



# CHRISTIE'S 佳士得

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

WEDNESDAY 30 APRIL 2025 星期三 2025年4月30日

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

THURSDAY 1 MAY 2025 星期四 2025年5月1日

#### AUCTION 拍賣

Wednesday, 30 April 2025 · 2025年4月30日(星期三) 2.00pm (Sale 23601, Lots 101-242) 下午2時(拍賣編號 23601,拍賣品編號 101-242)

Thursday, 1 May 2025 · 2025年5月1日(星期四) 10.30am (Sale 23600, Lots 601-700) 2.30pm (Sale 23600, Lots 701-793) 上午10時30分(拍賣編號 23600,拍賣品編號 601-700) 下午2時30分(拍賣編號 23600,拍賣品編號 701-793)

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

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

#### VIEWING 預展

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Fine Chinese Classical Paintings and Calligraphy 中國古代書書 Friday - Monday, 25-28 April · 4月25至28日(星期五至一) 10.30am - 6.00pm Tuesday, 29 April·4月29日(星期二) 10.30am - 2.00pm

Fine Chinese Modern and Contemporary Ink Paintings 中國近現代及當代書畫 Friday - Wednesday, 25-30 April·4月25至30日(星期五至三) 10.30am - 6.00pm

#### AUCTIONEERS 拍賣官

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#### AUCTION NUMBER 拍賣編號

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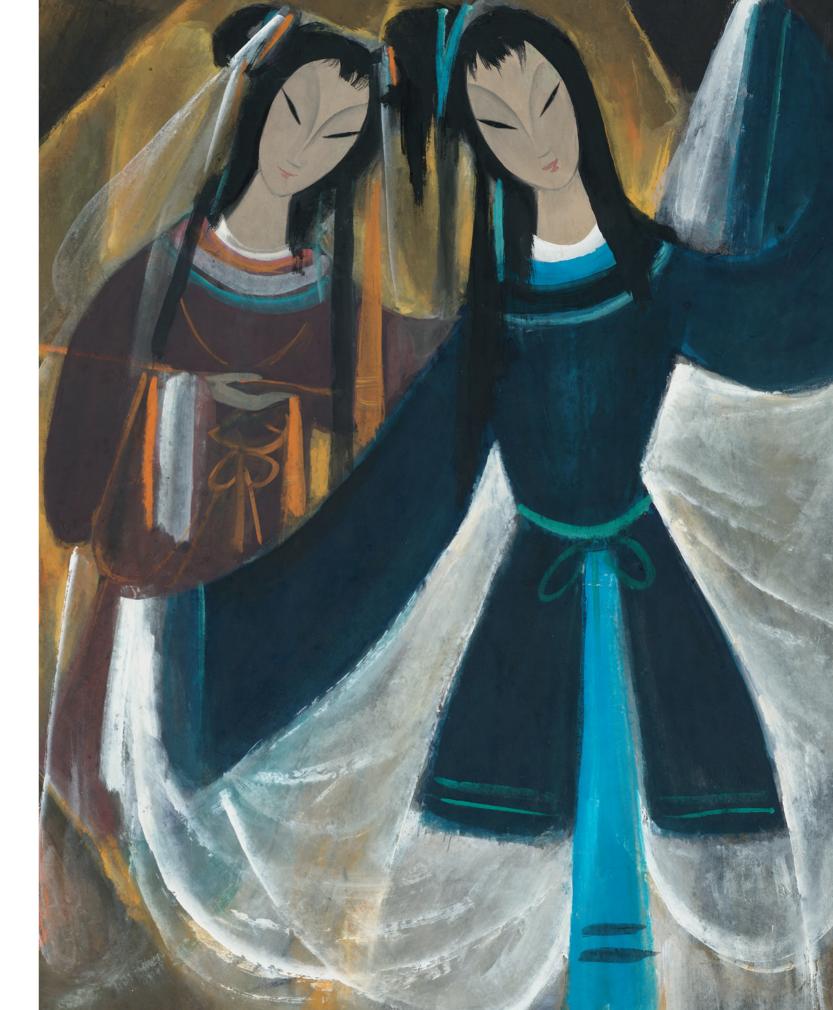
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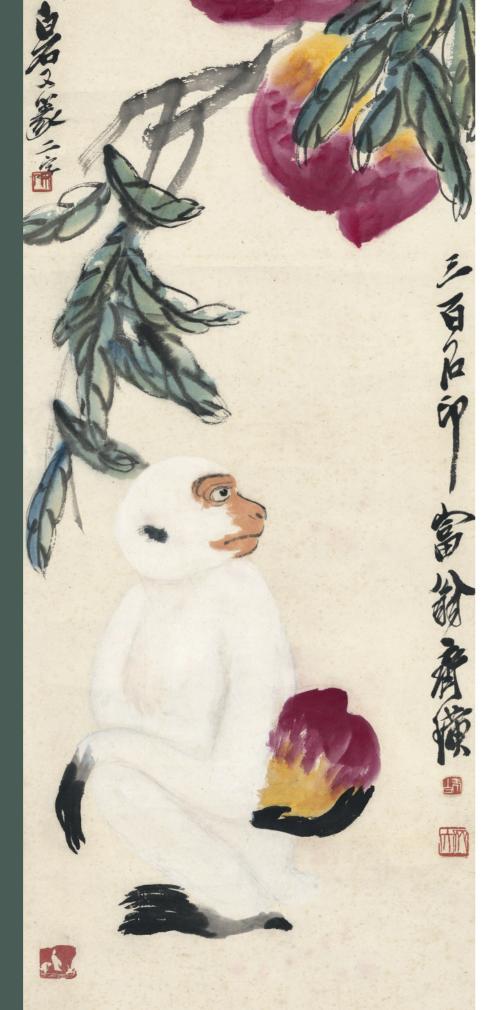


# FINE CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

中國近現代及當代書畫

1 MAY 2025 MORNING SESSION 10:30AM LOTS 601-700

AFTERNOON SESSION 2:30PM LOTS 701-793



From the Collection of the Descendants of Qi Rushan 齊如山家族收藏(Lots 601-608)

This collection of paintings and calligraphy belongs to the descendants of Qi Rushan (1877–1962), the renowned Chinese playwright and scholar known for modernizing traditional Peking opera and serving as a key promoter of the legendary opera actor Mei Lanfang. Qi Rushan was an active figure in the arts circle and a close friend of the artist Qi Baishi, who frequently visited Qi Rushan's courtyard house in Beijing.

Growing up in a cultured and educated household, Qi's descendants also developed a deep appreciation for the arts. His daughter studied painting under Xu Beihong, while his granddaughter, He Baoshan, studied music and learned to paint under Feng Kanghou and Gu Qingyao. She later became a published author. Some of the works in this collection, including two by Qi Baishi, were acquired directly from the artist:

"After I got married, my late mother asked Qi Baishi to give me and my husband, Yao Kang, two paintings—one of shrimps and the other of chicks. That was when I began my own painting collection."

- He Baoshan, Chronicles of Sigi Ge

此一批書畫作品來自齊如山(1877-1962)後人收藏。齊如山是中國劇作家、戲劇理論家、歷史學家,以推動傳統京劇的現代化而聞名,並曾是京劇四大名旦之首的梅蘭芳的重要推廣者。齊如山在藝術界十分活躍,與畫家齊白石交情深厚,齊白石常到齊如山在北京的四合院做客。

齊如山的後人,因自幼成長于文化氛圍濃厚的家庭,對藝術也產生深厚的興趣。齊氏的女兒曾師從徐悲鴻學習繪畫,而外孫女賀寶善則學習音樂,並跟隨馮康侯和顧青瑤學習繪畫,後來成爲出版作家。此收藏中的部分作品,包括兩幅齊白石畫,均乃直接購自畫家本人:

"我婚後,先母向齊白石老先生替我及外子姚剛求了兩幅畫,一幅蝦,另一幅是小雞,才算開始有了自己的存畫。"

一賀寶善《思齊閣紀事》

#### 601

QI GONG (1912-2005)

Du Fu's Poem in Running Script

Hanging scroll, ink on paper

 $134 \times 32.7$  cm.  $(52\sqrt[3]{4} \times 12\sqrt[7]{8}$  in.)

Inscribed and signed, with two seals of the artist and one dated seal of bingvin year (1986)

#### LITERATURE:

Mok E-Den ed., *Photo Album of Paintings and Calligraphy Exhibition of Qi Gong*, Rongbaozhai (Hong Kong) Ltd., December 1990, pl.33.

Photo Album of Paintings and Calligraphy by Qi Gong, Beijing Normal University Publishing House, June 1992, unpaginated.

Paintings and Calligraphy by Qi Gong, Cultural Relics Publishing House, Beijing Normal University Publishing House, July 2001, p.357, pl.253. Selected Works of Qi Gong (Overseas Version), Cultural Relics Publishing House, June 2006, pl. 93.

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

US\$7,700-11,000

啓功 行書—杜甫《白鹽山》 水墨紙本 立軸 一九八六年作

釋文:卓立群峰外,蟠根積水邊。他皆任地厚,尔獨近高天。 白膀千家邑,淸秋萬估船。詞人取佳句,刻畫竟誰傳。

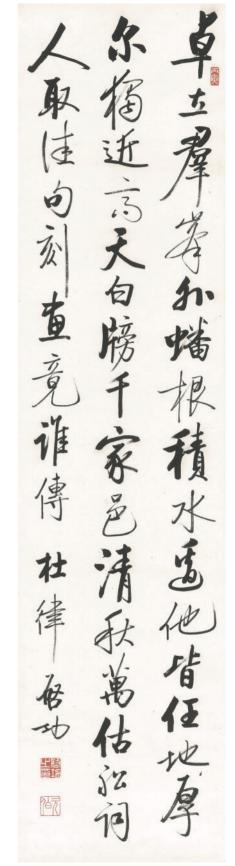
題識:杜律。啓功。

鈐印: 啓功之印、元伯、丙寅(1986年)

出版:莫一點編,《啓功書畫展留影》,榮寶齋(香港)有限公司, 1990年12月,圖版33。

> 《啓功書畫留影冊》,北京師範大學出版社,1992年6月,無頁碼。 《啓功書畫集》,文物出版社,北京師範大學出版社,2001年7月, 第357頁,圖版253。

《啓功書畫選集(海外版)》,文物出版社,2006年6月,圖版93





QI GONG (1912-2005)

Calligraphy in Running Script

Hanging scroll, ink on paper 118.2 × 33.2 cm. (46 ½ x 13 ½ in.)

Inscribed and signed, with three seals of the artist

HK\$60.000-80.000

US\$7,700-11,000

啓功 行書 水墨紙本 立軸

釋文:桃源仙子不須誇,聞道惟栽一片花。 何似浣紗溪畔佳,綠陰相閒兩三家。 題識:司空表聖楊柳枝壽杯詞。啓功書。 鈐印:簡靖堂、啓功私印、小乘客

603

**QI BAISHI** (1863-1957)

Amaranth and Shrimps

Hanging scroll, ink and colour on paper  $101.6 \times 33.9$  cm.  $(40 \times 13 \frac{3}{8}$  in.) Signed, with two seals of the artist

#### ROVENANCE

Acquired by Qi Rushan's daughter from the artist and gifted to her daughter, He Baoshan, as a wedding present in 1951.

HK\$350.000-450.000

US\$45,000-58,000

齊白石 紅蓼草蝦 設色紙本 立軸

題識:星塘老屋後人白石。 鈐印:白石翁、吾年八十八

來源:齊如山女兒直接得自畫家,後於1951年送贈其女賀寶善作結婚禮物。

604

**QI BAISHI** (1863-1957)

Morning Glories and Chicks

Hanging scroll, ink and colour on paper 98 × 34 cm. (38 5/8 x 13 3/8 in.)
Signed, with two seals of the artist

PROVENANCE:

Acquired by Qi Rushan's daughter from the artist and gifted to her daughter, He Baoshan, as a wedding present in 1951.

HK\$300,000-400,000

US\$39,000-52,000

齊白石 牽牛雛雞 設色紙本 立軸

題識:杏子隖老屋白石。 鈐印:木人、吾年八十八

來源:齊如山女兒直接得自畫家,後於1951年送贈其女賀寶善作結婚禮物。









WU CHANGSHUO (1844-1927)

Cabbage and Books / Waxberries

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

Each scroll measures 37.6 × 41.4 cm.

(14 <sup>3</sup>/<sub>4</sub> x 16 <sup>1</sup>/<sub>4</sub> in.)

One scroll inscribed and signed, the other scroll signed, with a total of two seals of the artist

One scroll dated winter, jimao year (1879)

HK\$120,000-180,000

US\$16,000-24,000

吳昌碩 菜根香/楊梅 水墨/設色紙本 鏡框兩幅 一八七九年作

題識:

1. 菜根長齩堅齒牙,脫粟飯勝仙胡麻。

閒庭汝得秋樹綠,坐攤卷軸根橫袤。 讀書讀書仰林屋,面無菜色願亦足。

眼前不數愷與崇,盃鑄黃金糜煮內。

己卯(1879年)冬。苦鐵。 鈐印:安吉吳俊昌石

野印·安古吳俊昌在 2. 款識:缶。

鈐印:缶老

606

**ZHANG DAQIAN** (1899-1983)

Scholar Appreciating Bamboo

Hanging scroll, ink and colour on paper  $134.6 \times 51.1$  cm.  $(53 \times 20 \% \text{ in.})$ 

Inscribed and signed, with two seals of the artist

HK\$300,000-400,000

US\$39,000-52,000

張大千 子猷賞竹

設色紙本

立車

題識:王子猷嘗行過吳中,見一士大夫家極有好竹。 主已知子猷當住,乃洒掃施設,與聽事坐相待。 王肩輿徑造竹下,諷嘯良久,主已失望, 猶冀還當通,遂直出門。

主人大不堪,便令左右閉門,不聽出。 更以此賞主人,乃留坐,盡歡而去。

大千居士張爱。

鈐印:張爰、大千

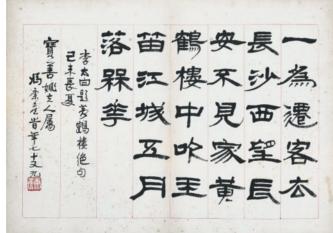


605









#### 607

FENG KANGHOU (1901-1983), LOU SHIBAI (1918-2010), ZHAO PUCHU (1907-2000), C. C. WANG (WANG JIQIAN, 1907-2003) AND OTHERS

Album of Paintings and Calligraphy

Album of fourteen leaves, ink / ink and colour on paper Each leaf measures  $33.2 \times 46.5$  cm. ( $13\frac{1}{8} \times 18\frac{1}{4}$  in.) Dated between 1978 and 1987

All leaves dedicated to Madam He Baoshan (Mrs Yao)

Titleslip by Feng Kanghou, with one seal Dated between 1978 and 1987

#### PROVENANCE:

Acquired directly from the artists by He Baoshan.

#### HK\$50.000-70.000

US\$6,500-9,000

馮康矦、婁師白、趙樸初、王己千等諸家 雪泥鴻爪冊 水墨紙本/設色紙本 冊頁十四開 一九七八至一九八七年作

1. 馮康矦《書法》

釋文:一爲遷客去長沙,西望長安不見家。

黃鶴樓中吹玉笛,江城五月落梅花。 題識:李太白題黃鶴樓絕句。己未(1979年)長夏

寶善姚夫人屬。馮康矦時年七十又九。

鈐印:康矦

2. 趙樸初《書法》

釋文:東台頂,盛夏尚披裘。天著霞衣迎日出,峰騰雲海作舟 浮,朝氣滿神州

題識:登五台山觀日出,調寄憶江南。寶善女史兩正。趙樸初。 鈐印:樸初

3. 婁師白《瓜瓞綿綿》

題識:寶善女史雅屬。辛酉(1981年)春師白作。

鈐印:師白

4. 王己千《山水》

題識:寶善女士屬。王己千。

鈐印:王季遷印

另有李文新(1931年生)、彭襲明(1908-2002)、邵宇(1919-1992)、 萬一鵬(1917-1994)、溥杰(1907-1994)、邢寶莊(1940-2020)、 郭怡踪(1940年生)、區二連、鄭成楊、許滌新(1906-1988)等諸家作 十開,題識、鈐印不錄。

馮康矦題簽條(1901-1983):雪泥鴻爪。康矦僉。

鈐印:馮

來源:現藏家賀寶善直接得自畫家。





#### 608

**YU YOUREN** (1879-1964)

Five-character Calligraphy Couplet

A pair of hanging scrolls, ink on paper Each scroll measures  $129.5 \times 32$  cm.  $(51 \times 12^{5/8}$  in.) Inscribed and signed, with one seal of the artist Dedicated to Mutang

HK\$40,000-60,000

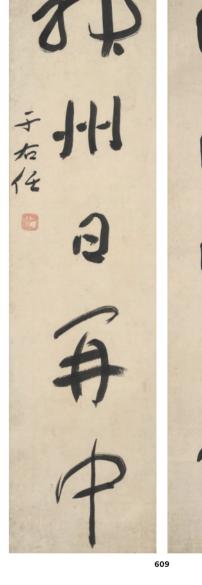
US\$5,200-7,700

立軸兩幅

于右任 書法五言聯 水墨紙本

釋文:舉杯邀明月,散步詠涼天。 題識:慕唐先生正之,于右任。

鈐印:右任





**YU YOUREN** (1879-1964)

Five-character Calligraphic Couplet in Cursive Script

A pair of hanging scrolls, ink on paper Each scroll measures  $66.5 \times 16.1$  cm.  $(26 \frac{1}{8} \times 6 \frac{3}{8} \text{ in.})$ Signed, with one seal of the artist

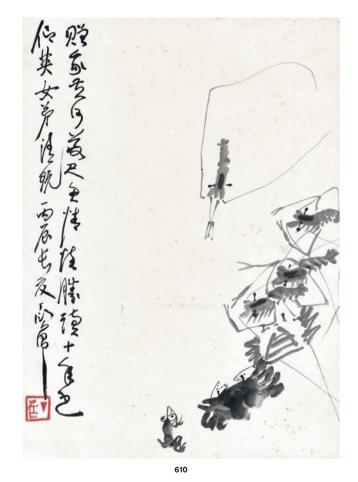
HK\$60.000-80.000 US\$7.700-11.000 于右任 草書五言聯 水墨紙本 立軸兩幅

釋文:滄海波全定,神州日再中。

款識:于右任。 鈐印:右任

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。





610

**DING YANYONG** (1902-1978)

Aquatic Life

Scroll, mounted and framed, ink on paper 94.7 × 68 cm. (37 1/4 x 26 3/4 in.)
Inscribed and signed, with one seal of the artist Dated summer, *bingchen* year (1976)
Dedicated to Xinying (Ma Shun Ying)

PROVENANCE

Acquired directly from the artist, thence by descent.

HK\$30,000-50,000

US\$3,900-6,500

丁衍庸 水族 水墨紙本 鏡框 一九七六年作

題識:贈我黃河數尺魚,情懷勝讀十年書

信英女弟清玩,丙辰(1976年)長夏,丁衍庸

鈐印:丁虎

來源:直接得自畫家,並由家族傳承。

611

**DING YANYONG** (1902-1978)

Geese and Orchids

Hanging scroll, ink and colour on paper 92 × 68.3 cm. (36 ½ x 26 ½ in.)
Inscribed and signed, with one seal of the artist Dated summer, bingchen year (1976)
Dedicated to Xinying (Ma Shun Ying)

PROVENANC

Acquired directly from the artist, thence by descent.

HK\$30,000-50,000

US\$3,900-6,500

一九七六年作

題識:王羲之寫經換鵝,成爲千古佳話。

白鵝蘭花

信英女弟清玩,丙辰(1976年)長夏,丁衍庸。

設色紙本

鈐印:丁庸

丁衍庸

來源:直接得自畫家,並由家族傳承。



FENG ZIKAI (1898-1975)

A Day Without Work is a Day Without Food

Hanging scroll, ink and colour on paper  $28 \times 51$  cm. (11  $\times$  20 1/8 in.)

Inscribed and signed, with two seals of the artist Dated November. 1949

Dedicated to Yuanxi One collector's seal

EXHIBITED:

Hong Kong, Tsi Ku Chai, Chinese Modern Paintings Exhibition, 1991.

LITERATURE:

Chinese Modern Paintings Exhibition Catalogue, Hong Kong Tsi Ku Chai, 1991, pl.37.

NOT

612

This painting is dedicated to Zhang Fuchen (?-after 1973), also known as Yuanxi, a native of Nanpi, Hebei. Zhang was engaged in the banking and pawnshop business. During the Second Sino-Japanese War, he relocated westward and later became the manager of Duo Yun Xuan in Chongqing. During this time, he frequently interacted with prominent figures in Chongqing's art and cultural circles, such as Feng Zikai, Chen Zhifo, and Ma Yifu.

HK\$150,000-250,000

US\$20,000-33,000

豐子愷 一日不勞作一日不得食 設色紙本

題識:一日不勞作,一日不得食。

唐百丈禪師語。院西仁弟存念。 一九四九年十一月,豐子愷書。

鈐印:豐子愷、豐子愷年五十以後作

鑑藏印: 灼勳長壽

展覽:香港,集古齋,"中國近代畫展覽",1991年。

出版:《中國近代畫展覽》目錄,香港集古齋,1991年,圖版37。

註: "院西"即張輻臣(?-1973後),字院西,河北南皮人。經營銀號、押店,抗戰期間西遷,任職供銷社,兼掌朵雲軒在重慶之業務,與時在渝之書畫文化界人士如豐子愷、陳之佛、馬一浮等時有往來。

一九四九年作







613

#### 613

#### **GUAN LIANG** (1900-1986)

Flowers / Opera Figures / The Red Lantern

A set of three scrolls, mounted and framed, ink and colour on paper *Opera Figures* measures 34.5 × 31 cm. (13 5/8 x 12 1/4 in.)

Signed, with one seal of the artist

The Red Lantern measures  $32.7 \times 24$  cm. ( $12\frac{7}{8} \times 9\frac{1}{2}$  in.)

Inscribed and signed, with one seal of the artist

Dated dingsi year (1977)

Dedicated to Shaoquan

Flowers measures  $41 \times 34.3$  cm.  $(16 \frac{1}{8} \times 13 \frac{1}{2} \text{ in.})$ 

Inscribed and signed, with one seal of the artist One collector's seal of Cong Shaoquan

Dedicated to Shaoquan

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

US\$11,000-16,000

戲劇人物/紅燈記/花卉

設色紙本

鏡框三幅 一九七七年作

《戲劇人物》 款識:關良。

鈐印:關良

2. 《紅燈記》

題識:紹全同志囑畫紅燈記,丁巳(1977年)關良。

鈐印:關良

《花卉》

題識:紹全同志屬,關良。

鈐印:良公

鑑藏印:叢紹全珍藏

註:上款人"紹全"乃叢紹全,廣西桂林榕湖飯店總經理



#### 614

**GUAN LIANG** (1900-1986)

Opera Figures

Hanging scroll, ink and colour on paper 36 × 64.2 cm. (14 ½ x 25 ½ in.) Inscribed and signed, with two seals of the artist Dated eighth month, jiazi year (1984)

Dedicated to Fukuda Takeo (1905-1995)

The painting was dedicated to Fukuda Takeo (1905–1995), a Japanese politician who served as Minister of Economic Planning and State Minister. In 1976, he became Prime Minister of Japan and, during his tenure in 1978, signed the Treaty of Peace and Friendship between China and Japan.

HK\$60,000-80,000

US\$7.700-11.000

京劇人物 設色紙本 一九八四年作

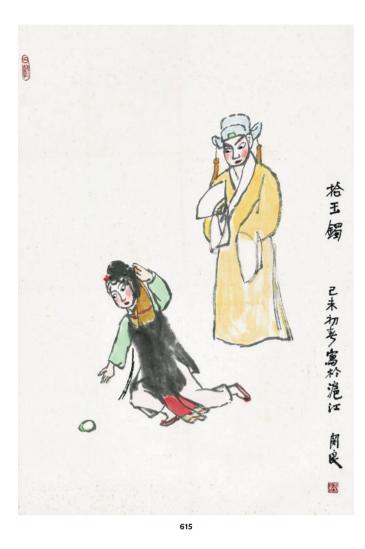
題識:福田赳夫先生留念。

甲子(1984年)八月,關良。

鈐印:關良、南亭

註:上款人福田赳夫(1905-1995),日本政治人物,曾任經濟企劃廳 長官、國務大臣,1976年出任內閣總理大臣,任內於1978年與中國簽

訂中日和平友好條約。



**GUAN LIANG** (1900-1986)

Opera Figures - Picking up the Jade Bracelet

Scroll, mounted and framed, ink and colour on paper

 $68 \times 46$  cm.  $(26 \frac{3}{4} \times 18 \frac{1}{8}$  in.)

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

PROVENANCE:

From an important Southeast Asian Collection.

HK\$100,000-150,000

US\$13,000-20,000

拾玉鐲 設色紙本 一九七九年作

題識:拾玉鐲。己未(1979年)初春寫於滬江,關良。

鈐印:良公、日軒

來源:重要南洋私人收藏。





題識:戊辰(1988)龍年八月中秋,

鈐印:稷門韓美林、與人同樂、

肖形印(雙鳥)

來源:直接得自畫家。

註:此作已經過畫家確認。

麗華女士方家正之。美林。

616

**HAN MEILIN** (B. 1936)

Scroll, mounted and framed, ink and colour on paper 68.5 × 139 cm. (27 × 54 <sup>3</sup>/<sub>4</sub> in.)

Inscribed and signed, with three seals of the

Dated eighth month, wuchen year (1988) Dedicated to Madame Lihua

PROVENANCE:

Acquired directly from the artist.

This work has been authenticated by the artist.

HK\$40,000-60,000

US\$5,200-7,700

617

鏡框

一九八八年作

**SUN HAO** (B. 1980)

Together Forever

Scroll, mounted and framed, ink and colour on paper

123 × 123 cm. (48 3/8 x 48 3/8 in.) Signed, with three seals of the artist

Dated 2025

HK\$180,000-280,000

US\$24,000-36,000

地久天長 設色紙本 鏡框 二〇二五年作

款識:孫浩2025。

鈐印:孫浩、雙木非林田下有心、肖形印



WONG HAU KWEI (HUANG XIAOKUI, B. 1946)

View from Clear Water Bay Studio 2023 0916

Scroll, mounted and framed, ink and colour on paper 130  $\times$  40 cm. (51 ½ x 15 ¾ in.) With four seals of the artist

Dated 2023

HK\$100,000-150,000

US\$13,000-19,000

黄孝逵 清水居2023 0916 設色紙本 鏡框 二〇二三年作

鈐印:清水居、黃、孝逵、墨禪

• 619

**SHI HU** (B. 1946)

Red Moon / Original Song

A set of two scrolls, mounted and framed, ink and colour on paper Each scroll measures 111  $\times$  39.7 cm. (43  $\frac{3}{4}$  x 15  $\frac{3}{8}$  in.) Inscribed and signed by the artist

Dated 2003

Acquired directly from the artist by the present owner.

EXHIBITED:

Macau, Tap Seac Gallery, *The Mystical Bird: Shi Hu's Return to Macau*, 28 May – 18 July 2004.

LITERATURE

The Mystical Bird: Shi Hu's Return to Macao Exhibition Catalogue, Cultural Institute of the Macao S.A.R. Government, May 2004, p. 43 (Red Moon) and p. 44 (Original Song). Famous Modern Chinese Painters-Shi Hu, People's Fine Arts

Publishing House, July 2004, pp. 15 & 193.

NOTE:

This lot is offered without reserve.

HK\$50,000-80,000

US\$6,500-11,000





619

石虎 紅月/原歌 設色紙本 鏡框兩幅 二〇〇三年

題識:二〇〇三年石虎畫。(兩次)

來源:現藏家直接得自藝術家。

展覽:澳門,塔石藝文館,"玄雀 - 石虎丹青巢郷集",2004年5月 28日-7月18日。

二〇〇三**年作** 出版:《玄雀-石虎丹青巢鄉集》,澳門特別行政區政府文化局, 2004年5月,第43頁(紅月)和第44頁(原歌)。

《中國近現代名家畫集-石虎》,人民美術出版社,2004年7月, 第15頁及193頁。

註:此拍品爲無底價拍品。



#### WUCIUS WONG (WANG WUXIE, B. 1936)

Great River #20

Scroll, mounted and framed, ink and colour on paper 163.6 × 102.1 cm. (64 <sup>3</sup>/<sub>8</sub> x 40 <sup>1</sup>/<sub>4</sub> in.) Inscribed and signed by the artist Dated 2012

#### PROVENANCE:

Acquired from the artist by the present owner in 2014.

Hong Kong, Asia Society, Light and Shadows - Caravaggio • The Italian Baroque Master, 12 March – 13 April 2014.

HK\$160,000-260,000

US\$21,000-34,000

#### 王無邪 大江之二十 設色紙本 二〇一二年作

題識:二〇一二年。王無邪

來源:現藏家於2014年直接購自畫家。

展覽:香港,亞洲協會,"光·影:意大利巴洛克藝術大師·卡拉瓦 喬",2014年3月12日-4月13日。

HK\$80,000-150,000



621

#### 621

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

High Mountains

Scroll, mounted and framed, ink and colour on paper 58.1 × 80.7 cm. (22 <sup>7</sup>/<sub>8</sub> x 31 <sup>3</sup>/<sub>4</sub> in.)

Inscribed and signed, with two seals of the artist Dated xinchou year (1961)

#### EXHIBITED:

Bristol, City Art Gallery, Lui Shou Kwan, 11-30 April 1964.

Lui Shou Kwan, City Art Gallery, Bristol, 11-30 April 1964, pl. 32.

US\$11,000-20,000

#### 一九六一年作 呂壽琨 設色紙本

題識:辛丑(1961年)呂壽琨寫。

鈐印:譽虎、呂壽琨印

展覽:布里斯托,布里斯托市立美術館,"呂壽琨",1964年4月11日

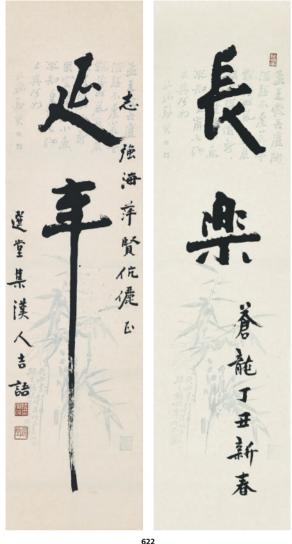
至30日。

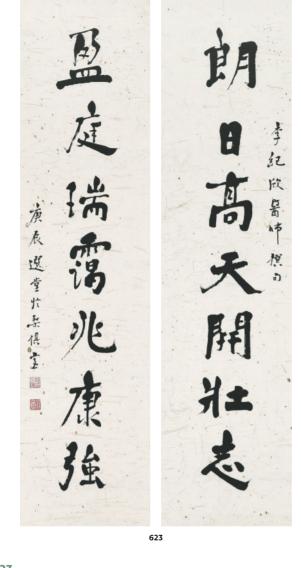
出版:《呂壽琨》,布里斯托市立美術館,布里斯托,1964年4月,

圖版32。









#### **RAO ZONGYI** (1917-2018)

Calligraphic Couplet - Longevity and Happiness

A pair of scrolls, mounted and framed, ink on patterned paper Each scroll measures  $129.5 \times 34$  cm.  $(51 \times 13^{3}/8 \text{ in.})$ Inscribed and signed, with three seals of the artist Dated spring, *dingchou* year (1997) Dedicated to Zhiqiang and Haiping

Acquired directly from the artist.

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

US\$11,000-16,000

鏡框兩幅 一九九七年作 饒宗頤 長樂延年聯 水墨花箋

釋文:長樂,延年。

題識:蒼龍丁丑(1997年)新春,志強海萍賢伉儷正,

選堂集漢人吉語。

鈐印:饒宗頤印、選堂、梨俱室 來源:直接得自藝術家。

623

#### **RAO ZONGYI** (1917-2018)

Calligraphic Couplet in Running Script

A pair of scrolls, mounted and framed, ink on gold-flecked paper Each scroll measures  $130 \times 32$  cm.  $(51 \frac{1}{8} \times 12 \frac{5}{8} \text{ in.})$ Inscribed and signed, with two seals of the artist Dated gengchen year (2000)

#### PROVENANCE:

Acquired directly from the artist.

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

US\$11.000-16.000

饒宗頤 行書七言聯 水墨灑金箋 鏡框兩幅 二〇〇〇年作

釋文: 朗日高天開壯志, 盈庭瑞靄兆康強

題識:李紀欣醫師撰句,庚辰(2000年)選堂於梨俱室。

鈐印:饒宗頤印、固盦 來源:直接得自藝術家。



624

#### 624

#### **RAO ZONGYI** (1917-2018)

Red Lotus

Scroll, mounted and framed, ink and colour on paper 37.5 × 137 cm. (14 <sup>3</sup>/<sub>4</sub> x 53 <sup>7</sup>/<sub>8</sub> in.) Inscribed and signed, with three seals of the artist Dated dingchou year (1997) Dedicated to Zhiqiang and Haiping

#### PROVENANCE:

Acquired directly from the artist.

HK\$260.000-400.000

春雲時拂檻,初月共倚廊。

設色紙本

一九九七年作

志強海萍伉儷雅屬,丁丑(1997年)選堂。

鈐印:饒宗頤印、選堂、九州歷其七五嶽登其四

來源:直接得自藝術家。

題識:花開一何潔,金碧動風裳。



US\$34.000-52.000





#### 625

#### **YANG SHANSHEN** (1913-2004)

Crow under Moonlight

Hanging scroll, ink and colour on paper  $131 \times 51.4$  cm. ( $51.5 \times 20.14$  in.) Entitled, inscribed and signed, with two seals of the artist

Dated autumn, *yiwei* year (1955) Titleslip by the artist, with one seal

#### PROVENANCE:

Acquired directly from the artist by Yang's student in Malaysia, thence by descent.

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

US\$6,500-11,000

#### 善 」 一九五五年作

題識:月落烏啼霜滿天。

乙未 (1955年)初秋,畫以消遣, 善深。

鈐印:善深、盡攜書畫到天涯

畫家題簽:月落烏啼霜滿天。善深筆。

鈐印:善深

來源:馬來西亞楊善深學生收藏,直接得 自書家,並由家族傳承。

#### 626

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

Myna and Persimmons

Scroll, mounted and framed, ink and colour on paper  $83 \times 30$  cm. ( $32 \frac{5}{8}$  x  $11 \frac{3}{4}$  in.)

Inscribed and signed, with three seals of the artist Dated winter, twelfth month, *jisi* year (1989)

HK\$60,000-80,000

US\$7,700-11,000

趙少昂 紅柿八哥 設色紙本 鏡框 一九八九年作

題識:垂野華星大,然雲火樹寒。

己巳(1989年)冬寒十二月,少昂八十五歲。

鈐印: 少昂、趙、我之爲我自有我在

This collection of Lingnan paintings belongs to Dr. Lee Tek Loon, a veteran art collector from Malaysia. Dr. Lee has a particular fondness for Lingnan art. He has established friendships with many Lingnan artists while acquiring paintings from private collections in Singapore and Malaysia. Over the past few decades, Dr. Lee has zealously built a large and magnificent collection of Lingnan paintings of exceptional quality. This collection has not been seen by the public for many years. Dr. Lee has privately published a catalog as a memento to share with friends, family, and like-minded collectors. *Sunflowers* by Zhao Shao'ang (Lot 627) was chosen as the catalog back cover.

本輯兩幅嶺南佳作出自馬來西亞資深藏家李德倫醫生之收藏。藏家 對嶺南藝術情有獨鍾,一方面與畫家建立友誼,另一方面留意星馬 本地藏品,數十年來經心竭力,瑰集起質精量豐之收藏,蔚爲大 觀。此收藏多年來未有公開,僅藏家以一己之力,精印圖冊,餽贈 親朋,以饗同好。本次釋出的趙少昂《向陽花》(拍品627)即用 作該圖冊封底。



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



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

#### 627

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

Sunflowers

Hanging scroll, ink and colour on paper 117.3 × 42.5 cm. (46 ½ x 16 ½ in.)
Inscribed and signed, with one seal of the artist Dated spring, *jimao* year (1939)
Dedicated to Shaochen
Further inscribed and signed by the artist, with two seals Dated summer, fifth month, *xinyou* year (1981)
Dedicated to Shuyan

#### LITERATURE:

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

HK\$120,000-180,000

US\$16,000-24,000

趙少昂 向陽花 設色紙本 立軸 一九三九年作

題識:少琛先生屬畫。己卯(1939年)春寒,少昂。

鈐印:少昂

又題:此予四十年前之作,爲樹炎先生所得,屬予補誌歸之。 辛酉(1981年)夏五月,少昂於蟬嫣室。

鈐印:趙、少昂

出版:《嶺南繪畫》,李德倫醫生出版,馬來西亞,2020年2月,封底



62

25





528

Fine Lingnan Paintings from the Collection of Dr. Lee Tek Loon 馬來西亞李德倫醫生收藏嶺南藝術精品 (Lot 627-628)

#### 628

#### **YANG SHANSHEN** (1913-2004)

Rooster and Hen

Hanging scroll, ink and colour on paper  $81.3\times56.5$  cm.  $(32\times22\,1/4$  in.) Inscribed and signed, with two seals of the artist

Dated bingwu year (1966)

Further inscribed and signed by the artist, with one seal

Dedicated to Changyun

#### LITERATURE:

Lingnan Paintings, Dr Stephen Lee Tek Loon, Malaysia, February 2020, p.49.

#### NOTE

The painting is dedicated to Zhu Changyun, Malaysian Chinese writer and literary scholar (1933–c. 2002). This work was acquired directly from Zhu Changyun by the current collector.

#### HK\$60,000-100,000

US\$7,700-13,000

易善深 雙吉圖 設色紙本

一**九六六年作** 題識:君不見乎雞乎!

頭戴冠者,文也。 足搏趾者,武也。 敵在前敢鬥者、勇也。 見食相呼者,禮也。 守夜不失者,信也。

故稱之德禽。韓詩外傳中田饒告哀公語,戲錄之。

丙午(1966年),楊善深 鈐印:善心、曾繞地球一周

又題:昌雲先生雅愛,善深再題。

鈐印:楊

出版:《嶺南繪畫》,李德倫醫生出版, 馬來西亞,2020年2月,第49頁。

註:上款人"昌雲"為馬來西亞華人作家、 文學家朱昌雲(1933 - 約2002),本作乃現 藏家直接得自朱昌雲。

#### 629

#### **LI XIONGCAI** (1910-2001)

Landscape

Scroll, mounted and framed  $68.5 \times 45.8$  cm.  $(27 \times 18$  in.) Inscribed and signed, with two seals of the artist

Dated spring, *jiazi* year (1984) Dedicated to Zhuoran

#### PROVENANCE:

Acquired directly from the artist.

#### HK\$100,000-180,000

US\$13,000-24,000

黎雄才 秋山鳴泉 設色紙本 鏡框 一九八四年作

題識:卓然先生雅屬,甲子(1984年)春日 於廣州,雄才畫。

鈐印:端州黎氏、雄才來源:直接得自畫家。

#### 530

#### **GUAN SHANYUE** (1912-2000)

Sparrows and Plantain

Hanging scroll, ink and colour on paper  $137.5 \times 67.5$  cm. (54 % x 26 % in.) Signed, with one seal of the artist Further inscribed and signed, with one seal of the artist Dated July 1988 Dedicated to Zuyao and Lihua

#### PROVENANCE:

Acquired directly from the artist, thence by descent.

#### NOTE:

This painting is dedicated to Ronald Poon (1942–2022)—renowned architect, Chinese art collector, Min Chiu Society member, and master of *Xiao Ting Fan Lou* (Canton Collection). A descendant of the influential Canton merchant Poon family from the Qing Dynasty, he inherited part of its renowned collection of classical Chinese paintings and calligraphy, *Ting Fan Lou*.

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

US\$24.000-36.000

關山月 麻雀芭蕉 設色紙本 立軸

款識:漢陽關山月。 鈐印:關山月

又題:祖堯、麗華伉儷教正。

一九八八年七月,關山月補題於羊城。

鈐印:關山月

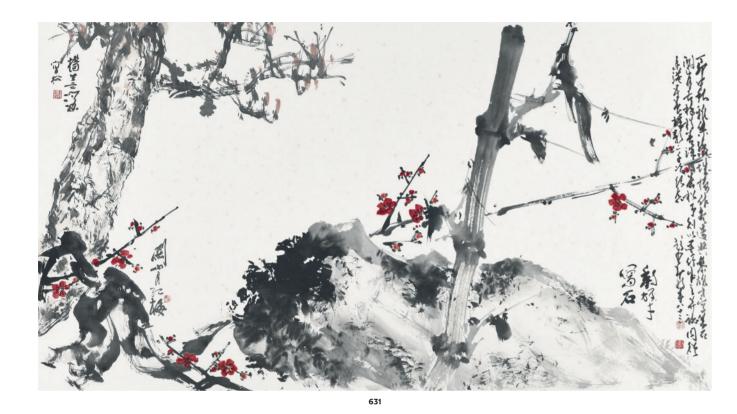
來源:直接得自畫家,並由家族承傳。

註:此畫上款人爲潘祖堯(1942-2022),著名建築師、中國藝術收藏家、敏求精舍成員及小聽驅樓主人。潘祖堯爲淸代廣東鉅賈十三行之一同文行創始人的後代,並承襲了家族收藏書書聽驅樓的一部分。



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27



**ZHAO SHAO'ANG** (1905-1998), **LI XIONGCAI** (1910-2001), **GUAN SHANYUE** (1912-2000) **AND YANG SHANSHEN** (1913-2004)

Three Friends of Winter

Scroll, mounted and framed, ink and colour on paper 83.5 × 152.5 cm. (32 % x 60 in.)
Inscribed and signed by Zhao Shao'ang, with two seals

Dated mid-autumn, *dingmao* year (1987) Further inscribed and signed by Li Xiongcai, Guan Shanyue and Yang Shanshen, with one seal of Guan Shanyue and one seal of Yang Shanshen

HK\$120.000-180.000

US\$16.000-24.000

趙少昂、黎雄才、關山月及楊善深 歲寒三友圖 設色紙本 鏡框 一九八七年作

趙少昂題識:丁卯(1987年)中秋,雅集海城樓,作畫遣興,黎雄才 寫翠石,關山月古梅,楊善深蒼松,予則以墨竹成之並

誌,因贈香港早晨播影二千次紀念。趙少昂時年八十 三。

鈐印:趙、少昂

黎雄才題識:黎雄才寫石。 關山月題識:關山月紅梅。

参印:關山月印 楊善深題識:楊善深寫松。

鈐印:善心

Loh Cheng Chuan (1907-1966), sobriquet Zishi, was a renowned art collector in Southeast Asia. He was the founding chairman of the Penang Art Society and was passionate about poetry, calligraphy, seal carving, and epigraphy. Loh was also a Chinese medicine practitioner, and his strong ethics were highly regarded by friends in Malaysia and overseas. In the early 1940s, Xu Beihong visited Penang to organize an art exhibition to aid China in its resistance against Japan. During this time, he met Loh Cheng Chuan, and their connection was immediate and profound. They became close friends, forming a bond that transcended borders and time. Even after Xu Beihong returned to China, their friendship remained strong, with correspondence and exchanged artworks serving as tokens of their friendship. After the war. Loh Cheng Chuan developed strong friendships with overseas artists such as Zhao Shao'ang, Yang Shanshen, and Zhang Dagian. He contributed significantly to the local art scene and actively promoted Chinese culture. Zhang Daqian praised him for having a "warm heart like the ancients," he was often referred to as a key patron and promoter of art in northern Malaysia. Loh assembled an extensive personal art collection and considered art his life's mission, making him a prominent figure in the northern region of Malaysia.

駱淸泉(1907-1966),字子石,南洋著名藝術鑒藏家,檳城藝術協會創會主席,喜詩書金石,精醫濟世,爲海內外友朋稱道。四十年



The collector and his wife with Yang Shanshen in collectors' residence in Malaysia, 1999 1941年,駱清泉與徐悲鴻、管震民、駱新 民、駱晉民攝於権城

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**XU BEIHONG** (1895-1953) **AND CHEN WEN HSI** (1906-1992)

蕉陰清歌

Plantain and Bird

Scroll, mounted and framed, ink and colour on paper  $130.5 \times 34$  cm. ( $51~\frac{3}{8}$  x  $13~\frac{3}{8}$  in.) Inscribed and signed by Chen Wen Hsi, with two seals Titleslip inscribed by Loh Cheng Chuan, with one seal

HK\$150.000-200.000

US\$20,000-26,000

設色紙本

陳文希題識:悲鴻先生遺作蕉葉。文希補成。

鈐印:陳文希、長年

駱淸泉題簽條:悲鴻文希二先生合作蕉陰淸歌。

鈐印:清泉之印

徐悲鴻、陳文希



632

29



**QI BAISHI** (1863-1957)

Two Peaches

Scroll, mounted and framed, ink and colour on paper

68 × 34 cm. (26 <sup>3</sup>/<sub>4</sub> x 13 <sup>3</sup>/<sub>8</sub> in.)

Inscribed and signed, with one seal of the artist

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

齊白石 壽桃 設色紙本 鏡框

題識:八十四歲白石老人。

鈐印:白石翁

634

**YANG SHANSHEN** (1913-2004)

Skul

Scroll, mounted and framed, ink and colour on paper

78 × 32 cm. (30 <sup>3</sup>/<sub>4</sub> x 12 <sup>5</sup>/<sub>8</sub> in.)

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

Dated seventh day, seventh month, *yiwei* year (1955)

Further inscribed and signed by the artist Dated spring, *bingshen* year (1956)

HK\$50,000-70,000

US\$6,500-9,000

楊善深

香草美人

設色紙本 鏡框 一九五五年作

題識:香草美人。

乙未(1955年)七夕,善深戲寫。

鈐印:忍廔

又題:殘葩枯髑髏,本是桃李面。 如今不忍看,當年恨不見。

丙申(1956年)春戲錄於霹靂安順。

634

635

**GUAN SHANYUE** (1912-2000)

Rooster on a Rock

Scroll, mounted and framed, ink and colour on paper 128.5 × 46.7 cm. (50 5/8 x 18 3/8 in.)
Inscribed and signed by the artist
Dated spring, thirty-sixth year (of the Republic, 1947)

HK\$160,000-260,000

US\$21,000-34,000

關山月 雄雞 設色紙本 鏡框 一九四七年作

題識:金距花冠傍舍棲,清晨相叫一聲齊。 開關自有馮生計,不必天明待汝啼。

卅六年(1947)早春,並錄汪遵句,關山月於羊城。



635



KANG YOUWEI (1858-1927)

Calligraphy

636

Scroll, mounted and framed, ink on paper  $131 \times 32.7$  cm.  $(51 \frac{5}{8} \times 12 \frac{7}{8}$  in.) Inscribed and signed, with two seals of the artist Dedicated to Lengou

HK\$70.000-90.000

US\$9,000-12,000

鏡框 康有為 書法 水墨紙本

釋文:大江東去,浪淘盡,千古風流人物。

題識:冷鷗仁兄,康有爲。

鈐印:康有爲印、維新百日出亡十六年三周大地遊遍四洲經三十一國 行六十萬里



637

637

KANG YOUWEI (1858-1927)

Five-character Calligraphic Couplet in Running Script

A pair of hanging scrolls, ink on paper Each scroll measures  $170 \times 39$  cm.  $(66 \frac{7}{8} \times 15 \frac{3}{8} \text{ in.})$ Signed, with two seals of the artist

HK\$100,000-150,000

US\$13,000-20,000

康有為 水墨紙本 立軸兩幅 行書五言聯

釋文:薜荔搖靑氣,桄榔翳碧苔。

款識:康有爲。

鈐印:康有爲印、維新百日出亡十六年三周大地遊遍四洲經三十一國 行六十萬里

Lau Kin Wai holds a master's degree in Fine Arts from The Chinese University of Hong Kong. After graduating, he pursued art criticism and exhibition curation. In 1998, he founded Sichuan Da Ping Huo. pioneering a new generation of private kitchens. From 2003 to 2006, he operated the jazz club Blue Door. He is currently a columnist for Hong Kong Economic Journal and runs Kin's Kitchen.

劉建威先生乃香港中文大學藝術系碩士,大學畢業後寫作藝術評論和 策劃展覽。1998年創立「四川大平伙」,開新一代私房菜先河。2003 年至2006年之間開辦爵士會所「藍色門」。現爲《信報》專欄作家, 並經營「留家廚房」。

638

**RAO ZONGYI** (1917-2018)

Calligraphy

Handscroll, ink on paper 47.8 × 338 cm. (18 <sup>7</sup>/<sub>8</sub> x 133 <sup>1</sup>/<sub>8</sub> in.) Inscribed and signed, with two seals of the artist Dated winter, wuchen year (1988) Dedicated to Jianwei

PROVENANCE:

Acquired directly from the artist by the present owner.

HK\$60,000-100,000

US\$7.700-13.000

饒宗頤 書法—吊柳蘼蕪文 水墨紙本 手卷 一九八八年作

釋文:(文不錄)。

題識:一九八零年冬過常熟吊柳蘼蕪文,爲健威錄之,戊辰(1988

年)選堂

鈐印:饒宗頤鈢、選堂

來源:現藏家直接得自藝術家。



**HUANG YONGYU** (1924-2023)

Roosters Fighting for Food

Scroll, mounted and framed, ink and colour on paper  $50.5 \times 115.5$  cm. (19  $\frac{7}{8}$  x 45  $\frac{1}{2}$  in.)

Entitled, inscribed and signed, with three seals of the artist Dated guiyou year (1993)

PROVENANCE:

639

Acquired directly from the artist.

HK\$100,000-180,000

設色紙本 一九九三年作

題識:爭吃圖

爭蟲有謂兩頭牽,風雨如晦走千官。

馬騮散哂樹唔倒,豬仔未賣船已翻

嚐新抖擻去北京,懷舊依然奔台灣

剩返幾粒古惑仔,說住契婆英格蘭 癸酉(1993年)感事,八句打油。 黄永玉於香港山之半居。

鈐印:黃永玉、不瓦全、小名觀保

來源:直接得自畫家。

US\$13.000-24.000

640

**ZHANG DAQIAN** (1899-1983)

Scholar under the Willows

Scroll, mounted and framed, ink and colour on paper  $134 \times 66.8$  cm.  $(52 \frac{3}{4} \times 26 \frac{1}{4}$  in.)

Inscribed and signed, with one seal of the artist Frontispiece inscribed by Ma Jincan (1909-1984), with one seal

LITERATURE:

Paintings by Zhang Daqian, Tung Wah Group of Hospitals, Hong Kong, 1951, unpaginated.

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

US\$110,000-130,000

鏡框 張大千 江干吟思 設色紙本

題識:江干何物妙,衰柳數行秋。

短詠長吟去,前邨問酒樓。大千居士爰。

鈐印:張爱私印

馬錦燦 (1909-1984) 題詩堂:

東華三院八十週年紀念舉辦慈善游藝大會,張大千先 生贈畫義售助籌善款。簡禮陶醫師捐款一千元,承購 此幅,敬題誌謝,並以留念。東華三院主席馬錦燦 註。

鈐印:馬錦燦

出版:《張大千先生畫集》,香港東華三院,1951年, 無頁碼。







35

The recipient of this painting is He Lingvan (1923–?), daughter of He Jingwu (1894–1961), a lieutenant general of the Republic of China and adjutant general to the Commander-in-Chief of the Army, Navy, and Air Force. While He Jingwu was primarily known for his military career, he is also remembered for his close friendship with the renowned poet and writer Xu Zhimo (1897-1931).

At a young age, He Lingyan became the goddaughter of Xu Zhimo and his third wife, Lu Xiaoman, During He Jingwu's posting in Naniing, she lived with the couple in their Shanghai home. Decades later, she documented her childhood experiences in Xu Zhimo's household and the close relationship between the two families in her article My Godparents: Xu Zhimo and Lu Xiaoman, published in Panorama Magazine, Vol. 32, in December 1972. The time she spent with Xu Zhimo and Lu Xiaoman profoundly shaped her passion for the arts, particularly poetry, painting, drama, and literature. As she grew older. He Lingvan studied under esteemed artists such as Wang Jigian. Xu Bangda, and Zhang Daqian. After moving to the United States in 1947, she joined Baima Yiwen She, a literary society for overseas Chinese in New York, while actively promoted Peking opera to a broader audience.

The present painting was created in 1953, during Zhang Dagian's transition from Argentina to Brazil. In this exquisite example of his fine brush (gongbi) painting, Zhang Daqian portrays a young woman leaning to the side in deep thought. With an unsmiling expression, her eyes appear delicate and graceful, while her face is full and rounded. For this piece, Zhang selected a small Japanese cardboard, a paper type with relatively low water absorbency. By skilfully employing varying gradations of ink, he masterfully outlines the woman's facial features, the layered texture of her hair, and the volume of her robe—all achieved without the use of colour.

The young woman is adorned with simple yet luxurious jewellery and hairpins, exuding an air of refinement and elegance. She is seated in an armchair upholstered with floral fabric, subtly contrasting with her traditional Chinese attire. This beautifully composed work not only reflects Zhang Daqian's close friendship with He Lingyan but also exemplifies his mastery of fine brush painting during the early peak of his career.

此作上款人爲何靈琰女士(1923-?),其父乃中 華民國陸軍中將、陸海空軍總司令副官長何競武 (1894-1961)。何將軍與徐志摩於浙江海寧有同 窗之誼,因此二人有密切友誼。

年幼時,何靈琰即被徐志摩及其第三任妻子陸小 曼收爲義女,疼愛有加。在何競武駐守南京期 間,她曾居住於徐、陸夫婦上海家中。幾十年 後,她在1972年12月出版的《大成雜誌》第32期 上發表文章《我的義父母:徐志摩和陸小曼》, 記錄了她童年時期在徐志摩家中的經歷,以及兩 家人之間的深厚情誼。她與徐志摩和陸小曼共 度的時光,促成了日後對藝術的熱愛,尤其是詩 歌、繪畫、戲劇和文學

何女士曾拜張大千、王己遷門下學畫,並鍾情於京 戲。旅美後,曾於紐約參加白馬文藝社,並極力於 海外推廣京劇票社,作出卓越貢獻

此幅創作於1953年,當時張大千正處於從阿根廷遷 往巴西的過渡時期。此作乃張大千盛年工筆白描仕 女的傑作,形象描繪了一位側身沉思的年輕女士。 她微微頷首,神情靜謐,雙眼秀麗溫婉,面龐圓潤 豐盈。大千選用日本卡紙作畫,此卡紙不易吸水, 因此水墨更易控制。通過巧妙運用不同層次的水 墨,他精准勾勒出女子的五官輪廓、髮絲層次及服 飾質感,未用一絲色彩,但人物形象畢現。

畫中女士佩戴簡約卻精緻的首飾與發簪,散發出優 雅端莊的氣質。她端坐於飾有花卉的扶手椅上,與 其所著傳統中式服飾形成微妙的對比。此作不僅是 何靈琰與張大千深厚友誼的象徵,也體現了大千在 藝術生涯巓峰時期對工筆繪畫的精湛掌控

#### 641

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

Lady

Scroll, mounted on cardboard and framed, ink on paper  $26.5 \times 24$  cm.  $(10^{3/8} \times 9^{1/2} \text{ in.})$ Inscribed and signed, with one seal of the artist Dated spring, guisi year (1953) Dedicated to Lingvan

#### EXHIBITED:

Hong Kong Convention and Exhibition Centre, The Divers Ensemble: paintings and Calligraphy from the Collection of You Yi Tang, 17-23 April 2021.

#### LITERATURE:

The Divers Ensemble: Paintings and Calligraphy from the Collection of You Yi Tang, You Yi Tang and China Guardian (HK) Auctions Co., Ltd., 2021, pp.34-35.

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

US\$160.000-240.000

#### 張大千 仕女 一九五三年作

題識:癸巳(1953年)春月寫與靈琰世講。張大千爰。

鈐印:張爰私印

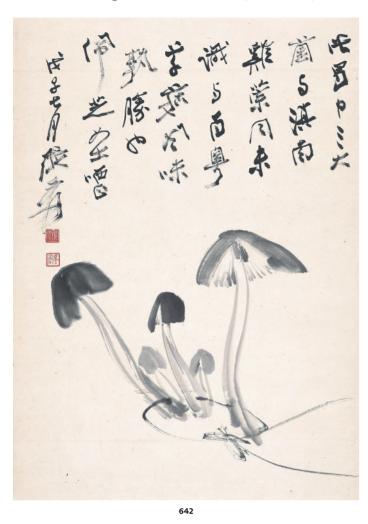
展覽:香港會議展覽中心, "百川匯海:遊藝堂珍藏書畫展", 2021年4月17-23日

出版:《百川匯海:遊藝堂珍藏書畫集》,遊藝堂及中國嘉德(香港) 國際拍賣有限公司,2021,第34-35頁。



He Lingyan standing in front of the 何靈琰女士,背後牆上所掛即爲本拍品





64

**ZHANG DAQIAN** (1899-1983)

Sichuan Mushrooms

Scroll, mounted and framed, ink on paper  $49 \times 35.6$  cm. (19  $\frac{1}{4}$  x 14 in.)

Inscribed and signed, with two seals of the artist  $\,$ 

Dated seventh month, wuzi year (1948)

Dedicated to Madame Peizhi

PROVENANCE:

Private American Collection.

Christie's Hong Kong, Fine Chinese Modern Paintings, 29 May 2012, Lot 2921.

**EXHIBITED:** 

Hong Kong Convention and Exhibition Centre, A Testament of Friendship-Zhang Daqian Paintings and Calligraphy from the Collection of You Yi Tang. 5-8 October 2012.

LITERATURE:

A Testament of Friendship-Zhang Daqian Paintings and Calligraphy from the Collection of You Yi Tang, Sotheby's Hong Kong Limited. September 2012, p.127, pl.81.

NOTE:

The painting is dedicated to Madame Lei Peizhi (1909–1985), wife of renowned photographer and close friend of Zhang Daqian, Lang Jingshan (1892-1995). A native of Xinhui, Guangdong, Madame Lei studied under Zhang Daqian and excelled in both calligraphy and painting. In the present lot, Zhang Daqian depicts mushrooms native to Sichuan to express his nostalgia for his homeland.

HK\$150,000-250,000

US\$20,000-33,000



643

張大千 蜀菌 水墨紙本 鏡框 一九四八年作

題識:此蜀中三大菌,與滇南雞萗同。未識與百粵草菇風味孰勝也。

佩芝女士哂正。戊子(1948年)七月,張爰。

鈐印:張大千、蜀客 來源:美國私人收藏。

香港佳士得,中國近現代畫,2012年5月29日,編號2921。

展覽:香港會議展覽中心, "情義之交—「游藝堂」藏張大千書畫展",

2012年10月5-8日。

出版:《情義之交—「游藝堂」藏張大千書畫集》,香港蘇富比有限公司,

2012年9月,第127頁,圖版81。

註:上款人爲郎靜山夫人雷佩芝(1909-1985),廣東新會人,曾師從張大

千,工書善畫。本幅大千取蜀中三大菌入圖,借物緬鄉情。題識有"未識與百粵草菇風味孰勝也"句,特別提及受贈者籍貫,足見二人感情。

643

**ZHANG DAQIAN** (1899-1983)

Boating in Autumn

Scroll, mounted and framed, ink and colour on paper

 $35 \times 70.5$  cm. (13  $\frac{3}{4}$  x 27  $\frac{3}{4}$  in.)

Inscribed and signed, with two seals of the artist

Dated autumn, xinmao year (1951)

Dedicated to Zhitao

NOTE:

In August 1951, Zhang Daqian traveled from Hong Kong to Taiwan, where he met with friends and visited scenic sites. He departed for Japan in October of the same year. The present lot, dated autumn 1951, was likely created during this period.

HK\$250,000-350,000

US\$33.000-45.000

鏡框

一九五一年作

張大千 秋江橫棹 設色紙本

題識:辛卯(1951年)之秋寫似志濤仁兄法家正之。大千張爱。 鈐印:張爰私印、大千

註:1951年8月,張大千自香港赴台灣,會見友人,遊覽勝景,10月方離開去

日本,此幅作品即應作於此期間。

644

**ZHANG DAQIAN** (1899-1983)

Peonies

Scroll, mounted and framed, ink and colour on paper

 $102.5 \times 34.5$  cm.  $(40 \frac{3}{8} \times 13 \frac{5}{8}$  in.)

Inscribed and signed, with two seals of the artist

Dated spring, sixtieth year (of the Republic, 1971)

Further entitled, inscribed and signed, with two seals of the artist Dated twelfth month, *yimao* year (1975)

PROVENANCE:

張大千

 $Christie's\ Hong\ Kong, Fine\ Chinese\ Modern\ Paintings, 2\ June\ 2015, Lot\ 1357.$ 

HK\$400,000-600,000

US\$52.000-77.000

一九七一年作

題識:國色朝酣酒,天香夜染衣。六十年(1971)春仲可以居寫,爰翁

設色紙本

鈐印:張爰之印、大千居士

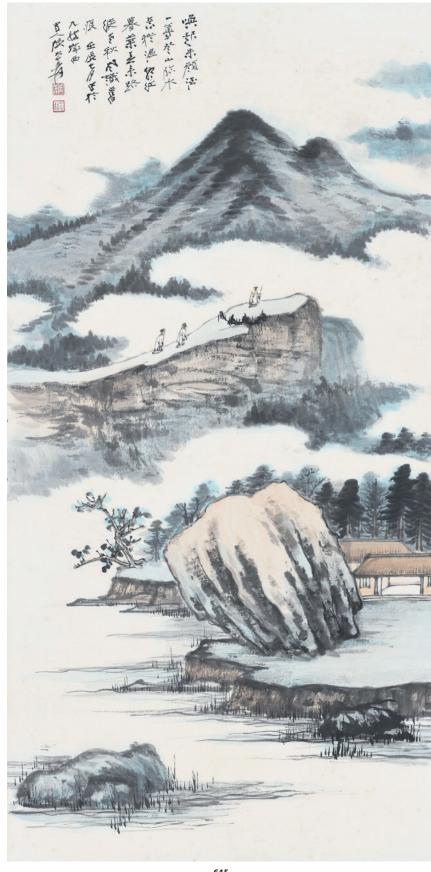
富昌大吉

又題:富昌大吉。乙卯(1975年)嘉平月歲不盡,重題以爲丙寅開歲之頌。

鈐印:春長好、環蓽盦

來源:香港佳士得,中國近現代畫,2015年6月2日,編號1357。





645

**ZHANG DAQIAN** (1899-1983)

Scholars Hiking

Hanging scroll, ink and colour on paper  $68.7 \times 34.2$  cm.  $(27 \times 13 \frac{1}{2}$  in.) Inscribed and signed, with two seals of the artist

Dated seventh month, renchen year (1952)

HK\$400,000-600,000

US\$52.000-77.000

張大千 登山臨水 設色紙本 立軸 一九五二年作

題識:喚起朱顏酒一尊,登山臨水意猶溫。 朝紅暮葉春來路,縱老秋風識舊痕。 壬辰(1952年)七月寫於九龍城西。

鈐印:張爰、大千鈢

蜀人張大千爰。



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

In Search for Paradise

Scroll, mounted and framed, ink and colour on paper

 $109 \times 54.5$  cm.  $(42\frac{7}{8} \times 21\frac{1}{2}$  in.)

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

Dated xinyou year (1981)

#### PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 26-27 November 2012, Lot 1119.

HK\$10,000,000-15,000,000 US\$1,300,000-2,000,000

#### 張大千 扁舟覓桃源 設色紙本 鏡框 一九八一年作

題識:不與世浮沉,豈隨波下上。 世已無桃源,扁舟欲何往。

八十三叟爰寫於雙溪摩耶精舍,時梅雨初霽,

風日軟美,弄筆爲樂。

鈐印:張爰之印、大千居士、摩耶精舍、辛酉(1981年)

來源:香港佳士得,中國近現代畫,2012年11月26-27日, 編號1119。 了一大千晚年的潑墨潑彩,經過逾二十載積累沉澱,愈發顯露出深邃的意境,與早期純抽象創作之趣味儼然不同。本幅創製於1981年,畫家回台定居多年,作品潑寫兼施,肆意潑彩與細膩勾勒之融合愈加熟練。畫面主體山巒植被仍以大片石青石綠潑灑而成,尤以山腰處的色彩效果最令人驚歎,在多重礦物顏料的揮灑、層疊、交融之下,旣顯露出厚重如寶石的濃郁,又有細微色差所產生的微妙肌理,遠觀仿如落日餘暉映照半山,恢弘中一輪光暈若隱若現,似如仙境。畫家再以寫意筆法勾勒亭閣廟宇及小舟人物,一片山水人家在煙雲之外漸漸顯露,好一派世外桃源之景!

大千晚年居於摩耶精舍,環境幽深,遠離臺北都市繁囂,其藝術創作,也愈來愈散發出回歸自然的超脫思想。本幅題識即有此意:

不與世浮沉,豈隨波下上。世已無桃源,扁舟欲何往。

畫家一生因世事浮沉,遷徒世界各地,尋覓心中的世外桃源。晚年回台定居,但也無緣再回故鄉。八十三歲的畫家回顧一生,頗有感慨無奈之意。但末句又題"梅雨初霽,風日軟美,弄筆爲樂",又不失其一貫的樂觀通達。傅申曾評論:"一生追求「美」的境界的張大千……尋尋覓覓,辛辛苦苦,只爲與「美」相守。桃源,是他唯美理想的投射,或許,終究是無法擁有的海市蜃樓。"山川不言,其志永在。重觀此幅,不只是大千晚年爐火純青的潑彩創作,更是他回顧一生、矢志不移的精神追求,此乃千百年來山水畫一以貫之的理想境界。









647

**PU RU** (1896-1963)

Calligraphy in Regular Script

Scroll, mounted and framed, ink on paper  $98.5 \times 59$  cm.  $(38 \frac{3}{4} \times 23 \frac{1}{4} \text{ in.})$ Inscribed and signed, with two seals of the artist Dated spring, third month, gengzi year (1960)

HK\$200,000-300,000

US\$26,000-39,000

楷書《朱子治家格言》 水墨紙本 鏡框 一九六〇年作

題識:朱柏廬先生治家格言。(釋文不錄) 歲在庚子(1960年)春三月,溥儒書

鈐印:溥儒、心畬



648

**ZHANG DAQIAN** (1899-1983)

Seven-character Calligraphic Couplet in Running Script

A pair of hanging scrolls, ink on paper Each scroll measures  $124.4 \times 28.3$  cm.  $(49 \times 11 \frac{1}{8}$  in.) Inscribed and signed, with two seals of the artist Dated second month, dinghai year (1947) Dedicated to Songqing

HK\$200,000-300,000

US\$26,000-39,000

水墨紙本 立軸兩幅 一九四七年作 張大千 行書七言聯

釋文:春深磵水流花出,日暮松雲載鶴還

題識:頌清仁兄法正。丁亥(1947年)二月大千張爰。

鈐印:張爰之印、大千居士

649

**ZHANG DAQIAN** (1899-1983)

Lotus Pond

Scroll, mounted and framed, ink and colour on paper

 $48.5 \times 100$  cm. (19 \(^{1}\text{8}\) x \(^{3}\text{9}\) \(^{3}\text{8}\) in.)

Entitled, inscribed and signed, with three seals of the artist Dated summer, sixteenth day, fifth month, gengshen year, sixty-ninth

year (of the Republic, 1980)

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 29 November 2009. Lot 611.

Christie's Hong Kong, Fine Chinese Modern Paintings, 2 June 2015, Lot 1386.

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

US\$110.000-160.000

張大千 三十六陂秋色 設色紙本 鏡框 一九八〇年作

題識:三十六陂秋色。

六十九年庚申(1980年)夏五月旣望,拈姜堯章句寫此,爰。

鈐印:大千唯印大年、摩耶精舍、己亥己巳戊寅辛酉

來源:香港佳士得,中國近現代畫,2009年11月29日,編號611。 香港佳士得,中國近現代畫,2015年6月2日,編號1386。

Harold Wong (1943–2022) was a distinguished connoisseur, collector, advisor, gallerist, and artist, influential in both Hong Kong and the international Chinese art scene. Raised in a cultured family, he studied classical Chinese art under Madam Koo Tsin-vaw. His father, Wong Paohsie (1907-1979), a Shanghai native, renowned collector, and a member of the Min Chiu Society, assembled Lok Tsai Hsien, an esteemed collection of classical artworks and calligraphy.

Wong served as the Chairman of the Management Committee and Advisory Committee at the Art Museum of the Chinese University of Hong Kong and was an active Min Chiu Society member. In 1977, he co-founded Hanart Gallery, a key hub for Chinese painting enthusiasts. By 1990, he shifted his focus to his own art practice, collecting, and advisory pursuits.

Harold Wong's collection, Lechangzai Xuan, was built upon his father's Lok Tsai Hsien and expanded during the latter decades of the 20th century, reflecting his education, personal taste, and evolving preferences. It encompasses a diverse range of Chinese paintings, with a particular emphasis on the following categories: the Literati Tradition of the Ming and Qing Dynasties, Calligraphy, Mid to Late Qing Paintings, and Modern and Contemporary Ink Paintings.

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

A specially curated online auction of paintings and calligraphy from the Harold Wong collection will be held on 30 April to 14 May, 2025.

黄仲方(1943-2022) 是香港和國際藝術界 的知名人士, 亦是傑 出的鑒賞家、收藏 家、顧問、畫廊主和 藝術家。他出生在文 化底蘊深厚的家庭, 曾拜師畫家顧靑瑤學 畫。黃仲方的父親黃 寶熙(1907-1979)乃



上海人,著名收藏家及敏求精舍成員,其"樂在軒"收藏包含 了一系列珍罕古代繪畫和書法作品。

黃仲方曾擔任香港中文大學藝術博物館管理委員會和顧問委員 會主席,亦是敏求精舍的活躍成員。1977年,黃仲方在香港聯 合創辦漢雅軒畫廊,迅速成爲中國繪畫愛好者的聚集地。到了 1990年,他將注意力從畫廊業務轉向自己的繪畫、收藏和藝術

黄仲方的樂常在軒收藏,以父親建立的樂在軒收藏爲基礎,在 20世紀後半葉得到快速發展。此收藏反映了他的教育背景、個 人品味和不斷演進的喜好,最終形成了涵蓋廣泛、多樣的中國 書畫收藏,尤其專注於以下類別:明淸文人繪畫、歷代書法、 清中晚期繪畫、近當代書畫

黃仲方在藝術界享有極高聲譽,他對中國藝術的鑒賞充滿熱 情,並慷慨分享他的專業知識和深刻理解。他收藏的書法對聯 曾於2003年、2007年和2016年在香港中文大學文物館展出,而 他收藏中衆多繪畫作品曾在1980至2000年代的香港藝術博物館 敏求精舍系列展覽中展出。作爲香港及全球中國藝術鑒賞界的 傑出人物,黃仲方實乃當代文人的典範,其精神將繼續透過其 精彩的藏品對世界產生深遠影響。

黄仲方收藏中的部分作品,將以單一藏家拍賣的形式,於佳 士得網上拍賣呈現(2025年4月30日至5月14日)。

#### 650

**ZHANG DAQIAN** (1899-1983)

Dark Dragon Ridge

Hanging scroll, ink and colour on paper 141 × 74 cm. (55 ½ x 29 ½ in.) Inscribed and signed, with four seals of the artist Dated tenth month, yisi year (1965) Titleslip by He Huaishuo (b. 1941)

#### LITERATURE:

Han Mo 38, Special Study on Zhang Daqian's Landscape Paintings, Han Mo Xuan Publishing Co. Ltd., April 1993, p.41.

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

US\$200,000-330,000

張大千 蒼龍嶺 設色紙本 立軸 一九六五年作

題識:百尺蒼龍嶺,垂天翼大雲。明星懷玉女,大樹老將軍 此間宜痛哭,何處見塵氛。濟勝誇腰腳,猨猱得舊羣 三十年前與仲兄虎公同遊華山,吟詩作畫,得藁頗多 此樂不可復有矣。乙巳(1965年)十月,蜀郡張大千爰。

鈐印:張爱、大千居士、下里巴人、摩詰山園

何懷碩(1941年生)題簽條:張大千蒼龍嶺。何懷碩題。

出版:《名家翰墨》第39期,張大千山水畫特集,翰墨軒,1993年4月, 第41頁。









**QI BAISHI** (1863-1957)

Shrimps

Hanging scroll, ink on paper 96 × 33.5 cm. (37 ¾ x 13 ¼ in.)
Inscribed and signed, with two seals of the artist Dedicated to Juren

HK\$300,000-500,000

US\$39,000-65,000

水墨紙本

齊白石 墨蝦

立軸

題識:居仁先生雅屬。白石。 鈐印:借山老人、寄萍堂

652

**LIN FENGMIAN** (1900-1991)

Dove.

Scroll, mounted and framed, ink and colour on paper 95.5 × 47.8 cm. (37 5/8 x 18 7/8 in.)
Inscribed and signed, with one seal of the artist Dated thirty-first year (of the Republic, 1942)
Dedicated to Yuliang

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

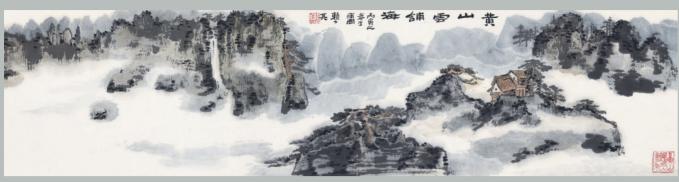
US\$110,000-130,000

林風眠 鴿 設色紙本 鏡框 一九四二年作

題識:玉良先生正畫。弟林風眠。渝,卅一年(1942)。

鈐印:林風瞑印









653

**LAI SHAOQI** (1915-2000)

Sea of Clouds in Mount Huang

Handscroll, ink and colour on paper  $30.5 \times 246.5$  cm. ( $12 \times 97$  in.) Inscribed and signed, with four seals of the artist Dated spring, *bingyin* year (1986) Frontispiece measures  $30.5 \times 124.5$  cm. ( $12 \times 49$  in.) Inscribed and signed by Tang Yun (1910-1993), with two seals

HK\$200,000-300,000

US\$26,000-39,000

賴少其 黄山雲鋪海 設色紙本 手卷 一九八六年作

題識: 黃山雲舖海。丙寅(1986年)之春於蒲岡。賴少其。 鈐印:賴少其、黃山煙雲入夢來、萬山、賴少其七十歸故里

唐雲題引首:潑濕黃山幾段雲。少其先生墨妙。杭人唐雲題于大石齋。

鈐印:藥翁、大石翁

# 

654

**CHEN WEN HSI** (1906-1991)

Landscape

Scroll, mounted and framed, ink and colour on paper

 $120 \times 59.5$  cm.  $(47 \frac{1}{4} \times 23 \frac{5}{8}$  in.) Signed by the artist

NOTE:

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

HK\$100,000-200,000

US\$13.000-26.000

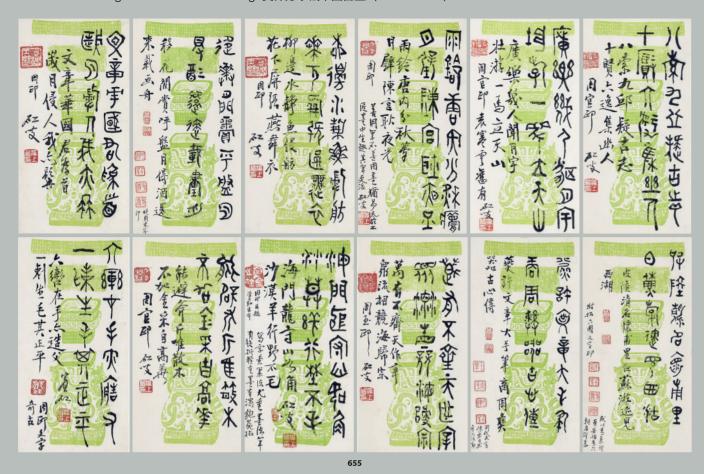
陳文希 山水 設色紙本 鏡框

款識: 文希。

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



654



#### **HUANG BINHONG** (1864-1955)

#### Calligraphy in Bronze Script

Album of six loose double leaves, ink on patterned paper Each leaf measures  $28 \times 13.5$  cm.  $(11 \times 5.3\%$  in.) Each leaf inscribed and signed, with a total of thirty-seven seals Dated 1940

Huang Binhong is well known for his calligraphy and painting, but he was also deeply passionate about studying ancient seals and scripts. His works include Huang Binhong's Collection of Ancient Seals and Compilation of Ancient Seals, among others. The artist's manuscripts, ancient seal annotations, and research on these subjects are extremely rare. These manuscripts can give us insight into Huang's studies of ancient seals and characters.

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

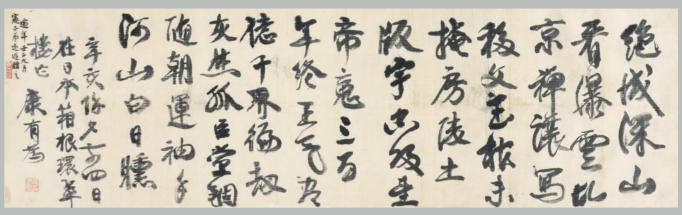
US\$26,000-39,000

#### 黄賓虹 金文書法 水墨彩箋 散冊頁六對開 一九四〇年作

- 1. 題識:八索九邱疑古志,十賢六逸集幽人。周官印。矼叟。
  - 鈐印:潭上質印、□□匠□信鉢
- 2. 題識:康樂幾人聞月宇,壯游一馬立天山。周官印。 袁寒雲舊有。矼叟。
  - 鈐印:□□匠□信鉢、潭上質印
- 3. 題識:雨鈴唐內分秋夢,月璧陳宮耿夜光。周印。 善用筆,不善用墨,猶易流於工匠 墨中生趣,其筆更活。矼叟。
  - 鈐印:左右□鉥、潭上質印

- 4. 題識:柳邊水靜魚侵舫,花下屛張燕舞衣。周印。矼叟 鈐印:潭上質印、右□王鈢
- 5. 題識:移花閒賞呼盤月,得酒還來載畫舟。晚周文字印。 鈐印:庚辰(1940年)、黃賓虹、王駛、忭采、趙□、孫義
- 6. 題識:文章華國君爲首,歲月侵人我亦髯。周印。矼叟。
- 鈐印:右□王鈢、潭上質印
- 7. 題識:皮陸淸名懷甫里,白蘇游迹見西湖。坿拓六國文字印。 或以爲秦印,有妄指爲六朝者謬甚
- 鈐印:庚辰(1940年)、黃賓虹、庾□、忭采、孫義、題□
- 8. 題識:燕許文章大手筆,商周彝器古心傳。周代文字疎密自然,
  - 鈐印:庚辰(1940年)、黃賓虹、王□、高身、王鵰、忭采
- 9. 題識:萬有不齊天作宰,衆流相競海歸宗。周玉印。矼叟。 鈐印:其史□邦、潭上質印
- 10. 題識:海門龍守山如角,沙漠羊行野不毛。矼叟。 周印。吳縣潘文勤舊有 寫字重筆法尤重墨法。筆有轉折輕重,墨有渴飽菀枯。
  - 鈐印:潭上質印、徙盦之鈢、庚辰(1940年)
- 11. 題識:能避斧斤唯散木,不加金采自高華。周官印。矼叟 鈐印:潭上質印、左右□針
- 12. 題識:六轡在手亦造父,一刺生毛其正平。賓虹。周印文字奇古。 鈐印:潭上質印、□鉢

註:黃賓虹以書畫爲人所熟知,但亦醉心於研究古代印璽與古文字, 並有《賓虹草堂藏古璽印》、《集古璽印存》等著作。保存有賓虹墨 書手跡、古印之古文釋文或考證作品極爲珍罕。藉此亦能一窺其對古 璽古字之研究。



656

#### **KANG YOUWEI** (1858-1927)

Poem in Running Script

Hanging scroll, ink on satin  $36.2 \times 121.2$  cm.  $(14 \frac{1}{4} \times 47 \frac{3}{4} \text{ in.})$ Inscribed and signed, with one seal of the artist

Dated *xinhai* year (1911)

Further inscribed, with one seal of the

Dated ninth month, *renzi* year (1912) Dedicated to Xianzi One collector's seal of He Man'an

#### EXHIBITED:

Hong Kong, Hong Kong Museum of Art, Splendour of the Qing Dynasty, 9 June -2 August 1992.

#### LITERATURE:

Splendour of the Qing Dynasty, Hong Kong Urban Council, 1992, p.254, pl.125.

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

US\$20.000-33.000

#### 康有為 行書七言詩 水墨綾本 立軸 一九一一年作

釋文:絕域深山看瀑雲,故京禪讓寫移文。 玉棺未掩房陵土,版宇空歸望帝魂 三百年終王氣盡,億千界偏劫灰焚 孤臣黨錮隨朝運,袖手河山白日曛

題識:辛亥(1911年)除夕前四日在日本 箱根環翠樓作。康有爲

鈐印:康有爲印

再題:逾年壬子(1912年)九月,憲子弟 遠遊贈之

鈐印:萬木草堂

鑑藏印:何曼盦鑑藏

展覽:香港,香港藝術館,"淸朝瑰寶", 1992年6月9日至8月2日。

出版:《清朝瑰寶》,香港市政局,1992, 第254頁,圖版125。

657

**WU CHANGSHUO** (1844-1927)

Calligraphy in Seal Script

Scroll, mounted and framed, ink on paper  $38 \times 128.5$  cm.  $(15 \times 50.5\%$  in.) Inscribed and signed, with three seals of the artist Dated autumn, gengxu year (1910)

There is an inscription at the back of the frame by the original Japanese collector, Master of the Xiao Meng Lou, stating that the frame was installed in 1982.

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

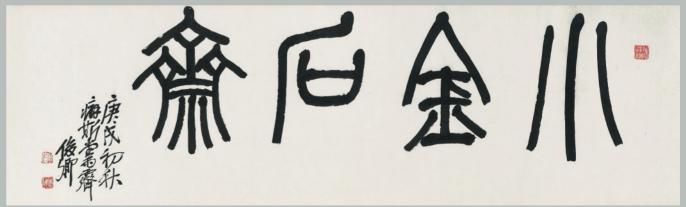
吳昌碩 篆書—小金石齋 水墨紙本 鏡框 一九一〇年作

釋文:小金石齋。

題識: 庚戌(1910年)初秋, 癖斯堂雨霽。俊卿。 鈐印:俊卿之印、倉碩、安吉吳俊章(反)

註:作品鏡框背後有原日本藏家"小夢樓主"題 字,說明鏡框是在昭和壬戌(1982年)如月(二

月)裝成。



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#### **WU CHANGSHUO** (1844-1927)

Eight-character Calligraphic Couplet in Stone Drum Script
A pair of hanging scrolls, ink on gold-specked red paper
Each scroll measures 204 × 39.3 cm. (80 3/8 x 15 1/2 in.)
Inscribed and signed, with two seals of the artist
Dated winter, jiwei year (1919)

Dedicated to Guorong

US\$16,000-26,000

吳昌碩 石鼓文八言聯

HK\$120,000-200,000

水墨灑金紅箋

立軸兩幅 一九一九年作

釋文:鳴禽游魚滋永眞趍,朝花夕秀時逢瀞舊。 題識:國榮先生大雅屬書,爲集石鼓字用祝大壽。

時己未(1919年)冬孟,趁古作趣,七十六叟吳昌碩。

鈐印:倉碩、俊卿之即

65

**WU CHANGSHUO** (1844-1927)

Wisteria

Hanging scroll, ink and colour on silk 138.5 × 54 cm. (54 ½ x 21 ¼ in.) Entitled, inscribed and signed, with three seals of the artist Dated summer, *renxu* year (1922)

HK\$380,000-580,000

US\$50,000-75,000

一九二二年作

吳昌碩 珠光 設色絹本

題識:珠光。壬戌(1922年)夏,吴昌碩年七十九。

鈐印:吴俊之印、吴昌石、雄甲辰

660

**WU CHANGSHUO** (1844-1927)

Plum Blossom and Rock

Scroll, mounted for framing, ink on paper 243.5 × 88.5 cm. (95 % x 34 % in.)
Inscribed and signed, with three seals of the artist Dated eighth month, *yichou* year (1925)

HK\$400,000-600,000

US\$51,000-77,000

吳昌碩 梅石圖 水墨紙本 鏡片 一九二五年作

題識:撐雲拏壑筆寥寥,一樹寒香萬劫跳。 爾意飛騰吾躄躄,得朋同壽且今朝。 蜨誰夢續疏還補,琴不經張撫自傷。 悟到前因無老死,畫成觀我一華光。 乙丑(1925年)八月朔,吳昌碩年八十二。

鈐印:俊卿之印、倉碩、虞中皇



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661

QI BAISHI (1863-1957), XIAO XUN (1883-1944), LIN FENGMIAN (1900-1991) AND OTHERS

Paintings and Calligraphy for the Beijing Art School

A set of fifty-two scrolls, ink / ink and colour on paper Various sizes

This lot includes works by Qi Baishi, Xiao Xun, Lin Fengmian, Yu Youren, Ye Gongchuo and others (please refer to the Chinese text for details), with a total of 50 Chinese and foreign artists' calligraphy and painting, with several of them dedicated to Wenhu (Chen Yu, 1889-1975). Dated between 1925 and 1950

#### NOTE

Founded in April 1918 under the advocacy of Cai Yuanpei, the Beijing Art School was the first national fine arts institution in China, established with the mission of cultivating artistic talent and advancing art education. In its early years, the School offered courses in Chinese painting, Western painting, and design, with instruction from celebrated artists including Wang Zhen, Chen Banding, Qi Baishi, and Lin Fengmian. The Czechoslovak watercolorist Vojtěch Čížek was invited to teach oil painting. Following the war, the School merged with the arts department of North China United University and officially became the Central Academy of Fine Arts in 1950. In the 1920s, at the recommendation of Cai Yuanpei, Chen Yu was appointed the president of the School while serving as a counselor for the Ministry of Education. Chen Yu, also known as Wenhu,

came from a distinguished family in Hunan with a deep tradition in scholarship and medicine. The present lot, compiled by Chen Wenhu, was originally assembled for a 1924 publication celebrating the School's achievements in calligraphy and paintings. Treasured by Chen Wenhu's family for over seven decades, it features works by prominent calligraphers and painters of the time and offers invaluable insight into the development of arts education in China.

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

US\$65.000-110.000

齊白石、蕭愻、林風眠及諸家 北京藝術學校名家書畫集錦 水墨/設色紙本 鏡片五十二幅 一九二五至一九五〇年作

1. 齊白石《石榴》

題識:多子圖。文虎先生雅屬,辛未(1931年),齊璜。

鈐印:白石翁

2. 林風眠《休憩》

題識:文虎先生指正,林風眠。

手繪印:林風眠

3. 蕭愻《山水》

題識:文虎先生雅鑑,己巳(1929年)十月,蕭愻寫。

鈐印:龍山蕭愻

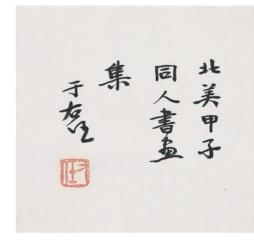
4. 謝無量《書法》

釋文:往事森沈閱夢寒,梁園賓客舊南冠。

錦囊甲子勤將護,點綠回黃宛轉看。









66

湖海豪情尙儼然,尊前相遇兩華顚。 丁香時節春如畫,不到燕臺十二年。

題識:文虎先生屬題北美甲子同人書畫集,率賦二絕呈教。 廿二年(1933)三月,謝無量。

本拍品亦包含章炳麟(1869-1936)、莊蘊寬(1867-1932)、 張海若(1877-1943)、于右任(1879-1964)、 陳寶琛(1848-1935)、張一룧(1867-1943)、陳郁(1889-?)、 吳闓生(1878-1949)、宗威(1875-1945)、吳敬恆(1865-1953)、 葉恭綽(1881-1968)、胡漢民(1879-1936)、王震(1867-1938)、 曾紀芬 (1852-1942)、馬相伯 (1840-1939)、譚延闓 (1880-1930)、 鄭孝胥(1860-1938)、曾熙(1861-1930)、邵元沖(1890-1936)、 張默君(1884-1965)、楊天驥(1882-1958)、黎承福(19-20世紀)、 梁寒操(1898-1975)、曾廣鈞(1866-1929)、雷飛鵬(1863-1933)、 翁廉(1868-1946)、諸以仁(19-20世紀)、符鑄(1886-1947)、 鄧毓怡(1880-1929)、林肯安(19-20世紀)、許敬參(1902-1984)、 吳士鑑(1868-1934)、蕭俊賢(1865-1949)、謝蕙庭(19-20世紀)、 張光(1878-1970)、凌文淵(1876-1944)、湯俊伯(19-20世紀)、 陳半丁(1876-1970)、朱葆慈(1880-1950)、鄭曼青(1902-1975)、 方伯務(1896-1927)、高希舜(1895-1982)、王雪濤(1903-1982)、 童之風(1892-1960)、沃伊捷赫·齊蒂爾(Vojtěch Chytil,捷克, 1896-1936) 及廉泉(1868-1931),共五十位中外藝術家之書畫作品及 尺牘,作品創作年代橫跨1925年至1950年,並有數幅上款文虎先生。

出版:《世界日報》第44期,1926年6月27日。(林風眠、沃伊捷赫·齊蒂爾)

《世界日報》第45期,1926年7月4日。(蕭俊賢)

《世界日報》第46期,1926年7月11日。(王雪濤) 《世界日報》第48期,1926年7月25日。(湯俊伯)

《世界日報》第59期,1926年10月17日。(方伯務)

《世界日報》第69期,1927年1月9日。(吳闍生) 《世界日報》第76期,1927年3月6日。(吳福生)

《世界日報》第76期,1927年3月6日。(朱葆慈) 《港九中醫界公祝陳郁先生七十壽辰紀念冊》,公祝陳氏壽

辰紀念冊編輯處,大衆橡皮印刷公司,香港,1959年。(譚延 閩、吳敬恆、章炳麟、胡漢民、吳士鑑、蕭俊賢、曾熙、吳閩 生、陳半丁、齊白石、謝蕙庭、張光、凌文淵、方伯務)

著錄:廉泉,《夢還集》,北京中華書局,1931年7月,第22頁。 (廉泉)

註:北京美術學校,1918年4月由蔡元培倡導創立,創始於新文化運動 思潮,以培養美術人才、提倡美育為辦學目的,為中國歷史上第一所 國立美術學校。建校初期,設有中國畫、西洋畫及圖案系,王震、陳 半丁、齊白石、林風眠等名家相繼於此任教,又聘捷克水彩畫家沃伊 捷赫·齊蒂爾教油畫。後更名國立北京美術專門學校,又稱國立北平 藝專。戰後,北平藝專與華北大學三部美術系合併,1950年正式更名 爲中央美術學院。

陳郁,字文虎,湖南郴州人,生於一個素有知醫傳統的世儒之家。1920年代,陳郁在蔡元培的推薦下,以教育部參事身分兼代國立北京美術專門學校校長之職。此冊是陳文虎任校長時期爲出版《北美甲子同人書畫集》紀念冊徵集作品所集而成,集衆當時書畫家手跡,見證美育事業早期歷史發展,或可爲研究北平藝專教學提供寶貴的資料。此冊由陳文虎先生家人寶藏逾七載,彌足珍貴。

Bai Xueshi (1915–2011), sobriquet Hexu Zhai, was a native of Beijing. He began studying painting at a young age, first under Zhao Mengzhu and later Liang Shunian. Bai taught at Beijing Normal College and Beijing Academy of Arts, later serving as a professor at the Central Academy of Arts and Crafts. Bai Xueshi specialized in Northern-school landscape painting, drawing inspiration from diverse sources. His blue-green landscape paintings, particularly those depicting Guilin, are the most representative of his artistic style. This collection, formerly from Bai Xueshi's family, includes several works gifted to the artist by his contemporaries. A particular highlight is Qi Baishi's *Five-Character Calligraphic Couplet in Seal Script* (Lot 663), which bears Bai Xueshi's collector's seal, underscoring its significance.

白雪石(1915-2011),齋號何須齋,北京市人,自幼習畫,早年師從趙夢朱,後拜梁樹年爲師,參加湖社畫會和中國畫研究會;後執教於北京師範學院、北京藝術學院,後在中央工藝美術學院任教。其山水師宗北派,廣采博取,尤以桂林爲題材創作的靑綠山水畫最能體現和代表其繪畫風格。本輯作品來自其家族舊藏,多件作品乃南北名家直接寫贈,又以齊白石《篆書五言聯》(編號663)爲重,聯文乃其齋號來源,特鈐白雪石藏印,足見珍重。



#### 662

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

Bird on Branch after Lin Chun / Calligraphy in Running Script

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

18 × 51 cm. (7 1/8 x 20 1/8 in.)

Bird on Branch after Lin Chun inscribed and signed, with two seals of the artist

Dedicated to Gu

One collector's seal of Bai Xueshi

Calligraphy in Running Script inscribed and signed, with one seal of the artist

Dedicated to Gu

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

#### 張大千 仿宋人紅葉小鳥/行書書法 設色金箋 扇面鏡框

《仿宋人紅葉小鳥》

題識: 倣宋人林椿筆寫山中眼前景色, 寄上谷兄博笑。弟爰青城借居。

鈐印:張爰、大千 鑑藏印:雪石珍藏

《行書書法》 釋文:自我來黃州,已過三寒食。

年年欲惜春,春去不容惜。 今年又苦雨,两月秋蕭瑟。 卧聞海棠花,泥污燕支雪。

題識:谷老教正。爰。 鈐印:三千大千

#### 663

#### **QI BAISHI** (1863-1957)

Five-character Calligraphic Couplet in Seal Script

A pair of hanging scrolls, ink on paper Each scroll measures 132.5 × 32.5 cm. (52 ½ x 12 ¾ in.) Signed, with three seals of the artist One collector's seal of Bai Xueshi

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

US\$160.000-200.000

#### 齊白石 篆書五言聯 水墨紙本 立軸兩幅

釋文:室雅何須大,花香不在多。

款識:白石老人齊璜。

鈐印:牽牛不飮洗耳水(肖形印)、白石、悔鳥堂

鑑藏印:雪石珍藏

註:聯文"室雅何須大,花香不在多"乃鄭板橋名

句。白雪石齋號"何須齋"正得於此。









#### 664

**LI KUCHAN** (1899-1983) / **XU LINLU** (1916-2011)

Cabbages / Plantain and Bird

Two scrolls, mounted and framed, ink on paper 1.  $48.5 \times 58$  cm. (19 1/8 x 1/8 in.)

Inscribed and signed by Li Kuchan, with one seal of the artist Dated 1972

 $2.93.5 \times 34.5$  cm.  $(36 \frac{3}{4} \times 13 \frac{5}{8}$  in.)

Inscribed and signed by Xu Linlu, with two seals of the artist Dedicated to Xueshi

#### PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$30,000-50,000

US\$3,900-6,500

李苦禪/許廖廬 蔬菜圖/芭蕉小鳥

水墨紙本

鏡框兩幅 一九七二年作

1. 題識:蔬菜圖。一九七二年,苦禪作。

鈐印:李苦禪

2. 題識:許麟廬潑墨,爲雪石兄畫。

鈐印:許、取諸懷抱

來源:直接得自畫家,並由家族承傳。





665

**TANG YUN** (1910-1993)

Sparrows and Bamboo

Scroll, mounted and framed, ink and colour on paper  $68.5 \times 45.5$  cm.  $(27 \times 17^{7/8}$  in.)

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

Dedicated to Xueshi

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$30,000-50,000

US\$3,900-6,500

唐雲 綠竹麻雀 設色紙本 鏡框 一九八一年作

題識:雪石同志正之。辛酉(1981年)新秋,杭人唐雲畫於北京。

鈐印:老藥、唐雲唯印、大石翁

來源:直接得自畫家,並由家族承傳

666

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

Cicada on Branch

Scroll, mounted and framed, ink and colour on paper  $96.5 \times 38$  cm.  $(38 \times 15$  in.)

Inscribed and signed, with four seals of the artist Dated spring, third month, *jiazi* year (1984) Dedicated to Xueshi

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$50,000-80,000

US\$6,500-11,000

趙少昂 綠楊幽蟬 設色紙本 鏡框 一九八四年作

題識:暮色連空一片秋,綠楊搖落傍西樓。

有人獨坐尋詩思,耳畔蟬聲意更幽。

雪石先生高論。甲子(1984年)春三月,少昂。

鈐印:趙、少昂、我之爲我自有我在、足跡英美法意瑞德日印菲諸國

來源:直接得自畫家,並由家族承傳。



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

Snow Mountain

Scroll, mounted and framed, ink and colour on paper  $38 \times 89.5$  cm.  $(15 \times 35 \frac{1}{4}$  in.)

Inscribed and signed, with one seal of the artist Dated 1987

#### NOTE:

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

HK\$80,000-150,000

US\$11,000-20,000

一九八七年作 劉國松 雪山 設色紙本

題識:劉國松,一九八七。

鈐印:劉國松

註:此作將收錄於藝術家全集(資料提供/劉國松基金會)。

668

**HUANG JUNBI** (1898-1991)

Bridge by the Cottage

Scroll, mounted and framed, ink and colour on paper 60 × 30 cm. (23 5/8 x 11 3/4 in.)

Inscribed and signed, with three seals of the artist Dated winter, wushen year (1968)

Dedicated to Jimin

NOTE:

Lots 668 and 669 are dedicated to Liu Jiwen, who served as the publisher and editor-in-chief of the monthly periodical Ren Jian Shi, first issued in November 1957.

HK\$30,000-50,000

US\$3,900-6,500

黃君璧 小橋流水人家 設色紙本 一九六八年作

題識:小橋流水人家。

濟民先生方家雅正。

戊申(1968年)初冬畫於白雲堂。

南海黃君璧

鈐印:黃君璧印、君翁、白雲堂

註:編號668及669的上款爲劉濟民,台灣《人間世》月刊(1957年11月 創刊)發行人兼主編。兩幅均爲畫家直接贈予劉氏的作品

黃君璧 松山雲靄 設色紙本 一九六〇年作

題識:濟民先生方家正之。

庚子(1960年)中秋前二日,黃君璧

鈐印:黃君璧印、君翁、白雲堂

669

**HUANG JUNBI** (1898-1991)

Pine Mountains

Scroll, mounted and framed, ink and colour on paper  $89 \times 28.5$  cm.  $(35 \times 11 \frac{1}{4}$  in.)

Inscribed and signed, with three seals of the artist Dated two days before Mid-autumn Festival, gengzi year (1960) Dedicated to Jimin

HK\$30,000-50,000

US\$3,900-6,500



**QI BAISHI** (1863-1957)

Longevity

Scroll, mounted and framed, ink and colour on paper

 $104.5 \times 35.5$  cm. (41  $\frac{1}{8}$  x 14 in.)

Signed, with four seals of the artist

Further inscribed and signed, with one seal

#### PROVENANCE:

Acquired from Shanghai Duoyunxuan Auction in 1995.

鈐印:老白、齊大、牽牛不飮洗耳水(肖形印)、人長壽

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

US\$450,000-650,000

鏡框

齊白石 大壽

款識:三百石印富翁齊璜。

設色紙本

又題:大壽。白石又篆二字。

鈐印:木人

來源:1995年得自上海朵雲軒拍賣。

China has a long-standing tradition of celebrating longevity. Natural elements such as pine, cypress, cranes, rocks, peaches, and lingzhi mushrooms frequently appear in paintings as symbols of long life.

Qi Baishi deeply yearned for longevity and often depicted auspicious themes throughout his career, with peaches being the most common. In Chinese mythology, peaches are closely associated with longevity; in *Journey to the West*, the *panto—also* known as the "immortal peach" or "longevity peach"—is a divine fruit granting eternal life.

The present work features a monkey presenting a peach, a theme known as *Spirit Monkey Offering Longevity*. Monkeys, known for their intelligence and fondness for peaches, are intrinsically linked to this symbol. Additionally, the word for "monkey" (hóu) is a homophone for "marquis" (hóu), signifying nobility and rank, further enhancing the auspicious meaning. The monkey is rendered with precise and expressive brushwork, exuding a lively and childlike charm. Qi Baishi's signature technique is evident in the vibrant red hues of the peaches, applied with bold and fluid strokes.

Qi Baishi's calligraphic inscription and seal impressions further enrich the composition. In the lower-left corner, a large seal reading "Ren Changshou" (May People Live Long) is placed to correspond with the two peaches in the upper right. To the right, the artist inscribed "The Wealthy Man of Three Hundred Stone Seals, Qi Huang"; in the upper-left corner, he inscribed "Great Longevity", reinforcing the painting's theme. The entire composition radiates a festive atmosphere and embodies profound auspicious symbolism.

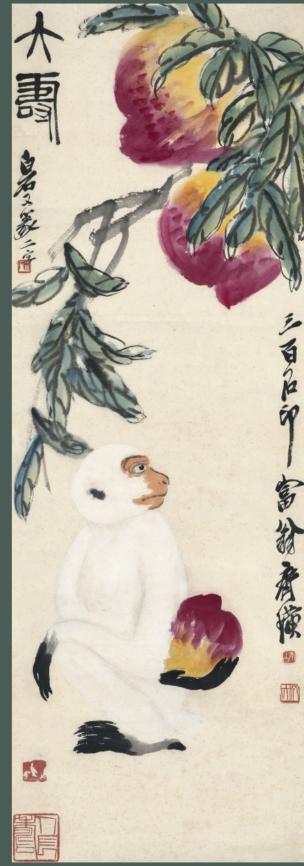
中國有祝壽的傳統,祝壽的文化,祝壽的藝術。松、柏、鶴、石、桃、靈芝等多種自然景物,都被視爲長壽的象徵。它們進入畫面,成爲祝壽畫經久不衰的主題。

白石老人渴求長壽,這從他1937年用瞞天過海法,把七十五歲,改稱七十七,作 爲逃過七十五一關的作法可知一二。老人常畫吉祥祝福類題材的作品,以壽桃最 常見。桃子素來有長壽的象徵,在西遊記中, 蟠桃,又稱仙桃、長生桃,是中國 神話傳說中的仙家水果。齊白石畫桃,以晚年爲多,桃子或畫於籃中,或畫於樹 上,或與酒罈、綬帶一起入畫。還有一種較特殊的表現方式就是靈猴獻壽。猴 子極具靈性,又喜吃桃子,故猴和桃結下了不解之緣;亦因'猴'與'侯'的 讀音相近而有封侯進爵之意,題材更爲吉祥。

畫中,兩顆碩大的仙桃在綠葉的襯托下顯得鮮豔水靈,香氣四溢。靈猴通體雪白,蹲在地上,手中還托著一顆紅豔豔的蟠桃。取獻壽之意。白猴白猿在小說裡都是智慧的動物。畫中白猴造型準確且形象,動作充滿了童趣。鮮豔的洋紅直接將桃子畫出,然後用藤黃點畫出桃子的蒂部,這是白石先生畫桃子的特點之一。鮮豔的洋紅不是平塗出來的,而是用筆寫出來的,所謂以書入畫,有骨有內,有筆有痕,有輕有重,濃筆和淡筆的變化,使得畫面活潑了起

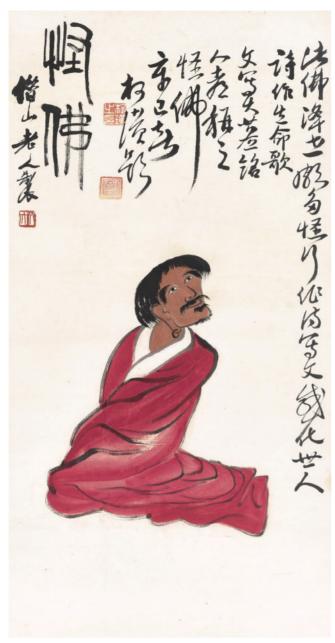
量,有官有內,有事有限,有輕有里,濃事和淡事的變化,使得量面活被了起來。白石老人"以色當墨"的手法,以筆墨和造型爲設色根基,恰到好處的將桃子的豐實襯托了出來。桃樹的枝幹和桃樹葉增添了畫面的形式美。樹葉用淡墨石青畫出後再以濃墨勾筋,將樹葉的柔軟表現得恰到好處。

是幅《大壽》是白石先生用心之作,書法、印章獨具匠心。左下角篆書"人長壽" 是白石晚年常用大印,所蓋位置與右上角的兩顆蟠桃相呼應。三百石印富翁齊璜題 在右側,左上角又篆"大壽"二字再次點題。肖形人物印章也極富雅趣,整幅畫都 洋溢著喜慶的氣氛和吉祥的寓意。



670





671

**QI BAISHI** (1863-1957)

Taro, Cabbages and Radishes

Hanging scroll, ink and colour on paper 129.7 × 33.7 cm. (51 ½ x 13 ¼ in.)
Inscribed and signed, with one seal of the artist Dated *xinmao* year (1951)

HK\$600,000-800,000

US\$77,000-110,000

齊白石 田園佳話 設色紙本 立軸 一九五一年作

題識:辛卯(1951年)九十一歲白石老人。

鈐印:齊白石

672

**QI BAISHI** (1863-1957)

The Uncanny Buddha

Hanging scroll, ink and colour on paper  $87.5\times45$  cm. (34~1/2~x~17~3/4 in.) Entitled, inscribed and signed, with one seal of the artist

Further inscribed by Ke Huang (1876-1963),

with two seals

Dated Spring, xinsi year (1941)

HK\$600,000-800,000

US\$77,000-110,000

齊白石 怪佛 設色紙本

題識:怪佛。借山老人製 鈐印:齊大

柯璜 (1876-1963) 題識:

此佛降世,頗多怪行,作詩寫文,感化世人。 詩作生命歌,文寫大墓銘,人都稱之怪佛。

立軸

辛巳 (1941年) 春柯璜題

鈐印:柯璜之印、定礎

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**SHI LU** (1919-1982)

Autumn Flowers

Hanging scroll, ink and colour on paper  $126.5 \times 66$  cm.  $(49.5/4 \times 26$  in.) Inscribed and signed, with one seal of the artist Dated autumn, *renzi* year (1972)

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 31 May 2016, Lot 1406.

EXHIBITED:

Hong Kong, Tsi Ku Chai, *Xinwei (1991) New Year Paintings Exhibition*, 18-31 January 1991.

LITERATURE:

Xinwei New Year Paintings Exhibition Catalogue, Tsi Ku Chai, Hong Kong, 1991, pl.34.

HK\$400,000-600,000

US\$52,000-77,000

石魯 秋晨花影 設色紙本 立軸 一九七二年作

壬子(1972年)秋日寫於長安。石魯。

題識:秋晨花影動,色鮮不爲春。 天淸風舞氣,吹落遍地金。

鈐印:石魯(自畫印)

來源:香港佳士得,中國近現代畫,2016年 5月31日,編號1406。

展覽:香港·集古齋, "辛未新春書畫展", 1991年1月18日至31日。

出版:《辛未新春書畫展圖錄》,集古齋, 香港,1991年,圖版34。





**HUANG ZHOU** (1925-1997)

Girl Feeding Chicks

Scroll, mounted and framed, ink and colour on paper  $47 \times 68.3$  cm. (18 1/2 x 26 7/8 in.)

Inscribed and signed, with one seal of the artist Dated 1978

One collector's seal

HK\$100,000-250,000

US\$13,000-33,000

黃胄 紅旗譜之春蘭 設色紙本 鏡框 一九七八年作

題識:黃冑作紅旗譜之春蘭,一九七八年。

鈐印:黃冑之印 鑑藏印:蓬齋自存 675

**HUANG ZHOU** (1925-1997)

Bountiful Harvest

Hanging scroll, ink and colour on paper  $65 \times 55.3$  cm. (25 % x 21 % in.)Inscribed and signed, with two seals of the artist Dated spring, *bingwu* year (1966)

HK\$150,000-250,000

US\$20.000-33.000

黄胄 豐衣足食有餘糧 設色紙本 立軸 一九六六年作

題識: 丙午(1966年)初春瑞雪,黃冑作豐衣足食有餘糧。

鈐印:黃冑之印、黃冑



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**HUANG ZHOU** (1925-1997)

Donkeys

Hanging scroll, ink on paper 137 × 34.5 cm. (53 % x 13 % in.) Inscribed and signed, with two seals of the artist Dated spring, *xinyou* year (1981) Dedicated to Haiweng (Liu Haisu)

NOTE:

The recipient of the painting *Haiweng* refers to artist Liu Haisu (1896-1994).

HK\$60,000-80,000

US\$7,700-11,000

黃胄 群驢圖 水墨紙本 立軸 一九八一年作

題識:粗礪不厭,高棲不攀。坎坷其途,任重道遠。 辛酉(1981年)春爲海翁畫驢,黃冑於雨石居。

鈐印:黃冑、蠡縣梁氏黃冑

註:上款人"海翁"即畫家劉海粟(1896-1994)。



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The present collector was mentored by Jin Youshen from an early age and developed a deep appreciation for Chinese painting, calligraphy, and art collecting. In the 1960s, he studied under Yan Di, Guo Chuanzhang, and Zhou Huaimin at the Beijing Academy of Painting. Beginning in the 1970s, he held positions at Beijing Badachu Hotel, China National Arts & Crafts Corporation, and Parkson Group. During this time, he became well acquainted with renowned calligraphers and painters such as Qi Gong, Dong Shouping, He Haixia, Xu Linlu, Lou Shibai, and Ouyang Zhongshi, and received numerous exceptional works personally dedicated to him.

藏家自小受晚清遺老金幼申先生啓蒙,喜愛中國書畫,其習字繪畫之余也潛心收藏。六十年代 受教於北京畫院顏地、郭傳璋、周懷民等先生。七十年代開始先後任職於北京八大處飯店、中 國工藝美術總公司、百盛集團等,期間與啓功、董壽平、何海霞、許麟廬、婁師白、歐陽中石 等諸多書畫家熟稔,並多有帶其上款的佳作相贈。



諸位名家寫贈現藏家的書法作品 Calligraphic works dedicated to the present collector by

#### 677

#### **HUANG ZHOU** (1925-1997)

Thinking of Chairman Mao

Scroll, mounted for framing, ink and colour on paper  $189.7 \times 140.9$  cm.  $(74.5\% \times 55.1\% \text{ in.})$ 

 $Inscribed\ and\ signed,\ with\ three\ seals\ of\ the\ artist$ 

Dated 8 September, 1976

Further inscribed and signed by Zhao Puchu (1907-2000), with one seal

Dated 11 September, 1976

HK\$6.000.000-9.000.000

US\$770.000-1.200.000

黃胄 日夜想念毛主席 設色紙本 鏡片 一九七六年作

題識:日夜想念毛主席。老貧農庫爾班•吐魯穆故事。 一九七六年九月八日黃胄作於北京。

鈐印:黃冑畫印、無限風光、黃冑寫意

趙樸初又題

日夜想念毛主席,主席恩情比天地。冬不拉,彈不盡,苦難的回憶。 熱合買,唱不完,貧農的心意。邊疆各族兄和弟,日夜想念毛主席。 黃胄作此圖,樸初爲題記。誰知得意作圖時,正是導師彌留際? 展圖諦視淚沾臆,把筆幾度不成字!庫爾班·吐魯穆啊! 咱們的心在一起,日夜想念毛主席!一九七六年九月十一日,趙樸初。 鈴印:趙樸初

More than sixty years ago, the story of a Uyghur farmer named Kurban Tulum (1883–1975), who wished to ride his donkey to Beijing to visit Chairman Mao, spread widely across China.

A farmer from Xinjiang, Kurban Tulum lived in poverty until his life changed when the People's Liberation Army redistributed land and property to him. Through hard work, he became a model farmer. To express his gratitude, he longed to ride his donkey to Beijing to meet Chairman Mao. With the help of the Xinjiang Uyghur Autonomous Region's Party Secretary, Kurban Tulum was invited to Beijing as a national labor model. On June 28, 1958, he was warmly received by Chairman Mao at Zhongnanhai, and people affectionately called him "Uncle Kurban."

Between 1956 and 1976, Huang Zhou repeatedly painted "Uncle Kurban" in various compositions. The present work, *Day and Night Thinking of Chairman Mao*, is the final version of this theme. With flowing lines and vibrant colors, Huang Zhou vividly captured Kurban's sincerity and exuberance, as well as his deep longing for Beijing and Chairman Mao.

The painting was signed and dated September 8, 1976—just one day before Chairman Mao's passing. After receiving the heartbreaking news, Huang Zhou inscribed the title *Day and Night Thinking of Chairman Mao* on the artwork. On September 11, Zhao Puchu invited Huang Zhou to attend the memorial service, where he added a dedication on the right side of the painting:

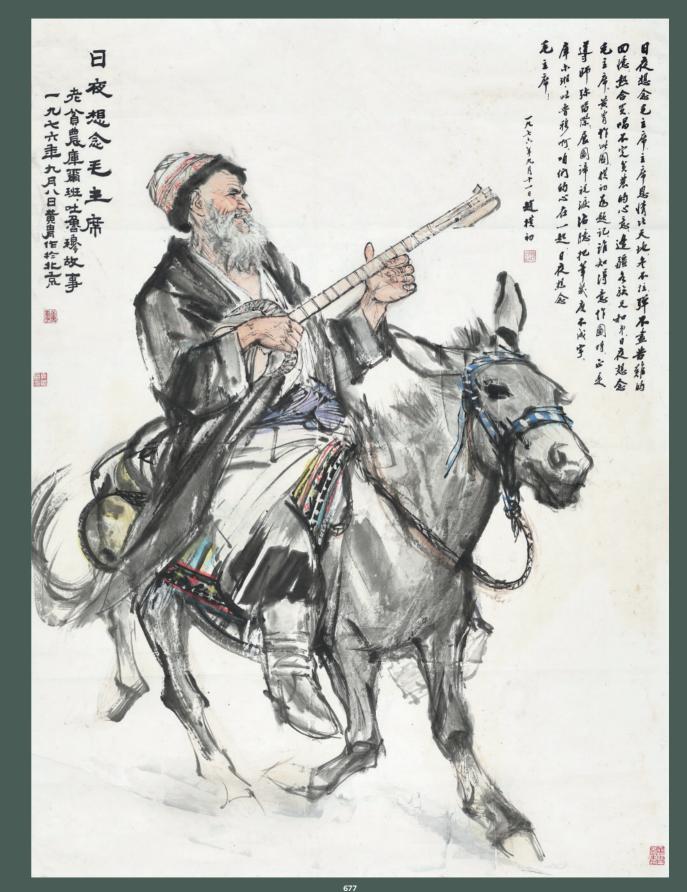
"As I unroll this painting, tears blur my vision.
I lift my brush, but my grief makes the words unsteady.
Kurban Tulum, our hearts are together,
Day and night, thinking of Chairman Mao."

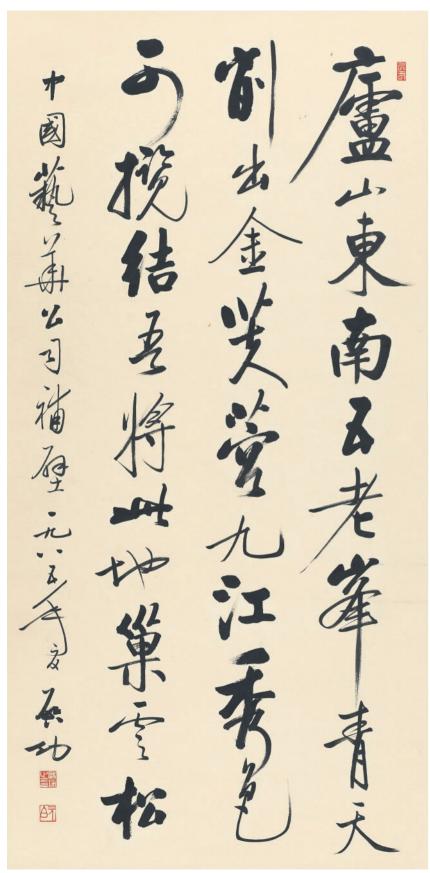
六十多年前,一位名叫庫爾班·吐魯木的維吾爾族農民,想騎毛驢去 北京看望毛主席的故事,在大江南北廣爲流傳。畫家黃冑以此故事爲 原型,創作了其經典巨作《日夜想念毛主席》。

在黃冑先生的邊疆題材人物畫中,維吾爾族老農"庫爾班·吐魯木大叔"是重要的創作主題。畫中人庫爾班大叔原名叫庫爾班·吐魯木,1883年出生於新疆一個貧苦佃農家庭,自幼父母雙亡,貧困交加,後來逃到荒漠中,過起了野人生活。直到1949年12月,一副野人模樣的庫爾班被解放軍戰士發現,並被帶回村中,與妻兒團聚,還分到了一座房子、一頭毛驢和十四畝良田。他積極勞動,成了村裡的種糧模範。爲表達感激之情,他多次萌發要騎毛驢去北京看望毛主席的心願。在新疆維吾爾自治區書記的幫助下,1958年6月28日,庫爾班、吐魯木作爲全國勞動模範在北京中南海受到毛主席親切接見,人們親切稱他爲"庫爾班大叔"。

黃冑自1956年到1976年近二十年間,對"庫爾班·吐魯木大叔"的主題創作數易其稿,早期他創作的庫爾班大叔牽著毛驢、以手遮額,向東方張望;後期改爲庫爾班大叔騎著心愛的小毛驢,彈著冬不拉,唱著歡快的讚歌,迎著朝陽向東方走去。小毛驢仰著頭歡快地甩動著尾巴,仿佛感受到了主人高興地心情。是幅《日夜想念毛主席》採用的就是最後定稿構圖,畫面以流暢的線條、明快的色彩,塑造出了庫爾班樸實豪爽的性格和心向北京、思念毛主席的情感。

此畫題識記錄時間爲1976年9月8日,畫面上的"日夜思念毛主席"是 黃冑先生在得知主席逝世的噩耗之後題寫的。9月11日,趙朴初邀黃 冑參加弔唁儀式,並在畫面右側補寫題記:"展圖諦視淚沾臆,把筆 幾度不成字。庫爾班·吐魯木啊,咱們的心在一起,日夜想念毛主 席。"





QI GONG (1912-2005)

Calligraphy in Running Script

Scroll, mounted and framed, ink on paper 133.5 × 65.3 cm. (52 ½ x 25 ¾ in.)
Inscribed and signed, with two seals of the artist and one dated seal of *yichou* year (1985)
Dated summer, 1985
Dedicated to China Yihua Company

HK\$400,000-800,000

US\$52,000-110,000

P功 行書廬山詩 水墨紙本 鏡框 一九八五年作

釋文:廬山東南五老峰,靑天削出金芙蓉。 九江秀色可攬結,吾將此地巢雲松。

題識:中國藝華公司補壁。 一九八五年夏,啓功。

鈐印: 啓功之印、元白、乙丑(1985年)



歐陽中石寫贈"中國藝華公司"之書法作品 Calligraphic work by Ouyang Zhongshi with the same dedication



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QI GONG (1912-2005)

Red Orchid

Scroll, mounted and framed, ink and colour on gold-flecked yellow silk

63 × 61.5 cm. (24 <sup>3</sup>/<sub>4</sub> x 24 <sup>1</sup>/<sub>4</sub> in.)

Entitled, inscribed and signed, with three seals of the artist Further inscribed and signed by the artist, with one seal Dated autumn, renshen year (1992)

PROVENANCE:

Purchased from China Resources Advertising Co., Ltd. in Hong Kong in 1993 by the present owner, with receipt.

HK\$100,000-200,000

US\$13,000-26,000

啓功 九畹清風 設色灑金黃絹 鏡框 一九九二年作

題識:九畹淸風。啓功偶筆。

鈐印: 啓功、元白、長慶

又題:壬申(1992年)孟秋,畫於堅淨居,時年八十矣。

鈐印:生於壬子

來源:現藏家1993年購自香港中國廣告公司,並附收據。



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**WANG XUETAO** (1903-1984)

Flowers

Unmounted scroll, ink and colour on paper  $25\times445$  cm. (9 % x 175 % in.) Inscribed and signed, with two seals of the artist Dedicated to Hancai

HK\$50,000-80,000

US\$6,500-10,000

王雪濤 花卉 設色紙本 未裱鏡片

題識:漢才仁兄大雅教正,雪濤寫。

鈐印:王雪濤印、遲園

681

YU FEI'AN (1888-1959)

Peonies

Scroll, mounted and framed, ink and colour on paper  $91 \times 46.5$  cm. ( $35.78 \times 18.14$  in.) Inscribed and signed, with two seals of the artist Dated summer, *jichou* year (1949)

Dedicated to Jiping

One collector's seal

HK\$300,000-500,000

US\$39,000-65,000

于非闇 御苑牡丹 設色紙本 鏡框 一九四九年作

題識:年來喜寫故宮御苑牡丹,此萬春亭旁一枝,色在墨魁魏紫之間,即奉寄萍二兄正之。己丑(1949年)夏,非鬧。

鈐印:于照之印、非闇 鑑藏印:河北泊頭師範學校藏





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The present collection has been thoughtfully assembled by Bill and Wea Sun Wong, the proprietors of Asia Book Store, one of San Francisco's pioneering Chinese language bookshops located on Washington Street in the city's Chinatown. Originally from Taishan, the Wongs arrived in San Francisco in the early



1950s, bringing with them an appreciation for Chinese art and culture. Bolstered by their extensive networks within the literary circles of China and Hong Kong, the Wongs embarked on a collecting journey throughout the 1950s and 1960s. Known for their leadership within the Chinese American community, the collectors often welcomed visiting artists from Asia. The cherished collection has remained in the family since.

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

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**QI BAISHI** (1863-1957)

Balsam and Dragonfly

Scroll, mounted and framed, ink and colour on paper  $101.8 \times 34.1$  cm. (40 % x 13 % in.)Inscribed and signed, with two seals of the artist Dated winter, *jimao* year (1939)

HK\$300,000-500,000

US\$39,000-65,000

齊白石 鳳仙蜻蜓 設色紙本 鏡框 一九三九年作

題識:亞傑先生雅屬,己卯(1939年)冬月齊璜白石老人。

鈐印:齊大、年高身健不肯作神僊

683

**PU RU** (1896-1963)

Autumn Landscape

Hanging scroll, ink and colour on paper  $134.6 \times 68.4$  cm.  $(53 \times 26 \% \text{ in.})$  Inscribed and signed, with four seals of the artist

# HK\$200,000-300,000

US\$26,000-39,000

溥儒 秋色滿河汾 設色紙本 立軸

題識:平原望不極,秋色滿河汾。

欲往從湘水,因之送雁羣。

火雲凉易夕,風葉落多聞。

林下蕭蕭晚,登樓憶隱君。心畬

鈐印:松巢客、舊王孫、溥儒、 江天水墨秋光晚





The Foh Collection, assembled by Singapore-based collectors Mr Foh Kim Hong and his wife, Ms Chan Siew Fong, celebrates five decades of life and partnership. Mr Foh, a Malaysian-born cellist, settled in Singapore after graduating from Taiwan Normal University and became a member of the Singapore Symphony Orchestra. Ms Chan studied design in London and began collecting Chinese contemporary art in the late 1960s. In the early 1990s, the Fohs founded Yuen Gallery, the gallery organized many exhibitions featuring modern and contemporary ink artists such as Wu Guanzhong, Zhao Shao'ang, Hong Yi, Li Keran, Lu Yanshao, and Wu Zuoren. Mr and Mrs Foh's son, Foh Kai Lik, has taken an active role in managing and shaping the future of the collection. The Foh family will donate all sale proceeds to benefit the children with autism and special needs and the elderly living with cognitive decline.

傅氏家族中國書畫珍藏記錄了新加坡藏家傅金洪及陳秀芳伉儷近半世紀的 收藏和情誼。傅金洪先生出生於馬來西亞,在台灣修讀音樂畢業後定居新 加坡,於新加坡交響樂團擔任大提琴手。陳秀芳女士成長於新加坡,後前 往倫敦著名中央聖馬丁藝術學院學習設計,早於六十年代便開始收藏中國 當代藝術。九十年代初,他們創立了"緣畫廊",舉辦了多場展覽,展出 了吳冠中、弘一、李可染、陸儼少、吳作人、朱屺瞻、王己千等多位近現 代及當代水墨畫家的作品。傅氏之子傅凱立傳承二人的衣缽,繼續管理和 拓展傅氏家族的藝術收藏。傅氏家族將其拍賣所得用作慈善用途,期望幫 助患有自閉症、有特殊需要的兒童,以及有認知能力障礙的老年人。

### **ZHANG DAQIAN** (1899-1983) / YE GONGCHUO (1881-1968)

Lady / Calligraphy

A pair of fan leaves, mounted and framed, ink and colour /

Each fan leaf measures  $18.6 \times 51.8$  cm.  $(7 \frac{3}{8} \times 20 \frac{3}{8}$  in.) Lady inscribed and signed by Zhang Daqian, with two seals

Dated sixth month, xinsi year (1941)

One collector's seal

Calligraphy inscribed and signed by Ye Gongchuo, with one seal

Both dedicated to Bicheng

#### LITERATURE:

The Foh Collection, Christie's Hong Kong, May 2023, p.146, pl.112.

The dedication of this work refers to Wu Bicheng, who was a famous collector in Shanghai, and a friend of Wu Hufan and Zhang Daqian.

HK\$200.000-300.000

US\$26.000-39.000

#### 張大千/葉恭綽 仕女/書法 設色/水墨紙本 扇面鏡框兩幅 一九四一年作

《仕女》

題識:壁城仁兄得吾家叔厚寫淵明像, 迺不以之易金,

而以之易鄙畫,貴野鶩賤家雞,足下其不畏海上藝林笑耶。

辛巳(1941年)六月敦煌寫寄幷記。爰。

鈐印:張爰、大千居士 鑑藏印:來蘇樓

《書法》

釋文:神峯獨秀鬱岧堯,春雨犂頭萬象驕

今日烟霞成闃寂,空山何處訪人豪

桃李春風滿國(栽),依然構廈賴羣材。

參天萌蘖非容易,珍重新陰屬後來。

題識:壁城先生屬,遐翁。

鈐印:恭綽

出版:《傅氏家族珍藏中國書畫》,佳士得香港,2023年5月,

第146頁,圖版112。

註:上款人乃吳璧城,滬上著名收藏家,與吳湖帆、張大千熟稔

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

Scholar

Hanging scroll, ink and colour on paper

 $102.3 \times 37.2$  cm.  $(40 \frac{1}{4} \times 14 \frac{5}{8}$  in.) Inscribed and signed, with two seals of the artist

Dated winter, *yiyou* year (1945)

Colophon by Pu Ru (1896-1963), with three seals

### LITERATURE:

The Foh Collection, Christie's Hong Kong, May 2023, p.103, pl.75.

In November 1945, Zhang Daqian flew from Sichuan to Beijing. In Beijing, Zhang resided at Yang Yun Xuan in the Summer Palace where he reunited with his relatives and friends, including Pu Ru, after being long apart. Hence, Pu's inscriptions are often found on the works created by Zhang during this period of time.

# HK\$400.000-600.000

US\$52,000-78,000

張大千 野吟圖 設色紙本 一九四五年作

題識: 畧師吾家叔厚筆作野吟圖於昆明湖上。 乙酉 (1945年) 冬日,爰

鈐印:張爰之印、大千

溥儒題跋:沒沒白雲合,蕭蕭碧水流。行吟歸去晚,踈柳已驚秋。 西山逸士溥儒題

鈐印:松巢客、舊王孫、溥儒

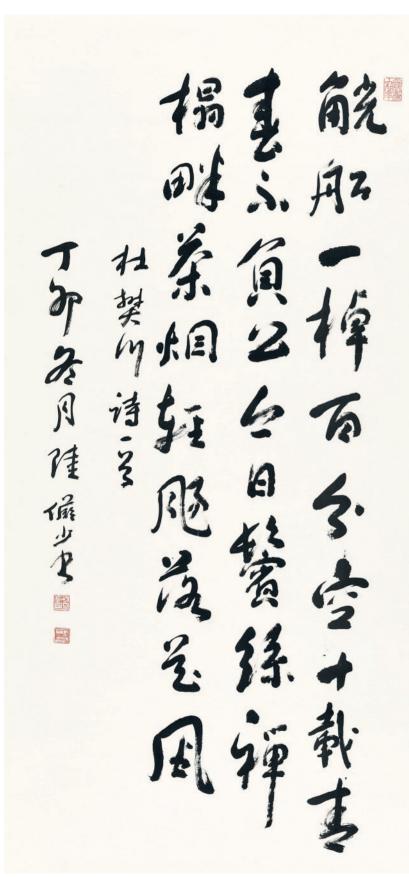
出版:《傅氏家族珍藏中國書畫》,佳士得香港,2023年5月,

第103頁,圖版75。

註:大千先生1945年11月從四川飛回北平,居頤和園萬壽山養雲軒, 與溥儒在內諸親友重聚。此時期(1945-1946)創作作品多見溥儒題 跋。



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**LU YANSHAO** (1909-1993)

Seven-character Poem in Running Script

Hanging scroll, ink on paper 136 × 66.7 cm. (53 ½ x 26 ¼ in.) Inscribed and signed, with three seals of the

Dated winter, dingmao year (1987)

# LITERATURE:

The Foh Collection, Christie's Hong Kong, May 2023, p.124, pl.90.

# HK\$80,000-120,000

US\$11,000-16,000

陸儼少 行書七言詩 水墨紙本 立軸 一九八七年作

釋文: 觥船一棹百分空, 十載青春不負公。 今日鬢絲禪榻畔,茶烟輕颺落花風。

題識:杜樊川詩一首,丁卯(1987年)冬月, 陸儼少書。

鈐印:舊家上柏山中、儼少、宛若

出版:《傅氏家族珍藏中國書畫》,佳士得香港, 2023年5月,第124頁,圖版90。

### 687

**XIE ZHILIU** (1910-1997)

Spring Mountain

Hanging scroll, ink and colour on paper 131.8 × 79.5 cm. (51 <sup>7</sup>/<sub>8</sub> x 31 <sup>1</sup>/<sub>4</sub> in.) Entitled, inscribed and signed, with two seals of the artist Dated first month, jiazi year (1984)

# LITERATURE:

The Foh Collection, Christie's Hong Kong, May 2023, p.101, pl.73.

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

US\$110,000-160,000

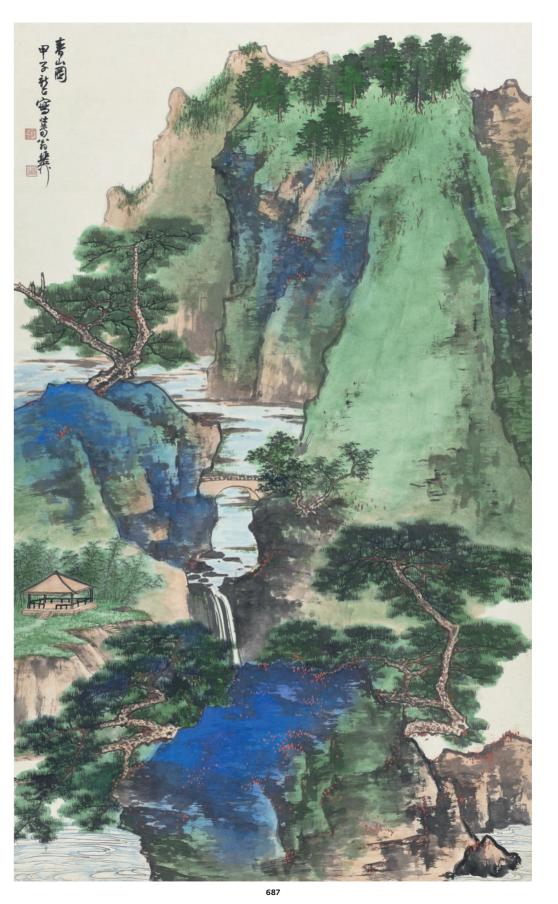
謝稚柳 春山圖 設色紙本 一九八四年作

題識:春山圖。

甲子(1984年)新正寫,壯暮翁稚柳。

鈐印:稚柳、謝

出版:《傅氏家族珍藏中國書畫》,佳士得香港, 2023年5月,第101頁,圖版73。



# **LIN FENGMIAN** (1900-1991)

Mountain Village

Scroll, mounted and framed, ink and colour on paper

40.1 × 50 cm. (15 <sup>3</sup>/<sub>4</sub> x 19 <sup>5</sup>/<sub>8</sub> in.)

Signed, with one seal of the artist

One seal of Xu Weida (20th Century) on the reverse

# LITERATURE:

Y.C. Gallery Collection Vol. 2, Y.C.Gallery, Taipei and Singapore, 1990, pl. 5. *The Foh Collection*, Christie's Hong Kong, May 2023, p.15, pl.6.

# HK\$500,000-700,000

US\$65,000-91,000

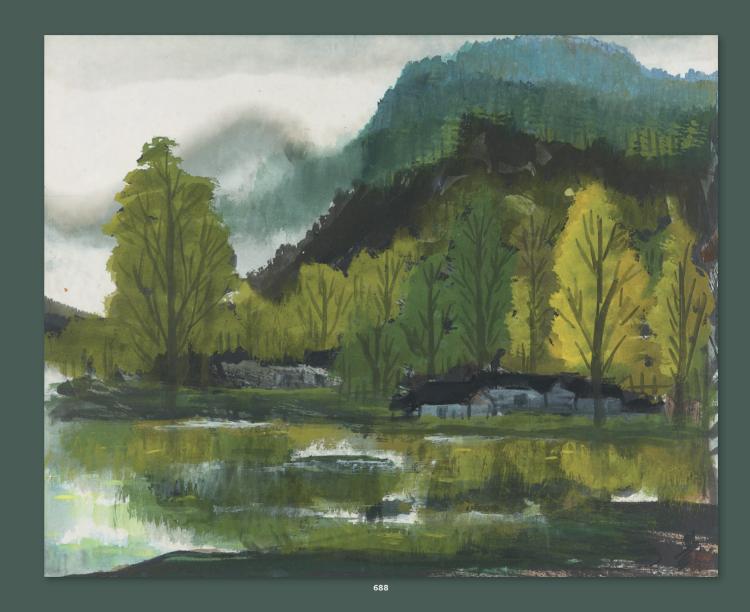
林風眠 山村 設色紙本 鏡框

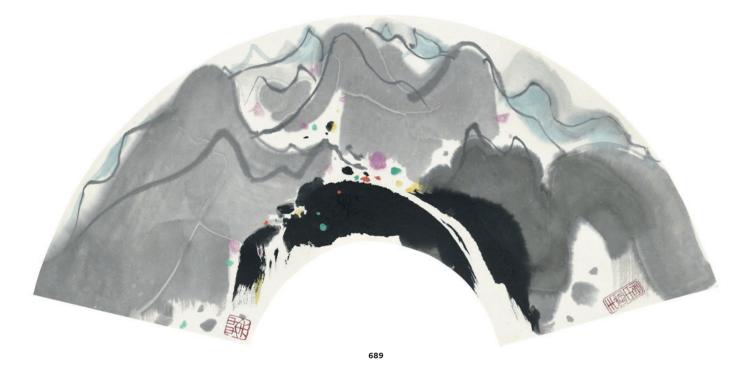
款識:林風眠。 鈐印:林風瞑印

裱褙鈐有"徐偉達鑑定印"一方。

出版:《賜荃堂藏書畫》第二集,賜荃堂,台北及新加坡,1990年,圖版5。 《傅氏家族珍藏中國書畫》,佳士得香港,2023年5月,第15頁,圖版6。







# **WU GUANZHONG** (1919-2010)

Waterfall of Yellow Mountain

Fan leaf, mounted and framed, ink and colour on paper 17.5  $\times$  54.2 cm. (6  $\frac{7}{8}$  x 21  $\frac{3}{8}$  in.)

With two seals of the artist

# LITERATURE:

Wu Guanzhong Connoisseurs Choice, People's Fine Arts Publishing House, 2003, pl. 27.

The Foh Collection, Christie's Hong Kong, May 2023, p.21, pl.11.

HK\$380,000-580,000

US\$50,000-75,000

吳冠中 黄山人字瀑 設色紙本 扇面鏡框

鈐印:荼、冠中寫生

出版:《吳冠中作品收藏集》,人民美術出版社,2003年,圖版27。 《傅氏家族珍藏中國書畫》,佳士得香港,2023年5月,第21頁, 圖版11。



# **WU GUANZHONG** (1919-2010)

Village in Mount Wuyi

Scroll, mounted and framed, ink and colour on paper

 $68.3 \times 92$  cm.  $(26\frac{7}{8} \times 36\frac{1}{4} \text{ in.})$ 

Inscribed by the artist, with three seals of the artist

Dated 1978

Further inscribed and signed by the artist

Dated 1980

Dedicated to Chunfang

#### **EXHIBITED**

Beijing, Shenxiang Gallery, Exhibition of Paintings by Wu Guanzhong, 1 May – 30 June, 2006. Jinan, Shandong Provincial Museum, Yi Guan Zhong Wai – Art of Wu Guanzhong, 26 July – 3 August. 2008.

Beijing, China, Poly Art Museum, *The Kite String Will Not Be Broken - Wu Guanzhong's Classical Artworks Exhibition*, August 2010.

### LITERATURE:

Shenxiang Gallery-Exhibition of Paintings by Wu Guanzhong, Shenxiang Gallery, Beijing, 2006 p. 35

Yi Guan Zhong Wai - Art of Wu Guanzhong, Bai Ya Xuan Cultural and Art Organization and Shandong Provincial Museum, 2008, pp.86-87.

The Kite String Will Not Be Broken - Wu Guanzhong's Classical Artworks Exhibition, 2010, pp. 60-61

# HK\$3,800,000-5,800,000

US\$500,000-750,000

吳冠中 武夷山村 設色紙本 鏡框 一九七八年作

題識:七八年。

鈐印:荼、冠中寫生、老吳作

畫家又題:春方同志存念,冠中,一九八〇。

展覽:北京,深巷畫廊,"吳冠中畫展",2006年5月1日至6月30日。

濟南,山東省博物館,"藝冠中外一吳冠中藝術展",2008年。

北京,保利藝術博物館,"風筝不斷線一緬懷吳冠中先生經典作品收藏大展",2010年

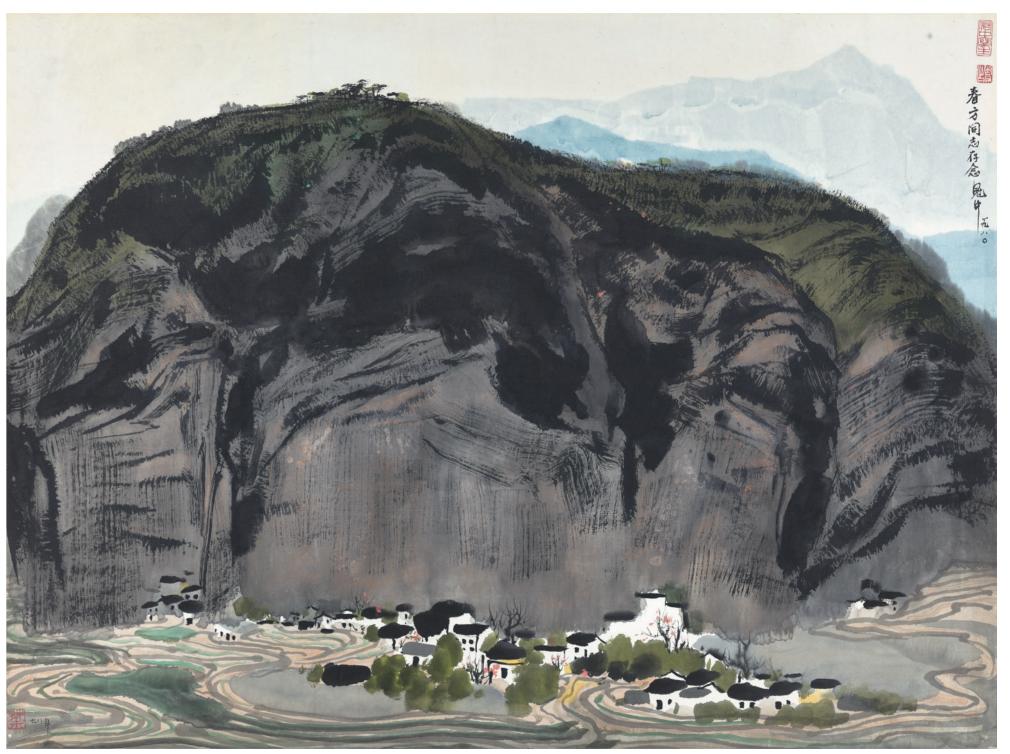
出版:《深巷畫廊一吳冠中畫展》,深巷畫廊,北京,2006年,第35頁。

《藝冠中外 — 吳冠中藝術展》,百雅軒、山東省博物館,2008年,第86-87頁。

《風箏不斷線:緬懷吳冠中先生經典作品收藏大展一來自全球華人珍藏》,2010年,

第60-61頁。





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

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

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

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

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

#### 691

**LIN FENGMIAN** (1900-1991)

Lotus Lantern

Scroll, mounted and framed, ink and colour on paper  $67 \times 65.8$  cm. ( $26\frac{3}{8} \times 25\frac{7}{8}$  in.) Signed, with one seal of the artist

#### PROVENANCE

林風眠

Acquired directly from the artist, thence by descent.

寶蓮燈

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

US\$240,000-360,000

鏡框

設色紙本

款識:林風眠。

鈐印:林風瞑印

來源:直接得自畫家,並由家族傳承。

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

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

1971年12月8日,林風眠在看守所寫的自傳中提到:

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

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

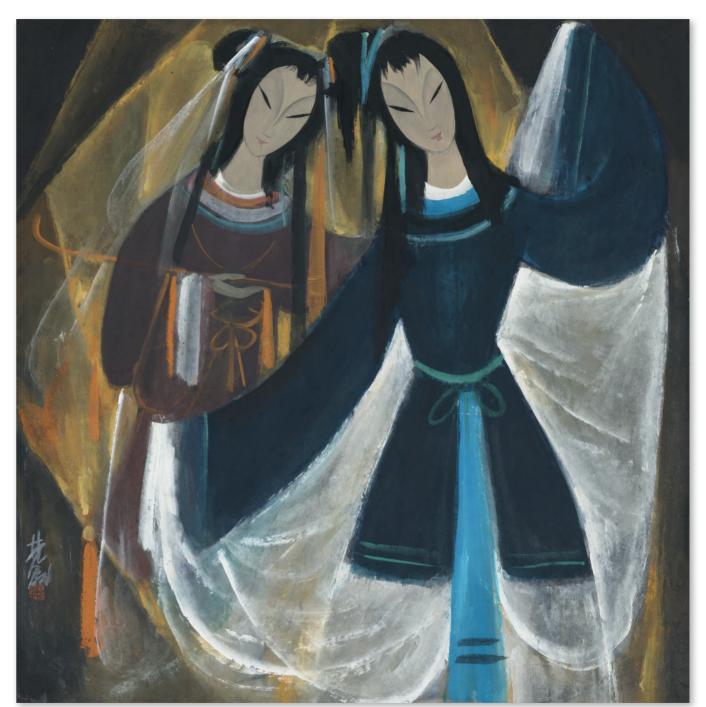


Frank and Linda Van Roosbroeck in their apartment in Brussels in 1972, with Lin Fengmian's Farewell My Concubine in the background. 范羅斯布魯克夫婦,1972年攝於布魯塞爾寓所中,背後懸掛林風眠《霸王別姫》。



Lin Fengmian's Lotus Lantern (right on the wall) displayed in the living room of the van Roosbroeck family home in Belgium after the mid-1980s.

本幅林風眠《寶蓮燈》懸掛於藏家比利時家中,約1980年代中期攝



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**LIN FENGMIAN** (1900-1991)

White Egrets

Scroll, mounted on woodboard and framed, ink and colour on paper  $66 \times 63.9$  cm. ( $26 \times 25 \frac{1}{8}$  in.)

Signed, with one seal of the artist

PROVENANCE:

Acquired directly from the artist, thence by descent.

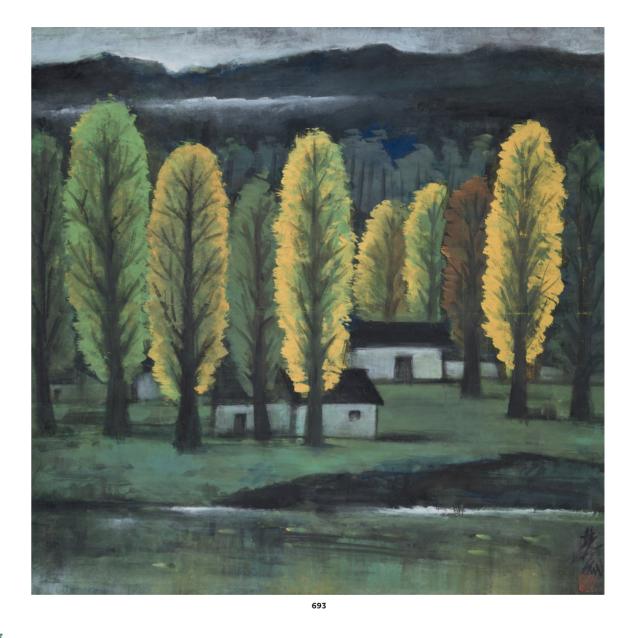
HK\$700,000-900,000

US\$90,000-120,000

林風眠 白鷺 設色紙本 木板鏡框

款識:林風眠。 鈐印:林風瞑印

來源:直接得自畫家,並由家族傳承。



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**LIN FENGMIAN** (1900-1991)

Autumn Landscape

Scroll, mounted and framed, ink and colour on paper

 $68.4 \times 68.4$  cm.  $(26\% \times 26\% \text{ in.})$ Signed by the artist with one seal

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

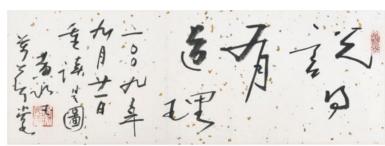
US\$130,000-260,000

林風眠 秋景 設色紙本 鏡框

款識:林風眠。 鈐印:林風瞑印







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# **HUANG YONGYU** (1924-2023)

Leisure in Seclusion

Handscroll, framed, ink and colour on paper Painting measures  $16.5 \times 180$  cm.  $(6 \frac{1}{2} \times 70 \frac{7}{8} \text{ in.})$  Frontispiece measures  $16.5 \times 50.5$  cm.  $(6 \frac{1}{2} \times 19 \frac{7}{8} \text{ in.})$  Entitled, inscribed and signed, with one seal of the artist Dated *bingxu* year (2006) Frontispiece inscribed and signed by the artist, with one seal Dated 21 September, 2009 Titleslip by the artist, dated *jichou* year (2009)

HK\$80,000-120,000

US\$11,000-16,000

黄永玉 隱居無聊圖 設色紙本 手卷鏡框 二〇〇六年作

題識:隱跡無聊圖。隱跡好聽,其實是辦不到的,要吃要喝,還要朋友聊天,表演於山水中,無人觀賞,難得維持長久,何況老虎毒蛇,蚊子蒼蠅打擾,入住鄉村,無功名地位,鄉保甲長如何應付?這都是住在城裡嘮騷風涼話,一旦實踐,後悔都來不及,叫娘不應矣!黃永玉,丙戌(2006年)戲筆。

鈐印:黃永玉

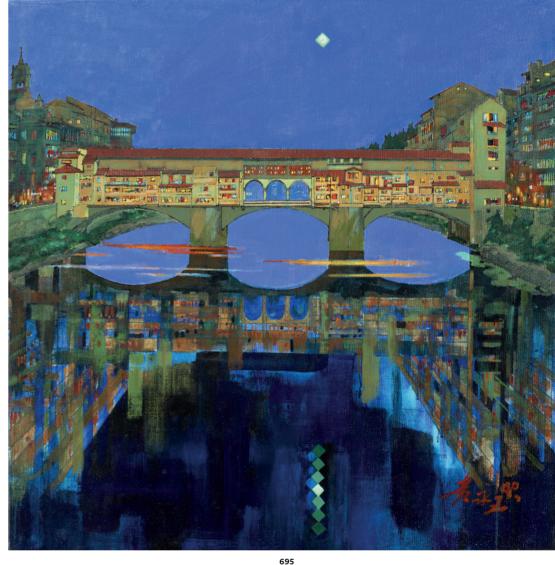
引首: 說得有道理。二〇〇九年九月廿一日,重讀是圖,黃永玉萬荷堂。

鈐印:黃永玉、萬荷堂

題簽:隱居無聊圖。黃永玉,己丑(2009年)春題。

鈐印:永玉





指

Huang Yongyu spent over six months travelling in different parts of France and Italy in 1990. During his trip, he recorded his travels through short essays, sketches and paintings, eventually compiled them into the book From the Seine to Florence. In this book, Huang mentioned his plan to create thirty acrylic paintings in Italy, each measuring one meter square. This painting is one of the abovementioned pieces, described by the artist as a beautiful necklace on the Arno River, the Ponte Vecchio in Florence.

1990年黃永玉前往法國和意大利長達半年, 一邊遊歷、將其所見所聞以短篇文字記錄下 來,期間持續寫生創作,最後集成《沿著塞 納河到翡冷翠》一書。據書中提及,畫家當 時計劃要在意大利畫三十幅塑膠彩畫,每幅 大小一樣,都是一米見方的尺寸。本幅正是 其中之一,描繪著被畫家形容爲婀娜河上的 美麗項鏈,佛羅倫斯的著名景點老橋。 695

**HUANG YONGYU** (1924-2023)

The Ponte Vecchio Bridge

Oil on canvas, mounted and framed 99 × 99 cm. (39 × 39 in.)
Inscribed and signed by the artist Dated 1990

Entitled on the reverse

PROVENANCE:

T. T. Tsui Collection, acquired in 1999.

LITERATURE:

Please refer to Chinese text.

**HK\$1,200,000-1,800,000** *US\$160,000-240,000* 

黃永玉 老橋 油彩畫布 鏡框 一九九○年作

題識:黃永玉,1990。 背面題識:老橋。

來源:徐展堂先生得於1999年。

出版:

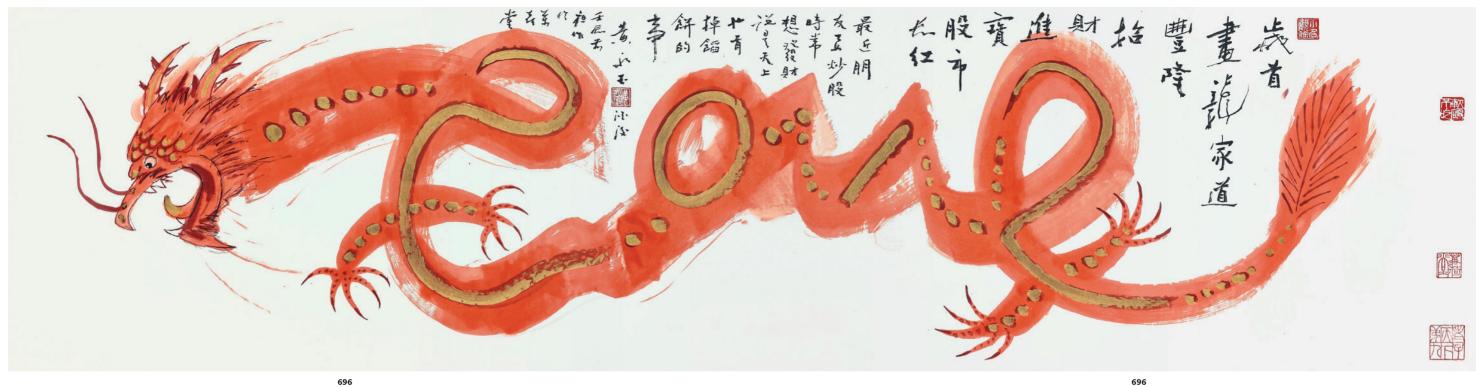
黄永玉,《沿著塞納河到翡冷翠》,壹出版 有限公司,1992年5月(第一版);1993年 6月(第二版),第132頁。

《黃永玉》,古椿書屋,1993年,第172至

173頁,圖版24。 黃永玉,《沿著塞納河到翡冷翠》,作家出版

社,2006年11月,第163頁。 黃永玉,《沿著塞納河到翡冷翠》,中華書局

(香港)有限公司,2017年11月,第209頁。



**HUANG YONGYU** (1924-2023)

Dragon 2012

Scroll, mounted for framing, ink and colour on paper 61 × 243 cm. (24 × 95 5/8 in.) Inscribed and signed, with five seals of the artist Dated renchen year (2012)

HK\$260,000-400,000

US\$34,000-52,000

股市長紅 設色紙本 黄永玉 二〇一二年作

題識:歲首畫龍,家道豐隆。招財進寶,股市長紅。 最近朋友要炒股,時常想發財,說是天上也有掉餡餅的事。

黃永玉酒後,壬辰(2012年)前夜作於萬荷堂。 鈐印:黃永玉、小名觀保、軟硬不吃、萬荷堂、老子天下第九

**ZHU QIZHAN** (1892-1996)

Narcissus

Scroll, mounted and framed, ink and colour on paper  $48 \times 95.5$  cm. ( $18\frac{7}{8}$  x  $37\frac{5}{8}$  in.) Inscribed and signed, with two seals of the artist Dated first month, renzi year (1972)

# PROVENANCE:

Sotheby's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 4 November 1996, Lot 496.

HK\$60,000-120,000

US\$7,700-16,000

清幽 設色紙本 鏡框 一九七二年作 朱屺瞻

題識:屺瞻。壬子(1972年)正月畫於上海。

鈐印:朱屺瞻、大地春光

來源:香港蘇富比,近現代中國書畫,1996年11月4日,編號496。



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Mr. Chow On Kiu (B. 1950) graduated from the University of Hong Kong with a Bachelor of Social Sciences. He joined The Wharf (Holdings) Limited in 2006 and held various key positions in the company.

Mr. Chow is a seasoned expert in the banking, finance, trading, investment, and real estate industries. Mr Chow is also an avid art enthusiast and has played a crucial role in bringing Mainland Chinese artists, such as Liu Haisu, Huang Yongyu, and Fan Zeng, to Hong Kong to organize art exhibitions. Mr. Chow has received numerous artworks from these artists, many of which bear dedication to him



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

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

#### 698

**WU ZUOREN** (1908-1997)

#### Panda

Scroll, mounted and framed, ink on paper 65 × 38.6 cm. (25 5% x 15 1/4 in.)
Inscribed and signed, with seal of the artist Dated *guimao* year (1963)
Dedicated to Wuliang

HK\$50.000-70.000

US\$6.500-9.000

# 吳作人 熊貓 水墨紙本 鏡框 一九六三年作

題識: 癸卯(1963年) 寫奉無量老法家正存。 作人。

鈐印:吳、作人、前賢未見

### 699

**FAN ZENG** (B. 1938)

# Bodhidharma

Scroll, mounted and framed, ink and colour on paper

67.5 × 68 cm. (26 .5/8 x 26 .3/4 in.)

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

Dated *xinyou* year (1981)

Dedicated to Angiao (Chow On Kiu)

### PROVENANCE:

Acquired directly from the artist.

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

# 范曾 達摩 設色紙本 鏡框 一九八一年作

題識:余年逋四歲,家翁即課, 以白描作四筆達摩。 弱冠便愛畫,一筆凌波之高僧, 題面壁九年求正果。 風風雨雨挾江東,彈指卅五年矣。 性近道釋神,進空門,非爲畫而畫也。

辛酉(1981年)江東范曾於北京

鈐印:范曾、抱沖齋主、辛酉(1981年)

來源:直接得自畫家

#### 700

LIU HAISU (1896-1994)

#### Mount Huang

Scroll, mounted and framed, ink and colour on paper

50.5 × 73.5 cm. (19.7/8 x 28.7/8 in.)

Inscribed and signed, with three seals of the

Dated spring, *gengshen* year (1980) Dedicated to Angiao (Chow On Kiu)

#### PROVENANCE:

Acquired directly from the artist.

HK\$70.000-90.000 US\$9.000-12.000

# 劉海粟 黃山 設色紙本 鏡框 一九八〇年作

題識:我愛黃山,六上黃山遊覽諸峰,

隨手寫景,草稿盈筐。

庚申(1980年)春來寧修養,寓美森園, 用枯濕不定的線條勾勒黃山平天矼,

眺天都峰、蓮花峰

拈毫草率遠寄安橋老弟以寓相思。

劉海粟年八十五。

鈐印:海粟長壽、石破天驚、昔日黃山是我師、

今日我是黃山友

來源:直接得自畫家。



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The masters of You Yi Tang are avid collectors, especially of Zhang Daqian's paintings. They formed a close bond with *Panorama Magazine* publisher Shen Weichuang. Fascinated by traditional opera, they built a collection centered on Zhang Daqian and figures related to Peking opera. This selection of folding fans and fan leaves features works by northern and southern masters, including Zhang Daqian, Yu Fei'an, and Zhao Shao'ang, as well as opera legends Mei Lanfang, Xun Huisheng, and Yu Zhenfei. It also includes rare pieces dedicated to Mei Lanfang and his wife, showcasing remarkable dedication.

游藝堂主人多年來醉心收藏,癡迷張大千書書,與大成雜 誌創辦人沈葦窗先生結爲至交。因喜愛戲劇,對張大千及 梨園相關的書畫作品多加留意,形成以張大千爲中心,旁 及諸家的全面收藏。本輯包含游藝堂珍藏成扇十柄,扇面 一對,既有張大千、于非闇、趙少昂等南北名家作品, 又以京戲名家,如梅蘭芳、荀慧生、兪振飛等作品爲趣味 重點,乃至觸類旁通,瑰集到寫贈梅蘭芳及夫人的稀見作 品,不可謂不用心。



Flowers / Calligraphy

Folding fan, ink and colour on paper / ink on paper  $18.5 \times 42.5$  cm.  $(7 \frac{1}{4} \times 16 \frac{3}{4}$  in.)

Flowers inscribed and signed by Mei Lanfang, with three seals Dated autumn, dingmao year (1927)

Calligraphy inscribed and signed by Huang Jun, with two seals of the artist and one dated seal of *dingmao* year (1927)

Both sides dedicated to Chaohou

Panorama Magazine Vol. 232, Panorama Publishing House, Hong Kong, 1 March 1993, back cover.

HK\$50,000-80,000

US\$6.500-11.000

設色紙本/水墨紙本 梅蘭芳/黃濬 花卉/書法 一九二七年作

題識:超矦先生雅令。丁卯(1927年)初秋,梅蘭芳。

鈐印: 蘭芳、畹華、胸中毫末

題識:(文不錄)。超候九兄屬錄舊作即乞正之。秋岳黃濬。

鈐印:秋岳、寶岳樓、丁卯(1927年)

出版:《大成》雜誌第232期,大成出版社,香港,1993年3月1日, 封底





### XUN HUISHENG (1900-1968) / CHEN YINKE (1890-1969)

Scholars in Conversation / Calligraphy in Running Script

Folding fan, ink and colour on paper / ink on silver-splashed paper 18 × 46.5 cm. (7 ½ x 18 ¼ in.)

Scholars in Conversation inscribed and signed by Xun Huisheng, with one seal

Calligraphy in Running Script inscribed and signed by Chen Yinke, with one seal

Both dated summer, fifth month, jiashen year (1944) Both sides dedicated to Ruijie

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

US\$5,200-7,700

荀慧生/陳寅格 松蔭高士/行書書法 設色紙本/水墨灑銀箋 成扇 一九四四年作

# 《松蔭高士》

題識:甲申(1944年)夏日以爲瑞階先生雅正。荀慧生。

鈐印:禁生

題識: (文不錄。)甲申(1944年)仲夏,寅恪爲瑞階先生拂暑

鈐印:陳寅恪



# **YU ZHENFEI** (1902-1993) / **ZHAO YUANREN** (1892-1982)

Scholar in the Mountains / Calligraphy in Running Script

Folding fan, ink and colour / ink on paper

 $18 \times 45$  cm.  $(7 \frac{1}{8} \times 17 \frac{3}{4} \text{ in.})$ 

Scholar in the Mountains inscribed and signed by Yu Zhenfei, with

Calligraphy in Running Script inscribed and signed, by Zhao Yuanren, with two seals

Both dedicated to Qiuzeng

HK\$30.000-50.000

US\$3.900-6.500

### 俞振飛/趙元任 溪山策杖/行書書法 設色/水墨紙本 成扇

### 《溪山策杖》

題識:萬木碧森森,杖藜時一顧。吾想此山中,定有高人住。 秋曾先生拂暑。兪振飛。

鈐印: 箴非

《行書書法》

題識: (文不錄)。《魏文帝遊宴》。秋曾二兄雅屬。趙元任。

鈐印:趙元任印、宜仲



**HE XIANGNING** (1877-1972) **/ LU XIAOMAN** (1903-1965)

Pine Tree / Flower, Birds and Bee

Folding fan, ink on paper / ink and colour on paper  $18.5 \times 45$  cm.  $(7 \frac{1}{4} \times 17 \frac{3}{4} \text{ in.})$ 

Inscribed and signed by He Xiangning, with two seals Dated spring, 1954

Flower, Birds and Bees inscribed and signed by Lu Xiaoman, with

Both dedicated to Lanfang HK\$40,000-60,000

US\$5.200-7.700

何香凝/陸小曼 松樹/花鳥蜜蜂 水墨紙本/設色紙本 成扇 一九五四年作

《松樹》

題識:蘭芳先生雅賞。何香凝畫於北京。一九五四年春。

鈐印:何香凝、雙淸瘻主

《花鳥蜜蜂》

題識:陰風吹天天欲裂,混沌怕死方愁絕。潛將元氣閉重淵,化工倔 強時偸泄。附炎物態本尋常,何怪衆禽爭向陽。聲噤不聞鴝鵒 語,目遙空見鶺鴒忙。白頭毣毣營棲息,黃口飛飛恣頡頏。蘭 芳先生雅鑒。小曼陸眉寫。

鈐印:陸、眉、蠻姑、小曼畫記

**YAN BOLONG** (1896-1954)

Flower and Birds

Folding fan, ink and colour on paper  $18 \times 46$  cm. (7  $\frac{1}{8}$  x  $18 \frac{1}{8}$  in.)

1. Inscribed and signed, with two seals of the artist Dedicated to Zhifang

2. Inscribed and signed, with two seals of the artist Both dated autumn, jichou year (1949)

# PROVENANCE:

Sotheby's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 3 November 1994, lot 634.

HK\$30,000-50,000

US\$3,900-6,500

顏伯龍 白頭同壽 設色紙本 一九四九年作

1. 題識:芝芳夫人雅令。己丑(1949年)秋,顏伯龍寫。 鈐印:伯龍、顏

2. 題識:同到白頭情更好,一雙高卧海棠春。 己丑(1949)秋,顏伯龍寫意。

鈐印:伯龍、顏雲霖印

來源:香港蘇富比,中國近現代及當代書畫,1994年11月3日,編號634。 註:上款人爲梅蘭芳夫人福芝芳。福芝芳從小學唱曲藝,十四五歲時 向鄰居吳菱仙老師學唱京劇。後來與李桂芬經常合作,演出過多個劇 目,頗獲好評。



Dated winter, *jiaxu* year (1934)

Further inscribed and signed by Zhang Daqian, with one seal Poem in Running Script inscribed and signed by Yang Jin, with one seal Both sides dedicated to Lisheng

One collector's seal of Tang Hung

PROVENANCE:

Sotheby's New York, The Tang Hung and Fung Bi-Che Collection of Chinese Paintings & Calligraphy, 13 September 2018, Lot 507.

HK\$180.000-280.000

US\$24,000-36,000

張大千、于非闇/楊晉 花果蔬蝶/行書七律一首 設色紙本/水墨紙本 成扇 一九三四年作

《花果蔬蝶》

題識:甲戌(1934年)冬孟,與非厂合畫,似麗生兄屬,大千爰。

鈐印:大風堂、蜀客、大千

又題:此扇寫成,非广、永吉諸君相繼散去。楊敏淑女士出橄欖相 前,因復補此。阿爰又記,時十月五日燈下。

《行書七律一首》

釋文:紫門雖設不曾開,爲怕人行損綠苔。

妍日漸催春意動,好風時捲市聲來。 學經妻問生疏字,嘗酒見斟瀲灩盃。

安得小園寬半畝,黃梅(李)綠李一時栽。

題識:麗生仁兄雅屬,楊晉。

鈐印:楊晉

唐鴻鑒藏印: 唐鴻珍藏

來源:紐約蘇富比,唐鴻馮璧池伉儷珍藏中國書畫,2018年9月13日, 編號507。

註:麗生爲張麗生,張大千兄長。

永吉爲白永吉,民國時期在北平經營著名京菜館,與大千及京劇 名鬚生余叔岩相熟。常在其餐館飯聚,由白永吉主理。時人有 云: "唱不過余叔岩,畫不過張大千,吃不過白永吉。"



SU MANSHU (1884-1918) / TANOMURA CHOKUSOU (19TH-20TH CENTURY)

Calligraphy in Running Script / Flower

Folding fan, ink on paper / gold ink on paper  $19 \times 43$  cm.  $(7 \frac{1}{2} \times 16 \frac{7}{8} \text{ in.})$ 

Calligraphy in Running Script inscribed and signed by Su Manshu, with two seals

Dedicated to Chiomura Giro

Flower inscribed and signed by Tanomura Chokusou, with four seals Dated autumn, seventh month, renxu year (1922)

HK\$30.000-50.000

US\$3.900-6.500

蘇曼殊/田能村直雙

行書《金剛般若波羅蜜經》/花卉 水墨/金墨紙本 成扇 一九二二年作

《行書〈金剛般若波羅蜜經〉》

釋文:文不錄

題識:昭村次郎拂暑念誦。佛弟子蘇曼殊《

鈐印:蘇、曼殊

題識:茲因佳節屆端陽,蒲綠橘紅醉幾觴。摘得一指金彈子,好將醁 入詩膓。壬戌(1922年)秋七月中浣於畫神堂。小竺散人。

鈐印:備印、小竺、如是、一印漫漶

註:田能村直雙,初號小竺,日本明治至大正時期文人畫家。

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PU JIN (1893-1966). PU JIAN (1901-1966) / PU JIN (1893-1966)

Flowers and Rock / Calligraphy in Running Script

Folding fan, ink on paper

19.5 × 51 cm. (7 5/8 x 20 1/8 in.)

Flowers and Rock inscribed and signed, with two seals of the artists Calligraphy in Running Script signed by Pu Jin, with one seal

HK\$30,000-50,000

US\$3,900-6,500

溥伒、溥澗/溥伒 花石圖/行書書法 水墨紙本

《花石圖》

溥伒題識:雪齋寫坡石。 鈐印:溥伒印信長壽

溥澗題識:毅齋畫繡球竹枝

鈐印:溥僴印信

行書《滿庭芳•山抹微雲》

釋文:山抹微雲,天連衰草,畫角聲斷譙門。暫停征棹,聊共引離尊 多少蓬萊舊恨,空迴首、烟靄紛紛。斜陽外,寒鴉數點,流水 繞孤村。

款識:南石居士。

鈐印:溥伒長壽



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YE GONGCHUO (1881-1968)

Bamboo and Rock / Calligraphy in Running Script

Folding fan, ink on gold paper

 $18.5 \times 46$  cm.  $(7 \frac{1}{4} \times 18 \frac{1}{8} \text{ in.})$ 

Bamboo and Rock inscribed and signed, with one seal of the artist Calligraphy in Running Script inscribed and signed, with one seal of the artist

Both sides dedicated to Defen (Zheng Defen, 1902-1986)

HK\$30,000-50,000

US\$3.900-6.500

竹石圖/行書書法

成扇 水墨金箋

《竹石圖》

葉恭綽

題識:石曉曉,竹蕭蕭。賴此君,聊解嘲

德芬先生屬,遐翁墨戲。

鈐印:葉恭綽印

《行書書法》

題識: (文不錄)。張曲江詩。德芬先生屬。葉恭綽。

鈐印:恭綽長壽

註:上款人鄭德芬(1902-1986),「餘學齋」主人,上世紀六十年代 香港工商日報廣告部經理,精鑑賞,對中國畫史研究深入,活躍於文化 藝文界,與多位書畫大師如張大千、鄧芬、李研山、黃君璧等人熟稔

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

Mantis and Bamboo / Calligraphy in Cursive Script

Folding fan, ink on paper

 $18 \times 47$  cm.  $(7 \frac{1}{8} \times 18 \frac{1}{2} \text{ in.})$ 

Mantis and Bamboo inscribed and signed, with one seal of the artist Dated summer, fifth month, guihai year (1983)

Calligraphy in Cursive Script inscribed and signed, with one seal of the artist Both sides dedicated to Yunliang

HK\$22.000-35.000

US\$2.900-4.500

趙少昂 枯葉螳螂/草書書法 水墨紙本 成扇 一九八三年作

《枯葉螳螂》

題識: 挹露裳初試, 迎風斧半撐。

癸亥(1983年)夏五月,允亮吾兄拂暑。少昂於海隅。

鈐印:趙

《草書書法》

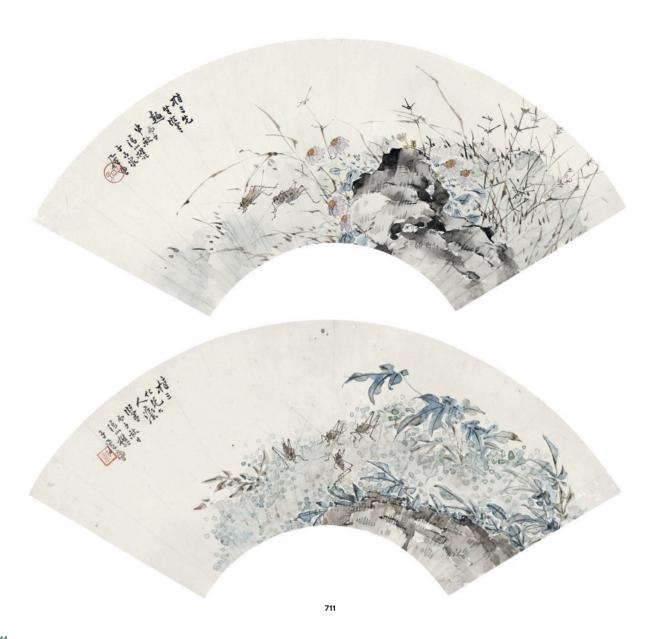
釋文:心同湖水淨,身與白雲閒。紅塵飛不到,明鏡在人家。

濤聲入夢頻,明朝歸路遠,能不憶箱根

題識:東京舊作兩章書爲允亮吾兄兩正。趙少昂

鈐印:趙

註:允亮爲鍾允亮先生,曾於香港電話公司工作,與趙少昂、楊善深 交好。其夫人伍達嫻爲少昂入室女弟子,幫少昂主理晚年事務,深得 信任。



**JU LIAN** (1828-1904)

Flowers and Insects

A pair of fan leaves, mounted and framed, ink and colour on paper Each fan leaf measures 17.5 × 53 cm. (6 % x 20 % in.)

1. Inscribed and signed, with one seal of the artist Dated Mid-autumn Festival, *bingzi* year (1876)

2. Inscribed and signed, with one seal of the artist Dated autumn, *bingzi* year (1876)

Both dedicated to Zhisan

HK\$45.000-55.000

US\$5.800-7.100

居廉 花蟲 設色紙本 扇面鏡框兩幅 一八七六年作

1. 題識:植三先生鑒趣。

丙子(1876年)中秋,隔山樵子古泉居廉。

鈐印:古泉

2. 題識:植三仁兄大人灋鑒。

丙子(1876年)秋日,隔山樵子居廉。

鈐印:古泉

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

Following in his father's footsteps, Kwok Chun-Po (1938-2022) inherited and continued the artistic traditions and knowledge of Qin Yan Zhai. He graduated from the Shanghai Conservatory of Music and became a celebrated tenor. After relocating to Hong Kong, he actively immersed himself in the world of collecting antiques and paintings. The Kwok family's relationship with Wu Hufan grew stronger, with Wu cherishing Kwok Chun-po as his godson. The Qin Yan Zhai collection includes exceptional Wu Hufan artworks, along with many classical paintings and seals bearing his colophons.

郭仲易(1900-1994),籍貫江蘇上海,字效青、仲逸,民國時期著名鑒藏家,號"琴硯齋",精書畫、印石鑒賞,與吳湖帆、謝稚柳等滬上名家往還密切,亦與民國畫壇名家張大千(1899-1983)、溥儒,京劇名家梅蘭芳友好。郭氏與趣廣泛,轉書畫,無不雅愛,家中藝術氣圍濃厚。其子郭春末先生(1938-2022),幼承庭訓,紹繼"琴硯齋"东生(1938-2022),幼承庭訓,紹繼"琴硯齋"秦學,於藝文及收藏用力尤多高音歌唱家,後輕與大學會樂學院,乃享有時譽之男高音歌唱家,後其與吳為,活躍於書畫古玩收藏界。郭氏一年奉業於轉轉赴港,活躍於書畫古玩收藏界。郭氏一家尤其與與為義子。琴硯齋所蓄吳氏作品乃至精之作,古書畫、印石收藏也多有吳湖帆鑒賞顕跋。

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**YE GONGCHUO** (1881-1968)

Calligraphic Couplet

A pair of hanging scrolls, ink on gold-flecked paper Each scroll measures 169.5 × 41.5 cm. (66 ¾ x 16 ¾ in.) Inscribed and signed, with two seals of the artist Dedicated to Zhongyi (Kwok Zhongyi, 1900-1994) Titleslip on each scroll, with one seal of Kwok Zhongyi

### PROVENANCE:

 $\label{eq:continuous} Acquired \ directly \ from \ the \ artist, thence \ by \ descent.$ 

書法七言聯 水墨灑金箋 立軸兩幅

HK\$22,000-36,000

US\$2,900-4,700

釋文:今日姓名挂霄漢,近來文字滿江湖。

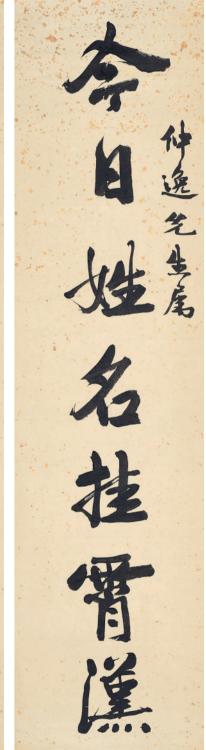
題識:仲逸先生屬,遐庵葉恭綽。

鈐印:葉恭綽印、譽虎

簽條:葉玉虎對。 鈐印:郭仲逸印

來源:直接得自書法家,並由家族傳承。





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**JIANG HANTING** (1903-1963) / YING YEPING (1910-1990)

Bird on Branch / Autumn Forest

Folding fan, ink and colour on gold paper 18.5 × 47 cm. (7 ½ x 18 ½ in.) Bird on Branch inscribed and signed by Jiang Hanting, with one seal Autumn Forest inscribed and signed by Ying Yeping, with one seal Dated summer, *dingyou* year (1957)

Both sides dedicated to Madam Qiujun

HK\$60,000-80,000

US\$7,700-11,000

江寒汀/應野平 松枝小鳥/紅樹秋山 一九五七年作

1. 江寒汀題識:秋君大畫家正之,寒汀。 鈐印:寒汀

2. 應野平題識:秋君女士法家正之。

丁酉(1957年)立夏後三日,野平寫。

註:上款人秋君應是滬上女畫家李秋君(1899-1971),齋名歐湘館, 曾任中國女子書畫院院長。1949年後,與應野平、江寒汀同在上海中 國畫院任職畫師。



**WU CHANGSHUO** (1844-1927) / **ZHU DEYI** (1871-1942)

Peonies / Calligraphy

Folding fan, ink and colour / ink on paper 18.5 × 48 cm. (7 ½ x 18 ½ in.)

Peonies inscribed and signed by Wu Changshuo, with two seals of the

Dated summer, jiazi year (1924)

Calligraphy inscribed and signed by Zhu Deyi, with one seal of the

Dated fifth month, jiazi year (1924) Both sides dedicated to Yiru

HK\$150,000-250,000

吳昌碩/褚德彝 牡丹/書法 一九二四年作

1. 《牡丹》

題識:雲想衣裳花想容。繹如世講雅拂。 甲子(1924年)夏,吳老缶年八十有一。

鈐印:吳俊卿印、缶

2. 《書法》

釋文:(金文不錄)。

題識:魯公伐邻鼎文跌蕩奇橫,吉金中逸品也。 繹如仁兄正之,甲子(1924年)五月,褚德彝。

鈐印:松窗

US\$20,000-33,000 扇骨:吳藏龕 (1876-1927) 書法及繪梅花,金紹堂 (1880-1965) 1943年刻扇骨,上款繹如。



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# **HUANG BINHONG** (1864-1955)

Landscape / Calligraphy

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

 $12.5 \times 42$  cm.  $(4\frac{7}{8} \times 16\frac{1}{2}$  in.)

Landscape entitled, inscribed and signed with one seal of the artist Calligraphy inscribed and signed, with one seal of the artist Dated *xinmao* year (1951)

Dedicated to Zhongjiong

HK\$200,000-300,000

US\$26,000-39,000

黄賓虹 江干卜築/書法 設色紙本/水墨灑金箋 扇面鏡框 一九五一年作

1. 《江干卜築》

題識:江干卜築,以梅道人筆意寫之,賓虹。

鈐印:黃賓虹

2. 《書法》

釋文:散策郊坰澹世氛,倚巖樓閣敞南薰。

入晴嚲碧水于箐,向晚争奇峰外雲。

琴去元音存古調,樽開淸話坐宵分。

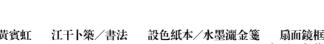
澄江新月微波影,徐引金颸解宿醺 題識:仲坰先生鑒之,辛卯(1951年),賓虹。

鈐印:黃賓虹

註:上款"仲坰"即吳仲坰(1897-1971),別署仲珺、仲軍,字載

和,齋名餐霞閣、師李齋,江蘇揚州人。精治印,書善畫,兼精鑑

賞。仲坰與賓虹乃忘年之交,兩人終生保持深厚交誼



Dedicated to Madam Jingzhi

# HK\$260,000-350,000

US\$34,000-45,000

#### 齊白石及諸家 格錦扇 設色/水墨紙本 成扇 一九五三年作

1. 齊白石

題識:靜之女門客亦爲予第七兒耋根之師,予故大膽破格畫之, 八十三白石。

鈐印:木人

3. 兪劍華(1895-1979)

釋文: (文不錄。)

題識:靜之法家兩正。一九五三六月,兪劍華書畫。 鈐印:兪

4. 王道遠(1892-1965) 釋文: (文不錄。)

鈐印:道遠

題識:靜之女士雅屬,羅峰山人。

鈐印: 酋石





110

# **WU HUFAN** (1894-1968)

Landscape / Calligraphy

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

Landscape measures 18.8 × 50 cm. (7 3/8 x 19 5/8 in.) Inscribed and signed, with three seals of the artist Dated first month, xinwei year (1931) Dedicated to Jincheng

One collector's seal of Kwok Chun-Po (1938-2022) Calligraphy measures 19  $\times$  54.5 cm. (7  $\frac{1}{2}$  x 21  $\frac{1}{2}$  in.) Signed, with one seal of the artist

HK\$80,000-120,000

US\$11,000-16,000

吳湖帆 江干七樹/書法 設色/水墨紙本 扇面鏡框兩幅 一九三一年作

《江干七樹》

題識:背橅耕煙散人江干七樹圖。

辛未(1931年)正月爲晉成先生雅正,吳湖帆作於嵩山草堂。 鈐印:崈山草堂、時、乘

鑑藏印:春浦珍藏

釋文:元姚牡庵年七十,洪山僧相遇,言:別公十餘年,面頰益紅潤。 賦浪淘沙云:桃花初也笑春風,及到離披將謝日,顏色逾紅。

款識:吳湖帆。

鈐印:倩盦



**718 REN XUN** (1835-1893)

Animals

Album of twelve leaves, ink and colour on silk

Each leaf measures  $23 \times 28.3$  cm.  $(9 \times 111\%$  in.) One leaf inscribed and signed, with one seal of the artist

Eleven leaves, each with a seal of the artist

**HK\$120,000-180,000** *US\$16,000-24,000* 

壬薫 走獸冊 設色絹本 冊頁十二開

1. 鈐印:任薰 2. 鈐印:任薰 3. 鈐印:任薰 4. 鈐印:任薰 5. 鈐印:任薰 6. 鈐印:任薰 7. 鈐印:任薰 8. 鈐印:任薰 9. 鈐印:任薰 10. 鈐印:任薰

11. 鈐印:任薰

12. 題識:阜長任薰寫於憶受軒。

鈐印:任薰



11'



**WU HUFAN** (1894-1968)

Summer Mountains

Scroll, mounted and framed, ink on paper  $102 \times 48.3$  cm.  $(40 \frac{1}{8} \times 19 \text{ in.})$ Inscribed and signed, with two seals of the artist Dated summer, fourth month, dinghai year (1947) One collector's seal

### LITERATURE:

Beijing Rongbaozhai Chinese Paintings, Four Treasures of the Study and Woodblock Prints Exhibition Catalogue, Pok Art House Ltd., August 1980, unpaginated.

Collection of Wu Hu Fan's Calligraphic Works and Paintings, Shanghai Paintings and Calligraphy Publishing House, May 2001, p.83, pl.55. Famous Chinese Painters - Wu Hufan, Hebei Education Publishing House, Shijiazhuang, December 2002, p.132.

Wang Shuzhong and Chen Hansu ed., Chronicle of Wu Hufan, China Publishing Group, July 2017, p.412.

**HK\$200.000-300.000** US\$26.000-39.000

吳湖帆 夏山林木圖 鏡框 水墨紙本 一九四七年作

題識:方方壺夏山林木圖氣勢雄厚, 從董元得筆,墨井仿本最神似。 丁亥(1947年)夏四月偶師大意, 吳湖帆識。

鈐印: 倩盦、萬里江山共燕几

鑑藏印:琴硯齋

著錄:王叔重、陳含素編,《吳湖帆年譜》, 中國出版集團,2017年7月,第412頁。

出版:《北京榮寶齋爲博雅藝術公司成立十週年舉 辦中國書畫、文房四寶、木板水印畫展覽圖 錄》,博雅藝術公司,1980年8月,無頁碼。 《吳湖帆書畫集》,上海書畫出版社,2001年 5月,第83頁,圖版55。

《中國名畫家全集-吳湖帆》,河北教育出版 社,2002年12月,第132頁。

**MEI LANFANG** (1894-1961)

**Flowers** 

Scroll, mounted and framed, ink and colour on paper 69 × 25.3 cm. (27 1/8 x 10 in.)

Inscribed and signed, with one seal of the artist Dated wuchen year (1928)

Dedicated to Xiaoqing

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$50,000-80,000

US\$6,500-11,000





鏡框 設色紙本 一九二八年作

題識:效靑仁兄雅屬, 戊辰(1928年),梅蘭芳。

鈐印:梅蘭芳

來源:直接得自畫家,並由家族傳承。

註: "效青"即郭仲易先生表字,他青年時 期因酷愛京劇,放棄銀行工作,拜王瑤卿爲 師學靑衣戲,改名郭效卿,與梅蘭芳、程硯 秋等名家交誼深厚。琴硯齋所蓄梅蘭芳作品 多精,亦有諸家合寫作品,可見郭氏與梨園 名家交誼之深。

721

**XIE ZHILIU** (1910-1997)

Red Lotus

Scroll, mounted and framed, ink and colour on paper

79 × 38.8 cm. (31 1/8 x 15 1/4 in.)

Inscribed and signed, with three seals of the

Dated twelfth month, guichou year (1973) Dedicated to Zhongyi (Kwok Zhongyi, 1900-1994)

# PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$150,000-250,000

US\$20,000-33,000

紅荷初放 設色紙本 一九七三年作

題識: 仲易先生教,

癸丑(1973年)十二月,謝稚柳 鈐印:謝稚、稚柳、抱月飄煙

來源:直接得自畫家,並由家族傳承

# **XIE ZHILIU** (1910-1997)

# Majestic Landscapes

Album of twelve leaves, ink and colour / ink on paper Each leaf measures  $34 \times 34$  cm. ( $13 \frac{3}{8} \times 13 \frac{3}{8}$  in.) Each leaf inscribed and signed, with a total of twenty-six seals of the artist

Frontispiece inscribed and signed by Chen Peiqiu, with one seal

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

US\$120,000-160,000

謝稚柳 江山佳勝冊 設色/水墨紙本 冊頁十二開

### 題識:

- 1. 谷口奔川。壯暮翁稚柳巨荒園居。
- 2. 疊嶂層樓。壯暮翁稚柳。
- 3. 山樓雲起。稚柳。
- 4. 蘆汀雲樹。壯暮翁稚柳。
- 5. 雙峰叢樹。稚柳
- 6. 溪山放棹。稚柳。
- 7. 秋山飛瀑。壯暮翁稚柳。
- 8. 雲山積翠。稚柳。
- 9. 平岡幽亭。壯暮翁稚柳。
- 10. 青嶂林亭。稚柳。
- 11. 松嶺雲封。稚柳
- 12. 春山樓閣。稚柳。

鈐印:壯暮(十二次)、稚柳(十二次)、夕好(二次)

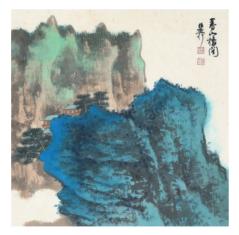
陳佩秋題引首:江山佳勝。健碧。

鈐印: 乂之



























722

Renowned Singaporean artist and calligrapher Tan Keng Cheow (Chen Jingzhao, 1907–1972) was born in Guangdong. He earned a law degree from Shanghai Jinan University and later lectured at several colleges and universities, including Kwang Chew University. Eventually, he settled in Singapore in 1949, where he became the principal of Tuan Mong High School while also lecturing at Chung Cheng High School.

Tan Keng Cheow was the son of Tan Teo Ngo (1879-1950), an eminent calligrapher and painter. Growing up in an artistic environment, he mastered both calligraphy and painting at an early age. While in Shanghai, he studied painting under renowned masters, including Huang Binhong and Ye Gongchuo, who profoundly influenced his artistic development. During this period, he also had the opportunity to appreciate works by contemporary artists. Through Ye Gongchuo, Tan established connections with Qi Baishi and other leading artists and acquired many fine pieces directly from them, as suggested by his correspondence with Ye Gongchuo which attached a handwritten price list signed by Qi Baishi (Lot 726).

Tan was a distinguished educator, artist, and art collector. He served as the honorary chairman of the Chinese Pen Calligraphy Institution and was the superintendent of the Society of Chinese Artists. Tan trained many Singaporean artists in traditional Chinese ink and brush and influenced many in their appreciation of the art form. He played a significant role in the Chinese Calligraphy Society of Singapore and was a noted collector of Huang Binhong's paintings. His extensive collection of Chinese paintings, particularly works by Huang Binhong, earned him the studio names Hundred Huang Pavilion and The Studio of Three Hundred Paintings.

Notably, Huang Binhong's *Blue Landscape* (Lot 723)—illustrated in the frontispiece of Michael Sullivan's authoritative publication *Chinese Art in the Twentieth Century*—was part of Tan Keng Cheow's collection.

陳景昭(1907-1972), 乃新加坡著名藝術家及 民籍廣東潮安,原籍廣東潮安,原籍廣東連 等,獲法學士學一位, 學古語。 學語師。 一個 學講師 ,繼續服務教長 , 及中正中學總校教席。



陳先生之父爲嶺東金石書畫耆宿陳兆五先生(1879-1950),因此家學淵遠,於書畫夙俱心得。當他旅學滬上時,課餘復從名家黃賓虹、葉恭綽,深得指授,博覽名家所藏古今名迹,造詣湛深。通過葉恭綽,陳氏亦結識齊白石及當時一衆名畫家。陳氏收藏中仍保有與葉恭綽通信,其中附有齊白石潤格(拍品726),可知陳氏收藏齊白石作品應是通過葉恭綽介紹直接得自畫家。

陳景昭亦是享有盛譽的中國文化教育家,曾爲中國 鋼筆書法研究所名譽所長及中華美術研究會監察主 任,他影響了衆多新加坡水墨藝術家。因其廣泛的 交誼和影響,陳氏藝術收藏甚豐,尤其因收藏其師 黃賓虹作品達百幅以上,其寓所稱"百虹樓",又 稱"三百畫齋"。在蘇立文於1959年出版的《20世 紀中國藝術與藝術家》一書中,陳景昭收藏黃賓虹 作品刊登於於書中內頁,即本次拍品723。

723

**QI BAISHI** (1863-1957)

Peaches & Flycatcher

Hanging scroll, ink and colour on paper  $90.3 \times 46.3$  cm. (35 ½ x 18 ¼ in.) Signed, with one seal of the artist

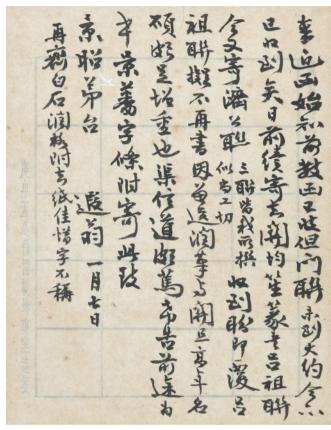
HK\$1.000.000-2.000.000

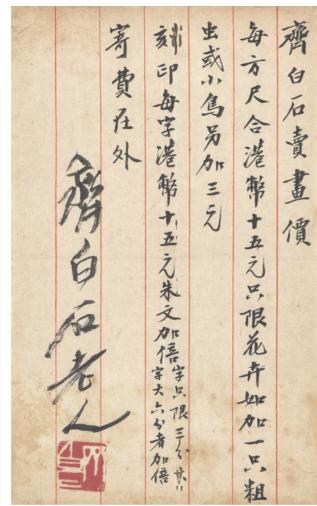
US\$130.000-260.000

齊白石 長壽圖 設色紙本 立軸

款識:白石老人。 鈐印:齊白石







724

**QI BAISHI** (1863-1957) **/ YE GONGCHUO** (1881-1968)

Price List / Letter to Chen Jingzhao

One mounted leaf and one unmounted leaf, framed, ink on paper 1. Price List measures  $25.5 \times 15.7$  cm. ( $10 \times 6 \frac{1}{8}$  in.) Signed by Qi Baishi, with one seal

2. Letter to Chen Jingzhao measures 21.9  $\times$  16.8 cm. (8 % x 6 % in.) Inscribed and signed by Ye Gongchuo Dedicated to Jingzhao

HK\$80,000-120,000

US\$11,000-16,000

齊白石、葉恭綽

潤格/致陳景昭函

水墨紙本 信紙兩頁、鏡框一幅

1. 釋文:齊白石賣畫價

每方尺合港幣十五元, 只限花卉。 如加一隻粗蟲或小鳥, 另加三元。

刻印每字港幣十五元,朱文加倍。

字只限三分大,字大六分者加倍。 寄費在外。

款識:齊白石老人。 鈐印:齊白石

2. 釋文:奉近函始知前數函已收,但門聯未到。大約今亦已收到 矣。日前續寄去關均笙篆書呂祖聯,今又寄濟公聯。三聯 皆我所撰,似尚工切。收到盼即覆。呂祖聯擬不再書,因 留送潤筆與關,且高卓名碩,頗足增金也。渠信道頗篤, 希告前途爲幸,景蕃字條附寄。此致,景昭弟台。遐翁, 一月七日。

再齊白石潤格附去,紙佳惜字不稱。

725

**QI BAISHI** (1863-1957)

Morning Glories and Grasshopper

Hanging scroll, ink and colour on paper  $103.4 \times 34$  cm.  $(40^{3}/4 \times 13^{3}/8 \text{ in.})$ 

Inscribed and signed, with two seals of the artist

Titleslip by Chen Jingzhao **HK\$600,000-800,000** 

US\$77,000-110,000

齊白石 牽牛蚱蜢

設色紙本

立軸

題識:九十四歲白石老人作。 鈐印:白石、大匠之門 陳景昭題簽:白石老人畫牽牛花。



白石老人畫學牛花

725

From the Collection of Singapore Bai Hong Lou Master Tan Keng Cheow 新加坡百虹樓主人陳景昭藏書畫 (Lots 723-732)

#### 726

### **HUANG BINHONG** (1864-1955)

Blue Landscape

Hanging scroll, ink and colour on paper  $134.7 \times 34$  cm.  $(53 \times 13 \frac{3}{8}$  in.) Inscribed and signed, with four seals of the artist Dated *renchen* year (1952)

#### LITERATURE:

Exhibition of Huang Binhong's Works, Singapore Chinese Fine Art Society & Nanyang Academy of Fine Art, 3 June 1955, pl. 7.

Michael Sullivan, *Chinese Art in the 20th Century*, University of California Press, 1959, frontispiece.

HK\$2,200,000-3,500,000

US\$290.000-450.000

Huang Binhong's *Blue Landscape* was featured as the frontispiece in Michael Sullivan's *Chinese Art in the 20th Century* (1959). To commemorate the occasion, the publisher produced extra copies of the illustrated page as a keepsake for Tan Keng Cheow.

Tan inscribed on one of these sheets, next to the painting:

"To the right is Huang Binhong's landscape hanging scroll from my collection, painted when Huang was 89 years old. Dr. Michael Sullivan, Head of the Department of Art at the University of Malaya, deeply appreciated the painting and selected it for illustration in his recently published book, Chinese Art in the 20th Century (written in English and published this summer in England). I am honoured to own such an

 $important\ work, featured\ in\ such\ a\ significant\ publication."$ 

Tan Keng Cheow in Singapore, Chung Yeung Festival of 1959

黃賓虹 山水 設色紙本 立軸 一九五二年作

題識:漢魏六朝,畫重丹青。唐分水墨、丹青。 南北二宗,北宋雲中山頂,董元巨然畫江南山。 元季四家變實爲虛,明代枯硬, 清多柔靡,至道咸而中興。 壬辰(1952年),賓虹年八十又九。

鈐印:黃賓虹、會心處、綠雲軒、黃山山中人

出版:《黃賓虹先生遺作展覽會紀念刊》,中華美術研究會、南洋美術專科學校,1955年6月3日,圖版7。

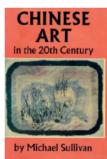
蘇立文,《20世紀中國藝術》,加州大學出版 社,1959年,扉頁。

註:此作收錄出版於蘇立文1959年編寫的《20世紀中國藝術》一書中,陳景昭爲誌念此事,特地請出版社保留此出版頁多幅,陳氏在其中一頁上親筆題識:

右爲余所藏賓虹老人八十九歲作山水立軸,馬來亞大學藝術館館長蘇立文博士見而深賞之,特攝影刊於其近著《二十世紀之中國美術》書中(書用英文著述,今夏在英倫出版),以公同好。余以斯畫藏者,得以附名互著,至感欣幸。一九五九年重陽,陳景昭識於星洲。

鈐印:景昭



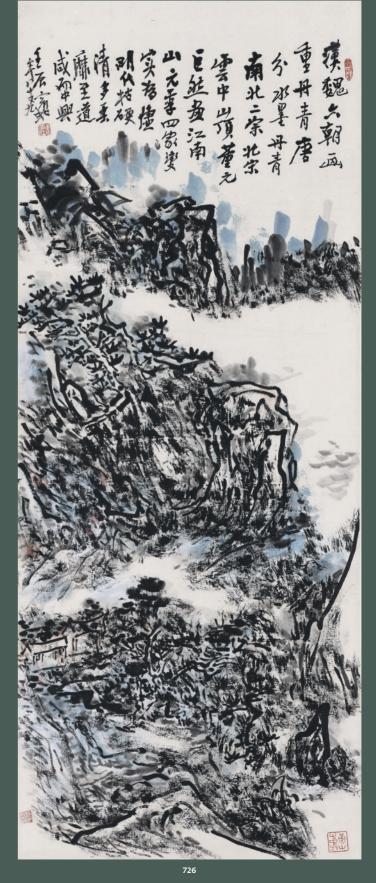


"I have always enjoyed painting, having grown up in Xin'an, renowned for its magnificent scenery. The ancients have a saying: "Rivers and mountains are as beautiful as a painting", suggesting that the beauty of natural scenery may still fall short of the beauty conveyed in art. A true artist deeply understands the principles of painting yet transcends them—mastery of technique allows one to align artistic expression with nature while also compensating for its imperfections, shaping and refining it through human vision. Only through the utmost sincerity and mastery of brush and ink can a composition achieve balance and harmony, becoming a great painting worthy of admiration. Those who seek to grasp the essence of creation cannot do so without understanding brushwork, ink techniques, and compositional structure."

At 89, Huang Binhong attained the highest refinement in brush and ink, possessing a profound understanding of painting principles and theories spanning ancient dynasties to his time. He dedicated his life to studying both the old masters and nature itself. The present work, executed in a bold and expressive style, showcases fluid and controlled brushwork with rounded and weighted strokes. The interplay of mist and towering peaks creates a dynamic contrast between emptiness and solidity, embodying the essence of his artistic philosophy.

"余喜習繪事,生長新安山水窟中,新安古稱大好山水,至今韙之。顧古人言好山水嘗曰:江山如畫。"如畫"之謂,正以天然山水,尚不如人之畫也。畫者深明於法之中,能超乎法之外,旣可由功力所至,合其趣於天,又當補造物之偏,操其權於人,精誠攝之筆墨,剪裁成爲格局,於是得爲好畫,傳播於世。世之欲明眞宰者,舍筆法、墨法、章法求之,奚可。"

八十九翁賓虹老人,筆墨已臻化境,漢魏六朝至宋 元明淸,畫理畫論了然於胸。師古人師造化,實踐 一生。是幅山水以大寫意之姿態呈現,筆鋒婉轉, 平圓留重,雲霧峰巒,虛實變換,無須贅言,盡在 他自己所寫之《怎樣才是一張好畫》。





727

**HUANG BINHONG** (1864-1955)

Dwelling in Mountains

Scroll, mounted and framed, ink on paper 43.6 × 28 cm. (17 ½ x 11 in.) Inscribed and signed, with one seal of the artist

Dedicated to Xipu

HK\$100,000-200,000 US\$13,000-26,000 黄賓虹 南軒有高松

水墨紙本

鏡框

題識:南軒有高松,柯葉自緜羃。 陰生古菭綠,色染秋烟碧。

會當凌雲霄,直上一千尺。 寫似溪圃三兄世大人粲政,弟黃質。

鈐印:黃質私印

728

**HUANG BINHONG** (1864-1955)

Boating among Mountains and Lake

Hanging scroll, ink and colour on paper 122 × 48.7 cm. (48 × 19 1/8 in.)

Inscribed and signed, with one seal of the artist

Dated winter, dinghai year (1947)

Dedicated to Jingzhao (Tan Keng Cheow)

Titleslip by Chen Jingzhao

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$700,000-900,000

US\$90,000-120,000

黄賓虹 湖山泛舟

設色紙本

一九四七年作

題識:景昭有道屬粲。丁亥(1947年)雪霽,八十四叟賓虹寫。

鈐印:黃賓虹

陳景昭題簽:賓虹老人山水屛幅,八十四歲作。





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729 **YE GONGCHUO** (1881-1968)

Longevity

Scroll, mounted and framed, ink and colour on paper  $84 \times 34.5$  cm.  $(33 \times 13.5\%$  in.) Entitled, inscribed and signed, with one seal of the artist Dedicated to Baochu

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

葉恭綽 芝僲慶祝 設色紙本

題識:芝僲慶祝。葆初先生六十壽,遐菴居士。

鈐印:恭綽長壽



730 LIU HAISU (1896-1994) Pine and Plum Blossom

Hanging scroll, ink on paper  $132.8 \times 47.8$  cm.  $(52 \frac{1}{4} \times 18 \frac{7}{8} \text{ in.})$ Inscribed and signed, with two seals of the artist Dedicated to Zhimo and Xiaoman

HK\$80,000-120,000 US\$11.000-16.000 劉海粟 松梅 水墨紙本 立軸

題識:慄然於身世之際,塗呈志摩、小曼,不覺汗顏。劉海粟。

鈐印:海翁、存天閣主

**ZHANG DAQIAN** (1899-1983)

Landscape

Scroll, mounted and framed, ink and colour on paper 97 × 33 cm. (38 ½ x 13 in.) Inscribed and signed, with two seals of the artist Dated eleventh month, xinmao year (1951) Dedicated to Guyi

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

張大千 湖山遠眺 設色紙本 鏡框 一九五一年作

題識:縈洄水袌中和氣,平遠山如蘊藉人。 太希拈放翁句,囑寫以頌穀貽仁兄廣廈落成之喜。 辛卯(1951年)十一月,大千張爰。

鈐印:張爰長壽、大千富昌大吉



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何强永鱼,再深湖 遇的 四程设建了那中兄人世家使三年中 无多亚虫,烟岳一物仍何晚两南南射军之头之外,寒。落净无首。事 专

塩泉於智麗於湖 通前 ■ 推近 脆 湯中 然有白王 產是夕上其知行送来 海银沙 写晶 意义的

732

### 732

# **YE GONGCHUO** (1881-1968)

Calligraphy

A set of four scrolls, mounted and framed, ink on paper Each scroll measures approximately 108.8  $\times$  51.5 cm. (42  $\frac{7}{8}$  x 20  $\frac{1}{4}$  in.) Each scroll signed, with a total of four seals of the artist

# HK\$70,000-100,000

US\$9.000-13.000

葉恭綽 書法四屏一王安石詩 水墨紙本 鏡框四幅

 釋文:黃鶴撫四海,翩然落中州。一聆笙與鏞,低昂如有求。 飛鳴阿閣上,好與鳳皇遊。 歲晏忽驚矯,云胡不少留。

題識:錄王半山詩。遐翁。 鈐印:葉恭綽譽虎印

2. 釋文:徐熙丹靑蓋江左,杏枝偃蹇花婀娜

一見眞謂値芳時,安知有人槃礡蠃。

同朝衆史共排媢,亦欲學之無自可

錦囊深貯幾春風,借問此木何時果

款識:遐翁。

鈐印:葉恭綽譽虎印

 釋文:昨登定林山,俯視東南陔。但見一方白,莫知所從來。 濕銀注寒晶,奩以青培堆。迢迢晻靄中,疑有白玉臺。 是夕清風興,煩雲霍然開。

款識:遐翁。

鈐印:葉恭綽譽虎印

4. 釋文: 采芝天門山,寒露淨毛骨。帝青九萬里,空洞無一物。 傾河略西南,晶射河鼓沒。蓬萊眼中見,人世歎倏忽。

且當呼阿環,乘興弄溟渤。

款識:遐翁。

鈐印:葉恭綽譽虎印

### 733

溥儒

PU RU (1896-1963)

Landscape

A pair of scrolls, mounted and framed as one, ink and colour on paper Each scroll measures  $30 \times 10$  cm. (11 3/4 x 3.7/8 in.)

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

# HK\$80.000-120.000

山水小景

US\$11,000-16,000

門可

鏡框雙挖

1. 題識:貞據出壑姿,曠懷江湖心。俯仰宗秦岱,歷落從浮沉。君方 向逝者,我亦投山林。了此泉石期,百年謀合簪。心畬。

設色紙本

鈴印: 逋儒

2. 題識:秋色晴山迴,煙光野水連。空林輞川外,古樹草堂前。大 地留詩卷,江湖老釣船。美人歸雲漢,對此思悠然。西山 逸士溥儒畫並題。

鈐印:溥儒





733

# **734 YE GONGCHUO** (1881-1968)

Calligraphic Couplet

A pair of hanging scrolls, ink on gold-flecked paper Each scroll measures  $165\times26.5$  cm.  $(65\times10^{-3}\%$  in.) Inscribed and signed, with two seals of the artist Dedicated to Shouzheng

# PROVENANCE:

葉恭綽

Christie's Hong Kong, Fine Chinese Modern Paintings,  $29 \,\mathrm{May}\,2012$ , lot 3058.

水墨灑金彩箋

# HK\$120,000-200,000

US\$16,000-26,000

立軸兩幅

題識:幾番時事重論,被公扶起千人活。 多少幽懷欲寫,爲我澄霽一天秋。 壽徵先生属,遐菴葉恭綽錄宋人詞句

書法對聯

鈐印:恭綽長壽、玉父

來源:香港佳士得,中國近現代畫,2012年5月29日,編號3058





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**735 PU RU** (1896-1963)

Seven-character Calligraphic Couplet in Running Script
A pair of hanging scrolls, ink on gold-flecked red paper
Each scroll measures 112 × 22 cm. (441/8 x 185/8 in.)
Inscribed and signed, with two seals of the artist
Dedicated to Madam Shilian

HK\$40,000-60,000

US\$5,100-7,700

溥儒 行書七言聯 水墨灑金紅箋 立軸兩幅

釋文:煙蘿碧水淪風晚,雪竹寒窻對月明。

題識:士廉女士正字,心畬。 鈐印:溥儒之印、心畬翰墨



736

**PU RU** (1896-1963)

Autumn Scenery

Scroll, mounted and framed, ink and colour on silk  $95 \times 28$  cm. ( $37 \frac{3}{8}$  x 11 in.)

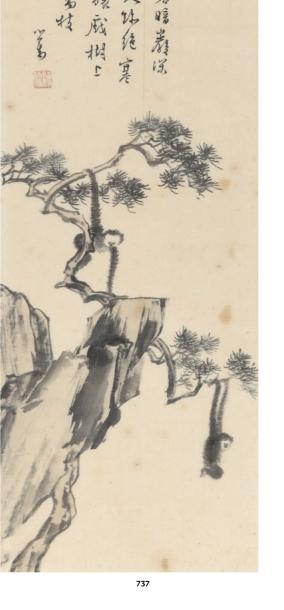
Inscribed and signed, with two seals of the artist

HK\$100,000-200,000

US\$13,000-26,000

轉儒 秋山撫琴 設色絹本 鏡框

題識: 靜處有眞樂,寄興筆墨間。秋風吹落葉,露出數重山。心畬。 鈐印: 溥儒、松巢客



**737 PU RU** (1896-1963)

Gibbons

Scroll, mounted and framed, ink and colour on silk  $43.5 \times 18.5$  cm. (17  $\frac{1}{8}$  x 7  $\frac{1}{4}$  in.) Inscribed and signed, with one seal of the artist

HK\$80,000-120,000

US\$11,000-16,000

溥儒 松間戲猿 設色絹本 鏡框

題識:苔暗巖深人跡絕,寒猿戲樹上高枝。心畬。

鈐印:溥儒



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738

**PU RU** (1896-1963)

Refugee

Scroll, mounted and framed, ink on paper  $55.8 \times 30.5$  cm.  $(22 \times 12$  in.) Inscribed and signed, with three seals of the artist

HK\$60,000-100,000

US\$7,700-13,000

溥儒 宋人流民圖筆意 水墨紙本 鏡框

題識:宋人有流民圖,孝宗嘗置御案,張文友曾畫之。 偶寫其意,心畬。

鈐印:舊王孫、溥儒、墨戲



**ZHANG DAQIAN** (1899-1983)

Lotus

Fan leaf, mounted and framed, ink and colour on paper 18.5 × 54.5 cm. (7 ½ x 21 ½ in.)
Entitled, inscribed and signed, with two seals of the artist
Dated eighth month, *jichou* year (1949)

HK\$200,000-350,000

US\$26,000-45,000

張大千 冷香飛上詩句 設色紙本 扇面鏡框 一九四九年作

題識:冷香飛上詩句,己丑(1949年)八月, 蜀人張大千爰。

鈐印:張爰、大千

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**PU RU** (1896-1963)

Landscape

Scroll, mounted and framed, ink and colour on paper

114.5 × 48 cm. (45 1/8 x 18 7/8 in.) Inscribed and signed, with three seals of the

**HK\$200,000-350,000** *US\$26,000-45,000* 

溥儒 萬壑千巖 設色紙本 鏡框

題識:萬壑千巖凍不開,瓊樓傑閣似天台。 黃精香冷無尋處,卻見劉郎採藥來。 心畬。

鈐印:舊王孫、溥儒、松巢客

741

**ZHANG DAQIAN** (1899-1983)

Early Landscape

Hanging scroll, ink and colour on paper  $113.8 \times 53.2$  cm.  $(447/8 \times 21 \text{ in.})$  Inscribed and signed, with four seals of the artist

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

張大千 奇峰聳翠 設色紙本 立軸

題識: 奇峰高突壓風雷,荒葉疏松任剪裁。 我更參禪文字外,毫端呼出石公來。 大千居士張爰。

鈐印:張爰印、大千、蜀郡張爰、苦瓜滋味





0

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

River Landscape of Sichuan

Hanging scroll, ink and colour on paper  $97 \times 51.8$  cm.  $(38 \frac{1}{4} \times 20 \frac{3}{8}$  in.)

Inscribed and signed, with three seals of the artist

Dated second month, renyin year (1962)

Dedicated to Xinnong (Yao Ke, 1905-1991)

Titleslip by Gao Lingmei (Kao Ling-mei, 1913-1993), with one seal Dated spring, *renyin* year (1962)

#### PROVENANCE:

Yao Ke (1905-1991), acquired directly from the artist; Sam Yick Book Store, acquired from Yao Ke in 1970s; Collection of the descendants of Siu Kin Kam, founder of Sam Yick Book store.

#### NOTE:

This painting was formerly in the collection of Sam Yick Book Store. Sam Yick Book Store first opened on Aberdeen Street, Central in 1941 by Mr. Siu Kin Kam, specializing in second-hand books, manuscripts and paintings. It later relocated to Hennessy Road in Wanchai and closed its doors in 1997, after serving readers in Hong Kong for over half a century.

HK\$2,500,000-4,000,000

US\$330,000-520,000

張大千 青城味江 設色紙本 立軸 一九六二年作

題識:青城之味江。

壬寅(1962年)二月,橫濱偕樂園寫寄莘農道兄教正

大千弟張爰。

鈐印:蜀郡、張爰印、大千唯印大年

高嶺梅題簽:青城味江。大千八哥壬寅年春作,莘農吾兄珍藏。

嶺梅題簽。

鈐印:高

來源:姚克(1905-1991)舊藏,直接得自書家;

三益書店舊藏,1970年代直接得自姚克;

三益書店創始人蕭建金家族後人,保存至今。

註:此作來自香港三益書店舊藏。三益書店由蕭建金先生於1941年創立,最初店址位於中環鴨巴甸街,專營二手書籍、手稿和書畫作品。後遷址於灣仔軒尼詩道。1997年,服務香港讀者過半世紀後,三益書店光榮結業。

This painting is dedicated to Yao Ke (1905–1991), also known by his sobriquet Xinnong, a 20th-century writer and playwright born in Xiamen, Fujian. He graduated from Soochow University and later settled in Shanghai, where he became known for translating and publishing works by Lu Xun and other prominent writers. After the outbreak of the Second Sino-Japanese War, Yao engaged in theatrical work both abroad and in Shanghai, creating renowned plays such as *Lament of the Qing Palace* (*Qinggong Yuan*). In 1943, he married the actress Shangguan Yunzhu, a highly publicized union that eventually ended in divorce. In 1948, Yao relocated to Hong Kong, where he taught at The Chinese University of Hong Kong from 1961 to 1967, serving as Head of the Department of Chinese and later as Dean of the Faculty of Arts.

In the 1960s, Yao Ke met Zhang Daqian in Hong Kong. He translated Zhang Daqian's discourses on traditional Chinese painting into English, which were published in the important 1961 book *The Paintings of Chang Dai-chien*, edited by Kao Ling-mei. This collaboration attests to the friendship among the three. Yao Ke and his family moved to the United States in 1969. Between 1971 and 1975, while Zhang Daqian lived in Pebble Beach, California, Yao Ke frequently visited him. When Zhang received an honorary doctorate from the University of the Pacific in California in 1974, Yao Ke delivered the speech at the conferment ceremony, further demonstrating their deep friendship.

This painting was created in the second month of the *renyin* year (1962). That year, Zhang Daqian first travelled to Paris and later to Tokyo, during which he visited Yokohama. This work was completed while he was staying at Kairakuen in Yokohama. In April of the same year, the newly opened Hong Kong City Hall Museum of Art hosted a solo exhibition of Zhang Daqian's recent works as its inaugural show. The exhibition featured 100 paintings, with a catalog preface written by Yao Ke. The exhibition brochure listed 32 works, only five of which were illustrated.

River Landscape of Sichuan, listed as No. 23 in the brochure, corresponds to the title inscribed on the present painting. Since Kao Ling-mei both organized the exhibition and inscribed the titleslip of this work, it is reasonable to assume that this painting is indeed No. 23 from the exhibition—an assumption supported by similar examples from Kao Lingmei's Mei Yun Tang collection, which were also included in the show and listed in the brochure. It is also possible that Zhang Daqian gifted this painting to Yao Ke in appreciation of his contribution to the exhibition catalog preface.

上款"莘農"乃近代作家、戲劇家姚克(1905-1991),字莘農,生於福建廈門,就讀東吳大學,後前往上海,致力於翻譯和出版魯迅等人作品。抗戰爆發後,在海外和上海等地從事戲劇工作,創作《清宮怨》等名劇。1943年,姚克與影星上官雲珠結婚,一時成爲上海灘佳話,但終以離婚收場。1948年,姚克移居香港。1961至1967年,在香港中文大學任教,任中文系主任、文學院院長。

1960年代,姚克與張大千在香港相識。他將張大千關於國畫的論述翻譯成英文,出版於高嶺梅1961年編撰的重要著作《張大千畫》中,此乃三人交誼的例證。姚克與家人于1969年移居美國。1971至1975年間,張大千住在加州圓石灘,姚克經常前往拜訪。1974年,加州太平洋大學授予張大千名譽博士學位,亦是由姚克在頒授典禮致辭,足見二人交誼之深。

本幅寫四川青城山之味江,乃岷江支流。抗戰爆發後,大千入川,多次寓居青城山,對此地幽靜環境甚爲滿意,多次入畫。現時可見最早描繪味江題材作品,可見1940年本。當年七月,大千遊普照寺,登絕頂,得以俯瞰味江之勝。1948年秋,張大千偕夫人徐雯波及女弟子葉名佩再上青城,遊覽上清宮、普照寺、灌縣等名勝,創作一組八幅描寫青城山景的作品,其中亦包括《味江》一幀。其後甚少再見此題材,本幅乃僅見六十年代創作。作品仍以俯瞰形式構圖,但已初見潑墨風格融入,以寫意之揮灑筆觸,表現青城山一帶林木蔥郁之景,別有新意趣。

本幅寫於壬寅(1962年)農曆二月,此年張大千先往巴黎,後往東京,期間遊覽橫濱,本幅即寫於橫濱偕樂園旅居中。次月即公曆4月,値香港大會堂美術博物館落成,舉辦張大千近作展,乃大會堂揭幕首展,展出作品100幅,圖冊由姚莘農作序,展品淸單列32幅,圖版僅刊出5幅。淸單中第23號名《靑城味江》,與本幅契合。此展名爲近作展,又由高嶺梅策







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

Scholar Appreciating Plum Blossoms

Scroll, mounted on cardboard and framed, ink and colour on silk  $42.2 \times 36.1$  cm.  $(16.5/8 \times 14.1/4 \text{ in.})$ 

Inscribed and signed, with two seals of the artist Dated yisi year (1965)

Dedicated to Zulai and Deying

#### **EXHIBITED:**

New Taipei City, Carrie Chang Fine Arts Center, Zhang Daqian Paintings and Calligraphy Exhibition, 15 December 2022-12 January 2023.

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Zhang Daqian Paintings and Calligraphy Exhibition, Tamkang University, 2022, pp. 174-175.

HK\$400,000-600,000

#### 設色絹本 紙板鏡框 一九六五年作

題識:祖萊七弟,德英賢娣乙巳(1965年)新歲百福,兄爰拜頌。

鈐印:張爰長壽、張大千長幸大吉又日利

展覽:新北,淡江大學文錙藝術中心, "鑠古燦今-張大千書畫特 展",2022年12月15日至2023年1月12日。

出版:《鑠古燦今-張大千書畫特展》,展覽圖錄,淡江大學,2022 年,第174-175頁。

註:上款人乃李祖萊及夫人李德英。李氏一家與張大千交誼深厚,三 姊李秋君乃其紅顏知己,兄祖韓、祖桐亦屬好友。四十年代末,李祖 萊移居香港。從七十年代開始,大千不少瑣事雜務及香港的書畫展覽 事宜皆託付李氏處理。



### 744

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

Boating through the Mountains

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

Inscribed and signed, with two seals of the artist Dated ninth day, seventh month, renchen year (1952) Dedicated to Zhishi

### **EXHIBITED:**

Yilan, Yilan Museum of Art, Dreamland of Diaspora - The Exhibition of Modern and Contemporary Taiwanese Ink Paintings, 3 December 2016 - 12 March 2017.

# LITERATURE:

Dreamland of Diaspora - The Exhibition of Modern and Contemporary Taiwanese Ink Paintings, Lanyang Foundation, Yilan, 1 December 2016, p. 10.

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

US\$130,000-260,000

#### 三峽歸舟圖 設色紙本 鏡框 一九五二年作 張大千

題識:夫喜收京杜老狂,新詩一卷壓歸裝 巫山巫峽幾曾長,杯酒朝烹彭澤鯉

片帆夕掛九江艘,依然爲客在他鄉

旨實道兄當受降日本之冬,買舟東還西江

因囑君璧爲三峽歸舟圖卷,頃來香港,此圖失去,命予補寫之。 圖成黯然,有同是天涯欲歸不得之感,倚浣溪沙誌之

時壬辰(1952年)七月初九也。蜀郡張大千爰

鈐印:張爰私印、大千

展覽:宜蘭,宜蘭美術館,"離散的夢土-台灣近當代水墨畫展" ,2016年12月3日至2017年3月12日

出版:《離散的夢土-台灣近當代水墨畫展》,財團法人蘭陽文教基 金會,2016年12月1日,第10頁。

註:上款人謝建華(1900-1975),字旨實,江西人。1930年代曾任 職中央大學,後任國民政府實業部秘書等職務,1949年赴台。與張大 千、于右任,徐悲鴻、黃君璧、溥心畬等近現代名畫家交友甚密,並 有多件畫家受贈之佳作。據此畫張大千題識,抗戰勝利時,謝建華曾 請黃君璧寫《三峽歸舟圖》,後在香港遺失,因此於1952年請張大千 再寫此本。



US\$52,000-77,000



The present selection of paintings come from the family collection of the civil engineer Hsia Kwang-Yu (Xia Guangyu, 1889-1970) who held important positions in the Ministry of Transportation and the Ministry of Railways. A graduate of Peking University, he attended the Panama–Pacific International Exposition in 1915 and served as president of the China Civil Engineering Society. The artworks have since been cherished by and remained in the family.

夏光宇(1889-1970),土木工程學家,畢業於北京大學,曾在交通部、鐵道部擔任要職。1915年曾參加巴拿馬國際博覽會,並曾任中國土木工程師學會會長。此批書畫由夏氏家族珍藏傳承至今。

#### 745

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

Scholar under Willows

Hanging scroll, ink and colour on paper 164 × 81 cm. (64 <sup>5</sup>/<sub>8</sub> x 31 <sup>7</sup>/<sub>8</sub> in.) Inscribed and signed, with two seals of the artist Dated second month, *dinghai* year (1947) Dedicated to Guangyu (Hsia Kwang-Yu)

#### PROVENANCE:

Acquired directly from the artist, thence by descent.

# HK\$500,000-700,000

US\$65.000-90.000

張大千 柳下高士 設色紙本 立軸 一九四七年作

題識:江關何物最消愁,一片斜陽萬樹秋。 閒掛杖頭錢數百,行吟獨上酒家樓。 光宇仁兄方家正之,丁亥(1947年)二月 朔,張大千爰。

鈐印:張爰之印、大千

來源:直接得自畫家,並由家族傳承。

#### 746

**HUANG JUNBI** (1898-1991)

Admiring Streams

Scroll, mounted and framed, ink and colour on paper

 $88.8 \times 55.1$  cm.  $(35 \times 21^{3/4}$  in.)

Inscribed and signed, with three seals of the artist Dated spring, *dinghai* year (1947)

One collector's seal

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

黄君璧 觀泉圖 設色紙本 鏡框 一九四七年作

題識:飄然盡日不歸去,坐看煙雲變幻時。 丁亥(1947年)春,黃君璧。

鈐印:黃君璧印、君翁、白雲堂

鑑藏印:夏光宇



746

# 747

**QI BAISHI** (1863-1957) *Magpie and Plum Blossoms* 

Scroll, mounted and framed, ink and colour on paper

 $98.5\times33.2$  cm. (38  $^3\!\!/_4$  x 13  $^1\!\!/_8$  in.) Signed, with one seal of the artist

HK\$300,000-500,000

US\$39,000-65,000

齊白石 梅鵲爭春 設色紙本 鏡框

款識:白石老人。 鈐印:湘潭人也



747

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These two Xu Beihong works come from a distinguished private collection in Penang, Malaysia. The collector, a prominent Chinese community leader, was deeply passionate about the arts and actively supported both Chinese and Southeast Asian visiting artists. In the early 1940s, he met Xu Beihong during a fundraising exhibition in Penang, forming a lifelong friendship. Over time, he received numerous works from Xu, assembling one of the most significant collections of the artist's pieces. The collector meticulously preserved the pieces, commissioning fine mounting and inscriptions. These two works bear 1951 title inscriptions by renowned calligrapher Cui Dadi (Tsue Ta Tee, 1903–1974) and have remained in the family ever since.

此收藏兩幅徐悲鴻作品來自馬來西亞檳城重要私人收藏。原藏家乃檳城華人領袖,醉心藝術,樂善好施,對各地來南洋藝術家熱心支持。1940年代初,徐悲鴻來檳城舉辦抗日籌賑畫展,二人一見如故,義結金蘭,友情延續餘生。在檳城期間,乃至畫家返回中國後,藏家持續受贈畫作,形成南洋最重要徐悲鴻作品收藏之一。藏家用心保存作品,付以精美裝池,並請當地書法名家題簽。此兩幅作品即1951年倩南洋先賢書法家崔大地(1903-1974)題簽,由家族寶存至今。

### 748

**XU BEIHONG** (1895-1953)

Heavenly Horse Galloping across the Sky

Scroll, mounted and framed, ink on paper

 $99 \times 54.5$  cm.  $(39 \times 21 \frac{1}{2}$  in.)

Entitled and signed, with one seal of the artist and one dated seal of wuzi year (1948)

Titleslip by Cui Dadi (Tsue Ta Tee, 1903-1974), with one seal

Dated summer, xinmao year (1951)

### PROVENANCE:

Acquired directly from the artist, thence by descent.

# HK\$2,800,000-4,000,000

US\$360,000-520,000

徐悲鴻 天馬行空 水墨紙本 鏡框 一九四八年作

題識:天馬行空。悲鴻。

鈐印:悲鴻、戊子(1948年)

崔大地(1903-1974)題簽:天馬行空。悲鴻先生作,辛卯(1951年)夏月,大地題

鈐印:大地

來源:直接得自畫家,並由家族傳承。



空

748





**XU BEIHONG** (1895-1953)

Plantain

Scroll, mounted and framed, ink on paper  $93.3 \times 43.3$  cm.  $(36 \frac{3}{4} \times 17 \text{ in.})$ Inscribed and signed, with one seal of the artist Dated autumn, xinsi year (1941) Titleslip by Cui Dadi (1903-1974), with one seal Dated xinmao year (1951)

# PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$200,000-300,000

US\$26,000-39,000

# 一九四一年作

題識:辛巳(1941年)秋盡,悲鴻寫於梹城。

鈐印:鴻爪

崔大地(1903-1974)題簽:墨水芭蕉。

徐悲鴻先生作,辛卯(1951年),大地作。

鈐印:大地

來源:直接得自畫家,並由家族傳承。

750

**XU BEIHONG** (1895-1953)

Magpie on Branch

Hanging scroll, ink and colour on paper  $83 \times 34$  cm.  $(32 \frac{5}{8} \times 13 \frac{3}{8} \text{ in.})$ Inscribed and signed, with two seals of the artist Dated yiyou year (1945)

LITERATURE:

Please refer to the Chinese text.

HK\$150.000-250.000 US\$20.000-33.000

徐悲鴻 喜上枝頭 設色紙本 立軸 一九四五年作

題識:悲鴻乙酉(1945年)作。

鈐印:東海王孫、徐

出版:《徐悲鴻作品集•續二》,徐悲鴻紀念館主編,

文物出版社,2011年2月,圖版86

《二十世紀美術作品檔案・大師合卷1》,河北

教育出版社,2024年7月,第206頁。

本幅編入中華人民共和國文化部《20世紀美術作 品國家檔案》,證書編號00000371。

**ZHANG SHANZI** (1882-1940)

King of The Jungle

Hanging scroll, ink and colour on paper

131 × 65 cm. (51 5/8 x 25 5/8 in.)

Entitled and signed by the artist, with two seals Further inscribed and signed by Pu Ru (1896-1963),

with two seals

Further inscribed and signed by Chen Banding (1876-1970), with three seals

Dated autumn, jiashen year (1944)

Further inscribed and signed by Wang Rong (1896-

1972), with one seal of the artist

LITERATURE:

Please refer to the Chinese text.

HK\$200,000-400,000

US\$26.000-52.000

張善孖 醒獅圖 設色紙本 立軸

題識:醒獅圖。善孖張澤。

鈐印:張澤、善孖

溥儒又題:猛獸山中獨奮威,空巖長嘯破煙霏。

獨憐狐兔耽眠樂,依狎山君豈識機。心畬題。

鈐印:舊王孫、溥儒

陳半丁又題:

騏驥偏隨虎豹群,猿猴狐狸亦紛紛。

忽來天上一聲吼,萬里長空垂白雲。

甲申(1944年)深秋,半丁老人題於畝之園

鈐印: 半丁老人、陳年之印、居亂世中

汪溶又題:虎痴老人用筆遒勁,氣勢雄威,非尋常庸史 所能夢見,洵傑作也。汪溶題

鈐印:愼生

出版:《海派畫大系》第五卷 • 風雲際會 • 第11冊, 上海書畫出版社,2016年8月,第140-141頁。



**FU BAOSHI** (1904-1965)

Xie An and His Concubines

Hanging scroll, ink and colour on paper

 $110.5 \times 62.8$  cm.  $(43 \frac{1}{2} \times 24 \frac{3}{4} \text{ in.})$ 

Inscribed and signed, with two seals of the artist and one dated seal of  $\it yiyou$  year (1945)

Dated spring, *yiyou* year (1945)

HK\$2,200,000-3,500,000

US\$290.000-450.000

博抱石 東山攜妓圖 設色紙本 立軸 一九四五年作

題識:乙酉(1945年)春月,重慶西郊金剛坡下山齋,新喻傅抱石。

鈐印:抱石私印、乙酉(1945年)、抱石得心之作

Fu Baoshi's figure paintings came to full maturity in the 1940s. This period is also known as the "Jingangpo Period," referring to his residence near Chongqing. These paintings demonstrate his confidence and spirit to revolutionize ink paintings, much like Tang Dynasty poet Chen Zi'ang described in ancient poems. While Fu emulated the figure paintings by Ming dynasty painter Chen Hongshou, he instilled nuances and variety in his lines and a likeness to his figures' composure. His preference for rough rather than smooth brushstrokes bring pensive and melancholic historical figures to life in a humanistic manner.

Xie An with Two of His Concubines is a story of scholar Xie An from the Eastern Jin dynasty. Xie led a hermitic life in Dongshan to avoid politics and societal affairs and often travelled for leisure in the company of his two concubines. The composition of the present lot echoes the painting by Ming painter Guo Xu with the same title. Xie An stands in the foreground; his hands are relaxed, and his facial expression is indifferent. His concubines followed him standing behind; their youthful spirit and make-up contrast with Xie An's declining age, although the figures all bear an uninterested expression on their faces. Compared to Fu's other versions of Xie An and his concubines, the present lot is rid of any background and allows the artist and the viewers to dedicate their focus entirely to the figures themselves and experience its potent solemnity.

"東山"即東晉名士謝安,字安石,陳郡陽夏人,出身於顯赫的名門望族,自幼便受到諸多名士的讚譽。謝安成年後就更顯成熟,神態沉著,思維敏捷,風度翩翩,書法尤其漂亮。魏晉時期湧現出一批名士。他們不熱衷於官場,而是憑藉自身的言行和詩文,悄然改變士大夫群體的傳統價值觀念。他們以狂放不羈、率眞灑脫爲特點,這就形成了歷史上的"魏晉風度"。謝安喜歡讀書習藝,才器雋秀。因不滿朝廷昏庸、官場腐敗,稱病辭官,隱居浙江上虞之東山,築廬蟄居,閒時攜妓出遊,歌吹曼舞。過著閒適的隱居生活,與朋友包括王羲之、許詢、支道林等名士、名僧頻繁交遊,出則漁弋山水,入則吟詠屬文,挾妓樂優遊山林,隱居期間,也常常一起談詩論文,暢談玄理。直至他的好友、侍中王坦之去東山面請,謝安才應召出山。其時已年過不惑。即"東山再起",受命於危難之際,謝安開始了他中年以後二十年的奮鬥。淝水之戰後,事了拂衣去,深藏功與名。南齊名臣王儉說:"江左風流宰相,只有謝安一人。"

傳抱石筆下的謝安,風度翩翩,寬袍博袖,神采飛揚。兩位舞妓隨侍其後,面容嬌美,相行相隨間似 互有交流。謝安人物的刻畫以春蠶吐絲般的線條寫出,儒雅俊秀,又略帶些隱憂、悲愴與剛毅。舞妓 的描繪也帶有少許陳洪綬的造型及石濤的意趣,眼神幽微凄迷,充分表述了女性豐富的內心世界,高 古而典雅。全圖不作背景,簡潔而明晰,率性十足。傅抱石以散鋒筆法對人物的眼睛加以刻畫,將人 物的凄婉、勇毅、抑鬱、曠達、高潔等種種神情呈現出來,在"寫形傳神"歷史上是一個重大進展。 圖寫隱逸高士,表現出畫家對逍遙自適、應物無累的生活以及超脫塵俗、遺世獨立之境界的嚮往。



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**753 FU BAOSHI** (1904-1965)

Lady Playing Qin

Scroll, mounted and framed, ink and colour on paper  $38 \times 28.5$  cm. ( $15 \times 11 \frac{1}{4}$  in.) Inscribed and signed, with two seals of the artist

Inscribed and signed, with two seals of the artist Dated tenth month, twenty-fifth day, *yiyou* year (1945)

HK\$300,000-500,000

US\$39,000-65,000

専抱石 撫琴圖 設色紙本 鏡框 一九四五年作

題識: 乙酉(1945年)十月二十五日,抱石東川金剛坡下山齋。

鈐印:抱石、抱石齋

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**FU BAOSHI** (1904-1965)

Viewing Waterfall

Scroll, mounted and framed, ink and colour on paper  $141.5 \times 60.5$  cm.  $(55\ \frac{3}{4}\ x\ 23\ \frac{7}{8}$  in.) Entitled, inscribed and signed, with one seal of the artist and one dated seal of 1965 Dated  $12\ April$ , 1965

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

US\$260,000-390,000

傅抱石 天池飛瀑 設色紙本 鏡框 一九六五年作

題識:天池飛瀑。

一九六五年四月十二日傅抱石南京並記。

鈐印:抱石之作、一九六五

是幅《天池飛瀑》作於1965年,得稿於抱石先生東北寫 生途中。1961年6月15日,傅抱石等人遊長白山,登天 池。天池瀑布之奇偉令傅抱石入目難忘。此後多次創作 《天池瀑布》,每次都能變化出新意。

畫面中湍急的瀑布迎面而來,如銀河般傾瀉而下,水珠 四濺, 霧氣繚繞, 宛如仙境中的一幕。泉水如白練懸空, 濺 起四射的水花,澎湃如洶湧的浪濤,氣勢非凡。在宋代 山水畫家中,畫水口卓有成就者不乏其人。南宋李唐打 破了畫水魚鱗紋的程式,創出了盤渦動盪之狀。但宋元 後畫水口每況愈下。到了淸初更是摹古成風,水口畫的 毫無生氣。元代黃子久說, "山水中唯水口最難畫", 水口之難因水勢變化難以琢磨。而抱石先生的散鋒皴很 好的解決了水口變幻莫測的問題,散鋒水口技法和抱石 皴融爲一體,抱石先生在觀察中掌握了兵無常勢,水無 常形的規律,抓住了水流瞬息萬變的流勢和動態,把水 口創作推向了一個新的高峰。傅抱石将"雨""泉"充 分結合起來,"皴水法""破筆點""掃雨法"盡情施 展,形成一個奇妙淸曠的水世界。另一側峭壁上,細看 是五位畫家正在觀察這一恢弘的場景,其中兩位拿起了 畫板,直接對景寫生,想來最前面那位就是抱石先生, 人物的比例亦凸顯出飛瀑的壯觀

近景石上茂樹叢生,紅紅的樹葉爬滿枝頭,茂密而富有 生機,與巨大的水練交相呼應。1949年後的抱石先生,特 別喜歡用紅色來代表新中國的欣欣向榮,天池飛瀑奔騰湧 出,激打于山石之上,磅礴宏大,與自然共生,畫面營造 出來的隆隆水聲令整幅畫作氣勢博大,蒼茫雄奇。

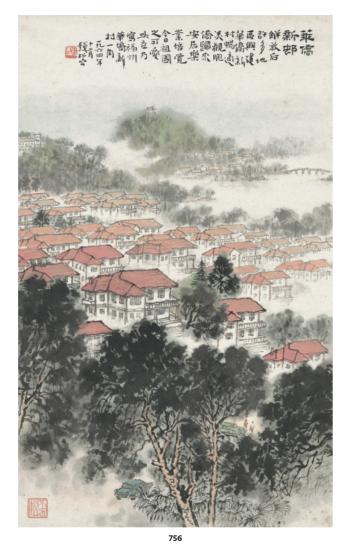


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The collector is a Southeast Asian Chinese who conducted business in mainland China in the 1980s. Due to his interest in Chinese paintings and calligraphy, he acquired works from various antique shops and galleries across the country. He also received many gifted works from artists, mainly focusing on painters from Shanghai and Jiangsu, in particular he had a close relationship with Huang Yongyu.

藏家爲東南亞華人,上世紀80年代在中國內地經商,因喜好書畫藝術,自各地文物商店、畫廊處購入作品,同時亦自畫家處得贈作品良多,主要集中於上海、江蘇一帶畫家,亦與黃永玉關係密切。





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#### **SONG WENZHI** (1919-1999)

Spring Scenery of Jiangnan

Scroll, mounted and framed, ink and colour on paper 67 × 44 cm. (26 3/8 x 17 3/8 in.)

Entitled, inscribed and signed, with three seals of the artist Dated summer, *yichou* year (1985)

HK\$60,000-80,000

US\$7,700-11,000

宋文治 江南春色 設色紙本 鏡框 一九八五年作

題識:江南春色。乙丑(1985年)夏日寫蘇州水鄉之景。婁江文治。 鈐印:文治、宋灝之印、松石齋、風景這邊獨好 756

#### **QIAN SONGYAN** (1898-1985)

New Village

Hanging scroll, ink and colour on paper  $55.3 \times 34$  cm. (21  $\frac{3}{4}$  x 13  $\frac{3}{8}$  in.) Entitled, inscribed and signed, with two seals of the artist Dated December, 1964

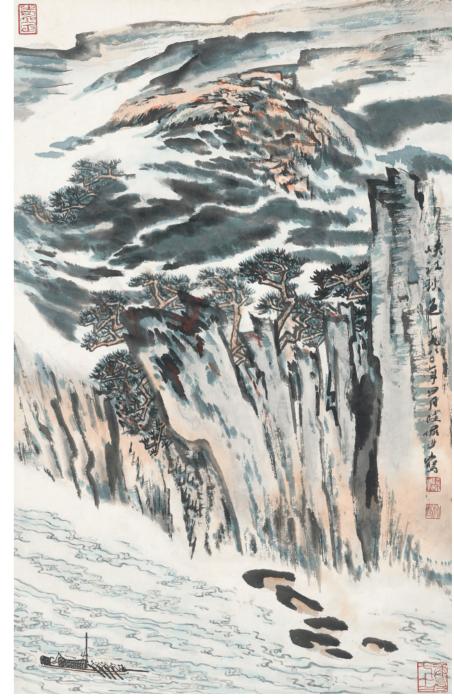
HK\$60,000-80,000

US\$7,700-11,000

錢松嵒 華僑新村 設色紙本 立軸 一九六四年作

題識:華僑新邨。解放後許多地區興建華僑新村, 暢適美觀,胞僑歸來安居樂業,倍覺今日祖國之可愛。 此圖乃寫福州華僑新村一角。一九六四年十二月,錢松嵒。

鈐印:松岩、不老松



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**LU YANSHAO** (1909-1993)

Autumn Scenery of Gorge

Scroll, mounted and framed, ink and colour on paper  $68.5 \times 43$  cm.  $(27 \times 16 \% \text{ in.})$ Inscribed and signed, with four seals of the artist Dated April, 1980

HK\$100,000-200,000

US\$13,000-26,000

陸儼少 峽江秋色 設色紙本 鏡框 一九八〇年作

題識:峽江秋色。一九八〇年四月,陸儼少寫。 鈐印:陸儼少、宛若、嘉定、庚申七十二



**LI KERAN** (1907-1989)

Herding in Autumn

Hanging scroll, ink and colour on paper  $67.8 \times 44$  cm.  $(26 \frac{3}{4} \times 17 \frac{3}{8} \text{ in.})$ 

Inscribed and signed, with two seals of the artist

#### PROVENANCE:

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Christie's Hong Kong, Fine Chinese Modern Paintings, 2 June 2015, Lot 1546.

HK\$320,000-450,000

US\$42,000-58,000

李可染 牧牛圖 設色紙本

題識:霜葉紅於二月花。可染畫。

鈐印:可染、陳言務去

來源:香港佳士得,中國近現代畫,2015年6月2日,編號1546。



Return from Herding

Hanging scroll, ink and colour on paper 69.5 × 47 cm. (27 3/8 x 18 1/2 in.)

Entitled and signed, with three seals of the artist

#### PROVENANCE:

Formerly from the collection of Mr Wang Zihao (1910-1984) in Singapore.

HK\$300,000-500,000

US\$39,000-65,000

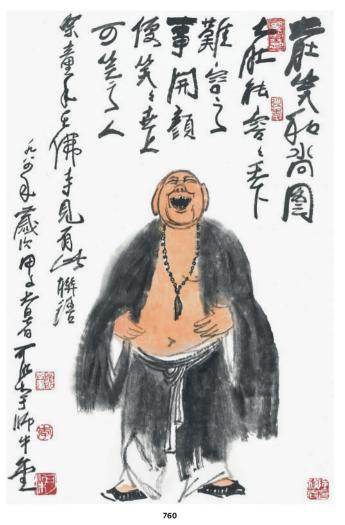


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李可染 歸牧圖 設色紙本

題識:歸牧圖。可染。 鈐印:可染、孺子牛、李

來源:新加坡王子豪先生(1910-1984)舊藏。





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**LI KERAN** (1907-1989)

Laughing Buddha

Scroll, mounted and framed, ink and colour on paper  $68.8 \times 45.5$  cm. (27 % x 17 % in.)Inscribed and signed, with six seals of the artist Dated summer, *jiazi* year (1984)

HK\$200,000-300,000

US\$26,000-39,000

李可染 大肚笑和尚圖 設色紙本 鏡框 一九八四年作

題識:大肚笑和尙圖。大肚能容,容天下難容之事。 開顏便笑,笑世上可笑之人。余童年在佛寺見有此聯語。 一九八四年歲次甲子大暑,可染于師牛堂。

鈐印:白髮學童、李、可染、陳言務去、實者慧、延壽

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**FAN ZENG** (B. 1938)

Dong Jiaorao

Dated 1978

Hanging scroll, ink and colour on paper  $68 \times 45$  cm. ( $26\sqrt{3}/4$  x  $17\sqrt[3]{4}$  in.) Inscribed and signed, with three seals of the artist

HK\$120.000-180.000

董嬌嬈

US\$16,000-24,000

一九七八年作

題識:董嬌嬈。洛陽城東路,桃李生路傍。

花花自相對,葉葉自相當。春風東北起,花葉正低昂。

不知誰家子,提籠行採桑。纖手折其枝,花落何飄颺。

請謝彼姝子,何爲見損傷?高秋八九月,白露變爲霜。

設色紙本

終年會飄墮,安得久馨香?秋時自零落,春月復芬芳。

何時盛年去,歡愛永相忘。吾欲竟此曲,此曲愁人腸。

歸來酌美酒,挾琴上高堂。一九七八年,江東范曾於北京。

鈐印:范曾、情貌略似、我見青山多嫵媚

**JIANG ZHAOHE** (1904-1986)

Young Girl

762

Scroll, mounted and framed, ink and colour on paper  $45.6 \times 39.3$  cm.  $(18 \times 15 \frac{1}{2}$  in.)

PROVENANCE:

Acquired in Asia by Mr. Kenneth Walker, Royal Dutch Shell Agent in North China 1947-1949, then by descent.

Christie's London, Fine Chinese Ceramics and Works of Art, November 6, Lot 154.

EXHIBITED:

Oxford, Ashmolean Museum, *Portraits by Jiang Jaohe*, 21 November - 30 December 1988.

LITERATURE:

Portraits by Jiang Jaohe, Ashmolean Museum, Oxford, November 1988, unpaginated.

HK\$300,000-500,000

US\$39,000-65,000



蔣兆和 少女

設色紙本

鏡框

來源:1947至1949年荷蘭皇家殼牌中國北方代理人,Kenneth Walker先生購自亞洲,並由家族傳承。 倫敦佳士得,中國瓷器及工藝精品,2018年11月6日,編號154。

展覽:牛津,阿須摩林博物館, "蔣兆和肖像畫",1988年11月21日 至12月30日。

出版:《蔣兆和肖像畫》展覽圖錄,阿須摩林博物館, 牛津,1988年11月,無頁 碼。











763

152

LIU MENGKUAN (B. 1950)

Peonies in Blossom

A set of three scrolls, mounted on cardboard, framed as one, ink and colour on gold paper

Each scroll measures  $31.5 \times 40.5$  cm. (12  $\frac{3}{8}$  x 16 in.) Entitled, inscribed and signed, with two seals of the artist Dated *yisi* year (2025)

HK\$60,000-80,000

US\$7,700-11,000

#### 劉孟寬 十全富貴 設色金箋 紙板三幅鏡框 二〇二五年作

題識:十全富貴。乙巳(2025年),孟寬。

鈐印:劉、和樂且湛



764

#### 764

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

Dancing Cranes in Pine Forest

Scroll, mounted and framed, ink and colour or paper

 $86 \times 125$  cm. (33  $\frac{7}{8}$  x 49  $\frac{1}{4}$  in.) Signed, with two seals of the artist

#### HK\$250,000-300,000

US\$33.000-39.000

湖奎 松鶴延年 設色紙本 鏡椎

款識:湖奎。

鈐印:林湖奎印、近山堂主



#### 765

**HE YUEQUN** (B. 1957)

Colorful Feathers Unrivalled

Scroll, mounted and framed, ink and colour on paper

134 × 67.5 cm. (52 <sup>3</sup>/<sub>4</sub> x 26 <sup>5</sup>/<sub>8</sub> in.)

Inscribed and signed, with three seals of the

Dated two days before Mid-Autumn Festival, renchen year (2012)

### LITERATURE:

Collection of Paintings by Famous Contemporary Painters: Collection of Calligraphic and Painting Works by He Yuequn, People's Fine Art Publishing House, November 2012, p.16.

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

US\$13,000-26,000

月群 翠羽紅裳耀同群 設色紙本 鏡框 二○一二年作

題識:翠羽紅裳耀同群。

壬辰(2012年)中秋前二日, 何月群畫於春草藝苑。

鈐印:何月群印、寄情、美意延年

出版:《中國當代名家畫家—何月群書畫集》, 人民美術出版社,2012年11月,第16頁。

765



**GAO JIANFU** (1879-1951)

Fish in Moonlight

Hanging scroll, ink and colour on paper 86 × 37 cm. (33 3/8 x 14 5/8 in.)
Inscribed and signed, with two seals of the artist Dated spring, wuchen year (1928)

#### PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 29 October 2001, Lot 190.

#### EXHIBITED

Hong Kong Convention and Exhibition Centre, *Joys of the Southern Brush - Paintings and Calligraphy from the M K Lau Collection*, 3-9 October, 2022.

#### LITERATURE:

San Jiao Vol.1, No. 2, Sanjiao Yixun Publishing, August 1933.

Joys of the Southern Brush - Paintings and Calligraphy from the M K Lau Collection, M K Lau Collection, Hong Kong, 2022, pp. 38-39.

Exhibition catalogue, *Joys of Southern Brush – An Exhibition of Paintings and Calligraphy from the M K Lau Collection*, M K Lau Collection, Hong Kong, 2022, pp. 10-11.

#### NOTE:

Fish Dreaming in Moonlight combines lotus flowers, moonlit water, and swimming fish to evoke tranquility, reflecting Zen and Buddhist philosophy.

Created between 1922 and 1933, when Gao Jianfu occasionally used the seal "Disciple of Buddha", the painting may express his Buddhist inclinations and serve as a form of personal reflection. The painting allows viewers to appreciate Gao's artistic mastery as well as his spiritual depth.

−He Baili

HK\$120,000-180,000

US\$16,000-24,000

#### 高劍父 春塘魚夢 設色紙本 立軸 一九二八年作

題識:戊辰(1928年)春暮,劍父。

鈐印:斧(肖形印)、劍父不死

來源:香港佳士得,近現代中國書畫,2001年10月29日, 編號190。

展覽:香港會展中心,"粵色畫意一梅潔樓藏書畫展覽", 2022年10月3日至9日。

出版:《三角》第一卷第三期,三角藝術旬刊社,1933年 8月。

> 《粤色畫意—梅潔樓藏書畫集》,梅潔樓,香港, 2022年,第262-273頁。

《粤色畫意—梅潔樓藏書畫展覽》展覽目錄,梅潔樓,香港,2022年,第10-11頁。

註:《春塘魚夢》以蓮花之不染、水月之清美及游魚之自在 爲題材,組成一幅令人望而心靜之作品,似隱含禪機佛意。 高劍父於1922年至1933年之間,嘗用「佛弟」一印。此畫亦 爲期內所繪,多少反映其內心之佛性,或聊作抒懷遣興。無 論如何,畫中情景讓我們領略到畫家藝術以外的修爲。

—何百里

#### 767

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

#### Plantain Leaves

Hanging scroll, ink and colour on paper 145 × 59.5 cm. (57 1/8 x 23 3/8 in.)
Inscribed and signed, with one seal of the artist Dated winter solstice, *renyin* year (1962)

#### PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 29 May 2005, Lot 518.

#### XHIBITED:

Hong Kong Convention and Exhibition Centre, *Joys of the Southern Brush - Paintings and Calligraphy from the M K Lau Collection*, 3-9 October, 2022.

#### LITERATURE:

Joys of the Southern Brush - Paintings and Calligraphy from the MK Lau Collection, MK Lau Collection, Hong Kong, 2022, pp. 80-81

HK\$120.000-180.000

US\$16.000-24.000

趙少昂 蕉葉 設色紙本 立軸 一九六二年作

題識:一夜瀟湘雨,朝來葉已零。

壬寅(1962年)冬至,少昂於嶺南藝苑。

鈐印:趙

來源:香港佳士得,近現代中國書畫,2005年5月29日,編號518。

展覽:香港會展中心,"粵色畫意—梅潔樓藏書畫展覽",

2022年10月3日至9日。

出版:《粤色畫意—梅潔樓藏書畫集》,梅潔樓,香港,2022年, 第80-81頁。



766

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#### **HUANG SHAOQIANG** (1901-1942)

Various Subjects Including Landscapes and Figures

Thirty-one scrolls, mounted and framed, ink and colour on paper Various sizes

Each scroll inscribed and / or signed, with a total of thirty seals of the artist Dated between 1932 and 1935

One collector's seal

Titleslip by the artist, with one seal

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

#### PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 29 April 2001, Lot 149.

#### **EXHIBITED:**

Hong Kong Convention and Exhibition Centre, Joys of the Southern Brush - Paintings and Calligraphy from the MK Lau Collection, 3-9 October, 2022.

#### LITERATURE:

*Joys of the Southern Brush - Paintings and Calligraphy from the M K* Lau Collection, M K Lau Collection, Hong Kong, 2022, pp. 262-273.

HK\$200,000-300,000

#### 設色紙本 黄少強 山水人物集錦 鏡框三十一幅 一九三二至三五年作

- 1. 題識:壬申(1932年)春三月寫,寫慶眞樓觀內景,少強。
- 2. 款識:少強
- 3. 題識:廿一年(1932年)九月,少強。
- 4. 題識:黃少強作於邕寧,時廿一年(1932年)冬仲旬又七日也。
- 5. 題識: 廿一年(1932) 多十一月廿日, 謁柳柳州墓作, 少強。
- 6. 題識:廿一年(1932)冬仲,桂林寫生,喜得灕山爲背景。少強。
- 7. 題識:少強作於桂林七星巖。
- 8. 題識:南山道中寫所見。壬申(1932年)冬冷,黃少強。
- 9. 題識:廿二年(1933)三月廿三日,黃花崗上坐,少強。
- 10. 題識:廿二年(1933)秋夜,少強。
- 11. 題識: 癸酉 (1933年) 秋夜, 少強。
- 12. 題識: 癸酉(1933年)秋七月,丹霞山得稿,少強。
- 13. 題識:癸酉(1933年)秋作於曹溪南華古刹,少強。
- 14. 題識:甲戌(1934年)春,止廬黃少強。
- 15. 款識:少強畫。
- US\$26,000-39,000 16. 題識: 廿三年(1934年)十月重來海上作,少強。































- 17. 題識:甲戌(1934年)九月,少強寫於金陵。
- 18. 題識:甲戌(1934年)秋,金陵棲霞山作,少強。
- 19. 題識:甲戌(1934年)秋游白下,過景陽宮井遺址,張孔胭脂不 復能見,但爲老方丈寫影而已,少強。
- 20. 題識:甲戌(1934年)冬,少強寫於津門。
- 21. 題識:甲戌(1934年)冬,少強於故都。
- 22. 題識:廿四年(1935)元旦,故都度歲,寫樓頭所見,少強。
- 23. 題識:故都踏雪,少強。
- 24. 題識:故都得稿,少強。
- 25. 題識: 廿三年(1934)十二月,平綏路上,車次南口得稿,少強
- 26. 款識:少強
- 27. 題識:少強寫。
- 28. 款識:少強。
- 29. 題識:乙亥(1935年)重九,少強
- 30. 款識:少強書
- 鈐印:黃(二十一次)、黃印(三次)、少強(二次)、黃少彊、 少強目睹、民間畫館、止廬

畫家題簽:畫塚外集。廿六年(1937)四月杪,少強自署。舊作凡卅 幀

鈐印:止廬

來源:香港佳士得,近現代中國書畫,2001年4月29日,編號149。

展覽:香港會展中心, "粤色畫意—梅潔樓藏書畫展覽",2022年10 月3日至9日。

出版:《粤色畫意一梅潔樓藏書畫集》,梅潔樓,香港,2022年,第 262-273頁





### 769

#### **CHEN SHAOMEI** (1909-1954)

Construction Site

Scroll, mounted and framed, ink and colour on paper  $34.1 \times 49$  cm. ( $13\frac{3}{8} \times 19\frac{1}{4}$  in.)

With one seal of the artist

#### PROVENANCE:

Previously from the artist's family collection; Sotheby's Hong Kong, Fine Chinese Paintings, 29 October 2001, Lot 190;

#### LITERATURE:

Please refer to Chinese texts.

M. K. Lau Collection.

Rendering Change - A New China under the Brush I, MK Lau Collection, 2022, pp. 30-31, pl. 9.

#### NOTE:

Collected Works of Famous Modern Chinese Artists - Chen Shaomei, compiled by the artist's family, dates the present lot to 1952. The work reflects the development of the construction industry in the emerging modern society. Differing from Chen's traditional style in Chinese ink and brush, the composition and technique of the present lot are closely associated with sketching, representing the artist's exploration of a new artistic style.

HK\$100,000-200,000

US\$13,000-26,000

#### 陳少梅 工地

鈐印:陳雲彰印

來源:畫家家族舊藏;

香港蘇富比,中國書畫拍賣,2004年4月,編號567; 梅潔樓珍藏

出版:《名家翰墨:陳少梅・人物》,翰墨軒,香港,1996年12月, 第108-109頁。

> 《中國近現代名家畫集一陳少梅》,人民美術出版社,2005年 9月,第378頁。

《陳少梅畫集》下卷,北京工藝美術出版社,2005年9月, 第378頁。

《河山色染 - 繪出新中國 (一)》,梅潔樓,2022年, 第30-31頁,圖版9。

註:本幅未署年款,按畫家家屬編訂《中國近現代名家畫集 - 陳少 梅》中,訂爲1952年作品,乃反映新社會建設時期工業上的發展面 貌,構圖、技法上更接近寫生的現實描寫手法,是他探索新風格較爲 徹底的嘗試

#### 770

### **YAN WENLIANG** (1893-1990)

#### Scenery

A set of eight scrolls, mounted and framed, ink and colour on paper Seven scrolls each measures 29 × 31.6 cm. (11 <sup>3</sup>/<sub>8</sub> x 12 <sup>1</sup>/<sub>2</sub> in.)

One scroll measures 23.7 × 30.8 cm. (9 <sup>3</sup>/<sub>8</sub> x 12 <sup>1</sup>/<sub>8</sub> in.)

One scroll signed, seven scrolls inscribed and signed by the artist, with a total of eight seals of the artist Dated 1977

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

US\$26.000-39.000

#### 顏文樑 風景 設色紙本 鏡框八幅 一九七七年作

1. 題識:顏文樑書。W.L. YEN 77。

鈐印:樑

題識:顏文樑。W.L. YEN 77。 鈐印:樑

題識:顏文樑。W.L. YEN 77。 鈐印:樑

題識:顏文樑。W.L. YEN 77。 鈐印:樑

題識:顏文樑。W.L. YEN 77。 鈐印:樑

題識:顏文樑。W.L. YEN 77。

鈐印:樑

7. 題識:顏文樑。W.L. YEN 77。 鈐印:樑

款識:顏文樑。 鈐印:樑



















771

**LIN FENGMIAN** (1900-1991)

Woodcutter Returning

Scroll, mounted and framed, ink and colour on paper

 $66\times66.5$  cm. (26  $\times$  26  $^{1}\!/_{8}$  in.)

Signed, with one seal of the artist

PROVENANCE

Christie's Hong Kong, Fine Chinese Modern Paintings, 26-27 May 2014, Lot 1296.

M K Lau Collection.

HK\$400,000-600,000

US\$52,000-77,000

林風眠 歸樵 設色紙本 鏡框

款識:林風眠。 鈐印:林風瞑印

來源:香港佳士得,中國近現代畫,2014年5月26-27日,編號1296。 梅潔樓珍藏。 772

PAN TIANSHOU (1897-1971)

Bird on the Rock

Scroll, mounted and framed, ink on paper  $59.5 \times 45.5$  cm. (23  $\frac{3}{8}$  x 17  $\frac{7}{8}$  in.)

Inscribed and signed, with two seals of the artist

PROVENANCE

Christie's Hong Kong, Fine Chinese Modern Paintings, 26 November 2007, Lot 1302.

HK\$180,000-280,000

US\$24,000-36,000

潘天壽 石上小憩 水墨紙本 鏡框

題識:鑒可,菊花開候,壽。 鈐印:潘天壽、東越壽者

來源:香港佳士得,中國近現代畫,2007年11月26日,編號1302。

773

**GUO MORUO** (1892-1978)

Calligraphy in Running Script

Scroll, mounted and framed, ink on paper 66.5 × 128 cm. (26 1/8 x 50 3/8 in.)
Inscribed and signed, with one seal of the artist Dedicated to Xinrui

HK\$100,000-150,000 US\$13,000-20,000

郭沫若 行書 水墨紙本 鏡框

釋文: 鬱孤臺下紅江水,人民血汗飛清淚。遍地 盡蒼松,泱泱綠化風。十年樹木計,前景 在眉睫。

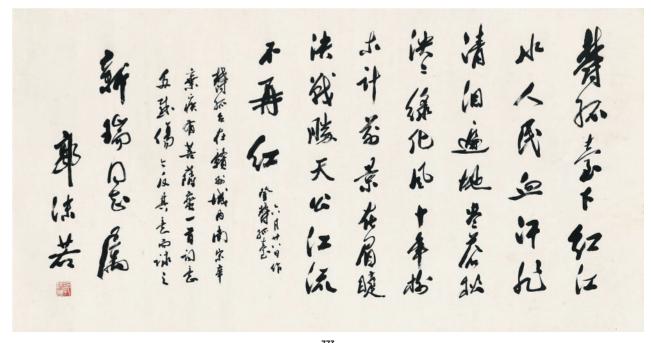
決戰勝天公,江流不再紅。

題識:六月廿八日作登鬱孤臺。鬱孤臺在贛州城 內,南宋辛棄疾有菩薩蠻一首,詞意多感 傷,今反其意而詠之。新瑞同志屬,郭沫 若。

鈐印:郭沫若



772



7/3

161



#### **WANG ZHEN** (1867-1938)

Landscape

Hanging scroll, ink and colour on paper 274 × 75.5 cm. (107 7/8 x 29 3/4 in.)
Inscribed and signed, with three seals of the artist Dated autumn, tenth month, *gengshen* year (1920)

#### XHIBITED:

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

#### LITERAURE:

Exhibition Catalogue A Taste of the Masters, An Exhibition of Paintings from the MK Lau Collection, MK Lau Collection Limited, Hong Kong, 2021, pp. 54-55.

HK\$120,000-180,000

US\$16,000-24,000

王震 島佛詩吟月下敲 設色紙本 立軸 一九二〇年作

題識:飛倦寒鴉覓舊巢,禪關虛掩占山均。 雲隨老衲歸何晚,島佛詩吟月下敲。 庚申(1920年)秋十月,白龍山人王震。

鈐印:白龍山人、一亭五十後作、佛弟覺器

展覽:香港會展中心,"大師點滴一梅潔樓藏畫展覽",2021年4月 16日至20日。

出版:《大師點滴—梅潔樓藏畫展覽》展覽圖錄,梅潔樓,香港, 2021年,第54-55頁。

#### 775

#### WANG ZHEN (1867-1938)

Landscape

Hanging scroll, ink and colour on paper  $274 \times 75.5$  cm. ( $107^{7/8} \times 29^{3/4}$  in.) Inscribed and signed, with three seals of the artist Dated autumn, *gengshen* year (1920)

#### EXHIBITED:

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

#### LITERAURE:

Exhibition Catalogue *A Taste of the Masters, An Exhibition of Paintings from the M K Lau Collection*, M K Lau Collection Limited, Hong Kong, 2021, pp. 56-57.

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

US\$16,000-24,000

王震 水閣觀瀑 設色紙本 立軸 一九二〇年作

題識:閒凴小閣快登臨,涼逗輕羅水氣深。 懸擬匡廬飛瀑影,琤瑽瀉玉一張琴。 庚申(1920年)秋日,白龍山人寫。

鈐印:王震、一亭五十後作、海雲廔

展覽:香港會展中心,"大師點滴一梅潔樓藏畫展覽",2021年4月 16日至20日。

出版:《大師點滴—梅潔樓藏畫展覽》展覽圖錄,梅潔樓,香港, 2021年,第56-57頁。





776

**WANG ZHEN** (1867-1938)

Pine Trees

Scroll, mounted and framed, ink on silk  $103.2 \times 172.5$  cm. ( $40^{5}$ /8 x  $67^{7}$ /8 in.) Inscribed and signed, with three seals of the artist Dated summer, *xinyou* year (1921)

#### PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 28 April 2002, Lot 292.

HK\$180,000-280,000

US\$24,000-36,000

王震 五大夫松 水墨絹本 鏡框 一九二一年作

題識:鳳山嶺上萬株松,樹老參天欲化龍。 願庇行人同蔭暍,節高不受大夫封。 辛酉(1921年)孟夏,白龍山人王震寫。

鈐印:苕溪王震長壽、一亭大利、海雲樓

來源:香港佳士得,近現代中國書畫,2002年4月28日,編號292。





777

777

**KANG SHENG** (1898-1975)

Pine

Two scrolls, mounted as a folding screen, ink on gold-flecked paper Inscribed and signed, with three seals of the artist Each scroll measures  $33.2\times91.7$  cm. (13 1/8 x 36 1/8 in.) Further inscribed and signed by Liao Cheng Zhi (1908-1983), with

one seal Further inscribed and signed by Onishi Ryokei (1875-1983), with two illegible seals

Dated 17 October 1963

HK\$120,000-260,000

US\$16,000-34,000

度生 松聲有福來 水墨灑金箋 兩折屏風 一九六三年

題識:無限風光在險峰。一九六三年十月十七日。 戲爲大西良慶上人畫。釣魚臺人。

鈐印:魯赤水、康生、爲人民服務

廖承志(1908-1983)題識:親密友好,人間光明。廖承志。 鈐印:何事不成

大西良慶(1875–1983)題識:松聲有福來。音羽山主之廔。九十叟。 兩印漫漶

註:大西良慶(1875-1983)出生於日本奈良縣,15歲進入奈良興福寺,於1914年出任京都淸水寺住持,並同時執行興福寺住持之任職。 大西良慶致力推動中日友好活動,亦於1963年訪問中國、1974年任日 中友好佛教協會名譽會長。

此拍品附外盒,上有大西良慶題識:壽。良慶白翁。並鈐有兩印。





778

**FEI XINWO** (1903-1992)

Calligraphy in Running Script

Horizontal scroll, ink on paper  $80 \times 240.5$  cm. (31  $\frac{1}{2}$  x 94  $\frac{5}{8}$  in.) Inscribed and signed, with two seals of the

Dated spring, gengshen year (1980)

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

US\$16.000-24.000

費新我 行書杜牧詩 水墨紙本 横批 一九八〇年作

釋文:青山隱隱水迢迢,秋盡江南草未凋。 二十四橋明月夜,玉人何處教吹簫?

題識:杜牧《寄揚州韓綽判官》

庚申(1980年)春,新我左筆。 鈐印:吳興費新我章、山水供養

779

WANG SHIXIANG (1914-2009) / **YUAN QUANYOU** (1920-2003)

Two Ten-character Calligraphic Couplets in Running Script

Two pairs of hanging scrolls, ink on paper 1. Wang Shixiang, each scroll measures 136.5 x 31.5 cm. (53 <sup>3</sup>/<sub>4</sub> x 12 <sup>3</sup>/<sub>8</sub> in.)

Inscribed and signed, with two seals of the

Dated fourth month, dingmao year (1987) Dedicated to Zuyao

2. Yuan Quanyou, each scroll measures  $65.5\,\mathrm{x}$ 15.5 cm. (25 <sup>3</sup>/<sub>4</sub> x 6 <sup>1</sup>/<sub>8</sub> in.)

Inscribed and signed, with two seals of the

Dated fourth month, dingmao year (1987)

#### PROVENANCE:

Acquired directly from the artist, thence by descent.

#### NOTE:

This painting is dedicated to Ronald Poon (1942-2022)—renowned architect, Chinese art collector, Min Chiu Society member, and master of Xiao Ting Fan Lou (Canton Collection). A descendant of the influential Canton merchant Poon family from the Qing Dynasty, he inherited part of its renowned collection of classical Chinese paintings and calligraphy, Ting Fan Lou.

#### HK\$100,000-180,000

US\$13,000-23,000

王世襄/袁荃猷 行書十言聯兩對 水墨紙本 立軸四幅 一九八七年作

王世襄對聯

釋文:曲徑通幽韞古兼宜稽古,

旋梯躋頂眺颿且可聽颿

題識: 拙句書奉祖堯道兄雅築補壁 丁卯(1987年)四月鬯安弟王世襄

鈐印:王世襄印、暢庵

袁荃猷對聯

釋文:曲徑通幽韞古兼宜稽古,

旋梯躋頂眺颿且可聽颿

題識:祖堯、麗華兄嫂粲正。

丁卯(1987年)四月,世襄撰句 荃猷書

鈐印: 鬯安松蕤合作、亦濠樂軒

來源:直接得自畫家,並由家族承傳

註:此畫上款人爲潘祖堯(1942-2022),著 名建築師、中國藝術收藏家、敏求精舍成員 及小聽颿樓主人。潘祖堯爲淸代廣東鉅賈十 三行之一同文行創始人的後代,並承襲了家 族收藏書畫聽颿樓的一部分。

頂 3/L 弧

世

# Kang Sheng Manuscripts and Other Calligraphy and Old Books from a Private Collection

# 私人珍藏康生手稿及名家古籍書法

Kang Sheng (1898-1975), originally named Zhang Zongke, bore many sobriquets, including Zhang Yun and Zhang Shaoqing. The name "Kang Sheng" originated from the Chinese translation of his Russian name during his time in the Soviet Union. A passionate connoisseur of traditional arts, he excelled in calligraphy, painting, opera, and ancient books. He had a deep appreciation for textual studies, often inscribing notes and colophons in the ancient books he collected. A notable example of his scholarship was a painting by Gao Fenghan, *Smoke Pavilion and Wild Watchtower*, sold at Christie's Spring Auction in 2024. The piece featured Kang Sheng's handwritten inscription on the frontispiece and several of his collector's seals, highlighting his dedication to calligraphy and connoisseurship.

This autumn, Christie's is honoured to present a collection of Kang Sheng's manuscripts and annotated ancient books from the same provenance. The collection includes his handwritten transcriptions of Yuan dynasty opera scripts, such as Bu Fu Lao (Not Submitting to Old Age), Ku Cun Xiao (Crying for Cunxiao), Bao Jian Ji (The Tale of the Precious Sword), and Dan Dao Hui (The Single Saber Meeting). His meticulous and refined handwriting reflects his profound passion for opera.

The collection also features two rare books: a four-volume Ming dynasty printed edition of Mengxi Bitan (Dream Pool Essays) and a manuscript of Caoshu Jiyun (a cursive script manual based on the text of a poem) by Ming scholar Dong Kewei. Both books contain Kang Sheng's handwritten annotations, where he meticulously verified historical figures and textual editions. His extensive knowledge and precise research methodology command great respect, reflecting an academic calibre on par with professional scholars.

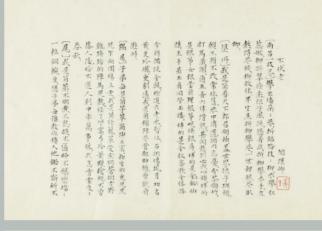
The final piece in the collection is a 1965 calligraphy work by Shen Yinmo, dedicated to Kang Sheng, featuring Mao Zedong's *Lyrics to the Water Melody*. Shen Yinmo executed the piece using a *baisha maolong* brush—a notoriously stiff and coarse brush that does not easily hold ink. Despite this challenge, Shen's calligraphy exhibits both strength and fluidity, achieving a perfect balance between structure and suppleness. His technique demonstrates a mastery akin to "tempering steel into silk," showcasing exceptional refinement and control.

康生(1898-1975),原名張宗可,曾經用了張雲、張紹卿等名字,其中衆所周知的是魯赤水與康生,康生一名源於他在蘇聯時期的俄名的中譯。康生熱愛傳統藝術,書畫戲曲古籍版本他都精通熟悉,尤好考訂,故收藏古籍多有批注題跋。2024年春拍所見淸高鳳翰《煙汀野戌》(編號853)畫作,便有康生在詩塘行楷書兩題,並鈐藏印數枚,足見其愛好書畫與考據癖之一斑。

是次秋拍,有幸徵集同一藏家收藏康生 書畫及古籍十四件(套),包括康生手抄 元曲《不伏老》、《哭存孝》、《寶劍 記》、《單刀會》等,手書旣精且細的 極爲認眞,可見他對戲曲的雅愛已刊過 一爲明董可威手稿《 夢溪筆談》四冊,一爲明董可威手稿《 草書集韻》,二書均有康生手書文字 訂人物及版本,其博覽強記,考訂精賞 之學術能力,已達專業學者水平,確實 讓人歛手信服。

最後一件是沈尹默一九六五年書贈康生 毛澤東《水調歌頭》詞,書法以白沙茅 龍筆寫就,茅龍極粗硬不易含墨,而在 沈氏筆下書體線條柔中蘊剛,寫來肉骨 兼之有綿裡裏針之感,展現了化百煉綱 成繞指柔的功力。





下解不同題不敢慢騰,干曹錦奏雞我說的是沒要實際不會城後會必須會是從此便是落了我至至了我們用見飲的是京流演會的是格尽解或直與被用了我是有不肯依則除是同王期自長時神學表壽等此應,此之之。 路見上之一就表完職天死那其间候不向明老路此上之。 描日在然是所述,干曹錦奏巍我說的是沒是不完成的

81

780

**KANG SHENG** (1898-1975)

Calligraphy – Bu Fu Lao

A set of two unmounted leaves, ink on paper One leaf measures  $27.5 \times 39$  cm. ( $10^{7/8}$  x  $15^{3/8}$  in.) One leaf measures  $27.5 \times 19.5$  cm. ( $10^{7/8}$  x  $7^{5/8}$  in.) One seal of the artist

HK\$100,000-150,000

US\$13,000-20,000

康生 書法《不伏老》 水墨紙本 未裱手稿兩頁

釋文:不伏老。關漢卿。(文不錄)錄自雍熙樂府卷十第二十頁。 鈴印:康生 781

**KANG SHENG** (1898-1975)

Calligraphy - Xin Shui Ling

A set of two unmounted leaves, ink on paper Each leaf measures  $27.5\times39$  cm. (10 % x 15 % in.) Without signature and seal

HK\$100,000-150,000

US\$13,000-20,000

要生 書法《新水令》 水墨紙本 未裱手稿兩頁

釋文:新水令。關漢卿作

(文不錄)錄自雍熙樂府十二卷五十六頁,按雍熙樂府所收關 曲皆未署名,獨此曲署「關漢卿作」。朱色字是元刻陽春白 雪,所載與雍熙不同之處,看來陽春白雪差錯甚大。

#### **KANG SHENG** (1898-1975)

#### Calligraphy

A set of twenty-seven unmounted leaves, ink

Each leaf measures  $25.5 \times 32$  cm.  $(10 \times 12 \frac{1}{2}$  in.) One seal of the artist

#### HK\$300.000-500.000

US\$39.000-65.000

康生 書法-雜劇《哭存孝》 水墨紙本 未裱手稿二十七頁

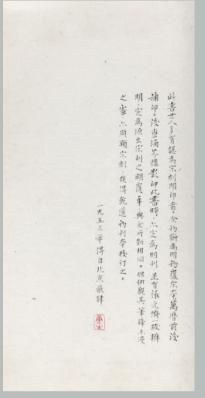
釋文:鄧夫人苦痛哭存孝雜劇。元關漢卿。 (文不錄)凡用硃筆抄寫者,均用趙 清常以後所增加校改之處,著者姓 名,亦爲趙加,非原抄時所寫。趙校 改時用淡墨,後記亦爲墨書。今特改 爲朱筆,以便區別。

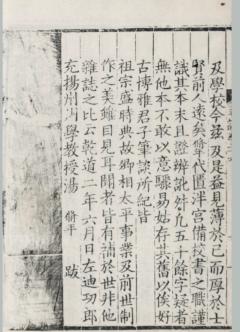
鈐印:康生

李惠用 問德成立 李惠用 問德成 成当年子學 城事年子學 指 野手帕 花やり 

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夢溪筆談序

夢溪筆談序

夢溪筆談序

老心事一筆則若有所晤言蕭然移日所與答言背下敢和紀至於繫當日十大夫毀譽者所不有亦有得於傳聞者其間不能無差別之為言則甚甲以子為無意於言可也。

一卷第一

一卷第一

一卷第一

一卷第一

一卷第一

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#### 783

#### MENG XI BI TAN BY SHEN KUO FROM THE SONG DYNASTY

A set of books printed in the Ming Dynasty in four volumes Colophon inscribed by Kang Seng, with one seal

HK\$200,000-300,000

US\$26.000-39.000

宋 沈括 《夢溪筆談》 明刊本 四冊二十六卷

康生題跋:此書世人多有認為宋刻明印者,余初斷為明初覆宋本,萬曆前後補印。後查涵芬樓影印此書時,亦定為明刊,並有張元濟一跋辨明,定為源出宋刊之明覆本,與余所斷相同。但細觀其筆鋒未漫之處,亦頗類宋刻,俟得乾道初刊本校訂之。一九五三年得自北京廠肆。

鈐印:康生、康生存書

註:南宋乾道年間曾刊刻《夢溪筆談》一書於揚州州學,書每半葉十二行,每行十八字,即康生題跋中所說的"乾道本",明、淸時期仍有學者見而錄之,晚淸翁同龢也曾提及"路小舟有宋本《夢溪筆談》",然不知所終。今研究者大多認爲宋乾道本《夢溪筆談》自淸末以來已不存於世。康生題跋也認可張元濟所言,定此書爲明覆宋本。

註:康生題跋紙條兩頁。









784

#### 784

#### **DONG KEWEI** (17TH CENTURY)

Cursive Calligraphy Manual based on Ji Yun

Album of 49 leaves, ink on paper Each leaf measures 23.3 × 28.7 cm. (9 1/8 x 11 3/8 in.)

With two seals of the artist

Colophon inscribed by Kang Sheng, with seven seals of the artist Other colophons by Shigu Yeren, Pu Yuan, Zhou Xiaoxiang (1880-1954), with two seals of the artists

Titleslip by Zhou Xiaoxiang, with one seal

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

US\$26.000-39.000

明 董可威 草書〈集韻〉 冊頁四十九開

首頁鈐印:太子太保司空之章、豢龍氏

康生題跋:此爲明董可威所書,董字巖甫號葆光,山東靑州人,萬曆 二十三年進士,官至工部尚書,係董汝瀚之孫,汝瀚字子 匯,號西嶼,嘉靖時舉人,傳《春秋》之學,明代靑州有 《春秋》者,每出董氏之門,後爲建平知縣,築水堤,得 水田一萬三千餘畝,民呼其圩爲董公圩。此冊一九五五年 十一月二日得於北京,寫得甚好,對中國文字沿變之研究 亦有用處。康生誌。 鈐印:康生(三次)、康生看過、康生之章、康生之印 另有石谷野人、樸園、周肇祥等人題跋,共鈐印七方。

藏印:退翁、曾經周肇祥賞鑒之記

周肇祥題簽條

鈐印:退谷

註:董可威,生卒年不詳,字巖 甫,明萬曆二十二年(1594)舉 人,二十三年進士,歷河南衛輝 府推、光祿寺少卿等,官至工部 尚書,辭歸鄉里。





水墨紙本

書法《寶劍記》

釋文:寶劍記。明李開先撰。(文不錄)

未裱手稿六頁

785

**KANG SHENG** (1898-1975)

Calligraphy - Bao Jian Ji

A set of six unmounted leaves, ink on paper Each leaf measures  $27.5 \times 39$  cm.  $(10 \frac{7}{8} \times 15 \frac{3}{8} \text{ in.})$ Without signature and seal

HK\$100,000-150,000

US\$13.000-20.000

786

**KANG SHENG** (1898-1975)

Calligraphy - Bai Gong Ci

A set of three unmounted leaves, ink on paper Each leaf measures  $27.5 \times 39$  cm.  $(10 \frac{7}{8} \times 15 \frac{3}{8} \text{ in.})$ Without signature and seal

HK\$100.000-150.000 US\$13.000-20.000

水墨紙本 康生 書法《北宮詞》 未裱手稿三頁

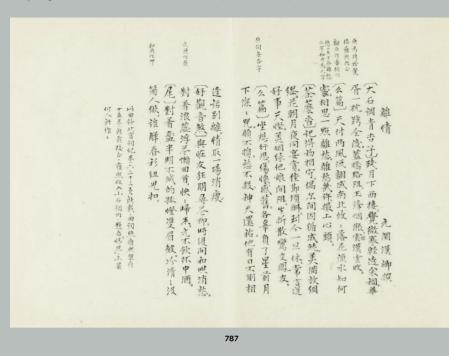
釋文:摘錄陳蓋卿北宮詞紀卷六。

(文不錄)此套曲載雍熙樂府第十一卷五 十一也,標爲「駙馬還朝」,但未署作者 爲誰。後駙馬還朝的標目及曲詞內容來 看,不似憶別的散曲,有似一本雜劇中的 一折,陳藎卿收作散曲,標爲「憶別」, 署名爲關作,不知何據《

魏露春鐵把花味椒,或追里捧着金益酒類勸馬片 其馬班故刻金橙列着我遊玉渡白金童故酒量红其与班故刻金橙列着我遊玉渡白金童故酒量红其与班故刻金橙列着我遊玉渡白金童故酒量红出石槽阻響壓分營燕馬頭前灰尺天涯遠今日個日在標阻響壓分營燕馬頭前灰尺天涯遠今日個日本標理響壓分營燕馬頭前灰尺天涯遠今日個日本報用見 (早鄉河)立後看九秋天三任邊町及後黃花過撒金里鄉十全吃婦養養過輕陽大雅川月急管繁然在及東楼門十全吃婦養養過輕陽大雅川月急管繁然在及東楼門上悉散宴。 一起數宴 一起數宴 无關機會 人名斯曼斯尔含丁题保控錦發藏繁重楊小亭深院欣慰等 情別 福録陳蓋鄉編北宮列紀卷六 (阿納恩)酒勸到你根前也可也只管的鐵遊想挑花 (阿納恩)酒勸到你根前也可也只管的鐵遊想看全 與問題看學與所以 是我的過程者以 是我们是我就轉 上言 孫竹萬:而風戰如季, 大拜门王兔鹃牌卷 旅灣看帝宣令申問故了倚追 大拜门王兔鹃牌卷 旅灣看帝宣令申問故了倚追 大拜门王兔鹃牌卷 旅灣看帝宣令申問故了倚追 作师住人的适门前 生担做陽關怨生抵陽關怨生民做陽關怨生也麼天再要喻團問動致經章思量級倫也麼天再要喻團問動致經章思量級倫也麼天在與尊前那時見體面天堂的自然哎也是心上有常、夢中見一人體獨一大配合一對見情姻為生所散並頭蓮思量「此上與尊前那時見體面天堂的自然哎也是心上有常、夢中見一個大人,就是此句是怎生表消遣

以內 雖如不可所以來的此來的理解的提到,若自即可以指來 (唐工多)不用以求知的他得釋裡眠痛惜輕悅不覺 (唐工多)不用以求知的他得釋裡眠痛惜輕悅不覺 (唐工多)不用以求知的他得釋裡眠痛惜輕悅不覺 (唐工多)不用以求知的他得釋裡眠痛惜輕悅不覺 (唐工多)不用以求知的他得釋裡眠痛惜輕悅不覺 (唐工多)不用以求知的他得釋裡眠痛惜輕悅不覺 (唐工多)不用以求知的他得釋裡眠痛惜輕悅不覺 (唐工多)不用以求知的他得釋裡眠痛惜輕悅不覺 (唐工多)不用以求知的他得釋裡眠痛惜輕悅不覺 (唐工多)不用以求知的他。 

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787 KANG SHI

**KANG SHENG** (1898-1975)

Calligraphy - Li Qing

Unmounted leaf, ink on paper  $27.5 \times 39$  cm. ( $10^{7/8}$  x  $15^{3/8}$  in.) Without signature and seal

HK\$100,000-150,000

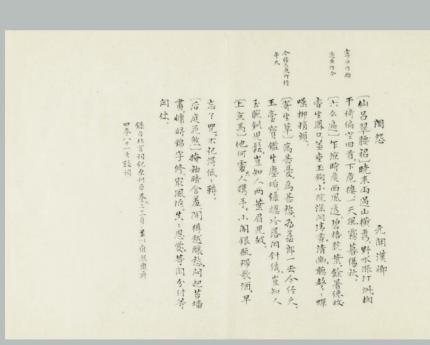
US\$13,000-20,000

康生 書法《離情》

水墨紙本 未裱手稿一頁

釋文:離情。元關漢卿。

此曲鈔北宮詞紀卷六二十三頁所載, 曲詞照雍熙樂府十五卷所載校正。 雍熙收入小石調內,題爲「情思」, 未署何人所作。



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**KANG SHENG** (1898-1975)

Calligraphy - Gui Yuan

Unmounted leaf, ink on paper  $27.5 \times 39$  cm. ( $10^{7/8}$  x  $15^{3/8}$  in.) Without signature and seal

HK\$100,000-150,000

US\$13.000-20.000

康生 書法〈閨怨〉

水墨紙本 未裱手稿一頁

釋文:閨怨。元關漢卿。

(文不錄)錄自北宮詞紀原刊本卷六 三十頁,並以雍熙樂府四卷八十一頁 校詞。

(各) 到冬京灣清州縣條休, (在) 到冬京灣清州縣條條, (在) 到冬京灣清州縣條養, (在) 是人, (在) 是人,

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**KANG SHENG** (1898-1975)

Calligraphy - Tui Yin

789

A set of two unmounted leaves, ink on paper Each leaf measures  $27.5 \times 39$  cm. ( $10 \frac{7}{8} \times 15 \frac{3}{8}$  in.) Without signature and seal

HK\$100,000-150,000

US\$13,000-20,000

康生 書法《退隱》 水墨紙本 未裱手稿兩頁

釋文:退隱。元王寔甫撰。(文不錄) 鈔北宮詞紀卷三第五十九頁, 但以雍熙十四卷三十四頁校詞。 790

**KANG SHENG** (1898-1975)

Calligraphy - Ti Qing

A set of two unmounted leaves, ink on paper Each leaf measures  $27.5 \times 39$  cm. ( $10^{7}/8 \times 15^{3}/8$  in.) Without signature and seal

文物在人何在宣告總

HK\$100,000-150,000

US\$13,000-20,000

康生 書法《題情》 水墨紙本 未裱手稿兩頁

790

釋文:題情。元王寔甫撰。

(文不錄)右集賢實四塊玉三套曲,載於雍熙府第十四卷三十四、五、六頁,及卷九七十、七十一頁,亦載於北宮詞紀之卷三五十九頁,卷六五十七頁,北宮詞紀署二曲爲元王寔甫所作,惟有某些字句有個別的刪改,茲據雍熙樂府校正重鈔。

788

#### **KANG SHENG** (1898-1975)

Calligraphy - Dan Dao Hui

A set of twenty-six unmounted leaves, ink on paper

Each leaf measures  $25.5 \times 36$  cm.  $(10 \times 14 \frac{1}{8}$  in.)

Without signature and seal

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

US\$39,000-65,000

康生 書法 - 雜劇《單刀會》 水墨紙本 未裱手稿二十六頁

釋文:單刀會。元關漢卿。 (文不錄)雜記卷終也。 題目:孫仲謀獨佔江東地, 請喬公言定三條計正名。 魯子敬設晏索荆州, 關大王獨赴單刀會。

金鲁南 经基本股票 医皮肤	正致是 文 不 不 在 不 在 不 在 不 在 不 在 不 在 不 在 不 在 不 在	及 第 是 對 是 對 是 對 是 對 是 不 是 是 不 不 注 其 例 是 所 是 可 是 不 是 是 不 是 是 不 不 注 其 不 不 注 其 不 不 注 其 不 不 注 其 不 不 注 其 不 不 在 注 其 人 敬 亲 宗 花 一 一 正 正 本 是 不 不 在 注 其 如 表 本 定 证 是 不 不 在 注 其 生 表 本 不 在 注 主 主 是 不 不 在 正 在 正 在 正 是 不 不 在 正 是 不 不 在 正 是 不 不 在 正 是 正 是 正 是 正 是 正 是 正 是 正 是 正 是 正 是 正	谁:班班我到索题存在 是有限的 正三 不相事以 是有限 图 至 满棒 到 是不好 疑问 想到 全排下 是不好 疑问 想到 全排下 是不好 题问 题 至 满棒 到 是 不 题 里 有 限 图 至 满棒 到
配品的 一种	不付等法律如深於重任	在其的一个人。 一个一个人。 一个一个人,这是一个人,不是一个人,不是一个人,就是一个人,不是一个一个一个一点,不是一个一个一点,不是一个一个一点,不是一个一点,不是一个一点,这一个一点,这一个一点,这一个一点,这一个一点,这一个一点,这一个一点,这一个一点,这一个一点,这一个一点,这一个一点,这一个一点,这一个一点,这一个一点,不是一个一点,不是一个一点,不是一个一点,不是一个一点,不是一个一点,不是一个一点,不是一点,不是一个一点,不是一点,不是一个一点,不是一点,不是一点,不是一点,不是一点,不是一点,不是一点,不是一点,不是	日本中心石榴彩、两州石市、中市公石榴彩、两州石市、西南州石市、西南州石市、西南州石市、西南州石市、西南州石市、西州石市、西州石市、西州石市、西州石市、西州石市、西州石市、西州石市、西
安	日本の	周文式編輯版 拍演在 是 是 明 在 是 是 明 在 是 是 明 在 是 是 明 在 是 是 明 在 是 明 在 是 明 在 是 明 在 是 明 在 是 明 在 是 明 在 是 明 在 是 明 本 思 明 本 思 出 出 出 出 出 出 出 出 出 出 出 出 出 出 出 出 出 出	生在雅跋上, 他先老, 優也看過数五餐斯房。 但是在雅跋上, 他先老, 優也看過数五餐斯房。 是至至10分前, 是以外的行案。 次果作生沙山市村里, 明明,所谓,是是是人们,可如我們 是一次,可由了一次。 在一次,可由了一次。 在一次,可由了一次。 在一次,可由了一次。 在一次,可由了一次。 是是是一次,可由了一次。 是是是一次,可由了一次。 是是是一次,可由了一次。 是是一次,可由了一次。 是是一次,可由了一次。 是是一次,可由了一次。 是是一次,可由了一次。 是是一次,可由了一次。 是是一次,可由了一次。 是是一次,可由了一次,一位, 是是一次,一位,一位,一位,一位,一位, 是是一次,一位,一位,一位,一位,一位,一位,一位,一位,一位,一位,一位,一位,一位,
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你的時期 等之一一樣外別 無之 五 一 人 情外別 無之 五 一 是 了我 的 之 間 是 不 我 的 之 阁 雅 亭	上書我就投變、冷損別。 美国人名 医鼻翼三原 高温温中上语言 医甲状腺 医甲状腺 医甲状腺 医甲状腺 医甲状腺 医甲状腺 医甲状腺 医甲状腺	在 不	
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遭追求一抓到内处壁架 的之形不再放入实习是是正文文教主法是比求有 在印教处实的 斯 新聞 化印教处实的 斯 新价化处于及公司 医阴极 大加维普维尔 斯 新价化处下处金属遗传线 拉不声音声声音 (編集者) 经股份 ( ) 是 ( 

91 791

大王十郎加基用林潤人 歌 活四自某在是 間鏡舞 黄换处离高沙也酒 發騎 月 了都了听陀某團鹿室利 孟度沙代也面對歲軍馬坐人 海取不嵐己幽舞鳳雕《 安打長日格十前者箭飛车 圣了安之討卡度冊手鷹 人張被間使因使青中老 的国各到破黄国高龙大野 稿十序歷集作酒書室水用 劳八孝嗣天乱打崙雕荒云 某騎擒楼下奉了問弓山番 

存則著倫便介存倫武不传 信令事行人我有不不会知知他知 康排鎮打是席路了則俺守軍酒守緊米則州重会在那 利席那看温乾地軍喫那裡 雨辞 州人家薛面利酒 州是 个别去知後别要云問鎮乐 真又可道門何好如倘守温 同我俺的若智和黨殺俺親 下是两名索两你郡壤两两 李个声戦个两兵了个个

俺自也李琴家花因军頭鄧 百殿不克也孝参答整折夫 五黃雲用不存姓刺斤四人人 養果若見有所以 在 本 本 本 本 本 表 果 老 是 是 不 本 本 表 是 是 表 是 不 本 表 是 了 格 要 不 本 不 是 了 格 要 不 本 表 是 不 在 家 将 不 本 在 家 将 不 本 在 家 将 不 本 在 家 将 不 本 在 家 将 不 本 在 家 将 本 本 守阿與鱼会軍對的門刊 与着个肉是瞪自若撒来



州者做可踏者看跟幸信与

見於所但是沒 與東京時間 大人 展所 飲酒 時處或来 同總或 名震遠字德戚 名震遠字德戚 名震遠字德戚 名震遠字德戚 名 東京 一本子 一本子 一本子 一本子 一本子 一本子 来辛的来當也捲銅排無其 子元到今今旗鑼下事手 也云師也日泛旛一酒四丁 幸理得報元幸不而般海羨 

**KANG SHENG** (1898-1975)

Book - Ku Cun Xiao

String-bound book of 5 pages, ink on paper Each page measures 36.5 × 24.5 cm.  $(14 \frac{3}{8} \times 9 \frac{1}{2} \text{ in.})$ Two seals of the artist

HK\$100.000-150.000 US\$13.000-20.000

書法《鄧夫人苦痛哭存孝雜劇》 線裝書五頁 水墨紙本

釋文:鄧夫人苦痛哭存孝雜劇。元關漢卿 (文不錄。)

鈐印:康生、康生之印



793

**SHEN YINMO** (1883-1971)

Calligraphy in Running Script

Scroll, mounted and framed, ink on paper  $102 \times 57.5$  cm.  $(40 \frac{1}{8} \times 22 \frac{5}{8}$  in.) Inscribed and signed, with three seals of the artist

Dated 1 September 1965 Dedicated to Kang Sheng

HK\$300,000-400,000

US\$39,000-52,000

沈尹默 行書 水墨紙本 鏡框 一九六五年作

釋文:纔飮長沙水,又食武昌魚 萬里長江橫渡,極目楚天舒 不管風吹浪打,勝似閒庭信步, 今日得實餘 子在川上曰:逝者如斯夫! 風檣動,龜蛇靜,起宏圖 一橋飛架南北,天塹變涌途。 更立西江石壁,截斷巫山雲雨, 高峽出平湖。 神女應無恙,當驚世界殊。 毛主席《水調歌頭•游泳》詞一闕, 一千九百六十五年九月一日, 用白沙茅龍筆書奉康生同志正之 尹默於上海。

鈐印:有竹人家、沈尹默印、長壽

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- 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 hefore 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 nurchase(s) Please note that Christie's does not

- accept payment from third parties. This also applies
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purpose. The auctioneer will usually only accept

bids made with the High Value Lot paddle or

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- 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 南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。
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- 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 定之其他方式浪還閣下。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 里, 佳十得對閣下何時收到有關款頂不作保證。
- 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
- 佳士得有權不時變更高額拍賣品預先登記程序及規定而

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- (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.

- (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 om a restorer or other professional advis
- (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 ely 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 s 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.

- (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) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested a gemmological report will be available.
- (c) All types of gemstones may have been improved by some nod. You may request a gemmological report for any item

- which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- Certain weights in the catalogue description are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted germmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a lot.
- For jewellery sales, estimates are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

#### WATCHES & CLOCKS

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

- (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
- (c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

#### REGISTERING TO BID

#### 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
- (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.

#### 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 dition 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.

### IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

f 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 w 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 fo 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.

#### BIDDING ON BEHALF OF ANOTHER PERSON

(a) As authorised bidder: If you are bidding on behalf of another person who will pay Christie's directly, that person will need to

- complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for them
- (b) As agent for a principal: If you register in your own name but are acting as agent for someone else (the "ultimate buyer(s)") who will put you in funds before you pay us, you accept personal liability to pay the purchase price and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

#### 5 RIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered lding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766

#### 6 RIDDING 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 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

#### (b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. To learn more, please visit https://www.christies.com/auctions/ christies-live-on-mobile. You should register at least 24 hours in advance of the sale in order to bid online with Christie's LIVE™ As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com/LiveBidding/OnlineTermsOfUse.aspx.

#### Written Bids

You can find a Written Bid Form at any Christie's office or by choosing the sale and viewing the lots online at www christies com or on the Christie's WeChat Mini Program We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry ou 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** fo identical amounts, and at the auction these are the highest hid on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

#### CONDUCTING THE SALE

#### WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

#### 2 RESERVES

Unless otherwise indicated, all lots are subject to a reserve. We identify lots that are offered without a reserve with the symbol next to the lot number. The reserve cannot be more than the lot's low estimate, unless the lot is subject to a third party guarantee and the irrevocable bid exceeds the printed low estimate. In that case, the reserve will be set at the amount of the irrevocable bid. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol 0 ♦.

#### 3 AUCTIONEER'S DISCRETION

The auctioneer can at their sole option:

(a) refuse any bid;

- (b) move the bidding backwards or forwards in any way they 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
- (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 their discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, they 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 ding the rights of cancellation set forth in sections Sale, including the rights B(3), E(2)(i), F(4) and J(1).

#### 4 RIDDING

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 hidder before the auction

#### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at their 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 hidders. The auctioneer will not identify these as hids 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. of the low estimate for the lot. If no bid is made at that level, the auctioneer may decide to go backwards at their sole option unti 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.

Bidding generally starts below the low estimate and increases in d increments). The auctioneer will decide at their sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only at https://www. christies.com/en/help/buying-guide-important-information/

#### 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 their 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

#### 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 old. On all lots we charge 26% of the hammer price up to and including HK\$7,500,000, 21% on that part of the hammer price over HK\$7,500,000 and up to and including HK\$50,000,000, and 15% of that part of the hammer price above HK\$50,000,000.

Exception for wine: the buyer's premium for wine is 25% of the hammer price

#### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due n 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 determ 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

husiness expected savings loss of apportunity 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 he 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"). does not apply to any information other than in the Heading. ven 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.
- 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 mpractical, 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 a 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.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, other damages or expenses.
- Books. Where the lot is a book, we give an additional warranty for 14 days from the date of the sale that if on collation any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms:
- This additional warranty does not apply to:
- (A) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration:
- (B) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals; (C) books not identified by title-
- (D) lots sold without a printed estimate:
- (E) books which are described in the catalogue as sold not subject to return or (F) defects stated in any condition report or announced at
- (ii) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale
- room at which you bought it in the same condition as at the time of sale, within 14 days of the date of the sale. (k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the authenticity warranty does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cance 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 f Christie's authenticity warranty, provided that the original buyer gives us written notice of the claim within twelve (12) nonths 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 F2(h)(ii) above and the lot must be returned to us in ccordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f), (g) and (i) also apply to a claim under these categories.

Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings

In these categories, paragraph E2 (b) - (e) above shall be amended so that where no maker or artist is identified, the authenticity warranty is given not only for the Heading but also for information regarding date or period shown in UPPERCASE type in the second line of the catalogue description (the "Subheading"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**. (m) Guarantee in relation to Wines and Spirits

- Subject to the obligations accepted by Christie's under this authenticity warranty, none of the seller. Christie's, its employees or agents is responsible for the correctness of any statement as to the authorship, origin, date, age, attribution, genuineness or **provenance** of any **lot**, for any other error of description or for any fault or defect in any lot. Further, no warranty whatsoever is given by the seller, Christie's, its employees or agents in respect of any lot and any express or implied condition or warranty is hereby excluded:
- (ii) If, (1) within twenty-one days of the date of the auction, Christie's has received notice in writing from the buyer of any lot that in their view the lot was at the date of the auction short or ullaged or that any statement of opinion in the catalogue was not well founded, (2) within fourteen days of such notice, Christie's has the **lot** in its possession in the same condition as at the date of the auction and (3) within a reasonable time thereafter, the buyer satisfies Christie's that the lot was as notified in writing by the buyer (as above) and that the buyer is able to transfer a good and marketable title to the lot free from any lien or encumbrance. Christie's will set aside the sale and refun to the buyer any amount paid by the buyer in respect of the **lot** provided that the buyer shall have no rights unde this authenticity warranty if: (i) the defect is mentioned in the catalogue; or (ii) the catalogue description at the date of the auction was in accordance with the then generally accepted opinion of scholars or experts or fairly indicated there to be a conflict of such opinion; or (iii) it can be established that the lot was as notified in writing by the buyer (as above) only by means of a scientific process not generally accepted for use until after the publication of the catalogue or by means of a process which at the date of the auction was unreasonably expensive or impracticable r likely to have caused damage to the lot. (See also notes on ullages and corks):
- (iii) The buyer shall not be entitled to claim under this authenticity warranty for more than the amount paid by m for the **lot** and in particular shall have no claim fo any loss consequential loss or damage whether direct or indirect suffered by them;
- (iv) The benefit of this authenticity warranty shall not be assignable and shall rest solely and exclusively in the buyer who shall be the person to whom the original invoice was made out by Christie's in respect of the lot when sold and who has since the sale retained uninterrupted. nencumbered ownership thereof.

#### 3 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- (b) Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot**(s), you warrant that:
- you have conducted appropriate customer due diliger on the ultimate buver(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
- (ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;
- (iii) the arrangements between you and the ultimate buyer(s) in relation to the lot or otherwise do not, in whole or in part, facilitate tax crimes;
- (iv) you do not know, and have no reason to suspect, that the ultimate buyer(s) (or its officers, beneficial owners or any person acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of, money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion;
- (v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate huver's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

#### E DAVMENT

#### 1 HOW TO PAY

- (a) Immediately following the auction, you must pay the purchase price being:
- (i) the hammer price: and
- (ii) the buver'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 huver'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
- (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 Christie's is pleased to offer clients the option of viewing invoices, paving 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 navments to:

HSBC. Head Office

1 Queen's Road, Central, Hong Kong Bank code: 004

Account No. 062-305438-001

Account Name: Christie's Hong Kong Limited SWIFT: HSBCHKHHHKH

(iii) Credit Card We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although condition 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)

(iv) Cash

We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).

(v) Banker's draft You must make these pavable to Christie's Hong Kong

(vi) Cheque You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong

- dollar from a Hong Kong bank. (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 6th Floor, The Henderson, 2 Murray Road, Central, Hong Kong,
- (e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

#### 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the lot and ownership of the lot will not pass to you until we have received full and clear payment of the purchase orice, even in circumstances where we have released the lot to

#### 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, publically 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 comn on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue
- (iv) we can hold you legally responsible for the purchase price

- and may begin legal proceedings to recover it together vith other losses, interest, legal fees and costs as far as we are allowed by law:
- we can take what you owe us from any amounts which we or any company in the Christie's Group may owe you (including any deposit or other part-payment which you have paid to us):
- (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 hids:
- (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.

  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 releas 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). You must collect purchased lots within 7 days from 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). If you do not collect a lot within 90 days following the date of the auction we may, at our option:
- (i) charge you storage costs at the rates set out at www. christies.com/en/help/buving-guide/storage-fees.
- (ii) move the lot to or within another Christie's location or an affiliate or third party warehouse and charge you transport costs and administrative fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- (iii) sell the lot in any commercially reasonable way we think appropriate.
- (c). The Storage conditions which can be found at www.christies. com/en/help/buying-guide/storage-conditions will apply. (d). Nothing in this paragraph is intended to limit our rights under

### H TRANSPORT AND SHIPPING

#### 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 recomme 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 artment on +852 2760 1766 or email to postsaleasia@christie com. We will take reasonable care when we are handling, packing transporting and shipping a lot. However, if we recommend anoth company for any of these purposes, we are not responsible for their ects failure to act or negle

#### 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

We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or in is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any lot you purchase.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any lot prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the lot. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or

import of the lot of Christie's exports or imports the lot on your behalf, and if Christie's pays these applicable taxes, tariffs other government-imposed charges, you agree to refund that amount to Christie's

If you are the successful purchaser of a lot of (i) liquor or cordials, including Irish and Scotch whiskeys, from Germany, Ireland, Italy, Spain or the U.K. or (ii) non-carbonated wine containing less than 14% alcohol and in bottles smaller than 2 litres from France Germany Spain or the U.K. and you plan to import it into the US, you are solely responsible for and mus pay any relevant tariff for the lot at the time of importation. For more information, please contact Christie's Post-Sale service Department on +852 2760 1766/ Email: postsaleasia@christies.

#### (c) Lots made of protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue.

This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations prior to purchasing any lot containing wildlife material if you plan to export the lot from the country in which the lot is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries Lots made of or including elephant ivory material are marked with the symbol ∝ and are offered with the benefit of being registered as "exempt" in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol ≈ or ≡ and further information can be found in paragraph H2(h) below.

We will not be obliged to cancel your purchase and refund the purchase price if your lot may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

#### (d) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any lot containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and

#### refund the purchase price. (e) Lots of Iranian origin

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of **lot** into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC

#### (f) Gold

Gold of less than 18ct does not qualify in all countries as "gold" and may be refused import into those countries as "gold (p) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected anima materials such as alligator or crocodile. These lots are marked with the symbol  $\Psi$  in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

A lot marked with the symbol = includes endangered or protected species material and is subject to CITES regulations. This lot may only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. It will not be possible to obtain a CITES export permit to ship these hags to addresses outside Hong Kong SAR post-sale.

A **lot** with the symbol  $\equiv$  is subject to CITES export/import restrictions and will require export/import permits to ship the bag outside Hong Kong SAR post sale. Buyers are responsible

for obtaining and paying for the necessary permits. Please

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark lots.

#### I OUR LIABILITY TO YOU

- 1. We give no warranty in relation to any statement made, or nformation 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 ose warranties.
- 2. (a) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale:
- (b) We do not give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is
- 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 ermination of any of these services.
- We have no responsibility to any person other than a buyer in connection with the purchase of any lot.
- 5. If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, **other damages**, or expenses.

#### 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

#### 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

#### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another Christie's Group company for use as described in, and in line with, our privacy notice at www.christies.com. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at https://www.christies.com about-us/contact/ccpa.

#### 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

#### 9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these

Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by Hong Kong law. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer/bidder 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 for the resolution of any disputes related thereto, and also accented 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

#### K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's

- authentic: a genuine example, rather than a copy or forgery of: the work of a particular artist, author or manufacturer, if the **lot** is described in the Heading as the work of that artist, author or
- (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 agreeme buyer's premium: the charge the buyer pays us along with the

hammer price.

 ${\bf catalogue}$   ${\bf description};$  the description of a  ${\bf lot}$  in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group

condition: the physical condition of a lot.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a lot may sell. Low estimate means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a lot.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of "special", "incidental" or "consequential" under local law.

purchase price: has the meaning given to it in paragraph F1(a). provenance: the ownership history of a lot.

qualified: has the meaning given to it in paragraph E2 and Qualified Headings means the section headed Qualified Headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice".

reserve: the confidential amount below which we will not sell a lot. saleroom notice: a written notice posted next to the lot in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular lot is

Subheading: has the meaning given to it in paragraph E2.

UPPERCASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

### SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed "Conditions of Sale • Buving at Christie's"

Christie's has a direct financial interest in the lot. See Important Notices in the Conditions of Sale for further information

Christie's has provided a minimum price guarantee and has a direct financial interest in this lot Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the **Conditions of Sale** for further information.

Christie's has a financial interest in the lot. See Important Notices in the Conditions of Sale for further information.

Christie's has a financial interest in this lot and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed lot is sold. See the Important Notices in the Conditions of Sale for further

A party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot.

Lot offered without reserve.

Lot incorporates material from endangered species which could result in export restrictions. See paragraph H2 of the Conditions of Sale for further information

Handbag lot incorporates material from endangered species The lot can only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom, See paragraph H2 of the Conditions of Sale for further information.

Handbag lot incorporates material from endangered species. International shipping restrictions apply and export / import permits are required in order to ship the bag outside Hong Kong SAR post sale. See paragraph H2 of the Conditions of Sale for further information

Lot incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information

The endangered species strap is shown for display purposes only and is not for sale. Upon sale, this watch may be supplied to the buyer with a non CITES strap (not shown). For further information please refer paragraph H2 of the Conditions of

Accepting payment in certain cryptocurrencies for this lot. conditions apply.

Please note that lots are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a lot.

#### IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

#### IMPORTANT NOTICES

#### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

#### A Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a lot in which Christie's has an ownership interest or a financial interest. Such lot is identified with the symbol A in the next to its **lot** number.

#### Minimum price guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lot**s with the symbol onext to the **lot** number.

#### O→ 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 hids 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 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 they have a financial interest in relation to the **lot**.

#### $\Delta \spadesuit$ Property in which Christie's has an interest and Third party guarantee/Irrevocable bid

Where Christie's has a financial interest in a lot and the lot fails

to sell Christie's is at risk of making a loss. As such Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the lot. Such lot is identified in the catalogue with the symbol A.

Where the third party is the successful bidder on the lot, they will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone they are advising of their financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a lot n which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not they have 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 a. 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 buver's premium plus applicable taxes.

#### Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by undating christies com with the relevant information (time permitting) or otherwise by a pre-sale or pre-lot announcement.

Christie's may enter into other arrangements not involving bids These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue. Please see http://www.christies.com/financial-interest/ for a

more detailed explanation of minimum price guarantees and third party financing arrangements.

#### EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue

or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the authenticity warranty. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship or of the lot being created in certain period, reign or dynasty of any lot in this catalogue described by this term, and the authenticity warranty shall not be available with respect to lots described using this term.

Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any issue or disputes which arise under the **authenticity warranty** or the 'Qualified Headings'.

#### PICTURES, DRAWINGS, PRINTS, AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

#### QUALIFIED HEADINGS

"Attributed to...": in Christie's qualified opinion probably a work by the artist in whole or in part. "Studio of ..."/"Workshop of ...": in Christie's qualified opinion a work

executed in the studio or workshop of the artist, possibly under their "Circle of ...": in Christie's qualified opinion a work of the period of the

artist and showing their influence. "Follower of ...": in Christie's qualified opinion a work executed in the

artist's style but not necessarily by a pupi "Manner of ...": in Christie's qualified opinion a work executed in the artist's style but of a later date

"After ...": in Christie's qualified opinion a copy (of any date) of a work of the artist. "Signed ..."/"Dated ..."/ "Inscribed ...": in Christie's qualified opinion

the work has been signed/dated/inscribed by the artist. "With signature ..."/"With date ..."/ "With inscription ...": in Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impressio was printed or published.

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with 'circa') when the impression was printed or published

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26/02/25

#### CHINESE CLASSICAL PAINTINGS & CHINESE If no date, period or reign mark is mentioned in uppercase 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.

#### IEWELLERY

"Boucheron": when maker's name appears in the title, in Christie's opinion it is by that maker.

"Mount by Boucheron": in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the ieweller's client.

#### QUALIFIED HEADINGS

"Attributed to": in Christie's qualified opinion is probably a work by the jewellery/maker but no warranty is provided that the lot is the work of the named jeweller/make

#### Other information included in the catalogue description

"Signed Boucheron / Signature Boucheron": in Christie's qualified opinion has a signature by the jeweller.

"With maker's mark for Boucheron": in Christie's qualified opinion has a mark denoting the maker.

#### Periods

Art Nouveau 1895-1910 Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

#### WATCHES

#### **Authenticity Certificates**

As certain manufacturers may not issue certificates of authenticity, Christie's has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie's is satisfied that it should cancel the sale in accordance with the authenticity warranty, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the

#### Removal of Watch Batteries

A lot marked with the symbol  $\oplus$  in the catalogue incorporates batteries which may be designated as "dangerous goods" under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the lot to a destination outside of the region in which the saleroom is located, the batteries will be removed and retained prior to shipment. If the lot is collected from the saleroom, the batteries will be made available for collection free of charge.

#### CHINESE CERAMICS AND WORKS OF ART

In Christie's opinion a work by the maker or artist

e.g. A YIXING TEAPOT BY CHEN MINGYUAN

KANGXI PFRIOD (1662-1722)

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot.

e.g. A BI UF AND WHITE BOWL

QING DYNASTY, 18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters directly below the heading of the description of the lot states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

When a piece is, in Christie's opinion, made no later than a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description f the lot and the term "AND EARLIER" appears

e.g A JADE NECKLACE

LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

letters directly below the heading of the description of the lot. n Christie's opinion it is of uncertain date or late manufacture.

#### e.g. A BLUE AND WHITE BOWL

#### **QUALIFIED HEADINGS**

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the

#### e.g. A BLUE AND WHITE MING-STYLE BOWL

The Ming-style bowl is decorated with lotus scrolls...

In Christie's qualified opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

#### e.g. A BLUE AND WHITE BOWL

#### POSSIBLY KANGXI PERIOD

In Christie's opinion, this object is of a certain period, reign or dynasty. However, in Christie's qualified opinion, this object could belong to a particular culture but there is a strong

e.g. A JADE BLADF

NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

#### HANDBAGS Condition Reports

The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Condition reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaption. They are not an alternative to examining a lot in person or taking your own professional advice. Lots are sold "as is," in the condition they are in at the time of the sale, without any representation or warranty as to condition by Christie's or by the seller.

#### Grades in Condition Reports

We provide a general numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each lot before bidding.

- Grade 1: This item exhibits no signs of use or wear and could be considered as new. There are no flaws, Original packaging and protective plastic are likely intact as noted in the lot description.
- Grade 2: This item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.
- Grade 3: This item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good conditio
- Grade 4: This item exhibits normal signs of wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.
- Grade 5: This item exhibits wears and tear from regular or heavy use. The item is in usable condition but it does have condition notes.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a lot clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading. We recommend you examine the lot in person or take your own professional advice.

#### REFERENCE TO "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and/or straps, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to the stone or colour of the hardware and not the actual material used. If the hag incorporates solid metal hardware this will be referenced in the lot description.

#### OPTIONS TO BUY PARCELS

A parcel consists of several lots of the same wine of identical lot size, bottle size and description. Bidding will start on the first lot of the parcel and the successful buyer of that lot is entitled to

take some or all of the remaining lots in the parcel at the same hammer price. If the buyer of the first lot does not take further lots, the remaining lots of the parcel will be offered in a similar fashion. We recommend that a bid on a parcel lot be placed on the first lot of the parcel. If the bid is superseded, Christie's will automatically move your bid to the next identical lot and so on. In all instances, such hids will be handled at the auctioneer's

#### CLASSIFICATIONS

Bordeaux Classifications in the text are for identification purposes only and are based on the official 1855 classification of the Médoc and other standard sources. All wines are Château-hottled unless stated otherwise

#### ULLAGES AND CORKS OF OLD WINES

Wines are described in this catalogue as correctly as can be ascertained at time of going to press, but buyers of old wines must make appropriate allowances for natural variations of ullages, conditions of cases, labels, corks and wine. No returns will be accepted.

The amount by which the level of wine is short of being full: these levels may vary according to age of the wines and, as far as can be ascertained by inspection prior to the sale, are described in the catalogue. A chart explaining level and ullage descriptions and interpretations, together with a visual presentation, appears in this catalogue. We hope you will find this helpful.

# 業務規定·買方須知

#### 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 拍賣刊載在本日錄中拍賣品的條款。

通過登記競投和/或在拍賣會中競投即表示您同意接受 這些條款,因此,您須在競投之前仔細閱讀這些條款。 下述粗體字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權(以Δ標示),佳士得為 **曹方的代理人。** 

#### A. 拍賣之前

#### 1. 拍賣品描述

- (a) **目錄描述**部分使用的某些詞雁有特殊意義。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 袋中使用的各類標識"
- (b) 本公司在本目錄中對任何拍賣品的描述,拍賣品狀 况報告及其它陳述 (不管是口頭還是書面),包括 **拍賣品**性質或**狀况**、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1段另有約定。

- (a) 在我們拍賣會上拍賣的**拍賣品狀况**可因年代、先前 指博、修復、修理及指註等因表而差異其大。甘性 質則音味著樂平不可能處於完美的**狀况。拍賣品**是 按照其在拍賣之時的情况以"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**狀况**的 任何形式的責任承擔
- (b) 在本目錄條目或**狀况**報告中提及**狀况**不等同於對**狀** 况的完整描述,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况不同。**狀况**報告可協助您 評估**拍賣品的狀况**。為方便買方,**狀况**報告為免費 提供, 僅作為指引。**狀况**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况報告。

#### 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** 况。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衆開放。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。

**估價**是基於**拍賣品的狀况**、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 他人在任何情况下都不可能依賴**估信**,將甘作為拍賣品 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

佳士得有權單方面决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决定

#### 7. 珠寶

- (a) 有色寶石(如紅寶石、藍寶石及綠寶石)可能經過 虚理以改良外期,包括加埶及上油等方法。 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) 除非經過寶石學實驗室的測試,否則我們無法明顯 知道鑽石是天然還是合成的。 如果鑽石經過測試

我們將提供寶石學報告。

- (c) 所有類型的寶石均可能經過某些改良處理。如果某 件**拍曹品**沒有報告,您可以在拍賣日之前至少提前 三周向我們要求寶石鑒定報告,報告的費用由您支
- (d) 目錄描述中的某些重量僅供參考,因為它們是通過 測量估算的,因此不應被依賴為精確。
- (e) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們 有從國際認可的寶石鑒定實驗室取得鑒定報告,我 們會在目錄中提及。從美國寶石鑒定實驗室發出的 鑒定實驗室的報告僅在我們要求的時候,才會提及 對寶石的改良及處理,但是該報告會確認該寶石沒 有被改良或處理。因各實驗室使用方法和技術的差 異,對某寶石是否處理過、處理的程度或處理是否 為永久性,都可能持不同意見。寶石鑒定實驗室僅 對報告作出日之時實驗室所知悉的改進及處理進行 報告。我們不保證,也不對寶石鑒定實驗室可能附 帶拍賣品的任何報告或證書負責。
- 對於珠寶銷售來說,**估價**是以寶石鑒定報告中的信 息為基礎,如果沒有報告,就會認為寶石可能已經 被處理戓提升渦。

#### 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 浩,可能需要一般保養服務、更換雷池或淮一步的 修理工作,而這些都由買方負責。我們不**保證**每一 隻鐘錶都是在良好運作狀態。除非目錄中有提及, 我們不提供證書。
- (c) 大多數的錶都被打開過查看機芯的型號及質量。因 為這個原因,帶有防水錶殼的錶可能不能防水,在 使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息,請見第 H2(g)段

#### R 登記語投

### 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,以給我們足够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 上沒有顯示現時付址資料) 現時付址 證明,如:公用事業帳單或銀行月結單;
  - (ii) 公司客戶: 顯示名稱及註冊地址的公司註 冊證明或類似文件,被授權競投者附有相 片的身份證文件,由法定代表人签署及蓋 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.

#### 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。佳十得有權單方 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而此委託人 會直接向佳士得付款,在競投前,委託人需要完成 以上的登記手續及提供已簽署的授權書,授權您代
- (b) 作為委托人的代理人:如果您以自己的名義註冊但 以代理人身份為他人("最終買方")進行競投而 此人會在你向我們付款之前向你提供資金,您同 音承擔支付**購買款項**和所有其他應付款項的個人青 任。我們將要求您披露最終買家的身份,並可能要 求您根據 E3(b) 段提供文件以段驗證其身份。

#### 5. 親自出席競投

如果您希望在拍曹琨場競投,必須在拍曹舉行前至少 30分鐘辦理登記手續,並索取競投號碼牌。如雲協助, **請聯繫客戶服務部: +852 2760 1766。** 

## 6 競投服務

下述的競投服務是為方便客戶而設的免費服務,如果在 提供該服務出現任何錯誤(人為或其它),遺漏或故 障, 佳士得均不負上任何責任。

#### (a) 雷話競投

您必須在拍賣開始前至少24小時辦理申請電話競 投,並可以在佳士得微信小程式中做出申請。**佳士** 得只會在能夠安排人員協助電話競投的情況下接受 電話競投。估價低於港幣30,000元之拍賣品將不 接受電話競投。若需要以英語外的其他語言進行競 投,須儘早在拍賣之前預先安排。電話競投將可被 錄音。以電話競投即代表您同意其對話被錄音。您 同音雷話競投受業務規定管限。

#### (b) 在Christie's LIVE™

在某些拍賣會,我們會接受網絡競投。如需了解 更多信息,請登入www.christies.com/auctions/ christies-live-on-mobile。如需網路競投,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www.christies.com/LiveBidding OnlineTermsOfUse.aspx •

#### (c) 書面競投

您可於任何佳士得辦公室或通過www.christies. com或佳士得微信小程序選擇拍賣並查看**拍賣品**取 得書面競投表格。您必須在拍賣開始前至少 24 / 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 煙。如果您以書面競投—件沒有**底價**的**拍賣品**,而 且沒有其他更高叫價,我們會為您以**低端估價**的 50%進行競投;或如果您的書面標比上述更低,則 以您的書面標的價格進行競投。如佳士得收到多個 競投價相等的書面競投,而在拍賣時此等競投價乃 該**拍賣品**之最高出價,則該**拍賣品**售給最先送達其 書面競投書給本公司之競投人。

#### C. 舉行拍賣

#### 1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地,參與拍賣,亦 可拒絕接受任何競投

#### 2. 底價

除非另外列明,所有**拍賣品**均有**底價**。不定有**底價**的拍 賣品,在拍賣品號碼旁邊用·標記。底價不會高於拍賣 品的低端估價,除非拍賣品已由第三方保證而相關不可 撤銷的書面競投價高於低端估價。在此情況下,底價將 被設為不可撤銷的書面競投的價格。該等由第三方保證 的拍賣品在目錄中注以符號 • 以資識別。

#### 3. 拍賣官之酌情權

拍賣官可以酌情選擇

- (a) 拒絕接受任何競投;
- (b) 以其决定方式將競投提前或拖後,或改變**拍賣品**的順序;
- (c) 撤回任何**拍賣品**;
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併 拍賣:
- (e) 重開或繼續競投,即便已經下槌;及
- (f) 如果有關於競投的錯誤或者爭議,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,在拍賣品或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」(1)段中所列的取消權,取消出售一件拍賣品的權

#### 4. 競投

**拍賣官**接受以下競投:

- (a) 拍賣會場參與競投的競投人;
- (b) 從電話競投人,和通過Christie's LIVE™(如第B6部分所示)透過網絡競投的競投人;及
- (c) 拍賣之前提交佳士得的書面競投(也稱為不在場競投或委托競投)。

#### 5. 代表賣方競投

拍賣官可選擇代賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式,直至達到底價以下。拍賣官不會特別指明此乃代表賣方的競投。拍賣官不會代表賣方作出相等於或高於底價之出價。就不設底價的拍賣品,拍賣官通常會以低端估價的50%開始拍賣。如果在此價位沒有人競投,拍賣官可以自行財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

#### 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**會自行决定競投開始價位及遞增幅 度。在網址https://www.christies.com/en/help/buyingguide-important-information/financial-information顯示 的是一般遞增幅度,僅供您參考。

#### 7. 貨幣兌換

拍賣會的顯示板、Christie's LIVE™和佳士得網站可能會以拍賣場當地貨幣外的主要貨幣來展示競技。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

#### 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

#### . 買方酬金

成功競投人除支付**落槌價外**,亦同意支付本公司以該 拍賣品落槌價計算的買方酬金。酬金費率按每件 拍賣品落槌價首港幣7,500,000元之26%;加逾港幣 7,500,000元以上至港幣50,000,000元部分之21%; 加逾港幣850,000,000元以上之15%計算。

名酒例外:名酒的**買方酬金**按**落槌價**之25%計算。

#### 2. 稅費

成功競投者將負責所有適用拍賣品稅費,包括增值稅,銷售或補償使用稅費或者所有基於**落槌價和買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅稅重。在任何情况下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。

有關佳士得運送至美國的**拍賣品**,不論買方國籍或公民 身份,均可能須支付基於**落槌價**,**買方酬金**和/或與**拍** 賣品相關的其他費用而產生的州銷售稅或使用稅費。佳 士得將根據法律要求收取銷售稅。適用銷售稅率由**拍賣** 品將運送到的州分,縣,地點而決定。要求豁免銷售稅 的成功競投人必須在提取**拍賣品**之前向佳士得提供適當 文件。佳士得不須收取稅費的州分,成功競投人可能須 繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立 稅務章員。

#### 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麽做;及
- (b) 有權利將**拍賣品**的所有權轉讓給買方,且該權利不 負擔任何限制或任何其他人之索賠權。

如果以上任何保證不確實,賣方不必支付超過您已向我們支付的購買款項(詳見以下第F1(a)段定義)的金額。 賣方不會就您利潤上或經營的損失、預期存款、商機喪 失或利息的損失、成本、賠償金、其他賠償或支出承擔 責任。賣方不就任何拍賣品提供任何以上列舉之外的保 證;只要法律許可,所有賣方對您做出的保證及法律要 求加入本協議的所有其它賣方責任均被免除。

#### 2. 真品保證

在不抵觸以下條款的情況下,本公司保證我們拍賣的拍賣品都是真品(我們的"真品保證")。如果在拍賣日後的五年內,您通知我們您的拍賣品不是真品,在符合以下條款規定之下,我們將把您支付的購買款項退還給您。業務規定之下,我們將把您支付的購買款項退還給您。業務規定之下,我們將把您支付的購買款項退還給您。業務規定的訂匯表裏有對"真品"一詞做出解釋。

- (a) 我們對在拍賣日後5年內提供的申索通知提供真品保證。此期限過後,我們不再提供**真品保證**。
- (b) 我們只會對本目錄描述第一行("標題")以大階字體注明的資料作出真品保證。除了標題中顯示的資料,我們不對任何標題以外的資料(包括標題以外的大階字體注明)作出任何保證。
- (c) 真品保證不適用有保留標題或任何有保留的部分標題。有保留是指受限於拍賣品目錄描述內的解釋,或者標題中有"重要通告及目錄編列方法之說明"內有保留標題的某些字眼。例如:標題中對"認為是...之作品"的使用指佳士得認為拍賣品可能是某位藝術家的作品,但是佳士得不保證該作品一定是該藝術家的作品。在競投前,請閱單"有保留標題"列表及拍賣品的目錄描述。
- (d) 真品保證適用於被拍賣會通告修訂後的標題。
- (e) 真品保證不適用於在拍賣之後,學術發展導致被普遍接受的學者或專家意見有所改變。此保證亦不適用於在拍賣日時,標題符合被普遍接受的學者或專家的意見,或標題指出意見衝突的地方。
- (f) 如果拍賣品只有通過科學鑒定方法才能鑒定出不是 真品,而在我們出版目錄之日,該科學方法還未存 在或未被普遍接納,或價格太昂貴或不實際,或者 可能損壞拍賣品,則真品保證不適用。
- (g) 真晶保體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,且僅在申素通知做出之日原本買方是拍賣品的唯一所有人,且拍賣品不受其他申索權、權利主張或任何其他制約的限制。此真品保證中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利,您必須:
  - (i) 在拍賣日後5年內,向我們提供書面的申 索通知。我們可以要求您提供上述申索完 整的細節及佐證證據;
  - (ii) 佳士得有權要求您提供為佳士得及您均事 先同意的在此**拍賣品**領域被認可的兩位專

- 家的書面意見,確認該**拍賣品**不是**真品**。 如果我們有任何疑問,我們保留自己支付 費用獲取更多意見的權利;及
- (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳 十得拍賣場。
- (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。在任何情况下我們不須支 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。

#### (i) 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 購買幹值。

#### (i) 此額外**保證**不適用於:

- (A) 缺少空白頁、扉頁、保護頁、廣告、及 書籍鑲邊的破損、污漬、邊緣磨損或其 它不影響文本及圖標完整性的瑕疵;
- (B) 繪圖、簽名、書信或手稿;帶有簽名 的照片、音樂唱片、地圖冊、地圖或期 刊:
- (C) 沒有標題的書籍;
- (D) 沒有標明**估價**的已出售**拍賣品**;
- (E) 目錄中表明售出後不可退貨的書籍;
- (F) 狀况報告中或拍賣時公告的瑕疵。
- (ii) 要根據本條規定申索權利,您必須在拍賣後的14天內就有關瑕疵提交書面通知,並交回與拍賣時狀況相同的拍賣品給當時進行拍賣的住士得拍賣行。

#### (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廣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質方,但質方必須在拍賣日後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。質方需按以上E2(h)(ii)的規定提供令佳士得滿意的證據,證實該拍賣品為獲問品,及須按照以上E2(h)(iii)規定交回拍賣品給獲們。E2(b),(c),(d),(e),(f),(g)和()適用於此類別之申索。

(I) 中國、日本及韓國工藝品(中國、日本及韓國書畫、版畫、素描及珠寶除外)。

以上E2(b)-(e)在此類別拍賣品將作修改如下。當 創作者或藝術家未有列明時,我們不僅為標題作出 真品保證,並會對本目錄描述第二行以大階字體注明的有關日期或時期的資料提供真品保證 ("副標題")。以上E2(b)-(e)所有提及標題之處應被理解 為標題及副標題。

#### (m) 與名酒及烈酒有關的保證·

- (i) 除佳士得按此真品保體有所接受的責任外,賣家、佳士得、佳士得僱員或代理人均不會對任何有關拍賣品的創作者、產地、日期、年代、作品歸屬、真實性或來源所作的任何陳述的真確性或就任何其他有關於任何拍賣品的任何缺陷或瑕疵所作的錯誤描述負上責任。此外,賣家、佳士得、佳士得僱員或代理人對任何拍賣品均不作出任何保證目任何明示或默認的條款或條件均被免除;
- (ii) 如果(i)在拍賣日後二十一日內,佳士得接獲任何拍賣品的買方所提交的書面通知,當中表示按買方的意見認為在拍賣日的該拍賣品有短缺或損耗的情況或圖錄的十四日內,佳士得管有該拍賣品而該拍賣品的狀況與拍賣日時的狀況一樣及(3)在此後於合理時間內,買方能夠滿足佳士得該拍賣品和買方通告內所述一致(見前述))產單和買方項各任何留置權或產權負擔的情況下作轉讓,則佳士得將會擱置交易並退還買方

其就**拍賣品**所付的款項。然而,如果(i)瑕疵在目錄中有所描述;或(ii)在拍賣日的圖錄描述符合當時被普遍接受的學者或專家意見或已經指出意見衝突的地方;或(iii)買方在通知中所指出的**拍賣品**的狀況(見前述))只有通過在出版目錄之日還未存在或未被普遍接納的科學鑒定方法或在拍賣價格太昂貴或不實際或者可能損害**拍賣**品的於款下的權利(參見就損耗及酒塞的備注);

- (iii) 買方無權按此真品保證作出相比其就拍賣品所付金額更高之索償。買方無權就其所蒙受的任何直接或間接的損失、連帶損失或損害作出申索;
- (iv) 此真品保證的權益不可作轉讓,僅為按佳 士得在拍賣時就拍賣品所發出之原始發票 所載之買方所獨有,且買方需在拍賣後對 拍賣品持有無間斷而未有產權負擔之擁有

#### て 你的但語

- (a) 您保證用於結算的資金與犯罪活動(包括逃稅)沒 有任何關係,而您沒有基於洗錢、恐怖活動或其他 罪行而被調查,起訴或定罪。
- (b) 如果您以代理人身份為最終買方進行競投,而此最終買方會在你向我們為**拍賣品**付款之前向你提供資金,你**但是** 
  - (i) 您已經對最終買方進行必要的客戶盡職調查, 並已經遵守所有適用的反洗錢,打擊恐怖分子 資金籌集及制裁法律;
- (ii) 您將向我們披露最終買家(包括其任何職員, 最終受益人以及代表其行事的任何人士)的身份,並應我們的要求提供文件以驗證其身份;
- (iii) 您和最終買方之間有關**拍賣品**或其他方面的安排不是為了完全或部分便於任何稅務罪行;
- (iv) 您不知曉並且沒有理由懷疑最終買方(或其職員,最終受益人以及代表其行事的任何人士)被列入制裁名單,因洗錢,恐怖活動或其他罪行而被調查,起訴或定罪,或用於結算的資金與犯罪活動(包括逃稅)有關;
- (v) 如果您是根據歐洲經濟區法律,或根據其他與歐盟第4條洗錢指令有等效要求的司法管轄區的法律下因反洗錢目的被監管的人士,而我們在您註冊時沒有要求您提供文件來驗證最終買家的身份,您同意我們將依賴您就最終買家進行的盡職調查,並同意將在由交易之日起不少於5年的期間裏保存盡職調查的證明和驗證文件。您將根據我們的要求提供此類文件供即時檢查。

#### F. 付款

### 1. 付款方式

- (a) 拍賣後,您必須立即支付以下購買款項:
- (i) **落槌價**;和
- (ii) **買方酬金**;和
- (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。
- 所有款項須於拍賣後7個日曆天內悉數付清("**到期付款日**")。
- (b) 我們只接受登記競投人付款。發票一旦開具,發票 上買方的姓名不能更換,我們亦不能以不同姓名重 新開具發票。即使您欲將拍賣品出口且需要出口許可證,您也必須立即支付以上款項。
- (c) 在香港佳士得購買的拍賣品,您必須按照發票上顯示的貨幣以下列方式支付:
  - (i) 佳士得通過MyChristie's網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢(如您還未註冊線上賬戶,請登錄www.christies.com/MyChristies進行註冊)。本服務適用於大多數**拍賣品**,但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助,請與售後服務部聯絡。
  - (ii) 電匯至: 香港上海匯豐銀行總行

香港中環皇后大道中1號 銀行編號: 004

賬號: 062-305438-001

賬名:Christie's Hong Kong Limited 收款銀行代號:HSBCHKHHHKH

(iii) 信用卡

在符合我們的規定下,我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣1,000,000元之現場信用卡付款,但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以"持卡人不在場"(CNP)的方式支付,本公司每次拍賣接受總數不超過港幣1,000,000元之付款。CNP付款不適用於所有佳士得拍賣場,並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取,詳請列於以下(d)段。

(iv) 現余

本公司每年只接受每位買方於售後服務部作總數不超過港幣80,000元之現金付款(須受有關條件約束)。

(v) 銀行匯票 抬頭請注服「佳士得

抬頭請注明「佳士得香港有限公司」(須受有 關條件約束)。

- 抬頭請注明「佳士得香港有限公司」。支票必 須於香港銀行承兌並以港幣支付。
- (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼; 以郵寄方式支付必須發送到:佳士得香港有限公司,售後服務部(地址:香港中環美利道2號The Henderson 6樓)。
- (e) 如要瞭解更多信息,請聯繫售後服務部。 電話:+852 2760 1766或發電郵至: postsaleasia @christies.com。

# 2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後,您才擁有 拍賣品及拍賣品的所有權,即使本公司已將拍賣品交給 您。

#### 3. 風險轉移

**拍賣品**的風險和責任自以下日期起將轉移給您(以較早者为淮):

- (a) 冒方提貨日; 或
- (b) 自拍賣日起31日後,如較早,則**拍賣品**由第三方倉庫保管之日起;除非另行協議。

#### 4. 不付款之補救辦法

- (a) 如果**到期付款日**,您未能全數支付**購買款項**,我們將有權行使以下一項或多項(及執行我們在F5段的權利以及法律賦予我們的其它權利或補救辦法):
  - (i) 自**到期付款日**起,按照尚欠款項,收取高於香港金融管理局不時公布的三個月銀行同業拆息7%的利息;
  - (ii) 取消交易並按照我們認為合適的條件對拍賣品公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的購買款項與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償,法律費用及任何賣方酬金的差額;
  - (iii) 代不履行責任的買方支付賣方應付的拍賣淨價 金額。您承認佳士得有賣方之所有權利向您提 出追討;
  - (iv) 您必須承擔尚欠之購買款項,我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費田:
  - (v) 將我們或**佳士得集團**任何公司欠下您之款項 (包括您已付給我們之任何保證金或部分付款) 用以抵銷您未付之款項;
  - (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方;
  - (vii) 在將來任何拍賣中,不允許您或您的代表作出 競投,或在接受您競投之前向您收取保證金;
  - (viii) 在**拍賣品**所處地方之法律許可之下,佳士得就 您擁有並由佳士得管有的物品作為抵押品並以

抵押品持有人身份行使最高程度之權利及補救方法,不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等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。

#### 5. 扣押拍賣品

如果您欠我們或其他**佳士得集團**公司款項,除了以上F4 段的權利,在法律許可下,我們可以以任何方式使用或 處置您存於我們或其它**佳士得集團**公司的物品。只有在 您全額支付欠下我們或相關**佳士得集團**公司的全部款項 後,您方可領取有關物品。我們亦可選擇將您的物品按 我們認為適當的方式出售。我們將用出售該物品的銷 售所得來抵銷您欠下我們的任何款項,並支付您任何剩 餘部分。如果銷售所得不足以抵扣,您須支付差額。

#### G. 提取及倉儲

- (a) 您必須在拍賣後7日內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) 如果您未在拍賣後90日內提取您購買的**拍賣品**,我們有辦:
- (i) 向您收取倉儲費用,相關費用列於 https://www.christies.com/zh/help/buyingguide/storage-fees。
- (ii) 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,並且向您收取因此產生的運輸費用和處理費用;而您將受第三方倉庫的標準條款約束,並支付其標準費用和成本。
- (iii) 按我們認為商業上合理且恰當的方式出售**拍賣**
- (c) 倉儲的條款適用,條款請見https://www.christies. com/zh/help/buying-guide/storage-conditions。
- (d) 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 讓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。許多國家就物品出境 要求出口聲明及「或就物品入境要求進口聲明。進口國 當地法律可能會禁止進口某些拍賣品或禁止拍賣品在進 口國出售。

我們不會因您所購買的拍賣品無法出口,進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換購買款項。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求。

- (a) 在競投前,您應尋求專業意見並負責滿足任何法律或法規對出口或進口拍賣品的要求。如果您被拒發許可證,或申請許可證延誤,您仍須全數支付拍賣品的價款。如果您提出請求,在我們能力範圍許可內,我們可以協助您申請所需許可證,但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情,請聯繫佳士得售後服務部,電話+852 2760 1766發郵件至:postsaleasia@christies.com。
- (b) 您應負責支付與**拍賣品**出口或進口有關的所有適用 稅費、關稅或其他政府徵收的費用。如果佳士得為 您出口或進口**拍賣品**,且佳士得支付了上述適用的

稅費、關稅或其他政府徵收的費用,您同意向佳士 得退還該筆費用。

如果您是(i)來自德國、愛爾蘭、意大利、西班牙或英國的烈酒或利口酒,包括愛爾蘭及蘇格蘭威士忌;或(ii)來自法國、德國、西班牙或英國的不含碳酸且酒精量不足14%的兩公升以下的瓶裝酒類此類拍實品的成功買方,而您打算將此拍賣品入口到美國,您個人將負有在入口時支付此拍賣品的關稅的責任。如要瞭解更多信息,請聯繫我們的售後服務部:+852 2760 1766或發郵件至電郵:postsaleasia@christies.com。

#### (c) 含有受保護動植物料的拍賣品

由瀕危物種及其他受保護野生動植物製造或組成 (不論分比率)的拍賣品在拍賣詳情中注有~號。 這些物料包括但不限於象牙、玳瑁殼、鯨骨、某些 珊瑚品種、玫瑰木、鰐魚皮、短吻鰐皮及鴕鳥皮。 由於您或需要獲得相關牌照,若您有意將含有野生 動物物料的任何**拍賣品**從出售地進口至其他國家 您須於競投該**拍賣品**之前瞭解有關海關法例和規 定。在某些情况下,**拍曹品**必須附有獨立的物種的 科學證明和/或年期證明,方能運送,而您需要自行 安排上述證明並負責支付有關的費用。部分國家對 象牙交易設有限制,例如美國全面禁止進口象牙, 而部分國家則嚴格規管進口、出口及售賣象牙。由 象牙材料製成或包含象牙材料的拍賣品均標有 ≪ 符 號,並根據英國《象牙法》登記為"豁免"物品。 含有瀕危或受保護物種物料的手袋注有 ≈ 號或 ≡ 號,進一步資料請參見以下第H2(h)段。

如果您無法出口或進口該**拍賣品或拍賣品**因任何原 因被政府部門查收,我們沒有義務因此取消您的交 易並退回您的**購買款項**。您應負責確定並滿足有關 含有上述物料**拍賣品**進出口的法律和規例要求。

#### (d) 美國關於非洲象象牙的進口禁令

#### (e) 源自伊朗的拍賣品

為方便買方,佳士得在源自伊朗(波斯)的拍賣品下方特別注明。一些國家禁止或限制購買和/或進口伊朗原產的財產。您有責任確保您的競標或您進口拍賣品時不會違反任何制裁、貿易禁運或其他有關適用條例。例如,美國禁止在沒有適當許可證的情況下交易和進口原產於伊朗的"傳統工藝作品"(如地毯、紡織品、裝飾品和科學儀器)。佳士得擁有OFAC的一般牌照,在符合某些條件的情況下,買家可以將此類拍賣品進口到美國、如您使用意可以將此類的一般OFAC牌照作,即表示您同意遵守牌照條件,並向佳士得提供所有相關信息。您亦確認佳士得會向OFAC被露您的個人資料及您對牌照的

#### (f) 黃金

含量低於18k的黃金並不是在所有國家均被視為 「黃金」,並可能被拒絕入口。

#### (g) 鐘錶

本目錄內有些鐘錶的照片顯示該手錶配有瀕危及 受保護動物(如短吻鱷或鱷魚)的物料所製成的 錶帶。這些拍賣品在本目錄內的拍賣品編號旁以 符號顯示。這些錶帶只用來展示拍賣品並不作銷售 用途。在運送手錶到拍賣地以外的地點前,佳士得 會把上述錶帶拆除並予以保存。若買方在拍賣後一 年內親身到拍賣所在地的佳士得提取,佳士得可酌 情免費提供該展示用但含有瀕危及受保護動物物 的錶帶給買方。請就個別拍賣品與相關部門聯絡。

#### h) 手袋

注有 pprox 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制。這些手袋只可運往香港特

別行政區境內地址或從香港的拍賣場領取。獲取瀕危野生動植物種國際貿易公約出口許可以將這些手袋在售後運送到香港特別行政區境外是不可能的。 注有 = 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制,需要出口/進口許可以將這些手袋在售後運送到香港特別行政區境外。買家有責任獲取必須的許可並為此付款。請與部門聯繫以獲得淮一步資料。

H2段中的標記是佳士得為了方便您而在有關**拍賣品**附加的,附加標記時如有任何錯誤或遺漏,佳士得恕不承擔任何責任。

#### I. 佳士得之法律責任

1. 除了真品保證,佳士得、佳士得代理人或僱員,對任何拍賣品作任何陳述,或資料的提供,均不作出任何保證。在法律容許的最大程度下,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,我們對這些保務不負有任何責任。

2.

- (a) 除非我們有所欺詐或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
- (b) 本公司無就任何拍賣品的可商售品質、是否適 合某特定用途、描述、尺寸、質量、狀況、作 品歸屬、真實性、稀有程度、重要性、媒介、 來源、展覽歷史、文獻或歷史的關聯等作出任 何陳述、保證或擔保或承擔任何責任。除非當 地的法律強制要求,任何種類之任何保證,均 被本段排除在外。
- 3. 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、狀况報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務,如有任何錯誤(人為或其它原因)、遺漏或故障或延誤、未能提供、暫停或終止,本公司不負任何責任。
- **4.** 就**拍賣品**購買的事宜,我們僅對買方負有法律責任。
- 5. 如果儘管有(a)至(d)或E2(i)段的規定,我們因某些原因須對您負上法律責任,我們不須支持超過您已支付的購買數項。佳士得不須就任何利潤或經營損失、商機或價值喪失、預期存款或利息、費用、其他賠償或支出等原因負上任何責任。

#### J. 其它條款

#### 1. 我們的撤銷權

除了本協議中的其他撤銷權利,如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲,我們可取消該**拍賣**品的拍賣。

#### 2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求,我們會對個人信息加以保密。該資料可能用於或提供其他佳士得集團公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影,您可透過電話或語說或者在Christie's LIVETM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合。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,則該部分應被視為删除,其它部分不受影 響。

#### 5. 轉讓您的權利及責任

除非我們給予書面許可,否則您不得就您在本協議下的 權利或責任設立任何抵押,亦不得轉讓您的權利和責 任。本協議對您的繼任人、遺產及任何承繼您責任的人 具有約束力。

#### 6. 翻譯

如果我們提供了本協議的翻譯件,我們將會使用英文版 用於解決本協議項下產生的任何問題以及爭議。

#### 7. 個人信息

您同意我們將持有並處理您的個人數據或信息,並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的,或與其相符的目的。您可以在www.christies.com上找到本公司私隱政策,如您是加利福尼亞州居民,您可在https://www.christies.com/about-us/contact/ccpa看到我們的《加州消費者隱私法》(California Consumer Privacy Act)聲明。

#### 8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為 免除該權利或補償,也不應阻止或限制對該權利或補償 或其他權利或補償的行使。單獨或部分行使該權力或補 償不應阻止或限制對其它權利或補償的行使。

#### 9. 法律及管轄權

各方就有關本業務規定的權利及義務,拍賣的行為及任何與上述條文有關的事項,均受香港法律管轄及並據此解釋。在拍賣競投時,買方競投人無論是親自出席、經過代理人、以書面、電話或其他方法參與拍賣競投,即被視為接空本業務規定,及為佳士得之利益,接受審法院之專屬管轄權以解决任何有關糾紛,並同時接納佳士得亦有權在任何其他司法管轄區提出索償,以追討買方拖欠的任何款項。

#### 10. www.christies.com的報告

售出的拍賣品的所有資料,包括目錄描述及價款都可在www.christies.com上查閱。銷售總額為落槌價加上買方酬金,其不反映成本、財務費用或買方或賣方信貸申請情况。我們不能按要求將這些資料從www.christies.com網站上刪除。

#### K. 詞匯

拍賣官:個人拍賣官和/或佳士得。

**真品**:以下所述的真實作品,而不是複製品或贋品:

- (i) 拍賣品在標題被描述為某位藝術家、作者或製作者的作品,則為該藝術家、作者或製作者的作品:
- (ii) 拍賣品在標題被描述為是某時期或流派創作的 作品,則該時期或流派的作品;
- (iii) 拍賣品在標題被描述為某來源,則為該來源的 作品;
- (iv) 以寶石為例,如**拍賣品**在標題被描述為由某種 材料製成,則該作品是由該材料製成。

**真品保證**:我們在本協議E2段所詳述為拍賣品提供的保證。

**買方酬金**:除了**落槌價**,買方支付給我們的費用。 **目錄描述**:拍賣目錄內對拍賣品的陳述(包括於拍賣場 通過對有關陳述作出的任何更改)。

**佳士得集團**: Christie's International Plc、其子公司及集團的其它公司。

#### **狀况**:拍賣品的物理狀况。

到期付款日:如第F1(a)段所列出的意思。

估價:目錄中或拍賣場通告中列明的我們認為拍賣品可能出售的價格範圍。低端估價指該範圍的最低價;高端估價指該範圍的最高價。中間估價為兩者的中間點。 落稅價:拍賣官接受的拍賣品最高競投價。

#### 標題:如E2段所列出的意思。

**拍賣品**:供拍賣的一件物品(或作為一組拍賣的兩件或 更多的物件)。

其他賠償:任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的"特殊"、"附帶"或"連帶"賠

#### 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。

26/02/25

# 本目錄中使用的各類標識

本部份**粗體**字體詞語的涵義載於本目錄中題為"業務規定·買方須知"一章的最後一頁。

**佳士得**就此拍賣品持有直接的經濟利益。請參閱業務規 定中的重要通知以獲得進一步資料。

#### 0 🛦

**佳士得**已經提供最低出售價保證並對此**拍賣品**持有直接經濟利益。**佳士得**的全部或部分利益通過第三方融資。如果具保證拍賣品被售出,該等第三方通常會獲得經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資

#### Δ

**佳士得**對此**拍賣品**持有經濟利益。請參閱**業務規定**中的 重要通知以獲得進一步資料。

#### $\Delta \blacklozenge$

**佳士得**對此拍賣品持有經濟利益,該利益全部或部分通 過第三方融資。如果具保證拍賣品被售出,該等第三方 通常會獲得經濟利益。請參閱**業務規定**中的重要通知以 獲得進一步資料。

#### • 此**拍賣品**不設底價。

~ 此**拍賣品**含有瀕危物種,或會導致出口限制。請參見業 務規定中的第H2段以獲得進一步資料。

對此**拍賣品**有直接或間接利益的一方有可能對該拍賣品

作出競投,其可能知道該拍賣品的底價或其他重要資

此手袋拍賣品含有瀕危物種。拍賣品只可運送到香港特別行政區填內的地址或經親身從我們的香港拍賣場提取。請參見業務規定中的第H2段以獲得進一步資料。

#### 此手袋拍賣品含有瀕危物種,受國際運輸限制約束。拍 賣品在售後需要獲得出口/入口許可以將其運送到香港特 別行政區境外。請參見業務規定中的第H2段以獲得進一 步資料。

此**拍賣品**含有象牙材料。請參見業務規定中的第H2段以 獲得進一步資料。

### Ψ

瀕危物種錶帶只用作展示用途並不作銷售。出售後,此 手錶或會配以不受瀕危野生動植物種國際貿易公約所管 制的錶帶(未有展示)以提供予買家。請參閱業務規定 以獲取進一步資料。請參閱業務規定H2項。

此拍賣品可根據業務規定以某些加密貨幣支付。

請注意對拍賣品的標記僅為您提供方便,本公司不承擔任何因標示錯誤或遺漏標記的責任。

# 重要通知及目錄編列方法之說明

#### **重要涌告**

#### 佳士得在受委託拍賣品中的權益

#### Δ 佳士得對該拍賣品持有所有權或經濟利益

#### 保證最低出售價

佳士得有時就某些受委托出售的拍賣品的拍賣成果持有 直接的經濟利益。通常為其向賣方保證無論拍賣的結果 如何,賣方將就拍賣品的出售獲得最低出售價。這被稱 為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁 註有<sup>9</sup>號以資證別。

#### ○◆ 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 ○◆ 以資繼則。

第三方需要承擔風險,在自身不是成功競投人的情況下,佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於落槌價計算的酬金。第三方亦可以就該拍賣品以超過不可撤銷的書面競投的價格進行競投。如果第三方成功競投,第三方必須全額支付落槌價及買方酬金。

我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品,我們建議您應當要求您的代理人確認他/她是否在拍賣品持有經濟利

#### △◆佳士得的權益及第三方保證

佳士得對此**拍賣品**持有經濟利益。如果**拍賣品**未能出售,佳士得將承擔遭受損失的風險。為此,佳士得或選擇與在拍賣之前簽訂合同同意就此**拍賣品**提交一份不可撤銷的書面競投的第三方分擔該風險。此**拍賣品**在拍賣詳情中注有 △ ◆ 符號。

如果第三方成功競投,第三方將不會獲得任何作為承擔 風險而交換所獲的酬金。如果第三方不是成功競投人, 佳士得或者會給予補償予第三方。此外,我們要求第三 方向其客戶披露其在佳士得所持有經濟利益的拍賣品中 的經濟利益。如果您通過代理人競投一件佳士得擁有經 濟利益的拍賣品而該拍賣品已有合同訂明的書面競投出 價,您應要求您的代理人確認其是否對拍賣品持有經濟 利益。

#### 利益方的競投

當那些可能獲悉了拍賣品的底價或其他重要信息對拍賣品擁有直接或間接權益的一方可能進行競投時,我們會對該拍賣品附注符號 a。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同方酬金及適用的稅費。

#### 目錄出版後通知

如果佳士得達成某種安排或獲悉需要附注目錄符號的競投,我們將通過更新christies.com相關信息(在時間允許的情況下)或通過拍賣會舉行前或拍賣某拍賣品前的公告通知您。

#### 甘州实均

佳士得可能訂立與競投無關的協議。這些協議包括佳士 得向賣方或者潛在買方預付金額或者佳士得與第三方分 擔保證風險,但並不要求第三方提供不可撤銷的書面競 投或參與拍賣品的競投。因為上述協議與競投過程無 關,我們不會在目錄中注以符號。

請登錄http://www.christies.com/financial-interest/ 瞭解更多關於最低出售價保證以及第三方融資安排的說 明。

#### 目錄編列方法之說明

下列詞語於本目錄或拍賣品描述中具有以下意義。請注意本目錄內或拍賣品描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定·買方須知,包括真品保證的條款下作出。該用詞的表達獨立於拍賣品本身的狀況或任何程度的修復。我們建議買方親身檢視拍賣品的狀況。佳士得也可按要求提供書面狀況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義

為對拍賣品創作者、時期、統治時期或朝代有所保留的 陳述。該詞語之使用,乃依據審慎研究所得之佳士得專 家之意見。佳士得及賣方對該詞語及其所陳述的本目錄 拍賣品之創作者或拍賣品於某時期、統治時期或朝代內 創作的真贋,並不承擔任何風險、法律責任和義務。向 真品保證條款,亦不適用於以該詞語所描述的拍賣品。 自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

#### 繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、 書法及手繪瓷器

#### 有保留的標題

佳士得認是屬於該藝術家之作品

「傳」、「認為是…之作品」指以佳士得有保留之意見 認為,某作品大概 全部或部份是藝術家之創作。

「…之創作室」及「…之工作室」指以佳士得有保留之 意見認為,某作品在某藝術家之創作室或工作室完成, 可能在他,她監督下完成。

「…時期」指以佳士得有保留之意見認為,某作品屬於該藝術家時期之創作,並且反映出該藝術家之影響。

「跟隨…風格」指以佳士得有保留之意見認為,某作品 具有某藝術家之風格,但未必是該藝術家門生之作品。 「具有…創作手法」指以佳士得有保留之意見認為,某 作品具有某藝術家之風格,但於較後時期完成。

「...複製品」指以佳士得有保留之意見認為,某作品是 某藝術家作品之複製品(任何日期)。

「簽名...」、「日期...」、「題寫...」指以佳士得有保留之意見認為,某作品由某藝術家簽名/寫上日期/題詞。

「附有…簽名」、「附有…之日期」、「附有…之題詞」、「款」指以佳士得有保留之意見認為某簽名/某日期/題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期[或大概日期]而不一定是作品印刷或出版之日。

中國古籍及拓本之日期是指作品印刷或出版之時期[或大概時期]。

#### 中國古代書畫及中國近現代畫及當代水墨

#### 有保留的標題

「傳」指以佳士得有保留之意見認為,某作品大概全部 或部份是藝術家之創作。

「款」指以佳士得有保留之意見認為某簽名/某日期/ 題詞應不是某藝術家所為。

中國古籍及拓本之日期是指作品印刷或出版之時期 [ 或 大概時期 ] 。

#### 珠寶

"Boucheron":若製造商之名稱出現於拍賣品標題, 則表示根據佳士得之意見,此件拍賣品為該珠寶製造商 所製造。

"Mount by Boucheron":根據佳士得之意見,該珠寶製造商在生產該拍賣品時使用了由珠寶商的客戶所提供的原石。

#### 有保留的標題

"Attributed to":根據佳土得**有保留**之意見,有可能 是其珠寶商/製造商的作品,但不能保證該拍賣品是指 定珠寶商/製造商的作品。

#### 目錄描述中包含的其他資訊

"Signed Boucheron / Signature Boucheron":根據佳士得有保留之意見,拍賣品上載有珠寶商的簽字。 "With maker's mark for Boucheron":根據佳士得 有保留之意見,**拍賣品**上載有生產商的標記。

#### 吐扣

Art Nouveau 1895-1910 Bella Epoque 1895-1914 Art Deco 1915-1935 Retro 1940年代

#### 手錶

#### 真品證書

因有些製造商不會提供真品證書,所以(除非佳士得在 圖錄內另有特別說明),佳士得沒有義務向買家提供製 造商的真品證書。除非佳士得同意其應該按真品保證條 款取消交易,否則不能以製造商不能提供真品證書作為 取消交易的理由。

#### 拆除手錶電池

目錄中拍賣品注有 ⊕ 標誌代表其含有的電池可能被管轄 航空運輸的國際法律法規認定為「危險物品」。如果買 家要求將此手議運送到拍賣會場所在的以外地區,電池 將在運送手錶之前被拆除並予以保存。若該拍賣品由拍 賣會場提取,其電池將供免費提取。

#### 中國瓷器及工藝精品

佳士得認為是屬於該創作者或藝術家之作品

例如:A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)

當作品描述標題的直接下方以英文大階字體註明作品的 歸屬,以佳士得之意見認為,該作品屬於所註明之時 期、統治時期或朝代。

例如: A BLUE AND WHITE BOWL QING DYNASTY, 18TH CENTURY

如日期、時期或統治時期款識出現在作品描述標題的直接下方並以英文大階字體註明款識為屬於某時期,則以 佳士得之意見認為,該作品乃款識所示之日期、時期或 統治時期之作品。

例如:A BLUE AND WHITE BOWL

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

作品之歸屬以英文大階字體在其標題描述直接下方及以 詞語「和更早」註明,以佳士得之意見認為,該作品不 遲於該時期、統治時期或朝代創造。

例如: A JADE NECKLACE

LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

在作品描述標題的直接下方沒有以英文大階字體註明日期、時期或統治時期款識之作品,以佳士得之意見認 朝、時期或統治時期款識之作品,以佳士得之意見認 ,該作品之創作日期不詳或屬於較後時期創作之作

#### 例如:A BLUE AND WHITE BOWL

#### 有保留的標題

以佳士得之意見認為,作品並非自歸屬於基於其風格其 通常被認為的時期,此風格將會註明在描述的第一行或 描述內容中。

例如: A BLUE AND WHITE MING-STYLE BOWL The Ming-style bowl is decorated with lotus scrolls...

以佳士得有保留之意見認為作品可能或為康熙時期但佳 士得對此有強烈懷疑。

例如: A BLUE AND WHITE BOWL

POSSIBLY KANGXI PERIOD

佳士得認為作品屬於某時期、統治時期或朝代。但以佳 士得有保留之意見認為,作品可能屬於某文化但佳士得 對此有確刻懷疑。

例如·A JADF BI ADF

NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

#### 手袋

#### 狀況報告及評級

拍賣中所出售拍賣品的狀況可受多種因素如年代、先前 損壞、修復、修理及損耗等因素而有較大變化。狀況報 告及評級為我們所免費提供,僅為方便我們的買家並謹供參閱用。狀況報告及評級反映了我們的如實意見但未必足以覆蓋拍賣品的所有缺陷、修復、更改及改造。它們不能取代由您親身檢驗拍賣品或您自行就拍賣品尋求的專業意見。拍賣品均以拍賣時的「現狀」出售且佳士得或賣家對於拍賣品的狀況不設任何陳遠或保證。

#### 狀況報告評級

我們提供概況性、數字階梯式狀況等級以對物品的總體性狀況提供指引。另外,請在競投前閱讀每個拍賣品的狀況報告及附加圖像。

第1級: 該物品未呈現使用或磨損的跡象,可被視為如 新,沒有瑕疵。原裝包裝及保護膠膜可能完整 無缺,請象者拍賣品描述。

第2級: 該物品呈現細微的瑕疵,可被視為幾乎全新。 該物品可能從未被使用過,或可能被使用過幾 次。該物品上僅有在狀況報告中所述的細微的 狀況備註。

**第3級:** 該物品呈現可察覺的被使用過的痕跡。任何使 田或磨損的跡象都視輕微。狀況良好。

第4級: 該物品呈現頻繁使用後一般的磨損跡象。該物品存在輕度總體性磨損或小範圍內的重大磨損。狀況不錯。

第5級: 該物品呈現出因經常或重度使用所造成的損耗。此物品處於可被使用的狀況,請參照狀況 記錄。

對於**拍賣品**狀況,由於目錄版面所限未能提供對**拍賣品** 的全面描述,而所載圖像亦可能無法清楚顯示拍賣品狀況。**拍賣品**實物與透過印刷及顯示屏展示的圖像色彩和色調或會存在色差。閣下有責任確保關下已收到並已考處到任何狀況報告及評級。我們建議閣下親身檢驗拍賣品或自行就拍賣品尋求專業意見。

#### 有關「配件」

在本目錄中,「配件」所指為皮具之金屬部分,如鍍以有色金屬(例如金、銀或鈀金)袋扣、底部承托配件、掛鎖、鑰匙、及/或掛帶。目錄中之「黃金配件」、「純銀配件」或「鈀金配件」無粹為配件顏色或處理方法而非實際原料之描述。若任何拍賣品之配件完全以某種金屬製造,相關條目將附以特別說明。

#### 名酒

#### 購買一系列貨批的選擇權

一組貨批內含多批相同批量、瓶容量及種類的名酒。競投將會由一系列貨批之中的第一貨批開始,成功競技的買家有權以相同的落槌價購入系列中部分或全部貨批。 若果第一貨批的買家未有進一步購入,該系列貨批的餘下貸批將會相似的方式開放競投。佳士得建議對貨批的 出價應在該系列貨批的第一貨批之上。如果出價被取 代,佳士得將會自動把買家的出價置在下一相同貨批, 如此類推。在所有情況下,有關出價均全權由拍賣官處 理。

#### 分類

內容中的波爾多分類標準僅作識別之用,並且根據 Médoc 1855年正式的分類標準及其他標準來源。除註 明外,所有名酒均在莊園內裝瓶。

### 舊酒的自然耗損及酒塞

在本目錄內列明的名酒均在印刷前盡量確定內容正確, 惟舊酒買家必須對自然程度的耗損、酒箱狀況、標籤、 酒塞及名酒的差異作出包容。恕不接受退貨。

#### 耗損

名酒水位未能達至滿的水位之差距,有關差距會根據名 酒之年期而有所不同,而在銷售前能通過檢驗確定的, 均會在目錄中註明。本目錄以圖表的形式詳細說明水位 與損耗量形容及解釋以方便閣下參考。

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