

FINE CHINESE PAINTINGS

中國書畫

NEW YORK
19 MARCH 2019

CHRISTIE'S

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FINE CHINESE PAINTINGS

TUESDAY 19 MARCH 2019

AUCTION

Tuesday 19 March 2019
at 10.00 am (Lots 1-93)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Thursday	14 March	10.00 am - 5.00 pm
Friday	15 March	10.00 am - 5.00 pm
Saturday	16 March	10.00 am - 5.00 pm
Sunday	17 March	1.00 pm - 5.00 pm
Monday	18 March	10.00 am - 5.00 pm

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Leila de Vos (#2006124)

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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 **MADDIE-16768**

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{40}

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Elizabeth Hammer



Jennie Tang



Dr Amy Riggs

LONDON



Dr Malcolm McNeill

NEW YORK

Elizabeth Hammer

Jennie Tang

Dr Amy Riggs

Tel: +1 212 641 5760

Fax: +1 212 636 4922

LONDON

Dr Malcolm McNeill

Tel: +44 207 389 2806

HONG KONG

Ben Kong, *International Specialist Head*

Tel: +852 2978 9930

Jessie Or

Tel: +852 2978 9934

BEIJING

Michael Xie

Vicky Liu

Tel: +86 (0) 10 8583 1766

Fax: +86 (0) 10 8572 7901

TAIWAN

Kim Yu

Tel: +886 2 2736 3356

Fax: +886 2 2736 4856

SALE COORDINATOR

Yena Lee

yenalee@christies.com

Tel: +1 212 636 2180

Fax: +1 212 636 4934

REGIONAL MANAGING DIRECTOR

Rachel Orkin-Ramey

rorkin-ramey@christies.com

Tel: +1 212 636 2194

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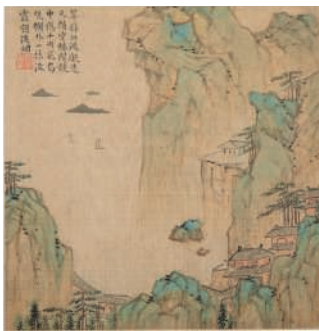
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PROPERTY OF A PRIVATE COLLECTOR 私人收藏

1

LU ZHI (1496-1576)

Landscapes

Album of eight leaves, ink and color on silk

Each leaf measures 10 ¾ x 10 ¼ in. (27.5 x 26.2 cm.)

Each leaf inscribed, with a total of nine seals of the artist

\$10,000-15,000

PROVENANCE

Acquired in Berlin in 1931 by Paul Kürtzig, Esq. (1899-1948) and thence by descent.

As indicated by the receipt illustrated here, this album was purchased by Paul Kürtzig (1899-1948) at the Rudolph Lepke's Art-Auction House in Berlin in 1931, when he was a young lawyer who was fond of art and assembling his collection. In the early 1930s, he emigrated to Palestine, taking the album with him. Later, his family brought the album back to Europe and eventually to the U.S.

明 陸治 山水 設色絹本 冊頁八開

1. 題識：原上柴門櫺比，堤前樹色云齊。落日滿川鷺鳥，成群各自歸樓。

鈐印：包山子、陸氏叔平

2. 題識：山靜鳥聲越，秋深木葉稀。小橋流水次，野叟負薪歸。

鈐印：陸氏叔平

3. 題識：江上晚風和，青山疊翠螺。飛帆遙點點，處處有漁歌。

鈐印：陸氏叔平

4. 題識：翠壁江波凝遠天，攢空樓閣鏡中懸。十洲花鳥憑欄外，一抹流霞鎖淡煙。

鈐印：包山子

5. 題識：溪流添雨急，樹色着寒深。雨歇云歸壑，微茫見遠岑。

鈐印：陸氏叔平

6. 題識：漠漠水田飛白鷺，陰陰夏木轉黃鸝。

鈐印：陸氏叔平

7. 題識：秋到橫塘水接天，芙蓉菡萏簇如煙。吳姬不惜羅裙濕，日暮穿花亂入船。

鈐印：包山子

8. 題識：花落春欲盡，山低雨未乾。應知持蓋者，沽酒敵春寒。

鈐印：陸氏叔平

來源：現藏者之家屬於1931年於柏林購得作品。

註：

從插圖中的收據所顯示，此本冊頁是在一九三一年，Paul Kürtzig, Esq. (1899-1948) 從位於德國柏林的Rudolph Lepke's Art-Auctions House 購得。當時他是一位年輕的律師，因喜愛藝術而開始收藏。在一九三〇年代初期，他帶著這本作品移民至巴勒斯坦。之後，他的家人把此本帶回歐洲，最後來到美國。



Receipt from Art-Auction House in Berlin
來自柏林Art-Auction House的收據



PROPERTY OF A NEW JERSEY COLLECTOR 新澤西私人收藏

2

WANG YUANQI (1642-1715)

Landscape After Old Masters

Scroll, mounted and framed, ink and color on paper

13 ½ x 11 ⅞ in. (34.3 x 30.2 cm.)

Inscribed, with three seals of the artist

\$30,000-50,000

PROVENANCE

Lot 88, Sotheby's New York, Fine Chinese Paintings, 8 December 1987.

清 王原祁 仿古山水 設色紙本 鏡框

題識：荆關筆法斷而不斷，續而不續，宋元諸家攢花簇錦，掙不出此。

鈐印：隋倩、王原祁、麓臺

來源：編號88，紐約蘇富比，中國書畫，1987年12月8日。



3

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION
重要私人收藏

3

HUAGU SANREN (QING DYNASTY)

Cloudy Dusk Landscape

Hanging scroll, ink on paper

90 ½ x 35 ⅞ in. (230 x 91 cm.)

Inscribed and signed, with two seals of the artist

Two collector's seals

\$1,200–1,800

PROVENANCE

Acquired in Tokyo in the late 1970s, and thence by descent to the present owner.



4

清 華谷散人 白雲暮山 水墨紙本 立軸

題識：樹影蒼蒼遠近齊，白雲搖曳暮山低。疏鐘知是禪樓在，尖塔高抽亂嶽西。華谷散人詩畫。

鈐印：澹廬、華谷

鑑藏印：經口睿覽、神閒意定一掃

來源：現藏者之家屬1970年代於東京購得作品。

VARIOUS OWNERS

4

WAN SHOUQI (1603-1652)

Scholar and Attendant

Scroll, mounted and framed, ink and color on silk

41 ½ x 15 ½ in. (105.4 x 39.2 cm.)

Entitled and signed, with one seal of the artist

\$2,000-4,000

明 萬壽祺 天開壽宇 設色絹本 鏡框

題識：天開壽宇。壽道人。

鈐印：萬壽祺印

PROPERTY FROM THE ZHIDAO ZHAI COLLECTION 志道齋珍藏

5

GAO JIANFU (1879-1951)

Scholar in Autumn

Scroll, mounted for framing, ink and color on paper

32 ½ x 10 ¼ in. (82.5 x 26 cm.)

Inscribed and signed, with one seal of the artist

\$25,000-55,000

This painting of a contemplative scholar reflects the literati sensibility and intellectual interests of the owner of the Zhidao Zhai (“Studio of the Way of Determination”), who was a European diplomat and scholar. During his career he served in several Asian capitals, including in China, in the second half of the 20th century. A versatile linguist, he wrote extensively on Asian literature and history.

高劍父 悲秋 設色紙本 鏡片

題識：悲秋，劍父時客金陵。

鈐印：劍父

註：這幅以沉思士人為主題的畫作，展示了志道齋主人的文化涵養及對文人領域之興趣。志道齋主人是一名歐洲外交官及學者。在二十世紀後半葉，他曾在多個國家的首都工作過，包括中國。他同時還是一名知識淵博的語言學家，書寫了大量的關於亞洲文學與歷史的作品。





6

VARIOUS OWNERS

6

LI DANLIN (1846-1916)

Lotus in Vase

Hanging scroll, ink and color on paper

52 ¾ x 19 ⅛ in. (134 x 48.6 cm.)

Inscribed and signed, with one seal of the artist

\$1,000-3,000

PROVENANCE

Manly P. Hall (1901-1990) Collection, Los Angeles.

Suzanne H. Foster (1943-2015) Collection, Florida and acquired in Pasadena in 1977.

清 李丹麟 仿陳洪綬蓮花 設色紙本 立軸

題識：仿老蓮子用筆於香江聊寄山樓，星閣。

鈐印：李丹馨印

來源：美國洛杉磯曼利·P·霍爾（1901-1990）收藏，美國佛羅里達州Suzanne H. Foster（1943-2015）收藏，此品為藏家於1977年得於美國加利福尼亞州帕薩迪納。

PROPERTY OF A SCHOLARLY NEW JERSEY COLLECTOR

新澤西學者藏家

7

HE SHIQI (19TH CENTURY)

River Scene

Handscroll, ink and color on paper

15 ⅞ x 256 in. (39 x 650 cm.)

With one seal of the artist

Frontispiece inscribed by Shi Yunyu (1756-1837), with three seals

Four collectors' seals

Colophons inscribed by Chen Luan and Li Jingyi (Qing dynasty)

\$5,000-10,000

清 何士祁 揚帆出海 設色紙本 手卷

鈐印：何士祁印

石韞玉題引首：海不揚波。石韞玉書。

鈐印：石韞玉印、執如之章、凌波閣

陳欒、李景嶧題跋並鈐印四方

VARIOUS OWNERS

8

HUA ZIYOU (19TH CENTURY)

Revelers

Handscroll, ink and color on silk

12 ½ x 57 ¼ in. (31.7 x 145.5 cm.)

Inscribed, with one seal of the artist

Dated winter, tenth month, *jiwei* year of the Daoguang reign (1835)

Colophon inscribed by Wanxiang Jushi, with two seals

\$2,000-4,000

清 華子宥 人物 設色絹本 手卷

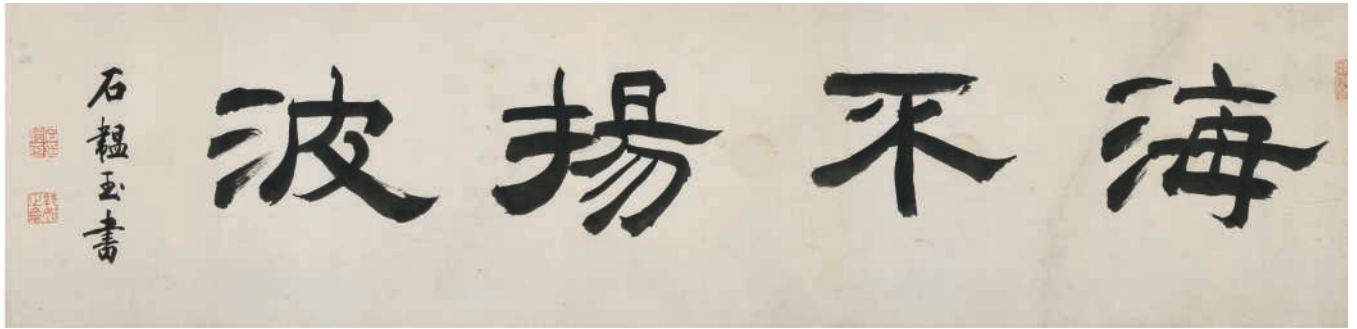
一八三五年作

題識：

道光乙未（1835年）冬十月堯民華子宥繪。

鈐印：華子宥印

晚香居士題跋並鈐印兩方

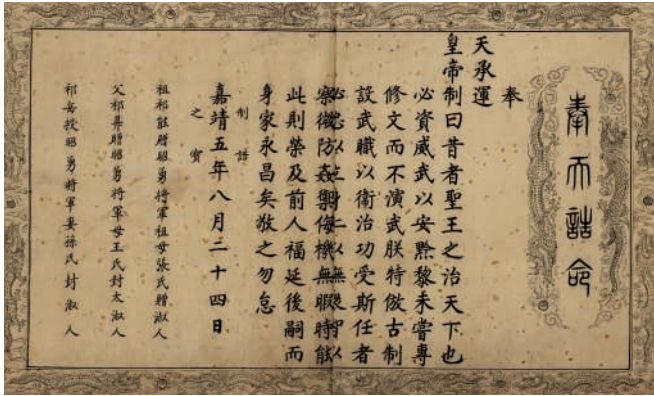


7



有大人先生以天地為一
 夢願為瀟灑日月為局
 八荒為庭衢行安履之
 在無室塵幕天席也飽
 意可如口則燕尼執飲
 則習種庭壺惟淫氣
 知其能有貴介公子
 居士固吾風聲一哉
 所以乃舍秋深禮也日切
 萬陳既禮王是非辭
 先生於是方得
 衡杯狀照會算其臨
 翻着指喜恩息處只樂
 聞元道而評
 爾不而
 醒釋能不同雷
 忽視不觀泰以之形
 寒着之口肌利欲之
 情俯觀萬物使
 江漢之載污岸
 在側焉以採
 賦之典
 瑛吟
 觀者
 石韞玉書

8



9

ANONYMOUS (MING DYNASTY)

Imperial Edicts Regarding General Qi Mian

Set of twelve scrolls, mounted, ink and color on silk
 Each scroll measures approximately 17 ½ x 29 in. (44.5 x 73.7 cm.) (12)
 \$12,000-20,000

During the Ming dynasty (1368-1644), aggression from nomadic peoples persistently threatened China's northern frontier. Since the reign of the Xuande Emperor (r. 1426-1435), Geyubao (present-day Zhangjiakou) in northwestern Hebei was a crucial strategic stronghold against foreign invasions. Geyubao was part of the middle circuit of Xuanfu since the mid-Ming dynasty. According to *The Gazetteer of Xuanfu*, the middle circuit of Xuanfu "is connected to the Longmen Gate in the east, Zhangjiakou in the west, towns and cities in the south, and desert in the north". As such, the Ming court attached great importance to the military defense of Geyubao, stationing a heavy presence of troops and maintaining strong firepower there. This rare series of paintings vividly depicts scenes of military exercises, battles, and victories in the mid-Ming period in this region. Each figure and horse is meticulously rendered in bright colors. The documentary quality of the series is further enhanced by the dynamic interactions between the figures and the animals. In addition, there are three imperial edicts that accompany the pictures and that promulgate a commander named Qi Mian. In the thirty-fourth year of the Jiajing reign (1555), the remnant forces of the previous Yuan dynasty invaded Xuanfu and Geyubao fell under siege. General Li Guangqi died on the battlefield, and Qi Mian was then appointed Lieutenant General, and given command of the forces stationed in Geyubao and its surroundings. He died in the thirty-sixth year of the Jiajing reign (1557). It is likely that this series was commissioned by the imperial court to commemorate all the events leading up to Qi Mian's appointment and achievement, and awarded to his family.

明 嘉靖 織錦誥命 設色絹本 鏡片十二幅
 題識：

皇帝勅諭，署都指揮僉事祁勳，近該總督薊遼等處軍務兵部右侍郎兼督查員右僉都御史何棟題稱，薊州重鎮藩屏京師各該要害地方合當添官分區，久任庶幾事有責成事下，該部議謂宜如所請。今特命爾充參將分守曹家營等處地方，東至牆子嶺小臺兒，寨起至黑峪關白嶺安，寨止一提三營二十一關，寨計地一百八十一里，俱屬管轄爾嚴督前項地方，操練兵馬、修理城堡、督瞭墩臺。凡軍中一應合行事宜，悉聽總督、鎮巡等官節制。如遇防秋之時醜虜攻墻，爾能分佈兵馬，拒遏賊退，有功聽總督官處奏聞，比照近題斬級例敘論升賞。如或守禦欠嚴，致賊潰墻深，入查照宣大邊城事例，拿解來京，問擬重罪。爾尤須持廉秉公，撫恤軍士，不許偏執貪刻，致人嗟怨。如違，取罪非輕，爾其慎之慎之。勅命。嘉靖三十年二月初十日。之寶。

皇帝勅諭，署都指揮僉事祁勳，今命爾充遊擊將軍，統領原選官、軍項官，往來截殺，以靖地方如大同迤西，延綏地方，或有報到緊急賊情，爾須星馳前去策應併力追剿，不許畏縮推避，致貽邊患，爾受茲簡任，尤須廉以律己仁撫下，勇以克敵，圖稱任使。凡戰守機宜，仍聽總督鎮守、總兵巡撫等官節制。如或偏執己見，或部伍不整、號令不嚴，致壞壞邊事，責有所歸。爾其勉之慎之，故諭。勅命。嘉靖三十二年三月初四日。之寶。

皇帝勅諭，署都指揮僉事祁勳，今命爾充左參將，分守葛峪堡等處地方提督本路守備，並所屬六城堡操練軍馬、修理城池、整飭器械、防禦賊寇，有警則相機戰守，無事則留心撫恤。凡一應和，行事宜及，有緊急賊情，仍聽總督鎮守總兵巡撫等官節制調度。不許偏執違拗，致誤事機，爾須持廉秉公，禁革下人，毋得科擾役佔，致生嗟怨，及恣肆安逸、廢弛武備，如違必罪不宥爾，其勉之慎之，故諭。勅命。嘉靖三十三年二月十三日。之寶。

皇帝勅諭，署都指揮僉事祁勳，今命爾充左恭將，分守葛峪堡等處地方提督本路守備，並所屬六城堡操練軍馬、脩理城池、整飭器械、防禦賊寇，有警則相機戰守，無事則留心撫恤。凡一應和，行事宜及，有緊急賊情，仍處總督鎮守、總兵巡撫等官節制調度，不許偏執違拗，致誤事機，爾需持廉秉公，禁革下人，毋得科擾役佔，致生嗟怨，及恣肆安逸、廢弛武備，如違必罪不宥爾，其勉之慎之，故諭。勅命。嘉靖三十四年六月十四日。之寶。

奉天誥命。奉天承運，皇帝制曰，昔者，聖王之治天下也，必資威武以安黔黎，未嘗專修文而不演武。朕特仿古制，設武職以衛治功，受斯任者，必忠以立身，仁以撫衆，智以察微，防奸禦侮，幾無暇時。能此者，則榮及前人，福延後嗣，而身家永昌矣。敬之勿怠！

制誥。嘉靖五年八月二十四日。之寶。

祖祁能贈昭勇將軍祖母張氏贈淑人。
 父祁昇贈昭勇將軍母王氏封太淑人。
 祁岳授昭勇將軍妻孫氏封淑人。

註：
 明朝時期，來自遊牧勢力的威脅時有發生。自明宣德朝以來，葛峪堡（今張家口）成爲抵禦外侵的邊陲重地。葛峪堡在明朝中期以後屬宣府鎮中路。據《宣府鎮志》記載，宣府中路「東接龍門關，西抵張家口、南連鎮城、北距沙漠」，因此，明廷對葛峪堡的軍事防禦十分重視，配備了重兵和強大的火力。此罕見的系列畫中展示了軍隊操練、戰鬥、大捷等歷史場景，生動形象地展示了明朝中期的國防與戰爭場面。每個人物以及每匹馬都是精美的艷麗彩色繪製。人與人之間和人與動物之間的互動，更增加了此系列的記錄性質。另外，還有三道頒發給名爲祁勳的指揮僉事的聖旨。嘉靖三十四年（公元1555年），元殘餘勢力軍隊進犯宣府，其中一路圍攻葛峪堡，參將李光啓戰死。祁勳被任命爲左恭將，分守葛峪堡等地方。嘉靖三十六年（公元1557年），祁勳以指揮僉事死。此系列畫有可能是宮廷御製，描述一連串在祁勳被任命之前的歷史事件，並由朝廷賞賜給祁勳以及其家人，作爲紀念。



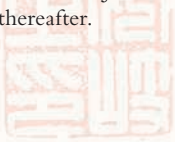


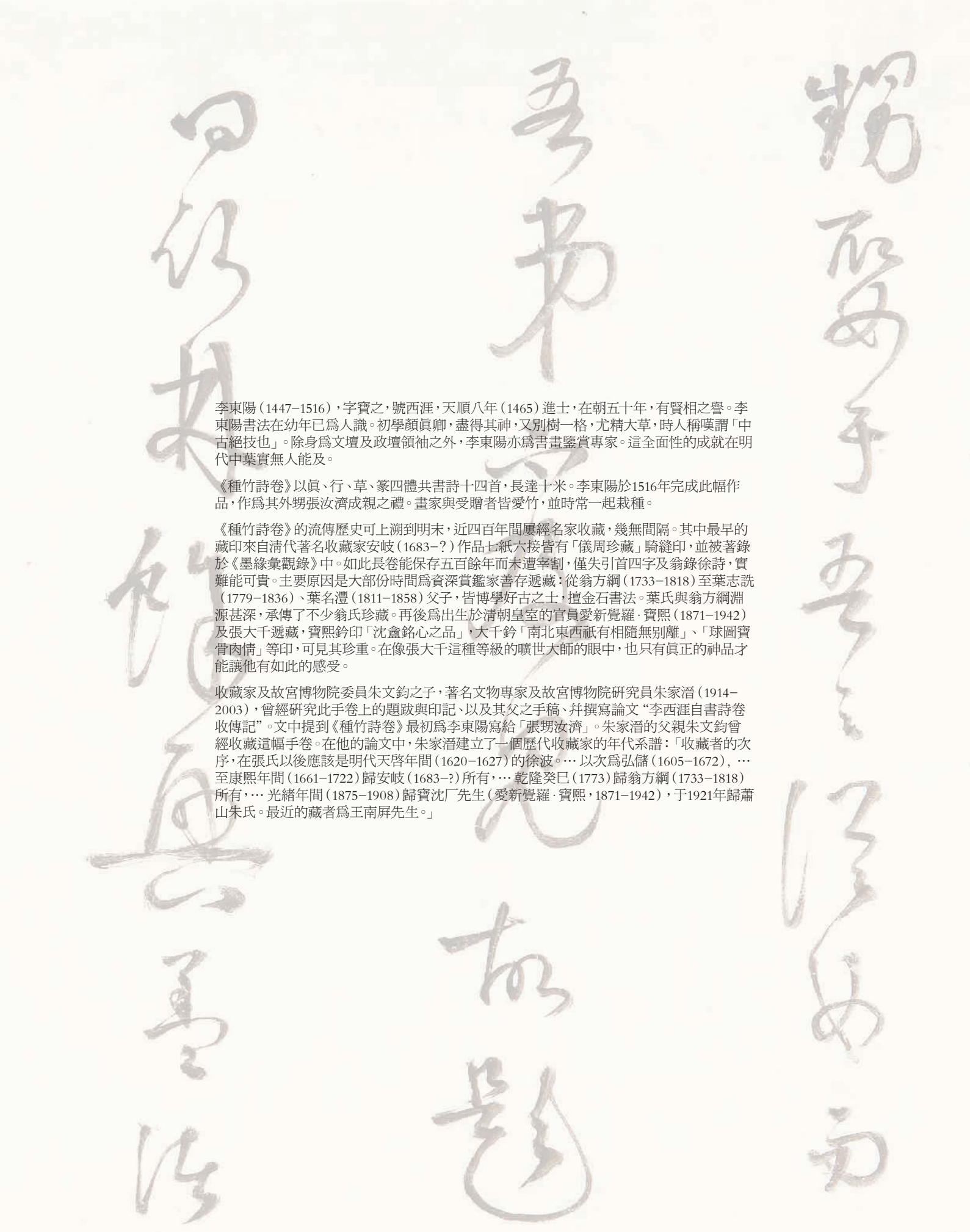
Li Dongyang, whose sobriquet was Binzhi and style name Xiya, was awarded the jinshi degree in 1464 of the Tianshun era. He served in the court for nearly fifty years and was regarded as a virtuous and wise prime minister. As a child, he displayed a special talent in calligraphy. He initially learned calligraphy by emulating the great master Yan Zhenqing (709-785). While he firmly grasped the essence of Yan's hand, he also developed a style of his own and excelled in large cursive and seal scripts. His contemporaries praised his work as "unparalleled." Furthermore, he was also a master in authentication and connoisseurship of paintings. No one else in the middle Ming dynasty succeeded in becoming as accomplished in so many fields as he did.

Measuring ten meters in length, *Poems on Planting Bamboo* consists of fourteen poems and essays written in standard, running, cursive, and seal scripts. Li Dongyang completed it in 1516 for his nephew by marriage Zhang Ruji. Both the artist and the recipient were very fond of bamboo and often planted them together.

The provenance of this work can be traced back to the late Ming so that its history spans nearly four hundred years and includes many important collectors virtually without interruption. Among the earliest are the collector seals of the famed Qing dynasty collector An Qi (1683-?). One of his seals appears on each of the six paper seams and the handscroll was recorded in An Qi's treatise on paintings, *Moyuan huiguan lu*. It is particularly rare for such a long handscroll to be well preserved for over five hundred years without suffering damage or cutting, with only four characters in the frontispiece and a poem of Weng Luxu missing. The main reason for its present excellent condition is that most of the time this work was in the careful possession of experienced connoisseurs: from Weng Fanggang (1733-1818) to Ye Zhishen (1779-1863), as well as his son Ye Mingfeng (1811-1858). All of them were erudite literati interested in antiques and skilled in calligraphy. The Ye family had a strong relationship with Weng Fanggang and a great number of Weng's treasures went into their collection. This handscroll was later owned by the Qing imperial family member and court official Aixin Jueluo Bao Xi (1871-1942) and by the great 20th century painter Zhang Daqian (1899-1983), whose seals can be found on the work. Zhang Daqian further inscribed his response, calling this "the most divine work as it contains authentic poems and calligraphy by Li Dongyang." His admiration for and attachment to this handscroll is evident as one of his seals reads "whichever direction I go, there is only taking this piece with me and no possibility of separation." Only a truly important work of art could have compelled a great master such as Zhang Daqian to express such a strong sentiment.

The late cultural historian and former researcher at the Palace Museum Zhu Jiajin (1914-2003), son of collector and former committee member of the Palace Museum Zhu Wenjun (1882-1937), wrote a research article based on the inscriptions and seals on this work and family record. According to him, the original recipient of *Fourteen Poems on Planting Bamboo* was Li Dongyang's nephew Zhang Ruji. Zhu Jiajin, whose father Zhu Wenjun was once the owner of this handscroll, also constructed a genealogy of ownership: around the Ming dynasty Tianqi period (1620-1627) it was in the possession of Xu Bo, a literary figure of the late Ming and early Qing period. The next owner was Hong Chu (1605-1672), an anti-Manchu literati Zen practitioner. It was owned by the great literati collector An Qi (1683-?) around the Kangxi period (1661-1722). Weng Fanggang (1733-1818) had possession by guisi year of the Qianlong reign (1773) and it went to Aixinjueluo Baoxi (1871-1942) around the Guangxu period (1875-1908). By 1921 it was owned by the Zhu Wenjun and presumably went to the collector Wong Nan-p'ing (1924-1985) sometime thereafter.





李東陽(1447-1516)，字寶之，號西涯，天順八年(1465)進士，在朝五十年，有賢相之譽。李東陽書法在幼年已為人識。初學顏真卿，盡得其神，又別樹一格，尤精大草，時人稱嘆謂「中古絕技也」。除身為文壇及政壇領袖之外，李東陽亦為書畫鑒賞專家。這全面性的成就在明代中葉實無人能及。

《種竹詩卷》以真、行、草、篆四體共書詩十四首，長達十米。李東陽於1516年完成此幅作品，作為其外甥張汝濟成親之禮。畫家與受贈者皆愛竹，並時常一起栽種。

《種竹詩卷》的流傳歷史可上溯到明末，近四百年間屢經名家收藏，幾無間隔。其中最早的藏印來自清代著名收藏家安岐(1683-?)作品七紙六接皆有「儀周珍藏」騎縫印，並被著錄於《墨緣彙觀錄》中。如此長卷能保存五百餘年而未遭宰割，僅失引首四字及翁錄徐詩，實難能可貴。主要原因是大部份時間為資深賞鑑家善存遞藏：從翁方綱(1733-1818)至葉志詒(1779-1836)、葉名澧(1811-1858)父子，皆博學好古之士，擅金石書法。葉氏與翁方綱淵源甚深，承傳了不少翁氏珍藏。再後為出生於清朝皇室的官員愛新覺羅·寶熙(1871-1942)及張大千遞藏，寶熙鈐印「沈盒銘心之品」，大千鈐「南北東西祇有相隨無別離」、「球圖寶骨肉情」等印，可見其珍重。在像張大千這種等級的曠世大師的眼中，也只有真正的神品才能讓他有如此的感受。

收藏家及故宮博物院委員朱文鈞之子，著名文物專家及故宮博物院研究員朱家潛(1914-2003)，曾經研究此手卷上的題跋與印記，以及其父之手稿，并撰寫論文“李西涯自書詩卷收傳記”。文中提到《種竹詩卷》最初為李東陽寫給「張甥汝濟」。朱家潛的父親朱文鈞曾經收藏這幅手卷。在他的論文中，朱家潛建立了一個歷代收藏家的年代系譜：「收藏者的次序，在張氏以後應該是明代天啓年間(1620-1627)的徐波。… 以次為弘儲(1605-1672)，… 至康熙年間(1661-1722)歸安岐(1683-?)所有，… 乾隆癸巳(1773)歸翁方綱(1733-1818)所有，… 光緒年間(1875-1908)歸寶沈厂先生(愛新覺羅·寶熙，1871-1942)，于1921年歸蕭山朱氏。最近的藏者為王南屏先生。」

10

LI DONGYANG (1447-1516)

Fourteen Poems on Planting Bamboo

Handscroll, ink on paper

10 ¾ x 511 x ¾ in. (27.5 x 1300 cm.)

Inscribed and signed, with three seals of the artist

Dated eighth day, second month, *bingzi* year of the Zhengde reign (1516)

Eighteen collectors' seals

Colophons by Hong Chu (1605-1672) with two seals

Colophons by Weng Fanggang (1733-1818) with three seals

Inscribed on the mounting by Weng Fanggang (1733-1818) with one seal

\$800,000-1,200,000

PROVENANCE

From the collection of Wong Nan-p'ing (1924-1985).

EXHIBITED

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明 李東陽 種竹詩卷 水墨紙本 手卷 一五一六年作
題識：張甥屢為移竹助我院居之興，為書住歲諸詩，以見種竹之難如此。後數首乃得竹時所作。凡為有關於竹者皆附焉。甥娶于吾之從女，而吾弟不及見，故題曰‘竹林餘興’，蓋諸子兆廷嘗為速成之也。正德丙子（1516年）二月八日西涯翁識。

鈐印：長沙、賓之、七十峰深處

裱邊：李西涯諸體書種竹諸詩。麓村珍藏。

翁方綱題裱邊並鈐印一方。

翁方綱題跋並鈐印三方。

篆條：李西涯種竹詩真跡無上神品。

弘儲題跋印：弘儲之印、繼起

安岐鑑藏印：安氏儀周書畫之章、儀周珍藏（六次）、朝鮮人、心賞

翁方綱鑑藏印：松竹雙清書屋、蘇齋墨緣

張大千鑑藏印：大千好夢、別時容易、張氏寶藏、球圖寶骨肉情、南北東西祇有相隨無別離

葉銘澧鑑藏印：葉名澧潤臣印、敦夙好齋

葉志詵鑑藏印：葉志詵、東卿過眼

愛新覺羅·寶熙鑒藏印：沈庵墨緣、臣熙之印、鈍齋銘心之印

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朱家潛，“李西涯自書詩卷收傳記”，《收藏界》，1月2000年，第39-43頁。



竹之類甚多，其類不一，其性不一，其用不一，其功不一，其德不一，其氣不一，其味不一，其色不一，其香不一，其韻不一，其聲不一，其影不一，其姿不一，其神不一，其韻不一，其聲不一，其影不一，其姿不一，其神不一。

種竹

割買城中地，自種
為竹，涼生別院石
路，滿後溪雲，秋之
似色，翠醒分一團，屋
居，未克而午，院
差良

種竹，復種，介，屋，西
遠，屋，東，却，城，十，石
長，夏，一，林，風，官，士，侍
餘，淫，園，於，十，小，叢，高
秋，香，鳴，佩，側，不，白
晴，空

種竹，為，牆，而，處，感，而，力
作

園，南，舊，植，子，竿，綠，高，者
其，牆，方，外，屋，風，狂，石，息
牆，尾，翻，幹，折，葉，低，子
傾，覆，里，驚，舞，罷，鴻，門
倉，與，斗，勢，碎，羞，玉，復
似，孩，山，墜，石，餘，數，百，書
生，弄，阮，於，初，疑，鳳，羽，墜
雪，空，更，訝，撐，龍，身，在，陸
翠，蔭，殘，飛，不，復，完，打，仗

泥，沙，汗，人，日，憶，昔，躬，躬
近，水，隈，香，枝，層，土，盈

來，君，洗，已，披，風，日，曉
操，幸，免，雷，雪，酷，十，年，女
老，策，二，報，不，推，類，勢
何，連，我，時，夜，才，驚，水，至
崛起，美，美，閃，儻，傑，健，駿
不，羨，人，老，勞，低，顧，衰，衣

與，瓶，粟，親，裏，批，花，似，之
論，重，前，梅，樹，於，堪，特，至
家，更，破，買，山，林，名，往，終，嘗
伴，松，菊，前，軒，好，似，已，散
圓，於，空，幽，懷，者，未，之，其
未，撥，形，採，荷，芽，意，性
勿，建，雙，獨

謝，人，乞，竹，栽，款

何，在，吾，竹，避，羞
氣，而，却，滾，於，香
兒，下，幸，有，竹，為，休
向，之，吾，香，都，乞，竟
如，君，已，避，之，重，城
頭，而，地，竹，長，百
石，上，香，十，肩，與
躬，未，已，晚，風，屋

種竹，可，以，款

石，桐，沙，路，不，秀，托，為，大
道，一，兩，竿，涼，帶，土，香，厚，地
底，暝，獨，弄，屋，上，江，干，方
於，居，依，竹，桂，於，待，晴，已
拂，翠，為，試，信，蓬，蓋，記，綠，香
帝，把，沾，香，不，心，空

慢興

了，園，杏，巖，竹

存，成，今，歲，東

園，筍，又，生，但

景，昔，車，常，健

步，四，園，躡，香

聖，讓，於

又，之，之

月，水，城

雨，之，字，符

五，之，字，符

東，於，生，煙

種竹，清

事，始，往，來

去，之，之

子，之，之

懷竹

三年不種竹，得竹如得
玉，十日不見竹，一日腸
九曲初聞平安報，舊葉
舒更綠，忽聽歡笑聲，新
笋抽五六，兒童心，鮮事
知我性，所欲平生愛，孤
澹不飲食，無肉過，將垂
老身，醫此未盡俗，倉皇
欲傾倒，愁病相縛，未昨
夜，偶夢之清風，灑心目
呼童汲泉水，日夕勤灌
沃，吾冠晚當挂，吾髮朝
已沐，為爾一扶，節披襟
散炎燠

張甥汝濟移竹數竿
予病告累月不出房
聞聞新笋滋茂故作

是詩

其真

小意深一

淺心也

長是見

風情

先到

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According to the famed painter and connoisseur Wu Hufan (1894–1968) who inscribed on the frontispiece of *Along the Yangtze River*, this work is “the most important masterpiece of Shitao’s (1642–1707) life.” He further commented that “Shitao and Bo Wenting were the best of friends in life and in death. About half of the structure in his paintings was done by Bo Wenting, including this handscroll.” It is obvious that Wu Hufan gleaned this information from Shitao’s own inscriptions, where he commented on the magnificence of this painting by his dear friend Bo Wenting. The man at the center of all this attention is Aixinjueluo Bo Erduo (1649–1708), whose sobriquet is Wenting. He was a direct descendant of Nurhaci (1559–1626), the Jurchen chieftain who unified the various tribes and founded the Manchu dynasty which later conquered the Ming dynasty (1368–1644). A member of the Qing dynasty (1644–1911) imperial household who held the title of “General of Assisting the State” in the third rank, Bo Wenting, who was not politically active, lived an affluent life of elegant refinement and surrounded himself with leading painters (such as Wang Yuanqi and Shitao) and literati (such as Wang Shizhen) of the day. He was known to be very learned and well-versed in classical Chinese, leaving behind a legacy of twelve volumes of literary works. His close relationship with Shitao was well-known, and is corroborated by the encomium in Shitao’s inscriptions.

A handscroll of monumental length, the painting takes the viewers on an exhilarating journey along the Yangtze River, where the grandeur of tall peaks, intrigue of grotesque rocks, spirituality of hill-top pagodas, fearlessness of travelers on donkeys, serenity of isolated villages, and peacefulness of sailing boats, are all carefully delineated in myriad vignettes, each capable of holding its own. The subdued color palette evokes the blue-green landscape popularized by Tang dynasty (618–907) painters Li Sixun (653–718) and his son Li Zhaodao (act. early 8th c.), who, like all the early painters, used azurite and malachite as pigments for these colors. In addition to the many laudatory inscriptions by Qing literati, the 20-century master Zhang Daqian (1899–1983) also wrote his praise for the work, stating that Wu Hufan showed him this work and asked him to inscribe it. Besides discussing Bo Wenting’s role in this painting’s creation, he called Shitao’s brushwork “spontaneous and self-indulgent, much like the torrents gushing through the gorges of the Yangtze River.” He also applauded the monumentality of the painting as well as its color scheme.

據著名畫家及鑒賞家吳湖帆（1894–1968）在《長江一覽圖》扉頁的題跋，是卷為「釋石濤（1642–1707）平生第一傑作」。吳氏又題「石濤與博問亭為生死之交。其畫之傑構大半為博氏所作，斯卷亦其一焉」。可以想見，石濤在題識中曾自云，這幅畫作最精彩之處乃出自摯友博問亭之手，其後，吳湖帆收集整理了這些信息，並得出如此結論。這位反復被提及的「博問亭」先生，其實是愛新覺羅·博爾都（1649–1708），字問亭，是建州女真部的首領努爾哈赤（1559–1626）的後人。努爾哈赤創立的後金（1616–1636）在後來覆滅明朝（1368–1644），入主中原，建立清朝（1644–1911）。作為清宗室一員，還被封為三等輔國將軍，但博問亭在政事上卻並不活躍。他過著錦衣玉食的貴族生活，經常與當時一些著名的畫家（如王原祁、石濤）和文人（如王士禛）交往，揮毫筆墨，鑒賞書畫，飲酒賦詩。博問亭以飽讀詩書，才氣縱橫而聞名，並且著有十二卷文學作品。其與石濤的密切交往更是成為美談，正如石濤在題識中所敘。

這幅巨幅長篇的畫卷，仿佛帶領著觀賞者進行了一次令人心馳神往的長江之旅。高聳入雲的壯麗山峰，陸離迷人的怪石嶙峋，莊嚴而充滿靈性的寶塔，騎驢旅人的大膽無畏，孤立村莊的安詳自在，以及江上小舟的平和寧靜，都在各式各樣的片段中被精心描繪，歷歷在目。每一段小插曲都精美到值得成為獨立的畫作。此幅畫的柔和色彩，喚起了以唐代畫家李思訓（651–718）、李昭道（活躍於八世紀早期）父子為代表的青綠山水。和早期畫家一般，他們用石青與孔雀石作為藍綠色素。

除了眾多清代文人歌頌讚揚的題跋，二十世紀大師張大千（1899–1983）也留下了他的讚美。根據張大千的說法，吳湖帆展示這幅畫給他觀賞，並請他題跋。他提到博問亭在這幅創作中的角色，同時稱讚石濤的「畫筆恣肆如揚子出峽奔騰浩瀚」，以及此卷的巨大與色彩。

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 as 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 throughout his life. His family later donated many 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；早年求學於復旦大學和北京大學；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士捐贈書畫目錄》以為紀念。

11
SHITAO (ATTRIBUTED TO, 1642-1707)/ AIXINJUELUO BO WENTING (ATTRIBUTED TO, 1649-1708)

Along the Yangtze River

Handscroll, ink and color on silk

22 ¼ x 537 ¼ in. (56.5 x 1364.6 cm.)

Inscribed and signed, with thirteen seals of Shitao

Dated *bingxu* year (1707)

Frontispiece inscribed by Wu Hufan, with three seals

Two colophons inscribed by Wu Hufan, with three seals

One colophon inscribed by Zhang Daqian, Further inscribed twice on the mounting by Wu Hufan, with two seals

Twenty-six collectors' seals, including those of Wu Hufan and Jin Lanpo

\$100,000-200,000

清 石濤、愛新覺羅·博問亭(傳)
長江一覽圖 設色絹本 手卷
題識：乙酉（1705年）、丙戌（1706年）
兩載始成，遲之之罪幸諒之。清湘道人若極頓首。

鈐印：前有龍眠濟、頭白依舊不識字、大滌子濟（三次）、東塗西抹（二次）、癡絕、零丁老人、耕心草堂（二次）、靖江後人、搜盡奇峰打草稿

畫家自題引首：長江一覽。

鈐印：鄉年苦瓜、靖江後人、耕心草堂

吳湖帆題跋兩次並共鈐印三方。

張大千題跋並鈐印一方。

吳湖帆題簽條：釋石濤長江一覽圖卷，平生第一佳構。吳湖帆題於梅景書屋。

鈐印：吳氏圖書記

吳湖帆題後邊：釋石濤平生第一傑作，長江一覽圖卷。後學吳湖帆鑒題。

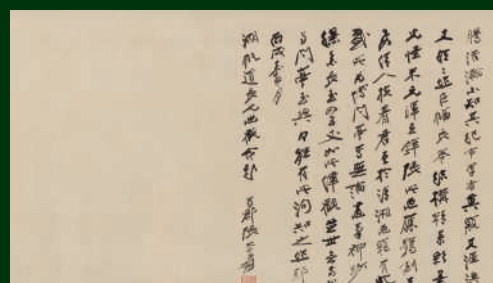
鈐印：吳湖帆印

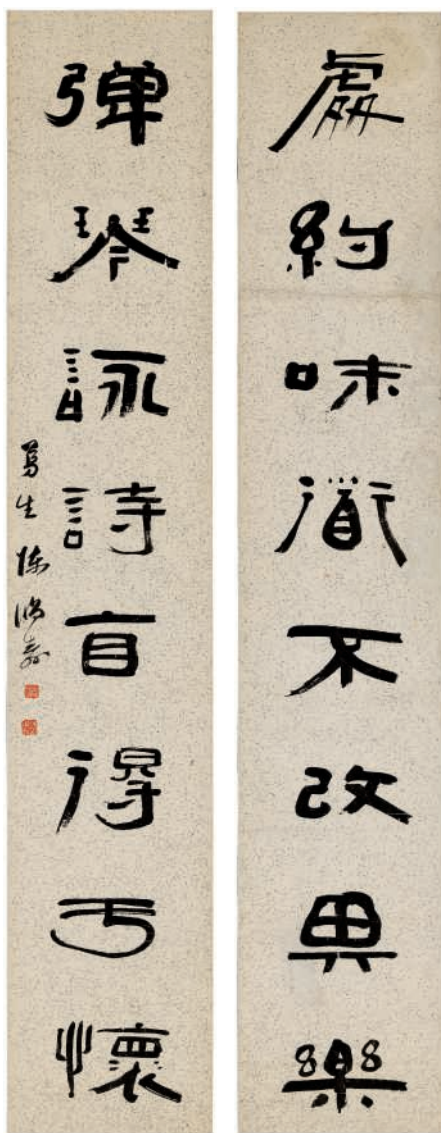
吳湖帆又題：石濤與博問亭為生死之交。其畫之傑構大半為博氏所作，斯卷亦其一焉。

鈐印：湖帆長壽

吳湖帆鑑藏印：萬里江山供燕几、吳氏文庫、某景書屋（二次）、江南吳湖帆潘靜淑夫婦並讀同珍之寶（二次）、吳湖帆、吳顧抱真、吳湖帆潘靜淑珍藏印、雙修閣圖書記、梅景書屋秘笈、梅景書屋、似曾相識燕歸來、吳氏某景書屋圖書記、金蘭坡經眼

其他鑑藏印：休陽汪承誠梅亭氏鑑藏、素亭、銘心絕品、樸亭珍賞、定父審定（二次）、金傳聲、壘書樓珍賞（二次）、真硯齋珍藏印





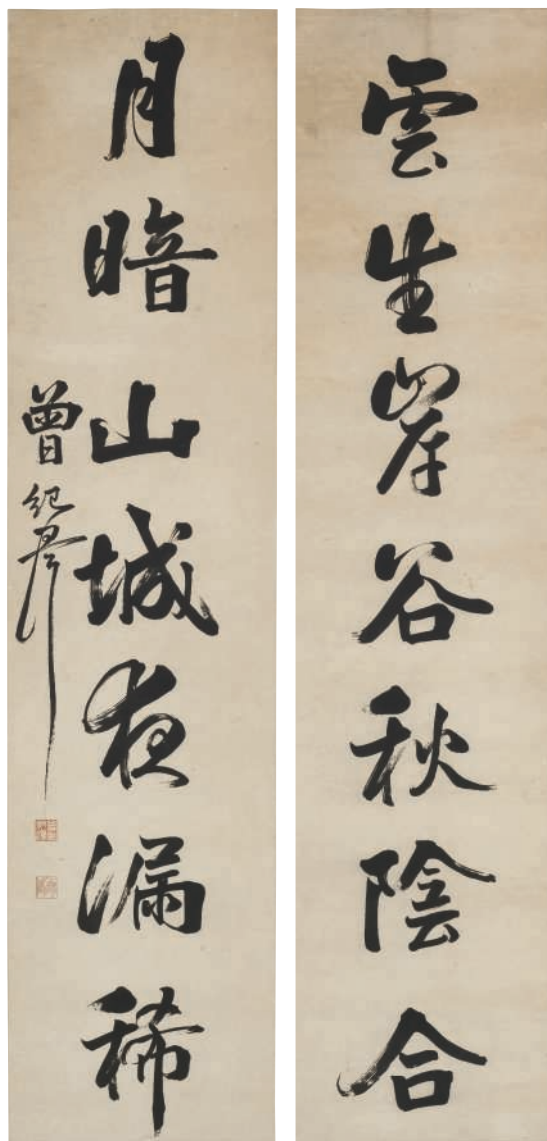
12

12
CHEN HONGSHOU (1768-1822)
Calligraphy Couplet

Pair of hanging scrolls, ink on paper
Each scroll measures 69 $\frac{3}{8}$ x 12 $\frac{3}{8}$ in. (176.2 x 32.1 cm.)
Signed, with two seals of the artist

\$8,000-12,000

清 陳鴻壽 書法對聯 水墨紙本 立軸兩幅
款識：處約味道不改其樂，彈琴詠詩自得於懷。曼生陳鴻壽。
鈐印：曼生、陳鴻壽



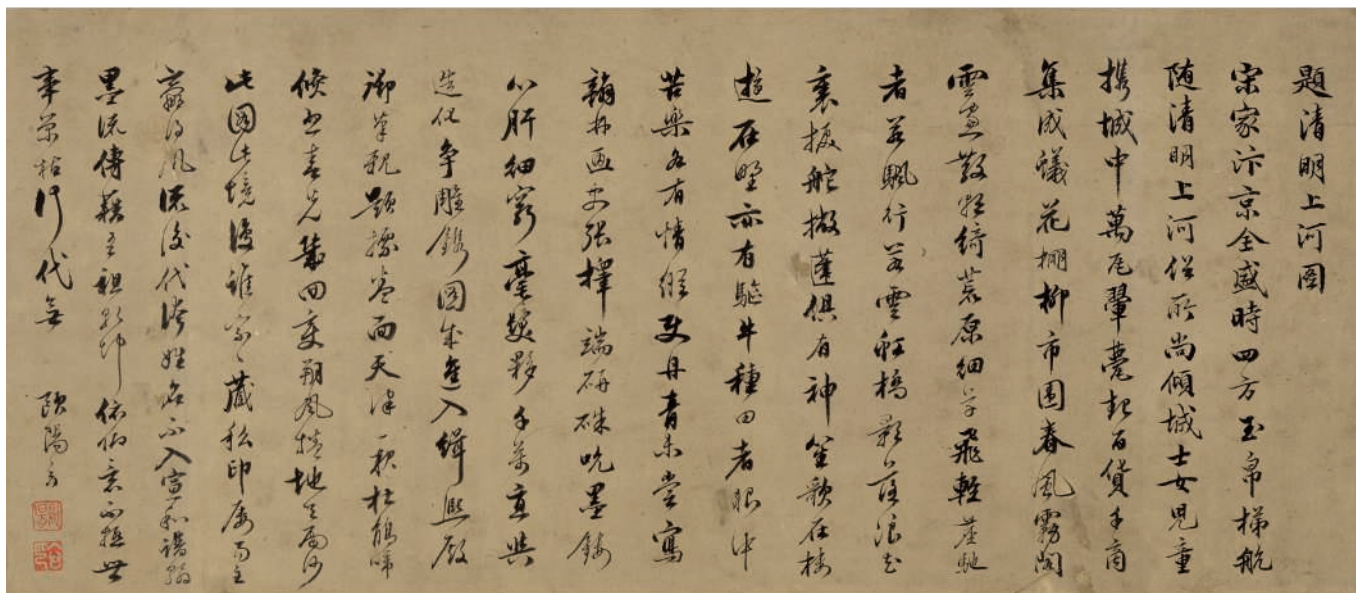
13

13
ZENG JIZE (1839-1890)
Calligraphy Couplet

Pair of hanging scrolls, ink on paper
Each scroll measures 51 $\frac{1}{2}$ x 12 in. (130.8 x 30.5 cm.)
Signed, with two seals of the artist

\$1,000-1,500

清 曾紀澤 書法 水墨紙本 立軸兩幅
款識：雲生岸谷秋陰合，月暗山城夜漏稀。曾紀澤。
鈐印：曾紀澤印、劼剛



VARIOUS OWNERS

14

OUYANG XUAN (ATTRIBUTED TO, 1283-1357)

Calligraphy

Handscroll, ink on paper

10 7/8 x 24 3/4 in. (27.6 x 63 cm.)

Signed, with two seals of the artist

\$1,000-1,500

PROVENANCE

Purchased from the estate of Ambassador Charles R. Crane, 1858-1939), Juniper Point, MA.

Charles R. Crane (1858-1939) was a diplomat and philanthropist. Crane served as the U.S. Ambassador to China in 1921, and while his tenure was brief, it was also distinguished and he was awarded the Order of Chiao Ho, First Class.

元 歐陽玄(傳) 題清明上河圖 水墨紙本 手卷

題識：宋家汴京全盛時，四方玉帛梯航隨。清明上河俗所尚，傾城士女童兒攜。城中萬屋翬薨起，百貨千商集成蟻。花棚柳市圍春風，霧閣雲窗粲朝綺。荒原細草飛輕塵，馳者若驅行若雲。虹橋影落浪花裏，捩舵撇篷俱有神。笙歌在樓遊在野，亦有驅牛種田者。眼中苦樂各有情，縱使丹青未嘗寫。翰林畫史張擇端，研硃吮墨鏤心肝。細窮毫髮夥千萬，直與造化爭雕鐫。圖成進入緡熙殿，御筆親題標卷面。天津回首杜鵑啼，倏忽春光幾回變。朔風捲地天雨沙，此圖此景復誰家。家藏私印屢易主，贏得風流後代誇。姓名不入宣和譜，翰墨流傳藉吾祖。乾坤依仰意無極，世事枯榮行代無。歐陽玄。

鈐印：歐陽、玄印

來源：直接購自美國麻薩諸塞州查爾斯·克萊恩 (Charles R. Crane) 的遺產。

註：查爾斯·克萊恩 (1858-1939) 是一名外交官與慈善家。克萊恩於1921年曾擔任美駐華大使。雖然他的任期不長，但因其傑出的貢獻，被授予了一等嘉禾勳章。

WEN SHU (1595-1634)*Flowers and Butterflies*

Scroll, mounted for framing, ink and color on paper

34 x 17 in. (86.4 x 43.2 cm.)

Inscribed and signed, with two seals of the artist

Eight collectors' seals, including three of Emperor Qianlong (1711-1799), one of Zhang Ruo'ai (1713-1746), one of Zhang Keyuan (late Qing dynasty), and one of Ceng Yu (1759-1830)

Dated summer, *renshen* year (1632)

\$50,000-100,000

PROVENANCE

Acquired in Japan in the mid-1940s and thence by descent.

明 文淑 花蝶清影 設色紙本 鏡片 一六三二年作

款識：壬申（1632年）夏清和月，天水趙氏文淑畫。

鈐印：文淑之印、端容

乾隆帝（1711-1799）鑑藏印：宜子孫、乾隆鑑賞、石渠寶笈

張若鸞（1713-1746）鑑藏印：張晴嵐書畫記

張可園（晚清）鑑藏印：南皮張氏可園收藏庚壬兩劫所餘之一

曾燠（1759-1830）鑑藏印：曾氏寶谷珍藏

來源：現藏者之家屬於1940年代於日本購得作品。

As one of the most important female painters in Chinese art history, Wen Shu's (1595-1634) prestigious family lineage further elevates her above her peers. For generations, the Wen family were active participants and sometimes leaders in the arts, literature, collecting, and connoisseurship in their home town Suzhou, the cultural capital of China at the time. She was a descendant of the famed calligrapher Wen Lin (1445-1499), whose wife was known for her bamboo paintings. They were the parents of arguably the most influential artist in the early sixteenth century, Wen Zhengming (1470-1559). Her father Wen Congjian (1574-1648) enjoyed modest fame for his landscapes; and her brother Wen Ran (1596-1667) was also a landscape painter and calligrapher. Her status was further enhanced when she married Zhao Jun, a scion of the Song dynasty (960-1279) imperial family and a progeny of the most famous painter and statesman of the Yuan dynasty (1279-1368)—Zhao Mengfu (1254-1322).

However, Wen Shu's own artistic talent has earned her respect and recognition beyond being merely a well-born, well-married lady. As her husband's family fortunes declined with the passing of her father-in-law, she apparently became a prolific painter and sold her works to help the troubled family finances. Most of her works bear no dedication or inscription, indicating that they were most likely produced for commercial purpose. Judging from her oeuvre, she clearly favored flowers, butterflies, and rocks as subjects. She was known to depict the rare flora and insects native to Hanshan, an area of natural beauty where her husband's family estate was located. In addition, Wen Shu also studied and copied the one thousand botanical specimens pictured in the *Bencao materia medica*, an ancient illustrated pharmacopoeia which was revised and expanded by Li Shizhen (1518-1593). Under the title *Bencao gangmu*, this version was initially published in 1596 and had eight subsequent reprintings in the seventeenth century due to its popularity. As Wen Shu became established as a prominent painter, she developed a following of married ladies and young women who sought her out as a painting instructor.

In addition to Wen Shu's two seals, this work also bears three of Emperor Qianlong's (r. 1735-1796) collector's seals and three of Qing dynasty (1644-1911) collectors. Indeed, in the Qing dynasty imperial painting catalogue commissioned by Emperor Qianlong and detailing the imperial collection of paintings and calligraphy, *Shiqu baoji*, there is an entry of Wen Shu's work. However, it only states that "A 'sketching-from-nature' painting by an elegant lady of the Ming dynasty, Zhao Wen Shu," with no description nor dimension. It should be noted that Emperor Qianlong continued to acquire works of art after this first edition of *Shiqu baoji* in 1745, thus not every work in his collection was included in this catalogue. While it is impossible to know which one of Wen Shu's paintings belonged to Emperor Qianlong's collection, it is certain that he did collect her work and held her in high esteem as she is called "an elegant lady of the Ming dynasty."

作為中國歷史上最重要的女畫家之一，文淑（1595-1634）名門世族的出身令她在同輩中人中尤為脫穎而出。文氏家族世代以來，在他們的家鄉蘇州——彼時中國的文化之都——活躍於藝術、文學、收藏及鑒賞等領域，並頗具一席之地。文淑是著名書法家文林（1445-1499）的後人。文林之妻以畫竹聞名。文氏夫妻之子，文徵明（1470-1559），則可以稱得上是中國十六世紀初期最著名的畫家。文淑的父親文從簡（1574-1548）以擅山水畫而小有名氣，而文淑的弟弟文柁（1596-1667）也是一名山水畫家與書法家。文淑的藝術地位在她嫁與趙均後更為提升。趙均是宋代（960-1279）皇室後裔，也是元代（1279-1368）著名畫家與官員趙孟頫（1254-1322）的子孫。

然而，是文淑自身的藝術天分與才能，為她贏得了遠超於一名家世顯赫，名門淑女的尊重與認知度。在她夫家因父親去世而家道中落之時，文淑畫製了大量畫作，將其出售以度經濟難關。文淑的大多數作品並無贈言及題跋，極大程度上證明了這些作品的商業性質。從文淑生平作品來判斷，她顯然喜愛以花草、蝴蝶及山石作繪畫主題。文淑與丈夫婚後居於位於江蘇吳縣的寒山中，這裡地景自然貌美，文淑便以生動形象地描繪寒山自然界的幽花異卉、小蟲怪蝶而著稱畫壇。此外，文淑還孜孜不倦地悉心描摹了由明人李時珍（1518-1593）編撰的本草學集大成之作《本草綱目》。《本草綱目》於萬曆二十三年（1596年）正式刊行，因其流行度廣，在十七世紀時又先後重印八次。當文淑漸愈漸在畫壇取得一定地位時，已婚淑女與年輕閨秀爭相向其拜師學藝。

除了文淑的兩方鈐印之外，此副作品另有乾隆（在位1735-1796）皇帝鑒藏印三方，清代（1644-1911）藏家鑒藏印三方。事實上，在清乾隆皇帝命大臣編撰的，記錄清代內府收藏的歷代珍貴書法與繪畫名蹟的專書《石渠寶笈》中，有一欄收錄文淑之作。然而，書上卻只提及“明閩秀趙文淑寫生”，並無尺寸記錄或其他描述。值得注意的事，在1745年，《石渠寶笈》初版後，乾隆皇帝仍持續收藏著藝術作品，所以並非乾隆的所有藏品都被囊括到了這份圖錄中。雖然具體文淑的哪一幅作品被乾隆收藏已不得而知，但我們可以確定，乾隆帝確實藏有文淑作品，並稱她為“明代閩秀”，足見尊重喜愛之甚。



壬申夏清和月天水趙氏文俦畫

FROM A PRIVATE COLLECTION 私人珍藏 (LOTS 16-18)

16

WANG HUI (1632-1717)

Green Cliff and Spring

Hanging scroll, mounted, ink and color on paper
40 ³/₄ x 20 ¹/₂ in. (103.5 x 52 cm.)

Inscribed and signed, with three seals of the artist

Two collector's seals

Dated ninth month, eighth day, *renchen* year (1712)

\$130,000-180,000

PROVENANCE

Lot 100, Fine Chinese Paintings, Calligraphy and Rubbings, Christie's
New York, 19 September 1995.

清 王翬 翠壁鳴泉圖 設色紙本 立軸 一七一二年作
題識：

翠壁鳴泉洞壑開，喬松修竹遠簷栽。

幽人自樂山中趣，不許人寰物色來。

壬辰（1712年）重陽前一日擬李成筆意。耕煙散人王翬。

鈐印：王翬之印、石谷、來青閣

鑑藏印：觀槿軒主寶藏、多寶齋藏

來源：編號100，中國書畫，紐約佳士得，1995年9月19日。





17

PAN SIMU (1756-1843)

Landscape after Wang Meng

Hanging scroll, ink and color on paper

60 x 15 1/8 in. (152.5 x 38.5 cm.)

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

Dated autumn, ninth month, *renwu* year (1822)

\$9,000-12,000

PROVENANCE

Lot 175, Fine Chinese Paintings, Christie's New York, 9 September 1995.

Pan Simu (1756-1843), sobriquet Yiqiao, was a painter in the Qing Dynasty (1644-1911). He was known for his landscape paintings, which were influenced by earlier masters Huang Gongwang (1269-1354) and Dong Qichang (1555-1636), exhibiting a vigorous manner.

清 潘思牧 玉山草堂圖 設色紙本 立軸 一八二二年作
題識：黃鶴山樵玉山草堂圖。壬午（1822年）秋九月既望，潘思牧臨。

鈐印：玉蘭館印、樊川

來源：編號175，中國書畫，紐約佳士得，1995年9月9日。

註：潘思牧（1756-1843），字一樵，清代畫家，擅山水畫。畫法遠宗黃公望，近法董其昌，筆法鋒健。



18
WEN YONGCHEN (1922-1995)
A Hundred Boys

Scroll, mounted for framing, ink and color on paper
 47 ¼ x 96 ⅞ in. (120 x 246 cm.)
 Entitled, inscribed, and signed, with seven seals of the artist
 Dated autumn, *renxu* year (1982)
 Colophons by Zhao Shao'ang and Feng Kanghou, with a total of three seals

\$13,000-18,000

PROVENANCE

The painting was acquired directly from the artists in 1982 in Hong Kong.

This painting was commissioned in 1982 from Wang Yongchen when the owner met the artist at the Peninsula Hotel in Hong Kong. Wen Yongchen was so pleased with the result and he asked Zhao Shao'ang (1905-1998) and Feng Kanghou (1901-1983) to write inscriptions.

溫永琛 群兒戲鳶圖 設色紙本 鏡片 一九八二年作
 溫永琛題識：兒童鬥勝不相饒，秋爽羣嬉放紙鳶。握線乘風齊待發，看誰先起上青雲。壬戌（1982年）秋日溫永琛畫。
 鈐印：嶺南鶴山溫氏永琛六十後所作書畫、挾技游食三洋四海五州八十餘國、溫、永琛、如意吉祥、怡情悅性
 趙少昂題跋：翱翔天際終堪誇，好物惟牢亦可嗟。最惜一時風太勁，不知吹斷落誰家。永琛畫圖並以小詩屬題。壬戌（1982年），少昂時年七十八。
 鈐印：趙、少昂、美意延年
 馮康侯題跋：群兒戲鳶圖，永琛作圖，壬戌（1982年）之秋康侯題。
 鈐印：馮強
 來源：1982年於香港直接得自畫家本人。
 註：藏家與溫永琛於1982年在香港半島酒店見面，溫永琛受她委託畫下這幅作品。畫家本人對成果十分滿意，故請趙少昂（1905-1998）與馮康侯（1901-1983）題詞。



PROPERTY OF A LADY 私人珍藏
(LOTS 19-20)

19

ANONYMOUS (MING DYNASTY)

Antique Viewing

Hanging scroll, ink and color on silk
30 1/8 x 15 1/8 in. (76.5 x 38.5 cm.)

Two collectors' seals of Zhu Wenjun and Bi Long

\$15,000-25,000

明 佚名 雅鑿圖 設色絹本 立軸
朱翼庵鑑藏印：翼庵審定金石書畫記
畢瀧鑑藏印：畢瀧潤飛藏印

20

LU YANSHAO (1909-1993)

Poetic Images of the Tang Dynasty

Album of eight double leaves, ink and color on paper

Each leaf measures 8 1/4 x 11 in. (21 x 28 cm.)

Each leaf inscribed and signed, with a total of twenty-one seals of the artist

\$60,000-100,000

陸儼少 唐人詩意圖 設色紙本
冊頁八對開

1. 題識：儼少畫。

鈐印：陸儼少、宛若寫生

2. 題識：奇松直上。陸儼少並記。

鈐印：陸、儼少、陸儼少、宛若寫生

3. 題識：峽江之流。陸儼少並記。

鈐印：陸、儼少

4. 題識：儼少。

鈐印：陸、陸儼少

5. 題識：當記少時春，揚州日堤柳。陸儼少並記。

鈐印：陸、儼少、儼少得意、宛若寫生

6. 題識：陸儼少

鈐印：陸儼少、穆如館

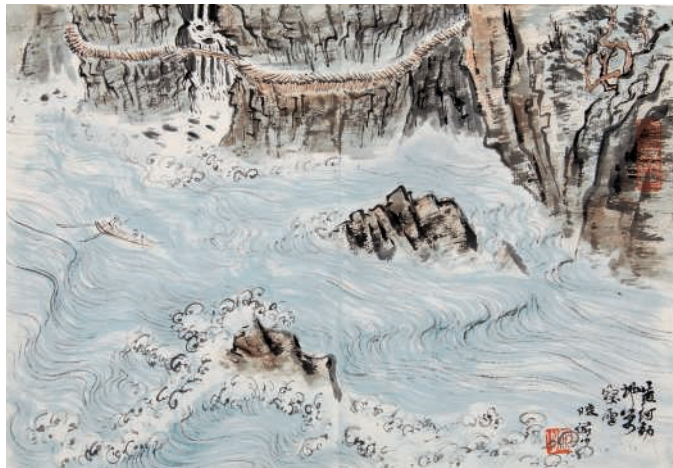
7. 題識：黃河動地萬壑雷。陸儼少。

鈐印：儼少、宛若寫生

8. 題識：陸儼少並記。

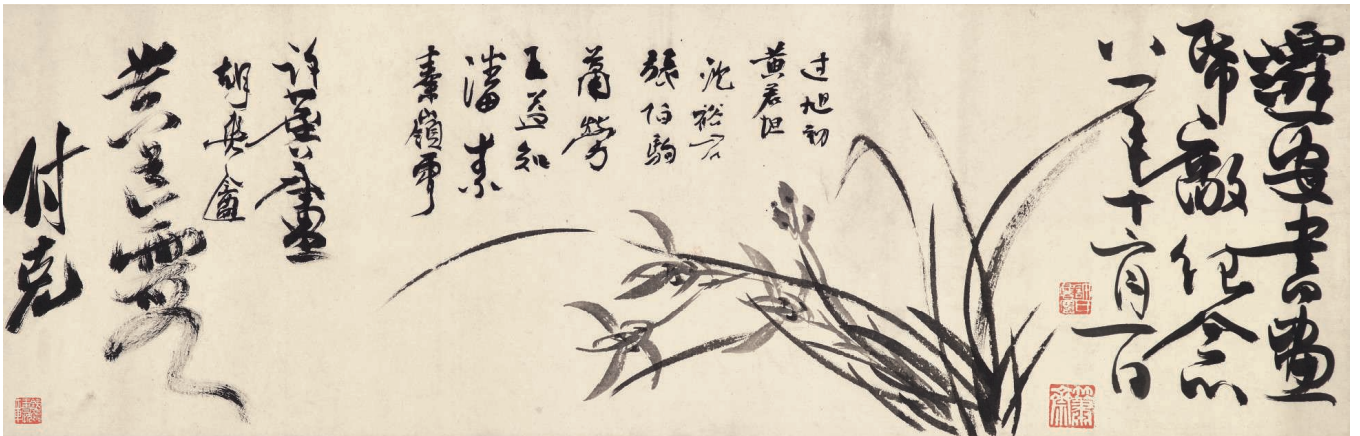
鈐印：儼少、儼少得意、宛若寫生

簽條鄧蒼梧鑑藏印：傳硯樓藏





21(4 of 20)



22

VARIOUS OWNERS

21

WANG YACHEN (1894-1983)

Sketch Book

Album of twenty leaves, ink and color on paper

Each leaf measures approximately 9 7/8 x 12 3/8 in. (24.5 x 31.4 cm.)

Inscribed and signed, with a total of twenty seals of the artist

\$7,000-17,000

汪亞塵 畫稿 設色紙本 冊頁二十開
鈐印二十方

FORMERLY FROM A PRIVATE CANADIAN COLLECTION 加拿大私人珍藏
(LOTS 22-23)

In the year of 1982, in an effort to promote Chinese arts and culture, the former owner's family organized an exhibition of Modern Chinese Paintings in Canada with the help of the Chinese government. With the participation of over 50 Chinese painters, the exhibition was held across Canada and these paintings were included in the exhibition.

一九八二年為推廣宣傳中國書畫藝術，前收藏家家族在中國有關部門的協助、組織及策劃五十多位中國畫家的作品在加拿大溫哥華、艾德蒙頓、多倫多和渥太華等多個城市舉辦展覽。其後，這些作品被該家族收藏至今。

22

XU LINLU (1916-2011)

Orchids

Scroll, mounted and framed, ink on paper

12 3/8 x 38 1/4 in. (31.5 x 97.2 cm.)

Inscribed, with two seals of the artist

Dated 1 December, 1981

Dedicated to the Qian'an Painting and Calligraphy Paper Mill

One collector's seal of Wang Guichen (born 1928)

\$3,500-4,500

PROVENANCE

Lot 1582, Fine Modern Chinese Paintings, Christie's Hong Kong, 1 December 2015.

許馨廬 蘭花 水墨紙本 鏡框 一九八一年作

題識：遷安書畫紙廠紀念，八一年十二月一日。

鈐印：許氏馨廬、竹簫齋

又題：過旭初、黃君坦、沈裕君、張伯駒、蕭勞、王益知、潘素、秦嶺雲、許馨廬、胡爽齋、黃道霞、付克。

王貴忱（1928年生）鑑藏印：鐵嶺王貴忱章

來源：編號1582，中國近現代書畫，香港佳士得，2015年12月1日。

23

XU LINLU (1916-2011)

Chrysanthemums and Birds

Hanging scroll, ink and color on paper

40 3/4 x 13 1/8 in. (103.5 x 33.5 cm.)

Inscribed and signed with two seals of the artist

Dated autumn, *jiwei* year (1979)

\$1,000-2,000

PROVENANCE

Lot 1535, Fine Chinese Modern Paintings, Christie's Hong Kong, 26-27 November 2012.

許馨廬 菊花雙鳥 設色紙本 立軸 一九七九年作

題識：勃海許麟廬寫於京華。時己未（1979年）之秋，黃花散香。

鈐印：老廬、竹簫齋

來源：編號1535，中國近現代畫，香港佳士得，2012年11月26-27日。



23



FROM A PRIVATE EAST COAST COLLECTION
東岸私人珍藏

24

FENG CHAORAN (1882-1954)

Seeking Immortality

Hanging scroll, ink and color on paper

41 ½ x 19 in. (105.4 x 48.3 cm.)

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

\$12,000-18,000

PROVENANCE

Acquired August 1965 in Brooklyn, New York.

馮超然 求仙圖 設色紙本 立軸

題識：求仙圖。

仙教生為門，仙宗靜為根。持心若妄求，服食安足論。鐘惑有靈藥，餌真成本源。自當出塵網，馭鳳登昆崙。

擬冷吉臣筆意，雲溪癩漁馮超然。

鈐印：超然畫記

來源：1965年8月，布魯克林，紐約。

VARIOUS OWNERS

25

CUI ZIFAN (1915-2011)

Red-head Crane

Scroll, mounted and framed, ink and color on paper

30 ¾ x 19 ¼ in. (78.1 x 48.9 cm.)

Inscribed and signed, with one seal of the artist

Dated winter, twelfth month, *xinyou* year (1981)

\$4,000-8,000

崔子范 丹頂鶴 設色紙本 鏡框

一九八一年作

題識：辛酉（1981年）冬十二月小雪。子范。

鈐印：崔子范



25



26

PROPERTY FROM THE CHEN FAMILY COLLECTION 陳氏家族珍藏

26

ZHU QIZHAN (1892-1996)

Returning in Springtime

Scroll, unmounted, ink and color on paper

9 ½ x 11 ⅝ in. (24.3 x 29.7 cm.)

Inscribed and signed, with two seals of the artist

Dated spring, *jiwei* year (1979)

Dedicated to Lianqing (Chen Lien-ching, 1922–2016)

\$6,000–8,000

This painting was gifted to Chen Lien-ching (1922–2016), who was an architect who immigrated to the United States around 1945. Having gained an appreciation for Chinese paintings from his father, Dr. Chen Ji (1896–circa 1982), Mr. Chen collected classical paintings and calligraphy and befriended contemporary artists.

朱紀瞻 春江歸帆 設色紙本 鏡片 一九七九年作

題識：聯慶先生教正，己未（1979年）春，紀瞻。

鈐印：朱紀瞻、八十八歲作

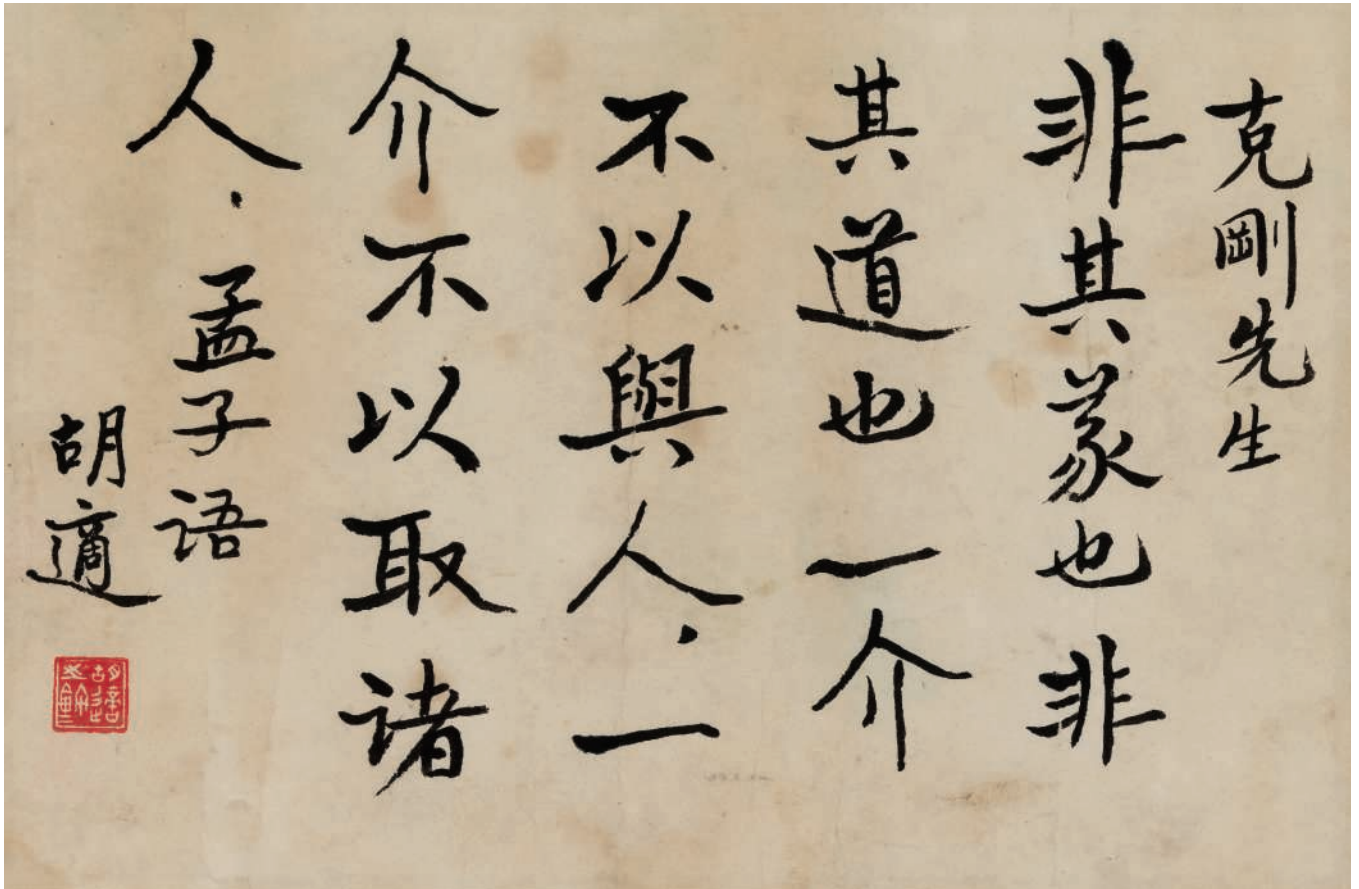
註：此幅畫作是作為禮物贈與陳聯慶（1922–2016）的。陳連慶是一名建築設計師，於1945年移民美國。陳連慶受父親陳琦醫生（1896–大約1982）的熏陶，也對收集古代書畫產生了興趣，並且結識了很多當代藝術家。



27



28



29

VARIOUS OWNERS

27

WU JUNSHENG (BORN 1940)

Spring Landscape

Hanging scroll, ink and color on paper

35 x 17 ½ in. (88.9 x 44.5 cm.)

Inscribed and signed, with three seals of the artist

Dated mid-autumn, *xinyou* year (1981)

Dedicated to Shi Qinren (Dr. Olaf K. Skinsnes, 1917-1997)

\$800-1,600

Dr. Olaf K. Skinsnes (1917-1997) was born in Henan and grew up in China. Throughout his life, he often lived in Hong Kong and China. Dr. Skinsnes began collecting Chinese art, especially modern paintings and ceramics, in 1949 and continued throughout his life.

吳駿聖 春山幽居 設色紙本 立軸 一九八一年作

題識：施欽仁教授留念。中國醫學科學院皮膚病研究所敬贈。

辛酉年（1981）仲秋月。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。辛酉年（1981）秋日於泰州。

吳駿聖。

鈐印：黃橋人、吳駿聖、西窗之下

注：施欽仁教授（Dr. Olaf K. Skinsnes）（1917-1997）出生於中國河南省，並在中國長大。在他的一生中，他經常在香港和中國居住。施欽仁教授在1949年開始收集中國藝術品，尤其是現代畫作及陶瓷，並在餘生一直保持此項愛好。

28

ZHENG WUCHANG (1894-1952)

Autumn Landscape

Scroll, mounted for framing, ink and color on paper

58 x 15 ⅞ in. (147.3 x 38.4 cm.)

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

Dedicated to Dequn

\$3,000-6,000

鄭午昌 江山秋霽 設色紙本 鏡片

題識：江山秋霽。德群先生雅教。鄭午昌記。

鈐印：午昌

29

HU SHI (1891-1962)

Calligraphy

Scroll, mounted for framing, ink on paper

7 ¾ x 11 ¾ in. (19.7 x 29.8 cm.)

Inscribed and signed, with one seal of the artist

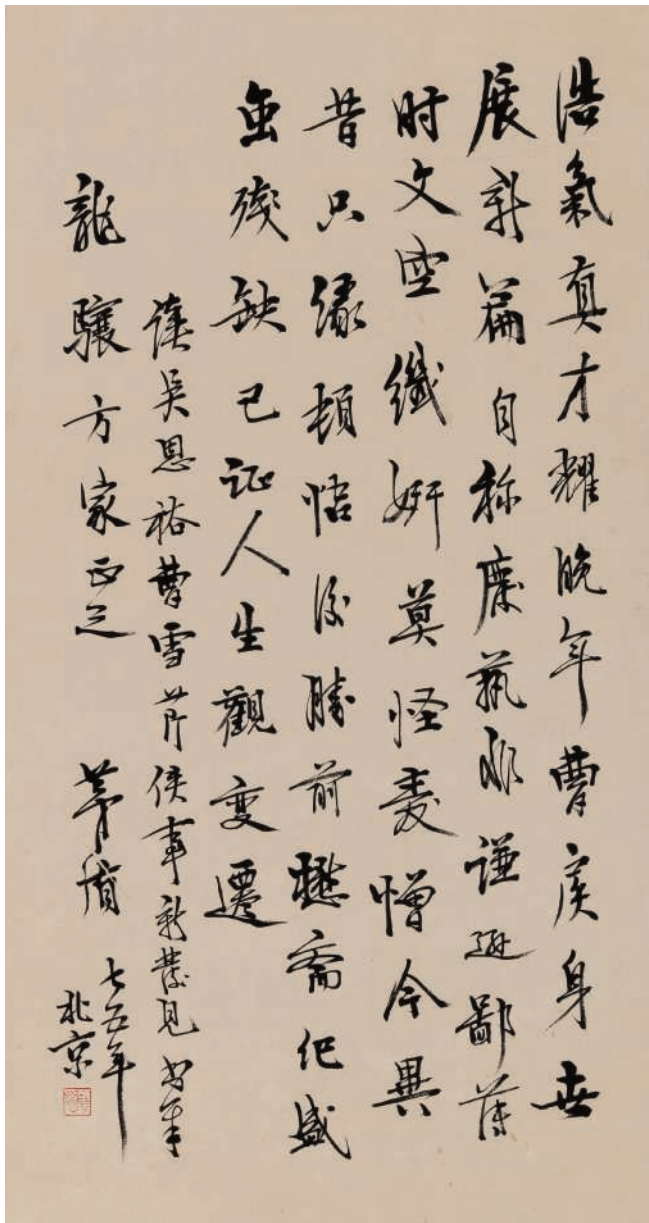
Dedicated to Kegang

\$6,000-8,000

胡適 書法《孟子萬章上》 水墨紙本 鏡片

題識：克剛先生。非其義也，非其道也，一介不以與人，一介不以取諸人。孟子語。胡適。

鈐印：胡適之鈇



30

30
MAO DUN (1896-1981)

Calligraphy

Hanging scroll, ink on paper

34 ¾ x 18 ⅝ in. (88.3 x 47.3 cm.)

Inscribed and signed, with one seal of the artist

Dated 1975

\$5,000-10,000

茅盾 書法 水墨紙本 立軸 一九七五年作

題識：浩氣真才耀晚年，曹侯身世展新篇。自稱廢藝非謙遜，鄙薄時空織妍。莫怪愛憎今異昔，只緣頓悟後勝前。懋齋紀盛雖殘缺，已證人生觀變遷。讀吳恩裕曹雪芹佚事新發現。書奉龍驤方家正之。茅盾，七五年，北京。

鈐印：茅盾之印



31

31
LIN SANZHI (1898-1989)

Calligraphy

Pair of hanging scrolls, ink on paper

52 ⅜ x 12 ⅞ in. (133 x 32.7 cm.)

Signed, with two seals of the artist

Dated third month, *bingchen* year (1976)

Box inscribed by Fu Tiansheng

\$4,000-8,000

林散之 書法雙幅對 水墨紙本 立軸兩幅 一九七六年作
題識：春歸花不落，風靜月常明。丙辰（1976年）三月中旬。散耳。

鈐印：大吉祥、林散之印

富田升題盒：巨擘書道，林散翁書法雙幅對。富田升題。

(2)

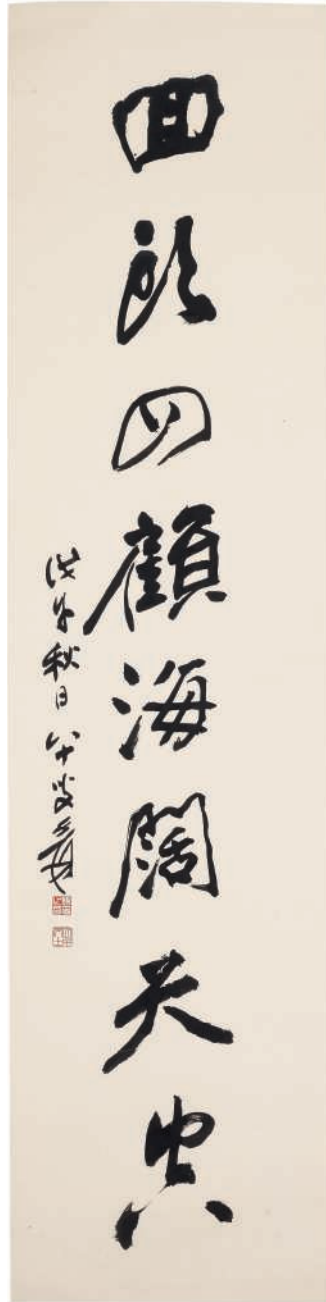
FROM THE LAST STUDENT OF ZHANG DAQIAN
張大千最後門生珍藏

The owner of this couplet, James C Kung, was born in 1915 in Shanghai. With an active career in the financial field, he was branch president of the Bank of the Republic of China in Bangkok, New York, and Tokyo; as well as branch president and manager of the Chemical Bank in Taipei, Taiwan. Chinese painting and calligraphy were his greatest passion in life, while his wife, Janet Kung, taught herself oil painting. Most of the paintings in his collection were gifted to James Kung by Zhang Daqian in the 1970s, when Kung and his wife were residing in Taipei. Prior to that, in a traditional Chinese Pupil Ceremony in New York, Mr. Kung was accepted as Zhang's last student. The couple were frequent dinner guests at the artist's home, and it was there that they became part of the inner social circle which remained true until and beyond the death of the venerated artist. Their collection accompanied the Kungs across the Pacific to Alhambra, California.

龔健君，1915年生於上海，曾在金融行業長期擔任要職，歷任中國銀行曼谷、紐約及東京分行行長，化學銀行臺北分行副總裁。龔先生畢生酷愛中國書畫，其妻龔施藕娟更曾自學油畫。他收藏系列中的作品大部分是1970年代，龔氏夫婦居於台北期間，張大千先生親贈與夫婦二人。龔先生曾在紐約的一個中國學生聚會上拜大千先生為師，有幸成為其關門弟子。龔氏夫婦與大千先生師生情誼深厚，在台居住期間常至張府赴宴，逐漸成為大千先生社交圈中重要的一份子。這份真摯的情誼一直持續到大千先生辭世。龔氏夫婦的收藏作品跟隨他們一起，從大洋彼岸遷至美國加州阿罕布拉。



Zhang Daqian with James and Janet Kung
張大千與龔氏夫婦



32
ZHANG DAQIAN (1899-1983)
Calligraphy Couplet

Pair of hanging scrolls, ink on paper
Each measures 53 ¾ x 13 ¼ in. (136.5 x 33.7 cm.)
Inscribed and signed, with two seals of the artist
Dated autumn, *wuyu* year (1978)
Dedicated to Jianjun (James C. Kung)

\$15,000-25,000

PROVENANCE

Acquired directly from the artist.

張大千 書法對聯 水墨紙本 立軸兩幅 一九七八年作
題識：長嘯一聲山鳴谷應，回頭四顧海闊天空。書與健君仁弟。
戊午（1978年）秋日，八十叟爰。
鈐印：張爰之印、大千居士
來源：直接得自畫家本人。

(2)

PROPERTY FROM THE COLLECTION OF ZHANG ZIKAI (1900-1983)
張茲闔舊藏 (LOTS 33-63)

Mr. Zhang Zikai, whose sobriquet was Limen, was born in Lechang of Guangdong province in 1900. His father, Zhang Zhaoqin, whose sobriquet was Luxun, was awarded the juren degree in the twenty-seventh year of the Guangxu reign (1901). He had served as the county magistrate of Deyang County of Sichuan province, as well as the magistrate for Huayang. Mr. Zhang grew up in a household steeped in traditional literati culture. He was a child prodigy who loved learning the Chinese classics and became an erudite official.

A graduate from Nankai University, he also received a Master's degree in business from New York University. He also attended the London School of Economics and Political Science. He worked in the Foundation of Chinese Culture and Education and held a professorship at Chiao Tung University. In 1952, Mr. Zhang was appointed the Minister of Economic Affairs. While in office, his major achievements included the improvement of production technology and establishment of economic policies, both of which contributed to the economic prosperity of Taiwan and to the grooming of the next generation of professional economists and bankers. When the Institute of Economics at Academia Sinica was established in 1981, Mr. Zhang was elected to be its Chairman, which he served until his death in 1983.

Mr. Zhang Zikai was a passionate collector of literati paintings and calligraphy. He especially enjoyed discussing evidential scholarship, literature, paintings, and calligraphy with his peers or people slightly junior. Even in his late years, he enthusiastically continued such discussions with his friends such as the important scholar and diplomat George Kung-chao Yeh (Ye Gongchao) and painter scholar Chen Zihe. When Mr. Zhang passed away, leading politicians as well as the rank and file in the government attended his memorial service and funeral. Mr. Yan Jiagan chaired his funeral service committee; Mr. Jiang Jingguo and Mr. Xie Dongming, among other political luminaries, all personally wrote elegies dedicated to him. Such outpouring of laments reflected Mr. Zhang's significance in the political and economic world. This collection has remained in Mr. Zhang's family.

張茲闔先生，字麗門，廣東樂昌人，1900年出生。父親張昭芹，字魯恂，光緒二十七年（1901年）舉人，曾任四川德陽縣令、華陽正堂等職。張茲闔生於文人書香世家，幼承家學，天資聰穎，學識淵博。

張茲闔自南開大學畢業後，在紐約大學獲商科碩士學位。他曾任職於中華文化教育基金會，並兼任交通大學教授。1952年起，張茲闔出任中華民國經濟部長，一方面改良生產技術，一方面制定經濟計劃，對台灣初期經濟發展作出不可磨滅的貢獻，並培養出一批優秀的職業銀行家。1981年，中央經濟研究院成立，張茲闔先生被推選為董事長，直至1983年去世。

張茲闔先生熱愛文人字畫，與同輩或年齡相去不太遠的後輩，常常談些中國考證學，詩詞字畫等等，頭頭是道。晚年與葉公超，陳子和諸先生往還亦多以此為題。去世時，政壇大小人物紛紛前往吊唁。嚴家淦任治喪委員會主任，並有蔣經國、謝東閔等題輓，足見張茲闔先生在政壇之舉足輕重。此收藏一直由其家族收藏。



Zhang Zikai and Jiang Jingguo (Chiang Ching-kuo) at Zhang's 80th birthday and diamond wedding anniversary in 1979
1979年，張茲闔與妻子共慶八十雙壽暨鑽石結婚紀念日，蔣經國到場致賀

33
PU RU (1896-1963)
Study with Grandson

Scroll, mounted and framed, ink on paper
12 x 32 in. (30.7 x 81.5 cm.)

Inscribed and signed, with two seals of the artist

Dated ninth month, *gengzi* year (1960)

Dedicated to Luxun (Zhang Zhaoqin)

Frontispiece inscribed by Zhao Hengti (1880-1971), with one seal

Dedicated to Luxun

\$45,000-65,000

溥儒 騎石客孫圖 水墨紙本 鏡框 一九六〇年作
題識：清華生水木，雙峽此中分。避亂教孫讀，殫謀繼彥雲。魯恂先生命作騎石課孫圖既成，並題詩呈教。庚子（1960年）九月西山逸士溥儒。

鈐印：溥儒之印、心畬


趙恆惕題：騎石課孫圖。魯循老兄先生督書。弟趙恆惕。

鈐印：趙恆惕印

魯循老兄先生楷書

騎馬課孫圖

弟趙恒忍






34

34
YU SHAOSONG (1883-1949)
Dragon-like Pine Tree

Hanging scroll, ink on paper
31 3/8 x 18 1/8 in. (79.7 x 46 cm.)
Entitled and signed, with three seals of the artist

\$800-1,200

余紹宋 矯若游龍 水墨紙本 立軸
題識：矯若游龍。龍游余紹宋。
鈐印：余紹宋、越園、天下幾人畫古松



35

35
YU SHAOSONG (1883-1949)
Ink Landscape

Hanging scroll, ink on paper
26 7/8 x 15 3/8 in. (67.5 x 39 cm.)
Inscribed and signed, with three seals of the artist
Dated mid-autumn, *gengwu* year (1930)
Colophon inscribed by Ma Xulun (1885-1970), with one seal of the artist

\$400-600

余紹宋 蓬萊仙壤 水墨紙本 立軸 一九三零年作
題識：庚午（1930年）中秋夷初道兄屬寫，為其姑母唐太夫人八十之壽。龍游余紹宋。
鈐印：余紹宋印、越園、延年
馬敘倫題跋：青山如障，松竹年年長。秋水長，天相滄漾，似是蓬萊仙壤。此中自有神仙。毫來綠鬚朱顏，人道纔如十八。我翰還往千年。敘倫。
鈐印：敘倫

LI RUIQING (1869-1920)

Pine Tree and Rocks

Hanging scroll, ink on paper

59 x 16 in. (150 x 40.5 cm.)

Inscribed and signed, with one seal of the artist

Further inscribed by Wu Changshuo (1844-1927) and Lu Hui (1851-1920), with a total of three seals

\$13,000-15,000

李瑞清 松石圖 水墨紙本 立軸

題識：松耶石耶冰耶雪耶，此時嫣紅姹紫蚤化作泥矣。玉梅花庵清道人。

鈐印：清道人

吳昌碩題跋：

濤聲浩浩翻秋空，破壁飛動來真龍。雲從龍兮龍化松，時雲時雨青濛濛。畫此者誰臨川李，玉梅花庵清道士。三日無糧餓不死，枯禪直慾參一指。我識其畫書之餘，鶴銘天矯龍門癩。筆力所到神吸噓，有時幻出青芙蓉。賣字我亦筆頭禿，一日僅飽三餐粥。墨飲一升難鼓腹，相約同走江頭哭。

手疲作畫輸蒼然，氣象崛強擗南山。大夫之封烏可扳，參天黛色橫斑斕。清道士畫古松。癸丑（1913年）冬。吳昌碩。

鈐印：倉碩、俊卿之印

陸恢題跋：雷火燒空萬木焦，松心不死葉全彫。圖形仗有龍蛇筆，八大山人與石濤。陸恢附尾。

鈐印：陸恢之印





37



38

37

XIANG WENYAN (1826-1906)

Landscape after Ni Zan

Handscroll, ink on paper

17 ½ x 41 ¼ in. (44.5 x 105 cm.)

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

Dated autumn, *jihai* year (1899)

\$3,000–6,000

清 項文彥 萬笏朝天圖 水墨紙本 手卷 一八九九年作

項文彥 萬笏朝天圖 水墨紙本 手卷 一八九九年作

題識：萬笏朝天圖。倪高士十萬圖之一，擬似子重孟兄大人正。

己亥（1899年）九秋。文彥。

鈐印：項文彥、萬變其情

38

PENG CHUNSHI (1896-1976)

Gathering of Nine Old Gentlemen

Hanging scroll, ink on paper

11 x 22 ½ in. (28 x 57.3 cm.)

Inscribed and signed, with three seals of each artist

Dated autumn, *guisi* year (1953)

Colophon inscribed by Jia Jingde (1880-1960), with three seals

\$2,200-5,000

彭醇士 仙壺九老圖 水墨紙本 立軸 一九五三年作

題識：仙壺九老圖。爲魯老八十壽並乞正之。癸巳（1953年）秋彭醇士。

鈐印：素厂、醇士、筠州

賈景德（1880-1960）題詩堂：粵自赤眉，構禍滄海。揚塵域

中，五嶽難賡。招隱之篇，海外三山，暫託游仙之跡，則有曲江華裔，燕國文宗。買犢羊城，渡三千之弱水；駐驂鯤島，扣百二之重巒。趙清獻雅愛琴書，陶弘景寄情山水煙霞，結習直到高齡。文字因緣難忘，少日生花筆健。早輝上邑之庠，折桂秋高曾冠南宮，風調單父之琴民歌，愛日捨棠留蔭，莫攀太守之轅轍。草爭傳載長將軍之幕江上，動蓴鱸之思，解綬，揚帆山中與松鶴爲盟。依嚴結字朱顏，黃髮皤皤，杖國之姿，寶樹瓊芝，鬱鬱充閭之氣，託丹青於國手爲繪仙壺徵故聚首先披九老之圖。明年洛社題襟更續耆英之會。九老結社始於香山。前歲冬日，餘與許靜仁、張魯恂、吳述齋、徐夢嚴、陳含光、施禹勤、錢逸塵、屈文六諸老集會消寒，蓋猶樂天遺意也。今年農曆九月十一日適逢魯恂老哥八秩華誕，彭君醇士爲繪仙壺九老圖，以祝難老。特附斯跋，用誌勝緣。弟賈景德跋並誌。

鈐印：韜園、賈景德印、煜如



39

39

WU ZISHEN (1893-1972)

Landscape after Yuan Dynasty Style

Scroll, mounted for framing, ink on paper

34 x 15 ¾ in. (86.3 x 40 cm.)

Inscribed and signed, with two seals of the artist

Dated eighth month, *xinchou* year (1961)

Further inscribed on the mounting by the artist, with two seals

Dated tenth month, *jiachen* year (1964)

Dedicated to Limen (Zhang Zikai, 1900-1993)

\$2,500-5,000

吳子深 雲間蒼山 水墨紙本 鏡片 一九六一年作

題識：白雲滿山，蒼崖掛樹。擬元人筆。辛丑（1961年）八月子深。

鈐印：吳華源、延陵仲子

裱邊又題：此幀擬董尚書畫法，藏篋中有年未曾示人。麗門先生藝苑前輩，與公超、定山同爲翰墨冰見，持以乞教。時甲辰（1964年）十月也，子深並記。

鈐印：子深、吳華源



40

40
YU SHAOSONG (1883-1949)
Bamboo/Calligraphy

Two fan leaves, mounted and framed, ink on paper
The first fan leaf measures 7 ¼ x 20 ¼ in. (18 x 51.5 cm.)
The second fan leaf measures 7 ¼ x 19 ¾ in. (18 x 50 cm.)
The first inscribed and signed, with one seal of the artist
Dated spring, *bingxu* year (1946)
The second inscribed and signed, with two seals of the artist
Dated *wuchen* year (1928)
Dedicated to Yanxiang

\$600-800

余紹宋 竹與書法 水墨紙本 扇面雙挖鏡框

1. 題識：丙戌（1946年）春，余紹宋寫。

鈐印：越園

2. 題識：（文不錄）。硯香仁兄正，戊辰（1928年）秋，余紹宋。

鈐印：余紹宋、越園

41
YU SHAOSONG (1883-1949)
Landscape After Wang Meng

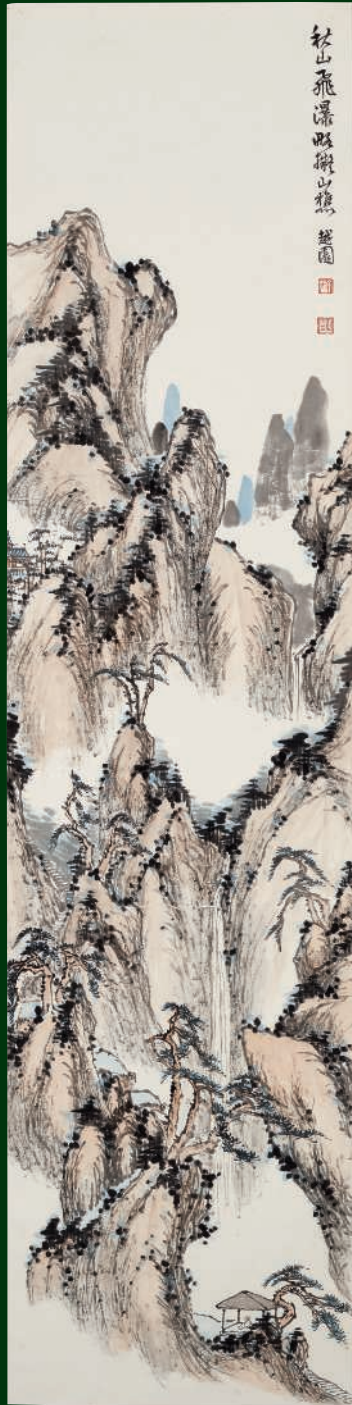
Hanging scroll, ink and color on paper
52 ¾ x 12 ¾ in. (133 x 32.7 cm.)
Inscribed and signed, with two seals of the artist
\$1,000-2,000

余紹宋 秋山飛瀑 設色紙本 立軸

題識：秋山飛瀑。略擬山樵，越園。

鈐印：余紹宋、越園

(2)



41

42
YU SHAOSONG (1883-1949)

Calligraphy

Scroll, mounted and framed, ink on paper

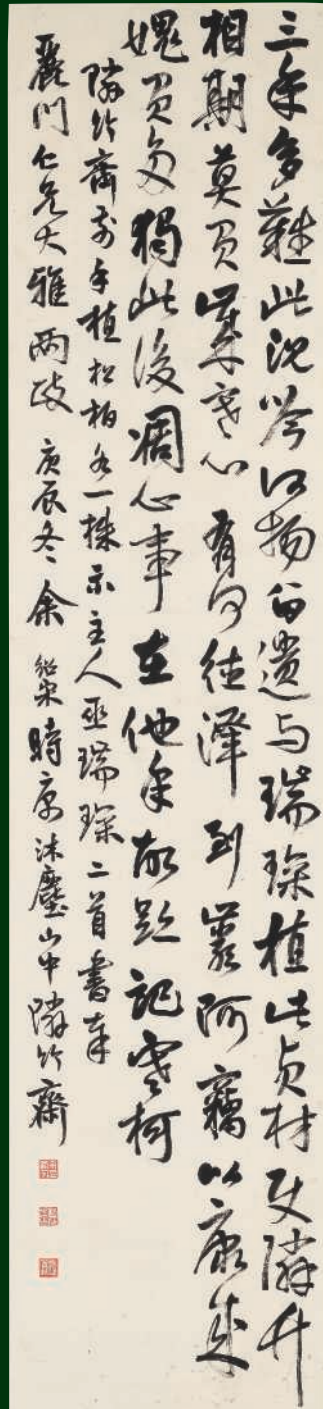
53 1/8 x 12 in. (135 x 30.5 cm.)

Inscribed and signed, with two seals of the artist

Dated winter, *gengchen* year (1940)

Dedicated to Limen (Zhang Zikai, 1900-1983)

\$1,200-2,000



42

余紹宋 書法 水墨紙本 鏡框 一九四〇年作
題識：三年多難此沉吟，何物留遺與瑞琛。植此貞材使鄰升，相期莫負歲寒心。有何往澤到岩阿，竊以康來愧負多。獨此後凋心事在，他年故跡記寒柯。鄰竹齋前手植松柏多一株，主人巫瑞琛二首書奉。麗門仁兄大雅兩政。庚辰（1940年）冬，余紹宋時寓康沐塵山中鄰竹閣。
鈐印：余紹宋印、沐塵遜叟、越園



43

43
WU DACHENG (1835-1902)
Calligraphy

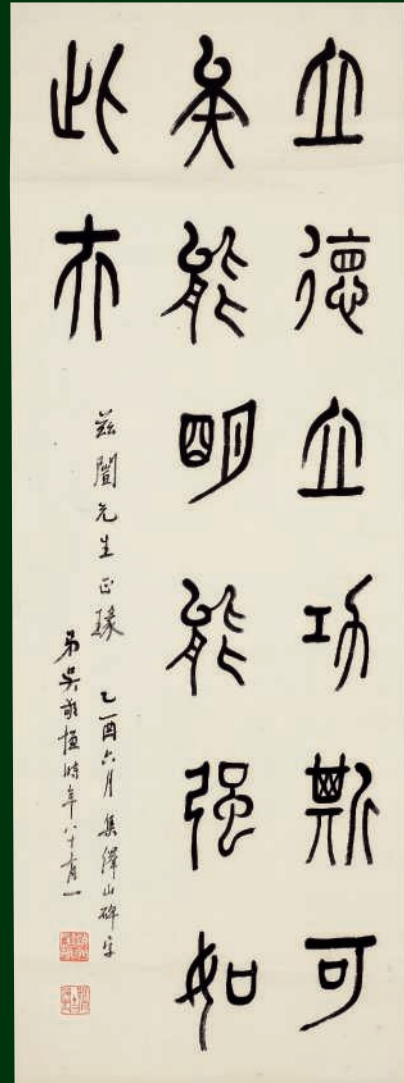
Hanging scroll, ink on paper
37 7/8 x 18 1/2 in. (96 x 46.8 cm.)
Inscribed and signed, with two seals of the artist

\$3,000-5,000

清 吳大澂 書法 水墨紙本 立軸

題識：上方作竟真大好，上有仙人不知老。渴飲玉泉飢食棗，浮游天下敖四海壽如金石長相保。漢鏡銘，吳大澂。

鈐印：吳大澂、憲齋



44

44
WU JINGHENG (1865-1953)
Calligraphy

Hanging scroll, ink on paper
34 7/8 x 12 5/8 in. (88.5 x 32 cm.)
Inscribed and signed, with two seals of the artist

Dated sixth month, *jìyóu* year (1945)

Dedicated to Zikai (Zhang Zikai, 1900-1983)

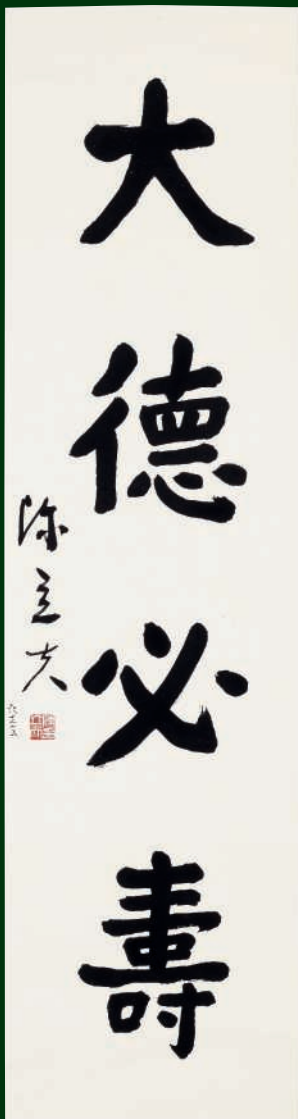
\$1,000-2,000

吳敬恆 碑字書法 水墨紙本 立軸 一九四五年作

題識：立德立功斯可矣，能明能強如此夫。

茲闔先生正璩。乙酉（1945年）六月集繹山碑字。弟吳敬恆時年八十有一。

鈐印：敬恆金石長壽、稚暉八十以後書



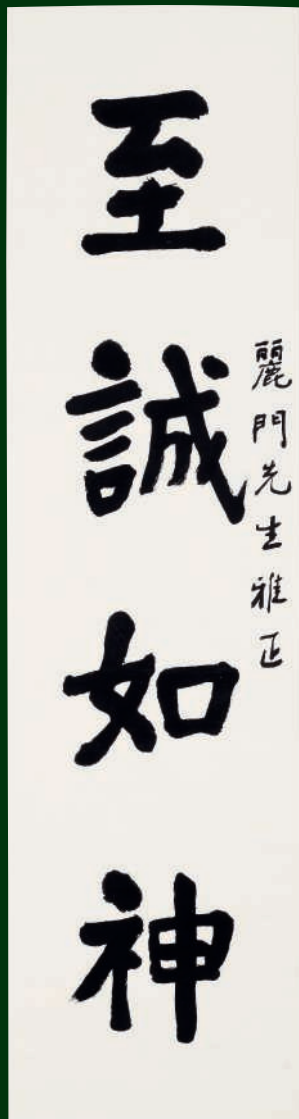
45

45
CHEN LIFU (1900-2001)
Calligraphic Couplet

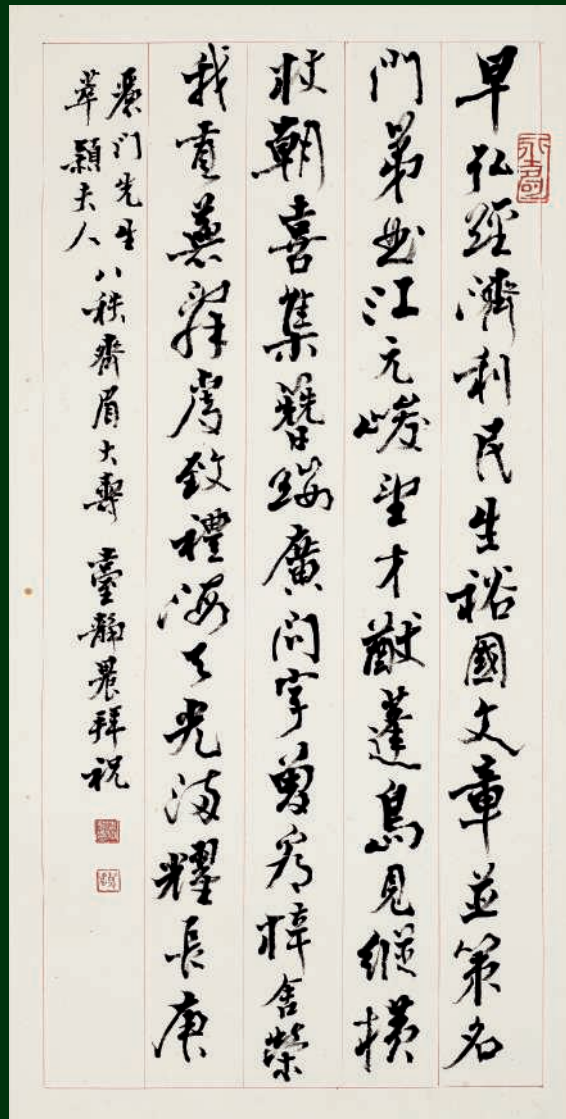
Hanging scroll, ink on paper
50 1/8 x 13 1/4 in. (127.2 x 33.5 cm.)
Inscribed and signed, with one seal of the artist
Dated twelfth month, fifteenth day, sixty-eighth year (of the Republic, 1979)
Dedicated to Limen (Zhang Zikai, 1900-1983)

\$1,000-2,000

陳立夫 書法對聯 水墨紙本 立軸 一九七九年作
題識：麗門先生雅正。至誠如神，大德必壽。陳立夫。六八
(1979年)，十二，十五。
鈐印：陳立夫印



(2)



46

46
TAI JINGNONG (1903-1990)
Calligraphy

Hanging scroll, ink on paper
27 x 13 3/8 (68.6 x 34 cm.)
Inscribed and signed, with three seals of the artist
Dedicated to Limen and Madame Cuiying (Mr. and Mrs. Zhang Zikai)

\$3,000-5,000

臺靜農 書法 水墨紙本 立軸
題識：

早弘經濟利民生，裕國文章並策名。
門第曲江元峻望，才猷蓬島見縱橫。
杖朝喜集簪纓廣，問字曾看梓捨榮。
我買蕪辭虔致禮，海天光滿耀長庚。
麗門先生、萃穎夫人、八秩齊眉大壽。臺靜農拜祝。
鈐印：永壽、臺靜農、靜者

海水翻花明作冰
 冰魚聖以寫騰已乾
 薑甲端守淡得地
 或可借習以作伴
 錫餅火鳥柳於子鳳皇
 用博香色色迷余目門
 况風為决錫鷹
 過三海
 三月臣羅許鄰
 東意
 度闕端頭尖重佳信
 中衣雙眉白可相珍
 少一身紅高處昇而
 雲初出浴水微吹佩
 聖通祇有年生能
 贈我芳華居自宜
 本風 多起
 過盡花時感既中
 聽歌此意與誰同
 旁人樽酒海將
 擬日醉當燻瓦副
 宗 花時
 同詩盟意老猶新

暑素三年騰弱不
 勝圓紫耳各岸可
 化溪冰重為水相
 凌水中波以之
 會十駭情隨一旦
 地強以南未美石
 帶 榴博紅袖過
 世陵 間情
 一雨山雪後
 而峰梅外見依微
 回頭望睇遠流水
 不見東溪謝為味
 雨後
 如吟真愧夏白能傷
 相贈相送共死皆情
 有傷否多與許未也
 長夜一彈情
 夏 厥
 麗川以長屬書
 辛未六月
 黃節白寫詩



47

HUANG JIE (1873-1935)

Calligraphy

Handscroll, ink on paper

10 3/4 x 135 3/4 in. (27.2 x 345 cm.)

Inscribed and signed, with two seals of the artist

Dated sixth month of *xinwei* year (1931)

Dedicated to Limen (Zhang Zikai, 1900-1983)

Colophons inscribed by Jiang Yong, Lin Zhijun, Peng Chunshi, Li Yishu, with a total of six seals

\$1,200-2,000

黃節 書法 水墨紙本 手卷 一九三一年作

題識：海水翻飛凝作冰，春融魚鱉欲騫騰。已乾蘆甲猶穿渚，得地苔磯可結齧。松臥任憑螻蟻穴，鳥栖疑與鳳凰朋。樓臺五色迷餘目，何況風鸞決鶴鷹。過三海。三年臣裏許鄰東，度度窺牆隔幾重。徒結中衣雙絹白，可期滄海一桑紅。高唐暮雨云初出，洛水微波培豈通。祇有無生能贈我，芳華虛自寤春風。無題。過盡花時感慨中，聽歌聽歌此意與誰同。旁人博得深疼擬，日醉當爐阮嗣宗。花時。

因詩盤意老猶能，着意牽腸弱不勝。灑架恐無萍可化，溝冰重爲水相凌。題巾語欲無言答，去駱情隨一旦增。強似南來姜石帚，尙攜紅袖過松陵。問情。一雨山雲緩緩歸，西峰樓外隱依微。回頭欲睇丁沽水，不見東流掛落暉。雨後。孤吟真愧夏蟲鳴，相躍相從共死生。惟有傷心無與訴，未寒良夜一蟬情。夏蟲。麗門世長屬書。辛未（1931年）六月。黃節自寫詩。

鈐印：黃節印信、葦葭樓

江庸題並鈐印一方。

林志鈞題並鈐印一方。

彭醇士題並鈐印兩方。

李漁叔題並鈐印兩方。

48

YE GONGCHAO (1904-1981)

Bamboo and Rock

Scroll, mounted and framed, ink and color on paper

12 3/4 x 26 1/4 in. (32.5 x 66.5 cm.)

Inscribed and signed, with two seals of the artist

Dated early summer, *wushen* year (1968)

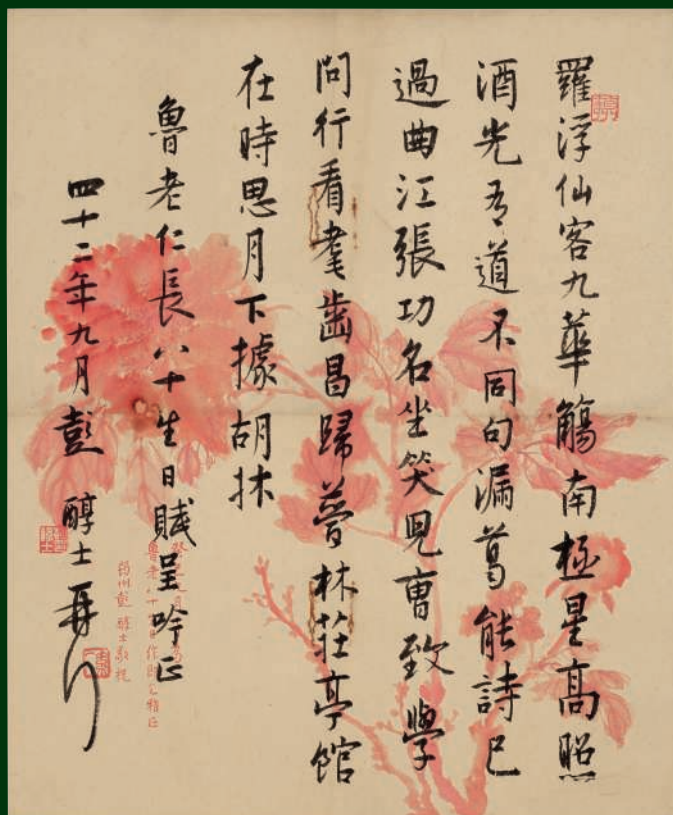
One collector's seal of Liu Haisu (1896-1994)

\$1,200-2,000

葉公超 竹石圖 設色紙本 鏡框 一九六八年作

題識：戊申（1948年）初春，寫寄錢叔世講清賞。公超。

鈐印：葉、公超、心跡雙清



49

49

PENG CHUNSHI (1896-1976)

Calligraphy

Hanging scroll, ink and color on paper

22 1/4 x 18 1/2 in. (56.5 x 47 cm.)

Inscribed and signed, with three seals of the artist

Dated the ninth month, *guisi* year (1953)

Dedicated to Luxun (Zhang Zhaoqin)

\$1,000-2,000

彭醇士 書畫 設色紙本 立軸 一九五三年作

題識：癸巳（1953年）九月予爲魯老八十生日作即公雅正。筠州

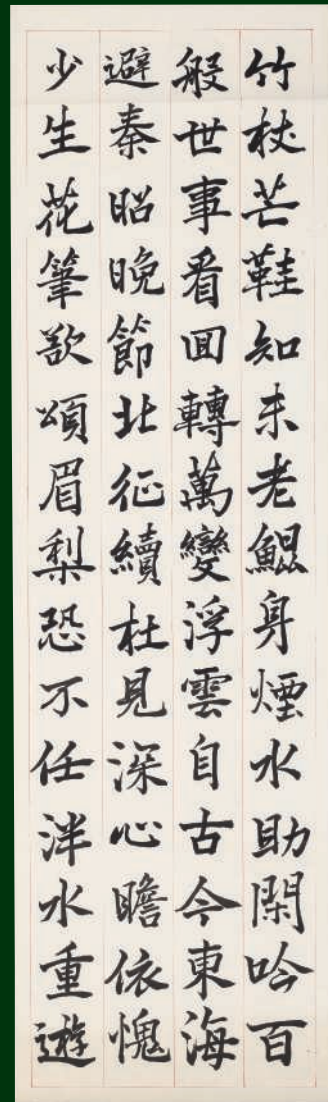
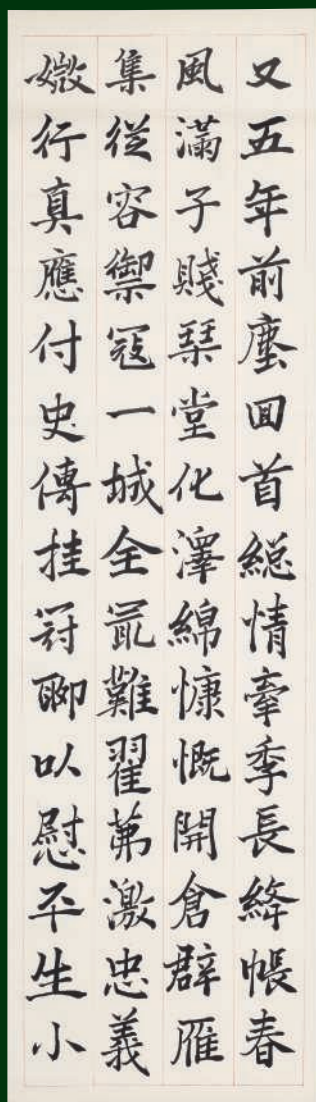
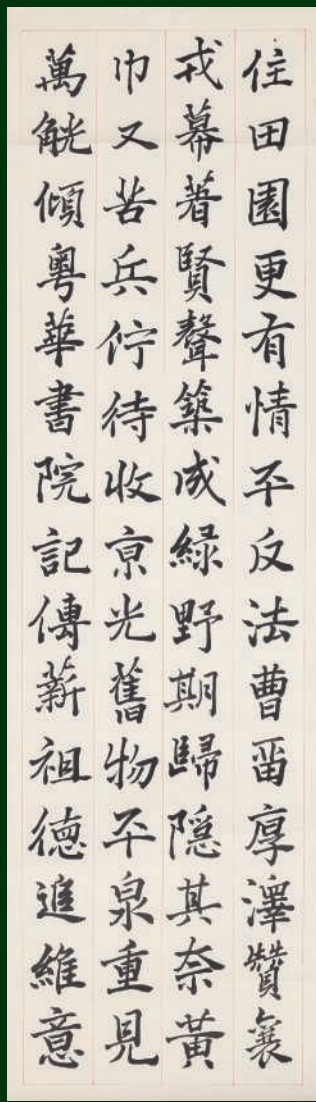
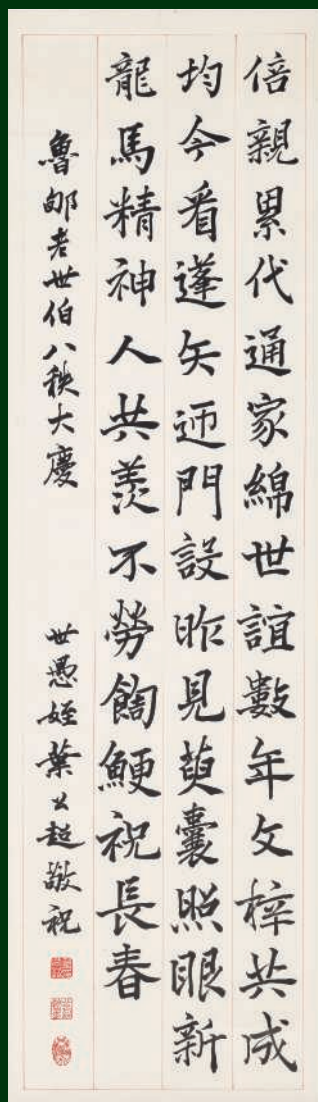
彭醇士敬祝。

鈐印：素庵

又題：魯老仁長八十生日賦呈吟正。四十二年（1953）九月彭醇士再題。

鈐印：彭醇士印、筠州

註：彭醇士（1896-1976），二十世紀中國書畫家、詩人及政治人物，同輩人讚譽他爲“江西第一才子”。彭醇士飽讀詩書，作品時常展現出極高的文學素養。



50
YE GONGCHAO (1904-1981)
Calligraphy

Set of four hanging scrolls, ink on paper
35 3/8 x 10 1/4 in. (90.5 x 26 cm.)
Inscribed and signed, with three seals of the artist
Dedicated to Luxun (Zhang Zhaoqin)

\$4,000-8,000

葉公超 書法 水墨紙本 立軸四屏
題識：魯邨老世伯八秩大慶。世愚姪葉公超敬祝。
鈐印：葉公超印、公超翰墨、花好月圓人壽

51
WU HUFAN (1894-1968)
Landscape After Zheng Xi

Hanging scroll, ink on paper
28 3/4 x 13 3/8 in. (73 x 34.5 cm.)
Inscribed and signed, with two seals of the artist
Dated fifth month, *bingxu* year (1946)
Dedicated to Limen (Zhang Zikai, 1900-1983)

\$60,000-75,000

吳湖帆 飛瀑流泉 石墨紙本 立軸 一九四六年作
題識：元鄭禧自董源得筆勢，惲正叔常論及之真跡殊少見，茲從香光仿本記出。丙戌（1946年）五月為麗門先生雅鑒，吳湖帆。
鈐印：吳湖帆、湖山如畫





52

•52
LI ZHEN'OU (1915-1996)
Bamboo

Hanging scroll, ink on paper
38 ¾ x 12 ¾ in. (98.6 x 32.3 cm.)
Inscribed and signed, with three seals of the artist
Dated spring, 1995

\$200-400

黎振歐 墨竹 水墨紙本 立軸 一九九五年作
題識：身正節高，何懼九天雷雨。根深葉茂，笑迎八面風雲。一九九五年春日曉光振歐畫於桂林桃花江畔。
鈐印：振歐、黎氏、虛心



53

•53
ZHENG MANQING (1902-1975)
Bamboo

Scroll, mounted for framing, ink on paper
38 ⅞ x 13 ½ in. (98 x 33.5 cm.)
Inscribed and signed with one seal of the artist
Dedicated to Luxun (Zhang Zhaoqin)

\$400-600

鄭曼青 墨竹 水墨紙本 鏡片
題識：
東坡出語一何新，看竹無須問主人。
知否土鬆鞭筍茁，青鞋狼藉使人瞋。
魯恂詞長教之。永嘉鄭曼青詩畫。
鈐印：王井山人



54

GE XIANGLAN (1904-1964), SHEN YINMO (1883-1971), AND OTHERS

Various Subjects

Pair of fan leaves, mounted as one frame, ink and color on paper, ink on gold-flecked paper

The first measures 7 x 19 1/2 in. (18 x 49.5 cm.)

The second measures 6 7/8 x 19 3/4 in. (17.5 x 50.5 cm.)

Inscribed by Yiyun Jushi, Qian Wenbin, Ji Shouzheng, and Li Manyun, with a total of five seals of the artists

Dated summer, *renshen* year (1932)

Inscribed by Shen Yinmo, with one seal

Inscribed by Ge Xianglan, with one seal

Dated autumn, *wuzi* year (1948)

Inscribed by Deng Sanmu, with two seals

Inscribed by Xiong Gengchang, with one seal of the artist

Date summer, *yichou* year (1949)

\$600-800

戈湘蘭、沈尹默等 書畫合璧 設色紙本 扇面雙挖鏡框
一九三二/四八/四九年作

怡雲居士題識並鈐印兩方

錢文彬題識並鈐印一方

季守正題識並鈐印兩方

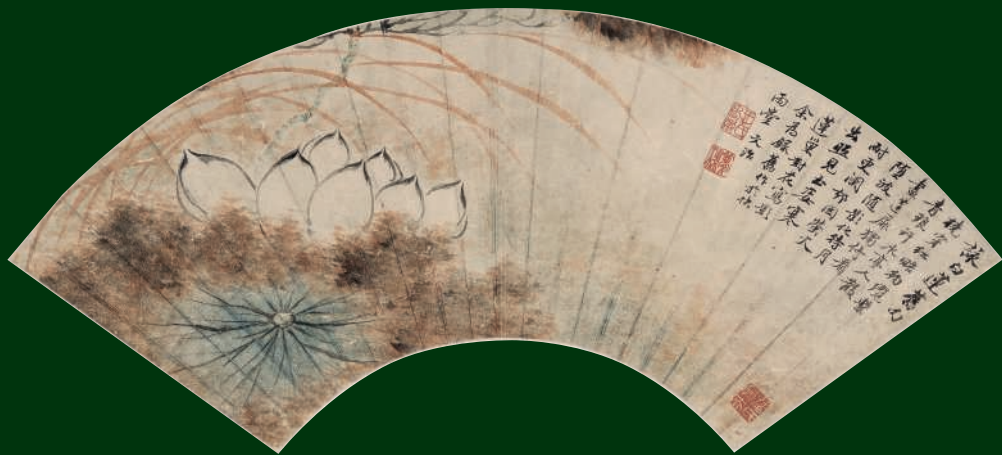
李漫雲題識並鈐印一方

沈尹默題識並鈐印一方

戈湘嵐題識並鈐印一方

鄧散木題識並鈐印兩方

熊庚昌題識並鈐印兩方



55



曹相公先生新築山莊院成
 今日新夢 極湖幕門世長眺
 書屬危之國予惜未履其地
 故依藤門所寄始雖為之憂與
 安景有華分相合并得把臂
 以言一傾積陰同茶不費神
 任其也子秋余 吳記

56

55

PAN GONGSHOU (ATTRIBUTED TO, 1741-1794) AND WANG WENZHI (ATTRIBUTED TO, 1730-1802) / WENG TONGHE (ATTRIBUTED TO, 1830-1904)

Lotus/ Calligraphy

Pair of fan leaves, mounted as one frame, ink and color/ink on paper/ gold paper

The first measures 7 1/8 x 21 1/2 in. (18 x 54.5 cm.)

The second measures 6 3/8 x 19 3/4 in. (16.3 x 50 cm.)

One seal of Pan Gongshou

Inscribed by Wang Wenzhi, with two seals of the artist

Calligraphy inscribed by Weng Tonghe, with one seal

\$1,500-2,500

清 潘恭壽(傳)與王文治(傳)、翁同龢(傳) 白蓮設色紙本/金箋 扇面雙挖鏡框

潘恭壽鈐印：潘氏慎夫

王文治題跋：詠白蓮舊句。橈穿紅略約，攬繫青琅玕。水亭人散盡，篷扉獨倚看。墮波隨影化，待月耐更闌。卻因螢火出，照見玉姿寒。蓮巢對花寫影，余為錄舊作於快。兩堂文治。

王文治鈐印：王氏禹卿、夢樓

翁同龢題識：(文不錄)。仲延仁兄大人屬，翁同龢。

鈐印一方

56

YU SHAOSONG (1882-1949)

Dwelling in the Mountain

Scroll, mounted and framed, ink and color on paper

13 1/4 x 41 1/8 in. (33.5 x 104.5 cm.)

Inscribed and signed, with three seals of the artist

Dated autumn, *wuzi* year (1948)

Dedicated to Luxun and Limen (Zhang Zhaoqin and Zhang Zikai, 1900-1983)

\$3,000-5,000

余紹宋 山居圖 設色紙本 鏡框 一九四八年作

題識：魯恂吾兄，先生新築山莊既成，命曰薪夢。哲嗣麗門世長馳書屬為之圖。予惜未履其地，敬依麗門所告，約略為之。曩與實景有幾分相合，並得把臂此間，一傾積愆，圖成不覺神往矣。戊子(1948年)秋，余紹宋記。

鈐印：紹宋、越園、寒柯堂詩文書畫記

57

RUAN YUAN (1764-1849) AND ZHANG XIANGHE (1785-1862)

Plants

Scroll, mounted and framed, ink and color on paper

50 3/8 x 12 in. (128.5 x 30.5 cm.)

Inscribed and signed, with a total of five seals of the artists

\$1,200-2,000

清 阮元/張祥河 花草 設色紙本 鏡框

題識：阮元手拓，張祥河寫花。

鈐印：伯元父、阮元印、祥河、怡情翰墨、供養齋頭





58

•58
CHENG JIEZI (1910-1987)
Su Shi Hanging Strings of Coins

Hanging scroll, ink and color on paper
35 1/2 x 13 3/8 in. (90 x 34 cm.)
Inscribed and signed, with four seals of the artist
Dated mid-autumn, second month, *xinyou* year (1981)

\$400-600

程芥子 東坡節用圖 設色紙本 立軸 一九八一年作
題識：東坡謫齊安，日用不過百五十，每月朔，取錢四千五百，
斷為三十塊，掛屋樑上，平日用畫叉挑取一塊，即藏去，又以
竹筒貯用不盡者，以待賓客。辛酉（1981年）中秋後二日。程芥
子。君復先生補壁，即希榮正。芥子自識。
鈐印：程、程氏、芥子（兩方），春水樓



59

59
CHENG JIEZI (1910-1987)
Landscape after Wang Hui

Hanging scroll, ink and color on paper
30 7/8 x 13 3/4 in. (78.2 x 35 cm.)
Inscribed and signed, with three seals of the artist
Dated early summer, fourth month, *renzi* year (1979)
Dedicate to Limen (Zhang Zikai, 1900-1983)

\$600-1,200

程芥子 仿王翬山水 設色紙本 立軸 一九七九年作
題識：石谷畫幻變如龍，惟欲求其本家面目，非從荆關入手，
難得真髓。麗門先生方家雅屬即希鑑正。壬子（1979年）夏初四
月，程芥子並識。
鈐印：柳桑、芥子、春水樓



60

60
CHENG SHIFA (1925-2007)

Roosters

Hanging scroll, ink and color on paper
 24 3/8 x 14 3/4 in. (61.7 x 37.5 cm.)

Signed, with one seal of the artist

Further inscribed and signed, with two seals

Dated spring, 1978

Dedicated to Tiesheng

\$6,000-8,000

程十髮 公雞 設色紙本 立軸 一九七八年作

款識：十髮。

鈐印：程

又題：鐵生同志補壁。一九七八年春。十髮。

鈐印：程十髮印、雲間



61

PU RU (1896-1963)

Returning Home

Scroll, mounted and framed, ink on paper
25 3/4 x 11 1/4 in. (65.5 x 28.4 cm.)

Inscribed and signed, with three seals of the artist

Dedicated to Luxun (Zhang Zhaoqin)

\$9,000-12,000

溥儒 閒居歸舟 水墨紙本 鏡框

題識：柴門掩秋水，日暮雁歸時。數畝空潭上，結廬應賦詩。魯恂仁丈教。心齋。

鈐印：明夷、舊王孫、溥儒

62

ZHANG DAQIAN (1899-1983)

Visiting Friends

Scroll, mounted and framed, ink and color on paper

34 3/4 x 15 in. (88.5 x 38.3 cm.)

Inscribed and signed, with two seals of the artist

Dated eleventh month, *jiashen* year (1944)

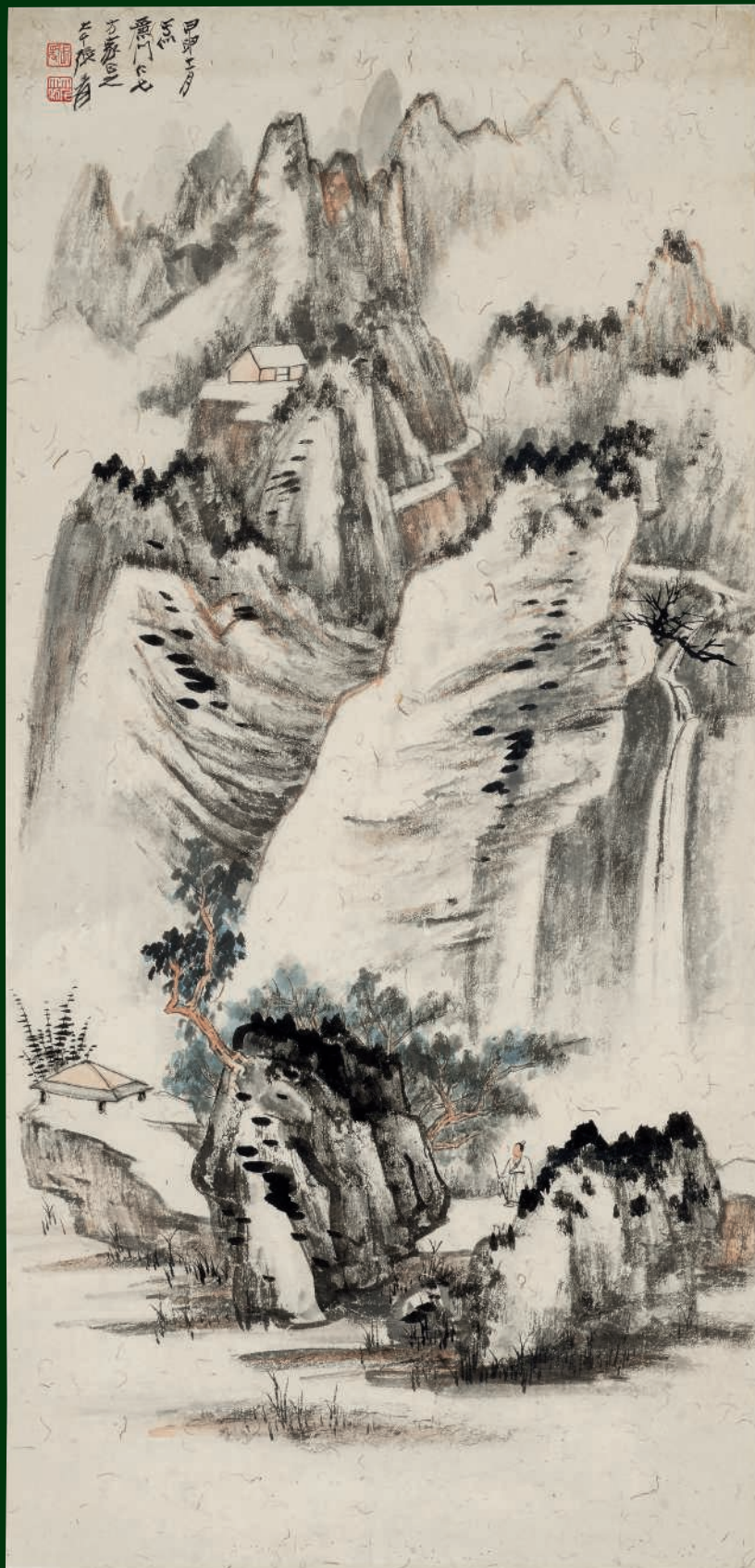
Dedicated to Limen (Zhang Zikai, 1900-1983)

\$75,000-90,000

張大千 尋山訪友 設色紙本 鏡框
一九四四年作

題識：甲申（1944年）十一月，寫似麗門仁兄方家正之。大千張爰。

鈐印：張爰、大千大利



甲申五月
畫門
方慶之
方慶之



63

HUANG JUNBI (1898-1991)

Fragrant Lotus

Scroll, mounted and framed, ink and color on paper

23 ¼ x 11 ¾ in. (59 x 30 cm.)

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

Dated early summer, *jiwei* year (1979)

Dedicated to Limen (Zhang Zikai, 1900-1983)

\$7,500-10,000

黃君璧 香遠益清 設色紙本 鏡框
一九七九年作

題識：香遠益清。己未（1979年）初夏，君翁黃君璧。麗門先生方家雅正，君璧補題。

鈐印：黃君璧、君翁、白雲堂

VARIOUS OWNERS

64

ZHANG DAQIAN (1899-1983)

Flowers

Scroll, mounted and framed, ink and color on paper

10 ½ x 9 ¼ in. (26.7 x 23.5 cm.)

Inscribed and signed, with one seal of the artist

\$20,000-30,000

PROVENANCE

Acquired directly from the artist.

張大千 花卉 設色紙本 鏡框
題識：威昇仁兄法家正之。大千張爰。
鈐印：大千父
來源：直接得自畫家本人。



64

PROPERTY FROM A PRIVATE AMERICAN COLLECTION 美國私人珍藏

65

ZHANG DAQIAN (1899-1983)

Lingzhi, Rock, and Narcissus

Ceramic plate, silk-screen print

14 ¼ in. (36.2 cm.) diameter

Inscribed and signed, with three seals of the artist

Dated second month, *dingsi* year (1977)

\$1,000-3,000

張大千 靈芝祝壽 設色瓷盤 絲網印刷
題識：芝仙祝壽。六十六年丁巳（1977年）二月
寫頌生昌世講六秩晉九華誕。張大千爰。
鈐印：張爰之印、大千居士、長共天難老



65

FROM A PRIVATE COLLECTION 私人珍藏

66

ZHANG DAQIAN (1899-1983)

Mountain Living in Autumn

Scroll, mounted and framed, ink and color on Japanese gold board

23 ⁵/₈ x 17 ³/₄ in. (58.4 x 43.2 cm.)

Inscribed and signed, with one seal of the artist

Dated *gengxu* year (1970)

Entitled by the artist on the reverse

\$200,000-300,000

PROVENANCE

Acquired directly from the artist in Sao Paolo, Brazil.

This painting was acquired by the owner's family in Sao Paolo, Brazil. Their relationship with the artist began when Zhang Daqian and the present owner's grandfather became personal friends.

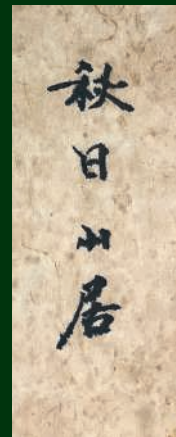
張大千 秋日山居 設色金箋 鏡框 一九七〇年作
題識：爰翁庚戌（1970）年秋後作。

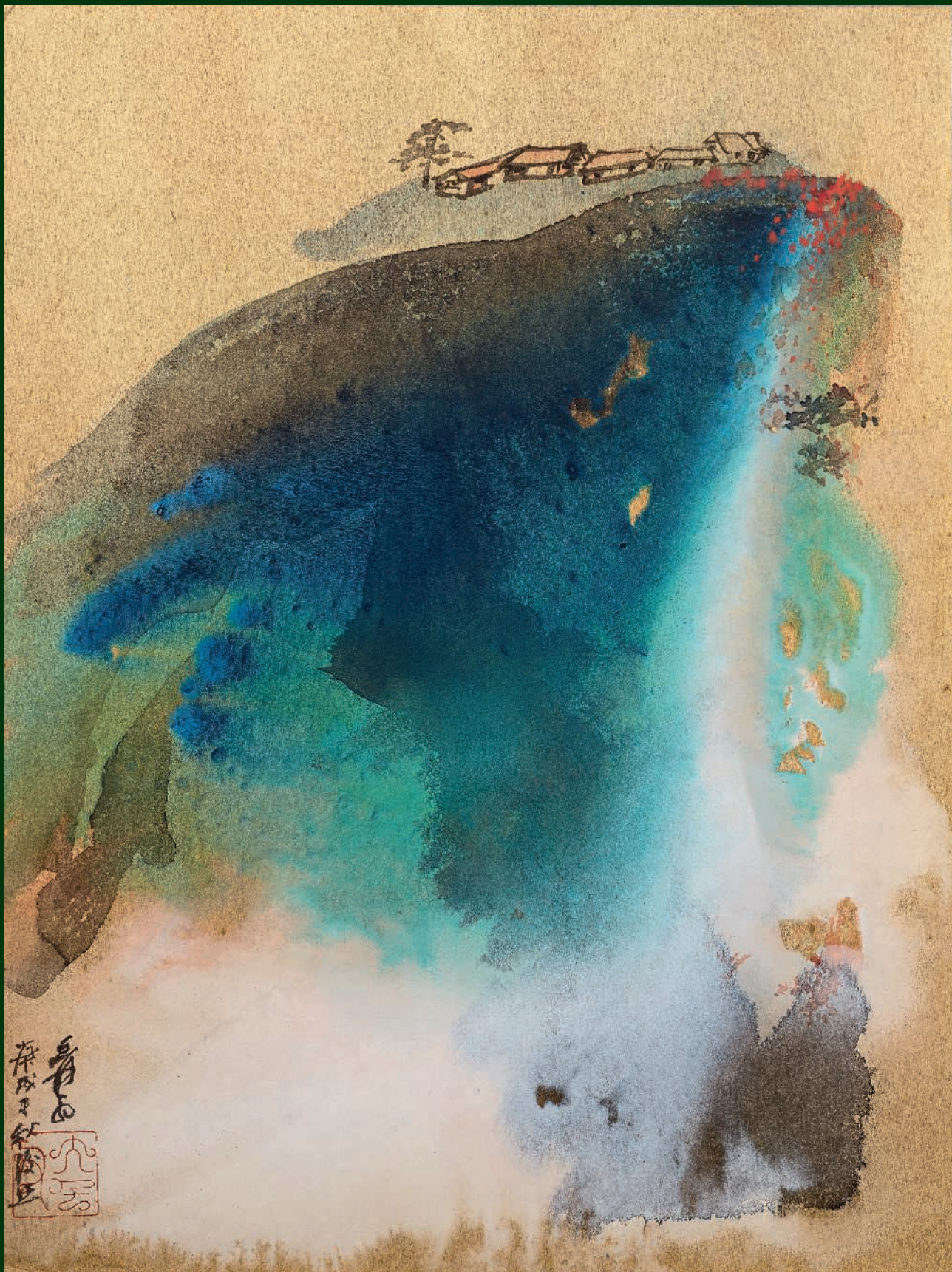
鈐印：大千父

畫家畫背又題：秋日山居。

來源：於巴西聖保羅直接得自畫家本人

註：此幅作品為藏家家族在巴西聖保羅時所得。藏家的祖父與大千先生成為私交摯友後，藏家家族便從此與大千先生建立起了聯繫。







67

VARIOUS OWNERS

67

PU RU (1896-1963)

Calligraphy Couplet

Pair of hanging scrolls, ink on paper

26 ¼ x 4 ¾ in. (66.5 x 11 cm.)

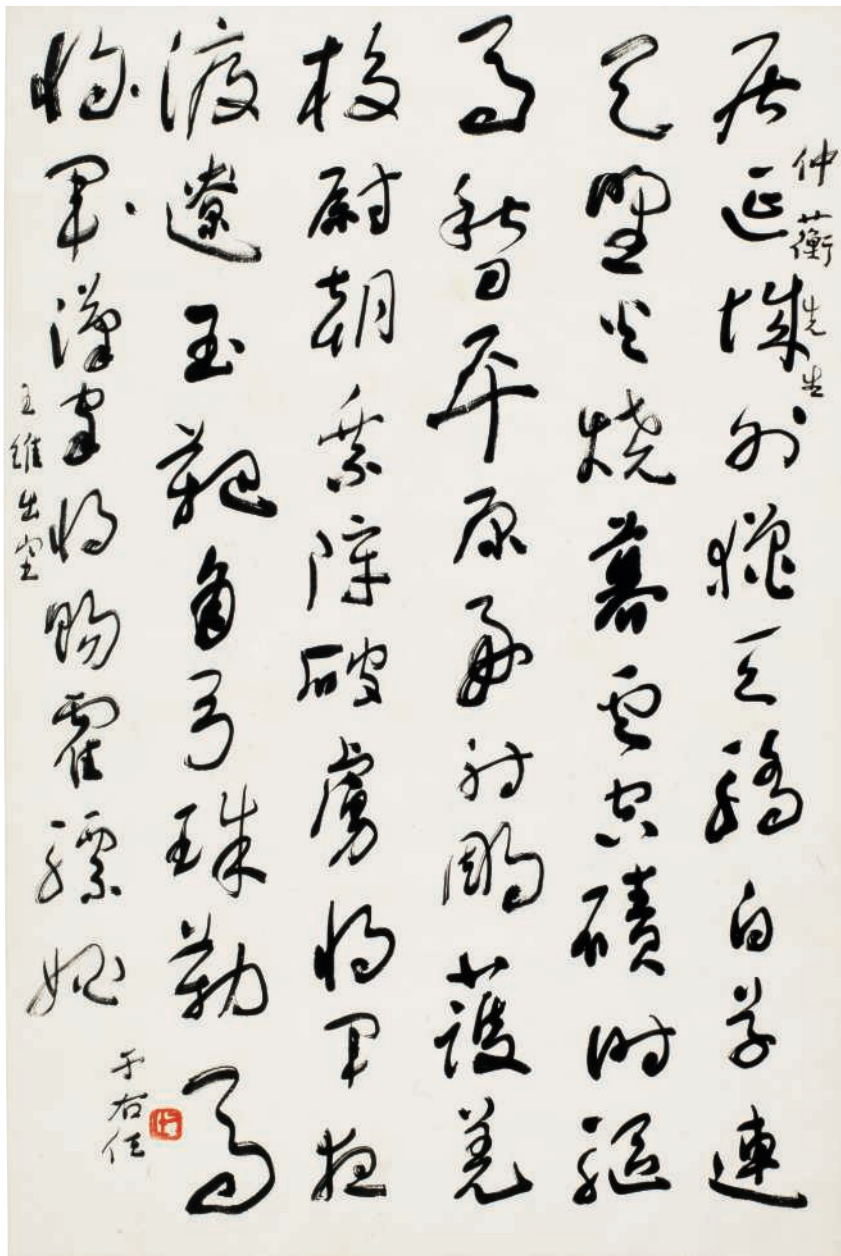
Inscribed and signed, with two seals of the artist

\$6,000-8,000

溥儒 書法對聯 水墨紙本 立軸兩幅

題識：松蓋凝甘露，芝英覆彩雲。心畬。

鈐印：舊王孫、溥儒。



68

68

YU YOUREN (1879-1964)

Calligraphy

Scroll, mounted for framing, ink on paper

27 x 18 in. (68.5 x 45.7 cm.)

Inscribed and signed, with one seal of the artist

(2)

\$5,000-7,000

于右任 書法王維《出塞》 水墨紙本 鏡片

題識：居延城外獵天驕，白草連山野火燒。暮雲空磧時驅馬，秋日平原好射鵰。護羌校尉朝乘障，破虜將軍夜渡遼。玉靶角弓珠勒馬，漢家將賜霍嫖姚。王維《出塞》。仲蘅先生，于右任。

鈐印：右任。

YU YOUREN (1879-1964)*Moral Restructuring*

Scroll, mounted for framing, ink on paper
39 ¾ x 19 1/16 in. (101 x 48.5 cm.)

Signed, with one seal of the artist

\$7,000-9,000

PROVENANCE

Gift from the artist to the collector in the late 1950s, and thence by descent within the family.

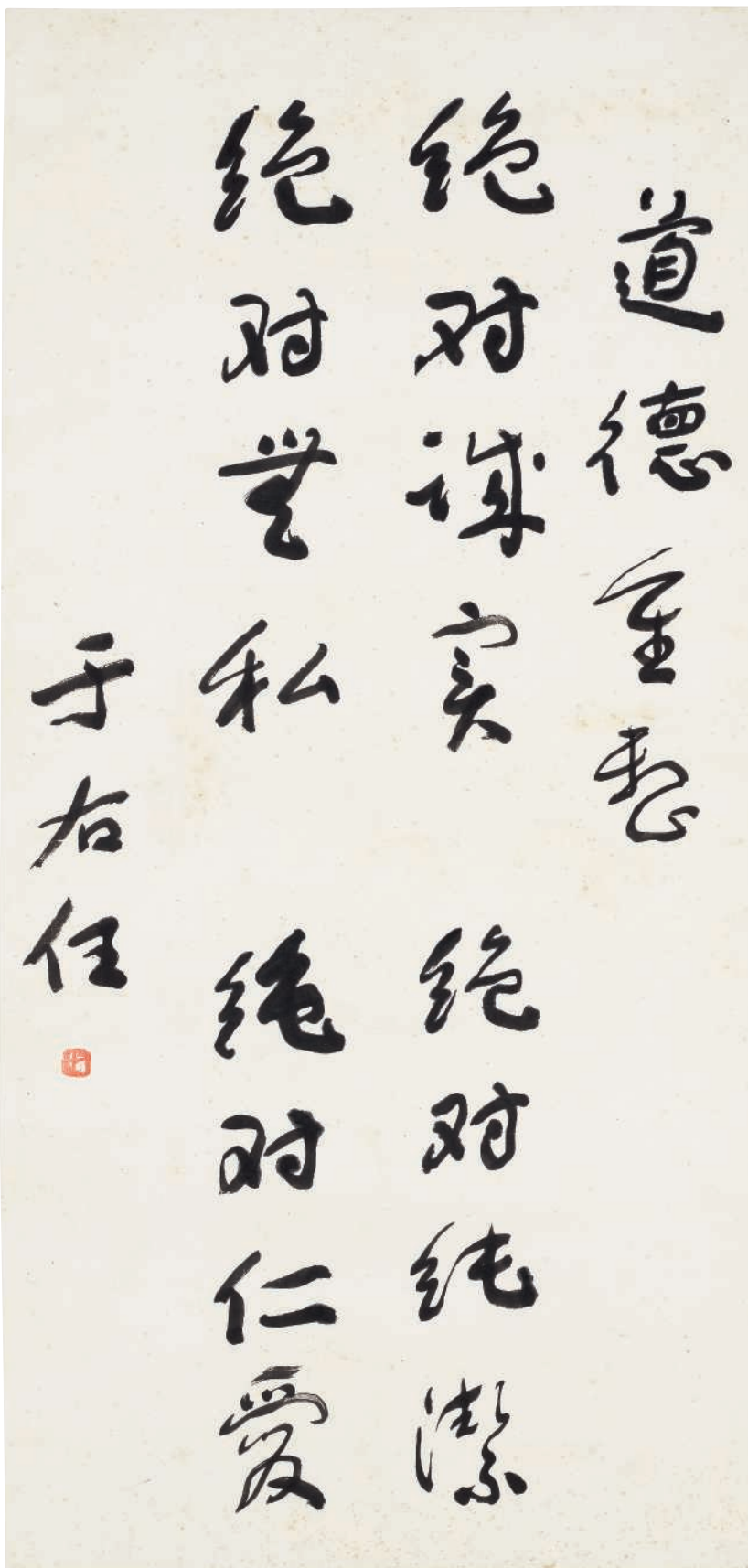
The inscriptions of the present lot, “absolute honesty, absolute purity, absolute unselfishness and absolute benevolence,” are the four tenets of a social and moral reform in Taiwan originated in the late 1940s. The collector of the present lot was a strong supporter and participant of the movement during his lifetime. Although Yu Youren was not directly involved in the movement himself, he identified with its mission statements, and therefore bequeathed the present lot to the collector, who was a close friend of his, to commemorate the collector’s many years of service and devotion to the movement.

于右任 書法 水墨紙本 鏡片
題識：道德重整。絕對誠實，絕對純潔，絕對無私，絕對仁愛。于右任。

鈐印：右任

來源：本拍品為藝術家於1950年代晚期贈予原藏家，後由家族傳承至今。

註：「絕對誠實，絕對純潔，絕對無私，絕對仁愛」為1940年代晚期在臺灣興起的道德重整運動之四原則。本拍品藏家生前為此運動之活躍成員，畢生推廣其理念不遺餘力。于右任本人雖未曾親身參與此運動，但極認同其宗旨，加上藝術家與藏家私交甚篤，故題此贈與藏家留念。





70

70
YANG SHANSHEN (1913-2004)

Bird and Lotus

Hanging scroll, ink and color on paper

47 3/8 x 22 3/8 in. (120.3 x 56.8 cm.)

Inscribed and signed, with one seal of the artist

Dedicated to Beishou (possibly Huang Beishou)

\$25,000-35,000

PROVENANCE

Lot 8243, Fine Asian Works of Art, Bonham's San Francisco, 27 June 2017.

楊善深 荷香清幽 設色紙本 立軸

題識：北壽先生正。善深於舊金山。

鈐印：善

來源：編號 8234，亞洲藝術，舊金山拜瀚斯，2017年6月27日。

註：此幅作品有可能是贈送給黃北壽，即黃君璧（1898-1991）宗族之兄。



71

71
JIANG YUNZHONG (1922-2016)

Plum Blossoms

Hanging scroll, ink on paper

25 1/2 x 10 3/4 in. (64.8 x 27.3 cm.)

Inscribed and signed, with one seal of the artist

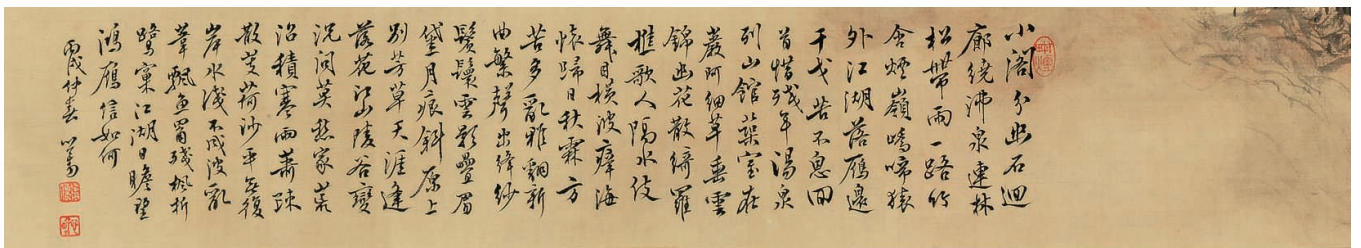
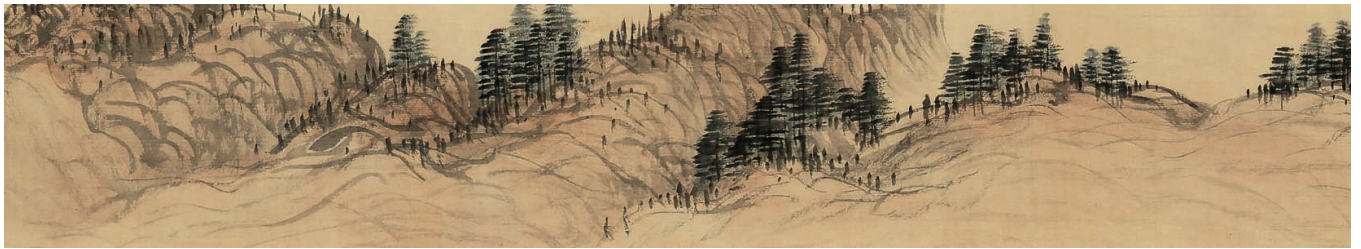
Dated *guisi* year (1953)

\$1,500-3,500

蔣雲仲 梅花 水墨紙本 立軸 一九五三年作

題識：一瓢隨意坐山家，醉後重扶上小車。暮向喚人驕健骨，春來那忍負梅花。癸巳（1953年），雲仲畫。

鈐印：蔣雲仲



72

PU RU (1896-1963)

House on Cliffs

Scroll, mounted for framing, ink and color on silk
2 7/8 x 45 7/8 in. (7.3 x 116.5 cm.)

Inscribed and signed, with three seals of the artist

Dated mid-spring, *bingxu* year (1946)

\$8,000-16,000

溥儒 碧峰清暉 設色絹本 鏡片 一九四六年作

題識：小閣分幽石，迴廊繞沸泉。連林松帶雨，一路竹含煙。嶺嶠啼猿外，江湖落雁邊。干戈苦不息，回首惜殘年。湯泉列山館，築室在巖阿。細草垂雲錦，幽花散綺羅。樵歌人隔水，伎舞目橫波。瘴海懷歸日，秋霖方苦多。亂雅翻新曲，繁聲出絳紗。鬢鬢雲影疊，眉黛月橫斜。原上別芳草，天涯逢落花。江山陵谷變，沉問莫愁家。荒沼積寒雨，蕭疎散芰荷。沙平無復岸，水淺不成波。亂葦漂魚罾，殘楓折鷺窠。江湖日瞻望，鴻雁信如何。丙戌（1946年）仲春。心畬。

鈐印：畊煙、溥儒、心畬



73

PU RU (1896-1963)

Cranes and Pine

Hanging scroll, ink and color on paper

34 7/8 x 11 in. (88.6 x 27.9 cm.)

Inscribed and signed, with two seals of the artist

Dated first month, *guimao* year (1963)

Dedicated to Wenjin (Ito Keiko)

\$15,000-30,000

The recipient of the inscription, "Wenjin," is Pu Ru's student Ito Keiko.

溥儒 松鶴延年 設色紙本 立軸 一九六三年作

題識：鶴舞秋江雪，松生岱嶽雲。癸卯（1963年）正月畫付文瑾為堂上眉壽。心奮。

鈐印：溥儒、明夷

註：上款人文瑾為溥儒女弟子伊藤啓子。

74

PU RU (1896-1963)

Carp Leaping over the Dragon Gate

Scroll, mounted for framing, ink and color on silk

23 3/4 x 11 in. (60 x 27.9 cm.)

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

Dated autumn, *guisi* year (1953)

Dedicated to Boping

\$10,000-20,000

溥儒 鯉魚躍龍門 設色絹本 鏡片 一九五三年作

題識：癸巳（1953年）中秋前五日。伯平兄屬，心奮。

鈐印：舊王孫、溥儒、玉壺



74

75

PU RU (1896-1963)

Birds in the Style of Bada Shanren

Hanging scroll, ink on paper

20 3/8 x 10 1/2 in. (51.8 x 26.7 cm.)

Inscribed, with one seal of the artist

\$20,000-30,000

LITERATURE

Liu Bing, *My Precious Collection*, China Press, California, 2011, pl. 91.



75

溥儒 臨八大山人筆 水墨紙本 立軸

題識：臨八大山人筆，心奮。

鈐印：溥儒

出版：劉冰，《我的寶貝藏品》，中華出版，加州，2011年，圖91。



An Ho and Pu Ru
安和與溥儒



76
AN HO (AN HE, 1927-2017)

Night Revels of Han Xizai by Gu Hongzhang

Handscroll, ink and color on silk

27 5/8 x 254 1/4 in. (70.2 x 645.2 cm.)

Signed, with two seals of the artist

Entitled by Kugn Decheng, with one seal

Colophons inscribed by Huang Junbi (1898-1991), Yao Menggu (1912-1993), Lü Foting (1911-2005), and Ren Bowu (1914-1999)

\$40,000-80,000

Born into an educated family in Beijing, An Ho first determined to be an artist at the age of 7. Her mother was a painter of flowers, and An Ho learned calligraphy from a family friend. However, her path as an artist was dramatically impacted when she became the student of Pu Ru (1896-1963) in 1945 when she was 16. She continued to study with him for 17 years. As Pu Ru considered it imperative that she develop her knowledge and character broadly in order to be an accomplished painter, he also instructed her in Chinese history, literature and philosophy. Beginning in the early 1950s, An Ho began to seriously study and copy the ancient painting styles of the Tang and Song dynasties. She sought out teachers who could help her master the needed techniques and studied original masterpieces whenever possible. This refined and meticulous *gongbi* style of antiquity suited An Ho's personality, and she developed a personal painting and calligraphy style that was elegant, technically masterful and brilliant.

An Ho has achieved distinction throughout the world. In 1954 she received the Gold Medal at the Second Asian Olympic Games Art Exhibition in the Philippines and in 1957 the Best-in-Show for the Fourth Annual Exhibition of the Taiwan Department of Education. Her paintings have been shown and collected in Germany, Italy, France, Brazil and throughout Asia. In 1977 she moved with her family to the United States and continued to paint and exhibit until her final days.

The Night Revels of Han Xizai is a landmark painting now in the Palace Museum, Beijing. While the extant version is thought to be a

Song-dynasty copy, the original is thought to have been painted by the Tang-court artist Gu Hongzhang (937-975) to depict the leisure activities of the minister Han Xizai. According to Huang Junbi's colophon that follows An Ho's painting, Zhang Daqian owned the Palace Museum's *Night Revels* for a number of years and studied it often with friends. It was at this time that An Ho was able to examine and copy the painting.

安和 臨摹《顧閔中韓熙載夜宴圖》 設色絹本 手卷
款識：安和。

鈐印：安和之印、文瑛

孔德成題識：夜宴圖。安和女史屬。孔德成。

鈐印：孔德成印

黃君璧、姚夢谷、呂佛庭、任博悟題跋

鈐印七方

註：生於北京的一個書香門第，安和從七歲時決定成爲一名藝術家。她的母親是一名花卉畫家，安和又從一位世交好友處學會了書法。然而，在1945年，16歲的她成爲溥儒（1896-1963）的學生時起，她的藝術之路被戲劇性地影響了。從此，她跟從溥儒習畫十七載。溥儒認爲，要成爲一名有所成就的畫家，個人品格和藝術質量同樣重要，因此，他也教授安和中國歷史、文學和哲學等經典。自1950年代早期開始，安和開始認真研習並描摹唐、宋兩代作品繪畫風格。她還尋師學藝，以求精通古典書畫技法，並時不時對原作進行研究。工筆畫這種講究技法工整細緻的藝術精粹恰如安和的性格與氣質，並且安和逐漸發展出了具有個人特色的書畫風格：畫工精細，技法絕倫，巧妙入微。

安和的藝術成就在國際上也享有聲譽。1954年，在菲律賓舉辦的第二屆亞運藝術展上，她被授予金獎。1957年，在第四屆台灣教育年展上，她獲得最佳作品獎。她的畫作被先後在德國、意大利、法國、巴西和亞洲等國家展出並收藏。1977年，她隨家人移居至美國，繼續作畫並展覽，直到去世。

《韓熙載夜宴圖》是中國繪畫史上的一座里程碑，現被收藏於北京故宮博物院。現存於世的版本被認爲是宋人所摹絹本，而原作，據史料載，則是出於南唐宮廷畫家顧閔中之手，描繪了宰相韓熙載的休閒活動。根據安和畫後黃君璧題跋可知，張大千曾藏有故宮博物院現藏之《韓熙載夜宴圖》多年，並時常與朋友研究學習。自那時起，安和得到了近距離學習與臨摹此幅傳世傑作的機會。





FROM A PRIVATE COLLECTION
東岸私人收藏 (LOTS 77-88)

This collection began with the establishment of the L&F Gallery in Hong Kong in the early 1980s. This gallery sold the paintings of many contemporary artists of the day and provided the owners with opportunities to meet many of them. At the end of the decade, the gallery was closed and the owner of these paintings moved to the United States. As in classical times, he enjoyed his collection of paintings and calligraphy in his leisure time away from his medical career.

此收藏始於L&F畫廊於香港立成之時。L&F畫廊出售藝術家的畫作，並且提供給畫廊主人結識其中一部分畫家的機會。1980年代末期，畫廊關閉，畫廊主人也移居美國。他仍舊保持著在休閒時間，欣賞私藏的畫作與書法作品，陶冶情操，作為從醫學事業中的暫歇小憩。

77
WANG ZIWU (BORN 1936)
Zhong Kui

Hanging scroll, ink and color on paper
53 7/8 x 26 7/8 in. (136.2 x 68.3 cm.)

Inscribed and signed, with one seal of the artist

Dated *bingyin* year (1986)

\$7,500-10,000

PROVENANCE

Acquired directly from the artist.

王子武 鍾馗 設色紙本 立軸
一九八六年作

題識：鍾馗大師乃唐終南秀才，字正南。豹頭環眼，鐵面虬鬚，外貌不足而內才有餘。且生性正直，不畏邪祟。其時德宗登基，年當大比，馗親應試，為貢生之首。德宗殿試傳臚，觀馗容而不悅，兼有奸相，討悔，馗大怒，舉笏便打，繼而自刎。張贊不平，以理奏明德宗，方回過味來。遂發配盧犯於嶺外。知鍾馗為驅魔大神，遍行天下，斬妖除邪。丙寅（1986年）大年初，子武畫於鵬城之城下廟無冬書屋。

鈐印：王子武印

來源：直接得自畫家本人。

78
HUO CHUNYANG (BORN 1946)
Autumn Fruit

Hanging scroll, ink and color on paper
26 $\frac{7}{8}$ x 20 in. (68.3 x 50.8 cm.)
Entitled, inscribed, and signed with one seal
of the artist
Dated spring, *yichou* year (1985)
\$1,500–2,000

PROVENANCE

Acquired directly from the artist.

霍春陽 秋實 設色紙本 立軸
一九八五年作
題識：秋實。乙丑（1985年）春，春陽
寫。
鈐印：霍押
來源：直接得自畫家本人。



78

79
WANG YINGCHUN (BORN 1942)
Lady

Hanging scroll, ink and color on paper
26 $\frac{3}{4}$ x 22 $\frac{3}{4}$ in. (68 x 57.8 cm.)
Signed, with one seal of the artist
\$1,000–1,500

PROVENANCE

Acquired directly from the artist.

王迎春 仕女 設色紙本 立軸
款識：迎春。
鈐印：迎春
來源：直接得自畫家本人。



79



80

80
WANG ZIWU (BORN 1936)
Crane

Hanging scroll, ink and color on paper
38 x 3 1/8 in. (96.5 x 7.9 cm.)
Inscribed and signed, with two seals of the artist
Dated summer, *jiazi* year (1984)
\$3,500–4,500

PROVENANCE
Acquired directly from the artist.

王子武 鶴壽 設色紙本 立軸 一九八四年作
題識：甲子（1984年）夏月。子午畫。
鈐印：子武、神禾原人也
來源：直接得自畫家本人。



81

81
WU SHANMING (BORN 1941)
Tao Yuanming Picking a Chrysanthemum

Hanging scroll, ink and color on paper
26 1/2 x 18 1/4 in. (67.3 x 46.4 cm.)
Entitled, inscribed, and signed, with three seals of the artist
Dated autumn, *yichou* year (1985)
\$1,500–2,000

PROVENANCE
Acquired directly from the artist.

吳山明 東籬采菊圖 設色紙本 立軸 一九八五年作
題識：東籬采菊圖。乙丑（1985年）秋月寫陶淵明詩意。吳山明。
鈐印：吳、吳谿子、不盡言意
來源：直接得自畫家本人。



82

FAN ZENG (BORN 1938)

Immortal and Crane

Hanging scroll, ink and color on paper

26 ³/₄ x 18 ³/₈ in. (67.9 x 46.7 cm.)

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

Dated *jiazi* year (1984)

\$5,000-7,500

PROVENANCE

Acquired directly from the artist.

范曾 仙翁侶鶴圖 設色紙本 立軸 一九八四年作

題識：仙翁侶鶴圖。貝貝雅藏。甲子（1984年）歲首抱沖齋主范叔。

鈐印：范曾之印、我見青山多嫵媚

來源：直接得自畫家本人。



83

83
XU XI (1940-2015)
Fishing Village

Hanging scroll, ink and color on paper
 26 ¼ x 26 ¾ in. (66.7 x 67.9 cm.)
 Entitled, inscribed, and signed, with three
 seals of the artist
 Dated autumn, *yichou* year (1985)
 \$1,500–2,000

PROVENANCE
 Acquired directly from the artist.

徐希 湖上漁家 設色紙本 立軸
 一九八五年作
 題識：湖上漁家。乙丑（1985年）歲秋
 日，徐希於北京城東北總布。
 鈐印：徐希、日日新、徐
 來源：直接得自畫家本人。



84

84
WANG NAIZHUANG (BORN 1929)
Guanyin

Hanging scroll, ink and color on paper
 26 ¼ x 25 ¾ in. (66.7 x 64.5 cm.)
 Inscribed and signed, with two seals of the
 artist
 \$2,500–3,500

PROVENANCE
 Acquired directly from the artist.

王乃壯 觀音 設色紙本 立軸
 題識：善性同緣。乃壯。
 鈐印：乃壯之印、肖形印（佛）
 來源：直接得自畫家本人。

85

JIA YOUFU (BORN 1942)

Fishing

Hanging scroll, ink and color on paper
27 x 15 ¼ in. (68.6 x 38.7 cm.)

Inscribed and signed, with one seal of the
artist

\$3,000-4,000

PROVENANCE

Acquired directly from the artist.

The owner met Jia Youfu when he visited
the L&F Art Gallery in Hong Kong in the
1980s.

賈又福 扁舟閒釣 設色紙本 立軸
題識：老漁翁，一釣竿。靠山涯，傍水
灣。過扁舟，往來無牽絆。沙鷗點點清
波遠。閒來無事，寫板橋道情自樂耳，
又福。

鈐印：福

來源：直接得自畫家本人。

註：藏家在1980年代，賈又福造訪位於香
港的L&F美術館時，見到了這位畫家。





86

86

JIA YOUFU (BORN 1942)

Joyful Goldfish

Hanging scroll, ink and color on paper

26 $\frac{3}{4}$ x 14 $\frac{3}{8}$ in. (68 x 36.5 cm.)

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

\$2,500–3,500

PROVENANCE

Acquired directly from the artist.

The owner met Jia Youfu when he visited the L&F Art Gallery in Hong Kong in the 1980s.

賈又福 魚樂圖 設色紙本 立軸
題識：魚樂圖。草擬虛谷遺興之筆。又福。

鈐印：福

又題：金玉滿堂。瓢者題。

鈐印：賈

來源：直接得自畫家本人。

註：1980年代賈又福造訪位於香港的L&F美術館時，藏家與畫家相認。

87

JIA YOUFU (BORN 1942)

Cloudy Mountain

Hanging scroll, ink on paper

19 x 22 $\frac{1}{8}$ in. (48.3 x 56.2 cm.)

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

\$7,500–10,000

PROVENANCE

Acquired directly from the artist.

The owner met Jia Youfu when he visited the L&F Art Gallery in Hong Kong in the 1980s.

賈又福 雲山如墨圖 水墨紙本 立軸
題識：雲山如墨圖。不華堂上又福，乃傻瓢者，君知之乎。

鈐印：福

來源：直接得自畫家本人。

註：1980年代賈又福造訪位於香港的L&F美術館時，藏家與畫家相認。

88

JIA YOUFU (BORN 1942)

Two Bulls in Landscape

Hanging scroll, ink and color on paper

13 $\frac{3}{8}$ x 17 $\frac{3}{8}$ in. (34 x 44.1 cm.)

Signed, with one seal of the artist

\$5,000–7,000

PROVENANCE

Acquired directly from the artist.

The owner met Jia Youfu when he visited the L&F Art Gallery in Hong Kong in the 1980s.

賈又福 歸牧圖 設色紙本 立軸
款識：又福。

鈐印：賈

來源：直接得自畫家本人。

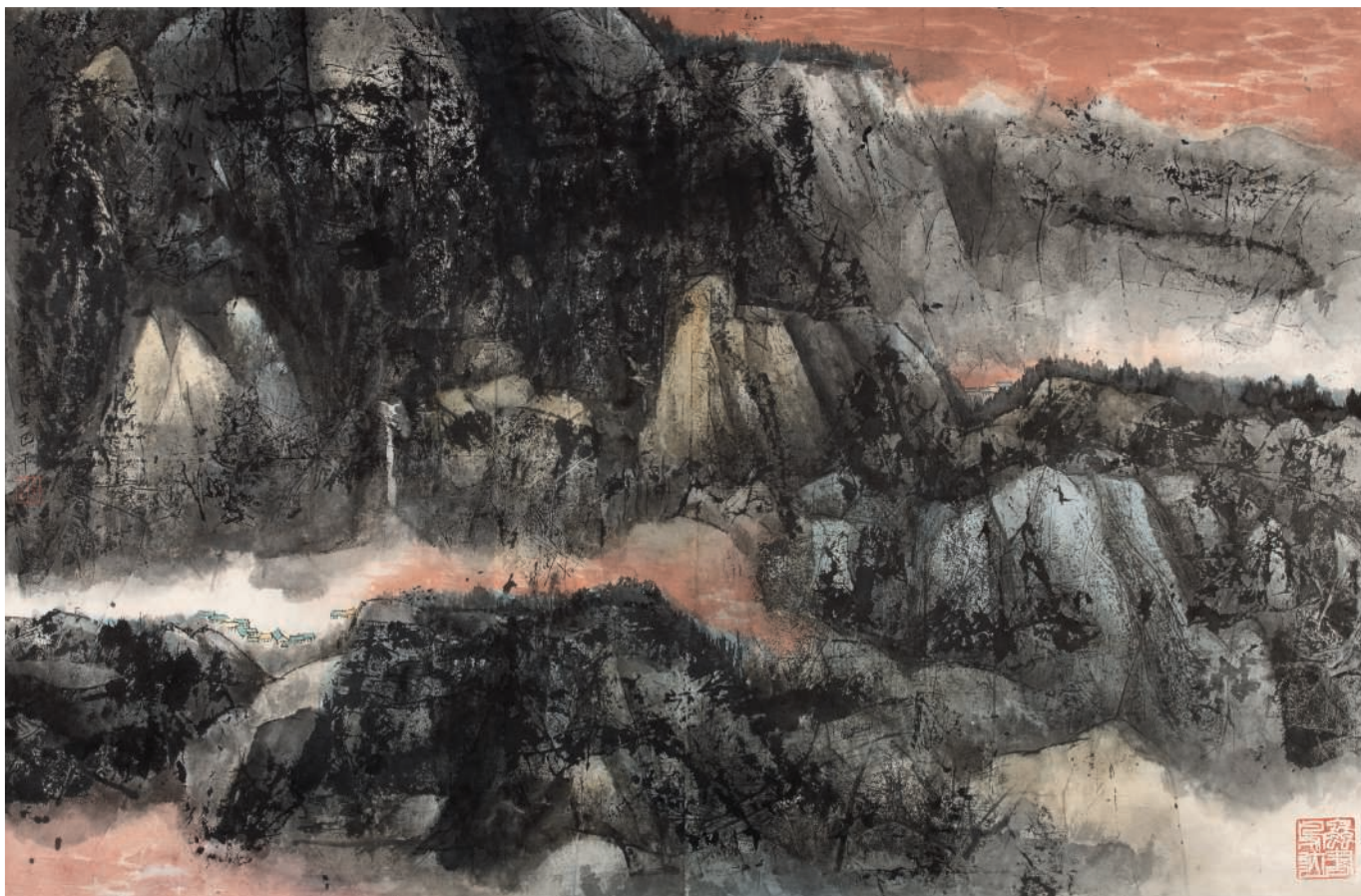
註：1980年代賈又福造訪位於香港的L&F美術館時，藏家與畫家相認。



87



88



PROPERTY FROM THE COLLECTION OF VICTOR TRASOFF (1916-2009)
VICTOR TRASOFF舊藏

Born in 1916, Victor Trasoff was the art director at William Douglas McAdams Agency, which Arthur M. Sackler owned. It was through this connection that the two became acquainted and Trasoff became the designer of a number of books for the Sackler art collection. *Mountains of the Minds: The Landscapes of C.C. Wang* exhibition catalog was designed by Trasoff.

維克多·塔裡索夫，生於1916年，曾任紐約醫學家及藝術收藏家阿瑟·姆·賽克勒、名下威廉·道格拉斯·麥克亞當斯廣告公司的藝術總監。通過塔裡索夫的關係，這二人得以結識，塔裡索夫也開始為賽克勒的一系列藝術收藏書籍擔當設計師。《王己千的山水：胸中丘壑》這本展覽畫冊即是由塔裡索夫設計的。

89

WANG JIQIAN (C.C. WANG, 1906-2003)

Landscape

Scroll, mounted and framed, ink and color on paper

22 ½ x 34 ¾ in. (57.3 x 88.5 cm.)

With one seal of the artist

\$10,000-20,000

PROVENANCE

The Arthur M. Sackler Collection.

EXHIBITED

Brooklyn, New York, Brooklyn Museum, *Mountains of the Minds: The Landscapes of C.C. Wang*, 16 February - 3 April 1977.

The exhibition also toured to the following cities:

North Carolina Museum of Art, Raleigh, North Carolina, United States

University of Virginia Art Museum, Charlottesville, Virginia, United States

Art Gallery of Greater Victoria, Victoria, Canada

Milwaukee Public Museum, Milwaukee, United States

LITERATURE

Mountains of the Minds: The Landscapes of C.C. Wang, The AMS Foundation, New York, 1977, pl. 57.



Victor Trasoff and C.C. Wang
Victor Trasoff 與王己千



王己千 山水 設色紙本 鏡框

鈐印：蟲書鳥跡

來源：阿瑟·姆·賽克勒收藏。

展覽：布魯克林，紐約，布魯克林博物館，“胸中丘壑：王己千的山水畫”，1977年2月16日至4月3日，並巡迴展於美國四家美術館。

出版：《胸中丘壑：王己千的山水畫》，AMS基金會，紐約，1977年，圖57。

VARIOUS OWNERS

90

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

Landscape

Scroll, mounted and framed, ink and color on paper
22 ½ x 34 ¾ in. (57.3 x 88.5 cm.)

Inscribed and signed, with one seal of the artist

Dedicated to Linfan

\$10,000-20,000

PROVENANCE

Acquired directly from the artist.

王己千 山水 設色紙本 鏡框

題識：林汎世兄補壁，王己千寫。

鈐印：王己千鏞

來源：直接得自畫家本人。



91

91
MA XINLE (BORN 1963)

Two Horses

Hanging scroll, ink and color on paper

27 x 16 ½ in. (68.6 X 41.9 cm.)

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

Dated *yiyou* year (2005)

\$8,000-12,000

PROVENANCE

Acquired directly from the artist.

The painting was included in an exhibition booklet for the Yan Huang Art Museum.

馬欣樂 春風 設色紙本 立軸 二〇〇五年作

題識：春風。乙酉（2005）年欣樂寫。

鈐印：馬、欣樂

來源：直接得自畫家本人。

註：此幅畫被收入炎黃美術館的展覽圖冊中。

92

MA XINLE (BORN 1963)

Three Horses

Scroll, mounted for framing, ink and color on paper

27 ¼ x 26 ¾ in. (69 x 67.6 cm.)

Inscribed and signed, with two seals of the artist

Dated summer, *guisi* year (2013)

Further inscribed, with two seals of the artist

\$28,000-38,000

PROVENANCE

Acquired directly from the artist.

馬欣樂 三馬圖 設色紙本 鏡片

二〇一三年作

題識：棱棱出神骨，翼翼照龍光。癸巳年（2013年）夏月。寫古人詩意並題之。馬欣樂於京華。

鈐印：馬、欣樂

又題：竹批雙耳峻，風入四蹄輕。所向無空闊，真堪托死生。驍騰有如此，萬里可橫行。

鈐印：心貫萬古、心賞、心學山陰洗硯池
來源：直接得自畫家本人。

93

CHEN QIKUAN (1921-2007)

Staring Contest

Scroll, mounted and framed, ink and color on paper

9 ½ x 11 ¾ in. (24.3 x 29.7 cm.)

Entitled, with one seal of the artist

\$4,000-6,000

PROVENANCE

Michou Gallery, New York, 1964.

This painting was a gift to Mr. Robert Gallo, who was connected to the Babcock Gallery and was a colleague of the owners of Michou Gallery. Both galleries were situated on Madison Avenue in New York City. Chen Qikuan, who emigrated from Taiwan to the United States initially in 1948, had a very close relationship with the Michou Gallery, which launched his painting career.

陳其寬 大眼瞪小眼 設色紙本 鏡片

題識：大眼瞪小眼。

鈐印：陳其寬印

來源：米舟畫廊，紐約，1964年。

註：這幅畫作是作為禮物贈予羅伯特·蓋洛（Robert Gallo）先生的。蓋洛先生與Babcock畫廊和米舟畫廊都有聯繫，並曾與米舟畫廊的主人共事。Babcock畫廊與米舟畫廊斗位於美國紐約的麥迪遜大道上。陳其寬自1948年從台灣移民至美國後，一直與米舟畫廊保持著密切的關係，並在這裡開展了他的繪畫事業。



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明遺民龔庵大師出塔

ZHU QIZHAN (1892-1996): FOLLOWING MY OWN TRUTH

HIGHLIGHTS FROM THE EXHIBITION OF PAINTINGS AND CALLIGRAPHY
FROM THE SHUI SHIXUAN COLLECTION

MARCH 14-22, 2019, ROCKEFELLER CENTER

朱屺瞻：忠於自己的面目

水石軒收藏書畫精選
三月十四日 - 二十二日，洛克菲勒中心

In his very long life, Zhu Qizhan experienced and embodied the trials and triumphs of his country. He was born into a wealthy merchant family in Taicang, Jiangsu in the final decade of the Qing dynasty. There he began to learn Chinese painting and calligraphy and studied his family's art collection. Seeking to modernize the tradition, he switched to oil painting, focused on European masters and went to Japan to learn more. Back in China, with the establishment of the People's Republic of China, Zhu Qizhan turned back to Chinese traditional paintings (*guohua*). During the Cultural Revolution, he was forbidden to paint and heavily criticized. Finally, however, in his old age, his own style that uniquely combined elements of China's past with aspects derived from the West, all informed by his own experiences and times, blossomed. In the 1980s and 1990s, he was heralded at home and throughout the world, with exhibitions in Shanghai, New York, Singapore, Japan and London. Active until his 105th year, Zhu Qizhan infused his paintings with his gentle spirit, his prodigious talent and his extensive and varied experiences.

在他漫長的一生中，朱屺瞻同時經歷並代表了考驗與成就。清朝末年，朱屺瞻出生於江蘇太倉的一個富商之家。從家族的藝術收藏中，他開始學習書法與繪畫。爲了追求使中國傳統繪畫現代化，他轉向油畫，專注於歐洲繪畫大師，並赴日本留學。當他再度回到中國時，中華民國已經建立，朱屺瞻再度開始繪製傳統國畫。在文化大革命期間，他遭到嚴重的批鬥，並被迫棄筆作畫。然而，在他年老之際，他獨特的個人風格一合併中國古畫與西洋畫，瀟灑著他的人生經歷一終於大放異彩。在一九八〇和一九九〇年代，他享譽國內與國際。從上海，紐約，新加坡，日本，到倫敦，都可以看到他的展覽。朱屺瞻一直到一百零五歲都十分活躍地創作，不斷地在他的作品中注入他驚人的天賦與廣泛多變的人生歷練。

The Shuishi Xuan Collection was established in 1980. From the beginning, the owners were convinced that Zhu Qizhan was brilliantly creative, a seminal artist of 20th century China. Initially, they were able to make contact with Master Zhu through a letter left at the Shanghai Painting Academy and first met him in person when he traveled to New York in 1986. Up until the time of the artist's death, they continued to see him regularly in Shanghai. They remain close friends with the artist's family.



水石軒收藏成立於一九八〇年代初期。從一開始，藏家們便深信朱屺瞻是一位匠心獨具、卓爾不群，對二十世紀中國畫壇有巨大影響的畫家。最初，藏家們與畫家是通過一封留在上海美術專科學校的書信建立了聯繫。1986年，朱屺瞻前來紐約時，他們第一次見到了這位畫家本人。此後，他們定期前往上海拜訪朱屺瞻，一直到朱屺瞻去世。他們與朱屺瞻的家屬仍然是摯友。

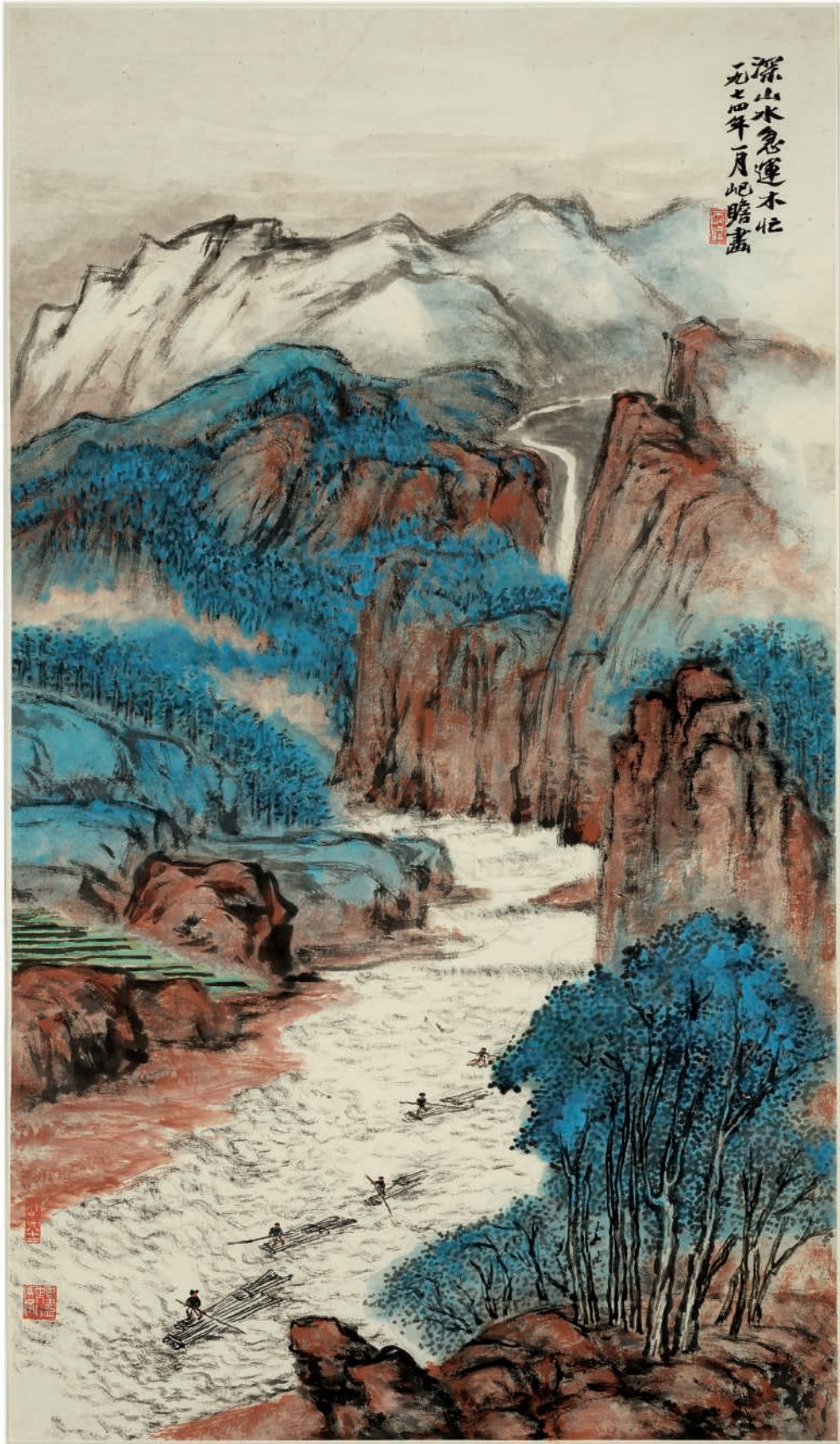
RAVINE LANDSCAPE

Scroll, mounted and framed, ink and color on paper

38 x 22 in. (96.5 x 56 cm.)

Dated January 1974

高山幽谷 設色紙本 鏡框 一九七四年作



深山急流木忙
九七年一月 炳晴画



The art of Zhu Qizhan embodies the continuing development of the Shanghai School of painting in the 20th century. Zhu Qizhan's painting evolved against the background of late Qing period painting in Shanghai, whose artistic lineage lay in the bold and innovative paintings of the 18th century Yangzhou masters. Influenced too by an idea popular in the early years of the Republic to introduce Western styles of painting into China, Zhu Qizhan studied abroad and took up oil paintings. In his mature painting Zhu Qizhan works solely in the guohua tradition into which he has fully assimilated all Western influences.

朱紀瞻的藝術涵蓋了海派在二十世紀的發展。他繪畫的蛻變是隨著晚清上海地區、師從十八世紀揚州大師的大膽創新風格。受到民國早期引進西方繪畫的影響，朱紀瞻留學日本并學習油畫。在他成熟階段的繪畫，皆是以傳統國畫來創作，同時融入西方藝術的影響。

Ann Farrer, Department of Oriental Antiquities, British Museum, 1994



QING DYNASTY DRAGON FLAG

Hanging scroll, ink and color on paper

52.7 x 26.2 in. (134 x 66.7 cm.)

Dated 1961

Painted together with Zhu Menghua (1891-1973)
丟棄龍旗圖 設色紙本 立軸 一九六一年作

ARTIST IN LANDSCAPE

Scroll, mounted and framed, ink and color on paper

35 ½ x 28 in. (90 x 71 cm.)

Dated 1956

晴峰聳嶂 設色紙本 鏡框 一九五六年作





The Shanghai Painting Academy sponsored artists on trips to factories and fields to paint the workers as they were performing their tasks. Joining together with other artists, Zhu established a sense of solidarity with the masses. He hoped that an invigorated Chinese painting style would evolve under the influence of “plein air” sketching, because he was convinced that Chinese painting must continue to evolve.

上海美術專科學校曾出資贊助，請朱屺瞻等一行藝術家前往工廠及田野，繪製工人揮汗如雨工作時的場景。由此機會，朱屺瞻與人民群眾建立起了團結感。朱屺瞻希望將室外寫生的概念引入中國繪畫，發展出一種充滿生機與活力的繪畫風格，並在此影響下能推動中國畫的不斷發展。

CITY SCENES

Album of eight leaves, ink and color on paper

Size 11 ¾ x 18 ½ in (29 x 45 cm.)

城景 設色紙本 冊頁八開

HUANGPU RIVER

Scroll, mounted and framed, ink and color on paper

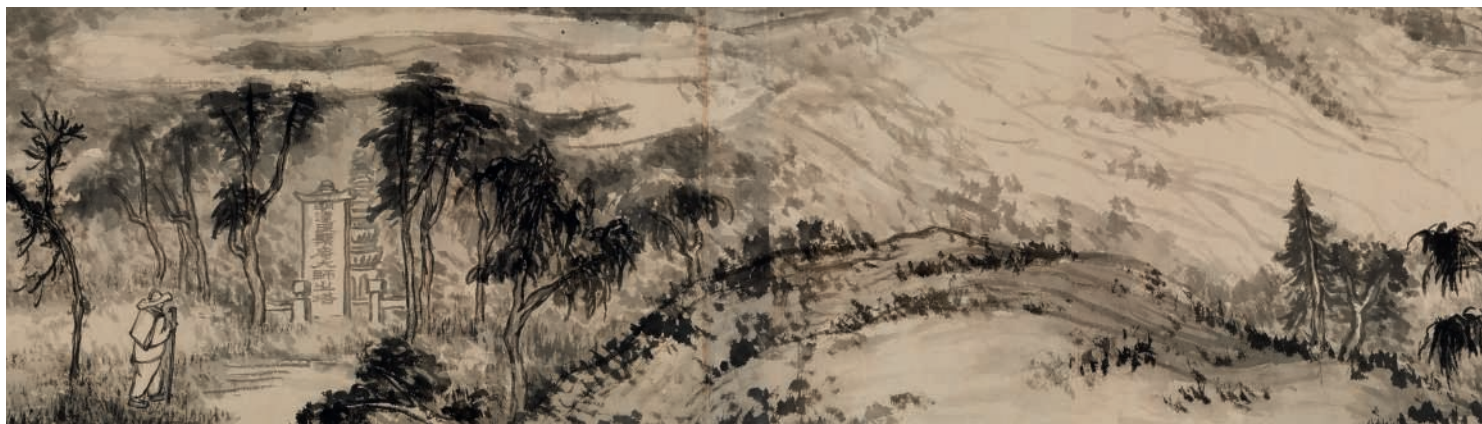
Size 15 x 13 ¼ in (38 x 33.7 cm.)

Dated 1972

上海黃浦江之晨 設色紙本 鏡框 一九七二年作



(detail)



(detail)

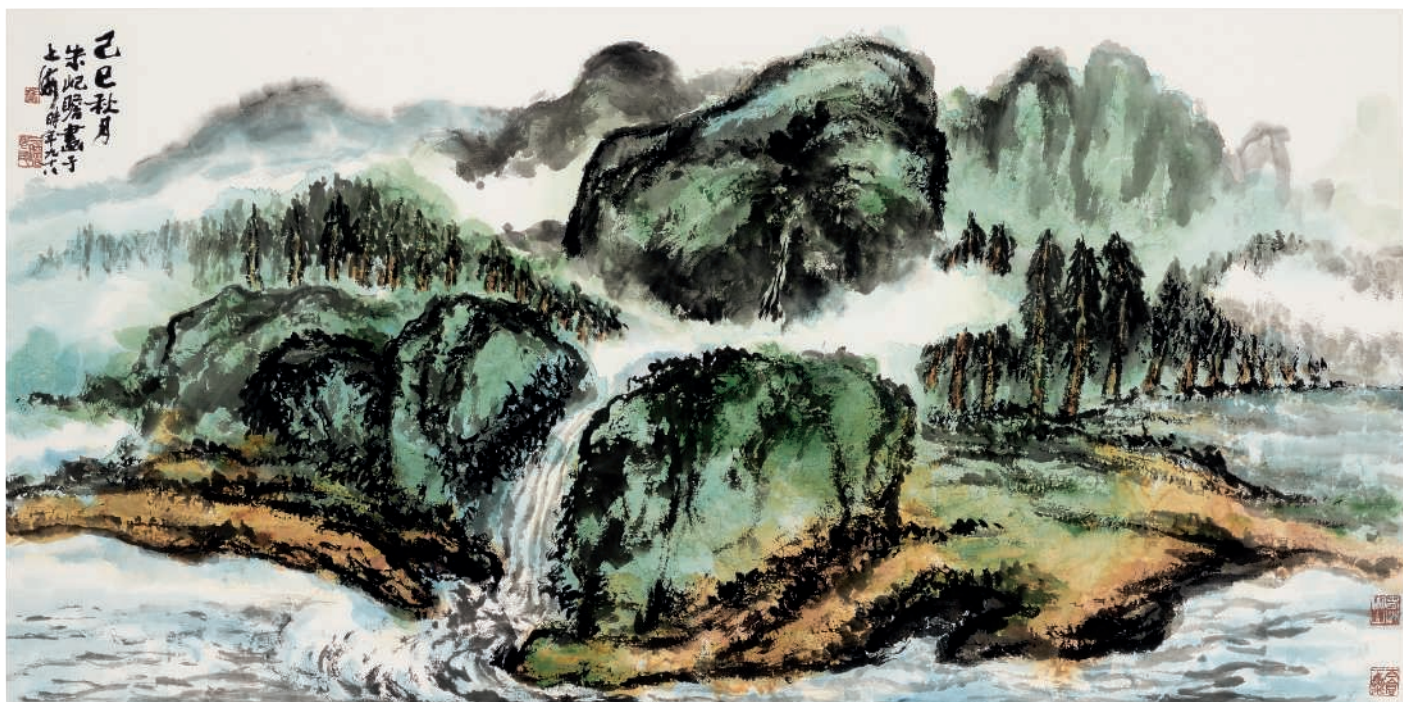
BIG GOOSE PAGODA

Handscroll, ink and color on paper
 12 7/8 x 72 5/8 in. (31.3 x 184.6 cm.)
 大雁塔 設色紙本 手卷

HUANGSHAN WITH PINES AND STELE

Handscroll, ink on paper
 14 x 149 1/4 in. (35.6 x 379 cm.)
 黄山松碑 水墨紙本 手卷





Zhu Qizhan's landscapes likewise show continuity with the past, particularly the continuity of traditional media. It is his color, in part derived from oil painting, however, that again sets his pictures apart....There is a dialogue here with past masters such as Shitao (1642-1707), but there is also a conversation with Zhu's contemporaries in the world of 20th century painting, both West and East.

朱紀瞻的山水同樣地展現與過去的連貫性，特別是對傳統媒介的沿襲。然而，是他衍生於油畫的用色選擇，讓他的作品突顯出色...其中包含了與過往大師如石濤（1642-1707）的對話，同時也有與他同時代的東西方畫家的對話。

David A. Sensabaugh, *Asian Art*, Yale University Art Gallery, 1992

GREEN LANDSCAPE

Scroll, mounted and framed, ink and color on paper
 26¾ x 53 ⅞ in. (68 x 136.8 cm.)
 Dated autumn 1989
 青山碧水 設色紙本 鏡框 一九八九年作

SPRING LANDSCAPE

Hanging scroll, ink and color on paper
 56 ⅞ x 26 ¾ in. (142.5 x 68 cm.)
 Dated mid-summer 1989
 春山煙翠 設色紙本 立軸 一九八九年作





Using a palette of rather Western colors and a singular mix of wet and dry brushwork, Zhu Qizhan gives an impression of exuberant easiness which belies the very deliberate placement of each brushstroke in incredibly careful compositions. In his autumn mountains, I saw reflections of the vision, experience and techniques of Shitao, of Kuncan (1612-1674) and of other great Chinese masters of the past; but I could also sense, if not see, other elements, other associations. I could think of Turner or of Cezanne, without seeing anything concretely like them. Yet, they were suggested, as if Zhu Qizhan had created a language of painting that addresses both his distinguished predecessors in China and at the same time other artists around the world from France to Japan.

在色彩上取用偏向於西方繪畫的風格，朱屺瞻運用乾濕混合的筆法，在佈局精妙考究的構圖中，賦予整體畫面以繁茂的朦朧感，從而巧妙地掩飾住筆劃的鋒芒。在他的秋日山居圖中，我看到了石濤，髡殘（1612-1674）和過去其他偉大的中國繪畫大師的視野、經驗和技法的影子；但我也能感覺到，或許不是看到，其他的元素與聯想。我可以想到威廉·特納或保羅·塞尚，哪怕沒有任何十分具體或確切的相似之處，他們的影響卻呼之欲出。就好像朱屺瞻創造了一種繪畫語言，既提及到他在中國繪畫藝術上的傑出先輩，同時又連接著從法國到日本等世界各地的藝術家。

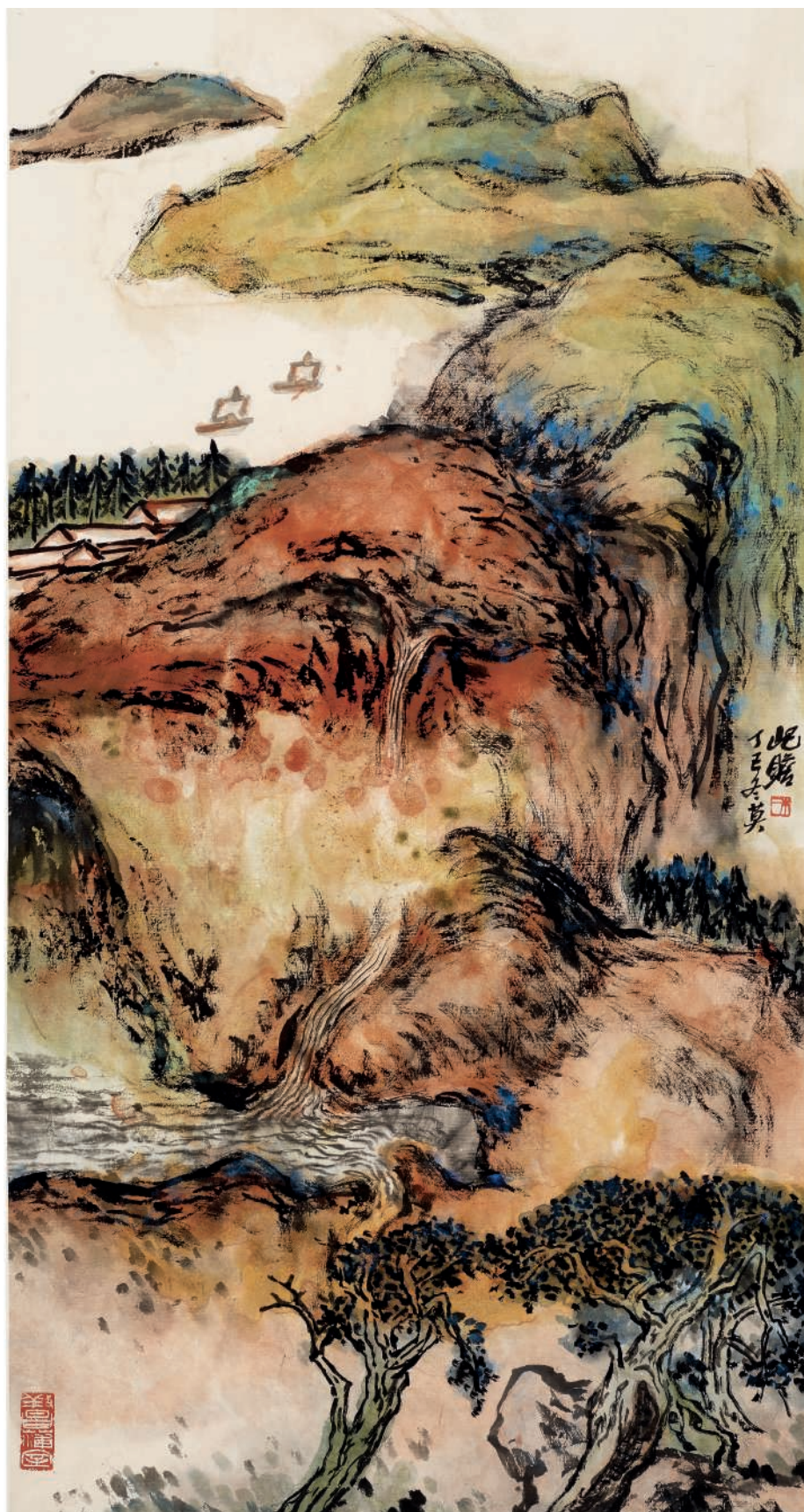
Richard Barnhart, Department of the History of Art, Yale University, 1988

POMEGRANATES AND GRAPES

Scroll, mounted and framed, ink and color on paper
27 x 27 in. (69 x 69 cm.)
Dated autumn, 1989
石榴與葡萄 設色紙本 手卷 一九八九年作

RED LANDSCAPE

Hanging scroll, ink and color on paper
33 $\frac{3}{4}$ x 17 $\frac{3}{4}$ in. (85.6 x 45.1 cm.)
Dated winter 1977
層林盡染 設色紙本 立軸 一九七七年作



In this creative process, I follow my own truth of catching a synthesis between objective reality and my own feelings.

在這個創作過程中，我忠於自己的面目，蘊涵客觀的現實與自我的感覺。

Zhu Qizhan



AUTUMN CELEBRATION

Scroll, mounted and framed, ink and color on paper
26 $\frac{3}{8}$ x 26 $\frac{3}{8}$ in. (67.5 x 67.5 cm.)
Dated winter 1986
秋慶 設色紙本 鏡框 一九八六年作

STILL LIFE WITH VASE

Hanging scroll, ink and color on paper
34 $\frac{3}{8}$ x 18 $\frac{1}{4}$ in. (88 x 46.5 cm.)
Dated summer 1984

This is the first work by Zhu Qizhan acquired by the Shuishixuan Collection
花瓶靜物 設色紙本 立軸 一九八四年作
此為水石軒購得的第一份朱紀瞻之作





To be free, simple, and succinct is extremely demanding since the brushstrokes must be so utterly sparse and direct while, at the same time, never lack anything.....One brushstroke more is too much and one brushstroke less is too few.

能達到「獨」，「力」，「簡」是非常費力的。因為筆觸必須簡約直接，而不能有些許不足……多一筆而超過，少一筆而不足。

Zhu Qizhan



(detail)

RADISHES

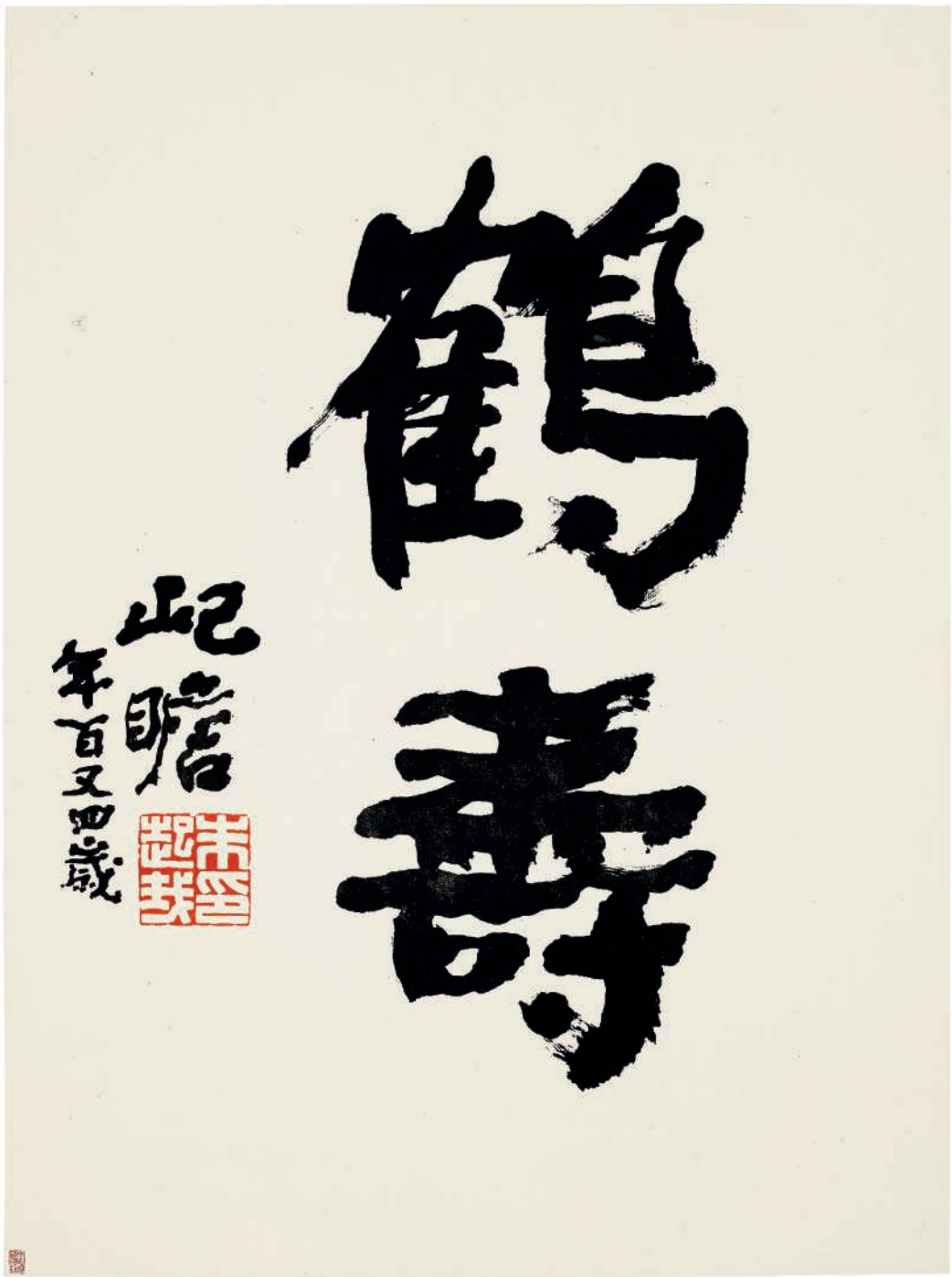
Scroll, mounted for framing, ink on paper
13 3/8 x 11 in. (34 x 28 cm.)
蘿蔔 水墨紙本 鏡片

DUCKS AND LOTUS

Handscroll, ink and color on paper
11 x 122 in. (28 x 310 cm.)
菡萏游鴨 設色紙本 手卷

TARO

Scroll, mounted and framed, ink and color on paper
26 5/8 x 18 in. (67.5 x 45.7 cm.)
Dated winter 1983
芋頭 設色紙本 鏡框



LONGEVITY OF A CRANE

Hanging scroll, ink on paper
 23 ¼ x 17 ¼ in. (59 x 43.8 cm.)
 Painted at the age of 104
 鶴壽 水墨紙本 立軸 一百零四歲時所作

LOQUATS AND PERSIMMONS

Album leaf, ink and color on paper
 19 ¼ x 13 in. (50 x 34.5 cm.)
 Dated 1996
 This was the artist's last work
 琵琶紅柿 設色紙本 冊頁 一九九六作
 此為畫家生前絕筆

When all is going smoothly during the creative process, my immersion at the moment is so complete that I become oblivious of myself and my surrounding. Such an abundance of joy!

在創作得意時，物我渾忘，其樂融融如也。

Zhu Qizhan





SELECTED CHRONOLOGY

- 1892** Born in Taicang, Jiangsu province
- 1900** Began to study Chinese painting with private tutor Tong Songyu
- 1912** Entered the Shanghai Fine Art Academy
- 1917** Went to Kawabata Painting School in Tokyo and studied oil painting and drawing with Takeji Fujishima (1867-1943)
- 1934** Appointed director of the Shanghai Xinhua Art College
- 1962** One-man show at the Shanghai Art Museum and Jiangsu Art Museum
- 1966-1970** Forced to sit on the floor and be criticized and beaten at the Shanghai Fine Arts Academy. Swept the streets in Shanghai
- 1980** *The Collected Works of Zhu Qizhan* published by the Shanghai People's Fine Art Publishing House
- 1981** One-man show exhibited in Shanghai, Jiangsu, Chengdu and Beijing. Appointed professor at the East China Normal University.
- 1982** Shanghai Art Film Studio produces the film *The Painter Zhu Qizhan*, Painting shown in the Salon du Printemps in Paris.
- 1983** Exhibited in and visits San Francisco
- 1986** Travels to and exhibits in New York, Houston, Hong Kong, Shanghai and Beijing. "Fusing East and West" in Newsweek, appears on ABC Eyewitness News, and films made in Sweden and Brazil
- 1994** *Encounter with Zhu Qizhan*, Hong Kong Museum of Arts
- 1995** One-man exhibitions in British Museum and Asian Art Museum, San Francisco

Zhu Qizhan Museum of Art opens in Shanghai
- 1996** Zhu Qizhan dies on April 22nd at age 105





年表選錄

- 1892 生於江蘇太倉瀏河新鎮。
- 1900 入家塾，受塾師童頌禹影響，開始學習中國畫。
- 1912 進入上海圖畫美術學院。
- 1917 赴日留學，進入川端畫學校，跟隨藤島武二（1867-1943）學習油畫、素描等。
- 1934 任上海新華藝專繪畫研究班導師。
- 1962 個人畫展在上海藝術博物館及江蘇藝術博物館舉行。
- 1966-1970 被迫在上海美術專科學校席地而坐，聽從批鬥、經受毆打，並被指派灑掃上海街道。
- 1980 上海人民美術出版社出版《朱屺瞻畫集》。
- 1981 先後於上海、南京、成都、北京舉辦個人中國畫展覽。受聘為華東師範大學藝術系教授。
- 1982 上海美術電影製片廠攝製影片《畫家朱屺瞻》告成。畫作在法國巴黎的Salon du Printemps上展出。
- 1983 畫作在舊金山展出，赴美國參加舊金山國際機場開幕典禮
- 1986 赴紐約、休斯頓、香港、上海和北京舉辦展覽。《新聞週刊》（Newsweek）為其撰文《融合東西》並發表。美國ABC廣播公司為其拍攝並發佈於ABC Eyewitness News。瑞典電視台與巴西電視台分別為其攝製電影。
- 1994 「瞻緣堂藏朱屺瞻書畫選」出版並於香港藝術館展出
- 1995 大英博物館展出。美國舊金山亞洲藝術館舉行個展。上海「朱屺瞻藝術館」開幕。
- 1996 四月二十二日去世，享年一百零五歲

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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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(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 CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol 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 related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
- If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- 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\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% 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 will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

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

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

2 OUR AUTHENTICITY WARRANTY

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

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor 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 on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - 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

(vi) 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# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. 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

- You must collect purchased **lots** within seven days from the auction (**but note that lots will not be released to you 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 Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
 - charge you storage costs at the rates set out at www.christies.com/storage.

- (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will 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.

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 Ψ 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 1(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 notice at www.christies.com/about-us/contact/privacy.

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

auctioneer: the individual **auctioneer** and/or Christie's.

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 being made 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 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 '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.

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

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 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.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

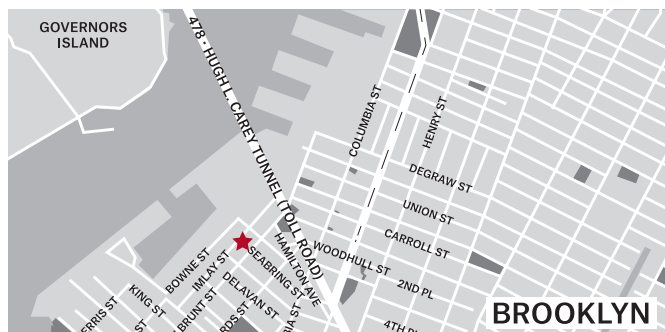
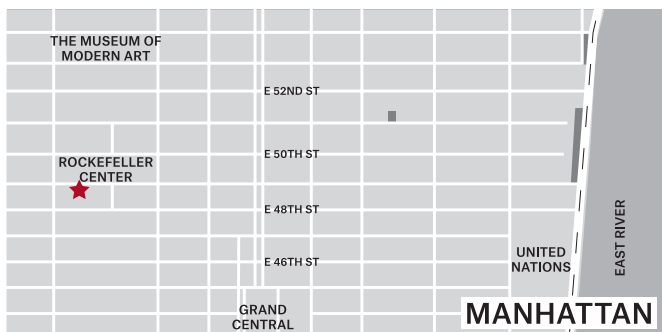
Email: PostSaleUS@christies.com

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.

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

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)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

nycollections@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

THE IRVING COLLECTION

髹金飾玉 – 歐雲伉儷珍藏



FU BAOSHI (CHINA, 1904-1965)
Lithe like a Crane, Leisurely like a Seagull
Scroll, mounted and framed, ink and color on paper
17 3/4 x 26 5/8 in. (45.2 x 67.8 cm.)
\$800,000-1,200,000
傅抱石 瘦如黃雀閒如鷗 設色紙本 鏡框 一九六二年作

LACQUER • JADE • BRONZE • INK
THE IRVING COLLECTION

New York, March 2019

SALE DATES

Evening sale, 20 March 2019

Day sale, 21 March 2019

Online sale, 19-26 March 2019

VIEWING

14 - 26 March

20 Rockefeller Plaza

New York, NY 10020

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Tina Zonars

Irving@christies.com

+1 212 636 2180

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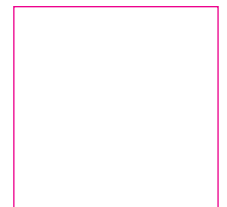
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CHRISTIE'S

20 ROCKEFELLER PLAZA NEW YORK NEW YORK 10020