

CHRISTIE'S 佳士得

FINE CHINESE
PAINTINGS
中國書畫



HONG KONG | 28-29 OCTOBER 2025
香港 | 2025年10月28至29日



CHRISTIE'S 佳士得

FINE CHINESE CLASSICAL PAINTINGS AND CALLIGRAPHY 中國古代書畫

TUESDAY 28 OCTOBER 2025 星期二 2025年10月28日

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

WEDNESDAY 29 OCTOBER 2025 星期三 2025年10月29日

AUCTION 拍賣

Tuesday, 28 October 2025 · 2025年10月28日 (星期二)
2pm (Sale 23929, Lots 601-731)
下午2時 (拍賣編號 23929, 拍賣品編號 601-731)

Wednesday, 29 October 2025 · 2025年10月29日 (星期三)
10.30am (Sale 23930, Lots 101-200)
2.30pm (Sale 23930, Lots 201-294)
上午10時30分 (拍賣編號 23930, 拍賣品編號 101-200)
下午2時30分 (拍賣編號 23930, 拍賣品編號 201-294)

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 傳真: +852 2760 1767

VIEWING 預展

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

Fine Chinese Classical Paintings and Calligraphy
中國古代書畫

Thursday – Sunday, 23–26 October · 10月23至26日 (星期四至日)
10.30am – 6.00pm

Monday, 27 October · 10月27日 (星期一)
10.30am – 3.00pm

Fine Chinese Modern and Contemporary Ink Paintings
中國近現代及當代書畫

Thursday – Tuesday, 23–28 October · 10月23至28日 (星期四至二)
10.30am – 6.00pm

AUCTIONEERS 拍賣官

Chen Liang-Lin • Carmen Shek Cerne • Emmanuelle Chan • Nicola Chan • Audrey Lee

AUCTION NUMBER 拍賣編號

In sending Written and Telephone bids or making enquiries, this sale should be referred to as **23929** and **23930**.
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FINE CHINESE MODERN AND
CONTEMPORARY INK PAINTINGS
中國近現代及當代書畫

29 OCTOBER 2025, 10:30AM
MORNING SESSION
2025 年 10 月 29 日，上午 10 時 30 分
LOTS 101-200

29 OCTOBER 2025, 2:30PM
AFTERNOON SESSION
2025 年 10 月 29 日，下午 2 時 30 分
LOTS 201-294



101

101
FENG ZIKAI (1898-1975)
Mother and Children / Calligraphy

A pair of scrolls, mounted and framed, ink and colour on paper /
ink on paper
Mother and Children measures 34 × 26.5 cm. (13 3/8 x 10 3/8 in.)
Entitled, inscribed and signed, with two seals of the artist
Calligraphy measures 31.8 × 25.6 cm. (12 1/2 x 10 1/8 in.)
Inscribed and signed, with two seals of the artist
Further inscribed and signed by Zhu Youlan (1909-1990) on the
mounting of each scroll, each with a seal
Dated March, 1979
Dedicated to Shouren

NOTE:
The mounting is inscribed by Zhu Youlan, a native of Huangyan,
Zhejiang, who was a renowned Buddhist scholar. He was the co-
author of *Compassionate Life Painting Collection* together with Feng
Zikai, and was one of the key contributors to and preservers of the
work. He had a close relationship with Feng Zikai and served as Vice
President of the Shanghai Buddhist Association.
The recipient refers to Zhou Shouren, son of Zhou Gongfu (1909-
1966), the first Chairman of Wah Fung Department Store in Hong
Kong. A calligraphic work by Ma Gongyu dedicated to Gongfu from
the same collection will be presented in an upcoming online auction.

HK\$120,000-250,000 US\$16,000-33,000

豐子愷 襁負其子／書法-龔定盦詩 設色／水墨紙本 鏡框兩幅

《襁負其子》
題識：襁負其子。子愷畫。
鈐印：豐子愷、子愷漫畫
朱幼蘭（1909-1990）題裱邊：守仁吾兄惠存，朱幼蘭贈，
一九七九年三月。
鈐印：幼蘭
《書法-龔定盦詩》
釋文：浩蕩離愁白日斜，吟鞭東指即天涯。
落紅不是無情物，化作春泥更護花。
題識：龔定盦詩，子愷書。
鈐印：石門豐氏、美意延年
朱幼蘭（1909-1990）題裱邊：守仁吾兄惠存，朱幼蘭贈，
一九七九年三月。
鈐印：幼蘭

註：朱幼蘭（1909-1990），浙江黃岩人，著名佛教學者、護法居士，
《護生畫集》第四和第六集文字書寫作者，為該作的撰寫者和傳承者
之一，與豐子愷關係親密，生前為上海佛教協會副會長。
受贈人“守仁”乃周守仁，香港華豐國貨首任董事長、愛國華僑周公
甫（1909-1966）先生之子。另有同一藏家上款“公甫”之馬公愚作
品，將於網上拍賣呈現。



102

102
GUAN LIANG (1900-1986)
Drunken Li Bai
Scroll, mounted and framed, ink and colour on paper
67.2 × 65.3 cm. (26 ½ x 25 ¾ in.)
Entitled and signed, with two seals of the artist

PROVENANCE:
Sotheby's Hong Kong, Fine Chinese Paintings, 9 April 2007, Lot 1029.

關良	太白醉寫	設色紙本	鏡框
題識：太白醉寫。番禺關良。			
鈐印：關良水墨、八十後作			
來源：香港蘇富比，中國書畫拍賣，2007年4月9日，編號1029。			

103
GUAN LIANG (1900-1986)
Opera Figures
Scroll, mounted and framed, ink and colour on paper
116 × 82.5 cm. (45 ⅝ x 32 ½ in.)
Inscribed and signed, with two seals of the artist
Dated winter, *renyin* year (1962)

PROVENANCE:
Sotheby's Hong Kong, Fine Chinese Paintings, 9 April 2007, Lot 1030.

關良	戲曲人物	設色紙本	鏡框	一九六二年作
題識：壬寅（1962年）初冬，關良。				
鈐印：良公、紙上觀戲				
來源：香港蘇富比，中國書畫拍賣，2007年4月9日，編號1030。				



103

104
DING YANYONG (1902-1978)
The Eight Immortals
Scroll, mounted and framed, ink and colour on paper
138.5 × 69 cm. (54 ½ x 27 ⅞ in.)
Inscribed and signed, with three seals of the artist
Dated autumn, *dingsi* year (1977)

PROVENANCE:
According to the present owner, the painting was purchased directly from the artist by the owner's family in the late 1970s.

丁衍庸	八仙	設色紙本	鏡框
一九七七年作			

題識：倒騎驢子張果老，稚氣尚存藍采和。
道行高深呂洞賓，道貌岸然漢鍾離。
皇親國戚曹國舅，相貌古怪李鐵拐。
蕭聲入雲韓湘子，婷婷玉立仙姑何。
丁巳（1977年）秋日，丁衍庸寫於思文堂。

鈐印：牛鉢、虎、蘇軒

來源：據現藏家介紹，本作乃其家族於1970年代末直接購自畫家。



104



105

105

SHI HU (1942-2023)

Heavenly Warriors

Scroll, mounted and framed, ink and acrylic on paper

126.8 × 88.8 cm. (49 7/8 x 35 in.)

Inscribed and signed by the artist

Dated 1999

PROVENANCE:

Christie's Hong Kong, 20th Century Chinese Art,
27 November 2005, Lot 252.

LITERATURE:

Paintings by Shi Hu, University Museum and Art Gallery,
The University of Hong Kong, Hong Kong, June 2000,
pp.50-51.

HK\$100,000-200,000

US\$13,000-26,000

石虎 天兵 水墨丙烯紙本 鏡框 一九九九年作

題識：99，石虎。

來源：香港佳士得，二十世紀中國藝術，2005年11月27日，
編號252。

出版：《石虎繪畫》，香港大學美術博物館，香港，2000年
6月，第50-51頁。



107

107

SUN HAO (B. 1980)

Golden Years

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

102 × 165 cm. (40 1/8 x 65 in.)

Inscribed and signed, with three seals of the artist

Dated 2025

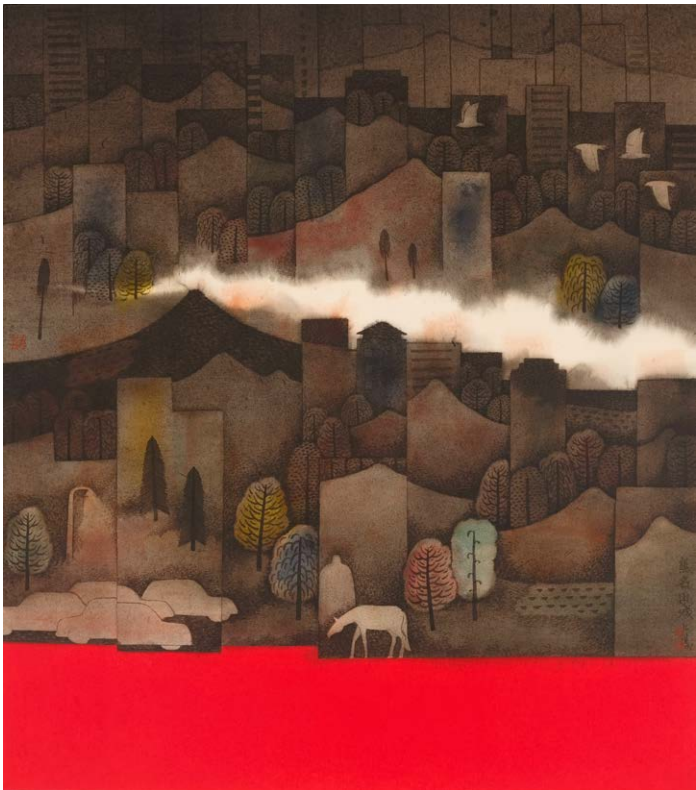
HK\$200,000-300,000

US\$26,000-39,000

孫浩 流金歲月 設色金箔紙本 鏡框 二〇二五年作

題識：孫浩，2025。

鈐印：孫浩、雙木非林田下有心、梅花（肖形印）



106

106

HUANG HONGTAO (B. 1983)

Nameless Hill

Scroll, mounted and framed, ink and colour on paper

99.5 × 88 cm. (39 1/8 x 34 5/8 in.)

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

HK\$100,000-200,000

US\$13,000-26,000

黃紅濤 無名山城 設色紙本 鏡框

題識：無名山城，紅濤。

鈐印：黃、紅濤、看看風景

In 1981, Liu Dan relocated to Honolulu, where he met Clarence Koon Hon Yee, a respected member of the local Chinese community. Yee quickly developed a close friendship with Liu Dan, frequently visiting his studio or dining together. During the period when Liu created his first *Dictionary*, Yee was a regular visitor to the studio and became one of Liu Dan's closest friends during his time in Hawaii. The present works have remained in the family collection since.

1981年，劉丹移居夏威夷檀香山，因而結識余觀漢先生。余先生為當地華僑，與劉丹一見如故，時常到訪工作室或共進晚餐，並多方為其引薦人脈。在劉丹創作首幅《字典》之際，余先生亦屢次造訪，是藝術家夏威夷時期最為親近的摯友之一。此兩幅劉丹作品由余氏家族珍藏至今。



108

108

LIU DAN (B. 1953)
Books on Paper 12
Scroll, mounted and framed, ink and colour and collage on paper
38.5 × 56.5 cm. (15 1/8 x 22 1/4 in.)
Inscribed and signed, with two seals of the artist
HK\$80,000-120,000 **US\$11,000-16,000**

劉丹 **書本拼貼系列12** **設色、拼貼紙本** **鏡框**

題識：

A 石板轉寫及描繪十五小時十三分鐘。
B 製版全過程二十七小時左右。
C 印製每張二分鐘。
D 右側書法七分鐘。
E 左側彩墨素描四小時零六分鐘。
F 中部越出圖象之筆法一秒半。
G 圖中其餘之穿插與裱貼約二小時三十六分。
劉丹製並記。
鈐印：丹、劉丹之印



109

109

LIU DAN (B. 1953)
Taihu Rock
Scroll, mounted and framed, ink on paper
38.4 × 44.5 cm. (15 1/8 x 17 1/2 in.)
Inscribed and signed, with three seals of the artist
Dated spring, *guiyou* (1993)
Dedicated to Guanhan
PROVENANCE:
Acquired directly from the artist.
HK\$200,000-300,000 **US\$26,000-39,000**

劉丹 **太湖石** **水墨紙本** **鏡框** **一九九三年作**

題識：蘇州府所屬洞庭山，石產水涯，惟消夏灣者最佳。性堅而潤，有嵌空、穿眼、宛轉、嶮怪勢。一種色白，一種色青而黑，一種微黑青。其質文理縱橫，籠絡起隱，於石面遍多坳坎，蓋因風浪中衝激而成，謂之“彈子窩”，扣之微有聲。採人攜鉞鑿入深水中，度奇巧取鑿，貫以巨索，浮天舟，設木架絞而出之。此石以高大為貴，惟宜植立軒堂前，或卓喬松奇卉下，裝治假山，羅列園林廣榭中，頗多偉觀也。癸酉（1993）年初春過檀島為觀漢先生寫。劉丹。

鈐印：劉、丹、忽然客
來源：現藏家直接得自畫家。

110

LI HUAYI (B. 1948)

Listening to Clouds

Scroll, mounted and framed, ink and colour on paper

66 × 131 cm. (26 x 51 5/8 in.)

Signed, with one seal of the artist

Dated 1998

PROVENANCE:

Kaikodo, New York;

Property of a Lady.

EXHIBITED:

Hong Kong Convention and Exhibition Centre, Hong Kong

International Arts and Antiques Fair, *Li Huayi at 60*, 4-7 October 2008.

LITERATURE:

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

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

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

US\$77,000-150,000

李華弑 幽壑聽雲 設色紙本 鏡框 一九九八年作

款識：李華弑。

鈐印：李華弑

來源：紐約懷古堂；
女士私人收藏。

展覽：香港會議展覽中心，香港國際古玩及藝術品博覽會，“李華弑六秩大慶”，2008年10月4-7日。

出版：《李華弑六秩大慶：怡情齋藏畫》，水墨會，2008年，第48-49頁。
《李華弑：心寬山水遠》，季豐美術出版社與美國紐約Rizzoli International Publication Inc.，2018年，第52-53頁。



110



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

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

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

當代水墨先驅李華弑1948年出生於上海。早年他曾悉心研究傳統水墨書畫，八十年代移居美國，並在三藩市開啓其西方美術的學習生涯。在三藩市求學期間，經過對兩種不同畫派的研習，畫家逐漸發展出其獨特而雄偉的山水畫風格。深受北宋時期山水繪畫傳統的影響，在加利福尼亞州高山峻嶺的自然風光的薰陶之下，李華弑不斷嘗試將西方後現代的藝術理念融入中國傳統文人題材中。

《幽壑聽雲》一畫極致體現出李華弑在其山水畫中壯闊之美的表達。不同於傳統繪畫中的平遠、高遠山水，畫家更近距離勾勒山川、雲霧、與松柏，渲染出對於崇高與浩瀚的自然和諧之美的創作追求。從畫家的筆觸中，光與影的對比清晰可見，這一在水墨畫中獨具創造性的表達方式則是受到西方傳統油畫技巧的啓發。此作猶如一場引領觀者一同進行自我內省的旅程，李華弑在其中描繪出個人精神上與哲學思想上的人與自然的對話。同時這也是連接畫家、觀者，與無數在他之前的中國文人畫家的一場跨時空對話。

111

HE BAILI (PAKLEE HO, B. 1945)

Mount Huang Impressions 15

Hanging scroll, ink on paper
66.5 × 66.5 cm. (26 1⁄8 x 26 1⁄8 in.)
Signed, with three seals of the artist
Titleslip by the artist, with one seal

HK\$160,000-260,000

US\$21,000-34,000

何百里

黃山印象15

水墨紙本

立軸

款識：百里。
鈐印：何百里印、自在軒、何家山水
畫家題簽：黃山印象。何百里筆。
鈐印：何百里印



111

112

HUANG SHAOQIANG (1901-1942)

Thin Horse Pulling a Rickety Cart

Hanging scroll, ink and colour on paper
172 × 90 cm. (67 ¾ x 35 ¾ in.)
Inscribed and signed, with one seal of the artist
Dated 24 January, nineteenth year (of the Republic, 1930)

PROVENANCE:
Formerly from the Collection of Mr. Harold Wong.
Sotheby's Hong Kong, Fine Chinese Paintings, 1 May 2005, Lot 328.

EXHIBITED:
Hong Kong, Hong Kong Museum of Art, *Twentieth Century Chinese Painting*, 15 February -1 April 1984.
Hong Kong Convention and Exhibition Centre, *Joys of the Southern Brush - An Exhibition of Paintings and Calligraphy from the M K Lau Collection*, 3-9 October, 2022.

LITERATURE:
Twentieth Century Chinese Painting, Urban Council of Hong Kong, Hong Kong, 1984, pp. 104-105, pl. 20.
Joys of the Southern Brush - Paintings and Calligraphy from the M K Lau Collection, M K Lau Collection, Hong Kong, 2022, pp. 118-119.
Exhibition catalogue, *Joys of the Southern Brush - An Exhibition of Paintings and Calligraphy from the M K Lau Collection*, M K Lau Collection, Hong Kong, 2022, pp. 44-45.

HK\$50,000-80,000

US\$6,500-11,000

黃少強	瘦馬破車	設色紙本	立軸
一九三〇年作			

題識：在殘春時分，我曾跣足低頭，號哭而過那雨中的繁區；炎夏當中，我也曾戎服搖旗，吶喊而過那日下的長道！如今，秋雨蕭蕭，秋風颼颼，秋葉飄飄；我卻趁著一部瘦馬破車，在這泥濘的道上驅馳！我雖然免不了要奔投到那冬之原野，但，誰又忍給這病了的老馬加鞭！？我不再號哭哩，我不再吶喊；我且讓這一副焦唇，狂吻著這蕭瑟的西風！十九，一，廿四，重錄舊作。少強。

鈐印：黃子萬年

來源：黃仲方先生舊藏。
香港蘇富比，中國書畫，2005年5月1日，編號328。

展覽：香港，香港藝術館，“二十世紀中國繪畫”，1984年2月15日至4月1日。
香港會展中心，“粵色畫意—梅潔樓藏書畫展覽”，2022年10月3日至9日。

出版：《二十世紀中國繪畫》，香港市政局，香港，1984年，第104–105頁，圖版20。
《粵色畫意—梅潔樓藏書畫集》，梅潔樓，香港，2022年，第118–119頁。
《粵色畫意—梅潔樓藏書畫展覽》展覽目錄，梅潔樓，香港，2022年，第44–45頁。

112

15



113

113

GAO JIANSENG (1894-1916)

Birds in the Moonlight

Hanging scroll, ink and colour on paper

95 × 28.5 cm. (37 ¾ x 11 ¼ in.)

Inscribed and signed, with one seal of the artist

Dedicated to Leiquan

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Paintings, 1 May 2005, Lot 330.

HK\$100,000-150,000

US\$13,000-20,000

高劍僧

夜月幽禽

設色紙本

立軸

題識：磊泉仁兄雅正，劍僧。

鈐印：劍僧

來源：香港蘇富比，中國書畫，2005年5月1日，編號330。

114

GAO JIANFU (1879-1951)

Seeking Food

Hanging scroll, ink and colour on paper

123 × 26.5 cm. (48 ¾ x 10 ¾ in.)

Inscribed and signed, with four seals of the artist

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 29 October 2001, Lot 194.

HK\$70,000-90,000

US\$9,000-12,000

高劍父

覓食

設色紙本

立軸

題識：劍父寫生。

鈐印：高侖、劍父之鉢、高劍父馬背船唇朱記、肖形印

來源：香港佳士得，中國近現代畫，2001年10月29日，編號194。

115

GAO QIFENG (1889-1933)

Heron and Willow Tree

Scroll, mounted and framed, ink and colour on paper

143.8 × 40.2 cm. (56 ⅝ x 15 ⅞ in.)

Inscribed and signed, with two seals of the artist

Dated autumn, ninth month, *jìyóu* year (1909)

One collector's seal

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:

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

LITERATURE:

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

HK\$150,000-250,000

US\$20,000-33,000

高奇峰

柳樹蒼鷺

設色紙本

鏡框

一九〇九年作

題識：己酉（1909年）秋九月，高奇峰畫。

鈐印：高畫士、奇峰長壽

鑑藏印：李氏時佑鑒藏

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

出版：《粵色畫意—梅潔樓藏書畫集》，梅潔樓，香港，2022年，第64–65頁。

1909年，高奇峰先生十八歲，隨胞兄高劍父赴日習藝，力學一年而返，寫成此作，除天資聰敏之外，亦胞兄於少時指導之功。畫中所見，獨立枯幹上孤鷺，睡姿造型無疑來自寫生，栩栩如生，翎毛筆法呈現日繪韻味，然枯幹及柳條飄葉則運用撞水、撞色、積墨等法，屬二居隔山派之特色。構圖簡潔，聚焦前景，背景空靈，境界寧靜，然而靜中有動，作品優美之處，除欣賞畫工細緻之外，倒要領略整幅畫面動與靜的構思安排，是反調的動與靜協調，動在柳（背景）；靜是鷺（主角），回味在此。

一何百里



114



115



116

116
GAO JIANFU (1879-1951)
Plum Blossoms
Hanging scroll, ink and colour on paper
59.5 × 28.5 cm. (23 ¾ x 11 ¼ in.)
Signed, with two seals of the artist
Frontispiece by Zhao Shao'ang (1905-1998),
with one seal
HK\$60,000-80,000 *US\$7,700-11,000*

高劍父 梅花圖 設色紙本 立軸

款識：劍父。
鈐印：劍父、甲申書畫同人籌募難童紀念章
趙少昂題詩堂：梅花圖。少昂題。
鈐印：趙
註：一九四四年初，烽火未歇，澳門以其特殊政治環境，暫成避兵之地。當時難民如潮，糧食匱乏，濠江各界於是年三月發起慈善書畫義展，公推高劍父主其事。書畫界響應雲集，提供作品逾六百，展售所得盡撥同善堂，充作難童餐食之資。劍父更親撰〈書畫義展會感言〉，以誌此善舉。本幅《梅花圖》鈐有「甲申書畫同人籌募難童紀念章」，可知為此項活動展品之一，具此紀念意義鈐印的高氏作品傳世甚稀，彌足珍貴。



117

117
DING YANYONG (1902-1978)
Cicada on Banana Tree
Scroll, mounted and framed, ink and colour on paper
138.3 × 69.3 cm. (54 ½ x 27 ¼ in.)
Signed with one seal of the artist
EXHIBITED:
Hong Kong City Hall, *Preview of Ding Yanyong's Solo Exhibition in Paris*, March 1973.
France, L'Université Paris, *Peintures et Sceaux de Ding Yanyong*, July 1973.
Taipei, National Museum of History, *Aesthetic Images of Ding Yanyong's Paintings*, 5 August to 21 September, 2003.
Hong Kong, Duddell's, *Mesmerized by Ink – Paintings from the M K Lau Collection*, 27 September 2014-15 March 2016.



118

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:
Yuan Hongshu ed., *Paintings by Ding Yanyong: Selections from the L'Université Paris Exhibition*, Original Press, Hong Kong, March 1973, unpaginated.
Aesthetic Images of Ding Yanyong's Paintings, National Museum of History, Taipei, 2003, p.245, pl. B30.
Peintures et Sceaux de Ding Yanyong (Paintings and Seals of Ding Yanyong), no pagination.
Joys of the Southern Brush - Paintings and Calligraphy from the M K Lau Collection, M K Lau Collection, Hong Kong, 2022, pp. 194-195.

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

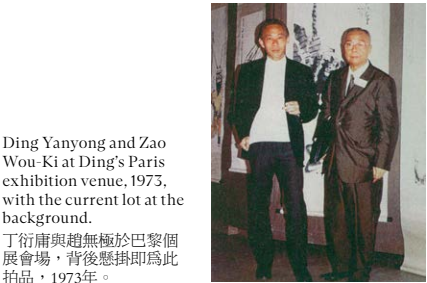
丁衍庸 芭蕉蟬鳴 設色紙本 鏡框

款識：丁衍庸寫。
鈐印：丁
展覽：香港大會堂，“丁衍庸巴黎展品預展”，1973年3月。
法國，巴黎大學，“丁衍庸的書畫印章”，1973年7月。
台北，國立歷史博物館，“意象之美—丁衍庸的繪畫藝術”，2003年8月5日至9月21日。
香港，都爹利會館，“墨外之墨—梅潔樓藏畫”，2014年9月27日至2016年3月15日。

香港會展中心，“粵色畫意—梅潔樓藏書畫展覽”，2022年10月3日至9日。
出版：袁鴻樞編，《丁衍庸畫冊—巴黎大學畫展作品選》，運元出版社，香港，1973年3月，無頁碼。
《意象之美—丁衍庸的繪畫藝術》，台北，國立歷史博物館，2003年，第245頁，圖版B30。
《丁衍庸的書畫印章》，無頁碼。
《粵色畫意—梅潔樓藏書畫展覽》，梅潔樓，香港，2022年，第194–195頁。

註：1973年，丁公應世界東方學會之邀參加於法國巴黎大學舉辦之「東方藝術展覽」，作為配合在巴黎召開之「第廿九屆國際漢學會議」的一項文化活動。3月，香港中文大學新亞書院藝術系系會主辦假香港大會堂舉行巴黎展覽預展，展出作品一百五十餘幀並出版畫集。7月，丁公赴法舉行個人書畫展覽，巴黎第七大學並出版專集介紹。本作即為兩次展覽參展作品。

1973年出版之畫冊，本作題識與石頭位置有誤，應為書籍製版時發生錯誤。



Ding Yanyong and Zao Wou-Ki at Ding's Paris exhibition venue, 1973, with the current lot at the background.
丁衍庸與趙無極於巴黎個展會場，背後懸掛即為此拍品，1973年。

118
DING YANYONG (1902-1978)
Lotus and Mandarin Ducks
Scroll, mounted and framed, ink on paper
69 × 137.5 cm. (27 ⅞ x 54 ⅞ in.)
Inscribed and signed, with one seal of the artist
Dated wuwu year (1978)
EXHIBITED:
Hong Kong, Hong Kong Museum of Art, *Auspicious Emblems - Chinese Cultural Treasures: 45th Anniversary Exhibition of the Min Chiu Society*, 25 November 2005-19 July 2006.
LITERATURE:
Auspicious Emblems - Chinese Cultural Treasures: 45th Anniversary Exhibition of the Min Chiu Society, Leisure and Cultural Services Department, Hong Kong, November 2005, p.164, pl. 73.

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

丁衍庸 荷花鴛鴦 水墨紙本 鏡框
一九七八年作

題識：戊午（1978年）丁衍庸。
鈐印：叔虎之鉤
展覽：香港藝術館，“千祥雲集—中國吉祥圖案文物：敏求精舍四十五周年紀念展”，2005年11月25日–2006年7月19日。
出版：《千祥雲集—中國吉祥圖案文物：敏求精舍四十五周年紀念展》，康樂及文化事務署，香港，2005年11月，第164頁，圖版73。



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119

DING YANYONG (1902-1978)

Album of Flowers and Birds

Album of ten leaves, ink and colour on paper
Each leaf measures 26.2 × 31.5 cm. (10 ³/₈ x 12 ³/₈ in.)
Three leaves signed, six leaves inscribed and signed, one leaf entitled, inscribed and signed, with a total of ten seals of the artist
Five leaves dated yimao year (1975)
Dedicated to Suxing

PROVENANCE:

Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 25 April 1999, Lot 26;
Christie's Hong Kong, Fine Chinese Modern Paintings, 1 December 2015, Lot 1203.

HK\$50,000-80,000

US\$6,500-11,000

丁衍庸

花鳥冊頁

設色紙本

冊頁十開

一九七五年作

(一) 款識：丁衍庸。
鈐印：丁鴻

(二) 題識：千里搏擊一日還。
乙卯（1975年），丁衍庸。
鈐印：丁氏

(三) 款識：丁衍庸。
鈐印：丁氏

(四) 題識：三餘圖。乙卯（1975年）丁衍庸。
鈐印：蘇軒

(五) 題識：老鼠偷油平常事，鄰翁見了只窺看。
丁衍庸。
鈐印：丁鴻

(六) 款識：丁衍庸。
鈐印：丁鴻

(七) 題識：乙卯（1975年）丁衍庸畫。
鈐印：丁氏

(八) 題識：田園風味作家常。
乙卯（1975年）秋，丁衍庸。
鈐印：丁鴻

(九) 題識：江南嘉果熟薰風。丁衍庸。
鈐印：丁氏

(十) 題識：蘇興仁弟清賞。
乙卯（1975年）愁意擾人寫此。丁衍庸。
鈐印：丁鴻

來源：香港佳士得，中國近現代及當代書畫，1999年4月25日，編號26；
香港佳士得，中國近現代畫，2015年12月1日，編號1203。

120

120

DING YANYONG (1902-1978)

Lotus Pond

Handscroll, ink on paper
30.2 × 549.5 cm. (11 ⁷/₈ x 216 ³/₈ in.)
Inscribed and signed, with one seal of the artist
Dedicated to Baotian

EXHIBITED:

Hong Kong, Duddell's, Mesmerized by Ink – Paintings from the M K Lau Collecton, 27 September 2014-15 March 2016.
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 M K Lau Collection, M K Lau Collection, Hong Kong, 2022, pp. 196-197.

HK\$60,000-80,000

US\$7,700-11,000

丁衍庸

荷塘清趣圖卷

水墨紙本

手卷

題識：半生落魄已成翁，獨立書齋嘯晚風。
筆底明珠無處賣，亂拋閒擲野藤中。
為保田仁弟畫，丁衍庸畫並錄天池山人句。

鈐印：衍庸私鈐

展覽：香港，都爹利會館，“墨外之墨 – 梅潔樓藏畫”，2014年9月27日至2016年3月15日。
香港會展中心，“粵色畫意—梅潔樓藏書畫展覽”，2022年10月3日至9日。

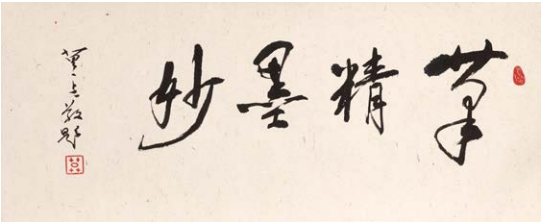
出版：《粵色畫意—梅潔樓藏書畫集》，梅潔樓，香港，2022年，第196–197頁。

20

21



121



121

121

DING YANYONG (1902-1978)

Frogs and Goldfish in Lotus Pond

Handscroll, ink and colour on paper
34.4 × 415 cm. (13 ½ x 163 ¾ in.)

Inscribed and signed, with two seals of the artist
Dated *renzi* year (1972)

Frontispiece by Mok E-den (B. 1947), with two seals
Titleslip by Mok E-den, dated *jiaxu* year (1994)

PROVENANCE:
Sotheby's Hong Kong, Fine Chinese Paintings, 7 October 2005, Lot 1166.

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:
Mok E-den ed., *A World of Wonderful Paintings by Ting Yin Yung*, E-den Studio, Hong Kong, December 2009, p.56-57, pl. 37.
Joys of the Southern Brush - Paintings and Calligraphy from the M K Lau Collection, M K Lau Collection, Hong Kong, 2022, pp. 170-171.

HK\$60,000-80,000

丁衍庸 荷花蘭竹魚蛙卷 設色紙本 手卷 一九七二年作

題識：壬子（1972年），丁衍庸。
鈐印：衍庸私鈐、丁

莫一點（1947年生）題引首：筆精墨妙。莫一點敬題。
鈐印：莫、鳥形印

莫一點題簽條：丁衍庸先生荷花青蛙金魚卷精品。
甲戌（1994年），莫一點題。
鈐印：莫一點

來源：香港蘇富比，中國書畫，2013年10月7日，編號1166。
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：莫一點編，《丁衍庸筆下的花花世界》，一點畫室，香港，2009年12月，第56–57頁，圖版37。
《粵色畫意—梅潔樓藏書畫集》，梅潔樓，香港，2022年，第170–171頁。

US\$7,700-11,000



122

YANG SHANSHEN (1913-2004)

Gibbon

Hanging scroll, ink and colour on paper
178.8 × 96.3 cm. (70 ¾ x 37 ⅞ in.)

Signed, with one seal of the artist
Further inscribed and signed by the artist, with one seal
Dated Lunar New Year's Eve, *wuchen* year (1988)

HK\$120,000-220,000

US\$16,000-29,000

楊善深 巴蜀猿嘯 設色紙本 立軸 一九八八年作

款識：善深。
鈐印：善深。

又題：爾雅翼云：猴手如人，其聲嘯嘯若咳，尤好攀援，其飲水輒自高崖或大木上，累累相接而下飲，飲畢復相收而上。
巴蜀以產猿著名，巫峽猿啼為長江上游名勝之一。詞人韋莊有句云：黃藤山下駐歸程，一夜號猿動旅情。入耳便能生百恨，斷腸何必待三聲。相傳在巴東三峽中，旅客聞到山中猿鳴，聽到第三聲，莫不垂淚。宜都山川記曰：峽長七百里，兩岸連山，畧無絕處，重巖疊嶂，隱天蔽日。嘗有高猿長嘯，泣者歌曰：巴東三峽巫峽長，猿鳴三聲淚沾裳。戊辰（1988年）除夕客中作此，楊善深。

鈐印：楊



122



123

123

YANG SHANSHEN (1913-2004)

Goldfish

Hanging scroll, ink and colour on paper

83.4 × 31.5 cm. (32 7⁄8 x 12 3⁄8 in.)

Entitled, inscribed and signed, with one seal

Dated spring, *wuwu* year (1978)

HK\$40,000-60,000

US\$5,200-7,700

楊善深 魚水兩相歡 設色紙本 立軸 一九七八年作

題識：魚水兩相歡。戊午（1978年）春日善深寫魚。

鈐印：楊

124

YANG SHANSHEN (1913-2004)

Homecoming

Scroll, mounted and framed, ink and colour on paper

46.5 × 114.4 cm. (18 1⁄4 x 45 in.)

Signed with one seal of the artist

HK\$50,000-100,000

US\$6,500-13,000

楊善深 歸鄉 設色紙本 鏡框

款識：善深。

鈐印：善深居士



124

125

YANG SHANSHEN (1913-2004)

Roses Beneath the Moonlight

Scroll, mounted and framed, ink and colour on paper

51.2 × 72.5 cm. (20 1⁄8 x 28 1⁄2 in.)

Inscribed and signed, with one seal of the artist

Dated *wuchen* year (1988)

HK\$50,000-100,000

US\$6,500-13,000

楊善深 月夜玫瑰 設色紙本

鏡框 一九八八年作

題識：戊辰（1988年）善深。

鈐印：善心



125

Property from a Private Malaysian Collection 馬來西亞私人收藏 (Lots 126-127)

126

LI XIONGCAI (1910-2001)

Waterfall in Pine Forest

Scroll, mounted and framed, ink and colour on paper

50 × 83 cm. (19 5⁄8 x 32 5⁄8 in.)

Inscribed and signed, with two seals of the artist

Dated August, 1969

HK\$180,000-280,000

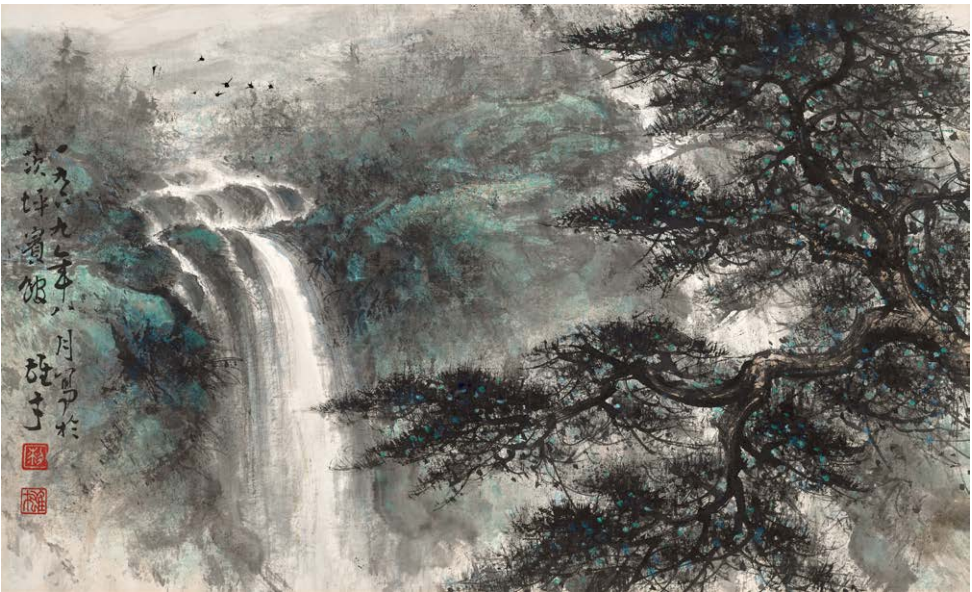
US\$24,000-36,000

黎雄才 松林飛瀑 設色紙本

鏡框 一九六九年作

題識：一九六九年八月寫於茨坪賓館，雄才。

鈐印：黎、雄才



126



127

127
LI XIONGCAI (1910-2001)
Riding Horses in the Deep Mountain
Scroll, mounted and framed, ink and colour on paper
68 × 136.8 cm. (26 ¾ x 53 ⅞ in.)
Entitled, inscribed and signed, with two seals of the artist
Dated spring, *guiyou* year (1993)

黎雄才 深山躍馬 設色紙本 鏡框 一九九三年作

題識：深山躍馬。
癸酉（1993年）春，雄才畫。

鈐印：黎、雄才

HK\$350,000-550,000

US\$45,000-71,000

128
GUAN SHANYUE (1912-2000)
Returning Eastward from the Gorges
Hanging scroll, ink and colour on paper
87 × 41 cm. (34 ¼ x 16 ⅛ in.)
Inscribed and signed, with three seals of the artist
Dated spring, thirty-fifth year (of the Republic, 1946)
Dedicated to Yulin and Madame Jinxun

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

NOTE:
The work is dedicated to Guo Yulin, who was born in Hong Kong around 1905. During the Second Sino-Japanese War, Guo taught English and worked as a translator at the Sichuan Aviation Academy. He was a close friend of Guan Shanyue, and maintained a close relationship with him after he returned to Hong Kong in the 1980s.
The current owner's father and Guo were sworn brothers. The work was gifted by Guo to the present owner around 1990.

HK\$60,000-80,000

US\$7,700-11,000

關山月 出峽東歸 設色紙本 立軸 一九四六年作

題識：三十五年（1946）春月，行將出峽東歸，因寫此以奉瑾洵玉麟兄嫂法家博粲并正。嶺南關山月同客蜀郡。

鈐印：嶺南布衣、關山月、關山無恙明月常圓

來源：直接得自上款人，並由家族繼承。

註：上款人為郭玉麟，約1905年生於香港。抗戰期間，郭氏曾在中國四川航空學院任教英文及翻譯工作，80年代回香港。自40年代起一直與關山月保持交往，乃關山月摯友，此幅即為畫家所贈。

現藏家父親與郭氏為義兄弟。作品約1990年由郭氏贈與現藏家。



Guo Yulin and the current collector's father visiting Guan Shanyue and his wife
郭玉麟（右一）、現藏家父親（右二）1980年代拜訪關山月與其夫人（左二、左一）



128



129

129
GUAN SHANYUE (1912-2000)
Bamboo and Plum Blossoms
Hanging scroll, ink and colour on paper
137.3 × 68.2 cm. (54 x 26 7/8 in.)
Inscribed and signed, with three seals of the artist
Dated spring, *dingchou* year (1997)
HK\$180,000-280,000
US\$24,000-36,000

關山月	梅竹雙清	設色紙本	立軸
一九九七年作			

題識：虛心勁節竹，鐵骨幽香梅。
丁丑（1997年）春於珠江南岸隔山書舍。
漢陽關山月。
鈐印：關山月、九十年代、山月畫梅

Guan Shanyue's daughter
Guan Yi (b.1945) with
Bamboo and Plum Blossoms,
2007
關山月女兒關怡（1945年生）
與本幅《梅竹雙清》合影，
2007年



130

130
ZHAO SHAO'ANG (1905-1998)
Kapok and Blue Bird
Scroll, mounted and framed, ink and colour on paper
63 × 121 cm. (24 3/4 x 47 3/8 in.)
Inscribed and signed, with two seals of the artist
Dedicated to Baoling

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

NOTE:
The recipient of this painting was introduced to Zhao Shao'ang through his sister-in-law, who was Zhao's student. This painting was painted specifically for him upon her recommendation.

HK\$150,000-250,000 **US\$20,000-33,000**

趙少昂	木棉翠鳥	設色紙本	鏡框
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題識：靈氣鍾南國。寶靈先生雅屬，少昂。
鈐印：趙、足跡英美法意瑞德日印菲諸國
來源：直接得自畫家，並由家族繼承。
註：上款人小姨王鷹為趙少昂的學生。本幅經王氏介紹，特別為上款人繪製。



131

131
ZHAO SHAO'ANG (1905-1998)
Peony and Bees
Scroll, mounted and framed, ink and colour on paper
84 × 38.7 cm. (33 ⅞ x 15 ¼ in.)
Inscribed and signed, with two seals of the artist
Dated winter, *bingchen* year (1976)
Dedicated to Dafang

PROVENANCE:
Formerly from the collection of Dr T. F. Yeung (1932-2019) in Sydney, Australia.

NOTE:
Dr. T. F. Yeung was an otolaryngologist in Hong Kong. His collection included works by Lingnan artists such as Zhao Shao'ang and Yang



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Shanzhen. Many of these works bear his dedication and some have appeared in the art market in the recent years.

HK\$50,000-80,000 *US\$6,500-11,000*

趙少昂 牡丹蜜蜂 設色紙本 鏡框 一九七六年作

題識：天上無雙豔，人間第一香。大昉醫生吾兄清賞。
丙辰（1976年）冬月，少昂。

鈐印：趙、少昂

來源：悉尼楊大昉醫生（1932–2019）舊藏。

註：上款人爲楊大昉醫生，六十年代中期開始在香港行醫，1999年退休後移民悉尼。所藏趙少昂、楊善深實精量豐，多具夫婦上款，近年來漸次釋出市場。

132
ZHAO SHAO'ANG (1905-1998)
Two Birds on a Bamboo Branch
Hanging scroll, ink and colour on paper
84.5 × 53.2 cm. (33 ¼ x 21 in.)
Inscribed and signed, with three seals of the artist
Dated autumn, ninth month, *bingyin* year (1986)

PROVENANCE:
Christie's Hong Kong, Fine Chinese Modern Paintings,
26 May 2014, Lot 1558.

HK\$60,000-100,000 *US\$7,700-13,000*

趙少昂 春啼 設色紙本 立軸 一九八六年作

題識：河山添壽色，共葆不凋心。
丙寅（1986年）涼秋九月少昂時年八十二。

鈐印：趙、少昂、造化入筆端筆端奪造化

來源：香港佳士得，中國近現代畫，2014年5月26日，編號1558。

133
ZHAO SHAO'ANG (1905-1998)
Hibiscus and Wasp
Scroll, mounted and framed, ink and colour on paper
106 × 43 cm. (41 ¾ x 16 ⅞ in.)
Inscribed and signed, with one seal of the artist
Dated summer, fifth month, *gengyin* year (1950)
Titleslip by the artist

NOTE:
Previously from the collection of Zhao Jingwu, Hong Kong. The same collection also includes calligraphic works by Deng Erya and Sun Wen (Lots 280-281).

HK\$60,000-100,000 *US\$7,700-13,000*

趙少昂 雨洗秋姿 設色紙本 鏡框 一九五〇年作

題識：雨洗秋姿著小紅，宵來池上覆西風。
輕舒舞袖嬌無力，便醉搖搖欲墜中。
庚寅（1950年）夏五月，少昂於嶺南藝苑。

鈐印：少昂

畫家題簽：雨洗秋姿。趙少昂筆。

註：香港趙鏡吾校長舊藏。同一收藏另有鄧爾雅、孫文書法（編號280–281）。



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134

Wu Weijia, master of Yizhai studio, was born into a prominent family in Macau and was the proprietor of Tai Hing Bank in Macau. A discerning collector, Wu was an early member of Hong Kong's esteemed Min Chiu Society. He had a particular fondness for works of the Lingnan School and shared a close friendship with Deng Fen. His collection of Deng's works comprised the finest examples, some of which were offered at various Christie's auctions with outstanding results.

吳偉佳，號儀齋，出身澳門望族，澳門大興銀行主人。精於收藏，為香港收藏頂級團體“敏求精舍”早期會員，尤喜愛嶺南畫派的作品，與鄧芬交情甚篤，所藏鄧氏作品均為至精之作，於佳士得歷次拍賣中有所釋出，成績斐然。

134

DENG FEN (1894-1964)

Celebration of Longevity

Hanging scroll, ink and colour on paper

106 × 39 cm. (41 ¾ x 15 ⅜ in.)

Entitled, inscribed and signed, with three seals of the artist including one dated seal of *gengchen* year (1940)

Dated seventh day, fourth month, *gengchen* year (1940)

Dedicated to Weijia (Wu Weijia)

Titleslip by Wu Weijia, with two seals

Dated *gengchen* year (1940)

NOTE:

In 1974, Wu Weijia held a charity sale exhibition of his personal collection of paintings at the Hong Kong City Hall. Both lots 134 and 135 have exhibition numbers and prices written on the back of the mounting, indicating that they were among the exhibits at the time.

HK\$40,000-80,000

US\$5,200-11,000

鄧芬 群仙祝壽圖 設色紙本 立軸 一九四〇年作

題識：群仙祝壽圖。

庚辰（1940年）四月初七日，畫祝偉佳吾兄吳世長三十初度，曼殊從心先生芬識歲月於濠鏡客中。

鈐印：鄧芬、從心先生、庚辰（1940年）

吳偉佳題簽條：曼殊居士羣仙祝壽圖立軸。

庚辰（1940年）浴佛節前一日誦先兄為余生朝所寫。吳偉佳珍藏并記。

鈐印：吳、偉佳

註：1974年吳氏於香港大會堂辦個人作品及藏品展義賣。本幅與下一件拍品包首上均有寫上展覽編號與及價格，均應為當時展品之一。



135

DENG FEN (1894-1964) **AND**

YU KUANGFU (20TH CENTURY)

Parrot / Quail

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

Each scroll measures 18.7 × 24.3 cm. (7 ⅜ x 9 ⅝ in.)

Parrot inscribed and signed by Deng Fen, with two seals of Deng Fen and one seal of Yu Kuangfu

Dated ninth day, sixth month, *gengchen* year (1940)

Further inscribed and signed by Wu Weijia on the mounting and the titleslip, with a total of three seals

Dated *gengchen* year (1940)

Quail inscribed and signed by Deng Fen, with

two seals of Deng Fen, including one dated seal of

gengchen year (1940), and one seal of Yu Kuangfu

Dated sixth month, *gengchen* year (1940)

Further inscribed and signed by Wu Weijia on the mounting and the titleslip, with a total of two seals

Dated *gengchen* year (1940)

Both scrolls dedicated to Weijia (Wu Weijia)

HK\$30,000-60,000

US\$3,900-7,700

鄧芬、余匡父 鸚鵡／鸕鶿 設色灑金箋 立軸兩幅 一九四〇年作

《鸚鵡》

鄧芬題識：庚辰（1940年）六月初九日之夜為偉佳吳兄寫此，題曰文采風流。匡父畫花，從心先生芬識。

鈐印：鄧、芬、匡父之鈐

吳偉佳題裱邊：夫子憐漂泊，相邀過草堂。尊浮桑落酒，鳥生雪衣娘。



135

石色寒侵左，苔香細入牀。

醉來如意舞，容得舊疎狂。

芬父誦先庚辰（1940年）客居儀齋，常一鑿相對，作竟夕之談。每於靈感所至，則倚竹沉思片刻，乃執筆作畫，無論人物獸頭花鳥魚蟲，盡皆佳品，故余所得，其此類作品者甚豐。此幀文采風流，乃其傑作之一也。偉佳誌。

鈐印：吳、吳偉佳

吳偉佳題簽條：鄧芬誦先文采風流圖。

庚辰（1940年）客居儀齋時作。

儀齋珍藏，吳偉佳署并識。

鈐印：光鉢

《鸕鶿》

鄧芬題識：芬十來年愛寫率筆翎毛，撫描摹宋院，體法久荒，尚喜老眼，能書細字，常在更深燈下，以惺忪之眼為人繪清水鏡金便面。昨偉佳既屬畫英武一頁，復擬此稿誇之，將謂我何。庚辰（1940年）六月，從心。

鈐印：鄧芬、庚辰（1940年）、匡父

吳偉佳題裱邊：渺彼榆枋翼，丹青畫作真。

靜眠宮草日，閒傍苑花春。

顧影驕金距，逢場上錦茵。

非同珠樹鳥，獨用羽毛珍。

芬父誦先兄既為我畫宋院體法鸕鶿，

復再製此圖誇我，可見其自視此畫之了得也。

儀齋吳偉佳珍藏並識。

鈐印：吳偉佳

吳偉佳題簽條：鄧芬宋院體法花鳥圖。

庚辰（1940年）客居儀齋所作。

儀齋主人吳偉佳珍藏并識。

鈐印：偉佳



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Hu Ying Choi (1910-1990) and his wife Yeh Shiu Sheung (1912-1993) resided in Hong Kong and began their family there in the 1930s. Mr. Hu completed his studies in civil engineering, and together they immersed themselves – and their children – in the region's vibrant artistic and scholarly community. Through dinner parties, family celebrations, and academic gatherings, they formed friendships with many prominent artists and intellectuals. Among their closest friends was Cheng Kinlo (1892-1980), whom the children affectionately called 'Grand Uncle Cheng'. Their circle also included renowned artists such as Zhao Shao'ang and Xu Beihong, among others. When their son Ting Kwok Hu (Edward) was born on the second day of the Chinese New Year of the Monkey, Zhao Shao'ang commemorated the occasion by gifting Edward's parents a painting of Elephant Trunk Hill in Guilin, complete with a personal dedication. The three lots were part of the family collection and were later passed down to Edward.

胡英才（1910–1990）與夫人葉少裳（1912–1993）二十世紀三十年代定居香港。胡先生完成土木工程學業後，夫婦二人活躍於香港藝術圈，並讓子女自小浸潤其中。透過聚會與交流，他們結識了衆多藝術家與學者，包括趙少昂、徐悲鴻，又與鄭健廬（1892–1980）情誼尤篤，子女皆親切稱之為「鄭伯公」。其子胡定國先生誕生於桂林，趙少昂特以《桂林象鼻山圖》相贈，並親題畫作以誌喜慶。以下拍品為胡英才葉少裳家族珍藏，後由胡定國先生傳承。



Edward Hu (right) and Cheng Kinlo (front)
胡定國（後排右一）與鄭健廬合影

136

ZHAO SHAO'ANG (1905-1998)

Landscape of Guilin

Hanging scroll, ink and colour on paper

82.5 × 43 cm. (32 ½ x 16 ¾ in.)

Inscribed and signed, with two seals of the artist

Dated second day, first month, *gengzi* year (1960)

Dedicated to Dingguo, son of Yingcai

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

趙少昂 桂林象鼻山 設色紙本 立軸
一九六〇年作

題識：英才先生長公子定國世兄，在民國三十三年甲申（1944年）正月初二日，誕生於桂林象鼻山麓療養院，因屬寫此圖，以為紀念。庚子（1960年）元月初二日，趙少昂於香島。

鈐印：趙、少昂世鉢



137

137

ZHAO SHAO'ANG (1905-1998)

Bamboo and Mantis / Waxwing

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

Each scroll measures 28 × 35.5 cm. (11 x 14 in.)

Bamboo and Mantis inscribed and signed, with two seals of the artist

Waxwing inscribed and signed, with one seal of the artist

Both scrolls dated autumn, twenty-ninth year (of the Republic, 1940)

Both scrolls dedicated to Beihong (Xu Beihong, 1895-1953)

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

趙少昂 竹葉螳螂／太平鳥 設色紙本 鏡框兩幅 一九四〇年作

（一）《竹葉螳螂》

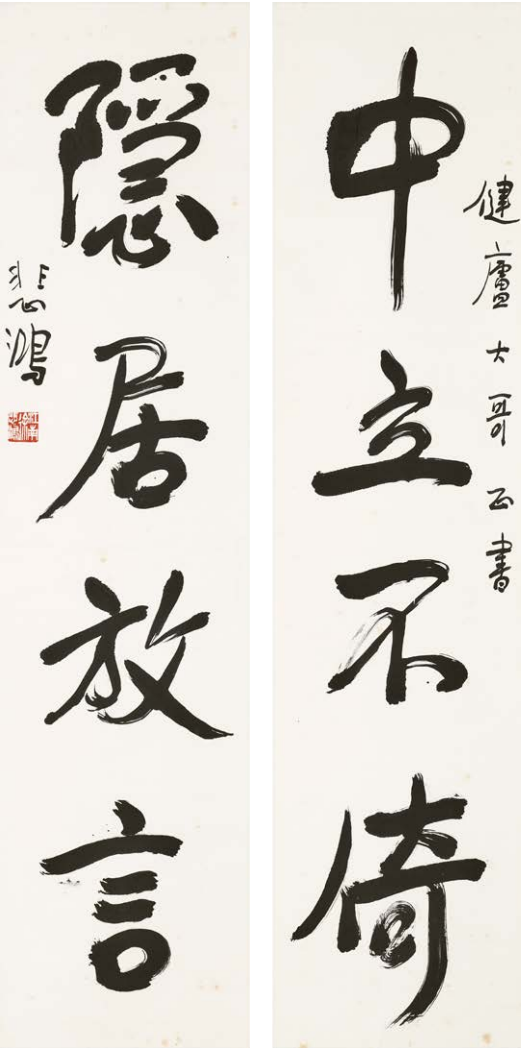
題識：悲鴻吾兄惠教，廿九年（1940）之秋，少昂。

鈐印：少昂、趙

（二）《太平鳥》

題識：此太平鳥也，予作亂世人，能無慨乎，燈下畫竟，翌日郵寄悲鴻吾兄，廿九年（1940）之秋，少昂。

鈐印：少昂



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138

XU BEIHONG (1895-1953)

Calligraphic Couplet

A pair of hanging scrolls, ink on paper

Each scroll measures 132 × 30 cm. (52 x 11 ¾ in.)

Inscribed and signed, with one seal of the artist

Dedicated to Jianlu (Cheng Kinlo, 1892-1980)

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

徐悲鴻 書法對聯 水墨紙本 立軸兩幅

釋文：中立不倚，隱居放言。

題識：健廬大哥正書，悲鴻。

鈐印：江南徐悲鴻

註：此收藏中部份作品或為鄭健廬轉贈。鄭健廬（1892–1980），字子健，出生於廣東書香世家，與其六弟鄭子展（1898–?）於三十年代一同主理中華書局港澳地區業務。鄭氏與當時的文化界人士相當熟稔，更與徐悲鴻有著深厚的友誼，藏其作品既多且精。



139

139 XU BEIHONG (1895-1953) <i>Standing Horse</i> Scroll, mounted and framed, ink and colour on paper 79 × 48 cm. (31 1/8 x 18 7/8 in.) Inscribed and signed, with two seals of the artist Dated summer, <i>renwu</i> year (1942) Dedicated to Zeming	徐悲鴻 題識：澤銘先生惠正，壬午（1942年）夏日，悲鴻寫於重慶。 鈐印：徐、悲鴻	立馬	設色紙本	鏡框	一九四二年作
HK\$400,000-800,000	US\$52,000-100,000				



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140
HUANG JUNBI (1898-1991), **ZHAO SHAO'ANG** (1905-1998),
DING YANYONG (1902-1978) **AND OTHERS** /
HE XIANGNING (1879-1972)
Album of Flowers and Landscapes / Plum Blossoms
Album of twenty leaves / unmounted scroll, ink and colour on paper
Album of Flowers and Landscapes each leaf measures 32.3 × 47 cm.
(12 ¾ x 18 ½ in.)
Dated 1966
Titleslip by Zhao Shao'ang, with one seal
Plum Blossoms measures 46.2 × 29 cm. (18 ¼ x 11 ⅜ in.)
Inscribed and signed, with one seal of the artist
Both dedicated to Madame Renjiu

NOTE:
Madame Tan Jen Chiu (1908–2002), a native of Xinhui, Guangdong, graduated from Yenching University in Beijing with a major in Sociology. Following the outbreak of the Second Sino-Japanese War, she sought refuge in Hong Kong. Madame Tan held several prominent positions in Hong Kong, including Director of the Young Women's Christian Association (YWCA), Supervisor and Board Member of True Light Girls' School, and Lecturer at New Asia College. She was also appointed a Justice of the Peace by the Hong Kong government. A passionate enthusiast of Chinese painting, Madame Tan regularly met with artists to paint and engage in discussions on art. This album is presented as a gift by many of her artist friends, including Ding Yanyong, Zhao Shao'ang, and Huang Junbi.

HK\$40,000-60,000

US\$5,200-7,700

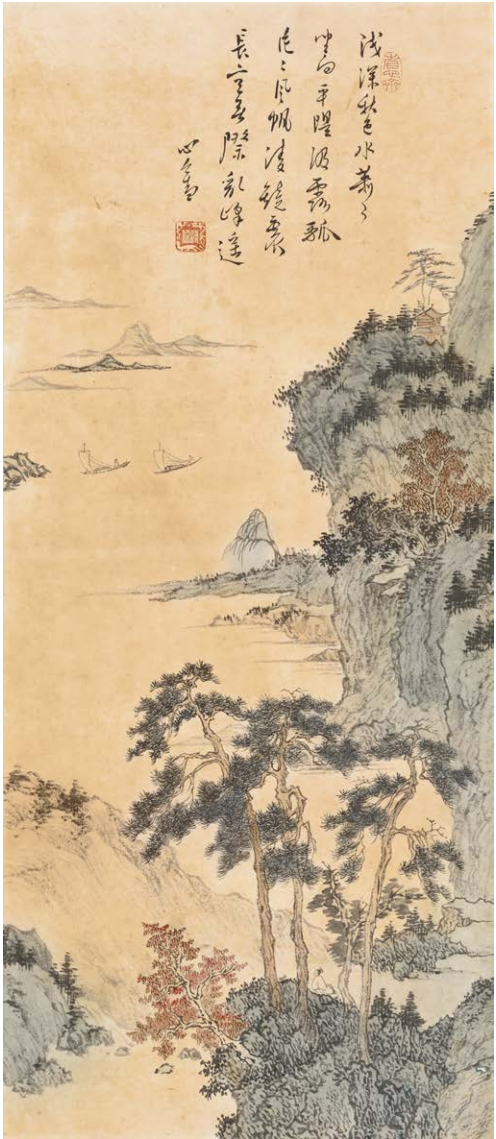
黃君璧·趙少昂·丁衍庸等諸家／何香凝
花鳥山水冊／紅梅
設色紙本 冊頁二十開／未托裱鏡片 一九六六年作

- （一）《花鳥山水冊》
- 黃君璧《山水》
題識：紉就女士屬畫。丙午（1966年）夏日於香島。黃君璧。
鈐印：黃君璧印、君翁、白雲堂
 - 趙少昂《秋蟬》
題識：纔著一蟬嘶晚日，西風容易便成秋。紉就女士清賞。少昂。
鈐印：少昂
 - 丁衍庸《荷花青蛙》
題識：紉就先生方家正。丁衍庸。
鈐印：虎（肖形印）

另有諸家十七開，題識、鈐印不錄。
趙少昂（1905–1998）題簽條：各有千秋。少昂題。
鈐印：少昂

（二）《紅梅》
題識：紉就女士紀念。何香凝。
鈐印：何香凝

註：譚紉就女士（1908–2002），廣東新會人，畢業於北京燕京大學，主修社會學。中日戰爭爆發後，避難來港。譚氏歷任基督教女青年會首長，真光女校校監及校董，新亞學院講師，也被香港政府委任太平紳士。譚女士熱愛中國繪畫，經常與藝術家聚會，一同作畫並交流藝術心得。此畫冊由多位藝術家好友贈送，以示友誼，其中包括丁衍庸、趙少昂及黃君璧等人。



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From the Collection of Madame Tan Jen Chiu
香港譚紉就女士收藏 (Lots 140-141)

141

PU RU (1896-1963)

Sailing

Scroll, mounted and framed, ink and colour on paper
66 × 28 cm. (26 x 11 in.)

Inscribed and signed, with two seals of the artist

HK\$50,000-70,000

US\$6,500-9,000

溥儒	長空遠帆	設色紙本	鏡框
----	------	------	----

題識：淺深秋色水蕭蕭，望向平隄汲露瓢。
片片風帆凌鏡裏，長空無際亂峰遙。
心奮。

鈐印：溥儒、省心齋

142

142

PU RU (1896-1963)

Boating into the Horizon

Scroll, mounted and framed, ink on paper
55 × 22 cm. (21 3⁄8 x 8 5⁄8 in.)

Inscribed and signed, with two seals of the artist

HK\$80,000-120,000

US\$11,000-16,000

溥儒	湖間泛舟	水墨紙本	鏡框
----	------	------	----

題識：小水小山千點墨，一邱一壑半江煙。
興來筆禿虛奔放，翠帶蒼橫莫我顛。
心奮。

鈐印：溥儒之印、墨戲

143

143

XU BEIHONG (1895-1953)

Gallopng Horse

Hanging scroll, framed, ink and colour on paper
50 × 68 cm. (19 5⁄8 x 26 3⁄4 in.)

Inscribed and signed, with one seal of the artist
Dated fifth month, *xinsi* year (1941)

PROVENANCE:
Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 2 November 1998, Lot 34.

HK\$260,000-350,000

US\$34,000-45,000

徐悲鴻 奔馬 設色紙本 立軸鏡框 一九四一年作

題識：辛巳（1941年）五月，悲鴻。

鈐印：江南布衣

來源：香港佳士得，近現代中國書畫，1998年11月2日，編號34。

38

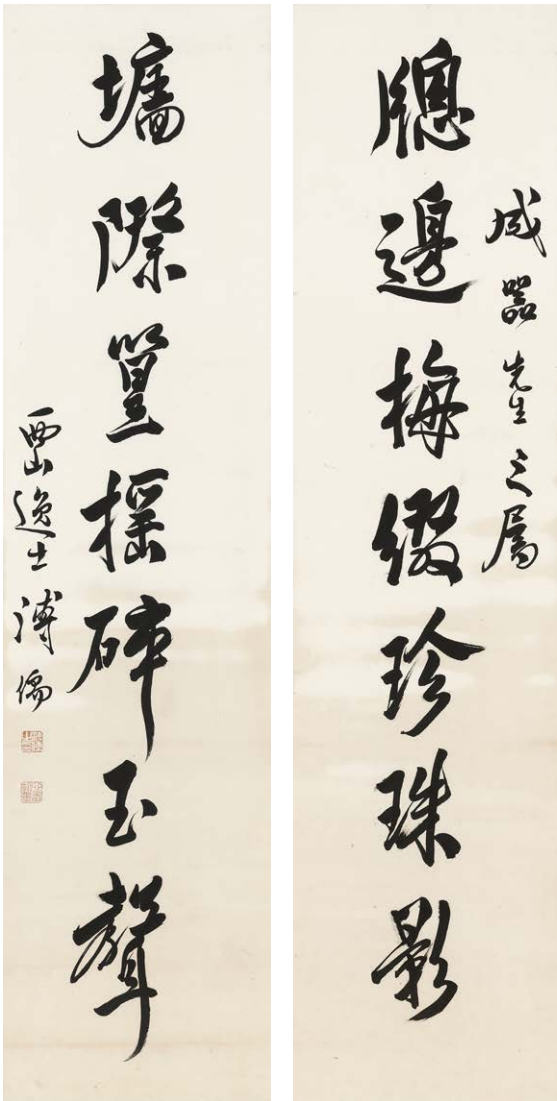
39



144

144
PU RU (1896-1963)
Gibbons Playing
Scroll, mounted and framed, ink and colour on paper
101.5 × 33 cm. (40 x 13 in.)
Inscribed and signed, with four seals of the artist
One collector's seal of Wang Guichen (1928-2022)
PROVENANCE:
Christie's Hong Kong, Fine Modern Chinese Paintings, 24 November 2014, Lot 1278.
NOTE:
The collector's seal belongs to Wang Guichen (1928-2022) from Tieling, Liaoning Province. Wang was a well-known historian, calligrapher, art collector and paleographer.

HK\$200,000-400,000
US\$26,000-52,000



145

145
PU RU (1896-1963)
Seven-character Calligraphic Couplet in Running Script
A pair of scrolls, mounted and framed, ink on paper
Each scroll measures 135.5 × 33.5 cm. (53 3/8 x 13 1/4 in.)
Inscribed and signed, with two seals of the artist
Dedicated to Chengqi
HK\$40,000-60,000
US\$5,200-7,700
溥儒 行書七言聯 水墨紙本 鏡框兩幅

釋文：牕邊梅綴珍珠影，墟際簞搖碎玉聲。
題識：成器先生之屬，西山逸士溥儒。
鈐印：溥儒之印、心畬翰墨



146

146
XU BEIHONG (1895-1953)
Horse
Scroll, mounted and framed, ink on paper
75.8 × 38.8 cm. (29 7/8 x 15 1/4 in.)
Inscribed and signed, with one seal of the artist
Dated twenty-seventh year (of the Republic, 1938)
Dedicated to Madame Yueyao
PROVENANCE:
Acquired directly from the artist, thence by descent.
NOTE:
According to the current owners, the recipient Yueyao was their aunt, whose full name was Chen Yueyao. Yueyao was born in Hong Kong in 1920 into a family originally from Bao'an, Guangdong. During her youth, she visited a Xu Beihong exhibition while travelling in Singapore and developed a strong interest in his art. Chen passed away in the United Kingdom in 2001. The work was later inherited by the present collectors and has remained in their possession ever since.

HK\$400,000-800,000
US\$52,000-110,000
徐悲鴻 馬 水墨紙本 鏡框 一九三八年作

題識：月瑤女士惠存，廿七年（1938），悲鴻。
鈐印：徐悲鴻
來源：直接得自畫家，並由家族傳承。
註：據現藏者介紹，上款人“月瑤”乃其姨媽，全名陳月瑤，籍貫廣東寶安縣，1920年生於香港，青年時曾在新加坡旅行途中參觀徐悲鴻畫展，對其藝術產生興趣。2001年，陳氏於英國去世，此作後傳承至現藏家至今。



147

147
ZHANG DAQIAN (1899-1983)
Calligraphy
Scroll, mounted and framed, ink on paper
32.3 × 119 cm. (12 ¾ x 46 ⅞ in.)
Inscribed and signed, with two seals of the artist
Dated summer, fifth month, *jihai* year (1959)
Dedicated to Defen

PROVENANCE:
Sotheby's Hong Kong, Fine Chinese Paintings, 27 October 2003, Lot 233.

NOTE:
The recipient of the work is Zheng Defen (1902-1986), master of Yu Xue Zhai, who was the former marketing manager of Hong Kong's Kung Sheung Daily News during the 1960s. He had great expertise in Chinese painting. He was also active in the cultural circle and befriended many artists such as Zhang Daqian, Deng Fen, Li Yanshan, and Huang Junbi.

HK\$120,000-200,000 **US\$16,000-26,000**

張大千 書法-餘學齋 水墨紙本 鏡框 一九五九年作

釋文：餘學齋。
題識：己亥（1959年）夏五月為德芬長兄書。大千弟張爰。
鈐印：張爰之印、大千居士
來源：香港蘇富比，中國書畫拍賣，2003年10月27日，編號233。
註：上款人鄭德芬（1902–1986），齋號“餘學齋”，上世紀六十年代擔任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。



149

148
ZHANG DAQIAN (1899-1983)
Letter to Wang Jiyuan
Unmounted scroll, framed, ink on paper
28 × 38 cm. (11 x 15 in.)
Inscribed and signed by the artist
Dated seventh day, fourth month

NOTE:
This lot is accompanied by a photograph of Zhang Daqian.

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

張大千 致王濟遠信札 水墨紙本 未托裱鏡框

釋文：濟哥左右，自子杰事出，終日惘惘，此公謹愿，竟為人所陷，從此永無握手之日，奈何，奈何。拙作四幀，託李世兄帶呈，未識可附驥否。此間天候轉涼，紐約想將入夏，淑娛夫人貴體聞仍時病時愈，望隨時珍衛。弟暫不得北遊，屈（曲）律師處仰企我哥與志山兄鼎力，感激無似，奉書即叩著安。弟爰奉頓首，四月七日。淑娛夫人前，內子叩安。

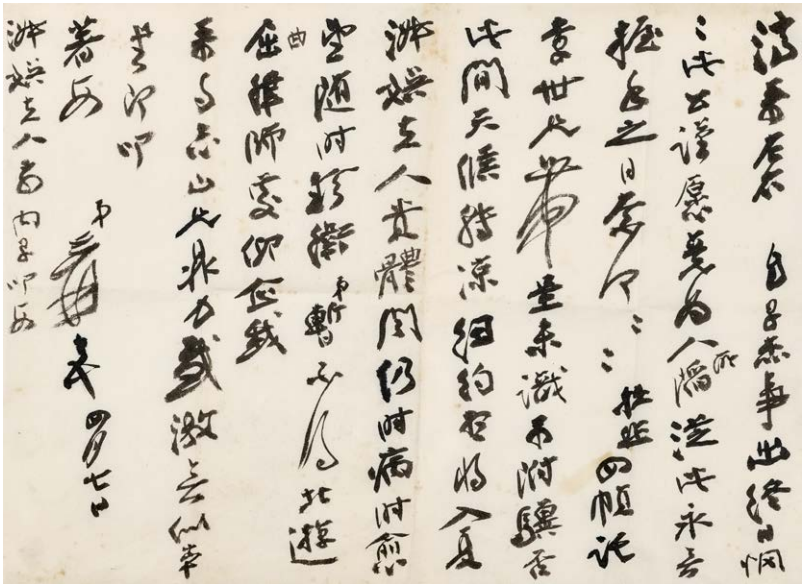
註：此作附有張大千照片一幅。

149
ZHANG DAQIAN (1899-1983) / **WANG JIYUAN** (1893-1975) / **WANG YACHEN** (1894-1983) / **WANG JIQIAN** (1907-2003)
Flowers and Birds
Album of four leaves, ink and colour on paper
Each leaf measures 39.5 × 60.5 cm. (15 ½ x 23 ⅞ in.)
1. Entitled, inscribed and signed by Zhang Daqian, with two seals
2. Entitled, inscribed and signed by Wang Jiyuan
3. Entitled, inscribed and signed by Wang Yachen, with one seal
Dated mid-autumn, *yiwei* year (1955)
4. Inscribed and signed by Wang Jiqian, with three seals
Three leaves dedicated to Bingzhong and Luona

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

張大千／王濟遠／汪亞塵／王季遷 花鳥冊 設色紙本 冊頁四開 一九五五年作

（一）題識：同到白頭。蜀郡張大千爰。
鈐印：張爰、大千
（二）題識：蘭竹雙清。一九五五年七月為秉中、羅娜賢伉儷紀念，濟遠。
（三）題識：樂何如。秉中羅娜賢伉儷屬，乙未（1955年）中秋，汪亞塵並題。
鈐印：汪亞塵
（四）題識：秉中羅娜清賞，王季遷寫。
鈐印：王季遷印、竹里館、懷雲樓



148





150

HUANG JUNBI (1898-1991)

Grapevine

Scroll, mounted and framed, ink on paper
120.5 × 60 cm. (47 ½ x 23 ¾ in.)

Inscribed and signed, with three seals of the
artist

Dated summer, *dingwei* year (1967)

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern
Paintings, 29 May 2005, Lot 796.

HK\$60,000-80,000 US\$7,700-11,000

黃君璧 多子圖 水墨紙本 鏡框
一九六七年作

題識：滿筐圓實驪珠滑，入口甘香冰玉寒。
若使文園知此渴，露華應不乞金盤。
錄鄧文原題溫日觀詩，丁未（1967年）
夏日君翁黃君璧。

鈐印：黃君璧印、君翁、白雲堂

來源：香港佳士得，中國近現代畫，2005年
5月29日，編號796。



陶鵬飛張閻瑛舊藏
張大千精品

Formerly in the Collection of Professor and Mrs. P.F. Tao 陶鵬飛張閭瑛舊藏



The present group of important Zhang Daqian paintings was formerly in the collection of Mrs. Pauline Tao (Zhang Lüying, 1916-2016), daughter of Zhang Xueliang (1901-2001), and her husband Professor P.F. Tao (Tao Pengfei, 1909-1999). Zhang Xueliang, a pivotal figure in modern Chinese history, was a passionate collector of painting and calligraphy and became a close friend of Zhang Daqian in the early 1930s. Through her father's connection, Pauline came to know the artist from a young age. After settling in the San Francisco Bay Area, she and her husband maintained close friendship with Zhang Daqian, often travelling and dining together. During the 1960s and 1970s, they received numerous significant works directly from the artist. This group of paintings remained with couple until they were entrusted to the present owner, a long-time family friend, who has cherished and preserved the collection with great care.

This collection comprises ten magnificent works by Zhang Daqian, spanning a diverse range of subjects and displaying exceptional artistry. Among them, *Bamboo and Orchids* (Lot 151) bears dedication to Prof. and Mrs. Tao. *The Scenery of Hua Mountain* (Lot 160) masterfully combines splashed ink and detailed brushwork, depicting a traditional subject in an entirely new style with captivating charm. The set of eight paintings of flowers, vegetables, and landscapes (Lots 152-159), all similar in size and executed on Japanese silk-mounted cardboards, were likely originally conceived as an album. Each piece, whether created through splashing or outlining, is exquisitely rendered. All were published in the 1967 book *Recent Works by Zhang Daqian*, featuring a title inscription by Ye Gongchao (1904-1981) and published by Taipei's Weixin Book Store, making them exceptionally rare. Several of these works were later selected for major exhibitions of the artist, including the 1988 exhibition at the Taipei National Museum of History and the 1991 show at the Arthur M. Sackler Gallery in Washington, D.C. As such, they represent museum-caliber masterpieces seldom seen on the market.



此系列重要張大千作品原為張學良（1901 - 2001）獨女張閭瑛女士（1916 - 2016）及其夫婿陶鵬飛教授（1909 - 1999）舊藏。張學良，近代中國歷史上佔有舉足輕重地位的人物，素喜書畫，於三十年代初結識張大千，並結為深交。因父之緣，張閭瑛自幼便與張大千相識，定居美國加州灣區後，與夫婿陶鵬飛時常與大千先生往來，不論遊歷、聚餐，皆多有交集。陶公伉儷於六、七十年代屢獲大千先生贈予作品，此系列作品自入藏以來一直由二人珍藏。現藏家與陶公伉儷為世交，自獲贈收藏以來，珍護至今。

此收藏含張大千作品十幀，題材多樣，精彩絕倫。其中《蘭竹》（編號151）乃寫贈陶氏夫婦二人，並具上款。《華山小景》（編號160）潑寫兼施，水墨淋漓，以全新風格描繪傳統題材，意趣盎然。花卉蔬果山水八幀（編號152-159），尺幅相近，均作於日本製絹面卡紙上，或原為一冊。各幅或潑灑，或勾勒，精妙無比，全部出版於1967年由葉公超（1904-1981）題署，台北維新書局出版之《張大千近作》一書中，甚為罕有。部分作品其後又選入數次張大千重要展覽，包括1988年台北歷史博物館及1991年華盛頓薩克勒美術館舉行之張大千個展，可謂媲美博物館收藏之大千難得佳作。

Formerly in the Collection of Professor and Mrs. P.F. Tao 陶鵬飛張閭瑛舊藏 (Lots 151-160)



Prof. and Mrs. P. F. Tao
陶鵬飛張閭英伉儷



Prof. and Mrs. P. F. Tao with
Madame Chang Hsu Wen-po
陶鵬飛張閭英伉儷和徐雯波女士

151

ZHANG DAQIAN (1899-1983)

Bamboo and Orchids

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

66 × 33 cm. (26 x 13 in.)

Inscribed and signed, with five seals of the artist

Dated Lunar New Year's Eve, sixty-first year (of the Republic, 1972)

Dedicated to Pengfei and Madame Lüying

EXHIBITED:

Taipei, National Museum of History, *The Anniversary Exhibition of Chang Dai-chien's 90th Birthday*, 14 May-16 June 1988.

LITERATURE:

The Catalogue of the Anniversary Exhibition of Chang Dai-chien's 90th Birthday, National Museum of History, Taipei, May 1988, pp 251-252, pl. 102.

Kao Ling-mei (ed), *Chinese Painting by Chang Da-chien*, Art Book Co., Ltd., Taipei, 23 October 1988, p. 26, pl. 6.

HK\$500,000-800,000 **US\$65,000-110,000**

張大千 蘭竹 設色紙本 木板鏡框 一九七二年作

題識：六十一年（1972）歲不盡日寫頌鵬飛吾兄、閭英夫人癸丑（1973年）新春百福。爰翁。

鈐印：張爰之印、大千居士、壬子（1972年）、環華庵、春長好

展覽：台北，國立歷史博物館，“張大千九十紀念展”，1988年5月14日至6月16日。

出版：《張大千九十紀念展書畫集》，國立歷史博物館，台北，1988年5月，第251-252頁，圖版102。
高嶺梅編，《張大千畫》，藝術圖書公司，台北，1988年10月23日，第26頁，圖版6。



151

152

ZHANG DAQIAN (1899-1983)

Pink Lotus Blossoms

Scroll, mounted on cardboard and framed, ink and colour on silk
30.8 × 39.8 cm. (12 ¼ x 15 ⅞ in.)

Inscribed and signed, with two seals of the artist

EXHIBITED:

Taipei, National Museum of History, *The Anniversary Exhibition of Chang Dai-chien's 90th Birthday*, 14 May-16 June 1988.
Washington D.C., Arthur M. Sackler Gallery, Smithsonian Institution; New York, Asia Society; St. Louis, St. Louis Art Museum, *Challenging the Past-The Paintings of Chang Dai-chien*, 24 November 1991-5 April 1992.

LITERATURE:

Recent Paintings by Zhang Daqian, pl. 7.
Recent Paintings by Zhang Daqian Vol. I and II, Weixin Book Store, Taipei, February 1967, unpaginated (loose leaves).
The Catalogue of the Anniversary Exhibition of Chang Dai-chien's 90th Birthday, National Museum of History, Taipei, May 1988, pp. 177-178, pl.67-1.
Kao Ling-mei (ed), *Chinese Painting by Chang Da-chien*, Art Book Co., Ltd., Taipei, 23 October 1988, p. 48, pl. 40.
Shen C.Y. Fu and Jan Stuart, Exhibition Catalogue *Challenging the Past-The Paintings of Chang Dai-chien*, Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D. C., 1991, pp. 240-241, pl. 62.
Classic Masterpieces: Lotus Paintings by Zhang Daqian, Sichuan Fine Arts Publishing House, June 1996, unpaginated.
Illustrated Compendium of Contemporary Chinese Painters: Masters Volume - Zhang Daqian, Sichuan Fine Arts Publishing House, August 2005, p. 89.

HK\$700,000-1,200,000

US\$90,000-160,000

張大千

紅蓮

設色絹本

卡紙鏡框

題識：爰翁大風堂寫。

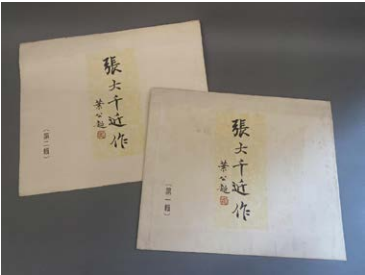
鈐印：張爰長壽、張大千長年大吉又日利

展覽：台北，國立歷史博物館，“張大千九十紀念展”，1988年5月14日至6月16日。
華盛頓，美國史密森國家博物館薩克勒美術館；華盛頓，亞洲協會；密蘇里州，聖路易藝術館，“血戰古人—張大千繪畫”，1991年 5月11日－1992年4月5日。

出版：葉公超題署，《張大千近作》，圖版7。
葉公超題署，《張大千近作》（第一、二輯），維新書局，台北，1967年2月，無頁碼（活頁）。
《張大千九十紀念展書畫集》，國立歷史博物館，台北，1988年5月，第177-178頁，圖版67-1。
高嶺梅編，《張大千畫》，藝術圖書公司，台北，1988年10月23日，第48頁，圖版40。
《血戰古人—張大千繪畫》展覽目錄，美國史密森國家博物館薩克勒美術館，華盛頓，1991年，第240-241頁，圖版62。
《名畫經典：張大千荷花》，四川美術出版社，1996年6月，無頁碼。
《中國當代畫家圖典·名家卷·張大千》，四川美術出版社，2005年8月，第89頁。



152





153

153

ZHANG DAQIAN (1899-1983)

Grapevine

Scroll, mounted on cardboard and framed,
ink and colour on silk
30.5 × 39.5 cm. (12 x 15 ½ in.)
Signed, with one seal of the artist

EXHIBITED:

Taipei, National Museum of History, *The Anniversary Exhibition of Chang Dai-chien's 90th Birthday*, 14 May-16 June 1988.
Washington D.C., Arthur M. Sackler Gallery, Smithsonian Institution; New York, Asia Society; St. Louis, St. Louis Art Museum, *Challenging the Past-The Paintings of Chang Dai-chien*, 24 November 1991-5 April 1992.

LITERATURE:

Recent Paintings by Zhang Daqian, pl. 5.
Recent Paintings by Zhang Daqian Vol. I and II, Weixin Book Store, Taipei, February 1967, unpaginated (loose leaves).
The Catalogue of the Anniversary Exhibition

of Chang Dai-chien's 90th Birthday, National Museum of History, Taipei, May 1988, pp. 177-178, pl.67-2.
Shen C.Y. Fu and Jan Stuart, Exhibition Catalogue *Challenging the Past-The Paintings of Chang Dai-chien*, Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D. C., 1991, pp. 240, 241, pl. 62.
Illustrated Compendium of Contemporary Chinese Painters: Masters Volume - Zhang Daqian, Sichuan Fine Arts Publishing House, August 2005, p. 89.
Zhang Daqian's Documentary Illustrations, Jiu Xiangju, Taipei, 18 September 2010, p. 93.

HK\$300,000-600,000

US\$39,000-77,000

張大千 葡萄 設色絹本 卡紙鏡框

款識：爰杜多。

鈐印：大千唯印大年

展覽：台北，國立歷史博物館，“張大千九十紀念展”，1988年5月14日至6月16日。
華盛頓，美國史密森國家博物館薩克勒美術館；華盛頓，亞洲協會；密蘇里州，聖路易藝術館，“血戰古人—張大千繪畫”，1991年5月11日－1992年4月5日。

出版：葉公超題署，《張大千近作》，圖版5。
葉公超題署，《張大千近作》（第一、二輯），維新書局，台北，1967年2月，無頁碼（活頁）。
《張大千九十紀念展書畫集》，國立歷史博物館，台北，1988年5月，第177-178頁，圖版67-2。
《血戰古人—張大千繪畫》展覽目錄，美國史密森國家博物館薩克勒美術館，華盛頓，1991年，第240, 241頁，圖版62。
《中國當代畫家圖典·名家卷·張大千》，四川美術出版社，2005年8月，第89頁。
《張大千畫冊暨文獻圖錄》，舊香居，台北，2010年9月18日，第93頁。



154

154

ZHANG DAQIAN (1899-1983)

White Lotus Blossoms

Scroll, mounted on cardboard and framed,
ink and colour on silk
30.5 × 39.5 cm. (12 x 15 ½ in.)
Signed with one seal of the artist

EXHIBITED:

Taipei, National Museum of History, *The Anniversary Exhibition of Chang Dai-chien's 90th Birthday*, 14 May-16 June 1988.
Washington D.C., Arthur M. Sackler Gallery, Smithsonian Institution; New York, Asia Society; St. Louis, St. Louis Art Museum, *Challenging the Past-The Paintings of Chang Dai-chien*, 24 November 1991-5 April 1992.

LITERATURE:

Recent Paintings by Zhang Daqian, pl. 6.
Recent Paintings by Zhang Daqian Vol. I and II, Weixin Book Store, Taipei, February 1967, unpaginated (loose leaves).

The Catalogue of the Anniversary Exhibition of Chang Dai-chien's 90th Birthday, National Museum of History, Taipei, May 1988, pp. 179-180, pl.67-3.
Shen C.Y. Fu and Jan Stuart, Exhibition Catalogue *Challenging the Past-The Paintings of Chang Dai-chien*, Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D. C., 1991, pp. 240, 242, pl. 62.
Classic Masterpieces: Lotus Paintings by Zhang Daqian, Sichuan Fine Arts Publishing House, June 1996, unpaginated, cover.
Zhang Daqian's Documentary Illustrations, Jiu Xiangju, Taipei, 18 September 2010, p. 93.

HK\$600,000-1,200,000

US\$77,000-160,000

張大千 白蓮 設色絹本 卡紙鏡框

款識：蜀人張大千爰。

鈐印：大千唯印大年

展覽：台北，國立歷史博物館，“張大千九十紀念展”，1988年5月14日至6月16日。
華盛頓，美國史密森國家博物館薩克勒美術館；華盛頓，亞洲協會；密蘇里州，聖路易藝術館，“血戰古人—張大千繪畫”，1991年5月11日－1992年4月5日。

出版：葉公超題署，《張大千近作》，圖版6。
葉公超題署，《張大千近作》（第一、二輯），維新書局，台北，1967年2月，無頁碼（活頁）。
《張大千九十紀念展書畫集》，國立歷史博物館，台北，1988年5月，第179-180頁，圖版67-3。
《血戰古人—張大千繪畫》展覽目錄，美國史密森國家博物館薩克勒美術館，華盛頓，1991年，第240, 242頁，圖版62。
《名畫經典：張大千荷花》，四川美術出版社，1996年6月，無頁碼，封面。
《張大千畫冊暨文獻圖錄》，舊香居，台北，2010年9月18日，第92頁。



155

155

ZHANG DAQIAN (1899-1983)

Mushroom

Scroll, mounted on cardboard and framed, ink and colour on silk
30.8 × 40 cm. (12 ⅛ x 15 ¾ in.)
Inscribed and signed, with one seal of the artist

LITERATURE:
Recent Paintings by Zhang Daqian, pl. 10.
Recent Paintings by Zhang Daqian Vol. I and II, Weixin Book Store, Taipei, February 1967, unpaginated (loose leaves).
Zhang Daqian's Documentary Illustrations, Jiu Xiangju, Taipei, 18 September 2010, p. 93.

HK\$200,000-300,000

張大千

草

設色絹本

卡紙鏡框

題識：南詔雞萇北口蘑，故鄉風味儘堪多。
新來卻被山妻笑，奈汝松茸繫夢何。
大千居士爰。

鈐印：大千唯印大年

出版：葉公超題署，《張大千近作》，圖版10。
葉公超題署，《張大千近作》（第一、二輯），維新書局，台北，1967年2月，無頁碼（活頁）。
《張大千畫冊暨文獻圖錄》，舊香居，台北，2010年9月18日，第93頁。

US\$26,000-39,000



156

156

ZHANG DAQIAN (1899-1983)

Vegetable

Scroll, mounted on cardboard and framed, ink and colour on silk
30.2 × 39.2 cm. (11 7⁄8 x 15 ⅜ in.)
Signed, with one seal of the artist

LITERATURE:
Recent Paintings by Zhang Daqian, pl. 9.
Recent Paintings by Zhang Daqian Vol. I and II, Weixin Book Store, Taipei, February 1967, unpaginated (loose leaves).

HK\$300,000-500,000

張大千

山廚清供

設色絹本

卡紙鏡框

款識：爰翁。
鈐印：大千唯印大年
出版：葉公超題署，《張大千近作》，圖版9。
葉公超題署，《張大千近作》（第一、二輯），維新書局，台北，1967年2月，無頁碼（活頁）。

US\$39,000-65,000

157

ZHANG DAQIAN (1899-1983)

Enjoying the Distant Scenes atop the Mountains

Scroll, mounted on cardboard and framed, ink and colour on silk
30.5 × 40 cm. (12 × 15 ¾ in.)
Signed with one seal of the artist

EXHIBITED:

Taipei, National Museum of History, *The Anniversary Exhibition of Chang Dai-chien's 90th Birthday*, 14 May-16 June 1988.
Washington D.C., Arthur M. Sackler Gallery, Smithsonian Institution; New York, Asia Society; St. Louis, St. Louis Art Museum, *Challenging the Past-The Paintings of Chang Dai-chien*, 24 November 1991-5 April 1992.

LITERATURE:

Recent Paintings by Zhang Daqian, pl. 8.
Recent Paintings by Zhang Daqian Vol. I and II, Weixin Book Store, Taipei, February 1967, unpaginated (loose leaves).
The Catalogue of the Anniversary Exhibition of Chang Dai-chien's 90th Birthday, National Museum of History, Taipei, May 1988, pp 181-182, pl.67-5.
Shen C.Y. Fu and Jan Stuart, Exhibition Catalogue *Challenging the Past-The Paintings of Chang Dai-chien*, Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D. C., 1991, pp. 240, 243, pl. 62.

HK\$1,000,000-2,000,000 US\$130,000-260,000

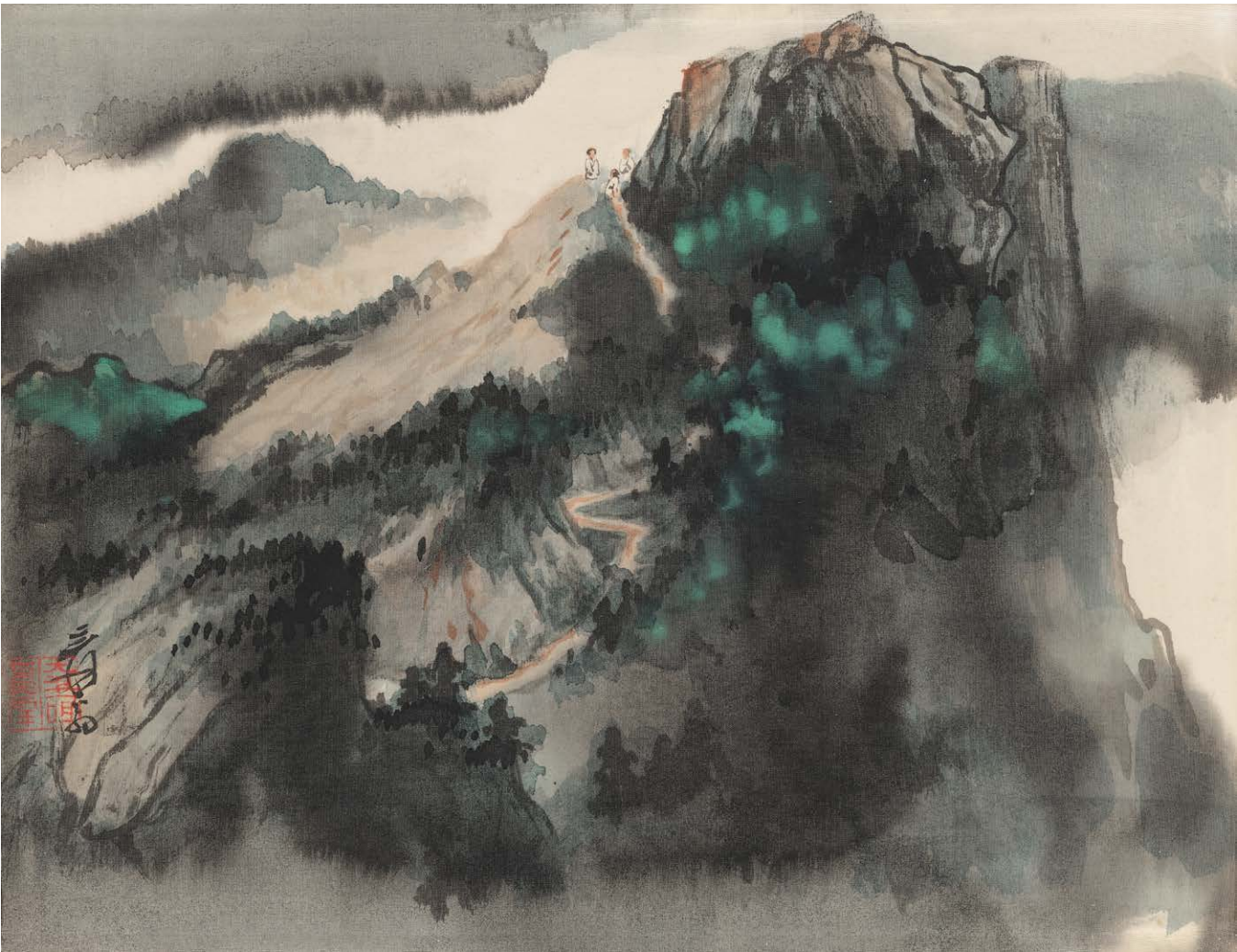
張大千 登高遠眺 設色絹本 卡紙鏡框

款識：爰翁。

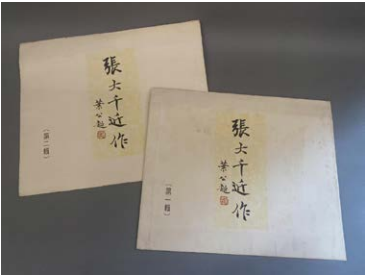
鈐印：大千唯印大年

展覽：台北，國立歷史博物館，“張大千九十紀念展”，1988年5月14日至6月16日。
華盛頓，美國史密森國家博物館薩克勒美術館；華盛頓，亞洲協會；密蘇里州，聖路易藝術館，“血戰古人—張大千繪畫”，1991年5月11日—1992年4月5日。

出版：葉公超題署，《張大千近作》，圖版8。
葉公超題署，《張大千近作》（第一、二輯），維新書局，台北，1967年2月，無頁碼（活頁）。
《張大千九十紀念展書畫集》，國立歷史博物館，台北，1988年5月，第181—182頁，圖版67—5。
《血戰古人—張大千繪畫》展覽目錄，美國史密森國家博物館薩克勒美術館，華盛頓，1991年，第240, 243頁，圖版62。



157



158

ZHANG DAQIAN (1899-1983)

Enjoying the River Scenes

Scroll, mounted on cardboard and framed, ink and colour on silk
30.5 × 39.5 cm. (12 x 15 ½ in.)
Signed with one seal of the artist

EXHIBITED:

Taipei, National Museum of History, *The Anniversary Exhibition of Chang Dai-chien's 90th Birthday*, 14 May-16 June 1988.
Washington D.C., Arthur M. Sackler Gallery, Smithsonian Institution; New York, Asia Society; St. Louis, St. Louis Art Museum, *Challenging the Past-The Paintings of Chang Dai-chien*, 24 November 1991-5 April 1992.

LITERATURE:

Recent Paintings by Zhang Daqian, pl. 4.
Recent Paintings by Zhang Daqian Vol. I and II, Weixin Book Store, Taipei, February 1967, unpaginated (loose leaves).
The Catalogue of the Anniversary Exhibition of Chang Dai-chien's 90th Birthday, National Museum of History, Taipei, May 1988, pp 179-180, pl.67-4, cover.
Kao Ling-mei (ed), *Chinese Painting by Chang Da-chien*, Art Book Co., Ltd., Taipei, 23 October 1988, p. 92 pl. 92.
Shen C.Y. Fu and Jan Stuart, Exhibition Catalogue *Challenging the Past-The Paintings of Chang Dai-chien*, Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D. C., 1991, pp. 240, 242, pl. 62.

HK\$800,000-1,500,000 US\$110,000-200,000

張大千 臨流攬勝 設色絹本 卡紙鏡框

款識：蜀人張大千爰。

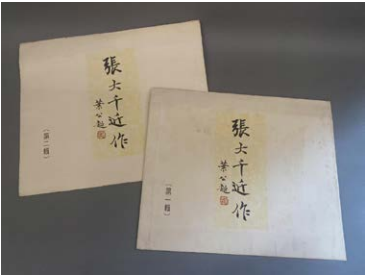
鈐印：大千唯印大年

展覽：台北，國立歷史博物館，“張大千九十紀念展”，1988年5月14日至6月16日。
華盛頓，美國史密森國家博物館薩克勒美術館；華盛頓，亞洲協會；密蘇里州，聖路易藝術館，“血戰古人—張大千繪畫”，1991年5月11日－1992年4月5日。

出版：葉公超題署，《張大千近作》，圖版4。
葉公超題署，《張大千近作》（第一、二輯），維新書局，台北，1967年2月，無頁碼（活頁）。
《張大千九十紀念展書畫集》，國立歷史博物館，台北，1988年5月，第179-180頁，圖版67-4，封面。
高嶺梅編，《張大千畫》，藝術圖書公司，台北，1988年10月23日，第92頁，圖版92。
《血戰古人—張大千繪畫》展覽目錄，美國史密森國家博物館薩克勒美術館，華盛頓，1991年，第240, 242頁，圖版62。



158



159

ZHANG DAQIAN (1899-1983)

At Sunset

Scroll, mounted on cardboard and framed, ink and colour on silk

31.3 × 40.2 cm. (12 3⁄8 x 15 7⁄8 in.)

Signed, with one seal of the artist

EXHIBITED:

Taipei, National Museum of History, *The Anniversary Exhibition of Chang Dai-chien's 90th Birthday*, 14 May-16 June 1988.

Washington D.C., Arthur M. Sackler Gallery, Smithsonian Institution; New York, Asia Society; St. Louis, St. Louis Art Museum, *Challenging the Past-The Paintings of Chang Dai-chien*, 24 November 1991-5 April 1992.

LITERATURE:

Recent Paintings by Zhang Daqian, pl. 1.

Recent Paintings by Zhang Daqian Vol. I and II, Weixin Book Store, Taipei, February 1967, unpaginated (loose leaves).

The Catalogue of the Anniversary Exhibition of Chang Dai-chien's 90th Birthday, National Museum of History, Taipei, May 1988, pp 181-182, pl.67-6.

Kao Ling-mei (ed), *Chinese Painting by Chang Da-chien*, Art Book Co., Ltd., Taipei, 23 October 1988, cover.

Shen C.Y. Fu and Jan Stuart, Exhibition Catalogue *Challenging the Past-The Paintings of Chang Dai-chien*, Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D. C., 1991, pp. 240, 243, pl. 62.

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

US\$130,000-260,000

張大千

晚色

設色絹本

卡紙鏡框

款識：爰翁。

鈐印：張爰

展覽：台北，國立歷史博物館，“張大千九十紀念展”，1988年5月14日至6月16日。
華盛頓，美國史密森國家博物館薩克勒美術館；華盛頓，亞洲協會；密蘇里州，聖路易藝術館，“血戰古人—張大千繪畫”，1991年5月11日—1992年4月5日。

出版：葉公超題署，《張大千近作》，圖版1。

葉公超題署，《張大千近作》（第一、二輯），維新書局，台北，1967年2月，無頁碼（活頁）。

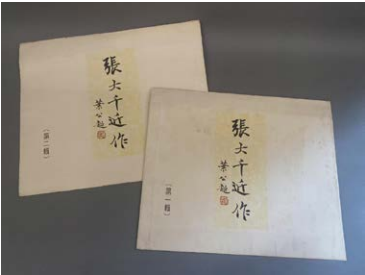
《張大千九十紀念展書畫集》，國立歷史博物館，台北，1988年5月，第181—182頁，圖版67—6。

高嶺梅編，《張大千畫》，藝術圖書公司，台北，1988年10月23日，封面。

《血戰古人—張大千繪畫》展覽目錄，美國史密森國家博物館薩克勒美術館，華盛頓，1991年，第240, 243頁，圖版62。



159



160

ZHANG DAQIAN (1899-1983)

The Scenery of Hua Mountain

Scroll, mounted on cardboard and framed, ink and colour on silk

41.8 × 36 cm. (16 ½ x 14 ⅛ in.)

Signed with one seal of the artist

EXHIBITED:

Taipei, National Museum of History, *The Anniversary Exhibition of Chang Dai-chien's 90th Birthday*, 14 May-16 June 1988.

LITERATURE:

The Catalogue of the Anniversary Exhibition of Chang Dai-chien's 90th Birthday, National Museum of History, Taipei, May 1988, pp. 279-280, pl. 116.

Kao Ling-mei (ed), *Chinese Painting by Chang Da-chien*, Art Book Co., Ltd., Taipei, October 1988, cover.

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

US\$160,000-290,000

張大千

華山小景

設色絹本

卡紙鏡框

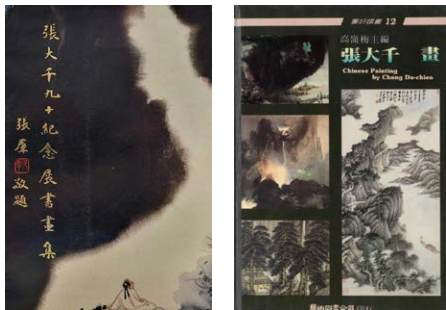
款識：爰翁。

鈐印：大千唯印大年

展覽：台北，國立歷史博物館，“張大千九十紀念展”，1988年5月14日至6月16日。

出版：《張大千九十紀念展書畫集》，國立歷史博物館，台北，1988年5月，第279-280頁，圖版116。

高嶺梅編，《張大千畫》，藝術圖書公司，台北，1988年10月23日，封面。



160



161

161
HUANG JUNBI (1898-1991)
Fishing by a Creek
Scroll, mounted and framed, ink and colour on paper
60 × 91.3 cm. (23 5/8 x 36 in.)
Inscribed and signed, with three seals of the artist
Dated summer, *wuchen* year (1988)

PROVENANCE:
Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 2 November 1998, Lot 56.

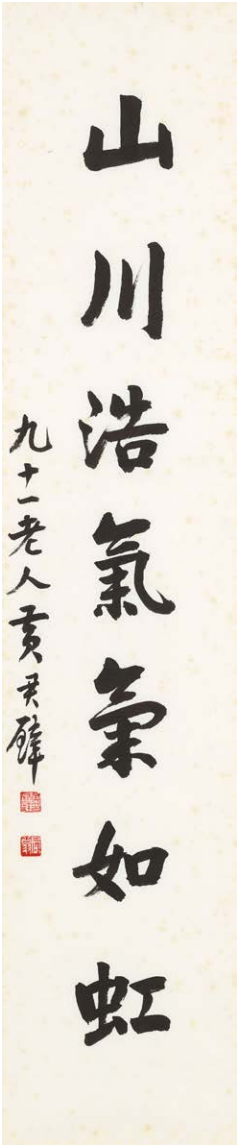
HK\$50,000-70,000 **US\$6,500-9,000**

黃君璧 臨溪垂釣 設色紙本 鏡框 一九八八年作

題識：依依雲影戀青山，谷隱忘機意自閑。喜聽泉聲和鳥語，尋幽垂釣不知還。戊辰（1988年）夏日，九十一老人黃君璧。

鈐印：黃君璧印、君翁、白雲堂

來源：香港佳士得，近現代中國書畫，1998年11月2日，編號56。



162

162
HUANG JUNBI (1898-1991)
Boating / Calligraphic Couplet
A set of three scrolls, mounted and framed, ink and colour on paper / ink on paper
Boating measures 87.5 × 56.5 cm. (34 1/2 x 22 1/4 in.)
Inscribed and signed, with three seals of the artist
Dated spring, *yiwei* year (1955)
Calligraphic Couplet, each scroll measures 90 × 18.2 cm. (35 3/8 x 7 1/8 in.)
Inscribed and signed, with three seals of the artist

LITERATURE:
Master Huang Chun-Pi's 115-Year-Old Commemorative Catalogue of Paintings, National Dr. Sun Yat-Sen Memorial Hall, Huang Chun-Pi Fine Arts Fellowship Foundation, Taipei, 2011, p.173 (*Boating*).

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

黃君璧 扁舟行處賞心多／行書七言聯 設色紙本／水墨紙本 鏡框三幅 一九五五年作

《扁舟行處賞心多》

題識：曉山經雨洗青螺，溪水連天漾碧波。此景此時誰會得，扁舟行處賞心多。乙未（1955年）春日畫於白雲堂，黃君璧。

鈐印：黃君璧印、君翁、白雲堂

《行書七言聯》

釋文：天地長春春似海，山川浩氣氣如虹。

題識：九十一老人黃君璧。

鈐印：黃君璧印、君翁、白雲堂

出版：《黃君璧——五歲誕辰紀念畫集》，國立國父紀念館，財團法人台北市黃君璧先生美術獎助文教基金會，2011年，第173頁（《扁舟行處賞心多》）。

The Chiang Chao-shen Collection: Chinese Paintings from the Lingou Hall

靈漚長物：江兆申藏中國書畫

Christie's is honoured to present the Chinese painting collection of Chiang Chao-shen, esteemed scholar, artist, and former Deputy Director of the National Palace Museum in Taiwan. A leading authority in classical Chinese painting, Chiang's profound scholarship and connoisseurship left a lasting mark on academia and the museum world. His private collection, spanning works from the Ming dynasty to the 20th century, reflects his lifelong dedication to scholarship and his deep artistic lineage.

Born in 1925 in She County, Anhui Province, Chiang, also known by his sobriquet Shuyuan, was raised in a cultured family. Under his parents' tutelage, he began reading, writing, and seal carving at an early age. By the age of eight, he was already producing paintings and calligraphic couplets for patrons. At the age of nine, he had the opportunity to meet the master painter Huang Binhong in Shanghai.

Chiang moved from China to Taiwan with his wife in May 1949. That same year, he wrote to the renowned artist Pu Ru, who had also recently arrived in Taiwan, seeking to become his student. Pu Ru accepted, and Chiang formally studied classical prose and poetry under his guidance.



Chiang Chao-shen and
Pu Ru
江兆申與溥儒



Chiang Chao-shen at the National
Palace Museum, Taipei, 1966.
江兆申於台北故宮博物院，1966年



Chiang Chao-shen in his first solo
exhibition at the Taipei Zhongshan
Hall in 1965.
江兆申於1965年台北中山堂舉辦首
次個展

Beyond this formative mentorship, Chiang spent the next several decades immersed in Chinese history, literature, and art. He co-founded and actively participated in several influential art societies in Taiwan, including the Qixiu Jinshi Shuhua Hui (七修金石書畫會) with Fu Shen, Haijiao Yinji (海嶠印集) with Wang Zhuangwei, and Mingyi Shishe (明夷詩社) with Liang Hanchao. These groups promoted the study of painting, seals, and poetry, and helped establish Chiang's reputation as a prominent cultural figure. In parallel with his scholarship, Chiang remained deeply engaged in his own artistic practice. He held his first solo exhibition in 1965 and subsequently exhibited widely in both Taiwan and mainland China.

In 1965, Chiang began his career at the National Palace Museum in Taipei as a deputy researcher. In 1969, at the invitation of the U.S. Department of State, he spent a year in the United States as a visiting researcher at the University of Michigan. During his stay, he had the opportunity to visit significant public and private collections of Chinese paintings and calligraphy, and he completed a study on the activities of Suzhou painters during the 16th century. Over nearly three decades at the Museum, until his retirement in 1991, Chiang published extensively on Ming dynasty artists, such as Tang Yin (1969) and Wen Zhengming (1977), and curated landmark exhibitions, including “Ninety Years of Wu School Paintings” (1972). In 1978, he was appointed Deputy Director and later served as Director of the Department of Chinese Paintings. He was widely respected for both his scholarship and leadership. After retiring in 1991, Chiang moved to Puli in Nantou County to focus on his artistic practice.

It is no surprise that Chiang Chao-shen assembled a distinguished private collection of Chinese paintings over his lifetime. Among the highlights are a Ming dynasty calligraphic work by Chen Chun and modern masterpieces by Huang Binhong and Pu Ru. In addition, a curated selection from Chiang's collection will be offered in an online auction from 28 October to 11 November, providing collectors with a rare glimpse into the refined aesthetic of this modern literatus—encompassing paintings, calligraphy, inkstones, and ink rubbings.



佳士得榮幸呈獻台北故宮博物院前副院長、著名學者、藝術家江兆申的中國書畫收藏。

江兆申作為中國古典書畫領域的權威，以其深厚的學術造詣與鑒藏眼光，對學界、博物館產生了深遠影響。他的私人收藏涵概了明代至二十世紀的重要作品，充分體現了他畢生對學術與藝術傳承的專注與追求。

江兆申（1925年生於安徽歙縣），字荂原，出身書香門第，自幼由父母授課，學習讀書寫字，並很早開始接觸篆刻。他年僅八歲即能為人作畫題聯，九歲時在舅父的引薦下，有幸在上海拜訪大畫家黃賓虹。

1949年5月，江兆申與夫人從中國遷居台灣。同年，他致信同樣剛遷台不久的著名書畫家溥儒，表達拜師學習之願，獲溥氏欣然應允，遂正式拜入寒玉門下，研習傳統經史子集與書畫諸藝。追隨溥儒受學之外，江兆申數十年間潛心研究中國歷史、文學與藝術。他積極參與並發起多個在台灣極具影響力的藝術社團，包括與傅申共同創立的「七修金石書畫會」、與王壯為合作的「海嶠印集」以及與梁寒操共同組建的「明夷詩社」。這些社團致力於推動書畫、印學與詩詞的研究與交流，奠定了江兆申在學界與藝壇的地位。除了學術活動與成就外，江氏亦不斷精進自身藝術創作。

1965年，江兆申在台灣舉辦首場個人畫展後，同年獲薦進入台北故宮博物院任職，起初為副研究員。1969年，應美國國務院邀請，江氏以美國密西歇大學客座研究員身份留美一年，不但訪問了當地中國書畫之重要公私收藏，也完成十六世紀蘇州地區畫家活動情形之研究。在近三十年的博物館生涯中，他發表了大量關於明代畫家如唐寅（1969年）與文徵明（1977年）的研究成果，並策劃了多個重要展覽，包括1972年的《吳派繪畫九十年》。1978年，晉升為副院長兼中國書畫處處長。其深厚的學識與卓越的領導能力，廣受博物館業界與藝壇友好尊重。江氏於1991年退休，遷居南投埔里，潛心致力於繪畫創作。



As a visiting researcher in the US, Chiang Chao-shen met scholars Fu Shen and Thomas Lawton at the Freer Gallery of Art in Washington D.C., 1969.

江兆申1969年赴美擔任訪問研究員，到訪華盛頓弗利爾美術館，與藝術史學者羅覃、傅申觀賞畫作。



江兆申一生收藏之中國書畫收藏，自成體系，蔚為大觀。收藏亮點包括明代書法家陳淳的書法，以及黃賓虹、溥儒等近現代大家的繪畫。日場拍賣之外，佳士得同時將於10月28日至11月11日舉行網上拍賣，遴選江氏收藏中一批重要書畫、墨硯與碑帖珍品，呈現這位現代學者、文人雅士獨具品味的藝術世界。

The Chiang Chao-shen Collection: Chinese Paintings from the Lingou Hall 靈漚長物：江兆申藏中國書畫 (Lots 163-167)



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163

PU RU (1896-1963)

Mountains in the Clouds

Handscroll, ink and colour on paper

Painting: 9.5 × 99.6 cm. (3 ¾ x 39 ¼ in.)

Frontispiece: 14.5 × 90 cm. (5 ¾ x 35 ¾ in.)

Colophon: 21.6 × 747.1 cm. (8 ½ x 294 ⅞ in.)

Inscribed and signed, with two seals of the artist

Dated fifth month, *jiawu* year (1954)

Frontispiece, colophons and titleslip by Jiang Zhaoshen (1925-1996),

with a total of eleven seals

Frontispiece and colophon dated *gengwu* year (1990)

HK\$300,000-500,000

US\$39,000-65,000

溥儒

雲山圖

設色紙本

手卷

一九五四年作

題識：滿天風雨夕陽收，曉見峰巒翠色浮。
吳楚浮雲千萬里，茫茫何處岳陽樓。
陳生雋甫鷗波館中作此。甲午（1954年）五月。心畬。

鈐印：溥儒、畊烟

江兆申（1925–1996）

題跋：《寒玉堂畫論》西山逸士著。門人江兆申敬書。
（《寒玉堂畫論》文不錄）。



庚午（1990年）盛夏用自製雙菩提樹龕寫經墨恭錄，惜所據本脫誤甚多，苦不能盡勘也。

鈐印：欽枕時驚落蠹魚、江兆申印、双菩提樹龕

又題：己亥渡河，誤成三豕，纖微之失，遂不可讀，故校勘之切不可不慎也。書成沈伯時覓諸家刻共三種，為我讎對，誤書之字，並於行間注出，庶幾是正。江兆申再書。

鈐印：兆申小鉢、荂原

再題：高人不見沈休文，漁子沙頭幾夕曛。斷墨殘縑和淚展，碧山千疊鎖愁雲。石丈高情點筆間，悠然胸次白雲閒。憑君莫作元暉看，自寫吳門雨後山。吳門何處墨淋漓，最是西山雨後奇。一段勝情誰會得，千年摩詰畫中詩。當年詩律號精誠，老去還憐畫掩名。世論悠悠遺跡在，白頭慚愧老門生。文徵明題石田先生畫西山雨觀圖詩四首，遂錄於此。兆申。

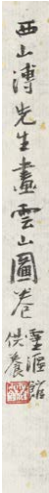
鈐印：江兆申印、荂原札記

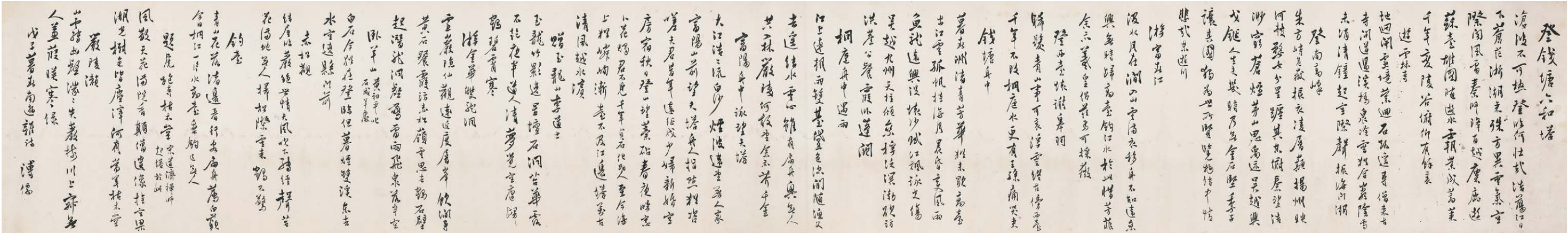
引首：朝宗海岳。米襄陽畫今日絕不可見，小米偶有存者而不設色者多，惟高房山執柯不遠也。後人文徵仲、陳道復時有仿米之作，覺有此筆墨無此雅靜耳。庚午（1990年）夏日重裝，靈漚館供養。

鈐印：靈漚館、兆申荂原、雙菩提龕

簽條：西山溥先生畫雲山圖卷。靈漚館供養。

鈐印：兆申小鉢





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164

PU RU (1896-1963)

Calligraphy – Self-composed Poems

Handscroll, ink on paper

First part: 40.5×272.4 cm. (16 x 107 ¼ in.)

Second part: 26.6×97.6 cm. (10 ½ x 38 ¾ in.)

Third part: 28.7×44.7 cm. (11 ¼ x 17 ⅝ in.)

Frontispiece: 40.6×90.5 cm. (16 x 35 ⅝ in.)

Colophon: 40.6×59 cm. (16 x 23 ¼ in.)

First part inscribed and signed by the artist
Dated spring, wuzi year (1948)

Second part inscribed and signed, with two seals of the artist

Third part signed by the artist

Frontispiece, colophon and titleslip by Jiang Zhaoshen (1925-1996), with a total of seven seals

Frontispiece and colophon dated winter, renxu year (1982)

NOTE:

The frontispiece was written on patterned paper made in the style of Song Dynasty paper, custom-made by Japanese artisans at the request of Zhang Daqian. The paper was also used on the mounting of the second and third part of the Pu Ru calligraphy. The watermark specific to this paper is faintly visible in the upper right corner of the frontispiece.

HK\$200,000-300,000

US\$26,000-39,000

溥儒 自書詩卷 水墨紙本 手卷 一九四八年作

（一）

釋文：

《登錢塘六和塔》

滄波不可極，登臨河壯哉。浩蕩江日下，蒼茫浙湖來。殊方異雲氣，空際聞風雷。秦師降百越，麋鹿遊蘇臺。霸業成蒿萊，俯仰有餘哀。

《遊雲林寺》

地迴開靈境，縈迴石路遙。尋僧來古寺，間道過溪橋。泉冷雲猶合，岩陰雪未消。清鐘起空際，聲振海門潮。

《登南高峰》

朱方峙危嶽，振衣凌層巔。揚州映河鼓，婺女分星躔。其東俯秦望，浩渺窮蒼煙。茅山思禹迹，吳越興戈鋌。人生夫幾時，乃無金石堅。季子讓其國，獨爲世所賢。覽物結中情，悲哉東逝川。

《遊富春江》

汲水月在澗，入山雲滿衣。移舟不知遠，乘興無時歸。高臺釣江水，於此惜芳菲。余亦羲皇侶，茲焉可採薇。

《登西臺懷謝皋羽》

稀髮青山事可哀，浮雲終古傍西臺。千年不改桐廬水，更有王孫痛哭來。

《錢塘舟中》

暮春洲渚青，芳華猶未歇。高臺出江雲，孤帆挂海月。晨昏變風雨，魚龍遠興沒。懷沙賦江楓，詠史傷吳越。九州天柱傾，乘桴泛溟渤。欲訪洪崖公，餐霞卧蓬闕。

《桐廬舟中遇雨》

江上連朝雨，雙臺黛色深。閒隨漁父去，遙結水雲心。雖有扁舟興，無人共入林。嚴陵何敢望，余亦芥千金。

《富陽舟中詠望夫塔》

大江浩浩流白沙，煙波遠望無人家。富陽山前望夫塔，舟人指照猶咨嗟。夫君昔年遠征戍，少婦新婚空房宿。秋日登山望葦砧，春夜吟窓卜花燭。君不見，千年貞石化爲人，至今海上猶嶙峋。漸臺不及江邊塔，萬古清風越水濱。

《贈玉龍山李道士》

玉龍竹影繞星壇，石洞苔華露不乾。夜半道人清夢覺，空庭歸鶴碧霄寒。

《游金華雙龍洞》

雲巖隱仙觀，遠近度層峯。飲澗尋黃石，餐霞訪赤松。嶺雲思去鶴，石壁起潛龍。洞壑驚雷雨，飛泉落半空。

《卧羊山》黃初平叱石成羊處

白石今猶在，登臨但暮煙。雙溪東去水，空遶縣門前。

《赤松觀》

結屋臨巖絕世情，天風吹下轉經聲。苔花滿地無人掃，松際雲來鶴不驚。

《釣臺》

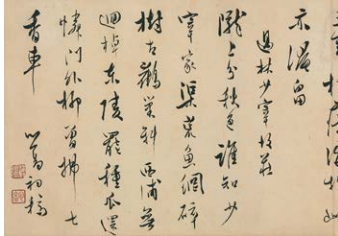
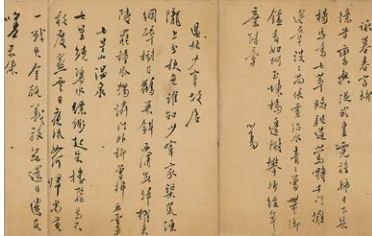
青山花落洛邊春，行客扁舟薦白蘋。今日桐江一片水，高臺垂釣已無人。

《題虎跑寺枯木堂》宋道濟禪師起塔於此風散天花滿院香，顛僧遺像掛空梁。湖光樹色皆塵滓，何有當年枯木堂。

《嚴陵瀨》

山雲轉出壑，濛濛失巖樹。川上寂無人，蒹葭映寒綠。

題識：戊子（1948年）暮春南遊雜詩。溥儒。



（二）

《憶理安寺》

伽藍舊遊地，兵後失金容。亂木穿頽壁，寒花繞卧鐘。劫生雙碧水，僧散數青峰。只有靈湫在，風雷想蟄龍。

《遊八堵》

帶雷搖空辟，翻雲撼石樓。渾如巴峽水，遠避蜀江流。村女淘春粟，溪童擊釣鉤。三年棲瘴海，於此亦淹留。

《過林少宰故莊》

隴上分秋色，誰知少宰家。渠荒魚網碎，樹古鸛巢斜。西浦無迴棹，東陵罷種瓜。還憐門外柳，曾拂七香車。

題識：心畬。初稿。

鈐印：溥儒、心畬

（三）

《詠暮春官柳》

憶昔鸞輿從武皇，霓旌拂日下長楊。馬鳴七萃臨馳道，鶯囀千門擁建章。淡淡尚依靈沼水，青青曾帶御鑪香。如何玉蠟橋邊樹，攀折經年棄路旁。款識：心畬。

《過林少宰故居》

隴上分秋色，誰知少宰家。渠荒魚網碎，樹古鸛巢斜。西浦無歸棹，東陵罷種瓜。還憐門外柳，曾拂五雲車。

《七星山溫泉》

七星繞碧水，縹緲起朱樓。飛鳥不敢度，蒸雲日夜流。如何歸禹貢，一戰失金甌。義旅無還日，遺民嗟未休。

江兆申（1925–1996）

題跋：二十年前和王漁洋韻作柳詩，一時成

爲風氣，蕭純伯先生亦命和作八首，既成因便呈藁《寒玉堂》。先生閱竟，微笑曰：汝亦和作耶。近日有挽余和作者，因不欲用漁洋韻，且春日而爲秋柳詩，時令更不相關，故作暮春官柳詩，遂取案頭牋紙，書以垂示，已而又命就櫃中取卷紙書憶理安寺數首，硯中墨未盡，再取牋紙復書遇林少宰故居一首竟兩寫之，後堂催飯甚急，愈書愈急，然運筆使轉之間，猶和鑾中度，蓋有意示範，故特精妙也。書成未鈐印，後先生捐館舍，喪事既畢，固攜自製印泥，訪長

君孝華，加蓋兩印，故印色與先生平日所用者不同。近年又從友人處得先生所書長卷，故三紙合而爲一，近日宵小夜顧，此卷已展開而未竊去，事亦幸矣。壬戌（1982年）冬日賊去後展翫，逐書卷尾。江兆申拜書。

鈐印：江兆申印、荃原

引首：西山清妙。門人江兆申世守。

壬戌（1982年）冬日拜題。

鈐印：靈漚、江兆申印、荃原翰墨

簽條：西山溥先生自書詩卷。靈漚館珍藏。

鈐印：江印、兆申

註：本幅引首寫於張大千特意向日本匠人訂製之仿宋羅紋紙上。此紙亦用於溥儒第二、三段書法裱邊，引首右上角處隱約可見該紙特有的浮水印。

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PU RU (1896-1963)

Listening to the Qin

Handscroll, ink and colour on silk

Painting: 23.8 × 23.4 cm. (9 ⅜ x 9 ¼ in.)

Frontispiece: 23.2 × 96.6 cm. (9 ⅛ x 38 in.)

Colophon: 33.6 × 1120.5 cm. (13 ¼ x 441 ⅛ in.)

Entitled and signed, with two seals of the artist

Inscribed on the mounting by Jiang Zhaoshen, with

one seal

Dated summer, *gengwu* year (1990)

Frontispiece, colophon, and titleslip by Jiang Zhaoshen

(1925-1996), with a total of five seals

Frontispiece dated autumn, *gengwu* year (1990)

Colophon dated Mid-Autumn, *gengwu* year (1990)

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

溥儒

聽琴圖

設色絹本

手卷

題識：聽琴圖。心齋。

鈐印：溥儒之印、心齋

江兆申（1925-1996）題

裱邊：西山先生學北宋人直入其室，雖松雪道人不能遠過，況以下者。靈漚館中有此一幀，可謂受用不盡。庚午（1990）年夏日門人江兆申書。

鈐印：江兆申印

題跋：錄《嵇康琴賦》（文不錄）。

庚午（1990年）中秋，荅原江兆申書於靈漚小築之對山樓。

鈐印：靈衣鏡裏紫蛟綃、壹琴一硯成雙宋、雙菩提樹龕

引首：聽琴圖。

西山先生畫聽琴圖精到絕倫，敬書此引首並錄嵇康琴賦于後紙。庚午（1990年）秋門人江兆申並識。

鈐印：江兆申印、荅原意造

簽條：西山先生畫聽琴圖，門人江兆申書嵇康琴賦。

琴瑟之聲，非徒悅目，且能悅心。此圖所繪，乃嵇康琴賦之精義。畫中人物，皆以簡潔之筆，勾勒出神韻。背景之山水，亦以淡墨渲染，意境深遠。此圖不僅是藝術之傑作，亦是文化之瑰寶。

嵇康琴賦，乃西晉名士嵇康所作。其文辭華麗，意境深遠，為後世所推崇。此圖所繪，乃嵇康琴賦之精義。畫中人物，皆以簡潔之筆，勾勒出神韻。背景之山水，亦以淡墨渲染，意境深遠。此圖不僅是藝術之傑作，亦是文化之瑰寶。

清聖之樂，非徒悅目，且能悅心。此圖所繪，乃嵇康琴賦之精義。畫中人物，皆以簡潔之筆，勾勒出神韻。背景之山水，亦以淡墨渲染，意境深遠。此圖不僅是藝術之傑作，亦是文化之瑰寶。

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166
QI BAISHI (1863-1957)
Flowers, Vegetables and Insects
A set of four scrolls, mounted and framed, ink and colour on paper
Each scroll measures approximately 32 × 32.5 cm. (12 5/8 x 12 3/4 in.)
Two scrolls signed, two scrolls inscribed and signed, with a total of four seals of the artist
Four frontispieces by Jiang Zhaoshen (1925-1996) with a total of three seals
Dated *xinwei* year (1991)
HK\$600,000-800,000 **US\$77,000-110,000**

齊白石 花果昆蟲 設色紙本 鏡框四幅

(一) 款識：老萍。
鈐印：木人

(二) 款識：白石。
鈐印：齊白石

(三) 題識：借山吟館主者。
鈐印：齊大

(四) 題識：悔烏堂白石。
鈐印：木人

江兆申（1925–1996）題詩堂：
避車既工。避馬既同。避車既好。避馬既騎。君子員邐。員邐員旃。
應鹿速速。君子之求。梓梓角弓。弓茲弓寺。避敵其特。其來趨趨。
趨趨震震。即邐即時。應鹿越越。其來大次。避敵其機。其來遭遭。
射其獬蜀。汧毆沔沔，烝彼淖淵。鰓鯉處之，君。
獵碣似不難于熟而難于生。辛未（1991年）兆申。
鈐印：江兆申、荃原近況、埔里



Chiang Chao-shen in front of the Qi Baishi set of paintings.
江兆申與此拍品



167

167

HUANG BINHONG (1864-1955)

In the Mountains of Yangshuo

Hanging scroll, ink and colour on paper

120.6 × 40.6 cm. (47 ½ x 16 in.)

Inscribed and signed, with two seals of the artist

Dated *dinghai* year (1947)

Titleslip by Jiang Zhaoshen (1925-1996)

Dated summer, *xinwei* year (1991)

PROVENANCE:

Sotheby's Hong Kong, Fine Modern Chinese Paintings, 15 November 1989, Lot 9.

NOTE:

Jiang Zhaoshen was originally from Shexian County, Anhui Province. Born into a family of scholars, he was familiar with and held in high esteem Anhui-based painters from an early age, such as Gong Xian, Huang Binhong, and other masters of the Xin'an School. Jiang met Huang Binhong at the age of nine, and the influence of the Xin'an School can be seen in his paintings. This work by Huang Binhong was acquired by Jiang in 1991. He personally inscribed the titleslip, identifying it as a fine masterpiece, and it has been treasured by him and the family ever since.

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

US\$110,000-130,000

黃賓虹

陽朔山中

設色紙本

立軸

題識：此前二十年遊粵西陽朔山中所見，寫畫稿置篋間以誌鴻爪，茲足成之。丁亥（1947年）八十四叟賓虹重題。

鈐印：黃賓虹、黃山山中人

江兆申（1925–1996）題簽：黃賓虹山水精品。
六十四歲藁八十四歲筆。
辛未（1991年）夏入靈溫館。

來源：香港蘇富比，中國近現代畫，1989年11月15日，編號9。

註：江兆申籍貫安徽歙縣，生於書香世家，自幼對徽籍畫家，如龔賢、黃賓虹等新安大家熟悉推崇。江氏九歲即謁見黃賓虹，其繪畫中也可見到新安派的影響。此幅黃賓虹由江兆申於1991年入藏，即親筆題簽，定為精品，寶存至今。

黃賓虹山水精品
六十四歲藁八十四歲筆
辛未夏入靈溫館

168

HUANG BINHONG (1864-1955)

Clouds in the Verdant Mountains

Hanging scroll, ink and colour on paper

123 × 32.5 cm. (48 ¾ x 12 ¾ in.)

Inscribed and signed, with two seals of the artist

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.6.

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

US\$110,000-130,000

黃賓虹

白雲山蒼

設色紙本

立軸

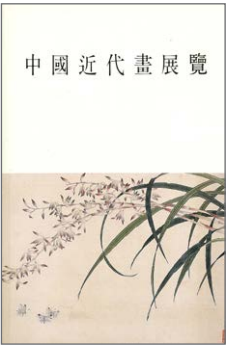
題識：白雲山蒼蒼，平田木欣欣。
登高覽元化，浩蕩融心神。
初夏郊游歸誦遺山句寫此。賓虹。

鈐印：黃山予向、竹北移

藏印：灼勳藏畫

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6。



168



169

169
WU CHANGSHUO (1844-1927)
Pine and Plum Blossoms
Hanging scroll, ink and colour on paper
131.5 × 62 cm. (51 ¾ x 24 ¾ in.)
Inscribed and signed, with two seals of the artist
Dated tenth month, *dingsi* year (1917)
Dedicated to Lusou (Shiraishi Rokusaburou, 1868-1934)

PROVENANCE:
Christie's Hong Kong, Fine Chinese Modern Paintings, 30 May 2017, Lot 1500.

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

吳昌碩 墨松紅梅 設色紙本 立軸
一九一七年作

題識：紅霞古黛歲寒交。鹿叟仁兄雅屬。
丁巳（1917年）十月，吳昌碩年七十四。
鈐印：吳俊之印、吳昌石
來源：香港佳士得，中國近現代畫，2017年5月30日，編號1500。

註：上款人白石六三郎（1868 - 1934），號鹿叟，長崎人，乃吳昌碩東瀛知交。二十世紀初，六三郎於滬上廣開日廚，中以「六三園」最負盛名，一時東瀛政要、學者及書畫家常雅集其間，飲宴觀花，絡繹不絕。一九一三年，吳昌碩偕王一亭赴宴園中，與六三郎一見如故。隔年，吳昌碩出任滬上書畫協會會長，六三郎遂與王一亭於園中剪淞樓為其籌備，此乃缶翁平生首回個展，聲名由是遠播東瀛。

170
WU CHANGSHUO (1844-1927)
Rock
Hanging scroll, ink on satin
130.8 × 43.1 cm. (51 ½ x 17 in.)
Inscribed and signed, with one seal of the artist
Dated summer, *yimao* year (1915)
Further inscribed and signed by the artist, with two seals

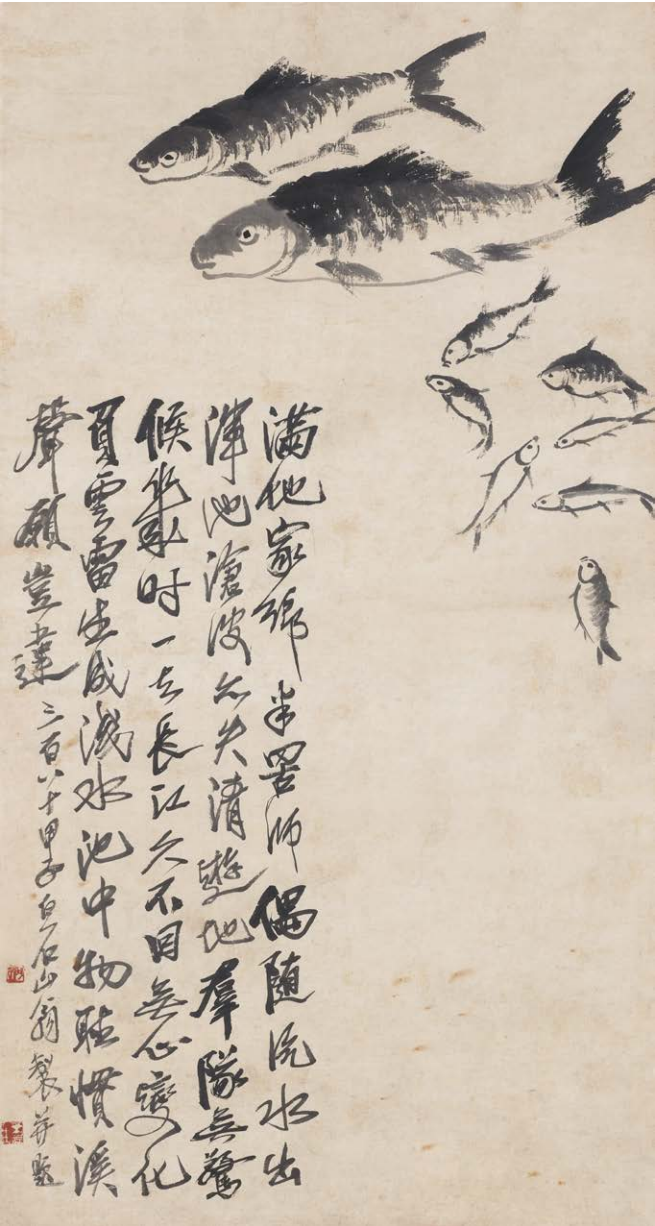
HK\$150,000-250,000 US\$20,000-33,000

吳昌碩 奇石圖 水墨綾本 立軸 一九一五年作

題識：補天填海餘，玲瓏發光怪。如此石丈人，可無米顛拜。
乙卯（1915年）初夏吳昌碩。
鈐印：倉碩
又題：點頭。老缶又題。
鈐印：吳俊之印、吳昌石



170



171

171
QI BAISHI (1863-1957)
Fish
Scroll, mounted and framed, ink on paper
77 × 41 cm. (30 3⁄8 x 16 1⁄8 in.)
Inscribed and signed, with two seals of the artist

PROVENANCE:
Christie's Hong Kong, Fine Chinese Modern Paintings, 29 May 2005, Lot 597.

HK\$300,000-400,000	<i>US\$39,000-52,000</i>
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172

齊白石	群魚	水墨紙本	鏡框
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題識：滿地家鄉半畝師，偶隨流水出渾池。
滄波亦失清遊地，群隊無驚候幾時。
一去長江久不回，無心變化負雲雷。
生成淺水池中物，聽慣溪聲願豈違。
三百八十甲子白石山翁製並題。

鈐印：阿芝、木居士

來源：香港佳士得，中國近現代畫，2005年5月29日，編號597。

172
QI BAISHI (1863-1957)
Ink Shrimps
Hanging scroll, ink on paper
67.6 × 34.8 cm. (26 3⁄8 x 13 3⁄4 in.)
Inscribed and signed, with two seals of the artist

PROVENANCE:
Christie's Hong Kong, Fine Chinese Modern Paintings, 29 November 2016, Lot 1387.

HK\$240,000-350,000	<i>US\$31,000-45,000</i>
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齊白石	墨蝦	水墨紙本	立軸
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題識：八十七歲老人白石畫于京華。

鈐印：齊大、歸夢看池魚

來源：香港佳士得，中國近現代畫，2016年11月29日，編號1387。



173

173
QI BAISHI (1863-1957)
Pumpkins and Myna
Hanging scroll, ink and colour on paper
134 × 33.5 cm. (52 3⁄4 x 13 1⁄4 in.)
Inscribed and signed, with two seals of the artist

HK\$300,000-500,000	<i>US\$39,000-65,000</i>
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齊白石	南瓜八哥	設色紙本	立軸
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題識：寄萍堂上老人時居京華西城之西太平橋外。

鈐印：木人、白石翁



174

174
QI BAISHI (1863-1957)
Crabs and Wine
Scroll, mounted and framed, ink and colour on paper
67.2 × 35 cm. (26 ½ x 13 ¾ in.)
Signed, with one seal of the artist

PROVENANCE:
Private collection, Czechoslovakia;
Formerly from the Collection of Drs. Immanuel
Chung-Yueh (1923-2005) and Dolores M. Hsu (1930-
2019).

LITERATURE:
Contemporary Chinese Painting, Spring Books, London,
1961, pp. 36-37.
Chi Bai-shi, Budapest Art Fund Publishing House,
1963, pl. 16.
Cchi Paj-S, Odeon, Prague, 1970, p. 195.
Chinese Painters of the Early Republican Period, Artist
Publishing House, Taipei, 1980, p. 2.
Josef Hejzlar, *Qi Baishi*, Guangxi Fine Arts Publishing
House, Nanning, 2017, p. 268.

HK\$1,200,000-1,600,000
US\$160,000-210,000

齊白石 蟹酒 設色紙本 鏡框

款識：白石山翁。
鈐印：齊大
來源：捷克斯洛伐克私人舊藏。
徐中約（1923–2005）及杜樂思（Dolores M.
Hsu, 1930–2019）伉儷舊藏。
出版：《當代中國繪畫》，Spring Books出版社，
倫敦，1961年，第36–37頁。
《齊白石》，布達佩斯藝術基金出版社，
1963年，圖版16。
《齊白石畫集》，Odeon出版社，布拉格，
1970年，第195頁。
《中國民初畫家》，藝術家出版社，台北，
1980年，第2頁。
約瑟夫·海茲拉爾著，《齊白石》，廣西美術出
版社，南寧，2017年，第268頁。



From an Important Private Collection 重要私人珍藏 (Lot 175)

175
QI BAISHI (1863-1957)
Cat, Butterflies and Plum Blossoms
Hanging scroll, ink and colour on paper
177.8 × 45.7 cm. (70 x 18 in.)
Inscribed and signed, with two seals of the artist
Dated autumn, *yichou* year (1925)
Dedicated to Zimei

PROVENANCE:
Previously in the Chong Yi Zhai Collection.

EXHIBITED:
Hong Kong, Hong Kong Museum of Art, *Selected Treasures of Chinese Art: Min Chiu Society Thirtieth Anniversary Exhibition*, 30 November 1990-10 February 1991.

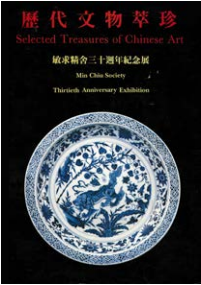
LITERATURE:
Selected Treasures of Chinese Art—Min Chiu Society 30th Anniversary Exhibition, Min Chiu Society, Hong Kong, 1990, pp.134-135, pl.53.

NOTE:
Cat, Butterflies and Plum Blossoms was created in 1925, the sixth year of Qi Baishi's stylistic transformation. Two red plum branches frame a brown tabby cat, while two butterflies flutter above, creating a lively diagonal composition. Though relaxed, the cat seems ready to jump up to capture the butterflies, adding tension to the bright, playful scene. Qi blends bold calligraphic strokes with everyday charm to achieve a perfect balance. The imagery of cats and butterflies is a homophone for “octogenarians”, symbolizing longevity and conveying the artist's wishes for the owner's long life.

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

齊白石 耄耋圖 設色紙本 立軸 一九二五年作

題識：子美仁兄賞鑒家正，齊璜乙丑（1925年）秋畫。
鈐印：木居士、白石翁
來源：崇宜齋舊藏。
展覽：香港，香港藝術館，“歷代文物萃珍：敏求精舍三十週年紀念展”，
1990年11月30日–1991年2月10日。
出版：《歷代文物萃珍：敏求精舍三十週年紀念展》，敏求精舍，1990年，
香港，第134–135頁，圖版53。
註：本幅耄耋圖作於乙丑（1925年）年，正值白石變法的第六年，兩枝紅梅分別從左右兩邊垂下，形似老虎的花貓休閒地蹲坐花下，兩尾墨蝶嬉戲于畫面左上落款旁邊，與花貓成對角之勢。花貓看似漫不經心，實是蓄勢待發。畫面輕鬆明快，顏色靚麗，佈局奇巧有趣。白石老人將書法的金石味道與生活情趣相結合，恰到好處，多一筆則累贅，少一筆則無趣，展現了大寫意筆法的高妙之處。貓蝶取耄耋之意，表達了白石老人對畫主人健康長壽的美好祝願。



175



176

176
YU FEI'AN (1888-1959)
Begonias and Insects
Hanging scroll, ink and colour on paper
114.9 × 43.4 cm. (45 ¼ x 17 ⅞ in.)
Inscribed and signed, with two seals of the artist
Dated summer, *bingzi* year (1936)

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



177

于非闇 海棠昆蟲 設色紙本 立軸 一九三六年作
題識：春色先應到海棠，獨留此種占秋芳。
稀疏點綴猩紅小，堪佐黃花荐客觴。
丙子（1936年）夏。非闇。
鈐印：非闇之鈐、照



178

177
YU FEI'AN (1888-1959)
Flowers and Bird
Scroll, mounted and framed, ink and colour on paper
80.5 × 39.5 cm. (31 ¾ x 15 ½ in.)
Inscribed and signed, with two seals of the artist
Dedicated to Lexuan
Two collector's seals of Zhao Shudong (1900-1995)

PROVENANCE:
Christie's Hong Kong, Fine Chinese Modern Paintings, 29 May 2009, Lot 601.

LITERATURE:
Sekai no Bijutsu 6 V Famous Chinese Paintings, Sekai Bunka Publishing Inc., Japan, 1977, p.93.

NOTE:
Zhao Shudong (c.1900-1995) was a Cantonese businessman who settled in Hong Kong. From the 1940s to 1970s, he became very successful in the steel business. He was a member of the Min Chiu Art Society and his studio name was *Ting Song Shu Wu*.

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

于非闇 鳥嘯花濃 設色紙本 鏡框

題識：樂軒兄屬畫，非闇時年六十四。
鈐印：于非闇、再生
招曙東（1900–1995）鑑藏印：曙東私印、聽松書屋
來源：香港佳士得，中國近現代畫，2009年5月29日，編號601。
出版：《世界の美術—中国の名画》，株式会社—世界文化社，日本，1977，第93頁。

註：藏印屬招曙東（約1900–1995），廣東人，定居香港，1940年至1970年間從事鋼鐵生意而發跡，是“敏求精舍”的成員，齋名“聽松書屋”。

178
WANG XUETAO (1903-1984)
Swans by the Lake
Scroll, mounted for framing, ink and colour on paper
121.5 × 244 cm. (47 ⅞ x 96 ⅞ in.)
Signed, with two seals of the artist
One collector's seal

HK\$ 350,000-700,000
US\$ 45,000-90,000

王雪濤 天鵝湖畔 設色紙本 鏡片

款識：雪濤。
鈐印：瓦壺齋、王雪濤印
鑑藏印：河北泊頭師範學校藏



179

179
WANG XUETAO (1903-1984)
Magpie and Red Leaves
Hanging scroll, ink and colour on paper
98 × 32.2 cm. (38 5⁄8 x 12 5⁄8 in.)
Inscribed and signed, with one seal of the artist

HK\$60,000-120,000 *US\$7,700-16,000*

王雪濤 紅葉八哥 設色紙本 立軸

題識：遲園燈下，雪濤寫。
鈐印：雪濤



180

180
WU ZUOREN (1908-1997)
Two Pandas
Scroll, mounted and framed, ink on paper
67.5 × 27.5 cm. (26 5⁄8 x 10 7⁄8 in.)
Inscribed and signed, with two seals of the artist
Dated *jihai* year, 1959
Further entitled, inscribed and signed by the artist, with one seal
Dated 1990

PROVENANCE:
Christie's Hong Kong, Fine 19th and 20th Century Chinese Paintings, 28 April 1996, Lot 269.

HK\$50,000-80,000 *US\$6,500-11,000*

吳作人 稚情 水墨紙本 鏡框
一九五九年作

題識：己亥一九五九，作人。
鈐印：吳作人、吳太伯一百七世孫
又題：稚情。三十年前舊作，忽在廠肆出現。
一九九〇年八十二叟作人重題於京西郊。
鈐印：吳作人畫
來源：香港佳士得，中國十九二十世紀繪畫，
1996年4月28日，編號269。



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The current Singapore-based collector is a lawyer, who made multiple trips to Mainland China, Hong Kong, and other places during the 1980s and 1990s. Due to his passion for art, he often spent his spare time frequenting cultural relic stores, Friendship Stores, and auction houses, acquiring many calligraphy works and paintings. According to the collector's recollection, Wu Zuoren's *Yaks in the Snow* (Lot 181) was purchased in 1995 at the Beijing Friendship Store during a trip to Beijing with colleagues from his law firm. The Friendship Store subsequently invited Wu Zuoren's wife, Xiao Shufang, to inscribe the titleslip for the painting. Li Keran's *Eight Buffaloes* (Lot 182) was originally sold at an early auction in Hong Kong jointly held by Rong Bao Zhai (H.K.) and Associated Fine Arts Auctioneers, and was later acquired by the present owner.

現新加坡藏家任職律師，於上世紀八九十年代多次前往中國大陸，香港等地，因喜好藝術，工作之餘流連於文物商店、友誼商店及拍賣行，並購得諸多書畫作品。據藏家憶述，吳作人作品《北國風光》（編號181）乃1995年，藏家攜律師行同事前往北京旅行，購於北京友誼商店，友誼商店後請吳作人夫人蕭淑芳題寫簽條，而李可染《水牛贊》（編號182）則為榮寶齋、協聯於香港舉行的早期拍賣會之展品，後歸現藏家所有。

181
WU ZUOREN (1908-1997)
Yaks in the Snow
Scroll, mounted and framed, ink on paper
69.8 × 140 cm. (27 1⁄2 x 55 1⁄8 in.)
Entitled, inscribed and signed, with three seals of the artist
Dated winter, *jiwei* year (1979)
Titleslip by Xiao Shufang (1911-2005) with one seal

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

吳作人 北國風光 水墨紙本 鏡框 一九七九年作

題識：北國風光。己未（1979年）冬再跨河西，作人。
鈐印：吳作人、壯麗、作人寫意
蕭淑芳（1911–2005）題簽：吳作人水墨精品牦牛真跡，蕭淑芳題。
鈐印：蕭淑芳

182

LI KERAN (1907-1989)

Eight Buffaloes

Scroll, mounted and framed, ink on paper
69.5 × 137.5 cm. (27 ¾ x 54 ½ in.)

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

Dated autumn, *wuchen* year (1988)

PROVENANCE:

Rong Bao Zhai (H.K.) & Associated Fine Arts
Auctioneers, Sale of Fine Modern Chinese
Paintings, 22 May 1995, Lot 366.

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

US\$130,000-260,000

李可染 水牛贊 水墨紙本 鏡框
一九八八年作

題識：水牛贊。

牛，春夏犍冬汗水流，
泥濕透，田野綠油油。
牛，日出耕耘日落休，
身何索，五谷給人留。
牛，徹夜反芻爲金秋，
心何盼，萬頃報豐收。
一九八八年歲次戊辰秋月，可染。

鈐印：李、可染印信、白髮學童、天海樓、
可貴者膽

來源：榮寶齋（香港）、協聯古玩拍賣，中
國近代書畫拍賣會，1995年5月22日，
編號366。



Fu Qi and Shi Hui, a renowned couple in Hong Kong's film industry, both started their acting career at Great Wall Movie Enterprises Ltd. Fu Qi (Fu Kei, born Fu Guoliang, 1929, Shenyang) studied civil engineering at Shanghai's St. John's University before moving to Hong Kong in 1949. He worked briefly as an engineer before joining Great Wall in 1952, eventually transitioned to acting and starred in 58 films.

Shi Hui (Shek Wai, born Sun Huili, 1934, Nanjing) moved to Hong Kong in 1947 and joined Great Wall in 1951. She gained fame through films like *Honeymoon* and *The Classic of Children*, and starred in more than forty movies. She became known as one of the "Three Great Wall Princesses" alongside Xia Meng and Chen Sisi. Her notable works include *A Tiny Heart*, *Little Dancer*, and *Lan Huahua*.

The couple met while filming *Lan Huahua* and married in 1954. Their daughter Gigi Fu also became an actress. After 1980, Fu entered business while Shek turned to social activism. They both became active in mainland China's political and business circles, forming close relationships with artists like Huang Zhou, who gifted them many artworks. Part of the collection was sold at Christie's auctions in the past and achieved notable results.



183

183
HUANG ZHOU (1925-1997)
Six Donkeys
Scroll, mounted and framed, ink on paper
48 × 89.5 cm. (18 7/8 x 35 1/4 in.)
Inscribed and signed, with three seals of the artist
Dated spring, *guichou* year (1973)
Dedicated to Fu Qi

黃胄 六驢圖 水墨紙本 鏡框 一九七三年作

題識：傳奇老弟雅教。
放牧天山下，好驢自樂群。
時在癸丑（1973年）初春，黃胄畫。

鈐印：黃、胄、梁

HK\$80,000-160,000 *US\$11,000-21,000*

傳奇、石慧同為出身香港長城電影製片公司之演員，乃香港著名的影壇伉儷。傳奇，原名傅國樑，1929年生於遼寧瀋陽。早年入讀上海聖約翰大學土木工程系。1949年隨家人移居香港，初為土木工程師。1952年，棄工從影，入香港長城電影製片有限公司，開始演藝生涯，曾在五十八部電影中任男主角。

石慧原名孫慧麗，1934年出生於南京，1947年移居香港。1951年，石慧加入長城電影製片有限公司，以《蜜月》和《兒女經》走紅。從影二十多年，曾在四十餘部電影中任女主角，代表作包括《寸草心》、《小舞孃》、《蘭花花》等，與夏夢、陳思思並稱“長城三公主”。

石慧與傳奇因合演《蘭花花》相戀，於1954年結婚，其女傅明憲亦為香港名演員。1980年以後，傳奇從商，石慧成為社會活動家，二人活躍內地政商界，並與眾多內地藝術家相熟，尤其與黃胄關係緊密，獲贈作品甚多。佳士得於歷次拍賣中釋出其收藏作品，成績斐然。

184
HUANG ZHOU (1925-1997)
Ethnic Dancing
Scroll, mounted and framed, ink and colour on paper
69 × 61 cm. (27 1/8 x 24 in.)
Inscribed and signed, with three seals of the artist
Further inscribed by the artist in Uyghur
Dated 19 August, 1973
Dedicated to Fu Qi and Madame Shi Hui

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

黃胄 民族舞蹈 設色紙本 鏡框 一九七三年作

題識：傳奇同志命祝石慧同志生日，一九七三年八月十九日於北京，黃胄畫。

畫家維吾爾文又題。

鈐印：黃、胄、梁



Shek Wai at home, early 1980s. The painting in the centre is the current lot.
石慧於家中，背後中間畫作即本幅，1980年代初攝。



184

185
HUANG ZHOU (1925-1997)
Camels and Dog
Scroll, mounted and framed, ink on paper
67.3 × 68 cm. (26 1/2 x 26 3/4 in.)
Inscribed and signed, with two seals of the artist
Dated autumn, *bingyin* year (1986)
Dedicated to Fu Qi

HK\$80,000-160,000 *US\$11,000-21,000*

黃胄 駱駝 水墨紙本 鏡框 一九八六年作

題識：傳奇老弟囑畫潑墨駱駝已近兩年，未能有可意者。丙寅（1986年）秋忽然得此，自以為OK，水平如此，不敢欺人自欺。黃胄於釣魚台。

鈐印：黃胄之印、雨石居



185



186

186
GUAN SHANYUE (1912-2000)
Red Plum Blossoms
Scroll, mounted and framed, ink and colour on paper
96 × 36.3 cm. (37 ¾ x 14 ¼ in.)
Inscribed and signed, with two seals of the artist
Dated spring, 1978
Dedicated to Madame Shi Hui and Fu Qi

HK\$80,000-160,000 *US\$11,000-21,000*

關山月 紅梅 設色紙本 鏡框 一九七八年作

題識：石慧、傳奇先生屬畫並政。一九七八年春，關山月於珠江南岸。
鈐印：關山月、七十年代



187

187
HUANG ZHOU (1925-1997)
White Cat
Scroll, mounted and framed, ink and colour on paper
67.5 × 45.3 cm. (26 ⅝ x 17 ⅞ in.)
Inscribed and signed, with three seals of the artist
Dated Mid-autumn Festival, *xinyou* year (1981)
Dedicated to Madame Shi Hui

HK\$80,000-160,000 *US\$11,000-21,000*

黃胄 貓 設色紙本 鏡框 一九八一年作

題識：石慧弟妹北京首次獨唱會，演出成功後，過蓬齋見此，以爲尚可，命題贈誌念。辛酉（1981年）年中秋，黃胄客釣魚台。
鈐印：黃胄寫意、老在鬚眉壯在心、蠡縣梁氏



188

188
HUANG YONGYU (1924-2023)
Owl
Scroll, mounted and framed, ink and colour on paper
68.5 × 68.8 cm. (27 x 27 ⅞ in.)
Entitled, inscribed and signed, with three seals of the artist
Dated spring, *jiwei* year (1979)
Dedicated to Madame Shi Hui and Fu Qi

HK\$150,000-250,000 *US\$20,000-33,000*

黃永玉 益鳥也 設色紙本 鏡框 一九七九年作

題識：益鳥也。
己未年（1979）春與石慧、傳奇邂逅於羊城，索余此作，乘興揮之以誌天涯海角共同戰鬥年月也。黃永玉。
鈐印：壁虎、黃永玉印、欄干拍遍



Shek Wai and her daughter Gigi Fu at home, early 1980s. The painting on the left behind them is the current lot.
石慧與女兒傅明憲於家中，背後左側畫作即本幅，1980年代初攝。

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 Roosbroeck.”

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.

189

LIN FENGMIAN (1900-1991)

Opera Figures - The Legend of the White Snake

Scroll, mounted and framed, ink and colour on paper

68.5 × 66 cm. (27 x 26 in.)

Signed, with one seal of the artist

HK\$1,600,000-2,600,000 *US\$210,000-340,000*

林風眠 戲劇人物—白蛇傳 設色紙本 鏡框

款識：林風眠。

鈐印：林風眠印

此批林風眠畫作來自於比利時范羅斯布魯克家族收藏。法蘭克·范羅斯布魯克（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畫作。

1950年爆發的韓戰導致華比銀行與政府產生分歧，共持續了20多年。在此期間，銀行在天津和上海的分支機構被停業，管理人員滯留中國。范羅斯布魯克夫人於1961年陪同三個孩子離開上海，同時將這批林風眠作品帶回，其後於1966年將最小的孩子送回比利時上學。Frank van 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”。

—《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. 范羅斯布魯克夫婦，1972年攝於布魯塞爾寓所中。



Mrs Linda Van Roosbroeck with the current lot in the family home in Belgium, 1971. 琳達·范羅斯布魯克於比利時家中，背後即此拍品，1971年



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190
LIN FENGMIAN (1900-1991)
West Lake
Scroll, mounted and framed, ink and colour on paper
66 × 66 cm. (26 x 26 in.)
Signed, with one seal of the artist

林風眠
西湖
設色紙本
鏡框

HK\$750,000-950,000
US\$97,000-120,000

Lin Fengmian's *West Lake* displayed in the living room of the van Roosbroeck family home in Belgium after the mid-1980s.
本幅林風眠作品懸掛於藏家比利時家中，約1980年代中期攝



191

191
WU GUANZHONG (1919-2010)
Bamboo Grove
Scroll, mounted and framed, ink and colour on paper
46.5 × 44.5 cm. (18 ¼ x 17 ½ in.)
Two seals of the artist

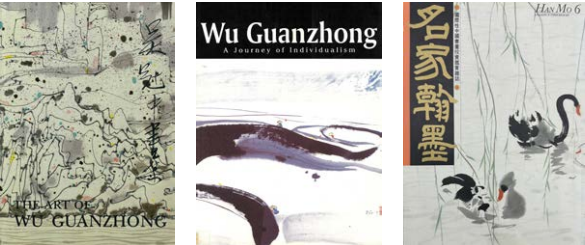
吳冠中
叢竹
設色紙本
鏡框

HK\$600,000-800,000
US\$77,000-110,000

PROVENANCE:
Christie's Hong Kong, Fine Modern Chinese Paintings, 25 April 2004, Lot 111.

LITERATURE:
The Art of Wu Guanzhong, L&F Art Gallery, Hong Kong, 1987, p. 106.
Hanmo No.6, Special Featuring Wu Guanzhong, Han Mo Xuan Publishing Co. Ltd., Hong Kong, July 1990, p. 24.
Wu Guanzhong, a Journey of Individualism, Notices The Gallery, Singapore, November 1994, p.32, pl.27.

鈐印：冠中寫生、八十年代
來源：香港佳士得，中國近現代畫，2004年4月25日，編號111。
出版：《吳冠中畫集》，德藝藝術公司，香港，1987年出版，第106頁。
《名家翰墨6·吳冠中專號》，香港翰墨軒，1990年7月1日，第24頁。
《吳冠中的個人旅程》，Notices the Gallery，新加坡，1994年11月，第32頁，圖版27。



*“Bamboo shoots are delicious, but their form is even more beautiful.
I often carried my painting tools just to seek out bamboo forests—
what a world it must be when the bamboo forest enters harvest season!”*

— Wu Guanzhong

「春筍味美，形更美，我曾多次背著畫箱專程追尋春筍之林，
在這竹海裡的春筍季節將是怎樣一個世界啊！」

— 吳冠中

Wu Guanzhong once mentioned: “Since the 1950s and 60s, I’ve carried my painting tools into the wild, conceiving and composing on the spot. I moved my easel to capture fragments of reality—while the overall atmosphere was subjectively constructed, grounding each romanticized detail in plausibility.” (*From Dung Basket to Dinning Cart: 100th Anniversary of the Birth of Wu Guanzhong*, Hong Kong Museum of Art, Hong Kong, 2019, p.66.) By the 1960s, Wu had shifted his focus from figures to nature. Before fully devoting himself to ink paintings, he melded the impressionistic techniques acquired during his studies in Europe with traditional sensibilities, capturing moments where landscapes and human spirits converge.

Painted in 1963, *Bamboo Grove* epitomizes the period of exploration and transformation. Unlike his typical depictions of famous landmarks, this theme not only encompasses his childhood memories of digging bamboo shoots, but also metaphorically echoes to his artistic journey: resilient, upward striving, and ultimately transcendent. Through the layered oils and the characterised brushworks, Wu constructed depths and perspective. Hues including brown, green, and pink blended into a misty path, inviting the viewer into a quiet, tender mountain walk.

Wu Guanzhong revisited the subject of bamboo shoots and groves in his ink paintings during the late 1970s, demonstrating the significance of the theme in his artistic vision. However, it was relatively rare for him to capture such scenery in oil. Furthermore, due to the political turmoil, much of his work from the 1960s was destroyed, making this painting, *Bamboo Grove*, particularly precious and evocative.

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WU GUANZHONG (1919-2010)

Bamboo Grove

Framed, oil on woodboard

61.2 × 46 cm. (24 ⅞ x 18 ⅞ in.)

Inscribed and signed

Dated 1963

PROVENANCE:

Sotheby’s Hong Kong, Fine Modern Chinese Paintings, 2 May 1991, Lot 99.

Sotheby’s Hong Kong, Contemporary Chinese Art I, 9 April 2008, Lot 854.

EXHIBITED:

Odyssey - Wu Guanzhong, Raffles City Convention Centre VIP Lounge, Singapore, 28 April-2 May 1990;

Plum Blossoms Gallery, Hong Kong, 8-9 May 1990;

Chinese Automobile Co Ltd, Taipei, 26-31 May 1990.

LITERATURE:

Odyssey - Wu Guanzhong, Plum Blossoms (International) Ltd., Hong Kong, 1990, pp. 118-119, pl. 50.

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

US\$490,000-750,000

《從糞筐到餐車—吳冠中誕辰一百年展》一書中引述了吳冠中的自白：「從五六十年代起，我背著畫箱在野外創作，邊構思邊構圖，然後移動畫架寫生局部，整體意境是主觀營造，而局部真實保證了浪漫的虛構都在情理中。」一九六〇年代，吳冠中逐漸將筆鋒從人物轉向自然。在邁入水墨巔峰之前，他以歐洲習得的印象派筆觸為底，將山水與人文交融的剎那凝定於畫布，前往探索與轉變並存的創作年華。

《春筍》繪於一九六三年，正是這一轉捩點的深刻印記。有別於他筆下常見的名勝古蹟，此作不僅承載畫家童年挖筍的記憶，更似隱喻其藝術之路——無畏風霜，向上生長，如春筍破土，終成修竹參天。層疊的油彩、自由靈動而細緻的筆觸，構築出一處景深豐富、透視精準的寧靜秘境。棕、綠、粉等色調交織出一條朦朧小徑，彷彿邀請觀者步入其中，與畫家共赴一場靜謐溫柔的山行。「春筍味美，形更美，我曾多次背著畫箱專程追尋春筍之林，在這竹海裡的春筍季節將是怎樣一個世界啊！」（《畫外音 吳冠中》，山東畫報出版社，山東，2005年，第187–188頁）

至一九七〇年代末，吳冠中仍以水墨再寫春筍與竹林，可見這一題材於其心中的重要性，然以油彩捕捉此般風景實屬罕見。加之歷經政治動蕩，其六〇年代所作多數損毀，遂使這幅《春筍》尤顯珍貴，也更耐人尋味。

吳冠中

春筍

油彩木板

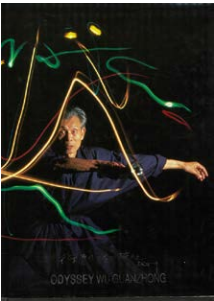
一九六三年作

題識：茶，一九六三。

來源：香港蘇富比，中國近現代畫，1991年5月2日，編號99；
香港蘇富比，當代中國藝術I，2008年4月9日，編號854。

展覽：“行到水源處－吳冠中”，新加坡會議中心，1990年4月28日至5月2日；
香港萬玉堂，1990年5月8日至19日；
台北中華汽車公司，1990年5月26日至31日。

出版：《行到水源處－吳冠中》，萬玉堂，香港，1990年，
第118–119頁，圖版50。





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The Museum of Chinese Australian History, established in 1985, is situated in the heart of Melbourne's Chinatown. It is dedicated to showcasing over two centuries of Chinese history in Australia. In addition to exhibiting cultural artefacts and works by Australian-Chinese artists, the museum hosts a variety of public programs and events aimed at promoting the history and art of Australia's Chinese community.

From February 3 to 14, 1989, Dr. Christine McEachran Liao, the museum's curator, invited Huang Yongyu to hold a solo exhibition. This invitation was facilitated by her husband, Mr. James Tzeng-Chiang Liao, who was then the President of the Chinese Australian Artists Association and a close friend of the artist. The exhibition featured Huang Yongyu's remarkable creations and aimed to foster artistic exchange between China and Australia. Coinciding with the Lunar New Year, a time when Chinatown was bustling with activities, the museum arranged for Huang Yongyu to do a live painting performance, which drew large crowds. Many young Australian-Chinese artists and international Chinese students also attended the event. This memorable occasion is documented in the book *Footprints in the Sea of Art* by Mr. Weng Zhenru (Ong Chen Ru), a Chinese artist residing in Australia.

Hometown's Way of Tea is the result of the live painting performance in 1989, which Huang Yongyu generously donated to the museum as a gesture of friendship and gratitude. The museum is now offering the work for sale to support its future programs and development.

澳華歷史博物館成立於1985年，位於澳大利亞墨爾本唐人街的核心地段，致力於呈現澳洲逾兩百年的華人歷史。除展示華人文化及澳籍華裔藝術家的作品外，博物館亦舉辦各類公共節目與活動，積極推廣澳洲華人社群的歷史與藝術。

1989年2月3日至14日，澳華歷史博物館策展人Christine McEachran Liao博士透過丈夫——時任澳華藝術家協會主席的廖增強先生（James Tzeng-Chiang Liao），邀請其摯友黃永玉先生於館內舉辦個人作品展，展出其精彩創作，促進中澳藝術交流。展覽期間恰逢農曆新年，唐人街熱鬧非凡，館方特別安排黃永玉現場揮毫，吸引眾多觀眾圍觀，場面盛大。活動亦吸引了許多澳籍華裔年輕藝術家以及中國留學生前來觀賞，相關盛況在旅澳書畫家翁真如先生的著作《藝海履痕》中亦有所記載。

本幅作品《故鄉茶道》即為黃永玉1989年於展覽期間即席揮毫之作，並慷慨贈予澳華歷史博物館，以示其對博物館之友好及感謝。澳華歷史博物館現將此作品公開出售，所得款項將用於支持未來館務發展及各項計畫。

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HUANG YONGYU (1924-2023)

Hometown's Way of Tea

Scroll, mounted for framing, ink and colour on paper

145.2 x 366.5 cm. (57 1/8 x 144 1/4 in.)

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

Dated 14 February, 1989

Dedicated to The Museum of Chinese Australian History, Australia

PROVENANCE:

Gifted by the artist to The Museum of Chinese Australian History, Australia.

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

US\$260,000-520,000

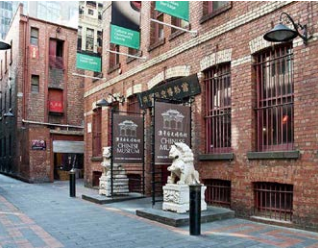
黃永玉 故鄉茶道 設色紙本 鏡片 一九八九年作

題識：故鄉茶道。
親莫親兮故鄉人，樂莫樂兮新相知。
一九八九年二月十四日作故鄉風俗畫贈澳華歷史博物館。
湘西黃永玉作。

鈐印：黃永玉、黃

來源：畫家送贈澳大利亞澳華歷史博物館。

The Museum of
Chinese Australian
History, Melbourne
澳洲墨爾本澳華歷史
博物館





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Yau Siu Fee has been a successful executive in the finance industry based in Hong Kong. She started working in China from the early eighties where she met many leading contemporary artists, including Fan Zeng, Bai Xueshi, and Huang Yongyu. She received many artworks from these artists, bearing personal dedications.

As an active contributor to the Hong Kong community, Yau served on many government boards and organisations. She was appointed Justice of the Peace by the HKSAR Government.

邱小菲女士乃香港金融界資深成功人士。早於八十年代初，她便開始在內地工作，期間結識范曾、白雪石、黃永玉等眾多當代藝術大家，並獲贈多幅帶有親筆上款之書畫作品。作為香港社會的積極貢獻者，邱女士曾在多個政府委員會及機構擔任職務，更獲香港特區政府委任為太平紳士。

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FAN ZENG (B. 1938)

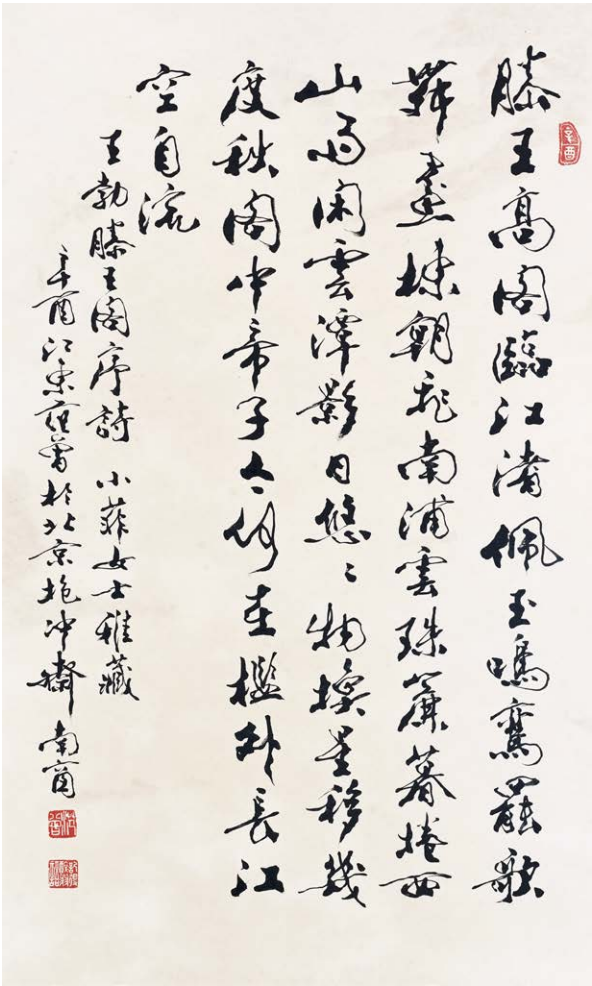
Everyone is Happy / Calligraphy

Two scrolls, mounted and framed, ink and colour on paper / ink on paper
Painting measures 60 × 45.3 cm. (23 5/8 x 17 7/8 in.)
Entitled, inscribed and signed, with two seals of the artist
Dated *jiazi* year (1984)
Calligraphy measures 90 × 53.3 cm. (35 3/8 x 21 in.)
Inscribed and signed, with three seals of the artist including one dated seals of *xinyou* year (1981)
Dated *xinyou* year (1981)
Both scrolls dedicated to Madame Xiaofei (Yau Siu Fee)

PROVENANCE:

Acquired directly from the artist by the present owner.

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



范曾

天下都樂／書法-滕王閣序
設色紙本／水墨紙本 鏡框兩幅
一九八四／一九八一年作

《天下都樂》
題識：天下都樂。
小菲女士雅藏，甲子（1984年）歲，
抱冲齋主范曾。
鈐印：江東范曾、逸興遄飛
《書法-滕王閣序》
題識：（文不錄）。
王勃滕王閣序詩。小菲女士雅藏。
辛酉（1981年）江東范曾於北京抱冲齋
南窗。
鈐印：范曾、記得醉翁語、辛酉（1981年）
來源：現藏家直接得自畫家本人。



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BAI XUESHI (1915-2011)

Spring of River Li

Scroll, mounted and framed, ink and colour on paper
69.5 × 46 cm. (27 3/8 x 18 1/8 in.)
Entitled, inscribed and signed, with three seals of the artist
Dated fifth month, *guihai* year (1983)
Dedicated to Madame Xiaofei (Yau Siu Fee)

PROVENANCE:

Acquired directly from the artist by the present owner.

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

白雪石 灘江春 設色紙本 鏡框 一九八三年作

題識：灘江春。小菲女士雅教，癸亥（1983年）五月，雪石。
鈐印：老白、白雪石印、自彊不息
來源：現藏家直接得自畫家本人。



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CHENG SHIFA (1921-2007)

Lady Playing Qin

Scroll, mounted and framed, ink and colour on paper
68 × 45.8 cm. (26 3/4 x 18 in.)
Inscribed and signed, with two seals of the artist
Dated spring, *wuwu* year (1978)

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

程十髮 箏篴仕女 設色紙本 鏡框 一九七八年作

題識：見唐俑彈箏篴，漫寫數幀，戊午（1978年）小春月，程十髮於上海。
鈐印：程十髮印、大象



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FAN ZENG (B. 1938)
Zhong Kui
Scroll, mounted and framed, ink and colour on paper
140 × 70.5 cm. (55 ⅞ x 27 ¾ in.)
Entitled, inscribed and signed, with four seals of the artist
Dated *wuyin* year (1998)
HK\$200,000-300,000
US\$26,000-39,000

范曾	鍾馗神威	設色紙本	鏡框
一九九八年作			

題識：鍾馗神威。戊寅年（1998），十翼范曾。
鈐印：十翼、范曾之印、大吉羊、
隱言忘機得大自在



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CHENG SHIFA (1921-2007)
The Arrival of Good Fortune
Hanging scroll, ink and colour on paper
64.6 × 44.7 cm. (25 ⅜ x 17 ⅝ in.)
Entitled, inscribed and signed, with three seals of the artist
Dated spring, *renwu* year (2002)
HK\$60,000-80,000
US\$7,700-11,000

程十髮	三羊開泰	設色紙本	立軸	二〇〇二年作
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題識：三羊開泰。壬午（2002年）春，八十二翁程十髮寫。
鈐印：十髮、程印、三釜書屋



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CHENG SHIFA (1921-2007)
Lady and Bamboo
Hanging scroll, ink and colour on paper
69 × 52.2 cm. (27 ⅞ x 20 ½ in.)
Inscribed and signed, with three seals of the artist
Dated second month, *jiazi* year (1984)
HK\$60,000-80,000
US\$7,700-11,000

程十髮	倚竹仕女	設色紙本	立軸	一九八四年作
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題識：甲子（1984年）二月，雲間程十髮漫筆。
鈐印：程十髮書畫、程、肖形印（朱雀）



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FAN ZENG (B. 1938)
Finishing Touch to the Dragon's Eyes
Scroll, mounted for framing, ink and colour on paper
192 × 500 cm. (75 ⅝ x 196 ⅞ in.)
Entitled, inscribed and signed, with three seals of the artist
Dated xinwei year (1991)
Further inscribed and signed by the artist, with one seal

LITERATURE:
Fan Zeng's New Works in Paris, Min Sheng Daily Publishing House, Taiwan, 1991, pp. 144-145.
Global Market: Art Market Survey, April 2007, cover, pp. 28-29.

HK\$5,000,000-7,000,000 **US\$650,000-900,000**

范曾 畫龍點睛 設色紙本 鏡片 一九九一年作

題識：畫龍點睛。
庚午（1990年）年冬，余辭親遠遊，無太白仗劍豪情，有稼軒登臨浩嘆，最戀故里風物、庭院小草。夜闌聞巴黎聖母院鐘聲，遙感支雲塔鈴，此時亦飄搖中也。感而為詩曰：拂海揚波動九州，點睛豈只接僧繇。誰云塞納河中水，能洗胸懷去國愁。辛未（1991年），抱冲齋主范曾。
鈐印：范曾書畫、家在吳頭楚尾、我見青山多嫵媚
又題：十翼寓法愜意作也。
鈐印：范曾
出版：《范曾巴黎新作集》，台灣民生報出版，1991年，第144-145頁。
《環球市場：藝術市場調查》2007年4月，封面，第28-29頁。





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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. Following in his father's footsteps, his son 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、溥儒，京劇名家梅蘭芳等人友好。郭氏興趣廣泛，琴棋書畫，無不雅愛，家中藝術氛圍濃厚。其子郭春浦先生（1938—2022），幼承庭訓，紹繼“琴硯齋”家學，於藝文及收藏用力尤多。郭氏早年畢業於上海音樂學院，乃享有時譽之男高音歌唱家，後輾轉赴港，活躍於書畫古玩收藏界。郭氏一家尤其與吳湖帆關係親密，郭春浦先生深得吳湖帆喜愛，收為義子。琴硯齋所蓄吳氏作品乃至精之作，古書畫、印石收藏也多有吳湖帆鑒賞題跋。

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WU HUFAN (1894-1968)
Six-character Calligraphic Couplet in Seal Script
A pair of hanging scrolls, ink on paper
Each scroll measures 99.8×13.2 cm. (39 ¼ x 5 ¼ in.)
Inscribed and signed, with two seals of the artist

HK\$50,000-80,000	US\$6,500-11,000
吳湖帆	篆書六言聯
	水墨紙本
	立軸兩幅

釋文：細草靜搖春碧，並禽飛上金沙。

題識：集吳夢愴詞句，吳湖帆。

鈐印：吳湖鵬、崇易居士

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WU HUFAN (1894-1968)
Landscape after Dong Qichang / Calligraphy
A pair of fan leaves, mounted and framed, ink on paper/ ink on gold-flecked paper
Each leaf measures 18×51 cm. (7 ⅛ x 20 ⅛ in.)
Landscape after Dong Qichang inscribed and signed, with one seal of the artist
Dated summer, *gengwu* year (1930)
Two collector's seals
Calligraphy inscribed and signed, with one seal of the artist
Two collector's seals
Both leaves dedicated to Xinpei

HK\$80,000-120,000	US\$11,000-16,000
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吳湖帆 擬董思翁楚山清曉圖／書法
水墨紙本／水墨灑金箋 扇面鏡框兩幅
一九三〇年作

《擬董思翁楚山清曉圖》
題識：董思翁楚山清曉圖，心佩先生雅正。
庚午（1930年）夏日，吳湖帆。
鈐印：湖鵬書畫
鑑藏印：時、乘
《書法》
釋文：一點露珠凝冷，波影。
滿池塘，綠莖紅艷兩相亂。
腸斷，水風涼。其一。
鏡水夜來秋月，如雪。
採蓮時，小娘紅粉對寒浪。
惆悵，正相思。其二。
題識：溫助教荷葉盃。心佩先生雅正。
吳湖帆。
鈐印：醜移長年
鑑藏印：時、乘

註：上款人應為朱心佩，字冰庵，為上海九華堂南紙店股東，與畫壇名家鄭午昌結為兒女親家，平生廣交藝林，雅好翰墨，收藏極富，乃民國時期滬上書畫交流之重要津梁。

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WU HUFAN (1894-1968) AND **ZHOU LIANXIA** (1908-2000) / **WANG FU'AN** (1880-1960)
Mandarin Ducks / Calligraphy
Folding fan, ink and colour on paper / ink on gold-flecked paper
18×42 cm. (7 ⅛ x 16 ½ in.)
Mandarin Ducks inscribed and signed by Wu Hufan, with two seals of Wu Hufan and one seal of Zhou Lianxia
Dated third month, *dingyou* year (1957)
Dedicated to Putang
Calligraphy inscribed and signed by Wang Fu'an, with three seals

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

吳湖帆、周鍊霞／王福厂 鴛鴦伴侶／書法
設色紙本／水墨灑金箋
成扇 一九五七年作

《鴛鴦伴侶》
題識：樸堂道兄雅屬，丁酉（1957年）三月，湖帆鍊霞合作。
鈐印：周鍊霞、吳湖鵬、燕几螺屏
《書法》
題識：（釋文不錄）。節糸漢班固東都賦。
福厂王褪。
鈐印：王褪、福厂六十後書、麋研齋
註：上款人樸堂道兄，應是西泠印社社員吳樸堂（1922—1966），著名篆刻家。



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XIE ZHILIU (1910-1997)
Pine / Cloudy Mountains
Folding fan, ink and colour on paper/ ink on paper
20 × 43 cm. (7 7/8 x 16 7/8 in.)
Pine inscribed and signed, with two seals of the artist
Dated New Year's Day, *jiawu* year (1954)
Cloudy Mountains entitled, inscribed and signed, with three seals of the artist
Both sides dedicated to Xishuang

HK\$50,000-80,000 **US\$6,500-11,000**

謝稚柳 松圖／雲山 設色紙本／水墨紙本 成扇 一九五四年作

《松圖》題識：甲午（1954年）元旦戲寫松圖為西爽吾兄大醫師教，謝稚柳。
鈐印：謝稚印、稚柳
《雲山墨戲》題識：雲山墨戲。再為西爽兄寫，稚柳。
鈐印：謝稚印、稚柳、煙江樓
註：上款人應是黃西爽（1906–1967），浙江吳興人，中醫世家，被譽為“海上名聞一時中醫泰斗”診病之餘，尤好繪事，深得宋元筆意，與同時諸名家，多有酬唱往來。



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YU ZICAI (1915-1992) / **XIE ZHILIU** (1910-1997)
Landscape / Calligraphy
Folding fan, ink and colour on paper/ ink on paper
15.3 × 43.5 cm. (6 x 17 1/8 in.)
Landscape inscribed and signed by Yu Zicai, with one seal
Dated autumn, *jiawu* year (1954)
Calligraphy inscribed and signed by Xie Zhiliu, with one seal
Dated summer, *dinghai* year (1947)
Both sides dedicated to Zhongyi (Kwok Zhongyi, 1900-1994)

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

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

俞子才／謝稚柳 山水／書法 設色紙本／水墨紙本 成扇 一九五四／一九四七年作

《山水》題識：效思翁於不似中求似，仲易先生以為然否。
甲午（1954年）立秋日，俞紹爵。
鈐印：子才父
《書法》釋文：指上塵泥日上襟，對鷄還作曉曉音。
鏡邊鎖鎖蠶叢語，架盡橙黃橘（綠）心。
題識：舊作丁亥（1947年）初夏錄似仲逸先生正。稚柳謝稚。
鈐印：謝稚印

來源：直接得自藝術家，並由家族傳承。



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QI BAISHI (1863-1957) / **CHEN YUNGAO** (1877-1965)
Peony and Bee / Calligraphy
Folding fan, ink and colour on paper/ ink on paper
18 × 44 cm. (7 1/8 x 17 3/8 in.)
Peony and Bee signed by Qi Baishi, with one seal
Calligraphy signed by Chen Yungao, with three seals

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

齊白石／陳雲誥 富貴家風／書法 設色紙本／水墨紙本 成扇

《富貴家風》款識：白石老人。
鈐印：白石老人
《書法》款識：（釋文不錄）。陳雲誥。
鈐印：雲誥、癸卯翰林、有竹亭

註：扇骨一面刻于非厂畫作，款“非關”，落“于”印。另面為王雪濤、顏伯龍合繪花鳥，款“雪濤寫”、“伯龍畫鳥”，落「龍」印。另有“節厂”印，可知乃范節厂（1918–2002）所刻，范氏，浙江山陰人，師竹刻名家張志魚。





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WU HUFAN (1894-1968)

Pink Lotus / Ink Bamboo

Folding Fan, ink and colour / ink on paper

15 × 38 cm. (5 ⅞ x 15 in.)

Both sides inscribed and signed by the artist, with a total of four seals

Both sides dated sixth month, *yíwei* year (1955)

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:

Panorama Magazine Vol. 251, Panorama Publishing House, Hong Kong, 1 October 1983, inside back cover.

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.76-77.

HK\$80,000-120,000

US\$11,000-16,000

吴湖帆 粉荷／墨竹 設色／水墨紙本 成扇 一九五五年作

《粉荷》題識：仙掌紅雲瀝露盤。乙未（1955年）六月，吳湖帆。
鈐印：吳湖帆印、梅景書屋

《墨竹》題識：乙未（1955年）六月朔，吳湖帆。
鈐印：吳湖帆、梅景書屋

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：《大成》雜誌，第二五一期，大成出版社，香港，1994年10月1日，封底內頁。
《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年，第76–77頁。

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WU HUFAN (1894-1968) / LI QIUJUN (1899-1971) /

ZHAO SHURU (1874-1945) / DI PINGZI (1873-1941)

Paintings and Calligraphy Dedicated to Li Zuhan

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

19.5 × 47 cm. (7 ¾ x 18 ½ in.)

Inscribed and signed by various artists, with a total of eleven seals

One leaf dated fifth month, *xinwei* year (1931)

One leaf dated sixth month, *jisi* year (1929)

All leaves dedicated to Zuhan

LITERATURE:

Chelasa Fan Collection, Chelasa Gallery, Hong Kong, 1992, p.112.

HK\$50,000-80,000

US\$6,500-11,000

吴湖帆／李秋君／趙叔孺／狄平子 致李祖韓書畫格景扇 水墨紙本／設色紙本／水墨灑金箋 成扇 一九二九／一九三一年作

（一）題識：（釋文不錄）。始建國殷，祖韓仁兄有道屬正。
吳湖帆。
鈐印：吳萬

（二）題識：南田翁墨法，祖韓道兄雅正，吳湖帆。
鈐印：湖帆書畫

（三）題識：（釋文不錄）。大哥大人屬，秋君。
鈐印：李秋君



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（四）題識：辛未（1931年）五月，李秋君。
鈐印：姝、君

（五）題識：（釋文不錄）。
秦量始皇詔。祖韓仁兄世大人正之，叔孺趙時桐。
鈐印：趙時桐印、叔孺、趙

（六）題識：祖韓法家再正，己巳（1929年）六月，趙叔孺。
鈐印：趙氏叔孺

（七）題識：（釋文不錄）。
祖韓先生屬書，錄鄉居早起舊作，狄平子。
鈐印：狄平子

（八）題識：宿鳥初飛，曉烟未泮。
祖韓先生，平子。
鈐印：平子

出版：《潔思園藏扇》，潔思園畫廊，香港，1992年，第112頁。

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ZHANG SHANZI (1882-1940)

Tiger

Hanging scroll, ink and colour on paper

104 × 39.4 cm. (41 x 15 ½ in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *yihai* year (1935)

HK\$60,000-80,000

US\$7,700-11,000

張善孖 虎嘯林泉 設色紙本 立軸 一九三五年作

題識：北望營，南望吳，崢嶸歲月又云徂，
龍城將今何在？
不見平戎一昏書。
乙亥（1935年）秋日，虎癡張善孖。

鈐印：善孖、虎癡



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ZHANG SHANZI (1882-1940)

White Gibbon

Scroll, mounted and framed, ink and colour on paper

127 × 62.5 cm. (50 x 24 ⅝ in.)

Inscribed and signed, with two seals of the artist

Dated autumn, *jiayu* year (1934)

PROVENANCE:

Southeast Asian collection.

HK\$50,000-80,000

US\$6,500-11,000

張善孖 白猿 設色紙本 鏡框 一九三四年作

題識：甲戌（1934年）秋，蜀中張善孖寫於
萬壽山之聽鸛館。

鈐印：虎癡、蜀張善孖

來源：南洋私人收藏。



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ZHANG DAQIAN (1899-1983)
Lady Holding Pipa
Hanging scroll, ink and colour on paper
131.5 × 61 cm. (51 ¾ x 24 in.)
Inscribed and signed, with four seals of the artist
Dated eleventh month, *bingzi* year (1936)
HK\$150,000-300,000 **US\$20,000-39,000**
張大千 琵琶仕女 設色紙本 立軸
一九三六年作

題識：朱雀橋邊疎影斜，適逢雪後一枝發。
楚女不識離國慘，也將胡笳對梅花。
丙子（1936年）十一月寫於大風堂，
大千居士爰。
鈐印：大千大利、長髯張郎三十八、三千大千、
大千豪髮



212

212
ZHANG DAQIAN (1899-1983)
Scholars in Pine Forest
Scroll, mounted and framed, ink and colour
on paper
124 × 65 cm. (48 7/8 x 25 5/8 in.)
Inscribed and signed, with three seals of
the artist
Dated seventh month, *wuchen* year (1928)
Dedicated to Sui'an

PROVENANCE:
Christie's Hong Kong, Fine 19th and 20th
Century Chinese Paintings, 28 April 1996,
Lot 290.

HK\$150,000-250,000
US\$20,000-33,000
張大千 青松逸侶 設色紙本 鏡框
一九二八年作

題識：地削芙蓉瓣，天懸瀑布瓠。
以大滌子筆法寫為隨龕仁兄方家博教。
戊辰（1928年）七月大千居士張爰時
主海上。
鈐印：張爰印、大風堂、道濟長城
來源：香港佳士得，中國十九二十世紀繪
畫，1996年4月28日，編號290。



213

213

ZHANG DAQIAN (1899-1983)

Lotus in the Wind

Scroll, mounted and framed, ink on paper
69 × 135 cm. (27 ⅞ x 53 ⅞ in.)
Inscribed and signed, with one seal of the artist
Dated eleventh day, sixth month, *dingwei* year (1967)
Dedicated to Zhonglie

PROVENANCE:

Previously in the collection of Mr. Yu Zhonglie;
Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings, 26 October 2003, Lot 226.

LITERATURE:

Yu Zhonglie, *My Cousin Zhang Daqian*, *Wide Angle*, Issue 128, Hong Kong, May 1983.
Collection of Poems by Zhang Daqian (II), National Palace Museum, Taipei, June 1993, vol. 7, p. 143.
Wang Jiacheng, *Genius of the Art: Zhang Daqian*, Chiu Ko Publishing Co. Ltd., Taipei, 10 March 2006, p. 632.

NOTE:

The recipient of this work was Mr. Yu Zhonglie (1928-2006), a younger cousin of Zhang Daqian. Yu was born in Shanghai and later studied economics, receiving his PhD in Europe.
Yu often met with Zhang Daqian during Zhang's overseas travelling exhibitions. He even visited Zhang at home at 'Bade Yuan' in Brazil and Carmel on several occasions. In 1967, Yu visited Zhang Daqian for the last time in Carmel. This work was created and dedicated to 'Zhonglie' by Zhang Daqian as a farewell gift.

張大千

風荷

水墨紙本

鏡框

一九六七年作

題識：鍾烈表弟分袂三年，頃來訪予克密爾，歡聚數日，又將遠西德，別緒不任，寫此黯然矣。丁未（1967年）六月十一日小兄爰。

鈐印：大千唯印大年

來源：喻鍾烈先生舊藏；
香港佳士得，近現代中國書畫，2003年10月26日，編號226。

著錄：喻鍾烈，《我的表哥張大千》，《廣角鏡》，第128期，香港，1983年5月。
《張大千先生詩文集（下）》，國立故宮博物院，台北，1993年6月，卷七，第143頁。
王家誠，《畫壇奇才張大千》（下），九歌出版社有限公司，台北，2006年3月10日，第632頁。

註：上款人爲張大千的表弟喻鍾烈（1928–2006）先生。喻氏出生於上海，後赴歐洲工讀經濟學並獲得博士學位。喻氏經常於大千海外巡展旅遊時與其相會，並且曾赴巴西八德園及加州克密爾拜訪張大千住處。本幅作品《風荷》爲1967年喻氏最後一次赴克密爾與張大千相聚，大千爲其揮毫作爲臨別贈禮。

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

US\$130,000-190,000

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214

ZHANG DAQIAN (1899-1983)

Conversing on the Boats

Scroll, mounted and framed,
ink and colour on paper
66.5 × 43.5 cm. (26 ⅞ x 17 ⅞ in.)
Inscribed and signed, with three
seals of the artist including one
dated seal of *bingchen* year (1976)
Dated leap eighth month, sixty-fifth
year (of the Republic, 1976)

PROVENANCE:

Christie's Hong Kong, Fine 19th and 20th Century Chinese Paintings, 30 April 1995, Lot 112.

LITERATURE:

The Paintings and Calligraphy of Chang Dai-chien, Vol. 7, National Museum of History, Taipei, May 1990, p. 112, pl. 77.
Selected Articles on Contemporary Taiwan Paintings: 1945-1990, Hsiung Shih Art Books Co., Ltd, Taiwan, 1991, p.332.

張大千

漁舟閒話

設色紙本

鏡框

一九七六年作

題識：六十五年（1976）閏八月，爰翁寫於雲河借居。

鈐印：張爰、大千居士、丙辰（1976年）

來源：香港佳士得，中國十九二十世紀繪畫，1995年4月30日，編號112。

出版：《張大千書畫集》第七集，國立歷史博物館，台北，1990年5月，第112頁，圖版77。
《當代臺灣繪畫文選1945–1990》，雄獅圖書出版，台灣，1991年，第332頁。

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

US\$160,000-260,000

214

113



215

215
ZHANG DAQIAN (1899-1983)
Fragrant Lotus

Hanging scroll, ink and colour on paper
180.5 × 75.3 cm. (71 ⅞ x 29 ⅝ in.)
Inscribed and signed, with three seals of the artist
Two collector's seals of Lu Danlin (1896-1972)

NOTE:
The collector's seals belonged to Lu Danlin (1896-1972), a native of Sanshui, Guangdong province, and master of the Redwood Studio. Lu was a member of the Chinese United League and later left for Shanghai to develop his career. He joined the South Society, a famous poetry organization, and worked as a publication editor there. Lu influenced the art and literature circle significantly and was considered the “best editor” in Mainland, Hong Kong and Macau in the 1930s and 1940s.

HK\$600,000-1,200,000 US\$77,000-160,000

張大千 荷花世界夢俱香 設色紙本 立軸

題識：荷花世界夢俱香。大千居士爰。
鈐印：大千、張爰、大風堂
鑑藏印：紅樹室藏、陸丹林鈐

註：鑑藏印屬陸丹林（1896–1972），齋名紅樹室，廣東三水人。曾加入同盟會，後來到上海發展，加入著名詩人團體南社，並從事報刊及書畫刊物編輯，在當時藝文圈影響巨大，堪稱是三四十年代國內和港澳兩地的第一“名編”。



216

216
ZHANG DAQIAN (1899-1983)
Lotus in Splashed-colour

Scroll, mounted and framed, ink and colour on paper
52.8 × 91.6 cm. (20 ¾ x 36 ⅞ in.)
Entitled, inscribed and signed, with four seals of the artist
Dated autumn, seventieth year (of the Republic), *xinyou* year (1981)
Dedicated to Qingbao

NOTE:
The recipient likely refers to Chan Ching-pow (born around 1912) from Xiamen, Fujian. In the 1960s, he founded Po Wah Land Investment Company, which developed many buildings in Hong Kong whose names began with the character "Po". He also served as a director of the Tung Wah Group of Hospitals.

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

張大千 君子之風其清穆如 設色紙本 鏡框 一九八一年作

題識：君子之風其清穆如。
七十年歲辛酉（1981年）秋日寫頌清電先生七十大慶，大千弟張爰拜呈。
鈐印：張爰私印、大千、摩耶精舍、大千豪髮
註：上款人“清電”或是陳清電，福建廈門人，約1912年出生，1960年代創立寶華置業公司，在香港營建多棟以“寶”字開頭的大廈，曾擔任東華三院總理。



Spring Mountains with Lush Greens was created in 1968, marking the culmination of nearly a decade of relentless refinement during which Zhang Daqian's innovative use of materials and techniques reached maturity. His mastery of ink and splashed color had become effortless by this point. The composition draws inspiration from traditional landscape painting, with towering mountains dominating the scene and extending into the clouds, evoking the grandeur of monumental landscapes from the Northern Song dynasty. Zhang employed heavy applications of azurite and malachite to depict the mountain vegetation, accentuated with cinnabar dots representing red leaves scattered across the slopes. Several pavilions emerge from within the mountain folds, revealing vitality amid serene nature. From the summit to the mid-levels, the colors gradually soften, and Zhang used brushwork to outline forms, creating a translucent effect of mist and clouds enveloping the landscape. At the mountain's base, where two peaks part and a valley emerges, the vista opens into an expansive view. Zhang continued the mountain contours with bold strokes, adding trees and vegetation in the lower right corner using his signature fine-line texture strokes, skillfully balancing the composition. This piece was executed on a textured paper, especially made to imitate those used in the Song Dynasty. The varying intensities of ink and color, combined with the paper's distinctive texture, produce a captivating interplay of patterns. This creates a special effect of misty, ethereal clouds—both substantial and illusory—breaking through traditional constraints and material limitations.

The year 1968 marked a significant milestone in Zhang Daqian's artistic career. Although the artist primarily resided in Brazil during the 1960s, he had already begun to shift his focus to the international art scene, particularly in the United States. This work was created in mid-1968, and just a few months later, from October to December, Zhang held a series of touring exhibitions in New York, Chicago, and Boston, enhancing his international reputation. The inscription notes that the piece was painted at *Dafeng Tang*, likely completed in the large studio of his Brazilian residence, the Garden of Eight Virtues (*Bade Yuan*). While based in South America, Zhang closely followed developments in both Eastern and Western art. During this time, he produced a series of large-scale splashed-colour works where the interplay between abstraction and realism, tradition and modernity, reflected his personal circumstances and evolving mindset. *Spring Mountains with Lush Greens* exemplifies this synthesis, combining spontaneous splashing with meticulous brushwork to embody both tradition and innovation. Within a few years of its completion, the painting was featured in the 1970 Taipei *Ya Yun Tang* publication *Paintings and Calligraphy by Chang Dai-Chien*, and was selected as the cover image. It served as a primary introduction of Zhang's splashed ink and colour technique to the Chinese audience in Taiwan and held exceptional historical and artistic significance.

《春山積翠》寫於1968年，經過近十年不斷錘煉，張大千對材料和技法的變革走入成熟期，潑墨潑彩更加得心應手。畫面以傳統山水構圖入畫，高聳山峰撲面而來，深入雲際，頗有北宋巨碑山水的構圖格局和氣勢。大千以濃重石青石綠潑就山體植被，以硃砂點綴山間紅葉，幾處殿宇浮現山坳間，幽靜自然中顯現生機。從山頂到山腰，色彩漸漸淡化，畫家輔以筆墨勾勒，表現出煙雲環繞的透明感。來到山腳，兩山劈開，山谷出現，頓時開闊舒朗，大千以粗筆勾勒延續山勢，右下角以標誌性細筆皴法添加樹木植被，巧妙地平衡了構圖。本幅特別寫於仿宋羅紋紙上，濃淡不一的水墨和色彩，配合該紙特有的紋路，形成奇妙的肌理組合，創造出煙雲靄靄，亦實亦虛的特別效果，突破了傳統藩籬和材料限制。

1968年乃大千藝術生涯發展重要的時間節點。六十年代畫家雖主要居於巴西，然已經開始放眼世界藝術舞臺的中心：美國。本作創作於1968年年中，數月之後，10月至12月間，大千於美國紐約、芝加哥及波士頓三地畫廊舉辦一系列巡迴展覽，藝名大揚。作品題識雲此作畫於大風堂，應是在巴西巴德園大畫屋完成。大千身處南美，隔岸觀火般洞察東西藝術發展，一系列大尺幅潑彩作品橫空出世，其中抽象與具象、傳統與現代的碰撞，與畫家的境遇和心境息息相關。《春山積翠》潑寫兼施，傳統與現代並存，畫作完成後數年即收錄於1970年台北雅蘊堂出版之《張大千書畫集》，並選為封面，乃大千潑彩走入台灣華人觀眾的首選推介，意義不同凡響。

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ZHANG DAQIAN (1899-1983)

Spring Mountains with Lush Greens

Scroll, mounted and framed, ink and colour on paper
104.5 × 49.3 cm. (41 1/8 x 19 3/8 in.)

Inscribed and signed, with three seals of the artist

Dated first day, sixth month, fifty-seventh year (of the Republic), *wushen* year (1968)

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Paintings, 7 April 2006, Lot 241.

LITERATURE:

Paintings and Calligraphy by Chang Dai-Chien I, Yayun Tang, Taipei, July, 1970, cover.

Paintings and Calligraphy by Chang Dai-Chien II, Yayun Tang, Taipei, 1972, pl. 1.

HK\$7,500,000-9,500,000

US\$970,000-1,300,000

張大千 春山積翠 設色紙本 鏡框 一九六八年作

題識：五十七年戊申（1968年）六月朔大風堂作。爰翁。

鈐印：大千唯印大年、大千世界、大風堂

來源：香港蘇富比，中國書畫拍賣，2006年4月7日，編號241。

出版：《張大千書畫集》第一集，雅蘊堂，台北，1970年7月，封面。
《張大千書畫集》第二集，雅蘊堂，台北，1972年5月，圖版1。





218

CENTURIES OF TASTE

LEGACY OF A PRIVATE COLLECTION
博古宜今：私人珍藏遺珍

Meticulously assembled over decades with the utmost discretion, *Centuries of Taste | Legacy of a Private Collection* reflects the breadth of an expansive yet refined vision. This treasured collection comes from a polymath, a Renaissance man in the fullest sense: a doctor turned banker who remained close to medicine through acts of philanthropy; an entrepreneur who owned a theatre as well as an ice cream company; a man of passion who took pleasure in cultivating beauty, be it raising horses to the highest standards or developing – with the advice from the most renowned dealers in the field – a diverse art collection to be lived with and cherished. His trove spans international artistic movements from the 10th to 20th centuries, represented through the media of painting, drawing, sculpture, furniture and the decorative arts. We hope our audiences will encounter such delight and wonderment in these objects as did the collector himself. *Centuries of Taste | Legacy of a Private Collection* has been presented in our salerooms since January 2025 and will continue throughout 2026 at Christie's New York, London and Hong Kong.

此私人珍藏由藏家歷經數十載精心搜集而成，呈現出廣泛而精緻的收藏視野。藏家博學多才，原為醫生，後成為銀行家與慈善家，長期致力於慈善事業，尤其關注醫學領域。他亦為企業家，業務涵蓋劇院及冰淇淋公司；同時熱衷追求美感，無論是育馬，或在藝術界最知名顧問的建議下，建立不僅多元而又適於日常欣賞的藝術收藏。其藏品跨越國際藝術流派，自十世紀至二十世紀，包括繪畫、素描、雕塑、家具及裝飾藝術等媒介。我們希望觀眾在欣賞這些作品時，能如收藏家本人一般感受到喜悅與驚嘆。博古宜今：私人珍藏遺珍自2025年1月起已於佳士得紐約、倫敦及香港拍賣廳推出，並將延續至2026年。

218
ZHANG DAQIAN (1899-1983)
Peonies

Scroll, mounted and framed, ink and colour on paper
120.5 × 40.5 cm. (47 ½ x 16 in.)
Inscribed and signed, with four seals of the artist
Dated spring, *gengxu* year (1970)

HK\$150,000-250,000 *US\$20,000-33,000*

張大千 國色天香 設色紙本 鏡框 一九七〇年作

題識：國色朝酣酒，天香夜染衣。
庚戌（1970年）春日，可以居遺興，爰翁。
鈐印：張爰之印、大千居士、大千世界、春長好



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219
ZHANG DAQIAN (1899-1983)
Waterfall

Scroll, mounted on cardboard and framed, ink and colour on gold paper
23.8 × 26.8 cm. (9 ⅜ x 10 ½ in.)
Signed, with one seal of the artist

NOTE:
There is a handwritten number and title on the back of the frame, along with a label from A Galeria in Sao Paulo, Brazil. The frame is similar to those used for other works exhibited in Zhang Daqian's solo exhibition at A Galeria in 1973, suggesting that this painting may have been part of that exhibition.

HK\$800,000-1,200,000 *US\$110,000-160,000*

張大千 懸泉 設色金箋 紙板鏡框

款識：爰。
鈐印：大千
註：畫框背附有手書標籤：25.懸泉及A Galeria之標籤。1973年6月巴西聖保羅之A Galeria畫廊舉辦“張大千近作展”，據本作裝裱形式及背後標籤，可知應為此畫展展品。





220

220

ZHANG DAQIAN (1899-1983)

Temple on the Cliff

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

23.8 × 26.8 cm. (9 ⅜ x 10 ½ in.)

Inscribed and signed, with one seal of the artist

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

NOTE:

There is a handwritten number and title on the back of the frame, along with a label from A Galeria in Sao Paulo, Brazil. The frame is similar to those used for other works exhibited in Zhang Daqian's solo exhibition at A Galeria in 1973, suggesting that this painting may have been part of that exhibition.

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

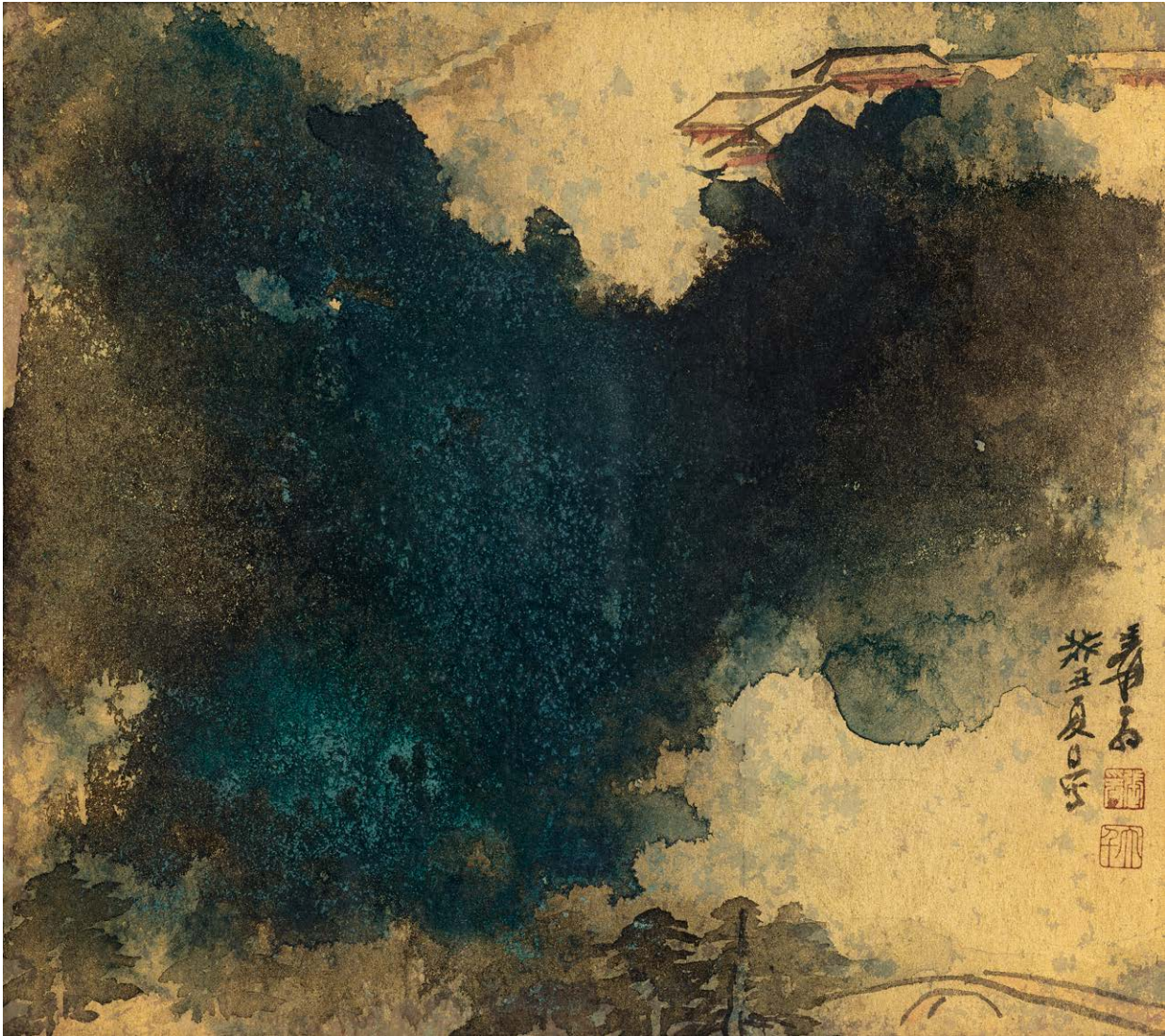
US\$110,000-160,000

張大千 高崖古寺 設色金箋 紙板鏡框 一九七三年作

題識：六十二年癸丑（1973年），爰翁。

鈐印：大千父

註：畫框背附有手書標籤：22. 高崖古寺及A Galeria之標籤。1973年6月巴西聖保羅之A Galeria畫廊舉辦“張大千近作展”，據本作裝裱形式及背後標籤，可知應為此畫展展品。



221

221

ZHANG DAQIAN (1899-1983)

Temple in the Mountains

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

23.8 × 26.8 cm. (9 ⅜ x 10 ½ in.)

Inscribed and signed, with two seals of the artist

Dated summer, *guichou* year (1973)

NOTE:

There is a handwritten number and title on the back of the frame, along with a label from A Galeria in Sao Paulo, Brazil. The frame is similar to those used for other works exhibited in Zhang Daqian's solo exhibition at A Galeria in 1973, suggesting that this painting may have been part of that exhibition.

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

US\$130,000-200,000

張大千 山寺 設色金箋 紙板鏡框 一九七三年作

題識：爰翁癸丑（1973年）夏日寫。

鈐印：張爰、大千

註：畫框背附有手書標籤：19. 山寺及A Galeria之標籤。1973年6月巴西聖保羅之A Galeria畫廊舉辦“張大千近作展”，據本作裝裱形式及背後標籤，可知應為此畫展展品。





222

Property from a Hong Kong Collection 香港私人收藏 (Lots 222-223)

222
ZHANG DAQIAN (1899-1983)
Tao Yuanming Picking Chrysanthemum
Horizontal scroll, ink and colour on paper
30 × 84 cm. (11 ¾ x 33 ⅞ in.)
Inscribed and signed, with two seals of the artist
Dated eleventh month, *jimao* year (1939)

HK\$600,000-800,000
US\$77,000-110,000

張大千 陶潛采菊 設色紙本 橫批
一九三九年作

題識：陶潛九月九日無酒，坐宅邊菊叢中，
采菊盈把，望見白衣人至，酒王弘送
酒，即便就酌。己卯（1939年）十一
月寫，蜀郡張爰。
鈐印：張爰之印、三千大千

223
ZHANG DAQIAN (1899-1983)
Scholars Viewing Mountains
Hanging scroll, ink and colour on paper
119 × 43.8 cm. (46 ⅞ x 17 ¼ in.)
Inscribed and signed, with two seals of the artist
Dedicated to Binhong
One collector's seal

NOTE:
The recipient of the work refers to the
artist Huang Binhong (1865-1955). Their
association can be traced back to the 1920s.
In the spring of 1928, Huang Binhong co-
founded the Lanman Painting Society with
Zhang Shanzi, Zhang Daqian and other
artists. Huang Binhong served as president
of the society. Among the eight founders,
Huang Binhong, at 64, was the oldest, while
Zhang Daqian, at 30, was the youngest. It is
for this reason that Zhang Daqian addressed
Huang Binhong as “President” in this work.

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

張大千 聽泉圖 設色紙本 立軸

題識：賓虹社長博教。大千張爰寫。
鈐印：張季、大千
鑑藏印：芷陽徐氏少山號周遺珍藏書畫金石
之章

註：上款“賓虹社長”即畫家黃賓虹（1865–
1955）。黃賓虹比張大千年長三十四歲，屬
忘年交。兩人交集可追溯至二十年代。1928
年春，黃賓虹與張善孖、張大千、馬駘、俞
劍華、熊松泉、陳剛叔、蔡逸民組建爛漫畫
社，黃賓虹為社長，陳剛叔為副社長。在八
位創建者中，黃賓虹年齡最大，為六十四
歲，而張大千年齡最小，年方三十，本幅張
大千稱黃賓虹為社長，正緣於此。



223

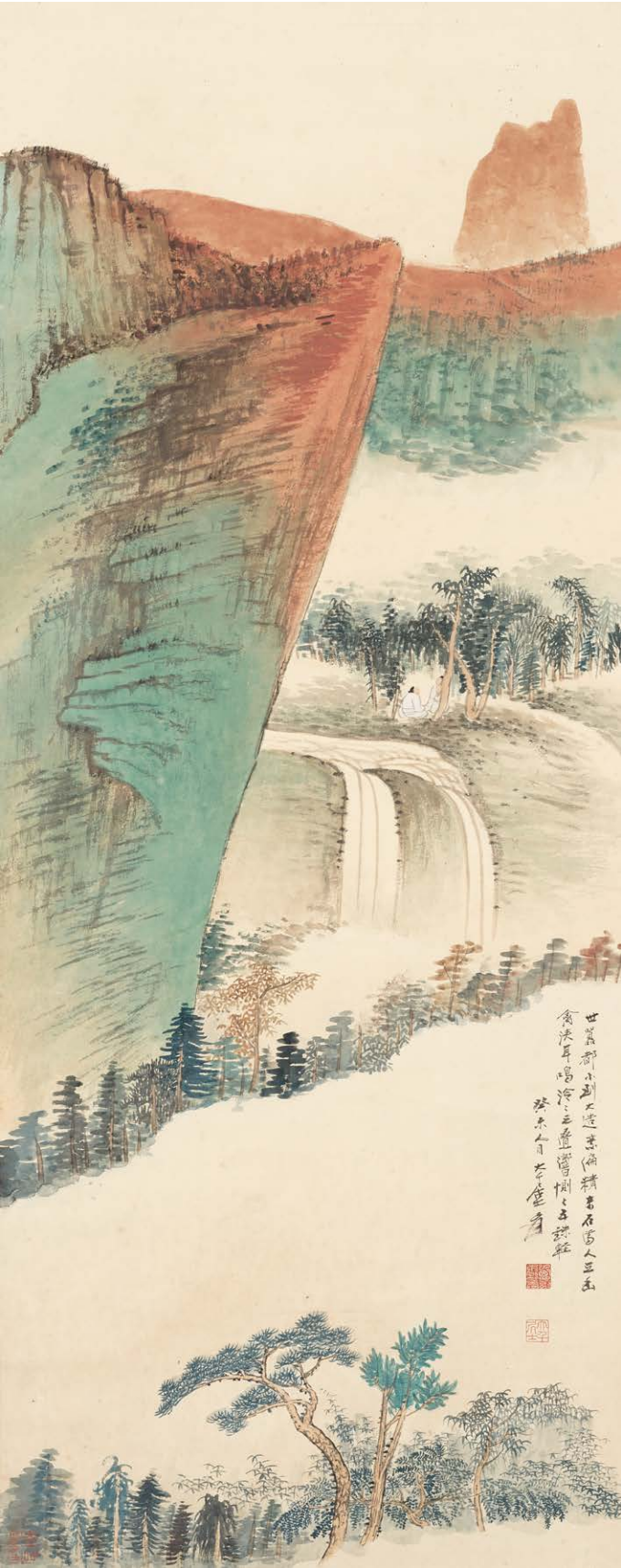
Property from a Private Asian Collection 亞洲私人收藏 (Lots 224-231)

224
ZHANG DAQIAN (1899-1983)
Bird and Red Leaves
Hanging scroll, ink and colour on paper
108 × 46.5 cm. (42 ½ x 18 ¼ in.)
Inscribed and signed, with four seals of the artist
Dated fifth month, *gengwu* year (1930)

HK\$200,000-400,000
US\$26,000-52,000

張大千 紅葉小鳥 設色紙本 立軸
一九三〇年作

題識：曉連天山，善寫花鳥，雖背物情，
友人觀之，皆擬意八大。
庚午（1930年）五月，大千居士張爰。
鈐印：張爰大千父、大千居士、大千好夢、
西蜀張爰



225

225

ZHANG DAQIAN (1899-1983)

Autumn Landscape

Hanging scroll, ink and colour on paper

121 × 48 cm. (47 ³/₈ x 18 ⁷/₈ in.)

Inscribed and signed, with three seals of the artist

Dated *guiwei* year (1943)

HK\$500,000-800,000

US\$65,000-110,000

張大千 幽林飛瀑 設色紙本 立軸 一九四三年作

題識：世囂都不到，大造意偏精。
奇石當人立，幽禽浹耳鳴。
泠泠三疊響，惻惻五銖輕。
癸未（1943年）人月，大千居士爰。

鈐印：西蜀張爰、大千居士、大千唯印大年

226

QIAN SONGYAN (1898-1985)

Woniu Mountain

Hanging scroll, ink and colour on paper

132 × 65.8 cm. (52 x 25 ⁷/₈ in.)

Inscribed and signed, with three seals of the artist

HK\$150,000-300,000

US\$20,000-39,000

錢松岳 臥牛山 設色紙本 立軸

題識：卧牛山在[江]山東，影落寒潭髻翠同。
絕似玉人天外立，嬋娟雙鬪水晶宮。
安樂雙峰晴似雨，滿山亂石溼層層。
縱教潑盡虎兒墨，帝上如何畫得成。
山田圩路交叉，疎樹零雲斷復遮，
一港紆迴深柳入，孤煙起處兩三家。
溪入鵬程橋更幽，鵬程橋下水悠悠，
我來卻羨榆枋雀，白石青莎任去留。
此予故鄉蒲圻塘也，長五六里，廣二里，西納洮湖之餘，
東注荆溪[江]山，聖塔、卧牛、安樂，琅玕諸峰，夾岸相峙，
風景絕佳，尤以鵬程橋畔為最勝，惟幽僻未聞於世耳。
客臆憶及，約略寫之，並錄昔日記遊詩數截於其端。
錢松岳識。

鈐印：錢、松岳、芭廬詩畫



226

227

TANG YUN (1910-1993)

Bird and Flowers

Scroll, mounted and framed, ink and colour on paper

133 × 69.5 cm. (52 ³/₈ x 27 ³/₈ in.)

Inscribed and signed, with two seals of the artist

Dated twelfth month, *jiashen* year (1944)

Dedicated to Jingsan

HK\$60,000-120,000

US\$7,800-16,000



227

唐雲 月季小鳥 設色紙本 鏡框 一九四四年作

題識：敬三仁兄雅屬，甲申（1944年）十二月，大石居士唐雲並記於尺菴。

鈐印：大石居士、唐雲印信



228

228

TANG YUN (1910-1993)

A Hundred of Sparrows

Scroll, mounted for framing, ink and colour on paper
79.3 × 175 cm. (31 ¼ x 68 7⁄8 in.)
Entitled, inscribed and signed, with one seal of the artist
Dated 4 October, 1976

HK\$50,000-80,000

US\$6,500-11,000

唐雲

百雀圖

設色紙本

鏡片

一九七六年作

題識：百雀圖。一九七六年十月四日，唐雲高興。
鈐印：唐雲私印



229

229

WU ZUOREN (1908-1997)

Goldfish

Scroll, mounted and framed, ink and colour on paper
45 × 85 cm. (17 ¾ x 33 ½ in.)
Entitled, inscribed and signed, with one seal of the artist
Dated 1989
Dedicated to Qingyuan

HK\$50,000-80,000

US\$6,500-11,000

吴作人

戲藻

設色紙本

鏡框

一九八九年作

題識：戲藻。
清原同志屬畫，一九八九年，作人。
鈐印：吳作人

230

XU BEIHONG (1895-1953)

Ink Bamboo

Hanging scroll, ink on paper
133.5 × 66.5 cm. (52 ½ x 26 ¼ in.)
Inscribed and signed, with one seal of the artist
Dated summer, *xinwei* year (1931)
Dedicated to Madame Huiqun
Further inscribed and signed by Liu Dajie (1904-1977), with one seal
Dated 1 August, 1954
Two collector's seals

HK\$400,000-600,000

US\$52,000-78,000

徐悲鴻

新篁

水墨紙本

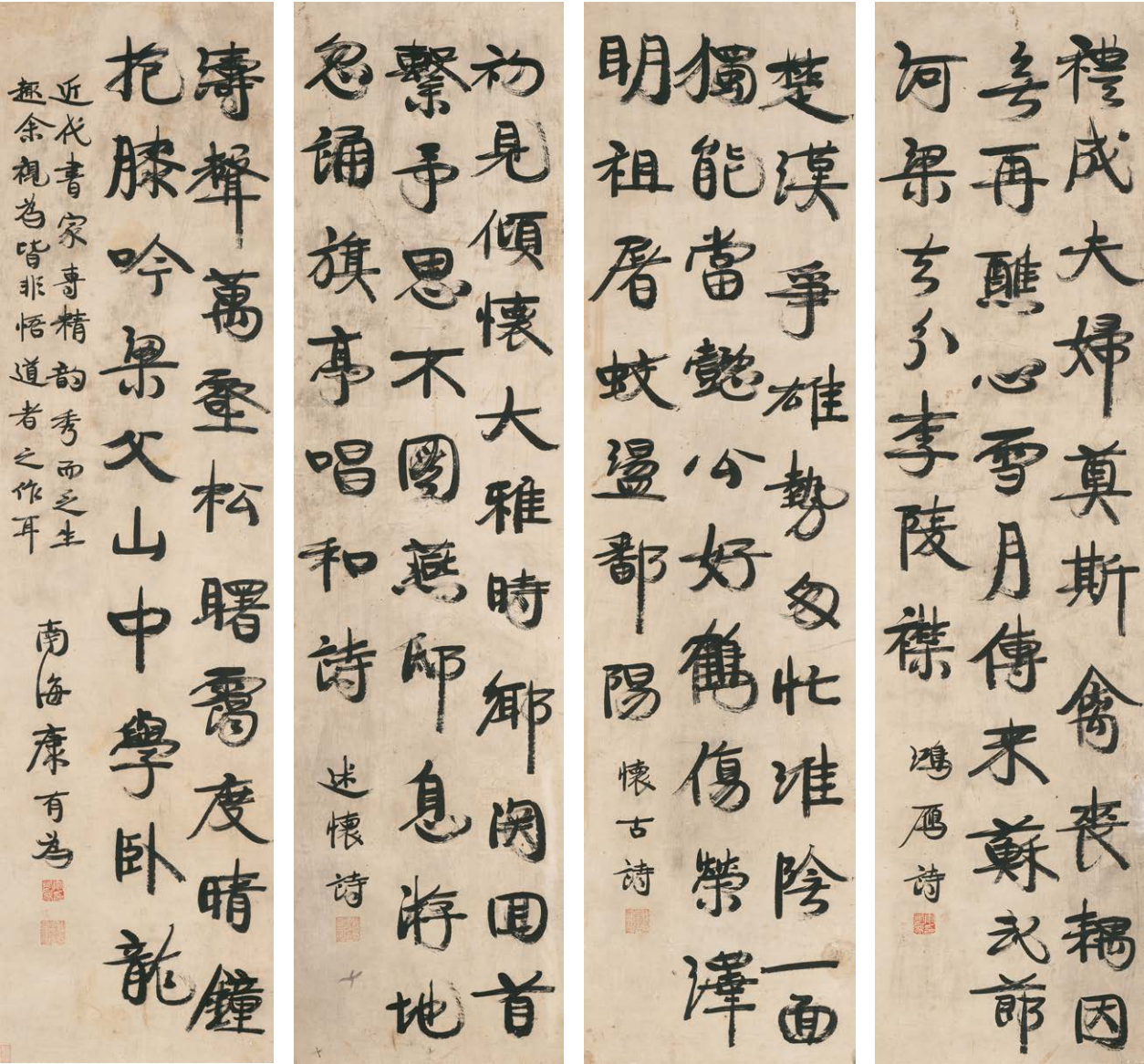
立軸

一九三一年作

題識：輝群夫人雅賞，辛未（1931年）夏日，悲鴻寫新篁。
鈐印：徐悲鴻
劉大杰（1904-1977）又題：悲鴻寫墨竹，韻味何清芬。舉贈以路兄，聊以賀新婚。辛未（1931年）夏，悲鴻兄來滬，寓小舍三日，飯後無事，揮毫自遣，留書畫數幅而去。年華流水已二十年矣。李輝群贈，劉大杰題，一九五四年八月一日。
鈐印：劉大杰印
鑑藏印二方



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231

231
KANG YOUWEI (1858-1927)
Calligraphy
A set of four scrolls, mounted and framed, ink on paper
Each scroll measures 150 × 38.5 cm. (59 x 15 ⅞ in.)
Three scrolls inscribed, one scroll inscribed and signed, with a total of five seals of the artist
One collector's seal

HK\$400,000-600,000	US\$52,000-77,000
康有為	書法四屏
水墨紙本	鏡框四幅
(一) 釋文：禮成夫婦莫斯禽，喪耦因無再醮心。 雪月傳來蘇武節，河梁去分李陵襟。 題識：鴻雁詩。 鈐印：康有為印	

(二) 釋文：楚漢爭雄勢匆忙，淮陰一面獨能當。
懿公好鶴傷榮澤，明祖屠蛟盪鄱陽。
題識：懷古詩。
鈐印：維新百日出亡十六年三周大地游遍四洲經三十一國行六十萬里

(三) 釋文：初見傾懷大雅時，鄉關回首繫予思。
不圖燕邸息游地，忽誦旗亭唱和詩。
題識：述懷詩。
鈐印：維新百日出亡十六年三周大地游遍四洲經三十一國行六十萬里

(四) 釋文：濤聲萬壑松，曙靄度晴鐘。抱膝吟梁父，山中學卧龍。
題識：近代書家專精韻秀而乏生趣，余視為皆非悟道者之作耳。
南海康有為。
鈐印：康有為印、維新百日出亡十六年三周大地游遍四洲經三十一國行六十萬里

鑑藏印：古越軒葉氏藏



232

232
XU BEIHONG (1895-1953)
Standing Horse
Scroll, mounted and framed, ink and colour on paper
23.8 × 15 cm. (9 ⅜ x 5 ⅞ in.)
Signed, with one seal of the artist

PROVENANCE:
Christie's Hong Kong, Fine Chinese Modern Paintings, 31 May 2016, Lot 1274.

HK\$300,000-400,000	US\$39,000-52,000
徐悲鴻	英姿颯爽
設色紙本	鏡框
款識：悲鴻。 鈐印：悲鴻 來源：香港佳士得，中國近現代畫，2016年5月31日，編號1274。	

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XU BEIHONG (1895-1953)

Galloping Horse

Hanging scroll, ink and colour on paper

82 × 53.8 cm. (32 ¼ x 21 ⅞ in.)

Inscribed and signed, with one seal of the artist

Dated autumn, *wuzi* year (1948)

Dedicated to Tingkai

PROVENANCE:

Acquired directly from the artist, thence by descent.

NOTE:

The present painting is dedicated to the pilot Li Tingkai, who flew over *The Hump*, the treacherous military airlift route from India to China that sustained the Chinese war effort in the early 1940s. He retired from the Air Force as a general before emigrating from Taiwan to San Francisco in the 1960s, where he pursued a career as a civil engineer. The painting has been cherished by the family since.

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

US\$130,000-260,000

徐悲鴻

奔馬

設色紙本

立軸

一九四八年作

題識：廷凱先生正之，戊子（1948年）晚秋，悲鴻。

鈐印：東海王孫

來源：直接得自畫家，並由家族傳承。

註：上款人李廷凱，二十世紀四十年代初為空軍飛行員，曾駕機飛越“駝峰航線”，運送抗戰物資，後陞至將軍。自空軍退役後，六十年代從台灣移居舊金山，從事土木工程。此作自入藏以來，由李氏家族珍而守之至今。



Mr. Li Tingkai, the recipient of the current lot
本幅上款人李廷凱先生



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Xu Beihong shared a deep and enduring connection with Guilin, a city he visited at least ten times throughout his life. Over the years, he produced numerous works capturing Guilin's landscapes and themes tied to the War of Resistance.

In the latter half of 1936, as Japan's invasion of China loomed, the Guangxi Provincial Government relocated to Guilin. By November, Xu Beihong joined them as a government advisor. Driven by his ambition to promote art and art education in Guangxi, Xu independently established the Guilin Academy of Fine Arts and invited his student Zhang Anzhi to come from Nanjing to assist him. According to Zhang Anzhi: "Mr. Xu and I were temporarily staying at the Provincial Library across from the park. His room was a large, nearly square hall, with a small section partitioned off to serve as a bedroom. The outer area functioned as a study, a painting studio, a reception room, and even a guesthouse—where some of our old friends often stayed."

The present work reflects Xu Beihong's sense of tranquility and his admiration for the beauty of simplicity in his new surroundings. As expressed in his inscription: "After the June 1st Movement in Guangxi in 1936, I moved to Guilin and resided in the Provincial Library. The courtyard was lush with flowers and trees, their green shades covering the sky. Outside my studio, short hibiscus plants were planted as hedges. When the scorching sun shone down, they emitted a remarkable brilliance. Those who picked and ate them claimed it had the benefit of improving eyesight."

During his stay in Guilin, Xu Beihong enjoyed a relatively high social status and a comfortable lifestyle. He had an assistant, dined with high-ranking officials, and occasionally attended Guilin opera performances. He remained in Guilin until the spring of 1937, when he returned to Nanjing.

The painting was acquired by Colonel Arthur Frederick Fischer (1888–1962) in China in the late 1930s, during his residence in Asia. It had been displayed in his home since his return to San Diego, California, during World War II.

徐悲鴻與桂林淵源頗深，一生至少十次遊歷此地，創作了大量描繪桂林山水的作品及抗戰主題畫作。

1936年下半年，日軍侵華之勢日亟，廣西省政府遷至桂林。同年十一月，徐悲鴻以省政府顧問身份赴桂，懷著振興廣西藝術教育事業的抱負，獨立創辦桂林美術學院，並邀學生張安治自南京前來協助。據張安治回憶：“徐先生所住的是一間近方形的大廳，裏面隔了一小間作臥室。外間既是書房、畫室，又是會客室兼招待所（有的老朋友常在此居住）。”

本作透露出徐悲鴻內心的寧靜以及對新環境淳樸之美的讚歎。如其題跋所言：“廿五年（1936）廣西六一運動後，吾隨遷至桂林，居省立圖書館。院中花木繁茂，綠蔭蔽天。畫室外皆以短槿為籬，炎陽蒸之，乃放奇采，食之者功能明目云。”

旅桂期間，徐悲鴻享有較高社會地位與優渥生活，不僅有助手隨行，常與軍政要員共宴，偶亦觀賞桂劇。直至1937年春，方返南京。

此畫由亞瑟·弗雷德里克·費舍爾上校（1888–1962）於1930年代末居亞洲期間在中國購藏。自二戰時期返抵加州聖達戈後，該作始終陳列於其宅邸。





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XU BEIHONG (1895-1953)

Chickens

Scroll, mounted and framed, ink and colour on paper

76.5×131.5 cm. (30 ⅞ x 51 ¾ in.)

Inscribed and signed, with two seals of the artist

Titleslip by the artist

PROVENANCE:

Acquired by Colonel Arthur Frederick Fischer (1888-1962) in China in the late 1930s, thence by descent.

LITERATURE:

Recent Paintings by Beihong, Vol. 2, Chung Hwa Book Co., Ltd., Kunming, April 1940, pl.7.

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

US\$390,000-650,000

徐悲鴻

群雞

設色紙本

鏡框

題識：廿五年（1936）廣西六一運動後，吾隨遷至桂林，居省立圖書館。院中花木繁茂，綠蔭蔽天。畫室外皆以短槿為籬，炎陽蒸之，乃放奇采，食之者功能明目云。悲鴻寫竟漫記。

鈐印：悲鴻、東海王孫

畫家自題簽條：群雞 Prof. Ju PEON。

來源：亞瑟·弗雷德里克·費舍爾上校（1888–1962）於1930年代末在中國購得此作，後由家族傳承。

出版：《悲鴻近作·第二輯》，中華書局，昆明，1940年4月，圖版7。



Mrs Helen Fischer with the Xu Beihong painting in the Fischer family home in San Diego, 1960s
海倫·費舍爾太太在寓所中，背後懸掛此作，1960年代攝



Colonel Arthur Frederick Fischer (1888-1962)
阿瑟·弗雷德里克·費舍爾上校（1888–1962）

NOTE:

Colonel Arthur Frederick Fischer (1888–1962) served as General Douglas MacArthur’s intelligence officer in the U.S. Army. He was on General MacArthur’s staff at the advent of World War II. Before he was a military advisor, he was the Director of Forestry and Natural Resources in the Philippines. Colonel Fischer lived in the Philippines from 1909 until World War II and travelled extensively throughout Asia, including in Shanghai. During the war, Colonel Je returned to the United States and settled in San Diego.

Colonel Fischer was recognized for his significant contributions to the restoration of the San Diego Natural History Museum. In 1943, the San Diego Society of Natural History, located in Balboa Park, was converted into a hospital ward for infectious diseases. The wartime occupation of the museum building resulted in damage to its collections, exhibits, and structure. After the war, Colonel Fischer played a key role in restoring the museum to its original purpose. On July 1, 1949, the San Diego Natural History Museum officially resumed operations in Balboa Park. Colonel Fischer served on the museum’s board of directors from 1947 to 1955.

註：亞瑟·弗雷德里克·費舍爾上校（1888 – 1962）曾任美國陸軍道格拉斯·麥克阿瑟將軍麾下情報官。他曾於第二次世界大戰初期在麥克阿瑟將軍的參謀部任職。在擔任軍事顧問之前，他是菲律賓林業與自然資源局局長。1909年至二戰期間駐居菲律賓，足跡遍及亞洲各地，上海亦在其列。戰爭期間，費舍爾上校返美定居聖地牙哥。

費舍爾上校為聖地牙哥自然史博物館的重建作出重要貢獻。1943年，位於巴爾博亞公園的聖地牙哥自然史學會大樓被改建成傳染病醫院病房。戰時徵用導致館藏珍品、陳列展品及建築結構遭受損毀。戰後，費舍爾上校在恢復博物館功能方面發揮了關鍵作用。1949年7月1日，聖地牙哥自然史博物館於巴爾博亞公園重新開放。1947至1955年間，費舍爾上校始終擔任該博物館理事會成員。



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XU BEIHONG (1895-1953)

Galloping Horse

Scroll, mounted and framed, ink on paper

56.3 × 39.3 cm. (22 ⅛ x 15 ½ in.)

Inscribed and signed, with one seal of the artist

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

LITERATURE:

Twentieth-Century Artwork Archives · Master Collection Volume 1, Hebei Education Press, July 2024, p. 205.

NOTE:

This painting is accompanied by a certificate of the National Archives of Art Works in the 20th Century, issued by the Ministry of Culture of the People's Republic of China, No. 00000284.

HK\$600,000-1,200,000

US\$77,000-160,000

徐悲鴻

奔馬

水墨紙本

鏡框

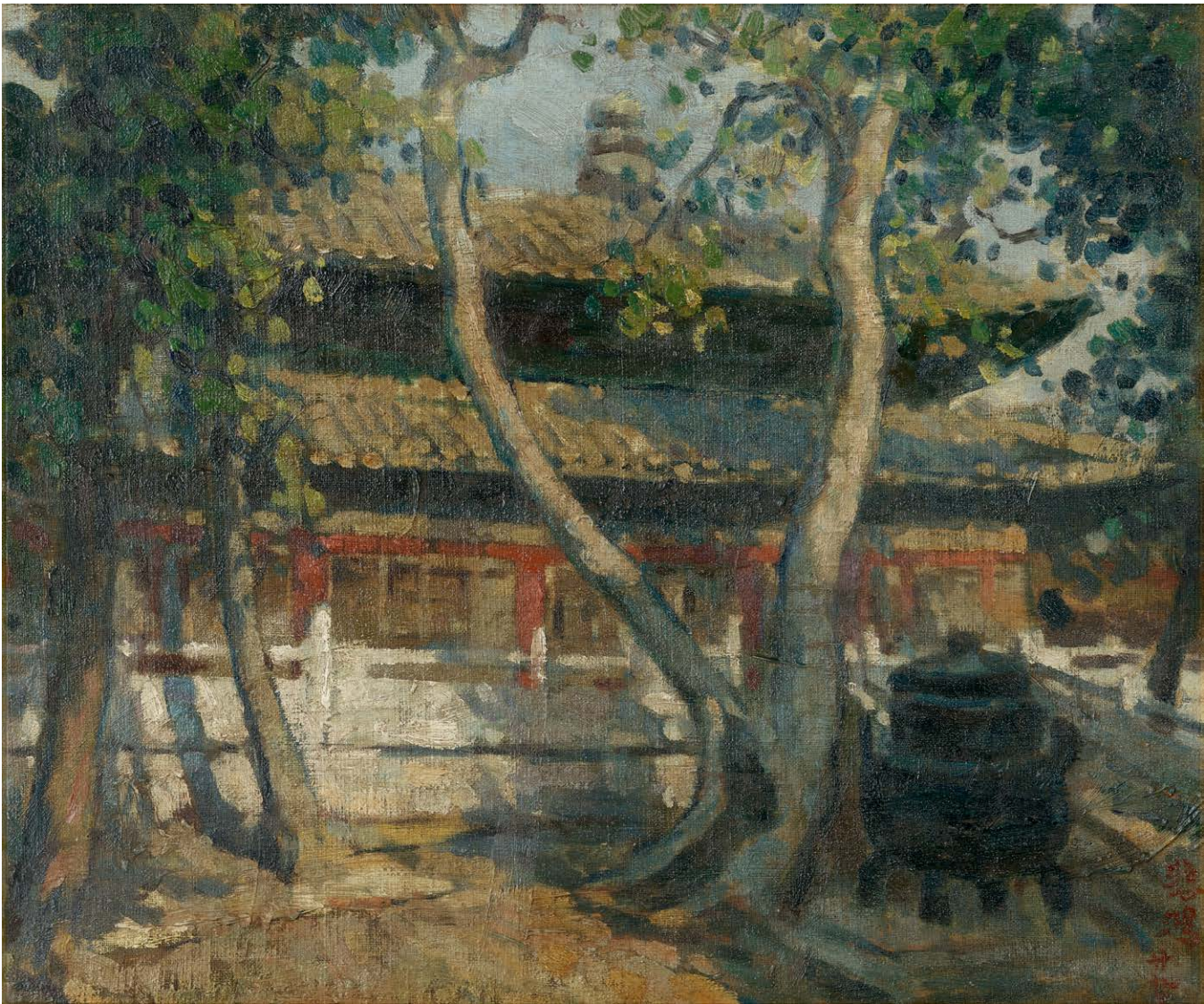
一九四四年作

題識：卅三（1944）年春日。悲鴻寫。

鈐印：東海王孫

出版：《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205頁。

註：本作品附有中華人民共和國文化部頒發《20世紀美術作品國家檔案》入編證書，證書編號No. 00000284。



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XU BEIHONG (1895-1953)

The Temple of Repaying Kindness

Framed, oil on canvas

34 × 41.5 cm. (13 ⅜ x 16 ⅜ in.)

Inscribed and signed by the artist

Dated twenty-ninth year (of the Republic, 1940)

LITERATURE:

Chronicle of Xu Beihong's Life, Shanghai Pictorial Publishing House, December 2006, p. 400.

NOTE:

According to the previous record of this work, it was originally from the collection of Ms. Jin Youtong, a student of Xu Beihong.

HK\$600,000-800,000

US\$77,000-110,000

徐悲鴻

報恩寺

油彩畫布

鏡框

一九四〇年作

題識：悲鴻，廿九（1940年）。

出版：《徐悲鴻年譜長編》，上海畫報出版社，2006年12月，第400頁。

註：據前藏家記錄，本作乃徐悲鴻學生金有彤女士舊藏。



During the Wei and Jin dynasties, seven scholars—Ji Kang, Ruan Ji, Shan Tao, Xiang Xiu, Liu Ling, Ruan Xian, and Wang Rong—often retreated to a bamboo grove in Shanyang (modern-day Xiuyu, Henan) to drink, discuss philosophy, and escape worldly concerns. Known as the Seven Sages of the Bamboo Grove, they rejected social conventions and embraced a life of freedom and intellectual independence. Their ideals profoundly shaped the cultural and literary ethos of the time and inspired generations of artists, who depicted them as enduring symbols of personal liberation and philosophical depth.

Fu Baoshi often reached a state of artistic transcendence while drinking, using wine as a conduit to express a deep emotional solitude born from personal hardship. He felt a spiritual connection with historical figures who shared a love of wine, particularly the Seven Sages, whom he viewed as kindred spirits. His painting *Seven Sages of the Bamboo Grove* (1945) masterfully blends tradition with innovation, marking a pivotal moment in the evolution of his distinctive style.

The painting portrays the sages within a lush bamboo grove—some reading, others conversing, meditating, or strolling—each depicted with vivid individuality. Fu employed a combination of traditional fine-line techniques and his own expressive, broken brushstrokes. The result is a poetic harmony between figure and setting, where dynamic brushwork meets refined detail.

Nearly four feet tall, this grand-scale work is a rare masterpiece from Fu's Jingangpo period. It invites comparison with his renowned *Song of the Pipa Player* (1946, fig.), a similarly sized painting completed just a year later. The two works share notable similarities in composition, inscription placement, and visual language, and were likely centrepieces of Fu's 1947 solo exhibition in Shanghai, according to research in historical archives. Unusually, Fu inscribed the title on a separate titleslip for this painting, suggesting it was part of the landmark exhibition.

This piece was once owned by Alice Boney (1901-1988), a distinguished American dealer of Asian art. Beginning in the 1920s, Boney actively collected and promoted Chinese painting, organising exhibitions across the United States and later acquiring several of Fu Baoshi's key works. In 1980, the painting entered the renowned Water, Pine and Stone Retreat Collection and was sold at auction in 2006. It remains in the same private collection to this day.

魏晉時期的嵇康、阮籍、山濤、向秀、劉伶、阮咸、王戎，因常集於山陽（今河南修武）竹林之下，縱酒昏酣，遺落世事，故有“竹林七賢”之稱。他們大都崇尚虛無，輕蔑禮法，秉性放達，為世外之人所推崇與豔羨。他們不同凡俗的道德文章和生活方式深刻地影響著兩晉的文風、世風和士風。魏晉以降，畫家們常常將他們的形象入畫，藉以表達對七人的處世方式、個性精神以及人生追求的認同，並在創作中不斷注入新的時代解讀，在實現“竹林精神”的歷史轉化的同時，完成了中國從古至今士人價值觀念的傳遞與拓展。

傅抱石性好飲，“往往醉後”時達到物我兩忘的藝術狀態，創作出“得心之作”。他的嗜酒，源發於內心深處隱匿的細膩而敏感的孤獨情緒，這無疑與之性格特質和這一時期困苦的生活經歷有關。這種孤獨使他神交六朝及歷代善飲古逸，漫遊於魏晉的浪漫時空，使他成為七賢們的身後知己。此幅《竹林七賢》嘗試革新，呈現出新舊技法的融合，個人風格在此時期得以確立。

此圖寫茂林修竹之間，樹木挺拔秀潤，萬竿幽篁清逸灑脫，營造出幽然環境。七賢優遊其間，或席地談書論道，或展卷吟詩，或閉目冥思，或閒庭信步，姿態各異，面目高古，寬袍大袖，神采熠熠。竹用花青間以淡墨，勾畫率意，取清靈秀潤之氣。衣紋傅氏繼承了傳統的鐵線描、高古遊絲描等技法，參以自創的破筆散鋒，糅合多種筆法而自成一格，結合寫意與工筆進行創作，發展出寫意化的韻律美，瀟灑飄逸。人物與環境既對比突出，又相互融合，營造出深邃的詩意之美。傅抱石將飽滿的情感和文人旨趣融入筆墨，既堅守傳統法度，又在傳統的基礎之上積極探索新路，形成此幅肆意徜徉的巨作。

本幅尺幅巨大，幾近四尺整紙，乃金剛坡艱苦環境下不可多見的巨構。觀其尺幅、形制，不禁聯想到孔祥熙家族舊藏之傅抱石《琵琶行》（圖）。二者尺幅幾同，分別作於1945及46前後兩年，人物與背景的關係營造，甚至題識位置、方式、字體都極為相似，可推測乃此時期重點創作的幾幅代表作。1945年，抗戰迎來曙光，畫家無論從心境、環境還是生活所需，都有創作巨作的條件。1947年10月，傅抱石在上海“中國藝苑”舉辦畫展，展出作品百餘幅。其時報刊登出多篇評論文章，提及展覽作品包括《麗人行》、《湘夫人》、《蘭亭修禊》等名作，亦有介紹云：“《琵琶行》結構新奇，人物表情深刻…楓樹之手法奇肆渾溶…《竹林七賢》以生動筆趣，描寫歷史題材，令人悠然神往”（《傅抱石畫展集評》，《申報》，1947年10月26日，第三張）。本作由傅抱石親題簽條，名曰“七賢”。傅抱石作品鮮見自題簽條，極少數乃為展覽標記所用。由此可見，《琵琶行》與本幅或均為1947年上海展覽作品。《琵琶行》後歸孔祥熙，而本幅由畫家1948年再題，轉贈“翼公”。雖此“翼公”暫無確切考證，但觀其再題書法行筆嚴謹，語氣謙恭，亦或許當時軍政界重要人物。

本幅具龐耐（Alice Boney，1901-1988）藏印，為其舊藏。龐耐乃美國著名古玩商，二十年代即從事東方藝術文物經營。四十年代初，收藏方向轉向白石及中國畫。五十年代初，她分別在美國多個城市的美術館舉行中國書畫展。1958年，龐耐移居東京，在當地繼續搜求藝術品，直至1974年方遷回美國，其收藏中不乏《洗手圖》、《罷阮圖》及本幅《竹林七賢》等重要傅抱石作品，可見其對傅氏作品的偏愛與獨到眼光。1980年2月此幅轉歸水松石山房主人，並於2006年釋出拍賣市場，由現藏家珍藏至今。



Fu Baoshi, *Song of the Pipa Player*, dated 1945, Christie's auction, 28 November 2017, price realized HK\$ 204,850,000. 傅抱石，《琵琶行》，1945年作，佳士得拍賣，2017年11月28日，成交價港幣204,850,000。

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FU BAOSHI (1904-1965)

Seven Sages of the Bamboo Grove

Scroll, mounted and framed, ink and colour on paper

113.2 × 66.7 cm. (44 ¾ x 26 ¼ in.)

Inscribed and signed, with three seals of the artist

Dated seventh day, first month, *bingxu* year (1946)

Further inscribed and signed by the artist, with one seal

Dated sixth month, *wuzi* year (1948)

Dedicated to Yigong

One collector's seal of Alice Boney (1901-1988)

Titleslip by the artist, with one seal

PROVENANCE:

Alice Boney (1901-1988);

Shuisongshi Shanfang Collection (The Water, Pine and Stone Retreat Collection);

Sotheby's Hong Kong, Fine Chinese Paintings, 26 April 2004, Lot 584;

Acquired at the above sale by the present owner.

EXHIBITED:

Hong Kong, Hong Kong Museum of Art, *Tradition and Innovation*

— *Twentieth Century Chinese Paintings*, 27 August 1995 - 14 January 1996.

Singapore, Singapore Art Museum, *Tradition and Innovation* —

Twentieth Century Chinese Paintings, 25 April-15 June 1996.

United Kingdom, British Museum, *Tradition and Innovation* —

Twentieth Century Chinese Paintings, 26 July-29 September 1996.

Germany, Museum für Ostasiatische Kunst (Köln), *Tradition and*

Innovation — *Twentieth Century Chinese Paintings*, 18 October 1996-15 January 1997.

LITERATURE:

The Experience of Art-Twentieth Century Chinese Paintings from the Shuisongshi Shanfang collection, Umbrella, Hong Kong, 1983, pp. 74-75.

Wu Linsheng (ed.), *Discussion on Fu Baoshi Paintings*, Art Book Co. Ltd., Taipei, October 1991, unpaginated.

Tradition and Innovation — *Twentieth Century Chinese Paintings*,

Hong Kong Museum of Art, Hong Kong, 1995, pp. 222-223, pl. 65.

Li Zhuqing & Wen Qingli ed., *History of Modern Chinese Painting* — *Early Republic of China*, Stone Publishing Co. Ltd., Taipei, October 2001, p. 56, pl. 1.48.

Ye Zonghao (ed.), *The World of Fu Baoshi 1904-1965*, Xizhitang

Publishing Co. Ltd., Taipei, December 2004, p. 302.

HK\$16,000,000-30,000,000 *US\$2,100,000-3,900,000*

傅抱石 竹林七賢 設色紙本 鏡框 一九四六年作

題識：丙戌（1946年）人日重慶金剛坡下，入川已八年矣。

傅抱石畫並記。

鈐印：抱石之印、蹤跡大化、其命唯新

又題：翼公誨正。戊子（1948年）六月傅抱石敬記。

鈐印：抱石之印

龐耐（1901–1988）鑑藏印：龐耐

畫家題簽：七賢。抱石自題。

鈐印：抱石

來源：龐耐（1901–1988）；

水松石山房主人；

香港蘇富比，中國書畫拍賣，2004年4月26日，編號584；

現藏者購自上述拍賣。

展覽：香港，香港藝術館，“傳統與創新—二十世紀中國繪畫”，1995年10月27日 – 1996年1月14日。

新加坡，新加坡美術館，傳統與創新—二十世紀中國繪畫”，

1996年4月25日 – 6月15日。

英國，大英博物館，傳統與創新—二十世紀中國繪畫”，1996年7月26日 – 1996年9月29日。

德國，科隆東亞美術館，1996年10月18日 – 1997年1月15日。

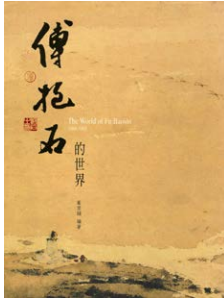
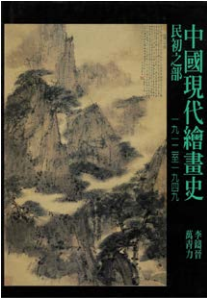
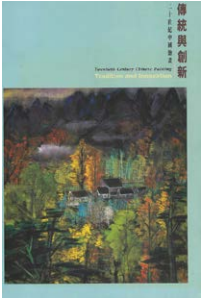
出版：《水松石山房藏二十世紀中國畫》，Umbrella，香港，1983年，第74–75頁。

伍霖生編錄，《傅抱石畫論》，藝術圖書公司，台北，1991年10月，圖版無頁碼。

《傳統與創新—二十世紀中國繪畫》，香港藝術館，香港，1995年，第222–223頁，圖版65。

李鑄晉、萬青力著，《中國現代繪畫史：民初之部（一九一二至一九四九）》，台北，石頭出版社股份有限公司，2001年10月，第56頁，圖版1.48。

葉宗鎬編，《傅抱石的世界》，羲之堂文化出版事業有限公司，台北，2004年12月，第302頁。



The collector is a Southeast Asian Chinese businessman active 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 directly from many artists, mainly from Shanghai and Jiangsu, and in particular he had a close relationship with Huang Yongyu.



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SONG WENZHI (1919-1999)

Waterfall in Lu Mountain

Hanging scroll, ink and colour on paper

95 × 61.5 cm. (37 ³/₈ x 24 ¹/₄ in.)

Inscribed and signed, with four seals of the artist

Dated winter, *yichou* year (1985)

HK\$60,000-80,000

US\$7,700-11,000

宋文治 匡廬飛瀑圖 設色紙本 立軸 一九八五年作

題識：乙丑（1985年）冬日寫匡廬飛瀑圖，婁江文治於金陵松石齋。

鈐印：婁江宋灝、文治畫印、松石齋、風景這邊獨好

藏家為東南亞華人，上世紀八十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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LU YANSHAO (1909-1993)

Scenery behind Xingfu Temple

Scroll, mounted and framed, ink and colour on paper

68.3 × 44.8 cm. (26 ⁷/₈ x 17 ⁵/₈ in.)

Inscribed and signed, with four seals of the artist

Dated third month, *gengshen* year (1980)

HK\$100,000-200,000

US\$13,000-26,000

陸儼少 廬山興福寺 設色紙本 鏡框 一九八〇年作

題識：近來廬山重尋興福寺，不到五十年，即唐詩人常建所謂破山寺者是也。寺後林木水石之勝，猶能仿佛見之，詠“山光悅鳥性，潭影空人心”之句，不覺徘徊久之。庚申（1980年）三月，陸儼少記。

鈐印：儼少、宛若、嘉定、庚申七十二



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SONG WENZHI (1919-1999)

Scenery of Lake Dongting

Hanging scroll, ink and colour on paper

79.5 × 95 cm. (31 ¹/₄ x 37 ³/₈ in.)

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

Dated winter, *gengshen* year (1980)

Dedicated to Li Ya

HK\$80,000-150,000

US\$11,000-20,000

宋文治 洞庭清曉 設色紙本 立軸 一九八〇年作

題識：洞庭清曉。李亞同志指教，庚申（1980年）冬日，文治寫。

鈐印：宋灝、文治、好山河、松石齋



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YUAN SONGNIAN (1895-1966)

Rafting

Hanging scroll, ink and colour on paper
89.3 × 27.3 cm. (35 1/8 x 10 3/4 in.)

Entitled, inscribed and signed, with two seals of the artist
Dedicated to Madame Meiling
One collector's seal

PROVENANCE:

Christie's Hong Kong, Fine Chinese Modern Paintings, 26-27 May 2014, Lot 1653.

HK\$40,000-60,000

US\$5,200-7,700

袁松年

放筏圖

設色紙本

立軸

題識：放筏圖。美齡女士雅屬，袁松年。

鈐印：袁、松年

鑑藏印：美齡藏畫

來源：香港佳士得，中國近現代畫，2014年5月26-27日，編號1653。

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CHEN PEIQIU (1923-2020)

Scholar under Pine

Hanging scroll, ink on paper
68 × 43 cm. (26 3/4 x 16 7/8 in.)
Inscribed and signed, with two seals of the artist
Dated fourth month, *xinchou* year (1961)

HK\$80,000-150,000

US\$11,000-20,000

陳佩秋

松下高士

水墨紙本

立軸

一九六一年作

題識：辛丑（1961年）四月，謹效宋人法，南陽陳佩秋。

鈐印：佩秋之印、截玉軒

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QI BAISHI (1863-1957)

Morning Glories

Scroll, mounted and framed, ink and colour on paper
102.3 × 34 cm. (40 1/4 x 13 3/8 in.)
Signed, with one seal of the artist
One collector's seal

PROVENANCE:

Jefferson Young;
Li Ping Shan, thence by descent.

NOTE:

The present owner is the daughter-in-law of Li Ping Shan (?-1979), who inherited the work in the 1960s. Li was a leading Shanghai entrepreneur in the marine and cargo industry. According to the present owner, Li received the painting in the 1940s from his close friend Jefferson Young (1914-2001), prominent retail magnate and founder of Da Da Department Store. Young was a renowned collector of Chinese paintings and the founding publisher of The Chancellor magazine.

HK\$350,000-550,000

US\$45,000-71,000

齊白石

牽牛花

設色紙本

鏡框

款識：三百石印富翁齊白石。

鈐印：白石翁

鑑藏印：周芾亭

來源：楊撫生收藏；
李平山收藏，並由家族傳承

註：現藏家乃李平山（？-1979）兒媳，於1960年代繼承此作。李平山曾是上海航運貨運業的領軍人物。據現藏家所述，李氏於1940年代從其摯友、著名零售業巨頭，大大公司創始人楊撫生（又名楊定齋，1914-2001）處獲贈此畫。楊撫生乃著名書畫收藏家，亦是《大人》雜誌創刊人。



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QI BAISHI (1863-1957)
Cicada and Leaves

Fan leaf, mounted and framed, ink and colour on paper
20.2 × 55.7 cm. (8 x 21 7/8 in.)
Inscribed and signed, with one seal of the artist
Dedicated to Mengquan

NOTE:
Mr. Zhou Yingnan (Mr. Tjioe Ji Nan , 1929-2014), Master of Ying Hua Lou, was born in Xianyou, Fujian Province. He embarked on an entrepreneurial journey in his youth and, through years of dedication, rose to become a preeminent Chinese industrialist in Southeast Asia. He was the founder of Singapore’s Tung Lok Food & Beverage Group and Ocean Textile Co., Ltd., as well as the chairman of Wuhan New Minzhong Leyuan.

Beyond business, Zhou was a prolific Chinese-language writer, literary theorist, and connoisseur. Recognised for his dual achievements in literature and commerce, he was honoured as the Permanent Honorary President of the Singapore Writers’ Association and celebrated as a true “Scholar-Merchant.” His literary excellence earned him the epithet “The Finest Pen of Nanyang.”

As a passionate advocate for Chinese art, Mr Zhou travelled to China and forged friendships with leading cultural figures in the 1970s, including Zhang Boju, Zhao Puchu, Ye Shengtao, Liu Haisu, Xie Zhiliu, Li Keran, Huang Zhou, Cheng Shifa, and Feng Zikai. Despite being overseas, he maintained deep connections with China’s art circles, offering support whenever possible. During this period, Zhou

self-funded the publication of several art collections, such as *The Paintings and Calligraphy of Feng Zikai*, *Landscape Sketches by Master Liu Haisu*, and *Recent Works by Master Liu Haisu*, helping to promote Chinese artists’ achievements abroad. In return, many of these artists gifted him their finest works—a testament to Zhou Yingnan’s enduring legacy in the world of Chinese ink art.

HK\$300,000-600,000	US\$39,000-77,000
齊白石	貝葉蟬鳴
設色紙本	扇面鏡框

題識：蒙泉先生法正，弟璜。
鈐印：白石翁

註：映華樓主人周穎南先生（1929–2014），生於福建仙遊，青年時代投身實業，歷經多年奮鬥，成為東南亞首屈一指的華人實業家。周穎南是新加坡同樂飲食業集團及海洋紡織有限公司創辦人、武漢新民衆樂園董事長。經商之餘投入文學創作，著述豐碩，是一位華文作家、文藝理論家、鑒賞家，被新加坡作家協會推舉爲永久名譽理事長，是一位文壇與企業經營都取得成功的儒商，被譽爲「南洋一支筆」。

周穎南先生熱衷中國書畫藝術，1970年代到訪中國，同張伯駒、趙樸初、葉聖陶、劉海粟、謝稚柳、李可染、黃胄、程十髮、豐子愷等名家相熟識。七十年代，周先生雖遠在海外，卻時刻記掛藝壇諸友，多方設法建立聯繫，竭盡所能施以援手。在此期間，自費整理出版了《豐子愷書畫集》、《海粟大師山水小景》、《海粟大師近作》等畫冊，在海外宣傳中國書畫家的藝術成就，書畫家們亦多精品相贈，見證周穎南先生之翰墨情緣。



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QI BAISHI (1863-1957)
A Basket of Loquats

Hanging scroll, ink and colour on paper
64.8 × 32.5 cm. (25 ½ x 12 ¾ in.)
Inscribed and signed, with one seal of the artist

HK\$220,000-320,000	US\$29,000-42,000
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齊白石	枇杷	設色紙本	立軸
題識：借山老人齊白石客京華。			
鈐印：齊大			



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QI BAISHI (1863-1957)
Morning Glories
Scroll, mounted and framed, ink and colour on paper
96.2 × 36 cm. (37 7/8 x 14 1/8 in.)
Inscribed and signed, with one seal of the artist
Dated autumn, wuzi year (1948)
Further inscribed and signed by the artist, with two seals of the artist
Dedicated to Dajing
One collector's seal

PROVENANCE:
Christie's Hong Kong, Fine Chinese Modern Paintings, 25 May 2009, Lot 772.

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

齊白石 牽牛花 設色紙本 鏡框 一九四八年作

題識：八十八歲白石老人。戊子（1948年）秋。
鈐印：老木
又題：大經先生清屬。齊白石璜。
鈐印：齊白石、吾年八十八
藏印：三硯齋
來源：香港佳士得，中國近現代畫，2009年5月25日，編號772。

Property of a Japanese private collector 日本私人收藏 (Lot 247)

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QI BAISHI (1863-1957)
Ink Shrimps
Hanging scroll, ink on paper
124.8 × 26.8 cm. (49 1/8 x 10 1/2 in.)
Inscribed and signed, with one seal of the artist

NOTE:
According to the present owner, the painting was acquired by the owner's great-grandfather, who travelled from Japan to China around the 1920s to the 1930s, thence by descent.

HK\$350,000-450,000 *US\$45,000-58,000*

齊白石 墨蝦 水墨紙本 立軸

題識：足多海澈泥渾擾，鬚長探聽靈機巧。逆行倒退江流小，化龍魚無汝不少。
三百石印富翁畫並題舊句。
鈐印：老白
註：據現日本藏家介紹，本作乃其曾祖父1920至1930年代在中國旅行時獲得，其後於家族傳承。

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QI BAISHI (1863-1957)
Pumpkin
Hanging scroll, ink and colour on paper
135.5 × 32.5 cm. (53 3/8 x 12 3/4 in.)
Inscribed and signed, with one seal of the artist

HK\$600,000-800,000 *US\$77,000-110,000*

齊白石 南瓜 設色紙本 立軸

題識：桑樹陰濃天歇雨，兒童學學種瓜時。借山吟館主者畫時居京華。
鈐印：借山館記



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QI BAISHI (1863-1957)

Studio by the Cypress Trees

Hanging scroll, ink and colour on paper

82 × 49 cm. (32 ¼ x 19 ¼ in.)

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

Three collectors' seals

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Paintings, 1 May 2005, Lot 178.

Sotheby's Hong Kong, Fine Chinese Paintings, 2 October 2017, Lot 1429.

EXHIBITED:

Hong Kong, Sun Museum, *Eternally Revolving Twin Rocks, Qi Baishi and Shi Lu*, 6 May - 9 July, 2016.

LITERATURE:

Exhibition Catalogue *Eternally Revolving Twin Rocks, Qi Baishi and Shi Lu*, Sun Museum, Hong Kong, 2016, p.20.

HK\$2,400,000-4,000,000

US\$310,000-520,000

齊白石

翠柏吟堂

設色紙本

立軸

題識：翠柏吟堂。寄萍老人清興製。

鈐印：白石、借山翁、豈辜負西山杜宇

鑑藏印三方

來源：香港蘇富比，中國書畫拍賣，2005年5月1日，編號178。

香港蘇富比，中國書畫拍賣，2017年10月2日，編號1429。

展覽：香港，一新美術館，“雙石記—齊白石與石魯”，2016年5月6日至7月9日。

出版：《雙石記—齊白石與石魯》展覽圖錄，一新美術館，香港，2016年，第20頁。

本幅《翠柏吟堂》創作於上世紀三、四十年代，與白石著名的《岱廟圖》構圖相似。1932年8月前後，齊白石為王纘緒作《四季山水十二條屏》，是其“衰年變法”後精心繪寫的山水巨制，被譽為齊白石傳世山水畫中的精品力作。其中有一屏《岱廟圖》題識“曾見石田翁有此圖。借山吟館主者”，表示該作是由沈周的“岱廟圖”化境而來。

《翠柏吟堂》相較於前數幅《岱廟圖》，畫面更為豐富，佈局更為高妙。右側近景為兩株高大的古松，筆力雄健，枝幹虬曲斜倚，疏朗峻拔，樹冠肆意舒展，蒼翠茂盛。中景的書屋建在樹蔭之下，勾勒簡潔明快。屋外一口小水井，寥寥幾筆，可愛生動。牆外遠景則以赭紅、花青兩色重筆抹出山峰，是白石獨創的“高樁饅頭”畫法，相比近景的山峰高聳入雲，巋然而立。遠山巧妙地留白，襯托出雲霧繚繞。顏色暈染頗有幾分石田翁的畫意。整幅作品飽滿通透，毫無呆滯之意，用色沉著厚實，佈局均衡和諧，充分顯現了齊白石獨特的繪畫語言。是白石山水畫的成熟之作。整幅作品構圖大開大合，擬古而自出新意，在“簡少、新奇、粗拙”中，給觀者提供了豐富的想像空間。“世人只知我畫花鳥草蟲，不知我早年常畫山水。我構思一圖，力求超俗，不輕下筆……”齊白石定居北京後，山水畫追求“意境從心”，反對死板臨摹，他掃除凡格，堅持“用我家筆墨，寫我家山水”，運用獨特的構圖和概括的筆墨，最終形成了兼具雅俗共賞的平民情懷和清逸雅致的文人氣質的藝術風格。

古人說：“山不在高，有仙則靈。”一個普普通通的小地方，因人為地注入太多的情感，在自己的心中，總是別出一格，白石是一個很戀家的人，但為了一家老小的生計，常年漂泊在他鄉。自從1903年第一次到達北京後，他便與西山結下了不解之緣。在他的有生之年，齊白石看西山、畫西山、無數次遊覽西山，創作了大量以西山為主題的畫作、詩作與篆刻作品，畫面左下角鈐“豈辜負西山杜宇”，就是他寄情鄉思的一方自刻印。

本幅《翠柏吟堂》圖原為香港京都念慈菴川貝枇杷膏老闆謝兆邦先生收藏，謝先生是香港求知雅集最早創會成員之一，收藏豐富，眼光獨到。作品由謝先生晚年釋出，流入拍賣市場，今季現身佳士得，識者當寶藏。



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QI BAISHI (1863-1957)

Wisteria, Osmanthus, Gourd and Pomegranate

A set of four hanging scrolls, ink and colour on paper
Each scroll measures 101 × 33.3 cm. (39 ¾ x 13 ⅛ in.)
One scroll signed, three scrolls inscribed and signed, with a total of four seals of the artist

HK\$3,000,000-5,000,000 US\$390,000-650,000

齊白石 花鳥四屏 設色紙本 立軸四幅

- (一) 《紫藤蜜蜂》
款識：借山主者。
鈐印：齊大
- (二) 《石榴鸚鵡》
題識：三百石印富翁每逢天朗氣清時必畫。
鈐印：齊大
- (三) 《葫蘆蚱蜢》
題識：白石山人寫意。
鈐印：齊大
- (四) 《桂花麻雀》
題識：寄萍堂上老人齊白石作，九九翁時在京華城西製。
鈐印：齊大

齊白石為近現代中國書畫巨匠，筆下山水、人物、花鳥無不生動傳神。他早歲取法傳統，力學詩書畫篆刻，五十五歲毅然赴京華尋求突破，於繪畫究心於花卉蟲魚鳥獸，尤其工筆草蟲享譽於時。晚歲變法，於大寫意花鳥研創出紅花墨葉之法，終在中國繪畫史上佔據一席之地。

此次所見花鳥四條屏，分別為《紫藤蜜蜂》、《石榴鸚鵡》、《葫蘆蚱蜢》、《桂花麻雀》，花卉蟲鳥都乃北方生活常見，也是白石老人擅於融入繪畫的題材。前三類題材在他畫中較為常見，而合為四屏不多。其中《桂花麻雀》尤為罕見，故白石老人長題於此，八十一歲仍筆健氣強，桂花綠葉，顏色陰陽變化自然，花卉點黃細緻，花氣透過畫圖渙然散發，而麻雀幾筆傳神，點眼尤其生動，雀爪水墨與花莖之氣，融而不混，都再再見到他筆下已達隨心所欲之境。

此四條屏齊白石畫作原裝舊裱，久為藏家懸掛家中，墨色品相保存完好，為近來市場之中不可多得之佳作，當為識者所珍。



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Property from a Private Asian Collection 亞洲私人收藏 (Lots 250-251)

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PU RU (1896-1963)

Landscape After Rain

Hanging scroll, ink and colour on paper

119.5 × 28.4 cm. (47 x 11 1/8 in.)

Inscribed and signed, with two seals of the artist

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

溥儒 雨霽數峰青 設色紙本 立軸

題識：雨霽數峰青，滃然連古木。深澗不逢人，空濛滿寒綠。心畬。

鈐印：舊王孫、溥儒

252

PU RU (1896-1963)

Album of Landscapes

A set of twelve loose leaves, ink and colour on silk

Each leaf measures 24.3 × 15.6 cm. (9 5/8 x 6 1/8 in.)

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

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

溥儒 山水小品冊 設色絹本 散冊頁十二開

- (一) 題識：雨中扁舟去，真似鏡湖行。溥儒。
鈐印：心畬
- (二) 題識：欲將謝朓驚人句，攜上秋雲太華峰。心畬。
鈐印：心畬
- (三) 題識：仙源空翠遠，香界斷鐘和。心畬。
鈐印：竹素、心畬
- (四) 題識：碧嶺斜陽外，丹巖木葉邊。溥儒。
鈐印：畊煙、心畬
- (五) 題識：澗水依巖壑，層樓倚碧流。心畬畫。
鈐印：畊煙、心畬
- (六) 題識：寒玉飄空翠，幽石帶晚煙。心畬。
鈐印：舊王孫
- (七) 題識：詩懷清若水，客思澹於芳。心畬。
鈐印：心畬
- (八) 題識：分盤澗邊石，朝朝風雨聲。西山逸士溥儒。
鈐印：竹素、心畬
- (九) 題識：欲抱瑤琴去，聲飛碧水涼。心畬。
鈐印：畊煙、心畬
- (十) 題識：長松倚寒石，清影澄波光。心畬。
鈐印：心畬
- (十一) 題識：石奇橫露骨，樹老倒垂筋。溥儒。
鈐印：心畬
- (十二) 題識：北風生前夕，微霰集寒墀。幽懷忽不樂，空吟雨雪詩。溥儒。
鈐印：心畬



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HUANG ZHOU (1925-1997)

Harvest

Hanging scroll, ink and colour on paper
133 × 50.3 cm. (52 ⅜ x 19 ¾ in.)

Inscribed and signed, with two seals of the artist
Dated summer, *jiazi* year (1984)

HK\$240,000-400,000 *US\$26,000-52,000*

黃胄 豐收圖 設色紙本 立軸 一九八四年作

題識：甲子（1984年）夏月，黃胄。
鈐印：映齋梁氏、黃胄



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HUANG ZHOU (1925-1997)

Camels on Highlands

Hanging scroll, ink and colour on paper
137.2 × 67.2 cm. (54 x 26 ½ in.)

Inscribed and signed, with two seals of the artist
Dated autumn, *yimao* year (1975)

Dedicated to Zhongkang and Madame Kong Xiao

PROVENANCE:

Aquired directly from Yao Zhongkang, the recipient of this painting, in Beijing in 1990s by the present owner.

NOTE:

The recipient of the painting refers to Yao Zhongkang (1919–2006), a Chinese military figure and diplomat from Ruicheng, Shanxi. In 1950, he joined the Ministry of Foreign Affairs and served as the Consul General of the People's Republic of China in Kolkata. Later, he held positions in the military. Kong Xiao was his wife, and also a diplomat. Outside their political duties, the couple were passionate collectors and maintained close ties with contemporary artists such as Huang Zhou, acquiring numerous gifted artworks.

HK\$400,000-800,000

US\$52,000-110,000

黃胄 雪原駝運 設色紙本 立軸 一九七五年作

題識：仲康、孔筱同志指教，乙卯（1975年）秋月，黃胄寫。

鈐印：黃胄、黃胄寫意

來源：現藏家於90年代直接得自上款人。

註：上款人仲康乃中國軍界人物、外交官姚仲康（1919–2006），山西芮城人，1950年入外交部工作，出任中華人民共和國駐加爾各答總領事，後於軍隊任職。孔筱乃其夫人，亦為外交官。二人政務之餘，熱心收藏，與當時畫家交往頻密，受贈作品頗多。





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Driven by the ambition of creating an enduring legacy of his motherland, Li Keran journeyed across vast regions of China during the 1950s. He frequently visited Guilin, particularly finding profound inspiration in River Li, which became a cherished source of his artistic expression. Painted in 1982, *Sailing on River Li* embodies the mature innovation of Li Keran's idiosyncratic landscape style. Transforming layered ink into mountains while reflection emerged with a light wash, Li created depths and solid forms by the light azurite colours and the negative space. The work balances grandeur with delicacy, making it a fine example of Li Keran's exploration of the theme.

上世紀五十年代，李可染以“為祖國河山立傳”之志，足跡遍佈中國各地，尤其數訪桂林，並醉心於靈感源泉“灕江”。《灕江帆影》寫於1982年，李可染山水變革已臻成熟。濃墨積峰、淡墨漾影，擬留白處為雲霧、以石青暈染襯托光暗透視，更因舟楫穿梭其中，層次、方向、遠近頓生。畫面渾厚中兼顧松透，清麗秀潤中不失震撼，尺幅較常見作品更巨，取橫幅開境更殊為難得，可謂是此一題材中的佳構。

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LI KERAN (1907-1989)

Sailing on River Li

Scroll, mounted and framed, ink and colour on paper
67.5 × 136.5 cm. (26 3/8 x 53 3/4 in.)

Inscribed and signed, with six seals of the artist
Dated autumn, ninth month, *renxu* year (1982)

PROVENANCE:

Christie's Hong Kong, Fine 19th and 20th Century Chinese Paintings,
1 May 1994, Lot 281.

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

US\$390,000-650,000

李可染 灕江帆影 設色紙本 鏡框 一九八二年作

題識：萬山重疊一江曲，灕江山水天下殊。
灕江為畫作稿本，畫為灕江傳千古。
一九八二年歲次壬戌秋九月，可染於師牛堂。

鈐印：李、可染、在精微、天海樓、河山如畫、陳言務去

來源：香港佳士得，中國十九二十世紀繪畫，1994年5月1日，編號281。



256

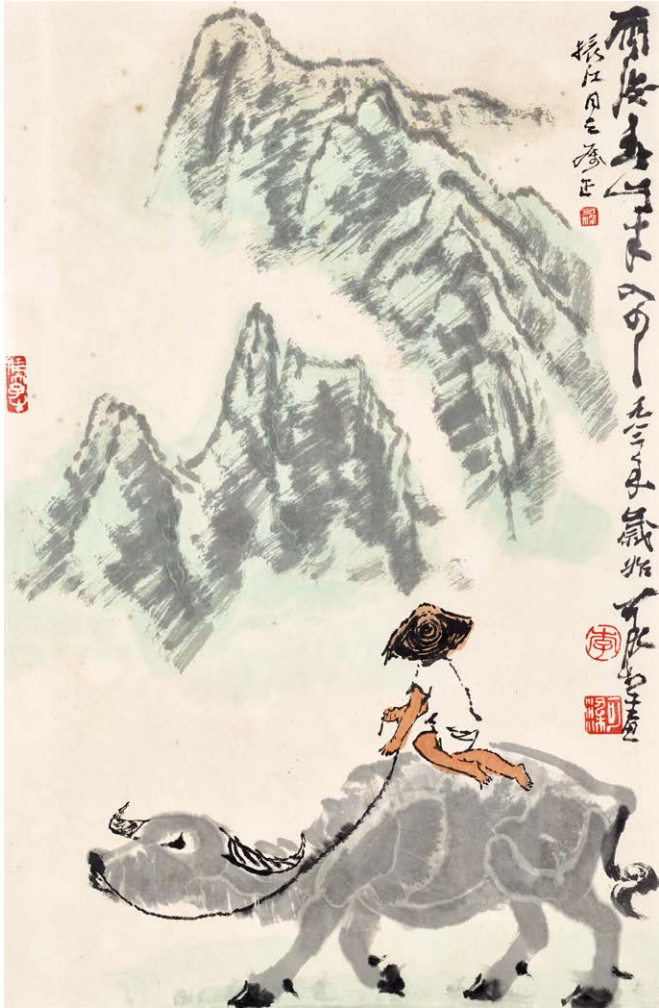
256
LI KERAN (1907-1989)
Autumn Pleasure
Scroll, mounted and framed, ink and colour on paper
68 × 46 cm. (26 ⅘ x 18 ⅞ in.)
Entitled, inscribed and signed, with two seals of the artist
Dated ninth month, *xinyou* year (1981)

PROVENANCE:
Sotheby's Hong Kong, Fine Chinese Paintings, 7 October 2014, Lot 1436.

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

李可染	秋趣圖	設色紙本	鏡框	一九八一年作
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題識：秋趣圖。
忽聞蟋蟀鳴，容易秋風起。
辛酉（1981年）九月，可染。
鈐印：可染、孺子牛
來源：香港蘇富比，中國書畫拍賣，2014年10月7日，編號1436。



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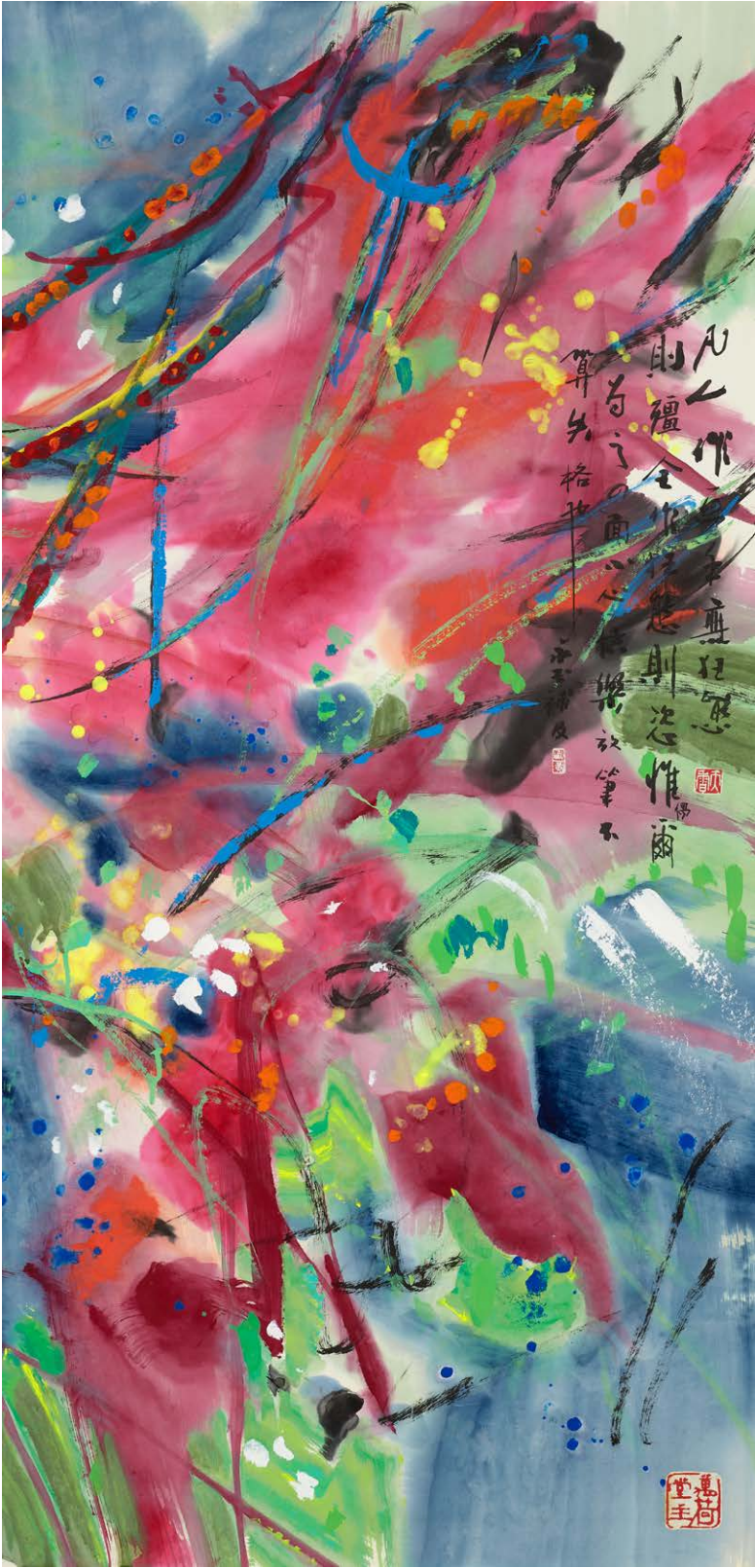
257
LI KERAN (1907-1989)
Herding after Rain in Spring
Scroll, mounted and framed, ink and colour on paper
65 × 42.4 cm. (25 ⅝ x 16 ¾ in.)
Inscribed and signed, with three seals of the artist
Dated 1982
Further inscribed by the artist, with one seal
Dedicated to Zhenjiang

PROVENANCE:
Christie's Hong Kong, Fine Modern and Contemporary Chinese Paintings (I), 27 November 2005, Lot 652.

HK\$250,000-350,000 **US\$33,000-45,000**

李可染	雨後春山	設色紙本	鏡框	一九八二年作
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題識：雨後春山半入雲。一九八二年歲始，可染畫。
鈐印：李、可染、孺子牛
又題：振江同志屬正。
鈐印：可染
來源：香港佳士得，中國近現代畫 (I)，2005年11月27日，編號652。



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HUANG YONGYU (1924-2023)
Flowers Blossoms
Scroll, mounted and framed, ink and colour on paper
138.3 × 69 cm. (54 ½ x 27 ⅞ in.)
Inscribed and signed, with four seals of the artist

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

黃永玉	繁花	設色紙本	鏡框
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題識：凡人作畫，手無狂態則僵，
全作狂態則恣，惟偶爾為之，
四面小心，快樂放筆，不算失格也。
永玉補及。
鈐印：永玉、黃、天香、萬荷堂主

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HUANG YONGYU (1924-2023)
Ink Lotus
Scroll, mounted and framed, ink and colour
on paper
100.8 × 273.8 cm. (39 ⅝ x 107 ¾ in.)
Entitled, inscribed and signed, with three
seals of the artist
Dated summer, *jūwei* year (1979)

PROVENANCE:
The Robert H. Ellsworth Collection;
Christie's New York, Fine Chinese Paintings,
16 March 2016, Lot 837.

HK\$500,000-800,000
US\$65,000-110,000

黃永玉 荷塘清曉 設色紙本 鏡框
一九七九年作

題識：荷塘清曉。
己未（1979）年夏，湘西黃永玉作於
北京南沙溝。
鈐印：黃永玉、北門牛、聊發少年狂
來源：安思遠舊藏；
紐約佳士得，中國書畫拍賣，2016年
3月16日，編號837。



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HUANG YONGYU (1924-2023)
Finding the Right One
Scroll, mounted and framed, ink and colour
on paper
34.1 × 98 cm. (13 ⅜ x 38 ⅝ in.)
Entitled, inscribed and signed, with two
seals of the artist
Dated *renshen* year (1992)

HKS120,000-300,000
US\$16,000-39,000

黃永玉 邂逅因緣 設色紙本 鏡框
一九九二年作

題識：邂逅因緣。
黃永玉於山之半居。
壬申（1992年）清明後。
鈐印：永玉、我與我周旋久



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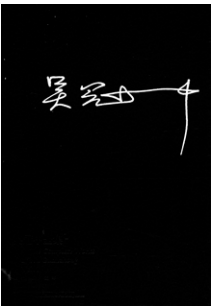
WU GUANZHONG (1919-2010)
Fishing Boats
Scroll, mounted and framed, pen and carbonic ink on paper
38.5 × 55.5 cm. (15 1⁄8 x 21 7⁄8 in.)
Inscribed and signed, with one seal of the artist
Dated 1982
PROVENANCE:
Sotheby's Hong Kong, 20th Century Chinese Art, 6 April 2013, Lot 605.
LITERATURE:
The Complete Works of Wu Guanzhong Vol. I, Hunan Fine Arts Publishing House, Changsha, August 2007, p. 200.

吳冠中 漁船 鋼筆、碳素墨水紙本 鏡框 一九八二年作

題識：茶，八二年。
鈐印：茶
來源：香港蘇富比，二十世紀中國藝術，2013年4月6日，編號605。
出版：《吳冠中全集I》，湖南美術出版社，長沙，2007年8月，第200頁。

HK\$350,000-550,000

US\$46,000-71,000



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WU GUANZHONG (1919-2010)
Potted Flowers in Ink
Scroll, mounted and framed, ink on paper
44 × 47.5 cm. (17 3⁄8 x 18 3⁄4 in.)
Inscribed and signed, with two seals of the artist
Dated 2000
PROVENANCE:
Purchased from Yan Gallery, Hong Kong in October 2003 by the present owner, with the receipt (soft-copy).

吳冠中 墨之花 水墨紙本 鏡框 二〇〇〇年作

題識：吳冠中，2000。
鈐印：二千年、茶
來源：現藏家2003年10月購自香港一畫廊，並附收據（電子版）。

HK\$300,000-500,000

US\$39,000-65,000

WU GUANZHONG (1919-2010)

Paddy Field in Jiangnan

Scroll, mounted and framed, ink and colour on paper

59 × 95.5 cm. (23 ¼ x 37 ⅝ in.)

Inscribed and signed, with two seals of the artist

Dated 1987

Dedicated to Jiatun

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.12.

Yi Guan Zhong Wai – Art of Wu Guanzhong, Bai Ya Xuan Cultural and Art Organization and Shandong Provincial Museum, 2008, pp.90-91.

The Kite String Will Not Be Broken – Wu Guanzhong’s Classical Artworks Exhibition, 2010, p. 46.

Nian Nian Cui Can: Exhibition of Paintings by Wu Guanzhong, Shenxiang Gallery, Beijing, 2010, pp.22-23.

Mingling of East-West Style Paintings: The Centennial Collection of Wu Guanzhong, Rong Bao Zhai, 2019, p.61.

HK\$3,500,000-4,500,000 US\$450,000-580,000

吳冠中 江南水田 設色紙本 鏡框 一九八七年作

題識：家屯先生方家惠正。一九八七年，吳冠中。

鈐印：吳冠中印、八十年代

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—吳冠中藝術展”，2008年7月26日至8月3日。
北京，保利藝術博物館，“風箏不斷線—緬懷吳冠中先生經典作品收藏大展”，2010年8月。

出版：《深巷畫廊—吳冠中畫展》，深巷畫廊，北京，2006年，第12頁。
《藝冠中外—吳冠中藝術展》，百雅軒、山東省博物館，2008年，第90-91頁。
《風箏不斷線：緬懷吳冠中先生經典作品收藏大展—來自全球華人珍藏》，2010年，第46頁。
《年年璀璨—吳冠中畫展》，深巷畫廊，北京，2010年，第22-23頁。
《自家江山—吳冠中誕辰100周年作品集》，榮寶齋，2019年，第61頁。



Photo of Wu Guanzhong visiting *Yi Guan Zhong Wai – Art of Wu Guanzhong* exhibition in 2008, with current lot displayed in the background.
吳冠中參觀2008年“藝冠中外—吳冠中藝術展”時留影，背後即為此拍品（電子版照片由藏家提供）。



264

LIN FENGMIAN (1900-1991)

Lotus Pond under Moonlight

Scroll, mounted and framed, ink and colour on paper

65 × 64.5 cm. (25 ³/₈ x 25 ³/₈ in.)

Signed, with one seal of the artist

NOTE:

According to the current owner, his mother lived in Shanghai before the family relocated to Hong Kong in the late 1940s. Being half French, she was acquainted with Lin Fengmian's wife, who was also French. In 1956, after receiving permission to leave Shanghai, Lin's wife travelled to Brazil, passing through Hong Kong, where she sold this painting to the family. It has remained in the family's possession since the 1950s.

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

US\$260,000-390,000

林風眠

荷塘月色

設色紙本

鏡框

款識：林風眠。

鈐印：林風暝印

註：據現藏者介紹，其母具法國血統，1940年代末居住於上海，其後遷居香港。居滬期間，結識林風眠法籍夫人。1956年，林風眠夫人獲准出境前往巴西，路過香港時，將此畫售予現藏家家族，其後於家族中保存至今。

Lin Fengmian created numerous works featuring lotuses, yet this piece stands out as a unique example. Unlike his *Lotus Pond* series—produced frequently during his later years in Hong Kong and characterized by compositions filled with blossoms, bright lighting, and a relaxed, joyful mood—this painting presents a more restrained and introspective vision. It features just three blooming lotus flowers, accompanied by two unopened buds subtly positioned in the upper left corner. Several lotus leaves, either unfurled or curled, dominate the composition, adding depth and movement.

The background is rendered in a deep, ink-like blue—rich and intense—while the lotuses are painted in thick white pigment, delicately accented with touches of light yellow at their centers. This bold contrast against the dark backdrop evokes the image of flowers blooming fervently in the depths of night. Lin's exceptional command of light and shadow is evident here, with works from the 1950s particularly showcasing this mastery. The atmosphere of the painting is both profound and impassioned, offering a poignant reflection of the artist's inner world and circumstances during that period.

林風眠寫荷作品不在少數，然本幅乃生涯中特別的範例。不同於晚年居港時期常作的荷塘系列，荷花滿幅，光線明亮，氣氛輕鬆愉悅，本幅僅寫盛開荷花三朵，另在左上角點綴未開荷苞兩株，幾面荷葉佔據畫面主體，或舒或卷。背景以近乎墨色的青色渲染，色調濃郁而深沉，而荷花以濃重白粉繪就，鵝黃輕點花蕊，與背景形成強烈對比，猶如暗夜中熱烈綻放。林氏善於處理明暗光線，以五十年代作品最具代表。此作畫面氣氛既深沉又熱烈，乃畫家五十年代處境和心境的藝術體現。



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LIN FENGMIAN (1900-1991)

Nude

Scroll, mounted and framed, ink and colour on paper

33 × 33.5 cm. (13 1/10 x 13 1/8 in.)

Signed, with one seal of the artist

PROVENANCE:

Sotheby's Hong Kong, Fine Chinese Paintings, 5 April 2011, Lot 1394.

LITERATURE:

On Modern Painters Theories, Works, and Biography: Lin Fengmian, Xue Lin Press, Shanghai, 1988, pl.16.

The Collected Works of Lin Fengmian, vol.2, Tianjin People's Fine Arts Publishing House, October 1994, pl. 143.

NOTE:

The painting's dimension printed in *On Modern Painters Theories, Works, and Biography: Lin Fengmian* is incorrect.

HK\$400,000-600,000

US\$52,000-77,000

林風眠

裸女

設色紙本

鏡框

款識：林風眠。

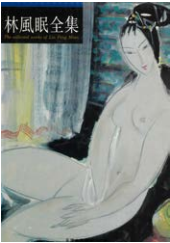
鈐印：林風眠印

來源：香港蘇富比，中國書畫拍賣，2011年4月5日，編號1394。

出版：《現代美術家畫論·作品·生平：林風眠》，學林出版社，上海，1988年3月，圖版16。

《林風眠全集》下卷，天津人民美術出版社，1994年10月，圖版143。

註：《現代美術家畫論·作品·生平：林風眠》一書尺寸標註有誤，乃編輯錯誤。



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LIN FENGMIAN (1900-1991)

Hangzhou Scenery

Scroll, mounted and framed, ink and colour on paper

67 × 67.5 cm. (26 3/8 x 26 5/8 in.)

Signed, with one seal of the artist

NOTE:

The painting is accompanied by a certificate issued by Taipei Edlee Gallery in 2007, provided by the current collector.

HK\$500,000-700,000

US\$65,000-90,000

林風眠

杭州

設色紙本

鏡框

款識：林風眠。

鈐印：林風眠印

註：本作附有現藏家提供，由台北藝大利芸術中心2007年開立之證書。



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YE QIANYU (1907-1995)

Sketches

A total of one hundred and four unmounted scrolls, of which eight are framed, ink on paper
Various sizes

HK\$60,000-80,000

US\$7,700-11,000

葉淺予 素寫稿 水墨紙本 未裱鏡片共一百〇四幅，包括鏡框八幅

尺寸不一



268

ZHANG DAQIAN (1899-1983) /
XIANG DICONG (1889-1969)

Landscape of Min River / Two Poems

Folding fan, ink and colour on paper / ink on paper
18.5 x 51 cm. (7 ¼ x 20 ⅛ in.)

Landscape of Min River inscribed and signed, with two seals of the artist

Dated sixth month, *jimao* year (1939)

Two Poems inscribed and signed by Xiang Dicong, with two seals

Dated summer, *bingxu* year (1946)

Both sides dedicated to Yuren

Fan ribs carved by Pan Zhenyong

Dated fifth month, summer, *yiwei* year (1895)

Dedicated to Gongbo

PROVENANCE:

Christie's Swire Hong Kong, Fine 19th and 20th Century Chinese
Paintings, 22 March 1993, Lot 303.

HK\$300,000-500,000

US\$39,000-65,000

張大千／向迪琮 岷江小景／自作詞兩首 設色紙本／水墨紙本
成扇 一九三九／一九四六年作

《岷江小景》

題識：己卯（1939年）六月寫岷江小景似育仁二兄法教。弟爰。

鈐印：張季、大千



《自作詞兩首》

題識：（釋文不錄）。

別成都三十又八年矣，劫後重歸，城郭已非，人民殊昔。

每誦子美訪舊半爲鬼句，輒爲哽咽，因諗蹣莎行一闕似育仁賢

阮鈐定。丙戌（1946年）夏日迪琮。

鈐印：向迪琮仲堅父、玄晏室主小鉢

扇骨刻字：鞏伯仁兄大人正，潘振鏞畫，乙未（1895年）夏五月吉甫刻。

另一面：冰壺琴主雅聲氏。

來源：香港太古佳士得，中國十九二十世紀繪畫，1993年3月22日，
編號303。



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QIAN SONGYAN (1898-1985)

Landscapes

A set of four scrolls, mounted and framed,
ink on paper
Each scroll measures 37 × 23 cm. (14 5/8 x 9 in.)
Each scroll inscribed and signed, with a total
of five seals of the artist
Dated autumn, *jiazi* year (1924)

HK\$60,000-80,000 *US\$7,700-11,000*

錢松壘 山水四屏 水墨紙本 鏡框四幅
一九二四年作

- (一) 題識：乍收宿雨春江暖，稚柳如煙。
芳草堤邊，撐過瓜皮放鴨船。
漂來何處桃花片，亂入蘋錢，
荇帶輕牽，風輕微翻水底天。
甲子（1924年）秋畫並題采桑
子一闕。錢松巖。
- 鈐印：松巖畫印
- (二) 題識：層巒含宿雨，老木挂斜暉。
為愛看山晚，莫雲作伴歸。
甲子（1924年）秋，錢松巖並
句。
- 鈐印：松岩
- (三) 題識：晚鐘催客下煙蕪，
小立山莊樹影扶。
落日浮屠撐不住，
殷紅分照到全湖。
此余三年前西湖紀游詩之一也，
今秋聞雷峰塔忽圯，
他日再尋舊躋已非矣，
憶而圖之，並錄舊句以誌感。
甲子（1924年）秋日，
錢松巖並記。
- 鈐印：松岩
- (四) 題識：拈毫寫出銅官山，
亂插煙雲紫翠間。
記取個中西去路，
歸帆沒處是鄉關。
吳下秋深羈思多，
買田陽羨說東坡。
何時得住風塵腳，
歸去南疇課麥禾。
甲子（1924年）秋，
畫荆溪並題兩絕以遣興。
錢松巖時客古吳。
- 鈐印：錢、松壘

270

ZHU QIZHAN (1892-1996)

The New Look of Anting

Hanging scroll, ink and colour on paper
138.5 × 67 cm. (54 1/2 x 26 3/8 in.)
Entitled, inscribed and signed, with two seals of
the artist
Dated February, 1966

EXHIBITED:

Beijing, Dadu Museum of Art, *Rendering Change*
- *The Arts of New China 1949-79*, 10-30 October,
2015.
Shanghai, Long Museum, *Rendering Change* -
The Arts of New China 1949-79, 26 November-
20 December, 2015.

LITERATURE:

Zhu Qizhan: His Zeal for Art, His Zest for Life,
Bao Zhan Ge Collection, Singapore, 1996, p. 66.
Rendering Change: The Arts of New China 1949-79
exhibition catalogue, M K Lau Collection,
2015, p. 68.
Rendering Change - A New China under the
Brush II, MK Lau Collection, 2022, pp. 42-43,
pl. 58.

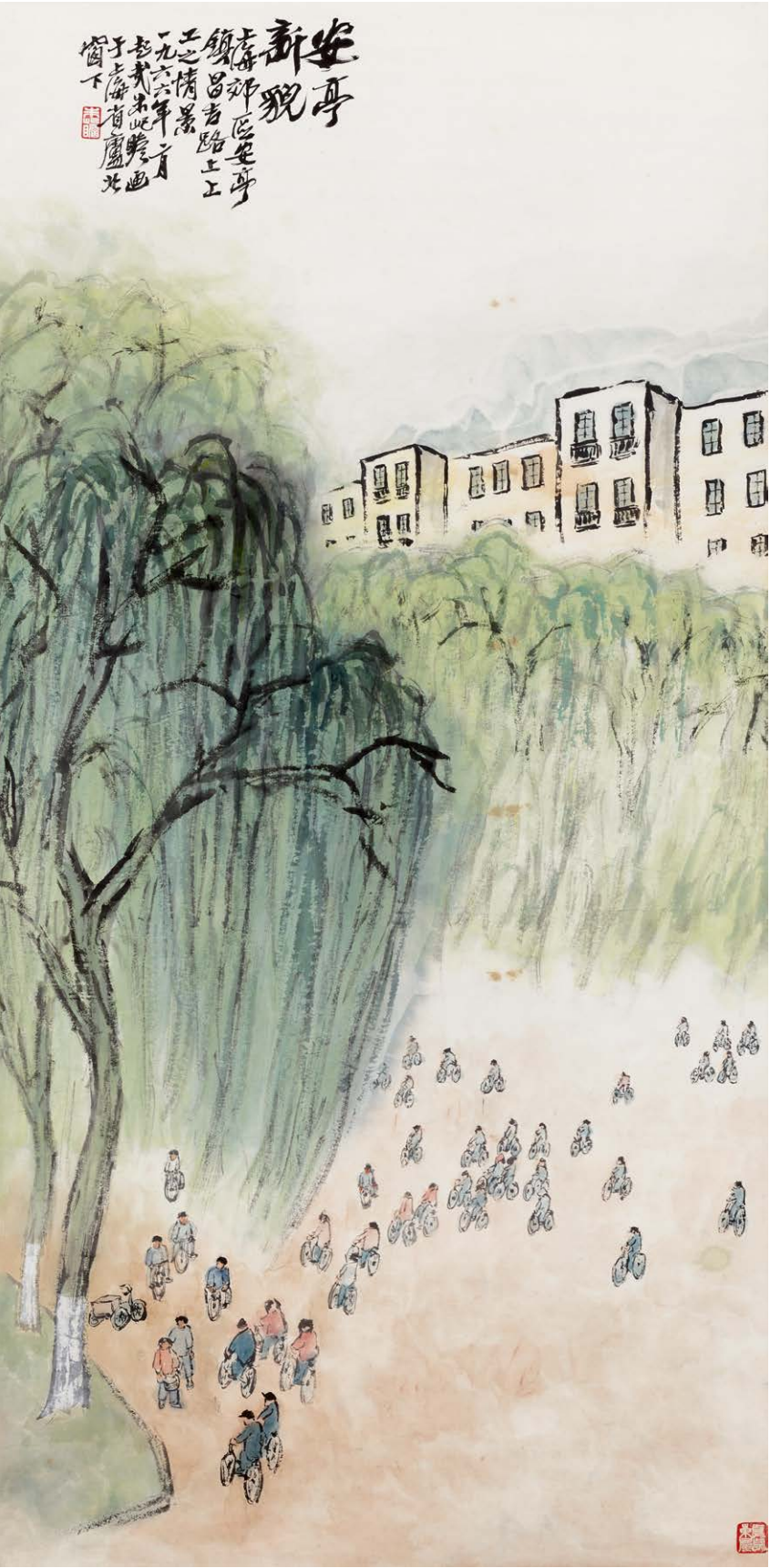
HK\$60,000-100,000 *US\$7,700-13,000*

朱屺瞻 安亭新貌 立軸 設色紙本
一九六六年作

- 題識：安亭新貌。
上海郊區安亭鎮昌吉路上，上工之情景。
一九六六年二月。
起哉朱屺瞻畫於上海市廬北窗下。
- 鈐印：朱屺瞻、歲歲東風
- 展覽：北京，大都美術館，“河山色染—繪出新中國”，2015年10月10至30日。
上海，龍美術館，“河山色染—繪出新中國”，2015年11月26日至12月20日。
- 出版：《朱屺瞻—藝高壽長》，寶瞻閣珍藏，
新加坡，1996年，第66頁。
梅潔樓編，《山河色染—繪出新中國》展
覽目錄，2015年，第68頁。
《河山色染—繪出新中國（二）》，梅潔
樓，2022年，第42-43頁，圖版58。

註：安亭鎮，地處上海西北嘉定，滬、蘇交界
處。一九五八年，安亭定位為上海市工業衛星
城，漸興轎車製造及其配套產業，崛起為現代綜
合工業重鎮。

本幅《安亭新貌》作於一九六六年，寫昌吉路工
人上工之景。畫中工人皆備新式自行車，結伴而
行，談笑風生；廠區樓宇矗立，綠柳拂波，環境
清怡。衆人以主人之姿，投身建設，意氣風發，
新生活之氣象撲面而來。



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WANG ZHEN (1867-1938)

Immortal from the South

Hanging scroll, ink and colour on paper

134 × 66 cm. (52 ¾ x 26 in.)

Inscribed and signed, with three seals of the artist

Dated twelfth month, *gengshen* year (1920)

Dedicated to Yuanfu

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

王震 南極仙翁 設色紙本 立軸 一九二〇年作

題識：離離南極星，炳炳東皇父。
堯天舜日中，曾見歌舞蹈。
於今幾千年，鬚髮如雪古。
短策何須扶，加餐時力努。
試問攝身術，氣海溫吞吐。
不如樂慈善，善為壽之祖。
不如好行德，德乃壽之主。
俾爾壽而臧，受天自百祐。
庚申（1920年）臘月寫祝遠甫先生六十壽。
白龍山人王震時同客海上。

鈐印：一亭大利、白龍山人、佛

272

WANG ZHEN (1867-1938)

Fishing

Handscroll, ink on paper

28.3 × 205 cm. (11 ⅛ x 80 ¾ in.)

Inscribed and signed, with four seals of the artist

Dated summer, *renshen* year (1932)

Frontispiece, colophon and titleslip by Di Pingzi

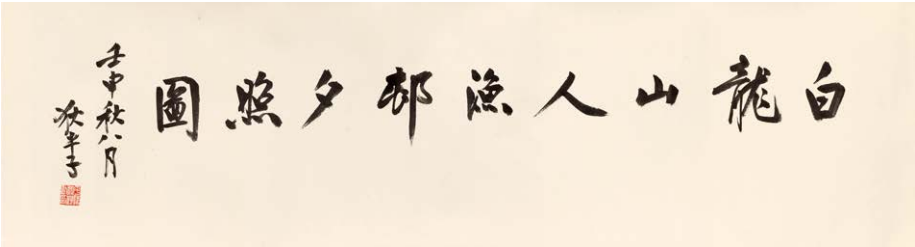
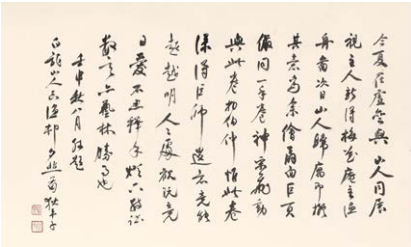
(1872-c. 1941), with a total of four seals

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

EXHIBITED:

Hong Kong, Duddell's, *Intimate Encounters: The Art of Handscrolls and Albums I and II – Paintings from the M K Lau Collecton*, 26 June, 2018-25 January, 2021.

HK\$60,000-80,000 US\$7,700-11,000



272

王震 漁村夕照圖 水墨紙本 手卷 一九三二年作

題識：春山入畫繡晴霞，一曲溪流似若耶。
風盪垂楊陰漠漠，老漁閒趁（斜）夕陽（夕）斜。
壬申（1932年）夏，白龍山人寫，時年六十又六。

鈐印：王震、一亭父、龍、海雲庵

狄平子（1872–約1941）

題引首：白龍山人漁邨夕照圖。

壬申（1932年）秋八月，狄平子。

鈐印：平陵狄葆賢印

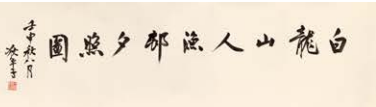
題跋：今夏在虛齋，與山人同展視主人新得梅花庵主漁舟圖。次日山人歸寓，即擬其意，為余繪扇面巨頁，儼同一手卷，神采飛動，與此卷相伯仲。惟此卷深得巨師遺意，竟能超越明人之處，觀玩竟日，愛不忍釋手，燈下特誌數言，亦藝林勝事也。壬申（1932年）秋八月拜題，白龍山人畫漁邨夕照圖。狄平子。

鈐印：平等閣主人、狄平子

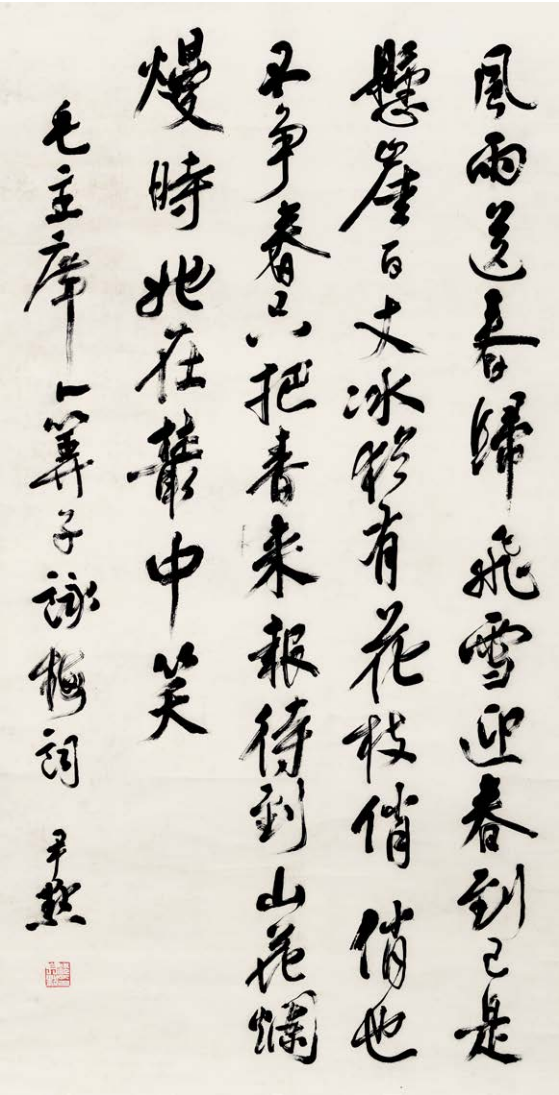
簽條：白龍山人擬梅花庵主漁邨夕照圖神品。平子。

鈐印：狄平子

展覽：香港，都爹利會館，“方寸之間——梅潔樓藏手卷冊頁I及II”，2018年6月26日至2021年1月25日。



白龍山人擬梅花庵主漁邨夕照圖神品 平子



273

Property From the M K Lau Collection 梅潔樓珍藏中國書畫 (Lots 267-273)

273

SHEN YINMO (1887-1971)

Calligraphy

Hanging scroll, ink on paper

179 × 93.8 cm. (70 ½ x 36 ⅞ in.)

Inscribed and signed, with one seal of the artist

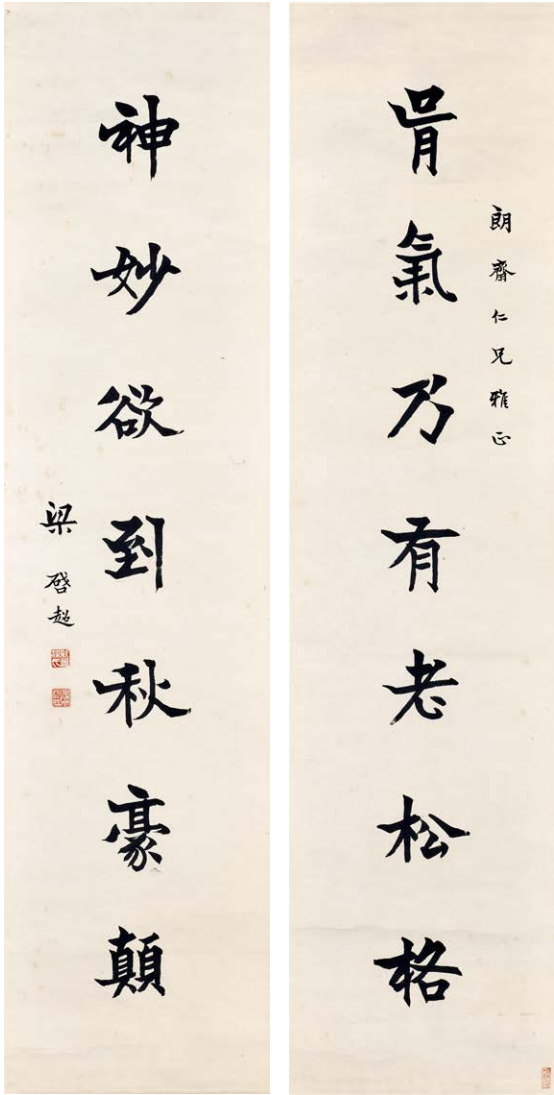
HK\$100,000-150,000 US\$13,000-20,000

沈尹默 行書毛主席詩詞 水墨紙本 立軸

釋文：風雨送春歸，飛雪迎春到。已是懸崖百丈冰，猶有花枝俏。俏也不爭春，只把春來報。待到山花爛漫時，她在叢中笑。

題識：毛主席卜算子詠梅詞。尹默。

鈐印：沈尹默印



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LIANG QICHAO (1873-1929)

Seven-character Calligraphic Couplet in Standard Script

A pair of hanging scrolls, ink on paper

Each scroll measures 137 × 33.3 cm. (53 ⅞ x 13 ⅛ in.)

Inscribed and signed, with two seals of the artist

One collector's seal

Dedicated to Langzhai

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

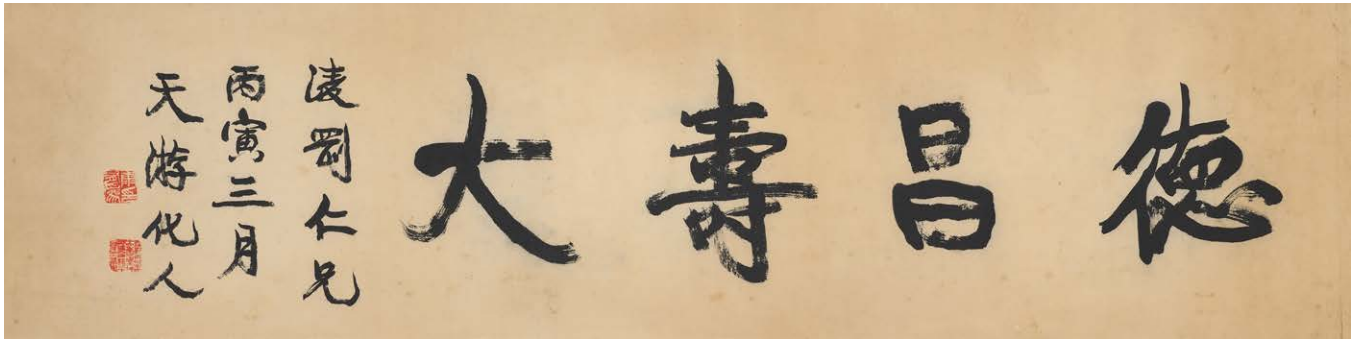
梁啟超 楷書七言聯 水墨紙本 立軸兩幅

釋文：骨氣乃有老松格，神妙欲到秋豪顛。

題識：朗齋仁兄雅正，梁啟超。

鈐印：新會梁氏、啟超私印

鑑藏印：顧齋所藏書畫之記



275

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KANG YOUWEI (1858-1927)

Calligraphy in Running Script

Scroll, mounted and framed, ink on paper

35.7 × 144.4 cm. (14 x 56 ⅞ in.)

Inscribed and signed, with two seals of the artist

Dated third month, bingyin year (1926)

Dedicated to Linggang

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

康有為 行書 水墨紙本 鏡框 一九二六年作

釋文：德昌壽大。

題識：凌剛仁兄，丙寅（1926年）三月，天游化人。

鈐印：康有為印、維新百日出亡十六年三周大地游遍四洲經三十一國行六十萬里

276

KANG YOUWEI (1858-1927)

Calligraphy

Scroll, mounted and framed, ink on paper

46.5 × 134 cm. (18 ¼ x 52 ¾ in.)

Inscribed and signed, with two seals of the artist

One collector's seal and one illegible seal

Dated second month, jiyou year (1909)

HK\$80,000-160,000 US\$11,000-21,000

康有為 書法-渡紅海詩 水墨紙本 鏡框 一九〇九年作

釋文：亡人久作喪家狗，烈士拚來吊客蠅。

慘澹風雲經幾變，轉移天地婉無能。

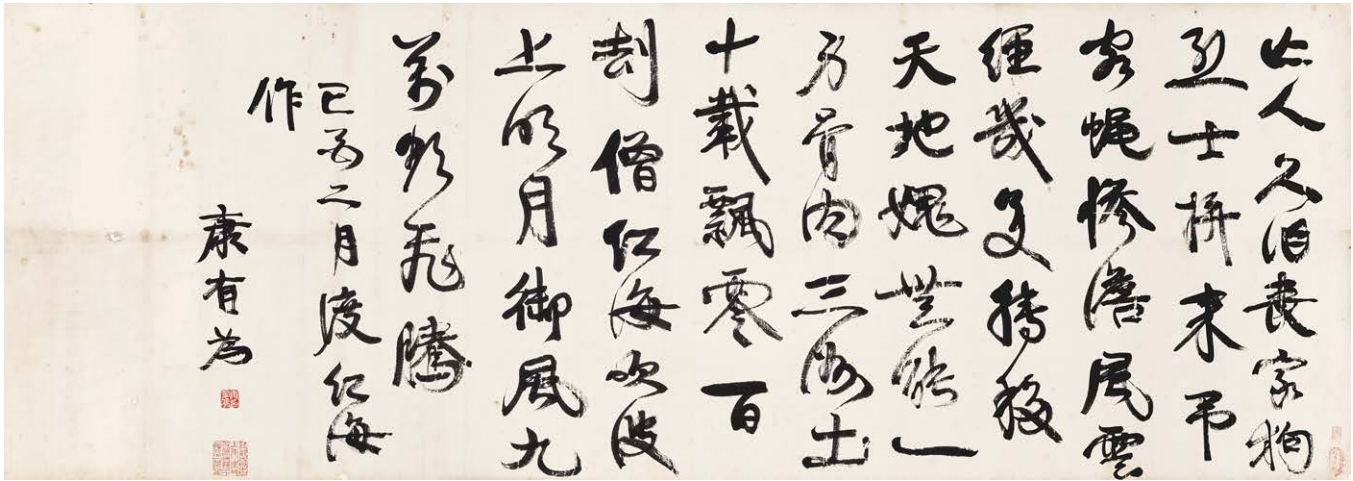
一身骨肉三洲土，十載飄零百刳僧。

紅海吹波上明月，御風九萬欲飛騰。

題識：己酉（1909年）二月渡紅海作，康有為。

鈐印：康有為印、維新百日出亡十六年三周大地遊遍四洲經三十一國行六十萬里

鑑藏印：松古悠悠、一印漫漶



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ZHANG DAQIAN (1899-1983)

Seven-character Calligraphic Couplet

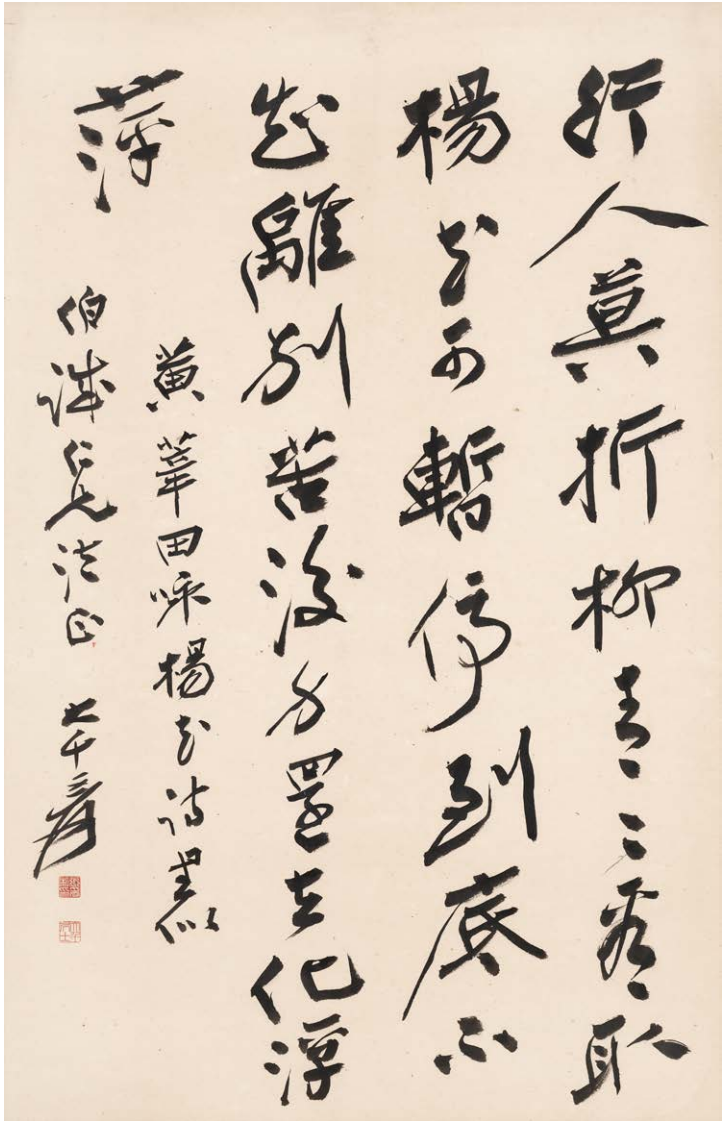
A pair of hanging scrolls, ink on paper
135×34.5 cm. (53 ⅞ x 13 ⅝ in.)
Inscribed and signed, with two seals of the artist
Dated first month, *xinyou* year (1981)
Dedicated to Cangwu (Deng Cangwu, 1900-1990)
One collector's seal of Deng Cangwu

PROVENANCE:
Deng Cangwu;
Acquired from the above by the Masters of You Yi Tang.

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.87, pl.52.

NOTE:
In the lower left corner of the left couplet, there is a red character seal stating the paper was “Made by Moye Jingshe.” After settling in

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Taipei in his later years, Zhang Daqian ordered a batch of custom-made couplet paper to be used for writing.

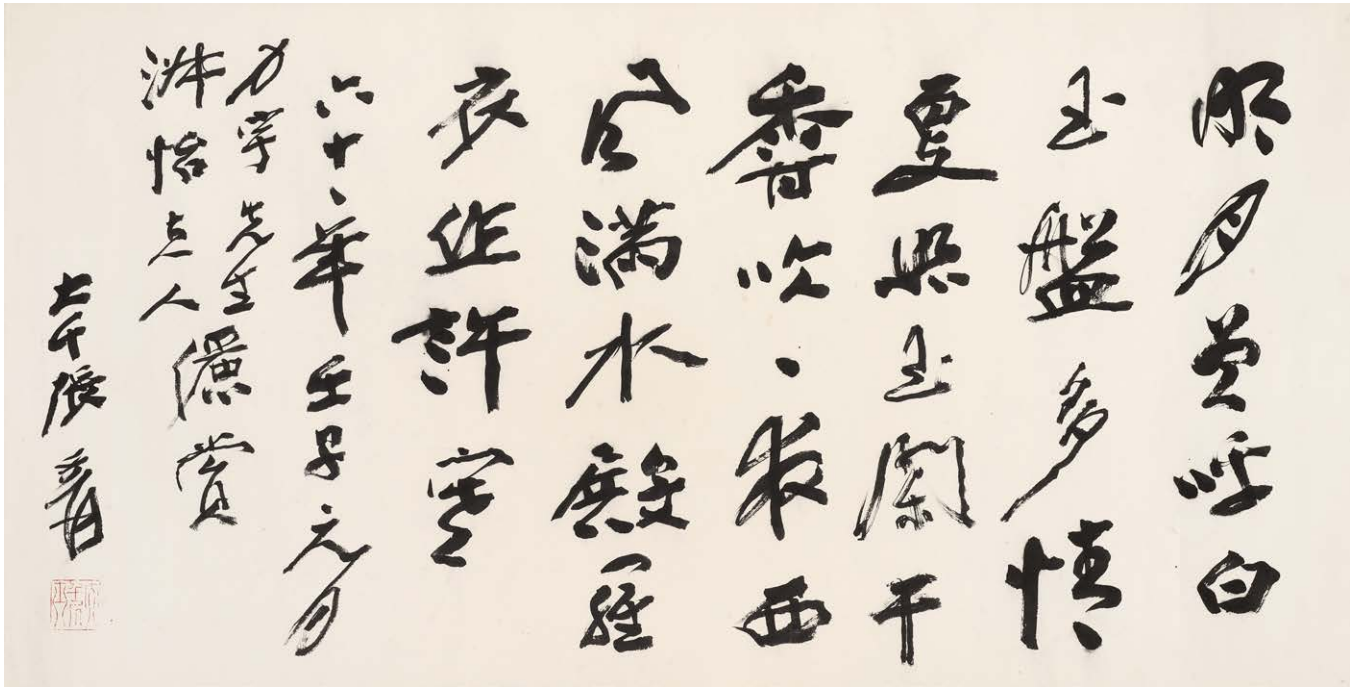
HK\$200,000-300,000 *US\$26,000-39,000*

張大千 書法七言聯 水墨紙本 立軸兩幅 一九八一年作

釋文：一回酒渴思吞海，幾度詩狂欲上天。
題識：蒼梧仁兄方家正之，辛酉（1981年）元月八十三叟爰。
鈐印：張爰之印、大千居士
鑑藏印：鄧氏蒼梧藏聯
簽條：張大千楹帖。傳研慶藏（上、下）。
來源：鄧蒼梧收藏；
遊藝堂主人得自上述藏家。

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87頁，圖版52。

註：下聯左下角見“摩耶精舍製”朱文印記，張大千晚年定居台北後，曾專門訂製一批摩耶精舍對聯紙，用以書寫，此對聯即為一例。



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ZHANG DAQIAN (1899-1983)

Seven-character Poem in Running Script

Scroll, mounted and framed, ink on paper
68.8×135 cm. (27 ⅞ x 53 ⅞ in.)
Inscribed and signed, with one seal of the artist
Dated first month, sixty-first year (of the Republic), *renzi* year (1972)
Dedicated to Liyu and Madame Shuyi

NOTE:
This work is dedicated to Yang Liyu (1934–2019), a scholar in politics from Jiangxi. Yang moved to Taiwan in 1949 and graduated from National Taiwan University. He later pursued further studies in the United States, earning a Ph.D. from Stanford University, and served as a professor in the Asian Studies departments at San Francisco State University, Winthrop University, and Seton Hall University in New Jersey.

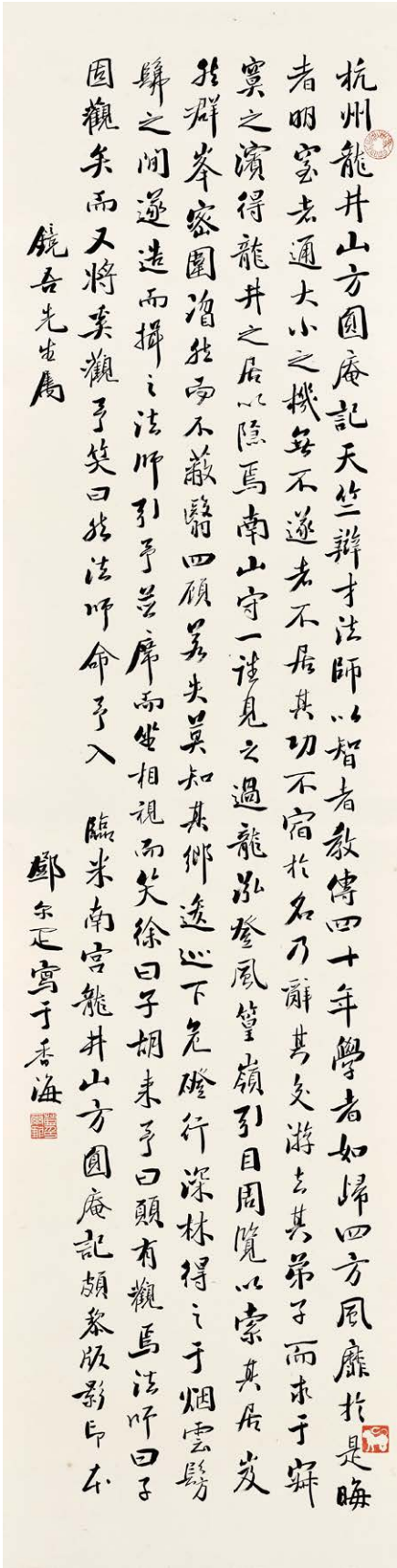
HK\$200,000-300,000 *US\$26,000-39,000*

張大千 行書七言詩 水墨紙本 鏡框 一九七二年作

釋文：明月曾呼白玉盤，多情更照玉闌干。
香吹一夜西風滿，水殿羅衣作許寒。
題識：六十一年壬子（1972年）元月。
力宇先生，淑怡夫人儷賞。大千張爰。

鈐印：大千居士
註：上款人力宇即楊力宇（1934–2019），江西人，政治學者。一九四九年，楊力宇隨家人遷台，畢業於台灣大學後遠赴美國深造，獲史丹佛大學博士學位，並出任舊金山州立大學、溫索普州立學院及新澤西州西東大學亞洲學系教授，致力於學術與教育。

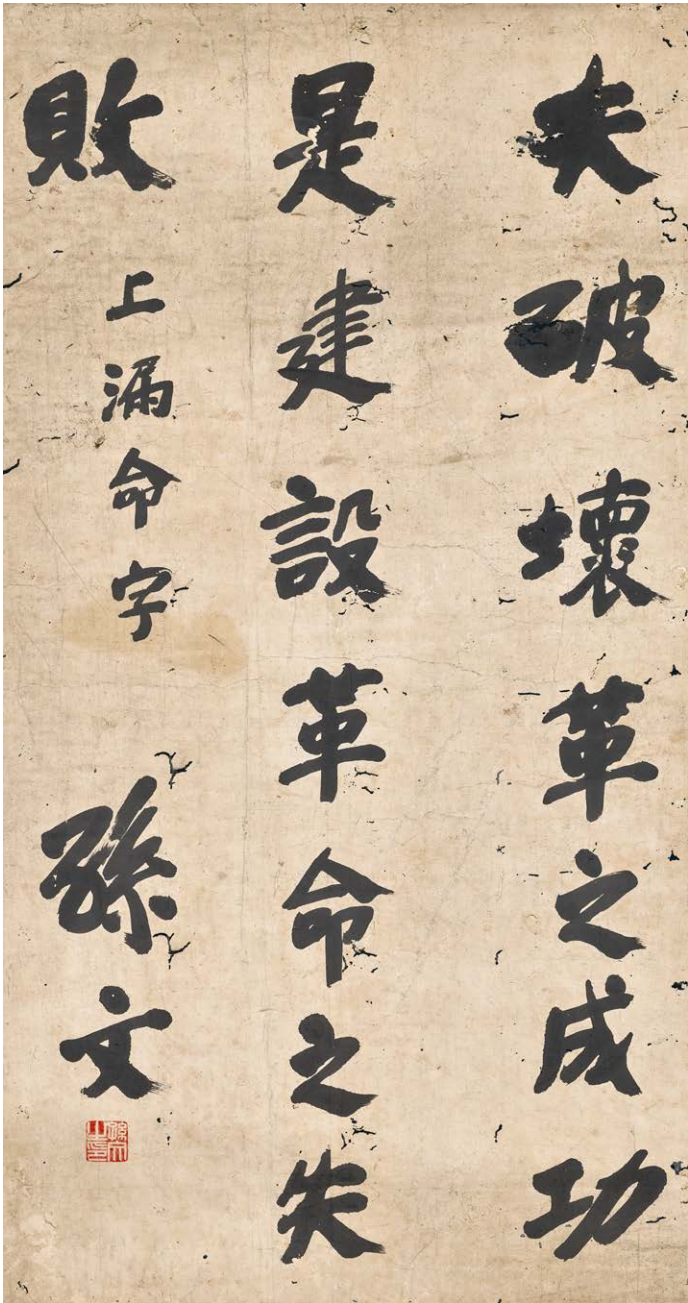
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This collection formerly belonged to Mr. Zhao Jingwu of Hong Kong, who, according to archival references in local newspapers, once served as the principal of the Oriental Middle School. In addition to the two calligraphic works presented here, his collection includes pieces dedicated to him by renowned artists such as Zhao Shao'ang (Lot 153), Gao Jianfu, Li Yanshan, and Feng Kanghou—indicating his close connections with leading figures of the modern Lingnan school of painting and calligraphy. The present collection was acquired directly from Mr. Zhao's descendants by the current owner, and selected works will also be featured in Christie's online auctions.

本輯來自香港趙鏡吾先生舊藏。趙氏生平資料闕如，香港報刊中零星片段可知，曾擔任港九東方中學校長。其收藏除此二幅書法，亦有趙少昂（編號133）、高劍父、李研山、馮康侯等人寫贈作品，可知其與近代嶺南書畫人士關係緊密。本收藏由現藏家直接得自趙氏後人，部分作品亦將於佳士得網拍呈現。



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DENG ERYA (1883-1954)

Calligraphy in Running Script

Hanging scroll, ink on paper

128.7 × 32.6 cm. (50 3⁄8 x 12 7⁄8 in.)

Inscribed and signed, with three seals of the artist

Dedicated to Jingwu

HK\$15,000-25,000 *US\$2,000-3,300*

鄧爾雅 行書節錄米芾《方圓庵記》 水墨紙本 立軸

釋文：杭州龍井山方圓庵記。（文不錄）。

題識：臨米南宮龍井山方圓庵記。

頗黎版影印本。

鏡吾先生屬。鄧爾疋寫于香海。

鈐印：花好月圓人壽、鄧爾雅印、獅子（肖形印）

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SUN WEN (SUN YAT-SEN, 1866-1925)

Calligraphy

Hanging scroll, framed, ink on paper

91.3 × 48 cm. (36 × 18 7⁄8 in.)

Signed, with one seal of the artist

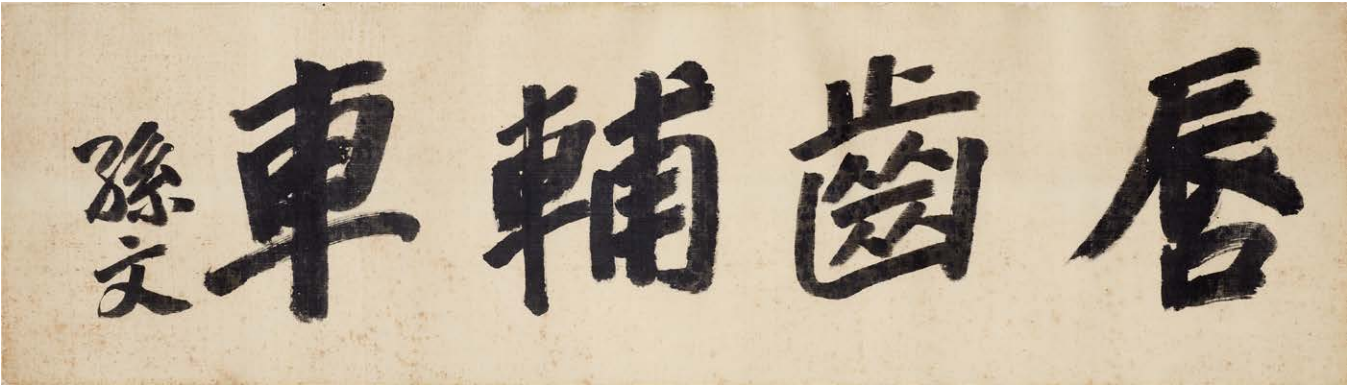
HK\$100,000-200,000 *US\$13,000-26,000*

孫文 書法 水墨紙本 立軸鏡框

釋文：夫破壞革（命）之成功，是建設革命之失敗。上漏命字。

款識：孫文。

鈐印：孫文之印



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SUN WEN (SUN YAT-SEN, 1866-1925)

Calligraphy

Scroll, mounted and framed, ink on satin

33.8 × 119.2 cm. (13 1⁄4 x 46 7⁄8 in.)

Signed by the artist

NOTE:

A letter written by Lin Xiongguang (1897-1971) is attached to the back of the mounting.

HK\$150,000-300,000 *US\$20,000-39,000*

孫文 書法-唇齒輔車 水墨綾本 鏡框

釋文：唇齒輔車。

款識：孫文。

註：此作背面黏附林熊光（1897–1971）所書信紙一頁，內文如下：

國父於第一革命後民國初年，來遊日本，同犬養木堂先生受岩崎男爵招宴於其本鄉邸第，此額乃當時席上所書者。世界第二次大戰後，岩崎邸為盟軍徵用，諸陳設隨而散出，為余所獲敬誌顛末。庚子（1960年）夏日，林朗庵。

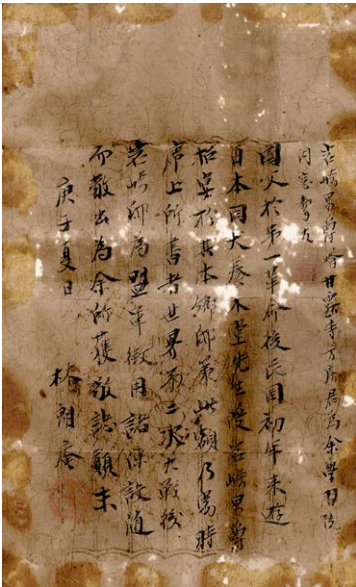
鈐印：熊光

岩崎男爵婿，甘露寺方房君，為余學習院同窓摯友。

鈐印：朗齋

寶宋室主人林熊光（1897–1971），字朗庵，乃台灣板橋林本源家族一員，生於廈門鼓浪嶼，自幼習學於日本，後返台從商，創辦大成火災海上保險株式會社、朝日興業株式會社。性嗜書畫，精於鑑賞，所藏宋元名家墨蹟甚豐，著有《寶宋室筆記》。

信中提及之岩崎男爵或為日本三大財閥家族之一，日本三菱財閥創始者“岩崎家”。



A note by Lin Xiongguang attached at the back of the scroll
作品背面黏附林熊光所書信紙一頁



Xu Yun and Tsang (first from the right) in a group photo at Tsang's residence at 30 Leighton Road, Hong Kong, 1947

虛雲法師與曾璧山（右一）於香港禮頓道30號曾氏府上合影，1947年。



A portrait of Master Xuyun, inscribed and dedicated to Tsang.

虛雲法師題贈曾璧山肖像照

This calligraphy by Xuyun is dedicated to Kuanbi, the Dharma name of Hong Kong Buddhist lay devotee Tsang Pik-shan (1895–1986). Born in Panyu, Guangdong, she was closely connected to masters including Xuyun.

Tsang moved to Hong Kong at 17 and later founded Tsang Pik Shan (Sung Lan) Secondary Schoo in 1923, advocating for equal education. In 1933, she co-established the Heung Hoi Lotus Society, an early lay Buddhist center in Hong Kong. She also served prominently in the Hong Kong Buddhist Association and received an MBE in 1964 for her educational and charitable work.

She previously resided on Tin Hau Temple Road, where she maintained a shrine and Buddhist library. Tsang received this calligraphy directly from Master Xuyun in 1952 and cherished it throughout her life. It is now preserved by the current owner, along with photographs and other memorabilia, underscoring the work's historical significance.

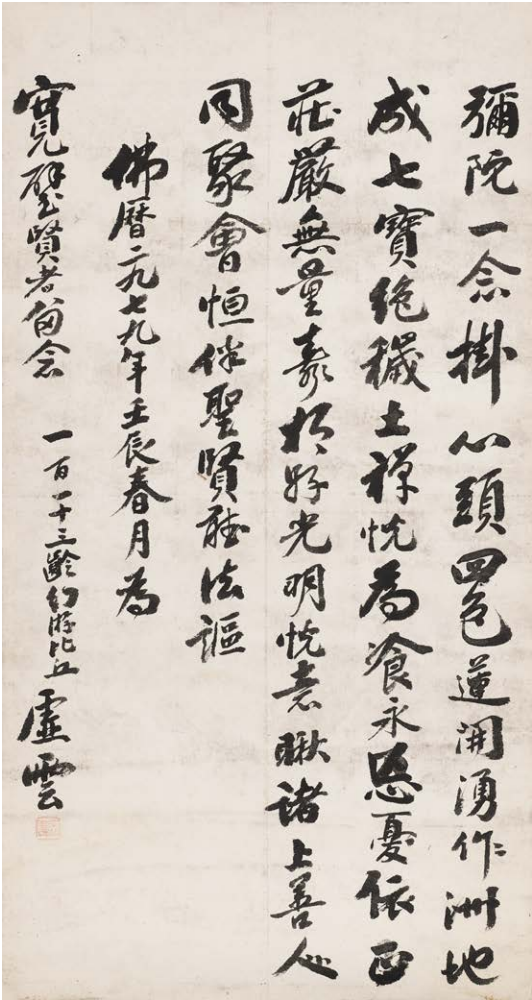
此珍罕虛雲和尚書法上款“寬壁賢者”，乃香港佛教界人士曾璧山居士（1895–1986）。曾居士生於廣東番禺，法名慧印，親近諦閑、寶靜、虛雲諸大師。

曾居士17歲來港，於港澳兩地學校就讀，畢業後執教。1923年為紀念恩師陳子褒，於跑馬地創辦崇蘭女子學校，自任校長。她一生提倡男女平等教育，作育英才無數。

1933年，她與幾位居士聯合發起創辦香海蓮社，為本港早期居士道場之一。曾居士還擔任其他佛教團體的公職，例如香港佛教聯合會董事會董事、常務董事等職。1964年獲英帝國員佐（M.B.E.）勳銜，表揚她對教育及慈善的貢獻。

她退休前居於天后廟道華園，兩相連的單位其中一間為佛堂，設佛典閱覽處，藏有各種版本經典，供香海蓮社社友參悟佛理。她在退休後，退隱半春園，潛修佛學。1986年病逝，積聞享壽96歲。

曾居士與虛雲和尚的交往淵源頗深，1947年東華三院邀請虛雲來港主持法會，駐崇蘭中學，由曾居士負責接待及協助。1952年，曾居士獲贈此幅書法，為畢生珍視。曾居士去世後，作品傳承至現藏家至今。現藏家亦管理其天后廟道華園的居所，保有諸多曾居士生前照片，包括曾居士與虛雲合影多幅，及虛雲親筆題贈之肖像照，彌足珍貴，更彰顯此幅書法作品之傳承與歷史意義。



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SHI XUYUN (1840-1959)

Calligraphy

Scroll, mounted and framed, ink on paper

60.8 × 32.8 cm. (23 7⁄8 x 12 7⁄8 in.)

Inscribed and signed, with one seal of the artist

Dated spring, *renchen* year (1952)

Dedicated to Madame Kuanbi

PROVENANCE:

Acquired directly from the artist, thence by descent.

HK\$80,000-160,000

US\$11,000-21,000

釋虛雲

書法

水墨紙本

鏡框

一九五二年作

題識：彌陀一念掛心頭，四色蓮開湧作洲。

地成七寶絕穢土，禪恍為淪永忘憂。

依正莊嚴無量壽，相好光明恍意瞅。

諸上善人同聚會，恆伴聖賢聽法謳。

佛曆二九七九年壬辰（1952年）春月，為寬壁賢者留念，一百一十三齡幻游比丘虛雲。

鈐印：虛雲

來源：直接得自藝術家，並由家族傳承。

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LU XUN (1881-1936)

Calligraphy

Hanging scroll, ink on paper

133.3 × 42.3 cm. (52 ½ x 16 5⁄8 in.)

Inscribed and signed, with two seals of the artist

Dedicated to Jiyun (Yang Jiyun, 1910-1996)

Titleslip, with a collector seal of Qin Feilu

LITERATURE:

Yijing, Issue 19, Renjian Bookstore, Shanghai, December 5, 1936, p. 1071.

Lu Xun Feng, Issue 9, March 15, 1939, p. 104.

NOTE:

The recipient of the work refers to Yang Jiyun (1910–1996), a native of Changzhou, Jiangsu, who shared a friendship with Lu Xun despite their age difference.

Qin Feilu, whose studio was named Long Ye Fei Zhai, once taught at Shanghai Fudan Middle School and Zhengfeng College of Liberal Arts. He began collecting Lu Xun's unpublished lost works as early as the 1930s.

HK\$200,000-400,000

US\$26,000-52,000

魯迅

書法–題畫詩一首

水墨紙本

立軸

釋文：風號大樹中天立，日薄滄溟四海孤。
杖策且隨時旦暮，不堪回首望孤蒲。

題識：此題畫詩，忘其為何人作。亥年之冬錄應霽雲先生教，魯迅。

鈐印：魯迅、旅隼

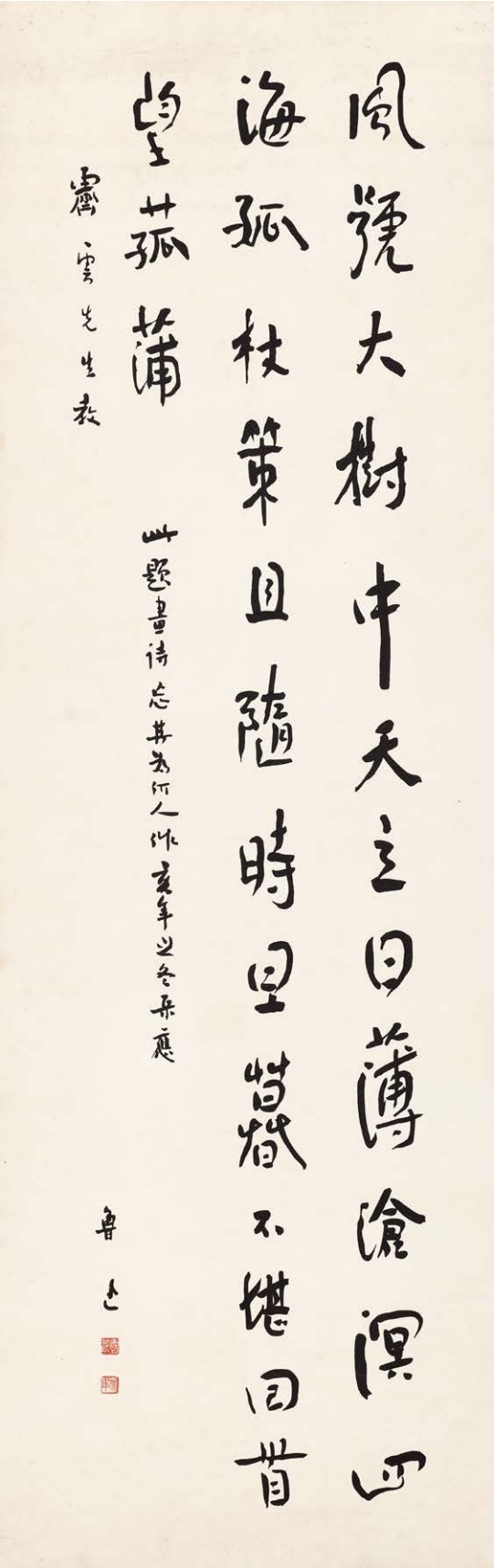
簽條：魯迅先生題畫詩一首。一九三五年作。秦飛廬敬藏。

鈐印：秦飛廬藏

出版：《逸經》第19期，人間書屋，上海，1936年12月5日，第1071頁。
《魯迅風》第9期，1939年3月15日，第104頁。

註：上款人乃楊霽雲(1910–1996)，江蘇常州人，與魯迅乃忘年交。

秦飛廬，室名龍也吠齋，曾在上海復旦中學，正風文學院任教，三十年代即開始收集魯迅集外佚文。



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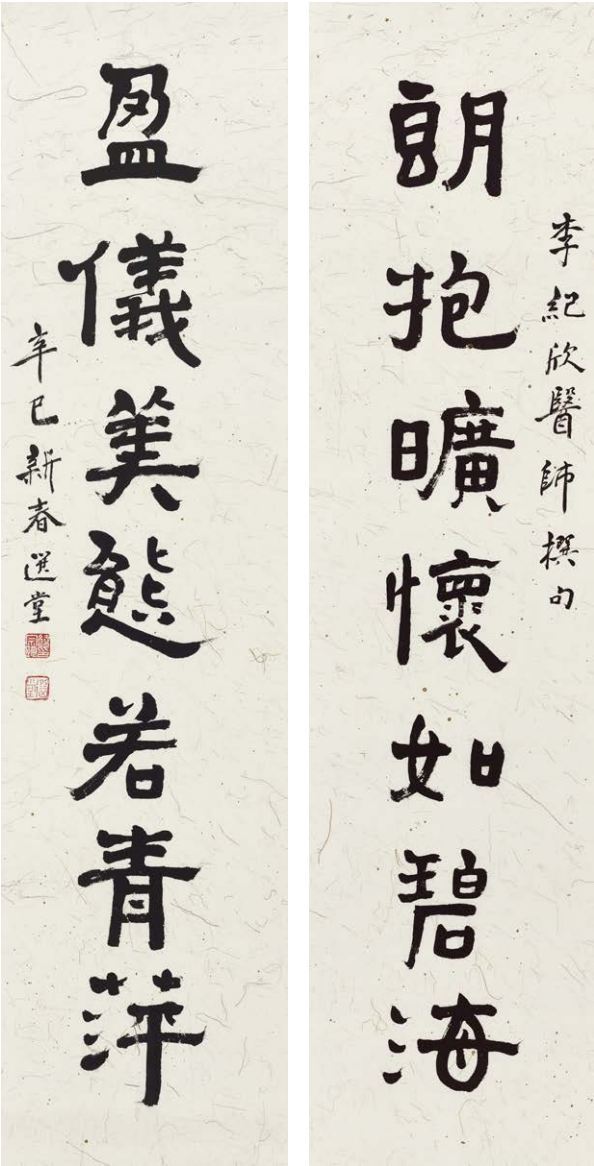
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RAO ZONGYI (1917-2018)
Five-character Calligraphic Couplet in Official Script
A pair of scrolls, mounted and framed, ink on gold-flecked pattern paper
Each scroll measures 131.5 × 32 cm. (51 ¾ x 12 ⅝ in.)
Inscribed and signed, with two seals of the artist
Dated 2000
Dedicated to Zhiqiang and Madame Haiping

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

饒宗頤 隸書五言聯 水墨灑金花箋 鏡框兩幅 二〇〇〇年作

釋文：天人一切喜，花木四時春。
題識：志強、海萍賢伉儷雅教，千禧年（2000），選堂。
鈐印：饒宗頤印、選堂



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RAO ZONGYI (1917-2018)
Seven-character Calligraphic Couplet in Seal Script
A pair of scrolls, mounted and framed, ink on gold-flecked paper
Each scroll measures 131 × 31.5 cm. (51 ⅝ x 12 ⅜ in.)
Inscribed and signed, with two seals of the artist
Dated *xinsi* year (2001)
HK\$80,000-120,000 *US\$11,000-16,000*

饒宗頤 篆書七言聯 水墨灑金箋 鏡框兩幅 二〇〇一年作

釋文：朗抱曠懷如碧海，盈儀美態若青萍。
題識：李紀欣醫師撰句，辛巳（2001年），選堂。
鈐印：饒宗頤印、選堂

287
HE YUEQUN (B. 1957)
Lotus in Splashed-colour
Hanging scroll, ink and colour on paper
135 × 66.3 cm. (53 ⅛ x 26 ⅛ in.)
Inscribed and signed, with one seal of the artist
Dated spring, *jiashen* year (2004)

LITERATURE:
Chinese Paintings of Heyuequn, China International Fine Arts Publishing House, September 2009, p. 19.
Collection of Paintings by Famous Chinese Contemporary Painters: Collection of Calligraphic and Painting Works by He Yuequn, People's Fine Arts Publishing House, November 2012, p. 41.
Writers and Artists of China: He Yuequn, Issue No. 10, Writers and Artists of China Magazine Publishing, 2024, p. 10.
Contemporary Artists, China Culture Report, 2025, p. 11.
Paintings and Calligraphy by He Yuequn, Hong Kong Long March Economy and Culture publishing house, October 2007, p. 22.

HK\$200,000-400,000
US\$26,000-52,000

何月群 潑彩荷花 設色紙本 立軸 二〇〇四年作

題識：甲申（2004年）初春，何月群畫荷花。
鈐印：何月群印
出版：《藝術之巔—何月群珍藏作品集》，中國國際美術出版社，2009年9月，第19頁。
《中國當代名家畫集—何月群書畫集》，人民美術出版社，2012年11月，第41頁。
《中國文藝家何月群：高古含蓄淡彩清雅》，中國文藝雜誌社，2024年，第10期，第10頁。
《當代藝術家獻禮兩會》，中國文化報道，2025年，第11頁。
《書畫名家何月群作品專輯》，香港長征人經濟文化出版社，2007年10月，第22頁。



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LIU MENGKUAN (B. 1950)

Early Bird

Scroll, mounted and framed, ink

and colour on paper

66.2 × 97.6 cm. (26 ⅛ x 38 ¾ in.)

Inscribed and signed, with one seal

of the artist

Dated *yisi* year (2025)

HK\$ 60,000-80,000

US\$ 7,700-10,000

劉孟寬 早鳥 設色紙本 鏡框
二〇二五年作

題識：乙巳（2025年），孟寬。

鈐印：劉



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SIU FUN KEE

(XIAO FENQI, B.1975)

Lotus in the Southern Mountain

Scroll, mounted and framed,

watercolour on paper

56 × 76 cm. (22 x 29 ⅞ in.)

Inscribed and signed, with three

seals of the artist

Dated 2022

LITERATURE:

Meditation on Lotus: Watercolor

Paintings by Siu Fun Kee, Hong

Kong Art and Culture Group

Limited, August 2022, pl. 126, p.144.

HK\$80,000-120,000

US\$11,000-16,000

蕭芬琪 山南有荷 水彩紙本
鏡框 二〇二二年作

題識：Funkee, 2022。

鈐印：蕭、心畫、紙上雲煙

出版：《荷是我聞：蕭芬琪水彩畫集》，香港藝苑集團有限公司，2022年8月，圖版126，第144頁。



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CAO JUN (B. 1966)

Lotus in Splashed-colour

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

paper

108 × 78 cm. (42 ½ x 30 ¾ in.)

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

Dated spring, 2023

LITERATURE:

CAOJUN 2023, Rong Bao Zhai Publishing House, Beijing, 2023, p.74.

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

US\$160,000-200,000

曹俊 明河浮太清 設色金箋 紙板鏡框 二〇二三年作

題識：明河浮太清。二〇二三年春月，一畫樓主人曹俊。

鈐印：式畫樓、曹俊、知之不殆

出版：《融合—曹俊癸卯作品集》，榮寶齋出版社，北京，2023年，第74頁。



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TONG ZHONGTAO (B.1939)
Jiuhua Mountain Scenery
Scroll, mounted and framed, ink and colour on paper
56.3 × 68.7 cm. (22 1/8 x 27 in.)
Entitled, inscribed and signed, with one seal of the artist
HK\$300,000-500,000 *US\$39,000-65,000*

童中燾 旃檀林步月 設色紙本 鏡框

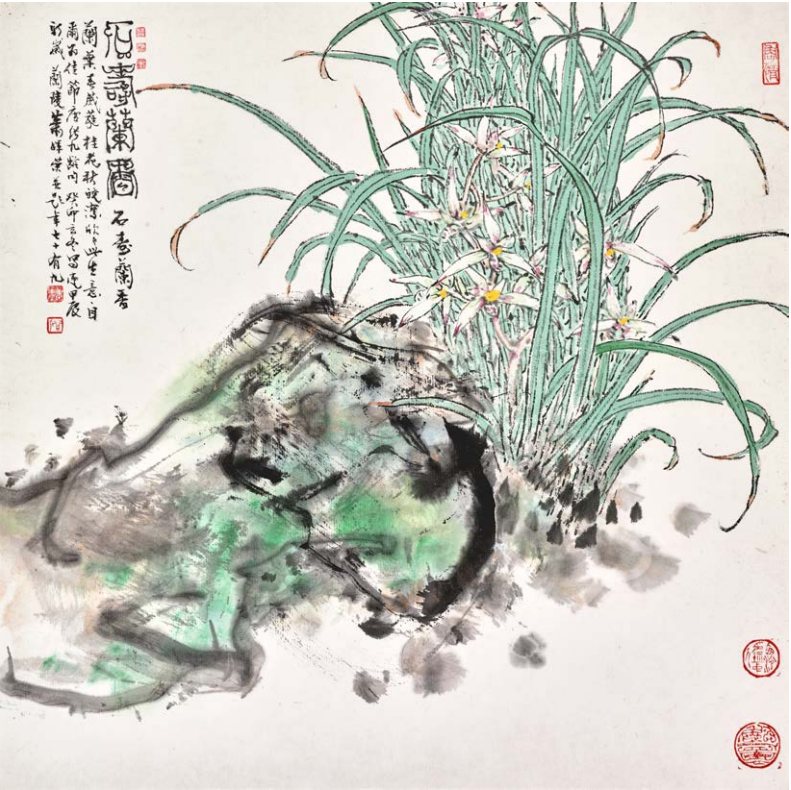
題識：旃檀林步月。九華紀遊。
中燾。
鈐印：童氏

292
XIAO HUIRONG (SIU FAI WING, B. 1946)
Orchid and Rock / The East Wind Returns with Spring
A pair of scrolls, mounted and framed, ink and colour on paper
Each scroll measures 34.5 × 34.5 cm. (13 5/8 x 13 5/8 in.)
Each scroll entitled, inscribed and signed, with a total of fifteen seals of the artist
Both scrolls dated winter, *guimao* year (2023)
EXHIBITED:
Dubai World Trade Center Hall 6, *Color of the Oriental Ink, Grand Vision of the Time, Belt and Road Art Tour Exhibition of Professor Xiao Huirong (Dubai)*, 18-20 November 2024 (illustrated on exhibition catalogue, *The East Wind Returns with Spring*).

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

蕭暉榮 石壽蘭香圖／東風隨春歸
設色紙本 鏡框兩幅 二〇二三年作

《石壽蘭香圖》
題識：石壽蘭香。
蘭葉春葳蕤，桂花秋皎潔。
欣欣此生意，自爾為佳節。
唐張九齡句，癸卯（2023年）玄冬寫迎甲辰新歲。
蘭陵蕭暉榮並題，年七十有九。
鈐印：蕭暉榮、穀人、蘭、陵、蕭、寄情、西泠印社中人、如意
《東風隨春歸》
題識：東風隨春歸，發我枝上花。
李白句也。
癸卯（2023年）歲冬寫迎新禧。
蕭暉榮年七十九。
鈐印：蕭暉榮、穀人、蘭、陵、蕭、寄情、西泠印社中人
展覽：迪拜世貿中心6號館，“東方墨彩·時代宏圖——蕭暉榮教授一帶一路藝術巡展（迪拜）”，2024年11月18—20日（並刊於展覽圖錄，《東風隨春歸》）。



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HO FUNG-LIN
(HE FENGLIAN, B. 1944)
Precipices in Clouds
Scroll, mounted and framed, ink and colour on paper
58 × 83.5 cm. (22 7/8 x 32 7/8 in.)
Inscribed and signed, with three seals of the artist
Dated spring, *yisi* year (2025)

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

何鳳蓮 攀雲臨絕壁 設色紙本 鏡框 二〇二五年作

題識：攀雲臨絕壁，放眼幾重山。
翠色衣裳滿，幽人意自閒。
乙巳（2025年）暮春，鳳蓮。
鈐印：何、鳳蓮、無復程門立雪

294
LIN HUKUI (LAM WU-FUI, B. 1945)
Wondering Gaze
Scroll, mounted and framed, ink and colour on paper
68 × 65.5 cm. (26 ¾ x 25 ¾ in.)
Signed, with two seals of the artist

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

林湖奎 凝望 設色紙本 鏡框

款識：湖奎。
鈐印：林湖奎印、近山堂主

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HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH AND 21ST CENTURY EVENING SALES AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK\$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

- After you have successfully registered as a bidder with Christie's, you should complete the High Value Lot pre-registration before the date of sale through the Bid Department or on the date of sale in the High Value Lot pre-registration area.
- Unless otherwise agreed by us, you will be permitted to bid for High Value Lots only if Christie's has confirmed your payment of deposit and your completion of the High Value Lot pre-registration before the sale.
- Upon the pre-registration, you should pay a deposit equivalent to the higher of HK\$1,600,000, and 20% or more of the aggregate of the low estimate of all lots you intend to bid for. You will need to pay such deposit by way of wire transfer or credit card(s) acceptable to Christie's for the prospective purchase(s). Please note that Christie's does not

accept payment from third parties. This also applies to agents.

- If you are not successful in any bid and do not owe Christie's or Christie's group of companies any debt, the deposit will be refunded to you by way of wire transfer or such other methods as determined by Christie's. Please make sure that you provide your bank details in the pre-registration form. If you require payment other than in Hong Kong dollars, we shall charge you for any currency costs incurred and shall not be liable for any exchange rate loss. The exchange rate as provided to us by the bank on the date of exchange is final and binding on you. While we will arrange to refund the deposit to you within seven days after the date of sale, we do not guarantee when you will receive the payment as the time for banks to process a fund transfer or refund varies.
- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder. This applies to saleroom, telephone and absentee bids.
- Christie's has the right to change the High Value Lot pre-registration procedures and requirements from time to time without notice.

ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or email infoasia@christies.com.

高額拍賣品預先登記

如閣下擬競投高額拍賣品（即佳士得二十及二十一世紀晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣8,000,000元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。

- 除非另得本公司同意，否則只能於佳士得確認閣下拍賣前已付清保證金及完成高額拍賣品預先登記後，方可競投高額拍賣品。

- 辦理預先登記時，閣下須以電匯方式或佳士得接受之信用卡繳付港幣1,600,000元或閣下擬競投全部拍賣品低估價總額之20%或以上（以較高者為準）作為保證金。請注意佳士得恕不接受第三方代付之款項。此亦適用於代理人。

- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。

- 成功辦理預先登記後，閣下將獲發高額拍賣品競投牌，以資識別。拍賣官一般只接受以高額拍賣品競投牌或其註冊競投人士作出之競投。此亦適用於拍賣現場、電話及書面競投。

- 佳士得有權不時變更高額拍賣品預先登記程序及規定而毋須作出任何通知。

查詢

如欲了解詳情，請致電 + 852 2760 1766 與本公司客戶服務部聯絡或電郵至 infoasia@christies.com。

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**. Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is" in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the condition, rarity, quality and provenance of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item

which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

- Certain weights in the **catalogue description** are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.
- For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.
- Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidasia@christies.com.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

4 BIDDING ON BEHALF OF ANOTHER PERSON

- As authorised bidder:** If you are bidding on behalf of another person who will pay Christie's directly, that person will need to

complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for them.

- As agent for a principal:** If you register in your own name but are acting as agent for someone else (the "ultimate buyer(s)") who will put you in funds before you pay us, you accept personal liability to pay the purchase price and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction and may also be made on the Christie's WeChat Mini Program. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for **lots** estimated below HK\$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. To learn more, please visit <https://www.christies.com/auctions/christies-live-on-mobile>. You should register at least 24 hours in advance of the sale in order to bid online with Christie's LIVE™. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com/LiveBidding/OnlineTermsOfUse.aspx.

(c) Written Bids

You can find a Written Bid Form at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com or on the Christie's WeChat Mini Program. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVE

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊•.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at their sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way they may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of 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 Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through Christie's LIVE™ (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at 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 bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at their sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at 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/financial-information>.

7 CURRENCY CONVERTER

The saleroom video screens, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use 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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 27% of the **hammer price** up to and including HK\$10,000,000, 22% on that part of the **hammer price** over HK\$10,000,000 and up to and including HK\$60,000,000, and 15% of that part of the **hammer price** above HK\$60,000,000. Exception for wine: the **buyer's premium** for wine is 25% of the **hammer price**.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or

business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- (a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading**, even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is qualified. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO....." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no warranty is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **saleroom notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:
 - (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - (ii) at Christie's option, we may require you to provide the written opinions of two recognized experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
 - (j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (i) This additional **warranty** does not apply to:
 - (A) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - (B) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - (C) books not identified by title;
 - (D) **lots** sold without a printed **estimate**;
 - (E) books which are described in the catalogue as sold not subject to return; or
 - (F) defects stated in any **condition** report or announced at the time of sale.
 - (ii) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details

and supporting evidence of any such claim. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f), (g) and (i) also apply to a claim under these categories.

- (l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

- (m) **Guarantee in relation to Wines and Spirits**

- (i) Subject to the obligations accepted by Christie's under this **authenticity warranty**, none of the seller, Christie's, its employees or agents is responsible for the correctness of any statement as to the authorship, origin, date, age, attribution, genuineness or **provenance** of any **lot**, for any other error of description or for any fault or defect in any **lot**. Further, no **warranty** whatsoever is given by the seller, Christie's, its employees or agents in respect of any **lot** and any express or implied condition or **warranty** is hereby excluded;
- (ii) If, (1) within twenty-one days of the date of the auction, Christie's has received notice in writing from the buyer of any **lot** that in 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 refund to the buyer any amount paid by the buyer in respect of the **lot** provided that the buyer shall have no rights under this **authenticity warranty** if: (i) the defect is mentioned in the catalogue; or (ii) the **catalogue description** at the date of the auction was in accordance with the then generally accepted opinion of scholars or experts or fairly indicated there to be a conflict of such opinion; or (iii) it can be established that the **lot** was as notified in writing by the buyer (as above) only by means of a scientific process not generally accepted for use until after the publication of the catalogue or by means of a process which at the date of the auction was unreasonably expensive or impracticable or likely to have caused damage to the **lot**. (See also notes on ullages and corks);
- (iii) The buyer shall not be entitled to claim under this **authenticity warranty** for more than the amount paid by them for the **lot** and in particular shall have no claim for 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, unencumbered ownership thereof.

5 YOUR WARRANTIES

- (a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

- (b) Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:

- (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
- (ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;
- (iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- (iv) you do not know, and have no reason to suspect, that the ultimate buyer(s) (or its officers, beneficial owners or any person acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of, money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

- (v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

- (c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:

- (i) Christie's Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. While this service is available for most lots, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
- (ii) Wire transfer
You must make payments to:
HSBC
Head Office
1 Queen's Road, Central, Hong Kong
Bank code: 004
Account No. 062-305438-001
Account Name: Christie's Hong Kong Limited
SWIFT: HSBCHKH-HHKH
- (iii) Credit Card

We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK\$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a "cardholder not present" (CNP) payment, we accept payment up to HK\$1,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.

- (iv) Cash
We do not accept cash in Hong Kong.
- (v) Banker's draft
You must make these payable to Christie's Hong Kong Limited and there may be conditions.
- (vi) Cheque
You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.

- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 6th Floor, The Henderson, 2 Murray Road, Central, Hong Kong.

- (e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- (a) When you collect the **lot**; or
- (b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- (i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
- (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
- (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
- (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we

are allowed by law;

- (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
- (vi) we can, at our option, reveal your identity and contact details to the seller;
- (vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
- (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
- (ix) we can take any other action we see necessary or appropriate.

- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a). 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/buying-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 paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so.

For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com.
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or

other government-imposed charges, you agree to refund that amount to Christie's.

If you are the successful purchaser of a **lot** of (i) liquor or cordials, including Irish and Scotch whiskeys, from Germany, Ireland, Italy, Spain or the U.K. or (ii) non-carbonated wine, containing less than 14% alcohol and in bottles smaller than 2 litres, from France, Germany, Spain or the U.K. and you plan to import it into the US, you are solely responsible for and must pay any relevant tariff for the **lot** at the time of importation. For more information, please contact Christie's Post-Sale service Department on +852 2760 1766/ Email: postsaleasia@christies.com.

- (c) **Lots made of protected species**

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue.

This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations prior to purchasing any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. **Lots** made of or including elephant ivory material are marked with the symbol ~ and are offered with the benefit of being registered as "exempt" in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol ~ or ~ and further information can be found in paragraph H2(h) below.

We will not be obliged to cancel your purchase and refund the purchase price if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

- (d) **US import ban on African elephant ivory**

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

- (e) **Lots of Iranian origin**

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of **lot** into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.

- (f) **Gold**

Gold of less than 18ct does not qualify in all countries as "gold" and may be refused import into those countries as "gold".

- (g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ♀ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale. Please check with the department for details on a particular **lot**.

- (h) **Handbags**

A **lot** marked with the symbol ~ includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong SAR saleroom. It will not be possible to obtain a CITES export permit to ship these bags to addresses outside Hong Kong SAR post-sale.

A **lot** with the symbol ~ is subject to CITES export/import restrictions and will require export/import permits to ship the bag outside Hong Kong SAR post sale. Buyers are responsible for obtaining and paying for the necessary permits. Please contact the department for further information.

For all symbols and other markings referred to in paragraph H2, please note that lots are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and
 - We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.
- In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.
- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, **other damages**, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and

interpreted by 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 accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

- the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is authentic as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of "special", "incidental" or "consequential" under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice".

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

Subheading: has the meaning given to it in paragraph E2.

UPPERCASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed "Conditions of Sale • Buying at Christie's"

▣

Christie's has provided a minimum price guarantee and 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.

↔

A party has provided Christie's with a bid to cover all or part of Christie's financial interest in the **lot** and may benefit financially from such bid. See the Important Notices in the **Conditions of Sale** for further information.

Δ

Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

▣

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.

Ψ

The endangered species strap is shown for display purposes only and is not for sale. Upon sale, this watch may be supplied to the buyer with a non CITES strap (not shown). For further information please refer paragraph H2 of the **Conditions of Sale**.

❖

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

Δ Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** is identified with the symbol Δ in the next to its **lot** number.

◆ Minimum price guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ◆ next to the **lot** number.

◆ Third party guarantees/ Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◆. Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, the third party is required to pay the **hammer price** and the **buyer's premium** in full.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not they have a financial interest in relation to the **lot**.

↔ Financial Interest/ Irrevocable bids

Where Christie's has a financial interest in a **lot**, Christie's is at risk of making a loss if the **lot** fails to sell. As such, Christie's may share that risk with a third party who agrees, prior to the

auction, to place an irrevocable written bid on the **lot** and may receive compensation from Christie's. Christie's requires the bidding party to disclose to anyone they are advising of their financial interest in the **lot**.

▣ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's** reserve or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ▣. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full **buyer's premium** plus applicable taxes.

Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue. Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignors 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 supervision.

"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 pupil.

"Manner of ...": in Christie's qualified opinion a work executed in the artist's style but of a later date.

"After ...": in Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/"Inscribed ...": in Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/"With inscription ...": in Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with 'circa') when the impression was printed or published.

CHINESE CLASSICAL PAINTINGS & CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

QUALIFIED HEADINGS

"Attributed to ...": in Christie's qualified opinion probably a work by the artist or maker in whole or in part.

"With signature ...": In Christie's qualified opinion the signature appears to be by a hand other than that of the artist.

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with 'circa') when the impression was printed or published.

拍賣品之描述

JEWELLERY

“Boucheron”: when maker’s name appears in the title, in Christie’s opinion it is by that maker.

“Mounted by Boucheron”: in Christie’s opinion the branded jeweller (e.g. Boucheron) set the stone into the mount using stones originally supplied to the jeweller by their client.

QUALIFIED HEADINGS

“Attributed to”: in Christie’s **qualified** opinion is probably a work by the jewellery/maker but no warranty is provided that the **lot** is the work of the named jeweller/maker.

Other information included in the catalogue description

“Signed Boucheron / Signature Boucheron”: in Christie’s qualified opinion has a signature by the jeweller.

“With maker’s mark for Boucheron”: in Christie’s qualified opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES

Authenticity Certificates

As certain manufacturers may not issue certificates of authenticity, Christie’s has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie’s is satisfied that it should cancel the sale in accordance with the authenticity warranty, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

Removal of Watch Batteries

A **lot** marked with the symbol Ⓢ in the catalogue incorporates batteries which may be designated as “dangerous goods” under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the region in which the saleroom is located, the batteries will be removed and retained prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

CHINESE CERAMICS AND WORKS OF ART

In Christie’s opinion a work by the maker or artist

e.g. A YIXING TEAPOT BY CHEN MINGYUAN

KANGXI PERIOD (1662-1722)

When a piece is, in Christie’s opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot.

e.g. A BLUE AND WHITE BOWL

QING DYNASTY, 18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters directly below the heading of the description of the lot states that the mark is of the period, then in Christie’s opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL

KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

When a piece is, in Christie’s opinion, made no later than a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot and the term “AND EARLIER” appears.

e.g. A JADE NECKLACE

LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

If no date, period or reign mark is mentioned in uppercase letters directly below the heading of the description of the lot , in 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 description.

e.g. A BLUE AND WHITE MING-STYLE BOWL

拍賣品之來源

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 elememt of doubt.

e.g. A BLUE AND WHITE BOWL

POSSIBLY KANGXI PERIOD

In Christie’s opinion, this object is of a certain period, reign or dynasty. However, in Christie’s qualified opinion, this object could belong to a particular culture but there is a strong element of doubt.

e.g. A JADE BLADE

NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

HANDBAGS

Condition Reports

The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Condition reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaption. They are not an alternative to examining a lot in person or taking your own professional advice. Lots are sold “as is,” in the condition they are in at the time of the sale, without any representation or warranty as to condition by Christie’s or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condtion report and extra images for each lot before bidding.

Grade 1: This item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the lot description.

Grade 2: This item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: This item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: This item exhibits normal signs of wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: This item exhibits wears and tear from regular or heavy use. The item is in usable condition but it does have condtion notes.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a lot clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading. We recommend you examine the lot in person or take your own professional advice.

REFERENCE TO “HARDWARE”

Where used in this catalogue the term “hardware” refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and/or straps, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms “Gold Hardware”, “Silver Hardware”, “Palladium Hardware” etc. refer to the stone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the lot description.

WINES

OPTIONS TO BUY PARCELS

A parcel consists of several lots of the same wine of identical lot size, bottle size and description. Bidding will start on the first lot of the parcel and the successful buyer of that lot is entitled to take some or all of the remaining lots in the parcel at the same hammer price. If the buyer of the first lot does not take further lots, the remaining lots of the parcel will be offered in a similar fashion. We recommend that a bid on a parcel lot be placed on the first lot of the parcel. If the bid is superseded, Christie’s will automatically move your bid to the next identical lot and so on. In all instances, such bids will be handled at the auctioneer’s discretion.

CLASSIFICATIONS

Bordeaux Classifications in the text are for identification purposes only and are based on the official 1855 classification

拍賣品之來源

of the Médoc and other standard sources. All wines are Château-bottled unless stated otherwise.

ULLAGES AND CORKS OF OLD WINES

Wines are described in this catalogue as correctly as can be ascertained at time of going to press, but buyers of old wines must make appropriate allowances for natural variations of ullages, conditions of cases, labels, corks and wine. No returns will be accepted.

ULLAGE

The amount by which the level of wine is short of being full: these levels may vary according to age of the wines and, as far as can be ascertained by inspection prior to the sale, are described in the catalogue. A chart explaining level and ullage descriptions and interpretations, together with a visual presentation, appears in this catalogue. We hope you will find this helpful.

業務規定・買方須知

拍賣品之來源

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述**粗體**字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以Δ標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

(a) **目錄描述**部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內“本目錄中使用的各類標識”。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於拍賣品描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第E2段的**真品保證**以及第I段另有約定。

3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以“現狀”出售，而且不包括佳士得或賣方的任何陳述或**保證**或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及**狀況**不同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查拍賣品

(a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品描述及狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公眾開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為拍賣品的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。

(b) 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，

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(c) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。

(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報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之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。

(f) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為“關聯”字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

(b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第H2(g)段。

B. 登記競投

1. 新競投人

(a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少48個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

- (i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：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分證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和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. 再次參與競投的客入

我們可選擇要求您提供以上B1(a)段所提及的現時身份證明，財務證明及/或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投標部：+852 2978 9910或電郵至bidsasia@christies.com。

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手

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續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐怖主義財政審查，我們可能會不允許您登記競投，而如果您成功投得**拍賣品**，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

(a) **作為授權競投人**：如果您代表他人競投而此委託人會直接向佳士得付款，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) **作為委託人的代理人**：如果您以自己的名義註冊但以代理人身份為他人（“最終買方”）進行競投而此人會在你向我們付款之前向你提供資金，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。我們將要求您披露最終買家的身份，並可能要求您根據 E3(b) 段提供文件以段驗證其身份。

5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少30分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設的免費服務，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(a) 電話競投
您必須在拍賣開始前至少24小時辦理申請電話競投，並可以在佳士得微信小程序中做出申請。**佳士得**只會在能夠安排人員協助電話競投的情況下接受電話競投。**估價**低於港幣30,000元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(b) 在Christie’s LIVE™
在某些拍賣會，我們會接受網絡競投。如需了解更多信息，請登入**www.christies.com/auctions/christies-live-on-mobile**。如需網路競投，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 小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。**拍賣官**將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的50%進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除另外列明，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Δ標記。**底價**不會高於**拍賣品**的**低端估價**，除非**拍賣品**已由第三方保證而相關不可撤銷的書面競投價高於**低端估價**。在此情況下，**底價**將被設為不可撤銷的書面競投的價格。該等由第三方保證的**拍賣品**在目錄中注以符號♦，以資識別。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

- (a) 拒絕接受任何競投；
- (b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
- (c) 撤回任何**拍賣品**；
- (d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；

- (e) 重開或繼續競投，即便已經下槌；及
- (f) 如果有關於競投的錯誤或者爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣，或是將**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後3個工作天內提供一份詳細記述您訴求的書面通知。**拍賣官**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第7個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第B(3), E(2)(i), F(4)及J(1)段中所列的取消權，取消出售一件**拍賣品**的權利。

4. 競投

拍賣官接受以下競投：

- (a) 拍賣會場參與競投的競投人；
- (b) 從電話競投人，和通過Christie’s LIVE™（如第B6部分所示）透過網絡競投的競投人；及
- (c) 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委托競投）。

5. 代表賣方競投

拍賣官可選擇代賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到**底價**以下。**拍賣官**不會特別指明此乃代表賣方的競投。**拍賣官**不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的拍賣品，**拍賣官**通常會以**低端估價**的50％開始拍賣。如果在此價位沒有人競投，**拍賣官**可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該拍賣品，**拍賣官**可視該拍賣品為流拍拍賣品。

6. 競投價遞增幅度

競投通常從低於**低端估價**開始，然後逐步增加（競投價遞增幅度）。**拍賣官**會自行決定競投開始價位及遞增幅度。在網址<https://www.christies.com/en/help/buying-guide-important-information/financial-information>顯示的是一般遞增幅度，僅供您參考。

7. 貨幣兌換

拍賣會的顯示板、Christie’s LIVE™和佳士得網站可能會以拍賣場當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

8. 成功競投

除非**拍賣官**決定使用以上C3段中的酌情權，**拍賣官**下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及/或電子郵件方式發送發票，但我們並不負責通知您競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**落槌價**外，亦同意支付本公司以該**拍賣品落槌價**計算的**買方酬金**。酬金費率按每件**拍賣品落槌價**首港幣10,000,000元之27%；加逾港幣10,000,000元以上至港幣60,000,000元部分之22%；加逾港幣60,000,000元以上之15%計算。

名酒例外：名酒的**買方酬金**按**落槌價**之25%計算。

2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**落槌價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。

有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付基於**落槌價**，**買方酬金**和/或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由**拍賣品**將運達到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方保證其：

- (a) 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其在法律上有權這麼做；及
- (b) 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第F1(a)段定義）的金額。賣方不會就您利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的保證及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的“**真品保證**”）。如果在拍賣日後5年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。業務規定的詞匯表裏有對“**真品**”一詞做出解釋。**真品**保證條款如下：

- (a) 我們對在拍賣日後5年內提供的申索通知提供真品保證。此期限過後，我們不再提供**真品保證**。
- (b) 我們只會對本**目錄描述**第一行（“**標題**”）以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料（包括**標題**以外**的大階字體**注明）作出任何保證。
- (c) **真品保證**不適用於**有保留標題**或任何**有保留**的部分**標題**。**有保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有“重要通告及目錄編列方法之說明”內**有保留標題**的某些字眼。例如：**標題**中對“認為是...之作品”的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢“**有保留標題**”列表及**拍賣品**的**目錄描述**。
- (d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**。
- (e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**符合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
- (f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
- (g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
- (h) 要申索**真品保證**下的權利，您必須：
 - (i) 在拍賣日後5年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
 - (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專

- 家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
- (iii) 自賣交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。

- (i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。

(j) 書籍。

如果**拍賣品**為書籍，我們提供額外自拍賣日起為期14天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：

- (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) **狀況**報告中或拍賣時公告的瑕疵。
- (ii) 要根據本條規定申索權利，您必須在拍賣後的14天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。

(k) 東南亞現代及當代藝術以及中國書畫。

真品保證並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日後12個月內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據。買方需按以上E2(h)(ii)的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上E2(h)(iii)規定交回**拍賣品**給我們。E2(b),(c),(d),(e),(f),(g)和(i)適用於此類別之申索。

- (l) 中國、日本及韓國工藝品（中國、日本及韓國書畫、版畫、素描及珠寶除外）。以上E2(b)–(e)在此類別**拍賣品**將作修改如下。當創作者或藝術家未有列明時，我們不僅為標題作出**真品保證**，並會對本**目錄描述**第二行以**大階字體**注明的有關日期或時期的資料提供**真品保證**（“**副標題**”）。以上E2(b)–(e)所有提及**標題**之處應被理解為**標題**及**副標題**。

(m) 與名酒及烈酒有關的保證。

- (i) 除佳士得按此**真品保證**有所接受的責任外，賣家、佳士得、佳士得僱員或代理人均不會對任何有關**拍賣品**的創作者、產地、日期、年代、作品歸屬、真實性或**來源**所作的任何陳述的真確性或就任何其他有關於任何**拍賣品**的任何缺陷或瑕疵所作的錯誤描述負上責任。此外，賣家、佳士得、佳士得僱員或代理人對任何**拍賣品**均不作出任何保證且任何明示或默認的條款或條件均被免除；
- (ii) 如果(i)在拍賣日後二十一日內，佳士得接獲任何**拍賣品**的買方所提交的書面通知，當中表示按買方的意見認為在拍賣日之時該**拍賣品**有短缺或損耗的情況或圖錄所載的任何意見並無根據，(2)在該通知的十四日內，佳士得管有該**拍賣品**而該**拍賣品**的狀況與拍賣日時的狀況一樣及(3)在此後於合理時間內，買方能夠滿足佳士得該**拍賣品**和買方通告內所述一致（見前述）而賣方可以將**拍賣品**的良好而尚可交易的產權於沒有任何留置權或產權負擔的情況下作轉讓，則佳士得將會調置交易並退還買方

其就**拍賣品**所付的款項。然而，如果(i)瑕疵在目錄中有所描述；或(ii)在拍賣日的圖錄描述符合當時被普遍接受的學者或專家意見或已經指出意見衝突的地方；或(iii)買方在通知中所指出的**拍賣品**的狀況（見前述）只有通過在出版目錄之日還未存在或未被普遍接納的科學鑒定方法或在拍賣日價格太昂貴或不實際或者可能損害**拍賣品**的方法才可得以證明，則買方不可獲得此條款下的權利（參見就損耗及酒塞的備注）；

- (iii) 買方無權按此**真品保證**作出相比其就**拍賣品**所付金額更高之索償。買方無權就其所蒙受的任何直接或間接的損失、連帶損失或損害作出申索；

- (iv) 此**真品保證**的權益不可作轉讓，僅為按佳士得在拍賣時就**拍賣品**所發出之原始發票所載之買方所獨有，且買方需在拍賣後對**拍賣品**持有無間斷而未有產權負擔之擁有權。

3. 您的保證

- (a) 您**保證**用於結算的資金與犯罪活動（包括逃稅）沒有任何關係，而您沒有基於洗錢、恐怖活動或其他罪行而被調查，起訴或定罪。
- (b) 如果您以代理人身份為最終買方進行競投，而此最終買方會在您向我們為**拍賣品**付款之前向您提供資金，您**保證**：
 - (i) 您已經對最終買方進行必要的客戶盡職調查，並已經遵守所有適用的反洗錢，打擊恐怖分子資金籌集及制裁法律；
 - (ii) 您將向我們披露最終買家（包括其任何職員，最終受益人以及代表其行事的任何人士）的身份，並應我們的要求提供文件以驗證其身份；
 - (iii) 您和最終買方之間有關**拍賣品**或其他方面的安排不是為了完全或部分便於任何稅務罪行；
 - (iv) 您不知曉並且沒有理由懷疑最終買方（或其職員，最終受益人以及代表其行事的任何人士）被列入制裁名單，因洗錢，恐怖活動或其他罪行而被調查，起訴或定罪，或用於結算的資金與犯罪活動（包括逃稅）有關；
 - (v) 如果您是根据歐洲經濟區法律，或根據其他與歐盟第4條洗錢指令有等效要求的司法管轄區的法律下因反洗錢目的被監管的人士，而我們在您註冊時沒有要求您提供文件來驗證最終買家的身份，您同意我們將依賴您就最終買家進行的盡職調查，並同意將在由交易之日起不少於5年的期間裏保存盡職調查的證明和驗證文件。您將根據我們的要求提供此類文件供即時檢查。

F. 付款

1. 付款方式

- (a) 拍賣後，您必須立即支付以下**購買款項**：
 - (i) **落槌價**；和
 - (ii) **買方酬金**；和
 - (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。

所有款項須於拍賣後7個日曆天內悉數付清（“**到期付款日**”）。

- (b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
- (c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
 - (i) 佳士得通過MyChristie’s網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢(如您還未註冊線上賬戶，請登錄www.christies.com/MyChristies進行註冊)。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
 - (ii) 電匯至：香港上海匯豐銀行總行

香港中環皇后大道中1號
銀行編號：004
賬號：062-305438-001
賬名：Christie’s Hong Kong Limited
收款銀行代號：HSBCHKHHHKH

(iii) 信用卡

在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣1,000,000元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以“持卡人不在場”(CNP)的方式支付，本公司每次拍賣接受總數不超過港幣1,000,000元之付款。CNP付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下(d)段。

(iv) 現金

本公司在香港不接受現金付款。

(v) 銀行匯票

抬頭請注明「佳士得香港有限公司」（須受有關條件約束）。

(vi) 支票

抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。

- (d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環美利道2號The Henderson 6樓）。

- (e) 如要瞭解更多信息，請聯繫售後服務部。電話：+852 2760 1766或發電郵至：postsaleasia@christies.com。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：

- (a) 買方提貨日；或
- (b) 自拍賣日起31日後，如較早，則**拍賣品**由第三方倉庫保管之日起，除非另行協議。

4. 不付款之補救辦法

- (a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在F5段的權利以及法律賦予我們的其它權利或補救辦法）：
 - (i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息7%的利息；
 - (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
 - (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；
 - (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
 - (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
 - (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
 - (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
 - (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的物品作為抵押品並以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照我們認為適當的方式出售。我們將用出售該物品的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

- (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) 如果您未能在拍賣後90日內提取您購買的**拍賣品**，我們有權：
 - (i) 向您收取倉儲費用，相關費用列於<https://www.christies.com/zh/help/buying-guide/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**拍賣品**。

- (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。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高價值品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766或發郵件至：postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其它公司，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**拍賣品**的成功買方，而您打算將此**拍賣品**入口到美國，您個人將負有在入口時支付此**拍賣品**的關稅的責任。如要瞭解更多信息，請聯繫我們的售後服務部：+852 2760 1766或發郵件至電郵：postsaleasia@christies.com。

(c) 含有受保護動植物料的拍賣品

由瀕危物種及其他受保護野生動植物製造或組成（不論分比率）的**拍賣品在拍賣詳情**中注有 ~ 號。這些物料包括但不限於象牙、玳瑁殼、鯨骨、某些珊瑚品種、玫瑰木、鱈魚皮、短吻鰐皮及駝鳥皮。由於您需要獲得相關牌照，若您有意將含有野生動物物料的任何**拍賣品**從出售地進口至其他國家，您須於競投該**拍賣品**之前瞭解有關海關法例和規定。在某些情況下，**拍賣品**必須附有獨立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

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛犸象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

(e) 源自伊朗的拍賣品

為方便買方，佳士得在源自伊朗(波斯)的**拍賣品**下方特別注明。一些國家禁止或限制購買和/或進口伊朗原產的財產。您有責任確保您的競標或您進口**拍賣品**時不會違反任何制裁、貿易禁運或其他有關適用條例。例如，美國禁止在沒有適當許可證的情況下交易和進口原產於伊朗的“傳統工藝作品”（如地毯、紡織品、裝飾品和科學儀器）。佳士得擁有OFAC的一般牌照，在符合某些條件的情況下，買家可以將此類**拍賣品**進口到美國。如您使用佳士得的一般OFAC牌照作此用途，即表示您同意遵守牌照條件，並向佳士得提供所有相關信息。您亦確認佳士得會向OFAC披露您的個人資料及您對牌照的使用。

(f) 黃金

含量低於18k的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

(g) 鐘錶

本目錄內有些鐘錶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 ♡ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。若買方在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。請就個別拍賣品與相關部門聯絡。

(h) 手袋

注有 ≈ 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制。這些手袋只可運往香港特別行政區境內地址或從香港的拍賣場領取。獲取瀕危野生動植物種國際貿易公約出口許可可以將這些手

袋在售後運送到香港特別行政區境外是不可能的。注有 ≡ 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制；需要出口/進口許可可以將這些手袋在售後運送到香港特別行政區境外。買家有責任獲取必須的許可並為此付款。請與部門聯繫以獲得進一步資料。

H2段中的標記是佳士得為了方便您而在有關**拍賣品**附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

1. 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**保證**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他事項）；和

(b) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、**來源**、展覽歷史、文獻或歷史的關聯等作出任何陳述、**保證**或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何**保證**，均被本段排除在外。

3. 請注意佳士得所提供的書面競投及電話競投服務、Christie’s LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。

4. 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。

5. 如果儘管有(a)至(d)或E2(i)段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機或價值喪失、預期存款或利息、費用、**其他賠償**或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或者在Christie’s LIVE™競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別注釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就取得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼您責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在www.christies.com上找到本公司私隱政策，如您是加利福尼亞州居民，您可在<https://www.christies.com/about-us/contact/ccpa>看到我們的《加州消費者隱私法》(California Consumer Privacy Act)聲明。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權力或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方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，即被視為接受本業務規定，及為佳士得之利益，接受香港法院之專屬管轄權以解決任何有關糾紛，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況。我們不能按要求將這些資料從www.christies.com網站上刪除。

K. 詞匯表

拍賣官：個人拍賣官和/或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

- (i) **拍賣品在標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製作者的作品；
- (ii) **拍賣品在標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；
- (iii) **拍賣品在標題**被描述為某來源，則為該來源的作品；
- (iv) 以寶石為例，如**拍賣品在標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議E2段所詳述為拍賣品提供的保證。

買方酬金：除了**落槌價**，買方支付給我們的費用。

目錄描述：拍賣目錄內對拍賣品的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

佳士得集團：Christie’s International Plc、其子公司及集團的其它公司。

狀況：拍賣品的物理狀況。

到期付款日：如第F1(a)段所列出的意思。

估價：目錄中或**拍賣場通告**中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**指該範圍的最高價。**中間估價**為兩者的中間點。

落槌價：拍賣官接受的**拍賣品**最高競投價。

標題：如E2段所列出的意思。

拍賣品：供拍賣的一件物品（或作為一組拍賣的兩件或更多的物件）。

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第F1(a)段的意思。

來源：拍賣品的所有權歷史。

有保留：如E2段中的意思；**有保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“**有保留標題**”的意思。

底價：拍賣品不會以低於此保密底價出售。

拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或www.christies.com的書面通知（上述通知內容會另行

通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品前拍賣官**宣布的公告。

副標題：如E2段所列出的意思。

大階字體：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。

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。

○

佳士得已經提供最低出售價保證並對此**拍賣品**持有直接的經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

○◆

佳士得已經提供最低出售價保證並對此**拍賣品**持有直接經濟利益。**佳士得**的全部或部分利益通過第三方融資。如果具保證拍賣品被售出，該等第三方通常會獲得經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

↔

第三方已向**佳士得**提供競投，以涵蓋佳士得對此**拍賣品**的所有或部分財務利益，並可能從該競投獲得經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

△

佳士得對此**拍賣品**持有經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

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⚡ 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訊。

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此手袋**拍賣品**含有瀕危物種，受國際運輸限制約束。**拍賣品**在售後需要獲得出口/入口許可可以將其運送到香港特別行政區境外。請參見業務規定中的第H2段以獲得進一步資料。

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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。

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04/09/25

重要通知及目錄編列方法之說明

重要通告

佳士得在受委託拍賣品中的權益

▲ 佳士得對該拍賣品持有所有權或經濟利益

佳士得可能會不時提供其持有所有權或經濟利益之拍賣品。該等拍賣品在目錄中於拍賣編號旁註有 **▲** 符號以資識別。

○ 保證最低售價

佳士得有時就某些受委託出售的拍賣品的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等拍賣品在目錄中於拍賣編號旁註有 **○** 號以資識別。

○◆ 第三方保證/不可撤銷的競投

在佳士得已經提供最低出售價保證，如果拍賣品未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔拍賣品未能出售的所有或部分風險。該等拍賣品在目錄中注以符號 **○◆** 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於落槌價計算的酬金。第三方亦可以就該拍賣品以超過不可撤銷的書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付落槌價及買方酬金。我們要求第三方保證人向其客戶披露在給予保證的拍賣品持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的拍賣品，我們建議您應當要求您的代理人確認他/她是否在拍賣品持有經濟利益。

⇄ 經濟利益/不可撤銷的競投

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。因此，佳士得可與第三方分擔該風險，在拍賣之前，該第三方同意就此拍賣品提交不可撤銷的書面競投，並可從佳士得獲得賠償。佳士得要求第三方向其所提供建議的任何人披露其對拍賣品中的經濟利益。

▣ 利益方的競投

當那些可能獲悉了拍賣品的底價或其他重要信息對拍賣品擁有直接或間接權益的一方可能進行競投時，我們會對該拍賣品附注符號 **▣**。該利益可包括委託出售拍賣品的遺產受益人或者拍賣品的共同所有人之一。任何成功競得拍賣品的利益方必須遵守佳士得的業務規定，包括全額支付拍賣品的買方酬金及適用的稅費。

目錄出版後通知

如果佳士得達成某種安排或獲悉需要附注目錄符號的競投，我們將通過更新christies.com相關信息（在時間允許的情況下）或通過拍賣會舉行前或拍賣某拍賣品前的公告通知您。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方或者潛在買方預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與拍賣品的競投。因為上述協議與競投過程無關，我們不會在目錄中注以符號。請登錄<http://www.christies.com/financial-interest/>瞭解更多關於最低出售價保證以及第三方融資安排的說明。

目錄編列方法之說明

下列詞語於本目錄或拍賣品描述中具有以下意義。請注意本目錄內或拍賣品描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定，買方須知, 包括真品保證的條款下作出。該用詞的表達獨立於拍賣品本身的狀況或任何程度的修復。我們建議買方親身檢視拍賣品的狀況。佳士得也可按要求提供書面狀

況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義為對拍賣品創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述的本目錄拍賣品之創作者或拍賣品於某時期、統治時期或朝代內創作的真贗，並不承擔任何風險、法律責任和義務。而真品保證條款，亦不適用於以該詞語所描述的拍賣品。目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決真品保證或「有保留的標題」下產生的任何問題以及爭議。

繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

有保留的標題

佳士得認為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。

“Mounted by Boucheron”：根據佳士得之意見，該品牌珠寶製造商（如Boucheron）將由其客戶所提供的原石鑲嵌在托上。

有保留的標題

“Attributed to”：根據佳士得**有保留**之意見，有可能是其珠寶商/製造商的作品，但不能保證該拍賣品是指定珠寶商/製造商的作品。

目錄描述中包含的其他資訊

“Signed Boucheron / Signature Boucheron”：根據佳士得有保留之意見，拍賣品上載有珠寶商的簽字。

“With maker’s mark for Boucheron”：根據佳士得有保留之意見，**拍賣品**上載有生產商的標記。

時期

Art Nouveau 1895-1910

Bella Epoque 1895-1914

Art Deco 1915-1935

Retro 1940年代

手錶

真品證書

因有些製造商不會提供真品證書，所以（除非佳士得在圖錄內另有特別說明），佳士得沒有義務向買家提供製造商的真品證書。除非佳士得同意其應該按真品保證條款取消交易，否則不能以製造商不能提供真品證書作為取消交易的理由。

拆除手錶電池

目錄中拍賣品注有 **⌚** 標誌代表其含有的電池可能被管轄航空運輸的國際法律法規認定為「危險物品」。如果買家要求將此手錶運送到拍賣會場所在的以外地區，電池將在運送手錶之前被拆除並予以保存。若該拍賣品由拍賣會場提取，其電池將供免費提取。

中國瓷器及工藝精品

佳士得認為是屬於該創作者或藝術家之作品

例如：A YIXING TEAPOT BY CHEN MINGYUAN KANGXI PERIOD (1662-1722)

當作品描述標題的直接下方以英文大階字體註明作品的歸屬，以佳士得之意見認為，該作品屬於所註明之時期、統治時期或朝代。

例如：A BLUE AND WHITE BOWL QING DYNASTY, 18TH CENTURY

如日期、時期或統治時期款識出現在作品描述標題的直接下方並以英文大階字體註明款識為屬於某時期，則以佳士得之意見認為，該作品乃款識所示之日期、時期或統治時期之作品。

例如：A BLUE AND WHITE BOWL KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

作品之歸屬以英文大階字體在其標題描述直接下方及以詞語「和更早」註明，以佳士得之意見認為，該作品不遲於該時期、統治時期或朝代創造。

例如：A JADE NECKLACE LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

在作品描述標題的直接下方沒有以英文大階字體註明日期、時期或統治時期款識之作品，以佳士得之意見認為，該作品之創作日期不詳或屬於較後時期創作之作品。

例如：A BLUE AND WHITE BOWL

有保留的標題

以佳士得之意見認為，作品並非自歸屬於基於其風格其通常被認為的時期，此風格將會註明在描述的第一行或描述內容中。

例如: A BLUE AND WHITE MING-STYLE BOWL The Ming-style bowl is decorated with lotus scrolls...

以佳士得有保留之意見認為作品可能或為康熙時期但佳士得對此有強烈懷疑。

例如: A BLUE AND WHITE BOWL POSSIBLY KANGXI PERIOD

佳士得認為作品屬於某時期、統治時期或朝代。但以佳士得有保留之意見認為，作品可能屬於某文化但佳士得對此有強烈懷疑。

例如: A JADE BLADE NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

手袋

狀況報告及評級

拍賣中所出售拍賣品的狀況可受多種因素如年代、先前損壞、修復、修理及損耗等因素而有較大變化。狀況報告及評級為我們所免費提供，僅為方便我們的買家並謹供參閱用。狀況報告及評級反映了我們的如實意見但未必足以覆蓋拍賣品的所有缺陷、修復、更改及改造。它們不能取代由您親身檢驗拍賣品或您自行就拍賣品尋求的專業意見。拍賣品均以拍賣時的「現狀」出售且佳士得或賣家對於拍賣品的狀況不設任何陳述或保證。

狀況報告評級

我們提供概況性、數字階梯式狀況等級以對物品的總體性狀況提供指引。另外，請在競投前閱讀每個拍賣品的狀況報告及附加圖像。

第1級： 該物品未呈現使用或磨損的跡象，可被視為如新，沒有瑕疵。原裝包裝及保護膠膜可能完整無缺，請參考拍賣品描述。

第2級： 該物品呈現細微的瑕疵，可被視為幾乎全新。該物品可能從未被使用過，或可能被使用過幾次。該物品上僅有在狀況報告中所述的細微的狀況備註。

第3級： 該物品呈現可察覺的被使用過的痕跡。任何使用或磨損的跡象都很輕微。狀況良好。

第4級： 該物品呈現頻繁使用後一般的磨損跡象。該物品存在輕度總體性磨損或小範圍內的重大磨損。狀況不錯。

第5級： 該物品呈現出因經常或重度使用所造成的損耗。此物品處於可被使用的狀況，請參照狀況記錄。

對於**拍賣品**狀況，由於目錄版面所限未能提供對**拍賣品**的全面描述，而所載圖像亦可能無法清楚顯示拍賣品狀況。**拍賣品**實物與透過印刷及顯示屏展示的圖像色彩和色調或會存在色差。閣下有責任確保閣下已收到並已考慮到任何狀況報告及評級。我們建議閣下親身檢驗拍賣品或自行就拍賣品尋求專業意見。

有關「配件」

在本目錄中，「配件」所指為皮具之金屬部分，如鑲以有色金屬（例如金、銀或鈀金）袋扣、底部承托配件、掛鎖、鑰匙、及/或掛帶。目錄中之「黃金配件」、「純銀配件」或「鈀金配件」純粹為配件顏色或處理方法而非實際原料之描述。若任何拍賣品之配件完全以某種金屬製造，相關條目將附以特別說明。

名酒

購買一系列貨批的選擇權

一組貨批內含多批相同批量、瓶容量及種類的名酒。競投將會由一系列貨批之中的第一貨批開始，成功競投的買家有權以相同的落槌價購入系列中部分或全部貨批。若果第一貨批的買家未有進一步購入，該系列貨批的餘下貨批將會相似的方式開放競投。佳士得建議對貨批的出價應在該系列貨批的第一貨批之上。如果出價被取代，佳士得將會自動把買家的出價置在下一相同貨批，如此類推。在所有情況下，有關出價均全權由拍賣官處理。

分類

內容中的波爾多分類標準僅作識別之用，並且根據Médoc 1855年正式的分類標準及其他標準來源。除註明外，所有名酒均在莊園內裝瓶。

舊酒的自然耗損及酒塞

在本目錄內列明的名酒均在印刷前盡量確定內容正確，惟舊酒買家必須對自然程度的耗損、酒箱狀況、標籤、酒塞及名酒的差異作出包容。恕不接受退貨。

耗損

名酒水位未能達至滿的水位之差距，有關差距會根據名酒之年期而有所不同，而在銷售前能通過檢驗確定的，均會在目錄中註明。本目錄以圖表的形式詳細說明水位與損耗量形容及解釋以方便閣下參考。

CHRISTIE'S 佳士得



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保羅·塞尚 (1839–1906)
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紐約 2023年11月9日

The background of the entire page is a traditional Chinese ink wash painting. It depicts a vast, misty landscape with dark, swirling clouds or smoke filling the upper half. In the lower left, a person in a light-colored, flowing robe is seated on a rock, looking out towards the horizon. The lower right features dark, craggy rocks and some sparse, dark foliage. The overall mood is serene and contemplative.

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