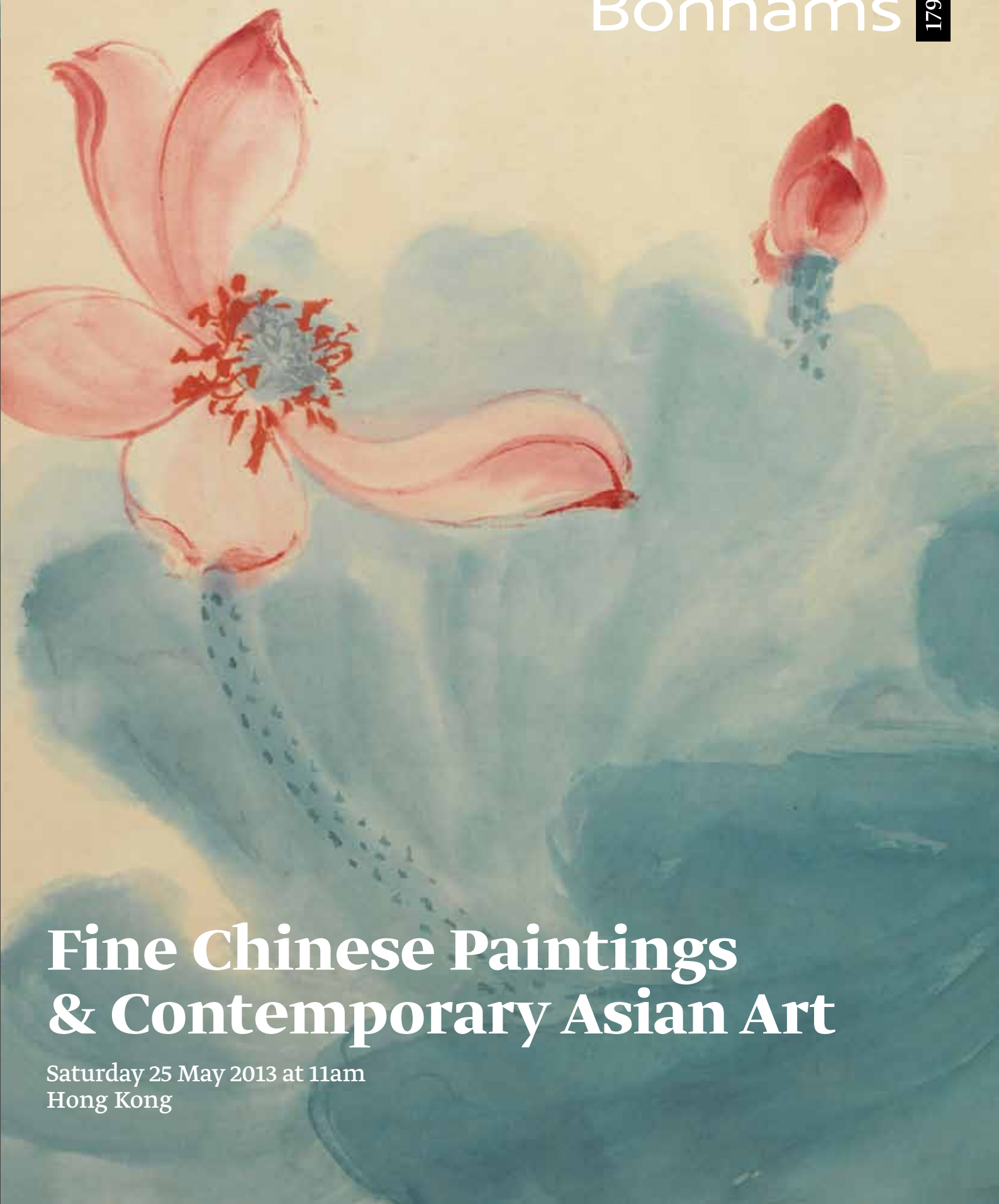


Bonhams

1793



# Fine Chinese Paintings & Contemporary Asian Art

Saturday 25 May 2013 at 11am  
Hong Kong











# Fine Chinese Paintings & Contemporary Asian Art

## Saturday 25 May 2013 at 11am

### Island Shangri-La Hotel, Island Ballroom

### Pacific Place, Supreme Court Road, Admiralty, Hong Kong

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#### Viewing

##### Beijing

Saturday 13 April 10am to 8pm  
Sunday 14 April 10am to 7pm

China World Summit Wing Hotel  
6/F, Function Room 61  
No.1 Jianguomenwai Avenue  
Beijing 100004, China

國貿大酒店 (國貿三期)  
6樓, 群賢廳 61  
北京市建國門外大街1號  
+86 10 6505 2299

##### Shanghai

Tuesday 16 April 10am to 8pm  
Wednesday 17 April 10am to 7pm

Shanghai Centre  
4/F, Atrium  
No. 1376 Nanjing Road West  
Shanghai 200040, China

上海商城, 四樓, 中庭  
上海市靜安區南京西路1376號  
+86 21 6279 8600

##### Taipei

Saturday 27 April 10am to 7pm  
Sunday 28 April 10am to 7pm

Fubon International Convention  
Centre, B2F  
No.108, Sec.1, Dunhua S. Rd.  
Taipei, Taiwan

富邦國際會議中心, 地下2樓  
台北市敦化南路一段108號  
+886 2 8758 2898

#### Singapore

Friday 3 May 10am to 8pm  
Saturday 4 May 10am to 7pm

The Regent, Singapore  
Level 2, Tanglin Room  
1 Cuscaden Road  
Singapore 249715

新加坡麗晶酒店  
二樓, Tanglin Room  
新加坡卡斯加登路1號  
+65 7633 8888

#### Hong Kong

Wednesday 22 May 3pm to 9pm  
Thursday 23 May 10am to 9pm  
Friday 24 May 10am to 9pm

Island Shangri-La Hotel  
5/F, Island Ballroom  
Pacific Place, Supreme Court Road  
Admiralty, Hong Kong

港島香格里拉大酒店  
5樓, 香島廳  
香港金鐘法院道太古廣場  
+852 2918 4321

#### Bids

+852 2918 4321  
+852 2918 4320 fax  
To bid via the internet, please visit  
www.bonhams.com

Please note that bids should be submitted no later than Friday 24 May. New bidders must also provide proof of identity and address when submitting bids. Failure to do this may result in your bids not being processed. Accepted bids will receive a Bid Confirmation Form.

#### Payment

For an overview of the payment process, please refer to the NOTICE TO BIDDERS section at the back of this catalogue.

Please see back of catalogue for Notice to Bidders

#### Illustrations

Front cover: Lot 741  
Back cover: Lot 825  
Inside front cover: Lot 786  
Inside back cover: Lot 805  
Opposite title page: Lot 727

Sale Number: 20954

#### Customer Services

Monday to Friday 9am to 6pm  
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#### 拍賣品之狀況

請注意: 本目錄並無說明任何拍賣品之狀況。按照本目錄後部份所載之「競投人通告第15條」, 準買家必須於拍賣前親自確定拍賣品之狀況。

純為方便準買家, 本公司如在拍賣開始前24小時收到準買家的要求, 本公司可提供書面的狀況報告。狀況報告同時可於本公司網頁下載。該報告是依據「競投人通告第1.6條」提供。

#### Physical Condition of Lots in this Auction

PLEASE NOTE THAT THERE IS NO REFERENCE IN THIS CATALOGUE TO THE PHYSICAL CONDITION OF ANY LOT. INTENDING BIDDERS MUST SATISFY THEMSELVES AS TO THE CONDITION OF ANY LOT AS SPECIFIED IN CLAUSE 15 OF THE NOTICE TO BIDDERS CONTAINED AT THE END OF THIS CATALOGUE.

As a courtesy to intending bidders, Bonhams will provide a written indication of the physical condition of lots in this sale if a request is received up to 24 hours before the auction starts. Such report is also available for download from Bonhams website. This written indication is issued subject to Clause 1.6 of the Notice to Bidders.

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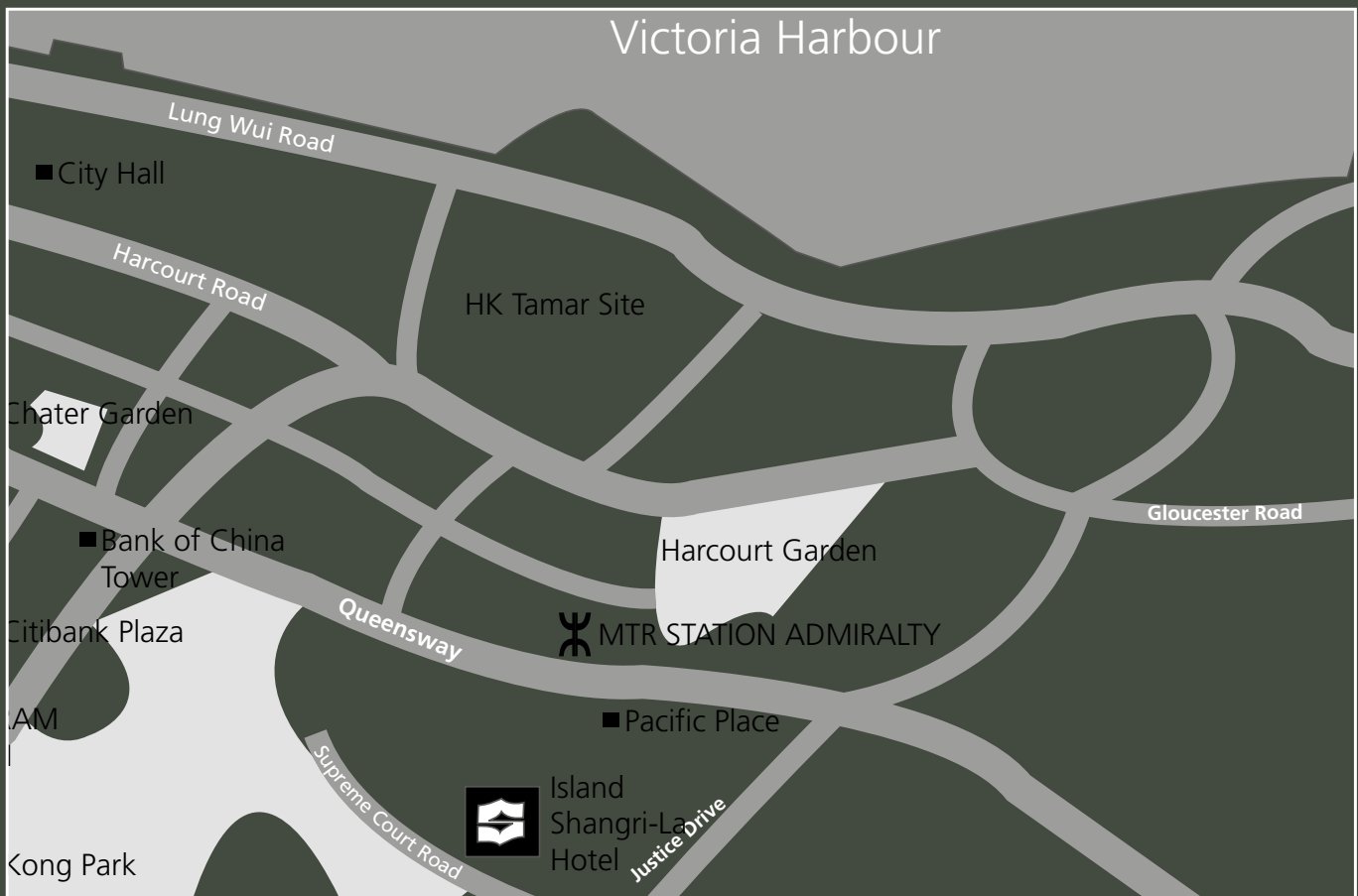
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Nearest MTR location:  
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## Sale information for Buyers and Sellers

### After Sale Collection

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### Payment

Purchases can be only released when full settlement (inclusive of all charges) of all invoices issued to the buyer is received in cleared funds. If you are a successful Bidder, payment will be due to be made to us by 4:30pm on the second working day after the Sale so that all sums are cleared by the seventh working day after the Sale. This applies even if the buyer wishes to export the lot and an export license is (or may be) required. Before bidding you should ensure that you have the necessary funds available and be able to pay according to one of the methods set out below. All cheques should be made payable to Bonhams (Hong Kong) Limited. Unless agreed by us in advance payments made by anyone other than the registered buyer will not be accepted. We accept the following methods of payment.

Hong Kong dollar personal cheque drawn on a Hong Kong branch of a bank: all cheques must be cleared before you can collect your purchases.

Bankers draft cheque: if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft of cheque, we will allow you to collect your purchases immediately;

Cash: you may pay for Lots purchased by you at this Sale with notes, coins or travellers cheques in the currency in which the Sale is conducted (but not any other currency);

Travellers Cheques: you may pay for Lots purchased by you at this sale with travellers cheques, provided the total amount payable by you in respect of all Lots purchased by you at the Sale does not exceed HKUS\$80,000. We will need to see your passport if you wish to pay using travellers cheques;

Bank Transfer: you may electronically transfer funds to our Trust Account. If you do so, please quote your paddle number and invoice number as the reference. Our Trust Account details are as follows:

#### Account Name

Bonhams (Hong Kong) Ltd. - Client A/C

#### Account Number

808-870174-001

#### Bank Name

HSBC

#### Bank Address

Head Office  
1 Queens Road  
Central  
Hong Kong

#### Swift Code

HSBCHKHHHKH

**If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to Hong Kong dollars must not be less than the Hong Kong dollars amount payable, as set out on the invoice.**


#### Debit cards issued by a Hong Kong Bank:

there is no additional charge for purchases made with these cards.

**Credit cards:** Visa and Mastercard. Please note there is a 3% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

If you have questions with regard to payment or settlements of vendor proceeds please contact our Customer Service Department.





Current scholarship in the fields of Southeast Asian Modern and Contemporary Art, as well as Chinese Paintings and Calligraphy does not permit unqualified statements as to Authorship or date of execution. The limited right of rescission contained in the Conditions of Sale does not apply to Chinese paintings. Nonetheless, if within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams that the lot is a forgery and within fourteen days after giving such notice, the original purchaser returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a forgery, Bonhams will rescind the sale and refund the purchase price received. For this purpose a 'forgery' is defined as a work created with the intent to deceive.

目前有關東南亞現代和當代以及中國書畫之研究，不允許對畫家及完成日期，作無懷疑的聲明。條約裏所包含的有限權利之購買取消條文，於國畫無效。不論上述如何，若廿一日之內，買方以書面通知邦瀚斯該畫為贗品，以及在提供該通知書後十四日之內，將物品以出貨時之狀況交還邦瀚斯及證明至邦瀚斯滿意為止該畫為偽造物時，邦瀚斯將取消該交易並退回購買價。「贗品」在上述指為蓄意欺騙之目的而作的作品







701

**Attributed to Wang Hui (1632-1717)**

Landscape in the Manner of Wang Wei

Ink and colour on silk, handscroll

Bearing the signature Wang Hui, with two seals of the artist and three seals of the collectors

Dated gengwu year

*Landscape 32cm x 519cm (12½in x 204¼in).*

*Colophon 32cm x 40cm (12½in x 15¾in).*

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

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

Provenance: purchased at Christie's New York, 31 May 1990, Lot 158

清 王翬（傳） 擬王維山水 設色絹本 手卷

題識：王右丞早春圖。庚午（1690）夏五，王翬臨。

鈐印：石谷子、王翬之印

跋尾：右石谷子摹王右丞早春圖，布置閒遠，藹然生動之氣盡於絹素，蓋其得意筆也。余不見石谷六年餘，今年春握手吳趨，見其精力衰甚，而遠近諸大吏持厚幣索畫者，僕隸相望弗絕。雖門人輩為之，亦需之月餘乃得。自今以往，石谷之畫殆不復可得歟！得之者直捉刀人耳。此卷長而殊佳，余從方君文治借歸展玩旬日，如坐蘭亭和暢中，真可寶也。昔人謂徇知為一合，不知吳君墨癡竟何以致此。甲申（1704）六月，不如學齋喬崇烈題。

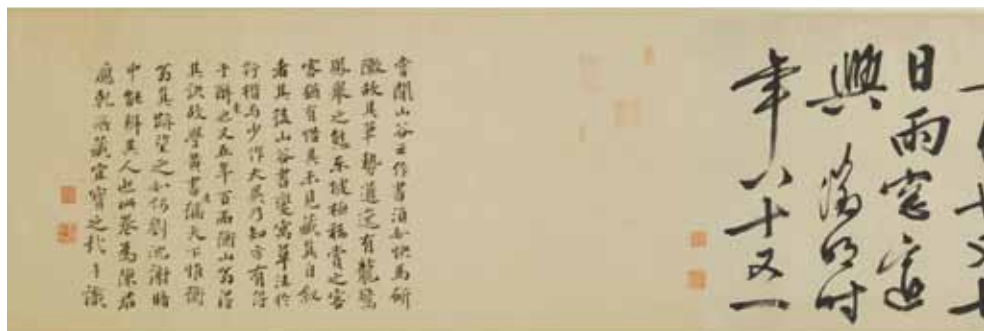
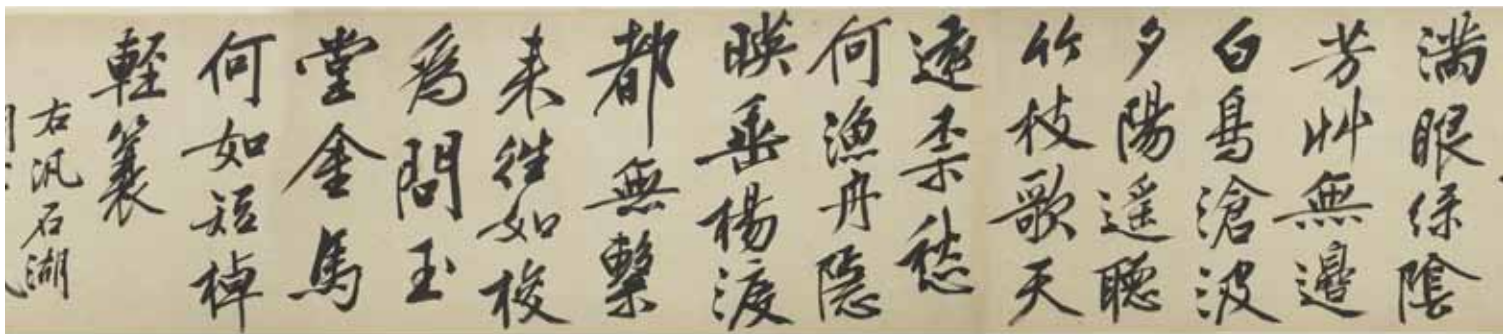
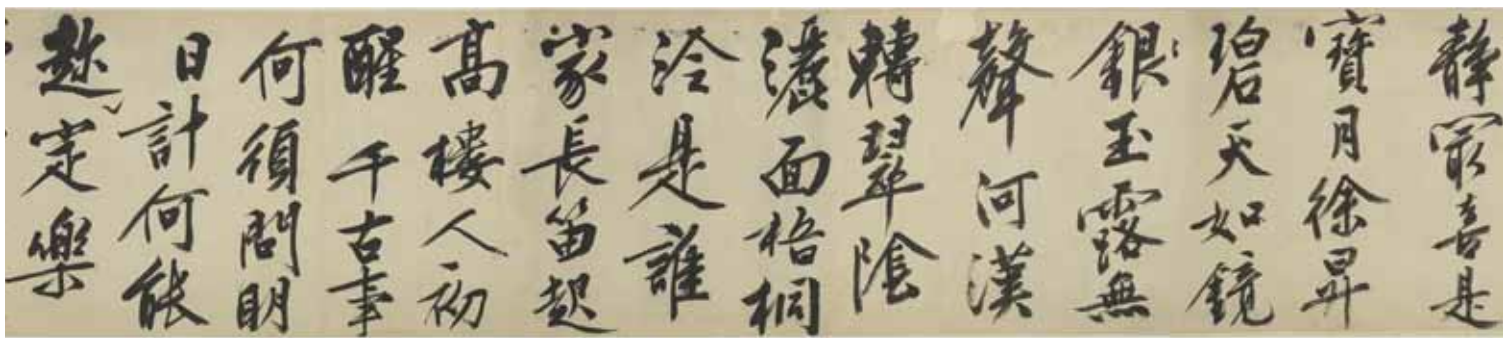
鈐印：鴻掌、喬崇烈印、無功

來源：購自於1990年5月31日紐約佳士得拍賣，拍品158號





(inscription)



702

**Wen Zhengming (1470-1559)**

Calligraphy in Running Script

Ink on paper, handscroll

Inscribed and signed Zhengming, with three seals of the artist and four seals of the collectors

Dated Jiajing gengxu year (1550)

Frontispiece titled by Peng Nian (1505-1566), dated Jiajing renzi year (1552)

Colophon after the calligraphy inscribed by Peng Nian

Frontispiece 35.5cm x 111.5cm (14in x 43¾in).

Calligraphy and Colophon 35.5cm x 806.5cm (14in x 317½in).

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

US\$130,000 - 190,000

Provenance:

Purchased at Butterfields, San Francisco, 20 May 1993, Lot 2948

Currently in an American private collection

文徵明 自書詩卷 水墨紙本 手卷 一五五〇年作

引首：衡翁詩餘墨妙。嘉靖壬子（1552）中穉日隆，池山樵彭年題。

鈐印：彭氏孔嘉

題識：

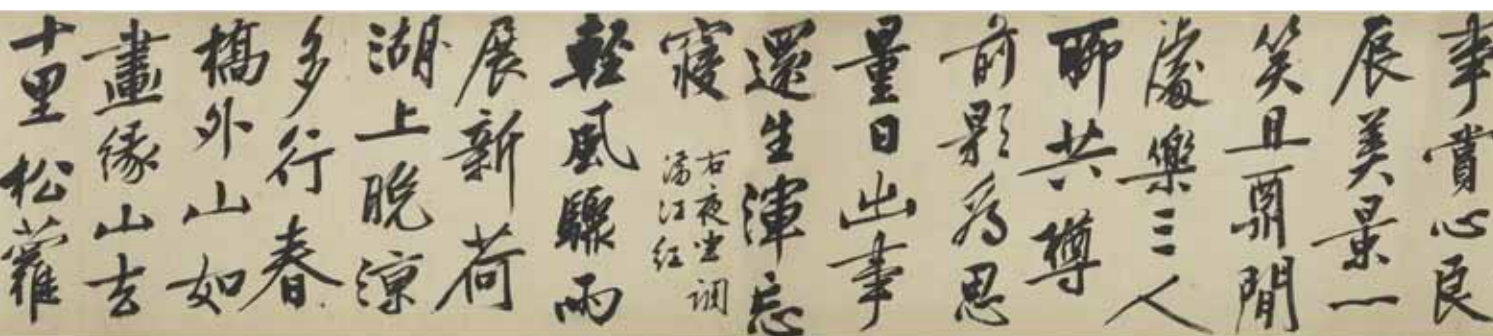
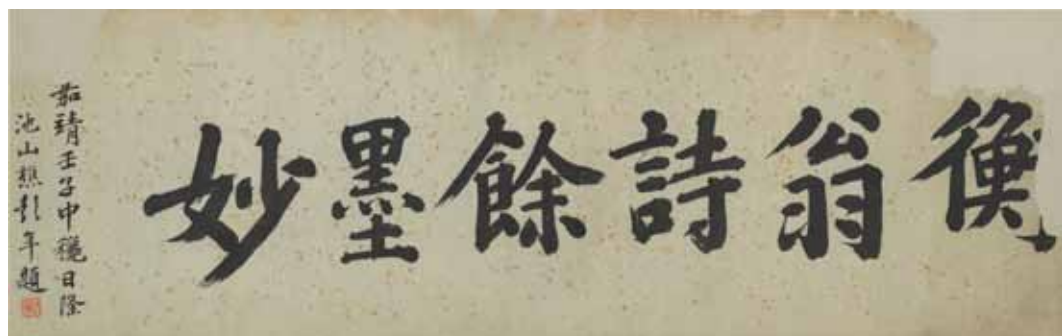
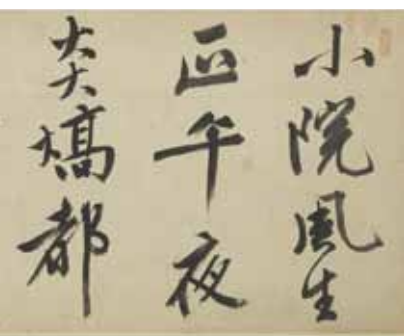
小院風生，正午夜，炎敲都靜。最喜是，寶月徐昇，碧天如鏡。玉露無聲河漢轉，翠陰灑面梧桐冷。是誰家，長笛起高樓，人初醒。

千古事，何須問；明日計，何能定。趁樂事賞心，良辰美景。一笑且酬閒處樂，三人聊共樽前影。為思量，日出事還生。渾忘寢。右《夜坐》，調《滿江紅》。

輕風驟雨展新荷，湖上晚涼多。行春橋外山如畫，緣山去，十里松蘿。滿眼綠陰芳草，無邊白鳥滄波。

夕陽遙聽竹枝歌，天遠奈愁何。漁舟隱映垂楊渡，都無繫，來往如梭。為問玉堂金馬，何如短棹輕蓑。右《汎石湖》，調寄《風入松》。





酒醒夜堂涼，雨過湘簾捲。時見流螢度短牆，乍近作然遠。欲睡更遲回，徒倚欄杆徧。不覺西樓缺月斜，寂寞桐陰轉。右調〈卜算子〉。

嘉靖庚戌（1550）三月廿又七日，雨窓適興，徵明時年八十又一。

鈐印：歌斯樓、文徵明印、停雲館

藏印：曾氏家藏、曾氏雪雪山房、煙霞泉石上人、煙霞泉（不全）

跋尾：嘗聞山谷雲，作書須如快馬斫礮，故其筆勢遒逸，有龍驚鳳舉之態。東坡極稱賞之，客客猶有惜其未見藏真自敘者。其後山谷書變，寓草法於行楷，與少作大異，乃知方有得于醉素也。又五百年，而衡山翁得其訣，故學黃書者，徧天下惟衡翁。真跡望之，如何、劉、沈、謝，暗中能辨其人也。此卷為陳君應軋所藏，宜寶之哉。年識。

鈐印：隆池山人、彭氏孔嘉

來源：

購自於1993年5月20日美國舊金山伯得富拍賣，拍品2948號現為美國私人收藏

此大字行書詩卷，為文衡山八十一歲所書佳作，可謂人書俱老，用筆強健挺拔而不失使轉繞頓之趣，筆勢開合，有如長槍大戟蕩漾空際，英氣逼人，韻味十足，頗具黃山谷遺風。尤為難得的是，此詩卷經由文徵明的忘年之交兼門生池山樵彭年鑑藏。彭年不僅在此卷首敬題「衡翁詩餘墨妙」，更於跋尾長題，盛讚衡山翁得黃山谷書法之真傳，寓懷素草法於行楷之中，自成一格。彭年此一評價用於文徵明該幅行書詩卷，真可謂一語道破天機，至為貼切，真不愧為衡山翁的得意門生，深諳彼師書道之要害。



不覺

西樓

缺

月

斜

齊

宴

同

倚更  
欄邊  
杆回  
徃徃  
徃徃





703

**Anonymous (Yuan/Ming Dynasty)**

Searching for Demons in the Mountain

Ink and colour on silk, handscroll

48.5cm x 205cm (19<sup>1</sup>/<sub>4</sub>in x 80<sup>3</sup>/<sub>4</sub>in).

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

US\$90,000 - 130,000

Provenance:

Acquired from a French private collector in the 1980s

Currently in a Taiwanese private collection

元/明 無款 搜山圖 設色絹本 手卷

來源:

1980年代購自於法國私人收藏家

現為台灣私人收藏

就中國美術史而言，《搜山圖》無疑是十分奇異少見的。這種描繪神將鬼卒討伐山精水怪的圖畫，不僅是中國敘事畫中唯一以民間文學作為文本的畫作，而且它所描述的場景，也是中國藝術中最暴力的，在本質上不同於傳統追求天人合一的山水畫，或一般歌功頌德的人物畫。其圖像功能最早或來自繪製寺廟壁畫的樣稿，後被畫家重新組合轉變為長卷畫作，藉以表達對搜捕者的崇敬，又在後代的不斷摹作過程中根據時代需要被賦予新的內涵，轉而表達對被捕者的悲憫和同情。

有關《搜山圖》的文獻記載，最早見於北宋郭若虛《圖畫見聞誌》，書中提到一位叫高益的人畫有一幅《搜山圖》，進貢給宋太宗後被授翰林待詔。《宣和畫譜》亦記載了黃荃《搜山天王像》，范寬《四聖搜山圖》，但皆未描述具體內容。至明代《西遊記》作者吳承恩的文集《射陽先生存稿》卷二有《二郎搜山圖歌》，該詩詳細描述了明宣宗時期畫家李在所繪《搜山圖》的內容，包括指揮搜山行動的主神「清源公」，以及諸神兵與各種動物妖怪激戰的情景。此後，《秘殿珠林》、《式古堂書畫匯考》等亦有其它相關記載。

關於《搜山圖》的主題，過去不少學者認為它是以《二郎神醉射鎖魔鏡》、《灌口二郎斬健蛟》等二郎神傳說為文本的敘事畫卷，但近些年的研究推翻了這種單一假設，並認為因應不同時代的社會、文化、民間信仰的轉變，搜山主角由十世紀開始，經歷了毗沙門天王、四聖、二郎神、關羽等不同身分的轉變；而各種捉妖場景的組合，除了源自原有文本之外，後來亦可能受其它流行本文的影響，如《白猿傳》、《白蛇傳》、《揭鉢圖》等。

從現存的情況來看，目前傳世的《搜山圖》畫作約有十餘本，分藏於各大博物館及私人手中。主要包括：

1. 克里夫蘭美術館藏宋代《道子墨寶》（無款，白描冊頁，37.7 x 33.5 cm）
2. 北京故宮博物院藏南宋《搜山圖》（蘇漢臣款，設色絹本，殘本，53.3 x 533cm）
3. 波士頓美術館藏元/明代本（無款，設色絹本，殘本，61 x 806cm）
4. 普林斯頓大學藏明代《灌口搜山圖》（丁野夫款，水墨絹本，48.2 x 935.9cm）
5. 羅原覺藏明代本（無款，水墨絹本，49 x 1008cm）
6. 伯克萊加州大學藏明代本（無款，設色紙本，37.5 x 910.5cm）
7. 雲南博物館藏明代本（無款，設色絹本，44.3 x 606cm）
8. 山東省博物館藏明代本（設色絹本，40.5 x 468cm）
9. 紐約大都會博物館藏明代本（鄭重本，設色紙本，27 x 847cm）
10. 佛利爾美術館藏明代本（李嵩款，水墨紙本，46.9 x 807.2 cm）
11. 雲南省博物館藏清代《義勇武安王像》（金粉白描紙本）

本次拍品《搜山圖》，當屬現存諸本之中較早較好但不完整的藏本之一。跟北京故宮博物院藏本的情況相似，此本《搜山圖》同樣缺少了主神指揮搜山行動的部分，主要描繪神兵鬼卒在山林間跟各種妖精激戰的情景，但這也正是《搜山圖》中最精彩的部分。就畫面敘事順序而言，北京故宮博物院藏本的模式為自左往右，而此本則屬於以普林斯頓大學藏本為代表的自右往左的模式。具體從場景組合進行分析，此本依序描繪了神兵抓鹿、齊捕牛妖、倒背黑狗、單手倒提狐妖、擒蛇、捉拿猴精、網捕四蟾蜍、二神兵簇擁女妖、扛豹等場景。這些場景，大多可在宋本《道子墨寶》上找到原型，而具體造型略有改變。其中，二神兵簇擁女妖、扛豹兩個場景亦可見於北京故宮本（圖1）等諸本之中。但同樣的擒蛇場景，卻僅見於普林斯頓大學藏本，而其各場景的整體組合更幾乎與普林斯頓大學藏本的后段（圖2）完全相同。相比於內容更完整的普林斯頓大學藏本，此本右端已經提前出現部分海景，說明此本可能比普林斯頓大學藏本更為精簡，而此本缺失的前段應該也是主神指揮和海中作戰的場景。

從畫風上看，此本《搜山圖》的山石畫法採斧劈皴，人物多用高古游絲描，左端二女妖的開臉和服飾畫法頗有《搗練圖》遺意，且設色妍麗古雅，勝過普林斯頓大學藏水墨本，更勝過紐約大都會博物館藏明代鄭重本（圖3）。雖山石草木等背景部分不如北京故宮博物院藏南宋本豐富精彩，但亦見風吹樹動，





圖1：北京故宮博物院藏南宋〈搜山圖〉（部分）



圖2：普林斯頓大學藏明代〈灌口搜山圖〉（部分）



圖3：紐約大都會博物館藏明代鄭重本（部分）

自西而東，令畫幅貫串一氣，構思妙密，為其它大多數存本所鮮見。

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704

**Anonymous (Ming Dynasty)**

Palace in Blue and Green Landscape

Ink and colour on paper, handscroll

With eight seals of the collectors

40.5cm x 307.5cm (16in x 121in).

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

US\$120,000 - 150,000

Provenance: private collection, Taiwan

明 無款 雲台樓閣 設色紙本 手卷

藏印：（一鈐）、江邨、吳廷之印、成親王、戊午後施德之收藏印、默夫、天都老人、（一鈐）

來源：台灣私人收藏

界畫，畫史上又稱為「屋木」或「宮室」，是中國畫中以建築為表現對象的畫科，宋代依其所用工具和以界尺引線作畫的性質，稱之為「界畫」。它盛於五代和兩宋，至元代時雖因文人畫的興起而呈衰退之勢，但仍流傳下了王振鵬「龍舟圖」、李榮瑾「漢苑圖」等不朽傑作。到了明代，隨著城市經濟的繁榮發展與建築技術的重要改進，不僅精美樓閣遍布天下，而且樓閣設計更加多變，各種折角、十字、多層、甚至懸空抱廈的設計，被運用得爐火純青。相應的，明代的建築界畫，除了繼承南宋精準細緻的畫風，其描繪的建築外形也更為精湛複雜。明代界畫的另一發展，則是將大幅的山水畫與建築界畫相結合，雖然建築在巨大的篇幅中只佔一部分，卻毫不疏於細節。這一發展雖在元畫（如李榮瑾「漢苑圖」）已見端倪，但元代界畫多採墨筆白描法，且畫面仍以描寫建築為主，較少故事情節；而明代界畫則多設色濃艷，山水畫所佔比例更重。至清初，由於受到西洋透視法和明暗法的影響，界畫的建築描繪增強了立體空間感，但清中期以後又逐漸式微了。





展開此軸畫卷，只見一座宏偉壯觀的建築群體，自東而西，橫向坐落在青綠山水之間，因山就勢，雲霧繚繞，如臨仙境。院落門外，幾位雅士正領着隨從，攜琴趕羊，前來赴會。門口一排參天蒼松依牆聳立，虬健挺拔。行過一座拱橋，只見數座巍峨的樓閣矗立於高台之上，造型精美，富麗堂皇。樓閣的級別甚高，皆為重簷式建築，兩座主樓分別採用重簷式歇山頂和重簷式十字脊歇山頂，上層樓閣飽滿，斗拱平坐挺拔，擎簷柱直接立於平坐上面，為典型的明代建築風格。樓閣內設有雅座與眺廊，文人三五成群，或憑窗眺遠，或撫琴賞樂。樓閣的台基欄杆邊，一群文人正簇擁著一位束髮男子，此人身後還跟隨著兩位執大障扇的隨從，想必此人該是一位身份顯赫的高官名士。

樓閣以西，一條長廊曲折蜿蜒於山石林木間，廊前草地上一對仙鶴翩翩起舞，吸引諸多雅士前來觀賞。溪池對面，一座精緻的重簷攢尖頂亭台坐落其間，亭內兩位高士正在對弈，另一高士含笑觀棋，兩侍從伴隨一邊。山頭之上，一座高台從雲中顯

出，五位美貌女子立於其上，或盤端蟠桃，或手提執壺，似在準備一場盛宴。繼續向西，經過一段層層疊疊的山瀑，穿過崎嶇的崇山峻嶺，頓時豁然開朗，一大片開闊的農田，旁邊翠竹正綠、梅花正香，一座造型別緻的重簷捲棚頂台榭坐落其間，三兩文士臨台賞景，閒適愜意。最西側的山石旁，一座重簷歇山頂的小樓依山而建，樓柱間還懸掛著暮簾，別有一番情趣。

整幅畫卷，山水樓閣巧妙結合，佈局疏密自然，樓閣用界工整，設色妍麗典雅。畫中樓閣皆為明代建築風格，其畫法仍採用傳統以大觀小法，尚未受到西洋透視法和明暗法的影響，呈現出典型的明代畫風。

該畫作鈐有多枚收藏印。其中一枚「戊午後施德之收藏印」，可能為民國時定居上海的Star Talbot，拉脫維亞人，1904年來中國，起中文名為施德之，在上海從事藥品經營，曾發明「神功濟眾水」風靡上海。他是位中國通，痴迷於中國古月軒瓷器，1930年在上海出版琺瑯彩瓷專著《中國美術》，此書是研究民國時期琺瑯彩及粉彩瓷器的重要參考資料。













(signature)

705 Y

Wu Chang (17th Century)

Landscape

Ink and colour on silk, hanging scroll

Inscribed and signed Wu Chang, with two seals of the artist

199.5cm x 96cm (78½ x 37¾in).

HK\$150,000 - 200,000

US\$19,000 - 26,000

Provenance: private collection, Paris

吳昌 洞壑春深 設色絹本 立軸

款識：洞壑春深。吳昌。

鈐印：吳昌之印、昌伯

來源：巴黎私人收藏

706

Gong Xian (1618-1689)

Landscape

Ink on paper, hanging scroll

Inscribed and signed Gong Xian, with one seal of the artist and three seals of the collectors

87.5cm x 37cm (34½in x 14½in).

HK\$300,000 - 500,000

US\$39,000 - 64,000

Provenance: private collection, Paris

龔賢 江郊村舍圖 水墨紙本 立軸

款識：離披老樹千年物，幾輩閒人共結  
茆。雙眼何曾見城郭，焉知此地是江郊。  
半畝龔賢並題。

鈐印：鐘山野老

藏印：趙思源堂珍藏書畫之印、桂良、  
隋齋所藏

來源：巴黎私人收藏







(one leaf)



(last leaf)

707

**Attributed to Jiang Tingxi (1669-1732)**

Birds and Flowers

Ink and colour on silk, album of ten double leaves

Bearing the signature Jiang Tingxi, with three seals of the artist and four seals of the collector

18.5cm x 30cm (7¼in x 12in) each. (10).

HK\$250,000 - 350,000

US\$32,000 - 45,000

Provenance: collection of Dr. Maurus Yang, France

清 蔣廷錫（傳） 聖賞蔣廷錫花鳥冊 設色紙本 雙面冊頁十開

款識：臣蔣廷錫恭繪。

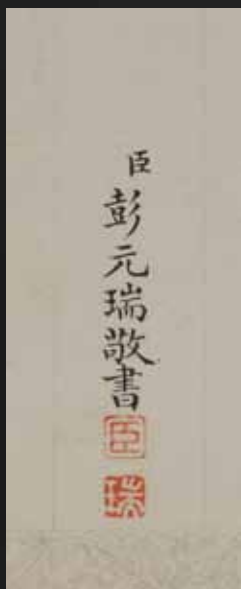
鈐印：臣、廷、錫

藏印：五福五代堂古稀天子寶、八徵耄念之寶、乾隆御覽之寶、三希堂精鑑璽

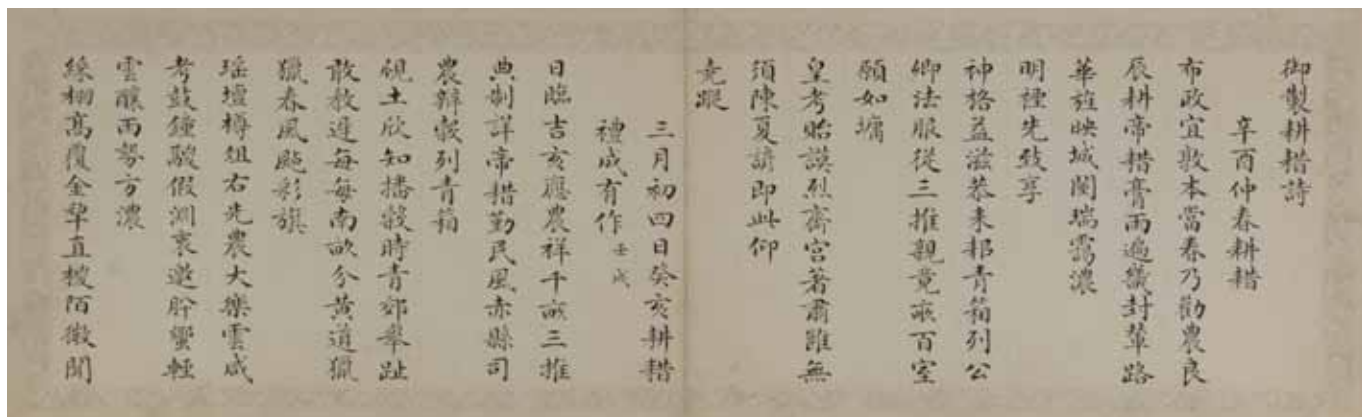
來源：旅法學人楊允達博士收藏







(signature)



(first double leaf)





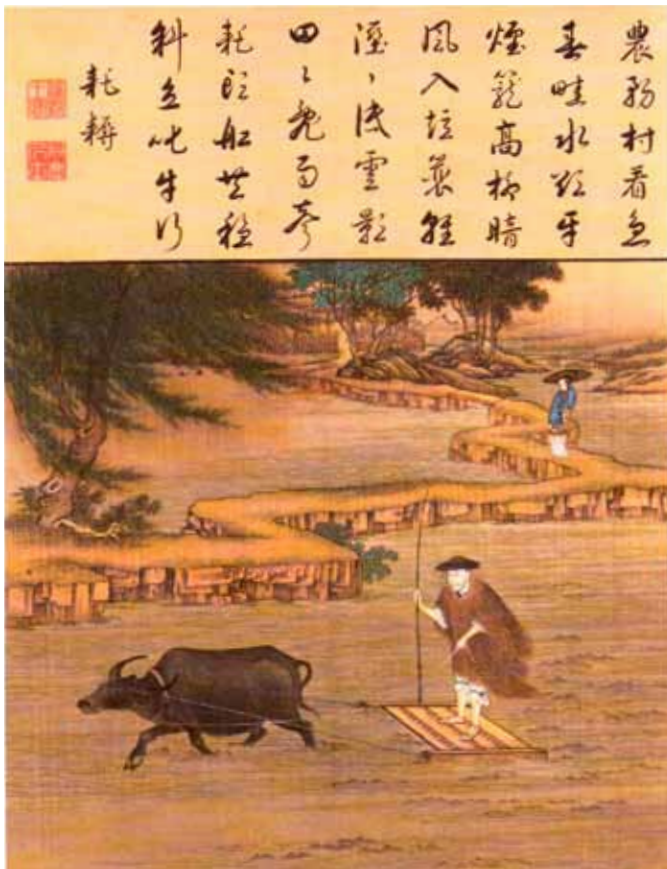


fig.3: Yongzheng Imperial 'Gengzhi Tu', the Palace Museum, Beijing  
圖3: 雍正御製〈耕織圖〉, 北京故宮博物院藏

708

**Peng Yuanrui (1731-1803)**

Qianlong Imperial Gengji Poems

Ink on paper, album of 19 double leaves

Signed chen Peng Yuanrui, with two seals of the artist  
Carefully composed and written on finely textured papers, the compilation of sixty-four poems displayed in nineteen double pages, framed within front and back zitan covers

The cover incised Yuzhi Gengishi within floral borders

17.5cm x 55cm (6¾in x 21½in) each. (19).

HK\$200,000 - 300,000

US\$26,000 - 39,000

Provenance: an important Asian private collection

The *Genjishi* was compiled on the occasion of the Qianlong Emperor's seventy-ninth birthday before he became Emperor Emeritus. The content contains a fifty-four year record of the Emperor's twenty-eight experiences in presiding over the agricultural ceremonies at the *Xiannongtan*. Divided into sixty-four poems, they were also recorded in the *Anthology of Imperial Poems* (fig.1 and fig.2).

Peng Yuanrui (1731-1803), alias Yun Mei, from Nanchang, Jiangxi province, lived during the Yongzheng period. He became an Imperial scholar during the twenty-second year of Qianlong period (1757), and was admitted to and trained at the Hanlin Academy. He served at the Imperial libraries of *Maoqindian* and *Nanshufang*, before finally being appointed as the assistant minister in charge of various official duties involving labour and military matters. His notable compositions include *Shengjiaoxu*, *Sanda Lifu* and *Bageng Quan Yunshi*, all which gained much fame and were appreciated by the Emperor. The Emperor praised him with scholarly gifts of leopard mink fur, inkstone and ink, in addition to dedicating poems to him.

It is recorded in scroll number three hundred and twenty-six of the *Qingshigao* or Draft History of Qing, which translates as:

"Yuanrui's abilities as a scholar were acknowledged. His influence is vast and has penetrated all forms of cultural and official life in the Imperial palace. Truly remarkable and worth praising". Peng Yuanrui's scholarly abilities were unique and were developed during his twelve years of training at the Hanlin Academy, where he published records including *Midian Zhulin*, *Shiqubao Ji*, *Xiqing Gujian* and *Tianlu Linlang Shumu*. During the thirty-fifth year rule and the sixtieth birthday of the Qianlong Emperor, Yuanrui also published and gifted *Wanfu Jicheng Shizhang* to the Emperor; he later also published the religious scriptures *Jibao Jing* which was heavily favoured by the Qianlong Emperor. Peng Yuanrui lived a diligent life of unfaltering passion for learning by keeping a personal journal *Zhisheng Daoqi Dushu Ba*. This important collection consists of fifty different sections separated into two volumes: the first volume refers to classics and history books; the second volume consists of literary anthologies. The content of his works is usually short but precise and deeply meaningful. On the fifty-sixth year of Qianlong period (1791), Peng Yuanrui was ordered by Imperial decree to preside over the carving of the thirteen classics on a stone stele. This stele is known as *Qianlong Shijing* and became an implement of study for many future generations. Under Yuanrui's supervision and carved by master calligrapher Jiang Heng, the stele still stands today in its complete form.

Every wise ruler from every period comprehended that agriculture is the backbone of a prosperous nation, hence it is by Imperial regulations that the procession of *gengji tianli*, an agricultural ceremony held annually during springtime. This was highly regarded by the Kangxi, Yongzheng and Qianlong Emperors. The procession includes educating the commoners on the religious importance of divine intervention and paying respects to the Heavens in return for rainfall and good harvest. Even under Manchu rule they still honoured and continued this major tradition. All three Emperors also issued Imperial decrees instructing the construction of agricultural bureaus at the Yuanmingyuan, Fengzeyuan and Yiheyuan, including weaving and dying workshops, temples for blessing silkworm cultivation, stone steles with scenes of agriculture as well as the Emperor's personal participation in the actual farming process. To explain the significance of agriculture during this period, see an Imperial Kangxi-style painting of the Yongzheng Emperor engaging in agricultural activities in the Palace Museum, Beijing, illustrated in, *Paintings by the Court Artists of the Qing Court. The Complete Collection of the Treasures of the Palace Museum*, Hong Kong, 1996, p.76, no.3 (fig.3).

The Kangxi and Yongzheng Emperor never failed to personally attend to the annual procession unless they were in ill health, hence the Qianlong Emperor also highly regarded this tradition and continued to carry out his official duties yearly. Every year during spring time, the Qianlong Emperor would proceed through the Zhengyangmen to Xiannongtan to oversee the ritual. Xiannongtan is a ceremonial altar where the mentioned processions are held during the Ming and Qing dynasties, where such platforms were in service since the eighteenth year of Yongle period (1420) until the twenty-seventh year of the Qianlong period (1755). Such altars were constructed in increasing numbers and over the years involved the usage of various kinds of altar wares. The creation of the altar had to adhere to strict regulations and was complete with a private platform where the Emperor observed his ministers performing the entire procession. Such is the embodiment of belief and thousands of years of tradition left behind by ancestors of old, which has reflected the unity of strength and spirit of the Chinese society.

The mentioned structure is today in ruins with what remains of the foundation left. In the twenty-sixth year of Guangxu period (1900), the American's ninth and fourteenth battalion set up their military operations and headquarters at Xiannongtan. It was at this period that many of the ceremonial objects were removed from their original settings. The current lot is fortunate to have retained its current condition through this period of history. Another comparable example titled *Shaonong Jidian*, or 'Ceremonial Documentary of Agricultural Development' was included in *Shiqu Baoji*, see *Midian Zhulin Shiqu Baoji Hebian*, Shanghai, vol.11, pp.3026-3035. Compare also another identical looking album with different content dating to the Qianlong period, exhibited in the Macao Museum of Art and currently in the Palace Museum, Beijing, see *The Life of Emperor Qianlong*, Macao, 2002, no.18 (fig.4).





fig.4: Qianlong Imperial Poems Album, the Palace Museum, Beijing

圖4：乾隆御製詩冊，北京故宮博物院藏

清乾隆 彭元瑞 御製耕耤詩 水墨紙本 雙面冊頁十九開

款識：（正文不錄，包括64首御製耕耤詩及禾詞。）臣彭元瑞敬書。

鈐印：臣、瑞

封面：刻「御製耕耤詩」五字

來源：重要亞洲私人收藏

此冊書上、下夾板均以木板為之，板面陰刻「御製耕耤詩」，刻工細緻，書冊木板包漿古拙、自然，體現出此詩書古雅中蘊含華貴，俱皇家氣派。書內冊使用皇家御用紙，紙質地潔白勻淨，細膩而有棉性，四周邊飾花葉連紋，共計十九雙面冊頁。書冊內容《御製耕耤詩》是乾隆帝在79歲高齡時，親自整理其54年以來共親祀先農壇行耕耤典禮28次所作，御製耕耤詩和禾詞64首的總合，達4000餘字，由乾隆重臣彭元瑞代筆彙集成冊，這64首御題詩均收錄在《清高宗御題詩集》（圖1、圖2）。

彭元瑞，雍正九年（1731）至嘉慶八年（1803），字雲楣，江西南昌人。乾隆二十二年（1757年）進士，選翰林院庶吉士，散館授編修。值懋勤殿、南書房，遷侍郎，歷工、戶、兵、吏諸部。擢尚書，歷禮、兵、吏部，加太子少保、協辦大學士。工書，一生以文學為高宗知遇，高宗六十壽，進《聖教序》為贊。敕撰寧壽宮，皇極殿燈聯。辟雍成，上《三大禮賦》。五十五年（1790年），高宗八十壽，因歲陽在庚，進《八庚全韻詩》等，皆稱旨。高宗讚其為「異想逸材」，賜貂裘、硯、墨、詩。

據《清史稿》卷三二六中記載：「元瑞以文學被知遇。內廷著錄藏書及書畫、彝鼎，輯秘殿珠林、石渠寶笈、西清古鑒、寧壽鑒古、天祿琳琅諸書，元瑞無役不與。和章獻頌、屢荷褒嘉。」彭元瑞文才稱奇，掌管翰林院12年，先後編成《秘殿珠林》、《石渠寶笈》、《西清古鑒》、《天祿琳琅書目》等，乾隆三十五年（1770年）乾隆帝六十壽慶，彭元瑞寫成《萬福積成十章》進獻，后又進《積寶經》跋、輯聖教序，受到乾隆帝的嘉獎。彭元瑞一生勤於學，其《知聖道齋讀書跋》實為有功學林之書，並可見其細心讀書的精神，博涉多通的學識，該書是彭元瑞的讀書隨記，上卷所論是經史書籍，下卷是子集書籍，各有五十餘種，大都是重要書籍。此書涉及各書的內容和傳本情況，寥寥數語，卻能切中要意。乾隆五十六年（1791年）彭元瑞受敕與和紳、王杰等主持十三經刻石。經他們精心校理，著名書法家蔣衡書，定名為《乾隆石經》，成為目前我國僅存的一部最完整的十三經刻石。國子監學生以此為教材，可見彭元瑞在當時如何受朝廷重用及學識之淵博。

中國自古以農立國，每一朝代之統治者都明白農業對國計民生的重要性，在每年春天擇期親自或遣官行「耕耤田禮」，在明、清兩朝皇帝均甚重此事，尤其在康熙、雍正、乾隆三位清朝帝君，莫不將此舉看為除治國之外的最重要事務。先農是傳說中教導人民耕種的神祇，耤禮即是祭祀農神，以祈求風調雨順、五穀豐收的儀式。清皇朝滿族人進中原後，也同時遵循明朝古俗，每年由皇帝舉行「耕耤之禮」以達到「重農、勸耕」的美意。康、雍、乾三位皇帝並曾在圓明園、豐澤園、清漪園（頤和園前身，蓋於1730年）等處設置與農業相關景點，例如：織染局、蠶神廟、耕織圖石碑與帝王親耕的「籍田」等機構。可惜這些景點現今已不見，今只能從留下雍正帝令官廷畫家仿康熙朝繪製《耕織圖》，並將畫中農夫改成自己的面貌，也可看出當時的清帝如何重視農耕等事。此畫現藏於北京故宮博物館，見聶崇正編，《故宮博物院藏文物珍品全集：清代宮廷繪畫》，頁76，第3開（圖3）。

尤其作為清皇朝最鼎盛、國勢最強大的乾隆皇帝更是對此「耕耤」重典不敢輕忽，除沿襲康、雍舊行禮儀外，幾乎是每次都親自主持耕耤儀式，在每年春季舉行例行國家祀典耕耤慶典後，皇帝便從正陽門到先農壇祭禮頌文。「先農壇」是明、清兩代統治者親自耕祭先農（炎帝神農氏）的祭壇，從明永樂十八年（1420年）始至清乾隆二十年（1755年），明、清兩代皇帝不斷增加先農壇的建築數目及禮器、文物等，並嚴格執行先農的耕祭禮儀規章。先農壇建築功能完整，有先農神的拜台，有皇帝觀看大臣行耕的觀耕台等，可說先農壇不僅蘊含著中國人千百年來神農祭祀文化的精髓，且成為中國神農祭祀文化集大成的體現，處處發揚著中華民族天人合一重要的傳統美德。

可惜今先農壇只剩當初之建築羣，因光緒二十六年（1900年），美軍第九營及十四營據守先農壇，以前廳（拜殿）為指揮所，後廳（太歲殿）被作為醫院使用，當撤軍時，先農壇所存的陳設、瓷器、禮器及祭祀詩書及各種庫存物品也隨之流散。如此重要彭元瑞書寫乾隆皇帝畢生參與先農壇耕耤典禮所作御題詩64首之《御製耕耤詩》，歷經百年從先農壇散出之後，有幸保存至今且完好無損實之不易。因先農壇從當時大量文物失蹤至今，此拍品為與先農壇有深層直接淵源之唯一關連重要之物。另外《石渠寶笈三編》也曾著錄一本《劬農紀典》，詳見上海書店編，《秘殿珠林石渠寶笈合編》，第11冊頁3026-3035，所示之形式、詩內容等完全與本冊《御製耕耤詩》一致，也可供參考比較。除此之外，另有一件與本拍品無論包裝、紙質、邊飾幾乎完全一樣，只是詩內容不同的乾隆詩冊，現藏於北京故宮博物院，曾於澳門藝術博物館展出，見陳浩星主編，《懷抱古今：乾隆皇帝文化生活藝術》，澳門，2002年，編號18（圖4）。





709

Anonymous (18th Century)

Sakyamuni

Ink and colour on paper, hanging scroll

Inscribed and signed in Sanskrit, with two seals of the artist

Dated [minguo] thirty-seventh year (1948)

114.5cm x 45.5cm (45in x 17¾in).

HK\$120,000 - 180,000

US\$15,000 - 23,000

Provenance: private collection, Taiwan

清乾隆 無款 釋迦牟尼佛 設色紙本  
立軸 一九四八年作

款識：（梵文）釋迦牟尼佛號以及讚嘆佛語。這美好的日子，我有幸欣賞了殊勝的佛畫，於是寫下讚嘆佛語，民國三十七年（1948）六月二十八日，貢噶署名。

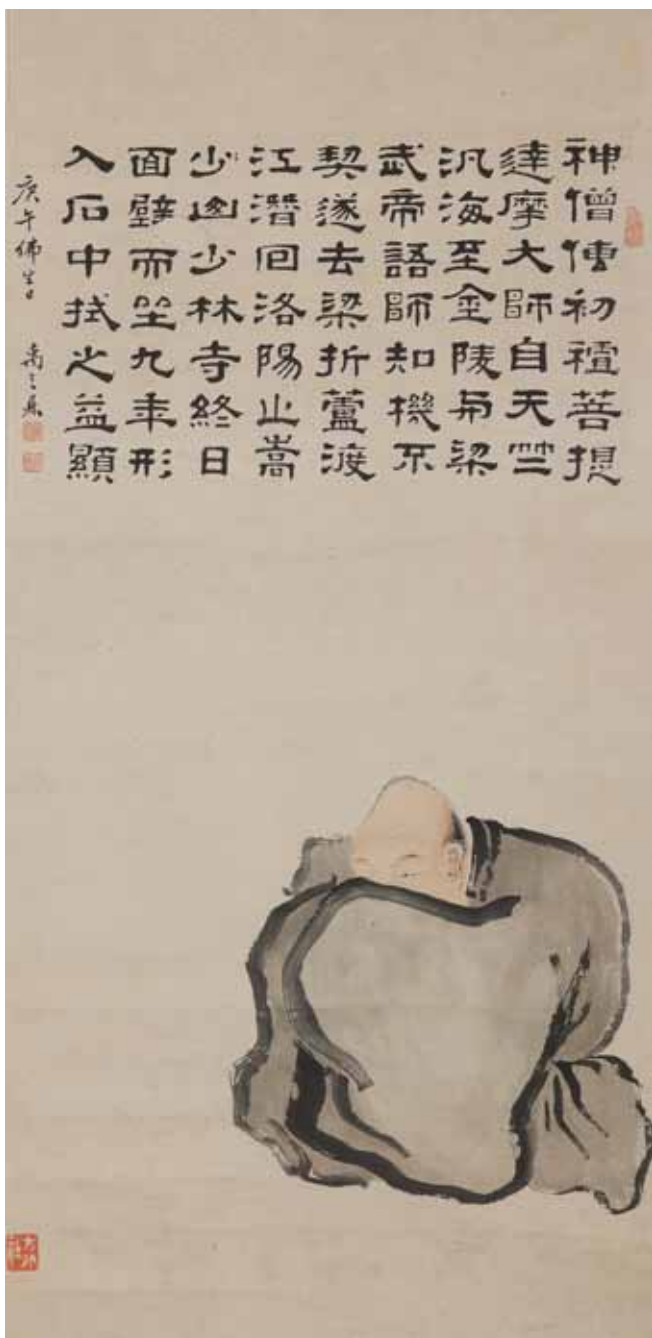
鈐印：輔教廣覺禪師貢噶呼圖克圖、輔教廣覺禪師

來源：台灣私人收藏

此釋迦牟尼佛畫像工筆細膩，華美殊勝，法相俊逸，清新脫俗，給人一種無限自在的藝術感染力。貢噶呼圖克圖（輔教廣覺禪師）為貢噶師佛。光緒十九年癸巳（1893）九月十五日寅時生，是西藏東部大雪小喇嘛扎白拔第五世轉世活佛，為十五世噶瑪。五歲學經，於住戒、聞思、修應、猛行等，次第隨學。曾先後兩度赴漢地弘法，僧俗弟子不記其數，如貢噶老人上師、滿空法師、普欽法師、于右任、陳立夫、南懷瑾等，皆皈依其門下。1945年受國民政府明文頒給「補教廣覺禪師，貢噶呼圖克圖」銀印金冊。國民政府冊文曰：「覺民輔世，本政教之同源；旌善酬庸，亦國家之令典。西康貢噶呼圖克圖，修持堅卓，慧性澄明，振鹿苑之宗風，化行南服；彌狼烽之劫運，志拯群生。給予輔教廣覺禪師名號。」



709



710

710

Yu Zhiding (1647-after 1713)

Bodhidharma

Ink and colour on paper, hanging scroll

Inscribed and signed Yu Zhiding, with three seals of the artist and one seal of the collector

Dated gengwu year (1690)

75cm x 36.5cm (29 1/2in x 14 1/4in).

HK\$30,000 - 50,000

US\$3,900 - 6,400

Provenance: private collection, Taiwan

清 禹之鼎 菩提達摩 設色紙本 立軸 一六九〇年作

款識：《神僧傳》初祖菩提達摩大師，自天竺汎海至金陵，與

梁武帝語，師知機不契，遂去梁。折蘆渡江，潛回洛陽，止嵩山少林寺，終日面壁而坐。九年，形入石中，拭之益顯。庚午（1690）佛生日，禹之鼎。

鈐印：禹鼎之、慎齋、皆大歡喜

藏印：方外社

來源：台灣私人收藏

711

Various Artists (Ming/Qing Dynasty)

Flowers/Figures/Landscapes

Ink or ink and colour on silk or paper, six fan leaves

Including Yun Xiang (1568-1655), Wu Guxiang (1848-1903), Hu Jun (19th/20th century), Hu Yun (?-1928), Li Yutian (19th/20th century), Lin Shu (1852-1924) and A Lian (1873-?)

Length of the largest piece 52.5cm (20 3/4in). (6).

HK\$40,000 - 60,000

US\$5,200 - 7,700

Provenance:

Acquired the Wu Guxiang fan leaf in Hong Kong in the 1980s, the others from Christie's London in the same period

Currently all in a Taiwanese private collection

明/清 各家 花卉/人物/山水 扇面六幅

(一) 惲向 花氣襲人 設色紙本 一六四八年作

款識：花氣襲人。順治戊子（1648）春日，奉潭翁老先生教正，香山惲向。

鈐印：香山

藏印：麓笙寶玩

(二) 吳穀祥 萬山香雪 設色紙本 一八八八年作

款識：萬山香雪。戊子（1888）三月，摹耕烟散人画法，奉隱齋仁丈大人法家正，秋農吳穀祥。

鈐印：吳穀祥

(三) 胡鈞 人物 設色紙本 一九二八年作

款識：楓林試茗。時在戊辰（1928）夏日，以奉祿榮先生雅鑒，古越睡仙胡鈞寫於海上。

鈐印：胡

(四) 胡筠 山水 設色絹本

款識：胡筠學畫。

鈐印：胡、筠

(五) 李玉田 山水 設色絹本

款識：畫家六法，一，氣韻生動。氣韻不可學，此生而知之，自有天授。然也有學得處，讀萬卷書，行萬里路，胸中脫去塵濁，自然丘壑內營，立成鄞嶺，隨手寫出，皆為山水傳神矣。裴山李玉田弄墨并識。

鈐印：裴山、列琴司小印、楚省戰口口一

(六) 林紓/阿聯 梅花/書法 設色絹本/水墨絹本

款識：季華世妹屬，畏廬林紓筆。

鈐印：林紓

款識：為學之道，莫先於窮理。窮理之要，必在於讀書。讀書之法，莫過循序而致精。而致精之本，則又在於居敬而持志。此不易之理也。夫天下事，莫不有理。有以窮之，則自君臣之大，以至事物之微，莫不知其所以然，與其所當然，而無纖芥之疑。善從之，惡則去之，而無豪髮之累。此為學所以莫先於窮理也。至論先王之理，則要妙精微，各有攸當，亙古亙今，不可移易。惟古之聖人，為能盡之，而其所行所言，無不可為天下後世。其餘則順之者，為君子而吉。背之者，為小人而兇。吉之大者，則保四海而可以為法。凶之甚者，則不保其身而可以為戒。是其燦然之迹，必然之效，蓋莫不具於經訓史冊之中。欲窮天下之，而不即是而求之，則是正牆面而立耳。此窮理所以必在乎讀書也。季華姻台，侍阿聯。

鈐印：臣阿聯印、戊戌翰林

來源：

吳穀祥扇面於1980年代購自香港，其它於同時期購自英國倫敦佳士得拍賣

全六幅現為台灣私人收藏





(one leaf)





712

**Attributed to Zou Yigui (1686-1772)**

Landscape at Sunset

Ink and colour on silk, hanging scroll

Bearing the signature Zou Yigui and two seals of the artist and three seals of the collector

151.5cm x 44cm (59¾in x 17¼in).

HK\$100,000 - 150,000

US\$13,000 - 19,000

Provenance: private collection, Singapore

清乾隆 鄒一桂（傳） 遠林夕照 設色絹本 立軸

款識：一縷紅霞隔遠林，南屏鐘打夕陽沈，深明返照天然理，便見菩提個赤心。戊子（1708）春日，小山鄒一桂。

鈐印：鄒一桂印、小山

藏印：鳥語花香、十載攻書半生辛苦、家欲藏書三萬軸

來源：新加坡私人收藏

713

**Qian Weicheng (1720-1772)**

Birds and Plum Blossoms

Ink and colour on silk, hanging scroll

Inscribed and signed Qian Weicheng, with two seals of the artist

67.5cm x 35cm (26½in x 13¾in).

HK\$100,000 - 150,000

US\$13,000 - 19,000

Provenance: private collection, Taiwan

錢維城 調梅序爵 設色絹本 立軸

款識：調梅序爵。倣楊補之畫法，茶山錢維城。

鈐印：錢維城印、稼軒

來源：台灣私人收藏

714

**Xu Gu (1823-1896)**

Gold Fish Under Spring Flowers

Ink and colour on paper, hanging scroll

Inscribed and signed Xu Gu, with two seals of the artist

Dated yiwei year (1895)

133cm x 33.5cm (52¼in x 13¼in).

HK\$80,000 - 120,000

US\$10,000 - 15,000

Provenance: private collection, Taiwan

清 虛谷 春花魚樂圖 設色紙本 立軸 一八九五年作

款識：乙未（1895）春三月，虛谷寫。

鈐印：虛谷、三十七峰草堂

來源：台灣私人收藏





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714



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fig.1: Collection of the Palace Museum, Beijing  
圖1: 北京故宮藏本

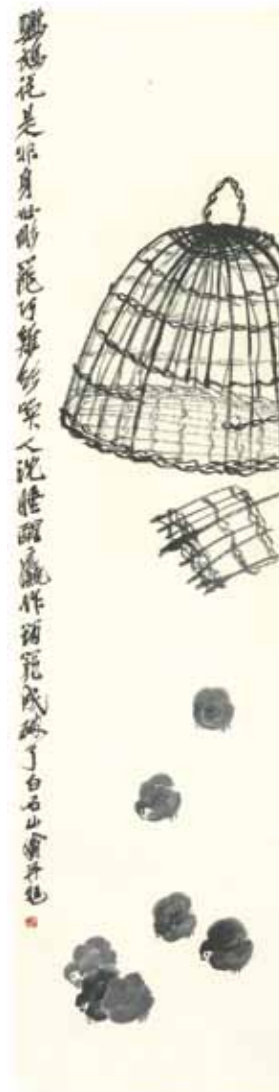


fig.2: Collection of Beijing Fine Art Academy  
圖2: 北京畫院藏本



715

Qi Baishi (1863-1957)

Seven Chicks Out from a Cage

Ink on paper, hanging scroll

Inscribed and signed Qi Huang, with one seal of the artist and one seal of the collector

67cm x 33.5cm (26 1/4in x 13 1/4in).

HK\$250,000 - 350,000

US\$32,000 - 45,000

Provenance:

Acquired in Japan from 1948 to 1958

Currently in a private American collection

齊白石 七隻雛雞出籠圖 水墨紙本 立軸

款識：寄萍堂上老人齊璜所畫。

鈐印：齊大

藏印：楊隆生珍藏

來源：

1948至1958年購自於日本

現為美國私人收藏

此圖畫面中下位置，繪竹籠一個，用筆粗曠，拙中見巧，畫家用穩健的書法中鋒筆勢搭建起竹籠挺直的架構，又以筆墨的濃淡表現出竹籠的立體感。只見竹籠的柵門已被打開，六隻憨態可掬的雛雞早已竄出籠外，在竹籠的周圍，或獨自歡欣振翅欲飛，或聚在一起啄食嬉戲。而另有一隻雛雞，尚在籠中，此刻正欲衝出竹籠，急切切想去找同伴相嬉。整體構圖洗練，用筆老道簡勁，畫家只用寥寥數筆，卻令到畫面生氣勃勃，童真畢現。

齊白石畫雛雞出籠題材並不多見。類似畫作，可參見北京故宮博物院藏〈雛雞出籠圖〉（圖1），及北京畫院藏〈雞雛出籠圖〉（圖2）。與上述兩件館藏本相比較，此件〈七隻雛雞出籠圖〉，無論是筆法或構圖，皆毫不遜色。

716

Wang Zhen (1867-1938)

Amusing with the Toad

Ink and colour on paper, hanging scroll

Inscribed and signed Wang Zhen, with two seals of the artist

Dated dingsi year (1917)

131cm x 58cm (51 1/2in x 22 3/4in).

HK\$120,000 - 180,000

US\$15,000 - 23,000

Provenance: private collection, Singapore

王震 劉海戲金蟾 設色紙本 立軸

一九一七年作

款識：劉海仙，率天真，手拈金丹蟾弄馴，腰間懸錢寄吟嘯，戲詔錢曰：爾何神，爾竟能殺人兮能救人。有爾賤者貴，無爾富者貧。吳市吹簫，子終日為爾欲破唇。騎鶴腰爾十萬貫，烟花揚州三月春。杖頭得爾百文掛，長安市上酒飲醇。家家開門七件事，有爾不愁珠之米、桂之薪。錢乎，錢乎，爾何不分千百萬億之化身，布滿此紅塵，使之到處無窮民。丁巳（1917）立秋，白龍山人王震。

鈐印：王震大利、一亭

來源：新加坡私人收藏



716



717

717

**Huang Binhong (1865-1955)**

Qixia Mountain

Ink and colour on paper, hanging scroll

Inscribed and signed Binhong, with two seals of the artist and two seals of the collector

68cm x 34.5cm (26<sup>3</sup>/<sub>4</sub>in x 13<sup>1</sup>/<sub>2</sub>in).

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

**US\$19,000 - 32,000**

Provenance: formerly in the collection of Kwok Chi Kuen, Director of Wing On International Holdings Limited

黃賓虹 江中望栖霞 設色紙本 立軸

款識：江中望栖霞，遙睇峰頂，昔日經行之處如在目前。賓虹。

鈐印：黃賓鴻、癸未年八十

藏印：郭氏權宛樓藏、志權齋藏

來源：香港永安集團主席郭志權舊藏



718

718

**Huang Binhong (1865-1955)**

Day Lily and Butterfly

Ink and colour on paper, hanging scroll

Inscribed and signed Binhong, with one seal of the artist

88cm x 33.5cm (34<sup>3</sup>/<sub>4</sub>in x 13<sup>1</sup>/<sub>2</sub>in).

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

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

Provenance: private collection, Denmark

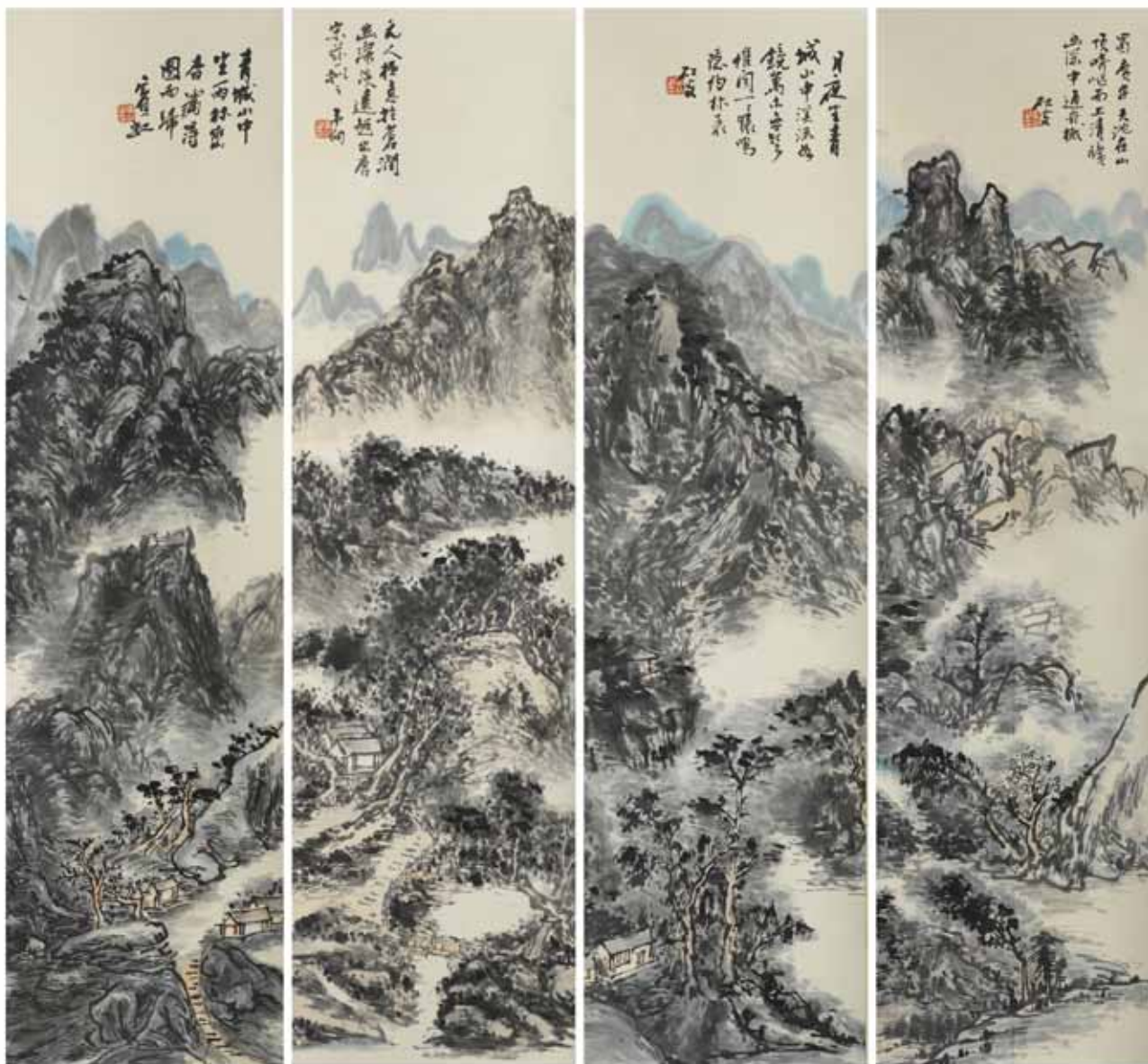
黃賓虹 萱草蝴蝶 設色紙本 立軸

款識：我母愛萱草，堂前千本花。贈人推此意，磨墨點春華。賓虹。

鈐印：黃賓虹印

來源：丹麥私人收藏





719

719

**Huang Binhong (1865-1955)**

Four Scenes in Sichuan

Ink and colour on paper, a set of four hanging scrolls

Each inscribed and signed Hongsou, Yuxiang or Binhong, each with one seal of the artist

92cm x 25cm (36 1/4in x 9 3/4in) each. (4).

HK\$500,000 - 700,000

US\$64,000 - 90,000

Provenance: formerly in a Southeast Asian private collection, acquired in Guangzhou, China, in the 1970s

黃賓虹 蜀中四景 設色紙本 立軸四幅

(一)

款識：蜀廣安天池在山頂，崎嶇而上，清曠幽深中通舟楫。虹叟。

鈐印：黃質之印

(二)

款識：月夜坐青城山中，溪流如鏡，萬木無聲，惟聞一二猿鳴，隱約林表。虹叟。

鈐印：黃質之印

(三)

款識：元人極意於蒼潤，幽深淡遠超出唐宋，茲一擬之。予向。

鈐印：黃質之印

(四)

款識：青城山中生雨，林巒杳靄，得圖而歸。賓虹。

鈐印：黃質之印

來源：東南亞私人舊藏，於1970年代初購自廣州



720

720

**Chen Banding (1876-1970) and Lin Shu (1852-1924)**

Flowers and Landscape

Ink and colour on paper, two hanging scrolls

Flowers inscribed and signed Banding Laoren Nian, with four seals of the artist

Dated dinghai year (1947)

Landscape inscribed and signed Weilu Lin Shu, with two seals of the artist

Flowers 103cm x 35cm (40½in x 13¾in).

Landscape 127cm x 31cm (50in x 12¼in). (2).

HK\$40,000 - 60,000

US\$5,200 - 7,700

Provenance:

Acquired at Christie's London in the 1980s

Currently in a Taiwanese private collection

陳半丁/林紓 花卉/山水 設色紙本 立軸二幅

(一) 陳半丁 花卉 一九四七年作

款識：擬向山中飡絳雪，勝從掌上捧瓊珠。金盤往禁成顛倒，欲倩卿卿紅裏扶。半丁老人年，丁亥（1947）七十有二。

鈐印：陳半丁、陳年、居憂世中、不執一法

(二) 林紓 山水

款識：山明水秀暮春光，苔壁雲生潤草香。想見楞伽禪室內，坐聆松籟詠斜陽。畏廬林紓。

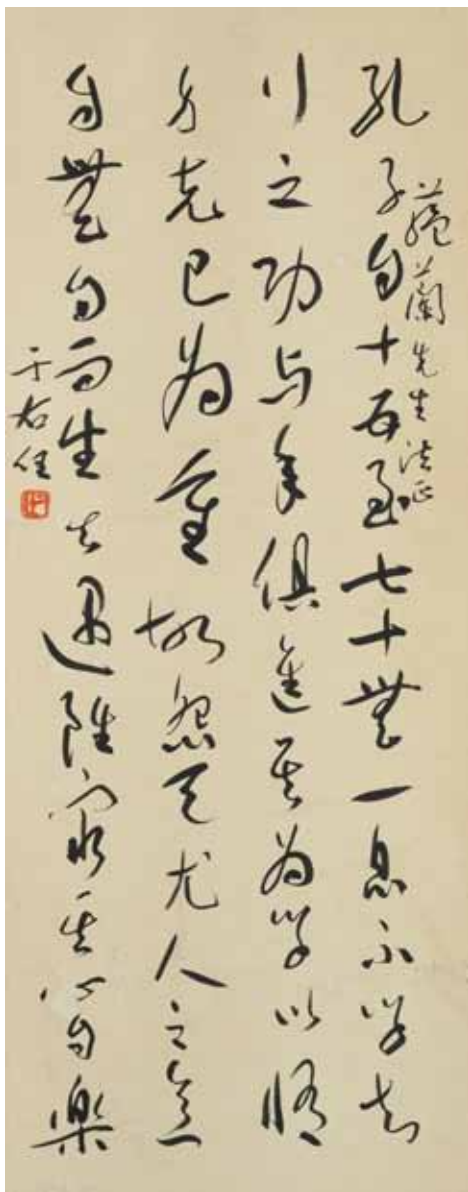
鈐印：畏廬七十以後作、畏廬

來源：

1980年代購自英國倫敦佳士得拍賣

現為台灣私人收藏





721

721

Yu Youren (1879-1964)

Calligraphy in Cursive Script

Ink on paper, hanging scroll

Inscribed and signed Yu Youren, with one seal of the artist

76cm x 30cm (30in x 11¾in).

HK\$40,000 - 60,000

US\$5,200 - 7,700

Provenance: private collection, Taiwan

于右任 草書 水墨紙本 立軸

款識：孔子自十五至七十，無一息不學，知行之功，與年俱進。其為學以修身克己為重。故怨天尤人之意，自無自而生，其遇雖窮，其心自樂。蘊蘭先生法正，于右任。

鈐印：又任

來源：台灣私人收藏



722

722

Yu Youren (1879-1964)

Couplet of Calligraphy

Ink on paper, pair of hanging scrolls

Inscribed and signed Youren, with one seal of the artist

120cm x 29.5cm (47¼in x 11¾in) each. (2).

HK\$60,000 - 80,000

US\$7,700 - 10,000

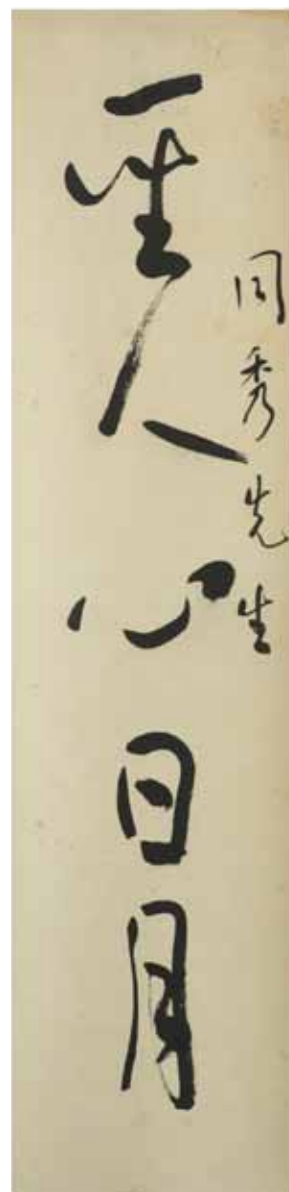
Provenance: private collection, Taiwan

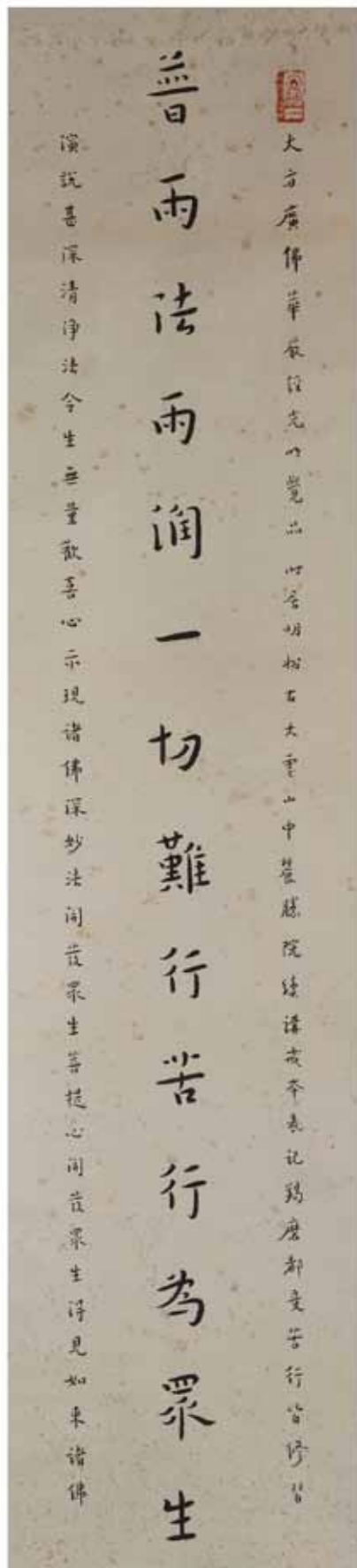
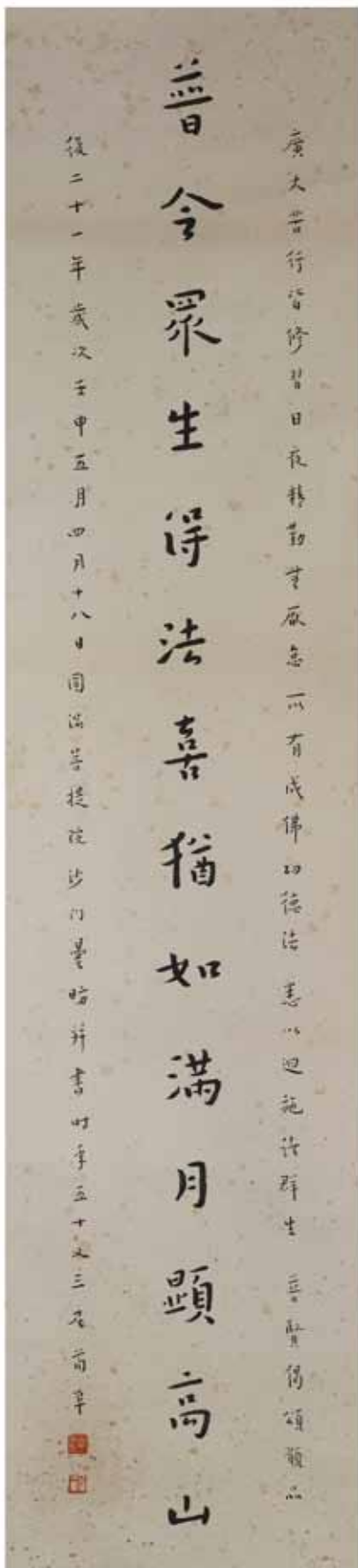
于右任 草書對聯 水墨紙本 立軸一對

款識：聖人心日月，仁者壽山河。同秀先生，右任。

鈐印：又任

來源：台灣私人收藏





723

Hong Yi (1880-1942)

Couplet of Calligraphy

Ink on paper, a pair of hanging scrolls

Inscribed and signed Shamen Tanfang, with three seals of the artist

Dated renshen year (1932)

134.5cm x 34cm (53in x 13½in) each. (2).

HK\$200,000 - 300,000

US\$26,000 - 39,000

Provenance: private collection, Singapore

弘一 書法對聯 水墨紙本 立軸一對  
一九三二年作

款識：普雨法雨潤一切，難行苦行為眾生。普令眾生得法喜，猶如滿月顯高山。  
《大方廣佛華嚴經·光明覺品》。時居明州古大雲山中麓勝院，續講《戒本》、《表記》、《羯磨》都竟，苦行皆修習。演說甚深清淨法，令生無量歡喜心，示現諸佛深妙法，開發眾生菩提心，開發眾生得見如來諸佛。廣大苦行皆修習，日夜精勤無厭怠，所有成佛功德法，悉以迴施諸群生。普賢偈頌願品。後二十一年歲次壬申（1932）五月，四月十八日圓滿，菩提院沙門曇昉并書，時年五十又三，居簡阜。

鈐印：南無阿彌陀佛、李盧、弘一

來源：新加坡私人收藏

724

Hong Yi (1880-1942)

Sakyamuni

Ink on paper, hanging scroll

Inscribed and signed Wuzhu, with two seals of the artist

63cm x 32cm (24¾in x 12½in).

HK\$200,000 - 300,000

US\$26,000 - 39,000

Provenance: private collection, Singapore

弘一 如來造像 水墨紙本 立軸

款識：《華嚴經》偈：「譬如工畫師，不能知自心，而由心故畫，諸法性如是。心如工畫師，能畫諸世間，五蘊悉從生，無法而不造。」無著敬書。

鈐印：弘一、佛像形印

來源：新加坡私人收藏

725

Deng Fen (1894-1964)

Beauty by the River

Ink and colour on silk, framed and glazed

Inscribed and signed Deng Fen, with one seal of the artist

99cm x 33cm (39in x 13in).

HK\$50,000 - 70,000

US\$6,400 - 9,000

Provenance: private collection, Singapore

鄧芬 河邊美人 設色絹本 鏡框

款識：南海鄧芬。

鈐印：芬

來源：新加坡私人收藏

723





724



725

**Deng Fen (1894-1964) and Others**

Various Subjects

Ink or ink and color on paper, album of sixteen double leaves

Including eight of Deng Fen, three of Zhang Xiangning (1921-1958), one of Li Fenggong (1884-1967), Gu Shimou (20th century), Lu Zishu (1900-1978), Feng Kanghou (1901-1983) and Xiang Juchuan (20th century) Each inscribed and signed, with one to three artist's seals

24cm x 36cm (9½in x 14¼in) each. (16).

HK\$120,000 - 180,000

US\$15,000 - 23,000

Provenance: an American private collection

鄧芬和其他 結緣翰墨冊 水墨/設色紙本 雙面冊頁十六開

(封面題簽)

款識：結緣翰墨。彥慈二兄屬，芬簽。

鈐印：鄧芬

(一) 鄧芬 書法

款識：青眼常蒙今昔同，經句無使覺門空。畫工不是甘為下，能致公等我何窮。一長未可眾人師，得失姘妍只自知。盛禮每虛摩詰席，鋪筵踏舞欠崔徽。從微至老走風塵，四海為家託一身。不應為米輕鄉里，喜聞吾黨政如春。集陳后山句，彥慈二兄、汪詞長方家道鑑。癸未（1943）春，芬。

鈐印：鄧芬、芬至今猶未殊

(二) 冼巨川 松

款識：彥池座老世世丈鑒，世世弟達材奇。

鈐印：冼巨川、達材

(三) 鄧芬 花卉

款識：法擬白陽，為墨滲所亂，幾不成章，花瓣輪廓尚可博笑也。癸未（1943）春日，曇芬。

鈐印：鄧芬、芬至今猶未殊

(四) 鄧芬 春帆

款識：癸未（1943）初春，還家羊城，寄宿愛群第七重樓上，為彥慈二兄寫春帆一頁。

鈐印：從心、鄧芬

(五) 鄧芬 羅漢

款識：汪二兄屬作蚯蚓描不成，類細筆折蘆法，方家哂之。癸未（1943）十月，從心芬識在還珮廬。

鈐印：從心之作、還珮廬

(六) 鄧芬 荷花

款識：南田草衣方弗之寫似，彥兄正謬，癸未（1943）從心芬。

鈐印：鄧芬、從心先生

(七) 鄧芬 仕女

款識：癸未（1943）小陽月，還珮廬燈下為彥慈二兄汪先生畫〈瑤軒〉并立意，法眼鑒正，從心芬識奉。

鈐印：鄧芬、從心之作、守藝堂

(八) 張祥凝 山水

款識：亂蟬渡水日當午，深竹連山客正眠。靜掩茅齋誰剥啄，松花一寸落門前。癸未（1943）上巳寫似，彥慈二兄正，作齋居士張祥凝。

鈐印：張子、作齋、上下五千

(九) 鄧芬 書法

款識：勿言身後不要名，尚想揮毫一座傾。能事向來非促迫，解衣真出故人情。掇拾餘棄成丹青，湏君不惜千金費。解衣盤礴未必真，已傳紙貴咸陽市。桃李摧殘風雨春，題門吟詠不逢人。故懷未盡還成別，短枕長衾只自親。古集后山詩，呈汪二兄雅正，芬。

鈐印：鄧芬

(十) 李鳳公 渡江

款識：容星犯斗牛，誰識支機石。彥慈畫盟聚正，鳳公。

鈐印：李之鈔、鳳公、壬午、龍暝家灋

(十一) 張祥凝 山水

款識：彥慈畫盟法正，壬午（1942）作齋居士張祥凝。

鈐印：張子、作齋

(十二) 顧士謀 青峰紅樹

款識：青峰紅樹。此陽朔舊遊地也，丙午距今十餘年矣，彥慈方家命畫作此呈正，顧士謀識。

鈐印：士、謀、壬午

(十三) 張祥凝 秋景

款識：彥慈道兄正，壬午（1942）除夕，作齋居士張祥凝寫。

鈐印：作齋、張季

(十四) 盧子樞 古木竹石

款識：古樹依危石，新篁拂晚風。壬午（1942）九月臨黃尊古本似，彥慈道兄正，盧子樞。

鈐印：子樞書畫

(十五) 鄧芬 六根清淨圖

款識：汪二兄屬寫〈六根清淨圖〉，希一笑，芬。

鈐印：鄧芬

(十六) 馮康侯 松山


款識：彥慈道長灋教，壬午（1942）初寒，康侯強。

鈐印：老康、馮大

來源：美國私人收藏





惠如仁嫂夫人  
 廿三  
 年大暑  
 清正  
 悲鴻十九寫少陵詩意于渝郊良風埡  


(inscription)



(detail)



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**Xu Beihong (1895-1953)**

Lady Seated Beneath Bamboo

Ink and colour on paper, framed and glazed

Inscribed and signed Beihong, with two seals of the artist

Dated [minguo] thirty-third year (1944)

100.5cm x 30cm (39½in x 11¾in).

Provenance:

Purchased at Sotheby's Hong Kong, 21 November 1985, Lot 116

Important private collection, Hong Kong

徐悲鴻 十九寫少陵詩意（大暑本） 設色紙本 鏡框  
一九四四年作

款識：惠如仁嫂夫人清正。[民國]卅三年（1944）大暑，悲鴻  
十九寫少陵詩意于渝郊良風埡。

鈐印：東海王孫、徐

來源：

購自於1985年11月21日香港蘇富比拍賣，拍品116號

香港重要私人收藏

水墨人物畫是徐悲鴻傑出藝術成就的一個極為重要的方面。對於中國古典人物畫，他曾指出：「自明清以來，幾無進取，且缺點甚多...如畫衣服難分春夏，開臉一邊一樣，鼻旁只加一筆，童子一笑就老，少艾攢眉即丑等等，豈能為後世法度。」（參見蔣兆和《徐悲鴻彩墨畫序》1958年版。）為此，徐悲鴻試圖用「素描+水墨」的寫實方法，改變傳統人物畫之概念化造型的不足。但他又並非盡棄古法，而是主張「古法之佳者守之，垂絕者繼之，不佳者改之，未足者增之，西方繪畫之可采入者融之」，從而融會所長，貫通古今，創造了具有時代風尚的嶄新國畫。從三十年代創作的《九方皋》、《巴人汲水》，到四十年代早期的《愚公移山》、《泰戈爾像》、《國殤》、《天寒翠袖薄》，再到1949年《在世界和平大會上》等，無一不是徐悲鴻藝術中璀璨奪目的經典。此次上拍的《十九寫少陵詩意（大暑本）》，正是《天寒翠袖薄》的一個重要版本。

該畫作題材取自唐代詩聖杜甫的《佳人》一詩，全詩為：

絕代有佳人，幽居在空谷。自云良家子，零落依草木。  
關中昔喪亂，兄弟遭殺戮。官高何足論，不得收骨肉。  
世情惡衰歇，萬事隨轉燭。夫婿輕薄兒，新人美如玉。  
合昏尚知時，鴛鴦不獨宿。但見新人笑，那聞舊人哭。  
在山泉水清，出山泉水濁。侍婢賣珠回，牽蘿補茅屋。  
摘花不插髮，採柏動盈掬。天寒翠袖薄，日暮倚修竹。

徐悲鴻當年多次以杜甫《佳人》詩意進行創作，所畫佳人身倚修竹，或坐或立，古典美人的形象中卻顯露出民國女子特有的現代氣息。根據陳傳席教授的觀點，徐悲鴻藉此詩意自況，「寓意正直的知識分子不論遇到什麼樣的政治環境，不論自己的勢力如何單薄，都不會趨炎附勢，隨波逐流。」（參見陳傳席所著《巨匠與中國名畫：徐悲鴻》，台灣麥克股份有限公司，台北，1997年，頁104。）

徐悲鴻寫少陵詩意的畫作，雖有參用一些西畫技法，但大體為中國傳統畫法；然而所表現出的人物神情和氣質都是現代的，與傳統仕女畫大異其趣。其造型準確，惟妙惟肖，更是古人所不及。

該題材的創作次數，由徐悲鴻紀念館所藏1944年《天寒翠袖薄》的上款「悲鴻第廿二次寫少陵詩意」，可知至少有二十餘次。然而歷經歲月滄桑，能夠幸運流傳至今、有跡可循的畫作，寥寥可數。現按傳世畫跡記錄，依照創作時序，詳列如下：



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圖1：1938年〈將之南洋過香港本〉



圖2：1942年〈壬午清明本〉



圖3：1942年〈壬午晚秋本〉



圖4：1943年〈大暑本〉

1. 一九三八年〈將之南洋過香港本〉，贈好友鄭子展，鄭健廬、鄭子展昆仲收藏（圖1，《徐悲鴻先生百年誕辰紀念書畫集：鄭健廬、子展昆仲藏品》，Ying Man Co. Ltd., 香港，1995年，頁85）
2. 一九四二年〈壬午清明本〉，贈好友趙誠伯（圖2，1989年11月15日香港蘇富比拍賣，拍品32號）
3. 一九四二年〈壬午晚秋本〉，贈「中英吾兄」，榮寶齋收藏（圖3，《榮寶齋1950-1980三十週年紀念》，榮寶齋，1980年，頁97）
4. 一九四三年〈大暑本〉，贈好友林怨「君墨老友」（圖4，2011年11月4日香港蘇富比拍賣，拍品1551號）

5. 一九四三年〈除夕本〉，「九寫少陵詩意」，徐伯陽收藏（圖5，《徐悲鴻彩墨畫》，人民美術出版社，1959年，頁99）
6. 一九四四年〈甲申春畫本〉，「十五寫少陵詩意」，贈「兩湘先生暨夫人」，徐悲鴻紀念館收藏（圖6，《徐悲鴻畫集（第一集）》，北京出版社，1981年，頁37）
7. 一九四四年〈三月本〉，「第廿二次寫少陵詩意」，徐悲鴻紀念館收藏（圖7，《徐悲鴻畫集（第一集）》，北京出版社，1981年，頁38）
8. 一九四四年〈大暑本〉（此即本次拍賣品），「十九寫少陵詩意」，贈「惠如仁嫂夫人」，香港重要私人收藏（購自1985年11月21日香港蘇富比拍賣，拍品116號）



圖A：1936年〈女子坐像〉



圖B：1940年〈少婦像〉



圖C：1943年〈徐夫人像〉



圖D：1943年〈徐夫人像〉





圖5：1943年〈除夕本〉



圖6：1944年〈甲申春盡本〉



圖7：1944年〈三月本〉



圖E：1944年〈落花人獨立〉

縱觀上述所錄的八個版本，可以發現徐悲鴻的少陵詩意圖，根據創作時代和佳人相貌大致能夠分為兩組：其1942年以前創作的佳人，五官較開，臉型較長，腮骨明顯，髮髻向上盤起；而相對而言，1943年以後所作的佳人，五官精緻，下巴較尖，頭髮向後盤起。這令人不禁聯想到徐悲鴻曲折的愛情故事：徐悲鴻1930年秋與國立中央大學藝術系的旁聽生孫多慈相識，並走入戀愛之途，但由於蔣碧微和孫氏父親的不斷強烈阻撓，無奈於1940年結束「慈悲戀」；1942年底認識中國美術學院資料員廖靜文，1944年2月與廖靜文訂婚，1946年1月正式結婚。如果對比徐悲鴻為孫多慈所畫的1936年〈女子坐像〉（圖A）和1940年〈少婦像〉（圖B），以及他在1943年為廖靜文所畫的兩幅〈徐夫人像〉（圖C、D），我們不難發現，徐悲鴻1942年前所畫的少陵詩意圖中的佳人大抵都有孫多慈的影子，而1943年與廖靜文相戀後所畫的少陵詩意中的佳人皆呈現出廖靜文的樣貌。

倘若再進一步探究，我們更可發現徐悲鴻紀念館所藏1944年〈落花人獨立〉（圖E），竟又是孫多慈的樣貌；而該畫作與廖靜文為原型創作的〈十九寫少陵詩意〉（即本次拍品）皆為卅三年大暑在重慶完成。想必當時藝術家感嘆自己曲折多舛的愛情，想到此時早已嫁人的故人，遂借宋人晏幾道《臨江仙》的「落花人獨立，微雨燕雙飛」詞意，繪畫抒發無限惆悵。至於上述二幅畫作的創作時間，具體孰先孰後，尚留待考證。

從目前可尋的少陵詩意題材畫蹟來看，徐悲鴻筆下的佳人採取站姿者較為常見，而採取坐姿的佳人比較稀少，唯有徐悲鴻紀念館藏〈日暮倚修竹（甲申春盡本）〉及本次拍品〈十九寫少陵詩意（大暑本）〉二件採取坐姿。若再細究此二者在構圖、開臉以及修竹畫法等方面的異同高下，不難發現〈十九寫少陵詩意（大暑本）〉實為徐悲鴻水墨仕女畫中難得一見的精品。

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728

728

Wang Yachen (1894-1983)

Lotus

Ink and colour on paper, hanging scroll  
Signed Wang Yachen, with one seal of the artist

Inscribed by Zheng Shanxi (b.1921), dated [minguo] sixty-ninth year (1980)

126.5cm x 58cm (49<sup>3</sup>/<sub>4</sub>in x 22<sup>3</sup>/<sub>4</sub>in).

HK\$40,000 - 60,000

US\$5,200 - 7,700

Provenance: private collection, Taiwan

汪亞塵 荷花 設色紙本 立軸

款識：汪亞塵。

鈐印：亞塵旅美之作

題跋：蓮花蓮葉滿池塘，不但花香水亦香。姊妹折時休折盡，留花幾朵護鴛鴦。善禧書呈袁梅老師教正，[民國]六十九年（1980）初夏於稻江。

鈐印：鄭善禧印、庚申

來源：台灣私人收藏

729

Pu Ru (1896-1963)

Children Playing

Ink and colour on paper, framed and glazed  
Inscribed and signed Xinyu, with three seals of the artist

43.5cm x 19cm (17<sup>1</sup>/<sub>2</sub>in x 7<sup>1</sup>/<sub>2</sub>in).

HK\$50,000 - 70,000

US\$6,400 - 9,000

Provenance: private collection, Hong Kong

溥儒 嬰戲圖 設色紙本 鏡框

款識：婉孌寒珠箔，秋風繡葆開。夢蘭天上落，攀桂月中來。學步搖金鎖，牽衣繞玉臺。擇鄰應得地，琪樹倚雲栽。詠跑泉小兒，王美泉詩意，心奮。

鈐印：溥儒之印、舊王孫、松巢客

來源：香港私人收藏

730

Pu Ru (1896-1963)

Lohan and Dragon

Ink on paper, hanging scroll

Inscribed and signed Xinyu, with one seal of the artist

Dated gengyin year (1950)

93cm x 30cm (36<sup>1</sup>/<sub>2</sub>in x 11<sup>3</sup>/<sub>4</sub>in).

HK\$80,000 - 120,000

US\$10,000 - 15,000

Provenance: private collection, Taiwan

溥儒 降龍羅漢 水墨紙本 立軸  
一九五〇年作

款識：我以慈憫故，能使猛者良。毒龍負其嗔，振鬣凌滄浪。呪鉢納四海，三千一粟藏。狂象受調禦，虎豹失披猖。不見文殊座，猊貌依法王。今之慧定力，劍樹成道場。庚寅（1950）秋八月，心奮並偈。

鈐印：溥儒

來源：台灣私人收藏



我以慈憫心能使猛若良毒就其  
 真根氣凌凌浪浪呢鋒納四海三千一  
 重藏狂象受調御布約失披指不見  
 文殊座後依法王合之慧定力  
 成道場  
 庚寅秋八月 心齋筆



730

婉婉寒珠隨秋風繡葉開夢蘭天  
 上若掛屏桂月中來半步搖金鎖宇衣統  
 玉室擇鄰庭得地琪樹倚雲栽  
 詠詠泉不負王美泉詩意 心齋



729



731



731

Wu Zishen (1894-1972) and Pu Quan (1913-1991)

Pine Tree and Lotus

Ink or ink and colour on paper, two hanging scrolls

Each inscribed and signed Wu Huayuan or Pu Quan, each with three or two seals of the artists

The pine dated yihai year (1935)

Pine 108cm x 30.5cm (42½in x 11¾in) and Lotus 100.5cm x 32cm (39¾in x 12½in). (2).

HK\$40,000 - 60,000

US\$5,200 - 7,700

Provenance: private collection, Norway

吳子深/溥佺 松樹/荷花 水墨/設色紙本 立軸二幅

(一) 吳子深 松樹 一九三五年作  
款識：老節拂高雲，喬松含宿雨，託根拳石畔，時有清風起。乙亥（1935）七月二日寫祝惠簾仁兄五十晉六壽，吳華源。  
鈐印：吳華源、子深書畫、吳華源印

(二) 溥佺 荷花  
款識：松窗居士溥佺寫。  
鈐印：溥佺長壽、松窗居士

來源：挪威私人收藏

732

Li Kuchan (1899-1983)

Fish

Ink on paper, hanging scroll

Inscribed and signed Kuchan, with four seals of the artist

Dated wuwu year (1978)

68.5cm x 34.5cm (27in x 13½in).

HK\$40,000 - 60,000

US\$5,200 - 7,700

Provenance:

Acquired at Christie's London in the 1980s

Currently in a Taiwanese private collection

李苦禪 年年有餘 水墨紙本 立軸  
一九七八年作

款識：有清一代，寫魚者唯朱雪个與李姓江耳，餘則自鄧以下矣。戊午（1978）春二月，八十一叟苦禪寫。  
鈐印：李英之印、苦禪、以學愈愚、苦禪八旬老筆

來源：

1980年代購自於英國倫敦佳士得拍賣  
現為台灣私人收藏





732



733



733

Deng Sanmu (1898-1963)

Couplet of Calligraphy

Ink on paper, pair of hanging scrolls

Inscribed and signed Laotie, with three seals of the artist  
132.5cm x 33cm (52¼in x 13in) each. (2).

HK\$40,000 - 60,000

US\$5,200 - 7,700

Provenance: private collection, Taiwan

鄧散木 行書對聯 水墨紙本 立軸一對

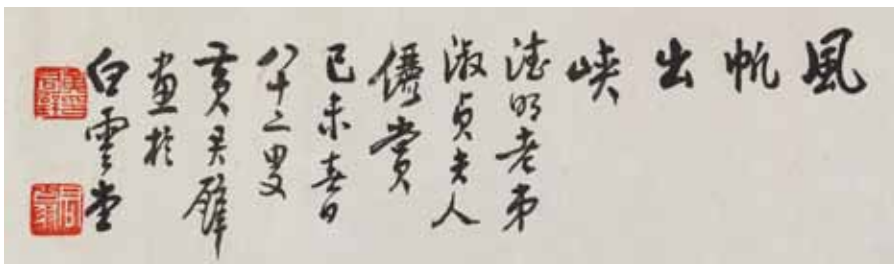
款識：野飛花不斷，春在樹無聲。老鐵。

鈐印：鄧翁翼飛、鈍鐵大利、來與彌陀共龕

來源：台灣私人收藏



734



(inscription)

734

**Huang Junbi (1898-1991)**

*Sailing Out of the Canyon*

Ink on paper, mounted on foam board

Signed Huang Junbi, with four seals of the artist

Dated jiwei year (1979)

60.5cm x 121cm (23<sup>3</sup>/<sub>4</sub>in x 47<sup>3</sup>/<sub>4</sub>in).

HK\$200,000 - 300,000

US\$26,000 - 39,000

Provenance:

Acquired directly from the artist by one of his students in San Francisco

黃君璧 風帆出峽 水墨紙本 鏡片 一九七九年作

款識：風帆出峽。德明老弟，淑貞夫人儷賞，己未（1979年）春日，八十二叟黃君璧畫於白雲堂。

鈐印：白雲堂、君翁、黃君璧印、浩蕩閒心存萬里

來源：黃君璧在舊金山的弟子直接得自畫家本人

735

**Huang Junbi (1898-1991)**

*Nine Curves*

Ink and colour on paper, framed and glazed

Inscribed and signed Huang Junbi, with three seals of the artist

94.5cm x 56cm (37<sup>1</sup>/<sub>4</sub>in x 22in).

HK\$250,000 - 350,000

US\$32,000 - 45,000

Exhibited: *'Masterpieces of Huang Chun-Pi'*, The National Arts Club, New York, 3 May - 31 May 1989

Published: *Huang Chun-Pi*, The National Arts Club, New York and Pacific Cultural Foundation, Taipei, 1989, p.18

黃君璧 九曲圖 設色紙本 鏡框

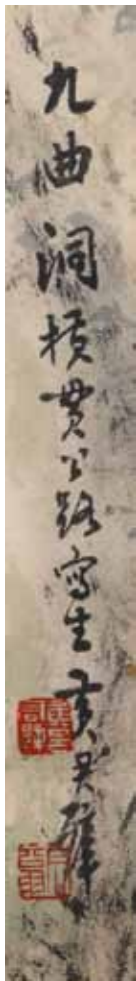
款識：九曲洞。橫貫公路寫生，黃君璧。

鈐印：黃君璧印、君翁、白雲堂

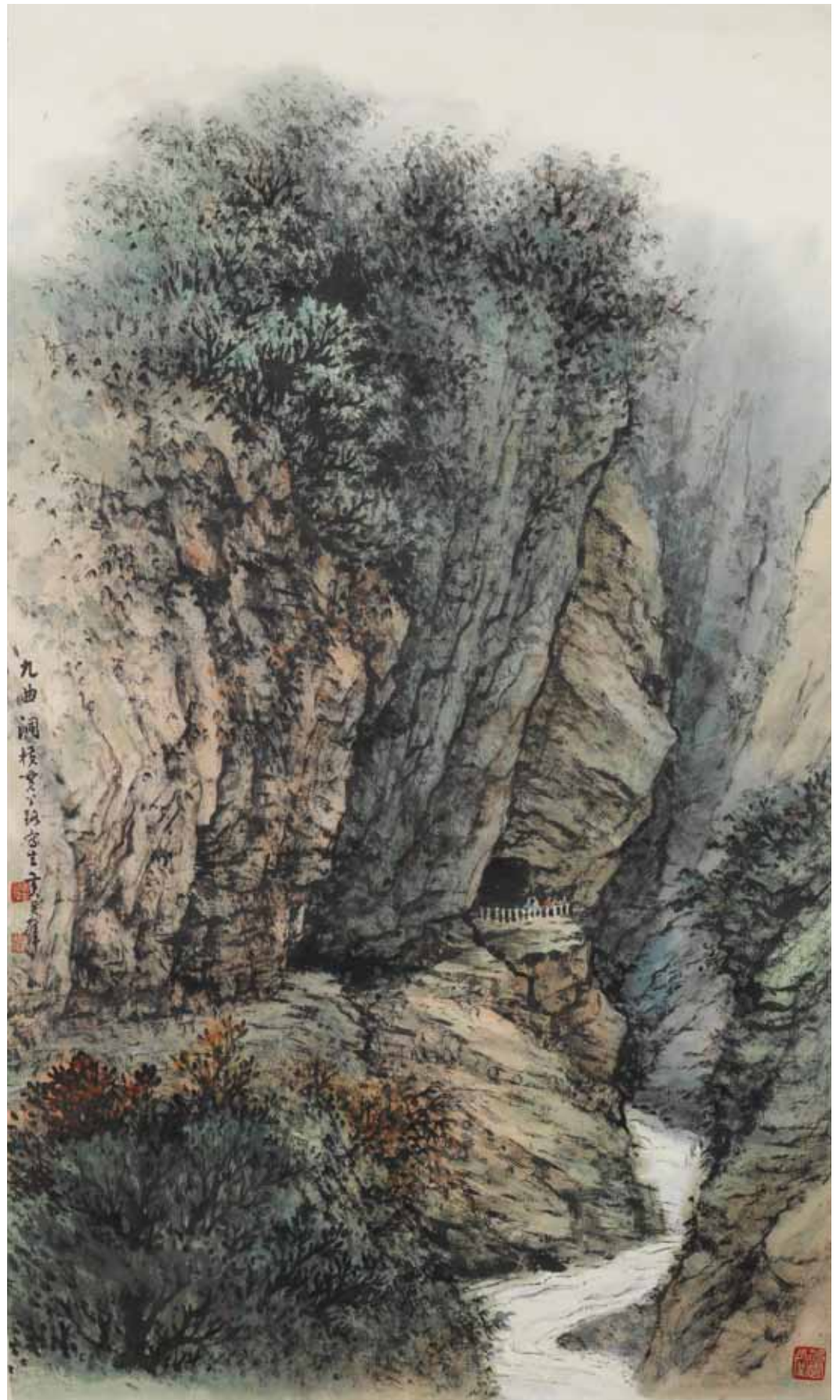
展覽：「黃君璧作品展」，美國紐約市國家藝術俱樂部，1989年5月3日至5月31日

出版：《黃君璧作品展》，美國紐約市國家藝術俱樂部、台灣台北太平洋文化基金會出版，1989年，頁18

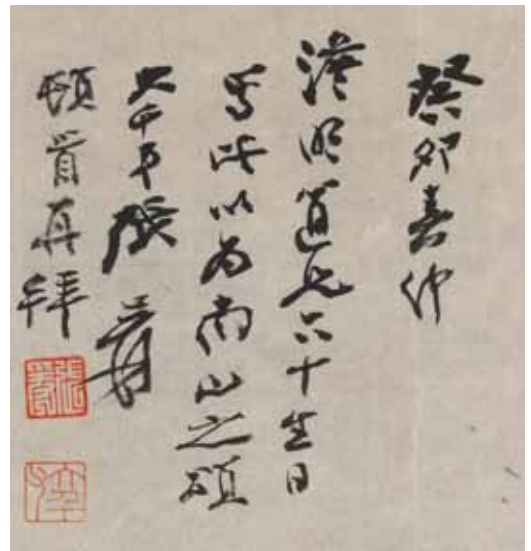




(inscription)



735



(inscription)

736

Zhang Daqian (1899-1983)

Mountain Trip

Ink and colour on paper, mounted on foam board

Inscribed and signed Zhang Yuan, with three seals of the artist

Dated guimao year (1963)

123cm x 56cm (48½in x 22in).

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

US\$90,000 - 130,000

Provenance: an American private collection

張大千 遊山圖 設色紙本 鏡片 一九六三年作

款識：癸卯（1963）春仲，澹明道長六十生日寫此以為南山之頌，大千弟張爰，頓首再拜。

鈐印：張爰、大千父、丹青不知老

來源：美國私人收藏



737

Zhang Daqian (1899-1983)

Pine

Ink and colour on paper, hanging scroll

Inscribed and signed Daqian, with two seals of the artist

Dated wuzi year (1948)

131.5cm x 66cm (51¾in x 26in).

HK\$400,000 - 600,000

US\$52,000 - 77,000

Provenance: formerly in a Californian private collection

張大千 松 設色紙本 立軸 一九四八年作

款識：龍翻海島任吾掃，愛爾延年，南山共老。戊子（1948）春日，用大滌法作於大風堂下，大千居士爰。

鈐印：西川張爰、金石同壽

來源：美國加州私人舊藏





738

738

Zhang Daqian (1899-1983)

Red Lotus

Ink and colour on paperboard, framed and glazed

Inscribed and signed Yuan, with four seals of the artist

Dated eighty-one years old (1979)

44.5cm x 75cm (17½in x 29½in).

HK\$600,000 - 900,000

US\$77,000 - 120,000

Provenance:

Acquired directly from the artist by the previous owner

Currently in an American private collection

張大千 紅荷 設色紙卡 鏡框 一九七九年作

款識：荷花世界夢俱香，八十一叟（1979）爰。

鈐印：張爰之印、大千居士、摩耶精舍、己未

來源：

前任收藏家直接得自畫家

現為美國私人收藏

739

Zhang Daqian (1899-1983)

Lotus

Ink and colour on paper, hanging scroll

Inscribed and signed Daqian Zhang Yuan, with two seals of the artist

Dated yiyou year (1945)

137.5cm x 66cm (54¼in x 26in).

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

US\$210,000 - 330,000

Provenance: private collection, Hong Kong

張大千 荷花 設色紙本 立軸 一九四五年作

款識：兆桐仁兄方家正之。乙酉（1945）二月，大千張爰。

鈐印：張爰之印信、大千居士

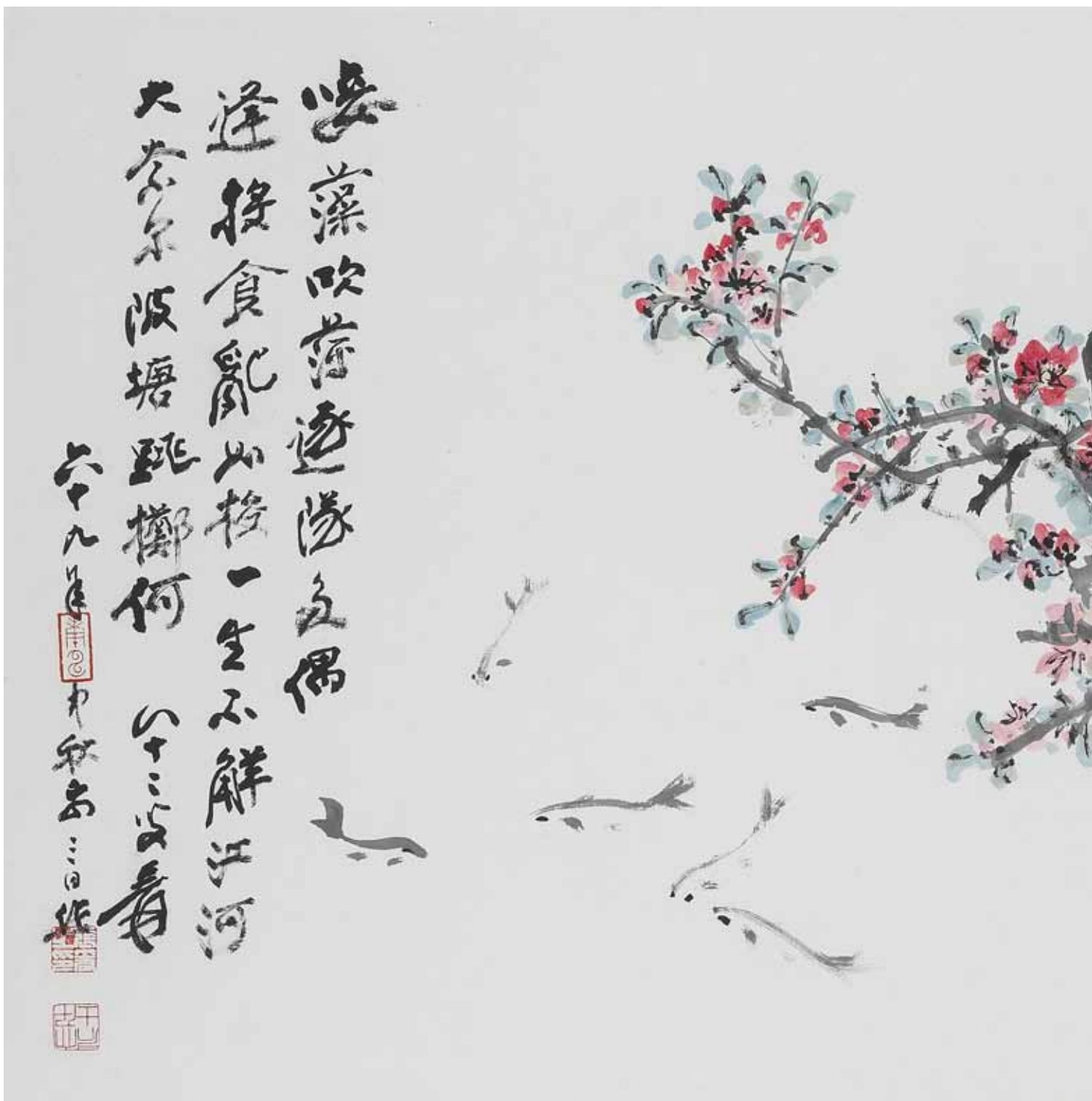
來源：香港私人收藏





(inscription)





740

Zhang Daqian (1899-1983)

Peach Blossoms, Fish and Bird

Ink and colour on paper, framed and glazed

Inscribed and signed Yuan, with five seals of the artist

Dated [minguo] sixty-ninth year (1980)

47.5cm x 95cm (18 3/4in x 37 1/2in).

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

US\$150,000 - 230,000

Provenance: private collection, Taiwan





張大千 桃花/游魚/小鳥 設色紙本 鏡框 一九八〇年作

款識：唼藻吹萍逐隊多，偶逢投食亂如梭。一生不解江河大，奈爾陂塘跳擲何。八十二叟爰，[民國]六十九年（1980）中秋前三日作。

鈐印：庚申、張爰之印、大千居士、摩耶精舍、大千豪髮

來源：台灣私人收藏

本幅為畫家晚歲作品，當時張大千目力漸退，非但無損其作畫熱忱和水平，有時更為作品平添一份拙樸的趣味。當時，其畫作多由秘書與親人負責鈐印，本幅的「大千居士」一印上下反轉，相信為其親自所蓋，而非假他人之手。大千的桃花游魚系列畫作極少繪有小鳥，本幅匠心獨運，巧置一鳥於湖石之上，令畫面奇趣頓生，尤為罕見珍貴。此畫蓋有大千五璽，推知為居士甚為喜愛並十分滿意之作。



741

**Zhang Daqian (1899-1983)**

Blue and Red Lotus

Ink and colour on paper, framed and glazed

Inscribed and signed Yuan, with four seals of the artist

Dated wuwu year (1978)

49cm x 106cm (19¼in x 41¾in).

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

**US\$450,000 - 710,000**

Provenance: acquired directly from the artist by the previous owner in 1978

Published: Chan Liu Art Monthly, No. 258, Chan Liu Art Monthly Publishing Ltd., Taipei, 2012, pp.24, 28-29

張大千 彩荷 設色紙本 鏡框 一九七八年作

款識：朱闌過雨黃月生，綃衣初試五銖輕。稍憐翠珮紅妝句，不稱江妃出浴情。戊午（1978）長夏雙溪追暑作，八十叟爰。

鈐印：張爰之印、大千居士、己亥己巳戊寅辛酉、摩耶精舍

來源：前任收藏家於1978年直接得自畫家

出版：《長流藝聞》，258期，長流藝聞雜誌社，台北，2012年，頁24、28—29





大千愛荷，其到之處均見芙蓉芳蹤，甚至在敦煌時期，亦嘗試移植荷花，可說是愛荷成癡。居士畫荷亦是一絕，被巴東喻為「荷之代言者」。本幅繪於畫家晚歲，時值炎夏，摩耶精舍的荷花悄然吐芬，大千揮筆而成此圖，情理態兼備。張大千熟知荷的花梗葉莖及習性生態，此為物理。他畫荷主張：「表現它出污泥而不染的『清妍豔麗』、『香遠益清』的性格。」

（《張大千畫語錄圖釋》，陳洙龍編著，1999年，頁66。），是為物情。此幅〈彩荷〉取勢向左，大筆揮灑如傘青蓋，莖葉交錯中露出初綻芙蕖，荷葉之間點綴新荷含苞待放，盡顯畫家對物態了然於心。

他以大寫意筆法渲染夏日荷塘的香氣薰風，畫面水氣充盈，濕潤涼意幾透紙而出。花青潑墨荷葉濃淡滲化，未覺累贅，兩朵荷花先以粉紅淡染，復於花尖施濃墨，重彩敷色，顯露大千晚年用色之精妙。花姿嫵媚娉婷，隱約見於葉叢間，恰如大千所作的七絕題詩：「稍憐翠珮紅粧句，不稱江妃出浴情」，自言筆下荷花的出塵之美，清新脫俗，並非一般詠讚人間脂粉的詩句可比擬。此詩亦曾見於畫家類似題材作品，為其得意之作。全幅寫來清麗柔婉，有天趣之美。由題識「戊午長夏雙溪消暑作」可得知，本幅正畫於1978年8月摩耶精舍剛落成之時。由筆墨、用色到題詩，流露畫家於遷入雙溪新居的閒適心境，屬居士悠然之作。





742

Zhang Daqian (1899-1983)

Mountains and Streams

Ink and colour on paper, framed and glazed  
Inscribed and signed Yuan, with four seals of  
the artist

Dated [minguo] sixty-eighth year (1979)

91cm x 34cm (35 3/4in x 13 1/4in).

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

US\$360,000 - 620,000

Published: *Chang Dai-chien's Calligraphy  
and Painting Collection, Volume II*, National  
Museum of History, Taipei, 1980, plate 64,  
p.76

張大千 林窈清湫 設色紙本 鏡框  
一九七九年作

款識：穿連林窈下清湫，逝水秋來貫百  
流。行遍秋山愛幽樹，高懷惟是有巢  
由。[民國]六十八年（1979）冬十一月，  
八十一叟爰。

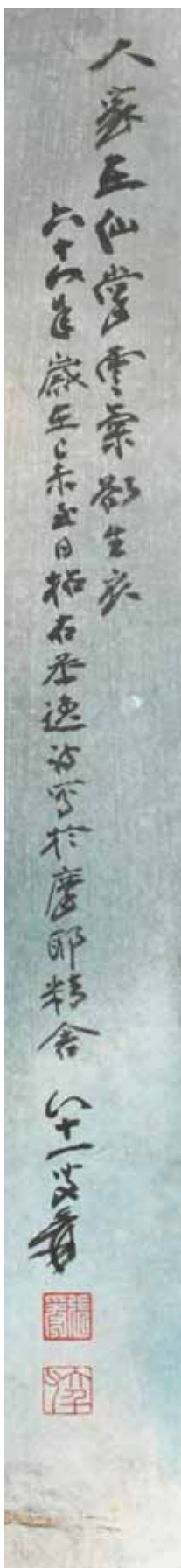
鈐印：己未、張爰之印、大千居士、摩  
耶精舍

出版：《張大千書畫集，第二集》，國  
立歷史博物館，台北，1980年，圖版64  
，頁76

註：張大千的作品於1959年首次在台  
國立歷史博物館展出，此後雙方合作往  
來漸趨緊密。1980年起，台北國立歷史  
博物館陸續編印《張大千書畫集》系列  
叢書，至1990年止，共出版七冊，被眾  
多藏家視為收藏張大千書畫的重要參考資  
料。本幅〈林窈清湫〉錄入《張大千書畫  
集》第二集，現藏家於1981年購入後一  
直珍以重之，畫幅狀況完好，更保存原有  
的裝池，迄今釋出，實屬難得。

張大千曾謂畫好山水，筆墨、意境，缺一  
不可。本幅取鳥瞰視角，山勢隨雲霧蜿蜒  
而上。留白與著色處虛實相輔，互生變  
化，頓生煙嵐雲氣徊盪之感，從而分出前  
中後三景，足見佈局用心。山石線條俐  
落，無刻意雕琢之氣，用色擦染亦見筆  
痕，可見繪此幅時，畫家運筆何其暢快。  
遠山石坡以分層淡墨或皴或染，中峰山脊  
與近景群樹以濃墨和焦墨突出強調，整體  
用墨輕重乾濕控制得宜，所謂墨分五色，  
於此有絕佳示範。綜幅觀之，畫面明淨清  
朗，墨調酣暢，體現了大千晚年筆墨揮灑  
從容的面貌。





(inscription)

743

Zhang Daqian (1899-1983)

Blue and Green Mountain

Ink and colour on paper, framed and glazed

Inscribed and signed Yuan, with four seals of the artist

Dated jiwei year (1979)

75cm x 45cm (29½in x 17¾in).

HK\$4,200,000 - 6,200,000

US\$540,000 - 800,000

Provenance: acquired directly from the artist by the previous owner in 1979

Published: *The Peak of Chinese Culture in Five Thousand Years - Contemporary Ink Colour Painting Selected Collection*, Chan Liu Art Museum, Taipei, 2011, p.114

張大千 人家在仙掌 設色紙本 鏡框 一九七九年作

款識：人家在仙掌，雲氣欲生衣。六十八年歲在己未（1979）至日，拈右丞逸詩，寫於摩耶精舍，八十一叟爰。

鈐印：張爰、大千父、摩耶精舍、己未

來源：前任收藏家於1979年直接得自畫家

出版：《五千年巔峰—中國近現代彩墨名家精選集》，長流美術館，台北，2011年，頁114

張大千嗜好山水，不辭千里之苦，壯遊名山大川，對各地山貌瞭如指掌。歷年累月下來，胸中自有丘壑，曾言：「心中有個神仙境界，就可以畫出一個神仙境界」。此畫上題識「人家在仙掌，雲氣欲生衣」出自唐王維句，錄入《全唐詩》。宋蘇東坡評摩詰詩畫「詩中有畫，畫中有詩」。王維此詩意境高遠，甚具畫意，明董其昌亦曾以此詩入畫。大千於此「拈右丞逸詩」，畫來有得心應手之感，遂成本幅詩畫逸品。

觀乎此幅造境玄妙，韻致出塵。一九六〇年代後，大千筆墨更形寫意恣放，並開創破墨潑彩技法。有說張大千因眼疾困擾或從西方藝術吸取養分，才有此等創新。對此他一概否認，表明此種畫風始於唐王洽，自己只是把被遺忘已久的技法重現於世。本幅〈人家在仙掌〉展現畫家晚年潑彩純熟期的技法和趣味，山體不重皴寫，以大筆暈染而成。色墨交融且層次豐富，墨調中見花青與淺赭，配以留白，烘托出煙嵐雲靄徘徊於山嶺之間。大千再以細筆勾勒近岩，焦墨寫樹，近岸築橋，於墨色流轉處補綴屋宇人家，更顯嵐氣繞山。整體潑寫並施，雖屬畫家晚年作品，但大處淋漓盡致，小處細心經營，題字、鈐印位置講究，無一馬虎。大千自言六十歲以後「以心為師」，此幅山水雖以王維句為題，但境界超脫若此卻是畫家心中「神仙境界」的呈現。









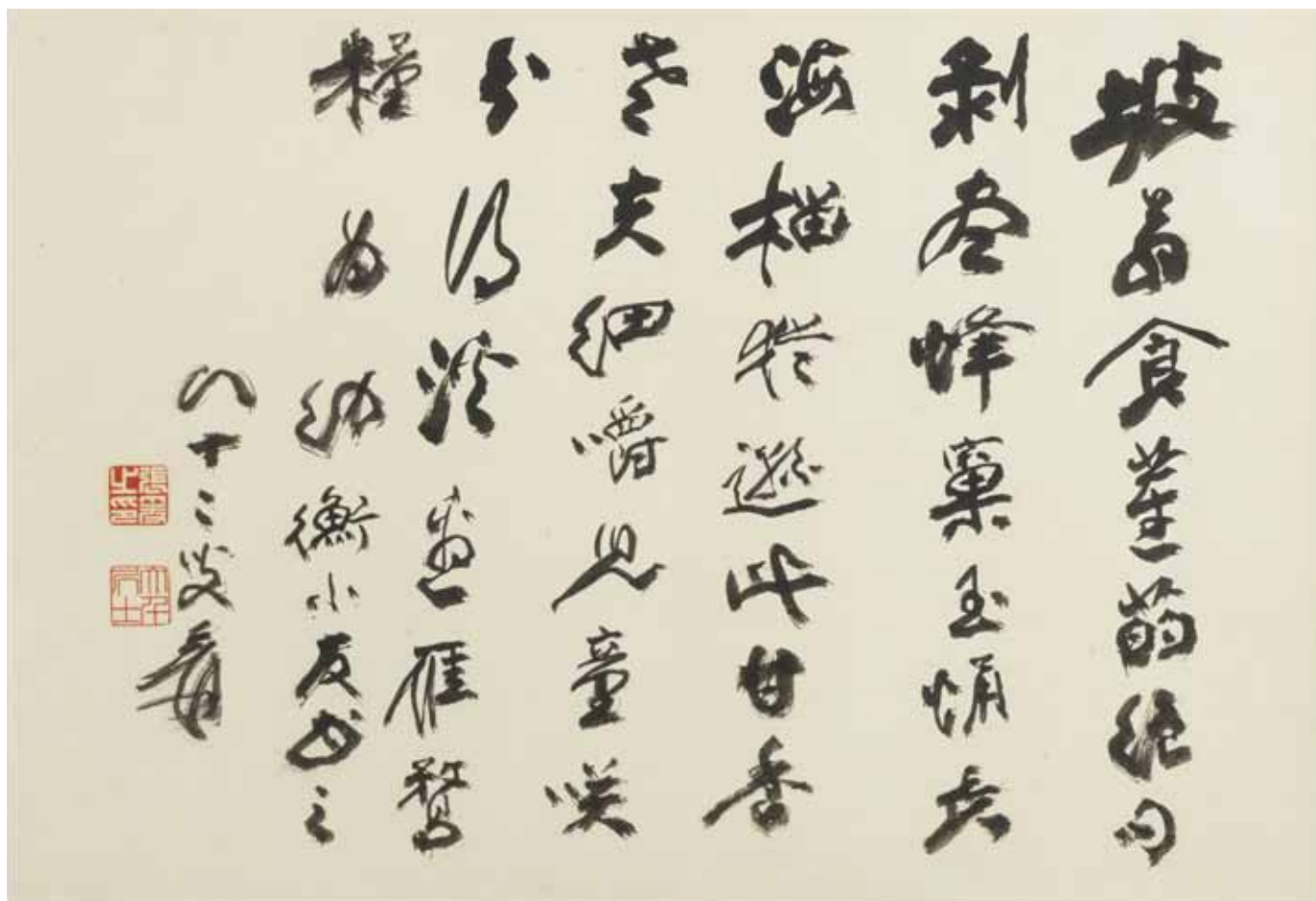
南无阿弥陀佛

丁巳



人壽正仙堂雲葉都生衣

今歲正歲正未出日枯石聖逸訪可於唐



744

744

Zhang Daqian (1899-1983)

Calligraphy

Ink on paper, framed and glazed

Inscribed and signed Yuan, with two seals of the artist

Dated eighty-two years old (1980)

30cm x 44cm (11<sup>3</sup>/<sub>4</sub>in x 17<sup>1</sup>/<sub>4</sub>in).

HK\$180,000 - 250,000

US\$23,000 - 32,000

Provenance: acquired directly from artist by the former Taiwanese private collector

張大千 坡翁食蓮葯絕句 水墨紙本 鏡框 一九八〇年作

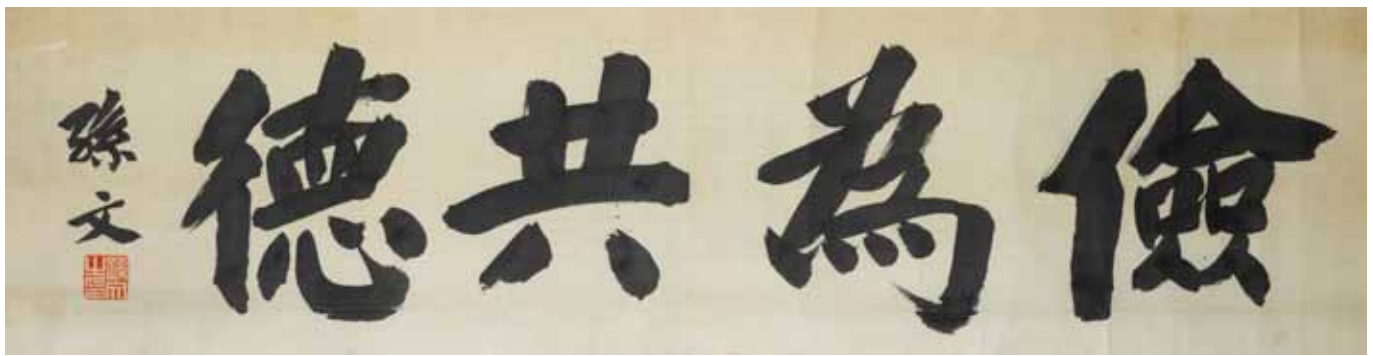
款識：坡翁食蓮葯絕句。剝盡蜂窠玉蛹長，海榴猶遜此甘香。老夫細嚼兒童笑，分得溪邊雁鷺糧。為幼衡小友書之，八十二叟（1980）爰。

鈐印：張爰之印、大千居士

來源：台灣私人舊藏直接得自畫家

此幅作品上款幼衡，即馮幼衡女士。馮女士是張大千晚年的秘書，與先生相知甚深，著有《形象之外：張大千的生活與藝術》（九歌出版社，台北，1983）。書中〈芙蓉·蓮花·及其他〉一章，細述了獲贈此書法的經過。一天，張大千正跟馮幼衡解釋「荷」、「蓮」、「芙蓉」之所指時，興之所致，想起宋蘇東坡一首關於與溪邊鳥兒爭食蓮子的詩，即席以其「藝壇盟主」牛耳筆書之。馮幼衡見全幅寫來如「行雲流水」，即請先生贈之，大千欣然答應，又加書「為幼衡小友書之，八十二叟爰。」，並鈐印二枚。是故此幅書法實屬居士乘興之筆，有其典故，並非泛泛應酬之作。





745



746

745

**Sun Wen (1866-1925)**

Calligraphy

Ink on silk, framed and glazed

Inscribed and signed Sun Wen, with one seal of the artist

31.5cm x 122cm (12½in x 48in).

HK\$100,000 - 150,000

US\$13,000 - 19,000

Provenance: private collection, Taiwan

孫文 儉為共德 水墨絹本 鏡框

款識：儉為共德。孫文。

鈐印：孫文之印

來源：台灣私人收藏

746

**Sun Yunsheng (1918-2000)**

Blue and Gold Mountain

Ink and colour on gilt ground paperboard, framed and glazed

Inscribed and signed Sun Yunsheng, with two seals of the artist

Dated jiazi year (1984)

59cm x 98.5cm (23¼in x 37¾in).

HK\$60,000 - 80,000

US\$7,700 - 10,000

Provenance: an American private collection

孫雲生 金碧山水 設色金箋 鏡框 一九八四年作

款識：蘭月女士清賞，甲子（1984）六月，孫雲生家瑞。

鈐印：孫家瑞印、雲生

來源：美國私人收藏

747

**Lin Fengmian (1900-1991)**

Golden Forest

Ink and colour on paper, framed and glazed

Signed Lin Fengmian, with one seal of the artist

65.5cm x 65.5cm (25<sup>3</sup>/<sub>4</sub>in x 25<sup>3</sup>/<sub>4</sub>in).

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

**US\$190,000 - 320,000**

Provenance: a Hong Kong private collector, acquired directly from the artist in the late 1970s



(signature)

林風眠 金色山林 設色紙本 鏡框

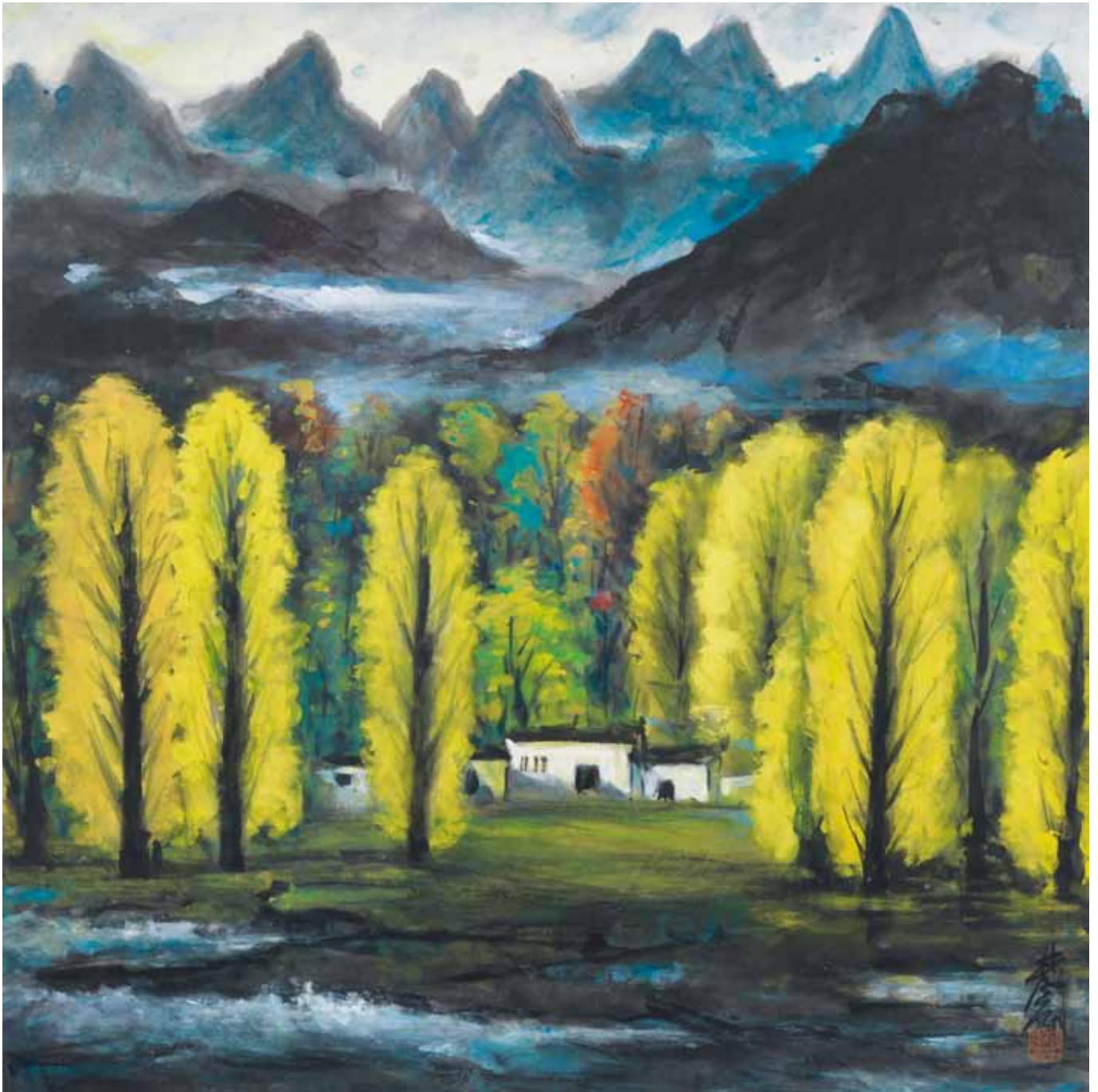
款識：林風眠。

鈐印：林風暝印

來源：香港私人收藏家於1970年代末期直接得自畫家

無論是藝術路還是人生路，林風眠都遭遇過不少挫折。惟即使環境再困頓，磨練再艱苦，他從未放棄對美的追求，對生活的希望。林風眠生於廣東梅縣的一個小山村，往後飄泊的日子裡，心中樸實寧靜的故鄉風景一直是他危難中的慰藉，並化為筆下的小屋、山林、藍天和流水，因此，林風眠的風景畫總讓觀者感到格外的平靜與祥和。〈金色山林〉畫面明媚優美，遠山群峰，近岸流水，一縷陽光穿透山林照耀著簡樸屋舍，和藹怡人。林風眠曾到法國習西畫，回國後一直主張國畫未來應「融和中西」。本幅色光層次豐富，色彩斑斕，畫家把西方用色手法融合墨彩當中，線條和意韻仍然保留著國畫的審美情趣，風格筆法自成一方天地。















748

748

**Wang Xuetao (1903-1982)**

Flowers and Insects

Ink and colour on paper, a set of four hanging scrolls

Each inscribed and signed Xuetao, with one seal of the artist

One dated bingxu year (1946)

137.5cm x 34.5cm (54¼in x 13½in) each. (4).

HK\$150,000 - 250,000

US\$19,000 - 32,000

Provenance: private collection, Taiwan

王雪濤 花卉草蟲 設色紙本 立軸四幅 一九四六年作

(一)

款識：丙戌（1946）春月，雪濤寫。

鈐印：老雪

(二)

款識：雪濤。

鈐印：老雪

(三)

款識：雪濤。

鈐印：老雪

(四)

款識：雪濤。

鈐印：老雪

來源：台灣私人收藏





749



750

749

**Wang Xuetao (1903-1982)**

Sponge Gourds, Insects and Birds

Ink and colour on paper, mounted on foam board

Inscribed and signed Xuetao, with three seals of the artist  
42.5cm x 94cm (16¾in x 37in).

**HK\$70,000 - 100,000**

**US\$9,000 - 13,000**

Provenance: private collection, Hong Kong

王雪濤 絲瓜蟲鳥 設色紙本 鏡片

款識：雪濤。

鈐印：遲園、王雪濤印、故人云散盡

來源：香港私人收藏

750

**Ding Yanyong (1902-1978)**

Bird and Plum Flowers

Ink and colour on paper, horizontal scroll

Inscribed and signed Ding Yanyong, with one seal of the artist  
Dated dingsi year (1977)

44cm x 138.5cm (17¼in x 54½in).

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

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

Provenance: acquired directly from the artist by the present owner

Published: *Childlike Sentiments - Works of Professor Ting Yen-Yung*, Yi-Yih Publishing Co. Ltd., Hong Kong, 2008, pp.56-59

丁衍庸 梅花小鳥 設色紙本 橫披 一九七七年作

款識：寒到十分清到骨，幾生修得到梅花。丁巳（1977）冬月，為月白女隸寫，丁衍庸。

鈐印：牛銖

來源：現藏家直接得自畫家

出版：《丁衍庸赤子情懷》，一葉出版社有限公司，香港，2008年，頁56-59



751

751

**Ding Yanyong (1902-1978)**

No Word I Dare Utter in Front of A Parrot

Ink and colour on paper, hanging scroll

Inscribed and signed Ding Yanyong, with one seal of the artist

Dated dingsi year (1977)

70.5cm x 69.85cm (27<sup>3</sup>/<sub>4</sub>in x 27<sup>1</sup>/<sub>2</sub>in).

HK\$50,000 - 70,000

US\$6,400 - 9,000

Provenance: acquired directly from the artist by the present owner

Published: *Childlike Sentiments - Works of Professor Ting Yen-Yung*, Yi-Yih Publishing Co. Ltd., Hong Kong, 2008, pp.50-51

丁衍庸 鸚鵡前頭不敢言 設色紙本 立軸  
一九七七年作

款識：鸚鵡前頭不敢言。月白女弟清玩，  
丁巳（1977）冬日，丁衍庸。

鈐印：牛銖

來源：現藏家直接得自畫家

出版：《丁衍庸赤子情懷》，一葉出版社  
有限公司，香港，2008年，頁50-51

752

**Ding Yanyong (1902-1978)**

A Peacock, A Great Beauty

Ink and colour on paper, framed and glazed

Inscribed and signed Ding Yanyong, with one seal of the artist

Dated dingsi year (1977)

81cm x 83cm (31<sup>3</sup>/<sub>4</sub>in x 32<sup>3</sup>/<sub>4</sub>in).

HK\$80,000 - 120,000

US\$10,000 - 15,000

Provenance: acquired directly from the artist by the present owner

Published: *Childlike Sentiments - Works of Professor Ting Yen-Yung*, Yi-Yih Publishing Co. Ltd., Hong Kong, 2008, pp.46-47

丁衍庸 孔雀名花 設色紙本 鏡框  
一九七七年作

款識：孔雀名花。丁巳（1977）秋日，  
丁衍庸。

鈐印：丁虎

來源：現藏家直接得自畫家

出版：《丁衍庸赤子情懷》，一葉出版社  
有限公司，香港，2008年，頁46-47



752



753

**Ding Yanyong (1902-1978)**

Chrysanthemums and Insect

Ink and colour on paper, hanging scroll

Inscribed and signed Ding Yanyong, with one seal of the artist

Dated dingsi year (1977)

69cm x 65cm (27¼in x 25½in).

HK\$40,000 - 60,000

US\$5,200 - 7,700

Provenance: acquired directly from the artist by the present owner

丁衍庸 菊花絡緯 設色紙本 立軸  
一九七七年作

款識：堆清尋冒雨，白雪已盈盤。為問陶彭澤，花黃楓自丹。月白女弟清玩，丁巳（1977）冬日，丁衍庸。

鈐印：牛銖

來源：現藏家直接得自畫家



753

754

**Ding Yanyong (1902-1978)**

Goldfish and Hibiscuses

Ink and colour on paper, hanging scroll

Inscribed and signed Ding Yanyong, with one seal of the artist

Dated dingsi year (1977)

87cm x 69cm (34¼in x 27¼in).

HK\$50,000 - 70,000

US\$6,400 - 9,000

Provenance: acquired directly from the artist by the present owner

丁衍庸 芙蓉金魚 設色紙本 立軸  
一九七七年作

款識：芙蓉十二城，聞是仙人宅，獲將潤底霞，贈取冶游客。藍詩女弟子清玩，丁巳（1977）秋日，丁衍庸。

鈐印：丁虎

來源：現藏家直接得自畫家



754



755

**755**  
**Ding Yanyong (1902-1978)**  
 Mandarin Ducks in Lotus Pond  
 Ink and colour on paper, hanging scroll  
 Inscribed and signed Ding Yanyong, with one seal of the artist  
 Dated jiyou year (1969)  
 77cm x 30cm (30½in x 11¾in).  
**HK\$40,000 - 60,000**  
**US\$5,200 - 7,700**

Provenance: private collection, Hong Kong

丁衍庸 荷塘鴛鴦 設色紙本 立軸 一九六九年作  
 款識：己酉（1969）長夏，丁衍庸寫。  
 鈐印：叔旦

來源：香港私人收藏



756

**756**  
**Ye Qianyu (1907-1995)**  
 Pakistani Dance  
 Ink and colour on paper, hanging scroll  
 Inscribed and signed Qianyu, with two seals of the artist  
 Dated 1983  
 69cm x 46cm (27¼in x 18¼in).  
**HK\$50,000 - 70,000**  
**US\$6,400 - 9,000**

Provenance: private collection, Hong Kong

葉淺予 巴基斯坦舞姿 設色紙本 立軸 一九八三年作

款識：一九八三春，淺予為曲阜師院畫巴基斯坦舞姿。  
 鈐印：葉、淺予

來源：香港私人收藏





757

**757**  
**Hu Yefo (1908-1980)**  
 Lady Holding a Fan  
 Ink and colour on paper, hanging scroll  
 Inscribed and signed Yefo, with three seals of the artist  
 Dated gengyin year (1950)  
 65cm x 24cm (25½in x 9½in).  
**HK\$40,000 - 60,000**  
**US\$5,200 - 7,700**

Provenance: private collection, California

胡也佛 執扇仕女 設色紙本 立軸 一九五〇年作

款識：懷琛先生新廈落成誌喜，庚寅（1950）元旦也佛。  
 鈐印：太空堂、寫生、也佛

來源：美國加州私人收藏



758

**758**  
**Dong Shouping (1904-1997)**  
 Bamboo  
 Ink on paper, hanging scroll  
 Inscribed and signed Dong Shouping, with three seals of the artist  
 Dated dingmao year (1987)  
 With a colophon by Yang Renkai (1915—2008)  
 138cm x 68.5cm (54¼in x 27in).  
**HK\$100,000 - 150,000**  
**US\$13,000 - 19,000**

Provenance: private collection, Hong Kong

董壽平 墨竹秀石圖 水墨紙本 立軸 一九八七年作

款識：高呼清湘。丁卯（1987）春日，董壽平寫。  
 鈐印：董壽平、壽平書畫、年逾八十矣

題跋：董壽平墨竹秀石圖真跡。蘇溪仁愷題於盛京。  
 鈐印：蘇溪仁愷

來源：香港私人收藏



759

759

**Dong Shouping (1904-1997)**

Mount Huang

Ink on paper, mounted on foam board

Inscribed and signed Dong Shouping, with one seal of the artist

67cm x 121cm (26in x 47½in).

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

**US\$19,000 - 32,000**

董壽平 黃山雲峰 水墨紙本 鏡心

款識：黃山雲峰。董壽平寫。

鈐印：壽平

760

**Zhao Shao'ang (1905-1998)**

Birds and Insects

Set of eight paintings, ink and colour on paper, each mounted in silk

Each signed Shao'ang, with two or three seals of the artist

Two dated xinyou year (1981) or xinwei year (1991)

Approximately 29.5cm x 37.5cm (11¾in x 14¾in) each. (8).

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

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

Provenance: private collection, Hong Kong

趙少昂 花鳥草蟲 設色紙本 鏡心八幅

款識：

不知多少秋聲，辛酉（1981）秋，少昂。

飲露身何深，少昂。

辛未（1991）春日，少昂。

鈐印：我之為我自有我在（七印）、我之為我自有我在（一印）、趙（五印）、趙（二印）、趙（一印）、少昂（一印）

來源：香港私人收藏







761

Li Keran (1907-1989)

Herding under Red Plum Blossoms

Ink and colour on paper, hanging scroll

Inscribed and signed Keran, with one seal of the artist

Dated 1978

81cm x 50.5cm (31¾in x 19¾in).

HK\$200,000 - 300,000

US\$26,000 - 39,000

Provenance: formerly in a Southeast Asian private collection

李可染 紅梅牧牛 設色紙本 立軸 一九七八年作

款識：一九七八年歲尾，可染作于北京。景國同志即請指正。

鈐印：可染

來源：東南亞私人舊藏





762

Li Keran (1907-1989)

Admiring the Lotus

Ink and colour on paper, framed and glazed

Inscribed and signed Keran, with one seal of the artist

78cm x 38cm (30¾in x 15in).

HK\$200,000 - 300,000

US\$26,000 - 39,000

Provenance: formerly in a private collection, Hong Kong

For similar painting style of the artist's early work, see *Magnificent Vision: The Art of Li Keran*, Hong Kong Museum of Art, 2001, pp.234-235

李可染 賞荷圖 設色紙本 鏡框

款識：江邨月落正堪眠，炎暑風罷一夜粘。待伊歸來不入夢，祇在荷華水船邊。可染。

鈐印：可染

來源：香港私人舊藏

畫家早年類似風格畫作，可參考《氣宇軒宏：李可染的藝術》，香港藝術館，2001年，頁234-235

從風格上看，當屬李可染一九四〇年代畫作



763

Lu Yanshao (1909-1993)

Mount Tiantai

Ink and colour on paper, hanging scroll

Inscribed and signed Lu Yanshao, with four seals of the artist

Dated 1979

80.5cm x 43.5cm (31¼in x 17¼in).

HK\$220,000 - 280,000

US\$28,000 - 36,000

Provenance: formerly in a Singaporean private collection

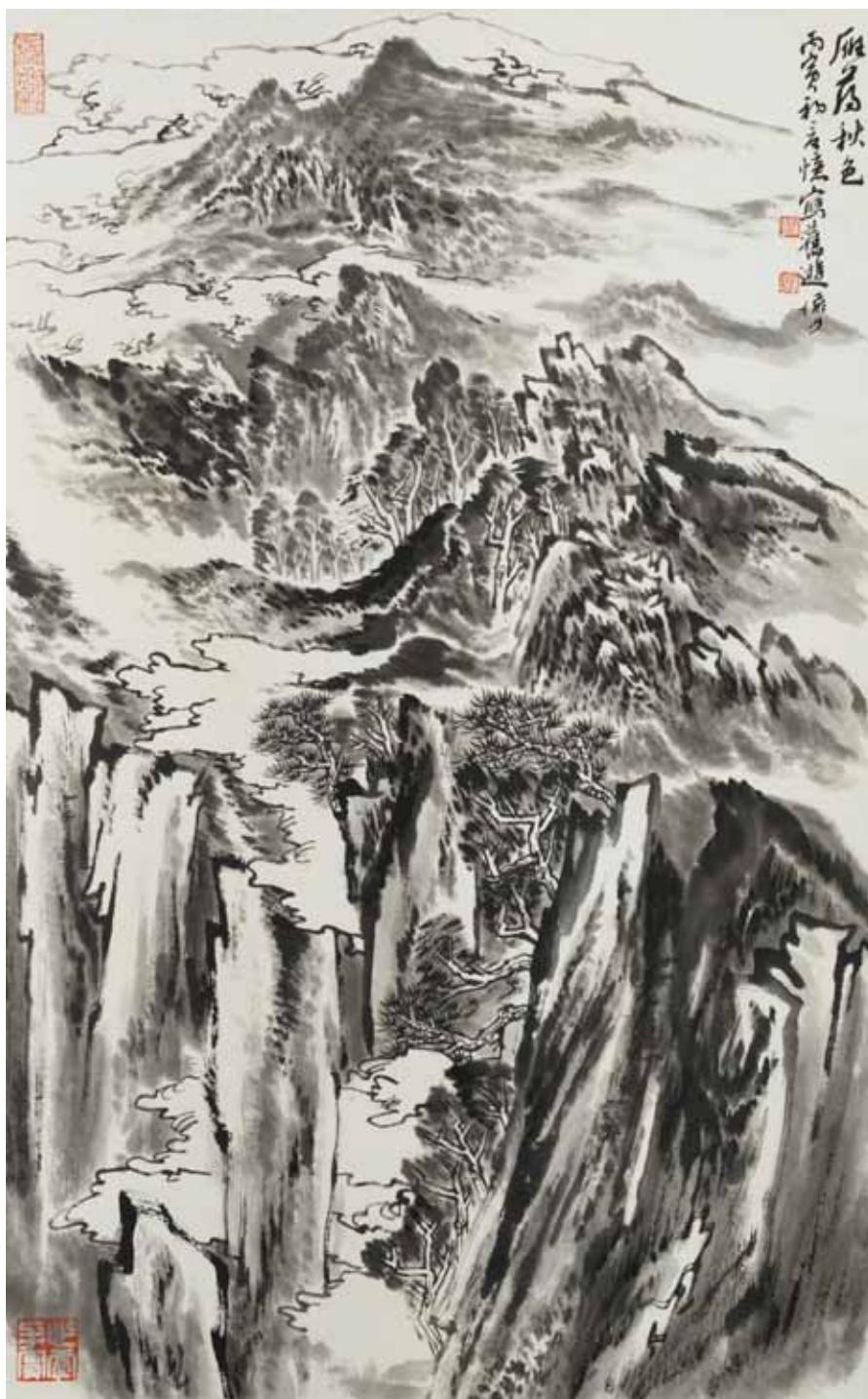
陸儼少 天台山勝景 設色紙本 立軸 一九七九年作

款識：李白稱「天台四萬八千丈」，未免詩人誇大之辭，然其高則可斷言也。其主峰曰華頂，常立雲霧中，東臨大海，望波濤之浩瀚，日月出沒於其間，惟當晴朗乃可見之，蓋可遇者十之一二而已。一九七九年十月，陸儼少寫於京郊。

鈐印：陸、儼少、儼少無恙、嘉定

來源：新加坡私人舊藏





764

Lu Yanshao (1909-1993)

Autumn in Mount Yandang

Ink and colour on paper, hanging scroll

Inscribed and signed Yanshao, with four seals of the artist

Dated bingyin year (1986)

71.5cm x 45cm (28<sup>1</sup>/<sub>4</sub>in x 17<sup>3</sup>/<sub>4</sub>in).

HK\$200,000 - 300,000

US\$26,000 - 39,000

陸儼少 雁蕩秋色 設色紙本 立軸 一九八六年作

款識：雁蕩秋色。丙寅（1986）初夏憶寫舊遊，儼少。

鈐印：儼少、宛若、穆如館、心虛手實

來源：香港私人舊藏

Provenance: formerly in a private collection, Hong Kong

765

**Lu Yanshao (1909-1993)**

Plum Blossoms and Rock

Ink and colour on paper, framed and glazed

Inscribed and signed Lu Yanshao, with six seals of the artist

Dated 1978

50.5cm x 134cm (19<sup>3</sup>/<sub>4</sub>in x 52<sup>3</sup>/<sub>4</sub>in).

HK\$180,000 - 250,000

US\$23,000 - 32,000

Provenance: private collection, Singapore

陸儼少 梅石迎春 設色紙本 鏡框

一九七八年作

款識：青藤畫梅圈不成圈，枝不成枝，一片神行。其用筆如生龍活虎，不可捉摸。其潑墨，如空中雲霧，舒卷自然。予此作反其道而行之，如白石家空所依儕何必出人。一九七八年五月，陸儼少於就新居。鈐印：儼少、宛若、穆如館、心虛手實、儼少無恙、嘉定

來源：新加坡私人收藏

766

**Bai Xueshi (1915-2011)**

Li River

Ink and colour on paper, mounted on foam board

Inscribed and signed Xueshi, with one seal of the artist

Dated guihai year (1983)

69.5cm x 138cm (27<sup>1</sup>/<sub>2</sub>in x 54<sup>1</sup>/<sub>4</sub>in).

HK\$120,000 - 180,000

US\$15,000 - 23,000

Provenance: a Hawaiian private collector, acquired in Beijing in the 1980s

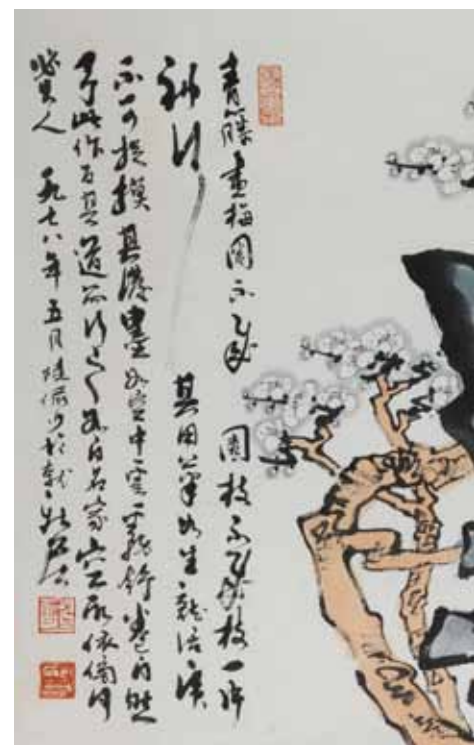
白雪石 奇峰聳翠 設色紙本 鏡片

一九八三年作

款識：奇峰聳翠。癸亥（1983）五月，雪石寫于何須齋。

鈐印：老白

來源：夏威夷私人收藏家，於1980年代購自北京

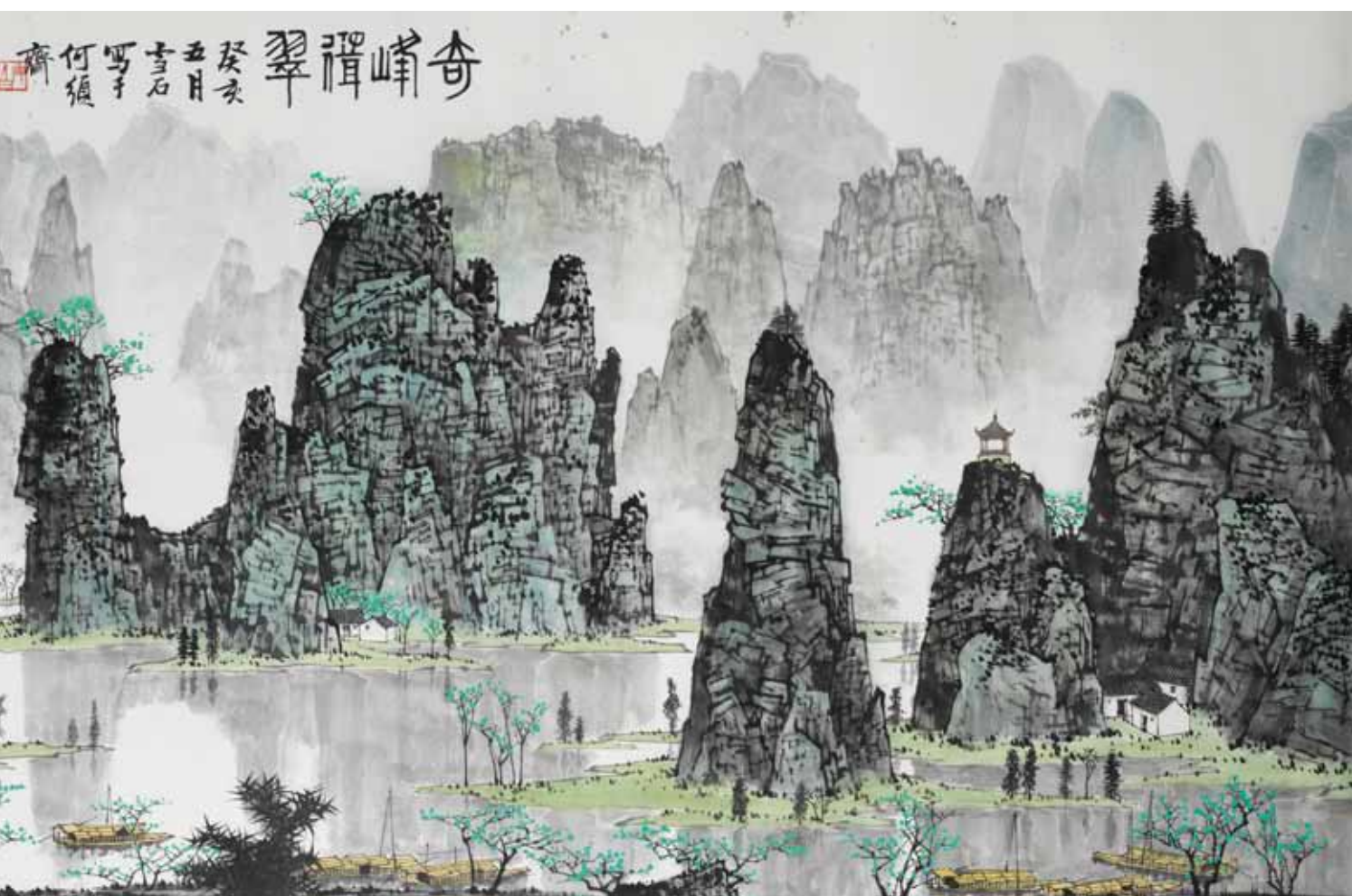


765



766







767

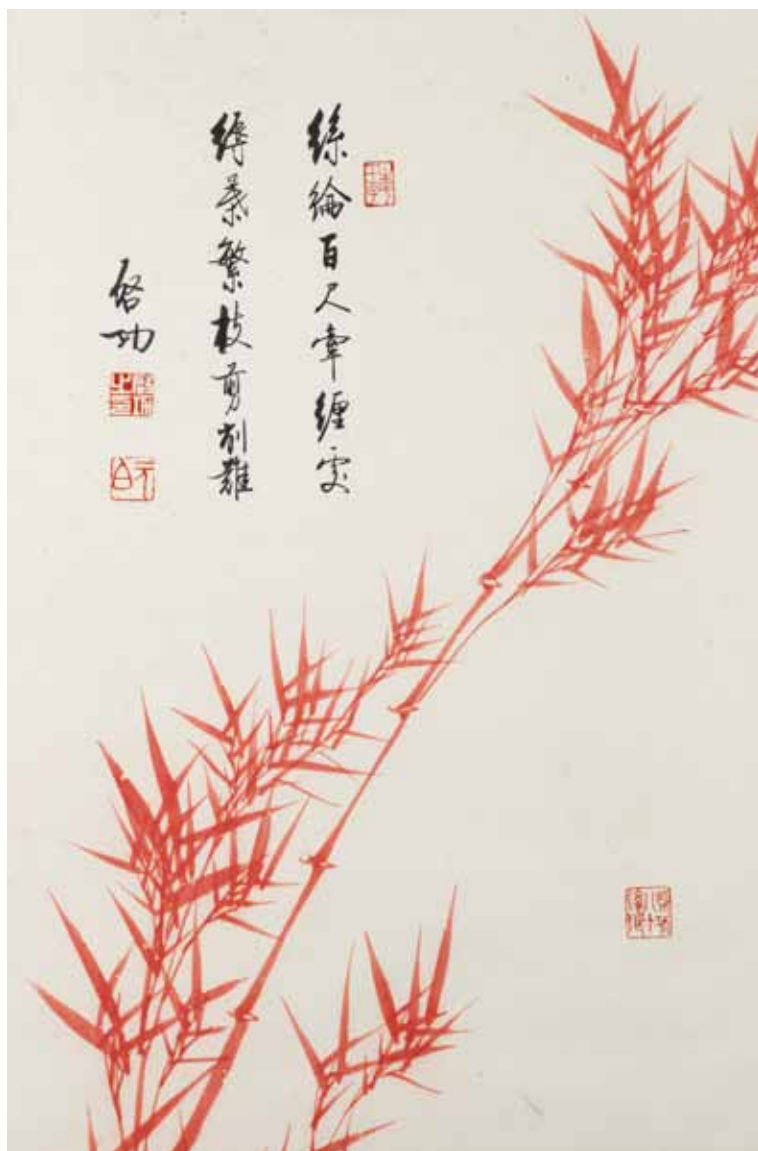
767  
Qi Gong (1912-2005)  
Couplet of Calligraphy  
Ink on paper, pair of hanging scrolls  
Inscribed and signed Qi Gong, with three seals of the artist  
132.5cm x 33cm (52¼in x 13in) each. (2).  
HK\$50,000 - 70,000  
US\$6,400 - 9,000

Provenance: private collection, Canada

啟功 書法對聯 水墨紙本 立軸一對

款識：袖裡虹霓衝霄色，筆端風雨駕雲濤。啟功。  
鈐印：啟功之印、元白、前賢句

來源：加拿大私人收藏



768

768  
Qi Gong (1912-2005)  
Red Bamboo  
Ink and colour on paper, framed and glazed  
Inscribed and signed Qi Gong, with four seals of the artist  
65.5cm x 43.5cm (25¾in x 17¼in).  
HK\$50,000 - 70,000  
US\$6,400 - 9,000

Provenance: private collection, Hong Kong

啟功 紅竹 設色紙本 鏡框

款識：絲綸百尺牽纏處，縹葉繁枝剪削難。啟功。  
鈐印：啟功之印、元白、生于壬子、啟功八十後作

來源：香港私人收藏





769

769

**Fu Baoshi (1904-1965)**

Jinling Landscape

Ink and colour on paper, framed and glazed

Signed Baoshi, with two seals of the artist

45cm x 55.5cm (17¾in x 21¾in).

HK\$350,000 - 550,000

US\$45,000 - 71,000

Provenance:

Acquired in Japan between 1948 and 1958

Currently in an American private collection

Published: *The Paintings of Fu Pao-Shih*, Chung Hua Calligraphy and Painting Publishing Association, Taipei, 1980, p.14

傅抱石 金陵山水 設色紙本 鏡框

款識：抱石，金陵寫。

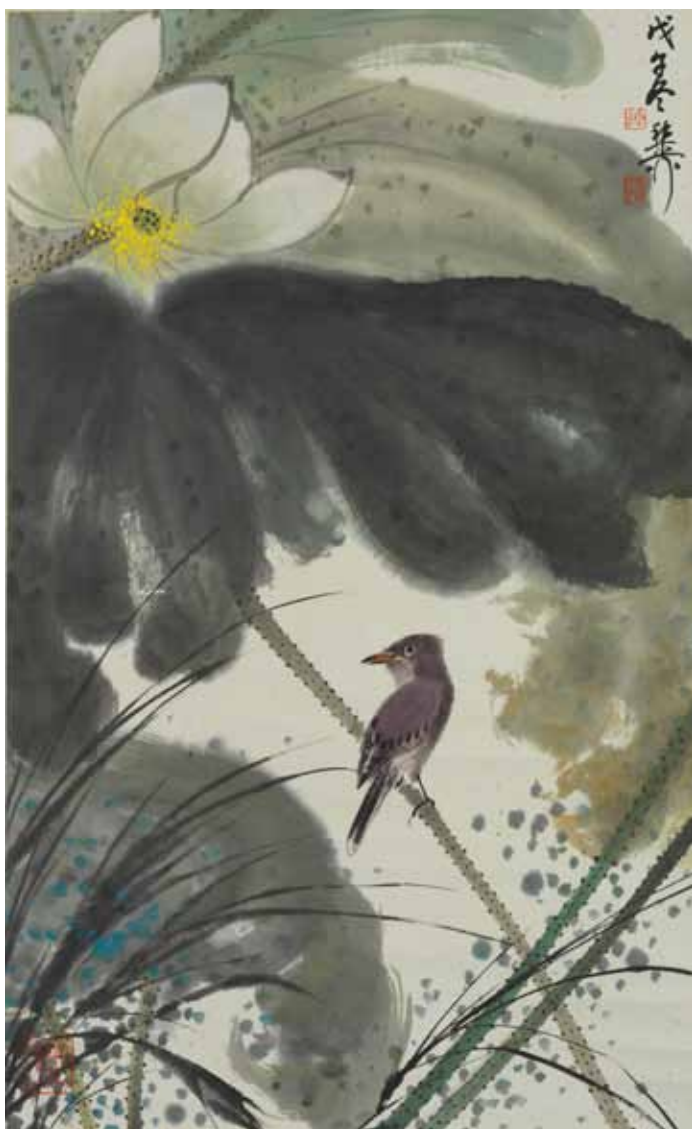
鈐印：傅、往往醉後

來源：

1948至1958年間購自於日本

現為美國私人收藏

出版：《傅抱石畫集》，中華書畫出版社，台北，1980年，頁14



770

**770**  
**Xie Zhiliu (1910-1997)**  
 Bird and White Lotus  
 Ink and colour on paper, hanging scroll  
 Inscribed and signed Zhiliu, with three seals of the artist  
 Dated wuwu year (1978)  
 65cm x 40.5cm (25½in x 16in).  
 HK\$80,000 - 120,000  
 US\$10,000 - 15,000

Provenance: private collection, Hong Kong

謝稚柳 白荷小鳥 設色紙本 立軸 一九七八年作

款識：戊午（1978）冬，稚柳。

鈐印：謝、壯暮、夕好

來源：香港私人收藏



771

**771**  
**Xie Zhiliu (1910-1997)**  
 Green Bamboo  
 Ink and colour on paper, hanging scroll  
 Inscribed and signed Xie Zhiliu, with five seals of the artist  
 Dated wuzi year (1948)  
 71cm x 40.5cm (28in x 16in).  
 HK\$70,000 - 100,000  
 US\$9,000 - 13,000

Provenance:

Purchased at Christie's London in the 1980s

Currently in a Taiwanese private collection

謝稚柳 綠竹 設色紙本 立軸 一九四八年作

款識：露葉煙梢綠多，角巾蕙帶近如何。春風若論凌雲價，絕憶當年舊永和。秋君女士法教，戊子（1948）初冬，謝稚柳。  
 鈐印：謝稚柳、燕白衣、穠叢、龍鍾三十九、遲燕草堂

來源：

1980年代購自倫敦佳士得拍賣

現為台灣私人收藏



772

Xie Zhiliu (1910-1997)

Lotus

Ink on paper, hanging scroll

Inscribed and signed Zhiliu, with two seals of the artist

Dated yimao year (1975)

137.5cm x 68.5cm (54 1/4in x 27in).

HK\$300,000 - 500,000

US\$39,000 - 64,000

Provenance: formerly in a Japanese private collection

謝稚柳 墨荷 水墨紙本 立軸  
一九七五年作

款識：曉潔佩寒玉，清涼披綠雲。荷風散襟抱，並此寫靈芬。乙卯（1975）中秋後乍涼，稚柳。

鈐印：稚柳、壯暮堂

來源：日本私人舊藏



772



773



774



773

**Guan Shanyue (1912-2000)**

Mooring by the Autumn River

Ink and colour on paper, hanging scroll

Inscribed and signed Guan Shanyue, with two seals of the artist

Dated [minguo] thirty-fourth year (1945)

81cm x 34.5cm (31¾in x 13½in).

HK\$120,000 - 180,000

US\$15,000 - 23,000

Provenance:

Acquired at Hugh Moss Gallery, London in the 1980s

Currently in a Taiwanese private collection

關山月 秋江泊舟 設色紙本 立軸 一九四五年作

款識：[民國]卅四年（1945）深秋於蓉城客次，畫奉羅士培教授暨夫人雅賞，嶺南關山月。

鈐印：嶺南人、關山月

來源：

1980年代購自英國倫敦修·摩斯畫廊

現為台灣私人收藏

774

**Guan Shanyue (1912-2000)**

Red and White Plum Blossoms

Ink and colour on paper, hanging scroll

Inscribed and signed Guan Shanyue, with three seals of the artist

Dated 1974

96.5cm x 36cm (38in x 14¼in).

HK\$120,000 - 180,000

US\$15,000 - 23,000

Provenance: private collection, Hong Kong

關山月 雙清圖 設色紙本 立軸 一九七四年作

款識：雪玉妝成千萬枝，冰霜雅操最宜詩。秋瑾烈士有此詩句並錄補白。奉蘭生吾兄方家榮政，一九七四年元旦，關山月於羊城。

鈐印：漠陽、關山月、七十年代

來源：香港私人收藏

775

**Shi Lu (1919-1982)**

Snowy Prunus

Ink and colour on paper, hanging scroll

Inscribed and signed Shi Lu, with one seal of the artist

177.8cm x 67.3cm (70in x 26¼in).

HK\$300,000 - 500,000

US\$39,000 - 64,000

Provenance:

Purchased at Butterfields, San Francisco, 4 November 1993, Lot 977

Currently in an American private collection

石魯 嬌雪圖 設色紙本 立軸

款識：嬌雪圖。石魯寫於長安。

鈐印：石魯

來源：

購自於1993年11月4日美國舊金山伯得富拍賣，拍品977號

現為美國私人收藏



775



776

776

**Zhou Sicong (1939-1996)**

Girl and Flowers

Ink and colour on paper, hanging scroll

Inscribed and signed Sicong, with one seal of the artist

Dated gengshen year (1980)

88.5cm x 57.5cm (34<sup>3</sup>/<sub>4</sub>in x 22<sup>3</sup>/<sub>4</sub>in).

HK\$60,000 - 80,000

US\$7,700 - 10,000

Provenance: formerly in a German private collection

周思聰 花香少女 設色紙本 立軸  
一九八〇年作

款識：庚申（1980）三月，思聰墨戲。  
鈐印：思

來源：德國私人舊藏

777

**Ya Ming (1924-2002)**

Longing for Home

Ink and colour on paper, framed and glazed

Inscribed and signed Ya Ming, with two seals of the artist

Dated jiazi year (1984)

53cm x 66.5cm (20<sup>3</sup>/<sub>4</sub>in x 26<sup>1</sup>/<sub>4</sub>in).

HK\$80,000 - 120,000

US\$10,000 - 15,000

Provenance: private collection, Taiwan

亞明 思鄉 設色紙本 鏡框 一九八四年作

款識：祝賀中國藝術家桂林活動中心成立。甲子（1984）之秋寫於北京，亞明。

鈐印：亞明畫印、沙硯居

來源：台灣私人收藏



777



778

Huang Zhou (1925-1997)

Hen and Chicks

Ink and colour on paper, framed and glazed  
Inscribed and signed Huang Zhou, with one  
seal of the artist and one seal of the collector  
Dated yimao year (1975)

67cm x 51.5cm (26¼in x 20¼in).

HK\$100,000 - 150,000

US\$13,000 - 19,000

Provenance: formerly in the collection of a  
Chinese doctor in Toronto, acquired in Beijing  
in the 1970s

黃胄 母與子 設色紙本 鏡框  
一九七五年作

款識：乙卯（1975）初秋，黃胄寫於北京。  
鈐印：梁黃胄印  
藏印：多倫多惠芬藏

來源：多倫多華裔醫生舊藏，於1970年  
代購自北京

779

Huang Zhou (1925-1997)

Girl Herding Donkeys

Ink and colour on paper, framed and glazed  
Inscribed and signed Huang Zhou, with one  
seal of the artist and one seal of the collector  
Dated 1975

48.5cm x 61cm (19in x 24in).

HK\$120,000 - 180,000

US\$15,000 - 23,000

Provenance: formerly in the collection of a  
Chinese doctor in Toronto, acquired in Beijing  
in the 1970s

黃胄 少女牽驢 設色紙本 鏡框  
一九七五年作

款識：一九七五年，黃胄。  
鈐印：黃胄  
藏印：多倫多惠芬藏

來源：多倫多華裔醫生舊藏，於1970年代  
購自北京



778



779



780



781

780

**Huang Zhou (1925-1997)**

Five Donkeys

Ink on paper, framed and glazed

Signed and inscribed Huang Zhou, with two seals of the artist and one seal of the collector

Dated 1974

39.5cm x 123.5cm (15½in x 48¾in).

HK\$150,000 - 250,000

US\$19,000 - 32,000

Provenance: formerly in the collection of a Chinese doctor in Toronto, acquired in Beijing in the 1970s

黃胄 五驢圖 水墨紙本 鏡框 一九七四年作

款識：一九七四年初夏於皇亭子，黃胄畫。

鈐印：雨石居、黃胄之印

藏印：多倫多惠芬藏

來源：多倫多華裔醫生舊藏，於1970年代購自北京

781

**Cheng Shifa (1921-2007)**

The Joy of Fish

Ink and colour on paper, mounted on foam board

Inscribed and signed Cheng Shifa, with four seals of the artist

Dated 1985

60.5cm x 124cm (23¾in x 48¾in).

HK\$80,000 - 120,000

US\$10,000 - 15,000

Provenance: private collection, Hong Kong

程十髮 濠樂 設色紙本 鏡片 一九八五年作

款識：濠樂。一九八五年六月，程十髮寫贈。

鈐印：十髮、程潼、山花爛漫、三釜書屋

來源：香港私人收藏





782



783

782

**Song Wenzhi (1919-1999)**

Nanjing Landscape

Ink and colour on paper, framed and glazed

Inscribed and signed Wenzhi, with two seals of the artist

Dated 1973

15.5cm x 59.5cm (6¼in x 23½in).

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

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

Provenance: private collection, Hong Kong

宋文治 南京石油化工廠一景 設色紙本 鏡框 一九七三年作

款識：一九七三年夏日，寫南京石油化工廠一景，文治。

鈐印：宋文治、山河壯麗

來源：香港私人收藏

783

**Tang Yun (1910-1993)**

Bird and Lotus

Ink and colour on paper, horizontal scroll

Inscribed and signed Tang Yun, with two seals of the artist

Two colophons by Su Gengchun (1924-2001) and Fan Zideng (1926-2006)

40.5cm x 86.5cm (16in x 34in).

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

**US\$6,400 - 9,000**

Provenance: private collection, Sydney

唐雲 荷杖來禽圖 設色紙本 橫披

款識：華兄屬，杭人唐雲畫。

鈐印：唐雲私印、唐雲私印

題識：蓮塘清趣。唐雲大師盛手所作真迹精品，博陵蘇庚春鑑題於京華。

鈐印：蘇、庚春

題識：拜觀唐翁〈荷杖來禽圖〉，范嬰子登。

鈐印：范嬰、子登

來源：澳洲悉尼私人收藏



784

**Lin Yong (b.1942)**

Golden Girl

Ink and colour on paper, hanging scroll

Signed Lin Yong with one seal of the artist

135cm x 34cm (53¼in x 13½in).

HK\$100,000 - 150,000

US\$13,000 - 19,000

Provenance: private collection, Taiwan

785

**Hong Bo (b.1966)**

Two Landscape Paintings

Ink and colour on paper, each framed and glazed

Each inscribed and signed Hong Bo, with two seals of the artist

Both dated guisi year (2013)

42cm x 67.5cm (16½in x 26½in) each. (2).

HK\$50,000 - 70,000

US\$6,400 - 9,000

Hong Bo, also known as Chuhai Tangzhu, was born in Guangdong, China, and now lives in the United States. Hong is a member of the China Artists Association, as well as a consultant for two American art institutes: Genuine Fine Art Gallery and Yi Yan Society. His art is known for its fresh and vigorous style. Hong's works have been published in *Fine Arts*, *The Painter*, *Art Observation*, *Chinese Painting and Calligraphy*, *Rong Bao Zhai*, *The Chinese*, and many other newspapers and magazines. Organisations such as the UCLA Library and the Shenzhen City Library have collected his works. Hong participated and won numerous awards from important art exhibitions in China and abroad. His two international exhibitions, held in 2009 and 2011, not only attracted the attention of public and mainstream media, but also received acknowledgement, commendations, and certificates of recognition from political leaders such as U.S. Congresswoman Judy Chu and San Francisco Mayor Edwin Lee, as well as the California State Senate and many other bodies of government. They praised Hong as 'the quintessence of neoclassical Chinese painting' and 'an ambassador for the Chinese-American cultural exchange'.

林墉 花樣年華 設色紙本 立軸

款識：林墉。

鈐印：林墉

來源：台灣私人收藏

洪波 山水二幅 設色紙本 鏡框一對  
二〇一三年作

(一) 江嶼煙波

款識：江嶼煙波。癸巳年（2013）

春日，洪波畫於出海堂上。

鈐印：洪波、出海堂

(二) 綠崖留雲

款識：綠崖留雲。癸巳年（2013）

春日，洪波畫於出海堂上。

鈐印：洪波、出海堂

洪波，號出海堂主，現居美國。美國真如堂、藝研雅集藝術顧問，述古堂美術館客座畫家，中國美術家協會會員。其畫風清新渾厚，氣韻生動。作品多次發表在《美術》、《國畫家》、《美術觀察》、《中國書畫》、《榮寶齋》、《華人》等報刊雜誌，並為加州大學圖書館、深圳市圖書館等中外學術機構所收藏。洪波的作品曾多次參加國內外重要美術展覽。他於2009年和2011年在美國洛杉磯、舊金山、中國深圳等地舉辦的兩次中美巡迴展，不但令兩國愛好藝術的民眾以及主流媒體的目光投向了洪波這類美術界的耀眼新星，而且贏得了包括美國國會眾議員趙美心、舊金山市長李孟賢在內的許多政要，以及美國各級政府部門的祝賀、表彰和嘉獎，盛讚他為「中國畫新古典主義代表畫家」、「中美文化藝術交流大使」。





786

**Wu Guanzhong (1919-2010)**

Yulong Mountain

Ink and colour on paper, framed and glazed

Signed Wu Guanzhong, with two seals of the artist

95cm x 179cm (37½in x 70½in).

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

US\$320,000 - 580,000

Provenance:

Acquired directly from the artist by Lucy Lim (1940-2007), Executive

Director, Chinese Culture Foundation of San Francisco in 1989

Purchased at Butterfields, San Francisco, 10 December 1992, Lot 4716

Currently in an American private collection

吳冠中 玉龍山 設色紙本 鏡框 一九八十年代作

簽名：吳冠中

鈐印：冠中寫生、八十年代

來源：

前舊金山中華文化中心主任林露斯（1940-2007）於1989年直接得自畫家

購自於1992年12月10日舊金山伯得富拍賣，拍品4716

現為美國私人收藏

Born in Zamboanga, Philippines, Lucy Lim was a renowned American art critic who received her PhD in Chinese art history from New York University's Institute of Fine Arts in her early years. She was one of the first western scholars to research about Chinese art in China after the Cultural Revolution. A fellowship from the United States Social Science Research Council for research in China for the years 1975 to 1977 as well as financial assistance from the National Endowment of the Arts and the Asian Cultural Council allowed her to travel to China to meet artists and select works for her exhibitions in America.

Lim served as Executive Director and Curator of Exhibitions at San Francisco's Chinese Culture Centre from 1981 to 1990. In 1983, she organised '*Contemporary Chinese Painting: An Exhibition from the People's Republic of China*', which introduced thirty-six Chinese contemporary artists and their oeuvres to the west, and Wu Guanzhong was one of them. Lim regarded Wu Guanzhong's works to assume pivotal importance in China's contemporary art world, therefore she began to curate the '*Wu Guanzhong: A Contemporary Chinese Artist*' exhibition in 1985, after two years. From 1989 to 1999, the show travelled to five venues in America including Chinese Culture Centre of San Francisco, Birmingham Museum of Art, Alabama and the Detroit Institute of Arts, Michigan. It was Wu Guanzhong's first solo exhibition in America, which had extraordinary significance. As a result, a strong bond of friendship began to form between Lim and Wu who regarded each other as friends, also passing words of appreciation to each other in the '*Wu Guanzhong: A Contemporary Chinese Artist*' exhibition catalogue (See Lucy Lim ed., *Wu Guanzhong: A Contemporary Chinese Artist*, The Chinese Culture Foundation of San Francisco, 1989, pp.vii, xx and xxi.)

'Yulong Mountain' was acquired directly from the artist by Lucy Lim in the 1980s when she was curating the '*Wu Guanzhong: A Contemporary Chinese Artist*' exhibition. Fond of Yulong Mountain, Wu created approximately ten works of similar subject matter in drawing, album leaves and larger format from 1978 to 1990, including 'Yulong Mountain', 'Remembering Yulong Mountain in the Moonlight', 'Yulong Mountain Under the Moon' and 'The Yulong Mountains Snowcapped', this work being one of them. (See in sequence, Lucy Lim ed., *Wu Guanzhong: A Contemporary Chinese Artist*, The Chinese Culture Foundation of San Francisco, 1989, pp.152, 118 and 55; Shui Tianzhong, Wang Hua eds. *The Complete Works of Wu Guanzhong, Volume 6*, Hunan Fine Arts Publishing House, Changsha, 2007, p.302.) This work extends the artist's exploration of Yulong Mountain, portraying the snow-covered and fog-enlaced meandering ranges that resemble a jade dragon lying in the clouds.

出生於菲律賓桑博安加的林露斯，為美國著名藝評家，早年曾在紐約大學藝術學院取得中國藝術史博士。她是中國文化大革命結束後，最早在中國研究中國繪畫藝術的西方學者之一。美國社會科學研究協會於1975年至1977年所提供的中國研究獎學金，以及美國國家文藝基金會和亞洲文化協會的經費補助，讓林露斯能夠遠赴中國，與藝術家見面，親自挑選作品到美國參展。

她在1981年至1990年擔任舊金山中華文化中心主任兼策展人，曾於1983年策劃「現代中國畫展」，向西方介紹三十六位中國當代藝術家和其作品，而吳冠中就是其一。林露斯認為吳冠中的作品在中國當代藝壇中，地位舉足輕重，兩年後於1985年開始籌辦「吳冠中畫展」，於1989年至1990年在舊金山中華文化中心、阿拉巴馬伯明罕美術館、密西根底特律藝術學院等美國五地巡迴展出。那是吳冠中首次在美國舉行個人展覽，意義非凡。吳冠中與林露斯因此結下深厚情誼，兩人在「吳冠中畫展」圖錄中互稱朋友，相互致謝。（參見林露斯編，《吳冠中畫展》，舊金山中華文化基金會，1989年，頁vii、xx和xxi。）

此幅〈玉龍山〉，是林露斯在1980年代策劃「吳冠中畫展」期間，直接得自畫家。「玉龍山」是吳冠中喜愛的題材，自1978年至1990年分別以速寫、冊頁和較大的畫紙，描繪了包括〈玉龍〉、〈憶月下玉龍山〉、〈月下玉龍山〉和〈玉龍雪山〉等約十幅類似題材畫作，此幅亦為其一。（依序參見林露斯編，《吳冠中畫展》，舊金山中華文化基金會，1989年，頁152、118和55，以及水天中等編，《吳冠中全集》，第六卷，湖南美術出版社，長沙，2007年，頁302。）此作延續了畫家對此奇山的探求，表現出其山峰蜿蜒百里，宛如橫臥雲雪之間的一條萬丈玉龍。





(signature)









787

Wang Jiqian (C.C. Wang, 1907-2003)

Blue Mountains

Ink and colour on paper, hanging scroll

Inscribed and signed Jiqian, with one seal of the artist

Dated jiyou year (1969)

39cm x 60cm (15½in x 23½in).

HK\$100,000 - 150,000

US\$13,000 - 19,000

Provenance: Collection of Lo Shan Tang, London

王季遷 溪山春靜 設色紙本 立軸 一九六九年作

款識：己酉（1969）冬，紀千。

鈐印：王己千鈐

來源：英國倫敦樂山堂收藏





788

Wang Jiqian (C.C. Wang, 1907-2003)

Mountain and Village

Ink and colour on paper, hanging scroll

Inscribed and signed Jiqian, with two seals of the artist

Dated guichou year (1973)

60cm x 76cm (23<sup>3</sup>/<sub>4</sub>in x 30in).

HK\$200,000 - 250,000

US\$26,000 - 32,000

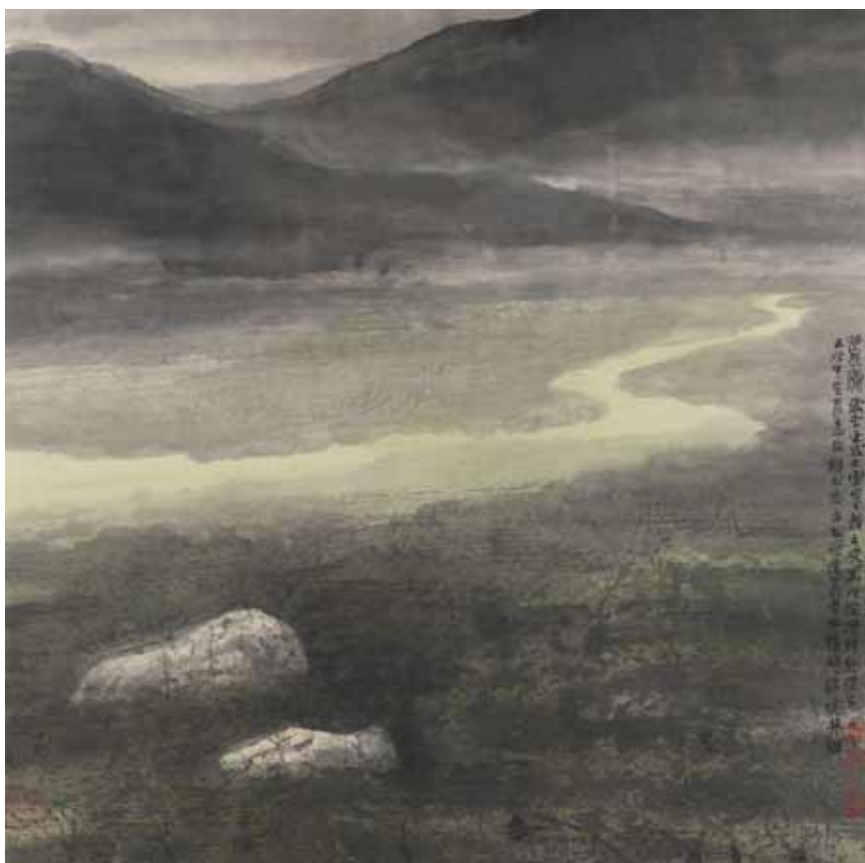
Provenance: Collection of Lo Shan Tang, London

王季遷 山村 設色紙本 立軸 一九七三年作

款識：癸丑（1973）二月，王己千。

鈐印：王己千鉢、屋漏痕

來源：英國倫敦樂山堂收藏



789

789

**He Huaishuo (b.1941)**

Pathway to the Homeland

Ink and colour on paper, framed and glazed  
Inscribed and signed Huaishuo, with four seals  
of the artist

Dated renxu year (1982)

65cm x 64.5cm (25¾in x 25½in).

**HK\$70,000 - 85,000**

**US\$9,000 - 11,000**

Provenance: Collection of Lo Shan Tang,  
London

何懷碩 荒原 設色紙本 鏡框  
一九八二年作

款識：荒原。歲次壬戌（1982），大雪  
寒靜之夜寫此。陶潛詩《飲酒》有云：  
「此中有真意，欲辯已忘言。」我所追慕  
者也。懷碩造境并識。

鈐印：何、懷碩、澀園、多餘生

來源：英國倫敦樂山堂收藏

790

**He Huaishuo (b.1941)**

Autumn Dusk

Ink and colour on paper, hanging scroll  
Inscribed and signed He Huaishuo, with three  
seals of the artist

Dated jiazi year (1984)

66.5cm x 67cm (26¼in x 26½in).

**HK\$65,000 - 80,000**

**US\$8,400 - 10,000**

Provenance: The Snowy Peaks Collection, USA

何懷碩 秋暮 設色紙本 立軸  
一九八四年作

款識：甲子（1984）初秋，何懷碩造境  
并記。

鈐印：何、懷碩、澀園

來源：美國 Snowy Peaks 收藏



790



791

Irene Chou (1924-2011)

Untitled

Ink and colour on paper, framed and glazed

With three seals of the artist

88.5cm x 95.5cm (34¾in x 37½in).

HK\$40,000 - 60,000

US\$5,200 - 15,000

Provenance: Lo Shan Tang, London, acquired from the artist in 1987

周綠雲 無題 設色紙本 鏡框

鈐印：周綠雲、雲、雲

來源：英國倫敦樂山堂於1987年直接得自畫家

792

Wucius Wong (b.1936)

Distant Thoughts #11

Ink and colour on paper, framed and glazed

Signed Wang Wuxie in Chinese, with one seal of the artist

Dated 1988

83cm x 83cm (32¾ x 32¾in).

HK\$65,000 - 80,000

US\$8,400 - 10,000

Provenance:

Lo Shan Tang, London, acquired directly from the artist in 1988

The Snowy Peaks Collection, USA

Published: Robert Hill and Edwin Miller, *Lo Shan Tang Contemporary Chinese Paintings III: Migration*, Lo Shan Tang, Hong Kong and London, 1990, p.103, no.49

王無邪 遠懷之十一 設色紙本 鏡框  
一九八八年作

款識：遠懷十一。王無邪，一九八八年，寫于新州鷹崖。

鈐印：王無邪

來源：

英國倫敦樂山堂於1988年直接得自畫家  
美國 Snowy Peaks 收藏

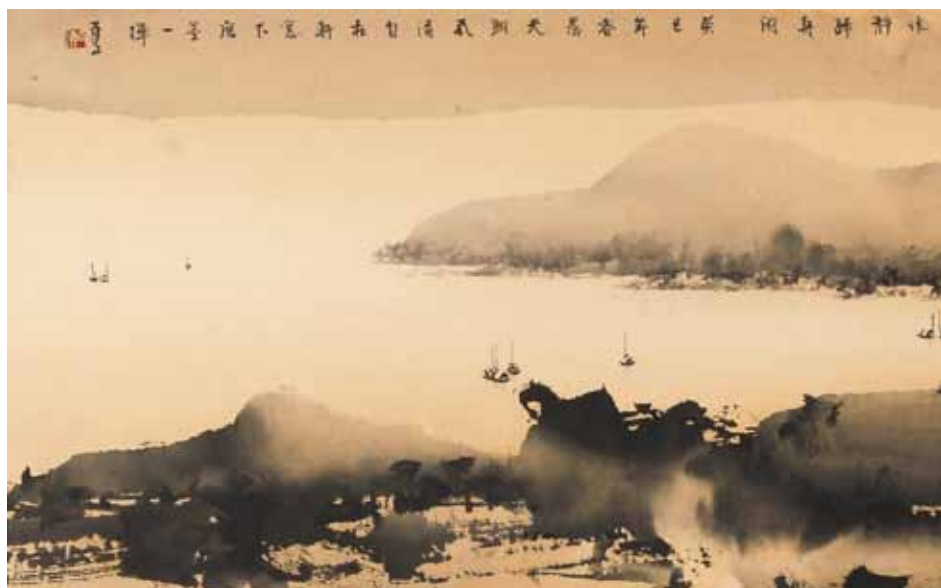
出版：羅伯特·霍爾和艾德文·米勒，  
《樂山堂中國當代繪畫三：遷移》，  
樂山堂，香港和倫敦，1990年，頁103，  
圖版49



791



792



793

793

**He Baili (Paklee Ho, b.1945)**

Boating in Tranquil River

Ink and colour on paper, framed and glazed

Inscribed and signed Baili, with three seals of the artist

Dated guisi year (2013)

29cm x 120cm (11½in x 47¼in).

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

**US\$15,000 - 23,000**

何百里 澄江歸舟 設色紙本 鏡框 二〇一三年作

款識：澄江水靜歸舟閒。癸巳年（2013）春晨，天朗氣清，自在軒窓下磨墨一揮，百里。

鈐印：百里、自在軒、港山港水港水墨

794

**He Baili (Paklee Ho, b.1945)**

Green Mountain and Valley

Ink and colour on paper, framed and glazed

Inscribed and signed Baili, with two seals of the artist

Dated renchen year (2012)

72cm x 72cm (28½in x 28½in).

**HK\$180,000 - 250,000**

**US\$23,000 - 32,000**

何百里 翠谷藍山 設色紙本 鏡框 二〇一二年作

款識：翠谷藍山春色，白水鳴泉妙韻。壬辰（2012）百里。

鈐印：何、何家山水

He Baili was born in Shun Tak County, Guandong province. At the age of fourteen, he began studying Lingnan school painting. He then concentrated on creative landscape paintings, moving from intensive copying of nature to expressive impressionist works.

After he immigrated to Canada in 1984, he conducted an extensive study of Chinese paintings in Western museums, and focused his efforts on studying Song and Yuan paintings. He ultimately developed

a style that harmonises the spirit of East and West, the ancient and contemporary art known as the "He style of landscape painting," characterised by an integration of ink and colour, and the refinement of traditional techniques. He has resided in Canada for more than twenty years.

His recent works arrest the viewers' eyes with their extravagant colours and natural flow of brushstrokes, creating a style that pays attention to both expression and craftsmanship.

The published works of this artist include *Works of Art by He Baili, Baili's Vision, He Baili's Idyllic Hong Kong in Ink, Miniatures and Fan Paintings by He Baili*.

何百里，嶺南畫派第四代傳人，1945年出生於廣州，青年時期習嶺派技法並萌志發展嶺派山水新方向。弱冠舉辦首屆個展，以香港風光寫生為主，並得張大千先生為其畫冊封面作品嘉題，轟動於時。1970-1980年間，風格由濃厚寫生氣息一變為水墨大寫意山水，取勢曠闊，用筆豪邁，風格突出。1984年移居北美洲，飽覽歐美各大美術博物館，就於博取西洋繪畫之長和研究宋元山水所得，將兩者做有機的結合，創立了彩墨交融，古情新意的「何家山水」。

始於1988年，何氏的山水創作首次出現於紐約佳士得拍賣目錄，至今在國際藝術市場已有二十多年歷史。2002年法國藝術市場透視網站Art Market Insight，發表全球1000位當年破紀錄的藝術家，何氏是唯一在世的中國畫家，排名第639。

何百里認為藝術的永恆魅力，是一個「變」字。四十多年來，何氏畫風及題材就隨著生活環境的變遷而變化，從早年率性描述香江漁舟田野，旅加後筆底氣象萬千的連綿山嶺和錦繡奪目的加國楓彩系列，到回歸後秀美的中國山川意境，均各具特色。近期主力「方韻系列」創作，強調一種意象之美。雖有所本，但境在像外，移形入意，筆觸和隨機墨彩交融，顯得更為流動和幻化。新法新貌，備受藏家認同。

何氏身處國際藝壇數十載，各方獎譽及購藏無數，出版《何百里畫集》、《百里境界》、《百里自在》及《百里印象》。







795

**Sanyu (1901-1966)**

Seated Girl Drawing

Ink on paper, framed and glazed

With one seal of the artist

44.5cm x 28cm (17½in x 11in).

HK\$100,000 - 150,000

US\$13,000 - 19,000

Provenance:

Duhamel Fine Arts, Paris

An American private collection

常玉 坐著寫生的女子 水墨紙本 鏡框

鈐印：常玉天官賜福印

來源：

法國巴黎杜阿麥藝術公司

美國私人收藏





796

**Sanyu (1901-1966)**

Nude

Ink on paper, framed and glazed

Signed SANYU in English and Yu in Chinese

46.5cm x 29cm (18¼in x 11½in).

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

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

Provenance: private collection, Taiwan

常玉 裸女 水墨紙本 鏡框

簽名：玉SANYU

來源：台灣私人收藏



797

**797**  
**Chen Qikuan (1921-2007)**  
 Coral  
 Ink and colour on paper, hanging scroll  
 With one seal of the artist  
 Dated 1964  
*23cm x 122.5cm (9in x 48½in).*  
**HK\$120,000 - 180,000**  
**US\$21,000 - 36,000**

Provenance:  
 Collection of Lo Shan Tang, London, 1988  
 The Snowy Peaks Collection, USA

陳其寬 礁 設色紙本 立軸 一九六四年作

款識：礁。于北投，一九六四。

鈐印：陳其寬印

來源：  
 1988年英國倫敦樂山堂收藏  
 美國 Snowy Peaks 收藏

**798**  
**Ran Yinting (1903-1979)**  
 Harbour Scene  
 Watercolour on paper, framed and glazed  
 Signed Ran Yinting in English and Yinting in Chinese, with one seal of the artist  
 Dated 1951  
 Signed and titled on the reverse  
*52.5cm x 87.5cm (20¾in x 34½in).*  
**HK\$250,000 - 400,000**  
**US\$32,000 - 52,000**

Provenance: an American private collector, acquired in Taiwan in the 1950s

藍蔭鼎 港口夕映 水彩紙本 鏡框 一九五一年作

簽名：RAN-INTING 蔭鼎 FORMOSA 1951.10.

背面簽名：藍蔭鼎 港口夕映

鈐印：鼎

來源：美國私人收藏家於1950年代購自台灣



798 (signature)





798



(signature)

799

**Guan Liang (1900-1986)**

Scenery of Germany

Oil on canvas, framed and glazed

Signed Guan Liang in Chinese

Painted in the 1960s

50cm x 61cm (19½in x 24in).

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

**US\$77,000 - 100,000**

Provenance: acquired directly from the artist's family by the previous owner

Exhibited: *'The Road to Localisation: Paintings by Three Generations of Chinese Oil Masters in the 20th Century'* (translated title), Shanghai Art Museum, June 2005

Published: *Guanliang Youhua Zuopin Jingxuan*, Sichuan Fine Art Publishing House, Chengdu, 2010, pp.90-91

*Light of the Century-Exhibition of Contemporary Chinese Artists' Western Painting*, Chan Liu Art Museum, Taipei, 2011, pp.140-141

關良 德國風景 油彩畫布 鏡框

一九六〇年代作

簽名：關良

來源：前任收藏家直接得自畫家家屬

展覽：「本土之路：20世紀三代中國油畫家作品展」，上海美術館，2005年6月

出版：

《關良油畫作品精選》，四川美術出版社，成都，2010年，頁90-91

《世紀之光：近現代華人西畫名家精選集》，長流美術館，台北，2011年，頁140-141



800

**Liu Haisu (1896-1994)**

Bailong Bridge in Mount Huang

Oil on canvas, framed and glazed

Signed Liu Hai Su in English and Haisu in Chinese

Dated 1954

91.5cm x 72cm (36in x 28½in).

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

US\$150,000 - 230,000

Provenance: formerly in the collection of  
Suzhou Fine Art Academy

Published:

*Chan Liu Art Monthly*, No. 253, Chan Liu Art  
Monthly Publishing Ltd., Taipei, 2012, inside  
cover

*Past with the Future: Memoir Album for Chan  
Liu's 40th Anniversary*, Chan Liu Art Museum,  
Taipei, 2013, p.207

劉海粟 黃山白龍橋 油彩畫布 鏡框  
一九五四年作

簽名：海粟 1954 Liu Hai Su

來源：蘇州美專滄浪畫苑舊藏

出版：

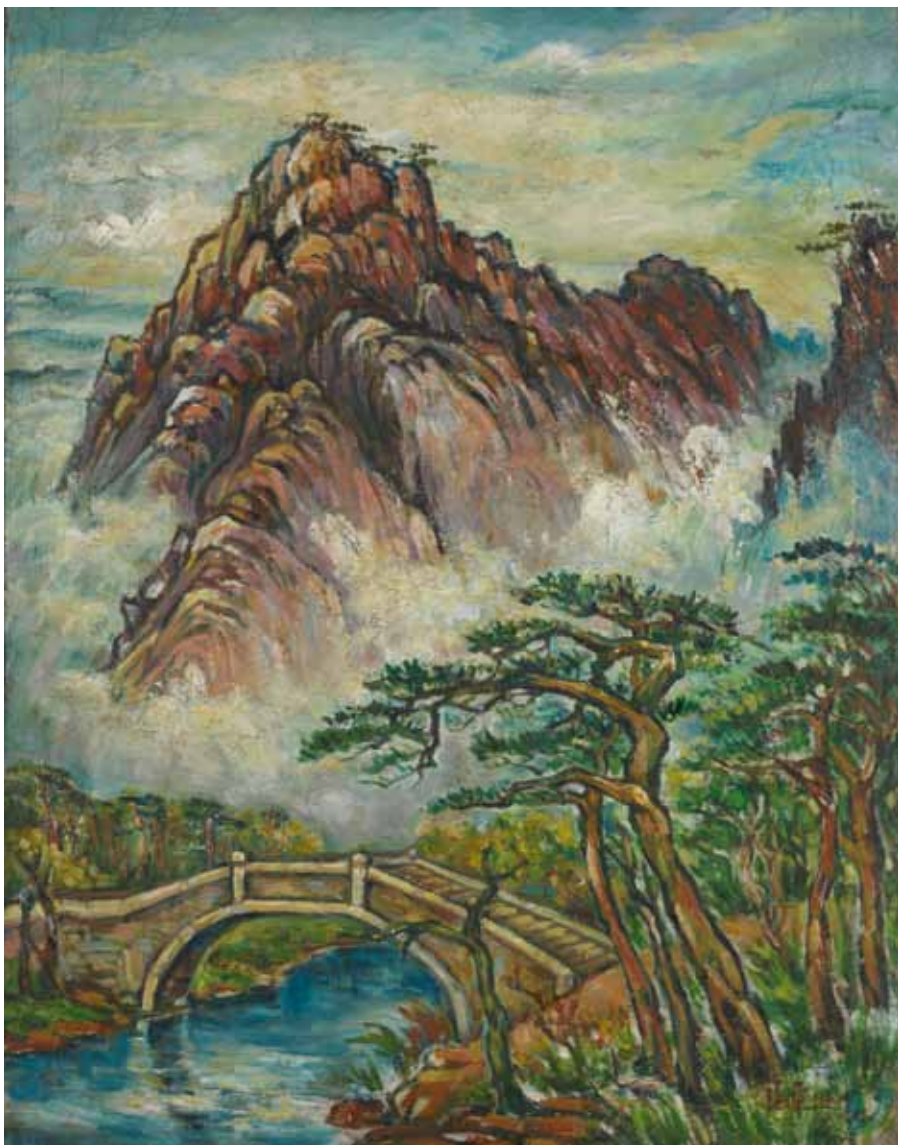
《長流藝聞》，253期，長流藝聞雜誌  
社，台北，2012年，內封面

《繼往開來：長流四十周年紀念專輯》，  
長流美術館，台北，2013年，頁207

1922年，顏文樑與胡粹中和朱士傑創立  
蘇州美術專科學校，即現今東吳大學前  
身，校舍選址蘇州著名園林滄浪亭。本幅  
來自蘇州美專舊藏，屬劉海粟著名的黃山  
系列作品之一。

黃山在中國山水畫發展史有超然地位，古  
今畫家俱力圖捕捉黃山的雄巍、怪奇和俊  
秀。對劉海粟而言，黃山即是取之不竭的  
靈感泉源，一生十上黃山也見證著他藝術  
生涯的成長。〈黃山白龍橋〉作於1954  
年，是劉海粟在如何把黃山化作紙上丹青  
有重大突破的一年。他曾慨嘆入黃山和  
出黃山同樣困難，意謂要描繪黃山千變萬  
化的面貌並不容易，掌握山之性情亦是艱  
難。惟當他1954年第六次上黃山後，獲  
得前所未有之頓悟，更特地刻製印章「昔  
日黃山是我師，今日我是黃山友」以誌此  
行的成功。

劉海粟曾遠道歐洲學習西方藝術，到訪各  
大博物館臨摹名作，並在歸國後舉辦油畫  
展覽，以祈在革新中國畫方面帶來新氣  
象。本幅線條剛勁有力，顯露劉海粟深厚  
的國畫功力及對西畫造型表達的掌握。他  
以恣肆縱橫的筆觸烘托黃山的磅礴，配以  
濃烈厚重的色彩，畫面極富張力，呈現  
「黃山歸來不見岳」之氣勢，足見劉海粟  
六上黃山後的健筆自信。



(signature)



801

Ding Xiongquan (Walasse Ting, 1929-2010)

Still Waiting

Acrylic on paper, framed and glazed

With one seal of the artist

Painted in 1992

177cm x 95cm (69¾in x 37½in).

HK\$300,000 - 500,000

US\$39,000 - 64,000

With a certificate of authenticity from Asia Art  
Centre Co. Ltd., Taipei

丁雄泉 等待 壓克力紙本 鏡框  
一九九二年作

鈐印：採花大盜

附台北亞洲藝術中心原作保證書





802

Ju Ming (Zhu Ming, b.1938)

Flying Apsaras

Wood sculpture

Signed Ju Ming in Chinese and English, with one seal of the artist

Dated 1974

47cm (18½in) high.

HK\$100,000 - 150,000

US\$13,000 - 19,000

Provenance: an American private collection

朱銘 飛天 木雕 一九七四年作

簽名：朱銘 JU MING 一九七四

鈐印：朱銘

來源：美國私人收藏



(signature)



803

**Ju Ming (Zhu Ming, b.1938)**

Single Whip Dip

Bronze sculpture

Signed Zhu Ming in Chinese

With the edition number 10/10

46cm x 74cm x 39cm (18¼in x 29¼in x 15½in).

**HK\$900,000 - 1,400,000**

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

Provenance:

Hanart 2 Gallery, Hong Kong

An American private collector,

acquired in 1986

(With Hanart 2 Gallery's receipt)

朱銘 單鞭下勢 銅雕

簽名：朱銘

版數：10/10

來源：美國私人收藏家於1986年購自於香港漢雅軒  
(附香港漢雅軒收據)

「單鞭下勢」是太極拳招式中最低的一式，乃取沈身姿態以避敵，下盤沉穩有力，蘊含了起身攻擊的動勢。朱銘的此件作品，絕妙捕捉到了「單鞭下勢」這一招式中蓄勢待發的瞬間，以蒼勁有力的粗曠塊面大膽處理，造型簡潔，動靜兼備，散發著無窮的速度和體量感。環而觀之，各視點均呈現出一種謀定而後動之勢。攻守收放之間，傳達出藝術家對於太極拳的剛柔並濟精神的參悟。寓動於靜、靜中求動之中，展現了東方千年的文化精髓。



(signature)





804

**Ju Ming (Zhu Ming, b.1938)**

Taichi Series

Bronze sculpture

Signed Ju Ming in Chinese

With the edition number 14/20

52cm x 40cm x 31cm (20½in x 15¾in x 12¼in).

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

US\$120,000 - 150,000

Provenance:

Hanart TZ Gallery, Hong Kong

A British private collector, acquired in 1992

(With Hanart TZ Gallery's invoice)



(signature)

朱銘 太極系列 銅雕

簽名：朱銘 20-14

版數：14/20

來源：英國私人收藏家於1992年購自香港漢雅軒  
(附香港漢雅軒發票)

「初刻太極，朱銘眼中，看到的是太極的『形』。接下來，手下刀斧漸有不同，不隨『形』走，竟隨『意』遊。『剛開始我多半是從太極的招式簡化而來，但漸漸的開始有自己的主張，不單是刻這一招或那一招，而是走到這一招到下一招之間的演變。』

『這是一個進步的境界。』朱銘自己發現到，而『再接下來的進步是，運用太極的精神，去做我的創作，去發揮。』」

——楊孟瑜，《刻畫人間：藝術大師朱銘傳》，天下遠見出版股份有限公司，2006年，頁168-169

805

Ju Ming (Zhu Ming, b.1938)

Taichi Arch

Bronze sculpture

Signed Ju Ming in Chinese

With the edition number 2/20

69cm x 112cm x 38cm (27¼in x 44in x 15in).

HK\$2,200,000 - 2,800,000

US\$280,000 - 360,000

Provenance:

Hanart TZ Gallery, Hong Kong

A British private collector, acquired in 1992

(With Hanart TZ Gallery's receipt)

朱銘 太極拱門 銅雕

簽名：朱銘 2-20

版數：2/20

來源：英國私人收藏家於1992年購自香港漢雅軒  
(附香港漢雅軒收據)

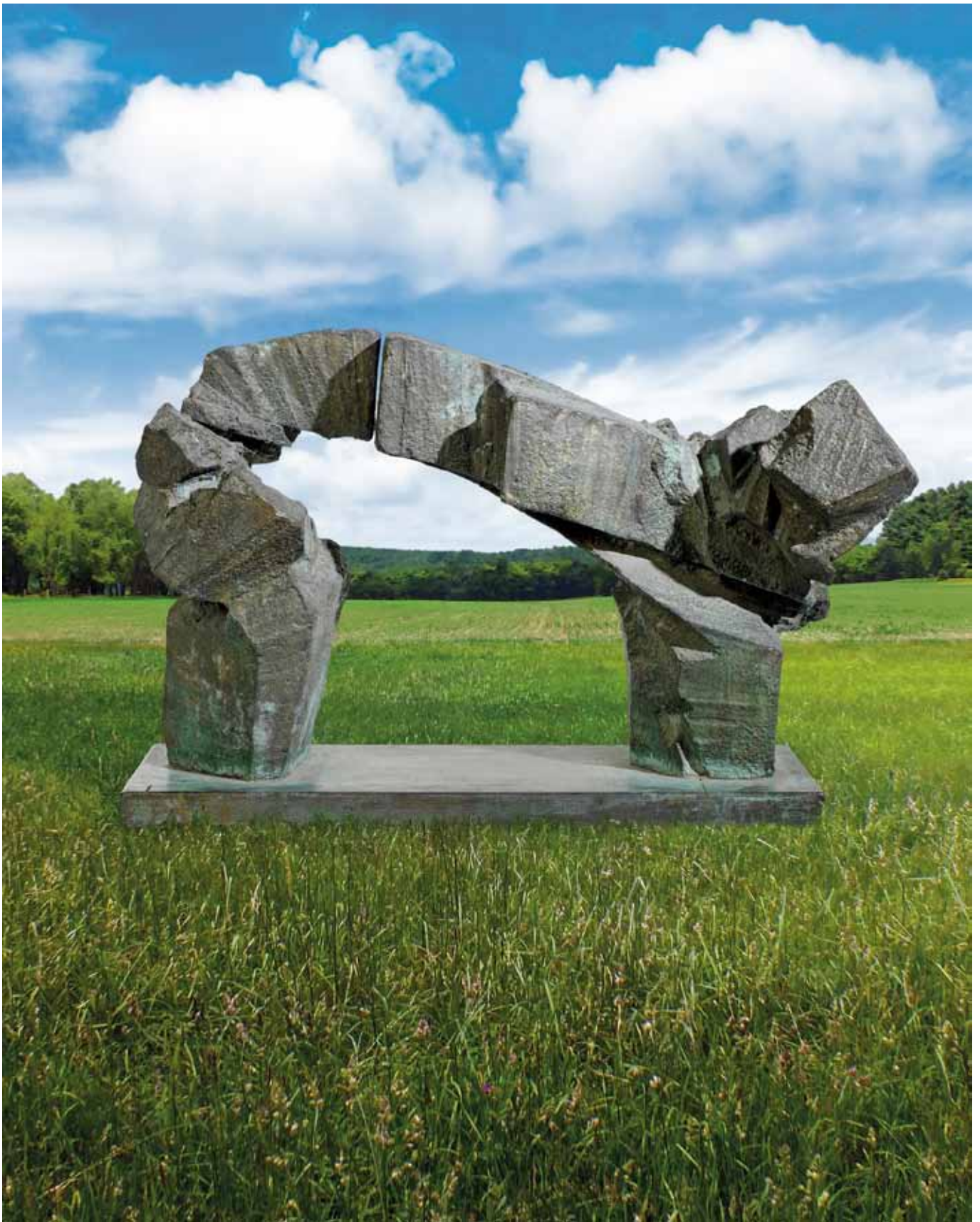
太極拱門的靈感源於兩人對招的太極推手，它是朱銘享譽國際的「太極系列」中的最後一個大系，完美詮釋了太極氣韻流轉的深意，為太極系列劃下圓滿的句點。相比早期的太極系列，太極拱門將過去的兩個獨立的推手個體連接起來，合為一體，彷彿有一股無形的「氣」蘊藏其中，由左邊傳到右邊，再由右邊回傳到左邊，周而復始，生生不息。推手的人物形態在這裡已經不復存在，藝術家的造境進入了一種抽象兼具現代性的造型領域，充分傳達了藝術家的美學觀點與創作理念，以及對大自然的尊崇。

此件拱門的造型是朱銘開始「太極拱門」系列後的首個正式造型。該造型更大版本的作品——1986年創作的〈伸門〉，目前擺放在香港中文大學大學圖書館正門前，是中大本部重要地標之一，被稱為「烽火台」。



(signature)









806

**Jiang Guofang (b.1951)**

Court Lady

Oil on canvas, framed

Signed Guofang in Chinese

Dated 1991

99cm x 78.5cm (39in x 31in).

HK\$100,000 - 150,000

US\$13,000 - 19,000

Provenance: a Palm Springs private collector, acquired in Hong Kong circa 1991

Published: *First Annual Exhibition of Chinese Oil Painting*, China Oil Painting Gallery Ltd., Hong Kong, 1992, p.70

姜國芳 宮廷仕女 油彩畫布 木框 一九九一年作

簽名：國芳 1991年秋 北京

來源：美國南加州棕櫚泉市私人收藏家約於1991年購於香港

出版： *First Annual Exhibition of Chinese Oil Painting*, China Oil Painting Gallery Ltd., 香港，1992年，頁70





807

**Wang Yidong (b.1955)**

*Bride-to-be/The Bride/Visiting Parents/Back Home*

A set of four lithograph prints on paper, each framed and glazed  
Each titled and signed Wang Yidong in English and Chinese  
Dated 2007

With the edition number 51/99

*Bride-to-be* 62cm x 41cm (24½in x 16¼in)

*The Bride* 58.8cm x 42cm (23in x 16½in)

*Visiting Parents* 51.7cm x 41cm (20¼in x 16¼in)

*Back Home* 41.2cm x 41cm (16¼in x 16¼in). (4).

HK\$90,000 - 120,000

US\$12,000 - 15,000

With the artist's certificate of authenticity

王沂東 待嫁女孩/牡丹/回娘家/返娘家 一套四幅石版畫 鏡框  
二〇〇七年作

簽名：王沂東 Wang Yidong 2007

版數：51/99

附畫家簽名保證書



(signature)

808

**Chen Yanning (b.1945)**

Portrait of the English Actress Rula Lenska

Oil on canvas, framed

Signed Chen Yanning in English

Dated 1991

100.5cm x 120.5cm (39½in x 47½in).

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

**US\$64,000 - 90,000**

Provenance:

Collection of Alexon Group, United Kingdom

Private Collection, Bedfordshire

陳衍寧 英國演員瑞拉·樂思卡肖像 油彩  
畫布 木框 一九九一年作

簽名: CHEN YANNING 1991.5

來源:

英國女裝零售商Alexon集團收藏

英國貝德福德私人收藏

‘Portrait of the English Actress Rula Lenska’ (Lot 808) and ‘Portrait of the English Actress Jane Asher’ (Lot 809) were commissioned jointly by the British Federation of Artists and Alexon Group in the ‘Women on Canvas Portrait Painting Competition’ in 1991. Six selected painters were asked to portray six different successful British women subjects in this national portrait competition, and Chen Yanning emerged as the winner.

Initially tasked to portray Rula Lenska, Chen was later commissioned to paint Jane Asher as well, due to a “disappointing” attempt by one of the other artists involved.

This marked one of Chen’s first successes in a notable career which has seen him at the forefront of contemporary Chinese Realism.

The paintings had remained with the Bedfordshire-based clothing company since 1991 and were exhibited at the prestigious Mall Galleries in London. They were also featured in a special *Vogue Magazine* supplement at the time.

The current British collector acquired both works through private auction.

English actress Rula Lenska (b.1947) is known for her work in film, television and radio. She has appeared in television series such as *Special Branch*, *Footballers’ Wives*, *To the Manor Born* and *Doctors and EastEnders*. She has also presented travel programmes for the BBC and can be heard in several radio series such as *The Hitchhiker’s Guide to the Galaxy*.

拍品編號808〈英國演員瑞拉·樂思卡肖像〉和拍品編號809〈英國演員珍·愛舍肖像〉，這兩幅油畫皆為藝術家參加1991年英國全國性大賽「女士肖像布面

畫作競賽」的獲獎作品。該競賽由英國藝術家聯合會與女裝零售商Alexon集團聯合主辦，當時一共邀請了六位藝術家分別創作六位英國成功女士的肖像，陳衍寧原本被邀請創作瑞拉·樂思卡的肖像，後來由於另一位獲邀藝術家所提交的試作「令人失望」，陳衍寧又再被邀請創作珍·愛舍的肖像。這次參賽的成功，在陳衍寧顯著的藝術生涯當中，被視為其早期的突出成就之一，將陳衍寧的藝術成功推向了當代中國寫實主義的最前沿。

這些畫作，自1991年後一直為Alexon集團所擁有並存放在英國貝德福德郡，其間曾在著名的倫敦Mall Gallery展出，並作為特輯刊登於《時尚雜誌》的副刊當中。

之後，這兩幅畫作由英國現藏家於私人拍賣會購得。

英國演員瑞拉·樂思卡，1947年出生，以其電影、電視、廣播作品而出名，曾參演電視連續劇《Special Branch》、《Footballers’ Wives》、《To the Manor Born》、《Doctors and EastEnders》等。她還參演BBC的旅遊節目，並主持《The Hitchhiker’s Guide to the Galaxy》等廣播節目。





(signature)



809

**Chen Yanning (b.1945)**

Portrait of the English Actress Jane Asher

Oil on canvas, framed

Signed Chen Yanning in English

Dated 1991

125.5cm x 100.5cm (49½in x 39½in).

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

**US\$64,000 - 90,000**

Provenance:

Collection of Alexon Group, United Kingdom

Private Collection, Bedfordshire

陳衍寧 英國演員珍·愛舍肖像 油彩畫布  
木框 一九九一年作

簽名: CHEN YANNING 1991.5

來源:

英國女裝零售商Alexon集團收藏

英國貝德福德私人收藏

Jane Asher (b.1952) is an English actress, author and entrepreneur. She first appeared in the film *Mandy*, subsequently in others such as *Alfie*, *Dream Child* and the comedy, *Death At A Funeral*. Her television appearances include *Brideshead Revisited*, *Wish Me Luck* and two series of the successful BBC 1 comedy, *The Old Guys*.

Also a writer, Jane Asher has published three best-selling novels - *The Longing*, *The Question* and *Losing It* - as well as several cake decorating books.

Her business pursuits include the Jane Asher range of cake mixes.

珍·愛舍，1952年出生，是英國著名演員、作家和企業家。她初登銀幕出演電影《Mandy》，隨後又出演《Alfie》、《Dream Child》等，以及喜劇《Death At A Funeral》。她出演的電視劇包括《Brideshead Revisited》、《Wish Me Luck》以及BBC第一頻道非常成功的喜劇

《The Old Guys》的兩個系列。

作為一名作家，珍·愛舍已經出版了三部暢銷小說《The Longing》、《The Question》和《Losing It》，以及數本關於糕點裝飾的書籍。

她自創事業包括珍·愛舍系列之DIY自製蛋糕品牌。



810

Liu Hongwei (b.1965)

Daydreams

Oil on canvas, framed

Signed Liu Hongwei in Chinese

Dated 1992

59.5cm x 79.5cm (23½in x 31¼in).

HK\$40,000 - 60,000

US\$5,200 - 7,700

劉宏偉 夢境 油彩畫布 木框 一九九二年作

簽名：劉宏偉 1992

來源：美國南加州棕櫚泉市私人收藏家約於1994年購自於香港

Provenance: a Palm Springs private collector, acquired in Hong Kong circa 1994





(signature)



811

Li Guijun (b.1964)

Beauty

Oil on canvas, framed

Signed Guijun in Chinese

Dated 2003

65cm x 55cm (25½in x 21¾in).

HK\$350,000 - 500,000

US\$45,000 - 64,000

Provenance:

Schoeni Art Gallery Ltd., Hong Kong

Private Collection, Hong Kong

With Schoeni Art Gallery's certificate of authenticity

李貴君 美人 油彩畫布 木框 二〇〇三年作

簽名：貴君 二零零三年作 2003

來源：

香港少勵畫廊

香港私人收藏

附少勵畫廊簽名保證書



812

Qu Leilei (b.1951)

Lying on Tapestry

Ink on paper, framed and glazed

Inscribed and signed Leilei, with two seals of the artist

Dated 2011

91cm x 170cm (35¾in x 67in).

HK\$200,000 - 300,000

US\$26,000 - 39,000

曲磊磊 躺在花毯上的女人體 水墨紙本 鏡框 二〇一一年作

款識：磊磊十一年。

鈐印：曲、磊磊畫印

This painting is from the series 'Brush, Ink, Light, Shadow'. In this series Qu Lei Lei practises and explores both Eastern and Western aesthetic concepts. The image here combines an Oriental spirit with Western tactile values exploring how the brush on *xuan* paper can create light and shadow. Strict adherence is given to the build up of the human structure. The image holds a variety of elements of *yin* and *yang* contrasts including black, white and grey, lightness and heaviness, intricate complexity and freehand simplicity plus solidity and emptiness. Collectively, these elements create an aesthetically stimulating image.

這幅作品來自「筆墨光影」系列，這個系列是藝術家對融合東西方美學觀的實踐與探索。畫作呈現了曲磊磊融合東方藝術的「神韻」和西方藝術的「實感」的成果，在筆墨宣紙上如何把握光影，準確地塑造人體結構。畫中具備各種陰陽元素，包括黑白灰、輕重、繁簡、疏密、虛實等，營造靜雅之美。清代曹雪芹在《廢藝齋集稿》中提出，中國畫必須懂得用光，方能革盡積弊，破除藩籬。陳傳席曾言：「曲磊磊藝術的獨特貢獻在於對用光的突破，曹雪芹『光居其首』之論至磊磊而始發揚光大之，中國畫又入佳境也。」

Qu Lei Lei (b.1951) is an innovative and influential Chinese contemporary artist. He started his career as a founding member of the famous avant-garde 'Stars Group' in China, whose development between 1979 and 1980 is an important symbol of the launch of Chinese contemporary art.

During his 'Stars Period', Qu Lei Lei produced works including 'Pen and Ink Line Drawings' and 'Who am I, Where am I from, and Where am I Going to?' to express his inner beliefs and personal emotions concerning the fate of the whole Chinese nation.

He left China for England to study Western art in 1985. In approximately five-year stages, he produced various projects, including 'The Sun in my Dream - the First Half of My Life' series (1990-1995), 'Here and Now - To Face a New Century' series (1996-2000), and 'Everyone's Life is an Epic' series (2000-2005). Between 2005 and 2010 he completed his aesthetic 'Brush Ink Light Shadow' series to see how far he could go with Chinese brush and ink to emulate the achievements of the European Renaissance masters. In the new decade, he started three new series, which are 'Miners', 'Mothers', and 'Thousands of Years of Empire', in an ongoing exploration of history, culture and humanity.

Though Qu Lei Lei's paintings are rooted in the Chinese tradition, his work has a Western quality combining light and shadow. His paintings display the tactile values of Western art whilst still clearly maintaining the Chinese spirit, ultimately combining the best of both East and West. He shows how the Chinese medium of brush and ink, which is traditionally a linear art, can, through skillful and extremely subtle gradations of light and shade, produce those tactile values of Western art. This is what makes his paintings interestingly different from traditional Chinese paintings.

His works have been included in the private collections of many eminent collectors including His Royal Highness, The Prince of Wales, and Professor Michael Sullivan, one of the most important scholars of modern Chinese art history. Moreover, his works can also be found in the collections of the Victoria and Albert Museum, the Ashmolean Museum, the National Museum of Modern Art Tokyo, the National Art Museum of China and Barclays Bank.





Since 1979, his art has been shown in many significant exhibitions in China and around the world. Among these he has also had solo shows at the Ashmolean Museum in Oxford in 2005 and the National Art Museum of China in Beijing in 2011.

曲磊磊（生於1951年）是一位勇於創新和優秀的中國當代畫家。作為創始人之一，他的藝術生涯源於星星畫會的成立，星星畫會活躍於1979及1980年，在中國當代藝術發展史中極為重要。

曲磊磊在星星畫會時期的〈風〉和〈我是誰？從哪兒來？到哪兒去？〉表達了他對國家的命運和發展的關注。1985年，他啟程往英國學習西方藝術，每5年便創作一個新主題，包括「夢中的太陽」半生系列（1990-1995）、「此時此地：面對新世紀」系列（1996-2000）、「每個人一生都是一部史詩」系列（2000-2005）。2005-2010年，他完成了「筆墨光影：唯美主義」系列，將東方的神韻與歐洲文藝復興大師們的追求融合，拓展水墨語言的可能性。此外，他同時開展了「礦工」系列、「母親」系列和「千年帝國」系列，繼續藉繪畫探索歷史、文化和人性。

雖然曲磊磊的創作根基是以中國美術為基礎，但具有濃厚西方光影與造型色彩，他表達的正是東方與西方融會貫通的美術理念。他用線條配合光影，使當代水墨畫呈現一種新的面貌，擴大了中國水墨創作的可能性，也是他能夠對東方繪畫的表現手法發揮重要影響力的原因。

他的作品被重要私人收藏家如英國威爾斯親王、中國藝術史學家蘇立文教授收藏。亦納入不同博物館和金融機構的藏品，包括英國維多利亞與艾伯特博物館、阿什莫利安博物館、日本現代藝術博物館、中國美術館和巴克萊銀行。

自1979年起，曲磊磊的作品便在中國及世界各地多個重要的展覽展出，包括2005年在牛津阿什莫利安博物館展出及2011年在北京中國美術館舉行個人畫展。

813

**Qu Leilei (b.1951)**

*We are Invincible*

Ink on paper, framed and glazed

Inscribed and signed Leilei, with seven seals of the artist

Dated 2011

91cm x 170cm (35 3/4 in x 67 in).

HK\$200,000 - 300,000

US\$26,000 - 39,000

曲磊磊 我們是一支不可戰勝的力量 水墨紙本 鏡框  
二〇一一年作

款識：背負著民族的希望，我們是一支不可戰勝的力量。磊磊十一年。

鈐印：曲、磊磊畫印、書到用時方恨少、暢神、語不驚人死不休、肖形印（兔）、曾經滄海

This painting is from the series 'Thousands of Years of Empire'. In this series Qu Lei Lei reflects on his understanding of history and culture. Apart from using traditional materials and methods, he also uses surrealistic languages as a means of travelling through time to find grid references to modern history. In the individuals he portrays, he explores the idea of the dual relationship between the personal and the comparatively impersonal identity of the common man and the human condition in the context of a whole national identity.

這件作品來自曲磊磊的「千年帝國」系列，在這系列的作品中，藝術家嘗試站在歷史與時代的角度，以更廣闊的國際視野，反思和詮釋他個人對文化和歷史的思考。除了中國傳統的筆墨宣紙和西方式的光影造型之外，曲磊磊以超現實的藝術語言來穿越時空，審視歷史。在現代與歷史、個人與民族、以及文化的根源與傳承的契合點上，思考人性的普世價值。陳傳席認為：「畫好而能進入藝術史者，必備以下四個條件：一，技術性；二，獨創性和鮮明特色；三，審美性；四，社會影響。曲磊磊是當今世界上少數繪畫成功的畫家之一，他的畫符合進入藝術史的四條標準，因而他意該中西，專為一家的繪畫，也必將進入藝術史冊中。」



814

**Gu Wenda (b.1955)**

Pseudo Seal-script in Ancient Wrap H28

Ink on paper, framed and glazed

Signed Wenda in Chinese with two seals of the artist

Painted in 2005

96cm x 59.5cm (37¾in x 23½in)

HK\$80,000 - 150,000

US\$10,000 - 19,000

谷文達 虛構文字系列之H28 水墨紙本 鏡框 二〇〇五年作

簽名：H28 文達

鈐印：酒神（藝術家自創偽字印一枚）、藝術家鈐印

來源：美國私人收藏

Provenance: an American private collection





815

**Gu Wenda (b.1955)**

Pseudo Seal-script in Ancient Wrap H36

Ink on paper, framed and glazed

Signed Wenda in Chinese with two seals of the artist  
Painted in 2005

96cm x 59.5cm (37¾in x 23½in)

HK\$80,000 - 150,000

US\$10,000 - 19,000

Provenance: an American private collection

谷文達 虛構文字系列H36 水墨紙本 鏡框 二〇〇五年作

簽名: H36 文達

鈐印: 酒神 (藝術家自創偽字印一枚)、藝術家鈐印

來源: 美國私人收藏



816

816

**Fang Lijun (b.1963)**

Two Woodblock Prints

Two woodblock prints on paper, each framed and glazed

Each signed Fang Lijun in Chinese

Each printed in 2000

122cm x 81cm (48in x 31¾in) each. (2).

HK\$40,000 - 60,000

US\$5,200 - 7,700

(1) Untitled

With the edition number 41/65

(2) Untitled

With the edition number 44/65

Provenance: private collection, Geneva

Exhibited:

'Stone Face: China Art Now First Group Printing' Exhibition, Beijing Art Now Gallery, 3 November to 20 December 2004 (a different edition)

'Stone Face: China Art Now First Group Printing' Exhibition, Shanghai Duolun Museum of Modern Art, 22 November to 15 December 2004 (a different edition)

'Endlessness of Life: 25 Years Retrospect of Fang Lijun', Taipei Fine Arts Museum, 18 April to 5 July 2009 (a different edition)

'Fang Lijun', Today Art Museum, Beijing, 22 August to 8 September 2010 (a different edition)



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Published:

Lv Peng and Liu Chun eds. *Fang Lijun*, Culture and Art Publishing House, Beijing, 2010, p.320 (a different edition)

*Stone Face: China Art Now First Group Printing Exhibition*, Beijing Art Now Gallery, 2004, pp.23-24 (a different edition)

Lu Yinghua Carol ed. *Living Like a Wild Dog: 1963-2008 Archive Exhibition of Fang Lijun*, Shijie Yishu Chubanshe, Taipei, 2009, pp.247-248 (a different edition)

Wang Ting-mei and Hsien Ju-hsian eds. *Endlessness of Life: 25 Years Retrospect of Fang Lijun*, Taipei Fine Arts Museum, 2009, pp.114-115 (a different edition)

Zhang Zikang ed. *Fang Lijun*, Today Art Museum, Beijing, 2010, pp.68-69 (a different edition)

方力鈞 木刻版畫 紙本二幅 鏡框 二〇〇〇年印製

(一) 無題

簽名: 方力鈞

版數: 41/65

印製年份: 2000

(二) 無題

簽名: 方力鈞

版數: 44/65

印製年份: 2000

來源: 瑞士日內瓦私人收藏

展覽:

「板起面孔: 中國現在藝術第一次版畫聯展」, 北京現在畫





817

廊，2004年11月3日至12月20日（不同版數）  
「板起面孔：中國現在藝術第一次版畫聯展」，上海多倫現代藝術館，2004年11月22日至12月15日（不同版數）  
「生命之渺：方力鈞創作25年展」，台北市立美術館，2009年4月18日至7月5日（不同版數）  
「方力鈞」，北京今日美術館，2010年8月22日至9月8日（不同版數）

出版：

呂澎、劉淳主編，《方力鈞》，文化藝術出版社，北京，2010年，頁320（不同版數）  
《板起面孔：中國現在藝術第一次版畫聯展》，北京現在畫廊，2004年，頁23-24（不同版數）  
盧迎華主編，《像野狗一樣生活：1963-2008 方力鈞文獻檔案展》，視界藝術出版社，台北，2009年，頁247-248（不同版數）  
王庭玫、謝汝萱編輯，《生命之渺：方力鈞創作25年展》，台北市立美術館，2009年，頁114-115（不同版數）  
張子康主編，《方力鈞》，北京今日美術館，2010年，頁68-69（不同版數）

來源：瑞士日內瓦私人收藏

817

**Wang Jinsong (b.1963)**

One Child Policy Series: No. 10 and No. 22

Oil on canvas, both framed

Signed Wang Jinsong in English

Dated 1996

With a label of Schoeni Art Gallery Ltd and the number in the series on the reverse

38cm x 50cm (14 3/4in x 19 3/4in).

HK\$80,000 - 120,000

US\$10,000 - 15,000

Provenance:

Schoeni Art Gallery, Hong Kong

Private collection, New York

Exhibited: '8+8-1: Selected Paintings by 15 Contemporary Artists', Schoeni Art Gallery Ltd., Hong Kong, 20 June to 12 July 1997

Published:

8+8-1: *Selected Paintings by 15 Contemporary Artists*, Schoeni Art Gallery Ltd., Hong Kong, 1997, pp.14, 16

Zhang Qunsheng ed. *Wang Jinsong: Watching from the Sidelines*, Sichuan Fine Arts Publishing House, Chengdu, 2007, pp.114-115, 233



817

王勁松 三口之家：十號及二十二號 油彩畫布 木框兩件 一九九六年作

簽名：Wang Jinsong 1996

背面附有少勵畫廊標籤

來源：

香港少勵畫廊

紐約私人收藏

展覽：「8+8-1：15當代藝術家油畫選集」，少勵畫廊，香港，1997年6月20日至7月12日

出版：

《8+8-1：15當代藝術家油畫選集》，少勵畫廊，香港，1997年，頁14、16

張群生主編，《王勁松：旁觀的呈現》，四川美術出版社，成都，2007年，頁114-115、233

"It is a special cultural background that has made the 'Standard Family' a reality. The three person family, including one single child, is the motif of this series of paintings. Through multiple painting techniques each work depicts an example of this stereotyped model at a different point in their lives, giving each work their own sense of time. Careful observation of the life style, fashion and inherited features of each model family reveal their present and future situations.

I am accustomed to taking the role of the observer, paying attention to every fascinating and beautiful details of our reality.

When I paint I have a strange feeling!"

Wang Jinsong in 8+8-1: *Selected Paintings by 15 Contemporary Artists*, Schoeni Art Gallery Ltd., Hong Kong, 1997, p.17

「〈標準家庭〉的創作，立足於特定的現實文化背景，選擇獨生子女三口之家為題材，通過多元的繪畫手法，平鋪直敘的描述以提示這個時代最具大眾化的樣板模式，並對其模式的種種信息做多方面敏感的考察——生活樣式，服飾特點，遺傳信息，乃至家庭組織形式的現狀與未來。

我一直以旁觀者的姿態關注現實生活中的一切有趣而迷人的精神現象。

繪畫給我異樣的感覺。啊！」

王勁松於《8+8-1：15當代藝術家油畫選集》，少勵畫廊，香港，1997年，頁17

818

Qi Zhilong (b.1962)

Chinese Girl Series

Oil on canvas, framed

Painted in 1997

41.2cm x 33cm (16¼in x 13in).

HK\$140,000 - 190,000

US\$18,000 - 24,000

Provenance:

Schoeni Art Gallery, Hong Kong

Collection of Kathy and Lawrence Schiller from Southern California

Acquired by the present owner from Christie's Hong Kong, 30 May 2010, Sale 2808, Lot 1592

Private collection, New York

Exhibited: '8+8-1: Selected Paintings by 15 Contemporary Artists', Schoeni Art Gallery Ltd., Hong Kong, 1997; Connaught Brown, London, 1998

Published: 8+8-1: *Selected Paintings by 15 Contemporary Artists*, Schoeni Art Gallery Ltd., Hong Kong, 1997, pp.36-38

祁志龍 中國女孩 油彩畫布 木框 一九九七年作

來源:

香港少勵畫廊

美國南加州Kathy and Lawrence Schiller收藏

現藏者購自香港佳士得拍賣，2010年5月30日，拍賣2808號，拍品1592號

美國紐約私人收藏

展覽：「8+8-1：15當代藝術家油畫選集」，少勵畫廊，香港，1997年；Connaught Brown藝廊，倫敦，1998年

出版：《8+8-1：15當代藝術家油畫選集》，少勵畫廊，香港，1997年，頁36-38

"More and more I realise that livelihood is more important than art and virtue more important than career. The livelihood that I am referring to is not that of the ordinary people, but the inner experiences of an individual life. The virtue I emphasize is not morality in the common sense, but the internal cultivation of a profounder meaning far beyond external prestige and profit.

I glare 'seriously' and attentively at my most sensitive life experiences. I wish to hold them, to have them in my own clutches.

There are many conflicts of sorts existing in and between the circles that comprise the world of contemporary fine art. This reflects the differentiations of groups, of regions, and even the imbalances of profit. There is too much ready criticism amongst these philosophical circles and they lack the foundation of extensive discussion.

A typical phenomenon of contemporary life is pretty kitsch. I already touched upon this in 1992 with my 'Consumer Icons' series. My women wearing army caps are placed in contrast to images of consumerism, these works have already developed an even deeper meaning. In life there are many things that touch a raw nerve. I do not wish to be limited to expressing these.

It is very difficult to have an outlook on life that is eternal, that is why individuality in man is so slight. Only God is eternal, but who can represent him?

What of me? I let myself drift along the perpetual stream of life, regardless of viewpoints and others direction."

Qi Zhilong in 8+8-1: *Selected Paintings by 15 Contemporary Artists*, Schoeni Art Gallery Ltd., Hong Kong, 1997, p.39

「我越來越體會到，生活比藝術重要，德比業重要。我說的生活，不是芸芸眾生意義上的生活，而是個人之於生命的內在經驗。我說的德，不是通常意義上的道德，而是指比外在功名名利更深刻的內心修養。

我認真真地注視著生命經驗中最敏感的部份。我希望能夠抓住這些部份。

當代美術界有這樣那樣的紛爭。這反映出認識上的個性差異，集團差異，地域差異，以及利益的不均衡。思想界有太多批評的慾望，而缺乏廣泛溝通的基礎。

媚艷俗麗是當代生活領域一個典型的部分。早在一九九二年我就以〈消費形像〉觸及這一部份。這些戴軍帽的女性，與〈消費形像〉相比，其實正在向一個有深度的方向發展。生活中有許許多多觸及人敏感神經的部份。因此我想表達的領域也不止於此。

任何一種觀點都很難永恆，因為我們每個個體都如此狹隘。上帝是永恆不變的。誰可以代表上帝？

至於我，卻任自己在生活的長河中漂泊。無論觀點，無論生命，任時光去改變它吧。」

祁志龍於《8+8-1：15當代藝術家油畫選集》，少勵畫廊，香港，1997年，頁39







(detail)

819

Li Shan (b.1942)

Rouge Series: Mao

Mixed media on canvas, framed and glazed

Signed in Chinese and English and dated 2005 on the reverse

56cm x 37cm (22in x 18½in).

HK\$140,000 - 180,000

US\$18,000 - 23,000

Provenance:

Acquired directly from the artist by the previous owner

Private collection, Berlin

Private collection, New York

李山 胭脂系列：毛 綜合材料布面  
二〇〇五年作

背面簽名：李山 Lishan 2005年 紐約

來源：  
李山工作室  
德國柏林私人收藏  
美國紐約私人收藏



820

**Shen Jingdong (b.1965)**

Air Force

Oil on canvas

Titled 'Air'

Signed Shen Jingdong in English, Jingdong in Chinese

Dated 2007

180cm x 120cm (70¾in x 47¼in).

HK\$100,000 - 160,000

US\$13,000 - 21,000

Provenance:

ChinaSquare, New York

Private collection, New York

Exhibited: 'Hero: Shen Jingdong', ChinaSquare, New York, 5 August to 30 August 2008

Published: Shiner, Eric C., *Hero: Shen Jingdong*, ChinaSquare, New York, 2008, p.46

沈敬東 人皆英雄 油彩畫布 二〇〇七年作

簽名：空 SHEN JINGDONG 敬東 2007

來源：

美國紐約中國廣場

紐約私人收藏

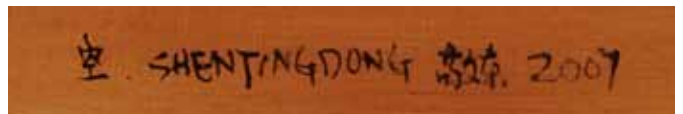
展覽：「英雄：沈敬東個展」，中國廣場，紐約，2008年8月5日至8月30日

出版：艾瑞克香納，《英雄：沈敬東個展》，中國廣場，紐約，2008年，頁46

"Trained as an artist at Nanjing Art College, Shen was himself drafted into the Chinese military in 1991 where he was assigned to serve in the Military Drama Troupe. As a result of this fortuitous placement, he went on to help produce plays and musicals fully dedicated to singing the praises of Communism and its military machine, albeit with a heavy dose of theatricality and pomp. Shen returned to painting after serving out his enlisted term, after establishing himself as a talented painter and sculptor, in recent years he has set about painting the very things that he had been surrounded by for those years spent in the military: soldiers. And, as noted above, the depiction of Communist soldiers have popped up now and again in Chinese contemporary painting, especially in the genre known as Social Realism, but Shen Jingdong presents his soldiers in a most gleaming light. For him, soldiers are not rough and tumble killing machines, but instead shining lollipops and objects of consumption—toys that can be manipulated and played with at will.

In Shen's paintings, soldiers-and at times laborers and farmers—feature fresh faces that have been seemingly cast in plastic. These smiling faces seem to be utterly brand new—white paint is used to mimic the reflections of light in their cheeks and chins as if these products of the new China have just rolled off the assembly line. And perhaps this is the most pressing point of Shen Jingdong's work—he not only represents the historic imagery of Communist China (however in a new light), but also, and more importantly, nods to the growing economic power, reform and future-centric thinking of China in the first decade of the 21st century."

Shiner, Eric C. 'Shen Jingdong's Toy Soldiers' in *Hero: Shen Jingdong*, ChinaSquare, New York, 2008, p.4



(signature)



821  
 Yin Jun (b.1974)  
 Crying 2007  
 Oil on canvas  
 Signed Yin Jun in Chinese and English  
 Dated 2007  
 Titled, dated and signed on the reverse  
 120cm x 100cm (47½in x 39½in).  
 HK\$60,000 - 80,000  
 US\$7,700 - 10,000

Provenance:  
 Acquired by the present owner from Phillips de Pury New York,  
 14 November 2008, Sale 10608, Lot 362  
 Private collection, New York

尹俊 哭泣的男孩 油彩畫布 二〇〇七年作

簽名：尹俊 Yin Jun, 2007  
 背面簽名：尹俊 Yin Jun

來源：  
 現藏家購自美國紐約菲利普斯拍賣，2008年11月14日，拍賣  
 10608號，拍品362號  
 美國紐約私人收藏



(signature)



822

**Zeng Jianyong (b.1971)**

Growing No.8

Ink, watercolour on handmade paper, framed

Dated 2008

With a label with title and date on the reverse

143cm x 72cm (56<sup>3</sup>/<sub>4</sub>in x 28<sup>1</sup>/<sub>2</sub>in).

**HK\$38,000 - 42,000**

**US\$4,900 - 5,400**

Provenance: private collection, New York,  
acquired directly from the artist

曾健勇 少年時代：第八號 設色手工紙本  
二〇〇八年作

簽名：健勇

背面附有作品信息之中英文標籤

来源：美國紐約私人收藏家直接得自畫家





823

823

**He Sen (b.1968)**

**Cover Her Breasts**

Oil on canvas

Signed He Sen in English and Chinese

Dated 2000

Titled, signed and dated on the reverse

*150cm x 100cm (59in x 39½in).*

**HK\$90,000 - 140,000**

**US\$12,000 - 18,000**

Provenance:

Private collection, Geneva

Private collection, New York

何森 撫胸的女孩 油彩畫布 二〇〇〇年作

簽名：HE SEN. 2000. 何森

背面簽名：何森 2000

來源：

瑞士日內瓦私人收藏

美國紐約私人收藏

824

**Zhu Yiyong (b.1957)**

**Memories from the Past No. 27**

Oil on canvas, framed

Signed Zhu Yiyong in Chinese

Dated 2007

Signed, dated and titled on the reverse

*171cm x 139cm (66½in x 54¾in).*

**HK\$190,000 - 280,000**

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

Provenance: private collection, New York, acquired directly from the artist

朱毅勇 凝固的記憶 No. 27 油彩畫布 木框 二〇〇七年作

簽名：朱毅勇

背面簽名：朱毅勇 2007

來源：美國紐約私人收藏家直接得自畫家

“That so-called ‘past’ in our memories, was an era of red idealism, it is actually not that far away at all from our lives today. The ‘Red Five Star’ is the icon representing red China, and is still inextricably intermingled with our ‘today’,” writes Zhu Yiyong.





824

"'The Memories of China Series' is filled with my striving for the spirit of care in humanity. Through the innocent eyes of the children, I want to link yesterday, today and tomorrow, and to find a new way to interpret our past, present, ideology and reality."

Zhu Yiyong in *Memories of China: Artworks by Zhu Yiyong*, Schoeni Art Gallery Ltd., Hong Kong, 2001, p.9

「記憶中的『過去』，那是一個紅色理想化的年代，離我們今天現實生活並不遙遠，『紅五星』是紅色中國的標誌，它與我們的今天依然有著難以割捨的聯繫。〈童年的記憶〉這批作品力求洋溢著人性的關懷，我的想法是通過兒童純真的眼光，將昨天、今天、明天聯繫在一起，力求尋找過去與當今、理想與現實的全新解讀方式，以一種充滿童趣的翻線遊戲來詮釋人們對生存狀態的關注，對現實的反思，我認為〈童年的記憶〉是我個體生命中又一深刻的體驗和思考。」

朱毅勇於《中國記憶》，少勵畫廊，香港，2001年，頁9



(signature)



825

**Sui Jianguo (b.1956)**

Legacy Mantle (Black)

Fiberglass with automotive paint

Signed, titled and with the edition number 9/10 on the inside  
Dated 2006

61cm x 51cm x 30cm (24in x 20in x 11¾in).

**HK\$150,000 - 190,000**

**US\$19,000 - 24,000**

Provenance: private collection, Miami

隋建國 衣鉢（黑） 噴漆玻璃纖維 二〇〇六年作

簽名：9/10 Black Suijg

版數：9/10

來源：美國邁阿密私人收藏

“The Mao jacket first appeared in Sui’s Legacy Mantle series, begun in 1997. Conceived both in groups and individually, the Legacy Mantle works take the form of a full-bodied but empty, self-supporting Mao jacket, fleshed out in a variety of sizes, materials, and surface colorations. Although many of the Legacy Mantle works seem to invite a quick reading, the breadth of Sui’s work with the historic garment renders simple interpretations problematic. Likewise, Sui’s profound

understanding of different materials as well as the multiple references he is able to evoke with familiar forms bears closer scrutiny. The artist himself speaks of the legacy of Mao as a mantle covering contemporary China, a cloak worn in some manner by all, whether individually recognized or not, and remaining present today despite the radical transformations of contemporary culture.”

Joe Hill in *Exhibition of Works by Sui Jianguo*, Times Square, Hong Kong, 2008

「『毛裝』在隋於1997年開始創作的『衣鉢系列』中最早出現，它們成組或單獨構成，採用了整套完整的毛裝，但是沒有人穿，空的，一套自我懸掛著的衣服，被不斷地使用不同的尺寸、材質，表面的著色加以充實。雖然大部分的『衣鉢系列』作品開起來好似只需一種快速閱讀的方式就夠了，但是隋的作品寬度使他的這套歷史的衣裳並不能用簡單的方式來解讀。同樣地，隋對不同材料的深刻理解，他對所熟識的形式所採取的多種參照都是經過仔細審視的。藝術家自己也認為，毛的中山裝是承載了當代中國史的，一件在某種形式上被所有人穿著的衣服，不論每個人是否意識的到，雖然當代文化已經經歷了激烈的轉型，它也一直被持續到今天。」

Joe Hill 於《藝術·時代·廣場—隋建國作品展》，時代廣場，香港，2008年





826

**Sui Jianguo (b.1956)**

Clothed Discobolus

Bronze sculpture

Signed Sui Jianguo in English

With the edition number 8/8

Executed in 1998

68.5cm x 44cm x 33cm (27in x 17½in x 13in).

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

**US\$28,000 - 41,000**

Provenance:

Acquired by the present owner from Christie's Hong Kong, 27 May 2012, Sale 2907, Lot 2497

Private collection, New York

Reference: Zhu Qi, Wang Chiachi Jason and Chen Wenling, *The Contemporary Road of Media and Tradition: Top 10 Chinese Contemporary Sculpture Exhibition*, Asia Art Centre, Beijing, 2007, p.29

隋建國 擲鐵餅者 銅雕 一九九八年作

簽名: Sui Jianguo

版數: 8/8

來源:

現藏家購自香港佳士得拍賣會，2012年5月27日，拍賣2907號，拍品2497號

美國紐約私人收藏

參考: 朱其、王嘉驥和陳文令，《媒介和傳統的當代道路：中國當代雕塑十人展》，亞洲藝術中心，北京，2007年，頁29



(signature)



827

**Luo Weidong (b.1963), Luo Weiguo (b.1964) and Luo Weibing (b.1972)**

The Big Family of Brands No. 25

Lacquer on wood

Signed Luo Weidong, Weiguo and Weibing in Chinese, dated 1997 and titled on the reverse

65cm x 55cm (25½in x 21¾in).

HK\$40,000 - 60,000

US\$5,200 - 7,700

羅衛東/羅衛國/羅衛兵 名牌大家族之二十五 漆畫 一九九七年作

背面簽名：廣西三弟 羅衛東、衛國、衛兵 一九九七年六月七日

來源：澳洲悉尼私人收藏

參考：《羅氏兄弟》，休斯雷畫廊，北京，2002，頁74

Provenance: private collection, Sydney

Reference: *Luo Brothers*, Ray Hughes Gallery, Beijing, 2002, p.74





828

Luo Weidong (b.1963), Luo Weiguo (b.1964) and Luo Weibing (b.1972)  
Welcome to the World Brands Series - I Love Beijing Tian'anmen

Lacquer paint on carved wood panel  
Signed Luo Brothers in Chinese under the tail of the bird on the right hand side  
Executed in 2007

With a label of McClain Gallery on the reverse

65.5cm x 54.5cm (25 3/4in x 21 1/2in).

HK\$40,000 - 60,000

US\$5,200 - 7,700

羅衛東/羅衛國/羅衛兵  
歡迎世界名牌之我愛北京天安門  
漆畫 二〇〇七年作

簽名：羅氏兄弟  
背面附有美國休斯頓麥克萊恩畫廊標籤

來源：  
美國紐約中國當代畫廊  
美國休斯頓麥克萊恩畫廊  
美國紐約私人收藏

Provenance:  
Chinese Contemporary (Gallery), New York  
McClain Gallery, Houston  
Private collection, New York



(detail)



(signature)



829

**Hong Hao (b.1965)**

10 Years Chinese Contemporary

Digital print of scanned objects, framed and glazed

Signed Hong Hao in English, titled, with the edition number 12/12 and dated 2006 on the reverse

120cm x 220cm (47¼in x 86½in).

HK\$30,000 - 60,000

US\$3,900 - 7,700

Provenance:

Chinese Contemporary (Gallery), Beijing  
A Swiss private collection

Published: Julia Colman et al., *Year 10*, Chinese Contemporary, Beijing, 2006, cover

洪浩 中國當代之十年 彩色相紙 二〇〇六年作

背面簽名: 10 Years CC 12/12 Hong Hao 2006

版數: 12/12

來源:

北京中國當代畫廊  
瑞士私人收藏

出版: 朱利亞·克魯門等, 《十年》, 中國當代, 北京, 2006年, 封面





830

**Zhang Dali (b.1963)**

Dialogue · Beijing

Photograph printed on canvas

Signed Zhang Dali in Chinese and English, titled and dated 1998 on the reverse

169cm x 116cm (66½in x 45½in).

HK\$50,000 - 70,000

US\$6,400 - 9,000

Provenance:

Chinese Contemporary (Gallery), London

A Swiss private collection

張大力 對話和拆 彩擴照片 一九九八年作

背面簽名：張大力 Dialogue · Beijing Zhang Dali 1998

來源：

倫敦中國當代畫廊

瑞士私人收藏





831

831

Liu Ye (b.1964)

Two Silkscreen Prints

Two silkscreen prints on paper, each framed and glazed

Each printed in 2001 by Lococo Fine Art

Publisher

HK\$40,000 - 60,000

US\$5,200 - 7,700

(1) Dreaming of Mondrian

With the edition number 33/50

80cm x 60.5cm (31½in x 23¾in).

(2) Little Girl With Balloons

With the edition number 25/50

80.5cm x 62cm (31¾in x 24½in).

Provenance: private collection, New York

Exhibited:

'Stone Face: China Art Now First Group Printing' Exhibition, Beijing Art Now Gallery, 3 November to 20 December 2004 (a different edition)

'Stone Face: China Art Now First Group Printing' Exhibition, Shanghai Duolun Museum of Modern Art, 22 November to 15 December 2004 (a different edition)

Published: Beijing Art Now Gallery, *Stone Face: China Art Now First Group Printing Exhibition*, Beijing, 2004, pp.36, 38 (a different edition)

劉野 絲網版畫 紙本二幅 鏡框  
二〇〇一年印製

(一) 在蒙特里安前沉思

簽名：Liuye 野

版數：33/50

(二) 女孩與氣球

簽名：Liuye 野

版數：25/50

2001年由Lococo藝術出版社印製

來源：美國紐約私人收藏

展覽：

「板起面孔：中國現在藝術第一次版畫聯展」，北京現在畫廊，2004年11月3日至12月20日（不同版數）

「板起面孔：中國現在藝術第一次版畫聯展」，上海多倫現代美術館，2004年11月22日至12月15日（不同版數）

出版：《板起面孔：中國現在藝術第一次版畫聯展》，北京現在畫廊出版，2004年，頁36、38（不同版數）



831

832

**Zhang Xiaogang (b.1958)**

Bloodline: Big Family Series

Lithograph print on paper, framed and glazed

Signed Zhang Xiaogang in Chinese

With the edition number 132/199

Printed in 2003 by the artist and distributed by

Kwai Po Collection, China

57cm x 72cm (22½in x 28¼in).

HK\$30,000 - 50,000

US\$3,900 - 6,400

Provenance: private collection, New York

張曉剛 血緣：大家庭系列 石版畫 鏡框  
二〇〇三年印製

簽名：張曉剛

版數：132/199

2003年藝術家印製，由中國季普園發行

來源：美國紐約私人收藏



832

833

**Zhang Xiaogang (b.1958)**

Big Family: Two Sisters

Lithograph print on paper, framed and glazed

Signed Zhang Xiaogang in Chinese

With the edition number 146/199

Printed in 2003 by the artist and distributed by

Kwai Po Collection, China

50.5cm x 63.5cm (20in x 25in).

HK\$30,000 - 50,000

US\$3,900 - 6,400

Provenance: private collection, New York

張曉剛 大家庭：兩姐妹 石版畫 鏡框  
二〇〇三年印製

簽名：張曉剛

版數：146/199

2003年藝術家印製，由中國季普園發行

來源：美國紐約私人收藏



833





834

**834**

**Yue Minjun (b.1962)**

Untitled (Smile-ism No.15, Your smile is an Umbrella in the Rain)

Lithograph print on paper, framed and glazed

Signed Yue Minjun in English

With the edition number 29/45

Printed in 2006 by Museum Collections

Editions, USA

89.5cm x 110.5cm (35¼in x 43½in).

HK\$30,000 - 50,000

US\$3,900 - 6,400

Provenance: private collection, Geneva

岳敏君 無題（微笑主義之十五）石版畫  
鏡框 二〇〇六年印製

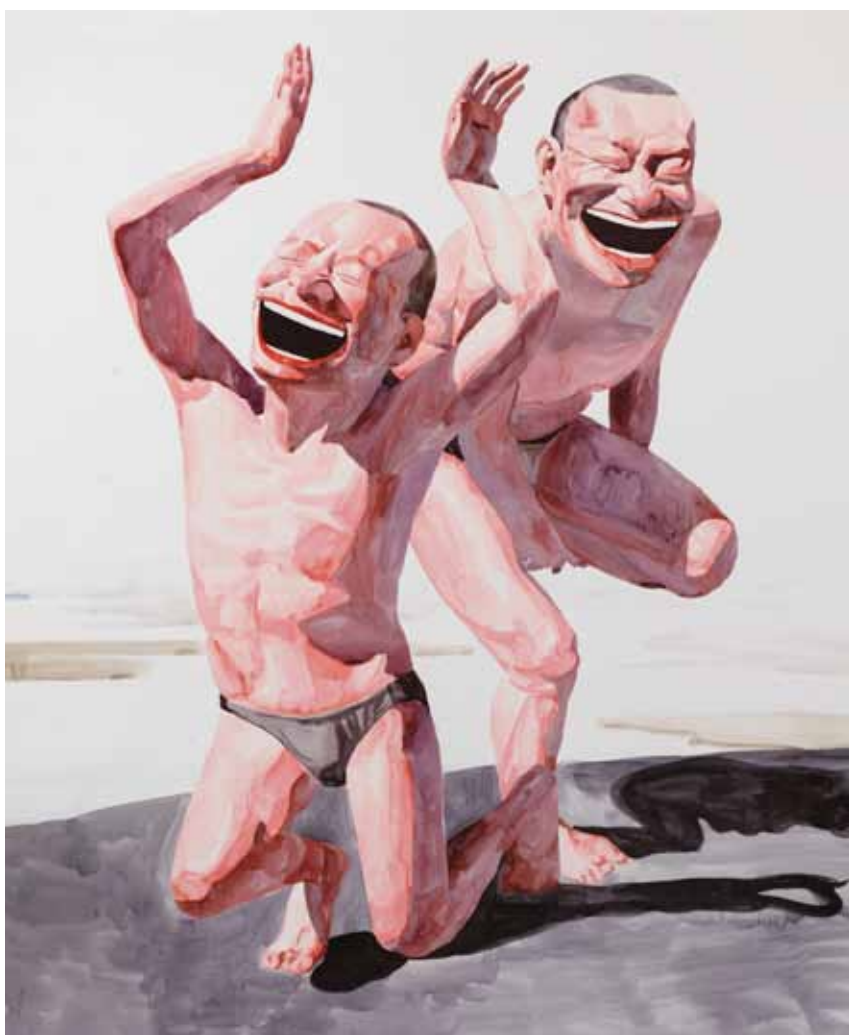
簽名: Yue Minjun

版數: 29/45

2006年由美國Museum Collections

Editions印製

來源: 瑞士日內瓦私人收藏



835

**835**

**Yue Minjun (b.1962)**

Untitled (Smile-ism No.20, When You Smile Your Shadow Smiles with You)

Lithograph print on paper, framed and glazed

Signed Yue Minjun in English

With the edition number 29/45

Printed in 2006 by Museum Collections

Editions, USA

109.5cm x 89.5cm (43¼in x 35¼in).

HK\$30,000 - 50,000

US\$3,900 - 6,400

Provenance: private collection, Geneva

岳敏君 無題（微笑主義之二十）石版畫  
鏡框 二〇〇六年印製

簽名: Yue Minjun

版數: 29/45

2006年由美國Museum Collections

Editions印製

來源: 瑞士日內瓦私人收藏

836

**Yue Minjun (b.1962)**

Untitled (Smile-ism No.28, Even Babies Know the Language of Smiles)

Lithograph print on paper, framed and glazed

Signed Yue Minjun in English

With the edition number 29/45

Printed in 2006 by Museum Collections

Editions, USA

109.5cm x 89.5cm (43 1/4in x 35 1/4in).

HK\$30,000 - 50,000

US\$3,900 - 6,400

Provenance: private collection, Geneva

岳敏君 無題（微笑主義之二十八） 石版畫  
鏡框 二〇〇六年印製

簽名: Yue Minjun

版數: 29/45

2006年由美國Museum Collections

Editions印製

來源: 瑞士日內瓦私人收藏



836

837

**Wang Guangyi (b.1957)**

Great Criticism Series: Coca Cola (Green)

Lithograph print on paper, framed and glazed

Signed Wang Guangyi in Chinese

With the edition number 192/199

Printed in 2006 by the artist and distributed by

Kwai Po Collection, China

75cm x 66.5cm (29 1/2in x 26 1/4in).

HK\$20,000 - 30,000

US\$2,600 - 3,900

Provenance: private collection, New York

王廣義 大批判系列: 可口可樂（綠色）  
石版畫 鏡框 二〇〇六年印製

簽名: 王廣義

版數: 192/199

2006年藝術家印製, 由中國季普園發行

來源: 美國紐約私人收藏



837





來源：美國紐約私人收藏







840

Yoshitomo Nara (Japanese, b.1959)

Sleepless Night (Sitting)

Sculpture of resin, wood and mixed media

Edition Number 265/300

Dated 2007

30cm x 15cm x 14cm (13½in x 6in x 5½in).

HK\$80,000 - 120,000

US\$10,000 - 15,000

奈良美智 失眠夜坐著 複合材料雕塑 二〇〇七年作

版數：265/300

附藝術家簽名保證書和原裝木盒

With the artist's signed certificate and the original box



**841**  
**Lee Manfong (Indonesian, 1913-1988)**  
 Balinese Spinner  
 Oil on board, framed  
 Signed Manfong with one seal of the artist  
 103.5cm x 49cm (40<sup>3</sup>/<sub>4</sub>in x 19<sup>1</sup>/<sub>4</sub>in).  
 HK\$250,000 - 350,000  
 US\$32,000 - 45,000

Provenance: private collection, Singapore



**Lee Man Fong's exhibition in Holland in 1949**  
 李曼峰於1949年在荷蘭的個展

李曼峰 紡紗女 油彩木板 木框

款識：曼峰。  
 鈐印：曼峰

來源：新加坡私人收藏

Lee Manfong left for the Netherlands in 1946, spending six years there to further his studies. Although heavily influenced by Rembrandt (1606-1669), he succeeded in creating oil paintings in an Oriental style imbued with a strong Southeast Asian flavour. Lee was fond of painting on vertical panels framed in dark-coloured wood, giving his works a special appeal when hung on the wall (see attached image of his exhibition). 'Balinese Spinner' is a good example of the artist's characteristic framing style.

When Lee Manfong returned to Indonesia from the Netherlands in 1952, he painted many Balinese-themed works. His depictions included vendors selling *satay* and *rojak* (a traditional fruit and vegetable salad dish), men leisurely engaged in cockfighting or *tajen*, bare-breasted women dancing, worshipping the gods and weaving, all in praise of the rich history of Balinese culture in Indonesia.

For other oil on board works of Balinese spinners, see Siont Teja ed. *Lee Man Fong Oil Paintings Volume 2*, Art Retreat, Singapore, 2005, pp.52, 54, 56-59, 61, 63-64. Compared with other similarly themed works, this coloured rendering of a Balinese spinner is more refined; the facial expression of the figure is more dignified and elegant. The work conveys feelings of poetry and romance that capture our imagination.

李曼峰於1946年赴荷蘭留學，在當地生活六年之久，受到林布蘭特（1606-1669）的影響很深，但他卻能夠畫出令人耳目一新的「東方風格」油畫，並傳達深沈的南洋色彩。李曼峰喜愛在垂直長條狀的硬板上作畫，之後架上深色木框，挂在牆上十分別緻（見其個展附圖）。此幅〈紡紗女〉正是畫家典型裝裱風格。

1952年，李曼峰從荷蘭返回印尼後，描繪了許多峇里島風情的畫作。他筆下的攤販賣著沙爹和涼拌雜果（俗稱囉惹），男人間抱鬥雞，女人袒露雙乳跳舞、祭神、織布，都歌頌著印尼歷史悠久的峇里文化。

其他類似「紡紗女」題材的油彩木板畫作，可參考鄭添祥編，《李曼峰油畫選集II》，好藏之美術館，新加坡，2005年，頁52、54、56-59、61、63-64。此幅〈紡紗女〉，較其他同樣題材的作品，敷色更為細膩柔美，人物神態更為端莊典雅，畫中並蘊藏著一股扣人心弦的詩意與浪漫。



(signature)

842

**Fernando Amorsolo (Filipino, 1892-1972)**

Princess Urduja

Oil on canvas, framed

Signed F Amorsolo in English

Dated 1952

64cm x 49cm (25¼in x 19¼in).

HK\$300,000 - 450,000

US\$39,000 - 58,000

Provenance: collection of American Major Maude Davidson who led the 'Angels of Bataan' in the Philippines during World War II

費南度·阿莫索羅 舞會的夜晚 油彩畫布 木框 一九五二年作

簽名: F Amorsolo MANILA - 1952

來源: 美軍上尉莫德·戴維森收藏, 他曾於二次世界大戰期間, 在菲律賓領導美軍護士隊「天使巴丹」





(signature)

843

**Fernando Zobel (Filipino, 1924-1984)**

Orange Revenant

Oil on canvas, framed

Signed Zobel in English

Dated 1963

Signed, dated and titled on the reverse

With the Luz Gallery's label on the reverse

100cm x 78.5cm (39½in x 31in).

HK\$300,000 - 500,000

US\$39,000 - 64,000

費南度·索培爾 橘色幽靈 油彩畫布 木框 一九六三年作

簽名: Zobel 63

背面簽名: 63-61 "ORANGE REVENANT" Zobel 12/63

來源: 美國私人收藏家於1964年直接購自於藝術家在菲律賓馬尼拉的工作室

Provenance: an American private collector, purchased directly from the artist at his studio in Manila in 1964



844

**Affandi (Indonesian, 1907-1990)**

Three Legong Dancers

Oil on canvas, framed

Signed AF

Dated 63

94.5cm x 72.5cm (37¼in x 28½in).

HK\$550,000 - 750,000

US\$71,000 - 97,000

Provenance:

Acquired directly from the artist by the previous owner circa 1960s to 1970s

Bequeathed to the present owner and in the current collection, Boston, since 1986

Authenticated by Affandi Museum, Yogyakarta, Indonesia in 2013

阿凡迪 黎弓舞者 油彩畫布 木框 一九六三年作

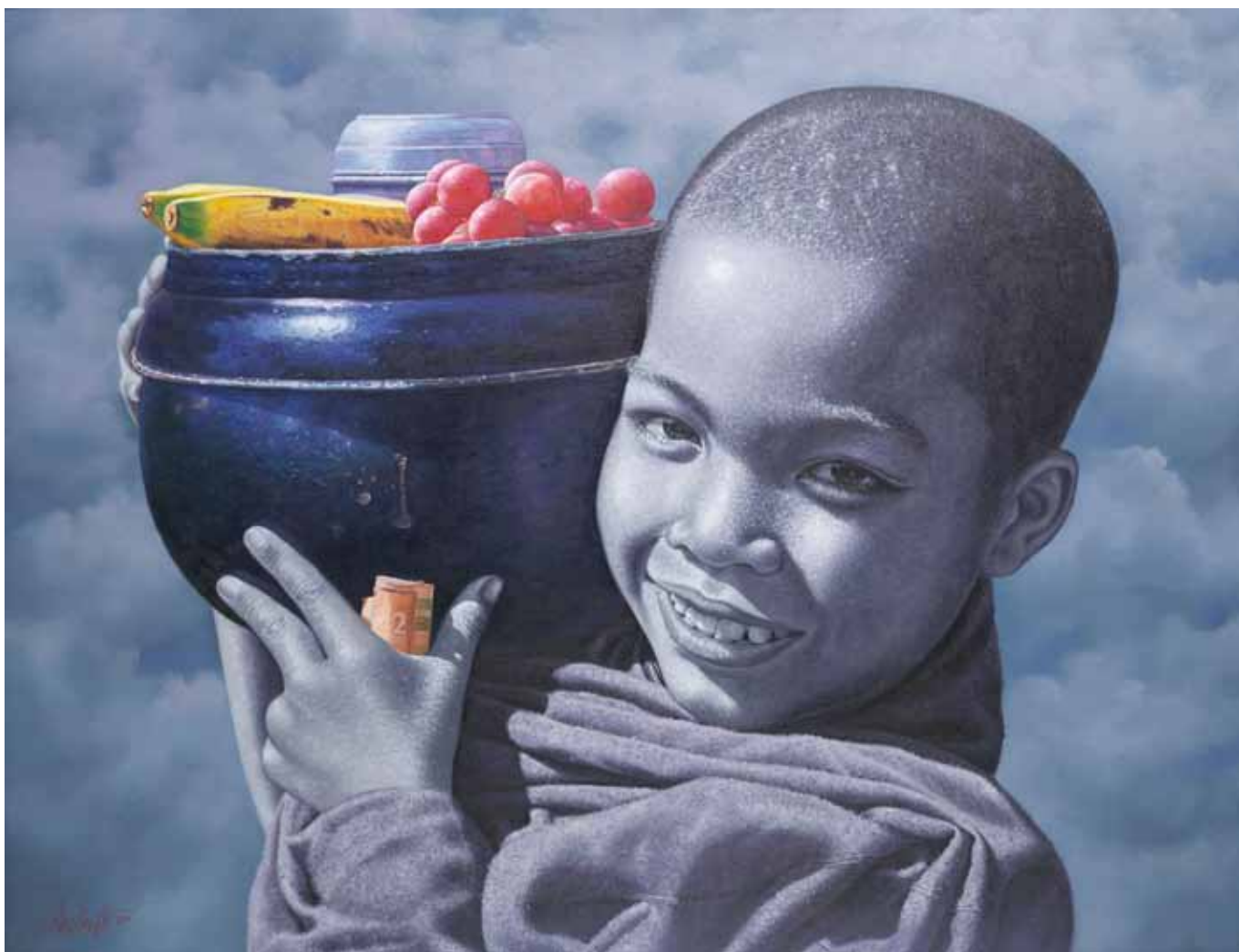
簽名: Bali AF 63

來源:

前收藏家於1960至1970年代間直接得自畫家

自1986年起遺贈給現藏家，成為美國波士頓私人收藏

此作品於2013年經印尼日惹阿凡迪美術館鑑定為真跡



845

**Aung Kyaw Htet (Burmese, b.1965)**

Sunshine On My Face

Oil on canvas, framed

Signed Aung Kyaw Htet in English

Dated 2011

115.5cm x 151cm (45½in x 59½in).

HK\$45,000 - 65,000

US\$5,800 - 8,400

Provenance: Thavibu Gallery, Bangkok

Aung Kyaw Htet 陽光在我臉上 油彩畫布 木框 二〇一一年作

簽名: Aung Kyaw Htet 2011

來源: 泰國曼谷 Thavibu 畫廊

Aung Kyaw Htet studied at the State School of Fine Arts in Yangon. He grew up in a small village and is a devout Buddhist, both have a strong influence on his art. As one of Myanmar's most accomplished painters with works in museum collections, such as the National Museum of Myanmar and the National Art Gallery of Malaysia, he has staged solo exhibitions in Bangkok, Singapore and Dubai.





846

**U Lun Gywe (Burmese, b.1930)**

Bathing at the Well II

Oil on canvas, framed

Signed Lun Gywe in English

Dated 2007

68cm x 68cm (26<sup>3</sup>/<sub>4</sub>in x 26<sup>3</sup>/<sub>4</sub>in).

**HK\$65,000 - 85,000**

**US\$8,400 - 11,000**

Provenance: Thavibu Gallery, Bangkok

Published: *Feasting the Female Form*, Thavibu Gallery Co. Ltd., Bangkok, 2011, pp.76-77

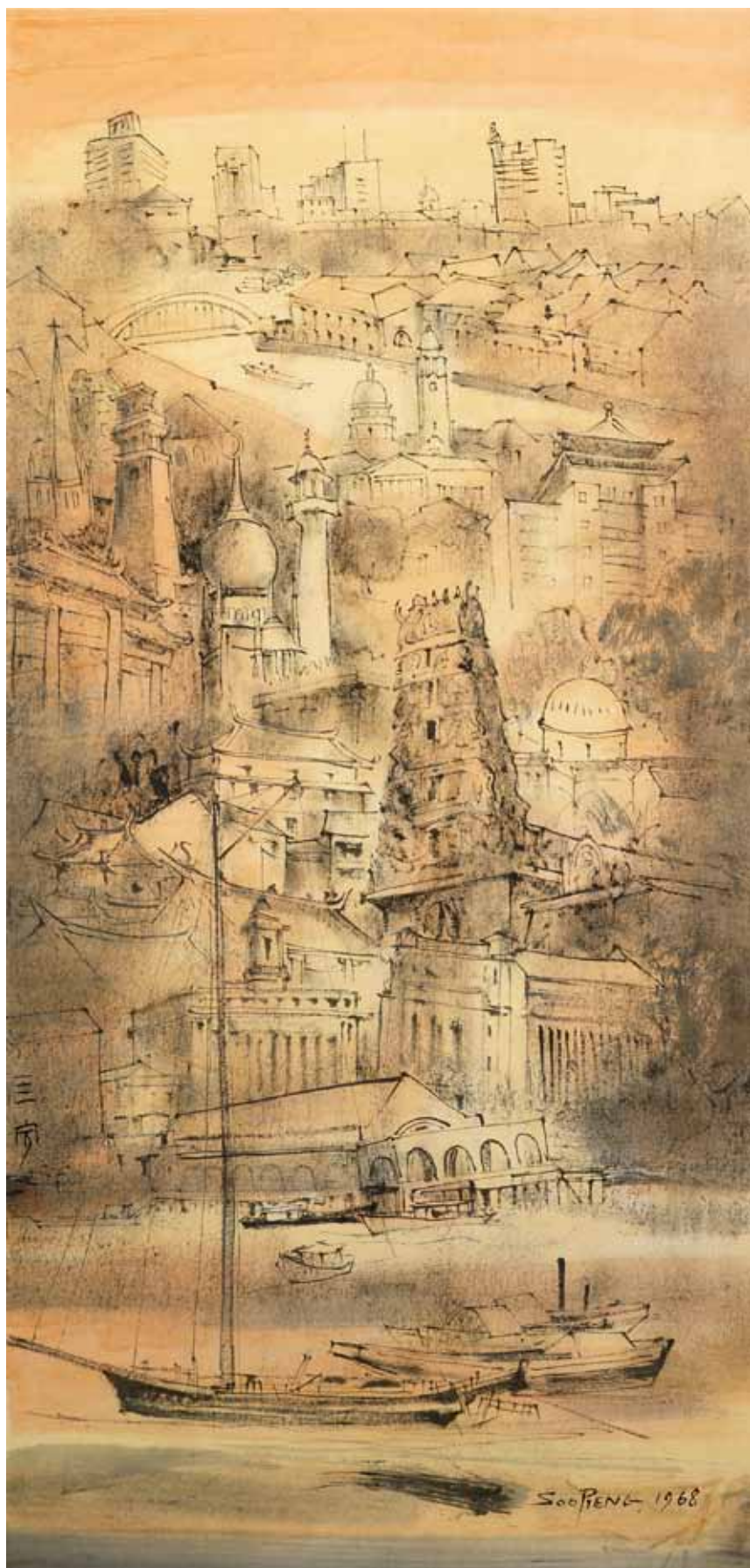
U Lun Gywe 井邊沐浴II 油彩畫布 木框 二〇〇七年作

簽名: Lun Gywe 2007

來源: 泰國曼谷 Thavibu 畫廊

出版: 《Feasting the Female Form》, Thavibu 畫廊, 曼谷, 2011年, 頁76-77

U Lun Gywe's aesthetic sensibilities combine French Impressionism, Oriental roots and his own Burmese heritage. He studied painting under U Chit Maung, U Thet Win, U Ngwe Gaing, U San Win and U Thein Han and continued his education at the Art Institute of the Specialist Teachers' Training Institute in Rangoon. He subsequently spent a year-long residency in Beijing and graduated with distinction in Oriental Art from the Institute of Fine Art, Beijing, in 1964. He also spent a year learning about art restoration in Potsdam, Germany. After serving as an art educator for almost thirty years, he started his career as a full-time artist in 1979 and established the Artist Life Art Gallery in Rangoon in 1999. With extensive exhibition records in Myanmar and abroad, his works are in the collections of the National Museum of Myanmar and the National Art Gallery of Malaysia. He has been the mentor for generations of younger artists in Myanmar and is one of the country's most respected artists.



847

**Cheong Soo Pieng (Singaporean, 1917-1983)**

Untitled

Ink and colour on paper, framed and glazed  
Signed Soo Pieng in Chinese and English, with one seal of the artist

Dated 1968

94cm x 45cm (36¾in x 17½in).

HK\$80,000 - 120,000

US\$10,000 - 15,000

Provenance: a private British collection

鐘泗賓 無題 設色紙本 鏡框  
一九六八年作

簽名：三賓 Soo Pieng 1968

鈐印：鐘

來源：英國私人收藏

Not only was Cheong Soo Pieng well-known for his signature portrayal of Southeast Asian people with elongated limbs, almond-shaped faces and eyes, he was also highly versatile and experimented with various art forms from painting to sculpture and mixed media.

This painting shows Cheong's stylistic shift towards more refined lines and muted colours after his 2-year sojourn in Europe from 1961 to 1963. Most likely, it shows various scenes of Singapore including Singapore River and Sri Mariamman Temple, Singapore's oldest Hindu Temple.

Compare Cheong Soo Pieng's oil on canvas titled 'Life in Singapore' in Yeo Wei Wei ed. *Cheong Soo Pieng: Visions of Southeast Asia*, The National Art Gallery, Singapore, 2010, pp.86-87.



848

Cheong Soo Pieng (Singaporean, 1917-1983)

Kampong Landscape

Ink and colour on paper, framed and glazed  
Signed Soo Pieng in English and Sibi in Chinese

Dated 1964

92.5cm x 43cm (36½in x 17in).

HK\$80,000 - 120,000

US\$10,000 - 15,000

Provenance: private collection, Singapore

鐘泗賓 南洋甘榜 設色紙本 鏡框  
一九六四年作

簽名：三賓 Soo Pieng 64

鈐印：四賓

來源：新加坡私人收藏

Cheong Soo Pieng often incorporated Cubism and geometric abstraction into his ink paintings. In 'Kampong Landscape', the vertical lines of the *kelong* stilts are abstracted into an almost grid-like pattern. The influence of Chinese calligraphy is also evident in his rhythmical lines and washes. See his other similar Nanyang landscapes in Yeo Wei Wei ed. *Cheong Soo Pieng: Visions of Southeast Asia*, The National Art Gallery, Singapore, 2010, plates 233, 237-238 and 242.







849

**Le Pho (Vietnamese/French, 1907-2001)**

*Les Lys Jaune (Yellow Lilies)*

Oil on silk laid on masonite board, framed

Signed Le Pho in English and Li Pu in Chinese

With a gallery label on the reverse

61cm x 38cm (24in x 15in).

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

**US\$7,700 - 10,000**

Provenance:

Wally Findlay Galleries, New York

Private collection, California

黎譜 黃百合 油彩絹布 木框

簽名：黎譜 Le Pho

背面附畫廊標籤

來源：

紐約芬德萊畫廊

美國加州私人收藏

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Hu Jun	胡 鈞	711	Wu Chang	吳 昌	705
Hu Yefo	胡也佛	757	Wu Guanzhong	吳冠中	786
Hu Yun	胡 筠	711	Wu Guxiang	吳穀祥	711
Huang Binhong	黃賓虹	717, 718, 719	Wu Zishen	吳子深	731
Huang Junbi	黃君璧	734, 735	Xian Juchuan	冼巨川	726
Huang Zhou	黃 胄	778, 779, 780	Xie Zhiliu	謝稚柳	770, 771, 772
Jiang Guofang	姜國芳	806	Xu Beihong	徐悲鴻	727
Jiang Tingxi (attributed to)	蔣廷錫 (傳)	707	Xu Gu	虛 谷	714
Ju Ming	朱 銘	802, 803, 804, 805	Ya Ming	亞 明	777
		849	Ye Qianyu	葉淺予	756
Le Pho	黎 譜	841	Yin Jun	尹 俊	821
Lee Manfong	李曼峰	726	Yoshitomo Nara	奈良美智	840
Li Fenggong	李鳳公	811	Yu Youren	于右任	721, 722
Li Guijun	李貴君	761, 762	Yu Zhiding	禹之鼎	710
Li Keran	李可染	732	Yue Minjun	岳敏君	834, 835, 836
Li Kuchan	李苦禪	819	Yun Xiang	惲 向	711
Li Shan	李 山	711	Zeng Jianyong	曾健勇	822
Li Yutian	李玉田	747	Zhang Dali	張大力	830
Lin Fengmian	林風眠	711, 720	Zhang Daqian	張大千	736, 737, 738, 739, 740, 741, 742, 743, 744
Lin Shu	林 紓	784			726
Lin Yong	林 壩	800	Zhang Xiangning	張祥凝	832, 833
Liu Haisu	劉海粟	810	Zhang Xiaogang	張曉剛	760
Liu Hongwei	劉宏偉	831	Zhao Shao'ang	趙少昂	776
Liu Ye	劉 野		Zhou Sicong	周思聰	824
			Zhu Yiyong	朱毅勇	712
			Zou Yigui (attributed to)	鄒一桂 (傳)	



**Reclining Figure On Eastern Rug**

Chinese ink on Xuan paper, scroll, 91cm x 170cm, 2011  
Estimate: HK\$200,000 – 300,000

## Qu Lei Lei Exhibition

### **Taipei**

27 - 28 April

Fubon International Convention Center  
Basement 2nd Floor

No. 108, Sec. 1, Dunhua S.Rd., Songshan  
District, Taipei City 105, Taiwan (R.O.C.)

### **Singapore**

3 - 4 May

The Regent, Singapore

Level 2, Tanglin Room

1 Cuscaden Road, Singapore 249715

### **Hong Kong**

22 – 25 May

Island Ballroom

Island Shangri-La Hotel

Hong Kong

An exhibition of Qu Lei Lei's paintings will be held at the Bonhams Hong Kong 2013 Spring Previews and Auctions.

Qu Lei Lei is internationally acclaimed for his ground-breaking work which portrays light and shade in his unique brush and ink language that combines the best of the East and the West. Paintings shown are representative of works from different periods including the 'Reclining Figure On Eastern Rug' and 'We Are Invincible' which will be auctioned during the Fine Chinese Paintings and Contemporary Asian Art sale on 25 May, and 'The Future Remains In Our Own Hands' which will be sold during a charity auction on 22 May to benefit Operation Smile China Medical Mission.





**Qu Leilei (b.1951)**

The Future Remains in Our Hands

Ink on paper, framed and glazed

With two seals of the artist

Painted in 2008

66cm x 180cm (26in x 67in).

HK\$150,000 - 250,000

US\$19,000 - 32,000

曲磊磊 未來在我們手中 水墨紙本 鏡框 二〇〇八年作

鈐印：曲、磊磊畫印

This painting is from one of Qu Lei Lei's 'Facing the Future' series, executed in 2008, where he shows deep concern for the fate of humanity with images of hands each in a different expressive position. To Qu Lei Lei, the language of the human hand transcends all races, classes and nations, and this painting could be the story of one man, one family, one nation or the whole world. In this series, Qu Lei Lei deepens his exploration of the brush and Chinese ink through combining traditional Chinese techniques and materials with Westernised painting and the study of light and shadow with a strict adherence to human anatomy.

這幅畫是曲磊磊〈面對未來〉系列中的一幅，作於2008年。他通過對手所表達出的不同情感的刻畫，表現對人類命運的深切關注。對曲磊磊來說，手的語言超越了種族和文化，能表現為人類的共同訴求。因此，這幅作品既是一個人，一個家庭的故事，同時也是一個民族以至全人類的故事。在系列當中，曲磊磊專注於探索和開拓水墨語言的表現空間，把中國傳統的材料和技法，鉤皴點染，筆墨宣紙，與西方繪畫的光影造型法，和人體解剖融合。程大利說曲磊磊的藝術：「光大了徐悲鴻先生的理想，把徐悲鴻的藝術主張往前推進了一步。」

This painting has been kindly donated by Qu Lei Lei for a Bonhams Charity Dinner to benefit Operation Smile China Medical Mission to be held on 22 May at the Island Ballroom of the Island Shangri-La Hotel on the opening night of the Bonhams Hong Kong 2013 Spring Auctions. The proceeds will fund free surgery and post operative care for needy children and young adults in China born with a cleft lip or cleft palate and help them regain their smiles in order to live healthy, normal lives.

曲磊磊慷慨捐贈本幅作品作慈善拍賣之用。香港邦翰斯將於5月22日，即2013年秋拍開幕當天，在香格里拉大酒店香島殿舉行慈善晚宴，期間會拍賣〈未來在我們手中〉。收益將捐贈予微笑行動中國基金，資助中國患有唇裂或腭裂的有需要兒童及年輕人，免費做手術及提供術後照料，讓他們能重展笑顏，健康正常地生活。

Please note that the donation receipt of the entire proceeds will be issued by Operation Smile China Medical Mission to the successful bidder and is valid in Hong Kong for tax deduction.

請注意，印有實際收益金額的捐款收據，將由微笑行動中國基金簽發給成功競投者，並適用於香港作扣稅用途。



香港 邦瀚斯 **2013**年春季拍賣

儒雅古芳 - 私人珍藏文房雅玩

**5月26日**

港島香格里拉大酒店

香港預展

**5月22 -25日**

詳情請洽

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# Contemporary Art & Design

Thursday 27 June 2013 at 4pm  
New Bond Street, London



Chu Teh-Chun (b. 1920)  
*Abstraction neige III*, 1985  
oil on paper laid on canvas  
65 by 49.5 cm.  
25 9/16 by 19 1/2 in.  
£180,000 - £250,000  
HKD 2,150,000 - 3,000,000

Giacomo Balsamo  
+44 (0) 20 7468 5837  
giacomo.balsamo@bonhams.com



## NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”.

Our **List of Definitions** and **Glossary** is incorporated into this *Notice to Bidders*. It is at **Appendix 3** at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

**IMPORTANT:** Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

### 1. OUR ROLE

In its role as auctioneer of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams’* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them.

The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller’s* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

*Bonhams* does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our **Buyer’s Agreement** save for those varied by announcement given out orally before and/or during the *Sale*, which you will find at **Appendix 2** at the back of the *Catalogue*. This will govern *Bonhams’* relationship with the *Buyer*.

### 2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. No reference is made in the *Catalogue* to any defect, damage or restoration of the *Lot*. Please see paragraph 15.

Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*.

*Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer price*). It is your responsibility to examine any *Lot* in which you are interested.

It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition.

Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only.

If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams’* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

#### Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an estimate of value. It does not take into account any Tax or *Buyer’s Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*.

*Estimates* are in the currency of the *Sale*.

#### Condition reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot* which is available for your own inspection or for inspection by an expert instructed by you. However, any written description of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

#### The Seller’s responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, guarantee or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

#### Bonhams’ responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller’s* agent only (unless *Bonhams* sells the *Lot* as principal).

*Bonhams* undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any descriptions or opinions given by *Bonhams*, or by any person on *Bonhams’* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

*Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams’* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*.

No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

#### Alterations

*Descriptions* and *Estimates* may be amended at *Bonhams’* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

### 4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so.

We do reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for sale in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*.

We have complete discretion to refuse any *bid*, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again.

Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this.

Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*.

If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*.

The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the striking of the *Auctioneer’s* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion.

All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*.

An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter.

We hereby give you notice that we may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*.

At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

## 5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our Bidder Registration Form, Absentee and Telephone Bidding Form before the Sale. You may be asked for proof of identity, residence, financial details and references, which, if asked for, you must supply if your bids are to be accepted by us. Please bring your passport, Hong Kong Identity Card (or similar photo proof of identity) and a debit or credit card. We may request a deposit from you before allowing you to bid.

We may refuse entry to a Sale to any person even if that person has completed a *Bidding Form*.

### Bidding in person

You should come to our *Bidder* registration desk at the Sale venue and fill out a Bidder Registration Form on (or, if possible, before) the day of the Sale. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the Sale. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your Bidder Registration Form. Once an invoice is issued it will not be changed.

If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for Sale. The decision of the *Auctioneer* is considered final and conclusive.

At the end of the Sale, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

### Bidding by telephone

If you wish to bid at the Sale by telephone, please complete an Absentee and Telephone Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office which is responsible for the Sale at least 24 hours in advance of the Sale. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls may be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the Sale or if the telephone connection is interrupted during bidding. Please contact us for further details.

### Bidding by post or fax

Absentee and Telephone Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the Sale. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the Sale. Please check your Absentee and Telephone Bidding Form carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity when submitting bids. Failure to do this may result in your bid not being placed.

### Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

### Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and may require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to Bonhams under any *contract* resulting from the acceptance of a *bid*.

Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the Sale. Equally, please let us know if you intend to nominate another person to bid on your behalf at the Sale unless this is to be carried out by us pursuant to an Absentee and Telephone Bidding Form that you have completed. If we do not approve the agency arrangements in writing before the Sale, we are entitled to assume that the person bidding at the Sale is bidding on his own behalf. Accordingly, the person bidding at the Sale will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

## 6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in **Appendix 1** at the back of the *Catalogue* save for those varied by announcement given out orally before and/or during the Sale. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any Tax.

At the same time, a separate contract is also entered into between us as auctioneers and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in **Appendix 2** at the end of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the Sale venue and/or by oral announcements before and during the Sale. You should be alert to this possibility of changes and ask if there have been any.

## 7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. Storage charges and *Expenses* are also payable by the *Buyer* as set out in the *Buyer's Agreement*.

For this Sale the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to HK\$400,000 of the *hammer Price*  
20% from HK\$400,001 of the *hammer Price*  
12% from HK\$8,000,001 of the *hammer Price*

## 8. TAX

The *Hammer Price* and the *Buyer's Premium* payable by the *Buyer* is exclusive of any goods or service tax or other Tax (whether imposed by Hong Kong or otherwise). If any such Tax was to be paid under Hong Kong laws or any other laws, the *Buyer* shall be solely responsible to pay such Tax and at the rate and time as required by the relevant law, or if such Tax is to be paid by us, we may add such Tax to the *Purchase Price* payable by the *Buyer*.

## 9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus Tax and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to be made to us by 4.30 pm on the second working day after the Sale so that all sums are cleared by the seventh working day after the Sale. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams (Hong Kong) Limited). Bonhams reserves the right to vary the terms of payment at any time. Unless agreed by us advance payments made by anyone other than the registered buyer will not be accepted.

**Hong Kong dollar personal cheque drawn on a Hong Kong branch of a bank :** all cheques must be cleared before you can collect your purchases.

**bankers draft cheque:** if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

**cash:** you may pay for *Lots* purchased by you at this Sale with notes, coins or travellers cheques in the currency in which the Sale is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the Sale does not exceed HK\$80,000. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins, notes or travellers cheques;

**travellers cheques:** you may pay for *Lots* purchased by you at this Sale with travellers cheques, provided the total amount payable by you in respect of all *Lots* purchased by you at the Sale does not exceed HK\$80,000. We will need to see your passport if you wish to pay using travellers cheques;

**bank transfer:** you may electronically transfer funds to our *Client Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Client Account* details are as follows:  
Bank : HSBC  
Address : Head Office  
1 Queen's Road Central, Hong Kong  
Account Name: Bonhams (Hong Kong) Limited. - Client A/C  
Account Number: 808 870 174001  
SWIFT Code: HSBCCHKHHKHK

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to Hong Kong dollars must not be less than the Hong Kong dollars amount payable, as set out on the invoice.

**debit cards issued by a Hong Kong bank:** there is no additional charge for purchases made with these cards;

**credit cards:** Visa and Mastercard. Please note there is a 3% surcharge on the total invoice value when payments are made using credit cards. It may be advisable to notify your card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay. If you have any questions with regard to payment, please contact our Customer Services Department.

## 10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the Sale are set out in the *Buyer's Agreement* as set out in Appendix 2 of the *Catalogue*.

## 11. SHIPPING

Please refer enquiries on this to our customer services department dealing with the Sale.

## 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all Hong Kong export and overseas import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s).

The need for export and import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions.

The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any Sale nor allow any delay in making full payment for the *Lot*.

### 13. CITES REGULATIONS

Buyers are advised to check the regulations applicable to Hong Kong exportation and overseas importation when exporting any goods from Hong Kong to the place of importation. Buyers should also be aware that the export from Hong Kong of any items made of or incorporating ivory, whalebone, tortoiseshell, rhinoceros horn, coral and other restricted materials is prohibited unless a CITES export licence is obtained from the Agriculture, Fisheries and Conservation Department of Hong Kong. A period of 8 weeks may be required for the purposes of obtaining such export licence.

Please note that Lots marked in the catalogue with a Y next to the lot number contain one or more of the aforesaid restricted materials. However, the omission of such letter Y does not automatically mean that the Lot is not subject to CITES regulations. Buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements and costs prior to bidding.

### 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of Business, profits, revenue or income, or for loss of reputation, or for disruption to Business or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise.

In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise.

Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraph 9 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

### 15. DAMAGE AND RESTORATION

*Bidders* should note that there is no reference to any defect, damage or restoration in this *Catalogue*. A detailed *Condition Report* can be provided by Bonhams up to 24 hours before the *Sale*. When providing *Condition Reports*, we do not guarantee that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*.

### 16. LANGUAGE

The *Notice to Bidders* is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.

### DATA PROTECTION – USE OF YOUR INFORMATION

As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if any). You agree to our use of it as follows.

We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party, but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.

We will keep your data for a period of five years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Hong Kong, and you agree to this transfer. You have the right to request us not to use your information for these purposes by contacting Bonhams (Hong Kong) Limited (which for the purpose of the Personal Data (Privacy) Ordinance (Chapter 486 of the Laws of Hong Kong) is the data user) at Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom or by e-mail at client.services@bonhams.com.

### APPENDIX 1

#### CONTRACT FOR SALE

**IMPORTANT:** These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

UNDER THIS CONTRACT, THE *SELLER'S* LIABILITY IN RESPECT OF THE QUALITY OF THE *LOT*, ITS FITNESS FOR ANY PURPOSE AND ITS CONFORMITY WITH ANY *DESCRIPTION* IS LIMITED. YOU ARE STRONGLY ADVISED TO EXAMINE THE *LOT* FOR YOURSELF AND/OR OBTAIN AN INDEPENDENT EXAMINATION OF IT BEFORE YOU BUY IT.

#### 1 THE CONTRACT

1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.

1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions in it, they are printed in italics.

1.3 *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

1.4 The contract is made on the striking of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

#### 2 SELLER'S UNDERTAKINGS

2.1 The *Seller* undertakes to you that:

2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;

2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;

2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot*

2.1.4

the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and Taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

2.1.5

subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

### 3

#### DESCRIPTIONS OF THE LOT

3.1

Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) Bonhams' opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on Bonhams' Website, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or Bonhams and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

3.2

Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by Bonhams. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

### 4

#### FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4.1

The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

4.2

The *Seller* will not be liable for any breach of any undertaking, whether implied by the *Sale* of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

### 5

#### RISK, PROPERTY AND TITLE

5.1

*Risk* in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.

5.2

Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.



<b>6</b>	<b>PAYMENT</b>	8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	9.4	The <i>Seller</i> will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
6.1	Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .				
6.2	Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> . Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by not later than 4.30pm on the second working day following the <i>Sale</i> and you must ensure that the funds are cleared by the seventh working day after the <i>Sale</i> . Payment must be made to <i>Bonhams</i> by one of the methods stated in the <i>Notice to Bidders</i> unless otherwise agreed with you in writing by <i>Bonhams</i> . If you do not pay any sums due in accordance with this paragraph, the <i>Seller</i> will have the rights set out in paragraph 8 below.	8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;		
		8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such sale in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	9.5	In any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
<b>7</b>	<b>COLLECTION OF THE LOT</b>	8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.		
7.1	Unless otherwise agreed in writing with you by <i>Bonhams</i> , the <i>Lot</i> will be released to you or to your order only when <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i> .			9.6	Nothing set out in paragraphs 9.1 to 9.5 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.
7.2	The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</i> .	8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.		
7.3	You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams'</i> instructions or requirements.			<b>10</b>	<b>MISCELLANEOUS</b>
7.4	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .	8.3	On any re-sale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .
7.5	You will be wholly responsible for any removal, storage or other charges or expenses incurred by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 7 and will indemnify the <i>Seller</i> against all charges, costs, including any legal costs and fees, expenses and losses suffered by the <i>Seller</i> by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i> . All such sums due to the <i>Seller</i> will be payable on demand.			10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .
<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>		
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraphs 9.3 to 9.5 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the <i>Sale of Goods Ordinance</i> (Chapter 26 of the Laws of Hong Kong) or otherwise.		
8.1.2	to re-sell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	The <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong), or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.3	to retain possession of the <i>Lot</i> ;				
8.1.4	to remove and store the <i>Lot</i> at your expense;				
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;			10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of Standard Chartered Bank (Hong Kong) Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;				

10.6	References in the <i>Contract for Sale to Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.	1.4	We act as agents for the <i>Seller</i> and are not answerable or personally responsible to you for any breach of contract or other default by the <i>Seller</i> , unless <i>Bonhams</i> sells the <i>Lot</i> as principal.		<i>Purchase Price</i> , or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.	1.5	Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:	3.7	Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i> .
10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".	1.5.1	we will, until the date and time specified in the <i>Notice to Bidders</i> or otherwise notified to you, store the <i>Lot</i> in accordance with paragraph 5;	4	<b>COLLECTION OF THE LOT</b>
10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.	1.5.2	subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, we will release the <i>Lot</i> to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the <i>Seller</i> ;	4.1	Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us, in cleared funds, everything due to the <i>Seller</i> and to us, we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a stamped, paid invoice, obtained from our cashier's office.
10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .	1.5.3	we will provide a guarantee in the terms set out in paragraph 9.	4.2	You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i> , or if no date is specified by 4.30pm on the seventh day after the <i>Sale</i> .
10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .	1.6	We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, representation of fact in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams'</i> Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the <i>Sale</i> . No such <i>Description</i> or <i>Estimate</i> is incorporated into this agreement between you and us. Any such <i>Description</i> or <i>Estimate</i> , if made by us or on our behalf, was (unless <i>Bonhams</i> itself sells the <i>Lot</i> as principal) made as agent on behalf of the <i>Seller</i> .	4.3	For the period referred to in paragraph 4.2, the <i>Lot</i> can be collected from the address referred to in the <i>Notice to Bidders</i> for collection on the days and times specified in the <i>Notice to Bidders</i> . Thereafter, the <i>Lot</i> may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the <i>Notice to Bidders</i> .
10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assignees of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to avail itself of the same relevant right at law.			4.4	If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i> , you authorise us, acting as your agent and on your behalf, to enter into a contract (the " <i>Storage Contract</i> ") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of HK\$50 plus Tax per <i>Lot</i> per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our <i>Expenses</i> .
11	<b>GOVERNING LAW AND DISPUTE RESOLUTION</b>	2	<b>PERFORMANCE OF THE CONTRACT FOR SALE</b> You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i> .		
11.1	<b>Law</b>  All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of Hong Kong. <i>Bonhams</i> has a disputes procedure in place	3	<b>PAYMENT</b>		
11.2	Language  The <i>Contract for Sale</i> is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.	3.1	Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i> , you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i> :	4.5	Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i> .
<b>APPENDIX 2</b>					
<b>BUYER'S AGREEMENT</b>					
<b>IMPORTANT:</b> These terms may be changed in advance of the sale of the <i>Lot</i> to you, by the setting out of different terms in the <i>Catalogue</i> for the <i>Sale</i> and/or by placing an insert in the <i>Catalogue</i> and/or by notices at the <i>Sale</i> venue and/or by oral announcements before and during the <i>Sale</i> at the <i>Sale</i> venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.					
1	<b>THE CONTRACT</b>	3.1.1	the <i>Purchase Price</i> for the <i>Lot</i> ;	4.6	You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i> . You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i> , any <i>Expenses</i> and all charges due under the <i>Storage Contract</i> .
1.1	These terms govern the contract between <i>Bonhams</i> personally and the <i>Buyer</i> , being the person to whom a <i>Lot</i> has been knocked down by the <i>Auctioneer</i> .	3.1.2	a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> , and	4.7	You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .
1.2	The <b>Definitions and Glossary</b> contained in <b>Appendix 3</b> to the <i>Catalogue</i> for the <i>Sale</i> are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the <i>Notice to Bidders</i> , printed at the beginning of the <i>Catalogue</i> for the <i>Sale</i> , and where such information is referred to it is incorporated into this agreement.	3.1.3	if the <i>Lot</i> is marked [A*], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i> .	4.8	You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i> ), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.
1.3	Except as specified in paragraph 4 of the <i>Notice to Bidders</i> the <i>Contract for Sale</i> of the <i>Lot</i> between you and the <i>Seller</i> is made on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> , when it is knocked down to you and at that moment a separate contract is also made between you and <i>Bonhams</i> on the terms in this <i>Buyer's Agreement</i>	3.2	You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.	5	<b>STORING THE LOT</b> We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> ) and, subject to paragraphs 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i> ). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after
		3.3	All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i> . Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.		
		3.4	Unless otherwise stated in this agreement all sums payable to us will be subject to the Tax at the appropriate rate and such Tax will be payable by you on all such sums.		
		3.5	We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i> , the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i> , any <i>Expenses</i> and Tax and any interest earned and/or incurred until payment to the <i>Seller</i> .		
		3.6	Time will be of the essence in relation to any payment payable to us. If you do not pay the		

	the <i>Sale</i> ) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the <i>Notice to Bidders</i> . If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.	7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	9	<b>FORGERIES</b>
6	<b>RESPONSIBILITY FOR THE LOT</b>	7.2	You agree to indemnify us against all legal and other costs, all losses and all other expenses (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.
6.1	Only on the payment of the <i>Purchase Price</i> to us will title in the <i>Lot</i> pass to you. However under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passed to you when it was knocked down to you.			9.2	Paragraph 9 applies only if:
6.2	You are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .			9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and
7	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any sale of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .
7.1.1	to terminate this agreement immediately for your breach of contract;			9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1.2	to retain possession of the <i>Lot</i> ;			9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of Standard Chartered Bank (Hong Kong) Limited from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;			9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 14(1) (a) and 14(1)(b) of the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong) and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>Tax</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months written notice of our intention to do so;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or		
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>sale</i> ) until all sums due to us have been paid in full;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or		
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.		
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>sale</i> ) and to apply any monies due to you as a result of such sale in payment or part payment of any amounts owed to us;	8.2	The discretion referred to in paragraph 8.1:		
		8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and		
		8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.		



9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.	10.5	Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Ordinance (Chapter 314 of the Laws of Hong Kong), or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.	11.10	Reference to a numbered paragraph is to a paragraph of this agreement.
9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .			11.11	Save as expressly provided in paragraph 11.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
<b>10</b>	<b>OUR LIABILITY</b>			11.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to avail itself of the same relevant right at law.
10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Ordinance (Chapter 284 of the Laws of Hong Kong) or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the Bonhams' Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .	<b>11</b>	<b>MISCELLANEOUS</b>	<b>12</b>	<b>GOVERNING LAW</b>
		11.1	You may not assign either the benefit or burden of this agreement.	12.1	<b>Law</b> All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of Hong Kong. Bonhams has a disputes procedure in place.
10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:	11.2	Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.	12.2	Language  The <i>Buyer's Agreement</i> is published in both Chinese and English. If there is any dispute in its interpretation, the English version will prevail.
10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>sale</i> to you by woodworm and any <i>damage</i> is caused as a result of it being affected by woodworm; or	11.3	If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.		
10.2.2	changes in atmospheric pressure; nor will we be liable for:	11.4	Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by registered post or air mail or fax transmission (if to <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.		<b>DATA PROTECTION - USE OF YOUR INFORMATION</b> As a result of the services provided by us, we obtain personal data about you (which expression for the purposes of this paragraph only includes your employees and officers, if relevant). You agree to our use of it as follows.  We may use your data to notify you about changes to our services and to provide you with information about products or services that you request from us or which we feel may be of interest to you. Data about you may be analysed to identify your potential preferences for these purposes. We may disclose your data to any member of our group (which means our subsidiaries, our ultimate holding company and its subsidiaries as defined in section 1159 and schedule 6 of the Companies Act 2006, including any overseas subsidiary). Subject to this, we will not disclose your data to any third party but we may from time to time provide you with information about goods and services provided by third parties which we feel may be of interest to you. Any member of our group may use your data for similar purposes.  We will keep your data for a period of five years from the date of your last contact with us so as to simplify any future registration. The data may be transferred to and stored outside Hong Kong and you agree to this transfer.
10.2.3	damage to tension stringed musical instruments; or	11.5	If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.		
10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.	11.6	References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.		
10.3	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or <i>damage</i> is caused by or claimed in respect of any negligence, other tort, breach of <i>contract</i> , statutory duty, bailee's duty, a restitutionary claim or otherwise.	11.7	The headings used in this agreement are for convenience only and will not affect its interpretation.		
10.4	In any circumstances where we are liable to you in respect of a <i>Lot</i> , or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you maybe entitled to recover from the <i>Seller</i> ) irrespective in any case of the nature, volume or source of any <i>loss</i> or <i>damage</i> alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of <i>contract</i> , statutory duty, bailee's duty, a restitutionary claim or otherwise.  You may wish to protect yourself against loss by obtaining insurance.	11.8	In this agreement "including" means "including, without limitation".		
		11.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.		

You have the right to request us not to use your information for these purposes by contacting Bonhams (Hong Kong) Limited at Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom (which for the purpose of the Personal Data (Privacy) Ordinance (Chapter 486 of the Laws of Hong Kong) is the data user) or by e-mail at client.services@bonhams.com.

## APPENDIX 3

### DEFINITIONS and GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

#### LIST OF DEFINITIONS

**"Additional Premium"** a premium, calculated in accordance with the Notice to Bidders, to cover Bonhams' expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the Buyer to Bonhams on any Lot marked [\*\*] which sells for a Hammer Price which together with the Buyer's Premium (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale).

**"Auctioneer"** the representative of Bonhams conducting the Sale.

**"Bidder"** a person who has completed a Bidding Form.

**"Bidding Form"** our Bidder Registration Form, our Absentee and Telephone Bidding Form.

**"Bonhams"** Bonhams (Hong Kong) Limited or its successors or assigns. Bonhams is also referred to in the Buyer's Agreement, the Conditions of Business and the Notice to Bidders by the words "we", "us" and "our".

**"Book"** a printed book offered for sale at a specialist book sale.

**"Business"** includes any trade, business and profession.

**"Buyer"** the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to in the Contract of Sale and the Buyer's Agreement by the words "you" and "your".

**"Buyer's Agreement"** the contract entered into by Bonhams with the Buyer (see Appendix 2 in the Catalogue).

**"Buyer's Premium"** the sum calculated on the Hammer Price at the rates stated in the Notice to Bidders.

**"Catalogue"** the catalogue relating to the relevant Sale, including any representation of the catalogue published on our Website.

**"Commission"** the commission payable by the Seller to Bonhams calculated at the rates stated in the Contract Form.

**"Condition Report"** a report on the physical condition of a Lot provided to a Bidder or potential Bidder by Bonhams on behalf of the Seller.

**"Consignment Fee"** a fee payable to Bonhams by the Seller calculated at rates set out in the Conditions of Business.

**"Contract Form"** the contract form, or vehicle entry form, as applicable, signed by or on behalf of the Seller listing the Lots to be offered for sale by Bonhams.

**"Contract for Sale"** the sale contract entered into by the Seller with the Buyer (see Appendix 1 in the Catalogue).

**"Contractual Description"** the only description of the Lot (being that part of the Entry about the Lot in the Catalogue which is in bold letters, any photograph (except for the colour) and the contents of any Condition Report) to which the Seller undertakes in the Contract of Sale the Lot corresponds.

**"Description"** any statement or representation in any way descriptive of the Lot, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).

**"Entry"** a written statement in the Catalogue identifying the Lot and its lot number which may contain a description and illustration(s) relating to the Lot.

**"Estimate"** a statement of our opinion of the range within which the hammer is likely to fall.

**"Expenses"** charges and expenses paid or payable by Bonhams in respect of the Lot including legal expenses, banking charges and expenses incurred as a result of an electronic transfer of money, charges and expenses for insurance, catalogue and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, Taxes, levies, costs of testing, searches or enquiries, preparation of the Lot for sale, storage charges, removal charges or costs of collection from the Seller as the Seller's agents or from a defaulting Buyer, plus Tax.

**"Forgery"** an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture,

source or composition, which at the date of the Sale had a value materially less than it would have had if the Lot had not been such an imitation, and which is not stated to be such an imitation in any description of the Lot. A Lot will not be a Forgery by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the Lot, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the Lot as one conforming to the description of the Lot.

**"Hammer Price"** the price in the currency in which the Sale is conducted at which a Lot is knocked down by the Auctioneer.

**"Hong Kong"** the Hong Kong Special Administrative Region of the People's Republic of China.

**"Loss and Damage Warranty"** means the warranty described in paragraph 8.2.1 of the Conditions of Business.

**"Loss and Damage Warranty Fee"** means the fee described in paragraph 8.2.3 of the Conditions of Business.

**"Lot"** any item consigned to Bonhams with a view to its sale at auction or by private treaty (and reference to any Lot will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for sale as one lot).

**"Motoring Catalogue Fee"** a fee payable by the Seller to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles and in respect of the promotion of sales of motor vehicles.

**"New Bond Street"** means Bonhams' saleroom at 101 New Bond Street, London W1S 1SR.

**"Notional Charges"** the amount of Commission and Tax which would have been payable if the Lot had been sold at the Notional Price.

**"Notional Fee"** the sum on which the Consignment Fee payable to Bonhams by the Seller is based and which is calculated according to the formula set out in the Conditions of Business.

**"Notional Price"** the latest in time of the average of the high and low estimates given by us to you or stated in the Catalogue or, if no such estimates have been given or stated, the Reserve applicable to the Lot.

**"Notice to Bidders"** the notice printed at the front of our Catalogues.

**"Purchase Price"** the aggregate of the Hammer Price and Tax on the Hammer Price.

**"Reserve"** the minimum price at which a Lot may be sold (whether at auction or by private treaty).

**"Sale"** the auction sale at which a Lot is to be offered for sale by Bonhams.

**"Sale Proceeds"** the net amount due to the Seller from the sale of a Lot, being the Hammer Price less the Commission, any Tax chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.

**"Seller"** the person who offers the Lot for sale named on the Contract Form. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the Contract Form acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The Seller is also referred to in the Conditions of Business by the words "you" and "your".

**"Specialist Examination"** a visual examination of a Lot by a specialist on the Lot.

**"Stamp"** means a postage stamp offered for sale at a Specialist Stamp sale.

**"Standard Examination"** a visual examination of a Lot by a non-specialist member of Bonhams' staff.

**"Storage Contract"** means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the Buyer's Agreement (as appropriate).

**"Storage Contractor"** means the company identified as such in the Catalogue.

**"Tax"** means all taxes, charges, duties, imposts, fees, levies or other assessments, and all estimated payments thereof, including without limitation income, business profits, branch profits, excise, property, sales, use, value added (VAT), environmental, franchise, customs, import, payroll, transfer, gross receipts, withholding, social security, unemployment taxes, as well as stamp duties and other costs, imposed by the Hong Kong government applicable from time to time and any interest and penalty relating to such taxes, charges, fees, levies or other assessments.

**"Terrorism"** means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

**"Trust Account"** the bank account of Bonhams into which all relevant sums received in respect of the Purchase Price of any Lot will be paid, such account to be a distinct and separate account to Bonhams' normal business bank account.

**"Website"** Bonhams website at [www.bonhams.com](http://www.bonhams.com).

**"Withdrawal Notice"** the Seller's written notice to Bonhams revoking Bonhams' instructions to sell a Lot.

**"Without Reserve"** where there is no minimum price at which a Lot may be sold (whether at auction or by private treaty).

#### GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:-

**"artist's resale right"**: the right of the creator of a work of art to receive a payment on sales of that work subsequent to the original sale of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

**"bailee"**: a person to whom goods are entrusted.

**"indemnity"**: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

**"interpleader proceedings"**: proceedings in the Courts to determine ownership or rights over a Lot.

**"knocked down"**: when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

**"lien"**: a right for the person who has possession of the Lot to retain possession of it.

**"risk"**: the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

**"title"**: the legal and equitable right to the ownership of a Lot.

**"tort"**: a legal wrong done to someone to whom the wrong doer has a duty of care.

#### SALE OF GOODS ORDINANCE (Chapter 26 of the Laws of Hong Kong)

The following is an extract from the Sale of Goods Ordinance (Chapter 26 of the Laws of Hong Kong):

##### "Section 14 Implied undertaking as to title etc.

(1) In every contract of sale, other than one to which subsection (2) applies, there is-

(a) an implied condition on the part of the seller that in the case of the sale, he has a right to sell the goods, and in the case of an agreement to sell, he will have a right to sell the goods at the time when the property is to pass; and

(b) an implied warranty that the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made and that the buyer will enjoy quiet possession of the goods except so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

(2) In a contract of sale, in the case of which there appears from the contract or is to be inferred from the circumstances of the contract an intention that the seller should transfer only such title as he or a third person may have, there is-

(a) an implied warranty that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made; and

(b) an implied warranty that neither-

- (i) the seller; nor
- (ii) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person; nor
- (iii) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made, will disturb the buyer's quiet possession of the goods.

## 競投人通告

本通告乃由邦瀚斯致任何可能對拍賣品有興趣的人士，包括競投人或潛在競投人（包括拍賣品的任何最終買家）。為便於提述，本文稱該等人士為「競投人」或「閣下」。

本競投人通告 附有釋義及詞彙。該等釋義及詞彙載於圖錄後的附錄三內，釋義內所收錄的詞語及用詞在本文內以斜體刊載。

重要事項：有關拍賣會的額外資料可載於拍賣會的圖錄、圖錄的插頁及／或於拍賣會場地展示的通告，閣下亦須參閱該等資料。本公司亦可於拍賣會前或於拍賣會上以口頭形式發出會影響拍賣會的公佈，而毋須事先給予書面通知。閣下須注意此等可能變動的情況，並於競投前查詢是否有任何變動。

### 1. 本公司的角色

作為拍賣品的拍賣人，邦瀚斯 純粹代表賣家及為賣家的權益行事。邦瀚斯 的職責為於拍賣會以可從競投人取得的最高價格出售拍賣品。邦瀚斯 並非以這角色為買家或競投人行事，亦不向買家或競投人提供意見。邦瀚斯 或其職員就拍賣品作出陳述或若邦瀚斯 提供有關拍賣品的狀況報告時，邦瀚斯 或其職員乃代表賣家行事。本公司強烈建議本身並非有關拍賣品之專家的買家或競投人須於競投前尋求並取得有關拍賣品及其價值的獨立意見。

賣家已授權邦瀚斯 作為其代理及其代表出售拍賣品，除非本公司明確表示並非如此，邦瀚斯 僅作為賣家的代理行事。除非邦瀚斯 作為主事人出售拍賣品，本公司就拍賣品所作的任何陳述或申述均為代表賣家作出而非代表本公司作出，而任何銷售合約乃買家與賣家訂立而非與本公司訂立。倘若邦瀚斯 作為主事人出售拍賣品，本公司會就此情況於圖錄內說明或由拍賣人作出公佈，或於拍賣會的通告或圖錄的插頁說明。

邦瀚斯 毋須對閣下承擔亦概無向閣下承諾或同意任何合約或侵權法下的義務或責任（不論直接、間接、明示、暗示或以其他方式）。在閣下成功投得並購買拍賣品時，邦瀚斯 會在其時與買家訂立協議，該合約的條款載於買家協議，除非該等條款已於拍賣會前及／或於拍賣會上以口頭公佈形式被修訂，閣下可於圖錄後的附錄二查閱該協議。邦瀚斯與買家的關係受該協議所規管。

### 2. 拍賣品

在圖錄內有關拍賣品的資料內以粗體刊載的合約說明所規限下（見下文第3段），拍賣品乃以其「現況」售予買家，附有各種瑕疵及缺點。在圖錄內並無就拍賣品的任何瑕疵、損壞或修復提供指引。請參考第15段。

圖錄內或其他地方有關任何拍賣品的插圖及照片（屬合約說明一部份的照片除外）僅供識別之用，可能並不反映拍賣品的真實狀況，照片或插圖亦可能未有準確重現拍賣品的顏色。

拍賣品於拍賣會前可供查看，閣下須自行了解拍賣品的每個和各個方面，包括作者、屬性、狀況、出處、歷史、背景、真實性、風格、時期、年代、適合性、品質、駕駛性能（如適用）、來源地、價值及估計售價（包括成交價）。對閣下有興趣的任何拍賣品進行審查乃閣下的責任。

敬須注意拍賣品的實際狀況可能不及其外觀所顯示的狀況。尤其是可能有部件已置換或更新，拍賣品亦可能並非真品或具有滿意品質；拍賣品的內部可能無法查看，而其可能並非原物或有損壞，例如為襯裡或物料所覆蓋。鑑於很多拍賣品出品年代久遠，故可能有損毀及／或經過修理，閣下不應假設拍賣品狀況良好。

電子或機械部件或會不能操作或並不符合現時的法定要求。閣下不應假設其設計為使用主電源的電器物品乃適合接上主電源，閣下應在得到合格電工報告其適合使用主電源後，方可將其接上主電源。不適合接上電源的物品乃僅作為擺設物品出售。

若閣下對拍賣品並無專業知識，則應諮詢有該等知識人士的意見。本公司可協助閣下安排進行（或已進行）更詳細的查驗。詳情請向本公司職員查詢。

任何人士損毀拍賣品須承擔所導致的損失。

### 3. 拍賣品的說明及成交價估計

#### 拍賣品的合約說明

圖錄內載有每項拍賣品的資料。賣家僅按資料內以粗體刊載的部份以及（除顏色外，該等顏色可能未有準確重現拍賣品的顏色）圖錄內所載的任何照片，向買家相應出售每項拍賣品。資料內其餘並非以粗體刊載的部份，僅為邦瀚斯代表賣家就拍賣品提供的意見，並不構成合約說明一部份，而賣家乃根據合約說明出售拍賣品。

#### 成交價估計

在大部份情況下，成交價估計會刊載於資料旁邊。成交價估計僅為邦瀚斯代表賣家表達的意見，而邦瀚斯認為拍賣品相當可能會以該價成交；成交價估計並非對價值的估計。成交價估計並無計及任何應付稅項或買家費用。拍賣品實際成交價可能低於或高於成交價估計。閣下不應依賴任何成交價估計為拍賣品實際售價或價值的指標。

成交價估計採用拍賣會所用的貨幣單位。

#### 狀況報告

就大部份拍賣品而言，閣下可要求邦瀚斯提供拍賣品的狀況報告。若閣下提出該要求，則邦瀚斯會免費代表賣家提供該報告。邦瀚斯 並無就該狀況報告與閣下訂立合約，因此，邦瀚斯並不就該報告向閣下承擔責任。對此份供閣下本身或閣下所指示專家查閱的免費報告，賣家向閣下作為競投人亦不承擔或並無同意承擔任何義務或責任。然而，狀況報告內有關拍賣品的書面說明構成拍賣品的合約說明一部份，賣家乃根據合約說明向買家出售拍賣品。

#### 賣家對閣下的責任

就賣家或其代表所作出以任何形式說明拍賣品或有關拍賣品預測售價或可能售價的任何陳述或申述的準確性或完備性，賣家並無或並無同意作出任何事實陳述或合約承諾、擔保或保證，亦不就其承擔不論合約或侵權法上的任何義務或責任（除對上述對最終買家的責任除外）。除以上所述外，以任何形式說明拍賣品或任何成交價估計的陳述或申述概不納入賣家與買家訂立的任何銷售合約內。

#### 邦瀚斯 對閣下的責任

如閣下擬查看拍賣品，閣下會獲得有關安排。有關拍賣品的銷售合約乃與賣家訂立而非邦瀚斯；邦瀚斯 僅作為賣家的代理行事（邦瀚斯 作為主事人出售拍賣品除外）。

邦瀚斯 概不向閣下承擔任何對於每件拍賣品進行查驗、調查或任何測試（足夠深入或完全不進行），以確定邦瀚斯或代表邦瀚斯的任何人士在圖錄內或其他地方作出的任何說明或意見的準確性或其他責任。

閣下不應假定已經進行該等查驗、調查或測試。

就邦瀚斯 或其代表所作出以任何形式說明拍賣品或有關拍賣品預測售價或可能售價的任何陳述或申述的準確性或完備性，邦瀚斯 並無或並無同意作出任何事實陳述，亦不就其承擔任何（不論合約或侵權法上的）義務或責任。

邦瀚斯 或其代表以任何形式說明拍賣品或任何成交價估計的陳述或申述概不納入買家協議內。

修改邦瀚斯可於拍賣會前或於拍賣會上以口頭或書面形式給予通知下，不時按邦瀚斯的酌情權決定修改說明及成交價估計。

拍賣品可供查看，而閣下必須自行對拍賣品作出判斷。本公司強烈建議閣下於拍賣會前親自或委託他人代閣下查看拍賣品。

### 4. 拍賣會的規則

本公司舉行的拍賣會為公開拍賣，各界人士均可參加，閣下亦應把握其機會。

本公司亦保留權利，可全權酌情拒絕任何人士進入本公司物業或任何拍賣會，而無須提出理由。本公司可全權決定銷售所得款項、任何拍賣品是否包括於拍賣會、拍賣會進行的方式，以及本公司可以按我們選擇的任何次序進行拍賣，而不論圖錄內所載的拍賣品編號。因此，閣下應查核拍賣會的日期及開始時間，是否有拍賣品撤銷或有新加入的拍賣品。請注意有拍賣品撤銷或新加入均可能影響閣下對其有興趣的拍賣品的拍賣時間。

本公司可全權決定拒絕任何出價，採用我們認為適合的出價增幅，將任何拍賣品分開拍賣，將兩項或以上拍賣品合併拍賣，撤銷於某個拍賣會上拍賣的任何拍賣品，以及於有爭議時將任何拍賣品重新拍賣。

拍賣速度可超過每小時100項拍賣品，而出價增幅一般約為10%。然而，這些都可因不同的拍賣會及拍賣人而有所不同，請向主辦拍賣會的部門查詢這方面的意見。

倘若拍賣品有底價，拍賣人可按其絕對酌情權代表賣家出價（直至金額不等於或超過該底價為止）。本公司不會就任何拍賣品設有底價或不設底價而向閣下負責。

倘若設有底價，並假設底價所用的貨幣單位對成交價估計所用貨幣單位的匯率並無出現不利變動，底價通常不會高於圖錄所載的任何最低成交價估計。

任何拍賣品的買家為出價最高者（在符合任何適用的底價的情況下）並為拍賣人以敲打拍賣人槌子形式接納其出價的競投人。任何有關最高可接受出價的爭議由拍賣人以絕對酌情權決定。

所有競投出價須就拍賣人宣佈的實際拍賣品編號作出。

拍賣會上可能會使用電子貨幣換算機。該設備乃為採用若干貨幣的出價而提供與其相等幣值的一般指引，本公司不會就使用該等貨幣換算機的任何錯誤而負責。

本公司謹此知會閣下，本公司可能為保安理由以及協助解決拍賣會上可能在出價方面產生的任何爭議，而以攝錄機錄影拍賣會作為記錄及可能將電話內容錄音。



在某些例如拍賣珠寶的拍賣會，我們或會在銀幕上投射拍賣品的影像，此服務乃為便於在拍賣會上觀看。銀幕上的影像只應視為顯示當時正進行拍賣的拍賣品，閣下須注意，所有競投出價均與拍賣人實際宣佈的拍賣品編號有關，本公司不會就使用該等銀幕的任何錯誤而負責。

## 5. 競投

參加競投的任何人士，必須於拍賣會前填妥並交回本公司的競投表格，競投人登記表格或缺席者及電話競投表格），否則本公司不會接受其出價。本公司可要求閣下提供有關身份、住址、財務資料及介紹人的證明，閣下必須應本公司要求提供該等證明，否則本公司不會接受閣下出價。請攜帶護照、香港身份證（或附有照片的類似身份證明文件）及扣賬卡或信用卡出席拍賣會。本公司可要求閣下交付保證金，方接受競投。

即使已填妥競投表格，本公司仍有權拒絕任何人士進入拍賣會。

## 親自出席競投

閣下須於拍賣會舉行當日（或，如可以，之前）前往拍賣會的競投人登記櫃檯填寫競投人登記表格。所採用的競投編號制度可稱為「舉牌競投」。閣下會獲發一個註有號碼的大型牌子（「號牌」），以便閣下於拍賣會競投。要成功投得拍賣品，閣下須確保拍賣人可看到閣下號牌的號碼，該號碼會用作識別閣下為買家。由於所有拍賣品均會按照競投人登記表格所載的姓名及地址發出發票，故閣下不應將號牌轉交任何其他人士使用。發票一經發出後將不予更改。

若對於成交價或閣下是否成功投得某項拍賣品有任何疑问，閣下必須於下一項拍賣品競投前向拍賣人提出。拍賣人的決定得視為最終及不可推翻的決定。

拍賣會結束後，或閣下完成競投後，請把號牌交回競投人登記櫃檯。

## 電話競投

若閣下擬用電話於拍賣會競投，請填妥缺席者及電話競投表格，該表格可於本公司辦事處索取或附於圖錄內。請於拍賣會舉行前最少24小時把該表格交回負責有關拍賣會的辦事處。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。電話內容可能被錄音。電話競投辦法為一項視情況酌情提供的服務，並非所有拍賣品均可採用。若於拍賣會舉行時無法聯絡閣下，或競投時電話接駁受到干擾，本公司不會負責代表閣下競投。有關進一步詳情請與我們聯絡。

## 以郵遞或傳真方式競投

缺席者及電話競投表格載於本圖錄後，閣下須填妥該表格並送交負責有關拍賣會的辦事處。由於在兩個或以上競投人就拍賣品遞交相同出價時，會優先接受最先收到的出價，因此，為閣下的利益起見，應盡早交回表格。無論如何，所有出價最遲須於拍賣會開始前24小時收到。請於交回閣下的缺席者及電話競投表格前，仔細檢查該表格是否已填妥並已由閣下簽署。閣下須負責查核本公司的競投辦事處是否已收到閣下的出價。此項額外服務屬免費及保密性質。閣下須承擔作出該等出價的風險，本公司不會就未能收到及／或代為出價而承擔任何責任。所有代閣下作出的出價會以盡可能最低的價格作出，惟須受拍賣品的底價及其他出價的規限。在適當時，閣下的出價會下調至最接近之金額，以符合拍賣人指定的出價增幅。新競投人在遞交出價時須提供身份證明，否則可導致閣下的出價不予受理。

## 網上競投

有關如何在網上競投的詳情，請瀏覽本公司網站 <http://www.bonhams.com>。

## 透過代理人競投

本公司會接受代表競投表格所示主事人作出的出價，惟本公司有權拒絕代表主事人的代理作出的出價，並可能要求主事人以書面形式確認代理獲授權出價。儘管如此，正如競投表格所述，任何作為他人代理的人士（不論他是否已披露其為代理或其主事人的身份），須就其獲接納的出價而根據因此而產生的合約與主事人共同及個別向賣家及邦瀚斯負責。

在上文規限下，倘若閣下是代表他人於拍賣會競投拍賣品，請知會本公司。同樣，倘若閣下擬委託他人代表閣下於拍賣會競投，亦請知會本公司，但根據閣下所填缺席者及電話競投表格而由本公司代為競投除外。假若本公司並無於拍賣會前以書面形式認可有關代理安排，則本公司有權假定該名於拍賣會上競投的人士是代表本身進行競投。因此，該名於拍賣會上競投的人士將為買家，並須負責支付成交價及買家費用以及有關收費。若本公司事先已認許閣下所代表的當事人，則我們會向閣下的主事人發出發票而非閣下。就代理代表其當事人作出的出價，本公司須事先獲得該當事人的身份證明及地址。有關詳情，請參閱本公司的業務規則及聯絡本公司客戶服務部。

## 6. 買家與賣家及買家與邦瀚斯的合約

於買家投得拍賣品後，賣家與買家須按圖錄後附錄一所載銷售合約的條款，訂立拍賣品的銷售合約，除非該等條款已於拍賣會前及／或於拍賣會上以口頭公佈形式被修訂。閣下須負責支付買價，即成交價加任何稅項。

同時，本公司作為拍賣人亦會與買家訂立另一份合約，即買家協議，其條款載於圖錄後部的附錄二內。若閣下為成功競投人，請細閱本圖錄內銷售合約及買家協議的條款。本公司可於訂立該等協議前修訂其中一份或同時兩份協議的條款，修訂方式可以是在圖錄載列不同的條款，及／或於圖錄加入插頁，及／或於拍賣會場地以通告，及／或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

## 7. 買家費用及買家須支付的其他收費

根據買家協議，買家須按照買家協議條款及下文所列的費率向本公司支付費用（買家費用），該費用按成交價計算，並為成交價以外的收費。買家亦須按照買家協議的規定支付儲存收費及開支。

買家須就本次拍賣會的拍賣品按以下費率支付買家費用：  
成交價首400,000港元的25%  
成交價400,001港元或以上部分的20%  
成交價8,000,001港元或以上部分的12%

## 8. 稅項

買家支付的成交價及買家費用並不包括任何商品或服務稅或其他稅項（不論香港或其他地方是否徵收該等稅項）。若根據香港法例或任何其他法例而須繳納該等稅項，買家須單獨負責按有關法例規定的稅率及時間繳付該等稅項，或如該等稅項須由本公司繳付，則本公司可把該等稅項加於買家須支付的買價。

## 9. 付款

於出價競投拍賣品前，閣下必須確保擁有可動用資金，以向本公司全數支付買價及買家費用（加稅項及任何其他收費及開支）。若閣下為成功競投人，閣下須於拍賣會後第二個工作日下午四時三十分前向本公司付款，以便所有款項於拍賣會後第七個工作日前已結清。閣下須以下列其中一種方法付款（所有支票須以Bonhams (Hong Kong) Limited）。邦瀚斯保留於任何時間更改付款條款的權利。除非本公司事先同意，由登記買家以外的任何人士付款概不接受。

由一家銀行的香港分行付款的私人港元支票：須待支票結清後，閣下方可領取拍賣品。

銀行匯票：如閣下可提供適當身份證明，且本公司信納該匯票或支票屬真實，本公司可容許閣下即時領取拍賣品；

現金：如所購得的拍賣品總值不超過HK\$80,000，閣下可以鈔票、錢幣，或者以港幣（不接受其他貨幣）為單位的旅行支票，為這次拍賣會上所購得的拍賣品付款。如所購得的拍賣品總值超過HK\$80,000，HK\$80,000以外的金額，敬請閣下使用鈔票、錢幣、旅行支票以外的方式付款。

旅行支票：如所購得的拍賣品總值不超過HK\$80,000，閣下可以港幣（不接受其他貨幣）為單位的旅行支票為這次拍賣會上所購得的拍賣品付款。如果您希望以旅行支票付款，敬請屆時向我們出示護照以核對身份。

銀行匯款：閣下可把款項電匯至本公司的信託帳戶。請註明閣下的號牌編號及發票號碼作為參考。本公司信託帳戶的詳情如下：

銀行：	HSBC
地址：	Head Office 1 Queen's Road Central, Hong Kong
帳戶名稱：	Bonhams (Hong Kong) Limited- Client A/C
帳號：	808 870 174001
Swift code：	HSBCHKHHHKH

若以銀行匯款支付，在扣除任何銀行費用及／或將付款貨幣兌換為港元後的金額，本公司所收到的金額不得少於發票所示的應付港元金額。

香港銀行發出的扣賬卡：以此等卡支付拍賣品不會額外收費；

信用卡：Visa及萬事達卡。請注意，若以信用卡付款，閣下還須支付發票總值3%的附加費。閣下宜於購買拍賣品前知會閣下的信用卡公司，以減少當實際付款時因要尋求授權而導致的延誤。如閣下對付款有任何疑问，請聯絡本公司顧客服務部。

## 10. 領取及儲存

拍賣品的買家須待全數以已結清款項付款後，方可領取拍賣品（本公司與買家另有安排除外）。有關領取拍賣品、儲存拍賣品以及本公司的儲存承辦商詳情載於圖錄後的附錄二之買家協議。

## 11. 運輸

有關這方面的問題，請向本公司負責拍賣會的客戶服務部門查詢。

12. 出口／貿易限制

閣下須單獨承擔符合與閣下購買拍賣品有關的香港所有出口及從海外進口的規例以及取得有關出口及／或進口許可證的責任。

各國對發出進出口許可證有不同的規定，閣下應了解所有有關的當地規定及條文。

倘若閣下未能或延誤取得該等許可證，閣下不可撤銷任何銷售，亦不容許閣下延遲全數支付拍賣品。

13. 瀕危野生動植物種國際貿易公約（「CITES」）

建議買家在需要從香港出口任何貨物到進口地時，了解適用的香港出口及海外進口規例。買家亦須注意，除非取得香港漁農自然護理署發出的CITES出口證，香港禁止出口任何以象牙、鯨魚骨、龜甲、犀牛角、珊瑚及其他受限制物品所做成的物品或包含該等原素的物品，。辦理該等出口證可能需時八個星期。

請注意在圖錄內拍賣品編號旁附有Y的拍賣品包含一個或多個上述的限制物品。但沒有附有Y字母的，並不自動地表示拍賣品不受CITES 規例所限。本公司建議買家在出價前從有關監管機構取得關於進出口管制的資料、規定及費用。

14. 賣家及／或邦瀚斯的責任

除根據銷售合約賣家須對買家承擔的責任外，本公司或賣家（不論是疏忽或其他）概不對拍賣品說明或拍賣品的成交價估計的任何錯誤或錯誤說明或遺漏負責，而不論其是載於圖錄內或其他，亦不論是於拍賣會上或之前以口頭或書面形式作出。本公司或賣家亦不就任何業務、利潤、收益或收入上的損失，或聲譽受損，或業務受干擾或管理層或職工浪費時間，或任何種類的間接損失或相應產生的損害而承擔任何責任，而在任何情況下均不論指稱所蒙受損失或損害賠償的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約（如有）或法定責任、復還索賠或其他而產生或就此而索賠。

在任何情況下，倘若本公司及／或賣家就任何拍賣品或對任何拍賣品的說明或成交價估計，或任何拍賣品有關拍賣會的進行而須承擔責任，不論其是損害賠償、彌償或責任分擔，或復還補救責任或其他，本公司及／或賣家的責任（倘若本公司及賣家均須負責，雙方聯同負責）將限於支付金額最高不超過拍賣品買價的款項，而不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是由於任何疏忽、其他侵權法、違反合約（如有）或法定責任或其他而產生。

上文所述不得解釋為排除或限制（不論直接或間接）本公司就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任或(v)本公司根據買家協議第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。此段同樣適用於賣家，猶如本段凡提述本公司均以賣家取代。

15. 損壞及修復

競投人須注意本圖錄並無就任何瑕疵、損壞或修復提供指引。邦瀚斯可在拍賣會前24小時提供一份詳細的狀況報告。本公司在提供狀況報告時，不能保證並無任何沒有提及的其他瑕疵。競投人應自行審視拍賣品，以了解其狀況。請參閱刊載在本圖錄的銷售合約。

16. 語言

本競投人通告以中英文刊載。如就詮釋本競投人通告有任何爭議，以英文條款為本。

保障資料 – 閣下資料的用途

本公司以提供服務為目的，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及高級職員，如有）。閣下同意本公司以該等資料作下述用途。

本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第1159條及附表6，包括任何海外附屬公司）披露閣下的資料。除此以外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。

本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存於香港以外地方，而閣下同意此轉移。閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡Bonhams (Hong Kong) Ltd (就香港法例第486章個人資料(私隱)條例而言，為資料的使用者)（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）或以電郵聯絡client.services@bonhams.com。

附錄一

銷售合約

重要事項：此等條款可能會於向閣下出售拍賣品前予以修訂，修訂的方式可以是在圖錄載列不同的條款，及／或於圖錄加入插頁，及／或於拍賣會場地上以通告，及／或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。

根據本合約，賣家對拍賣品的質量、任何用途的適用性及其與說明是否一致而須承擔有限的責任。本公司強烈建議閣下於購買拍賣品前親自查看拍賣品，及／或尋求對拍賣品進行獨立的查驗。

- 1 合約
- 1.1 此等條款乃規管賣家向買家出售拍賣品的銷售合約。
- 1.2 圖錄內附錄三所載的釋義及詞彙已納入本銷售合約，邦瀚斯亦可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本合約內以斜體刊載。
- 1.3 賣家作為銷售合約的主事人出售拍賣品，該合約為賣家及閣下透過邦瀚斯而訂立，而邦瀚斯僅作為賣家的代理行事，而並非額外的主事人。然而，倘若圖錄說明邦瀚斯以主事人身份出售拍賣品，或拍賣人作出公佈如此說明，或於拍賣會的通告或圖錄的插頁說明，則就本協議而言，邦瀚斯為賣家。
- 1.4 拍賣人就閣下的出價落槌即表示成交時，本合約即告成立。
- 2 賣家的承諾
- 2.1 賣家向閣下承諾：
- 2.1.1 賣家為拍賣品的擁有人或由擁有人正式授權出售拍賣品；

- 2.1.2 除在圖錄內所載有關拍賣品的資料有披露以外，賣家出售的拍賣品將附有全面所有權的保證，或如果賣家為遺囑執行人、受託人、清盤人、接管人或管理人，則他擁有因該身份而附於拍賣品的任何權利，業權或權益。
- 2.1.3 除非賣家為遺囑執行人、受託人、清盤人、接管人或管理人，賣家在法律上有權出售拍賣品，及能授予閣下安寧地享有對拍賣品的管有。
- 2.1.4 賣家已遵從任何與拍賣品進出口有關的所有規定（不論是法律上或其他），拍賣品的所有關進出口的稅及稅項均已繳付（除非圖錄內說明其未付或拍賣人公佈其未付）。就賣家所悉，所有第三方亦已在過往遵從該等規定；
- 2.1.5 除任何於拍賣會場地以公佈或通告，或以競投人通告，或以圖錄插頁形式指明的任何修改外，拍賣品與拍賣品的合約說明相應，即在圖錄內有關拍賣品的資料內以粗體刊載的部份（顏色除外），連同圖錄內拍賣品的照片，以及已向買家提供的任何狀況報告的內容。
- 3 拍賣品的說明
- 3.1 第2.1.5段載述何謂拍賣品的合約說明，尤其是拍賣品並非按圖錄內資料當中沒有以粗體刊載的內容出售，該等內容僅載述（代表賣方）邦瀚斯對拍賣品的意見，而並不構成拍賣品售出時所按的合約說明的一部份。任何並非第2.1.5段所述該部份資料的任何陳述或申述，包括任何說明或成交價估計，不論是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上或以行為作出或其他，不論由或代表賣家或邦瀚斯及是否於拍賣會之前或之上作出，一概不構成拍賣品售出時所按的合約說明的一部份。
- 3.2 除第2.1.5段的規定外，對於可能由賣家或代表賣家（包括由邦瀚斯）作出有關拍賣品的任何說明或其任何成交價估計，賣家並無作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述或承諾任何謹慎責任。該等說明或成交價估計一概不納入本銷售合約。
- 4 對用途的合適程度及令人滿意的品質
- 4.1 賣家並無亦無同意對拍賣品的令人滿意品質或其就任何用途的合適程度作出任何合約允諾、承諾、責任、擔保、保證或事實陳述。
- 4.2 對於拍賣品的令人滿意品質或其就任何用途的合適程度，不論是香港法例第26章貨品售賣條例所隱含的承諾或其他，賣家毋就違反任何承諾而承擔任何責任。
- 5 風險、產權及所有權
- 5.1 由拍賣人落槌表示閣下投得拍賣品起，拍賣品的風險即轉由閣下承擔。不管閣下是否已向邦瀚斯或儲存承辦商閣下作為買家與儲存承辦商另有合約領取拍賣品，賣家隨即無須負責。由拍賣人落槌起至閣下取得拍賣品期間，閣下須就拍賣品的任何損傷、遺失及損壞而產生的所有索償、程序、費用、開支及損失，向賣家作出彌償並使賣家獲得全數彌償。
- 5.2 直至買價及閣下就拍賣品應付予邦瀚斯的所有其他款項已全數支付並由邦瀚斯全數收到為止，拍賣品的所有權仍然由賣家保留。

6	付款	8.1.7	取回並未成為閣下財產的拍賣品（或其任何部份）的管有權，就此而言（除非買家作為消費者向賣家購買拍賣品而賣家於業務過程中出售該拍賣品），閣下謹此授予賣家不可撤銷特許，准許賣家或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論是否連同汽車），以取得拍賣品或其任何部份的管有權；	9.5	在任何情況下，倘若賣家就拍賣品，或任何其就拍賣品所作的作為、不作為、陳述、或申述，或就本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或以其他任何形式，賣家的責任將限於支付金額最高不超過拍賣品買價的款項，不論該損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。
6.1	在拍賣人落槌表示閣下投得拍賣品後，閣下即有責任支付買價。				
6.2	就支付買價及閣下應付予邦瀚斯的所有其他款項而言，時限規定為要素。除非閣下與邦瀚斯（代表賣家）以書面另有協定（在此情況下，閣下須遵守該協議的條款），閣下必須最遲於拍賣會後第二个工作日下午四時三十分，以拍賣會採用的貨幣向邦瀚斯支付所有該等款項，閣下並須確保款項在拍賣會後第七个工作日前已結清。閣下須採用在競投人通告所述的其中一種方法向邦瀚斯付款，閣下與邦瀚斯以書面另有協定除外。倘若閣下未有根據本段支付任何應付款項，則賣家將享有下文第8段所述的權利。	8.1.8	保留賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售的任何其他財產的管有權，直至根據銷售合約應付的所有款項已以結清款項全數支付為止；	9.6	上文9.1至9.5段所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因賣家疏忽（或因賣家所控制的任何人士或賣家在法律上須代其負責的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。
7	領取拍賣品	8.1.9	保留由賣家及／或邦瀚斯（作為賣家的受託保管人）因任何目的（包括但不限於其他已售予閣下的貨品）而管有的閣下任何其他財產的管有權，並在給予三個月書面通知下，不設底價出售該財產，以及把因該等出售所得而應付閣下的任何款項，用於清償或部份清償閣下欠負賣家或邦瀚斯的任何款項；及		
7.1	除非閣下與邦瀚斯以書面另有協定，只可待邦瀚斯收到金額等於全數買價及閣下應付予賣家及邦瀚斯的所有其他款項的已結清款項後，閣下或閣下指定的人士方可獲發放拍賣品。	8.1.10	只要該等貨品仍然由賣家或邦瀚斯作為賣家的受託保管人管有，撤銷賣家於該拍賣會或任何其他拍賣或以私人協約向閣下出售任何其他貨品的銷售合約，並把已收到閣下就該等貨品支付的任何款項，部份或全部用於清償閣下欠負賣家或邦瀚斯的任何款項。	10	一般事項
7.2	賣家有權保持管有閣下同一或任何另外的拍賣會向閣下出售的任何其他拍賣品，不論其目前是否由邦瀚斯管有，直至已以結清款項全數支付該拍賣品的買價及閣下應付予賣家及／或邦瀚斯的所有其他款項為止。	8.2	就因邦瀚斯根據本第8段採取行動而招致賣家負上的所有法律及其他強制執行費用、所有損失及其他開支及費用（包括為獲發還拍賣品而應付邦瀚斯的任何款項）（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息（於頒布判決或命令之前及之後）向賣家作出彌償，利息按第8.1.6段的利率由賣家應支付款項日期起計至閣下支付該款項的日期止。	10.1	閣下不得轉讓銷售合約的利益或須承擔的責任。
7.3	閣下須自費按照邦瀚斯的指示或規定領取由邦瀚斯保管及／或控制或由儲存承辦商保管的拍賣品，並將其移走。	8.3	於根據第8.1.2段重新出售拍賣品後，賣家須把任何在支付欠負賣家或邦瀚斯的所有款項後所餘下的款項，於其收到該等款項的二十八日內交還閣下。	10.2	倘若賣家未能或延遲強制執行或行使任何銷售合約下的權力或權利，這不得作為或視其作為賣家放棄其根據銷售合約所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響賣家其後強制執行根據銷售合同所產生任何權力的能力。
7.4	閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。	9	賣家的責任	10.3	倘銷售合約任何一方，因在合理控制範圍以外的情況下而無法履行該訂約方根據銷售合約的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在該情況仍然持續時，不會被要求履行該等責任。本段並不適用於第6段對閣下施加的責任。
7.5	倘閣下未有按照本第7段提走拍賣品，閣下須全面負責賣家涉及的搬運、儲存或其他收費或開支。閣下並須就賣家因閣下未能提走拍賣品而招致的所有收費、費用，包括任何法律訟費及費用，開支及損失，包括根據任何儲存合約的任何收費，向賣家作出彌償。所有此等應付予賣家的款項均須於被要求時支付。	9.1	在拍賣人落槌表示拍賣品成交後，賣家無須再就拍賣品所引致的任何損傷、損失或損害負責。	10.4	銷售合約下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以第一類郵件或空郵或以傳真方式發送，並就賣家而言，發送至圖錄所載邦瀚斯的地址或傳真號碼（註明交公司秘書收），由其轉交賣家；而就閣下而言，則發送至競投表格所示的買家地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須有責任確保其清晰可讀並於任何適用期間內收到。
8	未有支付拍賣品的款項	9.2	在下文第9.3至9.5段的規限下，除違反第2.1.5段所規定的明確承諾外，不論是根據香港法例第26章貨品售賣條例而默示的條款或其他，賣家無須就違反拍賣品須與拍賣品的任何說明相應的條款而負責。	10.5	倘若銷售合約的任何條款或任何條款的任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響該合同其餘條款或有關條款其餘部份的強制執行能力或有效性。
8.1	倘若閣下未有按照銷售合約向邦瀚斯支付拍賣品的全數買價，則賣家有權在事先得到邦瀚斯的書面同意下，但無須另行通知閣下，行使以下一項或多項權利（不論是透過邦瀚斯或其他）：	9.3	就賣家或其代表於本協議之前或之後或於拍賣會之前或進行期間，所作出（不論是以書面，包括在圖錄或網站，或口頭形式或以行為或其他）的任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，賣家均無須承擔任何相關的責任（不論為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章實陳述條例的責任，或任何其他責任）。	10.6	銷售合約內凡提述邦瀚斯均指，倘適用，包括邦瀚斯的高級職員、僱員及代理。
8.1.1	因閣下違反合約而即時終止銷售合約；			10.7	銷售合約內所用標題僅為方便參考而設，概不影響合約的詮釋。
8.1.2	在給予閣下七日書面通知，知會閣下擬重新出售拍賣品後，以拍賣、私人協約或任何其他方式重新出售拍賣品；			10.8	銷售合約內「包括」一詞指「包括，但不限於」。
8.1.3	保留拍賣品的管有權；	9.4	就買家或買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或聲譽受損，或業務受干擾或浪費時間，或任何種類的間接損失或相應產生的損害，賣家均無須承擔任何相關的責任，不論該指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是否由於任何疏忽、其他侵權法、違反合約、法定責任、復還申索或其他而產生或就此而申索；	10.9	單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。
8.1.4	遷移及儲存拍賣品，費用由閣下承擔；			10.10	凡提述第某段，即指銷售合約內該編號的段落。
8.1.5	就閣下於銷售合約所欠的任何款項及/或違約的損害賠償，向閣下採取法律程序；				
8.1.6	就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本利率加5厘的年利率每日計息；				



10.11	除第10.12段有明確規定外，銷售合約概無賦予（或表示賦予）非銷售合約訂約方的任何人士，任何銷售合約條款所賦予的利益或強制執行該等條款的權利。	1 1.1	合約 此等條款規管乃邦瀚斯個人與買家的合約，買家即拍賣人落槌表示其投得拍賣品的人士。	3.3	除非本公司以書面方式另行同意，所有款項必須以拍賣會所用貨幣，按競投人通告所列其中一種方法支付。本公司發票只發給登記競投人，除非競投人乃作為指明主事人的代理，且本公司已認可該安排，在該情況下，本公司會將發票發給主事人。
10.12	銷售合約凡賦予賣家豁免、及／或排除或限制其責任時，邦瀚斯、邦瀚斯的控股公司及該控股公司的附屬公司，邦瀚斯及該等公司的後續公司及承讓公司，以及邦瀚斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上的有關利益。	1.2	拍賣會圖錄內附錄三所載的釋義及詞彙已納入本協議，本公司可應要求提供獨立的版本。釋義內所收錄的詞語及用詞在本協議內以斜體刊載。本協議提述刊印於拍賣會圖錄開始部份的競投人通告的資料，而該等被提述的資料已納入本協議。	3.4	除非本協議另有規定，所有應付本公司款項須按適當稅率繳付稅項，閣下須就所有該等款項支付稅款。
11	規管法律及爭議的解決	1.3	於拍賣人落槌表示閣下投得拍賣品時，閣下與賣家就拍賣品的銷售合約即告訂立，而在那時刻，閣下與邦瀚斯亦已按本買家協議條款訂立另一份獨立的合約。	3.5	本公司可從閣下付給本公司的任何款項中，扣除並保留有關拍賣品的買家費用、賣家應付的佣金、任何開支及稅項以及任何賺得及／或產生的利息，利益歸本公司，直至將款項付予賣家時止。
11.1	法律	1.4	本公司乃作為賣家的代理行事，無須就賣家之任何違約或其他失責而對閣下負責或承擔個人責任，邦瀚斯作為主事人出售拍賣品除外。	3.6	就向本公司支付應付的任何款項而言，時限規定為要素。倘若閣下未能按照本第3段向本公司支付買價或任何其他應付本公司款項，本公司將擁有下文第7段所載的權利。
11.2	爭議的解決	1.5	本公司對閣下的個人責任受本協議規管，在下文條款所規限下，本公司同意下列責任：	3.7	若閣下投得多項拍賣品，本公司收到閣下的款項將首先用於按比例支付每項拍賣品的買價，然後按比例支付應付邦瀚斯的所有款項。
11.2.1	除第11.2.2段及第11.2.4段所規定外，賣家及閣下各自願受香港法院的非獨有司法管轄權管轄。	1.5.1	本公司會按照第5段儲存拍賣品，直至競投人通告所指定的日期及時間或另行通知閣下為止；	4	領取拍賣品
11.2.2	任何有關拍賣品的說明、作者、屬性、狀況、出處、真實性、年代、適合性、品質或來源地，或拍賣品與說明是否一致，或拍賣品是否廢品的爭議，如邦瀚斯在行使其獨有的情權而作出之要求下，該爭議須交由受委任的一名專家或最多三名專家的小組裁決，若賣家、閣下與邦瀚斯（如適用的話）未能取得有關委任之協議，則交由邦瀚斯認為屬最適合就有關爭議問題提供意見的香港專業機構裁決，倘若並無適合專業機構，則交由法院裁決。	1.5.2	在賣家或本公司拒絕向閣下發放拍賣品的任何權力所規限下，本公司會於閣下以已結清款項向本公司及賣家所須支付之所有款項後，即按照第4段向閣下發放拍賣品；	4.1	在賣家或本公司可拒絕向閣下發放拍賣品的任何權力規限下，閣下一旦以已結清款項向賣家及本公司支付應付的款項後，本公司可即向閣下或按閣下的書面指示發放拍賣品。領取拍賣品時，必須出示從本公司的出納員的辦公室取得已加蓋印章的發票，方獲發行。
11.2.3	按照第11.2.2段委任的該等專家將擔任專家而並非仲裁人，其決定對有關訂約方為最終並具有約束力。	1.5.3	本公司會按照第9段所載條款提供擔保。	4.2	閣下須按競投人通告指定的日期及時間，自費領取拍賣品，倘未有指定任何日期，則為拍賣會後第七日下午四時三十分或之前。
11.2.4	除上述第11.2.2段所規定外，所有有關或由出售拍賣品或本協議所引致的爭議，如邦瀚斯在行使其獨有的情權而作出之要求下，將以仲裁作為最終解決，仲裁規則將採用於仲裁當日有效力的聯合國國際貿易法委員會仲裁規則，若賣家、閣下與邦瀚斯（如適用的話）未能取得協議，該仲裁庭將由香港國際仲裁中心委任單一仲裁員。仲裁將在香港進行，而所有程序（不論口頭或書面）將以英語進行。	1.6	不論於此協議之前或之後或於拍賣會之前或之上，對由本公司或代表本公司或由賣家或代表賣家所作出的任何拍賣品的說明或其成交價估計（不論其是以口頭或書面，包括載於圖錄內或於邦瀚斯的網站上，或以行為作出或其他），或對該等拍賣品的說明或其成交價估計的準確性或完備性，本公司一概不作出或發出亦無同意作出或發出任何合約允諾、承諾、責任、擔保、保證或事實陳述。該等說明或成交價估計一概不納入閣下與本公司訂立的本協議。任何由本公司或代表本公司作出該等說明或成交價估計，均是代賣家而作出（邦瀚斯作為主事人出售拍賣品除外）。	4.3	於第4.2段所述的期間內，可按競投人通告指定的日期及時間到競投人通告所述地址領取拍賣品。其後拍賣品可能遷移至其他地點儲存，屆時閣下必須向本公司查詢可在何時何地領取拍賣品，儘管此資料通常會列於競投人通告內。
5.5.5	根據第11.2.3段及第11.2.4段為解決爭議而產生的所有開支及費用，按該等專家或仲裁人，視乎情況而定，裁定的方式由賣家及買家承擔。	2	履行銷售合約 閣下個人向本公司承諾，閣下將遵守及遵從閣下根據拍賣品銷售合約對賣家的所有責任及承諾。	4.4	若閣下未有於競投人通告指定的日期領取拍賣品，則閣下授權本公司作為閣下代理，代表閣下與儲存承辦商訂立合約（「儲存合約」），條款及條件按邦瀚斯當時與儲存承辦商協定（可應要求提供副本）的標準條款及條件儲存拍賣品。倘拍賣品儲存於本公司物業，則須由第4.2段所述期間屆滿起，按本公司目前的每日收費（目前最低為每項拍賣品每日50港元另加稅項）支付儲存費，該等儲存費為本公司開支的一部份。
11.3.	語言	3	付款	4.5	於直至閣下已全數支付買價及任何開支為止，拍賣品將由本公司作為賣家的代理持有，或由儲存承辦商作為賣家及本公司的代理按照儲存合約的條款持有。
	本銷售合約以中英文刊載。如就詮釋本銷售合約有任何爭議，以英文條款為本。	3.1	除非閣下與本公司另有書面協定或競投人通告另有規定外，閣下最遲須於拍賣會後第二個工作日下午四時三十分向本公司支付：	4.6	閣下承諾遵守任何儲存合約的條款，尤其是支付根據任何儲存合約應付的收費（及所有搬運拍賣品入倉的費用）。閣下確認並同意，於直至閣下已支付買價、任何開支及所有儲存合約下的收費為止，閣下不得從儲存承辦商的物業領取拍賣品。
	附錄二	3.1.1	拍賣品的買價；	4.7	閣下須全面負責領取拍賣品時的包裝、處理及運輸，以及全面負責遵從與拍賣品有關的所有進出口規定。
	買家協議	3.1.2	按照競投人通告規定費率的買家費用；及		
	重要事項：此等條款可能會於向閣下出售拍賣品前予以修訂，修訂的方式可以在圖錄載列不同的條款，及／或於圖錄加入插頁，及／或於拍賣會場地上以通告，及／或於拍賣會之前或之上以口頭形式公佈。閣下須注意此等可能修訂的情況，並於競投前查詢是否有任何修訂。	3.1.3	若拍賣品註明[AR]，一項按照競投人通告規定計算及支付的額外費用，連同該款項的增值稅（如適用），所有應付本公司款項須於拍賣會後七个工作日或之前以已結清款項收悉。		
		3.2	根據本協議，閣下亦須應要求向本公司支付任何開支。		

4.8	倘閣下未有按照第4.2段提走拍賣品，閣下須全面負責本公司涉及的任何搬運、儲存或其他收費（按照本公司的目前收費率）及任何開支（包括根據儲存合約的任何收費）。所有此等款項須於本公司要求時由閣下支付，並無論如何，於閣下或閣下的代表領取拍賣品前必須支付。	7.1.8	保留由本公司因任何目的（包括，但不限於，其他已售予閣下或交予本公司出售的貨品）而管有的閣下任何其他財產的管有權，直至所有應付本公司款項已全數支付為止；	8.2.2	除非本公司相信該申索真正有希望成為有良好爭辯理據的個案，否則不會行使。
5	拍賣品儲存 本公司同意把拍賣品儲存，直至閣下提取拍賣品或直至競投人通告指定的時間及日期（或若無指定日期，則為拍賣會後第七日下午四時三十分之前）為止，以較早日期為準，並在第6及第10段規限下，作為受託保管人而就拍賣品的損壞或損失或毀壞向閣下負責（儘管在支付買價前，拍賣品仍未為閣下的財物）。若閣下於競投人通告所規定的時間及日期（或若無指定日期，則為拍賣會後第七日下午四時三十分之前）前仍未領取拍賣品，本公司可將拍賣品遷往另一地點，有關詳情通常會載於競投人通告內。倘若閣下未有按第3段就拍賣品付款，而拍賣品被移送至任何第三者物業，則該第三者會嚴格地以邦瀚斯為貨主而持有拍賣品，而本公司將保留拍賣品留置權，直至已按照第3段向本公司支付所有款項為止。	7.1.9	以本公司因任何目的而收到的閣下款項，無論該等款項於閣下失實時或其後任何時間收到，用作支付或部份支付閣下於本協議下應付予本公司的任何款項；	9	廢品
6	對拍賣品的責任	7.1.10	在給予三個月書面通知下，把本公司因任何目的（包括其他已售予閣下或交予本公司出售的貨品）而管有的閣下任何其他財產不設底價出售，並把因該等出售所得而應付予閣下的任何款項，用於支付或部份支付閣下欠負本公司的任何款項；	9.1	本公司根據本第9段的條款就任何廢品承擔個人責任。
6.1	待閣下向本公司支付買價後，拍賣品的所有權方會移交閣下。然而，根據銷售合約，拍賣品的風險則由閣下投得拍賣品之時起由閣下承擔。	7.1.11	於日後拍賣會拒絕為閣下登記，或於日後任何拍賣會拒絕閣下出價，或於日後任何拍賣會在接受任何出價前要求閣下先支付按金，在該情況下，本公司有權以該按金支付或部份支付（視情況而定）閣下為買家的任何拍賣品的買價。	9.2	第9段僅於以下情況適用：
6.2	閣下應於拍賣會後盡快為拍賣品投買保險。	7.2	就因本公司根據本第7段採取行動而招致的所有法律及其他費用、所有損失及其他開支（不論是否已採取法律行動），閣下同意按全數彌償基準並連同其利息（於頒布判決或命令之前及之後）向本公司作出彌償，利息按第7.1.5段訂明的利率由本公司應支付款項日期起計至閣下支付該款項的日期止。	9.2.1	閣下為本公司就拍賣品發出原有發票的抬頭人，而該發票已被支付；及
7	未能付款或提取拍賣品及部份付款	7.3	倘閣下僅支付部份應付予本公司的款項，則該等付款將首先用於支付該拍賣品的買價（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買價），然後支付買家費用（或若閣下購買多於一項拍賣品，則按比例支付每項拍賣品的買家費用），再然後用以支付應付予本公司的任何其他款項。	9.2.2	閣下於知悉拍賣品為或可能為廢品後，在合理地切實可行範圍內盡快，並無論如何須於拍賣會後一年內，以書面通知本公司拍賣品為廢品；及
7.1	倘若應付予本公司的所有款項未有於其到期支付時全數支付，及／或未有按照本協議提取拍賣品，則本公司可行使以下一項或多項權利（在不損害本公司可以代賣家行使的任何權利下），而無須另行通知閣下：	7.4	本公司根據本第7段的權利出售任何拍賣品所收到的款項，於支付應付予本公司及／或賣家的所有款項後仍由本公司持有的餘款，將於本公司收到該等款項的二十八日內交還閣下。	9.2.3	於發出該通知後一個月內，閣下把拍賣品退回本公司，而拍賣品的狀況須與拍賣會時的狀況一樣，並連同證明拍賣品為廢品的書面證明，以及有關拍賣會及拍賣品編號的資料以識別該拍賣品。
7.1.1	因閣下違反合約而即時終止本協議；	8	其他人士就拍賣品的申索	9.3	於下述情況下，第9段不適用於廢品：
7.1.2	保留拍賣品的管有權；	8.1	倘本公司知悉除閣下及賣家外有人就拍賣品提出申索（或可合理地預期會提出申索），本公司有絕對酌情權決定以任何方式處理拍賣品，以確立本公司及其他涉及人士的合法權益及在法律上保障本公司的地位及合法權益。在不損害該酌情權的一般性原則下，並作為舉例，本公司可：	9.3.1	圖錄所載有關該拍賣品的資料已反映當時學者及專家的公認意見，或已公平地指出該等意見有衝突，或已反映公認為有關範疇主要專家在當時的意見；或
7.1.3	遷移及／或儲存拍賣品，費用由閣下承擔；	8.1.1	保留拍賣品以調查就拍賣品提出或本公司合理地預期會提出的任何問題；及／或	9.3.2	僅可採用於刊印圖錄日期前一般不會採用的方法才能確定拍賣品為廢品，或採用的確定方法在所有情況下本公司若採用則屬不合理。
7.1.4	就閣下所欠的任何款項（包括買價）及／或違約的損害賠償，向閣下採取法律程序；	8.1.2	向閣下以外的其他人士交付拍賣品；及／或	9.4	閣下授權本公司在絕對酌情權下決定採取本公司認為要讓本公司信納拍賣品並非廢品而必需進行的程序及測試。
7.1.5	就任何應付款項（於頒布判決或命令之前及之後）收取由應支付款項日期起至實際付款日期止的利息，按渣打銀行（香港）有限公司不時的基本借貸利率加5厘的年利率每日計息；	8.1.3	展開互爭權利訴訟或尋求任何法院、調解人、仲裁人或政府機關的任何其他命令；及／或	9.5	倘本公司信納拍賣品為廢品，本公司會（作為主事人）向閣下購買該拍賣品，而閣下須按照香港法例第26章貨品售賣條例第14(1)(a)及14(1)(b)條規定，向本公司轉讓有關拍賣品的所有權，並附有全面所有權的保證，不得有任何留置權、質押、產權負擔及敵對申索，而本公司將向閣下支付相等於閣下就拍賣品已支付的買價、買家費用、稅項及開支總數的款項。
7.1.6	取回並未成為閣下財產的拍賣品（或其任何部份）管有權，就此而言，閣下謹此授予本公司不可撤銷特許，准許本公司或其受僱人或代理於正常營業時間進入閣下所有或任何物業（不論是否連同汽車），以取得拍賣品（或其任何部份）的管有權；	8.1.4	就採取閣下同意的行動，要求閣下提供彌償保證及／或抵押品。	9.6	第9段的利益為僅屬於閣下個人的利益，閣下不能將其轉讓。
7.1.7	在給予閣下三個月書面通知，知會閣下本公司擬出售拍賣品後，以拍賣、私人協約或任何其他方式按不設底價形式出售拍賣品；	8.2	第8.1段所述的酌情權；	9.7	倘若閣下出售或以其他方式出售閣下於拍賣品的權益，則根據本段的所有權利及利益即告終止。
		8.2.1	可於本公司對拍賣品擁有實際或推定管有權時隨時行使，或倘若該管有權因法院、調解人、仲裁人或政府機關的任何判決、命令或判決而終止，於該管有權終止後隨時行使；及	9.8	第9段不適用於由或包括一幅或多幅中國畫、一輛或多輛汽車、一個或多個郵票或一本或多本書籍構成的拍賣品。
				10	本公司的責任
				10.1	就本公司或代表本公司或賣家或代表賣家於本協議之前或之後或於拍賣會之前或之上，所作出（不論是以書面，包括在圖錄或邦瀚斯的網站上或口頭形式或以行為或其他）任何拍賣品說明或資料或拍賣品的成交價估計，出現不符合或不準確、錯誤、錯誤說明或遺漏，本公司無須就此而承擔任何責任，不論是否為疏忽、其他侵權法、違反合約或法定責任或復還或根據香港法例第284章失實陳述條例的責任。
				10.2	當拍賣品由閣下承擔風險時及／或當拍賣品已成為閣下的財產並由本公司保管及／或控制時，本公司對閣下之責任限於對閣下行使合理程度的謹慎，惟本公司無須就因下述原因對拍賣品或其他人士或物件造成的損害負責：

10.2.1	處理拍賣品，倘若於向閣下出售時拍賣品已受到蟲蛀，而任何損壞乃由於拍賣品受蟲蛀所導致；或	11.4	本協議下的任何通知或其他通訊，必須以書面形式作出，並可由專人送交或以掛號郵件或空郵或以傳真方式（如發給邦瀚斯，註明交公司秘書收），發送至合約表格所示有關訂約方的地址或傳真號碼（除非已以書面形式通知更改地址）。通知或通訊發出人須確保其清晰可讀並於任何適用期間內收到。	12.2.4	除上述第12.2.2段所規定外，所有有關或由出售拍賣品或本協議所引致的爭議，如邦瀚斯在行使其獨有酌情權而作出之要求下，將以仲裁作為最終解決，仲裁規則將採用於仲裁當日有效力的聯合國國際貿易法委員會仲裁規則，若本公司、閣下與賣家（如適用的話）未能取得協議，該仲裁庭將由香港國際仲裁中心委任單一仲裁員。仲裁在香港進行，而所有程序（不論口頭或書面）將以英語進行。
10.2.2	大氣壓力改變；			5.5.5	根據第12.2.3段及12.2.4段為解決爭議而產生的所有開支及費用，按該等專家或仲裁人，視乎情況而定，裁定的方式由本公司、閣下及／或賣家承擔。
10.2.3	弦樂器的損壞；或			12.3.	語言
10.2.4	金箔畫架、石膏畫架或畫架玻璃的損壞；而倘若拍賣品構成或變為有危險，本公司可以其認為適合的方法予以棄置而無須事先通知閣下，而本公司無須就此對閣下負責。	11.5	倘若本協議的任何條款或任何條款的任何部份被裁定為不可強制執行或無效，則該等不可強制執行或無效並不影響本協議其餘條款或有關條款其餘部份的強制執行能力或有效性。		本買家協議以中英文刊載。如就詮釋本買家協議有任何爭議，以英文條款為本。
10.3	就買家管理層或職工之任何業務、業務利潤或收益或收入上的損失，或業務聲譽受損，或業務受干擾或浪費時間，或倘若閣下於業務過程中購買拍賣品，就任何種類的間接損失或相應產生的損害，本公司均無須向閣下承擔任何相關的責任，不論指稱所蒙受損失或損害的性質、數量或來源，亦不論該等損失或損害賠償是由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生或就此而申索。	11.6	本協議內凡提述邦瀚斯均指，倘適用，包括邦瀚斯的高級職員、僱員及代理。		保障資料 – 閣下資料的用途
		11.7	本協議內所用標題僅為方便參考而設，概不影響本協議的詮釋。		由於本公司提供的服務，本公司取得有關閣下的個人資料（就本段而言，此詞僅包括閣下的僱員及職員（如有））。閣下同意本公司以該等資料作下述用途。
10.4	在任何情況下，倘若本公司就拍賣品，或任何就拍賣品的作為、不作為、陳述，或本協議或其履行而須對閣下負責，則不論其為損害賠償、彌償或責任分擔，或復還補救，或不論任何形式，本公司的責任將限於支付金額最高不超過拍賣品買價加買家費用（減除閣下可能有權向賣家收回的款項）的款項，不論指稱所蒙受損失或損害賠償或所申索應付款項的性質、數量或來源，亦不論該等責任是否由於任何疏忽、其他侵權法、違反合約、法定責任、受託保管人責任、復還申索或其他而產生。	11.8	本協議內「包括」一詞指「包括，但不限於」。		本公司可利用閣下的資料向閣下發出有關本公司服務變動的通知，以及向閣下提供有關產品或服務的資料，而該等資料乃閣下要求本公司提供或本公司認為閣下可能對該等產品及服務感興趣。有關閣下的資料可能用作分析，以了解閣下在這方面的潛在喜好。本公司可能向本集團任何成員公司（指本公司的附屬公司、本公司最終控股公司及其附屬公司，定義見二零零六年英國公司法第1159條及附表6，包括海外附屬公司）披露閣下的資料。除此以外，本公司不會向任何第三方披露閣下的資料，惟本公司可能不時向閣下提供我們相信閣下可能感興趣的第三方貨品及服務的有關資料。本集團任何成員公司亦可以閣下的資料作類似用途。
	閣下宜購買保險以保障閣下的損失。	11.9	單數詞語包括眾數詞語（反之亦然），任何一個性別的詞語包括其他性別。		本公司將保留閣下的資料為期五年，由閣下最後與我們聯繫的日期起計，以便簡化任何日後再辦理登記時的手續。該等資料可轉移及儲存於香港以外地方，而閣下同意此轉移。
10.5	上文所述不得解釋為排除或限制（不論直接或間接）任何人士就(i)欺詐，或(ii)因本公司疏忽（或因本公司所控制的任何人士或本公司在法律上須代其負責的任何人士的疏忽）引致人身傷亡，或(iii)根據香港法例第314章佔用人法律責任條例，本公司須負責的作為或不作為，或(iv)任何法律上不可排除或限制的其他責任，或(v)本公司根據此等條件第9段的承諾，而須承擔的責任，或排除或限制任何人士就上述而享有的權利或補救方法。	11.10	凡提述第某段，即指本協議內該編號的段落。		閣下有權要求不以閣下的資料作此等用途，有關要求請聯絡Bonhams 1793 Limited（地址：Montpelier Galleries, Montpelier Street, London, SW7 1HH, United Kingdom）（就香港法例第486章個人資料(私隱)條例而言，為資料的使用者）或以電郵聯絡client.services@bonhams.com。
		11.11	除第11.12段有明確規定外，本協議概無賦予（或表示賦予）非本協議訂約方的任何人士，任何本協議條款所賦予的利益或強制執行該等條款的權利。	附錄三	釋義及詞彙
11	一般事項	11.12	本協議凡賦予賣家豁免、及／或排除或限制邦瀚斯責任時，邦瀚斯的控股公司及該控股公司的附屬公司，邦瀚斯及該等公司的後續公司及承讓公司，以及邦瀚斯及該等公司的任何高級職員、僱員及代理的承繼人及受讓人亦可享有同樣的法律上利益。		倘納入此等釋義及詞彙，下列詞語及用詞具有（除文義另有所指外）以下所賦予的涵義。詞彙乃為協助閣下了解有特定法律涵義的詞語及用詞而設，閣下可能對該等涵義並不熟悉。
11.1	閣下不得轉讓本協議的利益或須承擔的責任。	12	規管法律及爭議的解決		釋義
11.2	倘若本公司未能或延遲強制執行或行使任何本協議下的權力或權利，這不得作為或視其作為本公司放棄根據本協議所賦予的權利，任何以書面形式給予閣下的明確放棄除外。任何該等放棄並不影響本公司其後強制執行根據本協議所產生任何權利的能力。	12.1	法律		「額外費用」按照競投人通告計算的費用，以彌補邦瀚斯須根據二零零六年藝術家轉售權規例支付版權費的開支，買家須就任何註有[AR]且其成交價連同買家費用（但不包括任何增值稅）等於或超過1,000歐元（按拍賣會當日的歐洲中央銀行參考匯率換算為拍賣會所用貨幣）的拍賣品。
		12.2	爭議的解決		「拍賣人」主持拍賣會的邦瀚斯代表。
11.3	倘本協議任何一方，因在其合理控制範圍以外的情況下而無法履行該訂約方根據本協議的責任，或倘在該等情況下履行其責任會導致其增加重大財務成本，則該訂約方只要在該情況仍然持續時，不會被要求履行該等責任。本段並不適用於第3段對閣下施加的責任。	12.2.1	除第12.2.2段及第12.2.4段所規定外，本公司及閣下各自願受香港法院的非獨有司法管轄權管轄。		「競投人」已填妥競投表格的人士。
		12.2.2	任何有關拍賣品的說明、作者、屬性、狀況、出處、真實性、年代、適合性、品質或來源地，或拍賣品與說明是否一致，或拍賣品是否廢品的爭議，如邦瀚斯在行使其獨有酌情權而作出之要求下，該爭議須交由受委任的一名專家或最多三名專家的小組裁決，若本公司、閣下與賣家（如適用的話）未能取得有關委任之協議，則交由邦瀚斯認為屬最適合就有關爭議問題提供意見的香港專業機構裁決，倘若並無適合專業機構，則交由法院裁決。		「競投表格」本公司的競投人登記表格、缺席者及電話競投表格。
		12.2.3	按照第12.2.2段委任的該等專家將擔任專家而非仲裁人，其決定對有關訂約方為最終並具有約束力。		「邦瀚斯」邦瀚斯拍賣有限公司（Bonhams (Hong Kong) Limited）或其後繼公司或承讓公司。於買家協議、業務規則及競投人通告內，邦瀚斯亦稱為我們。
					「書籍」於專門書籍拍賣會提供以作銷售的印刷書籍。



「業務」包括任何行業、業務及專業。  
「買家」拍賣人落槌表示由其投得拍賣品的人士。於銷售合約及買家協議內，買家亦稱為「閣下」。  
「買家協議」邦瀚斯與買家訂立的合約（見圖錄內附錄二）。  
「買家費用」以成交價按競投人通告訂明的費率計算的款項。  
「圖錄」有關拍賣會的圖錄，包括任何於本公司網站刊載的圖錄陳述。  
「佣金」賣家應付予邦瀚斯的佣金，按照合約表格訂明的費率計算。  
「狀況報告」由邦瀚斯代表賣家向競投人或潛在競投人提供有關拍賣品狀況的報告。  
「寄售費」賣家應付予邦瀚斯的費用，按照業務規則訂明的費率計算。

「合約表格」由賣家或代表賣家簽署的合約表格或汽車資料表（按適用），載有供邦瀚斯提供以作銷售的拍賣品清單。  
「銷售合約」賣家與買家訂立的銷售合約（見圖錄內附錄一）。  
「合約說明」唯一的拍賣品說明（即圖錄內有關拍賣品的資料內以粗體刊載的部份、任何照片（顏色除外）以及狀況報告的內容），賣家於銷售合約承諾拍賣品與該說明相符。  
「說明」以任何形式對拍賣品所作的陳述或申述，包括有關其作者、屬性、狀況、出處、真實性、風格、時期、年代、適合性、品質、來源地、價值及估計售價（包括成交價）。  
「資料」圖錄內識別拍賣品及其編號的書面陳述，可能包括有關拍賣品的說明及圖示。  
「成交價估計」本公司對成交價可能範圍的意見的陳述。  
「開支」邦瀚斯就拍賣品已付或應付的收費及開支，包括法律開支、因電匯而產生的銀行收費及開支、保險收費及開支、圖錄及其他製作及說明、任何關稅、宣傳、包裝或運輸費用、轉載權費、稅項、徵費、測試、調查或查詢費用、出售拍賣品的預備工作、儲存收費、來自賣家作為賣家代理或來自失責買家的遷移收費或領取費用，加稅項。  
「廢品」其製作者或其他人士意圖在其作者、屬性、來源地、真實性、風格、日期、年代、時期、出處、文化、來源或成份方面進行欺騙的偽造品，而該廢品於拍賣會日期的價值大幅低於其若非偽造的價值。且任何拍賣品說明一概無指明其為偽造。拍賣品不會因其損壞、及／或對其進行修復及／或修改（包括重畫或覆畫）而成為廢品，惟該損壞或修復或修改（視情況而定）並無實質影響拍賣品與拍賣品說明符合的特性。

「成交價」拍賣人落槌表示拍賣品成交的價格，其貨幣為拍賣會所採用的貨幣。  
「香港」中華人民共和國香港特別行政區。  
「遺失或損壞保證」指業務規則第8.2.1段所述的保證。  
「遺失或損壞保證費用」指業務規則第8.2.3段所述的費用。  
「拍賣品」任何託付予邦瀚斯，供以拍賣或私人協約形式出售的任何物品（而凡提述任何拍賣品，均包括（除非文義另有所指）作為由兩項或以上物品組成的一項拍賣品內的個別項目）。  
「汽車圖錄費」作為邦瀚斯製作汽車的圖錄及就出售汽車進行推廣而須承擔額外工作的代價，而應由賣家付予邦瀚斯的費用。  
「New Bond Street」指邦瀚斯位於 101 New Bond Street, London W1S 1SR 的拍賣場。  
「名義收費」倘拍賣品已按名義價格出售，則為應付的佣金及稅項。  
「名義費用」賣家應付予邦瀚斯的寄售費所依據的金額，該費用按照業務規則訂明的公式計算。  
「名義價格」本公司向閣下提供或載於圖錄的最近期高、低估價的平均數，或若並無提供或載列該等估價，則為拍賣品適用的底價。  
「競投人通告」刊印於本公司圖錄前部的通告。  
「買價」成交價與成交價的稅項相加的總數。  
「底價」拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）。

「拍賣會」由邦瀚斯提供以作銷售拍賣品的拍賣會。  
「出售所得款項」拍賣品售出後賣家所得的款項淨額，即成交價扣除佣金、其任何應繳稅項、開支及任何其他應付予本公司的款項不論以何身份及如何產生。  
「賣家」合約表格所列明提供拍賣品以作銷售的人士。若該列名人士在表格上指明另一人士作為其代理，或若合約表格所列明人士作為主事人的代理行事（不論該代理關係是否已向邦瀚斯披露），則「賣家」包括該代理及主事人，而彼等須就此共同及個別負責。業務規則內亦稱賣家為「閣下」。  
「專家查驗」由專家對拍賣品進行目視查驗。  
「郵票」指於專門郵票拍賣會提供以作銷售的郵票。  
「標準查驗」由並非專家的邦瀚斯職員對拍賣品進行目視查驗。  
「儲存合約」指業務規則第8.3.3段或買家協議第4.4段（按適用）所述的合約。  
「儲存承辦商」於圖錄指明的公司。  
「稅項」指香港政府所實施不時適用的所有稅項、收費、關稅、費用、徵費或其他評稅，以及所有其估計付款，包括，但不限於，收入、業務利潤、分行利潤、貨物稅、財產、銷售、使用、增值（增值稅）、環保、特許、海關、進口、薪金、轉讓、總收入、預扣、社會保障、失業稅項及印花稅及其他收費，以及就該等稅項、收費、費用、徵費或其他評稅的任何利息及罰款。  
「恐怖主義」指任何恐怖主義行為或該等行為的威脅，無論任何人單獨行動或代表或與任何組織及／或政府有關而行動，為政治、宗教或思想或類似目的，包括，但不限於，企圖影響任何政府或使公眾或任何部份公眾陷入恐慌。  
「信託帳戶」邦瀚斯的銀行帳戶，就任何拍賣品所收買價的所有有關項款均收入該帳戶，該帳戶為與邦瀚斯正常銀行帳戶有所區別及獨立的帳戶。  
「網站」網址為www.bonhams.com的邦瀚斯網站。  
「撤銷通知」賣家向邦瀚斯發出的書面通知，以撤銷由邦瀚斯出售拍賣品的指示。  
「不設底價」指並無規定拍賣品可予出售的最低價格（不論以拍賣或私人協約形式）。

詞彙  
以下詞句有特定法律涵義，而閣下可能對該等涵義並不熟悉。下列詞彙乃為協助閣下了解該等詞句，惟無意就此而限制其法律上的涵義：

「藝術家轉售權」：按二零零六年藝術家轉售權規例的規定，藝術品作者於原出售該作品後，就出售該作品而收取款項的權利。  
「受託保管人」：貨品所交託的人士。  
「彌償保證」：為保證使該彌償保證受益人回復其猶如導致須予彌償的情況並無發生時所處狀況的責任，「彌償」一詞亦按此解釋。  
「互爭權利訴訟」：由法院裁定拍賣品擁有權誰屬的訴訟。  
「投得」：拍賣品售予一名競投人之時，於拍賣會上以落槌表示。  
「留置權」：管有拍賣品的人士保留其管有權的權利。  
「風險」：拍賣品遺失、損壞、損毀、被竊，或狀況或價值惡化的可能性。  
「所有權」：拍賣品擁有權的法律及衡平法上的權利。  
「侵權法」：對他人犯下法律上的過失，而犯過者對該人士負有謹慎責任。

香港法例第26章貨品售賣條例

以下為香港法例第26章貨品售賣條例的摘錄：

「第14條有關所有權等的隱含責任承擔

除第(2)款適用的售賣合約外，每份售賣合約均有一

(a) 一項賣方須符合的隱含條件：如該合約是一宗售賣，他有權售賣有關貨品，如該合約是一項售賣協議，則他在貨品產權轉移時，將有權售賣該等貨品；及

(b) 一項隱含的保證條款：該等貨品並無任何在訂立合約前未向買方披露或未為買方所知的押記或產權負擔，而在產權轉移前亦不會有這樣的押記或產權負擔；此外，買方將安寧地享有對該等貨品的管有，但如對該項管有的干擾是由有權享有已向買方披露或已為買方所知的任何押記或產權負擔的利益的擁有人或其他有權享有該等利益的人作出的，則不在此限。

(2) 如售賣合約所顯示或從合約的情況所推定的意向，是賣方只轉讓其本身的所有權或第三者的所有權，則合約中有一

(a) 一項隱含的保證條款：賣方所知但不為買方所知的所有押記或產權負擔，在合約訂立前已向買方披露；及

(b) 一項隱含的保證條款：下列人士不會干擾買方安寧地管有貨品—

- (i) 賣方；及
- (ii) 如合約雙方的意向是賣方只轉讓第三者的所有權，則該第三者；及
- (iii) 任何透過或藉着賣方或第三者提出申索的人，而該項申索並非根據在合約訂立前已向買方披露或已為買方所知的押記或產權負擔而提出的。

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# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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**Paddle number (for office use only)**

**This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.**

## Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, Suite 1122, 2 Pacific Place, 88 Queensway, Hong Kong or by e-mail from hongkong@bonhams.com.

## Credit and Debit Card Payments

There is no surcharge for payments made by debit cards issued by a Hong Kong bank. All other debit cards, CUP cards and all credit cards are subject to a 3% surcharge on the total invoice price.

## Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

## If successful

I will collect the purchases myself ☐

Please contact me with a shipping quote (if applicable) ☐

\* Any person, bidders and purchasers must be at least 18 years of age to participate in the Sale of Lots comprising wine, spirits and liquors.

<b>Sale title:</b> Fine Chinese Paintings & Contemporary Asian Art		<b>Sale date:</b> 25 May 2013									
<b>Sale no.</b> 20954		<b>Sale venue:</b> Hong Kong									
<p>If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.</p> <p><b>General Bid Increments HK\$:</b></p> <table style="width: 100%; font-size: 0.9em;"> <tr> <td>\$10,000 - 20,000.....by 1,000s</td> <td>\$200,000 - 500,000.....by 20,000 / 50,000 / 80,000s</td> </tr> <tr> <td>\$20,000 - 50,000.....by 2,000 / 5,000 / 8,000s</td> <td>\$500,000 - 1,000,000.....by 50,000s</td> </tr> <tr> <td>\$50,000 - 100,000.....by 5,000s</td> <td>\$1,000,000 - 2,000,000.....by 100,000s</td> </tr> <tr> <td>\$100,000 - 200,000.....by 10,000s</td> <td>above \$2,000,000.....at the auctioneer's discretion</td> </tr> </table> <p>The auctioneer has discretion to split any bid at any time.</p>				\$10,000 - 20,000.....by 1,000s	\$200,000 - 500,000.....by 20,000 / 50,000 / 80,000s	\$20,000 - 50,000.....by 2,000 / 5,000 / 8,000s	\$500,000 - 1,000,000.....by 50,000s	\$50,000 - 100,000.....by 5,000s	\$1,000,000 - 2,000,000.....by 100,000s	\$100,000 - 200,000.....by 10,000s	above \$2,000,000.....at the auctioneer's discretion
\$10,000 - 20,000.....by 1,000s	\$200,000 - 500,000.....by 20,000 / 50,000 / 80,000s										
\$20,000 - 50,000.....by 2,000 / 5,000 / 8,000s	\$500,000 - 1,000,000.....by 50,000s										
\$50,000 - 100,000.....by 5,000s	\$1,000,000 - 2,000,000.....by 100,000s										
\$100,000 - 200,000.....by 10,000s	above \$2,000,000.....at the auctioneer's discretion										
Customer Number		Title									
First Name		Last Name									
Company name (to be invoiced if applicable)											
Address											
City		County / State									
Post / Zip code		Country									
Telephone mobile		Telephone daytime									
Telephone evening		Fax									
Preferred number(s) in order for Telephone Bidding (inc. country code)											
E-mail (in capitals) <input type="text"/>											
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>									
<b>Please note that all telephone calls are recorded.</b>		Please tick if you have registered with us before <input type="checkbox"/>									

## Important

When registering, the Bidder accepts personal liability for his/her purchase payment, unless it has been previously agreed in writing with Bonhams, that a Bidder is acting as an agent for a third party. Any person placing a bid as agent on behalf of another (whether or not he has disclosed this fact or the identity of his principal) will be jointly and severally liable with the principal to the Seller and to Bonhams under any contract resulting from the acceptance of a bid. By signing this form you agree to be bound by the Notice to Bidders printed in this Catalogue. You also authorise Bonhams to pursue a financial reference from your bank. Finally, Bonhams may request that you provide proof of identity and permanent address for verification and client administration purposes.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in HK\$ (excluding premium)	Covering bid*

**BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM. THIS AFFECTS YOUR LEGAL RIGHTS.**

Your signature:

Date:

\* Covering Bid: A maximum bid (exclusive of Buyers Premium) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

**NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.**

**Please email or fax the completed Auction Registration form and requested information to:**

Bonhams, Customer Services, Suite 1122, 2 Pacific Place, 88 Queensway, Hong Kong. Tel: +852 2918 4321 Fax: +852 2918 4320, info.hk@bonhams.com

Bonhams (Hong Kong) Limited, Suite 1122, 2 Pacific Place, 88 Queensway, Hong Kong. Company Number 1426522.

人壽正仙堂東家別生家

六十年歲正己未五日祐石承逸訪可於廣耶精舍

八十一歲書











**B** 1793

**Bonhams**

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