with the department for details on a particular **lot**. (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

- 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**.
- 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
 - 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.
- 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.
- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- 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:

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- 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.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed “Conditions of Sale • Buying at Christie’s”

◦

Christie’s has a direct financial interest in the **lot**. See Important Notices in the **Conditions of Sale** for further information.

◊

Christie’s has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie’s has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the **Conditions of Sale** for further information.

Δ

Christie’s has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

Δ◆

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

Δ 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 Δ 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**.

Δ◆ 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 Δ◆.

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 indirect 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.

CHINESE CLASSICAL PAINTINGS & CHINESE MODERN AND CONTEMPORARY INK PAINTINGS QUALIFIED HEADINGS

“**Attributed to ...**”：In Christie’s qualified opinion probably a work by the artist or maker in whole or in part.

“**With signature ...**”：In Christie’s qualified opinion the signature appears to be by a hand other than that of the artist.

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with ‘circa’) when the impression was printed or published.

JEWELLERY

“**Boucheron**”：when maker’s name appears in the title, in Christie’s opinion it is by that maker.

“**Mount by Boucheron**”：in Christie’s opinion the setting has been created by the jeweller using stones originally supplied by the jeweller’s client.

QUALIFIED HEADINGS

“**Attributed to**”：in Christie’s **qualified** opinion is probably a work by the jewellery/maker but no warranty is provided that the **lot** is the work of the named jeweller/maker.

Other information included in the catalogue description

“**Signed Boucheron / Signature Boucheron**”：in Christie’s qualified opinion has a signature by the jeweller.

“**With maker’s mark for Boucheron**”：in Christie’s qualified opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES

Authenticity Certificates

As certain manufacturers may not issue certificates of authenticity, Christie’s has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie’s is satisfied that it should cancel the sale in accordance with the authenticity warranty, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

Removal of Watch Batteries

A **lot** marked with the symbol Ⓜ in the catalogue incorporates batteries which may be designated as “dangerous goods” under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the region in which the saleroom is located, the batteries will be removed and retained prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

CHINESE CERAMICS AND WORKS OF ART

In Christie’s opinion a work by the maker or artist

e.g. A YIXING TEAPOT BY CHEN MINGYUAN

KANGXI PERIOD (1662-1722)

When a piece is, in Christie’s opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot.

e.g. A BLUE AND WHITE BOWL

QING DYNASTY, 18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters directly below the heading of the description of the lot states that the mark is of the period, then in Christie’s opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

When a piece is, in Christie’s opinion, made no later than a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot and the term “AND EARLIER” appears.

e.g. A JADE NECKLACE

LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300

BC
<div> <p>If no date, period or reign mark is mentioned in uppcase letters directly below the heading of the description of the lot , in Christie’s opinion it is of uncertain date or late manufacture.</p> <p>e.g. A BLUE AND WHITE BOWL</p> </div>
QUALIFIED HEADINGS
<div> <p>When a piece is, in Christie’s opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.</p> <p>e.g. A BLUE AND WHITE MING-STYLE BOWL</p> </div>
The Ming-style bowl is decorated with lotus scrolls...
In Christie’s qualified opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.
e.g. A BLUE AND WHITE BOWL
POSSIBLY KANGXI PERIOD
In Christie’s opinion, this object is of a certain period, reign or dynasty. However, in Christie’s qualified opinion, this object could belong to a particular culture but there is a strong element of doubt.
e.g. A JADE BLADE
NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

HANDBAGS

Condition Reports

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. Condition reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaption. They are not an alternative to examining a lot in person or taking your own professional advice. Lots are sold “as is,” in the condition they are in at the time of the sale, without any representation or warranty as to condition by Christie’s or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each lot before bidding.

Grade 1: This item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the lot description.

Grade 2: This item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: This item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: This item exhibits normal signs of wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: This item exhibits wears and tear from regular or heavy use. The item is in usable condition but it does have condition notes.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a lot clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading. We recommend you examine the lot in person or take your own professional advice.

REFERENCE TO “HARDWARE”

Where used in this catalogue the term “hardware” refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and/or straps, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms “Gold Hardware”, “Silver Hardware”, “Palladium Hardware” etc. refer to the stone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the lot description.

WINES

OPTIONS TO BUY PARCELS

業務規定

A parcel consists of several lots of the same wine of identical lot size, bottle size and description. Bidding will start on the first lot of the parcel and the successful buyer of that lot is entitled to take some or all of the remaining lots in the parcel at the same hammer price. If the buyer of the first lot does not take further lots, the remaining lots of the parcel will be offered in a similar fashion. We recommend that a bid on a parcel lot be placed on the first lot of the parcel. If the bid is superseded, Christie’s will automatically move your bid to the next identical lot and so on. In all instances, such bids will be handled at the auctioneer’s discretion.

CLASSIFICATIONS

Bordeaux Classifications in the text are for identification purposes only and are based on the official 1855 classification of the Médoc and other standard sources. All wines are Château-bottled unless stated otherwise.

ULLAGES AND CORKS OF OLD WINES

Wines are described in this catalogue as correctly as can be ascertained at time of going to press, but buyers of old wines must make appropriate allowances for natural variations of ullages, conditions of cases, labels, corks and wine. No returns will be accepted.

ULLAGE

The amount by which the level of wine is short of being full: these levels may vary according to age of the wines and, as far as can be ascertained by inspection prior to the sale, are described in the catalogue. A chart explaining level and ullage descriptions and interpretations, together with a visual presentation, appears in this catalogue. We hope you will find this helpful.

業務規定 · 買方須知

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4. **代表他人競投**

(a) **作為授權競投人**：如果您代表他人競投而此委託人會直接向佳士得付款，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) **作為委託人的代理人**：如果您以自己的名義註冊但以代理人身份為他人（“最終買方”）進行競投而此人會在您向我們付款之前向您提供資金，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。我們將要求您披露最終買家的身份，並可能要求您根據E3(b)段提供文件以驗證其身份。

5. **親自出席競投**

如果您希望在拍賣現場競投，必須在拍賣舉行前至少30分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

6. **競投服務**

下述的競投服務是為方便客戶而設的免費服務，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(a) **電話競投**
您必須在拍賣開始前至少24小時辦理申請電話競投，並可以在佳士得微信小程序中做出申請。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。**估價**低於港幣30,000元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(b) 在Christie’s LIVE™ 在某些拍賣會，我們會接受網絡競投。如需了解更多信息，請登入**www.christies.com/auctions/christies-live-on-mobile**。如需網絡競投，您必須在拍賣開始前至少24小時辦理申請。網絡競投受業務規定及Christie’s LIVE™使用條款的管限，詳情請見**www.christies.com/LiveBidding/OnlineTermsOfUse.aspx**。

(c) **書面競投**
您可於任何佳士得辦公室或通過**www.christies.com**或佳士得微信小程序選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少24小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。**拍賣官**將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的50%進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

7. 舉行拍賣

1. **進入拍賣現場**

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. **底價**

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用 標記。**底價**不會高於**拍賣品**的**低端估價**，除非**拍賣品**已由第三方保證而相關不可撤銷的書面競投價高於**低端估價**。在此情況下，**底價**將被設為不可撤銷的書面競投的價格。該等由第三方保證的**拍賣品**在目錄中注以符號 ◆ 以資識別。

3. **拍賣官之酌情權**

拍賣官可以酌情選擇：

- (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場當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

8. 成功競投

除非**拍賣官**決定使用以上C3段中的酌情權，**拍賣官**下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及/或電子郵件方式發送發票，但我們並不負責通知您競投是否成功。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**注明）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、及書籍鑄邊的破損、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**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官。
- (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實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**的買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

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條洗錢指令等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：HSBCHKH HHKH

- (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

抬頭請注明「佳士得香港有限公司」（須受有關條件約束）。

(vi) 支票

抬頭請注明「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) 支付時請注明拍賣號碼、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：香港中環美利道2號The Henderson 6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

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檔品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766

或發郵件至：postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為、遺漏或疏忽引致的任何責任。

2. 出口/進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就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

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個日曆日日之前提取您購買的**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。

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（不論比率率）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。如果您我們在拍賣前對**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。

1. 佳士得之法律責任

除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度上，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。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向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**買方佣金**，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。

買方佣金：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。

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重要通知及目錄編列方法之說明

重要通告

佳士得在受委託拍賣品中的權益

▲ 佳士得對該拍賣品持有所有權或經濟利益

佳士得可能會不時提供其持有所有權或經濟利益之**拍賣品**。該等**拍賣品**在目錄中於拍賣編號旁註有 **▲** 符號以資識別。

○ 保證最低出售價

佳士得有時就某些受委託出售的**拍賣品**的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等**拍賣品**在目錄中於拍賣編號旁註有 **○** 號以資識別。

○♦ 第三方保證/不可撤銷的競投

在佳士得已經提供最低出售價保證，如果**拍賣品**未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前就該**拍賣品**提交一份不可撤銷的書面競投的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該**拍賣品**。第三方因此承擔**拍賣品**未能出售的所有或部分風險。該等**拍賣品**在目錄中注以符號 **○♦**，以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於**落槌價**計算的酬金。第三方亦可以就該**拍賣品**以超過不可撤銷的書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付**落槌價及買方酬金**。

我們要求第三方保證人向其客戶披露在給予保證的**拍賣品**持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的**拍賣品**，我們建議您應當要求您的代理人確認他/她是否在**拍賣品**持有經濟利益。

▲◆ 佳士得的權益及第三方保證

佳士得對此**拍賣品**持有經濟利益。如果**拍賣品**未能出售，佳士得將承擔遭受損失的風險。為此，佳士得或選擇與在拍賣之前簽訂合同同意就此**拍賣品**提交一份不可撤銷的書面競投的第三方分擔該風險。此**拍賣品**在拍賣詳情中注有 **▲◆** 符號。

如果第三方成功競投，第三方將不會獲得任何作為承擔風險而交換所獲的酬金。如果第三方不是成功競投人，佳士得或者會給予補償予第三方。此外，我們要求第三方向其客戶披露其在佳士得所持有經濟利益的**拍賣品**中的經濟利益。如果您通過代理人競投一件佳士得擁有經濟利益的**拍賣品**而該**拍賣品**已有合同訂明的書面競投出價，您應要求您的代理人確認其是否對**拍賣品**持有經濟利益。

□ 利益方的競投

當那些可能獲悉了**拍賣品**的底價或其他重要信息對**拍賣品**擁有直接或間接權益的一方可能進行競投時，我們會對該**拍賣品**附注符號 **□**。該利益可包括委託出售**拍賣品**的遺產受益人或者**拍賣品**的共同所有人之一。任何成功競得**拍賣品**的利益方必須遵守佳士得的業務規定，包括全額支付**拍賣品**的**買方酬金**及適用的稅費。

目錄出版後通知

如果佳士得達成某種安排或獲悉需要附注目錄符號的競投，我們將通過更新christies.com相關信息（在時間允許的情況下）或通過拍賣會舉行前或拍賣某**拍賣品**前的公告通知您。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方或者潛在買方預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與**拍賣品**的競投。因為上述協議與競投過程無關，我們不會在目錄中注以符號。

請登錄http://www.christies.com/financial-interest/瞭解更多關於最低出售價保證以及第三方融資安排的說明。

目錄編列方法之說明

下列詞語於本目錄或**拍賣品**描述中具有以下意義。請注意本目錄內或**拍賣品**描述中有關創作者、時期、統治時期或朝代的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贗，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涵蓋**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。該物品可能從未被使用過，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。

CHRISTIE'S 佳士得



6TH FLOOR THE HENDERSON 2 MURRAY ROAD CENTRAL HONG KONG
香港 中環 美利道2號 THE HENDERSON 6樓