



FINE CHINESE PAINTINGS  
中國書畫

*Hong Kong, 29-30 November 2021* | 香港 2021 年 11 月 29-30 日

CHRISTIE'S 佳士得







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Exquisite Eye:  
Chinese Paintings Online,  
15 November – 1 December  
丹青薈萃 — 中國書畫網上拍賣  
11月15至12月1日



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

MONDAY 29 NOVEMBER 2021 · 2021年11月29日 (星期一)

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

TUESDAY 30 NOVEMBER 2021 · 2021年11月30日 (星期二)

## AUCTIONS · 拍賣

Monday 29 November · 11月29日 (星期一)  
2.30pm (Lots 801-932) · 下午2.30 (拍賣品編號801-932)

Tuesday 30 November · 11月30日 (星期二)  
10.00am (Lots 1001-1100) · 上午10.00 (拍賣品編號1001-1100)  
2.00pm (Lots 1101-1272) · 下午2.00 (拍賣品編號1101-1272)

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

香港, 香港會議展覽中心  
Friday – Sunday, 26 – 28 November · 11月26至28日 (星期五至日)  
10.30am – 6.30pm  
Monday, 29 November · 11月29日 (星期一)  
10.30am – 12.30pm

## HIGHLIGHTS PREVIEW · 精選拍品預展

TAIPEI, Taipei Marriott Hotel

台北, 台北萬豪酒店  
Saturday – Sunday, 23– 24 October · 10月23至24日 (星期六至日)  
11.00am – 6.00pm

BEIJING, Christie's Beijing Art Space

北京, 佳士得北京藝術空間  
Sunday – Monday, 7 – 8 November · 11月7至8日 (星期日至一)  
10.00am – 6.00pm

SHANGHAI, The Peninsula Hotel

上海, 上海半島酒店  
Thursday, 11 November · 11月11日 (星期四)  
10.00am – 6.00pm  
Friday, 12 November · 11月12日 (星期五)  
10.00am – 4.00pm

## ONLINE SALE · 網上拍賣

Exquisite Eye: Chinese Paintings Online · 丹青薈萃 — 中國書畫網上拍賣  
15 November – 1 December 2021 · 2021年11月15至12月1日

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# 中國近現代及當代書畫

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS



MORNING SESSION  
30 NOVEMBER 2021, 10AM  
2021年11月30日，上午10時

LOTS 1001-1100



劉國松

一九七〇





Ma Shun Ying is well-known in Hong Kong for serving as voluntary director of the Young Women's Christian Association and director of the True Light Girls' School. She loves art and works diligently to create many artworks. She studied under many masters, including Gao Qifeng, Cai Peizhu, Ding Yanyong, Li Fanping, Huang Junbi, Lin Jiantong, and Liang Zijiang. Among them, Ding Yanyong was the most influential to her. She received many works of very high quality with diverse themes. Her husband Wong Wing Seen and her eldest son Wong Kwok Learn are both accountants. The collection also consists of paintings dedicated to them, manifesting the close relationship between the family and the artists.

馬信英女士，香港知名人士，曾擔任基督教女青年會義務理事、真光女書院校董。馬女士熱愛藝術，並勤奮創作，曾師承高奇峯、蔡佩珠、丁衍庸、李汎萍、黃君璧、林建同、梁子江等多位大師，其中受丁公影響最大，並獲贈頗多作品，題材多樣，精彩絕倫。夫婿黃永善及長子黃國良均為會計師，收藏中亦有贈予二人之作品，可見家族與畫家關係之密切。

1001

**DING YANYONG** (1902-1978)

*Mandarin Ducks under Lotus Leaf*

Hanging scroll, ink and colour on paper

104 x 69 cm. (41 x 27 1/8 in.)

Inscribed and signed, with one seal of the artist

Dated *bingchen* year (1976)

Dedicated to Yongshan (Wong Wing Seen) and Madame Xinying

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

**US\$7,800-10,000**

丁衍庸 鴛鴦伴侶 設色紙本  
立軸 一九七六年作

題識：永善先生、信英女弟賢伉儷清玩，丙辰（1976年）秋九，丁衍庸。

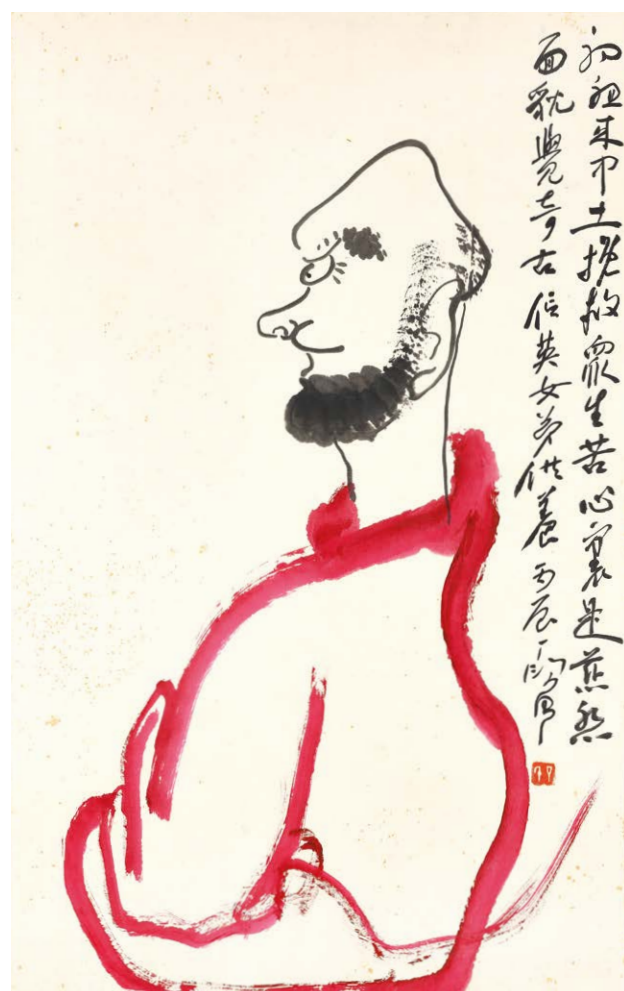
鈐印：虎（肖形印）



1001



1002



1003

1002

**DING YANYONG** (1902-1978)

*Hibiscus and Birds*

Scroll, mounted and framed, ink and colour on paper

68.5 x 95.5 cm. (27 x 37 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated summer, *bingchen* year (1976)

Dedicated to Madame Xinying

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

**US\$4,600-7,100**

丁衍庸 芙蓉小鳥 設色紙本 鏡框 一九七六年作

題識：洛陽花盛開，白頭鳥相望。

一朝晴明時，富貴逼人來。

信英女弟清賞，丙辰（1976年）長夏，丁衍庸。

鈐印：牛君

1003

**DING YANYONG** (1902-1978)

*Bodhidharma in Red*

Scroll, mounted and framed, ink and colour on paper

96 x 60.2 cm. (37 ¾ x 23 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated *bingchen* year (1976)

Dedicated to Madame Xinying

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

**US\$4,600-7,100**

丁衍庸 紅衣達摩 設色紙本 鏡框 一九七六年作

題識：初祖來中土，挽救衆生苦。

心裏是慈悲，面貌覺奇古。

信英女弟供養，丙辰（1976年），丁衍庸。

鈐印：丁氏





1004

1004

**DING YANYONG** (1902-1978)

*One Stroke Cat*

Hanging scroll, ink on paper

97.3 x 60 cm. (38 ¼ x 23 ⅝ in.)

Inscribed and signed, with one seal of the artist

Dated *bingchen* year (1976)

Dedicated to Madame Xinying

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

**US\$3,900-6,500**

丁衍庸 一筆貓 水墨紙本 立軸 一九七六年作

題識：信英女弟清賞。

丙辰（1976年），丁衍庸。

鈐印：丁庸



1005

VARIOUS OWNERS

1005

**DING YANYONG** (1902-1978)

*Lotus and Frogs*

Scroll, mounted and framed, ink on paper

138.5 x 69 cm. (54 ½ x 27 ⅛ in.)

Inscribed and signed, with one seal of the artist

Dated winter, *renzi* year (1972)

**PROVENANCE:**

The previous owner of this lot is a student of Ding Yanyong at the Chinese University of Hong Kong and acquired the work directly from the artist.

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

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

丁衍庸 荷塘蛙趣 水墨紙本 鏡框 一九七二年作

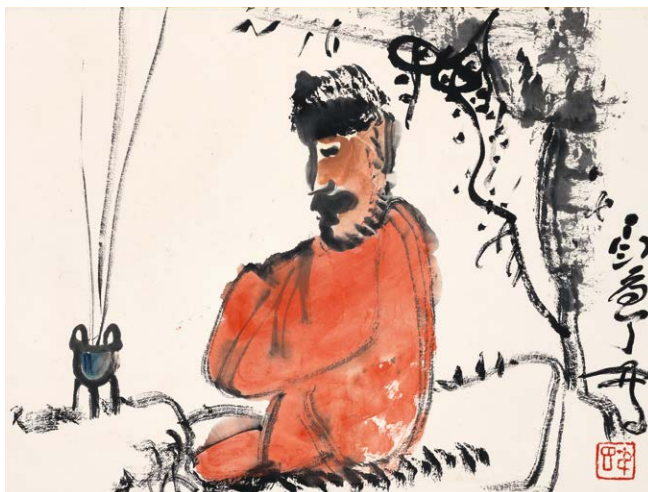
題識：壬子（1972年）冬日，丁衍庸寫。

鈐印：丁虎

來源：原藏家為丁衍庸香港中文大學時期的學生，作品得自畫家本人。

Yuan Hongshu (1910–2012), originally from Dongguan, Guangdong province, was the son of renowned poet and educator Yuan Congzhou. Yuan grew up surrounded by Chinese paintings and culture. After moving to Hong Kong in 1949, he worked in education and became active in the art and cultural circle. Later Yuan studied under Ding Yanyong to befriend the master, subsequently assisting Ding to edit and publish his exhibition catalogue in 1973. Yuan amassed a collection of Ding's paintings over the years; in the 1990s, he generously donated over a hundred ink and oil paintings of Ding Yanyong to the Chinese University of Hong Kong.

袁鴻樞 (1910–2012)，字運旋，齋號“三不亦堂”，廣東東莞人，著名詩人及教育家袁從周之子，自幼受書畫薰陶。1949年遷居香港，從事教育，所交遊者，多藝文界人。袁氏曾隨丁衍庸習中西藝術，二人亦師亦友，1973年丁公在巴黎辦展，即由袁氏編撰圖冊。袁氏所藏丁公畫作頗豐，且多精品，上世紀九十年代曾向香港中文大學捐贈所藏百餘件丁公中西畫作，轟動一時。



1006

#### 1006

**DING YANYONG** (1902-1978)

*Opera Figures*

A set of four loose album leaves, framed, ink and colour on paper  
Each leaf measures approximately 34.5 x 46 cm. (13 5/8 x 18 1/8 in.)

Each leaf inscribed and signed, with a total of four seals of the artist  
Dated summer, *wushen* year (1968)

Dedicated to Yunxuan

(4)

**HK\$80,000–200,000**

**US\$11,000–26,000**

丁衍庸 戲曲人物 設色紙本 鏡框四幅 一九六八年作

題識：

1. 丁衍庸寫。
2. 擊鼓罵曹。丁衍庸寫。
3. 宋公明殺命婦，遠走他鄉。丁衍庸寫。
4. 戊申（1968年）長夏，為運旋仁弟寫，丁衍庸。

鈐印：叔旦（四次）





1007

1007

**DING YANYONG** (1902-1978)

*Bamboo, Rock, and Sparrow*

Hanging scroll, ink on paper

104 x 34.5 cm. (41 x 13 5/8 in.)

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

Dated spring, *renzi* year (1972)

Dedicated to Yunxuan

**HK\$30,000-60,000** **US\$3,900-7,700**

丁衍庸 雙清圖 水墨紙本 立軸  
一九七二年作

題識：雙清圖。

壬子（1972年）春日為運旋仁弟作，  
丁衍庸。

鈐印：丁氏



1008

1008

**DING YANYONG** (1902-1978)

*Frogs*

Scroll, mounted and framed, ink on paper

104 x 33.5 cm. (41 x 13 1/4 in.)

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

Dated *wushen* year (1968)

Dedicated to Yunxuan

**NOTE:**

The current lot is similar in size, composition and date to another *Frogs* painting that Yuan Hongshu donated to the Chinese University of Hong Kong (See *The Sanbuyi Tang Collection of Masterworks by Ting Yin Yung* published by the Chinese University of Hong Kong, 1998, pl. 119). As a token of their friendship, Ding Yanyong dedicated the current lot to Yuan,

and in turn, he retained this painting in his collection for a long time.

**HK\$50,000-100,000** **US\$6,500-13,000**

丁衍庸 春草池塘處處蛙 水墨紙本  
鏡框 一九六八年作

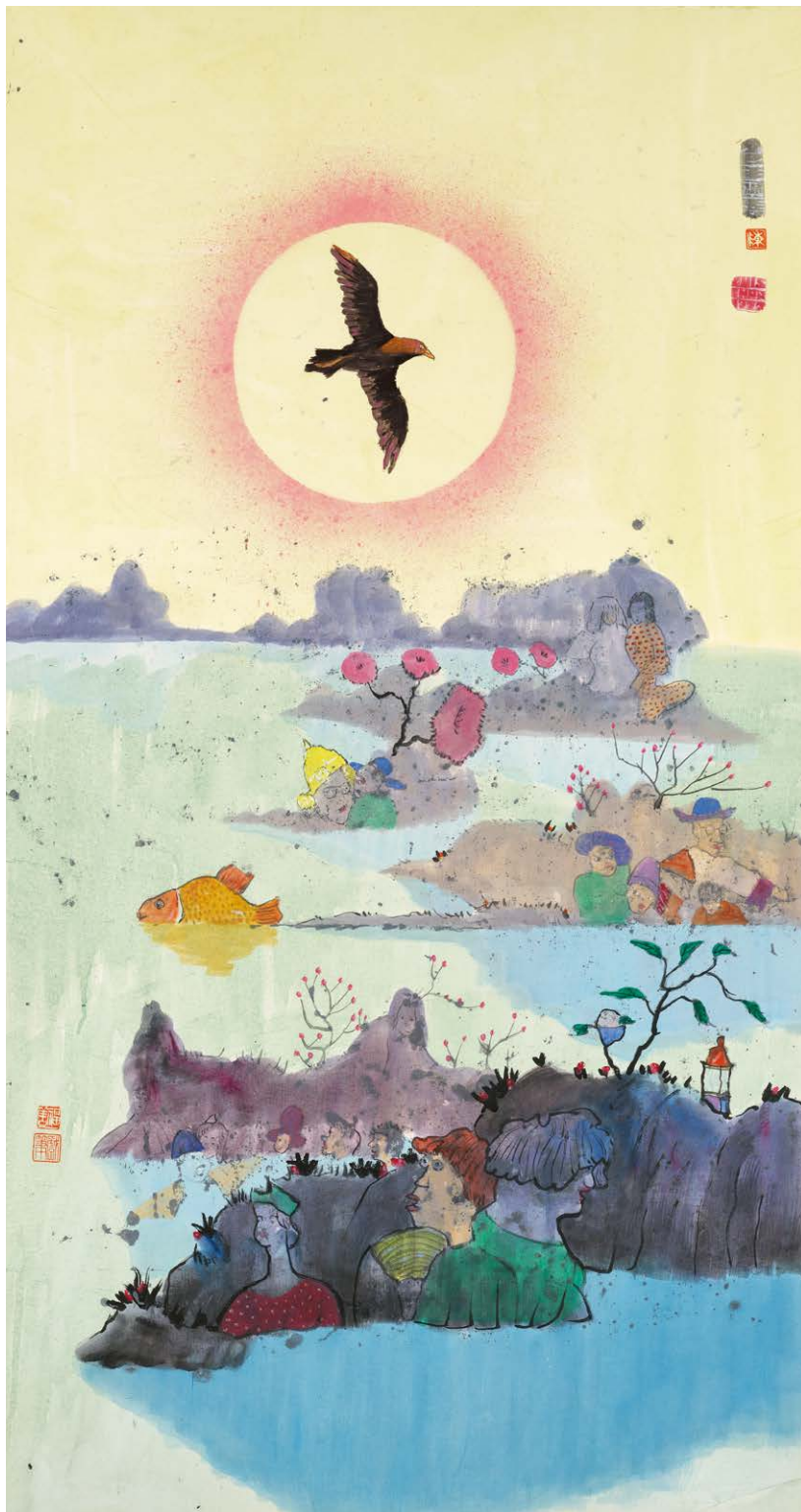
題識：春草池塘處處蛙。

運旋仁弟喜予畫蛙，因成此幀。

戊申（1968年）丁衍庸。

鈐印：叔旦

註：本幅與袁氏向香港中文大學捐贈之119號《青草池塘處處蛙》尺幅、構圖、創作年代皆一致（參見《三不亦堂藏丁衍庸書畫》，香港中文大學編，1998年，圖版119），惟本幅題“運旋仁弟喜予畫蛙”，較中大幅更點明二人情誼，許正為袁氏自留本幅之緣由。



1009

VARIOUS OWNERS

1009

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

*Eagle in the Sun*

Hanging scroll, ink and colour on paper

134 x 71.1 cm. (52 ¾ x 28 in.)

Inscribed and signed, with three seals of the artist

Dated *dingsi* year (1977)

**PROVENANCE:**

Hanart TZ Gallery, Hong Kong, 2003.

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

陳福善 鷹 設色紙本 立軸  
一九七七年作

題識：丁巳年（1977）福善。

LUIS CHAN 1977。

鈐印：陳、福善、戲筆

來源：香港漢雅軒，2003年。

Born in Panama and moved to Hong Kong in 1910, Luis Chan spent his early days working as a typist in a law firm and designing fonts for a ferry boat company. Chan was a self-taught artist who painted in his spare time and received art education through a correspondence course from the Press Art School in London. Chan once mentioned in an interview that he was captivated by the television and would stay up at night watching it before starting to paint. The advent of colour television in the 1960s and the 1970s and early Hollywood motion pictures such as *Wizard of Oz* being available on television brought great inspiration and countless wild imaginations to Luis Chan. His paintings are also known for their fantastic colours and are teeming with childlike whimsy.

陳福善，生於巴拿馬，1910年移居香港。早年從事律師事務所打字員和船務公司設計工作，業餘時間通過倫敦一所藝術學校的函授課程自修繪畫。陳福善的藝術語言並不刻意關注和區分西方或東方藝術，而是強調作品中所表現出的想像力。他的風格為超現實主義風格，作品營造出如萬花筒般夢幻的色彩與場景。陳福善喜歡將日常生活的事物轉化為畫中形象。他將電視作為他的寫生對象，晚上常常會看電視至凌晨，因而畫面也出現了充滿奇思異想的人物及奇怪的生物。



1010

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

*Zen Lotus*

Scroll, mounted and framed, ink and colour  
on paper

150 x 81.2 cm. (59 x 32 in.)

Inscribed and signed, with three seals of the  
artist

Dated 1969

**PROVENANCE:**

The artist.

Sara Larkin Ltd., Washington D.C., USA.

Christie's Hong Kong, Fine 19th and 20th  
Century Chinese Paintings (Part II), 19

March 1990, Lot 308.

Mary and George Bloch Collection.

Sotheby's New York, Contemporary Art  
Asia, 20 September 2006, Lot 284.

Sotheby's Hong Kong, Contemporary Ink  
Art: Journey, 4 October 2016, Lot 510.

**LITERATURE:**

Chu-ting Li, *The Emergence of a New  
Tradition: Notes on the Development of New Ink  
Painting in Taiwan and Hong Kong*, Lawrence,  
Kansas, October 1971, no pagination.

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

**US\$65,000-90,000**

呂壽琨 禪荷 設色紙本 鏡框  
一九六九年作

題識：六九年呂壽琨。

鈐印：呂、壽琨之印、自誠明

來源：藝術家。

Sara Larkin Ltd., 美國華盛頓。

香港佳士得，中國十九二十世紀繪畫  
(II)，1990年3月18日，編號308。

瑪麗及莊智博珍藏。

紐約蘇富比，亞洲當代藝術，2006年  
9月20日，編號284。

香港蘇富比，程一 當代水墨藝術，  
2016年10月4日，編號510。

出版：李鑄晉，《新傳統的出現：台港新  
水墨畫發展記》，1971年10月，無頁  
碼。



1010



1011

1011

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

*Zen Lotus*

Hanging scroll, ink and colour on paper

28.5 x 43.6 cm. (11 ¼ x 17 ½ in.)

Inscribed and signed, with one seal of the artist

Dated autumn, *guimao* year (1963)

**PROVENANCE:**

The artist

The artists' brother

Then by descent in the family

Cheung Shusun

Water Pine and Stone Retreat Collection

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

**US\$9,100-12,000**

呂壽琨 禪荷 設色紙本 立軸 一九六三年作

題識：癸卯（1963年）秋日，呂壽琨。

鈐印：呂

來源：藝術家。

藝術家兄弟及後其家族繼承。

張樹新。

水松石山房。



1012

1012

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

*Harbour*

Hanging scroll, ink and colour on paper

95 x 46.5 cm. (37 ¾ x 18 ¼ in.)

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

Dated winter, *renyin* year (1962)

**PROVENANCE:**

Mary and George Bloch Collection.

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

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

呂壽琨 泊 設色紙本 立軸 一九六二年作

題識：泊。壬寅（1962年）冬日，呂壽琨寫。

鈐印：譽虎、呂壽琨印

來源：瑪麗及莊智博珍藏。



1013

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

*Sunset in Autumn*

Hanging scroll, ink and colour on paper

139 x 69.4 cm. (54 ¾ x 27 ⅜ in.)

With one seal of the artist

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

*US\$9,100-12,000*

周綠雲

秋天的黃昏

設色紙本

立軸

鈐印：松江周綠雲作畫之印



1013



1014

1014

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

*Abstract*

Hanging scroll, ink and colour on paper

177.2 x 84.7 cm. (69 ¾ x 33 ⅜ in.)

With three seals of the artist

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

*US\$9,100-12,000*

周綠雲

抽象

設色紙本

立軸

鈐印：綠雲繪畫、不負人、賞心丹管



1015

VARIOUS OWNERS

1015

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

*Mountains in the Mist*

Scroll, mounted and framed, ink and colour on paper  
137 x 69.3 cm. (53 7/8 x 27 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated *xinchou* year (2021)

**HK\$60,000–80,000**

**US\$7,800–10,000**

蘇崇銘 丘壑雲煙 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

1016

**WESLEY TONGSON (1957-2012)**

*Green Mountains*

Scroll, mounted and framed, ink and colour on paper  
98.5 x 182 cm. (38 3/4 x 71 3/4 in.)

Signed, with one seal of the artist

**PROVENANCE:**

Acquired directly from the artist.

**HK\$80,000–120,000**

**US\$11,000–15,000**

唐家偉 青嶂 設色紙本 鏡框

款識：唐家偉。

鈐印：唐家偉

來源：直接得自藝術家。

1017

**LI XUBAI (B.1940)**

*Living in the Mountains*

Scroll, mounted and framed, ink and colour on paper  
52 x 115 cm. (20 1/2 x 45 1/4 in.)

Inscribed and signed, with four seals of the artist

Dated summer, *xinchou* year (2021)

**HK\$40,000–60,000**

**US\$5,200–7,700**

李虛白 巖壑平居圖 設色紙本 鏡框  
二〇二一年作

題識：巖壑清幽綠萬重，流泉時度上方鐘。

微生激艷水中月，偶露崢嶸天外峰。

小立回眸饒綽約，平居抱膝自從容。

曉來踏屐扶筇去，何處高崗訪卧龍。

辛丑（2021年）初夏，虛白並題於多倫多聽

雲山館。

鈐印：省齋、虛白、得大自在、聽雲山館





1016



1017





1018



1019

1018

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

*Mountain Scenery*

Scroll, mounted and framed, ink and colour on paper

70.3 x 138 cm. (27 <sup>5</sup>/<sub>8</sub> x 54 <sup>3</sup>/<sub>8</sub> in.)

Signed, with two seals of the artist

Inscribed on the reverse, with one seal

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

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

陳天保

三清山景

設色紙本

鏡框

款識：天保。

鈐印：陳、天保九如

畫背題字：三清山景。

鈐印：陳

1019

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

*In Stillness and Motion No.2*

Scroll, mounted and framed, ink and colour on paper

120 x 71.5 cm. (47 <sup>1</sup>/<sub>4</sub> x 28 <sup>1</sup>/<sub>8</sub> in.)

Signed, with one seal of the artist

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

**US\$6,500-9,000**

徐德義

靜動（2）

設色紙本

鏡框

款識：takyi。

鈐印：義



1020

**CHENG MAN KUEN** (B. 1972)

*The Stargate*

Scroll, mounted and framed, ink and colour on paper

89.5 x 96.5 cm. (35 ¼ x 38 in.)

With one seal of the artist

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

鄭文娟 星門 設色紙本 鏡框

鈐印：鄭



1020

1021

**MI-LI-TSUN NAN**

(WANG CHIA-NUNG, B. 1960)

*Central Cross-Island Highway*

Scroll, mounted and framed, ink and colour on paper

69 x 83.5 cm. (27 ½ x 32 ⅞ in.)

Inscribed and signed, with two seals of the artist

Dated 1998

**LITERATURE:**

*Retrospective Ink Render: Contemporary Ink Painting*

*Retrospective Exhibition-Mi Li Tsun Nan*, Babisong

Gallery, Pingtung, April 2021, p.39.

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

瀾力村男（王家農） 中橫 設色紙本  
鏡框 一九九八年作

題識：王家農於1998台中。

鈐印：王氏之鉢、家農

出版：《墨染回首—瀾力村男》，巴比頌畫廊，  
屏東市，2021年4月，第39頁。



1021

**WONG HAU KWEI (HUANG XIAOKUI, B. 1946)***Red Sail in Hong Kong Harbour*

A set of three scrolls, mounted and framed, ink and colour on paper  
Each scroll measures 180 x 60 cm. (70 7/8 x 23 5/8 in.)  
With three seals of the artist

**EXHIBITED:**

Beijing, National Museum of Art, *Ink Art-Wong Hau Kwei*, 9-20 May 2018.

Tianjin Museum of Art, *Ink Art-Wong Hau Kwei*, 17-26 May 2019.  
Guangzhou, University City Art Museum of Guangzhou Academy of Fine Arts, *The 13th National Exhibition of Fine Arts, China 2019: Exhibition of Works of Artists from Hong Kong SAR, China, Macao SAR, China, Taiwan, China and Overseas Chinese Artists*, 7 September-7 October 2019.

Beijing, National Art Museum of China, *The 13th National Exhibition of Fine Arts, China 2019: Artworks to Beijing*, 20 December 2019 – 14 January 2020.

**LITERATURE:**

*Ink Art-Wong Hau Kwei (exhibition catalogue)*, National Museum of Art, May 2018, p.4.

*Ink Art-Wong Hau Kwei (exhibition catalogue)*, Tianjin Museum of Art, May 2019, no pagination. (3)

**HK\$500,000-800,000****US\$65,000-100,000**

Artist Wong Hau Kwei is one of the representative figures in the contemporary ink painting scene in Hong Kong. Born in Chongqing in 1946, Wong is the son of Huang Mohan, a renowned political figure in Chongqing in the early 20th century. Wong graduated from China Textile University (now Donghua University) in 1969 and moved to Hong Kong in 1978. He began his artistic journey by studying traditional ink painting under master Huang Zhou in Beijing in the 1970s. Huang's teaching has a profound influence on Wong's work. Whilst in Hong Kong, Wong tirelessly divided his time between running a textile business and painting.

Wong's paintings combine refined lines, meticulous brushstrokes and geometric composition, creating a visual harmony as if different elements are woven together with needles and threads, thus reminding reviewers of his background in textile. He often presents natural scenery, modern architecture, and his social commentary simultaneously in a single painting; his ability to aptly balance these elements has become his signature style. Wong's art is not only rooted in Chinese traditions but also infused with Western aesthetics and forms. It demonstrates his proposition to break the boundary between China and the West, with a sense of urbanity which the artist experienced in his home city, Hong Kong.

*Sailing along Victoria Harbour* depicts the cosmopolitan night scenery of the Hong Kong waterfront. Although Wong has travelled extensively around the world, he is still most attached to Hong Kong. Having lived in the city for more than four decades, the artist considers it his hometown. A traditional Chinese boat with red sails traverses the harbour transporting tourists on their scenic trips. As the evening falls, the lights reflect the shadow of the red sails upon the shiny waves on the sea. Wong captures this magical moment and uses the red sailboat as an analogy for his devotion and love for the city.

**黃孝達****維港紅帆****設色紙本****鏡框三幅**

鈐印：墨禪、孝達、清水居業主

展覽：北京，中國美術館，“黃孝達水墨藝術展”，2018年5月9日至20日。

天津美術館，“黃孝達水墨藝術展”，2019年5月17日至26日。  
廣州，廣州美術學院大學城美術館，“第十三屆全國美術作品展覽：港澳台·海外華人邀請作品展”，2019年9月7日至10月7日。

北京，中國美術館，“第十三屆全國美展進京作品展”，2019年12月20日-2020年1月14日。

出版：《黃孝達水墨藝術展》展覽圖錄，中國美術館，2018年5月，第4頁。

《黃孝達水墨藝術展》展覽圖錄，天津美術館，2019年5月，無頁碼。

黃孝達是香港當代水墨界的代表藝術家之一，1946年生於重慶，父親黃墨涵是二十世紀初巴蜀地區頗負名氣的政治家、銀行家和書法家。黃孝達1969年畢業於中國紡織大學（現東華大學），於1978年移居香港。七十年代他曾在北京跟隨傳統水墨大師黃胄先生習畫，從而開啓他的藝術生涯。黃胄的教學與指導對於黃孝達的藝術創作有著深遠的影響。寓居香港期間，黃孝達不僅從事紡織生意，更孜孜不倦於藝術創作。

黃孝達之畫作融合了細膩線條，嚴謹筆法和幾何構圖，呈現出一種和諧之美，整個畫面仿佛由針線織成，不免令人聯想到他的紡織背景。他常常將自然景觀，現代建築，和自己的社會評論等元素匯於畫面之中，以巧妙的平衡形成他標誌性的創作風格。他的作品既源自於中國傳統，又蘊含著西方現代美學與形式，彰顯出他打破中西邊界的主張，也表現出他在香港體驗到的都會感受。

《維港紅帆》是黃孝達以維多利亞港為主題的水墨作品，描繪著夜晚耀眼繁華的香港都會景象。畫家一生旅居過許多地方，足跡遍及中國大江南北，甚至遠赴澳洲，但住得最久亦最有感情的地方是香港。對他來說，四十年的光陰已令香港他鄉成故鄉。維多利亞港灣有一艘專門接待遊客遊覽的帆船，入夜後會發出耀眼的紅光，這游弋於海面的紅帆，不會去得太遠，不會離開美麗的港灣。畫家以維港紅帆自喻，表達內心對香港的熱愛。









1023



1024

SOLD BY THE YALE UNIVERSITY ART GALLERY FOR THE  
BENEFIT OF ACQUISITION FUNDS 耶魯大學美術館珍藏

#### 1023

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

*Rivers and Streams like Sashes*

Scroll, mounted and framed, ink and colour on paper

23 x 118 cm. (9 x 46 ½ in.)

Entitled, inscribed and signed by the artist

Dated 1957

#### PROVENANCE:

Mary Griggs Burke.

The Yale University Art Gallery.

#### NOTE:

The painting was collected by the distinguished collector of Japanese art Mary Griggs Burke (1916-2012) and bequeathed to the Yale University Art Gallery. The proceeds of the sale will benefit its acquisition funds.

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

**US\$16,000-23,000**

陳其寬 江川如帶 設色紙本 鏡框 一九五七年作

題識：江川如帶。陳其寬作，57。

來源：Mary Griggs Burke。

耶魯大學美術館珍藏。

註：本作品為美國著名日本藝術收藏家Mary Griggs Burke (1916-2012)舊藏，後贈予耶魯大學美術館珍藏。拍賣所得將全數用作館方購藏基金。





#### VARIOUS OWNERS

1024

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

Scroll, mounted and framed, ink and colour  
on paper

46.3 x 147 cm. (18 ¼ x 57 ⅞ in.)

With two seals of the artist

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

何紀嵐 幻意彩影 設色紙本 鏡框

鈐印：紀嵐、思無為軒



1025

1025

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

Scroll mounted and framed, ink and colour  
on paper

68.7 x 45.3 cm. (27 x 17 ⅞ in.)

Inscribed and signed, with two seals of the  
artist

Dated seventeenth day, third month, *yichou*  
year (1985)

#### PROVENANCE:

Previously from the C.C. Wang Family  
Collection.

Mary and George Bloch Collection.

#### LITERATURE:

Jerome Silbergeld, *Mind Landscapes: The  
Paintings of C.C. Wang*, Henry Gallery  
Association and University of Washington  
Press, Seattle, 1987, p.115.

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

王己千 層巒疊嶂 設色紙本 鏡框  
一九八五年作

題識：乙丑（1985年）三月十七日王己千。

鈐印：己千創稿、文恪裔孫

來源：王季遷家族舊藏。

瑪麗及莊智博珍藏。

出版：Jerome Silbergeld, 《心境山水：王  
季遷繪畫作品》, Henry Gallery  
Association and University of  
Washington Press, 西雅圖, 1987年,  
第115頁。





1026

**KOON WAI BONG** (GUAN WEIBANG, B. 1974)

*Nostalgia: Monochrome*

Scroll, mounted and framed, ink on paper

210 x 72.5 cm. (82 ⅞ x 28 ½ in.)

With six seals of the artist

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

**US\$24,000-36,000**

管偉邦

懷古：水墨

水墨紙本

鏡框

鈐印：自疆不息、至道、閒雲、舉目堂、管、偉邦

1027

**LU HUI** (B. 1977)

*Vine 21-03*

Scroll, mounted and framed, ink on paper

89 x 130 cm. (35 x 51 ⅞ in.)

Inscribed and signed

Dated June 2021

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

**US\$6,500-9,000**

盧輝

蔓21-03

水墨紙本

鏡框

題識：2021.6 LU HUI。

1028

**CHU CHU** (B. 1975)

*The Radiant Stars*

Scroll, mounted and framed, ink and colour on paper

147 x 95 cm. (57 ⅞ x 37 ⅞ in.)

Inscribed and signed, with one seal of the artist

**EXHIBITED:**

Xiamen, *The Way of Black and White*, Art Xiamen, 10 July – 29 August, 2021.

**NOTE:**

The present lot is the outcome of many repeated processes. First, the artist photographs Hangzhou scenery and prints the image on photo paper. She then inscribes calligraphy on the printed image, and afterwards, she would scan, print and inscribe again with calligraphy in various colours. The result is a colourful layered effect like flowers blossoming in spring.

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

**US\$9,100-12,000**

儲楚

璀璨的星-小滿

設色紙本

鏡框

題識：璀璨的星-小滿 CC。

鈐印：儲楚之印

展覽：中國廈門，“黑白之道”，藝術廈門，2021年7月10日至8月29日。

註：藝術家拍攝杭州九里松照片，經過後期處理紙本輸出，在上面書寫書法，再掃描後期輸出，再在上面書寫多層彩色書法，產生豐富色調，層層濃淡的疊印與滿幅的繁花錦致組合起來。





1027



1028





1029

1029

**WANG DONGLING** (B. 1945)

*Chaos Script Calligraphy-Raising a Wine Cup under the Bamboo by Huang Tingjian*

Scroll, mounted and framed, ink on paper  
153 x 84 cm. (60 ¼ x 33 ⅝ in.)

Inscribed and signed, with one seal of the artist

Dated 2016

**PROVENANCE:**

Hanart TZ Gallery, Hong Kong.

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

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

王冬齡 亂書—黃庭堅《竹下傾春酒》  
水墨紙本 鏡框 二〇一六年作

釋文：竹下傾春酒，愁陰爲我開。  
不知臨水語，更得幾回來。  
王冬齡書。

鈐印：王冬齡印

來源：香港漢雅軒。

Renowned internationally for combining calligraphy practice, performance and installation art, Wang Dongling received traditional calligraphy training and was an apprentice of calligrapher Lin Sanzhi. He once claimed that “the brush has become an extension of my body. Calligraphy has been my calling, my life, and my aspiration.” As an artist and an active advocate for contemporary calligraphy, Wang combines action and spirit to turn calligraphy practice from flat art to expressive performance. Wang promotes the versatility of calligraphy, where the format, subject and presentation can be relevant to contemporary society, resulting in abstract calligraphic works that interact harmoniously with its surroundings and its audience. A major retrospective is being held at the Zhejiang Museum of Art from October to November in 2021 to celebrate Wang Dongling’s long and distinguished career and his contribution to the art of writing.

王冬齡從書法名家林散之學習書法。他曾說：“筆是我身體之延伸。幾十年如一日，臨池不輟，樂此不疲。書法是我的專業，我的生命，我的理想。”王冬齡積極向全世界推廣中國當代書法，結合行動、精神，將書法從平面藝術轉化成表現藝術。他促進書法作為一種藝術形式的通用性，其中的格式，主題和表現方式都不需堅循古法。由此產生的是獨特的，能與創作環境及觀者和諧互動，草書般的宏大筆觸。2021年10月至11月，浙江美術館舉行“從頭開始—王冬齡書法藝術60週年”大展，全面回顧了藝術家的過往創作，展現了他對當代書法發展作出的重要貢獻。





1030

1030

SUN HAO (B. 1980)

*Bull*

Scroll, mounted and framed, ink on paper

170.5 x 122.5 cm. (67 1/8 x 48 1/4 in.)

Sign, with three seals of the artist

Dated 2021

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

孫浩 氣沖霄漢 水墨紙本 鏡框 二〇二一年作

題識：孫浩。2021。

鈐印：孫浩、百年孤獨、梅花（肖形印）

US\$24,000-36,000



1031

1031

**HUNG FAI** (B. 1988)

*Splash XV*

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

Each scroll measures 179.5 x 95.3 cm. (70 5/8 x 37 1/2 in.)

Signed on one scroll, with a total of two seals of the artist

Dated 2015

(2)

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

**US\$16,000-23,000**

熊輝 淋漓之十五 水墨紙本 木板鏡框兩幅 二〇一五年作

款識：Hung Fai。

鈐印：熊、眞我

The ink art of Hung Fai revolutionises the techniques of the millennia-old practice. Through the experimental deconstruction of the medium, Hung abandons the brush and creates liminal imageries with the interaction between ink, water and paper: each composition in the *Splash* series materialised from the spontaneous flowing and diffusion of ink into strangely symmetrical images – an effect achieved by the folding of the xuan paper. Hung Fai was born in Hong Kong in 1988 and graduated from the Chinese University of Hong Kong in 2013. His conceptual experiments with the ink create a unique expression in his work, continuously exploring the limitations and extended possibilities of the genre.

熊輝的藝術植根於水墨傳統，卻不囿於傳統技法。《淋漓》系列通過實驗水墨構成更概念化的畫面。他放棄以毛筆掌控墨跡去向，而透過水、墨、紙三者的互動來描繪成形。濕透的宣紙經摺疊形成多層的空間，墨跡穿越各層時消逝、轉化和重逢。熊輝，1988年生於香港，2013年畢業於香港中文大學。熊輝嘗試解構水墨的基本原素，並以嶄新的手法探索水墨媒介的可能性，在材料、技法及概念層面均帶來突破。



**Fang Zhaoling** was born to an affluent, open-minded family in Wuxi, Jiangsu Province, and was among the growing minority of well-educated women in 1910s China. In 1937 she left China for the United Kingdom to study European Modern History at the University of Manchester, becoming the first Chinese female student at the institution. After years of unsettledness during the war, she, her husband and her children relocated to Hong Kong in 1948.

Unlike many of her female peers who stepped into the art world with the assistance of family members, Fang's journey as an artist was guided by a series of prominent painters. She first received training from Chen Jiucun and Qian Songyan in Shanghai; while in Hong Kong she learned under Lu Xinnong and Zhao Shao'ang who opened her doors to the Lingnan School. In 1953, she later became a student of Zhang Daqian. Yet Fang was not satisfied by being a follower of male masters—her ambition and relentless exploration carried her far beyond what she was taught. The following group of works, spanning three decades and treasured by Fang's descendants and friends, perfectly embodies the artist's evolvement towards a highly expressive and liberated style. By embracing brawny crudeness and joyous naivety, Fang illuminated an unprecedented path as a female artist.

*Ink Lotus* (Lot 1032), created in 1962, illustrates a pivotal turn from her emergence in the Lingnan School tradition towards increasingly bold compositions and brushwork. The visual resemblance between this painting and *Ink Lotus* (Lot 1124) created by her mentor Zhang Daqian in the following year foreshadowed the profound influence the charismatic master would continue to have on Fang's artistic career.

In the 1970s, Fang went to Carmel, California, studying under Zhang Daqian for a year and then travelled extensively in mainland China. The powerful *Calligraphy* (Lot 1033), which transcribes a well-known poem *Gazing at the Mountain* by Du Fu, shares her experience of the magnificent landscape she saw in California and further inspires her to take on the landscape as her favourite subject matter.

**方召麐** 生長於江蘇無錫一個富裕且開明的家庭，在上世紀初的中國屬於為數不多接受到優質教育的女性。1937年，她遠赴英國曼徹斯特大學學習歐洲近代史，是當時學校裡第一個中國女學生。之後數年戰火紛飛，她也歷經動亂，最終於1948年和丈夫、孩子一起定居香港。

與方召麐同時代的許多女性畫家都是倚靠父輩兄長的提攜開始自己的藝術生涯，而她卻完全是在一眾大家的指導下成長起來的。最初，她在上海陳舊村和錢松喆門下接受藝術訓練，之後前往香港，拜陸辛農和趙少昂為師，自此便叩開嶺南派大門。1953年，她入張大千門下，藝術風格受到巨大影響。但方召麐並不滿足於做大師的門徒；她的雄心壯志和孜孜探索令她取得了更高的成就。本次呈獻的這一組作品，創作時間跨越三十年，並一直由藝術家親友珍藏。它們為藏家展現了方召麐如何逐漸向一種極富表現力且張弛自如的風格轉變。作為女性藝術家，她對“拙”與“稚”的追求和詮釋，開闢了一條前所未有之路。

從創作於1962年的《墨荷》（拍品1032）可以看到，方召麐正從早期嶺南派風格逐步轉向更加大膽的構圖和用筆。本幅作品與她的老師張大千與1963年作的《墨荷》（拍品1124）頗有幾分相似，似乎昭示了後者對方召麐創作風格的深刻啟迪。

七十年代，方召麐在張大千位於美國加州卡梅爾的住所習畫一年，甚為太平洋海岸的景色所觸。隨後又在中國四處遊歷，感受山川丘壑之美。在《行書杜甫〈望嶽〉》（拍品1033）蒼勁有力的筆墨之中，透露著瑰麗雄壯的大自然所帶給她的震撼和能量，而之後她逐漸以山水作為主要題材也就不足為奇了。







1032

1032

**FANG ZHAOLING** (1914-2006)

*Ink Lotus*

Scroll, mounted and framed, ink on paper

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

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

Dated autumn, 1961

**PROVENANCE:**

Acquired directly from the artist.

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

**US\$7,800-10,000**

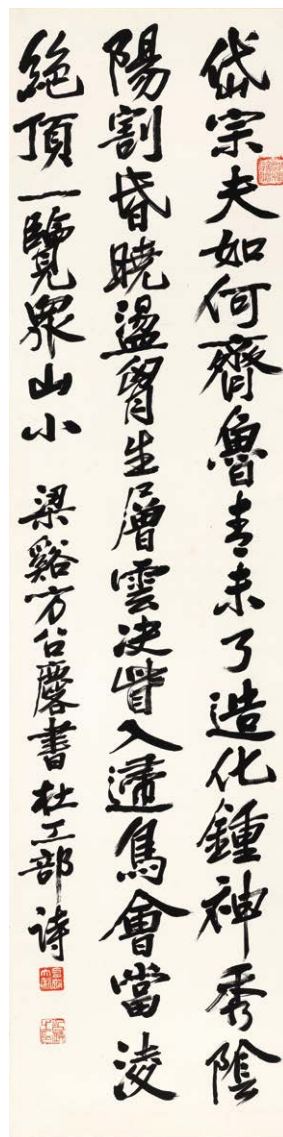
方召馨 出於污泥而不染 水墨紙本 鏡框 一九六一年作

題識：出於污泥而不染。

一九六一年穉，召馨。

鈐印：方召馨

來源：直接得自畫家本人。



1033

1033

**FANG ZHAOLING** (1914-2006)

*Five-character Poem of Du Fu in Running Script*

Scroll, mounted and framed, ink on paper

134 x 33.1 cm. (52 3/4 x 13 in.)

Inscribed and signed, with three seals of the artist

**PROVENANCE:**

Acquired directly from the artist.

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

**US\$3,900-6,500**

方召馨 行楷書杜甫《望嶽》 水墨紙本 鏡框

釋文：岱宗夫如何，齊魯青未了。造化鍾神秀，陰陽割昏曉。  
盪胸生層雲，決眴入歸鳥。會當凌絕頂，一覽衆山小。

題識：梁谿方召馨書杜工部詩。

鈐印：放眼世界胸懷祖國、召麟大利、召麟之印

來源：直接得自畫家本人。





1034

1034

**FANG ZHAOLING** (1914-2006)

*Joy of the Morning*

Scroll, mounted and framed, ink and colour on paper

76 x 89 cm. (29 7/8 x 35 in.)

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

Dated 1982

Further inscribed and signed by the artist, with one seal

**PROVENANCE:**

From the artist's family collection.

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

**US\$26,000-39,000**

方召慶 山居晨興 設色紙本 鏡框 一九八二年作

題識：山居晨興。

一九八二年，方召慶。

鈐印：方召慶

畫家又題：此畫創稿於倫敦，完成於港島旭和道畫室，  
九月二日召慶。

鈐印：肖形印（牛）

來源：藝術家家族收藏。



1035

Fang painted *Joy of the Morning* (Lot 1034) in the early 1980s with calligraphic strokes depicting pine branches and a series of curvy lines conveying hills demonstrate intentional awkwardness and naivety inspired by Shi Tao and Qi Baishi's work. She further exaggerates such style in *Harmony* (Lot 1035), using bright palettes and carefully textured paper surfaces to imbue the mountains and rocks with intense energy. Meanwhile, the peasants in colourful apparel, clumsy postures and vivid facial expressions bring earthy joy to the otherwise ethereal landscapes. Fang's rustic, humorous and self-introspective paintings reach the height of her artistic achievement during this period, with many of her most renowned works produced in the mid to late 1980s.

《山居晨興》（拍品1034）創作於八十年代。簡單一筆即為松枝，層層曲線即為山脈，這種有意而為的粗拙和稚氣是受石濤（1642-1707）和齊白石（1864-1957）兩位大師啟發而來。在《和樂融融》（拍品1035）中，她進一步放大了這種風格。明亮的用色和質感突出的紙面使得一山一石都充滿生命力。與此同時，身著鮮艷服裝的村民姿勢可愛，表情生動，為雲階月地一般的山水平添生氣。

#### 1035

**FANG ZHAOLING** (1914-2006)

*Harmony*

Scroll, mounted and framed, ink and colour on paper

68 x 136.5 cm. (26 ¾ x 53 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated New Year's Day, 1989

#### PROVENANCE:

From the artist's family collection.

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

**US\$52,000-77,000**

方召麐 和樂融融 設色紙本 鏡框 一九八九年作

題識：一九八九年元旦，方召麐。

鈐印：召麐、肖形印（牛）、延年益壽

來源：藝術家家族收藏。



*Memories of Guilin* (Lot 1036) was created in the last and most experimental decade of Fang's life, during which she transcended stylistic concerns and painted with total freedom. Her playful spirit is fully displayed here with the fluid, cursive strokes depicting the river and the doodle-like rocks and trees. Yet her artistic talent still shines through the picturesque composition, the radiating washes of paint and the lively figuration of fishermen. The unique and sincere visual language Fang presented in this painting melds the highest values of Chinese art tradition and the zeitgeist of the 20th century, transmuting turbulence and bitterness in her life into art that transcends gender, time and culture.

《憶寫桂林》(拍品1036)是方召驤在人生的最後十年所做，這也是她創作最為大膽的一年。她完全擺脫了形式語言上的顧慮，隨心所欲，揮灑自由。粼粼水波和嶙峋礁石彷彿信手畫上，無所矯飾。而錯落有致的構圖和層染通透的色彩中，仍能看到她無法遮掩的藝術靈光。這幅傑作中體現的獨特、真摯的視覺語言將中國藝術傳統中的最高價值同二十世紀的時代精神結合在一起，將她的顛沛一生結晶成為超越性別、時代和文化的藝術遺產。

1036

**FANG ZHAOLING** (1914-2006)

*Memories of Guilin*

Scroll, mounted and framed, ink and colour on paper

52 x 96 cm. (20 ½ x 37 ¾ in.)

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

Dated 1997

**PROVENANCE:**

From the artist's family collection.

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

**US\$34,000-46,000**

方召驤 憶寫桂林 設色紙本 鏡框 一九九七年作

題識：憶寫桂林。

方召驤，一九九七年。


鈐印：召麟書畫、祖國山河、長壽

來源：藝術家家族收藏。



1036





*Qiyun*, or spirit resonance, is the most poignant element that makes an ink painting captivating. Other components such as the choice of colour and the composition come second. According to Xie He's *Six Rules of Painting* from the Southern Dynasties, *qiyun* is the first principle when appreciating paintings. He Baili visited Mount Taihang three times and was in awe of the magnificent mountains. He would lose himself in secluded river valleys, mysterious foggy canyons and other breathtaking landscapes. With his original and astute brushstrokes, he transforms the crisp air and refreshing breeze in woods and mountains into a dreamy landscape, infusing the natural sceneries with vitality and artistic appeal. It is the allure underlying the imagery that strikes a spiritual chord and evokes reverie with the viewers. Over the past few years, the artist has rendered the beauty of Mount Taihang in multiple ways, from sketching to semi-realistic depiction, from figuration to abstraction, as shown in the present work. In doing so, the artist hopes to share the unique momentum and charm emanating from his artistic evolution.

一幅能夠吸引目光的繪畫，除了用色和構思之外，在水墨山水畫而言，能使人動心者還是氣韻。南朝謝赫的六法論，品畫就以“氣韻生動”為首。《河谷夢》作者何百里曾三遊太行，目睹壯美、磅礴山勢，置身幽邃河谷，迷幻煙峽等不同情景的山水之間，滿腔山林之氣，透過其巧妙的筆墨，活現紙上的是一股意韻融匯之山川清氣，使觀眾共鳴、動心就是那超於象外之美，耐人回味。近年來畫家把太行美景，由寫生、到半寫實、到意象、到《河谷夢》的抽象表達，欲與觀者分享其藝術升華所釋出之獨特氣勢和韻味。





1037

1037

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

*Dreaming of the River Valley*

Scroll, mounted and framed, ink and colour on paper

90 x 131 cm. (35 <sup>3</sup>/<sub>8</sub> x 51 <sup>5</sup>/<sub>8</sub> in.)

Signed, with three seals of the artist

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

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

何百里

河谷夢

設色紙本

鏡框

款識：百里。

鈐印：何氏、自在軒、何家山水



1038

1038

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

*Imagine Landscape No.2*

Scroll, mounted and framed, ink and colour on paper

61 x 92.5 cm. (24 x 36 3/8 in.)

Inscribed and signed, with one seal of the artist

Dated 1992

**LITERATURE:**

Liu Kuo-sung and Yu Guangzhong, *A Series of Books on Shadows – Literary and Artistic Style*, Hebei Education Publishing House, May 2000, p. 69.

**NOTE:**

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

**HK\$450,000-550,000**

**US\$59,000-71,000**

劉國松 意象山水之二 設色紙本 鏡框 一九九二年作

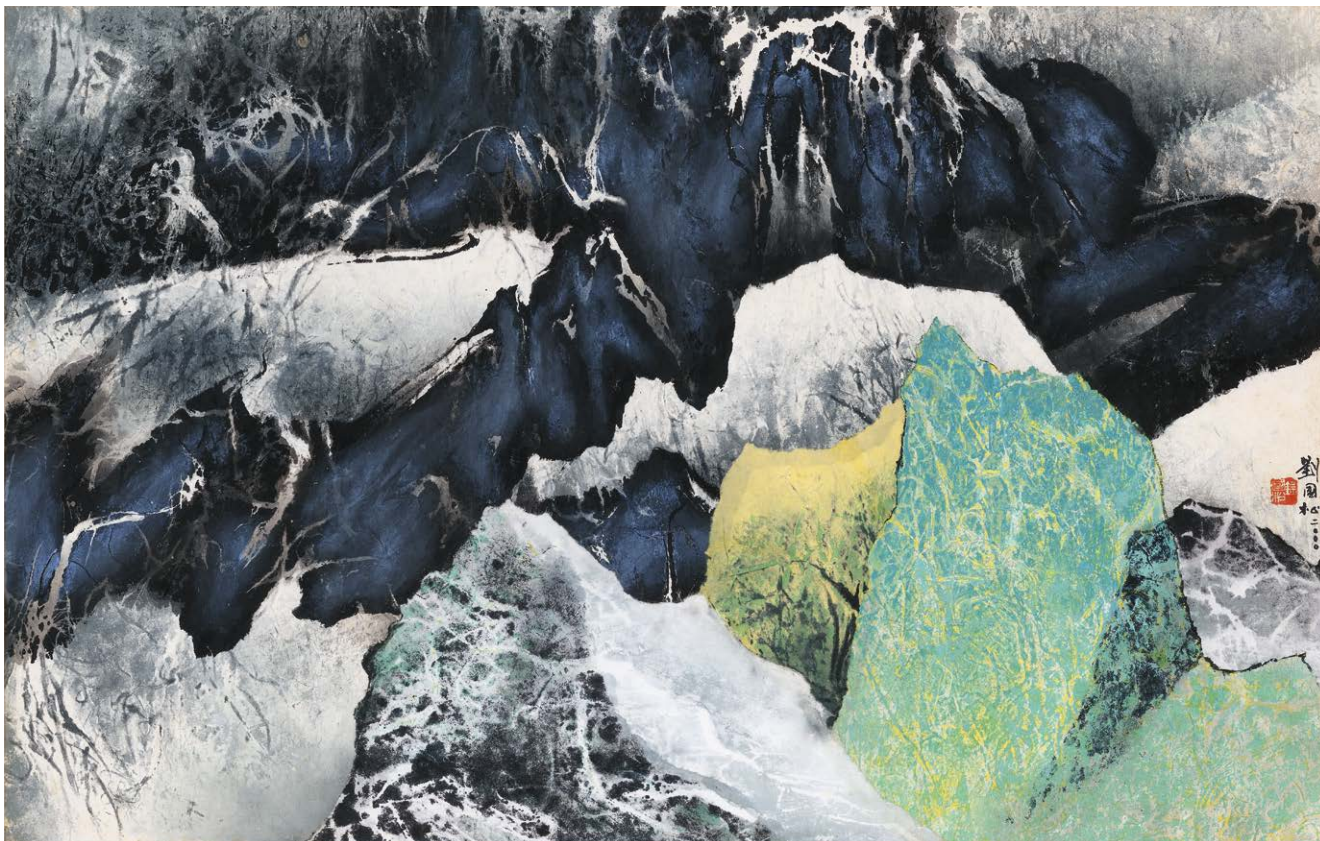
題識：劉國松，一九九二。

鈐印：鐫國松

出版：劉國松、余光中，《對影叢書—文采畫風》，河北教育出版社，2000年5月，第69頁。

註：此作將收錄於由劉國松基金會出版的藝術家全集（資料提供／劉國松基金會）。





1039

1039

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

*Mountain Beyond Mountains*

Scroll, mounted and framed, ink and colour on paper

56 x 88 cm. (22 x 34 5/8 in.)

Inscribed and signed, with one seal of the artist

Dated 2000

**PROVENANCE:**

Hanart TZ Gallery, Hong Kong, 2004.

**NOTE:**

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

**HK\$350,000-450,000**

**US\$46,000-58,000**

劉國松 山外山 設色紙本 鏡框 二〇〇〇年作

題識：劉國松，二〇〇〇。

鈐印：鐫國松

來源：香港漢雅軒，2004年。

註：此作將收錄於由劉國松基金會出版的藝術家全集（資料提供／劉國松基金會）。

*“Ink painting overlooks aspects of realism, forgoes the sense of volume, surface, and the play of light and shadow. Instead, it is deeply invested in the relationship between every dot and line. Hence, the abstract nature of the dot and line is the very foundation of ink painting.”*

“東方的水墨畫，因為不寫實，也不須要追求立體感，當然也不重視面的表現和光影，而著重在點與線的關係與結合的特殊效果上。因此，點與線的抽象性才是水墨畫的傳統基礎。”

- Liu Kuo-sung

劉國松

**1040**

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

*Tibetan Landscape*

Scroll, mounted and framed, ink and colour on paper

106 x 92.5 cm. (41  $\frac{3}{4}$  x 36  $\frac{3}{8}$  in.)

Inscribed and signed, with one seal of the artist

Dated 2013

**LITERATURE:**

*Exhibition of Liu Kuo-Sung Contemporary Ink Paintings Collection*,  
Cheng Shiu University, Kaohsiung, 2015, pp.48-49.

**NOTE:**

This work is accompanied by an artist certificate of authenticity.

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

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

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

**劉國松 藏山水碧藏山青 設色紙本 鏡框 二〇一三年作**

題識：劉國松，二〇一三。

鈐印：劉國松

出版：《劉國松現代水墨特展專集：正修五十校慶》，正修科技大學，高雄，2015年，第48-49頁。

註：此作附有藝術家證書。

此作將收錄於由劉國松基金會出版的藝術家全集（資料提供／劉國松基金會）。

Liu Kuo-sung first visited Tibet in the 1980s. During the summer of 2000, after lecturing in Tibet, he embarked on a journey to reach Everest Base Camp that brought about the breakthrough in his depiction of snow-capped mountains of the Himalayas. After several days' journey, Liu arrived at where the spectacular magic of the mountains revealed itself: as sunlight shone through the peaks shrouded by clouds, majestic mountains shifted in and out of visibility that greatly enraptured the artist.

Liu Kuo-sung was in awe of the spectacular Tibetan landscape and began to create the Tibetan Suite series upon returning home. As a master of innovative techniques and experimental use of materials, the artist invented a new creative process that involves peeling strands of fibre from a specially-made textured paper to outline the mountains in white. Liu repeatedly paints, creases and peels on both sides of the sheet of paper to create this effect. The results are atmospheric and realistic 'portraits' of snowy, picturesque mountains, with their topography shown through crisscrossing white lines set against the dark, expansive backdrop of a Tibetan sky.

劉國松首次前往西藏早在八十年代，但他對西藏雪山的描繪，則在2000年抵達珠穆朗瑪峰大本營後得到突破性的進展。2000年夏，劉國松受邀前往西藏大學講學。課程結束後，他攜家人啟程前往珠峰基地營，經歷數天的行旅，終於得以一睹壯麗雄奇的美景：雲海氣象萬千，在陽光的照耀下瞬間光影流動。雪峰若隱若現，迂迴閃爍，令藝術家如癡如醉。

西藏歸來後，劉國松有感於壯麗的高原雪山景色，開始創作西藏組曲系列。劉氏早年開創“抽筋剝皮”的嶄新皴法，在特製粗厚的紙上撕下紙筋，以表現雪山的山脈輪廓。畫家在紙的兩面反覆繪畫、弄縐和剝皮，製造出雪山在廣闊無垠環境下的氛圍。劉國松所描畫的雪山在一片交織的白線下展現，與背後風起雲湧的雲海形成強烈的對比，白、藍兩色交互穿插浮動，紙與墨的紋路肌理營造出雪網山痕的迷人景象，對傳統水墨化的意境進行了全新的詮釋。





1040

1041

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

*The Composition of Distance No. 6*

Scroll, mounted and framed, ink and colour on paper

131.2 x 63 cm. (51 5/8 x 24 3/4 in.)

Inscribed and signed, with one seal of the artist

Dated May, 1970

**LITERATURE:**

*Liu Kuo-sung 60 Years of Painting*, Changliu Museum, Taoyuan, July 2007, p. 88-89 (reproduced without signature or seal).

*Exhibition of Liu Kuo-Sung Contemporary Ink Paintings Collection*, Cheng Shiu University, Kaohsiung, 2015, pp.26-27.

**NOTE:**

This work is accompanied by an artist certificate of authenticity.

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

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

**US\$120,000-150,000**

*The Composition of Distance No. 6* is a remarkable example of Liu Kuo-sung's Space Series. In 1966, Liu received a two-year grant awarded by the John D. Rockefeller III Foundation to travel the world; over the next few years, he held exhibitions in California, New York and Germany to promote his art to an international audience.

In 1969, the famed Apollo 8 space mission led to the first moon landing by a crewed spacecraft. Widely broadcasted on television worldwide, this monumental milestone was objectified by the landmark photograph of Earth viewing from the moon entitled *Earthrise*, taken by astronaut William Ander. Inspired by this very photograph, Liu began to paint the Space Series. He depicts the sun and the moon shining above Earth with broad, abstract brushstrokes representing the landmasses and oceans of Earth. This new expression comes from his continuous innovation in subject matter and his maturity from his abstract paintings in the 1960s. By the 1970s, Liu has uncovered a face of Chinese paintings that no one has imagined before.

**劉國松 距離組織之六 設色紙本 鏡框 一九七〇年作**

題識：劉國松。

一九七〇—〇五。

鈐印：益都劉國松印

出版：《劉國松繪畫一甲子》，長流美術館，桃園，2007年7月，第88-89頁（出版圖中無簽名及鈐印）。

《劉國松現代水墨特展專集：正修五十校慶》，正修科技大學，高雄，2015年，第26-27頁。

註：此作附有藝術家證書。

此作將收錄於由劉國松基金會出版的藝術家全集（資料提供／劉國松基金會）。

《距離組織之六》是劉國松太空畫系列作品中非凡的典範。1966年，劉國松獲得洛克菲勒基金會兩年的旅行資助，從而進行全球旅行。在接下來數年間，劉國松於加州、紐約以及德國等地舉辦展覽，將其藝術呈現至全球舞台。

1969年，阿波羅8號載人飛船成功登月。太空人威廉·安德斯於飛船上拍攝了地球升起的照片，引起轟動。受此啟發，劉國松開始創作太空畫系列。在作品中，畫家用簡明而大膽的筆觸描繪了日月在地球上閃耀的景象。此種突破藩籬的創新，延續了畫家自六十年代開啓的水墨探索之路。到了七十年代，劉國松已經揭開了中國畫的新面紗，使其改頭換面，將中國畫的發展帶到了一個以往難以想像的嶄新境界。









Contemporary ink master Li Huayi was born in Shanghai in 1948. He studied traditional ink paintings and calligraphy in his early years, and upon moving to San Francisco in the 1980s, he received training in Western art. His exposure to these two different art schools has served as a guiding post to create his iconic, majestic landscape style during his time in San Francisco. With influences from the Northern Song landscape tradition and the grand, monumental California landscape, Li explores the myriad of ways to combine postmodernist ideas with traditional Chinese literary subject matters.

*A Gathering of Pines and Clouds* fully manifests Li's expression of monumentality in his landscape. Rather than painting the landscape in panoramic view, the artist delineates the mountains, clouds, and pine trees in close-up details to create a harmonious beauty of sublimity and vastness. Li's brushwork demonstrates a clear contrast between light and shadow. This innovation in ink paintings has come from western oil painting techniques in which Li sought inspiration.

As if leading the viewers on a journey of self-reflection, Li paints a personal and philosophical dialogue between man and nature – a dialogue connecting himself, the viewers and the many Chinese literati painters who came before him.

當代水墨先驅李華弋1948年出生於上海。早年他曾悉心研究傳統水墨書畫，八十年代移居美國，並在西雅圖開啓其西方美術的學習生涯。在西雅圖求學期間，經過對兩種不同畫派的研習，畫家逐漸發展出其獨特而雄偉的山水畫風格。深受北宋時期山水繪畫傳統的影響，在加利福尼亞州高山峻嶺的自然風光的薰陶之下，李華弋不斷嘗試將西方後現代的藝術理念融入中國傳統文人題材中。

《雲松聚》一畫極致體現出李華弋在其山水畫中壯闊之美的表達。不同於傳統繪畫中的平遠、高遠山水，畫家更近距離勾勒山川、雲霧、與松柏，渲染出對於崇高與浩瀚的自然和諧之美的創作追求。從畫家的筆觸中，光與影的對比清晰可見，這一在水墨畫中獨具創造性的表達方式則是受到西方傳統油畫技巧的啓發。

此作猶如一場引領觀者一同進行自我內省的旅程，李華弋在其中描繪出個人精神上與哲學思想上的人與自然的對話。同時這也是連接畫家、觀者，與無數在他之前的中國文人畫家的一場跨時空對話。





1042

**1042**

**LI HUAYI** (B. 1948)

*A Gathering of Pines and Clouds*

Scroll, mounted and framed, ink and colour on paper

65.5 x 102.5 cm. (25 3/4 x 40 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated *dinghai* year (2007)

**PROVENANCE:**

Sotheby's Hong Kong, Contemporary Literati – A Gathering, 7 April 2014, Lot 3648.

Kaikodo Asian Art, New York, 2008.

**LITERATURE:**

*Li Huayi*, Kwai Fung Publishing Hong Kong, March 2018, pp.102–103.

**HK\$1,500,000–2,500,000**

**US\$200,000–320,000**

李華式 雲松聚 設色紙本 鏡框 二〇〇七年作

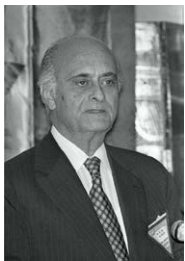
題識：丁亥年（2007）初，李華式筆。

鈐印：李華式、絕世華章獨成式格

來源：香港蘇富比，聚——當代文人藝術，2014年4月7日，編號3648。

2008年，紐約懷古堂

出版：《李華式：心寬山水遠》，香港，季豐美術出版社，2018年3月，第102–103頁。



Arnaldo de Oliveira Sales (1920–2020) was a renowned Hong Kong sports figure of Portuguese descent. He was chairman of the Hong Kong Olympic Academy and president of the Sports Federation and Olympic Committee of Hong Kong from 1967 to 1998. Under his leadership, Hong Kong athletes were encouraged to participate in the Commonwealth Games, Asian Games, Olympics and other international multi-sport games. During his tenure as the first unofficial chairman of the Urban Council from 1973 until 1981, Sales advocated and oversaw the construction and completion of large-scale infrastructures such as

Queen Elizabeth Stadium and the Hong Kong Coliseum. In addition to his passion for sports, he also made significant contributions to the Hong Kong art scene, supporting organizations such as the Hong Kong Repertory Theatre and the Hong Kong Chinese Orchestra. Sales received numerous honours for his public service, including the Grand Bauhinia Medal (GBM) in 1998.

沙利士，葡萄牙裔香港人，為香港體育界知名人士。他致力推動香港及國際體壇發展，是港協會暨奧委會創會成員之一，先後出任義務秘書長、主席、會長，服務超過半個世紀。1967至1998年擔任會長期間，他推動香港運動員逐步參與英聯邦運動會、亞運會、奧運會等多項國際綜合運動會。1957年他獲委任為市政局議員，並在1973至1981年成為市政局改組後首位主席，於任內推動伊利沙伯體育館、香港體育館（“紅館”）等大型基建落成。除了對體育的熱誠，他也為香港藝術圈做出重大貢獻，包括支持成立職業化的香港話劇團及香港中樂團等。1998年獲香港特別行政區政府頒授大紫荊勳章。

#### 1043

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

*Mountain Dwelling*

Scroll, mounted and framed, ink and colour on paper

59 x 84.5 cm. (23 ¼ x 33 ¼ in.)

Inscribed and signed, with two seals of the artist

Dated *jiachen* year (1964)

One collector's seal of Arnaldo de Oliveira Sales (1920–2020)

One collector's seal of the artist's wife, Lui Mui Sin-Ping

#### EXHIBITION:

Hong Kong, Hong Kong Museum of Art, *The World of Lui Shou Kwan*, 12 November – 12 December 1976.

#### LITERATURE:

*The World of Lui Shou Kwan*, Urban Council, Hong Kong, 1976, p. 20, pl.13.

*Lui Shou-kwan 1919-1975*, Lui Mui Sin-ping, July 1983, no pagination.

**HK\$120,000–180,000**

**US\$16,000–23,000**



1043



呂壽琨 山居 設色紙本 鏡框  
一九六四年作

題識：甲辰（1964年），呂壽琨。

鈐印：呂、壽琨

鑑藏印：梅倩萍藏、沙理士

展覽：香港，香港藝術館，《呂壽琨的世界》，1976年11月12日至12月12日。

出版：《呂壽琨的世界》，香港市政局，1976年，第20頁，圖版13。  
《呂壽琨紀念畫集》，呂梅倩萍，1983年7月，無頁碼。



1044

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

*Deep Water Bay*

Scroll, mounted and framed on wooden board,  
ink and colour on paper

119.5 x 56 cm. (47 x 22 in.)

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

Dated spring, *bingwu* year (1966)

One collector's seal of Arnaldo de Oliveira

Sales (1920-2020)

One collector's seal of the artist's wife, Lui Mui  
Sin-Ping

**LITERATURE:**

*Lui Shou-kwan 1919-1975*, Lui Mui Sin-ping,  
July 1983, no pagination.

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

**US\$24,000-36,000**

呂壽琨 深水灣遠眺 設色紙本  
木板鏡框 一九六六年作

題識：香江深水灣遠眺。

丙午（1966年）春日，呂壽琨寫。

鈐印：譽虎、呂壽琨印

鑑藏印：梅倩萍藏、沙理士

出版：《呂壽琨紀念畫集》，呂梅倩萍，  
1983年7月，無頁碼。



1044



1045

1045

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

*Bamboo and Cicada*

Scroll, mounted and framed, ink and colour on paper

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

Inscribed and signed, with three seals of the artist

Dated winter solstice, *jiwei* year (1979)

Dedicated to Shalishi (Arnaldo de Oliveira Sales)

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

**US\$11,000-19,000**

趙少昂 竹蟬圖 設色紙本 鏡框 一九七九年作

題識：竹同君子節，蟬與我心清。

居高聲自遠，露重見堅貞。

沙利士先生清賞。

己未（1979年）冬至，趙少昂。

鈐印：趙、少昂、我之爲我自有我在

1046

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

*Maple Leaves and Birds*

Scroll, mounted and framed, ink and colour on paper

47.5 x 100.5 cm. (18 3/4 x 39 3/8 in.)

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

Dedicated to Shalishi (Arnaldo de Oliveira Sales)

**HK\$120,000-220,000**

**US\$16,000-28,000**

趙少昂 秋林紅葉晚霜嚴 設色紙本 鏡框

題識：秋林紅葉晚霜嚴。

沙利士紳士清賞，少昂。

鈐印：趙、少昂、足跡英美法意瑞德日印菲諸國



1046



1047

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

Hanging scroll, ink and colour on paper

144.5 x 66 cm. (56 7/8 x 26 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Huiwu

Frontispiece inscribed and signed by Liang Luanqiang (1868-1946), with two seals

Dated autumn, eighth month, *renshen* year (1932)**NOTE:**

Zhao Shao'ang's *Roaring Tiger* is a masterpiece painted by the artist in the 1930s for the renowned collector Liang Huiwu. He sought inspiration from the Japanese painting tradition while employing the Chinese ink technique to depict the fierce tiger, showing its great strength and beauty. A native of Guangdong province, Liang was a renowned collector known for his superb paintings from the Song, Ming, and Qing dynasties. In 1941, in an exhibition co-hosted by the Hong Kong China Culture Association and the British Council, Liang provided many of his treasured paintings on loan. The frontispiece of the painting is inscribed by Liang Luancang, a Japanese-trained educator who studied under Kang Youwei. Artists Gao Jianfu, Gao Qifeng and Zhao Shao'ang all studied calligraphy under him.

A 15th-16th century work *Water Moon Guanyin* (Lot 803) from the same collector will be offered in the Fine Chinese Classical Paintings and Calligraphy on 29 November 2021.

**HK\$240,000-300,000****US\$31,000-39,000**

趙少昂

幽谷雄風

設色紙本

立軸

題識：慧吾我兄屬畫虎。少昂。

鈐印：趙垣、少昂

梁鸞瑄（1868-1946）題詩堂：幽谷雄風。

壬申（1932年）秋八月，

慧吾仁兄屬。

梁鸞瑄題。

鈐印：鸞瑄印、花縣長

註：本幅乃趙少昂三十年代為收藏大家梁慧吾精心繪製月下虎嘯之佳作。趙少昂畫虎取日人之意境構圖，用中國傳統水墨技法，去虎之暴戾，表現王者雄美之風，卓然獨立，自成一家。

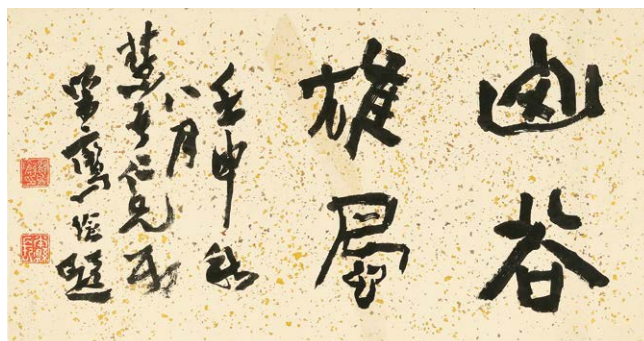
梁慧吾，粵人，二十世紀港穗地區著名收藏界，其“天景樓”收藏書畫自宋元以降，下迄明清，以量多質精為著。1941年，香港中國文化協進會、中英文化協會合辦藝術觀賞會，展出宋元明清作品，即悉數由梁氏提供。

題詩堂者梁鸞瑄，字紫笙，南海西樵人，從學於同邑康有為，曾隨康氏留學日本明治大學。回國後曾任花縣縣長，後專注於教育，著名畫家高劍父、高奇峰兄弟和趙少昂等曾向其學習書法。

「余在歐洲各國，所見虎畫雖多，但不及中國畫之神韻，用具及技巧，頗有關係，蓋中國畫之線條，輕盈瀟灑，色薄而厚，用筆流暢，增加虎之生命，用色透薄，增加畫面通靈，光暗在注重不注重間，以視西方用筆之呆滯，賦色之凝結，徒得其形，乏味外之味，真不可同日而語也。」

— 節錄自趙少昂《畫虎的次序》

同一藏家另有明代《水月觀音》作品（編號803）於11月29日中國古代書畫拍賣。





1048

PROPERTY FROM A PRIVATE  
HONG KONG COLLECTION  
香港私人收藏 (LOT 1048)

1048

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

*Peach Blossoms, Bamboo and Birds*

Scroll, mounted and framed, ink and colour on paper

46.5 x 96 cm. (18 ¼ x 37 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated autumn, *renxu* year (1982)

Dedicated to Hanzhu

**PROVENANCE:**

Acquired directly from the artist, thence by descent.

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

**US\$24,000-36,000**

**趙少昂 桃花墨竹翠鳥 設色紙本 鏡框 一九八二年作**

題識：竹外桃花三兩枝，更添小鳥惜芳時。  
春回萬象多奇色，遠望雲山景不移。  
漢柱先生清賞。壬戌（1982年）新  
秋，少昂於蟬嫣室。

鈐印：趙、少昂、我之爲我自有我在

來源：直接得自畫家，並由家族傳承。

FROM AN IMPORTANT ASIAN PRIVATE COLLECTION  
亞洲私人收藏 (LOT 1049)

1049

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

*Pine and Sparrows*

Hanging scroll, ink and colour on paper  
163.5 x 83.2 cm. (64 ¾ x 32 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated second month, *renchen* year (1952)

Further inscribed and signed by the artist, with one seal

**NOTE:**

Starting in 1951, Zhao Shao'ang frequently travelled to host exhibitions abroad. In April 1952, he brought more than 180 paintings to Singapore and Malaysia to exhibit, of which the current lot is one of them. Zhao held a solo exhibition at the Kuala Lumpur Chinese Assembly Hall from 29 November to 1 December. "Persatuan Pengusaha Restoran Selangor Dan Wilayah Persekutuan", the food merchant guild in Zhao's dedication on the painting, was associated with the Chinese Assembly Hall. Zhao gifted the painting to the guild to express his appreciation and gratitude for their generous support in his exhibition.

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

**US\$78,000-100,000**

**趙少昂 松影飛雀 設色紙本 立軸 一九五二年作**

題識：青青山上松，數里不見今又逢。

不見君，心相憶，此心向君君應憶。

爲君顏色高且閑，亭亭迴出浮雲間。

壬辰（1952年）二月南窗畫就，并題摩詰句補白，少昂。

鈐印：少昂、窮神變

畫家又題：雪蘭莪茶樓酒家熟食商公會補壁。壬辰（1952年）冬十一月，趙少昂過吉隆坡。

鈐印：少昂

註：趙少昂1951年開始頻繁出國展覽。1952年4月，他攜180多件作品赴新馬展覽，此幅應爲其中之一。1952年11月29日至12月2日，趙少昂於吉隆坡中華大會堂舉辦個展，本幅題識中所提及之“雪蘭莪茶樓酒家熟食商公會”隸屬於中華大會堂，畫家題贈予該公會，應當是作爲對主辦方鼎力相助之謝禮。







1050

1050

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

*Flowers, Birds, Insects and Calligraphy*

A set of six hanging scrolls, ink and colour /  
ink on paper

Each scroll measures 51 x 25.3 cm.

(20 1/8 x 10 in.)

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

Dated *dingmao* year (1987)

(6)

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

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

趙少昂 花鳥草蟲書法六條屏  
設色／水墨紙本 立軸六幅 一九八七年作

《麻雀》

題識：人為多愁少年老，花為無愁老少年。  
年老少年都不管，且將心事醉花前。  
丁卯（1987年）春二月少昂於嶺南藝苑，時年八十三。

鈐印：少昂、趙、嶺南人

《梅雀》

題識：萬蕊千花染似紅，停杯無語恨東風。  
薄寒且為花愁惱，何況開時值雨中。  
丁卯（1987年）春二月少昂於蟬嫣室，時年八十三。

鈐印：少昂、趙

《螳螂》

題識：挹露裳初試，迎風斧半撐。

丁卯（1987年）新春少昂時年八十三。

鈐印：少昂、趙、我之為我自有我在

《柳蟬》

題識：暮色連空一片秋，綠楊搖落傍西樓。  
有人獨坐尋詩思，耳畔蟬聲意更幽。  
丁卯（1987年）春三月，少昂於嶺南藝苑，時年八十三。

鈐印：少昂、趙、此生祇願作閒人

《山明水秀》釋文：山明水秀。

題識：少昂題。

鈐印：少昂、趙

《鳥語花香》釋文：鳥語花香。

題識：少昂題。

鈐印：趙、少昂



1051

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

*Scenery at Dusk*

Hanging scroll, ink and colour on paper

131 x 45.5 cm. (51 5/8 x 17 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated summer, fifth month, *jimao* year (1939)

Further inscribed and signed by the artist, with one seal

Dated spring, thirtieth year (of the Republic, 1941)

Dedicated to Madame Qiaolian

Further inscribed and signed by the artist

Dated third month, *dingsi* year (1977)

Titleslip by the artist

**LITERATURE:**

*Paintings by Zhao Shao-an, Volume VII*, Lingnan Art Studio,  
Hong Kong, April 1941, pl. 11.

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

**US\$52,000-77,000**

趙少昂 暮色連空遠 設色紙本 立軸 一九三九年作

題識：己卯（1939年）夏五月，少昂於蟬嫣室。

鈐印：少昂、趙

又題：俏聯女士清賞。卅年（1941）春月，少昂再誌。

鈐印：少昂

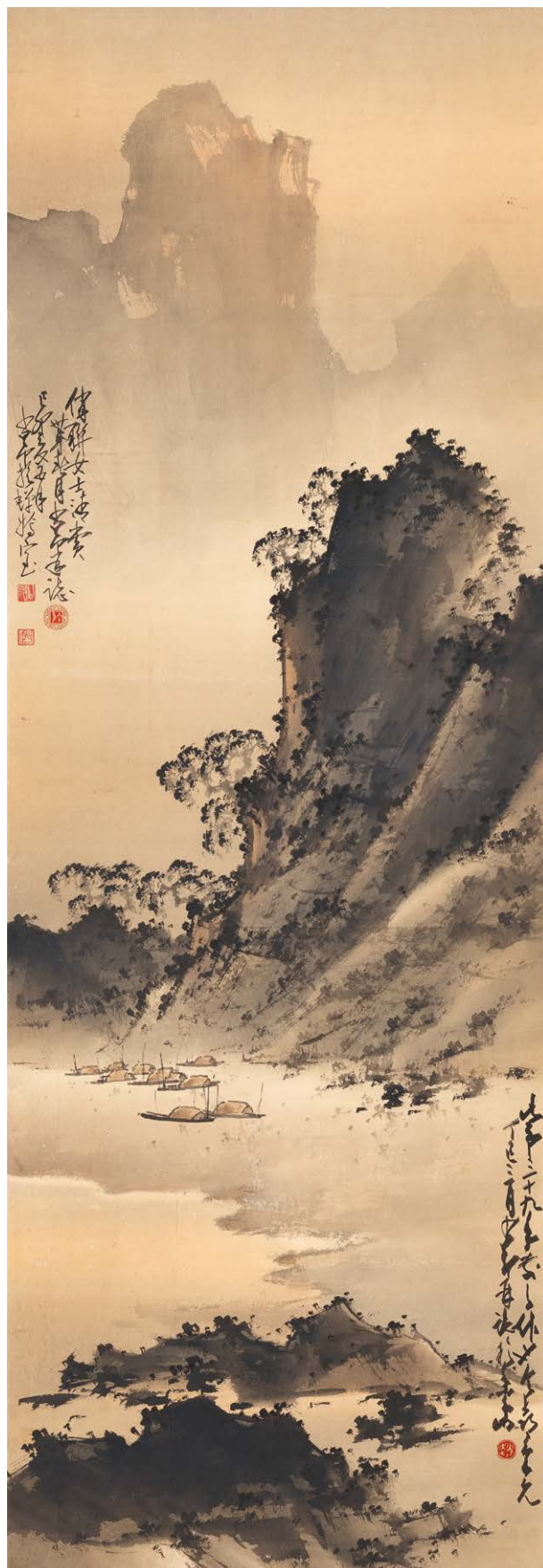
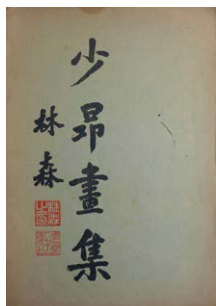
再題：此予三十九年前之作也，今喜重見。

丁巳（1977年）三月，少昂再誌於香島。

鈐印：趙

畫家自題簽：暮色連空遠。趙少昂筆。

出版：《少昂畫集，第七輯》，嶺南藝苑，香港，1941年4月，  
編號11。



1051



1052

## VARIOUS OWNERS

1052

**GAO JIANFU** (1879-1951)

*Ruins of Saint Paul's*

Scroll, mounted and framed, ink and colour on paper

43.5 x 47 cm. (17 1/8 x 18 1/2 in.)

Signed with one seal of the artist

Frontispiece inscribed by Li Fuhong (1902-1990), with two seals

Further inscribed by Zhumo (1913-2002), with three seals

Dated summer, gengyin year (1950)

### PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 29 May 2005, Lot 713.

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

**US\$26,000-39,000**

高劍父

大三巴遺址

設色紙本

鏡框

款識：劍父。

鈐印：番禺高崙

李撫虹題詩堂：馬交聖蹟。撫虹敬題。

鈐印：李（花押）、撫虹之鉢

竺摩法師題跋：三巴門外路，巍然矗一坊。

哪咤甘背伏，馬祖欲胸藏。

閱歷春秋夏，往來工學高。

舊遊渾似夢，對此感蒼茫。

庚寅（1950年）夏，高師屬題。竺摩。

鈐印：竺摩之印、嶺南行腳僧、前塵如夢

來源：香港佳士得，近現代中國書畫，2005年5月29日，編號713。



1053

GAO QIFENG (1889-1933)

Dove

Hanging scroll, ink and colour on paper

94.5 x 39.5 cm. (37 ¼ x 15 ½ in.)

Inscribed and signed, with three seals of the artist

Dated spring, *gengwu* year (1930)

Dedicated to Aifu

Further inscribed on the mounting by Zhao

Shao'ang (1905-1998), with two seals

Titleslip inscribed and signed by Heng'an

# LITERATURE:

*Representative Chinese Paintings the Late Kao*

*Chien-Fu and Kao Chi-Fung*, Ko Lai Chit

and Ko Lai Wah, May 1969, no pagination.

HK\$400,000-600,000

US\$52,000-77,000

高奇峰 鳩 設色紙本 立軸  
一九三〇年作

題識：錦鳩呼雨煙林外。

庚午（1930年）春日，

愛孚先生雅屬，奇峯高翁。

鈐印：奇峯、嶺南高翁、美意延年

趙少昂題裱邊：奇峰先師以曠世之才、

國之瑰寶，惜天不假年

矣。此作筆墨簡潔，神韻

妙絕，展讀再三，不忍釋

手。

少昂敬題。

鈐印：少昂、趙

篆條：高奇峯先生錦鳩呼雨煙林外真蹟。

趙少昂題跋，衡庵署籤。

出版：《高劍父、高奇峰遺作精選》，高

勵華、高勵節，1969年5月，無頁

碼。





1054

1054

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

*Maple Leaves and Birds*

Scroll, mounted and framed, ink and colour on paper  
96 x 46.5 cm. (37 ¾ x 18 ¼ in.)

Inscribed and signed, with three seals of the artist

Dated winter, twelfth month, *dingmao* year (1987)

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

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

趙少昂 霜葉紅於二月花 設色紙本 鏡框 一九八七年作

題識：遠上寒山石徑斜，白雲深處有人家。

停車坐愛楓林晚，霜葉紅於二月花。

丁卯（1987年）冬寒十二月，趙少昂時年八十三。

鈐印：趙、少昂、造化入筆端筆端奪造化



1055

1055

**YANG SHANSHEN** (1913-2004)

*Two Chicken*

Hanging scroll, ink and colour on paper

88.5 x 37 cm. (34 ⅞ x 14 ⅞ in.)

Inscribed and signed, with two seals of the artist

Dated New Year's Day, *jiyou* year (1969)

Dedicated to Zhou Shixu

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

**US\$16,000-26,000**

楊善深 雙吉圖 設色紙本 立軸

一九六九年作

題識：己酉（1969年）元旦，為英煦世兄寫。善深。

鈐印：種、曾繞地球一周

註：上款人為周英煦，祖籍廣東廣州。其父周康燮先生（1908-？）早年畢業於黃埔軍校，後任廣州《中正日報》社長，並創辦香港龍門書店。父子案牘外，雅好翰墨，嶺南諸家時有精作相贈。



1056

**GAO JIANFU (1879-1951) AND  
YANG SHANSHEN (1913-2004)**

*Eagle*

Hanging scroll, ink and colour on paper  
152 x 74.5 cm. (59  $\frac{7}{8}$  x 29  $\frac{3}{8}$  in.)

Inscribed and signed by Yang Shanshen,  
with three seals

**LITERATURE:**

*A Selection of Fine Paintings by Yang Shanshen*,  
Zhenyatang Art Ltd., Taipei, December  
1991, p.128.

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

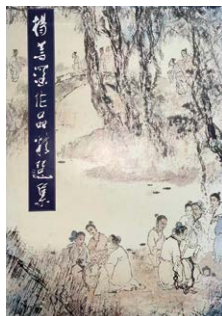
**US\$45,000-71,000**

高劍父、楊善深 老鷹圖 設色紙本  
立軸

題識：劍父師與予合製老鷹圖。善深。

鈐印：善深、深之

出版：《楊善深作品精選集》，甄雅堂藝術  
有限公司，臺北，1991年12月，  
第128頁。



1056



1057

1057

**HUANG SHAOQIANG** (1901-1942)

*Seagulls*

Hanging scroll, ink and colour on paper

79.5 x 34 cm. (31 ¼ x 13 ⅝ in.)

Signed, with one seal of the artist

**HK\$30,000-60,000**

**US\$3,900-7,700**

黃少強

乘風破浪

設色紙本

立軸

款識：少強。

鈐印：黃宜仕印



1058

1058

**HU ZAOBIN** (1897-1942)

*Eagle*

Hanging scroll, ink and colour on paper

181 x 68.3 cm. (71 ¼ x 26 ⅞ in.)

Inscribed and signed, with three seals of the artist

Dated autumn, twenty-fifth year (of the Republic, 1936)

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

**US\$6,500-9,000**

胡藻斌

雄鷹圖

設色紙本

立軸

一九三六年作

題識：禽中有英，樹中為雄，唯大英雄創不朽之事功。

民國二十五年（1936）中秋節前十日寫於海上靜觀樓，  
藻斌製。

鈐印：胡氏畫印、歸國之後所作、恥與萬人同

註：胡藻斌，號靜觀樓主，廣東順德人。1910年赴日學習西洋畫法，並於1912年返國，以畫謀生。胡藻斌繪畫風格接近融貫中西的嶺南畫派，繪畫題材以畜獸等題材為主，其中以畫虎最為生動。



1059

**YANG SHANSHEN** (1913-2004)

*Monkey and Peach*

Hanging scroll, ink and colour on paper

83 x 29.5 cm. (32 ½ x 11 ¾ in.)

Inscribed and signed, with two seals of the artist

Dedicated to Maifu

Dated *gengwu* year (1990)

**NOTE:**

The recipient of this painting is Zhou Maifu, a famous Chinese modern paintings collector of Taiwan.

**HK\$220,000-320,000**

*US\$29,000-41,000*

楊善深

大壽圖

設色紙本

立軸

畫家補題：此幀爲予之舊作，距今廿餘年矣，勸夫先生鑒家購得，攜以相示，並屬補題，藉留念耳。

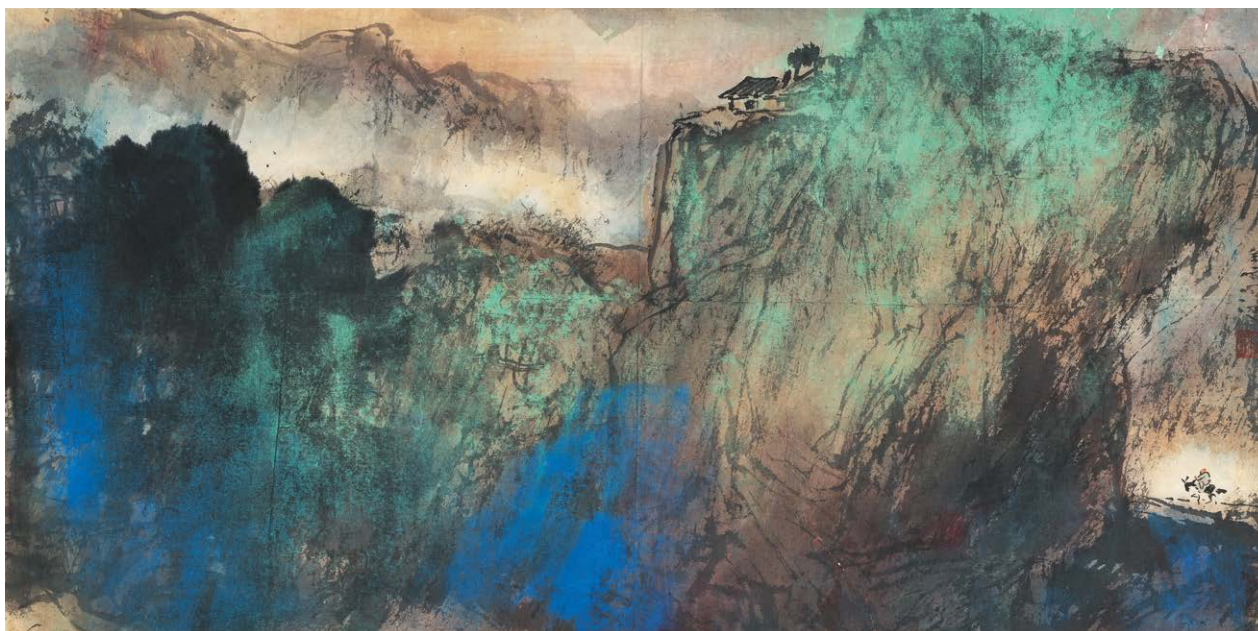
庚午年（1990），善深。

鈐印：善深長壽、深之

註：上款“勸夫”爲臺灣著名收藏家周勸夫，收藏近現代名家精品甚富。



1059



1060

1060

**YANG SHANSHEN (1913-2004)**

*Splashed-colour Landscape*

Scroll, mounted and framed, ink and colour on paper

34.5 x 69 cm. (13 5/8 x 27 1/8 in.)

Signed, with one seal of the artist

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

**US\$26,000-39,000**

**楊善深 潑彩山水 設色紙本 鏡框**

款識：善深。

鈐印：楊氏

1061

**YANG SHANSHEN (1913-2004)**

*The Grottoes of Bingling Temple*

Scroll, mounted and framed, ink on paper  
25.5 x 33.8 cm. (10 x 13 1/4 in.)

Inscribed and signed, with one seal of the artist

**LITERATURE:**

*Yang Shen Sum's Paintings*, Tai Yip Company, Hong Kong, July 1987, p. 140 (reproduced without seal).

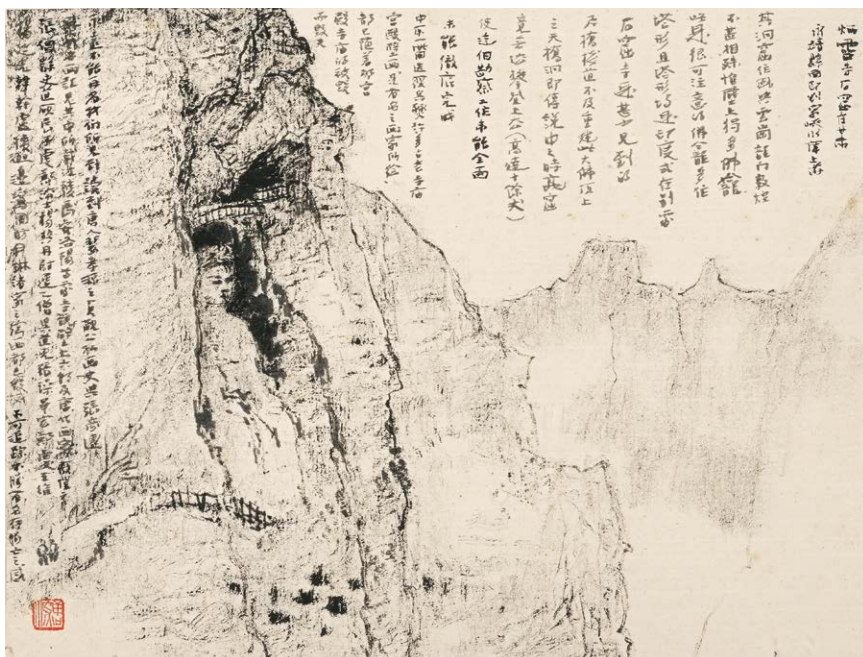
**HK\$40,000-60,000 US\$5,200-7,700**

**楊善深 炳靈寺石窟 水墨紙本 鏡框**

題識：炳靈寺石窟在甘肅永靖縣南，即劉家峽水庫上游。其洞窟作風與雲岡、龍門、敦煌不甚相殊。惟壁上獨多佛龕，此是很可注意的。佛龕多作塔形，且塔形均是印度式，在別處石窟寺是甚少見到的。飛橋棧道不及重建。此大佛頂上之天橋洞即傳說中之時亮窟，竟無法攀登上去（高達十餘丈），使這個勘察工作未能全面、未能徹底完成。中原一帶迭經兵燹，許多古老寺廟宮殿壁畫是有名之畫家所繪，都已隨著那宮殿寺廟的破毀而毀失，永遠不能再為我們所見到，讀到唐人裴孝源之貞觀公私畫史與張彥遠歷代名畫記，見其中所載江陵長安洛陽等處寺觀壁上六朝及唐代畫家顧愷之、張僧繇、史道碩、展子虔、鄭法士、楊契丹、尉遲乙僧，吳道元、張璪、鄭虔、王維、楊延先、韓幹、盧稜迦，邊鸞、周昉、尹琳諸家之繪畫都已毀滅，不可追蹤。不勝有名存物亡之感。

鈐印：善深

出版：《楊善深作品集》，大業公司，香港，1987年7月，第140頁（出版圖中無鈐印）。



1061





1062

1062

**WU GUANZHONG** (1919-2010)

*Stone Bridge in Jiangnan*

Scroll, mounted and framed, ink and colour on paper

31.8 x 69 cm. (12 ½ x 27 ¼ in.)

With two seals of the artist

**PROVENANCE:**

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 28 April 2002, Lot 222.

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

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

吳冠中

江南人家

設色紙本

鏡框

鈐印：冠中寫生、八十年代

來源：香港佳士得，近現代中國書畫，2002年4月28日，編號222。







1063

**1063**

**LIN FENGMIAN** (1900-1991)

*Pear Blossoms and Birds*

Scroll, mounted and framed, ink and colour on paper

43.1 x 47 cm. (17 x 18 ½ in.)

Signed, with one seal of the artist

One collector's seal

**PROVENANCE:**

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 3 November 1996, Lot 196.

**NOTE:**

Man Qiu (1919-1992), originally named Shuai Shiyi, was born at Qingshen, Sichuan province. Graduating from Yan'an Military and Political University, he devoted himself to military design and construction management. Apart from being an expert and leader in the Chinese technology industry, he was also an enthusiast of the liberal arts with particular connoisseurship in photography, calligraphy and ink painting.

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

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

**林風眠 梨花小鳥 設色紙本 鏡框**

款識：林風眠。

鈐印：林風眠印

鑑藏印：曼丘所藏

來源：香港佳士得，中國近現代畫拍賣，1996年11月3日，編號196。

註：鑑藏印應屬曼丘(1919-1992)，原名帥士義，四川青神縣人。畢業於延安抗日軍政大學，長期從事軍工設計和施工指揮工作。他既是中國科技工業的專家和領導者，又通曉文學藝術，尤對攝影、字畫鑒賞有很深造詣。





1064

1064

**LIN FENGMIAN** (1900-1991)

*Autumn Village*

Scroll, mounted and framed, ink and colour on paper

65.4 x 68.5 cm. (25 ¾ x 27 in.)

Signed, with one seal of the artist

**PROVENANCE:**

Christie's Hong Kong, Fine 19th and 20th Century Chinese Paintings, 28 April 1996, Lot 326.

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

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

林風眠

秋林山居

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印

來源：香港佳士得，中國十九二十世紀書畫拍賣，1996年4月28日，編號326。

1065

**LIN FENGMIAN (1900-1991)***Opera Figures*

Scroll, mounted and framed, ink and colour on paper

65 x 65 cm. (25 7/8 x 25 7/8 in.)

Signed, with one seal of the artist

**HK\$3,000,000-5,000,000****US\$390,000-650,000****林風眠****戲曲人物****設色紙本****鏡框**

款識：林風眠。

鈐印：林風眠印

Born in 1908 in Shanghai, Mr Chen Chi Chang was engaged in steel import and distribution businesses before the 1950s. In the 1970s, Mr Chen and his son, together with their business partner Mr Liu Hao Tsing, fully acquired Ferchemicals, a company established by Montedison in 1956, and became the Asia exclusive agent for Montedison & Isagro. With a few other business partners, Mr Chen and Mr Liu established Chinese Arts & Crafts (HK) Limited in 1959. The emporium quickly became the centre stage for promoting Chinese art and culture through the sales of Chinese paintings, jades, carvings, embroideries and other Chinese works of art in Hong Kong. Through his association with Chinese art, Mr Chen had acquired a keen eye for beautiful objects and amassed an exceptional personal collection of paintings. The current lot, Lin Fengmian's *Opera Figures*, is a prime example of the masterpieces from his collection.

*Opera Figures* is rare amongst Lin Fengmian's depictions of Chinese opera scenes as the composition consists of four figures. The artist painted four actresses in a vivid but coordinated manner, with their eyes looking toward the centre of the painting whilst each figure has her unique posture and movement. Lin painted his figures in minimalistic plane shapes of distinct, bright colours against layers of fluid and translucent fabric of the costumes. The visual effect is easily relatable to Cubism, a lifelong influence on Lin's art. The almost concealed lotus lantern in the foreground leads us to deduce that the opera scene is likely Lotus Lantern, one of the artist's favourite subject matters in his *Opera Figures* series. This painting is typical of Lin's artistic style in the 1950s and the 1960s, differing from his bolder, more expressionistic paintings in his later years. One can easily share the artist's pursuit of harmony and elegance in this period through this painting.

陳其昌先生（1908-1977），生於上海，五十年代以前從事進口生意，將德國鋼鐵進口入中國分銷。七十年代，陳氏家族與劉浩清成為生意夥伴，收購當時世界七大化工企業之一Montedison & Isagro 於香港開立之Ferchemicals公司，成為其亞太區獨家代理商。1959年，陳其昌連同劉浩清等其他香港知名商界人士創辦中藝公司，經營中國書畫，玉石，雕刻和刺繡等工藝品，推廣中國傳統文化藝術精粹。陳先生因工作關係經手眾多藝術品，亦培養出獨到品味和眼光，從中選取佳作購藏，形成頗具特色之私人收藏，數量非巨，但皆具特色，本幅林風眠《戲曲人物》即是其中佼佼者。

《戲曲人物》一作於四尺畫面中呈現四位人物，於同類題材中所見較少。淡黃色的幕布背景下，四位旦角長袖起舞，姿態與神情各異，左右二人動作及眼神均指向畫面中心，形成一種緊湊的佈局。而中間二人前後分置，面向觀眾，整幅畫面錯落有致。畫面中人物多由簡約塊面構成，色彩鮮明各異，而群紗飄逸透明，富有立體主義色彩。畫面前景中隱約描繪出蓮燈的形象，題材或許衍生自畫家最為熱衷表現的京劇《寶蓮燈》。林風眠自抗戰結束寓居上海時對京劇產生興趣，開啓此一題材的創作。此作中不論人物表現抑或總體佈局均極為嚴謹克制，但畫面氣氛濃郁、層次分明，符合畫家上海時期此題材的表現手法，而與晚年充滿粗獷線條的表現主義風格大為不同。畫面由此表現出的協調與典雅，正是此時期畫家孜孜以求的藝術品質。





1065

*“The terraced rice paddies filled with water reflect a lot of light. Natives of Sichuan call them ‘mirror paddies.’ Whose reflection can be seen here? The sky. The paddies are not just filled merely with water. They also reflect the marvellous sky where the light and the clouds linger on.”*

“梯田種水稻，田裡灌滿水，一片明亮，四川人謂之鏡子田。偌大的鏡子照誰？  
照天空。莫道水田僅是水，其間反映了微妙的天空，天光雲影共徘徊。”

Wu Guanzhong  
吳冠中

1066

WU GUANZHONG (1919-2010)

*Rice Paddies*

Scroll, mounted and framed, ink and colour on paper

93.4 x 84 cm. (36 ¾ x 33 ½ in.)

With two seals of the artist

**EXHIBITED:**

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

**LITERATURE:**

*The Master Artist of Contemporary Chinese Painting: Wu Guanzhong's Exhibition*, Seibu Department Store, Tokyo, 1988, p.27, pl. no.11.  
*The Complete Works of Wu Guanzhong Vol. VI*, Hunan Fine Arts Publishing House, August 2007, p. 132.

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

US\$520,000-770,000

Born and raised in the richly arable land of Jiangsu, the ubiquitous terraced rice paddies were ingrained in Wu Guanzhong since his childhood. In addition to the houses of white-wall and black-tile roofs common in the area, rice paddies are one of his perennially favourite themes. Sichuan natives call rice paddies “mirror paddies.” In the early 70s, Wu Guanzhong went to Sichuan and Guangxi to paint the outdoors. He was especially fascinated by this scenery—a conflation of the natural and the artificial—which led to the creation of a series of works with this motif. While he has done compositions in oil, since the late 70s, he had chosen to work exclusively in ink and colour. He claimed that “Perhaps this somewhat eschews the colour variation between water, light, and sky, but it avoids the stagnation of oil, with more control over the swiftness and intricacy of lines. This enables a new dimension and tone, which is why I often transplant the rice paddies in oil paintings into ink and colour ones.”

Whether for its large scale or its compositional abundance, the present lot is an exceptional work of Wu Guanzhong's rice paddies theme. The brushwork and colour palette, both fresh and elegant, are accentuated by the light green dotted and washed throughout to render the terraced rice paddies and the reflections. This fantastical scene is further articulated by Wu's abbreviation of scattered dwellings, abstraction of distant mountains, and layered rice paddies—all together to form a harmonious symphony of dots, lines, and surfaces “where the light and the clouds linger on.”

吳冠中

水田

設色紙本

鏡框

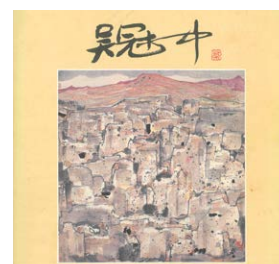
鈐印：吳冠中印、八十年代

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

出版：《現代中國繪畫的巨匠：吳冠中展》，西武百貨店，東京，1988年，第27頁，圖版11。  
《吳冠中全集VI》，湖南美術出版社，2007年8月，第132頁。

吳冠中出生於魚米之鄉江蘇，對水網密佈、河道縱橫的水鄉形成揮之不卻的童年記憶。除了白牆黑瓦的江南村落，水田亦是畫家執著追求的題材。水田被四川人稱為鏡子田，吳冠中七十年代初前往四川、廣西等地寫生，對這一聚自然與人工為一體的景象尤為著迷，創作出多幅水田油畫作品，自七十年代末後轉以水墨表現，自稱“或者索興揚棄水光天色之色彩變化，既避免了油色之滯凝，更著力於發揮線之盤旋與疏密，當又可創造另一番境界與腔調，這便是我經常將油畫水田移植進水墨的初衷。”

本幅作品不論尺幅還是畫面豐富程度上均是這一題材的佳作。畫面設色清新淡雅，全幅最突出奪目處即是用淡綠色或點染或筆刷，表現出水田間的植被，以及倒影在水面上的效果，這連同流動的線條以及淡墨刷出的梯田肌理，共同創造出亦真亦幻的奇妙景象。在此基礎上，畫家略施墨彩，以極簡的方式表現散佈的村舍，標誌性的排筆刷淡墨表現遠山，突出水田的高度落差，點線面之間形成了色彩和光影上的交響，正達到了“天光雲影共徘徊”的效果。

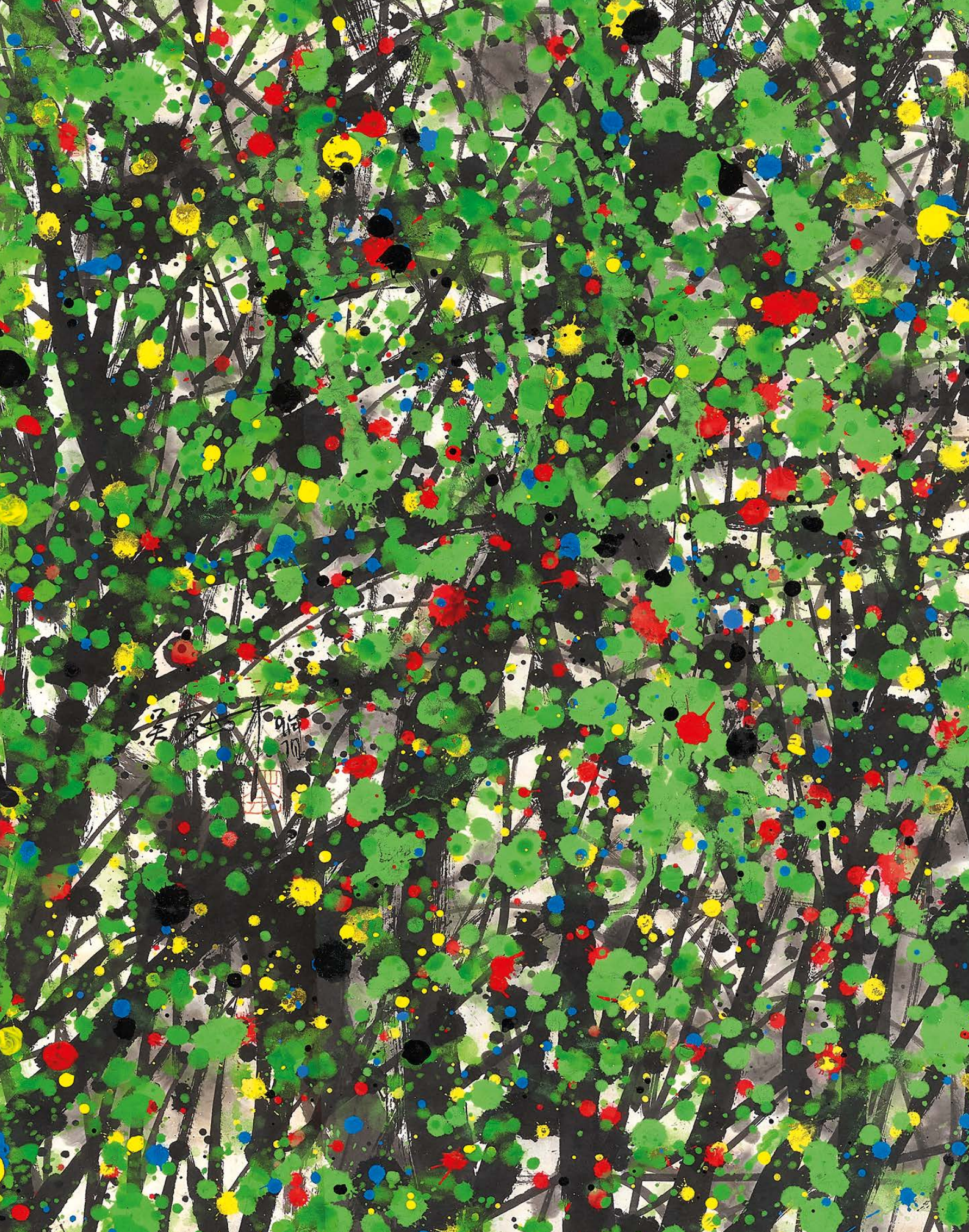






1066









Between the 1970s and the 1980s, Wu Guanzhong successively published articles “The Formal Beauty of Painting”, “On the Beauty of Abstractness”, and “Content Determines Form?” in the Fine Arts magazine. Wu’s writing awakened the Chinese art world and introduced new inspirations, challenging the socialist realism genre prevalent at that time.

Following ten years of exploration, Wu unreservedly embraced the abstract style and created a fresh look in his work. From the late 1980s, his works transmuted from elegant, aesthetic creations of landscape and still life to rich, intense expressions. Although abstract in nature, the particular subjects in his new paintings retained an inkling of nature’s renewing abilities, as seen in the current lot, *Spring in Full Bloom*, which was acquired directly from the artist when the collector visited China in the 1980s to early 1990s as a delegation of Sino Japanese cultural exchange.

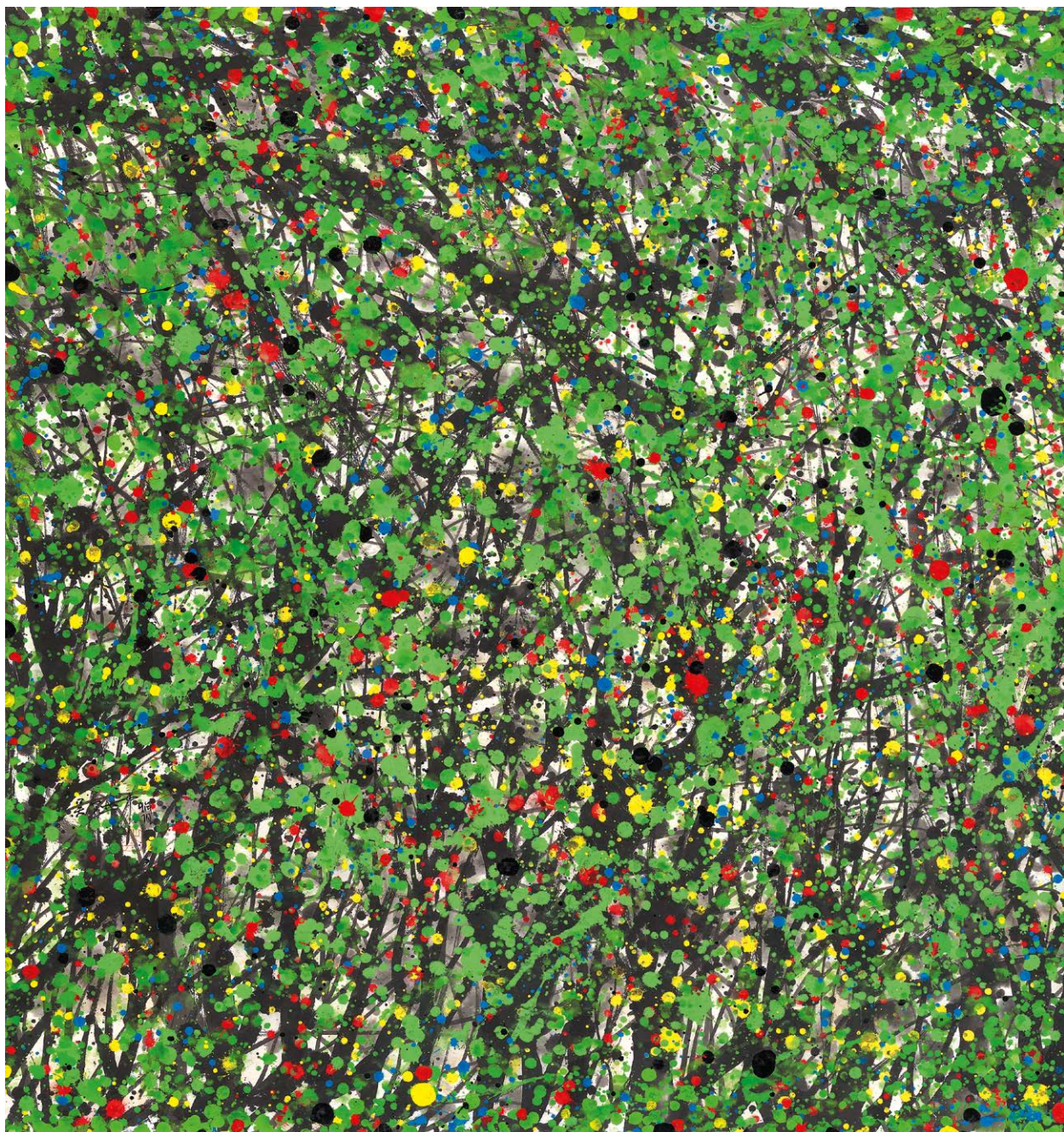
At the pinnacle of Wu’s abstract achievements, *Spring in Full Bloom* is a visual symphony of bright green, blue, red and yellow. It encompasses lines and dots of different shades and thickness overlaying with one another, leading to an intertwining and layered spatial impression. Simultaneously, the seemingly random coloured dots and strokes mark the abounding vitality of the Spring season and the blossoming flowers. As each part of the composition can be seen as part of a grander design, the outwardly chaotic strokes and dots attest to Wu Guanzhong’s exceptional creativity and artistic mastery.

上世紀七十至八十年代，吳冠中在《美術》雜誌上先後刊登了《繪畫的形式美》、《關於抽象美》以及《內容決定形式》等文章，對當時以社會現實主義為主流審美觀的中國藝壇產生了劇烈波瀾，也為中國畫壇注入新泉源、開拓新視野。

經過十年的探索，吳冠中於八十年代末期逐漸發展出完全抽象的風格，作品從清新淡雅的唯美，轉變至濃郁、雄渾，並且更加強烈的情感表達。即便作品風貌如此抽象，其作品在具體內容上依舊保留著對於自然的再現性，本次上拍的作品《春信》便展現出這樣的特性。此幅作品為藏家於八十至九十年代初期，在參與中日文化交流活動而訪華期間，直接購自畫家。

《春信》為吳冠中抽象風格中巔峰時期的作品，由明亮的綠、藍、紅、黃譜寫出一幅動人的視覺交響樂。畫家以不同深淺與粗細有別的線條及色點，交織出層次分明的空間形象。畫面中，看似隨意的斑斕色點及筆觸，標誌著春意盎然、百花盛開的景色。每一處細微的構圖都可被視為更宏大設計的一部分。因此，看似混亂的筆觸及散佈的色點，這些表徵特性都證明了畫家非凡的創造力與精湛的繪畫技藝。





1067

1067

**WU GUANZHONG** (1919-2010)

*Spring in Full Bloom*

Scroll, mounted and framed, ink and colour on paper  
94 x 177 cm. (37 x 69 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated July, 1991

**PROVENANCE:**

Acquired directly from the artist.

**HK\$5,000,000-8,000,000 US\$650,000-1,000,000**

吳冠中 春信 設色紙本 鏡框 一九九一年作

題識：吳冠中，91年7月。

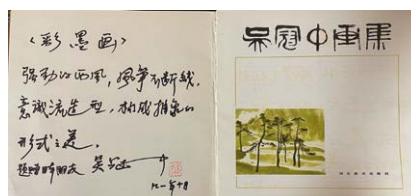
鈐印：九十年代、荼

來源：直接得自畫家本人。





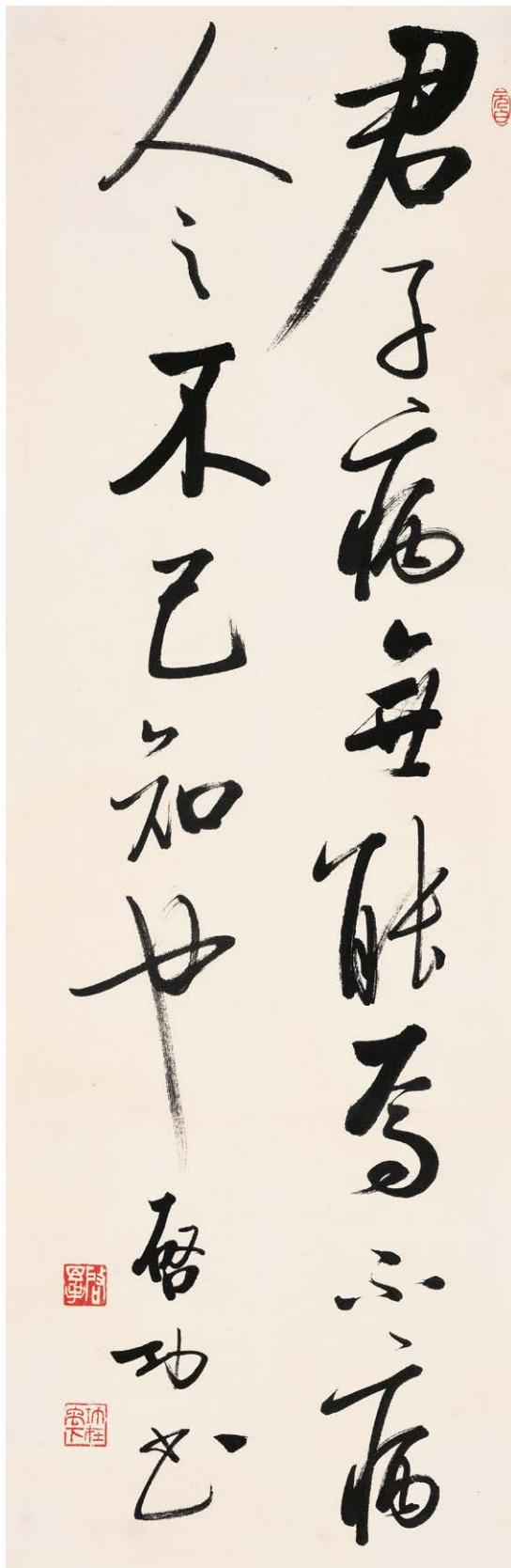
The artist, his wife, and the painting  
畫家夫婦與本作合照。



Artist's message to the current collector, written on the inner cover of a book.

藝術家寫給現藏家的信息，寫在《吳冠中畫集》內。





1068

FROM A JAPANESE PRIVATE COLLECTION 日本私人收藏  
(LOTS 1067-1068)

1068

QI GONG (1912-2005)

*Calligraphy in Running Script - About The Analects*

Scroll, mounted and framed, ink on paper

90 x 29.4 cm. (35 3/8 x 11 5/8 in.)

Inscribed and signed, with three seals of the artist

**PROVENANCE:**

Purchased from the below-mentioned exhibition.

**EXHIBITION:**

Beijing, National People's Political Consultative Conference Hall, *Exhibition of Paintings and Calligraphy of Qi Gong*, 26-30 July 1992.

**LITERATURE:**

*Qi Gong Paintings and Calligraphy Exhibition*, Rongbaozhai (Hong Kong) Limited, December 1990, pl.63.

*Photo Album of Paintings and Calligraphy by Qi Gong*, Beijing Normal University Publishing House, June 1992, no pagination.

*Paintings and Calligraphy by Qi Gong*, Cultural Relics Publishing House, Beijing Normal University Publishing House, July 2001, p.362, pl.263.

*Qigongshuhuaji*, Cultural Relics Publishing House, Beijing Normal University Publishing House, Beijing, January 2005, p.248, pl.206.

HK\$150,000-250,000

US\$20,000-32,000

啓功

行書《論語》句

水墨紙本

鏡框

釋文：君子病無能焉，不病人之不已知也。

款識：啓功書。

鈐印：元白、啓子手、功在禹下

來源：購自以下展覽。

展覽：北京，全國政協禮堂，“啓功書畫展”，1992年7月26-30日。

出版：莫一點編，《啓功書畫展留影》，榮寶齋（香港）有限公司，1990年12月，圖版63。

《啓功書畫留影冊》，北京師範大學出版社，1992年6月，無頁碼。

《啓功書畫集》，文物出版社，北京師範大學出版社，2001年7月，第362頁，圖版263。

《啓功書畫集（普及本）》，文物出版社，北京，2005年1月，第248頁，圖版206。



Entry ticket of *Exhibition of Paintings and Calligraphy of Qi Gong*.

“啓功書畫展”票根。





1069

#### VARIOUS OWNERS

1069

**RAO ZONGYI** (1917-2018)

*Calligraphy in Clerical Script*

Scroll, mounted and framed, ink on paper

33.2 x 132.5 cm. (13 1/8 x 52 1/8 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Jisheng

#### NOTE:

The recipient of this work is Tang Jisheng (1927-2010). Tang was a famous seal carver in Hong Kong.

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

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

饒宗頤

隸書《攻玉山房》

水墨紙本

鏡框

釋文：攻玉山房。

題識：伊汀洲有此扁書，贈積聖道兄，選堂。

鈐印：饒宗頤印、選堂七十後作

註：上款人爲香港著名篆刻家唐積聖先生。廣東連縣人，號玉厂，從事雕刻工作六十多年，精刻水晶玉印，並深受書畫家及收藏人士歡迎，更爲國學大師饒宗頤先生的「御用」篆刻師。大嶼山心經簡林，即爲唐氏所製。

1070

**RAO ZONGYI** (1917-2018)

*Five-character Calligraphic Couplet in Cursive Script*

A pair of hanging scrolls, ink on coloured patterned paper

Each scroll measures 135.5 x 33.5 cm. (53 3/8 x 13 1/8 in.)

Inscribed and signed, with two seals of the artist

Dated summer, dinghai year (2007)

(2)

**HK\$120,000-140,000**

**US\$16,000-18,000**

饒宗頤

草書五言聯

水墨花色箋

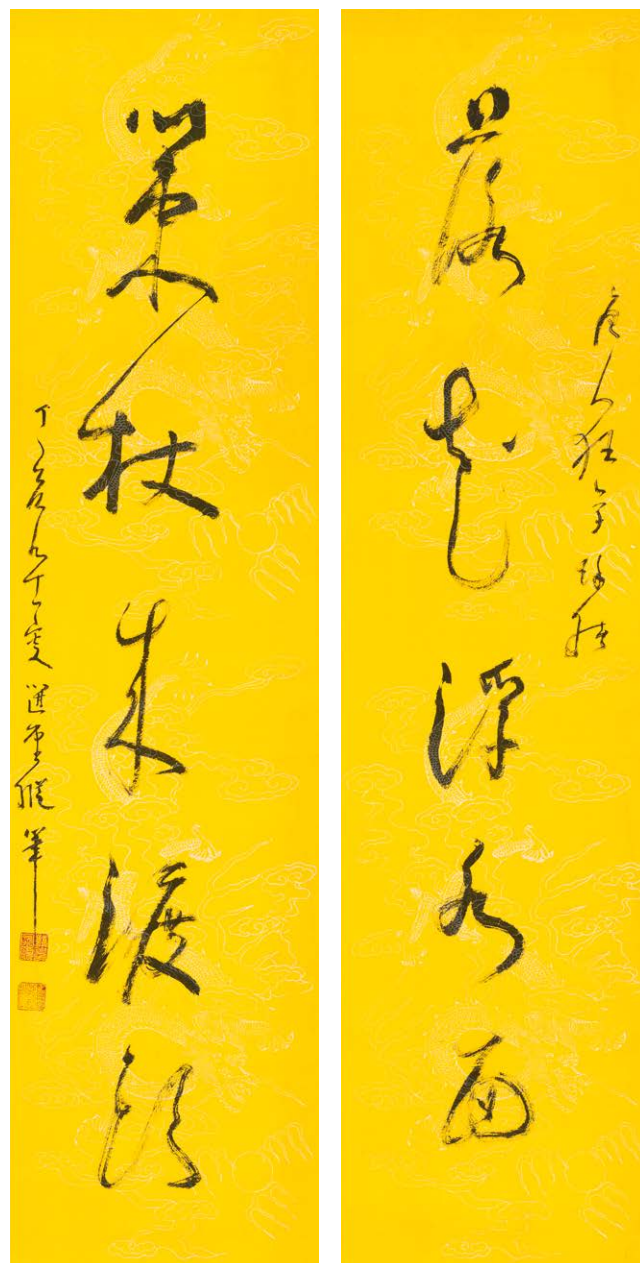
立軸兩幅

二〇〇七年作

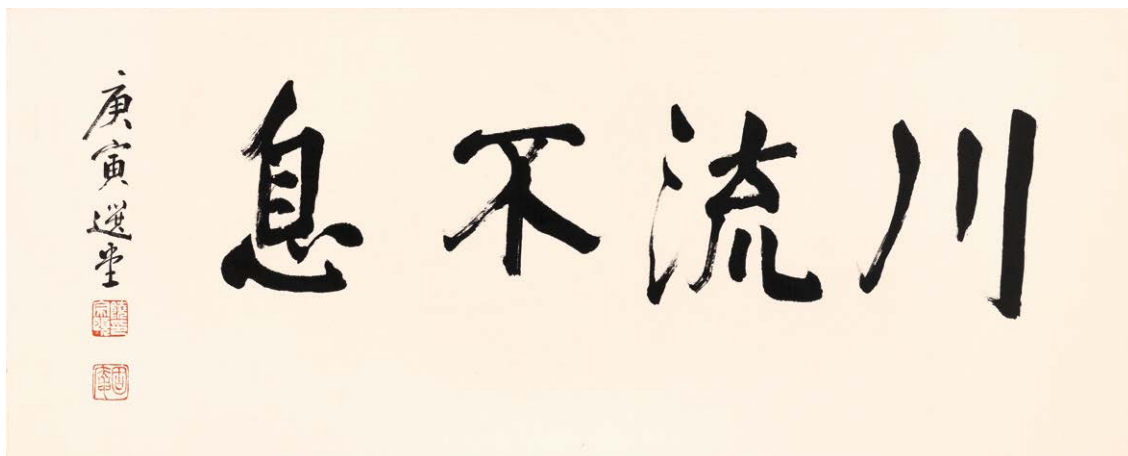
釋文：落花浮水面，策杖來渡頭。

題識：唐人狂草餘緒，丁亥（2007年）九十一叟，選堂縱筆。

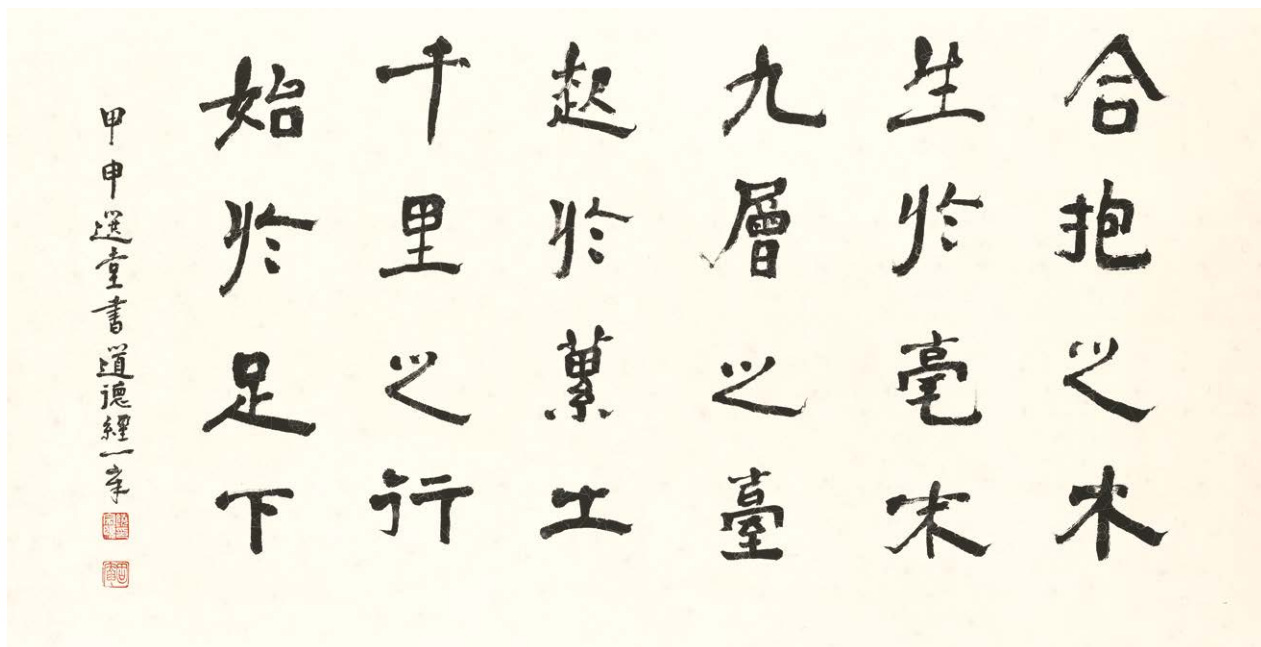
鈐印：饒宗頤印、選堂



1070



1071



1072

1071

**RAO ZONGYI** (1917-2018)

*Calligraphy*

Scroll, mounted and framed, ink on paper

34.5 x 87 cm. (13 5/8 x 34 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated *gengyin* year (2010)

**PROVENANCE:**

Directly gifted from the artist.

**NOTE:**

The owner Mr Tao runs a barbershop in Happy Valley, Hong Kong, where he served Rao Zongyi for more than three decades. The artist therefore specially made this plaque, wishing Mr Tao a booming business and a constant flow of customers.

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

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

饒宗頤 川流不息 水墨紙本 鏡框 二〇一〇年作

釋文：川流不息。

題識：庚寅（2010年），選堂。

鈐印：饒宗頤印、固庵

來源：直接受贈自書法家。

註：藏家陶先生於跑馬地經營理髮店，為饒公服務三十餘載，饒公特意書此匾額相贈，希望其理髮生意興隆，顧客川流不息。

The current collector and the artist. The present work is hanging at the back.

藏家與饒公於其理髮店內合影，後方懸掛即為本作。







1073

1072

**RAO ZONGYI** (1917-2018)

*Calligraphy - The Classic of the Way and Virtue*

Scroll, mounted for framing, ink on paper

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

Inscribed and signed, with two seals of the artist

Dated *jiashen* year (2004)

**PROVENANCE:**

Acquired directly from artist's family by the present owner.

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

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

饒宗頤

行書節錄《道德經》

水墨紙本

鏡片

二〇〇四年作

釋文：合抱之木，生於毫末；  
九層之臺，起於累土；  
千里之行，始於足下。

題識：甲申（2004年）選堂書《道德經》一章。

鈐印：饒宗頤印、固庵

來源：現藏家直接得自饒公家屬。

1073

**RAO ZONGYI** (1917-2018)

*Fortune, Prosperity, Longevity*

A set of three scrolls, mounted and framed, ink on gold-flecked red paper

Each scroll measures 46 x 46 cm. (18 1/8 x 18 1/8 in.)

Each signed, with a total of three seals.

(3)

**PROVENANCE:**

Acquired directly from the artist.

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

**US\$24,000-36,000**

饒宗頤

福祿壽

水墨灑金紅箋

鏡框三幅

題識：1. 福。選堂。  
2. 祿。選堂。  
3. 壽。選堂

鈐印：饒宗頤印（三次）

來源：現藏家直接得自書法家。

# PROPERTY FROM THE YE GONGCHUO FAMILY COLLECTION 葉恭綽家族收藏 (Lots 1074-1076)

Born in Tianjin in 1916, Julia Yeh was the only child of the statesman, scholar, connoisseur and poet Ye Gongchuo (1881-1968). She attended the Qiming School for Girls in Shanghai where her schoolmates included Yang Jiang (1911-2016), the renowned essayist and translator. As a girl, Julia was known for her adventurous spirit – she practised archery, played golf, performed in plays and was a keen equestrian. She was extremely close to her father; much of his personal poetry was dedicated to her. In the late 1930s, she lived briefly in Kunming where she was neighbours with the architects and architecture historians Liang Sicheng (1901-1972) and Lin Huiyin (1904-1955). Together with her cousin Ye Gongchao (George Yeh, 1904-1981), she played a significant role in the safe passage of the archaic bronze vessel, the Mao Gong Ding, during the war.

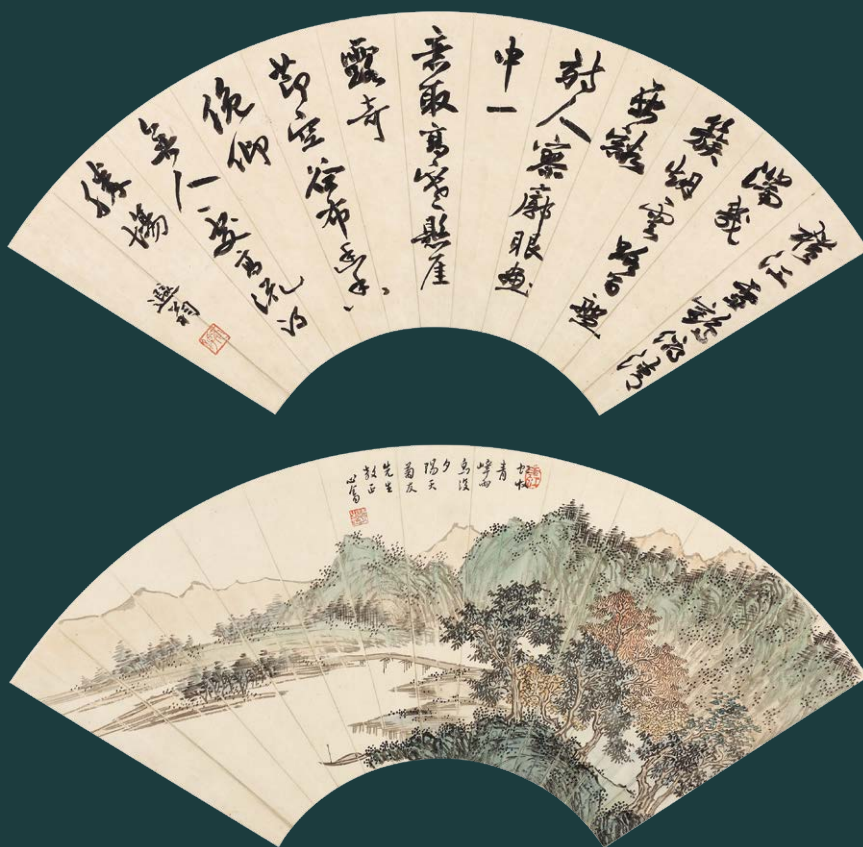
Julia joined her father in Hong Kong in 1948, and in March 1950, Ye Gongchuo returned to Beijing. The father and daughter remained in touch through letters and friends until his passing in 1968. Like her father and cousin, Julia was deeply committed to the preservation of Chinese art and culture. In the four decades that followed she became a devoted custodian of the family collection of Chinese paintings, calligraphy and works of art, some of which are now housed in prestigious institutions in China and the US including the Palace Museum in Beijing, the Shanghai Museum, and the Asian Art Museum in San Francisco. Residing in North America, she returned to China in the 1990s to bequeath her father's manuscripts and letters to the public. The present collection of cherished paintings and calligraphy have remained in the family to date. The classical works will be offered in the Fine Chinese Classical Paintings and Calligraphy auction (Lots 820-830) on 29 November 2021.

葉崇範，1916年生於天津，是近現代著名鑑藏家葉恭綽的獨生女兒。葉恭綽，大半生從政，不僅是中國近現代交通、教育事業的先驅；亦博古通今，兼工書畫，精於考古鑒賞，曾任北京畫院首任院長，為中國文化在二十世紀的傳承作出了難以磨滅的貢獻。葉崇範自幼蒙親炙，性格開朗，箭術、馬術、高球、戲劇樣樣精通。她在上海時就讀啓明女校，表現活躍，前後同學包括著名作家、翻譯家楊絳（1911-2016）。楊絳曾憶道：“葉小姐是啓明學生，是我的先後同學。姊姊們說，這位葉小姐……生性大膽淘氣。她在啓明，曾自己編造請假信，換上男裝，騎自行車在大馬路一帶玩上一圈，再回學校。”葉恭綽稱其桑兒、桑女，在詩文中常常提及，十分疼愛。三十年代末，葉崇範客居雲南昆明，其鄰居則是當時在西南聯大任教的梁思成和林徽因。四十年代初期動蕩的年代，葉崇範與堂兄葉公超（1904-1981）對於西周青銅重器毛公鼎的保全與守護，也有著重要的功勞。

1948年，葉崇範前往香港與父親同住，至1950年3月葉恭綽啓程北上參政。其後，父女二人雖天各一方，仍時常保持聯絡，或通信，或通過友人傳話，直至1968年葉恭綽逝世。暇庵先生曾言：“欲確切完成對於文物之使命，以應時勢之需要，而輔其他文化教育事業之所不及，竊以為……急務蓋有四焉：曰，設圖書館；曰，設博物院；曰，編印叢書；曰，纂修方志”。他所藏書畫古物，多悉數無償捐贈北京、上海、廣州等地的博物館；其侄葉公超的後人，也將其家藏書畫捐贈予美國三藩市亞洲藝術館。葉崇範出身書香世家，繼承了父輩對傳統藝術、文化綿延的使命與追求。九十年代初，她回到中國，將父親生前收藏的一批文物、手稿捐贈於眾。此次呈獻葉恭綽家族珍藏書畫，半個世紀以來一直由葉崇範精心保存，珍而重之。古代書畫二十件，將於11月29日中國古代書畫拍賣中呈現（編號820-839）。







1074

1074

PU RU (1896-1963)/  
YE GONGCHUO (1881-1968)

Landscape/ Calligraphy

Two fan leaves mounted as hanging scroll,  
ink and colour / ink on paper  
Each fan leaf measures 20 x 54 cm.  
(7 7/8 x 21 1/4 in.)

Landscape inscribed and signed by Pu Ru,  
with two seals  
Dedicated to Juyou  
Calligraphy signed by Ye Gongchuo, with  
one seal

HK\$100,000-150,000

US\$13,000-19,000

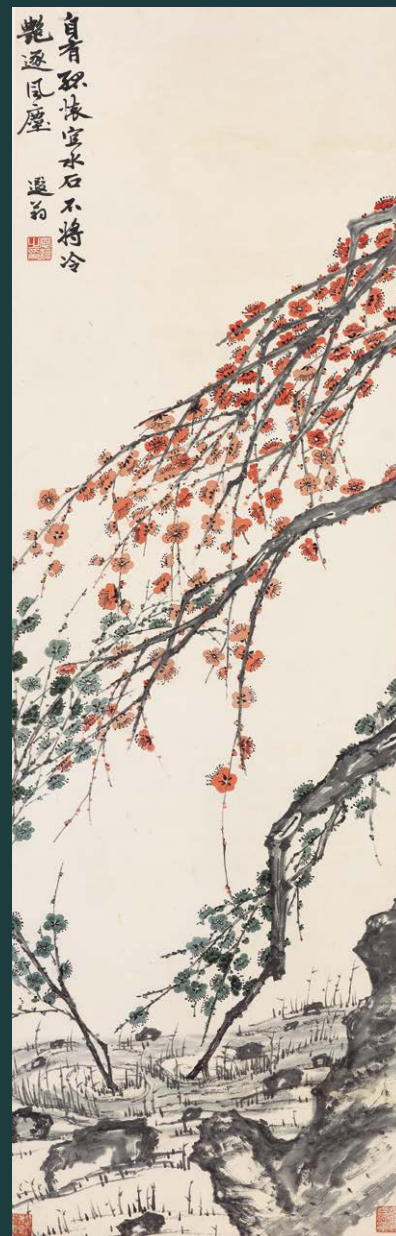
溥儒/葉恭綽 青山晚霽/行書  
設色紙本/水墨紙本 扇面雙挖立軸

《青山晚霽》題識：虹收青嶂雨，  
鳥沒夕陽天。  
菊友先生教正，心畬。  
鈐印：溥儒之印、垂虹

《行書》釋文：橫江雪鶴俯清湍，  
幾簇煙雲路百盤。  
亞豁詩人寥廓眼，  
畫中一意取高寒。  
懸崖露奇節，空谷布幽香。  
俛仰無人處，高流得勝場。

款識：遐翁。

鈐印：恭綽



1075

1075

YE GONGCHUO (1881-1968)

Plum Blossoms

Hanging scroll, ink and colour on paper  
102 x 32.5 cm. (40 1/8 x 12 3/4 in.)  
Inscribed and signed, with two seals of the  
artist

One collector's seal

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

葉恭綽 梅花 設色紙本 立軸

題識：自有孤懷宜水石，不將冷艷逐風塵。  
遐翁。

鈐印：恭綽之印、如夢幻泡影  
鑑藏印：曹氏知行軒珍藏書畫

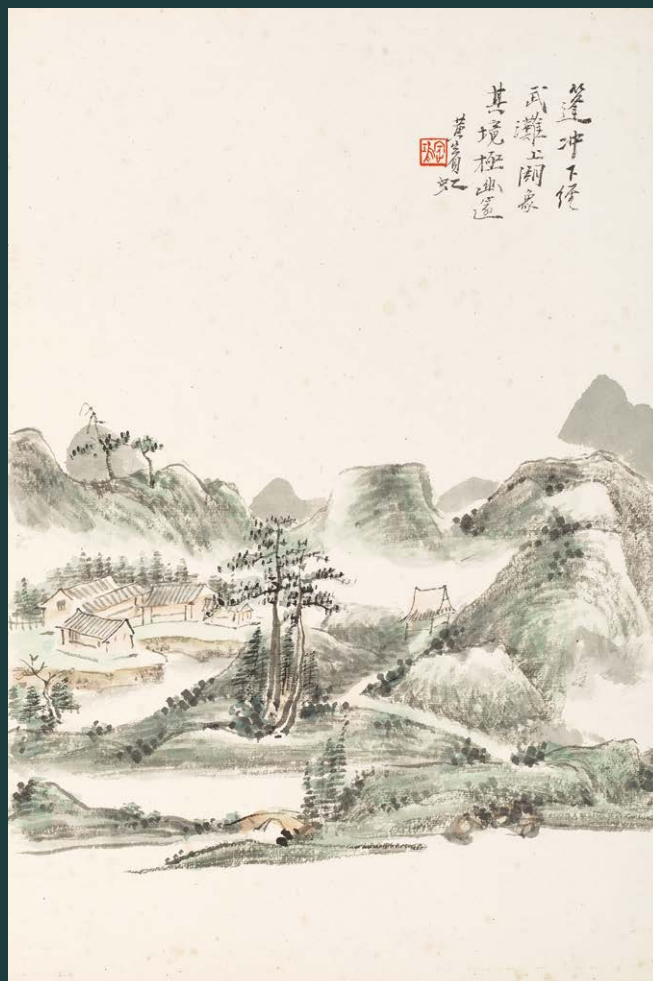
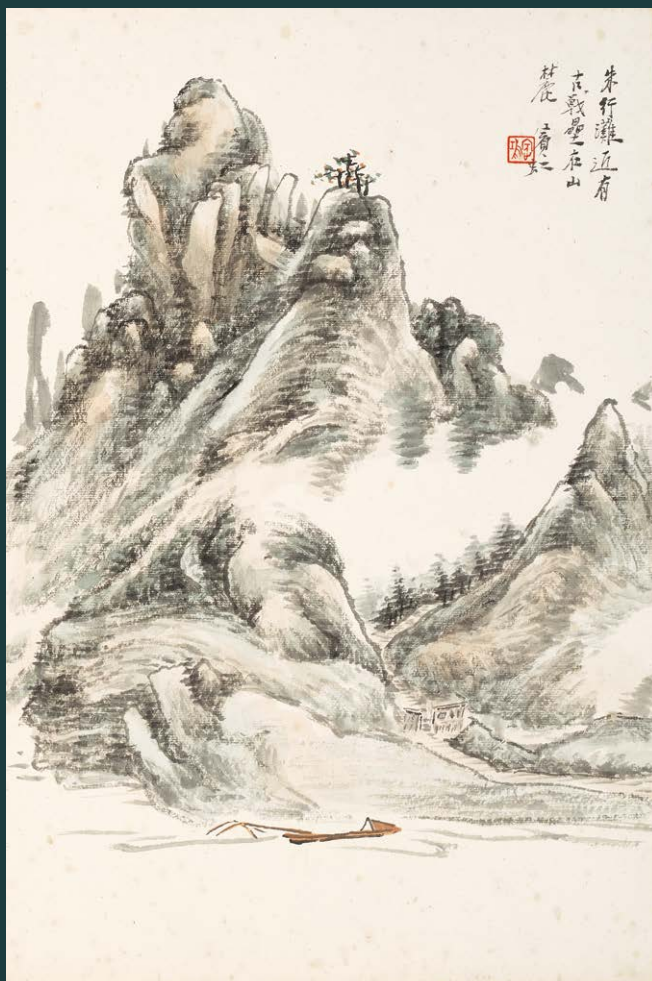


賓虹桂海紀游詩画



賓虹桂海紀游詩画





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**HUANG BINHONG** (1864-1955)

*The Journey to Guangxi*

Album of six leaves of paintings and six double leaves of calligraphy, ink and colour on paper / ink on paper

Each painting leaf measures 33.3 x 22 cm. (13 1/8 x 8 5/8 in.)

Each calligraphy double leaf measures 33.3 x 44 cm. (13 1/8 x 17 1/4 in.)

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

Colophon inscribed and signed by the artist, with three seals

Dedicated to Yufu (Ye Gongchuo)

Titleslip by the artist

Titleslip on the box by Ye Gongchuo

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

**US\$200,000-320,000**

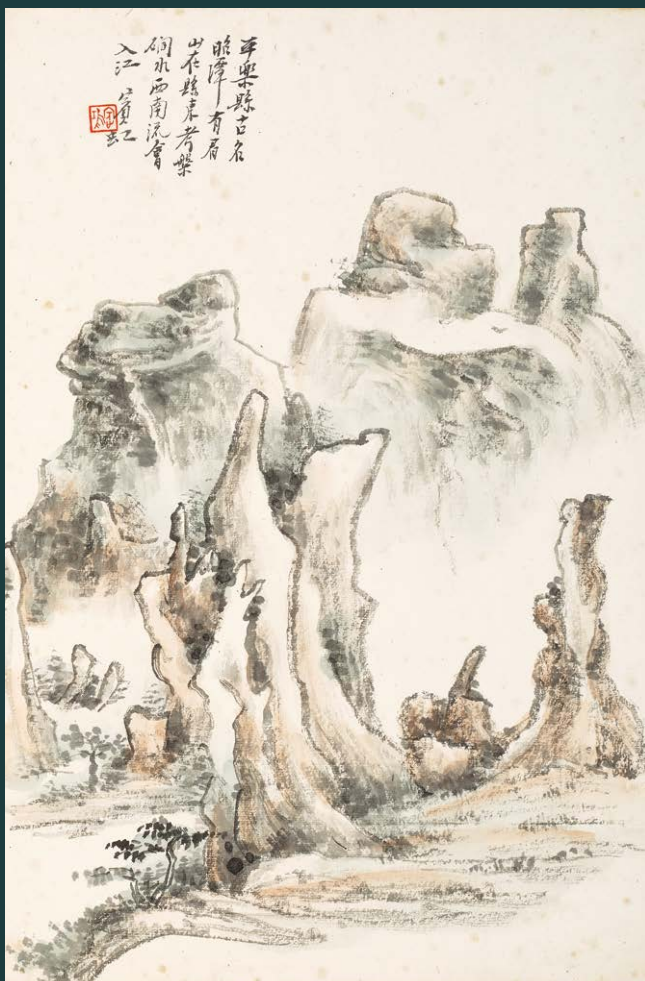
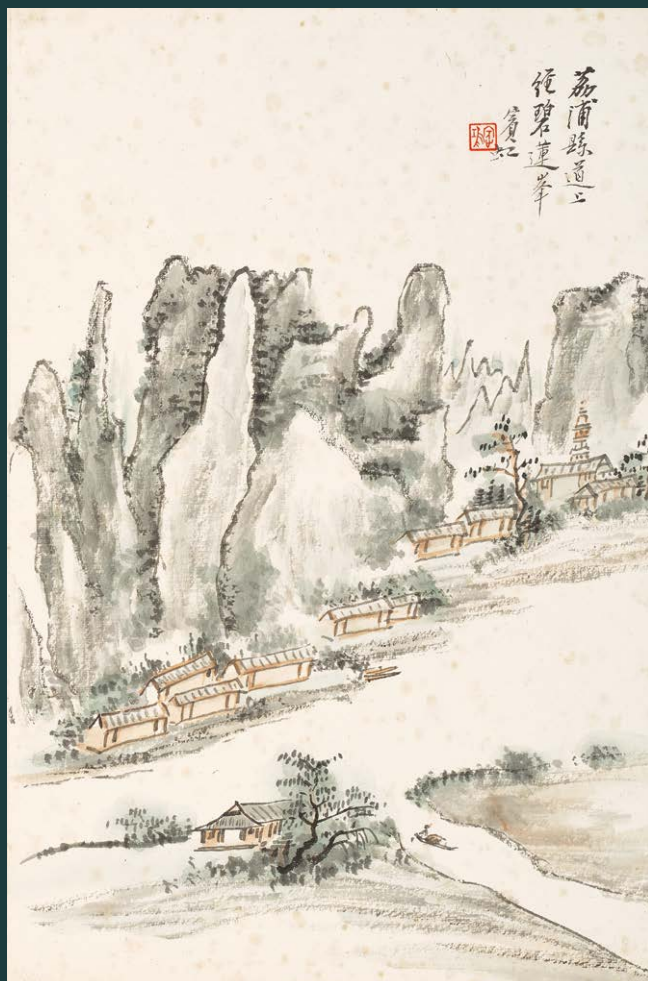
黃賓虹

桂海紀遊詩畫

設色紙本／水墨紙本

冊頁（畫六開，書法六對開）

1. 題識：篷沖下經武灘上溯象其，境極幽邃。黃賓虹。  
鈐印：賓鴻
2. 題識：朱行灘近有古戰壘在山麓。賓虹。  
鈐印：賓鴻
3. 題識：平樂縣古名昭潭，有眉山在縣東，  
考槃磻水西南流會入江。賓虹。  
鈐印：賓鴻
4. 題識：荔浦縣道上，經碧蓮峰。賓虹。  
鈐印：賓鴻
5. 題識：景風閣望隔溪諸山。賓虹。  
鈐印：賓鴻
6. 題識：疊綵巖。元和九年有馬日溫題名，真書徑寸許。賓虹。  
鈐印：賓鴻



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畫家題跋：

粵西紀游雜詠。

礙石舟迴曲港初，鬱光波影路盤紆。  
青藍海澱琉璃界，丹堊雲房縹渺居。  
彝夏銷金開島市，仙靈搖佩接蓬壺。  
快登絕頂凝遙睇，身入滄流萬里圖。香港。

洲渚檣帆客路長，蒼梧秦郡古遐荒。  
勞歌動衆聲邪許，嘉蔭環城氣鬱蒼。  
候物炎歔鳴蛤蚱，江流清濁合鴛鴦。  
行程十日之臨桂，晴雨溪山費較量。梧州。

層疊林原萬木稠，梅炎一雨爽迎秋。  
飛湍響急清如潑，平野陰多翠若浮。  
舊壘關河驚唳雁，孤篷蘆荻穩眠鷗。  
晚來三只能添漲，灘水明朝待放舟。馬江。

滯迹清游水石濱，風淪坐澗苦經旬。  
離棕觴醉客中客，對影圖成身外身。  
置榻臥移榕蔭密，堆盤渴解荔支新。  
閒來江閣能消暑，日夕登臨不厭頻。  
藤灣。同游姜君先返，餞別於此。

舟近昭平日又斜，園亭隱隱望平沙。  
澄虛吐蚌涵明月，零亂棲禽散落霞。  
千疊愁心山靄暝，一泓清影水雲涯。  
征途見說休兵革，未忍江城聽暮笳。昭平。

一片澄江小泊舟，亂峰荒岸古昭州。  
風喧竹徑鏗瑤佩，日暝蘋洲發棹謳。  
山市散歸人喚渡，村醪沽醉客登樓。  
眼前光景多真率，水石搜尋事幽。平樂。

灘樂同流溪倍清，萬峰飛翠鏡中明。  
急湍巨纜盤車上，巉石強篙旋磨行。  
幽討不嫌浮艇小，舊聞曾鑿險灘平。  
靈巖賞愜深奇處，錦繡天成未易名。  
檢峇灘。

南天日月紀經行，崎接舟車萬里程。  
獐錦斑斕裁異樣，蠻花穠艷譜難名。  
偶題越館尋詩懶，小敘金尊入夢清。  
回望雲濤江海闊，千峰身入峴崢嶸。廣運。

輕煙籠水樹空濛，天外青山路幾重。  
官驛津梁通荔浦，人家耕鑿住蓮峰。  
地稽佗賈分符古，源接湘衡溯艇從。  
此去靈奇探陽朔，望雲深處一扶筇。  
荔浦縣。

清游日日卧煙巒，桂嶺環城水繞山。  
迴瀾扁舟浮日暮，擎天高閣礙雲還。  
酣紅霜葉秋同醉，皓白沙禽老共閒。  
入夜西風波浪急，愁心枕上聽潺湲。  
獨秀山。

手捫星斗躡崔嵬，小竇通人數尺纔。  
仄徑巖腰絕縋入，倚天洞口列窗開。  
迴闌飛蝠風衝竹，絕澗垂虹石漱苔。  
蕭緯杳冥憑秉燎，夜山行盡曙光來。  
七星巖。

奇峰靈岫簇江濱，嵐影陰晴紫翠分。  
五色補天鞭起石，千尋拔地劍撐雲。  
健憑腰腳清游愜，滌淨心胸世慮紛。  
雙槳夜投何處宿，前川波漾月沄沄。象其。

風急灘江六六灘，枕邊衝入曉光寒。  
清泉硯水冰弦韵，薄霧榕（陰）淡墨團。  
一水人間論萬里，千峰天外跳雙丸。  
好山恐盡行無盡，勞我推蓬鎖日看。昭山。

玉符先生博笑，即希正謬。黃山賓虹草。

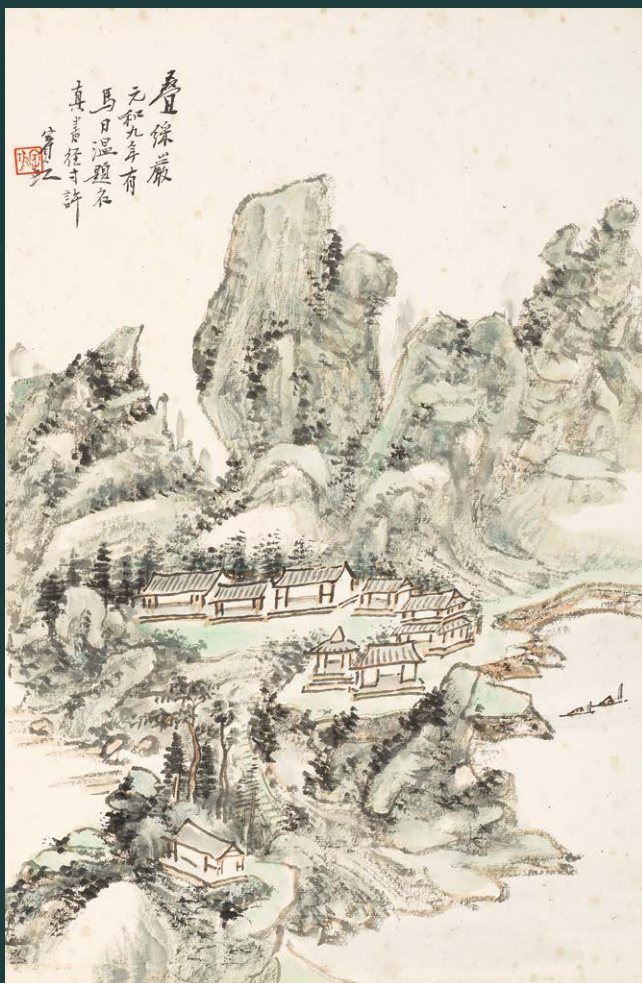
鈴印：先生姓黃、賓弘、黃賓公

畫家題跋：賓虹桂海紀游詩畫。

鈴印：黃賓鴻

葉恭綽盒上題簽：黃賓虹桂海紀游詩畫。





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Although the landscape and calligraphy album *Journey to Guangxi* is not dated, we can establish the dating of this gift from Huang Binhong to Ye Gongchuo by looking at their interactions from other sources. In a 1935 letter to Ye, Huang used a traditional honorific to address him (despite being 16 years his senior) and mentioned the passing of Huang Jie in January. Huang also discussed an album by Huang Jie that Ye had gifted him and his editing of some books on classical texts. In April of the same year, Ye accepted the Chairmanship of Shanghai Museum's interim Board of Directors, where Huang also served. According to Huang's official chronology, he, at the urging of Ye, established the Chinese Academy of Arts in 1928 with other scholars of epigraphy, calligraphers, and artists of Shanghai, where he served as its director until 1930. In 1931, he cofounded the Chinese Painting Association with Ye and Lu Danlin. Huang and Ye went on an excursion to the gardens of Suzhou in 1934. These correspondences and published sources testify to the close association between the two.

During both of his journeys to Guangxi for giving lectures, Huang Binhong composed poems and

Painted outdoors. When was *The Journey to Guangxi* gifted Ye Gongchuo? The thirteen poems inscribed on the album were published in an early edition of Huang's literary works. However, discrepancies exist between the print edition and the album. Thus, the album probably predates the print edition before the text was edited. The titles of the sceneries rendered seem similar to the sites described in the research papers on his first trip to Guangxi. Accordingly, this album was likely prepared after Huang's returned to Shanghai in September of 1928. The album, treasured by Ye and his descendants, has remained in the family for 90 years. A thoughtful gift from Huang to Ye now bears witness to their friendship nearly a century later.

葉恭綽 (1881–1968) 舊藏黃賓虹 (1865–1955) 繪贈《桂海紀游詩畫》一冊，繪畫六開，書法十二開，自書詩七律十三首。賓翁題“玉符先生博笑，即希正謬”，書畫雖無紀年，卻可從其他資料大致推得葉、黃之交往與饋贈。

翻檢賓翁於1935年有函札寄葉恭綽，稱“玉符先生”。賓翁年長葉老十六歲，此處以葉老位置題遠，當時又是賓翁半個上峰，故循古禮尊稱。函札內容談及黃節1935年1月病逝，葉老既

贈賓翁黃節《菴葭詩》一冊，以及賓翁編纂校勘古文字諸事，函札無年月。檢1935年4月，上海博物館成立臨時董事會，葉恭綽擔任董事長，黃賓虹時為董事，顯見彼時往還已非常密切。翻閱賓翁年譜，1928年夏秋之間，賓翁在葉老推動下，與上海金石書畫家擬成立“中國文藝學院”，至1930年成立時任院長；1931年，又與葉老、陸丹林籌備中國畫會，任監察委員；1934年秋與葉老遊覽蘇州園林等。於此想見，黃、葉二位不見於文字紀錄的往來，想必更加頻密。

賓翁1928、1935年兩次廣西講學之遊，均有詠詩寫生之舉。然而，《桂海紀游詩畫》大約何時饋贈予葉老？冊中賓翁自書詩十三首，見於《粵西紀游》三十二首（《賓虹詩草》卷一，民初石印）。其中石印本與贈葉題詩文字略異，可見《桂海紀游詩畫》贈葉題詩當為賓翁未修訂前的詩稿。而所繪六開畫冊，題見遊蹤為蓬沖、象其、朱行灘、平樂、荔浦、景風閣、疊綵巖諸景，頗類研究文章所記1928年第一次廣西寫生景象。於此推考，《桂海紀游詩畫》冊當係賓翁1928年9月回滬後，方才著手準備並題贈葉恭綽，又為葉氏及其家族珍藏九十多年。當時賓翁稀鬆平常的一冊饋贈，誰料得近百年後，卻成為了他與葉老之間友好往來的物證。



粵西紀游雜詠

紅

嶺石哥迴曲港初雷光波影疏盤行青藍  
海澱琉璃界丹臺會房縹渺居集夏銷  
金間名市仙雲搖佩接蓬壺快登絕頂  
凝遠睇身入滄流萬里圖 香港  
洲渚橫帆寬路長蒼梧秦郡古遼荒

勞歌動衆聲邪許嘉蔭環城氣鬱鬱  
蒼侯物失歌鳴驗跡江流清濁合鸞鸞  
行程十日之臨桂晴雨溪山費較量  
梧州

層疊林原萬木稠梅炎一雨爽迎秋  
飛湍響急清潑平野陰多翠若

浮舊壘闌河驚喚雁孤蓬蘆  
荻穩眠鷗晚來三尺能添漲灘水  
明朝待放舟馬江

滯迹清游水石濱風滿坐潤苦經旬  
離搖觴醉室中窈對影圓成身外  
身置榻卧移梧蔭密堆盤渴解

荔支新開來江闊能消暑日夕登臨  
不厭頻 藤灣同遊名先送發別此

舟近昭平日又斜園亭隱之望平  
沙澄虛吐蟾泓明月雲亂樓禽  
散落霞千疊愁心山靄暝一泓  
清影水雲涯征途見說休兵革

未忍江城聽暮笳 昭平

一片澄江小泊舟亂峰荒岸古昭州  
風喧竹樹鏗鏗佩日暝蘋洲發棹  
謳山市散歸人喚渡村醪沽醉客  
登樓眼前光景多真率水石搜  
尋事二此 平樂

離樂同流溪信清萬峰飛翠  
鏡中明急湍巨纜盤車上巉石  
強驚旋磨行幽討不嫌浮艇小  
舊聞曾鑿險灘平雲巖賞  
惟深奇處錦繡天成未易名  
樵客難

南天日月紀經行銜接舟車  
萬里程驛錦綉欄裁異樣繁  
花穠豔譜難名偶題樾館尋  
詩懶小釵金尊入夢清回曉雲  
濤江海闊千峰身入倦呼噤  
廣運

輕煙籠水樹空濛天外青山  
路幾重官驛津梁通荔浦人家  
耕聲住蓮峰地稽佗賈和符  
在源接湘衡潮艇尾此去靈奇  
探陽朔望雲保霞一杖節  
荔浦題

清游日卧煙巒桂嶺環城  
水繞山迴渚扁舟浮日暮聲  
天高閒凝雲還酣紅霜葉  
秋同醉皓白沙禽老共聞入  
夜西風波浪急愁心枕上聽  
潺湲 獨步山

手捫星斗躡崔嵬小竇通  
人歎尺鏡不徑巖腰縫便入  
倚天洞口列窗開迴闌飛蝠風  
衝竹絕澗垂虹石漱苔蕭條  
香冥憑東嶺夜山行盡  
曙光來上星巖

奇峯雲岫簇江濱嵐影陰  
晴紫翠分五色補天鞭起石  
千尋拔地劍撐雲促使腰脚  
情游樞滌淨心曾世慮紛惟冀  
夜投何處宿前川波漾目涵  
象岳

風急離江六離枕邊街入曉光  
寒清泉响水冰弦韵薄霧橫  
淡墨圓一水人間論萬里千峰天  
外跳雙丸好山愁盡行無盡勞我  
推蓬鎮日看 昭平  
玉符先生博笑即希  
正誤 黃山賓江筆





蓬冲下院  
瓦灘上湖家  
其境極幽遠  
黃子貞







*"When conceiving a painting, it is essential to consider the composition. One should differentiate the primary and the secondary, make coordination, integrate the void and the substantial, the sparse and the full, the high and low, the tortuous and the straightforward. Especially, one should pay attention to the four corners and four edges of the painting. Make them connected with the subject matter and share the same momentum with it. In this way, the painting will obtain vitality and joy from beyond the material surface."*

*— Pan Tianshou, Essays on Painting Techniques in Tingtian Pavilion*

*“畫事之佈置，須注意畫面內之安排，有主客，有配合，有虛實，有疏密，有高低上下，有縱橫曲折，然尤須注意於畫面之四邊四角，使之與畫外之畫材相關聯，氣勢相承接，自能得氣趣於畫外矣。”*

*— 潘天壽《聽天閣畫談隨筆》*



Amongst the masters of modern painting, Pan Tianshou is famous for his precarious composition. He specializes in using the method of *Zaoxian* (setting up thrills) and *Poxian* (undoing thrills), endorsing the picture-scape with vigorous, magnificent and electrifying beauty.

In *Bamboo Valley*, Pan deploys a linear perspective to depict the scenic mountain village. The foreground, painted with rich and confident brushstrokes, diagonally corresponds with the rocks and mountains in the background, directing the eye to Pan's primary subject—the village in the middle. Within this range, the sparkling river surface, illustrated with only a few strokes, and the broad river bank form an expansive and saturated momentum. While there is an obvious opposition between the void in the river and the substantiality of mountains and rocks, the composition is in balance and harmony when viewed as a whole. Such unexpected and skilful arrangement demonstrates Pan's vigorous spirit. And the figure holding a laundry stick not only functions as the focal point of this painting but also adds dynamism.

*Bamboo Valley* was created in 1954, coinciding with the peak of China's New Chinese Painting Movement. This movement aimed to reform traditional Chinese painting considering its lack of sketching elements and real-life depictions. It is obvious that while making attempts to respond to the Movement, in this painting representing village life, Pan also maintained his characteristic audacious composition. According to the previous collector, this painting was a gift from Pan Tianshou to his mother and thence by descent. The original recipient was a Master of Chinese Arts and Crafts in Embroidery and worked at the Shanghai Institute of Arts and Crafts. She and Pan Tianshou were both from Zhejiang Province.

近現代名家中，潘天壽以繪畫構圖“險絕”著稱，用其特有的“造險”與“破險”手法，令畫面產生雄渾、壯闊與驚奇的美感。

潘天壽在《竹谷圖》中，以寫生的視野與焦點透視法的手法，描繪山居景致。以老辣濃厚的筆墨所表現於近景與遠景的巨石與山體，以對角線的構圖相應，無形中呈現如畫框一般的效果，凸顯了位於中景的山村主體。在這範圍之內，畫家以寥寥數筆勾畫出波光粼粼的江面，與平坦寬闊的江岸形成空闊飽滿的氣勢，雖然與濃厚堅挺的山、石形成鮮明的虛實對比，但在整體構圖中卻又呈現出平穩和諧之勢。如此大膽巧妙地佈局，展露出潘天壽的雄渾氣魄。而位於河邊手執衣杵的點景人物，不僅是整幅作品的焦點所在，亦為畫面添增了活氣。

《竹谷圖》創作於1954年，恰逢中國“新國畫運動”如火如荼發展的階段。這項對於中國繪畫進行改革的運動，在於對傳統中國繪畫中缺乏寫生元素，以及描繪現實生活景色之呼應。可以看出，潘天壽在這幅以山居生活為主題的作品中，做出符合時代性的嘗試，同時保有其大膽構圖的特性。據原藏家所述，此作品為潘天壽直接贈與其母親，並傳承於後。原藏家母親為中國著名刺繡工藝美術大師，任職於上海工藝美術研究所，與潘天壽同為浙江同鄉。



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**PAN TIANSHOU** (1897-1971)

*Bamboo Valley*

Hanging scroll, ink and colour on paper

100 x 45.9 cm. (39 3/8 x 18 1/8 in.)

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

Dated *jiaowu* year (1954)

Titleslip inscribed and signed by the artist

Dated early summer, *jiaowu* year (1954)

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 31 May 2016, Lot 1368.

**LITERATURE:**

*Pan Tianshou Paintings*, Shanghai People's Fine Arts Publishing House, 1963, pl.19.

*Pan Tianshou Paintings*, Hong Kong Nantong Book Company, 1979, pl. 31.

Tan Xiyong, *Pan Tien-Shou Paintings*, Artist Publishing House, Taipei, August 1980, p.114.

Wang Jingxian & Li Di, *Pan Tianshou Shuhua Ji*, Vol. 1, People's Art Publishing House, Beijing, 1982, pl. 102.

Yang Chengyin & Lin Wenxia, *Xian Dai Mei Shu Jia Hua Lun Zuo Ping Sheng Ping: Pan Tianshou*, Xue Lin Publishing House, January 1996, p. 221, pl. 42.

*The Works of Pan Tianshou*, Vol. 2, Zhejiang People's Fine Arts Publishing House, December 1996, pp. 86-87, pl. 179.

*The Complete Collection of Pan Tianshou*, Vol. 4, Zhejiang People's Fine Art Publishing House, University of Zhejiang Publishing House, October 2014, p. 347.

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

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

潘天壽 竹谷圖 設色紙本 立軸 一九五四年作

題識：竹谷圖。

一灣新水綠潺潺，雨後斜陽山外山。

竹裏人家誰小住，聲飛衣杵上雲間。

甲午（1954年）石榴開侯，壽。

鈐印：潘天壽、阿壽

畫家自題簽條：潘天壽竹居圖。甲午（1954年）初夏。壽簽。

來源：香港佳士得，中國近現代畫，2016年5月31日，編號1368。

出版：《潘天壽畫集》，上海人民美術出版社，1963年7月，圖版19。

《潘天壽畫集》，香港南通圖書公司，1979年，圖版31。

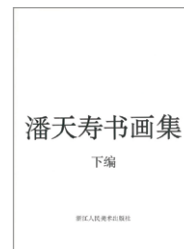
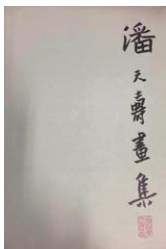
談錫永，《潘天壽畫集》，藝術家出版社，臺北，1980年5月1日，第114頁。

王靖憲、李蒂，《潘天壽書畫集（上）》，人民美術出版社，北京，1982年，圖版102。

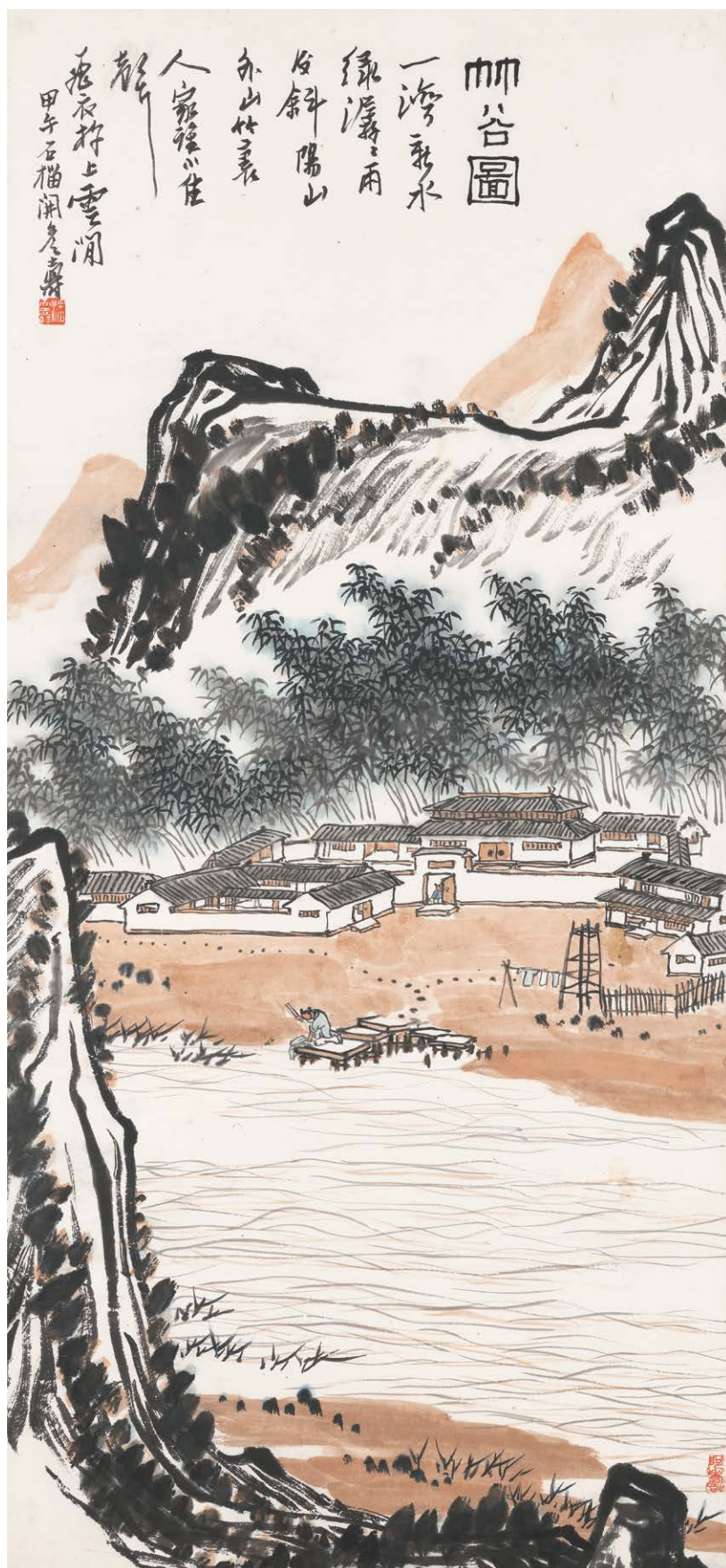
楊成寅、林文霞，《現代美術家·畫論·作品·生平—潘天壽》，學林出版，1996年1月，第221頁，圖版42。

《潘天壽書畫集一下編》，浙江人民美術出版社，1996年12月，第86-87頁，圖版179。

《潘天壽全集》第4卷，浙江人民美術出版社，浙江大學出版社，2014年10月，第347頁。







柳谷圖

一灣新水

綠深雨

谷斜陽山

外山竹表

人家種小佳

新

張衣村上雲洞

甲午石樞閣老書

潘天壽竹谷圖

甲午初夏  
潘天壽

1078

PAN TIANSHOU (1897-1971)

*Cat on a Rock in the Style of Bada Shanren*

Hanging scroll, ink on paper

65.5 x 44.5 cm. (25 ¾ x 17 ½ in.)

Inscribed and signed, with three seals of the artist

Dated 1962

Dedicated to Yumu

EXHIBITED:

Hong Kong, Tsi Ku Chai, *Exhibition of Paintings and Calligraphy in the Spring of Jiaxu Year*, 7-22 January, 1994.

LITERATURE:

*Exhibition of Paintings and Calligraphy in the Spring of Jiaxu Year (Exhibition Catalogue)*,

Tsi Ku Chai, Hong Kong, January 1994, pl.12.

*Important Chinese Paintings from the Robert Chang Collection: Works by Seventeen Masters*,

Sotheby's Hong Kong Ltd., June 2002, pp.138-139, pl. 178.

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

US\$260,000-390,000

潘天壽 臨八大貓石圖 水墨紙本 立軸 一九六二年作

題識：曾見个山僧（本），予背臨之而未似。

僧下脫本字，壽又記。

字睦同志鑒可。

一九六二年，壽。

鈐印：大頤壽者、天壽、疆其骨

展覽：香港，集古齋，“甲戌新春書畫展”，1994年1月7至22日。

出版：《甲戌新春書畫展》展覽圖錄，集古齋，香港，1994年1月，圖版12。

《張宗憲珍藏中國近代書畫一十七家作品集》，香港蘇富比有限公司，2002年6月，第138-139頁，圖版178。





曾見个山仙

临一而末

信下脱本字嘉又记

宇睦同志

一九六二年



“On painting blue-and-green landscapes... I stopped for a while before picking it up again. If I could resolve the fundamental problems that caused my previous failure, I would be very encouraged. If not, I would tear up my paintings with anger and hatred. Yet, I would not give up. I must keep painting until I master the technique because I love blue-and-green landscapes so much. Under such situations, I would destroy some paintings while painting some new ones. Whenever I got annoyed thus needed time to calm down, I would study the extraordinary examples by the ancient masters. I went through numerous cycles as such - I would feel excited to paint one second and lose all interest all of a sudden. When I look back now, it has been quite a struggle for me to achieve the current level in my blue-and-green landscapes.”

—He Tianjian

“還有作青綠色畫……停了一時再畫，把以前失敗的根源找出來解決了，而興致也會高起來的，不然，像我是撕破畫不知多少，恨到極點！但是依舊不肯甩掉它，一定要學會才止。原因是我實在愛青綠畫……在這樣的情境裡，一邊撕破畫，一邊仍舊作畫，不過火冒了怨恨了要平息下來，也需要一段時期，在這時再去看古人好的青綠山水畫，反反覆復不知經過什麼次，一忽兒高興一忽兒敗興，在今天想起來學習青綠色山水畫到這地步，也不是容易的。”

—賀天健

Among artists during the era of the Republic of China, He Tianjian was renowned for his energetic and glorious landscapes. Such fame is solidly attested by the present work *Longevity Crane Flying over Blue and Green Mountains*. He takes on a full-depth composition: precipitous cliffs tower in the middle ground, one on each side, creating opposing tension. White clouds running through the gullies and hills bridge the mountains from afar and the ancient trees closer to the viewer. The waterfall, painted as if suspended in the air, stirs up splashes and fine mists, bringing a sense of ethereality to the landscape. In the foreground, the hatted man casually sits on the ground, contemplating the green mountains in front of him and enjoying the chirp of the crane.

Ever since he began his training in Chinese painting, He had modelled masterpieces by Shen Zhou, Wen Zhengming. The style of the Wu School—elegant, calm, carefully composed, and with the perfect combination of strength and flexibility—had always been his beloved one. In terms of his palette, the blue-and-green landscape genre was his favourite. He further distinguished the genre into Grand Blue-and-green and Small Blue-and-green Landscapes. With the rich blue on the main peaks in the middle ground and on the two rocks where the pines are rooted, the present work is an outstanding example of his Grand Blue-and-green Landscape. The artist used the method of Feise (colour-flying), in which he used indigo-blue as the base with stone-blue applied on both front and back of the silk support. Finally, he laid on indigo-blue to blend out the paint. As a result, the colour is at once dense and lively. He intentionally used a softer variation of green, brown, blue-black and ink-black on the rocks, plants, water and clouds. By doing so, the blue stands out from the rest with an incredible radiance that is—as He puts it—“almost blinding.”

It is plausible that He Tianjian particularly favoured this specific blue pigment in the present work. In the inscription on the painting, he pointed out that the blue colour pigment was of “gold-spark Peacock class; the price is a few times higher than regular Malachite.” Lazurite is one of the most expensive colour pigments and has long been deemed as the most precious and noble colour pigment in both Eastern and Western art traditions. It is seen in ancient Egyptian art, Dunhuang cave murals, and oil paintings during Renaissance Europe. The use of Lazurite also symbolizes wealth and the highest social status. His choice of silk as his painting material also suggests his emulation of the ancient virtues.

民國畫壇，賀天健以山水畫風宕逸偉麗名重南北，以本幅《松鶴永年圖》觀之，洵屬的論。整幅作全景構圖，中景取玄嶺巉岩，左右對峙，高低錯落得險峻之勢；巖間山壑，貫以白雲，遠接千峰繚繞，近連古松參天；更有飛瀑懸泉，散佈山間，灑流濺沫，佳氣氤氳，遼遠空靈。近景中冠者席地而坐，滿眼青山，更聽雲中鶴唳，情愜意閒。

賀天健幼時習畫始自臨習沈石田、文徵明，吳門畫派的古雅沉著、結構謹嚴、筆墨剛柔並濟成為他一生鍾愛的畫風。從著色看，青綠山水乃賀氏最愛，他又細分為大、小青綠兩種，本幅屬其大青綠力作，以濃重的青色表現近景青松盤踞之石與中景兩座主峰，畫家以飛色法，花青作底，正、反兩面皆鋪頭青，再用花青烘染，令色沉著而不失靈動。其餘山石、植被、流水、白雲，則著意用淺淡些許的綠、赭、花青加墨、墨，令眾星拱月，青色於全幅中熠熠光耀，如賀氏所言“燦爛閃目”。

賀氏許對此青色尤其青睞，題識中點明所用顏料乃其早年在京所購“金星孔雀之品，其價則幾例於翠石”，絕非尋常。此品應是以天然青金石所製青色，乃顏料中最名貴者，自古以來，中西藝術皆視之為高貴純淨、惟富且貴者得用此色，古代埃及、敦煌壁畫、文藝復興……無不如此。賀天健作畫少用絹本，此畫特意為之，許亦是出於對此青色之珍惜，力追古意。



1079

**HE TIANJIAN** (1893-1974)

*Longevity Crane Flying over Blue and Green Mountains*

Scroll, mounted and framed, ink and colour on silk

101 x 41 cm. (39 ¾ x 16 ⅞ in.)

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

One collector's seal

**LITERATURE:**

*Study on Works by Famous Modern and Contemporary Artists*, Shanghai Technology Publishing House, December 1999, p.240.

*Important Chinese Paintings from the Robert Chang Collection: Works by Seventeen Masters*, Sotheby's Hong Kong Ltd., June 200

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

賀天健 松鶴永年圖 設色絹本 鏡框

題識：松鶴永年圖。

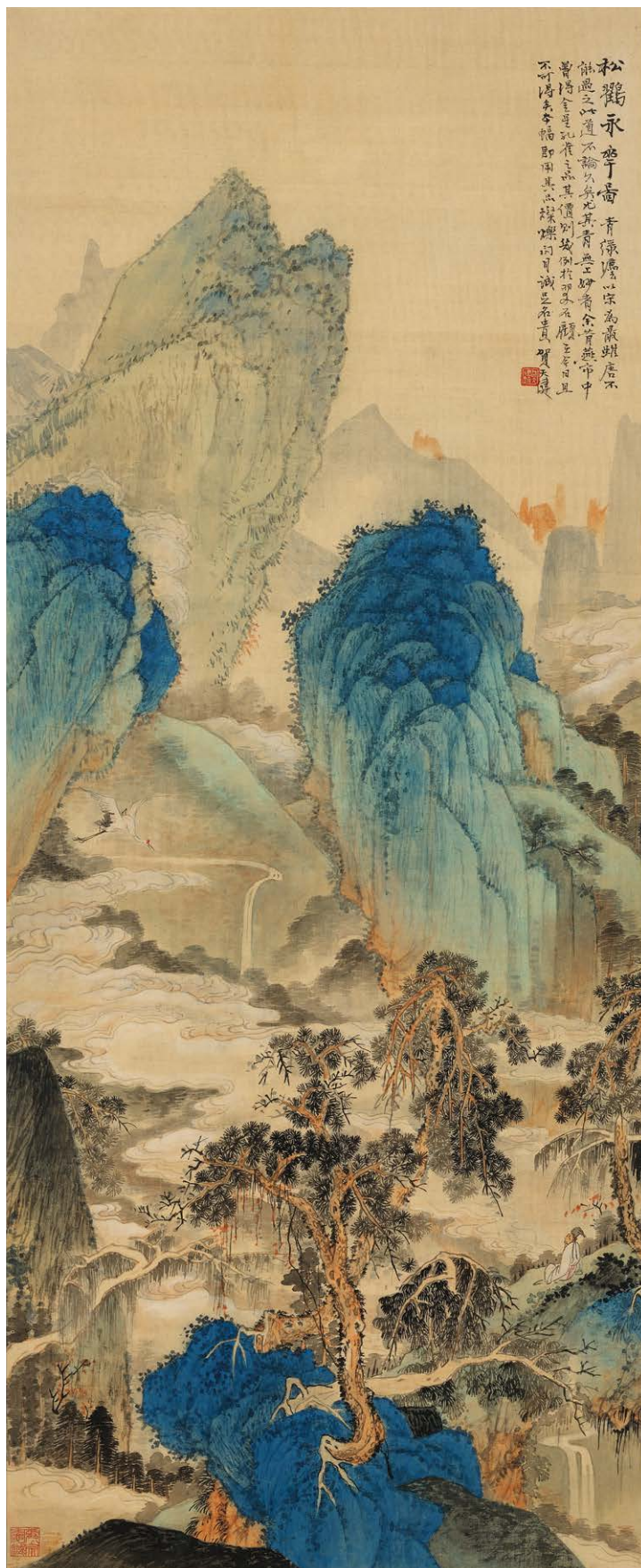
青綠法以宋為最，雖唐不能過之，此道不論久矣，尤其青無上妙者。余昔燕市中曾得金星孔雀之品，其價則幾例於翠石，顧在今日且不可得矣。本幅即用其品，燦爛閃目，誠足名貴。賀天健。

鈐印：賀天健鈐

鑑藏印：張宗憲藏

出版：《近現代名家書畫品鑑》，上海科學技術出版社，1999年12月，第240頁。

《張宗憲珍藏中國近代書畫——十七家作品集》，香港蘇富比有限公司，2002年6月，第72-73頁，圖版143。









# 白板小橋通碧塘

無閑三檻鏡中央

Seeped with bright hues of blue and green, Zhang Daqian's favourite exquisite mineral colours, *Splashed Ink Lotus* is a rich and luxurious composition painted in 1980 when the artist resided in Taiwan.

By the late 1970s, Zhang Daqian had been practising his unprecedented splashed ink technique for nearly two decades. As the taste of his audience in Taiwan differed from their North and South American counterpart, his splashed ink landscape gradually became more figurative and less abstract. His lotus painting, on the other hand, became more audacious. In Zhang's later years, he displayed unrestrained confidence and strength in depicting one of his favourite subjects, the lotus blossom. *Splashed-colour Lotus*, painted in 1980, is a prime example of Zhang's late creation, showcasing an accumulation of over six decades of passion and intimate knowledge in his application of colours.

The current painting originally belonged to a collector who knew Zhang Daqian and acquired the work directly from the artist. Recalling his conversation with Zhang, the collector stated that the artist had achieved many artistic innovations when creating this painting. Very unique to *Splashed-colour Lotus* is its square composition. It presents a challenge to Zhang as he placed the lotus, leaves and stems in a more confined space, differing from the more typical portrait and landscape compositions.

With the help of water as a binding and diluting agent, ink, azurite, and malachite pigments were layered, blended and spread all over the painting to form a stunning visual depth. This vista came from Zhang's wild imagination - he imagined himself lying at the bottom of a lotus pond, looking through the water and into the sky with lights reflecting and refracting from all angles. The clear, cold freshwater crisscrosses with the broad lotus leaves; the carefree colour splashes suggest a gentle breeze on a hot summer day. To create such an effect, he used thicker paper as the foundation. By scraping off bits from the paper surface using his fingernails, Zhang added extra texture to let his splashed ink and colour emerge and shine in different intensities and depths. Whereas the lotus leaves do not cover the leftmost part of the composition, light penetrates the water and shines at the bottom like a reflective mirror. Zhang dilutes the blue pigment slowly into the negative space, perfecting the painting with an inscription on his appreciation of the lotus pond, "I walk a little bridge to cross the turquoise lotus pond, there as if I am sitting on the middle of a mirror."

Evoking a refreshing sense of elegance, *Splashed-colour Lotus* reiterates Zhang's lifelong passion for lotus, his youthful spirit, and his ceaseless energy and creativity.

本幅創作於1980年，是畫家寓居臺灣時期，以石青石綠創製的潑彩荷花之典範。

時至七十年代末，張大千運用潑墨潑彩技法已有二十餘年，技法可謂爐火純青。然而寓居臺灣，面對故鄉親朋和華人觀眾，張大千在潑墨山水中有意添加寫實具象元素，避免畫面過於抽象，不符華人口味。然而，此時期的荷花作品卻不減奔放自由，畫家以更加自信的姿態無所拘束地創作一生最中意之題材。《碧塘白荷》創作於畫家晚年，集中反映了畫家六十年藝途所積累的經驗與技法。

本幅潑彩荷花原屬張大千之臺灣友人藏家。據藏家憶述當年與大千之間的對話，大千曾表示這幅作品對他有著特殊意義。在此作中，大千做了幾個新的嘗試。正方形畫面構圖有別於以往大千荷花系列作品以垂直或水平式的長方形構圖結構，在畫面的佈局上是一種嶄新的挑戰。

在創作時，大千想像著自己躺在荷花池底向天空望去，此時光線穿透水面時因水面波動而產生的層次變化映入眼簾。濃重的石青石綠在畫面中流動交融，正如盛夏時節“接天蓮葉無窮碧”的效果。大千使用了較厚的畫紙創作，並用小指指甲將部分畫紙刮掉薄薄一層，令色彩產生濃淡厚薄之變化。一盞荷葉從左側穿出水面，色彩逐漸變淡，仿佛從水底看到隱約穿透水面的光線。而潔白荷花浮於右上，若隱若現，典雅從容。畫家在左側題識，“三十六鵝世界涼”，讀後更仿佛身置盛夏荷塘之畔，有如微風拂面之感。透過這種特殊創作方式，大千於畫面中精確地表達出光線層次的變化，讓人感受到荷塘的清新雅適與光影幻化。

張大千晚年將其大潑墨潑彩山水畫的創作技法融入荷花創作之中。大片水墨與石青、石綠的交疊、融合，色、墨隨著水分的擴散而流動瀰漫於整幅畫面之間，使得整幅畫營造出荷塘中薰風沖和、綠水清豔的自然之美，成為畫家晚年潑彩荷花中別具一格的典例。



1080

**ZHANG DAQIAN** (1899-1983)

*Splashed-colour Lotus*

Scroll, mounted and framed, ink and colour on paper

86 x 84.5 cm. (33 x 33 in.)

Inscribed and signed, with five seals of the artist

Dated July, sixty-ninth year (of the Republic, 1980)

**PROVENANCE:**

Directly acquired from the artist by the previous owner.

Christie's Hong Kong, Fine Chinese Modern Paintings, 26 November 2018, Lot 1235.

**HK\$10,000,000–15,000,000**

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

張大千

碧塘白荷

設色紙本

鏡框

一九八〇年作

題識：白板小橋通碧塘，無闌無檻鏡中央。

野香留客晚還立，三十六鷗世界涼。

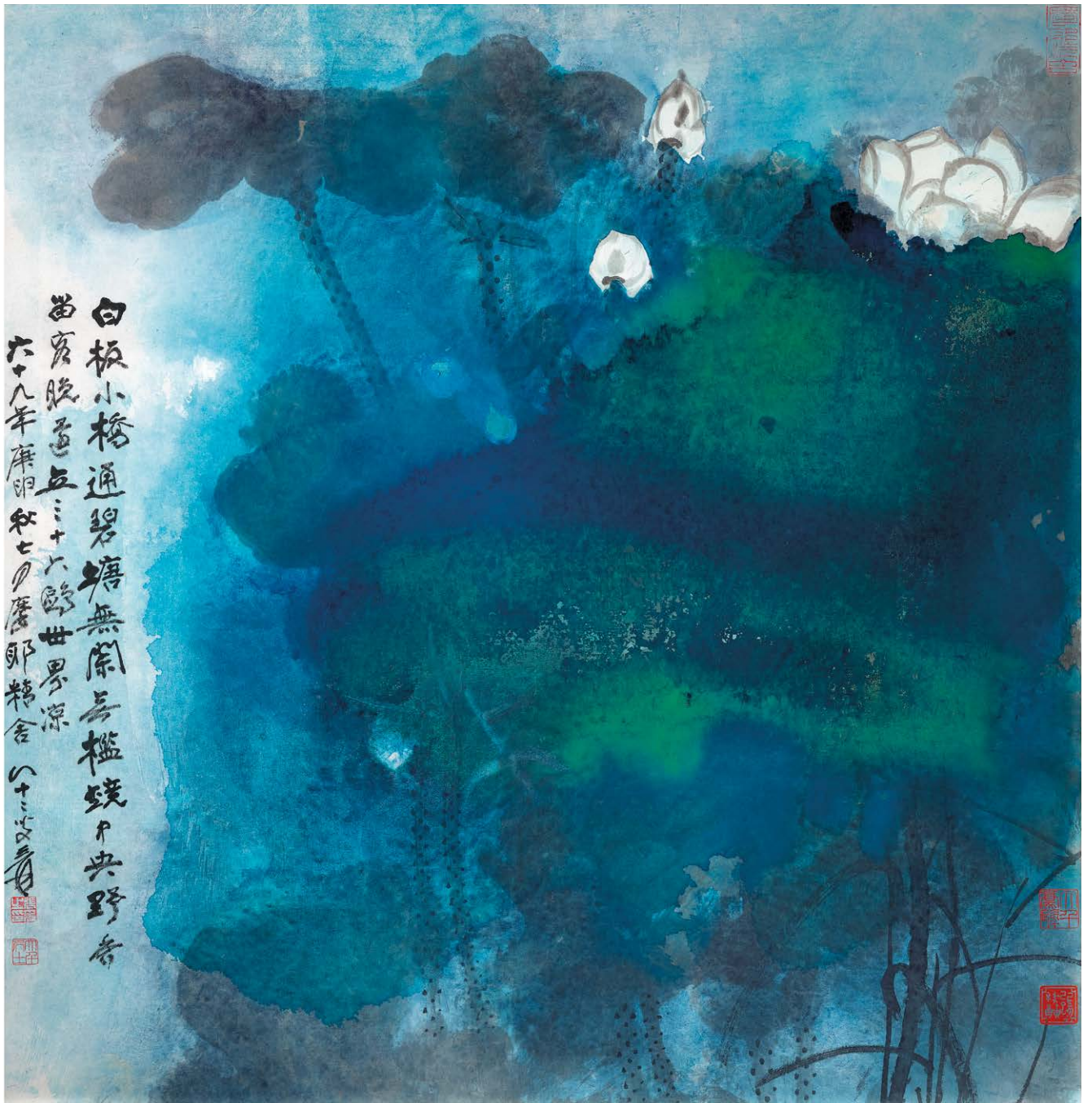
六十九年（1980）庚申秋七月，摩耶精舍。八十二叟爰。

鈐印：摩耶精舍、張爰之印、大千居士、己亥己巳戊寅辛丑、大千豪髮

來源：原藏家直接得自畫家；

香港佳士得，中國近現代畫，2018年11月26日，編號1235。







VARIOUS OWNERS

**1081**

**ZHANG DAQIAN** (1899-1983)

*White Lotus*

Scroll, mounted and framed, ink and colour on paper

107.5 x 50 cm. (42  $\frac{3}{8}$  x 19  $\frac{5}{8}$  in.)

Inscribed and signed, with three seals of the artist

Dated fifth month, *jìyóu* year (1969)

Dedicated to Bilan

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 2 December 2008, Lot 1454.

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

**US\$200,000-320,000**

張大千 白荷 設色紙本 鏡框  
一九六九年作

題識：己酉（1969年）五月朔，

寫似碧蘭大家清賞。

大千張爰三巴八德園。

鈐印：張爰之印信、大千居士、八德園

來源：香港佳士得，中國近現代畫，2008年  
12月2日，編號1454。





1082

1082

**ZHANG DAQIAN** (1899-1983)

*White Peony*

Scroll, mounted on cardboard and framed, ink and colour on paper gilded with gold leaf

29.5 x 67.5 cm. (11 5/8 x 26 3/4 in.)

Inscribed and signed, with three seals of the artist

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 2 June 2015, Lot 1654.

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

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

張大千

醉玉環

設色紙本貼金箔

紙板鏡框

題識：雨後郊原分外青，尋春直到錦江亭。

石闌干畔科頭坐，飽看楊妃擁宿醒。

醉玉環初開，即作帶雨離披之狀，輕紅輕藍，相錯成繡，

令人想見當年，沉香亭北，嬌態不勝扶，

古人命名，苦心至堪佩嘆。

大千居士爰。

鈐印：張爰、張大千、師萬物

來源：香港佳士得，中國近現代畫，2015年6月2日，編號1654。







# MAGNIFICENT SCENES: ZHANG DAQIAN'S EARLY WORKS

## 萬千氣象：張大千前期作品專輯 (Lots 1083-1090)

Scholars tend to divide the legendary life and career of Zhang Daqian chronologically, with the 1920s and 1930s up to his stay at Dunhuang as his early career. During this initial foray into painting, he was at his most energetic and exploratory self. In addition to studying under established artists in Shanghai, he built a solid foundation by emulating works of the masters of the past millennium. As such, Zhang Daqian exercised limitless creativity which led to a multifaceted oeuvre, displaying characteristics from various schools and origins of his later mature styles.

This section embodies some of the characteristic early works of Zhang Daqian, from a private collection in Hong Kong. After the collector became prosperous through trade in the 1930s and 1940s, he began acquiring works from important artists as a hedge against rising inflation and political instability. He brought his partial collection to Hong Kong when he relocated here in 1949, preserving it for over half a century. Lot 1085 is Zhang Daqian's paradigm of figure paintings from the 30s, where he uses smooth, delicate, and fine brushstrokes to depict lightly coloured and elegant figures; *Gazing into the Distance*, created in 1935, is a blue-and-green expansive landscape which ushers in his styles in the 40s. Elements of new approaches after his intensive study at Dunhuang in the early 40s can be observed in *Portrait of Ruan Xian* and *Portrait of Xu Yuan*, which are both derived from well-known figures from *A New Account of the Tales of the World*. With similar dimensions, compositions, and mountings, it is reasonable to believe that these originally belonged to a set. Both were likely painted in the spring of 1941 before Zhang Daqian embarked on his second journey to Dunhuang. Decisive lines and saturated colours mark a departure from the refined elegance of his works from the previous decade. *Landscape in the Style of Shitao* and *Album of Landscapes after Shitao* attest to Zhang Daqian's admiration for Shitao. Of the "Four Monk Masters," Zhang Daqian was most influenced by Shitao as many of his extant works had been emulated by Zhang. The album shows his compositional inventiveness, as well as his familiarity with Shitao's brushwork. Formerly in the collection of Professor Daniel Te-Yen Lee, the monumental *Landscape in the Style of Shitao*, over 3.5 metres in height, displays the layered peaks and lively flora reminiscent of Shitao, yet unlike Shitao, Zhang chooses a less untrammelled method for his composition. Painted in 1926, a young Zhang Daqian venerated and challenged traditions simultaneously. This section distills the diverse and promising artistic ventures of Zhang Daqian at the starting stage of a long and prolific career yet to come.

大千先生一生傳奇，藝途絢爛多姿，研究學者多以時間界限分期，將二、三十年代，至敦煌之行前，定為早期。此一時期，張大千海上拜師，從明清入手，上追宋元，臨摹學習古人，奠定堅實基礎。此一時期的大千師法各家，作品呈現多的面貌。

本輯含香港私人收藏張大千早年作品四件。藏家上世紀三、四十年代於滬上經商，有心購藏名家書畫，以抵禦通脹及政局動蕩。1949年後，藏家來港，將部分藏品一併攜來，精心保存超過半個世紀，其中最為矚目的乃一批創作於三、四十年代之張大千作品。《松下高士》（編號1085）乃三十年代之典型人物作品人物筆法精細，線條圓淳，取法石濤，整體呈現清逸的風姿。《秋水春雲》（編號1090）則為創作於1935年之青綠山水，構圖疏朗，景致開闊，其青綠及赭石賦色之法可窺四十年代之風格。進至四十年代初，張大千前往敦煌研習，畫風逐漸走向轉變。《阮咸像》（編號1083）和《許掾像》（編號1084）均表現魏晉名士，畫幅、構圖和裝裱相似，許是一組對屏。按照《許掾像》之紀年，相信兩作同寫於1941年春，應為張大千再次啟程前往敦煌之前。兩作中高士所用線條剛勁，轉折有力，巾帽賦色濃麗，開面已有四十年代典型的雍容典雅之態，與三十年代清新飄逸的風格不同。

《臨大滌子山水》（編號1091）與《仿石濤山水冊頁》（編號1092）則顯示大千對石濤的崇拜。在四僧之中，石濤對大千的影響最大，傳世的石濤畫跡，多有張大千過手或臨摹。李德延教授舊藏的山水中堂巨軸高逾十尺，畫中山巒層疊而上，草木秀潤華滋，盡顯石濤面貌，然而相較於石濤率意奔放的筆墨風格，大千在此作中表現出清新秀麗的一面。此作創作於1926年，張大千彼時未及而立之年，煌煌巨作之中可見其學習古人亦挑戰古人的雄強魄力。本輯作品所呈現的多樣面貌，正是張大千藝術起步道路上萬千氣象的一個縮影，而這種多樣性，最終成就了畫家藝術生涯中的大千世界。



1083

**ZHANG DAQIAN** (1899-1983)

*Portrait of Ruan Xian*

Scroll, mounted and framed, ink and colour on paper

101.5 x 39.7 cm. (40 x 15 5/8 in.)

Inscribed and signed, with two seals of the artist

**NOTE:**

Ruan Xian was one of the famed Seven Sages from the Bamboo Grove from the Wei-Jin period. The inscription is an extract from *On the Seven Sages from the Bamboo Grove* written by Dai Kui from the Eastern Jin period and describes the young Ruan Xian as a subject of ridicule for pursuing a servant girl from his aunt. Ruan Xian was known as very musically gifted and was said to remodel the classical musical instrument pipa to become Ruan, an improved instrument named after him. In many historical and artistic depictions, like the present lot, Ruan Xian is always seen playing the pipa.

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

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

張大千

阮咸像

設色紙本

鏡框

題識：《竹林七賢論》曰：咸既追婢，於是世議紛然，  
自魏末沉淪閭巷，晉咸寧中始登王途。  
大千張爰。

鈐印：爰鉢、大千

註：阮咸乃魏晉時期名士，為竹林七賢之一，其為人“任達不拘”。畫中題識出自東晉戴逵著《竹林七賢論》，記述阮咸年少時追求姑母家的鮮卑婢女，為世人所譏。阮咸更為人所知乃其善音律，傳說他改造了中土琵琶，因此後世命名為“阮咸”或“阮”。歷代出土或傳世圖像中，竹林七賢中的阮咸往往以彈奏琵琶者的形象出現，與本幅表現形式同理。



1084

**ZHANG DAQIAN** (1899-1983)

*Portrait of Xu Yuan*

Scroll, mounted and framed, ink and colour on paper

102 x 39.5 cm. (40 1/8 x 15 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated second month, *xinsi* year (1941)

**NOTE:**

Xu Yuan, also known as Xu Xun, was a scholar from the Eastern Jin period who came from a prominent family. Emperor Ming once invited Xu to become a government official. With a wandering heart, he never joined the official ranks. Xu is known in history for his upright character and his loquaciousness. The present lot is similar to Portrait of Ruan Xuan (Lot 1083) in motif, composition, painting material and mounting, and it is likely that they originally came as a pair.

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

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

張大千 許掾像 設色紙本 鏡框 一九四一年作

題識：許掾好遊山水，而體便登陟。

時人云：“非徒有勝情，實有濟勝之具。”

辛巳（1941年）二月寫於沱水邨居，爰。

鈐印：張爰、大千大利

註：許掾，本名許詢，東晉名士，曾被晉明帝徵作司徒掾（漢晉時期官職名，司徒的屬官），世人又稱許掾。許掾出身名門，頗有才藻，但好遊山水，終生不仕，因此成為“清談派”的代表人物，在歷代文人心中佔有重要位置。

本作與編號1083號張大千《阮咸像》皆表現魏晉名士，題材相似，畫面佈局與題款風格頗有遙相應之態，而用紙、用墨以及裝裱形式亦同，相信應屬同一組創作中之一對。





1085

**ZHANG DAQIAN** (1899-1983)

*Scholar Under Pine*

Scroll, mounted and framed, ink and colour  
on paper

99 x 47.1 cm. (39 x 18 ½ in.)

Inscribed and signed, with two seals of the  
artist

Dated eighth month, *yihai* year (1935)

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

**US\$78,000-100,000**

張大千 松下高士 設色紙本 鏡框  
一九三五年作

題識：踏遍千萬山，兩腳猶未繭。  
青白未分明，保此看山眼。  
乙亥（1935年）八月，  
寫於故都蟄廬借居。張爰。

鈐印：張爰之印、三千大千



1086

PU RU (1896-1963)

*Layering Peaks*

Scroll, mounted and framed, ink and colour on paper

128.5 x 30 cm. (50 5/8 x 11 3/4 in.)

Inscribed and signed, with three seals of the artist

HK\$300,000-400,000

US\$39,000-52,000

溥儒

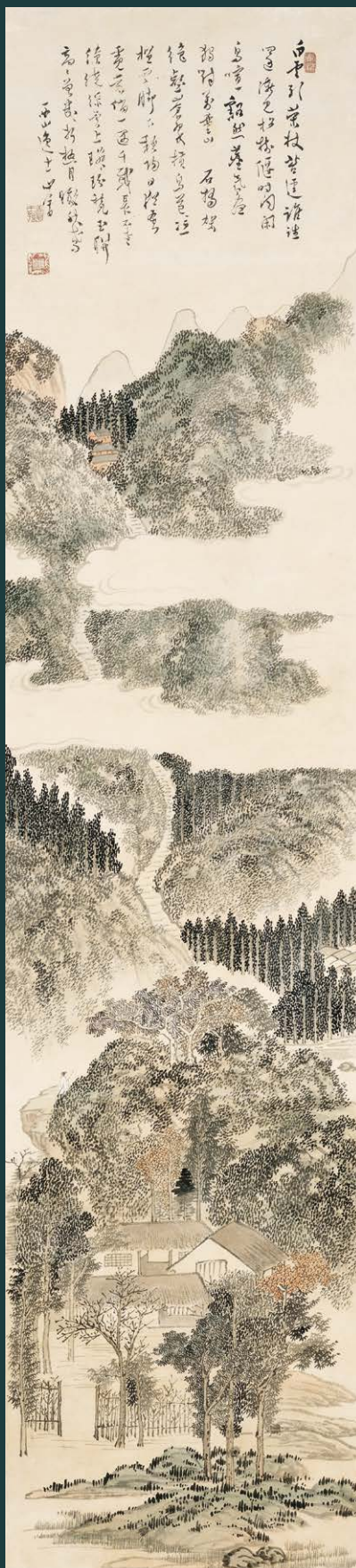
層巒疊翠

設色紙本

鏡框

題識：白雲引策杖，苔逕誰往還。  
漸見松樹偃，時聞閑鳥喧。  
豁然塵氛盡，獨對萬重山。  
石橋架絕壑，蒼翠橫鳥道。  
憑檻雲腳下，頽陽日猶蚤。  
寬裳倘一遇，千載長不老。  
繚繞綵雲上，璘玕瑤玉聯。  
高高曾幾折，極目瞰秋鳶。  
西山逸士心畬。

鈐印：舊王孫、溥儒、水木清華



1086



1087

1087

**PU RU** (1896-1963)

*Scholar and His Attendant Holding Qin*

Scroll, mounted and framed, ink and colour on paper  
110 x 43 cm. (43 ¼ x 16 ⅞ in.)

Inscribed and signed, with two seals of the artist

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

**US\$26,000-39,000**

溥儒

松崖琴思

設色紙本

鏡框

題識：石磴連雲起，盤迴出渺冥。  
鳥飛愁不下，低首望空青。  
心齋並題。

鈐印：溥儒、玉壺



1088

1088

**PU RU** (1896-1963)

*Appreciating Plum Blossoms in the Snow*

Scroll, mounted and framed, ink and colour on paper  
103 x 31 cm. (40 ½ x 12 ¼ in.)

Entitled and signed, with three seals of the artist

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

**US\$26,000-39,000**

溥儒

巖下衝寒折玉梅

設色紙本

鏡框

題識：巖下衝寒折玉梅。心齋。

鈐印：溥儒之印、心齋、玉壺





1089

1089

**WU HUFAN** (1894-1968)

*The Wintry Moon*

Scroll, mounted and framed, ink and colour on paper  
32 x 51 cm. (12  $\frac{5}{8}$  x 20  $\frac{1}{8}$  in.)

Inscribed and signed, with one seal of the artist

One collector's seal

Dated mid-autumn, *wuyin* year (1938)

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

**US\$26,000-39,000**

吳湖帆 仿李成寒林落月圖 設色紙本 鏡框 一九三八年作

題識：李成寒林落月圖，南田有摹本。  
戊寅（1938年）中秋，吳湖帆。

鈐印：東莊

鑑藏印：貫深讀過



1090

**ZHANG DAQIAN** (1899-1983)

*Gazing into the Distance*

Scroll, mounted and framed, ink and colour on paper

114.5 x 44.3 cm. (45 1/8 x 17 1/2 in.)

Inscribed and signed, with four seals of the artist

Dated twelfth month, *yihai* year (1935)

Dedicated to Molin

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

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

張大千 秋水春雲 設色紙本 鏡框 一九三五年作

題識：秋水春雲萬里空，酒壺書卷一孤篷。

多情祇有閒鷗鷺，留得詩人作釣翁。

乙亥（1935年）十二月，寫奉墨林老長兄博教，弟爰。

鈐印：張季、大千、大風堂、密於無天曠若無地

註：此作右下角鈐印“密於無天曠若無地”較為少見，偶見於其早年山水作品。查《張大千印說》，此印為壽璽1934年10月為張大千所刻。







1091

**ZHANG DAQIAN** (1899-1983)*Landscape in the Style of Shitao*

Hanging scroll, ink and colour on paper

361.5 x 142 cm. (142 3/4 x 55 7/8 in.)

Inscribed and signed, with four seals of the artist

Dated tenth month, *bingyin* year (1926)

Dedicated to Huhan

One collector's seal

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 31

May 2016, Lot 1468.

**LITERATURE:**Ho Kung-Shang, *Chang Dai-Chien vs. Four Monks 4: Painting by Shih-T'ao*, Art Book Co. Ltd., Taiwan, 2017, p.96.**HK\$4,000,000-6,000,000** **US\$520,000-770,000****張大千 臨大滌子山水 設色紙本 立軸  
一九二六年作**

題識：山水有清音，得者寸心是。  
寒泉漱石根，冷冷豁心耳。  
何日我攜家，畊釣深雲裏。  
念念心彌悲，春風吹月（遲）起。  
丙寅（1926年）十月臨大滌子，即乞湖涵仁兄法家博教。季弟張爰。神。

鈐印：張季、大千、自詡名山足此生、大風堂

鑑藏印：李氏德延心賞

來源：香港佳士得，中國近現代畫，2016年5月31日，編號1468。

出版：何恭上，《張大千 vs. 四僧書畫4：看懂石濤道濟》，藝術圖書公司，台灣，2017，第96頁。

Shitao, *Landscape*, the collection of Sichuan Museum

石濤《為徽五作山水》四川省博物館藏。

A rare monumental tour-de-force, Zhang Daqian's *Landscape in the Style of Shitao* presents a lofty scholar traversing into the deep, majestic mountains with towering waterfall among the clouds. Influenced by his two teachers, Zeng Xi and Li Ruiqing, he learned connoisseurship in addition to emulating nature as well as old masters – a path that led to his highly individualized style. His study of Shitao's oeuvre began while a pupil under Zeng and Li. By the second half of 1920, he has garnered some renown for his emulation of Shitao.

The Shitao original on which this work is based is a 309.5 cm. tall landscape currently preserved at the Sichuan Museum bearing similar size and composition. However, Zhang Daqian employs colours instead of ink monochrome, transforming Shitao's solemnity into liveliness. This is probably due to the preference of the collector Liu Huhan who commissions the work. Zhang's confidence is expressed through his copying of Emperor Qianlong's habit of inscribing the word "divine" and affixing his seal on the centre of the top edge. The Shitao original once belonged to Zhang, as it was recorded in his collection catalogue; it was sold by his wife Yang Wanjuan to the Sichuan Museum in 1957. Whether Zhang had already acquired this work when he created *Landscape in the Style of Shitao* is unknown, but his fondness for it can be observed from the fact that he had kept this work without selling it.

The original recipient, Liu Huhan, was the son of the wealthiest person of Nanxun, Liu Yong, who owned a lot of lands and real estate in the Jiangnan region. Liu Huhan was a devoted collector who favoured large-scale works of leading contemporary artists—Wu Changshuo, Huang Binhong, Zhang Shanxi, and He Tianjian, among others, have all created monumental commissions for him. He likely took notice of Zhang Daqian when Zhang held his first solo exhibition in Shanghai in 1925.

Liu Huhan's collection began to disseminate in the 1940s, and *Landscape in the Style of Shitao* was acquired by an interpreter for the United States Military Advisory Group stationed in Nanjing, Professor Daniel Te-Yen Lee. In 1972, Professor Lee hosted a local television program in California where he interviewed Zhang Daqian, who was then living there. This video has become one of the most significant primary sources in the study of the artist. It was said that Professor Lee showed Zhang a photo of this work, and Zhang reminisced the past and mentioned that this was the grandest work he did at the time.

本幅乃大千極為罕見倣石濤山水巨幀，畫高逾丈，繪崇山峻嶺，林木蔥蘢，寒泉漱石，白雲藏屋，高士策杖徐行，走入雲山深處。大千拜師曾熙、李瑞清，受二師言傳身教，開拓眼界，從收藏鑒賞中熏染陶冶，從自然與前人筆墨中習藝創作，走出不同他人之藝途。對於石濤的學習正是在二師啟發下開始，至二十年代中後期，大千倣石濤已是海上聞名。

本幅所臨石濤原作《高士臨溪圖》現存四川博物院，又名《為徽五作山水》，高309.5釐米，與本幅尺幅、位置經營皆相差無幾，惟大千改水墨以設色，變大滌子一幅之沉著厚重為清新雅麗一己面貌，與畫作訂製者劉湖涵之喜好亦許不無關係；而大千效倣乾隆，於畫上方正中題寫“神”字，壓鈐大方朱印，則無疑是畫家放鬆自信的流露。《高士臨溪圖》曾是大千舊藏，著錄於《大風堂書畫錄》，四川博物院1957年購自大千留居四川的夫人楊宛君，大千臨寫本幅時是否已將此作納入收藏雖為未可知，但他一直將此畫留於身邊未作出售，可見是他鐘愛的一幅。

上款劉湖涵乃南潯首富劉鏞之子，在江南坐擁大量地產，1928年《上海總商會會員錄》中，他以坐擁法租界里弄房產七百多幢名列前茅。劉湖涵本人少從事實業，雅好書畫，酷愛收藏，尤喜當代畫家書畫，一時名家，無論風格流派，皆有購藏；且尤喜大幅中堂，吳昌碩、黃賓虹、張善孖、賀天健等皆曾為其繪製六尺整紙，李瑞清為劉氏所書隸書對聯，亦取六尺對開。本幅以尺幅論，更是三倍於六尺中堂，似目前所見劉氏收藏中最巨者。1925年，張大千在上海舉辦首次個人畫展，名震申城，劉湖涵許正是在此次展覽中開始賞識這位年輕的畫家。

劉湖涵的藏品從四十年代開始逐漸流散，本幅《臨大滌子山水》轉入時任美軍顧問團南京總部翻譯之李德延收藏。時至1972年，李德延在美國加州電視台有專題節目“李得延華府報導”，採訪時居加州環華庵的張大千，這段視屏成為今日研究大千最重要的音像資料之一。據說，李德延趁採訪之便，曾將本作照片示於畫家，大千回憶往昔歲月，並提到這是他當時最大的一幅畫作。









# 1092

**ZHANG DAQIAN** (1899-1983)

*Landscapes after Shitao*

Album of eight leaves, ink and colour on paper

Each leaf measures 19.2 x 14.5 cm. (7 ½ x 5 ¾ in.)

Inscribed and signed on the last leaf, with one seal of the artist on each leaf.

Dated *bingzi* year (1936)

Titleslip inscribed by Xie Zhiliu (1910-1997).

## PROVENANCE:

Christie's Hong Kong, Fine 19th and 20th Century Chinese Paintings, 18 March 1991, Lot 168.

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

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

張大千 仿石濤山水冊頁 設色紙本 冊頁八開  
一九三六年作

題識：第八開：丙子（1936年）春，友人以大滌子小冊從海上攜來。予戲摹一本，留存笈中。大千愛。

鈐印：張大千（兩次）、大千大利、張爰（兩次）、大千（兩次）、大、千

題簽：張大千早年山水冊。稚柳（1910-1997）題。

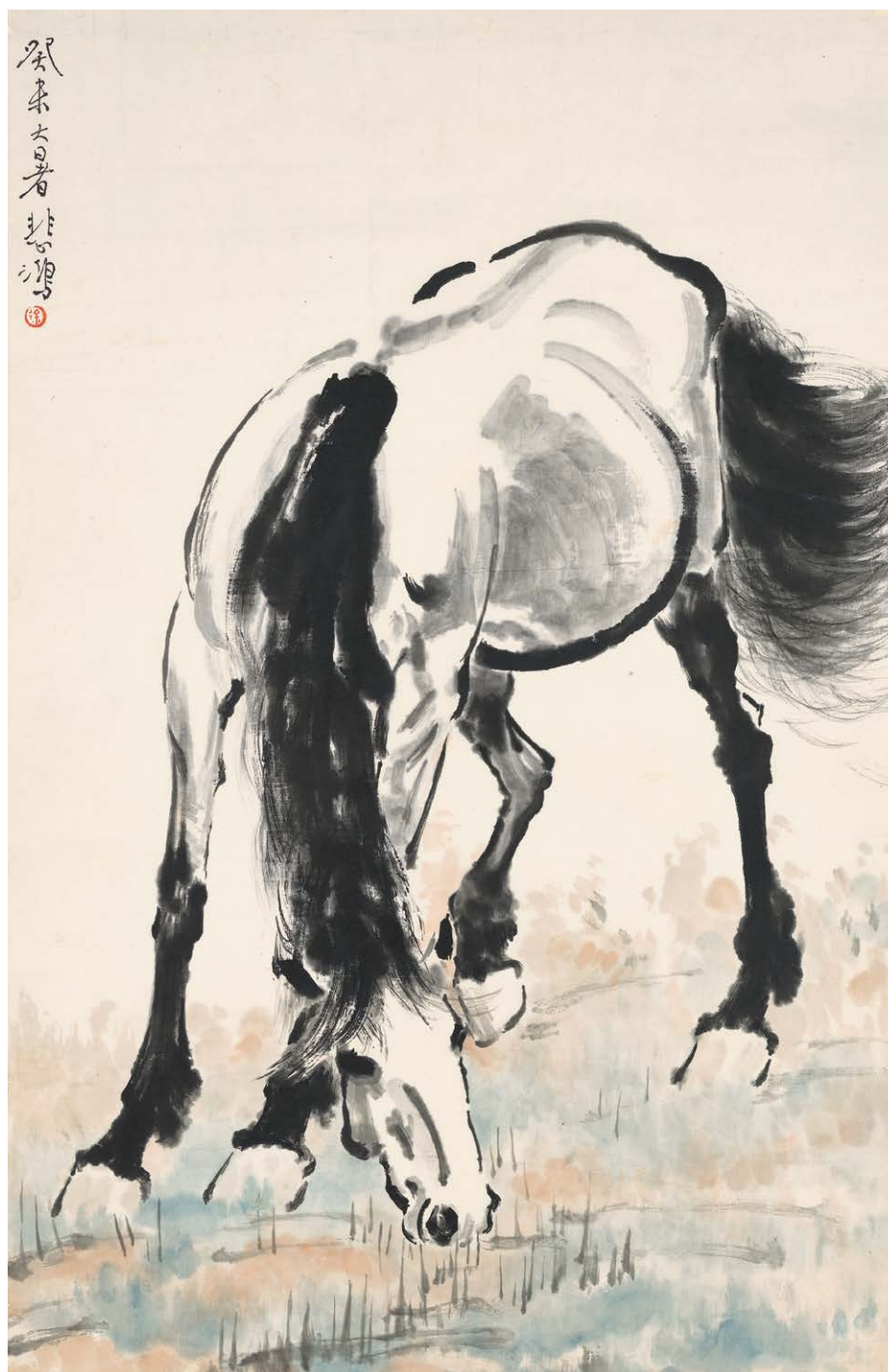
來源：香港佳士得，中國十九二十世紀繪畫，1991年3月18日，編號168。







1092



1093

1093

**XU BEIHONG** (1895-1953)

*Horse Grazing*

Hanging scroll, ink and colour on paper

82.2 x 53.5 cm. (32  $\frac{3}{8}$  x 21  $\frac{1}{8}$  in.)

Inscribed and signed, with one seal of the artist

Dated Dashu, *guiwei* year (1943)

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

**US\$78,000-100,000**

徐悲鴻

馬

設色紙本

立軸

一九四三年作

題識：癸未（1943年）大暑。悲鴻。

鈐印：徐



1094

QI BAISHI (1863-1957)

Crabs

Hanging scroll, ink on paper

67.4 x 34.3 cm. (26 ½ x 13 ½ in.)

Inscribed and signed, with one seal of the artist

Dedicated to Miss Shantao

**NOTE:**

The dedication of this painting, Shantao, is likely Huang Shantao. Huang was a female student of Qi Baishi and was gifted many works by the artist. As early as 1928, Qi wrote about them discussing art and catching up over daily life with Huang. Qi also inscribed on Huang's paintings as a gesture of encouragement. As many of Qi's later paintings still bear dedications to Huang, one can presume that Huang still saw Qi Baishi frequently toward his old age, and the two remained close.

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

**US\$52,000-77,000**

齊白石 墨蟹 水墨紙本 立軸

題識：白石老人九十歲時作此，  
寄贈山桃女弟。

鈐印：白石

註：上款“山桃”應是齊白石的女弟子黃山桃。白石老人曾有多幅作品贈予山桃，詩文中亦屢屢提及，1928年自訂《借山吟館詩草》中即有〈次韻羅君贈黃山桃〉、〈山桃女子自畫小像，以為未似，戲題〉二詩，可見相識之早。詩中白石老人或與山桃論畫，或不過聊及諸如送栗等生活瑣事，甚至代山桃為長輩撰挽詩，直至晚年他贈畫山桃依然頻仍，應是白石老人甚為親密、且交往極長的學生之一。



1094



VARIOUS OWNERS

1095

PAN JINGSHU (1892-1939)

Flowers

A set of ten loose album leaves, ink and colour on paper

Each leaf measures 20 x 28 cm. (7 7/8 x 11 in.)

One leaf inscribed and signed by the artist, with a total of nineteen seals of the artist

Dated summer, *bingzi* year (1936)

Three collectors' seals

(10)

HK\$120,000-250,000

US\$16,000-32,000

潘靜淑 花卉冊 設色紙本  
散冊頁十開 一九三六年作

題識：第十開：丙子（1936年）夏日臨南田本，潘靜淑。

鈐印：雙修閣內史（三次）、靜淑畫記（五次）、  
靜淑書畫（三次）、吳潘樹春印（三次）、靜淑內史、  
梅景書屋（四次）、靜淑、吳潘靜淑

吳湖帆（1894-1968）鑑藏印：

吳氏四歐堂家藏書畫、香陣卷濕柔

鑑藏印：玉廬主人

註：本冊為潘靜淑1936年臨惲壽平花卉，繪天竺、山茶、丁香、桃花、芍藥、旱金蓮、碧竹、靈芝、緋紅、白玉二色牡丹，物盡其態，落筆清逸，純然一派吳門風致。是年，潘靜淑奮習花卉，曾作《四季花卉屏》、《梅花卷》、臨錢選《紫茄》、與長子孟歐合臨金俊明《群芳合璧圖冊》等數種。

吳湖帆於末開鈐“香陣卷溫柔”、“吳氏四歐堂家藏書畫”二印，乃陳巨來為吳湖帆、潘靜淑刻象牙套章中其二。吳潘二人篤情翰墨，琴瑟和鳴，如當代管趙，潘氏1939年因急疾離世，吳湖帆從此取“奉倩傷神”之意，更名為“倩”，寄託哀思，他親自為夫人整理畫作，此二印應便鈐於當時。

1095



The previous owner of this collection was Mr Wang Lieh Hsien, who was born in Shanghai in 1913. Wang was a businessman but was also very active in the literary and art circles in Shanghai until the early 1950s when he moved to Singapore. A decade later, the renowned metal factory Wing On Cheung hired Wang to expand their antiques side business. Wang subsequently helped build a new branch for this business at the company's South Bridge Road premises in Singapore.

As a result of his work, Wang visited Shanghai frequently between the late 1960s and the 1990s to acquire Chinese works of art to bring them back to Singapore. As Chinese overseas in Singapore had little exposure to Chinese high art and culture until the early 1980s, Wang was one of the few pioneering figures who introduced this appreciation to Singapore. He did this by organising exhibitions at the Singapore Chinese Chamber of Commerce & Industry Exhibition Hall, where he displayed fine Chinese paintings, calligraphy and works of art. His contribution has significantly advanced the interests in Chinese culture amongst the local Singaporean population.

本收藏原為王烈顯先生舊藏。王烈顯，1913年生於上海，自幼接受文學和藝術熏陶，五十年代初移民新加坡經商。王氏自上海美術學院就讀期間，即對大師的藝術作品充滿激情和嚮往。後來，他受僱於著名的金屬企業永安祥，並於1967年在其橋南路場址，幫助建立了一個專注於中國藝術和古董的公司業務，並擔任經理。他對藝術的熱情促使他在文化大革命期間仍然冒險到訪中國。

六十年代末至九十年代，他經常到訪上海收集中國藝術品並帶往新加坡與友人分享。八十年代，他是極少數在新加坡中華總商會展館展出中國書畫和工藝品的華人之一。六十至八十年代初，新加坡華人極少有機會接觸中國藝術，王氏為推廣中國藝術做出了卓越貢獻。



1096

1096

**WU HUFAN** (1894-1968)

*The Resilient Bamboo*

Hanging scroll, ink and colour on paper

65.5 x 82.5 cm. (25 3/4 x 32 1/2 in.)

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

Dated New Year's Day, 1960

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

**US\$39,000-65,000**

**吳湖帆 竹枝干勁盡冲天 設色紙本 立軸 一九六〇年作**

題識：竹枝干勁盡冲天。

一九六零年元旦，吳湖帆畫并題。

鈐印：吳倩湖帆之印



1097



1098

1097

**ZHANG DAQIAN** (1899-1983)

*Sailing along an Autumn Stream*

Hanging scroll, ink and colour on paper

139 x 51.5 cm. (54 ¾ x 20 ¼ in.)

Inscribed and signed, with two seals of the artist

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

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

張大千

秋水扁舟

設色紙本

立軸

題識：人歸野市斜陽晚，船在中流暮靄明。  
貪看前山山色好，芒鞋竹杖得閒行。  
大千居士大風堂下作。

鈐印：張、大千居士





1099



1100

1098

**YUAN KEWEN** (1889-1931)

*Calligraphy in Seal Script*

Hanging scroll, ink on paper

143.5 x 66.9 cm. (56 ½ x 26 ¾ in.)

Inscribed and signed, with two seals of the artist

Dedicated to Yilong

**HK\$30,000-40,000** **US\$3,900-5,200**

袁克文 篆書書法 水墨紙本 立軸

釋文：塞上有華芝，彼英芽榮，  
以折我麻，何以安我家。

題識：一龍仁兄屬，寒云人。

鈐印：項城袁克文印、豹岑長生日記

1099

**WANG ZHEN** (1867-1938)

*The Joy of Fisherman and Woodsmen*

Hanging scroll, ink and colour on paper

135.8 x 33.9 cm. (53 ½ x 13 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated autumn, yihai year (1935)

**HK\$30,000-40,000** **US\$3,900-5,200**

王震 漁樵之樂 設色紙本 立軸  
一九三五年作

題識：危橋東野水，景色倍清涼，  
羨煞漁樵樂，從容話夕陽。  
乙亥（1935年）秋白龍山人寫於海雲樓。

鈐印：王震大利、一亭、白龍山人

1100

**WANG ZHEN** (1867-1938)

*Zhong Kui and Bat*

Hanging scroll, ink and colour on paper

133.5 x 65 cm. (52 ½ x 25 ⅝ in.)

Signed, with two seals of the artist


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

王震 鍾馗納福 設色紙本 立軸

款識：白龍山人王震寫。

鈐印：一亭父、王震大利



The background of the page features a detailed illustration of green leaves with prominent veins. Some leaves show signs of being eaten, with irregular holes and brownish-orange staining. A cicada is perched on a branch in the lower right quadrant, facing left. The text is positioned on the left side of the page.

**AFTERNOON SESSION**  
**30 NOVEMBER 2021, 2:00PM**  
**2021年11月30日，下午2時**

**LOTS 1101-1272**





1101

1101

**ZHANG SHANZI** (1882-1940) / **ZHANG DAQIAN** (1899-1983)

*Two White Deers/Calligraphy in Running Script*

Folding fan, ink and colour / ink on paper

17.7 x 43.7 cm. (7 x 17 ¼ in.)

*Two White Deers* inscribed and signed by Zhang Shanzi, with two seals

Dated summer, *gengwu* year (1930)

Further inscribed and signed by the artist, with one seal

*Calligraphy in Running Script* inscribed and signed by Zhang Daqian, with two seals

Dedicated to Ziming

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

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

張善孖／張大千 雙鹿圖／行書 設色／水墨紙本 成扇

《雙鹿圖》題識：雲歛霄嶠，徑出蒼垠。翠華敷懋，隱曜遜真。乃有靈草，滋以玄泉。彼窈衍衍，嘯嘯聾山。奧其袤廣，鬱鬱綿綿。

庚午（1930年）夏月，虎癡張善孖。

鈐印：澤、虎痴

畫家又題：子明兄法家正之，善孖澤。

鈐印：張澤

《行書》釋文：承示欲借《東華錄》，因此抄本書，領南尤少。一舊雨遷官過領，寄書伴函，以作賀儀矣，否則斷無不假。此佈又行。

題識：湯明府信奉託。

大千居士爰為子明先生法正。

鈐印：大千居士、張爰



1102

1102

**TAO LENGYUE** (1895-1985) / **WANG YUNSUN** (20TH CENTURY)  
*Solitude in the Autumn / Seven-character Poem in Standard Script*

Folding fan, ink on paper

18.5 x 44.2 cm. (7 1/4 x 17 3/8 in.)

*Solitude in the Autumn* inscribed and signed by Tao Lengyue, with one seal

*Seven-character Poem in Standard Script* inscribed and signed by Wang Yunsun, with one seal

Dated summer, *dinghai* year (1947)

Dedicated to Anshan

**LITERATURE:**

*Chronicle of Tao Lengyue*, Vol II, Shanghai Paintings and Calligraphy Publishing House, Shanghai, 2013, p. 893, painting no. 32141.

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

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

陶冷月／王雲孫 秋林幽居／楷書七言詩 水墨紙本 成扇

《秋林幽居》題識：森森喬木野禽啼，點綴樵邨與釣溪。  
占盡畫圖君信否，鈍翁家在此峯西。  
厂山先生雅正，宏齋陶冷月。

鈐印：冷月

楷書七言詩釋文：漢家水戰習昆明，曼倩偷來下瀨橫。  
三士漫成齊相計，五湖好載越姝行。  
桑田核種千年久，河渚槎浮一葉輕。

題識：丁亥（1947年）夏日，厂山先生正屬，王雲孫。

鈐印：雲孫

著錄：《陶冷月年譜長編（下）》上海書畫出版社，2013年3月，第893頁，「冷月畫識」編號32141。



1103

1103

**WANG YACHEN** (1894-1983) / **XIAO ZHONGXIANG** (1865-1949)  
*Goldfish / Fishing Boat on an Autumn River*

Folding fan, ink and colour on paper

14 x 36.5 cm. (5 1/2 x 14 3/8 in.)

*Goldfish* inscribed and signed by Wang Yachen, with one seal

Dated spring, *guiwei* year (1943)

*Fishing Boat on an Autumn River* inscribed and signed by Xiao Zongxiang, with one seal

Dated summer, *guiwei* year (1943)

Dedicated to Madame Huang

Dated *guiwei* year (1943)

**NOTE:**

Xiao Zhongxiang, from Hengyang, Hunan province, was the son of the artist Xiao Junxian. He excelled in landscape paintings and exuded his father's style in his work.

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

**US\$2,600-5,200**

汪亞塵／蕭鍾祥 魚樂圖／秋江歸舟 設色紙本 成扇  
一九四三年作

《魚樂圖》題識：清池濯處桃生浪，綠藻分開金在鎔。

癸未（1943年）暮春，亞塵寫。

鈐印：汪亞塵

《秋江歸舟》題識：黃伯母大人鈞鑒。

癸未（1943年）初夏愚姪蕭鍾祥寫。

鈐印：鍾祥

註：蕭鍾祥，湖南衡陽人，為畫家蕭俊賢長子，擅長山水畫，其風格、用筆均有乃父之風。





1104



1105

#### 1104

**DENG FEN** (1894-1964)  
*Wishes for Peace /*  
*Seven-character Poem in Running Script*

Folding fan, ink and colour/ink on paper  
18.5 x 44.5 cm. (7 ¼ x 17 ½ in.)

*Wishes for Peace* entitled, inscribed and signed, with one seal of the artist  
*Seven-character Poem in Running Script* inscribed and signed, with one seal of the artist

Dated seventh month, *gengwu* year (1930)

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

鄧芬 祝和平圖／行書溫庭筠詩  
設色／水墨紙本 成扇 一九三〇年作

《祝和平圖》

題識：祝和平圖。偉勳四兄雅屬，  
庚午（1930年）七月，曇殊芬。

鈐印：鄧芬

行書溫庭筠詩釋文：

鳴機軋軋溶溶，廢綠平煙吳苑東。  
水清蓮媚兩相向，鏡裏見愁愁更紅。  
白馬金鞭大堤上，西江日夕多風浪。  
荷心有露似驪珠，不是眞眞亦搖蕩。

題識：錄溫飛卿句，奉偉勳四兄正字，芬。

鈐印：鄧芬

#### 1105

**MEI LANFANG** (1894-1961) /  
**YAO HUA** (1876-1930)  
*Magnolia / Calligraphy in Running Script*

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

19.5 x 48.5 cm. (7 ¾ x 19 ⅛ in.)

*Magnolia* inscribed and signed by Mei

Lanfang, with one seal of the artist

Dated winter, *dingmao* year (1927)

Further inscribed and signed by Yao Hua,  
with one seal

*Calligraphy in Running Script* inscribed and  
signed by Yao Hua, with one seal and one  
dated seal of *wuchen* year

Dedicated to Xiru (Wu Xiru, 1906-1985)

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

梅蘭芳／姚華 木蘭花／行書自作詩  
設色紙本／水墨灑金箋 成扇

《木蘭花》

題識：席儒先生正正，

丁卯（1927年）大雪，梅蘭芳。

鈐印：曉華

姚華又題：岱堂深處，一話經年生憶汝。

又到梅時，喜見山茶扇底枝。

秀才風味，淺墨輕紅都雅致。

數點宮黃，脫手如聞帶蜜香。

減字木蘭花，茫茫父填詞。

鈐印：姚風

《行書自作詩》釋文：

淺寒庭館，年光晚，無人到。

凍雪護犁痕，稚萼微寒曉。

消息春潛覺，料量花多少。

畫淒煙暝，依約成冰照。

陽生瑣應含，意似湖邊道。

爲念臨風影，生怯巡檐笑。

遞繚青禽遠，試翫紅兒小。

初英發，吟事了，檻邊吹玉解弄江南調。

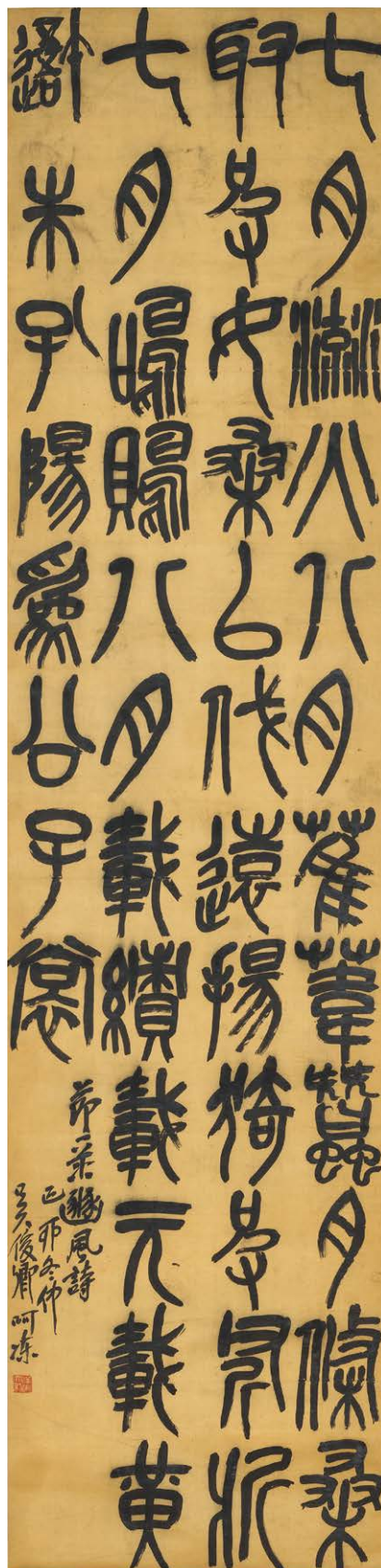
戊辰（1928年）元日席儒仁兄雅屬，

蓮華龔殘臂書。

鈐印：姚華、戊辰



1106



1107

1106

**WU CHANGSHUO** (1844-1927)

*Calligraphy in Seal Script - Longevity Crane*

Hanging scroll, ink on paper

129 x 31.2 cm. (50 ¾ x 12 ¼ in.)

Inscribed and signed, with one seal of the artist

Dated spring, *guihai* year (1923)

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

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

吳昌碩 篆書—《鶴壽》 水墨紙本  
立軸 一九二三年作

釋文：鶴壽。

題識：癸亥（1923年）春仲，  
八十老人吳昌碩。

鈐印：吳俊卿印

1107

**WU CHANGSHUO** (1844-1927)

*Calligraphy in Stone-drum Script*

Hanging scroll, ink on silk

160.5 x 38.9 cm. (63 ¼ x 15 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated winter, *jimao* year (1879)

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

**US\$16,000-23,000**

吳昌碩 石鼓文節錄《爾雅》  
水墨絹本 立軸 一八七九年作

釋文：七月流火，八月萑葦。

蠶月條桑，取彼女桑。

以伐遠揚，猗彼斧斨。

七月鳴鵙，八月載績。

載元載黃。

吾朱孔陽，爲公子裳。

題識：節錄《爾雅》，己卯（1879年）冬  
仲，吳俊卿呵凍。

鈐印：俊卿大利



1108

**LIU HAISU** (1896-1994)

*The Extraordinary Sight of Mt. Huang*

Hanging scroll, ink and colour on paper

134 x 62.5 cm. (52 ¾ x 24 ¾ in.)

Inscribed and signed, with three seals of the artist

Frontispiece inscribed and signed by Xie Zhiliu (1910-1997) with two seals

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

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

劉海粟 黃山天下奇 設色紙本 立軸

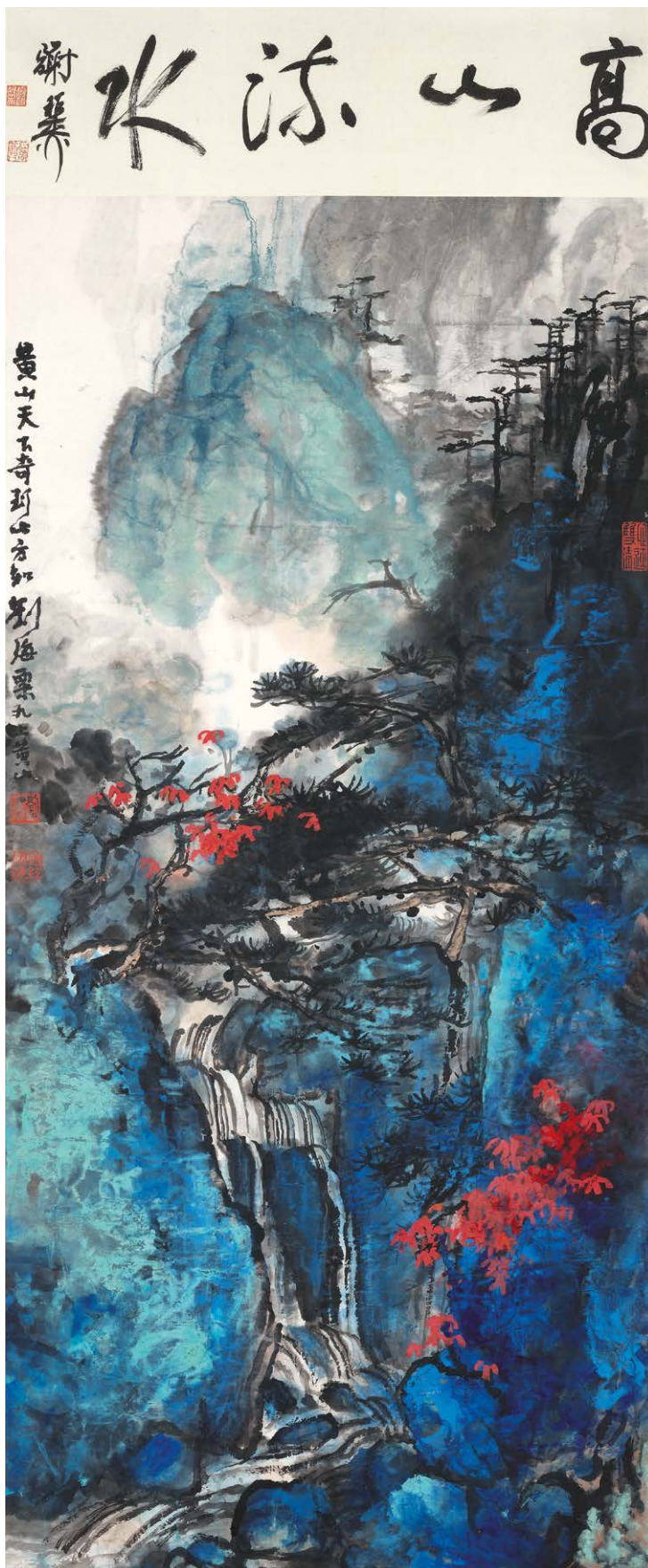
題識：黃山天下奇，到此方知。

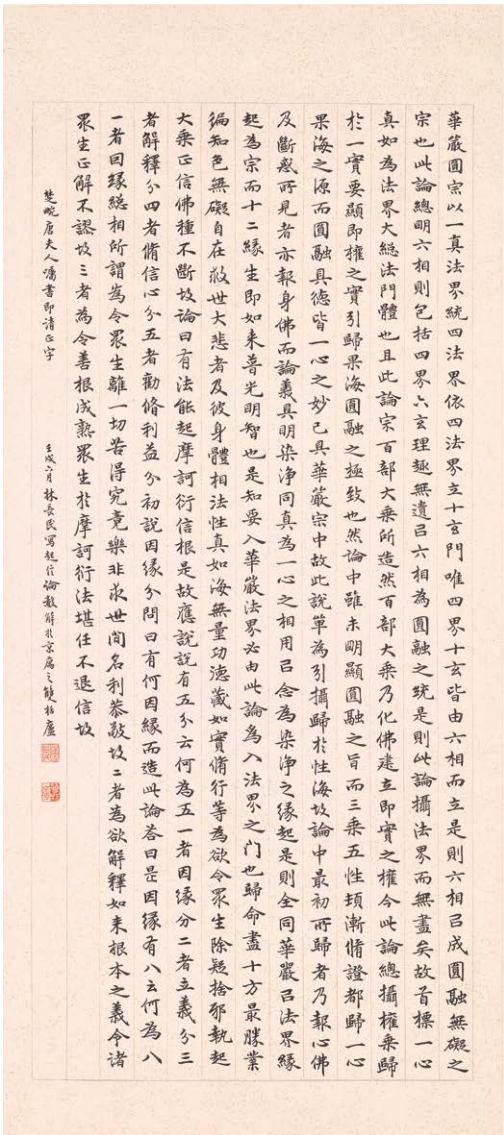
劉海粟九上黃山。

鈐印：心迹雙清、劉海粟、曾經滄海

謝稚柳題詩堂：高山流水。謝稚柳。

鈐印：謝稚柳、壯暮翁





1109

1109

**LIN CHANGMIN** (1879-1925)  
*Calligraphy in Standard Script - Awakening of Faith in the Mahāyāna*

Hanging scroll, ink on gold-flecked colour paper  
89.2 x 39.1 cm. (35 1/8 x 15 3/8 in.)  
Inscribed and signed, with two seals of the artist  
Dated sixth month, *renxu* year (1922)  
Dedicated to Madame Chu Wantang

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

林長民 楷書節錄《大乘起信論》 水墨灑金色箋 立軸  
一九二二年作

釋文：華嚴圓宗以一真法界統四法界，依四法界立十玄門，  
唯四界十玄皆由六相而立，是則六相以成圓融無礙之宗也。  
（後文不錄）。

題識：楚畹唐夫人屬書，即請正字。  
壬戌（1922年）六月，林長民寫《起信論》數解於京寓之雙  
枯廬。



1110

1110

**PU RU** (1896-1963)  
*Scholar Playing Qin*

Hanging scroll, ink and colour on paper  
100 x 31.5 cm. (39 3/8 x 12 3/8 in.)  
Inscribed and signed, with three seals of the artist  
Dedicated to Yingfei

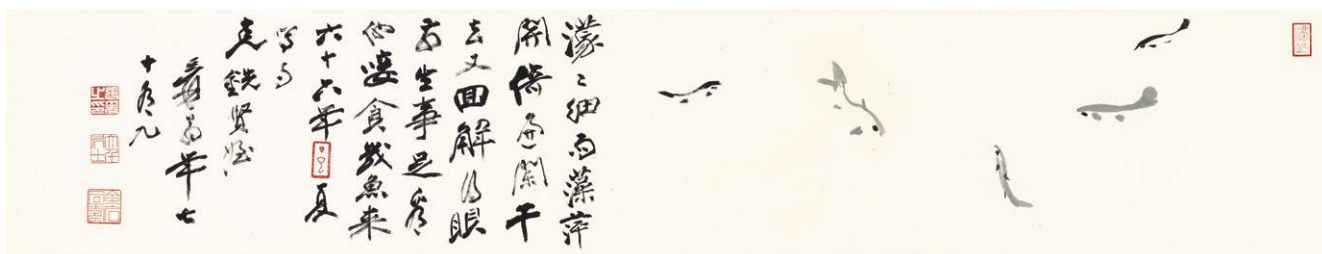
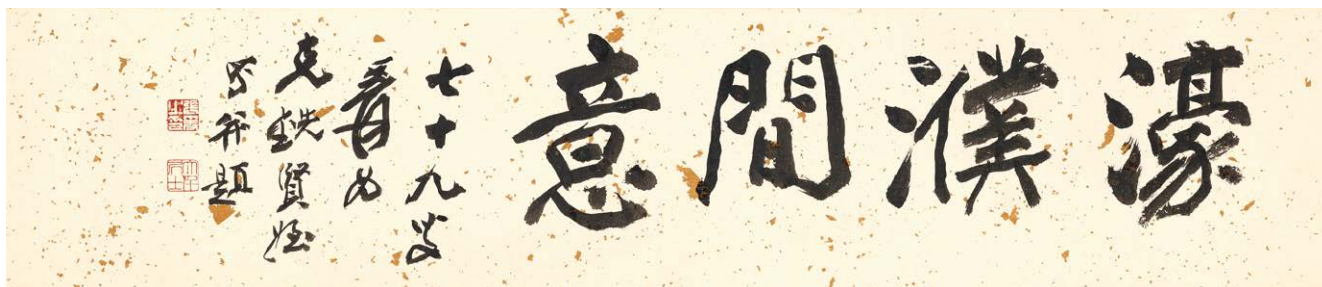
**HK\$150,000-200,000** **US\$20,000-26,000**

溥儒 松下撫琴圖 設色紙本 立軸

題識：鳥道連雲盡，川舟引峽長；  
還如杜陵客，五月下瞿塘。  
穎飛先生正，溥儒。

鈐印：省心齋、舊王孫、溥儒





1111

1111

**ZHANG DAQIAN** (1899-1983)

*Joyous Fish*

Handscroll, ink on paper

17.5 x 93 cm. (6 7/8 x 36 5/8 in.)

Inscribed and signed, with four seals and one dated seal of the year *dingsi* (1977)

Dated summer, sixty-sixth year (of the Republic, 1977)

Dedicated to Keti

Frontispiece by the artist, with two seals

Colophon by Tai Jingnong (1903-1990), with three seals

Dated autumn, *wumu* year (1978)

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

**US\$26,000-39,000**

張大千 魚樂圖 水墨紙本 手卷  
一九七七年作

題識：濛濛細雨藻萍開，倚遍闌干去又回。  
解得眼前生事足，看他啖食幾魚來。  
六十六年（1977）夏寫與克銑賢姪，  
爰翁年七十有九。

鈐印：丁巳（1977年）、張爰之印、大千居士、金石同壽、濠匠

畫家題引首：濠漢間意。七十九叟爰為克銑賢姪寫并題。

鈐印：張爰之印、大千居士

臺靜農（1903-1990）題跋：

啖食從容水一湫，蘋風荇帶自優游。

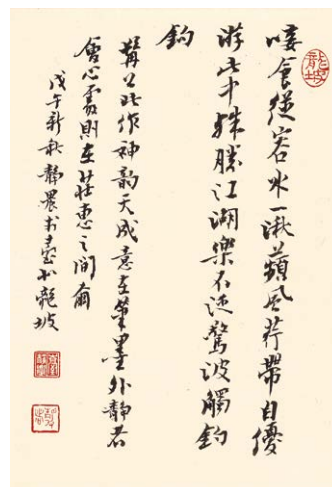
此中殊勝江湖樂，不泛驚波觸釣鉤。

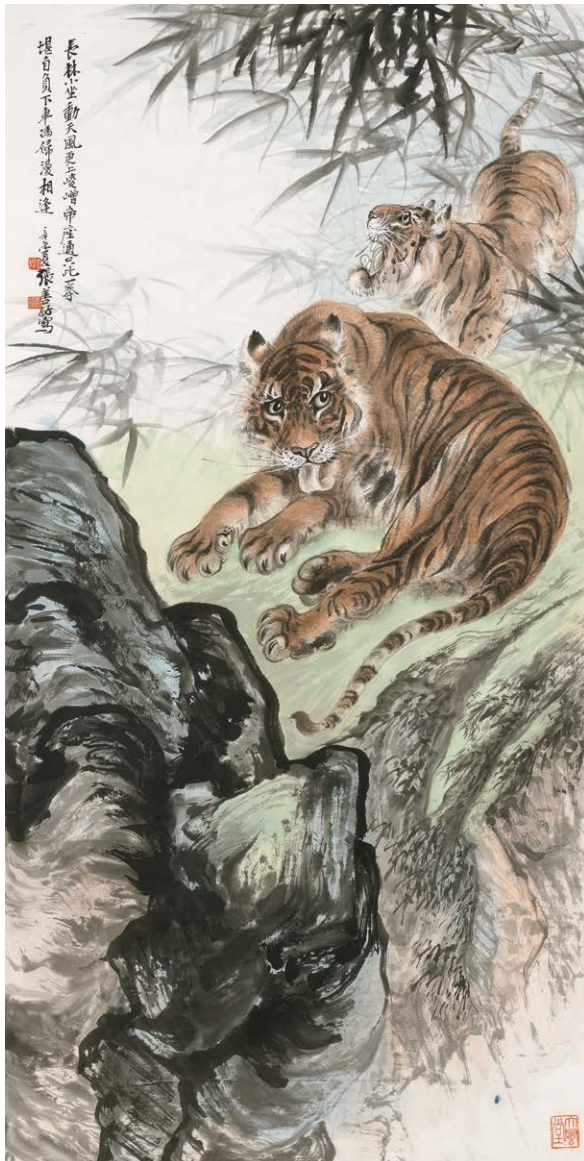
髯公此作神韻天成，意在筆墨外，

靜者會心處則在莊惠之間爾。

戊午（1978年）新秋靜農於臺北龍坡。

鈐印：龍坡、臺靜農、靜者





1112

#### VARIOUS OWNERS

1112

**ZHANG SHANZI** (1882-1940)  
*Two Tigers in the Bamboo Forest*

Scroll, mounted and framed, ink and colour on paper

112 x 56 cm. (44 1/8 x 22 in.)

Inscribed and signed, with three seals of the artist

Dated summer, *xinwei* year (1931)

#### PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 27 April 1997, Lot 356.

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

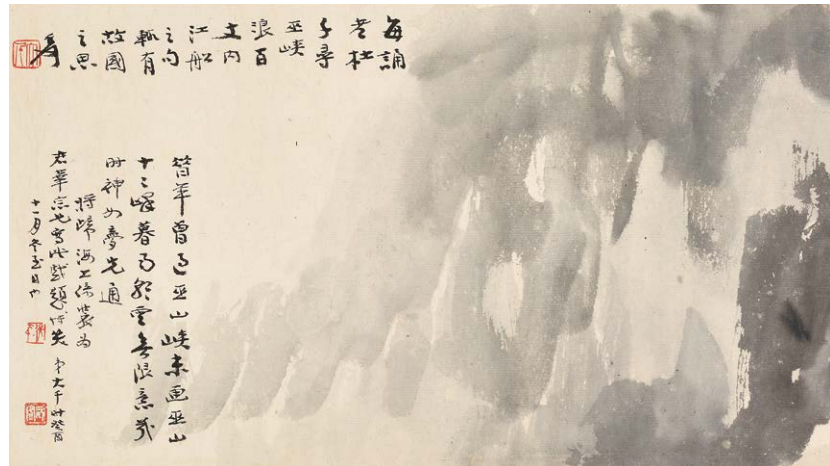
**US\$26,000-39,000**

張善孖 竹林雙虎圖 設色紙本 鏡框  
一九三一年作

題識：長林小坐動天風，更上峻嶒帶座通。  
只此一拳堪自負，下車馮婦漫相逢。  
辛未（1931年）夏，張善孖寫。

鈐印：張澤、善孖、大風堂

來源：香港佳士得，近現代中國書畫，  
1997年4月27日，編號356。



1113

**ZHANG DAQIAN** (1899-1983)

*Sailing along the Shu River*

Handscroll, ink and colour on paper  
18.7 x 94.3 cm. (7 3/8 x 37 1/8 in.)

Inscribed and signed, with two seals of the artist

Dated winter solstice, eleventh month,  
*guiyou* year (1933)

Dedicated to Junhua

Further inscribed with a poem and signed by the artist, with two seals

Dated eleventh month, winter solstice,  
*guiyou* year (1933)

Titleslip by Deng Fen (1894-1964), with one seal

Dated twenty-third year (of the Republic, 1934)

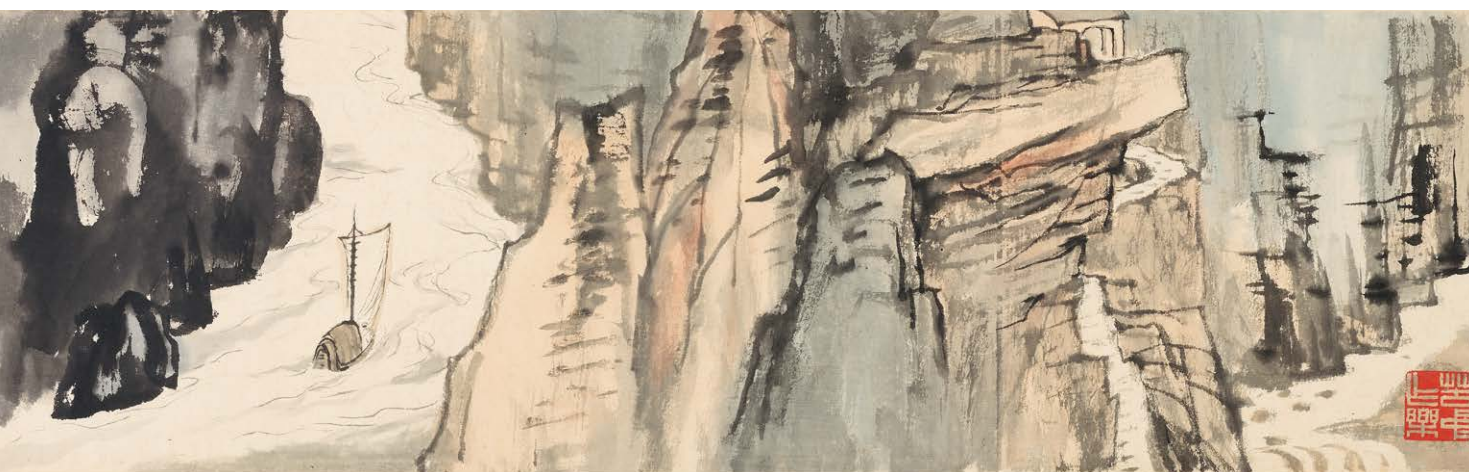
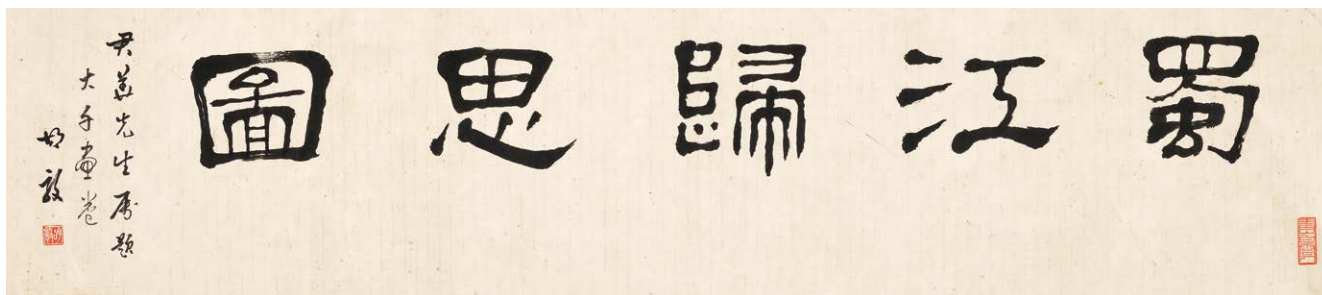
Frontispiece by Hu Yi (1876-1957), with two seals

Colophons by Li Guang, Chen Shu and Zeng Xiying

#### PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 1 December 2015, Lot 1147.





1113

**NOTE:**

Hu Yi was a modern calligrapher from Guangdong, who held official posts in Guangdong. Li Guang, Chen Song and Zeng Yingxi are well-known writers from the Lingnan area.

This work is dedicated to Zhang Junhua (1901-1962), a native from Panyu, Guangdong and an expert in Chinese prose, poems and calligraphy. Zhang was the manager of the Guangzhou Salt Industry Association and was the general manager of the Guangzhou Peacock Restaurant before 1949. Afterwards, he became the first vice-chairman of first Guangzhou Federation of Industry and Commerce. With expert connoisseurship, Zhang amassed a collection with many important Chinese paintings and ceramics. Zhang Daqian would visit Zhang when he travelled to Guangzhou and gifted him many works. The artist also dubbed his friend "the most knowledgeable person in Chinese paintings and calligraphy in Guangzhou".

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

**US\$78,000-100,000**

**張大千 蜀江歸思圖 設色紙本 手卷  
一九三三年作**

題識：每誦老杜“千尋巫峽浪，百丈內江船”之句，輒有故國之思。爰。

鈐印：大千、苦中作樂

畫家又題：

昔年曾過巫山峽，未畫巫山十二峰。

暮雨朝雲無限意，幾時神女夢先通。

將歸海上，倚裝為君華宗兄寫此。

戲題博笑。

弟大千，時癸酉（1933年）十一月冬至日也。

鈐印：張大千、蜀客

鄧芬（1894-1964）題簽條：

巫峽輕舟。

大千居士倚裝畫此留別君華。

二十三年（1934），從心曇殊簪。

鈐印：鄧芬

胡毅（1876-1957）題引首：

蜀江歸思圖。

君華先生屬題大千畫卷。胡毅。

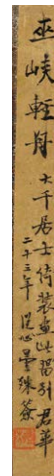
鈐印：胡毅、青山白雲人

李洸、陳疎、曾希穎題跋（文不錄）。

來源：香港佳士得，中國近現代畫，2015年12月1日，編號1147。

註：胡毅為廣東近代書法家，曾任職廣東都督府，廣州大元帥府。李洸、陳疎，曾希穎均為嶺南地區知名詞人。

上款人為張君華（1901-1962），善詩詞書法。廣東番禺人，解放前為廣州市鹽業同業工會理事長，曾任廣州孔雀酒家總經理，解放初任廣州市首屆工商業聯合會籌備委員會副主任委員。他尤精收藏鑒別，收藏很多字畫、陶瓷。張大千每次到廣州必定拜訪，更曾稱他為“廣州最懂得鑒別字畫的人”，並贈他多件作品。



Zhang Daqian, Zhang Junhua, Deng Fen and others in Lee Garden, Hong Kong.  
張大千、張君華、鄧芬等合影於香港利園。



1114

PROPERTY FROM THE CHAMBER OF YOUNG SNOW  
COLLECTION 少雪齋珍藏 (LOT 1114)

1114

**PU RU** (1896-1963)

*Pine and Scholar*

Hanging Scroll, ink and colour on paper

59.5 x 28.3 cm. (23 3/8 x 11 1/8 in.)

Inscribed and signed, with two seals of the artist

Dated *yihai* year (1959)

One collector's seal

**PROVENANCE:**

Sotheby's Hong Kong, Fine Chinese Paintings, 10 June 2013, Lot 1284.

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

**US\$26,000-39,000**

溥儒 松陰待歸鶴 設色紙本 立軸 一九五九年作

題識：松陰待歸鶴，嶺表望開雲。己亥（1959年）春。心畬。

鈐印：溥儒

鑑藏印：少雪齋

262 來源：香港蘇富比，中國書畫拍賣，2013年10月7日，編號1284。



1115

VARIOUS OWNERS

1115

**PU RU** (1896-1963)

*Hermit Viewing the Waterfall*

Scroll, mounted and framed, ink and colour on paper

94.8 x 35 cm. (37 3/8 x 13 3/4 in.)

Inscribed and signed, with three seals of the artist

Dated ninth month, *xinchou* year (1961)

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 2 June 2015, Lot 1358.

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

**US\$26,000-39,000**

溥儒 隱者觀泉 設色紙本 鏡框 一九六一年作

題識：無邊峰壑隔雲霞，林下深藏隱者家。

日夕觀泉坐巖石，秋高山靜讀南華。

辛丑（1961年）九日，心畬畫并題。

鈐印：天籟、舊王孫、溥儒

來源：香港佳士得，中國近現代畫，2015年6月2日，編號1358。





1116

1116

**PURU** (1896-1963)

*Cicada on Willow*

Scroll, mounted and framed, ink and colour on paper  
86 x 25.5 cm. (33 7/8 x 10 in.)

Inscribed and signed, with two seals of the artist

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

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

溥儒

柳蟬圖

設色紙本

鏡框

題識：五更疎欲斷，一樹碧無情。  
心畬。

鈐印：舊王孫、溥儒



1117

1117

**PURU** (1896-1963)

*Orchid*

Hanging scroll, ink and colour on paper  
95 x 30 cm. (37 3/8 x 11 3/4 in.)

Inscribed and signed, with two seals of the artist

**HK\$150,000-300,000**

**US\$20,000-39,000**

溥儒

清香圖

設色紙本

立軸

題識：素香春氣暖，修蘭霞光圓。  
琴上傳新曲，詩中補逸篇。  
心畬。

鈐印：舊王孫、溥儒



1118

1118

**ZHANG DAQIAN** (1899-1983) / **PAN CHANGXU** (1873-1958)

*Mount Huang / Calligraphy in Standard Script*

Folding fan, ink and colour / ink on paper

18.4 x 43.5 cm. (7 ¼ x 17 ½ in.)

*Mount Huang* entitled, inscribed and signed by Zhang Daqian, with one seal

Dated *bingzi* year (1936)

Dedicated to Xuwen

*Calligraphy in Standard Script* inscribed and signed by Pan Changxu, with one seal

Dated second month, *jiashen* year (1944)

Dated *bingzi* year (1936)

Fan rib carved by Zhi Ci'an (1903-1974)

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 1 December 2015, Lot 1555.

**NOTE:**

Zhi Ci'an, whose name is Qian, also styled himself as Nancun, the owner of Ranxiang Studio, is a fan carving expert in 20th-century China. He specializes in seal carving and is capable of painting and calligraphy.

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

**US\$39,000-65,000**

張大千／潘昌煦 黃山始信峰／行書自作詩 設色／水墨紙本 成扇 一九三六年作

《黃山始信峰》

題識：磴絕雲深路怕行，短橋失喜得支撐。  
攀松縮手防龍攫，據石昂頭與虎爭。  
肖物能工天亦咄，散花偏著佛多情。  
題詩合付猿猱讀，澹月空濛有嘯聲。  
黃山始信峰。

寫似序文仁兄方家兩教，丙子（1936年），大千。

鈐印：張爰印



1118

《行書自作詩》

釋文：大千兄弟盡能文，絕磴高松寫夕曛。  
為有峨眉清淑氣，一枝健筆故凌雲。  
雲氣空濛入眼來，篋中珍重抵瓊瑰。  
豈如天廐收神物，肯使昆池化劫灰。

題識：駿聲先生於丁丑之歲（1937年）避地瀾江莫干山，越明年春歸，而道出武林，在冷灘中見張君大千畫篋，既念舊雨，夙所心折，復不忍其棄置，亟購存之。屬為題紀其事，率成小詩以應之并求雙正。甲申（1944年）二月，苾廬潘昌煦。

鈐印：昌煦

支慈龔（1903-1974）竹雕扇骨

來源：香港佳士得，中國近現代畫，2015年12月1日，編號1555。

註：扇骨為近代竹刻名家支慈龔所刻，一面為張大千山水作品，“舟搖搖以輕舟搖搖以輕颺，風飄飄而吹衣。大千居士”，落“張”印；另一面刻張大千行書書法“小坐中庭月色微，滿身花霧欲涼衣。市喧已定萬緣寂，一流螢上下飛。大千居士”，落“慈龔刻”印。

支慈龔，名謙，又字南村，別署染香館主。江蘇蘇州人，寓居上海。擅長篆刻，能書畫，刀工精到，謹嚴有法，為中國近代刻扇名家。



The dedication of the paintings in this collection, Yongkeng, was a respected senior figure in the Hong Kong banking industry. Yongkeng was passionate about Chinese painting and calligraphy, with many works from his collection gifted to him by the artists. Four other works from Yongkeng's collection will be offered in our **Exquisite Eye : Chinese Paintings Online including the Collection of Sun Ah Book Center** from 15 November to 1 December 2021.

本輯乃香港銀行界前輩“永鏗先生”舊藏，他專業之餘喜好繪畫書法，所藏書畫均直接得自畫家餽贈，另有四件作品於2021年11月15日至12月1日舉行之“丹青薈萃：中國書畫與新亞書店珍藏網上拍賣”中呈獻。



1119

1119

**HUANG JUNBI** (1898-1991)

*Viewing Waterfall from the Autumn Forest*

Scroll, mounted and framed, ink and colour on paper  
55 x 91 cm. (21 7/8 x 35 7/8 in.)

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

Dated winter, *guichou* year (1973)

Dedicated to Yongkeng

**PROVENANCE:**

Acquired directly from the artist, thence by descent.

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

**US\$20,000-32,000**

黃君璧 秋林觀瀑 設色紙本 鏡框 一九七三年作

題識：秋林觀瀑。

永鏗先生方家雅正，癸丑（1973年）冬日畫於香江，  
黃君璧。

鈐印：黃君璧印、君翁、白雲堂

來源：直接得自畫家本人，並由家族傳承。



1120

PROPERTY FROM A PRIVATE HONG KONG COLLECTOR  
香港私人收藏 (LOTS 1119-1120)

1120

**RAO ZONGYI** (1917-2018)

*Five-character Calligraphic Couplet in Clerical Script*

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

Each scroll measures 131.5 x 31.5 cm. (51 ¾ x 12 ¾ in.)

Inscribed and signed, with two seals of the artist

Dedicated to Yongkeng

**PROVENANCE:**

Acquired directly from the artist, thence by descent. (2)

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

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

饒宗頤

隸書五言聯

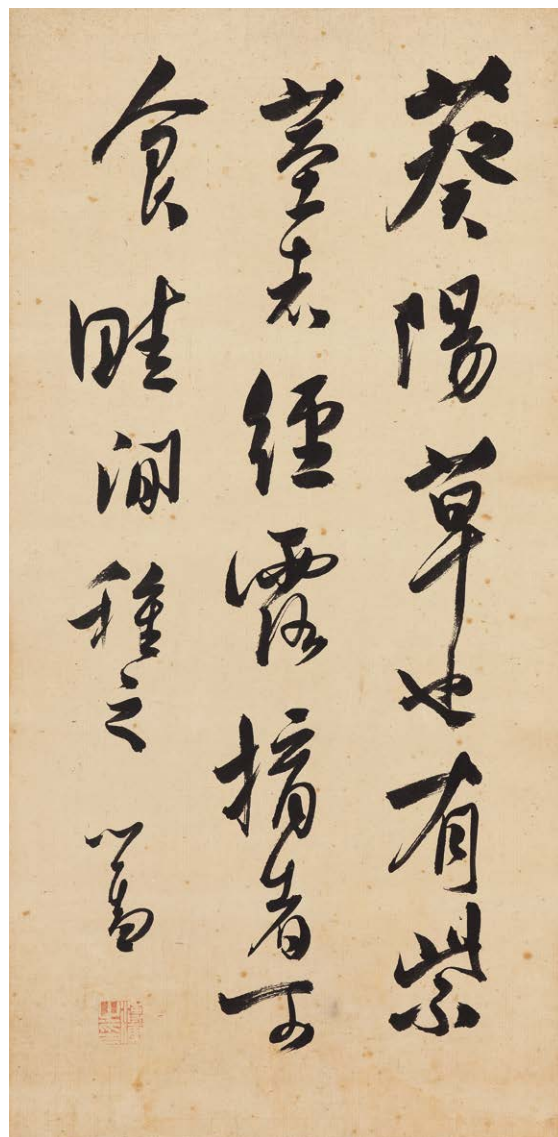
水墨花箋

鏡框兩幅

題識：開簾對春樹，彈劍拂秋蓮。永鏗先生雅正，選堂。

鈐印：饒宗頤印、選堂

來源：直接得自畫家本人，並由家族傳承。



1121

PROPERTY FROM A CALIFORNIA COLLECTION  
美國加州私人珍藏 (LOTS 1121-1122)

1121

**PU RU** (1896-1963)

*Calligraphy in Running Script*

Hanging scroll, ink on paper

66.2 x 32.8 cm. (26 ½ x 12 ¾ in.)

Inscribed and signed, with one seal of the artist

**PROVENANCE:**

Acquired in Taiwan in 1980, and thence by descent.

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

**US\$3,900-6,500**

溥儒

行書書法

水墨紙本

立軸

題識：葵，陽草也。有紫莖者，經露摘者可食，畦間種之。心畬。

鈐印：溥儒之印

來源：1980年得自臺灣，並由家族傳承。



1122

**ZHANG DAQIAN** (1899-1983)

*Splashed-ink Landscape*

Hanging scroll, ink and colour on paper

64 x 32 cm. (25 ¼ x 12 ⅝ in.)

Inscribed and signed, with three seals of the

artist and one dated seal of *jiwei* year (1979)

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

**PROVENANCE:**

Acquired in Taiwan in 1980, and thence by descent.

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

**US\$65,000-90,000**

張大千 潑墨山水 設色紙本 立軸  
一九七九年作

題識：六十八年（1979）秋，八十一叟爰。

鈐印：張爰之印、大千居士、摩耶精舍  
己未（1979年）

來源：1980年得自臺灣，並由家族傳承。



1122



The following two Zhang Daqian paintings are previously from the Dongxi Studio collection in Belgium. The owners first visited Hong Kong more than three decades ago and fell in love with Chinese art, thus began a journey of collecting from ancient pottery and jade carvings to modern and contemporary ink paintings. Their collection, which encompassed paintings by modern masters such as Zhang Daqian, Wu Guanzhong, Li Keran and Huang Yongyu, offered a testament to their exquisite taste and connoisseurship. Part of the collection, including the current lots, was sold in Christie's Hong Kong in 2015.

**1123**

**ZHANG DAQIAN (1899-1983)**

*Boating on Mountain Lake*

Hanging scroll, ink and colour on silk

82 x 76.5 cm. (32 ¼ x 30 ½ in.)

Inscribed and signed, with three seals of the artist

Dated tenth month, *dingwei* year (1967)

**PROVENANCE:**

Christie's Hong Kong, Fine 19th and 20th Century Chinese Paintings, 1 May 1994, Lot 162.

Christie's Hong Kong, Fine Chinese Modern Paintings, 1 December 2015, Lot 1199.

**EXHIBITED:**

Brussels, KB Exhibition Hall, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, 25 October – 17 December 1995.

Luxemburg, KBL, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, 1 February – 13 April 1996.

**LITERATURE:**

Nicole De Bisscop, *Enkele Twintigste-eeuwse Chinese Schilderijen, Chinese Jade En Rolschilderingen Uit De Dongxi-Verzameling*, Kredietbank, Brussels, 1995, p.119, pl.68.

**HK\$3,500,000-5,500,000 US\$460,000-710,000**

此兩幅張大千作品原為比利時東西軒收藏。藏家伉儷三十逾年前來到香港，對中國藝術一見鍾情，遂開啓收藏之路，範圍之廣，涵蓋古代陶瓷，玉雕以至現當代水墨繪畫。東西軒收藏包含眾多中國最著名現當代畫家之作品，包括張大千、吳冠中、李可染及黃永玉。作品均為佳作精品，見證了藏家的欣賞品味和收藏趣味。其部分藏品，包括本次呈現的張大千精品，於2015年佳士得香港中國書畫拍賣中釋出。

張大千 煙雲放棹 設色絹本 立軸  
一九六七年作

題識：丁未（1967年）十月，爰翁三巴摩詰山園。

鈐印：大千唯印大年、大千世界、獨具隻眼

來源：香港佳士得，中國十九世紀繪畫，1994年5月1日，編號162。

香港佳士得，中國近現代畫，2015年12月1日，編號1199。

展覽：布魯塞爾，KB展覽廳，“東西軒藏中國玉器與書畫”，1995年10月25日至12月17日。

盧森堡，KBL，“東西軒藏中國玉器與書畫”，1996年2月1日至4月13日。

出版：Nicole De Bisscop，《東西軒藏中國玉器與書畫》，Kredietbank，比利時布魯塞爾，1995年，第119頁，圖版68。





1124

**ZHANG DAQIAN** (1899-1983)

*Ink Lotus*

Hanging scroll, ink on paper

178 x 88 cm. (70 1/8 x 34 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated third day, fourth month, *renyin* year (1962)

Titleslip by the artist

Further entitled, inscribed and signed on wooden box, with two seals

**PROVENANCE:**

Sotheby's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 28 October 1993, Lot 951.

Christie's Hong Kong, Fine Chinese Modern Paintings, 1 December 2015, Lot 1198.

**EXHIBITED:**

New York, Hirschl & Adler Galleries, *Exhibition of Paintings by Chang Dai-chien*, 22 October – 2 November 1963.

London, Grosvenor Gallery, *Chang Dai-chien's Paintings*, 10 August – 4 September 1965.

Brussels, KB Exhibition Hall, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, 25 October – 17 December 1995.

Luxemburg, KBL, *Chinese Jade and Scroll Paintings from the Dongxi Collection*, 1 February – 13 April 1996.

**LITERATURE:**

Catalogue of *Exhibition of Paintings by Chang Dai-chien*, Hirschl & Adler Galleries, New York, 1963, pl.11.

Hui Lai Ping (ed.), *Paintings of Famous Modern Chinese Artists—Zhang Daqian, Lotus Paintings*, Han Mo Series A3, Han Mo Xuan Publishing Co., Ltd, Hong Kong, 1994, p.37.

Nicole De Bisscop, *Enkele Twintigste-eeuwse Chinese Schilderijen, Chinese Jade En Rolschilderingen Uit De Dongxi-Verzameling*, Kredietbank, Brussels, 1995, p.118, pl.67.

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

**US\$650,000-900,000**

張大千 墨荷 水墨紙本 立軸 一九六二年作

題識：大千老子爰，壬寅（1962年）四月初三日作。

鈐印：張爰、大千

畫家自題簽：墨荷。

畫家題於木盒：墨荷。蜀人張爰大千六十四歲筆。

鈐印：季爰、大千唯印大年

來源：香港蘇富比，中國近現代及當代書畫，1993年10月28日，編號951。

香港佳士得，中國近現代畫，2015年12月1日，編號1198。

展覽：紐約，Hirschl & Adler畫廊，“張大千畫展”，1963年10月22日至11月2日。

倫敦，Grosvenor 畫廊，“張大千畫展”，1965年8月10日至9月4日。

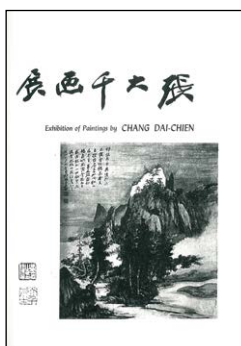
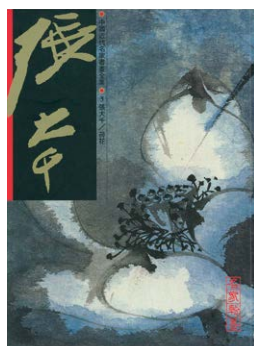
布魯塞爾，KB展覽廳，“東西軒藏中國玉器與書畫”，1995年10月25日至12月17日。

盧森堡，KBL，“東西軒藏中國玉器與書畫”，1996年2月1日至4月13日。

出版：展覽目錄《張大千畫展》，Hirschl & Adler畫廊，紐約，1963年，圖版11。

《中國近代名家書畫全集3·張大千·荷花》，《名家翰墨》，翰墨軒出版有限公司，香港，1994年，第37頁。

Nicole De Bisscop，《東西軒藏中國玉器與書畫》，Kredietbank，比利時布魯塞爾，1995年，第118頁，圖版67。



Celadon scroll end with inscription, Da Feng Tang Collection, specially made for the artist  
 張大千訂製“大風堂藏”青瓷軸頭





墨荷

墨荷

蜀人張青六十四歲筆

VARIOUS OWNERS

1125

**ZHANG DAQIAN** (1899-1983)

*Lotus in the Wind*

Scroll, mounted on woodboard and framed, ink and colour on paper  
56.5 x 90 cm. (22 ¼ x 35 ¾ in.)

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

Dated 15th June, sixty-second year (of the Republic, 1973)

Dedicated to Madame Naiqian

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 1 December  
2015, Lot 1351.

**NOTE:**

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

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

**US\$160,000-230,000**

張大千 風荷 設色紙本 木板鏡框 一九七三年作

題識：六十二年（1973）六月十五日寫奉乃茜仁嫂夫人雅教，  
大千張爰。

鈐印：蜀郡、張爰印、三千大千、環華庵、癸丑（1973年）

來源：香港佳士得，中國近現代畫，2015年12月1日，編號1351。

註：本幅乃任家誠、廖乃茜舊藏。任家誠曾供職於世界七大船王之  
一董浩雲的東方海外貨櫃航運公司，並在董浩雲介紹下於美國結識  
張大千。任廖伉儷所藏多直接得自藝術家本人。









1126

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION  
歐洲私人珍藏 (LOT 1126)

1126

**ZHANG DAQIAN** (1899-1983)

*Narcissus*

Scroll, mounted and framed, ink and colour on paper

83 x 43.3 cm. (32 5/8 x 17 in.)

Inscribed and signed, with three seals of the artist

**PROVENANCE:**

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 26 April 1998, Lot 69.

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

**US\$52,000-77,000**

張大千 水仙 設色紙本 鏡框

題識：高花嬌欲滴，低花解笑顰。欲語復不語，爛漫見天真。  
大千居士畫並題。

鈐印：季媛私印、大千居士、大千豪髮

來源：香港佳士得，近現代中國書畫，1998年4月26日，編號69。



1127

PROPERTY FROM A PRIVATE SINGAPOREAN COLLECTION  
新加坡私人收藏 (LOTS 1127-1129)

1127

**ZHANG DAQIAN** (1899-1983)

*Scholar Looking for Inspiration*

Hanging scroll, ink and colour on paper

107 x 41.2 cm. (42 1/8 x 16 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated summer, *renwu* year (1942)

Dedicated to Tingqiu

**HK\$220,000-320,000**

**US\$29,000-41,000**

張大千 桐陰覓句圖 設色紙本 立軸 一九四二年作

題識：挺秋仁兄法家正之。

壬午（1942年）初夏大千張爰寫於金城。

鈐印：張爰、大千大利





1128

1128

**ZHANG SHANZI** (1882-1940)

*Tiger in Vermilion*

Hanging scroll, vermilion on paper

80 x 35 cm. (31 ½ x 13 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated fifth day, fifth month, *bingzi* year (1936)

Dedicated to Shaohan

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

**US\$6,500-9,000**

張善孖 赤虎一嘯震四海 朱砂紙本 立軸 一九三六年作

題識：丙子（1936年）天中節為少涵弟畫。  
虎癡張善孖。

鈐印：張善孖、虎癡



1129

1129

**CHEN BANDING** (1876-1970) **AND XIAO XUN** (1883-1944)

*Orchids and Peonies*

Hanging scroll, ink and colour on paper

100.5 x 33 cm. (39 ¾ x 13 in.)

Inscribed and signed by Chen Banding, with four seals of the artist

Signed by Xiao Xun, with one seal of the artist

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

**US\$2,600-3,900**

陳半丁、蕭遜 春蘭芍藥 設色紙本 立軸

陳半丁題識：石不能言，花可解語。  
春風滿庭，發我長嘯。  
半丁老人畫春花兩種。

鈐印：老復丁、陳年之印、丙子年四月廿一日兄弟同生、  
山陰道上人

蕭遜款識：龍樵。

鈐印：蕭遜之印

1130

**HUANG YONGYU** (B. 1924)

*The Magnificent Lotus Pond*

Scroll, mounted for framing, ink and colour on paper

144.5 x 262.5 cm. (56 7/8 x 103 3/8 in.)

Inscribed and signed, with six seals of the artist

Dated autumn, *wuwei* year (1978)

**PROVENANCE:**

The previous collector acquired the current lot directly from the exhibition and sales hall of the National Art Museum of China in Beijing, with a catalogue of sales collections attached.

**HK\$2,700,000-3,500,000**

**US\$350,000-450,000**

黃永玉 池塘荷色 設色紙本 鏡片 一九七八年作

題識：朝光映紅萼，微風吹好音。

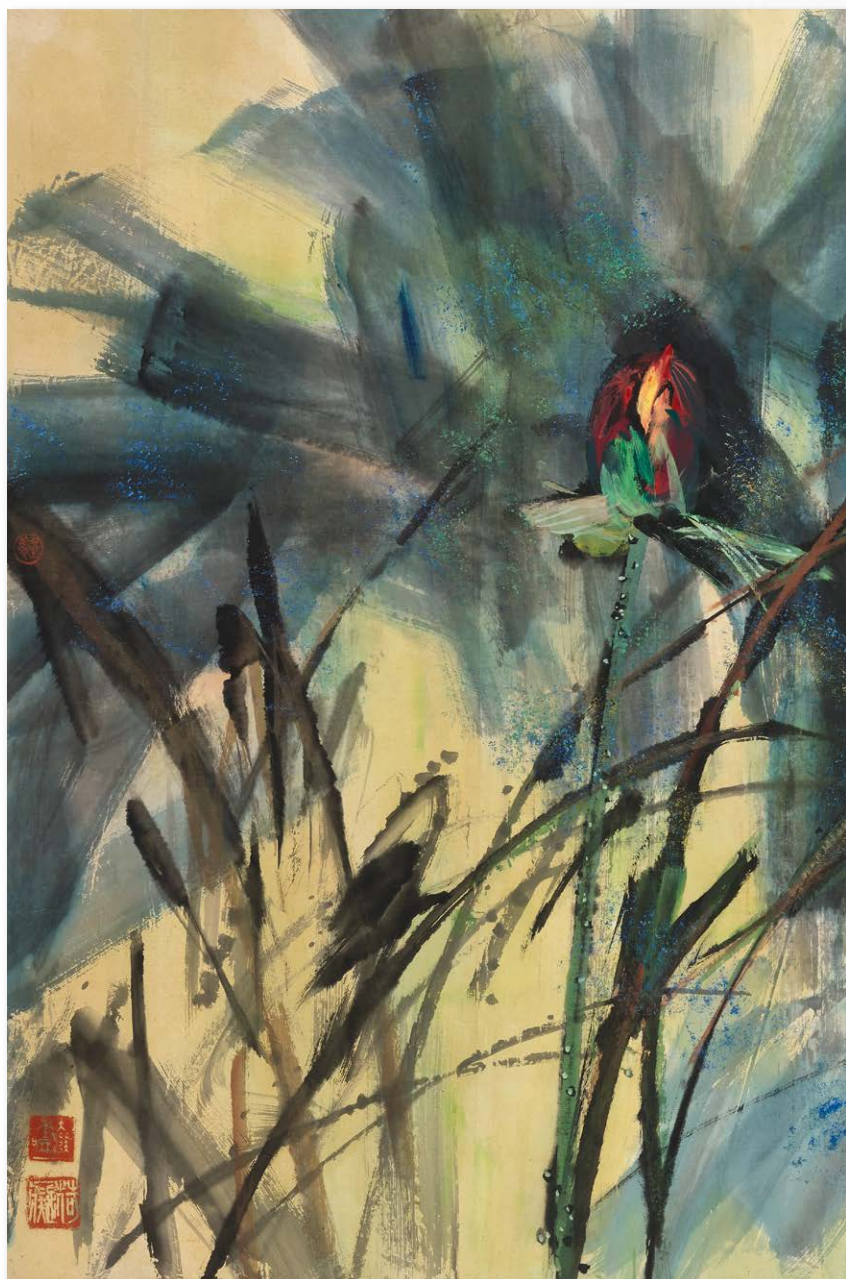
謝玄暉句。

戊午年（1978）秋，黃永玉作。

鈐印：肖形印、黃永玉、鳳凰黃氏、壁虎（肖形印）、大潑墨嘛、荷癡

來源：原藏家購於北京中國美術館展銷廳，並附該處銷售藏品目錄原件一份，及當時銷售證明書（電子版本）。

中華人民共和國國家級藏品目錄				
郭怡宗	《百花齊放》	146cm x 300cm	39.4 平方米	5000 元/平方米
錢松岩	《長城內外》	263cm x 163cm	33 平方米	40000 元/平方米
黃永玉	《池塘荷色》	262.5cm x 144.5	34 平方米	20000 元/平方米
白雪石	《漓江春色》	368.5cm x 145cm	48 平方米	12000 元/平方米
董壽平	《松 瀑 圖》	333cm x 144cm	43 平方米	10000 元/平方米
董壽平	《萬 壽 圖》	144cm x 480cm	62.2 平方米	10000 元/平方米
劉維禹	《五鶴同春》	482cm x 133cm	57.7 平方米	15000 元/平方米









1131

1131

**HUANG YONGYU** (B. 1924)

*Owl*

Scroll, mounted and framed, ink and colour on paper  
66.5 x 44 cm. (26 1/4 x 17 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated *guihai* year (1983)

**PROVENANCE:**

Acquired directly from the artist in the 1980s in Beijing, and  
thence by descent.

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

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

黃永玉 貓頭鷹 設色紙本 鏡框 一九八三年作

題識：造福於人，毀謗之中。

黃永玉癸亥（1983年）作。

鈐印：梅玉館、黃永玉

來源：八十年代於北京直接得自藝術家，並由家族傳承。



1132

1132

**HUANG YONGYU** (B. 1924)

*Note Left for a Recluse*

Scroll, mounted and framed, ink and colour on paper  
67.3 x 67.3 cm. (26 1/2 x 26 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated winter, *dingmao* year (1987)

**HK\$180,000-320,000**

**US\$24,000-41,000**

黃永玉 尋隱者不遇 設色紙本 鏡框 一九八七年作

題識：松下問童子，言師採藥去。只在此山中，雲深不知處。

黃永玉丁卯（1987年）冬日。

鈐印：黃永玉、北門牛





1133

1133

**HUANG YONGYU** (B. 1924)

*Lotus under Moonlight*

Scroll, mounted and framed, ink and colour on paper

88.5 x 95 cm. (34 7/8 x 37 3/8 in.)

Inscribed and signed, with one seal of the artist

Dated *jiazi* year (1984)

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

*US\$34,000-45,000*

黃永玉 彩荷 設色紙本 鏡框 一九八四年作

題識：吹笛月波樓下，有何人相識。  
黃永玉甲子（1984年）作。

鈐印：黃永玉



1134

1134

**GUAN LIANG** (1900-1986)

*Mr. Dongguo*

Scroll, mounted and framed, ink and colour on paper

61.5 x 41.5 cm. (24 1/4 x 16 3/8 in.)

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

Dated 1974

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

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

關良 東郭先生圖 設色紙本 鏡框 一九七四年作

題識：東郭先生圖。一九七四年，關良。

鈐印：關良



1135

1135

**GUAN LIANG** (1900-1986)

*Monkey King*

Scroll, mounted and framed, ink and colour on paper

59.5 x 41.5 cm. (23 3/8 x 16 3/8 in.)

Entitled and signed, with two seals of the artist

**HK\$60,000-100,000**

*US\$7,800-13,000*

關良 孫悟空大鬧天宮圖 設色紙本 鏡框

題識：孫悟空大鬧天宮圖。良公。

鈐印：關良、八十後作





1136



1137

1136

**GUAN LIANG** (1900-1986)

*Opera Figures*

Scroll, mounted and framed, ink and colour on paper

39.8 x 89 cm. (15 3/4 x 35 in.)

Inscribed and signed, with three seals of the artist

Dated autumn, *wuyu* year (1978)

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

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

關良 戲曲人物 設色紙本 鏡框 一九七八年作

題識：戊午（1978年）秋，關良。

鈐印：關良、七十九後作、南亭人

1137

**FENG ZIKAI** (1898-1975)

*Flowing River*

Scroll, mounted and framed, ink and colour on paper

32.5 x 63.5 cm. (12 3/4 x 25 in.)

Inscribed and signed, with two seals of the artist

**PROVENANCE:**

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 28 April 2002, Lot 220.

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

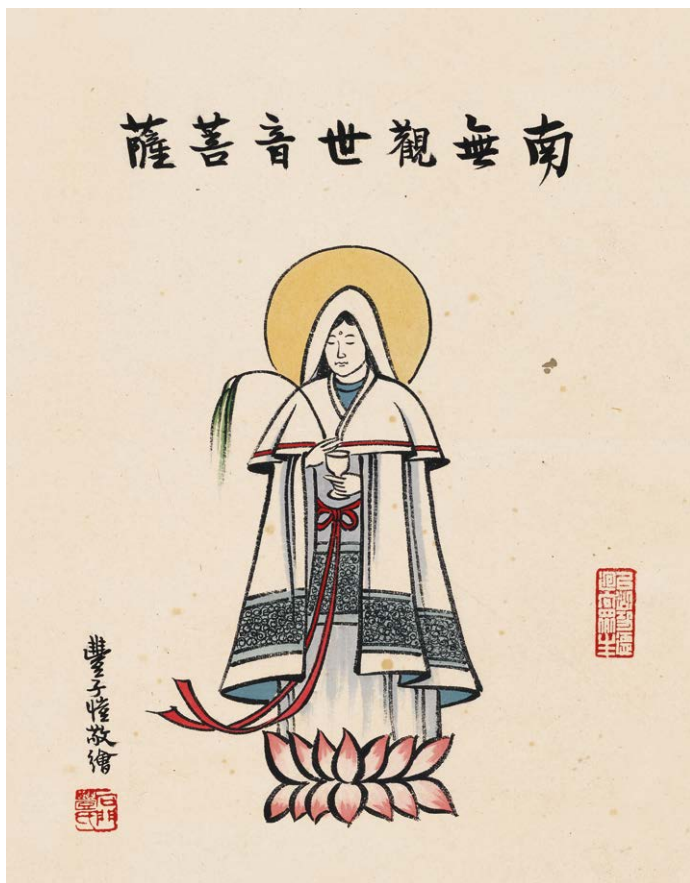
**US\$39,000-65,000**

豐子愷 水到人間定不回 設色紙本 鏡框

題識：水到人間定不回。子愷。

鈐印：豐氏、子愷

來源：香港佳士得，近現代中國書畫，2002年4月28日，編號220。



1138

1138

**FENG ZIKAI** (1898-1975)

*Guanyin*

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

22 x 28.5 cm. (8 5/8 x 11 1/4 in.)

Entitled and signed, with two seals of the artist

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

**US\$16,000-26,000**

豐子愷

南無觀世音菩薩

設色紙本  
紙板鏡框

題識：南無觀世音菩薩。

豐子愷敬繪。

鈐印：石門豐氏、以此功德迴向衆生



1139

PROPERTY FROM A PRIVATE BRAZILIAN  
COLLECTION 巴西私人珍藏  
(LOTS 1139-1141)

1139

**LIN FENGMIAN** (1900-1991)

*Lady with Flute*

Scroll, mounted and framed, ink and colour on paper

33.5 x 33.5 cm. (13 1/4 x 13 1/4 in.)

Signed, with one seal of the artist

**PROVENANCE:**

Acquired directly from the artist in Rio de Janeiro, Brazil.

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

**US\$26,000-39,000**

林風眠

吹笛仕女

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印

來源：於巴西里約熱內盧直接得自藝術家。



1140

**LIN FENGMIAN** (1900-1991)

*Seated Lady*

Scroll, mounted and framed, ink and colour  
on paper

33.5 x 33.5 cm. (13 ¼ x 13 ¼ in.)

Signed, with one seal of the artist

**PROVENANCE:**

Acquired directly from the artist in Rio de  
Janeiro, Brazil.

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

**US\$26,000-39,000**

林風眠 仕女 設色紙本 鏡框

款識：林風眠。

鈐印：林風眠印

來源：於巴西里約熱內盧直接得自藝術家。



1140

1141

**LIN FENGMIAN** (1900-1991)

*Lady Playing Pipa*

Scroll, mounted and framed, ink and colour  
on paper

33.5 x 33.5 cm. (13 ¼ x 13 ¼ in.)

Signed, with one seal of the artist

**PROVENANCE:**

Acquired directly from the artist in Rio de  
Janeiro, Brazil.

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

**US\$26,000-39,000**

林風眠 琵琶仕女 設色紙本 鏡框

款識：林風眠。

鈐印：林風眠印

來源：於巴西里約熱內盧直接得自藝術家。



1141

# THE LIFE OF LIN FENGMIAN

## 林風眠的世界

Lin Fengmian was one of twentieth-century China's most important modern artists, achieving a unique synthesis of Chinese and European approaches to painting. Educated in France from 1919 to 1925, he was among the first Chinese painters to be exposed to the avant-garde trends that swept post-war Europe.

To commemorate the 30th anniversary of the artist passing this year, we are presenting a body of works by Lin Fengmian from different periods of his life, sourced from collections all over the world. These paintings cover some of the most iconic subject matters and compositions, such as Opera Figures (Lots 1065, 1142, 1198), Seated Lady (Lot 1139-1141, 1147), Landscape (Lot 1064, 1146), Birds and Flower (Lot 1063) and Still Life (Lot 1143). They testify to the artist's rich and diverse artistic career. We hope to celebrate the life of a Chinese painting giant through these paintings and the timeline below.

林風眠是二十世紀中國最具影響力的畫家之一，他獨闢蹊徑，將中國與歐洲的藝術傳統融會貫通，創造出一種全新的風格。林風眠於1919至1925年間留學法國，是最早一批接觸到席捲歐洲的前衛藝術風潮的中國畫家。回到祖國後，在崎嶇的人生道路上，林風眠始終沒有停止探索之路，直到生命的最後一刻，最終成為享譽國際的中國現代畫家。

今年正逢林風眠逝世三十週年，佳士得本季隆重推出一組來自全球各地珍藏，涵蓋不同時期、不同主題的林風眠佳作以茲紀念。本專輯中的作品包含畫家最為標誌性的主題，如戲曲人物（編號1065，1142，1198），仕女（1139-1141，1147），山水（1064，1146）花鳥（1063），以及靜物作品（1143）。透過作品，我們得以窺見一代大師廣闊的藝途，並再次緬懷這位中國繪畫的巨匠。

**1900** Born in Meixian, Guangdong Province.

出生於廣東省梅縣。

**1919** Went to Shanghai and departed for France to attend the Study and Work Programme around the end of the year.

經上海，於年底赴法參加勤工儉學項目。

**1920** Was admitted to L'Ecole Nationale des Beaux-Arts de Dijon by the end of 1920 and in 1921, transferred to L'École Nationale Supérieure des Beaux-Arts in Paris where he studied with F.A.P Cormon (1845-1924).

年底考入國立第戎美術學院，翌年轉入巴黎國立高等美術學院，師從科羅蒙（1845-1924）。



(From left to right) Li Jinfa (1900-1976), Lin Fengmian and Lin Wenzheng (1903-1990) in Berlin, Germany.

(從右至左) 李金髮 (1900-1976)、林風眠、林文錚 (1903-1990) 於德國柏林。

**1923** Went on a one-year study tour in Germany.

畢業後前往德國遊學。

**1924** Forty-two paintings were included in the *Exhibition of Traditional and Modern Chinese Art* in Strasbourg, which deeply impressed Cai Yuanpei (1868-1940).

攜42件作品參加中國古代與現代藝術展覽，並結識蔡元培（1868-1940）



Lin Fengmian with his wife Alice Vattan and his daughter Dino.

林風眠與其妻子愛麗絲·法當及女兒林蒂娜。

**1926** Was appointed Director and Professor of National Beijing Fine Art School through Cai Yuanpei's referral. Got removed from office by Chang Tso-lin Administration in 1927.

應蔡元培先生之邀前往北京擔任國立美術專門學校校長和教授，翌年被張作霖政府解除職務。

**1928** Served as the founding President of The National Art Academy (later renamed as Hangzhou National College of Art).

任國立藝術院（後改制為國立藝術專科學校）首任校長

**1937** Second Sino-Japanese War broke out.

Led more than two hundred staff, teachers and students to flee inland. His residence in Hangzhou was ransacked and numerous oil paintings were destroyed.

The College reached Yuanling, Hunan Province the next year, but Lin was forced to resign shortly.

抗日戰爭爆發；率全校師生員工200餘人緊急向內地搬遷撤退。他的杭州住所幾乎被洗劫一空，大量油畫作品被毀。翌年藝專師生抵達湖南沅陵，但不久後被迫辭職。



In 1938, teachers and students at the National College of Art sent off Lin Fengmian in Yuanling.

1938年國立藝專師生在沅陵惜別林風眠。

**1939** Arrived in Chongqing after many detours in Shanghai, Hongkong and Vietnam. Took up a minor position in the Political Department under Kuomintang's Military Commission. Lived in a hut adjacent to a warehouse on the southern bank of Chongqing and fully devoted himself to art.

輾轉上海、香港、越南等多地後來到重慶。任國民黨政治部一閒職，在重慶南岸一間倉庫旁小茅屋內棲身，潛心作畫。





1142

1142

**LIN FENGMIAN** (1900-1991)

*Opera Figures from The Magic Lotus Lantern*

Scroll, mounted and framed, ink and colour on paper

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

Signed, with one seal of the artist

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

**US\$520,000-770,000**

林風眠

寶蓮燈

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印

<b>1946</b>	Reunited with his wife and daughter in Shanghai before returning to Hangzhou to resume teaching at the National College of Art. Was dismissed and reinstated multiple times.	短暫回滬與妻女團聚後，赴杭州任教國立藝專。隨後被多次解聘、復聘。		Lin Fengmian was interviewed and photographed by the American Magazine <i>Life</i> at his residence on Mount Yuquan, Hangzhou in 1948.
<b>1951</b>	Being Isolated and denounced in the College, took a leave of absence in Shanghai and officially resigned in 1952.  Became very interested in Chinese opera and created many works on the subject.	因在藝專受到打壓，避居上海並在翌年正式辭職；開始對中國戲劇產生濃厚興趣，創作了一系列作品。		1948年，林風眠於杭州玉泉山麓故居接受美國《Life》雜誌記者訪問和拍攝。  Lin Fengmian at his residence and studio on Nanchang Road in Shanghai in the 1950s
<b>1956</b>	His wife and daughter's family were approved to leave China and relocated to Brazil in 1956.	妻子及女兒一家獲准離滬出國，移居巴西。		1950年代，林風眠於上海南昌路寓所。
<b>1966</b>	The Cultural Revolution was launched.  Destroyed most of his works but was still searched, denounced and put under surveillance.	“文化大革命”開始。他將大量傑作銷毀，但仍遭到抄家、批鬥和監視。		1968年，林風眠在九龍彌頓道寓所作畫。
<b>1968</b>	Was arrested for fabricated crimes and was tortured in prison.	因莫須有的特務罪名被逮捕，在獄中受盡折磨。		Lin Fengmian reunited with his wife and daughter in Rio de Janeiro, Brazil.
<b>1972</b>	Was released due to lack of evidence.	因證據不足終被釋放		林風眠同妻女在巴西里約熱內盧團聚。
<b>1977</b>	Applied to go abroad to visit his family, and eventually arrived in Hong Kong after a cumbersome application.  Resided in a temporary warehouse above Chung Kiu Chinese Department Store on Nathan Road, Kowloon. The Department Store staged a few fairs featuring Lin's work in the following years.	歷經艱難辦妥出國探親手續並飛抵香港。  暫住於九龍彌頓道中橋國貨公司樓上臨時貨倉之內。其後多年，該公司舉辦了數次林風眠作品展銷會。		Lin Fengmian at the exhibition The Painting of Lin Fengmian at Musée Cernuschi, Paris.
<b>1978</b>	Flew to Brazil and reunited with his wife and daughter for the first time in more than twenty years. Travelled frequently between Brazil and Hong Kong since then.	飛赴巴西，與闊別二十多年的妻女團聚。此後常常往返於香港與巴西之間。		1979年，巴黎賽努其美術館《林風眠繪畫展》現場。
<b>1979</b>	At the invitation of the French Foreign Ministry, flew to Paris and held the exhibition <i>The Paintings of Lin Fengmian</i> at Musée Cernuschi.	應法國外交部邀請，前往巴黎出席賽努其美術館《林風眠繪畫展》開幕式。		Lin Fengmian at his residence in Taikoo Shing, Hong Kong with Wu Guanzhong
<b>1986</b>	At the invitation of Seibu Group, flew to Tokyo, Japan for his solo exhibition.	應日本西武集團之邀赴東京舉辦《林風眠畫展》。		林風眠與吳冠中（左）在香港太古家中。
<b>1987</b>	Attended the opening of a retrospective exhibition of his student Wu Guanzhong at the Hong Kong Arts Centre.	參加學生吳冠中在香港藝術中心舉辦的回顧展開幕式。		林風眠與吳冠中（左）在香港太古家中。
<b>1989</b>	Travelled to Taipei and held the retrospective exhibition at the National Museum of History; the <i>Exhibition of Lin Fengmian's Painting</i> and Symposium of Lin Fengmian's Art were held in Beijing in the same year.	前往臺北並在國立歷史博物館舉辦《林風眠九十回顧展》；同年《林風眠畫展》及《林風眠藝術研討會》在北京舉辦。		林風眠與吳冠中（左）在香港太古家中。
<b>1990</b>	Flew to Tokyo again for another solo exhibition.	再次前往東京，舉行《林風眠繪畫展》。		林風眠與吳冠中（左）在香港太古家中。
<b>1991</b>	Went to Taipei to receive the National Literary Award for Special Contribution. Passed away at the Hong Kong Adventist Hospital on August 12.	赴臺北接受國家文藝獎特別貢獻獎。8月12日，病逝與香港港安醫院。		林風眠與吳冠中（左）在香港太古家中。





1143

VARIOUS OWNERS

1143

**LIN FENGMIAN** (1900-1991)

*Still Life*

Scroll, mounted and framed, ink and colour on paper

68 x 68.5 cm. (26 ¾ x 27 in.)

Signed, with one seal of the artist

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

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

林風眠

靜物

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印









Wu Guanzhong long admired the majestic two-thousand-year-old pine tree on the Tai Mountains known as the Fifth-Rank Pine. When Wu first climbed the Tai Mountains in the 1980s, the artist sketched the pine tree from multiple angles to capture its regal spirit. The authoritative monograph *The Complete Works by Wu Guanzhong* published three versions of *Pine Soul* all of which Wu painted in 1984. The present lot is one of these three works, with another version sold in Christie's Hong Kong in 2015 <sup>1</sup>.

In his essay entitled *An Unbroken Line of the Kite*, Wu Guanzhong recounts his experience of a moment of epiphany when he felt his art began to connect with the spirit of the magnificent pine tree. That moment strikes him as if "suddenly I felt it charging towards me, overwhelming me...like Rodin's *Burgers of Calais*, the indomitable warrior of the natural world... I tried to capture the soul of the pine, to represent its struggles and jaggedness with wild ink lines, with lines in continuous motion freeing its noble soul... the tranquil straight lines in grey stand in contrast to the surging lines in ink, and they collide and occlude and shatter in their explosive colour sparks all over the mountains. Are these sparks not merely remnants of nature's once chaotic times?"

*Pine Soul* series witnesses a turning point in Wu Guanzhong's creative oeuvre. It marks the evolution of his artistic style from figurative to abstraction. In the present lot, the wilting trees in an ancient forest transform into sequences of exhilarating and energetic dots and lines, flowing effortlessly on the composition. Wu's manifestation reminds viewers of the abstract expressionist paintings by Jackson Pollock whilst relating his art seamlessly to the thousand-year-old Chinese ink tradition and the spirit resonance it encompasses. His performance, which combines abstraction and his passion for life and nature, gives birth to his most iconic theme in the 1980s.

吳冠中素來嚮往泰山五大夫松的雄偉壯觀。他於八十年代首次登上泰山時，即用大幅紙當場寫生，輪轉著從不同的角度寫生綜合，試圖寫出拳打腳踢式的蒼勁幹枝。《吳冠中全集》收錄八十年代《松魂》作品共三幅，均定為1984年，本幅即為之一，另幅於2015年佳士得中國書畫拍賣中釋出<sup>1</sup>。

吳冠中描述《松魂》的創作經過：“隱約間，五大夫松卻突然憤然向我撲來，我驚異地發覺，它們不就是羅丹的加萊義民麼，我感到悚然了，雖然都只是幽靈！二千年不散的松魂是什麼呢？如何從形象上體現出來呢？風裡成長風裡老，是倔強和鬥爭鑄造了屈曲虯龍的身段。我想捕捉松魂，試著用粗獷的墨線表現鬥爭和虯曲，運動不停的線緊追著奮飛猛撞的魂。峭壁無情，層層下垂，其灰色的寧靜的直線結構襯托了墨線的曲折奔騰，它們相撞，相咬，搏鬥中激起了滿山彩點斑斑，那是洪荒時代所遺留的彩點。”

《松魂》系列作品在吳冠中的創作生涯中極其重要，它標誌著吳氏畫風從具象走向抽象的關鍵轉折，由枯藤老林蛻變而出的激越奔騰的點線序列，在松魂中自然流淌，令人聯想到波洛克的抽象表現主義作品，但是其中蘊藏的宏大歷史時空和細膩的東方情思確是前所未有的，《松魂》將抽象的形式與強烈的生活感受交融在一起，形成了吳冠中八十年代標誌性的主題。

<sup>1</sup> Christie's Hong Kong, *Fine Chinese Modern Paintings*, 2 June 2015, lot 1388, price realised HK\$ 23,640,000.  
香港佳士得，中國近現代畫，2015年6月2日，編號1388，成交價港幣23,640,000。

1144

**WU GUANZHONG (1919-2010)**

*Pine Soul*

Scroll, mounted and framed, ink and colour on paper

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

Signed, with two seals of the artist

**PROVENANCE:**

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings (I), 27 November 2005, Lot 674.

**LITERATURE:**

*Selected Paintings by Eight Master*, Tsi Ku Chai, Hong Kong, 1989, pl. 52.

*The Complete Works of Wu Guanzhong Vol. V*, Hunan Fine Arts Publishing House, August 2007, p. 268.

**HK\$8,000,000-12,000,000**

**US\$1,100,000-1,500,000**

吳冠中 松魂 設色紙本 鏡框

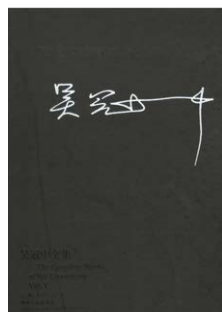
款識：吳冠中。

鈐印：冠中寫生、八十年代

來源：香港佳士得，中國近現代畫 (I)，2005年11月27日，編號674。

出版：《八家山水畫選集》，集古齋，香港，1989年，圖版52。

《吳冠中全集V》，湖南美術出版社，2007年8月，第268頁。







1144

## VARIOUS OWNERS

1145

**WU GUANZHONG** (1919-2010)

*A Seaside Scene of Singapore*

Scroll, mounted and framed, ink and colour on paper

68.5 x 85.2 cm. (27 x 33 ½ in.)

Inscribed and signed, with two seals of the artist

Dated 1990

### PROVENANCE:

Christie's Hong Kong, Fine Modern Chinese Paintings, 27

November 2006, Lot 1080.

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

250.

### LITERATURE:

*Han Mo Series A12-Paintings of Famous Modern Chinese Artists: Wu Guanzhong/Homeward Bound*, Han Mo Xuan Publishing Co., Ltd., Hong Kong, 27 October 1995, pp. 54-55.

*The Complete Works of Wu Guanzhong Vol. VI*, Hunan Fine Arts Publishing House, August 2007, p.306.

### NOTE:

Please note that there is a discrepancy between the actual dimensions of the painting and those printed in the publications. The inaccurate dimensions were likely a mistake occurred in the earliest publication, and was thereafter replicated in other books and catalogues.

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

**US\$340,000-460,000**

Ever since the exhibition *Painting by Wu Guanzhong* at the National Museum of Singapore in 1988, Wu Guanzhong forged an indissoluble bond with Singapore. With the success of the exhibition, numerous art galleries actively promoted Wu Guanzhong's works in Singapore, making his works widely recognized and collected by local collectors. In May 1990, Wu was invited to Singapore to attend the opening of *Wu Guanzhong's Watercolour and Gouache Paintings*, and gave lectures. The Singapore Broadcasting Corporation interviewed and filmed him for a documentary entitled "Unbroken Kite String", which was telecast in "Tuesday Special" in July. The interview took place at Changi Beach. The seaside scenery came into his view, and it became one of the few Singapore scenery Wu depicted as the subject of his paintings. In addition to this one, there is one other smaller piece of this subject entitled "A Seaside Scene of Changi of Singapore", which is published in *The Complete Works of Wu Guanzhong VI* (page 323).



The view from Changi beach, Singapore  
新加坡樟宜海邊景色

**吳冠中 星洲海濱 設色紙本 鏡框 一九九〇年作**

題識：一九九〇年，星洲。吳冠中。

鈐印：九十年代、冠中寫生

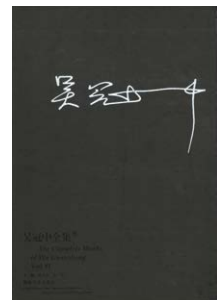
來源：香港佳士得，中國近現代書畫，2006年11月27日，編號1080。  
香港蘇富比，中國書畫，2008年4月8日，編號250。

出版：《名家翰墨叢刊—中國近代名家書畫全集第12期：吳冠中/尋故人》，翰墨軒出版有限公司，香港，1995年10月27日，第54-55頁。

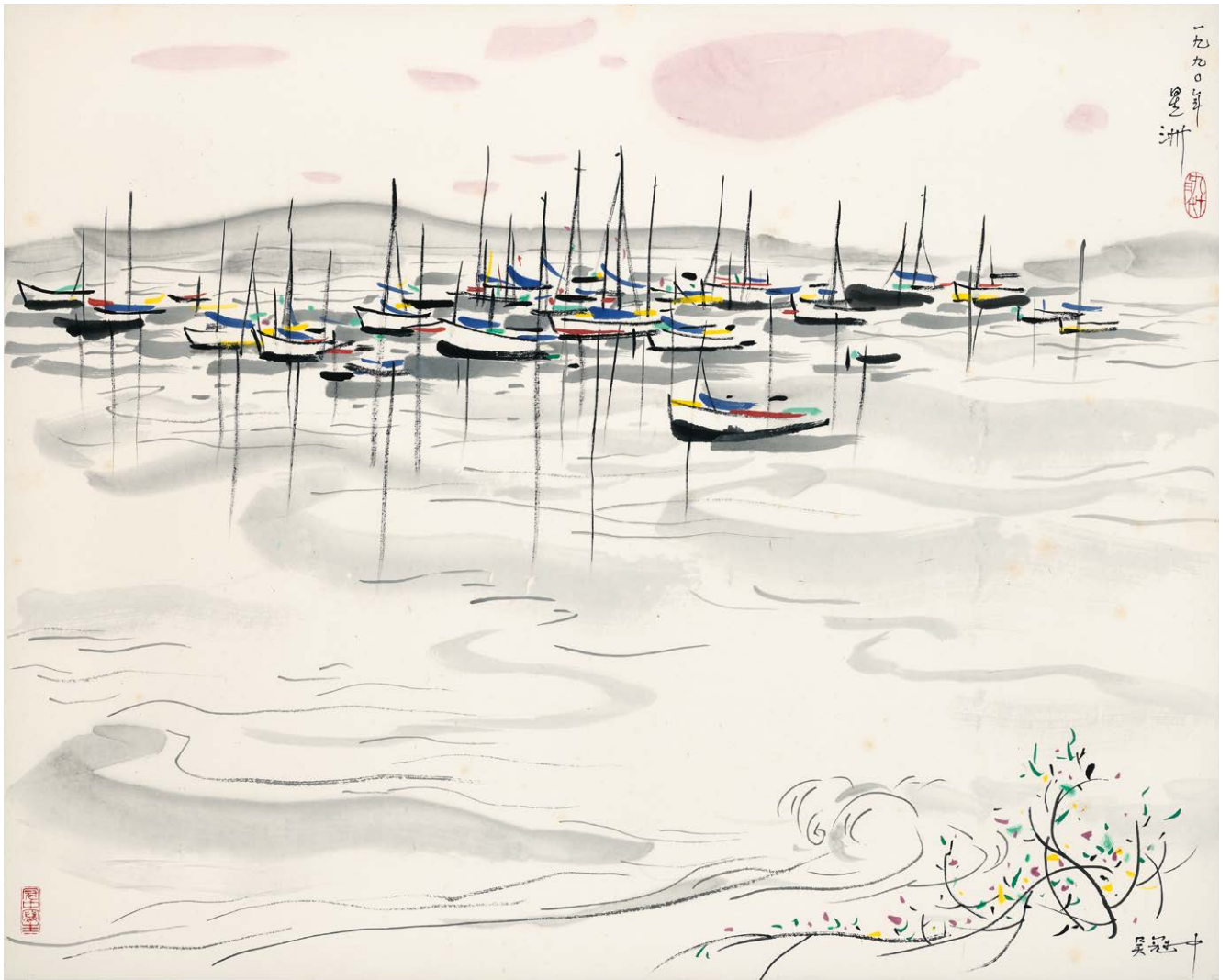
《吳冠中全集VI》，湖南美術出版社，2007年8月，第306頁。

註：本作於出版物中尺寸與實物不符，應為早期出版資訊有誤。

自1988年獲邀在新加坡國家博物館舉辦“吳冠中畫展”後，吳冠中便與新加坡結下不解之緣。隨著展覽的成功，多家畫廊積極在新加坡推廣吳冠中的作品，令他的作品得到當地藏家廣泛的認識與收藏。1990年5月吳氏應邀赴新加坡參加畫展開幕並講學，並獲當地電視臺為他攝製以《風箏不斷線》為題的特寫篇，訪問對談即在樟宜海邊進行。海邊景色映入眼簾，遂成為畫家為數不多以新加坡景色入畫的題材。除了本幅以外，這個題材就只有另外一件尺幅較小的《星洲漳宜海濱》收錄於《吳冠中全集VI》中（第323頁）。







1145



1146

The owner of this private collection had acclaimed a diverse collection of classical and modern Chinese paintings over the past century. Most of the Chinese modern paintings were acquired directly from the artist, while the classical paintings were acquired during the first half of the 20th century. There are 6 classical works to be offered in the Fine Chinese Classical Paintings and Calligraphy auction (LOTS 876-881) on 30 November 2021, and 6 works to be sold in the **Exquisite Eye: Chinese Paintings Online including the Collection of Sun Ah Book Centre** from 15 November to 1 December 2021.

本收藏乃歐洲藏家及其家族經過近一個世紀蒐集而得，其中大部分近現代作品為直接得自畫家餽贈，而其古代書畫作品乃藏家家族於二十世紀上半葉入藏。六件古代書畫作品將於中國古代書畫拍賣中呈現（11月30日，編號876-881），另有六件作品將於“丹青薈萃：中國書畫與新亞書店珍藏網上拍賣”中呈獻（11月15日至12月1日）。

1146

**LIN FENGMIAN** (1900-1991)

*Fisherman and Cormorants*

Scroll, mounted and framed, ink and colour on paper  
66.5 x 66 cm. (26 1/8 x 26 in.)

Signed, with one seal of the artist

**PROVENANCE:**

Acquired directly from the artist in the 1950s.

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

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

林風眠

漁夫鸕鶿

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印

來源：於上世紀五十年代直接得自畫家。





1147

1147

**LIN FENGMIAN** (1900-1991)

*Lady in a Yellow Robe*

Scroll, mounted and framed, ink and colour on paper

65.2 x 65.5 cm. (25 7/8 x 25 3/4 in.)

Signed, with one seal of the artist

**PROVENANCE:**

Acquired directly from the artist in the 1950s.

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

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

林風眠

晨起

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印

來源：於上世紀五十年代直接得自畫家。



1148

**PANG XUNQIN** (1906-1985)

*Ethnic Girl in Guizhou*

Hanging scroll, ink and colour on paper

65.7 x 30 cm. (25 7/8 x 11 3/4 in.)

Signed by the artist

Titleslip by the artist, with one seal

**PROVENANCE:**

Acquired directly from the artist in the first half of the 20th century, then by descent within the family.

**NOTE:**

Apart from paintings by Pang Xunqin and Pang Jiun, a portrait by Pang Dao will be offered in the *Exquisite Eye: Chinese Paintings Online* auction from 15 November to 1 December 2021. Pang Dao (B. 1934) is the daughter of Pang Xunqin and the sister of Pang Jiun. All three works were gifted directly from the artists by the collector.

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

龐薰堯 貴州夷女風雨圖 設色紙本 立軸

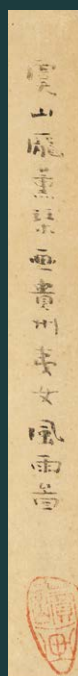
款識：龐薰堯畫。

畫家題簽條：虞山龐薰堯畫貴州夷女風雨圖。

鈐印：虞玄畫

來源：於二十世紀上半葉直接得自畫家，並由家族傳承。

註：本收藏除龐薰堯、龐均作品外，另有一件龐壻人物肖像作品將於丹青薈萃：中國書畫網上拍賣中呈現（2021年11月15日至12月1日）。龐壻（1934年生）乃龐薰堯女兒，龐均姐姐。三人之作品均為藏家直接得自畫家餽贈。





1149

**PANG XUNQIN** (1906-1985)

*Scenery of Mount Lu*

Scroll, mounted and framed, ink and colour on silk

34.5 x 35.2 cm. (13 5/8 x 13 7/8 in.)

One seal of the artist

**PROVENANCE:**

Acquired directly from the artist in the first half of the 20th century, then by descent within the family.

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

**US\$39,000-65,000**

龐薰琴

廬山風景

設色絹本

鏡框

鈐印：龐薰琴

來源：於二十世紀上半葉直接得自畫家，並由家族傳承。



1149

1150

**PANG JIUN** (B. 1936)

*Paradise Island*

Framed, oil on board

86.6 x 67.5 cm. (34 x 26 5/8 in.)

Inscribed and signed, with one seal of the artist

Dated *gengshen* year (1980)

**PROVENANCE:**

Acquired directly from the artist in his exhibition in Hong Kong Arts Centre in the 1980s.

**HK\$180,000-220,000**

**US\$24,000-28,000**

龐均

仙島

木板油彩

鏡框

一九八〇年作

題識：龐均，庚申（1980）年。

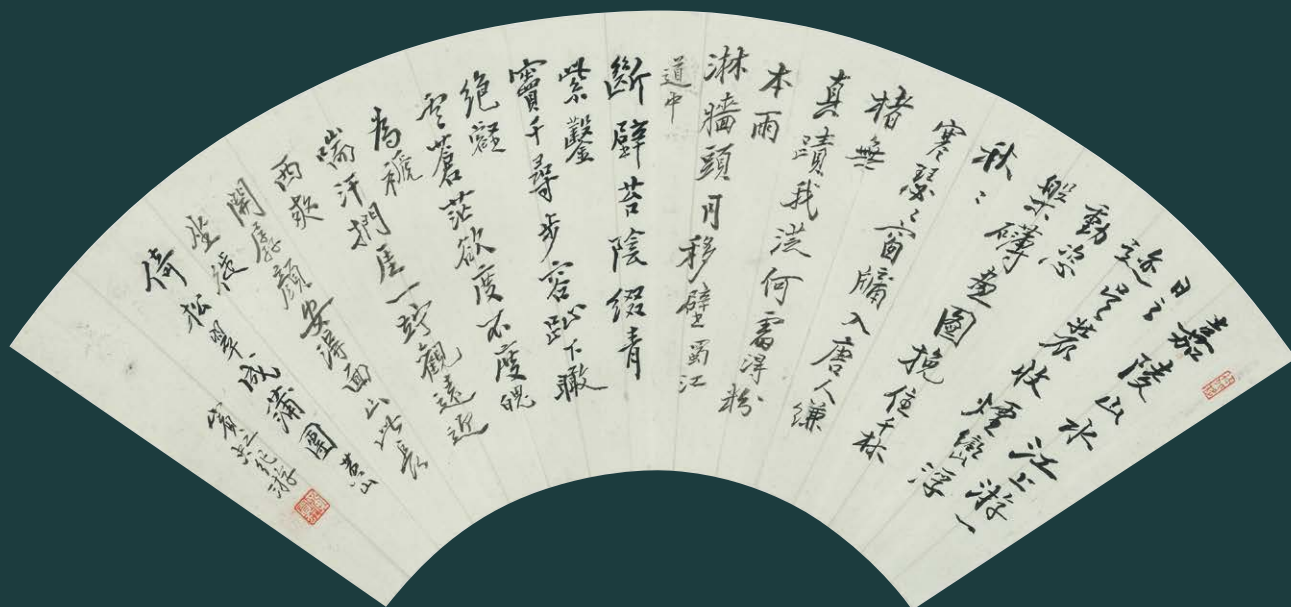
鈐印：均（手繪章）

來源：於八十年代香港藝術中心展覽中直接得自畫家。



1150





1151

1151

**HUANG BINHONG** (1864-1955)

Calligraphy

Fan leaf, mounted and framed, ink on paper

18 x 51 cm. (7 1/8 x 20 1/8 in.)

Inscribed and signed, with two seals of the artist

**PROVENANCE:**

Acquired directly from the artist in the first half of the 20th century, then by descent within the family.

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

**US\$39,000-65,000**

黃賓虹

行書自作詩

水墨紙本

扇面鏡框

題識：嘉陵山水江上游，一日之迹吳裝收。  
煙巒浮動姿磐礴，畫圖挽住千林秋。  
秋寒瑟瑟窗牖入，唐人繡櫺無真蹟。  
我從何處得粉本，雨淋牆頭月移壁。蜀江道中。  
斷壁苔陰綴青紫，鑿寶千尋步容趾。  
下瞰絕壑雲蒼茫，欲度不度魄爲褫。  
喘汗捫崖一竚觀，遠近西爽開孱顏。  
安得面山此長坐，徒倚松翠成蒲團。黃山。  
賓虹紀遊。

鈐印：黃賓虹、竹北移

來源：於二十世紀上半葉直接得自畫家，並由家族傳承。



1152



1152

**CHEN BANDING** (1876-1970) / **SHEN YINMO** (1883-1971)

*Plum Blossoms and Narcissus / Calligraphy*

Two fan leaves mounted as hanging scroll, ink and colour on paper / ink on paper

Each fan leaf measures 19 x 51 cm. (7 ½ x 20 ⅛ in.)

*Plum Blossoms and Narcissus*, inscribed and signed by Chen Banding, with four seals

Dated sixth month, *guiwei* year (1943)

*Calligraphy*, signed by Shen Yinmo, with two seals

**PROVENANCE:**

Acquired directly from the artist in the first half of the 20th century, then by descent within the family.

**HK\$60,000-100,000**

**US\$7,800-13,000**

陳半丁／沈尹默 紅梅水仙／行書 設色紙本／水墨紙本  
扇面雙挖立軸 一九四三年作

陳半丁《紅梅水仙》

題識：仙姿出塵俗，鐵骨試寒香。

癸未（1943年）六月，半丁老人。

鈐印：半丁大利、陳年、山陰道上人、熙度餘年

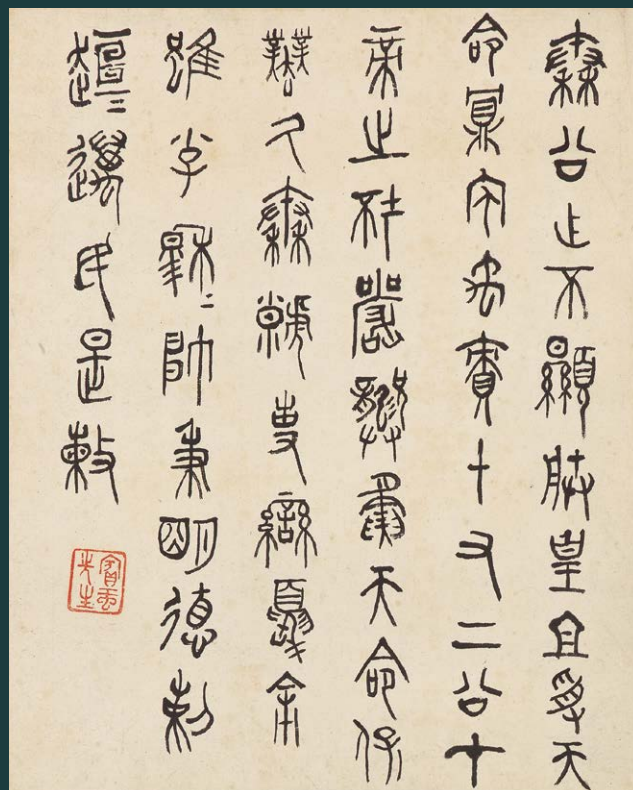
沈尹默《行書》

釋文：王筠，字元禮，僧虔之孫，以書名世。而筠於書遂復有家傳之學，尤喜手抄書史，至寓目警觀皆即疏記，自是筆端復熟，縱使不學，亦自超詣，尤工行書，然筠性洪厚，不以藝能高人，故書罕傳。

款識：尹默。

鈐印：尹默之印、秋明

來源：於二十世紀上半葉直接得自畫家，並由家族傳承。



1153

**HUANG BINHONG** (1864-1955)

*Landscape and Calligraphy*

Two scrolls, mounted as hanging scroll, ink and colour on paper / ink on paper

*Landscape* measures 34 x 22.3 cm. (13 ¾ x 8 ¾ in.);

*Calligraphy* measures 27.5 x 22.3 cm. (10 ⅞ x 8 ¾ in.)

*Landscape*, with one seal of the artist

*Calligraphy*, with one seal of the artist

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

**US\$390,000-650,000**

黃賓虹 山水書法雙挖 設色紙本／水墨紙本 雙挖立軸

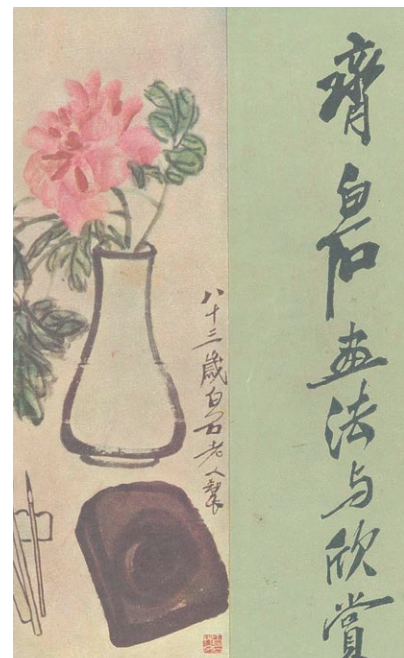
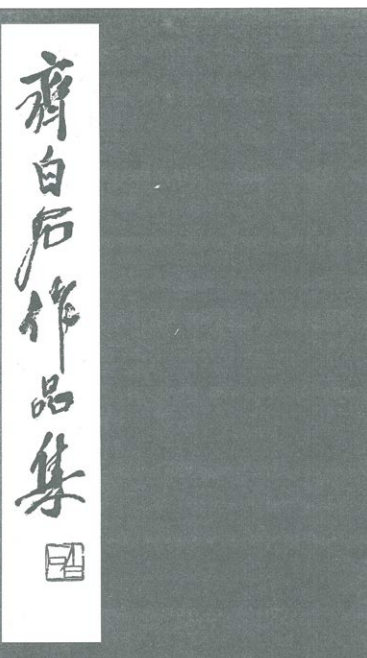
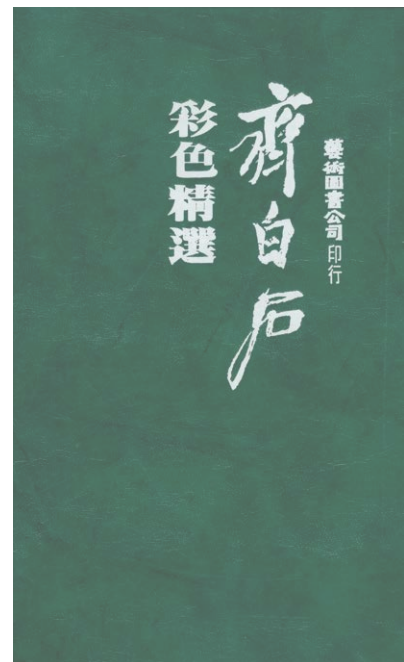
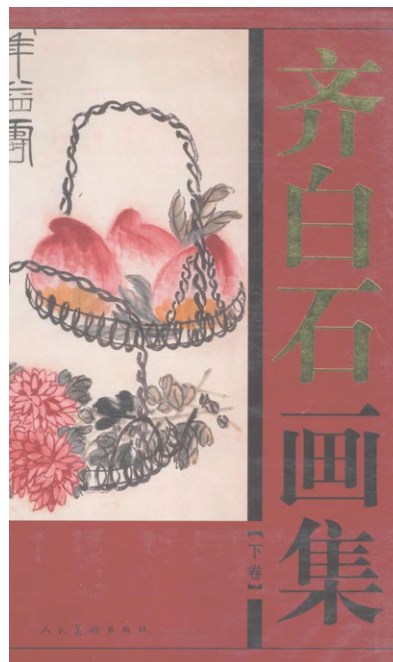
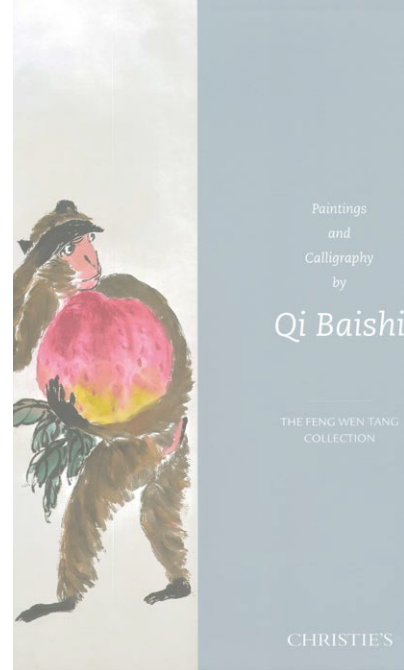
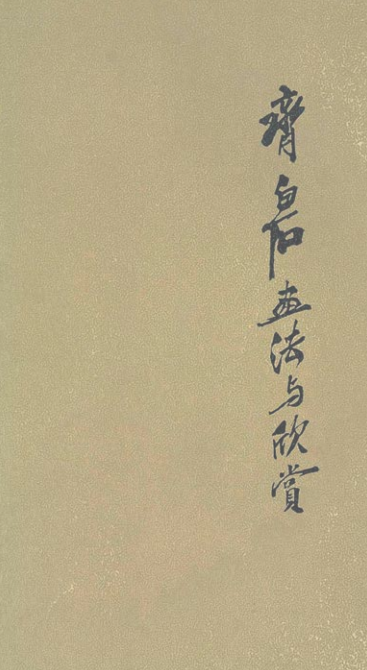
《山水》鈐印：黃冰鴻

《書法—秦公簋銘文》

釋文：秦公作，不顯朕皇且，受天命，鼎宅禹責，十又二公，在帝之坯，嚴恭資天命，保業久秦，號事蠻擾，余雖小子，穆穆帥秉明德，刺桓桓，邁民是救。

鈐印：賓虹先生







# PROPERTY FORMERLY FROM THE COLLECTION OF FENG WEN TANG 奉文堂舊藏中國書畫 Lots 1154-1157

The owner of Feng Wen Tang was a visionary collector with a curious and excited mind. The collector received a progressive and open-minded education and was encouraged to discover art at an early age. She first encountered a reproduction of a Qi Baishi painting at a bookstore when she was in high school. Since then, she began a lifelong journey for her love of Chinese paintings, particularly for Qi Baishi. For over three decades, the collector assembled a spectacular collection of 20th-century Chinese ink paintings, with a strong focus on some of the best Qi Baishi paintings the market has ever seen. Many of these works were from the private collection of the artist Hu Peiheng (1892-1965), one of Qi's closest friends; many were published by Hu in authoritative catalogues of the artist as early as in the late 1950s, soon after the artist passing.

The collector once said a master painter "(He) must possess some exceptional qualities. Apart from having brilliant technique, he must be able to observe everything and the richness of the life experiences." Such is the passion and simple excitement she witnessed when seeing a masterpiece by Qi Baishi, known for his insightful, down-to-earth painting of his rustic and humble life. It is the wish of the collector that art-lovers will understand more deeply the significant role Qi Baishi played in Chinese art history.

奉文堂主人眼光獨到，直覺敏銳，經過多年苦心上下求索，逐步建立起具個人風格的收藏體系。藏家以其父之名，題奉文堂以作堂號，感謝父母在她求學之時，啓迪收藏之路。藏家就讀高中時，於書店櫥窗內得見齊白石繪畫複製品，從此開啓對中國書畫，尤其是齊白石作品一生的收藏之路。經過逾三十年苦心求索，藏家建立起二十世紀中國書畫收藏的龐大體系，尤其以齊白石作品之精彩，為收藏界及市場所罕見。諸多齊白石作品得自畫家及齊白石好友胡佩衡（1892-1965）之私人收藏，其中相當部分自五十年代開始即頻繁見於展覽出版，重要性不言而喻。

藏家曾言：“能逾芸芸畫家中脫穎而出，繼而出類拔萃成為大師者，一定有其過人之處。除了精湛的技巧，必須具備對萬物的細膩觀察以及對人生的體驗和感悟”。而這正是齊白石繪畫所具有的特點。藏家深切希望世人能夠更深刻了解齊白石在中國美術史上的重要地位。



## 1154

**QI BAISHI** (1863-1957)*Zhongkui*

Hanging scroll, ink and colour on paper

101.2 x 33.4 cm. (39 7/8 x 13 1/8 in.)

Inscribed and signed, with two seals of the artist

**PROVENANCE:**

Christie's Hong Kong, The Feng Wen Tang Collection of Chinese Paintings, 2 June 2015, Lot 1238.

**EXHIBITED:**Hong Kong, The City Museum & Art Gallery, *Chi Pai-shih*, 1973.Hong Kong Convention and Exhibition Centre, *Paintings and Calligraphy by Qi Baishi - The Feng Wen Tang Collection*, Christie's Hong Kong, 21-25 November 2013.Beijing, The Imperial Club, Christie's Art Space, *Paintings and Calligraphy by Qi Baishi - The Feng Wen Tang Collection*, 1-19 April 2014.**LITERATURE:**Hu Peiheng & Hu Tuo, *Qi Baishi - Painting Techniques and Appreciation*, People's Fine Arts Publishing House, Beijing, 1959, pl.121.*Works by Qi Baishi, Volume 1*, Paintings, People's Fine Arts Publishing House, Beijing, September 1963, pl.92.*Chi Pai-shih*, The Urban Council Hong Kong, Hong Kong, July 1973, p. 45, pl. 20.Hu Peiheng & Hu Tuo, *Qi Baishi - Painting Techniques and Appreciation*, Nan Tong Book Co., Hong Kong, March 1974, pl.121.Jiang Xun, *Qi Baishi: the last Chinese literati maestro*, Lion Art Publishing, Taipei, August 1977, p.24.*Selected Paintings in Color by Qi Baishi*, Art Book Co., Ltd., Taipei, 1985, p.33, pl.42.Hu Peiheng & Hu Tuo, *Qi Baishi - Painting Techniques and Appreciation*, People's Fine Arts Publishing House, Beijing, February 1992, pl.111.*Paintings by Qi Baishi, Volume II*, People's Fine Arts Publishing House, Beijing, December 2003, p.403.*Catalogue of Qi Baishi's Paintings, Volume II*, Tianjin People's Fine Arts Publishing House, July 2006, p.193.*Baishi Liu Yun - Collection of Paintings by Qi Baishi, Volume I*, People's Fine Arts Publishing House, Beijing, February 2008, pp.150-151, pl.73.Hu Peiheng & Hu Tuo, *Qi Baishi - Painting Techniques and Appreciation*, Culture and Art Publishing House, Beijing, April 2011, p.149, pl.122.*Masterpieces by Masters - Qi Baishi, Figure*, Henan Fine Arts Publishing House, July 2013, p.6.Exhibition catalogue of *Paintings and Calligraphy by Qi Baishi - The Feng Wen Tang Collection*, Christie's Hong Kong, 2013, pp.86-87, pl.30.**HK\$5,000,000-7,000,000****US\$650,000-900,000****齊白石****鍾馗****設色紙本****立軸**

題識：鍾馗小妹壽兄。齊璜。

鈐印：白石造化、夢想芙蓉路八千

來源：香港佳士得，奉文堂藏書畫，2015年6月2日，編號1238。

展覽：香港，香港博物美術館，“齊白石畫展”，1973年。  
佳士得，香港會議展覽中心，“奉文堂藏齊白石書畫”，2013年11月21日至25日。  
北京，皇城會，佳士得藝術空間，“奉文堂藏齊白石書畫”，2014年4月1至19日。

出版：胡佩衡、胡橐，《齊白石畫法與欣賞》，人民美術出版社，北京，1959年，圖版121。

《齊白石作品集第一集繪畫》，人民美術出版社，北京，1963年9月，圖版92。

《齊白石》，香港市政局，1973年7月，第45頁，圖版20。

胡佩衡、胡橐，《齊白石畫法與欣賞》，香港南通圖書公司，1974年3月，圖版121。

蔣勳，《齊白石——中國文人畫最後的奇葩》，雄獅圖書股份有限公司，臺北，1977年8月，第24頁。

《齊白石彩色精選》，藝術圖書公司，臺北，1985年，第33頁，圖版42。

胡佩衡、胡橐，《齊白石畫法與欣賞》，人民美術出版社，北京，1992年2月，圖版111。

《齊白石畫集·下卷》，人民美術出版社，北京，2003年12月，第403頁。

《齊白石繪畫作品圖錄——中卷》，天津人民美術出版社，2006年7月，第193頁。

《白石留韻——上卷》，人民美術出版社，北京，2008年2月，第150—151頁，圖版73。

胡佩衡、胡橐，《齊白石畫法與欣賞》，文化藝術出版社，2011年4月，第149頁，圖版122。

《藝苑掇英·名家名作·齊白石·人物》，河南美術出版社，2013年7月，第6頁。

展覽目錄《奉文堂藏齊白石書畫》，香港佳士得，2013年，第86—87頁，圖版30。



鍾馗川柳詩

後漢



1155

QI BAISHI (1863-1957)

*Dragonflies, Rock and Flowers*

Hanging scroll, ink and colour on paper

128.5 x 61 cm. (50 5/8 x 24 in.)

Signed, with two seals of the artist

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 1 December 2015, Lot 1489.

**EXHIBITED:**

Hong Kong, The City Museum & Art Gallery, *Chi Pai-shih*, 1973.

**LITERATURE:**

*Chi Pai-shih*, The Urban Council Hong Kong, Hong Kong, July 1973, p. 45, pl. 20.

*Masterpiece Paintings by Qi Baishi*, People's Fine Art Publishing House, Beijing, October 1991, p.31.

*The Collected Works of Qi Baishi, Volume 3*, Hunan Fine Arts Publishing House, October 1996, p.94, pl.88.

**HK\$2,400,000-3,600,000**

*US\$310,000-460,000*

齊白石

蜻蜓花石

設色紙本

立軸

款識：齊璜白石山翁製。

鈐印：木居士、白石翁

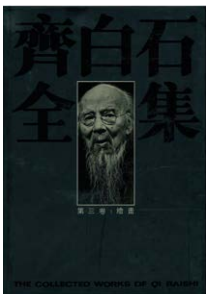
來源：香港佳士得，中國近現代畫，2015年12月1日，編號1489。

展覽：香港，香港博物美術館，“齊白石畫展”，1973年。

出版：《齊白石》，香港市政局，1973年7月，第45頁，圖版20。

《齊白石繪畫精品集》，人民美術出版社，北京，1991年10月，第31頁。

《齊白石全集3：繪畫》，湖南美術出版社，1996年10月，第94頁，圖版88。







1156

QI BAISHI (1863-1957)

*Peaches*

Hanging scroll, ink and colour on paper

100 x 33 cm. (39 3/8 x 13 in.)

Inscribed and signed, with one seal of the artist

Dated summer, *gengchen* year (1940)

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 1 December 2015, Lot 1487.

**LITERATURE:**

*Masterpiece of Painting by Qi Baishi*, People's Fine Art Publishing House, Beijing, October 1991, p.63.

*The Collected Works of Qi Baishi, Volume 5*, Hunan Fine Arts Publishing House, October 1996, p.75, pl.71.

*Baishi Liu Yun – Collection of Paintings by Qi Baishi, Volume I*, People's Fine Arts Publishing House, Beijing, February 2008, pp.258-259.

**HK\$2,400,000-3,600,000**

*US\$310,000-460,000*

齊白石 大壽 設色紙本 立軸 一九四〇年作

題識：庚辰（1940年）夏月，白石老人齊璜。

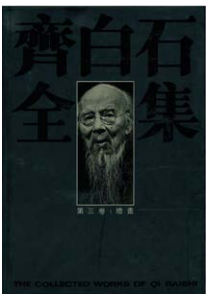
鈐印：齊大

來源：香港佳士得，中國近現代畫，2015年12月1日，編號1487。

出版：《齊白石繪畫精品集》，人民美術出版社，北京，1991年10月，第63頁。

《齊白石全集5：繪畫》，湖南美術出版社，1996年10月，第75頁，圖版71。

《白石留韻——上卷》，人民美術出版社，北京，2008年2月，第258-259頁。







庚辰夏月白石老人齊璜





1157

1157

**YU FEI'AN** (1888-1959)

*Flowers of Four Seasons*

Scroll, mounted and framed, ink and colour on paper

43.8 x 205 cm. (17 ¼ x 81 ¾ in.)

Inscribed and signed, with one seal of the artist

Dated New Year's Day, 1957

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 1 December 2015, Lot 1491.

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

*US\$520,000-770,000*

于非闇 四季花圖 設色紙本 鏡框 一九五七年作

題識：去年曾作四季花圖一卷，自以為尚有欠斟酌處，  
今年開歲重作此圖，未安處只有再作嘗試。  
一九五七年元旦，非闇并記。

鈐印：于非闇

來源：香港佳士得，中國近現代畫，2015年12月1日，編號1491。





The present lot is a rare example of Yu Fei'an work in a long scroll format. It depicts flowers from four seasons alongside each other to form an exceptional composition – peonies and bees in the spring, lotus and dragonflies in the summer, hibiscus, birds and butterflies in the autumn, and white plum blossoms in the winter.

After 1949, Yu experienced drastic changes as he took up official positions at the Central Academy of Fine Art and the Beijing Painting Institute. As he dedicated himself to art administration for his country and painting, he found a renewed motivation to devote himself to perfecting his fine brush flower-and-bird painting. During this time, he participated in many national art projects, in which he instilled new spirits in his art, with a brighter palette and newfound strengths in his expressions. The present lot, painted in 1957, is a classic composition of Yu's post-1949 vibrant creations.

This work also witnesses Yu's hard work and perseverance in his art practice and research. He inscribed on the painting that "I am not entirely satisfied with the work I painted last year. In this attempt, there is still room for improvement in specific areas for the next time." While there is no certainty whether the version next year (1956) existed or the whereabouts if it does exist, one can appreciate his insistence in perfecting his art. Literary giant Lao She spoke of the artist as "he is not afraid of hardship because he will find a solution no matter how hard it is. He would paint the most difficult compositions. This is true creativity."

本幅繪四時花卉於一卷：陽春牡丹千嬌萬態，蜂爭粉蕊；入夏紅荷亭亭立，蜻蜓款款飛；秋高芙蓉葉初凋，鳥蝶照穿花；冬季一樹白梅，繡眼卻換作紅裝，與前三段更添呼應，融會貫通，為于非闇少見花鳥長卷佳作。

1949年後數年，于非闇生活境遇變化頗巨，歷任中央美術學院民族美術研究會副會長、北京畫院副院長等職，身份迥異於之前職業報人及畫家，令他歡心鼓舞、熱情積極地投入工筆重彩花鳥畫創作，參與一系列國家藝術任務，從此呈現與往昔不同的藝術意境，更為明艷響亮，剛健堂皇，本幅作於1957年，正是其1949年後典型風格之作。

一以貫之的是于非闇保持一生的勤奮與研究精神，這從本幅題識清晰可見：去年之作“尚有欠斟酌處”，今年重作，似乎仍有“未安處”留待下次嘗試，惟惜1956年一卷已不知去處，是否確有後來一卷也未為可知，今人只能從此卷感歎畫家的不舍鑽研。老舍先生評論于非闇：“他並不畏難，他千方百計地想辦法，把最不易摹擬的畫了出來。這便是創造。”確屬的論。



1158

Kong Juemin owned a photography studio in Shanghai during the Republican period. Passionate in fine art, Kong collected paintings by Northern and Southern masters. The two treasured works offered here were formerly from Kong's collection, with the Yu Fei'an directly acquired by Kong from the artist.

孔覺民先生，民國年間經營照相館於滬，喜好文藝，有心收藏南北名家之作，本輯釋出之二，其中于非闇一幅乃直接為其所作，彌足珍貴。

1158

QI BAISHI (1863-1957)

*Morning Glory*

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

99.8 x 33.2 cm. (39 ¼ x 13 ½ in.)

Inscribed and signed, with one seal of the artist

HK\$600,000-800,000

US\$78,000-100,000

齊白石

牽牛花

設色紙本

紙板鏡框

題識：白石老人齊璜畫於京華。

鈐印：白石翁

1159

YU FEI'AN (1888-1959)

*Peonies in the Palace Garden*

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

98 x 52 cm. (38 ¾ x 20 ½ in.)

Inscribed and signed, with two seals of the artist

Dated winter, *dinghai* year (1947)

Dedicated to Juemin

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

US\$200,000-320,000

于非闇

御苑牡丹

設色紙本

紙板鏡框

一九四七年作

題識：予喜寫故宮御苑牡丹，以其枝幹奇偉，別饒古趣也。

此名二喬，在浮碧亭前。

今春得兩花，寫奉覺民仁兄正之。

丁亥（1947年）冬至月，移居後。非闇照。

鈐印：于照之印章、富貴埜逸



The peonies in the imperial garden are depicted vividly by Yu Fei'an in the present lot. This exquisite and delicate flower has been treasured by many in China throughout history. Even Emperor Huizong from the Song dynasty was captivated by its beauty and wrote extensively about his love for peonies.

In the present lot, Yu's main focal point is clearly on the peonies and the butterflies. However, he also dedicated one-third of his composition to the old and seasoned branches of the plant. As a keen observer of floral and fauna in Beijing, the artist once mentioned that the flowers and plants in the gardens in the city were well taken care of and trimmed by professional gardeners. Ironically the peonies grown in the Forbidden Palace were neglected and left to grow freely. As a result, the branches of the peonies grew to crisscross with each other forming a captivating pattern which Yu finds himself attracted to paint.

Yu does not just paint from what he sees. He uses the simple sketching technique and picks the best elements from each season to enrich his composition – for example, he paints flowers from the spring, leaves from the summer, tree branches from early autumn. His vivid depiction comes from years of practice in accumulation.

本幅繪故宮御花園浮碧亭前牡丹名品“二喬”。臺北故宮博物館藏宋徽宗《書牡丹詩》正是對此品的最好描述：

牡丹一本，同幹二花。其紅深淺不同。名品實兩種也，一曰疊羅紅，一曰勝雲紅，艷麗尊榮，皆冠一時之妙。造化密移如此。褒賞之餘，因成口占。  
異品殊絕共翠柯，嫩紅拂拂醉金荷。春羅幾疊敷丹陛，雲縷重縈浴絳河。玉鑑和鳴鸞對舞，寶枝連理錦成窠。東君造化勝前歲，吟繞清香故琢磨。

除牡丹蛱蝶，于非闇於本幅中更留得近三分之一之畫面描繪老幹虬枝，以其“奇偉別饒，古趣也”。于氏對北京牡丹研究甚深，曾特別提到北京公園的花木都由專門技師栽培，惟故宮御花園中的牡丹，似乎在一段時期無人照管，或照管束縛得不太緊密，多年的老幹曲屈盤錯，極可“入畫”。于氏作畫，非簡單採用寫生，而是取不同季節最佳物象，春季的花朵，夏天的葉形，初秋的枝幹，如此積年累月地蒐集，方才下筆如有神。

“只畫折枝牡丹，有的只畫幾根豎幹，這對於構圖來說，是與牡丹的富麗堂皇不相稱的。畫家們只在春天找到形色，未看到夏天姿態百出的葉片，初秋曲屈盤錯的老幹……我畫牡丹不死守陳法，而要使它盡態極妍，比真的牡丹還要漂亮鮮豔。”——于非闇《我怎樣畫工筆花鳥畫》



VARIOUS OWNERS

1160

**CHEN ZHIFU** (1895-1962)

*Celebratory Cranes*

A set of five scrolls, mounted for framing, ink and colour on silk

Each scroll measures 303 x 76 cm.

(119 ¼ x 29 ⅞ in.)

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

Dated spring, *bingchen* year (1956) (5)

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

**US\$260,000-390,000**

陳之佛 松鶴同春 設色絹本  
通景鏡片五幅 一九五六年作

題識：松鶴同春。

丙申（1956年）孟春陳之佛製，  
為東基大禮堂補壁。

鈐印：陳之佛印、雪翁



松鶴同春圖  
陳之佛作  
丙申孟春  
為東基大禮堂補壁









1161

1161

WU CHANGSHUO (1844-1927) /

KUSAKABE MEIKAKU (1838-1922)

Panel Screens of Flowers and Calligraphy

Sixteen scrolls, mounted as a pair of eight-panel screens, ink and colour / ink on paper

Each screen measures 150.5 x 40.3 cm. (59 1/4 x 15 7/8 in.)

Eight scrolls inscribed and signed by Wu Changshuo, with a total of sixteen seals

One scroll dated spring, renzi year (1912)

Eight scrolls inscribed and signed by Kusakabe Meikaku, with a total of twenty four seals

One scroll dated spring, jiyin year (1914)

(2)

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

US\$260,000-390,000

吳昌碩／日下部鳴鶴

花卉書法屏風

設色／水墨紙本  
八折屏風一對

## (一) 《芭蕉圖》

題識：留得芭蕉聽雨聲。苦鍊。

鈐印：俊卿大利、記印

## (二) 《行書蘇軾〈六月二十七日望湖樓醉書其一〉》

釋文：黑雲翻墨未遮山，白雨跳珠亂入船。

卷地風來忽吹散，望湖樓下水如天。

題識：鳴鶴老人書。

鈐印：東作之印、否知世間有何事、金石癖

## (三) 《杏花圖》

題識：杏花春雨江南。昌碩。

鈐印：吳俊唯印、聾、吳昌碩壬子歲以字行

## (四) 《行書蘇軾〈六月二十七日望湖樓醉書其二〉》

釋文：放生魚鱉逐人來，無主荷花到處開。

水枕能令山俯仰，風船解與月裴回。

題識：鳴鶴老人書。

鈐印：東作之印、否知世間有何事、金石癖

## (五) 《鳳仙花石圖》

題識：金鳳嘗稱好女，嬌姿楚楚如仙。

顏色並宜秋夏，美人獨立階前。缶道人。

鈐印：安吉吳俊昌石、缶無咎

## (六) 《行書蘇軾〈六月二十七日望湖樓醉書其五〉》

釋文：未成小隱聊中隱，可得長閒勝暫閒。

我本無家更安住，故鄉無此好湖山。

題識：鳴鶴老人書。

鈐印：東作之印、否知世間有何事、金石癖

## (七) 《葫蘆圖》

題識：依樣。缶。

鈐印：安吉吳俊卿之章

## (八) 《行書蘇軾〈夜冷西湖五絕其二〉》

釋文：三更向闌月漸垂，欲落未落景特奇。

明朝人事誰料得，看到蒼龍西沒時。

題識：鳴鶴老人書。

鈐印：東作之印、否知世間有何事、金石癖

## (九) 《荷花圖》

題識：避炎曾坐芰荷香。苦鐵道人畫。

鈐印：安吉吳俊章、吳昌碩壬子歲以字行

## (十) 《行書蘇軾〈望湖樓晚景五絕其一〉》

釋文：海上濤頭一線來，樓前指顧雪成堆。

從今潮上君須上，更看銀山二十回。

題識：鳴鶴老人書。

鈐印：東作之印、否知世間有何事、金石癖





1161

(十一) 《幽蘭圖》

題識：香騷遺意。大聾。

鈐印：苦鍊近況、吳俊卿印

(十二) 《行書蘇軾〈望湖樓晚景五絕其二〉》

釋文：橫風吹雨入樓斜，壯觀應須好句誇。

雨過潮平江海碧，電光時掣紫金蛇。

題識：鳴鶴老人書。

鈐印：東作之印、否知世間有何事、金石僻

(十三) 《芙蓉花圖》

題識：粗枝大葉，拒霜魄力。吳昌碩。

鈐印：安吉吳俊昌石、缶無咎

(十四) 《行書蘇軾〈望湖樓晚景五絕其三〉》

釋文：青山斷處塔層層，隔岸人家喚欲應。

江上秋風晚來急，為傳鐘鼓到西興。

題識：鳴鶴老人書。

鈐印：東作之印、否知世間有何事、金石僻

(十五) 《梅石圖》

題識：信筆為之，頗似趙悲盦暮年意境。

壬子（1912年）春杪，安吉吳昌碩。

鈐印：吳俊卿印、破荷

(十六) 《行書蘇軾〈望湖樓晚景五絕其四〉》

釋文：樓下誰家燒夜香，玉笙哀怨弄初涼。

臨風有客吟秋扇，拜月無人見晚妝。

題識：甲寅（1914年）春分後三日錄蘇東坡詩，

七十七叟鳴鶴。

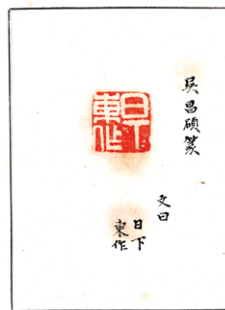
鈐印：東作之印、否知世間有何事、金石僻



Kusakabe Meikaku  
日下部鳴鶴



Memorial stele of the two artists  
位於杭州西泠印社的吳昌碩與日下部鳴鶴結友百年銘誌紀念碑



Seal collection of Kusakabe Meikaku  
雀叟印譜



Rubbing of the seal  
印章邊款



1161

This pair of Japanese-style panel screens consists of Wu Changshuo's 1912 depictions of eight plants and flowers in the style of Zhao Zhiqian, accompanied by Kusakabe Meikaku's 1914 calligraphy transcribing poems by Su Shi. At 150 cm in height, the gold-background screens bearing such bold images certainly brighten any room.

Kusakabe Meikaku, a distinguished calligrapher active during the Meiji period, was considered one of the "Three Brushes of Meiji" (*Meiji no Sanpitsu*), ranking alongside Nakabayashi Gochiku and Iwaya Ichiroku. Friendly with Yang Shoujing, who was visiting Japan during the Meiji period, Meikaku studied calligraphy and epigraphy from Yang and achieved dominance with his creative northern epigraphic characteristic. He met Wu Changshuo in 1891 when he visited steles bearing carvings of Wang

Xizhi's works and other calligraphers in the Shanghai region. Meikaku was so impressed by a seal Wu carved and gifted to him, he commissioned him to make several more. The flourishing friendship compelled Meikaku to become the earliest and most influential promoter of Wu's art in Japan. When Meikaku passed away in 1922, it was Wu who wrote the epitaph. A stele commemorating the 100th year of their encounter stands at Xiling Seal Art Society in Hangzhou today, a testament to the significance of this friendship.

The large scale of this pair of eight-panel screens suggests that it was not meant for practical use at home. Most likely it was commissioned by a collector who favoured epigraphy and Su Shi, and was socially important enough to make the requests to the two leading masters of epigraphy.





1161

本件含日式八曲屏風一對，吳昌碩1912年用趙之謙筆意，作芭蕉、杏花、鳳仙、葫蘆、荷花、幽蘭、芙蓉、梅花八種，日下部鳴鶴1914年行書蘇軾詩於對扇，每幀皆近五尺高，再裱於金底屏風，清華與金屏兩相輝映，燦然一堂。日下部鳴鶴，名東作，晚號鳴鶴，日本明治時期（1868-1912）書壇巨擘，被稱為“日本近代書道之父”，與中林悟竹（Nakabayashi Kotake）、嚴谷一六並稱“明治三筆”。

鳴鶴與明治年間訪日的楊守敬友善，從其習書及金石學，從此開創北碑書風，彪炳日本書壇數十年。除楊守敬外，鳴鶴亦與吳大澂、楊見山等中國金石學家頗有往來，鳴鶴長吳昌碩六歲，兩人相識於1891年，該年，鳴鶴來中國探訪王羲之遺蹟，並在滬浙地區拜訪同道，與吳昌碩結交便在此

間，二人或有會面，五月時，吳昌碩治印“日下東作”相贈，邊款曰：“鳴鶴先生大方家。辛卯五月，昌石吳俊”。鳴鶴對吳氏印作激賞不已，請其治印多枚，吳昌碩曾有詩句相贈，“凍梅尋伴侶，短札羨康疆”，二人情誼可見一斑。鳴鶴在日極為吳氏宣揚，是最早在日本推廣其藝術的重要人物。1922年，日下部鳴鶴辭世，吳昌碩為其墓碑篆額，以致哀思。今日杭州西泠印社觀樂樓前有兩人結交一百週年紀念碑，這段情誼亦可作金石壽了。

觀此屏風形八曲一雙、兩對並置之形制，非日常家中所用。應由當時一位鍾情金石書畫、崇敬蘇東坡之藏家定製。可謂得中日兩位頂級金石家之墨跡組為一屏，亦非尋常人可達成之事。



1162

VARIOUS OWNERS

1162

**WU CHANGSHUO** (1844-1927)

*Peony*

Hanging scroll, ink and colour on paper

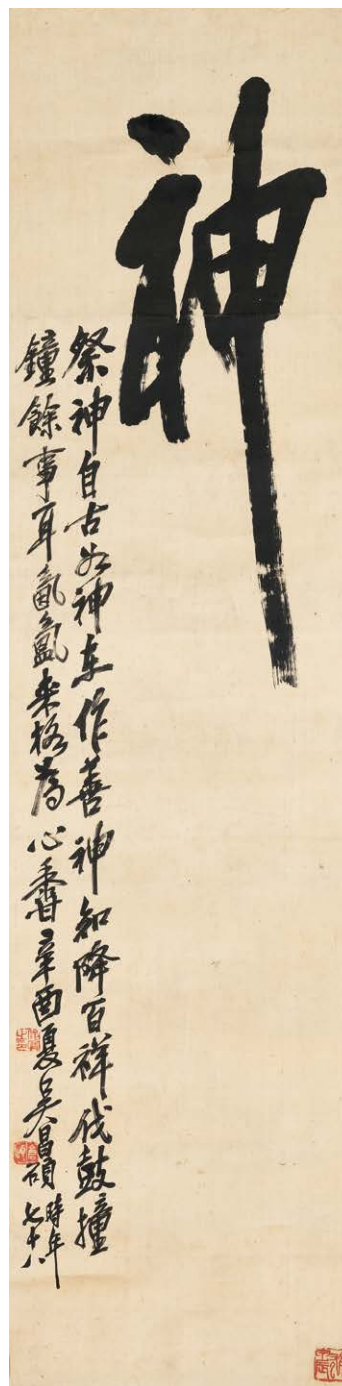
107.5 x 44.4 cm. (42 3/8 x 17 1/2 in.)

Inscribed and signed, with one seal of the artist

Two collectors' seals

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

**US\$26,000-39,000**



1163

吳昌碩

富貴花開

設色紙本

立軸

題識：金移古屋圍繡幙，珠翠照耀輝長榮。老缶。

鈐印：吳俊之印

鑑藏印：韓德均所得金石書畫、一時禪意在花前

註：韓德均（1898-1930），字子谷，號筍廬，為松江韓氏讀有用書齋第三代主人，少時受教於張錫恭，及長學藝於吳昌碩。



PROPERTY FROM A PRIVATE JAPANESE COLLECTION  
日本私人收藏 (LOT 1163)

1163

WU CHANGSHUO (1844-1927)

Calligraphy in Running Script - Spirit

Hanging scroll, ink on satin

126.5 x 31.8 cm. (49 ¾ x 12 ½ in.)

Inscribed and signed, with three seals of the artist

Dated summer, xinyou year (1921)

HK\$120,000-150,000

US\$16,000-19,000

吳昌碩 行書 水墨綾本 立軸 一九二一年作

釋文：神。

題識：祭神自古如神在，作善神知降百祥。

伐鼓撞鐘餘事耳，氤氳來格爲心香。

辛酉（1921年）夏，吳昌碩時年七十八。

鈐印：俊卿之印、倉碩、雄甲辰

#### VARIOUS OWNERS

1164

WU CHANGSHUO (1844-1927)

Pine Tree

Scroll mounted and framed, ink on paper

152.5 x 70.5 cm. (60 x 27 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated wuyu year (1918)

Dedicated to Lusou (Shiraishi Rokusaburo, 1868-1934)

#### PROVENANCE:

Christie's New York, Fine Chinese Paintings, 12 September 2017, Lot 67.

#### NOTE:

Shiraishi Rokusaburo, styled Lusou, was born in Nagasaki, Japan.

During the early 20th century, he operated the Rokusan Garden Hotel. He loved paintings and calligraphy and was friends with many artists in Shanghai, including Wang Zhen and Wu Changshuo.

The Rokusan Garden became a place where artists gather. He was especially fond of Wu Changshuo and held a solo exhibition for him in 1914 in his garden. He also collected many of Wu's works.

HK\$400,000-600,000

US\$52,000-77,000

吳昌碩 蒼松 水墨紙本 鏡框 一九一八年作

題識：筆端颯颯生清風，解衣盤礴吾畫松。

是時春暖凍初解，硯池墨水騰蛟龍。

之而鱗甲動蒼鬣，天矯直欲飛碧空。

旁觀懼有雷雨至，動色走避呼光童。

棟梁材真出紙上，欲支大廈無良工。

八千歲椿庶可比，壽與天地長無終。

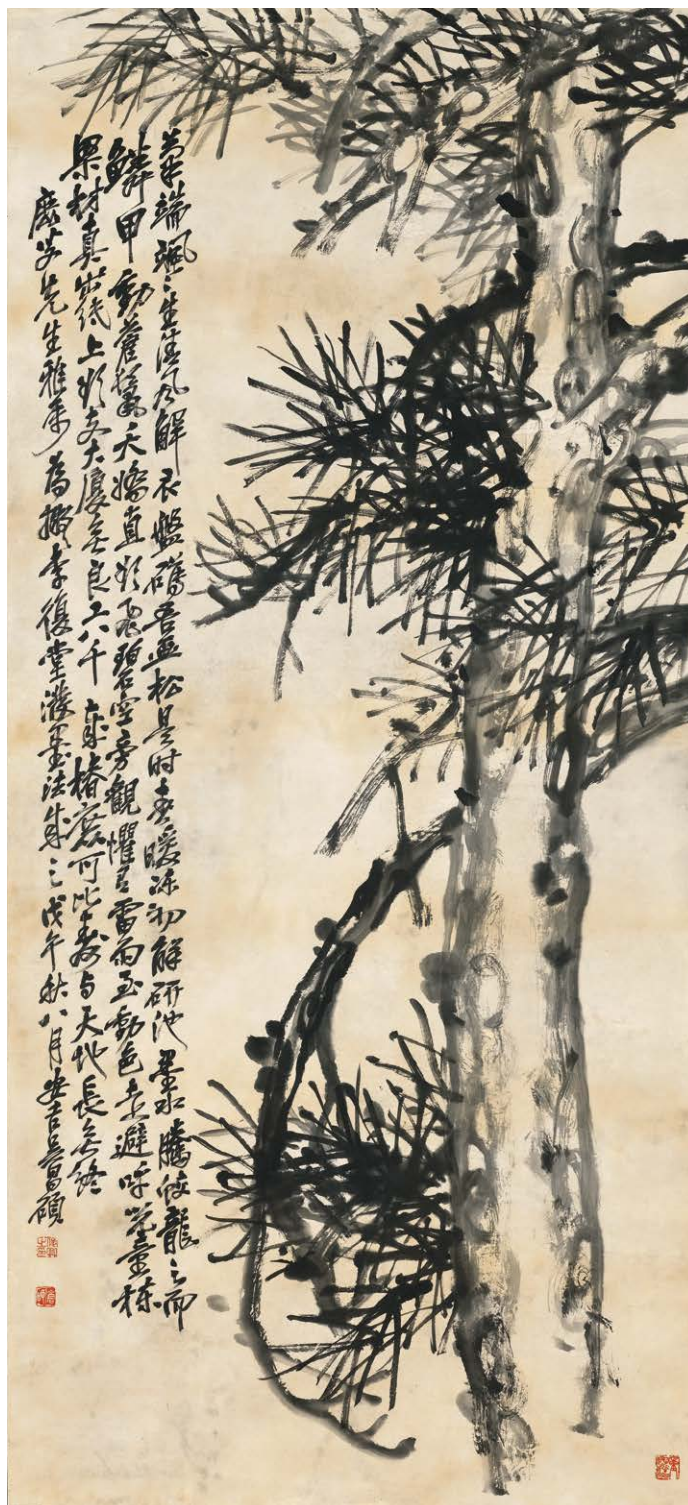
鹿叟先生雅屬，爲擬李復堂潑墨法成之。

戊午（1918）秋八月。安吉吳昌碩。

鈐印：俊卿之印、倉碩、重游泮水

來源：紐約佳士得，中國書畫拍賣，2017年9月12日，編號67。

註：上款“鹿叟”應爲日人白石六三郎（1868-1934），號鹿叟，日本長崎人。二十世紀初在上海經營六三花園飯店。此翁喜好書畫，與上海書畫家交往甚密，尤以王一亭、吳昌碩爲甚，六三園成爲書畫家雅集常聚之地。他尤其賞識吳昌碩，1914年曾在六三花園爲其舉辦個人展覽，收藏吳氏作品頗豐。



1164



PREVIOUSLY FROM THE COLLECTION OF KAWACHI SEPPŌ 河内雪峰舊藏 (LOTS 1165)

1165

**WU CHANGSHUO** (1844-1927)

*Chrysanthemums and Rock*

Hanging scroll, ink on paper

113.5 x 42.2 cm. (44 5/8 x 16 5/8 in.)

Inscribed and signed, with three seals of the artist

Dated autumn, *gengshen* year (1920)

One collector's seal by Kawachi Seppo (1898-1983)

**NOTE:**

This painting bears a collector's seal of Kawachi Seppo (1898-1983) who was a collector of Chinese works of art and paintings. Kawachi Seppo was active in the Chinese paintings circle since the 1930s and were friends with artists and calligraphers, such as Wang Geyi, Qi Gong and Zhao Puchu.

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

**US\$26,000-39,000**

吳昌碩 菊石圖 水墨紙本 立軸 一九二〇年作

題識：荒崖寂寞無俗情，老菊獨得秋之清，

登高一笑作重九，挹赤城霞餐落英。

庚申（1920年）秋仲，客海上禪巖軒，吳昌碩年七十七。

鈐印：俊卿之印、倉碩、雄甲辰

鑑藏印：東京都大田區田園調布本町三八之二五雪峰河內寬次

註：本幅具日本著名書道家河內雪峰（1898-1983）鑑藏印，河內雪峰，名寬次，喜好收藏中國文物書畫，自三十年代始，即與中國書畫界交流頗多，與王個移、啓功、趙樸初交往甚深。

VARIOUS OWNERS

1166

**WANG ZHEN** (1867-1938)

*Calligraphy in Standard Script - Namo Avalokiteshvara*

Hanging scroll, ink on paper

134.5 x 31.5 cm. (53 x 12 3/8 in.)

Inscribed and signed, with three seals of the artist

Dated New Year's Day, *wuchen* year (1928)

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

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

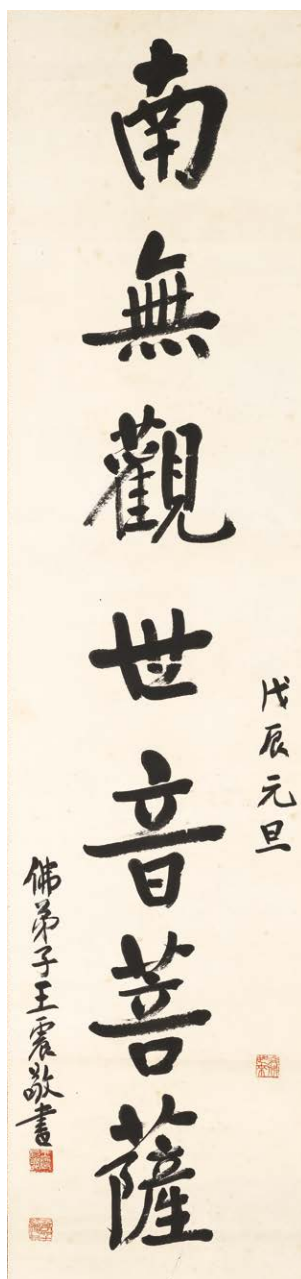
王震 楷書〈南無觀世音菩薩〉 水墨紙本 立軸 一九二八年作

釋文：南無觀世音菩薩。

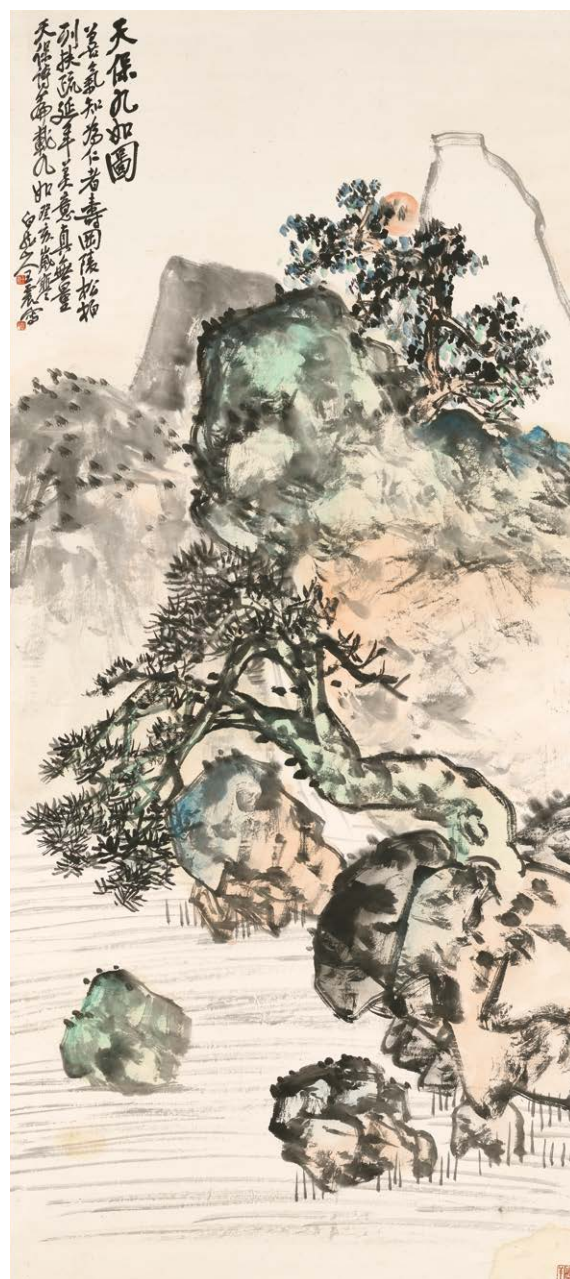
題識：戊辰（1928年）元旦，佛弟子王震敬書。

鈐印：我佛如來、王震長壽、一亭六十以後作





1166



1167

1167

**WANG ZHEN** (1867-1938)

*Landscape*

Hanging scroll, ink and colour on paper

137.5 x 61.2 cm. (54 1/8 x 24 1/8 in.)

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

Dated winter, *guihai* year (1923)

Wooden box inscribed and signed, with two seals of the artist

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

**US\$11,000-19,000**

王震 天保九如圖 設色紙本 立軸 一九二三年作

題識：天保九如圖。

善氣知爲仁者壽，岡陵松柏列扶疏。

延年美意眞無量，天保詩篇載九如。

癸亥（1923年）歲寒，白龍山人王震寫。

鈐印：王震、一亭父、大吉羊

畫家題木盒：天保九如。白龍山人寫。

鈐印：王震大利、一亭



1168

1168

**WU CHANGSHUO** (1844-1927)

*Chrysanthemums*

Hanging Scroll, ink and colour on paper

100.5 x 50.7 cm. (39 ¾ x 20 in.)

Inscribed and signed, with three seals of the artist

Dated spring, *wuyu* year (1918)

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

**US\$39,000-52,000**

吳昌碩 瘦菊 設色紙本 立軸  
一九一八年作

題識：籬菊瘦逼人影。

寫竟錄元人詞句。

戊午（1918）春。

七十五叟。吳昌碩。老缶。

鈐印：吳俊之印、吳昌石、歸仁里民



1169

**WU CHANGSHUO** (1844-1927)

*Pine Trees*

Hanging scroll, ink on paper

139.5 x 47.3 cm. (54 7/8 x 18 3/4 in.)

Inscribed and signed, with three seals of the artist

Dated autumn, *bingchen* year (1916)

Wooden box inscribed and signed by Caoweng, with one seal

Dated summer, eighth month, twenty-sixth year of Showa reign (1951)

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

**US\$39,000-65,000**

吳昌碩 松樹 水墨紙本 立軸 一九一六年作

題識：歷盡風霜耐歲寒，上撐霄漢下風湍，  
憐他臃腫無人識，寫作新圖子細看。

丙辰（1916年）秋杪，吳昌碩老缶。

鈐印：吳俊之印（反）、吳昌石、歸仁里民

木盒題字：吳昌碩先生畫松。

背面：昭和廿六年（1951）夏八月，草翁識。

鈐印：草露山房主人



1169



1170

1170

**WANG ZHEN** (1867-1938)

*Sparrows Chirping on Plum Blossoms*

Hanging scroll, ink and colour on paper

129.5 x 40.5 cm. (51 x 16 in.)

Inscribed and signed, with three seals of the artist

Dated summer, yihai year (1935)

Wooden box inscribed and signed by Umehara Ryuzanburo (1888-1986), with one seal

**NOTE:**

The inscription on the wooden box was by the Japanese artist Ryosaburo Umehara. Umehara studied art in France in his early years, but he also loved Chinese art, especially the works by Wu Changshuo, Wang Zhen, and Qi Baishi.

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

**US\$6,500-9,000**



1171

**王震 梅花麻雀 設色紙本 立軸 一九三五年作**

題識：江梅花發處，雀噪報春來。冷暖分南北，終從庚嶺回。

乙亥（1935年）夏，白龍山人王震。

鈐印：王震大利、一亭、古梅花館

梅原龍三郎題木盒蓋底：王一亭筆梅花雀圖。梅原龍三郎鑒題。

鈐印：龍

註：題木盒者應為日本藝術家梅原龍三郎（1888-1986）。梅原早年留學法國習藝，然亦鍾情中國藝術，以吳昌碩、王震、齊白石為主。



VARIOUS OWNERS

1171

**CHEN SHIZENG** (1876-1923)

*Magnolias*

Hanging scroll, ink and colour on paper

133.5 x 33.3 cm. (52 ½ x 13 ¼ in.)

Inscribed and signed, with two seals of the artist

Two collectors' seals

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

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

陳師曾 辛夷如雪 設色紙本 立軸

題識：試問春風何處好？辛夷如雪拓岡西。  
槐堂朽者寫半山詩意。

鈐印：師曾、五色令人目盲

鑑藏印：繹明藏、多彩齋所藏書畫之印

PROPERTY FROM A PRIVATE JAPANESE COLLECTION  
日本私人收藏 (LOT 1172)

1172

**WU CHANGSHUO** (1844-1927)

*Chrysanthemums and Rock*

Hanging scroll, ink on paper

132.3 x 44.7 cm. (52 ¼ x 17 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated summer, *dingsi* year (1917)

**PROVENANCE:**

Acquired from a pupil of Kaneko Ohte (1906-2001), a famous calligrapher, and advocate of the "Modern Poetry and Literature Movement" in Japan.

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

**US\$26,000-39,000**

吳昌碩 東籬之菊 水墨紙本 立軸 一九一七年作

題識：十晦東籬鞠，生涯重醉翁。  
鑄扶同谷意，甕抱漢陰風。  
作枕仙應借，餐英道未窮。  
重陽來就汝，寒色洗雙瞳。  
丁巳（1917年）夏仲，七十四叟吳昌碩。

鈐印：俊卿之印、昌碩、歸仁里民

來源：得自日本書法名家及“近代詩文書運動”提倡者之一金子鷗亭的學生。

吳昌碩筆東籬之菊





1173

VARIOUS OWNERS

1173

**QI BAISHI** (1863-1957)

*Mantis and Amaranthus*

Scroll, mounted and framed, ink and colour on paper

32 x 25.7 cm. (12 5/8 x 10 1/4 in.)

Signed, with one seal of the artist

Two collectors' seals, including one of Robert Hatfield Ellsworth (1929-2014)

**NOTE:**

Previously in the collection of Robert Hatfield Ellsworth (1929-2014), one of the most renowned western collector, dealer, and scholar in Asian art.

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

**US\$39,000-65,000**

齊白石

螳螂與雁來紅

設色紙本

鏡框

款識：白石。

鈐印：白石

鑑藏印：多彩齋藏、安思遠藏

註：安思遠（1929-2014），在亞洲藝術領域最有影響力的西方藏家、交易商和學者之一。



1174

1174

**QI BAISHI** (1863-1957)

*White Blossoms and Cerambycidae*

Scroll, mounted and framed, ink on paper

32.7 x 26 cm. (12 7/8 x 10 1/4 in.)

Signed, with one seal of the artist

Two collectors' seals, including one of Robert Hatfield Ellsworth (1929-2014)

**NOTE:**

Previously in the collection of Robert Hatfield Ellsworth (1929-2014), one of the most renowned western collector, dealer, and scholar in Asian art.

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

**US\$39,000-65,000**

齊白石

白花與天牛

水墨紙本

鏡框

款識：九十歲白石

鈐印：白石

鑑藏印：多彩齋藏、安思遠藏

註：安思遠（1929-2014），在亞洲藝術領域最有影響力的西方藏家、交易商和學者之一。



Mr Y.K. Shukla was born in 1907 in Porbander, Gujarat, India and studied drawing and painting in Bombay. He received the Meyo Medal, the highest award for an art student in India, then in 1934, he moved to Italy to study at the Royal Academy of Fine Arts in Rome, where he graduated with honours in 1939.

In 1947, Shukla won a scholarship from the Indian government to study Chinese painting at the National Institute of Fine Arts in Beijing. Whilst in Beijing, he had the opportunity to study under the internationally celebrated artist Xu Beihong, got to know several Chinese artists, and made visits to see private collections of Chinese paintings owned by collectors and artists. Shukla became close friends with Qi Baishi, Xu Beihong and other Chinese artists of the 20th century. With their advice, Shukla assembled a fine collection of modern Chinese paintings, including the current lot. This painting first appeared in Christie's London in 1998 and was sold by the descendants of Mr Shukla.

蘇可拉，1907年生於印度，於孟買習美術，1934年赴義大利進修，入羅馬皇家藝術學院習版畫，以優異成績畢業，遂返國從事教育工作。1947年，考獲印度政府獎學金，赴中國研習美術，以促進中印兩國文化交流。他在1947年抵北平，先習中文，再轉入國立北平藝術專科學校，師事徐悲鴻、王青芳。翌年六月畢業，先後在北京大學和南京中央大學舉行畫展。

蘇可拉仰慕中國藝術，北平藝專求學期間，他結識多位中國藝術家，飽覽私人收藏，並與收藏家和藝術家一起討論，從而與齊白石、徐悲鴻等多位二十世紀重要藝術家結為好友。在他們的引導下，蘇氏開始收藏，並收藏了一批重要的現代中國畫。本幅即齊白石當時所贈之一，並於1998年由蘇可拉先生後人委託在倫敦佳士得拍賣。

## 1175

**QI BAISHI (1863-1957)**

*Magpie and Plum Blossoms*

Hanging scroll, ink and colour on paper

102.8 x 33.8 cm. (40 ½ x 13 ¼ in.)

Inscribed and signed, with one seal of the artist

Dedicated to Su Kela (Y. K. Shukla)

**PROVENANCE:**

Christie's London, Fine Chinese Ceramics, Paintings and Works of Art, 15 June 1998, Lot 197.

Sotheby's Hong Kong, Fine Chinese Paintings, 2 October 2018, Lot 1293.

**HK\$1,200,000–1,800,000**

**US\$160,000–230,000**

齊白石

喜鵲登梅

設色紙本

立軸

題識：蘇可拉先生雅屬。八十八白石。

鈐印：白石

來源：倫敦佳士得，中國十九二十世紀繪畫 (II)，1998年6月15日，編號197。

香港蘇富比，中國書畫拍賣，2018年10月2日，編號1293。





1176

PROPERTY FROM A NEW YORK PRIVATE COLLECTION  
紐約私人收藏 (LOT 1176)

1176

**ZHANG DAQIAN** (1899-1983)

*Pink Lotus*

Scroll, mounted and framed, ink and colour on paper

45.3 x 90.5 cm. (17 7/8 x 35 3/4 in.)

Inscribed and signed, with five seals of the artist

Dated eleventh day of the second month, sixty-ninth year of the Republic, *gengshen* year (1980)

**NOTE:**

According to the present owner, this painting was donated by renowned collector Lam Shau-Wai to a charity auction at China Institute, New York, from which the present owner acquired it.

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

**US\$110,000-130,000**

張大千 粉荷 設色紙本 鏡框 一九八〇年作

題識：曉來閒立回塘。一襟香。

玉颭雲鬆風外、數枝涼。

相並渾如私語，惱人腸。

飛去方知白鷺、在花旁。

六十九年庚申（1980年）二月十一日，

偶憶吾家功父《相見歡》小令，乘興命筆。

八十二叟爰，摩耶精舍。

鈐印：張爰之印、大千居士、摩耶精舍、大千豪髮、己亥己巳戊寅辛酉

註：據現藏家介紹，本作品為著名藏家林秀槐提供予紐約華美協進社進行慈善拍賣，現藏家於此拍賣會購得。

VARIOUS OWNERS

1177

**ZHANG DAQIAN** (1899-1983)

*Scholars at Leisure*

Hanging scroll, ink and colour on paper

103.2 x 49.4 cm. (40 5/8 x 19 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *jichou* year (1949)

Dedicated to Shunde

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 1 December 2015, Lot 1331.

**NOTE:**

*Conversation in the Pavilion* attributed to 14th-century artist Xu Ben was published in the *Fine Art Journal* published by the Chinese Painting Studies & Research Society in Beijing in 1929. Zhang Daqian admired this painting and emulated the work twice, in 1947 and 1949. The present lot is the version he painted in 1949. This season, Christie's Fine Chinese Classical Painting and Calligraphy auction is proud to offer the original painting attributed to Xu Ben (Lot 888) on 29 November 2021. This rare opportunity to see and compare both works is not to be missed.

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

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



張大千 溪亭高士圖 設色紙本 立軸  
一九四九年作

題識：在家閑客似僧高，邀上溪亭第一遭。  
抱得琴來休奏響，且聽檻外落秋濤。  
己丑（1949年）秋，似順德仁兄法家  
正之。大千張爰。

鈐印：張爰、大千大利

來源：香港佳士得，中國近現代畫，2015年  
12月1日，編號1331。

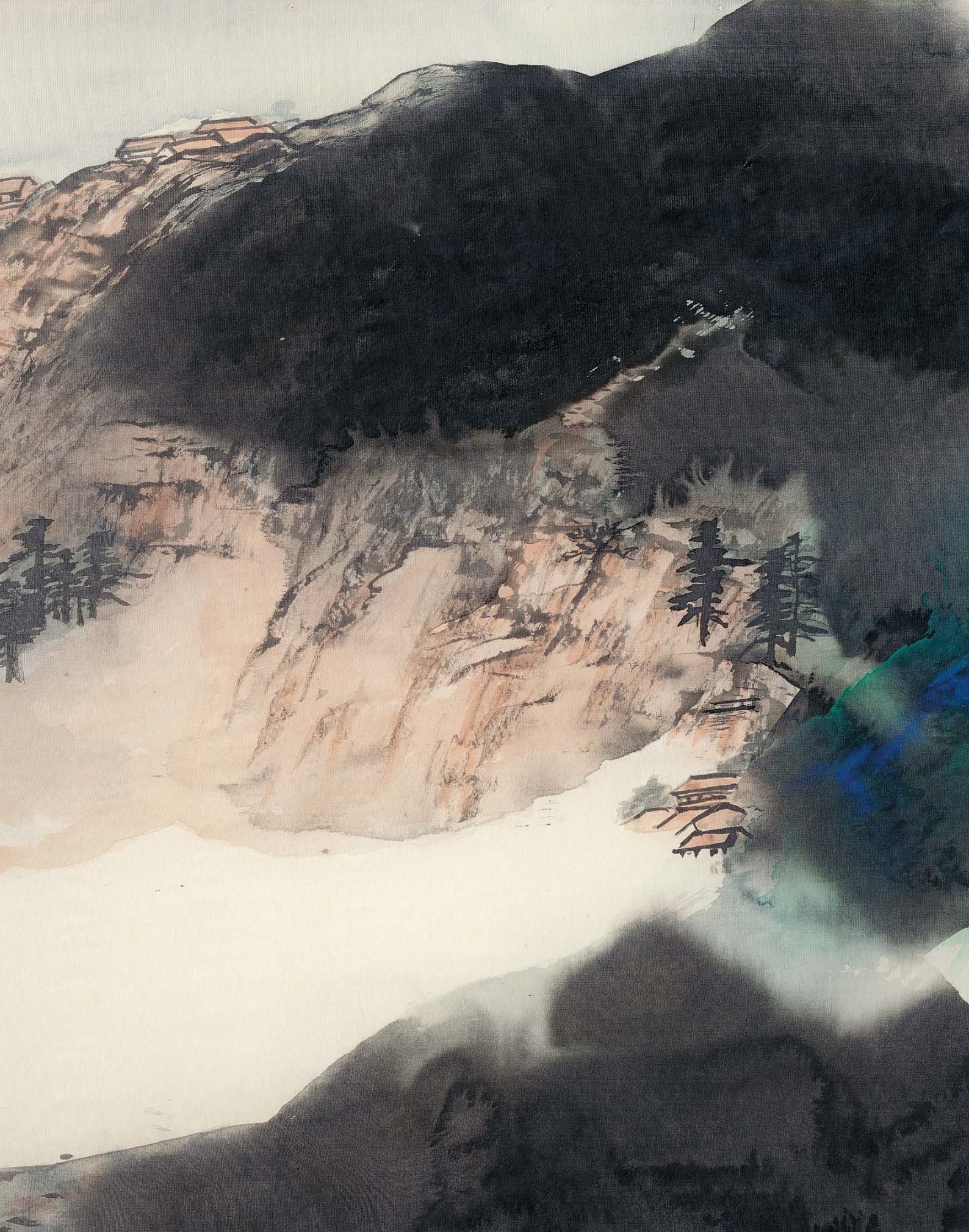
註：張大千分別於1947年和1949年兩次臨摹  
徐賁（傳）《溪亭客話》（下圖）。此拍品  
為大千1949年臨摹版本。原作曾刊載於1929  
年出版的《藝林旬刊》，並將於本次佳士得  
的中國古代書畫拍賣呈獻（編號888）。前  
後兩幅名作聚首一堂，誠古今佳話也！



XU BEN (ATTRIBUTED TO, 1335-1380),  
Conversation in the Pavilion  
明 徐賁（傳）溪亭客話











Painted in 1969, Zhang Daqian's *Living in the Mountains* is a stunning balancing act: on a luminous pearl-like background, ink wash whirls seductively, gently suffused pools of azurite and malachite forming vaporous clouds, giving way to the secluded dwellings, textured mountains and trees below. One of the largest splashed-ink and splashed-colour works executed on unmounted silk, *Living in the Mountains* is a prime example of the artist's triumphant exploration of the very materiality of his medium, a celebratory play between darkness and light, drenching ink and unpainted surfaces, the abstract and the figural.

*Living in the Mountains* dates to February or March of 1969, when Zhang Daqian had just concluded a series of groundbreaking solo exhibitions at Frank Caro Gallery in New York, S. H. Mori Gallery in Chicago and Alberts-Langdon in Boston from October to December 1968. By the end of the 1960s, splashing ink and colour had become his favourite creative pursuit, and he had made Carmel his home, often staying for several months on his voyages between South America and Asia. It was during this time of global travels that his tireless experimentation with materials, such as wood board and fibreglass, reached a climax. Realised on a massive scale, *Living in the Mountains* continues Zhang Daqian's fascination with painting on silk, beholden to the legacy of the eighth-century artists who spilt ink onto silk in a drunken stupor. The unabsorbent nature of Japanese silk requires delicate sizing and preparation as well as supreme virtuosity and control. Notably, paintings on silk are often backed on paper. Yet the lustrous silk surface here is stretched over a support, creating a glowing optical effect reminiscent of a lightbox. With impeccable control of the ink and brush, the artist brilliantly builds shapes, colours and textures, transforming them into clouds and shadows punctuated by lush vegetation with minimal brushstrokes almost invisible to the eye. The resulting image is an astonishing coup given over to the sheer beauty of the surface with powerful immediacy.

《雲山居隱》創作於1969年，是張大千盛期所作潑墨潑彩中具有別樣意味的一幅。全作無論在技法還是構圖上都達至一種典雅的均衡。珍珠白一般的絹布上，墨韻悄然流淌，於無形中隱約見有形。石青石綠顏料凝結在山巔，如雨後初霽，嵐氣微現。畫面左側，大千以意筆寫成山林宮殿，仿如晨光初起，霧氣彌散後之所見。細看《雲山居隱》，原來大千所用乃未裱絹布，不加處理即潑之寫之，墨彩與絹本交相輝映，淡墨處輕靈，重彩處厚重，乃同類題材所見之罕例。六十年代末，正是畫家潑墨潑彩創作的巔峰時期，大千了無拘束，以前人未有的勇氣和魄力開疆闢土，在材料和技法上更是勇於創新，無所不用，常常驚歎世人。本作在材料上的創舉，正是此時期畫家敢於推陳出新的最佳例證。

《雲山居隱》創作於1969年2月至3月間。數月之前，1968年10月至12月，大千先生剛剛於美國紐約、芝加哥及波士頓三地畫廊舉辦一系列巡迴展覽，藝名大揚。時至六十年代末，潑墨潑彩已成為畫家最得心應手之法，而加州卡梅爾也漸漸成為他心儀的居住之地，往往一住數月。正是在這大放異彩的時期，大千在材料的選用上也更為大膽，紙本、卡紙、木板，甚至玻璃纖維板，均有嘗試。《雲山居隱》延續了中國畫家對絹布的重視，往往最為重要的作品才選取絹本施寫。本幅所用之日本絹尤其細密輕柔，需要特別的上膠準備過程。絹本輕柔脆弱，難以直接書寫，往往需要先用命紙托裱，才可達到下筆的硬度，然而細觀此幅，絹本並無托裱，而是直接繃在木架上，畫面後並無遮擋，形成如燈箱一般的空間，自然光或燈光照上，仿如絹底發光，奇妙異常。大千以高超的技法應對此種全新的材料，潑寫流暢，毫無凝滯，墨彩於絹面上流淌，創造出紙本所無法形成的細微肌理，每一筆都蘊含無窮變化，由此所創作出的作品，不同於紙上作品的狂放，更有一份東方情思的典雅從容，可謂張大千以古創新，向國際藝術舞台宣言的絕佳代表。



1178

**ZHANG DAQIAN** (1899-1983)

*Living in the Mountains*

Scroll, mounted and framed, ink and colour on silk

72.5 x 122.7 cm. (28 ½ x 48 ¼ in.)

Inscribed and signed, with four seals of the artist

Dated first month, *jìyóu* year (1969)

Dedicated to Mengdu and Madame Xingzhu

**PROVENANCE:**

Acquired directly from the artist by the previous American Chinese collector, and thence by descent.

Christie's Hong Kong, Fine Chinese Modern Paintings, 2 June 2015, Lot 1528.

**HK\$25,000,000-35,000,000**

**US\$3,200,000-4,500,000**

張大千 雲山居隱 設色絹本 鏡框  
一九六九年作

題識：己酉（1969年）元月，寫似蒙度仁兄、  
星竹夫人儷賞，大千張爰。

鈐印：大千唯印大年、直造古人不到處、  
可以橫絕峨眉巔、大千世界

來源：原美國華僑藏家直接得自畫家，並由家族傳承。  
香港佳士得，中國近現代畫，2015年6月2日，編號1528。



可以橫絕峨眉巔



直造古人不到處



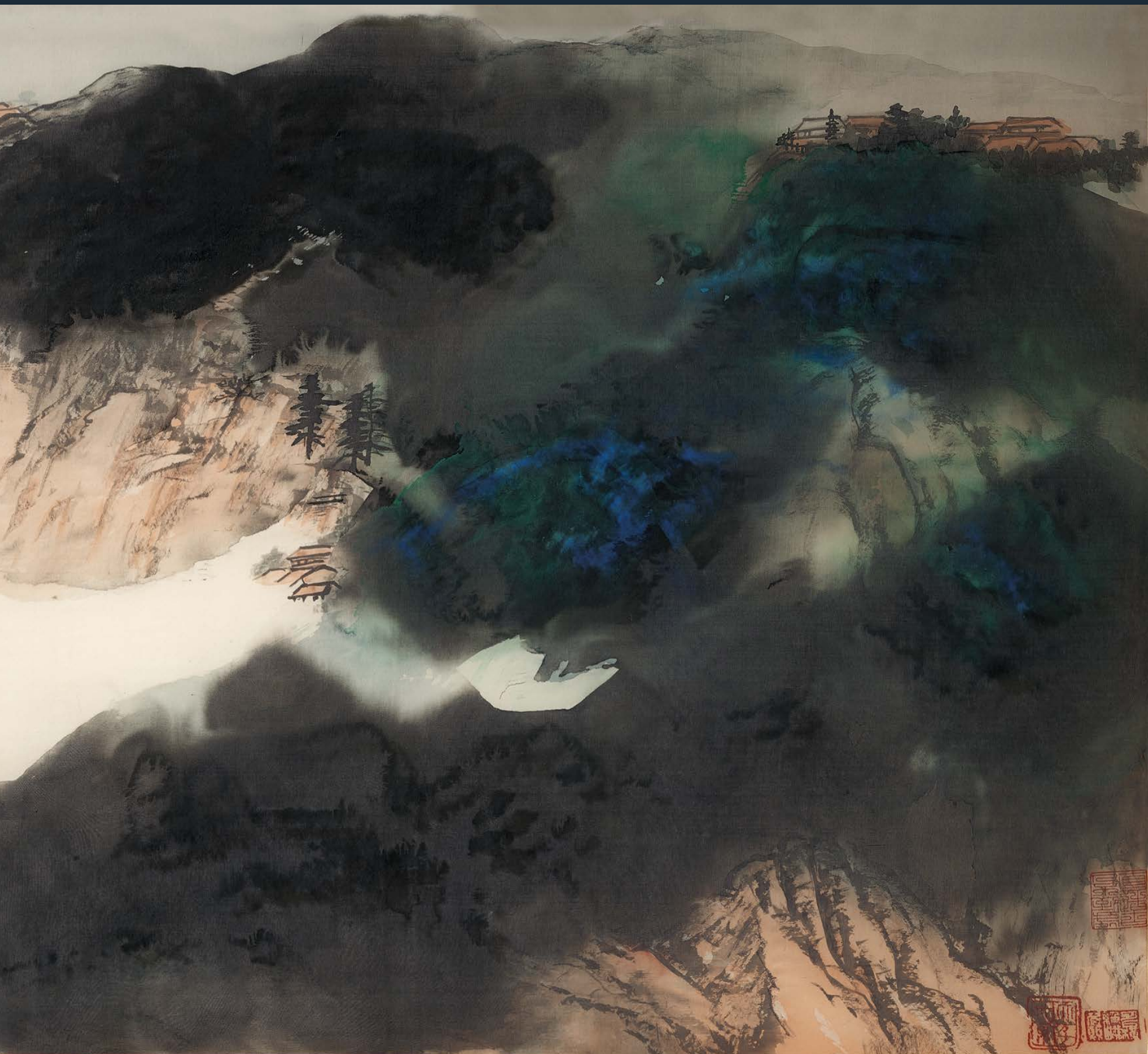
大千唯印大年



大千世界









1179

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

1949年春，張大千應殷商蔡克庭邀從香港前往澳門作客。蔡克庭的次子蔡昌鑾與張大千、張善孖早結識於四川，成為好友。蔡家是濠江望族，宅邸位於澳門郵政總局後的大堂街，當時居澳門的藝術家鄧芬、鮑少游、黃般若等也常為其座上客。張大千將兩隻長臂白猿養在花園中，常在畫室揮毫作畫，閒時亦親自下廚川菜設宴，十分愜意。每日清晨，他與兒子葆羅牽猿到大三巴等地散步，一時傳為佳話。旅居蔡家三個月期間，畫家多次題贈作品予蔡氏家族，以答謝主人盛情款待。此件罕見的芍藥白緞旗袍，即是為蔡家女眷精心繪製、為數不多的禮物之一。張大千先在白緞上作畫，再請裁縫師傳量身製成。手繪旗袍由蔡氏家族後人寶藏至今，從未公開展示，實屬難得可貴。

1179

**ZHANG DAQIAN (1899-1983)**

*Qipao - Peonies*

Cheongsam, ink and colour on silk

67 x 131 cm. (26 3/8 x 51 5/8 in.), including sleeves

Signed by the artist

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

**US\$65,000-90,000**

張大千

旗袍—芍藥

絲綢設色

旗袍

款識：張大千爰。



Zhang Daqian with Cai Keting (center), Cai Changlun (second-left) and members of the Cai family  
張大千與蔡克庭（中）、蔡昌鑾（左二）與蔡家成員





1180

#### VARIOUS OWNERS

##### 1180

**ZHANG DAQIAN** (1899-1983)

*Blossoming Lotus*

Scroll, mounted and framed, ink and colour on paper

33 x 90 cm. (13 x 35 3/8 in.)

Inscribed and signed, with two seals of the artist

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

Dedicated to Chongxian (Hu Chongxian, 1912-1989)

##### PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 31 May 2016, Lot 1256.

##### NOTE:

The recipient of this painting, Hu Chongxian (Hu Chung-Hsien, 1912-1989), was known as the official photographer for Chiang-Kai-Shek. In Taiwan, he became acquainted with Zhang Daqian, who admired his work and often inscribed poems on his photographs.

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

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

張大千 紅蓮初放 設色紙本 鏡框 一九七八年作

題識：六十七年（1978）七月，摩耶精舍千葉蓮花初放，崇賢老友來為寫生，因師其意為此，即以奉貽，博開口一笑也。八十叟爰。

鈐印：張爰之印、大千居士

來源：香港佳士得，中國近現代畫，2016年5月31日，編號1256。

註：上款人胡崇賢（1912-1989），著名攝影師，曾為蔣介石御用攝影師。胡崇賢與張大千同為藝友，交情頗深。張大千常以其攝影作品當畫，以詩書入影作，平添不少雅趣。

1181

# ZHANG DAQIAN (1899-1983)

## Lady in Indian Dress

Scroll, mounted and framed, ink and colour on paper

78.5 x 45.4 cm. (30 7/8 x 17 7/8 in.)

Inscribed and signed, with one seal of the artist

Dated *gengyin* year (1950)

Dedicated to Liangnian and Madame Yangfen

### PROVENANCE:

Previously in the collection of Liu Liangnian.

Christie's Hong Kong, Fine Chinese Modern Paintings, 29

November 2009, Lot 608.

Christie's Hong Kong, Fine Chinese Modern Paintings, 31 May

2016, Lot 1469.

### NOTE:

Liu Liangnian was born in Fujian in 1905. He attended Ying Wah College in 1920 and later worked at the Shanghai Customs. There, Liu befriended many artists including Wu Hufan, Zhang Shanzi, Zhang Daqian, Ye Gongchuo and the Gao brothers, Jianfu and Qifeng. During the war, he moved to Chengdu where many others also sought refuge. He became acquainted with artists such as Huang Junbi, Zhao Shao'ang, Guan Shanyue, Li Xiongcai and Yu Youren. In 1946, Liu was transferred to the Gongbei Customs in Zhuhai and lived in Macau. In 1952, Liu left with his family to live in North Point, Hong Kong. He ran a trading business and spent his spare time on the arts, arranging dinners, meetings and exhibitions for artists. After he retired, Liu further expanded his collection of paintings, works of art and stamps. He also wrote poetry, some of which was published. His close relationship with the artists saw his son, Liu Jijian as a favoured godson to Huang Junbi.

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

**US\$390,000-650,000**

張大千 印度紗麗 設色紙本 鏡框 一九五〇年作

題識：印度紗麗即古之所謂五銖衣，亦稱天衣者。寫寄樑年吾兄、揚芬夫人儷正。

庚寅（1950年）秋日大千弟張爰客大吉嶺。

鈐印：張爰私印

來源：劉樑年舊藏。

香港佳士得，中國近現代畫，2009年11月29日，編號608。

香港佳士得，中國近現代畫，2016年5月31日，編號1469。

註：劉樑年，字幹如，1905年生於福建福州，1920年入讀英華書院，畢業後赴上海海關工作。梁樑年雅好文藝，當時活躍上海的畫家，如吳湖帆、張善孖、張大千、葉恭綽、高奇峰、高劍父等，與其皆有往來。中日戰爭時期，劉樑年遷至成都，他亦因此結識黃君璧、趙少昂、關山月、黎雄才、于右任等畫家。1946年後，調任廣東省珠海拱北海關，定居澳門。1952年，劉樑年攜家帶眷移居香港北角，經營出入口生意，熱衷藝術活動，亦時時協助畫家舉辦展覽、宴席。退休後，專注書畫、古玩、郵票等收藏，亦好文作詩。其子劉基堅，甚得黃君璧喜愛，收為乾兒子。



Draft of the painting.

印度紗麗線描粉本。

In 1950, with the assistance of Luo Jialun, Zhang Daqian held an exhibition in New Delhi, India. He was attracted by the scenery of Darjeeling and decided to stay there for a while. He looked upon the period as having brought a tone of exuberance to his work. This painting was completed in the autumn of 1950 in Darjeeling. The unique Indian silk of the lady's dress was so fine, it was said that it could pass through a ring, and even when folded into seven layers, the skin was still visible through the silk.

1950年，張大千在羅家倫的幫助下，在印度新德里舉辦畫展，同年五月上旬到達大吉嶺，很快就被大吉嶺明麗風光所吸引，而決定於此居住一段日子。

張大千曾表示：“在大吉嶺時期是我畫多、詩多、工作精神最旺盛的階段，我當時寂寞孤單，連擺龍門陣的物件都沒有，只能畜養印度猿猴作伴，但當時的目力最佳，所繪的也多是精細的工筆畫”（謝家孝，《張大千的世界》，第184頁）。此幅印度紗麗是1950年秋天居於大吉嶺時的作品，是按照畫家同年所繪的粉本作為藍本。印度紗麗，佛經稱天衣，有薄於蟬翼著，折迭之可從戒指孔穿過，其輕不啻五銖，相傳昔有公主服七重紗麗，猶見肌膚。敦煌二百六十窟有盛唐大士，亦畫紗七重，每驚神妙。







1182

1182

**ZHANG DAQIAN** (1899-1983)

*Listening to the Sound of Waves*

Scroll, mounted and framed, ink and colour on paper

32.5 x 64.5 cm. (12 ¾ x 25 ½ in.)

Inscribed and signed by the artist

**PROVENANCE:**

Previously from the artist's family collection.  
Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 26 April 1998, Lot 27.

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

**US\$52,000-77,000**

張大千 靜聽濤聲 設色紙本 鏡框

題識：濤聲千尺起，天影數峯森。爰翁。

來源：畫家家族舊藏。

香港佳士得，近現代中國書畫，1998年4月26日，編號27。

PROPERTY FROM A PRIVATE  
HONG KONG COLLECTION  
香港私人收藏 (LOTS 1183-1184)

1183

**HUANG JUNBI** (1898-1991)

*Misty Clouds of Mount Huang*

Scroll, mounted and framed, ink and colour on paper

27.5 x 59.6 cm. (10 ⅞ x 23 ½ in.)

Inscribed and signed, with two seals of the artist

Dated spring, *gengyin* year (1950)

**PROVENANCE:**

Acquired from the artist's family.

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

黃君璧 黃山煙雲 設色紙本 鏡框  
一九五〇年作

題識：何時結架山峰上，長聽松風猿鳥聲。

庚寅（1950年）初春於台灣，

黃君璧。

鈐印：黃氏、君璧

來源：現藏者直接得自畫家家屬。

1184

**HUANG JUNBI** (1898-1991)

*Snowy Landscape*

Scroll, mounted and framed, ink and colour on paper

39.3 x 60.5 cm. (15 ½ x 23 ⅞ in.)

Entitled and signed, with two seals of the artist

**PROVENANCE:**

Acquired from the artist's family.

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

黃君璧 冬晴遠岫 設色紙本 鏡框

題識：冬晴遠岫。君璧。

鈐印：黃君璧印、白雲堂

來源：現藏者直接得自畫家家屬。





1183



1184

1185

**PURU** (1896-1963)

*Child Playing*

Album leaf, mounted and framed, ink and colour on silk

17.2 x 11.7 cm. (6 ¾ x 4 ⅝ in.)

Inscribed and signed, with one seal of the artist

Dated *gengyin* year (1950)

Dedicated to Shuhe

Titleslip inscribed and signed by Wu Ping (1920-2019), with three seals

**LITERATURE:**

*Pu Xinyu Xian Sheng Shu Hua Yi Ji* Volume II, The Commercial Press, Ltd. Taiwan, 1993, p.224.

Lin Quanju, *Royal Descent, Literati and Pu Ru*, Hsiung-Shih Art Book, Taipei, May 1997, p.89, pl. 4-24.

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

*US\$65,000-90,000*

溥儒 蒼苔滑嬰圖 設色絹本 冊頁鏡框 一九五〇年作

題識：纔傍花陰學語聲，繫腰朱紱一瓢輕。  
中庭雨過蒼苔滑，莫向蒼苔滑處行。  
庚寅（1950年）爲耒和作，心畬並題。

鈐印：心畬

吳平（1920-2019）題簽：溥西山先生蒼苔滑嬰圖。後學吳平拜觀並署。

鈐印：吳平、堪白、素心

出版：《溥心畬先生書畫遺集》（下），臺灣商務印書館，1993，第224頁。

林銓居，《王孫·逸士·溥心畬》，雄獅圖書股份有限公司，1997年5月，第89頁，圖版4-17。





繞傍花陰

學語聲

繫腰朱綬

一瓢輕

中庭雨過

蒼苔滑

莫向蒼

苔滑處

行

未和作

以不為并題

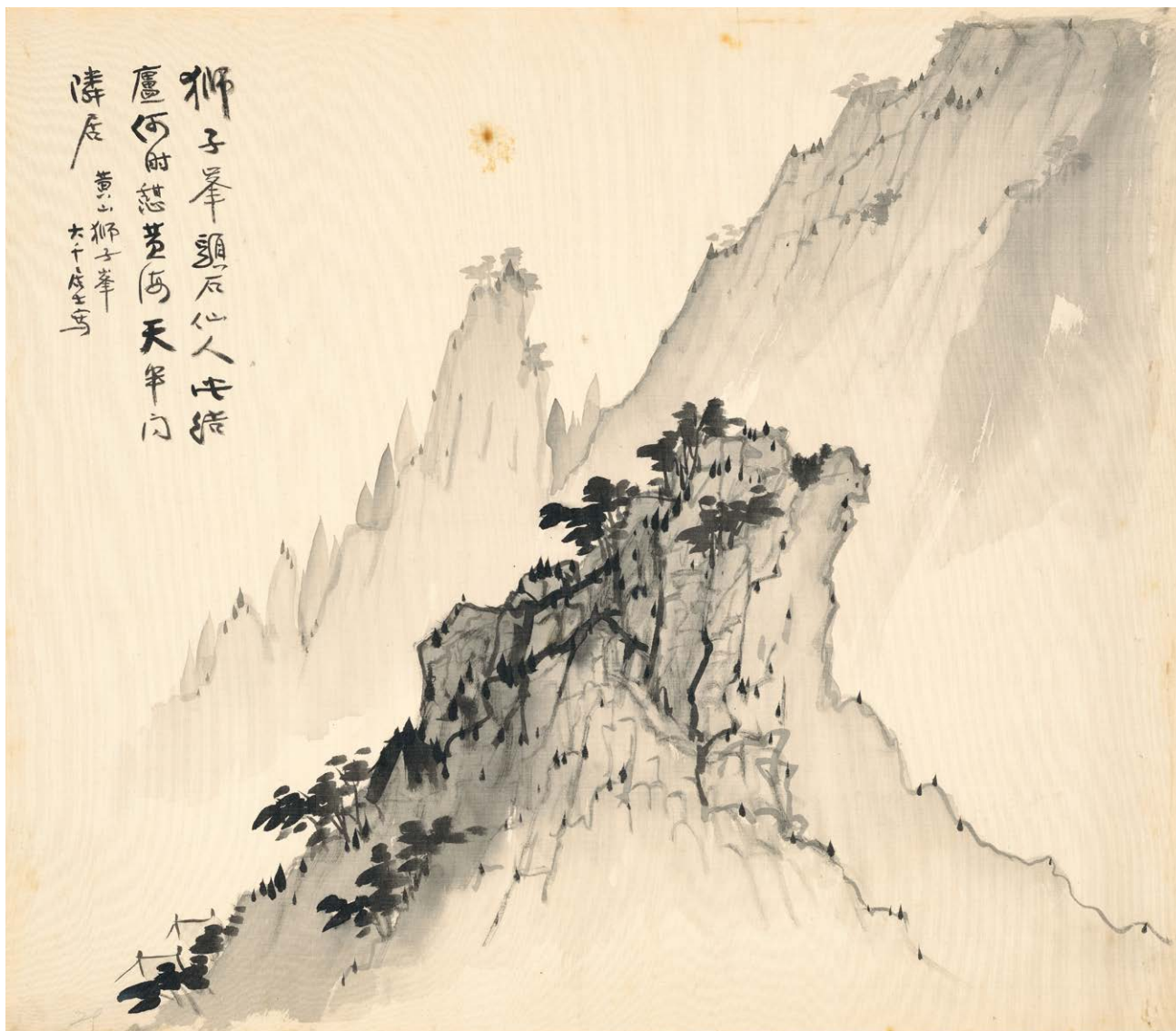


溥西山先生蒼苔滑嬰圖

後學吳年祥觀







1186

1186

**ZHANG DAQIAN** (1899-1983)

*Peak of Mount Huang*

Scroll, mounted and framed, ink on silk

38 x 44 cm. (15 x 17  $\frac{3}{8}$  in.)

Inscribed and signed by the artist

**PROVENANCE:**

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 6 July 2003, Lot 216.

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

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

張大千

黃山獅子峰

水墨絹本

鏡框

題識：獅子峰頭石，仙人此結廬。  
何時憩黃海，天半問鄰居。  
黃山獅子峰。大千居士寫。

來源：香港佳士得，近現代中國書畫，2003年7月6日，編號216。





1187

1187

**ZHANG DAQIAN** (1899-1983)

*Plum Blossoms*

Scroll, mounted and framed, ink on paper

82.8 x 33.2 cm. (32 5/8 x 13 1/8 in.)

Inscribed and signed, with three seals of the artist

Dated *bingxu* year (1946)

**HK\$240,000-300,000**

**US\$31,000-39,000**

張大千 寒香 水墨紙本 鏡框 一九四六年作

題識：江南翠竹動成林，誰折寒香報賞音。  
為語雙清堂上客，蕭然應見此君心。  
丙戌（1946）二月，大千居士張爰。

鈐印：張大千印、寂笑齋、大風堂



1188

1188

**ZHANG DAQIAN** (1899-1983)

*Fish under the Cliff*

Hanging scroll, ink on paper

76.5 x 28.7 cm. (30 1/8 x 11 1/4 in.)

Inscribed and signed, with one seal of the artist

**NOTE:**

From a Japanese Private collection. A work by Wang Wenzhi (Lot 913) from the same collector will be offered in the Fine Chinese Classical Paintings and Calligraphy on 29 November 2021.

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

**US\$20,000-32,000**

張大千 崖下游魚 水墨紙本 立軸

題識：蜀人張爰於武水之瓶山。

鈐印：季媛私印

註：同一藏家另有王文治作品（編號913）於11月29日中國古代書畫拍賣。



1189

1189

**XU BEIHONG** (1895-1953)

*Gallopng Horse*

Scroll, mounted and framed, ink and colour on paper

31.5 x 43 cm. (12 3/8 x 16 7/8 in.)

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

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

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

**US\$26,000-39,000**

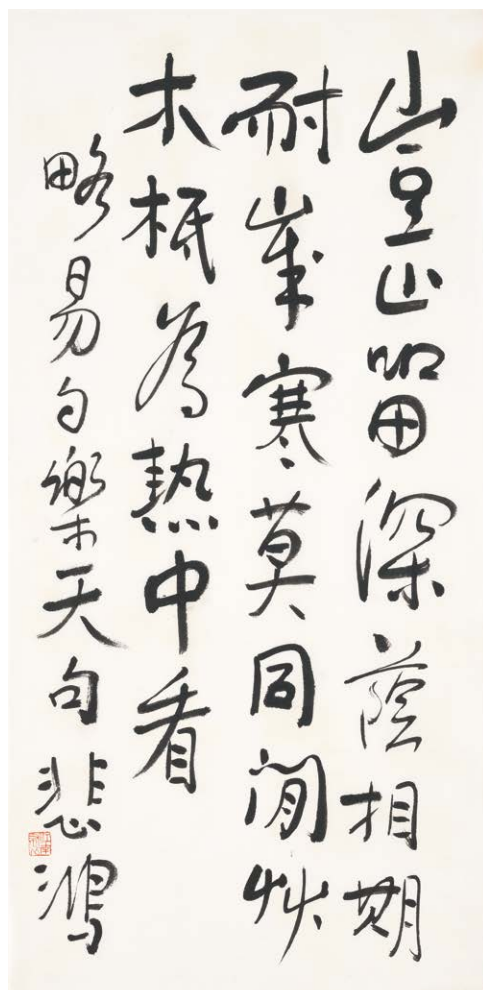
徐悲鴻

五花散作雲滿身  
設色紙本 鏡框  
一九三九年作

題識：五花散作雲滿身。

廿八年（1939）秋，悲鴻。

鈐印：徐



1190

1190

**XU BEIHONG** (1895-1953)

*Calligraphy*

Scroll, mounted and framed, ink on paper

66 x 33 cm. (26 x 13 in.)

Inscribed and signed, with one seal of the artist

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

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

徐悲鴻

書法

水墨紙本

鏡框

題識：豈止留深蔭，相期耐歲寒。

莫同閒草木，祇爲熱中看。

略易白樂天句。悲鴻。

鈐印：江南布衣





1191

1191

**XU BEIHONG** (1895-1953)

*Magpie*

Scroll, mounted and framed, ink and colour on paper

83.5 x 25 cm. (32 7/8 x 9 7/8 in.)

Inscribed and signed, with one seal of the artist

Dated mid-autumn, *xinsi* year (1941)

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

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

徐悲鴻 喜鵲紅葉 設色紙本 鏡框 一九四一年作

題識：辛巳（1941年）中秋，悲鴻。

鈐印：徐



1192

1192

**XU BEIHONG** (1895-1953)

*Bamboo and Sparrow*

Scroll, mounted and framed, ink and colour on paper

64 x 24 cm. (25 1/8 x 9 1/2 in.)

Inscribed and signed, with one seal of the artist

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

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

**US\$24,000-36,000**

徐悲鴻 竹雀圖 設色紙本 鏡框 一九三八年作

題識：廿七年（1938）十一月，悲鴻。

鈐印：悲鴻

1193

**XU BEIHONG** (1895-1953)

*Soaring Eagle*

Scroll, mounted and framed, ink on paper

76.5 x 57 cm. (30 1/8 x 22 1/2 in.)

Inscribed and signed, with one seal of the artist

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

**LITERATURE:**

*Works of Xu Beihong (Continued Vol. 2)*, Wenwu Publishing House, Beijing,  
February 2011, pl. 71.

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

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

徐悲鴻

鷹擊長空

水墨紙本

鏡框

一九四三年作

題識：卅二年（1943），悲鴻。

鈐印：東海王孫

出版：徐悲鴻作品集（續二），文物出版社，北京，2011年2月，圖版71。





In 1982, the landmark exhibition *Mestres da Pintura Chinesa Sec. XX* (Twentieth Century Chinese Painting Masters) took place in the Jean Boghici Gallery in Brazil. It was the first large scale exhibition of Chinese art in the history of Brazil. The show was sponsored by Brazilian diplomat Josias Leão and his wife Ruth and featured important 20th-century Chinese ink paintings, such as works by Qi Baishi, Xu Beihong and others. These works came from various private collections in Hong Kong. Artists and collectors Ding Yanyong, Luis Chan, and renowned cultural figure Lau Siu Lui all supplied paintings to the exhibition, with many paintings dedicated to them.

The present lots were part of a private Brazilian collection, of which four works were showcased in the exhibition and illustrated in the exhibition catalogue. Apart from these four, the collector also acquired work by Lin Fengmian. The collection has remained in Brazil ever since, emerging in the market for the first time in four decades.

1194

**FU BAOSHI (1904-1965)**

*Scholar Strolling*

Scroll, mounted and framed, ink and colour on paper

54.3 x 62.5 cm. (21 3/8 x 24 5/8 in.)

Inscribed and signed, with three seals of the artist

**EXHIBITED:**

Brazil, Rio de Janeiro, Galeria Jean Boghici, *Mestres da Pintura Chinesa Sec. XX*, 16 September – 8 October, 1982.

**LITERATURE:**

*Mestres da Pintura Chinesa Sec. XX*, Galeria Jean Boghici, Brazil, 1982, p.53.

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

**US\$320,000-450,000**

本輯出自巴西私人珍藏，其中四幀於1982年巴西Jean Boghici畫廊舉辦之“二十世紀中國繪畫大師”展覽中展出。此展覽受到彼時巴西外交官Josias Leão及其夫人Ruth傾力贊助，自香港各界收藏中選取二十世紀名家之代表作品，運抵巴西展出，當中不乏本港畫家丁衍庸、陳福善，以及文化界人士劉少旅收藏之齊白石、徐悲鴻等作品，乃畫家直接寫贈，由此可見展覽規格水平之高。此為巴西歷史上首次舉行此種規模之中國藝術展覽。此四幅作品應受到當地藏家青睞，展覽後購入，一直藏於巴西，此外藏家另入藏林風眠等作品，今日一同重現市場，殊為珍貴。

傅抱石

山林野逸

設色紙本

鏡框

題識：新喻傅抱石寫。

鈐印：抱石之印、往往醉後、抱石得心之作

展覽：巴西，里約熱內盧，Jean Boghici 畫廊，“二十世紀中國繪畫大師”，1982年9月16至10月8日。

出版：《二十世紀中國繪畫大師》，Jean Boghici 畫廊，巴西，1982年，第53頁。







1194

1195

**FU BAOSHI** (1904-1965)

*Waterfall in the Deep Mountains*

Scroll, mounted and framed, ink and colour on paper

90 x 51.5 cm. (35 3/8 x 20 1/4 in.)

Inscribed and signed, with three seals of the artist

**EXHIBITED:**

Brazil, Rio de Janeiro, Galeria Jean Boghici, *Mestres da Pintura Chinesa* Sec. XX, 16 September – 8 October, 1982.

**LITERATURE:**

*Twentieth Century Chinese Painting Masters*, Galeria Jean Boghici, Brazil, 1982, p.55.

**HK\$7,000,000–9,000,000**

**US\$910,000–1,200,000**

傅抱石

懸瀑鳴泉

設色紙本

鏡框

題識：新喻傅抱石東川西郊金剛坡下製。

鈐印：傅、抱石、蹤跡大化

展覽：巴西，里約熱內盧，Jean Boghici 畫廊，“二十世紀中國繪畫大師”，1982年9月16至10月8日。

出版：《二十世紀中國繪畫大師》，Jean Boghici 畫廊，巴西，1982年，第55頁。

Jingangpo Landscape series is a milestone and the first pinnacle in Fu Baoshi's art career. In the *Preface for Renwu Painting Exhibition*, the artist writes: “Within the tens-li radius around Jingangpo, there are countless beautiful sceneries. The grass and trees, hills and gullies, are all ideal subjects for painters to sketch from. The shrouding mist, blocking fog and the boundless, magnificent landscapes they create is beyond the perception and imagination of a south-eastern dweller.”

The present work, with an expansive vertical format, is of profound significance. The composition has a sense of monumentality similar to the grand and immense landscape painting established in the Northern Song. The artist depicts the mountain peak covered by greenery with relaxed and dynamic strokes, which consists two-thirds of the painting. Here Fu emphasizes the momentum and is not concerned about the details. The waterfall directs the eye to the lower part of the painting where the mountainside and mountain foot are located, and the scene becomes more complex. Towers and pavilions spread along the mountainside while streams run above and underneath the bushes. Under the gigantic tree crown, two scholars are in conversation. While they are at the bottom of the composition, they are the focal point of the work.

Fu Baoshi is meticulous regarding composition. Everything in the painting corresponds to another—mountain peak and mountain foot, the organic and the man-built, nature and humanity, imagination and reality. The consequent landscape is simultaneously unrestrained and precisely arranged, manifesting the skills and capability of the artist.

“金剛坡山水”是傅抱石藝術生涯的標誌，亦是畫家創造出的第一個高峰。畫家在《壬午重慶畫展自序》中提到，“以金剛坡為中心周圍數十里，確是好景說不盡。一草一木，一丘一壑，隨處都是畫人的粉本。煙籠霧鎖，蒼茫雄奇，這境界是沉湎於東南的人胸中所沒有，所不敢有的。”

本幅構圖寬宏，畫意深邃。畫面佈局頗有北宋巨碑式山水的壓迫感。畫家以肆意徜徉之線條描繪草木蔥鬱山峰主體，佔據畫面幾近三分之二，此部以氣勢取勝，不拘細節。由飛瀑聯繫至畫面下方，山腰山腳處陡然一遍，生機萬千。樓閣散佈山腰，飛泉或隱或現。偌大樹冠下，見兩高士對談，雖身處畫面最底部，卻儼然成為作品視覺上的中心。傅抱石構圖力求嚴謹，處處做到有所呼應，山峰與山腳，天工與造物，自然與人文，虛與實，均有所對應，由此達成一種無所拘束，又縝密經營的境界，足顯畫家之技巧與功力。







1196

**XU BEIHONG** (1895-1953)*Galloping Horse*

Scroll, mounted and framed, ink and colour on paper

117 x 56.7 cm. (46 1/8 x 22 3/8 in.)

Inscribed and signed, with one seal of the artist

Dated 20 December, twenty-seventh year (of the Republic, 1938)

**EXHIBITED:**Brazil, Rio de Janeiro, Galeria Jean Boghici, *Mestres da Pintura Chinesa Sec. XX*, 16 September – 8 October, 1982.**LITERATURE:***Mestres da Pintura Chinesa Sec. XX*, Galeria Jean Boghici, Brazil, 1982, p.35.**HK\$3,500,000–5,500,000****US\$460,000–710,000****徐悲鴻 奔馬 設色紙本 鏡框 一九三八年作**

題識：廿七年（1938）十二月二十日，羈滯香港，應法國文人馬荻夫人之宴，飲濃嘉妃兩盞，遂輾轉不能成眠，又憂緒縈懷，乃起寫畫排遣，得此一幅，略解煩悶，而雞鳴矣，聽其自然，天明繼作，復何求乎。悲鴻。

鈐印：悲鴻之印

展覽：巴西，里約熱內盧，Jean Boghici 畫廊，“二十世紀中國繪畫大師”，1982年9月16至10月8日。

出版：《二十世紀中國繪畫大師》，Jean Boghici 畫廊，巴西，1982年，第35頁。

Xu Beihong first followed the National Central University and moved to Chongqing after the outbreak of the Second Sino-Japanese War. In 1938, via Guilin, he travelled east along Xi River to get to Malaysia. In November, he arrived in Hong Kong. During his stay in the city, he met up with many friends and had reunion gatherings. He also introduced his recent works during the *Exhibition of Important Chinese Paintings* held at Fung Ping Shan Library.

*Galloping Horse* was created during this period. The horse in the painting, with four horseshoes all in the air, runs at full speed. The fierce wind stirs the grass underneath while the horse turns its head around. The picture is so dynamic that it seems as if the horse will leap out of the paper. Xu specializes in painting horses, and he took up this subject even more frequently since the outbreak of the war, as in Chinese culture, horses represent the virtue of a good soldier: persistent, unyielding, valiant and forceful. The artist often inscribes with related poems corresponding to the painting to comment on the warfare and to inspire the Chinese people.

However, in this painting, one could not find such verses. According to the inscription, Xu made this painting late on the night of December 20th, 1938. The artist went to have dinner at the invitation of a French friend and had two cups of strong coffee that kept him awake. He further wrote that he was “in distress and anxiety” so he got up and started painting. He did not realize it turned daylight until he finished this painting. The present work is one full of the artist's emotions and sensitivities. On reflection, it was a time of national calamity and personal struggles for the artist, both of which he found difficult to share with others. These thoughts and emotions found their outlet in this painting, transforming the present work into a unique piece among his works of the same subject; it is a window into the artist's mind.

抗戰爆發後，徐悲鴻先隨中央大學西遷重慶，旋即於1938年末取道桂林，沿西江東下出國，意欲南下星馬。11月中旬，徐氏抵達香港，留港期間，廣唔好友，多有餐飲聚會活動，並假馮平山圖書館舉辦“中國名畫展覽”，介紹近作。

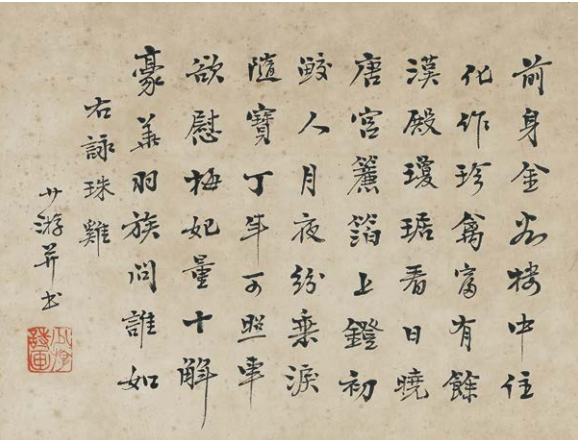
此幅《奔馬》即是居港時期作品。畫中駿馬四蹄騰空，馳驅向前，下繪疾風勁草，馬首回顧，畫面充滿動勢，仿佛奔騰躍出紙面。徐氏善於畫馬，抗戰軍興後更是筆耕不輟，因馬在中國文化中有堅毅不屈、驍勇善戰之美名，畫家於作品中多題相關詩句，呼應畫面，以畫題喻時事，鼓勵國人。

然細讀本幅，不見此種詩句。本幅依題識作於1938年12月20日深夜，是日畫家應法國友人邀請赴宴，飲濃咖啡兩杯，夜晚則輾轉難眠，又自言“憂緒縈懷”，索性起身作畫，寫成此幅，不知不覺已然天明。本幅乃飽含畫家細膩感情之作。回看彼時畫家境遇，除憂憤於國難，亦陷於感情糾葛之中，家國之事，難與人言，一眾思緒轉換成畫筆呈現於紙面，使本幅成為同類題材中之特別，亦成為觀者了解畫家內心的窗口。









1197

BAO SHAOYOU (1892-1985)

Pheasants

Scroll, mounted and framed, ink and colour on paper  
Painting measures 76 x 33.8 cm. (29 7/8 x 13 1/4 in.),  
Calligraphy frontispiece measures 23 x 30 cm. (9 x 11 3/4 in.)  
Inscribed and signed, with one seal of the artist  
Dedicated to Youmei  
Frontispiece inscribed and signed by the artist, with one seal

EXHIBITED:

Brazil, Rio de Janeiro, Galeria Jean Boghici, *Mestres da Pintura Chinesa Sec. XX*, 16 September – 8 October, 1982.

LITERATURE:

*Mestres da Pintura Chinesa Sec. XX*, Galeria Jean Boghici, Brazil, 1982, p.30.

HK\$120,000-180,000

US\$16,000-23,000

鮑少游 珍珠雞 設色紙本 鏡框

題識：友梅先生雅囑，少游。

鈐印：少游

畫家題詩堂：前身金谷樓中住，化作珍禽富有餘。漢殿瓊瑤看日曉，唐宮簾箔上鐙初。鮫人月夜紛垂淚，隨寶丁年可照車。欲慰梅妃量十斛，豪華羽族問誰如。右詠珠雞。少游並書。

鈐印：少游詩畫

展覽：

巴西，里約熱內盧，Jean Boghici 畫廊，“二十世紀中國繪畫大師”，1982年9月16至10月8日。

出版：《二十世紀中國繪畫大師》，Jean Boghici 畫廊，巴西，1982年，第30頁。







1198

1198

**LIN FENGMIAN** (1900-1991)

*Lotus Lantern*

Scroll, mounted and framed, ink and colour on paper

68 x 66.5 cm. (26 ¾ x 26 ½ in.)

Signed, with one seal of the artist

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

*US\$390,000-650,000*

林風眠

寶蓮燈

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印



1199

VARIOUS OWNERS

1199

**LIKERAN** (1907-1989)

*Herding Across a Shallow Pond*

Scroll, mounted and framed, ink and colour on paper

31.4 x 59.5 cm. (12 3/8 x 23 3/8 in.)

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

Dated summer, *renxu* year (1982)

**NOTE:**

With a certificate signed by the appraiser Wang Dashan from Rong Bao Zhai.

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

**US\$46,000-71,000**

李可染 淺塘渡牛圖 設色紙本 鏡框 一九八二年作

題識：淺塘渡牛圖。壬戌（1982年）夏初，可染師牛堂。

鈐印：可染

註：附榮寶齋鑒定家王大山簽署之證書。

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

美國私人珍藏 (LOT 1200)

1200

**LIKERAN** (1907-1989)

*Li River*

Hanging scroll, ink and colour on paper

69.8 x 45.7 cm. (27 1/2 x 18 in.)

Inscribed and signed, with three seals of the artist

Dated autumn, 1978

**NOTE:**

This present painting belonged to a distinguished American diplomat with an illustrious career in the Foreign Service. A scholar of Chinese language and culture, he was stationed in Taiwan from the late 1950s to the early 1960s, where he studied traditional painting and began to collect Chinese art. In addition to Chinese, he spoke French, Russian, and Arabic, and served in diplomatic postings around the world, as well as in the State Department in Washington DC. He subsequently served as a representative of the United States to the United Nations from the late 1970s to the early 1980s and continued to consult for non-governmental organisations upon his retirement from public service. The painting has remained in the family for over four decades.

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

**US\$260,000-390,000**

李可染 灘江山水 設色紙本 立軸 一九七八年作

題識：韓愈寫灘江詩云“江作青羅帶，山如碧玉簪。”世人更有“桂林山水甲天下”之譽。吾曾三次前往寫生，歷時年余，得見祖國河山綺麗。故曾屢屢寫之。一九七八年秋九月。可染作于北京三里河寓舍。

鈐印：李、可染、傳統今朝

註：此作品的原藏家為一位美國外交官。他五十年代末至六十年代初期曾駐臺灣，學習中文與中國文化，期間有機會拜師習畫，興之所致而涉獵收藏。除中文外，他亦通曉法語、俄語、阿拉伯語，曾任職於世界各地領事館以及美國國務院，經驗豐富。七十年代末至八十年代初期，他擔任美國駐聯合國代表之一。退休之後，他繼續出任非政府組織顧問。此幅李可染作品由家族傳承，珍藏逾四十載。









1201

1201

**LI KERAN** (1907-1989)

*Boy Herding at Sunset*

Scroll, mounted and framed, ink and colour on paper

68.5 x 40.2 cm. (27 x 15 7/8 in.)

Entitled and signed, with two seals of the artist

**PROVENANCE:**

Purchased from China Resources Advertising Co., Ltd. in 1993 by the collector, with purchasing receipt.

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

**US\$65,000-100,000**

李可染 暮韻圖 設色紙本 鏡框

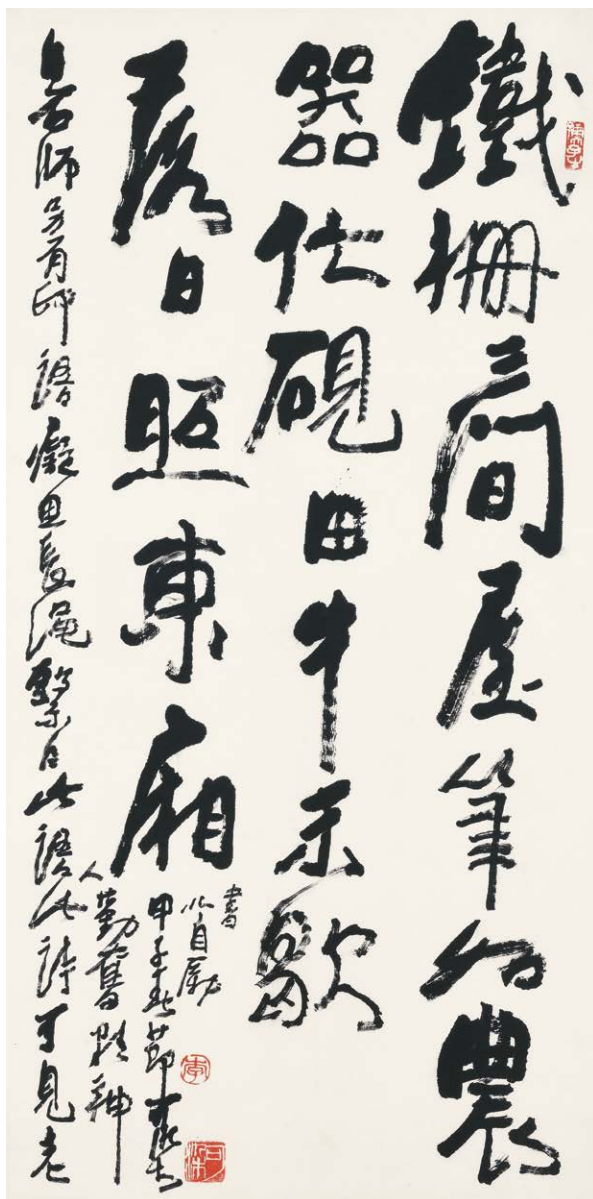
題識：暮韻圖。可染。

鈐印：可染、天海樓

來源：藏家1993年購自中國廣告有限公司，香港，並附收據。

中國廣告有限公司 CHINA RESOURCES ADVERTISING CO., LTD.		(代收款)		No. 01932
現金單 CASH MEMO				
Memo 戶名		Date 3-93		
品名 DESCRIPTION	數量 Quantity	單價 Unit Price	折扣 Disc.	合計金額 Amount
李可染 畫				HK\$17500-
TOTAL H.K. DOLLARS				HK\$17500
經手人 Print Name	Cash	支票 Cheque		總計人 Total





1202

1202

LI KERAN (1907-1989)

Calligraphy

Scroll, mounted and framed, ink on paper  
92.5 x 46 cm. (36 3/8 x 18 1/2 in.)

Inscribed and signed, with three seals of the artist

Dated Spring Festival, *jiazi* year (1984)

**PROVENANCE:**

Previously from the collection of Mrs. Anna Chennault.

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 26 April 1998, Lot 10.

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

**US\$34,000-45,000**

李可染 書法 水墨紙本 鏡框  
一九八四年作

釋文：鐵棚三間屋，筆如農器忙，硯田牛未歇，落日照東廂。

題識：白石師另有印語“癡思長繩繫日”。此語此詩可見老人勤奮精神。甲子（1984年）春節，可染書以自勵。

鈐印：李、可燃、孺子牛

來源：陳納德將軍夫人陳香梅女士舊藏；香港佳士得，近現代中國書畫，1998年4月26日，編號10。



1203

1203

LI KUCHAN (1899-1983)

Eagle

Hanging scroll, ink and colour on paper  
82.4 x 33 cm. (32 1/2 x 13 in.)

Inscribed and signed, with one seal of the artist

Dated winter, 1975

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

李苦禪 鷹 設色紙本 立軸  
一九七五年作

題識：七五年冬月於京華甸郊。苦禪并題。

鈐印：李氏苦禪



1204

1204

**WU ZUOREN** (1908-1997)

*Two Doves*

Hanging scroll, ink and colour on paper

69 x 46.8 cm. (27 1/8 x 18 3/8 in.)

Inscribed and signed, with one seal of the artist

Dated *xinchou* year (1961)

Two collectors' seals

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

**US\$7,800-10,000**

吳作人 和平鴿 設色紙本 立軸 一九六一年作

題識：和平。辛丑（1961），作人。

鈐印：作人寫意

鑑藏印：多彩齋藏、繹民藏



1205

1205

**TIAN SHIGUANG** (1916-1999)

*Birdsong in Autumn*

Hanging scroll, ink and colour on paper

133.5 x 54.3 cm. (52 1/2 x 21 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *dinghai* year (1947)

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

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

田世光 白鷹鷓鴣圖 設色紙本 立軸 一九四七年作

題識：丁亥（1947年）秋日，公煒田世光寫。

鈐印：田世光、公煒





1206

**WANG XUETAO** (1903-1984)

*Rooster*

Hanging scroll, ink and colour on paper  
106 x 52.6 cm. (41  $\frac{3}{4}$  x 20  $\frac{3}{4}$  in.)

Inscribed and signed, with two seals of the  
artist

Dated twelfth month, *jiwei* year (1979)

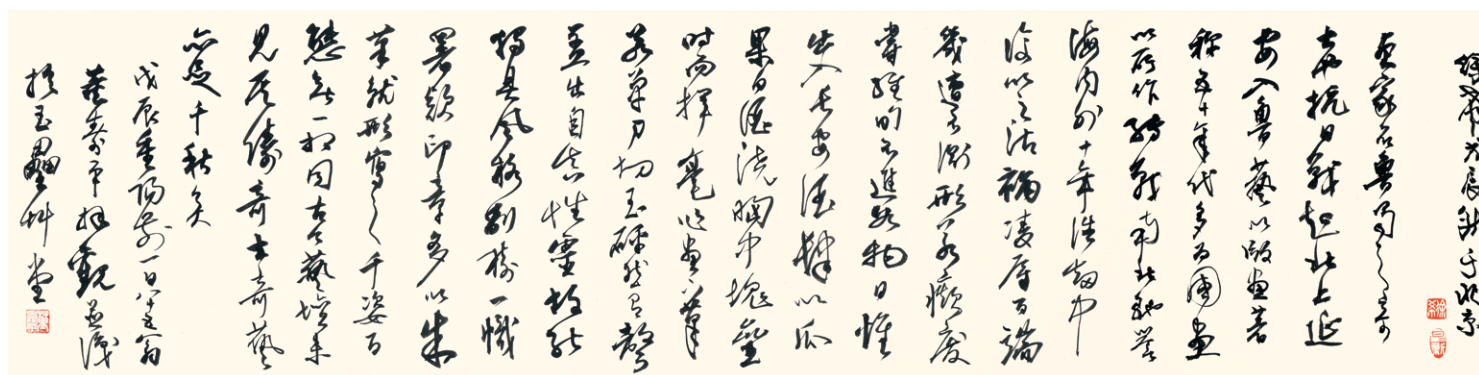
**HK\$200,000-300,000**

**US\$26,000-39,000**

王雪濤 雄雞 設色紙本 立軸  
一九七九年作

題識：己未（1979）歲杪。雪濤寫。

鈐印：王雪濤印、秋齋



1207

1207

**SHI LU** (1919-1982)

*Flowers in Four Seasons*

Handscroll, ink and colour on paper

42.6 x 301 cm. (16 ¾ x 118 ½ in.)

Inscribed and signed, with six seals of the artist

Frontispiece inscribed and signed by Fan Zeng (B. 1938), with two seals

Dated autumn, *wuchen* year (1988)

Colophon inscribed and signed by Qi Gong (1912-2005), Xu Xi (B. 1940), Dong Shouping (1904-1997), with a total of nine seals of the artists

Dated *wuchen* year (1988)

Titleslip inscribed and signed by He Haixia (1908-1998), with one seal

Dated ninth month, *wuchen* year (1988)

**PROVENANCE:**

Acquired directly from the Gallery of Chinese Art, Beijing.  
Christie's Hong Kong, Fine Modern Chinese Paintings, 28 May 2010, Lot 786.

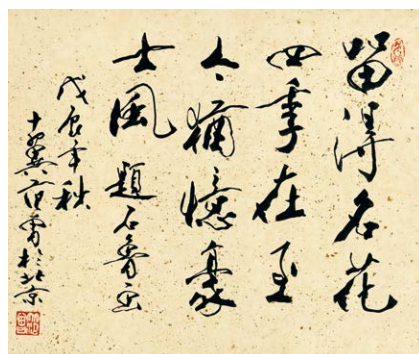
**NOTE:**

The Gallery of Chinese Art was established in Beijing in the 1980s as an official art commercial enterprise organized under the security bureau. Located in Ritan Park, the Gallery Manager, Yu Jinying, was closely connected with artists in the North and the South, especially Dong Shouping, Fan Zeng and Xu Xi. The gallery became a place of gathering for the artists to discuss art and to create. The present lot bears colophons by Dong Shouping, Fan Zeng and Xu Xi, with further inscription by Qi Gong and He Haixia, a close friend of Shi Lu. These inscriptions testify to the appreciation of this handscroll by Shi Lu's contemporaries.

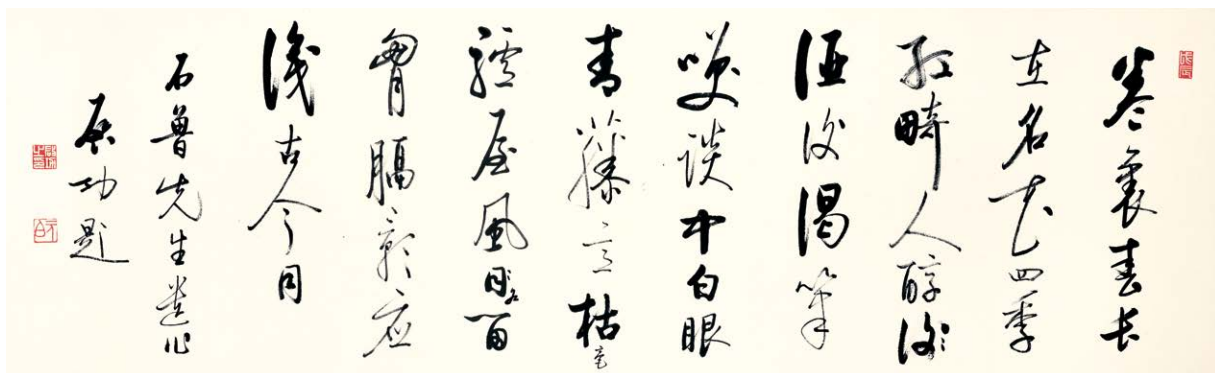
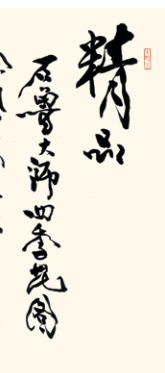
**HK\$3,500,000-4,500,000**

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





石魯先生四季花卉卷 精品 戊辰九月重裝 何海霞題



- 石魯 四季花卉 設色紙本 手卷
- (一) 題識：荷蓋暢晨風。石魯。  
畫印：石魯
- (二) 題識：紅秋火柿。石魯寫為識者賞。  
畫印：石
- (三) 題識：橫掛一枝天地大，不是榴花是梅花。石魯寫趣耳。  
畫印：石魯
- (四) 題識：春長在。石魯漫寫為尊者賞。  
畫印：石魯印
- (五) 題識：古今諸畫家、詩人畫四季圖、寫四季詩均以春為首。吾則反其道而行之，以春為題末，即夏秋冬春。所謂春常好，實需久經酷暑寒秋及嚴冬方可領略春之佳妙也。畫貴神質，人為精英，揚動氣流，皆為物之精神。故畫之筆墨無不為精神所貫，此為中國藝術通理也。石魯為四季圖題以博一笑。  
畫印：石魯、石魯書印
- 范曾（1938年生）題引首：留得名花四季在，至今猶憶豪士風。  
題石魯畫，戊辰年（1988）秋，十翼范曾於北京。  
鈐印：范曾、十翼
- 啓功（1912-2005）題跋：卷裏春長在，名花四季紅。  
畸人醇酒後，渴筆笑談中。  
白眼青藤意，枯毫驢屋風。  
名留胸膈影，應識古今同。  
石魯先生遺作，啓功題。  
鈐印：戊辰（1988年）、啓功之印、元白

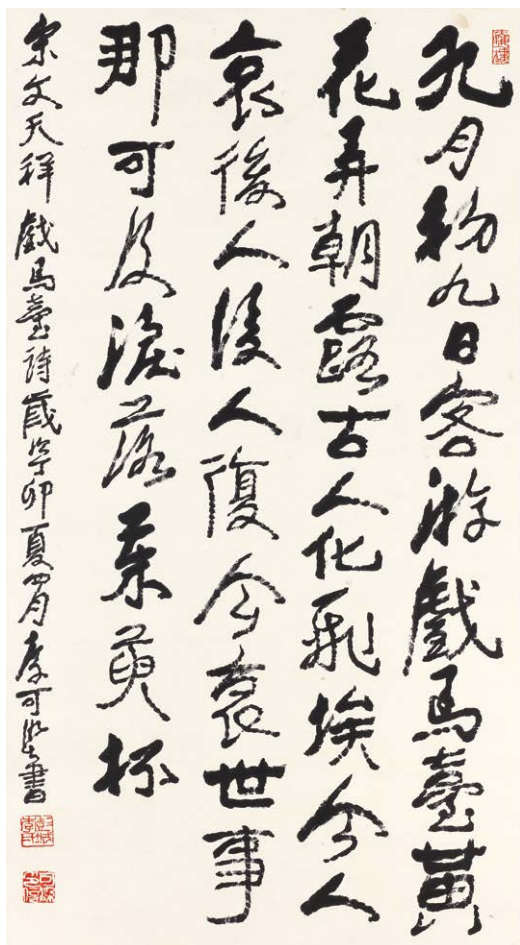
徐希（1940年生）題跋：精品。石魯大師四季花圖。  
徐希戊辰（1988年）秋于北京。  
鈐印：徐希、日日新、末技末

董壽平（1904-1997）  
題跋：畫家石魯蜀之奇士也。抗日戰起北上延安入魯藝，以版畫著稱。五十年代多為國畫，以所作轉戰南北，馳譽海內外。十年浩劫中，復以之沽禍，凌虐百端，幾遭不測，形若癲廢，嘗經句不進數物，日惟出入長安酒肆，以瓜果白酒，澆胸中塊壘。時而揮毫作畫，下筆若單刀切玉，砰然有聲。蓋出自真性靈，故能獨具風格，別樹一幟。署款印章多以朱筆就形寫之，千姿百態，無一相同。古今藝壇，未見其儔，奇士奇藝，亦足千秋矣。戊辰（1988年）重陽前一日，八十五翁董壽平拜觀並識於玉壘草堂。  
鈐印：董壽平

何海霞（1908-1998）題簽條：石魯先生四季花卉卷精品。  
戊辰（1988年）九月重裝，  
何海霞題。  
鈐印：何瀛之印

來源：原藏者購自北京中國藝苑。  
佳士得香港，中國近現代畫，2010年5月28日，編號786。

註：中國藝苑成立於八十年代，為北京公安局十三處屬下藝苑畫廊，是以經營藝術為主的涉外商店。畫廊位於日壇公園內，時任經理的于金英與南北諸多畫家交善，尤以董壽平、范曾、徐希等稔熟，藝苑成為畫家小聚怡情之地，時常做客於此，談天論藝，作畫題詩。本卷除董、范、徐三位藝苑常客題跋外，藝苑負責人更延請啓功先生題詩，及石魯近友何海霞署端，可見對此件作品之重視。



1208

1208

**LI KERAN** (1907-1989)

*Calligraphy*

Scroll, mounted and framed, ink on paper

115 x 62.7 cm. (45 1/4 x 24 5/8 in.)

Inscribed and signed, with three seals of the artist

Dated summer, fourth month, *dingmao* year (1987)

**PROVENANCE:**

Christie's Hong Kong, Fine Modern Chinese Paintings, 28 May 2010, Lot 898.

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

**US\$16,000-26,000**

李可染 行書《戲馬臺詩》 水墨紙本 鏡框 一九八七年作

釋文：九月初九日，客遊戲馬臺。  
黃花弄朝露，古人化飛埃。  
今人哀後人，後人復今哀。  
世事那可及，淚落茱萸杯。

題識：宋文天祥戲馬臺詩。歲次丁卯（1987年）夏四月，可染書。

鈐印：天海樓、彭城李氏、可染印信

來源：香港佳士得，中國近現代畫，2010年5月28日，編號898。



1209

1209

**SHI LU** (1919-1982)

*Loquat Flowers in Bloom*

Scroll, mounted and framed, ink and colour on paper

78 x 63 cm. (30 3/4 x 24 3/4 in.)

One seal of the artist

One collector's seal of the artist's son, Shi Guo (B. 1953)

**PROVENANCE:**

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 29 May 2005, Lot 785.

**EXHIBITED:**

Hong Kong, Yin Chuan Tang Ltd., *Exhibition of Works of Shi Lu*, 18-31 March 1990.

**LITERATURE:**

*Shi Lu*, Yin Chuan Tang Ltd., Hong Kong, 1990, pl.5.

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

**US\$39,000-65,000**

石魯 枇杷花開 設色紙本 鏡框

鈐印：石魯

鑑藏印：石果藏

來源：香港佳士得，近現代中國書畫，2005年5月29日，編號785。

展覽：香港，頴川堂，《石魯書畫展》，1990年3月18至31日。

出版：《石魯》，香港頴川堂有限公司，1990年出版，圖版5。



1210

YU FEI'AN (1888-1959)

*Lotuses and Bees*

Hanging scroll, ink and colour on paper

124.8 x 43.8 cm. (49 1/8 x 17 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated tenth month, *wuzi* year (1948)

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

US\$160,000-230,000

于非闇 亂香清宿醉 設色紙本 立軸 一九四八年作

題識：亂香清宿醉，濃艷破狂愁。

戊子（1948年）十月於玉山硯齋，非闇于照并記。

鈐印：于照私印、非闇

The present work was painstakingly painted by Yu Fei'an after he reached maturity in the *gongbi* technique. In the pond, red lotuses are in full bloom, green leaves unfold effortlessly like clouds and golden seedpods are filled with fresh seeds. Altogether, they correspond to the word “*nongyan*” (exuberant) in the *Verses for the Lotus* by Liu Chang from Song Dynasty transcribed on the painting. Meanwhile, bees are depicted hovering above blossoms and navigating through leaves to conform to the word “*luanxiang*” (fragrant). In terms of the execution, the artist fully devotes himself to depicting the details meticulously. The outcome is extremely precise while not without vitality. The leaf stems and veins are delineated with golden paint, adorning the painting with a sense of majesty.

本幅乃于非闇工筆創作成熟期精心之作。蓮池中紅荷盛開，碧葉如雲，金蓬納翠子，正合畫上所題宋人劉敞《荷花詩》中“濃艷”之謂；而“亂香”則以群蜂繚繞，穿花度葉點題。刻劃上畫家亦是殫精竭力，盡其精微之能事，工緻而不失於死板，葉梗及葉背之葉筋更以金色勾描，整幅作品竟添廟堂之氣。



1210



1211

1211

XIE ZHILIU (1910-1997)

*Hibiscus*

Scroll, mounted and framed, ink and colour on paper  
32.5 x 48 cm. (12 ¾ x 18 ⅞ in.)

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

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings,  
25 November 2013, Lot 1261.

**NOTE:**

The recipient is Yue Meiti (born 1941), a Kun opera performer attached to the Shanghai Kun Opera Group. Between 1954 and 1961 she apprenticed under renowned Kun opera singers Yu Zhenfei and Chen Chuanzhi, and also travelled all over the world to give lectures, perform and conduct cultural exchange programmes.

HK\$150,000-200,000

US\$20,000-26,000

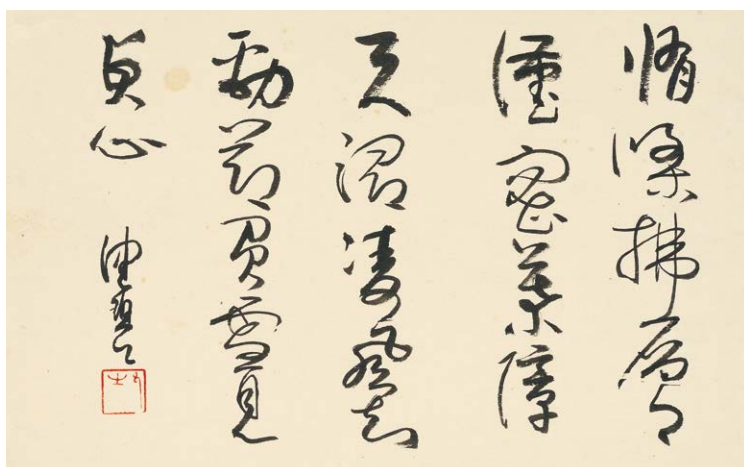
謝稚柳 綻放 設色紙本 鏡框

題識：美艷名表演家清賞，稚柳。

鈐印：謝、稚柳、苦篁齋

來源：香港佳士得，中國近現代畫，2013年11月25日，  
編號1261。

註：上款人為嶽美緹，生於1941年，昆劇表演藝術家，上海昆劇團國家一級演員。1954至1961年追隨昆曲大師俞振飛、沈傳芷習小生。曾多次赴世界各地藝術交流、演出及講學。



1212

1212

XIE ZHILIU (1910-1997)

*Peonies*

Hanging scroll, ink and colour on paper  
28.5 x 46 cm. (11 ¼ x 18 ⅞ in.)

Signed, with four seals of the artist

Frontispiece inscribed and signed by Chen Peiqiu (1923-2020), with one seal

Titleslip inscribed and signed by Liu Danzhai (1931-2011), with two seals

Dated autumn, *jiaxu* year (1994)

**PROVENANCE:**

Sotheby's Hong Kong, Fine Chinese Paintings, 4 October  
2011, Lot 1696.

HK\$150,000-200,000

US\$20,000-26,000

謝稚柳 洛陽春色 設色紙本 立軸

款識：稚柳。

鈐印：謝稚、稚柳、讀書高句麗、落墨

陳佩秋（1923-2020）題詩堂：

脩條拂層漢，密葉障天濤；

凌風知勁節，負雪見貞心。健碧。

鈐印：父之

劉旦宅（1931-2011）題簽條：

謝稚柳牡丹。甲戌（1994年）秋，劉旦宅題。

鈐印：劉渾、旦宅

來源：香港蘇富比，中國書畫拍賣，2011年10月4日，  
編號1696。



1213

**YUFEI'AN** (1888-1959)

*Cicada on Phoenix Tree*

Hanging scroll, ink and colour on paper

68.3 x 33.7 cm. (26 7/8 x 13 1/4 in.)

Inscribed and signed, with three seals of the artist

Dated spring, *bingxu* year (1946)

Dedicated to Xinyu (Pu Ru, 1896-1963)

**PROVENANCE:**

Lot 1053, 6 October 2008, Fine Chinese Paintings, Sotheby's Hong Kong.

Christie's Hong Kong, Fine Chinese Modern Paintings, 1 December 2015, Lot 1392.

**NOTE:**

The present work is dedicated to Pu Ru, a cousin to Pu Yi, the last Emperor of China. Pu and Yu were peer artists, and their works were exhibited together multiple times. While there is little verbal documentation of their friendship, this painting is a strong attestation.

**HK\$600,000-900,000**

**US\$78,000-120,000**

于非闇 青蟬碧梧 設色紙本 立軸  
一九四六年作

題識：十年前曾仿宋刻絲寫青蟬碧梧。  
丙戌（1946年）春日，心畬道兄屬再作此，  
不知視前製如何也，即乞指正。  
非闇弟照。

鈐印：于照之印、非闇、壯夫不爲

來源：香港蘇富比，中國書畫拍賣，2008年10月  
6日，編號1053。  
香港佳士得，中國近現代畫，2015年12月  
1日，編號1392。

註：上款“心畬道兄”乃舊王孫溥心畬。  
溥、于二人乃畫壇同道，並有多次聯展經歷，惟兩  
人之交往見載於文字者甚少，本幅卻可作為鑒鑿物  
證。  
露下碧梧秋滿天，本幅所繪正是碧梧青蟬之秋景，  
畫面看似疏落，實可堪玩味。只用青、綠、赭、墨  
四色，卻以濃淡變化渲染出葉片之陰晴向背，蟬翼  
之輕綃薄透。先淡墨勾出輪廓，著色後再以濃墨重  
勾，線條圓勁挺拔，雖是秋葉，卻無絲毫頹意。更  
有果實數枚點綴葉間，尚未飄飛；葉沿泛黃，蟬眼  
點翠，畫家狀物經營之功確非尋常。于氏畫題“  
心畬道兄屬再作此”，想是舊王孫點題之作，亦是喜  
愛這明明簡練之畫面後的層層深意罷。



1213



1214

1214

**YU FEI'AN** (1888-1959)

*Butterflies / Calligraphy*

Two fan leaves, mounted and framed, ink and colour / ink on paper  
Each fan leaf measures 16 x 49.8 cm. (6 ¼ x 19 ¾ in.)

*Butterflies* inscribed and signed, with two seals of the artist

Dated *xinsi* year (1941)

Dedicated to the artist's younger sister

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

**PROVENANCE:**

Sotheby's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 1 May 2000, Lot 216.

Sotheby's Hong Kong, Fine Chinese Paintings, 4 April 2017, Lot 1210.

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

**US\$2,000-77,000**

于非闇

擬滕王蛺蝶圖／臨右軍《袁生、今日熱甚》二帖  
設色紙本／水墨紙本 扇面鏡框雙挖 一九四一年作

《擬滕王蛺蝶圖》題識：寫蛺蝶而能有筆有墨者蓋罕。

宋人工於寫生而失之刻畫。

元人長於寫意而失之乏骨，餘蓋不足論。

辛巳（1941年）伏日擬滕王蛺蝶圖贈我胞

妹存之。非闇。

鈐印：于照之印、非闇

臨右軍《袁生、今日熱甚》二帖釋文：得袁、二謝書，具為慰。

袁生暫至都，已還未？

此生至到之懷，吾所也。

今日熱甚。足下將各問。

吾至公懈力。不。

題識：右軍《袁生》、《今日熱甚》二帖。

辛巳（1941年）閏六月初五日臨。非闇。

鈐印：于照之印、非闇

來源：香港蘇富比，近現代中國書畫，2000年5月1日，編號216。

香港蘇富比，中國書畫拍賣，2017年4月4日，編號1210。

註：此筆乃于非闇畫贈其胞妹銷暑之作，于氏兄妹六人，他排行老大，共有三個妹妹，不知此筆為其中誰作。一面畫蛺蝶逐桃紅，看似工筆，細看卻出之兼工帶寫之法。用略帶散鋒之粗筆擦寫出蛺蝶輪廓，竟令蝶翅駕風之勢躍然紙上，足、須、目用或濃或淡，極細而勁挺之筆寫出，則使蛺蝶頓添骨力生機，此筆畫擬趙昌之畫意，然畫法則全然出於于氏一己。二十世紀工筆花鳥畫家，于非闇卓然而出，正在於其融寫意於工筆，避免一味工致細巧，而呈現筆墨高韻，文人意味。

另面書法乃于氏臨王右軍二帖，《今日熱甚》帖甚符伏日節氣，想必是兄長為博妹一笑，特意擇之吧。





1215

1215

**XIE ZHILIU** (1910-1997)

*Ink Hibiscus*

Scroll mounted and framed, ink on paper

69 x 34.5 cm. (27 1/8 x 13 5/8 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Yinsheng

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

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

謝稚柳

水墨芙蓉

水墨紙本

鏡框

題識：因生同志。謝稚柳。

鈐印：謝稚、稚柳



1216

1216

**XIE ZHILIU** (1910-1997)

*Plum Blossoms and Narcissus*

Hanging scroll, ink and colour on paper

90.5 x 46 cm. (35 5/8 x 18 1/8 in.)

Inscribed and signed, with three seals of the artist

Dated spring, *renwu* year (1942)

One collector's seal

**HK\$180,000-220,000**

**US\$24,000-28,000**

謝稚柳

白梅水仙

設色紙本

立軸

一九四二年作

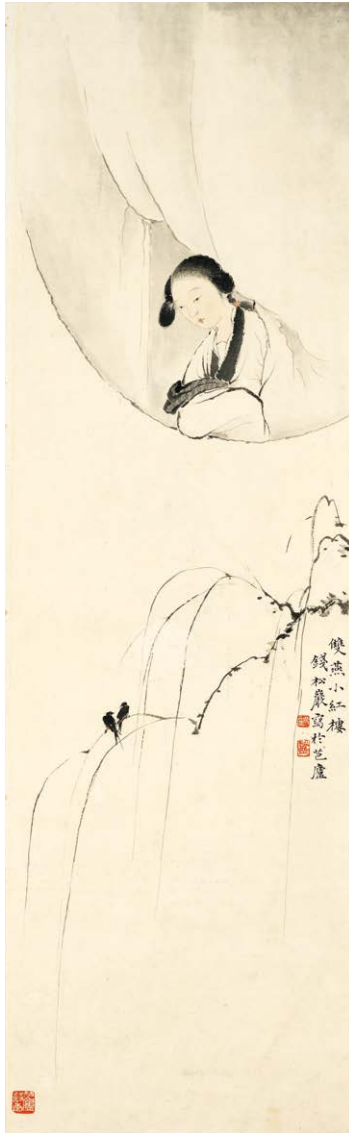
題識：蕩心幾見前賢筆，驚俗誰歌白雪舞。

一樣調朱復調粉，蜀箋三尺動鄉思。

壬午（1942年）春日，謝稚柳。

鈐印：小謝、燕白衣、遲燕草堂

鑑藏印：上海市文史館收藏書畫之印



1217

1217

**QIAN SONGYAN** (1898-1985)

*Two Swallows under the Red Chamber*

Hanging scroll, ink and colour on paper  
82.5 x 25.5 cm. (32 ½ x 10 in.)

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

**PROVENANCE:**

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 28 April 2002, Lot 324.

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

錢松壘 雙燕小紅樓 設色紙本 立軸

題識：雙燕小紅樓。錢松壘寫於芭廬。

鈐印：芭廬、松壘、芭廬詩畫

來源：香港佳士得，近現代中國書畫，  
2002年4月28日，編號324。



1218

1218

**HE TIANJIAN** (1893-1974)

*Lady Holding Fan*

Hanging scroll, ink and colour on paper  
80 x 34.3 cm. (31 ½ x 13 ½ in.)

Inscribed and signed, with one seal of the artist

Dated autumn, *wuyin* year (1938)

Further inscribed and signed by the artist, with one seal

Dated eighteenth day, eleventh month, *wuyin* year (1938)

Dedicated to uncle Chao and aunt Ying

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

賀天健 仕女 設色紙本 立軸  
一九三八年作

題識：宮裝高髻費矜持，小扇輕羅盡日攜。  
省識方回詞意好，崔徽圖畫耐相思。  
此幀成於酒後，恁子兄立占一絕，  
豐韻泯人，余畫得鄰矣。  
戊寅（1938年）秋尾之夜，天健。

鈐印：賀天健印

畫家又題：超叔、嬴嬸結婚之喜，  
戊寅（1938年）十一月十八日，  
侄天健拜賀。

鈐印：賀天健



Renowned for his portraits, Ren Bonian first studied painting under his father Ren Shenghe when he was young. Later he became a student of Ren Xun and Ren Xiong, where he eventually acquired a lighthearted and authentic artistic style unique in his painting. The present lot is a classic portrait by the artist, with a facial expression painted entirely in the boneless technique. Ren painted portraits for many of his friends and contemporaries, such as Wu Changshuo, Zhou Wen, Ren Xun, Xu Gu, and Yang Xian. We cannot ascertain who is the subject of the current painting. However, based on the inscription, Yunfeng is likely a retired government official who emanates an authoritative yet relaxed spirit.

任伯年自幼隨父親任聲鶴習作寫真，後又從任薰、任熊學畫，筆下寫真，輕鬆點染間，個人氣象便躍然紙上，時人評價：“用沒骨法分點面目，遠視之奕奕如生，惟自密其法，非知己者不輕易揮毫”，對照此畫，真是任氏典型肖像畫法。任伯年曾為頗多同道知己、近人熟知寫真，如吳昌碩、周閒、任薰、虛谷、楊峴等，本幅中“雲峰”待考，讀圖中兩段跋文，應為一抽簾引退之官員，故將其表現為寬袍草笠、琴童相伴，一派閒散氣度。

1219

**REN YI (REN BONIAN) (1840-1895)**

*Portrait of Yunfeng*

Hanging scroll, ink and colour on paper  
129.5 x 63.9 cm. (51 x 25 1/8 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Yunfeng

Further inscribed and signed by Jingyang, with one seal

Further inscribed and signed by Wang Dinghua (?-after 1879)

Dated autumn, *gengwu* year (1870)

Both dedicated to Yunfeng

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

任頤 雲峰先生像 設色紙本 立軸

題識：雲峯仁兄大人雅照，次遠任潤寫。

鈐印：次遠書畫

景陽又題：十年甬上記題襟，賀監風懷寄朗吟。  
雨笠烟蓑無恙在，五湖魚診一抽簾。  
雁門此日欣攜榼，回首滄桑各黯然。  
珍重倚年互努力，中興廊廟奏朱絃。  
雲峯四兄大人屬，弟景陽。

鈐印：頻察

王鼎華 (?-1879年後) 又題：

襟期瀟灑出風塵，十載滄桑賸此身。藤帽櫻輿閒得自，兩餘芳草踏來頻。蒼茫塵海計何之，碌碌生平歲月馳。分付奚僮抱琴去，賞音能否有鍾期。俚句題應雲峯仁兄大人雅屬，庚午（1870年）秋，王鼎華。

鈐印：塵龕



1219



1220

1220

**XU CAO** (1899-1961)

*Lady with a Letter*

Hanging scroll, ink and colour on paper

85.2 x 25.5 cm. (33 ½ x 10 in.)

Inscribed and signed, with two seals of the artist

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

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

徐操

持箋仕女

設色紙本

立軸

題識：用筆在十洲六如之間，遒勁足可喜也。燕孫徐操。

鈐印：徐、燕孫



1221

1221

**FENG CHAORAN** (1882-1954)

*Travelling in Snowy Mountains*

Hanging scroll, ink and colour on paper

106.5 x 49.8 cm. (41 ⅞ x 19 ⅞ in.)

Inscribed and signed, with three seals of the artist

Dated eleventh month, *dingmao* year (1927)

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

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

馮超然

雪山行旅

設色紙本

立軸

一九二七年作

題識：兵革時猶動，山林日就荒。子真思隱遁，詹尹問行藏。

有意隨三餌，無人饋五漿。遠山煙外白，驢背見微茫。

仿趙松雪並書其詩，丁卯（1927年）建子月宵窗擁爐於嵩山草堂，雲溪馮超然。

鈐印：馮超然、滌舸書畫、嵩山居士





1222

1222

**CHEN SHAOMEI** (1909-1954)

*Lady Holding a Fan*

Scroll, mounted and framed, ink and colour on silk

32.5 x 23.5 cm. (12 ¾ x 9 ¼ in.)

Inscribed and signed, with two seals of the artist

Dated second month, *jiashen* year (1944)

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 26 May 2008, Lot 806.

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

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

陳少梅 執扇仕女 設色絹本 鏡框 一九四四年作

題識：甲申（1944年）二月，少梅陳雲彰。

鈐印：陳章、少梅

來源：香港佳士得，中國近現代畫，2008年5月26日，編號806。

1223

**FAN ZENG** (B. 1938)

General Yue Fei

Scroll, mounted for framing, ink and colour on paper

122.8 x 245.5 cm. (48 3/8 x 96 5/8 in.)

Inscribed and signed, with three seals of the artist and one dated seal of *jiayu* year (1994)

Dated *jiayu* year (1994)

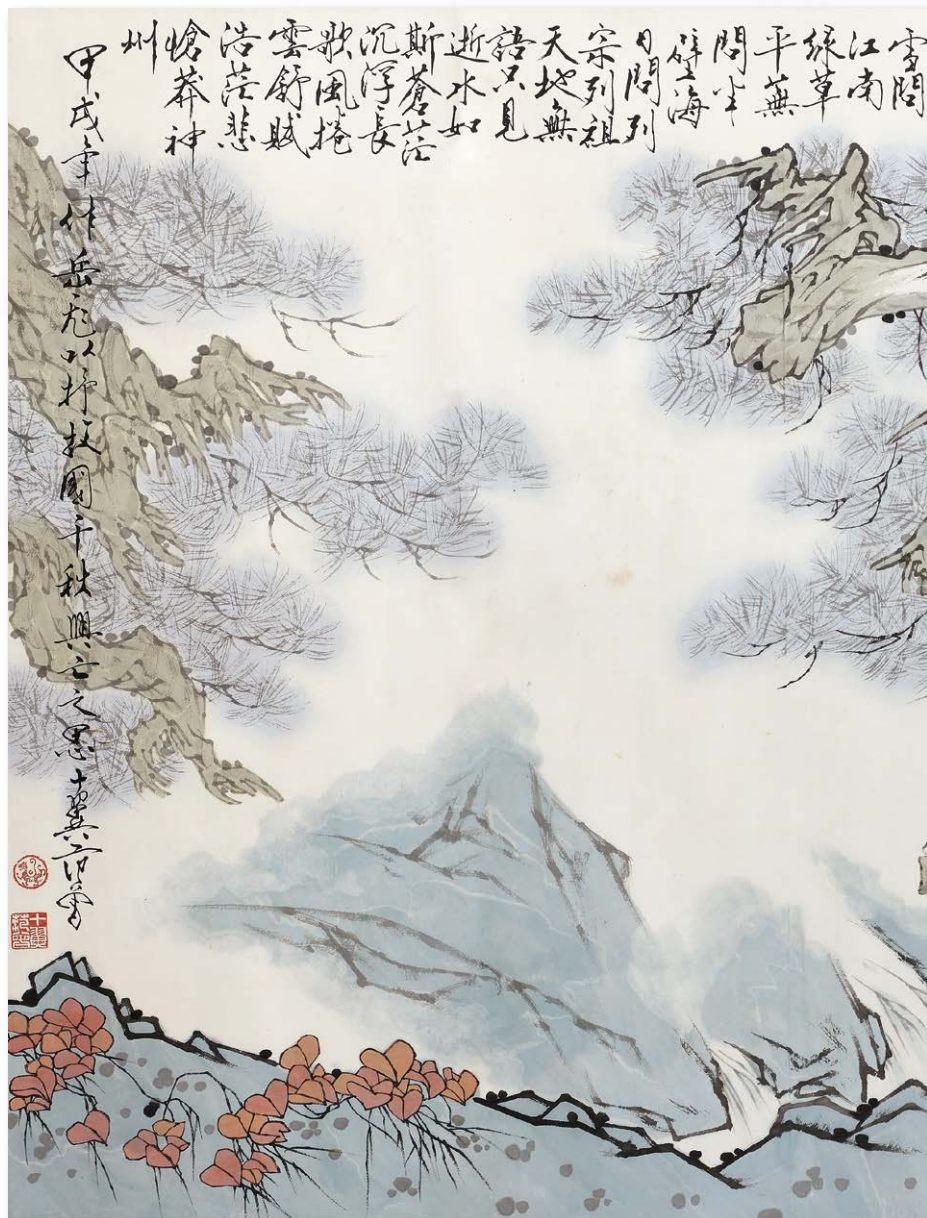
**HK\$1,500,000-2,000,000**

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

范曾 岳飛 設色紙本 鏡片  
一九九四年作

題識：雲浮千秋，江山之萬古，漫道古今風物殊。問北國嚴霜皓雪，問江南綠草平蕪，問半壁海日，問列宗列祖。天地無語，只見逝水如斯，蒼茫沉浮，長歌風捲雲舒，賦浩茫悲愴莽神州。甲戌年（1994）作岳飛以抒故國千秋興亡之思。十翼范曾。

鈐印：虎（肖形印）、十翼范曾、  
我見青山多嫵媚、甲戌（1994年）





雲浮  
千秋  
江山  
之萬  
古漫  
道古  
今風  
物殊  
問北  
國嚴  
霜結



1223



1224

1224

**FAN ZENG** (B. 1938)

*Mythical Stories*

Two scrolls, each consists of two round paintings, mounted and framed, ink and colour on paper

Each scroll measures 112 x 68 cm. (44 1/8 x 26 3/4 in.)

1. Both painting and calligraphy inscribed and signed, with a total of three seals of the artist and two dated seal of *jisi* year (1989)
2. Painting signed, calligraphy entitled, inscribed and signed, with a total of three seals of the artist and two dated seal of *jisi* year (1989) (2)

**EXHIBITED:**

Taipei, My Humble House Art Gallery, *Self-selected New Works of Fan Zeng*, 12-27 August, 1989.

**LITERATURE:**

*The First Exhibition of Fan Zeng in My Humble House*, My Humble House Art Gallery, Taipei, 12 August 1989, pp. 43, 63.

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

**US\$26,000-39,000**

**范曾 山鬼／女媧補天 設色紙本 鏡框兩幅 一九八九年作**

《山鬼》題識：1. 屈原九歌山鬼詩意。十翼范曾作。

2. 山鬼。若有人兮山之阿，披薜蘿兮帶女蘿。既含睇兮又宜笑，子慕余兮善窈窕。己巳年（1989）范曾。

鈐印：范曾、己巳（1989年）、范氏心賞珍藏之章、范曾、己巳（1989年）

《女媧補天》題識：1. 十翼范曾。

2. 女媧補天。

己巳年（1989）十翼抱冲齋主范曾。

鈐印：江東范曾、己巳（1989年）、范氏心賞珍藏之章、范曾、己巳（1989年）

展覽：臺北，寒舍畫廊，“范曾自選新作展”，1989年8月12至27日。

出版：《寒舍首展范曾作品集》，寒舍出版社，臺北，1989年8月12日，第43，63頁。





1225

1225

**FENG DAZHONG** (B. 1949)

*Looking Afar*

Scroll, mounted for framing, ink and colour on paper

139.2 x 161.5 cm. (54 ¾ x 63 ⅝ in.)

Inscribed and signed, with four seals of the artist

Dated spring, *gengwu* year (1990)

Further inscribed and signed by the artist, with one seal

Dedicated to Jianming

Dated 1990

**EXHIBITED:**

Hong Kong, Hong Kong Convention & Exhibition Centre, *Chinese Paintings Exhibition*, August 1990.

**LITERATURE:**

*Chinese Paintings Exhibition Catalogue*, Chinese Arts & Crafts (HK) Ltd., Hong Kong, August 1990, no pagination.

*Selected Works of Feng Dazhong*, China Esperanto Press, Beijing, December 1994, p.35.

*Study on Chinese Famous Painters: Feng Dazhong*, Zhaohua Publishing House, Beijing, June 2003, p. 12, front cover.

*Tiger by Feng Dazhong*, Tianjin People's Fine Arts Publishing House, Tianjin, February 2009, p. 32.

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

**US\$65,000-90,000**

**馮大中 遠矚 設色紙本 鏡片 一九九〇年作**

題識：遠矚。歲在庚午（1990年）暮春，天和景明，雲舒氣爽，余時心曠神怡，畫興勃發，遙南天萌遐思，對紫石洗硯池，遂開卷以神遊千載之上，面壁而心往萬壑之中，騁懷寄情，聊發少年之幻狂，不亦快哉，不亦樂耶。嗟夫，三十遠去，不惑已過，事業之達，尙距迢迢而遙也。伏虎草堂主人識記，大中。

鈐印：伏虎堂、白屋馮氏、天澹雲閒今古同、納心心爲畫

又題：建明方家惠藏，大中敬題。

鈐印：布衣馮氏

展覽：香港，香港會議展覽中心，“莽神州畫展”，1990年8月。

出版：《莽神州賦》，中藝（香港）有限公司，1990年8月，無頁碼。

《馮大中精品集》，中國世界語出版社，北京，1994年12月，第35頁。

《中國名畫家研究·馮大中》，朝華出版社，北京，2003年6月，第12頁及封面。

《馮大中畫虎》，天津人民美術出版社，天津，2009年2月，第32頁。



1226

1226

**QIAN SONGYAN** (1898-1985)

*Pavilion by a Stream*

Scroll, mounted and framed, ink and colour on paper

129 x 46.5 cm. (50 ¾ x 18 ¼ in.)

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

Dated summer, *jimao* year (1939)

Dedicated to Ruiluo

**PROVENANCE:**

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 26 April 1998, Lot 24.

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

**US\$26,000-39,000**

錢松壘 谿亭幽趣 設色紙本 鏡框  
一九三九年作

題識：谿亭幽趣。

已卯（1939年）夏日，雷雨初齊，北窗弄墨。忽似梅道人意，此所謂古人似我，非我似古人也。尚乞瑞暹先生鑒而教之。錢松壘並識於芭廬之小南郭草堂。

鈐印：錢、芭廬詩畫、芭廬、松壘三十後所作。

來源：香港佳士得，近現代中國書畫，1998年4月26日，編號24。



1227

1227

**YUAN SONGNIAN** (1895-1966)

*Pine Trees in the Valley*

Scroll, mounted and framed, ink and colour on paper

80 x 31.5 cm. (31 ½ x 12 ¾ in.)

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

Dated fifth month, *bingxu* year (1946)

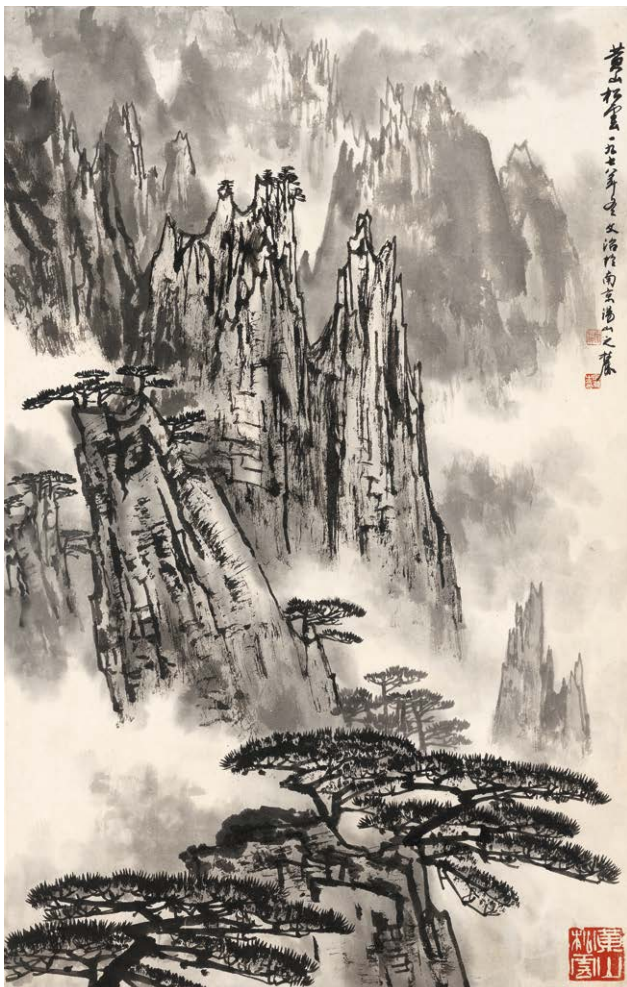
**HK\$30,000-40,000** **US\$3,900-5,200**

袁松年 深谷聽松 設色紙本 鏡框  
一九四六年作

題識：深谷聽松。丙戌（1946年）五月，袁松年作於歌浦。

鈐印：松年





1228

1228

**SONG WENZHI** (1919-1999)

*Pines and Clouds on Mount Huang*

Scroll, mounted and framed, ink on paper

67 x 42.7 cm. (26 3/8 x 16 3/4 in.)

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

Dated winter, 1978

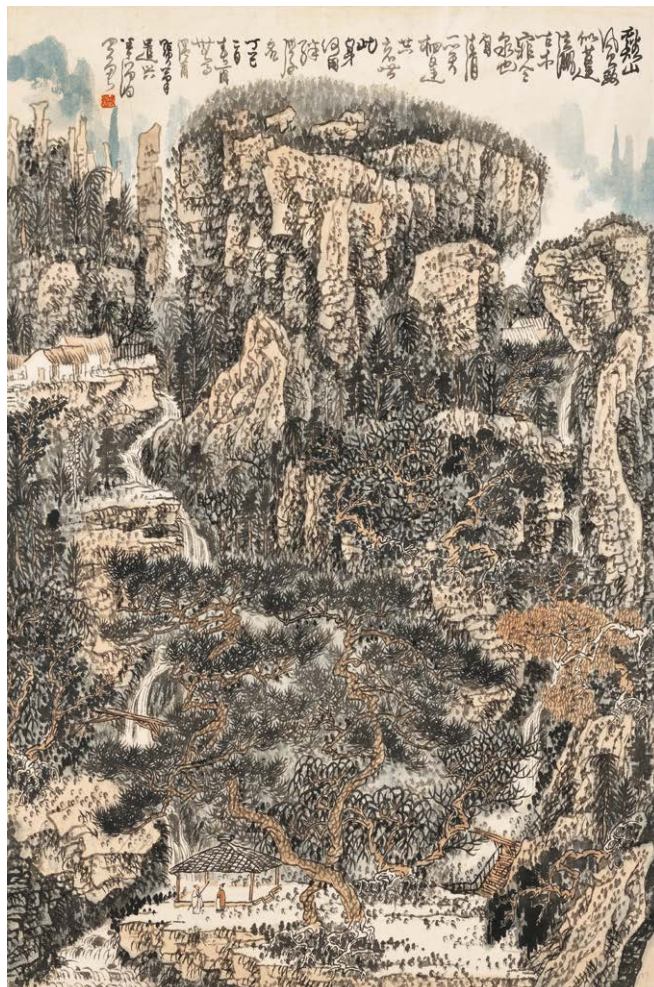
**HK\$80,000-120,000**

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

宋文治 黃山松雲 水墨紙本 鏡框 一九七八年作

題識：黃山松雲。一九七八年冬文治於南京湯山之麓。

鈐印：文治、宋灝之印、黃山松雲



1229

1229

**HUANG QIUYUAN** (1914-1979)

*Contemplating in the Ancient Forest*

Hanging scroll, ink and colour on paper

95.2 x 63.3 cm. (37 1/2 x 24 7/8 in.)

Inscribed and signed, with one seal of the artist

Dated second month, *dingsi* year (1977)

**LITERATURE:**

*Han Mo* 46, Han Mo Xuan Co., Ltd., Hong Kong, November 1993, p.15.

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

**US\$7,800-10,000**

黃秋園 古木寒泉 設色紙本 立軸 一九七七年作

題識：溪山風致似蓬瀛，古木寒泉也自清。

一笑相逢共忘世，此身何用絆浮名。

丁巳（1977年）二月春雨無事，偶爾點筆遣興，半個僧畫。

鈐印：秋園

出版：《名家翰墨第46號：黃秋園特集》，翰墨軒出版有限公司，香港，1993年11月，第15頁。





1230

1230

**LU YANSHAO** (1909-1993)  
*Autumn Foliage of Fuchun River*

A set of two loose cardboard album leaves,  
framed, ink and colour on paper  
Each leaf measures 27.7 x 35.5 cm.  
(10 7/8 x 14 in.)

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

Dated tenth month, *dingsi* year (1977)

Further inscribed and signed by Liu Danzhai  
(1931-2011), with two seal

Dated winter, *yichou* year (1985)

Two collector's seals

(2)

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

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

陸儼少 富春楓艷 設色紙本  
冊頁鏡框兩幅 一九七七年作

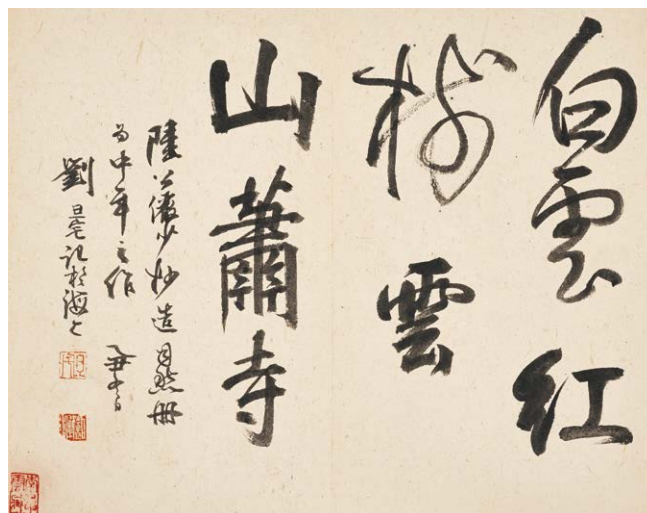
題識：富春楓艷。丁巳（1977年）十月，陸儼少畫。

鈐印：陸氏、儼少

劉旦宅（1931-2011）又題：  
白雲紅樹，雲山蕭寺。陸公儼少妙造自然  
冊，為中年之作。乙丑（1985年）冬日劉旦  
宅記於海上。

鈐印：旦宅、劉渾

鑑藏印：李口雲藏（二次，漫漶不清）



1231

**LU YANSHAO** (1909-1993)  
*Landscape*

Painted ceramic plaque, framed  
24 x 37 cm. (9 1/2 x 14 5/8 in.)  
Signed, with one seal of the artist

**PROVENANCE:**

According to the current collector,  
this work was acquired from Shanghai  
Friendship Store in the 1980s.

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

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

陸儼少 山水 設色瓷板 鏡框

款識：儼少畫。

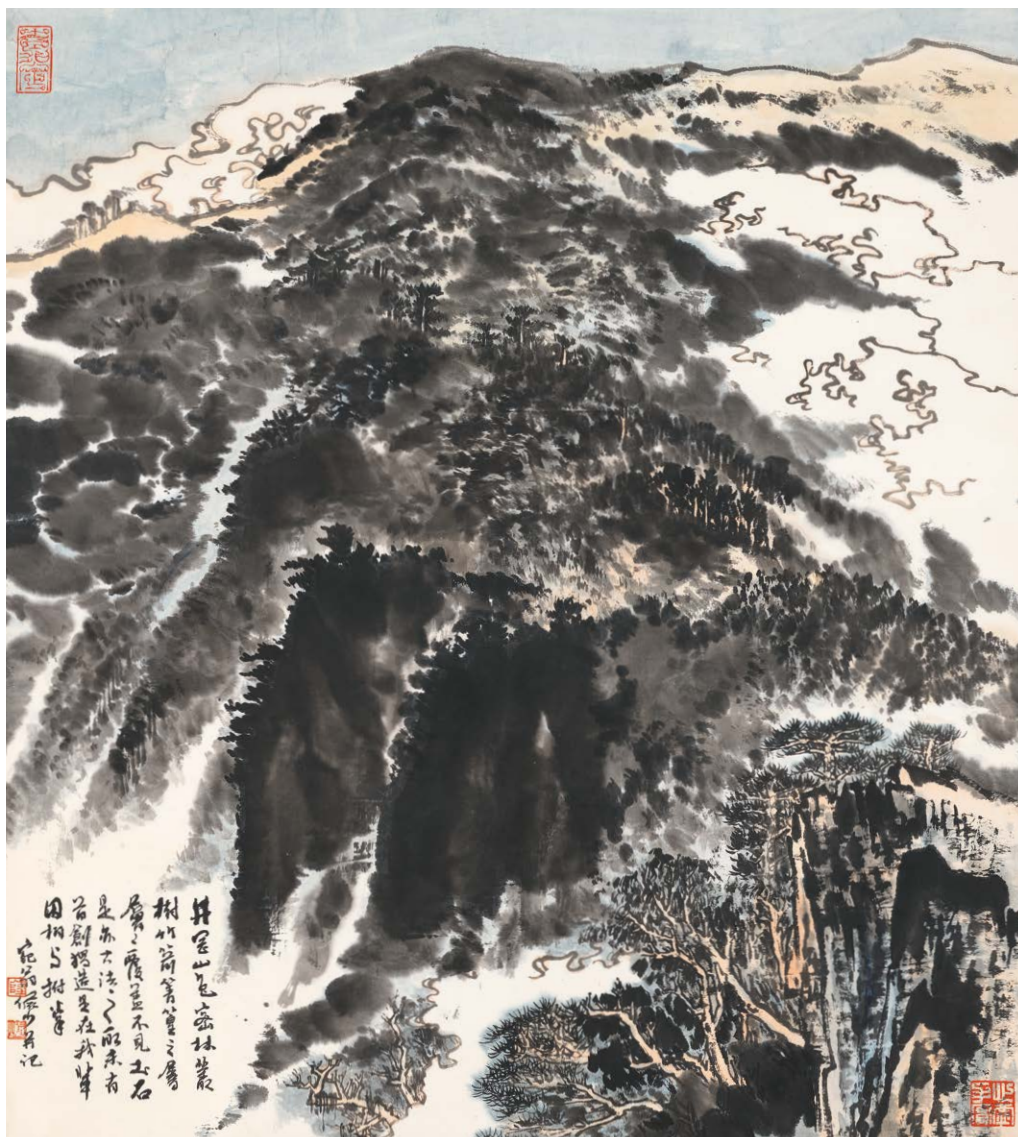
鈐印：儼少

來源：據現藏家介紹，上世紀八十年代得於  
上海友誼商店。



1231





1232

1232

**LU YANSHAO** (1909-1993)

*Jinggang Mountain*

Hanging scroll, ink and colour on paper

76 x 68 cm. (29 7/8 x 26 3/4 in.)

Inscribed and signed, with four seals of the artist

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

**US\$39,000-77,000**

**陸儼少**

**井岡山色**

**設色紙本**

**立軸**

題識：井岡山色，密林叢樹，竹箭箐簞之屬。

層層覆蓋，不見土石，是亦古法之所未有，首創獨造，是在我輩，因相與拊掌。宛翁儼少并記。

鈐印：嘉定、陸、儼少、心虛手實



1233

1233

**TAO LENGYUE** (1895-1985)

*Reeds under Moonlight*

Scroll, mounted and framed, ink and colour on paper

105.5 x 33.5 cm. (41 ½ x 13 ¼ in.)

Inscribed and signed, with three seals of the artist

Dated spring, *yihai* year (1935)

**PROVENANCE:**

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 3 November 1997, Lot 252.

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 29 April 2001, Lot 116.

**LITERATURE:**

*Tao Lengyue* Volume III, Shanghai Paintings and Calligraphy Publishing House, August 2005, p.527.

*Chronicle of Tao Lengyue*, Vol II, Shanghai Paintings and Calligraphy Publishing House, Shanghai, 2013, p. 610, painting no. 11294.

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

**US\$7,800-10,000**

**陶冷月 月照蒹葭 設色紙本 鏡框 一九三五年作**

題識：月照蒹葭露有光，木蘭輕楫蔑頭航。  
煙澹澹，水蒼蒼，一片蘋花十里香。  
乙亥（1935年）孟春，冷月陶鏞。

鈐印：冷月畫、陶鏞、明月山房

來源：香港佳士得，近現代中國書畫，1997年11月3日，編號252。  
香港佳士得，近現代中國書畫，2001年4月29日，編號116。

出版：《陶冷月》下冊，上海書畫出版社，2005年8月，第527頁。  
《陶冷月年譜長編（下）》上海書畫出版社，2013年3月，  
第610頁，「冷月畫識」編號11294。





1234

1234

**XU BAO'AN** (B. 1934)

*Landscape*

Hanging scroll, ink and colour on paper

138.5 x 69 cm. (54 ½ x 27 ⅞ in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *wuxu* year (2018)

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

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

許葆安 少華山居 設色紙本 立軸 二〇一八年作

題識：山居少華麗，牽茅結淨屋。

此間不受塵，幽人亦新沐。

戊戌（2018年）秋日，山陰許葆安。

鈐印：許葆安印、怪石知己



1235

1235

**CHOU HSI-TING** (B. 1958)

*Pine Mountain and Waterfall*

Hanging scroll, ink and colour on paper

216 x 94.5 cm. (85 x 37 ¼ in.)

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

Dated second month, *yiwei* year (2015)

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

**US\$26,000-39,000**

周錫珽 松泉漱石 設色紙本 立軸 二〇一五年作

題識：松泉漱石。

乙未年（2015）二月寫春意山林。

錫珽。

鈐印：錫珽



1236

1236

**CHENG SHIFA** (1921-2007)

*Nymph Scattering Flowers*

Scroll, mounted and framed, ink and colour on paper

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

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

Further inscribed and signed by artist, with three seals

Dated spring, *dingsi* year (1977)

**PROVENANCE:**

Christie's Hong Kong, Fine Chinese Modern Paintings, 31 May 2016, Lot 1298.

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

**US\$26,000-39,000**

程十髮 散花天女圖 設色紙本 鏡框 一九七七年作

題識：花枝草蔓眼中開，小白長紅越女腮。

可憐日暮嬌香落，嫁與春風不用媒。

十髮錄李長吉詩書空。

鈐印：十髮無恙、佩韋、大爲

又題：丙辰（1976年）夏日登黃嶽至散花塢，

觀天女（散）華歸後漫筆寫散花天女圖。

蝶花飛舞，一咲似春風。

不管盈盈暗香，花紅片片，隨風遠去。

但憶江南江北，想佩環，月夜歸來，化作此花幽獨。

猶記舊事，娜嬋夢裡重覓。

題白石詞人《疏影》，丁巳（1977年）之新春，

程十髮再識於滬上西隅。

鈐印：十髮、程潼、十髮畫

來源：香港佳士得，中國近現代畫，2016年5月31日，編號1298。





1237

1237

**CHENG SHIFA** (1921-2007)

*Flowers in a Vase*

Hanging scroll, ink and colour on paper

83 x 52.5 cm. (32 7/8 x 20 7/8 in.)

Inscribed and signed, with three seals of the artist

Dated spring, *gengwu* year (1990)

**HK\$45,000-65,000** **US\$5,900-8,400**

程十髮 瓶花 設色紙本 立軸  
一九九〇年作

題識：庚午（1990年）小春月，  
程十髮漫筆。

鈐印：程潼、十髮、家書抵萬金



1238

1238

**LIU HAI SU** (1896-1994)

*Ink Samadhi*

Hanging scroll, ink on paper

88.5 x 47.5 cm. (34 7/8 x 18 3/4 in.)

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

Dated 1 February, 1975

Dedicated to Doctor Yashun

One collector's seal

**NOTE:**

Doctor Li Yashun was a renowned physician in Beijing. His clients include many painters and he was associated thus developed extensive with the art world and owned an extensive art collection.

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

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

劉海粟 墨三昧 水墨紙本 立軸  
一九七五年作

題識：墨三昧。

一九七五年二月一日七十九叟昆陵劉海粟作報亞順醫師。

鈐印：海粟之印、武進劉氏、曾經滄海

鑑藏印：伊藤氏多彩齋

註：上款人亞順醫師原名李亞順，為京城名醫，因曾醫治好衆多畫家之疾而與藝壇交好，故富有收藏。



1239

1239

**LIU HAISU** (1896-1994)

*Lotus and Mandarin Ducks*

Scroll, mounted and framed, ink and colour on paper

146 x 77 cm. (57 ½ x 30 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated autumn, yimao year (1975)

**PROVENANCE:**

Acquired directly from the artist.

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

劉海粟 荷花鴛鴦 設色紙本 鏡框  
一九七五年作

題識：相逢同是憶江南，難得深情似玉潭。  
接天蓮葉無窮碧，今日荷花別樣紅。  
乙卯（1975年）秋，劉海粟。

鈐印：劉海粟、心迹雙清、海粟八十後作

來源：直接得自畫家本人。





1240

1240

LIU Haisu (1896-1994)

*Splash-colour Mount Huang*

Scroll, mounted for framing, ink and colour on paper

104 x 199.5 cm. (41 x 78 ½ in.)

Inscribed and signed, with five seals of the artist

Dated autumn, *xinyou* year (1981)

**PROVENANCE:**

Acquired directly from the artist.

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

**US\$65,000-100,000**

劉海粟 松濤雲海 設色紙本 鏡片 一九八一年作

題識：黃山之峰如走鐵，銹蝕蒼厓有時裂。  
 桀壑何年孕古松，怒幹虬枝逞奇絕。  
 春風吹根土氣微，更滋石髓迎朝暉。  
 百年鋌險勢未盡，千載始欲凌空飛。  
 煙髯霧鬣矜巉峭，逼仄紛拏長苔蘚。  
 蒼松夭矯詭莫比，迎客送客送偃蹇。  
 風雷一動終有神，嚴霜不翦綠龜甲。  
 好雨時洗蒼龍鱗，靜遠老人倚天立。  
 手把毛錐來拂拭，松乎松乎。  
 此心與爾通呼吸，千秋終古壽無垠。  
 辛酉（1981年）新秋八上黃山，登始信峰絕頂，觀青松挺立，崢嶸蔥鬱，綠煙朦朧，風舞天龍，潑彩寫松濤雲海。劉海粟，年方八六。

鈐印：劉海粟、黃山是我師、石破天驚、八上黃山、昔吾師黃山今作黃山友

來源：直接得自畫家本人。



1241



1242

1241

**LIAN LIANG** (B. 1958)  
*Bamboo, Rock and Bird*

Scroll, mounted and framed, ink and colour on paper

40 x 102 cm. (15 ¾ x 40 ⅛ in.)

Inscribed and signed, with two seals of the artist

Dated twelfth month, *gengzi* year (2020)

Further inscribed and signed by the artist, with one seal

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

**廉亮 竹石棲禽圖 設色紙本 鏡框 二〇二〇年作**

題識：幼讀曹孟德〈短歌行〉：對酒當歌，人生幾何！譬如朝露，去日苦多。慨當以慷，憂思難忘。何以解憂？惟有杜康。青青子衿，悠悠我心。但為君故，沉吟至今。呦呦鹿鳴，食野之蘋。我有嘉賓，鼓瑟吹笙。明明如月，何時可掇？憂從中來，不可斷絕。越陌度阡，枉用相存。契闊談讌，心念舊恩。月明星稀，烏鵲南飛。繞樹三匝，何枝可依？山不厭高，海不厭深。周公吐哺，天下歸

心。毛子庵來批：自比周公，驕盈極矣。復見李笠翁眉批蘇翁〈赤壁賦〉，句句從此歌脫化而出，莫謂古人不善用人文字也，前賢遺芳勝馥，足可啓迪畫學。庚子（2020年）嘉平月吳郡自明畫於滬上豐壽堂晴窗。

鈐印：內府圖書、廉亮印

畫家又題：乾隆內府圖書璽多見於國寶巨筆，如逸少《快雪時晴帖》等。今幸得過手，乃斗膽僭用拙作，聊記由今視昔之感耳。廉亮識。

鈐印：自明





1243

1242

**HE HONGYU** (B. 1984)

*Plate of Fruits*

Scroll, mounted and framed, ink and colour on silk

33 x 70.5 cm. (13 x 27 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated summer, *gengzi* year (2020)

**LITERATURE:**

*Calligraphy and Paintings*, vol. 344, Shanghai Calligraphy and Painting Publishing House, May 2021, p. 80.

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

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

**何紅玉 冰盤水果圖 設色絹本 鏡框 二〇二〇年作**

題識：曾見古人有冰盤水果圖，擬其大意。

黎陽女史寫於錢塘，時值庚子（2020年）大暑。

鈐印：何紅玉印、小仙兒、欣於所遇

出版：《書與畫》總344期，上海書畫出版社，  
2021年5月，第80頁。

1243

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

*Peonies*

Scroll, mounted and framed, ink and colour on paper

56.5 x 45 cm. (22 ¼ x 17 ¾ in.)

Signed, with three seals of the artist

**HK\$90,000-150,000**

**US\$12,000-19,000**

**何百里**

**真國色**

**設色紙本**

**鏡框**

款識：百里。

鈐印：百里、何、自在軒

註：何百里於八十年代旅居加拿大，得悉加東安大略省氣候適合牡丹生長，於其多倫多“自在軒”前後園植下牡丹數十株，日夕雙對，含苞至花期，寫生打稿，多年參研歷代牡丹名跡法度柔合嶺南畫派渲染、用粉等技法，創繪了形、神和氣氛俱備之《何家牡丹》。雍容大雅，不落俗套，寫來天香國色瑰麗之姿，讓賞者心花怒放，屬難得之作。



1244

1244

TAI XIANGZHOU (B. 1968)

*The Auspicious Cow*

Scroll, mounted and framed, ink on paper

49 x 92 cm. (19 ¼ x 36 ¼ in.)

Inscribed and signed, with one seal of the artist

HK\$100,000-150,000

US\$13,000-19,000

秦祥洲

大吉牛

水墨紙本

鏡框

題識：大吉牛。禮器，是故大備。盛德也。禮釋回，增美質；措則正，施則行。其在人也，如竹箭之有筠也，如松柏之有心也。二者居天下之大端矣。故貫四時而不改柯易葉。故君子有禮，則外諧而內無怨，故物無不懷仁，鬼神饗德。先王之立禮也，有本有文。忠信，禮之本也；義理，禮之文也。無本不立，無文不行。禮也者，合于天時，設於地財，順於鬼神，合于人心，理萬物者也。是故天時有生也，地理有宜也，人官有能也，物曲有利也。故天不生，地不養，君子不以爲禮，鬼神弗饗也。居山以魚鱉爲禮，居澤以鹿豕爲禮，君子謂之不知禮。故必舉其定國之數，以爲禮之大經，禮之大倫。以地廣狹，禮之薄厚也。祥洲。

鈐印：祥洲

1245

XUE LIANG (B. 1956)

*Landscapes of All Seasons*

Album of ten leaves, ink and colour on paper

Each leaf measures approximately 33 x 33 cm. (13 x 13 in.)

Six leaves inscribed and signed, two leaves signed, with a total of forty-three seals of the artist

Five leaves dated 1991, two leaves dated 1992

Titleslip by the artist, with one seal

Dated *renshen* year (1992)

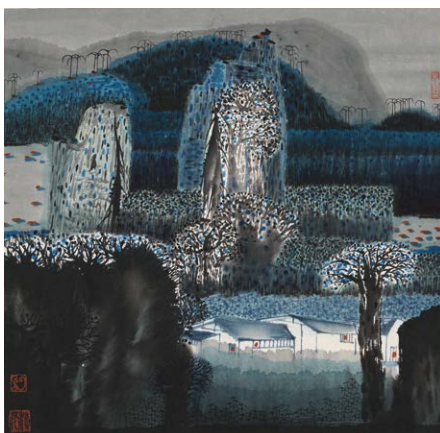
PROVENANCE:

Hong Kong Auctioneers & Estate Agency Ltd., May 1993, Lot 21.

HK\$100,000-150,000

US\$13,000-19,000





1245

薛亮 夢幻山水冊 設色紙本 冊頁十開  
一九九一至一九九二年作

- 題識：秋氣朗潔勝春光。  
時維辛未年（1991）仲秋，薛亮意造於金陵中華門。  
鈐印：薛、亮、道由己行、心之作、辛未（1991年）
- 題識：如斯境界非人間。  
時維壬申年（1992）新春，瀝瀝雨夜，  
余尋夢得此圖，快哉快哉。薛亮客金陵。  
鈐印：薛亮、歸於樸、寐時得句醒時述、多思、心之作、  
玄之又玄
- 題識：壬申年（1992），薛亮畫之。  
鈐印：薛、亮、心之作、多思、猴（肖形印）
- 題識：薛亮於石城。  
鈐印：薛亮、心之作、隨心所欲、辛未（1991年）
- 款識：薛亮寫。  
鈐印：薛亮、心之作
- 鈐印：心之作、猴（肖形印）、薛亮
- 款識：薛亮寫意。  
鈐印：薛、亮、多思、不舍、知其白

- 題識：江南初冬殘柳如織。  
時維辛未年（1991）初寒，薛亮寫於金陵中華門。  
鈐印：薛、亮、心之作、幼鳥、多思、辛未（1991年）
- 題識：雪斷岱宗，青峰隱沒。  
時維辛未年（1991）歲末，薛亮寫昔年遊泰山印象於金陵  
中華門外。  
鈐印：薛亮、辛未（1991年）
- 題識：衆鳥高飛盡，孤雲去獨閒。  
相看兩不厭，只有敬亭山。  
時維辛未年（1991）十二月金陵大雪，  
薛亮寫昔日遊宣州敬亭山，得稿於石城中華門外澄懷閣。  
鈐印：薛、亮、心之作、辛未（1991年）、多思

畫家題簽條：夢幻山水冊。時維壬申年（1992），薛亮自題。  
鈐印：薛亮

來源：香港拍賣行及地產代理有限公司，1993年5月，編號21。



1246



1247

1246

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

*Landscape of Wu Gorge*

Scroll, mounted and framed, ink and colour on paper

51 x 86 cm. (20 1/8 x 33 7/8 in.)

Inscribed and signed, with three seals of the artist

Dated summer, *xinchou* year (2021)

**HK\$60,000-100,000**

**US\$7,800-13,000**

何鳳蓮 巫峽雲雨 設色紙本 鏡框 二〇二一年作

題識：雲雨煙江暮，危峰逐水流。

猿啼仍在耳，不宜四十秋。

辛丑（2021年）仲夏憶舊遊。鳳蓮。

鈐印：何、鳳蓮、縈迴心印



1247

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

*Ewe and Lambs*

Scroll, mounted and framed, ink and colour on paper

71 x 122.5 cm. (28 x 48 1/4 in.)

Inscribed and signed, with four seals of the artist

Dated New Year, *guiwei* year (2003)

**EXHIBITED:**

Hong Kong, Hong Kong Central Library, *Review of Lu Qingyuan: at the Age of 65*, 24-26 February 2012.

Guangzhou, Guangdong Museum of Art, *The Exhibition of Lu Qingyuan*, 30 July 2013-7 August 2013.

**LITERATURE:**

*Review of Lu Qingyuan's Chinese Paintings: at the Age of 65*, Yun Shan Art Gallery, Taichung, 2012, p.57.

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

盧清遠 母子圖 設色紙本 鏡框  
二〇〇三年作

題識：莫笑羝羊日觸藩，依依跪乳尚知恩。  
癸未（2003年）羊年新春，  
清遠寫以祝歲。

鈐印：盧、清遠、游于藝、佛（肖形印）

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

出版：《盧清遠國畫集（三）：盧清遠六十五歲回顧展》，臺中，雲山畫院，2012年，第57頁。

1248

**LIU MENGKUAN** (B. 1950)

*Peacock in Spring Haze*

Scroll, mounted and framed, ink and colour on paper

187 x 96 cm. (73 5/8 x 37 3/4 in.)

Inscribed and signed, with one seal of the artist

Dated *xinchou* year (2021)

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

US\$26,000-39,000

劉孟寬 春嵐翠羽 設色紙本 鏡框  
二〇二一年作

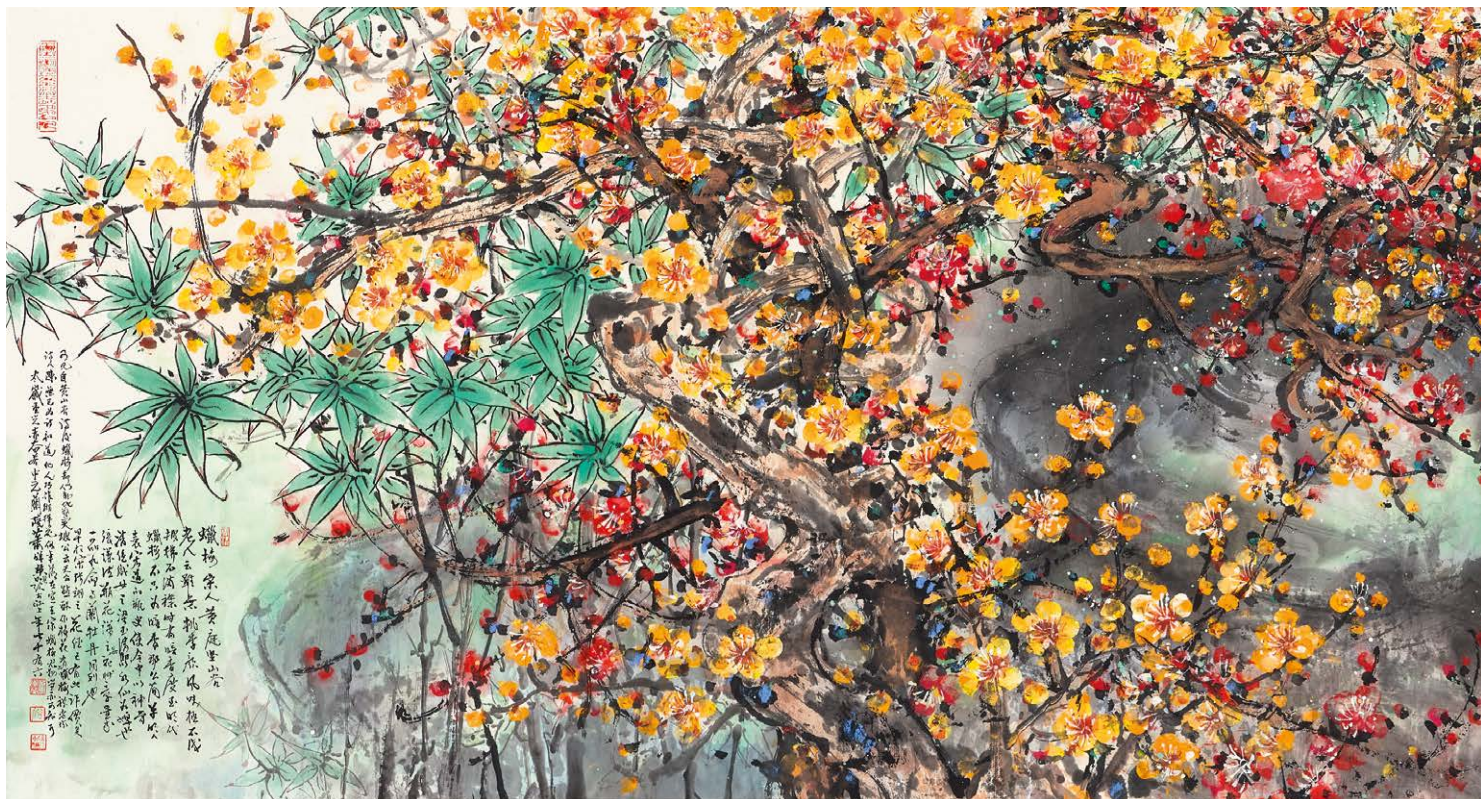
題識：辛丑（2021年），孟寬。

鈐印：劉



1248





1249

1249

**XIAO HUIRONG (SIU FAI WING, B. 1946)**

*Spring Breeze*

Scroll, mounted and framed, ink and colour on paper  
41 x 152 cm. (16 1/8 x 59 7/8 in.)

Inscribed and signed, with seven seals of the artist

Dated Zhongyuan Festival, *chongguang chifennuo* year (2021)

**EXHIBITED:**

Shantou, Lingdong Museum of Art, *Art Exhibition of Professor Siu Fai Wing*, 8-28 September, 2021.

**HK\$300,000-380,000**

**US\$39,000-49,000**

蕭暉榮 滿園黃金 設色紙本 鏡框 二〇二一年作

題識：臘梅。宋人黃庭堅山谷老人云：雖無桃李顏，風味極不淺。披拂滿襟，時有暗香度。至明代，臘梅不只為暗香那麼簡單，明人袁宏道的《瓶史使令》中，以神骨清絕，織女之梁玉清（即水仙）為婢也。張謙德《瓶花譜》之《品花章》置於一品九命，與蘭、牡丹同列也。早於宋張翊之《花經》已有此評價矣。可見自黃山谷詩後，臘梅卻似動地驚天，坡公云：天公點酥作梅花，有此臘梅禪老家。詩人陳無己為詩和道：化人巧作湘樣花，何年落在空王家。臘梅尤物當也可知耳。太歲重光赤奮若（辛丑，2021年）中元蘭陵蕭暉榮並題於汕上，年七十有六。

鈐印：蕭暉榮、穀人、西泠印社中人、香清、畫壇行星第一人、耕雲、借古開今

展覽：汕頭，廣東省嶺東美術館，“弘大與精微——蕭暉榮教授藝術展”，2021年9月8日至28日。

1250

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

*Golden Autumn*

Scroll, mounted and framed, ink and colour on paper  
70 x 138.5 cm. (27 1/2 x 54 1/2 in.)

Signed, with two seals of the artist

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

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

林湖奎 金秋 設色紙本 鏡框

款識：湖奎。

鈐印：林湖奎、近山堂





1250





1251

1251

**GUAN SHANYUE** (1912-2000)

*Red Plum Blossoms*

Hanging scroll, ink and colour on paper

67.3 x 31.3 cm. (26 ½ x 12 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated 23 June, 1996

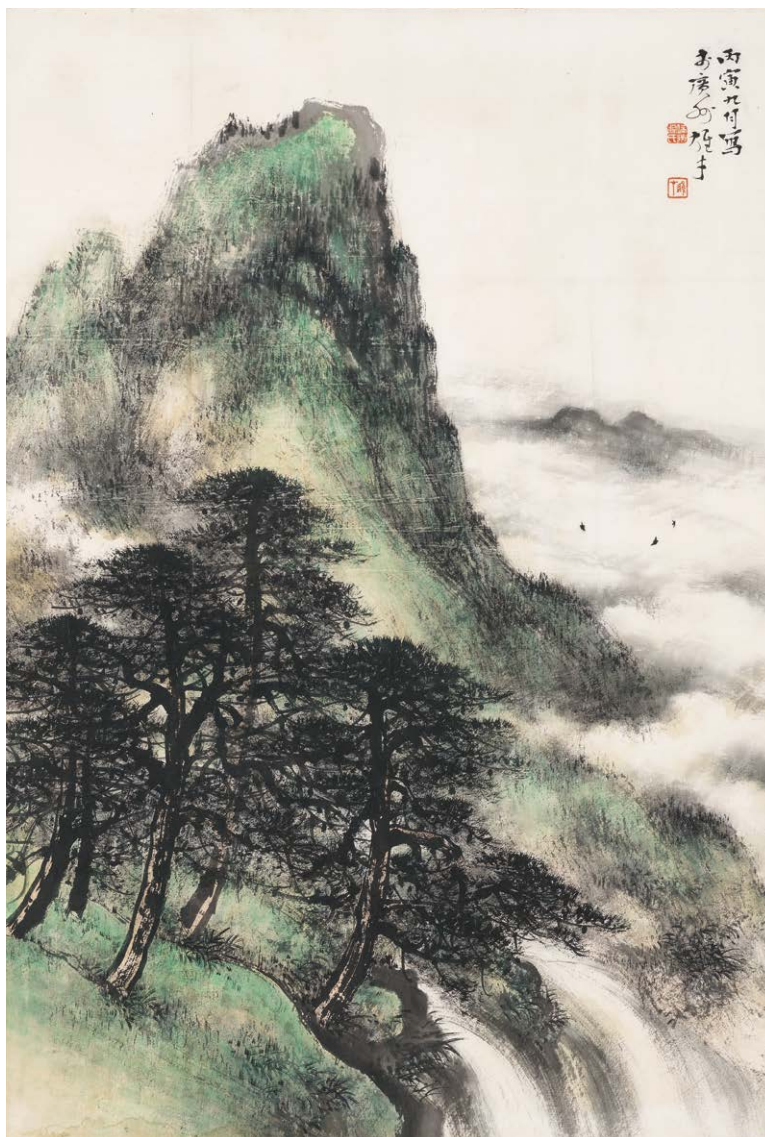
**HK\$50,000-70,000**

**US\$6,500-9,000**

關山月 紅梅 設色紙本 立軸 一九九六年作

題識：一九九六年六月廿十三日，漢陽關山月於羊城珠江南岸。

鈐印：漢陽、關



1252

1252

**LI XIONGCAI** (1910-2001)

*Pine, Birds and Waterfall*

Scroll, mounted and framed, ink and colour on paper

67 x 45.3 cm. (26 ¾ x 17 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated ninth month, *bingyin* year (1986)

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

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

黎雄才 松瀑飛鳥 設色紙本 鏡框 一九八六年作

題識：丙寅（1986）九月寫於廣州。雄才。

鈐印：端州黎氏、雄才





1253

1253

**LIXIONGCAI** (1910-2001)

*Hiking along the Waterfall*

Hanging scroll, ink and colour on paper

60.5 x 46.3 cm. (23 7/8 x 18 1/4 in.)

Signed, with one seal of the artist

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

*US\$34,000-45,000*

黎雄才

松林飛瀑

設色紙本

立軸

款識：雄才畫。

鈐印：雄才所作



1254

**LI XIONGCAI** (1910-2001)

*Bird and Plum Blossoms*

Scroll, mounted and framed, ink and colour on paper

94.5 x 179 cm. (37 ¼ x 70 ½ in.)

Inscribed and signed, with three seals of the artist

Dated *jisi* year (1989)

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

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

黎雄才 翠鳥紅梅 設色紙本 鏡框  
一九八九年作

題識：己巳（1989年）新秋寫於羊城珠江南岸。雄才。

鈐印：嶺南、黎雄才印、端州人







1254

# LOVE AND LUST IN CHINESE PAINTINGS

## 丹青春色

The history of Chinese erotic paintings has been long if not somewhat neglected in mainstream Chinese art historical research. Dutch Sinologist R.H. van Gulik was one of the first academics to conduct systematic research on Chinese historical erotic paintings, having encountered a set of printing blocks of a Ming erotic album in Japan in 1949. His research culminated in his publication of *Sexual Life in Ancient China: A Preliminary Survey of Chinese Sex and Society from ca. 1500 B.C. Till 1644 A.D.* in 1961. Some studies suggest that this genre existed in China as early as the Shang dynasty. Often intimate in scale and bound as an album, families would use erotic paintings as dowry for new brides in ancient China. Other historical tales suggest that people kept erotic paintings on display or at home to embarrass Zhurong, the fire goddess, thus deterring her from visiting and causing household fires. In this sale, we have gathered a few 20th-century and contemporary examples of erotic paintings as artists revisited the genre to celebrate the tradition. Breaking away from the past, these artists add humour and audacity to challenge the conventions and re-interpret sexuality in ancient and contemporary China.

春宮圖，又稱秘戲圖，乃傳統繪畫中特別的一支。雖然中國的春宮圖起源甚久，但於歷史研究中被長期忽略。最早系統地研究秘戲圖歷史的是荷蘭漢學家高羅佩，他最初於1949年在日本見到一冊明代春宮圖的印刷本，繼而展開研究，於1961年完成《秘戲圖考：附論漢代至清代的中國性生活》一書。春宮圖常以冊頁形式出現，通常作為新婚女子的嫁妝。另有歷史傳說認為春宮圖可令火神祝融害羞，從而退避三舍，達到防火的目的。本次拍賣匯集多件二十世紀至當代畫家創作之春宮題材作品，顯示不同時期畫家通過對古今傳統的思考，繼而對這一古老題材進行重新演繹。



1255

1255

**YANG SHANSHEN (1913-2004)**

*Young Beauty*

Scroll, mounted and framed, ink and colour on paper

44.5 x 66 cm. (17 ½ x 26 in.)

Inscribed and signed, with three seals of the artist

Dated *yihai* year (1995)

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

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

楊善深

倩扶

設色紙本

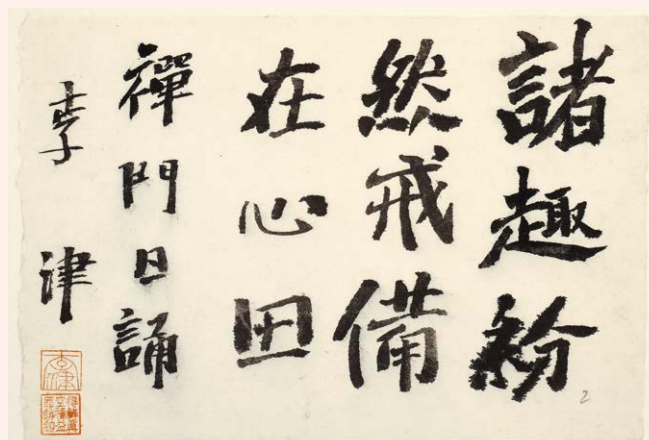
鏡框

一九九五年作

題識：婁東學士吳梅村數覓倩扶女郎不見。時夜將闌，俄而張宏軒挾一美少年，燭下掩映，面如冠玉，艷色暗藏，一若薄雲籠月，美態難描。訝異間，及移燭視之，赫為倩扶女郎也。梅村大悅，大儒王西河亦有文章記及此事。誠風流文雅之至。己亥（1995年）秋月。善深畫。

鈐印：善深、楊、春風草堂





1256

# 1256

LI JIN (B. 1958)

Exotic Album

Album of thirteen leaves, ink and colour on paper

Each leaf measures 18.5 x 27 cm. (7 1/4 x 10 5/8 in.)

Each leaf inscribed and signed, with a total of fifteen seals

Titleslip inscribed and signed, with one seal of the artist

HK\$500,000-700,000

US\$65,000-90,000

李津 諸趣紛然 設色紙本 冊頁畫十開、書法三開

- 題識：假如三萬六千日，半是悲哀半是愁。  
劉崗仁兄雅正，李津。  
鈐印：真人癡畫
- 題識：諸趣紛然，戒備在心田。禪門日誦，李津。  
鈐印：李津、得解真空福益罪銷銘
- 題識：滿廳香。李津製。  
鈐印：李津、李津
- 題識：深宵沉醉起，何處覓孤蒲。李津於京郊任莊。  
鈐印：李津之印
- 題識：人生行樂耳，須富貴何時。李津製。  
鈐印：李津之印

- 題識：一聲何滿子，雙淚落君前。李津於任莊。  
鈐印：李津之印
- 題識：生不願封萬戶侯。李津。  
鈐印：真人癡畫
- 題識：世間大不平，非劍不能消也。李津。  
鈐印：真人癡畫
- 題識：念奴嬌。李津。  
鈐印：真人癡畫
- 題識：春風沉醉的晚上，李津製。  
鈐印：李津之印
- 題識：月明林下美人來。李津。  
鈐印：真人癡畫
- 題識：吾道不孤。李津。  
鈐印：李津之印
- 題識：《周書》曰：「神農之時，天雨粟，神農遂耕而種之。作陶，治斤斧，為耒耜、鋤、耨，以墾草莽，然後五穀興助，百果藏實。」  
《世本》曰：「倕作耒耜。」李津書法。  
鈐印：李津

畫家題簽條：諸趣紛然。李津。

鈐印：真人癡畫



1257

**1257**

**LI JIN** (B. 1958)

*To Love and be Loved*

Scroll, mounted and framed, ink and colour on paper

71 x 139 cm. (28 x 54 ¾ in.)

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

Dated 2007

**PROVENANCE:**

Acquired from The Luxe Art Museum, Singapore.

**EXHIBITED:**

Singapore, The Luxe Art Museum, *Chinese Desires: Li Jin · Wu Yi · Nan Qi*, 2007.

**LITERATURE:**

*Chinese Desires: Li Jin · Wu Yi · Nan Qi*, The Luxe Art Museum, Singapore, 2007, p. 24.

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

**US\$34,000-46,000**

**李津 應為愛有了愛 設色紙本 鏡框 二〇〇七年作**

題識：應為愛有了愛。2007，李津。

鈐印：李津之印

來源：現藏家購自新加坡余欣美術館。

展覽：新加坡，余欣美術館，“中國情；李津·武藝·南溪新作展”，2007年。

出版：《中國情；李津·武藝·南溪》，余欣美術館，新加坡，2007年，第24頁。





1258

1258

**ZHU XINJIAN** (1953-2014)

*The Golden Lotus*

Album of ten leaves, ink and colour on paper

Each leaf measures 12 x 8 cm. (4 ¾ x 3 ½ in.)

Each leaf inscribed, with a total of 34 seals of the artist

Frontispiece by the artist, with one seal

Titleslip by the artist, with one seal

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

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

**朱新建 金瓶梅圖葉 設色紙本 冊頁十開**

1. 題識：金瓶梅畫葉。潘金蓮。  
鈐印：金瓶梅圖畫、天香
2. 題識：金瓶梅畫葉。潘金蓮、張大戶。  
鈐印：天香、新建畫印、脂粉俗人、金瓶梅圖畫
3. 題識：金瓶梅畫葉。潘金蓮、西門慶、春梅。  
鈐印：新建畫印、心源、金瓶梅圖畫
4. 題識：金瓶梅畫葉。潘金蓮、西門慶、春梅。  
鈐印：新建圖章、稀罕物、心源、金瓶梅圖畫

5. 題識：金瓶梅畫葉。潘金蓮、西門慶。  
鈐印：新建圖章、大豐、金瓶梅圖畫
6. 題識：金瓶梅畫葉。潘金蓮、西門慶。  
鈐印：新建圖章、心源、金瓶梅圖畫
7. 題識：金瓶梅畫葉。潘金蓮、西門慶。  
鈐印：新建圖章、新建珍藏、金瓶梅圖畫
8. 題識：金瓶梅畫葉。西門慶、潘金蓮。  
鈐印：新建圖章、心源、稀罕物、脂粉俗人
9. 題識：金瓶梅畫葉。西門慶、春梅、潘金蓮。  
鈐印：心源、新建畫印、脂粉俗人
10. 題識：金瓶梅畫葉。西門慶、潘金蓮。  
鈐印：大豐、心源、新建珍藏、新建圖章、金瓶梅圖畫

畫家首頁題引首：金瓶梅圖葉。

鈐印：新建圖章

畫家題簽：金瓶梅圖葉。大豐新建。

鈐印：學畫



Mr. Chua Lam  
蔡瀾先生

*Now I learned to say goodbye to things. My home is too cluttered so I decided to share some part of my collection with you. It is nothing exuberant, yet they are memories of various moments in my life: my collaboration with Walasse Ting, a gift from the film director Hu Jinquan, calligraphic couplet by Yu Dafu, and a few Feng Kangkou works I purchased very early on. I do hope you like them?*

到了這個階段，完全能瞭解斷捨離。家中雜物太多，拿出一小部份與諸位分享，也不是什麼名貴收藏，只有一點回憶的有與丁雄泉先生合作的，胡金銓導演送我的，自藏郁達夫的作品，和幾幅早期購入的馮康侯老師真蹟，看大家喜歡否？

蔡瀾

The abovementioned works by Hu Jinquan and Feng Kanghou, a total of seven works from this collection will be offered in our **Exquisite Eye – Chinese Paintings Online including the Collection of Sun Ah Book Centre Online** auction from 15 November to 1 December 2021.

上述胡金銓、馮康侯及其他作品，共七幅作品將於2021年11月15日至12月1日舉行之“丹青薈萃：中國書畫與新亞書店珍藏網上拍賣”中呈現。



1259

1259

**WALASSE TING (DING XIONGQUAN, 1929-2010)**

*Nude*

Scroll, mounted and framed, ink on paper

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

Inscribed and signed

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

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

丁雄泉

裸女

水墨紙本

鏡框

題識：叫你來，你不來；叫你去，你又不去。你這個忘八蛋，我愛你。探花大盜筆。



1260

**WALASSE TING** (DING XIONGQUAN, 1929-2010) **AND CHUA LAM** (B. 1941)

*Ladies with Fans and Parrot*

Scroll, mounted and framed, ink and colour on paper

177.5 x 97 cm. (69  $\frac{7}{8}$  x 38  $\frac{1}{4}$  in.)

Inscribed by Walasse Ting (Ding Xiongquan)

Dated 27 June, 1998

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

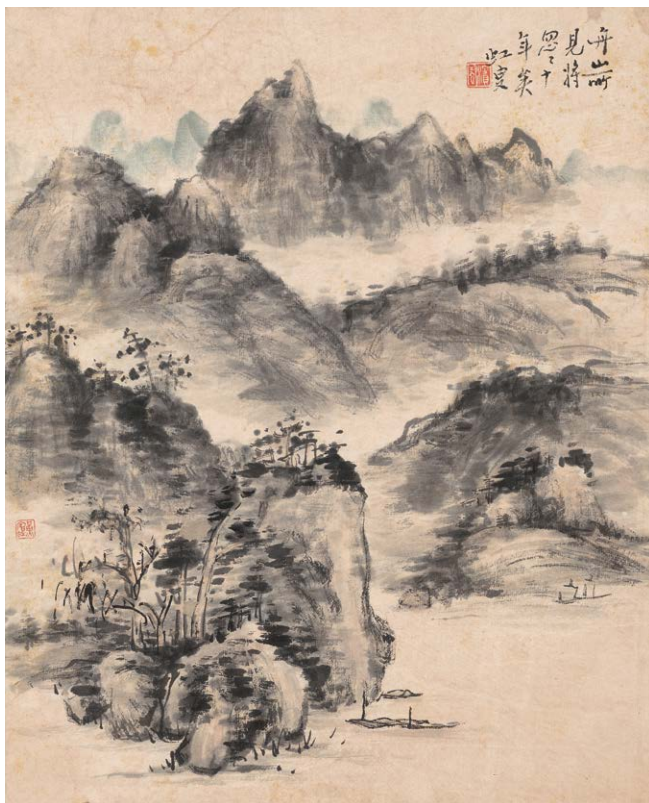
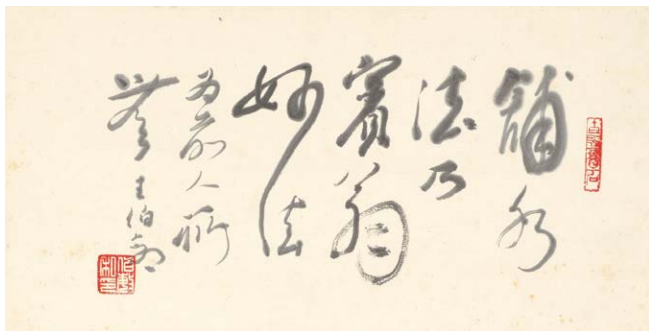
**US\$13,000-26,000**

丁雄泉、蔡瀾 花鳥美人圖 設色紙本  
鏡框 一九九八年作

題識：丁雄泉與蔡瀾合作圖，  
一九九八年六月廿七日，荷蘭。



1260



1261

1261

**HUANG BINHONG** (1864-1955)

*Scenery in Zhoushan*

Hanging scroll, ink and colour on paper

41.2 x 33.3 cm. (16 ¼ x 13 ⅛ in.)

Inscribed and signed, with two seals of the artist

Frontispiece inscribed and signed by Wang Bofu (20th century), with two seals

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

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

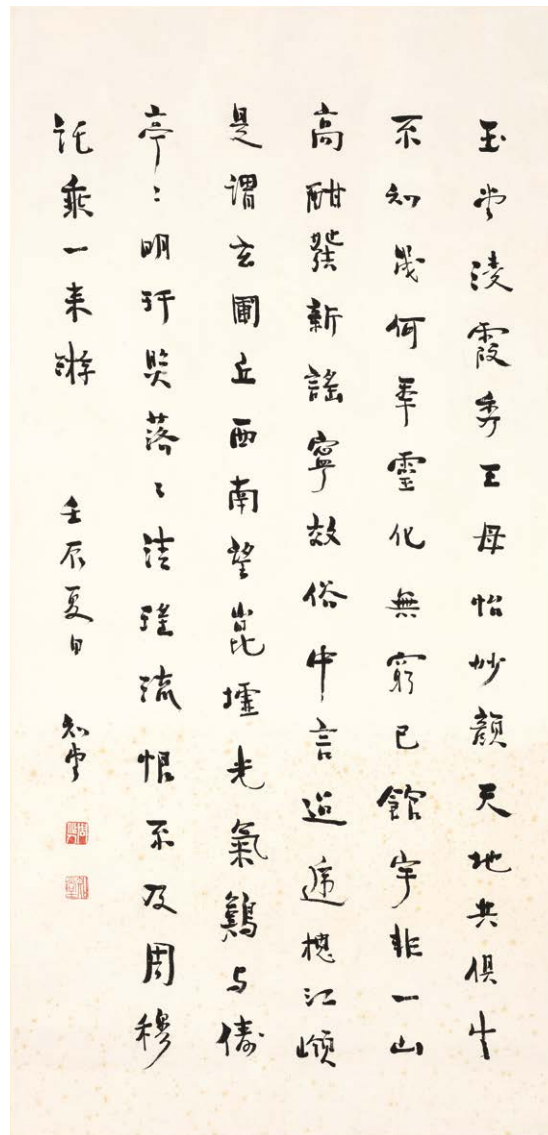
黃賓虹 舟山所見 設色紙本 立軸

題識：舟山所見將忽忽十年矣。虹叟。

鈐印：濱虹、黃賓虹

王伯敷題詩堂：鋪水法乃賓翁妙法，為前人所無。王伯敷。

鈐印：伯敷私印、十日一水五日一石



1262

1262

**ZHOU ZUOREN** (1885-1967)

*Calligraphy in Running Script - Reading the Classic of Mountains and Seas by Tao Yuanming*

Scroll, mounted and framed, ink on paper

65 x 31.2 cm. (25 ⅞ x 12 ¼ in.)

Inscribed and signed, with two seals of the artist

Dated summer, renchen year (1952)

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

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

周作人 行書錄陶淵明《讀山海經》 水墨紙本 鏡框  
一九五二年作

釋文：玉堂凌霞秀，王母怡妙顏。天地共俱生，不知幾何年。靈化無窮已，館宇非一山。高酣發新謠，寧效俗中言。迢遞槐江嶺，是謂玄圃丘。西南望崑墟，光氣鷄與儔。亭亭明玕照，落落清瑤流。恨不及周穆，託乘一來游。

題識：壬辰（1952年）夏日，知堂。

鈐印：周作人、知堂



1263

YUDAFU (1896-1945)

Seven-character Calligraphic Couplet in Standard Script

A pair of hanging scrolls, ink on paper

Each scroll measures 152 x 19.8 cm. (59 7/8 x 7 3/4 in.)

Inscribed and signed, with one seal of the artist

Dated spring, *xinsi* year (1941)

Dedicated to Junlian

NOTE:

The recipient is Xu Junlian (1911-?), a Singaporean artist and a former reporter for Sin Chew Daily. He is one of the founders of the Singapore Society of Chinese Artists. (2)

HK\$200,000-300,000

US\$26,000-39,000

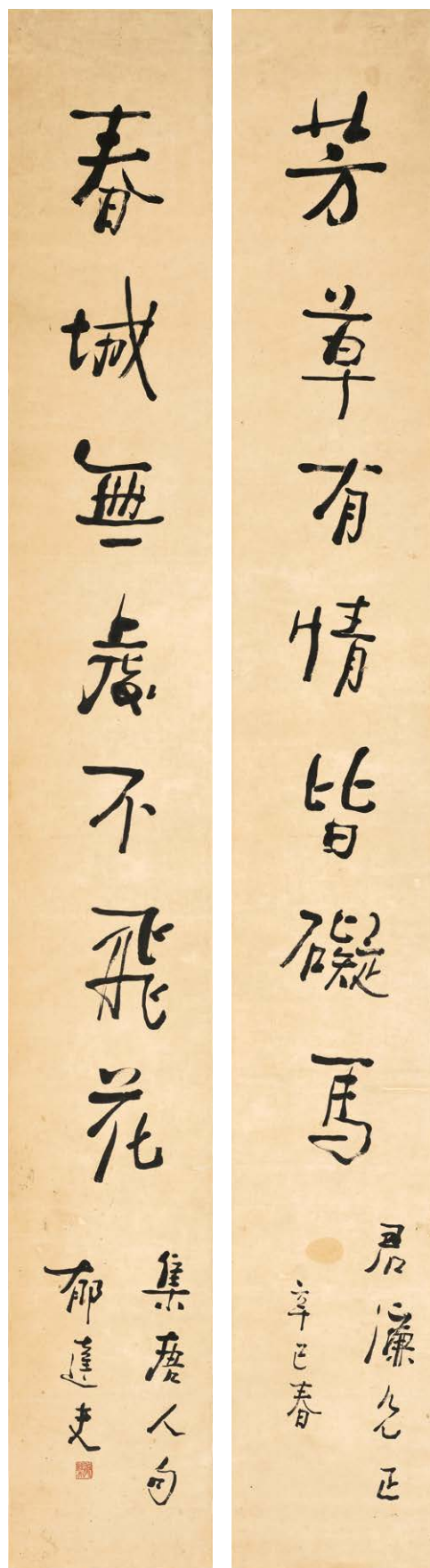
郁達夫 楷書七言聯 水墨紙本 立軸兩幅 一九四一年作

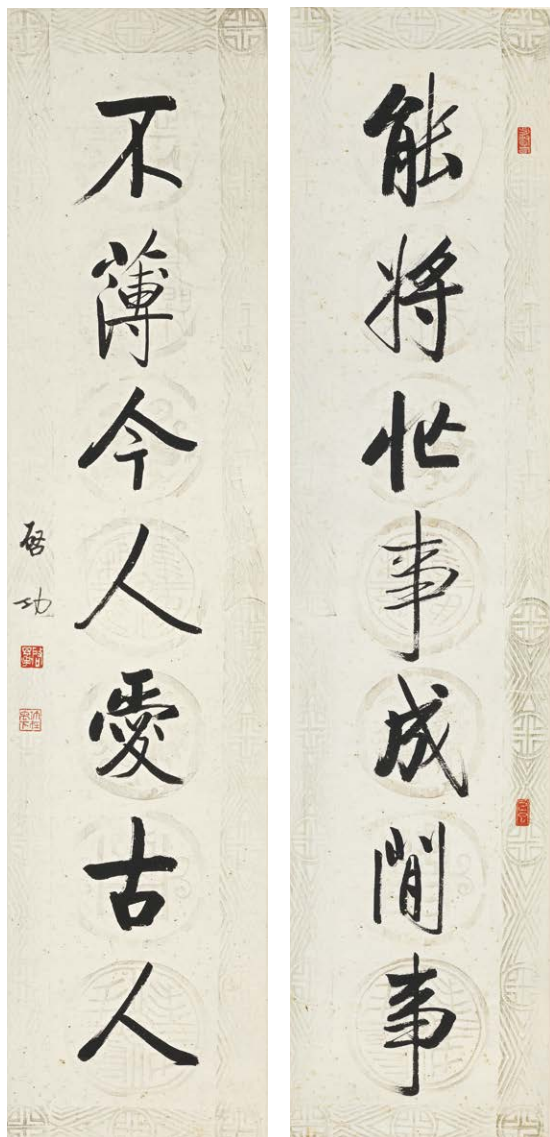
釋文：芳草有情皆礙馬，春城無處不飛花。

題識：君濂兄正，辛巳（1941年）春，集唐人句，郁達夫。

鈐印：郁達夫

註：上款人爲徐君濂（1911-?），爲新加坡藝術家，曾任〈星洲日報〉記者，亦爲新加坡中華美術研究會創始人之一。





1264

1264

**QI GONG** (1912-2005)

*Seven-character Calligraphic Couplet in Running Script*

A pair of hanging scrolls, ink on patterned paper

Each scroll measures 127.5 x 29.1 cm. (50 ¼ x 11 ½ in.)

Signed, with three seals of the artist and one dated seal of the *jisi* year (1989)

Dated *jisi* year (1989)

(2)

**LITERATURE:**

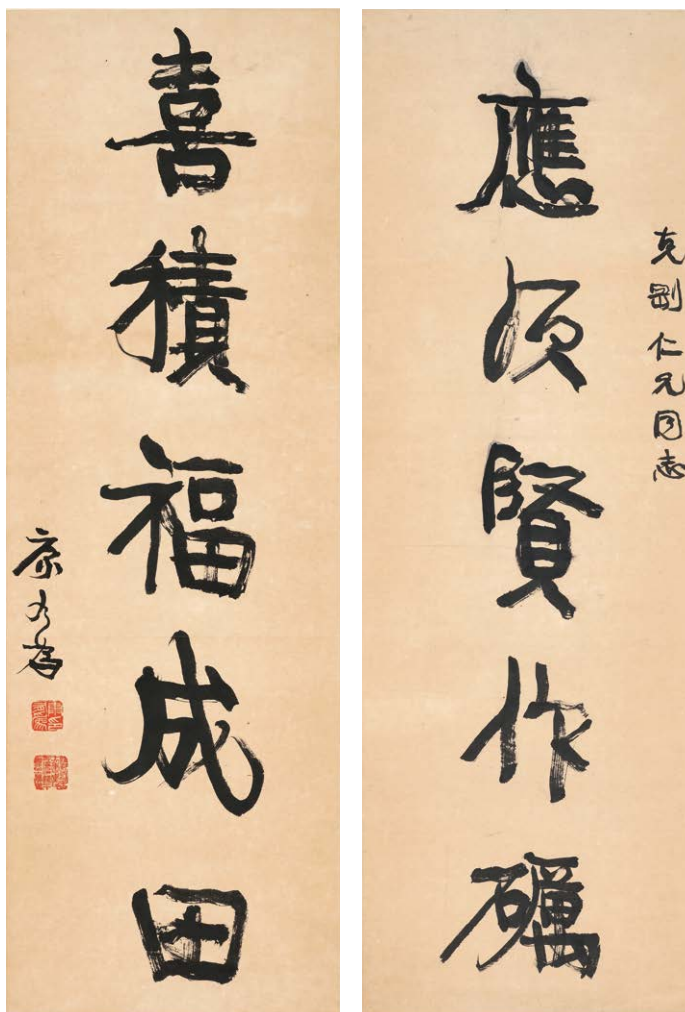
*Qi Gong Paintings and Calligraphy Exhibition*, Rongbaozhai (Hong Kong) Limited, December 1990, pl.101

*Photo Album of Paintings and Calligraphy by Qi Gong*, Beijing Normal University Publishing House, June 1992, no pagination.

*Collection of Contemporary Calligrapher: Calligraphy by Qi Gong*, Hebei Education Publishing House, Shijiazhuang; Guangdong Education Publishing House, Guangzhou, August 1998, p. 2.

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

**US\$16,000-23,000**



1265

**啓功 行書七言聯 水墨花箋 立軸兩幅 一九八九年作**

釋文：能將忙事成閒事，不薄今人愛古人。

款識：啓功。

鈐印：前賢句、己巳（1989年）、啓子手、功在禹下

出版：莫一點編，《啓功書畫展留影》，榮寶齋（香港）有限公司，1990年12月，圖版101。

《啓功書畫留影冊》，北京師範大學出版社，1992年6月，無頁碼。

《當代書法家精品集：啓功書法》，河北教育出版社，石家莊；廣東教育出版社，廣州，1998年8月，第2頁。



1265

**KANG YOUWEI** (1858-1927)

*Five-character Calligraphic Couplet in Standard Script*

A pair of hanging scrolls, ink on paper

Each scroll measures 100 x 33 cm. (39 3/8 x 13 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Kegang

(2)

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

**US\$6,500-9,000**

康有為 楷書五言聯 水墨紙本 立軸兩幅

釋文：應須賢作礪，喜積福成田。

題識：克剛仁兄同志，康有為。

鈐印：康有為印、維新百日出亡十六年三周大地游  
徧四洲經三十一國行六十萬里

VARIOUS OWNERS

1266

**QI GONG** (1912-2005)

*Calligraphy in Running Script*

Scroll, mounted and framed, ink on paper

114.5 x 51.8 cm. (45 1/8 x 20 3/8 in.)

Inscribed and signed, with two seals of the artist and  
one dated seal of *gengwu* year (1990)

Dated summer, *gengwu* year (1990)

Dedicated to Zhonghan

**PROVENANCE:**

Acquired directly from the artist.

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

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

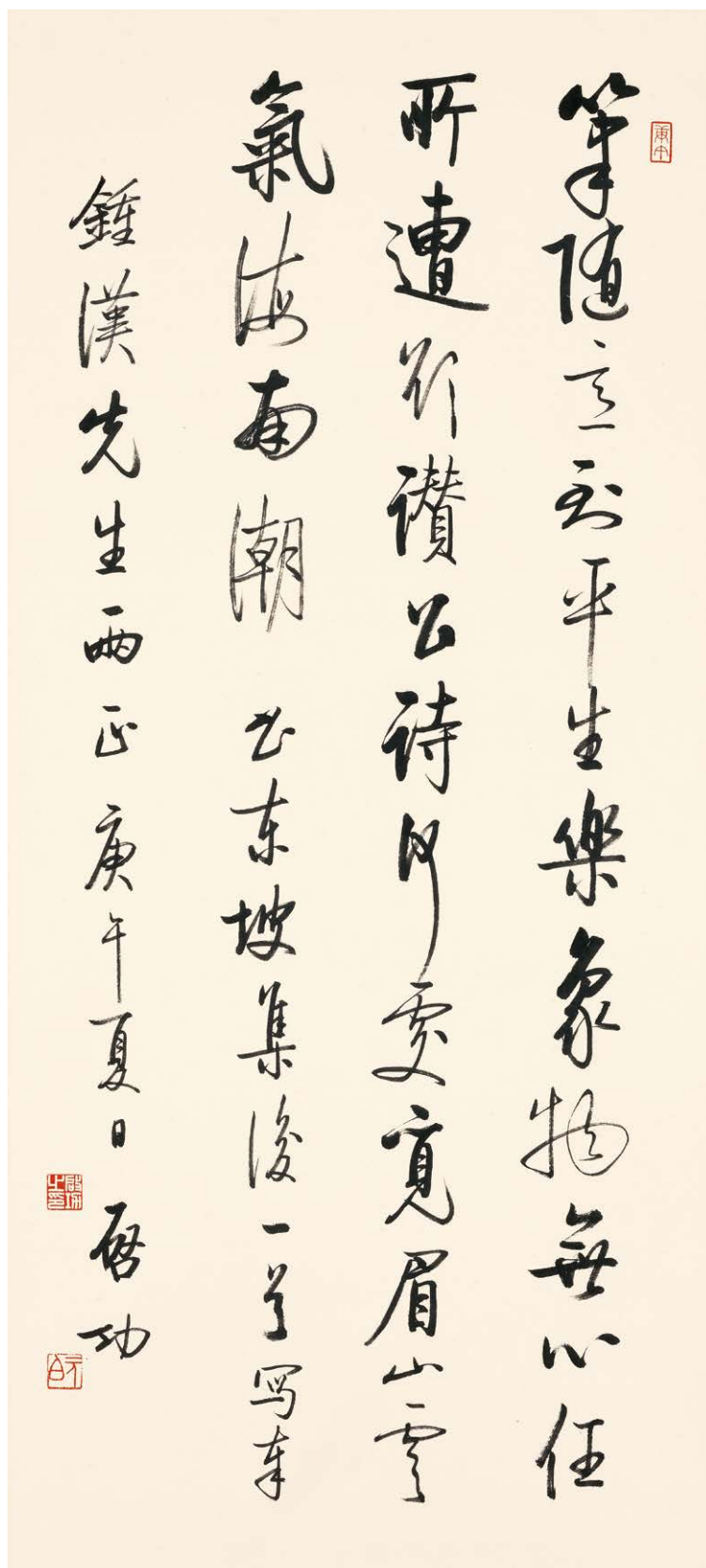
啓功 行書《東坡集後一首》 水墨紙本 鏡框  
一九九〇年作

釋文：筆隨意到平生樂，象物無心任所遭。  
欲讀公詩何處覓，眉山雲氣海南潮。

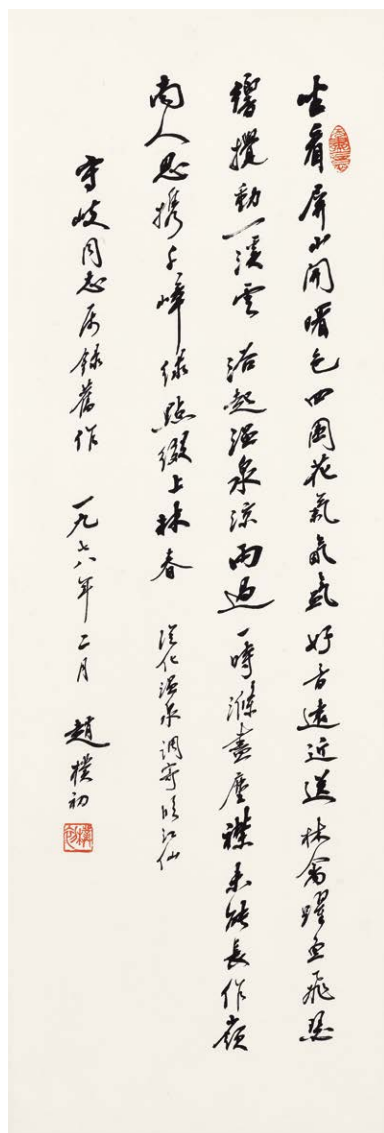
題識：書《東坡集後一首》寫奉鍾漢先生兩正。  
庚午（1990年）夏日，啓功。

鈐印：啓功之印、元白、庚午（1990年）

來源：直接得自書法家。



1266



1267

1267

**ZHAO PUCHU** (1907-2000)

Calligraphy

Scroll, mounted and framed, ink on paper

68.5 x 23.5 cm. (27 x 9 ¼ in.)

Inscribed and signed, with two seals of the artist

Dated February, 1987

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

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

趙樸初 書法 水墨紙本 鏡框 一九八七年作

題識：坐看屏山開曙色，四圍花氣氤氳。

好音遠近送林禽。躍魚飛瑟響，攪動一溪雲。

浴起溫泉涼雨過，一時滌盡塵襟。未能長作嶺南人。

思攜千嶂綠，點綴上林春。從化溫泉調寄臨江仙。

守岐同志屬錄舊作。一九七八年二月，趙樸初。

鈐印：樸初、無盡意



1268

1268

**WANG FU'AN** (1880-1960)

Eight-character Calligraphic Couplet in Seal Script

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

Each scroll measures 76.6 x 16 cm. (30 ⅞ x 6 ¼ in.)

Inscribed and signed, with two seals of the artist

Dated twelfth month, *dinghai* year (1947)

Dedicated to Master of Neiyuan

(2)

**HK\$55,000-75,000**

**US\$7,100-9,700**

王福安 篆書八言聯 水墨紙本 鏡框兩幅 一九四七年作

釋文：蓮尾分津，桃邊得路。雲中跨鳳，臺上吹簫。

題識：書弇山居士集宋人吳文英《慶宮春》、侯真《朝中措》詞句，應內園主人之屬即希正擊，丁亥（1947年）嘉平之月，福安王禔。

鈐印：王禔、福安居士





1269

1269

**KING YEO-CHI** (JIN YAOJI, B. 1935)

*Heart Sutra Calligraphy*

Scroll, mounted and framed, ink on coloured patterned paper

33.5 x 137 cm. (13 1/4 x 53 7/8 in.)

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

Dated spring, xinchou year (2021)

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

**US\$6,500-9,000**

金耀基

心經

水墨花色箋

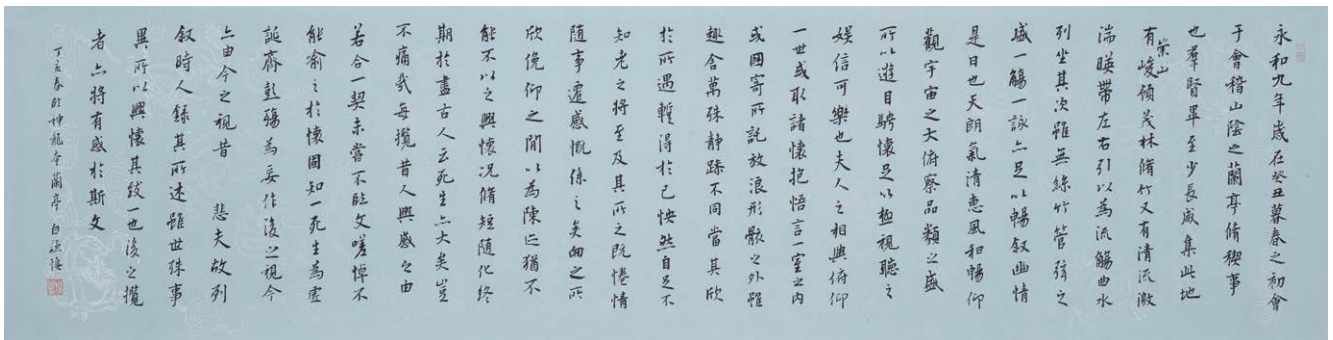
鏡框

二〇二一年作

釋文：心經。（文不錄。）

題識：辛丑十禧二十一年春，金耀基敬書。

鈐印：金耀基、菩薩（肖形印）



1270

1270

**BAI QIANSHEN** (B. 1955)

*Calligraphy*

Scroll, mounted and framed, ink on patterned paper

34 x 135 cm. (86 3/8 x 53 1/8 in.)

Inscribed and signed, with two seals of the artist

Dated spring, dinghai year (2007)

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

**US\$6,500-9,000**

白謙慎

臨王羲之神龍本蘭亭

水墨紙本

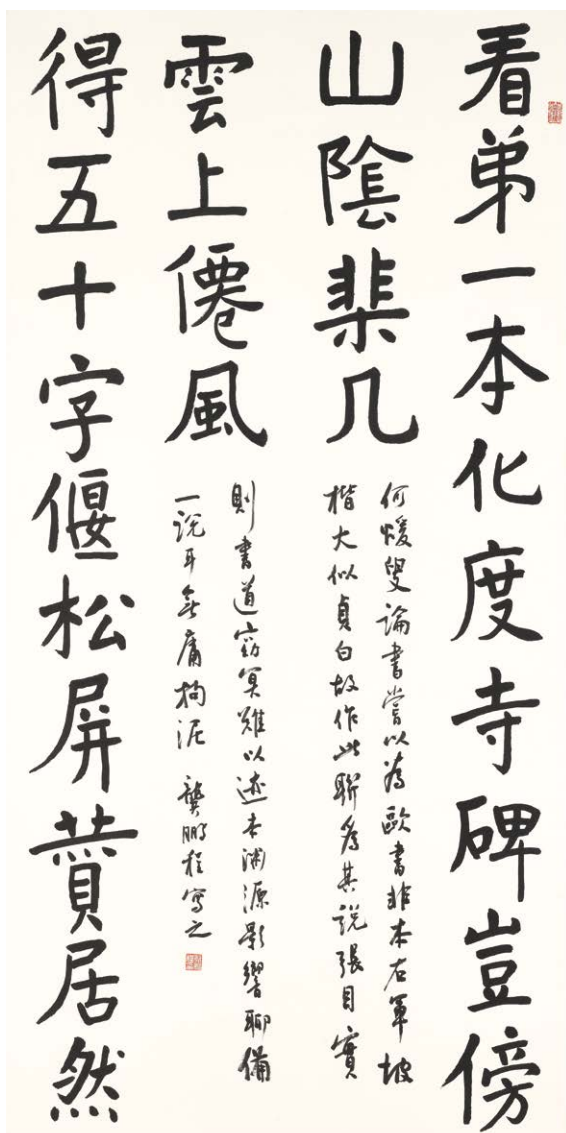
鏡框

二〇〇七年作

釋文：（文不錄。）

題識：丁亥（2007年）春臨《神龍本蘭亭》，白謙慎。

鈐印：白謙慎印、芸窗



1271

1271

**GONG PENGCHENG** (B. 1956)

*Dragon Gate Couplet in Standard Script*

Hanging scroll, ink on paper

136 x 67.7 cm. (53 ½ x 26 ⅝ in.)

Inscribed and signed, with two seals of the artist

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

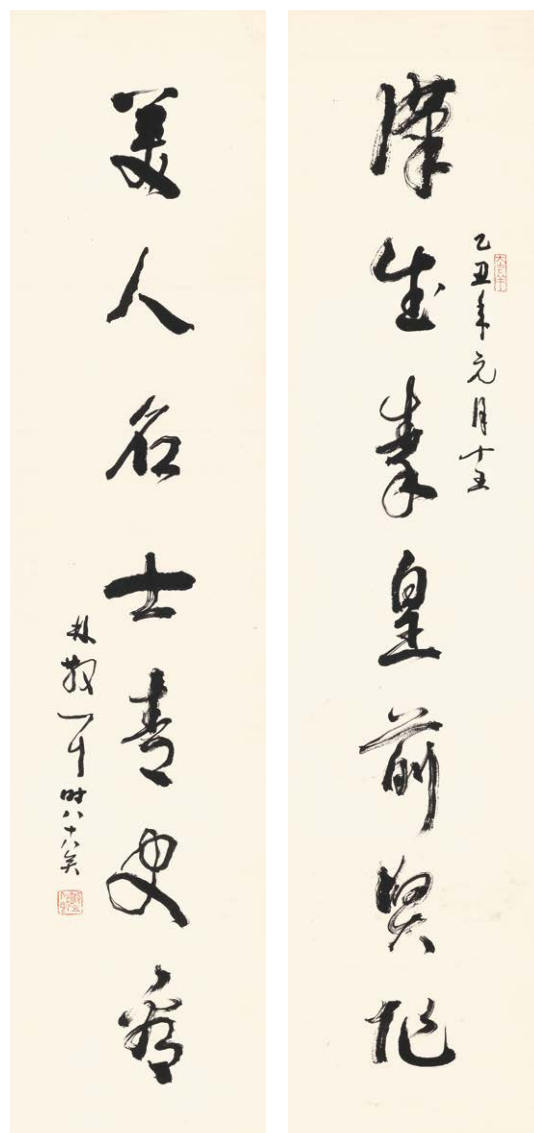
**US\$11,000-15,000**

龔鵬程 楷書龍門聯 水墨紙本 立軸

釋文：看弟一本化度寺碑，豈傍山陰裴几。  
得五十字偃松屏贊，居然雲上僊風。

題識：何媛叟論書，嘗以為歐書非本右軍，坡楷大似貞白，故作此聯為其說張目。實則書道窈冥，難以迹本淵源影響，聊備一說耳，無庸拘泥。龔鵬程寫之。

鈐印：雲起樓、龔鵬程印



1272

1272

**LIN SANZHI** (1898-1989)

*Seven-character Calligraphic Couplet in Running Script*

A pair of hanging scrolls, ink on paper

Each scroll measures 119.5 x 26.5 cm. (47 x 10 ⅜ in.)

Inscribed and signed, with one seal of the artist

Dated fifteenth day of the first month, *yichou* year (1985)

**HK\$60,000-100,000**

**US\$7,800-13,000**

林散之 行書七言聯 水墨紙本 立軸兩幅 一九八五年作

釋文：漢武秦皇前賢作，美人名士青史看。

題識：乙丑年（1985）元月十五，林散之時八十八矣。

鈐印：散之信鉢、大吉羊











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Wu Zuoren	吳作人	1204			



# HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20<sup>TH</sup> AND 21<sup>ST</sup> CENTURY ART EVENING SALE AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.

- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.
- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

## ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or visit [www.christies.com/highvaluelots](http://www.christies.com/highvaluelots).

## 高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得二十及二十一世紀藝術晚間拍賣之所有拍賣品與其他類別拍賣品低估值為港幣 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值總額之 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瀏覽 [www.christies.com/highvaluelots](http://www.christies.com/highvaluelots)。

# 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** (▲ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is" in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's**

**premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

## B REGISTERING TO BID

### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder:** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.



## 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### (A) PHONE BIDS

Your request for this service must be made no later than 24 hours prior to the auction. 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. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

### (C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C CONDUCTING THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol 'next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4) and J(1).

### 4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

## 5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

### 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including HK\$5,000,000, 20% on that part of the **hammer price** over HK\$5,000,000 and up to and including HK\$50,000,000, and 14.5% of that part of the **hammer price** above HK\$50,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else. If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

## 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading**, even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is qualified. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO...." in a **Heading** means that the **lot** is in Christie's opinion 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.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
  - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
  - at Christie's option, we may require you to provide the written opinions of two recognized experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
  - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books.** Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This additional **warranty** does not apply to:
  - (i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
  - (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
  - (iii) books not identified by title;
  - (iv) **lots** sold without a printed **estimate**;
  - (v) books which are described in the catalogue as sold not subject to return; or
  - (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).**

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the authenticity warranty is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

## F PAYMENT

### 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
  - (i) the **hammer price**; and
  - (ii) the **buyer's premium**; and
  - (iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

- (i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: **www.christies.com/MyChristies**. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.

(ii) Wire transfer

You must make payments to:

HSBC  
Head Office  
1 Queen's Road, Central, Hong Kong  
Bank code: 004  
Account No. 062-305438-001  
Account Name: Christie's Hong Kong Limited  
SWIFT: HSBCHKHHHKH

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although

conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a 'cardholder not present' (CNP) payment, we accept payment up to HK\$1,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

We accept cash subject to a maximum of 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, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com).

## 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

## 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.

## 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the

date that is 31 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

## 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

(a) We ask that you collect purchased lots promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).

(b) For information on collecting lots, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: [postsaleasia@christies.com](mailto:postsaleasia@christies.com)

(c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.

(d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:

- (i) we will charge you storage costs from that date.
- (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at **www.christies.com/storage** shall apply.
- (v) nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to [postsaleasia@christies.com](mailto:postsaleasia@christies.com).

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other



government-imposed charges, you agree to refund that amount to Christie's.

#### (c) **Lots made of protected species**

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **W** in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory, (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

#### (d) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

#### (e) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

#### (f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

#### (g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **W** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

### **I OUR LIABILITY TO YOU**

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other

terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and

(ii) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.

(d) We have no **responsibility** to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

### **J OTHER TERMS**

#### **1 OUR ABILITY TO CANCEL**

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

#### **2 RECORDINGS**

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

#### **3 COPYRIGHT**

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

#### **4 ENFORCING THIS AGREEMENT**

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

#### **5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES**

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

#### **6 TRANSLATIONS**

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

#### **7 PERSONAL INFORMATION**

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](https://www.christies.com). If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

### **8 WAIVER**

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### **9 LAW AND DISPUTES**

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

### **10 REPORTING ON WWW.CHRISTIES.COM**

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

### **K GLOSSARY**

**auctioneer** : individual auctioneer and/or Christie's.  
**authentic** : a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;  
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty** : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium** : the charge the buyer pays us along with the **hammer price**.

**catalogue description** : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group** : Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition** : the physical **condition** of a **lot**.

**due date** : has the meaning given to it paragraph F1(a).

**estimate** : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price** : the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

**Heading** : has the meaning given to it in paragraph E2.

**lot** : an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages** : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

**purchase price** : has the meaning given to it in paragraph F1(a).

**provenance** : the ownership history of a **lot**.

**qualified** : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

**reserve** : the confidential amount below which we will not sell a **lot**.

**saleroom notice** : a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type** : means having all capital letters.

**warranty** : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# 業務規定 · 買方須知

## 業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。通過登記競投和 / 或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以▲標示），佳士得為賣方的代理人。

### A. 拍賣之前

#### 1. 拍賣品描述

- (a) **目錄描述**部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。
- (b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

#### 2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 I 段另有約定。

#### 3. 狀況

- (a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。
- (b) 在本目錄條目或**狀況**報告中提及**狀況**並不同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、悉悉及考慮了任何**狀況**報告。

#### 4. 拍賣之前檢查**拍賣品**

- (a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。
- (b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

#### 5. 估價

**估價**是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍賣決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近日錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

#### 6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

#### 7. 珠寶

- (a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及 / 或在日後需要特殊的保養。
- (b) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。
- (c) 我們不會為每件拍賣的寶石索取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。
- (d) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

#### 8. 鐘錶

- (a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能保證任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。
- (b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不保證每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。
- (c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第 H2(f) 段。

## B. 登記競投

### 1. 新競投人

- (a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少 48 個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：
  - (i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：用事業帳單或銀行月結單。
  - (ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，公司地址證明，被授權競投者附有相片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和受益股東的文件證明。
  - (iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。
- (b) 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

### 2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及 / 或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投標部：+852 2978 9910 或電郵至 bidsasia@christies.com。

### 3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和 / 或反恐主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

### 4. 代表他人競投

- (a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。
- (b) **作為隱名委託人的代理人**：如果您以代理人身份為隱名委託人（最終的買方）進行競投，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。並且，您保證：
  - (i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不少於 5 年的期間內保存證明盡職調查的文件和記錄。
  - (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供



給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。

(iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。

(iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付**購買款項**和所有其他應付款項負上個人法律責任。

#### 5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少 30 分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

#### 6. 競投服務

下述的競投服務是為方便客戶而設，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

##### (A) 電話競投

您必須在拍賣開始前至少 24 小時辦理申請電話競投。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。**估價**低於港幣 30,000 元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

##### (B) 在 Christie's LIVE™ 網絡競投

在某些拍賣會，我們會接受網絡競投。請登入 [www.christies.com/livebidding](http://www.christies.com/livebidding)，點擊“現場競投”圖標，瞭解如何從電腦聆聽及觀看拍賣及參與競投。網絡競投受業務規定及 Christie's LIVE™ 使用條款的管限，詳情請見 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx> 網站。

##### (C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 [www.christies.com](http://www.christies.com) 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。

#### C. 舉行拍賣

##### 1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

##### 2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用●標記。**底價**不會高於**拍賣品**的**低端估價**。

#### 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；
- (f) 如果有關於競投的錯誤或者爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣，或是將**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後 3 個工作天內提供一份詳細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，通過 Christie's LIVE™（如第 B6 部分所示）透過網絡競投的競投人；
- (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**可選擇代表賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到**底價**以下。**拍賣官**不會特別指明此乃代表賣方的競投。**拍賣官**不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，**拍賣官**通常會以**低端估價**的 50% 開始拍賣。如果在此價位沒有人競投，**拍賣官**可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，**拍賣官**可視該**拍賣品**為**流拍拍賣品**。

#### 6. 競投價遞增幅度

競投通常從低於**低端估計**開始，然後逐步增加（競投價遞增幅度）。**拍賣官**會自行決定競投開始價位及遞增幅度。本目錄內的書面競投表格上顯示的是一般遞增幅度，僅供閣下參考。

#### 7. 貨幣兌換

拍賣會的顯示板，Christie's LIVE™ 和佳士得網站可能會以拍賣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，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

#### 8. 成功競投

除非**拍賣官**決定使用以上 C3 段中的酌情權，**拍賣官**下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及/或電子郵件方式發送發票，但我們並不負責通知閣下競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

#### 9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

#### D. 買方酬金及稅款

##### 1. 買方酬金

成功競投人除支付**成交價**外，亦同意支付本公司以該**拍賣品成交價**計算的**買方酬金**。酬金費率按每件**拍賣品成交價**首港幣 5,000,000 元之 25%；加逾港幣 5,000,000 元以上至港幣 50,000,000 元部分之 20%；加逾港幣 50,000,000 元以上之 14.5% 計算。

##### 2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**成交價**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優先適用。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**成交價**，**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**或其法律上有權這麼做；
- (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。賣方不會就閣下利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的保證；只要法律許可，所有賣方對您做出的保證及法律要求加入本協議的所有其它賣方責任均被免除。

##### 2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的“**真品保證**”）。如果在拍賣日後的五年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。業務規定的詞匯表裏有對“**真品**”一詞做出解釋。**真品保證**條款如下：

- (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**乎合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：
- (i) 在拍賣日後 5 年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
- (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
- (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
- (i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或其他賠償或支出承擔責任。
- (j) **書籍**。如果**拍賣品**為書籍，我們提供額外自拍賣日起為期 14 天的保證，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
- (a) 此額外**保證**不適用於：
- (i) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
- (ii) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
- (iii) 沒有標題的書籍；
- (iv) 沒有標明**估價**的已出售**拍賣品**；
- (v) 目錄中表明售出後不可退貨的書籍；
- (vi) **狀況**報告中或拍賣時公告的瑕疵。
- (b) 要根據本條規定申索權利，您必須在拍賣後的 14 天內就有關瑕疵提交書面通知，並交回與拍賣時**狀況**相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
- (k) **東南亞現代及當代藝術以及中國書畫**。**真品保證**並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付

之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日後 12 個月內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據。買方需按以上 E2(h)(ii) 的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上 E2(h)(iii) 規定交回**拍賣品**給我們。E2(b), (c), (d), (e), (f), (g) 和 (i) 適用於此類別之申索。

(l) **中國、日本及韓國工藝品（中國、日本及韓國書畫、版畫、素描及珠寶除外）**。  
以上 E2(b)-(e) 在此類別**拍賣品**將作修改如下。當創作者或藝術家未有列明時，我們不僅為標題作出**真品保證**，並會對本**目錄描述**第二行以大階字體注明的有關日期或時期的資料提供**真品保證**（“**副標題**”）。以上 E2(b)-(e) 所有提及**標題**之處應被理解為**標題**及**副標題**。

## F. 付款

### 1. 付款方式

- (a) 拍賣後，您必須立即支付以下**購買款項**：
- (i) **成交價**；和
- (ii) **買方酬金**；和
- (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。
- 所有款項須於拍賣後 7 個日曆天內悉數付清（“**到期付款日**”）。
- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
- (i) 佳士得通過“**MyChristie's**”網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢（如您還未註冊線上賬戶，請登錄 [www.christies.com/MyChristies](http://www.christies.com/MyChristies) 進行註冊）。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
- (ii) 電匯至：  
香港上海匯豐銀行總行  
香港中環皇后大道中 1 號  
銀行編號：004  
賬號：062-305438-001  
賬名：Christie's Hong Kong Limited  
收款銀行代號：HSBCHKHHHKH
- (iii) 信用卡  
在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣 1,000,000 元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP) 的方式支付，本公司每次拍賣接受總數不超過港幣 1,000,000 元之付款。CNP 付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下 (d) 段：
- (iv) 現金  
本公司每年只接受每位買方總數不超過港幣 80,000 元之現金付款（須受有關條件約束）；
- (v) 銀行匯票  
抬頭請註明“佳士得香港有限公司”（須受有關條件約束）；

### (vi) 支票

抬頭請註明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

- (d) 支付時請註明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。
- (e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766；或發電郵至 [postsaleasia@christies.com](mailto:postsaleasia@christies.com)。

## 2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

## 3. 風險轉移

**拍賣品**的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；
- (b) 自拍賣日起 30 日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

## 4. 不付款之補救辦法

- (a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在 F5 段的權利以及法律賦予我們的其它權利或補救辦法）：
- (i) **自到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息加 7% 的利息；
- (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
- (iii) 代不履行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**拍賣品**作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
- (ix) 採取我們認為必要或適當的任何行動。
- (b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。



- (c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第 31 日起根據 G(d)(i) 及 (ii) 段向您收取倉儲和運輸費用。在此情況下，G(d)(iv) 段將適用。

#### 5. 扣押**拍賣品**

如果您欠我們或其他**佳士得集團**公司款項，除了以上 F4 段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的**拍賣品**。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關**拍賣品**。我們亦可選擇將您的**拍賣品**按照我們認為適當的方式出售。我們將用出售**拍賣品**的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

#### G. 提取及倉儲

- (a) 我們要求您在拍賣之後立即提取您購買的**拍賣品**（但請注意，在全數付清所有款項之前，您不可以提取**拍賣品**）。
- (b) 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至：postsaleasia@christies.com
- (c) 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
- (d) 如果您未在拍賣後第三十個日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
- (i) 我們將自拍賣後第 31 日起向您收取倉儲費用。
  - (ii) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並向您收取因此產生的運輸費用和處理費用。
  - (iii) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
  - (iv) 倉儲的條款適用，條款請見 [www.christies.com/storage](http://www.christies.com/storage)。
  - (v) 本段的任何內容不限制我們在 F4 段下的權利。

#### H. 運送

##### 1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766；或發郵件至 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**拍賣品**出境要求出口聲明及 / 或就**拍賣品**入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換購買款項。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求。

- (a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766 或發郵件至 postsaleasia@christies.com。

- (b) 您應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口**拍賣品**，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。

##### (c) 含有受保護動植物材料的**拍賣品**

由瀕臨絕種及其他受保護野生動植物製造或組成（不論分比率）的**拍賣品**在本目錄中註有「**[\*]**」號。

這些物料包括但不限於象牙、玳瑁殼、鱷魚皮、犀牛角、鯨骨、某些珊瑚品種及玫瑰木。若您有意將含有野生動物物料的任何**拍賣品**進口至其他國家，您須於競投該**拍賣品**之前了解有關海關法例和規定。有些國家完全禁止含有這類物料的物品進口，而其他國家則規定須向出口及入口國家的有關管理機構取得許可證。在有些情況下，**拍賣品**必須附有獨立的物種的科學證明和 / 或年期證明，方能裝運，而您須要自行安排上述證明並負責支付有關的費用。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生動物材料（例如猛犸象牙，海象象牙和犀牛角象牙）且您計劃將上述**拍賣品**進口到美國，請查看（c）段中之重要信息。如果您無法出口，進口該**拍賣品**或因任何原因**拍賣品**被政府部門查收，我們沒有義務因此取消您的交易並退回您的購買款項。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

##### (d) 美國關於非洲象象牙的進口禁令

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛犸象牙，海象象牙和犀牛角象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試以確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回購買款項的依據。

##### (e) 源自伊朗的**拍賣品**

一些國家禁止或限制購買和 / 或進口源自伊朗的“傳統工藝作品”（身份不明確的藝術家作品及 / 或功能性作品。例如：地毯、碗、大口水壺、瓷磚和裝飾盒）。美國禁止進口以上物品亦禁止美國民眾（不論所在處）購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗（波期）的**拍賣品**下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關**拍賣品**，違反有關適用條例。

##### (f) 黃金

含量低於 18k 的黃金並不是在所有國家均被視為“黃金”，並可能被拒絕入口。

##### (g) 鐘錶

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 **Ψ** 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。買方若在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。

H2 段中的標記是佳士得為了方便閣下而在有關**拍賣品**附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

#### I. 佳士得之法律責任

- (a) 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度上，所有由法律附加的**保證**及其他條款，均被排除在本協議外。在 E1 段中的賣方**保證**是由賣方提供的**保證**，我們對這些**保證**不負有任何責任。
- (b) (i) 除非我們以欺詐手段作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；和
- (ii) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、來源、展覽歷史、文獻或歷史的關聯等作出任何陳述、**保證**或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何**保證**，均被本段排除在外。
- (c) 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
- (d) 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。
- (e) 如果儘管有 (a) 至 (d) 或 E2(i) 段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機喪失或價值、預期存款或利息、費用、賠償或支出等原因負上任何責任。

#### J. 其它條款

##### 1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

##### 2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他佳士得集團公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或者在 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（除有特別註釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

### 4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

### 5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼閣下責任的人具有約束力。

### 6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

### 7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在 [www.christies.com](http://www.christies.com) 上找到本公司私隱政策。如您是加利福尼亞州居民，您可在 <https://www.christies.com/about-us/contact/ccpa> 看到我們的《加州消費者隱私法》（California Consumer Privacy Act）聲明。

### 8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權利或補償不應阻止或限制對其它權利或補償的行使。

### 9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

### 10. [www.christies.com](http://www.christies.com) 的報告

售出的**拍賣品**的所有資料，包括**目錄描述**及**價款**都可在 [www.christies.com](http://www.christies.com) 上查閱。銷售總額為**成交價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從 [www.christies.com](http://www.christies.com) 網站上刪除。

### K. 詞匯表

**拍賣官**：個人拍賣官和 / 或佳士得。

**真品**：以下所述的真實作品，而不是複製品或贗品：

- a) **拍賣品在標題被描述**為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製造者的作品；
- b) **拍賣品在標題被描述**為是某時期或流派創作的作品，則該時期或流派的作品；
- c) **拍賣品在標題被描述**為某來源，則為該來源的作品；

d) 以寶石為例，如**拍賣品在標題被描述**為由某種材料製成，則該作品是由該材料製成。

**真品保證**：我們在本協議 E 段所詳述為**拍賣品**提供的保證。

**買方酬金**：除了**成交價**，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。

**成交價**：**拍賣官**接受的**拍賣品**最高競投價。

**標題**：如 E2 段所列出的意思。

**拍賣品**：供拍賣的一件**拍賣品**（或作為一組拍賣的兩件或更多的物件）；

**其他賠償**：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

**購買款項**：如第 F1(a) 段的意思。

**來源**：**拍賣品**的所有權歷史。

**有保留**：如 E2 段中的意思；**有保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“**有保留標題**”的意思。

**底價**：**拍賣品**不會以低於此保密**底價**出售。

**拍賣場通告**：張貼位於拍賣場內的**拍賣品**旁或 [www.christies.com](http://www.christies.com) 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

**大階字體**：指包含所有的大寫字母。

**保證**：陳述人或聲明人保證其所陳述或聲明的事實為正確。

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale • Buying at Christie's'

◦ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

✱ Bidding by parties with an interest.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale • Buying at Christie's.

ψ **Lot** incorporates material from endangered species that is not for sale and is shown for display purposes only.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## 本目錄中使用的各類標識

本部份粗體字體詞語的涵義載於本目錄中題為“業務規定，買方須知”一章的最後一頁。

◦ 佳士得對該**拍賣品**擁有直接經濟利益。請參閱重要通知及目錄編列方法之說明。

△ 全部或部分由佳士得或其他**佳士得集團**公司持有。請參閱重要通知及目錄編列方法之說明。

◆ 佳士得對該**拍賣品**擁有直接經濟利益，佳士得的全部或部分利益通過第三方融資。請參閱重要通知及目錄編列方法之說明。

✱ 利益方的競投。

• 不設**底價**的**拍賣品**，不論其在本目錄中的售前**估價**，該**拍賣品**將售賣給出價最高的競投人。

~ **拍賣品**含有瀕危物種的材料，可能受出口限制。請參閱業務規定，買方須知第 H2(b) 段。

ψ **拍賣品**含有瀕危物種的材料，只會作展示用途，並不作銷售。

請注意對藏品的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。



# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

#### ▲: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol ▲ next to its lot number. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

#### ◊ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◊ next to the lot number.

#### ◊ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊.

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, the third party is required to pay the hammer price and the buyer's premium in full.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

#### ✂ Bidding by parties with an interest

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ✂. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

#### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

#### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has made loans or advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

## EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the Authenticity Warranty. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship or of the lot being created in certain period, reign or dynasty of any lot in this catalogue described by this term, and the Authenticity Warranty shall not be available with respect to lots described using this term.

Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any issue or disputes which arise under the Authenticity Warranty or the 'Qualified Headings'.

## CHINESE CLASSICAL PAINTINGS & CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

### QUALIFIED HEADINGS

- "Attributed to ...": In Christie's qualified opinion probably a work by the artist or maker in whole or in part.
- "With signature ...": In Christie's qualified opinion the signature appears to be by a hand other than that of the artist.

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with 'circa') when the impression was printed or published.

# 重要通知及目錄編列方法之說明

## 重要通告

### 佳士得在受委託拍賣品中的權益

#### ▲: 部分或全部歸佳士得擁有的拍賣品

佳士得可能會不時提供佳士得集團旗下公司全部或部分擁有之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 ▲ 符號以資識別。如果佳士得在目錄中每一項拍賣品中均有所有權或經濟利益，佳士得將不會於每一項拍賣品旁附註符號，但會於正文首頁聲明其權益。

#### ◊ 保證最低售價

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售價。這被稱為保證最低售價。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售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄中註以符號 ◊ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。第三方亦可以就該拍賣品以超過書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付不可撤銷的成交價及買方酬金。

我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品，我們建議您應當要求您的代理人確認他/她是否在拍賣品持有經濟利益。

#### ✂ 利益方的競投

當那些可能獲悉了拍賣品的底價或其他重要信息對拍賣品擁有直接或間接權益的一方可能進行競投時，我們會對該拍賣品附註符號 ✂。該利益可包括委託出售拍賣品的遺產受益人或者拍賣品的共同所有人之一。任何成功競得拍賣品的利益方必須遵守佳士得的業務規定，包括全額支付拍賣品的買方酬金及適用的稅費。

#### 目錄出版後通知

在有些情形下，在目錄出版後，佳士得可能會達成某種安排或意識到有需要附註目錄符號的競投。在此情況下，我們會在拍賣會前或拍賣該項拍賣品前做出通知。

#### 其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方或者潛在買方提供借款或者預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中註以符號。

請登錄 <http://www.christies.com/financial-interest/> 瞭解更多關於最低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。佳士得也可按需提供書面狀況報告。

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實，並不承擔任何風險、法律責任和義務。而真品保證條款，亦不適用於以該詞語所描述的拍賣品。

目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決真品保證或「有保留的標題」下產生的任何問題以及爭議。

## 中國古代書畫及中國近現代畫及當代水墨

### 有保留的標題

「傳」指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。  
「款」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕。

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KATSUSHIKA HOKUSAI (1760-1849)  
*Kanagawa oki nami ura (Under the well of the Great Wave off Kanagawa)*  
Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji)  
\$300,000-400,000

## JAPANESE AND KOREAN ART

*New York, March 2022*

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Eddie Martinez, *They Build You Up to Knock You Down*, 2009. © Eddie Martinez

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# BID REGISTRATION FORM

For internal use only		
PADDLE NUMBER	STAFF BIDDER	CTL

## Sale Title

Sale Date

**Sale No.**

**Please select one**

1

## Written Bid

1

## Telephone Bid

[illegible]

### BIDDING INCREMENTS

Bidding generally starts below the low estimate and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

HK\$1,000 to HK\$2,000 by HK\$100s  
 HK\$2,000 to HK\$3,000 by HK\$200s  
 HK\$3,000 to HK\$5,000 by HK\$200, 500, 800

HK\$20,000 to HK\$300,000 by HK\$20,000s  
 HK\$300,000 to HK\$500,000 by HK\$20,000,  
 50,000, 80,000  
 i.e.: HK\$20,000, HK\$350,000, HK\$380,000)  
 HK\$500,000 to HK\$1,000,000 by HK\$50,000s  
 Above HK\$1,000,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

(i.e.: HK\$4,200, HK\$4,500, HK\$4,800)  
 HK\$5,000 to HK\$10,000 by HK\$500s  
 HK\$10,000 to HK\$20,000 by HK\$1,000s  
 HK\$20,000 to HK\$30,000 by HK\$2,000s  
 HK\$30,000 to HK\$50,000 by HK\$2,000, 5,000,  
 8,000

(i.e.: HK\$32,000, HK\$35,000, HK\$38,000)  
HK\$50,000 to HK\$100,000 by HK\$5,000s  
HK\$100,000 to HK\$200,000 by HK\$10,000s

Account No.

Account Name

Email

## Invoice Address

**Complete for telephone bids only**

**Contact Name**

## Language

Tel/No.

Alternative Tel No. ( + )

Complete for 3-way call only

**Staff Name**

Staff Tel No. (+ )

Staff Alternative Tel No. ( + )

**Please send me a shipping quotation**

### Delivery address

☐ Alternative address (complete below)

## Address

The account name and address above will appear on the invoice for lots purchased with your assigned paddle number. Please check that the details are correct, as the details cannot be changed after the sale.

I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "Third Party Payment Notice" and agree to be bound by them. I understand that if my bid is successful the amount payable will be the sum of the hammer price and the buyer's premium (together with any taxes chargeable on the hammer price and the buyer's premium) in accordance with the Conditions of Sale - Buying at Christie's. Christie's ONLY accepts payment from the account holder named on the invoice. I have read the personal information section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.

**Signature**

Date \_\_\_\_\_



拍賣項目	拍賣日期	拍賣編號

**請選擇以下一項**

☐ 書面競投 ☐ 電話競投

競投及拍賣價幅度	拍賣及拍賣價幅度
競投一般由低於低端價開始，通常隨及減價之遞增幅度（競投價與頭價）最高為10%，拍賣官會自行決定由開始價位及逐次增價。書面價與書表與下列之遞增幅度不一致，將按最低以下一個遞增金額；競投者每次減價之遞增金額	
1,000-2,000 港元/100 港元	(例如 200 - 4,500, 4,800 港元)
2,000-3,000 港元/200 港元	5,000 - 10,000 港元/500 港元
3,000-5,000 港元/200, 500, 800 港元	10,000 - 20,000 港元/1,000 港元
	20,000 - 30,000 港元/2,000 港元
	30,000 - 50,000 港元/2,000, 5,000, 8,000 港元
	(例如 320,000, 35,000, 38,000 港元)
	50,000 - 100,000 港元/5,000 港元
	100,000 - 200,000 港元/10,000 港元
	200,000 - 300,000 港元/20,000 港元
	300,000 - 500,000 港元/20,000, 50,000, 80,000 港元
	(例如 320,000, 350,000, 380,000 港元)
	500,000 - 1,000,000 港元/30,000 港元
	1,000,000 港元或以上，拍賣官自行決定

在拍賣時拍賣官可酌情更改每次增加之額度。

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客戶編號	
客戶姓名	
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賬單地址	

只供電話撥打填用

聯絡姓名	
拍賣語言	
聯絡電話	( + )
其他聯絡電話	( + )

只供三方電話競投填寫

職員姓名 \_\_\_\_\_

職員聯絡電話 (+ ) \_\_\_\_\_

職員其他聯絡電話 (+ ) \_\_\_\_\_

請提供付運報價

☐ 是 ☐ 否

送貨地址

☐ 賬單地址

☐ 其他地址 (請於下方填寫)

地址 \_\_\_\_\_

客戶名稱及地址會列印在附有是次登記之離位機編號的發票上；付款資料於拍賣實完結後將不能更改，請確定以上資料確實無誤。

本人已細閱載於目錄內之買家須知、重要通知及目錄編列方法之說明，及不接受第三方付款通知，並同意遵守所有規定。本人知悉如該投成功，本人應付之購置款項為成交價及買方酬金（以及所有基於成交價和買方酬金而產生的稅費，及符合營業務規定，買方須知。佳士得只可接受發票上所列明的客戶之付款。本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。

簽署

日期



# BIDDER REGISTRATION FORM

Paddle No. 

**We encourage new clients to register at least 48 hours in advance of a sale to allow sufficient time to process the registration.**

Please complete and sign this form and send it to us by email [registrationasia@christies.com](mailto:registrationasia@christies.com).

## A Bidder's Detail

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Account Name ..... Account No. ....

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**Please verify email address for post-sale communication** .....

☐ Shipping Quote Required.

Shipping Address ( ☐ Same as the above address):

## B Identity Documents and Financial References

If you are a new client, please provide copies of the following documents. **Individuals:** government-issued photo identification (such as a national identity card or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. **Corporate clients:** a certificate of incorporation, proof of company address, photo ID copy of the authorized bidder, letter of authorization duly signed by the director or the legal representative and, where applicable, chopped with company stamp and official document listing directors and shareholders. **Other business structures such as trusts, offshore companies or partnerships:** please contact the Credit Department at +852 2978 6870 for advice on the information you should supply.

If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the person on whose behalf you are bidding, together with a signed letter of authorisation from the person.

New clients, clients who have not made a purchase from any Christie's office within the last 12 months, and those wishing to spend more than on previous occasions will be asked to supply a bank reference and/or a recent bank statement and we may also require a deposit as we deem appropriate as a condition of allowing you to bid. Deposit can be paid by using any of the following methods: credit card(s) acceptable to Christie's; wire transfer; cashier order or cheque. We cannot accept payment from third parties and agents. If you are asked to provide a deposit, it may be made by calling at +852 2978 5371. Your bidder registration will not be considered complete until we receive payment of the deposit in full and cleared funds.

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## C Sale Registration

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|---|--|
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| <input type="checkbox"/> 19868 Important Watches *                                  |  |
| <input type="checkbox"/> 21185 Important Watches (Afternoon Session) *              | <input type="checkbox"/> 20196 The Chang Wei-Hwa Collection of Archaic Jades Part - Spring and Autumn & Warring States Periods |
| <input type="checkbox"/> 19870 Hong Kong Magnificent Jewels *                       | <input type="checkbox"/> 20195 The Songde Tang Collection - Song Dynasty Ceramics  |
| <input type="checkbox"/> 20161 Fine Chinese Classical Paintings and Calligraphy *   | <input type="checkbox"/> 20163 Important Chinese Ceramics and Works of Art *   |
| <input type="checkbox"/> 20162 Fine Chinese Modern and Contemporary Ink Paintings * |  |

\* If you intend to bid on: (i) any lot in the 20<sup>th</sup> and 21<sup>st</sup> Century Art Evening Sale; or (ii) a lot the low estimate of which is HK\$ 8 million or above, i.e. a high value lot ("HVL"), please tick the box below.

☐ I wish to apply for a HVL paddle.

Please indicate the bidding level you require:

- |  |   |  |
|--|---|--|
| <input type="checkbox"/> HK \$ 0 - 500,000           | <input type="checkbox"/> HK \$ 500,001 - 2,000,000    | <input type="checkbox"/> HK \$ 2,000,001 - 4,000,000 |
| <input type="checkbox"/> HK \$ 4,000,001 - 8,000,000 | <input type="checkbox"/> HK \$ 8,000,001 - 20,000,000 | <input type="checkbox"/> HK \$ 20,000,000 +          |

## D Declarations

- I have read the "Conditions of Sale - Buying at Christie's" and "Important Notices and Explanation of Cataloguing Practice" printed in the sale catalogue, as well as the "No Third Party Payment Notice" and agree to be bound by them.
- I have read the personal information section of the conditions of sale printed in the sale catalogue and agree to be bound by its terms.
- I understand that if I have not completed the high value lot pre-registration before the auction Christie's may refuse my bid for high value lots.
- If you are not successful in any bid and do not owe any Christie's group company any money, the deposit will be refunded to you by way of wire transfer or such other method as determined by Christie's. please make sure that you provide your bank details to us.

☐ Please tick if you are a new client and would like to receive information about sales, events and other services offered by the Christie's group and its affiliates by e-mail. You can opt-out of receiving this information at any time.

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建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

### A 投標者資料

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

客戶名稱 ..... 客戶編號 .....

客戶地址 .....

..... 郵區編號 .....

電話號碼 .....

請確認電郵地址以作售後服務用途 .....

☐ 請提供運費報價。

運送地址（☐ 同上述地址相同）：

### B 身份證明文件及財務證明

如閣下為新客戶，請提供以下文件之副本。**個人**：政府發出附有相片之身份證明文件（如國民身份證或護照），及（如身份證明文件未有顯示現時住址）現時住址證明，如公用事業帳單或銀行月結單。**公司客戶**：公司註冊證書、公司地址證明、被授權競投者附有相片之身份證明文件，由公司董事或法人按公司規定簽署及（若有）蓋有公司章的競投授權書，以及列出所有董事及股東的公司文件。**其他業務結構，如信託機構、離岸公司或合夥公司**：請與信用部聯絡，以諮詢閣下須提供何種資料，電話為 +852 2978 6870。

如閣下登記代表未曾於佳士得競投或託售拍賣品人士競投，請附上閣下本人的身份證明文件，以及閣下所代表競投人士的身份證明文件，連同該人士簽發的授權書。

新客戶、過去十二個月內未有在佳士得投得拍賣品，及本次擬出價金額高於過往之客戶，須提供銀行信用證明及／或近期的銀行月結單，亦或須繳付本公司指定的有關保證金作為允許閣下競投的先決條件。閣下可以佳士得接受之信用卡、電匯、本票或支票繳付保證金。請注意佳士得概不接受第三方或代理人代付之款項。如閣下被要求提供保證金，閣下可致電 +852 2978 5371 安排付款。閣下的競投申請會在我們收到保證金的全額付款後方可作實。

如需申請高額拍品競投號碼牌，閣下需繳付適用於高額拍品的保證金——一般為 (i) 港幣 1,600,000 元；或 (ii) 閣下擬競投的全部拍賣品低估值總額之 20%；或 (iii) 其他我們不時設定的金額（以較高者為準）。即使閣下已於佳士得其他拍賣登記，閣下仍需為高額拍品按高額拍品登記程序進行登記。佳士得保留不時更改高額拍品登記程序及要求的權利而不作另行通知。

### C 拍賣項目登記

- ☐ 19866 佳士得珍罕名釀及烈酒
- ☐ 19867 佳士得珍罕名釀及烈酒
- ☐ 19871 典雅傳承：手袋及配飾
- ☐ 19868 精緻名錶 \*
- ☐ 21185 精緻名錶（下午拍賣）\*
- ☐ 19870 瑰麗珠寶及翡翠首飾 \*

☐ 16900 二十及二十一世紀藝術 晚間拍賣 \*

☐ 16902 二十一世紀藝術 日間拍賣 \*

☐ 16901 二十世紀藝術 日間拍賣 \*

☐ 20196 雲中玉筵 重要亞洲私人古玉收藏：春秋戰國篇

☐ 20195 頌德堂中國宋代瓷器 – 淡掃蛾眉

☐ 20163 重要中國瓷器及工藝精品 \*

☐ 20161 中國古代書畫 \*

☐ 20162 中國近現代及當代書畫 \*

\* 如閣下有意競投 (i) 佳士得二十及二十一世紀藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估值為港幣 8,000,000 元或以上的拍賣品，即高額拍品，請於以下方格劃上「✓」號。

☐ 本人有意登記高額拍品競投牌。

請提供閣下之競投總額：

☐ 港幣 0 - 500,000

☐ 港幣 500,001 - 2,000,000

☐ 港幣 2,000,001 - 4,000,000

☐ 港幣 4,000,001 - 8,000,000

☐ 港幣 8,000,001 - 20,000,000

☐ 港幣 20,000,000 +

### D 聲明

• 本人已細閱載於目錄內之末的業務規定、買家須知、重要通告及目錄編列方法之說明及不接受第三方付款通告，並同意遵守所有規定。

• 本人已細閱載於目錄內業務規定之個人信息條款，並同意遵守該規定。

• 本人知悉若本人未於拍賣前完成高額拍賣預先登記，佳士得將有權不接受任何高額拍品之競投。

• 若閣下未能成功競投任何拍賣品，對佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保閣下已提供有關之銀行資料詳情。

☐ 如閣下為新客戶並希望透過電郵接收本公司將舉行的拍賣、活動或其他由佳士得集團及其聯營公司提供的服務資料，請於方格內劃上「✓」號。閣下可隨時選擇拒收此訊息。

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19/10/2021

# HONG KONG AUCTION CALENDAR

## FINE & RARE WINE AND SPIRITS

Sale number: 19866  
**THURSDAY 25 NOVEMBER**  
**11.00 AM**

## FINE & RARE WINE AND SPIRITS

Sale number: 19867  
**FRIDAY 26 NOVEMBER**  
**10.30 AM**

## HANDBAGS & ACCESSORIES

Sale number: 19871  
**FRIDAY 26 NOVEMBER**  
**2.00 PM**  
Viewing: 26 November

## IMPORTANT WATCHES

Sale number: 19868  
**SATURDAY 27 NOVEMBER**  
**11.00 AM**  
Viewing: 25-26 November

## IMPORTANT WATCHES (AFTERNOON SESSION)

Sale number: 21185  
**SATURDAY 27 NOVEMBER**  
**4.00 PM**  
Viewing: 25-26 November

## HONG KONG MAGNIFICENT JEWELS

Sale number: 19870  
**SATURDAY 28 NOVEMBER**  
**2.00 PM**  
Viewing: 25-28 November

## FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY

Sale number: 20161  
**MONDAY 29 NOVEMBER**  
**2.30 PM**  
Viewing: 26-29 November

## FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 20162  
**TUESDAY 30 NOVEMBER**  
**10.00 AM & 2.00 PM**  
Viewing: 26-29 November

## 20<sup>TH</sup> AND 21<sup>ST</sup> CENTURY ART EVENING SALE

Sale number: 16900  
**WEDNESDAY 1 DECEMBER**  
**7.30 PM**  
Viewing: 26 November - 1 December

## 21<sup>ST</sup> CENTURY ART DAY SALE

Sale number: 16902  
**THURSDAY 2 DECEMBER**  
**10.30 AM**  
Viewing: 26 November - 1 December

## 20<sup>TH</sup> CENTURY ART DAY SALE

Sale number: 16901  
**THURSDAY 2 DECEMBER**  
**12.30 PM**  
Viewing: 26 November - 1 December

## THE CHANG WEI-HWA COLLECTION OF ARCHAIC JADES - SPRING AND AUTUMN & WARRING STATES PERIODS

Sale number: 20196  
**FRIDAY 3 DECEMBER**  
**10.30 AM**  
Viewing: 26 November - 2 December

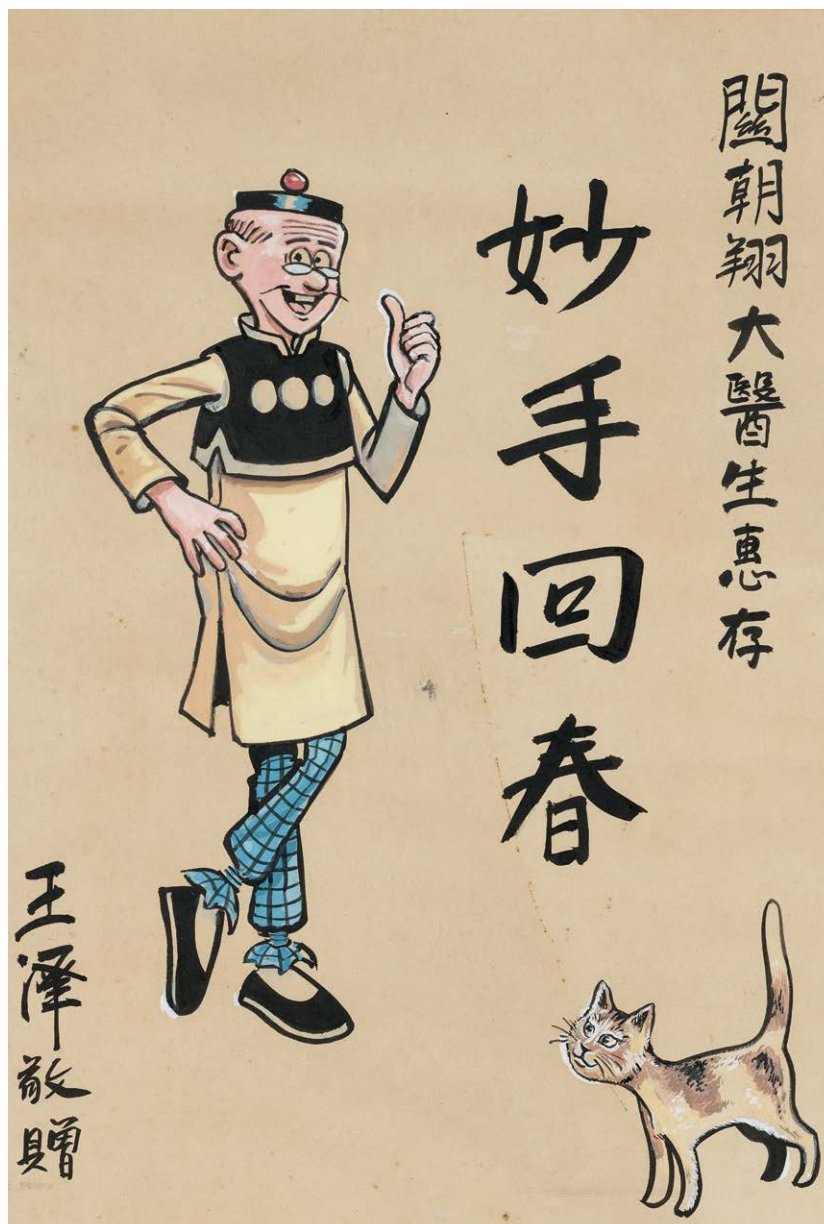
## THE SONGDE TANG COLLECTION - SONG DYNASTY CERAMICS

Sale number: 20195  
**FRIDAY 3 DECEMBER**  
**2.00 PM**  
Viewing: 26 November - 2 December

## IMPORTANT CHINESE CERAMICS AND WORKS OF ART

Sale number: 20163  
**FRIDAY 3 DECEMBER**  
**3.00 PM**  
Viewing: 26 November - 2 December

26/10/2021



WANG ZE (1923-2017)

*Rejuvenation*

Scroll, mounted and framed, ink and colour on paper

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

26-28.11.2021 Friday - Sunday (星期五至日)

10.30am - 6.30pm

29.11.2021 Monday, (星期一)

10.30am - 12.30pm

**CONTACT 查詢**

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