

FINE CHINESE PAINTINGS

中國書畫

Hong Kong, 28-29 May 2022 | 香港 2022 年 5 月 28-29 日



CHRISTIE'S 佳士得





AUCTION CODE AND NUMBER 拍賣名稱及編號

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Exquisite Eye:
Chinese Paintings Online,
16 May – 30 May
丹青薈萃 — 中國書畫網上拍賣
5月 16 至 30 日



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FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY 中國古代書畫

SATURDAY 28 MAY 2022 · 2022年5月28日 (星期六)

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

SUNDAY 29 MAY 2022 · 2022年5月29日 (星期日)

AUCTIONS · 拍賣

Thursday 26 May · 5月26日 (星期四)

ZHANG DAQIAN Temple by the Waterfall (Lot 19) to be sold at 8:30pm
within the Sale of 20th and 21st Century Art Evening Sale

拍賣品張大千 山寺飛泉 (拍品編號 19) 於下午8.30，二十及二十一世紀藝術晚間拍賣中呈獻。

Saturday 28 May · 5月28日 (星期六)

2.30pm (Lots 801-909) · 下午2.30 (拍賣品編號801-909)

Sunday 29 May · 5月29日 (星期日)

10.00am (Lots 1001-1120) · 上午10.00 (拍賣品編號1001-1120)

2.30pm (Lots 1121-1261) · 下午2.30 (拍賣品編號1121-1261)

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

地點：香港灣仔港灣道1號香港會議展覽中心展覽廳3D

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

VIEWING · 預展

HONG KONG, Hong Kong Convention and Exhibition Centre

香港，香港會議展覽中心

Sunday – Friday, 22 – 27 May · 5月22至27日 (星期日至五)

10.30am – 6.30pm

Saturday, 28 May · 5月28日 (星期六)

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, 7 – 8 May · 5月7至8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 – Tuesday, 8 – 10 May · 5月8至10日 (星期日至二)

10.00am – 6.00pm

ONLINE SALE · 網上拍賣

Exquisite Eye: Chinese Paintings Online · 丹青薈萃 — 中國書畫網上拍賣

16 May – 30 May 2022 · 2022年5月16至30日

AUCTIONEERS · 拍賣官

Chen Liang-Lin · Carmen Shek Cerne · Sara Mao · Vanessa Wong · Jacky Ho

Please note that descriptions of Lots in this catalogue do not include references to conditions. Condition reports are available on request – please refer to the Important Notices at the back of the catalogue for further information.

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中國近現代及當代書畫

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS





MORNING SESSION
29 MAY 2022, 10AM
2022年5月29日，上午10時

LOTS 1001-1120

Madame Ma Shun Ying is a well-known figure 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 and from him she received many works with diverse themes of very high quality.

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。

1001

DING YANYONG (1902-1978)

Two Red-crowned Cranes

Hanging scroll, ink and colour on paper
90 x 48 cm. (35 3/8 x 18 7/8 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Madame Xinying

HK\$30,000-50,000

US\$3,900-6,400

丁衍庸 丹頂雙鶴 設色紙本 立軸

題識：白鶴高飛正待時，一飛沖天未嫌遲。
他年相許（雲）中見，悟到禪時
便是詩。
信英女弟清賞，丁衍庸畫並題。

鈐印：丁庸



1001



1002

1002

DING YANYONG (1902-1978)

Magnolias and Flycatcher

Hanging scroll, ink and colour on paper

90 x 48 cm. (35 3/8 x 18 1/8 in.)

Inscribed and signed, with one seal of the artist

Dated summer, *bingchen* year (1976)

Dedicated to Madame Xinying

HK\$30,000-50,000

US\$3,900-6,400

丁衍庸 辛夷綬帶 設色紙本 立軸 一九七六年作

題識：東風吹玉樹，開徹辛夷花。

人言此木筆，年年紀歲華。

信英女弟清玩，丙辰（1976年）長夏，丁衍庸寫。

鈐印：丁庸



1003

VARIOUS OWNERS

1003

DING YANYONG (1902-1978)

Spring Scenery in West Lake

Scroll, mounted and framed, ink and colour on paper

70 x 45.7 cm. (27 1/2 x 18 in.)

Inscribed and signed, with one seal of the artist

Dated *yimao* year (1975)

Dedicated to Madame Meilan

One collector's seal

HK\$50,000-70,000

US\$6,500-9,000

丁衍庸 西湖佛影 設色紙本 鏡框 一九七五年作

題識：一月杭州人進香，二月桃花開，三月楊枝綠，

四月賣櫻桃，五月櫻桃熟，六月荷花香。

美蘭女弟清賞。乙卯（1975年），丁衍庸。

鈐印：鴻

鑑藏印：施美蘭

1004

DING YANYONG (1902-1978)

Wisteria & Bees

Scroll, mounted and framed, ink and colour on paper
69.5 x 79.7 cm. (27 3/8 x 31 3/8 in.)
Inscribed and signed, with one seal of the artist
Dated *wuwu* year (1978)
Dedicated to Madame Yuebai (Nancy Koh)

NOTE:

This painting is dedicated to Nancy Koh, also known as Yuebai. Born in Singapore, Koh was a well-known Southeast Asian painter who studied Chinese paintings under Ding Yanyong since 1977. She also studied calligraphy and oil paintings; her works emanate her devotion to Buddhism.

HK\$50,000-70,000

US\$6,500-9,000

丁衍庸 一串明珠夜有光 設色紙本
鏡框 一九七八年作

題識：一串明珠夜有光。戊午（1978年），月
白女弟清玩。丁衍庸。

鈐印：馬（肖形印）

註：上款人為南洋知名畫家許月白。許氏
生於新加坡，1977年師從丁衍庸習畫。
許氏曾於2009年3月在北京中華世紀壇
舉辦“丁衍庸赤子情懷回顧展”暨“許
月白心月藝術”聯展，以紀念恩師丁衍
庸。



1004

1005

DING YANYONG (1902-1978)

Joy in the Pond

Scroll, mounted and framed, ink on paper
47.5 x 82.5 cm. (18 3/4 x 32 1/2 in.)
Inscribed and signed, with one seal of the artist
Titleslip by the artist

HK\$40,000-60,000

US\$5,200-7,700

丁衍庸 池塘清趣 水墨紙本 鏡框

題識：欲學魚龍能變化，漫愁山鬼啖風流。
丁衍庸。

鈐印：鴻之鉤

畫家自題簽：丁衍庸，魚蝦蟹。



1005



1006

1006

DING YANYONG (1902-1978)

Willows and Frogs

Scroll, mounted and framed, ink on paper

138 x 69 cm. (54 3/8 x 27 1/8 in.)

Inscribed and signed, with one seal of the artist

Dated winter, renzi year (1972)

PROVENANCE:

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

HK\$50,000-70,000

US\$6,500-9,000

丁衍庸 柳蛙圖 水墨紙本 鏡框 一九七二年作

題識：壬子（1972年）冬日，丁衍庸。

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。

1007

LUI SHOU KWAN (LÜ SHOUKUN, 1919-1975)

The Other Side of Taipingshan

Hanging scroll, ink and colour on paper

83.8 x 57.6 cm. (33 x 22 5/8 in.)

Inscribed and signed, with two seals of the artist

Dated spring, guimao year (1963)

Titleslip entitled by Hugh Moss

HK\$60,000-80,000

US\$7,700-10,000

呂壽琨 太平山背境 設色紙本 立軸 一九六三年作

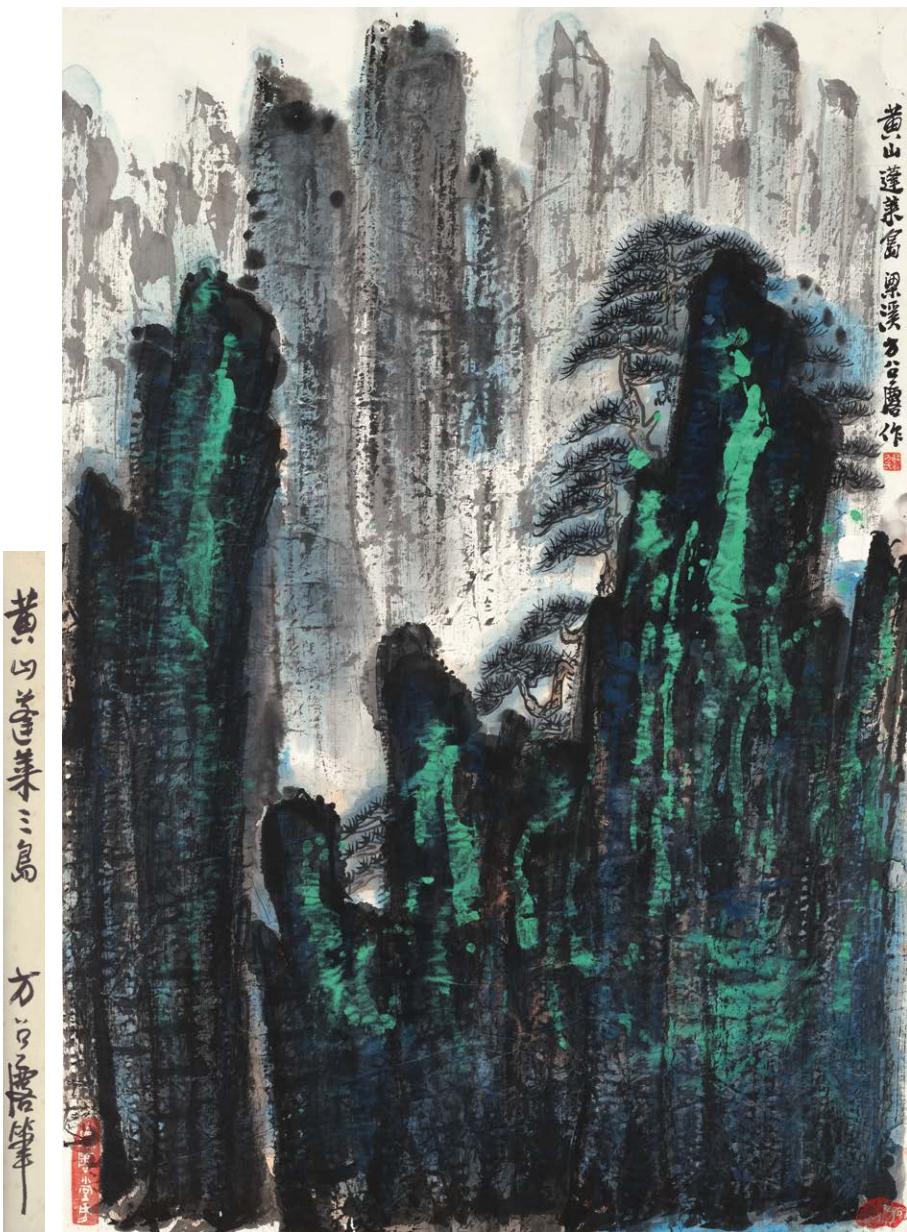
題識：癸卯（1963年）初春，太平山背境，呂壽琨寫。

鈐印：譽虎、呂壽琨印

莫士撫（Hugh Moss）題簽條：Lui Shoukwan “The other side of Taipingshan”



1007



1008

1008

FANG ZHAOLING (1914-2006)

Penglai Three Islands at Mount Huang

Scroll, mounted and framed, ink and colour on paper
99.5 x 68.9 cm. (39 1/8 x 27 1/8 in.)

Inscribed and signed, with three seals of the artist
Titleslip by the artist

PROVENANCE:

Acquired directly from the artist.

HK\$80,000-120,000

US\$11,000-15,000

方召麌

黃山蓬萊三島

設色紙本

鏡框

題識：黃山蓬萊島，梁溪方召麌作。

鈐印：梁谿方氏、宣周堂方、牛（肖形印）

畫家題簽條：黃山蓬萊三島。方召麌筆。

來源：直接得自畫家本人。



1009

1009

WESLEY TONGSON (1957-2012)

Abstract Landscape

Scroll, mounted and framed, ink and colour on paper
66 x 38.5 cm. (26 x 15 1/8 in.)

Signed, with one seal of the artist

NOTE:

The painting is accompanied by a scanned certificate issued by artist's family.

HK\$50,000-70,000

US\$6,500-9,000

唐家偉

抽象山水

設色紙本

鏡框

款識：唐家偉。

鈐印：家偉

註：本作品附有畫家家屬簽署的證書（電子版）。



1010

1010

LI XUBAI (b. 1940)

Mount Taimu

Scroll, mounted and framed, ink and colour on paper
130 x 65 cm. (51 1/8 x 25 5/8 in.)

Inscribed and signed, with three seals of the artist
Dated summer, *guisi* year (2013)

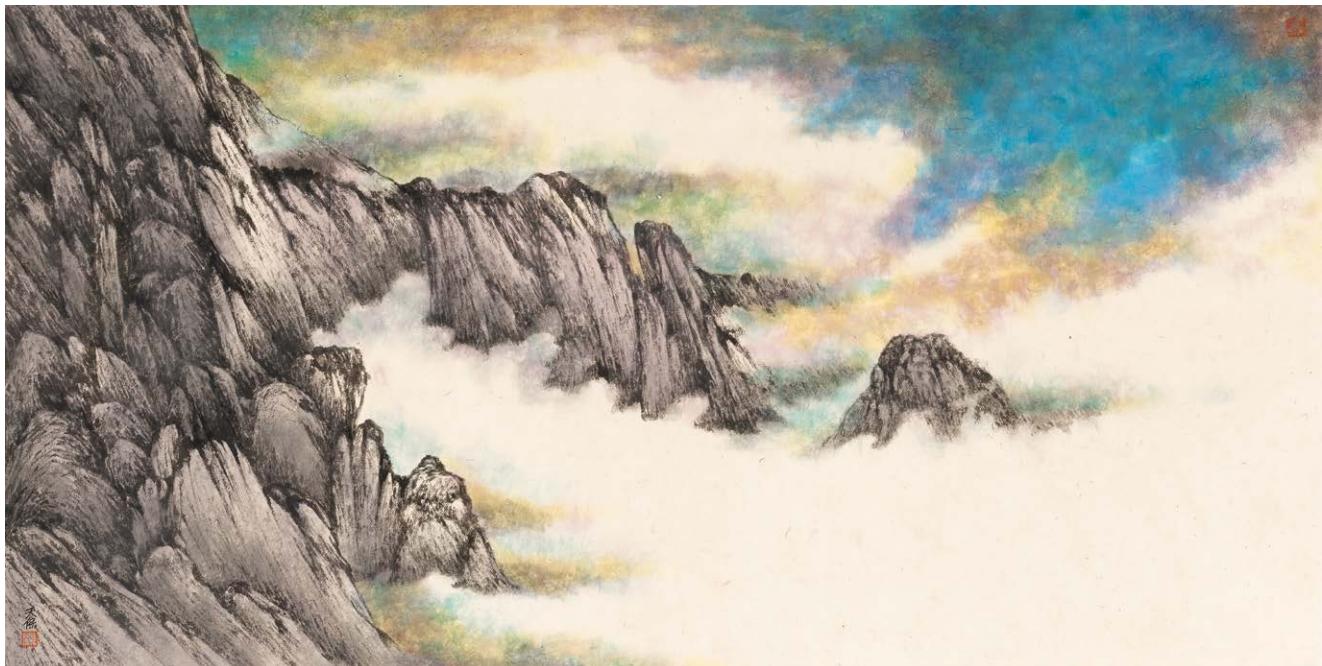
HK\$60,000-80,000

US\$7,700-10,000

李虛白 太姥煙雲 設色紙本 鏡框 二〇一三年作

題識：任蒼茫、嵐煙如織，胸中滌蕩塵土。辭鄉去國乘桴客，此夕登臨仙府，驚歲暮，還徙倚、斜陽蕭寺關山渡。疎鐘幾杵。看海上波濤，往來潮汐，寂寞淘今古。玄都路、巖岫參差獅虎。紫鷀飛越瑤圃。雲車穩縱青鸞馭，我亦神遊太姥。擂羯鼓。鈞天舞、牢愁合共靈均語。待指顧周遭，峰巒萬疊，雜遝趨霞浦。右調寄模魚兒。前歲太姥山遊歸後賦。癸巳（2013年）夏日虛白題此補白。右詞摸魚兒虛白誌。

鈐印：虛室生白、某山某水惟德是居、虛白



1011

1011

CHAN TIN BOO (CHEN TIANBAO, B. 1950)

Mountain Scenery

Scroll, mounted and framed, ink and colour on paper
69.8 x 137.7 cm. (27 1/2 x 54 1/4 in.)
Signed, with two seals of the artist
Entitled on the reverse, with one seal

HK\$40,000-60,000

US\$5,100-7,700

陳天保

三清山境

設色紙本

鏡框

款識：天保。

鈐印：陳、天保九如

畫背題字：三清山境。

鈐印：陳

1012

WONG HAU KWEI (HUANG XIAOKUI, B. 1946)

Majestic Mount Hua

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

One scroll measures 178.5 x 58.5 cm. (70 1/4 x 23 in.)

Two scrolls each measures 178.5 x 43 cm. (70 1/4 x 16 7/8 in.)

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

Dated summer, *xinchou* year (2021)

EXHIBITED:

Hong Kong Central Library, *Wong Hau Kwei Arts*, 11-20 December 2021

HK\$350,000-500,000

US\$45,000-64,000

黃孝達

偉哉華嶽

設色紙本

鏡框三幅

二〇二一年作

題識：偉哉華嶽。辛丑（2021年）夏日，無齒徒於清水居。

鈐印：黃、孝達、清水居

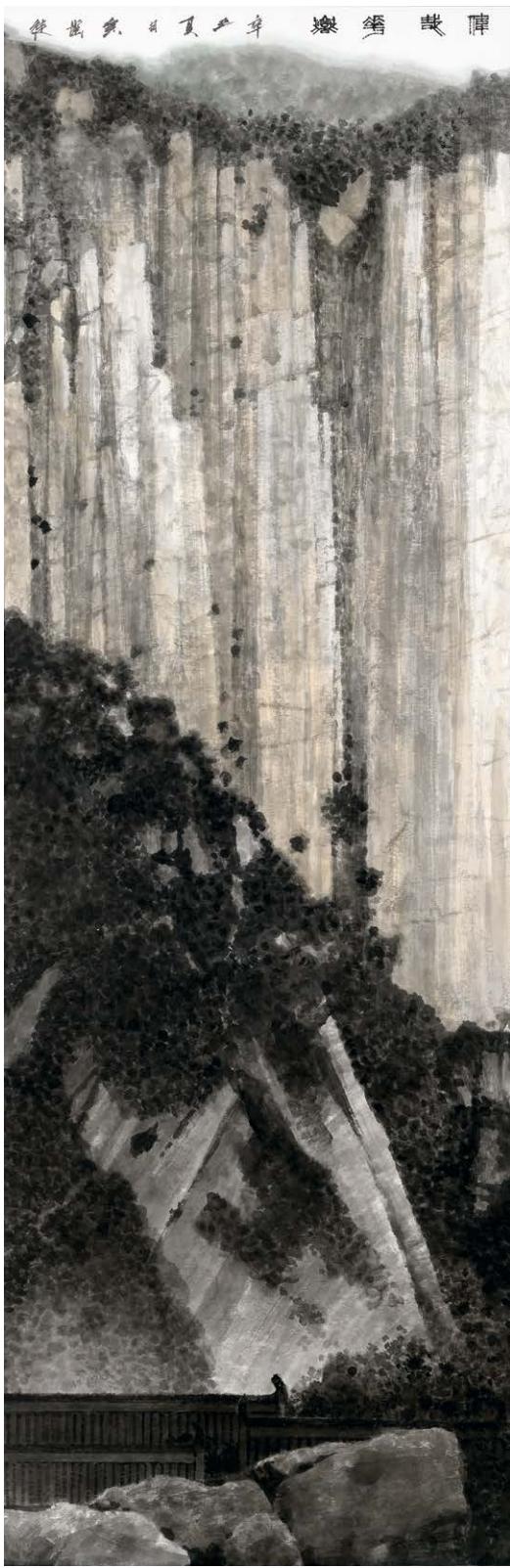
展覽：香港，中央圖書館，“尚善飯·黃孝達藝術展”，2021年12月11至20日。

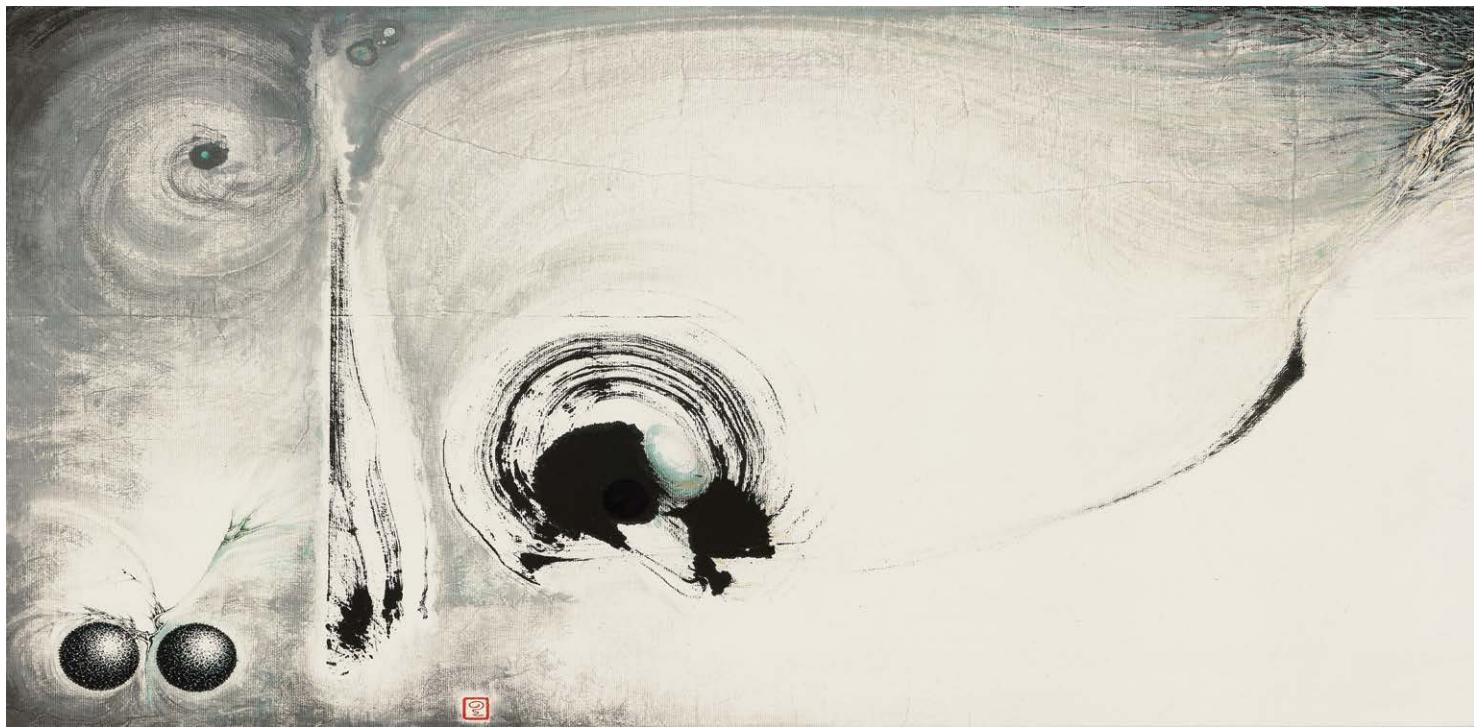
Artist Wong Hau Kwei is one of the representative figures in the contemporary ink painting scene in Hong Kong. Born in Chongqing in 1946, Wong is the son of Huang Mohan, a renowned political figure in Chongqing in the early 20th century. Wong graduated from China Textile University (now Donghua University) 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.

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，從而開啟他的藝術生涯。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，整個畫面彷彿由針線織成，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。





1013

1013

IRENE CHOU (ZHOU LÜYUN, 1924-2011)

Abstract

Scroll, mounted and framed, ink and colour on paper

44 x 95.5 cm. (17 3/8 x 37 5/8 in.)

With one seal of the artist

PROVENANCE:

Hanart TZ Gallery, Hong Kong.

HK\$150,000-200,000

US\$19,000-26,000

周綠雲

無垠的山水十九

設色紙本

鏡框

鈐印：雲

來源：香港漢雅軒。





1014

NINA PRYDE (B. 1945)

Wilderness

A set of two scrolls, mounted and framed, ink and colour on paper
One scroll measures 61.5 x 102.5 cm. (24 1/4 x 40 3/8 in.)
One scroll measures 70 x 69 cm. (27 1/2 x 27 1/8 in.)
Each scroll inscribed and signed, with a total of two seals of the artist
Both dated 2022

HK\$70,000-90,000

US\$9,000-12,000

派瑞芬 越野無邊 設色紙本 鏡框兩幅 二〇二二年作

1. 題識：派瑞芬，二〇二二年。

鈐印：派瑞芬

2. 題識：派瑞芬，二〇二二年。

鈐印：派瑞芬

Even if I have yet to visit all the famous mountains and great rivers of the world, I have travelled a lot and left countless footprints. Wherever I visited is a source of inspiration. The wild, unspoiled beauty of nature entered my mind to become a memory for future reminiscence and the snapshots I took captured a moment which I have collaged into my paintings.

By incorporating something real and tangible in my creation I have attempted to present the sharp contrast between the grandeur of nature and the insignificance of the humans who venture into the Wilderness.

- Nina Pryde

縱然我還沒有走遍天下名山大川，但是我也曾經多次越野無邊的旅程，並留下無數的足跡。步行過的地方都有靈感衝擊的來源，在奔放宏偉大自然，還未受任何環境破壞的美景，優美回憶與懷念遺留在我的腦海中，我愛用攝影捕捉每一剎那間回溯記錄，並善於拼貼圖案真實感和結合在我的創作中，顯現宏偉大自然和袒露人類只是很渺小之間的對比。

- 派瑞芬



1014

125



1015

1015

CHEN JIALING (B. 1937)

Refinement

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

Each scroll measures 136.5 x 67.5 cm. (53 3/4 x 26 5/8 in.)

Signed, with a total of six seals of the artist

PROVENANCE:

Plum Blossoms Gallery, Hong Kong, 1996.

HK\$70,000-90,000

US\$9,000-12,000

陳家泠

荷趣

設色紙本

鏡框三幅

款識：泠。

鈐印：陳、家泠、鳳（肖形印）、化、隨緣相得

來源：1996年購自香港萬玉堂。

1016

ZHU JIANZHONG (B. 1954)

Rest

Scroll, mounted and framed, ink
and colour on paper

46 x 68 cm. (18 1/8 x 26 3/4 in.)

Two seals of the artist

HK\$26,000-36,000

US\$3,400-4,600

朱建忠 息 設色紙本 鏡框

鈐印:朱、癸巳生



1016

1017

SHEN QIN (B. 1958)

Courtyard

Scroll, mounted and framed, ink
on paper

48 x 65 cm. (18 7/8 x 25 5/8 in.)

Signed, with one seal of the artist

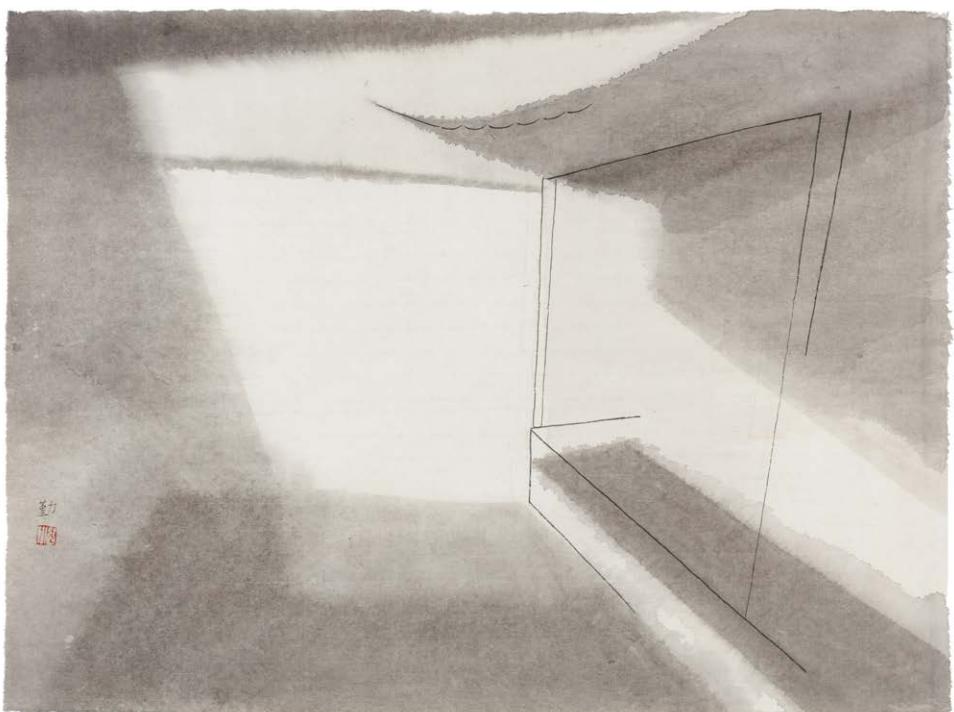
HK\$35,000-45,000

US\$4,500-5,800

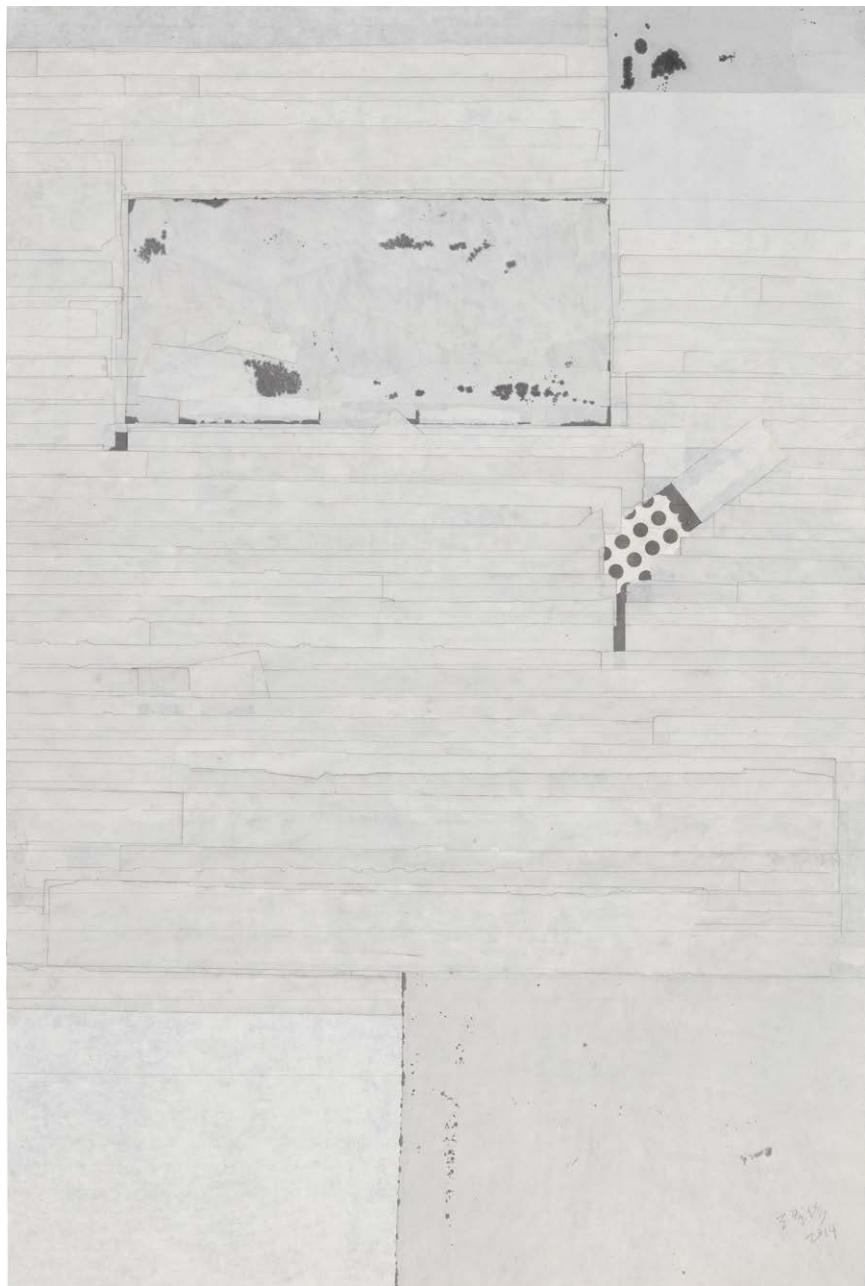
沈勤 院兒 水墨紙本 鏡框

款識:勤。

鈐印:沈



1017



1018

1018

LIANG QUAN (B.1948)

Untitled

Scroll, mounted and framed, ink and collage on paper

87 x 58 cm. (34 1/4 x 22 5/8 in.)

Inscribed and signed by the artist

Dated 2014

HK\$80,000-100,000

US\$10,000-13,000

梁銓

無題

鏡框

水墨拼貼紙本

二〇一四年作

題識：梁銓，2014。



1019

1019

ZHENG CHONGBIN (B. 1961)

Deflection

Scroll, mounted and framed, ink and acrylic on paper

161 x 133 cm. (63 3/8 x 52 3/8 in.)

Inscribed and signed by the artist

Dated 2020

PROVENANCE:

Acquired directly from the artist.

NOTE:

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

HK\$180,000-280,000

US\$24,000-36,000

鄭重賓 偏轉 水墨丙烯紙本 鏡框 二〇二〇年作

題識：2020, Chongbin°

來源：直接得自藝術家。

註：作品附有畫家簽署之證書。

Ink Art in Motion: The Post-'70s Generation

自由畫:七〇後水墨



The post-70s generation born in mainland China is perhaps the luckiest in the twentieth century. Historical events in the first half of the 20th century, such as the dynastic transition and warfare with foreign powers, were only the stories in their textbooks. In the 1960s, political movements have become key themes in Chinese art and literature. These movements eventually progressed to a new stage and gradually dwindled. The generation thus grew up in a period when the society was reconstructing knowledge. People enjoyed an unprecedented openness as China sought a new political ideology and a functional economy. As we entered the 80s and the 90s, the youngsters held much enthusiasm for exploration, with a strong desire to participate in the globalization discourse unfamiliar to them. For them, the ability to express individuality has become their foundation in artmaking, reflected in their unique artistic styles and perspectives. Freedom is undoubtedly the main characteristic of the era.

The group of artists presented here painted different faces in Chinese ink paintings. Wu Qiang and Zhu Xiaoqing adhere to the proxy of traditional Chinese landscape paintings. They strive to instil contemporary elements to make landscape works more relevant to our times. Lu Junzhou, Lu Hui, and Chu Chu, inspired by different aesthetic origins, explore abstractionism, near-abstractionism and realism. The riveting works by Tong Tianqing, Sun Hao, Qiu Jiongjiong, Liu Qi, and Huang Hongtao are unique in their own right and share a refreshing, lighthearted visual pleasure with the viewers. The works by female painters such as Peng Wei, Xu Hualing, Pan Wenxun, and He Hongyu exude a peaceful and gentle appearance compared to their male counterparts, but they manifest a quiet, restrained power upon a closer look.

The three Hong Kong artists have distinct characteristics compared to their Mainland Chinese contemporaries. Having grown up in an economically fast-developing society, these artists experienced the end of British Colonialism and the implementation of the One Country, Two Systems policy. The small urban space has made them further explore the city and reflect on their identities. Therefore in their painting, Hong Kong often appears to be the primary feature, both implicitly and explicitly.

七十年代後，在中國大陸出生的一代，也許是二十世紀的中國最幸運的一代。二十世紀前半期的王朝更迭、軍閥混戰、外敵侵入，對他們而言，都只是教科書上的章節；二十世紀六十年代的政治運動基本也是藝術文學作品中的情感與題材。他們出生的年代，運動已經進入相對緩和、慢慢走向結束的階段；他們成長的年代是全民知識重構的年代，一個非常短暫、甚至有點虛幻的開放時代：沒有之前鮮明統一的政治思想，也沒有之後統一鮮明的經濟至上思想，八、九十年代的中國人有一種解凍期的熱情，有一種對新興起來的全球化陌生而興奮的觀望與參與的願望。在這樣的社會環境中成長的一代，較之前之後數代人有更多探索的空間以及選擇，“個人”的表達成為他們最主要的出發點，而作品也呈現出尤其豐富的面貌，如果說時代風格，他們的時代風格就是：自由！

本輯中17位藝術家，吳強與朱曉清還在堅持著中國傳統山水，努力體會傳統山水畫在今人理解中的美學意蘊，而落筆之處已是當下筆墨。盧俊舟、盧輝、儲楚表現抽象、近抽象的形式，而各自抽象背後卻是不同的美學溯源。全天慶、孫皓、邱炯炯、劉琦、黃紅濤異彩紛呈，他們的作品就是一個個有趣靈魂的視覺表現。彭薇、徐華翎、潘汶汛、何紅玉等女性畫家的作品體現出中國女性在世界女性藝術大潮中保持著更為平和溫柔的面貌，而細讀之下，並不乏內斂的力量。

三位七〇後香港藝術家與大陸的同代人有著不一樣的自我特質。他們成長在經濟高度騰飛發展的香港，他們經歷了香港結束殖民、開啓一國兩制的新時代，香港城市環境的狹小令他們更深入地探究自己的城市，有著更明顯的身份意識。所以在三位藝術家筆下，香港或顯或隱，總是第一因素。



1020

1020

SUN HAO (B. 1980)

Rooster

Scroll, mounted and framed, ink on paper

129 x 90 cm. (50 3/4 x 35 3/8 in.)

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

Dated 2021

HK\$120,000-180,000

US\$16,000-23,000

孫浩

大吉

水墨紙本

鏡框

二〇二一年作

題識：大吉。孫浩，2021。

鈐印：所有相遇都是久別重逢、孫浩



1021

LIU QI (B. 1979)

Mr. Li Hao Hao

Scroll, mounted and framed, ink and colour on paper

169 x 90 cm. (66 1/2 x 35 3/8 in.)

One seal of the artist

HK\$90,000-120,000

US\$12,000-16,000

劉琦 李好好 鏡框 設色紙本

鈐印:奇子

Liu Qi's figures are often emotionless, with loosely defined faces, bodies and poses. Instead, the artist focuses on stylistic accents, like the hairstyles and clothing of the figures. In the process, he explores how figures have been represented over time and across different cultures. Wall paintings, reliefs, and sculptures from various past civilizations, such as Ancient Egypt and Han dynasty China, are all incorporated into Liu's unique style, which transforms ancient concepts and systems of figuration into a contemporary cultural icon by depicting scenes of contemporary daily life through Chinese ink.

讀懂劉琦畫中人物的造型內涵，是我們深入解析其藝術面貌的第一層階。劉琦筆下的人和物，表現出鮮明的對比關係：人物往往表情平淡，無論臉孔、身材，抑或動作都沒有太多細致入微的描述，反觀人物的發型和服裝等造型，卻經過細膩的考量，成為作品的中心。在這方面，劉琦可謂

「煞費苦心」：他相信各地域、各文化間存在緊密的影響關係。基於這種啟發，他參考了各文明古國的壁畫以及工藝品的造型法則，例如埃及的壁畫或是漢朝的工藝品等。從中抽取古代造型觀和體系，並將其法則轉化成為現代的文化符號，透過水墨畫使現代人的生活躍然紙上。



1022

1022

TONG TIANQING (B.1972)

Admiring Buddha

A pair of scrolls, mounted for framing, ink on paper
Each scroll measures 180 x 97 cm. (70 7/8 x 38 1/4 in.)
Inscribed and signed, with two seals of the artist
Dated 2018

HK\$80,000-150,000

US\$10,000-19,000

全天慶 禮佛圖 水墨紙本 鏡片兩幅 二〇一八年作

題識：（文略）。妙法蓮華經第廿五品觀世音菩薩普門品截句。天慶並識。

鈐印：天、慶

註：敦煌壁畫中的供養人，個個花鉢貼鬚，寶簪滿頭，只有當時的貴婦名族才能留影佛傍，雖是禮佛，對觀者而言，反是供養人本身更令人著迷。全天慶保留壁畫中人物尺幅，人物髮型與面龐也令人聯想到敦煌，但換以現代人的裝飾，讓你在親切與陌生之間，不禁會心一笑。畢業於中央美術學院國畫系的全天慶，熟諳中國傳統畫法，卻擇取白描為表現語言，簡單明了，留出巨大的想像空間，令不同的觀者有不同的觀照，這正是此畫最妙之處。

1023

PENG WEI (B. 1974)

Snowy Forest

Scroll, mounted and framed, ink and colour on paper

83 x 158.5 cm. (32 1/2 x 62 1/4 in.)

Inscribed and signed, with one seal of the artist

Dated 2007

PROVENANCE:

Sotheby's Hong Kong, Contemporary Asian Art, 6 October 2013,
Lot 935

EXHIBITED:

Beijing, Artside Gallery, *Paper Skin - Peng Wei's Solo Exhibition*, 26 April-19 May 2009.

Beijing, Beyond Art Space, *Beyond Fashion – 1st Crossover between Young Chinese Fashion Designers and Young Chinese Artists*, 11 November-11 December 2010.

Shenzhen, He Xiangning Art Museum, *Take off the Shell - Peng Wei Works 2002-2011*, 5 November-8 December 2011.

Hangzhou, Zhejiang Art Museum, *Water Stains on the Wall - the Carrier of Formation*, 13 January-12 February 2012.

LITERATURE:

Coming Full Circle: Peng Wei Solo Exhibition, National Museum of History, Taipei, August 2015, p. 60.

HK\$700,000-900,000

US\$90,000-120,000

彭薇 雪景寒林 設色紙本 鏡框 二〇〇七年作

題識：彭薇2007年畫。

鈐印：彭薇制

來源：香港蘇富比，亞洲當代藝術，2013年10月6日，編號935。

展覽：北京，阿特賽帝畫廊，“畫皮 - 彭薇個展”，2009年4月26日
5月19日。

北京，別處空間，“超時尚—中國當代藝術家和設計師聯
展”，2010年11月11日-12月11日。

深圳，何香凝美術館，“脫殼—彭薇作品2002-2011”
，2011年11月5日-12月8日。

杭州，浙江美術館，“屋漏痕—形式的承載”，2012年1月
13日-2月12日。

出版：《完滿的旅程：彭薇個展》，國立歷史博物館，台北，2015
年8月，第60頁。





1023



“溪花與禪意，相對亦忘言”



1024

1024

PAN WENXUN (B. 1976)

Conversation

Hanging scroll, ink and colour on paper

60 x 53 cm. (23 5/8 x 20 7/8 in.)

Signed, with one seal of the artist

HK\$50,000-100,000

US\$6,500-13,000

潘汶汛

傾談

設色紙本

立軸

款識：汶汛。

鈐印：汶汛

“迷蝶無蹤曉夢沉，寒香深閉小庭心”



1025

1025

XU HUALING (B. 1975)

Garden VIII

Scroll, mounted and framed, ink and colour on silk

44 x 41 cm. (17 3/8 x 16 1/8 in.)

Inscribed and signed by the artist

Dated 2022

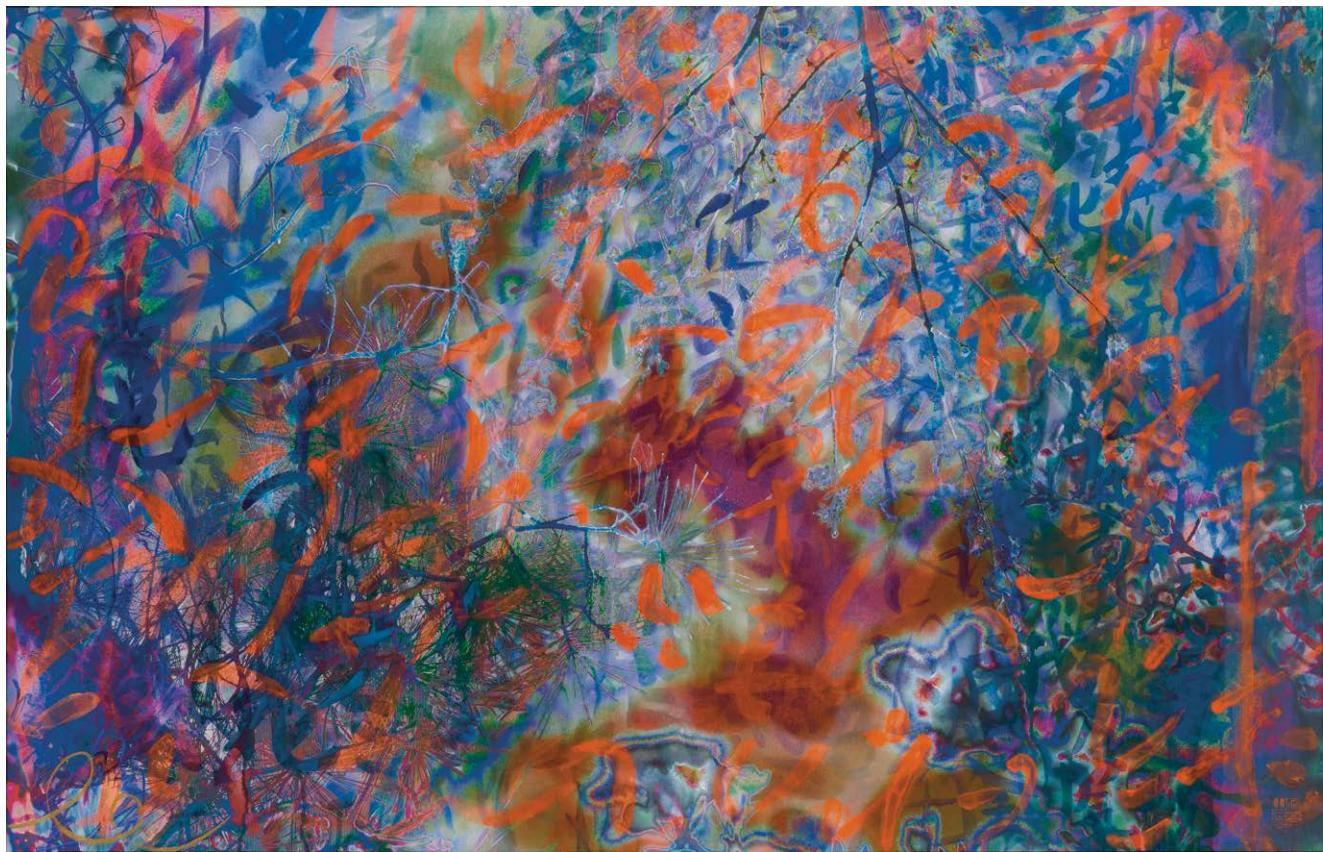
HK\$50,000-100,000

US\$6,500-13,000

徐華翎 花園VIII 設色絹本 鏡框 二〇二二年作

題識：翎。2022。

翎。2022。(藍光)



1026

1026

CHU CHU (B. 1975)

Bright Star - Beginning of Summer

Scroll, mounted and framed, ink and colour on paper
86.5 x 135 cm. (34 x 53 1/8 in.)

Inscribed and signed, with one seal of the artist
Dated 2016-2022

EXHIBITED:

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

LITERATURE:

Chu Chu, *Roses and the Moon: Works by Chu Chu, 2016-2022*, pp. 137-138.

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. The inscription is an extract from John Keat's love sonnet *Bright Star*.

HK\$50,000-70,000

US\$6,500-9,000

儲楚

璀璨的星—立夏

設色紙本

鏡框

二〇一六至二〇二二年作

題識：璀璨的星—立夏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。

出版：儲楚，《玫瑰與月輪：儲楚作品典藏集》，2016-2022年，第137-138頁。

註：本幅作品以許多重複的創作工序結合而成。藝術家拍攝了杭州西湖九里松的風光，並將圖像印於相紙上，然後摘錄英國詩人約翰·濟慈的詩歌《燦爛的星》，以草書題寫於其中。經過反復地掃描、印刷，並以各種不同顏色的顏料書寫，最終達到五顏六色的分層效果，如同春天裡盛開的花朵。



1027

1027

LU HUI (B. 1977)

Spring Snow on Reed Field

Scroll, mounted and framed, ink and colour on paper

53 x 119 cm. (20 7/8 x 46 7/8 in.)

Inscribed by the artist, with one seal

Dated 2022

HK\$50,000-70,000

US\$6,400-9,000

Living in Nanjing, a historic city with a rich cultural heritage, Lu Hui draws his inspiration from the present work from the vines and rattans growing on the over twenty-five-kilometre long City Wall constructed in the Ming Dynasty. These plants thrive in gaps between the bricks and witness the vicissitude of civilizations for more than six hundred years as part of the Wall. He refers to the concept of mono no aware – “an empathy toward things” – in Japanese tradition, as well as the Chinese saying “vessels carry ways, objects pass affections.” By painstakingly depicting these inconspicuous beings, Lu wanted to convey his reverence and appreciation towards life. He intentionally compresses the space between the rattans and the surface of the Wall to the extent that they almost appear flattened and abstract. This technique grants the painting a historic quality while maintaining a realistic figuration. While Lu uses traditional ink painting techniques, his circuitous process makes the viewing experience full of challenges and surprises.

盧輝 蘆汀春雪 設色紙本 鏡框 二〇二二年作

題識：2022.3。

鈐印：HUI

“這幅作品取材於南京紫金山的雪景，南京紫金山是江南四大名山之一，是南京名勝古跡薈萃之地，每年下雪之時，我都會到紫金山裡待上幾天，一邊享受壯觀的美景，一邊收取創作的素材。山裡的蘆塘一隅，枯藤老樹有著悠久的歷史，如果你能身臨其境，你會感覺到那份時間感和歷史感，也會感覺與這個喧鬧的世界是隔離的，從而享受那份孤獨和寂靜。前年下大雪時，當我走近紫金山看見這片浩渺的湖面，白雪皚皚，寒蘆枯槎，交相輝映。我的內心有一種無法言說的觸動，沒人記得它們生存了多少年，經歷了多少風吹雨雪，冬去春來，它們依然會發出新芽，長出新枝。往往人們看到的是枝葉繁茂、生機盎然的景象，但是沒人知道它們經歷了多少歲月，多少艱難，這些枝枝蔓蔓纏繞在了一起，編織成了一個巨大的神經網，猶如人的神經網，面對嚴寒酷暑，艱難險阻，我能從中感受到那份糾結、那份孤寂還有那份強大而堅韌的生命力。下雪了，大雪凝住了一切，彷彿時間停在了這一刻。

在繪畫語言上，留白和線條是中國繪畫的最重要的技法，我想突破中國畫傳統技法程式化的束縛，探索中國畫表現力的邊界，所以我在雪景留白和藤蔓線條的表現力上做了極致的探索，在這個複雜的創作過程之中，年復一年日復一日，讓所有的一切在這創作過程中得到消解，其實我創作的過程也是自我修行的過程。”

- 盧輝



1028

1028

HE HONGYU (B. 1984)
Celebrating Tuen Ng

Scroll, mounted and framed, ink and colour on silk
77.5 x 40.5 cm. (30 1/2 x 16 in.)

Inscribed and signed, with three seals of the artist
Dated fifth month, *dingyou* year (2017)

LITERATURE:

Paintings of He Hongyu, Tsi Ku Chai Co., Ltd., Hong Kong, October 2017, p.143.
He Hongyu, *Interpretation of the Painting Methods of Celebrated Chinese Painters: Boneless Technique of Vegetables and Fruits*, Tianjin Yangliuqing Fine Arts Press, Tianjin, December 2019, cover page.
Shu Yu Hua Magazine Vol. 344, Shanghai Calligraphy and Painting Publishing House, Shanghai, May 2021, p. 79.

HK\$40,000-60,000

US\$5,100-7,100



1029

何紅玉 端午佳果 設色紙本 鏡框 二〇一七年作

題識:丁酉(2017年)五月,紅玉寫於錢塘江畔。

鈐印:何、紅玉、小僕兒

出版:《古賞新妍:何紅玉國畫作品集》,集古齋有限公司,香港,2017年10月,第143頁。

何紅玉,《中國畫名家畫法解讀:沒骨蔬果畫法》,天津楊柳青畫社,天津,2019年12月,封面。

《書與畫》雜誌總第344期,上海書畫出版社,上海,2021年5月,第79頁。



1029

FAN ZHIBIN (B. 1972)

Flowers in a Vase

Scroll, mounted and framed, ink and colour on silk

50 x 44 cm. (19 5/8 x 17 3/8 in.)

Inscribed and signed, with three seals of the artist

Dated spring, *renyin* year (2022)

HK\$50,000-70,000

US\$6,500-9,000

范治斌 瓶花系列之二 設色絹本 鏡框 二〇〇二年作

題識：尋芳不覺醉流霞，倚樹沉眠日已斜。客散酒醒深夜後，更持紅燭賞殘花。壬寅（2022年）仲春，於後素堂，治斌。

鈐印：范、治斌之印、肖形印

1030

ZHU XIAOQING (B. 1986)

Ancient Temple in the Mountains

Scroll, mounted and framed, ink on silk

32 x 85 cm. (12 5/8 x 33 1/2 in.)

Inscribed and signed, with two seals of the artist

HK\$60,000-80,000

US\$7,700-10,000

朱曉清

深山古寺

水墨絹本

鏡框

題識：陔花吟館主曉清於南廄。

鈐印：拾雲、朱曉清印



1031

1031

WU QIANG (B. 1977)

Green and Blue Landscape

Scroll, mounted and framed, ink and colour on paper

6.5 x 48 cm. (2 1/2 x 18 7/8 in.)

Signed, with one seal of the artist

Entitled on the mounting

HK\$80,000-120,000

US\$10,000-15,000

吳強(潤松) 見龍在田 設色紙本 鏡框 二〇二二年作

款識：潤松。

鈐印：松風

裱邊題識：見龍在田。

中國美術學院七年的學習，令潤松對傳統書畫語言輕車熟駕；性格沉穩冷靜的他，思考多指向內省。正是這樣的積累與心態，造就了潤松從容潔淨的藝術，營造了他作品中清涼幽謐的境界。在衆人求新之時，他求與古人之共性；在衆人求快變之時，他看到藝術的階段性，這樣的思路，需要定力與自信。

“古人與今人皆是人，是人便會有共性。許多人都希望擁有個性，而我對共性的追求卻甚過對個性的追求，至少在現階段自己就是這樣的想法。……我不會去製定一份計劃，強迫自己要在什麼時間搞出一種所謂革命性的風格或手法的。只要依照自己的內心，努力挖掘自己的天賦，腳踏實地盡力做就行了。”

——潤松

1032

HUANG HONGTAO (B. 1983)

Nameless Mountain

Scroll, mounted and framed, ink and colour on paper

178 x 100 cm. (70 x 39 3/8 in.)

Signed by the artist, with three seals

Dated *xinchou* year (2021)

HK\$100,000-150,000

US\$13,000-19,000

黃紅濤 無名山 設色紙本 鏡框 二〇二一年作

題識：無名山，辛丑（2021年），紅濤。

鈐印：無名山，黃、紅濤



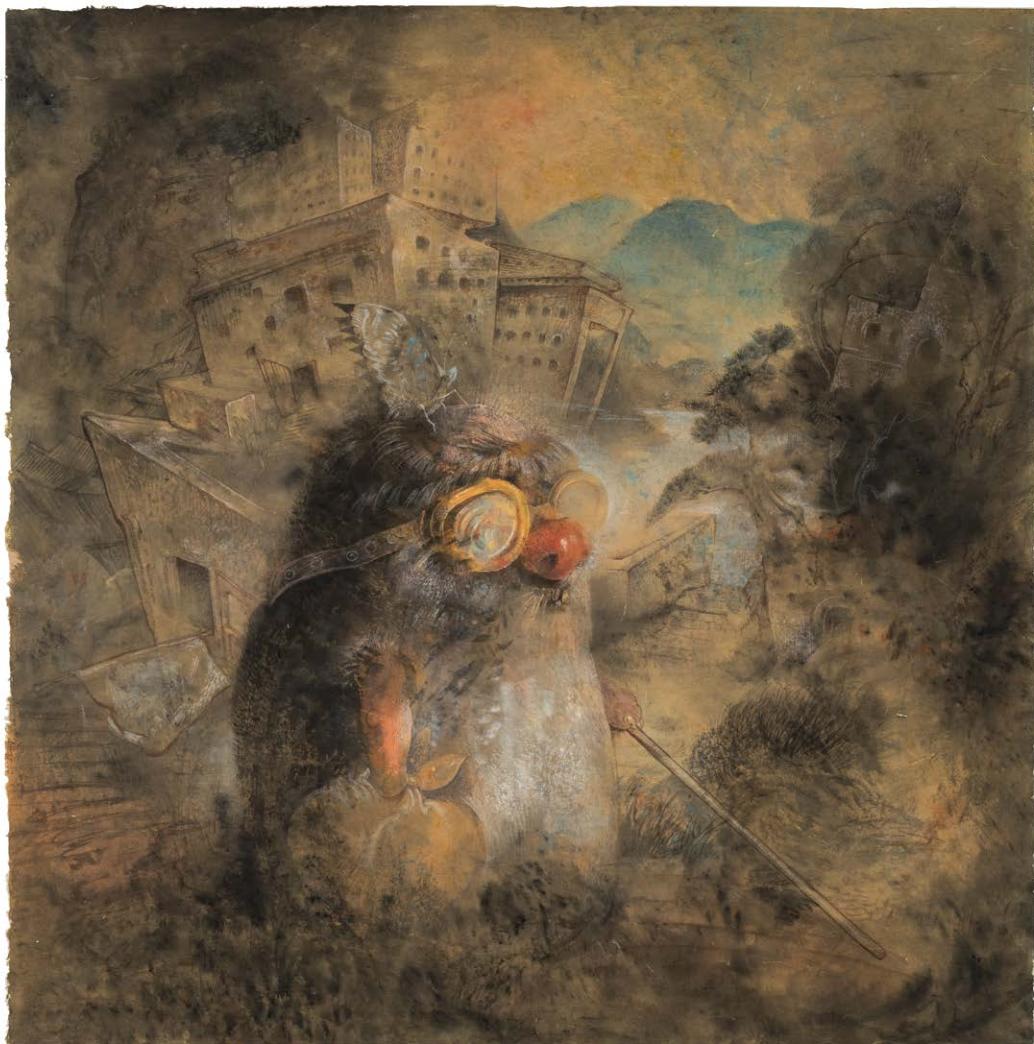
1031



1032

“形象來自於童年邂逅的捷克動畫片《鼴鼠的故事》，原因很簡單——第一，他有‘天真’的力量；第二，我也是上小學後才知道，他竟然是‘盲’的！一隻鼴鼠提著包袱行走在自我流放的路上。”

—邱炯炯



1033

1033

QIU JIONGJIONG (B. 1975)

Excursion No. 1, 2020

Scroll, mounted and framed, ink and colour on paper

71 x 71 cm. (28 x 28 in.)

Dated 2020

HK\$50,000-100,000

US\$6,400-13,000

邱炯炯

遊吟圖2020之一號

設色紙本

鏡框

二〇二〇年作

註：邱炯炯常將傳說、歷史、典籍甚至卡通片中的題材或形象融入故鄉的日常風情中，加以重構。《遊吟詩人》中的詩人厚厚的鏡片上蒙着水霧，在迷茫中，他保持著遊吟的姿態。手裡的拐杖撥開雜草，試探著漫長的前路；莊周的蝴蝶在他泛光的禿頂上休憩，伴隨他苦等覺悟的來臨。



1034

1034

LU JUNZHOU (B. 1974)

Dream

Scroll, mounted for framing, ink on paper
216 cm. (85 in.) in diameter

EXHIBITED:

Suzhou, Suzhou Museum, *Parallelisms : Lu Junzhou*, 18 August – 21 October, 2018.

LITERATURE:

Parallelisms: Lu Junzhou, Suzhou Museum, 2018, pl. 54-55.

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

US\$100,000-150,000

盧俊舟

夢

水墨紙本

鏡片

展覽：蘇州，蘇州博物館，“平行—盧俊舟個展”，2018年8月18日—10月21日。

出版：《平行—盧俊舟個展》，蘇州博物館，2018年，圖版54-55。



1035

1035

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

Urban Flare

Scroll, mounted and framed, ink and colour on paper

35.5 x 126 cm. (14 x 49 5/8 in.)

Two seals of the artist

Dated 2022

HK\$70,000-90,000

US\$9,000-12,000

何紀嵐

閃耀迷城

設色紙本

鏡框

二〇二二年

鈐印：思無爲軒、紀嵐弄墨

1036

WILSON KA HO SHIEH (B. 1970)

Chow Yun Fat's Fitting Room

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

68.5 x 68.3 cm. (27 x 26 7/8 in.)

Inscribed and signed by the artist

Dated 2009

EXHIBITED:

Hong Kong, Osage Gallery, *Wilson Shieh: Fitting Room (Solo Exhibition)*, March 2009.

HK\$50,000-70,000

US\$6,500-9,000

石家豪

周潤發試身室

設色拼貼紙本

鏡框

二〇〇九年作

題識：Chow Yun Fat's Fitting Room 周潤發試身室。

Artist Proof 藝術家版本1/2。

Wilson Shieh 石家豪 2009。

展覽：香港，奧沙蘇豪畫廊，“石家豪：試身室”，2009年3月。



1037

LAM TUNG PANG (B. 1978)

Potted Landscape No.5

Framed, acrylic, charcoal and scale-models on plywood

43.5 x 42.5 x 3 cm. (17 1/8 x 16 3/4 x 1 1/8 in.)

PROVENANCE:

Blindspot Gallery, Hong Kong.

EXHIBITED:

Hong Kong, Blindspot Gallery, *Saan Dung Gei*, 26 March – 11 May, 2019.

LITERATURE:

Saan Dung Gei: Lam Tung Pang, Blindspot Gallery, Hong Kong, 2019, no pagination.

HK\$20,000-30,000 US\$2,600-3,800

林東鵬 盆景5號
塑膠彩、炭筆及比例模型板本 鏡框

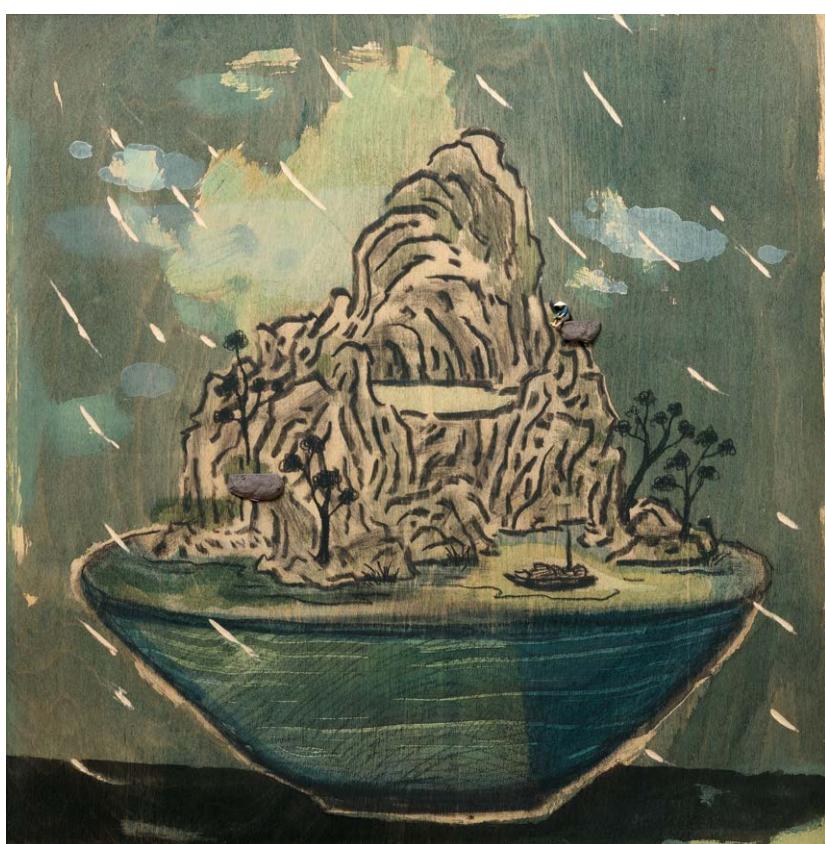
來源：香港，刺點畫廊。

展覽：香港，刺點畫廊，“山洞記”，2019年3月26日至5月11日。

出版：《山洞記：林東鵬》，刺點畫廊，香港，2019年。



1036



1037



1038

1038

LAOSHU (LIU SHUYONG, B. 1962)

Relaxation Through Painting

Scroll, mounted and framed, ink on gold-flecked paper
64 x 160 cm. (25 1/4 x 63 in.)

Inscribed and signed, with five seals of the artist

HK\$60,000-80,000

US\$6,500-9,000

老樹 (劉樹勇)

畫畫排憂圖

水墨灑金箋

鏡框

題識:廢園薔薇開成夢,一萼在手不忍折。

老樹造圖並記。近時心情頗鬱悶,製此開解排遣。

鈐印:俗人、老樹印信、民國中人、殘花敗柳、通



1039

1039

LI JIN (B. 1958)

Meditation

Scroll, mounted and framed, ink on paper
Painting measures 34.2 x 64.8 cm. (13 1/2 x 25 1/2 in.)
Frontispiece measures 34.2 x 17 cm. (13 1/2 x 6 3/4 in.)
Inscribed and signed, with two seals of the artist
Frontispiece by the artist, with two seals

PROVENANCE:

Acquired directly from the artist.

HK\$80,000-120,000

US\$10,000-15,000

李津

靜門中

水墨紙本

鏡框

題識:乍展芭蕉,欲眠楊柳,微謝櫻桃,

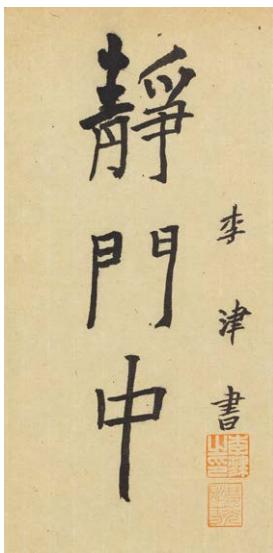
謝把春光,平分一半,最惜今朝。李津畫。

鈐印:李津之印、金光妙品奧義難窮六根境界總包容字字啓迷聾

引首:靜門中。李津書。

鈐印:李津之印、慧光照十方

來源:現藏家直接得自畫家本人。



1040

YU CHENGYAO (1898-1993)

Landscape

Scroll, mounted and framed, ink on paper

136 x 56 cm. (53 1/2 x 22 in.)

Entitled, inscribed and signed, with one seal of the artist
Dated autumn, *wuchen* year (1988)

PROVENANCE:

Christie's Taipei, 20th Century Chinese Art Part II, 25
October 1998, Lot 40.

HK\$100,000-150,000

US\$13,000-19,000

余承堯

連峰曲水

水墨紙本

鏡框
一九八八年作

題識：連峰曲水。余承堯作，戊辰（1988年）秋日。

鈐印：余承堯印

來源：佳士得台北，二十世紀中國藝術，1998年10月25日，
編號40。



1040



1041

1041

SU CHUNG-MING (B. 1965)

Reflections on a Serene Lake

Scroll, mounted and framed, ink and colour on paper

96 x 87 cm. (37 3/4 x 34 1/4 in.)

Inscribed and signed, with two seals of the artist
Dated 2021

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

蘇崇銘 平湖曉色 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



1042

1042

CHEN QIKUAN

(CHEN CHI-KWAN, 1921-2007)

Courtyard

Scroll, mounted and framed, ink and colour on paper

43 x 44.5 cm. (16 5/8 x 17 1/2 in.)

Signed by the artist, with one seal

PROVENANCE:

Acquired directly from the artist.

Umbrella, Hong Kong.

Mr. & Mrs. Robert Peckar Collection, New Jersey, USA.

HK\$75,000-95,000 US\$9,700-12,000

陳其寬 庭院 設色紙本 鏡框

款識：陳其寬作。

鈐印：陳其寬印

來源：直接得自藝術家；

Umbrella收藏：

美國新澤西 Mr. & Mrs. Robert Peckar
收藏。

1043

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

Spring

Hanging scroll, ink and colour on paper

119.3 x 22.5 cm. (47 x 8 7/8 in.)

Inscribed by the artist, with one seal

Dated 1966

PROVENANCE:

Formerly in the Dr. K. S. Lo Collection.

HK\$100,000-150,000

US\$13,000-19,000

陳其寬 泉 設色紙本 立軸 一九六六年作

題識：泉。

鈐印：陳其寬印

來源：羅桂祥博士舊藏。



1043

1044

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

The Earth, Our Home (B)

Scroll, mounted and framed, ink and colour on paper

176.3 x 91.2 cm. (69 1/8 x 35 7/8 in.)

Inscribed and signed, with three seals of the artist

Dated 2005

EXHIBITED:

Revolution/ Renaissance : The Art of Liu Kuo-sung, National Museum of History, Taipei, November 2014

Exhibition of Liu Kuo-sung Contemporary Ink Painting Collection, Cheng Shiu University, Kaohsiung, October 2015

LITERATURE:

Liu Kuo-sung 60 Years of Painting, Chan Liu Museum, Taoyuan, July 2007, cover and pp. 102-103.

Revolution/ Renaissance: The Art of Liu Kuo-sung, National Museum of History, Taipei, October 2014, p. 61

Exhibition of Liu Kuo-sung Contemporary Ink Painting Collection, Cheng Shiu University, Kaohsiung, October 2015, pp. 30-31.

NOTE:

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

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

US\$290,000-410,000

劉國松 地球，我們的家(B) 設色紙本 鏡框 二〇〇五年作

題識：劉國松，二〇〇五年。

鈐印：劉國松、山東青州人、國松書畫印

展覽：“革命·復興—劉國松繪畫大展”，臺北國立歷史博物館，2014年11月。

“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10月。

出版：《劉國松繪畫一甲子》，長流美術館，桃園，2007年7月，封面與第102-103頁。

《革命·復興—劉國松繪畫大展》，國立歷史博物館，臺北，2014年10月，第61頁。

《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10月，第30-31頁。

註：此作將收錄於藝術家全集（資料提供／劉國松基金會）。



This year, 2022, we celebrate the 90th birthday of Modern ink master Liu Kuo-sung and his long and distinguished career, dedication and contribution to the art community in Mainland China, Taiwan, Hong Kong and beyond. Born in 1932 with ancestry in Shandong, Liu arrived in Taiwan as a young man in 1949. He studied at the Fine Arts Department at the Taiwan Normal University under Pu Ru and Huang Junbi, graduating in 1956. The ambitious young artist founded Fifth Moon Group in the same year to promote modern art. Within a year of its foundation, Fifth Moon Group was joined by influential artists such as Chuang Che, Fong Chung-Ray, Chen Ting-shih, Sun Duoci, Liao Chi-chun and many others. Several years later, in 1963, Liu Kuo-sung was determined to give up oil painting and canvas to refocus his creativity on Chinese ink and paper. To revolutionize the tradition, he made a heavily textured paper which he called Liu Kuo-sung paper and from then created his unique, highly personalized style of Chinese ink paintings.

In the next six decades, Liu travelled, taught and lived in the United States, Hong Kong, Taiwan, China and many other countries, each of these places inspired him to create new works and exchange ideas with the artistic community there. His career, distinguished by a few distinct series of work, reflects the diverse experience in his life. To this day, Liu is revered by academics and collectors throughout Asia and beyond and is heralded as the father of contemporary ink art.

今年乃現代水墨大家劉國松先生九十誕辰，我們呈現他的重要作品，以冀回顧他漫長而顯赫的藝術生涯，以及對大中華區乃至全世界水墨藝術運動的推動與貢獻，並以誌慶賀。劉國松1932年生，祖籍山東，1949年抵台，後入讀台灣師範大學藝術系，師從溥儒、黃君璧等國畫大師，於1956年畢業。同年即發起五月畫會，推動現代藝術運動。畫會創立一年後，既有大批有影響力的畫家加入，包括莊喆，馮鍾睿，廖繼春、孫多慈、陳庭詩等人。1963年，劉國松正式由油畫轉向水墨創作。為了革新傳統，他特意研製出一種肌理很厚的宣紙，取名為“劉國松宣”，自此之後，他逐漸開闢出極具個人特色的中國水墨藝術道路。

在接下來六十載藝途中，劉國松先後在美國、香港、台灣、中國大陸以及全球各地旅行、教學和生活。不同地區的風土人情給予畫家不同的靈感，通過與當地畫家群體的交流，劉國松創作出不同風格的作品。其生涯中包括多個特色鮮明的創作系列，反映了畫家人生閱歷的豐富。時至今日，劉國松被全球學術界及收藏家所認可，被公認為當代水墨之父。





1044

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1045

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

Tibetan Suite Series No. 201

Scroll, mounted and framed, ink and colour on paper
92 x 185 cm. (36 1/4 x 72 1/8 in.)

Inscribed and signed, with two seals of the artist
Dated 2013

PROVENANCE:

Christie's Hong Kong, The Best of the Best Exhibition, 2014.

EXHIBITED:

Christie's Hong Kong, *The Best of the Best Exhibition*, 28
February-15 March 2014.

NOTE:

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

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

US\$240,000-360,000

劉國松 西藏組曲201 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、山東青州人

來源：香港佳士得，“美藝菁華開幕展”，2014年。

展覽：香港佳士得，“美藝菁華開幕展”，2014年2月28日至3月15日。

註：此作將收錄於藝術家全集（資料提供／劉國松基金會）。



1045

More than two decades later, Liu pushed his boundary further and reformulated his cursive script calligraphy series from the 1960s to depict the most spectacular, realistic, and touching landscape paintings of snow mountains in Tibet. During the summer of 2000, Liu gave a lecture in Tibet and on the same trip, he embarked on a journey to reach Everest Base Camp. After several days' journey, Liu experienced the spectacular magic of the mountains revealing itself in front of his eyes. As sunlight shone through the peaks shrouded by clouds, the majestic mountains shifted in and out of visibility where the sweeping vista greatly enraptured the artist.

Liu began to work on the Tibetan Suite series based on what he saw from this fulfilling journey. Utilizing the technique from his Cursive Script Calligraphy series from the 1960s, Liu tore strands of fibre out from textured paper to outline the mountains in white. The Tension of the White Lines, a phrase often used by Liu to promote his innovative technique, is perfectly manifested in these paintings. Through repeatedly painting, creasing and peeling on both sides of the paper, Liu paints atmospheric snowy mountains with their topography shown through the crisscrossing white lines set against the dark, expansive backdrop of a Tibetan sky.

來到新世紀，劉國松繼續突破創新，將60年代的草書系風格繼續演進，用於表現壯麗雄偉的西藏雪山。2000年夏，劉國松受邀前往西藏大學講學。課程結束後，他攜家人啓程前往珠峰基地營，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“抽筋剥皮”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、弄繩和剝皮，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。

1046

LIU DAN (B. 1953)

Scholar's Rock from Xiaogushanguan

Scroll, mounted and framed, ink on paper

42.3 x 39 cm. (15 3/8 x 16 5/8 in.)

Inscribed and signed, with one seal of the artist

Dated spring, *renyin* year (2022)

HK\$600,000-800,000

US\$77,000-100,000

劉丹

小孤山館藏石

水墨紙本

鏡框

二〇二二年作

題識：意遠臺在滄浪池北，高可尋丈，《義訓》云：登高使人意遠。

閒登萬里臺，曠然心目清。木落秋更遠，長江天際明。

白雲渡水去，日暮山縱橫。

釣碧在意遠臺下。

白石淨無塵，平臨野水津。坐看絲裊裊，靜愛玉粼粼。

得意江湖遠，忘機鷗鷺馴。須知績綸者，不是羨魚人。

來禽圃在滄浪池，南北雜植林禽數百本。

清陰十畝夏扶疏，正是長林果熟初。

珎重筠籠分贈處，小窓親揭右軍書。

桃花澗在小滄浪東，折南，夾岸植桃，花時興古，望若紅霞。

爾耳軒在槐雨亭後。吳俗喜疊石爲山，君特於盆盎置上水石以適興。

有拳者石，弗崇以巖。

上列灌莽，下引寒泉。

有泉涓涓，白石齒齒。

我心則勞，載欣載遨，以永逍遙。

壬寅（2022年）年初春，金陵劉丹畫並題。

鈐印：若僧

Meticulously rendered with a heightened sense of hyperrealism, *Scholar's Rock from Xiaogushanguan* is an intimate portrait of a scholar's rock with a jagged range of peaks and valleys, riddled with holes and depressions resembling mountain ridges. On the upper part of the painting is Liu Dan's fine standard script calligraphy, which consists of an extract from Wen Zhengming's Garden of the Inept Administrator and various historical writing about rocks. This piece depicted by Liu Dan here belongs to the owner of Xiaogushanguan, collector and artist Zeng Xiaojun.

For Liu Dan, rocks are objects of mystery and uncertainty that provide sources of imagination for him to journey through the world from a microscopic viewpoint. With an ultimate fascination with the structural properties of things, Liu Dan actively removes his subjects from their original context. By decontextualising the subject matter, he abandons the narrative of his subject and elevates his paintings to a purely visual experience.

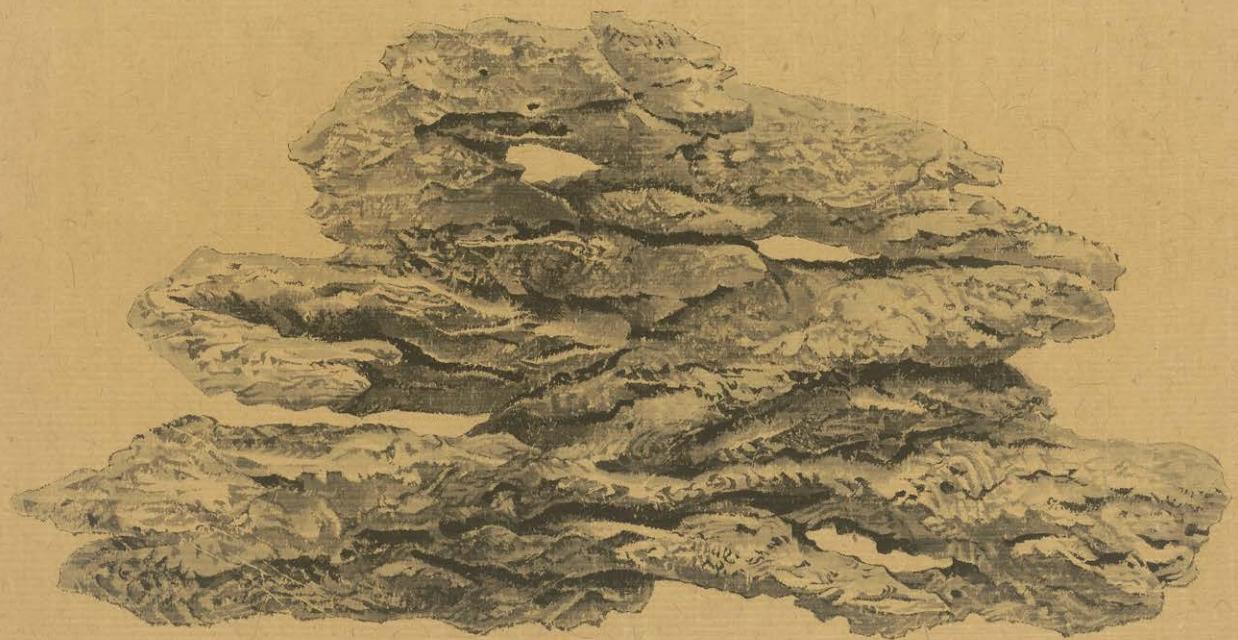
Liu Dan's work resonates with drawings by European Renaissance artists and old masters. However, a close-up view of the stone, with its ridges and textures, will lead viewers to the grandeur of traditional Chinese landscape paintings where one can wander. His mastery of ink and brush and his use of cross-cultural references enable him to free his work from the constraints of Chinese ink paintings. He does this while remaining true to the legacy, resulting in his spectacularly novel and contemporary images.

對劉丹而言，供石自然天成，空靈宛如世外之物，為“物質世界的一個象徵性的縮影”。在《小孤山館藏石》中，劉丹用其代表性的細緻工筆筆法呈現一方供石，形態扁長嵌空而玲瓏剔透，遙觀彷彿有峻嶠羣峰連綿起伏、重巒疊嶂的氣勢。畫面上方，劉丹以小楷書寫文徵明所著拙政園詩，其中的文字記述了畫面中的奇石。字字雋永的書法平衡了構圖，散發出均衡美感。

劉丹對賞石情有獨鍾，皆因他看重其中的神秘感與不確定性。世間萬物的結構性對劉丹來說有無窮魅力，通過解構物質形體，他捨棄了繪畫的敘事性，而將作品提煉成純粹的視覺體驗，重建“一種物象以外的新秩序”。

《小孤山館藏石》充分體現了劉丹深厚的水墨功底：枯筆小皴勾勒出奇石的形態，而濃淡相宜的層層渲染亦生動塑造出光影明暗的效果，隱約有歐洲文藝復興古典大師素描的影子。近觀細品，可見英石表面紋絡嶙峋，肌理凹凸縱橫，又似傳統山水畫中皴法表現出的丘壑和河川，形態既熟悉又似乎不可名狀。劉丹不刻意打破傳統技法，不刻意求新立異，不拘謹於傳統水墨畫的限制，但堅持在傳統的延續中找到屬於自己的表達，透出一種強烈的創新性與當代氣息。

意遠臺在滄浪池北高可
尋大羲訓云登高使人意
遠閒登萬里臺曠然心目
清木落秋更遠長江天際
明白雲渡水去日暮山縱
橫釣罟在意遠臺下白石
淨無塵平臨野水津坐看
絲裊裊靜夢玉粼粼得意
江湖遠忘機鷗鷺馴須知
繢綸者不是羨魚人來禽
囿在滄浪池南北雜植林
禽數百本清陰十畝夏扶
疎正是長林果熟初珍重
筠籠分贈處小窓親搨右
軍書桃花卉在小滄浪東
折南夾㟁植桃花時興古
望若紅霞爾耳軒在槐雨
亭後吳俗喜疊石為山君
特於盆盎置上水石以適
興有拳者石弗崇以巖上
列蘿莽下引寒泉有泉涓
涓載遠以永逍遙壬寅年
初春金陵劉丹畫并題





1047

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 creating 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.

Listening to 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 from 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.



1047

LI HUAYI (B. 1948)

Listening to Clouds

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

colour on paper
66 x 121 cm. (26 x 51 $\frac{5}{8}$ in.)

Signed, with one seal of the artist

Signed, with
Dated 1008

EXHIBITED:

Hong Kong Convention and Exhibition Centre, Hong Kong International Arts and Antiques Fair, *Li Huayi at 60*, 4-7 October 2008.

LITERATURE:

Li Huayi at 60: Paintings in the Yiqingzhai Collection, The Ink Society, 2008, pp.48-49.

Li Huayi, Kwai Fung Publishing Hong Kong & Rizzoli International Publication Inc., March 2018, pp.52-53.

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

李華式 幽壑聽雲 設色紙本
鏡框 一九九八年作

款識：李華式。

鈐印：李華式

展覽：香港會議展覽中心，香港國際古玩及藝術品博覽會，“李華式六秩大慶”，2008年10月4至7日。

出版：《李華式六秩大慶：怡情齋藏畫》，
水墨會，2008年，第48-49頁。
《李華式：心寬山水遠》，季
豐美術出版社與美國紐約Rizzoli
International Publication Inc.，2018
年，第52-53頁。

當代水墨先驅李華弌1948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，並在三藩市開啟其西方美術的學習生涯。在三藩市求學期間，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，李華弌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。

《幽壑聽雲》一畫極致體現出李華弌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啟發。

此作猶如一場引領觀者一同進行自我內省的旅程，李華式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。

Painted in Hong Kong: A Nurturing City for Chinese Artists since the 20th Century



It is hard to imagine that Hong Kong had a population of just over 6000 in 1841. The city grew tremendously in the next century under a crisscross of influences to become a modern, leading

international financial centre. Compared to the political upheavals in Mainland China at the end of the Qing Dynasty, Hong Kong offered relative stability. Many entrepreneurs and business giants were incentivised to move southwards, boosting the city's rapid economic development. Against its unique colonial backdrop, Hong Kong provided its people with new capital, opportunities, and access to Western culture novel to the locals.

Located along the South China Coast, the people of Hong Kong were closely associated with Lingnan culture that originated from the Guangdong province. By the 1920s in Guangzhou, the Lingnan school of



painting was divided into two opposing parties. They held different philosophies and interpretations of what the school represented. Upon moving to Hong Kong, artists from both parties subsided their debates. With

an emphasis on art production, these artists displayed a surge of creativity and took the Lingnan art tradition to the next level. The artists presented here, including Li Yanshan, Deng Fen, Zhang Xiangning and Ye Gongchuo, arrived in the 1930s during the war and enriched the ink art culture in Hong Kong through their traditional literati elegance. In addition to painting, Ye Gongchuo actively promoted the importance of local culture and national spirit to the general public. Zhao Shao'ang, Yang Shanshen, Ding Yanyong, Lui Shou

Kwan and Irene Chou came to Hong Kong in the late 1940s; their varied techniques and presentations further augmented the diversity of ink paintings in Hong Kong. Zhao Shao'ang and Yang Shanshen became leading figures in the Lingnan School; Ding Yanyong, Lui Shou Kwan and Irene Chou, influenced by Western art practices, reflected contemporary artistic debates and concerns in their works. Lui Shou Kwan was at the forefront of the Hong Kong New Ink Movement. Joined by his students Irene Chou and Wucius Wong, they pushed boundaries and were ahead of their

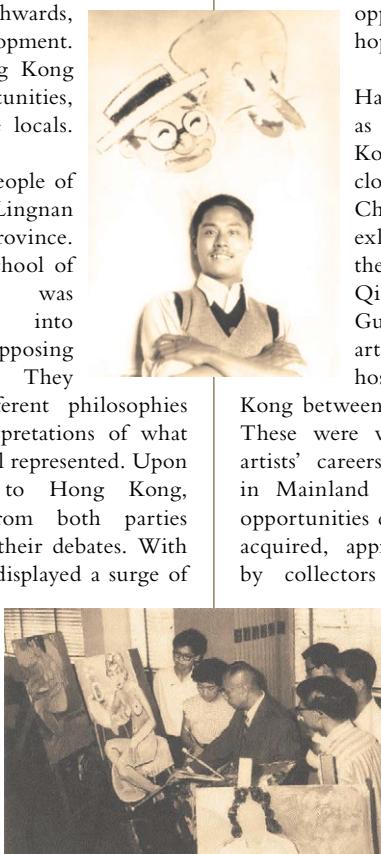


contemporaries in China on the creative front for a long time. Many artists came through Hong Kong from China in the mid-20th century and

left their footprints. Huang Binhong maintained strong links with his friends and collectors in Hong Kong and visited the city twice. From the 1920s to the 1950s, he produced many fine works for

these collectors. Other artists such as Zhang Daqian, Feng Zikai, Ye Qianyu and Huang Yongyu took up residence in Hong Kong temporarily. They came to the city searching for refuge, work opportunities, and above all, hope.

Having been established as a trading port, Hong Kong naturally became the closest hub for Mainland Chinese artists to host exhibitions and launch their commercial careers. Qi Gong, Wu Guanzhong, Guan Liang and many artists benefitted from hosting exhibitions in Hong Kong between the 1970s to the 1990s. These were vehicles to promote the artists' careers before the art market in Mainland China emerged, with opportunities created for their art to be acquired, appreciated and recognized by collectors and art connoisseurs.



Another artist who came to Hong Kong almost half a century ago at the age of 77 was Lin Fengmian. Although Lin did not appreciate Hong Kong as a claustrophobic, noisy, overtly commercial place, he nonetheless came to terms with it. The city offered him a calm environment to paint and a group of collectors and followers who revered his art; in reciprocity, he became the most iconic and representative artist associated with Hong Kong in the 20th century.

When Qi Gong passed away in 2005, the directorship at the Xiling Seal Art Society was not filled for another six years until Rao Zongyi took the helm in 2011. Rao dedicated his life to researching and educating Chinese culture and paintings, and there is no better way to open this section than his calligraphy "Pride of Hong Kong". While we have included many artists and their works in this section, it is impossible to fully manifest the unique role played by Hong Kong in shaping the development of Chinese paintings in the 20th century in just over a few pages. We hope that this presentation will stimulate and encourage the creativity of the younger generations of artists to foster an ever-changing Hong Kong art scene.



丹青薈萃 藝聚香江

1841年，香港人口不過六千有餘，在接下來百餘年，她在多元複雜的因素中發展，成為獨一無二的現代化城市、世界頂級金融中心。相較於中國內地自清末太平天國運動以來，戰亂紛爭，事件不斷，香港的相對穩定令其成為國人最便利而寧靜的避風港，內地來港避亂人士衆多，尤以三十年代後期抗日戰爭、四十年代後期兩波為甚。能夠來港者多殷商巨賈，為香港經濟發展帶來支持。香港因其殖民地背景，較內地更早並系統、切實地接觸西方文化。因此種種，藝文一道，在香港孕育出奇特而傳奇的故事，正是所謂：神州舊德，多賴留貽；寰宇新機，端資創闢。

香港地處南粵海隅，與嶺南文化一脈相承，最是親近。嶺南近代畫壇分折衷中外、傳統國粹二派，在二十年代曾有一段曠日持久的激烈筆戰。兩派畫家皆有流寓香港者，惟到港後，於繪事上，少以理論相爭，多事創作耕耘，粵畫脈絡得以在香江延續。本輯中李研山、鄧芬、張祥凝、葉恭綽等皆粵籍人士，上世紀三十年代抗戰期間來港，或暫避風雨，或從此留居，但皆以其傳統文士之筆墨滋潤一方，令香港翰墨馨香，綿延不斷；葉恭綽除個人藝術，更利用其個人影響力，熱心文化事業，提倡“研究鄉邦文化 發揚民族精神”，為香港傳統文化注入時代氣息。趙少昂、楊善深、丁衍庸、呂壽琨、周綠雲等於四十年代後期抵港者，呈現出更為豐富的面貌。趙、楊二人在港扛起嶺南畫派之大旗，成為該畫派最重要的兩位代表畫家；而丁、呂、周則皆具西方藝術教育背景，於藝術觀點更貼近西方重個人表達之世界潮流，呂、周二位對香港新水墨風格之影響尤其深遠，比同期內地中國畫藝術家走得更遠。



廣東藏家為知音，對粵籍友人索畫從來用心對待，故粵地、尤其是香港所見賓翁畫作，由二十年代至五十年代，



多為各個時期精品。本輯中其餘諸位畫家：張大千、豐子愷、葉淺予、黃永玉皆在不同年代，有過或短或長的在港經歷。香港對於他們，是避風港，是商機，是希望。



香港是一個為貿易而建立的城市，“金錢至上”的現代社會態度是香港經濟發展擴張的動力，也為這裡率先帶來諸多優勢。上世紀六七十年代，香港發生翻天覆地的變化，我們今日所熟知的香港正是在那時崛起發展起來，經濟騰飛，社會繁榮，對文化藝術的需求隨之高漲。上世

紀七十年代後期至九十年代，成為內地藝文界人士來港展覽、宣傳的高峰期。本輯中的啟功、吳冠中、關良等，皆屬此類情況。在內地藝術市場尚未發達之時，香港為內地藝術家提供良性的生存環境，令他們的藝術被更多人欣賞、被收藏家接受，從經濟價值角度給予他們最好的肯定。



還有一位藝術家，45年前，77歲的他定居香港。最初，他不喜歡香港的狹小、嘈雜、過度商業化，可最終，香港接納了他，提供給他安寧的創作環境與懂得欣賞他、尊敬他的鑑賞者收藏家；而他也接受了香港，雖然不完美，但是自由並安全。他就是林風眠，香港二十世紀藝文界最寧靜而美麗的一道風景線。



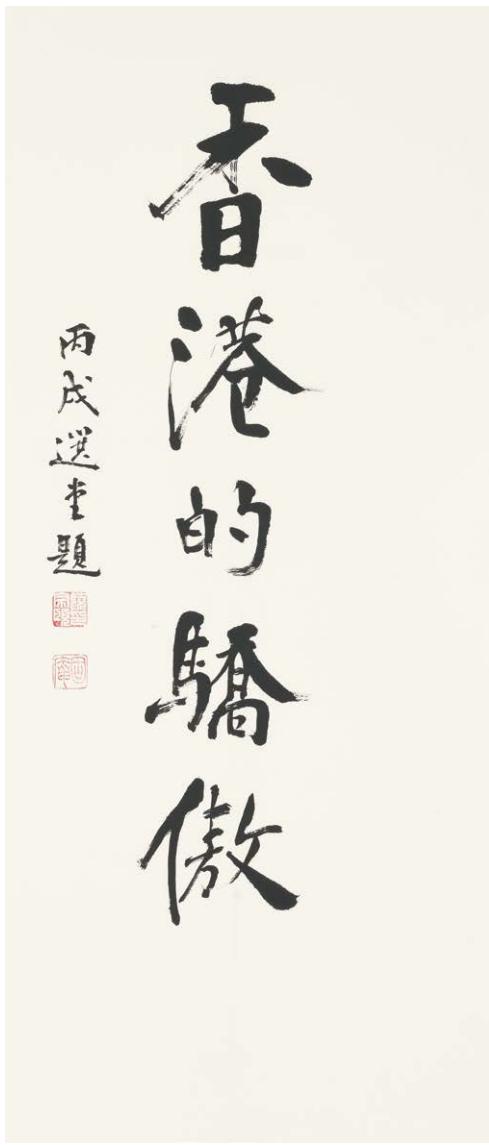
啟功逝世之後，西泠印社社長之位空缺6年，終在2011年由饒宗頤接任。饒公一生研究領域甚廣，著作等身，兼能書畫之藝，以饒公所書“香港的驕傲”開啓此專題，可謂最是恰當。專題

局限，即使舉例如此多藝術家，仍難涵蓋與呈現香港在二十世紀中國藝術史中的獨特地位：她如何保護、支持、滋養傳統藝術，如何激發自身創造力創造新的藝術，希望“香港的驕傲”以不斷更新的面貌與風格一直發展，圖寫更美的藝術與未來。



甚多內地藝文界人士也在香港留下痕跡。黃賓虹雖然與香港、廣東並無特別的地緣關係，但其一生藝術發展都與粵籍友人及收藏家的來往無法分開。他視香港、





1048

1048

RAO ZONGYI (1917-2018)

Calligraphy in Running Script - Pride of Hong Kong

Scroll, mounted and framed, ink on paper

91 x 38.2 cm. (35 7/8 x 15 in.)

Inscribed and signed, with two seals of the artist

Dated *bingxu* year (2006)

HK\$50,000-80,000

US\$6,500-10,000

饒宗頤 行書—香港的驕傲 水墨紙本 鏡框 二〇〇六年作

釋文：香港的驕傲。

題識：丙戌（2006年），選堂題。

鈐印：饒宗頤印、固庵

1049

LI YANSHAN (1898-1961)

Autumn Tranquility

Scroll, mounted and framed, ink and colour on paper

22.2 x 50.3 cm. (8 3/4 x 19 3/4 in.)

Inscribed and signed, with two seals of the artist

Dated *wuyin* year (1938)

HK\$60,000-100,000

US\$7,700-13,000

李研山 林塘秋暇圖 設色紙本 鏡框 一九三八年作

題識：石林霜葉錦爛斑，水北虛亭秋意閒。

何處幽人知問字，野翁放舸出三山。

擬李昭道《林塘秋暇圖》。松壺外史錢杜。

戊寅（1938年），研山臨。

鈐印：硯山、居端

註：李研山出生於書香門第，早年習法律於北京大學，卻終以藝名傳世。他1937年抗日戰爭爆發之際，避難至香港，並於1948年開始定居於此。本幅乃清人錢杜臨唐朝李昭道，李研山再臨錢杜之作。代代臨倣摹寫，正是中國書畫傳習的正統方式。



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YE GONGCHUO (1881-1968)

Waterfall in the Mountains

Scroll, mounted and framed, ink on paper

29.5 x 54 cm. (11 5/8 x 21 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated winter, wuwu year (1918)

Dedicated to Jingheng

HK\$30,000-50,000

US\$3,900-6,400

葉恭綽 山中飛泉 水墨紙本 鏡框 一九一八年作

題識：敬恆先生雅屬。戊午（1918年）冬日，恭綽。

鈐印：遐翁、番禺葉恭綽印

HUANG BINHONG (1864-1955) / DENG ERYA (1884-1954)

Landscape of Four Seasons and Calligraphy

A set of six scrolls, mounted and framed, ink and colour on paper
Each scroll measures 91 x 17.7 cm. (35 3/4 x 7 in.)

Four scrolls inscribed and signed by Huang Binhong, with a total of six seals

Two scrolls dated *bingyin* year (1926)

Further inscribed by Deng Erya, Cai Zhefu (1879-1941), with a total of nine seals of the artists

A pair of calligraphy couplets by Deng Erya, inscribed and signed, with two seals of the artist

Dated summer, *bingyin* year (1926)

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 31 May 2011, Lot 2741.

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

US\$150,000-280,000

黃賓虹／鄧爾雅 四季山水／篆書五言聯 設色·水墨紙本
鏡框六幅 一九二六年作

1. 題識：石徑盤行山木稠，林泉如此足清幽。
若爲飛屬千峯外，卜築誅茆最上頭。賓虹。

鈐印：黃賓私印、賓虹

蔡哲夫跋：叢祠蕙綠媚春稠，一笠茆亭絕世幽。
想是貴池新買宅，揮豪皴遺破礬頭。

《春山圖》，應建庸宗兄屬題，守寒瓊。

鈐印：南社蔡守、景演

2. 題識：松陰寂寂清於水，草色茸茸軟似茵。
六月城居如坐甑，水邊輸與納涼人。丙寅（1926年）長
夏，賓虹。

鈐印：黃賓私印、賓虹

蔡哲夫跋：灝市駢車飛馬汗，火雲灼簟擁熊茵。
誰知閑熟趨炎地，却有爲圖消夏人。
遙聞上海今年炎暑酷甚，建庸宗兄屬題賓虹山人《消
夏圖》。丙寅（1926年）伏日，寒瓊。

鈐印：蔡哲夫、博鏡樓

3. 題識：雲壓溪南三百峰，溪痕照見玉龍縱。
等閒十里溪山勝，都落幽人一棹中。賓虹。

鈐印：黃賓私印

鄧爾雅跋：墨客狂搜腕底峯，淋漓落帋自峯縱。
詩材畫料新收得，只在秋雲欲雨中。
題賓虹《秋山圖》應建庸先生之屬，爾疋。

鈐印：鄧萬歲、太史公牛馬走

4. 題識：南華體育會同人索畫，贈建庸先生清娛，賓虹散人筆。

鈐印：黃賓私印

鄧爾雅跋：六七月交汗如雨，展圖忽地暑全逐。
斥容待臘分明見，想寫含豪呵凍時。建庸先生屬題，
柔兆攝提格（1926年）七月，鄧爾疋。

鈐印：爾疋、爾、窗

書法對聯題識：上客能論道，擇交如求師。

建庸社長先生於本會徵求會員，以隊計、以人計，並壓全場，十
四年（1925年）得冠軍、十五年（1926年）得亞軍，集句爲聯，
奉贈永作紀念，丙寅（1925年）夏日，南華體育會同人把似，爾疋
書。

鈐印：鄧萬歲、太史公牛馬走

來源：香港佳士得，中國近現代畫，2011年5月31日，編號2741。



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註：本套含黃賓虹四季山水四屏、鄧爾雅篆書五言聯，並及鄧氏及蔡守題跋，作於1926年，乃南華體育會定製，贈送時任主席者蔡建庸之一堂書畫合璧之作。

此四屏畫叢樹稠綠之春，松陰寂寂之夏，紅葉漁艇之秋，與枯木如睡之冬，四季主題全由近景植被點題而出，若論用筆，則可見披麻，可見米家，可見玄宰，又不全然，乃是賓翁作畫重筆墨趣味，故無論其寫生、臨古，或創作之作，皆一任以自家筆墨寫就，別成風格。畫面佈白錯綜其位，運筆多姿變化，四屏一堂，分明融洽，剛勁婀娜，筆墨精良，可堪玩味，正是賓翁當時作畫所力求畫法“不在位置而重在筆，不求修飾而貴於意”之正途。《夏山圖》一屏近景畫六角涼亭，更有持扇高士，憑欄而望，是他作品之極少見的描寫細微之致。

賓翁畫中題詩分別錄董其昌、明汪珂玉《珊瑚網》，以及文徵明題畫詩。好友蔡守與鄧爾雅則作詩以跋，且穿插賓翁近況其中，如蔡守所言“想是貴池新買宅，揮豪皴遺破礬頭”似指黃



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賓虹1924年秋避軍閥之亂，攜家人居住貴池數月，流連當地風景，竟動購屋遜居之思；而鄧氏之句“六七月交汗如雨，展圖忽地暑全移”則將初觀此畫的印象生動寫出。

黃賓虹雖與廣東、香港無地緣關係，但觀其一生藝途，卻以粵籍藝術家、收藏家與其往來最多，對其支持最持久。賓虹畫作曲高和寡，難入時人之眼，惟1907年於滬上與鄧實、蔡守、黃節結為金石書畫之友，深得衆人賞識，屢索佳構。並由此往後數十年中，陸續結識鄧爾雅、陳柱尊、張谷雛、黃居素等粵籍人士，或為師徒，或為知交，或為其藝術忠實數十年之追隨收藏家。他的藝術活動也與粵港頗多互動，除多個藝術團體之建立參與外，還曾數次赴粵講堂，其中1928、1935年兩次來港，對此地藝術界影響甚大。賓翁對粵籍友人索畫從來用心對待，“筆筆皆求不弱，方合古意，流傳永久”，故粵地、尤其是香港所見賓翁畫作，由二十年代至五十年代，多為各個時期精品，正是畫家“不欲草草以報知音”之明證。

南華體育會是當時南中國最大體育機關，在香港各界皆極富影響力。1926年1月，蔡建庸新當選為主席。蔡氏以“分隊”之形式徵求會員，別創一格，1925年3月《華字日報》即有報導“共分十六隊”之謂，蔡氏本人為十六隊隊長之一。凡選得入隊者，皆香港當時之殷商巨賈、社會健將，故將南華體育會之事業在香港進行得甚有生色。鄧爾雅篆書一聯跋語所言即是此事：蔡氏以一會主席，徵求會員最為勤力且見成效，在1925、1926兩年度分得冠、亞軍之殊榮，亦可窺見蔡氏當時在香港社會中之影響力。



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This painting was a collaboration by many artists, including Deng Fen, Yu Kuangfu (student of Deng Fen), Zhang Chunchu, Feng Xiangbi and Zhang Xiangning. They formed the Chinese Paintings Research Association, which linked a group of artists, sharing their interests in studying, practising, and promoting traditional Chinese paintings. The joint effort sees the close bonding between the artists and the harmony they created by working together.

The recipient of this painting was Wu Weijia, master of Yi Zhai, who came from a wealthy family in the banking business in Macau. Wu was close friends with Deng Fen and assembled a rich collection of Chinese paintings, particularly from the Lingnan School.

本幅合作諸位中余匡父乃鄧芬門徒，張純初、馮緗碧、張作齋、鄧從心皆“國畫研究院”成員。此會以雅集清遊為形式，以畫會友，共研畫理，承繼發揚國畫學統。本幅雖衆人即席寫畫，然相互默契已存，故彼此合作，天衣無縫，一派融洽。

上款吳偉佳，號儀齋，出身於澳門望族，擁有澳門大興銀行，與鄧芬交情甚篤，精於收藏，尤喜愛嶺南畫派的作品。

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DENG FEN (1894-1964), FENG XIANGBI (1896-1974), ZHANG CHUNCHU (1869-1943), ZHANG XIANGNING (1911-1958) AND YU KUANGFU (20TH CENTURY)

Yi Zhai Studio

Scroll, mounted and framed, ink and colour on paper
69 x 108 cm. (27 1/8 x 42 1/2 in.)

Inscribed and signed by Deng Fen, with five seals of the artists and one dated seal of *gengchen* year (1940)

Dated sixth month, *gengchen* year (1940)

Two collector's seals of Wu Weijia

PROVENANCE:

Acquired directly from the artists.

HK\$200,000-300,000

US\$26,000-38,000

**鄧芬、馮緗碧、張純初、張祥凝、余匡父
設色紙本**

**儀齋伉儷圖
一九四〇年作**

鄧芬題識：庚辰（1940年）六月，與純初張逸、緗碧馮丙太、作齋張祥凝同客澳門，偉佳吳一兄，早晚招邀，為文酒之會。主人愛好槩瑟，座上歌管無虛夕，因合製《儀齋伉儷圖》用誌清興。緗碧寫松、純初畫秋花、作齋繪竹石、余補人物樓宇，即席成之。曾屬匡父余匡弟賦色點綴小草就似雅敎。從心先生疊殊居士芬識。

鈐印：緗碧、純初、凝、匡父之鉢、鄧芬、庚辰（1940年）

鑑藏印：儀齋、吳偉佳所藏記

來源：現藏者直接得自畫家。



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ZHANG DAQIAN (1899-1983)

Mount E'mei

Scroll, mounted and framed, ink on paper

30.3 x 38.5 cm. (11 1/8 x 15 1/8 in.)

Inscribed and signed, with three seals of the artist

Dated spring, *jichou* year (1949)

Dedicated to Shanxiao

HK\$150,000-250,000

US\$20,000-32,000

張大千

峨眉雙頂
鏡框

水墨紙本
一九四九年作

題識：千重雪嶺棲靈鷲，一片銀濤護寶航。

五岳歸來恣坐卧，忽驚神秀在西方。

己丑（1949年）春月寫峨眉千佛頂萬佛頂，

似山笑仁兄法家正之，張大千爰。

鈐印：張爰、大千、蜀客

For the gregarious, self-enterprising, world-travelling artist Zhang Daqian, Hong Kong was an important city in his mind. As early as 1938, Zhang held his solo exhibition at the Hongkong Hotel on Pedder Street, Central, in which he showcased over a hundred of his paintings. A decade later, in February 1949, he held another exhibition at the same venue. The show was sensational and attracted over 2000 visitors on its opening day. In conjunction with the show, Zheng Defen published an article in the Kung

Sheung Daily News on 9th February to introduce the artist and lauded Zhang as a pioneer to re-energize the Chinese art tradition. Zhang stayed in Hong Kong for a few months after the exhibition and made acquaintance with many figures from the art and entertainment industries. The present lot, which Zhang dedicated to actor Kwong Shan-Siu, is a testament to his friendship with the art circle in the cosmopolitan city.

Kwong Shan-Siu (1909-1976), originally from Taishan, Guangdong province, moved to Hong Kong permanently in the 1930s after he rose to fame from his acting career. He was a prolific actor, having acted in over a hundred movies in his life. Kwong was also widely known as an art collector.

以大千長袖善舞，擅於自我經營之個性，以大千天南地北，處處留蹤之經歷，香港必定是他關注的城市之一。1938年，大千在香港畢打街香港大酒店舉辦“張大千畫展”，展出百餘幅作品。1949年2月，大千又在香港大酒店舉辦畫展，鄭德芬於2月9日《香港工商日報》中撰長文〈介紹國畫大師張大千先生〉，盛贊其乃“三百年來中興名將”，是次畫展僅開幕一日即有逾二千人觀展，極一時之盛。大千此行在香港有數月停留，與在港藝文界人士往來甚多，此幅寫贈粵劇、電影演員鄺山笑，便是當日藝蹤留痕之一。

鄺山笑（1909-1976），廣東台山人，先後在廣州、香港接受教育。因所拍影片在港大受歡迎，上世紀三十年代定居香港以圖發展，一生曾參演百餘部香港影片。鄺氏亦以藝術收藏聞名於香江，觀其藏品，鄺氏鍾愛風格中似有一種乃簡淡淡墨之作，即使不常為此的趙少昂、楊善深，都曾為其寫淡墨山水、花鳥。大千此幅亦用散淡墨筆寫就，正得詩中“五嶽歸來恣坐卧”之輕鬆，許亦應藏家之請，而特意為之。



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ZHAO SHAO'ANG (1905-1998)*Cicada Under Moonlight*

Hanging scroll, ink and colour on paper

127 x 38 cm. (50 x 15 in.)

Signed, with one seal of the artist

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

Dated sixth month, *renshen* year (1992)**PROVENANCE:**

Sotheby's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 29 October 1992, Lot 906.

HK\$500,000-600,000**US\$64,000-77,000**

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趙少昂

蟬月圖

設色紙本

立軸

款識：少昂。

鈐印：少昂

又題：喜見多年舊作。壬申（1992年）六月少昂重題一過。時年八十八。

鈐印：少昂、趙

來源：香港蘇富比，近現代中國書畫，1992年10月29日，編號906。



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ZHAO SHAO'ANG (1905-1998)

Lotus and Egret

Scroll, mounted and framed, ink and colour on paper

135.3 x 47.3 cm. (53 1/4 x 18 5/8 in.)

Inscribed and signed, with three seals of the artist

Dated spring, *dingchou* year (1937)

Dedicated to Wanli

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Paintings, 9 April 2007, Lot 919.

EXHIBITED:

Hong Kong, Tsui Ku Chai, *Paintings and Calligraphy Exhibition in the New Year of Guiyou*, 8-20 January 1993.

LITERATURE:

Paintings and Calligraphy Exhibition in the New Year of Guiyou, Tsui Ku Chai, Hong Kong, 1993, pl.3.

NOTE:

The recipient of this painting was Ma Wanli (1904-1979), who came from Changzhou, Jiangsu province. Ma graduated from the Nanjing Fine Arts College (now closed) in 1924 and was

a student of Xiao Junxian. He became the Deputy Director of the Guangxi Literature and History Research Institute in 1949. As an artist, Ma excelled in flower and bird painting and was also known for his seal script calligraphy.

HK\$400,000-600,000

US\$52,000-77,000

趙少昂 荷花白鶯 設色紙本
鏡框 一九三七年作

題識：白鶯同高潔，綠水共澄清。丁丑
(1937年)春二月，萬里道兄至
滬，畫此贈行。少昂於嶺南藝苑。

鈐印：少昂、趙、飲馬長城

來源：香港蘇富比，中國書畫拍賣，2007
年4月9日，編號919。

展覽：香港，集古齋，“癸酉新春書畫
展”，1993年1月8至20日。

出版：《癸酉新春書畫展》，集古齋，香
港，1993年，圖版3。

註：上款人為馬萬里。江蘇常州人，擅花
卉，亦工書法篆刻。一九二四年畢業
於南京美專，為蕭俊賢弟子。他曾創
辦美術專科學校，自任校長。一九四
九年任廣西文史研究館副館長。本幅
乃趙少昂送別馬氏往滬之作，乃畫家
早年精品。

1056

YANG SHANSHEN (1913-2004)

Tiger in the Snow

Scroll, mounted and framed, ink and colour on paper

37 x 98 cm. (14 5/8 x 38 5/8 in.)

Inscribed and signed, with one seal of the artist

Dated *bingyin* year (1986)

HK\$150,000-250,000

US\$19,000-32,000

楊善深 雪中虎 設色紙本
鏡框 一九八六年作

題識：丙寅（1986年），善深畫虎。

鈐印：善心



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HUANG YONGYU (B. 1924)

By the Willows

Scroll, mounted and framed, ink and colour on paper

9.5 x 136.5 cm. (3 3/4 x 53 3/4 in.)

Inscribed and signed, with two seals of the artist

Dated 1986

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 27 November 2012, Lot 1398.

NOTE:

Huang Yongyu first arrived in Hong Kong in 1948 and lived in the city for six years. For Huang, his stay in Hong Kong became an important chapter of his life. During these years, he met political figure Guo Muro and literary giants such as Mao Dun, Jin Yong and Nie Gannu, many of whom became lifelong friends.

HK\$200,000-300,000

US\$26,000-38,000

黃永玉

楊柳岸，曉風殘月

設色紙本

鏡框
一九八六年作

題識：今宵酒醒何處？楊柳岸，曉風殘月。一九八六年，永玉即興。

鈐印：黃、黃永玉印

來源：香港佳士得，中國近現代畫，2012年11月27日，編號1398。

註：黃永玉1948年來到香港，停留六年，在這裡舉辦了他的第一個個展；拓展了自己的交遊圈，既與郭沫若、茅盾、金庸等往來，也結識了像聶紹弩這樣的終生精神良友，可以說，香港是他生活經歷中精彩的一個章節。



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DING YANYONG (1902-1978)

Simple Pleasures in Life

Handscroll, ink and colour on paper

37.5 x 695.5 cm. (14 3/4 x 273 7/8 in.)

Inscribed and signed, with five seals of the artist

Dated autumn, ninth month, yimao year (1975)

Dedicated to Hangfang (Sheila Chao)

Frontispiece by Rao Zongyi (1917-2018), with one seal

NOTE:

The recipient of this painting is Canadian Chinese artist Sheila Chao. Born in China in 1941, Chao grew up in Taiwan and studied art under Ding Yanyong at the Department of Extramural Studies of the Chinese University in Hong Kong from 1973 to 1976. Chao subsequently collected many paintings by the artist.

HK\$200,000-300,000

US\$26,000-38,000

丁衍庸 田園逸趣 設色紙本 手卷 一九七五年作

題識：1. 縱能避雪壓，不免被魚吞。

徐天池詩意，為行方女弟作。乙卯（1975年），丁衍庸。

2. 芙蓉露下落，楊柳月中踰。

孟浩然詩意，為行方畫。乙卯（1975年），丁衍庸。

3. 古松參天畫本多，壽帶長春人不老。

行方女弟。乙卯（1975年）秋日，丁衍庸。

4. 乙卯（1975年）九月，為行方女弟清賞。丁衍庸。

5. 蜀葵。

6. 田家風味。

7. 白鷺一雙。

8. 屈大夫逐去，徒悅湘蘭。

9. 相思鳥，湘妃竹，為何終日看不足。

相思鳥，相思豆，今朝為君歌一曲。

乙卯（1975年）九月，為行方女弟作。丁衍庸。

鈐印：虎（五次）

饒宗頤（1917-2018）題引首：清游遐覽。選堂。

鈐印：饒宗頤印

註：上款人為北美華人藝術家趙行方女士，趙氏1941年出生於中國大陸，後成長於台灣。1973年至1976年間旅居於香港，於香港中文大學校外課程部藝術系進修，深得畫家丁衍庸賞識與悉心教導，為其中國繪畫根基打下基礎。趙氏亦藏有頗多丁衍庸繪畫精品。



1059

1059

YE QIANYU (1907-1995)

Offering Flowers

Scroll, mounted and framed, ink and colour on paper
51.5 x 39 cm. (20 1/4 x 15 3/8 in.)

Inscribed and signed, with one seal of the artist
Dated 1962

NOTE:

In 1939 Ye Qianyu came to Hong Kong to work as a comic artist and an editor. Based on his personal experience in Japanese-occupied Hong Kong during wartime, Ye created one of the most important works in his career, *Escape from Hong Kong*.

HK\$50,000-80,000

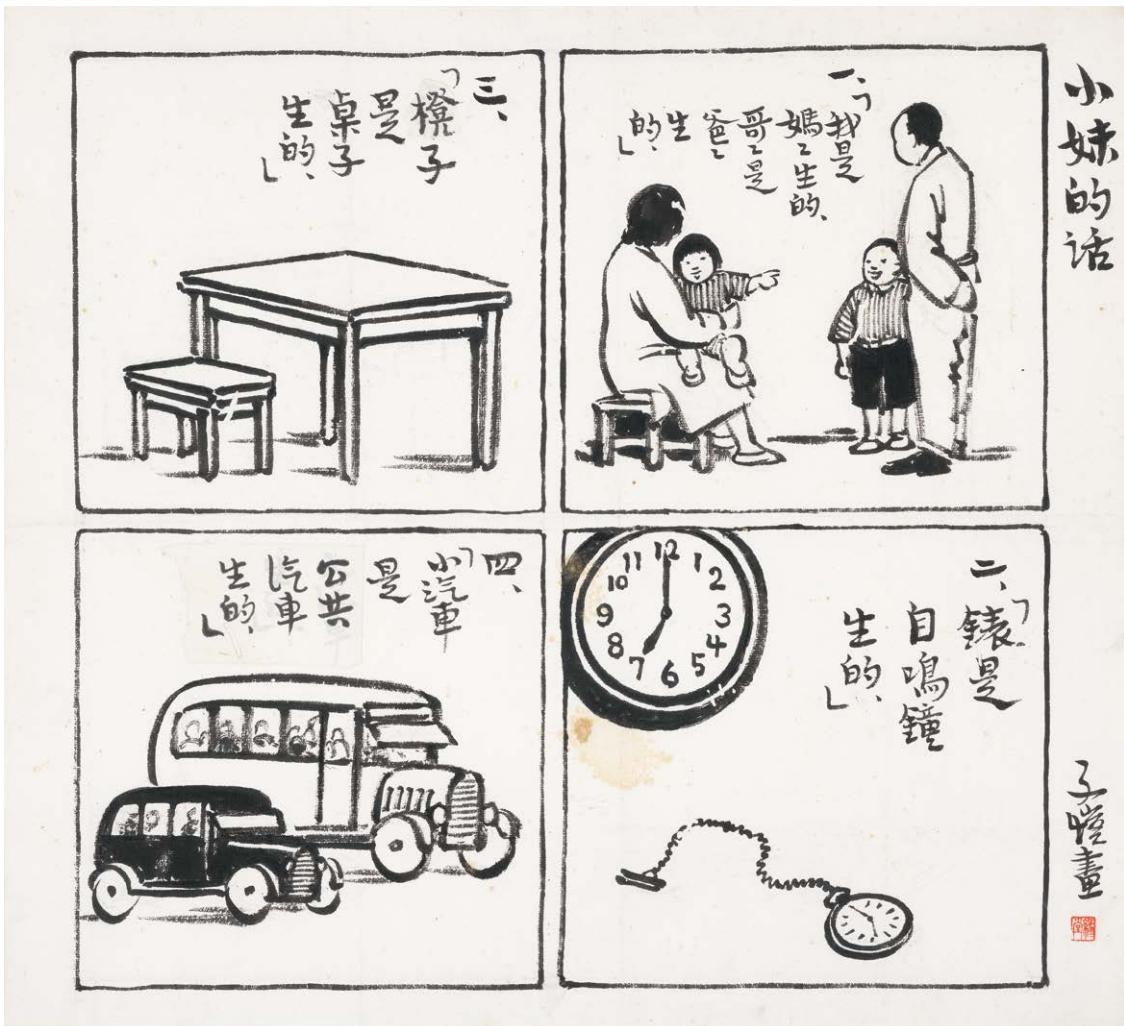
US\$6,500-10,000

葉淺予 獻花 設色紙本 鏡框 一九六二年作

題識：淺予，一九六二。

鈐印：淺予

註：葉淺予1939年因工作要求，來到當時已是孤島的香港，從事漫畫及編輯工作，並依據日軍佔領香港時自己的親身經歷，創作出他最重要的漫畫組畫之一《逃出香港》。



1060

1060

FENG ZIKAI (1898-1975)

Story by a Girl

Scroll, mounted and framed, ink on paper

33 x 36.5 cm. (13 x 14 3/8 in.)

Signed, with one seal of the artist

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Paintings, 27 October 2003,
Lot 205.

HK\$80,000-120,000

US\$11,000-15,000

豐子愷

小妹的話

水墨紙本

鏡框

款識：子愷畫。

鈐印：緣緣堂

來源：香港蘇富比，中國書畫拍賣，2003年10月27日，編號205。

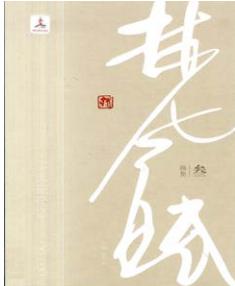
註：1948年，香港《星島日報》創辦週刊《兒童樂園》，1948至1951年，豐子愷為《兒童樂園》發表漫畫百餘幅，多為四格漫畫，本幅應為其中之一，畫家貼紙修改的痕跡尚存，許即為1948年6月2日《星島日報》上所刊載豐氏漫畫“小妹的話”（右圖），惟報紙印刷製版時，對漫畫編號有作修改，部分細節因製版原因，與畫作略有差別。



LIN FENGMIAN (1900-1991)

*Still Life of Red Flowers and Green Mangoes*Scroll, mounted and framed, ink and colour on paper
68 x 67.5 cm. (26 ¾ x 26 ¾ in.)

Signed, with one seal of the artist

PROVENANCE:From the collection of Ms. Feng Yeh.
Sotheby's Hong Kong, Fine Chinese Paintings, 7 April 2006,
Lot 218.**EXHIBITED:**Taipei, National Dr. Sun Yat-sen Memorial Hall, *The Centenary of Lin Fengmian: The World of Lin Fengmian*, July – September 2000.**LITERATURE:***The World of Lin Fengmian*, Min Sheng Daily, Taipei, July 2000,
p.42.
The Complete Works of Lin Fengmian Volume III, China Youth Press,
Beijing, December 2014, p.108.**HK\$2,800,000-4,000,000****US\$360,000-510,000**

The tragedies Lin Fengmian suffered in the 1960s did not break him. Instead, he vowed to make up for 'lost time', and the thousands of artworks he personally destroyed in torment. After moving to Hong Kong, he continued to explore themes and subject matters he worked on in Shanghai, or even earlier, painting with evermore vigour and vibrancy.

The cockscomb flower has long been one of the artist's favourites, with his earliest depiction of the flower dating to 1936. Compositionally, *Still Life of Red Flowers and Green Mangoes* recalls the 1963 work *Cockscombs* (Fig.) in the collection of the Shanghai Artists Association, except the positioning of the plant and the fruits, and the cockscomb flowers appearing fan-like. Lin Fengmian flattens the perspective, setting the dark table and half of the background against the fiery red flowers and green fruits; to the left, the bright yellow and green spring light streams inside through the curtains. A cascade of colours, rapidly mixed on the palette and applied, layer by layer, materialises Lin Fengmian's life-long quest to balance the formal elements of line and colour in perfect harmony.

Previously in the collection of Ms. Feng Yeh, *Still Life of Red Flowers and Green Mangoes* was painted in 1988 when Lin Fengmian purchased a property in Taikoo Shing and settled in Hong Kong. Ms. Feng, who was like a daughter to the artist, took great care of him in his later years. The present lot was among the many masterpieces lent by Ms. Feng and exhibited at the National Dr. Sun Yat-sen Memorial Hall in Taipei during the 2000 memorial exhibition, *The Centenary of Lin Fengmian: The World of Lin Fengmian*.

林風眠

紅花綠芒

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印

來源：馮葉女士舊藏。

香港蘇富比，中國書畫拍賣，2006年4月7日，編號218。

展覽：台北，國父紀念館，《林風眠百歲誕辰紀念－林風眠的世界》，2000年7月至9月。

出版：《林風眠的世界》，民生報，台北，2000年7月，第42頁。
《林風眠全集》叁，中國青年出版社，北京，2014年12月，第108頁。

林風眠曾說過，自己要“追回因‘文化大革命’而流失的時光和親自摧毀的千餘幅心血結晶”，所以他香港時期的作品多延續之前上海時期、甚至更早期的題材與面貌，而筆觸蒼老、色彩亮麗斑斕，與之前相比，其實是另一番景象。

雞冠花是林風眠鐘意的花卉題材，他最早的雞冠花作品可以追溯至1936年。《紅花綠芒》與上海美術家協會所藏1963年作品《雞冠花》（附圖）構圖相類，惟雞冠花與水果左右置換，卷狀花瓣改作羽毛狀。畫面幾作平面處理，深色臺面與一半背景將火紅的花、碧綠的果完全襯托，另一半背景則是紗簾後透出黑色窗檻與窗外的嫩黃淺綠，一片春光。顏色較早期作品更是鮮明響亮，卻不是用純色突兀寫出，無論花冠、花葉、水果，還是窗紗，林風眠在調色盤上調出不同的顏色，一筆銜接一筆，一層覆蓋一層；即使是深色的背景，也不是純黑色平塗，其中摻入了花的顏色、果的顏色，令畫面在斑斕絢爛中又不失和諧統一，可久久對視而不膩。

《紅花綠芒》出於馮葉女士舊藏，作於1988年，此時的林風眠已在太古城購置物業，安心定居在香港。馮葉是林風眠義女，林風眠在港歲月多賴她的照料。

二〇〇〇年，臺北國父紀念館主辦“林風眠的世界——林風眠百歲紀念畫展”，馮葉提供多幅先生精品參展，本幅即其中之一。



1061



1062

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LIN FENGMIAN (1900-1991)

Autumn

Scroll, mounted and framed, ink and colour on paper

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

Inscribed and signed, with one seal of the artist

Dedicated to Lv Meng

LITERATURE:

Lin Fengmian, The Pioneer of Reforming Chinese Painting, Shiyi De Jinn, Lion Art Books, Taipei, 1979, p. 62.

Chinese Literature, Vol. 2, 1979, China Literature Publishing House, 1979, colour illustration.

HK\$300,000-600,000

US\$39,000-77,000

林風眠 秋 設色紙本 鏡框

題識：呂蒙同志正畫，林風眠。

鈐印：林風眠印

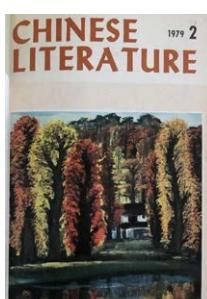
出版：《改革中國畫的先驅者—林風眠》，席德進，雄獅圖書公司，台北，1979年，第62頁。
Chinese Literature, 1979年第2期，中國文學出版社，1979年，彩圖版。

The recipient of the painting, Lv Meng (1915-1996), was an influential cultural figure in Shanghai. He became the director of Shanghai China Art Academy in 1979 and supported Lin to go abroad and hold the exhibition in France during his tenure. In the same year when the Shanghai People's Publishing House published The Works by Lin Fengmian, Lv wrote a long preface to promote Lin's solo exhibition in France. He published his essay entitled Lin Fengmian and His Art in the periodical Chinese Literature in English and French. Lin respected Lv as a mentor as well as a personal friend. Before departing from Shanghai in 1977, Lin Fengmian dedicated many paintings to his friends as parting gifts. Lin also painted works on the same subject for cultural figures Shen Roujian and Ai Qing.

本幅畫秋色漸濃，葉呈紅黃，一雀獨立枝頭，埋首卻未眠，通身玄色羽毛，惟微露嫩黃長喙，一派寧靜。

上款“呂蒙”，1979年任上海中國畫院院長，在任期間，對林風眠出國、在法國辦展等事支持甚多。1979上海人民美術出版社《林風眠畫集》以呂氏長文〈抒情的詩篇〉為序；為推廣林風眠該年在法國個人展覽，呂蒙撰文〈林風眠及其繪畫藝術〉，分別出版於當年英、法文版《中國文學》。林風眠抵達香港後，向上海相關領導交待現狀，其中之一即為呂蒙；在法國辦展期間，也致信呂蒙：“到底年紀大了，在巴黎東奔西走，確實很累，但舊地重遊，當然也很高興”，言語間不全是對領導之彙報，還有幾分友人間的傾訴。

林風眠1977年離開上海之前，以小畫贈好友，表達惜別之情。棲枝小鳥是他畫了多次的題材，除本幅外，畫贈當時上海另一位對其幫助甚多的領導沈柔堅、詩人艾青的，均為同一題材。而林風眠送給呂蒙的，除了畫之外，還有他在上海心愛的龜背竹，呂蒙後來回憶：“直到他走的前一天，還托人把那盆最心愛的龜背竹送給我們，它後來成為我家最珍貴的竹子。年復一年，它們已經長得很大很大，並且分了許多盆了。”





1063

1063

WU GUANZHONG (1919-2010)

Water Village in Jiangnan

Scroll, mounted and framed, ink and colour on paper
43 x 47 cm. (16 7/8 x 18 1/2 in.)

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

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

US\$77,000-130,000

吳冠中 江南水鄉 設色紙本 鏡框 一九八七年作

題識：茶，八七。

鈐印：八十年代、吳冠中印

1064

WU GUANZHONG (1919-2010)

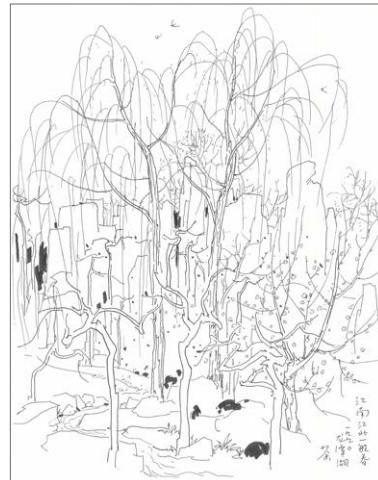
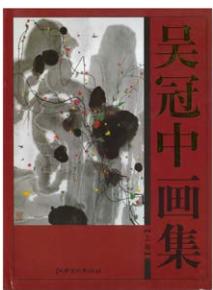
*Spring in Longtan Lake*Scroll, mounted and framed, ink and colour on paper
68 x 64 cm. (26 3/4 x 25 1/4 in.)Inscribed and signed, with two seals of the artist
Dated 1991

LITERATURE:

Wu Guanzhong – Homeward Bound, Han Mo Xuan Publisher Co., Hong Kong, 1995, pp.52-53.*Paintings by Modern Chinese Famous Artist-Wu Guanzhong*, People's Fine Arts Publishing House, June 1996, p.88.*The Complete Works of Wu Guanzhong Vol. VII*, Hunan Fine Arts Publishing House, August 2007, p. 47.*Paintings by Wu Guanzhong Vol. I*, Jiangxi Fine Art Publishing House, March 2008, p.131.

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

US\$260,000-380,000



Located in the south-eastern part of Beijing, Longtan Lake was originally the location of kiln pits that were the remnants of the construction of the outer city during the Ming dynasty. During the mid-1980s, the site was gradually converted into a large scenic park with a lake. Wu Guanzhong moved to a neighbourhood near Longtan Lake in the early 1990s and frequently visited the park with his family. To him, the park "offers more intriguing varieties than Beihai Park, given its design qualities of the ostentatious and the hidden, the sinuous and the angular. The structure of the rock formations seems to have been given special attention." As such, he spent a lot of time sketching and painting in the park, capturing the beauty of Longtan Lake on paper.

Created in 1991, *Spring in Longtan Lake* is based on a draft from 1990 (Fig.), evidence that Wu Guanzhong ruminated on this composition before bringing it to fruition with ink and colour. He uses simple lines to depict the overlapping trees and their branches. Colourful dots are scattered throughout to denote the budding leaves and flowers. A creek meanders from the background to the foreground; several swallows glide across the sky. Ink washes of different gradations are employed to render the rock formation whose design was "given special attention," creating depth into the pictorial space. All the richness of spring scenery on Longtan Lake is presented in this delightful fine work from the 1990s.

吳冠中 龍潭湖之春 設色紙本 鏡框 一九九一年作

題識：吳冠中。一九九一年。

鈐印：吳冠中印、九十年代

出版：《吳冠中/尋故人》，翰墨軒出版有限公司，香港，1995年，第52至53頁。

《中國近現代名家畫集·吳冠中》，人民美術出版社，北京，1996年6月，第88頁。

《吳冠中全集VII》，湖南美術出版社，2007年8月，第47頁。
《吳冠中畫集·上卷》，江西美術出版社，2008年3月，第131頁。

龍潭湖位於北京市東城區外城東南隅，原為明代修建外城後留下的一片窯坑，在1980年代中期被陸續改建成大型公園，園中水陸各半，景色宜人。吳冠中1990年代初搬到北京方莊的三居室，與龍潭湖相隔很近，經常同家人來此遊玩。吳冠中認為該公園“設計頗有水準，顯、隱、曲、折，比北海公園更多變化，引人入勝，其間假山石的構架尤其煞費推敲”，於是畫家頻頻寫生，龍潭湖景色逐漸躍上紙面。

此幅《龍潭湖之春》作於1991年，翻閱資料亦可見1990年創作的寫生稿（附圖），可知此構圖已在心中醞釀許久，待思慮成熟再轉為彩墨作品。《龍潭湖之春》寫春日園景，畫家用簡筆勾勒線條，表現樹幹樹枝，自然交織，肆意舒展而不失協調。純黑的線條之間點綴淡墨點和色點，一片萬紫千紅。小溪潺潺，花樹齊放，天空中燕子掠過，盡顯春日融融。背景中畫家慣用水墨鋪排，表現他認為設計上“煞費推敲”的假山，營造出畫面景深，由此譜寫出一首點線面的交響曲，實為愜意輕鬆的九十年代佳作。



1064



1065

1065

GUAN LIANG (1900-1986)

Opera Figures

Scroll, mounted and framed, ink and colour on paper

33.3 x 45.3 cm. (13 1/8 x 17 7/8 in.)

Inscribed and signed, with one seal of the artist

Dated winter, *wuuwu* year (1978)

LITERATURE:

Guan Liang, Hebei Education Publishing House, Beijing, August 2003, p.49.

HK\$60,000-150,000

US\$7,700-19,000

關良 打嚴嵩 設色紙本 鏡框
一九七八年作

題識：戊午（1978年）冬月，畫打嚴嵩一節。關良。

鈐印：關良

出版：《關良》，河北教育出版社，北京，2003年8月，頁49。



1066

1066

GUAN LIANG (1900-1986)

The Monkey King and Arhat

Scroll, mounted and framed, ink and colour on paper

65 x 45 cm. (25 5/8 x 17 3/4 in.)

Inscribed and signed, with two seals of the artist

Dated spring, *renxu* year (1982)

HK\$70,000-90,000

US\$9,000-12,000

關良 羅漢斗悟空 設色紙本 鏡框 一九八二年作

題識：羅漢斗悟空。壬戌（1982年）新春，關良畫。

鈐印：關良、仰日軒



1067

1067

QI GONG (1912-2005)

Bamboo and Bamboo Shoots

Scroll, mounted and framed, ink on paper
50 x 82.5 cm. (19 5/8 x 32 1/2 in.)

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

Dated summer, *dingmao* year (1987)

PROVENANCE:

Collection of Mr Lam Chun-wing.

HK\$200,000-400,000

US\$26,000-51,000

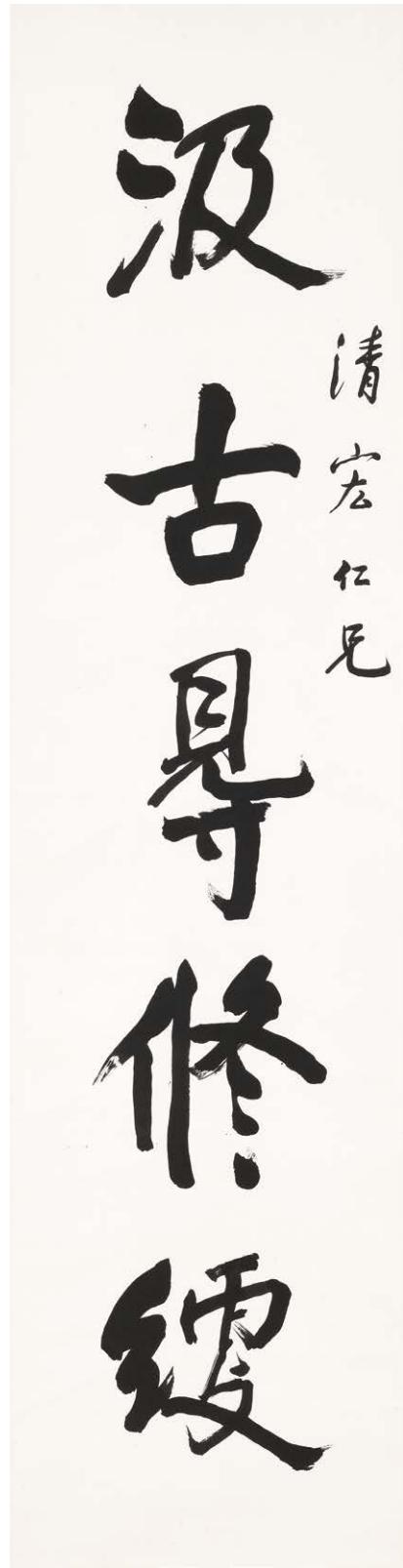
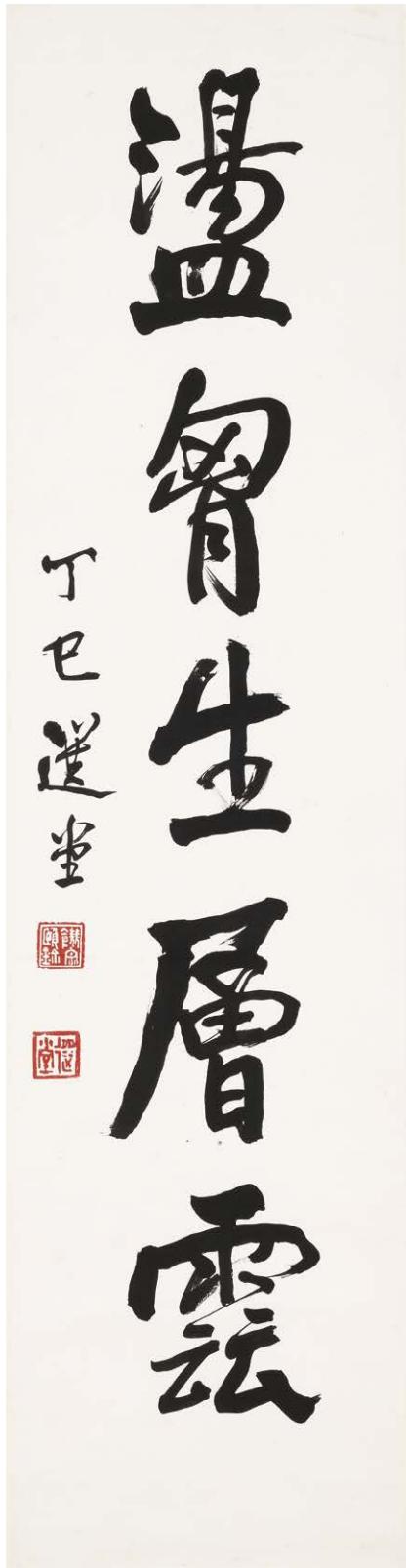
啓功 墨竹春筍 水墨紙本 鏡框 一九八七年作

題識：百步雲棲，千竿綠影稠。低回心獨羨，肥筍號貓頭。春日遊雲棲作，夏日偶書並補筍。啓功。

鈐印：啓功之印、元白、令紙黑耳、啓功七十以後作、丁卯（1987年）

來源：林振永先生收藏。

註：林振永先生，現任福藝（香港）有限公司董事總經理，並擔任港九百貨業商會理事長、香港藝術品商會副理事長、九龍西區各界協會常務理事兼副會長、香港中華總商會會董、香港珠寶工藝品商會副會長、香港人發發品業商會常務會董、中華海外聯誼會第一屆理事以及香港第一至三屆選舉委員會代表、香港第十及第十一屆人大選舉委員會委員等職。



1068

RAO ZONGYI (1917-2018)

Five-character Calligraphic Couplet in
Running Script

A pair of hanging scrolls, ink on paper
Each scroll measures 132.5 x 33.3 cm. (52
½ x 13 ½ in.)

Inscribed and signed, with two seals of the
artist

Dated *dingsi* year (1977)
Dedicated to Qinghong

NOTE:

The recipient of this work is Li Qinghong,
who previously worked in Man Luen
Choon.

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

饒宗頤 行書五言聯 水墨紙本
立軸兩幅 一九七七年作

釋文：汲古得修綬，渾胸生層雲。

題識：清宏仁兄，丁巳（1977年）選堂。

鈐印：饒宗頤鉢、選堂

註：上款人為前文聯莊員工李清宏先生。

1069

RAO ZONGYI (1917-2018)
Calligraphy in Running Script

Hanging scroll, ink on paper
176.5 x 38.5 cm. (69 1/2 x 15 1/8 in.)
Inscribed and signed, with one seal of the artist
Dedicated to Zhichu

NOTE:

The recipient of this calligraphy was Tan Tsze Chor (1911-1983), master of the Fragrant Snow Studio, who cultivated an interest in painting and calligraphy since his youth. Having moved to Singapore at the age of 17, Tan became a successful entrepreneur with a business empire selling pepper, and at the same time, he came to be known as a respected calligrapher. Since Tan and Rao Zongyi both came from the same hometown in Chao'an, Guangdong, he collected many works by the artist. As early as 1978, Tan published *Paintings and Calligraphy by Jao Tsung-i*.

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

饒宗頤 行書米芾《吳江舟中詩卷》
水墨紙本 立軸

釋文：艤工怒鬪語，夫坐視而怨。
添棹亦復車，黃膠生口喰。
河泥若祐夫，粘底更不轉。

題識：之初道兄正字，選堂。

鈐印：饒宗頤鉢

註：上款人陳之初(1911-1983)，原名兆蕃，號香雪齋主，祖籍廣東潮安，自幼雅好書畫，17歲前往新加坡謀生，有胡椒大王之美名，為新加坡重要企業家、書法家。陳氏與饒宗頤教授同鄉同好，故收藏饒公書畫頗多，1978年率先出版《選堂書畫集》。



1069



1070

1070
RAO ZONGYI (1917-2018)
Pine Studio

Hanging scroll, ink and colour on paper
137.5 x 33.7 cm. (54 1/8 x 13 1/4 in.)
Inscribed and signed, with one seal of the artist
Dated Cold Food Festival, renxu year (1982)

PROVENANCE:

Acquired directly from the artist by the present owner.

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

饒宗頤 松濤清韻 設色紙本
立軸 一九八二年作

題識：壬戌（1982年）寒食，選堂。

鈐印：饒宗頤印

來源：現藏家得自畫家本人。

1071

LUI SHOU KWAN (LÜ SHOUKUN, 1919-1975)

Zen

Scroll, mounted and framed, ink and colour on paper

147.5 x 80 cm. (58 1/8 x 31 1/2 in.)

Inscribed and signed, with three seals of the artist

Dated 1970

Two collectors' seals

PROVENANCE:

Acquired directly from the artist, thence by descent.

From the collection of the artist's daughter, the Lui Chin Ling

Collection.

EXHIBITED:

Toronto, Gallery Eighties, 8-31 July, 1980.

Minneapolis, Hui Arts, April 1982.

Minneapolis, Honeywell Corporate Headquarters Gallery,

Honeywell Plaza, 23 July - 27 August, 1982.

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

US\$110,000-150,000

呂壽琨 禪 設色紙本 鏡框 一九七〇年作

題識：七〇，畫禪，呂壽琨。

鈐印：呂、壽琨、自誠明

鑑藏印：梅倩萍藏、呂展靈藏

來源：直接得自藝術家，由家族傳承；
藝術家女兒呂展靈收藏。

展覽：多倫多，Eighties Gallery，1980年7月8-31日。

明尼阿波利斯，許氏畫廊，1982年4月。

明尼阿波利斯，Honeywell Plaza，Honeywell企業總部藝術空間，1982年7月23日-8月27日。

Lui Shou Kwan emerged as a leader in the New Ink Art Movement in Hong Kong that began in the 1960s. For the three decades from his arrival in the city in 1948 until his death, Lui was a prolific painter, art writer, and art educator. Many remembered him fondly as a charismatic teacher whose influence on his students had a lifelong impact on their creative journey. Many of his students, including Wucius Wong, Irene Chou, Leung Kui Ting, Kan Tai Keung, Chui Tze Hung and Lawrence Tam, were to become the most influential artists, designers, curators, and art educators in Hong Kong in the second half of the 20th century. The city's international link enabled Lui to exhibit his works widely in the United Kingdom and other countries as early as 1962, representing a new face of ink art to an international audience.

In parallel with Lui Shou Kwan's artistic pursuit, several developments in Hong Kong accelerated the accessibility of art and art education around the same time. The City Hall Museum and Art Gallery, founded in 1962, became the first official venue in Hong Kong for a fine art exhibition. The Department of Extramural Studies at the Chinese University of Hong Kong, where Lui taught many of his students, was established in 1965. Through his classes there, he inspired many budding artists who continued to promote his teaching to future generations. In the late 1960s, Lui and his students set up the In Tao Art Association and One Art Group to gather like-minded artists to exchange ideas and host exhibitions.

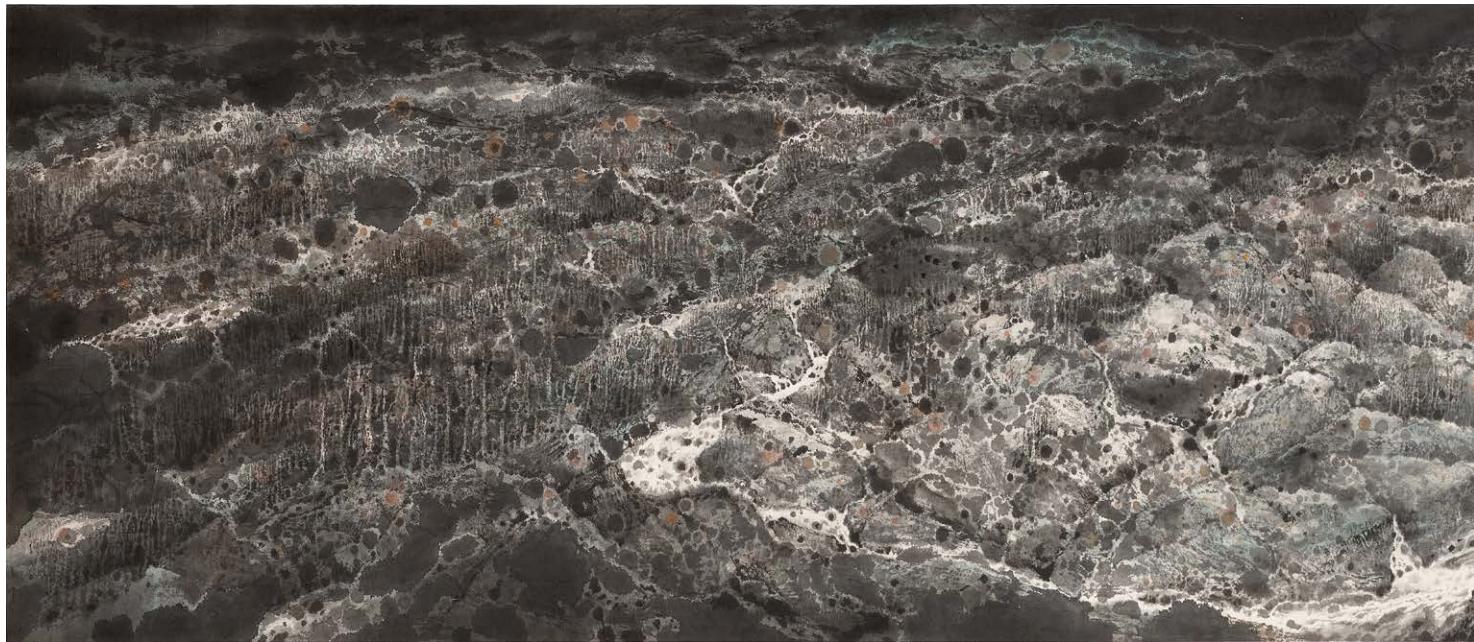
Executed in 1970, Zen was created in the last decade of the artist's life, when his abstract style was continuing to evolve. Zen is an exemplary example of Lui's wet style, where he sprinkled water drops and diluted ink and colour on the surface of the painting in an unrestrained manner. Lui's abstract Zen paintings always represent a universal theme – the lotus, which symbolises eternity, purity and Buddhahood. His wet style painting is complex, transparent and fervently energetic; it expresses the artist's emotion at its most complex. With diluted ink applied in various types of brushstrokes, the red lotus petals and their reflection scattered in the horizon and unite the lotus, its leaves, and the lotus pond into one expression, which welcomes viewers to meditate upon Lui's lifelong pursuit of Zen.

在五十年代興起的新水墨藝術運動中，呂壽琨逐漸成為領軍人物。自1948年來港，呂壽琨在其後三十年的人生中，全心致力於創作、寫作和教育。呂壽琨在課堂上充滿熱情與投入，令一衆學生印象深刻，並且終生受益。呂氏的衆多學生，包括王無邪，周綠雲，梁巨廷，徐子雄和譚志成，日後於二十世紀下半頁均成為香港舉足輕重的畫家，設計師，策展人及藝術教育者。香港的國際化地位，使得呂壽琨早於1962年開始於英國及世界各地舉辦展覽，將水墨藝術新面貌呈現給國際觀眾。

呂壽琨的藝術生涯中，香港亦推動多項措施推動藝術發展及藝術教育。1962年，香港博物美術館成立，成為香港首間公立美術展覽館。1965年，香港中文大學校外進修部成立，呂壽琨於此授業多年。呂氏課堂中當年初出茅廬的藝術家，日後以同樣的精神繼續哺育下一代畫家。1960年代後期，呂壽琨同學生創立元道畫會及一畫會，並吸引同道畫家，進行藝術交流及舉辦展覽。

《禪》作於一九七〇年，當時呂壽琨的抽象風格處於不斷演變的階段。在呂氏生命最後十年創作的禪畫系列中，此幅尤其為濕筆作品的代表作。畫面上筆墨流動、透明、極具活力，皆因畫家自由地將水灑於紙上，以稀釋墨汁、顏色，展現獨特的質感。雖然禪畫有不同的面目，但總是以蓮花為主題，象征佛家永恆、純潔與佛性。呂壽琨的濕筆作品筆觸雄渾有力，具有極強的表現力，將藝術家的內心世界表現得淋漓盡致。畫筆蘸水、墨後，以不同的筆觸落於紙上，紅色的蓮花花瓣、水中的倒影與荷塘在墨氣的融合下貫通為一體，讓觀者深思呂壽琨終身追求的禪意。





1072

1072

WUCIUS WONG (WANG WUXIE, B. 1936)

Thoughts Across the Waters

Scroll, mounted and framed, ink and colour on paper
46 x 221 cm. (18 1/8 x 87 in.)

Inscribed and signed by the artist

Dated 1997

PROVENANCE:

Kaikodo, New York.

David Drabkin Collection.

LITERATURE:

Kaikodo Journal X -Ring of Fire: The Art of Wucius Wong, Kaikodo, New York, November 1998, pp. 48-49.

HK\$240,000-360,000

US\$31,000-46,000

王無邪 遙思 設色紙本 鏡框 一九九七年作

題識：遙思。王無邪，一九九七年。

來源：紐約懷古堂。
龍大衛珍藏。

出版：《懷古堂（十）：王無邪的藝術》，懷古堂，紐約，1998年11月，第48-49頁。

David Drabkin's Yaosi Xuan Collection, decades in the making, is titled after the present Wucius Wong painting. Before collecting art in earnest, and now some sixty plus years ago, David Drabkin, then a young Pomona College student, spent his 1961 junior year abroad in India, with stops in Hong Kong and Japan. This first taste of Asia would be a major turning point in his life and presaged a lifelong interest in the entire Asian region. With his lively intellect, driving curiosity and a remarkable adaptivity, David Drabkin has grown his connection with Asia in a way that is rare: he lived in Japan for extended periods during 1968-1971, 1989-1994 and 1998-2004 and he has also resided in Vietnam, China, Hong Kong, Thailand and Laos. A lawyer by training, his entrepreneurial talent also led him to establish a boutique hotel, The River Resort, in Champasak, Laos in 2009. Nestled on the banks of the Mekong River, it incorporates his love of Asian art, heritage and design.

David Drabkin's familiarity with Chinese, Japanese and Southeast Asian cultures expresses itself in the many pieces which he acquired and lived with for many years, always creating an aesthetically pleasing home. With a love of training his "eye", he cultivated friendships with fellow art aficionados, many of them noted experts in their respective fields. And, always, he remained appreciative of his alma mater, Yale, whose art museum housed many of his Japanese and Chinese pieces on loan. David Kidd, longtime doyen of Japanese art, whose magnificent Kyoto mansion housed many treasures, was often visited by Drabkin and his family as was the Kita-Kamakura home of Kaikodo founders Howard and Mary Ann Rogers. Hong Kong's Hanart Gallery founder, Harold Wong, became a friend as did David Sensabaugh and Amy Poster, during and beyond their tenures at the Yale University Art Gallery and the Brooklyn Museum, respectively. Others who enlivened David Drabkin's collecting odyssey were Professor Richard Barnhart and dealer James Lally, among many others.



1072

Yaosi, translated in the context of the David Drabkin Collection as “Thoughts Across the Waters”, echoes a well-known phrase from the classical Chinese poetry anthology Chu Ci, capturing a feeling of longing. American David Drabkin’s remarkable penchant for immersing himself fully in so many Asian environments and cultures has made far-away lands fully present, known to him and mediated through art. Highlighting primarily Chinese and Japanese art including a monumental landscape attributed to Wang Shichang from the 16th century, a Ming mother-of-pearl-inlaid lacquer dish and Kano School screens, the David Drabkin Collection will be presented by Christie’s New York in September 2022, spanning major dynasties and across a wide range of media, as a testament to the founder’s unfailing curiosity and wide-ranging interests.

遙思軒珍藏由龍大衛先生歷時數十載悉心細觀精鑒入藏，齋號取自此幀王無邪《遙思》。1961年，龍大衛先生仍在加州波莫納學院就讀時，遠赴印度留學一年，期間亦到香港、日本短暫停留。這次珍貴的經歷將成為他人生一個重要的轉折點。他自此與亞洲結緣，隨後1968–1971、1989–1994、1998–2004年間多次長期客居日本，期間也在越南、中國、香港、泰國與老撾短暫生活。他尤其對亞洲充滿好奇和熱忱，被亞洲多元的文化深深吸引，因而他在亞洲的生活更是安常處順。身為職業律師的龍大衛先生眼光獨到，2009年成立了位於老撾湄公河畔的精品度假酒店，充分展現了他對亞洲藝術、文化與設計的熱愛。

龍大衛先生的收藏得益於他對中國、日本和東南亞文化的熟稔，他不吝在寓所中展示自己的珍藏，無論身在何處，生活環境亦時刻充滿視覺美感。他的藏品更會長期借展母校耶魯大學美術館。他對審美敏感而眼界開闊，研究謹慎且透徹，精益求精，不少藝術各領域的知名專家都是他的好友。在日本，不論是知名藝術學者大衛·基德滿目琳瑯的京都大宅，還是懷古堂創始人霍華德和瑪麗安·羅傑

斯的北鎌倉寓所，龍大衛和家人都常為席上客。他經常交流互動的摯友，還包括香港漢雅軒創始人黃仲方、耶魯大學美術館江文葦博士、布魯克林博物館策展人卜艾美等。著名學者班宗華教授、古董商藍理捷更傾囊相授，豐富了龍大衛先生的收藏之旅。

生長在美國的龍大衛先生以亞洲為家，不斷探索收藏，洞察亞洲美學內涵，恰有《楚辭·遠遊》“步徒倚而遙思兮”之意。佳士得紐約將於2022年9月榮幸呈獻龍大衛先生珍藏亞洲藝術，亮點精品包括罕見傳明王世昌山水、明黑漆螺鈿人物故事圖盤、狩野派屏風等，所集中國、日本藝術收藏跨越時空及媒介，與藏家共賞。



David Drabkin in the 1960s
1960年代的龍大衛先生



1073

1073

IRENE CHOU (ZHOU LÜYUN, 1924-2011)

Abstract

Scroll, mounted and framed, ink and colour on paper

66 x 136 cm. (26 x 53 1/2 in.)

With one seal of the artist

NOTE:

This work was likely one of the works that was exhibited in Raya Gallery in Melbourne, Australia, where the artist held two solo exhibitions there in 1977 and 1981 and a joint exhibition of "Hong Kong Contemporary Art" in 1979.

HK\$150,000-200,000

US\$20,000-26,000

周綠雲

抽象

設色紙本

鏡框

鈐印：松江周綠雲作畫之印

註：本幅應曾為澳洲墨爾本Raya畫廊之展品。畫家分別於1977年和1981年在該畫廊舉辦個人展覽，並在1979年參加“香港當代藝術”團體展覽。



The sticker by Raya Gallery, Melbourne, Australia at the back of the frame
畫作鏡框背後貼有澳洲墨爾本Raya畫廊標籤



1074

1074

LUIS CHAN (CHEN FUSHAN, 1905-1995)

People in Dreams

Album of seven leaves, ink and acrylic on paper

Each leaf measures approximately 22 x 20 cm. (8 5/8 x 7 7/8 in.)

Each leaf inscribed and signed by the artist

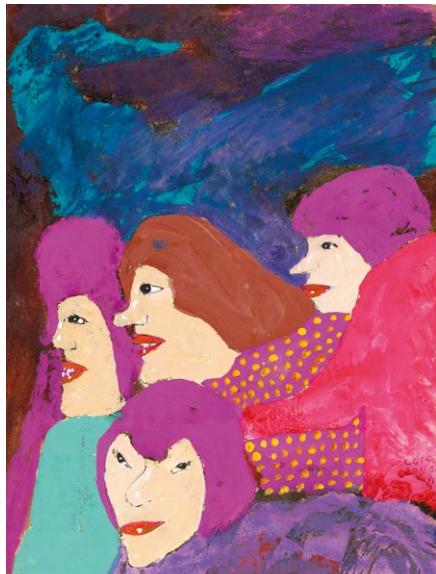
Dated 1986

HK\$100,000-150,000

US\$13,000-19,000

陳福善 夢中之人 設色紙本 冊頁七開 一九八六年作

每開題識：LUIS CHAN, 1986





1075

1075

CHU HING WAH (B. 1935)

Couple Viewing Swans

Scroll, mounted and framed, ink and colour on paper

46 x 61 cm. (18 1/8 x 24 in.)

Inscribed and signed, with one seal of the artist

Dated 2015

PROVENANCE:

Hanart TZ Gallery, Hong Kong, 2015.

HK\$30,000-50,000

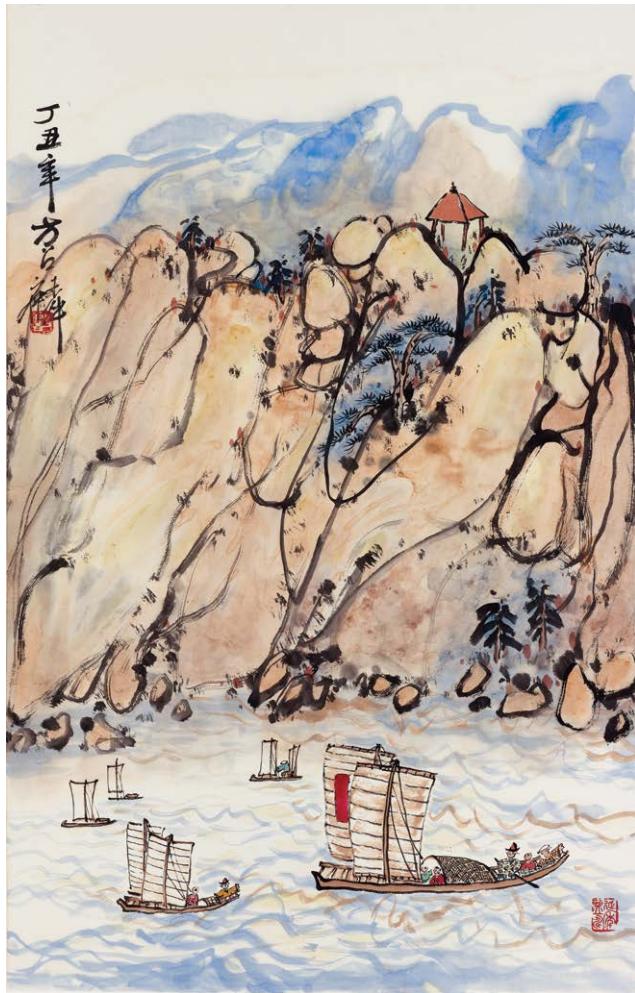
US\$3,900-6,400

朱興華 坐看天鵝 設色紙本 鏡框
二〇一五年作

題識：朱興華，二〇一五。

鈐印：肖形印（山）

來源：香港漢雅軒，2015年。



1076

1076

FANG ZHAOLING (1914-2006)

Boating Along the River

Scroll, mounted and framed, ink and colour on paper

98 x 63.5 cm. (38 5/8 x 25 in.)

Inscribed and signed, with two seals of the artist

Dated *dingchou* year (1997)

NOTE:

According to the present collector, this painting was one of the exhibits in the artist's show in Liangxi in the 1990s, organized by her son Fang Shunsheng.

HK\$100,000-150,000

US\$13,000-19,000

方召麟 輕舟已過萬重山 設色紙本 鏡框
一九九七年作

題識：丁丑年（1997），方召麟。

鈐印：召麟、延年益壽

註：據藏家介紹，本幅乃九十年代方召麟子方順生先生為畫家在梁溪主辦展覽作品之一。

LIU KUO-SUNG

(LIU GUOSONG, B. 1932)

*Metamorphosis of the Moon No. 165*Scroll, mounted and framed, ink
and colour on paper

76.5 x 62 cm. (30 1/8 x 24 5/8 in.)

Inscribed and signed, with two seals
of the artist

Dated 2013

PROVENANCE:Hanart TZ Gallery, Hong Kong.
Private collection, Hong Kong.**EXHIBITED:**Hong Kong, Hanart TZ Gallery,
Liu Guo Song, 2013.**NOTE:**This work will be included in
the forthcoming Liu Kuo-sung
Catalogue Raisonne. (Information
provided by The Liu Kuo-sung
Foundation)**HK\$500,000-700,000**

US\$65,000-90,000

劉國松 月之蛻變165
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、吉羊

來源：香港漢雅軒。
香港私人收藏。展覽：香港，漢雅軒，“劉國松”，
2013年。註：此作將收錄於藝術家全集（資料
提供／劉國松基金會）。

1077

The young Liu Kuo-sung arrived in Hong Kong in 1971 to teach at the Fine Arts Department and the Department of Extramural Studies at the Chinese University of Hong Kong; he then became Chairman of the Fine Arts Department a year later. During his two-decade-long tenure at the University, Liu strove to reinvigorate arts education and introduced the first Modern Chinese Ink Painting curriculum, inviting students to paint beyond using their paintbrushes. Under his leadership and radical teaching methods, he transformed the department into a creative space that encouraged innovative techniques and materials in art-making. Liu co-founded the Hong Kong Modern Ink Painting Society with his students in 1977 to foster artistic exchanges.

During his time in Hong Kong, Liu Kuo-sung became an influential figure in the art world in Asia, enjoying considerable academic and commercial success. His works were exhibited widely in Hong Kong, China and abroad. His long partnerships with leading art dealers such as Hugh Moss and Johnson Chang expanded his collectors' circle significantly. Liu also produced some of his most memorable works in Hong Kong, such as *Scenery of Hong Kong*, a long handscroll commissioned by Dr K. S. Lo, founder of Vitasoy, dated 1987.

劉國松於1971年來到香港，任教於香港中文大學的藝術系和校外進修部（現為校外進修學院），並於一年後升任藝術系主任。在香港中文大學長達二十年的任職期間，劉國松盡其所能重振藝術教育，首創中國現代水墨畫課程，鼓勵學生運用畫筆外的媒介進行繪畫。在其精進的教學方式和領導下，他將藝術系打造成一個鼓勵在藝術創作中運用創新技巧和材料的創新院系。劉國松與其學生共同創辦了香港現代水墨畫會，以促進藝術層面的交流。

在香港發展期間，劉國松逐漸成為了亞洲藝術界頗具影響力的人物，在學術及市場上均取得了巨大成就。其作品也時常在香港、中國和海外廣泛展出。劉國松與莫士鴻和張頌仁等頂級藝術品經紀人的長期合作極大拓展了其與藏家的聯繫。在香港他創作了一系列重要作品，其中包括1987年受維他奶創辦人羅桂祥博士委託創作的巨幅手卷《香江歲月》。

1078

HE BAILI (PAKLEE HO, B. 1945)

An Emerald Atmosphere

Scroll, mounted and framed, ink and colour on paper

90 x 132 cm. (35 3/8 x 52 in.)

Signed, with three seals of the artist

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

US\$110,000-150,000

何百里

谷煙浮翠

設色紙本

鏡框

款識：百里。

鈐印：何、自在軒、百里繪事

Fast-forwarding more than a century of the evolution of the Lingnan School of painting, we see its most prominent successor, the fourth-generation artist He Baili. His love of Hong Kong is often manifested in the city's idyllic coastal landscape paintings dotted with serene sailing boats. Born in 1945, He Baili came to Hong Kong from Guangzhou as a young child. While attending Wah Yan College in Kowloon, he increasingly became interested in art under the encouragement of his father. He actively participated in his school art club, founded by art teacher Laurence Tam Chi-sing, who later became the curator of the Hong Kong Museum of Art. Later on, He became a student of Lingnan artist Hu Yuji, a student of Zhao Shao'ang. He learned under Hu for three years, and because of this association got to know master Zhao Shao'ang, who would have an enormous impact on him. Although He was not a student of Zhao, he admired the master tremendously and visited him frequently. Zhao also invited He Baili to join many activities in his painting group, which helped raise He's profile as a young and emerging artist to a larger audience. For the next six decades, He's life underwent many changes - moving to Canada in 1984 and then back to Hong Kong in the early 2000s. One thing unchanged is that he never gave up his calling on art and has continued to paint and educate his students on its importance, particularly on the influence of the Lingnan tradition.

The experience of travelling to the famous mountains and rivers in China has enhanced He Baili's artistic vision, creativity and spirit. As a result, he formed a unique style and provided a new direction for Chinese landscape painting. *An Emerald Atmosphere* is inspired by the artist's three visits to Mount Taihang. The floating mist gently surrounds the valley like a thin layer of fine silk. The half-hidden villages by the mist hang by the cliff; the undulating shape of the hills emerge from the bottom. With the firm and soft brushwork juxtaposing each other, the scenery is expressed vividly and harmoniously in the painting.

嶺南畫派歷經百年的發展演變，以何百里為代表的第四代畫家活躍於當今畫壇。何氏繪畫題材，有別「嶺」派三代以花鳥為主，話說回來，是個性之使然。

何百里-1945年生於廣州，成長在香港。就讀九龍華仁英文書院，然而在其善書法的父親影響下，愛國粹，喜書畫。於十五之齡，從遊胡宇基老師門下習藝三載。何氏性本愛丘山，放棄花鳥題材。遍遊香港新界離島，實踐“師自然”-借景創意，取法寫情之山水畫。集三年畫作，年廿一舉行首屆個展於大會堂。盡展香江自然風貌。猶其70年代以漁舟，田村為主題之「百里香江」水墨山水系列，最能細訴昔日香港靜態一面的生命力。推動了何氏邁向追尋山水創作的新方向。當時深獲已故前香港藝術館譚志成總館長的認同和鼓勵。

六十多年藝術春秋中，何氏藝途面對不少衝擊和轉變。1984年移居加拿大後，擴闊世界觀，2000年後回歸香港，復遊歷國內名山大川。對其藝術視野、內涵、氣韻、氣度的提升，成就了「何家山水」，對中國山水繪畫提供新方向。

「極目遠山千里外，俯視翠流谷口前」以上兩句可謂對此作品賞析之道白。《谷煙浮翠》構圖靈感源自三遊太行後，峽谷山區之印象。畫面中段，作者以豪放筆觸，大意潑墨，表現雲煙來去自然，大有所謂：「雲去山如畫，雲來山更佳」之感。前景谷口橫煙，宛如輕紗，掩映崖上隱若人家，崖腳半掩石壁，虛中有實，翠流於其中。突顯畫面青翠主調，和諧墨彩，靜中見動，動中覺靜，誠耐人尋味之佳構。



1078



1079

1079

KOO MEI (GU MEI, B. 1929)

A Majestic Panorama

Scroll, mounted and framed, ink and colour on paper

96 x 186 cm. (37 3/4 x 73 1/4 in.)

Signed, with two seals of the artist and one dated seal of *jiaxu* year (1994)

HK\$50,000-80,000

US\$6,400-10,000

顧媚 山水 設色紙本

鏡框

一九九四年作

款識：顧媚。

鈐印：嘉彌、下筆便有煙雲生、甲戌（1994年）

1080

ZHAO SHAO'ANG (1905-1998)

Magnolias and Birds

Scroll, mounted and framed, ink and colour on paper

32.5 x 99 cm. (12 1/4 x 39 in.)

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

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 25 November 2014, Lot 1525.

LITERATURE:

The Lingering Rhythm of Tianfeng Studio Artworks of Gao Qi-feng and His Seven Apprentices, Jao Tsung-I Petite Ecole of the University of Hong Kong, Guangdong Art Institute, June 2013, p. 111, pl. 91.

HK\$150,000-200,000

US\$20,000-26,000

趙少昂 玉蘭香四溢 設色紙本 鏡框 一九八五年作

題識：枝頭香四溢，純潔淨無塵。乙丑（1985年）春寒，少昂畫。

鈐印：趙、少昂、造化入筆端筆端奪造化

來源：香港佳士得，中國近現代畫，2014年11月25日，編號1525。

出版：《天風餘韻—高奇峰與天風樓七子書畫作品選集》，香港大學饒宗頤學術館，廣東畫院，2013年6月，第111頁，圖版91。



1080



1081

1081

ZHAO SHAO'ANG (1905-1998)

Autumn River/Calligraphy

Two scrolls, mounted and framed as one, ink and colour on paper/
ink on silver-flecked paper

Autumn River measures 29.5 x 37 cm. (11 5/8 x 14 5/8 in.)

Inscribed and signed, with two seals of the artist

Dated winter solstice, *jiachen* year (1964)

Dedicated to Zhaoshu

Calligraphy measures 32.3 x 40 cm. (12 5/8 x 15 3/4 in.)

Inscribed and signed by the artist, with one seal

Dedicated to Zhaoshu

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 29 April 2001, Lot 148.

NOTE:

The painting was dedicated to Wu Chaoshu, who was a renowned diplomat in Southeast-Asia during the Republican era and served as the Ambassador of China in Malaysia. Wu was acquainted with many figures in the Chinese artists' circle including Yang Shanshen and Zhao Shao'ang.

HK\$100,000-150,000

US\$ 13,000-19,000

趙少昂

秋江夜泊/書法
雙挖鏡框

設色紙本/水墨灑銀箋
一九六四年作

《秋江夜泊》

題識：朝樞吾兄正之。甲辰（1964年）冬至，少昂。

鈐印：少昂、足跡英美法意瑞德日印菲諸國

《書法》

釋文：豈信人間有廣寒，幾重煙雨畫圖看。

心經百亂歸寧靜，眼底浮雲天地寬。

古柏參天翠，籬花映日紅。

半山雲乍合，煙雨入空濛。

題識：朝樞吾兄屬，少昂高原之作。

鈐印：少昂

來源：香港佳士得，近現代中國書畫，2001年4月29日，編號148。

註：上款“朝樞”應為吳朝樞，民國時期著名的外交家，東南亞地區名人，曾為中國駐馬來西亞領事館參贊及領事。因工作的關係，與不少畫家如徐悲鴻、楊善深、趙少昂等結緣。



1082

1082

ZHAO SHAO'ANG (1905-1998)

Flowers and Birds

Four scrolls, mounted and framed as two, ink and colour on paper
Each scroll measures 29.5 x 37.5 cm. (11 5/8 x 14 3/4 in.)

Three leaves inscribed and signed, one leaf signed, with a total of ten
seals of the artist

One leaf dated autumn, *wuchen* year (1988)

One leaf dated autumn, seventh month, *jisi* year (1989)

One leaf dedicated to Madame Yizhu

HK\$120,000-180,000

US\$16,000-23,000

趙少昂

花鳥四幀

設色紙本

雙挖鏡框兩幅

一九八八/八九年作

1. 題識：亂葉離披經宿雨，纖莖窈窕擢薰風。戊辰（1988年）
新秋寫贈儀珠女士清賞，少昂時年八十四。

鈐印：少昂、趙、我之爲我自有我在

2. 題識：細雨輕腰舞，微風紫燕飛。己巳（1989年）秋七月，少昂
時年八十五。

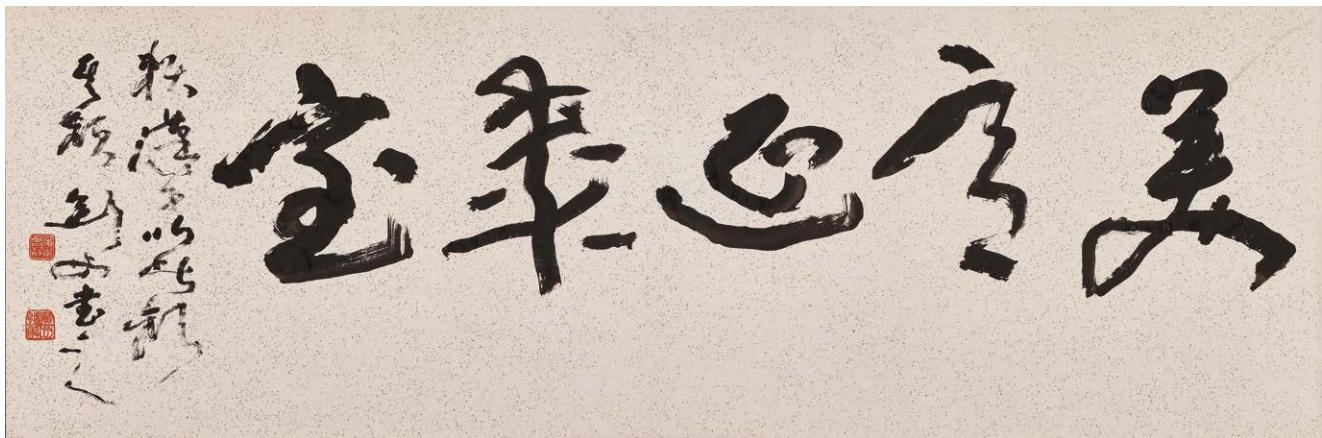
鈐印：少昂、趙、我之爲我自有我在

3. 款識：少昂。

鈐印：趙、我之爲我自有我在

4. 題識：己巳（1989年）夏五月，少昂補題五十年前之舊作。

鈐印：少昂、趙



1083

1083

GAO JIANFU (1879-1951) (1913-2004)

Calligraphy - *The Studio of Happiness*

Scroll, mounted and framed, ink on gold-flecked red paper
43 x 129 cm. (16 7/8 x 50 3/4 in.)
Inscribed and signed, with two seals of the artist
Dedicated to Laihan

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 29 April 2001, Lot 136.

HK\$60,000-80,000

US\$7,700-10,000

高劍父

書法—美意延年室

水墨灑金紅箋

鏡框

釋文：美意延年室。

題識：賴漢弟以此顏其額。劍父書之。

鈐印：嶺南老劍、廣州番禺縣

來源：香港佳士得，近現代中國書畫，2001年4月29日，編號136。



1084

1084

YANG SHANSHEN (1913-2004)

Calligraphy - *Dragon and Tiger*

Scroll, mounted and framed, ink on paper
34 x 138 cm. (13 3/8 x 54 3/8 in.)
Signed, with one seal of the artist

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings,
27 November 2012, Lot 1098.

HK\$30,000-50,000

US\$3,900-6,400

楊善深

書法—龍虎起風雲

水墨紙本

鏡框

釋文：龍虎起風雲。

款識：善深。

鈐印：善深書畫

來源：香港佳士得，中國近現代畫，2012年11月27日，編號1098。



1085

1085

ZHAO SHAO'ANG (1905-1998)

Seven-character Calligraphic Couplet in Cursive Script

A pair of hanging scrolls, ink on paper

Each scroll measures 116 x 27 cm. (45 5/8 x 10 5/8 in.)

Inscribed and signed, with three seals of the artist

Dated spring, third month, *xinhai* year (1971)

Dedicated to Yongchen

NOTE:

The recipient of this work is Wen Yongchen (1922-1995).

HK\$40,000-60,000

US\$5,200-7,700

趙少昂 草書七言聯 水墨紙本 立軸兩幅 一九七一年作

釋文：浮生若夢誰非寄，到處能安即是家。

題識：永琛吾兄遠處重洋，不晤逾廿載。頃於港中相值，乍見於夢，喜各相安。清話之餘，屬為書此以紀其概念。辛亥（1971年）春三月，趙少昂於香島嶺南藝苑。

鈐印：趙·少昂·蟬嫣室

註：上款為趙氏藝友溫永琛（1922-1995）。



1085



1086

1086

YANG SHANSHEN (1913-2004)

Lady

Hanging scroll, ink and colour on paper

40 x 16.5 cm. (15 3/4 x 6 1/2 in.)

Inscribed and signed, with one seal of the artist

Dated summer, *renshen* year (1992)

Dedicated to Madame Xingping

HK\$60,000-80,000

US\$7,700-10,000

楊善深 仕女 設色紙本 立軸 一九九二年作

題識：幸萍小姐留念。壬申（1992年）初夏於香島，善深。

鈐印：善深



1087

1087

YANG SHANSHEN (1913-2004)

Eagle on Pine

Scroll, mounted and framed, ink and colour on paper

69.5 x 138.5 cm. (27 3/8 x 54 1/2 in.)

Inscribed and signed, with one seal of the artist

Dated *guiyou* year (1993)

PROVENANCE:

Acquired directly from the artist by the present owner, who is a student of the artist.

HK\$200,000-300,000

US\$26,000-38,000

楊善深 松鷹 設色紙本 鏡框 一九九三年作

題識：癸酉（1993年），善深。

鈐印：楊氏

來源：現藏家為楊善深學生，作品得自畫家本人。



1088



1089

1088

LU QINGYUAN (LO CHING YUAN, B. 1946)

Lion

Scroll, mounted and framed, ink and colour on paper
72 x 130 cm. (28 ¾ x 51 ½ in.)

Signed, with one seal of the artist

EXHIBITED:

Taipei, National Dr. Sun Yat-sen Memorial Hall Chung-Shan National Gallery, *Chinese Painting by Lo Ching Yuan*, 2-14 November 1996.

Hong Kong, Hong Kong Central Library, *Review of Lo Ching Yuan's Chinese Paintings*, 24-26 February 2012.

Guangzhou, Guangdong Museum of Art, *Fifty Years of Chinese Paintings by Lu Qingyuan*, 30 July-7 August, 2013.

LITERATURE:

Chinese Painting by Lo Ching Yuan, Yun Shan Art Gallery, Taipei, 2 November 1996, p.76.

Review of Lo Ching Yuan's Chinese Paintings (III), Yun Shan Art Gallery, Taichung, 2012, p.58.

HK\$150,000-250,000

US\$20,000-32,000

盧清遠

雄獅

設色紙本

鏡框

款識：清遠。

鈐印：清遠

展覽：台北，國立國父紀念館中山畫廊，“盧清遠畫展”，1996年11月2-14日。

香港，香港中央圖書館，“盧清遠六十五歲回顧展”，2012年2月24—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—8月7日。

出版：《盧清遠國畫集》，雲山畫院，1996年11月2日，第76頁。

《盧清遠國畫集（三）—盧清遠六十五歲回顧展》，雲山畫院，台中，2012年，第56頁。



1090

1089

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

Playing in the Snow

Scroll, mounted and framed, ink and colour on paper

69.5 x 138.5 cm. (27 3/8 x 54 1/2 in.)

Signed, with two seals of the artist

LITERATURE:

Hong Kong Art vol. 38, January–February 2022, Hong Kong Art Culture Limited, pp. 74–75.

HK\$160,000-200,000

US\$21,000-26,000

林湖奎

戲雪

設色紙本

鏡框

款識：湖奎。

鈐印：林湖奎、近山堂

出版：《藝術香港》第38期，2022年1–2月，藝術香港文化有限公司，第74–75頁。

1090

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

Tiger in the Snow

Scroll, mounted and framed, ink and colour on paper

92.5 x 76.5 cm. (36 3/8 x 30 1/8 in.)

Signed, with two seals of the artist

LITERATURE:

Hong Kong Art vol. 38, January–February 2022, Hong Kong Art Culture Limited, cover.

HK\$80,000-100,000

US\$11,000-13,000

林湖奎

雄風

設色紙本

鏡框

款識：湖奎。

鈐印：林湖奎印、近山堂

出版：《藝術香港》第38期，2022年1–2月，藝術香港文化有限公司，封面。



1091

1091

GUAN SHANYUE (1912-2000)

Fragrant Plum Blossoms

Scroll, mounted and framed, ink and colour on paper

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

Inscribed and signed, with two seals of the artist

Dated October, 1993

NOTE:

Accompanied by a photo of the painting with the artist.

HK\$300,000-500,000

US\$39,000-64,000

關山月 清香 設色紙本 鏡框 一九九三年作

題識：清香。一九九三年十月，漢陽關山月畫於羊城。

鈐印：關山月、漢陽

註：附畫家與作品合照。



Guan Shanyue in front of the present painting.
關山月攝於本作前

1092

LI XIONGCAI (1910-2001)

Travelling in the Mountains

Scroll, mounted and framed, ink and colour on paper

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

Inscribed and signed, with two seals of the artist

Dated summer, *bingyin* year (1986)

PROVENANCE:

Acquired directly from the artist.

HK\$500,000-700,000

US\$65,000-90,000

黎雄才

設色紙本

鏡框

松峯翠嶺

一九八六年作

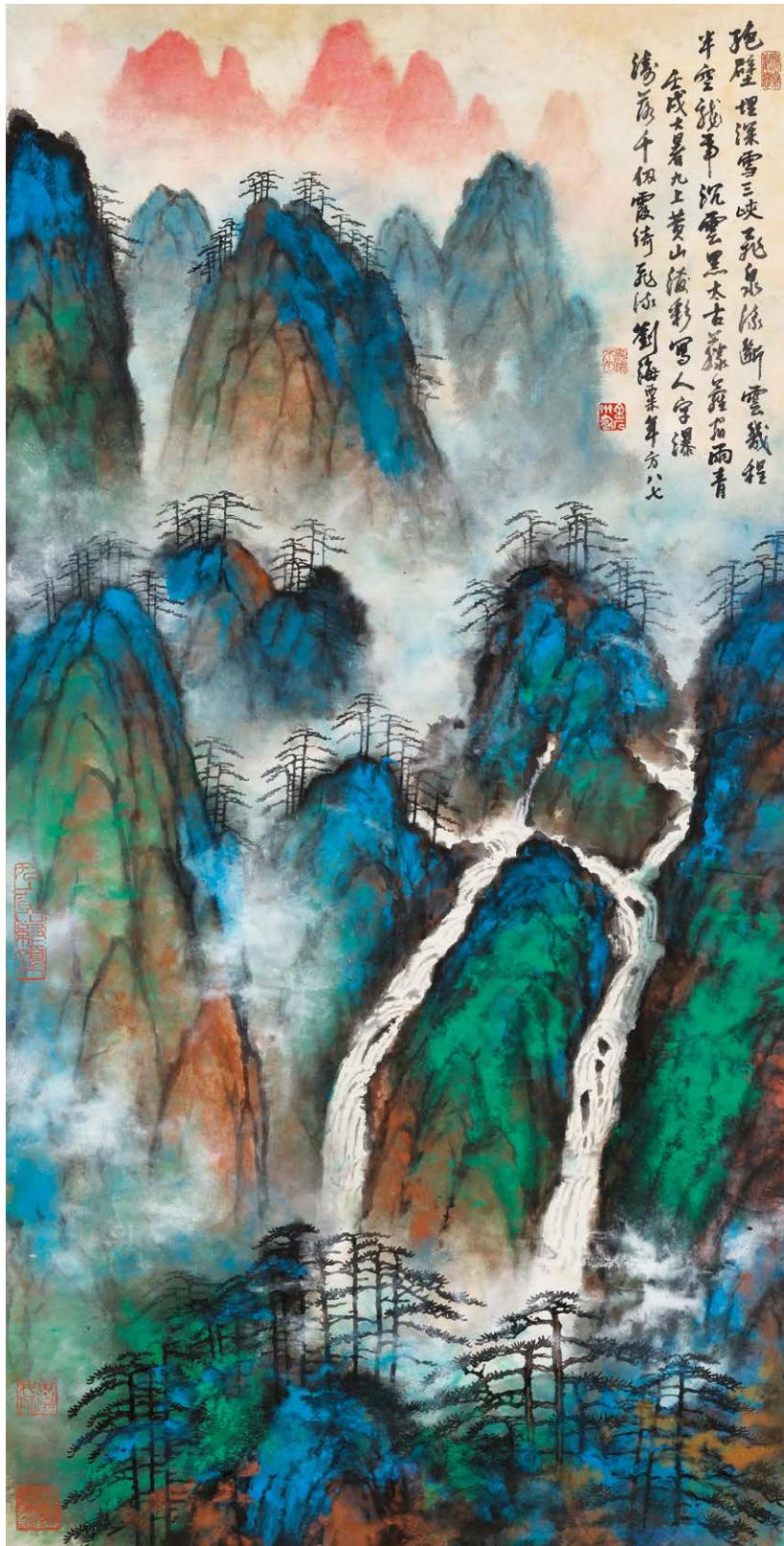
題識：丙寅（1986年）長夏，雄才畫。

鈐印：黎雄才印、古端人也

來源：直接得自藝術家。



1092



1093

1093

LIU HAISU (1896-1994)*Splashed-colour Waterfall*

Scroll, mounted and framed, ink and colour on paper

135 x 68 cm. (53 1/8 x 26 3/4 in.)

Inscribed and signed, with six seals of the artist

Dated summer, *renxu* year (1982)**PROVENANCE:**

Acquired directly from the artist.

HK\$120,000-180,000**US\$16,000-23,000****劉海粟 黃山人字瀑 設色紙本 鏡框
一九八二年作**

題識：絕壁埋深雪，三峽飛泉流。

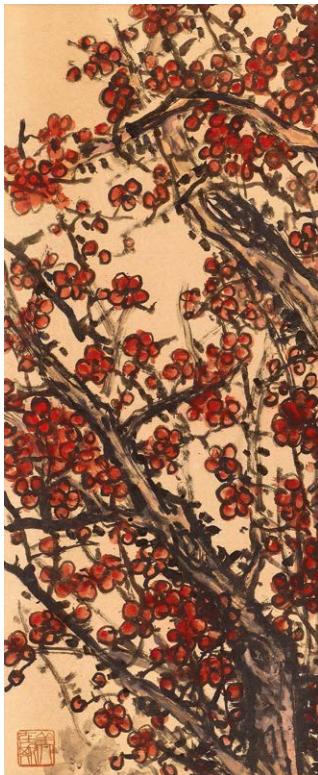
斷雲幾程，半空龍虎。

沉雲黑太古，藤蘿宿雨青。

壬戌（1982年）大暑九上黃山，潑彩寫人字瀑，濤落千仞，霞綺飛流。劉海粟年方八七。

鈐印：海粟不朽、金石齊壽、海粟歡喜、
九上黃山絕頂人、黃山是我師、
昔日黃山是我師今日我是黃山友

來源：直接得自畫家本人。





1094

1094

LIU HAISU (1896-1994)

Red Plum Blossoms / Calligraphy in Running Script

Three scrolls, mounted for framing, ink and colour on gold paper
Red Plum Blossoms measures 98 x 226 cm. (38 1/2 x 89 in.)

Inscribed and signed, with seven seals of the artist

Dated spring, *yichou* year (1985)

Calligraphy each measures 98 x 50 cm. (38 1/2 x 19 1/2 in.)

Inscribed and signed, with a total of three seals

HK\$300,000-400,000

US\$39,000-51,000

劉海粟

鐵骨紅梅圖／行書《水龍吟》

鏡片三幅

設色金箋

一九八五年作

《鐵骨紅梅圖》

題識：嶺上紅梅得古馨，高寒出手氣無倫。萬花敢向雪中出，一樹獨先天下春。乙丑（1985年）春寫於京華香山，劉海粟年方九十。

鈐印：劉海粟、曾經滄海、海粟歡喜、靜遠堂、清白傳家、百丈竿頭須進步、美在斯

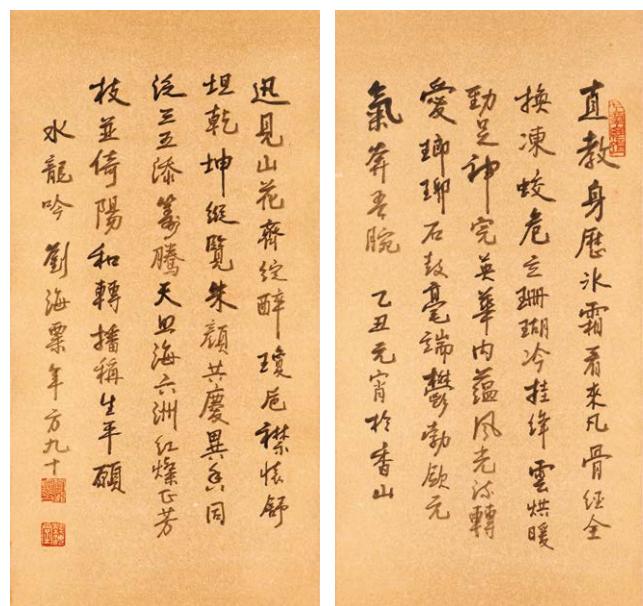
行書《水龍吟》

題識：直教身歷冰霜看來凡骨經全換。凍蛟危立，珊瑚冷掛，絳雲烘暖。勁足神完，英華內蘊，風光流轉。愛瑤瑤石鼓，毫端鬱勃，歛元氣，奔吾腕。乙丑（1985年）元宵於香山。

迅見山花齊綻。醉瓊卮、襟懷舒坦。乾坤縱覽，朱顏共慶，異香同泛。三五添籌，騰天照海，六洲紅燦。正芳枝並倚，陽和轉播，稱生平願。

《水龍吟》。劉海粟年方九十。

鈐印：劉海粟印、藝海堂、九上黃山絕頂人



1095

LIN FENGMIAN (1900-1991)*Opera Figures*

Scroll, mounted and framed, ink and colour on paper
70.8 x 66.8 cm. (27 7/8 x 26 1/4 in.)

PROVENANCE:

Christie's Swire Hong Kong, Fine 19th and 20th Century Chinese Paintings, 22 March 1993, Lot 315.

LITERATURE:

The Paintings by Lin Fengmian, Shanghai People's Fine Arts Publishing House, 1979, pl.22.
Lin Fengmian, Xuelin Publishing House, Shanghai, March 1988, pl. 101.

HK\$2,000,000-3,000,000**US\$260,000-380,000**

林風眠

戲曲人物

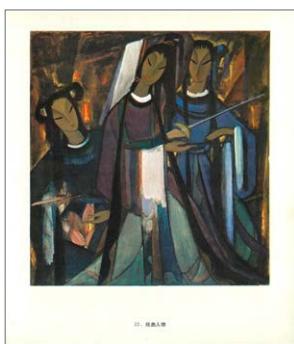
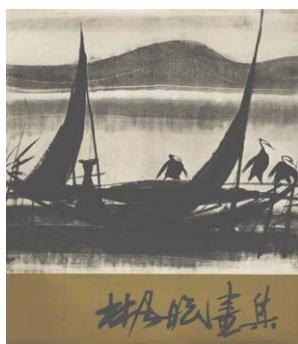
設色紙本

鏡框

來源：香港太古佳士得，中國十九二十世紀繪畫，1993年3月22日，編號315。

出版：《林風眠畫集》，上海人民美術出版社，1979年，圖版22。

《現代美術家畫論·作品·生平：林風眠》，學林出版社，上海，1988年3月，圖版101。



Lin Fengmian became fascinated by Chinese opera in the late 1940s and frequently attended performances after he moved to Shanghai. He had expressed great admiration for the beauty expressed through this art form: "How incredible that hundreds of years of performance have distilled into such a spectacle ... postures reminiscent of a warrior's dance, geometric step sequence, and brilliant colours of the makeup." These features, much aligned with his artistic vision of Modernism, led to his adoption of the Chinese opera singers as one of his favourite themes. The lotus-shaped lantern on the lower left of the painting suggests that Lin is depicting a scene from the well-known "The Lotus Lantern," an opera from which he most frequently draws inspiration. Featuring three figures, instead of the customary two, Lin balances the two front ones leaning right with the rear one leaning left.

When he was living in Shanghai, Lin Fengmian had a single yellow light bulb as the lighting in his studio. He had a habit of covering this bulb with white paper to soften its luminosity, working in this dimly lit room at night. As such, some of his compositions appear to have the light source shining from behind the objects, as seen in this work. Flickering orange-yellow, flame-like light peeks behind the three figures, highlighting them while adding depth to the pictorial space. Using gouache techniques, the opaque pigments further increase the sense of layers and evoke the sense of mass, often found in Cubist oil paintings. Originally an ancient performance art, the Chinese opera—a theme of lasting impact in his oeuvre—under Lin Fengmian's brush has thus become a vehicle that transforms the dynamic dance steps into a still tableau and realizes Lin's Modernist philosophy.

林風眠自四十年代後期開始對京劇產生興趣，寓居上海後更是經常看戲。他讚歎京劇所傳達的形式美：“難為他們這千百年中歷練出來的精彩……如戰舞的姿態、幾何式的步法、塗繪的顏色。”這與他所崇尚的現代主義藝術精神不謀而合，遂逐漸成為畫家鍾意的畫題。

依照本幅左下角隱隱閃爍的蓮燈形象，可知題材取自畫家最為熱衷表現的京劇《寶蓮燈》。有別於常見的雙仕女佈局，本作於四尺畫面中呈現三位人物，於同類題材中所見較少。畫面前景兩仕女姿態相對，色彩青褐呼應，唯仕女持劍，使得人物動勢偏向右側。畫面左側繪持蓮燈仕女半傾，則平衡了這種動勢，使得畫面平衡而避免單調，形成戲劇性的協調感。

林風眠住在上海時，畫室只有一盞黃燈，藝術家經常在夜深人靜的時候作畫，他習慣將白紙包在燈泡外減弱光線，在幽暗的燈光下創作與描繪景物，而造成作品中特有的逆光現象。《戲曲人物》的光源來自于主角後方，隱隱閃爍的橘黃色如同火光一般映襯出三仕女，在突顯主題的同時增加了畫面的空間深度。在人物形體的塑造上，他在宣紙上大量應用水粉，生宣紙的滲透性使墨色與不透明的水粉產生不同的層次感，表現出光色的豐富與變幻，產生了如同立體主義油畫一般的厚重感與塊面感。由此，京劇這一傳統的藝術，從動態舞步走入靜態畫面，成為林風眠現代主義實踐中影響最為深遠的畫題之一。



1095



1096

1096

LIN FENGMIAN (1900-1991)

Cormorants and Reeds on a Boat

Scroll, mounted and framed, ink and colour on paper

34 x 46 cm. (13 3/8 x 18 1/8 in.)

Signed, with one seal of the artist

PROVENANCE:

Christie's Swire Hong Kong, Fine 19th and 20th Century Chinese Paintings, 22 March 1993, Lot 167 (one of two).

HK\$250,000-350,000

US\$33,000-45,000

林風眠 魚鷺蘆葦 設色紙本 鏡框

款識：林風眠。

鈐印：林風眠印

來源：香港太古佳士得，中國十九二十世紀繪畫，1993年3月22日，編號167 (兩幅其一)。



1097

1097

LIN FENGMIAN (1900-1991)

Reed Pond

Scroll, mounted and framed, ink and colour on paper

40 x 42 cm. (15 3/4 x 16 1/2 in.)

Signed, with one seal of the artist

PROVENANCE:

Christie's Swire Hong Kong, Fine 19th and 20th Century Chinese Paintings, 22 March 1993, Lot 167 (one of two).

HK\$250,000-350,000

US\$33,000-45,000

林風眠 葦塘 設色紙本 鏡框

款識：林風眠。

鈐印：林風眠印

來源：香港太古佳士得，中國十九二十世紀繪畫，1993年3月22日，編號167 (兩幅其一)。



1098

1098

WU GUANZHONG (1919-2010)

Cliffside Village

Scroll, mounted and framed, ink and colour on paper
67.5 x 49.5 cm. (26 ½ x 19 ½ in.)

Inscribed and signed, with two seals of the artist
Dated 1990

PROVENANCE:

Christie's Swire Hong Kong, Fine 19th and 20th Century Chinese
Paintings, 22 March 1993, Lot 273.

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

US\$160,000-230,000

吳冠中 山麓人家 設色紙本 鏡框 一九九〇年作

題識：吳冠中，一九九〇。

鈐印：吳冠中印、九十年代

來源：香港太古佳士得，中國十九二十世紀繪畫，1993年3月22日，
編號273。

Zhang Daqian first visited the United States in early 1953. From his home in Argentina, he travelled to New York, where he rejoiced in reuniting with his good friends C. C. Wang (1907-2003) and Wang Jiyuan (1893-1975). New York soon became a frequent stop for the artist, offering a welcome respite during crossings between South America and Asia. His first significant North American exhibition took place at New York's Hirsch & Adler Galleries a decade after his first visit. By the mid-1960s, Zhang Daqian's ground-breaking splashed colour and ink landscapes resonated with New York's sophisticated audience. The original collector couple met the artist through his friend Wang Jiyuan. Important early supporters of Zhang Daqian in the cosmopolis, the couple were keen patrons of the arts, active members of the Asia Society in New York and committed to the preservation of architecture. The couple hosted Zhang Daqian at their residence throughout the 1960s and when his retrospective opened in 1972, they travelled to San Francisco for the occasion. The artist had dedicated paintings and inscribed exhibition catalogues to the couple, standing as a testament to the friendship between Zhang Daqian and the collectors. The paintings have been treasured by the family since.

張大千1953年初首次美國之行，自阿根廷曼多酒呢燕樓出發，乘飛機到紐約與王己千（1907-2003）、王濟遠（1893-1975）等相聚一堂，把臂言歡。紐約作為國際大都市，當代藝術氣息最為敏銳，而大千旅居於此的摯友亦良多。此後在穿梭於南美、亞洲之間的旅程中，大千往往選擇在紐約停留。1963年他首個在北美的重要個人展覽，即選擇在紐約赫希爾·艾德勒畫廊舉行。到1960年代中期，大千首創的潑彩潑墨技法達致成熟，國際聲望漸盛。他對抽象藝術的探索，讓紐約品味獨到的藏家頗有共鳴。在大千衆多紐約知音之中，此次重要北美私人珍藏的原藏家伉儷實屬有遠見卓識而最早收藏大千潑彩作品的藏家之一。他們支持當代藝術發展，致力於保護歷史建築，也是紐約亞洲協會的活躍成員。他們通過大千好友王濟遠與大千結識之後，多次在家中接待大千。1972年大千三藩市回顧展舉行之時，藏家伉儷特意飛到西岸觀展。因此得藏大千精品良多，大千贈送展覽圖錄也往往附有親筆簽名，可見藝術家與藏家之間的友誼。畫作自入藏始，一直保存在藏家家中，珍而重之。

1099

ZHANG DAQIAN (1899-1983)

Autumn Foliage on Verdant Hills

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

81 x 38.8 cm. (31 7/8 x 15 1/4 in.)

Inscribed and signed, with one seal of the artist and one dated seal of 1965

Dated autumn, yisi year (1965)

NOTE:

Zhang Daqian painted *Autumn Foliage on Verdant Hills* in 1965, in which he stamped a seal inscribed with "1965, fifty-four (th year of the Republic)" in the upper right-hand corner. This seal, which bears both the Western and Republican years is a unique artist seal reflecting Zhang's eagerness to forge together Western and Chinese artistic sensibilities. In the early 1960s, Zhang Daqian pioneered his iconic splashed ink technique; and through tireless creative experiments, his splashed ink and colour paintings reached full maturity by 1965. A spectacular display of blue, green and gold, *Autumn Foliage on Verdant Hills* is painted in azurite and malachite, two mineral pigments that give Zhang's splashed ink paintings distinct, vibrant blue and green hues. A lone tree with foliage depicted in a few deliberate strokes juxtaposes the abstract composition and brings an autumn sentiment to its viewers.

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

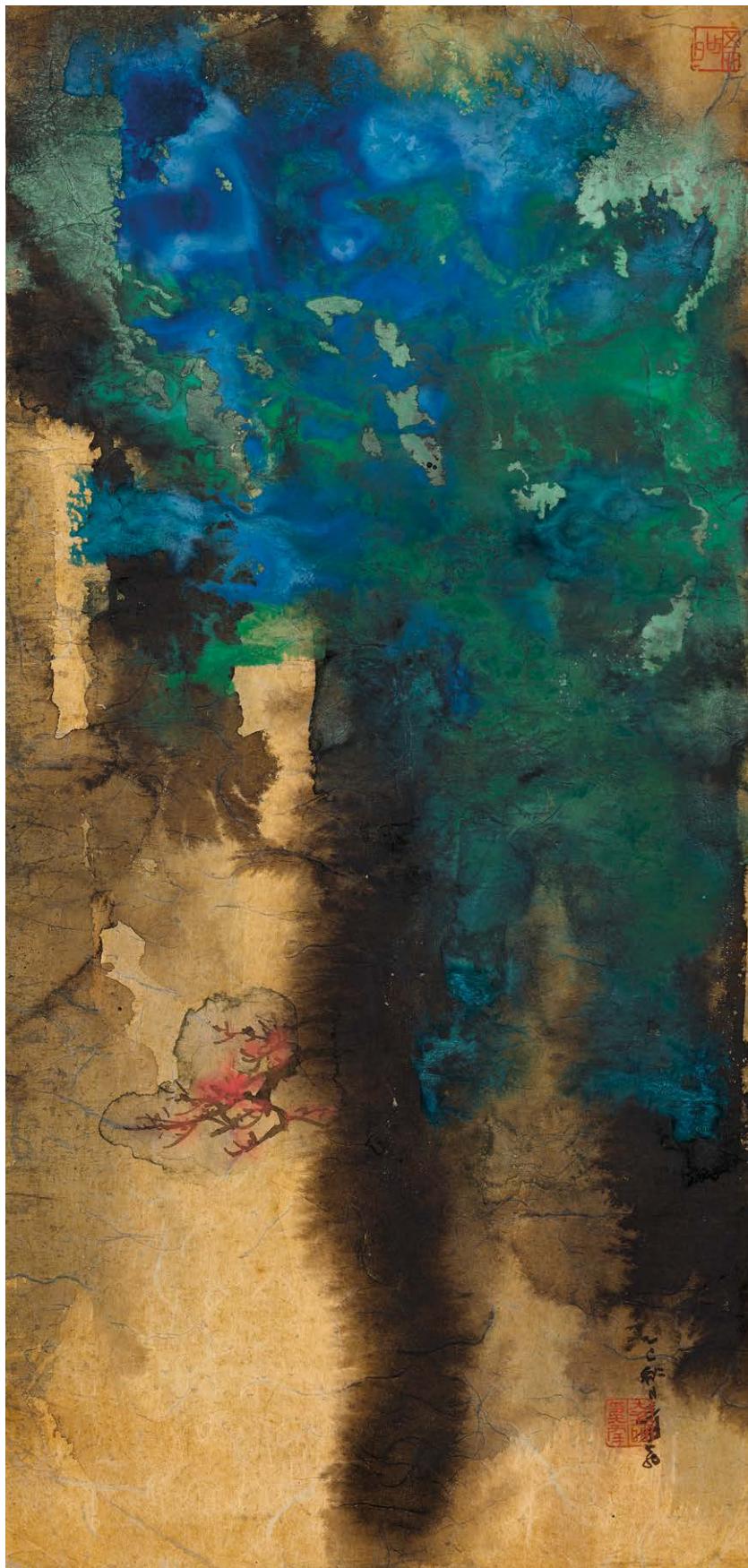
US\$770,000-1,000,000

張大千 秋樹晴嵐 設色金箋 木板鏡框 一九六五年作

題識：乙巳（1965年）秋日，爰翁。

鈐印：大千唯印大年、1965五四

註：本幅作於1965年秋日，畫面右上角鈐“1965五四”印，以西元及民國紀年同列一印，為張大千印集中特殊的一例，亦充分反映大千先生所作融貫東西之創作思路與思想，可謂畫、印合一。大千先生60年代初期開創潑墨潑彩，及至1965年，潑彩已經走入抽象風格的巔峰。如本幅《秋樹晴嵐》，全幅青綠交疊，燦然一片，極富有衝擊力，僅崖下紅樹以意筆勾勒，抽象至極。



1099

211



Having accumulated a decade of experience in his pioneering splashed ink paintings, *Hills in Autumn Haze* stands at the peak of Zhang Daqian's creativity and artistic achievement. A rich blanket of malachite and azurite pigments spread through the left of the painting, depicting the mountains and their vegetation to enshroud the foreground in bright emerald hue. Mist and rain surround the peaks from afar, painted in cobalt blue and accentuated with deliberate ink brushes. A thin layer of white haze rises from the bottom of the valley, moving upwards to create a dramatic entrance to the bright open air at the right side of the composition. Zhang Daqian's versatility in painting techniques is seen in his use of thick brushstrokes to outline the continuous mountain range and his spray paint technique for the white pigment to allow the energetic movements of the snow-like atmosphere to come to life fully. His expression reminds us of the abstract expressionist movement pioneered by Jackson Pollock.

The talented artist always had an eye to expand his market in an international arena, particularly in the United States. His opportunity arrived in the summer of 1967 when he held two landmark exhibitions in California - an academic show at Stanford University and a commercial show at Laky Gallery. By the time when his exhibition *Recent Works by Zhang Daqian* went on tour to New York, Chicago and Boston in 1968, many American collectors had already heard about Zhang from his shows in the previous year. The present work - abstract, vibrant and bold, was tailored by Zhang to cater for an international audience in America. Borrowing the practice of Western artists, Zhang abandoned long, poetic inscriptions and only signed his name Yuan Weng and imprinted two seals on the painting. This very same painting, so beloved by the artist, was again included in his 1970 two-men show with Wang Jiyuan organized by the Smithsonian Institute. The show eventually toured many major museums and institutions in the United States. At this time, Zhang Daqian's career as an international artist had firmly taken off.

《秋山瑞靄》寫於1968年，經過近十年的不斷鍛煉，張大千對材料和技法的變革走入成熟期，潑墨潑彩更加得心應手。畫面左側以濃重石青石綠描繪山體植被，近景幾乎完全籠罩在翠綠之中。遠景以石青寫遠山，輔以筆墨勾勒，表現出煙雨淋漓之感。最巧妙是一襲煙嵐，沿著山谷蔓延開來，表現手法極為細膩。富有戲劇性的對比，畫面右側頓顯開闊舒朗，大千以粗筆勾勒延續山勢，筆勢肆意徜徉。畫家將較淡的色彩噴灑在白色紙張上，創造出煙雲靄靄，似舞非雪的神奇效果，完全突破了傳統藩籬，亦令人聯想到抽象表現主義大師傑克遜·波洛克（1912–1956）的作品。

作品完成之後，隨即入選大千於1968年舉辦的大型全國巡迴展。大千六十年代雖主要居住巴西八德園，然已經開始放眼世界藝術舞台的中心：美國。1967年夏天，兩場重要的展覽分別於斯坦福大學藝術博物館和商業性質的Laky畫廊舉辦，張大千於美國藝壇初試鋒芒。時至1968年，經過多次區域性展覽的介紹，大千認為登上全美舞台的時機已到，此年“張大千近作展”正式登場，於紐約、芝加哥、波士頓三地畫廊巡迴展出。本幅作品應為此次展覽特別繪製，其極富抽象的風格或許在大千眼中更為符合美國觀眾的品味，也更適合國際舞台。作品只於左下署“爰翁”二字，鈐二印，以極簡方式盡量符合西人傳統，避免影響畫面。1970年，應華盛頓史密森博物館之邀，王濟遠協同張大千籌辦“現代華筆作品巡迴展”，二人各擇選作品十五件，於該館及全美各大博物館巡展，本幅亦位列其中，展覽以介紹中國現代筆墨為宗旨，宣揚“獨立之精神，自由之光氣”，張大千連續兩次將此作選入全美巡迴展，顯示了作品於畫家心中的分量，更無疑是這位中國畫家登上世界舞台的宣言。



1100

ZHANG DAQIAN (1899-1983)*Hills in Autumn Haze*

Scroll, mounted and framed, ink and colour on paper

61.6 x 94.5 cm. (24 1/4 x 37 1/8 in.)

Signed, with one seal of the artist and one dated seal of *wushen* year (1968)**EXHIBITED:**New York, Frank Caro Gallery, *Exhibition of Paintings by Chang Dai-chien*, 5-26 October, 1968.Chicago, S.H. Mori Gallery, *Exhibition of Paintings by Chang Dai-chien*, 2-23 November, 1968.Boston, Alberts-Langdon Gallery, *Exhibition of Paintings by Chang Dai-chien*, 30 November-14 December, 1968.Washington D.C., Smithsonian Institution and toured to other museums, *Contemporary Chinese Brushwork by Wang Chi-Yuan and Chang Dai-Chien*, 1970.**LITERATURE:***Contemporary Chinese Brushwork by Wang Chi-Yuan and Chang Dai-Chien*, Smithsonian Institution Washington, D. C., USA, 1970, pl. 27.*Beautiful China: A Pictorial Monthly*, Issue 34, Taipei, August 1971, p.29.**HK\$12,000,000-18,000,000 US\$1,600,000-2,300,000**

張大千 秋山瑞靄 設色紙本 鏡框 一九六八年作

款識：爰翁。

鈐印：大千唯印大年、戊申（1968年）

展覽：紐約，Frank Caro Gallery，“張大千近作展”，1968年10月5-26日。

芝加哥，S. H. Mori Gallery，“張大千近作展”，1968年11月2-23日。

波士頓，Alberts-Langdon Gallery，“張大千近作展”，1968年11月30日-12月14日。

美國，華盛頓史密森博物館及全國巡展，“現代華筆作品巡迴展：張大千、王濟遠畫展”，1970年。

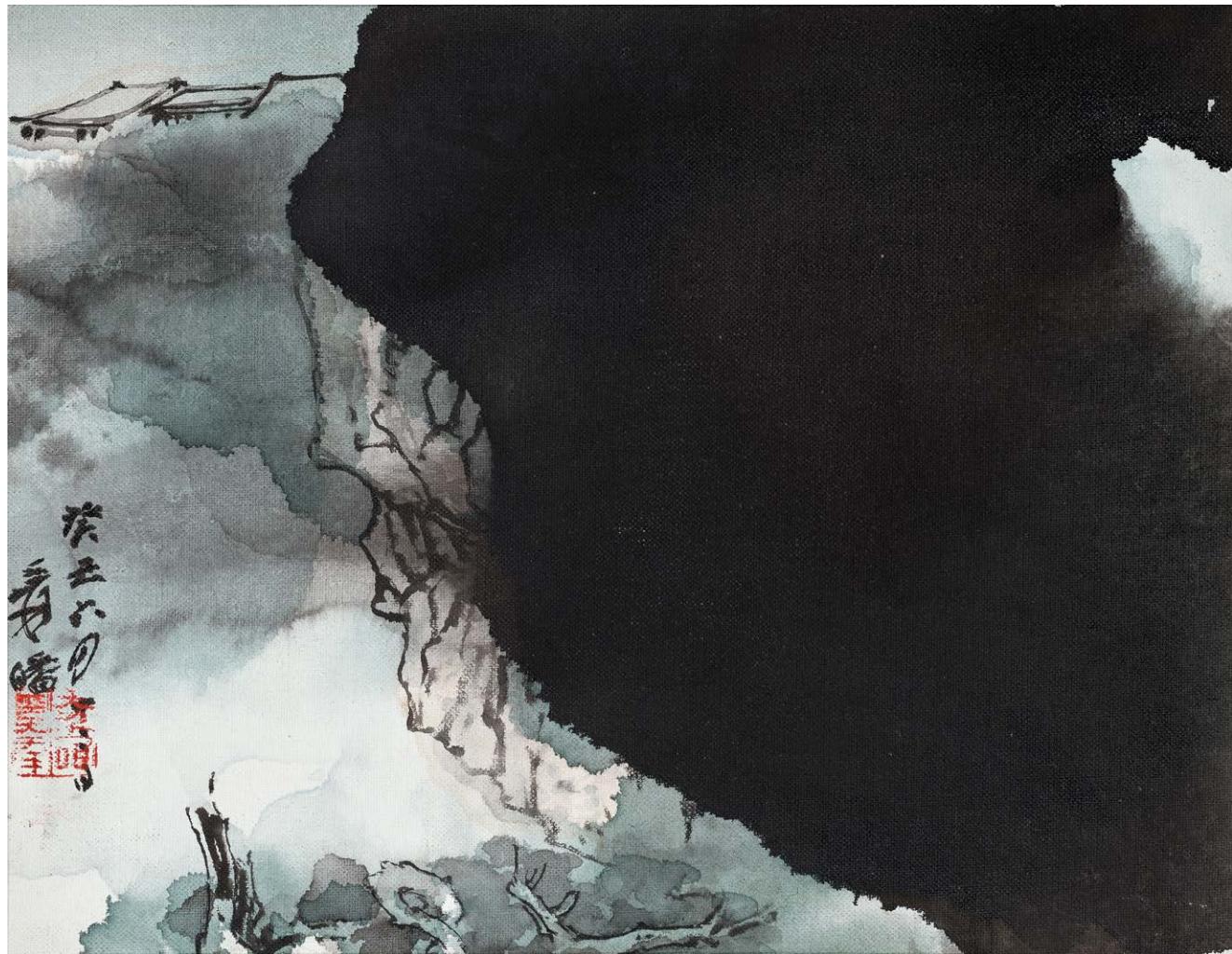
出版：《現代華筆作品巡迴展：張大千、王濟遠畫展》，史密森博物館，華盛頓，1970年，圖版27。

《美哉中華》畫報月刊，第34期，台北，1971年8月，第29頁。





1100



1101

1101

ZHANG DAQIAN (1899-1983)

Temple at Mountain Peak

Scroll, mounted and framed, ink and colour on paper
27 x 34 cm. (10 5/8 x 13 3/8 in.)

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

NOTE:

This work was painted on wallpaper.

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

US\$200,000-320,000

張大千 山寺空翠 設色紙本 鏡框 一九七三年作

題識：癸丑（1973年）六月十二日，爰皤。

鈐印：大千唯印大年

註：本幅作於壁紙上，正是大千先生這個階段嘗試各種新材料的例證。

In 1948, noted physicians Dr. Timothy Liang and his wife, Dr. Esther Chang Liang, were both practising at the Newton Memorial Hospital in Chautauqua County in New York, when they received special permission by an act of Congress to apply for citizenship, in recognition of Dr. Timothy Liang's contribution to the treatment of tuberculosis. Renowned in the medical community for his research on the formula of streptomycin dosage, Dr. Liang and his wife became the first Asians allowed to apply for citizenship in Chautauqua County, NY in nearly fifty years, an event that was reported by The New York Times on Tuesday, November 23, 1948.

An avid art collector and a paediatrician, Dr. Esther Chang Liang and her family were acquainted with Zhang Daqian, who visited her, her husband, and their families several times during his trips to the United States in the 1960s and 1970s. Zhang Daqian painted *Longevity Peaches* (Lot 1104), and dedicated it to Dr. Esther Liang's mother after a memorable meal prepared by the lady. He gifted, *Lotus Pond* (Lot 1105), and *Solo Journey* (Lot 1103), to the family to thank them for hosting him after a visit. He dedicated *Lotus* (Lot 1102), to Dr. Esther Liang especially.

美國國會於1948年，通過一條特別法案，為表彰梁其璇醫師對肺結核治療的貢獻，特別准許他與妻子梁張絳萼醫師申請成為美國公民。當時在紐約州立牛頓醫院服務的兩人，成為近50年來Chautauqua郡第一次得以申請入籍的亞洲人。梁其璇醫師對於鍾離素及其成分的研究，使他在醫學界備受推崇。紐約時報於1948年11月23日，報導了美國國會為梁氏夫婦通過特別法案的訊息。

身為藝術收藏家與小兒科醫生的梁張絳萼醫師與其家人，一直與張大千熟識。張大千在1960和1970年代在美國旅遊時，曾經數次拜訪梁張兩家人。《壽桃》(編號1104)的上款人為梁張絳萼醫師的母親，張楊采藻女士。張大千在享用一頓張楊女士特別準備的美味佳餚之後，特別贈與以表感謝。在一次暫住梁家之後，張大千贈與《獨往圖》(編號1103)、《墨荷》(編號1105)。《清荷》(編號1102)的上款人為梁張絳萼醫師，是張大千特別為其所作。



The Liang family
梁氏闔家照片



1102

1102

ZHANG DAQIAN (1899-1983)

Lotus

Scroll, mounted and framed, ink and colour on paper

141.5 x 73.8 cm. (55 3/4 x 29 in.)

Inscribed and signed, with two seals of the artist

Dated winter, *yisi* year (1965)

Dedicated to Dr. Jiang'e (Dr. Esther Chang Liang)

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

US\$130,000-150,000

張大千

清荷

設色紙本

鏡框

一九六五年作

題識：絳萼大國手法教，乙巳（1965年）冬，大千張爰。

鈐印：張爰、大千居士



1103

1103

ZHANG DAQIAN (1899-1983)

Solo Journey

Scroll, mounted and framed, ink and colour on paper

96.5 x 60.5 cm. (38 x 23 1/2 in.)

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

PROVENANCE:

Gifted by the artist to Dr. Esther Chang Liang and thence by descent.

HK\$600,000-800,000

US\$77,000-100,000

張大千

獨往圖

設色紙本

鏡框

題識：獨往圖。大千居士摩詰山中遺興。

鈐印：張爰私印、千秋願

來源：畫家贈予梁張絳萼醫師，後由家族傳承。

1104

ZHANG DAQIAN (1899-1983)

Longevity Peaches

Scroll, mounted and framed, ink and colour on paper
25.5 cm. (10 in.) in diameter
Inscribed and signed, with two seals of the artist
Dedicated to Madame Yang

PROVENANCE:

Gifted by the artist to the mother of Dr. Esther Chang Liang and thence by descent.

HK\$280,000-380,000

US\$36,000-49,000

張大千 壽桃 設色紙本 鏡框

題識：張母楊太君清賞。蜀郡張大千爰。

鈐印：張爰、大千

來源：畫家贈予梁張絳萼醫師母親張楊采藻女士，後由家族傳承。



1104

1105

ZHANG DAQIAN (1899-1983)

Lotus Pond

Scroll, mounted on cardboard and framed, ink on paper
36 x 43.5 cm. (14 1/8 x 17 1/8 in.)
Signed, with one seal of the artist
Entitled on reverse by the artist

PROVENANCE:

Gifted by the artist to Dr. Esther Chang Liang and thence by descent.

HK\$300,000-400,000

US\$39,000-51,000

張大千 墨荷 水墨紙本 紙板鏡框

款識：爰翁。

鈐印：大千居士

畫家又題於背面：墨荷。

來源：畫家贈予梁張絳萼醫師，後由家族傳承。



1105

1106

ZHANG DAQIAN (1899-1983)

Flowers of the Four Seasons

Scroll, mounted and framed, ink and colour on paper

68.5 x 135 cm. (27 x 53 1/8 in.)

Inscribed and signed, with four seals of the artist and one seal of *bingchen* year (1976)Dated third month, *bingchen* year (1976)**PROVENANCE:**Sotheby's Hong Kong, Fine Chinese Paintings, 6 October 2019,
Lot 2864.**HK\$3,000,000-4,000,000** **US\$390,000-510,000**

張大千 四時花卉 設色紙本 鏡框 一九七六年作

題識：深紅淡白宜相間，先後還須次第裁。

我欲四時攜酒賞，不教一日不花開。

六十五年（1976）三月，環翠園花事漸盛，朝暮坐聊可亭上，看諸孫拔草灌澆，亦一時之樂，亂離中至不易得，急命解事鶴孫，研墨調色，乘興寫此，不計時序，信筆揮洒，更拈歐公詩書其上，以為護身之符也。爰居士年七十有八。
孫乳名綿綿，不可不記。

鈐印：張爰之印、大千居士、三千大千、大風堂、丙辰（1976年）

來源：香港蘇富比，中國書畫拍賣，2019年10月6日，編號2864。

Known as a master flower and bird painter, Zhang Daqian was nicknamed “Zhang Shuixian” (Narcissus Zhang) in his early career. Later on, he came to fame worldwide for his rendition of the ever-changing lotus. The present lot, in which Zhang depicted seven types of flowers seen in four seasons across one composition, is rarely seen in his oeuvre. Although Zhang said that his flowers in the painting “are not painted chronologically,” one can unmistakably see the temporality of his visual presentation: apricot blossoms in spring, peonies in early summer, bright red lotus in mid-summer, bamboo and chrysanthemum in autumn, plum blossoms in deep winter, and then his renowned narcissus to denote the end of all seasons and the welcoming of spring. The work shows Zhang Daqian’s creativity and passion for painting flowers, as they co-exist and compete in beauty in a single composition.



Flowers of Four Seasons was painted in 1976 when Zhang Daqian resided in California. With a garden of flowers blooming and his grandchildren playing joyfully in his expansive garden Huanbi An, Zhang was elated by what he saw and dedicated the painting to this beautiful moment. In the inscription, Zhang mentioned his beloved granddaughter Mianmian, the fourth daughter of his son Baoluo, who assisted him in painting. Beyond his artistic talent, this loving dedication allows us to appreciate Zhang Daqian's love for his family through some of his favourite subject matters.



大千居士擅畫花卉，少年時即以畫水仙聞名畫壇，獲“張水仙”美譽，及至生涯盛期，畫荷更是信手拈來，萬般變化，聞名遐邇。然似本幅，於八尺畫面中寫四時花卉共七種者，卻極為少見。雖題識中畫家坦述畫中各花卉“不依時序而寫”，然細觀由右至左依次為：春日杏花，初夏芍藥，盛夏紅荷，秋菊墨竹，寒冬臘梅，以及年花水仙，實乃嚴格按照四季排序。然將不同時節花卉共寫一幅，匯於一堂，實為少見，乃是畫家興至濃時的慷慨發揮之作。

作品寫於1976年，彼時大千居於美國加州。融融春日，環幕廬內百花競放，又有孫輩戲玩其中，大千甚為感慨，為記錄這一良辰美景，遂寫本幅。題識中更強調創作時由孫兒“綿綿”伺候筆墨，“綿綿”即葆蘿四女張德先，開蒙早慧，深得大千寵愛，公私收藏中屢見其上款之佳作，可謂祖孫情深。本幅既寫春日良時佳景，又有含飴弄孫之樂，實乃一代畫壇宗師細膩情感的寫照。



1107

The present collection includes six works from Zhang Daqian's early career. The collector's family was in business in Shanghai in the 1930s and the 1940s and purchased paintings to protect themselves against inflation and political instability. They brought the collection with them to Hong Kong in 1949 and kept it intact for over half a century. The highlights include a group of early Zhang Daqian figures and landscape paintings dating from the 1930s to the 1940s.

As a diligent and thoughtful young artist, Zhang Daqian dedicated his youth to emulating works by ancient masters such as Shitao and Bada Shanren whilst travelling to visit the famed mountains and landscapes to seek artistic inspiration. Zhang often paid tribute to the masters he so revered - in *Portrait of Sun Chuo* (Lot 1108), he sought inspiration from the tales of the Northern and Southern dynasties and the calligraphy of Shitao; in *Scholar and Attendant* (Lot 1109), he painted in the style of Hua Yan. Some of the landscapes are sketches from Zhang's travels, including *Landscape in the Style of Zhao Mengfu* (Lot 1107), which Zhang attributed to the famed work *Autumn Colours on the Qiao and Hua Mountains* by the Yuan dynasty artistic giant.

本輯推出香港私人收藏張大千早年作品六幅。藏家家族上世紀三、四十年代於滬上經營，有心購藏名家書畫，以抵禦通脹及政局動蕩。1949年後來港，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、四十年代之張大千早期山水人物作品。

張大千生涯早期勤奮多思，一方面臨習古人，尤以石濤八大為重，另一方面廣游天下，名山大川皆入畫中，本輯作品皆為最佳例證。《孫綽像》（編號1108）構思來自世說新語，書法有石濤意味；《高士書童》（編號1109）師法新羅山人。多件山水乃雲遊寫生之作，包括樊川杜曲，北嶽華山，南嶽衡山，無一不足，其中《樊川杜曲》（編號1107）一作更巧妙借思趙孟頫曠世名作《鵠華秋色圖》。諸作並出，萬千氣象，蔚然一堂。

1107

ZHANG DAQIAN (1899-1983)

Landscape in the Style of Zhao Mengfu

Scroll, mounted and framed, ink and colour on paper

110.5 x 44.3 cm. (43 1/2 x 17 1/2 in.)

Inscribed and signed, with three seals of the artist

Further inscribed and signed by the artist, with two seals

Dedicated to Liangji

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

張大千 **樊川杜曲** **設色紙本** **鏡框**
一九三五年作

題識：雲澹翠微寺，天清皇子陂。杜工部《游何將軍山林》句也。地在樊川上，今則榮畦麥隴，無由追尋勝跡矣。乙亥（1935年）九月，攜二三俊侶遊樊川杜曲，得此粉本，歸故都之三月始寫成之。蜀人張爰。

鈐印：張爰、大千大利、游藝中原

又題：畧師趙文敏《鵠華秋色卷》筆意，寫似亮集鄉長兄教正，弟爰。

鈐印：張爰、三千大千

1108

ZHANG DAQIAN (1899-1983)

Portrait of Sun Chuo

Scroll, mounted and framed, ink and colour on paper
101.5 x 39.6 cm. (40 x 15 1/2 in.)

Inscribed and signed, with two seals of the artist
Dated spring, xinsi year (1941)

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

張大千 孫綽像 設色紙本 鏡框 一九四一年作

題識：孫綽賦《遂初》，築室畎川，自言見止足之分。齋前種一株松，恒手自壅治之。高世遠時亦鄰居，語孫曰：“松樹子非不楚楚可憐，但永無棟樑用耳！”孫曰：“楓柳雖合抱，亦何所施？”辛巳（1941年）春日，大千居士爰。

鈐印：蜀人張爰、大千



1108

223



1109

1109

ZHANG DAQIAN (1899-1983)

Scholar and Attendant

Scroll, mounted and framed, ink and colour on paper
101 x 39 cm. (39 3/4 x 15 3/8 in.)

Inscribed and signed, with four seals of the artist
Dated fourth month, *guiyou* year (1933)

HK\$300,000-500,000

US\$39,000-64,000



1110

張大千 高士書童 設色紙本 鏡框 一九三三年作

題識：癸酉（1933年）四月，夏山人筆，寫似夢鯉老兄
法教。大千弟張爰。

鈐印：張爰、大千大利、大風堂、摩耶室

註：上款“夢鯉老兄”即謝夢鯉，齋號鄰繪草堂，浙江鎮海人。
會出資籌建中國女子書畫會，與張大千等海上名家往來頻
仍，收藏既富且精，輯《鄰繪草堂現代名家書畫集》。

1110

ZHANG DAQIAN (1899-1983)

Mount Hua

Scroll, mounted and framed, ink and colour on paper

132.5 x 49 cm. (52 1/8 x 19 1/4 in.)

Inscribed and signed, with two seals of the artist

HK\$400,000-600,000

US\$52,000-77,000

張大千 華嶽高峻 設色紙本 鏡框

題識：青牛遺跡聳高臺，石上天梯雲自陪。
極目猢猻愁不得，攀緣無路絕塵埃。
青牛坪猢猻愁，華岳之最險峻，予以大滌
子筆法出之。爰。

鈐印：張爰印、未始有極

註：本作右下角鈐白文方印“未始有極”，乃張
大千自刻印章；拍品編號1111《碧峰飛泉》
左下鈐“苦瓜滋味”，兩印皆為大千早年印
章，常在其臨仿石濤作品中配用。因早年作
品遺存相對較少，此二印亦較為罕見，極為
特別。



1111

ZHANG DAQIAN (1899-1983)

Landscape after Shitao

Scroll, mounted and framed, ink on paper

122.5 x 56.5 cm. (48 1/4 x 22 1/4 in.)

Inscribed and signed, with three seals of the artist

Dated spring, dingmao year (1927)

HK\$500,000-700,000

US\$65,000-90,000

張大千 碧峰飛泉 水墨紙本 鏡框
一九二七年作

題識：飛泉迸出碧峰頭，裂破雲根萬斛流。
立向江心洗耳聽，清聲擬載我歸舟。
仿大滌子筆，丁卯（1927年）春日，張爰。
鈐印：張爰印、大硯齋、苦瓜滋味

1111



1112

1112

ZHANG DAQIAN (1899-1983)

Mount Heng after Rain

Scroll, mounted and framed, ink and colour on paper

114.5 x 41.5 cm. (45 1/8 x 16 3/8 in.)

Inscribed and signed, with five seals of the artist

Dated tenth month, *jiaxu* year (1934)

HK\$400,000-600,000

US\$52,000-77,000



1113

張大千 南嶽新晴 設色紙本 鏡框 一九三四年作

題識：竹杖穿雲蠟屐輕，春風扶我趁新晴。上方鐘磬松杉合，絕頂晨昏日月明。中歲漸知輸道路，千年何處問昇平。高僧識得真形未，破碎河山畫不成。

癸酉（1933年）二月，衡陽謁曾師墓，歸途遇南岳積雨新晴，遂登絕頂浮屠寄緣，嚮導甚勤，殊不俗也。甲戌（1934年）十月寫圖並記，爰。

鈐印：大藝堂、大千、張爰私印、苦中作樂、人間乞食

1113

PU RU (1896-1963)

Gibbons in Autumn

Hanging scroll, ink and colour on paper

74 x 27 cm. (29 1/8 x 10 5/8 in.)

Inscribed and signed, with three seals of the artist

EXHIBITED:

Hong Kong, Tsui Ku Chai, *Three Masters Who Crossed the Sea: Pu Ru, Huang Junbi & Zhang Daqian*, 27 September to 20 November, 2021.

LITERATURE:

Three Masters Who Crossed the Sea: Pu Ru, Huang Junbi & Zhang Daqian, Tsui Ku Chai Co Ltd, Hong Kong, October 2021, pp.26-27.

HK\$320,000-420,000

US\$42,000-54,000

溥儒

聚猿圖

設色紙本

立軸

題識：風急天高索然時，秋意正深，寒猿啼雨，此天然畫本也。
心畬。

鈐印：舊王孫、溥儒、玉壺

展覽：香港集古齋，“渡海三家：溥儒、黃君璧、張大千”，2021年9月
27日至11月20日。

出版：《渡海三家：溥儒、黃君璧、張大千》，集古齋有限公司，
香港，2021年10月，第26-27頁。



1114

ZHANG DAQIAN (1899-1983)

The Majestic Mount Hua

Scroll, mounted and framed, ink and colour on paper

113.5 x 30 cm. (44 5/8 x 11 3/4 in.)

Inscribed and signed, with five seals of the artist

Two collector's seals

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

US\$160,000-230,000

張大千

華嶽雄姿

設色紙本

鏡框

題識：華山諸（峰）皆直上干霄，少夭矯盤曲之致。惟雲臺峰絕
壁，老子掛犁松，如龍如螭，偃蹇支離，堪與黃山爭勝。
蜀人張爰。

鈐印：張爰、張大千、師萬物、三峰天外寫重游、玄予

鑑藏印：玉鶴軒、一如居士

註：張大千早年遊歷大江南北，以石濤“搜盡奇峰打草稿”為己志，
西嶽華山必是不可不遊的勝地。資料記載，大千曾於1934及35年兩登
華山，首次與二哥張善孖同行，1935年則是與夫人楊婉君、友人嚴谷
聲再遊，現存以華山為題的作品也多是此時期所作。本幅雖無紀年，
但依畫法風格亦應是此時期作品。畫寫華山雲臺峰，即亦北峯，四面
懸絕，上冠景雲，下通地脈，巍然獨秀。一株老松自山巔垂冠而下，
此處正是傳說老子掛犁之處。畫面中三人同遊，一人已登高處，於松
下休憩遠眺，二人徐徐而行，既凸顯此處山勢婉轉騰挪，又增添畫面
趣味，實屬張大千早年山水經心佳作。

1114



1115

1115

XIE ZHILIU (1910-1997)

Ziyou Admiring Bamboo/Calligraphy

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

Each fan leaf measures 18.7 x 52.5 cm. (7 3/8 x 20 5/8 in.)

Entitled, inscribed and signed, with a total of four seals of the artist
Dated fifth month, *dingyou* year (1957)

HK\$150,000-250,000

US\$20,000-32,000

謝稚柳

王子猷看竹圖/書法
扇面雙挖鏡框

設色紙本/水墨紙本
一九五七年作

1.題識：王子猷看竹圖。丁酉（1957年）五月，謝稚柳。
鈐印：謝稚、稚柳

2.釋文：露葉煙梢綠幾多，角巾蕙帶近如何。
春風若論凌雲價，絕憶當年舊永和。

題識：寫王子猷看竹圖。謝稚柳。
鈐印：謝稚、稚柳



1116

XIE ZHILIU (1910-1997)

Camellia and Bird

Scroll, mounted and framed, ink and colour on paper

94 x 41.5 cm. (37 x 16 3/8 in.)

Inscribed and signed, with eleven seals of the artist

Dated spring, *jichou* year (1949)

LITERATURE:

Xie Zhiliu Dunhuang Liufeng, People's Fine Art Publishing House, Beijing, September 2021, p.197.

HK\$500,000-800,000

US\$65,000-100,000

謝稚柳 山茶花小鳥 設色紙本 鏡框
一九四九年作

題識：己丑（1949年）春暮，謝稚柳調歌閣中寫。

鈐印：謝稚柳、燕白衣、魚飲、苦篁齋、杜齋、穉覈、魚飲谿堂、調嘯閣、遲燕居、遲燕草堂、烏衣

出版：《謝稚柳敦煌流風》，人民美術出版社，北京，2021年9月，第197頁。

註：謝稚柳作畫早年追摹陳老蓮，繼而追蹤兩宋院體，上世紀四十年代赴敦煌考察一年，可謂轉益多師。本幅繪紅茶翠雀，老枝新苔，仍有老蓮高古風神，然賦色綺麗，構圖洗鍊，已是自家風格。



1117

1117

PU RU (1896-1963)*Calligraphic Couplet - Blessing of Fortune*

A pair of hanging scrolls, ink on gold-flecked red paper
Each scroll measures 128.2 x 33 cm. (50 1/2 x 13 in.)
Signed, with two seals of the artist

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings (II), 28 May 2013, Lot 1303.

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

溥儒

書法對聯

水墨灑金紅箋

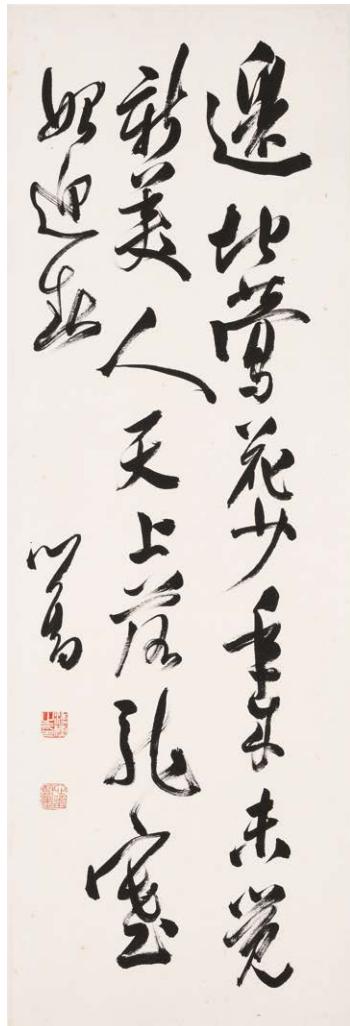
立軸兩幅

釋文：春到德門臨五福，財生茂業集千祥。

款識：溥儒。

鈐印：溥儒之印、心畬翰墨

來源：香港佳士得，中國近現代畫 (II)，2013年5月28日，編號1303。



1118

1118

PU RU (1896-1963)*Calligraphy in Running Script*

Scroll, mounted and framed, ink on paper
103 x 34.5 cm. (40 1/2 x 13 5/8 in.)

Signed, with one seal of the artist

EXHIBITED:

Hong Kong, Tsi Ku Chai, *Three Masters Who Crossed the Sea: Pu Ru, Huang Junbi & Zhang Daqian*, 27 September to 20 November, 2021.

LITERATURE:

Three Masters Who Crossed the Sea: Pu Ru, Huang Junbi & Zhang Daqian, Tsi Ku Chai Co Ltd, October 2021, pp.74-75.

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

溥儒 行書《觀永樂公主入番詩句》
水墨紙本 鏡框

釋文：邊地鶯花少，年來未覺新。美人天上落，龍塞始迎春。

款識：心畬。

鈐印：溥儒之印、心畬翰墨

展覽：香港集古齋，“渡海三家：溥儒、黃君璧、張大千”，2021年9月27日至11月20日。

出版：《渡海三家：溥儒、黃君璧、張大千》，集古齋有限公司，2021年10月，第74-75頁。



1119

1120

PU RU (1896-1963)

Herdung

Scroll, mounted and framed, ink and colour on paper
96 x 31.2 cm. (37 3/4 x 12 1/4 in.)

Inscribed and signed, with two seals of the artist

EXHIBITED:

Hong Kong, Tsi Ku Chai, *Three Masters Who Crossed the Sea: Pu Ru, Huang Junbi & Zhang Daqian*, 27 September to 20 November, 2021.

LITERATURE:

Three Masters Who Crossed the Sea: Pu Ru, Huang Junbi & Zhang Daqian, Tsi Ku Chai Co Ltd, October 2021, pp.24-25.

HK\$160,000-200,000

US\$21,000-26,000



1120

溥儒

牧牛圖

設色紙本

鏡框

題識：牧向溪邊草，歌行嶺上雲。何須如甯戚，寓意見齊君。心畬。

鈐印：溥儒、省心齋

展覽：香港集古齋，“渡海三家：溥儒、黃君璧、張大千”，2021年9月27日至11月20日。

出版：《渡海三家：溥儒、黃君璧、張大千》，集古齋有限公司，2021年10月，第24-25頁。

AFTERNOON SESSION

29 MAY 2022, 2:30 PM

2022年5月29日，下午2時30分

LOTS 1121-1261



1121

QI GONG (1912-2005)

Calligraphy

Scroll, mounted and framed, ink on paper
53 x 35 cm. (20 7/8 x 13 3/4 in.)
Signed, with four seals of the artist

PROVENANCE:

Acquired directly from the artist.

HK\$50,000-100,000

US\$6,500-13,000

啓功

行書-怡雲

水墨紙本

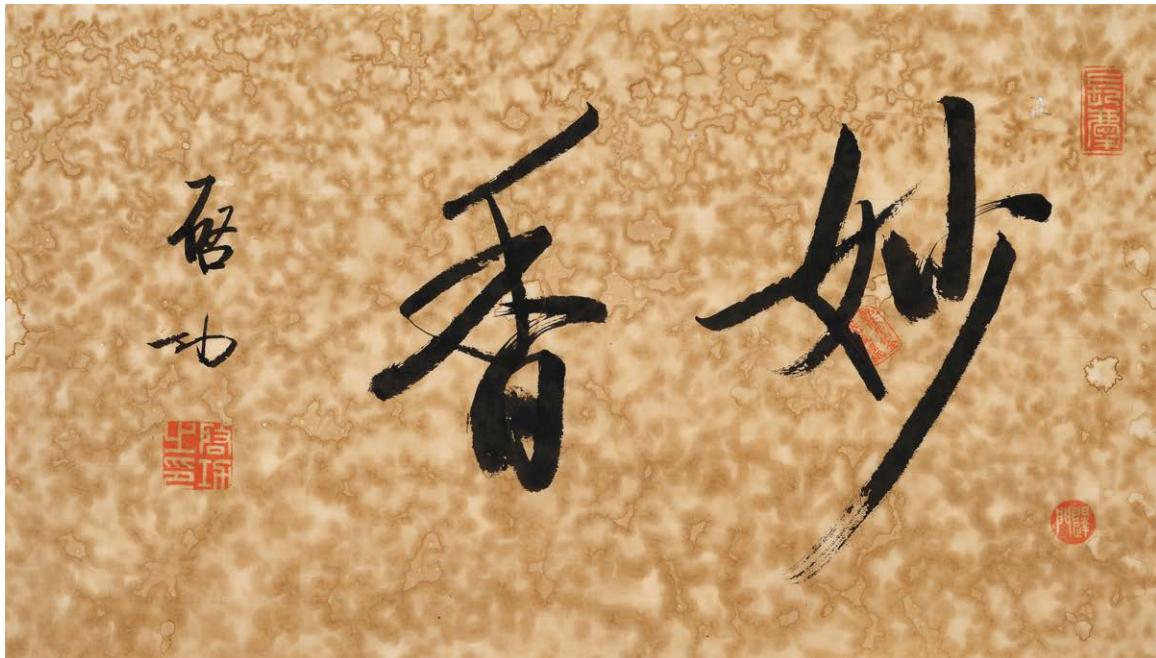
鏡框

釋文：怡雲。

款識：啓功。

鈐印：啓功、元白、長慶、珠申

來源：現藏者直接得自啓功先生。



1122

1122

QI GONG (1912-2005)

Calligraphy

Unmounted scroll, framed, ink on paper
29.5 x 51.5 cm. (11 5/8 x 20 1/4 in.)

Signed, with three seals of the artist

PROVENANCE:

Acquired directly from the artist.

HK\$50,000-100,000

US\$6,500-13,000

啓功

行書-妙香

水墨紙本(未裱)

鏡框

釋文：妙香。

款識：啓功。

鈐印：啓功之印、長慶、闔門

來源：現藏者直接得自啓功先生。

註：本幅未托裱，保留清乾隆年倣金粟山藏經紙原貌，甚為難得。

1123

QI GONG (1912-2005)

Calligraphic Couplet

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

Each scroll measures 66 x 17.5 cm. (26 x 6 7/8 in.)

Signed, with three seals of the artist

PROVENANCE:

Acquired directly from the artist.

HK\$150,000-250,000

US\$20,000-32,000

啓功

行書七言聯

水墨灑金箋

雙挖鏡框

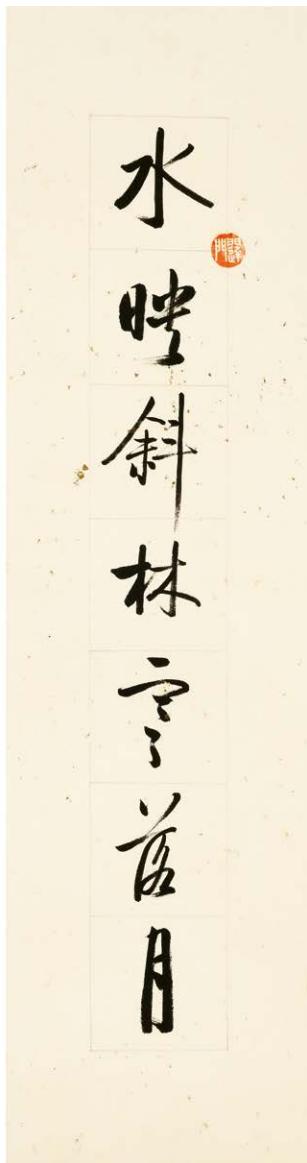
釋文：水映斜林寒落月，天連遠岫晚生雲。

款識：啓功。

鈐印：啓功、元白、闔門

來源：現藏者直接得自啓功先生。

註：本幅以寒玉堂詩句，寫書房小聯，清雅可玩。



1123

1124

QI GONG (1912-2005)

Calligraphy

Hanging scroll, ink on paper

138.8 x 47 cm. (54 5/8 x 18 1/2 in.)

Inscribed and signed, with four seals of the artist

Dated summer, 1987

PROVENANCE:

Acquired directly from the artist.

HK\$150,000-250,000

US\$20,000-32,000

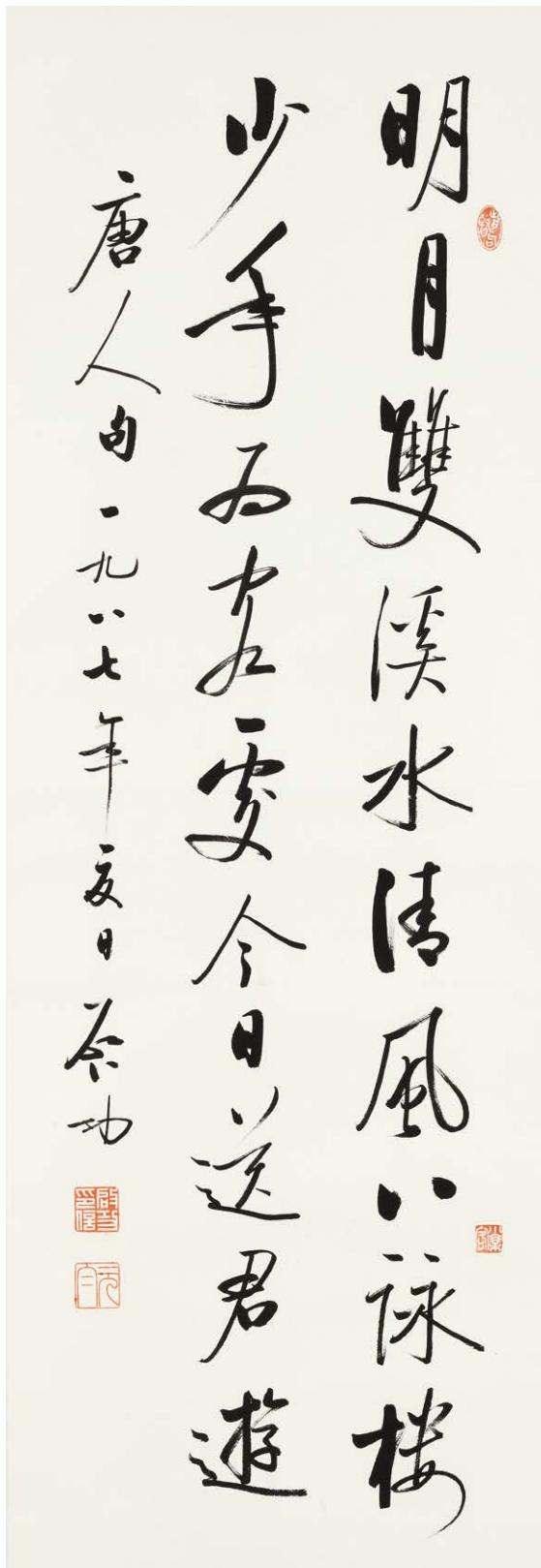
啓功 書法錄唐人句 水墨紙本 立軸 一九八七年作

釋文：明月雙溪水，清風八詠樓。少年爲客處，今日送君遊。

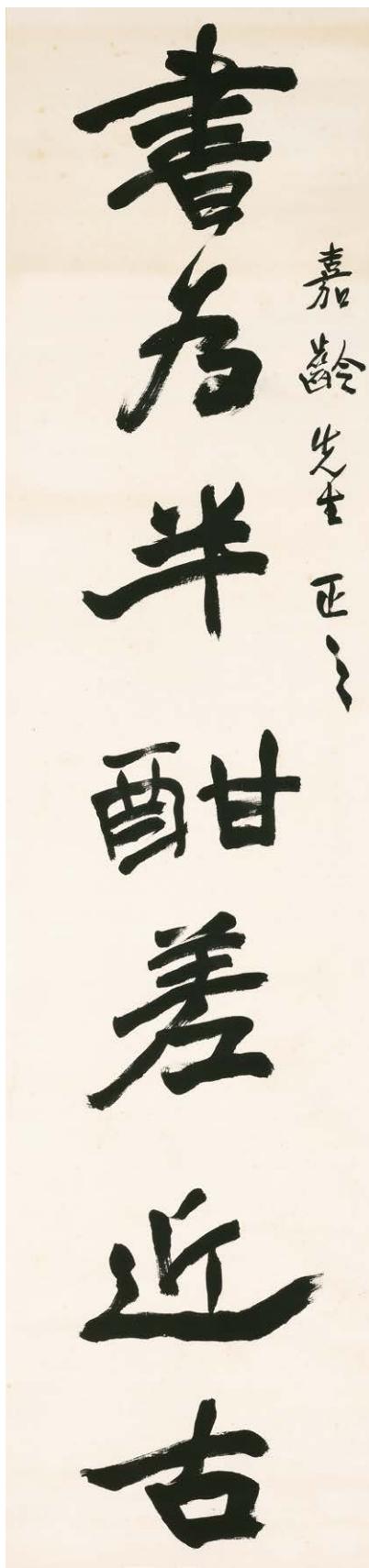
題識：唐人句。一九八七年夏日，啓功。

鈐印：前賢句、小乘客、啓功印信、元白

來源：現藏者直接得自啓功先生。



1124



1125

YU YOUREN (1879-1964)

Seven-character Calligraphic Couplet in Clerical Script

A pair of hanging scrolls, ink on paper
Each scroll measures 228.5 x 52.5 cm. (90 x 20 5/8 in.)

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

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

于右任 隸書七言聯 水墨紙本 立軸兩幅

釋文：書為半酣差近古，詩緣獨學不名家。
題識：嘉齡先生正之，于右任。
鈐印：于、右任

1126

YU DAFU (1896-1945) / ZHANG WEIHAN

(1886-1979)

Calligraphy in Running Script/ Seven-character Poem in Running Script

Two scrolls, mounted and framed, ink on paper
Calligraphy in Running Script measures 77 x 41 cm. (30 3/4 x 16 1/8 in.)

Inscribed and signed by Yu Dafu, with two seals
Dated spring, xinsi year (1941)
Seven-character Poem in Running Script measures 40 x 33.3 cm. (15 1/4 x 13 1/8 in.)
Inscribed and signed by Zhang Weihan, with three seals
Both dedicated to Bofan

PROVENANCE:

Acquired directly from the artists, thence by descent.

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

郁達夫／張維翰 行書自作詩／行書七言詩
水墨紙本 鏡框兩幅 一九四一年作

郁達夫《行書自作詩》

釋文：千金散盡仍遊旅，五嶽看完再入山。
爭取炎荒秋一點，輕車飛涉萬重灣。

題識：辛巳（1941年）春，避炎熱至金馬崙高原
之作。卜蕃先生兩正，郁達夫。

鈐印：途中曳尾生、郁達夫

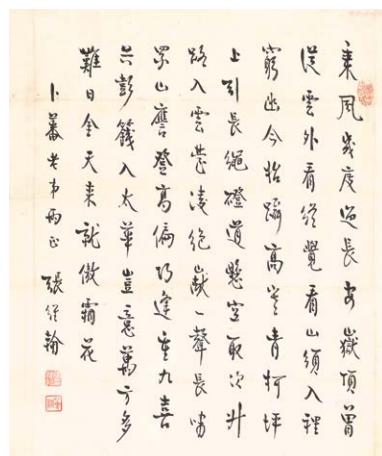
張維翰《行書七言詩》

釋文：乘風幾度過長安，嶽頂曾從雲外看。
終覺看山須入裡，窮幽今始躡高寒。
青柯坪上引長繩，磴道懸空取次升，
路入雲臺凌絕巔，一聲長嘯衆山瘞。
登高偏巧逢重九，喜共彭箋入太華，
豈意萬方多難日，金天來就傲霜花。

題識：卜蕃老弟兩正，張維翰。

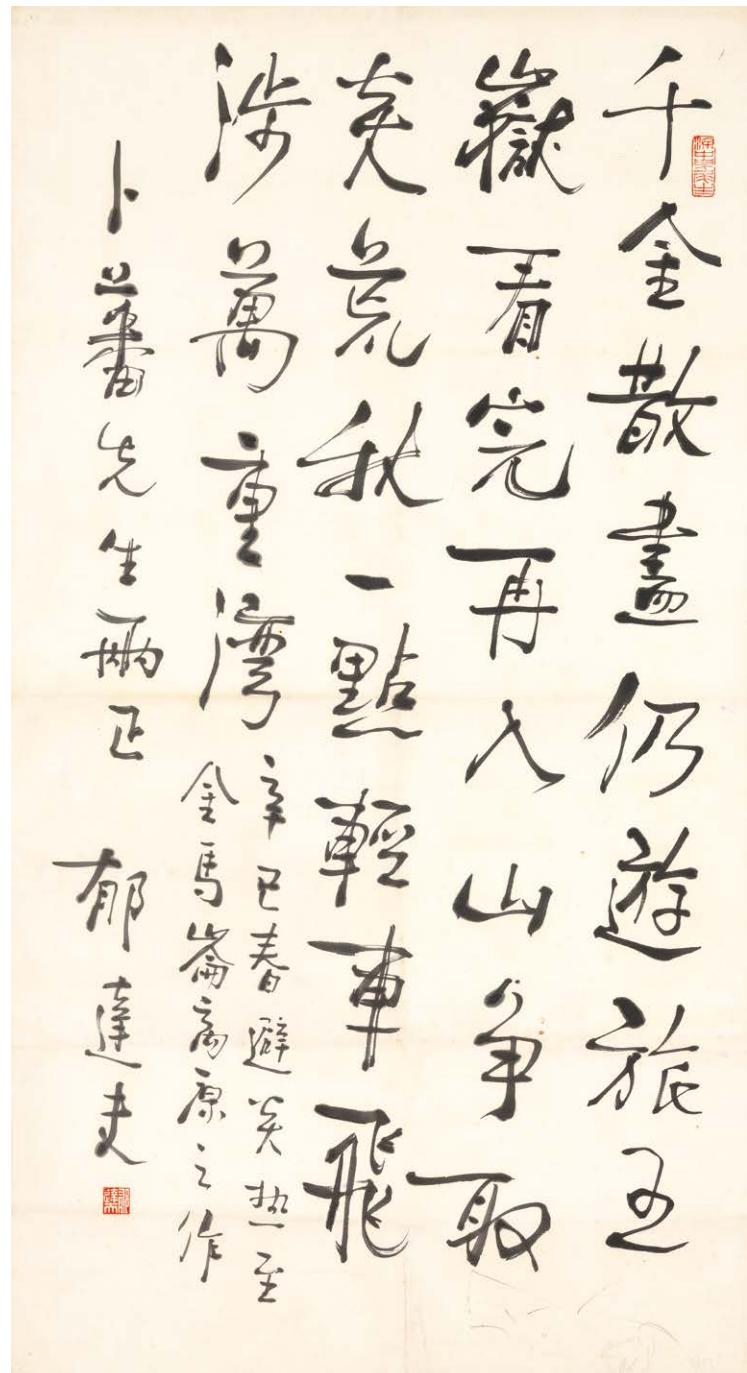
鈐印：張維翰印、三載婁堂周郡國、尊漚

來源：直接得自郁達夫、張維翰，並由家族傳承。



註：上款“卜蕃”乃馮衍（1908-1947），字卜蕃，江蘇南通人。畢業於黃埔軍校第六期，曾任中國遠征軍司令長官部少將副參謀長、中國駐東南亞盟軍總部首席聯絡官。日軍投降時，正是他代表中方赴新加坡，接受日軍大將板垣征四郎的投降。郁達夫雖是文人，卻亦以抗日義士留名青史，他1938年到新加坡，主編《星洲日報》等文藝副刊，以筆為劍，宣傳抗日救亡，所寫文章，不少膾炙人口。

1941年，馮衍先生初任軍令部少將高級參謀，是



1126

年2月，隨“中緬印馬軍事考察團”赴緬甸、印度、馬來西亞等地考察。馮、郁二人接觸許正在馮氏訪問期間。郁達夫這年新年假期，與《星洲日報》同人遊歷馬來西亞金馬崙高原，賦詩多首，本幅所錄為其中之一。

另幅書法作者張維翰（1886-1979），字漚漚，雲南韶通人，民國政治人物及法學家，歷任雲南省政府、中央政府內政及監察職務，1949年赴台。張氏擅長詩書，晚年致力於研究佛學，並任衆多民間文化協會要職。



**PROPERTY FROM A DESCENDANT OF
A DISTINGUISHED SOUTHEAST ASIAN
COLLECTOR (LOTS 1127-1144)**
重要東南亞藏家後代收藏

Renowned entrepreneur and philanthropist Chen Jiandun was born in the early 20th century and moved from China to Singapore in his youth. While in Singapore, he developed a successful career and founded a business empire in property development, shipping and cement manufacturing in Singapore and Hong Kong. Mr Chen was known for his generosity and philanthropic activities towards his hometown in China, making frequent visits and donations for infrastructure building from the 1950s.

As a keen photographer, Mr Chen became friends with many Singaporean artists in the Chinese and Western traditions who opened his eyes to Chinese paintings. With a passion for Chinese art, Mr Chen assembled an impressive collection of Chinese ink paintings throughout his life, with a particular interest in Xu Beihong, a love shared by many of his fellow Southeast Asian collectors. During his visits to China in the 1970s, he met many Beijing artists, such as Huang Zhou, Li Kuchan and Wang Xuetao, from whom he acquired these paintings. Many of these works were dedicated to him by these artists. Seven works from this collection will be offered in the *Exquisite Eye: Chinese Paintings Online* on 16-30 May 2022.

陳劍敦先生，1917年生，少年時即南渡新加坡。經過一番打拼，成功建立起自己的商業版圖，在新加坡和香港兩地經營地產實業、船務和混凝土生產。陳氏樂善好施，1950年代事業成功後，頻頻撥款捐助到中國內地，支持家鄉公益事業。

陳氏在事業之餘，亦是攝影愛好者，在藝文圈內結識精通中西不同畫法的新加坡畫家，從此開闊眼界，與中國書畫結下不解之緣。他多方瑰集，上下求索，建立起自己的中國水墨藝術收藏。同其他東南亞華人藏家一樣，他尤其對徐悲鴻的藝術情有獨鍾，收藏其作品既豐且精。1970年代，陳氏於歷次中國大陸訪問中結識黃胄、李苦禪、王雪濤及黃永玉等北京畫家，並獲贈多幅精彩作品，其中大多具陳氏上款，皆屬佳作。本收藏另有7件作品將於5月16至30日的“丹青薈萃：中國書畫網上拍賣”呈現。

“Of the traditional techniques, one should preserve the outstanding ones, inherit the disappearing ones, change the inadequate ones, and infuse the adaptable Western techniques into one's work.”

— Xu Beihong

Of all the Chinese artists of the 20th century, Xu Beihong is arguably the most successful one at amalgamating his artistic pursuits with his sense of social responsibilities. Stylistically, he chose to apply the techniques of Western Realism to traditional Chinese media, widening the pictorial possibilities created by a Chinese painterly lexicon. To him, the brushwork – the most crucial aspect of traditional Chinese painting – was no longer an independent element seeking its own amusement and prominence. Instead, it was employed as one of the tools of expression like

charcoal sketches and oil paintings. Unbounded by the formalities of each medium, Xu Beihong conveyed his ultimate artistic vision and spirit by freely utilizing and mixing all the Western and Chinese technical characteristics and media.

With relatively fewer works of figures and landscape, Xu Beihong's oeuvre consists mainly of animal subjects. According to his student Zhang Anzhi, Xu's animal paintings most fittingly highlight his adherence to traditional Chinese painting as well as his absorption of the Western painting tradition. These works often evince a metaphorical approach, a nod to Chinese literature. Amongst the many animals he had rendered, the horse is undoubtedly his best-known subject.

In this session, we present six works by Xu Beihong from the collection of Mr Chen Jiandun, five of which have a horse theme. Created between 1938 to 1941, in locations including Nanjing, Singapore, India, and Malaysia, these paintings came from the period during which Xu reached his mature style and was most prolific. *Horse Drinking Water* was dedicated to "Madame Kunyi," a disciple of his friend and fellow artist Gao Qifeng. Three Horses depicts the horses in various stances, a paradigmatic composition that his other versions of the same subjects are based on – an indication that this was one of his favourite original compositions. *Running Horse*, *Galloping Horse*, and another *Running Horse*, while all employing the same subject matter, nevertheless manifest Xu's accomplished skills at depicting the animal through different perspectives.

Xu Beihong displayed a predilection for painting horses early in his career, when he was emulating the animals featured on tobacco boxes. His works on horses were praised by the brothers Gao Qifeng and Gao Jianfu as early as 1916. Initially, he adopted the watercolour methods and painting techniques of Giuseppe Castiglioni. While the forms were anatomically accurate, these works did not exhibit any individual characteristics, as seen in Figure 1. He began his travel and study in Europe in 1919 and returned to China in 1927. During his time abroad, he focused on studying Realism and sketched extensively, using objects from the real world and frequented local zoos. While he did not directly follow the stylistic approaches of his teachers Francois Flameng and Fernand Cormon (Figure 2), he was nevertheless influenced by the dynamism conveyed in their works. After his return to China, his art took a turn toward the traditional Chinese, where

ink, colour, and paper became his most frequently used media. As he developed his personal style, he also began to depict his horses in a highly individualized way. Using swift brushstrokes, thick lines were used to model the horse's body; the "flying white" technique to draw its mane and tail; precise and delicate lines to delineate its features and knees. He rarely used a dry brush, wielding a saturated brush most of the time and painting quickly. He eschewed the background, directing the viewer's gaze firmly at the horse itself. If Xu Beihong's majestic lions symbolize the Chinese state, then his horses the individuals – embodying fuller and more urgent emotions and feelings.



Fig. 2 圖二

“古法吉佳者守之，垂絕者繼之，不佳者改之，未足者增之，西方畫之可采人者融之。”

—徐悲鴻

若綜合畫家之個人藝術與社會承擔，徐悲鴻乃二十世紀中國兩者結合做得最傑出之藝術家。於形式上，他選擇中體西用，以中國畫為主要創作媒介，引入西方的寫實來改良中國畫形式語言，革新造型方式。傳統繪畫中最重要的“筆墨”不再獨立於作品其它因素，不再被強調其自身的趣味性，無論是西方的素描油彩，還是中國的線條筆墨，對他而言，都是可用的表現方式，不拘一格，而作品呈現的風格，與表達傳遞的精神，才是藝術追求的終極目標。

相較於人物畫與山水畫，徐悲鴻的動物畫數量最多，深諳其藝途的學生張安治認為徐氏的動物畫最突出地表現他繼承傳統和吸收外來因素，而又有“新的發揮”。他在動物畫中找到符合自己改良目的的藝術語言；又運用中國傳統文學“比興”的修辭方式，將人文氣質帶入其中，令人耳目一新。他筆下涉獵動物種類甚多，而“馬”無疑是最有代表性、標誌性的題材。

本場呈現劍敦先生所藏悲鴻作品六幅，五幅以馬為題材，創作於約1938至1941年間的南京、新加坡、印度、馬來西亞等地，正是徐悲鴻中國畫個人風格成熟、創作力最旺盛時期作品。《長河飲馬》畫贈“坤儀女士”，或為徐悲鴻畫馬最早知音高奇峰之愛徒張坤儀。

《三駿圖》寫三馬聚首而立，各有動姿，或輕扣前蹄，或低首撕摩，正面對觀者一匹卻觀向畫外，最顯沉著，徐悲鴻有數本《三馬圖》，皆出於同稿，當是畫家鍾愛的構圖之一。另三幅《草枯馬蹄輕》、《冬風迎春陽》、《春風得意馬蹄輕》皆為奔馬題材，不同朝向與角度，將畫家畫馬之功展現得淋漓盡致。

徐悲鴻自學藝之

始，即愛畫馬。

他最初臨摹卷

煙盒上的動物

畫，1916年時他

畫的馬已得到高

奇峰兄弟極力誇

讚：“雖古之韓

幹，無已過也”



Fig. 1 圖一

徐悲鴻早年畫馬風格結合西方水彩與郎世寧的獨特畫風，造型則已做到準確，然仍是用他人之法，尚無自己的繪畫思想與風格，如1919年所作《三馬圖》（附圖一）。1919年，徐悲鴻開始在歐洲留學、遊歷，直到1927年回國。這期間，他苦學西方寫實技法，勤練寫生：“旋旅歐洲，凡明都之動物園，靡不涉足流連”，對動物動態熟悉掌握，表現駕輕就熟；也從西方藝術中對馬的表現獲得嶄新的印象與靈感，他的業師Francois Flameng, Fernand Cormon筆下的馬（附圖二），雖然沒有被他直接師法，但作品中的奔騰威武應該對他日後作品產生影響。回到中國後，徐悲鴻的藝術逐漸回歸傳統，中國畫成為主要創作形式，早期水彩畫風不再出現，他的個人風格開始變得清晰成熟，大約在1930年代初期，他筆下的馬已經逐漸成熟，找到自己的風格：線條變化多樣，用雄渾粗壯者表現馬的整體輪廓；用飛揚者表現馬鬃馬尾；用精準鉤勒者表現嘴鼻、馬膝等關鍵部位。全畫少用渴筆，大筆蘸滿水分潑寫，酣暢淋漓。背景多空無，或疏疏寥寥交代，令作畫之精力、觀畫之精神，全集中於畫中的馬上。若說徐悲鴻筆下的獅威嚴魁偉，是國家民族的象徵；那他筆下的馬則更似乎是個體的擬人，承載更豐富的涵義與情感：激昂驍勇的、緊張急迫的、沉著堅韌的、迷茫憂憤的，不一而足。

1127

XU BEIHONG (1895-1953)

Galloping Horse

Scroll, mounted and framed, ink and colour on paper
103.8 x 89.2 cm. (40 7/8 x 35 1/8 in.)

Inscribed and signed, with two seals of the artist
Dated twenty-ninth year (of the Republic, 1940)

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

US\$330,000-450,000

徐悲鴻

冬風迎春陽

設色紙本

鏡框

一九四〇年作

題識：南柯本狂病，平田千頃荒。沙場盡筋力，冬風迎春陽。廿九年（1940），悲鴻。

鈐印：東海王孫、悲鴻



1127

1128

XU BEIHONG (1895-1953)

Three Horses

Hanging scroll, ink and colour on paper

104.8 x 100.8 cm. (41 1/4 x 39 5/8 in.)

Inscribed and signed, with three seals of the artist

Dated *xinsi* year (1941)

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

US\$520,000-770,000

徐悲鴻

三駿圖

設色紙本

立軸

一九四一年作

題識：前日狂奔八百里，艱危相倚主人知。

沙場報國他年志，筋血此番苦預支。悲鴻舊作，辛巳（1941年）。

鈐印：東海王孫、小心奕奕、自彊不息



1128

1129

XU BEIHONG (1895-1953)

Horse Drinking Water

Hanging scroll, ink and colour on paper

102 x 46 cm. (40 1/8 x 18 1/8 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Madame Kunyi

One collector's seal

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

US\$200,000-260,000

徐悲鴻

長河飲馬

設色紙本

立軸

題識：坤儀女士賜存。悲鴻遺興。

鈐印：徐

鑑藏印：王天瑞徐新月共欣賞

This work depicts a slim brown horse with a black mane, drinking water from a creek. The varying degrees of wetness of the brush are tailored to render individual parts of the horse's body. A single stroke of a saturated brush forms the arch of a full torso. A dryer brush defines the bone structure of the spine and the rump. The contrast can also be observed in the skin and the mane and tail: the smooth and silky chestnut brown skin versus the loose and long hair of the mane and tail. Such vivid tactility almost compels the viewer to reach out and touch the horse.

A favoured theme of Xu Beihong's, he began painting horses drinking water as early as 1930. One of these early works was published in a Chinese magazine that year and is reputed to have been exhibited at an art fair in Belgium. He noted in an inscription on a work of the same theme; "Journeying through ten thousand perilous miles, struggling to obtain a scoopful of water." The current work was dedicated to a lady, perhaps that is why it evokes a sense of peaceful serenity instead of struggle.

The recipient of the work, "Madame Kunyi," probably refers to Zhang Kunyi, a beloved disciple of Xu's good friend Gao Qifeng. When Xu returned to Nanjing from Europe in 1934, it was Zhang Kunyi who informed him of Gao's death. In addition to mentioning Zhang in his writing for a commemorative publication for Gao, Xu has also inscribed Zhang's works. This work was likely created around the same time in Nanjing.

本幅寫栗馬黑鬃，峻嶒瘦骨，俯身飲水河邊。筆墨尤顯精到松靈，用筆之粗細乾濕，全依馬之不同部位，素描的精準與筆墨的靈性完美結合。同是淡墨，飽蘸水分一筆重下寫出馬腹之圓潤，背脊則澀筆表現其骨骼結構，兩種質感差異立現。同是皮毛，身體與面部用赭石加紅幾平面渲染，只用微妙濃淡差別表現起伏轉折，令栗色毛髮光澤竟如蠶絲；而馬尾馬鬃則淡墨濃墨齊上，濕筆飛白並施，以盡能事表現其蓬鬆飄逸，令觀者似伸手可觸。

“飲馬”是徐悲鴻畫馬常常表現的題材，早在1930年，已有涉獵，該年九月《時代》畫報發表其《飲馬》作品，據畫上題跋，此作曾展示於比利時國際博覽會。這年秋天他給舒新城畫《飲馬》兩幅，其中一幅題“自以為佳”，相較此幅，馬的四肢構圖已頗為接近。他有為“飲馬”作題畫詩“豈止崎嶇行萬里，艱難獲得一瓢飲”，本幅許為女性所作，沒有崎嶇艱難之感，反而有幾分安詳靜謐之趣。

上款“坤儀”女士或為徐悲鴻畫馬最早知音高奇峰之愛徒張坤儀。1934年，徐氏自歐洲返回南京，正是張坤儀將高奇峰逝世的消息告訴徐悲鴻，徐氏為《高奇峰先生遺畫集》題詞，其中有句：“張女士坤儀以其畫見示，言念舊遊，淒然淚下”。初秋，徐悲鴻愛屋及烏，曾為張坤儀的作品題跋，讚以“可永魏風之傳”，可見該年，徐、張二人在南京頗有往來，本幅《長河飲馬》許正作於當時。



1129

245



1130

1130

XU BEIHONG (1895-1953)

Cat on Rock

Scroll, mounted and framed, ink and colour on paper
79 x 47 cm. (31 1/8 x 18 1/2 in.)

Inscribed and signed, with one seal of the artist
Dated twenty-ninth year (of the Republic, 1940)

HK\$600,000-800,000

US\$77,000-100,000

徐悲鴻 貓石圖 設色紙本 鏡框 一九四〇年作

題識：廿九年（1940），悲鴻寫。

鈐印：鴻爪

1131

XU BEIHONG (1895-1953)

Running Horse

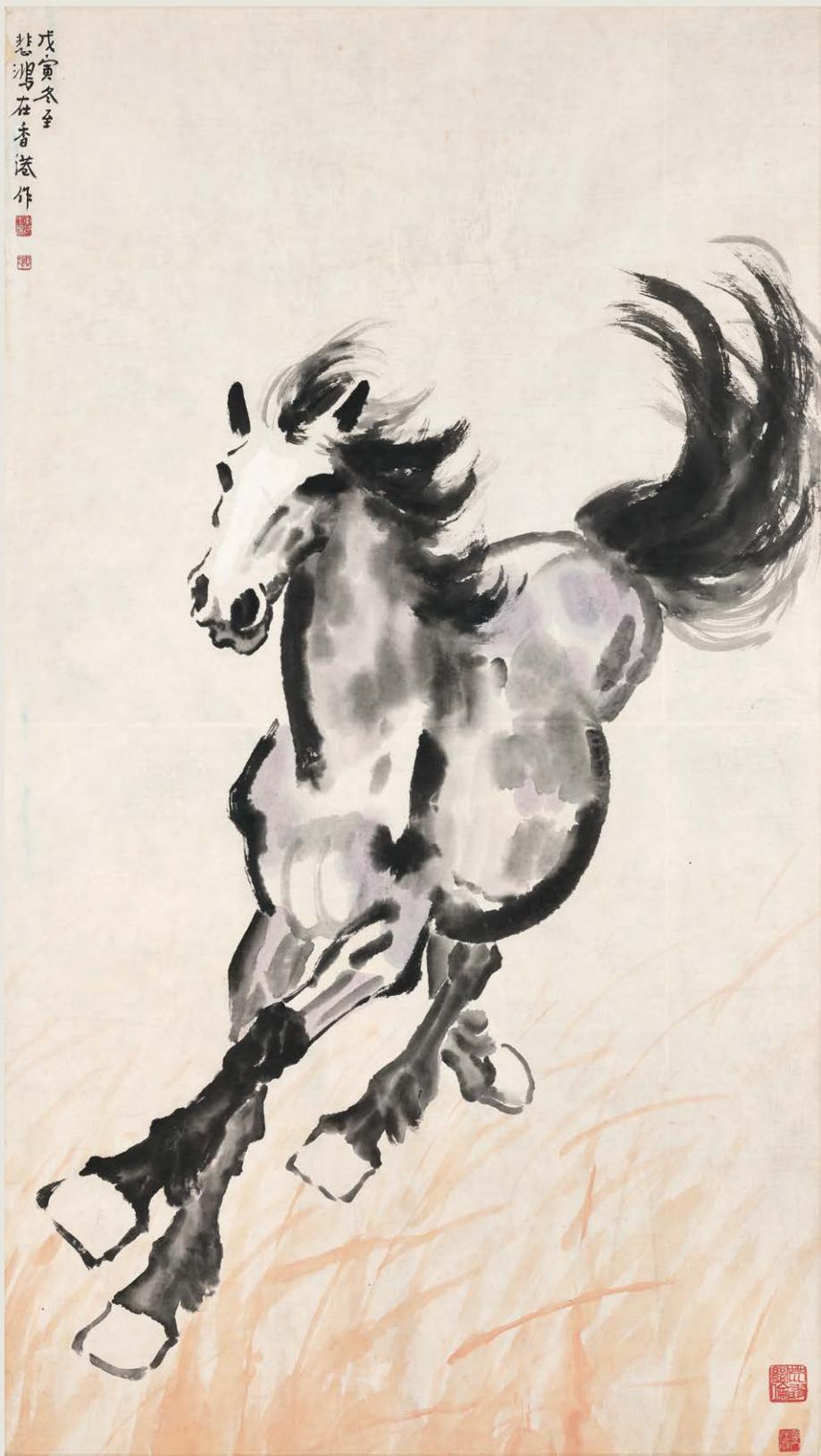
Hanging scroll, ink and colour on paper
148.5 x 84.1 cm. (58 1/2 x 33 1/8 in.)
Inscribed and signed, with four seals of the artist
Dated Winter Solstice, *wuyin* year (1938)

HK\$2,000,000-3,000,000
US\$260,000-380,000

徐悲鴻 草枯馬蹄輕 設色紙本
立軸 一九三八年作

題識：戊寅（1938年）冬至，悲鴻在香港作。

鈐印：東海王孫、悲鴻、荒謬絕倫、
爲人性癖



1131



1132

1132

XU BEIHONG (1895-1953)

Running Horse

Scroll, mounted and framed, ink on paper

88.3 x 95 cm. (34 3/4 x 37 3/8 in.)

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

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

US\$160,000-230,000

徐悲鴻 春風得意馬蹄輕 水墨紙本 鏡框 一九三九年作

題識：廿八年（1939）歲始星洲客中，悲鴻。

鈐印：悲鴻、秀才人情

1133

QI BAISHI (1863-1957)

Shrimps

Hanging scroll, ink on paper

101 x 33.7 cm. (39 ¾ x 13 ¼ in.)

Inscribed and signed, with two seals of the artist

One collector's seal

HK\$500,000-700,000

US\$65,000-90,000

齊白石

草蝦

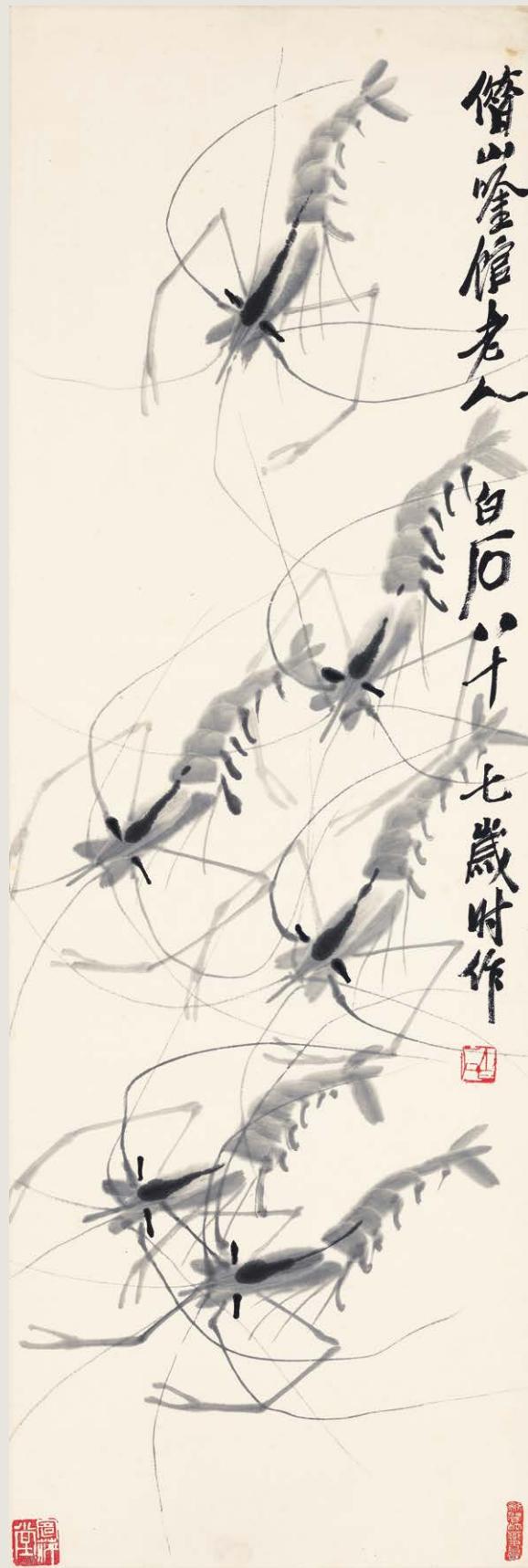
水墨紙本

立軸

題識：借山吟館老人白石八十七歲時作。

鈐印：白石、寄萍堂

鑑藏印：劍閣校藏書畫



1133

249



1134

QI BAISHI (1863-1957)

Crabs

Hanging scroll, ink on paper

103 x 34.8 cm. (40 1/2 x 13 3/4 in.)

Inscribed and signed, with one seal of the artist

One collector's seal

HK\$500,000-700,000

US\$65,000-90,000

齊白石

墨蟹

水墨紙本

立軸

題識：八十八歲白石。

鈐印：齊白石

鑑藏印：劍閣校藏書畫



1135

1135

LI KUCHAN (1899-1983)

Eagle and Pine

Scroll, mounted and framed, ink and colour on paper
 82 x 45.5 cm. (32 1/4 x 17 1/8 in.)

Signed, with one seal of the artist
 One collector's seal

HK\$50,000-70,000

US\$6,500-9,000

李苦禪

松鷹圖

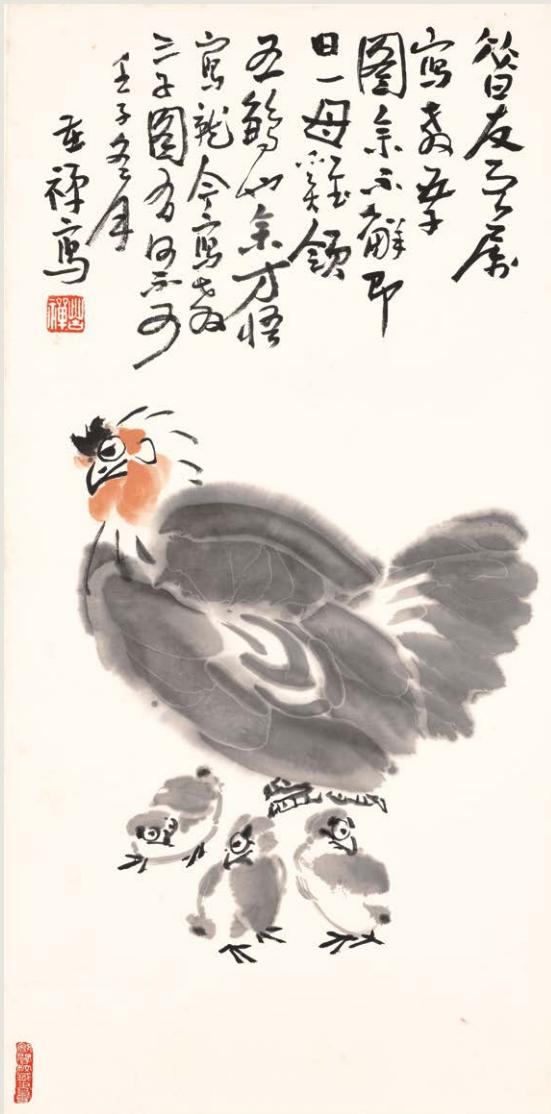
設色紙本

鏡框

款識：苦禪寫。

鈐印：禪

鑑藏印：劍閣校藏書畫



1136

1136

LI KUCHAN (1899-1983)

Teaching Children

Scroll, mounted and framed, ink and colour on paper
 69.5 x 34.5 cm. (27 3/8 x 13 1/8 in.)

Inscribed and signed, with one seal of the artist
 Dated winter, renzi year (1972)
 One collector's seal

HK\$40,000-60,000

US\$5,200-7,700

李苦禪

教三子圖

設色紙本

鏡框

一九七二年作

題識：昔友曾屬寫教五子圖，余不解，即曰：一母雞領五雛也。
 余方悟寫就。今寫教三子圖，有何不可。壬子（1972年）冬
 月，苦禪寫。

鈐印：苦禪

鑑藏印：劍閣校藏書畫



1137

1137

WANG XUETAO (1903-1984)

Wisteria and Pheasants

Scroll, mounted and framed, ink and colour on paper
69 x 109 cm. (27 1/8 x 42 7/8 in.)

Signed, with one seal of the artist
One collector's seal

HK\$200,000-300,000

US\$26,000-38,000

王雪濤

紫藤雉雞

設色紙本

鏡框

款識：雪濤。

鈐印：王雪濤印

鑑藏印：劍閣校藏書畫



1138

1138

WANG XUETAO (1903-1984)

Vibrant Peonies

Scroll, mounted and framed, ink and colour on paper
69.2 x 106.9 cm. (27 1/4 x 42 1/8 in.)

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

HK\$200,000-300,000

US\$26,000-38,000

王雪濤

國色天香

設色紙本

鏡框

題識：天下無雙艷，人間第一香。瓦壺齋秋夜，雪濤寫。

鈐印：王雪濤印、花香深處

鑑藏印：劍閣校藏書畫



1139

1139

HUANG ZHOU (1925-1997)

Girl Herding Donkeys

Scroll, mounted and framed, ink and colour on paper
 68 x 44.2 cm. (26 3/4 x 17 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated July, 1973

One collector's seal

HK\$60,000-80,000

US\$7,700-10,000

黃胄 少女牧驢圖 設色紙本 鏡框 一九七三年作

題識：黃胄畫於北京，一九七三年七月。

鈐印：黃胄、梁黃胄印

鑑藏印：劍閣校藏書畫



1140

1140

HUANG ZHOU (1925-1997)

Uyghur Dancers

Scroll, mounted and framed, ink and colour on paper
 68 x 44 cm. (26 3/4 x 17 3/8 in.)

Inscribed and signed, with four seals of the artist

Dated September, 1973

One collector's seal

HK\$80,000-100,000

US\$11,000-13,000

黃胄 維族舞蹈 設色紙本 鏡框 一九七三年作

題識：黃胄畫。一九七三年九月。

鈐印：黃、胄、梁、梁黃胄印

鑑藏印：劍庵珍藏

1141

HUANG ZHOU (1925-1997)

Harvest

Scroll, mounted and framed, ink and colour on paper
139 x 69.7 cm. (54 3/4 x 27 1/2 in.)
Inscribed and signed, with two seals of the artist
Dated spring, 1973
Dedicated to Jiandun

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$300,000-400,000
US\$39,000-51,000

黃胄 豐收圖 設色紙本 鏡框
一九七三年作

題識：劍敦先生囑畫并指正之。一九七三年初春，黃胄畫於北京。

鈐印：黃胄畫印、無限風光

來源：直接得自畫家，並由家族傳承。



1141



1142

1142

WANG XUETAO (1903-1984)

Pheasant

Hanging scroll, ink and colour on paper
68.3 x 46.5 cm. (26 7/8 x 18 1/4 in.)

Signed, with one seal of the artist

HK\$50,000-70,000

US\$6,500-9,000

王雪濤

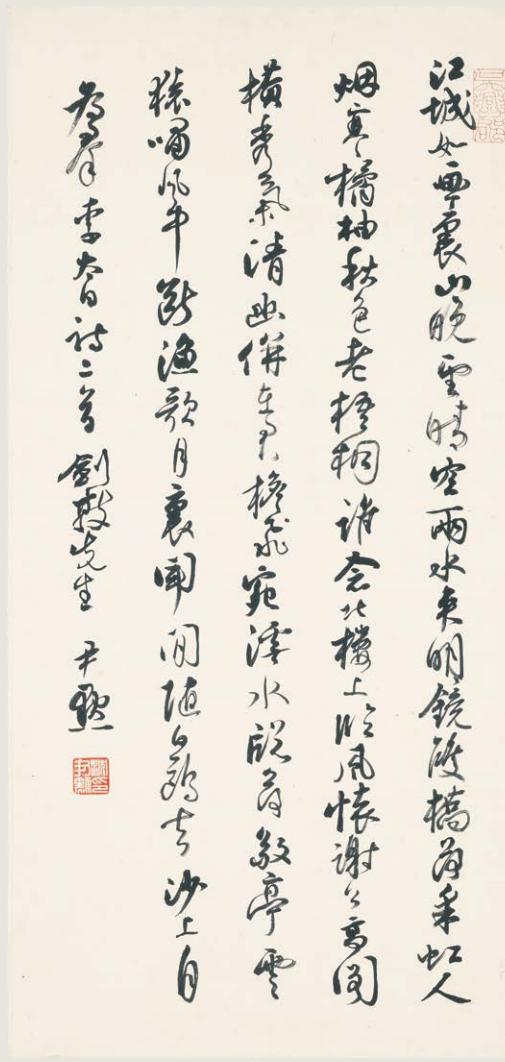
雉雞

設色紙本

立軸

款識：雪濤。

鈐印：王雪濤印



1143

1143

SHEN YINMO (1887-1971)

Five-character Poems of Li Bai in Cursive Script

Hanging scroll, ink on paper

67.5 x 33 cm. (26 7/8 x 13 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Jiandun

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$40,000-60,000

US\$5,200-7,700

沈尹默

草書李白詩二首

水墨紙本

立軸

釋文：江城如畫裏，山晚望晴空。兩水夾明鏡，雙橋落采虹。
人烟寒橘柚，秋色老梧桐。誰念北樓上，臨風懷謝公。
高閣橫秀氣，清幽併在君。櫓飛宛溪水，牕落敬亭雲。
猿嘯風中斷，漁歌月裏聞。閒隨白鷗去，沙上自爲群。

題識：李太白詩二首。劍敦先生，尹默。

鈐印：吳興郡、沈尹默印

來源：直接得自畫家，並由家族傳承。



1144

1144

HUANG YONGYU (B. 1924)

Lotus

Scroll, mounted and framed, ink and colour on paper
67.5 x 69 cm. (26 ¾ x 27 ½ in.)

Inscribed and signed, with one seal of the artist

Dated *wuuu* year (1978)

Dedicated to Jiandun

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$300,000-400,000

US\$39,000-51,000

黃永玉 彩荷 設色紙本 鏡框 一九七八年作

題識：劍敦方家正之。黃永玉，戊午（1978年）。

鈐印：黃永玉印

來源：直接得自畫家，並由家族傳承。



1145

1145

HUANG YONGYU (B. 1924)

Lotus Pond

Scroll, mounted and framed, ink and colour on paper
67 x 67.5 cm. (26 5/8 x 26 5/8 in.)

Inscribed and signed, with four seals of the artist and one dated seal
of *guiwei* year (2003)

Dated summer, *guiwei* year (2003)

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 26 May
2008, Lot 901.

HK\$200,000-300,000

US\$26,000-38,000

黃永玉 一夢舊荷塘 設色紙本 鏡框 二〇〇三年作

題識：一夢舊荷塘。癸未（2003年）夏作於玉氏山房，黃永玉。

鈐印：永玉、黃、玉氏山房、黃永玉於故鄉作畫印記、癸未（2003
年）

來源：香港佳士得，中國近現代畫，2008年5月26日，編號901。



1146

1146

HUANG YONGYU (B. 1924)

Owl

Scroll, mounted and framed, ink and colour on paper
59 x 43 cm. (23 1/4 x 16 7/8 in.)

Inscribed and signed, with two seals of the artist
Dated fourth day of the first month, wuuwu year (1978)

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings,
26 November 2012, Lot 1196.

HK\$150,000-250,000

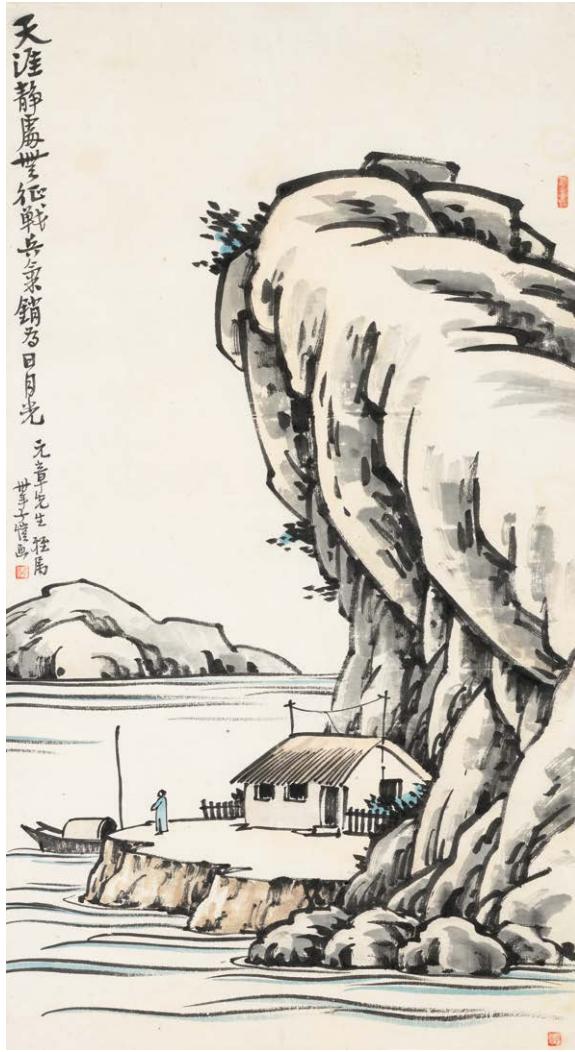
US\$20,000-32,000

黃永玉 益鳥也 設色紙本 鏡框 一九七八年作

題識：益鳥也。四害冚斗，此鳥威返。黃永玉，戊午（1978年）正月初四於省城。

鈐印：黃大、永玉之鉢

來源：香港佳士得，中國近現代畫，2012年11月26日，編號1196。



1147

1147

FENG ZIKAI (1898-1975)

Away from the War

Hanging scroll, ink and colour on paper

74.5 x 40.5 cm. (29 1/2 x 16 in.)

Inscribed and signed, with three seals of the artist
Dated thirtieth year (of the Republic, 1941)

Dedicated to Yuanzhang

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 6 July 2003, Lot 355.

HK\$120,000-180,000

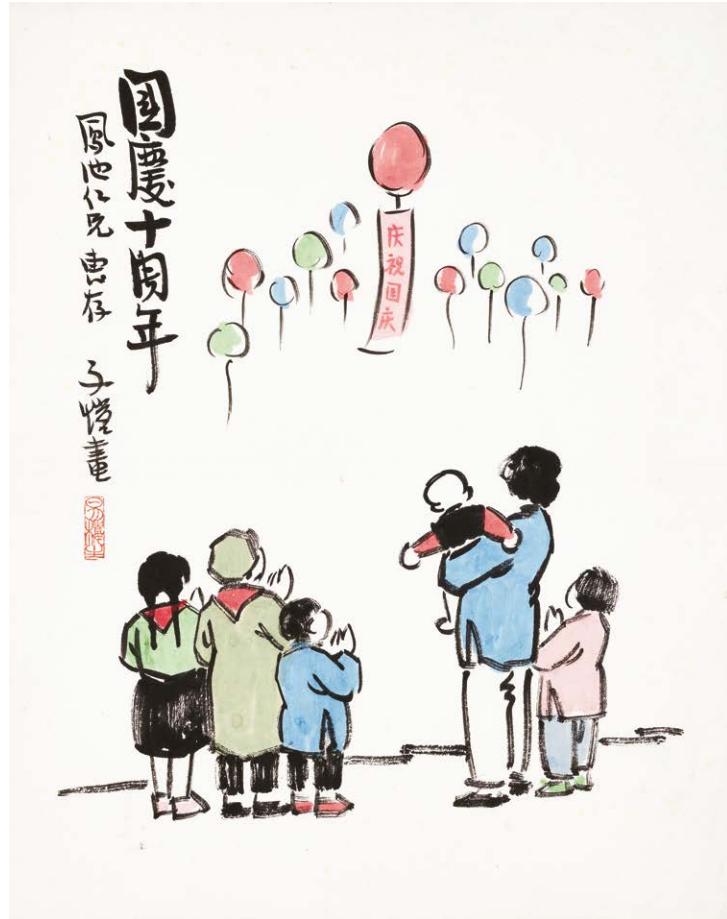
US\$16,000-23,000

豐子愷 太平人間 設色紙本 立軸 一九四一年作

題識：天涯靜處無征戰，兵氣銷為日月光。元章先生雅屬，卅年（1941）子愷畫。

鈐印：子愷（二次）、心如工畫師

來源：香港佳士得，近現代中國書畫，2003年7月6日，編號355。



1148

FENG ZIKAI (1898-1975)

National Day Celebrations

Scroll, mounted and framed, ink and colour on paper

33 x 26 cm. (13 x 10 1/4 in.)

Inscribed and signed, with one seal of the artist

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Paintings, 28 April 2003, Lot 562.

NOTE:

The recipient of this painting was Huang Fengchi, an employee at the Bureau of Communications in Shima, Fujian. In 1948, Feng Zikai arrived in Xiamen and he was received and cared for by Huang. This painting depicts the celebration of the 10th anniversary of the Republic of China and is likely dated 1959.

HK\$80,000-120,000

US\$11,000-15,000

豐子愷

慶祝國慶

設色紙本

鏡框

題識：國慶十周年。鳳池仁兄惠存，子愷畫。

鈐印：日月樓主

來源：香港蘇富比，中國書畫拍賣，2003年4月28日，編號562。

註：上款人“鳳池”，即黃鳳池，福建石碼電信局職工。1948年底，豐子愷先生自台灣返廈門，逗留閩南期間，先後在泉州、晉江、石碼等地發表演講，舉辦個展，在石碼即獲黃鳳池接待。他們一直保持通訊到七十年代初從未間斷。黃氏經常為先生在當地接件，處理訂畫事宜。本幅為“國慶十周年”而作，可知寫於1959年。



1149

1149

FENG ZIKAI (1898-1975)

Landscape

Folding fan, ink and colour on paper

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

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

Calligraphy on the reverse, inscribed and signed by Feng Yiyin (1929-2021), with two seals

Dated winter solstice, wuzi year (2008)

EXHIBITED:

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

LITERATURE:

Reality, Goodness, Beauty: Love is Everywhere-Qi Yuji's Collection of Feng Zikai's Works, Poly International Auction Co. Ltd., pl.95, p.130.

NOTE:

This folding fan combines Feng Zikai's painting and his daughter Feng Yiyin's calligraphy, done 60 years apart, testifies to the continuity of the family's artistic tradition. Folding fan such as the present lot is rare and treasured by collectors.

HK\$180,000-280,000

US\$24,000-36,000

豐子愷

此去人間不知幾里

設色紙本

成扇

題識：此去人間不知幾里。十萬大山中，子愷畫。

鈐印：豐子愷、豐子愷年五十以後作

豐一吟背面題書法：

一春長費買花錢，日日醉湖邊。玉驄慣識西湖路，驕嘶過、沽酒樓前。紅杏香中歌舞，綠楊影里秋千。

暖風十里麗人天，花壓鬢雲偏。畫船載得春歸去，餘情付、湖水湖煙。明日重扶殘醉，來尋陌上花鉢。愈國寶風入松。戊子（2008年）冬至，豐一吟書。

鈐印：一吟八十後作、墨緣

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

出版：《真·善·美：愛在人間－祁遇記珍藏豐子愷精品集》，北京保利國際拍賣有限公司，圖版95，第130頁。

註：此成扇乃豐子愷和幼女豐一吟相隔一甲子所成的父女情深書畫合璧之作，極具意義，存世甚少，彌足珍貴。

LIN FENGMIAN (1900-1991)

Birds with Autumn Leaves

Scroll, mounted and framed, ink and colour on paper

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

Signed, with one seal of the artist

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 31 May 2011, Lot 2692.

EXHIBITED:Shanghai, Expo Park China Pavilion, *Paintings from the Shanghai School*, 25-27 November 2011.**LITERATURE:***Paintings from the Shanghai School*, Shanghai, Shanghai Paintings and Calligraphy Publishing House, November 2011, p. 143.*Collection of Chinese Paintings (III)*, Xiling Publishing House, Hangzhou, March 2012, p. 232.**HK\$2,500,000-3,500,000****US\$330,000-450,000**

林風眠

秋葉小鳥

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印

來源：香港佳士得，中國近現代畫，2011年5月31日，編號2692。

展覽：上海，世博園中國館，“海上繪畫”，2011年11月25至27日。

出版：《海上繪畫》，上海，上海書畫出版社，2011年11月，頁143。

《中國書畫作品集（三）》，杭州，西泠印社出版社，2012年3月，頁232。

Birds perching on tree branches found their way in Lin Fengmian's art as early as the 1930s, 'a unique creation in his flower-and-bird painting' according to Lang Shaojun. He began with compositions with a singular bird, and in his 1936 gift for Wu Guanzhong's wedding, a pair of birds snuggly nestle in a web of wisteria (Fig. 1). As his exploration of the theme culminated in works such as *Birds and Cherry Blossoms*, *Spring*, and *Birds with Autumn Leaves* (Fig. 2) dating to the 1950s, the scenery in which Lin Fengmian placed the birds often reflected his mood, suggested by cherry blossoms in springtime, pear blossoms at night, red leaves in autumn or bleak, winter light.

Likely created after Lin Fengmian moved to Hong Kong, the present *Birds with Autumn Leaves* is a lively and even more colourful iteration compared to his 1960s works: 16 birds, quiet after returning to their nest, all captured in animated postures; some have closed their eyes and half-asleep, some are fluffing up their feathers, wings aflutter. The keenly observed birds are imbued with such a vitality rarely seen in the artist's oeuvre. Extraordinarily, the centre is deliberately left almost blank to create a back-lit effect in contrast with the vivid leaves, enhancing a sense of infinite space.

'Birds perching on tree branches are a unique creation in Lin Fengmian's flower-and-bird painting. Typical examples include *Birds and Cherry Blossoms*, *Winter Day* and *Spring*. Resting on trees or amidst flowers and cheery, they are abstractions of nature beyond representation. Lin Fengmian's painting, which blends descriptive realism of European painting and impressionistic brushwork, distances from traditional flower-and-bird archetypes and instead fully conveys the artist's love for nature.'

— Lang Shaojun



Fig. 1 圖一



Fig. 2 圖二

郎紹君先生指出：“群棲於枝的小鳥，是林風眠花鳥畫的又一創格”。1930年代，林風眠已有單隻小鳥棲枝作品；1946年，他畫贈吳冠中結婚禮物便是紫藤環繞，兩雀依偎（附圖一），似是此類題材發軔之始，至五十年代則完全成熟，畫得游刃自如，如《櫻花小鳥》、《春》、《紅葉小鳥》（附圖二）等經典作品。林風眠變換著小雀們的背景，春天的櫻花、夜景的梨花、秋日的紅葉，大部份是輕快愉快；也有蕭瑟的冬枝、殘陽似血般的暮景，傳達寄託不一樣的心境。

本幅《紅葉小鳥》應是林風眠定居香港後所作，與1960年代同題材作品相比，亮麗斑斕，增色不少，小雀們的動姿神態變化也格外豐富：十六隻歸巢小雀，似已聊天結束，各自安靜下來，蹲伏枝頭，羽毛蓬鬆，尤顯自在。有的已閉眼而眠，有的半睜半閉，似在觀察，尚有一隻還在埋首理羽，靜謐中不乏變化，和諧中又有細節可堪玩味，在同題材作品中甚為少見，堪稱佳作！這類創體最特別之處是鳥群枝頭後的幾近留白，恰似光線從畫的背後向外投射，令小雀們有了剪影般的裝飾效果，令枝幹花葉的色彩更沉艷，也令整幅畫面頓添空間感，觀者可以想像後面無限的世界。

“群棲於枝的小鳥，是林風眠花鳥畫的又一創格。典型者如《櫻花小鳥》、《冬日》、《春》等。它們是鳥，但說不出是什麼鳥，且大都正面蹲立枝上、花間，情景交融，氣氛輕鬆、歡快，流溢著畫家對大自然、小生命的愛憐。這些小鳥，大都沒有對眼、爪、羽、翅的細緻描繪，好像是與觀者保持著相當的距離——這顯然吸收了近代西方繪畫的觀察方法，而與傳統花鳥畫淡化距離，具體刻畫的方法不盡相同。”

—郎紹君



1150



1151

1151

LIN FENGMIAN (1900-1991)

Egrets

Scroll, mounted and framed, ink and colour on paper
48.5 x 68 cm. (19 1/8 x 26 3/4 in.)

Inscribed and signed, with one seal of the artist
Dated 1977

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Paintings, 29 April 2003, Lot 507.

HK\$500,000-700,000

US\$65,000-90,000

林風眠 翩翩羽翼 設色紙本 鏡框 一九七七年作

題識：林風眠。一九七七年，滬。

鈐印：林風眠印

來源：香港蘇富比，中國書畫拍賣，2003年4月29日，編號507。

1152

LIN FENGMIAN (1900-1991)

Lady Reading

Scroll, mounted and framed, ink and colour on paper

33.5 x 34 cm. (13 1/4 x 13 3/8 in.)

Signed, with one seal of the artist

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 27 November 2005, Lot 589.

HK\$200,000-300,000

US\$26,000-38,000

林風眠 讀書 設色紙本 鏡框

款識：林風眠。

鈐印：林風眠印

來源：香港佳士得，近現代中國書畫，2005年11月27日，編號589。



1152

1153

LIN FENGMIAN (1900-1991)

Lady Reading

Hanging scroll, ink and colour on paper

33 x 22.3 cm. (13 x 8 3/4 in.)

Signed, with one seal of the artist

HK\$200,000-300,000

US\$26,000-38,000

林風眠 讀書仕女 設色紙本 立軸

款識：林風眠。

鈐印：林風眠印



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1154

LIN FENGMIAN (1900-1991)

Seated Lady with Flowers

Scroll, mounted and framed, ink and colour on paper

66 x 66 cm. (26 x 26 in.)

Signed, with one seal of the artist

PROVENANCE:

Acquired directly from the artist by the parents of the previous owners in Shanghai in the 1950s.

Sotheby's Paris, Arts d'Asie, 10 December 2019, Lot 76.

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

US\$330,000-450,000

林風眠

仕女

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印

來源：原藏家於1950年代於上海直接得自藝術家本人；

巴黎蘇富比，亞洲藝術專場，2019年12月10日，編號76。

1951年夏，林風眠由杭州遷回上海，雖然妻兒在1956年離開中國，林風眠從此獨居，但寂寞對他而言從來不是最大的問題，生活在熟悉的環境，他依然可以潛心於藝術，他依然有友人的相伴。直至六十年代中期文革開始，這近15年時間，是林風眠一生不多的一段平靜歲月，也是他藝術研究與創作的頂峰時期。

對於西方藝術，尤其是德國表現派、馬蒂斯、塞尚等人藝術語言的借鑑，是林風眠從留學法國便已開始的課題，到五十年代，他試圖探索更多。1953年在一封給學生的信中，他提到：“敦煌石室的壁畫，那是東方最好的美術品，許多歐洲大畫家理想中所追求而沒有得到的東西，高更，就是最明顯的例子，我追求這樣的東西好久了，看起來很簡單，但是畫起來真不容易。兩線之間的平塗，中間色的度數，幾乎是人手不能畫出來的。”平塗勾線的畫法可以獲得強烈直接的視覺效果，可如何進一步在其中找到畫面更豐富而微妙的變化？林風眠開始探索畢加索立體派的疊加，也開始思考從像敦煌壁畫等中國傳統藝術學習畫面中間層次的表現。

《仕女》一作，林風眠沒有追求色彩之鮮明豐富，而著意在黑色與墨綠色的玩味，黑用中國墨色畫出，輕易地以濃淡分出層次，而綠色則用調藍、或調黃的方式極力尋找變化的樂趣，令整幅作品籠罩在黑、綠二色營造的靜謐氛圍之中，豐富的中間色度則令觀者感到作品的變化與靈動，相較於他色彩斑斕的其餘畫作，更有一番別樣的意境。

五十年代，林風眠主要依靠售畫為生，因為夫人是法國人原因，他的作品多由當時居住在上海的外籍人士購藏。他曾提到，這些西方主顧的審美也對自己這個時期的作品產生影響：“因為愛人是法國人，希望能在留在上海的外國人中售出一些作品，在我的沒落的水墨畫作品中，設法用西洋反動的形式主義的色彩以及沒落的情調來迎合外國人，希望能多賣出一些作品。”此幅《仕女》舊藏者正是上世紀五十年代在上海工作的法籍人士，這幅作品即當時得於畫家本人，也是對林風眠所述這段歷史的一件難得物證。



1154



Professor Donald Stone at
Peking University
唐納德·斯通教授於北京大學

For nearly five decades, Donald Stone was a beloved English professor at the City University of New York and Peking University in Beijing. He began teaching in the late 1960s after receiving his doctorate from Harvard University. When he first arrived in Beijing as a visiting professor in 1982, he became enthralled by the Chinese culture and warmth of its people. His dedication to Peking University left an immeasurable legacy, also, to the university's Arthur M. Sackler

Museum of Art and Archaeology: he donated European drawings and prints from his personal collection to the museum and organised yearly exhibitions. The present lot belongs to the group of paintings Professor Stone carefully assembled in China since the 1980s, which will be offered in *Exquisite Eye: Chinese Paintings Online*.

The subject of the work is Meiyuan (plum garden) in Wuxi. In order to encompass a garden full of plum blossoms in his composition, Wu Guanzhong adopted a bold aerial perspective. He had spent his middle school years at Wuxi and had recalled that Meiyuan was his first encounter with a plum garden: "At the time, Meiyuan was bordered by the white walls of neighboring homes and set against the reflective Lake Tai, accentuating the silhouette of the plum trees and the vividness of the plum blossoms. Traditional Chinese paintings often lack background, so the plum blossoms against a white background further highlight their beauty." With overlapping branches and thousands of blooms in gradations of pink and burgundy, this painting perfectly captures Wu Guanzhong's sentiment. The artificial rock formation and the pavilion leap from the pictorial space, joining the myriad of boats on Lake Tai to frame the plum trees and break up the monotony. Comparing to this similar composition done in 1976, the current work manifests more attention to details and color contrast, making it likely an ideal realization by Wu after much explorations.

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WU GUANZHONG (1919-2010)

Plum Blossom Garden of Wuxi

Scroll, mounted and framed, ink and colour on paper
66.8 x 70.5 cm. (26 1/4 x 27 3/4 in.)

Inscribed, with one seal of the artist
Dated 1979

PROVENANCE:

According to the collector's record, the painting was purchased from Rongbaozhai in Beijing in 1982.

EXHIBITED:

Tsi Ku Chai Art Gallery (Hong Kong), Pok Art House (Kowloon), and Chung Hwa Fine Art Gallery (Singapore), *An Exhibition of Famous Chinese Paintings and Calligraphy*, 1982.

LITERATURE:

An Exhibition of Famous Chinese Paintings and Calligraphy, Tsi Ku Chai Art Gallery & Pok Art House, February 1982, pl.25.

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

US\$160,000-230,000

唐納德·斯通教授在哈佛大學獲得博士學位，自1960年代末始孜孜不倦從事英國文學教學，1982年，斯通教授受邀到北京講學，從此與中國結緣；2006年，他從紐約城市大學榮休，旋即受聘為北京大學英語系客座教授。除文學研究之外，斯通教授的講課內容涵蓋藝術史、古典音樂、歌劇等，使更多中國學子擴展國際視野。他對歐洲古典大師版畫、素描等的收藏眼光獨到，陸續將個人悉心收藏的藝術品慷慨捐贈給北京大學賽克勒考古與藝術博物館，並每年策劃專題展覽。斯通教授潛心教學，和藹可親，門生當中不少如今在世界各地高校任教。此件吳冠中《無錫梅園》，屬斯通教授1980年代始入藏的中國藝術作品之一，其他作品將於“丹青薈萃—中國書畫網上拍賣”中呈獻。

吳冠中愛梅，不光愛它多姿的形態，更愛它的品格。從造型藝術的角度，畫家認為“梅花之美主要緣於體態多姿。幹枝穿插間的粗、瘦對比，故老梅更獨具這般風采。梅花盛開或初吐露花蕾時，尚無綠葉襯托，只由花朵與枝幹構成點與線的二重唱。”而從文化的意義上，“梅花開於寒冷的季節，那時別的花都不敢吐露，故而引起詩人們的讚美—梅花香自苦寒來”，可以說同傳統文人一樣，梅花成為吳冠中筆下具有精神品格的畫題。

本幅作品不寫一枝一簇，而是直接將滿園梅花納入紙面，為了寫盡全域，畫家不得不取高空鳥瞰的角度取景，可謂創新大膽。畫題取自無錫梅園，吳冠中少年時就讀無錫師範初中部，對此地不可謂不熟悉。他亦回憶第一次看到的梅園便是無錫梅園，“因當年梅園被許多居民的白牆襯托，被明如鏡的太湖襯托，因而梅之身段和花之色彩分外醒目。中國傳統繪畫不塗背景，被繪在白底子上的梅花便盡現體態之美。”此幅可謂忠實重現了這段記憶。梅花枝幹，縱橫交錯，盡顯奇態。萬點梅花，深淺濃淡，有所不同，時時變化。亭閣假山，躍出畫面，與百舸齊發的太湖一起，襯托梅園，避免畫面因大片紅梅而落得單調，構圖上可謂煞費苦心。類似的構圖可見早於1976年創作的小幅作品，相比之下，本幅在色彩使用、細節刻畫上更為細心，如畫家特意於梅叢中置一白牆民居，更顯色彩對比，這在七六年作品中未見。由此可知本幅乃是經過多次探索後達成的理想之作。

吳冠中 無錫梅園 設色紙本 鏡框 一九七九年作

題識：七九。

鈐印：吳冠中印

來源：據藏家記錄，本作乃1982年購自北京榮寶齋。

展覽：香港集古齋、九龍博雅藝術公司，新加坡中華畫廊，“中國名家書畫展覽”，1982年。

出版：《中國名家書畫展覽特輯》，香港集古齋、九龍博雅藝術公司，1982年2月，圖版25。





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WU GUANZHONG (1919-2010)

Water Village

Scroll, mounted and framed, ink and colour on paper
67 x 77 cm. (26 3/8 x 30 3/8 in.)

Two seals of the artist

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 27 October 2002, Lot 308.

LITERATURE:

Wu Guanzhong Guohua Xuan (Selected Chinese Paintings by Wu Guanzhong), Sichuan Fine Arts Publishing House, 1985, p.12.
Paintings by Modern Chinese Famous Artist-Wu Guanzhong, People's Fine Arts Publishing House, June 1996, p.31.

Wu Guanzhong: Companion, Han Mo Xuan Publisher Co., Hong Kong, 1997, p.49.

The Landscape of Life: Wu Guanzhong's Album in Art II, Joint Publishing, Beijing, 2003 p.175.

The Complete Works of Wu Guanzhong Vol. V, Hunan Fine Arts Publishing House, August 2007, p. 239.

Paintings by Wu Guanzhong Vol. I, Jiangxi Fine Art Publishing House, March 2008, p.23.

HK\$2,600,000-3,200,000

US\$340,000-410,000

Under Wu Guanzhong's brush, the water village in Jiangnan remains his most melancholic subject expressing his longing for his home town. While the current work bears the title "Water Village," it has appeared in various publications as Homes in Shaoxing or Lu Xun's Homeland. Therefore, it is reasonable to assume that this is a depiction of Lu Xun's hometown Shaoxing. Born in Yixing, a town near Shaoxing, Wu had openly expressed his admiration for Lu Xun and his generation of writers with statements such as "Lu Xun is someone I highly respect" and "Without Lu Xun, the Chinese would be missing half of a spine." Not only Shaoxing had served as his spiritual homeland, it has also become the central focus in his revered series of "Water Village in Jiangnan."

Works from this series often have a level perspective, because of the complex layout of the waterways and the flat regional geography. However, in this work Wu Guanzhong chooses an elevated, aerial perspective to capture the scenery of Shaoxing. He employs his signature rectangular blocks of dark ink to highlight the uniqueness and density of the local architecture. Different colors are dotted among the ink blocks and lines to designate trees and figures on the streets. Rice paddies and interlacing waterways are shown in the distance, adding a sense of depth and volume. He has recounted his experience of this aerial perspective, "After I climbed a few small hills, my perspective and my spirit have been broadened. But a composition needs not rely on an aerial perspective! An evenly divided composition will invariably leads to an image appearing too loose. So one should choose a densely built area as the main motif, then surround it with blue-green water, running waterways between and around the homes. Now you have blocks of planes and lines of pulses, a nascent foundation. From the hilltop looking down at Shaoxing, blocks of black, white, and grey constitute a truly moving picture." How nicely this painting has captured all the essence he articulated!



吳冠中

水鄉

設色紙本

鏡框

鈐印：吳冠中印、八十年代

來源：香港佳士得，近現代中國書畫，2002年10月27日，編號308。

出版：《吳冠中國畫選·第三輯》，四川美術出版社，1985年，第12頁。
《中國近現代名家畫集·吳冠中》，人民美術出版社，北京，1996年6月，第31頁。

《吳冠中/伴侶》，翰墨軒出版有限公司，香港，1997年，第9頁。

《生命的風景·吳冠中藝術專集II》三聯書店出版社，北京，2003年，第175頁。《吳冠中全集V》，湖南美術出版社，2007年8月，第239頁。

《吳冠中畫集·上卷》，江西美術出版社，2008年3月，第23頁。

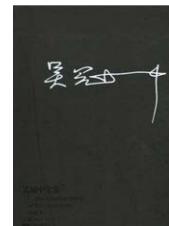


The Hometown of Lu Xun, oil painting on board, dated 1977
《魯迅故鄉（一）》，木板油畫，1977年作

江南水鄉永遠是畫家吳冠中筆下最沉鬱的故鄉情思。本幅雖取名《水鄉》，但在其衆多出版物中，亦見《紹興居》或《魯迅鄉土》等畫題，可知應是描繪魯迅故鄉紹興。吳冠中生於江蘇宜興，臨近紹興，畫家對魯迅這一代文豪充滿仰慕之情，他曾經說：“魯迅我是非常崇敬的”，又說“少了一個魯迅，中國人的脊樑就少半截”。於是在畫面上，紹興變成了吳冠中的精神故鄉，在他享譽藝壇的“江南水鄉”系列作品中佔據了最為獨特的位置。

江南水道交錯，地勢平坦，少崇山峻嶺，因此同類題材往往以平視或仰視取景，然而此幅《水鄉》卻是登高臨遠之作。畫家以鳥瞰角度盡收紹興風光於眼底。吳冠中以標誌性的墨塊表現江南特色民居，堆疊於畫面中，凸顯水鄉房屋的密集。墨塊和線條中以不同色彩表現樹木和街上人物。本幅不同於常見作品，更在背景中描繪河道縱橫的水田，使得構圖走向立體化。吳冠中對這一景象印象深刻，他於初次取景時的感受完美闡釋了本幅作品的內涵：

“我爬上紹興幾個小小的山頭，視野擴大了，氣勢開闊了，但鳥瞰又何嘗是構圖的依賴！平面分割中的平均狀態必然使畫面鬆散，故須選人家密集的大塊造型作為畫面的構成主體，然後，綠水人家繞，河網穿其間，繞其周，於是有了塊面，有了脈絡，似乎略具結構雛形了。從山頭俯視紹興城，黑、白、灰色塊，構成動人的斑駁繪畫感。”



“我畫過西藏高原、玉龍雪山、重重疊疊的山城、西雙版納的
節日，但我最愛畫，而且年年想畫的，還是江南故鄉。”

—吳冠中



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“I have painted the Tibetan steppe, the Yulong Snow Mountain, towns amid the mountains, festivals in Xishuangbanna. But my favorite subject, one that I wish to revisit every year, is my home region Jiangnan.”

— Wu Guanzhong

戊午韓國畫展重要張大千作品

山寺飛泉

《山寺飛泉》創作於一九六三年大千先生居住巴西時期。用紙取緊密細潤之四尺整宣，撲面直觀者，似是范寬《谿山行旅》般的巨峯壁立，巍峨崢嶸，上千雲霄，一堂雄強。然細觀竟有景深之分：近景者，大千憑腕臂之力，縱橫粗筆，說是皴法，已難名之，線條或直或曲，運筆中鋒散鋒，令人直感畫家下筆之速度，心無旁驚之一氣呵成；中景墨多於筆，水多於皴，幾全然掩蓋於青綠濃彩之下，影影綽綽，惟見崇岡青松，雲邊蕭寺；遠景層巒疊嶂，用淡墨調赭塗就，遠山含黛，瀑落千尋，畫至此處，祇餘輕鬆。全畫最引人注目者，無疑是近景、中景之間橫潑出一片濃彩，沉艷亮麗：墨赭為底，石綠調少許白粉重潑之餘又薄染四周，令畫面雄渾而不失突兀，石青則以純色施於石綠之上，大



千尤嫌不足，最後一團濃墨置於色塊左下角。諸色交融層疊，令畫面頓添葱鬱翠意，石色呈現出顏色變幻，如浮雲積翠，如松氣凝煙，絢爛至極。水色與石色質感碰撞又成各式肌理之效，或如春花綻放，或似劍鋒畢露，或竟如奇石漏透玲瓏，虛實相融，美輪美奐。

潑彩先驅

大千先生同一月中還作另幅《觀泉圖》（附圖），與《山寺飛泉》尺寸相若，風格類似，台灣學者馮幼衡對《觀泉圖》之評論：“新作中不僅皴法與輪廓線逐漸解體，青綠色塊也不再為寫形而服務，它不再穩定而平面，而是喧賓奪主，一躍而為畫面的主角，它在流動中賦形，既具變幻之姿、深邃立體的層次感、還富有強烈的視覺感官性，這都是以前作品所未見的全新態度”，亦完全可用於對此畫的闡釋，這正是大千潑彩畫風的正式登場與亮相！



自珍佳品

此幅裝潢乃大千六十年代所用頂級日本裝裱：雙色裱式，天地用纏枝牡丹綾，隔水裱邊則用金地牡丹暗紋綾，與畫中的青藍成補色對比，明亮燦爛，頓時與中國傳統追求之協調柔和拉開距離，而添當代審美之強烈；軸頭採用七寶燒（即中國之景泰藍），藍色琺瑯為地，嵌銅絲勾勒、填藍白二色，紋飾則取敦煌壁畫中花草圖案，間插“大風堂”三字篆書；軸首取敦煌藻井



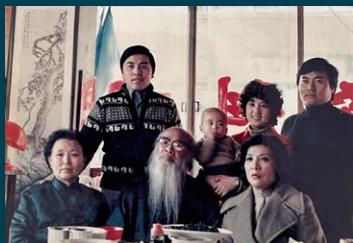
之靈感，六瓣寶花纏枝細紋，正中乃瓦當樣式”三千大千“字樣，用心可見一斑。所見大千用此類裝潢之作品，無一不是其自得自珍之作，其中同類例子可見佳士得2021年春拍以高價釋出之《碧峰古寺》（附圖）。本幅創作於一九六三年，十餘年後方首度展呈於韓國個展，可見乃自留之作；軸底背部又見鉛筆書“斐”一字（附圖），字體結構彷彿大千所為，許大千特意標明，為妻子徐斐波留存。



韓國畫展

一九七八年，大千先生接受韓國《東亞日報》當年十一月為其在首爾舉辦個展之邀請。《東亞日報》創辦於一九二〇年，在上世紀七十年代是韓國最重要的大眾傳媒，且尤重文化藝術事業，屢屢主辦藝術家展覽，所遴選者，皆享有國際聲譽之畫家。是次展覽，《東亞日報》可謂用心竭力，學術方面請得臺北故宮首任院長蔣復璁、大千知交臺靜農作序，展覽選址為該年新落成之世宗文化會館，細節者更請得專門人員照顧大千一行在家韓行程，鉅細無遺，面面俱到，令行遍世界的大千也甚感滿意，全力配合。

該年春，大千有跌腳之失，住院月餘；八月遷入新居摩耶精舍，夏秋間為首爾畫展趕製畫作，筆耕尤勤，創作頗豐。是次展覽所展示作品八成為該年所作，風格以傳統寫意、寫意兼潑彩為主，與六十年代相比，則明顯迴歸傳統書畫，潑彩不再是主要面貌。然大千與辦展方有意在展覽中彰顯其“世界性”之宣傳目的，故圖錄畫冊開首印大千與法國藝術家畢加索之合影，畫冊末尾則印以二人互贈之作品圖片。出於對展覽之重視，大千亦在展覽中加入數幅往年所作重量級作品，如六二年《青城山》、六七年《幽谷圖》、七五年《朱荷屏》等，本幅《山寺飛泉》即其中之一，並被鄭重印製於圖冊第一幅作品。



重現市場

本幅藏者家族乃居韓華僑，受《東亞日報》之托，鼎力相助大千是次韓國畫展，悉心安排大千在韓行程，從此與畫家及其後人結下交情，深得信任，綿延數十年。此家族有此因緣，得藏大千精品甚夥，除《山寺飛泉》外，本場拍賣包含四幅：《水竹幽居》、《廝屢綰暑》、《壽松圖》，皆展陳於大千韓國畫展，正是兩家締交之時。此批作品由藏家度藏數十載，自戊午畫展後再未見於公開，本次一併呈獻，別有意義。







IMPORTANT ZHANG DAQIAN PAINTINGS FROM THE ARTIST'S 1978 EXHIBITION IN KOREA



Temple by the Waterfall

Zhang Daqian painted this spectacular work in 1963 when he resided in Brazil. Featuring mountains with imposing heights that almost reach the clouds, the portrait composition exudes reverence and grandeur that echoes the legendary *Travellers Among Mountains and Streams* by Fan Kuan. With quick and determined broad brushstrokes, Zhang depicted the foothill in straight and curved lines in the foreground. Moving up, he saturated the paper with water, ink and mineral pigments. The luxurious blue and green hues enshroud much

of the middle ground, only to be ornamented by a few pine trees on the hilltop and a temple in the valley. As the artist continues the journey upwards, he uses layers of diluted ink to give a vague impression of the mountains afar. A waterfall flows gracefully and leads viewers' eyes back to the magnificent splashed colours as if trickling down from the sky. With the various fields of depths playing against each other, Zhang Daqian created a balanced, coherent and expansive composition. He also showed such thoughtfulness in the lower left-hand corner, where he painted a dark ink patch to create a dramatic contrast with the bright blue and green colours. In between the material and the abstract, Zhang expresses the beauty of nature that he observed and imagined.

A Pioneering Work

In the twelfth month of 1963, Zhang Daqian painted two splashed ink landscape paintings, the present lot and another well-documented work, *Viewing the Waterfall*. These two works, similar in size and style, are considered some of his earliest known examples of splashed ink. Leading Zhang Daqian scholar Feng You-Heng once commented on *Viewing the Waterfall*, "In this new painting, Zhang deliberately deconstructed his brushstrokes and contouring. His splashes of green and blue are not confined by distinct shapes anymore. Fluid and versatile by nature, they became the protagonist of his painting. Its fluidity gives form and reinforces a strong sense of layering and three-dimensionality. The impressive visual impact is completely unseen before." This commentary also aptly describes the elements of newness and surprise brought by *Temple by Waterfall* to his audience as Zhang embarked on his journey in splashed ink in the early 1960s.



The Artist's Treasure

The mounting of *Temple by Waterfall* is a precious Japanese silk brocade designated for Zhang Daqian's most treasured works from the 1960s. In shimmering yellow and orange tones, the two-colour silk brocade sets off the splashed blue and green on the painting; this relatively contemporary presentation contrasts with the traditional aesthetics of harmony and attests to his bold creativity. The scroll head is made

from blue-and-white cloisonné and features floral patterns inspired by the Dunhuang Mogao cave murals. It bears the inscription of Dafeng Tang, the studio name of Zhang, and Sanqian Daqian, one of Zhang's favourite seals. Every element, from top to bottom, is well thought-through and tailored. Zhang only arranged this unique mounting for his works of the highest quality, as seen in *Temple at the Mountain Peak*, sold at Christie's in Spring 2021. The present lot was in the artist's collection for over a decade until it was exhibited in his solo exhibition in Korea in 1978. A character "wen" was written in pencil at the back of the painting near the scroll head, possibly inscribed by Zhang for his beloved wife, Xu Wenbo.

The Journey to Korea

In 1978, shortly before Zhang Daqian's move from California to Taipei, he accepted the invitation to exhibit in Seoul by the leading Korean newspaper, the Dong-A Ilbo. Founded in 1920, the Dong-A Ilbo was the most influential media outlet in South Korea in the 1970s and frequently organised solo exhibitions of international artists to promote art and culture. The newspaper spared no effort to ensure the show was a success: Chiang Fu-tsung, the first director of the National Palace Museum in Taipei, as well as Zhang's long-time friend and calligrapher Tai Jingnong, contributed to the catalogue; the exhibition venue, the newly-completed Sejong Center, was world-class. Zhang Daqian had been excited by the prospect of showing in Seoul. Having spent the previous months convalescing after a fall, he took up his brush in the summer and autumn of 1978 to prepare for the exhibition with fresh resolve. Most of the paintings in the Seoul exhibition were created in 1978, complemented by older works such as *Mount Qingcheng* (1962), *Quiet Valley* (1967) and *Red Lotus* (1975) [check titles]. If the paintings revealed only a subtle return to the figural pictorial language, the Seoul exhibition strived to make the contemporary and global relevance of his art even more apparent. Following a much-publicised photograph of his meeting with Pablo Picasso at his Cannes villa, La Californie, reprinted in the catalogue, *Temple by the Waterfall* was the first catalogue entry.



A Rediscovery

Presented at auction for the first time, *Temple by the Waterfall* is a rare large-scale splashed colour from the Seoul exhibition still in private hands. The collectors were a Chinese family residing in Korea, whom the exhibition organisers entrusted with taking care of Zhang's itinerary during the Seoul exhibition. They became acquainted with the artist and subsequently acquired several masterpieces. In addition to *Temple by Waterfall*, we are honoured to present from the same collection *Living in Tranquility*, *Summer Lotus* and *Longevity*, all exhibited at this important exhibition, as a testament to the decade-long friendship between the collectors and Zhang Daqian.



張大千
書畫集

TO BE OFFERED IN THE 20TH AND 21ST CENTURY ART EVENING SALE
於二十及二十一世紀藝術晚間拍賣呈獻
26 MAY 2022 · 2022年5月26日

19

ZHANG DAQIAN (1899-1983)

Temple by the Waterfall

Hanging scroll, ink and colour on paper

136.2 x 69.5 cm. (53 1/8 x 27 1/8 in.)

Inscribed and signed, with two seals of the artist

Dated twelve month, *guimao* year (1963)**EXHIBITED:**Korea, Seoul, Sejong Art Center, *Paintings by Chang Dai-chien*, 15-24 November 1978.**LITERATURE:***Painting by Chang Dai-chien*, The Dong-A Ilbo, Seoul, November 1978, pl. 1.*The Paintings and Calligraphy of Chang Dai-chien* Vol. 3, National Museum of History, Taipei, February 1982, p. 21, pl. 8.*Meishu Congkan* vol. 27, Shanghai People's Fine Arts Publishing House, Shanghai, August 1984, p. 52.*The Paintings and Calligraphy of Zhang Daqian* vol. 1, People's Fine Arts Publishing House, Beijing, 1991, pl. 64.**HK\$60,000,000-80,000,000****US\$7,700,000-10,000,000**

張大千

山寺飛泉

設色紙本

立軸

一九六三年作

題識：蜀人張大千筆，癸卯（1963年）嘉平月三巴摩詰山園。

鈐印：大千唯印大年、季爰

展覽：韓國漢城，世宗文化會館，“張大千畫展”，1978年11月15日-24日。

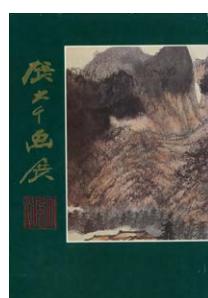
出版：《張大千畫集》，東亞日報社，漢城，1978年11月，圖版1。

《張大千畫集第三集》，國立歷史博物館，台北，1982年2月，第21頁，圖版8。

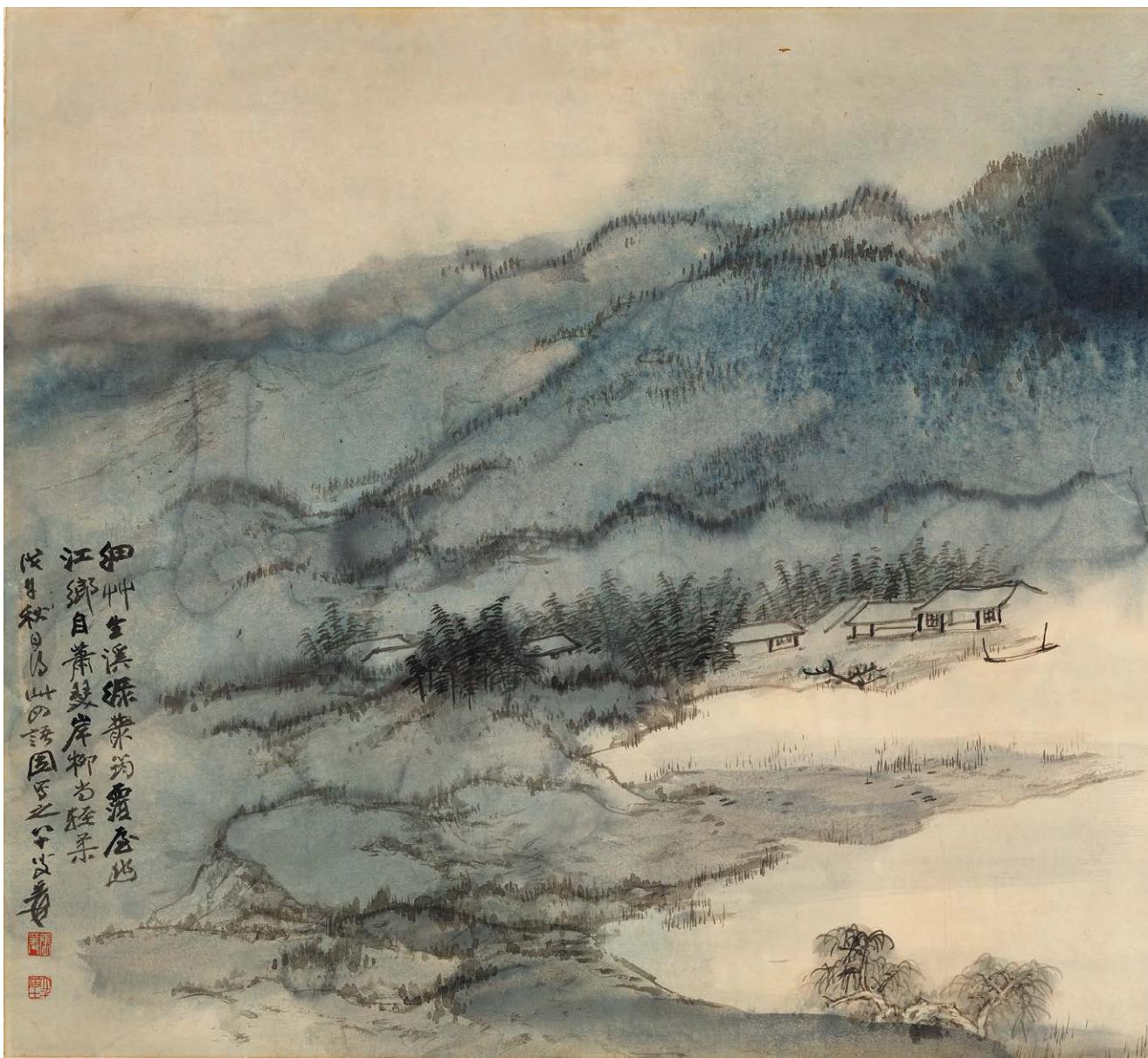
《美術叢刊》第27期，上海人民美術出版社，上海，1984年8月，第52頁。

《張大千書畫集》（上），人民美術出版社，北京，1991年，圖版64。

“潑墨山水。以潑墨畫重巒，大筆皴山石，外加青綠，山谷露出古寺飛簷，而成為畫面之焦點。遠山垂瀑，泉聲淙淙，佈局雄渾，用筆恣肆。”







1157

ZHANG DAQIAN (1899-1983)

Living in Tranquility

Scroll, mounted and framed, ink and colour on paper
50.3 x 109.6 cm. (19 3/4 x 43 1/8 in.)

Inscribed and signed, with four seals of the artist
Dated autumn, wuwu year (1978)

EXHIBITED:

Korea, Seoul, Sejong Art Center, *Paintings by Chang Dai-chien*, 15-24 November 1978.

LITERATURE:

Painting by Chang Dai-chien, The Dong-A Ilbo, Seoul, November 1978, pl. 10.

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

US\$520,000-770,000

張大千 水竹幽居 設色紙本 鏡框 一九七八年作

題識：細草生溪綠，叢筠覆屋幽，江鄉自蕭瑟，岸柳尚輕柔。
戊午（1978年）秋日得此四語因寫之，八十叟爰。

鈐印：張爰、大千居士、摩耶精舍、一隻眼

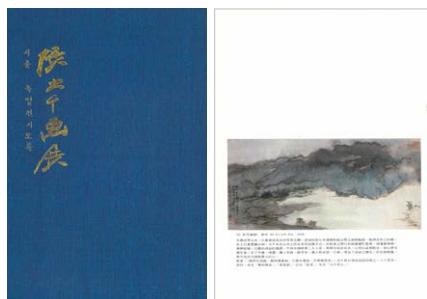
展覽：韓國漢城，世宗文化會館，“張大千畫展”，1978年11月15日-24日。

出版：《張大千畫集》，東亞日報社，漢城，1978年11月，圖版10。

註：畫面右邊緣鈐朱文方印“一隻眼”，乃大千先生晚年患眼疾後，在書畫作品中常用的閒章。“一隻眼”語出佛經，指佛菩薩有三隻眼，其中一隻豎眼，稱頂門眼，非尋常眼，乃真正見物之眼。大千先生五十多歲後得了眼病，雖四處多番治療，仍僅保留了一隻未痊愈的右眼，但卻未能阻止他勤奮創作，開闢新法，因此該印文既有自嘲自諱，又有自勵之意。



1157



“水墨淡青山水。以重墨渲染加淡青為主調，渲染時部分水漬便形成山勢之紋理輪廓，極得自然之妙趣。右上以重墨畫山頭，大千先生山水之作品多有此類手法，在輕重之間以形成視覺之節奏。湖邊畫垂柳，垂柳低矮，以顯出湖面的寬闊，竹林中掩映著三五人家，寧靜冷寂而自在。山脊以直筆點苔，使山巒充滿生氣。右下角補一淺灘，灘上有路，路旁有一叢小樹並搭一小橋，增加了湖面之變化，於此細微處，皆可見出大師經營之匠心。”



1158

1158

ZHANG DAQIAN (1899-1983)

Scholar and Longevity Pine

Scroll, mounted and framed, ink and colour on paper

92.5 x 49 cm. (36 3/8 x 19 1/4 in.)

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

Dated Mid-Autumn Festival, sixty-seventh year (of the Republic, 1978)

EXHIBITED:

Korea, Seoul, Sejong Art Center, *Paintings by Chang Dai-chien*, 15-24 November 1978.

LITERATURE:

Painting by Chang Dai-chien, The Dong-A Ilbo, Seoul, November 1978, pl. 28.

HK\$1,200,000-1,500,000

US\$160,000-190,000

張大千

設色紙本

鏡框

松壽圖

一九七八年作

題識：老松閱世千年壽，人是栽松昔日人，滄海
揚塵陵谷改，仙家歲月自長春。六十七年
(1978)中秋，八十叟爰。

鈐印：大千唯印大年、摩耶精舍、戊午(1978)

展覽：韓國漢城，世宗文化會館，“張大千畫
展”，1978年11月15日-24日。

出版：《張大千畫集》，東亞日報社，漢
城，1978年11月，圖版28。

“古松由中央向上突破的構圖，一般都難討
好，但大師寫來自成章法，他能化難為易，
化巧為拙，處處超人一等，蟠曲如龍的枝幹
自左方伸出，調和了中央二分法的呆滯，而
右面的題款也彌補了左右對稱的均勢，題
字在此圖中，佔有佈局上的絕對作用。松葉
深厚蓊鬱得力於濃墨點染，顯出老而彌堅、
青春永在的生命力。高士仙風道骨，心曠體
瘦，頗有「行到水窮處，坐看雲起時」的境
界。然大師主題在松，松與人合而為一，一
蒼一潤(人石)結構上即已引人入勝。圖畫
之意境，在強調藝術生命之永恆性，此圖可
說已盡其能事。”



1159

1159

ZHANG DAQIAN (1899-1983)

Summer Lotus

Scroll, mounted and framed, ink and colour on paper

49.2 x 96.5 cm. (19 1/2 x 38 in.)

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

EXHIBITED:

Korea, Seoul, Sejong Art Center, *Painting by Chang Dai-chien*, 15-24 November 1978.

LITERATURE:

Painting by Chang Dai-chien, The Dong-A Ilbo, Seoul, November 1978, pl. 36.

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

US\$130,000-190,000

張大千 犀角綰暑 設色紙本 鏡框 一九七八年作

題識：吳王宮殿水流香，步犀廊深暑氣涼。

長日薰風吹不斷，藕花多處浴鴛鴦。

拈貢性之語寫，八十叟爰。

鈐印：摩耶精舍、張爰之印、大千居士、戊午（1978）

展覽：韓國漢城，世宗文化會館，“張大千畫展”，1978年11月15日-24日。

出版：《張大千畫集》，東亞日報社，漢城，1978年11月，圖版36。

“水墨淋漓，肆意揮洒，大千之山水、荷花皆豪氣干雲，意興飛揚。荷花以淡墨鉤勒，朱磚點蕊，而花瓣露白，其超凡出塵之態表露無遺。”



1160

1160

ZHANG DAQIAN (1899-1983)

Sailing along the River

Scroll, mounted and framed, ink and colour on silk
74 x 53 cm. (29 1/8 x 20 7/8 in.)

Inscribed and signed, with one seal of the artist
Dated summer, wuwu year (1978)

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 27
November 2012, Lot 1113.

EXHIBITED:

Korea, Seoul, Sejong Art Center, *Paintings by Chang Dai-chien*, 15-
24 November 1978.

LITERATURE:

Paintings by Chang Dai-chien, The Dong-A Ilbo, Seoul, November
1978, pl. 19.

HK\$1,300,000-2,600,000

US\$170,000-330,000

水墨山水。以淡墨構成主山，山勢浸流形成大小二峰和一陡坡……此幅四面皆留空白，景物集中中央，下端畫遠近數帆，近舟可見船篷，遠舟只見半帆，顯出了畫面水域空靈曲折而遼闊。並依坡勢皴出赭色山腳，一帆行經岸邊，和遠山脚下之小帆相呼應，坡上以濃墨點樹，疏林中夾寺屋一間，形成了畫面視覺之焦點。左下懸岩垂一古松，在圖中收畫龍點睛之妙。爰翁淡墨山水中之鈎景點染之間皆得「自然」二字，如右面赭色小山頭一方面與山腳之赭色調和，並且也調和了主山(水墨淡青)之清冷感覺，大家落筆之處皆有至理。

張大千 桐江帆影 設色絹本 鏡框 一九七八年作

題識：不是董元，自是董元用心。八十杜多爰。戊午（1978年）
夏日。

鈐印：大千唯印大年

來源：香港佳士得，中國近現代畫，2012年11月27日，編號1113。

展覽：韓國漢城，世宗文化會館畫廊，“張大千畫展”，1978年11
月15日-24日。

出版：《張大千畫展》，東亞日報社，漢城，1978年11月，圖版19。

1161

ZHANG DAQIAN (1899-1983)

Ink Lotus

Scroll, mounted and framed, ink and colour on paper

134 x 67 cm. (52 3/4 x 26 3/8 in.)

Inscribed and signed, with four seals of the artist

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

Dedicated to Xichen

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 27 October 2002, Lot 239.

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

US\$200,000-260,000

張大千 凌雲 水墨紙本 鏡框
一九七三年作

題識：六十二年癸丑（1973年）五月，錫
臣仁兄方家正之。大千弟張爰五亭
湖上。

鈐印：張爰之印信、大千居士、八德園、
五亭湖

來源：香港佳士得，近現代中國書
畫，2002年10月27日，編號239。



1161



1162

ZHANG DAQIAN (1899-1983)

Suzhou in Mist and Rain

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

39.5 x 78.5 cm. (15 1/2 x 30 7/8 in.)

Inscribed and signed, with one seal of the artist

Dated seventh month, *renzi* year (1972)

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 25 April 1999, Lot 134.

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

US\$390,000-510,000

張大千

煙雨姑蘇

設色金蓋

紙板鏡框
一九七二年作

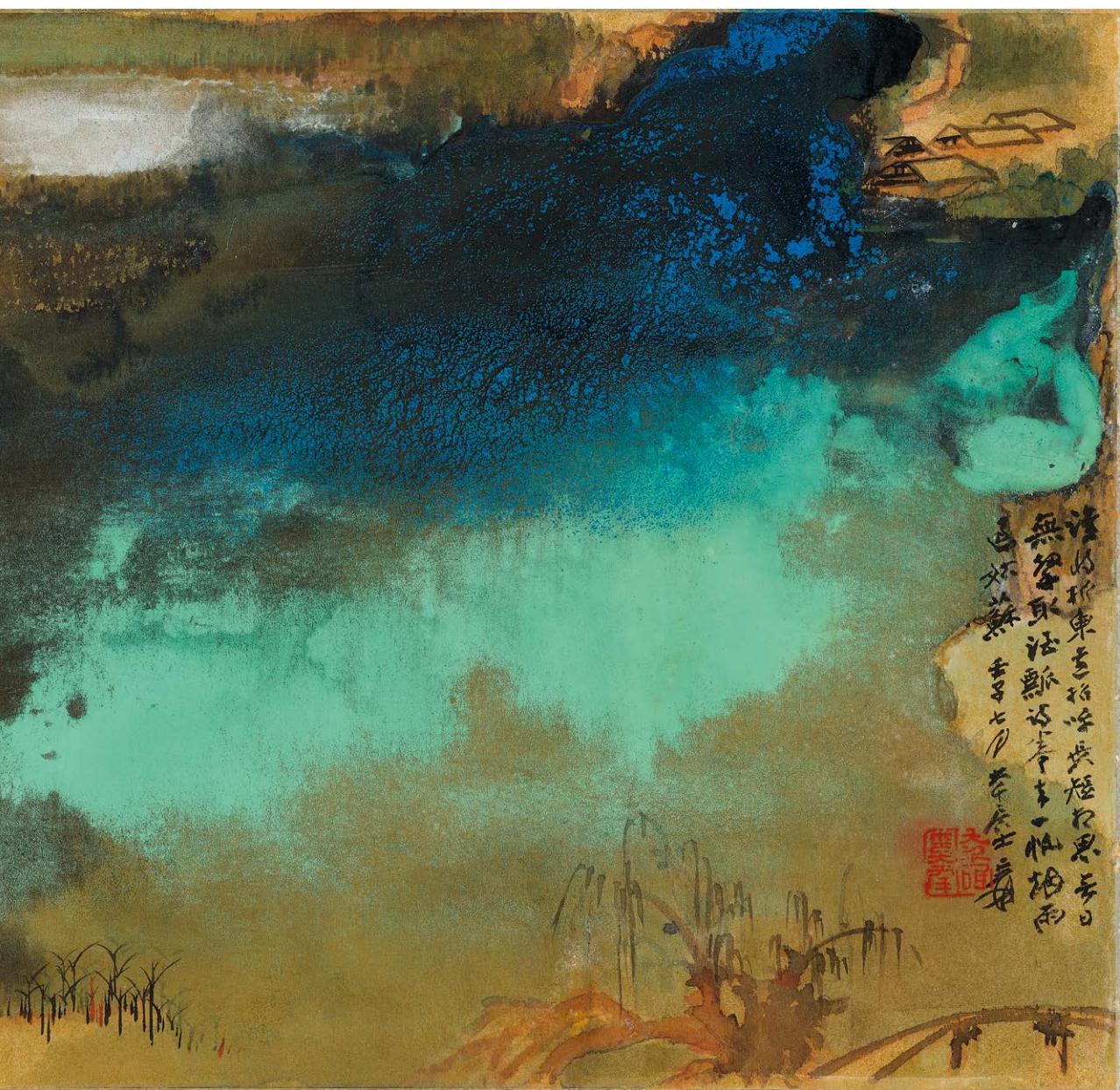
題識：誰將折柬遠招呼，長短相思無日無。

挈取酒瓢詩卷去，一帆煙雨過姑蘇。

壬子（1972年）七月，大千居士爰。

鈐印：大千唯印大年

來源：香港佳士得，近現代中國書畫，1999年4月25日，編號134。



1162



1163

1163

**ZHANG DAQIAN (1899-1983)/
WU ZISHEN (1893-1972)**

Mountain Journey/ Bamboo and Rock

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

18.8 x 51 cm. (7 ¾ x 20 ½ in.)

Mountain Journey inscribed and signed by Zhang Daqian, with two seals

Bamboo and Rock inscribed and signed by Wu Zishen, with two seals

Both paintings dedicated to Lin Kun
Both paintings dated *dinghai* year (1947)

HK\$400,000-500,000

US\$52,000-64,000

**張大千/吳子深 游山圖／竹石圖
水墨金箋／設色紙本 成扇 一九四七年作**

《游山圖》

題識：曠絕光明頂，天南四望空。誰知孤
嘯處，身在萬山中。呼吸風雷過，
瓊嵒日月通。仙根如可接，何必夢
崆峒。丁亥（1947年）二月，寫似
林坤仁兄法家正之。大千張爰。

鈐印：張爰印、大千

《竹石圖》

題識：臨惲草衣，爲林坤賢內甥屬。丁亥
(1947年)夏，子深。

鈐印：吳華源印、子深

註：林蓮刻萬字竹扇骨，一面款署“集百
壽古篆”一面署“林厂撫刻”，“
厂”印。



1164

ZHANG DAQIAN (1899-1983)

Lotus/Calligraphy

Folding fan, ink and colour on paper/ink on paper
20 x 51 cm. (7 7/8 x 20 1/8 in.)

Inscribed and signed, with three seals of the artist
Dated leap seventh month, *wushen* year (1968)

Dedicated to Xiwen

Calligraphy on the reverse inscribed and signed, with one seal of the artist
Dated Mid-Autumn Festival, sixty-seventh year (of the Republic, 1978)

HK\$350,000-450,000

US\$45,000-58,000

1164

張大千

清荷/書法

設色紙本／水墨紙本

成扇

一九六八／一九七八年作

題識：錫文仁兄方家正之。戊申（1968年）閏七月，大千張爰。

鈐印：張爰、大千居士、三十六陂秋色

背面書法釋文：明月曾呼白玉盤，多情更照玉闌干。
香吹一夜西風滿，水殿羅衣訶許寒。

題識：六十七年（1978）中秋，八十叟爰。

鈐印：張爰



1165

1165

ZHANG DAQIAN (1899-1983)

Begonias

Folding fan, ink and colour on gold silk / ink and colour on silver silk

10 x 32.5 cm. (3 7/8 x 12 3/4 in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *renshen* year (1932)

Reverse inscribed and signed by the artist, with two seals

Dated ninth month, *renshen* year (1932)

Dedicated to Shigong

NOTE:

One collector's seal on the inner lid of the wooden box.

HK\$200,000-300,000

US\$26,000-38,000

張大千 海棠 設色金絹／設色銀絹 成扇 一九三二年作

題識：海棠散作因支雪，柳絮吟成白綺詞。

最是日來懷抱惡，那堪風雨說將離。

壬申（1932年）秋日，張爰。

鈐印：張爰、大千

背面題識：石工先生強作海棠，殊不值一笑也。

壬申（1932年）九月，大千居士張爰。

鈐印：張爰、大千

註：木盒蓋內鈐有一印：囂齋祕笈。

Scroll, mounted and framed, ink and colour on paper

109.5 x 47 cm. (43 1/8 x 18 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated eleventh month, *yiyou* year (1945)

Further inscribed by Pu Ru, with two seals

PROVENANCE:

Christie's Hong Kong, Fine 19th and 20th Century Chinese Paintings, 30 March 1992, Lot 178.

Christie's Hong Kong, Fine Chinese Modern Paintings, 29 May 2012, Lot 3010.

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

US\$110,000-150,000

張大千 芍藥 設色紙本 鏡框
一九四五年作

題識：海棠散作胭脂雪，柳絮吟成白絢辭。

總是近來情緒惡，那堪風雨又將離。

乙酉（1945年）十一月，爰。

鈐印：張爰之印，大千

溥儒再題：飛盡落花池上雨，斜陽破碎新晴。

碧波搖影不成明，倚欄多少恨？商略
繫離情。

千轉繞花無一語，玉階彷彿寒生。溪
煙澹澹柳青青，六畦春不管。流怨
滿蕪城。

乙酉（1945年）冬奉題大千先生畫芍
藥，調寄《臨江仙》。西山逸士溥
儒。

鈐印：舊王孫、溥儒

來源：香港佳士得，中國十九二十世紀繪畫拍
賣，1992年3月30日，編號178。

香港佳士得，中國近現代畫，2012年5月
29日，編號3010。





1167

1167

ZHANG DAQIAN (1899-1983)

A Delightful Vista

Scroll, mounted on cardboard and framed, ink on paper
27 x 24 cm. (10 5/8 x 9 1/2 in.)

Inscribed and signed, with two seals of the artist
Dated third month, *dingyou* year (1957)

NOTE:

The present lot was previously in the collection of French art historian Philippe Stern (1895-1979), who worked at Guimet Museum from 1929-1965 as curator, musicologist, and then director from 1954 till his retirement. The painting was acquired prior to 1960.

HK\$350,000-550,000

US\$45,000-71,000

張大千

摩詰山園

水墨紙本

紙板鏡框
一九五七年作

題識：丁酉（1957年）三月摩詰山園新種芙蓉，初發數萼，欣賞竟日，晚歸寫此快極。張大千爰。

鈐印：張爰、大千居士

註：法國藝術史學者菲利普·斯特恩（1895-1979）舊藏。斯氏乃亞洲音樂史家，並專精柬埔寨古代藝術。他一九二九年進入法國巴黎吉美博物館任策展人，一九五四年擢升為吉美博物館館長，直至一九六五年榮休。此幅張大千畫作據悉購自一九六〇年之前。

1168

ZHANG DAQIAN (1899-1983)

Scholars Under Pine

Scroll, mounted and framed, ink and colour on paper

88 x 37.5 cm. (34 5/8 x 14 3/4 in.)

Inscribed with a poem and signed, with four seals of the artist

Dated tenth month, *jimao* year (1939)

Two collector's seals of Lu Yifei (1908-1997)

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 31 May 2016, Lot 1257.

HK\$600,000-800,000

US\$77,000-100,000

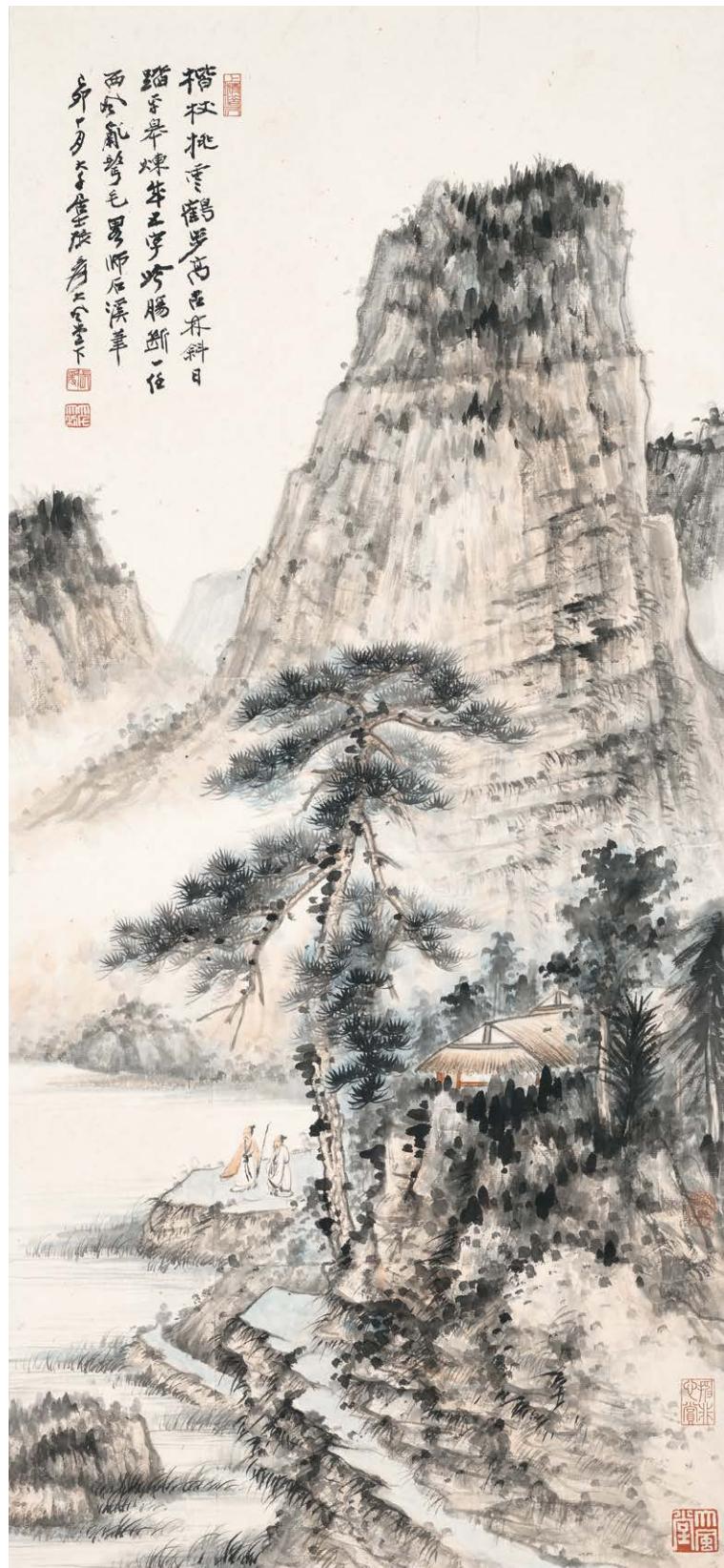
張大千 松下高士 設色紙本 鏡框
一九三九年作

題識：楷杖挑雲鶴步高，古林斜日踏平皋。
煉成五字吟腸斷，一任西風亂鬢毛。
略師石溪筆，己卯（1939）年十月，大千
居士張爰，大風堂下。

鈐印：張爰、大千大利、上清借居、大風堂

陸抑非（1908-1997）鑑藏印：探微、抑非心賞

來源：香港佳士得，中國近現代畫，2016年5月
31日，編號1257。



1168



1169

1169

ZHANG DAQIAN (1899-1983)

Mount Huang

Hanging scroll, ink and colour on paper

124 x 31 cm. (48 1/8 x 12 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated second month, *yihai* year (1935)

HK\$400,000-600,000

US\$52,000-77,000

張大千 黃山勝景 設色紙本 立軸 一九三五年作

題識：心疑騎日月，身已到蓬萊。

乙亥（1935年）二月於古都。大千居士爰。

鈐印：張爰之印、大千

1170

ZHANG DAQIAN (1899-1983)

Peony

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

69.5 x 39 cm. (27 3/8 x 15 3/8 in.)

Inscribed and signed, with three seals of the artist

Dated twelfth month, *xinmao* year (1951)

Dedicated to Desu

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 27 November 2012, Lot 1272.

HK\$300,000-400,000

US\$39,000-51,000

張大千 芍藥 設色紙本 木板鏡框 一九五一年作

題識：德素大家清賞。辛卯（1951年）嘉平月，大千張爰。

鈐印：張爰長壽、大千富昌大吉、昵宴樓

來源：香港佳士得，中國近現代畫，2012年11月27日，編號1272。



1170



1171

1171

ZHANG DAQIAN (1899-1983)

Peonies and Bamboo

Hanging scroll, ink and colour on paper

141 x 63.8 cm. (55 1/2 x 25 1/8 in.)

Inscribed and signed, with three seals of the artist

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Paintings, 4 October 2011,
Lot 1628.

HK\$400,000-600,000

US\$52,000-77,000

張大千

富貴平安圖

設色紙本

立軸

題識：蜀人張大千吳門網師園作。

鈐印：季爰之印、大千、大風堂

來源：香港蘇富比，中國書畫拍賣，2011年10月4日，編號1628。

註：本幅題曰“吳門網師園作”，從畫風所示，似屬一九三四、三五年間之作。畫中以牡丹為主，琅玕作伴，細菊點綴，皆倚巨石而長，喻富貴根基、竹報平安之意。筆墨博取白陽、石濤兩家之長，放逸中見法度，佈局位置甚講究，相互夾雜卻不生紊亂。上鈐姓名章，一朱一白，皆出自大千刀下，屬其二十年代晚期或三十年代初期自刻。

This painting was previously in the collection of Chia-chu (C.C.) and Siao-mei (S.M.) Chang. Siao-mei came from a wealthy Ningbo family and was one of the first Chinese female doctoral graduates of the London School of Economics. She was hired by Chang Jia-ao (Chang Kia-ngau), Governor of the Central Bank of China, to be Director of the Research Department. Chang Jia-ao introduced her to his younger brother Chang Chia-chu, acting director of the Foreign Trade Bureau. She was made Director of the Chinese Economics Research Institute due to her many publications focusing on South-West China in raw materials and finance. C.C. and S.M. were married in 1934.

C.C. Chang was an industrialist, a prominent businessman, a promoter of foreign trade in China and General Manager of China Vegetable Oil. C.C. was also passionate about art, literature and music. He enjoyed being part of Mei Lanfang's American tour in 1930, where he worked under his brother Chang Jia-ao. He also loved the poems by Xu Zhimo.

C.C. and S.M. most likely became acquainted with Zhang Daqian in Chongqing in the early 1940s. The couple moved to Shanghai in 1946 and in 1949, moved to Japan for four years, then they lived in São Paulo, Brazil, from 1953 to 1967, and finally in San Francisco from 1967 to the end of their lives. Their friendship with the artist developed further through a few shared meals in São Paulo. The families got to know each other well, and they visited Zhang from San Francisco when he resided in Carmel. Zhang Daqian was particularly fond of the "fishtail cooked in chicken fat" in his favourite restaurant in New York, Canton Restaurant on Canal Street, where C.C. and Zhang dined in 1963. C.C. and S.M. passed away in 1985 and 2000 respectively.

此件張大千《番女起舞》為張嘉鑄與張肖梅夫婦舊藏。張嘉鑄來自當時在中國政治經濟等領域聲名顯赫的張氏家族。祖輩為清代官員，父張潤之，名祖澤，儒醫，同時也是當時上海寶山縣巨富。二哥張君勸，原名嘉森，字士林，中國政治家、哲學家，中國民主社會黨領袖。四哥張嘉璈，字公權，銀行家，曾任中國銀行副總裁，並主持上海各國銀行事務。妹妹張幼儀曾與徐志摩結婚並誕下兩子，後離婚。張嘉鑄1928年擔任上海女子商業儲蓄銀行副總裁、雲裳服裝公司總經理。雖然經常被哥哥張君勸和張嘉璈的光芒所掩蓋，但張氏亦取得不凡的成就，曾為中英貿易等事宜作出卓越貢獻。張嘉鑄酷愛藝術、文學和音樂。1930年，張嘉璈籌劃戲曲大師梅蘭芳先生美國巡演，即由張嘉鑄擔任主持人，這也成為他畢生難忘的經歷。

張肖梅生於寧波一富裕家庭，是最早獲得倫敦政治經濟學院博士學位的中國女性之一，後被張嘉璈聘請擔任中國中央銀行研究部主任。由於張肖梅各方面都很出色，張嘉璈便出面做媒，介紹時任對外貿易局代理局長的弟弟張嘉鑄與她相識。兩人於1934年成婚。

1942年至1946年，張嘉鑄與張肖梅居於重慶期間結識張大千。後張氏夫婦輾轉於上海、日本、巴西聖保羅，直至最後定居三藩市。這期間他們與張大千始終保持密切的聯繫，並經常相互探望，情誼深厚。張嘉鑄與張肖梅分別在1985年和2000年逝世。



Chia-chu and Siao-mei Chang
張嘉鑄與張肖梅夫婦



Chang Chia-chu (standing) with Second brother Chang Chia-sen and Fourth brother Chang Chia-ao, on a visit to America in 1945
張嘉鑄(立)與二哥張君勸和四哥張嘉璈1945年於美國合影



1172

ZHANG DAQIAN (1899-1983)

Tibetan Dancer

Scroll, mounted and framed, ink and colour on paper

106.6 x 60 cm. (42 x 23 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated *yijou* year (1945)**PROVENANCE:**The Chia-Chu and Siao-Mei Chang Collection;
Christie's Hong Kong, Fine Chinese Modern Paintings, 29 May 2012, Lot 3072.**HK\$5,000,000-6,000,000****US\$650,000-770,000**

張大千

番女起舞

設色紙本

鏡框

一九四五年作

題識：乙酉（1945年）重陽昭覺寺作，大千張爰。

鈐印：張爰之印、大千

來源：張嘉鑄與張肖梅夫婦珍藏；

香港佳士得，中國近現代畫，2012年5月29日，編號3072。

In 1941, Zhang Daqian embarked on an expedition to Dunhuang to study the magnificent Buddhist murals. While on the journey, he travelled through Gansu and Qinghai provinces and encountered the Tibetan tribe for the very first time. Upon seeing the richness of the Tibetan culture, the artist made many sketches to record what he saw. The unfamiliar people and culture would inspire him to paint a series of rare, career-defining works on the theme. The Dunhuang expedition proved to be a creative breakthrough for the artist - for he developed an acute sensitivity to fine details such as hands, hairdos, faces, and clothes through observing and painstakingly copying the cave murals. When he returned to Sichuan in 1943, his figure paintings reached a zenith - as seen in the refinement and finesse in his colour pigment application, the delineation of facial expressions and postures, and the attention to detail.

Composed of exquisite fine brushwork, rhythmic double lines and luxurious and fantastic colours, Tibetan Dancer was a great example of Zhang Daqian's painting informed by his experience in Dunhuang. It was painted in 1945 when Zhang was lodging in the Zhaojue Buddhist temple in Chengdu. The Tibetan dancer is dancing with her raised arm while holding a bowl. She is wearing a spectacular bancha, a traditional herder dress which consists of an animal cap and a fur-lined wrap-around robe in bright red. Zhang Daqian used numerous feather-like strokes on top of layers of colours to convey the softness of the fur on the dancer's costume. He also applied multiple layers of ink to illustrate the thickness of the fabric. The red colour on the dancer's robe, so iconic in Zhang's Tibetan girl paintings, is from a mineral colour pigment inspired by the Dunhuang cave murals. Borrowing from the Buddha's elegant and diverse hand gestures he saw in the same murals, Zhang painted the beautifully elongated hands and fingers for the Tibetan dancer. Her chiselled face, accentuated by a fair complexion and a bright rouge cheek, reminds us of Peking opera artist makeup. One would not be surprised to see the connection knowing Zhang's love for Peking opera and his friendship with many leading actors in the field.

Tibetan girls are among some of the rarest subject matters of Zhang Daqian's oeuvre, for he only painted them in the few years following his Dunhuang trip. A similar work of a Tibetan dancer with a mastiff, created by the artist in 1945, was sold at Christie's Hong Kong in 2006 (see illustration).

張大千於1941年遠赴敦煌研究宏偉的佛教壁畫。在遊歷甘肅和青海兩省之時，首次遇到的藏族部落給他帶來了豐富的靈感並借此創作諸多草圖以記之。此行對張大千的藝術創造具有歷史性的突破。1943年張從敦煌歸來即創造出一種新的風格，使其人物畫達到了頂峰。1945年，張大千在成都昭覺寺舉辦畫展，藏族婦女作為他新的繪畫風格的代表作品，細緻的筆觸，有節奏的雙線條和華麗的色彩，彰顯出張大千人物畫的新風格，手，髮型，臉和衣服的畫面中的細節處處體現出他從敦煌壁畫中得到的靈感。創作於1946年的《番女掣龐圖》與此作甚為相似，見於2006年香港佳士得拍賣（附圖）。



Tibetan Girl and Mastiff, Lot 874, 29 May 2006, Fine Chinese Modern Paintings, Christie's Hong Kong.
《番女掣龐圖》，香港佳士得，中國近代畫，2006年5月29日，編號874。

畫面中身著藏族傳統服飾的西藏婦女高舉酒碗，跳起民族舞蹈。服飾布料和皮毛的細節刻畫展露出張大千不凡的功力。描繪服飾所用大面積的紅色最為搶眼，它是張大千與藏族畫師助手從敦煌壁畫和傳統顏料工藝中汲取靈感，共同創製的礦物顏料。張大千對京劇的熱愛也很明顯表現在藏族婦女的臉上。她的妝容承襲了京劇戲妝的傳統，將額頭、鼻子和下巴妝粉擦得很白，然後以紅潤的臉頰陪襯，使得臉孔的輪廓線條分明。四十年代以前，以西藏為主題的作品是非常少見的，更加突顯出《番女起舞》的獨特和稀缺。





1173



1174

1173

WU CHANGSHUO (1844-1927)

Ink Plum Blossoms

Hanging scroll, ink on paper

140.7 x 40.8 cm. (55 1/2 x 16 1/8 in.)

Inscribed and signed, with three seals of the artist

Dated autumn, wuwu year (1918)

HK\$200,000-300,000

US\$26,000-38,000

吳昌碩 墨梅 水墨紙本 立軸 一九一八年作

題識：古雪埋秋藤，日久化梅樹。空山頗不無，見者果何處。夢踏菖蒲潭，拾級仰元墓。煙雲沸虛竇，蛟虬舞當路。腳底莓苔青，一往一卻步。野鶴驚人來，叫得寒天曙。戊午（1918年）中秋前三日錄舊作於海上禪甓軒，安吉吳昌碩老缶。

鈐印：昌碩、缶翁、虞中皇



1175

QI BAISHI (1863-1957)

Chrysanthemums

Hanging scroll, ink and colour on paper

100 x 32.5 cm. (39 1/8 x 12 3/4 in.)

Signed, with one seal of the artist

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

齊白石 菊花 設色紙本 立軸

題識：借山老人白石一揮。

鈐印：木人

來源：日本私人收藏

1175

QI BAISHI (1863-1957)

Peaches

Scroll, mounted and framed, ink and colour on paper

64.5 x 32.5 cm. (25 1/2 x 12 3/4 in.)

Inscribed and signed, with one seal of the artist

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

US\$130,000-190,000

齊白石 壽桃 設色紙本 鏡框

題識：九十三歲白石。

鈐印：平翁



1176

1176

QI BAISHI (1863-1957)

Persimmon

Scroll, mounted and framed, ink and colour on paper

33 x 33 cm. (13 x 13 in.)

Entitled and signed, with one seal of the artist

HK\$200,000-300,000

US\$26,000-38,000

齊白石

五世清閒

設色紙本

鏡框

題識：五世清閒。白石。

鈐印：老白

1177

QI BAISHI (1863-1957)

Peony and Bees

Scroll, mounted and framed, ink and colour on paper

82 x 37.5 cm. (32 1/4 x 14 3/4 in.)

Inscribed and signed, with three seals of the artist

Dedicated to Madame Weici

HK\$300,000-500,000

US\$39,000-64,000

齊白石

富貴家風

設色紙本

鏡框

題識：富貴家風。慰慈女公子永寶。八十七歲白石。

鈐印：借山翁、悔烏堂、人長壽



1177

1178

QI BAISHI (1863-1957)

Eagle on Pine Tree

Hanging scroll, ink on paper

134.5 x 42.3 cm. (53 x 16 1/2 in.)

Inscribed and signed, with three seals of the artist

One collector's seal of Zhao Shudong (1900-1995)

Titleslip by Yang Shanshen, with one seal

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings,
28 November 2017, Lot 1251.

NOTE:

The collector's seal belonged to the Hong Kong collector Zhao Shudong (1900-1995). Zhao was born in Guangdong Province and later moved to Hong Kong. His collector's seal was carved with his studio name. Zhao was passionate about collecting and appreciating art and was an early member of the Min Chiu Society.

HK\$2,600,000-3,600,000 US\$330,000-460,000

齊白石 松鷹圖 水墨紙本 立軸

題識：三百石印富翁齊璜寫於燕京。

鈐印：白石翁、齊大、尋思百計不如閒

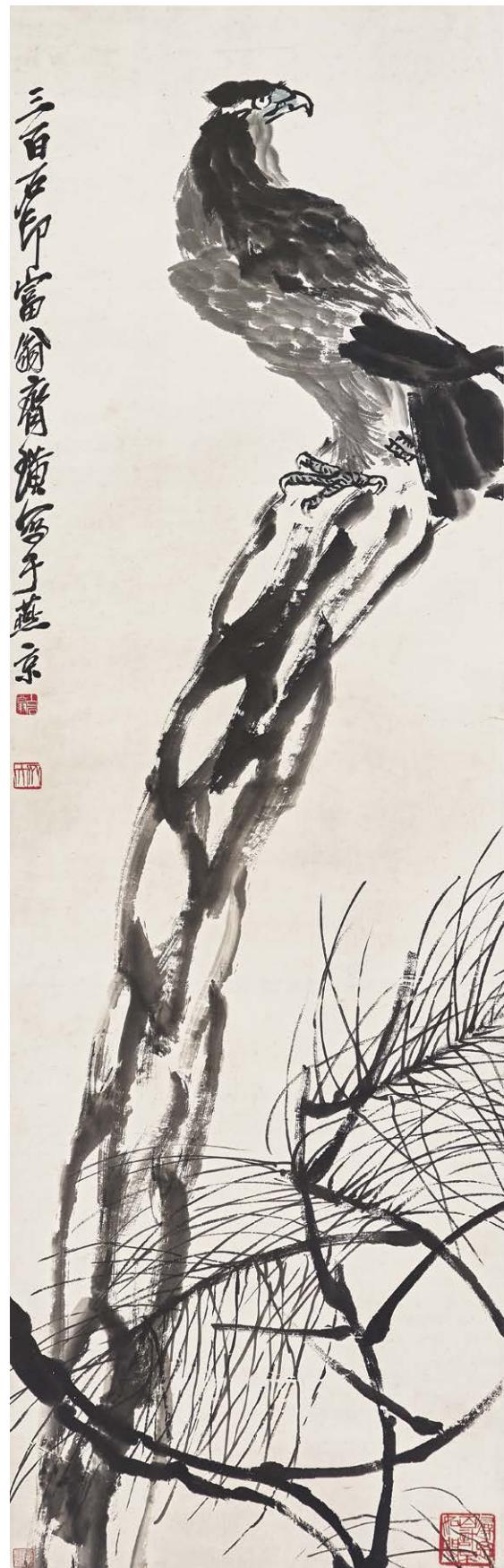
招曙東（1900-1995）鑑藏印：聽松書屋

楊善深題簽條：松英圖。齊白石筆。善深題。

鈐印：楊

來源：香港佳士得，中國近現代畫，2017年11月28日，編號1251。

註：鑑藏印屬招曙東（1900-1995），香港收藏家，號“聽松書屋”，廣東人，後定居香港，是“敏求精舍”早期成員，精鑑賞，富收藏。



1178

301

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 two works, *Kite Flying and Calligraphy* and *Hunting*, were dedicated to renowned artist, art advocate and promoter Hu Peiheng. Known widely as Leng'an, Hu was a talented painter and a respected connoisseur active in education and publishing. Hu and Qi Baishi first met in the early 20th century; the two instantly became close friends. Hu admired Qi Baishi's paintings and published his first illustrated catalogue in 1928. Subsequently, Hu opened a bookstore Paowen Zhai in Beijing dedicated to promoting Qi's art, thus steadily increasing the artist's popularity and influence. The two men bonded despite their 28 years of an age difference and they remained close friends throughout their lives, so much that Qi Baishi took Hu's son as his beloved student. After Qi passed away, Hu and his son published *Qi Baishi - Painting Techniques and Appreciation* in 1959, which became one of the most authoritative literature on the artist. The work *Hunting*, offered in this collection, is illustrated in this book.

1179

QI BAISHI (1863-1957)

Flying Kite and Calligraphy

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

Flying Kite measures 22.5 x 67 cm. (8 7/8 x 26 7/8 in.)

Inscribed and signed, with one seal of the artist

Calligraphy measures 22.7 x 66 cm. (9 x 26 in.)

Inscribed and signed, with one seal of the artist

Both leaves dated summer, jisi year (1929)

Both leaves dedicated to Leng'an

PROVENANCE:

Christie's Hong Kong, The Feng Wen Tang Collection of Chinese Paintings, 2 June 2015, Lot 1254.

EXHIBITED:

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.

LITERATURE:

Masterpiece of Painting by Qi Baishi, People's Fine Art Publishing House, Beijing, October 1991, pp.20-21.

The Collected Works of Qi Baishi, Volume 3, Hunan Fine Arts Publishing House, October 1996, p.39, pl.38.

Catalogue of Qi Baishi's Paintings, Volume I, Tianjin People's Fine Arts Publishing House, July 2006, p.309.

Baishi Liu Yun – Collection of Paintings by Qi Baishi, Volume I, People's Fine Arts Publishing House, Beijing, February 2008, pp.86-89, pl.29-30.

Exhibition catalogue of Paintings and Calligraphy by Qi Baishi – The Feng Wen Tang Collection, Christie's Hong Kong, 2013, pp.74-75, pl.24.

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

US\$290,000-410,000

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。藏家對齊白石藝術之鐘愛起於年少時，後經過三十年苦心求索，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。

本輯中《放鳶圖》和《狩獵圖》和兩作均上款冷盦，即著名畫家、畫壇推手、齊白石好友胡佩衡（1892-1962）。胡氏既為畫家，工臨習，善山水，又精於鑒賞，活躍於教育出版界。兩人相識於二十年代初期，胡佩衡欽慕齊白石藝術，1928年為他編輯出版第一本畫集，並且在琉璃廠自營書畫店“豹文齋”中主推齊白石書畫，擴大齊氏影響力。齊白石更將胡公子收為弟子，並取名“胡橐”。齊胡二人年齡相差28歲，出身背景迥異，但自相識後，互引為知己，友誼持續一生。齊白石去世後，胡氏父子於1959年合作編寫《齊白石畫法與欣賞》一書，該書歷經多次再版，成為齊白石研究著作之圭臬，本輯《狩獵圖》即出版其中。

齊白石 放鳶圖/書法 設色/水墨紙本 扇面鏡框兩幅
一九二九年作

1. 題識：冷盦先生法正。己巳（1929年）夏，齊璜。鈐印：木人
2. 題識：兩本新圖墨寶香，尊前獨唱小秦王。為君翻作歸來引，不學陽關空斷腸。醜石半蹲山下虎，長松倒卧水中龍。試君眼力看多少，數到雲山第幾重。冷盦先生再正。己巳夏。齊璜。鈐印：木居士

來源：香港佳士得，奉文堂藏書畫，2015年6月2日，編號1254。

展覽：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-25日。

出版：《齊白石繪畫精品集》，人民美術出版社，北京，1991年10月，第20-21頁。

《齊白石全集3：繪畫》，湖南美術出版社，1996年10月，第39頁，圖版38。

《齊白石繪畫作品圖錄一上卷》，天津人民美術出版社，2006年7月，第309頁。

《白石留韻一上卷》，人民美術出版社，北京，2008年2月，第86-89頁，圖版29-30。

展覽目錄《奉文堂藏齊白石書畫》，香港佳士得，2013年，第74-75頁，圖版24。





1179

1180

QI BAISHI (1863-1957)

Hunting

Hanging scroll, ink and colour on paper

81.5 x 33.8 cm. (32 x 13 1/4 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Leng'an

PROVENANCE:

Christie's Hong Kong, The Feng Wen Tang Collection of Chinese Paintings, 2 June 2015, Lot 1235.

EXHIBITED:

Beijing, The Soviet Union Exhibition Hall (Beijing Exhibition Center), *The Posthumous Works of Qi Baishi*, 1-20 January 1958, no.134.

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.35.

Hu Peiheng & Hu Tuo, *Qi Baishi – Painting Techniques and Appreciation*, Nan Tong Book Co., Hong Kong, March 1974, pl.35.

Hu Peiheng & Hu Tuo, *Qi Baishi – Painting Techniques and Appreciation*, People's Fine Arts Publishing House, Beijing, February 1992, pl.32.

Baishi Liu Yun – Collection of Paintings by Qi Baishi, Volume I, People's Fine Arts Publishing House, Beijing, February 2008, pp.64-65, pl.18.

Hu Peiheng & Hu Tuo, *Qi Baishi – Painting Techniques and Appreciation*, Culture and Art Publishing House, Beijing, April 2011, p.59, pl.34.

Masterpieces by Masters – Qi Baishi, *Figure*, Henan Fine Arts Publishing House, July 2013, p.8.

Exhibition catalogue of *Paintings and Calligraphy by Qi Baishi – The Feng Wen Tang Collection*, Christie's Hong Kong, 2013, pp.78-79, pl.26, inside front cover (detail).

The Commemorative Catalogue of the Posthumous Works of Qi Baishi, People's Fine Arts Publishing House, December 1957, p.32, no.134. (not illustrated)

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

US\$330,000-460,000

齊白石

狩獵圖

設色紙本

立軸

題識：此幅依人執物之例，有未合處，當塗棄。冷盦仁兄不以爲嫌，命記之以存，未能卻也。齊璜。

鈐印：齊大

來源：香港佳士得，奉文堂藏書畫，2015年6月2日，編號1235。

展覽：北京蘇聯展覽館（現北京展覽館）文化館，“齊白石遺作展覽會”，1958年1月1日-20日，編號第134。

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-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1-19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35。

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35。

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32。

《白石留韻一上卷》，人民美術出版社，北京，2008年2月，第64-65頁，圖版18。

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59頁，圖版34。

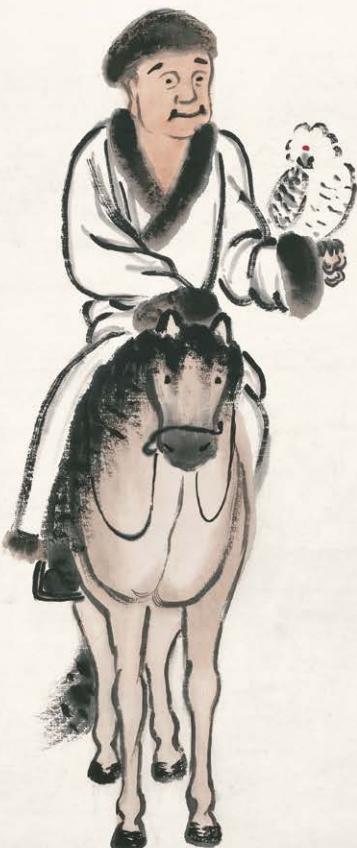
《藝苑掇英·名家名作·齊白石·人物》，河南美術出版社，2013年7月，第8頁。

展覽文錄《奉文堂藏齊白石書畫》，香港佳士得，2013年，第78-79頁，圖版26，封面內頁（細節）。

著錄：《齊白石遺作展覽會紀念冊》，人民美術出版社，1957年12月，第32頁，編號134。



此幅代人執物之例有未合處當塗棄
於盧仁兄不以為嫌而記之以存未然
即此
齊璜





Another influential figure in Qi Baishi's life was artist Chen Shizeng (1876-1923). Qi Baishi, having moved to Beijing at the age of 60, did not embark on a successful career as an artist. His paintings did not appear to the local audience; he had difficulty making ends meet. The friendship with Chen Shizeng was a turning point in Qi's career. Chen candidly advised Qi Baishi to abandon his Bada Shanren-inspired style to paint something different. Upon considering Chen's advice, Qi Baishi began to paint brightly coloured flowers and insects that would become his most iconic pictures. In 1922, Chen showcased Qi Baishi's paintings in Japan with overwhelming success. Some of the works shown were further selected to exhibit at the Paris Art Expo. This exciting news travelled to China, where Qi Baishi came to fame at last with his renewed and distinct artistic language. The *Flowers and Insects* album of six leaves was painted in 1919, soon after Qi Baishi met Chen Shizeng. Qi painted the work entirely in ink, employing his "old style" before gaining great commercial success. The album was in Chen's collection for a long time as a witness to their long friendship.

對齊白石藝術人生產生重大影響的另一人，則是畫家陳師曾（1876-1923）。齊白石年近六十定居北京，然畫風不為時人所好，市場慘淡，生活困頓。與陳師曾相識後，聽從其勸告，決定另立一格，摒棄源於八大山人的孤寂清逸的風格，自創紅花綠葉的寫意畫風。1922年，陳師曾更將齊白石作品帶去東瀛參加《中日聯合繪畫展》，齊白石的畫引起畫界轟動，並有作品選入巴黎藝術展覽會，消息傳回國內，一時名聲大噪。經過「五出五歸」和「衰年變法」，齊白石終從前人窠臼中跳出，創立屬於自己個人的獨特藝術風貌。《花鳥草蟲》冊即齊白石屬陳師曾作品，作於1919年，乃相識陳氏不久後之作。此年齊白石正式決心變法，此冊仍保留變法前的風格，純用墨寫花卉，意趣盎然，保存至今，殊為難得。

1181

QI BAISHI (1863-1957)

Flowers and Insects

Album of six leaves, ink on paper

Each leaf measures 27.4 x 17.7 cm. (10 3/4 x 7 in.)

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

One leaf dated fourth month, jiwei year (1919)

Three leaves dedicated to Chen Shizeng (1876-1923)

Titleslip by Chen Shizeng (1876-1923), with one seal

PROVENANCE:

Christie's Hong Kong, *The Feng Wen Tang Collection of Chinese Paintings*, 2 June 2015, Lot 1243.

EXHIBITED:

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.

LITERATURE:

Catalogue of *Qi Baishi's Paintings*, Volume I, Tianjin People's Fine Arts Publishing House, July 2006, pp.86-87.

Baishi Liu Yun – Collection of Paintings by Qi Baishi, Volume I, People's Fine Arts Publishing House, Beijing, February 2008, pp.30-41, pl.1-6.

Exhibition catalogue of *Paintings and Calligraphy by Qi Baishi – The Feng Wen Tang Collection*, Christie's Hong Kong, 2013, pp.120-121, pl.41.

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

US\$190,000-260,000

齊白石

花草昆蟲

水墨紙本

冊頁六開

一九一九年作

1. 題識：畫水仙花難得神色冷淡，朽公謂何如也。弟璜同居燕京。

鈐印：齊大

2. 題識：余嘗爲人畫一蟲一葉，陳師翁稱之，獨爲師翁畫不佳，怪哉？萍。

鈐印：齊璜、齊大

3. 題識：朽公一笑，老萍。

鈐印：齊大

4. 題識：紙小不能暢快筆情，一病也。萍。

鈐印：阿芝

5. 款識：白石翁。

鈐印：齊大

6. 題識：己未(1919年)四月，三來京華，白頭慚愧。瀕生。

鈐印：齊大、安得平安

陳師曾題簽條：齊山人墨戲。師曾珍藏。

鈐印：朽道人

來源：香港佳士得，奉文堂藏書畫，2015年6月2日，編號1243。

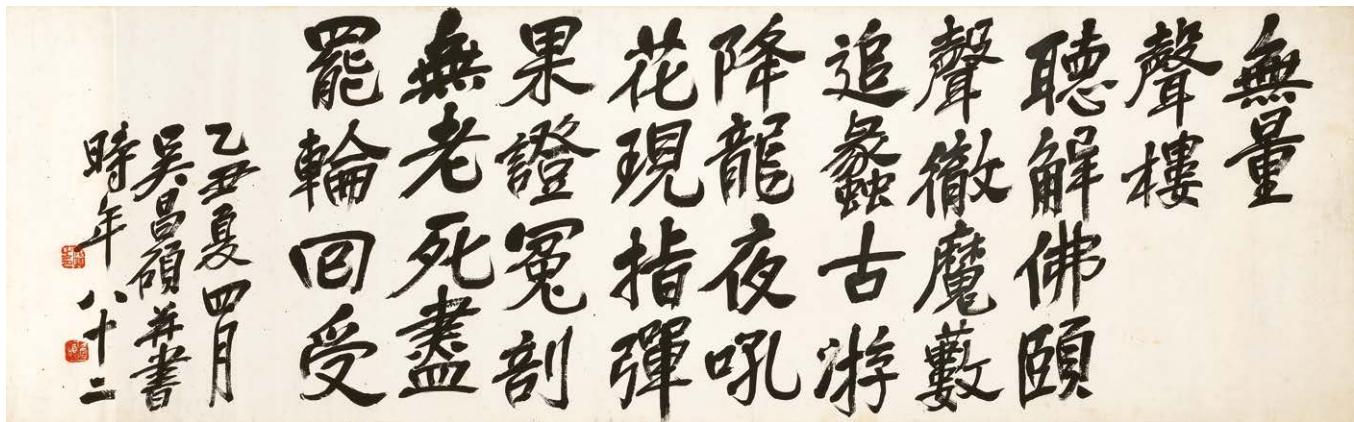
展覽：佳士得，香港會議展覽中心，“奉文堂藏齊白石書畫”，2013年11月21日-25日。

出版：《齊白石繪畫作品圖錄一上卷》，天津人民美術出版社，2006年7月，第86-87頁。

《白石留韻一上卷》，人民美術出版社，北京，2008年2月，第30-41頁，圖版1-6。

展覽目錄《奉文堂藏齊白石書畫》，香港佳士得，2013年，第120-121頁，圖版41。





1182

1182

WU CHANGSHUO (1844-1927)

Calligraphy in Running Script

Horizontal scroll, ink on paper

40.5 x 130.5 cm. (16 x 51 1/8 in.)

Inscribed and signed, with two seals of the artist

Dated summer, fourth month, *yichou* year (1925)

HK\$120,000-180,000

US\$16,000-23,000

吳昌碩 行書書法 水墨紙本 橫批
一九二五年作

釋文：無量聲樓。

聽解佛頤，聲徹魔藪。

追蠡古游，降龍夜吼。

花現指彈，果證冤剖。無老死盡，
罷輪回受。

題識：乙丑（1925年）夏四月，吳昌碩並書。時年八十二。

鈐印：俊卿之印、倉碩

1183

QI BAISHI (1863-1957)

Old Man Cleaning Ear

Hanging scroll, ink and colour on paper

68 x 34 cm. (26 3/4 x 13 1/8 in.)

Inscribed and signed, with one seal of the artist

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 28 November 2017, Lot 1249.

HK\$600,000-800,000

US\$77,000-100,000

齊白石 洗耳圖 設色紙本 立軸

題識：白石山翁造藁第五回也。

鈐印：白石翁

來源：香港佳士得，中國近現代畫，2017年11月28日，編號1249。

1184

WANG ZHEN (1867-1938)

Buddha

Hanging scroll, ink and colour on paper
129 x 32 cm. (50 1/4 x 12 5/8 in.)

Inscribed and signed, with three seals of the artist

Dated spring, *dingmao* year (1927)

Inscribed on the back of the mounting by Zheng Ziqing, with one seal
Dedicated to Mr Noguchi

PROVENANCE:

From a Japanese calligrapher's collection.

HK\$50,000-70,000

US\$6,500-9,000

王震 無量壽佛 設色紙本 立軸
一九二七年作

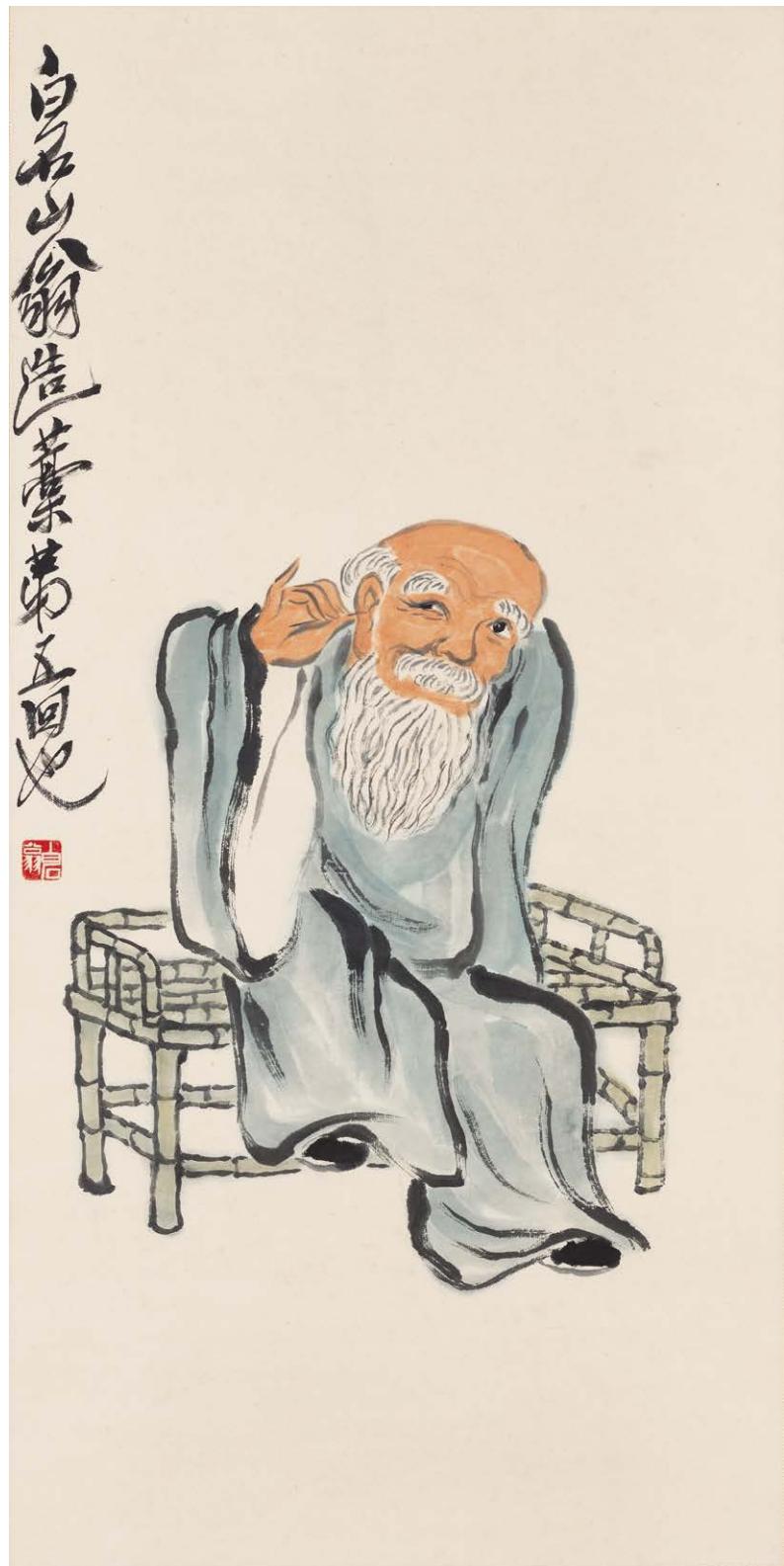
題識：佛即是心，心即是佛。獲無量壽，
不染一物。丁卯（1927年）小春月
之吉，佛弟子王震敬寫。

鈐印：王震大利、一亭、我佛如來

立軸包首題字：野口先生惠存。
鄭子卿敬贈。

鈐印：鄭子卿

來源：日本書法家收藏。





1185

Kei Siu Ying (1922-1999) hailed from a respected family of Cantonese opera artists in Dongguan and became an opera artist herself at a young age. After marrying businessman Leung King Yin, she retired from acting and moved to Hong Kong. In the 1950s, Kei reappeared on a stage tour for three years to raise funds for the devastating Shek Kip Mei fire. The couple enjoyed collecting Chinese antiques and paintings. Qi Baishi's *Balsamine* was dedicated to Leung by the artist. Shang Xiaoyun's *Boating at Autumn Night* was inscribed by leading Peking opera artists, such as Mei Lanfang and Cheng Yanqiu, which testifies to their friendship with the Peking opera circle. Other works in the collection are offered in *Exquisite Eye: Chinese Paintings Online* auction that takes place concurrently.

The couple treasured these works for many decades and displayed them in their elegant home. The collection, now inherited by their daughter, is seen in the market for the very first time.

祁筱英女士 (1922-1999)，原籍東莞望族，成長於演藝世家，技宗南北，自幼成名，譽滿南洋。抗戰時期義演，被稱愛國伶人。婚後息影，與夫君梁景然先生 (又名景安) 居港從商。五十年代因石硠尾大火籌款，復出粵劇演出，此後籌劃祁筱英劇團共九屆，期間赴越南、美洲巡迴演出三年。

夫婦二人在演藝事業外，更愛好古玩書畫。本輯中齊白石作品乃畫家直接寫贈梁景然先生，而尚小雲畫，梅蘭芳、程硯秋題跋之作品乃因祁氏曾學藝於京劇刀武旦祁彩芬及子玉崑，與京劇演員熟稔所得。此外更有多幅作品將於“丹青薈萃：中國書畫網上拍賣”中呈現。

夫婦二人居室雅意盎然，珍品盡展，照片中可見梁景然先生背後所懸齊白石作品。二人收藏作品身後傳承女兒，至今方現市場，實屬流傳有緒、意趣盎然之難得佳品。



Madame Kei Siu-ying in her home
祁筱英女士家居照片



Mr Leung King Yin in his home, with Qi Baishi's *Balsamine* in the background
梁景然先生家居照片，
背後懸掛即齊白石《鳳仙花》

1185

QI BAISHI (1863-1957)

Balsamine

Hanging scroll, ink and colour on paper
135.5 x 33.5 cm. (53 3/8 x 13 1/4 in.)

Inscribed and signed, with one seal of the artist

Dated spring, *yiyou* year (1945)

Dedicated to Jingran (Mr. Leung King Yin)

PROVENANCE:

Acquired directly from the artist,
thence by descent.

HK\$700,000-900,000

US\$90,000-120,000

齊白石 凤仙花 設色紙本 立軸
一九四五年作

題識：景然先生雅屬。白石老人時
年八十又五矣，歲在乙酉
(1945年)春初。

鈐印：借山翁

來源：直接得自畫家，並由家族傳承。

1186

SHANG XIAOYUN (1900-1976)

Boating at Autumn Night

Hanging scroll, ink and colour on silk
68.5 x 28.5 cm. (27 x 11 1/4 in.)

Inscribed and signed, with one seal of the artist

Frontispiece inscribed and signed by Mei Lanfang (1894-1961) and Cheng Yanqiu (1904-1958), with a total of three seals of the artists

One dated autumn, the seventh month,
guiwei year (1943)

HK\$80,000-120,000

US\$11,000-15,000

尚小雲 秋夜孤舟 設色絹本 立軸

題識：皓魄當空寶鏡升，雲間似籟寂無聲。
平分秋色一輪滿，長伴雲衢千里明。
狡兔空從弦外落，妖蟆休向眼前生。
靈槎擬約同攜手，更待銀河徹底清。
綺霞尚小雲。

鈐印：綺霞



1186

梅蘭芳 (1894-1961) 題詩堂：

曉從春山行，殘月挂高樹。鐘聲出烟林，人語隔溪霧。幽壑多奇花，絕壁飛瀑布。今來秋已深，木葉雜風雨。雞啼似有村，深雲不辨路。秋景迥不同，陰晴亦有數。去去路正遙，悠悠歲云暮。

癸未 (1943年) 秋七月，下浣梅晚華題。
鈐印：梅蘭芳、杏花春雨

程硯秋 (1904-1961) 題詩堂：

客思西風裏，車塵暮靄間，蟲聲黃葉路，人影夕陽山。鳥去一何速，我行猶未還，臨溪羨漁者，幽意獨閒閒。禦霜程硯秋題於故都。

鈐印：玉霜

註：尚小雲原名尚德泉，字綺霞，河北南宮人，與梅蘭芳、程硯秋及荀慧生一同被譽為中國京劇四大名旦。

1187

HU RUOSI (1916-2004)

Returning from Rain

Hanging scroll, ink and colour on paper
101.5 x 50.8 cm. (40 x 20 in.)

Inscribed and signed, with four seals of the artist

Dated second month, *renwu* year (1942)
Two collector's seals

HK\$90,000-100,000

US\$12,000-13,000



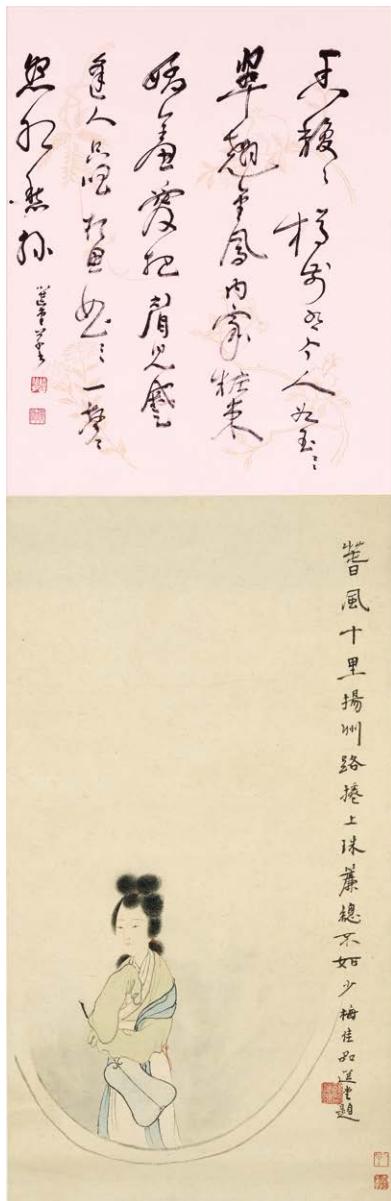
1187

胡若思 風雨歸舟圖 設色紙本 立軸
一九四二年作

題識：風雨歸舟圖。馬和之有此，煙波浩渺，氣象萬千。壬午（1942年）二月雨窗寫此略得其意耳。丹徒胡若思作於惜陰齋中。

鈐印：胡嚴私印、若思、丹徒、胡興

鑑藏印：知凡草堂、閩南凡平曾藏



1188

1188

CHEN SHAOMEI (1909-1954)

Lady Holding Fan

Hanging scroll, ink and colour on paper

62.5 x 34 cm. (24 5/8 x 13 3/8 in.)

With two seals of the artist

Inscribed by Rao Zongyi (1917-2018), with one seal
Frontispiece inscribed by Rao Zongyi, with two seals**LITERATURE:***Art Gallery Magazine*, new vol. III (vol. 82), *Art Gallery Magazine Publishing House*, June 2002, p.25.*20th Century Artwork File: Chen Shaomei I*, *Beijing Publishing House*, May 2012, p.164.*Mingzuo Juewei: Chen Shaomei Figures*, *Shanghai Paintings and Calligraphy Publishing House*, June 2016, pp.34-35.**HK\$60,000-80,000****US\$7,700-10,000**

1189

陳少梅

撫新羅山人相思曲

設色紙本

立軸

鈐印：少梅、雲影

饒宗頤題畫：春風十里揚州路，捲上珠簾總不如。少梅佳品，選堂題。

鈐印：饒宗頤印

饒宗頤題詩堂：香馥馥。樽前有個人如玉。人如玉。翠翹金鳳，內家粧束。嬌羞愛把眉兒蹙。逢人只唱相思曲。相思曲。一聲聲，怨紅愁綠。選堂草書。

鈐印：饒伯子、選堂

出版：《畫廊》新三期·總第八十二期·陳少梅專輯，畫廊雜誌社，2002年6月，第25頁。

《二十世紀美術作品檔案·陳少梅·1》，北京出版社，2012年5月，第164頁。

《名作抉微·陳少梅·人物》，上海書畫出版社，2016年6月，第34-35頁。

1189

HE XIANGNING (1877-1972)

Wintery Plum Blossoms

Hanging scroll, ink and colour on paper

85 x 32 cm. (33 1/2 x 12 5/8 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Zhu Guang

PROVENANCE:

Acquired directly from Mr Zhu Guang by the present owner.

HK\$30,000-50,000

US\$3,900-6,400

何香凝 寒梅 設色紙本 立軸

題識：朱光同志紀念。何香凝畫於從化溫泉。

鈐印：何香凝

來源：現藏家直接得自上款人朱光先生。

註：上款人朱光（1906-1969）原名朱光琛，曾用名為朱曼生、朱愈之，廣西博白人。1949年後曾任廣州市市長，主政廣州十一年。朱光喜好文藝，延安時期即主要從事戲劇演出，後期擅作詩賦詞，市場偶見其上款之近現代名家作品。本幅現藏家乃朱光外甥，仍保留當年與姨丈之通信及朱光本人寫贈書法作品（將於丹青薈萃：中國書畫網上拍賣中呈現）。



1190

YU FEI'AN (1888-1959)

Magpies and Flowers

Hanging scroll, ink and colour on paper

143 x 80 cm. (56 1/4 x 31 1/2 in.)

Inscribed and signed, with three seals of the artist

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

US\$130,000-190,000

于非闇 四喜圖 設色紙本 立軸

題識：四喜圖。去年曾有是圖，偶然拾得。觀者不以為醜惡，依樣作此，則甚窘也。非闇于照。

鈐印：于照私印、非闇、玉山硯齋

1190



1191



1192

1191

LIU KUILING (1885-1968)

Rocky Mountain Adventure

Fan leaf, mounted and framed, ink and colour on paper
18.5 x 51 cm. (7 1/4 x 20 in.)

Inscribed and signed, with two seals of the artist
Dated sixth month, *xinyou* year (1921)

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

劉奎齡 落幾殘照 設色紙本
扇面鏡框 一九二一年作

題識：落幾殘照。辛酉（1921年）荷月用鉤勒法繪為
滌吾先生大方家指正。耀辰劉奎齡。

鈐印：耀辰、奎齡

1192

XU CAO (1899-1961) / YU BAOXUAN (1875-?)

Lady / Calligraphy

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

18 x 43.5 cm. (7 1/8 x 17 1/8 in.)

Inscribed and signed, with two seals of the artist
Dated Double Seventh Festival, *bingzi* year (1936)
Dedicated to Xinwan

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

徐操/于寶軒 仕女/臨三希堂法帖
設色紙本/水墨灑金箋 成扇 一九三六年作

《仕女》題識：訴萬仁兄方家雅教。丙子
(1936年)七夕寫宋畫院法
於太液之植秀軒。燕孫徐操。

鈐印：燕孫、霜紅樓

《臨三希堂法帖》題識：(文不錄)。甲戌(1934
年)仲冬雨後于張氏韜廬
臨三希堂。訴萬賢甥正
之。寶軒時客南都。

鈐印：志昂

註：上款“訴萬”應為劉訴萬(1914-2011)，浙江
南潯人，浙江巨富、藏書家劉承幹之子。背面書者于
寶軒，江蘇揚州人，民國時期北京政府、中華民國維
新政府、汪精衛政權要人。

1193

TIAN SHIGUANG (1916-1999)

Bamboo and Blue Birds

Hanging scroll, ink and colour on paper

132.3 x 63.5 cm. (52 1/8 x 25 in.)

Inscribed and signed, with two seals of the artist

HK\$120,000-200,000 US\$16,000-26,000

田世光 竹林四喜圖 設色紙本 立軸

題識：田世光寫於柳浪莊上聞鶯館。

鈐印：田世光、世光寫生



1193



1194

1194

LIU JIYOU (1918-1983)

Cat on Rock

Hanging scroll, ink and colour on paper

137 x 68.5 cm. (53 1/8 x 27 in.)

Inscribed and signed, with one seal of the artist

Dated spring, *wuuwu* year (1978)

LITERATURE:

Selected Paintings of Liu Kuiling and Liu Jiyou, Chung's Art, January 2014, pl.65.

HK\$80,000-120,000

US\$11,000-15,000

劉繼卣

芭蕉月季貓奴

設色紙本

立軸
一九七八年作

題識：歲次戊午（1978年）春日於京華，繼卣筆。

鈐印：繼卣

出版：《象物凝神·劉奎齡、劉繼卣繪畫選》，鍾氏藝術，2014年1月，圖版65。



1195

1195

LIU JIYOU (1918-1983)

Puppy

Scroll, mounted and framed, ink and colour on paper

68 x 45 cm. (26 3/4 x 17 3/4 in.)

Signed, with one seal of the artist

HK\$80,000-120,000

US\$11,000-15,000

劉繼卣

小狗

設色紙本

鏡框

款識：繼卣墨。

鈐印：繼卣



1196

1196

LI KERAN (1907-1989)

Welcoming Spring

Scroll, mounted and framed, ink and colour on paper
75 x 48.5 cm. (29 1/2 x 19 1/8 in.)

Entitled, inscribed and signed, with two seals of the artist
Dated 1960

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese
Paintings, 27 November 2005, Lot 653.

HK\$500,000-700,000

US\$65,000-90,000

李可染　　迎春圖　　設色紙本　　鏡框　　一九六〇年作

題識：迎春圖。一九六〇年，可染。

鈐印：可染、孺子牛

來源：香港佳士得，近現代中國書畫，2005年11月27日，編號653。

1197

LI KERAN (1907-1989)

Five Buffaloes

Scroll, mounted and framed, ink and colour on paper

66.5 x 136.5 cm. (26 1/8 x 53 3/4 in.)

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

Dated 1987

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

US\$450,000-710,000

李可染 五牛圖 設色紙本 鏡框
一九八七年作

題識：五牛圖。牛也，力大無窮。俯首孺子而不逞強，終生勞瘁事而不居功。純良溫馴，時亦強犟。穩步向前，定不踏空。皮毛骨肉，無不有用。形容無華，氣宇軒宏。吾崇其性，愛其形，故屢屢不倦寫之。
一九八七年歲丁卯冬月，可染寫。

鈐印：李、可染、白髮學童、師牛堂、國獸



乙 申 國

己未年

牛也力大子窮

俯首孺子

而不逞強

終生勞瘁事

而亦居功

純良溫馴

時亦強犟牛也

步向前走不

踏空皮毛骨肉

無不有用

形容字



1198

LIKERAN (1907-1989)

Jinggang Mountains

Hanging scroll, framed, ink and colour on paper

60 x 45 cm. (23 5/8 x 17 3/4 in.)

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

Dated 1979

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 29 April 2001, Lot 156.

Christie's Hong Kong, Fine Chinese Modern Paintings Part II, 29 May 2006, Lot 950.

EXHIBITED:

Exhibition of Chinese Paintings and Calligraphy, Scholar's Objects and Woodblock Prints,

10th Anniversary of Pok Art Gallery, Rong Bao Zhai, Beijing, August 1980.

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

US\$260,000-380,000

李可染

井岡山圖

設色紙本

立軸鏡框

一九七九年作

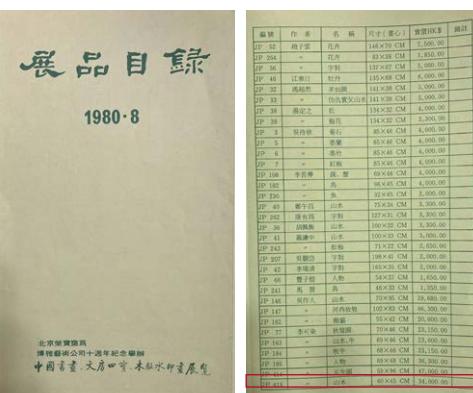
題識：井岡山圖。一九七九，可染畫。

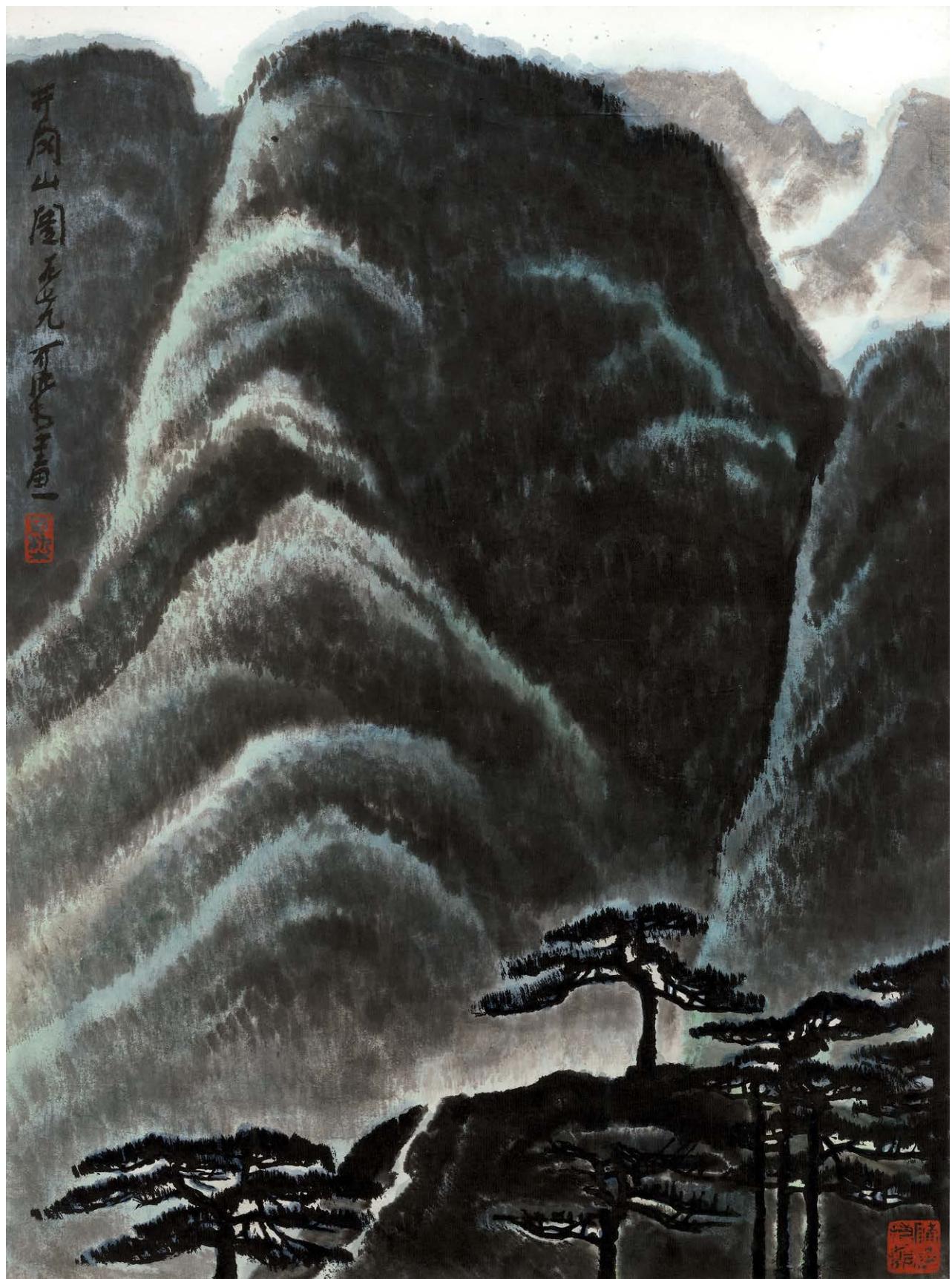
鈐印：可染、傳統今朝

來源：香港佳士得，中國近現代書畫，2001年4月29日，編號156。

香港佳士得，中國近現代書畫（二），2006年5月29日，編號950。

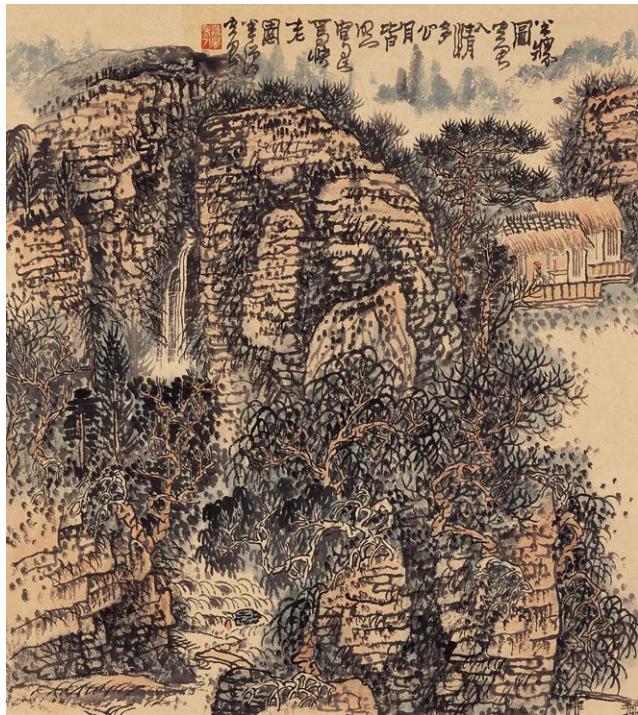
展覽：“中國書畫、文房四寶、木版水印畫展覽”，北京榮寶齋為博雅藝術公司十週年紀念，1980年8月。





1198

321



1199

1199

HUANG QIUYUAN (1914-1979)

Landscape

Hanging scroll, ink and colour on paper

64.5 x 57 cm. (25 3/8 x 22 1/2 in.)

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

HK\$30,000-50,000

US\$3,900-6,400

黃秋園

半體圖

設色紙本

立軸

題識：半體圖。畫入情多，心目皆照，寫此為快。老園半個僧畫。

鈐印：清風老人



1200

1200

LU YANSHAO (1909-1993)

Plum Blossoms and Rock

Scroll, mounted and framed, ink and colour on paper

68.5 x 48 cm. (27 x 18 1/8 in.)

Inscribed and signed, with four seals of the artist

Dated September, 1977

Dedicated to Dewen

HK\$80,000-120,000

US\$11,000-15,000

陸儼少

雪梅清香

設色紙本

鏡框

一九七七年作

題識：乍幾日，好景和風，次第一齊催發。

一九七七年九月寫奉德文同志正之，陸儼少。

鈐印：嘉定、陸儼少、宛若、穆如館

1201

HUANG BINHONG (1864-1955)

Strolling Alone in the Mountain

Inscribed with a poem and signed, with one seal of the artist
Hanging scroll, ink and colour on paper

110.5 x 44 cm. (43 1/2 x 17 3/8 in.)

PROVENANCE:

Formerly in the Dr. K. S. Lo Collection.

HK\$300,000-500,000

US\$39,000-64,000

黃賓虹

山中獨往

設色紙本

立軸

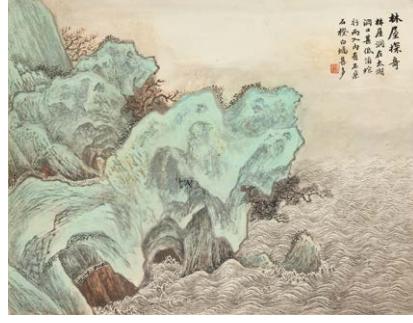
題識：選地居方葺，盤雲徑乍開。
若將忘我去，豈爲避人來。
獨野饒蒼竹，空山遍綠苔。
自今蹤迹穩，不遣白雲猜。
黃賓虹畫。

鈐印：賓虹

來源：羅桂祥博士舊藏。



1201



1202

1202

WU GUXIANG (1848-1903)

Scenery of Suzhou

Album of twenty four leaves, ink and colour on paper

Each leaf measures 27 x 34 cm. (10 1/2 x 13 1/2 in.)

Each leaf inscribed, the last leaf inscribed and signed with twenty-eight seals of the artist

Colophon inscribed and signed

Dated fifth month, *renyin* year (1902)

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Paintings, 3 April 2017, Lot 1471.

HK\$400,000-600,000

US\$52,000-77,000

吳穀祥

姑蘇二十四景

設色紙本

冊頁二十四開
一九〇二年作

題識：1. 香溪春暖。吳宮故有香溪，乃西施浴處，又呼脂粉溪，又名秀水溪。
2. 白隄新柳。白公隄在虎丘山前。
3. 辟疆閒游。晉時顧辟疆之園也。
4. 韶屐傳聲。韶屐廊相傳吳王以梗梓，藉其地中空，令西施步之有聲，故名。一作韶屨，“增韻”屨也，又作屨，杜詩“步屨隨春風”。
5. 風壑雲泉。劍池石壁上鐫此四大字。
6. 胥江煙雨。胥門外之河曰胥江，吳王投子胥於此水，故名。
7. 館娃吹笛。吳都賦幸乎館娃之宮，張女樂而娛群臣，館娃宮在吳縣西南。
8. 獅林攬勝。獅子林為吳下名區，園中假山係倪雲林所疊也。
9. 鄧尉看梅。鄧尉山梅華多處，曰香雪海。



1202

10. 滄浪觀荷。滄浪亭荷花極盛。
11. 龍社觀經。龍社山房在虎丘山塘，宋時有高僧刺血寫經，三世而成，至今其經尚存。
12. 鶴澗尋幽。清遠道士養鶴澗。壬寅（1902年）五月朔，秋農吳穀祥。
13. 林屋探奇。林屋洞在太湖，洞口甚低，須蛇行而入內，有石桌石櫈，白蝠甚多。
14. 消夏風清。昔吳王避暑處曰消夏灣。
15. 天平品泉。天平山有鉢盂泉。
16. 支研策杖。支研山在吳苑，西晉支遁隱此，今人呼為觀音山。
17. 洞庭春曉。秋農吳穀祥。
18. 五塊清幽。五塊山即橫山，有五塊，故名。
19. 澄湖放棹。澄湖在吳縣東南十里，即澄臺滅明宅，後陷

為湖，湖側有墓。

20. 天池石壁。石壁在天平山相近，元季黃一峯有“天池石壁圖”。
21. 湖山聳翠。湖山在支研相近處。
22. 萬笏奇特。天平山有羣石林立，名曰萬笏朝天。
23. 楓橋夜泊。楓橋有寒山古寺。
24. 雲巖積雪。壬寅四月既望寫蘇臺風景二十有四幀。秀水吳穀祥。

題跋：蘇臺麋鹿，陳迹猶存，江山如夢，花鳥多情，俯仰身世，未有不動於中者。壬寅春，耕泉先生屬寫姑蘇名勝，按府志成二十景，以意為之，不拘拘於形似。簡文云：會心處不在遠，正不必西溪南嶽，方稱幽絕也。秀水吳穀祥。

鈐印：吳穀祥（十五次）、吳穀祥（八次）、吳、秋農（三次）、吳穀祥印

來源：香港蘇富比，中國書畫拍賣，2017年4月3日，編號1471。

1203

ZHANG DAQIAN (1899-1983)

Pink Lotus

Scroll, mounted and framed, ink and colour on paper

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

Inscribed and signed, with five seals of the artist

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

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

US\$200,000-260,000

張大千 粉荷 設色紙本 鏡框 一九七三年作

題識：小舫紅窗面面開，殷勤纖手折花來。碧筍近說風流歇，解語多應愧此盃。六十二年（1973）元月環翠庵寫。爰翁七十有五歲。

鈐印：張爰之印、大千居士、大風堂、大千世界、得心應手





1203



1204

1204

ZHANG DAQIAN (1899-1983)

Peonies

Scroll, mounted and framed, ink and colour on paper

36 x 42.5 cm. (14 1/8 x 16 3/4 in.)

Inscribed and signed, with two seals of the artist and one dated seal of *bingchen* year (1976)

Dated tenth month, sixty-fifth year (of the Republic, 1976)

EXHIBITED:

Hong Kong, Tsi Ku Chai, *Three Masters Who Crossed the Sea: Pu Ru, Huang Junbi & Zhang Daqian*, 27 September to 20 November, 2021.

LITERATURE:

Three Masters Who Crossed the Sea: Pu Ru, Huang Junbi & Zhang Daqian, Tsi Ku Chai Co Ltd, October 2021, pp.132-133.

HK\$380,000-480,000

US\$49,000-62,000

張大千 國色天香 設色紙本 鏡框 一九七六年作

題識：國色朝酣酒，天香夜染衣。六十五年（1976）十月寫於台北，爰翁。

鈐印：張爰之印、大千居士、丙辰（1976）

展覽：香港集古齋，“渡海三家：溥儒、黃君璧、張大千”，2021年9月27日至11月20日。

出版：《渡海三家：溥儒、黃君璧、張大千》，集古齋有限公司，2021年10月，第132-133頁。

1205

ZHANG DAQIAN (1899-1983)

Strolling in Autumn Mountain

Scroll, mounted and framed, ink and colour on paper

73.3 x 40.5 cm. (28 7/8 x 16 in.)

Inscribed and signed, with two seals of the artist

PROVENANCE:

Formerly from the collection of Mr Lan Zhang;
Christie's Hong Kong, Fine Chinese Modern Paintings, 27 November 2012, Lot 1277.

NOTE:

A native of Hubei, Lan Zhang graduated from the Huangpu Military Academy and the Air Force. He served in numerous commanding military roles including chief officer for the Kunming Air Force. Lan moved to Taiwan in 1949.

HK\$400,000-500,000

US\$52,000-64,000

張大千 獨往秋山 設色紙本 鏡框

題識：獨往秋山深，回頭人境遠。藍彭仁兄法家正之。大千張爰。

鈐印：張爰長壽、張大千長年大吉又日利

來源：藍彭先生舊藏；

香港佳士得，中國近現代畫，2012年11月27日，編號1277。

註：上款藍彭先生，字掞藻，湖南武岡人。畢業於陸軍黃埔軍校及空軍航校。歷任航校教官、軍區科長、迪化和昆明航空站站長。1949年時隨軍移居台灣。



1205



1206

1206

ZHANG DAQIAN (1899-1983)

Conversation by the River

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

49.3 x 31.2 cm. (19 3/8 x 12 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated twelfth month, *yisi* year (1965)

Dedicated to Madame Jiqiong

PROVENANCE:

Formerly from the collection of Li Yanping and Madame Li Jiqiong;

Sotheby's Hong Kong, Fine Chinese Paintings, 2 October 2017, Lot 1354.

HK\$400,000-600,000

US\$52,000-77,000

張大千 臨流清話 設色紙本 木板鏡框 一九六五年作

題識：季瓊大嫂法家教正。乙巳（1965年）嘉平月，大千弟張爰。

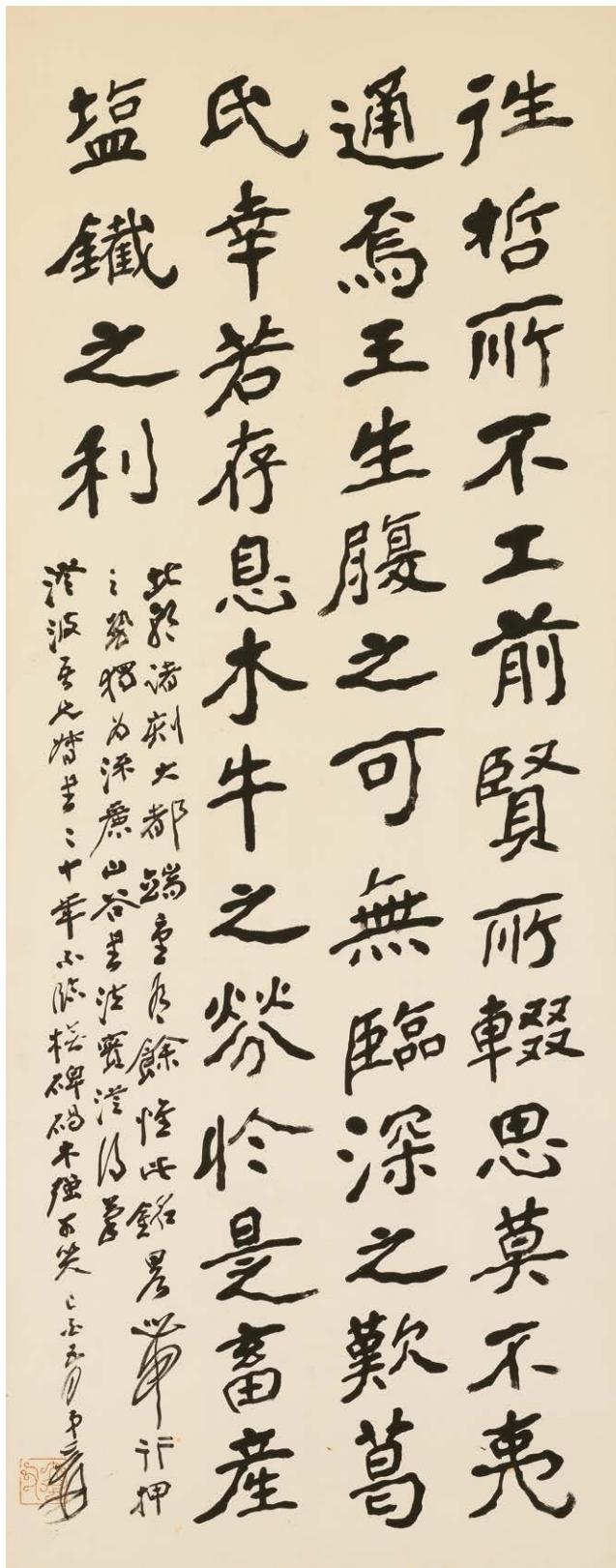
鈐印：張爰私印、大千居士

來源：李晏平、李季瓊伉儷舊藏；

香港蘇富比，中國書畫拍賣，2017年10月2日，編號1354。

註：季瓊即李季瓊（1915-2016），生於香港，乃聖公會李添嬪牧師胞妹。嶺南大學社會學系畢業，抗戰期間投入難民救援工作。勝利後隨教會抵滬，任職聯合國國際勞工局上海分局。後獲獎學金赴利物浦大學攻讀碩士。畢業後，往國際勞工局日內瓦總部，從實習、研究員始，服務逾三十餘年，亦為該局首位華裔女性。八十年代退休後移居加國。

大千先生於一九六五年訪歐，暢遊瑞士，期間與舊友李季瓊重晤，相敘甚歡，返八德園後，寄贈本幅誌念。



1207

ZHANG DAQIAN (1899-1983)

Calligraphy in Clerical Script

Hanging scroll, ink on paper

135 x 52.5 cm. (53 1/8 x 20 5/8 in.)

Inscribed and signed, with one seal of the artist

Dated fifth month, jiyou year (1969)

Dedicated to Chengbo (Paul C. Chew)

PROVENANCE:

This work was acquired directly from the artist, and thence by descent.

NOTE:

The recipient of this work was Paul C. Chew, who was an important member of the Chinese community in San Francisco in the 20th century. Chew served as an editor of the local Chinese newspaper Chinese Times. He was well acquainted with local culture and art circles, and often received visiting artists. According to Tao Pengfei's recollection in "Recalling Zhang Daqian's Anecdote in Carmel", Chew accompanied him to the airport to welcome Zhang Daqian during his visit to San Francisco.

HK\$150,000-250,000

US\$20,000-32,000

張大千 節錄《石門銘》 水墨紙本 立軸 一九六九年作

釋文：往哲所不工，前賢所輒思，莫不夷通焉。王生履之可。無臨深之嘆，葛氏幸若存，息木牛之勞。於是畜產鹽鐵之利。

題識：北朝諸刻，大都端重有餘。惟此銘略帶行押之勢，獨爲流麗，山谷書法，實從得筆。

澄波吾兄督書，二十年不臨撫碑碣，木強可笑。己酉（1969年）五月，弟爰。

鈐印：大千父

來源：本幅直接得自藝術家本人，並由家族繼承。

註：上款人趙澄波先生爲二十世紀三藩市的重要僑領，曾擔任《金山時報》編輯。他與當地文化、藝術界人士相熟，並經常接待來訪藝文人士。據陶鵬飛於《追憶張大千旅居卡邁爾逸事》憶述，趙氏會陪同作爲僑界代表特到機場歡迎大千先生蒞臨金山。



1208

1208

ZHANG DAQIAN (1899-1983)

Homeward Sail

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

45 x 59.5 cm. (17 ¾ x 23 ¾ in.)

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

PROVENANCE:

Acquired from Laky Gallery, Camel in June 1971 by the previous owner.

Sotheby's New York, Fine Classical Chinese Paintings and Calligraphy, 23 March 2018, Lot 1390.

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

US\$160,000-230,000

張大千 *歸帆圖* 設色紙本 紙板鏡框 一九六五年作

款識：爰翁。

鈐印：乙巳（1965年）、大千唯印大年

來源：原藏家於1971年6月直接購自加州卡梅爾萊奇畫廊。

紐約蘇富比，中國書畫，2018年3月23日，編號1390。

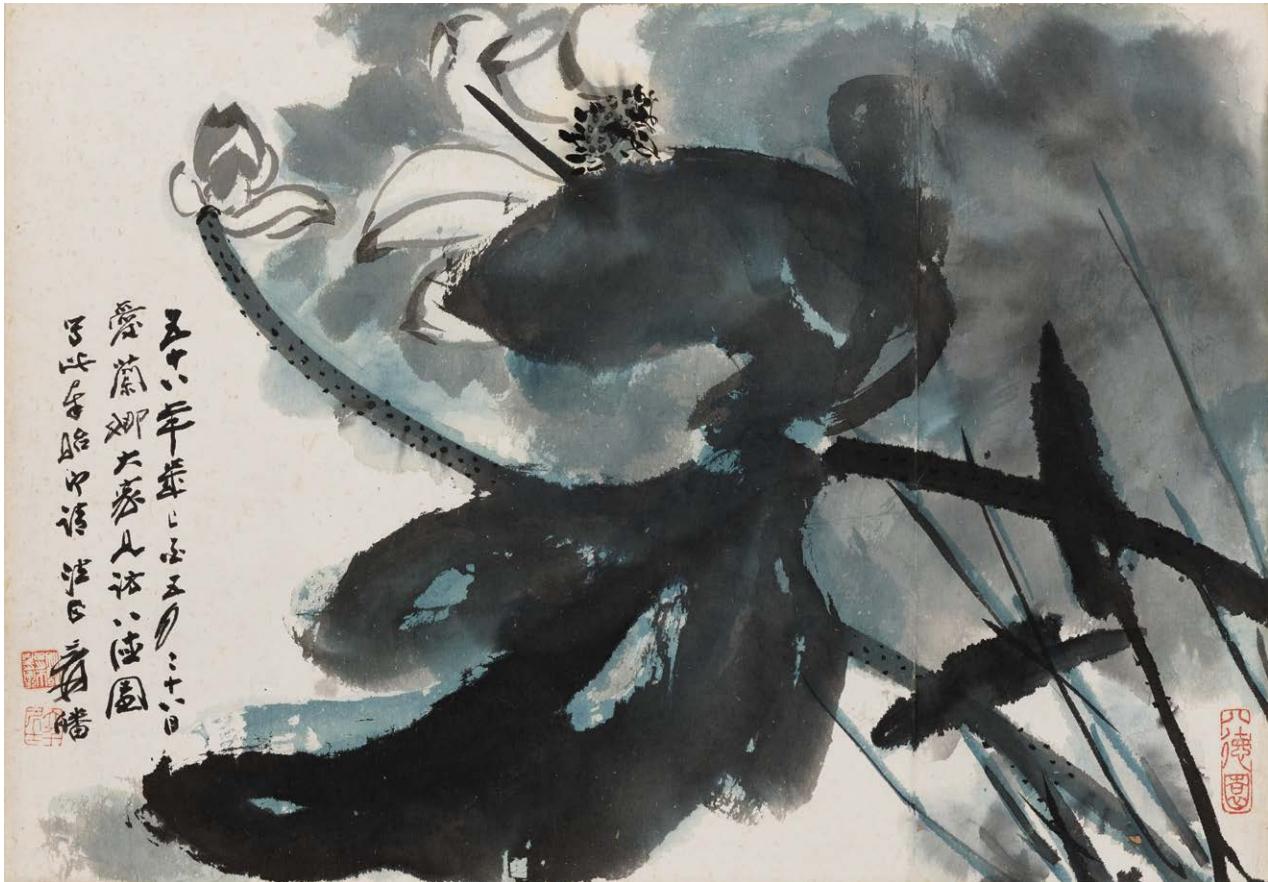


Elena Ramirez first learned Chinese language, literature, and art from Professor Xiao Yu (1894-1976) at the National University in Montevideo. She established the Academia Artigas-Dr. Sun Yat-sen in Montevideo in 1966, becoming its chancellor. In 1969, she and her students brought 75 paintings to Taiwan for a two month stay and exhibited them at the National History Museum in Taipei. She was an important figure in promoting Chinese art and culture in Uruguay and Latin America.

愛蘭娜教授最早跟隨烏拉圭共和國大學的蕭瑜教授（1894-1976）學習中國語言、文學和藝術。1966年，她在蒙得維多成立了中山學院，成為校長。1969年，她和學生們前往台灣進行兩個月的學術文化交流，並在台北國立歷史博物館展出師生共75幅書畫作品。她是在烏拉圭和拉丁美洲推廣中國藝術和文化的重要人物。



Elena Ramirez at the opening ceremony of the Taipei exhibition
愛蘭娜教授於台北展覽開幕典禮



1209

1209

ZHANG DAQIAN (1899-1983)

Lotus in the Wind

Scroll, mounted and framed, ink and colour on paper

45.5 x 65 cm. (17 7/8 x 25 5/8 in.)

Inscribed and signed, with three seals of the artist

Dated twenty-eighth day, fifth month, fifty-eighth year (of the Republic), *jiyou* year (1969)

Dedicated to Madame Ailanna (Elena Ramirez)

HK\$400,000-600,000

US\$52,000-77,000

張大千 風荷 設色紙本 鏡框 一九六九年作

題識：五十八年歲己酉（1969年）五月二十八日，愛蘭娜大家見訪
八德園，寫此奉貽，即請法正，爰簪。

鈐印：張爰之印信、大千居士、八德園

1210

HUANG JUNBI (1898-1991)

Waterfall

Scroll, mounted and framed, ink and colour on paper

93.5 x 55 cm. (36 ¾ x 21 ½ in.)

Inscribed and signed, with one seal of the artist

Dated summer, *gengxu* year (1970)

Dedicated to Ailanna (Elena Ramirez)

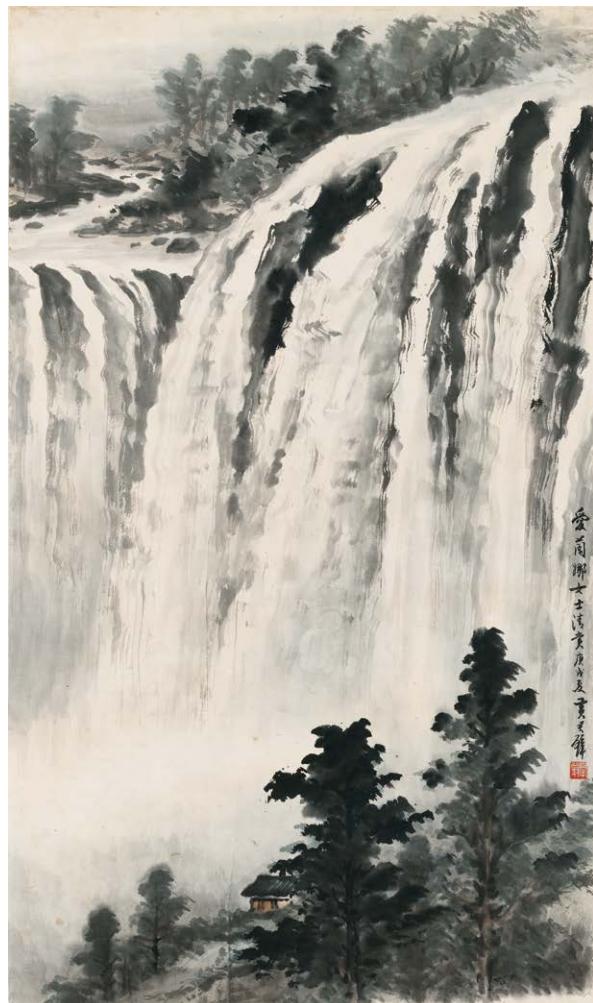
HK\$150,000-200,000

US\$20,000-26,000

黃君璧 瀑布 設色紙本 鏡框 一九七〇年作

題識：愛蘭娜女士清賞。庚戌（1970年）夏，黃君璧。

鈐印：君翁



1211

HUANG JUNBI (1898-1991)

Sailing in the Spring

Scroll, mounted and framed, ink and colour on paper

44.5 x 70 cm. (17 ¾ x 27 ¾ in.)

Inscribed and signed, with three seals of the artist

Dated autumn, *jiwei* year (1979)

Dedicated to Liangzhang

Further inscribed and signed by Tang Jianhua, with two seals

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

Dedicated to Liren

PROVENANCE:

Formerly from the collection of Cheng Liren;
Sotheby's Hong Kong, Fine Chinese Paintings, 2 October 2017,
Lot 1368.

HK\$180,000-280,000

US\$23,000-36,000

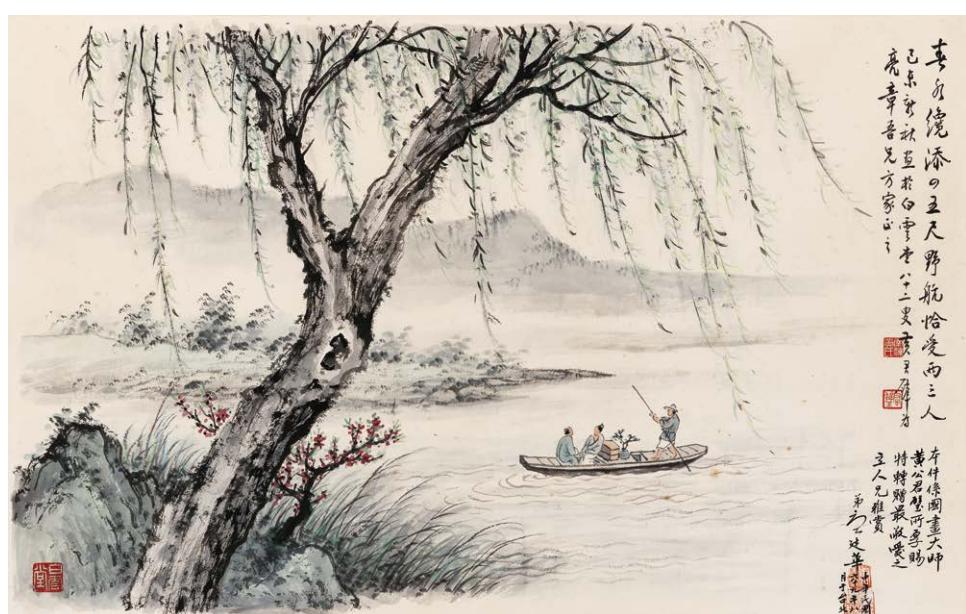
黃君璧 春水野航 設色紙本
鏡框 一九七九年作

題識：春水纔添四五尺，野航
恰受兩三人。己未（1979
年）新秋畫於白雲堂。八
十二叟黃君璧為亮章吾兄
方家正之。

鈐印：南海黃氏、君璧、白雲堂
唐建華又題：本件係國畫大師黃
公君璧所厚賜，特轉贈最
敬愛之立人兄雅賞。弟唐
建華，中華民國六十九年
(1980)八月于台北。

鈐印：唐建華、唐建華印

來源：阿根廷舊領程立人舊藏；
香港蘇富比，中國書畫拍
賣，2017年10月2日，編號
1368。



1211



1212

1212

ZHANG SHANZI (1882-1940)

Two Tigers

Hanging scroll, ink and colour on paper

137 x 55 cm. (53 1/8 x 21 1/8 in.)

Inscribed and signed, with four seals of the artist

Dated summer, *wuchen* year (1928)

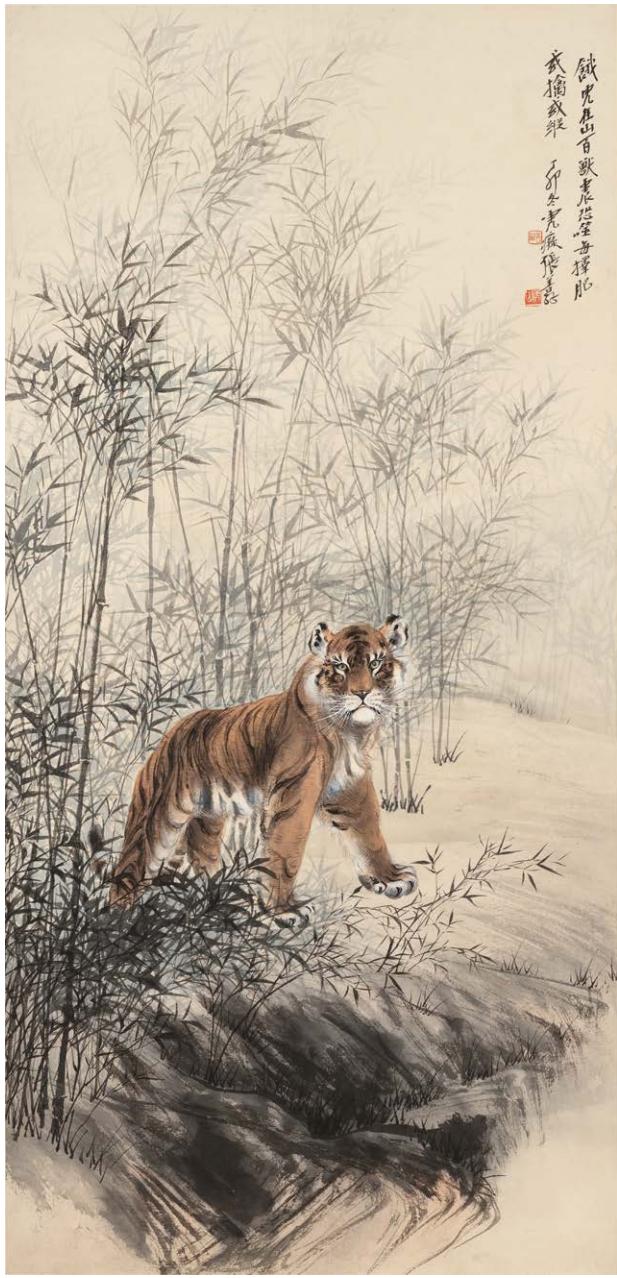
Dedicated to Zhengxiang

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 29 May 2018, Lot 1544.

HK\$240,000-350,000

US\$31,000-45,000



1213

張善孖 草澤英雄 設色紙本 立軸 一九二八年作

題識：我家南山下，猛虎居其巔。相處如鄰里，呼之即來前。鞭笞帖耳服，笑指白雲邊。

戊辰（1928年）立夏，寫似正翔仁兄法家正之。張善孖澤作於大風堂中。

鈐印：善孖長壽、張澤、虎癡、大風堂

來源：香港佳士得，中國近現代畫，2018年5月29日，編號1544。



1214

1213

ZHANG SHANZI (1882-1940)

Tiger in the Bamboo Forest

Hanging scroll, ink and colour on paper

105 x 51.5 cm. (41 1/8 x 20 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated winter, *dingmao* year (1927)

HK\$100,000-150,000

US\$13,000-19,000

張善孖 雄心百獸驚 設色紙本 立軸 一九二七年作

題識：餓虎在山，百獸震恐。噬每擇肥，或擒或縱。丁卯（1927年）冬，虎癡張善孖。

鈐印：善孖、虎公

1214

PU RU (1896-1963)

Herding

Scroll, mounted and framed, ink on silk

44 x 35 cm. (17 1/8 x 13 3/4 in.)

Inscribed and signed, with two seals of the artist

HK\$200,000-300,000

US\$26,000-38,000

溥儒

平林散牧

水墨絹本

鏡框

題識：平林散牧。戴嵩曾有此本，然南宋畫院中多能此，蓋不獨嵩也。心畬。

鈐印：溥儒、舊王孫



1215

1215**PU RU** (1896-1963)*Autumn Landscape*

A pair of scrolls, mounted and framed, ink on gold paper
Each scroll measures 22.3 x 6.5 cm. (8 ¾ x 2 ½ in.)
Each scroll inscribed and signed, with a total of four seals

HK\$120,000-200,000**US\$16,000-26,000****溥儒****秋景****水墨金箋****鏡框兩幅**

1. 題識：楓樹驚秋。心畬。

鈐印：溥儒、岩樓

2. 題識：秋巖斜景。心畬。

鈐印：溥儒、岩樓

1216**PU RU** (1896-1963)*Duck Under Red Knotweed*

Scroll, mounted and framed, ink and colour on silk
38.5 x 22.5 cm. (15 ½ x 8 ½ in.)
Entitled and signed, with one seal of the artist

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 31 May 2016, Lot 1205.

HK\$120,000-200,000**US\$16,000-26,000****溥儒****紅蓼清波鑑羽毛****設色絹本****鏡框**

題識：紅蓼清波鑑羽毛。心畬。

鈐印：溥儒

來源：香港佳士得，中國近現代畫，2016年5月31日，編號1205。



1217

1217

PU RU (1896-1963)*Two Scholars*

Scroll, mounted and framed, ink and colour on paper
 56 x 24.2 cm. (22 x 9 1/2 in.)
 Inscribed and signed, with two seals of the artist

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

溥儒

高士

設色紙本

鏡框

題識：憑肩話雲水，攜手入煙霞。心奮。

鈐印：溥儒、明夷



1218

1218

PU RU (1896-1963)*Listening to the Mountain Stream*

Hanging scroll, ink and colour on paper
 102 x 25.5 cm. (40 1/8 x 10 in.)
 Inscribed and signed, with two seals of the artist

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

溥儒

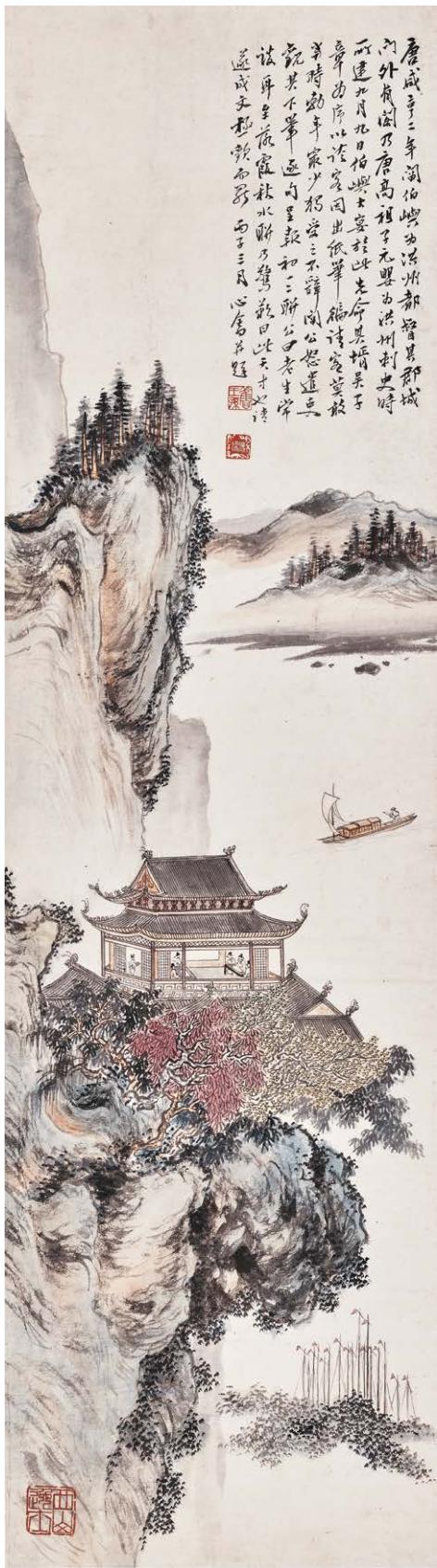
秋山聽泉

設色紙本

立軸

題識：巖樹零寒雨，溪雲帶碧流，衡門無過客，松菊義熙秋。
 野水霞明岸，秋風霜滿林，應多麋鹿迹，此地合抽簪。
 心奮。

鈐印：玉壺、溥儒



1219

1219

PU RU (1896-1963)

Gathering at Tengwang Pavillion

Scroll, mounted and framed, ink and colour on paper

113.5 x 31 cm. (44 5/8 x 12 1/4 in.)

Inscribed and signed, with three seals of the artist

Dated third month, *bingzi* year (1936)

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 29 April 2001, Lot 86.

HK\$80,000-120,000

US\$10,000-15,000

溥儒 滕王閣會 設色紙本 鏡框 一九三六年作

題識：唐咸亨二年，閻伯嶼爲洪州都督，其郡城門外有閣，乃唐高祖子元嬰爲洪州刺史時所建。九月九日，閻伯嶼大宴於此，先命其婿吳子章爲序，以誇客，因出紙筆，遍請客，莫敢當。時勃年最少，獨受之不辭。閻工怒，遣吏觀其下筆，逐句呈報。初一二聯，公曰老生常談。再至落霞秋水聯，乃驚歎曰：此天才也。請遂成文，極歡而罷。丙子（1936年）三月，心畬並題。

鈐印：舊王孫、溥儒、西山逸士

來源：香港佳士得，近現代中國書畫，2001年4月29日，編號86。

1220

PU RU (1896-1963)

Scholars Watching Birds

Hanging scroll, ink and colour on paper

103.3 x 32.7 cm. (40 5/8 x 12 7/8 in.)

Inscribed and signed, with four seals of the artist

HK\$200,000-300,000

US\$26,000-38,000

溥儒 寒林賞雀 設色紙本 立軸

題識：細草平陂暮色蒼，紛紛楓葉下空塘。
蟬聲響盡無行客，只有寒流送夕陽。
疎雨無邊遇釣磯，丹楓古木夕陽稀。
采薇人去秋風晚，秋色蕭條雁正飛。
野塘秋色對題詩，一片斜陽萬柳絲。
坐久不知寒樹晚，疎林落葉已多時。
心畬。

鈐印：拂石臥秋霜、舊王孫、溥儒、江天水墨秋光晚



1220



1221

1221

PU RU (1896-1963)

Two Ladies

Hanging scroll, ink on paper

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

Inscribed and signed, with four seals of the artist

Dated *jichou* year (1949)

Dedicated to Ganben

Inscribed on the titleslip

HK\$300,000-500,000

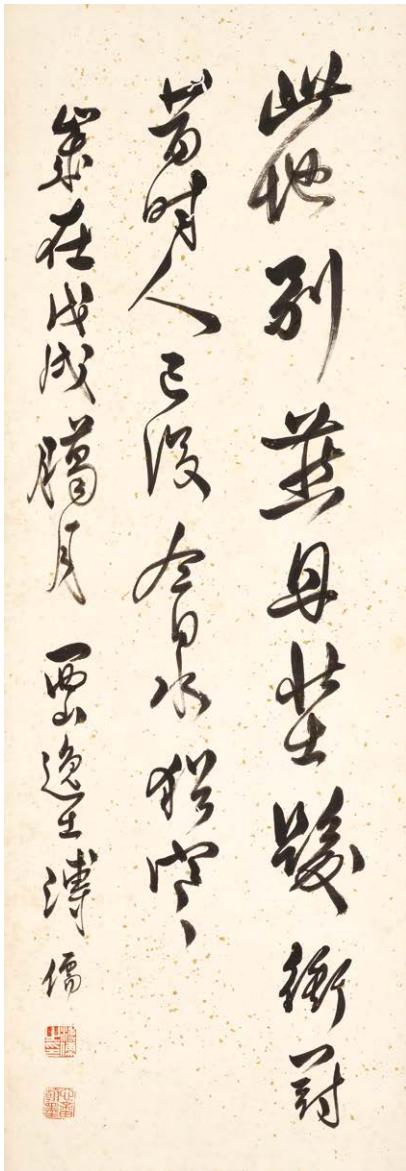
US\$39,000-64,000

溥儒 臨宋人仕女 水墨紙本 立軸 一九四九年作

題識：莫愁堂下宋牆東，金井闌干度晚風。清怨書成渾不似，寄將梧葉月明中。歲在己丑（1949年）僕卜居西湖長橋，紅梅將殘，湖山春暖。淦本先生以紹興佳醪相贈，異鄉游子可以忘憂。適臨宋人仕女一幅贈之以報雅意。西山逸士溥儒並記。

鈐印：舊王孫、溥儒、明夷、志在高山

簽條：溥心畬先生仕女精品。蔡淦本珍藏。



1222

1222

PURU (1896-1963)

Calligraphy in Running Script

Hanging scroll, ink on gold-flecked paper

97 x 33.5 cm. (38 1/4 x 13 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated twelfth month, *wuxu* year (1958)

HK\$60,000-80,000

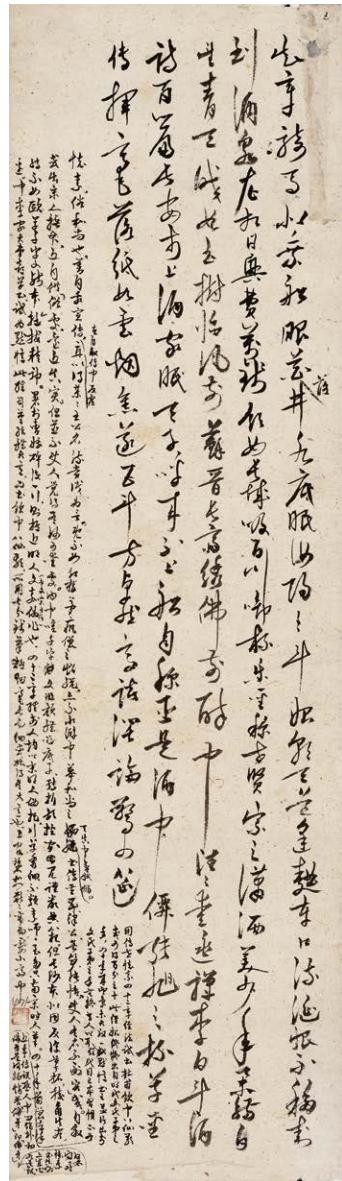
US\$7,700-10,000

溥儒 行書《易水別送》 水墨灑金箋 立軸 一九五八年作

釋文：此地別燕丹，壯士髮衝冠。昔時人已沒，今日水猶寒。

題識：歲在戊戌（1958年）臘月，西山逸士溥儒。

鈐印：溥儒之印、心畬翰墨



1223

1223

SHEN CONGWEN (1902-1988)

Calligraphy in Running Script

Scroll, mounted and framed, ink on paper

90 x 26 cm. (35 1/2 x 10 1/4 in.)

Inscribed and signed, with one seal of the artist

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Paintings, 6 October 2007,
Lot 146.

HK\$80,000-120,000

US\$10,000-15,000

沈從文

行書論懷素書

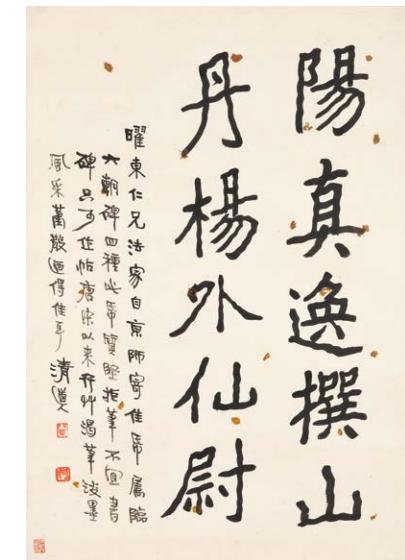
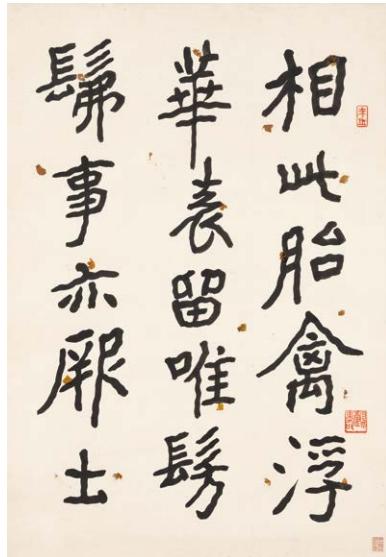
水墨紙本

鏡框

題識：用傳世懷素《四十二章經》法試書杜甫《飲中八仙歌》，
(餘文不錄)上官碧於新新齋中。

鈐印：從文

來源：香港蘇富比，中國書畫拍賣，2007年10月6日，編號146。



1224

LI RUIQING (1867-1920)

Man Leading Horse/Calligraphy

A set of five hanging scrolls, ink and colour on silk/ ink on gold-flecked paper

Man Leading Horse measures 52.5 x 52.5 cm. (20 5/8 x 20 5/8 in.)

Inscribed and signed, with one seal of the artist

Dated first month, first day, Wu Wu year (1918)

One collector's seal

Titleslip by Zeng Xi (1861-1930), with one seal

Calligraphy each scroll measures 75.5 x 51.5 cm. (29 3/4 x 20 1/4 in.)

Inscribed and signed, with four seals of the artist

Dedicated to Yaodong

Two collector's seals

Titleslip by Zeng Xi (1861-1930), with one seal

HK\$80,000-100,000

US\$10,000-13,000

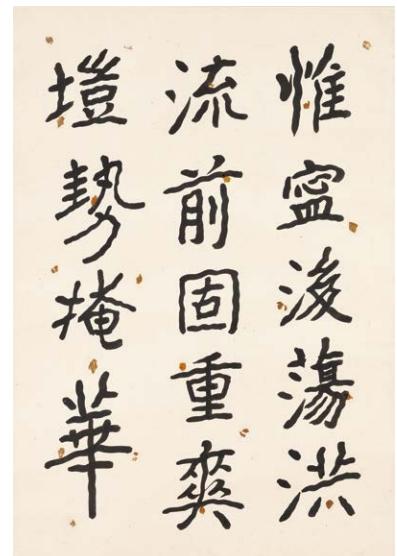
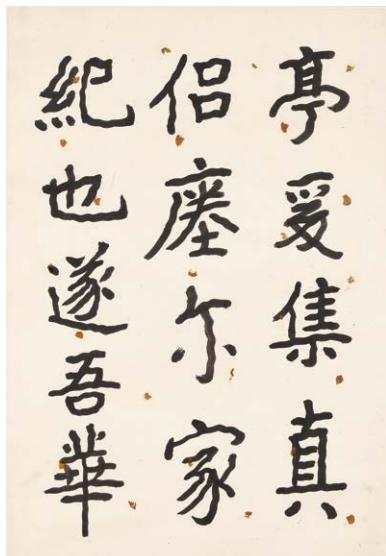


1224

李瑞清

人馬圖/書法四屏

設色絹本/水墨灑金箋
立軸五幅 一九一八年作



《人馬圖》題識：衡陽曾熙以戊午（1918年）一月一日來觀，清道人畫馬歡意驅嘆，故記之。

鈐印：清道人

鑑藏印：繹明藏

曾熙題簽條：清道人畫馬。小石所藏，農髯署。

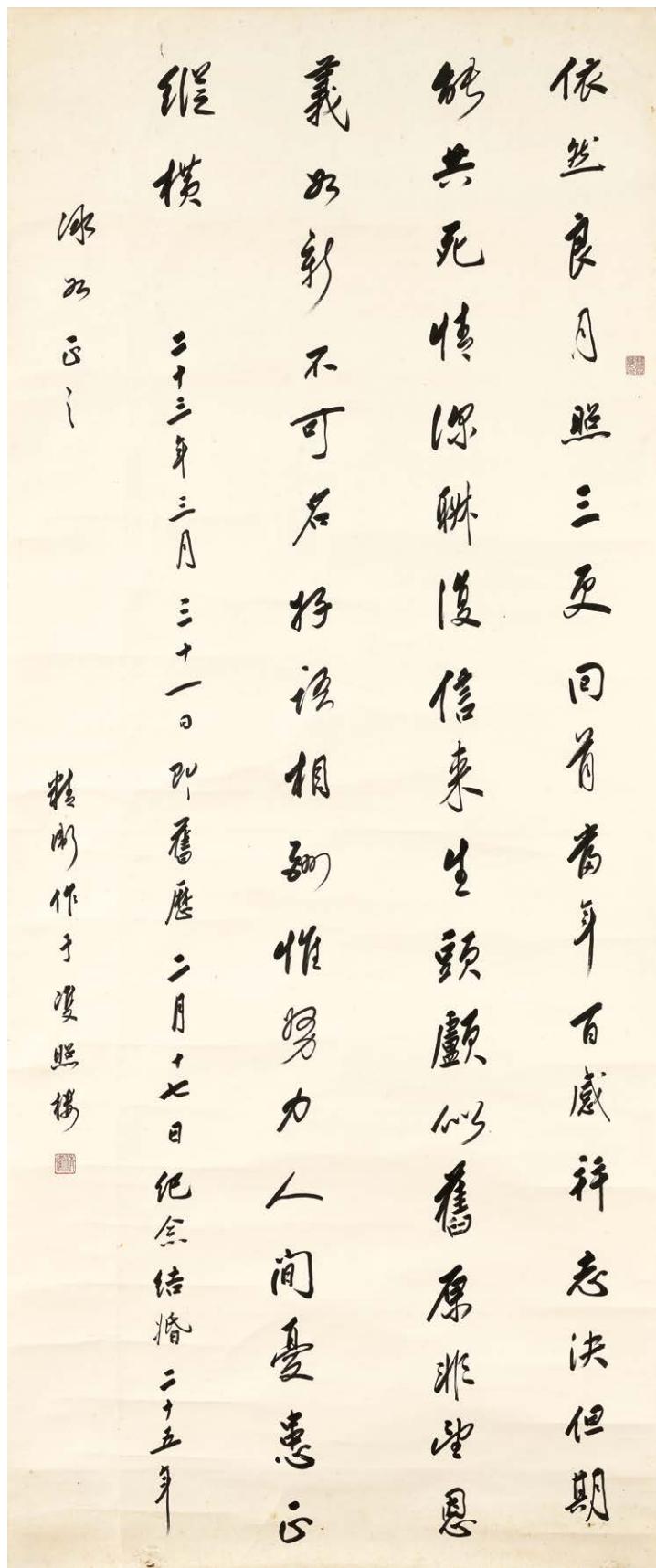
鈐印：熙

《書法四屏》題識：

（文不錄）。曜東仁兄法家自京師寄佳紙，屬臨六朝碑四種。此紙質堅拒筆，不易書碑，只可作帖。唐宋以來，行草渴筆淡墨，風采蕭散，迺得佳作。清道人。

鈐印：阿梅、清道人、李押、鶴壽

鑑藏印：伊藤氏多彩齋、伊藤氏多彩齋



1225

WANG JINGWEI (1883-1944)

Calligraphy

Scroll, mounted and framed, ink on paper
162 x 67.5 cm. (63 3/4 x 26 5/8 in.)

Inscribed and signed, with two seals of the artist
Dated 31 March, twenty-third year (of the
Republic, 1934)

Dedicated to Bingru

LITERATURE:

Wang Jingwei: His Life, Ideas and Beliefs, China
Times Publishing Co., Taipei, 2019, p.34

NOTE:

Dedicated to Chen Bijun, wife of Wang
Jingwei, this is the only written record of the
date of their wedding. Significant calligraphy,
books and paintings, previously in the Wang
Jingwei Family Collection, will be offered in
Exquisite Eye: Chinese Paintings Online.

HK\$60,000-80,000

US\$7,700-10,000

汪精衛 書法二十五年結婚紀念日賦示冰如
水墨紙本 鏡框 一九三四年作

釋文：依然良月照三更，回首當年百感並。志決
但期能共死，情深聊復信來生。頭顱似舊
原非望，恩義如新不可名。好語相酬惟努力，
人間憂患正縱橫。

題識：二十三年（1934）三月三十一日，即舊曆
二月十七日，紀念結婚二十五年，冰如正
之，精衛作於雙照樓。

鈐印：精衛、雙照樓印

出版：《汪精衛生平與理念》，時報出版，臺
北，2019年，第34頁。

註：上款人冰如，即汪精衛夫人陳璧君，題跋是
二人成婚日期的唯一書面記錄。汪精衛家族
舊藏書畫善本，也將於“丹青薈萃：中國書
畫網上拍賣”中呈獻。

1226

WANG JINGWEI (1883-1944)

Calligraphy

Hanging scroll, ink on paper

115 x 51.7 cm. (45 1/4 x 20 3/8 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Mengheng and Zhongyun

LITERATURE:

Cloud, Smoke, Scattered Memories, The Memoir of Ho Mang Hang, China Times Publishing Co., Taipei, 2019, p. 107.

NOTE:

The work is dedicated to Wang Wenxing (1914-2015) and He Wenjie (Ho Mang Hang, 1916-2016), Wang Jingwei's daughter and son-in-law.

HK\$60,000-80,000

US\$7,700-10,000

汪精衛

書法-二十五年結婚紀念日賦贈孟恒、仲蘊
水墨紙本 立軸

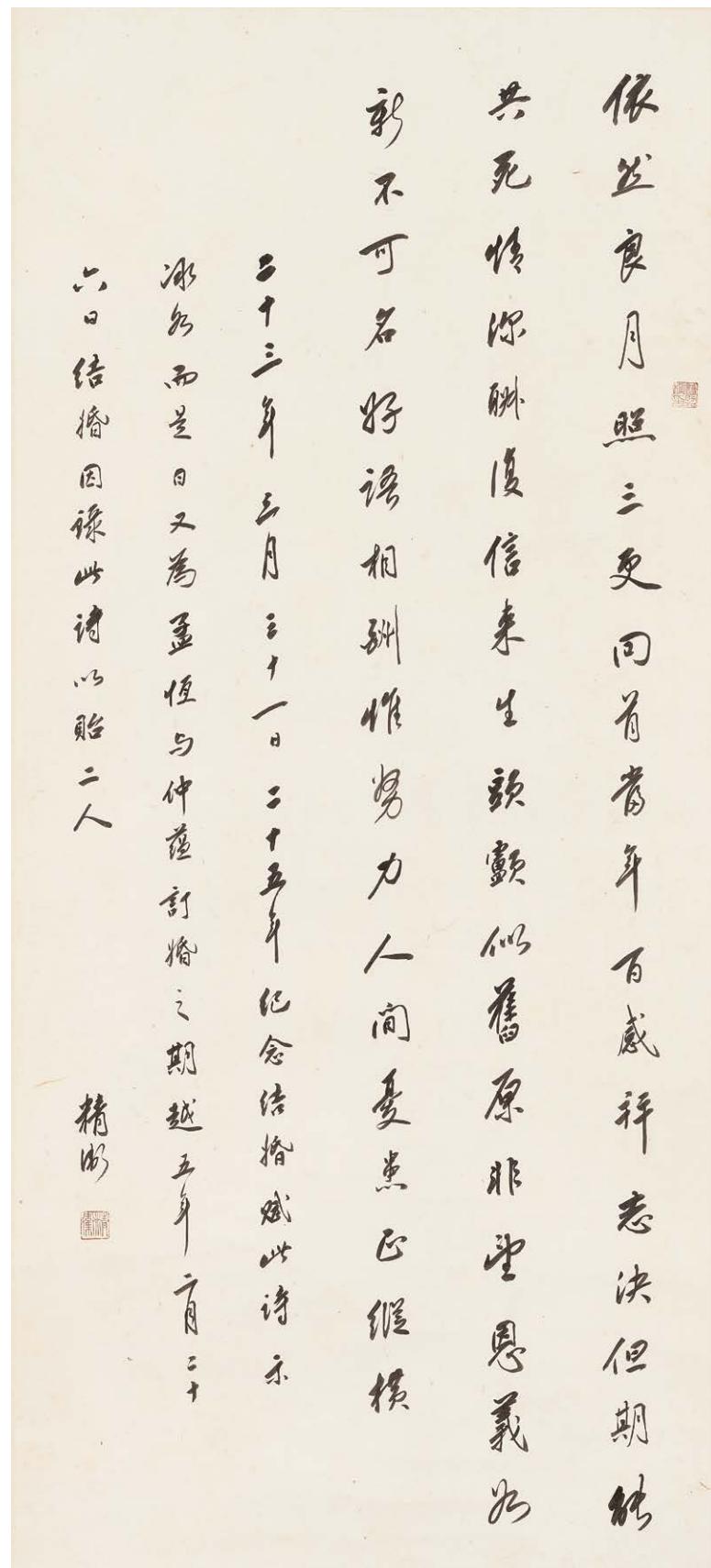
釋文：依然良月照三更，回首當年百感
並。志決但期能共死，情深聊復信
來生。頭顛似舊原非望，恩義如新
不可名。好語相酬惟努力，人間憂
患正縱橫。

題識：二十三年（1934）三月三十一日，
二十五年紀念結婚賦此詩示冰如，
而是日又為孟恒與仲蘊訂婚之期，
越五年二月二十六日結婚，因錄此
詩以贈二人。精衛。

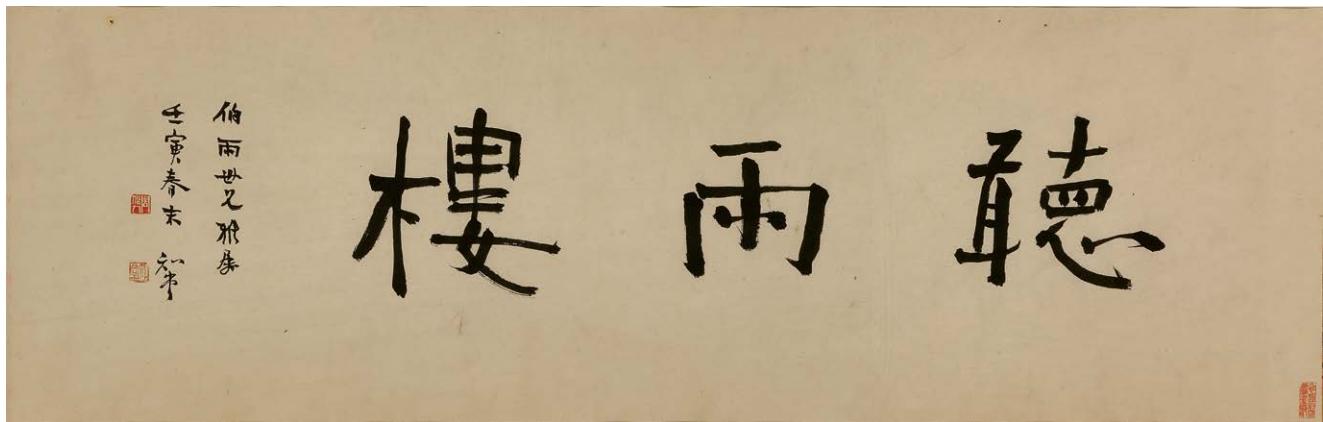
鈐印：精衛、雙照樓印

出版：《何孟恒：雲煙散憶》，時報出版，
臺北，2019年，第107頁。

註：上款人文惺、文傑，即汪精衛長女汪
文惺（1914-2015），及其夫婿何孟恒
(1916-2016)。



1226



1227

1227

ZHOU ZUOREN (1885-1967)

Calligraphy

Scroll, mounted and framed, ink on paper

27.8 x 88.3 cm. (11 x 34 3/4 in.)

Inscribed and signed, with two seals of the artist

Dated spring, *renyin* year (1962)

Dedicated to Boyu

One collector's seal

NOTE:

The recipient of this work is Gao Boyu (1906-1992).

HK\$80,000-100,000

US\$11,000-13,000

周作人 行書一聽雨樓 水墨紙本 鏡框 一九六二年作

釋文：聽雨樓。

題識：伯雨世兄雅屬。壬寅（1962年）春末，知堂。

鈐印：周作人、知堂

鑑藏印：念國收藏書畫記

註：上款人為高伯雨，名秉蔭，又名貞白，筆名林熙、倚筠，齋號春風廬、聽雨樓，廣東澄海人。香港著名學者、散文家，與文化學術、書畫界名家過從甚密。著有《春風廬聯話》《聽雨樓隨筆》等。

1228

QI GONG (1912-2005)

Seven-character Calligraphic Couplet in Running Script

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

Each scroll measures 131.5 x 30.5 cm. (51 3/4 x 12 in.)

Signed, with three seals of the artist

One collector's seal of Liang Jingyu

HK\$200,000-300,000

US\$26,000-38,000

啓功

行書七言聯

水墨灑金箋

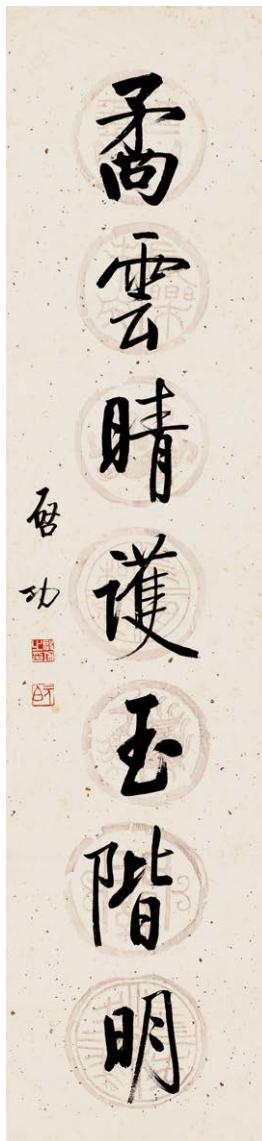
立軸兩幅

釋文：寶露春涵芝圃秀，喬雲晴護玉階明。

款識：啓功。

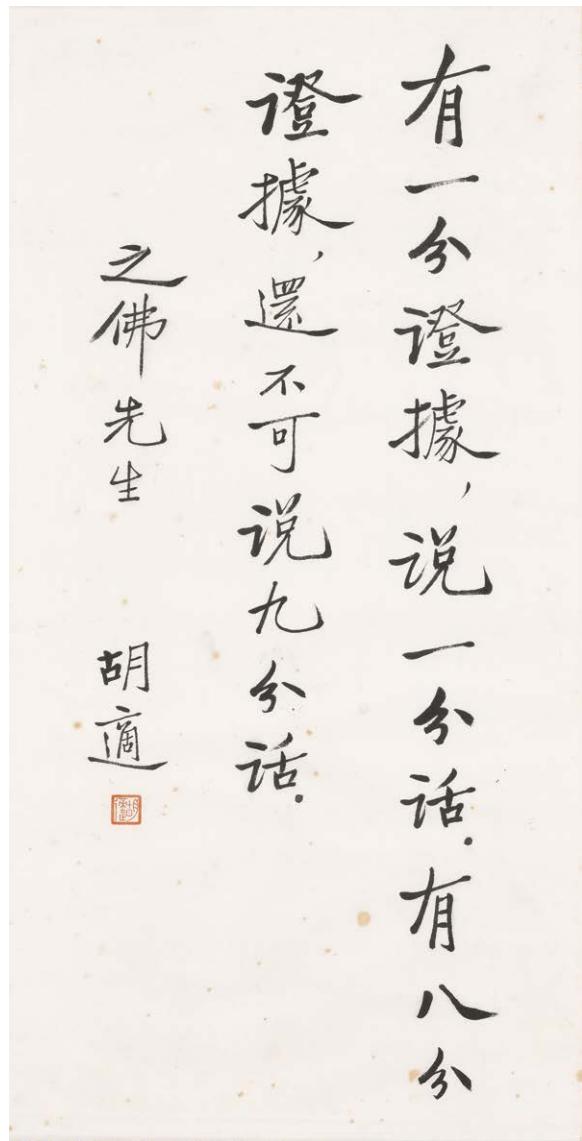
鈐印：啓功之印、元白、珠申

鑑藏印：梁勁予所藏金石圖籍印



1228

1229



1229

HU SHI (1891-1962)

Calligraphy

Scroll, mounted and framed, ink on paper

63.5 x 32 cm. (25 x 12 1/2 in.)

Inscribed and signed, with one seal of the artist

Dedicated to Zhifo

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 31 May 2016, Lot 1236.

NOTE:

The recipient of this calligraphy was Li Zhifu (1912-?). Li studied under Dong Zuobin (1895-1963), and worked in Cheng Chung Book Co., Ltd., one of the book publishers backed by Kuomintang during the Republic era. As a lover of literature and the arts, Li was well acquainted with many artists in Taiwan, including Yu Youren and Huang Junbi, from whom he received paintings.

HK\$120,000-200,000

US\$16,000-26,000

胡適

書法

水墨紙本

鏡框

釋文：有一分證據，說一分話。有八分證據，還不可說九分話。

題識：之佛先生。胡適。

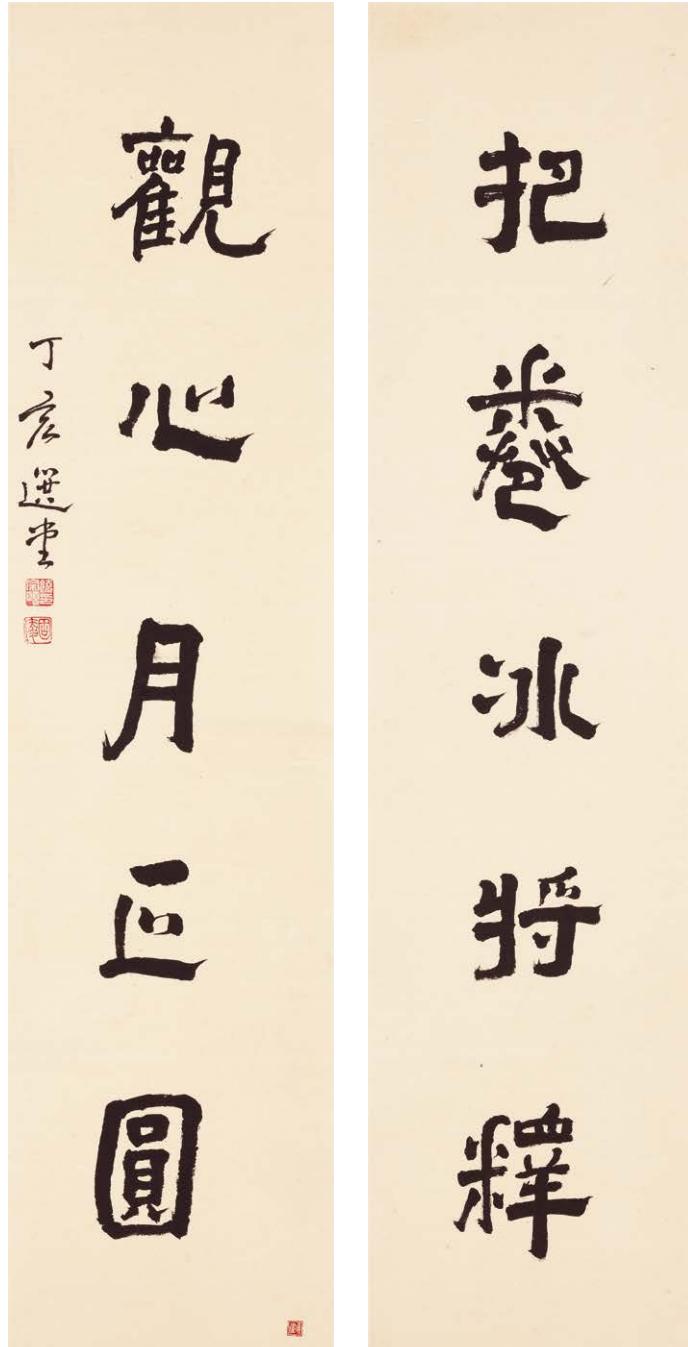
鈐印：胡適

來源：香港佳士得，中國近現代畫，2016年5月31日，編號1236。

註：上款人之佛乃李智福（1912-?）。李氏曾師從甲骨巨擘董作賓先生，任職于國民黨黨營之正中書局。回台後，與衆多在台文藝學者相熟，包括于右任、黃君璧等，並獲贈書畫。

The present collection is formerly from the collection of Tchan Fou-li (1916-2018). Born in Chao'an, he moved to Southeast Asia after graduating from high school. In 1955, he made the permanent move to Hong Kong. He held key positions in the Photographic Society of Hong Kong, Royal Photographic Society, and founded The Chinese Photographic Association of Hong Kong. His photographs are known for evoking the artistic values and composition of Chinese landscape paintings and he received many internationally acclaimed awards.

本收藏乃香港攝影家陳復禮先生舊藏。陳復禮，1916年生於廣東省潮州市潮安縣官塘鎮。1934年19歲以甲等成績畢業。翌年赴東南亞謀生，先後僑居泰國、高棉、越南等地。1955年遷居香港。1961年獲香港攝影學會和倫敦英國皇家攝影學會高級會士銜。1958年創立香港中華攝影學會，被推為終身名譽會長。1960年創立影藝出版公司，出版《攝影藝術》月刊（後改為《攝影畫報》月刊），行銷香港、海外，影響很大。1980年當選中國攝影家協會副主席。他的作品衆多，並在國際影展中，獲金、銀、銅牌數百枚。



1230

RAO ZONGYI (1917-2018)

Five-character Calligraphic Couplet in Clerical Script

A pair of hanging scrolls, ink on paper

Each scroll measures 138.5 x 33 cm. (54 1/2 x 13 in.)

Inscribed and signed, with two seals of the artist

Dated *dinghai* year (2007)

One collector's seal

HK\$180,000-280,000

US\$24,000-36,000

饒宗頤

隸書五言聯

水墨紙本

立軸兩幅

二〇〇七年作

釋文：把卷冰將釋，觀心月正圓。

題識：丁亥（2007年），選堂。

鈐印：饒宗頤印、固庵

鑑藏印：復禮

1231

RAO ZONGYI (1917-2018)

Calligraphy in Running Script

Scroll, mounted and framed, ink on paper

137 x 33.3 cm. (53 7/8 x 13 1/8 in.)

Inscribed and signed, with two seals of the artist

Dated *dinghai* year (2007)

One collector's seal

HK\$65,000-85,000 US\$8,300-11,000

饒宗頤 行書《九日雜詩》

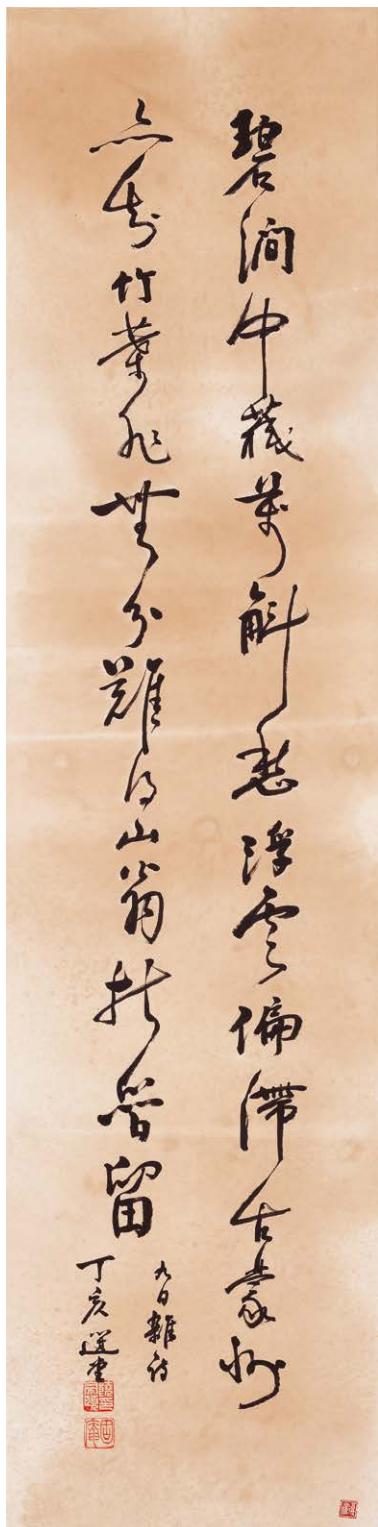
水墨紙本 鏡框 二〇〇七年作

釋文：碧澗中藏萬斛愁，浮雲偏滯古蒙州。亦知竹葉非無分，難得山翁折簡留。

題識：九日雜詩。丁亥（2007年），選堂。

鈐印：饒宗頤印、固庵

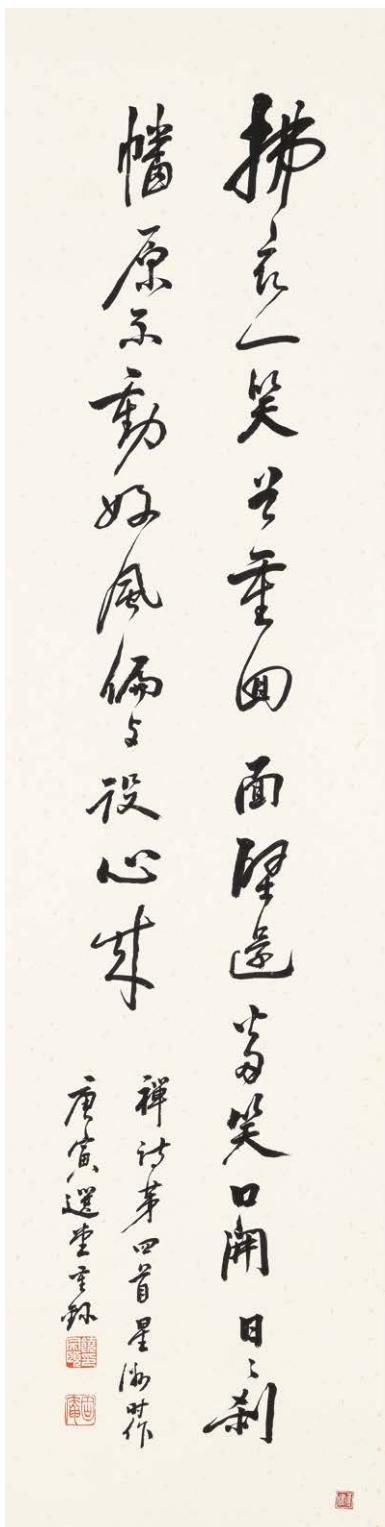
鑑藏印：復禮



1231

拂衣一笑首重回，面壁還當笑口開。
日日剎幡原不動，好風偏與役心來。

禪詩四首星洲作
庚寅選堂重錄



1232

1232

RAO ZONGYI (1917-2018)

Calligraphy in Running Script

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

135 x 33.5 cm. (53 1/8 x 13 1/4 in.)

Inscribed and signed, with two seals of the artist

Dated *gengyin* year (2010)

One collector's seal

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

饒宗頤 行書《禪詩第四首》

水墨灑金箋 鏡框 二〇一〇年作

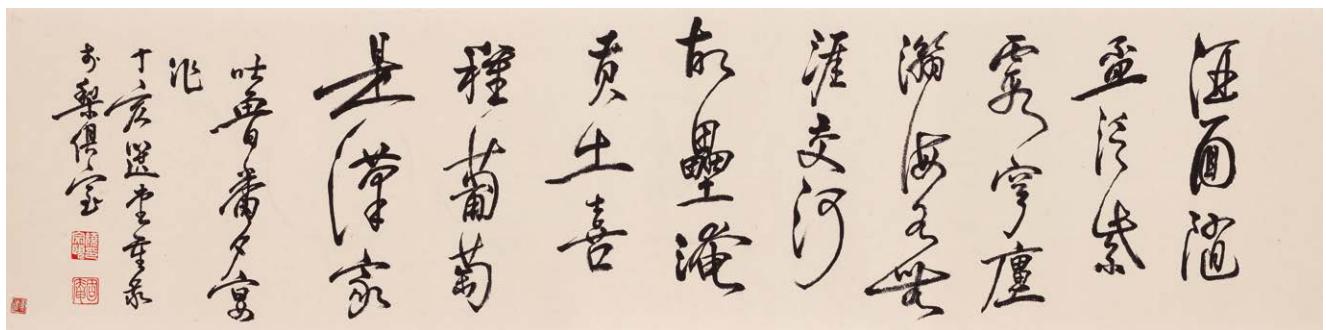
釋文：拂衣一笑首重回，面壁還當笑口開。

日日剎幡原不動，好風偏與役心來。

題識：《禪詩第四首》，星洲時作。庚寅（2010年）選堂重錄。

鈐印：饒宗頤印、固庵

鑑藏印：復禮



1233

1233

RAO ZONGYI (1917-2018)

Calligraphy in Running Script

Scroll, mounted and framed, ink on paper

33 x 133.5 cm. (13 x 52 1/2 in.)

Inscribed and signed, with two seals of the artist

Dated *dinghai* year (2007)

One collector's seal

HK\$70,000-90,000

US\$9,000-12,000

饒宗頤

行書《吐魯番夕宴詩》

水墨紙本

鏡框

二〇〇七年作

釋文：酒面隨杯泛紫霞，穹廬瀚海各無涯。

交河故壘淹黃土，喜種葡萄是漢家。

題識：吐魯番夕宴作。丁亥（2007年）選堂重錄於梨俱室。

鈐印：饒宗頤印、固庵

鑑藏印：復禮

1233

1234

QI GONG (1912-2005)

Calligraphy

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

46.5 x 96.5 cm. (18 1/4 x 38 in.)

Inscribed and signed, with three seals of the artist

HK\$100,000-150,000

US\$13,000-19,000

啓功

書法

水墨灑金箋

鏡框

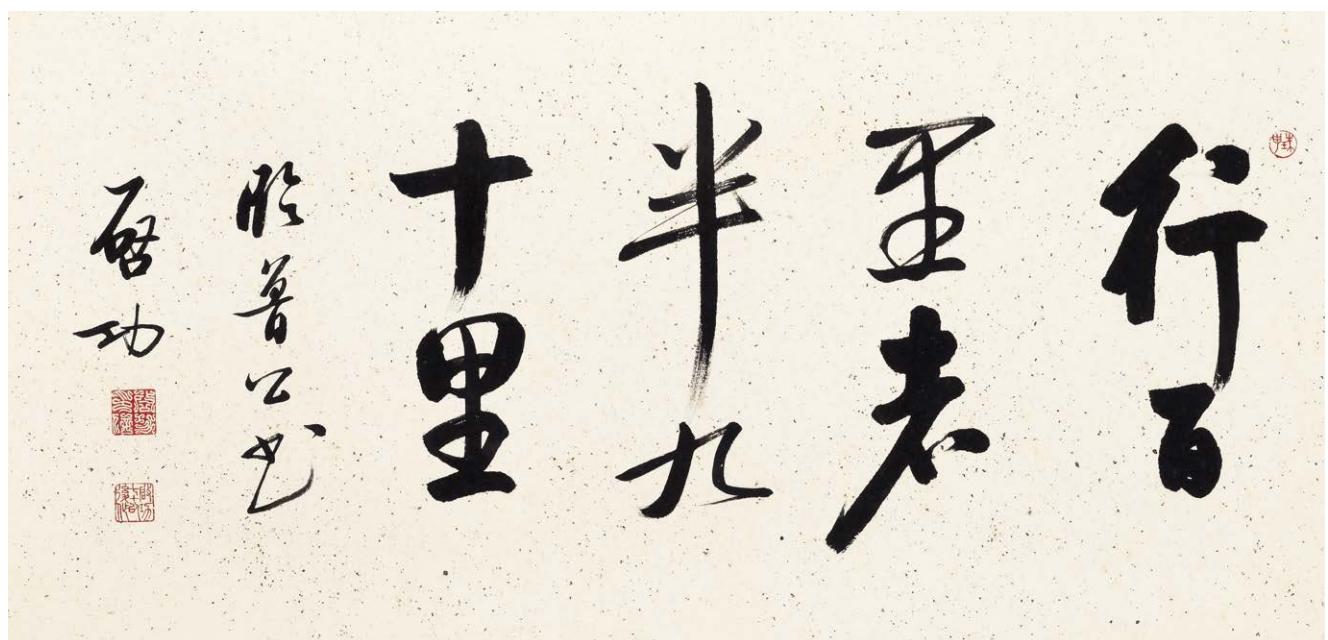
釋文：行百里者半九十里。

題識：臨魯公書，啓功。

鈐印：啓功印信、啓功七十以後作、珠申

註：“行百里者半九十里”語出《戰國策·秦策五》，喻事近完成乃最困難之時，用以勉勵人堅持不棄。

本作乃啓功臨顏真卿《爭座位帖》中此名句。



1234

LIANG QICHAO (1873-1929)

Calligraphic Couplet

A pair of hanging scrolls, ink on paper

Each scroll measures 134 x 32.5 cm.

(52 3/4 x 12 3/4 in.)

Inscribed and signed, with two seals of the artist

Dated sixth month, *dingmao* year (1927)

Titleslip inscribed by Yang Longsheng (1916-2013), with one seal

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 31 May 2016, Lot 1388.

NOTE:

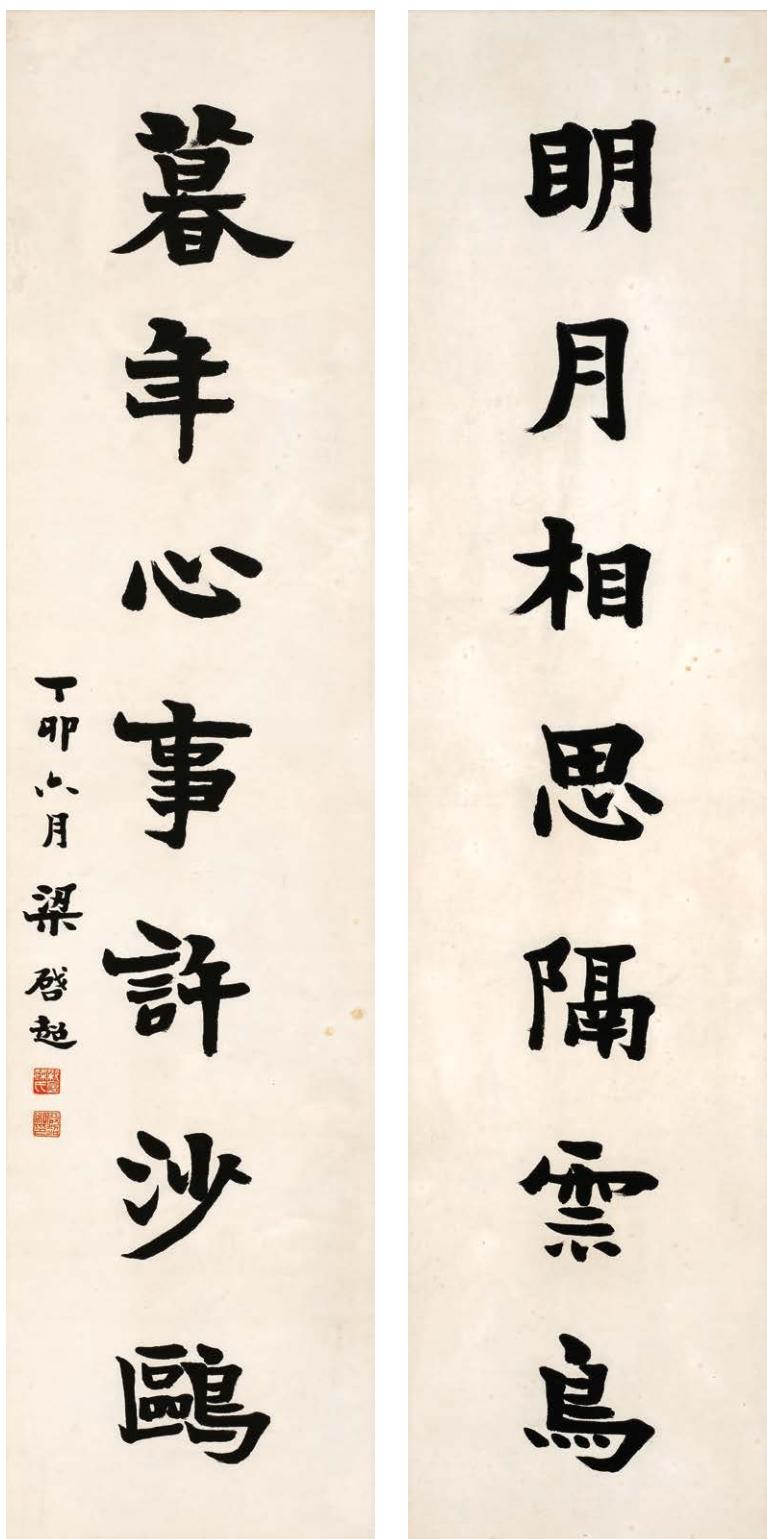
This work was formerly in the collection of Yang Longsheng (1916-2013). Yang was an artist and collector who lived in the United States, grew up in Singapore, and received a Master's degree from Meiji University in Japan. After returning to China, he fought in the Second Sino-Japanese War. After migrating to the United States, he continued to paint, and was active in cultural circles.

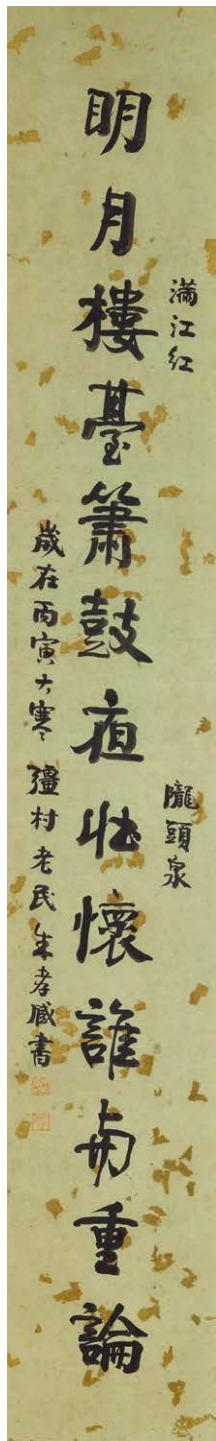
HK\$150,000-200,000 US\$19,000-26,000梁啟超 書法對聯 水墨紙本 立軸兩幅
一九二七年作題識：明月相思隔雲鳥，暮年心事許沙鷗。
丁卯（1927年）六月，梁啟超。

鈐印：新會梁氏、啟超私印

楊隆生（1916-2013）題簽條：梁啟超七言。

鈐印：楊隆生珍藏

來源：香港佳士得，中國近現代畫，2016年5月
31日，編號1388。註：此作品為楊隆生舊藏。楊隆生（1916-2013），
旅美藝術家和收藏家，祖籍廣東大埔，幼年
僑居新加坡，後留學日本明治大學獲碩士學
位。回國後，楊氏曾從軍參與抗日戰爭。遷
居到美國後，他持續繪畫創作，活躍於文化
藝術界。



1236

1236

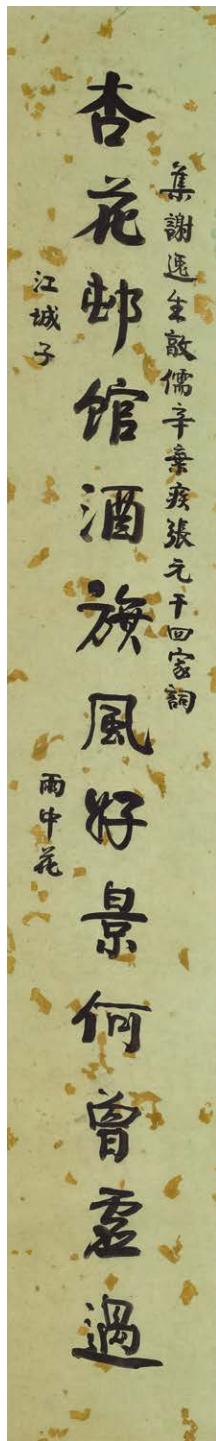
ZHU ZUMOU (1857-1931)

Thirteen-character Calligraphic Couplet in Running Script

A pair of hanging scrolls, ink on gold-flecked colour paper
Each scroll measures 193 x 28.5 cm. (76 x 11 1/4 in.)
Inscribed and signed, with two seals of the artist
Dated *bingyin* year (1926)

HK\$30,000-50,000

US\$3,900-6,400



1237



朱祖謀 行書十三言聯 水墨灑金色箋 立軸兩幅 一九二六年作

釋文：杏花邨酒旗風，好景何曾虛過。明月樓臺蕭鼓夜，壯懷誰與重論。

題識：集謝逸生、（周）敦儒、辛棄疾、張元干四家詞，《江城子》、《雨中花》、《滿江紅》、《隴頭泉》，歲在丙寅（1926年）大寒，疆村老民朱孝臧書。

鈐印：朱孝臧印、疆邨

1237

ZHAO SHURU (1874-1945)

Thirteen-character Calligraphic Couplet in Seal Script

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

Each scroll measures 256 x 28.5 cm. (100 3/4 x 11 1/4 in.)

Inscribed and signed, with four seals of the artist

Dated winter, *guiyou* year (1933)

Dedicated to Master of the Plum Blossoms Pavilion

HK\$40,000-60,000

US\$5,200-7,700

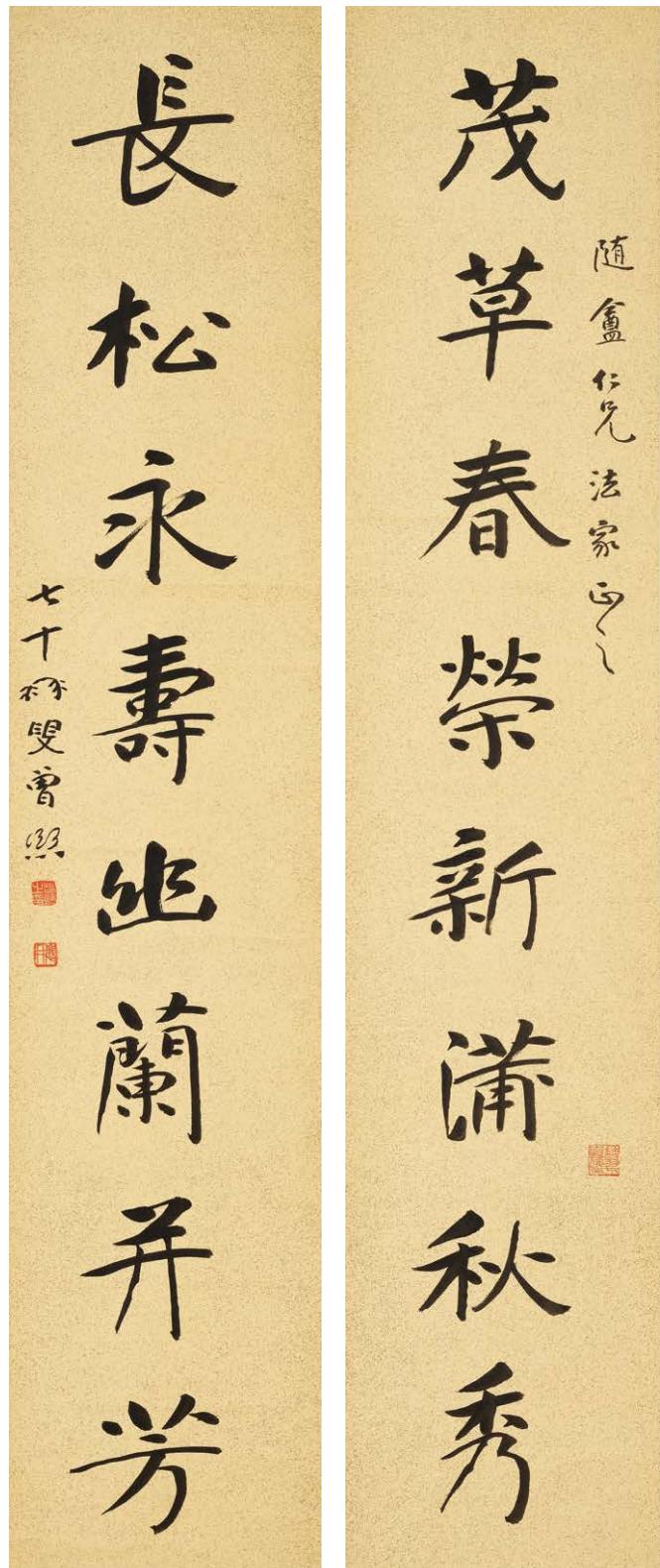
趙叔孺 篆書十三言聯 水墨灑金色箋 立軸兩幅
一九三三年作

釋文：增榮益譽，大翼垂天，詩留九萬里。

歡喜福祿，長松拔地，康樂三千年。

題識：梅花館主法家大雅屬篆，癸酉（1933年）冬月，叔孺趙時樞書於蹠累廬。

鈐印：趙時樞印、趙叔孺、合以古籀、天水郡印



1238

ZENG XI (1861-1930)

Calligraphic Couplet

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

Each scroll measures 171 x 34 cm. (67 3/8 x 13 3/8 in.)

Inscribed and signed, with three seals of the artist

Dedicated to Sui'an

PROVENANCE:

Formerly in the collection of Dr. K S Lo.

Christie's Hong Kong, Fine Chinese Modern Paintings,
25 November 2013, Lot 1359.

HK\$50,000-70,000

US\$6,500-9,000

曾熙 行書八言聯 水墨灑金箋 立軸兩幅

釋文：茂草春榮新蒲秋秀，長松永壽幽蘭並芳。

題識：隨盦仁兄法家正之。七十歲叟曾熙。

鈐印：曾熙之印、農髯、髯翁七十以後作

來源：羅桂祥博士舊藏；

香港佳士得，中國近現代畫，2013年11月25日，編號1359。

1238



1239

1239

LU YIFEI (1908-1997)

Mynahs

Scroll, mounted and framed, ink and colour on paper

97 x 34 cm. (38 1/4 x 13 3/8 in.)

Inscribed and signed, with two seals of the artist

Dated fourth month, 1959

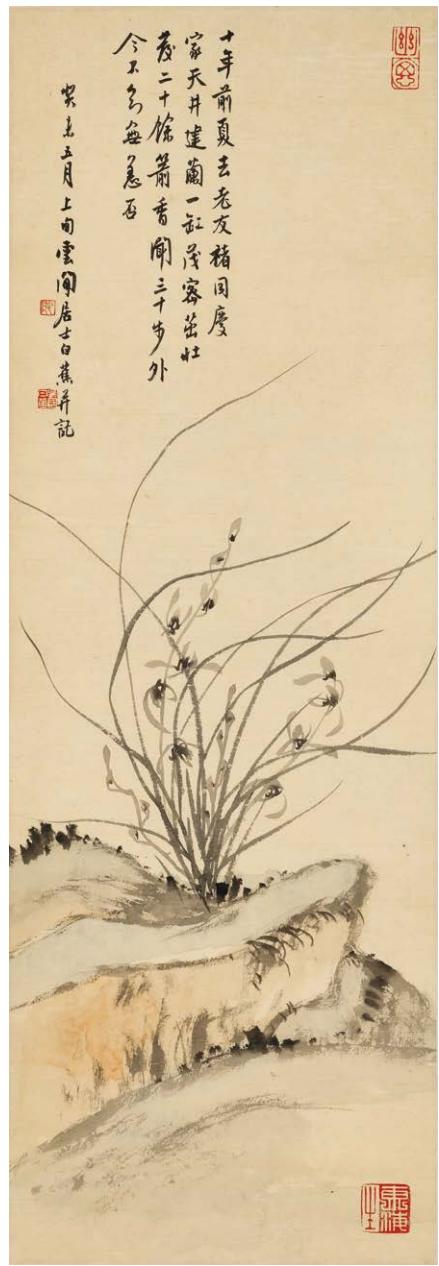
HK\$40,000-60,000

US\$5,100-7,700

陸抑非 八哥對鳴 設色紙本 鏡框 一九五九年作

題識：一九五九年清和月於龍華苗圃，陸抑非寫。

鈐印：陸抑非、崇蘭草堂



1240

1240

BAI JIAO (1907-1969)

Orchids

Hanging scroll, ink and colour on paper

95.5 x 32.5 cm. (37 1/8 x 12 1/4 in.)

Inscribed and signed, with four seals of the artist

Dated fifth month, guixi year (1943)

HK\$80,000-150,000

US\$11,000-19,000

白蕉 墨蘭 設色紙本 立軸 一九四三年作

題識：十年前夏去老友褚同慶家，天井建蘭一缸，茂密茁壯，發二十餘箭，香聞三十步外，今不知無恙否。癸未（1943年）五月上旬，雲間居士白蕉並記。

鈐印：江詞人、吳國白蕉、幽思、東海生



1241

1241

ZHU QIZHAN (1892-1996)

Dragon Boat Festival

Scroll, mounted and framed, ink and colour on paper

94 x 171.5 cm. (37 x 67 1/2 in.)

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

Dated summer, *jiwei* year (1979)

HK\$60,000-100,000

US\$7,700-13,000

朱屺瞻 端午風味 設色紙本 鏡框 一九七九年作

題識：端午風味。己未（1979年）仲夏畫於北京頤和園之藻鑑堂，
屺瞻。

鈐印：屺瞻、婁江朱氏、梅花草堂



1242

1242

CHENG SHIFA (1921-2007)

Girl Holding Dove

Scroll, mounted and framed, ink and colour on paper
68.5 x 45 cm. (27 x 17 3/4 in.)

Signed, with two seals of the artist

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 27 October 2002, Lot 371.

HK\$80,000-120,000

US\$10,000-15,000

程十髮

少女抱鵠

設色紙本

鏡框

款識：十髮。

鈐印：程潼十髮鉢、雲間

來源：香港佳士得，近現代中國書畫，2002年10月27日，編號371。



1243

1243

CHENG SHIFA (1921-2007)

Camellia and Plum Blossom

Scroll, mounted and framed, ink and colour on paper
91.5 x 68 cm. (36 x 26 3/4 in.)

Inscribed and signed, with three seals of the artist

Dated spring, *jisi* year (1989)

HK\$100,000-150,000

US\$13,000-19,000

程十髮 山茶梅花 設色紙本 鏡框 一九八九年作

題識：小園春意十分濃，梅綠茶紅現造工。不是凌霜強斗雪，如
何艷色顯蒼穹。己巳（1989年）暮春程十髮漫筆於修竹遠山
堂。

鈐印：十髮、二陸鄉人、畫禪鄰外

1244

CHENG SHIFA (1921-2007)

Herding Goats

Hanging scroll, ink and colour on paper

106 x 32.7 cm. (41 3/4 x 12 7/8 in.)

Inscribed and signed, with two seals of the artist

Dated winter, *gengzi* year (1960)

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 26 May 2008, Lot 1013.

LITERATURE:

Jin Xian dai Zhongguo Mingjia - Cheng Shifa (Famous Contemporary Chinese Artist - Cheng Shifa), Shanghai Shuhua Publishing House, 2006, p.67.

HK\$150,000-200,000

US\$20,000-26,000

程十髮 牧羊圖 設色紙本 立軸 一九六〇年作

題識：庚子（1960年）冬月十髮寫意。

鈐印：程、十髮

來源：香港佳士得，中國近現代畫，2008年5月26日，編號1013。

出版：《近現代中國畫名家—程十髮》，上海書畫出版社，2006年，第67頁。



1244



1245

1245

SONG YUGUI (1940-2017)

Snowscape under Moonlight

Scroll, mounted and framed, ink and colour on paper
131 x 82.5 cm. (51 5/8 x 32 1/2 in.)

Inscribed and signed, with two seals of the artist
Dated *xinwei* year (1991)

PROVENANCE:

Christie's Swire Hong Kong, Fine 19th and 20th Century Chinese
Paintings, 24 October 1993, Lot 345.
Formerly in the Dr. K. S. Lo Collection.

HK\$80,000-100,000

US\$11,000-13,000

宋雨桂 雪月 設色紙本 鏡框 一九九一年作

題識：雪月。辛未（1991年），宋雨桂。

鈐印：雨桂畫印、瀟瀟鬼雨灑秋林

來源：香港太古佳士得，中國十九二十世紀繪畫，1993年10月24
日，編號345。

羅桂祥博士舊藏。



1246

1246

SONG YUGUI (1940-2017)

Flowers

Scroll, mounted for framing, ink and colour on paper

117 x 243 cm. (46 1/8 x 95 3/8 in.)

Inscribed and signed, with five seals of the artist

HK\$300,000-500,000

US\$39,000-64,000

宋雨桂

花卉

設色紙本

鏡片

題識：就近載水墨藝壇紛爭不已，拙夫關起大門，作畫無數，推陳出新，心靈的符號，誰又能分得清？走遠有人罵，走近還照樣操罵。其實罵得人也未必全錯，水墨世界到底是個啥模樣？畫無定法，人人都能理解。吾應摯友之邀，於京華隱墨君夜深侃談當代水墨藝術。歷史長河，匹夫之責，綿綿赤子心中，民族崛起，方能有所作爲也。宋雨桂。

鈐印：宋、玉貫（肖形印）、宋雨桂畫、畫、大象無形

1247

FENG DAZHONG (B. 1949)

Tiger in Sunset

Scroll, mounted for framing, ink and colour on paper

172.5 x 277.7 cm. (67 7/8 x 109 3/8 in.)

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

Dated winter, *gengwu* year (1990)

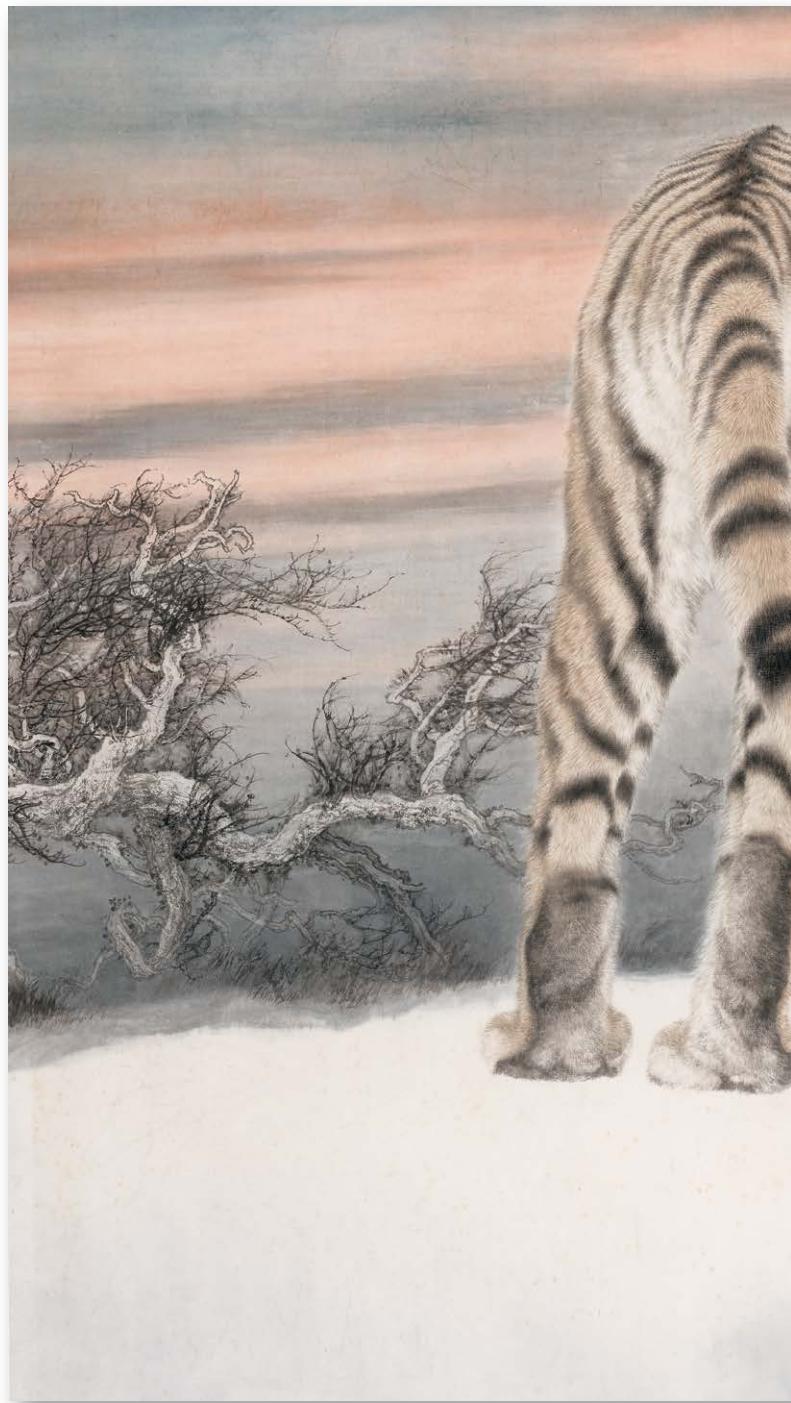
HK\$800,000-1,200,000

US\$110,000-150,000

馮大中 晚霞 設色紙本 鏡片 一九九〇年作

題識：晚霞。庚午（1990年）冬月遺興，伏虎草堂主人大中。

鈐印：白屋馮氏、伏虎堂





1247



1248

1248

WANG ZIWU (1936-2021)

Lady

Hanging scroll, ink and colour on paper

69 x 46 cm. (27 1/8 x 18 1/8 in.)

Inscribed and signed, with one seal of the artist

Dated spring, *renxu* year (1982)

PROVENANCE:

Formerly in the Dr. K. S. Lo Collection.

HK\$60,000-80,000

US\$7,700-10,000

王子武 梅妃 設色紙本 立軸 一九八二年作

題識：壬戌（1982年）新春子武寫於長安之郊。

鈐印：王子武印

來源：羅桂祥博士舊藏。



1249

1249

AI XUAN (B. 1947)

Tibetan Girl

Scroll, mounted and framed, oil on canvas

51 x 60.5 cm. (20 1/8 x 23 7/8 in.)

Signed by the artist

PROVENANCE:

Acquired directly from the artist.

HK\$200,000-300,000

US\$26,000-38,000

艾軒 西藏女孩 油畫 鏡框

款識：艾軒，Ai Xuan。

來源：直接得自藝術家。



1250

1250

FAN ZENG (B. 1938)

Portrait of Su Dongpo

Scroll, mounted for framing, ink and colour on paper

95.5 x 178 cm. (37 1/2 x 70 1/2 in.)

Inscribed and signed, with four seals of the artist

Dated *jisi* year (1989)

Further inscribed and signed, with one seal of the artist

NOTE:

Accompanied by a New Year's greeting card from the artist to the original owner with this painting printed on it.

HK\$600,000-800,000

US\$77,000-100,000

范曾 蘇東坡赤壁吟嘯圖 設色紙本 鏡片 一九八九年作

題識：蘇東坡赤壁吟嘯圖。歲在己巳（1989年），抱沖齋主十翼范曾。

鈐印：范曾、十翼、我見青山多嫵媚、家在吳頭楚尾

畫家又題：東坡店雅藏。范曾題。

鈐印：范曾

註：附范曾寫贈原藏家印有本作之新年賀卡。





1251

1251

LIU MENGKUAN (B. 1950)

Enlightenment under Bodhi

Scroll, mounted and framed, ink and colour on paper
62 x 178 cm. (24 3/8 x 70 1/8 in.)

Inscribed and signed, with six seals of the artist
Dated *renyin* year (2022)

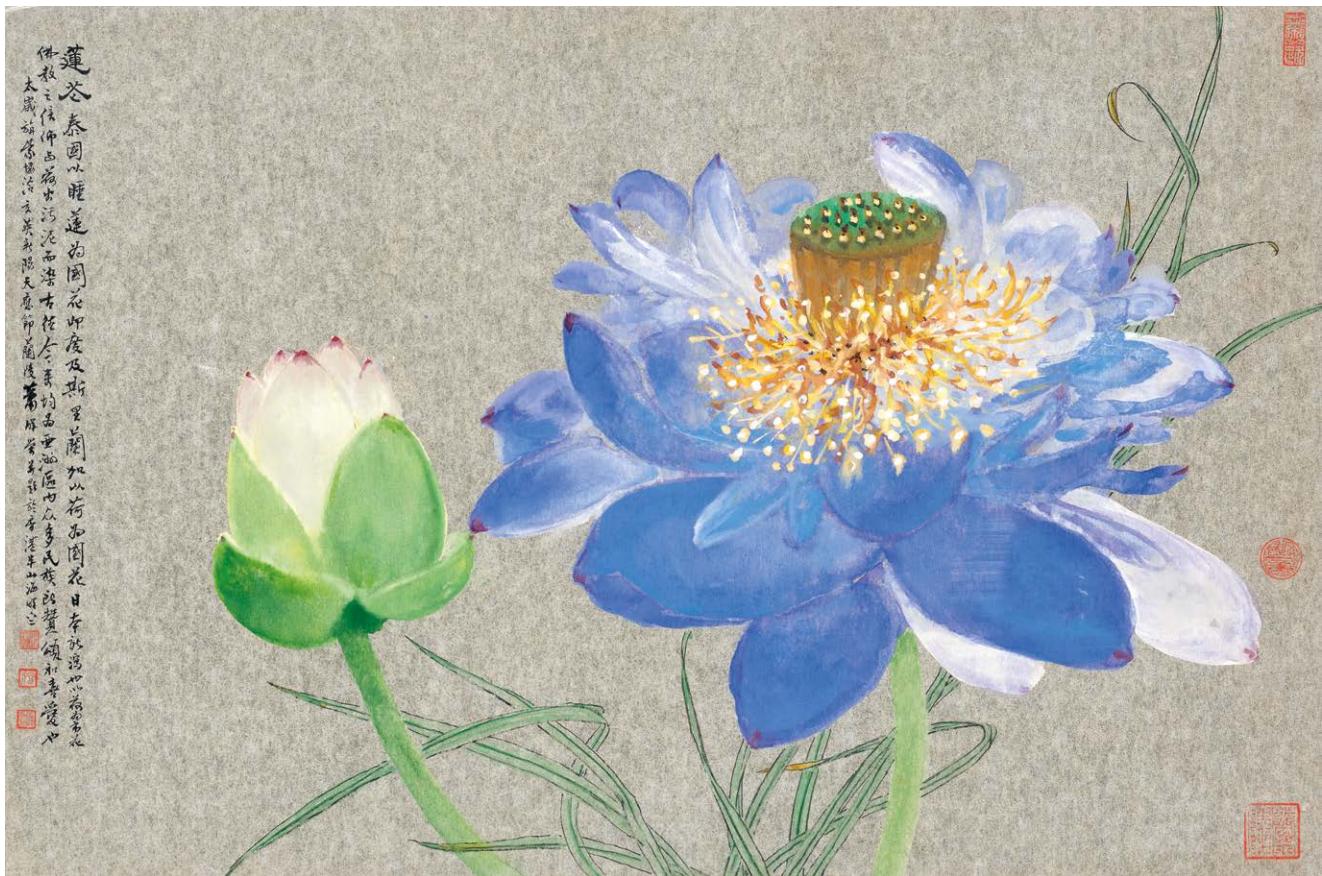
HK\$100,000-150,000 US\$13,000-19,000

劉孟寬 觀星悟道 設色紙本 鏡框 二〇二二年作

題識：觀自在菩薩，行深般若波羅蜜多時，照見五蘊皆空，度一切苦厄。舍利子！色不異空，空不異色；色即是空，空即是色，受想行識亦復如是。舍利子！是諸法空相，不生不滅，不垢不淨，不增不減。是故，空中無色，無受想行識；無眼耳鼻舌身意；無色聲香味觸法；無眼界，乃至無意識界；無無明，亦無無明盡，乃至無老死，亦無老死盡；無苦集滅道；無智亦無得。以無所得故，菩提薩埵。依般若波羅蜜多故，心無罣礙；無罣礙故，無有恐怖，遠離顛倒夢想，究竟涅槃。三世諸佛，依般若波羅蜜多故，得阿耨多羅三藐三菩提。故知：般若波羅蜜多是大神咒，是大明咒，是無上咒，是無等等咒，能除一切苦，真實不虛。故說般若波羅蜜多咒，即說咒曰：揭諦揭諦，波羅揭諦，波羅僧揭諦，菩提薩婆訶。

佛祖釋迦牟尼修苦行六年，無法達至解脫，遂行至菩提伽耶菩提樹下，端身正念，進入禪定，於第四十九日清晨，睹東方明星悟道，成就無上正等正覺，得證佛果，成為佛陀。壬寅（2022年），孟寬。

鈐印：劉、佛（肖形印）、般若波羅蜜多、般若、菩提薩婆訶、大自在



1252

1252

XIAO HUIRONG (SIU FAI WING, B. 1946)

Lotus

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

40 x 60 cm. (15 3/4 x 23 5/8 in.)

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

Dated *yiwei* year (2015)**LITERATURE:**

Please refer to Chinese text.

HK\$180,000-280,000

US\$24,000-36,000

蕭暉榮

蓮花

設色銀箋

紙板鏡框

二〇一五年作

題識：蓮花。泰國以睡蓮為國花，印度及斯里蘭加以荷為國花，日本新瀉也以荷為市花，佛教之信仰與荷出污泥而（不）染，古往今來均為亞洲區內衆多民族所贊頌和喜愛也。太歲旃蒙協洽（乙未，2015年）玄英新陽天應節。蘭陵蕭暉榮並題於香港半山海暉齋。

鈐印：蕭暉榮、穀人、西泠印社中人、蘭陵、如意、一帶一路

展覽：北京全國政協，“一帶一路 蘭陵蕭暉榮書畫精品展”，2016年7月。

泰國中國文化中心，“一帶一路 蘭陵蕭暉榮書畫精品展”，2016年7月。

山東省濰坊市，“第八屆中國畫節 第十一屆文展會 第三屆民博會”，2018年4月。

深圳，關山月美術館，“追源溯本 泊古涵新—蕭暉榮教授藝術展”，2018年7月。

香港大會堂，“追源溯本 泊古涵新—蕭暉榮教授藝術展”，2019年9月。

出版：《一帶一路 蘭陵蕭暉榮書畫精品集》，香港藝苑出版社，2016年6月，第85頁。

《中國近現代名家畫集—蕭暉榮》，人民美術出版社，2016年11月，第146頁。

《嶺東》第10期，2017年3月，香港藝苑出版社，第60頁。

《2017年一帶一路 蘭陵蕭暉榮書畫精品》檯曆，4月圖。

《追源溯本 泊古涵新—蕭暉榮教授藝術展作品集》，澳門基金會，2018年5月，第47頁，圖50。

《追源溯本 泊古涵新—蕭暉榮教授藝術作品集》，關山月美術館，2018年7月，第57頁，圖75。

《城市週刊》，大衆報業集團，2018年7月封面。

註：蓮花是許多國家的國花，以蓮花為題材的作品也很受藝術愛好者的青睞。此畫是蕭暉榮教授“一帶一路 蘭陵蕭暉榮”主題創作各國奇麗花卉系列之一。蕭教授採用的是中西合璧的表現手法，特寫聚焦了一朵盛開和一朵含苞欲放的蓮花，水、色、粉靈動交融，清新亮麗，伴以隨意飛舞的蘭草，使畫面更富動感。在典雅的銀箋上，蕭教授筆下的蓮花格外聖潔高貴，令觀者舒心怡情，賞心悅目。



1253

1253

HO FUNG-LIN (HE FENGLIAN, B. 1944)

Autumn in Yangtze Gorge

Scroll, mounted and framed, ink and colour on paper
55.3 x 84 cm. (21 3/4 x 33 1/8 in.)

Inscribed and signed, with three seals of the artist
Dated *renyin* year (2022)

HK\$70,000-90,000

US\$9,000-12,000

何鳳蓮 三峽金秋 設色紙本 鏡框 二〇二二年作

題識：荊蕪山嵐蕩，鬱林已錦紅。崢嶸千百障，秋色未能窮。壬寅
(2022年)歲首，鳳蓮。

鈐印：何、鳳蓮、趙家法



1254

1254

LEE CHI CHING (B. 1963)

Martial Arts Hero

Scroll, mounted and framed, ink on paper

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

One seal of the artist

NOTE:

Accompanied by a plastic document folder with this painting printed by the Hong Kong Book Fair in 2016.

HK\$50,000-70,000

US\$6,500-9,000

李志清

武俠

水墨紙本

鏡框

鈐印：李志清

註：附2016年香港書展印有本作品的檔案夾。



1255

1255

LO WING-KEI (B. 1947)

Hillside Village

Scroll, mounted and framed, ink and colour on paper

89 x 42 cm. (35 x 16 1/2 in.)

Inscribed and signed, with three seals of the artist

Dated autumn, 2021

HK\$50,000-70,000

US\$6,500-9,000

盧泳圻

茅屋歸燕

設色紙本

鏡框

二〇二一年作

題識：野橋人迹斷，茅屋燕歸來。

貳零貳壹年中秋後寫於小雅山房，泳圻。

鈐印：東莞盧氏、泳圻所作、小雅山房



1256

1256

QI BAISHI (1863-1957)

Cabbage and Carrots

Scroll, mounted and framed, ink and colour on paper

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

Inscribed and signed, with two seals of the artist

HK\$450,000-550,000

US\$58,000-71,000

齊白石 白菜蘿蔔 設色紙本 鏡框

題識：白石九十歲。

鈐印：白石、寄萍堂



1257

1257

ZHAO SHAO'ANG (1905-1998)

Simple Pleasures

Scroll, mounted and framed, ink and colour on paper

46.5 x 96.5 cm. (18 1/4 x 38 in.)

Inscribed and signed, with three seals of the artist

Dated autumn, ninth month, *gengwu* year (1990)

PROVENANCE:

Acquired directly from the artist.

HK\$150,000-200,000

US\$20,000-26,000

趙少昂 根味士夫知 設色紙本 鏡框 一九九〇年作

題識：曉起畦丁送，長齋思益清。平生耽此味，厭說五侯鯖。

庚午（1990年）深秋九月，趙少昂時年八十六。

鈐印：趙、少昂、造化入筆端筆端奪造化

來源：直接得自畫家本人。



1258

1258

YANG SHANSHEN (1913-2004)

Vegetables

Scroll, mounted and framed, ink and colour on paper
67 x 32 cm. (26 3/8 x 12 5/8 in.)

Inscribed and signed, with one seal of the artist
Dated twelfth month, *bingwu* year (1966)
One collector's seal

HK\$80,000-120,000

US\$11,000-15,000

楊善深 菜根香 設色紙本 鏡框 一九六六年作

題識：冷淡生涯本業儒，家貧休厭食無魚。菜根切莫多油煮，留點
清燈課子書。丙午（1966年）十二月，楊善深。

鈐印：楊氏

鑑藏印：曾經我閱



1259

1259

DING YANYONG (1902-1978)

Cabbage and Bird

Scroll, mounted and framed, ink and colour on paper
68.5 x 33 cm. (27 x 13 in.)

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

HK\$30,000-40,000

US\$3,900-5,100

丁衍庸 田園風味 設色紙本 鏡框 一九七六年作

題識：田園風味。定賢仁弟。丙辰（1976年），丁衍庸。

鈐印：虎（肖形印）



1260

1260

WU GU XIANG (1848-1903)

Chinese Cabbage and Carrot

Fan leaf, mounted and framed, ink on paper

17.5 x 51 cm. (6 1/8 x 20 1/8 in.)

Inscribed and signed, with one seal of the artist

Dated twenty-second day of the third month, *wuzi* year (1888)

HK\$10,000-15,000

US\$1,300-1,900

吳穀祥

萊菔生兒芥有孫

水墨紙本

扇面鏡框

一八八八年作

題識：萊菔生兒芥有孫。吾鄉張先生子祥常寫此，風趣獨絕，戲效之。秋圃老農並記，時戊子（1888年）三月廿又二日雨窗。

鈐印：秋農

1261

CUI ZIFAN (1915-2011)

Chinese Cabbage and Mushrooms

Scroll, mounted and framed, ink on paper

66.3 x 43.3 cm. (26 1/8 x 17 in.)

Inscribed and signed, with one seal of the artist

Dated *jiazi* year (1984)

HK\$20,000-30,000

US\$2,600-3,800

崔子范

蘑菇白菜

水墨紙本

鏡框

一九八四年作

題識：膠州白菜美，包頭蘑菇香。

子范。



1261

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HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH AND 21ST CENTURY ART EVENING SALE AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not accept payment from third parties. This also applies to agents.

- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.

- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or email infoasia@christies.com.

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得二十及二十一世紀藝術晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣 8,000,000 元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。
- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣 1,600,000 元或閣下擬競投全部拍賣品低估價總額之 20% 或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。

- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

查詢

如欲了解詳情，請致電 + 852 2760 1766 與本公司客戶服務部聯絡或電郵至 infoasia@christies.com。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is" in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange

used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.
(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(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 and may also be made on the Christie's WeChat Mini Program. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for lots estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(B) INTERNET BIDS ON CHRISTIE'S LIVE™

For certain auctions we will accept bids over the Internet. To learn more, please visit <https://www.christies.com/auctions/christies-live-on-mobile>. You should register at least 24 hours in advance of the sale in order to bid online with Christie's LIVE™. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

(C) WRITTEN BIDS

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com or on the Christie's WeChat Mini Program. 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:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the

amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including HK\$7,500,000, 20% on that part of the **hammer price** over HK\$7,500,000 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:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our **"authenticity warranty"**). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE** type in the first line of the **catalogue description** (the **"Heading"**). It does not apply to any information other than in the **Heading**, even if shown in **UPPERCASE** type.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is qualified. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO...." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no warranty is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

- (ii) at Christie's option, we may require you to provide the written opinions of two recognized experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

- (j) **Books.** Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text

or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:
(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;
(v) books which are described in the catalogue as sold not subject to return; or
(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).**

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and
(ii) the **buyer's premium**; and

(iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the **due date**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

(i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. 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: HSBCCHKHHHKH

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a

'cardholder not present' (CNP) payment, we accept payment up to HK\$1,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

(iv) Cash

We accept cash subject to a maximum of HKD 80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

(v) Banker's draft

You must make these payable to Christie's Hong Kong Limited and there may be conditions.

(vi) Cheque

You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 22nd Floor Alexandra House, 18 Chater Road, Central, Hong Kong.

(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or
(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in

accordance with paragraphs G(d)(i) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) We ask that you collect purchased lots promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).

(b) For information on collecting lots, Please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com

(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 by phone on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, 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 **⌚** 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. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM
Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K. GLOSSARY

auctioneer : individual auctioneer and/or Christie's.
authentic : a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty : the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium : the charge the buyer pays us along with the **hammer price**.

catalogue description : the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group : Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition : the physical **condition** of a **lot**.

due date : has the meaning given to it in paragraph F1(a).

estimate : the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price : the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading : has the meaning given to it in paragraph E2.

lot : an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages : any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price : has the meaning given to it in paragraph F1(a).

provenance : the ownership history of a **lot**.

qualified : has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve : the confidential amount below which we will not sell a **lot**.

saleroom notice : a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

Subheading : has the meaning given to it in paragraph E2.

UPPER CASE type : means having all capital letters.

warranty : a statement or representation in which the person making it guarantees that the facts set out in it are correct.

業務規定 · 買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和 / 或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以△標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

(a) **目錄描述**部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品性質或狀況**、**藝術家**、**時期**、**材料**、**概略尺寸或來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於**拍賣品**描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第 E2 段的**真品保證**以及第 I 段另有約定。

3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或保證或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**狀況**的完整描述；圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品的狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查**拍賣品**

(a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品的狀況**、稀有程度、質量、來源及類似物品的近期拍價決定。**估價**

可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近目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鑑定報告，報告的費用由您支付。

(c) 我們不會為每件拍賣的寶石拿取鑑定報告。若我們有從國際認可的寶石鑑定實驗室取得鑑定報告，我們會在目錄中提及。從美國寶石鑑定實驗室發出的鑑定報告會描述對寶石的改良或處理。歐洲寶石鑑定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑑定實驗室僅對報告作出日之前實驗室所知悉的改進及處理進行報告。

(d) 對於珠寶銷售來說，**估價**是以寶石鑑定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。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。

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明文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和最終受益人的文件證明。
- (iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及 / 或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上 B1(a) 段所提及的現時身份證明，財務證明及 / 或押金作為許可您競投的條件。如果您過去兩年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 / 或反恐怖主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

- (a) **作為授權競投人**：如果您代表他人競投，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。
- (b) **作為隱名委托人的代理人**：如果您以代理人身份為隱名委托人（最終的買方）進行競投，您同意承擔支付**購買款項**和其他應付款項的個人責任。並且，您**保證**：
 - (i) 您已經根據所有適用的反洗黑錢及制裁法律對**拍賣品**的最終的買方進行必要的客戶盡職調查，同意我們依賴該盡職調查。並且，您將在不 少於 5 年的期間裏保存證明盡職調查的文件和記錄。
 - (ii) 您在收到我們書面要求後可以將證明盡職調查的文件和記錄立即提供給獨立第三方審計人員即時查閱。我們不會向任何第三方披露上述文件和記錄，除非 (1) 它已經在公共領域存在，(2) 根據法律要求須被披露，(3) 符合反洗黑錢法律規定。
 - (iii) 您和最終的買方之間的安排不是為了便於任何涉稅犯罪。

- (iv) 您不知曉並且沒有理由懷疑用於結算的資金和任何犯罪收入有關或最終的買方因洗黑錢，恐怖活動或其他基於洗黑錢的犯罪而被調查，被起訴或被定罪。

除非競投人和佳士得在拍賣開始前書面同意競投人僅作為佳士得認可並指定的第三方的代理參與競投並且佳士得只會向該指定第三方收取付款，競投人同意就繳付購買款項和所有其他應付款項負上個人法律責任。

5. 異自出席競投

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

上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，也可在佳士得微信小程序中申請電話競投。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 <https://www.christies.com/auctions/christies-live-on-mobile>。如需網路競投，您必須在拍賣開始前至少 24 小時辦理申請。網絡競投受業務規定及 Christie's Live™ 使用條款的管限，詳情請見 <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx> 網站。

(C) 書面競投

您可於本目錄，任何佳士得辦公室或通過 www.christies.com 或佳士得微信小程序選擇拍賣並查看拍賣品取得書面競投表格。您必須在拍賣開始前至少 24 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。拍賣官將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的拍賣品，而且沒有其他更高叫價，我們會為您以**低端估價**的 50% 進行競投；或如果您的書面標比上比更低，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延後，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，即使已經下槌；

- (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**低端估價**開始，然後逐步增加（競投價遞增幅度）。拍賣官會自行決定競投開始價位及遞增幅度。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或/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**。酬金率按每件拍賣品**成交價**首港幣

7,500,000 元之 26%；加逾港幣 7,500,000 元以上至港幣 50,000,000 元部分之 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先決適用。佳士得建議您徵詢獨立稅務意見。

有關佳士得運送至美國的拍賣品，不論買方國籍或公民身份，均可能須支付基於**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在法律上有權這麼做；
- (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、其他賠償或支出擔擔責任。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說明）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**要通知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**只有通過科學鑑定方法才能鑑定出不是**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事前同意的在此**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) **自賣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真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**為真品，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**大階子體**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 進行註冊）。本服務適用於大多數拍賣品，但仍有不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
抬頭請注明「佳士得香港有限公司」（須受有關條件約束）；

(vi) 支票
抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

(d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環遮打道 18 號歷山大廈 22 樓）。

(e) 如要瞭解更多信息，請聯繫售後服務部。電話 +852 2760 1766 或發電郵至 postsaleasia@christies.com。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；
- (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 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。
 - (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額品。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（例如猛獁象牙，海象象牙和犀鳥象牙）且您計劃將上述拍賣品進口到美國，請查看 (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（例如猛獁象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對拍賣品已經進行了該嚴格科學測試，我們會在拍賣品陳述中清楚表明。我們一般無法確認相關拍賣品的象牙是否來自非洲象。您凡購買有關拍賣品並計畫將有關拍賣品進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回購買款項的依據。

(e) 源自伊朗的拍賣品

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、大口火壺、瓷磚和裝飾盒）。美國禁止進口以上物品亦禁止美國民眾（不論所在處）購買以上物品。有些國家，例如加拿大則允許在某特定情況下可以進口上述物品。為方便買方，佳士得在源自伊朗（波斯）的拍賣品下方特別注明。如您受以上制裁或貿易禁運限制，您須確保您不會競投或進口有關拍賣品，違反有關適用條例。

(f) 黃金

含量低於 18k 的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

(g) 鐘錶

本目錄內有些錶帶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）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下，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，你可透過電話或書面競投或者在 Christie's Live™ 競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與拍賣品有關之製作之一切圖片、插圖與書面資料（除有特別注釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的拍賣品會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼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 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 的報告
售出的**拍賣品**的所有資料，包括**目錄描述**及價款都可在 www.christies.com 上查閱。銷售總額為**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 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，而不是複製品或偽品：

- a) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製作者的作品；
- b) **拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；
- c) **拍賣品**在**標題**被描述為某來源，則為該來源的作品；
- d) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議 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 的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前拍賣官宣布的公告。

副標題：如 E2 段所列出的意思。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale • Buying at Christie's'

◦ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

△ 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 CONSIGNMENT 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含有所有權或經濟利益，佳士得將不會于每一項拍賣品旁附注符號，但會于正文首頁聲明其權益。

◆ 保證最低出售價

佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 **◆** 號以資識別。

◆ 第三方保證 / 不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄中注以符號 **◆** 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於成交價計算的酬金。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注符號 **◆**。該利益可包括委託出售拍賣品的遺產受益人或者拍賣品的共同所有人之一。任何成功競得拍賣品的利益方必須遵守佳士得的業務規定，包括全額支付拍賣品的買方酬金及適用的稅費。

目錄出版後通知

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注目錄符號的競投。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，我們不會在目錄中注以符號。

請登錄 <http://www.christies.com/financial-interest/> 瞭解更多關於最低出售價保證以及第三方融資安排的說明。

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下列詞語於本目錄或拍賣品描述中具有以下意義。請注意本目錄內或拍賣品描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定。買方須知，包括真品保證的條款下作出。該用詞的表達獨立於拍賣品本身的狀況或任何程度的修復。我們建議買方親身檢視拍賣品的狀況。佳士得也可按要求提供書面狀況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得與買方對該詞語及其所陳述的本目錄拍賣品之創作者或拍賣品於某時期、統治時期或朝代內創作的真贗，並不承擔任何風險、法律責任和義務。而真品保證條款，亦不適用於以該詞語所描述的拍賣品。

目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決真品保證或「有保留的標題」下產生的任何問題以及爭議。

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。

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• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office

EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

28/1/22

IMPORTANT WATCHES AND THE RISE OF THE
INDEPENDENT WATCHMAKERS, FEATURING
THE KAIROS COLLECTION PART II

CHRISTIE'S

Hong Kong, May 24, 2022

VIEWING
May 21-24

CONTACT

Alex Bigler
abigler@christies.com
+852 2760 1766

PATEK PHILIPPE.

An 18k gold world time pocket watch
with world map cloisonné enamel dial,
Ref. 605HU, manufactured in 1948
HKD5,000,000-10,000,000
USD625,000-1,250,000



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.

A Bidder's Detail

The name and address given above will appear on the invoice for lots purchased with your assigned paddle for this registration. Please check that the details are correct as the invoice cannot be changed after the sale.

Account Name Account No.

Address Post/Zip Code

Phone No.

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.

To apply for a high value lot ("HVL") paddle, you will need to pay a HVL deposit, which we will calculate for you. Generally it will be the higher of: (i) HK\$ 1,600,000 or (ii) 20 % of the aggregate low estimates of the HVLs you intend to bid on; or (iii) such other amount as we may determine from time to time. The HVL registration procedure applies even if you have already registered to bid in our sales on other lots. We reserve the right to change our HVL registration procedure and requirements from time to time without notice.

C Sale Registration

<input type="checkbox"/> 21212 The Visionary's Spectacular Cellar Sold to Further the Impact of London Business School	<input type="checkbox"/> 19898 20 th and 21 st Century Art Evening Sale *
<input type="checkbox"/> 21086 The Ultimate Private Collection Featuring The Greatest Burgundies Part II	<input type="checkbox"/> 19899 20 th Century Art Day Sale *
<input type="checkbox"/> 20889 Handbags & Accessories	<input type="checkbox"/> 19900 21 st Century Art Day Sale *
<input type="checkbox"/> 21425 The Champion Collection Part III: The Artistry of Complications *	<input type="checkbox"/> 20831 Fine Chinese Classical Paintings & Calligraphy *
<input type="checkbox"/> 21018 Important Watches and The Rise of The Independent Watchmakers, Featuring The Kairos Collection Part II	<input type="checkbox"/> 20830 Fine Chinese Modern and Contemporary Ink Paintings *
<input type="checkbox"/> 21085 Magnificent Jewels	<input type="checkbox"/> 20847 Celestial Brilliance - The Wang Xing Lou Collection of Imperial Qing Dynasty Porcelain *
	<input type="checkbox"/> 20846 Important Chinese Ceramics and Works of Art *

* If you intend to bid on: (i) any lot in the 20th and 21st 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.

Name Signature Date

現場競拍登記表格

競投牌編號

建議新客戶於拍賣舉行前至少 48 小時辦理登記，以便有充足時間處理登記手續。

請填妥並簽署本表格然後電郵至 registrationasia@christies.com。

A 投標者資料

客戶名稱及地址會列印在附有是次登記之競投牌編號的發票上；付款資料於拍賣會完結後將不能更改，請確定以上資料確實無誤

客戶名稱 客戶編號

客戶地址 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：政府發出附有相片的身份證明文件（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的身份證明文件，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最終受益人的公司文件。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價總額之 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

<input type="checkbox"/> 21212 卓越藏家非凡窖藏 拍賣收益撥捐倫敦商學院	<input type="checkbox"/> 19898 二十及二十一世紀藝術 晚間拍賣 *
<input type="checkbox"/> 21086 絶代私人窖藏布艮地稀世名釀 第二部分	<input type="checkbox"/> 19899 二十世紀藝術 日間拍賣 *
<input type="checkbox"/> 20889 手袋及配飾	<input type="checkbox"/> 19900 二十一世紀藝術 日間拍賣 *
<input type="checkbox"/> 21425 琢極系列（第三部分）：匠心藝術 *	<input type="checkbox"/> 20831 中國古代書畫 *
<input type="checkbox"/> 21018 精緻名錶及獨立錶匠之崛起 特別呈獻：凱羅斯珍藏 – 百達翡麗非凡當代時計（第二部分）	<input type="checkbox"/> 20830 中國近現代及當代書畫 *
<input type="checkbox"/> 21085 琥珀珠寶及翡翠首飾	<input type="checkbox"/> 20847 煥若繁星 – 望星樓藏清代官窯瓷器 *
	<input type="checkbox"/> 20846 重要中國瓷器及工藝精品 *

*如閣下有意競投 (i) 佳士得二十及二十一世紀藝術晚間拍賣之任何拍賣品；或 (ii) 其他類別拍賣低估價為港幣 8,000,000 元或以上的拍賣品，即高額拍品，請於以下方格劃上「 」號。

本人有意登記高額拍品競投牌。

請提供閣下之競投總額：

<input type="checkbox"/> 港幣 0 - 500,000	<input type="checkbox"/> 港幣 500,001 - 2,000,000	<input type="checkbox"/> 港幣 2,000,001 - 4,000,000
<input type="checkbox"/> 港幣 4,000,001 - 8,000,000	<input type="checkbox"/> 港幣 8,000,001 - 20,000,000	<input type="checkbox"/> 港幣 20,000,000 +

D 喻明

- 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。

姓名 簽署 日期

佳士得香港有限公司

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01/4/2022

HONG KONG AUCTION CALENDAR

THE VISIONARY'S SPECTACULAR CELLAR

Sold to Further the Impact of London Business School

Sale number: 21212

SATURDAY 21 MAY 10.00 AM

THE ULTIMATE PRIVATE COLLECTION FEATURING THE GREATEST BURGUNDIES PART II

Sale number: 21086

Session 1: SUNDAY 22 MAY 10.00 AM

Session 2: MONDAY 23 MAY 10.30 AM

HANDBAGS & ACCESSORIES

Sale number: 20889

MONDAY 23 MAY 2.00 PM

Viewing: 23 May

THE CHAMPION COLLECTION PART III: THE ARTISTRY OF COMPLICATIONS

Sale number: 21425

TUESDAY 24 MAY 2.00 PM

Viewing: 21-24 May

IMPORTANT WATCHES AND THE RISE OF THE INDEPENDENT WATCHMAKERS, FEATURING THE KAIROS COLLECTION PART II

Sale number: 21018

TUESDAY 24 MAY 4.00 PM

Viewing: 21-24 May

MAGNIFICENT JEWELS

Sale number: 21085

WEDNESDAY 25 MAY 2.00 PM

Viewing: 23-25 May

20TH / 21ST CENTURY ART EVENING SALE

Sale number: 19898

THURSDAY 26 MAY 7.30 PM

Viewing: 21-26 May

20TH CENTURY ART DAY SALE

Sale number: 19899

FRIDAY 27 MAY 10.30 AM

Viewing: 21-26 May

21ST CENTURY ART DAY SALE

Sale number: 19900

FRIDAY 27 MAY 3.00 PM

Viewing: 21-26 May

FINE CHINESE CLASSICAL PAINTINGS & CALLIGRAPHY

Sale number: 20831

SATURDAY 28 MAY 2.30 PM

Viewing: 22-28 May

FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

Sale number: 20830

SUNDAY 29 MAY 10.00 AM & 2.30 PM

Viewing: 22-28 May

CELESTIAL BRILLIANCE - THE WANG XING LOU COLLECTION OF IMPERIAL QING DYNASTY PORCELAIN

Sale number: 20847

MONDAY 30 MAY 10.30 AM

Viewing: 22-29 May

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MONDAY 30 MAY 11.30 AM & 2.00 PM

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