

FINE CHINESE PAINTINGS

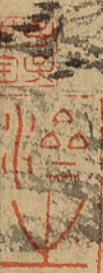
中國書畫

New York 20 March 2018

日弄霜毫遠是非
荆關咫尺世情違
寒雲時向青山抹
野老遙從白社歸
幾處夕陽峰背紫
邨流水石邊飛
如君天府歸來後
閒把丹青玩手微
貞素寫
六良賢



CHRISTIE'S



夕照明山閣迴廊映綺霞
圓池魚在藻曲檻花街花
碧樹歸樵客青梅戲館娃
偶來雲際宿何異武陵家
乙酉秋月薄儒畫并題



FINE CHINESE PAINTINGS

TUESDAY 20 MARCH 2018

AUCTION

Tuesday 20 March 2018
at 10.00 am (Lots 1-154)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Friday	16 March	10.00 am - 5.00 pm
Saturday	17 March	10.00 am - 5.00 pm
Sunday	18 March	1.00 pm - 5.00 pm
Monday	19 March	10.00 am - 5.00 pm

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Hugh Edmeades (#1171526)

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Christie's (#1213717)

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In sending absentee bids or making enquiries, this sale should be referred to as **LIUYISI-15886**

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[40]

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Luo Jialun (1897-1969) wielded significant influence in the fields of politics and education in 20th-century China, as well as being an accomplished poet, author and collector. He became active in politics during his studies at Fudan School in Shanghai. In 1917, while studying foreign literature at Peking University, Luo Jialun advocated literary reform and served as an editor of the student periodical, *The Renaissance*. These efforts culminated in his role as a student leader in the May 4th Movement. He spent several years abroad and studied in the United States, London, Berlin, and Paris. After Luo returned to China, he joined the Nationalist government and was appointed deputy head of instruction at the Central Party Institute in Nanjing in 1927. He served as president of Tsinghua University between 1928 and 1930. In 1932 he was appointed president of National Central University in Nanjing, serving until 1941. During this time, he led the university to safety in Chongqing in the midst of the Sino-Japanese War. Luo served as the Republic of China's ambassador to India from 1947 to 1949, before returning to Taiwan and assuming additional education related official duties. Luo acquired an extensive collection of Chinese paintings. His family later donated part of his Classical Chinese paintings to the National Palace Museum in Taipei, as documented in the museum catalogue *A Collection of Chinese Paintings Donated by Ms. Zhang Weizhen (wife of Luo Jialun)*.

羅家倫（1897-1969），字志希，筆名毅。“五四運動”的命名者，近代著名的教育家、思想家、社會活動家；早年求學於復旦公學和北京大學；民國年間，擔任國立中央大學、國立清華大學校長之職。1928年，羅家倫就任清華大學校長，發表題為“學術獨立與新清華”的就職演說。清華大學在羅家倫手裡終於實現了男女同校。南京大學今天的校訓“誠、樸、雄、偉”，即為羅家倫所提出。1949年到台，先後出任中華民國總統府國策顧問、國民黨中央評議委員、國民黨史會主任委員、中國筆會會長、考試院副院長、國史館館長等職。羅家倫書畫收藏甚豐，其家屬把古代書畫部分捐贈國立故宮博物館，並出版《羅家倫夫人張維楨女史捐贈書畫目錄》以為紀念。

1

**ANONYMOUS (PREVIOUSLY
ATTRIBUTED TO GU HONGZHONG)**

Cock Fight

Hanging scroll, ink and color on paper

50 1/8 x 19 in. (127.3 x 48.3 cm.)

Entitled and signed

Further signed by the artist

Two collectors' seals

Colophon by Xie Daoling (Ming dynasty),
with two seals

Dated *guimao* year (1603)

Colophons on the mounting by Di Pingzi
(1873-1941), with three seals

\$70,000-130,000

無款（前傳顧閔中）鬥雞圖

設色紙本 立軸

題識：顧閔中《鬥雞圖》。

款識：顧閔中。

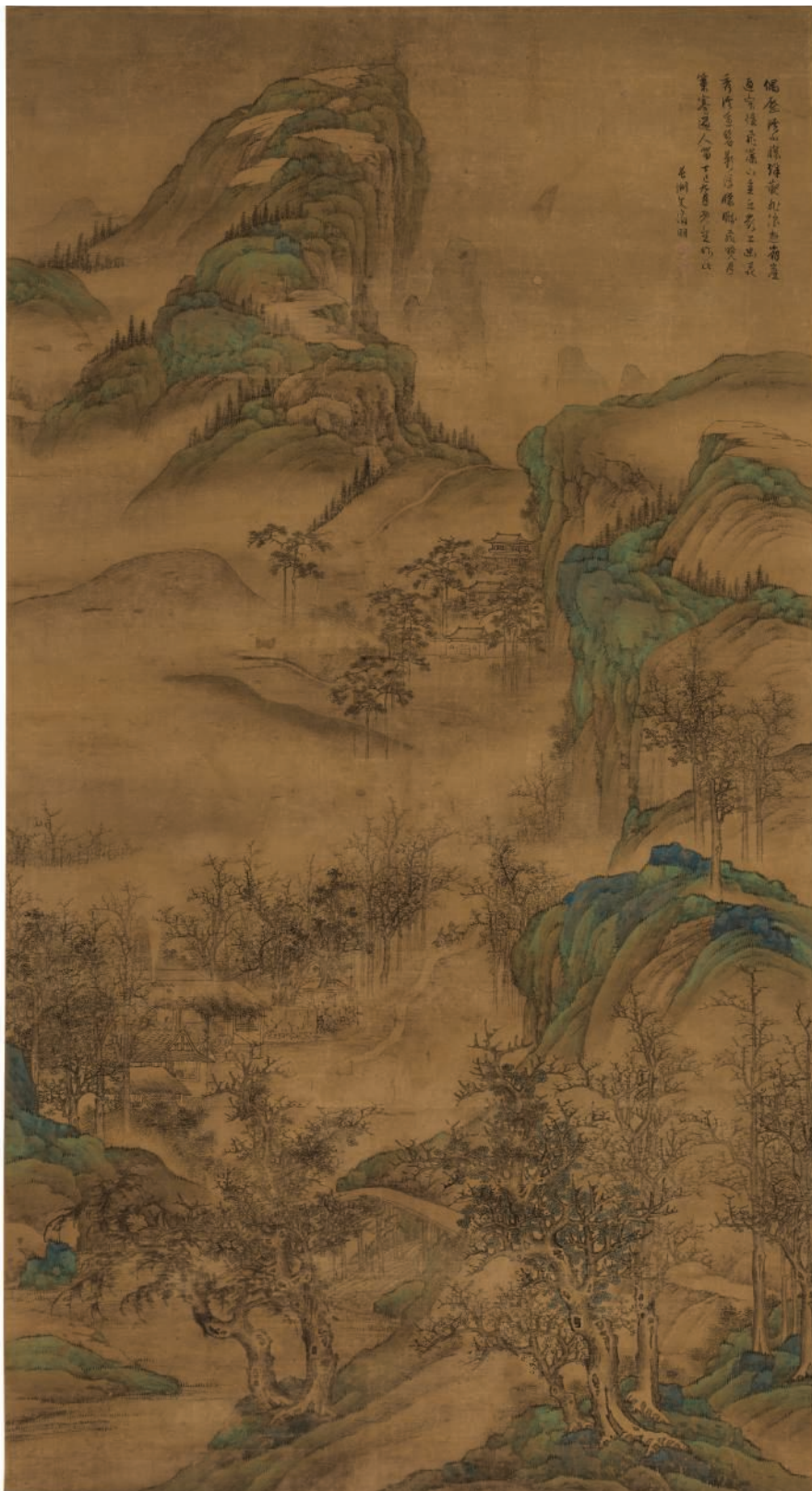
藏印：宣和、行有恆堂藏書

謝道齡（明）題跋：萬曆癸卯（1603年）

長洲謝道齡觀。

鈐印：懋昌氏、謝道齡印

狄平子（1873-1941）題裱邊並共鈐印三
方。



2

WITH SIGNATURE OF WEN ZHENGMING

Landscape in Green

Hanging scroll, ink and color on silk

74 7/8 x 41 3/8 in. (190.3 x 105 cm.)

Inscribed with a poem and signed, with two
seals of the artist

Dated ninth month, *dingsi* year

\$15,000-30,000

文徵明（款）碧峰古寺 設色絹本

立軸

題識：

偶歷溪山勝，殊觀飛浪遊。

巖崖逼窄徑，飛瀑下重丘。

嶺上幽花秀，溪邊碧影浮。

朦朧飛曉月，策蹇逼人留。

丁巳九月既望作此，長洲文徵明。

鈐印：文徵明印、衡山



3

LIGANG (20TH CENTURY)

Birds

Hanging scroll, ink and color on paper

66 7/8 x 17 3/4 in. (169.8 x 45 cm.)

Inscribed with a poem and signed, with one seal of the artist

Titleslip inscribed

\$1,500-3,500

李鋼 寒林宿鳥圖 設色紙本 立軸

題識：

荒村流水遠，古戍淡煙微。

借問寒林樹，何枝最可依。

此幅略得八大山人一二意。李鋼。

鈐印：李鋼印

簽條題識：李鋼寒林宿鳥圖立軸，錢安題簽。

4

CHENG YING (18TH-19TH CENTURY)

Birds and Bamboo

Hanging scroll, ink and color on paper

67 $\frac{3}{8}$ x 34 $\frac{5}{8}$ in. (171.2 x 87.9 cm.)

Inscribed and signed, with one seal of the artist

Dated summer, *bingyin* year

\$8,000-18,000

清 程鸞 竹林鵲語 設色紙本
立軸

題識：丙寅夏月，放元人筆意。梧岡老人。

鈐印：程鸞





5

YAO SHOU (1423-1495)

Peonies and Butterflies

Hanging scroll, ink on paper

30 ¼ x 10 ¾ in. (76.8 x 26.5 cm.)

Inscribed and signed, with three seals of the artist

Dated third month, fourteenth day, *jiachen* year (1484)

Colophon by Zhang Fengyi (1527-1613), with one seal

One collector's seal of Luo Jialun (1897-1969)

\$15,000-25,000

明 姚綬 國色天香 水墨紙本
立軸 一四八四年作

題識：甲辰（1484年）三月望前一日，仲子且奉待牡丹花前為桐邨翁壽且乞詩，翁為書廿八字。逸史既和，遂識歲月付思益，以時薦尊賢敬親之奉也。不惜紫絲圍步障，既令蜂蝶惱人來。若非新月添花暈，定數仙人掌上杯。是日飲客罷書清景堂之前方並圖。

鈐印：嘉和、壺中、公綬

張鳳翼（1527-1613）題跋：姚黃自是君家物，開向瓊林宴裏來。頭上宮花高一尺，晃搖國色在金盃。桐邨八十四翁。

鈐印：伯起

羅家倫（1897-1969）藏印：志希收藏

6

ZHAO ZHIQIAN (1829-1884)

Peonies

Hanging scroll, ink and color on paper

57 $\frac{3}{8}$ x 17 $\frac{3}{4}$ in. (145.7 x 45.1 cm.)

Inscribed and signed, with one seal of the artist

Dedicated to Yangru

\$35,000-75,000

清 趙之謙 花開錦繡 設色紙本
立軸

題識：養儒一兄大人屬，趙之謙畫。

鈐印：趙搗叔





7

**ANONYMOUS (PREVIOUSLY
ATTRIBUTED TO HE ZHEN)**

Figures in Boat

Hanging scroll, ink and color on silk

60 ¼ x 19 ¾ in. (153 x 50 cm.)

With a spurious signature of He Zhen (Song
dynasty)

Seven collectors' seals and one illegible seal

Inscription by Li Shida on the mounting, with
one seal

Dated autumn, *yimao* year

\$7,000-18,000

無款（前傳賀真） 古崖懸松

設色絹本 立軸

款識：賀真。

藏印：乾隆御覽之寶、乾隆鑑賞、三希堂
精鑑璽、石渠定鑑、乾清宮鑑藏寶、項子

京家珍藏、松翁鑒藏、一印漫漶不清

裱邊題識：欲知萬歲枯藤筆，須看懸崖
倒掛松，賀真此圖用心真深遠矣，令人情

移畫中與蒹塵表也。乙卯秋月李士達題。

鈐印：李士達印

欲知萬歲枯藤筆，須看懸崖倒掛松，賀真此圖用心真深遠矣，令人情移畫中與蒹塵表也。乙卯秋月李士達題。

8

DING YUNPENG (1547-AFTER 1628)

Scholar in Autumn Forest

Hanging scroll, ink and color on paper
50 7/8 x 14 3/4 in. (129.2 x 37.6 cm.)

Inscribed and signed, with one seal of the artist

Dated summer, *xinchou* year (1601)

Colophon by Fan Yunlin (1558-1641), with two seals

Two collectors' seals, including one of Bi Long (1700-1799)

Titleslip inscribed, with one seal

\$150,000-300,000

明 丁雲鵬 仿趙松雪《秋林曳杖圖》
設色紙本 立軸 一六〇一年作

題識：辛丑（1601年）夏月仿趙松雪
《秋林曳杖圖》於半峰禪室之西廊，聖華居士丁雲鵬。

鈐印：丁雲鵬印

范允臨（1558-1641）題跋：

落日杖藜溪上行，溪流十里帶松聲。

輞川詩意無人領，靜對南山雲氣生。

范允臨題。

鈐印：范允臨印、長倩

畢瀧（1700-1799）藏印：畢瀧潤飛氏藏

其他藏印：青岳

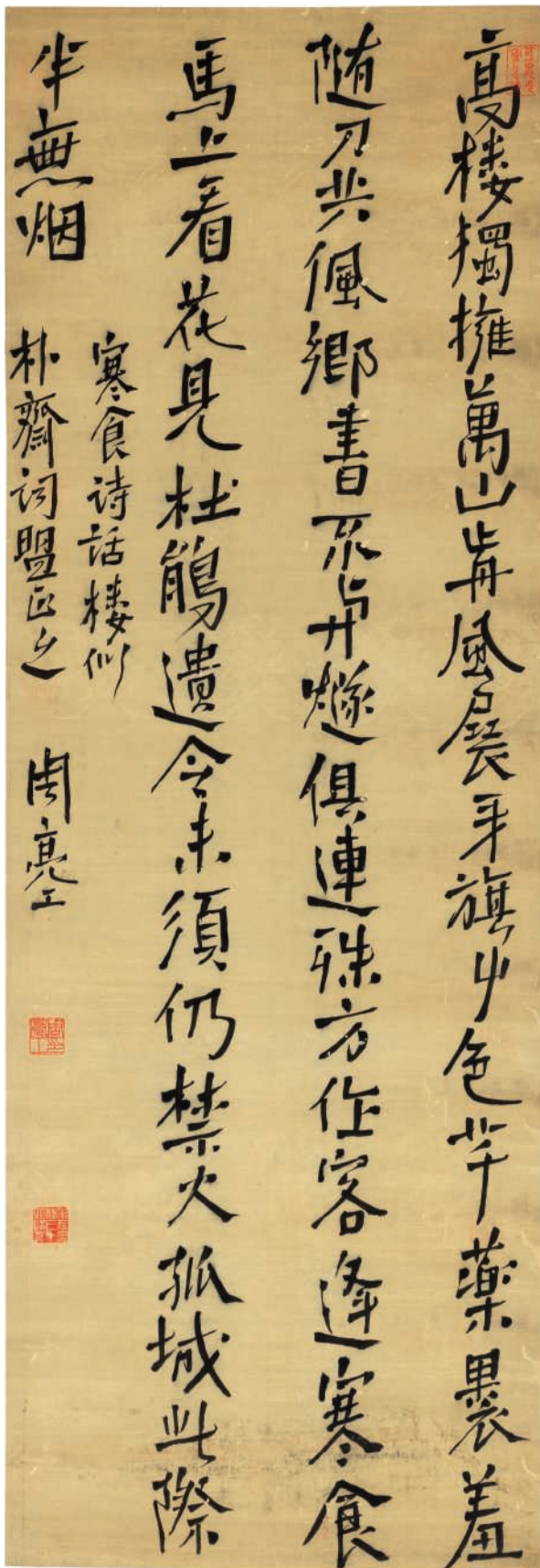
張石題簽：丁南羽仿趙松雪《秋林曳杖圖》，讀畫樓藏。

鈐印：張石畫印

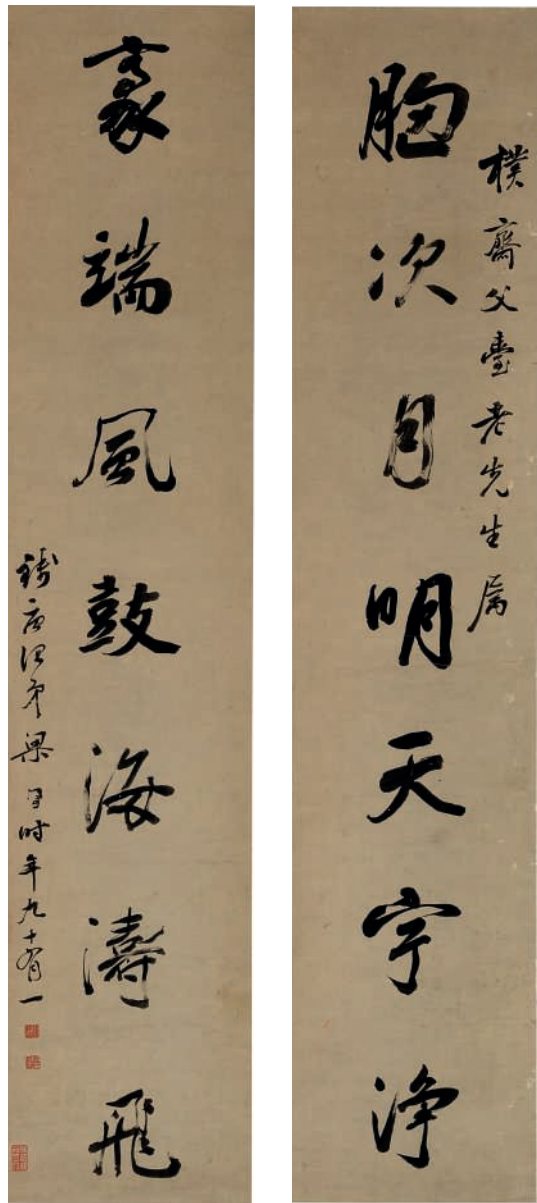


(detail)





9



10

9
ZHOU LIANGGONG (1612-1672)
 Calligraphy

Hanging scroll, ink on silk
 69 3/4 x 24 3/4 in. (176.3 x 61.8 cm.)
 Inscribed with a poem and signed, with three seals of the artist
 \$20,000-30,000

明 周亮工 書法 水墨絹本 立軸
 題識：

高樓獨擁萬山前，風展牙旗草色芊。
 藥裹隨刀共佩，鄉書不與燧俱連。
 殊方作客逢寒食，馬上看花見杜鵑。
 遺令未須仍禁火，孤城此際半無煙。
 寒食詩話樓，似朴齋詞盟正之。周亮工。
 鈐印：周亮工印、家在雲林三十六峰下、雲山況是客中過

10

LIANG TONGSHU (1723-1815)

Calligraphic Couplet

Pair of hanging scrolls, ink on paper

Each measures 51 5/8 x 10 5/8 in. (131 x 27 cm.)

Inscribed and signed, with two seals of the artist

Dedicated to Puzhai

One collector's seal (2)

\$4,000-8,000

清 梁同書 書法對聯 水墨紙本
立軸兩幅

題識：胸次月明天宇淨，豪端風鼓海濤飛。
樸齋父臺老先生屬，錢唐治弟梁同書
時年九十有一。

鈐印：山舟、梁同書印

藏印：橫蒼樓翰墨緣

11

SHITAO (ATTRIBUTED TO, 1642-1707)

Bamboo, Lotus and Rock

Hanging scroll, ink on paper

69 1/4 x 37 3/8 in. (176 x 95 cm.)

Inscribed with a poem and signed, with five seals of the artist

Three collectors' seals and one illegible seal

\$80,000-120,000

清 石濤(傳) 乾坤清氣 水墨紙本
立軸

題識：

墨團團裏黑團團，墨黑叢中花葉寬。

試看筆從煙裏過，波瀾轉處不須完。

大滌子石濤寫於耕心草堂。

鈐印：癡絕、清湘老人、東塗西抹、搜盡

奇峰打草稿、鄉年苦瓜

藏印：自孫氏、壽口過眼、靖江後人、一
印漫漶不清





12



13

12

YAN DELIN (19TH CENTURY)

Plantain, Rock, and Flowers

Hanging scroll, ink and color on paper

57 7/8 x 26 1/4 in. (147 x 66.6 cm.)

Inscribed and signed, with one seal of the artist

Dated last ten days of the ninth month, *wuchen* year (1868)

\$4,000-8,000

清 閻德林 芭蕉花石圖 設色紙本 立軸 一八六八年作

題識：同治戊辰(1868年)九月下澣，德林製。

鈐印：德林之印

13

TONG YU (1721-1782)

Fish Among Weeds

Hanging scroll, ink on paper

32 1/8 x 13 1/8 in. (81.6 x 33.3 cm)

Inscribed with a poem and signed, with three seals of the artist

Dated early spring, *jiawu* year (1774)

\$2,500-4,500

清 童鈺 藻間魚戲 水墨紙本 立軸 一七七四年作

題識：

快風快雨午晴初，淺淺菰蒲得自如。

曾記夢濠水上，忘情一枕我猶思。

甲午（1774年）春初試筆，第三句落一回字。時有客至，竟至筆

譌，始信古人手揮目送之，不易及也。二樹。

鈐印：道童、一字樹、青藤同里人

14

LUO PIN (ATTRIBUTED TO, 1733-1799)

Squirrels and Grapes

Hanging scroll, ink and color on paper

47 5/8 x 12 5/8 in. (121 x 32.2 cm.)

Inscribed and signed, with one seal of the artist

Dedicated to Wumen

One collector's seal

\$18,000-30,000


清 羅聘(傳) 松鼠 設色紙本 立軸

題識：梧門學士雅鑒，羅聘寫。

鈐印：兩峰

藏印：寶晉山房



A traditional Chinese ink wash landscape painting. The scene depicts a mountainous region with a river winding through a valley. In the foreground, there are dense, dark trees and a small pavilion with a curved roof. The middle ground shows more trees and a path leading towards the mountains. The background features tall, misty mountains. The overall style is characteristic of the Ming dynasty, with fine lines and a focus on naturalistic detail.

Wang Fu was a prominent calligrapher and painter from Wuxi. In 1378, he entered government service in the capital of Nanjing. This monumental and impressive mountainous ink landscape painting was inscribed by his brother Wang Dashan in 1396, when the painter was back home in retirement, after years in exile in Datong. The inscription declares that “this painting is a combination of everything good”. The dense passage oscillates between descriptions of the painting itself, narrations of the moment in which the work was painted and praise of its creator. Despite its meanings, allusions and images being rich and plentiful, one aspect in particular is especially revealing: the passage gives the viewer an idea of the context in which the work was created and points to the larger reality which the scholar-painter inhabited in the early days of the Ming dynasty.

Many of Wang Fu’s paintings were made for the artist’s hosts at banquets, parties or homestays and inscribed by other scholars who were present. Paintings of this kind, therefore, were inspired and shaped by the moment and the occasion in which they were made.

著名書法家、畫家王紱來自無錫。1378年，他任職都城南京政府。1396年，結束了在大同多年流放生涯的王紱回到故鄉。王紱的兄長王達善在這幅氣勢恢弘的山水畫上題字：“一幅之間而衆妙咸備。”洋洋灑灑的篇幅不僅是對這副畫的闡述，也是對藝術創作瞬間的定格，對作畫者的讚賞和敬佩更是溢於言表，躍然紙上。濃厚的墨跡和精妙的構圖並沒有弱化王達善想藉這幅畫表達他在明朝初年間作為文人學者所洞察到的社會現實這一目的。王紱借用筆墨為觀畫者重現了時代的故事。

王紱在宴客待友時，經常即興創作並邀請在場的友人為自己的畫作題字。此類創作形式不僅獨具一格，更是對文人墨客們雅人深致的最佳見證。

15

WANG FU (1362-1416)

Mountainous Landscape

Hanging scroll, ink on paper

56 5/8 x 12 5/8 in. (143.9 x 32.2 cm.)

Unsigned, with one seal of the artist

Two colophons, one by Wang Dashan (Ming dynasty), with one seal, dated *bingzi* year (1396); one by Tao Zhen (Ming dynasty), with one seal

Five collectors' seals, including two of Pei Jingfu (1854-1924) and three of Chen Changji (1862-1908)

\$380,000-430,000

LITERATURE

Pei Jingfu, *Zhuangtaoge Shuhualu Vol. 3 (Paintings and Calligraphy in the Zhuangtao Studio)*, Taipei, Zhonghua Publishing, p. 548-550.

Qinghe Shuhuafang (Paintings and Calligraphy in the Qinhe Boat), in

Qinding Siku Quanshu, juan 12.

Liuyanzhai Erbi, in *Qinding Siku Quanshu*, juan 3.

Yuding Peiwenzhai Shuhuapu, in *Qinding Siku Quanshu*, juan 86.

明 王紱 絕壁凝嵐 水墨紙本 立軸

鈐印：孟端

王達善（明）題跋：萬古山川一鏡開，層層曲曲見樓臺。雲隨曉月峰前墮，鷗逐春溪樹里來。兩岸落花人盪槳，半汀殘雨客銜杯。寰區何處有此地，物外四時無點埃。豈但右軍多筆法，要知黃石是仙才。奔灘觸浪飛頰鯉，絕壁凝嵐護翠苔。玉室金堂疑太華，紫芝瑤草憶蓬萊。相看六月不知暑，一榻清風真快哉。吾弟王孟端學成於已，而德蘊諸中，三餘之暇工畫，即高出人意表，雖古人不過也。黃君叔洪吾之至友也，書無不讀，而術無不精，雖畫卜耕稼之藝，亦用心焉。今觀孟端為叔洪畫此圖，筆法高古，用意精深，一幅之間而衆妙咸備，豈二人道術相忘，不求工而自工耶？抑豈道術眼相爛不敢相欺，致如此之精耶？嗚呼！天地之間未必無荆玉也。卞氏之不生耳，大抵有卞氏則荆玉自然出矣。二君子好古而尚志，趣清而才廣，豈無識之者哉。苟有識之者，則知吾言之不妄媚矣。洪武丙子（1396年），耐軒居士王達識。

鈐印：王達善氏

陶振（明）題跋：前山後山蒼翠深，大樹小樹寒蕭森。不知何處打魚者，日暮泊舡溪水陰。鰲叟。

鈐印：陶振

裴景福（1854-1924）藏印：裴氏之寶、伯謙寶此過於明珠駿馬
陳長吉（1862-1908）藏印：寶之過眼、白門李氏珍藏、名山堂印
著錄：

裴景福，《壯陶閣書畫錄·卷三》，台北，台灣中華書局印行，第548-550頁。

張丑，《清河書畫舫》，見《欽定四庫全書》，卷十二上。

《六研齋二筆》，見《欽定四庫全書》，卷三。

《御定佩文齋書畫譜》，見《欽定四庫全書》，卷八十六。





16

16
WU WEIYE (1609-1671)

Boatman

Hanging scroll, ink and color on paper

37 3/8 x 18 7/8 in. (95 x 48 cm.)

Inscribed and signed, with one seal of the artist

Dated *xinwei* year (1631)

\$7,000-17,000



17

清 吳偉業 松蔭歸舟 設色紙本 立軸 一六三一年作
題識：崇禎辛未（1631年）仿吳仲圭意。吳偉業。
鈐印：吳偉業印

17

DAI XI (1801-1860)

Red Cliffs

Hanging scroll, ink on paper

44 3/8 x 17 1/4 in. (112.8 x 43.8 cm.)

Inscribed and signed, with two seals of the artist

Four collectors' seals, including one of Lin Xiongguang (1897-1971) on the mounting

\$7,000-14,000

清 戴熙 赤壁圖 水墨紙本 立軸

題識：壬戌之秋，是蘇子與客，泛舟赤壁。舉酒屬客，月明風細，與天相接。扣舷唱月。桂棹蘭槳堪遊逸。又有客。能吹洞簫，和聲嗚咽。追想孟德、困於周郎，到今只有當時蹤跡。筭惟有明月清風，取之無禁用之不竭。客喜洗盞還再酌。既已同醉，相與枕藉舟中，始知東方，晃然既白。董文敏題赤壁圖。

孟秋遊賞後，兩月來西風吹過，八九良宵。重回首看千尋峭壁，尙橫江口，風清月白，繼前游知心二友漫商量。斗酒鱸魚歸去更謀諸婦。記否天邊調響水上簫聲。那時非久天寒水落風景。換幾辜負正登舟，忽見橫空孤鶴射。得月明似畫夢醒時，更請先生一勞賦手。小變畊煙畫冊作赤壁後遊圖，錄原題并譜瑞鶴仙一闋以續餘韻，戴熙記。

鈐印：戴熙，醇士

裱邊林熊光 (1897-1971) 藏印：林郎庵收藏藏書畫印

其他藏印：筆精墨妙、補蘿、鑄翁審定



18

SHITAO (ATTRIBUTED TO, 1642-1707)

Figures in a Forest

Hanging scroll, ink and color on paper

23 3/8 x 13 1/8 in. (59.4 x 33.3 cm.)

Inscribed twice with poems and signed, with a total of four seals of the artist

Two collectors' seals, including one of Luo Jialun (1897-1969)

\$38,000-48,000

清 石濤(傳) 深山訪友

設色紙本 立軸

題識：

聽泉入山麓，訪舊到松源。

蹤跡無知處，高枝一掛猿。清湘老人。

鈐印：清湘石濤、瞎尊者、癡絕

又題：醜墨醜山揮醜樹，不知多向好人家。大滌子濟。

鈐印：膏肓子濟

羅家倫 (1897-1969) 藏印：志希收藏

其他藏印：于氏執甫秘笈

Cao Zhibai, which can also be pronounced Cao Zhibo, was born into a distinguished Songjiang family in the final years of the Song dynasty and gained fame and wealth in his early years as a successful engineer of water-control projects. After a brief visit to the Yuan capital, Cao retired to his extensive estate and led the life of a retired literati. He frequently and generously entertained many like-minded friends, including Huang Gongwang and Ni Zan. In his day, he was very highly regarded and many of his extant paintings are dedicated to aristocrats.

Described as an heir of the Guo Xi-Li Cheng tradition, Cao Zhibai's paintings are characterized by a number of distinguishing features: groups of natural elements, such as trees and rocks, with large dominant ones amidst smaller, encircling subordinates; a variety of types of brushwork, ink tones and thickness of contour lines: a strong sense of naturalism and detail; the absence of human figures; a cluster of trees in the central position; and a well defined spatial relationship with a zigzagging recession into space (Chu-tsing Li, "Rocks and Trees and the Art of Ts'ao Chih-po," *Artibus Asiae*, vol. XXIII ¾, 1960, pp. 153-208.

曹知白於宋朝末年出生在松江的一個顯赫世家。他年輕時因為成功治理水利工程而名利雙收。拜訪過元大都之後不久，曹知白便決定退休歸隱，過起了隱居的文人生活。他時常宴請志同道合的朋友黃公望、倪瓚等人一起援琴雅歌，吟詩作畫。他的畫作享有盛譽，許多現存畫作都是為貴族所作。

曹知白承襲郭熙李成的作畫風格，畫技傑出精妙。在他的畫中，草木山石皆有遠近大小之不同，風格自然卻又不失對微小細節的巧妙拿捏，各異的墨色和線條揮灑自如。樹木取代了人物聚集在畫作的中心，而蜿蜒迴轉的通幽曲徑更是讓平面的畫紙變得立體生動起來（李鑄晉《山石，樹木，曹知白的藝術》*Artibus Asiae*, vol. XXII¾, 1960, 第153-208頁）。

19

CAO ZHIBAI (1271-1355)

Hill Along the Riverbank

Hanging scroll, ink on paper

18 ¾ x 13 ⅞ in (47.6 x 35.1 cm.)

Inscribed with a poem and signed, with one seal of the artist

Six collectors' seals

Titleslip inscribed, with one seal

\$250,000-300,000

元 曹知白 江岸望山圖 水墨紙本 立軸
題識：

日弄霜毫遠是非，荆關咫尺世情違。

寒雲時向青山抹，野老遙從白社歸。

幾處夕陽峰背紫，一邨流水石邊飛。

知君天府歸來後，閒把丹青玩翠微。

貞素寫賜，六良賢侯。

鈐印：雲西老人

藏印：王世德珍藏記、清森閣書畫印、天水秦氏子孫保之、子孫世寶、濟之、震澤山房

簽條題識：曹知白畫山水真跡，容膝齋珍玩。

鈐印：□□之印

日美霜毫遠是非
 荆關咫尺世情違
 寒雲時向青山抹
 野老遙從白社歸
 幾處夕陽峰背紫
 一邨流水石邊飛
 知君天府歸來後
 閒把丹青玩翠微

貞素寫賜
 六良賢侯



VARIOUS OWNERS

20

WITH SIGNATURE OF WANG MIAN

Plum Blossom

Handscroll, ink on paper

11 ¾ x 269 ⅝ in. (29.7 x 684.7 cm.)

Inscribed with a poem and signed, with two seals of the artist

Dated autumn, seventh month, *yiwēi* year

Eighteen collectors' seals

Colophon by Cang Ping, with one seal

Dated fourth month, *yiyōu* year

\$5,000-6,000

元 王冕(款) 墨梅 水墨紙本 手卷

題識：

朔風蕭蕭脫繁木，石溜潺潺出空谷。
荒村野店少人行，猶有寒梅照寒渌。
玉質燦燦無纖埃，春風不來花自開。
平生清苦能自守，焉可改色趨尊疊。
我與梅花頗同調，相見相忘時索笑。
冰霜歲晚愈精神，不比繁華易凋耗。
長安多少騎馬郎，尋芳競集桃李場。
東家買酒西家嘗，引得世間蜂蝶忙。

乙未(1355年)季穉七月盟會，稽農王冕元章寫。

鈐印：會稽佳山水、方外司馬

藏印：曾藏吳寶珊處（二次）、變臣鑑賞、可權、秋帆氏家藏、里浦氏家藏書畫記、古滇蕭壽民藏、榴花山館書畫、邵通蕭氏珍藏、敬修心賞、天響琴齋主人珍藏書畫、麗堂孟氏珍藏、鐵華鑑定、奕繪審定、養閒閣珍藏書畫記、宋光寶印、寶珊審定、滇東蕭壽民珍藏書畫

蒼萍題跋：乙酉四月，蒼萍。

鈐印：君齋

PROPERTY FROM A DISTINGUISHED COLLECTION
傑出私人收藏

21

WITH SIGNATURE OF XU WEI

Bamboo and Rock

Hanging scroll, ink on paper

31 ¼ x 12 ¾ in. (79.4 x 32.3 cm.)

Inscribed with a poem and signed, with three seals of the artist

\$6,000-12,000

PROVENANCE

Purchased from Frank Caro Gallery, New York, 1966.

Arthur M. Sackler Collections, and thence by descent from within the family.

The painting was on loan to the Princeton Art Museum from 1976 to 2008.

徐渭(款) 竹石 水墨紙本 立軸

題識：

上林春又老，在野抱幽貞。
泣露丹心重，凌波玉步輕。
孤山初雪霽，三徑午風清。
志操渾相似，何妨共結盟。青藤道人渭。

鈐印：天池山人、青藤道士、湘管齋

來源：

紐約，Frank Caro 畫廊，1966年。

Arthur M. Sackler 舊藏，並由家族收藏至今。

註：此作品於1976-2008年借展普林斯頓大學美術館。





VARIOUS OWNERS

22

XU HUA (?-1919)

Procession

Hanging scroll, ink and color on paper

55 ¾ x 31 in. (141.5 x 78.6 cm.)

Inscribed and signed, with two seals of the artist

Dated twelfth month, *xinchou* year of the Guangxu era (1901)

\$1,000–3,000

清 許華 人物 設色紙本 立軸
一九〇一年作

題識：光緒辛丑年（1901）臘月之吉，韻莊許華沐手敬繪。

鈐印：韻莊、誦芬書屋

FROM A PRIVATE MASSACHUSETTS COLLECTION 麻省私人收藏 (LOTS 23-26)

23

ANONYMOUS (19TH CENTURY)

Monk Bolao

Scroll, mounted and framed, ink and color on paper

44 ¾ x 24 ⅞ in. (113.7 x 63.3 cm.)

Colophon inscribed, with three seals

\$2,000–4,000

Purchased from an auction in Boston in the 1980s.

清 無款 和尚像 設色紙本 鏡框
題識：示寂華嚴堂上開法，第一代傳賢首正宗第三十三世善輝慈公師伯老和尚像。自嘉慶戊寅發願建立山門、禪堂、法堂、齋堂、方丈廚庫，以及大悲壇莊嚴佛像等。至道光辛卯十餘年間，剏成一大叢林即於是年仲夏，開堂接衆啓建講經報恩普福吉祥三十二應道場甲午春蒙恩。欽命僧錄司印務離際斯榮遇師處之澹如仍以弘法爲己任其爲法爲人曾無倦意振頹網豎法幢顛力耿之實難盡述者也頌云眼前何處尋真諦當下誰知即涅槃。香界法姪眞實書。
鈐印：招提、華、候
註：八十年代購於波士頓拍賣行。



23

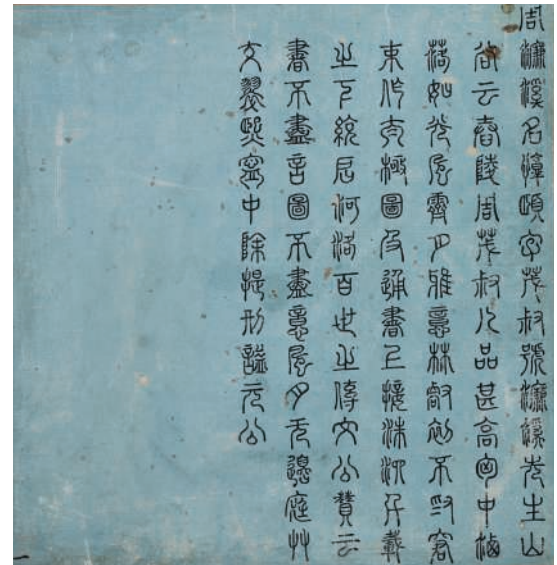
24
ANONYMOUS (QING DYNASTY)
 Portrait of Zhou Dunyi

Scroll, mounted and framed, ink and color on silk
 9 ½ x 9 in. (24 x 23 cm.)
 Calligraphy on the reverse inscribed
 \$800-1,600

Zhou Dunyi (Zhou Lianxi, 1017-1073) was a government official and Neo-Confucian scholar who focused on cosmology and explained the relationship between human behavior and universal forces.



24

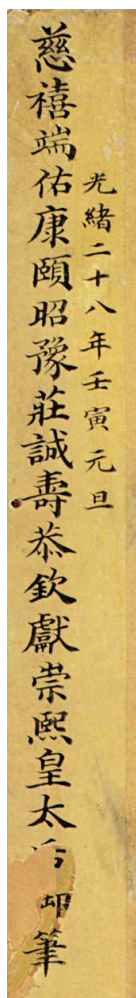


24

清 無款 周敦頤畫像 設色絹本 鏡框
 畫背題識：周濂溪名□□字茂叔號濂溪先生山
 註：周敦頤（周濂溪，1017-1073）是一名宋朝政府官員。同時
 他也是一位宋明理學家。他悉心鑽研宇宙論，並闡明人類行為和
 宇宙力量之間的諸多關聯。



25



26

25
EMPERESS DOWAGER CIXI (1835-1908)

Felicitous Calligraphy

Scroll, mounted and framed, ink on gold-flecked red paper

23 ¼ x 7 ½ in. (59 x 18 cm.)

Without signature or seals

Titleslip on the reverse inscribed

Dated *renyin* year, twenty-eighth year of the Guangxu era (1902)

\$10,000-15,000

This calligraphy by Dowager Empress Cixi was accompanied by an invitation for lunch at the Forbidden City palace at 12:30pm on the 16th day of the first month to Miss Brewster. Mary Walker Brewster, who was born in 1887, was the daughter of Major General Andre Walker Brewster (1862-1942). He acted as military attaché to the American Minister to China, Edward H. Conger (1843-1907), whose wife became a friend of Dowager Empress Cixi. Miss Brewster later married James Donald Cassells, who was a Harvard graduate and a military officer.

清 慈禧太后 戲至慶來
水墨灑金紅箋 鏡框

題識：戲至慶來。

背面簽條題識：光緒二十八年壬寅（1902）元旦。慈禧瑞佑康頤昭預莊誠壽恭欽獻崇熙皇太后御筆。

註：和慈禧太后書法一同呈現的是一張邀請函—布姑娘受邀在元月十六日中午12：30參加紫禁城午宴。

布姑娘（Mary Walker Brewster）出生於1887年，父親是將軍Andre Walker Brewster（1862-1942）。

。Brewster先生曾擔任美國駐華大使Edward H. Conger（1843-1907）的駐外武官。Conger先生的妻子與慈禧太后熟識相知。布姑娘之後與哈佛畢業的部隊軍官James Donald Cassells先生喜結良緣。



Invitation to the Forbidden City palace addressed to Mary Walker Brewster
布姑娘紫禁城午宴邀請函



27

26
WITH SIGNATURE OF LI ZHAODAO

Blue and Green Landscape

Hanging scroll, ink and color on silk

25 ¼ x 16 ¾ in. (64 x 41.5 cm.)

With spurious signature of Li Zhaodao (active early 8th century)

Seven collectors' seals

Titleslip inscribed, with two seals

\$4,000-8,000

李昭道(款) 山水 設色絹本 立軸

題識：唐小李將軍如筆。

藏印七方

簽條題識：唐小李將軍九成宮圖。

鈐印二方

27
QIU YING (ATTRIBUTED TO, 1494-1552)

Red Cliffs

Handscroll, ink and color on silk

11 ¾ x 205 ¾ in. (29 x 522.4 cm.)

Signed, with two seals of the artist

\$4,000-8,000

Purchased from an auction in Boston in the 1980s.

仇英(傳) 青綠山水 設色絹本 手卷

款識：十洲仇英摹。

鈐印：十洲、仇英

註：八十年代購於波士頓拍賣行。



28

VARIOUS OWNERS

28

ANONYMOUS (QING DYNASTY)

One Hundred Deer

Handscroll, mounted and framed, ink and color on silk

12 ¼ x 90 ½ in. (31 x 230 cm.)

Without signature or seals

\$12,000-18,000

清 無款 百鹿 設色絹本 手卷鏡框



PROPERTY FROM AN AMERICAN
COLLECTION 美國私人收藏

29

ANONYMOUS (QING DYNASTY)

Crane

Scroll, mounted and framed, ink and color
on silk

66 $\frac{7}{8}$ x 35 $\frac{1}{4}$ in. (170 x 89.5 cm.)

Without signature or seals

\$6,000–8,000

清 無款 白鶴 設色絹本 鏡框





Executed by an anonymous painter employing ink and line drawing technique, *Sixteen Arhats* illustrates the lives and preaching scenes of the sixteen lohans, the preservers of the teaching of Buddhism. In a well-plotted composition, each lohan and every element on the scroll was meticulously and vividly rendered in very fine and vigorous brushstrokes, which resulted in powerful and striking images. This handscroll has been generally regarded as a rare and important work by a great master of the Yuan dynasty or earlier. Some connoisseurs have even attributed it to the Song painter, Li Gonglin (1049-1106).

Sixteen Arhats has two collector's seals of the Yuan master Zhao Mengfu (1254-1322). According to the Qing literature *Pei Wen Zhai Shuhua Pu (Paintings and Calligraphy Register of Pei Wen Studio)* compiled by Wang Yuanqi et al., there was a handscroll of *Sixteen Arhats* by Li Longmian (Li Gonglin) in the collection of Erya studio of Wang Shizhen of the Ming period. As stated in the detached colophons accompanying this painting, it was kept in Guangji Temple in Beijing for centuries until the early 20th century, when it came into the possession of the warlord Duan Qirui (1865-1936). Duan gifted this painting to his grand-daughter Duan Mei, wife of Dr. Tsang Chiu Tak (1900-1981), who migrated to Hong Kong in the 1940s. She then passed it to her brother-in-law, Dr. Tsang Chiu Sam (1901-?), who organized an exhibition with this painting at the Hong Kong City Hall.

In 1974, *Sixteen Arhats* was exhibited at Frank Caro Gallery in New York and was published in the May 1974 issue of *Ming Pao Monthly* in Hong Kong. In 1991 Wang Jiqian (C. C. Wang, 1907-2003) inscribed and signed the frontispiece of this handscroll. It was speculated that the anonymous colophon accompanying this work was also executed by Wang.

Sixteen Arhats has been a dear treasure of the current owner since 2005. It was featured in *Guobao Dangan (File on National Treasures)*, an annual television program broadcasted by CCTV of China, on 8 and 9 November 2007.

《十六應真圖》無款識，畫者以白描手法展現十六羅漢傳法和
生活情景，構圖慎密，一氣呵成；筆墨細緻渾厚，一絲不苟，令
每位羅漢、人物、鳥獸以至所有景物佳栩栩如生、活靈活現。前
人多認爲此畫出自元代或以前名家之手筆，有傳是宋代李公麟
(1049-1106)所作；其質量之高，無可置疑。

此畫鈐有趙孟頫(1254-1322)藏印兩方。據清代王原祁等纂輯
之《佩文齋書畫譜》(卷九十八，十一頁)，明王世貞爾雅樓所
藏名畫中有李龍眠畫《十六應真卷》。據云此卷其後藏於北京廣
濟寺，後歸段祺瑞(1865-1936)所得。段氏傳孫女段瑁(即曾
昭德博士[1900-1981]夫人)，1940年代她携卷移居香港，其後
留交小叔曾昭森博士(1901-?)。此卷於香港大會堂首次公開
展出，1974年展於紐約Frank Caro畫廊，圖文並茂載於時年香港
《明報月刊》5月號。1991年王季遷(1907-2003)爲此卷題引
首，隨畫附上之一篇無款題跋有曰是王季遷之書。

現藏家自2005年購入《十六應真圖》後珍藏至今。2007年11月8
及9日中國中央電視台播出之《國寶檔案》，當中解說之《十六
應真圖》正是本拍品。



30

VARIOUS OWNERS

30

ANONYMOUS (13TH-14TH CENTURY)

Sixteen Arhats

Handscroll, ink on paper

12 3/8 x 352 in. (31.5 x 894 cm.)

Two collector's seals of Zhao Mengfu (1254-1322)

Frontispiece by Wang Jiqian (C. C. Wang, 1907-2003), signed with two seals and dated early summer, *xinwei* year (1991)

Three detached colophons: one by Yong Kai Chiu (20th century) and Tsang Kao Mun (20th century), signed and dated early summer, 1970; one by Li Yuanmao (born 1944) and Wu Jialin (born 1927), signed and dated 4 April 2009

\$800,000-1,000,000

PROVENANCE

Lot 948, 30 May 2005, Fine Classical Chinese Paintings and Calligraphy, Christie's Hong Kong.

EXHIBITED

Frank Caro Gallery, New York, 1974.

Hong Kong City Hall, Hong Kong, date unknown.

LITERATURE

Ming Pao Monthly Vol.9 No.5, Hong Kong Ming Pao Company Limited, Hong Kong, May 1974, pp.56-60.

宋/元 無款 十六應真圖 水墨紙本 手卷

趙孟頫 (1254-1322) 藏印：子昂收伏圖書 (二次)

王季遷 (1907-2003) 題引首：十六應真圖。辛未 (1991年) 初夏，王己千題。

鈐印：谿岸草堂、王季遷一字己千之印信

附三篇題跋：一為容啓昭 (二十世紀)、曾孝敏 (二十世紀) 題於1970年初夏；一為李元茂 (1944年生)、吳嘉麟 (1927年生) 題於2009年4月4日

來源：香港佳士得，中國古代書畫拍賣，2005年5月30日，編號948。

展覽：紐約，Frank Caro畫廊，1974年。

香港，香港大會堂，日期不詳。

出版：《明報月刊》第9卷第5期，香港明報有限公司，香港，1974年5月號，第56-60頁。







31

Walter Hahn (1927-2017) was an innovative and heralded artist, who was awarded the Prix de Rome in 1955 for his oil paintings. In the 1950s, he became deeply interested in and inspired by Asian art, studying traditional calligraphy and painting, and exhibiting internationally as a maker of tea scoops for the Japanese Tea Ceremony (Chashaku). Mr. Hahn traveled extensively throughout Asia and was among the first Americans to travel to China as a member of a U.S. artistic delegation. He continued to visit through the years, often while leading art-focused study groups. He befriended many artists, visited art institutions, and built an extensive collection of Chinese classical and contemporary paintings. In New York, he was a student of C.C. Wang and friends with Wang Fangyu, among others.



32

Walter Hahn (1927-2017) 是一位獨具創新力的先驅藝術家。1955年，他的油畫作品獲得了羅馬大獎。1950年代，他對亞洲藝術產生了濃厚興趣並從中汲取諸多靈感。他學習傳統書法和繪畫，並且在世界範圍內參加日本茶道器具展覽。Hahn先生頻繁出入亞洲地區。他也是最早一批以藝術代表身份進入中國的美國人。此後他時常帶領藝術學習團體來中國遊覽，參觀藝術院校。他收藏了諸多中國傳統畫作和現代畫作，並和很多藝術家成爲好友。在紐約時，他曾是王季遷的學生，也是王方宇的朋友。



33

31
ZHANG SHEN (1781-1846)

Flute Player on Boat

Hanging scroll, ink and color on paper
46 ¼ x 19 ¾ in. (117.5 x 50.2 cm.)

Inscribed with a poem and signed, with two seals of the artist

Dated winter, *guimao* year (1843)

\$7,000-14,000

清 張深 山水 設色紙本 立軸
一八四三年作

題識：坐起宛然成獨笑，數聲漁笛在滄浪。蒲室子睿。擬沈啓南筆意，癸卯（1843年）仲冬月廿有二日。茶農張深寫。

鈐印：張茶農印、繪事臨古

32
GAO JIAN (1634-1708)

Landscape in the Style of Shen Zhou

Hanging scroll, ink and color on paper
33 ¼ x 17 ½ in. (84.5 x 44.5 cm.)

Inscribed and signed, with two seals of the artist

Dated summer, *bingxu* year (1706)

\$3,000-6,000

明 高簡 仿沈周山水 設色紙本
立軸 一七〇六年作

題識：丙戌（1706年）夏仿石田翁筆意，一雲山人高簡。

鈐印：高簡□□印、澹遊

33
QIAN HUI'AN (1833-1911)

Two Ladies

Hanging scroll, ink and color on paper
8 ⅞ x 10 ½ in. (22.5 x 26.8 cm.)

Inscribed and signed, with one seal of the artist

\$2,000-5,000

清 錢慧安 雙女 設色紙本 立軸
題識：淡掃蛾眉朝至尊。仿仇十洲筆清溪樵子錢慧安揮汗之作。

鈐印：古生



34

34

JIN CHENGHUANG (1959-2001)

Beijing Mask

Hanging scroll, ink and color on paper
16 3/8 x 13 in (41.6 x 33 cm.)

Inscribed with a poem and signed, with three seals of the artist

Dated 18 January 1994

\$800-1,200

金承煌 臉譜 設色紙本 立軸
一九九四年作

題識：

老陝藝人趙二偉，行里千里玩戲舞。

爲兒爲女常化妝，走南闖北吟戲譜。

一九九四年正月十八日畫於漢上。

鈐印：不生不滅無我無人、金承煌、黃子□之



35

35

JIN CHENGHUANG (1959-2001)

Beijing Mask

Hanging scroll, ink and color on paper
20 3/8 x 19 1/8 in. (51.7 x 48.6 cm.)

Inscribed with a poem and signed by the artist,
with seven seals of the artist

Dated third month, *jiaxu* year (1994)

Further signed, with one seal

\$900-1,600

金承煌 臉譜 設色紙本 立軸
一九九四年作

題識：

莫讓年華似水流，輕舟拍浪遇此游。

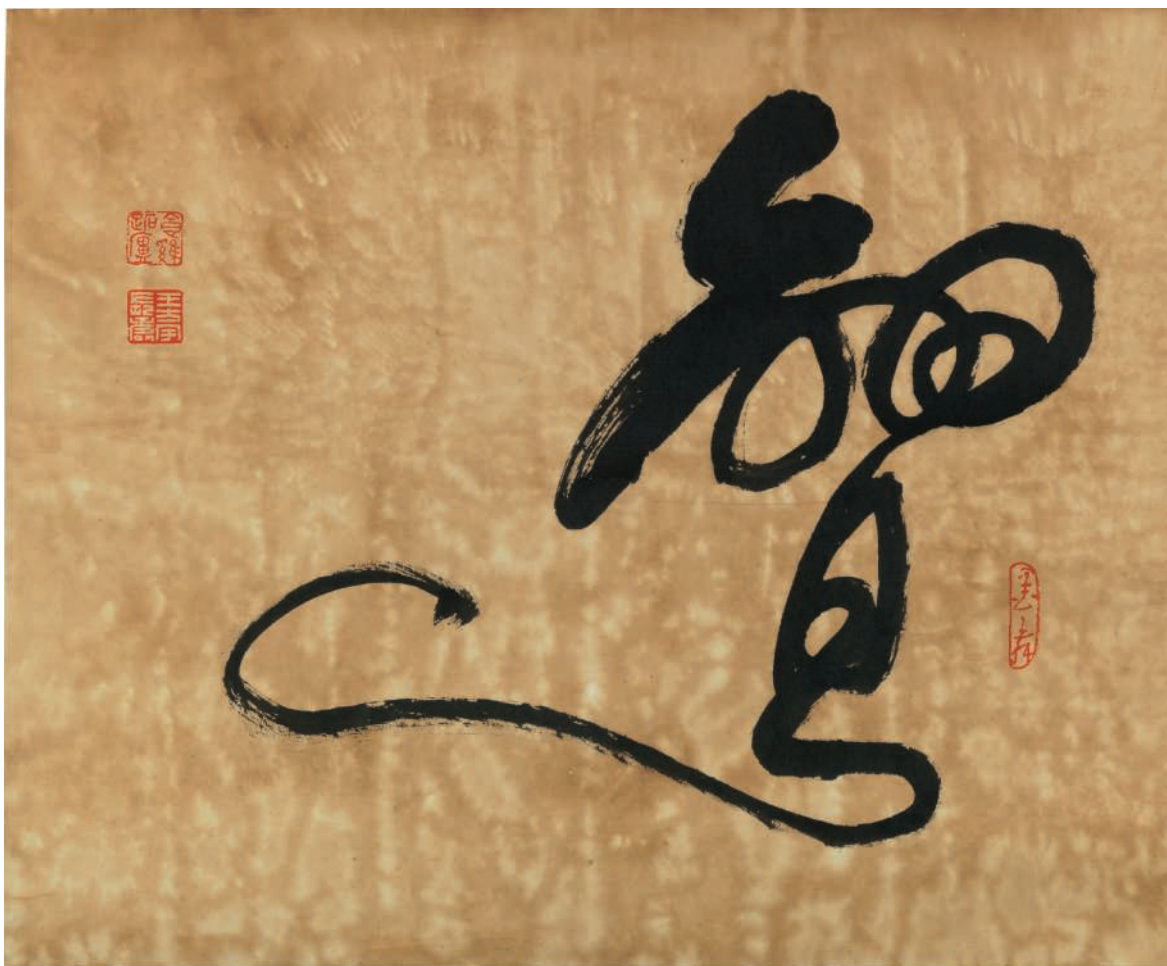
三峽雖險風光美，清風浩月留心頭。

甲戌（1994年）三月苦樂齋主寫。

鈐印：□□、金、承煌、金承煌印、
福、□□、肖形印

又題：金石。

鈐印：金承煌印



36

36

WANG FANGYU (BORN 1913)

Luan

Hanging scroll, ink on paper

16 ¼ x 19 ⅞ in. (41.3 x 50.4 cm.)

Unsigned, with three seals of the artist

\$1,000–3,000

PROVENANCE

Acquired directly from the artist.

王方宇 鸞 水墨紙本 立軸

題識：鸞。

鈐印：王方宇長壽、食雞跖盧、墨舞

來源：直接得自畫家本人。



37

PROPERTY OF THE FAMILY OF KHAN GONG SHUN 甘拱辰家族珍藏
(LOTS 37-39)

37

LUO PIN (ATTRIBUTED TO, 1733-1799)

Plants and Rocks

Hanging scroll, ink on paper

62 7/8 x 17 in. (158.5 x 43.2 cm.)

Inscribed and signed, with one seal of the artist

\$7,000-14,000

PROVENANCE

Property of Khan Gong Shun (1863-1898) and thence by descent.

羅聘 (傳) 衆芳清芬 水墨紙本 立軸

題識：仿白易山人寫於獨往園，兩峰羅聘。

鈐印：花之寺僧

來源：甘拱辰 (1863-1898) 舊藏，並由家族收藏至今。

38

GUI DIAN (1867-1958)

Mountain Landscape

Hanging scroll, ink on paper

36 3/4 x 12 5/8 in. (93.2 x 32 cm.)

Inscribed and signed, with two seals of the artist

Dated winter, *dingyou* year (1897)

\$800-1,200

PROVENANCE

Property of Khan Bei (1889-1917), the son of Khan Gong Shun, and thence by descent.

桂玷 空谷幽居 水墨紙本 立軸

一八九七年作

題識：丁酉 (1897年) 冬，桂玷閱。

鈐印：桂玷之印、海內翰林第一

來源：甘拱辰兒子甘白 (1889-1917) 舊藏，並由家族收藏至今。

39

LI YANSHAN (1898-1961)

Ink Mountain Landscape

Hanging scroll, ink on paper

40 3/4 x 9 1/8 in. (103.5 x 23.3 cm.)

Inscribed with a poem and signed, with two seals of the artist

Dated second month, *genzhi* year (1960)

Dedicated to Tiansheng (Lo Tiansheng, 1936-1961)

One collector's seal

\$3,000-6,000

PROVENANCE

Acquired directly from the artist.

This painting was owned by Lo Tiansheng (1936-1961), who was born in Hong Kong in 1936 and was a promising painter, who came to the United States to further his art study.

李研山 蒼山潤水 水墨紙本 立軸 一九六〇年作

題識：日頃舊別家國，志學不躑躅。供取題橋筆，歸描戲彩圖。

庚子 (1960年) 二月，天昇學弟赴美求學贈此志別，李研山。

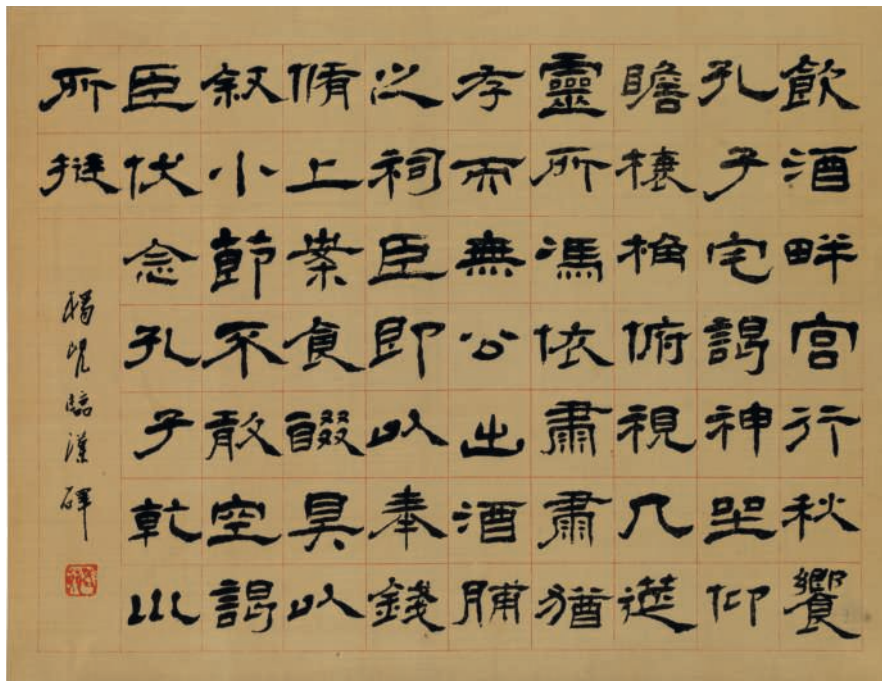
鈐印：研山、玄對

藏印：石谿壺館

來源：直接得自畫家本人。

註：此畫為盧天昇 (1936-1961) 珍藏。盧天昇生於1936年香港，是一位前途無量的畫家，並曾赴美進修。





40

PROPERTY OF A NEW YORK PRIVATE COLLECTOR 紐約私人收藏
(LOTS 40-43)

40

GU LINSHI (1865-1929)/YANG XIAN (1819-1896)

Landscape/Calligraphy

Hanging scroll, ink and color/ink on silk

Each measures 9 7/8 x 12 5/8 in. (25 x 32.2 cm.)

Both works inscribed and signed by the artists, with a total of two seals

Landscape dated spring, *xinchou* year (1901)

\$2,000-4,000

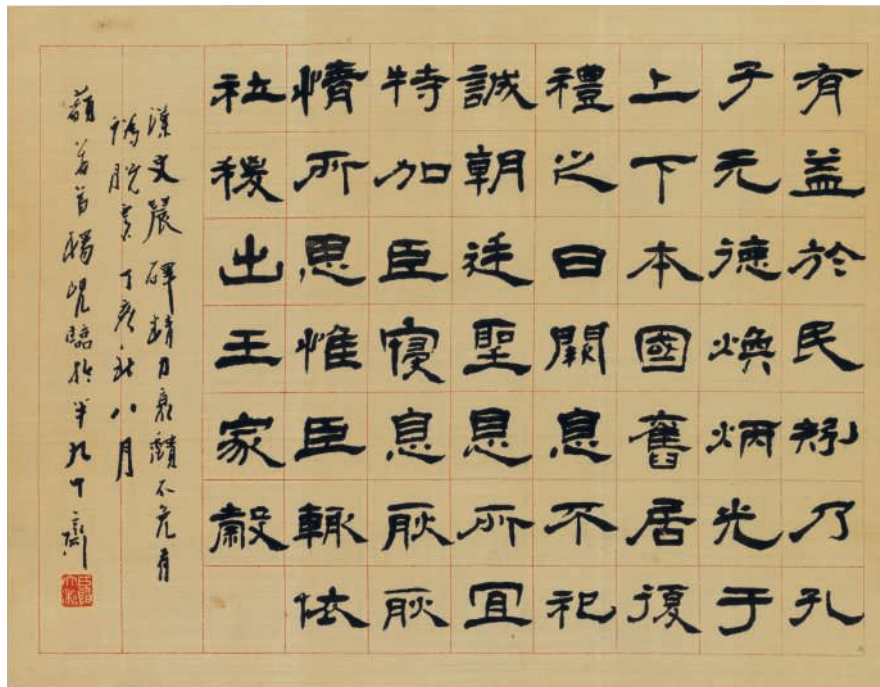
清 顧麟士/楊峴 山水/書法 設色/水墨絹本 立軸
一九〇一年作

顧麟士題識：辛丑（1901年）仲春顧麟士。

鈐印：鶴逸

楊峴題識：飲酒畔宮行秋饗孔子宅謁神坐，仰瞻榑桷，俯視几筵，靈所馮依，肅肅猶存。而無公出酒脯之祠，臣即以奉錢，修上案食齏具，以敘小節，不敢空謁。臣伏念孔子，乾坤所挺。楊峴臨漢碑。

鈐印：老藐



41

41
HE WEIPU (1844-1925)/YANG XIAN (1819-1896)

Landscape/Calligraphy

Hanging scroll, ink and color/ink on silk

Each measures 9 7/8 x 12 5/8 in. (32.2 x 25 cm.)

Both works inscribed and signed by the artists, with a total of two seals

Calligraphy dated autumn, eighth month, dinghai year (1887)

\$3,000-5,000

清 何維樸楊峴 溪山雪霽/書法 設色/水墨絹本
 立軸 一八八七年作

何維樸題識：古今以畫雪著者右丞、華原、營鄧不可得見真跡矣，元人少作此，至明則文沈偶一為之，其能與唐宋爭雄者惟王耕煙乎。茲臨其溪山雪霽圖。詩孫何維樸。

鈐印：維樸之印

楊峴題識：有益於民，矧乃孔子，元德煥炳，光於上下。本國舊居復禮之日，闕息不祀，誠朝廷聖恩所宜特加。臣寢息耿耿，情所思惟。臣輒依社稷出王家敵。漢《史晨碑》。精力衰頹，不免有偽脫處。丁亥（1887年）秋八月，楊峴藐翁弟臨於半九十齋。

鈐印：臣顯大利



42

42

WU GUXIANG (1848-1903)

Landscape

Hanging scroll, ink and color on paper

58 7/8 x 15 1/2 in. (149.2 x 39.1 cm.)

Inscribed with a poem and signed, with one seal of the artist

Dated autumn, tenth month, *jiawu* year (1894)

\$4,000-6,000

清 吳穀祥 策杖訪友 設色紙本 立軸 一八九四年作

題識：為愛寒林環曲水，扶筇不忍過溪橋。

舊見山樵小幀，偶一效之。

甲午（1894年）十月秋圃老農吳穀祥。

鈐印：吳穀祥印

榮寶軒古玩有限公司			
编号	51324	件数	1
作者	吳穀祥	创作年月	
内容	山水	画芯尺寸	40x183
定价		备注	

(Rong Bao Zhai slip on scroll 榮寶齋便箋)



43

43

LU YANSHAO (1909-1993)

Landscape

Hanging scroll, ink and color on paper

17 ¼ x 13 ¼ in. (44 x 33.5 cm.)

Inscribed and signed, with two seals of the artist

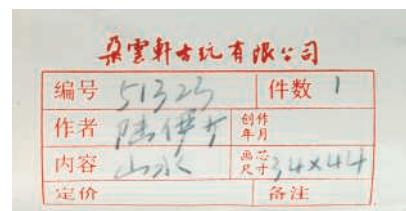
Dedicated to Meiying

\$35,000-45,000

陸儼少 雁蕩飛瀑 設色紙本 立軸

題識：雁蕩泉石之勝甲於東南，此寫其意。梅英同志正之，陸儼少。

鈐印：儼少、自愛新之廬



(Rong Bao Zhai slip on scroll 榮寶齋便箋)



44

This selection of classical and modern paintings and calligraphy reflect the literati sensibilities and intellectual interests of the owner of the Zhidao Zhai (“Studio of the Way of Determination”), who was a European diplomat and scholar. Through his career he served in several Asian capitals, including in China, in the second half of the 20th century. As a versatile linguist, he wrote extensively on Asian literature and history. His cultural interests led to acquaintances with several artists and academics, including Fu Baoshi, Pu Ru, Dong Zuobin, and Zeng Kedian.

志道齋寓意志向堅定之所。此系列傳統畫作，現代畫作以及書法作品體現了志道齋主人——一位歐洲外交官和學者的文人素養和學術興趣。他於二十世紀下半葉在諸多亞洲國家的首都任職，中國也曾是他的工作地點。作為一名多才多藝的語言學家，他撰寫了大量亞洲文學和歷史的相關文獻。他對文化的探索也讓他與傅抱石、溥儒、董作賓、曾克崑等藝術家和學者們積累了深厚友情。

44

ZHA SHIBIAO (1615-1698)*Landscape*

Hanging scroll, ink on silk

44 ¾ x 17 ½ in. (113.6 x 44.5 cm.)

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

\$40,000–80,000

Zha Shibiao’s inscription contains a line of poetry and then a note that the painting is inspired by an old poem. Zha’s poetic stanza is a variation of the first line of the renowned poet Wang Wei’s (701–761) Peach Blossom Journey, which was inspired by Tao Yuanming’s (365–427) narrative about a hidden otherworldly paradise. During the 17th century, Wang Wei’s poetry was in great favor and Zha Shibiao was similarly influenced. While in a more detailed painting style, he also referenced the poem to paint a handscroll version in 1698 that is now in the Nelson-Atkins Museum in Kansas City.

明 查士標 漁舟逐浪在春山
水墨絹本 立軸

題識：漁舟逐浪在春山，此思翁詩意之作，屬余摹臨，然不逮也，聊為一過於刊江驛舍。查士標。

鈐印：二瞻

註：查士標題詞包含一行詩句，並附題該畫作由另一古詩所啓：略改自著名詩人王維 (701–761) 名作《桃源行》首句。王維詩作靈感則來自陶淵明 (365–427) 對於世外桃源的描述。在十七世紀，王維作品甚為流行，影響了包括查士標在內的文人雅士。在另一件創作於1698年的手軸中，查先生運用更加細緻的畫風提及同一詩作。該手軸現由堪薩斯市尼爾森-阿特金斯博物館所藏。

45

WANG YUANQI (ATTRIBUTED TO, 1642-1715)

Unending Mountain Ranges

Hanging scroll, ink on paper

46 $\frac{5}{8}$ x 15 $\frac{5}{8}$ in. (118.4 x 39.7 cm.)

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

Dated autumn, ninth month, *guiwei* year (1703)

\$6,000-16,000

清 王原祁(傳) 層巒疊嶂圖

水墨紙本 立軸 一七〇三年作

題識：董源層巒疊嶂圖。癸未(1703年)

秋九月臨於暢春苑。婁東王原祁。

鈐印：王原祁印、麓臺





46

CHENG ZHEN (MING-QING DYNASTY)

Landscape of Emerald Peaks

Hanging scroll, ink on paper

34 1/8 x 10 in. (86.8 x 25.4 cm.)

Inscribed with a poem and signed, with two seals of the artist

Dated fifth month, *xinsi* year

Three collectors' seals

\$1,500-3,500

明/清 程鎮 山巒翠流 水墨紙本 立軸

題識：

四圍山翠合，縹緲見危樓。

地狹星辰少，雲深水石幽。

溪聲晴亦雨，松影夏如秋。

寄語游方者，桃源豈外求。

時在辛巳重陽後五日，法米友仁筆意於三十樹梅花書屋。竹坡程鎮。

鈐印：程鎮之印、日谷

藏印：汀波、家在黃山第一峰、為善最樂

47

WAN GUANGSHENG (QING DYNASTY)

Pines in a Landscape

Hanging scroll, ink on silk

48 x 19 ¼ in. (122 x 48.9 cm.)

Unsigned, with three seals of the artist

\$6,000–10,000

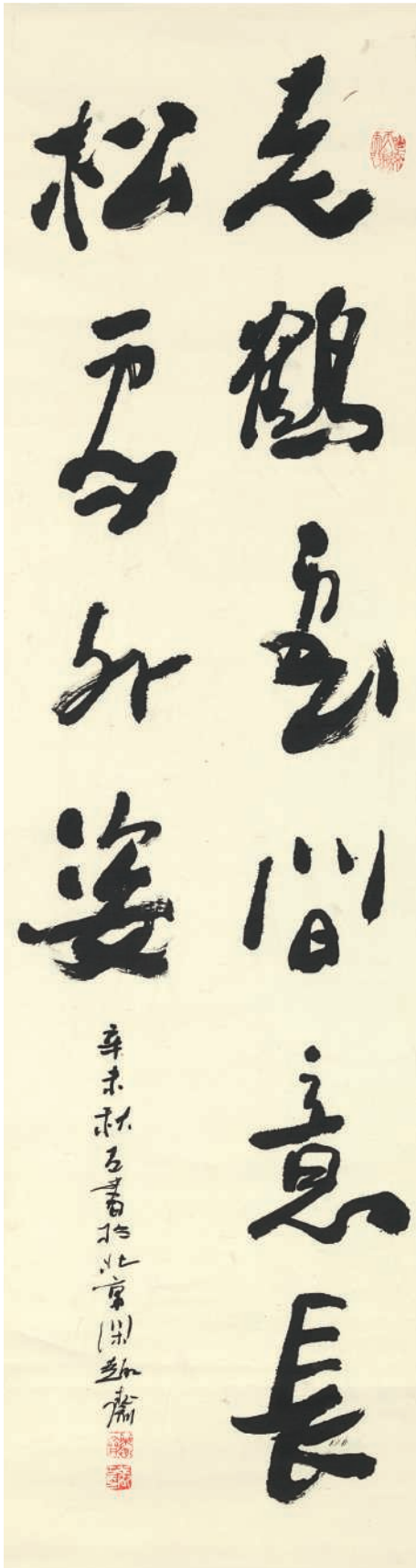
清 萬光升 松蔭泉聲 水墨絹本

立軸

鈐印：萬光升印、字啓明、磨輒成鏡工夫



47



48 (1 of 2)

48

ZHANG ZHAN/ZHANG YANBO (20TH CENTURY)

Calligraphy

Hanging scroll/scroll, mounted for framing, ink on paper

The first measures 46 7/8 x 12 3/4 in. (119 x 31.3 cm.)

The second measures 50 x 13 in. (127 x 33 cm.)

The first inscribed with a poem and signed, with three seals of the artist

Dated autumn, *xinwei* year

The second inscribed with a poem and signed, with three seals of the artist

Dated summer, *xinyou* year

(2)

\$1,000-2,000

張占／張硯波 書法 水墨紙本 立軸／鏡片

1. 題識：老鶴雲間意，長松雪外姿。辛未秋至書於北京閒趣齋。

鈐印：閒趣齋、張占印、晚來天欲雪

2. 題識：

千山鳥飛絕，萬徑人踪滅。

孤舟蓑笠翁，獨釣寒江雪。

柳宗元詩江雪，辛酉年夏月，硯波。

鈐印：張蔭常、硯波、翰墨□□

49

PU JIE (1907-1997)

Calligraphy

Scroll, unmounted, ink on gold-flecked paper

36 1/2 x 18 in. (92.7 x 45.7 cm.)

Inscribed and signed, with one seal of the artist

Dated spring, second month, *wuchen* year (1988)

\$1,500-3,500

The owner of the Zhidao Zhai collection was acquainted with members of the Pu family, most notably Pu Ru.

溥傑 書法 水墨灑金箋 鏡片 一九八八年作

題識：

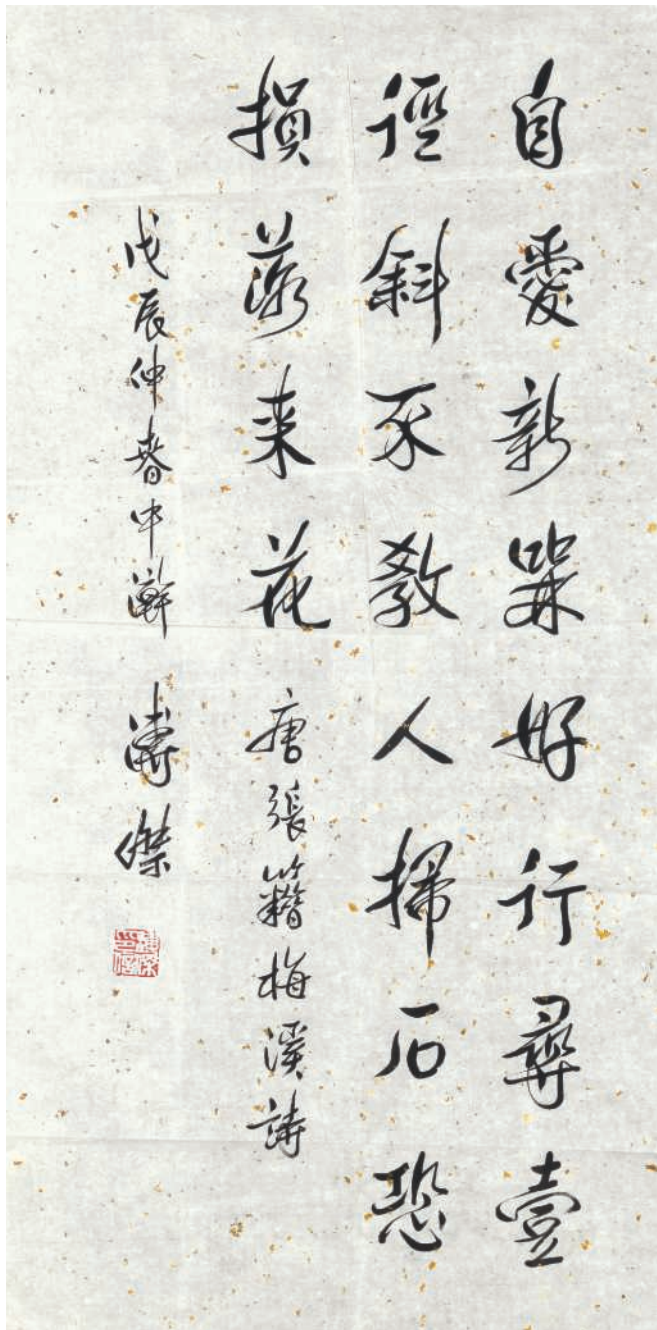
自愛新梅好，行尋壹徑斜。

不教人掃石，恐損落來花。

唐張籍梅溪詩。戊辰（1988年）仲春中澣。溥傑。

鈐印：溥傑印信

註：志道齋主人交友溥家，並與溥儒熟識相知。



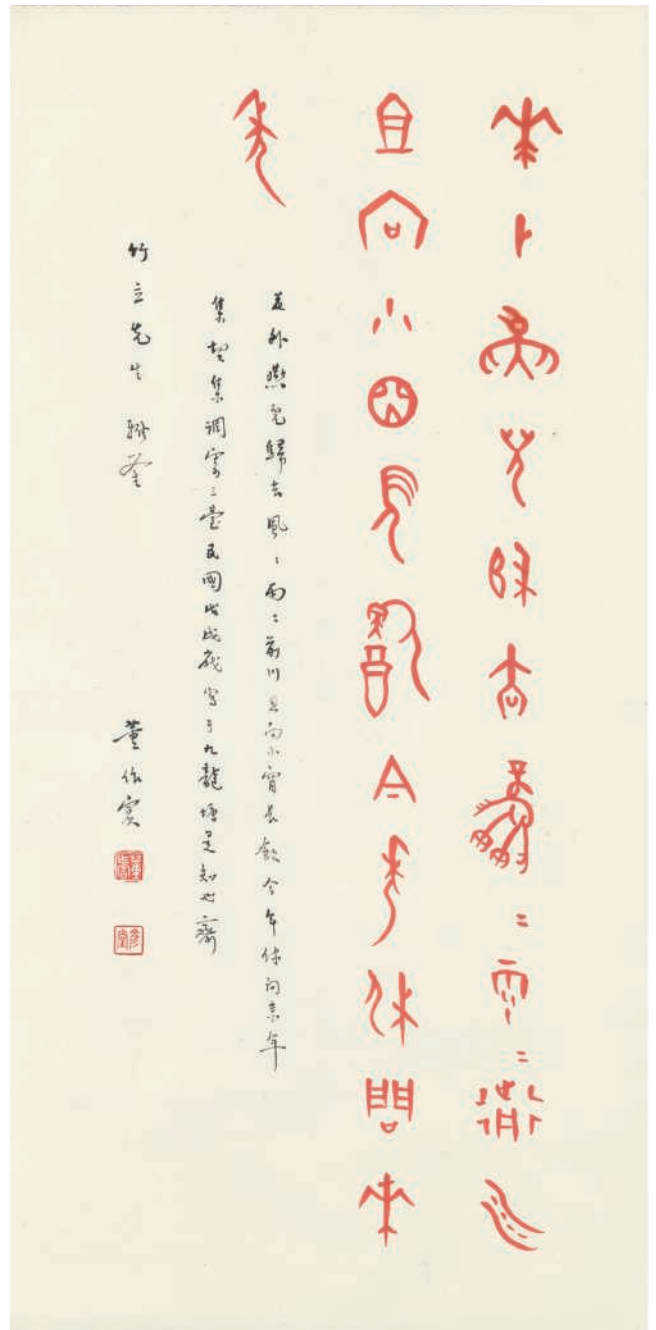
49

50
DONG ZUOBIN (1895-1963)
Oracle Bone Calligraphy

Scroll, mounted and framed, vermillion and ink on paper
 25 ¼ x 12 ¼ in. (64 x 31 cm.)
 Inscribed and signed, with two seals of the artist
 Dated *wuxu* year (1958)
 Dedicated to Zhuli
 \$2,000-5,000

PROVENANCE

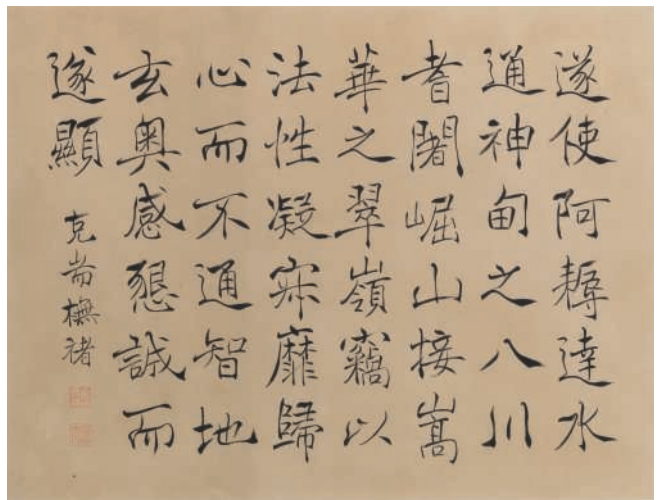
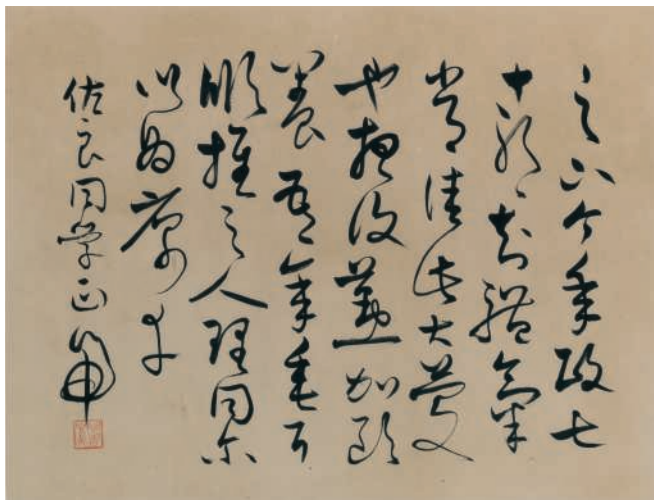
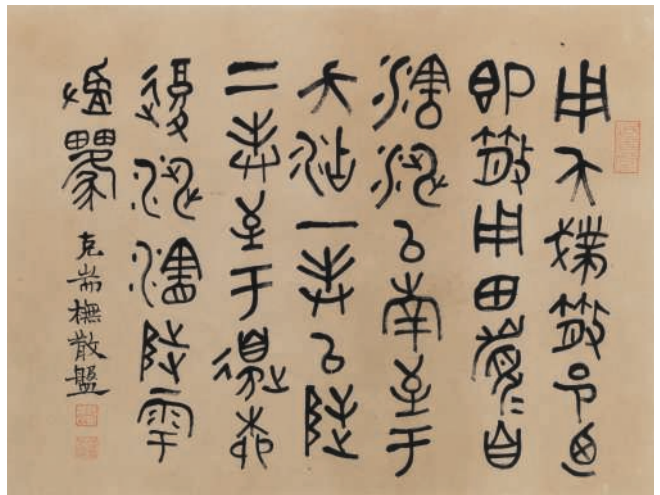
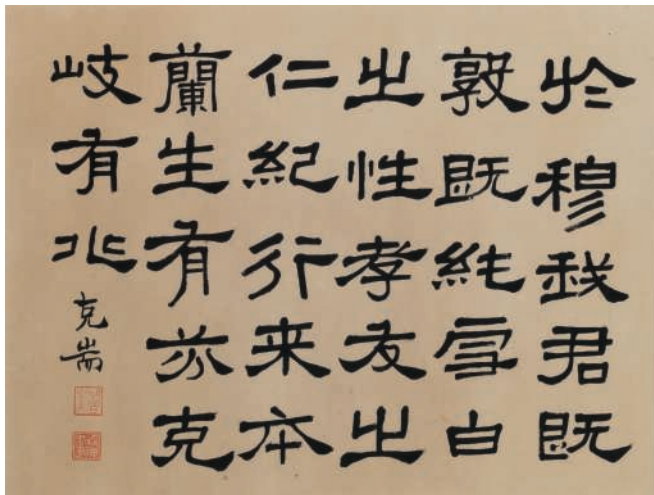
Acquired directly from the artist.



50

董作賓 書法 硃砂水墨紙本 鏡框 一九五八年作
 題識：

花外燕兒歸去，風風雨雨前川。
 且向小窗長飲，今年休向來年。
 集望集調寄三臺，民國戊戌（1958年）歲寫於九龍塘是知也齋。竹立先生雅鑒，董作賓。
 鈐印：董作賓、彥堂
 來源：直接得自畫家本人。



51

51
ZENG KEDUAN (1900-1975)
Calligraphies

Four scrolls, mounted and framed, ink on paper
Each measures 13 x 17 in. (33 x 43.2 cm.)
Each inscribed with a poem and signed, with a total of eight seals of the artist
One scroll dedicated to Zuoliang
\$2,000-6,000
PROVENANCE
Acquired directly from the artist.

曾克耑 書法 水墨紙本 鏡框四幅

1. 題識：克耑撫散盤。
鈐印：鸚里曾氏、克耑私印、岷雲堂
2. 題識：於穆我君，既敦既純，雪白之性，孝友之仁，紀行來本，蘭生有芬，克岐有兆。克耑。
鈐印：□曾克耑、□禪書畫
3. 題識：遂使阿耨達水通神甸之八川。者闍崛山接嵩華之翠嶺竊以法性凝寂靡歸心而不通。智地玄奧，感懇誠而遂顯。克耑撫緒。
鈐印：曾克耑、□□樓
4. 題識：足下本年政七十耶，知體氣常佳，此大慶也。想復勉加頤養，吾年垂耳順，推之人理，得爾以為厚幸。佐良同學正畫。
鈐印：□曾克耑
來源：直接得自畫家本人。

52

YUAN YUNYI (20TH CENTURY)

Vegetables

Hanging scroll, ink and color on silk

27 $\frac{3}{8}$ x 8 $\frac{1}{4}$ in. (69.5 x 21 cm.)

Inscribed and signed, with three seals of the artist

Dated early autumn, *yiyou* year (1945)

\$500-1,500

袁韻宜 大豐收 設色絹本 立軸 一九四五年作
題識：乙酉（1945年）初秋漪蘋女史袁韻宜繪於故都。
鈐印：韻、宜、七寶樓主





53

53

LIN FENGMIAN (1900-1991)

Boatman and Cormorants

Scroll, mounted and framed, ink and color on paper

25 ⁷/₈ x 26 ³/₄ in. (65.8 x 68 cm.)

Signed, with one seal of the artist

\$80,000-150,000

林風眠 漁夫漁鷹 設色紙本 鏡框

款識：林風眠。

鈐印：林風暝印



54

54

HUANG JUNBI (1898-1991)

Lone Boatman

Scroll, mounted for framing, ink and color on paper
13 ¼ x 26 in. (33.5 x 66 cm.)

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

Dated fourth month, jiyou year (1969)

Further inscribed and signed by the artist, with two seals

Dedicated to Madame Lian (Deana Wang Lien Loh)

\$7,000-14,000

PROVENANCE

This painting was acquired from Huang Junbi, who was a teacher of the owner's close family friend, during an exhibition of his works in Los Angeles in 1969.

黃君璧 幽溪覓句 設色紙本 鏡片 一九六九年作
題識：幽溪覓句。己酉（1969年）四月畫於羅安琪，黃君璧。
鈐印：黃君璧印、君翁
又題：璉小姐清賞，君璧補題。
鈐印：黃君璧印、白雲堂
註：此作品得自1969年洛杉磯黃君璧個展。畫家曾是藏家好友的老師。



55



56

55
LU KUNFENG (BORN 1934)

Bird

Horizontal scroll, ink on paper
13 3/8 x 30 3/8 in. (34.5 x 77.2 cm.)

Inscribed and signed, with three seals of the artist
Dated early summer, *jiazi* year (1984)
Dedicated to Wang Lian (Deana Wang Lien Loh)

\$1,200-4,200

PROVENANCE

Acquired directly from the artist.

盧坤峰 鳥石圖 水墨紙本 橫批 一九八四年作
題識：汪璉姨媽教正。甲子（1984年）初夏，坤峰。
鈐印：坤峰、盧氏、青鳥殷勤
來源：直接得自畫家本人。

56
LU KUNFENG (BORN 1934)

Bamboo/Calligraphy

One horizontal scroll and one hanging scroll, ink on paper
Bamboo measures 25 3/4 x 51 3/8 in. (65 x 131 cm.)
Calligraphy measures 40 x 12 1/8 in. (101.6 x 30.8 cm.)

Bamboo signed, with three seals of the artist
Calligraphy inscribed and signed, with three seals of the artist
Dated spring, *gengwu* year (1990)

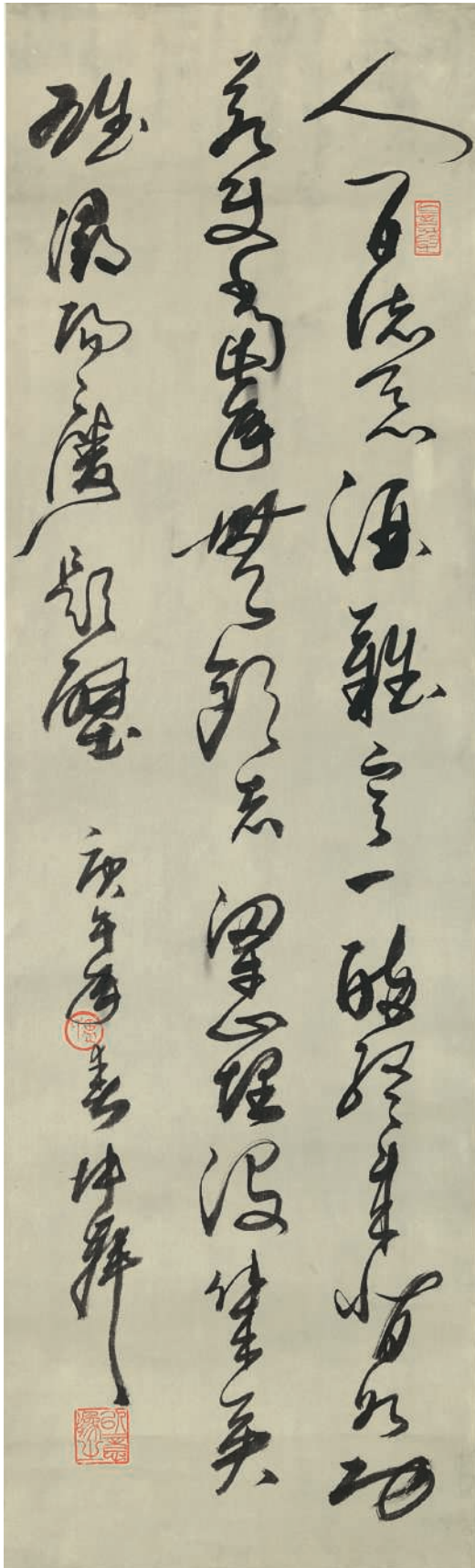
\$2,000-5,000

PROVENANCE

Acquired directly from the artist.

盧坤峰 墨竹/書法 水墨紙本 橫批/立軸 一九九〇年作
1. 款識：坤峰。
鈐印：青鳥殷勤、坤峰、盧氏
2. 題識：（文不錄）。庚午年（1990）春坤峰。
鈐印：盧氏、以意爲之（二次）
來源：直接得自畫家本人。

(2)



56



57

57

ZHOU HUAIMIN (1907-1996)

River Scene with Donkeys

Hanging scroll, ink and color on silk

17 x 11 in. (43.1 x 28 cm.)

Unsigned, with one seal of the artist

Inscribed with a poem and signed by Tang Yun (1910-1993), with one seal

\$4,000-8,000

周懷民 松蔭雅聚 設色絹本 立軸

鈐印：懷民

唐雲（1910-1993）題識：

落落楚松蕩漾湖，親朋都在此山阿。

麥場已了蠶罷，劃個船兒會酒徒。

懷民作此深得馬夏遺意，近世學北宗者，皆不及也。大石記。

鈐印：唐雲

57



58

LI KUCHAN (1899-1983)

Eagle

Hanging scroll, ink and color on paper
31 ¼ x 14 ⅜ in. (79.5 x 36.5 cm.)

Inscribed and signed, with two seals of the
artist

Dated summer, fourth month, *renwu* year
(1942)

Dedicated to Xiangkun

\$12,000-22,000

This painting was received as a gift from
friends who also knew Li Kuchan well.

李苦禪 鷹 設色紙本 立軸
一九四二年作

題識：獨據古柯，俛視山河。時在壬午
(1942年)夏四月，向坤先生雅正。勵
公畫。

鈐印：苦禪、李氏苦禪

註：此作品得自李苦禪好友。



59

VARIOUS OWNERS

59

LI KERAN (1907-1989)

Boy with Buffalo

Hanging scroll, ink and color on paper

26 ³/₈ x 17 ³/₄ in. (67 x 45 cm.)

Entitled and signed, with one seal of the artist

\$70,000-90,000

李可染 暮歸 設色紙本 立軸
題識：暮歸。可染。
鈐印：可染



60

QI BAI SHI (1863-1957)

Morning Glories

Hanging scroll, ink and color on paper

40 7/8 x 13 3/4 in. (102 x 34 cm.)

Inscribed and signed, with one seal of the artist

\$35,000-45,000

齊白石 牽牛花 設色紙本 立軸

題識：白石老人八十七歲時製。

鈐印：白石翁



(left) James C. Burke 步雅各



(right) James C. Burke while he was working in Kuming 步雅各於昆明

FROM THE FAMILY OF JAMES C. BURKE 步雅各舊藏

Born in Shanghai to missionary parents, James Burke (1915–1964) was a writer and photographer for LIFE Magazine. He was fluent in Mandarin and Shanghainese. He served with the Office of War Information in Kunming during WWII and remained in China after the war writing for magazines and newspapers in the U.S. and Europe. He joined the staff of LIFE Magazine as a photographer in 1951. He was Bureau Chief for LIFE in New Delhi, Hong Kong and Greece. He traveled extensively in Asia and the Middle East.

步雅各先生（1915–1964）在上海出生。父母皆為傳教士。他精通普通話和上海話，並為多家歐美雜誌擔任攝影師。二戰爆發時，他隨美國戰時情報局在昆明服役。戰後他留在了中國。1948年，他開始為《生活》雜誌撰寫文章、拍攝照片。他曾在新德里、香港、希臘擔任《生活》雜誌辦事處主管，並在任職期間遊歷亞洲及中東各個國家。

61

QI BAISHI (1863-1957)

Shrimp

Hanging scroll, ink on paper

39 ¼ x 13 ⅝ in. (99.7 x 34.5 cm.)

Inscribed and signed, with one seal of the artist

Dated *wuzi* year (1948)

Dedicated to Buyage (James Burke)

\$70,000–120,000

James Burke met Qi Baishi during his time in China. According to the family, photos of Qi Baishi painting *Shrimp* can be found in the James Burke Collection at the Stuart A. Rose Manuscript, Archives and Rare Book Library of Emory University in Atlanta, Georgia.

齊白石 蝦 水墨紙本 立軸 一九四八年作

題識：步雅各先生清屬，戊子（1948年）八十八歲白石。

鈐印：齊白石

註：他在中國期間，結緣認識齊白石。據他的家人講述，亞特蘭大埃默里大學的古籍書目資料庫Stuart A. Rose 手稿一步雅各檔案集中珍藏著齊白石畫蝦的照片。



Dr. S. Marsh Tenney (1922–2000) was an accomplished physician, research scientist and educator who reorganized and revitalized Dartmouth Medical School. His fascination with China began in his youth, as his mother owned a collection of “treasures from the Orient” that his grandfather, Stephen Marsh, Iowa's state attorney, received when he defended pro bono Chinese immigrants, who at the time faced discrimination and harassment. At Dartmouth Dr. Tenney furthered his interest and was the only student in the Introductory Chinese class. When it came time to fulfill his military obligations, Dr. Tenney was posted to China and served as the chief medical officer for the Navy from 1947–1949. Joined in Shanghai by his young wife Carolyn, who worked as a nurse in a clinic, Dr. Tenney continued to study Chinese, as well as calligraphy. After a period of intensive study, he began his lifelong collection of Chinese works of art. Particularly drawn to the lively paintings of Qi Baishi, Dr. Tenney during this period purchased examples of the artist's works from the renowned gallery Rongbao zhai. In his personal memoir “Shanghai Rhapsody: Reminiscences of People and Places 1947–1949,” Dr. Tenney recalled: “I had a fondness for paintings by Ch'i Pai Shih and bought several from the venerable establishment, Pei P'ing Jung Pao Chai. The old man had become the most famous contemporary painter in China (the Picasso of China) and his pupils frequently rendered paintings in his style and to which they affixed his name. It was important in this field too to be certain which was which. My collection of Ch'i Pai Shih has been validated by experts, so that adventured turned out all right....”



62

S. Marsh Tenney (1922–2000) 博士是一位傑出的醫生、科學家、和教育家。他成功地重新規劃了達特茅斯醫學院。他對中國的迷戀自懵懂時便已開始，源于他母親的藏品——傳自他外祖父 Stephen Marsh 的“東方的寶藏”。他的外祖父時任愛荷華州檢察長，在免費為受到不公歧視和騷擾的中國移民辯護時收到此份禮物。在達特茅斯學習時，Tenney 博士進一步發展了他的興趣，並成中文入門班唯一的學生。於是在服兵役時，他選擇在美國海軍部隊擔任主席醫務官並於1947年至1949年期間駐紮在中國。他的妻子 Carolyn 女士稍後也來到了上海並在診所裡擔任護士一職。Tenney 博士在上海期間，不斷學習中文和書法。學成之後，Tenney 博士開始了貫穿他一生的中國藝術品收藏生涯。他尤為喜愛齊白石的生動畫作，並在著名的畫廊榮寶齋購入數幅佳作。他在自己的回憶錄《上海狂想曲：回憶1947–1949年的人和事》裡寫道：“我傾心於齊白石的畫作，並在知名的畫廊北平榮寶齋買過幾幅。這位老人是中國最有名的當代畫家。人們稱他‘中國的畢加索’。他的弟子們時常模仿他的創作風格並加上他的名字。有一雙可以辨別真偽的慧眼很重要。專家鑑定過並認可了我的齊白石收藏。所以我的收藏經歷尚算順利。” Tenney 家族珍藏的瓷器及紡織品精選將於2018年3月22–23日，佳士得中國瓷器及工藝精品拍賣中拍出，編號62–65。

62

QI BAISHI (1863-1957)*Butterfly and Rock*

Scroll, mounted and framed, ink on paper
12 x 11 5/8 in (30.6 x 29.4 cm.)

Inscribed and signed, with one seal of the artist

\$15,000–30,000

齊白石 蝴蝶 水墨紙本 鏡框

題識：九十歲白石。

鈐印：木人



63

63
QI BAISHI (1863-1957)
Shrimps and Crabs

Hanging scroll, mounted and framed, ink on paper
 24 3/8 x 12 5/8 in. (62 x 32 cm.)

Inscribed and signed, with one seal of the artist

\$30,000-50,000

齊白石 蝦蟹 水墨紙本 立軸裝裱鏡框
 題識：八十八歲，白石老人。
 鈐印：齊白石



64

64
QI BAISHI (1863-1957)
Red Lotus

Hanging scroll, mounted and framed, ink and color on paper
 19 3/4 x 9 1/4 in. (50 x 23.5 cm.)

Inscribed and signed, with one seal of the artist

\$40,000-60,000

齊白石 荷花 設色紙本 立軸裝裱鏡框
 題識：白石老人八十七歲矣。
 鈐印：木人

65

QI BAISHI (1863-1957)

Flowers and Fruit

Four scrolls, mounted and framed, ink and color on paper

Each measures 41 ½ x 13 ¾ in. (105.5 x 35 cm.)

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

Dated *yiyou* year (1945)

(4)

\$250,000-350,000

齊白石 集錦 設色紙本 鏡框四幅 一九四五年作

1. 題識：白石老人揮毫，乙酉（1945年）。

鈐印：年八十五矣

2. 題識：借山老人白石八十五歲製造。

鈐印：白石翁

3. 題識：星塘老屋後人白石寫照。

鈐印：借山翁

4. 題識：三白石印富翁齊白石客燕廿又九年。

鈐印：齊大



65



65



65



65



66

PROPERTY OF A CANADIAN COLLECTOR 加拿大私人收藏
(LOTS 66-67)

66
HE HANYU (1910-2003)

Peonies and Citron

Hanging scroll, ink and color on paper

32 3/8 x 15 3/8 in. (82.2 x 39.7 cm.)

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

Dated spring, *jiayu* year (1994)

\$2,000-4,000

何涵宇 富貴平安圖 設色紙本 立軸 一九九四年作
題識：富貴平安圖。甲戌（1994年）之春八五叟涵宇作於京城。
鈐印：何涵宇、盡驅春色入毫端、靜涵齋、長壽



67

67
CUI ZIFAN (1915-2011)

Prosperity

Scroll, unmounted, ink and color on paper

26 3/8 x 15 1/4 in. (67.1 x 38.8 cm.)

Entitled and signed, with three seals of the artist

\$3,000-5,000

PROVENANCE

Acquired directly from the artist in the 1980s.

The owner of this painting was introduced to Cui Zifan in the late 1980s by Italian friends who were living in Beijing. She visited the artist in his home, which was traditional style in an old hutong, and found he and his wife to be warm and friendly.

崔子范 大富貴 設色紙本 鏡片

題識：大富貴，子范。

鈐印：崔子范（二次）、九十年代

來源：八十年代直接得自畫家本人。

註：八十年代晚期，藏家通過住在北京的意大利朋友介紹她和畫家崔子范認識。藏家多次拜訪崔子范位於胡同里的傳統民居，相識與熱情好客的崔子范夫妻熟識相知。



68

VARIOUS OWNERS

68

CUI ZIFAN (1915-2011)

Goldfish

Hanging scroll, ink and color on paper

17 ½ x 13 ⅞ in. (44.5 x 33.2 cm.)

Inscribed and signed, with one seal of the artist

Dated *jiazi* year (1984)

\$2,800-4,800

EXHIBITED

Pacific Asia Museum, *A Selection of Paintings by Cui Zifan: A Contemporary Master of the People's Republic of China*, 1995.

LITERATURE

Pacific Asia Museum, *A Selection of Paintings by Cui Zifan: A Contemporary Master of the People's Republic of China*, exhibition catalogue, 1995, pp. 25, 62, no. 11.

崔子范 金魚 設色紙本 立軸 一九八四年作

題識：甲子（1984年），子范。

鈐印：崔

展覽：《崔子范系列展覽：中華人民共和國的當代大師》，亞太博物館，1995年。

出版：《崔子范系列展覽：中華人民共和國的當代大師》，亞太博物館，1995年，第25、62頁，11號。



69

69

CUI ZIFAN (1915-2011)

Mynah and Magnolias

Hanging scroll, ink and color on paper

33 ¼ x 18 in. (84.5 x 45.6 cm.)

Inscribed and signed, with one seal of the artist

Dated autumn, ninth month, *gengshen* year (1980)

\$3,000-5,000

EXHIBITED

Pacific Asia Museum, *A Selection of Paintings by Cui Zifan: A Contemporary Master of the People's Republic of China*, 1995.

LITERATURE

Pacific Asia Museum, *A Selection of Paintings by Cui Zifan: A Contemporary Master of the People's Republic of China*, exhibition catalogue, 1995, pp. 52, 66, no. 38.

崔子范 喜鵲 設色紙本 立軸 一九八〇年作

題識：庚申（1980年）秋九月，子范。

鈐印：崔子范

展覽：《崔子范系列展覽：中華人民共和國的當代大師》，亞太博物館，1995年。

出版：《崔子范系列展覽：中華人民共和國的當代大師》，亞太博物館，1995年，第52、66頁，38號。

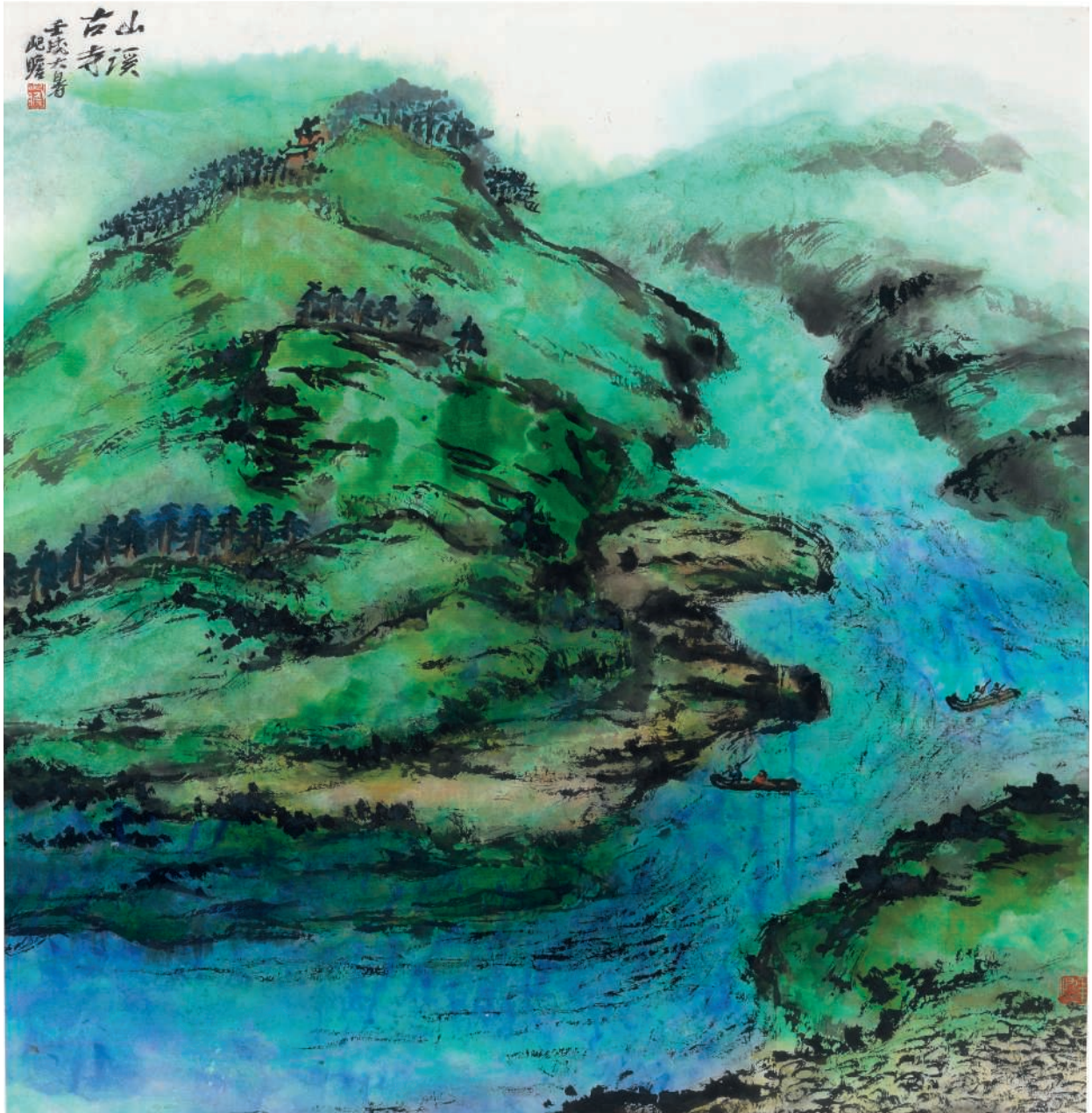


70

70
CUI ZIFAN (1915-2011)
Wisteria and Bees

Scroll, mounted and framed, ink and color on paper
17 x 26 1/8 in. (43.2 x 66.3 cm.)
Entitled, inscribed, and signed, with two seals of the artist
Dated *guihai* year (1983)
\$3,500-4,500

崔子范 春長在 設色紙本 鏡框 一九八三年作
題識：春長在。癸亥（1983年）歲子范。
鈐印：崔、子范



71

71

ZHU QIZHAN (1892-1996)

Old Temple in the Mountains

Scroll, mounted and framed, ink and color on paper
26 x 25 ½ in. (66 x 65 cm.)

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

Dated summer, *renxu* year (1982)

\$17,000-22,000

PROVENANCE

Lot 23, Sotheby's Hong Kong, 30 April 1992.

朱屺瞻 山溪古寺 設色紙本 鏡框 一九八二年作

題識：山溪古寺。壬戌（1982年）大暑，屺瞻。

鈐印：屺瞻、年九一作

來源：香港蘇富比，1992年4月30日，編號23。



72

FROM A NEW YORK COLLECTOR 紐約私人收藏

72

CHENG SHIFA (1921-2007)

Lotus and Ducks

Scroll, mounted and framed, ink and color on paper

26 ½ x 53 ⅜ in. (67.5 x 135.5 cm.)

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

Dated early autumn, *wuchen* year (1988)

\$20,000-40,000

程十髮 蓮塘圖 設色紙本 鏡框 一九八八年作
題識：蓮塘圖。戊辰（1988年）初秋晴曉，程十髮漫筆於修竹遠山樓。

鈐印：十髮、程潼、三釜書屋、佩韋子



73

VARIOUS OWNERS

73

WANG YACHEN (1894-1983)

Birds on Branch/Grasshopper

Two scrolls, mounted and framed, ink and color on board

Each scroll measures 18 $\frac{7}{8}$ x 10 $\frac{3}{8}$ in. (48 x 26.5 cm.)

Both signed, with a total of two seals of the artist

\$5,000-10,000

LITERATURE

Bird on Branch: Collection of Wang Yachen Calligraphy and Paintings, Chinese Culture University Publishing Center, 1988, p. 29.

汪亞塵 鳥嘯花濃/秋聲圖 設色紙本 鏡框兩幅

1.款識：亞塵。

鈐印：汪亞塵

2.款識：亞塵。

鈐印：汪亞塵

(2) 《秋聲圖》出版：《汪亞塵書畫集》，中國文化大學出版部，1988年，第29頁。



74

WANG YACHEN (1894-1983)

Frogs and Lysimachia

Hanging scroll, ink and color on paper

32 ¾ x 11 ¼ in. (83.3 x 28.6 cm.)

Inscribed and signed, with two seals of the artist

\$1,500-3,000

PROVENANCE

Gifted to the museum by the artist's family.

汪亞塵 蛙趣圖 設色紙本 立軸

題識：亞塵畫於康州蛙村池上草堂野趣，時年七十四。

鈐印：亞塵七十以後作、池上草堂旅者

來源：畫家家族贈與美術館。

75

WANG YACHEN (1894-1983)

Small Bird and Autumn Leaves

Hanging scroll, ink and color on paper

34 ½ x 11 ⅝ in. (87.5 x 29.5 cm.)

Inscribed and signed, with two seals of the artist

\$1,200-3,200

PROVENANCE

Gifted to the museum by the artist's family.

汪亞塵 枝頭春鳴 設色紙本 立軸

題識：亞塵畫於康州蛙村茶屋。

鈐印：平陽、池上草堂旅者

來源：畫家家族贈與美術館。

76

WANG YACHEN (1894-1983)

Bird and Willow

Hanging scroll, ink and color on paper

34 ⅞ x 11 ¾ in. (86.7 x 29.9 cm.)

Signed, with three seals of the artist

\$1,200-3,200

PROVENANCE

Gifted to the museum by the artist's family.

汪亞塵 春塘鳥啼 設色紙本 立軸

款識：亞塵。

鈐印：平陽、亞塵七十以後作、池上草堂旅者

來源：畫家家族贈與美術館。

74



75



76



77

These paintings were acquired and treasured by Rochelle Russell Auletta (1938–2017), an American who was an enthusiastic art history teacher and accomplished artist. Beginning with her service in the Peace Corps in 1962, Mrs. Auletta eagerly studied world cultures and traveled widely throughout her life. In 1985, while living in Singapore, she visited China, where she met several artists, including Cheng Shifa, and acquired paintings from them.

這幾幅畫作由來自美國的藝術史教師、傑出藝術家羅茜奧來特女士 (1938–2017) 獲得及珍藏。奧來特女士從1962年加入和平部隊之後便熱衷於學習世界文化。她生平周遊世界，博物洽聞。1985年，當她住在新加坡的時候，她來中國遊覽。期間她結識了多位藝術家並獲得他們的畫作，包括藝術家程十髮。



78

77
NI TIAN (1855-1919)

Figures in Mountains

Scroll, mounted for framing, ink and color on paper
47 x 21 ½ in. (119.6 x 54.7 cm.)

Inscribed and signed, with two seals of the artist

Dated winter, tenth month, *jiayin* year (1915)

\$3,000–6,000

This painting was purchased by Rochelle Auletta in March 1985 from the Tzen Gallery in Singapore.

倪田 人物 設色紙本 鏡片 一九一五年作

題識：時甲寅（1915年）冬十月中浣。邗上倪田墨畊寫於璧月齋。

鈐印：墨畊、寶田日利

註：此作品於1985年3月購自新加坡Tzen畫廊。

78

LI FUMAO, XU MENG FENG, CHEN JIANPO, AND OTHERS (20TH CENTURY)

Flower, Rock, and Bamboo

Scroll, unmounted, ink and color on paper
49 $\frac{3}{4}$ x 26 $\frac{3}{8}$ in. (126.5 x 67 cm.)

Inscribed and signed, with one seal of Xu Mengfeng

Dated late autumn, *yichou* year (1985)

Dedicated to Madame Luo Xiao'er (Rochelle Russell Auletta, 1938–2017)

\$1,000–3,000

PROVENANCE

Acquired directly from the artists.

李福茂、許夢豐、陳建坡及諸家
竹石花 設色紙本 鏡片
一九八五年作

題識：秋光應是勝春光。紀策雁來紅、石
建坡菊、福茂菖蒲、秋來天竹、夢豐補竹
並題，即乞羅瀟爾女士笑正。時在乙丑
(1985年)暮秋。

鈐印：夢豐

來源：直接得自畫家本人。



79

79

CHENG SHIFA (1921-2007)

Girl and Rooster

Scroll, mounted for framing, ink and color
on paper

25 x 14 $\frac{3}{8}$ in. (63.5 x 36.5 cm.)

Inscribed and signed, with one seal of the
artist

Dated 4 November 1985

Dedicated to Madame Luoxi Aolaitie
(Rochelle Russell Auletta, 1938–2017)

\$12,000–18,000

PROVENANCE

Acquired directly from the artist.

程十髮 少女與公雞 設色紙本
鏡片 一九八五年作

題識：羅茜奧來特女士留念。一九八五年
十一月四日，程十髮寫於中國畫院。

鈐印：十髮

來源：直接得自畫家本人。



This painting was acquired by Rochelle Auletta directly from Cheng Shifa, who painted it in her presence, when she visited Shanghai in 1985.

1985年，羅茜·奧來特女士在上海遊覽。程十髮當場為她創作了這幅畫。



80

PROPERTY FROM THE COLLECTION OF LU XINYU 盧心齋舊藏

80

ZHANG SHUQI (1899-1956)

Birds and Blossom

Hanging scroll, ink and color on paper

43 x 15 5/8 in. (109.3 x 39.7 cm.)

Inscribed and signed, with two seals of the artist

Further inscribed by the artist, with one seal

Dated thirty-first year (of the Republic, 1942)

Dedicated to Xinyu (Lu Xinyu, 1894-1948)

\$8,000-16,000

PROVENANCE

Acquired directly from the artist, and thence by descent.

Born in Fujian, Lu Xinyu (1894-1948) received his Ph.D from Columbia University. Lu served as a diplomat and spent much of his career in the New York consulate office, eventually becoming Consul General. In the mid-1930s, he served for two years as vice-consul in Havana, Cuba.

張書旂 指頭小鳥 設色紙本 立軸 一九四二年作

款識：書旂。

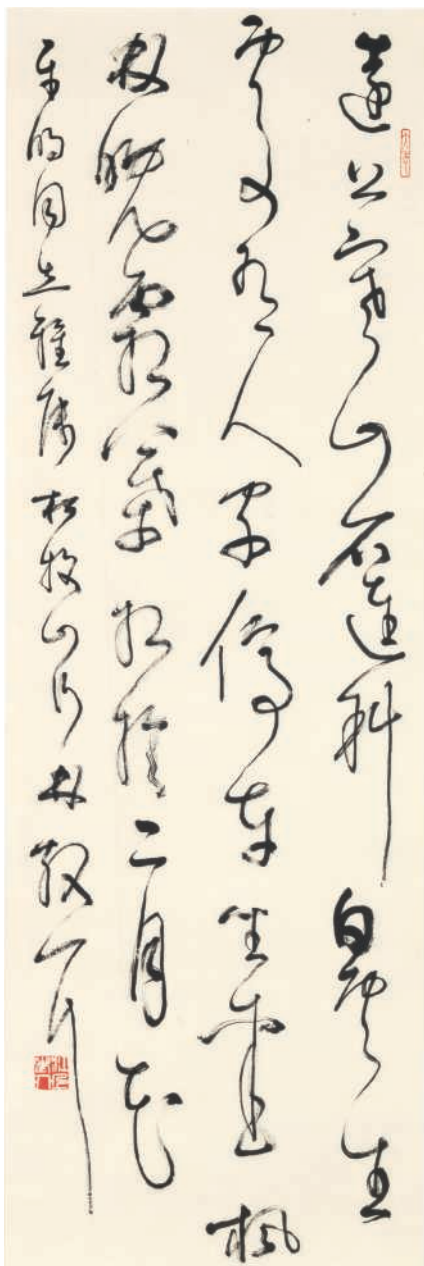
鈐印：書旂、鳥語花香

又題：心齋先生祭正。卅一年（1942），書旂補誌。

鈐印：書旂

來源：直接得自畫家本人，並由家族傳承至今。

註：盧心齋（1894-1948）出生於福建省，在哥倫比亞大學獲得博士學位。盧先生是一位外交官，長期駐留紐約領事館。盧先生後擔任紐約領事館總領事。在二十世紀三十年代中期，他曾在古巴哈瓦那領事館擔任副領事兩年。



81

VARIOUS OWNERS

81

LIN SANZHI (1898-1989)

Cursive Calligraphy

Hanging scroll, ink on paper

37 ⁷/₈ x 12 ⁵/₈ in. (96.4 x 32 cm.)

Inscribed and signed, with two seals of the artist

Dedicated to Leming

\$8,000-12,000

林散之 書法 水墨紙本 立軸

題識：遠上寒山石徑斜，白雲深處有人家。停車坐愛楓林晚，霜葉紅於二月花。樂明同志雅屬，杜牧《山行》，林散之。

鈐印：江上老人、大年



82

82

TANG DI (1878-1948)

Pine Tree

Hanging scroll, ink on paper

Inscribed and signed, with one seal of the artist

Dated spring, *jiayu* year (1934)

Dedicated to Songyin

\$3,000-6,000

湯滌 松 水墨紙本 立軸 一九三四年作

題識：松隱吾兄老友補壁，甲戌（1934年）春，弟湯滌。

鈐印：定之弄翰



83

83

GUGONG FASHU [CALLIGRAPHY IN THE TAIPEI PALACE MUSEUM], SERIES 1-22

Taipei, Taiwan: National Palace Museum, 1962-1976.

37 volumes, with two supplemental volumes. Fine, full-size photographic reproductions, original printings, some collotype (by Ōtsuka Kōgeisha Co., Ltd., Tokyo, Japan), with explanations in Chinese. 37 vols. Original cardboard slipcase.

\$2,000-4,000

1962-1976年 《故宮法書》二十二輯三十七冊

版別：1962-1976年初版

說明：共含三十七冊，另包括兩補充冊。精美全尺寸照片重制，原裝印刷，包括部分日本東京大塚巧藝社編印珂羅版，以及中文擴展版，三十七冊全部綫裝。由台北故宮博物院編印。



84

84

SELECTED CHINESE CALLIGRAPHY IN THE COLLECTION OF THE PALACE MUSEUM OF BEIJING

Beijing, China: Cultural Relics Press, 1982.

60 volumes. Numerous black and white illustrations (all collotype). Original Chinese style bindings housed in three original Chinese style folding cases. Illustrates calligraphy from the Qin to Qing period.

\$2,000-4,000

1982年 《故宮博物院藏歷代法書選集》三函六十冊

版別：1982年初版

說明：共含陸拾冊。海量黑白圖片展示(珂羅版)。原裝中式裝訂風格，包裝于三套原裝中式折疊套盒中。全書展示了從秦朝至清朝的書法作品。由中國北京文物出版社編印。

85

THREE HUNDRED MASTERPIECES OF CHINESE PAINTING IN THE PALACE MUSEUM

Taichung, Taiwan: National Palace Museum and National Central Museum, 1959.

6 volumes. First edition, number 252 of 1500 copies. Printed by Ōtsuka Kōgeisha Co., Ltd., Tokyo, Japan. Chinese and English. Numerous collotype illustrations (some in color). Original Chinese style bindings housed in two original Chinese style folding cases.

Chinese paintings from the Palace Museum selected and compiled by the editorial committee of the Joint Board of Directors of the National Palace Museum and the National Central Museum.

\$3,000-6,000

1959年 限定編號精裝《故宮名畫三百種》二函六冊

編著：臺北故宮博物院 王世傑

版別：1959年初版 限量1500部 編號252

說明：故宮所藏書畫，為舉世公認之瑰寶，《故宮名畫三百冊》由臺北故宮博物院管理委員會常務委員王世傑主編于1959年，收錄唐畫三十五件，五代畫二十五件，宋畫八十四件，元畫六十一件，明畫及清初畫八十四件，未定時代者十一件，兩函，共六冊，線裝，六開。收盡現存臺北故宮名畫之最精品。圖版或水墨版、彩色版印製，珂羅版，與原畫十分接近，每一畫作均附中、英文說明，多為莊尚嚴、那志良、吳玉璋三人編撰，詳述畫作的質地、尺寸、內容、題識以及鑒藏源流、考證、著錄、歷來評論和收藏印記，載列清晰。後附有作者小傳，略述其畫風與生平。由日本東京大塚巧藝社株式會社印發。



85

86

CHINESE PAINTINGS FROM KING KWEI COLLECTION

Kyoto, Japan: Benrido Co., Ltd., 1956.

2 volumes. Number 173 or 250 copies. Chinese and English. Numerous collotype illustrations (some in color). Original Chinese style bindings housed in one original Chinese style folding cases. Volume one illustrates hanging scrolls from the Five Dynasties to Qing period; volume two illustrates scrolls and albums from the Five Dynasties to Qing period. Includes two supplemental explanatory volumes.

\$3,500-6,500

1956年 限定編號精裝《金匱藏畫集》一函二冊

版別：1956年 限量250部 編號173

說明：共含兩冊。包含中英雙語及海量珂羅版圖片介紹（部分彩色）。原裝中式裝訂風格，包裝在原裝中式折疊套盒中。第一卷展示了從五代時期至清朝的立軸作品；第二卷則展示了從五代時期至清朝的畫卷及作品集。由日本京都便利堂株式會社印發。包涵金匱藏畫評釋，二冊。



86



87

87
YIN ZIXIANG (1909-1984)
Tending Horses

Scroll, mounted for framing, ink and color on paper
17 x 31 5/8 in. (43.1 x 80.3 cm.)
Inscribed with a poem and signed, with two seals of the artist
Dated autumn, eighth month, *guiwei* year (1943)
\$1,500-2,000
殷梓湘 柳蔭飲馬 設色紙本 鏡片
一九四三年作
題識：
一片柳蔭飛戰場，唵芻飲水趁斜陽。
紅樓有美偏多怨，怎不駝歸衣綠郎。
癸未（1943年）秋八月，梓湘殷錫梁。
鈐印：殷錫梁印、梓湘

88
LU XIAOMAN (1903-1965)
Flowering Berries

Hanging scroll, ink and color on silk
25 1/4 x 12 1/8 in. (64.2 x 30.8 cm.)
Inscribed and signed, with two seals of the artist
Dated summer, *yiyou* year (1945)
\$1,000-1,500
陸小曼 花香清芬 設色絹本 立軸
一九四五年作
題識：歲在乙酉（1945）年仲夏月擬南田翁法，小曼陸著於上海
鈐印：陸魯、小曼

89
ZHENG MUKANG (1901-1982)
Ladies

Hanging scroll, ink and color on paper
39 1/2 x 8 1/8 in. (100.2 x 20.5 cm.)
Inscribed and signed, with two seals of the artist
Dated winter, *wuyu* year (1978)
Dedicated to Liuwen
One collector's seal, and one illegible seal
\$2,500-3,000
鄭慕康 弱柳扶風 設色紙本 立軸
一九七八年作
題識：劉文同志正之。戊午（1978年）仲冬月，鄭慕康。
鈐印：鄭師玄印、慕康畫記
藏印：陳、一印漫漶不清



花散向雪中
此一樹獨
下春
戊寅冬
非陶



The family of General Joseph W. Stilwell has enjoyed a long and deep connection with China. General Stilwell first visited China in 1911 as a First Lieutenant in the US Army and was subsequently the US Army's first Chinese language student. He became fluent in Mandarin and developed an immediate friendship with, and dedication to, the Chinese people that lasted for the rest of his life. Stilwell is best remembered as the Commander of the China-Burma-India Theater during WWII, serving with distinction and unflinching dedication. Over the course of all of his assignments in China he came to respect and admire the Chinese people, their culture, history and character. His interests ranged from interactions with the common people during his trips throughout China to the higher society of Beijing. In a speech in 1942 the General describes his high opinion of the Chinese soldier and people:

To me the Chinese soldier best exemplifies the greatness of the Chinese people, -- their indomitable spirit, their uncomplaining loyalty, their honesty of purpose, their steadfast perseverance.¹

The military career of General Stilwell is well known and is chronicled in the Pulitzer Prize winning book *Stilwell and the American Experience in China, 1911-1945* by Barbara Tuchman, in which she outlines the General's many accomplishments during his time in Asia including the building of the road named in his honor, "The Stilwell Road," to transport Allied supplies along 1,072 miles from Ledo, India to blockaded China. Tuchman writes that Stilwell's "knowledge of the language and country, friendship for the people, belief and persistence in his task, combined with official position and power, [Stilwell] personified the strongest endeavor...of his country's experience in Asia." (p. xi)

In 1910, Stilwell married Winifred Alison Smith (1889-1972), and they together had five children: Joseph Jr., Nancy, Winifred (Doot), Alison and Benjamin. Their third daughter, Alison, was the first child born in the new Rockefeller Hospital in Beijing in 1921, the same year that John D. Rockefeller Jr. personally opened it. During the General's years of service in China the Stilwell family immersed themselves in the rich culture of China at the highest level. The family resided in a traditional Chinese home comprised of pavilions and passageways, with latticed wind ows looking out onto lilac, plum and other flowering trees. The children learned traditional pursuits including music, history and literature. Alison enjoyed the unique experience of studying Chinese painting with Prince Pu Ru (1896-1963), a cousin of the last emperor Pu Yi (1906-1967), as well as with the prominent painter Yu Fei'an (1888-1959), known for his jewel-like Song-style paintings in ink and color. Alison recounted her experiences with these teachers in her 1967 publication *Chinese Painting Techniques*.

The works of art included in this sale are a family collection, reflective of the many interests of General and Mrs. Stilwell and their children during this period of their life lived in China. A selection of works of art and textiles from the General Stilwell Family Collection will be offered in our Fine Chinese Ceramics and Works of Art sale on 22-23 March 2018, lots 815 and 971-980.

1. Tuchman, Barbara, *Stilwell and The American Experience in China 1911-1945*, New York, 1970, pg. xi and 49.



The Stilwell Family 史迪威家族

約瑟夫·史迪威將軍一家與中國有著深遠的聯係。史迪威將軍以美國陸軍中尉和陸軍第一位中文學生的身份與1911年第一次訪問中國。他熟練的掌握了中文，並且立刻成爲了中國人民的朋友。這種友誼持續了他的一生。史迪威最爲人所知的成就是他在第二次世界大戰中擔任了中國-緬甸-印度戰區司令官。在任期間他恪盡職守，表現卓越。在中國任職期間，他敬仰並且尊重中國的人民，文化，歷史以及民族品格。不論對於在旅途中遇到的普通民衆，還是深處北京的高層人士，他都有興趣與其交流。在1942年史迪威將軍發表的演說中，對於中國士兵和人民，他表示：對於我來說，中國士兵是中國人民偉大品格的代表，——他們有著不屈不撓的精神，毫無怨言的忠誠，他們忠於使命，他們堅韌不拔。(塔克曼，巴巴拉著，《史迪威與美國的在華經驗，1911-1945》，紐約，1970，xi與49頁。)

史迪威將軍的軍事生涯爲世界所知，在巴巴拉·塔克曼所著的普利策獲獎著作《史迪威與美國的在華經驗，1911-1945》中已有詳細記錄。在該書中，塔克曼概述了將軍在亞洲的諸多成就，包括修建以其冠名的道路，“史迪威公路”。該公路全長1072英里，盟軍物資可藉此從印度雷多運輸到被封鎖的中國。塔克曼寫道：史迪威“熟知這個國家和其語言，與該國人民爲友，矢志不渝的完成他的工作，巧妙結合他的職位和權力，[史迪威]是…他的祖國在亞洲最深度經驗的化身。”(p. xi)

1910年，史迪威與溫佛裏德·艾利森·史密斯(1889-1972)成婚，並且誕下五子：小約瑟夫、南希、溫佛裏德(都特)、艾利森，和本傑明。他們的三女艾利森生于1921年，是在北京洛克菲勒醫院出生的第一個嬰兒。該醫院同年剛剛由約翰·D·小洛克菲勒親自剪綵成立。史迪威將軍在中國長期服役期間，他們一家沉浸于博大精深的中國文化中。他們住在由臺榭廊閣組成的中國傳統院落，通過格楞窗可以看到房外的丁香花樹、李樹，以及其他各種開花樹木。他的子女們研習了中國傳統技藝，包括音樂、歷史，以及文學。艾利森醉心于她師從溥儒親王(1896-1963)以及著名畫家于非闇(1888-1959)的獨特繪畫學習經歷。溥儒是中國末代皇帝溥儀(1906-1967)的表弟，于非闇則以他如寶玉般的宋代彩畫風格爲人熟知。艾利森在1967年的著作《中國繪畫技巧》一書中回憶了她和恩師的經歷。

本次拍賣中的藝術品屬於家族收藏，反映了史迪威將軍夫婦及其子女在中國居住期間的心得興趣。史迪威家族珍藏的瓷器及紡織品精選將於2018年3月22-23日，佳士得中國瓷器及工藝精品拍賣中拍出，編號815、971-980。



General Joseph Stilwell's daughter Alison Stilwell Cameron was born in Beijing in 1921 and learned Mandarin as her first language. Because of her father's three tours of duty in China, Alison spent much of her youth in the country. In the 1930s, they rented their home from the eminent scholar and art historian Dr. John Ferguson, who arranged for Alison to learn painting and calligraphy from Pu Ru. It was Pu Ru who gave Alison her Chinese name, Shi Shenghua. During the year that Pu Ru was in mourning and could not teach, he arranged for her to study with Yu Fei'an. Throughout the rest of her life, Alison Cameron continued to paint, exhibit and teach in the traditional Chinese style.

約瑟夫·史迪威將軍令媛艾利森·史迪威·卡梅隆於1921年在北京出生，並習得中文作為她的第一語言。因其父在中國三度履職，艾利森在中國度過了大部分青少年時期。1930年代，史迪威將軍一家租住於著名學者兼藝術史學家約翰·福開森博士家中。福開森博士安排艾利森師從溥儒學習繪畫和書法，並由溥儒授中文名“史生花”。溥儒在守孝期間無法進行教學時，專另安排艾利森跟隨于非闇學習。繼此，艾利森終其一生研習，展出，並教授中國傳統書法和繪畫。

90

YU FEI'AN (1888-1959)

Magnolia

Hanging scroll, ink and color on paper

26 ¼ x 11 ⅞ in. (66.6 x 30.2 cm.)

Signed by the artist

\$12,000-22,000

PROVENANCE

The Collection of Gen. Joseph W. Stilwell, acquired in China between 1911-1936, thus by descent through the family.

于非闇 玉蘭 設色紙本 立軸

款識：非闇寫生。

來源：史迪威將軍1911-1936年駐留中國時得此作品，並由家族收藏至今。

YU FEI'AN (1888-1959)*Pair of Birds on Plum Blossom Branch*

Scroll, mounted and framed, ink and color on paper

25 ¾ x 13 ¼ in. (65.5 x 33.8 cm.)

Inscribed with a poem and signed, with three seals of the artist

Dated winter, *wuyin* year (1938)

\$40,000-60,000

PROVENANCE

The Collection of Gen. Joseph W. Stilwell, acquired in China between 1911-1936, thus by descent through the family.

于非闇 寒梅報春 設色紙本 鏡框
一九三八年作

題識：萬花敢向雪中出，一樹獨先天下春。戊寅（1938年）冬，非闇。

鈐印：于非闇、照、非闇五十歲作

來源：史迪威將軍1911-1936年駐留中國時得此作品，並由家族收藏至今。





92

92
ANONYMOUS
Scholar in Winter Scene

Hanging scroll, ink on paper
 16 ½ x 8 ¼ in. (42 x 21 cm.)
 With no signature or seals
 \$1,000–3,000

PROVENANCE

The Collection of Gen. Joseph W. Stilwell, acquired in China between 1911–1936, thus by descent through the family.

As Allison Stilwell Cameron relates in her essay in *Chinese Painting Techniques*, Pu Ru often made and gave to her unsigned paintings for her to study and copy. Based on this practice and this painting's style, it is possible that it was painted by Pu Ru.



93

無款 高士 水墨紙本 立軸

來源：史迪威將軍1911–1936年駐留中國時得此作品，並由家族收藏至今。

註：艾利森在其撰寫的中國繪畫技巧相關論文中提及，溥儒時常將自己未署名的畫作交與她臨摹研習。基於這一事實，並聯係本幅畫作的風格來看，該幅畫作有可能是溥儒之作。

93

PU RU (1896-1963)

Scholar in a Boat

Scroll, mounted and framed, ink and color on silk

13 $\frac{3}{8}$ x 8 $\frac{3}{4}$ in. (34 x 22.2 cm.)

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

Dated *wuyin* year (1938)

\$15,000-30,000

PROVENANCE

The Collection of Gen. Joseph W. Stilwell, acquired in China between 1911-1936, thus by descent through the family.

溥儒 秋溪釣艇 設色絹本 鏡框
一九三八年作

題識：秋溪釣艇。戊寅（1938年），心奮作。

鈐印：舊王孫、丘壑中人

來源：史迪威將軍1911-1936年駐留中國時得此作品，並由家族收藏至今。

94

PU RU (1896-1963)

Northern Wind

Hanging scroll, ink and color on paper

23 $\frac{3}{8}$ x 11 $\frac{1}{4}$ in. (59.3 x 28.5 cm.)

Inscribed with a poem and signed, with one seal of the artist

\$15,000-25,000

PROVENANCE

The Collection of Gen. Joseph W. Stilwell, acquired in China between 1911-1936, thus by descent through the family.

溥儒 雪滿空山 設色紙本 立軸
題識：

北風吹大雪，向夕滿空山。

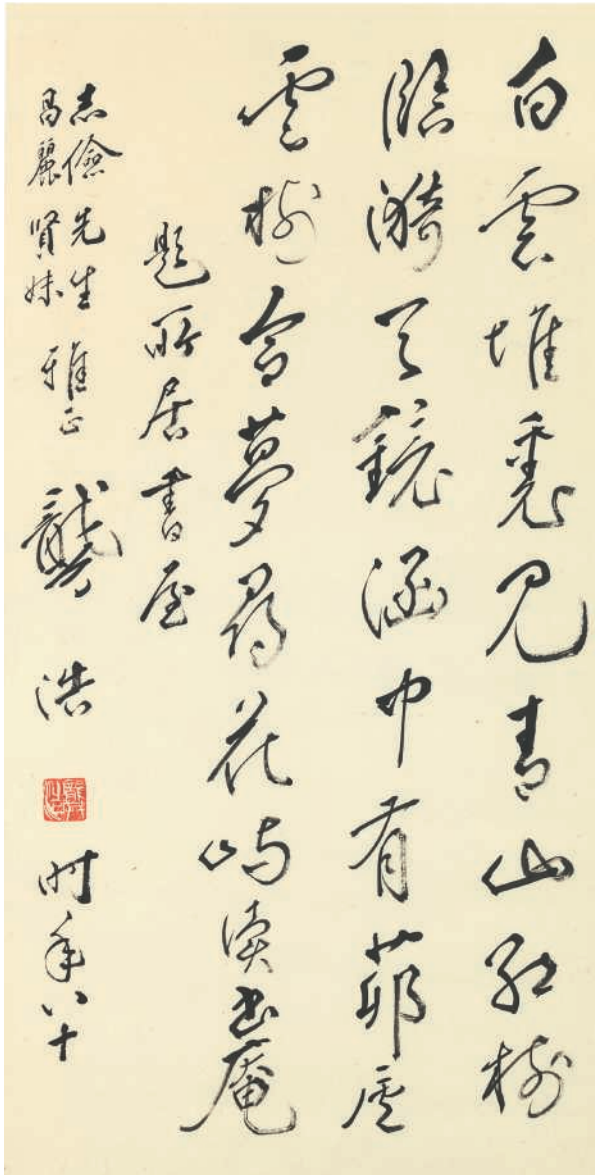
遙見山中客，懸燈草屋間。心奮。

鈐印：溥儒

來源：史迪威將軍1911-1936年駐留中國時得此作品，並由家族收藏至今。



94



95

95
GONG HAO (1887-1982)

Calligraphy

Scroll, mounted and framed, ink on paper
26 1/8 x 13 1/4 in. (66.4 x 33.6 cm.)
Inscribed and signed, with one seal of the artist
Dedicated to Zhijian and Madame Changli
\$600-1,200

PROVENANCE

The Collection of Gen. Joseph W. Stilwell, acquired in China between 1911-1936, thus by descent through the family.

龔浩 書法 水墨紙本 鏡框

題識：

白雲堆裏見青山，紅樹臨瀾天鏡涵。

中有茆屋雲樹合，夢尋花嶼讀書庵。

題所居書屋。志儉先生、昌麗賢妹雅正，龔浩時年八十。

鈐印：龔浩

來源：史迪威將軍1911-1936年駐留中國時得此作品，並由家族收藏至今。

88 FINE CHINESE PAINTINGS

96

PAN ZHENGHENG (1779-1831)

Calligraphy

Round fan leaf, mounted on hanging scroll, ink on silk
Leaf measures approximately 10 3/8 in. (26.3 cm.) in diameter
Inscribed and signed, with three seals of the artist

\$400-800

PROVENANCE

The Collection of Gen. Joseph W. Stilwell, acquired in China between 1911-1936, thus by descent through the family.

潘正亨 書法 水墨絹本 團扇立軸

題識：天興子孫富貴昌宜。博山香爐銘：鑪象海中博山，下盤貯湯，使潤氣蒸香，以象海之回環也。

題識：無窮官柳，無情畫舸，無根行客。南山尚相送，只高城人隔。罨畫園林溪紺碧，算重來、盡成陳跡。劉郎鬢如此，況桃花顏色。晁補之詞。

題識：陽嘉洗銘未令字，右狀魚形，左復作鷺，以鷺習水而捕魚，其猶習於禮而得民之辟也。洗盥手器以奉祭祀交神，人非苟然者象而視之捕無微意耳。

我欲乘風歸去，只恐瓊樓玉宇，高處不勝寒。東坡詞錄晁詞，偶憶此語附錄之爲素夫先生雅正。禹麓潘正亨。

鈐印：伯霖、伯臨私印、正亨之印

來源：史迪威將軍1911-1936年駐留中國時得此作品，並由家族收藏至今。

97

JIN QINBO (1910-1998)

Bird and Branch

Scroll, mounted and framed, ink and color on paper
12 1/2 x 12 1/2 in. (31.7 x 31.7 cm.)
Signed, with one seal of the artist

\$1,000-3,000

PROVENANCE

The Collection of Gen. Joseph W. Stilwell, acquired in China between 1911-1936, thus by descent through the family.

金勤伯 枝頭小鳥 設色紙本 鏡框

款識：勤伯。

鈐印：金開業

來源：史迪威將軍1911-1936年駐留中國時得此作品，並由家族收藏至今。

98

LI WENYUAN (1742-1767)

Two Musicians

Scroll, mounted and framed, ink and color on paper
34 1/4 x 9 1/2 in. (87 x 24.2 cm.)
Inscribed and signed, with one seal of the artist
Dated early autumn, *wuyin* year (1758)

\$1,000-3,000

PROVENANCE

The Collection of Gen. Joseph W. Stilwell, acquired in China between 1911-1936, thus by descent through the family.

清 李文淵 知音雅匯 設色紙本 鏡框 一七五八年作

題識：戊寅（1758年）立秋日李文淵畫於七二沽上。

鈐印：文淵

來源：史迪威將軍1911-1936年駐留中國時得此作品，並由家族收藏至今。



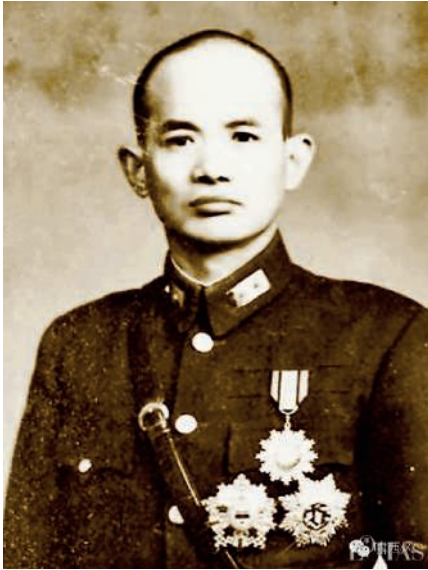
96



98



97



General Yu Jishi 俞濟時將軍

Born in Fenghua, Zhejiang province, Yu Jishi (1904-1990), graduated from the Republic of China Military Academy and held the position as Jiang Zhongzheng's bodyguard. As a Nationalist military general, he led his Fifth Army Division 88 and fought in the Shanghai Incident. He eventually moved to Taiwan with the Nationalist government in the 1950s and served in the defense ministry.

俞濟時在1904年出生於浙江省奉化縣。從黃埔軍校畢業後，他擔任蔣中正的侍衛長。他帶領著第五軍88師參與一二八事變，並獲得青天白日勳章。1950年代，俞濟時隨中華民國政府遷至台灣，並繼續擔任國策顧問等職務。俞濟時於1990年逝世。

江山終心千疊山浮空接
翠如雲煙山邪空邪空美
知煙空宇散山依然但見
崖蒼：暗絕谷中者古色
飛來水驚林修石隱遠見
下奔谷口為伊以：平山開林
麓斷不橫野后山者行人稍
度香木外漁舟一葉江吞天
便君何後得此不點燈毫
未分清妍不知人間伊處有
此景猶欲注里：晚田君不
見武昌樊口出絕處東坡
先生留王年春風搖江天
漢：暮雪卷雨山娟：舟帆
翻鴉伴水宿長相子空
驚傳眠桃花流水在人
武陵豈必皆神仙江山清
空我唐工難有古猿尋無
緣還更七圓三嘆息山中故
人應有招志歸來着此淚
英武宜天淵當時功且書後
煙漢家號騎才：家北攻
鋒首香蒼然勳名鼎塵
星斗百年：象背歸黃泉
人間又事都：夢不如桂冠
神武尋山：我苦曾登會
徑項越：遠艱在：我：空
下觀清江：暮品：雪旁觀
秦望：林摩天：祖龍：空是
回曉：長曉：長却：得：披：披
但：然：會：去：不：得：出：劍：荷：使：使
耕：春：田：君：不：見：瀾：的：師：生：信

圓空伯時少：垂：子：年：我
藏：惠：痛：上：拂：拭：出：飲：寫：以
春：江：浩：渺：山：道：娟：夏：元
龍：湖：海：石：石：尺：樓：中：相：對
眼：玉：泉：道：鳥：羅：丹：勿：洞：間
今：是：地：行：仙：岷：江：穿：三：峽
遠：此：水：往：如：何：像：煙：長
斷：取：方：來：文：徑：入：東：篇：墨
嶂：著：江：山：高：絕：吳：楚：鄉：魚
史：文：子：錢：生：即：錢：郎：下：筆
以：天：趣：意：象：仿：佛：開：衡
湘：浮：空：水：光：搖：巨：浸：隔
岸：嵐：翠：摩：空：黃：山：巖
梵：宮：半：隱：見：老：移：難：舍
相：建：藏：中：流：一：葉：泛：小：艇：遠
洵：古：尺：樓：倚：梁：山：居：此：自
太古：下：視：樓：柱：奔：忙：來
象：圖：九：軌：塵：土：昧：目：淚
眉：畫：困：金：侶：伴：林：智：夢
歸：計：多：遠：鷺：傍：竹：明：窗：飯
然：看：此：畫：像：覺：胸：次：生：清
涼：何：時：拿：舟：往：成：流：長：嘯：依
衣：千：仞：圖：表：不：見：帝：皓：王
空：寶：繪：堂：山：川：幾：墨：同
洪：葉：垂：江：垂：峰：詩：作：空
惠：坡：留：題：雪：館：之：又：元：見
身：皮：杜：雪：齋：中：空：仲：紙
臨：暮：年：中：之：橫：畫：德：洲
出：林：的：畫：筆：茶：葉：駢：藏
澤：教：書：名
伯：應：之：生：案：心
尹：然

99
SHEN YINMO (1887-1971)
 Calligraphy

Handscroll, ink on paper
 14 ¾ x 125 ¼ in. (37.5 x 318 cm.)
 Inscribed and signed, with three seals of the artist
 Dedicated to Boying

\$8,000-12,000

沈尹默 書法 水墨紙本 手卷

題識：《書王定國所藏煙江疊嶂圖》。《讀東坡疊嶂圖有感因次其韻》。《題錢舜舉畫煙江疊嶂圖》。《松雪老人臨王晉卿〈煙江疊嶂圖〉歌》。書為伯應先生察正，沈尹默。

鈐印：沈尹默、吳興溪中釣磯、匏瓜

100
DENG ERYA (1883-1954)

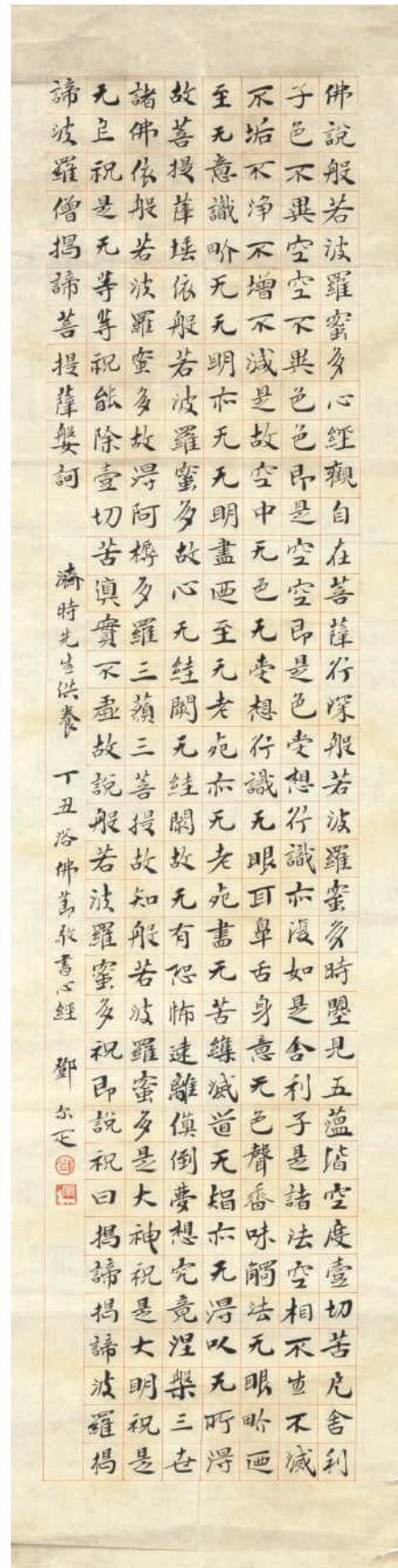
Scroll, unmounted, ink on paper
 105 ¼ x 26 ¾ in. (68 x 267.5 cm.)
 Inscribed and signed, with two seals of the artist
 Dated *dingchou* year (1937)
 Dedicated to Jishi (General Yu Jishi, 1904-1990)

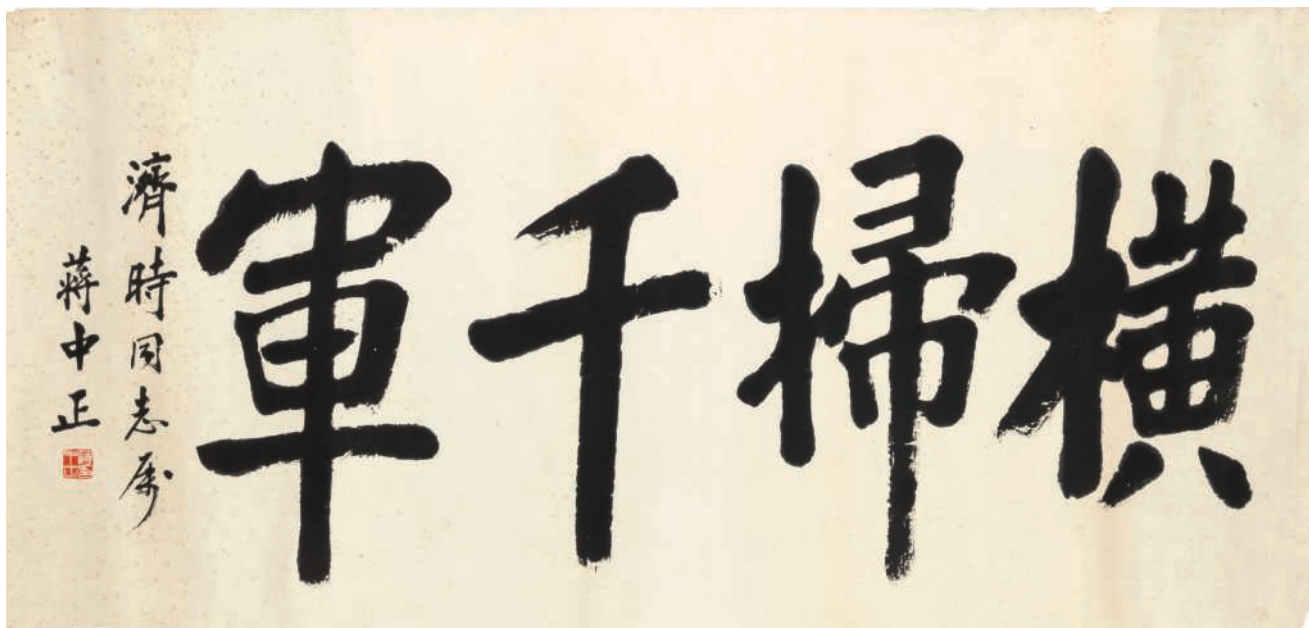
\$3,000-6,000

鄧爾疋 般若波羅蜜多心經 水墨紙本 鏡片
 一九三七年作

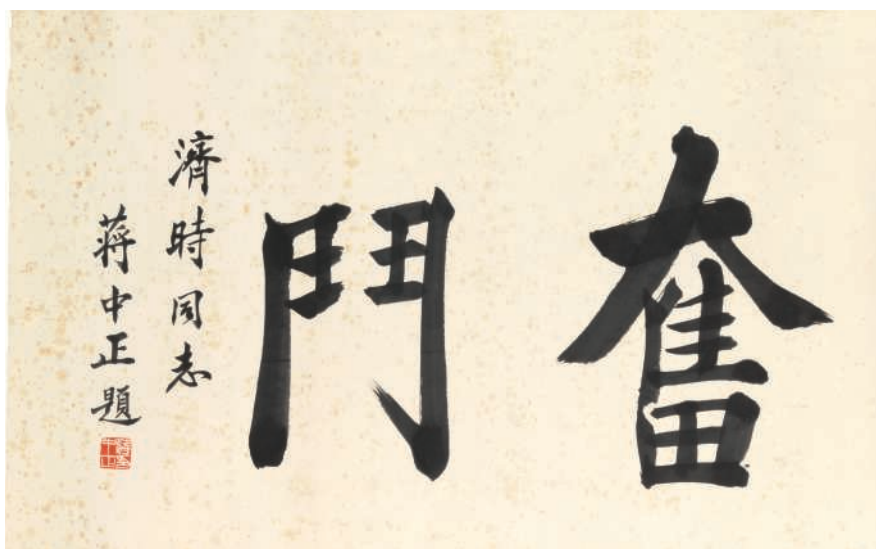
題識：《般若波羅蜜多心經》。濟時先生供養，丁丑（1937年）浴佛節敬書心經，鄧爾疋。

鈐印：鄧、爾





101



102

101
JIANG ZHONGZHENG (1887-1975)
Calligraphy "Sweep Away A Thousand Armies"
 Scroll, unmounted, ink on paper
 26 x 54 3/8 in. (66 x 138 cm.)
 Inscribed and signed, with one seal of the artist
 Dedicated to Jishi (General Yu Jishi, 1904-1990)
 \$15,000-20,000
 蔣中正 橫掃千軍 水墨紙本 鏡片
 題識：橫掃千軍。濟時同志屬，蔣中正。
 鈐印：蔣中正印

102
JIANG ZHONGZHENG (1887-1975)
Calligraphy "Strive"
 Scroll, unmounted, ink on paper
 20 7/8 x 33 7/8 in. (53 x 86 cm.)
 Inscribed and signed, with one seal of the artist
 Dedicated to Jishi (General Yu Jishi, 1904-1990)
 \$8,000-12,000
 蔣中正 奮鬥 水墨紙本 鏡片
 題識：奮鬥。濟時同志，蔣中正題。
 鈐印：蔣中正印



103

103

PU RU (1896-1963)

Calligraphy

Four pairs of scrolls, mounted for framing on two leaves, ink on gold paper

Each leaf measures 12 5/8 x 1 5/8 in. (32 x 4 cm.)

Each pair signed, with a total of eight seals of the artist

\$6,000-8,000

(2)

溥儒 書法 水墨金箋 鏡片四對

1. 款識：花圃菜畦鋤歲月，藥爐茶鐺煉春秋。
西山逸士溥儒。

鈐印：溥儒、心齋

2. 款識：棲霞古寺藏雲樹，對岸樓臺住水天。
西山逸士溥儒。

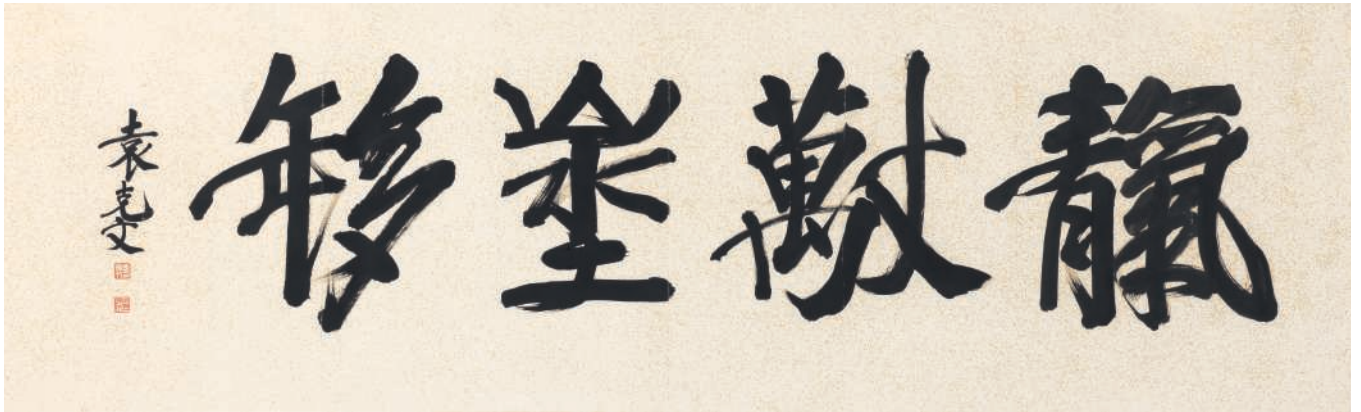
鈐印：溥儒、心齋

3. 款識：案上佛經皆貝葉，殿前焰燈映蓮池。
西山逸士溥儒。

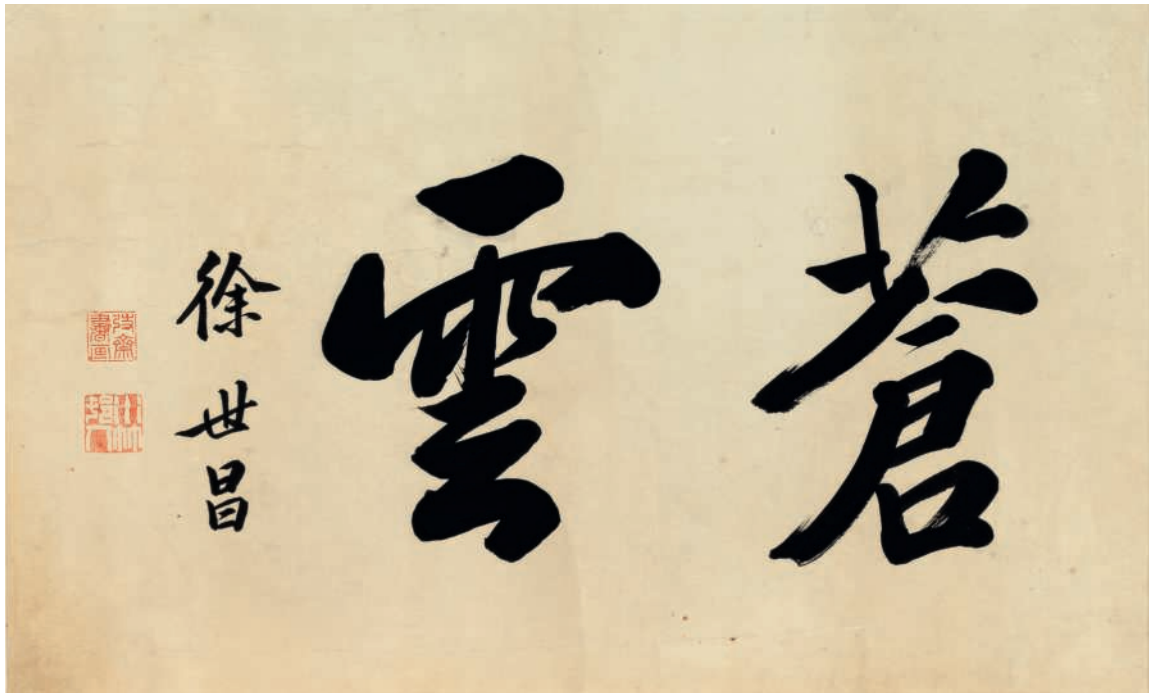
鈐印：溥儒、心齋

4. 款識：山水之間有清契，林亭以外無世情。
西山逸士溥儒。

鈐印：溥儒、心齋



104



105

VARIOUS OWNERS

104

YUAN KEWEN (1889-1931)

Calligraphy

Scroll, mounted for framing, ink on gold-flecked paper

24 5/8 x 80 1/8 in. (62.5 x 203.5 cm.)

Signed, with two seals of the artist

\$6,000-10,000

袁克文 書法 水墨灑金箋 鏡片

題識：隴萬丈壘多年。袁克文。

鈐印：袁克文印、三琴趣齋

105

XU SHICHANG (1855-1939)

Calligraphy

Scroll, mounted for framing, ink on paper

19 3/4 x 12 in. (50.3 x 30.5 cm.)

Signed, with two seals of the artist

\$800-1,000

徐世昌 書法 水墨紙本 鏡片

題識：蒼雲。徐世昌。

鈐印：弢齋書畫、水竹邨人

ANONYMOUS (QING DYNASTY)

Rubbing of Pipe

Scroll, mounted for framing, ink on paper
29 3/4 x 14 3/8 in. (75.7 x 36.4 cm.)Colophons by Ye Gongchuo (1881-1968),
Yuan Kewen (1889-1931), Song Bolu
(1854-1932), Yao Hua (1876-1930), Chu
Deyi (1871-1942), and Deng Bangshu (1868-
1939), with a total of thirteen seals
Dated winter, *jisi* year (1929)

\$4,000-10,000

清 無款 紀文達煙斗拓本 水墨紙
本 鏡片葉公綽 (1881-1968) 題跋：紀文達煙
斗。葉公綽。

鈐印：葉公綽印

袁克文 (1889-1931) 題跋：此為漢弟先
生舊藏，紀文達已故物也，世絕罕有益足
珍貴。姚氏雖體殘，然所摹拓之本頗真
實，堪稱海內第一家，當傳於後世耳。克
文觀題。

鈐印：寒雲、上第二子

宋伯魯 (1854-1932) 題跋：河間文達先
生以學問文章重於天下，而天性孤直不喜
以心性空譚標榜門戶，亦不喜攀疆富貴之
媚。終日煙不離手，文壇詩社盡學名古風
流耳。宋伯魯。

鈐印：伯魯私印、宋氏芝田

姚華 (1876-1930) 題跋：己巳 (1929
年) 重陽後十日，老友玉甫先生自南京來
訪。因覓得紀文達煙斗拓本一幀，索予用
穎拓法復臨一本。時予已病臂兩秋，心緒
殊破而情難卻，遂執筆以應，并記於蓮花
盒。姚華。鈐印：蓮花庵主人、芒父姚華、殘臂後
筆、姚華穎拓褚德彝 (1871-1942) 題跋：此為陳漢弟
所藏，己巳 (1929) 年冬暇日覽一過於書
齋。褚德彝。

鈐印：褚禮堂、德彝

鄧邦述 (1868-1939) 題跋：此大斗乃紀
昀先生平生最愛之物。傳曰斗木得於乾隆
己酉夏末灤陽小灣，邨路旁有古麻梨子，
樹高四丈，寬數圍為颶風所拔。邨人伐
其枝時，因木質堅如硬石，又帶棱角，半
日不得幾段，去其葉幹橫於地，百日內青
蔥如故。先生聞知親去取自一段，回之請
匠人精製此斗，並書銘文十六字，刻於管
上。百年後陳仲恕得之，視如重寶秘藏不
喧。自管頸上刻銘後，僅拓兩本：一本自
留，一本贈友。此本不在二本中，乃玉甫
先生請蓮花盒主穎之本，也自此字內祇三
本。耳況摹拓時，茫父已臂殘兩載，後仙
逝，後輩恕無能者當為寶之。鄧邦述。

鈐印：鄧邦述印、戊戌翰林

己巳重陽後十日老友玉甫先生自南京來訪因覓得紀文達煙斗拓本一幀索予用穎拓法復臨一本時予已病臂兩秋心緒殊破而情難卻遂執筆以應并記於蓮花盒

姚華

河間文達先生以學問文章重於天下而天性孤直不喜以心性空譚標榜門戶亦不喜攀疆富貴之媚終日煙不離手文壇詩社盡學名古風流耳宋伯魯

宋伯魯

此為陳漢弟所藏己巳年冬暇日覽一過於書齋

褚德彝

此為漢弟先生舊藏紀文達公故物也世絕罕有益足珍貴姚氏雖體殘然所摹拓之本頗真實堪稱海內第一家當傳於後世耳克文觀題

克文觀題

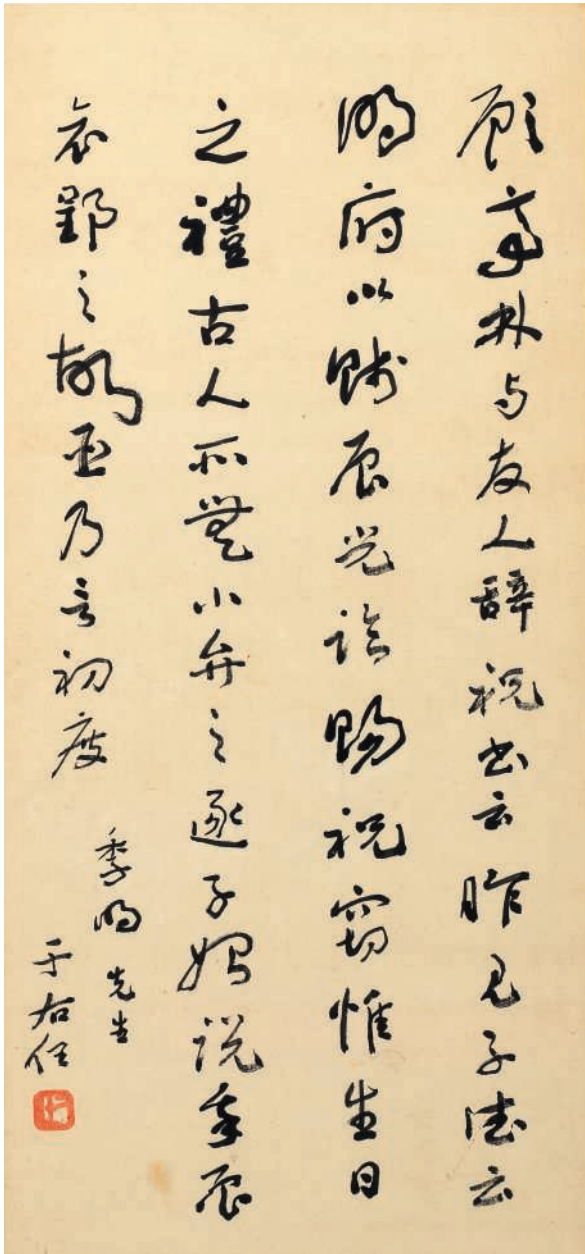
紀文達煙斗 葉恭綽

葉恭綽

此大斗乃紀昀先生平生最愛之物傳曰斗木得於乾隆己酉夏末灤陽小灣邨路旁有古麻梨子樹高四丈寬數圍為颶風所拔邨人伐其枝時因木質堅如硬石又帶棱角半日不得幾段去其葉幹橫於地百日內青蔥如故先生聞知親去取自一段回之請匠人精製此斗並銘文十六字刻於管上百年後陳仲恕得之視如重寶秘藏不喧自管頸上刻銘後僅拓兩本一本自留一本贈友此本不在二本中乃玉甫先生請蓮花盒主穎之本也自此字內祇三本耳況摹拓時茫父已臂殘兩載後仙逝後輩恕無能者當為寶之鄧邦述

鄧邦述





109

109
YU YOUREN (1879-1964)
Calligraphy

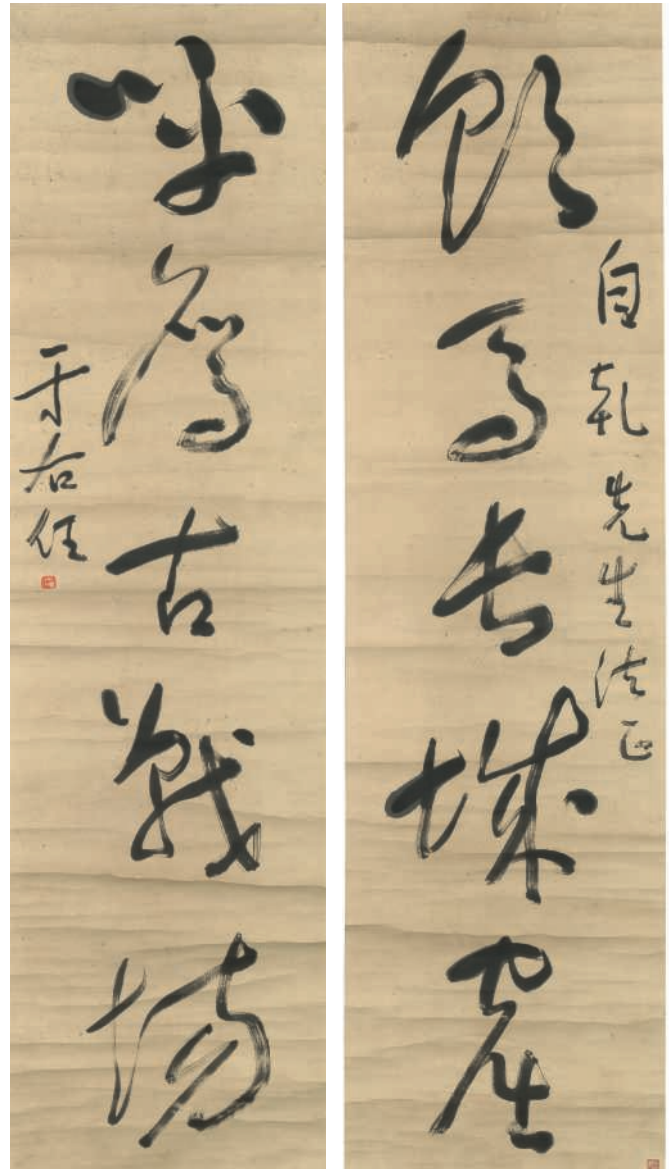
Scroll, mounted and framed, ink on paper
22 1/8 x 10 3/8 in. (56.1 x 26.3 cm.)
Inscribed and signed, with one seal of the artist
Dedicated to Jiming

\$3,000-5,000

于右任 書法 水墨紙本 鏡框

題識：顧亭林，與友人辭祝書云，昨見子德雲。明府以賤辰光臨賜祝。竊惟生日之禮，古人所無。小弁之逐子，始說我辰；哀郢之故臣，乃言初度。季明先生，于右任。

鈐印：右任



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YU YOUREN (1879-1964)
Calligraphic Couplet

Pair of hanging scrolls, ink on paper
Each measures 58 3/4 x 15 7/8 in. (149.3 x 40.4 cm.)
Inscribed and signed, with one seal of the artist
Dedicated to Ziqian

One collector's seal of Yang Longsheng

(2)

\$8,000-16,000

于右任 草書對聯 水墨紙本 立軸兩幅

題識：飲馬長城窟，呼鷹古戰場。自乾先生法正，于右任。

鈐印：右任

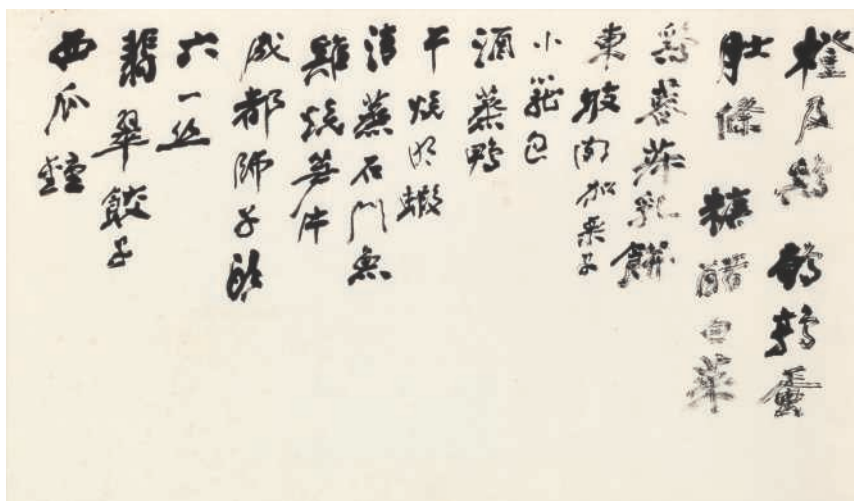
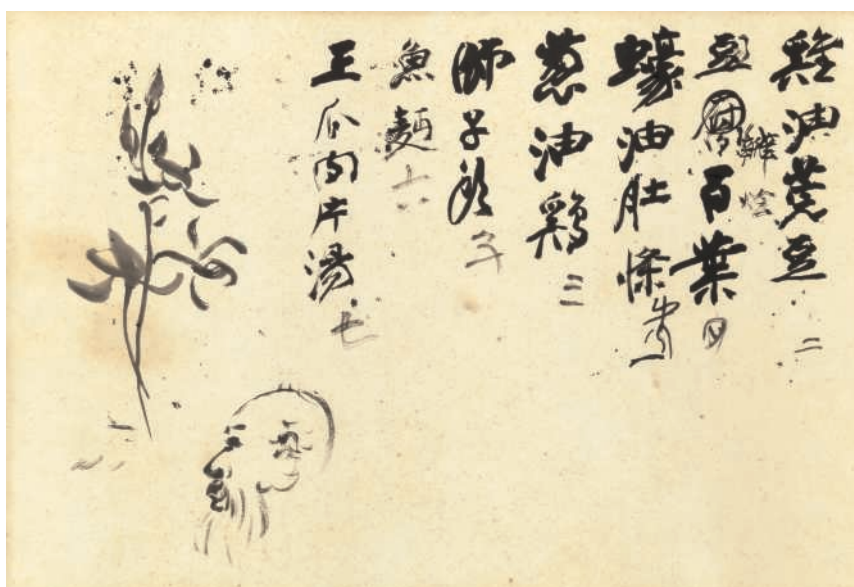
藏印：楊隆生珍藏



The Hsu family at Zhang Daqian's garden home, Moye Jingshe (Abode of Illusion)
徐氏家族於張大千的摩耶精舍

Min Chi Hsu worked for Zhang Daqian as his private chef from 1977-1979 in Taiwan. Zhang Daqian had just moved to Taiwan from Brazil and was in need of a private chef. Min Chi had just completed culinary training and was introduced to the artist through a friend's father, who was studying painting with the artist at the time. Shortly after meeting Zhang Daqian, Min Chi began working for the artist and was his private chef for the next two years.

1977至1979年間，徐敏琦在台灣擔任張大千的私人廚師。張大千剛從巴西搬來台灣時，需要一位廚師為他日常料理。彼時徐敏琦剛從烹飪學校畢業。一位跟隨張大千學習作畫的朋友父親介紹徐敏琦和張大千認識。此後的兩年，徐敏琦一直擔任著張大千的私人廚師這一職位。





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111
ZHANG DAQIAN (1899-1983)

Dinner Menus

Two scrolls, mounted for framing, ink on paper

The first scroll measures 9 7/8 x 14 3/4 in. (25.2 x 37.2 cm.)

The second scroll measures 12 3/4 x 21 3/4 in. (32.5 x 55.4 cm.)

Both scrolls inscribed by the artist

Without signature or seal

(2)

\$22,000-36,000

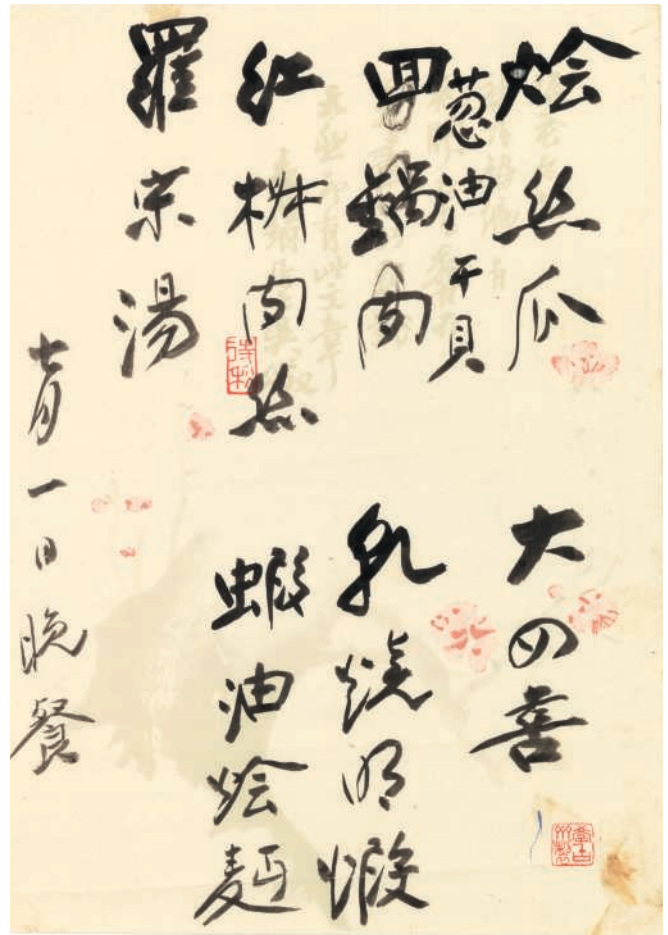
張大千 菜單—雞油黃豆/橙皮雞 水墨紙本 鏡片兩幅

1. 題識：

雞油莞豆（二）、豆瓣烩百葉（四）、蠔油肚條（第一）、蔥油雞（三）、獅子頭（五）、魚麵（六）、王瓜肉片湯（七）。

2. 題識：

橙皮雞 鶴鶉蛋、肚條 糖醋白菜、雞蓉菽乳餅、東坡肉加栗子、小籠包、酒蒸鴨、干燒明蝦、清蒸石門魚、雞燒筍片、成都獅子頭、六一絲、翡翠餃子、西瓜鍾。



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112
ZHANG DAQIAN (1899-1983)

Feast Menu

Two scrolls, unmounted, ink on paper

The first measures 4 1/8 x 19 1/4 in. (10.6 x 49 cm.)

The second measures 10 1/2 x 7 1/2 in. (26.7 x 19 cm.)

Both scrolls inscribed by the artist

Without signature or seal

(2)

\$7,000-14,000

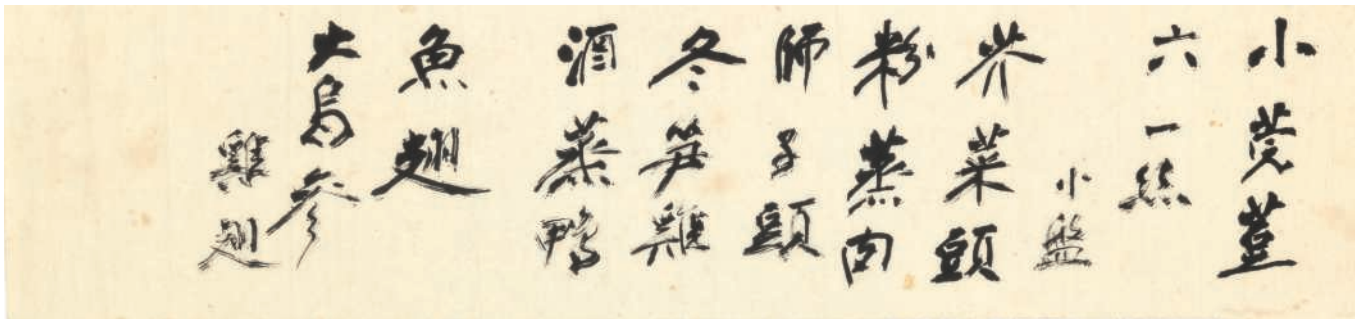
張大千 菜單—魚翅/烩絲瓜 水墨紙本 鏡片兩幅

1. 題識：

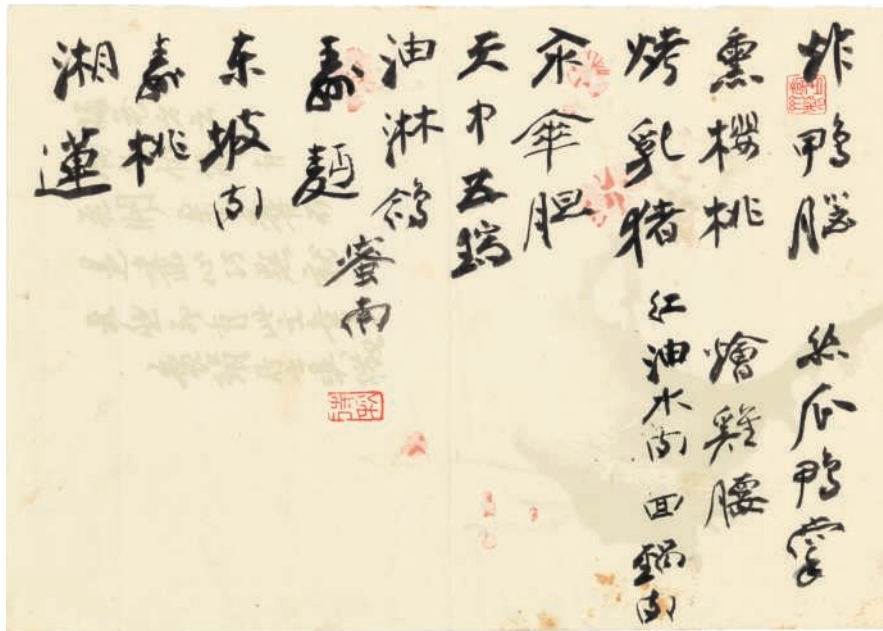
相邀 大雜烩、魚翅、菜根、鰻脯生菜、六一絲、高苳韭黃、王瓜冬菇、辣豆瓣醬瓜、東坡肉、花卷、牛力脊、大四喜生菜、豆沙餃、魚麵、水鋪牛肉。

2. 題識：

烩絲瓜、大四喜、蔥油干貝、回鍋肉、乳燒明蝦、紅椒肉絲、蝦油烩麵、羅宋湯。七月一日晚餐。



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113

ZHANG DAQIAN (1899-1983)

Menus

Two scrolls, unmounted, ink on paper
The first measures 6 x 21 ½ in. (15.4 x 54.5 cm.)

The second measures 7 ¾ x 10 ⅜ in. (19.3 x 26.5 cm.)

Both scrolls inscribed by the artist

Without signature or seal

(2)

\$7,000-14,000

張大千 菜單—小莞荳／炸鴨腦
水墨紙本 鏡片兩幅

1. 題識：

小莞荳、六一絲、小盤、芥菜頭、粉蒸肉、獅子頭、冬筍雞、酒蒸鴨、魚翅、大鳥參、雞翅。

2. 題識：

炸鴨腦、絲瓜鴨掌、熏櫻桃、燴雞腰、烤乳豬、紅油水肉、回鍋肉、傘傘膽、天中五瑞、油淋鴿、蜜南、壽麵、東坡肉、壽桃、湘蓮



Min Chi Hsu cooking with Zhang Daqian
徐敏琦與張大千一起烹飪

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ZHANG DAQIAN (1899-1983)

Feast Menus

Three scrolls, unmounted, ink on paper

The first measures 7 1/2 x 11 3/4 in. (19 x 30 cm.)

The second measures 10 1/2 x 15 1/8 in. (26.7 x 38.3 cm.)

The third measures 6 1/4 x 14 in. (15.8 x 35.7 cm.)

All scrolls inscribed by the artist

Without signature or seal

(3)

\$5,000-10,000

張大千 菜單—櫻桃肉／拌胡豆／干燒小包翅 水墨紙本 鏡片三幅

1. 題識：

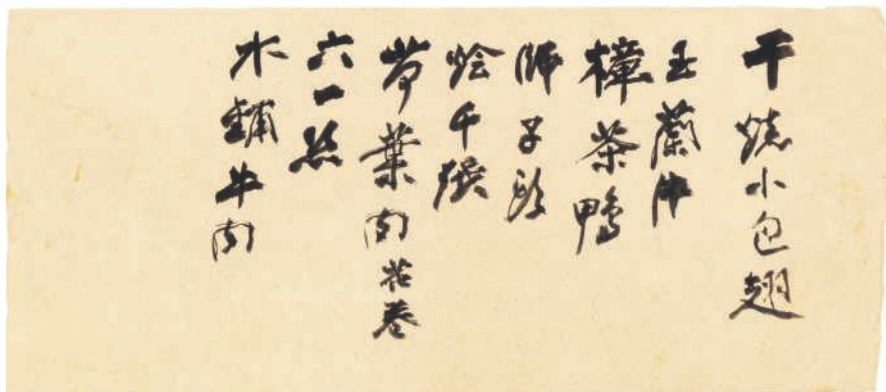
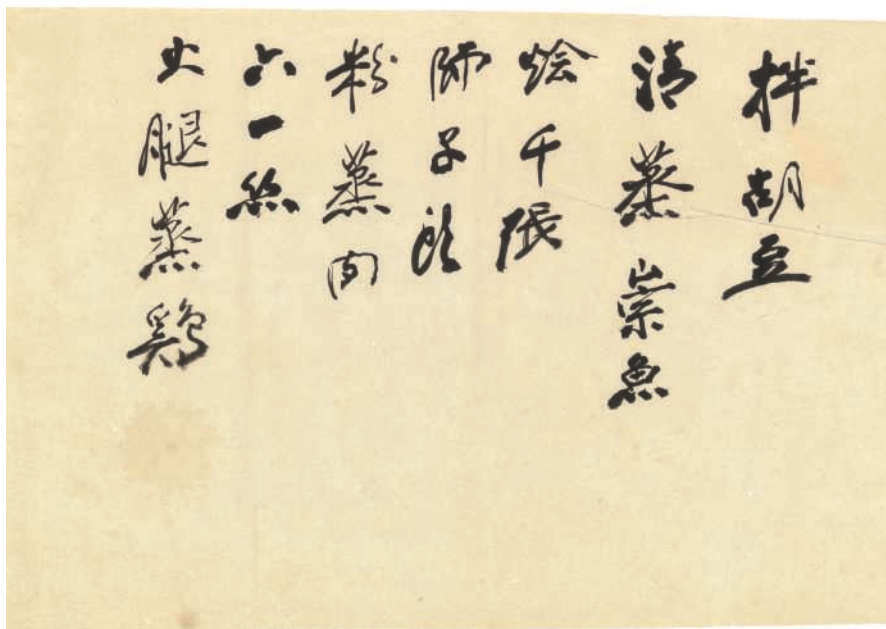
相邀。櫻桃肉。

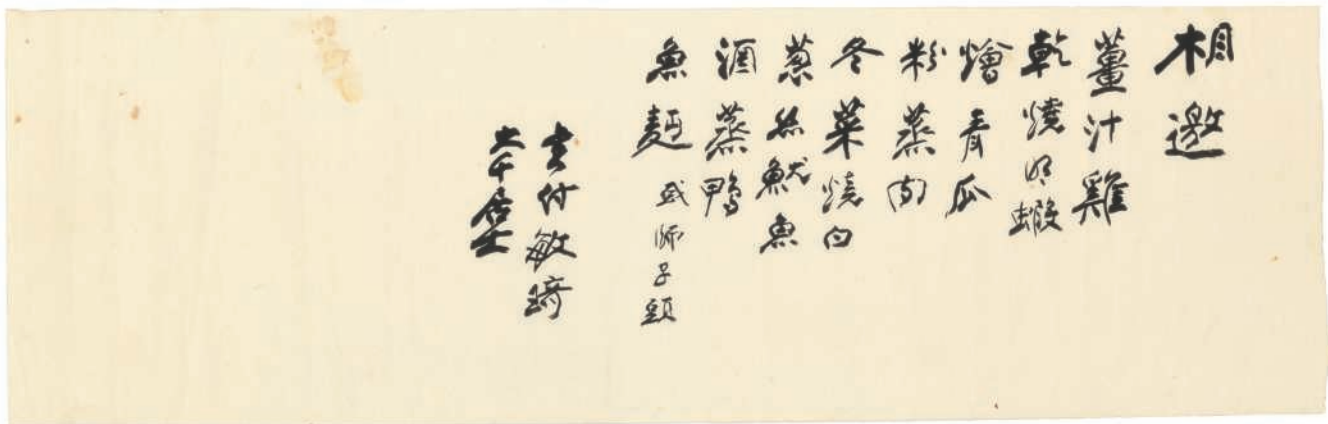
2. 題識：

拌胡豆、清蒸崇魚、燴千張、獅子頭、粉蒸肉、六一絲、火腿蒸雞。

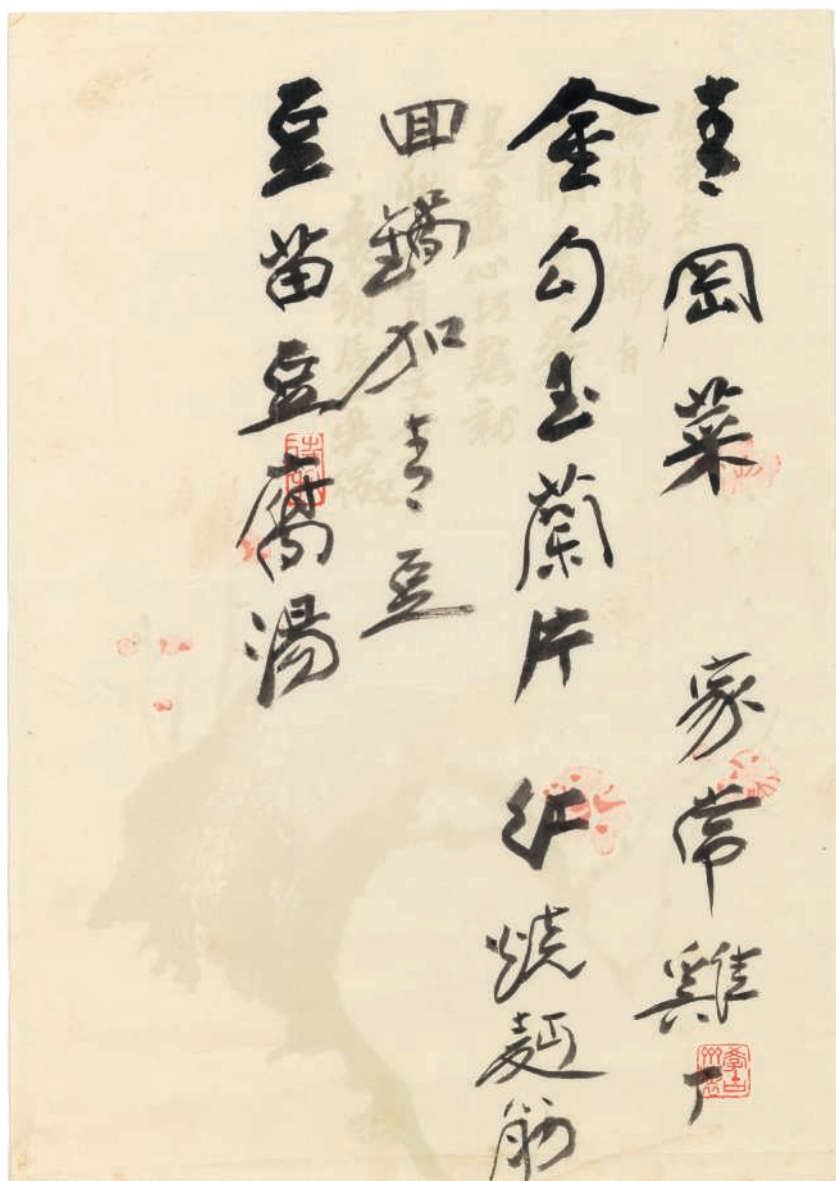
3. 題識：

干燒小包翅、玉蘭片、樟茶鴨、獅子頭、燴千張、荷葉肉花卷、六一絲、水鋪牛肉。





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ZHANG DAQIAN (1899-1983)

Menus

Two scrolls, unmounted, ink on paper

The first measures 9 ¼ x 29 ⅞ in. (23.5 x 74 cm.)

The second measures 10 ½ x 7 ½ in. (26.7 x 19 cm.)

Both scrolls inscribed by the artist, and one signed (2)

\$10,000-20,000

張大千 菜單—青岡菜／薑汁雞
水墨紙本 鏡片兩幅

1. 題識：

相邀。薑汁雞、乾燒明蝦、燴青瓜、粉蒸肉、冬菜燒白、蔥絲魷魚、酒蒸鴨、魚麵或獅子頭。書付敏琦，大千居士。

2. 題識：

青岡菜、家常雞丁、金鈎玉蘭片、紅燒麵筋、回鍋加青豆、豆苗豆腐湯。



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ZHANG DAQIAN (1899-1983)

Persimmons

Scroll, mounted for framing, ink and color on paper

13 ¾ x 21 ¼ in. (35 x 54 cm.)

Entitled, inscribed, and signed by the artist

Further inscribed by the artist, with two seals

Dated autumn, *wuyu* year (1978)

Dedicated to Minqi

Buddhist Figure Print

Hanging scroll, print and ink on paper

38 ⅝ x 14 ¼ in. (98.2 x 36.3 cm.)

Inscribed and signed, with two seals of the artist

Dated twelfth month, *dingsi* year (1977)

Dedicated to Minqi

\$31,000-41,000

Lot 116 includes two works.

張大千 利市三倍 設色紙本 鏡片/立軸

一九七八年作

題識：利市三倍。此漢人吉語，老夫亦不能無此望，可勝慨筆。

爰。

又題：戊午（1978年）新秋寫似敏琦世兄留翫。

鈐印：張爰印、蜀郡

張大千 香供養天女印刷品 設色紙本 立軸

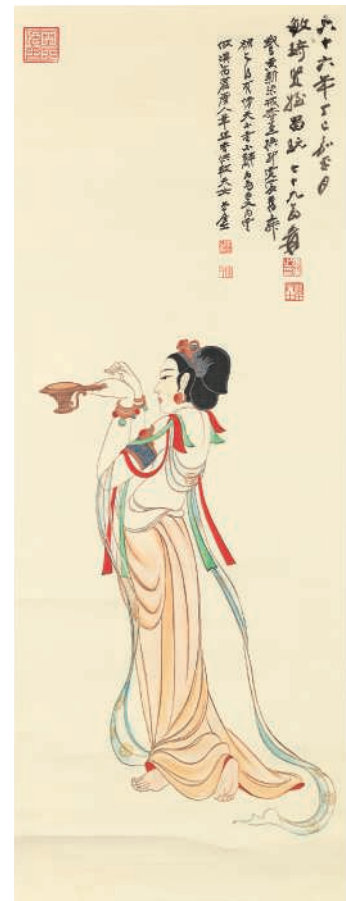
一九七七年作

題識：六十六年丁巳（1977年）嘉平月，敏琦賢姪留玩，七十九翁爰。

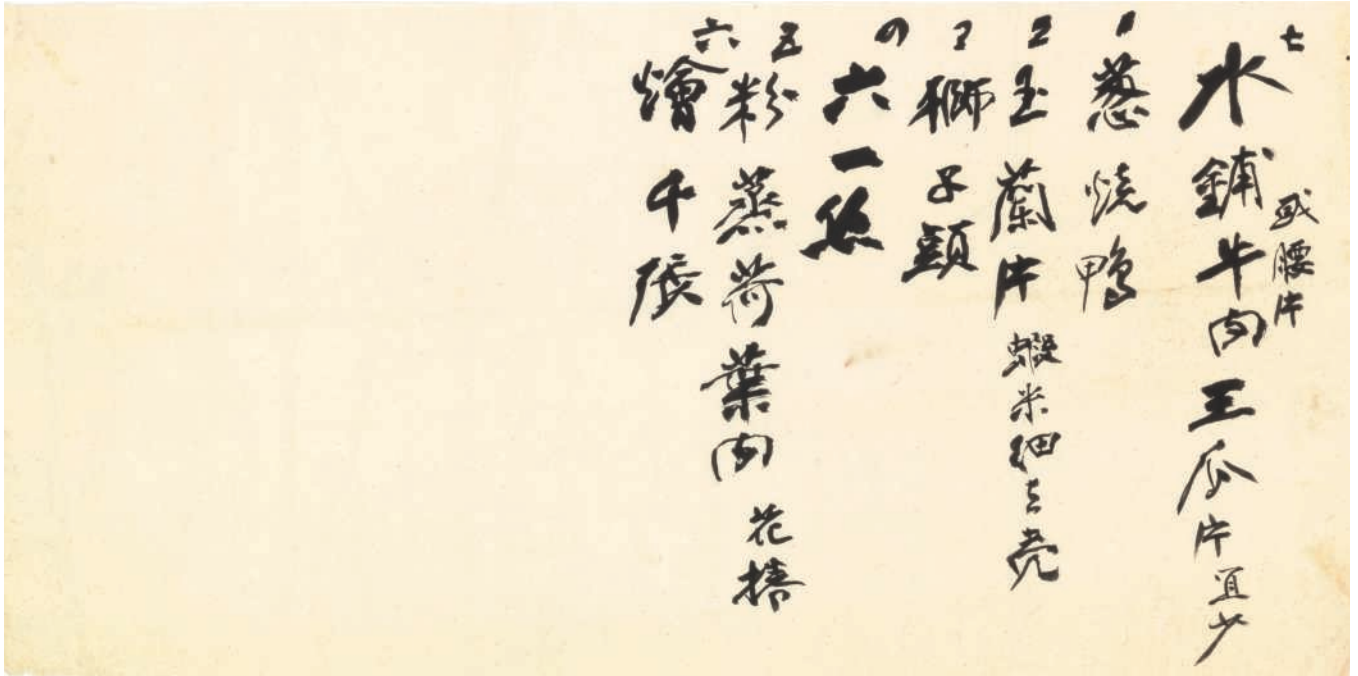
鈐印：張爰之印、大千居士

注：編號116包含兩幅作品。

(2)



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ZHANG DAQIAN (1899-1983)

Menus

Two scrolls, unmounted, ink on paper

The first measures 9 7/8 x 19 5/8 in. (25 x 50 cm.)

The second measures 10 7/8 x 7 in. (27.8 x 18 cm.)

Both scrolls inscribed, with one scroll signed

(2)

\$5,000-10,000

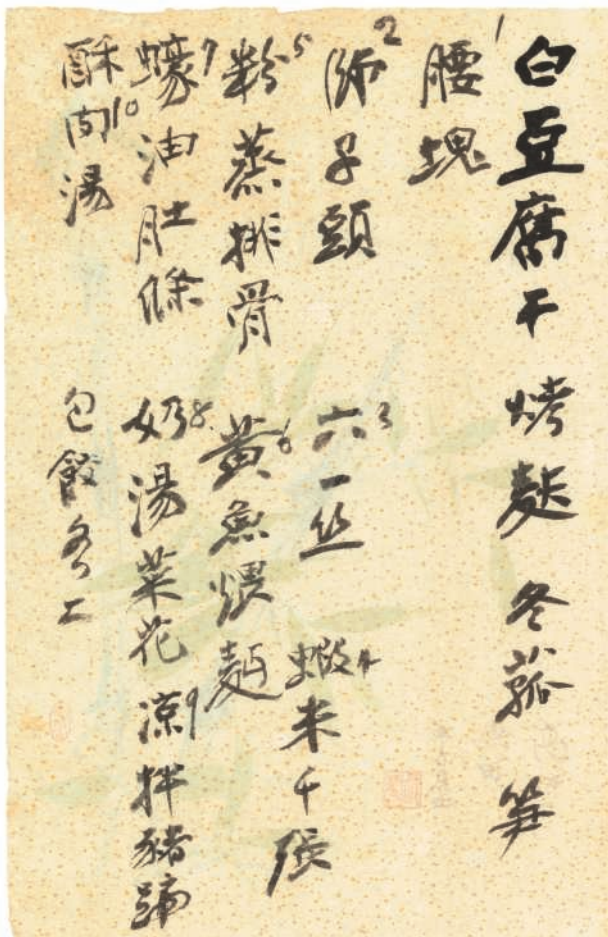
張大千 菜單—白豆腐干/水鋪牛肉 水墨紙本 鏡片兩幅

1. 題識：

(七) 水鋪牛肉或腰片王瓜片宜少、(一) 蔥燒鴨、(二) 玉蘭片 蝦米細去殼、(三) 獅子頭、(四) 六一絲、(五) 粉蒸荷葉肉 花捲、(六) 燴千張。

2. 題識：

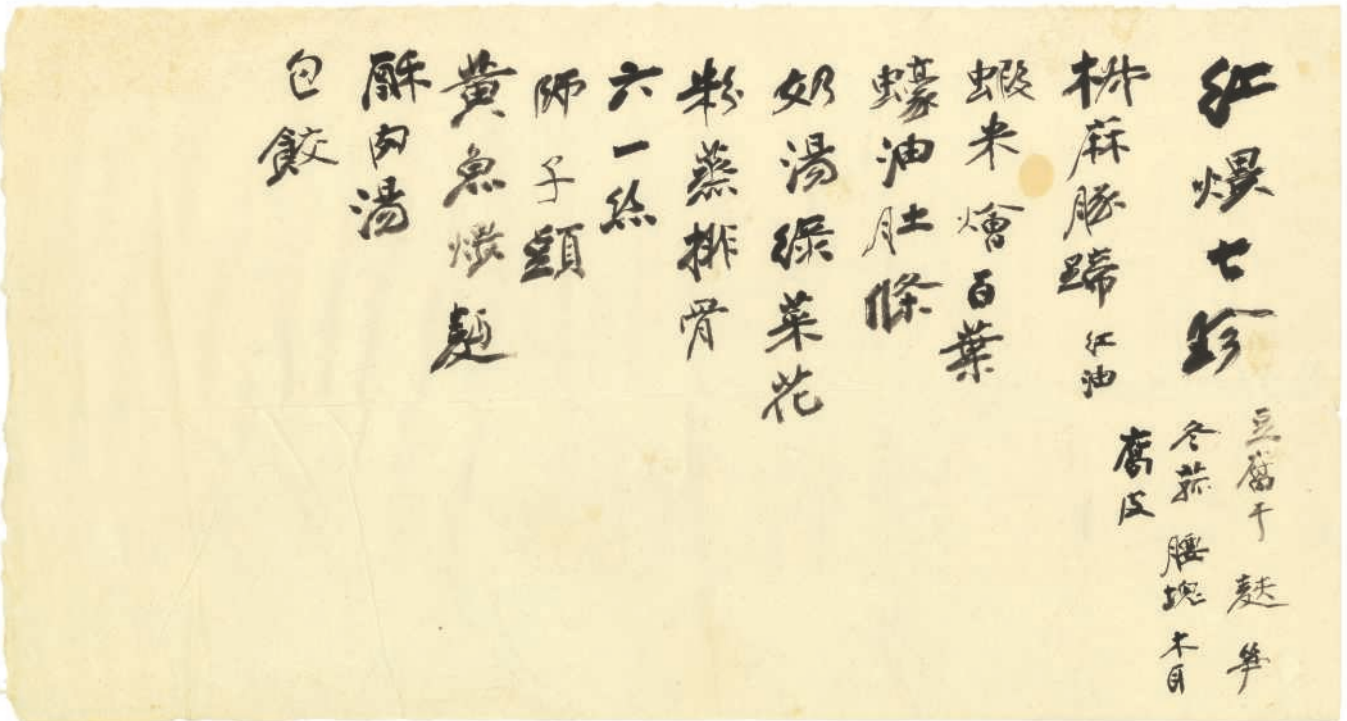
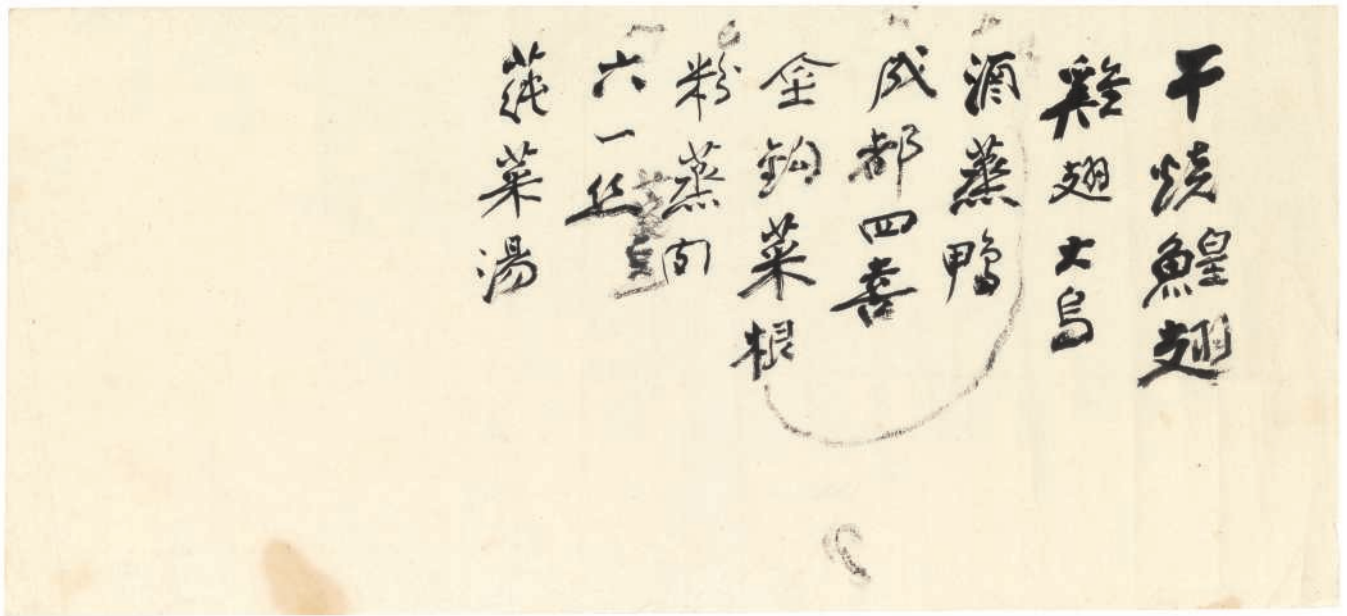
白豆腐干、烤麩、冬菰、筍、(一) 腰塊、(二) 獅子頭、(三) 六一絲、(四) 蝦米千張、(五) 粉蒸排骨、(六) 黃魚燴麵、(七) 蠔油肚條、(八) 奶湯菜花、(九) 涼拌豬蹄、(十) 酥肉湯、包餃各□。



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Min Chi Hsu studying calligraphy with Zhang Daqian
徐敏琦與張大千研習書法



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118
ZHANG DAQIAN (1899-1983)
Dinner Menus

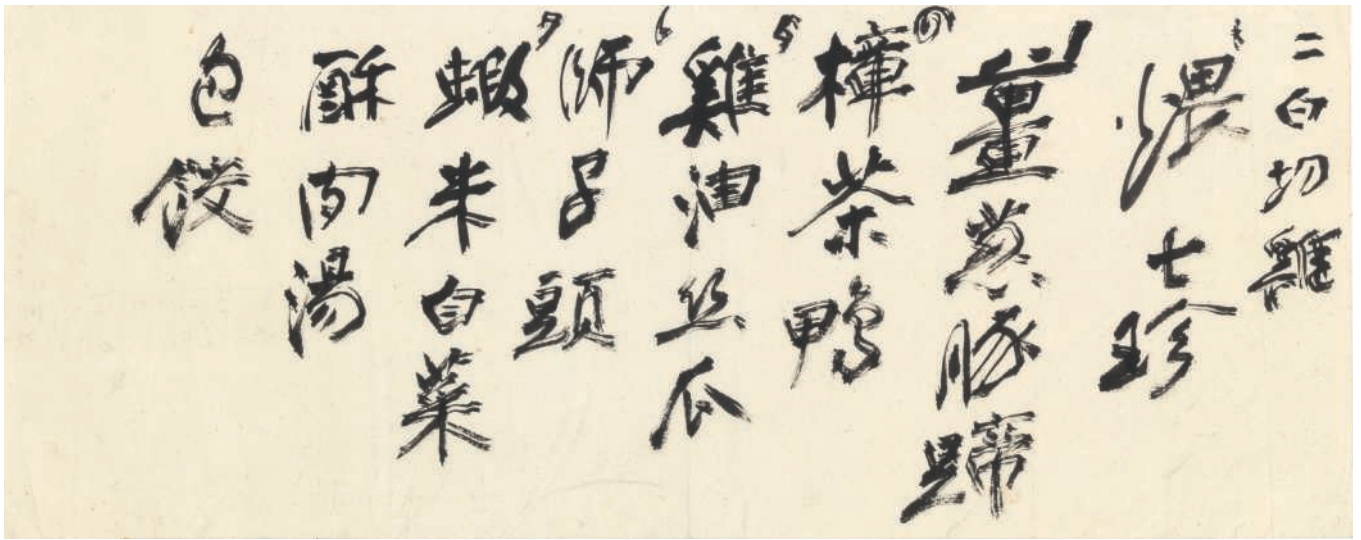
Two scrolls, unmounted, ink on paper
 The first measures 8 x 17 ½ in. (20.4 x 44.5 cm.)
 The second measures 10 ½ x 19 ¾ in. (26.7 x 49.8 cm.)
 Both scrolls inscribed by the artist
 Without signature or seal

\$7,000-14,000

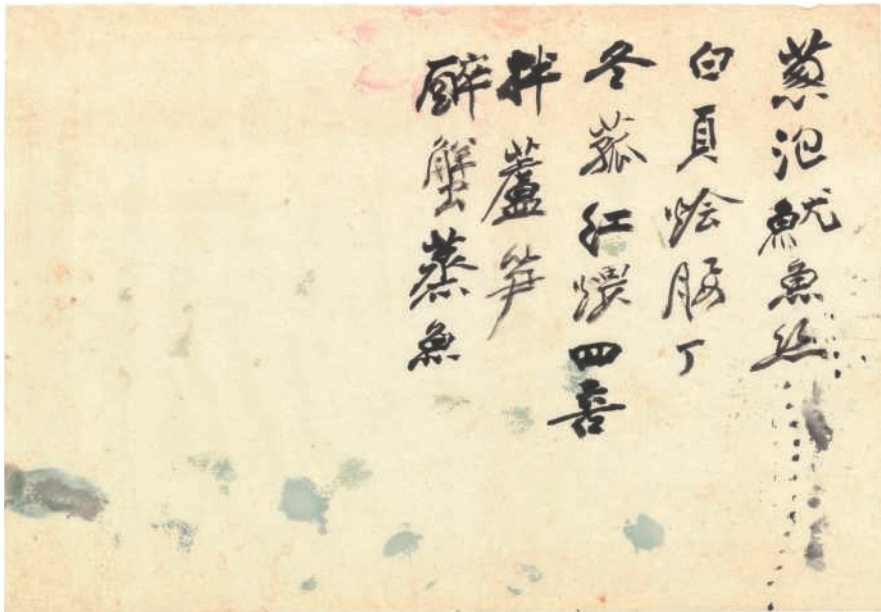
張大千 菜單—乾燒鯉翅／紅煨七珍 水墨紙本 鏡片兩幅

1. 題識：
 乾燒鯉翅、雞翅大鳥、酒蒸鴨、成都四喜、金鈎菜根、粉蒸肉、
 莞豆、六一絲、蕓菜湯。
2. 題識：
 紅煨七珍（豆腐乾、麩、筍、冬菰、腰塊、木耳、腐皮）、椒
 麻豚蹄（紅油）、蝦米燴百葉、蠔油肚條、奶湯綠菜花、粉蒸排
 骨、六一絲、獅子頭、黃魚煨麵、酥肉湯、包餃。

(2)



119



119

119

ZHANG DAQIAN (1899-1983)

Menus

Two scrolls, unmounted, ink on paper

The first measures 5 5/8 x 14 in. (14.3 x 35.5 cm.)

The second measures 10 1/2 x 15 1/8 in. (26.7 x 38.3 cm.)

Both scrolls inscribed by the artist

Without signature or seal

(2)

\$5,000-10,000

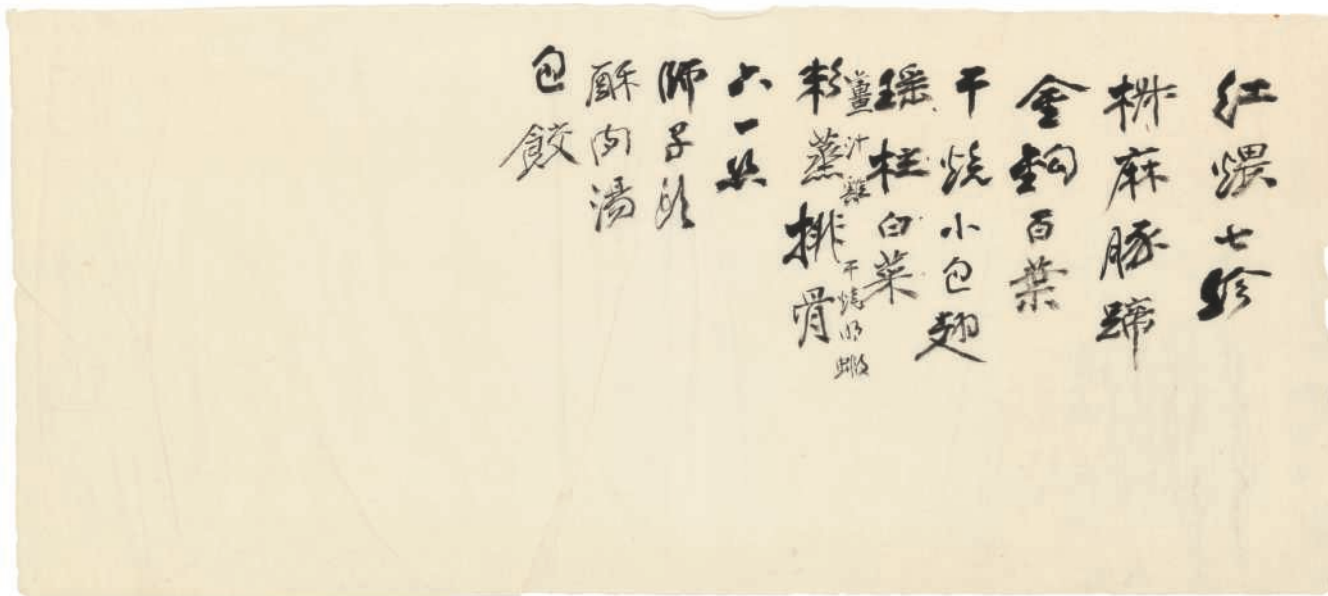
張大千 菜單白一白切雞／蔥泡魷魚絲
水墨紙本 鏡片兩幅

1. 題識：

(二) 白切雞、(三) 煨七珍、(一) 薑蔥
豚蹄、(四) 樟茶鴨、(五) 雞油絲瓜、
(六) 獅子頭、(七) 蝦米白菜、酥肉
湯、包餃。

2. 題識：

蔥泡魷魚絲、白頁燴豚丁、冬菇紅煨四
喜、拌蘆筍、醉蟹蒸魚。



120

120
ZHANG DAQIAN (1899-1983)

Feast Menus

Two scrolls, unmounted, ink on paper
The first measures 10 3/8 x 22 7/8 in. (26.5 x 58 cm.)

The second measures 10 x 13 1/2 in (25.5 x 34.2 cm.)

Both scrolls inscribed by the artist

Without signature or seal

(2)

\$6,500-12,500

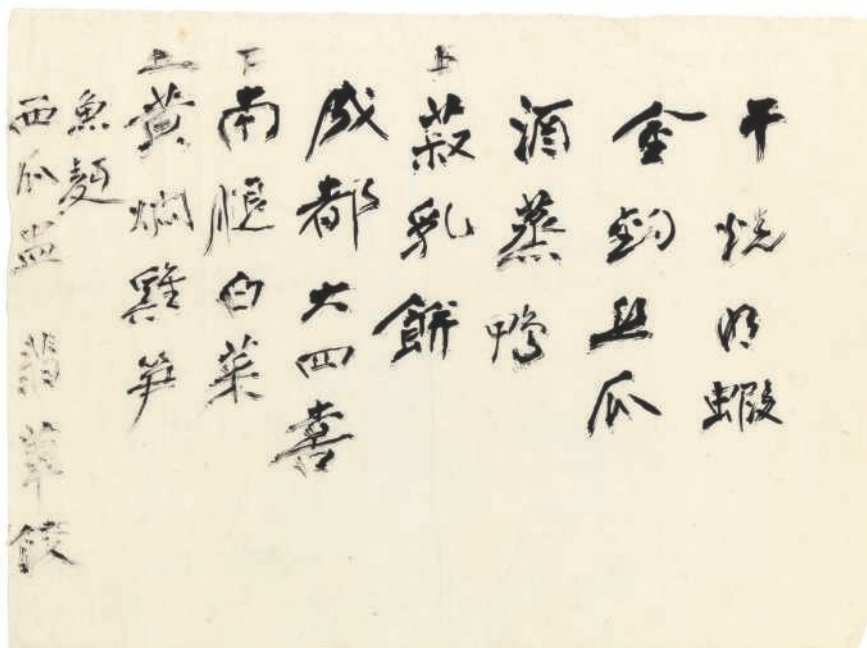
張大千 菜單—紅煨七珍/干燒明蝦
水墨紙本 鏡片兩幅

1. 題識：

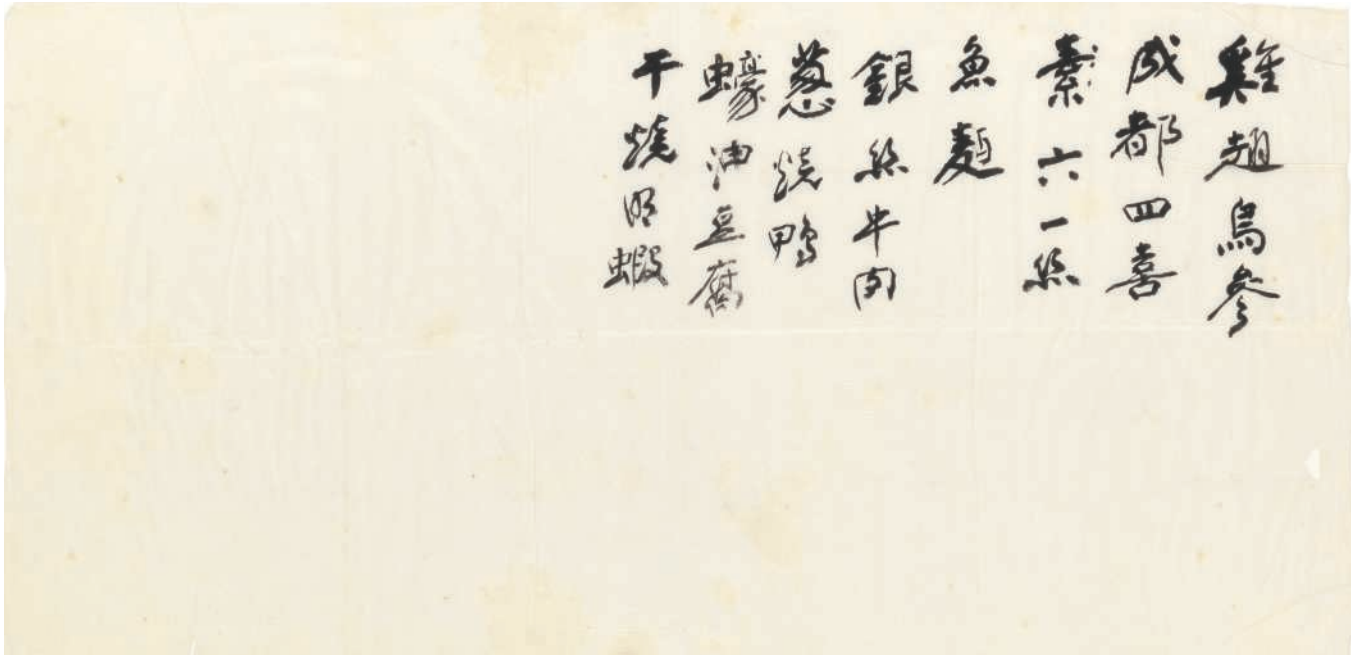
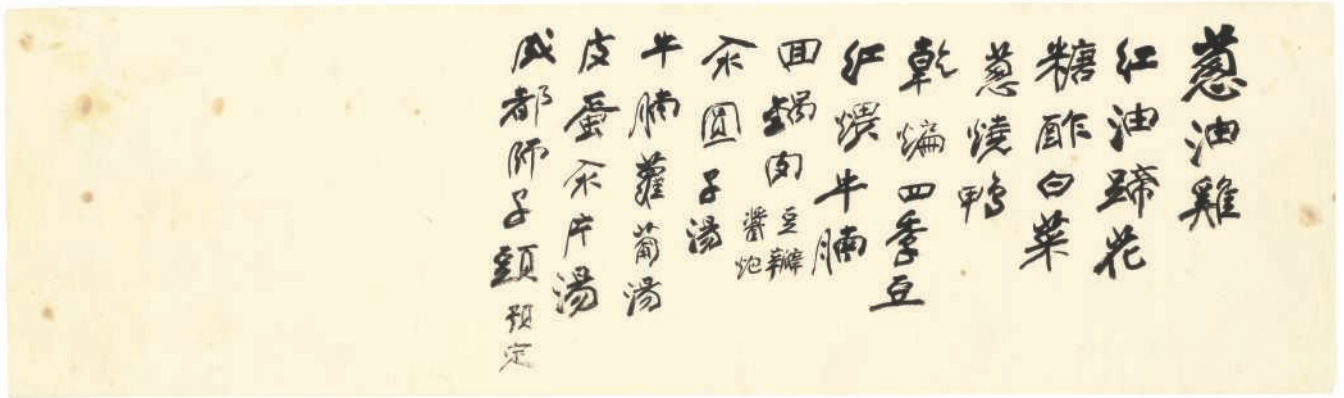
紅煨七珍、椒麻豚蹄、金鈎百葉、干燒小包翅、瑤柱白菜、薑汁雞、干燒明蝦、粉蒸排骨、六一絲、獅子頭、酥肉湯、包餃。

2. 題識：

干鈎燒明蝦、金鈎絲瓜、酒蒸鴨、(上)菽乳餅、成都大四喜、(下)南腿白菜、黃燜雞筍、魚麵、西瓜盅、翡翠餃。



120



121



Min Chi Hsu and Zhang Daqian at the artist's birthday celebration
徐敏琦向張大千祝壽

121

ZHANG DAQIAN (1899-1983)

Menus

Two scrolls, unmounted, ink on paper

The first measures 9 x 30 ⁷/₈ in. (23 x 78.5 cm.)

The second measures 11 ³/₄ x 23 ¹/₂ in. (29.8 x 59.6 cm.)

Both scrolls inscribed by the artist

Without signature or seal

(2)

\$7,000-14,000

張大千 菜單—蔥油雞/雞翅鳥參 水墨紙本 鏡片兩幅

1. 題識：蔥油雞、紅油蹄花、糖醋白菜、蔥燒鴨、乾煸四季豆、紅煨牛腩、回鍋肉（豆瓣醬炮）、氽圓子湯、牛腩蘿蔔湯、皮蛋氽片湯、成都獅子頭。預定。

2. 題識：雞翅鳥參、成都四喜、素六一絲、魚麵、銀絲牛肉、蔥燒鴨、蠔油豆腐、干燒明蝦。

VARIOUS OWNERS

122

ZHANG DAQIAN (1899-1983)

Calligraphy

Scroll, unmounted, ink on paper

47 ¼ x 26 ¾ in. (120 x 68 cm.)

Inscribed with a poem and signed, with two seals of the artist

Dated second month, *jisi* year (1929)

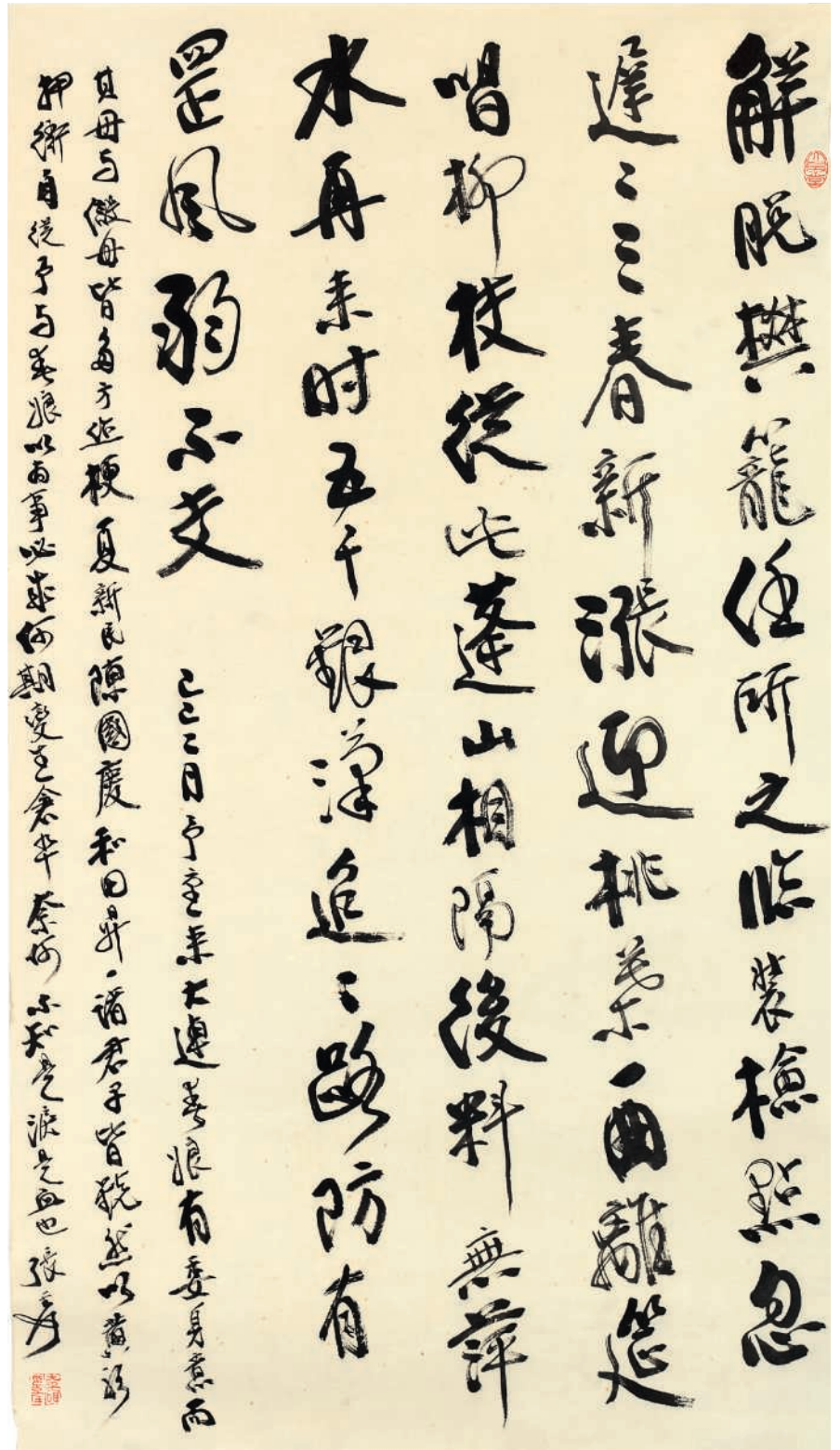
\$8,000-10,000

張大千 書法 水墨紙本 鏡片
一九二九年作

題識：

解脫樊籠任所之，臨裝檢點忽遲遲。
三春新漲迎桃葉，一曲離筵唱柳枝。
從此蓬山相隔後，料無萍水再來時。
五千銀漢迢迢路，防有罡風弱不支。
己巳（1929年）二月，予重來大連，春娘
有委身意，而其母與假母皆多方作梗。
夏新民、陳國慶、和田昇一諸君子皆鏡
然以黃衫押衙。自從予與春娘以為事必
成，何期變生倉卒，奈何。不知是淚是血
也。張爰。

鈐印：大風堂、大千唯印大年



PROPERTY OF A GENTLEMAN 私人收藏

123

ZHANG DAQIAN (1899-1983)

Splashed-Color Landscape

Scroll, mounted and framed, ink and color on paper

18 ¼ x 24 ¼ (46.5 x 61.5 cm)

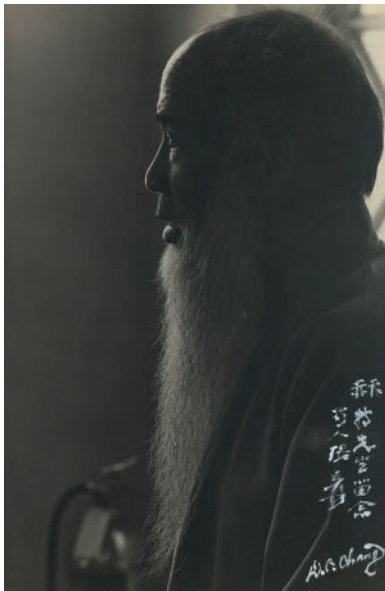
Inscribed and signed, with one seal of the artist

\$200,000-300,000

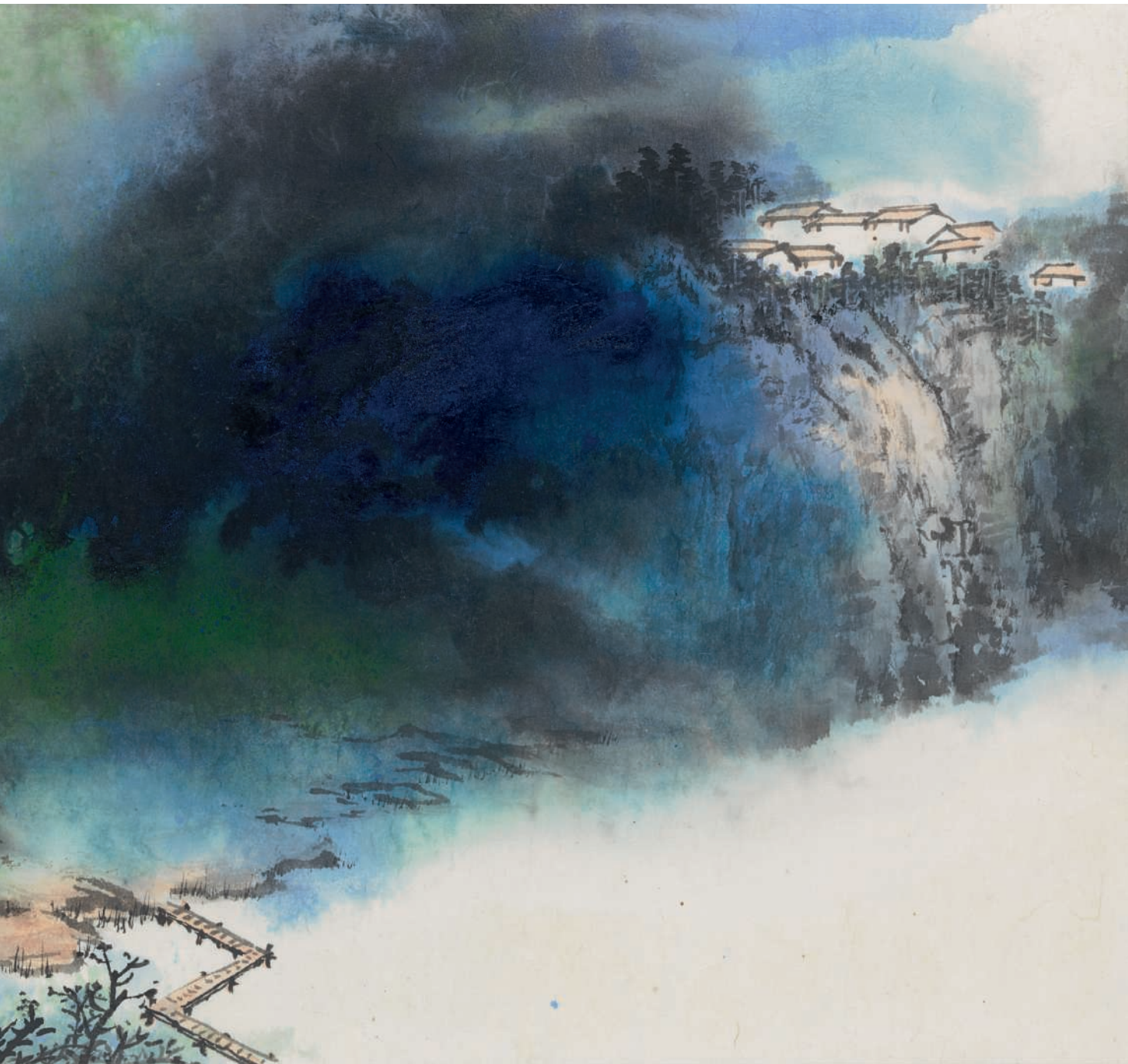
張大千 雲山輕靄 設色紙本 鏡框

題識：爰翁七十有八。

鈐印：大千唯印大年



Included in the lot is a photograph of Zhang Daqian by Lang Jingshan (1892-1995).
此作品附有郎景山 (1892-1995) 所攝張大千照片。



The collection of J.M. Hu represents a lifetime's dedication to connoisseurship and beauty. Across more than half a century, J.M. Hu acquired an exceptional grouping of Chinese ceramics that illuminated the rich history of China and its people. In both his personal collection and in his bequests to cultural institutions, J.M. Hu stood as a model of the modern scholar-collector.

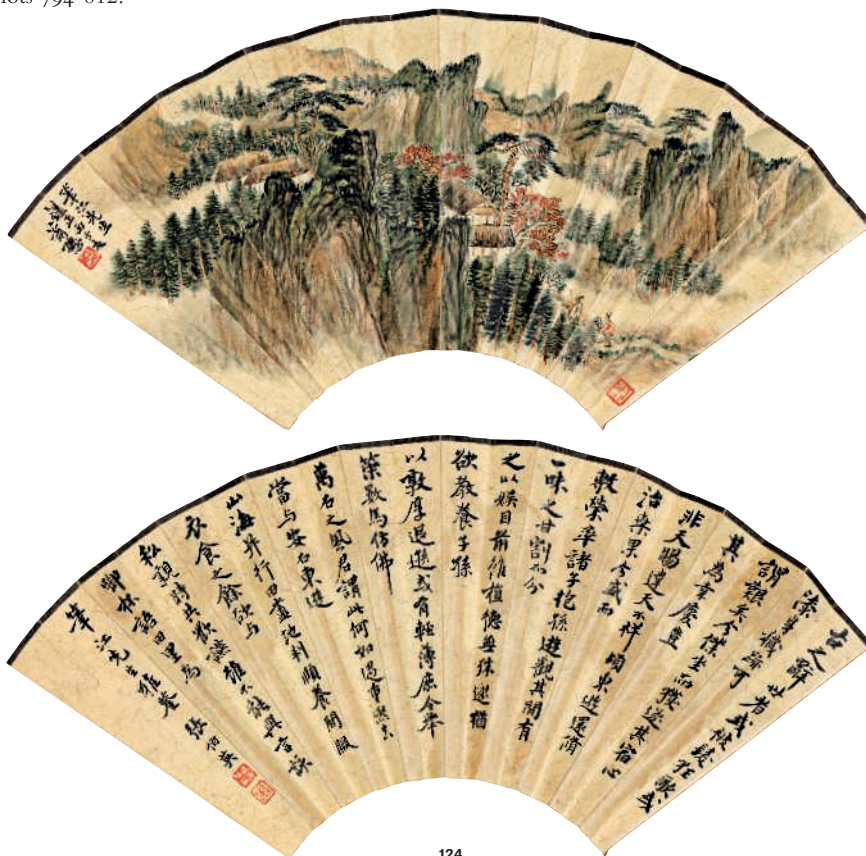
Hu Hui Chun was born in 1911 in Beijing; in later years, he changed his given name to Jen Mou. The eldest son of the influential banker Hu Chun, J.M. Hu was raised in an elegant private residence amongst his many stepbrothers and stepsisters. In keeping with tradition, he was given a rigorous background in the Chinese classics; more unusually, this was supplemented by a Western-style education, as well. He first encountered Chinese ceramics during his student years, when he purchased a nineteenth-century brush-washer for his desk. This initial foray into collecting would become emblematic of J.M. Hu's poignant relationship with art: even amidst the upheavals of war and the evolution of his collection, the modest brush-washer stayed with him until his death in 1995. J.M. Hu's boyhood studies within the Chinese literati tradition greatly informed his philosophical approach to life and collecting: humble and erudite, he consistently affirmed that it was the visceral connection between a collector and his acquisitions that was of essential importance. True value, in J.M. Hu's estimation, lay far beyond monetary worth.

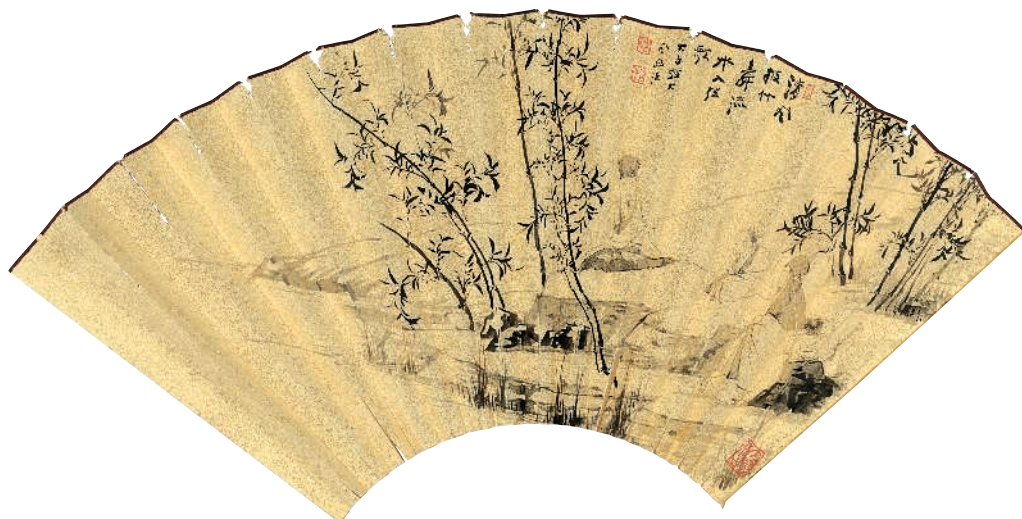
J.M. Hu's collection of Chinese ceramics provided abundant opportunity for personal scholarship and historical investigation. As early as the 1940s, he longed for a welcoming social environment where like-minded collectors could share and discuss art and objects. Two decades later, he established the Min Chiu Society in Hong Kong alongside fellow collectors K.P. Chen and J.S. Lee. A noted cultural philanthropist, J.M. Hu gifted substantial groupings from his collection to the Shanghai Museum in 1950 and 1989; many of these objects remain on view in the museum's *Zande Lou* Gallery. The collector also arranged to have his family's set of imperial *zitan* furniture sent to the National Palace Museum in Taipei for display, and returned the important *Siming* version of the Huashan Temple stele rubbing to the Palace Museum, Beijing. A selection of ceramics and works of art from the J.M. Hu Collection will be offered in our Fine Chinese Ceramics and Works of Art sale on 22-23 March 2018, lots 794-812.

胡惠春（1910-1993）是二十世紀中國最卓越的私人鑑藏家之一。此系列收藏臻選最為精妙絕倫的各時期禦瓷瑰寶。因其豐富多彩卻又重點突出的特性倍受矚目。

胡惠春於1911年出生在北京，之後自己改名為仁牧。作為上海著名金融家胡筆江的長子，胡惠春和諸多同父異母的兄弟姐妹一起在典雅別緻的私家宅院長大。承襲家族傳統，他從小接受嚴格的國學教育，值得一提的是，他同時也接受西學教育作為輔修。求學期間他為自己購入了一件十九世紀陶瓷筆洗來裝點書桌，從此便和中國瓷器結下了不解之緣。初次涉獵這一領域的收藏經歷標誌著胡惠春與藝術收藏漫長情緣的肇始；即便後來戰亂動盪，抑或是他本人的收藏更新換代，這件古樸的筆洗一直伴他至1995年過世。胡惠春兒時在國學環境中的學習經歷極大影響了他的人生觀和收藏生涯：謙卑樸實，篤行不倦。終其一生，他與藏品之間心有靈犀，實為收藏事業之精髓。在他看來，藏品真正的價值遠超其價格。

胡惠春珍藏的中國瓷器為學者研究與歷史提供了充足條件。早在1940年代，他就憧憬著有一個能讓志同道合的收藏人士探討藝術與收藏的社會環境。二十年後，他與藏家陳光甫、利榮森一起在香港成功設立了敏求精舍。作為知名慈善家，胡惠春於1950年至1989年間向上海博物館慷慨捐獻了大量的私人收藏。很多藏品現在仍在上海博物館暫得樓公開展出。同時他也將家族所藏的皇家紫檀家具送至台北故宮博物院展覽，並將華山寺珍貴石刻拓片歸還給北京故宮博物院。3月22日-23日中國瓷器及工藝精品拍賣精選胡惠春珍藏瓷器及其他藝術佳品，編號794-812。





125

124
XIAO XUN (1883-1944)/ZHANG BOYING (1871-1949)

Landscape/Calligraphy

Folding fan, ink and color/ink on paper
 7 7/8 x 20 in. (20 x 50.7 cm.)

Landscape inscribed and signed, with two seals of the artist

Dated summer, *bingzi* year (1936)

The reverse inscribed and signed by Zhang Boying, with two seals of the artist

Both sides dedicated to Bijiang (Hu Bijiang, 1881-1938)

\$1,600-3,600

This work is dedicated to Hu Bijiang (1881-1938), who was the father of J.M. Hu.

蕭愨／張伯英 秋林幽居／書法 設色／水墨紙本 成扇
 一九三六年作

蕭愨題識：筆江先生鏗正。丙子（1936年）夏，蕭愨。

鈐印：龍樵、龍樵五十以後作

張伯英背面題識：《晉書·王羲之謝萬書》。筆江先生雅鑒，張伯英。

鈐印：張伯英印、少溥

註：上款人是胡惠春的父親胡筆江（1881-1938）。

125
ZHANG DAQIAN (1899-1983)

Scholars of the Bamboo Grove

Folding fan, ink on gold-flecked paper
 12 3/4 x 33 1/2 in. (32.6 x 85 cm.)

Inscribed with a poem and signed, with four seals of the artist

The reverse inscribed and signed by the artist, with four seals

\$30,000-60,000

張大千 竹林雅集 水墨灑金箋 成扇

題識：清風披竹舞，流水入弦歌。大千效大風畫法。

鈐印：張爰、大千大利、大風堂、蜀客

背面書法題識：節錄《石門銘》。此銘與頌皆出齋侯癸而□行押之勢，惟希夷先生獨其妙。蜀郡張爰。

鈐印：張爰私印、蜀客、□、不妝巧趣

VARIOUS OWNERS

126

ZHANG DAQIAN (1899-1983)

Bodhisattva

Hanging scroll, ink, color, and vermillion on paper

49 ½ x 25 ¼ in. (125.7 x 64 cm.)

Inscribed and signed, with three seals of the artist

Dated spring, *bingxu* year (1946)

Dedicated to Zhuzhai

Further inscribed by Pu Ru (1896-1963), with two seals

\$300,000-400,000

張大千 觀世音菩薩 設色硃砂紙本 立軸 一九四六年作
題識：南无觀世音菩薩一軀。竹齋先生供養，丙戌（1946年）春
日敬繪，清信弟子內江張大千。

鈐印：張爰之印、大千、除一切苦

溥儒（1896-1963）題識：《般若波羅蜜多心經》三寶弟子溥儒
敬書。

鈐印：溥儒之印、心齋

般若波羅蜜多心經
 觀自在菩薩行深般若波羅蜜
 多時照見五蘊皆空度一切苦
 厄舍利子色不異空空不異色
 色即是空空即是色受想行識
 亦復如是舍利子是諸法空相
 不生不滅不垢不淨不增不減
 是故空中無色無受想行識無
 眼耳鼻舌身意無色聲香味觸
 法無眼界乃至無意識界無無
 明亦無無明盡乃至無老死亦
 無老死盡無苦集滅道無智亦
 無智得無所得故菩提薩埵依
 般若波羅蜜多故心無罣礙無
 罣礙故無有恐怖遠離顛倒夢
 想究竟涅槃三世諸佛依般若
 波羅蜜多故得阿耨多羅三藐
 三菩提故知般若波羅蜜多是
 大神呪是大明呪是無上呪是
 無等呪能除一切苦真實不
 虛故說般若波羅蜜多呪即說
 呪曰
 揭諦揭諦 波羅揭諦 波羅
 僧揭諦 菩提薩埵訶
 三寶弟子憐愍敬書

南无觀世音菩薩一願
 竹齋先生供養丙戌夏月敬贈清信弟子內江張崇





127



128

127

PU JIN (1893-1966) AND WANG XUETAO (1903-1984)

Groom and Horses

Hanging scroll, ink and color on paper

38 ¼ x 12 ½ in. (97 x 32 cm.)

Signed, with two seals of Pu Jin

Further inscribed and signed by Wang Xuetao, with two seals

Dated *yiyou* year (1945)

\$5,000-7,000

溥忻、王雪濤 春郊試馬圖 設色紙本 立軸 一九四五年作

溥忻題識：雪道人溥忻畫。

鈐印：雪齋長壽、雪道人

王雪濤題識：雪道人寫春郊試馬圖。乙酉（1945年）清明，雪濤補四喜於遲園。

鈐印：雪濤長年、瓦壺齋



129

128

PU RU (1896-1963)

Monkeys

Scroll, mounted for framing, ink and color on paper
15 ½ x 10 in. (39.5 x 25.5 cm.)

Inscribed with a poem and signed, with two seals of the artist

\$5,000–10,000

溥儒 碧虛猿戲 設色紙本 鏡片

題識：猿影鳴瓊佩，清聲響碧虛。心畬畫猿並題。

鈐印：心畬、溥儒之印

129

PU RU (1896-1963)

Pavilion on Cliffs

Scroll, mounted for framing, ink and color on silk
26 x 17 ¾ in. (66 x 45 cm.)

Inscribed with a poem and signed, with three seals of the artist
Dated autumn, *yiyou* year (1945)

\$15,000–20,000

溥儒 蒼山樓閣 設色絹本 鏡片 一九四五年作

題識：

夕照明山閣，迴廊映綺霞。

圓池魚在藻，曲檻鳥銜花。

碧樹歸樵客，青梅戲館娃。

偶來雲際宿，何異武陵家。

乙酉（1945年）秋月，溥儒畫并題。

鈐印：溥儒之印、心畬、萃錦園



130

JIANG ZHAOSHEN (BORN 1925)

Portrait of Pu Ru

Scroll, mounted for framing, ink and color on paper

43 ¼ x 19 7/8 in. (110 x 50.5 cm.)

Inscribed and signed, with two seals of the artist

Dated sixth day, eighth month, *jiawu* year (1954)

Further inscribed by Pu Ru (1896-1963), with two seals

\$5,000-10,000

江兆申 溥儒畫像 設色紙本 鏡片
一九五四年作

題識：溥儒師德懷高節，博學廣藝，其心蕩蕩瀟灑，清骨立絕世風神。因避亂移家隱於臺島寒玉堂，深居簡出，寄情翰墨書畫，成自家面目，為世人所重也。予幸得厚愛，歸入門中間教多年，深悟先生氣質格調，雅逸絕倫，獲此因緣平生何求矣。今逢先生壽慶待宴，敬作此像為報。甲午（1954年）八月初六日大吉。江兆申。

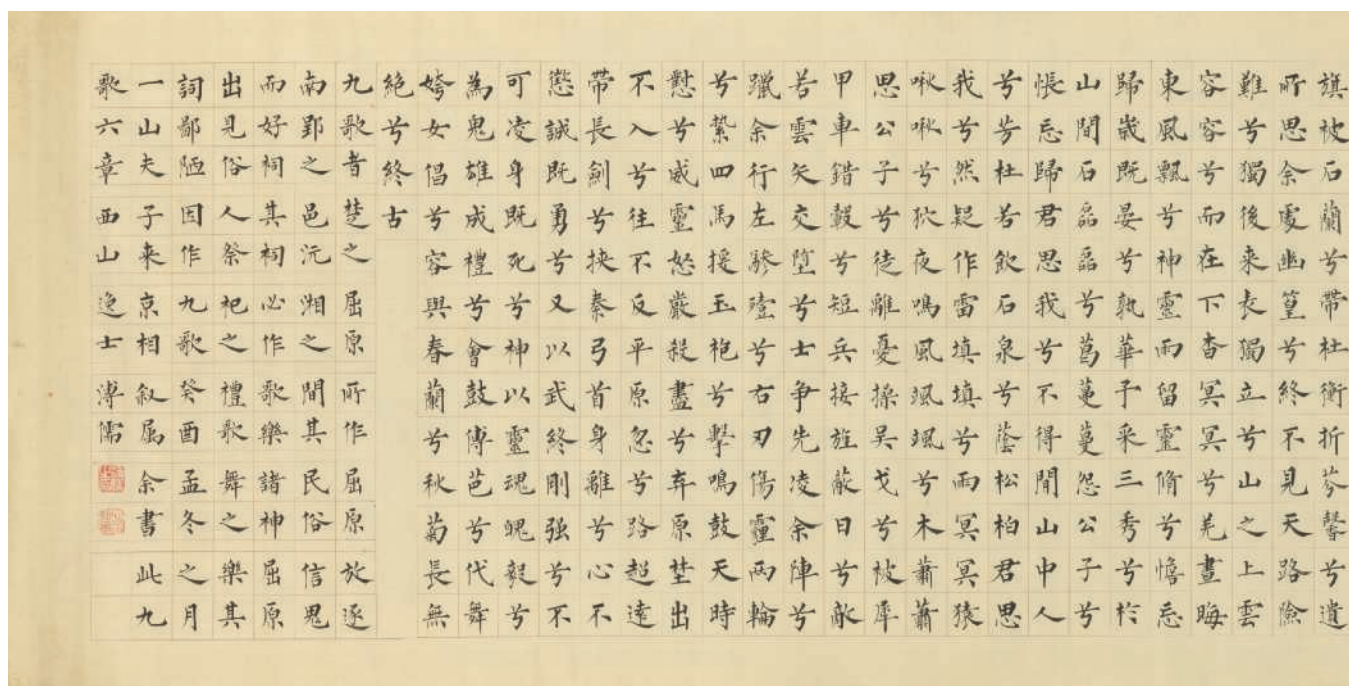
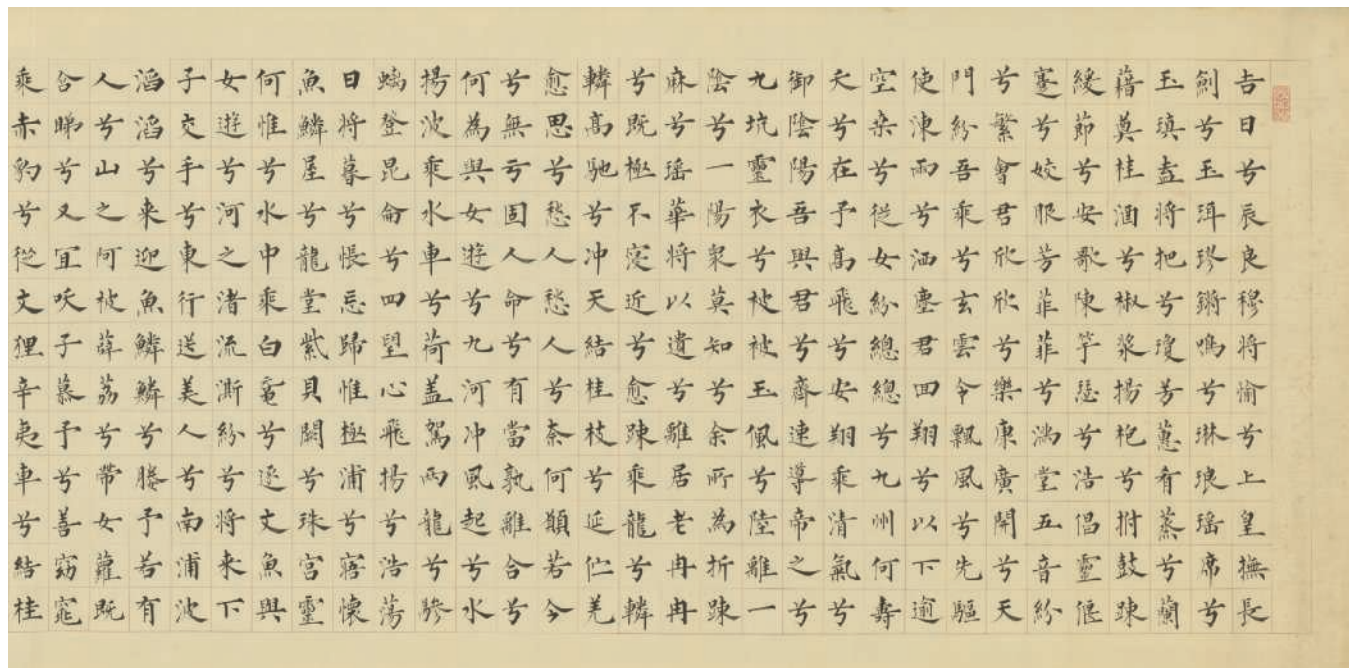
鈐印：江兆申印、茶園染翰

溥儒（1896-1963）題識：海外蠻邦，天涯孤客渾難渡。千重雲黛，家國知何處？煙水濛濛，不見來時路。人非故，新愁無數，誰得朱顏駐。西山逸士溥儒題。

鈐印：溥儒之印、溥儒

溥儒師德懷高節，博學廣藝，其心蕩蕩瀟灑，清骨立絕世風神。因避亂移家隱於臺島寒玉堂，深居簡出，寄情翰墨書畫，成自家面目，為世人所重也。予幸得厚愛，歸入門中間教多年，深悟先生氣質格調，雅逸絕倫，獲此因緣平生何求矣。今逢先生壽慶待宴，敬作此像為報。甲午八月初六日大吉。江兆申。

海外蠻邦，天涯孤客渾難渡。千重雲黛，家國知何處？煙水濛濛，不見來時路。人非故，新愁無數，誰得朱顏駐。西山逸士溥儒題。



131
PU RU (1896-1963)
Nine Songs

Scroll, mounted for framing, ink on silk
 27 x 105 3/4 in. (68.7 x 268.4 cm.)
 Inscribed and signed, with three seals of the artist
 Dated winter, first month, *guiyou* year (1933)
 Dedicated to Yishan
 \$35,000-45,000

溥儒 九歌 水墨絹本 鏡片 一九三三年作
 題識：《九歌》。

《九歌》者，屈原之所作也。昔楚南郢之邑，沅湘之間，其俗信鬼而好祠，其祠必作歌樂鼓舞以樂諸神。屈原放逐竄伏其域，情憂苦毒，悉思沸鬱，出現俗人祭祀之禮，歌舞之樂，其辭鄙陋，因而作《九歌》。癸酉（1933年）孟冬之月，一山夫子來京相敘屬，此《九歌》六章西山逸士溥儒。
 鈐印：溥儒之印、心畬翰墨、萃錦園



132

132
PU RU (1896-1963)

Calligraphic Couplet

Pair of scrolls, mounted and framed, ink on paper

29 3/8 x 8 1/8 in. (74.5 x 20.6 cm.)

Signed, with one seal of the artist

(2)

\$18,000-28,000

This couplet was given by a friend to Liu Hailun and her husband as a wedding gift. Both the friend and Liu Hailun were students of Pu Ru.

溥儒 書法對聯 水墨紙本 鏡框兩幅

題識：比翼巢瓊樹，齊眉舉玉梧。心畬。

鈐印：溥儒之印

註：此對聯為劉海倫夫婦好友贈予他們的新婚禮物，劉海倫與好友曾是溥儒的學生。

133

YU YOUREN (1879-1964)

Long Life

Scroll, mounted and framed, ink on paper

24 3/8 x 12 3/8 in. (62.5 x 32 cm.)

Inscribed and signed, with one seal of the artist

Dedicated to Xuhui

\$6,000-12,000

This calligraphy was given to Liu Xuhui, father of Liu Hailun, by the artist on the occasion of Mr. Liu's 60th birthday and has remained in the family since.

于右任 壽 水墨紙本 鏡框

題識：壽。旭輝先生長壽。于右任恭賀。

鈐印：右任

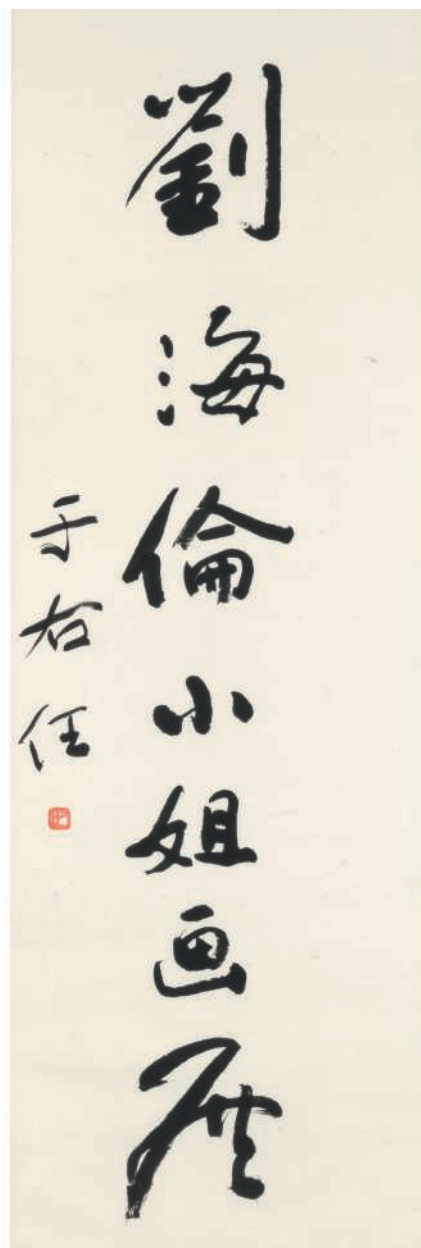
註：書法為于右任贈予劉海倫父親劉煦輝六十壽辰之禮，並由家族收藏至今。



Liu Hailun with Yu Youren at the exhibition of her paintings in 1962
劉海倫與于右任於她1962年的個展



133



134

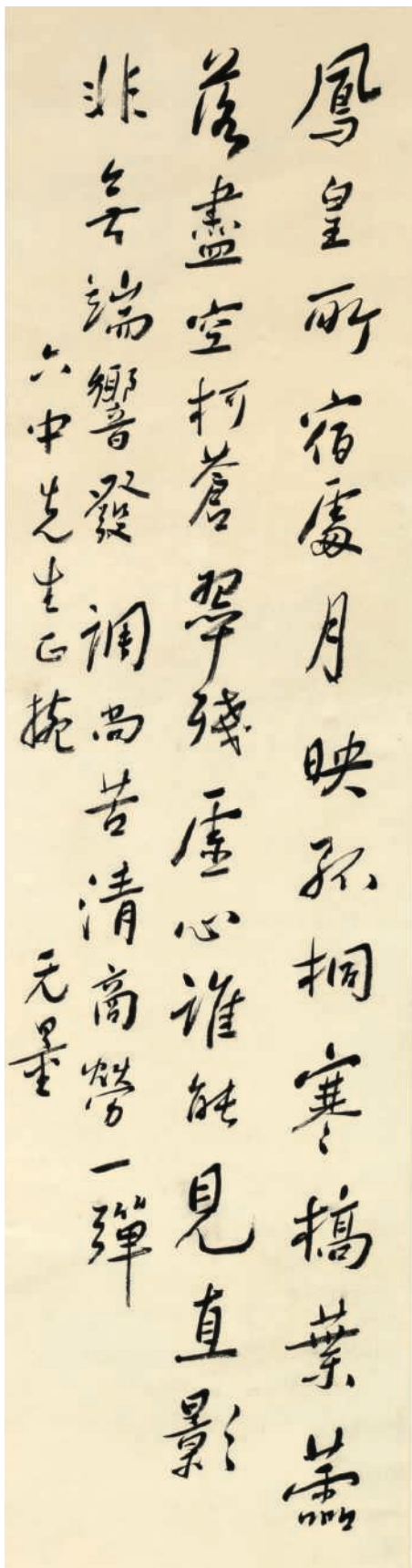
134
YU YOUREN (1879-1964)
Calligraphy

Scroll, mounted and framed, ink on paper
 40 7/8 x 13 1/2 in. (104 x 34.2 cm.)
 Signed, with one seal of the artist
 \$10,000-20,000

Yu Youren wrote this exhibition title for Liu Hailun (Helen Hu, 1940-2010) for display of her paintings in Taipei in 1962 and has kept it in her family since.

于右任 書法 設色紙本 鏡框
 題識：劉海倫小姐畫展。于右任。
 鈐印：右任

註：于右任為劉海倫1962年於台北的畫展親筆題展覽標題，並由家族收藏至今。



135

VARIOUS OWNERS

135

XIE WULIANG (CIRCA 1884-1964)

Calligraphy

Hanging scroll, ink on paper

48 1/8 x 12 1/2 in. (122.2 x 31.8 cm.)

Inscribed and signed by the artist

Dedicated to Liuzhong

\$1,500-2,000

謝無量 書法 水墨紙本 立軸

題識：

鳳凰所宿處，月映孤桐寒。

槁葉零落盡，空柯蒼翠殘。

虛心誰能見，直影非無端。

響發調尚苦，清商勞一彈。

六中先生正挽，無量。

136

SHEN YINMO (1887-1971)

Calligraphy

Scroll, mounted for framing, ink on paper

37 7/8 x 12 in. (96.2 x 30.5 cm.)

Inscribed with a poem and signed, with two seals of the artist

Dated summer, *dinghai* year (1947)

\$5,000-10,000

沈尹默 書法 水墨紙本 鏡片 一九四七年作

題識：

抱牘稍退覺驚行，倦禪時作橐駝臥。

忽憶頭陀雲外人，閉門作夏與僧過。

一絲不掛魚脫淵，萬古同歸蟻旋磨。

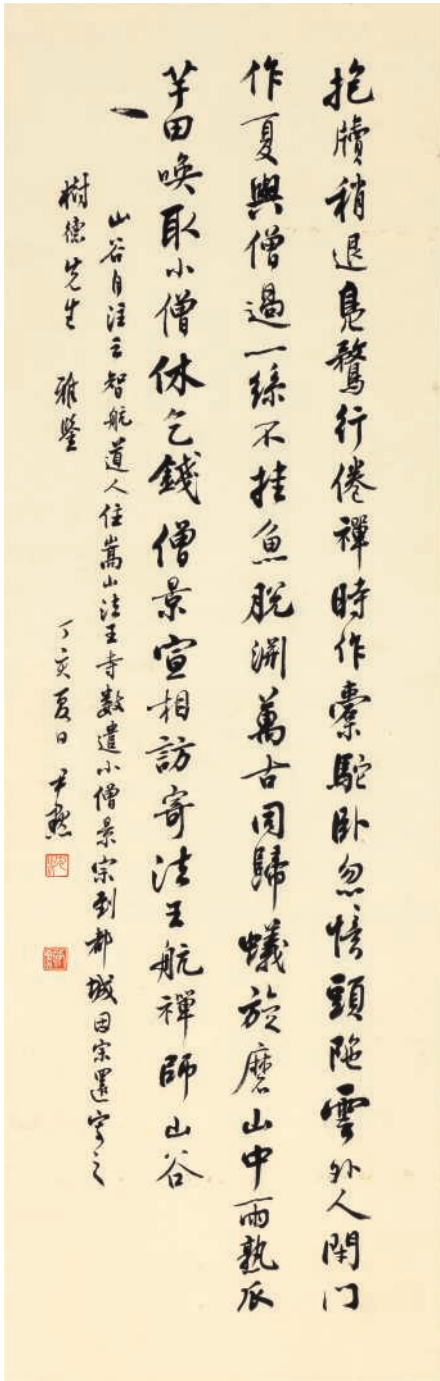
山中雨熟瓜芋田，喚取小僧休乞錢。

《僧景宣相訪寄法王航禪師》。山谷。山谷自注王智航道人住嵩

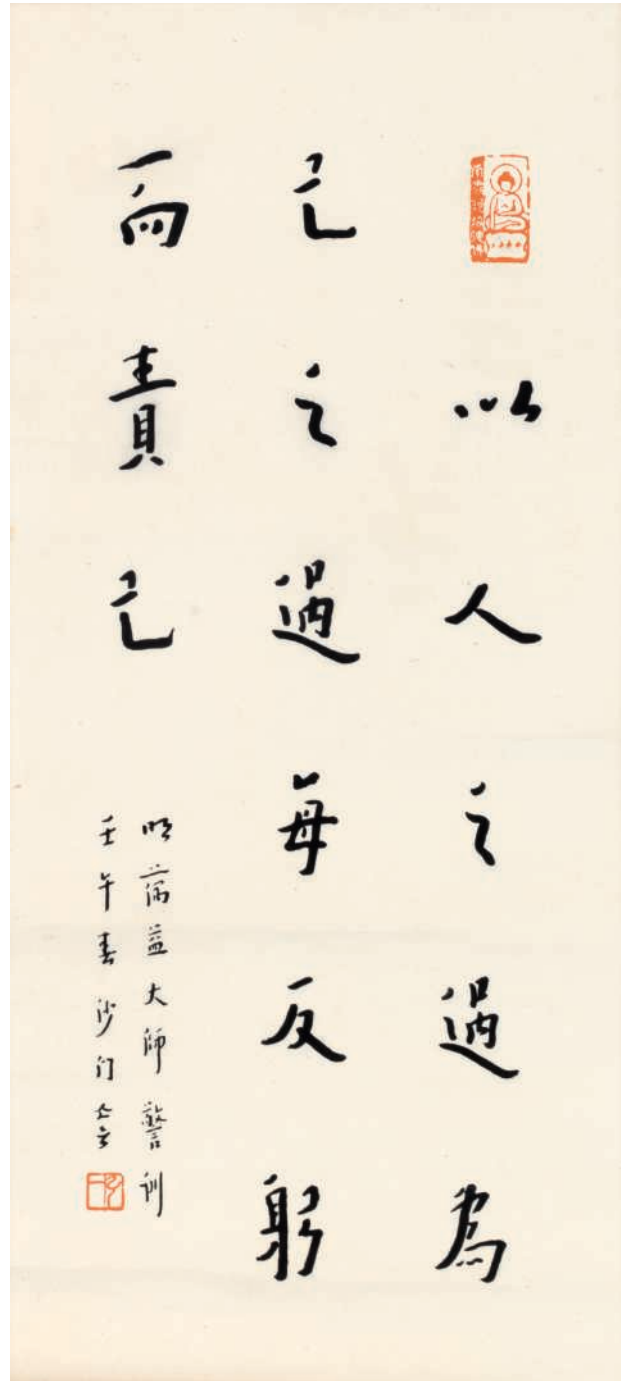
山法王寺，數遣小僧景宗到都城，因宗還寄之。樹德先生雅鑒，

丁亥（1947年）夏日，尹默。

鈐印：沈、尹默



136

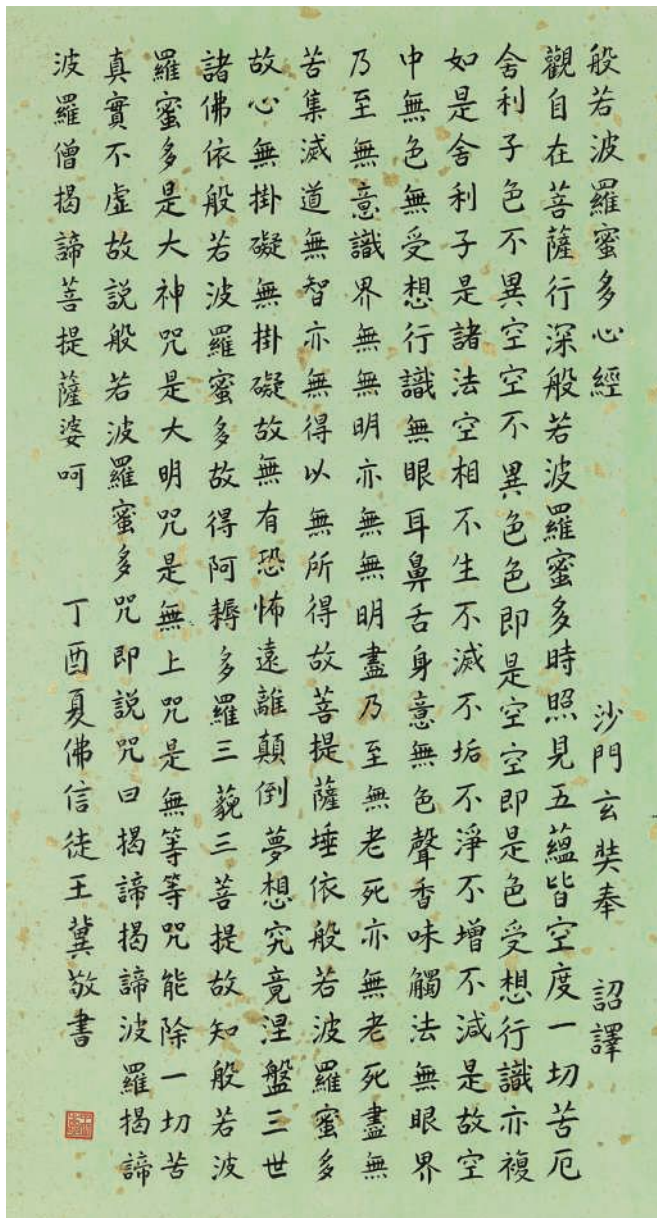


137

137
HONG YI (1880-1942)
Calligraphy

Scroll, mounted for framing, ink on paper
22 x 9 7/8 in. (56.9 x 25 cm.)
Inscribed and signed, with two seals of the artist
Dated spring, *renwu* year (1942)
Dedicated to Ouyi
\$30,000-40,000

弘一 明滿益大師警訓 水墨紙本 鏡片 一九四二年作
題識：以人之過為己之過，每反躬而責己。聽滿益大師警訓。壬午（1942年）春沙門亡言。
鈐印：南無阿彌陀佛、弘一



138

138
WANG CHI (BORN 1930)
Heart Sutra

Hanging scroll, ink on gold-flecked paper
26 3/8 x 14 1/4 in. (67 x 36.3 cm.)
Inscribed and signed, with one seal of the artist
Dated summer, *dingyou* year (2017)
\$300-900

Professor Wang Chi is the president of the U.S.-China Policy Foundation. During his distinguished career, he taught at Georgetown and several other universities and advised on U.S.-China relations and diplomacy and was instrumental in developing the Chinese language collection at the U.S. Library of Congress, which reached over 1 million volumes and became the largest collection of its kind outside of China. Professor Wang began studying calligraphy at the age of six and his father, an accomplished calligrapher himself, was instrumental in guiding him. Pu Ru (1896-1963) and Zhang Daqian (1899-1983)



were frequent visitors of his father and further inspired Professor Wang. As he got older, he learned classical calligraphy by studying the stone rubbings from ancient masters. He still practices calligraphy every day.

王冀 心經 水墨灑金箋 立軸 二〇一七年作
題識：般若波羅蜜多心經。沙門玄奘奉，詔譯。《般若波羅蜜多心經》丁酉（2017年）夏佛信徒王冀敬書。
鈐印：王冀

註：王冀教授是中美政策基金會主席。在他的職業生涯期間，他在喬治城大學和數所其他大學任教。他也是中美關係和外交政策的顧問。他致力發展和擴大美國國會圖書館裡的中文圖書收藏，並成功地累積了超過一百萬冊圖書，創造了在中國境外中文圖書數量之最。王冀教授的父親是一位著名書法家。王冀教授六歲便開始跟隨父親學習書法。在父親的悉心教導和時常登門拜訪的父親好友溥儒(1896-1963)和張大千(1899-1983)的耳濡目染下，王冀教授的書法水平日益見長。後來，他開始研習古代書法大家的石刻作品。直到現在，他還保持著每天練習書法的習慣。

139
YU ZHONGLIN (1925-1985)
Lotus and Birds

Scroll, mounted and framed, ink and color on paper
18 3/8 x 73 in. (46.8 x 185.5 cm.)
Inscribed with a poem and signed, with four seals of the artist
Dated summer, *gengshen* year (1980)
\$4,000-8,000

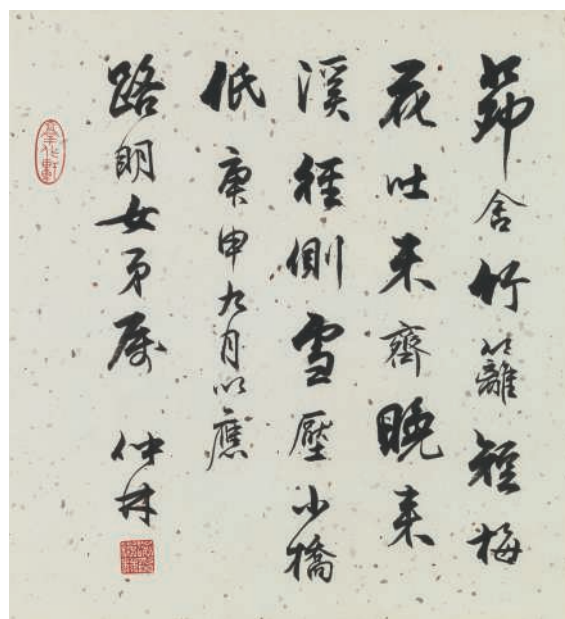
喻仲林 荷花 設色紙本 鏡框 一九八〇年作
題識：
灼灼荷花瑞，亭亭出水中。
一莖孤引綠，雙影共分紅。
色奪歌人臉，香亂舞衣風。
名蓮自可念，況復兩心同。
庚申（1980年）夏日，山左喻仲林畫。
鈐印：喻仲林、清泉郡、禹心齋、花好月圓人長壽



139



140



140

140
YU ZHONGLIN (1925-1985)

Blossoms/Calligraphy

Blossoms: Scroll, mounted for framing, ink and color on paper

Calligraphy: Scroll, mounted and framed, ink on paper

Blossoms measures 11 ¾ x 12 ½ in. (30 x 32 cm.)

Calligraphy measures 12 ¾ x 11 ¾ in. (32.5 x 30 cm.)

Both scrolls inscribed and signed, with a total of five seals of the artist

Both scrolls dated ninth month, *gengshen* year (1980)

Calligraphy dedicated to Madame Luming

\$900-2,500

The recipient's name "Luming" refers to Qian Luming, a Chinese-American born to the Nationalist general Mr. Qian Zhen. Qian Zhen, style name Boqi, once worked as the president of *China Daily News*. Qian Luming started learning from Yu Zhonglin at a young age and graduated from Chinese Culture University with a major in Art. Luming went back to Taiwan in 1980 and visited her teacher Yu the day before the Double-Ninth Festival. She carefully selected this meticulously depicted large painting of *Lotus*. Mr. Yu also composed a poem along with a painting of plum blossom.

These three pieces have been treasured for thirty-seven years.

喻仲林 梅花/書法 設色/水墨紙本
鏡片/鏡框 一九八〇年作

1. 題識：吟到梅花句亦香。庚申（1980年）重陽前一日，仲林。

鈐印：喻性根、仲林、花好月圓人長壽

2. 題識：

茆舍竹籬短，梅花吐未齊。

晚來溪徑側，雪壓小橋低。

庚申（1980年）九月以應。路明女弟屬，仲林。

鈐印：喻仲林、鬲化軒

(2)

註：上款人路明，乃錢路明，美籍華人，其父為國軍少將錢震（字伯起，曾任《中華日報》社長）。錢路明畢業於中國文化大學美術系，少年曾拜喻仲林為師。1980年路明回台，重陽節前一天專程拜訪俞老師，並精心挑選了此工筆重彩的巨幅荷花圖，同時，俞老師揮毫題詩並贈寫意梅花一幀，三幅書畫珍藏至今卅七年矣。



141

141
SU BAOZHEN (1916-1990)
Fruit Basket

Scroll, mounted for framing, ink and color on paper
 54 x 31 in. (137.2 x 78.7 cm.)
 Entitled, inscribed and signed, with four seals of the artist
 Dated summer, *jisi* year (1989)

\$1,000-3,000

蘇葆楨 碩果豐盈 設色紙本 鏡片 一九八九年作
 題識：碩果豐盈。己巳(1989年)仲夏寫於蜀都。
 鈐印：文治印、畫櫛、碩果豐盈、畫中有書

PROPERTY OF AN EAST COAST COLLECTION
東岸私人收藏

142

DING YANYONG (1902-1978)

Snow Peas and Bird

Hanging scroll, ink and color on paper

37 5/8 x 13 1/4 in. (95.5 x 33.7 cm)

Inscribed and signed, with one seal of the artist

Dated summer, *bingchen* year (1976)

Dedicated to Yunni

\$7,000-10,000

The recipient of the painting, Yunni, was a student of Ding Yanyong.

丁衍庸 生機勃勃 設色紙本 立軸
一九七六年作

題識：雲妮女弟清玩，丙辰（1976年）長夏，丁衍庸。

鈐印：虎（肖形印）





143

VARIOUS OWNERS

143

ZHOU SICONG (1939-1996)

Girl

Hanging scroll, ink and color on paper

26 3/8 x 16 1/8 in. (67 x 41 cm.)

Inscribed and signed, with two seals of the artist

Dated autumn, *wuyu* year (1978)

Titleslip inscribed by Shi Qinren, with one seal

Dated 20 November 1982

Dedicated to Liji

\$5,000-10,000

周思聰 傜家少女 設色紙本 立軸 一九七八年作

題識：傜家五日。戊午年（1978）秋，思聰寫。

鈐印：思聰、小品清賞

簽條：恭祝妳對藝術的熱情、美好美德來達到學術的最高峰。麗
姬淑女好念。一九八二年十一月廿日。又施欽仁。

鈐印：施欽仁印



144

PROPERTY FROM A STUDENT OF C.C. WANG 王季遷學生珍藏
(LOTS 144-147)

144

CAI XIAN (1897-1960)

Squirrels

Pair of fan leaves, mounted and framed, ink and color on paper

Each scroll measures approximately 7 1/8 x 19 7/8 in. (18.2 x 50.5 cm.)

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

One scroll dated summer, *renwu* year (1942)

\$1,000-2,000

蔡銑 松鼠 設色紙本 扇面鏡框兩幅 一九四二年作

1. 題識：

萬壑蒼松謾謾鳴，偃佺食實亦飛行。

如何忽羨園林趣，乞得雲漿百斛盈。

仿元人法。蔡銑并題。

鈐印：震淵、玉蟬研齋

2. 題識：

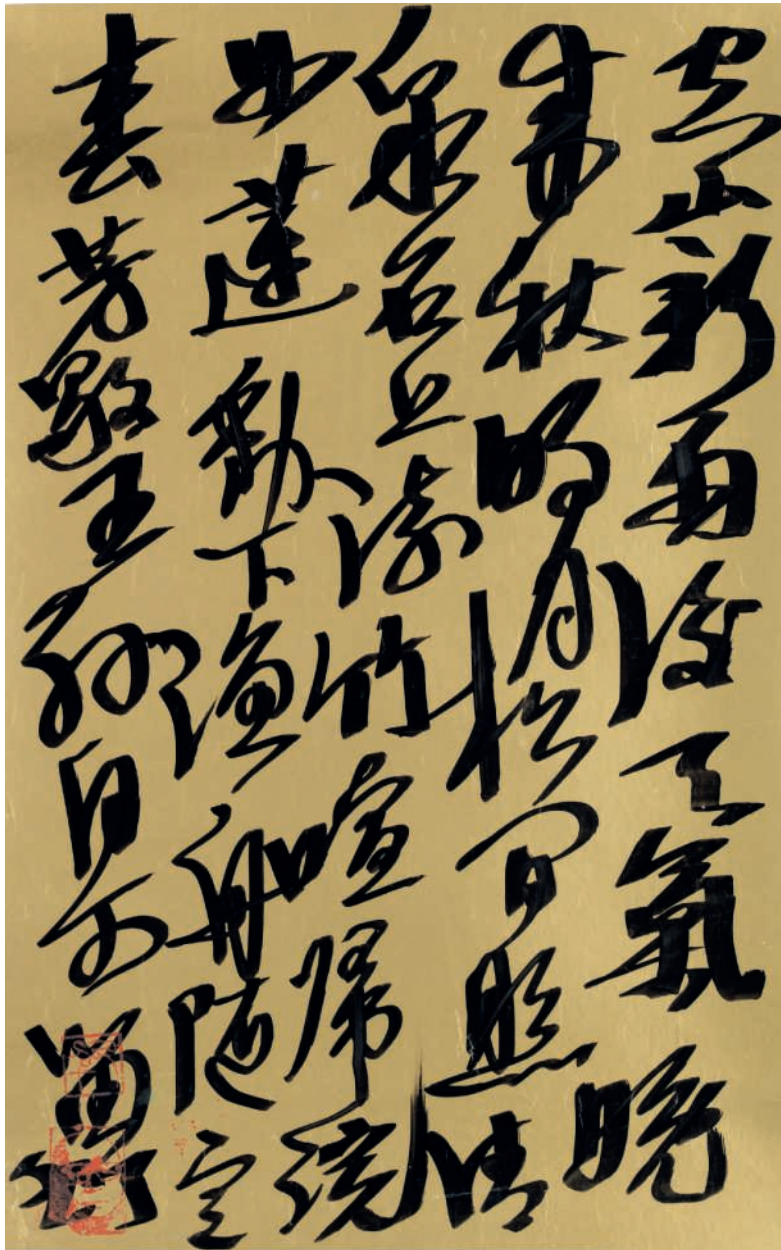
紫精顆顆綻瓊漿，釀作醇醪待菊嘗。

取怪松鱗饑未厭，竟將飽啖此盈筐。

壬午（1942年）夏日，蔡銑。

鈐印：震淵、玉蟬研齋

(2)



145

145
WANG JIQIAN (C.C. WANG, 1907-2003)
Calligraphy on Gold Paper

Scroll, mounted for framing, ink on gold paper
 19 ½ x 12 ¼ in. (49.5 x 31 cm.)
 Signed, with two seals of the artist

\$800-1,500

王季遷 書法 水墨金箋 鏡片

題識：

空山新雨後，天氣晚來秋，
 明月松間照，清泉石上流。
 竹喧歸浣女，蓮動下漁舟，
 隨意春芳歇，王孫自可留。己千。
 鈐印：己千、肖像印

146

WANG JIQIAN (C.C. WANG, 1907-2003)
Abstract Calligraphy

Fan leaf, unmounted, ink on paper/gold-
 flecked paper

8 x 24 ½ in. (20.5 x 63 cm.)

Signed, with one seal of the artist

\$500-700

王季遷 書法 水墨紙本/灑金箋
 扇面鏡片

款識：己千。

鈐印：己千創稿

147

WANG JIQIAN (C.C. WANG, 1907-2003)
Calligraphy

Handscroll, ink on paper

11 ⅝ x 46 ⅞ in. (29.5 x 117.3 cm.)

Unsigned, with two seals of the artist

\$1,000-3,000

王季遷 書法 水墨紙本 手卷

題識：岱宗夫如何？齊魯青未了。造化鐘
 神秀，陰陽割昏曉。盪胸生曾云，決皆入
 歸鳥。會當凌絕頂，一覽衆山小。杜甫
 《望岳》。了然？深時客美東溪岸草堂。
 鈐印：王季遷、不負古人告後人

PROPERTY FROM A NEW YORK
 COLLECTION 紐約私人收藏

148

WANG JIQIAN (C.C. WANG, 1907-2003)
Rock and Bamboo

Scroll, mounted and framed, ink and color
 on paper

11 ½ x 23 ¼ in. (29.2 x 59 cm.)

Signed, with one seal of the artist

\$2,000-4,000

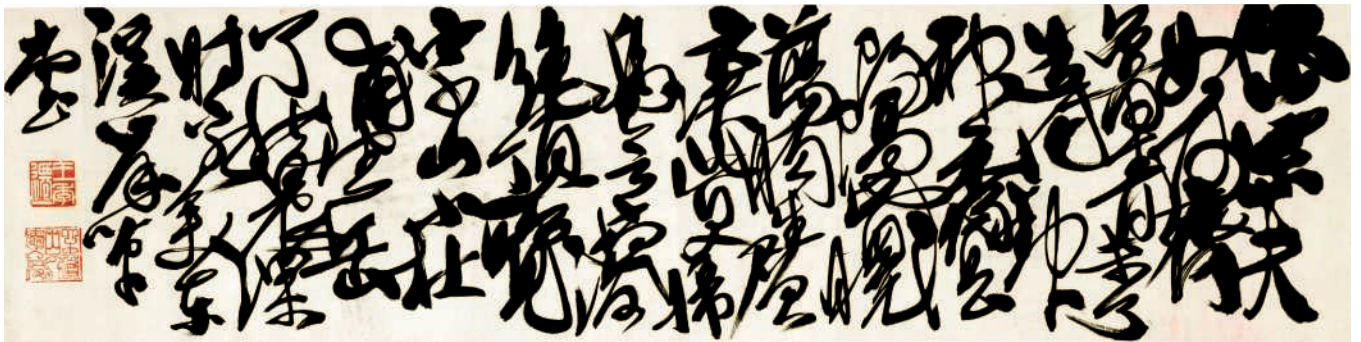
王季遷 竹石圖 設色紙本 鏡框

款識：己千戲筆。

鈐印：季遷長壽



146



147



148



149

149

WANG JIYUAN (1895-1974)

Camellia

Scroll, mounted and framed, color on canvas
11 ½ x 15 ½ in. (29.2 x 39.5 cm.)

One seal of the artist

\$2,000-4,000

王濟遠 茶花 設色畫布 鏡框

鈐印：王濟遠



150

150

WANG JIYUAN (1895-1974)

Basket

Scroll, mounted on cardboard, ink and color
on paper

11 ¾ x 15 ⅜ in. (30 x 39.2 cm.)

Inscribed and signed, with two seals of the
artist

Dated 30 November 1970

\$2,000-4,000

王濟遠 水果籃 設色紙本 木板
一九七〇年作

題識：一九七十年十一月卅日，濟遠寫。

鈐印：濟遠、濟



151



151

151
WANG JIYUAN (1895-1974)
Flowers

Two scrolls, mounted and framed, ink and color on paper
One measures 6 3/4 x 6 3/4 in. (17 x 17 cm.)
The other measures 7 1/8 x 7 1/8 in. (18 x 18 cm.)
One scroll inscribed and both scrolls signed, with a total of two seals of the artist

The first scroll dated 1970

The second scroll dated *gengxu* year (1970)

\$2,000-4,000

王濟遠 花卉 設色紙本 鏡框兩幅 一九七〇年作

1. 款識：濟，70。

鈐印：濟遠

2. 題識：庚戌（1970）年，濟。C.Y. 70。

鈐印：濟遠



152

152
WANG JIYUAN (1895-1974)
Cliffs on Bear Mountain

Scroll, mounted and framed, ink on paper
47 3/8 x 22 in. (120.2 x 56 cm.)
Inscribed and signed, with two seals of the artist
Dated 10 November 1962

\$2,000-3,000

王濟遠 山水 水墨紙本 鏡框 一九六二年作

(2) 題識：一九六二年十一月十日，游大熊山登石皇之巔眺勝，濟遠。

鈐印：濟、心與天遊



FROM A NEW YORK COLLECTOR 紐約私人收藏

153

ZHU JIANZHONG (BORN 1954)

Pine

Scroll, mounted and framed, ink on paper

53 1/8 x 26 3/8 in. (135 x 67 cm.)

With one seal of the artist

\$10,000-15,000

PROVENANCE

Acquired directly from the artist.

EXHIBITED

Tokyo Gallery + Beijing Tokyo Art Projects,
Beijing, Zhu Jianzhong Solo Exhibition:
Shadow-Traces in Mountains, 24 May-25 June
2014.

Zhu Jianzhong, also known as Zhu Zhengde and Zhu Dade, was born in Nantong city of Jiangsu Province in 1954. He graduated from Nanjing Art College with a major in Chinese Traditional Painting in 1982. Zhu Jianzhong aims to recreate the tranquil and clear natural scenery with his artistic skills. By using ink and applying his exquisite painting techniques, he illustrates the subtle relationship between human and nature, as well as his serene, peaceful, and philosophical personality. Moreover, the elusiveness of lights and air, a vital element that Zhu Jianzhong manages to apprehend and study, is also incorporated into his works of art. His paintings, therefore, maintains features of traditional Chinese paintings yet are distinctively ingenious. He continuously holds art exhibitions in different countries, and has repeatedly won various awards both in China and abroad.

朱建忠 松 水墨紙本 鏡框

鈐印：朱

來源：直接得自畫家本人。

展覽：東京畫廊+BTAP，北京，“影跡於山：朱建忠個展”，2014年5月24日-6月25日。

註：朱建忠又名朱正德、朱大德，1954年生於江蘇省南通市。1982年畢業於南京藝術學院美術系中國畫專業。朱建忠的畫作旨在追求靜與淨的山水意象。通過對水墨的暈染漬疊，他用藝術體現了人與自然的相望相化，同時也藉藝術表達了自己清靜祥和，悠然玄遠的真性情。他對光線空氣的深入研究和巧妙拿捏，讓他的畫作在保留中國傳統繪畫精神的基礎上別出心裁，獨樹一幟。朱建忠多次參與國內外各大畫展，他的個人畫作也屢次榮獲國內外各類獎項。

FROM A PRIVATE MASSACHUSETTS
COLLECTION 麻省私人收藏

154
ZENG XIAOJUN (BORN 1954)
Tree

Hanging scroll, ink and color on paper
50 3/4 x 23 7/8 in. (129 x 60.6 cm.)

Inscribed with a poem and signed, with one
seal of the artist

Further inscribed by the artist, with one seal
Dated 1981

\$15,000-25,000

PROVENANCE

Acquired directly from the artist.

曾小俊 樹 設色紙本 立軸
一九八一年

題識：

淨心抱冰雪，暮齒逼桑榆。
太息波川迅，悲哉人世拘。
歲華皆採獲，冬晚共嚴枯。
濯流濟八水，開襟入四衢。
茲山靈妙合，當與天地俱。
石瀨乍深淺，崖煙遞有無。
缺碑橫古隧，盤木卧荒塗。
行行備履歷，步步麟威紆。
高僧跡共遠，勝地心相符。小俊。

鈐印：曾小俊

又題：丹青獨不渝。遺風佇芳桂，比德喻
生芻，寄言長往客，淒然傷鄙夫。源江總
入攝山霞寺詩。一九八一年小俊寫古詩。
鈐印：生行樂



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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot**, to or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1 (a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does

not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance

with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 02100021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
- Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more

of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1 COLLECTION

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed "Storage and Collection". You may be liable to our agent directly for these costs.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge

you transport costs and administration fees for doing so.

- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - (i) charge you storage fees while the **lot** is still at our saleroom; or
 - (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it

between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be

responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation

of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it in paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell.

Low estimate means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

THE COLLECTION OF PEGGY AND DAVID
ROCKEFELLER

“Eventually all these objects which have brought so much pleasure to Peggy and me will go out into the world and will again be available to other caretakers who, hopefully, will derive the same satisfaction and joy from them as we have over these past several decades.”

— DAVID ROCKEFELLER

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

New York, 7–11 May 2018

VIEWING

Begins 28 April 2018

CONTACT

Rockefeller@christies.com
212.636.2000

To receive updates, and for more information,
please visit us at [Christies.com/Rockefeller](https://www.christies.com/Rockefeller),
follow our dedicated Instagram feed [@ChristiesRockefeller](https://www.instagram.com/ChristiesRockefeller)



A RARE ANHUA-DECORATED BLUE AND WHITE 'DRAGON' BOWL
XUANDE SIX-CHARACTER MARK IN UNDERGLAZE BLUE WITHIN A DOUBLE CIRCLE AND OF THE PERIOD (1426-1435)
8 ¼ in. (21 cm.) diam.
\$100,000-150,000

CHRISTIE'S

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

◦ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ See Storage and Collection pages in the catalogue.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

◦ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below.

Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

18/05/17

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

either location are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

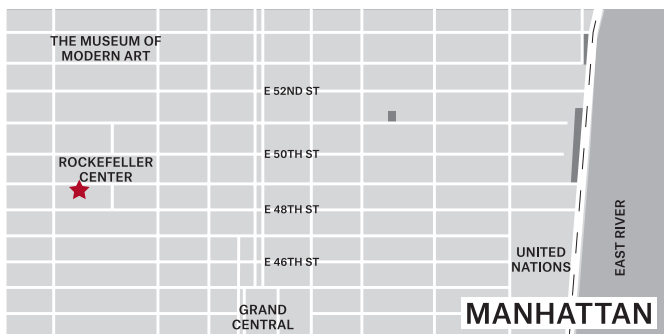
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Post-Sale Service on +1 212 636 2650.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture	SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration	\$100	\$50
Storage per day	\$10	\$6
Loss and Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to sales tax. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

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20 Rockefeller Plaza, New York 10020
 Tel: +1 212 636 2000
 nycollections@christies.com
 Main Entrance on 49th Street
 Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)

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 nycollections@christies.com
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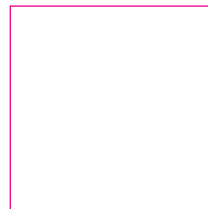
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**THE ART OF CHINA:
NEW YORK, SPRING EDITION**

New York, 20-27 March 2018

VIEWING

16 - 21 March 2018
20 Rockefeller Plaza
New York, NY 10020

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Property From the Anna-Maria And Stephen
Kellen Foundation, New York

A RUBY-ENAMELED BOTTLE VASE
LATE QING-REPUBLIC PERIOD
12 in. (30.5 cm.) high
\$2,000-3,000

Property From An American Collection
ZENG XIAOJUN (BORN 1954)

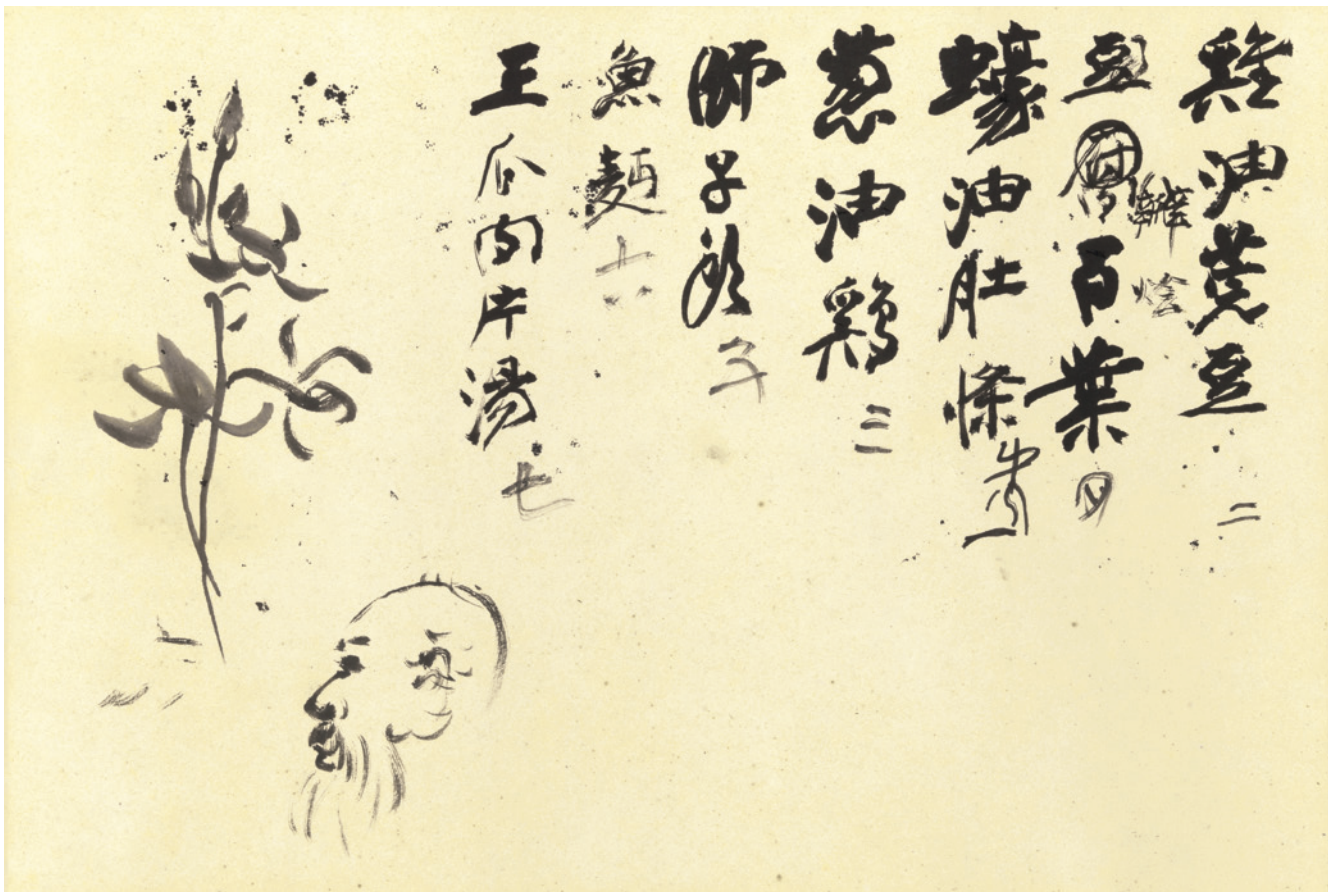
Branches
Scroll, mounted and framed, ink and color on paper
27 ¾ x 26 in. (70.5 x 66 cm.)
\$400-600

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